Title : Handbook of Sanskrit Literature : appendices descriptive of the mythology castes  
Author : Small, Geogre  
Publisher : London : Williams and Norgate  
Publication Year : 1866  
Pages : 227 pgs.
FROM THE PUBLISHERS

HANDBOOK OF SANSKRIT LITERATURE.
A HANDBOOK
OF
SANSKRIT LITERATURE:

WITH

APPENDICES DESCRIPTIVE OF THE MYTHOLOGY, CASTES,
AND RELIGIOUS SECTS OF THE HINDUS.

INTENDED ESPECIALLY FOR
CANDIDATES FOR THE INDIA CIVIL SERVICE, AND
MISSIONARIES TO INDIA.

BY

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WILLIAMS AND NORquist,
14, HENRIETTA STREET, COVENT GARDEN, LONDON;
AND 20, SOUTH FREDERICK STREET, EDINBURGH.

1866.
PREFACE.

In the composition of this Handbook the Editor disclaims all originality. "Composition," indeed, is hardly an applicable term in the case, except in the literal sense of the word, that is, inasmuch as it has consisted in a "placing together" of materials already in existence, products of the genius and researches of other and far abler men. The work may more properly be designated a compilation; and the only merit that the author can rightfully lay claim to is that of care and diligence in the selection and arrangement of the subject-matter: the only merit that complimentary critics can attribute (if deemed due) being that of judiciousness, exhibited in the manner in which this has been done.

He does not profess to be a manufacturer, but simply a merchant (or retailer) of literature, who knowing from experience the state of the market as regards "demand,"
endeavours, to the best of his ability, to provide the proper "supply." Contrary, however, to mercantile custom in general, instead of "buying at the cheapest market and selling at the dearest," the Editor has sought for "profit" (the reader's, if not his own) by getting his materials from the most authentic sources available— even though the most expensive—in order that he may retail them on far cheaper terms, as well as in a much more handy form, to his reading customers.

The principal of these authorities—some of which works are now difficult to be procured from being out of print—may here be mentioned, though generally acknowledged in the body of the treatise. The book to which the Editor has, perhaps, been most largely indebted, is the learned and voluminous work "On the History, Literature, etc., of the Hindoos," by the late Rev. W. Ward, of Serampore. Next to that he would mention the more modern, but equally learned work, by Professor Max Müller, the "History of Ancient Sanskrit Literature." His chief other authorities have been Sir William Jones, H. T. Colebrooke, Esq., and Professor H. H. Wilson, from whose valuable contributions to the "Journal of the Asiatic Society," as well as separately published works, he has freely and largely quoted. To these he would
add the "Historical Sketch of Sanskrit Literature," by Professor Adelung, as translated from the German by Mr. Talboys; the prize essay, by the late Dr. Ballantyne, on "Christianity as contrasted with Hindú Philosophy," and various other treatises, by the same author, on the "Philosophical Systems of the Hindús; "Lectures on Indian Epic Poetry," and other works, by Professor Monier Williams, of Oxford; "India and the Hinduos," by the Rev. F. de W. Ward, Missionary at Madras; and lastly, but very especially, the editor would acknowledge his indebtedness to the valuable little work of a very similar character with the present, but now out of print, entitled the "Missionary's Vade Mecum," by the Rev. T. Phillips, formerly missionary at Muttra.

The Editor's principal object in the preparation of this Handbook has been the supply of a desideratum, long felt both by himself and his pupils—those of them, especially, who were candidates for H.M. Civil Service in India—viz., a work in a condensed form, and at a moderate price, from which might be obtained such a general acquaintance with Sanskrit Literature as would enable them to answer the questions on that subject likely to be set at the competitive and subsequent examinations.
The importance of the study of Sanskrit, even on merely philological grounds, as the parent of the other classical languages (of the Aryan family), as well as on account of the richness and variety of its own literature, is now becoming increasingly felt and acknowledged, not only on the European continent (where so much more attention has hitherto been paid to it), but even in England; which forms an additional reason for hoping that a volume like the present will be hailed, in spite of all its imperfections, as a useful work of reference, or text-book.

If, in any humble degree, it should prove an incentive to the study of that venerable and highly polished language, and a handy-guide to those entering on its study, the Editor will feel that the trouble he has taken in the preparation of this little volume has not been in vain.

24, Wellington Street, Strand,
June, 1866.

For the assistance of those readers who may not be already familiar with the Sanskrit character, though, in general, the Roman equivalents have been used throughout the work, the Deva Nāgarī Alphabet, and most useful compound letters, are here appended:
| Vowels | अ, ए, ऐ, ऋ, एं, ऊ, ऋं, ल, लं, एँ | Nasal symbol, called *Anusvāra,* ◌ँ. Symbol for the final aspirate, called *Visarga,* ◌ँ.
|---|---|---|
| Consonants | ख, ख्म, ग, घ, ङ | The more common of the compound or conjunct consonants.
| Gutturals | च, च्छ, ज, झ, ञ | क, क्ष, ग, घ, ङ. |
| Palatals | चं, च्छं, जं, झं, ञं | कं, क्षं, गं, घं, ङं |
| Cerebrals | द, द्ध, ध, ढ, ण | त, त्त, थ, ठ, ड |
| Dentals | तं, ठं, डं, ढं | त्तं, थं, ठं, डं |
| Labials | प, फ, ब, भ, म | न, न्न |
| Semivowels | र, ल, व | एँ, ऐ, ऋ |
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ERRATA.

The following mistakes have been only discovered by the Editor when preparing the Table of Contents, after the body of the work had left the press. He regrets much that they had escaped his observation when correcting the proofs (sometimes rather hastily) in the short intervals of professional engagements. The Reader is requested to notify them in his copy; and also to observe that some words have two, or even more, different forms or orthographies, and he therefore must not always conclude, when he finds the same term spelt differently in different places, that either word is a misprint:

Page 1, line 17, for "Silpa," read "Śilpa."
" 2, " 7, " "Mimāṃsa," read "Mimāṃsā."
" 5, " 9, " "Vaiśampayana," read "Vaiśampāyana."
" 12, " 28, " "Aranyaka," read "Aranyakas."
" 29, " 30, " "Parīṣṭha," read "Parīṣṭha."
" 47, " 11, " "Pūrṇa," read "Pūrṇaḥ."
" 55, " 21, (5.) The Parīṣṭhas, etc., to the end of Chap. II. should have been printed at the end of Chap. I.
" 76, " 3, for "Pāñjalī," read "Pāñjala."
" 76, " 5, " "Pāñjalī," read "Pāñjala."
" 77, " 10, 16, Ditto " Ditto.
" 82, " 8, " "Pāñjala," read Pāñjala."
" 89, " 5, " चरिङ read चरिङ
" 96, " 15, 24, "Jaimini," read "Jaimini."
" 107, " 19, " "Marwār," read "Mārwār."
" 120, " 4, etc., "4, 5, 6, 7," read "1, 2, 3, 4."
" 126, " 1, 3, " "Skanda," read "Skanda."
" 139, " 14, " "charming," read "churning."
" 143, " 21, etc., "Ganēśa," read "Ganēśa."
" 159, " 15, " "Sita," read "Sita."
" 174, " 14, " "Dandavat," read "Dandavat."
HANDBOOK OF SANSKRIT LITERATURE.

PART I.

RELIGIOUS LITERATURE.

CHAPTER I.

INTRODUCTORY AND ON THE VEDAS.

§ 1. General Division of the Śastrás, or Sacred Writings of the Hindús.

The Hindús arrange their sacred works under eighteen heads, or separate books, in which every sort of knowledge, religious, philosophical, scientific, and ethical, is considered to be fully taught, as follows:

1. The four VEDAS, namely, the Rig, the Yajur, the Sáma, and the Atharva.

2. The four UPA-VEDAS, comprising the Áyus (on the science of medicine), drawn from the Rig-veda; the Gán-dharva (on music), from the Sáma-veda; the Dhanu (on military tactics), from the Yajus; and the Silpa or Sthápatya (on mechanics), from the Atharva.

1 The original words are respectively Rich (ऋच्य) and Yajus (ऋज्य) but when prefixed to the word Veda, the euphonic rules of Sanskrit grammar require them to be pronounced Rig and Yajur, with which forms therefore the European reader is likely to be most familiar. Rich (the root and "crude base") however becomes, by the same rules, in the nominative singular, Rík (ऋक).
3. The six Angas, viz., the Śikṣā, on pronunciation; the Kalpa, on ceremonies; the Vyākaraṇa, on grammar; the Chhandas, on prosody and verse; the Jyotisha, on astronomy; and the Nirukta, an explanation of difficult words, etc., in the Vedas.

4. The four Upāngas, viz., the Purāṇas, or poetical histories; the Nyāya, on ethics; the Mimāṃsa, on divine wisdom and religious ceremonies; and the Dharma Śāstra, or the civil and canon laws.

§ 2. Origin and Antiquity of the Vedas.

The difficulties attending the first attempts to obtain from the Brāhmans a knowledge of their Śāstras, were very great. This is accounted for from the fact that the Śāstras denounce the heaviest penalties on a Brāhman who shall teach the knowledge of the sacred books to infidels or persons of low caste. This reserve, however, has at length been so overcome by the perseverance, influence, and gold of Europeans (pioneered by such men as Sir William Jones, Mr. Colebrooke, etc.), that the Brāhmans will now, without the slightest hesitation, sell or translate the most sacred of their books, or communicate all they know of their contents. The difficulty now lies more in the scarcity and obscurity of these works than in the scrupulosity of the Brāhmans, their guardians.

Though probably no person living has ever seen the whole Veda, yet distinct portions of each of the four parts—the Rig, the Yajur, the Śāma, and the Atharva—have long been in the hands of learned Europeans, by whom they have been identified, and their contents examined

1 That is, “limbs” or “parts.”
and translated. The Rig, the Yajur, and the Sáma are considered to be the principal portions of the Veda, but the Átharvána is generally admitted as a fourth part. And divers mythological poems, entitled Itihásas and Puránas, are reckoned a supplement, and as such constitute a fifth Veda.

It is well known that the Bráhmans have more reverence for the Vedas than for any other of the Śástras. Several causes may be assigned for this; they are at present but little known, and ignorance, in this case, is doubtless the mother of devotion; they are declared to be the peculiar inheritance of the Bráhmans, and are kept from the lower castes, so that a Śúdra cannot hear any part of them repeated without incurring guilt; they are supposed to be the source of all the Śástras—everything, it is said, is to be found in the Vedas. They claim an inscrutable antiquity. Many believe them to have proceeded immediately from the mouth of God; thus the Vedánta writers say, “The self-evident word proceeding out of the mouth of God, this is the Veda.” But, perhaps (as one writer remarks) we may consider the word “Veda,” as signifying “knowledge,” or true ideas, or philosophy in general, and not merely the books so called, and thus account for the veneration in which it is held by Hindús generally, and especially by the Bráhmans.

1 The date of the Vedas (undoubtedly the most ancient compositions in the whole range of Sanskrit literature) is fixed by Sir W. Jones at 1500 B.C. Ritter supposes they were collected or composed about 1400 or 1600 B.C. Their great age may be inferred from the fact of their being mentioned in all ancient Indian works, and from the ancient iambic metre of eight syllables, in which they are written, and not in the common soka of modern works. But it is impossible to fix the precise period of their composition from any data now procurable.
Notwithstanding the directly divine origin ascribed by the Vedantists and others to the Vedas, on consulting the works themselves, we find the names of the respective authors of each passage preserved in the Anukramaṇikā, or explanatory table of contents, which has been handed down with the Veda itself, and of which the authority is unquestioned. The acknowledged author of the index to the white Yajus, and also that prefixed to the Šīrṣa, was Katyāyana, the pupil of Śaunaka.

According to said "Anukramaṇikā," Viśvāmitra is the author of all the hymns contained in the third book of the Šīrṣa; as Bhāradvāja is, with rare exceptions, the composer of those collected in the sixth book; Vasiṣṭha, of those in the seventh; Gṛitṣamada, of those in the second; Vāmadeva, of those in the fourth; and Buddha,¹ and other descendants of Atri, of those in the fifth. But in the remaining books of the Šīrṣa, the authors are more various, such as Jamadagni, son of Bṛhari; Parāśara, father of Vyāsa; Gotama, and his son Nodhas; Kaśyapa, son of Marīchī; Angiras, Vṛihaspatī, Nārada, and other celebrated Indian sages, along with many of their lineal descendants. Several personages of royal birth (as the five sons of Vṛihangir, and the Rājas Trayarūṇa, and Trasadāśya) are mentioned among the authors of some of the hymns in the Šīrṣa. Many of the hymns are in praise of the liberality and other virtues of various celebrated kings and heroes, as of Swanaya, Chitra, Vibhanḍu, etc.

Some parts of the Veda are ascribed to divine persons,

¹ First of the name, and progenitor of the race of kings called "children the Moon," or "the Lunar Dynasty."
and even to Brahma himself, under different names. Where the author was unknown, the compiler probably gave to that hymn or section a divine origin, but it is probable that the greater portion, if not the whole, of the Veda was written by devotees called Munis. Dwaipayana, surnamed Vyasa (or, "the compiler"), having compiled and arranged the Scriptures, theogonies and mythological poems, taught the several Vedas to as many disciples, viz. the Rik to Paila; the Vajus to Vaisampayana; the Sama to Jaimini; the Atharva to Samantu; and the Itihasas and Puranas to Suta. These disciples instructed their respective pupils, who, becoming teachers in their turn, communicated the knowledge to their own disciples; until at length, in the progress of successive instruction, so great varieties crept into the text, or into the manner of reading or reciting it, and into the no less sacred precepts for its use and applications, that no fewer than 1,100 different schools arose.

§ 3. Of the Theology of the Vedas.

The religious system of the Vedas may be described as a rude, non-idolatrous deism—though in some aspects it presents a polytheistical appearance, in as far as the sun, moon, fire, etc., are regarded as proper objects of adoration. "The real doctrine of the Indian Scripture," says Colebrooke, "is the unity of the Deity, in whom the universe is comprehended; and the seeming polytheism which it exhibits, offers the elements and the stars and planets as God. The three principal manifestations of
the divinity, with other personified attributes and energies, and most of the other gods of Hindu mythology are indeed mentioned, or at least indicated, in the Veda. But the worship of deified heroes is no part of the system; nor are the incarnations of deities suggested in any portions of the text which I have seen, though such are sometimes hinted at by the commentators."

"Some of these statements," however, remarks Prof. Wilson, "may perhaps require modification; for without a careful examination of all the prayers of the Vedas, it would be hazardous to assert that they contain no indication whatever of hero-worship; and certainly they do appear to allude occasionally to the Avatārs or incarnations of Vishnu. It is also true that the worship of the Vedas is for the most part domestic worship, consisting of prayers and oblations offered—in their own houses, not in temples—by individuals for individual good, and addressed to unreal presences, not to visible types. In a word, the religion of the Vedas was not idolatry."


The whole Veda is divided into three parts, viz., the Mantras or Gānas—prayers, hymns, etc., which collectively are called the Sanhitā of each Veda; the Brāhmaṇas or theological part; and the Jnāna or Upanishads, the philosophical portion; besides which many selections have been made from the Veda by different sages.

1 Viz., the Sun (under the various names of Surya, Mitra, etc.), Soma (the moon), and Agni (fire). To which are to be added Indra (the firmament, especially as seen at night), and Vayu (the wind).
2 As. Res. vol. viii., p. 473. 3 Introduction to the Vishnu Purāṇa.
DIVISIONS OF THE VEDAS.

The first of these divisions comprises about thirty different treatises, or collections of prayers and hymns, with comments, as the Rig-veda Sanhitā, the Āranyā Panchaka, the Yajur-veda Sanhitā, the Taittiriya Sanhitā, etc., etc.

The Brāhmaṇas include between sixty and seventy separate works and comments; and the Upanishads are sixty-two in number, though many are comprised in a few leaves, and only ten of them are much studied now-a-days, as containing matters of dispute between the sects who follow the six Darśanaṇas, or philosophical schools. The proper meaning of Upanishad is said to be “divine science,” or the “knowledge of God,” and is equally applied to the theology itself, and to a book in which this science is taught.

The whole of the Indian theology is professedly founded on the Upanishads.

The several Sanhitās, or collections of Mantras in each Veda, constitute the Śākhas (शाखा) or “branches” of each Veda. Tradition, preserved in the Purāṇas, reckons the Sanhitās of the Rig-veda as 16 in number; of the Yajur, 86,—or, including those which branched from a second revelation of this Veda, 101. Those of the Sáma-veda are reckoned as no fewer than 1,000, and of the Ātharvaṇa nine. But treatises on the study of the Veda reduce the Śākhas of the Rig to five; and those of the Yajus, including both revelations of it, to 86.

§ 5. We proceed now to give a brief account of the

Special Divisions and Contents of the several Vedas.

I.—OF THE RIG-VEDA.

(a). The Sanhitā.—The collection of prayers in the Rig-
veda is divided into eight parts (khanda or kanda), each of which is subdivided into as many lectures (adhyaya). Another mode of division also runs through the volume, distinguishing ten books (mandala), which are subdivided into more than 100 chapters (anuvaka), and comprise 1,000 hymns or invocations (sukta).

A further subdivision of more than 2,000 sections (varga) is common to both methods, and the whole contains above 10,000 verses, or stanzas (alokas) of various measures.

"The Sanhitá of the first Veda," says Mr. Colebrooke, contains mantras or prayers, which for the most part are encomiastic, as the name, Rig-veda, implies.¹ . . . On examining this voluminous compilation, a systematic arrangement is readily perceived. Successive chapters, and even entire books, comprise hymns of a single author; invocations, too, addressed to the same deities, hymns relating to like subjects and prayers intended for similar occasions, are frequently classed together. The Rishi or speaker is of course rarely mentioned in the Mantra itself, but in some instances he does name himself. A few passages, too, among the Mantras of the Veda are in the form of a dialogue, and, in such cases, the discoursers were alternately considered as Rishi and Devata. In general the person to whom it was revealed, or by whom its use and application was first discovered, is called the Rishi of

¹ Derived from the verb rich (रिच) "to praise." The term signifies any prayer or hymn in which the deity is praised; and as those are mostly in verse, the term becomes also applicable to such passages of any Veda as are reducible to measures by the rules of prosody. The Rig-veda, containing most of these, derives its name from them.
that Mantra. He is evidently, then, the author of that prayer, notwithstanding the assertion of the Hindús, with whom it is an article of their creed, that the Vedas were composed by no human author.

"The deities invoked appear to be as various as the authors of the prayers addressed to them; but, according to the most ancient annotations on the Indian Scripture, those numerous names of persons and things are all resolvable into different titles of three deities, and ultimately of one God. The Nighantu,\(^1\) or glossary of the Vedas, concludes with three lists of names of deities; the first comprising such as are deemed synonymous with fire; the second, with air; and the third, with the sun. In the last part of the Nirukta, which entirely relates to deities, it is twice asserted that there are but three gods—'Tisra eva devatah.' The further evidence that these intend but one deity is supported by many passages in the Veda; and it is very clearly and concisely stated in the beginning of the Index to the Rig-veda, on the authority of the Nirukta and of the Veda itself.

"The deities," it is there stated, "are only three, whose places are the earth, the intermediate region, and heaven; fire, air, and the sun. They are pronounced to be (the deities) of the mysterious names severally;\(^2\) and Prajápati (the lord of creatures) is (the deity) of them collectively.

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1 The Nighantu is the first part of the Nirukta, one of the Vedângas, or works supplementary to and connected with the Vedas. It is a glossarial explanation of obscure terms.

2 Bhuv, Bhuvah, and Swar, called Vydhriti (व्यध्रिति) a mystical word or sound, as Om, etc. These commence the daily prayers of the Brâhmans.
The syllable *Om*\(^1\) intends every deity; it belongs to (*Parameshṭhi*) Him who dwells in the supreme abode; it appertains to (*Brahma*) the vast one; to (*Deva*) God; to (*Ādhyātmā*) the superintending soul. Other deities belonging to those several regions are portions of the (three) gods; for they are variously named and described, on account of their different operations, but (in fact) there is only one deity, the great soul (*Mahān Ātmā*). He is called the sun; for he is the soul of all beings; and that is declared by the sage—`The sun is the soul of (*jagat*) what moves, and of (*tasthush*) that which is fixed. Other deities are portions of him; and that is expressly declared by the text. The wise call fire Indra, Mitra, and Vāruṇa,** etc.\(^2\)

"The subjects and uses of the prayers contained in the Veda differ more than the deities which are invoked, or the titles by which they are addressed. Every line is replete with allusions to mythology and to the Indian notions of the divine nature and the celestial spirits. For the innumerable ceremonies to be performed by a householder, and still more for those endless rites enjoined on hermits and ascetics, a choice of prayers is offered in every stage of the celebration. The various and repeated sacrifices with fire, and drinking of the milky juice of the Moon plant, or acid asclepias (*soma-latā*), furnish abun-

\(^1\) ओम, the mystic name of the deity, prefacing all the prayers and most of the writings of the Hindūs. It is composed of three letters, viz. ओ, a name of Vishṇu, ष of Sīva, and श of Brahma. It therefore implies the Indian Triad, and expresses three in one.

\(^2\) This passage of the *Anukramani* is partly abridged from the *Nirukta*, and partly taken from the Brāhmaṇa of the Vedas.
dant occasion for numerous prayers, adapted to the many stages of those religious rites.”

The third book of the Rig-veda (distributed into five chapters) contains invocations by Viśvāmitra. The last hymn in this book consists of six prayers, one of which contains the celebrated Gāyatrī (or verse consisting of eight syllables), as follows: “This new and excellent praise of thee, O splendid playful sun, is offered by us to thee. Be gratified by this my speech. Approach this craving mind, as a fond man seeks a woman. May that sun (Pushan), who contemplates and looks into all worlds, be our protection. Let us meditate on the adorable light of the divine rules (Savitra); may it guide our intellects. Desirous of food, we solicit the gift of the splendid sun (Savitri), who should be studiously worshipped. Venerable men, guided by the understanding, salute the divine sun with oblations and praise.”

(b.) The Brāhmaṇa of the Rig-veda.—The second part of the Rig-veda consists of the Brāhmaṇa (or precepts). The Aitereya Brāhmaṇa is divided into eight books (Panjikā) each containing five chapters or lectures (Adhyāya) and subdivided into an unequal number of sections (Khandaśas), amounting in the whole to 285. The work is partly in prose, but for most part in verse. It treats chiefly of sacrifices to be performed by kings, and of the consecration of kings, etc. This latter ceremony was per-

2 There are four Gāyatrīs, according to the four Vedas, intended for the exclusive use of Brāhmans, who believe that no Sūdra can repeat them without drawing on himself signal punishment from heaven. The most common in use is in these words. “Om, earth, sky, heavens! We meditate on that adorable light of the resplendent sun; may it direct our intellects!”
formed by pouring on their heads, while seated on a throne prepared for the purpose, water mixed with honey, clarified butter (ghṛita), and spirituous liquors (madhu), as well as two sorts of grass, and the sprouts of corn. This ceremony, called abhisheka (अभिषेक) "sprinkling," or "anointing," is also celebrated on divers occasions as parts of the rites belonging to certain solemn sacrifices. The mode of its celebration forms the subject of the second chapter of the eighth book, which contains an instance (not singular in the Vedas) of a disquisition, or a difference of opinion among inspired authors.

The thirty-eighth chapter describes a supposed consecration of Indra, when elected by the gods to be their king. It consists of similar, but more solemn rites, including, among other peculiarities, a fanciful construction of his throne with texts of the Veda; besides a repetition of the ceremony in various regions, to ensure universal dominion. This last part contains many geographical allusions.

The fortieth, and last chapter of the Aitereya Brāhmaṇa, relates to the benefit of entertaining a Purohita, or appointed priest; the selection of a proper person for that office, and the mode of his appointment by the king, together with the functions to be discharged by him. The last chapter describes rites to be performed, under the direction of such a priest, for the destruction of the king's enemies.

(c.) The Aranyakas and Upanishads of the Rig-veda.—The Upanishads are the argumentative sections of the Veda, sometimes entitled the Vedānta. Some of these
tracts are portions of the Brāhmaṇa, properly so called, others are found only in detached forms, and one is part of a Sanhita itself.

These constitute the third part of the Rig-veda. The Aitereya Aranyaka comprises eighteen chapters or lectures, unequally distributed in five books. The second, which is the longest, for it contains seven lectures, forms, with the third, an Upanishad of this Veda, entitled the Bahurich Brāhmaṇa Upanishad, or more commonly the Aitereya, as the composition or revelation made to a sage so named. The four last lectures of that second Aranyaka are particularly consonant with the theological doctrines of the Vedántists, and are accordingly considered by theologians of that school as the proper Aitereya Upanishad.

This work speaks of the creation of the universe by the self-existent and all pervading soul (Paramátmá) or Brahma. First, the regions above the visible heavens, the atmosphere, the earth, and waters are created. Then God, to rule these various regions. Then food for all beings. The efforts of the primeval man to seize food, which was embodied in form, are described. After this is explained the mode in which the universal soul penetrated the man. Pro-creation is then described, and the whole is concluded by a disquisition on the nature of the soul.

The Kaushitika Bráhmaṇa is another Upanishad. This contains two dialogues; one in which Indra instructs Pratardana in theology, and another in which Ajátasatru, king of Káśi (Benáres), communicates divine knowledge to a priest named Báláki.
2.—Of the Yajur-Veda, or Adhvaryu.

The Yajus, or Adhvaryu, consists of two different Vedas, the white and the black, which have each separately branched out into various Śākhās.¹

To explain the names by which both are distinguished, it is necessary to notice a legend which is gravely related in the Purāṇas, and the commentaries on the Vedas.

The Yajus, in its original form, was at first taught by Vaiśampāyana to twenty-seven pupils. At this time, having instructed Yājnavalkya, he appointed him to teach the Veda to other disciples. But being afterwards offended with him, the resentful preceptor made him disgorge the science he had learned in a tangible form. The rest of Vaiśampāyana’s disciples, receiving his command to pick up the disgorged Veda, assumed the form of partridges, and swallowed these texts, which were soiled and for this reason termed “black” (कृष्ण, krishna). This Veda is also, and more commonly, called the Taiiti-riya, from tittiri (तित्तिरि) “a partridge,” and it contains twenty-seven Śākhās according to the number of Vaiśampāyana’s pupils. Yājnavalkya, overwhelmed with sorrow, had recourse to the sun, from which he received a new revelation of the Yajus, which is called “white” (सूक्ष्म, śukla). There is, however, a more rational account of the origin of these two Vedas, given in the Anukramanī, or Index, to the black Yajus.

The Yajur-veda relates chiefly to oblations and sacrifices, as the name itself implies, which is derived from yaj

¹ शाखा “a branch.”
(चब), "to worship." It contains instructions respecting religious exercises, the castes, feasts, purifications, expiations, pilgrimages, gifts, various sacrifices, the requisite qualifications in animals to be offered, the building of temples, the usual ceremonies at the births, marriages, and deaths, of men of all ranks, etc. Many of the hymns and detached portions of the Veda have been translated by Mr. Colebrooke, Sir William Jones, Dr. Carey, and others.

The Vájasaneyí, or white Yajus, is the shortest of the Vedas, so far as respects the first and principal part, viz., the mantras.

(a) The Sanhítá of the Yajur.—The Sanhítá of this Veda is comprised in forty lectures (adhyáya), unequally divided into numerous short sections (khaṇḍaka or káṇḍiká), each of which, in general, constitutes a prayer or Mantra. It is also divided, like the Rig-veda into anuvákas (chapters). The number of these appears to be 286; the number of sections or verses is nearly two thousand (1987); but this includes many repetitions of the same text in divers places. The Adhyáyas are very unequal, containing from 13 to 117 sections (káṇḍiká).

The black Yajus is more copious as regards the Mantras, than the white, but less so than the Rig-veda.

Its Sanhítá is arranged in seven books (Ashtaka or kánda) containing from five to eight lectures or chapters (Adhyáya, Praśna, or Prápráthaka). Each of these is subdivided into sections (Anuváka), which are equally distributed in the third and sixth books, but unequally in the rest. The whole number exceeds 650. No admittedly human authors were noticed by Colebrooke in this Veda.
Nine entire Kāṇḍas are ascribed to Prajāpati (the lord of creatures); as many to the moon, seven to Agni (or fire), and sixteen to all the gods. Many of the topics are the same as those of the white Yajus, but differently placed and differently treated.

(The Brāhmaṇa and Upanishads of the Yajus.—The fortieth and last chapter of this Veda is an Upanishad, called Isāvāsyam, which has been translated by Sir William Jones. A part of this Upanishad, the Ukada Aranyaka, together with a commentary on the same by Sankara Achārya, is now in the library of the Asiatic Society of London.

The Satapatha Brahmāṇa is more copious than the collection of prayers (the Sanhitā), but the same order is followed in both.

The Vṛihadāranyaka, which constitutes the fourteenth book, is the conclusion of the white Yajus. This forms the Vṛihad Upanishad. In it we have an account of Viráj (विराज्), the first cause, dividing his own substance into male and female of every creature, from man to the lowest animal.

In the second part of the Brāhmaṇa of the black Veda, religious observances are described. Its Upanishads are two, the Taittirīyaka and the Narāyaṇa. Other Śākhās have other Upanishads, as the Maitrayaṇi, Kaṭha, and Śvetāśvatara.

The Jesuits forged a modern imitation of this Veda, called the Ezur Vedam. Copies of three other Vedas in Sanskrit, written in the Roman character and in French, were found among the manuscripts of the Catholic mis-
sionary at Pondicherry (M. Barthelmy) where the one in question was discovered. A copy of the Ezur Vedam was brought from India, and presented to Voltaire, who sent it, in 1761, to the Royal Library of France. The forgery which had been manufactured at the instigation of the Jesuits (it is said by Father Roberto de Nobili, in the seventeenth century), has been ably exposed in an article by the late F. Ellis, Esq., contained in the Transactions of the Literary Society of Bombay.

3.—Of the Sáma-Veda.

This Veda, so called from Sáman, a prayer arranged for singing, consists of more than 1,000 Sanhitás. A peculiar degree of holiness seems to be attached to it by the Hindús, it being supposed that the perusal of it is destructive of sin.

The prayers (Mantras) belonging to it are composed in metre, and intended to be chanted.

The principal, if not the first part of the Sáma-veda, is that entitled A'rchika. It comprises prayers arranged in six chapters (Prapáthaka) subdivided into half-chapters, and into sections (daśatí), ten in each chapter, and usually containing exactly ten verses each. The same collection of prayers, in the same order, but prepared for chanting, is distributed in seventeen chapters, under the title of Grámageya-gána.

Another portion of the Sáma-Veda, arranged for chanting, bears the title of A'ryany-gána, and is subdivided in the same manner as the A'rchika.
There are four Brāhmaṇas of this Veda, received by four different schools. One is denominated Śaḍvyayinsa, probably from its containing twenty-six chapters. Another is called the Ādibhūta-Brāhmaṇa. But the best known is that entitled the Tāṇḍya, and an exposition of it by Sāyanáchárya. Its principal Upanishad is the Chhandogya, divided into eight chapters. Another is called the Kena Upanishad. These works are disquisitions on abstruse and mystical theology. The Kena has been translated by Rámmohan Ray.

4.—Of the Atharva-Veda.

Several scholars, learned in Indian literature, have supposed the fourth Veda, from its more modern dialect, to be of less authority than the others, and will only acknowledge the first three to be genuine. "Passages of the Indian Scripture itself," says Colebrooke, "seem to support the inference, for the fourth Veda is not mentioned in the enumeration given in the white Yajush, nor in the following text quoted from the Śástras by the commentator on the Rich. "The Rig-veda originated from fire, the Yajur- Veda from air, and the Sáma-Veda from the sun." Hence some hold the Atharcan to be only a supplement to the others. The popular dictionary, Amára Singha, notices only three Vedas, and mentions the Atharvan without calling it one.

The Sanhitá, or collection of prayers and invocations, belonging to the Atharvāṇa, is comprised in twenty books (kánda) subdivided into sections (anuváka), hymns (súkta), and verses (rich). The number of verses is stated as
6015; of sections, above 100; and the hymns amount to more than 760.

The Atharvan contains many forms of imprecations for the destruction of enemies. But it also comprises a number of prayers for safety and for averting calamities, as well as hymns to the gods with prayers to be used at solemn rites and religious exercises, excepting such as are named Yajna. The most remarkable part of the Atharvan consists of theological treatises, entitled Upanishads, which are appendant on it. They are computed as fifty-two in number, but in this reckoning different parts of a single tract are considered as distinct Upanishads. Four of such treatises, comprising eight Upanishads, together with six of those before described as appertaining to other Vedas, are perpetually cited in dissertations on the Vedánta. Others are more sparingly, or not at all, quoted.

The Gopatha Bráhmana appears to belong to the second part of this Veda. The first chapter traces the origin of the universe from Brahma; and it appears from the fourth section of this chapter that Atharvan is considered as a Prajápati (or king) appointed by Brahma to create and protect subordinate beings.

In the fifth chapter several remarkable passages, identifying the primeval person (Purusha) with the year (Samvatsara), convey marked allusions to the calendar.


The genuineness of the Vedas in general has been fully proved by Colebrooke and others; that is, that they are
the same compositions, which under the title of Veda, have been revered by Hindus for hundreds, if not for thousands of years. From this opinion, however, are excepted the detached Upanishads, which are not received into the best collections of fifty-two theological tracts, belonging to the Atharva-veda; and even some of those which are there inserted. Two of these Upanishads are particularly suspicious, viz., the Ráma Tápaníya and the Gopál Tápaníya, from the well-known comparatively recent data of the worship of Ráma and Kṛishṇa. So also every Upanishad that strongly favours the doctrines of these sects, may be rejected as liable to much suspicion.

The Puráṇas relate multitudes of stories, which show what holy men these Vedic authors were. Thus Vyása himself was illegitimate, and lived with his brother’s wife, by whom he had two children. Vasishṭha cursed his hundred children and degraded them to the rank of Chandáлас. In the Rig-veda is given a hymn repeated by the sage to stop the barking of a dog while he was breaking into a house to steal grain. Gautama cursed his wife for a criminal intrigue with Indra, and afterwards received her again; and Bhṛigu murdered his own mother by cutting off her head.

The writers of the Vedas, too, disagree among themselves, while the mythology there taught is no better than that of the Puráṇas. The natural philosophy of the Vedas is also ridiculous, and in speaking of the origin of things, they equal the Puráṇas in indelicacy and absurdity.

The killing the inhabitants of the “three worlds” and
eating food with a person of inferior caste, are esteemed of equal magnitude by \textit{Manu}, "the great grandson of Brahma, the first created of beings, and the holiest of legislators."

§ 7. \textit{Periodical Distribution of Vedic Literature.}

Professor Max Müller\textsuperscript{1} divides what he calls the \textit{Vedic age} into four periods, viz., (1) the \textit{Chhandas}, (2) the \textit{Mantra}, (3) the \textit{Brāhmaṇa}, and (4) the \textit{Sūtra} periods; the last-named forming the connecting link between the Vedic and the later Sanskrit. He excludes from the Vedic age such works as the Mahābhārata, Rāmāyaṇa, Manu's Dharmas Šástra, the Purāṇas, and all the Darśanas and Šastras generally, as later productions.

"Another important division of Vedic works must be always borne in mind, viz., \textit{Śruti}\textsuperscript{2} (revelation) and \textit{Smṛiti}\textsuperscript{3} (tradition). To the \textit{Śruti} belong the Mantras and Brāhmaṇas. The \textit{Smṛiti} includes not only Sūtras, but also Šloka works, such as the laws of Manu, Yājnavalkya, and Parāśara, which sometimes are called \textit{the Smṛitis}, in the plural. Most of these, if not all, are founded on Sūtras, but the texts of the Sūtras have been mostly superseded by these later metrical paraphrases.

"The \textit{Smṛiti} has no independent authority, but derives

\textsuperscript{1} In his "History of Ancient Sanskrit Literature," from which valuable and erudite work the contents of this section have been extracted, though in a condensed form, mostly in the very words of the learned author.

\textsuperscript{2} \textit{Śruti} "that which has been heard."

\textsuperscript{3} \textit{Smṛiti} "that which has been remembered."
its sanction from its intimate connection with the Śruti. For, as Kumárilá remarks, ‘Recollection is knowledge, the object of which is some previous knowledge; and if Manu and other authors of Smritis had not originally been in possession of authoritative knowledge, it would be impossible to appeal to their recollection as an authority.’ Accordingly, there is no passage in the Veda to warrant the authority of Smriti.”

1.—Literature of the Chhandas Period.

“The Sútra, Bráhmaṇa, and Mantra periods of Vedic literature, all point to some earlier age which gave birth to the poetry of the early Rishis. There was a time, doubtless, when the songs which were collected with such careful zeal in the Mantra period, commented on with such elaborate pedantry during the Bráhmaṇa period, and examined and analysed with such minute exactness during the Sútra period, lived and were understood without any effort by a simple and pious race. There was a time when the sacrifices, which afterwards became so bewildering a system of ceremonies, were dictated by the free impulse of the human heart, by a yearning to render thanks to some Unknown Being, and to repay in words and deeds a debt of gratitude, accumulated from the first breath of life—a time when the poet was the leader, the king and priest of his family or tribe; listened to and looked up to as better, nobler and wiser than the rest, and as a being nearer to the gods in proportion as he was raised above the common level of mankind.” Such men were at once teachers, law-
givers, poets and priests. Their teaching, poetry, and religion, simple and crude as they are, possess a peculiar charm, as spontaneous, original and truthful.

"The greater portion of what we now possess of Vedic poetry must be ascribed to the Mantra (or Secondary) period; but there still remains enough to give us an idea of an earlier race of Vedic poets. Even those earliest specimens of Vedic composition, however, belong clearly, as Bunsen remarks, to the modern history of the human race. Ages must have passed before the grammatical texture of the Vedic Sanskrit could have assumed the consistency and regularity which it shows throughout. The same applies to the religion of the Veda. The earliest periods of its historic growth must have passed away long before the Rishis of India could have worshipped their **Devas**, or 'bright beings,' with sacred hymns and invocations. But we should look in vain in the literature of Greece or Rome, or of any other Aryan nation, for documents from which to study that interesting chapter in the history of mankind—the transition from a natural into an artificial religion—so full and valuable as we possess them in the Veda."

