ADDITIONAL NOTES.

PAGE 4.

Trust to these mighty Vānars.

The corresponding passage in the Bengal recension has "these silvans in the forms of monkeys, vānarāh kapirūpinah." "Here it manifestly appears," says Gorresio, "that these hosts of combatants whom Rāma led to the conquest of Lankā (Ceylon) the kingdom and seat of the Hamitic race, and whom the poem calls monkeys, were in fact as I have elsewhere observed, inhabitants of the mountainous and southern regions of India, who were wild-looking and not altogether unlike monkeys. They were perhaps the remote ancestors of the Malay races."

PAGE 18.

"Art thou not he who slew of old
The Serpent-Gods, and stormed their hold?"

All these exploits of Rāvaṇ are detailed in the Uttarakāṇḍa, and epitomized in the Appendix.

PAGE 27.

Within the consecrated hall.

The Brāhmaṇ householder ought to maintain three sacred fires, the Gārhapatya, the Ahavanīya and the Dakshina. These three fires were made use of in many Brahmanical solemnities, for example in, funeral rites when the three fires were arranged in prescribed order.

PAGE 36.

Fair Punjikasthala I met.

"I have not noticed in the Uttara Kāṇḍa any story
about the daughter of Varuṇa, but the commentator on the text (vi. 60, 11) explains the allusion to her thus:

"The daughter of Varuṇa was Punjikasthalī. On her account, a curse of Brahmā, involving the penalty of death, [was pronounced] on the rape of women." Müir, Sanskrit Texts, Part IV. Appendix.

PAGE 99.

Shall no funereal honours grace
The parted lord of Raghu's race?"

"Here are indicated those admirable rites and those funeral prayers which Professor Müller has described in his excellent work, Die Todtenbestattung bei den Brahmān. Sītā laments that the body of Rāma will not be honoured with those rites and prayers, nor will the Brahmān priest while laying the ashes from the pile in the bosom of the earth, pronounce over them those solemn and magnificent words: "Go unto the earth, thy mother, the ample, wide, and blessed earth...... And do thou, O Earth, open and receive him as a friend with sweet greeting: enfold him in thy bosom as a mother wraps her child in her robes." Görresio.

PAGE 144.

Each glorious sign
That stamps the future queen is mine.

We read in Josephus that Cæsar was so well versed in chiromancy that when one day a soi-disant son of Herod had audience of him, he at once detected the impostor because his hand was destitute of all marks of royalty.

PAGE 159.

In battle's wild Gandharva dance.

"Here the commentator explains: the battle resem-
bled the dance of the Gandharvas, in accordance with the notion of the Gandharvas entertained in his day. They were regarded as celestial musicians enlivening with their melodies Indra's heaven and the banquets of the Gods. But the Gandharvas before becoming celestial musicians in popular tradition, were in the primitive and true signification of the name heroes, spirited and ardent warriors, followers of Indra, and combined the heroical character with their atmospherical deity. Under this aspect the dance of the Gandharvas may be a very different thing from what the commentator means, and may signify the horrid dance of war.” Gorrressio.

The Homeric expression is similar, “to dance a war-dance before Ares.”

Page 176.

By Anaranya's lips of old.

“The story of Anaranya is told in the Uttara Kanda of the Rámáyana...Anaranya a descendant of Ixvāku and King of Ayodhyā, when called upon to fight with Rāvana or acknowledge himself conquered, perfers the former alternative; but his army is overcome, and he himself is thrown from his chariot.

When Rāvana triumphs over his prostrate foe, the latter says that he has been vanquished not by him but by fate, and that Rāvana is only the instrument of his overthrow; and he predicts that Rāvana shall one day be slain by his descendant Rāma.” Sanskrit Texts, IV., Appendix.

Page 280.

“With regard to the magic image of Sitá made by Indrajit, we may observe that this thoroughly oriental
idea is also found in Greece in Homer’s Iliad, where Apollo forms an image of Æneas to save that hero beloved by the Gods; it occurs too in the Æneid of Virgil where Juno forms a fictitious Æneas to save Turnus:

_Tum dea nube cava tenuem sine viribus umbram
In faciem Æneæ (visu mirabile monstrum)
Dardaniis ornat telis; clipeumque jubasque
Divini assimulat capitis; dat inania verba;
Dat sine mente sonum, gressusque effingit euntis._

(_Æneidos, lib. X._)"

GORRESIO.

PAGE 245.

