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ART XIX.—*Essays on the Puránas. II. By Professor HORACE HAYMAN WILSON, Director of the Royal Asiatic Society.*

(Continued from p. 72.)

Read 20th April, 1839.

THE Pádma Purána, which in the Pauranic lists occupies the second place, and in its own enumeration the first, is a work of considerable extent; according to the best authorities, and to its own statements, it consists of fifty-five thousand slokas, and the copies that are current actually contain little less than that number, or about 50,000.

The Pádma Purána occurs in various portions—according to its own text in five—the first of which treats of the appearance of Virát or Brahmá, and primary creation; it is termed the Paushkara, or Srishtí Khanda. The second describes the formation and divisions of the earth, and various places of pilgrimage, whence it is called the Bhúmí, or Tírtha Khanda. The third contains an account of the regions above the earth, and of some celebrated princes, and is called the Swarga Khanda. The genealogies of princes are comprised in the fourth part; and the fifth, containing the Brahma Gíta, explains the means by which moksha, or final emancipation, may be attained. This is the specification of the divisions of the Purána which is given in the first chapter of the Srishtí Khanda, but it is not very exactly applicable to the work as it occurs. The three first portions are rightly denominated the Srishtí, Bhúmí, and Swarga Khandas; but the fourth is called the Pátála Khanda, from its opening with a description of Pátála, the regions under the earth; and the fifth, or Uttara Khanda, is by no means restricted to philosophical discussion. There is current, however, a sixth division, the Kriyá Yoga Sára, which treats of the practice of devotion, and more nearly corresponds to the definition of the fifth portion given in the text.

The Paushkara, or Srishtí Khanda, consists of forty-six chapters and about 8500 stanzas. Lomaharshana, the disciple of Vyása, sends his son Ugrasravas the Sûta to Naimisháranya, to relate the Puránas to Saunaka and other Rishis assembled at that place. At Saunaka's request he communicates to them that Purána, which, from its containing an account of the lotus (Padma), whence Brahmá appeared in order to create the world, is termed the Pádma Purána. Sûta, in

replying, proclaims also his right by birth and profession to narrate the Puránas, which were in the present Kalpa imparted by Vishnu in the Matsya avatára to Brahmá, and by him to the gods in the first instance, and in the second to Lomaharshana, by Vyása, who was a form of Brahmá. We have here also the assertion that the Puránas consisted originally of 100 kotís, a thousand million of stanzas, of which 400,000 were thought sufficient for the instruction of man—the rest being preserved by the gods. Síta then recapitulates all that he purposes to narrate to the Rishis, the whole of which he says was formerly imparted by Brahmá to his will-begotten son, the patriarch Pulastya, by whom it was related at Gangadwára to Prince Bhíshma; in fact, therefore, Pulastya is the person to whom this portion of the Pádma Purána is properly to be ascribed.

Pulastya, at the request of Bhíshma, instructs him how the universe was framed. The process is as usual in the Puránas that of the Sánkhyá philosophy, or from the eternal Pradhána, proceed successively Mahat, Ahankára, the senses, the rudimental elements, and the gross elements, to which is superadded the egg of creation, as in Manu. Creation, however, is the will and act of the uncreated supreme Brahma, who takes the form of Purusha, and in that character infuses into Prakriti the germ of activity. Brahma is, in his various functions, Brahmá, Vishnu, and Siva; but there is a peculiarity in this chapter which deserves notice: the different Puránas commonly identify either Vishnu or Siva with the Supreme, but in this part of the Pádma, Brahmá and Brahma, the instrument and first cause of creation, are represented as the same; the primeval, excellent, beneficent, and supreme Brahma, in the form of Brahmá and the rest, is the creation and the creator, preserves and is preserved, devours and is devoured, the first immaterial cause being, as is common in the pantheism of the Puránas, also the material cause and substance of the universe; notwithstanding, however, the character here given to Brahmá, the Pádma Purána is, according to its own classification, a Vaishnava Purána, and deserves that character by its frequent intimation of the supremacy of Vishnu.