The Chhandas period, interesting as it is in a philosophical point of view, is represented by a very limited literature. Several specimens of hymns to the gods, etc., are given by Max Müller, such as to Varuṇa (*vīravāt*), Agni (fire), Indra (the king of the gods), the horse (*Aśwa*), the dawn (*Ushas*), etc., and one to the **Vis’vē Devas**, or "all the gods." But, in more than one of these hymns, a belief in only one Supreme Divine Being (Mono-
theism), though worshipped under various names, is clearly expressed in verses which the Vedantists frequently quote, and indeed have incorporated in their Upanishads. Some of the hymns (especially those of a philosophical cast) are doubtless comparatively modern and may be assigned to the Mantra period, at latest; but those which belong clearly to an earlier date were probably composed between 1000 and 1200 B.C., which Max Müller thinks should be assigned to the Chhandas period.

2.—Productions of the Mantra Period.

"The only document we have in which we can study the character of the times previous to the Bráhmaṇa period is the Ṛig-veda Sanhitā. The other two Sanhitás (viz. of the Yajur-veda and the Sáma-veda) were in truth, what they have been called, the 'attendants of the Ṛig-veda.' The Bráhmaṇas presuppose the Trayi-Vidyā, the 'threelfold knowledge,' or the threelfold Veda; but that again presupposes one Veda, and that the Ṛig-veda. It belongs to a period previous to the complete ascendency of the Bráhmaṇas, and before the threelfold ceremonial had been worked out in all its details. And yet there is some system, some priestly influence, clearly distinguishable in that collection also. The ten books of the Ṛig-veda stand before us as separate collections, each belonging to one of the ancient families of India, but there are traces in them of one super-intending spirit. Eight out of the ten Mandalas begin with hymns addressed to Agni, and these, with one exception, are invariably followed by hymns addressed to Indra."
This cannot be the result of mere accident, but must have been from previous agreement, and it leads us to conclude that the Mañjalas were not made independently by different families, but were collections carried out simultaneously in different localities under the supervision of one central authority."

Max Müller fixes the probable chronological limits of the Mantra period between 800 and 1000 B.C.

3.—Works of the Brāhmaṇa Period.

(a.) Of the Brāhmaṇas.—It is difficult to give an exhaustive definition of what a Brāhmaṇa is. "They were Brāhmanic (i.e. theological) tracts, comprising the knowledge most valued by the Brāhmans, bearing partly on their sacred hymns, partly on the traditions and customs of the people. They profess to teach the performance of the sacrifice, but for the greater part are occupied with additional matter" chiefly connected with the Hindu faith and ceremonials. "A Brāhmaṇa," says Sāyaṇa in his Introduction to the Rīg-Veda, "is twofold, containing either commandments (vidhi) or additional explanations (arthavāda)." The Veda consists of only two parts, the Mantras and the Brāhmaṇas; but the only particular in which the former can be distinguished from the latter is in their more peculiarly sacrificial character. Whatever part of the Veda is not a Mantra, therefore, is a Brāhmaṇa, whatever be its subject-matter. Although different portions of the Veda are often referred to under the designation of Itihásas (epic stories), Puráṇas (cosmo-
gonic stories), *Kalpas* (ceremonial rules), *Gáthas* (songs), *Nárásanis* (heroic poems), etc.—all these titles apply only to subdivisions of the Bráhmanaṣas.

The number of the Bráhmanaṣas, such as we possess them in MSS., is much smaller than we should have expected from the definition thus given above by Sáyana. “If every Sákhá consisted of a Sanhitá and a Bráhmana, the number of the old Bráhmanaṣas must have been very considerable. It must not be supposed, however, that the Bráhmanaṣas which belonged to the different Sákhás were works composed independently by different authors. On the contrary, as the Sanhitás of different Sákhás1 were only different recensions of one and the same original collection of hymns, so the Bráhmanaṣas, which were adopted by different Charaṇas2 of the same Veda, must be considered not as so many independent works, but in most instances as merely different editions of the same common original.”

“There was originally but one body of Bráhmanaṣas for each of the three Vedas: for the Rig-veda, the Bráhmanaṣas of the *Bahrýchas*; for the Sáma-Veda, those of the *Chhandogas*; and for the Yajur-Veda, in its two forms, those of the *Taittiriyas* and the *Sátpatha-bráhmana*. These works were not composed in metre, like the Sanhitás, and were therefore more exposed to alteration in the course of a long-continued oral tradition.”

The Bráhmanaṣa of the *Bahrýchas* is contained in the

1 साखा *lit.* “a branch” (*i.e.* of the Veda considered as a tree) means sometimes “a division or part,” sometimes “an edition or recension.”

2 चरण (lit. a foot, the root of a tree, a family or race); is sometimes used as synonymous with साखा, at others as a particular Bráhmanical family or sect.
Śākhás of the Aitareyins and the Kaushitakins, which are still extant. It is evident however that, though we do not now possess them, there were other Śākhás of the Bährīchas which differed but little in the wording of their Brāhmaṇas. The Aitareya and Kaushitaki Brāhmaṇas differ from one another considerably in their arrangement, but not to any extent otherwise.

"In the Brāhmaṇas of the Chhandogas it is evident that, after the principal collection was made (called the Praudha or Panchavinsa-brāhmaṇa, i.e. consisting of twenty-five sections) a twenty-sixth was added, known by the name of the Shaḍvinśa-brāhmaṇa. This however, together with the Adbhuta-brāhmaṇa, must be of very modern date. It mentions not only temples, but images of gods which are said to laugh, to cry, to sing, to dance, to sweat, and to twinkle. These two (the Praudha and Shaḍvinśa) have long been supposed to be the only Brāhmaṇas of the Chhandogas; but it is a curious fact that whenever the Chhandoga-brāhmaṇas are quoted, their number is invariably fixed at eight, which are expressly named by Sāyaṇa." But besides the Sama-vidhāna-brāhmaṇa, which is well-known, we have only one MS. (now in the Bodleian Library) containing four small tracts with the titles of so many others mentioned by Sāyaṇa, making seven in all. The eighth was the Chhandoga-Upanishad. "With the exception of this and the Sama-vidhāna, which contains most important information on questions connected with Achāra, or customs, all the other tracts are of comparatively small importance."

"It is in the Satapatha-brāhmaṇa that we can best observe
the gradual accumulation of various theological and ceremonial tracts which were to form the sacred code of a new Charaṇa. According to Indian traditions, Yājnavalkya Vājasaneṣya, the founder of the Charaṇa of the Vājasaneṣyas, was, if not the author, at least the first promulgator of the Sanhitā and Brāhmaṇa of the Charaṇa so called.” He and his adherents were seceders from the followers of the Adhvaryu or Yajur-veda, the sacred text of which school we possess in the Taittirīya-veda.

“The general name of the ancient Śākhās of the Yajur-veda is Charaka; and the Taittirīyas, therefore, together with the Kaṭhas and others, are called by the common title of Charaka-śākhās. This name (Charaka) is used in one of the Khilas (or ‘supplements’) of the Vājasaneṣya-Sanhitā as a term of reproach,” evidently from a feeling of animosity against the ancient schools of the Adhvaryus.

The chief difference between the Sanhitā and Brāhmaṇa of the Vājasaneṣyas and those of the Charakas consists in the division of Mantras and Brāhmaṇas, which is carried out more strictly in the works of the former school. “This was most likely the reason why the text of Yājnavalkya was called Śukla Yajur-veda, which is generally translated by the ‘White Yajur-veda.’ But some commentators explain Śukla more correctly by sūdha (‘cleared’), because in this new text the Mantras had been cleared and separated from the Brāhmaṇas, and thus the whole been rendered more lucid and intelligible. In opposition to this they suppose that the old text was called Kṛishṇa, or ‘dark,’ because in it the verses and rules are mixed together and less intelligible; or because the rules of the
Hotri-, as well as of the Adhvaryu-priests, were contained in it, which thus bewildered the mind of the student.

"In the new code of the Vajasaneyins the most important part was the Brāhmaṇa, the Sanhitā (which was probably a later production) being a mere collection of verses extracted and collected for the convenience of the officiating priest." In the code of the Bavṛichas, the very opposite was the case. Here the Sanhitā existed long before the Brāhmaṇas, and it had diverged into Śākhās before the Brāhmaṇa of the Aitareyins was composed.

(b.) Of the Brāhmaṇa- and Sūtra-Charaṇas.—"That different Brāhmaṇas existed before the great collective Brāhmaṇas were composed, is proved not only by the testimony of Pāṇini, but by quotations in the Brāhmaṇas themselves. The original Charaṇas were not all rival sects, and it was natural that one Charaṇa should be ready to accept the Brāhmaṇas of another, if they contained additional traditions or precepts which seemed valuable. Thus we find the Brāhmaṇas of the Kaṭhas added to those of the Taittiriyas.

"What became of those numerous Brāhmaṇa-charaṇas which are quoted in the Brāhmaṇas and in the Sūtras is not quite clear. Most likely they were absorbed or replaced by the more modern works, the Sūtra-charaṇas. When the Sūtras once came to be regarded as a part of the sacred canon, they gave rise to a large number of new Charaṇas." Most of the old Charaṇas were extinct shortly after the Sūtra-period, and their works, as well as names, forgotten. In the Charaṇyaka Parisishta (a comparatively
late production) the names of the Charaṇas of the different Vedas are given.

Of the Ṛig-veda, five Charaṇas are mentioned. But while the names of several old Śákhás (such as the Aitareyins, the Kaushitakins, etc.) are omitted, the Āśvaláyanas, who are mentioned, must be considered as the founders of one of the latest Śákhás of that Veda.

The number of Śákhás of the Vajur-veda is stated as eighty-six. We have, first, the twelve Charaṇas comprehended under the common name of Charakas, including the Maitráyaṇīyas, which are subdivided into seven Charaṇas; next the Taittiriyas, subdivided into Aukhíyas and Kháṇḍikíyas; these last comprise five Charanas—making twenty-seven in all. Then follow the fifteen Śákhás of the Vájasaneyins. This brings the number only up to forty-two, or including the Vájasaneyins, forty-three, exactly half the stated number, eighty-six. Of even the names of the remaining Śákhás we have now no record.

The largest number of Śákhás is ascribed to the Sáma-veda. It is said to have been one thousand; but the greater part of them no longer exist. Of the Atharva-veda nine divisions are mentioned, but the names given are incomplete and corrupt.

It is impossible now to determine which of the Charaṇas owe their origin to Sútras, and which to Bráhmaṇas or Sanhitáś. Some of them certainly existed previously to the Sútra-period, whilst others as evidently must be referred to the Bráhmaṇa-period, such, e.g., as those ascribed to Vájnavalkya. Most likely the Sanhitá-charaṇas are restricted to the Ṛig-veda. It is certain, at least, that
DISTINCTION BETWEEN CHARAṆAS AND GOTRAS. 31

no Brāhmaṇas belonging to any Veda were composed before the division of priests into Hotṛis, Udgāṭris and Adhvaryas had taken place. Before then there was but one collection of hymns, that of the Bahaṛichas; and it is among the Bahaṛichas only that we have any distinct traces of Sanhitā-charaṇas.

It is difficult to assign a distinctive meaning to the terms Charaṇa and Śākhā. By the latter, however, we may understand a particular book or recension of a work, while we should reserve the name of Charaṇa for those ideal successions, or fellowships, to which all belonged who read and received as their standard the same Śākhā.

We must distinguish, however, between a Charaṇa and a Gotra. "A Gotra, or Kula, means a family; and the number of families that had a right to figure in the Brāhmaṇic peerage of India was very considerable. The Brāhmaṇs were proud of their ancestors, and preserved their memory with the most scrupulous care. Gotras existed among Kshatriyas and Vaīṣyas, as well as among Brāhmaṇs; but Charaṇas were confined to the priestly caste. Gotras depended on a real or imaginary community of blood; Charaṇas on the community of sacred texts. They were ideal fellowships, held together by ties more sacred in the eyes of a Brāhmaṇ than the mere ties of blood. Members of different Gotras might belong to the same Charaṇa. When the member of a Gotra became the founder of a new Charaṇa, that Charaṇa might bear the name of its founder and thus become synonymous, but not identical, with a Gotra.

"All Brāhmaṇic families who keep the sacred fire are
supposed to descend from the seven Rishis (or saints). These are: Bhrigu, Angiras, Viśvāmitra, Vāsishṭha, Kāśyapa, Atri, and Agastī.

"The real ancestors, however, are eight in number, viz. Jamadagni, Gautama, and Bharadvāja, Viśvāmitra, Vāsishṭha, Kāśyapa, Atri, and Agastya.

"The eight Gotras which descend from these Rishis are again sub-divided into forty-nine Gotras, and these forty-nine branch off into a still larger number of families. The names gotra, vanśa, varga, paksha, and gana are all used in the same sense, to express the larger as well as smaller families, descended from the eight ancestral Rishis.

"A Brāhmaṇa, who keeps the sacrificial fire, is obliged by law to know to which of the forty-nine Gotras his own family belongs, and in consecrating his own fire he must invoke the ancestors who founded the Gotra of his family. Each of the Gotras claims one, two, three or five ancestors, and the names of these ancestors constitute the distinctive character of each Gotra. A list of these forms part of most of the Kalpa-sūtras."

These lists had a practical bearing on two most important acts of ancient Brāhmaṇic society, viz. the consecrating of the sacrificial fire, and marriage.

"When the fire is to be consecrated, Agni Havayavāhana, the god who carries the libations to heaven, must be invoked. This invocation is called pravara (प्रवर)," i.e. "family," because when making it the consecrating priest had then to repeat the name of his ancestors. "Agni himself, or the fire, is called Aṛṣheya ("the offspring of the Rishis"), because the Rishis first lighted him at their
sacrifices. He is the Hotri as well as Adhvaryu among the gods, and is supposed to invite the gods to the sacrifice, and to carry himself the oblation to the seat of the immortals.

"To marry a woman belonging to the same Gotra, or having the same Pravara, was considered incest, and visited with severe penance. There are exceptions, however, to this rule among the Bhṛgus and Angirasas." Three out of the thirteen Gotras of the Bhṛgus may intermarry.

The Brāhmaṇas represent a most interesting phase in the history of the Indian mind; but, judged by themselves as literary productions, they cannot be matched anywhere for pedantry and downright absurdity. Their general character is marked by shallow and insipid grandiloquence, by priestly conceit and antiquarian pedantry. They are not the work of only a few individuals. The most modern differ very little in style from the most ancient; but Max Müller considers that the Brāhmaṇa period extended over at least 200 years, viz., from about 600 to about 800 B.C.

"There is one work connected with the Brāhmaṇa period which deserves special mention, viz., the Gopatha Brāhmaṇa. This is the Brāhmaṇa of the Brāhma-veda, the Veda of the Artharvāṇgiras’, or the Bhṛigu-Angiras’. This Veda does not belong properly to the sacred literature of the Brāhmans, and though in later times it obtained the title of the Fourth Veda, there was originally a broad distinction between the magic formulas contained in it and the hymns of the Bāhṛchās, the Chhandogas, and the Adhvaryus.” The Veda is generally spoken of by the
Brāhmans either as one, or as threefold, viz., the Ṛich, the Yajush, and the Śāman. "The duties of the Hotṛi priests are described in the Rig-veda, those of the Adhvaryu in the Yajur, and those of the Udgātri in the Sāma-veda. The duties of the Brāhman and the sacrifices are contained in all three. The Atharva-veda, on the contrary, is not used for the sacrifice, but only teaches how to appease, to bless, to curse, etc. But though the hymns of the Atharvans were not from the first looked upon as part of the sacred literature of the Brāhmans, the Brāhmaṇa of the Atharvans belongs clearly to the same literary period with the other Brāhmaṇas, and though it does not share the same authority with those of the three great Vedas, it is written in the same language and breathes the same spirit."

(c.) Of the Āranyakas and Upanishads. The Brāhmaṇas differ in style both from the Sūstras and from the Mantras, and are supposed to have come into existence at a period intermediate between them. But as between the Sūtras and the later Sanskrit literature we shall find a connecting link in the writings known under the name of Pariśisthas, so, between the Brāhmaṇa and the Sūtra periods, we meet with a class of works of intermediate dates, viz.: the Āranyakas, or "Treatises of the Forests." These were so called, as Sāyaṇa informs us, because they had to be read in the forest. "It might almost seem as if they were intended for the Vana-prasthas only, people who, after having performed all the duties of a student and a householder, retire from the world to the forest to end their days in the contemplation of the Deity. In several instances the Āranyakas form
part of the Brāhmaṇas, and they are thus made to share the authority of Śruti, or revelation. The most important Upanishads, which are full of philosophy and theology, form part of the Aranyakas, and (particularly in later times) the Aranyaka was considered the quintessence of the Vedas."

The Aranyakas pre-suppose the existence of the Brāhmaṇas, and may be considered as enlargements upon them. "The philosophical chapters, known by the name of Upanishads, are almost the only portion of Vedic literature which is extensively read to this day. They are supposed to contain the highest authority on which the various systems of philosophy in India rest. The founders of the various systems, if they have any pretensions to orthodoxy, invariably appeal to some passage in the Upanishads in order to substantiate their own reasonings." However, when none of the ancient Upanishads could be found to suit their purpose (liberal and conflicting as they often are), the founders of new sects had no scruple and no difficulty in composing new Upanishads of their own. This accounts for the large and ever increasing number of these treatises, the most modern of which seem now to enjoy the same authority as the really ancient and genuine. The original Upanishads had their places in the Brāhmaṇas and Aranyakas, but chiefly in the latter.

The etymology of the word Upanishad is doubtful. It seems, however, to signify sitting down near somebody, in order to listen, or to meditate and worship (from upa+ni+sad).

The names of the authors of the principal Upanishads
are unknown. There are but ten which are now generally studied in Bengal, viz., the Brāhadāranyaka, the Aitareya, Chhāndogya, Taittirīya, Yṣa, Kena, Kaṭha, Praṣna, Muṇḍaka, and Māṇḍūkya; which have all been printed. Rāmmohan Rāy published several of them with notes and translations; and, more recently, an excellent edition of them all (both text and commentary), by Dr. Röer; has appeared in the volumes of the Bibliotheca Indica.

4.—Literature of the Sūtra Period.

"The period of the Sūtra literature of India extends from 600 to 200 B.C., during which the Vedāṅgas, Anukṛmaṇis, etc., were composed. This was posterior to the Mantra and Brāhmaṇa periods, and to that of the Vedas generally.

"The productions of the Sūtra period form the connecting link between the Vedic and the later Sanskrit literature. But whilst, on the one hand, we must place several works written in Sūtras under the head of the post-Vedic or modern Sanskrit, we also find others which must be considered as the last productions of the Vedic age, trespassing in a certain degree upon the frontiers of the later Sanskrit.

"The word Sūtra (सूत्र) literally means ‘a string;’ and all the works written in this style, on subjects the most various, are nothing but one uninterrupted string of short sentences, twisted together into the most concise form. Shortness is the great object of this style of composition, and it is a proverbial saying (taken from the Mahābhāṣya) amongst the Pandits, that ‘an author rejoiceth in the economizing of half a short vowel as much as in the
birth of a son.' Every doctrine thus propounded, whether grammar, metre, law, or philosophy, is reduced to a mere skeleton. All the important points and joints of a system are laid open with the greatest precision and clearness, but there is nothing in these works like connection or development of ideas. 'Even the apparent simplicity of the design,' as Colebrooke remarks, 'vanishes in the perplexity of the structure. The endless pursuit of exceptions and limitations so disjoins the general precepts, that the reader cannot keep in view their intended connection and mutual relation. He wanders in an intricate maze, and the clew of the labyrinth is continually slipping from his hands.' There is no life or meaning in these Śūtras, except what either a teacher or running commentary, by which these works are usually accompanied, may impart to them. Many of these works go even further: they not only express their fundamental doctrines in this concise form of language, but they coin a new kind of language, by which they succeed in reducing the whole system of their tenets to mere algebraical formulas. The key to this system is generally given in separate Śūtras, called Paribhāṣā, which a pupil must know by heart, or have always present before his eyes, if he is to advance one step in the reading of such works. But even then it would be impossible to arrive at any real understanding of the subject, without being also in possession of the laws of the so-called Anuvṛtti and Nirvṛtti.

"To explain the meaning of these technical words, we must remember that the Śūtras generally begin by putting forward one proposition (Adhikāra) which is never after-
wards repeated, but always to be understood, till a new subject of the same kind is introduced. After the statement of a subject, the author goes on by giving a first rule, which may extend its influence over the next following rules, whether these be restrictions or amplifications of it. These restrictive rules again exercise their influence to a certain extent over other rules, so that the whole becomes one continuous chain, each link of which is held and modified by others, itself holding to and modifying the rest. The influence of one rule over the others is called Anuvṛtti, its cessation Nirvṛtti. Without knowing the working of these two laws, which can only be learned from commentaries, the Sūtras appear very much confused. This is particularly the case in those works where the so-called Mīmāṃsa method of Pūrva-paksha (reasons contrâ), Uttara-paksha (reasons pro) and Siddhânta (conclusion) is adopted. Here the concatenation of pros and cons is often so complicated, and the reasons on both sides defended by the same author with such seriousness, that we sometimes remain doubtful to which side the author himself leans, till we arrive at the end of the whole chapter.

"To introduce and to maintain such a species of literature was only possible with the Indian system of education, which consisted in little else except implanting these Sūtras and other works into the tender memory of children, and afterwards explaining them by commentaries and glosses. An Indian pupil learns these Sūtras of grammar, philosophy, or theology, by the same mechanical method which fixes in our minds the alphabet and the multiplication-table; and those who enter on a learned
career spend half their life in acquiring and practising them, until their memory is strengthened to such an unnatural degree, that they know by heart not only these Sútras, but also their commentaries, and commentaries upon commentaries. Instances of this are found among the learned in India up to the present day.

"The numerous Sútra works which we still possess, contain the quintessence of all the knowledge which the Bráhmans had accumulated during many centuries of study and meditation. Though they are the works of individuals, they owe to their authors little more than their form; and even that form was, most likely, the result of a long-continued system of traditional teaching, and not the invention of a few individuals.

"There is a great difference, according to the Hindús themselves, between a work composed previously to the Sútra period and a Sútra composition. The difference of style between a Bráhmaṇa and a Sútra work (with the exception of some Kalpa-Sútras) is most striking, though, as regards the grammatical forms, Vedic irregularities are, according to Sanskrit grammarians, allowed in Sútras also. But there is a still more important difference besides that of style. Literary works belonging to the preceding periods, the Bráhmaṇas as well as the Mantras, are considered by Indian theologians as forming the Šruti, or divine revelation, in contradistinction to the Sútras and all the rest of their literature. In the dogmatical language of orthodox Hindús, the works which contain the Šruti have not been composed, but have only been seen or perceived by men, i.e. they have been revealed to them.
The Sútras, on the contrary, although based on the Śruti, and therefore in some instances also called Śrauta Sútras, are yet avowedly composed by human authors. Whenever they appear to be in contradiction with the Śruti, their authority is at once overruled, and only in cases where anterior evidence is wanting from the Śruti, can they have any claim to independent authority.

"This distinction has ever been the stronghold of the hierarchical pretensions of the Bráhmans. We can easily understand how a nation might be led to ascribe a superhuman origin to their ancient national poetry, particularly if consisting chiefly of prayers and hymns addressed to their gods. But the reason why the prose compositions of the Bráhmaṇas, which are evidently so much more modern than the Mantras, were allowed to participate in the name of Śruti, could only have been because it was from these theological compositions, and not from the simple old poetry of the hymns, that a supposed divine authority could be derived for the greater number of the ambitious claims of the Bráhmans. We can find no reason why the Sútras should not also have been ranked as Śruti, except the lateness of their date, if compared with the Bráhmaṇas, and still more with the Mantras."

The distinction between Śruti ("revelation") and Smṛiti ("tradition") had been established by the Bráhmans previously to the rise of Buddhism, and it was their claiming a divine origin for the Bráhmaṇas that mainly led to the schism and successful opposition of Buddha.
CHAPTER II.

ON THE DHARMA SÁSTRAS, OR SACRED SCRIPTURES, SUPPLEMENTARY TO THE VEDAS.

§ 1. Generally Described.

These belong partly to the Bráhmaṇa and partly to the Sútra periods of Sanskrit literature, and consist of:

1.—The Vedánta (चेद + खच्च, "end, object, or scope.")

Under this name there is an ancient work in Sanskrit, by Vyāsa, or Jaimini, said to have been composed above two thousand years ago, and to contain an abstract, or quintessence, of all the Vedas united. This work is also known as the Púrvā Mímáṃsá, that is, the first or most ancient enquiry, in opposition to the Uttarā or Brahmā Mímáṃsá, one of the Philosophical systems. The great authorities for its doctrine are the works called the Vedánta Sútra and the Brahma Sútra. The commentary on these by Sankara Āchárya¹ is the best. Rámamohan Ráy published a translation of the Vedánta into Bengálí, with an interesting preface, in 1815. For further remarks on the Vedánta and Mímáṃsá doctrines, see the account of these Darśanas under the "Philosophical systems."

¹ Placed by Colebrooke at the beginning of the 9th century.
2.—The Upani-Vedas (उप, "near, or joined to," + चेन).

These supplementary Vedas are said to be immediately deduced from the Vedas themselves. They are four in number.

The first, called the Ayus (आयुस or आयु: "age"), is said to have been delivered by Brahma, Indra, Dhanvantari and five other deities, and comprises the theory of diseases and medicines, with the practical methods of treating bodily disorders.

The second, viz., the Gandharvaa (गन्धर्व "a celestial minstrel") a treatise on music, was composed by Bharata.

The third, called the Dhanus (धनु or धनु "a bow"), on the fabrication and use of arms and implements employed by the Kshatriya caste, was written by Viśvāmitra.

The fourth, called the Sthāpatya (स्थापत्य "guard of the women's apartments"), or the Silpa (शिल्प "a mechanical art"), was revealed by Viśvāmitra also, in various treatises on sixty-four mechanical arts, for the improvement of such as exercise them.

Of the more minute contents of the above works, we have as yet no accurate information. Indeed it is believed that they are now lost.

Upon Music, as forming part of the religion of the Hindús, there is a treatise by Sir William Jones.

3.—The Vedāngas (चेनांग, "member of the Veda.")

These are considered as in some sense a subordinate part of the Vedas. Six sciences are treated of in them, viz.:—
1. Śikshá (शिष्या),¹ or the science of pronunciation and articulation.

2. Chhandas (छन्दस्), prosody, by the Muní Pingala.

3. Vyākaraṇa (व्याकरण), or grammar, by three Rishis.

4. Nirukta (निरुक्त), or the explanation of difficult or obscure words and phrases that occur in the Vedas.

5. Kalpa (कल्प), an account of religious ceremonies.

6. Jyotisha (ज्योतिष), on astronomy or astrology, by Súrya.

4.—The Upánagas (उपांग “additional limbs”).

These are four in number, viz., the Puráṇa, or history; the Nyáya, or logic; the Mímánsá, or moral philosophy; and the Dharma Śástra, or jurisprudence.

§ 2. Particular Description of the Vedángas.

The Śikshá and Chhandas are considered necessary for reading the Veda; the Vyākaraṇa and Nirukta for understanding it; and the Jyotisha and Kalpa for employing it at sacrifices.

1. The Śikshá.—Max Müller thinks that the rules of Śikshá were formerly embodied in the work called the Taittiriya Aranyaka, and perhaps also in the Bráhmanas, though they afterwards lost their place there. This he accounts for by the appearance, subsequently, of more scientific treatises on the same subjects, treated more systematically, viz.:

(a) The Prátiśákhya. The origin of these he thus

¹ A desiderative from प्रशक्ति (“to be able”), meaning literally a “desire to know.” Hence also, प्रशक्ति, “a teacher.”
describes: "During the Brāhmaṇa period the songs of the Veda were preserved by oral tradition only: and as the spoken language of India had advanced and left the idiom of the Veda behind as a sort of antique and sacred utterance, it was difficult to preserve the proper pronunciation of the sacred hymns without laying down certain rules on metre, accent, and pronunciation in general. The necessity, however, of such a provision could hardly have been felt until certain differences had actually arisen in different seats of Brāhmanic learning. Thus, when the attempt was made to prevent a further corruption, a certain number of local varieties in accent and pronunciation, and in the recital of the hymns, had actually crept in and become sanctioned by the tradition of different families and schools. We find in the Brāhmaṇas occasional mention of verses which, if improperly pronounced, become changed in meaning."

"In the Prātiśākhyas, the rules and exceptions of the old sacred dialect were first reduced to a system. The real object of the Prātiśākhyas was not to teach the grammar of the old sacred language; they are never called Vyākaraṇas (grammars), and it is only incidentally that they allude to strictly grammatical questions. The perfect phonetic system on which Pāṇini's Grammar is built is no doubt taken from the Prātiśākhyas; but the source of Pāṇini's strictly grammatical doctrines must be looked for elsewhere." This work, though ascribed to one author, must have required ages of observation and collection before its plan could be conceived or carried out by one individual.
(b.) The Śākhās were recensions of the different Vedas, and originally there appear to have been several of each Veda; but these differed from one another, not in the general arrangement of the Sanhitā, or collection of hymns, but merely in single words or phrases. In a few cases only, one Śākhā contains some hymns more than another. Only in a few instances have different Śākhās of the same Veda been preserved in manuscripts. Of the Rig-veda, for instance, only one MS. Śākhā is now extant, viz., the Śākala-Śākhā. Each Śākhā had probably its Prātiśākhya. Saunaka’s Prātiśākhya of the Śākala, being one of the latest compositions of the kind, was probably also the most perfect. Though only one Prātiśākhya belonging to each Veda has been found in MS., yet they all belong, not to one of the four Vedas in general, but to one Śākhā of each of them. Pāṇini’s Śikshā (rules of pronunciation) applies to all the Vedas in general. The Prātiśākhyas give these rules as applied to each Śākhā.

The term Śākhā (literally “branch”) has been erroneously used by some writers in the sense of a “school,” or of a “portion of the Veda.” The proper meaning, however, says Max Müller, is “Traditional text (recension) of the Veda.” “The word is sometimes applied to the three original Sanhitās, the Rig-veda, the Yajur-veda, and the Sāma-veda Sanhitā, in their relation to one another, and without any reference to subordinate Śākhās belonging to each of them. They may be called the original branches or the three stems of the Veda-tree, each of them branching off again in a number of other Śākhās. The ‘branches,’ as Kumārila says, have all the same root,
revelation (Śruti), and they bear all the same fruit, the sacrifice (karman). If otherwise, they would be different trees, not different branches. . . . . More frequently, however, Śākhá is used to signify the various editions, or, more properly, the various traditions, that branched off from each of the three original branches of the Veda. In this latter sense, Śākhá seems sometimes synonymous with Charaṇa. But there was originally an important difference in the meaning of these two terms."

(c.) The Charaṇas. Śākhá means originally a literary work; Charaṇa, a school or collection of readers. Accordingly we meet with such expressions as Śākhám adhíte (शाखाम चधिते), “he reads a certain edition of the Veda,” but never Charaṇam adhíte (चरणम चधिते), “he reads a Charaṇa.”

“If Śākhá is sometimes used in the sense of Charaṇa or sect, this is because in India theŚākhás existed, in reality, not as written books, but only in the tradition of the Charaṇas, each member of a Charaṇa representing and embodying what, in our modern times, we should call the copy of a book. Women, even, are mentioned as belonging to a Charaṇa. A Śākhá, which is always a portion of the Śruti, cannot properly include law books. But followers of certain Śākhás might well, in the course of time, adopt a code of laws which, as it was binding on their Charaṇa only, would naturally go by the name of their Charaṇa. Thus the PrátiśŚākhyas also were called by the name of the Charaṇas, because they were the exclusive property of the readers of certain Śākhás, and even more so than the Kuladharmas, or family laws.
"As a Śākhá consisted of a Sanhitá as well as a Bráhmaṇa, differences in the text of the hymns, as well as in the Bráhmaṇas, might lead to the establishment of new Charaṇas, founded as they were on sacred texts peculiar to themselves. But, although we cannot doubt that there was an original difference between Śākhá and Charaṇa, it is certain that these two words were frequently used synonymously, just as we may speak of the Jews when we mean the Old Testament, or of the Koran when we mean the Mahomedans."

(d.) The Párshada and Parishads. As the terms Śākhá and Charaṇa are frequently confounded, so also are those of Párshada and Prátiśákhya.

"Though every Prátiśákhya may be called a Párshada (i.e. a word belonging to a Parishad) not every Párshada can be called a Prátiśákhya. Amara (the great Hindú lexicographer) explains Parishad by Sabhá or Goshthi, "an assembly." But in Manu's code of laws, and elsewhere, we have the more definite application of the term. According to these writers, a Parishad ought to consist of twenty-one Bráhmans well versed in philosophy, theology, and law. It was such an assembly as should be competent to give decisions on all points on which the people generally might demand advice. That such Parishads or Bráhmanic settlements existed in olden times, is certain from our reading in the Vrihadáraṇyaka, for instance, that "Swe-taketu went to the Parishad of the Panchálas," and many similar passages. Parásara says, "Four, or even three able men from among the Bráhmans in a village, who know the Veda and keep the sacrificial fire, form a Parishad."
"The real difference between a Charaṇa and a Parishad seems to be that the former signifies an ideal succession of teachers and pupils who learn and teach a certain branch of the Veda; while the latter means a settlement of Brāh-mans, a community or college, to which members of any Charaṇa might belong. Thus the members of the same Charaṇa might belong to different Parishads, and of the same Parishad to different Charaṇas.

(e.) *The Kula-dharmas, or Law Books,* could not be called Prātiśákhyas, but they might claim the title of Charaṇas or Párshadas. "These Dharma Śástras, as we now possess them, betray their comparatively modern origin by their form and metre, and occasionally by their matter also. They were probably made up only in order to fill up the gap which had been occasioned by the loss of ancient law books. This loss was felt the more severely because the names of the old authors retained their celebrity, and were still quoted in common practice and courts of law. Large portions of the Kula-dharmas are written in Sútras, as might be expected in works contemporaneous with the Prātiśákhyas. It has been thought that the sources of Manu's, and other Dharma Śástras, must be looked for in the Grīhya-Sútras. This is not quite correct. The Grīhya-Sútras are concerned chiefly with the Sanskáras, or domestic sacraments, extending from the birth to the marriage of a man; and in so far only as these sacraments form a portion of the subjects treated of in the Dharma Śástras, the Grīhya-Sútras might be considered as their original sources. By far the greater portion of these Dharma-Śástras, or codes of law, is taken up with Āchára,
i.e. laws, manners and customs, and especially the duties to be performed by an individual on his own behalf. They are of great importance for forming a correct view of the old state of society in India, and the loss of the larger number of them is greatly to be regretted."

"The Mánava-dharma-Sástra, the law book of the Mánavas, a subdivision of the sect of the Taittiriyas, or, as it is commonly called, the 'Laws of Manu,'\(^1\) is almost the only work in Sanskrit literature," observes Max Müller, "which, as yet, has not been assailed by those who doubt the antiquity of everything Indian. No historian has disproved its claim to that early date which had from the first been assigned to it by Sir William Jones. It must be confessed, however, that his proofs of the antiquity of this code cannot be considered as conclusive, and no sufficient arguments have been brought forward to substantiate any of the different dates ascribed to Manu, as the author of our Law-Book, which vary, according to different writers, from 880 to 1280 B.C."

2. The Chhandas, or Prosody, which is reckoned the second part of the Vedántas, stands very much in the same position as the Śikshá. Some names which have been afterwards adopted as the technical designations of metres, occur in some of the Mantras of the Rig-veda, and there are frequent allusions to metres in the Bráhmaṇas. What is said in the Bráhmaṇas, however, on this

\(^1\) Manu, called also Swayambháva (or the "self-existent") is affirmed in the Puránas to have been the son of Bráhma, and one of the earliest progenitors of mankind. He is said also to have been the preserver of the Vedas at the time of the Hindú deluge, and to have given an abstract of the contents of those books in the famous work known as the Institutes of Manu, first translated into English by Sir William Jones.
subject is in general so full of dogmatic and mystical ingredients as to be of scarcely any practical use. In the Aranyakas and Upanishads whole chapters are devoted to prosody. But it is in the Sutras of the Chhandas only that a real attempt has been made to arrange these archaic metres systematically.

"The work of Pingalanága on Chhandas, which is most frequently quoted under the title of Vedánga, does not pretend to be of greater antiquity than the Mahábháshya, if it be admitted that Patanjali, the author of this famous commentary on Páñini, was the same as Pingala." This work is one of the latest that could possibly be included in the Sutra period, and to that it probably belonged. Pingala, at any rate, is quoted as an authority in the Pariśishtas, a class of literature which does not seem to be separated from that period by a long interval.

Two other works on Chhandas (also, like Pingala's, not restricted to certain Sákhás, but intended for the Veda in general) are referred to by the commentator on the Sákala-Prátiśákhya, the one ascribed to Yáská and the other to Saitava. But neither work appears to be extant now.

3. Vyákarana, or Grammar, forms the third Vedánga. According to Indian authors, this branch of Vedic learning would be represented by the grammar of Páñini. But in that celebrated work "the rules which refer to Vedic grammar in particular, form only the exceptions to those which are applicable to the regular or classical language. Instead, therefore, of considering the third Vedánga doctrine as represented by grammarians beginning with Páñini (पारिशिष्ठयि), as Indian writers do, it would be more
correct to say that it is represented by the grammarians ending with Pāṇini (पाणिनि). Pāṇini’s work, however, by its merits, acquired such a celebrity as to supersede almost all that had been written on the subject before him; so that, except the names and some particular rules of former grammarians, we have little left of this branch of literature, except what occurs occasionally in the Prāti-śākhyas. And, by a comparison of Pāṇini’s Sūtras with those of the Prātiśākhyas, it is evident that he largely availed himself of the works of his predecessors, frequently adopting their very expressions, though he quotes their names but rarely, and only as authorities for special rules. There are two separate treatises on grammatical subjects which belong to a period anterior to Pāṇini, viz. the Sūtras on the Unādi (उणादि) affixes, and the Sūtras of Śāntan-āchārya on accents. The Unādi affixes are those by which nouns are formed from roots. They are so called because in the Sūtras, as we now possess them, un (उन्) is the first mentioned affix.” We do not know by whom those Sūtras were first composed. They seem to have been originally intended for the Veda only, but afterwards enlarged by the addition of rules for the formation of non-Veda (Bhāshā) words. It is uncertain to what exact period the Phītsūtras of Śāntana belong.”

