of the Pátúla Khańḍa, appears to be original, as are most of the stories, although some of them are only embellished versions of legends to be met with elsewhere. Some of the places noticed afford a limit to the antiquity of the work. Kámkhyá, as has been stated, is probably no very ancient shrine, and certainly Jagannáth has no pretensions to high antiquity. We have also the Sálagrámá, the sectarial marks, and the Tulasí plant, made the subjects of repeated panegyric, and the use of these is characteristic of modern Vaishnáva sects. The Bhágaváta Puráña is also named and distinctly particularized, and the Pátúla Khańḍa of the Pádma is therefore more modern than the Bhágaváta. Except the ancestors of Ráma, there are no genealogies in this Khańḍa, and its congruity with the description in the Srishtí Khańḍa is therefore rather questionable.

The Khańḍas of the Pádma Puráña, thus far, are Vaishnáva works. The first Khańḍa, it is true, almost drops that character in the importance attached to Pushkara and the worship of Brahmá, but the three next are obviously written to assert the supremacy of Vishnú. There is a tolerable conformity amongst the three in the tone in which this is enforced, and they also agree in the choice of Ráma rather than of Kríshná for the form of Vishnú that is selected as the subject of their panegyric. It seems likely, therefore, that they are nearly cotemporary productions, and that they originated with the followers of Rámánuja.
or Madhwa\'charya, Vaishnava teachers, in the South of India, in the twelfth century.

The moderation that pervades the injunctions of the preceding portions is no longer observed by the Uttar Kha\'nda, and the worship of any divinity, except Vishnu, and of Siva especially, is positively prohibited. It possesses equally little of the character of a Purana, and is a violent sectarian work made up for the most part of legends, invented to inculcate the exclusive worship of Vishnu, the use of distinguishing Vaishnava marks, and the sanctity of particular seasons when Vishnu should especially be propitiated. The latter subjects in the legends, or Maha\'tmyas, of the months Magha and Kartik constitute the bulk of the compilation.

The main purport and evident locality of this section sufficiently illustrate the probable period of its composition within certain limits, and show that it was written when a struggle took place between the Saivas and Vaishnavas of the Peninsula for superiority. One legend, indeed, relates to a king of Dravida, who, listening to the doctrines of heretics (Saivas), destroyed the temples of Vishnu, and threw his images into the sea. The time at which these contests took place appears to have been about the eleventh and twelfth centuries (Mackenzie Collection, Introduction, LXII.)

Amongst the practices especially enjoined is the Tapta Mudra,\' stamping the names of Vishnu on the skin with a hot iron, a practice not warranted by ancient texts, and introduced into the Dakhin appa-
rently some eight or nine centuries ago. (As. Res. XVI, 12.)

The principal places at which worship is addressed to Vishnu include Srírangam and Venkatádri, or Trípetí. The traditions of the latter acknowledge that it was a Śaiva shrine in the time of Rámánuja, who recovered it for the Vaishnavas, and, consequently, the Uttara Khanda is posterior to that event and to the twelfth century.

The scenes of many of the legends illustrating the merit of worshipping Vishnu are laid in the South, and amongst them we have Haripur on the Tunga-bhadra. In the translated index this is called Hariharapur, and whichever reading be correct, it appears probable, from its situation on the Tungabhadrá, that the capital of Vijayanagara is intended, the city of Bukka and Harihara Ráyas, which was founded in the beginning of the fourteenth century*.

These, as well as the general character of the work and its dwelling upon the sanctity of the Sálagrāma stone, Tulasí plant, and other particulars, afford proof sufficiently credible, that it is not entitled to be considered as the composition of a remote period. The fifteenth century will not, in all probability, be very far from the highest antiquity to which it can lay claim.

The Kriyá Yogá Sára seems to have been suggested by the chapters of the Uttara Khanda, which treat of practical devotion according to Vaishnavā tenets. In

* [Lassen, Ind. Alt. IV, 164 ff.]
that case, it is posterior to it, and there is nothing in it inconsistent with a more modern date. Its tone is more moderate, however, and from its dilating more especially upon the holiness of the Ganges, and of Jagannátha Kshetra, and not alluding to other holy places, it differs in the locality of its origin from the other Khañdas, and is most probably the work of a Brahman of Orissa, or Bengal. The work does not appear to be known in the South of India.


III. AGNI PURÁÑA.

The Agni Puráña, or more correctly, in a derivative form, the Ágneya Puráña, is one of the eighteen principal Puráñas. Although, in common with the other compositions so termed, it is attributed to Vyásá, it is narrated as usual by his disciple Súta, and was received by him from the Muni Vaśishtha, to whom it was communicated by Agni, whence its denomination.

According to the assertion of its own text the Ágneya Puráña contains fourteen thousand stanzas; the Bhágavata and other authorities give it 15000 or 16,000. The copy to which this account refers has about the former number.

The text is divided into a number of small sections, according to the subject, but without any enumeration:
the number of them in the present instance amounted to 332. Colonel Wilford speaks of a supplement, and of a chapter, apparently the same, which he calls the 63rd, or last. The supplement, however, from which he derives his account of the modern princes of India up to the Mohammedan invasion, is no part of the work to which the name of Ágneya Puráña is applied. It is clearly a distinct and subsequent composition.

The Ágneya Puráña is interesting from the variety of the subjects of which it treats, and in which it deviates very materially from the definition given by its own reputed author of the contents of a Puráña. These Agni declares to be five: primitive creation; subsequent creations; the genealogies of demigods and kings; the reigns of the Manus, and the histories of royal dynasties*. These, however, occur but imperfectly in the body of this work, and the far greater portion of its contents is of a widely different character.

After the usual opening the Ágneya Puráña describes the ten Avatáras; and in the relation of those of Ráma and Kríshña follows avowedly the Ráma and Mahábhárata, being consequently posterior to those works.

The ensuing chapters relate to the worship of Kríshña, as Nárayána or Vishúu, this Puráña being of the Vaishnava class: at the same time it leans very favourably to the worship of Siva, as the Linga, and is full of Tántrika ceremonies in honor of that form.

* [See above p. 1.]

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of the deity. It was compiled therefore probably anterior to any wide separation between the Śaiva and Vaishnava sects, and it was undoubtedly prior to that modification of the Vaishnava faith, which pays such infinite veneration to Kṛiṣhna as Gopāla, or Govinda, or Bāla Gopāla, the cowherd or the infant god; no allusion to whose worship has been found, nor has the name of his favourite mistress Rādhā once been encountered.

The ritual, including the ceremonies of the Homa, or burnt offering; the Mantras, or mystical formulæ; the Maṇḍalas, or mystical diagrams; the Pavitra, or purificatory thread; the erection and consecration of temples, images, tanks, gardens, flags, jars, &c. extends through a number of chapters; it is in its general purport Vaishnava, but the Linga and several of the Tāntriya forms of Durgā are also especially revered; Mantras are abundantly introduced, as are the acts and gesticulations with which they are muttered or recited. The style in which they are narrated is however abrupt and obscure, and the ceremonial so confusedly and indistinctly laid down, that the whole has the appearance of a string of garbled extracts rather than of a systematic detail. There is a general correspondence between these chapters with those of the Śaradā Tilaka and Mantra Mahodadhi, but it does not appear that they are identically the same.

This chapter is followed by the Bhuvana Koshā (the description of the universe,) which corresponds generally with the same in other Purāṇas, but is much
less explicit than in some of them. This chapter comprises the Tirthas, or places of pilgrimage, of which however it enumerates very few, and those but briefly.

It is worthy of notice that the Narmadá and Śrí Śaila are especially noticed, whilst the northern mountains are not mentioned, and also that Benares is called Avimukta* in its religious character; whence it may be inferred, that the chief shrine was that of Śiva, as Avimukteśwara, not Viśveswara, the form that has been most popular for some centuries at least. The site of Benares was the same as at present, or between the Varañá and the Asi rivulets.

The Máchatmyas, or legends of the few Tirthas noticed, are very brief, except that of Gayá, which is so very minute, that it may be suspected to be an interpolation, as it is not in keeping with the rest, nor with the manner in which all such subjects are usually disposed of in a Puránic miscellany. Such interpolations or rather appendages are not at all uncommon, although the legends are, more frequently attached to some of the other Puráñas, as the Brahmánda and Skánda. We have, however, a case in point with the Agni Puráña; there being current in the South of India a work called the Káveri Máchatmyam of the Agni Puráña, which is never found in the copies of the Puráña itself, and which indeed is very nearly as extensive as the whole work of which it is called a section**.

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* [Weber, Ind. Stud. II, 73. Daśakumiára charitam; c. 4 init.]
** [Mackenzie Collection I, 67.]
The Tīrthas are followed by the description of the Indian continent, and other portions of the world; also the distances and dimensions of the regions below and above it. The whole of this chapter has not been compared with other works, but in some passages, particularly the description of the sun’s car, it is word for word the same with the text of the Viśnu Purāṇa: being in other respects, however, much less full and satisfactory than that work.

The description of the sun and planets leads to the astronomical or astrological section, and that to magical rites and formulœ; from these the work proceeds rather abruptly to the periods of the Maṇvantaras, and then to the civil institutes of the Hindu caste, as birth, investiture, marriage, death, &c. the duties of the religious orders, and the contemplation of the deity, conformably to the tenets of the Vedānta: a long string of Vṛatas or religious obligations, both special and occasional, follows. The next subject discussed is that of gifts as religious duties, and this branch of the work finally closes with the description of corporeal austerities of a meritorious and pious complexion.

The next portion of the Āgneya Purāṇa treats at considerable length, and with many interesting particulars, of the duties of princes, beginning with the ceremonies of their coronation, and comprehending their civil and military obligations; it forms what constituted the Niti of Hindu writers, (Polity or the art of government,) and is of a character with which Hindu ideas have long ceased to be familiar. Some of the
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details correspond accurately enough with those that occur in a passage of the Daśa Kumāra*, and both are probably indebted to a common source, possibly the work ascribed to Chāṇakya, cited by the author of the Daśa Kumāra. As the system is wholly unmixed with foreign notions, and is purely Hindu, it can only relate to a state of things anterior to the Mohammedian invasion; it is not a necessary consequence, it is true, that the Ágneya Purāṇa should bear a similar date, but it is an argument rather in favour of such a belief, and contributes with other grounds to authorize such a conclusion, if not for the whole work, for a very extensive portion.

The like genuine Hindu character belongs to the sections that follow on the shape of weapons and on archery, the phraseology and practice of which are no longer known. These sections of the Ágneya Purāṇa are indeed particularly valuable, as they preserve almost, if not quite, singly, the memory of former regal and martial usages.

The chapters on the subject of judicature and law are so far curious, that they are literally the same as the text of the Mitáksharā, ascribed to the Muni Yājnavalkya. The antiquity of that text is, in the estimation of the Hindus, extravagantly remote; but without reference to their belief, it is certainly not very modern, as passages have been found on inscriptions in every part of India, dated in the tenth and eleventh.

* [ed. Wilson; p. 16.]
centuries. To have been so widely diffused, and to have then attained a general character as an authority, a considerable time must have elapsed, and the work must date therefore long prior to those inscriptions; at the same time; this throws little light on the period at which the Puráñas was compiled, the author of which might in any day transcribe the code of Yájnavalkya, although it is possible, that so undisguised a transfer may have preceded the time at which the legislative code was in general and extended circulation.

The chapters on law are followed by a rather miscellaneous series regarding the perusal of the Vedas, the averting of threatened ill fortune, burnt-offerings, and the worship of various deities. We have then a short but curious chapter on the branches of the Vedas; and speaking of the Puráñas, the following remarkable passage occurs: "six persons received the Puráñas from Vyása, and were his pupils; their names are Súta, Lomaharsha, Sumati, Maitreya, Sánśapáyana, and Sávarnī." These, therefore, are probably the real authors of most, if not of all the Puráñas. It is said also, that Sánśapáyana and others compiled a Sanhitá, or epitome of all the Puráñas*:

The next chapter on gifts to be made, when the Puráñas are read, contains the list of the Puráñas and the enumeration of the stanzas they contain. In this respect many differences occur from similar enumera-

* [cf. Vishánu Pur. p. 283.]
tions in other Purāṇas, and the Śiva Purāṇa is altogether omitted. With regard to the narrators and the chief subjects at least, in some cases, this detail varies from the text of the works as now found; these variations will be best noticed when we come to the respective Purāṇas to which they relate.