The third chapter contains an account of the divisions of time, from an instant to the life of Brahmá, conformably to the usual Pauranik chronology, and in words common to different Puránas. This is introductory to the renewal of creation, after a night of Brahmá, when that deity, in the character of Vishnu, assumed the form of a boar, and having placed the earth upon the waters, created its several divisions, and peopled them with animate and inanimate beings. We have then another detail of the creation, rather of a

mystical description, in which the different orders of beings proceed from modified conditions of the body of Brahmá. These not multiplying, Brahmá produces the Prajápatis from his will, then the Rudras, then Swayambhuva Manu, whose daughters, Akúti and Prasúti, married to Daksha and Ruchi, give birth to daughters, who are espoused to the Rishis, forming the earlier patriarchal families, which are evidently nothing more than an allegorical representation of the institution of moral obligations and ceremonial rites by certain holy personages, the first teachers of the Hindu religion. All these details occur in the same order, and in essentially the same words, in the early chapters of the Vishnu Purána.

The same identity continues with regard to the origin of Lakshmi from the churning of the ocean, but the parallel is then suspended by the introduction of the story of Daksha's sacrifice, which is narrated at some length. We have then an account of the family of the second Daksha, as in the Vishnu and other Puránas—short notices of the several Manwantaras—the story of Vena and Prithu—the origin of Vaivaswata and the descendants of the sun in the line of Ikshváku to Srutáyus, who it is said was killed in the great war. The genealogy of this chapter is little else than a string of names, and agrees with that given in the Kurmma and Matsya Puránas, better than with that of the Vishnu.

Bhíshma then requests to be informed of the origin and nature of the Pitris, or progenitors of mankind; in reply to which, Pulastya describes the Sráddha, or offerings to deceased ancestors, and the merits of its celebration, particularly at Gaya. These subjects, illustrated by the story of Brahmadata, as it occurs also in the Hari Vansa, occupy three chapters, from the ninth to the eleventh inclusive. The two next chapters contain an account of the dynasty of lunar princes to the time of Krishna and his immediate posterity, rather more in detail than the solar genealogy, but the same in substance as in other Puránas.

We have next a series of legends relating to the wars between the gods and Titans or Asuras, which, although not restricted to the Pádma Purána, are in some degree peculiar in their order and details. The Asuras are described as enjoying the ascendancy over the Devatas, when Vrihaspati, taking advantage of their leader Sukra's being enamoured of a nymph of heaven, sent by Indra to interrupt his penance, comes amongst the former as Sukra, and misleads them into irreligion by preaching heretical doctrines; the doctrines and practices he teaches are Jain, and in a preceding passage it is said that the sons of Raji embraced the Jina Dharma—

notices which are of some value with regard to the age of the compilation.

An inquiry into the cause of the enmity that prevailed between the two heroes, Karna and Arjuna, suggests a curious legend of a quarrel between Brahmá and Siva, in which a being born from the perspiration of the former puts the latter to flight. Siva repairs to Vishnu, who offers to put alms into Siva's dish, when Siva pierces the hand of Vishnu, and the blood that flows in consequence fills the Kapála, and becomes a Nara, a man—the saint Nara in another birth, and Arjuna in another. Brahmá's progeny becomes in a succeeding existence Karna, and hence the hostility of the two, the legend considering them evidently as types of the followers of Brahmá and of Siva in a contest for superiority. The same notion of a struggle between the two sects prevails in what follows. The lustre of Brahmá's fifth head excites the envy of the gods, and Siva, at their suggestion, tears it off. To expiate the crime of injuring a Brahman, Siva, by the advice of Vishnu, repairs to various Tírthas, and this leads to the Pushkara Máhátmya, or the description of the holiness of Pushkara or Pokhar Lake near Ajmeer, a subject that more or less pervades the rest of the Srishti Khanda from the fifteenth chapter to the end.

The praises of Pushkara, instructions for bathing and worshipping there, and the efficacy of gifts and sacrifices performed at this sacred spot, are abundantly interspersed with legends, some peculiar to the work and to the subject, and others belonging to the general body of tradition and mythology, but rather arbitrarily connected in the Pádma Purána with the sanctity of Pushkara. Of the former class we have Brahmá's throwing down a lotus (Pushkara) from heaven, whence the name of the place where it fell; his performing a solemn sacrifice there; his marriage with Gáyatrí; the displeasure of his former bride Sávitrí, in consequence of which she denounced imprecations on all the gods and Brahmans; the metamorphosis of King Prabhanjana to a tiger, and his liberation; the fidelity of the cow Nandá, and her elevation to heaven; and similar stories, some of which are curious, but most puerile. Of fictions which are to be found in several other Puránas, we have the death of Vritráśura by Indra's vajra, or thunderbolt, formed of the bones of the sage Dadhíchi, and Agastya's humbling the Vindhya mountain, drinking up the ocean, and destroying the Asuras who had sought refuge beneath its waters. The bed of the ocean was afterwards replenished by King Bhagíratha when he brought the Ganges from heaven.