4. Nirukta, or Etymology, is the fourth Vedāṅga. This, like the Vyākaraṇa, is represented by but one work, generally known by the name, Yāska’s Nirukta. He seems to have been one of the last authors who embodied the etymological lexicography of Vedic terms (to which it exclusively refers) in one separate work. Other previous
Niruktáras (or authors of Niruktas) are mentioned by Yáska, some of whom must have been as famous as himself, and are likewise referred to in the Puráṇas. The Bráhmaṇas contain very rich materials for etymologies and synonymous expressions; and, with the exception of the Kalpa, no other Vedánga has a better claim than the Nirukta to be considered as founded on the Bráhmaṇas. Yáska’s Nirukta (which is commonly distinguished by the name of Nighanṭu) and Yáska’s Commentary on the Nirukta were two separate works, though often confounded. The Nirukta consists of three parts, viz., the Naighanṭuka, the Naigama, and the Daivata.

The word Nighanṭu applies to works where, for most part, synonymous terms are taught. Ten Nighanṭus are usually mentioned, including the works of Amara-Sinha, Vaijayantí, Haláyudha, etc. Hence the first part of Yáska’s Nirukta is called Naighanṭuka, comprising the first three Adhyáyas. Naigama means Veda, and, as in the second part, words are taught which usually occur in the Veda only, the title of Naigama (the fourth Adhyáya) is given to it. The Daivata (the fifth Adhyáya) is so named from its treating of the gods (देवा:), viz., of the earth, of the air, and of the sky. The whole work, consisting of five Adhyáyas (or chapters) and three parts, is called Nirukta (निरुक्त), because the meaning of words is given there irrespective of anything else: from nirvach, “to explain.”

5. Kalpa, or the Ceremonial.—This is the fifth and most complete of the Vedángas, for which we have not only the Bráhmaṇas of the different Vedas, but also their respective Sútras. “The Sútras contain the rules referring to the
Sacrifices, with the omission of all things which are not immediately connected with the performance of the ceremonial. They are more practical than the Brāhmaṇas, which, for most part, are taken up with mystical, historical, mythological, etymological, and theological discussions." Orthodox Brahmans do not admit that Brāhmaṇas and Sūtras belong to the same class of literature. The former was Šruti, the latter Smṛiti. Originally a Brāhmaṇa was a theological tract, and was called so, not because it treated of the Brāhman, the Supreme Spirit, or of sacrificial prayers, but because it was composed by and for Brāhmans. These Brāhmaṇas were gradually collected in different families, or Parishads, and gave rise to greater works, which were equally called Brāhmaṇas. The Sūtras were later compositions, in which the Brāhmaṇas were more systematically arranged.

"The Kalpa Sūtras follow the same system as the Brāhmaṇas. They pre-suppose, however, not only the existence of three distinct collections of Brāhmaṇas, but of different Śākhás, or recensions, which in the course of time had branched off from each of them." The Kalpa Sūtras were composed contemporaneously with Pāṇini, and even after his time. They form a kind of grammar of the Vedic ceremonials, useful for the members of all Charaṇas, recording the duties of the different orders of priests, viz. the Hotṛi, Ādhvarya, and Udgātri.

There were two other classes of Sūtras, forming a sort of appendices to the Kalpa Sūtras, and belonging to the same branch of literature with the Śrauta Sūtras, but in distinction from them included under the title of Smárta
Sútras, as deriving their authority from Smrīti, or immemorial tradition, the others being founded on the Śruti, i.e. the Mantras and Brāhmaṇas. These additional Sútras were called the Grihya and the Sámayáchárika. The Grihya Sútras describe the ceremonies to be performed by the married householder, chiefly for the benefit of his family. The Sámayáchárika rules were those to be observed by the rising generation, and which should regulate the various relations of every-day life. It is chiefly in the Sámayáchárika, or, as they are sometimes called, Dharma Sútras, that we have to look for the originals of the later metrical law books, such as Manu, Yájnavalkya, Paráśara, and the rest.

Grihya probably meant originally "the house," or "the family hearth," from griha, "a house" (which, however, some Hindu commentators say means also "a wife"); and it was in opposition to the great sacrifices, for which several hearths were required (and therefore called Vaitánika), that the domestic ceremonies were called Grihya, as performed by means of the one domestic fire.

The Sámayáchárika Sútras are interesting on account of the light which they throw on the every-day life of early Brahmans.

6. Jyotisha, or Astronomy.—This was the sixth and last of the Vedángas. Its literature is very scanty, and the small treatise, usually quoted as "the Jyotisha," belongs to the same class of works as the Śikshá. Colebrooke speaks of different Jyotishas for each Veda, and he calls one, which has a commentary, the Jyotisha of the Rigveda. Among his MSS., however (at the East India
House), there is but one work of this kind. This tract is later than the Sútra period, and we possess as yet no work on ancient astronomy composed in the style of the early Sútras. The doctrines it propounds represent the earliest stage of Hindú astronomy. Its object, however, is not to teach that science, but merely to convey such knowledge of the heavenly bodies as was necessary for fixing the days and hours of the Vedic sacrifices. It was the establishment of a sacred calendar which, in India, as elsewhere, gave the first impulse to astronomical studies.

“The fact,” as Max Müller observes, “that the name of the moon is the same in Sanskrit, Greek, and German, and that it is derived from a root which originally means "to measure," shows that even before the separation of the Indo-European family, the moon had been looked upon as the chief means of measuring time. And the close connexion between the names of moon and month proves that a certain knowledge of lunar chronology existed during the same early period.” In the Rig-veda allusion is even made to a thirteenth or intercalary month.

5.—The Parisiśṭas.

This is a class of works intimately connected with the Sútra period, although evidently of a somewhat later date than the Sútras, and, as the very name¹ implies, of secondary importance. They have, however, a character of their own, and they represent a distinct period of Hindú literature, which, though it shows clear traces of intellectual

¹ परिशिष्ट, "a supplement," παραλειπόμενα.
and literary degeneracy, is not to be altogether overlooked in a work like this.

Some of the Parisishtas profess to be composed by authors whose names, doubtless, belong to the Sutra period. Thus, Saunaka is said to have been the author of the Charanaavyaha, Katyayana of the Chhandoga-parishihta, and Kusika, known as the writer of the Atharvana Sutras, is the reputed author of the Atharavana-parishihtas also. The style of these compositions is less concise than that of the Sutras, resembling more that of the Bharhaddaivata and Rig-vidhana, works originally composed by Saunaka, but handed down to us apparently in a more modern form. They do not, however, exhibit that monotonous uniformity which we find in the Dharma Sashtra of Manu, or in the later Puranas. The simple Anushutherford Sloka preponderates in them, and the metre is more regular than that of the Anushurther compositions of Saunaka, the genuineness of which is less doubtful. The Parisishtas, therefore, seem to belong to the Vedic age, but may be considered as the very last outskirts of Vedic literature. There is a collection of Parisishtas for each Veda, eighteen being attributed to the Yajur-Veda, and seventy-four to the Atharvanya. The Rig- and Sama-Vedas seem not to have had so many, but their number is uncertain. They are said to have been written in the form of dialogues, in a style similar to that of the Puranas. It is remarkable that Pанини seems not to have known the Parisishtas even by name.
PART II.

PHILOSOPHICAL LITERATURE.

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CHAPTER I.

ON THE SIX DARSANAS IN GENERAL, AND THE NYĀYA AND VAISĖSHIKA IN PARTICULAR.¹

§ 1. The Schools Enumerated and Analysed.

The Hindūs have six schools or systems of Philosophy (दर्शने), viz., the Nyāya, Vaiśeshika, Sānkhya, Yoga, Vedānta, and Mīmāṃsā Darśana.²

The Vaiśeshika being in some sort supplementary to the Nyāya, the two are familiarly spoken of as one collective system under the name of Nyāya; and as the case is

¹ The authorities chiefly quoted from, in this and two subsequent chapters, are "Ward on the Hindoos," and Dr. Ballantyne's prize essay "Christianity contrasted with Hindū Philosophy."

² It is the professed design of all the schools of Indian Philosophy to teach the method by which eternal beatitude (the supreme good) may be attained, either after death or before it. The path by which the soul is to arrive at this supreme felicity is science, or knowledge. The discovery, and the setting forth of the means by which this knowledge may be obtained, is the object of the various treatises and commentaries which Hindū Philosophy has produced. M. Cousin (in his "Cours de l'Histoire de la Philosophie") endeavours to trace among the Hindū Philosophers, the Sensualism, the Idealism, the Scepticism, the Fatalism, and the Mysticism of the ancient Grecian and modern European Schools.
somewhat similar with the two other pairs, it is customary to speak of Hindu Philosophy as being divisible into the Nyáya, the Sánkhya, and the Vedánta Schools. These three systems, if we follow the commentators, differ more in appearance than in reality, and hence they are, each in its degree, viewed with a certain amount of favour by orthodox Hindus. Their common bond of union is their implicit acceptance of the Vedas—as among Christians the Bible—which, however, they explain differently. In this respect, and on this ground, they unite in opposing Buddhism, which denies the authority of the Vedas.

These three systems differ from one another in the several points of view from which they regard the universe,—or things in general,—as standing in relation severally to sensation, emotion, and intellection.

"The Naiyáyika, founding on the fact that we have various sensations, enquires what, and how many, are the channels through which such varied knowledge flows in? Finding that there are five very different channels, he imagines five different externals adapted to these. Hence, his theory of the five elements—the aggregate of what the Nyáya regards as the causes of affliction.

"The Sánkhya, struck with the fact that we have emotions—with an eye to the question whence our impressions come—enquires their quality. Are they pleasing, displeasing, or indifferent? These three qualities constitute, for him, the external; and to their aggregate he gives the name of Nature (प्रकृति).

"With the Naiyáyika he agrees in wishing that we were well rid of all three, holding that things pleasing,
and things indifferent, are not less incompatible with man's chief end than things positively displeasing.

"Thus, while the Nyāya allows to the external a substantial existence, the Sānkhya admits its existence only as an aggregate of qualities. While both allow that it really (eternally and necessarily) exists.

"The Vedāntin, rising above the question as to what is pleasing, displeasing, or indifferent, asks simply what is and what is not. The categories are here reduced to two—the Real and the Unreal. The categories of the Nyāya and the Sānkhya were merely scaffolding for reaching this pinnacle of Philosophy. The implied foundation was in all respects the same, viz., the Veda."

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Thus the Nyāya is conveniently introductory to the Sānkhya, and the Sānkhya to the Vedānta. And it is in this order that in Hindú schools, where all three are taught, the learner usually takes them up. The Nyāya is the exoteric doctrine, the Sānkhya a step nearer what is held as truth, and the Vedānta the esoteric doctrine, or the naked truth.

§ 2. As to the Founder of the Nyāya School.

The Nyāya system was originally concocted by Gautama, of whose personal history, however, but very little is known. From the Ramáyaná and the Puráñas we learn that he was born at Himaláya, about the same time as Ráma, i.e., at the commencement of the Tretá Yuga (or second age of the world); that he married Ahalyá, the

1 Ballantyne's Essay.
daughter of Brahmá, and afterwards cursed her on account of criminal intercourse with Indra, the king of the gods. He is said to have lived as a very austere ascetic, first at Pryága (now Allahabad), then in a forest at Mithilá (Muttra), and latterly (after the repudiation of his wife) in the Himaláyan mountains. His son, Satánanda, was priest to Janaka, King of Mithilá, the father of Sítá, the wife of Ráma. From the above statements we may see how little reliance can be placed on the historical veracity of the Puráṇas. These works assure us that Gautama, though he lived in the second or silver age, married a daughter of Brahmá; but they meet the anachronism by affirming that all the sages live through the four Yugas (the Satya, Tretá, Dwápas, and Kali), into which the Hindús divide the whole course of the world’s existence.¹

§ 3. Of the Doctrines of the Nyáya School.

"The Nyáya offers the sensational aspect of Hindú Philosophy. In saying this, it is not meant that the Nyáya confines itself to sensation, excluding emotion and intellection; nor that the other systems ignore the fact of sensation; but that the arrangement of this system has a more pointed regard to the fact of the five senses than the others have, and treats the external more frankly as a solid reality.

"The word Nyáya means 'propriety or fitness,' and the system undertakes to declare the proper method of arriving at that knowledge of the truth, the fruit of which, it

¹ Ward on the Hindús.
promises, is the chief end of man. The name is also used, in a more limited application, to denominate the proper method of setting forth argument. This has led to the practice of calling the Nyāya the 'Hindū Logic,' a name which suggests a very inadequate conception of the scope of the system. The Nyāya system was delivered by Gautama in a set of aphorisms, so very concise, that they must, from the first, have been accompanied by a commentary, oral or written. The aphorisms of the several Hindū systems, in fact, appear designed, not so much to communicate the doctrine of the particular schools, as to aid, by the briefest possible suggestions, the memory of him to whom the doctrine shall have been already communicated. To this end they are in general admirably adapted. The sixty aphorisms, for example, which constitute the first of Gautama’s Five Lectures, present a methodical summary of the whole system, while the first aphorism, again, of the sixty, presents a summary of these sixty. The first aphorism is as follows:—From knowledge of the truth in regard to evidence, the ascertainable, doubt, motive, example, dogma, confutation, ascertainment, disquisition, controversy, cavil, fallacy, perversion, futility, and occasion for rebuke,—there is the attainment of the Summum Bonum.

"In the next aphorism, it is declared how knowledge operates mediately in producing this result. 'Pain, birth, activity, fault, false notions,—since, on the successive departure of these in turn, there is the departure of the antecedent one, there is Beatitude.' That is to say, when knowledge of the truth is attained to, 'false notions' depart;
on their departure, the 'fault' of concerning one's-self about any external object ceases; thereupon the enlightened sage ceases to 'act'; then, there being no actions that call for either reward or punishment, there is no occasion, after his death, for his being born again to receive reward or punishment; then, not being born again, so as to be liable to pain, there is no room for 'pain,' and the absence of pain is the Nyāya conception of the Summum Bonum."

As to the instruments adapted to the acquisition of a knowledge of the truth, Gautama teaches that "proofs" (प्रमाणां, i.e., instruments of right knowledge), "are the senses, the recognition of signs, the recognition of likenesses, and speech (or testimony)."

The objects in regard to which we have to obtain right knowledge, by means of the appropriate instruments, he enumerates as follows:—"Soul, body, sense, sense-object, knowledge, the mind, activity, fault, transmigration, fruit, pain, and beatitude,—these are the objects regarding which we are to seek for right knowledge." Here it is to be carefully observed that the soul is spoken of as an entirely different entity from the mind. Dugald Stewart tells us that the mind can attend to only one thought at a time. Gautama, recognising the same fact, but speaking of the known invariably as the soul, accounts for the fact in question by assuming that there is an

1 In the Hindú system, the soul (आत्मन्) is the self, and the mind (मनस्) is the organ or faculty, which, standing between the self and the deliverances of the senses—(as a minister between the monarch and the thousand simultaneous claims on his attention)—prevents the latter from crowding in confusedly, by presenting one thing at a time.
instrument, or internal organ, termed the mind, through which alone knowledge can reach the soul, and which, admitting only one thought at a time, the Naiyāyika inferred must be no larger than an atom.

"Pleasure, pain, desire, aversion, volition, and knowledge," says Gautama, "are that whereby we recognise soul (ātman);" and, again, "the sign" (whereby we infer the existence) "of the mind" (manas) "is the not arising of cognitions" (in the soul) "simultaneously." Thus the soul may be practically regarded as corresponding to the thinking principle, and the mind (manas) to the faculty of attending to one, and only one, thing at a time; it being further to be kept in remembrance that the Naiyāyika reckons the mind to be a substance and not a faculty.1

"In the list of the objects regarding which right knowledge is to be obtained, the next, after mind, is activity (प्रवृत्ति). This is defined as 'that which originates the [utterance of the] voice, the [cognitions of the] understanding, and the [gestures of the] body.' This activity, we have seen under Aph. II., Gautama regards with an evil eye, as the cause of birth, which is the cause of pain, which it is the sumnum bonum to get permanently rid of.

"He further holds that it is through our own 'fault' (दोषा) that we are active; and he tells us that faults (or

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1 The "Substances" (द्रव्याष्ठि dravyāṣṭi), according to the "Tarka-Sangraha," are just nine, viz. "Earth" (पृथिवी prithivi); "water," (चाप ap); "light" (शेष tejas); "air" (वायु vāyu); "ether" (आकाश अकाश); "time" (काल kāla); "place" (स्थिति sthīti); "soul" (आत्मन atman); and "mind" (मनस manas).
failings) have this characteristic, that they cause 'activity.' These faults are classed under the heads of affection (राग), aversion (द्वेष), and stolidity or delusion (मोह), each of which he regards as a fault or defect, inasmuch as it leads to actions, the recompense of which, whether good or evil, must be received in some birth, or state of mundane existence, to the postponement of the great end of entire emancipation."

The immediate obstacle to "emancipation" (मोक्ष, or अपवर्ग, apavarga), namely, "transmigration" (अन्तर्भव, pretiyabhāva), he next defines as "the arising again" (पुनर्जन्तुत्व) punarupātī. "Pain" (दुःख) duhkha, he defines as "that which is characterised by uneasiness," and absolute deliverance therefrom is (अपवर्ग) "emancipation." This sumnum bonum is to be obtained by an abnegation of all action, good or bad.

§ 4. Of the Vaiśeshika and its Author. 1

The founder of this school was Kaṇāda, a sage who is supposed to have lived at about the same period with Gautama. He is said to have resided, as a most austere ascetic, on Mount Nīla, sustaining himself merely by almost invisible particles of grain. When his severe devotions had drawn down Vishṇu from Heaven to ask him to solicit some special blessing, he informed the god (so says the

1 The term "Pretiyabhāva" ("transmigration") is derived from (प्रेत pretya) "having died," and (भद्र bhāva) "the becoming (born into the world again.)"

2 Chiefly from Ward.
Padma Purāṇa) that he had only one favour to ask, viz., that he might have eyes in his feet, that he might not stumble on the road, but that, even in his pilgrimages, with his eyes closed, he might continue to meditate on Viṣṇu. According to the Ṛg-Veda, he was a tall man, with a grey beard, his hair tied round his head like a turban, and his whole body withered with age and religious austerities.

Very little is known authentically about him personally, but the following is a brief summary of his doctrines:

§ 5. Outline of the System.

Kaṇāda taught that the visible form of God was light; that when the desire of creation arose in the divine mind, he first gave existence to water, and then to innumerable worlds, floating on the waters like the Mundane egg; that in these primæval eggs water was contained, on which lay Viṣṇu, and from whose navel issued a lotus, in which Brahmā was born; that Brahmā, receiving instructions from God, created the world, first from his mind, and then with the primary atoms; that spirit and animal life were separate substances.

§ 6. The Vaiṣeshika-Sūtras.

To him are attributed the Vaiṣeshika-Sūtras, which contain about 550 aphorisms, or sentences. These relate to seven subjects (padarthyas), under the following distinct heads, viz.—1. Things; 2. Qualities; 3. Actions; 4. Genus;

After a long discussion of the different subjects included in this arrangement, Kaṇāda discourses on religion, riches, happiness, and final liberation. Having first explained the nature of religion, he then arranges the component parts of the universe, and, lastly, gives a discourse on the divine nature, which he divides into three heads: (1) that God is essentially possessed of wisdom (which, however, does not comprise the whole of his nature or character); (2) that He is the ever blessed and supremely happy; and (3) that in all His works and His will He is irresistible and omnipotent. Emancipation from matter he held to be inseparably connected with complete deliverance from sorrow, and the enjoyment of final bliss.

Several commentaries have been written, and are extant on the Sūtras of Kaṇāda, of which the principal are a large one called the *Bhāshya*, and a smaller one entitled the *Vaiśeshika Sūtra-pushkara*; but the only work now read in Bengal which has any relation to the Vaiśeshika Philosophy is that of Viśva Nātha Siddhānta, which merely treats of the logical terms of this system, and of the Nyāya school. In the Nyāya Colleges of Bengal the students read that part of this work which relates to the Vaiśeshika system, and then proceed to study the Nyāya system itself.

§ 7. *Extracts from the Sūtra-Pushkara*.

The following account of the system is taken from the *Sūtra-Pushkara* commentary:—“On a certain occasion,
some of the disciples of Kañáda waited on the sage and enquired of him how they might obtain a knowledge of spirit. The sage resolved that he should first, in reply, give some instructions on religion, and then on those subjects or things connected with the practice of religion.”

Kañáda defines religion thus—“Those ceremonies by the practice of which Brahma-jnána (or the knowledge of the divine nature) is obtained, and that by which all evil is for ever removed, we call religion.”

Without a firm belief, the duties of religion can never be practised; and this belief must have something better than human testimony to rest on; and, therefore, for the establishment of religion in the earth, God has given the holy writings, and as these have a divine origin, the faith of men may properly rest on their testimony. For the Deity himself has no need of these writings,—they were designed for man, and it therefore becomes him to receive, with thankfulness, so important a gift.

But, in order to the practice of this religion, instruments are wanting, and this leads to the discussion of things (द्रव्य dravya), under which head are comprised precisely nine divisions, viz., earth, water, light, air, space, time, the points of the compass, spirit, and mind.

The sage next brings forward qualities (गुṇa guña) as being inherent in things, and made known by them, and these he makes to amount to twenty-four.

Out of “things” and “qualities” arise actions (कार्म्म karmma), and by the union of things and qualities, actions become known, and, accordingly, these are next discussed.

By the knowledge of the excellent fruits of good actions
(as those are connected with sacrifices, ablutions, gifts, etc.), when performed with a fixed and ardent mind, men are drawn to practise the duties of religion; and by a knowledge of the future evil consequences of certain actions (such as visiting forbidden places, committing injuries, eating forbidden fruit, etc.), men are deterred from those actions.

To things, qualities, and actions belong *existence* and *instability*. Cause and effect are then discussed, and proofs adduced of the existence of God, and of spirit in man distinct from the corporeal frame. An objector is adduced as urging that the body is a collection of *atoms* which contain a living principle, and that this living principle is not something separate from the body, but inherent in atoms, and therefore diffused through the whole body.

To this Kaṇāda replies,—“By this argument you deny the existence of inanimate matter, for, if atoms be animate, and this be an atom-formed world, then all matter must be life; for this is a settled maxim, that the nature of the cause is always seen in the effect. Why, then, do we not see matter possessed of life?” The objector says,—“The animating principle is there, but it remains in a concealed and latent state.” Kaṇāda says,—“This proposition can never be established, since all mankind allow this distinction, that motion is an essential property of that which is animated; but in senseless matter motion is not found.” The opponent refuses to admit the testimony of the multitude, that is, of “all mankind,” who, he says, “are not capable of comprehending subtile essences.” Kaṇāda replies,—“If you refuse assent to universal opinion, the
common proverb must be false that 'a hare has no horns, for it may have horns in a latent or concealed state.'

Kanáda next attempts to prove, from the existence of anxiety arising from desire and aversion, the existence of a spirit separate from body or matter, since these emotions are excited by a perception of the good or evil arising from certain things, so that good is sought and evil is avoided. But this perception of the good and bad results of different actions, and the anxiety occasioned by this perception, to embrace that which produces good and avoid that which produces evil, are attributes of spirit. And as we find these perceptions and this anxiety existing in ourselves, we infer that they must exist in others, since they possess with us a common nature, and from thence we ascend up to a First Cause distinct from Matter.

The mode of matter and Spirit becoming united is next discussed. "When an animal soul, through having the consequences of good and evil actions attached to it, is about to assume human birth, it is united to a single atom, and to this others are added, till a regular body is formed. In cases where merit preponderates, an excellent body is constructed, and where demerit abounds an inferior body."

Atoms are globular, and they exist in a most subtile state. Their union, retaining their independence, is very wonderful. Their extension, as the consequence of union, is to be attributed to the effects of merit and demerit. Their bulk arises from accessions of atoms. One atom is invisible, and so are two; but when a third is added, the substance formed resembles a mote in the sun. In this congregated and dependent state, atoms are not eternal.
Atoms are uncreated, and are of four kinds, from which arise earth, water, light, and air. These remain "distinct" till substances become visible. When the animal soul is to be united to a body, the atom to which it is to be united begins to be agitated, till at length it becomes unfixed and separated from its former union, and then unites itself to the soul.

Objects too minute to be visible, are placed under the class of atoms, and everything diffused is called mahat (महत्) i.e., "great." Atoms and thought belong to the former, and the division of the points, time, space, and spirit are all denominated mahat. He who is possessed of the qualities belonging to mahat enjoys an affectionate relation to all things.

Some Hindú philosophers plead for the existence of innumerable minds in one individual. Others endeavour to establish the doctrine of five minds to agree with the senses. Kañáda contends for one reasoning faculty in each individual. The multitude of forms assumed by this one mind, says the sage, arises from its union with visible objects. Fire is one, but it assumes various colours from its connection with the varied properties of the combustibles which it consumes.

In the production of thought, the senses are the inferior

1 विशेष (Viśeṣha). This opinion as to the distinctness of the different kinds of atoms gave rise to the name of the sect, Viśeṣhika.

2 The agitation in this case is attributed to the divine Viśeṣhaśakti; (विशेषशक्ति) i.e., the separate (special, distinct) energy of God, as opposed to common (or ordinarily exercised) energy.

3 From महू "to increase."
helpers to spirit in the acquisition of knowledge; but mind is the chief helper. It is a single power, but is possessed of five faculties corresponding with the senses, by which its capacities are multiplied; but the opinion that each sense has a distinct power, called mind, is a mistake. When the mind retires to the tubular vessel called medhyu (मेघ) sleep ensues. When it retires into a particular part of this vessel called puritati (पूर्णत्ती) profound sleep follows.

As to the body, Kaṇāda teaches (in opposition to various other theories which he combats) that it is composed of but one element, earth, and that water, air, light, and vacuum are mere adjuncts. To confirm this idea, he adds that scent is evidently the prevailing and only abiding quality of bodies. The other properties form, taste, sound, and touch, are subject to decay; but scent never leaves either a living or a dead body. Bodies are formed in the womb, in eggs, from seeds, and are raised by fermentation.

Desire is exacted by the hope of pleasure, and aversion by the fear of misfortune. They are ascribed to the influences of the actions of a former birth upon the present birth, for a child knows nothing of unchaste desires; he does not learn them of others; still, at a certain age, they rise in his mind. From whence, then, can they come, but from the baneful influences of the actions of former births.

Kaṇāda then decides a number of points respecting religious duties. In the pursuit of secular concerns, a person is not to expect the benefits peculiar to a future state. Nor in the duties connected with the invisible world are visible fruits to be sought. Invisible benefits
refer to the pleasures of heaven, and absorption in Brahmá. The duties that procure invisible benefits are such as bathing at holy places, fasting on holy days, the abstinence from sexual intercourse, the study of the Veda in the house of a divine teacher; after having given birth to a son, and passed the age of 50, becoming a hermit and practising asceticism in a forest; offering appointed sacrifices, etc. Actions are religious or otherwise, according to the motives which inspire the performers.

_Liberation_ (मोक्ष moksha) is to be obtained by listening to the description of spirit contained in the Šástrá, by meditation, by the acquisition of the knowledge of _yoga_ (asceticism), by perfect fixedness of mind and correct posture during the performance of _yoga_, by restraining the breath, by retaining in subjection the powers of the body and mind, and by the vision of spirit in the animal soul. Hence, future birth is wholly prevented, and all sorrow annihilated; and this is what is called _liberation._
CHAPTER II.

OF THE SÁNKHYA AND YOGA SCHOOLS.

I.—THE SÁNKHYA SYSTEM.

§ 1. Of its Author.

The originator of this system was Kapila. He was a grandson of the renowned Sage Manu (through his mother Deva Huti), his father, Karmada, being reputed as one of the progenitors of mankind. He was born at Pushkára, and lived at Ganga Ságar, where he became greatly renowned as a sage and ascetic, being said to know all things, past, present, and to come, and to be able to accomplish whatever he wished. In the Bhágavat-Gíta he is spoken of as an incarnation of the God Vishnu, for the express purpose of teaching the doctrines of the Sánhya School as the means of enabling mankind to attain to eternal happiness in the future world.

Several works are attributed to him, including the "Kapila Sanghita," the "SáNKhya Sútras," the "SáNKhya Puráñas," etc.

§ 2. Outline of the SáNKhya System.¹

The SáNKhya makes a step in advance of the Nyáya by reducing the external from the category of substance to

¹ From Ballantyne's Essay.
that of quality. Souls alone are, in the Sánkhya, regarded as substances; whatever affects the soul being arranged under the head of a quality—1. pleasing; 2. displeasing; or 3. indifferent. This mode of viewing the universe may be designated the emotional view of things.

The word Sánkhya means "numeral, rational, or discriminative." The system promises beatitude as the reward of that discrimination which rightly distinguishes between soul and nature. The meaning to be attached to these two words will be explained presently.

The Sánkhya System was delivered by Kapila in a set of aphorisms no less concise than those of the Nyáya. He begins by defining the chief end of Man. His first aphorism is as follows:—"Now the complete cessation of pain, of three kinds, is the complete (or highest) end of man." By the three kinds of pain are meant—1. diseases, griefs, etc., which are intrinsic or inherent in the sufferer; 2. injuries from ordinary external things; and 3. injuries from things supernatural or meteorological. In his nineteenth aphorism, he declares that the bondage (बंध bandha) under which the soul, or individual man (पृष्ठ purusha), groans is due to its conjunction with nature प्रकृति prakṛti; and this bondage is merely seeming, because soul is "ever essentially a pure and free intelligence."

In his fifty-ninth aphorism, he says again of the soul's bondage—"It is merely verbal, and not a reality, since it resides in [the soul's organ] the mind [and not in the soul or self];" on which the Hindú commentator remarks,—"That is to say, since bondage, etc., resides only in the mind (चित्त chitta), all this, as far as concerns the soul
[purusha], is merely verbal, because it is merely a reflection, like the redness of a [pellucid] crystal [when a China rose is near it], but not a reality, with no false imputation like the redness of the China rose itself.”

Of nature, which thus, by conjunction, makes the soul seem to be in bondage when it is really not, he gives, in his sixty-second aphorism, the following account:—“Nature (प्रकृति prakriti) is the state of equipoise of goodness (सत्त्व sattva), passion (रजस rajas), and darkness (तमस tamas); from nature [proceeds] intellect (महत mahat), from intellect self-consciousness (अहंकार ahamkāra), from self-consciousness the five subtle elements (तान्त्रिक tanmātra), and both sets [external and internal] of organs (रचिय indriya), and from the subtle elements the gross elements (खोजेत्य स्थुलभुतā sthūla-bhūta), [then, besides, there is] soul (पुरुष purusha); such is the class of twenty-five.”

We may add further, that, in aphorism 105, we are told that “experience (भोग bhoga) [whether of pleasure or pain, liberation from both of which is desiderated], ends with [the discrimination of] thought [i.e., soul as contra-distinguished from nature];” that a plurality of souls is asserted (in opposition to the Vedānta) in another aphorism (150), viz., “From the diverse allotment of birth, etc., the plurality of souls [is to be inferred];” and, finally, that the Sānkhyā system explicitly repudiates the charge of annihilation, aphorism 47 declaring that, “In neither way

1 This paradoxical conception of the soul in bondage, whilst not really so, may be illustrated by the case of Don Quixote hanging in the dark from the ledge of a supposed enormous precipice, and bound to hold on for his life till day-break, from not knowing that his toes were really within six inches of the ground.
[whether as a means or as an end] is this [viz., annihilation,] the soul’s aim."

II.—The Yoga (or Pátanjali) System.

§ 3. Of its Author.

The sage Pátanjali founded this school of philosophy. Little is known of his personal history. He is said to have been born in Ilavrita-Varsha, where his father (An
gira) and mother (Satī) resided; and after his marriage with Lolúpá, whom he found on the north of Mount Suméru, in the hollow of a vata (or Indian fig) tree, he is said to have lived as a mendicant devotee to a great age. Being insulted on one occasion by the inhabitants of Bhoga-
bhándára, while engaged in his religious austerities, he is said to have reduced them to ashes by fire from his mouth.


He taught that the Divine Spirit and the soul of man are distinct: that the former is free from passion, but not the latter: that God is possessed of form [ākár], and capable of being seen by the true Yogī (i.e., practiser of the Yoga rites and duties): that He is placable, glorious, the creator, the preserver, and the regenerator of all things: that the universe first arose from His will or command, and that He infused into the system a power of perpetual progression: that the truth of things was discoverable by the senses, by experience, comparison, and revelation: that some material things are unchanged and others changeable, and that the latter pass through six
changes, as birth, increase, etc.: that everything originates in the five elements, fire, water, etc.: that knowledge is of five sorts, certain, uncertain, etc.: that there are five kinds of men, viz., those who are governed by their passions, the wrathful, the benevolent, the pious, and those who are freed from worldly attachments: and, finally, that "emancipation" is to be obtained by the practise of Yoga, or perfect abstraction of mind.

Many of the doctrines of Pythagoras seem to bear a considerable resemblance with those of Páñjalí.

The Sútras, entitled the Páñjalala Darśana, comprise 198 lines. The sage Véda Vyása wrote a comment on this work, on which Váchaspáti-Mishra has given an explanatory treatise. A commentary on Páñini's Grammar, and a medical work called Rája-Mriganka are also attributed to Páñjalí.

§ 5. Fuller Account of the System.

Bhoja-Deva, King of Dharu, wrote a comment on the original Páñjalala Darśana, from a translation of which we make the following extracts:—

The restraining of the mind, and confining it to internal meditations, is called Yoga. When the mind is thus confined within, it becomes assimilated to the Being whom it seeks to know; but when the mind is secularised, this Being takes the form of secularity (वियलं). In the first case, the mind is singly and irrevocably fixed on God; in the second, it is restless, injurious, and voluptuous. In the former state, there is no sorrow; in the latter, there are five kinds of sorrow, arising, severally, from the labour
of seeking proofs of the reality of things, from error, from the pursuit of shadows, from heavy sleep, and from recollection.

The three evils, restlessness, injuriousness, and voluptuousness, may be prevented by fixing God in the mind, and by destroying desire.

This restraining and freeing the mind is called Yoga, of which there are two kinds, sampragnáta and asampragnáta.¹

Sampragnáta is meditation on an object till the ideas connected with it are imprinted on the mind, and occupy all its powers. The proper objects of meditation are two—Matter and Spirit. (1). Matter assumes twenty-four forms (or is divided into twenty-four parts), viz., crude matter, the understanding, consciousness of personal identity, the qualities of the five primary elements, the eleven organs of sense, and the five primary elements. In these, either as the attribute or subject, are included quality, action, and kind (guna, karma, vishesha). (2). Spirit is one (purusha, i.e., the masculine power.)

Sampragnáta is of four kinds,—1. Meditation on the distinction between sound and substance until the Yogi arrives at the conviction of the non-distinction between these two in reference to the Deity as a visible being. 2. Meditation on the Supreme Being in reference to form, as well as to time and place, till the Yogi is able to fix his meditations, without regard to form, time, or place. 3. Meditation on the Deity till the mind, in which sattica guna prevails, is filled with joy, and till the powers of the understanding become abstracted, so that the distinction

¹ The first word intimates that the Yogi has obtained the knowledge of the Deity; and the second, that the Yogi is lost in the divine manifestation.
between matter and spirit is no longer recognised, and spirit alone is seen.¹ 4. Meditation till the Yogi becomes so far delivered from pride, that it exists only as a shadow in his mind, and the divine principle receives the strongest manifestation. This last state is called kaivalya, i.e., absorption in (or though the person is not separated from) matter.

At length the Yogi attains what is called asampragnāta, in which, if he be perfect in his abstraction, the very shadow of separate existence will be destroyed, visible objects will be completely extinguished, and spirit alone become manifest.

He who has attained the states called videha and kaivalya, after transmigration, finds himself in the same state of advancement towards abstraction, as when he quitted his former body. Those who die, without having attained to the state of videha, must, entering a new body, labour after a prepared mind, resolution, remembrance, and discrimination, which acquisitions (naturally succeeding and assisting one another) will be followed by the meditation called Yoga (योग), for which they have all been preparatory.

There are three kinds of Yogas, distinguished by the rapidity or slowness of their progress towards perfection, which is affected by the actions of preceding and present births.

Yoga and its blessedness are to be secured by the relinquishment of all hope of happiness² in secular things,

¹ In this state, the Yogi is said to be videha (विदेह) (i.e., incorporeal), that is, he is emancipated from that pride of separate existence which is connected with a secular or bodily state.
and by that meditation which identifies every religious formula, every sacred utensil, and every offering, with the object of worship. This object is the Supreme Being, called *Iśwara* (ईश्वर),\(^1\) represented as being free from the fruit of works, i.e., exempt from birth among any of the forms of matter, from increase or decrease of life, and from enjoyment or suffering as the consequence of actions. To his will all creatures owe their preservation. He is omnipotent, eternal, the omniscient fountain of knowledge, who presides over all events.

This Being the Yogī must intensely and continuously meditate on, while repeating constantly his sacred name. Thus he gradually loses his worldly attachment; the *sattwa guṇa* (or virtue of goodness) obtains a clearer manifestation in him, and he is brought to resemble God, and thus he obtains also deliverance from the effects of birth (viz., sickness, incapacity, pronoeness to error, fickleness, etc.), and final emancipation.

In the next place, the Yogī must (for the fixing of his mind) attend to *prāṇāyāma*, that is, to the gradual suppression of breathing, since the animal soul and the mind act in conjunction. In this work he must first endeavour to fix the understanding by some act of the senses, e.g., he must place his sight and thoughts on the tip of his nose, by which he will perceive smell; then bring his mind to the tip of his tongue, when taste will be realised; and afterwards fix his thoughts on the root of his tongue, by which sound will be suggested. After this, if the mind

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\(^1\) From राज् “to rule.”
be full of the sattva guna, and free from every degree of the raja and tama gunas, it will escape the waves of passion and become truly fixed. Freedom from secular desires will be followed by freedom from sorrow, and the mind will in consequence become fixed. His mind will be fixed whose intercourse with secular objects is like that of a person in a deep sleep, who, without the active union of the senses, partakes of perfect happiness. He who meditates on God, placing his mind on the sun, moon, fire, or any other luminous body, or within his heart, or at the bottom of his throat, or in the centre of his skull, will, by afterwards ascending from these gross images of the Deity to the glorious original, secure fixedness of mind.

The Yogí will, by these means, deliver himself from all error, or proneness to error, and be filled with the effects of the sattva guna. He thus becomes identified with the Deity: that is, visible objects, the operations of the understanding, and personal identity, become absorbed in the Being contemplated, in the same manner as the crystal receives the image of whatever is reflected upon it.

That he may not fall from the elevation he has attained, the Yogí still seeks God by meditation on his names, or on the import of these names, or on his existence, after which he loses all remembrance of the names of the Deity, and of their import, and God is realised in the mind as pure light, and to this succeeds a state of mind similar to self-annihilation.