The list of the Purāṇas is followed by the genealogical chapters detailing the families of the Sun and Moon, but more particularly the latter, and especially the houses of Yadu and Puru to the time of Kṛśṇa and the Pāṇḍavas. These chapters agree generally with the dynasties usually detailed, but the lists are for the greater part very dry and abrupt, whilst few of the ordinary legends are preserved, and those so concisely as to be very obscure. There are some details relating to Kṛśṇa of a rather remarkable character. The time at which these chapters close leaves us no inference regarding the age of the compilation.

The next subject is medicine, taken avowedly from the instruction given by Dhanwantari to Suśruta, or from the medical work attributed to the latter; the extracts are, however, very injudiciously made, with an utter disregard of method; and with a perverse selection of every thing least important: it also alludes to the classification of medicaments as hot and cold, and although it does not attach the same importance to the system as is given to it in Mohammedan medicine, yet its introduction at all is rather in favour of its being derived from such a source, for it is not certain that the ancient writers Charaka and Suśruta laid
any greater stress upon these particular properties, than they are entitled to, without reference to a theoretical system. The part of the Purāṇa likewise includes much mystic medicine or curing by charms.

Another set of chapters on mystic rites and formulæ follows, and on the worship of different forms of Śiva and Devī. The whole so incompatible with a Vaishnava work that it is difficult not to suppose them additions by other and perhaps later hands.

Poetry and rhetoric form the next subjects, and conform to the systems usually received: the authority of Pingala is specified. The work concludes with a grammar, omitting the verbs: the system is that of Pāṇini and Kātyāyana: the commentator on Pāṇini is cited by name. The compilation is therefore posterior to the existence of the great body of Hindu poetical compositions, and to the consummation of the grammatical construction of the Sanskrit language.

From this general sketch of the Aṃgneya Purāṇa it is evident that it is a compilation from various works; that consequently it has no claim in itself to any great antiquity, although from the absence of any exotic materials it might be pronounced earlier, with perhaps a few exceptions, than the Mohammedan invasion. From the absence also of a controversial or sectarian spirit it is probably anterior to the struggles that took place in the 8th and 9th centuries of our era between the followers of Śiva and Viṣṇu. As a mere compilation, however, its date is of little importance, except as furnishing a testimony to that of the ma-
terials of which it is composed. Many of these may pretend no doubt to considerable antiquity, particularly the legendary accounts of the Avatāras, the section on regal polity and judicature, and the genealogical chapters: how far the rest may be ancient, is perhaps questionable, for there can be little doubt that the Purāṇa as it now exists, differing from its own definition of Purāṇa, and comprehending such incongruous admixtures, is not the entire work as it at first stood. It is not unlikely that many chapters were arbitrarily supplied about 8 or 9 centuries ago, and a few perhaps even later; to fill up the chasms which time and accident had made in the original Ágneya Purāṇa.


IV. BRAHMA VAIVARTTA PURĀNA.

The Brahma Vaivartta Purāṇa is perhaps the most decidedly sectarian work of the whole collection, and has no other object than to recommend faith in Krishnā and Rādhā: subservient to this purpose, it records a great variety of legends, of which no traces can be found in any of the other Purāṇas, and it deals but sparingly in those which are common to all. It is of little value as a collateral authority; therefore, and most of the stories it contains are too insipid and ab
surd to deserve investigation. It contains, however, a few remarkable passages that bear an ancient character, and it throws more light than any similar work upon the worship of the female principle or Prakṛiti, as well as of Kṛishṇa and Rādhā.

The Brahma Vaivartta is supposed to be communicated by Sauti, the son of Sūta, the original narrator of the Purāṇas, to Śaunaka, a sage, at an assembly of similar characters, at the forest of Naimisha, whom he happens to visit, and who ask him to relate the work. This commencement opens several of the Purāṇas, and more especially the Māhātmyas or chapters descriptive of the virtues of some place or person, said to be taken from some Purāṇa. In this case the Rishis state, as the motive of their inquiry, their dread of the evil tendency of the present age, and their desire for emancipation; and their hope to be secured in the one, and defended from the other, by being imbued with Bhakti, or faith in Hari, through the medium of the Purāṇa, which they style the essence of the Purāṇas, the source of faith, felicity, and final liberation, and the dissipator of the errors of the Purāṇas, and the Upapurāṇas, and even of the Vedas!

Sauti acquired his knowledge of this work from Vyāsa, by whom it was arranged in its present form, to the extent of eighteen thousand Ślokas. Vyāsa received the Sūtra, the thread or outline of it, from Nārada, who had learnt it from Nārāyaṇa Rishi, the son of Dharma, to whom it had been communicated by his father. Dharma had been made acquainted with it by
Brahmá, who had been taught it by Krśśña himself, in his peculiar and deathless sphere, the celestial Go-
loka: — a paradise, it may be observed, of which no trace occurs in any other Purāṇa. The Brahma Vaivartta is so named, because it records the manifesta-
tions of the Supreme Being in worldly forms, by the interposition of Krśśña, who is himself the Supreme Spirit, the Paramātma or Paramātma, from whom Prakṛiti, Brahmá, Vishńu, Śiva, and the rest proceeded.

The Brahma Vaivartta Purāṇa is divided into four books or Khaṇḍas, the Brahma Khaṇḍa, the Prakṛiti Khaṇḍa, the Gaṇesa Khaṇḍa, and the Krśśña Janma Khaṇḍa, treating separately of the nature and acts of the supreme; of the female personification of matter; of the birth and adventures of Gaṇesa; and of the birth and actions of Krśśña. We shall notice the principal subjects of each division.

The Brahma Khaṇḍa begins with the creation of the universe, as taking place after an interval of universal destruction. The world is described as waste and void, but the Supreme Krśśña, the sole existent and eternal Being, is supposed to be present, in the centre of a luminous sphere of immeasurable extent, and inconceivable splendor. From him the three qualities, crude matter, individuality, and the elements proceed; also Nārāyaṇa or the four-armed Vishńu, in his ordinary garb and decorations, and Śankara, smeared with ashes, and armed with a trident. Nārāyaṇa or Vishńu comes from the right, and Śiva from the left side of the primeval Krśśña, and Brahmá springs from...
his navel: all the gods and goddesses in like manner proceed from his person, and each upon his or her birth utters a short prayer or hymn in honour of him: the following are the salutations of the three principal persons of the Hindu pantheon.

_Náráyána's address to Ḫrisńúa._

"I pay reverence to the cause of causes, to him who is at once the act and the object, the superior boon, the giver and meriter, and source of blessings; who is religious austerity, and its everlasting fruit, and himself the eternal ascetic; who is beautiful, black as a new cloud; delighted in his own spirit; who is void of desire, who assumes forms at will, who annihilates the five desires, and who is the cause of desire; who is all things, the lord of all things, and the unsurpassed form, which is the seed of all things, who is embodied in the Vedas, who is the seed of them, the fruit of the Vedas, and its bestower; who is learned in the Vedas, the ritual they enjoin, and the best of all who are conversant with their doctrines."

_Siva’s address._

"I adore him, the invincible, the giver, the lord and cause of victory, the best of the bestowers of victory, and victory itself; who is the lord and cause of all things, lord of the lord of all things, and cause of the cause of all things; who is present in all, who upholds all, who destroys all, generates all, who is the cause of the preservation of all, who is all things; who is
the fruit, the giver of the fruit, its seed, and its support; who is identical with light, the irradiator of all, and supreme of all those who shine with divine radiance."

Brahmā's address.

"I adore Kṛishña, who is free from the three qualities, the one imperishable Govinda, who is invisible and void of form, who is visible and assumed the shape of a cowherd, who seems a youth in years, who is of mild deportment, the beloved of the Gopīs, of lovely aspect, black as a new cloud, and beautiful as a myriad of Kandarpas. Inhabiting the place of the Rāsa in his sojourn in the groves of Vṛindāvan, the lord of the mystic dance, and its performer, and the delighter in the graces of its evolutions.

The other divinities continue in the same strain; and the tendency of the hymns furnishes a key to the whole work, the object of which is to identify the cowherd of Vṛindāvan with the supreme cause of the world, or to claim for Kṛishña a rank which the followers of Vishńu and Śiva demand, exclusively, for the object of their respective adoration: with much more reason, it must be confessed; for the actions of Kṛishña are even still more preposterously incompatible with a divine character than those of his competitors for pre-eminence.

After the several deities are produced from various parts of Kṛishña's person, he retires into the Rāsamāndala, a chamber or stage for the performance of
a kind of dance, to which the followers of this divinity attach much importance, although it seems to be no more than a kind of dramatic representation of Kṛishṇa's dancing and sporting with the Gopīs. There Rādhā, his favourite mistress, proceeds from his heart; from the pores of her skin spring three hundred millions of Gopīs, or nymphs of Vṛindāvan, and an equal number of Gopas, the swains of the preceding, originate from the pores of Kṛishṇa's skin; the herds they are to attend owe their existence to the same inexhaustible source. The Rāsa and Rādha, and the origin of the kine, and their keepers, male or female, are amongst the chief characteristic peculiarities of the Brahma Vaivarta Purāṇa.

After Kṛishṇa's thus evolving the different orders of subordinate deities, the work proceeds to describe the devotion of Śiva towards his creator, and takes this opportunity of expatiating upon the different degrees of Bhakti, or faith, and the various kinds of Muktī, or salvation.

The work of creation is then resumed by Brahma, who begets by his wife Sāvitrī a various and odd progeny, as the science of logic, the modes of music, days, years, and ages, religious rites, diseases, time, and death. He has also an independent offspring of his own, or Viśvakarma, from his navel; the sage Sānanda, and his three brothers, from his heart; the eleven Rudras from his forehead, and sundry sages from his ears, mouth, &c.

The legends that follow relating to the daughters of
Dharma, and their marriages with various patriarchs, from whom terrestrial objects proceeded, are told in the usual strain. In describing the origin of the mixed classes of mankind, this work contains a peculiar legend, which makes a certain number of them the issue of the divine architect Viśwakarma by Gṛitachi, a nymph of heaven. The chapter often occurs as a separate treatise under the title of Jati Nirnaya, and is considered as an authority of some weight with respect to the descent of the mixed tribes, although of a purely legendary character.

The succeeding sections contain some legends of little importance, until the 16th, which is occupied with a short, but curious list of medical writers and writings. The first work on medical science entitled the Áyur Veda was, like the other Vedas, the work of Brahma, but he gave it to Sūrya, the sun, who, like the Phoebus of the Greeks, is the fountain of medical knowledge amongst the Hindus. He had sixteen scholars, to each of whom a Sanhitā or compendium is ascribed: none of the works attributed to them are now to be procured.

The chapters that next follow relate a legendary story of the wife of a Gandharva named Mālavitā, the efficacy of various Mantras, the story of Nārada, the sage, and rules for the performance of daily purificatory and religious rites. The 28th and 29th chapters, the last of the book, are occupied with the description of

* [See the text in Aufrecht's Catal. Codd. Assa. Sanscrit, I, 21.]
Krishna, of his peculiar heaven or Goloka, of the holy Rishi Narayana, and of his residence. The style and purport of the whole are peculiar to this Purana, and similar to the address of the deities cited above. Goloka is said to be situated 500 millions of Yojanas above the Lokas of Siva and Vishnu. It is a sphere of light, tenanted by Gopas, Gopis, and cows; the only human persons admissible to its delights are pure Vaishnavas, the faithful votaries of Krishna. It appears, however, that the author of this Purana, who in all probability is the inventor of Goloka, had no very precise notions of his own work, as he calls it in one place square, and in another round; and whilst he is content in one passage to give it the moderate diameter of 30 millions of Yojanas, he extends its circumference in another to a thousand millions.

The next section of this Purana is also of a peculiar character. It relates to Prakriti, the passive agent in creation, personified matter, or the goddess nature. The Puranas in general follow in regard to their cosmogony the Sankhya school of philosophy, in which Prakriti is thus described. Prakriti or Mula Prakriti is the root or plastic origin of all, termed Pradhana, the chief one, the universal material cause. It is eternal matter, undiscerned, indistinguishable as destitute of parts, inferrible from its effects, being productive, but no production.

According to the same system, the soul is termed

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Purusha or Pumán, which means man or male; but the Sánkhya doctrine is twofold, one atheistical, the other theistical. The former defines the soul to be neither produced nor productive, not operating upon matter, but independent and co-existent; the latter identifies soul with Íswara, or God, who is infinite and eternal, and who rules over the world: and it is to this latter system that the Puráñas appertain, only in this Íswara they recognise the peculiar object of their devotion, whichever of the Hindu triad that may be, or even, as in the work before us, superadding a fourth in Krúshña, who is everywhere else regarded but as a manifestation of Vishńu, and in a remarkable passage of the Mahábhárata* is said to be no more than an Avatár of a hair plucked from the head of that divinity.