_“To Raghu’s son my chariot lend.”_

~“Analogous to this passage of the Rámayana, where Indra sends to Ráma his own chariot, his own charioteer, and his own arms, is the passage in the Æneid where Venus descending from heaven brings celestial arms to her son Æneas when he is about to enter the battle:

_At Venus æthereos inter dea candida nimbos
Donas ferens acerat;..............................
..............................
Arma sub adversa posuit radiantia quercu.
Ille, deæ donis et tanto lætus honore,
Expleri nequit, atque oculos per singula volvit,
Miraturque, interque manus et brachia versat
Terribilem cristi galeam flammasque vomentem,
Fatiferumqueensem, loricam ex ære rigentem._

(_Æneidos, lib. VIII._)"

GORRESIO.

PAGE 248.

_Agastya came and gently spake._

_“The Muni or saint Agastya, author of several Vedic_
hymns was celebrated in Indo-Sanskrit tradition for having directed the first brahmanical settlements in the southern regions of India; and the Mahábhárata gives him the credit of having subdued those countries, expelled the Rákshases, and given security to the solitary ascetics, who were settled there. Hence Agastya was regarded in ancient legend as the conqueror and ruler of the southern country. This tradition refers to the earliest migrations made by the Sanskrit Indians towards the south of India. To Agastya are attributed many marvellous mythic deeds which adumbrate and veil ancient events; some of which are alluded to here and there in the Rámayana.” Gorresio.

The following is the literal translation of the Canto, text and commentary, from the Calcutta edition:

Having found Ráma weary with fighting and buried in deep thought, and Ráván standing before him ready to engage in battle, the holy Agastya, who had come to see the battle, approached Ráma and spoke to him thus: “O mighty Ráma, listen to the old mystery by which thou wilt conquer all thy foes in the battle. Having daily repeated the Adityahridaya (the delighter of the mind of the Sun) the holy prayer which destroys all enemies, (of him who repeats it) gives victory, removes all sins, sorrows and distress, increases life, and which is the blessing of all blessings, worship the rising and splendid sun who is respected by both the Gods and demons, who gives light to all bodies and who is the rich lord of all the worlds. (To the question why this prayer claims so great reverence; the sage answers) Since yonder1 sun is full of glory and all gods reside in him (he being their material cause) and bestows being and the

1 From the word yonder it would appear that the prayer is to be repeated at the rising of the Sun.
active principle on all creatures by his rays; and since he protects all deities, demons and men with his rays.

He is Brahmā, Vishṇu, Śiva, Skanda, Prajāpati, Mahendra, Dhanḍa, Kála, Yama, Soma, Apām Pati i. e. The lord of waters, Pitris, Vasus, Sádhyas, Aśvins, Maruts, Manu, Váyu, Vahni, Prajá, Prána, Ritukartá, Prabhákara, (Thou art Aditya, Savitá, Súrya.

1 The creator of the world and the first of the Hindu triad:
2 He who pervades all beings; or the second of the Hindu triad who preserves the world.
3 The bestower of blessings; the third of the Hindu triad and the destroyer of the world.
4 A name of the War-God; also one who urges the senses to action.
5 The lord of creatures; or the God of sacrifices.
6 A name of the King of Gods; also all-powerful.
7 The giver of wealth. A name of the God of riches.
8 One who directly urges the mental faculties to action.
9 One who moderates the senses; also the God of the regions of the dead.
10 One who produces nectar (amrita) or one who is always possessed of light; or one together with Umá (Ardhanárisvara.)
11 The manes or spirits of departed ancestors.
12 Name of a class of eight Gods; also wealthy.
13 They who are to be served by Yogis; or a class of Gods named Sádhyas.
14 The two physicians of the Gods; or they who pervade all beings.
15 They who are immortal; or a class of Gods forty-nine in number.
16 Omniscient; or the first king of the world.
17 He that moves; life; or the God of wind.
18 The God of fire.
19 Lord of creatures.
20 One who prolongs our lives.
21 The material cause of knowledge and of the seasons.
22 One who shines. The giver of light.
23 The hymn entitled the Ádityahridaya begins from this verse and the words, thou art, are understood in the beginning of this verse.
24 One who enjoys all (pleasurable) objects; The son of Aditi, the lord of the solar disk.
25 One who creates the world i. e. endows beings with life or soul, and by his rays causes rain and thereby produces corn.
26 One who urges the world to action or puts the world in motion, who is omnipresent.
ADDITIONAL NOTES

Khaga,\(^1\) Pūshan\(^2\) Gabbātrimān,\(^3\) Suvarṇasadrista,\(^4\) Bhānu,\(^5\) Hiraṇyaaretas,\(^6\) Divākara,\(^7\) Haridāśa,\(^8\) Sahasarāchish,\(^9\) Saptasapti,\(^10\) Marīchimā,\(^11\) Timironmathana,\(^12\) Śambhu,\(^13\) Twashti,\(^14\) Mārtanda,\(^15\) Anāśaṁ,\(^16\) Hiraṇyagarbha,\(^17\) Śiśira,\(^18\) Tapana,\(^19\) Ahaskara,\(^20\) Ravi,\(^21\) Agnigarbha,\(^22\) Aditiapurāna,\(^23\) Śankha,\(^24\) Śiśiranāsana,\(^25\) Vyom-