Still, however, he is not wholly delivered from subtle illusion, though his ideas have received the impress of the Deity; but, if he succeed in perfecting his abstraction,
God will shine forth in complete splendour, the mind of the Yogi will become completely absorbed in Him, and he will acquire universal prescience. He whose abstraction continues imperfect, obtains complete knowledge by the assistance of reflection, etc., and by degrees ascends to the unassisted knowledge of universal nature and identity with the spirituality and perfection of God.

Thus ends the first chapter of the Patanjala, showing the method by which a person of perfect mind acquires Yoga. In the second chapter is pointed out the means by which a secular person should perform Yoga; in which are included the practise of austerities, and the repetition of the names of God, or of incantations without the desire of benefit, referring all to the will of God. By this kind of Yoga, the person practising it will be assisted in performing the more perfect Yoga, and in victory over pain—or the cause of pain—which is of five kinds, viz., illusion, consciousness of self-existence, passion, religious disgust, and love of life. The four last spring from the first; and each of these four includes inability as well as inefficient, weak, and suppressed desire.

The last mentioned source of pain (love of life) is to be overcome by turning the thoughts inward, which will infallibly secure meditation on God. The other causes of pain are to be overcome by fixing the mind on God, and by cultivating benevolent feelings towards men in every condition of life.

The impress\(^1\) of actions is to be attributed to illusion.

\(^1\) All actions are said to leave a mark on the mind, which is never obliterated till the effects of these actions have been experienced.
RESULTS OF MAYA.

(माया), and is discovered either in this or in a future birth. Actions performed under the influence of illusion are followed by eight millions of births in connection with some caste, with an appointed period of life, and subjection to the fruit of actions. From works of merit result superior caste, long life, and many enjoyments; from evil actions arise degraded caste and short and miserable life.

To secular persons (विषयिन्), these consequences of illusion do not produce sorrow as they do to the Yogi. The former are likened to those members of the body which remain at ease, while the visual faculty, from some accident, suffers excruciating pain: the Yogi is the eye of the body.

This illusion, from whence arise the effects of actions, is to be destroyed by discriminating wisdom in reference to the Divine nature, leading to the reception of truth (God), and deliverance from the sorrows of transmigration.

The progress of creation is thus described: first illusion, then the elements, then the senses, and lastly the understanding. The origin of birth is the union (or vicinity) of spirit with the understanding, in which the former is the partaker, and the latter the thing enjoyed; or, in other words, the one displays, and the other is the thing displayed.

The union of spirit and matter, as the receiver and received, is without beginning. The origin of this union is illusion. The perfection of spirit is to be attributed to liberation from this union, and this is to be sought in the acquisition of discriminating wisdom. Illusion being removed, all the effects resulting from the union of spirit
with illusion will necessarily cease. This separation constitutes the liberation of the Yogi, who is hereafter known as the "everlastingly free."

Imperfect discrimination, however, which leaves the mind wavering in its choice between objects and spirits, will not accomplish the work of liberation. Perfect discrimination is obtained by acquiring the eight parts of Yoga, which acquisition secures the removal of the darkness and ignorance arising from the raja and tama gunas, and the perfect subjection of the mind to the sattva guna. These eight parts are called yama, niyama, ásana, pránâyáma, pratyáhára, dháraṇa, dhyána, and samádhi. The first five serve the purpose of subduing the passions, and of thus assisting the Yogi. The last three are assistants to the Yogi, without any medium.

In "yama" (restraint) are five divisions: (1) Freedom from desire of injuring others; (2) truth, verbal and mental; (3) freedom from covetousness, or the appropriation of the property of another, by thought, word, or act; (4) subjection of the members for the extirpating of desire; and (5), the renunciation of all pleasure. He who has fully accomplished all these duties, is said to have performed the great vow (महायज्ञ).

Niyama also includes five divisions, viz.: (1) Purity of body (by earth, water, etc., after certain functions), and purity of mind, through the exercise of friendly and benevolent affections; (2) cheerfulness in every condition; (3) religious austerities; (4) the repetition of incantations; and (5), the causing all the formularies of worship and all its benefits to terminate in God.
Asana consists in eighty-four modes of sitting at Yoga. To be complete, the posture (however at first and naturally painful) must have become quite easy to the Yogí, and unattended with agitation. The mind must be raised to the wonders of the heavens, and not confined to the body; and thus the Yogí will at last cease to feel the inconveniences of heat and cold, hunger and thirst, etc.

The accomplishment of the ásana prepares for the prá-náyáma, or the suppression of the breath. The Yogí must begin by restraining his breath for twenty-six seconds, and enlarge this period till he is perfect. He should confine the exhalation of his breath, at the utmost, to twelve finger breadths from his nose.

The Pratyáhára is the withholding the mind from wandering, that the organs, turned from their accustomed objects, inwards, may become thoroughly subject to the Yogí.

The fixing of the mind, so that it may not wander beyond the nose, nor descend inwardly beyond the level of the navel, is called dhárána, in which the Yogí purifies his mind by benevolence, practises all the previous duties (yama, etc.), and fixing his eyes on the tip of his nose, subdues all his members and all the powers of the elements over him.

Dhyána (or meditation) implies that the practiser of it endeavours to fix his mind on the Deity, according to the forms of dhárána, so as to secure a constant stream of thought towards him, and exclude all worldly tendencies.

In Samádhi (the understanding), carried along by an uninterrupted current of thought towards the Deity, or
towards that which is the reflection of spirit upon the understanding, becomes nearly extinguished.

_Dhāraṇa, dhyāna, and samādhi_, are, for the sake of brevity, often distinguished by one name, _sanyama_, _i.e._, the restraining the mind from all visible objects. To the person who is able to perfect himself in _Sanyama_, the infinitely abstracted God, discovered by perfect discrimination and identified by light, becomes manifest. It is to be attained by degrees, by meditation on God, first through more gross, and then through more refined, media.

After the Yogi has fixed his mind on the Deity, it occasionally wanders; but at length he contemplates God only in himself, so that the divine spirit is seen equally in the mind and in visible objects. The Yogi, who has perfected himself in the three parts of Sanyama, obtains a knowledge of the past and of the future; if he apply Sanyama to sounds, to their meaning, and the consequent results, he will acquire universal knowledge. If he apply it to discriminate between _sattva guna_ and spirit, he exterminates the very root of error (the cause of birth), and obtains liberation.

All perfect ascetics (_siddhis_) attained perfection in the samādhi in a preceding birth,—some were perfect at their birth, as was the case with _Kapila._
CHAPTER III.

ON THE VEDANTA AND MIMANKSA DARSAHAS, ETC.

1.—THE VEDANTA SYSTEM.

§ 1. Of its Author and Origin.

_Veda-Vyāsa_, the founder of the Vedanta School, is said to have been born on an island, or rather sand-bank, of the river Jamna (or Yamuna), and to have received the name of Dwāpāyana originally; but, from having resided in a forest of the Vadaris, he was also called Vādarāyana, and as the arranger of the Vedas, Veda-Vyāsa (or Vāsa), by which title he is most commonly known. He is described in Hindú writings as a very tall man, of a dark complexion, wearing a tiger’s skin, and having his hair tied round his head like a turban, which was said to have been changed to the colour of gold by the rays of the sun. Besides compiling and arranging the Vedas, he is held to have written the 18 Purāṇas, the 18 Upa-Purāṇas, the Kalpa-Purāṇa, the Mahā-Bhāgavata, the Devī-Bhāgavata, the Ekāmra-Purāṇa, the Vedānta Darśana, and the Mahā-Bhārata. It is said that he obtained his knowledge of the Vedas and Purāṇas by the favour of Vishnū, without study, and that he wrote the Bhāgavata from the instructions of Nārada.
The system of philosophy set forth in the Vedānta-Darśana he is said to have derived from the discourses addressed by Krishṇa to Arjuna, recorded in the Bhagavad Gīta, a part of the Bhīshma chapter of the Mahābhārata. The Vedānta Sūtras consists of 595 verses, which are divided into four parts. In the first, the author maintains that the whole contents of the Veda refer to the Divine nature; in the second part, he confutes the opinions of other sects; the third part is a discourse on devotion; and in the fourth he enlarges on the doctrine of the divine nature.

§ 2. Outline of the System.

Veda Vyāsa taught that the best idea we can form of God is that he is light, or glory. At the same time, he maintained that God is a spirit, without passions, separate from matter: that he is pure wisdom and happiness; one without a second, everlasting, incomprehensible, and unchangeable; and that, after describing all modes of existence, he is that which is none of these.

The Universe, he taught, was formed of the five elements, viz., air, fire, water, earth, and æther (or vacuum): that the world, being destitute of life, was liable to dissolution: that God himself was the sole possessor of life, and that one divine spirit pervaded the whole animated creation.

When the desire to produce creatures arose in the divine mind, God united himself to what is called Śakti (शक्ति), or energy, in which reside three qualities conducing to divine wisdom, to activity, and to sensuality, viz., Sattwa (सत्ता), Rajas (राजस्), and Tamas (तमस्), which
may be translated, pure cognition, lively emotion, and inertness; or "goodness," "passion," and "darkness." The first thing created was vacuum (शुच्यम्), from which arose wind (वाति), from wind fire (गंगि), from fire water (वारि), and from water earth (पृथिवी).

All these, at the first creation, were produced in an atomic form. Dividing each of them into four parts, the Creator caused the first forms of things to arise.

Veda Vyāsa further taught that deliverance from matter, or return to God (re-absorption in the Divine Spirit\(^1\)) was to be obtained in the following manner:—First, the devotee must read through the Vedas. He must suffer no desire of advantage to mix with his religious services; must renounce everything forbidden in the Śāstras; must render himself pure by the performance of daily devotions, duties for the good of others, atonements, and divine contemplation; must acquaint himself with the unprofitableness of that which is fleeting and transitory, and the value of that which is unchangeable and eternal; must renounce all hope of present or future rewards, gain the complete mastery over all his sensual organs, and meditate on God in all the forms and media by which he is made known to his creatures. By the power of these meditations and austerities, the soul will leave the body through the basilar suture, and ascend to the heaven of Agni (god of fire), from thence, in succession, to various other heavens till, having obtained, in the heaven of Vārūṇa an aerial body, called Aśvāhika, the devotee will

\(^1\) निखर्षलं, निख्रोण, or निखृति.
then ascend to the heaven of Brahmá, and after the expiration of one hundred years of Brahmá and this god’s absorption into the divine spirit, the devotee, likewise, will obtain the same state of felicity.

Such, Vyása taught, was the method of obtaining gradual emancipation. Immediate emancipation (मीषा) was to be secured only by divine wisdom, which wisdom could not exist in the mind without the entire extinguishment of all consciousness of outward things, by meditation on the one supreme spirit, Brahmá: that when this had been attained to, the soul would then obtain emancipation even in a bodily state.¹

Thus, while the Nyáya allows to the external world a substantial existence, and the Sánkhya admits its existence, but only as an aggregate of qualities, the Vedántin, advancing beyond both, arrives at the limit of simplification by deciding that nothing really exists besides one, and that this one real being is absolutely simple.

This one simple being, according to the Vedánta, is knowledge (ब्रह्म jnána)—not the knowledge of anything, for this would imply a contradiction to the dogma that nothing exists except knowledge simply. Among us knowledge is regarded as the synthesis of subject and object; but, according to the Vedánta, there is no object, and hence the term subject is not strictly applicable under a theory which, denying duality, does not admit the conditions of a relation.

Soul, the one reality, is accordingly spoken of in the Vedánta, not as a substance (德拉वya) as it is reckoned

¹ Ward.
in the Nyāya, but as the thing (वस्तु vastu), or, literally, "that which abides."

This sole-existence, soul, according to the Vedántin, is God. To the objection that the soul does not spontaneously recognise itself as God, he replies that this is because it is "ignorant," i.e., obstructed by ignorance (अज्ञान ajñāna.) Were it not for this ajñāna, he argues, the soul would know itself to be God—there would be nothing but God—there would be no world. It is this ajñāna, then, that makes the world, and this being the case, it ought to have a name suggestive of the fact. Shall it be called Prakṛiti (प्रकृति), or "energy," then, the name by which the Sánkhyaśas speak of their unconscious maker of worlds? But then this Prakṛiti can be nothing else than the All-Powerful; for we can admit the independent existence of God alone; so that the ajñāna, under discussion, may be even more accurately denoted by the word Śakti (शक्ति), God's "power," by an exertion of which power alone the fact can be accounted for, that souls which are God do not know that they are so. The term Śakti is therefore enrolled among the synonyms of ajñāna. But then comes the mythologist, who argues, if this world would not even appear to be real, but for ignorance, then this apparent reality is "illusion" (माया Māya). This being admitted, Māya is made a goddess, and called the wife of Brahmā, the Creator.

The definition of "ignorance" in the Vedānta requires notice. Ignorance, we are informed, is "a somewhat that is not to be called positively either real or unreal," [not a mere negation, but] in the shape of an entity, the opponent of
knowledge, consisting of the three fetters. According to the Naiyāyikas, ajñāna is merely the privation or non-existence (भोध abhāva) of jñāna. To exclude such a meaning here, it is asserted to be “in the shape of an entity” (भावभूमिः bhāva-rūpa). The description of it as something “not to be called positively either real or unreal,” corresponds with Plato’s ὑπὸ καὶ μὴ ὑπὸ, as distinguished from ὕποτε ὑπὸ. The distinction is that of the phenomenal and the real. The universe being held to be the joint result of soul and ignorance (चेतन च सत्यसत्ता), and the soul being the only substance, or “substratum of all,” it follows that ignorance is equivalent to, and identical with, the sum total of qualities. These, as in the Sāṅkhya system, are held to be three; so that ignorance is spoken of as “consisting of the three qualities” (चिन्तामण्डक triguṇātmaka), or, as it may also be rendered, consisting of the three cords [or fetters], the word for “quality” (गुणa guna), meaning originally a “fetter,” and these two senses, in Hindū philosophy, being closely related.

Let us see what can have led to this division of quality into three. The one reality—the universal substratum—being veiled by the garb of the Phenomenal world, certain marked distinctions of character among the phenomena present themselves. We have phenomena of pure cognition, of lively emotion, and, finally, of inertness. To one or other of these three heads, every phenomenon may, with a little ingenuity, be referred. The three heads are named respectively, in Sanskrit, sattwa, rajas, and tamas (सत्त्व, रक्षस, तमस). According to the commentators, the first of the qualities, whilst endlessly subdivisible into
calmness, complacency, patience, rejoicings, etc., consists summarily of happiness. The second, on the other hand, consists summarily of pain. To these categories belong almost all the sensations and thoughts of thinking beings, scarcely any feeling, viewed strictly, being one of sheer indifference. This indifference, the third of the qualities, is exemplified in its highest potency in such things as stocks and stones, where the soul, the substratum of these, as of all else, is altogether “immersed in matter,” or obfuscated by the quality of darkness, as the word tamas literally signifies. In its lower potencies, this third of the qualities exemplifies itself in sloth, drowsiness, etc.

These three qualities, separately or commingled, more or less obscure the soul, which is held to be simple knowledge (jñāna); and as the aggregate of them is the opposite of soul, or, in other words, not-soul, therefore the aggregate, as we have seen, takes the name of a-jñāna, i.e., not-knowledge, or ignorance. The soul is often spoken of as a light. Now, suppose a lamp to be enclosed in a lamp-shade; the glass may be either so pure that the light passes through scarcely diminished; or it may be stained, so that the light is tinged, or partly dimmed; or the lamp-shade may be of opaque materials, so that the light within is altogether obstructed. These three cases may perhaps illustrate the supposed operation of the three qualities, as well as account for the names by which they are spoken of as “purity,” “foulness,” and “darkness” (sattwa, rajas, and tamas.)

“Ignorance” (ajñāna), according to the Vedānta, has two powers: that by which it envelopes the soul, giving
rise to the conceit of personality or conscious individuality, and that by which it projects the phantasmagoria of a world which the individual regards as external to himself. Soul thus invested is what the universe consists of.

The supposed root of all evil—the belief that aught exists besides the “one”—is to be got rid of, we are told, by a right understanding of the great sentence, “That art thou” (तत्त्वः), i.e., “Thou—whosoever thou art—art the one.” When this dictum has been rightly understood and accepted, the accepter of it, changing the “thou” to the first person, reflects thus—“I am the one” (तत्त्वः). This is so far well; but he must finally get rid of the habit of making even himself an object of thought. There must be no object. What was previously the subject must now remain alone—an entity, a thought, a joy; but these three being one only—the “existent joy-thought.”

§ 3. Concluding Remarks on the System.

The treatises written in exposition and defence of the Vedánta System are very numerous, the original work of Veda Vyása, of course, being the principal authority, upon which most other works are merely commentaries. The Vedánta Sára (or essence of the Vedánta) contains, perhaps, the best summary of the system, from the introduction to which we give the following extract:—“Veda Vyása obtained, by religious austerities, the discourse which Krishṇa held with Arjuna, and from this discourse composed the Vedánta for the following reasons, viz., to humble Kákutstha, a king of the Solar race, who was

1 Ballantyne.
intoxicated with an idea of his own wisdom; to point out that the knowledge of Brahmá is the only certain way of obtaining liberation (मोक्ष mokshá), instead of the severe mortification of former yugas (ages) which mankind at present are incapable of performing; and to destroy, among men, attachment to works of merit, since, so long as the desire of reward remaineth, men can never be delivered from liability to future birth.

"As the primary object of a person in planting a tree is the fruit, and the secondary one is sitting under its shade, so, the chief fruit of devotion is a fixed mind on Brahma; the inferior fruit, a temporary enjoyment of happiness with the Gods. He who has obtained emancipation does not desire this inferior fruit.

"Those things which perfect the knowledge of Brahma are—(1) Discriminating wisdom, which distinguishes between what is changeable and what is unchangeable; (2) a distaste for all worldly pleasure, and even for the happiness enjoyed by the Gods; (3) an unruffled mind, the subjugation of the passions, unrepenting generosity, contempt of the world, the absence of whatever obstructs the knowledge of Brahma, and unwavering faith in the Veda; (4) the desire of emancipation. Brahma, the everlasting, the ever-living, is one. He is the first cause. But the world, which is his work, is finite, inanimate, and divisible. Devotedness to Brahma secures real and permanent happiness.

"Śankara Ačárya wrote a comment on the Vedánta; and a disciple of Adwaita Nanda Paramhansa, a Sunyási, composed from this comment the Vedánta Sára."
The chief upholders of the Vedánta System used to be the two classes of Hindú ascetics called the Dandís and the Sunyásís; but of late years the principles of the system have been very widely adopted and advocated by educated natives (especially the alumni of Government Colleges) at Calcutta and the other principal towns of British India. The late talented Rámmohan-Ráy was one of its ablest modern supporters. The doctrines of the school have been fully discussed and confuted by the Rev. Dr. Duff, in a series of lectures on Vedántism, delivered some years ago at Calcutta; by the Rev. Dr. Wilson, of Bombay, and others.

2.—The Mímánsá Darśana.

§ 4. Of the Author of the System and his Writings.

The founder of the Mímánsá School was Jaimint, of whose history very little is known. He is described as a short young man, of light complexion, wearing the dress of a mendicant, and living at Nílavata-Múla. He was born at Dwaita-vana. His father, Shákatayana, was author of a Sanskrit dictionary, and his son, Krití, wrote certain verses in the Deví-Bhágavata.

There are about twenty-six works extant, illustrating the Mímánsá System, the chief of which are the Sútras of Jaimíní; the Bháshya, by Shávara (and comments thereon by Bhatta, Váchaspati-Mishra and Ránaka); the Satíka-Śástra-Dípiká, by Soma-Nátha; the Dharma-Dípiká; the Mímánsá-Sára; and the Mímánsá Sangraha.
§ 5. Outline of the System.

From the three last-named works chiefly we gather the following abridgment of the system of Jaiminí. He taught that God is to be worshipped only through the incantations of the Vedas: that the Vedas were uncreated, and contained in themselves the proofs of their own divinity, the very words of which were unchangeable. His reasonings on the nature of material things were similar to those of Gautama, insisting that truth is capable of the clearest demonstration, without the possibility of mistake. Creation, preservation, and destruction, he represented as regulated by the merit and demerit of works; while he rejected the doctrine of the total destruction of the universe. He maintained that the images of the Gods were not real representations of these beings, but only given to assist the mind of the worshipper; that the mere forms of worship had neither merit nor demerit in them; and that the promises of the Śāstra to persons who presented so many offerings, so many prayers, etc., were only given as allurements to duty.

He directed the person, who sought final emancipation, to cherish a firm belief in the Vedas, as well as persuasion of the benefits of religion, and the desire of being engaged in the service of the Gods; and then, by entering upon the duties of religion, and by degrees ascending through the states of a student, a secular, and a hermit, he would be sure to obtain final absorption in Brahmá.

Of the three divisions of the Veda, the first, called the Karma Kánda, or "practical part," relates to religious
ceremonies (including moral and religious obligations). This portion Jaimini has attempted to explain in his Sutras, and in the Pūrva-Mīmāṃsā (i.e., “former-Mīmāṃsā,” which is commonly referred to when the term “Mīmāṃsā” simply is used), so called in distinction from the Uttara (or latter) Mīmāṃsā ascribed to Vyāsa, which is the same as the Vedānta, and is founded on the Jñāna Kānda (or theological part) of the Vedas, treating of the spiritual worship of the Supreme Being or Soul of the Universe.¹

Sound (मुच्च) says Jaimini, in opposition to the Nyaiyikas, who deny this, is uncreated and eternal, and is of two kinds, viz., simple sound, or that which is produced by an impression on the air without requiring an agent, as the name of God; and compound (symbolized or audible) sound. Thus, the state of the sea, in a perfect calm, represents simple, uncreated sound; but the sea, in a state of agitation, illustrates sound as made known by an agent.

Symbols of sounds, or letters (चवचार), are eternal and uncreated; as is also the meaning of sounds. For instance, when a person has pronounced ka (क), however long he may continue to utter ka, ka, it is the same sound, sometimes present and sometimes absent; but sound is never new. Its manifestation alone is new by an impression made upon the air. Therefore sound is God (Brahmá), and the world is nothing but name.

The Veda has no human origin, but contains in itself

¹ The term Mīmāṃsā is derived from mdna (माच) “to seek knowledge,” “to decide,” the derivation taking the augment of the reduplicated verb (Wilson), and imports that the writer has rendered the meaning of the Veda certain.
the evidence of divine authorship, and comes forth as the command of a monarch. It is incumbent on men to receive also, as divine, those works (of the sages) which are found to agree with the Veda, to contain clear definitions of duty, and to be free from contradictions.

What is religion? That which secures happiness. And it is the duty of man to attend to the duties of religion, not only on this account, but in obedience to the commands of God. The divine law is called Vidhi (विधि).

Should any one say, then I have nothing to do with other kinds of instruction, since this alone is divine. To this it is replied, that forms of praise, motives to duty, and religious observances, are auxiliaries to the divine law, and have, therefore, a relative sanctity and obligation.

There are five modes of ascertaining the commands of God, viz.: (1) The subject to be discussed is brought forward; (2) questions respecting it are stated; (3) objections are started; (4) replies to these objections are given; and (5), the question is decided. He who acts in religion according to the decision thus come to, does well; and so does he who rejects what will not bear this examination; but he who follows rules which have been hereby condemned, labours in vain.

Those actions from which future happiness will arise are called religious, or good, because productive of happiness; and those which tend to future misery are called evil, on account of their evil fruits. Hence, according to Jaiminí, actions of themselves have in them neither good nor evil. Their nature can only be inferred from the declarations of the Veda respecting them, or from future
consequences. The Hindús appear to have no just idea of moral evil.

Of all the works on the Civil and Canon Law, that of Manu is to be held in the greatest reverence, for Manu composed his work after a personal study of the Veda. Other sages have composed theirs from mere comments. From the evidence of things which God has afforded, especially the evidence of the senses, mistakes cannot arise either respecting secular or religious affairs. When there may exist error in this evidence, it will diminish, but cannot destroy the nature of things. If there be an imperfection in seed, the production may be imperfect, but its nature will not be changed. The seat of error and inattention is to be found in this reasoning faculty, and not in the senses; error arising from the confused union of present ideas (anubhava) with recollection.

Some affirm that ideas are received into the understanding separately, and never two at the same instant. This is incorrect; for it must be admitted, that while one idea is retained, there is an opening left in the understanding for the admission of another. Thus, in arithmetical calculations, “one added to one makes two.”

The Veda has, in some parts, forbidden all injury to sentient beings, and in others has prescribed the offering of bloody sacrifices. Jaiminí explains this apparent contradiction by observing that some commands are general, and others particular: that the former must give way to the latter, as a second knot always loosens, in a degree, the first. So, when it is said that Saraswati is altogether white, it is to be understood, not literally, but generally,
for the hair and eyebrows of the goddess are not white. Therefore, in cases where general commands are given, they must be observed with those limitations which are found in the Śāstra.

The promises of reward contained in the Śāstra upon a minute attention to the different parts of duty, have been given rather as an incitement to its performance than with the intention of entire fulfilment. He who has begun a ceremony, but has, by circumstances, been unable to finish it, shall yet not be unrewarded.

The benefits resulting from the due performance of civil and social duties are confined to this life. Those connected with the performance of religious duties are to be enjoyed in a future state, while some meritorious actions, or virtues, reap their reward both in the present and the future life.

Works give birth to invisible consequences—either propitious or otherwise—according to their nature; and, besides works, there is no other sovereign or judge. These consequences, ever accompanying the individual, as the shadow the body, appear in the next birth, in accordance with the time and manner in which those actions were performed in the preceding birth. "Works rule, and men by them are led or driven, as the ox with a hook in its nose."

The progress of all actions, whether they originate in the commands of the Śāstras, or in the customs of a country, are as follows:—First, the act is considered and resolved on in the mind; then it is pursued by means of words; and, lastly, it is accomplished by executing the
different constituent parts of the action. Hence it follows that religion and irreligion refer to thoughts, words, and actions. Some actions, however, are purely those of the mind, or of the voice, or of the body. The virtue or vice of all actions depend on the state of the heart.

The doctrine that, at a certain period, the whole universe will be destroyed at once, is incorrect. The world had no beginning, and will have no end. As long as there are works, there must be birth, as well as a world like the present, to form a theatre on which they may be performed, and their consequences either enjoyed or endured.

One of the sages of the Mīmāṃsā school thus expresses himself:—“God is simple sound. To assist the pious in their forms of meditation (or incantations\(^1\)) He is represented as light; but the power of liberation lies in the sound ‘God—God.’\(^2\) When the repeater is perfect, the incantation, or name repeated, appears to him in the form of simple light or glory.

“The objects of worship, which are within the cognisance of the senses, are to be received; for without faith religious actions are destitute of fruit. Therefore, let no one treat an incantation as a mere form of alphabetic signs, nor an image as composed of the inanimate material, lest he should be guilty of a serious crime.”

3.——OTHER SYSTEMS OF HINDÚ PHILOSOPHY.

Though the Hindú Philosophy is commonly said to be comprised in the six Darśanas already described, yet it is proper to add that there have existed in India several

\(^1\) Mantras. \(^2\) Brahm.
other sects, such as the Sātwata, the regular Paurāniks, the Bauddhas, the Jains, etc.

§ 6. The Sātwata Sect.

Previously to the time of Rāmānūjā-Chārya, the Sātwata\(^1\) sect had sunk into oblivion; but since that period, a body of persons, distinguished by this title, has always been found in different parts of India. Latterly they have been most numerous in the Karnāṭa country. They study the works of the reviver of the sect, Rāmānūja, and a comment by Tatā-Chārya, along with a few other treatises.

This creed is, in substance, as follows:—God is possessed of form. The terms government, effort, desire, etc., are wholly inapplicable to a being destitute of form. Those who have spoken of God as pure spirit, meant only that he was not clothed with a body derived from primary elements. The mind regulates, through actions, the future destiny; but mind is an appendage to body, and not a part of abstract spirit. From the divine form proceed rays of glory, so that God appears as a body of light. The Deity is perfect joy. Creation arose from His will, and the desire to create from that energetic joy which is essential to the Divine nature. As soon as the mundane system was formed, God entered it, and began to display all the operations seen in the visible universe.

In obtaining liberation, devotion is more efficacious than wisdom or ceremonies. A future state of bliss is connected with a residence near the Deity in the unchangeable abode of the Divine Being.

\(^1\) Or Shātwata, according to Ward.
This sect rejects the idea of absorption, pleading that it is far more pleasant to drink the sweet and cooling draught than to be lost in the ocean; and that the highest happiness of which we are capable is to be near the Deity, partaking of His overflowing blessedness.

§ 7. The Paurāṇiks.

Although the Purāṇas appear to have led the people to the popular mythology, rather than to philosophic enquiries, they still abound with speculations from which many systems of philosophy might be formed. One system was taught by Loma Harshaṇa, who attracted around him many disciples, and formed a distinct sect under the name of Paurāṇics, though, in Bengal, at present, those are called so who have merely read one or more of the Purāṇas.

The doctrines which Loma Harshaṇa appears to have taught, comprised, among others, the following:—Narāyaṇa, the supreme cause, possesses a visible form. For the purposes of creation, etc., he assumed the names of Brahmā, Vishṇu, and Śiva, under each of which names some one of the three qualities prevails. For the good of mankind, Narāyaṇa has been frequently incarnate, either as a divine teacher, or as a leader or guide, or as a hero. In the different forms of the Gods, to meet the immediate and private wants of mankind, as to remove diseases, etc., he assumes various shapes. The worship of God is to be performed by bodily services, such as bowing to his image, doing menial service in a temple, etc.; by words, i.e., by
reading, singing, repeating his name, etc.; and by the mind, as in meditating on the various forms he assumes.

§ 8. The Baudhās, or Buddhists.

Among these there were six sects of philosophy, some of which agreed in doctrine generally with the orthodox sects; but all of them deny an intelligent separate first cause. The founder of Buddhism was Buddha Śākya Muni, called also Gautama Śākya-sinha, as to the period of whose existence historical data are exceedingly contradictory. The Chinese records fix his death at about 1000 B.C., while those of Ceylon place it in 543 B.C. The political triumph of Buddhism in India dates from the era of Aśoka, about the middle of the third century B.C. It was definitively introduced into China in A.D. 61, and into Ceylon probably during the third century B.C. The chronology of Buddhism is discussed at great length by Max Müller in his "Ancient Sanskrit Literature." Buddhists were the great opponents of the Brāhmans. Buddha himself was a Kshatriya, but of princely origin. He was not the first of his caste who sternly opposed the ambitions of the Brāhmans. Viśvāmitra, among others, who was also of the royal caste, had several centuries before struggled, with some success, against the exclusiveness of the priests. The Brāhmans, however, were ultimately victorious, and succeeded in driving Buddhism almost entirely out of India, which found a successful footing in Burmah, Ceylon, and China.

¹ He must not be confounded with Gautama, the founder of the Nyāya School.

Though these, like the Buddhists, may be regarded as rather a religious than a purely philosophical sect, yet as, in all the schools and systems, religion and philosophy are inseparably united, perhaps this may be the most befitting place to notice their peculiar tenets.

The founder of this system was Rishabha-deva, a Hindú, who is said to have been incarnate thirteen times, each of which *avátárs* is distinguished by the epithet Jina.\(^1\) This term is also applied to the twenty-four *Tirthankaras*, or saints, who are supposed to flourish in an *Avasarpini*, or Jaina age, the last of whom was Mahávíra.

The leading tenets of the Jains, and those which chiefly distinguish them from the rest of the Hindús, are—first, the denial of the divine origin and infallible authority of the Vedas; secondly, the reverence of certain holy mortals, who acquired by practises of self-denial and mortification a station superior to that of the gods; and thirdly, extreme and even ludicrous tenderness for animal life.

The disregard of the authority of the Vedas is common to the Jains and the Baudhhas, and involves a neglect of the rites which they prescribe; in fact, it is in a great degree from those rites that an inference unfavourable to the sanctity of the Vedas is drawn; and, not to speak of the sacrifices of animals, which the Vedas occasionally enjoin, the *Homā*, or burnt-offering, which forms a part of every ceremonial in those works, is an abomination; as

\(^1\) जिन from जिं “to conquer,” *i.e.* he who has overcome the “eight great crimes.”
insects crawling among the fuel, bred in the ght, or falling into the flame, may be destroyed by every oblation. As far, however, as the doctrines they teach are conformable to the Jain tenets, the Vedas are admitted as of divine authority.

The Jains are divided into religious and lay orders, Yatis and Šrávakas. Having no priests of their own, Bráhmans officiate in their temples. The Jains are divided into Digambaras and Swetámbaras; the former sky-clad, i.e. naked, the latter white-robèd. In the present day, however, the Digambaras in general are only entirely divested of covering at meals.

The literature of the Jains is very extensive, including Puráñas of their own, writers on astronomy, astrology, medicine, mathematical sciences, etc.

The followers of this sect were formerly very popular in Hindustáñi, and are still very numerous, especially in the Doáb, about Mainpúrí, and also in Guzerát. The provinces of Méwár and Marwar are the cradle of the Jain system.

The only other philosophical or religious sect we shall mention here is that of

§ 10. The Kháṇḍanas.

The founder of this sect was Śrī Harshá,¹ who in a work called the Kháṇḍana taught a system different from all the Darśanas, from which circumstance he received the title of the Kháṇḍana kára, or the destroyer.

¹ He was the author of a poem called the Naishada.
PART III.

POETICAL AND MISCELLANEOUS LITERATURE.

CHAPTER I.

ON THE EPIC POETRY OF THE HINDUS.

§ 1. Introductory Remarks.

That Epic poetry, traditional as well as improvised, on the spur of the moment, existed during the Vedic age, though it was lost afterwards, is a fact clearly established by passages and references in the Brāhmaṇas and other works of the Sūtra age. In the collection of the Vedic hymns, there are some which may be called epic, and may be compared with the short hymns ascribed to Homer. In the Brāhmaṇas passages occur, in prose and verse, celebrating the actions of old kings; and on certain public occasions, such as at the Horse Sacrifice (as we learn from the Sānkhyāna Śūtras, as quoted by Max Müller), the priest, on each of the ten days which it occupied, had to recite a story for the instruction and entertainment of the people, doubtless mostly or all in metre, and of a decidedly epic character. Many compositions of this kind, therefore, must have existed in Vedic times, though they are
now lost; and songs in celebration of great heroes were, doubtless, current in India quite as early as the Homeric poems in Greece, and perhaps earlier.

The two great Epic poems of the Hindûs are the Rāmāyaṇa and the Mahā-bhārata. To fix the exact period at which either of them was composed is now impossible, though, from internal evidence, they must both have been the productions of a post-vedic age.

§ 2. The Rāmāyaṇa

was, no doubt, the more ancient of the two Indian Epics. Neither it nor the Mahā-bhārata, nor any of the productions of antecedent ages, was committed to writing till many centuries after their original composition. In the fourth chapter of the first book of the Rāmāyaṇa, we meet with special reference to the minstrels and reciters, by whom, like the Greek ἡβηγγαλ, the ancient Hindû poems, previous to the invention of writing in India, were preserved and transmitted from age to age.¹

¹ Max Müller, who discusses at some length (in his work on Ancient Sanskrit Literature) the interesting question, when writing was first introduced into India, considers that it was practised there before the time of Alexander's conquests, and that "though it may not have been used for literary purposes, we can hardly doubt that a written alphabet was known during the greater part of the Sūtra period." Megasthenes declared that the Indians did not know letters, and that their laws were not written, and that they administered justice from memory; and Nearchus, though he ascribes to the Indians the art of making paper of cotton, states that their laws were not reduced to writing. Both these Greek writers, however, mention that the Indians used letters for inscriptions on mile-stones, etc. In the Lalita-Vistara, a work containing the life of Buddha (which was translated into Chinese A.D. 76) the young Śākya (i.e., Buddha) is represented as learning to write. And the first authenticated inscription in India is of Buddhist origin, and belongs to the third century before Christ. Written Sanskrit books were certainly known in Pāñini's time, who was probably contemporaneous with Alexander, if not before.
The word Rámáyaṇa (राम्यायन) means the adventures of Ráma, who was one of the incarnations of Vishṇu, the Preserver, and is still a favourite deity in most parts of India, more especially in the districts of Oude and Bahár, where Kṛishṇa has not supplanted him. There were three Rámas in Hindú mythology, viz., Paraśu-Ráma, Ráma-Chandra, and Bala-Ráma, all avatārs (or incarnations) of Vishṇu. The last is the Indian Hercules, and as the elder brother of Kṛishṇa, appears frequently in the Mahábhárata. Paraśu-Ráma, as the son of the sage Jamadagni, is the type of Bráhmanism, arrayed in opposition to the Kshatriyas, or military caste. He is introduced once into the Rámáyaṇa, but only to exhibit his inferiority to the real hero of the work, viz., Ráma-Chandra, who, as the son of Daśaratha, a prince of the solar dynasty, typifies the conquering Kshatriyas, advancing towards the south, and subjugating the barbarous aborigines, who are represented by Rávaṇa and his followers.

There are many poems bearing the name of Rámáyaṇa—all relating to the same hero—but by far the most complete and famous is the lengthy epic, the authorship of which is attributed to Vālmiki.

It narrates the banishment of Ráma, under the surname of Chandra (the moon), a prince belonging to the dynasty of the kings of Ayodhyá; his wanderings through the southern peninsula; the seizure of his wife, Sítá, by the giant ruler of Ceylon (Rávaṇa); the miraculous conquest of this island by Ráma, aided by Sugríva, king of the monkeys (or foresters—the word bandar meaning both), or Rákshasas as they are also called, and by Vibhíshaṇa, the
brother of Rávana; the slaying of the ravishing demon by Ráma, and recovering of Sítá; and the restoration of Chandra to the empire of his ancestors at Ayodhyá.

No mention is made of Ráma in the Veda, but he may be regarded as the first real Kshatriya hero of the post-vedic age; and looking to the great simplicity of the style of the Rámayána, the absence of any reliable allusion to Buddhism as an established fact, and to the practices known to have prevailed in India as early as the fourth century before Christ, as well as from other considerations, "we cannot," says Monier Williams (Essay on Indian Epic Poetry), "be far wrong in asserting that a great portion, if not the whole, of the Rámayána, as we now have it, must have been current in India as early as the fifth century before Christ."

Válmíki's work consists of 24,000 ślokas (or distichs), divided into seven books, which are again subdivided into chapters. It may be divided into three principal parts, or periods, corresponding to the three chief epochs in the life of Ráma. (I.) The account of his youthful days; his education and residence at the court of his father 'Daśa-ratha, king of Ayodhyá; his happy marriage to Sítá; and his inauguration as heir-apparent or Crown Prince. (II.) The circumstances that led to his banishment; the description of his exile and residence in the forests of Central India. (III.) His war with the giants or demons of the south for the recovery of his wife Sítá, who had been carried off by their chief Rávana; his conquest and destruction of Rávana, and his restoration to the throne of his father.
In the first two sections of the poem, there is little of extravagant fiction; but in the third, the poet mars the beauty of the descriptions by the wildest exaggeration and hyperbole.