In the true spirit of mythology, which is fully as much poetical as religious, the figure of prosopopeia is carried by the Hindus to its utmost verge; and we need not wonder therefore to find spirit and matter converted by the Pauránik bards into male and female personifications, with the attributes adapted to either sex, or derived from the original source of either representation. Prakrítí is consequently held to be not only the productive agent in the creation of the world, but she is regarded as Máyá, the goddess of delusion, the suggester of that mistaken estimate of human existence, which is referable to the gross perceptions of

* [I, 7308.]
our elementary construction. With this character the Paurāniks have combined another, and confounding the instrument with the action, matter with the impulse by which it was animated, they have chosen to consider Prakṛiti also as the embodied manifestation of the divine will, as the act of creation, or the inherent power of creating, co-existing with the supreme. This seems to be the ruling idea in the Brahma Vaivartta, in which the meaning of the word Prakṛiti, and the origin of this agent in creation, are thus explained:

"The prefix Pra means pre-eminent, Kṛiti means creating; that goddess who was pre-eminent in creation is termed Prakṛiti: again, Pra means best, or is equivalent to the term Sattwa, the quality of purity, Kṛi implies middling, the quality of passion, and Ti means worse or that of ignorance. She who is invested with all power is identifiable with the three properties, and is the principal in creation, and is therefore termed Prakṛiti. Pra also signifies first or foremost, and Kṛiti creation; she who was the beginning of creation, is called Prakṛiti."

"The supreme spirit in the act of creation became by Yoga twofold, the right side was male, the left was Prakṛiti. She is of one form with Brahma. She is Māyā, eternal and imperishable. Such as the spirit, such is the inherent energy (the Śakti), as the faculty of burning is inherent in fire." *

* [The original is quoted by Aufrecht, in his Catal. Bodl. p. 22, b and 23, a.]
The idea of personifying the divine agency, being once conceived, was extended by an obvious analogy to similar cases, and the persons of the Hindu triad being equally susceptible of active energies, their energies were embodied as their respective Prakṛitis, Śaktis, or goddesses. From them the like accompaniment was conferred upon the whole pantheon, and finally upon man; women being regarded as portions of the primeval Prakṛiti. The whole being evidently a clumsy attempt to graft the distinction of the sexes as prevailing in earth, hell, and heaven, upon a metaphysical theory of the origin of the universe.

The primeval Prakṛiti, according to our authority, which now becomes wholly mythological, resolved herself, by command of Krīṣṇa, into five primitive portions. These were Durgā, the Śakti of Mahādeva; Lakṣmī, the Śakti of Viṣṇu; Sārāsvatī, the goddess of language; Sāvitrī, the mother of the Vedas, and Rādhā, the favourite of Krīṣṇa.

In the same manner as the primary creator of the world multiplies his appearances, and without losing any of his individual substance, occupies by various emanations from it different frames, so the radical Prakṛiti exists in different shapes, and in various proportions, distinguished as Ān̄śas, portions, Kalās, divisions, and Kalāṃśas and An̄śāṃśas, or subdivisions, or portions of portions. Thus Gangā, Tulasī, Manasā, Shashthi, and Kālī, are Ān̄śarūpas, or forms having a portion of the original Prakṛiti; Śvāhā, Śwadhā, Dakṣiṇā, Swasti, a host of virtues and vices, excel-
lences and defects, and all the wives of the inferior deities are kalárupás, forms constituted of a minor division of prakrítí; whilst all the female race are animated by her minuter portions, or subdivisions, and they are virtuous or vicious, according as the quality of goodness, passion, or ignorance, derived from their great original, predominates in the portion of which they are respectively constituted. Women who go astray, therefore, have by this system a better excuse than the stars.

The compiler of this puráña is very little scrupulous as to the consistency of his narrative, and assigns to the principal goddesses other origins than that which he gives in the beginning of the brahma khańda, or in the first chapter of this section. Thus sarasvatí, who came out from the mouth of kríshña in the former, and in the latter is said to be one of the five subdivisions of prakrítí, is now described as proceeding from the tongue of rádhá; and lakšmí, who in one place is also a portion of prakrítí, and in another issues from the mind of kríshña, is described in this part of the work as one of two goddesses, into which the first sarasvatí was divided; the two being sarasvatí proper, and kamalá, or lakšmí. These incoherencies are quite characteristic of this puráña, which from first to last is full of contradictory repetitions, as if the writer was determined to make a large book out of a few ideas, the precise nature of which he forgot as fast as he committed them to paper.

After this account of the origin of the principal
female forms, the third chapter contains a more particular description of the sphere of Krishña or Golaká. It then repeats an account of the creation of the world, through the agency of Brahmá; and the following chapters of the section are devoted to legendary stories of the principal Prakritis, or Saraswati, Gangá, Tulasí, Sávitrí, Lakshmi, Swáhá, Swadhá, Dakshiná, Shashthi, Mahgalá, Chaándi*, Manasá, Surabhi, Rádhirá and Durgá. In the course of these narratives various others are introduced, illustrative of the characters of gods, saints, heroes, and heroines, all tending to show the fervour with which they worshipped Krishña. Accounts of Goloká, a description of hell, and an explanation of the chronological system of the Puránas, are interwoven; besides other subjects of a peculiar and legendary nature, conveying little information or amusement.

The third section of the Brahma Vaivartta Puráña is the Gañesa Khaṇḍa, giving an account of the birth and actions of that deity, in a series of legends, which are not of frequent occurrence, and are in a great degree, if not altogether, peculiar to the work.

Párvatí after her marriage with Siva, being without a child, and being desirous to obtain one, is desired by her husband to perform the Púnyaka Vrata. This is the worship of Vishňu, to be begun on the thirteenth day of the bright fortnight of Mágha, and con-

* [or M. and Ch. together as Mangalacháṇḍiká, see Aufrecht’s Catal. p. 24, b.] ;
continued for a year, on every day of which flowers, fruits, cakes, vessels, gems, gold, &c. are to be presented, and a thousand Brāhmaṇas fed, and the performer of the rite is to observe most carefully a life of outward and inward purity, and to fix his mind on Hari or Viśhṇu. Pārvatī having with the aid of Śa- natkumāra, as directing priest, accomplished the ceremony on the banks of the Ganges, returns after some interval, in which she sees Kṛishṇa, first as a body of light, and afterwards as an old Brāhmaṇa, come to her dwelling. The reward of her religious zeal being delayed, she is plunged in grief, when a voiceless voice tells her to go to her apartment where she will find a son, who is the lord of Goloka, or Kṛishṇa, that deity having assumed the semblance of her son, in recompence of her devotions.

In compliment to this occasion, all the gods came to congratulate Śiva and Pārvatī, and were severally admitted to see the infant: amidst the splendid cohort was Śani, the planet Saturn, who, although anxious to pay his homage to the child, kept his eyes steadfastly fixed on the ground. Pārvatī asking him the cause of this, he told her, that being immersed in meditation upon Viśhṇu, he had disregarded the caresses of his wife, and in resentment of his neglect she had denounced upon him the curse that whomever he gazed upon he should destroy: to obviate the evil consequences of this imprecation he avoided looking anyone in the face. Pārvatī having heard his story paid no regard to it; but considering, that what must
be, must be, gave him permission to look at her son, Śani calling Dharma to witness his having leave, took a peep at Gaṇeśa, on which the child’s head was severed from the body, and flew away to the heaven of Kṛishṇa, where it reunited with the substance of him, of whom it was part. Durgā, taking the headless trunk in her arms, cast herself weeping on the ground, and the gods thought it decent to imitate her example, all except Vishnú, who mounted Garuḍa, and flew off to the river Pushpabhadrá, where finding an elephant asleep he took off his head, and flying back with it, clapped it on the body of Gaṇeśa; hence the body of that deity is crowned with its present uncouth capital. On the restoration of Gaṇeśa to life, valuable gifts were made to the gods and brāhmaṇas by the parents, and by Pārvati’s father, the personified Himālaya. The unfortunate Śani was again anathematised, and in consequence of the curse of Pārvatí has limped ever since.

These legends and others of minor importance, with the various prayers and addresses of the deities, occupy the first 13 chapters. The next five give an account of the birth of Kāṛṭtikeya. In the 19th and 21st chapters the reason why Gaṇeśa’s head was lopped off is given. Śiva offended with Áditya, the sun, slew him, and although he restored him to life, incurred the wrath of the sage Kaśyapa, who doomed his (Śiva’s) son to lose his head. The elephant was Indra’s elephant, and was decapitated because Indra threw over his neck the garland of flowers, which the sage Durvásas gave him, and the disrespect of which, with the consequent de-
gradation of Indra, is noticed in various Purāṇas, although in all other respects with different results. Indra was no loser of an elephant by his decapitation, as Vishnū, moved by the prayers of his mate, gave him another head in place of that which he took away. The humiliation of Indra, and his recovery of Lakshmi or glory, are the subjects of the next five chapters, and the remaining half of this section is occupied with the story of Gaṇeśa's losing one of his tusks. It was broken off by Parasurāma, and the occurrence therefore involves his history, and that of his ancestor Bhṛigu, the possession of the all-bestowing cow by Jamadagni, the attempt to carry her off by the king Kārtavīryārjuna; the conflict that ensued, and the death of the sage; Parasurāma's avenging his father's loss, by slaying Kārtavīryārjuna; his combats with the kings, who came to the aid of that prince; and the destruction of the military race.

After this last exploit, Parasurāma, who was a favourite disciple of Śiva, went to Kailāsa to visit his master; on arriving at the inner apartments, his entrance was opposed by Gaṇeśa, as his father was asleep. Parasurāma nevertheless urged his way, and after a long and absurd dialogue, in which devotion to Kṛishnā is most abruptly and diffusely introduced, the parties came to blows. Gaṇeśa had at first the advantage, seizing Parasurāma in his trunk, and giving him a twirl that left him sick and senseless; on recovering, Rāma threw his axe at Gaṇeśa, who recognizing it as his father's weapon (Śiva having given it to Paraśu-
received it with all humility upon one of his tusks, which it immediately severed, and hence Gaṅeśa has but one tusk, and is known by the names Ekadanta and Ekadanshīra, (the single-tusked). Pārvatī was highly incensed with Paraśurāma, and was about to curse him, when Kṛishṇa, of whom he was the worshipper, appeared as a boy and appeased her indignation. This part of the work ends with a recapitulation of the names of Gaṅeśa, his quarrel with Tulasī, in consequence of an imprecation from whom it was that he lost one of his tusks; Paraśurāma’s adoration of him, and retiring to lead an ascetic life.

The last section, the Kṛishṇa Janma Khaṇḍa, is very voluminous, containing 132 chapters. It gives an account of Kṛishṇa’s birth and adventures, as narrated by Nārāyaṇa to Nārada.

The narrative is introduced by a panegyric of the individual, who is a real Vaishnava, or thoroughly devoted to Kṛishṇa: and who consequently becomes endowed with all knowledge and virtue, acquires superhuman faculties on earth, is elevated to the region of Kṛishṇa after death, and liberates himself, and seven generations above and below him, from the penalty of regeneration. All crimes avoid him, or are consumed in his purity, like moths in a lamp; and any one meeting him on the road is thereby cleansed of the sins he may have contracted for seven preceding lives; no course of religious practices or devout penances is necessary to the attainment of such miraculous excellence, and the love of Hari or Kṛishṇa.
is the only condition required. He who has received the initiatory mantra, who repeats the name of that divinity constantly, who transfers to him every worldly desire and possession, whose thoughts ever dwell upon him in prosperity or distress, and the hair of whose body stands erect with rapture on his simply hearing any of the appellations of Krishñá articulated, has fulfilled every obligation, and merits the designation of a Vaishñava.

According to this Puráña, and this only, the original cause of Krishñá’s incarnation was his love of Rádhá. The Rádhá of the Goloka had been compelled to assume a mortal body by the imprecation of a Gopa of that region, Kríñama, the minister of his master’s pleasures, and the object of Rádhá’s anger. Him she condemned in a fit of jealous indignation to become the Asura Sankháchúdá, and he in retaliation sentenced her to become a nymph of Vrindávana. To console her in this condition Krishñá also came down to this world, as her lover; at the same time, however, granting the prayers of Brahmá and the gods, who solicited his appearance to relieve the earth from the burthen of the iniquities under which she laboured, the legitimate purpose of every descent or Avatára. In order to provide Krishñá and Rádhá with suitable associates, all the gods and goddesses also assumed their respective characters as Gopás and Gopís, or members of the family of Yadu, and the heroes of the Mahábhárata. Vasudeva, the father of Krishñá, was an incarnation of Kaúyapa, and Devaki, his mother, of Aditi.
Nanda was an incarnation of one of the Vasu, and Yasodā of his spouse Dharā. Durgā was incarnate as the daughter of the bear Jambavān. Jambavati, one of Krishṇa's brides, and Lākṣmī, multiplied herself into the sixteen thousand princesses, whom Krishṇa enumerated amongst his wives.