1. One who walks through the sky; or pervades the soul.
2. One who nourishes the world i. e. is the supporter.
3. One having rays (Gabbasti) or he who is possessed of the all-pervading goddess Lakshmi.
4. One resembling gold.
5. One who is resplendent or who gives light to other objects.
6. One whose seed (Retas) is gold; or quicksilver; the material cause of gold.
7. One who is the cause of day.
8. One whose horses are of tawny colour; or one who pervades the whole space or quarters.
9. One whose knowledge is boundless or who has a thousand rays.
10. One who urges the seven (Prānas) that is the two eyes, the two ears, the nostrils, and the organ of speech, or whose chariot is drawn by seven horses.
12. One who destroys darkness, or ignorance.
13. One from whom our blessings or the enjoyments of Paradise come.
14. The archet of the gods; or one who lessens the miseries of our birth and death.
15. One who gives life to the lifeless world.
16. One who pervades the internal and external worlds; or one who is resplendent.
17. He who is identified with the Hindu triad, i. e. the creator (Brahma) the supporter (Vishnu) and the destroyer (Siva).
18. Cold or good natured. He is so called because he allays the three sorts of pain.
19. One who is the lord of all.
20. Vide Divākara.
21. One who teaches Brahma and others the Vedas.
22. One from whom Rudra the destroyer or the third of the Hindu triad springs.
23. One who is knowable through Aditi i. e. the eternal Brahmavidya.
24. Great happiness or the sky.
25. The destroyer of cold or stupidity.

V
anátha, Tamobhédí, Rígâyajussámápara, Ghana-vrishti, Apá-Mitra, Vindhyavíthíplavangama, Átapí, Mandáli, Mrityu (death), Pingala, Sarvatápana, Kavi, Viśva, Mahátejas, Rakta, Sarvabhavodbhava. The Lord of stars, planets, and other luminous bodies, Viśvabhávana, Tejasvinám-Tejasví, Dwádaśátman: I salute thee. I salute thee who art the eastern mountain. I salute thee who art the western mountain. I salute thee who art the Lord of all the luminous bodies. I salute thee who art the Lord of days.

I respectfully salute thee who art Jaya, Jayabhadra, Haryaśva. O Thou who hast a thousand rays, I repeatedly salute thee. I repeatedly and respectfully salute thee who art Aditya, I repeatedly salute thee

1 The Lord of the sky.
2 Vide Timironmathana.
3 One who is known through the Upanishads.
4 He who is the cause of heavy rain.
5 He who is a friend to the good, or who is the cause of water
6 One who moves in the solar orbit.
7 One who determines the creation of the world: or who is possessed of heat.
8 One who has a mass of rays: or who has Kaustabha and other precious stones as his ornaments.
9 He who urges all to action; or who is yellow in colour.
10 One who is the destroyer of all.
11 One who is omniscient; or a poet.
12 One who is identified with the whole world.
13 One who is of huge form.
14 One who pleases all by giving nourishment; or who is red in colour.
15 One who is the cause of the whole world.
16 One who protects the whole world.
17 The most glorious of all that are glorious.
18 One who is identical with the twelve months.
19 One who gives victory over all the worlds to those who are faithfully devoted to him; or the porter of Brahmá, named Jaya.
20 One who is identical with the blessing which can be obtained by conquering all the worlds; or with the porter of Brahmá named Jayabhadra.
21 One who has Hanúman as his conveyance.
who art Ugra, Víra, and Sáranga. I salute thee who openest the lotuses (or the lotus of the heart). I salute thee who art furious. I salute thee who art the Lord of Brahmá, Śiva and Vishńu. I salute thee who art the sun, Adityavarchas, splendid, Sarvabhaksha, and Raudravapus. 

I salute thee who destroyest darkness, cold and enemies; whose form is boundless; who art the destroyer of the ungrateful; who art Deva; who art the Lord of the luminous bodies, and who appearest like the heated gold. I salute thee who art Hari, Viśvakarman, the destroyer of darkness, and who art splendid and Lokasákshin. Yonder sun destroys the whole of the material world and also creates it. Yonder sun dries (all earthly things), destroys them and causes rain with his rays. He wakes when our senses are asleep; and resides within all beings. Yonder sun is Agnihotra and also the fruit obtained by the performer of Agnihotra. He is identified with the gods, sacrifices, and the fruit of the sacrifices. He is the Lord of all the duties known to the world. If any man, O Rághava, in calamities, miseries, forests and dangers, prays to yonder sun, he is never overwhelmed by distress.