The poem seems to be founded on historical fact; and the traditions of the south of India uniformly ascribe its civilization, the subjugation, or dispersion of its forest tribes of barbarians, and the settlement of civilized Hindús, to the conquest of Lanká (Ceylon) by Ráma.

A part of the Rámáyaná was published, with a translation, by Messrs Carey and Marshman, some forty years ago, and a Latin translation of the first book has been more recently published by Professor Schlegel. The entire last book, in which Ráma receives adoration as a God, and is identified with the supreme, is, doubtless, a modern appendage.

§ 3. The Mahá-bhárata.

This huge epic, which is in all probability later in date than the Rámáyaná, and consists of about 220,000 long lines, is rather a cyclopædia of Hindú mythology, legendary history, and philosophy, than a poem with a single subject. It is divided into eighteen books, nearly every one of which would form a large volume; and the whole is a vast thesaurus of national legends, said to have been collected and arranged by Vyásá (the supposed compiler of the Vedas and Puráñas), a name derived from a Sanskritic verb, meaning “to fit together,” or “arrange.”

The following is an outline of the leading story, though this occupies little more than a fifth of the whole work,
numerous episodes and digressions on all varieties of
subjects being interspersed throughout the poem:—

According to the legendary history of India, two
dynasties were originally dominant in the north—called
Solar and Lunar, under whom numerous petty princes held
authority, and to whom they acknowledged fealty. The
most celebrated of the Solar line, which commenced in
Ikshváku, and reigned in Oude, was the Ráma of the
Rámahyaña. Under this dynasty the Brahmánical system
gained ascendancy more rapidly and completely than
under the Lunar kings in the more northern districts,
where fresh arrivals of martial tribes preserved an inde-
dependent spirit among the population already settled in
those parts.

The most famous of the Lunar race, who reigned in
Hastinápur, or ancient Delhí, was Bhárata, whose au-
thority is said to have extended over a great part of India,
and from whom India is to this day called by the natives
Bhárat-varsha (the country or domain of Bhárata): This
Bhárata was an ancestor of Kuru, the twenty-third in
descent from whom was the Bráhmán Krishna Dwaipáyana
Vyása (the supposed author of the Mahábhárata), who had
two sons, Dhritaráśktra and Pánḍu. The former, though
blind, consented to assume the government when resigned
by his younger brother Pánḍu, and undertook to educate,
with his own hundred sons, the five reputed sons of his
brother. These five sons were,—1st, Yudhishthira (i.e.,
“firm in battle”); 2nd, Bhíma (i.e., “terrible”); 3rd,
Arjuna (i.e., “upright”); 4th, Nakula (i.e., “a mu-
goose”); 5th, Sahadeva (i.e., “a twining plant”).

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The three first were born from Pāṇḍu’s wife, Prithá, or Kuntí, but were really her children by three gods, viz., Dharma,¹ Váyu,² and Indra³ respectively. The two last were children of his wife Mádrí, by the Aświni-Kumáras, or “twin sons,” i.e., of the Sun. As, however, Pāṇḍu had acknowledged these princes as his sons, the objection to their birth was overruled by his example. Pāṇḍu (i.e., “the pale”) was probably a leper, and so incapable of succession.

The characters of the five Pāṇḍavas are drawn with much artistic delicacy, and maintained consistently throughout the poem. The eldest, Yudhishṭhira, is a pattern of justice, integrity, and chivalrous honour and firmness. Bhíma is a type of brute courage and strength, of gigantic stature, impetuous and irascible; he is capable, however, of warm, unselfish love, and shows devoted affection for his mother and brothers. Arjuna, who is the chief hero of the poem, is represented as a man of undaunted courage, and, at the same time, generous, modest, and tender-hearted; of super-human strength, withal, and matchless in arms and athletic exercises. Nakula and Sahadeva are amiable, noble-minded, and spirited. All five are as unlike as possible to the hundred sons of Dhṛtarāśtra, commonly called the Kuru princes, or Kauravas, who are represented as mean, spiteful, dishonourable, and vicious. The cousins, though so uncongenial in character, were educated together at Hastinápur by a Bráhman named Droṇa, who found in the Pāṇḍu princes apt

¹ The God of Justice, the Hindú Pluto. ² God of the Wind (Æolus.) ³ God of the Firmament (Jupiter tonans.)
scholars. Their education finished, a grand tournament is held, at which the cousins display their skill in archery, the management of chariots, horses, etc. Arjuna especially distinguishes himself by prodigies of strength and skill; but suddenly a stranger enters the lists, named Karna, who, after performing the same feats, challenges Arjuna to single combat. But each champion is obliged to tell his name and pedigree, and Karna’s parentage being doubtful (he was really the illegitimate son of Prithá, by Surya (the sun), and, therefore, half-brother of Arjuna); he is obliged to retire ignominiously from the arena. Thus publicly humiliated, Karna joins the party of their enemies, the Kurus, to whom he renders important service. Enraged at the result of this contest, the Kurus endeavour to destroy the Pándavas by setting fire to their house; but they, warned of their intention, escape by an underground passage to the woods. Soon after, in the disguise of mendicant Bráhmans, they repair to the Swayamevára (the public choice of a husband), by Draupádi, daughter of Drupada, king of Panchála. Arjuna, by the exhibition of his gymnastic skill, wins the favour of the lovely princess, who becomes his bride. Strengthened by Drupada’s alliance, the Pándu princes throw off their disguise, and the king, Dhritaráshta, is induced to settle all differences by dividing his kingdom between them and his own sons, the Kurus. Yudhishthíra, however, afterwards stakes and loses his whole territory at dice. His brothers then pass twelve years in the woods, in disguise, after which the war is again renewed. Kríshna, King of Dwáraka, in Guzerat (an incarnation of Vishnu), joins the Pándavas,
as charioteer to Arjuna. The rival armies meet near Delhí. The battle, which lasts for eighteen days, terminates in favour of the Pāṇḍavas, who recover their possession, and the elder brother is elevated to the throne, Duryodhana and all the Kurus being slain in the conflict.

Thus the undivided kingdom of Hastinápur became the possession of the sons of Pāṇḍu; but they were so grieved by the dreadful slaughter which their ambition had occasioned, that they resigned their power. Their famous ally, Kṛishṇa—who previous to his founding the city of Dwáraka, had been expelled from Mathura (Muttra), the seat of his family—was accidentally killed in a thicket, and his sons, driven from their paternal possessions, sought refuge beyond the Indus.

Such is a very brief outline of the leading story of the Mahá-bhárata; but the episodes, which occupy more than three-fourths of the whole poem, deserve a passing notice.

§ 4. The Bhagavad-Gīta.

This is a divine song, in the form of a discourse, between the Avatár Kṛishṇa and his pupil Arjuna, held in the midst of an undecided battle. It gives a full and most curious exposition of the half-mythological, half-philosophical pantheism of the Brāhmans, and a general view of the whole mystic theology of the Hindús. Schlegel calls this episode the most beautiful, and, perhaps, the only truly philosophical poem in the whole range of literature known to us. There is something striking and magnificent in the introduction of this solemn discussion
on the nature of the Godhead and the destiny of man in
the midst of the fury and tumult of civil war in which
it occurs. It consists of eighteen lectures on so many
different subjects. Numerous translations have been made
of it into various languages.

§ 5. The Nalopákhyanam.

This episode forms part of the third book of the great
Epic. It is of entirely a different cast from the last, and
is said to partake more of the manner of our own Spenser
than of the philosophic tone of the Gíta.

The gist of the story is briefly as follows:—

Yudhishthíra, the eldest of the Páññus, is in exile in
the wilderness, where he and his four brothers are doomed
to pass twelve years, according to an engagement he had
entered into with his opponent Duryodhana, with whom
he had lost in dice. The sage, Vráhadaśva, bears him
company; and to amuse and console him, relates the
history of King Nala, who, like himself, had lost his
empire and wealth by playing at dice, but in the end
became fortunate and happy. Nala, king of Nishada,
possessed all the noble qualities and acquirements that
could distinguish an Indian monarch. Bhíma, king of
Vidarbhá (Berar) had an only daughter, the most beauti-
ful and accomplished of her sex—the gentle Damyanti.
Nala and Damyantí became mutually enamoured from the
mere fame of each others virtues. The Swayamvara of
the princess is about to take place. Nala repairs as a
suitor to Vidarbha; but Indra and three other gods
become incarnate for the same purpose, and, meeting Nala in the way, they beg him to be the bearer of their message of love. He remonstrates, but at last consents. He delivers it, but Damyantí declares that, even in the presence of the gods, she shall select the noble Nala. The assembly meets, and all the royal suitors are in array; but Damyantí discovers, to her dismay, five Nalas, each of the deities having assumed the form, features, and dress of the king of Nishada. She utters a supplicatory prayer to the gods to reveal to her the true object of her choice. They are moved with compassion, and stand confessed, their spiritual bodies being distinguished from that of the human hero by their casting no shadow, nor touching the ground, and otherwise. Damyantí throws the wreath of flowers around the neck of the real Nala in token of her choice. The assembly breaks up amid the applause of the gods, and the lamentations of the disappointed suitors. The nuptials are celebrated, and Nala and his bride are blessed with two lovely children.

Nala, the model of virtue, and piety, and learning, at length performs the Așwamedha, or sacrifice of a horse, the height of Indian devotion. In the course of time, however, Nala is induced by an evil spirit to play at dice with his brother, Pushkara, and loses his kingdom, his wealth, his very clothes. One stake only remains,—Damyantí herself. This Pushkara proposes, but Nala refuses. The ill-fated pair are driven together into the wilderness all but naked. Nala persuades his wife to leave him, and return to her father's court, but she will not forsake him. The frantic man, however, resolves to abandon her while asleep.
He does so. Each passes through a series of strange and stormy adventures, ending in Nala becoming master of the horse to the King of Ayodhya (Oude), and Damyantí returning to her father's house. After some time, Damyantí, in order to discover the retreat of Nala, proclaims her intention to hold another Swayamvara, and to form a second marriage, though forbidden by the laws of Manu. Ritusparṇa, the King of Oude, resolves to become a suitor, and sets forth with his charioteer—the disguised Nala. As they enter the city of Bhima, Damyantí recognises the sound of her husband's trampling steeds—his driving could not be mistaken by her ear. She employs every artifice to discover her lord; she suspects the charioteer; she procures some of his food, and recognises the flavour of her husband's cookery; she sends her children to him. Nala can conceal himself no longer; but the jealous thought that his wife was about to take a second husband, rankles in his heart, and he rebukes her with sternness. Damyantí solemnly denies any such design, declaring that she had only employed the artifice to win back her lord. Nala re-assumes his proper form and character—wins back his wife and all that he had lost to his unprincipled brother, and, re-ascending his ancestral throne, recommences a reign of piety, justice, and felicity.

§ 6. The Harivānśa (i.e., family of Viṣṇu), etc.

This forms a sort of appendix to the Mahā-bhārata, consisting of 25,000 verses. It recounts the adventures of Kṛishṇa, and subsequent fate of his family; but commences
with an account of the creation of the world, and of the
patriarchal and regal dynasties. The principal other
episodes are—

4. “The Deluge”\(^2\)—an Indian tradition of the deluge of
Noah.—This has been translated by Bopp and Milman.

5. “The Rape of Draupadi,” and the combat of her five
husbands to revenge it.

6. “The Death of Śīśupāla,” and an account of Kṛishṇa’s
war with him.

7. “The Brāhman’s Lament” over the orgies of the
cannibal-giant Baka. The Baka-badha (as it is called in
the original), or Brāhmaṅavitāpa, has been translated, in
verse, by Dean Milman.

\(^1\) An English translation of the Harivansā, with a critique on the French
version of M. Langlois, is given in the Asiat. Journ., Feb., 1828.

\(^2\) This episode occurs in the Vana-parva of the Mahābhārata. The hero of
it is Manu, the Noah of the Hindūs, not the grandson of Brahmā, and reputed
author of the Code, but the seventh Manu, or Manu of the Kali Yug (or pre-
sent period), called Vaivaswata, and regarded as one of the progenitors of the
human race. He is represented as conciliating the favour of the Supreme by
his penance in an age of universal depravity. The earliest account of him
is in the Śatapatha Brāhmaṇa, attached to the Vājasaneyi Sanhitā of the
Yajur-veda.
CHAPTER II.

ON THE PURĀṆAS AND DRAMATIC WORKS.

§ 1. The Purāṇas Generally Described.¹

The different works known by the name of Purāṇas are evidently derived from the same religious system as the Rāmāyaṇa and Mahābhārata, or from the mytho-heroic stage of Hindū belief. They present, however, peculiarities which designate their belonging to a later period, and to an important modification in the progress of opinion. They repeat the theoretical cosmogony of the two great poems; they expand and systematise the chronological computations; and they give a more definite and connected representation of the mythological fictions and historical traditions. But, besides these, and other particulars, they offer characteristic peculiarities in the paramount importance they assign to individual deities, in the variety and purport of the rites and observances addressed to them, and in the invention of new legends illustrative of the power and graciousness of those divinities, and of the efficacy of implicit devotion to them. Śiva and Vishṇu, under one or other form, are almost the sole

¹ Abridged from Professor Wilson’s Preface to Translation of the Vishṇu Purāṇa.
objects that claim the homage of the Hindús in the Puráṇas: departing from the domestic and elemental ritual of the Vedas, and exhibiting a sectarian favour and exclusiveness not traceable in the Rámáyaṇa, and only to a qualified extent in the Mahábhárata. They are no longer authorities for Hindú belief as a whole, but were evidently compiled for the purposes of promoting the special worship of Vishṇu and Śiva.

It is probable, however, that there may have been an earlier class of Puráṇas, of which those we now have are but the partial and adulterated representatives. The name itself, Puráṇa ("old"), indicates the object of the compilation to be the preservation of ancient traditions, a purpose, in the present condition of the Puráṇas, but very imperfectly fulfilled. "I cannot discover in them," says Col. Vans Kennedy, "any other object than that of religious instruction. The descriptions of the earth and planetary systems, and the lists of royal races which occur in them, are evidently extraneous."

§ 2. The Cosmogony and Theogony of the Puráṇas.

These may both, probably, be traced to the Vedas. The scheme of primary or elemental creation they borrow from the Sánkhya philosophy, which is, probably, one of the oldest forms of speculation on man and nature amongst Hindús.

The Pantheism (or, viewed in one light, the Polytheism) of the Puráṇas is one of their invariable characteristics, although the particular divinity—who is all things, from
THE PURĀNAS.

whom all things proceed, and to whom all things return—be diversified according to their individual sectarian bias. They seem to have derived the notion from the Vedas; but in them the one universal Being is of a higher order than a personification of attributes and elements, and—however imperfectly conceived or unworthily described—is God. In the Purāṇas, the one only Supreme Being is supposed to be manifest in the person of Śiva or Vishnu, either in the way of illusion (माया), or in sport; and one or other of these divinities is, therefore, the cause of all that is—is himself all that exists.

§ 3. As to Date.

The Purāṇas are evidently works of different ages, and have been compiled under different circumstances. It is highly probable that, of the present popular forms of the Hindú religion, none assumed their actual state earlier than the time of Sankara Achārya, the great Śaiva reformer, who flourished, in all likelihood, in the eighth or ninth century. Of the Vaishnava teachers, Rāmānuja dates in the 12th century, Madhvāchārya in the 13th, and Vallabha in the 16th; and the Purāṇas seem to have accompanied or followed their innovations, being evidently intended to advocate the doctrines they taught.

§ 4. Their Style.

The invariable form of the Purāṇas is that of dialogue, in which some person relates their contents in reply to the
enquiries of another. The immediate narrator is commonly, though not constantly, Lomá-harshaṇa, a disciple of the famous Kṛishṇa Dwapiyana Vyāsa, the son of Parásara, who is said to have taught the Vedas and Purāṇas to various disciples, but who appears to have been the head of a college or school, under whom various learned men gave to the sacred literature of the Hindús the form in which it now presents itself, Vyāsa being a generic term, meaning “an arranger or compiler.”

Lomá-harshaṇa was a Sūta, i.e. a bard or panegyrist, who was created, according to the Vishṇu Purāṇa, to celebrate the exploits of princes; and hence, perhaps, the appropriation, in a great measure, of the Purāṇas to the genealogies of regal dynasties and descriptions of the universe.

§ 5. The Purāṇas enumerated.

The Purāṇas are uniformly stated to be eighteen in number. Their names are as follows:—(1) The Brāhma Purāṇa; (2) the Padma; (3) the Vaishṇava; (4) the Śaiva; (5) the Bhāgavata; (6) the Nārada; (7) the Mārkaṇḍeya; (8) the Aṅgica; (9) the Bhavishya; (10) the Brāhma-vaiśvarta; (11) the Laiṅga; (12) the Vārāha; (13) the Skanda; (14) the Vāmana; (15) the Kaurma; (16) the Matsya; (17) the Gāruḍa; (18) the Brahmāṇḍa.

This list is according to the Bhāgavata. In other authorities there are a few variations in the titles, but not in the number.

It is said that there are also eighteen Upa-purāṇas, or minor Purāṇas; but the names of these are specified in
the least receivable authorities, and the greater number of the works are not procurable.

§ 6. *Classified and Described.*

The Purāṇas are, in the Padma, divided into three classes, according to the qualities which characterise or prevail in them, viz., the Sātvika, the Tāmasa, and the Rājasa, from the predominence, respectively, of the qualities of sattva (goodness or purity), tamas (gloom or ignorance), or rajas (passion), which distinguishes each. Those in which the mahātmya (greatness) of Hari, or Vishṇu, prevails, are Sātvika; those in which the legends of Agni, or Śiva, predominates, are Tāmasa; and those which dwell most on the stories of Brāhma, are Rājasa. These last are special favourites with the sāktas, or worshippers of sakti, or the female principle. It is in the Purāṇas included in the Rājasa class that such legends occur as the Durgā Mahātmya (an episode of the Mārkaṇḍeya), on which the worship of Durgā, or Kālī, is especially founded. The Brāhma-vaivarta (another of the same class) devotes a great portion of its contents to the celebration of Rādhā, the mistress of Kṛishṇa, and other female divinities. Indeed, the principal subject of the Rājasa class seems to be the worship of Kṛishṇa, and the account of his amours, and as the sojourner in Vṛindāvan, under the title of Gopāla, and Bāl-Gopāla, the companion of the cowherds and milkmaids, the lover of Rādhā, or as the juvenile master of the universe, Jagannātha.

The aggregate number of Ślokās in the Purāṇas is stated to be 400,000 or 1,600,000 lines.
§ 7. Of the Skánda and Padma Puráṇas.

The longest of the Puráṇas seems to have been the Skánda, which is said to have contained 81,000 stanzas, but in a collected form it is no longer in existence. Only fragments of it are met with in the shape of Sanhitás, Káṇḍas, and Mahátmyás. The most celebrated of these portions is the Kási-Kánda, which gives a minute description of the temples of Śiva in or near Benáres (Kási), mixed with directions for worshipping Maheshwara (Śiva). The greater part, at least, of this Kánda was most probably written before the first attack on Benáres by Mahmúd of Ghazni. The story of Agastya records, in a legendary style, the propagation of Hindúism in the south of India.

The Padma Puráṇa, which is the next longest, contains 55,000 stanzas, and gives an account of the period when the world was a golden lotus (padma), Bráhma assuming that form at creation.

§ 8. Of the Vishnu Puráṇa.

But the best known of all is the Vishnu Puráṇa, on account of the translation of it, with a long preface and numerous notes, by Professor H. H. Wilson, who gives, in his preface, a full analysis of all the other Puráṇas, so far as their contents are ascertainable. It contains 23,000 stanzas. In this work, Parásara, beginning with the events of the Varáha Kalpa, expounds all duties, especially in connection with the worship of Vishnu (as Kṛishṇa).
The fourth book, which contains the genealogies of the royal family, commencing with the Solar and Lunar dynasties, until a comparatively modern period, may be regarded as a valuable epitome of Hindú history.

Another of the Puráṇas deserves special notice here, as one of great celebrity in India, and as exercising a more direct and powerful influence on the opinions and feelings of the people than perhaps any other of the Puráṇas, viz.—

§ 9. The Śrī Bhāgavata.

This is placed fifth in all the lists, except in that of the Padma Puráṇa, which ranks it as the 18th, as being the extracted substance of all the rest. It is so named from being dedicated to the glorification of Bhagavat or Vishṇu.

It consists of 18,000 verses. The Bhāgavata was commu-nicated to the Rishis at Naimisháránya by the Súta (or bard) Lomá-harshaṇa; but he only repeats what was related to him by Súka, the son of Vyása, to Paríkshit, the king of Hastinápura, grandson of Arjuna. Having incurred the imprecation of a hermit, by which he was sentenced to die of the bite of a venomous serpent at the expiration of seven days, the king, in preparation for this event, repairs to the banks of the Ganges, whither also come the gods and sages, to witness his death. Among the latter is Súka; and it is in reply to Paríkshit’s question, what a man should do who is about to die, that he narrates the Bhāgavata, as he had heard it from Vyása, for nothing secures final happiness so certainly as to die whilst the thoughts are wholly engrossed by Vishṇu.
The narrative opens with a cosmogony, which, though in most respects similar to that of the other Purāṇas, is more largely mixed up with allegory and mysticism, and derives its tone more from the Vedānta than the Sāṅkhya philosophy.

The fourth Skāṇḍa contains the Manvantara of Swayambhuva, and describes the multiplication of the patriarchial families. The tenth book is the characteristic part of this Purāṇa, and the portion on which its popularity is founded. It is appropriated to the history of Kṛishṇa more in detail than in the Vishnū Purāṇa. It has been translated into nearly all the languages of India. The Prem Sāgar is the Hindī version of it.

Colebrooke thinks the Bhāgavata to be the work of the grammarian Vopadeva, six hundred years ago. Its authenticity is doubtful. It would be tedious and superfluous to dwell longer on the Purāṇas, by giving even the briefest analysis of the contents and characteristics of the remaining works so called. We proceed, therefore, to notice the

§ 10. Dramatic and other Poetical Compositions,

to which reference has not already been made.

The classical poetry of ancient India is divided into three periods. The first is that of the Vedas, the second that of the great Epics, the third that of the Drama. A fourth is mentioned, but as it is of later date (since the birth of Christ), it is not considered as belonging to the classic age. The difference of style alone between the
Vedas and the great Epic poems already noticed, is so great as to prove that centuries must have elapsed between their respective composition. The language of the former is visibly softened and polished in the Epic, nearly as much as that of the Iliad in the hands of the Grecian dramatists. The bards of India have given to poetry nearly every form which it has assumed in the western world; and in each and all they have excelled. Its heroic poets have been likened to Homer; Vyása is not unworthy of comparison with Milton—his Nala and Damyantí with the “Faerie Queen” of Spenser. In the Drama, Kálidása has been designated the Indian Shakespear. Under the present head, therefore, we shall commence with some account of that great poet and his works.

§ 11. Kálidása.

Kálidása is reputed to have been one of the ornaments (or “gems”) of the court of Vikramáditya, king of Ujayin, whose reign, used as a chronological epoch by the Hindús, is placed fifty-six years before the Christian era. His poems, undoubtedly, belong to a classical period of Hindú literature, and “that period, there is reason to believe (says Professor Wilson), did not long survive the first centuries of Christianity. The poets of later date were men of more scholarship than imagination, and substituted an artificial display of the powers of language for the enforced utterance of the feeling or the fancy.”

The most celebrated, perhaps, of the works of Kálidása
is his Śakuntalā, or "the Fatal Ring," a drama, in seven acts, the plot of which is taken from an episode of the Mahābhārata.

§ 12. The Śakuntalā.

It was the publication of a translation of this play, by Sir William Jones, full seventy years ago, which Max Müller thinks "may fairly be considered as the starting point of Sanskrit philology." "The first appearance of this beautiful specimen of dramatic art," he continues, "created, at the time, a sensation throughout Europe, and the most rapturous praise was bestowed upon it by men of high authority in matters of taste." It has since been translated into French, with elaborate notes, by M. Chézy; and, more recently, a beautiful edition of a new, partly poetical, translation has been published (in English) by Professor Monier Williams. Dr. Gilchrist also (in 1827) edited a translation of it into "elegant Hindoostance," which had been made long before his time.

The Hindú drama possesses one striking peculiarity which should alone secure it general favour. "It is impossible," says Professor Wilson, "that the dramatic compositions of India should have been borrowed from any other people, either of ancient or modern times; besides which, they present characteristic features in their conduct and construction which plainly evince their original design and national development."

In the Śakuntalā, as in most other Hindú dramas, the common people are represented as speaking the Prákrit, or vulgarised Sanskrit, while the language of the higher
and more educated classes is the classical Sanskrit of the present type.

§ 13. The Raghu-Vansa

is another poem by Kálidása, in nineteen cantos, and is considered one of the most admirable compositions in the Sanskrit language. It contains a history of the ancestors of Ráma, commencing with Dilípi, the father of Raghu, one of the kings of Ayodhya (Oude)—who was the grandfather of Ráma-chandra—and carrying down the history of his descendants to Agnivira, giving a genealogical table of twenty-nine princes in all. Nearly one-half of the work relates to the history of Raghu, and as much to that of Ráma and other intermediate princes of the line.

§ 14. The Megha-Dúta, or "Cloud Messenger;"

is, next to the Śakuntalá, perhaps the most celebrated of the poems of Kálidása. Editions of this work were published at Calcutta in 1813, and in London in 1815, by Professor H. H. Wilson, with a translation in English verse, and notes and illustrations; and again reprinted with a vocabulary, etc., by Professor Johnson, of Haileybury, in 1843. It consists of only 116 strophes or stanzas.

§ 15. The Nalodaya

is a poem in four cantos, comprising 220 ślokas, or couplets, on the adventures of Nala and Damyantí. One edition of this is accompanied by the comments of six learned pandits, and designated the Subodhini. This work has been
carefully edited by the late Rev. Dr. Yates, of Calcutta (1844)—accompanied by a metrical English translation, an essay on alliteration, a grammatical analysis, and an account of other similar works. In this singular poem rhyme and alliteration are combined in the terminations of the verses: for the three or four last syllables of each hemistich within the stanza are the same in sound, though different in sense. It is a series of puns on a pathetic subject. It is supposed to have been written as a counterfeit of a short poem (of 22 stanzas) similarly constructed, but with less repetition of each rhyme; and entitled, from the words of the challenge with which it concludes, Ghatakarpara (“an elephant’s skull”).

§ 16. The Vikramorvasi

is a drama by the same elegant hand, doubtless, that wrote Sakuntalá, tradition as well as internal evidences attesting the identity of authorship. “In each we see the same exquisite polish of style, the same light touch in painting scenery and character; and yet the dramas are ‘like in difference,’ and each has the separate personality, as well as the mutual likeness, which characterises the twin offspring of the same creating mind.”

An edition of the text was printed at Hertford (1849), under the auspices of Professor M. Williams, and an English translation, in 1851, by Professor E. B. Cowell. The text has also been edited in Germany by Professors Lenz and Boehltingk;

1 Preface to Cowell’s translation. Both dramas are founded on ancient legends. A few meagre hints in the Mahábhárata appear to have furnished the first idea of the amplified story of the Vikramorvasi. The Pauránic version appears in the Harivanshá.
and Professor Wilson has given a translation, in elegant verse, in his "Specimens of the Theatre of the Hindús."

§ 17. Miscellaneous.

The other works attributed to Kālidāsa are: (1) The Ritu-Sanhāra (or "assemblage of the seasons"), a descriptive poem, which was the first book ever printed in Sanskrit: Wilson gives sixteen verses of it in his edition of the Megha-Dūta. (2) The Śrusha-Bodha, a poem on Sanskrit prosody, founded on Pingala's aphorisms, or rules of prosody, especially applicable to Prākrit poetry. (3) The Kumāra-Sambhava, or Birth of Kārtikeya, the God of War, a long poem, originally in twenty-two books, but of which only fragments are now extant. Three or four other works have been attributed to him, but their authenticity is doubtful, viz., the Śringāra-Tilaka, and Prasnottara-Māla (two lyric poems), etc.

§ 18. The other Epic Poets

are Bhāravi, Śrī-Harsha, and Māgha, who, with Kālidāsa, have been dignified by the titles of Mahā-kavya, or the great poets. Bhāravi is the author of the Kirātārjunīya, which contains an account of the wars carried on by Arjuna against savage nations. Śrī-Harsha's principal work is the Naishadha-Charita, or the Adventures of Nala, Raja of Nishadha, in twenty-two cantos, which the Hindús rank as one of the six great poems regarded as the masterpieces of their profuse literature.

Māgha's epic poem, entitled Śiśupāla Badha (or the death of Śiśupāla) is a work of much merit. An edition of it was published at Calcutta (1815), in royal 8vo.
Soma-Deva, another epic poet, is the author of the *Vṛihat-katha*, which Sir William Jones compares with the poems of Ariosto, and of a poem on the death of *Nanda* and the accession of *Chandragupta* to the throne.

§ 19. *Fables and Ethical works (Nitikatha).*

The most celebrated work of this class is the *Panchatantra*, so called from its being divided into five *Tantras*, or sections, but also known by the name of *Panchopakhyānam*, or five (collections of) stories. It is the parent stock of the *Hitopadeśa*, Pilpay's Fables, and other similar collections. Its authorship is attributed to Vishnu-Śarmā, who is said to have extracted the essence of all the most celebrated works of this class. "Whoever reads this work," it is said, "acquires the whole *Nīti-Śāstra*, and and will never be overthrown by Indra himself."

The oldest collection of fables and tales that is known, is that which goes under the name of *Bidpai*, or *Pilpay*; and there is no book, except the Bible, which has been translated into so many languages, though its origin is involved in mystery. The Arabic and Persian versions of this work are known by the name of the *Kalila-wa-Dimna*. The Sanskrit version is the celebrated *Hitopadeśa*, or "Friendly Instructor," which is divided into four books, entitled respectively, the *Mitra-Lābha* (or Acquisition of Friends), the *Mitra-Bhedā* (or Separation of Friends), *Sandhi* (Peace), and *Vigraha* (War). This work is too well known by mere tyros in Sanskrit lore to require a further description here.
APPENDIX I.

BRIEF OUTLINE OF HINDU MYTHOLOGY.

As intimately connected with the literature of the Hindús, and tending greatly to its elucidation, the editor has deemed it desirable to subjoin a short account of their religious systems. For the following concise outline thereof he has been indebted chiefly to a valuable and interesting volume, entitled "India and the Hindoos," by the Rev. F. de W. Ward, formerly missionary at Madras, along with the larger work already referred to, by the Rev. W. Ward, of Serampore.

The Vedas and Sàstras, which claim to communicate all that need be known regarding the character of the Supreme, with the modes of performing acceptable worship, and of securing the divine blessing, teach the existence of one universal spirit, the fount and origin of all other beings, animate or inanimate, material or immaterial. To this supreme divinity is given the incommunicable name of Brahma: a noun, in the neuter gender, as indicating the negative mode of his existence: and to be distinguished from Brahmá, the distinctive title of the first of the Hindú Triad. Of this great self-existent, independent, and eternal One, we are told in the Sàstras that he resides in perpetual silence, takes no interest in the affairs of the universe, finding his happiness in undisturbed repose. They add, that though all spirit and without form, he is devoid of qualities (निर्गृहणा), without will (निरीज्ज), without consciousness of his own existence, immersed in an abyss of unrelieved darkness and gloom. He is the One, say they, not generically, as possessed of a divine nature; not hypostatically, as simple and uncompounded;
not numerically, as the only actual deity,—but the sole entity, whether created or uncreated. "His oneness is so absolute, that it not only excludes the possibility of any other God, co-ordinate or subordinate, but excludes the possibility of aught else, human or angelic, material or immaterial." He is thus, as one well says, "an infinite negative, an infinite nothing."

This is the supreme deity of the Hindús, mysterious, unapproachable, indescribable,—in fact unintelligible.

The Hindús are not Atheists in the sense of a chance creation of all beings and things. Their system, generally, is rather, in its original state, refined and sublimated Pantheism, all visible things being regarded as but manifestations of his (Brahma's) essence. With a verbal change, we may adopt the poet's couplet as descriptive of the Hindú faith,—

"All are but parts of this mysterious whole,
Whose body nature is, and Brahm the soul."

The authors of the Hindú system, like the Greek philosophers, found a difficulty in conceiving how pure spirit could exert any energy, and especially an energy sufficient to create a world. When, therefore, the supreme Brahma willed to create the world, he drew forth from himself three hypostases, to which were given the names of Brahmá, Vishňu, and Śíva. These constitute the celebrated Hindú Triad, of whom the sacred books declare that "They were originally united in one essence, and from one essence were derived, and that the great One, became distinctly known as three Gods, being one person and three gods."

Of each of these divine personages, we shall give a short description.

1. _Brahmá._

This deity is usually represented as a man with four faces, riding on a swan, and holding in one of his four hands a portion of the Vedas; in the second a pot of water; while the third is raised upward to indicate protection; and the fourth declined downward, as bestowing a gift. He is variously styled the
“self-existent” (सत्यम्) — though falsely, since he sprung from Brahma — the “great father” (पितामहः) the “Lord of creatures,” (सूर्यकर्ता), and, more appropriately, the “Creator” (नष्ठ or स्रष्ठा). He is reputed to have had originally four heads, having lost one, for a reason upon which his biographers are divided in opinion. That given in the Skanda Purāṇa is as follows: —

“The Linga (or sacred symbol) of Śiva fell, by the curse of a Rishi, from heaven, and increased in such height that it filled heaven and hell. In order to see it, Brahmā, Vishṇu, and the other gods, assembled, and in the midst of their wonder they called out, ‘Who can reach its extremity?’ Vishṇu descended to hell, and Brahmā went upwards; but neither search proved successful. Brahmā, under the influence of shame, hired the cow, Kāma,¹ and the tree, ketaka,² as false witnesses, and asserted three times that he had seen the end. The gods, knowing the falsehood of his declaration, deprived him, by their curse, of all worship, and Śiva cut off one of his heads.” Be the cause what it may, there is but one temple to his honour erected in the land, and he receives less direct reverence than almost any of the celestials.

2. Vishṇu.

This second of the Trimurtti,³ or Triad, appears as a blue man wearing yellow garments, and riding on a skate (घुड़),⁴ and holding in his four hands a war-club, a conch shell, a weapon called a chakra (or discus), and a water lily. He has numerous other names,⁵ as Nārāyaṇa, Viśwambhara, Keśava, Govinda, Mādhava, etc., and is worshipped as the Pervader, or the personification of the preserving principle.

¹ Kāma-dhenu, i.e. the cow which yields everything desired.
² The “Pandanus odoratissimus.”
³ त्रिमुखोत्तिम् lit. “three forms.”
⁴ Or more generally on a Garuḍa (गरुड़) or garuḍa, an animal half-bird and half man.
⁵ The Śāstras say 1,000.
The Puráṇas mention ten Āvatárs (descents or incarnations) of this God, nine of which have already taken place, viz., 
(1) As a fish (the Matsya āvatára); (2) as a tortoise, or turtle (Kachhapa); (3) as a boar (Varáha); (4) as a man-monster (Nara-Singha); (5) as a dwarf (Vámana); (6) as a giant (Paraśu-ráma); (7) as Ráma (the hero of the Rámáyaṇa); (8) as Krisná; (9) as Budhá. The tenth, which is still expected, will be (according to the Sástras) as a white horse, called the Káldi-āvatára. The first six are said to have taken place during the Satya Yuga, i.e., the first or golden age of the world’s history, and of these there are no images made for worship. The following three occurred during the Treta and Dwápara Yugas, and the tenth is assigned to the present and last age, the Káli Yuga.

Each incarnation was effected for the accomplishment of some special purpose of more or less importance, and distinguished by the performance of wonderful exploits. Thus, in the first, Vishńu took the form of a fish (some say of one kind and some another) in order to bring up the Vedas from the bottom of the ocean, for the instruction of Brahmá on his entering on the work of creation. In the Kachhapa, he assumed the form of a tortoise, in order to take upon his back the newly created earth, and secure its stability. The Hindús still believe that the earth is supported on the back of this tortoise or turtle. The Varáha happened at one of the periodical destructions of the world, when the earth sunk into the waters. Vishńu, the preserver, appearing in the form of a boar, then descended into the waters, and, with his tusks, drew up the earth. The fourth and fifth āvatárs took place for the destruction of certain giants and tyrants. The sixth (Paraśu¹-Ráma), for the overthrow and extinction of the Kshatriyas, who had become very corrupt and tyrannical. As Ráma-chandra, in the seventh, he conquered and killed the giant Rávaṇa, the king of Ceylon; and as Balaráma, in the eighth, he destroyed Pralamba and other giants. The

¹ Paraśu is the name of an instrument of war.
ninth had for its object also the destruction of certain giants. For this purpose, in the form of Buddha, Vishnu produced among mankind, by his preaching, etc., a disposition to universal scepticism; that, having no longer any faith in the gods, the giants might cease to apply to them for those powers by which they had become such dreadful scourges to mankind. In this appearance, the object of Vishnu was accomplished by art, without the necessity of war; but the dreadful alternative adopted affords a proof of how wretchedly the world would be governed if everything depended on the wisdom of man.

Some idea of the moral character attributed to Vishnu may be gathered from the following incident recorded in the Sāstras:—

When the sea was churned to recover the ambrosia (Mount Mandra being the charming stick, a five-headed snake, Vaisuka, the rope, and the demons called Āsuras, the workmen), Akabai and Lakshmi, two maiden sisters, arose at the same time. Vishnu, perceiving Lakshmi to be the more beautiful, wished to marry her; but not being able to accomplish the object until the elder was disposed of, he deceived the Rishi Uddakala as to Akabai’s beauty and excellences, which induced him to marry her, while Vishnu espoused the woman of his choice.

The followers of this god, in particular, form one of the threefold divisions of Hindu society, viz., the Vaishnavas, the Saivas, and the Saktas.

3. Siva.

is the reputed destroyer of mankind, as Vishnu is the preserver. He is commonly represented as a silver-coloured man, with five heads and eight hands, in six of which are, severally, a skull, a deer, fire, an axe, a rosary, and an elephant rod; while the seventh is open, in the attitude of blessing, and the last in that of protecting. He has a third eye in his forehead with perpendicular corners, ear-rings of snakes, and a collar of skulls. At the end of each series of the four Yugas, Siva submerges and destroys the earth, and then remodels it: his name being more properly the new-modeller or reproducer. One form in which
this deity is worshipped is the linga (or lingam), answering to the phalii of the Greeks. It is exposed to view all the country over, and especially worshipped by the women.