The story of Vasudeva and Devakī, and the birth of Krishṇa are narrated in the usual manner, which gives occasion to directions for the celebration of the Janmāšthānī, or festival in commemoration of the birth-day of Krishṇa on the 8th lunation of the month Śrāvaṇ, and the Purāṇa authorises its observance agreeably to the practice of the Śāktas, which allows it to be independent of the moon's entering into the asterism Rohiṇī, although should the position of the moon and the lunation occur together, the festival is the more holy, and is termed Jāyantī or triumphant: The festival is on no account to commence on that day, in which a part of the 7th lunation may occur. The variety of doctrine, and observance on this head is explained in the Asiatic Researches (vol. xvi, page 92, note). To omit the observance altogether is a crime not to be expiated, and is equal in atrocity to the murder of a hundred brahmans.

The infant exploits of Krishṇa are next related, and require no particular comment. Garga, the Muni, points out Rādhā, the daughter of Vṛishabhānu, as an eligible bride for the youth, and acquaints Nanda, Krishṇa's foster-father, of the secret of her divinity, in which he thus expounds her name.
"The letter Ṛ preserves persons from sin, the vowel Ā obviates regeneration, Dh shortens the period of mortal existence, and the second long vowel sunders all worldly bonds." The marriage was accordingly celebrated with great rejoicing, and the distribution of viands in large quantities, and the donation of immense treasures. The incompatibility of such profusion with the condition of Nanda, the cowherd, is of no consideration to the author of this work, although it has saved the author of the Bhāgavata, the original of the greater part of the story, from any such gross extravagancies.

The hero of the festivities steals the curds in the next chapter, for which he is tied to a tree, and gets a whipping from his foster-mother Yasodā. After she leaves him, the tree falls, and from it emerges Nala-kuvera, the son of Kuvera, condemned to this metamorphosis for indecent behaviour in the presence of Devala¹ Muni.

A long chapter is next occupied with the praises of Rādhā by Kṛishṇa and Brahmā, which inculcate her supremacy over all other divinities, male or female, and her being inseparable from and one with Kṛishṇa. The sports of the juvenile god are then related, and his destruction of the demigods Vaka, Keśi, and Pra-lamba; the construction of palaces at Gokula, for all its inhabitants, by Viśwakarma, the divine architect, of whose architectural exploits the village of Gokula

¹ One place has 'Galava.'
now offers no vestiges. This part of the work comprises the history of Vṛishabhānu, and his wife Kālāvatī, the parents of Rādhā, and who were rewarded by her birth for the virtues of their former existence, as Suĉandra, a king of the family of Manu, and Ka- lāvatī, a will-born daughter of the Pitris or progenitors of mankind. This story includes a dissertation upon the virtues of women.

Several chapters follow, partly describing the actions of Kṛishṇa, and partly expatiating upon his excellencies and those of Rādhā.

A legend of Sāhasika, the son of the son of Bali, follows, who was turned into an ass by the curse of Durvāsas for having disturbed the meditation of that sage, in the prosecution of his amours with Tilottamā, a nymph of heaven. On the penitence of the couple, Durvāsas announced to them, that the ass should be destroyed by the discus of Kṛishṇa, in consequence of which the spirit of Sāhasika should receive final emancipation, and that Tilottamā should be born the daughter of Bānāsura, in which capacity she should become the bride of Aniruddha, the grandson of Kṛishṇa.

The marriage of Durvāsas with Kadāli, the daughter of Aurva Muni, is the next legend; in this the violent temper of his wife excites the sage’s wrath, and he reduces her to ashes. Repenting subsequently of his anger, and soothed by the appearance of Brahmā, he changes the remains of his wife into a plantain tree. The same sage is the subject of another legend of great celebrity amongst the Vaishnavaś, as illustrating...
Krishna's superiority over Siva. Darvasas, a votary of that deity, being offended with Ambarsaha, a devout worshipper of Vishnu, attempted to destroy him, but was repelled, and narrowly escaped destruction himself by the Chakra, or discus of Vishnu, which came to the assistance of the king. The merits of fasting on the eleventh day of the fortnight are the subject of the next chapter, and they are followed by an explanation of the eight names of Durga, which again is relieved by a story of Krishna, carrying away and hiding the clothes of the nymphs of Gokula, whilst they were bathing in the Jamna. He gives up his booty upon being prayed to by Radha, in the usual strain, eulogising his divine supremacy, and identification with all things known or unknown. Several legends of minor importance follow, to the 32nd chapter; when that, and the two following, are occupied with the advances made by Mohini, a heavenly nymph, to Brahma, and his insensibility, in resentment of which she curses him, that he shall not receive any adoration from mankind; the effects of which malediction are said to be evinced in the neglect which Brahma experienced from the professors of the Hindu faith.

The attention of the work is next directed, through a series of chapters, to the legends of the Saiva faith, or Brahma's discomfiture by Siva, the asceticism of the latter, his marriage with Sati, the daughter of Daksha, her burning herself, and Siva's second marriage with Parvati, the daughter of Himalaya. Stories of Vishrashpati, Indra, Vahni, Durvasas, and Dhanwan-
tari then follow. All these legends are supposed to be narrated by Kṛiṣhṇa to Rādhā for her entertainment; and their general purport is to shew, that the personages to whom they refer are immeasurably inferior to Kṛiṣhṇa and his votaries.

Some cases are then recorded of the humiliation of the leading personages of the Hindu Pantheon, in consequence of their incurring the displeasure of Kṛiṣhṇa or some of his followers. Vishṇu, whilst boasting himself the god of all, was swallowed by Kṛiṣhṇa in the form of a Bhaiṛava, all but his head, and was restored to his form on recovering his senses; Brahmā, whilst making a similar vaunt, was surprised to behold multitudes of Brahmās and Brahmāndas, or creations distinct from himself and his works; and Śiva was condemned to pay the penalty of his pride by his marriage with Sati, and distraction for her loss, which were the delusions of Kṛiṣhṇa.

The 62nd chapter contains a summary account of Rāmāchandra, and the next ten proceed with an account of the transactions that immediately preceded Kṛiṣhṇa's departure from Vṛindāvan, for Mathurā, whither he was attracted, with his supposed father Nanda, by a special invitation from Kansa, his uncle, with a view to his destruction, at a sacrifice offered to Śiva. The result of this visit is the death of Kansa, as described in other Purāṇas; but there is no detail of the previous wrestling, which occurs in the Bhāgavata*.  

* [X, 44, 35 ff.]
On taking final leave of his foster father Nanda, Krishña favours him with a code of regulations, for his moral and religious conduct: he is not to look at a single star, nor the setting sun or moon; not to keep company with the wicked, nor to injure or insult Brāhmaṇas, cows, and Vaishñavas; not to delay payment of the due fees to the priest who officiates at a ceremony; not to eat flesh or fish; not to vilify Śiva, Durgā, or Gaṇapati; and on no account to omit every possible demonstration of his love for Hari. These injunctions extend to a great length, and are all of as little importance as the above. There are some curious denunciations, however, against acts which are lawful in the institutes of Manu; and no distinction is here made between a Brahman who follows the profession of arms, and one who marries a woman of the Śúdra caste. There is also a singular leaning shown to the Śaiva faith, and the man who forms a single Śiva-linga of clay is said to reside in heaven for 100 Kalpas. The following scale is given of Krishña’s affections: “Of all tribes the Brāhmaṇa is most esteemed by me, Lakshmi is still more beloved than a Brahman, Rádhā is dearer to me than Lakshmi, a faithful worshipper is dearer than Rádhā, and Śankara is the best beloved of all.” The instructions to Nanda comprise also a dissertation upon dreams, upon knowledge of the divine nature, and on the duties of the different castes and orders of the Hindus, on the duties of women, and the expiation of offences. This division of the work extends from the 75th to the 85th chapter.
A legend of the birth of Vṛindā, the daughter of Kedāra, next follows: from her, Vṛindāvana, or as usually termed Bindrāban, derives its appellation, she being identified with Rādha in her birth at that place. This chapter is followed by several others of a very miscellaneous character, in which Brahmá, Śiva, and the Munis eulogise Krīshṇa’s power. The next sections are occupied with the mission of Uddhava from Krīshṇa to Gokula, to bear intelligence of the latter to his parents and his mistresses; and we have then a short detail of the usual Paurāṇik chronology: Uddhava returns to Krīshṇa, and we have then a narrative of Krīshṇa’s being invested with the thread of his tribe; he then prosecutes his studies under Sandipani Muni, and at their close relinquishes the garb of a cowherd for the robes of a king, presenting to his Guru four lacs of diamonds, an equal number of other sorts of gems, five lacs of pearls, a necklace worn by Durgā, dresses worth all the treasures of the world, and ten crores of Suvarṇas, or certain measures of gold:—puerile exaggerations, which, although not unknown to the other Paurāṇas, are most lavishly multiplied in the work under review.

Although assuming a royal character, this work describes Krīshṇa as resigning the supremacy to Ugrasena, and directing Dwārakā to be built for him by the divine architect Viśwasena—a wide departure from the account everywhere else given of the circumstances, under which Dwārakā became the capital of Krīshṇa. He having been driven from Mathurā by
rásandha, the father-in-law of Kansa, whom Krișñā had deposed and slain, Krișñā and his tribe, on their expulsion from Mathurā, fled to the west coast of the peninsula, and there founded a new city. No notice whatever is taken of these revolutions in this work, although they are told at some length in the Mahābhārata, Vishṇu Purāṇa, and Bhāgavata*. In a subsequent chapter, indeed, this Purāṇa refers to the same events, although it does not particularise them, and Rukmī the brother of Rukmimī reproaches Krișñā with having fled to Dwārakā through fear of Jarāsandha.

Krișñā's marriage with Rukmimī is next narrated, but he does not carry her off, as in other authorities, Her brother opposes his entrance into the city, but is defeated by Baladeva, and then Krișñā enters, and is duly married to the princess in her father's presence. Every where else he runs away with her before the marriage, and Baladeva checks the pursuit.

In the next chapters a conversation between Kādhā and Yaśodā expounds the purport of eleven names of Krișñā, and these are succeeded by an account of the birth of Rukmimī's son Pradymnā, his being carried off by a demon, and his recovery, the birth of other sons of Krișñā, and marriage of the sage Durvāsas to a daughter of Ugrasena. Krișñā's share in the war of the Mahābhārata is very briefly dispatched, except a long hymn to him by Śisupāla, whom he slew. The intrigue of Aniruddha, Krișñā's grandson,
with Ushá, the daughter of Váňa, is narrated at some length in the usual style, and the unsuccessful contest waged by that prince against Krishán is protracted by the episodical insertion of a variety of stale legends to a disproportionate extent; these stories are related alternately by Aniruddha and Váňa, as they stand prepared to engage in single combat for the purpose of proclaiming the respective might of Krishán and Síva, Váňa being devoted to the worship of the latter divinity. Síva however, after vainly attempting to dissuade him from the conflict, is obliged to witness his votary's defeat, with that of Skanda and Bhadrakáli, who had gone to his succour; and Váňa becoming sensible of Krishán's supremacy consents to his daughter's union with Aniruddha.

The next chapters relate to the origin of the Bindusára Tírtha from the tears of Krishán; the reason why it is sinfull to look at the moon on the 4th day of Bhádra, and Satrájit's obtaining that gem, whose presence in a country insures its fertility. The adoration of Gañésa by Rádhá, in the presence of the assembled deities, is the subject of the 122nd and 123rd chapters, and as acknowledged in the text, is one rarely treated of in other Puránas. Gañésa, not to be outdone, eulogises Rádhá in his turn, and is followed by Brahmá and Ananta. The worship of Gañésa by Rádhá marked the termination of the curse, which had sentenced her to an immortal existence; and she was then restored to her celestial nature, in which Durgá is made to declare that there is no difference between
Rádhá and herself, and whoever speaks in a deprecating manner of either, is equally punished in hell.

Krishṇa, having also offered worship to Gaṇeṣa, returns to Dwāракā, and resumes his lessons to Nanda and his family; he also prophesies the depravity of the world in the succeeding or Kali age, in which men will abstain from venerating Śālagram stones and Tulasī plants, and attach themselves assiduously to the service of Mlechhas, barbarians and outcastes, who it is said also shall become the rulers of the country:—expressions indicative of the prevalence of the Mohammedan authority, when the Purāṇa was compiled.