1 One who controls the senses; or is furious with those who are not his devotees.
2 He who is free in moving the senses; or urges all beings to action.
3 He who can be known through the Práṇava (the mystical Om-kāra).
4 One who is the knowledge of Brahmá.
5 One who devours all things.
6 He who is the destroyer of all pains; and of love and hate, the causes of pain; and ignorance which is the cause of love and hate.
7 One who is bliss; or the mover.
8 One who destroys ignorance and its effects.
9 The doer of all actions.
10 One who beholds the universe; who is a witness of good and bad actions.
11 Sacrifice of the five sensual fires.
Worship, with close attention Him the God of gods and the Lord of the world; and recite these verses thrice, whereby thou wilt be victorious in the battle. O brave one, thou wilt kill Rāvana this very instant."

Thereupon Agastya having said this went away as he came. The glorious Rāma having heard this became free from sorrow. Rāghava, whose senses were under control, being pleased, committed the hymn to memory, recited it facing the sun, and obtained great delight. The brave Rāma having sipped water thrice and become pure took his bow, and seeing Rāvana, was delighted, and meditated on the sun.

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Page 250.

*His horses poured their burning tears.*

I have omitted the Canto from which this line is taken because it describes signs and portents similar to those which have occurred in preceding books. But the weeping of the horses is new and is too Homeric to be passed by unnoticed. I borrow the following extract from De Quincey: “The old Homeric superstition which connects horses by the closest sympathy, and even by prescience, with their masters—that superstition which Virgil has borrowed from Homer in his beautiful episode of Mezentins (Rhebe diu, res si qua diu mortalibus ulla est, Viximus)—still lingers unbroken in Crete. Horses foresee the fates of riders who are doomed, and express their prescience by weeping in a human fashion. The horses of Achilles weep in “Iliad” xvi., on seeing Automedon their beloved driver prostrate on the ground. With this view of the horse’s capacity, it is singular, that in Crete this animal by preference should be called τὸ αλογον, the brute, or irrational creature. But the word ἄρας by some
accident, been lost in the modern Greek. As an instance both of the disparaging name, and of the ennobling superstition, take the following stanza from a Cretan ballad of 1825, written in the modern Greek:—

"Ωντεν εκαβαλλικευε,  
Εκλαε τ’ αλογο του.  
Και τοτεσα το εγνωρισε  
Πως ειναι δ’ θυνατος του”

“Upon which he mounted, and his horse wept; and then he saw clearly how this should bode his death.”

Under the same old Cretan faith, Homer in "Iliad" xvii. 437, says:—

"Δάκρυα δὲ σφι  
Θερμὰ κατὰ βλεφάρων χαμάδις ρέε μυρομένοιν  
'Ηνύχοιο πόθη".

“Tears, scalding tears, trickled to the ground from the eyelids of them (the horses), fretting through grief for the loss of their charioteer.”

De Quincey. Homer and the Homeridae.

Page 263.

Rávan’s Funeral.

"In the funeral ceremonies of India the fire was placed on three sides of the pyre; the Dakshina on the south, the Gárhapatya on the west, and the Áhavaníya on the east. The funeral rites are not described in detail here, and it is therefore difficult to elucidate and explain them. The poem assigns the funeral ceremonies of Aryan Brahmans to the Rákhshases, a race different from them in origin and religion, in the same way as Homer sometimes introduces into Troy the rites of the Grecian cult.” Gorresio.
Mr. Muir translates the description of the funeral from the Calcutta edition, as follows: "They formed, with Vedic rites, a funeral pile of faggots of sandalwood, with padmaka wood, uśira grass, and sandal, and covered with a quilt of deer’s hair. They then performed an unrivalled obsequial ceremony for the Rāxasa prince, placing the sacrificial ground to the S. E. and the fire in the proper situation. They cast the ladle filled with curds and ghee on the shoulder of the deceased; he (?) placed the car on the feet, and the mortar between the thighs. Having deposited all the wooden vessels, the [upper] and lower fire-wood, and the other pestle, in their proper places, they departed. The Rāxasas having then slain a victim to their prince in the manner prescribed in the Śāstras, and enjoined by great rishis, cast [into the fire] the coverlet of the king saturated with ghee. They then, Vibhīṣana included, with afflicted hearts, adorned Rāvaṇa with perfumes and garlands, and with various vestments, and besprinkled him with fried grain. Vibhīṣana having bathed, and having, with his clothes wet, scattered in proper form tila seeds mixed with darbha grass, and moistened with water, applied the fire [to the pile]."

Page 278.