Sîva has an immense number of devotees, some of whom consider him superior to Brahmá himself. One of his consorts is the sanguinary Kâlî, another (for he was a polygamist) was the more pacific Durgâ, of each of whom we shall give a short account.

4. Kâlî

is the Moloch of India. Her appearance indicates her character. She is represented as standing with one foot upon the chest of her husband, Sîva, whom she has thrown down in a fit of anger; her tongue, dyed with blood, is protruding from her mouth; she is adorned with skulls, and the hands of her slain enemies are suspended from her girdle. The blood of a tiger delights her for ten years; of a human being, for one thousand years. If any of her worshippers draw the blood from his own person, and offer it her, she will be in raptures of joy; but if he cut out a piece of his own flesh for a burnt offering, her delight is beyond bounds. But, though thus sanguinary and malevolent, Kâlî is one of the favourite deities of the Hindús. The Swinging Festival, and other observances equally atrocious, are in her honour, being designed to avert her wrath, or secure her blessing. She is the special friend of thieves and murderers, who invoke her blessing before entering upon their deeds of violence, fraud, or death.

5. Durgâ

combines the characteristics of Minerva, Pallas, and Juno. Her original name was Pârvatî, but having, by a display of extraordinary valour, defeated a giant named Durga, she was thenceforth dignified with the name of her conquered foe. This monster is by some supposed to be a personification of vice, and Durgâ of virtue, while the struggle typified the action and reaction of good and evil in the world. The festival in honour
of this goddess (the Durgá Púja), observed in the month of September, has no superior for magnificence of entertainment and imposing appearance in the country. At the celebration of one festival, a wealthy Hindú has been known to give 80,000 lbs. of sweetmeats, 80,000 lbs. of sugar, 1,000 suits of cloth garments, 1,000 suits of silk, and 1,000 offerings of rice, plantains, and other fruits. In the single city of Calcutta, it is supposed that half a million pounds sterling are annually expended on the Durgá festival alone.

6. Indra.

He is called the king of Heaven, and his reign is said to continue one hundred years of the gods, after which another individual from among the gods, the giants, or men, by his own merit, raises himself to this eminence. The sacrifice of a horse (aśvamedha) one hundred times will raise a person, it is said, to the rank of Indra. He is represented as a white man, sitting on an elephant, with a thunderbolt in his right hand, and a bow in his left. He has 1,000 eyes.

The Puráṇas and other Sástras contain many stories regarding Indra, who is represented as particularly jealous lest any person should, by sacred austerities or sacrifices, out-do him in religious merit, and thus obtain his kingdom. To prevent these devotees from succeeding in their object, he generally sends a captivating female to draw away their minds, and thus luring them from their religious austerities, induce them to return to a life of sensual gratification. He was once guilty of stealing a horse consecrated by king Sagara, who was about to perform for the hundredth time the sacrifice of that animal. But that which entails the greatest infamy on the character of this god is his seducing the wife of his religious guide (guru) Gautama. This he effected (like Jupiter in the seduction of Alcmena) by assuming the appearance of her absent husband. Ahalyá, the guru’s wife, discovered her celestial seducer; but, through wantonness, and he being king of the gods, consented to his importunities. Gautama, however, met him as he was leaving the hermitage,
and discovering the crime he had committed, pronounced upon him a curse by which the god instantly became a eunuch.

Amarāvatī, the capital (or heaven) of Indra, was made by Viśvakarma, the architect of the gods, a son of Brahmá. It is described as eight hundred miles in circumference, and forty miles high. Its pillars are composed of diamonds; all its thrones, beds, etc., of pure gold, as also its palaces. It is surrounded by beauteous gardens and pleasure grounds, interspersed with pools, fountains, etc., while music and dancing, and every sort of festivity, entertain the celestial inhabitants. Indra is supposed to preside over the elements, and is by some considered the deified impersonation of the heavens. His annual festival takes place on the 14th of the month Bhádra (August-September).

7. Súrya—the Sun.

This god is said to be the son of Kaśyapa, the progenitor of gods and men. He is represented as a dark-red man, with three eyes and four arms. In two hands he holds the lotus, or water-lily, with another he signifies the bestowment of a blessing, and with the fourth the forbidding of fear. He sits on a red water-lily, while rays of glory issue from his body. The Bráhmans consider him one of the greatest of the gods, resembling Brahmá in glory. The celebrated incantation called the gáyatrí, and many other forms of prayer and praise used in the daily ceremonies of the Bráhmans, are addressed to him. Every Sunday, but especially on the first in the month Mágha (January-February), his worship is performed, especially by women, who beg of him the blessings of a son, riches, health, etc.

Those who adopt this god as their particular guardian deity, are called Sauras. They never eat till they have worshipped the sun, and when it is entirely covered with clouds they fast. On Sundays (Ravibár), other Hindús as well as they perform special worship to his idol, and some of them also fast.

Súrya has two wives, named Savarnā (i.e. “like,” or “coloured,” or “golden”) and Cháyá (i.e. “shade” or “shadow”). Savarnā,
it is said, after her marriage to the sun, unable to bear the power of his rays, made an image of herself, and imparting life to it, named it Cháyá, and left it with Súrya. She then returned to her father, Viśvakarma's house; but on his refusing to receive her, she assumed the form of a mare and fled into the forest Dandaka. Súrya went after her to his father-in-law's house, who received him with respect, but, unperceived, gave him a seat formed of different sharp weapons, by which he became divided into twelve round parts (the signs of the Zodiac?). His rage was great, but he was pacified on learning that Viśvakarma had sent his daughter back to him. By the power of dhyána (meditation), Súrya ascertained that Savarná had become a mare and gone to the forest. On which he assumed the form of a horse, joined her, and in these forms two children were born to them, viz., Āświn ("horse-born") and Kumára ("prince") who became physicians to the gods.

There are no temples dedicated to Súrya in Bengal. A race of kings, distinguished as the descendants of the sun, once reigned in India, of which dynasty Ikshváku was the first king, and Ráma the sixty-sixth.

8. Ganeśa

is the elder son of Śiva and Párvatí (alias Durgá). With his elephant face, big belly, and four hands,¹ and sitting on a rat, he presents a strange and repulsive appearance. But for all this no deity is more often named than he. Being esteemed the work-perfecter, or one who can place or remove obstacles, he is always invoked at the commencement of every religious service, enterprise, or composition. Before undertaking a journey, writing a letter, studying a book, and the like, Ganeśa is on the lips of the traveller or student. This eminent position was assigned him

¹ Holding, respectively, a shell, a chakra (or discus), a club, and a lotus (or water-lily). Instead of two tusks, as elephants have, he has only one, the other having been torn out by Vishńu, when, on one occasion, he wished to have an interview with Ś'iva, Ganeśa, as door-keeper, refusing him admittance. Vishńu had assumed the form of Paraśu-Ráma.
as a compensation for the strange head he wears, which was put upon his shoulders when he lost his own, in infancy, by a look of the celestial Sāni—the Hindū Saturn. 1 The goddess, seeing her child headless, was overwhelmed with grief, and would have destroyed Sāni, but Brahmā prevented her, telling Sāni to bring the head of the first animal he should find lying with its head northwards. 2 He found an elephant in this position, cut off its head, and fixed it on Ganeśa, who then assumed the shape he at present wears. Durgā was but little soothed when she saw her son with an elephant's head; but, to pacify her, Brahmā said that, amongst the worship of all the gods, that of Ganeśa should for ever have the preference. Shop-keepers and others paint the name or image of this god over the doors of their shops or houses, expecting from his favours protection and success. He is worshipped especially at the commencement of a wedding, as well as when the bride is presented to her bridegroom. No public festivals, however, in honour of Ganeśa are held, nor any temples dedicated to him in Bengal, though stone images of the god are worshipped in the temples on the banks of the Ganges at Benares.

Sir William Jones calls Ganeśa the god of wisdom, referring, as a proof, to his having an elephant's head. The Hindūs, however, in general, consider the elephant a stupid animal; and to be called "as stupid as an elephant" is a bitter taunt. He corresponds rather to the Roman Janus.

9. Kārtikeya,

the elder, and only other son of Dūrga, by Śīva, is the god of war. He is represented sometimes with one, and at others with

1 Durgā is said, on this occasion, to have cursed the gods, so that they have ever since been childless, except by criminal amours with females not their own wives.

2 Durgā had laid her child to sleep with its head to the north, which is forbidden by the Sāstra. It is superstitiously believed that if a person sleep with his head to the east he will be rich, if to the south he will have long life, if to the north he will die, and if to the west (except when on a journey) he will have misfortune.
six faces; is of a yellow colour; rides on a peacock, and holds in his right hand an arrow, and in his left a bow. The express object of his birth is said to have been the overthrow and destruction of the giant Tárraka, who, having by the performance of religious austerities obtained the special blessing of Brahmá, afterwards oppressed both Bráhmans and gods. Indra (the king of the celestials) then called a council in heaven, when the gods applied to Brahmá, who declared that he could not reverse his blessing on Tárraka, but that Kártikeya, who should be the son of Síva, would destroy the giant. Durgá, the daughter of Hímálaya, partly by the intervention of Kandarpa, the god of love, and partly by the power of religious austerities, prevailed on the ascetic Síva to marry her, and Kártikeya was the first fruit of their union.

On the last evening in the month Kártika (October-November), a clay image of this god is worshipped, and next day thrown into the water. These images are sometimes not less than twenty-five cubits high, so that the offerings have to be presented at the end of a long bamboo to reach the mouth of the god. His image is also made and set up by the side of his mother, Durgá, at the great festival of this goddess in the month Aświna (September-October), and in the month Chaitra (March-April), when each day the worship of the son is performed after that of his mother.

There are no temples in Bengal, however, to this god, nor any images of him kept in the houses of the Hindús except during a festival. Women worship and make special vows to Kártikeya, in the hope of obtaining a male child.

10. Subrámanmán,

who is likewise styled the Hindú Mars, seems to be merely another form of Kártikeya, and is regarded as the special guardian of the Bráhmanical order. He is represented with six faces and twelve arms, riding on a peacock, and holding in his several hands a bow, an arrow, a conch, a discus, a sword, a rope, a
APPENDIX I.

trident, a diamond weapon, fire, a dart, a drum, and a crescent shaped weapon. He is worshipped chiefly in the Madras Presidency.

11. Yama,
called also Kála ("time"), Dharma-rája ("the holy king"), Kritánta ("the destroyer"), Preta-ráta ("the lord of the dead"), etc., is the Pluto of the Hindús. The name Yama itself means "restraint," "penance," or, according to Ward, "he who takes out of the world." He is the judge of the dead. His image is that of a green man, with red garments and inflamed eyes, having a crown on his head, and a flower stuck in his hair, with a club in his right hand, and sitting on a buffalo. His dreadful teeth, grim aspect, and terrific shape, fill the inhabitants of the three worlds with dismay. Yama is said to hold a court, in which he presides as judge, being assisted by a person named Chitra-gupta,¹ who keeps an account of the actions of men. A number of officers are also attached to the court, who bring the dead to be judged. If the deceased persons have been wicked, Yama sends them to their particular hell; if good, to some place of happiness. The poor Hindús, at the hour of death, sometimes fancy they see Yama's officers (Kritánta-dúta) in a frightful shape, coming to fetch them away.² Yama is said to reside at Yamálaya, on the south side of the earth. All souls, wherever the person die, are supposed to go to Yama in four hours and forty minutes, and a dead body cannot be buried till that time has elapsed.

An annual festival is held in honour of Yama on the second day of the moon's increase in the month Kártika (October-November), when an image of clay is made and worshipped with the usual ceremonies for one day, and then thrown into the river.

¹ That is, "he who paints" (or writes the fate of men) "in secret."
² The Puráñás teach that after death the soul becomes united to an aërial body, and passes to the seat of judgment to be tried by Yama. It, however, remains in this aërial vehicle till the last Sráddhā (funeral-rite) is performed, twelve months after death, when it passes into happiness or misery, according to the sentence that may have been passed upon it by Yama.
OUTLINE OF HINDU MYTHOLOGY.

No bloody sacrifices are offered to this god. He is also worshipped at the commencement of other festivals as one of the ten guardian deities of the earth. Every day the Hindús offer water to Yama in the ceremony called tarpana. Some Hindús, rejecting the worship of other gods, worship only Yama, alleging that, as their future destiny is to be determined by him only, they have nothing to fear from any besides him.

We learn from the Mahábhárata, that, after Brahmá had created the three worlds—heaven, earth, and pátála—he recollected that a place for judgment and the punishment of the wicked was wanting. He, therefore, ordered Viśvakarma to prepare a superb palace for the purpose, the hall of judgment being surrounded by a river of boiling water, which each one, after death, is obliged to swim across. But the offering of a cow to a Bráhman cools the river, and renders the passage easy.

12. Agni (Fire).

This god is represented as a red, corpulent man, with eyes, eye-brows, and hair of a tawny colour. He rides on a goat, wears a parlé ¹ and a necklace of a certain fruit. From his body issue seven streams of glory, and in his right hand he holds a spear. He is the son of the sage Kaśyapa and Aditi, called the mother of the gods.

Agni is especially worshipped under different names, at the time of a burnt offering, when clarified butter (ghít or ghrita) is presented to him. The gods are said to have two mouths, viz., those of the Bráhman and of Agni (fire). As one of the guardian deities of the earth, he is worshipped at the commencement of every festival.

At the full moon in the month Mágha (January-February), when danger from fire is considerable, he is sometimes worshipped before the image of Bramhá, for three consecutive days; and

¹ The Paitá (a corruption of पवित्र “holy”); or Upavita, is the sacred thread worn by the three first castes of the Hindús over the left shoulder and falling on the right hip.
when any particular work is to be done by the agency of fire, as the burning of bricks, etc., his worship is performed, or when a trial by ordeal is about to take place. Some Brâhmans are distinguished by the name of Ságniqa,¹ because they use sacred fire in all the ceremonies in which this element is to be used, from the time of birth to the burning of the body after death. Swáhá, the daughter of Kaśyapa, was married to Agni. His name is repeated at the end of every incantation used at a burnt offering.

13. Pavana (Wind).

He is the god of the winds and messenger of the gods. His mother, Aditi, it is said, prayed to her husband that this son might be more powerful than Indra. Her request was granted; but Indra hearing of this, entered the womb of Aditi, and cut the foetus, first into seven, and then each part into seven others. Thus Pavana assumed forty-nine forms ² (the points of the compass). He is represented as a white man, sitting on a deer, with a flag on his right hand.

Pavana has no separate public festival, neither image nor temple. As one of the ten guardian deities of the earth, he is worshipped, however, at the commencement of every festival. Water is also offered to him in the daily ceremonies of the Brâhmans; and whenever a goat is offered to any deity, a service is paid to him under the name of Váyu. He presides in the north-west, as Agni in the south-east region of the earth.

14. Varuna (the Ocean)

is the god of the waters. His image is painted white, and he sits on a marine monster called Makara, with a rope ³ in his right

¹ From स “with” + वि “fire.”
² The Hindús have forty-nine, instead of thirty-two points; and the Purânas give the above fable to account for the number.
³ Or “chain.” This weapon, called padâ (पाद) has this property, that whomsoever it catches it binds so fast that he can never get loose. All the gods, râkshasas, etc., learn the use of this weapon.
hand. Varuṇa's name\(^1\) is repeated daily in the service of the Brāhmans; but his image is never made for worship, nor has he any public service or temple. He is worshipped, however, as one of the guardian deities of the earth, and also by those who farm the lakes in Bengal before they go out a-fishing; and in times of drought people repeat his name and praises to obtain rain. It is common, at such seasons, for Brāhmans to sit in crowds on the banks of the Ganges, or any other river, and address their prayers to this god, receiving presents from rich natives for doing so. His heaven, called Varuṇa-loka, is 800 miles in circumference, and was formed by Viśvakarma, the divine architect. In the centre is a grand canal of pure water. Varuṇa, and his queen Vārunī, sit on a throne of diamonds, surrounded by Samudra (the sea), Gungá (the Ganges), and other river gods and goddesses, as well as other deities. Every means of sensual gratification is to be met with there.

15. The Planets and other Heavenly Bodies.

These are all regarded as the objects of divine worship by the Hindús, and are the subjects of adoration under various symbolical forms. Thus, Ravi, the sun, is represented by a figure painted red, holding in each hand a water-lily, and riding in a chariot drawn by seven yellow horses. As one of the planets, he is worshipped only at great festivals. He may be regarded as simply another form of Súrya. Ravi, along with Soma, or Chandra (the moon), Mangala (Mars), Buddha (Mercury), Vṛihaspati (Jupiter), Śukra (Venus), Sani (Saturn), give names to the different days of the week among the Hindús (viz. Ravibár, Sombár, Mangalbár, etc.), and are respectively the special objects of worship on each of those days. The only other celestial divinities we need mention are—

\(^1\) The name Varuṇa signifies "he who (or that which) surrounds." From the root वृ or वृ.
16. *Lakṣmi*,

the goddess of prosperity, who is said to have been obtained by Vishnū at the churning of the sea, and with whom, like Venus, the gods were all enamoured, especially Śiva. She is worshipped in every Hindū family four times a year. And,

17. *Sarasvati*,

the goddess of learning, the daughter of Brahmā, and wife of Vishnū. Every Hindū who is able to read and write celebrates her worship, especially on the 5th day of the moon in Māgha (Jan.-Feb.).

II.—ON THE INFERIOR CELESTIAL BEINGS.

Intermediate, as it were, between gods and men, and either the enemies, or the companions and friends, of both, are certain beings which, occupying, as they do, an important place in the legends and poems of both the classical and more vulgar and modern Hindū writers, deserve a passing notice in connection with Sanskrit Literature. These are,

1. *The Asuras, or Giants.*

They were the offspring of Kaśyapa, the progenitor alike of gods and men, by his different wives. They bear a resemblance to the Titans of Grecian mythology, and stories of their wars with the gods abound in the Purāṇas. Indra, Vishnū, Kārtika, and Durgā are distinguished among the Hindū deities for their conflicts with these beings. As Jupiter was represented as aiming the thunderbolt in his right hand against a giant under his feet, so Durgā, in her images, appears aiming the spear in her right hand against an Asura under her feet. A story is told at length, in the Mahābhārata, of the churning of a sea of milk by the gods and Asuras. Mount Mandara was taken as the
churning-stick, round which the serpent Vāsukā was wrapped to whirl it with. The gods then took hold of the head, and the Asuras of the tail of the serpent, but Viṣṇu prevailed on the latter to change places with the gods. As the result of their churning, there arose from the sea, first, the elephant Airāvata; afterwards, in succession, the gem Kanstubha, the horse Uchaishrava, the tree Pārijāta, many jewels, the goddess Lakshmi, and, lastly, poison. Full of alarm at this, the gods applied to Śiva, who, to save the world from destruction, drank up the poison, receiving no other injury than a blue mark on his throat, from which circumstance is derived one of his favourite epithets, Niñkánta. i.e. “the blue-throated.” Then came up the water of immortality. The gods (330 millions in number) and the countless Asuras each claimed the boon; but while the latter went to bathe in the sacred stream, to prepare themselves for the holy draught, the gods drank up nearly the whole of the nectar. One Asura, however, contrived by trickery to get a little, and became immortal, but Viṣṇu cut off his head. Afterwards the immortalized head and trunk became the ascending and descending nodes, under the names of Rāhu and Ketu.

2. The Rākshasas.

Many stories, respecting the wars of the Rākshasas, or Cannibal-giants, with the gods, are contained in the Purāṇas and other Sāstras. They are represented as assuming, at pleasure, the different shapes of horses, tigers, buffaloes, etc., some having 100 heads, and others as many arms. As soon as born, these giant-demons are said to arrive at maturity. They devour their enemies. The Rākshasas are all Brāhmans, and are said to dwell in the south-west corner of the earth. Nairita, a Rākshas, is one of the guardian deities of the earth, presiding in the south west and in this character he is worshipped at all great festivals. He is represented as a black man in the posture of meditation adopted by the Brāhmans, and having in his right hand a scimitar. One of the most celebrated of the Rākshasas, was
Rāvana, the tyrant-ruler of Lankā (Ceylon), whom Rāma Chandra (of the Rāmāyaṇa) dethroned and destroyed. His brother, Kumbha-Karṇa, was a still more enormous monster, devouring thousands of cows, sheep, buffaloes, etc., at one meal, and washing them down with 4000 hogsheads of spirits. His house was 20 or 30 thousand miles long, and his bed the length of the house!!!

3. Celestial Dancers and Musicians.

The Gandharvas and Kinnaras are the choristers of heaven, male and female; the latter have horses' heads!

The Vidyā-dharas are male and female dancers. The Apsaras are also female dancers, greatly celebrated for their beauty; they have been frequently sent down to earth to captivate the minds of religious devotees, and entice them from those works of merit which were likely to procure them the thrones of the gods. Eight of the Apsaras are celebrated as beautiful beyond all others, viz., Urvaśi (whence the title of Kālidāsa's drama Vikramorvasī) Menakā, Rambhā, Pancha-chārā, Trilottamā, etc. These five are the mistresses of the gods, and keep houses of ill fame in Indra's heaven. When any one of the gods visits the king of heaven, he generally spends some time with one or more of these courtzans.

4. The Nāyikās.

These are female companions of Durgā, and are worshipped at the festivals of this goddess. Eight of them have a pre-eminence over the rest. The Tantra-sāstras declare that these females visit the worshippers either as their wives or as their mothers, and show them how they may obtain heaven; or, as sisters, bring them to any female they choose, and reveal whatever they desire to know of the present or future. He who wishes to obtain the company of a Nāyikā must worship her thrice a day, and repeat her name at night in a cemetery for 7, 15, or 30 days. On the last night he must continue to repeat
her name till she appears to him, and asks what he wishes for. She remains with him during the night, and departs next morn- ing, leaving with him presents to a large amount, which, however, he must expend next day, or they will all evaporate. If the worshipper wishes to go to any place in the three worlds, the Náyiká takes him there in a moment. If, after cohabiting with a Náyiká, he cohabit with any other female, the Náyiká immediately destroys him.

5. The Yakshas

are the servants of Kuvéra, the god of riches, and fly through the world preserving the wealth of men. Kuvéra is worshipped at the festival of Lakshmí, and at all other great festivals; but he has no separate feast, image, or temple. The Rámáyaṇa relates that Kuvéra, by prayer to Brahmá, along with religious austerities, obtained Lanká (Ceylon), the very mire of whose streets is gold. Here he reigned till Ráma dispossessed him. Brahmá also gave him the chariot Pushpaka, which had the property of expansion and of going wherever the charioteer wished. From Lanká, Kuvéra went to Mount Kailása, where he is supposed still to remain.

6. The Piśáchas

are goblins, messengers of the gods, who guard the sacred places, the resorts of pilgrims; sixty thousand guard the Ganges from the approach of the profane.

7. The other Servants of the Gods,

of inferior order, are the Gudghakas, the Siddas, the Bhútas, and the Cháraṇas. Besides which, there are several orders of female attendants, especially on Durgá and Síva, as, the Yóginís, Dákinís, Kákinís, Sákinís, Bhútinís, and Pretinís.
III.—ON THE AVATARAS AND TERRESTRIAL DEITIES.

Some of these are worshipped with more show than any of the celestial deities, while the records of their exploits constitute the principal themes of the more popular Hindú literature.

1. Krishṇa.

He was one of the incarnations of Vishṇu, the object of which was the destruction of the kings Śiśupāla and Kansa, and a number of giants. His birth-place was Mathurā. His father was Vasu-deva, a Kshatriya; his mother Devakī. Kansa seeking to destroy him when an infant, his father fled to the Forest Vṛindā-vana, and concealed him in the house of Nanda; hence he is sometimes called the son of Nanda.

The images of Krishṇa represent him as a black man, holding a flute to his mouth with both his hands; his mistress Rādhā standing on his left. Many stories are recorded of Krishṇa in the Purāṇas; but his history and character are best known, both to Hindús and Europeans, from their being set forth so fully in the celebrated work—written in the Braj Bhāka (a dialect of the Hindī language)—the Prem Sāgar, by Śrī Lallu Lall Kab, which has been translated into English by Captain Hollings and Professor Eastwick.

In his infancy he is said to have deprived a giantess of her breath, who had poisoned her breast before giving him to suck. Nanda's wife, one day, when looking into his mouth, had a view there of the three worlds, with Brahmā, Vishṇu, and Śiva sitting on their thrones. At eight years of age he took up Mount Govardhana in his arms and held it as an umbrella over the heads of the villagers and their cattle during a dreadful storm, with which the angry king of heaven was overwhelming them; he created a number of cattle, and also of children, to replace those which Brahmā had stolen from Vṛindāvana; he destroyed a large hydra which had poisoned the waters of the Yamuna (Jamna); he seduced the wife of Ayana-ghosha, a
Vaiśya, and sported with 16,000 milkmaids in the wilderness of Vṛinda. He next assumed four arms and destroyed Kansa, whose father he placed on the throne instead of him. After this he was engaged in various quarrels, and had to combat with many formidable enemies, which induced him to build a fort at Dwāraka in Guzerat, where he took up his abode and married two wives. He next joined the family of Yudhishthira in their war with the race of Duryodhana (the subject of the Mahābhārata); and, lastly, destroyed Śiśupāla. He closed his life with an act worthy of such a character, by destroying his whole progeny, and was at length himself accidentally killed by an arrow, while sitting under a tree.

It is very possible that, if any authentic Hindú history could be discovered, many of these facts would be found recorded in the life of a Hindú king of the name, which facts have been embellished and distorted by the Asiatic poets till they have elevated the hero into a god.

The temples dedicated to Krishna are very numerous, and it is a scandalous fact, that the image of Rādhā, his mistress, and not those of his wives, Rukminī and Satyabhāma, always accompanies that of Krishna. Pantomimic entertainments are frequently held, at which the lewd actions of this god are exhibited. Six parts out of ten of the whole Hindú population of Bengal are supposed to be disciples of this god in particular, and numerous festivals are annually kept in his honour.

2. Gopālā¹ and Gopinātha.²

These are both images of Krishna in his childhood. In the former the infant god is represented as resting on one knee, and, with his right hand extended, craving sweetmeats from his mother. A celebrated image of Gopinātha is set up at Agra-dwīpa, where an annual festival is held in the month Chaitra. Multitudes of lewd women are always present at these festivals, and the most abominable indecencies are perpetrated.

¹ i.e. "The Cow-herd." ² i.e. "The Lord of the Milk-maids."
3. Jaggannátha\(^1\) (vulg. "Juggernath").

This is another, and perhaps the most famous form of Krishña. The image has no legs, and only stumps of arms. The head and legs are very large. At the festivals, the Bráhmans adorn him with silver or golden hands.

Krishña having been accidentally killed by Angada, a hunter, he left the body to rot under a tree. Some pious persons, however, collected the bones of Krishña and placed them in a box. There they remained till King Indra-dhumna (a great ascetic) was directed by Vishnu to form the image of Jaggannátha, and put into its belly these bones of Krishña. Viśvakarma (the architect of the gods) undertook to prepare it, on condition that he should be left undisturbed till its completion. The impatient king, however, after fifteen days, went to the spot; on which Viśvakarma desisted from his work, and left the god without hands or feet. The King was much disconcerted, but on praying to Brahmá, he promised to make the image famous in its present shape. Indra-dhumna then invited all the gods to be present at the setting up of this image. Brahmá himself acted as high priest, and gave eyes and a soul to the god, which completely established the fame of Jaggannátha. This image is said to lie in a pool, near the famous temple at Jaggannátha-kshetra (i.e. Jagannáth’s field), near the town of Púrī in Orissa, commonly called by the English, Juggernath’s Pagoda.

There are many other temples to Jaggannátha in Bengal and other part of India, besides that in Orissa, built by rich men as works of merit, and endowed with lands, villages, and money, at which the worship of the god is performed every morning and evening.

There are two great annual festivals in honour of the god, viz., the Snán-yátrá\(^2\) in the month Jyaistha (May-June) and the Rath-yátrá\(^2\) in the following month, Asárha. These are everywhere most numerously attended; but especially those celebrated

\(^1\) i.e. "The Lord of the World."

\(^2\) Or játrá.
at the great temple at Puri. Thither pilgrims from the remotest corners of India flock to pay their adoration at the unhallowed shrine. Between two and three thousand persons, it is computed, used to lose their lives on the annual pilgrimages to this temple, and not less than 200,000 worshippers were present at the festivals, from which the Brahmans draw an immense revenue. Since the withdrawal of the large annual grant, however, which the British Christian Government of India, till very recently, made to the Orissa Temple, the numbers attending these festivals have very greatly diminished. All the land within twenty miles round the “Pagoda” is considered holy; but the most sacred spot is an area of about 650 feet square, which contains fifty temples, the most conspicuous of which is a lofty tower, about 184 feet in height, and about 28 feet square inside, in which the idol, with his brother Bala-Rama, and his sister Subhadra, is lodged.

At the Snán-yátra (or bathing festival) the god is bathed by pouring water on his head during the reading of incantations. At the Rath-yátrá (or car festival) the carriage, containing the three images (which has sixteen wheels and two wooden horses) is drawn by the devotees, by means of a hawser, for some distance. On this occasion many cast themselves beneath the ponderous wheels and are crushed to death.

4. Ráma,

that is, Ráma-Chandra—and who must not be confounded with either Bala-Ráma, the brother of Jaggannátha (i.e. Krishña), or with Paraśu-Ráma, another of the incarnations of Vishnu—is the hero of the celebrated Epic of Valmíki, the Rámayana. But as a brief outline of that work, containing a history of the adventures of this deified hero, has already been given in the body of this work, it will be unnecessary to add much further under the present head.

The image of Ráma is painted green. He is represented as sitting on a throne, or on Hanumán, the monkey, with a crown
on his head. He holds in one hand a bow, in the other an arrow, and has a bundle of arrows slung at his back.

The birth of Ráma forms the seventh of the Hindú incarnations. On the birth-day of this god the Hindú merchants begin their new year’s accounts, i.e. on the ninth day of the increase of the moon in Chaitra (March-April.) At the time of death many Hindús write the name of Ráma on the breast and forehead of the dying person, with earth taken from the banks of the Ganges; and as they follow the corpse to the Smaśán, or place of burning, they repeat the formula, Rám nám bacháta hai, (i.e., “the name of Rám saves”) believing that, through the efficacy of this name, the deceased, instead of being dragged to Yama to be judged, will immediately ascend to heaven. The tilak, or mark, put on the forehead by the disciples of Ráma resembles a trident. The Rámahúts, a class of mendicants, impress likewise, on different parts of their bodies, Ráma’s name and the figure of his foot.

The worship paid to him is much the same as that to Krishṇa. An annual festival is held on his birth-day. The Dolyátra (or swinging festival) is also celebrated on that day, and kept as a fast, when his three brothers, Bharata, Lakshmana, and Shatranga, are also worshipped. Many small temples are erected to his honour.

5. Viśvakarma

was the son of Brahmá, and the architect of the gods. His image is painted white, has three eyes, holds a club in his right hand, wears a crown, a necklace of gold, and rings on his wrists. He presides over the arts, manufactures, etc.

The worship of Viśvakarma is celebrated four times a year by all artificers, to obtain success in their business. The ceremonies may be performed either by night or by day, before any implement of trade. On these occasions the worshippers make a feast to their neighbours on as liberal a scale as their means will allow.
OUTLINE OF HINDU MYTHOLOGY.


He was the son of Brahmá, and is represented as a beautiful youth, holding in his hand a bow and arrow of flowers. He is always supposed to be accompanied by his wife Rati, by spring personified, the cuckoo, the humming bee, and gentle breezes; and is represented as wandering through the three worlds. The image of this god is never made in Bengal; but on the 13th day of the month’s increase in Chaitra, an annual festival is held, when the ceremonies are performed before the Sálgráma, an ammonite stone, considered as the emblem of Vishṇu. When a bride leaves her father’s house to go to her husband for the first time, petitions are addressed to this god for children, and for happiness in the married state.

IV.—PRINCIPAL FEMALE TERRESTRIAL DEITIES.

1. Sīta,

the daughter of Janaka, King of Mithilá, and the wife of Ráma, who is always worshipped along with her husband. She is represented as a yellow woman, covered with jewels.

2. Rádhá,

who was the wife of Ayana-ghosha, a cow-herd of Gokula, where Krishṇa resided in his youth. Through Varáí, a procuress, he seduced Rádhá, and took her to a forest, near the Yamuná, where they continued till Krishṇa left her to make war against Kansa.

3. Rukminī and Satya-bhámá.

These were the most distinguished wives of Krishṇa. He had six others, but is always associated with his mistress, Rádhá, and not with his lawful wives.

1 काम “desire,” “love.”
2 रति “passion.”
was the sister of Jagganátha, and is always worshipped with her brother, and placed with him in his temples.

V.—DEIFIED RIVERS.

Among the objects of Hindú worship, certain rivers occupied a very important place, both as male and female divinities—(Nada and Nadí.) The worship of these rivers is performed at certain auspicious seasons, as declared in the Sástra, and at some of the great festivals. Certain particular parts of these rivers are held peculiarly sacred, and draw great numbers of devotees: as the sources of the Ganges; the union of the Ganges, the Yamuná and the Saraswatí, at Prayága (Allahábád); the branching of this united river into three streams at Trívéni, the embouchure of the Ganges, etc. These waters are used for food, medicine, bathing, religious ceremonies, etc.; and, formerly, when a Hindú king was crowned, they were poured upon his head as a part of the ceremonial of his consecration.

1. Gangá (the Ganges).

This goddess is represented as a white woman, wearing a crown, sitting on the sea animal makara, and having in her right hand a lotus, and in her left the lute. She is called the daughter of Himávat, though some Puráñas declare that she was produced from the sweat of Vishnú’ s foot, which Brahmá caught and preserved in his alms’ dish.

The Rámáyana, Mahábhárata, and Skanda-Puráña give long accounts of the descent of Gangá from heaven. When Gangá was brought from heaven, the gods, conscious that their sins also needed washing away, and of the peculiar efficacy of its waters for the purpose, petitioned Brahmá on the subject, who soothed them by promising that Gangá should remain in heaven and descend to the earth also. The goddess, therefore, was called
Mandákiní in heaven, and Gangá on earth, and Bhogavatí in pátála. The Hindús particularly choose the banks of this river for their worship, as the merit of works performed here, according to the Sástras, is greatly augmented. In the months of Vaisáka, Jyaishtha, Kárтика, and Mágha, the merit is greater than in other months; as at the full moon in these months it is still more enhanced. The Puráṇas declare that the sight, the name, or the touch of Gangá, takes away all sin, however heinous; that thinking of Gangá, at a distance, is sufficient to remove the taint of sin; but bathing in it has blessings surpassing all imagination.

The Hindús are, consequently, very anxious to die in sight of the Ganges, that their sins may be washed away at the last moments. A person in his last agonies is frequently dragged from his bed and friends, and carried, in the hottest or the coldest weather, from whatever distance, to the river side, where he lies, if a poor man, without covering day and night till he expires. With the pangs of death upon him he is placed up to the middle in the water and drenched with it. Leaves of the tulasi plant are also put into his mouth, while his relations call upon him to repeat, and repeat for him, the names of Ráma, Hari, Naráyana, Brahmá, Gangá, etc. For a person to die in the house, and not on the river side, is considered, not only a great misfortune, but a cause of infamy. Dead bodies are brought by relations to be burnt near the river; and when they cannot bring the whole body, it is not uncommon to bring a single bone and throw it into the river, in the hope that it will help to save the soul of the deceased. Some persons even drown themselves in the Ganges, in the sure and certain hope of ascension to heaven.

On account of the veneration in which the water of this river is held, it is used in English Courts of Justice to swear upon, as the Korán in the case of the Musalmáns and the Bible in that of Christians; but many respectable Hindús refuse to be sworn in this way, alleging that the Sástras forbid them in these cases to touch the water of the Ganges; and some have even
refused to contest causes, in which large sums were at stake, from fear of being obliged to take this oath.

2. *Other Deified Rivers.*

Many of the Indian rivers, besides the Ganges, are esteemed sacred; and receive religious worship, though none to such an extent as it. We may mention especially the Brahmáputtra, Godávarí, Narmada (or Narbada), and the Vaitarani (in Orissa), the bathing in which, at certain stated seasons, is esteemed an act of great religious merit.

VI.—OTHER OBJECTS OF DIVINE WORSHIP.

But not only are certain rivers esteemed holy and deified by the Hindús; numerous animals, plants, and even stones, etc., are held in reverence by them, and receive divine honours; especially (among animals)

1. *The Cow."

Brahmá, it is said, created Bráhmans and the cow at the same time; the former to read the formulas, and the latter to afford milk, and hence ghti (clarified butter) for the burnt offerings. The gods, by partaking of the burnt-offerings, are said to enjoy exquisite pleasure, and men, by eating ghti, destroy their sins. The cow is called the mother of the gods, and is declared by Brahmá to be a proper object of worship.

2. *The Monkey."

The black-faced monkey Hanumán, the son of Pavana, by Anjané, a female monkey, is believed to be an incarnation of Siva. He is especially worshipped on their birth-days by Hindús, in order to obtain long life. In some temples his image is set up alone, and in others with that of Ráma and Sítá, and worshipped daily; the worship of Ráma being always preceded by a few ceremonies in honour of Hanumán.
3. The Dog.

Though mentioned in the Mahábhárata as an unclean animal, yet, as carrying Kála Bhairava, a form of Siva, the dog, too, receives worship along with his master.

4. The Srígála

(Shákál or "jackal") is especially adored by all the worshippers of Durgá, this goddess having assumed the form of that animal when she carried the child Krishná over the Yamuná in his flight from king Kansa.

5. The Garuḍa (or Garuṇa)

is a fabulous animal, with the head and wings of a bird, and the body of a man. He is the carrier of Vishnú, and was the offspring of Kásyapa (progenitor of gods and men), by his wife Vínatá. He is worshipped at the great festivals before the images of Vishnú.

6. Aruṇa,

the elder brother of Garuḍa, is the charioteer of Súrya, and worshipped with his master. His image is that of a man without thighs.

7. The Súnkara-chilla,

or "eagle of Coromandel"—commonly called the Bráhmaṇi kite—is considered as an incarnation of Durgá, and therefore worshipped by the Hindús, who bow to it whenever it passes them.

8. The Khānjana,

or water-wag-tail, is esteemed as a form of Siva, on account of the mark on its throat, supposed to resemble the sacred Sálgráma.