Rádhá after this returns to Goloka, with all the Go-pas and Gopīs of divine origin, Krishṇa creating others to supply their place at Vṛindāvan. The circumstances of Krishṇa’s death, by a wound from a hunter, the destruction of his tribe, and the submersion of Dwāракā by the sea, are next alluded to in so brief and obscure a manner, that without a previous knowledge of what is intended the notice would be quite unintelligible; and these events are lost sight of amidst the much more detailed addresses of the gods and goddesses, the ocean, the rivers, and particularly the Ganges, in which the sufferings of the earth, in consequence of Krishṇa’s departure, are most pathetically lamented. After Krishṇa’s death the form that proceeded from his person went to the Śvēta Dwīpa, where it became two: one-half was Náráyaṇa, the lord of Vaikuṇṭha; the other was Krishṇa, the deity of Goloka, the su-
preme indescribable source of all, who ascended to his original seat, and was reunited to Rádhá.

The Puráña properly closes here, at the end of the 128th chapter; but Nárada, who has been its auditor, now hears from the narrator Náráyaña that he, Nárada, was in his former life a Gandharva, the husband of 50 wives, one of whom is reborn, as well as himself, and by the boon of Śiva is to be once more his bride. Nárada submits rather reluctantly, and shortly after his marriage with the daughter of Śrīnāyana, who is declared to be one with Māyā, runs away from his wife to perform penance, through which he is united with Hari.

A supplementary chapter, the 130th, follows, in which Súta, the ordinary narrator or recapitulator of the Puráñas, relates two legends, explaining the birth of Fire from Brahmá, and of gold from Fire. Chapter 131 is a short index to the Puráñas. The last chapter, 132, enumerates the different Paráñas and Upaparáñas, the five works called Páncharátra, and the five Sanhitás or compendia of the Vaishnava faith. It is also remarkable for its definition of the Mahábhárata, and the Ráma-váyaña, the former of which it terms an Itihása, or history, and the latter a Kávyá, or poem; the work terminates with a eulogism on itself; the attentively hearing of one quarter of a verse of which is equal in merit to the gift of the heaven of Kṛiṣhṇá.

The preceding sketch of the contents and character of this work will probably have furnished sufficient evidence of its modern origin. It is clearly subsequent
to the great body of Hindu literature, not only by the enumeration just noticed, but by reference to the several philosophical systems, the Tarka, Vaiśeshika, Sánkhya, Pátanjala, Mímánsá, and Vedánta, which occurs in a preceding passage. Its being the latest of the Puráṇas is also apparent from its own avowal of its being intended to clear up the discrepancies observable in those works, and by the frequent assertion, that the legends it gives, particularly those respecting Gaṇesa, are not to be met with in the other Puráṇas. That it was compiled subsequent to the Mohammedan invasion, is very probable from the allusions it contains to the supremacy of Mlechha rulers; and the particular branch of the Hindu system which it advocates renders it likely to have emanated from a sect, which there is reason to imagine originated about four centuries ago with Vallabháchárya and the Gosáins of Gokula.


V. VISHṆU PŪRĀṆA.

The VishṆu Puráṇa; as may be inferred from its appellation, is eminently Vaishṇava, and considers VishṆu one with the Supreme Being, Parama Brahma, and Paramátmá.

It is supposed to be related by Parásara, the grandson of Vaśishṭha, to his disciple Maitreya, and dispenses with the usual machinery of Súta and the
Rishis; it is said in the first chapter, indeed, in the form of a prophetic enunciation by Vasishtha, that Parásara is the author of the Sanhitá and the Puráṇas.

In other chapters, however, it is again asserted that Dwáipáyana Vyása is the author of all the Puráṇas, and to reconcile these two statements recourse is had to a statement in the 3rd chapter of the 3rd section. It is said, that there is a Vyása or Veda Vyása in every Dwápara Yuga of the Vaivaswata Manwantara; of this Manwantara we are now in the 28th Kali: accordingly, 28 Dwápara Yugas have elapsed, and 28 Veda Vyásas have existed; the last is Kṛishña Dwáipáyana, or the person usually designated as Vyása. Parásara was the 26th Vyása, and this Puráṇa is consequently the work of a preceding Maháyuga, or aggregate of four ages. The Agni Puráṇa states Parásara to be the author of the Vishńu Puráṇa. In the classification adopted by itself, (book 3rd, chapter 6,) it is placed the third, after the Bráhma and Pádma.

This Puráṇa is divided into six Anásas, books or sections, each being sub-divided into a varying number of Adhyáyas or chapters: it does not follow the order prescribed by the usual definition of a Puráṇa, but deviates less widely than most of these compositions: according to the Agni Puráṇa it contains 25,000 ślokas. A commentary on this Puráṇa exists, but of no great value, except as explanatory of some of the philosophical passages.

* [More fully described in the Preface to the Vishńu Pur., p. LXXIII.]
The first book opens with the dialogue between Mai-treya and Parásara, as already noticed. Parásara states himself to be the son of Śakti, the son of Vasishtha. Buchanan, from the Bhágavata, makes him the son of Upamanyu and grandson of Śakti, but the Mahábhá-rata* confirms the authority of the Puráña. "The son of Śakti (Parásara) next arrived there with his disciples." The passage of the Bhágavata on which Buchanan's statement rests, has not been found; the Bengali manuscripts generally read Śaktri instead of Śakti.

Buchanan has also noticed the incompatibility of Parásara's genealogy with his being, as it is stated, cotemporary with Sántanu king of Hástinapur, that prince being the 44th in descent from Atri, who is cotemporary with Vasishtha, who again is but three generations anterior to Parásara; he supposes, therefore, that many generations in the line of Vasishtha must have been omitted. It is not necessary, however, to attempt to reconcile these incongruities, for the cotemporary existence of Atri and Vasishtha is less chronological than mythological, or, perhaps, as they are both enumerated amongst the stars of the great bear, astronomical; it extends throughout the Manwantara; their immediate successors, who hold a sacred character, enjoy a like longevity, and are similarly cotemporary at any period with their ancestry and posterity; if we consider them as mere mortals, we must suppose that Parásara preceded the great war by three genera-
tions, Kṛishṇa Dwaipāyana, his son, being the father of Dhṛitarāṣṭra, Paṇḍu and Vidura by the widow of Vichitravrīṇya. Vyāsa was however cotemporary with his grandson and their descendants, agreeably to the above system of saintly immortality. Mr. Bentley places Parāśara about 575 B.C. (Hindu astronomy), Buchanan about 1300 B.C. (Genealogies of the Hindūs), and Wilford 1391 (A. R. IX. 87).

The first chapters of the first book of the Vishnū Purāṇa contain an account of the creation, ascribing it to the association of Vishnū with Pradhāna and Purusha, matter and spirit, or the female and male, or passive and active energies. During the intervals of creation, Vishnū exists independent of all connexion or attributes, and is beyond the comprehension of human faculties. When disposed to create the universe, the elements, properties, and senses generated by the two sensible combinations of the deity are collected into an egg floating on the water, in which Vishnū again, as Brahmā, is concealed, and from which he issues to separate, and arrange the constituent portions of the world: the system is therefore perfectly conformable to that anciently entertained as explained in the opening of Manu, substituting Vishnū for Brahmā.

The third chapter contains the usual divisions of time, from the twinkling of an eye to the period of a Kalpa; the fourth, an account of the Varāha Avatāra, whence the Varāha Kalpa, or actual great period, derives its appellation. In the 5th chapter we have the series of creations effected by Vishnū, amounting to
nine, followed by a more detailed account of the order in which the several classes of beings sprang into existence, extending through the 6th and 7th chapters.

The seventh chapter brings us to the creation of the chief characters of the Swayambhuva Munwantara, the account of whose family is in part at least obviously an allegory. Swayambhuva, the son of the self-existent, is married to Satarupa, (the hundred or many-formed, the great mother;) their children are two sons, Priyavrata (the lover of devotion), and Uttanapada (where we are at fault), and two daughters, Prasuti (child-bearing) and Akuti*, a name not admitting an obvious allegorical etymology. It may be observed, that the Bhagavata adds a third daughter, Devaluti (invocation of the gods), married to Kardama (soil or sin); Akuti was married to Ruchi (light), a Prajapati, but not included in the usual enumeration of those sons of Brahma, unless he be the same with Marichi; their offspring were Yajna (sacrifice), and Dakshiná (donation), who, though brother and sister, were married and begot the twelve divinities called Yamás, a class whose character and office are not known. Prasuti was married to the Prajapati Daksha (ability or power); they had twenty-four daughters, all emblematical, Shraddha, (faith,) Lakshmi, (prosperity,) Dhriti, (fortitude,) Tushti, (content,) Pushhti, (sa-

* However another reading often occurs, usually considered, it is true, an error of the copyist, but possibly the right reading; Akuti, invocation of the gods, prayer, or sacrifice.
tiety,) Medhá, (apprehension,) Kriyá, (action,) &c.; thirteen were married to Dharma, (equity;) of the other eleven nine were married to the nine Rishis, Swábá (oblation) was wedded to fire, and the collective Pitrís or progenitors had Śráddha, the funeral sacrifice, for their spouse: their posterity are all of the same significant character, as their appellations satisfactorily indicate. The Puráñas, in general, follow this account of the first race of created beings with some modifications and additions: the Bhágavata, as we shall hereafter see, has supplied the most copious accessions, and has introduced into the series a degree of perplexity and inconsistency that are quite foreign to the simplicity of the Vishńu Puráña, in which we may therefore conceive the primitive notion is most faithfully represented.

The churning of the ocean for the recovery of Śrí and Amráta or ambrosia, lost to the gods in consequence of the anger of Durvásas with Indra, is narrated in the ninth chapter, but more concisely than usual. The posterity of the Rishis by the daughters of Daksha follow, and we have then a long episode relating to Dhruva, the second son of Uttánapáda, who for his devotion to Vishńu was elevated to the dignity of the polar star.

The descendants of Dhruva are traced in the 13th chapter to the 6th Manú Chákshúsha, and from him by Uru, Anga, and Veña to Páthu, from whom the earth was named Páthiví: the fourth descent from Páthu consisted of the ten Páchetasas, and their
son was Daksha the Prajápati in a new birth: this is the father of the 60 daughters, of whom 27 were the constellations, the lunar mansions, or wives of the moon, and thirteen the wives of Kaśyapa, by whom the gods and demons, men and animals, were produced. The remaining chapters of this section contain the accounts in detail of the origin of these races, from the daughters of Daksha married to Kaśyapa. The original refers these in the 21st chapter to the Swárochisha Manwantara, but this is irreconcilable with the descent of Daksha, as before mentioned, from Chákshusha Manu, and as again stated in the third book. This section of the Puráña terminates with the division of the universe under its respective regents, and praises of Vishńu as the Supreme Being.

The second book contains the usual account of the division of the earth into Dwípas, and the formation of the seven Pátálas, and Naraka, with the situation and course of the planets and the description of their several cars: that of the sun is very fully and curiously detailed: the last chapters give a legendary account of Bharata, the object of which is to inculcate the supremacy of Vishńu, and the unreality of worldly existence, agreeably to the doctrines of the Vedánta philosophy.

The third book of the Vishńu Puráña should have formed, agreeably to the systematic classification of the contents of a Puráña, its fourth, treating of the reigns of the different Manus and their descendants: the detail however is little more than a bare enumera-
tion of names, the appellation of the Manu, the Indra, or king of the gods, the Gañas or classes of Devas, the seven Rishis, and the sons of the Manu, and who are all distinct in each Manwantara. Those of the first, sixth, and seventh periods are of the most note. In the intermediate ones little of interest occurs, and less in those that are to come. We may therefore here insert the names of the persons of these three Manwantaras.

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<tr>
<th>Manu</th>
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In this manner the persons of the remaining seven Mánwantaras are prophetically detailed.

In the next chapter of the third section occurs the enumeration of the 28 Veda Vyásas already alluded to. In the Dwápara age of every Maháyuga, or aggregate of four Yugas, a Muni or sage appears, who makes a new arrangement of these works, and is therefore called Vyása or Veda Vyása. The Vyása of the present period is Krístha Dwáipáyana, the son of Parására, and the twenty-eighth of the series, and who, according to this authority, and the sectarian notions it advocates, is a minor descent or incarnation of Vishúu himself.

The origin of the Vedas and Puráñas is treated of in the next chapter of this section, with many curious details. The Veda, it is said, was originally a ritual, containing ample instructions for the five great sacrifices, or oblations to fire, at the full and change of the moon, and in every fourth month the offering of animals, and libation with the juice of the acid Asclepias; these five being doubled as Prakérti and Vikérti, or simple and modified, became ten, and these were the objects of the Vedas.