The following is a literal translation of Brāhma’s address to Rāma according to the Calcutta edition, text and commentary:

"O Rāma, how dost thou, being the creator of all the world, best of all those who have profound knowledge of the Upanishads and all-powerful as thou art, suffer Sītā to fall in the fire? How dost thou not know thyself

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1 "According to Āpastamba (says the commentator) it should have been placed on the nose: this must therefore have been done in conformity with some other Śūtras."
as the best of the gods? Thou art one of the primeval Vasus, and also their lord and creator. Thou art thyself the lord and first creator of the three worlds. Thou art the eighth (that is Mahádeva) of the Rudras; and also the fifth of the Sádhyas. (The poet describes Ráma as made of the following gods) The Aśvinikumáras (the twin divine physicians of the gods) are thy ears; the sun and the moon are they eyes; and thou hast been seen in the beginning and at the end of creation. How dost thou neglect the daughter of Videha (Janaka) like a man whose actions are directed by the dictates of nature? Thus addressed by Indra, Brahmá and the other gods, Ráma the descendant of Raghu, lord of the world and the best of the virtuous, spoke to the chief of the gods. “As I take myself to be a man of the name of Ráma and son of Daśaratha, therefore, sir, please tell me who I am and whence have I come.” “O thou whose might is never failing,” said Brahmá to Ká-kutstha the foremost of those who thoroughly know Brahmá, “Thou art Náráyana, almighty, possessed of fortune, and armed with the discus. “Thou art the boar with one tusk; the conqueror of thy past and future foes. Thou art Brahmá true and eternal or undecaying. Thou art Viśvaksena, having four arms; Thou art Hrishikéṣa, whose bow is made of horn; Thou art Pu-rusha, the best of all beings; Thou art one who is never defeated by any body; Thou art the holder of the sword

1 A class of eight gods.
2 A class of eleven gods called Rudras.
3 Named Víryaván.
4 A class of divine devotees named Sádhyas.
5 One who resides in the waters.
6 The third incarnation of Viśnú, that bore the earth on his tusk.
7 One whose armies are everywhere.
8 One who controls the senses.
9 He who resides in the heart, or who is full, or all-pervading.
(named Nandaka). Thou art Vishṇu (the pervader of all); blue in colour; of great might; the commander of armies; and lord of villages. Thou art truth. Thou art embodied intelligence, forgiveness, control over the senses, creation, and destruction. Thou art Upendra and Madhusūdana. Thou art the creator of Indra, the ruler over all the world, Padmanābha, and destroyer of enemies in the battle. The divine Rishis call thee shelter of refugees, as well as the giver of shelter. Thou hast a thousand horns; a hundred heads. Thou art respected of the respected; and the lord and first creator of the three worlds. Thou art the forefather and shelter of Siddhas, and Śādhyas. Thou art sacrifices; Vashatkāra, Ōmkāra. Thou art beyond those who are beyond our senses. There is none who knows who thou art and who knows thy beginning and end. Thou art seen in all material objects, in Brāhmans, in cows, and also in all the quarters, sky and streams. Thou hast a thousand feet, a hundred heads, and a thousand eyes. Thou hast borne the material objects and the earth with the mountains; and at the bottom of the ocean thou art seen the great serpent. O Rāma, Thou hast borne the three worlds, gods, Gandharvas, and demons. I am, O Rāma, thy heart; the goddess of

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1 Vāmana, or the Dwarf incarnation of Vishṇu.
2 The killer of Madhu, a demon.
3 He from whose navel, the lotas from which Brahmā was born, springs.
4 He who has a thousand horns. The horns are here the Śākhás of the Sāmaveda.
5 One who has a hundred heads. The heads are here meant to denote a hundred commandments of the Vedas.
6 Siddhas are those who have already gained the summit of their desires.
7 Śādhyas are those that are still trying to gain the summit.
8 A mystic syllable uttered in Mantras.
9 A mystic syllable made of the letters ः, ॐ, ए, which respectively denote Brahmā, Vishṇu, and Śiva.
10 A class of divine gods.
learning is thy tongue; the gods are the hairs of thy body; the closing of thy eyelids is called the night; and their opening is called the day. The Vedas are thy Sanskāras. 1 Nothing can exist without thee. The whole world is thy body; the surface of the earth is thy stability. O Śrīvatsalakṣaṇa, fire is thy anger, and the moon is thy favour. In the time of thy incarnation named Vāmana, thou didst pervade the three worlds with thy three steps; and Mahendra was made the king of paradise by thee having confined the fearful Bali. 2 Sītā (thy wife) is Lakshmī; and thou art the God Vishṇu, Krishṇa, 3 and Prajāpati. To kill Rāvaṇ thou hast assumed the form of a man; therefore, O best of the virtuous, thou hast completed this task imposed by us (gods). O Rāma, Rāvaṇa has been killed by thee; now being joyful (e. i. having for some time reigned in the Kingdom of Ayodhya,) go to paradise. O glorious Rāma, thy power and thy valour are never failing. The visit to thee and the prayers made to thee are never fruitless. Thy devotees will never be unsuccessful. Thy devotees who obtain thee (thy favour) who art first and best of mankind, shall obtain their desires in this world as well as in the next. They who recite this prayer, founded on the Vedas (or first uttered by the sages), and the old and divine account of (Rāma) shall never suffer defeat.”