9. The Peacock, the Goose, and the Owl

are worshipped at the festivals of Kártika, Brahmá, and Lakshmi respectively.
10. *Fishes worshipped.*

Vishṇu having been incarnate in the form of a fish, is worshipped under that image on certain occasions. And at the festivals in honour of Gangā, the fishes of that river are the objects of worship too. The Ilisha fish is specially worshipped in the Padma river, at the time of its first periodical arrival.


Certain trees are worshipped as the forms of particular gods, and planted near the houses of Hindūs for this purpose: but the most sacred of plants is the *Tulasi.* They have no public festival in honour of it, but occasionally prostrate themselves before it, repeating a form of prayer or praise. They have great faith also in the power of its leaves to cure diseases, and for expelling the poison of serpents. The Vishṇu Purāṇa tells us that Tulasi was originally a devout female, who, wishing to become the wife of Vishṇu, was changed by Lakshmi (his wife) into the plant: but Vishṇu promised to assume the form of the Sālgrāma and always to continue near her.

12. *The Sālgrāma* stone,

a species of ammonite, is held peculiarly sacred by Hindūs, on account of the circumstance just mentioned, or because of a different version of its origin given in the Śrī Bhāgavata, where it is stated that Vishṇu on a certain occasion became assimilated with mount Gandakī, in Nepāl (from which the stone is brought), and afterwards commanded that the stones of that mountain should be worshipped as representatives of himself. The Sālgrāma is a black, hollow stone, nearly round, and about the size of a watch. 2000 rupees are sometimes given for a single stone.

1 The *Aśvattha* ("Ficus religiosa") and the *Vata* ("Ficus Indica," or *banyān* tree) are worshipped as representatives of Vishṇu; and the *Vīlea* ("*Aegle* mameles," or *Bel* tree) as that of Śiva.
2 Holy basil ("Ocimum sanctum"); *vulgo* "toolsee."
3 Or *vulgo* "Shālgrām," the ætites or eagle stone.
APPENDIX II.

ON THE HINDU CASTES AND RELIGIOUS SECTS.

Such frequent allusion is made in all Sanskrit works to the Castes and Religious Sects of the Hindûs, that the editor has deemed it advisable to append a few remarks on each of these subjects.

I.—OF THE FOUR CASTES.

The word caste, a corruption of the Portuguese casta ("a breed"), is a term which has been adopted to denote the different divisions of Hindû society. It corresponds to the Sanskrit and Hindî terms Jâti (जाति) or Jât (जात), meaning "birth," or "race," and Varna (वर्ण), or varn (वर्ण), or baran (बरान), denoting "colour," or "tribe." The distinction of Hindûs into castes is nowhere referred to in the early Vedic writings, and is evidently the invention of the Brâhmans of a comparatively later period. The four great castes are the Brâhmans,\(^1\) the Kshatriyas,\(^2\) the Vaisyás,\(^3\) and the Südros,\(^4\) but each of these includes many subdivisions.

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1 From वृद्धि "to increase," or "be great;" incarnations, as it were, of Brahmā, the great first cause.

2 From विख "wasting," "destruction," + म "to preserve," i.e., he who saves the oppressed.

3 From विस्थ "to enter," i.e., he who enters fields (Wilson), or on business (Ward).

4 From पुष्प "to purify" (Wilson), or from पद "to go to," or "take refuge in," viz., the Brâhman (Ward).
The Sāma Veda and the Purāṇas affirm that the Brāhmans were produced from the mouth of Brahmā at the same time that the Vedas dropped from it (and hence, perhaps, the same word ब्रह्मण् nom. ब्रह्मण, means either "Brahmā," a "Brāhman," or "scripture knowledge," i.e., the Veda), indicating thereby that their position in the community was to be pre-eminent in sanctity and honour, and that their duties were to concern religious doctrine and ceremony. The Kshatriyas, the same authorities tell us, sprang from the arm of the Creator, their duty being to protect the earth, the cattle, and Brāhmans. The Vaiśyas, again, had their origin in the thighs of the Supreme, and have as their assigned vocation to provide the necessaries of life by agriculture and trade; while, lastly, the Súdras were the offspring of the feet of the deity, as denoting the servile offices and pursuits to which they were to devote themselves.

In addition, however, to these Castes, there are the Páriárs— the excommunicated—those who are esteemed the outcasts of society, the refuse of mankind, the men of infamy and degradation, with whom the lowest of any of the castes will have no intercourse, being subjected to ignominy and subjection for ever.

The Smṛitis assign to Brāhmans the offering of sacrifices, the offices of the priesthood, the study of the Vedas and explaining of the Sástras (all of which are forbidden to the other castes), the giving of alms, and the receiving of presents. Such is their exalted position, that to injure a Brāhman is the most unpardonable offence. Whatever part of the body was used in harming one of the privileged class was at once to be removed; while to do a beneficent act to this deified personage would atone for almost any sin, and secure the highest commendation and merit. The wearing of the pāiṭá, or sacred thread (a corruption of pavitra (पवित्र “holy”), is one of the privileges and marks of a Brāhman, but not peculiarly so, as those of the Kshatriya and Vaiśya castes likewise share the honour, the only distinction being the length,

1 "Or Páriáha, as often spelt. Probably, the editor supposes, a corruption of the Sanskrit Parihára (परिहार), "disrespect," "an objectionable thing," or of Parihárya (परिहार्य) "that should be avoided."
or numbers of plies, of the thread. It is worn over the left shoulder, next the skin, and extending half way down the right thigh. The investiture generally takes place among the Brāhmans at about eight years of age, among the Kshatriyas at eleven, and among the Vaiśyas at twelve, and must, in any case, be performed before fifteen. The ceremony is considered the "second birth" of the Hindú (whence the term "twice born" applied especially to the Brāhmans), and a boy cannot be married till it takes place.

Kings, governors, and all intrusted with civil and military affairs, in general belong to the Kshatriya caste; while the Vaiśyas are properly the farmers and merchants of the land. Of late years, however, Brāhmans are often to be met with occupying all these situations, as well as those which more peculiarly belong to them.

There has been a wonderful lowering of Brāhmanical pride and dignity since the conquest of the country by Europeans. While thousands are still attached to the temples, and subsist on the revenues of ecclesiastical lands, great numbers are employed in courts of justice, as clerks, interpreters, etc., or, as pandits, in assisting foreigners in the study of the languages, and many also are to be met with as merchants, accountants, and even as farmers and soldiers. But still, as a class, they stand, by universal acknowledgment, the first in Hindú society.

The question has often been asked—Is Caste a civil or religious institution? Practically, at any rate, it is both, but eminently the latter. The distinctions it establishes are of divine decree, and the subjects of sacred record. Its effects upon all social relations are immediate and direct; but without the religious element it could not have retained its vitality so long, and produced such results as we now witness.

Innumerable instances of the power of caste prejudices and laws might be quoted. We shall give only two. On one occasion, a Sipāhī (sepoy, or native soldier) of high caste, falling down in a faint, the military surgeon ordered one of the Páriah attendants of the hospital to throw some water on him, in conse-
quence of which none of his class would afterwards associate with him, because he had thereby forfeited the privileges of his caste. The result was that soon after he put the muzzle of a musket to his head and blew out his brains.—Several buildings were on fire at one time, at Madras, and threatened a general conflagration of the city. There were several wells near at hand, but the Bráhmans forbade the use of water, lest a person of lower caste than themselves should approach, and thus pollute them.

If a Bráhman breaks caste, it may be regained by him, but at enormous expense, and by the performance of the most disgusting ceremonials and penances. These depend, however, very much on the rank and wealth of the out-caste. From twenty to thirty thousand pounds have again and again been paid in order to obtain restoration to Bráhmanic caste. And often, of course, it is quite impracticable.

II.—OF THE RELIGIOUS SECTS.¹

There are five great sects, esteemed orthodox, to one or other of which every Hindú belongs, unless he is a professed dissenter. These are the Vaishnava, the Saiva, the Sákta, the Saura, and the Gánapatya. Of these, however, only the three first are now popular, prevailing, respectively, in the north-west (with Mattrá and Lucknow as centres) in and about Benáres, and in Bengal.² These sects were probably originally defined by Sankara Áchárya about eight or nine centuries ago. This great reformer, after overthrowing all the sects he deemed heretical, allowed his followers to be divided into the five modern sects above specified.

The worshippers of Vishnú, Síva, and Saktí (i.e., Deví, alias Párvatí), viewed as the adherents of the respective sects thence

¹ Abridged from Prof. H. H. Wilson’s learned “Sketch of the Religious Sects of the Hindús,” in vols. xvi. and xvii. of the “ Asiatic Researches.”

² The women, however, all over the north-west, as well as in the more southern and easterly provinces, are devoted to the worship of Deví (the special object of Sákta adoration), and her temples abound in all the rural districts.
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named, are not to be confounded with the orthodox adorers of those divinities. Few Brāhmans of learning, if they have any religion at all, will acknowledge themselves to belong to any of the popular divisions of the Hindū faith, although, as a matter of simple preference, they more especially worship some individual deity, as their Iskta (or chosen) Devata. They refer to the Vedas, Dharma Sāstras, Purāṇas, and Tantras, as the only ritual they recognize, and regard all practices not derived from those sources as irregular and profane. On the other hand, many of the sects seem to have originated, in a great measure, out of opposition to the Brāhmanical order. Teachers and disciples are chosen from any class, and the distinction of castes is, in a great measure, sunk in the new one of similarity of schism. The ascetics and mendicants also, in many instances, affect to treat the Brāhmans with great contempt, and this is generally repaid by them with interest. Most of the followers even of the sects, however, pay the ordinary deference to the Brāhmanical order.

Most of the religious sects comprise two classes of individuals, which may be called clerical and lay. The bulk of the votaries are generally, but not always, of the latter order, whilst the clerical class are sometimes monastic, sometimes secular. Often the Gosains (or religious preceptors) are men of business and family. The preference, however, is usually given to teachers of an ascetic, or cœnobitic life, whose pious meditations are not distracted by the affections of kindred, or the cares of the world; the doctrine that introduced similar unsocial institutions into the Christian Church, in the fourth century, being still triumphantly prevalent in the east, the land of its nativity.

Of the cœnobitic members of the different communities, most pursue an erratic and mendicant life. They have, however, their fixed rallying points, and are sure of finding everywhere and there establishments of their own, or some friendly fraternity, where they are, for a reasonably moderate period, lodged and fed.

1 Of the other two sects specified above, the Saura is named from Sūrya (the sun) and the Gānapatya, from Gaṇapati (or Ganpat, in vulgar Hindī) an epithet of Ganesa.
When old and infirm, they settle down in some previously existing Māth, or establish one of their own.

The Māths, Āsthāls, or Akāras, as the monastic residences are called, are scattered over the whole country. They vary in structure and size, according to the property or wealth of the owners; but they generally comprehend a set of huts or chambers for the Mahant, or superior, and his permanent pupils; a temple, sacred to the deity whom they worship, or the Samādhi, or shrine of the founder of the sect, or some eminent teacher; and a Dharma Stilā, one or more sheds or buildings for the accommodation of the mendicants or travellers who may visit the Māth. Ingress and egress is free to all; indeed a restraint upon personal liberty, as in the monasteries and convents of the Christian Church, seems never to have entered into the conception of any of the religious legislators of the Hindūs. The number of resident chelas, or disciples, under the control of a Mahant, varies from three or four to thirty or forty, but there are always, besides, a number of vagrant or out members of the community. The Mahant is usually selected from among the senior or more proficient chelas.

(a.) Divisions and Doctrines of the Vaishnava Sects.¹

Of the Vaishnavas, Professor Wilson enumerates upwards of twenty Sampradāyas, or sects, each of which he treats of at considerable length. Of these, however, there are but four, which, being generally regarded as the principal and most popular, need here be particularly described. These are the Rāmānujās, the Rāmānandis, the Kabīr Panthis, and the Khākīs.

1. Of the Śri (i.e. Lakshmi) Sampradāyas or Rāmānujās.

This sect was founded about the middle of the 12th century

¹ This account does not refer to the strictly orthodox worshippers of Vishnu, but to the sectaries and dissenters who are not entirely guided by the Vedas, Sāstras, and Purāṇas, but by certain parts of them only.
by the Vaishnava reformer Rámánuja Achárya.\footnote{His history is recorded in various legendary tracts and traditionary narratives, much of it of the most fabulous description. Thus, one work represents him as an incarnation of the serpent Sehha, his chief companions and disciples being the discus, mace, and lotus, and other insignia of Vishnu.} He was a native of Perambar, in southern India, and spent the early part of his life at Kánci, or Conjeevaram, where, after many years of study, he first promulgated his peculiar doctrines. He afterwards resided at Śrī Ranga, on the Káverī, and there composed his principal works. He then visited various parts of India, disputing with the professors of different creeds, and reclaiming various shrines then in possession of the Saivas for the worshippers of Vishnu, particularly the celebrated temple of Tripeti. Being afterwards persecuted by a Saiva king in those parts, he found a refuge for some years in the Mysore country, but finally, on the death of his persecutor, returned to Śrī Ranga, where he ended his days. The establishments of the Rámánujas are numerous in the Dakhin (or Deccan) still, and the same country contains the site of the Gaddi (the pillow or seat) of the primitive teacher, his spiritual throne, in fact, to which his disciples are successively elevated. This circumstance gives a superiority to the Acháryas of the south over those of the north, into which they are at present divided.

Most of the Vaishnavas follow the doctrines of the Rámánujas, the chief tenet of whom is the assertion that Vishnu is Brahmá: that he was before all worlds, and was the cause and creator of all. Though they maintain that Vishnu and the universe are one, yet, in opposition to the Vedánta doctrines, they deny that the deity is void of form or quality, and regard him as endowed with all good qualities, and with a two-fold form—the supreme spirit (Paramátma), or cause, and the gross one, or effect, i.e., the universe or matter. The doctrine is hence called the Viśishthádvaita, or doctrine of unity with attributes. In these assertions they are followed by most of the Vaishnava sects. Creation originated in the wish of Vishnu (who was alone, without a second) to multiply himself. He said, "I will become many," and he was individually embodied as visible and ætherial
light. After that, as a ball of clay may be moulded into various forms, so the grosser substances of the deity became manifest in the elements and their combinations. The forms into which the divine matter is thus divided, are pervaded by a portion of the same vitality which belongs to the great cause of all, but which is distinct from his spiritual or ætherial essence. Here then, again, the Rámanujas oppose the Vedántikas, who identify the Paramátmá and Jívátmá, or ætherial and vital spirit. This vitality, though endlessly diffusible, is imperishable and eternal, and the matter of the universe, as being the same in substance with the Supreme Being, is alike without beginning or end. Purushottama, or Náráyaṇa, having created man and animals through the instrumentality of those subordinate agents whom he willed into existence for that purpose, still retained the supreme authority of the universe: so that the Rámanujas assert three predicates of the universe, comprehending the deity. It consists of Chit, or spirit; Achit, or matter; and Isvára, or God: or the enjoyer, the thing enjoyed, and the ruler and controller of both.

Besides his primary and secondary form as the Creator and creation, the deity has assumed, at different times, particular forms and appearances for the benefit of his creatures. He is, or has been, visibly present amongst men in five modifications,—in his Archá, objects of worship, as images, etc.; in the Vibhávas, or Avatáras, as the fish, boar, etc.; in certain forms called Vyúhas, of which four are enumerated, viz.: Vásudeva or Krishna, Balaráma, Pradyumna, and Aniruddha; fourthly, in the Súkhshma form, which, when perfect, comprises six qualities, viz.: viraja, absence of human passion; vimrityu, immortality; viśoka, exemption from care or pain; vijíghatsá, absence of natural wants; satyakáma, and satyasankalpa, the love and practise of truth; and fifthly, as the antarátmá, or antarjámi, the human soul or individualised spirit. These are to be worshipped seriatim as the ministrant ascends in the scale of perfection;—adoration is, therefore, five-fold, viz.: abhigamanam, cleansing and purifying the temples, images, etc.; upaddnam, providing flowers and perfumes for reli-
gious rites; śiyā, the presentation of such offerings,—(blood-offer-
ing, it may be observed, being uniformly prohibited by all the
Vaishnavaś); śravādhyāya, counting the rosary and repeating the
names of the divinity or any of his forms; and yoga, the effort to
unite with the deity. The reward of these acts is elevation to
the seat of Vishnu, and enjoyment of like state with his own,
interpreted to be perpetual residence in Vaikuṇṭha, or Vishnu’s
heaven, in a condition of pure ecstasy and eternal rapture.

The worship of the followers of Rāmānuja is addressed to
Vishnu and Lakshmi, and to their respective incarnations, either
singly or conjointly. The Śrī Vaiṣṇava worship, in the north
of India, is not very popular, and the sect is rather of a specula-
tive than practical nature. The teachers are usually Brāhmaṇa,
but the disciples may be of any caste.

Besides the temples appropriated to Vishnu and his consort
and their several forms, including those of Krishna and Rāma
and those which are celebrated as objects of pilgrimage, images
of metal or stone are usually set up in the houses of the private
members of this sect, which are daily worshipped, and the
temples and dwellings are all decorated with the Śālagrama
stone and Tulasi plant.

The most striking peculiarities in the practices of this sect,
are the individual preparation, and scrupulous privacy of their
meals: they must not eat in cotton garments, but, having bathed,
must put on woollen or silk; the teachers allow their select
pupils to assist them, but in general, all the Rāmānujas cook for
themselves, and should the meal, during this process, or whilst
they are eating, attract even the looks of a stranger, the opera-
tion is instantly stopped and the viands buried in the ground.
A similar delicacy in this respect prevails amongst some other
classes of Hindús, especially the Rájput families, but is not
carried to so preposterous an extent.

The chief ceremony of initiation in all Hindú sects is the
communication by the teacher to the disciple of the Mantra,¹

¹ The Mantra, and Tilak (or mark on the forehead) are never bestowed on
any person of impure birth.
which generally consists of the name of some deity, or a short address to him; it is communicated in a whisper, and never lightly made known by the adept to profane ears. The Mantra of the Rámánuja sect is said to be the six syllable Mantra—\textit{Om Rámdya namah}; or “Om, salutation to Rámá.”

Another distinction amongst sects, but merely of a civil character, is the term or terms with which the religious members salute each other when they meet, or in which they are addressed by the lay members. This among the Rámánujas is the phrase \textit{Dásośmi} (हासोबि) or \textit{Dásoham} (हासोहं); “I am your slave;” accompanied with the Pranám, or slight inclination of the head, and the application of the joined hands to the forehead. To the \textit{Acháryas}, or supreme teachers of this sect, the rest perform the \textit{Ashtánga Dandavat}, or “prostration of the body, with the application of eight parts” (the forehead, breast, hands, knees and insteps of the feet) to the ground.

The Hindú sects are usually discriminated by various fantastical streaks on their faces, breasts and arms: for this purpose, all the Vaishnávas employ especially a white earth called \textit{Gopíchandana}, which, to be of the purest description, should be brought from Dwáraká,\footnote{On the West coast of Gujerát.} being said to be the soil of a pool at that place, in which the Gopís drowned themselves when they heard of Krishña’s death. The common Gopíchandana, however, is nothing but a magnesian or calcareous clay. The marks of the Rámánujas are two perpendicular white lines drawn from the root of the hair to the commencement of each eye-brow, and a transverse streak connecting them across the root of the nose: in the centre is a perpendicular streak of red, made with red Sanders, or \textit{Roli}, a preparation of rice, turmeric, and lime (or alum) with acid; they have also patches of Gopíchandana, with a central red streak, on the breast and each upper arm: the marks are supposed to represent the \textit{Sankh}, \textit{Chakra}, \textit{Gadá}, and \textit{Padma} (or shell, discus, club and lotus), which Vishnu bears in his four hands, whilst the central streak is \textit{Sri} or Lakshmi.\footnote{The efficacy of these marks is great; from the Kási Khand we learn that Yama or Pluto spares those who wear them, for in them no sin exists.}
Some have these objects carved on wooden stamps with which they impress the emblems on their bodies, and others carry their doctrines so far as to have the parts cicatrized with heated metallic models of the objects they propose to represent, but this is not regarded as a creditable practice: besides these marks, they wear a necklace of the wood of the Tulasì, and carry a rosary of the seeds of the same plant or of the Lotus.

The Rámánujas are not very numerous in the north of India, where they are better known as Sri Vaishnava; they are decidedly hostile to the Saiva sect, and are not on very friendly terms with the modern votaries of Krishṇa, although they recognise that deity as an incarnation of Vishṇu.

2. Rámánandis or Rámáwats.

The followers of Rámánand are much better known than those of Rámánuja in upper Hindustán; they are usually considered as a branch of the Rámánuja sect, and address their devotions peculiarly to Ráma-Chandra, and the divine manifestations connected with Vishṇu in that incarnation, as Sítá, Lakshmāna and Hanumán.

The schism of Rámánand originated in the resentment of an affront offered him by his fellow-disciples and sanctioned by his teacher.

The residence of Rámánand was at Benáres, at the Pancha Gangá ghát, where a Math or monastery of his followers is said to have existed, but to have been destroyed by some of the Musalmán princes: at present there is merely a stone platform in the vicinity, bearing the supposed impression of his feet, but there are many Maths of his followers, of celebrity, at Benáres, the Pancháyat, or council, at which city is the chief authority amongst the Rámáwats in upper India.

As they maintain the superiority of Ráma, in the present or Kali Yug, they are collectively known as Rámáwats, although the same variety prevails amongst them, as amongst the Rámánujas, as to the exclusive or collective worship of the male and
female members of this incarnation, *i.e.* of Ráma and Sítá, singly, or jointly, as Sítá-Ráma.

Individuals of them pay particular veneration to some of the other forms of Vishńu, and they hold in like estimation as the Rámánujas and every Vaishnava sect the Sálagrám stone and Tulsi plant; their forms of worship correspond with those of the Hindús generally, but some of the mendicant members of the sect, who are very numerous, and are usually known as *Vairágis*, or *Vrakta*, consider all forms of adoration superfluous, beyond the incessant invocation of the name Krishña and Ráma.

The practices of this sect are of a less precise nature than those of the Rámánujas, it being the avowed object of the founder to release his disciples from those fetters which he had found so inconvenient; in allusion to this, indeed, he gave, it is said, the appellation Avadhuta, or "Liberated," to his scholars, and they admit no particular observances with respect to eating or bathing, but follow their own inclination, or comply with the common practice in these respects. The initiatory Mantra is said to be *Śrī Ráma*—the salutation is *Jaya Śrī Ráma, Jaya Ráma* or *Sítá Rám*: their marks are the same as those of the preceding, except that the red perpendicular streak on the forehead is varied in shape and extent, at the pleasure of the individual, and is generally narrower than that of the Rámánujas.

Various sects are considered to be but branches of the Rá-mánandi Vaishnava, and their founders are asserted to have been amongst his disciples: of these disciples, twelve are particularised as the most eminent, some of whom have given origin to religious distinctions of great celebrity; and, although their doctrines are often very different from those of Rámánand, yet the popular tradition is so far corroborated, that they maintain an amiable intercourse with the followers of Rámánand and with each other.

There are three different lists of these twelve disciples which do not agree. One is found in Price's Selections, a second in the Bhakta Málá, and Dr. Wilson gives a third. All agree, however, in naming *Kabir*, the weaver; *Raidas*, the chamár, or currier;
Pipa, the Rájput; Dharma, the Ját; Sena, or Seva, the barber, and some others, a list which shows that the school of Rámánand admitted disciples of every caste. It is in fact asserted in the Bhakta Málá that the distinction of caste is inadmissible according to the tenets of the Rámánandis. There is no difference, they say, between the Bhagaván and the Bhakt (or the deity and his worshipper). But Bhagaván appeared in inferior forms, as a fish, a boar, a tortoise, etc.; so the Bhakta likewise may be born as a Chamár, a Körhi, a Chhípi, or any other degraded caste.

When we consider the character of the reputed disciples of Rámánand, and the tenets of those sects which they founded, we are led to the conclusion that this individual, if he did not invent, at least gave fresh force to a very important encroachment upon the orthodox system. He in fact abrogated the distinction of caste amongst the religious orders, and taught that the holy character who quitted the ties of nature and society, "shook off," at the same time, all personal distinction. This seems to be the proper import of the term Avadhúta, and the popular character of the works of this school corroborates this view of Rámánanda's innovation. Sánkara and Rámánuja, writing to and for the bráhmanical order alone, composed chiefly, if not solely, Sanskrit commentaries on the texts of the Vedas, or Sanskrit expositions of their peculiar doctrines; and the teachers of these opinions, whether monastic or secular, are indispensably of the bráhmanical caste. It does not appear that any works exist which are attributed to Rámánand himself, but those of his followers are written in the provincial dialects, and addressed to the capacity, as well as placed within the reach, of every class of readers, and every one of those may become a Vairági and rise in time to be a Guru or Mahant.

We shall have occasion to speak again particularly of such of the above mentioned disciples of Rámánand, as instituted separate sects, but there are several who did not aspire to that distinction, and whose celebrity is nevertheless still very widely spread throughout Hindústán. We shall here simply remark that the four most famous authors in this sect are Nábháji (the author of
the "Bhakta Málá"), Súr Dás¹ and Tulasí Dás (to whose poetical talents the late version of it is largely indebted), and Jayadeva, whose songs have been translated by Sir W. Jones.

Besides the legendary tales of the celebrated writer Tulasí Dás, whose works exercise more influence upon the great body of the Hindú population than the whole voluminous series of Sanskrit compositions, we have other notices of him collected from his own works, or preserved by tradition, that differ from them in some respects. From these it appears that Tulasí Dás was a bráhman of the Sarváriah branch, and a native of Hájípur, near Chitrakúṭa; when arrived at maturity he settled at Benáres, and held the office of Dewán to the Rájá of that city. His spiritual perceptor was Jagannáth Dás; he followed his teacher to Govardhan, but afterwards returned to Benáres and there commenced his Hindú version of the Rámáyána in the year of Samvat 1631, when he was thirty-one years of age. Besides this work, which is highly popular, Tulasí Dás is the author of a Sat sayá, or collection of 100 stanzas on various subjects, and of a great variety of hymns, as Rágas, Kavits and Padas, in honour of Ráma and Sítá. Tulasí Dás continued to reside at Benáres, where he built a temple to Sítá Ráma and founded a Math adjoining, both of which are still in existence; he died in the year of the Samvat era 1680, or A.D. 1624, in the reign of Jehángír;—the legendary story, therefore, of his intercourse with Sháh Jehán is consequently an anachronism.

The ascetic and mendicant followers of Rámánand, known indiscriminately as Rámánandis or Rámáwats, are by far the most numerous class of sectaries in Gangetic India; in Bengál they are comparatively few; beyond that province and as far as Alláhábád, although perhaps the most numerous, they yield in influence and wealth to the Saiva branches, especially to the Atits; from that place, however, they predominate, and either by them-

¹ This popular Hindú poet and singer was blind. Hence any blind mendicant musician is, complimentarily, called a Súr-dás by the Hindús. Nábhájí was also born blind, but is said to have obtained his sight when about five years old. The praises of Vishṇu were the chief subject of the compositions of all these poets.
selves or their kindred divisions almost engross the whole of the
country along the Ganges and Jamuná; in the district of Agra
they alone constitute seven-tenths of the ascetic population. The
Rámánandís have very numerous votaries, but they are chiefly
from the poorer and inferior classes, with the exception of the
Rájputs and military Bráhmans, amongst whom the poetical
works of Súr Dás and Tulasí Dás maintain the pre-eminence of
Rám and his Bhaktas.


Amongst the twelve disciples of Rámánand, the most cele-
brated of all and one who seems to have produced, directly or
indirectly, a greater effect on the state of popular belief than any
other, was Kabír. With an unprecedented boldness he assailed
the whole system of idolatrous worship, and ridiculed the learning
of the Paṇḍits and doctrines of the Sástras, in a style peculiarly
well suited to the genius of his countrymen, to whom he ad-
dressed himself, whilst he also directed his compositions to the
Musalmán, as well as to the Hindú faith, and with equal severity
attacked the Mullá and the Qurán. The effect of his lessons, as
confined to his immediate followers, will be shown to have been
considerable, but their indirect effect has been still greater;
several of the popular sects being little more than ramifications
from his stock, whilst Nának Sháh, the only Hindú reformer
who has established a national faith, appears to have been chiefly
indebted for his religious notions to his predecessor Kabír. This
sect therefore claims particular attention.

The account of his birth and life are found in the Bhakta
Máldá. All traditions concur in making Kabír the disciple of
Rámánand, although various stories are narrated of the method
by which he obtained that distinction and overcame the objec-
tions started to him as a mán of low caste, or according to very
general belief, of the Muhammadan persuasion.¹

¹ The Musalmáns (though on very untenable ground) claimed him as one
of their faith. This occasioned a contest at the death of Kabír—the Hindús
It is exceedingly probable that Kabír flourished about the beginning of the 15th century: and it is also not unlikely that his innovations were connected with the previous exertions of Rámánand; consequently that teacher must have lived about the end of the 14th.

The Kabír Panthís, in consequence of their master having been the reputed disciple of Rámánand, and of their paying more respect to Vishňu, than the other members of the Hindú triad, are always included amongst the Vaishnava sects, and maintain with most of them, the Rámáwats especially, a friendly intercourse and political alliance. It is no part of their faith, however, to worship any Hindú deity, or to observe any of the rites or ceremonials of the Hindús, whether orthodox or schismatical; such of their members as are living in the world conform outwardly to all the usages of their tribe and caste, and some of them even pretend to worship the usual divinities, though this is considered as going rather farther than is justifiable. Those, however, who have abandoned the fetters of society, abstain from all the ordinary practices, and address their homage, chiefly in chanting hymns, exclusively to the invisible Kabír: they use no Mantra nor fixed form of salutation; they have no peculiar mode of dress, and some of them go nearly naked, without objecting, however, to clothe themselves, in order to appear dressed where clothing is considered decent or respectful. The Mahants wear a small silk cap: the frontal marks, if worn, are usually those of the Vaishnava sects, or they make a streak with Sandal or Gopichandand along the ridge of the nose; a necklace and rosary of Tulasi are also worn by them, but all these outward signs are considered of no importance, and the inward man is the only

insisting on burning his corpse, the Muhammadans on burying it. To end the dispute (so runs tradition) Kabír himself appeared and desired them to look under the cloth that covered his remains. On doing so nothing was found but a heap of flowers. One half of these the then Rájá of Benáres removed to that city where they were burnt, and where he appropriated a spot now called the Kabír Chaurd for the reception of their ashes, while the Muhammadan chief Bijít Khán erected a tomb over the other portion at Magar, near Gorakhpur, where Kabír had died. Both are now places of pilgrimage with the followers of this sect.
essential part to be attended to. To avoid persecution, however, Kabr said,

सबसे हिंदी सबसे मिलिये सव का बांजिये गांड़े।
हाँ की हां की सवसे बांजिये बसिये चलने गांड़े।

Associate and mix with all, and take the names of all;
Say to every one, Yes Sir, Yes Sir; abide in your own village.¹

That is, if they are addressed “Rām Rām,” etc., they must answer with the same salutation.

The doctrines of Kabr are taught in a great variety of works in different dialects of Hindī; they are the acknowledged compositions of his disciples and successors, but they are mostly in the form of dialogues, and profess to be of his utterance, either in his own words with the phrase, “Kabr verily says,” or “Kabr has said,” or they are given in the language of his followers, when the expression, “the slave of Kabr,” is used. The style of all their works is very peculiar; they are written in the usual forms of Hindī verse, the Dohā, Chaupāi and Samāt; and are very voluminous, as may be inferred from the collection preserved in the Khās Grantha, or the book at the Chaurā. There are twenty in all, but the principal are the Sukh Nidhān, Gorakhnāthki Goshthī, Kabr Pānji and the Vijek (or Bijek).

There are also a variety of stanzas, called Agams, Bānis, etc., composing a very formidable course of study to those who wish to go deep into the doctrine of this school, and one in which the greatest proficient amongst the Kabr Panthīs are but imperfectly versed; a few śākhas, shabdas and rekhtas, with the greater portion of the Vijek, constituting their acquirements; these, however, they commit to memory and quote in argument with singular readiness and happiness of application.

The Goshthīs, or disputations of Kabr, are not read till more advanced; whilst the Sukh Nidhān, which is the key to the whole, and which has the singularity of being quite clear and

¹ Or more freely—

Unite with all, commune with all, acknowledge every God;
“Yes, yes, sir,” say to every one; but change not your abode.
intelligible, is only imparted to those pupils whose studies are considered to approach perfection. This great authority amongst the Kabir Panths is written in very harmonious verse; it rather inveighs against other systems than explains its own, and it is perhaps impossible to derive from it any satisfactory conclusion as to the real doctrines of Kabir.

We shall now proceed to state the doctrines of Kabir according to the authority of the Sukh Nidhan. The Sukh Nidhan is supposed to be addressed by Kabir himself to Dharmadas, his chief pupil, and follower of Ramananand's doctrines; it is said to be the work of Srutgopal, the first of Kabir's disciples.

From this authority it appears, that although the Kabir Panths have withdrawn, in such a very essential point as worship, from the Hindu communion, they still preserve abundant vestiges of their primitive source; and that their notions are in substance the same as those of the Pauranic sects, especially of the Vaishnava division. They admit of but one God, the creator of the world; and in opposition to the Vedanta notions of the absence of every quality and form, they assert that he has body, formed of the five elements of matter; and that he has mind, endowed with the three Guonas, or qualities of being, of course of ineffable purity and irresistible power; he is free from the defects of human nature, and can assume what particular shape he will; in all other respects he does not differ from man, and the pure man, the Sadh of the Kabir sect, is his living resemblance, and after death is his associate and equal; he is eternal without end or beginning, as in fact are the material elements of which he consists and of which all things are made, residing in him before they took their present form, as the parts of the tree abide in the seed; or as flesh, blood and bone may be considered to be present in the seminal fluid. From the latter circumstance and the identity of their essential nature, proceeds the doctrine that God and man are not only the same, but that they are both in the same manner, everything that lives and moves and has its being. Other sects have adopted these phrases literally, but the followers of Kabir do not mean by them to deny the individuality of being,
and only intend these texts as assertions of all nature originally participating in common elementary principles.

The Parama-purusha was alone for seventy-two ages, for, after the Paurâniks, the Kabîr Panthîs maintain successive and endless creations; he then felt a desire to renew the world, which desire became manifest in a female form, being the Mâyâ, from whom all the mistaken notions current amongst mankind originate: with this female (the Adi Bhavânî, Prakrîti or Sakti) the Param-purusha (or first male) cohabits and begets the Hindû triad, Brahmî, Vishnu and Siva. He then disappears, and the lady makes advances to her own sons: the result of this is the birth of Saraswatî, Lakshmi and Umâ, whom she weds to the three deities, and then establishing herself at Jwâlâmukhi, leaves the three wedded pairs to frame the universe and give currency to the different errors of practice and belief which they have learnt from her. It is to the falsehood of Mâyâ and her criminal conduct that the Kabîr Panthîs perpetually allude in their works, and in consequence of the deities pinning their faith upon her sleeve, that they refuse them any sort of reverential homage. The essence of all religion is to know Kabîr in his real form, a knowledge which those deities and their worshippers, as well as the followers of Muhammad, are all equally strange to, although the object of their religion and of all religion is the same. Life is the same in all beings, and when free from the vices and defects of humanity, assumes any material form it pleases. As long as it is ignorant of its source and parent, however, it is doomed to transmigration through various forms; and, amongst others, we have a new class of them, for it animates the planetary bodies, undergoing a fresh transfer, it is supposed, whenever a star or meteor falls. As to heaven and hell, they are the inventions of Mâyâ, and are therefore both imaginary, except that the Swarga of the Hindûs and Bibisht of the Musalmâns imply worldly luxury and sensual enjoyment, whilst Narak and Jahannam are those cares and pains which make a hell upon earth.

The moral code of the Kabîr Panthîs is short, but if observed

1 A notion common to all Hindû sects.
faithfully, is of a rather favourable tendency. Life is the gift of God, and must not therefore be violated by his creatures. Humanity is consequently a cardinal virtue, and the shedding of blood, whether of man or animal, a heinous crime.

Truth is the other great principle of their code, as all the ills of the world and ignorance of God are attributable to original falsehood.

Retirement from the world is desirable, because the passions and desires, the hopes and fears, which the social state engenders, are all hostile to tranquillity and purity of spirit, and prevent that undisturbed meditation on man and God which is necessary to their comprehension.

The last great duty is the usual sum and substance of every sect amongst the Hindús, implicit devotion, in word, act, and thought, to the Guru or spiritual guide: in this, however, the characteristic spirit of the Kabir Panthís appears, and the pupil is enjoined to scrutinize his teacher’s doctrines and acts, and to be first satisfied that he is the sage he pretends to be, before he resigns himself to his control.

Irregular conduct is visited by reproof and admonition: if the offender does not reform, the Guru refuses to receive his salutation; if still incurable, the only further infliction is expulsion from the fraternity.

The doctrine of outward conformity and the absence of visible objects of worship have prevented this sect from spreading very generally throughout India: it is, however, very widely diffused, and has given rise to many others that have borrowed its phraseology and caught a considerable portion of its spirit; the sect itself is split into a variety of subdivisions, and there are no fewer than twelve branches of it traced up to the founder, between which a difference of opinion as well as descent prevails. The founders of these twelve branches and the position of their descendants are the following:—

1. Srutgopal Dás, the author of the Sukh Nidhán: his successors preside over the Chaurā at Benáres, the Samádh at Magar, an establishment at Jagannáth, and one at Dwáráká.
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2. Bhago Dás, the author of the Bįjek; his successors reside at Dhanauti.

3. Nárāyaṇ Dás, and

4. Chúrāman Dás: these two were the sons of Dharma Dás, a merchant of the Kasauṇdyha tribe, of the Śrī Vaishnava sect, and one of Kabir's first and most important converts; his residence was at Bandho, near Jhabalpur, where the maṭh of his posterity long remained. The Mahants were family men, thence termed Bans-gurus. The line of Nárāyaṇ Dás is extinct, and the present successor of Chúrāman being the son of a concubine, is not acknowledged as a Mahant by all the other branches.

5. Jaggo Dás; the Gaddi, or pillow at Katták.

6. Jiván Dás, the founder of the Setnámi sect, to whom we shall again have occasion to advert.

7. Kamál,—Bombay: the followers of this teacher practise the Yoga.

8. Tak Sáli,—Baroda.

9. Gyáni,—Majjhni, near Sahasrám.

10. Sáheb Dás,—Katták: his followers are called Mála Panthís.

11. Nityánand.

12. Kamál Nád: these two settled somewhere in the Dekhan.

There are also some popular and perhaps local distinctions of the sect, as Hansa Kabírís, Dána Kabírís, and Mangréla Kabírís.