The mode in which Vyása is described as arranging the Veda implies its prior existence in separate portions, as he called to his assistance four persons severally acquainted with them, or Paila for the Rík, Vaisámpáyana for the Yajur, Jaimini for the Sáma, and Sumanta for the Atharvan. The description is not very clear, but it should seem that he made a
kind of digest of the whole collectively, which were separated according to the purpose of the different messages; the Rik, containing the rich and precious with oblations by the Hottii, or officiating priest; the Yajur, comprising the formulas of the rite recited by the Adhwaruni; the Sama, composed of the verses chanted by the Udghata; and the Atharvan comprising prayers and rites suitable for princes of the military order, repeated or conducted by the Brahmans on their behalf.

The Vishnu Purana then describes the different Sanhitas, or collections of the prayers and formulas of each Veda, and their respective authors. The Rig was divided into two Sanhitas by Paila, who taught one to Indrapramati and the other to Vasukula, each of these and their disciples made further subdivisions. The Yajur was divided into 27 Sakhas by Vaisampayana, besides the other great portion of it obtained from the sun, by Vajnavalkya, which subsequently branched into fifteen divisions. The Sama and Atharvan are in a like manner extensively subdivided. The whole of these details are curious, and indicate a period long forgotten, when the Vedas were extensively studied: the names derived from the subdivisions, as Taittiri, Vajji, &c. still designate tribes of Brahmans in some parts of India, but few of any of the separate Sanhitas are procurable. Mr. Colebrooke has made use of these sections of the Vishnu Purana in his account of the Vedas. (A. R. Vol. VIII.)

The origin of the Puranas is here also ascribed in
directly to various individuals. Vyāsa is said to have compiled the Purāṇa Sanhitā, but he gave it to Sūta or Lomaharshaṇa, who had six disciples, Sumati, Agni, vārchchā, Maitreya, Śanśapāyana, Kaśyapa, and Sāvarṇī; and to them Sūta delivered six Sanhitās. Three of the disciples, Śanśapāyana, Kaśyapa, and Sāvarṇī, composed Sanhitās, also called Mūla Sanhitā, and Romaharshaṇa compiled another. The Viṣṇu Purāṇa, again, it may be inferred, is a subsequent compilation, at it is said to contain the substance of these four works. A list of the Purāṇas is then given, as usual, omitting the Vāyu from the series.

The remainder of the section is occupied with the detail of the duties of the different tribes and orders, and terminates with an absurd legend called the Yama Gītā, the scope of which is to shew that the spirits of those who have faith in Viṣṇu are not to be approached by the messengers of the infernal monarch; it must be admitted, however, that compared with the other Purāṇas the Viṣṇu Purāṇa does not very frequently offend with legendary insipidities of this description.

The fourth section contains the genealogies of the royal families, commencing with the lines of the sun and moon, and terminating with the kings of the Kali age, until a modern period. This section has furnished the greater part of the materials with which Sir William Jones, Mr. Bentley, and Colonel Wilford, attempted to adjust the historical chronology of the Hindus; the latter (A. R. Vol. IX.) gives the Viṣṇu Purāṇa as one
of his authorities; the first cites a list furnished by his Pandit, but it is the same thing with one or two inaccuracies; as an example of these may be stated what he asserts of the four Káñwa princes, that they reigned 345 years, whence Sir William Jones observes, that the generations of men and reigns of kings are extended beyond the course of nature even in the present age. (A. R. II, 143.)

Adverting to the same circumstance, Mr. Bentley refers (vol. V, page 324,) the extravagant elongation of the reigns, of these princes to a deliberate attempt to fill up a chasm occasioned by placing the descendants of Janamejaya at too early a period, and cites this as one of the innumerable absurdities of the modern Hindus.

Colonel Wilford again observes, these Káñwas are said to have reigned 345 years, which is still more extravagant. (Vol. IX, page 110.)

It would scarcely be supposed, that these assertions are all founded on error. In the early stage of Sir William Jones's enquiries, his trusting to his Pandit's authority may be excused; but it seems very doubtful whether Mr. Bentley or Colonel Wilford took the pains to verify that statement. At any rate, in four manuscripts of the Vishñu Puráña, two in the Devanagari and two in the Bengali character, instead of 345 years, the term of the united reigns of the four Káñwa princes is stated to be 45 years, a period neither extravagant nor absurd, nor beyond the course of nature.
The ancient dynasties of kings anterior to the Kali age, within the bounds of which they should no doubt be brought, can scarcely be adjusted with much consistency or satisfaction; at the same time this is a consideration rather favourable to their authenticity, as had they been the result of a systematic fabrication, they would easily have been adapted to some fixed periods, and to each other. That many inaccuracies and some falsifications have crept into these genealogies may be readily admitted; but there is no good reason to dispute the actual existence of the principal individuals commemorated, nor the general course of their ancestry or descendants. That their memory was preserved by some means anterior to the Purānas is established by the Vishnú Purāṇa. Reference is made in it repeatedly to former traditions, and old verses are cited as illustrative of the history or character of a number of the princes of whom mention is made. (Sections 8, 10, 11, 12, 13, 19, &c.)

The 11th and following chapters of this book, to the 15th, contain a detailed account of the descendants of Yadu. A curious story is interwoven into the portion that relates to Kṛishṇa, of his being falsely accused of having stolen a marvellous gem, the possession of which secured wealth and prosperity to its possessor, if virtuous. It was given to Satrájit, the cotemporary, very inconsistently, it must be confessed, of Kṛishṇa, and his sixth ancestor, and a member of the Yādava family. Apprehending Kṛishṇa’s requiring the gem, Satrájit gave it to his brother, who was killed
in the forest by a lion. Kṛiṣhṇa hunting killed the han and found the jewel; he returned it to Satrājīt, who gave him in requital his daughter in marriage: this led to further family dissensions, in which Kṛiṣhṇa was accused by his own brother of having underhandedly appropriated the gem to himself: he at last, however, cleared himself in an assembly of the Yādavas, and the jewel became the undisputed property of his relative Akrūra. In these transactions the character of Kṛiṣhṇa, although heightened with marvels, is of a very earthy complexion; and as to Balarāma, it is said of him by Kṛiṣhṇa that he is unfit to be master of the jewel, because he drinks wine, and is addicted to sensual pleasures. With respect to the gem, its properties of procuring plenty to the country of its possessor, and of bringing down rain when needed, ally it to the marvellous stone, for the acquisition of which the Tārta tribes not unfrequently had recourse to hostilities.

In detailing the lists of Māgadhā kings the Vishṇu Purāṇa states, that from the birth of Parīkṣhit to the coronation of Nanda 1016 years elapsed. Nanda preceded Chandragupta 100 years, and Chandragupta, as identified with Sandrakopītus, ascended the throne 315 B.C. Parīkṣhit was the grandson of Arjuna, consequently the war of the Mahābhārata occurred 1430 years before the Christian era. Wilford reduces this by 60 years, and places the conclusion of the great war 1370 B.C.: the difference is not very material, and either date may present an approximation to the truth.
From Chandragupta to the accession of the Andhra princes three dynasties occupy an interval of 294 years: the Andhras therefore commenced their rule about 20 years before Christ, which will agree well enough with the account of the power of the Andræ, as given by Pliny, about the end of the first century of our era. According to the Purāṇa, there were 30 princes, who reigned 456 years, which brings them to A. D. 436. Colonel Wilford has endeavoured to extend them, however, to the seventh century, identifying the last or Pulomarchi with the Poulomîen of the Chinese Annals, who died in 648, according to De Guignes. (As. Res. IX, 87.) If this is correct, the Andhra dynasty must be imperfectly given. The commencement being corroborated by Pliny is apparently accurate, but we want two centuries at the termination. Wilford proposes to supply part of the deficiency, which is less in his statement, by inserting seven princes, whom he calls genuine Andhras, before the Andhrabhṛtyas; but there is no warrant for this, and the number is inadequate to the interval required. There is however evident confusion here in our authority, the text and comment state expressly that the dynasty is composed of 30 princes, and yet even with the repetition of the name Śatakarni five times, although it is probably intended in most cases as a title, we have but 27 names. Wilford’s list, indeed, contains but 25 names. It is likely, therefore, that some of the names have been lost; and if we can suppose the dynasty to have comprised nearer 40 than 30 princes, we may extend the
time of Pulimán, so as to be the same with that of Pouloumien.

There is another identification in this list with the Chinese history, which may be even more readily adjusted than the preceding. The annals of China record that in 408 ambassadors arrived from Yuegnai, king of Kiapili in India, the Kapila of the Baudhhas, to which possibly the authority of the Mágadh prince as Lord paramount extended. The name of the prince is clearly Yajna, and we have a Yajna Śrī the 24th of the Andhra kings. Agreeably to the commencement of the race 20 years B.C. and the average of reigns authorised by the text, 15 years and five months, Yajna Śrī reigned about 330, or only 78 years earlier than he appears in the Chinese accounts. If indeed, as is allowable, we consider him to be the 27th prince, being the third before the last, then the agreement is almost precise; as he will have reigned from 375 to 390, and we have only to suppose his reign one of those above the average amount, to bring him to the year 408; these identifications, however, whether made out precisely or not, bear favourable testimony to the accuracy of the Hindu lists, as to the existence of the individuals about the time specified: we can scarcely expect a close concurrence in the annals of different nations, at best imperfectly known to each other.

The succession of races which follows the Andhras is evidently confused and imperfect; seven distinct dynasties are detailed, extending through 1390 years, and two others through a period of 406 years: 47 princes of different tribes succeed them, to whom less than four centuries cannot be ascribed, the whole throwing the last of the Andhras back 2190 years, and computing that 4055 years of the Kali age had elapsed: the last periods, grafted probably, as Colonel Wilford has supposed, on the coetaneous existence of different dynasties at undefined intervals, are in all likelihood calculated to fill up the years expired of the Kali age, and so furnish a clue to the date of this Purâña: if 4055 years of Kali had passed when the work was compiled, it was written 870 years ago, or in the year 954.

The notices that follow would present an interesting picture of the political distribution of India at the date at which it may be supposed the author wrote, if the passages were less obscure; at it is, considerable uncertainty pervades the description. It appears from it that the Kshatriya rule was very generally abolished, and that individuals of various castes, from Brahmans to Pulîndas (mountaineers or foresters) reigned in Magadhâ or Behâr, at Allahabad, at Mathurâ, Kântipurî, Kâśipurî or Kañyâpurî, probably Benares or Kanouj; and in Anugangam or Gangetic Hindoostan. 'The Guptas', a term indicating a Sudra family, reigned over part of Magadha, and Devarakshita, an individual so named, over the maritime
provinces of Kalinga, &c. the Guhas in another part of Kalinga, the Manidhanus in the Naimisha, Nishada, and Kálatoya countries, or the districts to the east of Benares and Bengal. Súdras and cowherds ruled in Surat, in Mewár, along the Narmádá and at Ougetin; and Mlechchhas possessed the country along the Indus, along the Chandrabhágá, or in the Panjáb, Dárvi, and Kashmir*: this last statement is corroboration of the accuracy of the detail, as well as of the date assigned to the composition, as although in the middle of the tenth century, the Ghaznivide princes had not occupied Kashmir, yet they had extended their influence along the Indus, and into the upper parts of the Panjáb.

The fifth book is appropriated to the history of Kríshña, and is possibly a graft of more recent date than the original. Although the story is told in the usual strain, yet there is this peculiarity, that Kríshña is never considered as one and the same with Hari; he is only an Anávatára or an incarnate portion of Vishńu; not a very distinguished one either, being only one of Vishńu's hairs (B. v. chapter 1.) plucked off by himself at the prayers of the gods, to become incarnate in the conception of Déyakí, to be born for the purpose of alleviating the distresses of the earth.

The subsequent occurrences are related conformably to the tenor of the Bhágavata, and very differently, therefore, from that of the Bharata; the war with Ja-

* [Lassen, i. 1. II, Beilage II, p. XIX f.]
rásandha particularly, and the adventures of Kála Yávana: it also includes what may be supposed to typify some hostile struggles between the followers of Śiva and Vishńu, in the personal conflict between Kríshña, and the former, as taking part respectively with Aniruddha and Bánásura.

From the 34th chapter of this section, we learn that there have been spurious Kríshñas amongst the Hindus, and Raúndraka, the king of Benares, is described as usurping the title of Vásudeva: he is encountered by the legitimate possessor of the name, defeated and slain: his son continues the war with the aid of Śankara or the Śaivas, and it should appear at first with some success, so as to endanger Dwáraká, the capital of Kríshña: the allies however are repelled, and the holy city Káśi burnt by the relentless discus of the victor; the legend seems to delineate, though darkly, actual occurrences.