Page 303.

The MEETING.

The Bharat-Mīlāp or meeting with Bharat, is the closing scene of the dramatic representation of Rāma’s great victory and triumphant return which takes place

1 Sanskāras are those sacred writings through which the divine commands and prohibitions are known.
2 Bali, a demon whom Vāmana confined in Pātāla.
3 Vishṇu, the second of the Hindu triad.
4 Krishṇa, (black coloured) one of the ten incarnations of Vishṇu.
annually in October in many of the cities of Northern India. The Rám-Lílá or Play of Ráma, as the great drama is called, is performed in the open air and lasts with one day's break through fifteen successive days. At Benares there are three nearly simultaneous performances, one provided by H. H. the Maharajah of Benares near his palace at Ramnaggur, one by H. H. the Maharajah of Vizianagram near the Missionary settlement at Sighra and at other places in the city, and one by the leading gentry of the city at Chowkhá Ghát near the College. The scene especially on the great day when the brothers meet is most interesting: the procession of elephants with their gorgeous howdahs of silver and gold and their magnificently dressed riders with priceless jewels sparkling in their turbans, the enthusiasm of the thousands of spectators who fill the streets and squares, the balconies and the housetops, the flowers that are rained down upon the advancing car, the wild music, the shouting and the joy, make an impression that is not easily forgotten.

Page 304.

Still on his head, well trained in lore
Of duty, Ráma's shoes he bore.

Ráma's shoes are here regarded as the emblems of royalty or possession. We may compare the Hebrew "Over Edom will I cast forth my shoe." A curiously similar passage occurs in Lyschander's Chronicon Greenlandic Rhythmicon:

"Han sendte til Irland sin skiden skoe,
Og bød den Konge, som der monne boe,
Han skulde dem, hæderlig bære
Pan Juuledag i sin kongelig Pragt,
Og kjende han havde sit Rige og Magt
Af Norges og Quernes Herre."
He sent to Ireland his dirty shoes,
And commanded the king who lived there
To wear them with honour
On Christmas Day in his royal state,
And to own that he had his kingdom and power
From the Lord of Norway and the Isles.

Notes & Queries, March 30, 1872.

I end these notes with an extract which I translate from Signor Gorresio’s Preface to the tenth volume of his Rá máyan, and I take this opportunity of again thankfully acknowledging my great obligations to this eminent Sanskritist from whom I have so frequently borrowed. As Mr. Muir has observed, the Bengal recension which Signor Gorresio has most ably edited is throughout an admirable commentary on the genuine Rá máyan of northern India, and I have made constant reference to the faithful and elegant translation which accompanies the text for assistance and confirmation in difficulties:

“Towards the southern extremity and in the island of Lánka (Ceylon) there existed undoubtedly a black and ferocious race, averse to the Aryans and hostile to their mode of worship: their ramifications extended through the islands of the Archipelago, and some traces of them remain in Java to this day.

The Sanskrit-Indians, applying to this race a name expressive of hatred which occurs in the Vedas as the name of hostile, savage and detested beings, called it the Rákshas race: it is against these Rákshases that the expedition of Ráma which the Rá máyan celebrates is directed. The Sanskrit-Indians certainly altered in their traditions the real character of this race: they attributed to it physical and moral qualities not found
in human nature; they transformed it into a race of giants; they represented it as monstrous, hideous, trunculent, changing forms at will, blood-thirsty and ravenous, just as the Semites represented the races that opposed them as impious, horrible and of monstrous size. But notwithstanding these mythical exaggerations, which are partly due to the genius of the Aryans so prone to magnify everything without measure, the Rámâyán in the course of its epic narration has still preserved and noted here and there some traits and peculiarities of the race which reveal its true character. It represents the Rákshases as black of hue, and compares them with black clouds and masses of black collyrium; it attributes to them curly woolly hair and thick lips, it depicts them as loaded with chains, collars and girdles of gold, and the other bright ornaments which their race has always loved, and in which the kindred races of the Soudan still delight. It describes them as worshippers of matter and force. They are hostile to the religion of the Aryans whose rites and sacrifices they disturb and ruin...Such is the Rákshas race as represented in the Rámâyán; and the war of the Aryan Ráma forms the subject of the epic, a subject certainly real and historical as far as regards its substance, but greatly exaggerated by the ancient myth. In Śanskrit-Indian tradition are found traces of another struggle of the Aryans with the Rákshas races, which preceded the war of Ráma. According to some pañcaric legends, Kárttavírya a descendant of the royal tribe of the Yédayas, contemporary with Parasuráma and a little anterior to Ráma, attacked Lanká and took Rávan prisoner. This well shows how ancient and how deeply rooted in the Aryan race is the thought of this war which the Rámâyán celebrates.
"But," says an eminent Indianist whose learning I highly appreciate, "the Rámayan is an allegorical epic, and no precise and historical value can be assigned to it. Sítá signifies the furrow made by the plough, and under this symbolical aspect has already appeared honoured with worship in the hymns of the Rig-veda; Ráma is the bearer of the plough (this assertion is entirely gratuitous); these two allegorical personages represented agriculture introduced to the southern regions of India by the race of the Kosalas from whom Ráma was descended; the Rákshases on whom he makes war are races of demons and giants who have little or nothing human about them; allegory therefore predominates in the poem, and the exact reality of an historical event must not be looked for in it." Such is Professor Weber's opinion. If he means to say that mythical fictions are mingled with real events,