The subjects that next occur are Vratas, or acts of self-denial and devotion, to be performed on particular occasions, as on the third lunation of each month in the year, when worship is to be addressed to some form or other of Gaurí, either with or without her consort Siva; also on certain specified days, as the Vibhúta Dwádasí, Visoka Dwádasí, Kalyána Saptamí, Bhaimi Ekádasí, and others, illustrated as usual by legends, amongst which the birth of Vasishtha and Agastya occurs, and the story of the latter's drinking the ocean is repeated as introductory to the efficacy of worshipping Agastya at Pushkara Tírtha. Márkandeya Muni's going in pilgrimage to Pushkara gives occasion to some account of him, and of his intercourse with Rámachandra, who passed a month at Pushkara, and performed Sráddha there when on his way to the scene of his exile, circumstances of which the Rámáyana takes no notice. Kshemankari Deví, a form of Durga residing at Pushkara, is wooed by Mahishásura, whose origin is related; he attempts to carry her off by force, but is slain, and an account is then given of some other exploits of the goddess. We have then a eulogium of the merits of giving food and drink, illustrated by the punishment of Sweta, king of Ilavrata-varsha, condemned to gnaw his own bones after death, as a penance for his omitting to distribute food in charity whilst he lived; and by anecdotes of Rámachandra, including the history of Danda, after whom the Dandakáranya, or great southern forest, was named; Ráma acts as an umpire between a vulture and an owl in a dispute for a nest, and the nest being assigned to the owl, the vulture, who was King Brahmadatta, condemned to this transformation, resumes his form and goes to heaven. After returning to Ayodhyá, and celebrating the Rájasúya sacrifice, Ráma again travels to the South, and pays a visit to Vibhíshana: on his quitting Lanká he broke down the bridge that connected the island with the main land, and on his way home visited Pushkara and shook hands with Brahmá.

After these legends we have an account of the creation in the Pádma Kalpa, prefaced by a second detail of the divisions of time, closing in a periodical dissolution; during which Náráyana, sleeping upon the waters, is beheld by Márkandeya Muni, who, by desire of the deity, enters the celestial body, and beholds in it all existent things. This legend occurs in several Puránas, particularly in that which bears the name of the Muni. Brahmá, then becoming manifest from a golden lotus, creates the world and its divisions out of the several parts of the lotus, whence this period of creation is called the Pádma Kalpa. After the formation of the world, and the destruc-

tion of the demons Madhu and Kaitabha who sought to destroy Brahmá, by Vishnu, the work proceeds as before, through the intervention of the mind-engendered Prajápatis, the daughters of Daksha, and progeny of Kasyapa. The concluding chapters describe the wars of the gods and demons, the destruction of Máya and Kálanemi by Vishnu, and the birth of Skanda for the destruction of Táraka, the overthrow and death of the demon, and Skanda's marriage with Devasená. "Then," concludes Suta, "Pulastya departed, and Bhíshma having become filled with true knowledge, returned to his government of Hastinapura." A final chapter contains a tolerably copious index of the contents of the Srishti Khanda.

Bhúmi Khanda. The second division of the Pádma Purána is of much the same extent as the first, containing about 7500 stanzas, which are distributed amongst 133 short chapters. It opens with a question put by the Rishis to Síta, how it happened that Prahráda, or Prahláda, a daitya, and natural enemy of the gods, could have been inspired with the devotion he entertained for Vishnu, and finally united with that deity. Síta replies by stating, that the same question had been formerly asked of Brahmá by Vyása, and he repeats Brahmá's answer as Vyása had communicated it to him, which is a narrative of Prahláda's birth and actions in a preceding kalpa. This allusion to Prahláda, it may be observed, without any preliminary details, implies a knowledge of his history, which can only be derived from some earlier work; what this may have been, it is not very possible to ascertain, as the legend occurs in several Puránas, and mention is made of Prahláda in the Mahábhárata. For his character, however, of a devout worshipper of Vishnu, the Vishnu Purána and Bhágavata are the especial authorities.