This book terminates with the destruction of the Yádavas; Kríshña's being shot through mistake by a forester, and his ascent to heaven.

The last book of the Vishńu Puráña, after describing the divisions of time into Kalpas, &c. expatiates on the various pangs that flesh is heir to, and directs mankind to the only remedy for them, faith in Vishńu as the Supreme.

The general character of the Vishńu Puráña will be readily conceived from this sketch of its contents: it is a sectarian work, but of a much more sober character than such works generally possess, and appro-
priates to legend, and panegyric a comparatively in-
significant portion of its contents: the geographical
and astronomical systems to be found in it, are of the
usually absurd complexion, but they are more suc-
cinctly and perspicuously described than perhaps in
any other Puráñas: the same may be said of the ge-
nealogies, and the fourth book may be regarded as a
valuable epitome of the ancient history of the Hindus.

The date of the compilation, it has already been ob-
served, may be inferred to be as low as the middle of
the tenth century: there are no other grounds for speci-
ifying the date, but the Puráña is clearly subsequent
to the development of the whole body of Hindu litera-
ture: the Vedas and their divisions are particularised,
the names of all the Puráñas are given as usual, and
reference is repeatedly made to the Itihása and Dharma
Sástrás. In the fourth section of the third book also
Parásara says: Who but Náráyaña can be the author
of the Mahábhárata? It is consequently posterior to
that work, in common it is most probable with all the
Puráñas. Notwithstanding this recent origin, however,
the Vishnu Puráña is a valuable compilation, particu-
larly in its being obviously and avowedly derived from
more ancient materials.
VI. VĀYU PURĀṆA.

The Vāyu Purāṇa is so named from having been originally, it is said, communicated by Vāyu, or the deity of the wind, to the assembled sages. It afterwards descended to Krishṇa Dwaipāyana Vyāsa, by whom it was taught to his disciple Lomaharshaṇa, and at his desire it is repeated by his son Ugrasrāvas to the holy ascetics at Naimishāraṇya, agreeably to the form in which these works usually commence.

At starting, however, a peculiarity occurs: the right of Sūta to the possession of the Vedas is denied, and he admits that he is entitled to teach only the Itihāsas and Purāṇas. This distinction is attributed to his equivocal origin which is very obscurely assigned to an error at a sacrifice held by Pṛithu, in which the Gṛih appropriated to Vṛihaspati, the teacher, was confounded with that set apart for Indra, the disciple, and from the oblation, termed Sūtyā, Sūta was produced. He consequently held an intermediate station between the Brahman and Kshatriya, whom these gods, it may be inferred, severally represent; and whilst in one capacity he is a scholar of Vyāsa and a teacher of the secondary scriptures, he is excluded in the other from instructing in the Vedas, and restricted to such means of acquiring a livelihood as are compatible with the military profession.
VI. VĀYU PURĀṆA.

The origin of Śūta as well as of Māgadhā at the sacrifice of Prithu is also related in the Vishnū Purāṇa*; they are there said to have sprung from the juice of the acid Asclepias, offered on that occasion. The same story opens the Śrīśṭi Khanda of the Pādma Purāṇa**, and is there more fully, if not more intelligibly detailed: the account being in fact the same as that of the Vāyu Purāṇa, and in the very same words, with the addition of some stanzas, and the partial alteration of others. The legend of the Vāyu Purāṇa is quoted in the commentary of Nilakaṇṭha on the Mahābhārata***.

The mixed character of the Śūta is, however, more rationally explained in the works of Law. He is the son of a Kshatriya father and Brāhmaṇī mother, and is consequently one of the Vānā Sankāra, or mixed castes. His occupations are properly of a martial character, as driving chariots and tending horses and elephants†, but as partaking of the Brahmānical order, he is also the encomiast, the herald or bard of chieftains and princes; such duty being assigned to him and the Māgadhā, by Prithu, the son of Veṇa, and it is in this latter capacity that the Śūta is the appropriate narrator of the Purāṇas ‡‡.

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* [I, 13.]
** [Aufeucht, Catal. Codd. Mss. Bodl. I, 12, a and 46, b.]
*** [and in a commentary on the Vishnū Pur. I, 23, quoted in the Śabḍakalpadruma s. v. sūtaḥ p. 6253, b.]
† [Kull. ad Man. X, 47. Uṣanahsanhitā 3.]
The origin of the Sūta, whether legendary or rational, the duties which are assigned to him, and the right conceded to him of teaching the Purāṇas, seem to throw some light on the early history of these works. In all probability, they were at first the traditionary tales of a race of family poets, who corresponded precisely in character with the scalds and bards of the north, and were at once the eulogists of the chief and chroniclers of the family. In this manner some historical traditions were preserved before they were formed into any systematic account, but of course imperfectly and rudely. With the genealogies the poets blended, no doubt, fanciful and mythological fictions, and these were the materials which later writers wove into a connected form, and from which they constructed the primitive Purāṇas. The character of the compilers, that of religious men, gave however a new complexion to the competition, and the mythological and marvellous portions came to usurp an undue importance, to the neglect of the historical records. The genealogies were, however, probably preserved with some more care, as they were connected with the worship of certain deities or deified princes; particularly Rāma and Kṛishṇa. To the mythology also systems of cosmogony, geography, and astronomy were added, and the five divisions of the Purāṇas were then complete. They were not long however suffered to continue in this condition. Contending sects arose, and each, desirous of enlisting the Purāṇas on his side, foisted into them absurd and tasteless fictions, or meta-
physical subtleties calculated to inculcate the worship of some individual manifestation of the Supreme. This began, there is reason to think, about the 7th and 8th centuries with the Yogis. The followers of Śaiva doctrines carried it to a great extent between the 8th and 10th centuries, and in the 11th and 12th, or after the date of Rāmānuja and Madhvacārya the Vaishnava Purāṇas were; there is little doubt, re-made or remodelled to a very considerable extent. By all classes, however, the historical traditions of the Sūtras, or bards, were treated with neglect. They disappeared altogether from most of the Purāṇas, and were in all much mutilated and compressed. Such fragments as remain are, however, probably genuine, and when separated from what is marvellous and unnatural, furnish some insight into the actual history of India in periods remotely past.

To return from this digression, however, to the Vāyu Purāṇa, it may be observed, that as far as can be judged from the portion analysed, it is a work perhaps of the earliest date, amongst the existing Purāṇas; and clearly emanates from the Yoga school; it inculcates upon the whole the preferable worship of the forms of Śiva, but its sectarian bias is less violently displayed than is usual in these works, the legends are fewer, the cosmological parts are much more detailed, and there is altogether a copiousness and consistency of system which is not common in the Purāṇas. It is impossible in going through this work not to feel an air of originality and antiquity about it, which is not-
ANALYSIS OF THE PURĀNAS.

...impossible in any of the others hitherto examined. As it appears to be the case also, from the translated chapters, there is no allusion to works or systems of an indisputably modern date.

The opening chapters profess to give a summary of the contents of the work, but upon the first glance the detail is far from being applicable to the sections that follow, either in subject or arrangement; on a further examination, however, it appears that the summary is more than once repeated, with different degrees of precision, and without any sufficient mark of distinction between the end of one series and the beginning of another: this want of method is not unfrequent in Hindu works, and the first books of the Mahābhārata and Rāmāyaṇa furnish specimens of the same defective mode of indexing. There appear to be three indexes in the first chapters of the Vāyu Purāṇa, of which the two first are partial and inappropriate; the third is more regular and entire, and corresponds with tolerable accuracy with the contents of the Purāṇa, as far as they extend in our copy, or to the description of the Manwantaras. The index then proceeds to the families of the sages and kings, observing apparently very little order in the details, but comprising some curious particulars: as in the Vishnu Purāṇa, the account is carried forward into futurity, and the kings of the present age are noticed. These historical sections are followed by cosmology, terminating with the destruction of the world at the end of a Kalpa; the Purāṇa then gives the history of Vyāsa, and of
the divisions of the Vedas; it comprises the legendary origin of Nāmisīkāraṇya, and the occasion of the assemblage of the Rishis at that place, and concludes with an account of the incarnations of Śiva, which, if we may judge from the way in which that subject is treated in the Kūrma Purāṇa*, is the succession of teachers of the Yoga doctrines. All these chapters are wanting in the only copy of the Vāyu Purāṇa we have been yet able to meet with. They should form the latter half of the Purāṇa.

In the fourth chapter, the deity who existed before creation is represented as eternal, without beginning or end, and the origin of all things, comprehending within himself the two substances or attributes by whose joint operation perceptible objects were formed, or Ātmā, Spirit, and Pradhāna or Prakṛti, Matter: the mode in which elementary or primitive creation was evolved from the action of these two is then described in technical language, conformable to the Sānkhya cosmogony. The seven principal elements are the Mahātattwa, Ahankāra, Akāśa, Vāyu, Tejas, Ap, and Pṛthivī. The first may perhaps be termed the principle of collective animated elementary existence, and the second the principle of individual animated elementary existence, although it must be confessed, that no very distinct and definite idea appears to be any where attached to them; they may be sometimes distinguished

as mind, generally and individually, or elementary intellect free from passion or emotion in the first case, and joined with it in the second. The Mahátattwa again might occasionally be rendered the Divine Spirit connected with substance, but exempt from passion, and which upon addition of the Guñás, or qualities, becomes Ahankára: the difficulty of explaining these terms satisfactorily is however inseparable from the visionary character of the existence of the things which they denominate. The other five elements, if not more intelligible, are at least more familiar to us, and though as little susceptible of definition are, with one exception, cognisable by our senses, and therefore suggest positive notions. Ákáśa is ether, a subtle element thinner than air. The other four are air, fire, water, and earth. These partially combined into an egg which lay in water, the water was invested by fire, the fire by air, the air by Ákáśa, the Ákáśa by Ahankára, the Ahankára by the Mahátattwa, and the whole by the Avyakta or imperceptible, identified with Prakriti or Nature; from the egg, Hirañyagarbha, the fourheaded Brahmá was produced, the immediate agent of creation, the materials of which, as far as this universe consisting of fourteen Lokas or worlds is concerned, lay concealed within the same recess from which he issued.

Brahmá, the Creator, is in fact only an embodied portion of the Rajo Guñá, the quality of passion or desire, by which the world was called into being. Rudra is the embodied Tamo Guñá, the attribute of dark-
ness or wrath, and the destructive fire by which the universe is annihilated, and Vishńu is the embodied Sattwa Gúña, or property of mercy and goodness, by which the world is preserved; the three exist in one, and one in three; as the Veda is divided into three and is yet but one, and they are all Áśrita, or comprehended within that one being who is Párama or supreme, Guhya or secret, and Sarvátmá the soul of all things.

So far the theology of the Váyu Puráña agrees with the deism of the Vedánta, but it presently deviates from this doctrine in the manner common to all the Puráñas, and to a purport which may be supposed to have mainly influenced the present form of these compositions. Agreeably to the Vedánta school, the Supreme Being, though of one nature with his emanations, possesses a sort of separate existence, and is always Nirguña or void of attributes. According to the Pauránik doctrines however, he is not merely Nirguña, but is occasionally Saguña or Sakalyáña guña, possessed of attributes, or at least of all excellent attributes. In this latter case he becomes perceptible, and appears in the form either of Vishńu or Śiva, according to the sect to which the work that so describes him appertains: his appearances are regarded as his Lilá or pastime, and in this sense, the Váyu Puráña observes, the Paramátmá, or Yogeśwara, has engaged in various sports and consequently assumed a variety of incarnations, and is known by different names.
The successive stages of the creation of the world are enumerated as in the Kúrma Puráña, and amount to nine. They are somewhat differently named in one or two instances, but the meaning is probably alike. The nine Sargas are the Mahat, Bhúta, Aindrýaka, Maukhya, Tairýaksrotas, Úrddhasrotas, Arváksrotas, Anugraha, and Kaúmára*, or matter, the elements, the senses, the earth, animals, gods, men, goblins, and Brahmá's sons, a list agreeing with that of the Kúrma Puráña, except in the third, which is there called the Tejassarga, or creation of light or lustré. The two works also agree in calling the three first creations Prákritta, or elementary, and the six last Vaikríta or secondary, the elements being only made to assume Vikrīti or change of form.