Forsan in alcun vero suo arco percuote,
as Dante says, and I fully concede the point. The interweaving of the myth with the historical truth belongs to the essence, so to speak, of the primitive epopeia. If Sítá is born, as the Rámayan feigns, from the furrow which King Janak opened when he ploughed the earth, not a whit more real is the origin of Helen and Æneas as related in Homer and Virgil, and if the characters in the Rámayan exceed human nature, and in a greater degree perhaps than is the case in analogous epics, this springs in part from the nature of the subject and still more from the symbol-loving genius of the orient. Still the characters of the Rámayan, although they exceed more or less the limits of human nature, act notwithstanding in the course of the poem, speak, feel, rejoice and grieve according to

the natural impulse of human passions. But if by saying that the Rámáyan is an allegorical epic, it is meant that its fundamental subject is nothing but allegory, that the war of the Aryan Ráma against the Rákshas race is an allegory, that the conquest of the southern region and of the island of Lanká is an allegory, I do not hesitate to answer that such a presumption cannot be admitted and that the thing is in my opinion impossible. Father Paolino da S. Bartolommeo,¹ had already, together with other strange opinions of his own on Indian matters, brought forward a similar idea, that is to say that the exploit of Ráma which is the subject of the Rámáyan was a symbol and represented the course of the sun: thus he imagined that Brahmá was the earth, Vishnu the water, and that his avatárs were the blessings brought by the fertilizing waters, etc. But such ideas, born at a time when Indo-sanskrit antiquities were enveloped in darkness, have been dissipated by the light of new studies. How could an epic so dear in India to the memory of the people, so deeply rooted for many centuries in the minds of all, so propagated and diffused through all the dialects and languages of those regions, which had become the source of many dramas which are still represented in India, which is itself represented every year with such magnificence and to such crowds of people in the neighbourhood of Ayodhyá, a poem welcomed at its very birth with such favour, as the legend relates, that the recitation of it by the first wandering Rhapsodists has consecrated and made famous all the places celebrated by them, and where Ráma made a shorter or longer stay, how, I ask, could such an epic have been purely allegorical? How, upon a pure invention,

¹ Systema brahmanicum, liturgicum, mythologicum, civile, ex monumentis Indicis, etc.
upon a simple allegory, could a poem have been composed of about fifty thousand verses, relating with such force and power the events, and giving details with such exactness? On a theme purely allegorical there may easily be composed a short mythical poem, as for example a poem on Proserpine or Psyche: but never an epic so full of traditions and historical memories, so intimately connected with the life of the people, as the Rámáyan. Excessive readiness to find allegory whenever some traces of symbolism occur, where the myth partly veils the historical reality, may lead and often has led to error. What poetical work of mythical times could stand this mode of trial? could there not be made, or rather has there not been made a work altogether allegorical, out of the Homeric poems? We have all heard of the ingenious idea of the anonymous writer, who in order to prove how easily we may pass beyond the truth in our wish to seek and find allegory everywhere, undertook with keen subtlety to prove that the great personality of Napoleon I. was altogether allegorical and represented the sun. Napoleon was born in an island, his course was from west to east, his twelve marshals were the twelve signs of the zodiac, etc.

I conclude then, that the fundamental theme of the Rámáyan, that is to say the war of the Aryan Ráma against the Rákshases, an Hamitic race settled in the south, ought to be regarded as real and historical as far as regards its substance, although the mythic element intermingled with the true sometimes alters its natural and genuine aspect.