In order to account for Prahláda's eminence as a Vaishnava, Síta repeats a story of Sivasarman, a Brahman of Dwaraká, who had five sons, equally remarkable for their piety and filial devotion. The latter is put to the test in various ways by their father, and being proof against every trial, the father and the four elder sons are united after death with Vishnu; Somasarman, the fifth son, was also desirous of the same elevation, and was engaged at Sálagráma Kshetra in that contemplation on Vishnu which it is the great object of this part of the Pádma Purána to inculcate as the most efficacious means of union with the divinity, as it is here said, "The imperishable state is not obtained by sacrifice, by penance, by abstract meditation, by holy knowledge, but by thinking upon Vishnu: the destroyer of Madhu is not beheld through gifts or through pilgrimage, but through the union that is effected by intense contemplation: the

Brahman enters the state of Vishnu by the road of profound mental identification." Whilst Somasarman is endeavouring to effect this coalescence, an alarm spreads through the hermitage that the Daityas are approaching, and a loud clamour ensues, which distracts his thoughts, and fills his mind with fear of the foes of the gods; he dies whilst under these apprehensions, and is consequently born again as a member of that race which engrossed his last thoughts. He is born as Prahláda, the son of Hiranyakasipu, a daitya, but from the influence of his former life a worshipper of Vishnu. In the war between the gods and demons, however, he takes part with his family, and is killed by the discus of Vishnu. He is again born of the same parents and with the same name, and is then the Prahláda who is the hero of the usual story, the pious son of an impious father, the latter of whom was destroyed by Vishnu in the Nrisinha, or man-lion avatára, and the former was raised to the rank of Indra for his life, and finally united with Vishnu. The Pádma Purána, therefore, in borrowing the subject of this legend from other sources, has added to it circumstances peculiar to itself, evidently of sectarial tenor, and comparatively recent invention.

The elevation of Prahláda to the rank of king of heaven—a dignity which no other Puránas assign him, although they make him monarch over a division of Pátála—suggests to the Rishis an inquiry into the nature of celestial dominion, and upon whom and by whom it is conferred; and this introduces a legend of the birth of a king of the gods, or Indra, as the son of Kasyapa and Aditi, in consequence of a boon to that effect promised to Aditi by Vishnu. Kasyapa's other wives, Diti and Danu, the mothers of the Daityas and Dánavas, feeling mortified at the inferiority of their children to those of their sister-wife Aditi, Kasyapa, in order to console them, enters upon a long philosophical disquisition upon the nature of body and soul. The discussion is conducted in the form of an allegory, in which the Senses endeavour to negotiate a perpetual alliance with Soul, and Soul, after several vain struggles to evade all connexion with the Senses, at last escapes from them altogether by the aid of meditation.

After describing the determination of the chief Daityas to raise themselves to a level with the gods by arduous penance, the Rishis rather abruptly ask Síta to tell them the story of a Brahman called Suvrata, the son of Somasarman and Sumanas, who was a devoted worshipper of Vishnu, and who became, therefore, in a future birth, Indra, the son of Kasyapa and Aditi. The legend is an insipid sectarial fiction, but contains some curious matter, especially regarding virtue and vice, the reward of the former and punishment of the

latter after death, the road to the judgment-seat of Yama, his appearance, and the tortures to which sinners are condemned. The text then reverts to the austerities of the demons, and particularly those of Hiranyakasipu, which compel Brahmá to grant him a boon that he shall not be slain by any living creature; it therefore becomes necessary for Vishnu to destroy him in the non-descript form of the Nrisinha; whilst in the Avatára of the boar, he puts to death Hiranyáksha and other demons. These events are briefly referred to, and are but introductory to a longer legend of the birth of Vritra, the son of Diti, for the destruction of Indra, and of his being circumvented and slain by the deity. We have then the story of Indra's cutting to pieces another offspring of Diti, destined to be his foe whilst yet in the womb, and thus giving rise to the forty-nine Maruts or winds.