The subject of creation is continued through the 7th and 8th chapters, and the next sections are occupied with directions to practise abstract devotion, and obtain a knowledge of the Supreme Being, interspersed with an account of the origin and duties of various sages, and the attributes and power of some of the forms of Siva. In the eighteenth chapter commences an enumeration of the Kalpas which is continued through the 19th and 20th. Thirty-three Kalpas are mentioned, the last of which is called the Viśwarūpa or Śweta, from the prevailing form of Siva being of a white complexion. From this circumstance it appears to be the same with the Vaishnava Váráha

kalpa, in which Śiva is incarnate on the mountain Chhagala as the Muni Śweta; having for his disciples Śwaita, Śwetaśikha, Śvetāsyā and Śwetalohita, the same who are mentioned in the Kūrma Purāṇa; the list of the Kalpas is followed by that of the Mahāyugas in the present Manwantara, in each Dwāpara of which, as well as a Vedavyāsa, there is an incarnation of Śiva, who has four sons or disciples, all Mahāyogīs and portions of the divinity. Those of the present period are Lakulīśa, and his sons Kuśika, Gārgya, Mitraka, and Rūṣṭa; the scene of their Yoga is called the Kāyārohaṇa Kṣhetra on mount Meru.

The subject of creation is not yet dismissed, and blended with illustrations of Śiva's supremacy continues through several other chapters. In the 23rd chapter Brahmā and Vishnū are introduced as propitiating Mahādeva and receiving boons from his favour. To Brahmā he grants progeny; to Vishnū praise; admitting him to be along with himself the source of all things, though in an inferior degree, thus he says to Vishnū "I am Agni or fire, thou art Soma the moon; thou art the night, I the day, thou art falsehood, I am truth: thou art sacrifice, I am the fruit of it; thou art knowledge, I am that that is to be known," &c.

The origin of Rudra from Brahmā by virtue of the boon given to him, and the various appellations assigned by Brahmā to that form of Śiva are next de-

* [Weber, Ind. Stud. I, 421.]
** [Aufrecht, l. i.; p. 53, b.].
tailed, and this is followed by an account of the families of the seven Ṛishis, Bhṛigu, Marīchi, Angiras, Kardama or Pulaha, Pulastya, Kratu, and Vasīśṭha. Atri is not mentioned here, but his wife Anasūyā is named as the mother of Śruti, the wife of the son of Kardama or Pulaha, named also Kardama, from which alliance the patronymic Ātreya is applied in the text to the descendants of that sage. The place left by Atri's exclusion is occupied by Bhṛigu, who it appears is considered as a form of Mahādeva. The descendants of Bhṛigu are called Bhārgavas, and a branch of them sprung from the grandson of Bhṛigu named Mṛkkaṇḍa are termed Mārkaṇḍeyas; the descendants of Marīchi are the Kaśyapas from Kaśyapa his grand-son, the posterity of Angiras are the Āngirasas; of Pulastya the Paulastyas, of Vasīśṭha the Vāsīśṭhas, and of Kratu the pigmy sages called Bālakhilyas. These denominations and genealogical classifications, as well as several other details to be found in the same chapter, differ materially from the notions more generally received. We are not yet prepared to say how far they are peculiar to this Purāṇa.

Some curious, and as far as yet known, peculiar mythology follows; describing the different kinds of Agni or fire, and particularising the Pitris as the same with the Rītus or seasons of the year. A mythological description of the divisions of time then ensues; it is clearly an attempt to allegorise the year and its divisions, in common with the worship of collective ancestors by fire; hence the year is called Agni, the
seasons the Pitrís, and the five portions of animate
and inanimate creation of men, birds, beasts, reptiles,
and trees, &c. are the five Ártavás, the sons of the
seasons or progeny of time: the allegory however is
rather perplexed, and the whole description mystified
and obscure. The names given to the months and
seasons here are double. One set being the usual
terms, and the other being peculiar: the names of the
months are the same as those cited by Sir William
Jones from the Vedas, as the names of the solar
months (A. R. III. 258.) The seasons as the Pitrís are
called Kása, Agni, Jíva, Sudháván, Manyamána and
Ghora.

The Pitrís are distinguished into two classes, the
Várhishadas and Agnishwáttas; these are said to have
had two daughters, Mená and Dháriñí; the former be-
came the wife of Himávat, the latter wedded Meru,
and from her was descended Daksha, the mention of
whom gives occasion for the narration of his cele-
brated sacrifice, and for a number of stanzas in praise
of Śiva's supremacy.

The 30th chapter contains a very summary account
of some royal dynasties, and then particularises the
duration of the four ages as 12,000 years. This cal-
culation implies that the years are years of the gods,
such being the period of a Maháyuga, agreeably to
Pauránik chronology, at the same time the text does
not specify what years are intended. As analogous

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1 The proportion in which the years are divided are,
to the divisions of time, the Purāṇa itself is here stated to consist of 12,000 stanzas; a number different from that stated in the Matsya which assigns twice that amount or 24,000 Ślokaś to the Vāyu Purāṇa.

A number of chapters then follow, appropriated to Paurāṇik geography, the description of mount Meru and the residence of the gods, the seven continents and the divisions of the universe above and below the earth; considerable portions of these chapters have been translated by the late Colonel Wilford. The Paurāṇik system is here very fully and, upon the whole, distinctly detailed. The chief difficulties that occur being perhaps rather the fault of the transcript than of the original work.

The same remark applies to the chapters that follow, in which the astronomy of the Purāṇas is detailed with the same minuteness as the geography: on these two topics, therefore, the Vāyu Purāṇa is a valuable authority.

Some of this astronomy is rather unusual, the relative sizes and situations of the planets, their cars, their steeds, and other appurtenances, and their revolving round Dhruvā or the pole, to which they are attached

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the same is given in the Paullīśa Siddhānta, as cited by Bhattot-śala. (A. R. XII: 249.)
by cords of air, as the potter's wheel turns on its pivot, are in all the ordinary strain; but we have a statement regarding the length of a Yuga, and the commencement of the solar year, which are not conformable to received notions, or the actual state of things.

It is said, for instance, that a Yuga consists of five years; what kind of Yuga is intended is not specified. Bentley (A. R. VIII. 227) cites the Graha Manjari for a Mahā Yuga of five years, and in his last work on the ancient astronomy of the Hindus he refers the construction of a cycle of five years to what he considers the first period of Hindu astronomy, or from B. C. 1181 to 961.

This cycle it is said begins when the sun is in Śravaṇa, and it is again stated that Śravaṇa is the first of the Nakshatras, and Māgha the first of the months; according to the authority just cited, such could have been the case only between the years 204 B. C. and A. D. 44, when the year began with the month Māgha. If Mr. Bentley is correct, this portion of the Purāṇa at least is of considerable antiquity, whatever may be the date of the rest (Ancient Hindu Astronomy, p. 271). Mr. Bentley also adds that the mode of computation by which the commencement of the year was made to begin with a different month and asterism was entirely laid aside by the Hindu astronomers subsequent to A. D. 538.

The same chapter contains a description of the Śisumāra, which is interpreted by Mr. Davis to typify the celestial sphere (A. R. II. 402). The description is
to a similar effect with that which he has translated from the Bhāgavata*, but is shorter and less particular. There is also this rather unintelligible addition, that the stars of the sphere never set; but the passage may signify, that they are not annihilated at the usual periods of destruction. The text is in this place evidently incorrect, and the translation being made from a single copy, it is not safe to venture any emendation.

A legendary account of Nīlakaṇṭha or the blue-necked Śiva follows, and the description of the classes of the Pitrīs, and their feeding upon the lunar nectar ensues. The introduction of obsequial ceremonies and the worship of the manes appears to have originated with Pururavas, a not unlikely circumstance, and one which explains the legend of his being descended both from the sun and moon; the worship of the manes being connected with the conjunction of the luminaries. The list of Pitrīs differs in some respect from that of Manu, and from that given in a manual used by the Brahmins of Bengal, in which a verse cited from the Vāyu Purāṇa enumerates the following as the seven classes, Saumyas, Agnishwāttas, Varhishadas, Havishmantas, Ushmapās, and Ājyapās. In the chapter now under consideration there are but four particularised: the Saumyās or Somapās; the Kavyas or Ājyapās; the Varhishadas, and Agnishwāttas. Three others are merely named, the Ushmapās, Devakīrttyas, and apparently the Lekhas and Bahwikāsyas**;

but these are unusual and probably inaccurate appellations. The whole of the section is obscure, incorrect, and often unintelligible. The same may be said of the two remaining chapters, which treat of the divisions of time and the influence of the four ages.

Without being in possession of the contents of the remaining portion, at least one-half of the Vāyu Purāṇa, it is impossible to offer any opinion on the date as derivable from internal testimony. As far as the portion analysed extends, it may be considered perhaps as the oldest of the actually existing Purāṇas, and it has every appearance of being a genuine work, conforming more closely than any yet examined to the definition of a Purāṇa, and admitting few of the unconnected digressions and legendary absurdities by which the course of these compilations is so commonly interrupted, and the established order widely disarranged or wholly obliterated.

The Vāyu Purāṇa is not unfrequently omitted in lists of the eighteen Purāṇas, but in that case it is considered to be the same with the Śaiva Purāṇa, which takes its place. As now met with, however, the two works are not identical.
II.

HINDU FICTION.


It was intimated on a former occasion that Hindu Literature included collections of domestic narrative, of an extent surpassing that of any other people, anterior to the two last centuries, and of an antiquity at the least exceeding similar compilations in any Oriental tongue; and that it was consequently probable that much of the invention displayed on the revival of letters in Europe was referable to an Indian origin. In confirmation of these opinions, the learned labours of the Baron de Sacy were then cited, and his history of the migrations of Pilpay's Fables presented to our readers. Those fables, in their former, and in their modern and more authentick shape, are well known, and need not be here adverted to; and it will be easy to adduce other proofs of the accuracy of our sentiments.

The study of the Hindi and Bengali languages has rendered a number of persons familiar with the Sin-
hásan Battísī and Beítál Pachísī, or the narratives related to Bhoja by the statues which supported his throne, and the tales told to Vikramáditya by the spirit he endeavoured to make captive for the magician. Both these are originally Sanskrit, and exist in detached forms, as well as embodied with other compilations. There is also another collection of tales in which Vikrama plays a prominent part, the Vikrama Charitra; and another compilation, the Víra Charitra, has Saliváhana for its hero. The Tútí Námá, or Tales of a Parrot, has a Sanskrit prototype in the Śuka Saptati. The Kádambarí of Báña Bhatta, and the Daśa Kumára of Daúdí, are collections of entertaining narratives growing out of one entire plan. A more miscellaneous compilation is the Kathárñava, or Sea of Narratives, a work in four books, of which the two first are the Beítál Pachísí and Sínhásan Battísí; and the two last contain miscellaneous stories, probably from some original no longer known. The largest and most interesting collection, however, yet met with is the Kathá Sarit Ságara, the Ocean of the Streams of Narrative, or, as more generally, though less correctly denominated, the Great Narrative, or Vríhat Kathá. This collection is not only more important than either of the preceding, from its copiousness and variety, but because its history is well authenticated, whilst considerable uncertainty obscures their date and origin.

Somádeva, the compiler of the Vríhat Kathá, states, at the conclusion of his work, that it was composed for the recreation of the grandmother of Harsha Deva,
a pious old lady, a great patroness of the Brahmans, and a zealous worshipper of Śiva and his spouse. Harsha Deva, king of Kashmir, was the son of Kālāśa, the son of Ananṭa, the son of Sangrāma Rājā, all in succession sovereigns of the same country. The genealogy thus given we can verify. The eighth table of the dynasties of Kashmir kings in Gladwin’s Āyīni Akbarī, runs thus: Sangrama, who reigned two months; Hurray, twenty two days; Ananta, five years and five months; Kulussder, twenty six years; Ungruss, twenty two days; and Hurruss*. These names are corrupted by their twofold transfiguration, first in Persian, and then in Roman characters; but they still retain their primitive form sufficiently to be at once identifiable with the Sanskrit denominatives. Abūlfażl gives us two more princes, it is true, than Somadeva; but their joint reigns amount to but forty-four days, and they are chronologically nonentities. There was, probably, also very good reason for Somadeva's omitting them, as, if they were either infants or individuals of mature years, the shortness of the reigns indicates violence or usurpation. Taking the total period, as stated in the Āyīni Akbarī, all these princes reigned less than thirty-two years. We know from good authority, that Sangrāma ascended the throne of Kashmir about 1027; and Hurruss, or Harsha, therefore, came to the crown in 1059. He reigned, according to Abūlfażl, but twelve

* [f. e. Sangrāma, Hari, Ananta, Kālāśa, Utkarsha, Harsha. See Lassen, Ind. Alt. VII, 1046–85. 1178.]