1 Not only have the races of India translated or epitomized it, but foreign nations have appropriated it wholly or in part, Persia, Java, and Japan itself.
How then did the Indo-Sanskrit epopeia form and complete itself? What elements did it interweave in its progress? How did it embody, how did it clothe the naked and simple primitive datum? We must first of all remember that the Indo-European races possessed the epic genius in the highest degree, and that they alone in the different regions they occupied produced epic poetry...But other causes and particular influences combined to nourish and develop the epic germ of the Sanskrit-Indians. Already in the Rig-veda are found hymns in which the Aryan genius preluded, so to speak, to the future epopeia, in songs that celebrated the heroic deeds of Indra, the combats and the victories of the tutelary Gods of the Aryan races over enemies secret or open, human or superhuman, the exploits and the memories of ancient heroes. More recently, at certain solemn occasions, as the very learned A. Weber remarks, at the solemnity, for example of the Aśvamedha or sacrifice of the horse, the praises of the king who ordained the great rite were sung by bards and minstrels in songs composed for the purpose, the memories of past times were recalled and honourable mention was made of the just and pious kings of old. In the Brāhmaṇas, a sort of prose commentaries annexed to the Vedas, are found recorded stories and legends which allude to historical events of the past ages, to ancient memories, and to mythical events. Such popular legends which the Brāhmaṇas undoubtedly gathered from tradition admirably suited the epic tissue with which they were interwoven by successive hands...Many and various mythico-historical traditions, suitable for epic development, were diffused among the Aryan races, those for example which are related in the four chapters containing the description
of the earth, the Descent of the Ganges, etc. The epic genius however sometimes created beings of its own and gave body and life to ideal conceptions. Some of the persons in the Rāmāyan must be, in my opinion, either personifications of the forces of nature like those which are described with such vigour in the Śhākh-nāmah, or if not exactly created, exaggerated beyond human proportions; others, vedic personages much more ancient than Rāma, were introduced into the epic and woven into its narrations, to bring together men who lived in different and distant ages, as has been the case in times nearer to our own, in the epics, I mean, of the middle ages.

In the introduction to my first volume, I have discussed the antiquity of the Rāmāyan; and by means of those critical and inductive proofs which are all that an antiquity without precise historical dates can furnish I have endeavoured to establish with all the certainty that the subject admitted, that the original composition of the Rāmāyan is to be assigned to about the twelfth century before the Christian era. Not that I believe that the epic then sprang to life in the form in which we now possess it; I think, and I have elsewhere expressed the opinion, that the poem during the course of its rhapsodical and oral propagation appropriated by way of episodes traditions, legends and ancient myths......But as far as regards the epic poem properly so called which celebrates the expedition of Rāma against the Rākshases I think that I have sufficiently shown that its origin and first appearance should be placed about the twelfth century B. C.; nor have I hitherto met with anything to oppose this chronological result, or to oblige me to rectify or reject it....But an eminent philologist already quoted, deeply versed in these studies, A. Weber, W
has expressed in some of his writings a totally different opinion; and the authority of his name, if not the number and cogency of his arguments, compels me to say something on the subject. From the fact or rather the assumption that Megasthenes, who lived some time in India has made no mention either of the Mahâbhârata or the Râmâyana Professor Weber argues that neither of these poems could have existed at that time; as regards the Râmâyana, the unity of its composition, the chain that binds together its different parts, and its allegorical character, show it, says Professor Weber, to be much more recent than the age to which I have assigned it, near to our own era, and according to him, later than the Mahâbhârata. As for Megasthenes it should be observed, that he did not write a history of India, much less a literary history or anything at all resembling one, but a simple description, in great part physical, of India: whence, from his silence on literary matters to draw inferences regarding the history of Sanskrit literature would be the same thing as from the silence of a geologist with respect to the literature of a country whose valleys, mountains, and internal structure he is exploring, to conjecture that such and such a poem or history not mentioned by him did not exist at his time. We have only to look at the fragments of Megasthenes collected and published by Schwanbeck to see what was the nature and scope of his Indica. But only a few fragments of Megasthenes are extant; and to pretend that they should be argument and proof enough to judge the antiquity of a poem is to press the laws of criticism too far. To Professor Weber's argument as to the more or less recent age of the Râmâyana from the unity of its composition, I will make one sole reply, which is that if

1 In the third century B. C.
unity of composition were really a proof of a more recent age, it would be necessary to reduce by a thousand years at least the age of Homer and bring him down to the age of Augustus and Virgil; for certainly there is much more unity of composition, a greater accord and harmony of parts in the Iliad and the Odyssey than in the Rámáyan. But in the fine arts perfection is no proof of a recent age: while the experience and the continuous labour of successive ages are necessary to extend and perfect the physical or natural sciences, art which is spontaneous in its nature can produce and has produced in remote times works of such perfection as later ages have not been able to equal.”