In like manner as Indra was made king of the gods, different persons or things were appointed by Brahmá supreme over their respective orders of beings; and amongst these, the list of which conforms with that which occurs in other Puránas, Prithu, the son of Vena, was made monarch of the earth. This leads to the story of Vena and Prithu, which is narrated in the usual manner and customary words; but a supplement is added to the legend of Vena, which is peculiar to this Purána. According to this, Tunga, the son of Atri, having propitiated Náráyana, by penance, obtained a son equal to Indra; this son was Vena, who was made by the Rishis the first king of the earth; he commenced his reign auspiciously, but lapsing into the Jain heresy, the sages deposed him and pummelled him until the Nisháda, or progenitor of the wild races, was extracted from his left thigh, and Prithu from his right arm. Being freed from sin by the birth of the Nisháda, Vena retires to the banks of the Narmadá, where he performs penance in honour of Vishnu, who appears to him, and reads him a lecture on the merit of gifts of various kinds, especially at different holy places or Tírthas. But persons are also considered as Tírthas, as a Guru, a father, a wife; and in illustration of this latter, Vishnu tells a story of Sukalá, the wife of a Vaisya, who, having gone on pilgrimage, leaves Sukalá in great affliction; her female friends come to console her, and their conversation includes many precepts for the conduct of women, exemplified by narratives. Sukalá continuing to mourn for her absent lord, Kámadeva and Indra attempt to seduce her from her faith, but are foiled, and she remains faithful to her husband, who returns from pilgrimage, and receives blessings from heaven in recompense of the virtues of his wife.

Another series of tales is recited by Vishnu, in illustration of a parent's being a Tírtha, or holy shrine. It commences with an account of the filial piety of Sukarman, the son of Kundala, a Brahman of Kurukshetra, but branches off into several other stories : one of the most remarkable of these is a narrative, of which the original is to be found in the Mahábhárata, that of Yayáti's transferring his infirmities to his son Puru. It is embellished, however, in this place, with much additional matter, and begins with Yayáti's being invited by Indra to heaven, and being conveyed on the way thither by Mátali, Indra's charioteer. A philosophical conversation takes place between the king and Mátali, in which the imperfection of all corporeal existence, and the incomplete felicity of every condition of life are discussed. These attributes belong, it is said, even to the gods themselves, for they are affected with disease, subject to death, disgraced by the passions of lust and anger, and are consequently instances of imperfection and of misery. Various degrees of vice are then described, and their prevention or expiation are declared to be the worship of Siva or Vishnu, between whom there is no difference ; they are but one, as is the case indeed with Brahmá also ; for " Brahmá, Vishnu, and Maheswara, are one form, though three gods : there is no difference between the three : the difference is that of attributes alone." The result of the conversation is, that Yayáti returns to earth, where, by his virtuous administration, he renders all his subjects exempt from passion and decay. Yama complains that men no longer die, and Indra sends Kámadeva and his daughter Asruvindumati to endeavour to excite passion in the breast of Yayáti ; they succeed, and it is in order to become a fit husband for the latter that the aged king applies to his sons to give him their youth in exchange for his decrepitude. As elsewhere related, they all refuse, except Puru, the youngest. After a time, however, Yayáti is prevailed upon by the persuasion of his young bride, at the instigation of Indra, to go to heaven, on which he restores his youth to Puru, and proceeds with his subjects to Indra, who sends them to Siva, and he directs them to Vishnu, in whose sphere they obtain a final abode.

We then come to a series of narratives in illustration of the assertion that a Guru, or spiritual preceptor, is a Tírtha. Chyavana, the son of Bhrigu, wandering over the world in pilgrimage, comes to the south bank of the Narmadá, where a Linga, called Omkára, is erected ; and having worshipped it, he sits under an Indian fig-tree, where he overhears a conversation between Kunjara, an old parrot, and his four sons, in which the latter relate to the former what they

have beheld in their flight during the day. Several stories are narrated, the moral of which is the same, the good effects of venerating holy men, and meditating upon Vishnu. In the course of them, the efficacy of various holy places in expiating sin is described, and in one of the stories it appears that the Ganges, the lake Mánasa, Prayága, Pushkara, and Benares, are of less sanctity than the river Revá or Narmadá in various parts of its course, as at the confluence of the Kubjá, Kapilá, Meghanádá, and Chichuká, at Saivágára, Bhrigukshetra, Mahishmatí, Srikantha, and Mandaleswara, places which are little known beyond their immediate vicinity, and of which the specification indicates the local origin of this part at least of the Purána. One long narrative is peculiar to the work, and relates to the destruction of the demon Tunda by Nahusha, the son of Ayus, and the marriage of the latter with Asokasundarí, the daughter of Párvati. We have also an account of the destruction of Vitunda, the son of Tunda, by Bhagavatí herself. Kunjara then relates to Chyavana an account of the preceding births of his sons and himself.