Of these establishments, the Kabir Chaurá at Benáres is pre- eminent in dignity, and constantly visited by wandering members of the sect. At a grand meeting there 35,000 Kabír Panthís of the monastic and mendicant class are said to have collected. There is no doubt that the Kabír Panthís, both clerical and lay, are very numerous in all the provinces of upper and central India, except perhaps in Bengal itself. The quaker-like spirit of the sect, their abhorrence of all violence, their regard for truth, and the unobtrusiveness of their opinions, render them very inoffensive members of the state; their mendicants also never solicit alms, and in this capacity even they are less obnoxious than the many religious vagrants, whom the rank soil of Hindú super-
station and the enervating operation of an Indian climate so plentifully engender.

4. **Khákis.**

This division of the Vaishn̄avas is generally derived, though not immediately, from Rámáñand, and is undoubtedly connected in its polity and practice with his peculiar followers. The reputed founder is Kśl, a disciple of Krishñadás, whom some accounts make the disciple of Ásanand (or Tahtánand), the disciple of Rámánand.

They are generally confounded with Bairágis. They are distinguished from other Vaishn̄avas, by the application of clay and ashes to their dress or persons; those who reside in fixed establishments generally dress like other Vaishn̄avas, but those who lead a wandering life, go either naked or nearly so, smearing their bodies with the pale grey mixture of ashes and earth, and making in this state an appearance very incompatible with the mild and decent character of the Vaishn̄ava sect in general; the Khákis also frequently wear the *Jatá* or braided hair.

Many Khákis are established about Farakábád, but their principal seat in this part of India is at Hanumán-gaṛh, near Ayodhyá, in Oude; the Samádhi, or spiritual throne of the founder, is said to be at Jaipur; the term Samádhi\(^1\) applied to it, however, would seem to indicate that they bury their dead.

5. **Malúk Dásis.**

Malúk Dás was fifth in descent from Rámáñand, being the immediate disciple of Kśl bábá. The modifications of the Vaishn̄ava doctrines introduced by Malúk Dás, appear to have been little more than the name of the teacher and a shorter streak of red in the forehead; in one respect indeed there is an important distinction between these and the Rámánandí ascetics; the teachers of the Malúk Dásis appear to be of the secular order,

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\(^1\) A *Samádhi* is properly the tomb of a Jogí, who, from religious motives, has submitted to be buried alive.
Grihasthas or house-holders, whilst the others are all coenobites; the doctrines, however, are essentially the same. Their chief authority is the Bhagavad Gitá; they have also some Hindu Súkhás and Vishnu Padas attributed to their founder, as also a work in the same language entitled the Das Ratan. The followers of this sect are said to be numerous in particular districts, especially among the trading and servile classes, to the former of which the founder belonged. The principal establishment of the Malúk Dásis is at Kará Manikpur, the birth-place of the founder, and still occupied by his descendants. Besides this there are six other Maðáis belonging to this sect, at Alláhábád, Benáres, Brindában, Ayodhyá, Lucknow and Jagannáth, which last is of great repute, as rendered sacred by the death of Malúk Dás.¹

6. Dádu Pánthí.

This class is one of the indirect ramifications of the Rámánandí stock, and is always included in the Vaishnava schisms. Its founder is said to have been a pupil of one of the Kabír Pánthí teachers, and to be fifth in descent from Rámánand.

The worship is addressed to Ráma, but it is restricted to the Japa, or repetition of his name, and the Ráma intended is the deity negatively described in the Vedánta theology: temples and images are prohibited. Dádu flourished, if the list of his religious descent be accurate, about the year A.D. 1600, at the end of Akbar’s reign, or in the beginning of that of Jehángír. His followers wear no peculiar frontal mark nor málá, but carry a rosary, and are further distinguished by a peculiar sort of cap, a round white cap according to some, but according to others, one with four corners, and a flap hanging down behind, which it is essential that each man should manufacture for himself.

The Dádu Pánthí are of three classes,—the Viraktás, who are religious characters, go bare-headed, and have but one garment and one water-pot; the Náyáds, who carry arms, which they are

¹ Malúk Dás is supposed to have lived during the latter part of the reign of Akbar and down to the commencement of that of Aurangzeb—or from 200 to 250 years ago.
willing to exercise for hire, and amongst the Hindú princes they have been considered as good soldiers; the third class is that of the Bistar Dháris, who follow the occupations of ordinary life. A further subdivision exists in this sect, and the chief branches again form fifty-two divisions or Thambüs, the peculiarities of which have not been ascertained. The Dádu Panthís burn their dead at dawn, but their religious members not unfrequently enjoin that their bodies, after death, shall be thrown into some field or some wilderness, to be devoured by the beasts and birds of prey, as they say that in a funeral pile insect life is apt to be destroyed.

The Dádu Panthís are said to be very numerous in Márwár and Ajmír. Of the Nágá class alone, the Rájá of Jaipur is reported to entertain as soldiers more than ten thousand. The chief place of worship is at Naraina, where the veda of Dádu, and the collection of the texts of the sect, are preserved and worshipped, and where a Mela (or religious fair) is held annually, for fifteen days, in the month of Phálgun (February-March).

The tenets of the sect are contained in several Bháshá works, in which it is said a vast number of passages from the Kabfí writings are inserted, and the general character of which is certainly of a similar nature.¹

Professor Wilson, in his sketch, next notices the Ráí Dásis, a currier (Chamár) sect, and the Sená Panthís, the existence of both of which, at present, is a matter of doubt.

7. Rudra Sampradáyís, or Vallabhácháris.

These worship Bála Gopála, the infant Krishña. This sect embraces all ranks of Hindú society, and is widely spread. The founder of it was Vallabha Acharyá. This sect is better known from the title of its teachers, as Gokulástha Gosáñís.

The original teacher of the philosophical tenets of this sect is said to have been Vishñu Swámf, a commentator on the texts of

¹ For a very full account of their doctrines, in a translation of one of their works, see a paper by Lieutenant Siddons, in the Journal of the Asiatic Society, June, 1837.
the Vedas, who, however, admitted disciples from the Bráhmanical caste only, and considered the state of the Sannyásí, or ascetic, as essential to the communication of his doctrines. Vallabha Aচárya was a successor of the above. He was a Sannyásí, and taught early in the sixteenth century. He resided originally at Gokul, a village on the left bank of the Yamuná, about three coss to the east of Mathurá. After remaining there some time, he travelled through India as a pilgrim. There is a Baithak (or station) of his amongst the Gháts of Muttrá, and about two miles from the fort of Chunár is a place called his well. After this peregrination, Vallabha returned to Brindában. The Mahábhárat and Bhágavat do not recommend the special worship of Krishṇa as distinct from Vishṇu; but the Bráhma Vaivarta Puráṇa claims supremacy for Krishṇa. This, then, is their text book.

Amongst other articles of the new creed, Vallabha introduced one which is rather singular for a Hindú religious innovator or reformer. He taught that privation formed no part of sanctity, and that it was the duty of the teacher and his disciples to worship their deity, not in nudity and hunger, but in costly apparel and choice food; not in solitude and mortification, but in the pleasures of society and the enjoyment of the world. The Gosáiins, or teachers, are almost always family men, as was the founder Vallabha.

The followers of the order are especially numerous amongst the mercantile community, and the Gosáiins themselves are often largely engaged also in maintaining a connection amongst the commercial establishments of remote parts of the country, as they are constantly travelling over India, under pretence of pilgrimage, and thus reconcile the profits of trade with the benefits of devotion.

The practices of the sect are of a similar character with those of other regular worshippers. Eight times a day the image of the boy Krishṇa, either in the house or temple, is worshipped.

The mark on the forehead consists of two red perpendicular lines, meeting in a semicircle on the top of the nose, and having a round spot of red between them. The Bhaktas have the same
marks as the Śrī Vaishṇavas on the breasts and arms, and some also make the central spot on the forehead with a black earth called Syāmabandi, or any black metallic substance; the necklace and rosary are made of the stalk of the Tulasī. The salutations amongst them are Śrī Krishṇa and Jaya Gopāl.

The great authority of the sect is the Bhāgavat, as explained in the Subodhini, or commentary of Vallabhāchārya. He is the author also of a Bhāshyā¹ on part of Vyāsa’s Sūtras, and of other Sanskrit works, as the Siddhānta Rahasya, Bhāgavad Līlā Rahasya, and Ekānta Rahasya. Amongst the votaries in general, various works upon the history of Krishṇa are current, but the most popular are the Vishṇu Padas, stanzas in Bhāshā,² in praise of Vishṇu, attributed to Vallabha himself; the Brij Bilās, a Bhāshā poem of some length; the Ashtachhāp, an account of Vallabha’s eight disciples; and the Bārtā, a collection of insipid anecdotes.

The worshippers of this sect are very numerous and opulent, the merchants and bankers, especially those of Gujerāt and Mālwa, belonging to it. Their temples and establishments are numerous all over India, but particularly at Mathurā and Brindāban, the latter of which alone is said to contain many hundreds, amongst which are three of great opulence.

In Benāres are two temples of great repute and wealth, one sacred to Sat Jī, and the other to Purushottama Jī. Jagannāth and Dwānikā are also particularly venerated by this sect, but the most celebrated of all the Gosāiṇ establishments is at Śrī Nāth Dwār, in Ajmīr.

Having thus noticed the chief of the Vaishṇava sects, we must refer the student, who wishes for further information on the subject, for many others, whose names only we can give, to Wilson’s sketch.

He notices the Mīrā Bāis as a subdivision of the preceding; the Brāhma Sampradāyās, or Mādhvāchāryas as peculiar to the south

¹ Or commentary on technical terms.
² Or the vernacular dialect, especially that of Braj, in the country around Mathurā, Brindāban, etc.
of India; the Sanakádi Sampradáyís, or Nímáwats, one of the primary Vaishnava divisions; the Vaishnavas of Bengal, followers of Chaitanya, many of whom are settled at Brindában; the Rádhá Vallabhís, adorers of Rádhá exclusively; the Sakhi Bhávas, who wear women's clothes, etc.; the Charan Dásís, Harischandís, Sádhna Panthís, and Mádhavís.

Dr. Wilson concludes by describing the real meanings of the words Sannyásí, Vairági, and Nágá. He also speaks of sects which are half Muhammadan, as the followers of Sheikh Madár, who, although they credit the divine mission of Muhammad, disregard the established forms of the Musalmán faith, chew bháng, and go naked, smearing their bodies with ashes and twisting the hair into the Jaṭá, etc. The naked sectaries are always the most degraded and violent in their manners.

(6.) Of the Sáiva Sects.

The principal of these were founded or confirmed by the celebrated commentator on the Vedas, Sankara Achárya, who contended that Síva was pre-eminent among the gods. The Saivas, therefore, worship Mahádev as the Supreme Being, and deny the independent existence of Vishnu and other deities.

The Saivas are all worshippers of Síva and Bhaváni conjointly, and they adore the Linga or compound type of the god and goddess. There are no exclusive worshippers of Síva besides the sect of naked gymnosophists called Lingís; and the exclusive adorers of the goddess are the Saktas.

The adoration of Síva is not so popular in upper India as it is in the south. Wilson conjectures that this may arise from the rude and unattractive emblem in which he generally appears, the mystic purpose of which is little understood or regarded by the uninitiated and vulgar, and which offers nothing to interest the

1 Though often confounded or used indiscriminately, these terms properly describe different classes of religious mendicants. The Sannyásís are more peculiarly the followers of Síva, the Vairágis those of Vishnu. The Nágás are those who go naked, and are the most profligate and worthless of the mendicant devotees.

2 i.e. The hair matted or clotted together, sometimes like a horn.
feelings or excite the imagination. No legends are recorded of this deity of a poetic and pleasing character; and, above all, such legends as are narrated in the Puráṇas and Tantras, have not been presented to the Hindúš in any accessible shape. The Śivas have no works, as the Vaishnavaś, in any of the common dialects, in which the actions of Śiva, in any of his forms, are celebrated. Corresponding to the absence of multiplied forms of this divinity as objects of worship, and to the want of works which attach importance to particular manifestations of the favourite god, the people can scarcely be said to be divided into different sects, any farther than as they may have certain religious mendicants for their spiritual guides. Actual divisions of the worshippers of Śiva are almost restricted to these religious personages, collected sometimes in opulent and numerous associations; but, for the greater part, detached, few, and indigent. There are no teachers of ancient repute but Sankara Achárya, and his doctrines are too philosophical and speculative to have made him popular.

"The worship of Śiva continues, in fact, to be what it appears to have been from a remote period, the religion of the Bráhmanaś. Sambhu (Mahádev) is declared by Manu to be the presiding deity of the Bráhmanical order; and the greater number of them, particularly those who practise the rites of the Vedas, or who profess the study of the Sástrás, receive Śiva as their tutelary deity, wear his insignia, and worship the Linga, either in temples, in their houses, or on the side of a sacred stream, providing, in the latter case, extempore emblems kneaded out of the mud or clay of the river's bed. The example of the Bráhmans, and the practices of ages, maintain the veneration universally offered to the type of Śiva, but it is not the prevailing nor the popular condition of the Hindú faith along the banks of the Ganges."

1 Asiatic Researches, vol. xvii., p. 170. The above opinion is true in general, and especially as to the Ling worship; but as it respects the worship of Śiva at Bhuteswar, or at Bábá Adam, it requires modification. A large temple at Muttrá, dedicated to this form, we are told by the Rev. J. Philips, is constantly frequented; and though Muttrá is pre-eminently a Vaishnava town, yet the temple of Bábá Adam attracts two or three meáds in the year. A very large fair is also yearly held at the town and temple of Bhuteswar, on
The following are the principal sects belonging to the Saiva class:

1. The Daṇḍīs and Daśnāmis.

It is customary to consider these two orders as forming but one division. The classification is not in every instance correct, but the practices of the two are, in many instances, blended, and both denominations are accurately applicable to the same individual. It will not be necessary, therefore, to deviate from the ordinary enumeration. The Daṇḍīs, properly so called, and the Tridaṇḍīs of the Vaishnavas, are the only legitimate representatives of the fourth Āśrama (आश्रम) or mendicant life, into which the Hindū is to enter after passing through the previous stages of student, householder, and hermit. It is not necessary, however, to have gone through the whole of the previous career, as the Brāhman may pass from any one of the first orders to the last at once. He is then to take up his staff and waterpot, to derive from begging such a portion of food as is sufficient for his mere sustenance, and to devote the remainder of his days to holy study and pious meditation.

Adopting, as a general guide, the rules of original works, the Daṇḍī is distinguished by carrying a small dānd (दांड), or wand, with several processes or projections from it, and a piece of cloth dyed with red ochre, in which the Brāhmanical cord is supposed to be enshrined, attached to it. He shaves his hair and beard, wears only a cloth round his loins, and subsists upon food obtained ready dressed from the houses of the Brāhmans once a day only, which he deposits in the small clay pot that he carries always with him. He should live alone, and near to, but not within a city; but this rule is rarely observed, and, in general, the Daṇḍīs are found in cities, collected, like other mendicants, in Maṭhs. The Daṇḍī has no particular time or mode of worship, but spends his time in meditation, or in practices corresponding with those of the Jumna, between Agra and Etāyeh. Hundreds of thousands of every caste, besides the Brāhmans, then rush to pay their adorations in the great temple. Viśeśwara temple, in Benāres, the domes of which are beautifully gilt, is much frequented by pilgrims of every caste.
the Yoga, and in the study of the Vedánta works, especially according to the comments of Sankaracháryya. As that teacher was an incarnation of Śiva, the Daṇḍís reverence that deity and his incarnations in preference to the other members of the Triad, whence they are included among his votaries; and they so far admit the distinction as not unfrequently to bear the Śaiva mark upon the forehead, smearing it with the Tripundra (त्रिपुंड्र) triple tranverse line (ॐ), made with the Viśhūṭi (विशूर्ति), or ashes which should be taken from the fire of an Agnihotra Bráhman, or they may be the ashes of burnt cow-dung from an oblation offered to the god. They also adopt the initiating Mantra of all the Śaiva classes, either the five or six syllable Mantra, Namah, or Om Namah, Siváya (नमःसिवाय ओऽनमःसिवाय). The genuine Daṇḍí, however, is not necessarily of the Śaiva or any other sect, and in their establishments it will be usually found that they profess to adore Nirguṇa (निरगुण) or Niranjana (निरन्तर), the deity devoid of attribute or passion.

The Daṇḍís, who are rather practical than speculative, and who have little pretence to the appellation beyond the epithet and outward signs of the order, are those most correctly included among the Śaiva sects. Amongst these, the worship of Śiva, as Bhairava, is the prevailing form, and, in that case, part of the ceremony of initiation consists in inflicting a small incision on the inner part of the knee, and drawing the blood of the novice as an acceptable offering to the god. The Daṇḍís, of every description, have also a peculiar mode of disposing of their dead, putting them into coffins and burying them, or, when practicable, committing them to some sacred stream. The reason of this is their being prohibited the use of fire on any account.

Any Hindú of the three first classes may become Sannyási or Daṇḍí, or in these degenerate days, a Hindú of any caste may adopt the life and emblems of this order. Such are sometimes met with, as also are Bráhmans, who, without connecting themselves with any community, assume the character of this class of mendicants. These constitute the Daṇḍís simply so termed, and are regarded as distinct from the primitive members of the order,
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to whom the appellation of Daśnámis is also applied, and who admit none but Bráhmans into their fraternity.

The Daśnámi Daṇḍis, who are regarded as the descendants of the original members of the fraternity, are said to refer their origin to Sankara Āchárya, an individual who appears to have performed a part of some importance in the religious history of Hindústán.

All accounts concur in representing Sankara as leading an erratic life, and engaging in successful controversy with various sects, whether of the Saiva, Vaishnava, or less orthodox persuasions. Towards the close of his life, he repaired as far as Kashmir, and seated himself, after triumphing over various opponents, on the throne of Saraswati. He next went to Badarikásrama, and finally to Kedárnáth, in the Himálaya, where he died at the early age of thirty-two.¹

The spiritual descendants of Sankara, in the first degree, are variously named by different authorities, but usually agree in the number. He is said to have had four principal disciples, who, in the popular tradition, are called Padmapada, Haśimalaka, Sureśwara or Maṇḍana, and Troṭaka. Of these, the first had two pupils, Tirtha and Asrama; the second, Vana and Aranya; the third had three, Saraswati, Puri, and Bhárati; and the fourth had also three, Giri or Gir, Párvata, and Ságara. These, which being all-significant terms, were no doubt adopted names, constitute collectively the appellation Daśnámi, or the ten-named; and when a Bráhman enters into either class, he attaches to his own denomination that of the class of which he becomes a member, as Tirtha, Puri, Gir, etc. The greater portion of the ten classes of mendicants thus descended from Sankara Āchárya, have failed to retain their purity of character, and are only known by their epithets as members of the original order. There are but three, and part of a fourth, mendicant classes, or those called Tirtha, or Indra, Asrama, Saraswati, and Bhárati,

¹ See a fuller account of him in Asiatic Researches, vol. xvii., p. 177, and vol. xii., p. 536. Also, Wilson's Preface to his Sanskrit Dictionary, for the age in which he lived.
who are still regarded as really Sankara's Danḍīs. These are sufficiently numerous, especially in and about Benáres. They comprehend a variety of characters; but amongst the most respectable of them are to be found very able expounders of Vedánta works. Other branches of Sanskrit literature owe important obligations to this religious sect. The most sturdy beggars are also members of this order, although their contributions are levied particularly upon the Bráhmanical class, as whenever a feast is given to the Bráhmans, the Daṇḍīs of this description present themselves as unbidden guests, and can only be got rid of by bestowing on them a due share of the good things provided for their more worldly-minded brethren. Many of them practice the Yoga, and profess to work miracles.

The remaining six and a half members of the Daśnámí class, although considered as having fallen from the purity of practice necessary to the Daṇḍī, are still, in general, religious characters, and are usually denominated Atīts.\(^1\) The chief points of difference between them and the preceding are their abandonment of the staff, their use of clothes, money, and ornaments, their preparing their own food, and their admission of members from any orders of Hindús. They are often collected in Maths as well as the Daṇḍīs, but they mix freely in the business of the world; they carry on trade and often accumulate property, and they frequently officiate as priests at the shrines of some of the deities. Some of them even marry, but, in that case, they are distinguished by the term Sanyogi from the other Atīts.

The philosophical tenets of the Daṇḍīs, in the main, are those of the Vedánta system; but they generally supersede the practice of the Yoga as taught by the followers of Patañjali, and many of them have latterly adopted the doctrine of the Tantras.

Sankara and the Muni Dattatreya are both held in high veneration by the Daṇḍīs.

\(^1\) From चरिति, "a guest," a temporary dweller upon earth, or चतोत, "past away," liberated from worldly cares and feelings.
2. The Yogís, or Jógís (योगी).

The Daṇḍís are to the Saiva sects what the followers of Rámánuja are to those of the Vaishnava faith, and a like parallel may be drawn between the disciples of Rámánand and those of Goraknáth, or the Kánpháṭá Jógís; the first pair being properly restricted to the Bráhmanical order, intended chiefly for men of learning; the two latter admitting members from every description of people, and possessing a more attractive popular character. The term Jógí is properly applicable to the followers of the Yoga or Pántanjala school of philosophy, which, amongst other tenets, maintained the practicability of acquiring, even in life, entire command over elementary matter, by means of certain ascetic practices.¹ In the present day, none lay claim to perfection, and their pretensions are usually confined to a partial command over their own physical and mental faculties. These are evinced in the performance of low mummeries, or juggling tricks, which cheat the vulgar into a belief of their powers.²

The principal mode in which the Yoga takes a popular shape in upper India is probably of comparatively recent origin. This is the sect of Kánpháṭá Jógís, who acknowledge as their founder a teacher named Gorakhnáth, traces of whom are found in Gorakhkshetra, at Pesháwar, and in the district and town of Gorakhpur, where also exists a temple and religious establishment of his followers. They hold also in veneration a plain near Dwáraká, named Gorakhkshetra, and a cavern or subterraneous passage at Haridwár.

According to the authorities of this sect, Gorak is but one of nine eminent teachers, or Náths. Of the perfect Yogís, or Siddhas, eighty-four are enumerated.

The Yogís of Gorakhnáth are usually called Kánpháṭás, from having their ears bored and rings inserted in them at the time of

¹ See Ward on the Hindús, and Colebrooke's Essays in vol. i. of the Asiatic Researches.
² See Asiatic Researches, vol. xvii., p. 186, for illustrations. The origin of the Yoga is there proved to be ancient, from books, from the cavern temples, etc.
their initiation. They may be of any caste; they live as ascetics, either singly or in Mathās. Śiva is the object of their worship: they officiate, indeed, as the priests of that deity in some places, especially at the celebrated Lāṭ, or staff, of Bhairava, at Benáres. They mark the forehead with a transverse line of ashes, and smear the body with the same; they dress in various styles, but in travelling usually wear a cap of patch-work and garment dyed with red ochre. Some wear a simple Dhoti, or cloth round the loins.

The term Jogī, in popular acceptance, is of almost as general application as Sannyāśī and Vairāgī, and it is difficult to fix its import upon any individual class, besides the Kāṇphāṭā, the vagrants, so called, following usually the dictates of their own caprice as to worship and belief, and often, it may be conceived, employing the character as a mere plea for lazy livelihood. The Jogīs are, indeed, particularly distinguished amongst the different mendicant characters, by adding to their religious personification more of the mountebank than any others. Most of the religious mendicants, it is true, deal in fortune telling, interpretation of dreams, and palmistry. They are often empirics, and profess to cure diseases with specific drugs, or with charms and spells. But, besides these accomplishments, the Jogī is frequently musical, and plays and sings; he also initiates animals into his business, and often travels about with a small bullock, a goat, or a monkey, whom he has taught to obey his commands, and to exhibit amusing gesticulations. The dress of this class of Jogīs is generally a cap and coat, or frock, of many colours. They profess to worship Śiva, and often carry the linga, like the Jangamas, in the cap. All classes and sects assume the character, and Musalmān Jogīs are not uncommon. One class of the Hindū Jogīs are called Sārangihār, from their carrying a Sārangī, or small fiddle, or lute, with which they accompany their songs. They beg in the name of Bhairava. Another sect of them, also followers of that deity, are termed Dorfharās, from their trafficking in small pedlery, especially the sale of thread (dort) and silk. Another class adopt the name of Matsyendrīs; and a fourth set are Bhartṛihārīs. The
varieties of this class of mendicants, however, cannot be specified; they are all errants; fixed residences, or Matās, of any Jogī, except the Kānphāṭās, rarely occurring.

3. *The Jangamas or Lingayats*—(*जांगम, "locomotive.")

One of the forms in which the Linga worship appears, is that of the Lingayats, Lingawants, or Jangamas, the essential characteristic of which is wearing the emblem on some part of the dress or person. The type is of a small size, made of copper or silver, and is commonly worn, suspended in a case, round the neck, or sometimes tied in the turban. In common with the Saivas generally, the Jangamas smear their foreheads with Vibhūti, wear necklaces, and carry rosaries made of the Rudrāksha seed. The clerical members of the sect usually stain their garments with red ochre. They are not numerous in upper India, and are rarely encountered except as mendicants, leading about a bull, the living type of Nandi, the bull of Śiva, decorated with housings of various colours and strings of kaurī shells. The conductor carries a bell in his hand, and, thus accompanied, goes about from place to place, subsisting upon alms.¹

In upper India there are no popular works current of this sect, and the only authority is a learned Bhāshya, or comment by Nīlkanṭha, on the Sūtras of Vyāsa, a work not often met with, and being in Sanskrit, unintelligible to the multitude.

Besides the Jangama priest of Kedārnāth, an opulent establishment of them exists at Benáres. Its wealth arises from a number of houses, occupying a considerable space, called the Jangam Bāri. The title to the property is said to be a grant to the Jangamas, regularly executed by Mán Singh, and preserved on a copper plate.

4. *The Paramhansas*—(*परम् “the best,” ह्यस “devotee”*).

According to the introduction to the Dwādasa Mahāvākyā, by

¹ See, for a fuller account of this sect in the South of India, Asiatic Researches, vol. xvii., p. 198.
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a Dāndī author, Vaikuṇṭha Puri, the Sannyāsī is of four kinds—the Kṣīṭhara (क्षीत्थर, 1 "tortoise"), Bahuddāka, Hansa, and Paramhansa—the difference between whom, however, is only the graduated intensity of their self-mortification and profound abstraction. The Paramhansa is the most eminent of these gradations, and is the ascetic who is solely occupied with the investigation of Brahma, or spirit, and who is equally indifferent to pleasure or pain, insensible of heat or cold, and incapable of satiety or want.

Agreeably to this definition, individuals are sometimes met with, who pretend to have attained such a degree of perfection. In proof of it they go naked in all weathers, never speak, and never indicate any natural want. What is brought to them as alms or food, by any person, is received by the attendants, whom their supposed sanctity, or a confederation of interest, attaches to them, and by these attendants they are fed and served on all occasions, as if they were as helpless as infants. It may be supposed that not unfrequently there is much knavery in this helplessness; but there are many Hindūs whose simple enthusiasm induces them honestly to practise such self-denial; and there is little risk in the attempt, as the credulity of their countrymen, or rather countrywomen, will, in most places, take care that their wants are amply supplied. These devotees are usually included amongst the Śiva ascetics; but it may be doubted whether the classification is correct.

5. The Aghoris (अघोरी).

The same profession of indifference to the world characterises the Aghorī as the Paramhansa; but he seeks occasion for its display, and demands alms as a reward for its exhibition.

The original Aghorī worship seems to have been that of Devī in some of her terrific forms, and to have required even human victims for its performance. In imitation of the formidable aspect under which the goddess was worshipped, the appearance

1 Perhaps so called because he retires into himself.
of her votary was rendered as hideous as possible, and his wand and waterpot were a staff set with bones, and the upper half of a skull. The practices were of a similar nature, and flesh and spirituous liquors constituted at will the diet of the adept.

The regular worship of this sect has long since been suppressed, and the only traces of it now left are presented by a few disgusting wretches, who, whilst they profess to have adopted its tenets, make them a mere plea for extorting alms. In proof of their indifference to worldly objects, they eat and drink whatever is given to them, even ordure and carrion. They smear their bodies also with excrement, and carry it about with them in a wooden cup or skull, either to swallow it, if by so doing they can get a few pice, or to throw it upon the persons, or into the houses, of those who refuse to comply with their demands. They also, for the same purpose, inflict gashes on their limbs, that the crime of blood may rest upon the head of the recusant; and they have a variety of similar disgusting devices to extort money from the timid and credulous Hindús. They are, fortunately not numerous, and are universally detested and feared.

6. Urddhavábáhus (उर्ध्वबायश).

7. Akdé Mukhis (अख्दे मुखी).

8. Nakhis (नखी).

The Urddhavábáhus extend one or both arms above the head till they remain of themselves thus elevated. They also close the fist, and the nails being necessarily suffered to grow, make their way between the metacarpal bones, and completely perforate the hand. They are solitary mendicants, as are all of this description, and never have any fixed abode. They subsist upon alms. Many of them go naked, but some wear a wrapper stained with ochre. They usually assume the Saiva marks, and twist their hair so as to project from the forehead, in imitation of the Jaṭá of Siva.¹

¹ The Rev. T. Phillips states that he met with one man in a village who had once been an ascetic of this kind for years, but at last brought down his arm by softening it with gāt.
The Akáśmukhás hold up their faces to the sky, till the muscles of the back of the neck become contracted, and retain it in that position. They wear the Jaṭá, and allow the beard and whiskers to grow, smearing the body with ashes; some wear coloured garments. The Nakhás never cut their finger nails.


These are so named from a pan of metal which they carry about with them, and in which they have a small fire, for the purpose of burning scented woods at the houses of the persons from whom they receive alms. These alms they do not solicit further than by repeating the word Alakṣ (अलक्ष or अलक्ष, i.e. "invisible"), expressive of the indescribable nature of the deity. They have a peculiar garb, wearing a large round cap and a long frock or coat, stained with ochre clay. Some also wear rings, like the Kánpháṭá Jogís, or a cylinder of wood passed through the lobe of the ear, which they term the Khechari Mudrá, the seal or symbol of the deity, of him who moves in the heavens.

10. The Súkharas (सूखर).

These are distinguished by carrying a stick three spans in length. They dress in a cap and sort of petticoat stained with ochrey earth, smearing their bodies with ashes, and wear earrings of the Rudráksha seed. They also wear over the left shoulder a narrow piece of cloth dyed with ochre and twisted, in place of the Janéú, or Bráhmanical thread.

11. The Rúkharas (रुखर).

These are of similar habits and appearance, but they do not carry the stick, nor wear the Rudráksha earrings, but in their place metallic ones. These two classes agree with the preceding in the watchword, exclaiming Alakṣ as they pass along. The term is, however, used by other mendicants.

These are said to be members of either of the preceding classes, who drink spirituous liquors and eat meat. They appear to be the refuse of the three preceding mendicant classes, who, in general are said to be of mild and inoffensive manners.


These are vagabonds of little credit, except sometimes amongst the most ignorant portions of the community. They are not often met with; they go naked, and to mark their triumph over sensual desires, affix an iron ring and chain on the male organ; they are professely worshippers of Siva.


15. *The Vairágis* (वैरागी).


Although the terms Sannyásí and Vairágí are in a great measure restricted amongst the Vaishnávas to peculiar classes, the same limit can scarcely be adopted with regard to the Saivas. All the sects, except the Sanyogí Ādítis, are, so far, Sannyásís, or excluded from the world, as not to admit of married teachers, a circumstance far from being uncommon, as we have seen, amongst the more refined followers of Vishnu. Most of the Saiva sects, indeed, are of a very inferior description to those of the Vaishnávas.

Besides the individuals who adopt the Daṇḍagráhaṇa ("holding the staff"), and are unconnected with the Daśnámís, there is a sect of devotees who remain through life members of the condition of the Brahmachári, or student. These are also regarded as Sannyásís, and where the term is used in a definite sense, these twelve kinds, viz. the Daṇḍis, Brahmacháris, and ten Daśnámí orders, are implied. In general, however, the term Sannyásí, as well as Avadhúta and Alakhnámí, expresses all the Saiva class of mendicants, except, perhaps, the Jogís.
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17. The Nágas (नाग “naked”).

The Saiva Sannyásís, who go naked, are distinguished by this term. They smear their bodies with ashes, allow their hair, beards, and whiskers to grow, and wear the projecting braid of hair called the Jaṭá. Like the Vairágí Nágas they carry arms, and wander about in troops soliciting alms, or levying contributions. The Saiva Nágas are generally the refuse of the Dāṇḍi and Aṭīt orders, or men who have no inclination for a life of study or business. When weary of the vagrant and violent habits of the Nága, they re-enter the better disposed classes, which they had first quitted. The Saiva Nágas are very numerous in many parts of India, though less so in the British provinces than in any other. These Nágas are the particular opponents of the Vairágí Nágas, and were, no doubt, the leading actors in the bloody fray at Haridwár, which had excluded the Vaishṇavas from the great fair there from 1760 till the British acquired the country.¹

(c.) Of the Sáktas.

The worshippers of the Sakti (the power or energy of the divine nature in action) are exceedingly numerous amongst all classes of Hindús. The wife of Vishṇu is Lakshmī; of Śiva, Párvatī; of Brahmá, Saraswatī. The wife of Śiva is by far the most popular, not only in Bengal, but also in the other Gangetic provinces.²

Although the adoration of Prakṛiti, or Sakti, is to a certain extent authorised by the Puráṇas, particularly the Brahma Vaivartta, the Skanda, and the Káliká, yet the principal rites and formulæ are derived from an independent series of works known by the collective term of Tántras. The followers of the Tántras profess to consider them as a fifth Veda, and attribute to them equal antiquity and superior authority.

¹ Asiatic Researches, vol. xvii.
² For a full account of the origin and nature of this worship, see Wilson’s Sketch, and Ward on the Hindús.
Any of the female deities may be the object of the Sākta worship, and the term Sakti comprehends them all; but the homage of the Sāktas is almost restricted to the wife of Śiva and to Śiva himself as identical with his consort. The worship of Devī is of considerable antiquity and popularity. The adoration of Vindhyāvāsini, near Mirzapur, has existed for more than seven centuries, and that of Jvalāmukhi, at Nagarkot, very early attracted Muhammadan persecution. These places still retain their reputation, and are objects of pilgrimage to devout Hindūs, especially on the 8th of the months of Chaitra and Kārtik.

Her great festival, the Daśahra, is in the west of India marked by no particular honour, whilst its celebration in Bengal, under the name of Durgā Pūjā, occupies ten days of prodigal expenditure.

There is a melā every year at the temple of Devī, in Etawah, a village near Agra, when buffaloes, goats, fruits, etc., are offered, the former being mostly slain. Every village almost has a little mound of earth or very small temple, containing a shapeless stone, daubed red, which they call Ban Khandī Devī. This, however, is chiefly worshipped by the women. In fact, the women are the chief, if not the only, worshippers of Devī in the North-west Provinces.

The chief of the Sākta sects are—

1. The Dakshiṇas or Bhaktas.

When the worship of any goddess is performed in a public manner, and agreeably to the Vaidik or Paurānik ritual, it does not comprehend the impure practices which are attributed to the Vāmis. In this form it is called the Dakshīṇa or right hand form of worship. The pure bali, or offering, presented by these consists of grain, milk, and sugar, but kids are often offered to Devī in her terrific forms. This is, however, considered rather heterodox.

2. The Vāmīs or Vāma-chārtis.

The Vāmīs mean the left-hand worshippers, or those who adopt a ritual contrary to what is usual, and to what, indeed,
they dare publicly avow. The object of the worship is, by the reverence of Devī, who is one with Śiva, to obtain supernatural powers in this life, and to be identified after death with Śiva and Śakti. According to the immediate object of the worshipper is the particular form of worship; but all the forms require the use of some or all of the five Makāras or words whose first letter is m (न).

मध्य माङ्गश नूत्स्य मुद्धा मैयुन्तेवच ।
मकारपचक्षव्य नहापातवं नाशनम् ॥

"Wine, flesh, fish, mystical gesticulations, and coition are the fivefold Makāra which takes away all sin."

This worship is celebrated by men and women in the dead of night.¹

(d.) Miscellaneous Sects.

1. The Saurapātas, or Sauras.

These worship Sūrya-pati, the Sun-god, only. There are but few of them, and they scarcely differ from the rest of the Hindūs in their general observances. The Tilaka is made in a particular manner, with red sandal, and the necklace should be of crystal. These are their chief peculiarities, besides which they eat one meal without salt on every Sunday and each Sankrānti, or the sun’s entrance into a sign of the zodiac: they cannot eat either until they have beheld the sun, so that it is fortunate that they inhabit his native regions.

2. The Gaṇapatyas.

These are worshippers of Gaṇeśa, or Gaṇapati, and can scarcely be considered as a distinct sect. All the Hindūs in fact worship this deity as the obviator of difficulties and impediments, and never commence any work, or set off on a journey, without invoking his protection. Some, however, pay him more par-

¹ See a full account of these orgies in the works of Ward and Wilson.
ticular devotion than the rest, and these are the only persons to whom the classification may be considered applicable. Gaṇeṣa, however, it is believed, is never exclusively venerated, and the worship, when it is paid, is addressed to some of his forms.” This image is placed over many door-ways, and every book in Hindī commences with श्रीगणेशाय नमः “Adoration to the blessed Gaṇeṣa.”

3. The Sikhs, or Nānak Shāhis, are classed under seven distinctions.

1. Udāsīs; religious characters, who live in convents.
2. Ganj Bakshīs; not numerous, or of any note.
3. Rāmrāyīs; not common in Hindūstān.
4. Suthrā Shāhīs; great gamblers, drunkards, and thieves.
5. Govind Sinhīs. This is the most important division of the Sikhs, being in fact, the political association to which, or to the nation generally, the name Sikh is applied. Their faith is widely different from the quietism of Nānak, and wholly of a worldly and warlike spirit. The sword is used by them both against Muhammadans and Hindūs.
6. Nirmalas; these, like the Udāsīs, go nearly naked.
7. Nāgas; naked beggars, who abstain from the use of arms.

4. The Jains.

The history and doctrines of this sect are set forth at considerable length by Professor Wilson, in his “Sketch.” But as they have already been noticed in the body of this work (p. 106), we content ourselves with merely mentioning them here among the Religious sects; and for further information regarding them, as well as several other sects of minor importance (as the Bāba Lālīs, Sādhs, etc.), must refer the curious reader to the learned work from which we have already so largely quoted.