After this, Vishnu desires Vena to demand a boon, and he solicits to be incorporated with the deity; Vishnu tells him first to celebrate an Aswamedha, after which the king shall become one with himself, and he then disappears. The conversation between Vena and Vishnu extends from the fortieth to the end of the one hundred and eighteenth chapter.

Prithu enables his father Vena to consummate the sacrifice, by which he is united to Vishnu, and this incident illustrates the efficacy of a son considered as a Tírtha. The Jangama, or moveable Tírthas, being thus disposed of, Síta proceeds, in the words of Vyása, to describe the Sthávara, the fixed or geographical Tírthas. The principal of those that are named are Pushkara, Mahákála, the Narmadá, the Charmanvati or Chambal, Arbuda or Abu, Prabhása, the confluence of the Saraswati with the ocean, Dwáravatí, and the mouths of the Indus, the Vitasthá river, the source of the Deviká, Kámá-khyá in Asam, and Kurukshetra. There are many others, most of which are now unknown: one called Rámahrada, the lake of Ráma, introduces the familiar legend of Parasuráma, and his destruction of the warrior race, which is told in the usual strain, but more concisely than in some other works. The subject of Tírthas continues to the end of the hundred and twenty-seventh chapter.

In the next chapter the compiler seems to have recollected the purport of the appellation of this part of the Pádma Purána, and the Rishis ask Síta to give them a description of the earth; in reply, he repeats an account attributed to the great serpent

Sesha, and related by him to Vátsyáyana and other sages assembled at the coronation of Vásuki as king of the serpent race, in which the seven Dwípas, or insular zones, that form the earth, and the Lokáloka mountain which surrounds the whole, are described in the usual manner. In the account of Jambu-dwípa, we have the usual details concerning the several Varshas, and mountains that separate them and Mount Meru and its surrounding elevations. The details, however, are not very particular or full, and are exclusively of a mythological character.

The last chapter of this khanda, as well as that of the Srishti khanda, contains a tolerably copious index.

Swarga Khanda. The third division of the Pádma Purána consists of about 4000 stanzas in forty chapters; it carries on the dialogue between Sesha and the Rishis with which the previous portion concluded, and which Síta continues to repeat.

Vátsyáyana having asked Sesha to give him and the other Munis a description of the regions above the earth, the snake-god replies by referring to a conversation on this subject between a messenger of Vishnu and King Bharata. The mention of the latter suggests to Vátsyáyana to inquire into his history; and the first five chapters of the work are appropriated to the narrative of Sakuntalá and Dushyanta, in which the drama of Kalídása is evidently the authority that has been followed. Bharata, the son of Dushyanta, after reigning with glory, becomes a worshipper of Vishnu, in consequence of which Sunanda, a servant of the deity, is sent to convey the king, after his resigning his crown to his son, to Vaikuntha. On the way Bharata asks him to give him an account of the regions which they traverse, and Sunanda accordingly describes to him the situation and extent of the different Lokas or spheres above the earth. The same contrivance occurs in other works, and especially in the Kásí Khand of the Skanda Purána, from which possibly the idea has been borrowed.

The atmosphere, planetary regions, heaven, and the four upper worlds, Mahar, Jana, Tapas, and Satya, are noticed briefly in the usual manner, and above these is placed Vaikuntha, the heaven of Vishnu, according to this authority. Recurring to the subject, Sunanda then proceeds to describe in detail the subdivisions of these super-terrene realms, the Lokas or spheres, inhabited by various orders of beings, as the Bhútas, Pisáchas, Gandharbas, Vidyádharas, and Apsarasas, adverting also to the circumstances which people these aerial districts, or obtain for mortals a place in them after death. When describing the Apsaraloka, Sunanda relates the story of

Purúravas and Urvasí after the ordinary Pauranik fashion, with the addition that Purúravas, by worshipping the Gandharbas, obtained a residence with Urvasí in the sphere of the nymphs, and that Bharata, by transferring to him the merit of all the sacrifices he had performed in honour of Vishnu, enabled him to proceed to Vaikuntha.

We have then accounts of the Lokas of the sun, Indra, Agni, Yama, the Dikpálas, Varuna, Váyu, interspersed with stories. At the Loka of Kuvera an account of the origin of Rávana, and his expelling Kuvera from Lanká is related. The lunar sphere, or Loka of Soma, affords occasion for the usual legends of the birth of Soma and of Budha, of Daksha's cursing Soma to be afflicted with consumption, as the punishment of his neglecting all his wives except one, Rohiní, and his consequent alternations of increase and wane. In like manner the Loka of Saturn introduces the story of his birth from the wife of the sun, and that of Dhruva suggests the legend of Dhruva's adoration of Vishnu, and his elevation to the dignity of the Polar Star. After rising above this sphere, and passing by the upper Lokas, which are again briefly described, Bharata is carried by Sunanda to Vaikuntha.

Vátsyáyana then asks Sesha to tell him what princes of the solar and lunar races, who were celebrated when on earth for their religious acts, were raised to heaven. Sesha in reply repeats several narratives, which seem to be preserved in their most ancient and authentic form in the Rámáyana and Mahábhárata, and to have been thence transferred to the Puránas with various degrees of detail and modification. In this work they are narrated at length, and embellished occasionally with additions, which are evidence of a corrupt taste and of a comparatively recent date. The narratives are Sagara's exploits and sacrifice, the death of his sons by Kapila's wrath, the birth of Bhagiratha and his bringing Ganga upon earth, the origin of the demon Dhundu, here called the son of Madhu, and his destruction by Kunalayásua, thence termed Dhundumára; the generosity of King Sivi in offering his own flesh to rescue a pigeon from the gripe of a hawk, the birds being in fact Indra and Agni, who had assumed their shape to put the benevolence of Sivi to the test; his further trial by Brahmá; the sacrifice of Marutta; Divodása's reign at Kási; Siva's regaining possession of that sacred city; and the birth and piety of Mándhatri.

At an Aswamedha performed by Mándhatri, the king is visited by Nárada, and a conversation takes place, in which the sage gives a brief description of the course of creation conformably to the Sánkhyá tenets. Speaking of the origin of the four castes, Nárada

explains their respective obligations, and then proceeds to the duties of the different áśramas or periods of life. Under the last order, he expounds the nature of yoga, practical and speculative, or Karma yoga and Jnána yoga. He then details the Sadácháras, or daily observances, incumbent on all classes of men, ceremonial, purificatory, moral, and devotional. The latter are, of course, to be addressed especially to Vishnu, and to the types of him, the principal of which is the Sálagráma stone, or Ammonite, without which, it is said, worship should not be offered. This fossile is said to be the present Vishnu with his discus, and to drink of the water in which it has been immersed, is described as a sure means of obtaining emancipation during life, and being united with Vishnu after death. Great efficacy is also ascribed to sectarial marks, which are to be made after bathing, and before all religious rites, on the top of the arms, the chest, the throat, and the forehead. The merit of fasting on the ekádasí, or eleventh lunation, and the heinous crime of eating on a day sacred to Vishnu, are then pointed out, and the whole offers a sufficiently decisive indication of the character of the compilation as a purely sectarial work.

Several sections are then devoted to a description of the things that may or may not be eaten ; to modes and times of dressing and anointing the person, to postures in which it is proper to sit or lie on different occasions, to the crime of slandering a venerable person, on which it is observed, that Siva is excluded from all share in oblations, on account of his disrespectful conduct towards his father-in-law, Daksha ; to lucky and unlucky omens ; to actions proper and improper, according to particular seasons ; to the favourable characteristics of a wife, and to a variety of injunctions and prohibitions.

Mándhatri's asking Nárada if he had ever known any person who had lived a hundred years, a singular question by the way for a monarch to put, who, according to Pauranik tradition, lived at a period when a reign of many thousand years was no rarity, Nárada tells him a tale of Brahmaketu, son of Viswaketu, king of Drávira, who was doomed to die in his sixteenth year, but who, by advice of Angiras, went to Benares, and lay down in the path of Yama, when on a visit to Siva. Yama, who never deviates from a straight path and even an equal step, and could, therefore, neither walk round Brahmaketu, nor stride over him, at last, to induce him to rise, promised to allow him to live a century, which accordingly happened. There is an underplot of Brahmaketu's marrying the daughter of the king of Kámpilla, in lieu of the hunchbacked son of the

king of Kekaya, which has some resemblance to a story in the Arabian nights.

Mándhātri next asks Nárada to explain to him what he meant by Sivas's ill-behaviour to his father-in-law, on which Nárada relates the story of Daksha's sacrifice, much in the usual strain, but concisely, and making no mention of Vishnu amongst the guests. Daksha also is permitted to complete the rite, the head of a goat being substituted for his own, which he had lost in the affray.

In reply to other questions put by Mándhātri, Nárada describes the actions by which an individual is sentenced to heaven or hell ; the Brahmans who are entitled to gifts and to respect, the necessity of regal government, the consequences of a good or evil administration, the duties of kings, the succession and duration of the four Yugas, and the temporary dissolution of the world. Nárada then takes leave of the king, and goes to the heaven of Indra. A somewhat abrupt introduction of the Muni Saubhari and his marriage with the daughters of Mándhātri then occurs, after which, the king completes his sacrifice and goes to heaven, with which the series of narratives terminates. The last chapter is an index of the contents of the Bhúmi Khanda.

The Pátála Khanda of the Pádma Purána, contains 102 chapters and about 9000 stanzas. It commences with a continuation of the dialogue between Vátsyáyana and Sésha, in which the snake-god describes the different regions of Pátála.

The first, Atala, is subject to Mahámáya. Vitala the second, to a form of Siva, called Hátakeswara, the third Sutala to Bali, who, on one occasion, made Rávana prisoner, which legend is related. Máya reigns over Talátala, the fourth division, he having been raised to that dignity after the destruction of his three cities by Siva, an account of which exploit is detailed. In Mahátala, the fifth region, reside the great serpents ; and in Rasátala, the sixth, the Daityas and Dánavas. The chief Nágas, or snake-gods, under their monarch Vásuki, occupy the lowermost of the subterranean kingdoms, that which is especially called Pátála.

In the account of Rávana's captivity by Bali, mention was made of his future death by Vishnu, in the form of Ráma, a prince of the solar dynasty, and Vátsyáyana referring to this, asks Sesha to give him an account of some of the most celebrated monarchs of this family, and of the descent of Vishnu as Ráma. Sesha accordingly commences with the origin of the Manu Vaivaswata from Aditya, the son of Kasyapa, the son of Marichi, the son of Brahmá, previous to whose Manwantara, the Manu was preserved by Vishnu, in the

Matsya, or fish Avatára, in a ship during the deluge; the account is in substance the same with that which is given in the Matsya and other Puránas. Sesha then continues with the descendants of Ikshwáku, the order and names of whom conform most nearly with the same in the Bhágavata, although few details are given. Amongst them we have the story of Harischandra's sacrifice and elevation to heaven, and Saudása's transformation to a cannibal. The genealogy is then continued to the immediate predecessors of Ráma, and the greater part of the remainder of the work is then devoted to the history of that monarch, and the actions of himself and of the princes of his house.

The story of Dilípa and his service of the cow Nandiní, the birth and reign of Raghu, the marriage of Aja, and death of his wife Indumatí, and the birth of Dasaratha, are told exactly in the same manner as in the Raghu Vansa, and although in a less poetical style, yet frequently in the same words. In the account of Dasaratha we have a legend of his assailing Sani, or Saturn, who had caused a dearth, the king's car falling from heaven at the angry glances of the planet, was upstayed by the bird Jatáyu, and Dasaratha was thus enabled to accomplish his object, and partly compel and partly propitiate Sani to withdraw his obstruction to the fall of rain. These stories of Ráma's ancestors extend from the fifth to the end of the twelfth chapter, and from thence to the end of the 27th, we have in the accounts of the birth of Dasaratha's sons, the actions of Ráma, his exile, his conquest of Lanká, and his return with Sítá to Ayodhyá, nothing more than an epitome of the Rámáyana.

The compiler of the Purána appears, however, to have had again recourse to the Raghu Vansa, for the events that occurred after Ráma's return to his capital, the dismissal of Sítá to the hermitage of Válmíki, the death of the demon Lavana by Satrugna, and foundation of Mathurá, the birth of Ráma's sons, Kusa and Lava, Sítá's being swallowed up by the earth, and Ráma's ascending to heaven with his followers and subjects.

Vátsyáyana unwearied of a tale of which Ráma is the hero, solicits further particulars from Sesha, and the snake-god details Ráma's return to Ayodhyá more fully, and dilates upon his meeting with his brother Bharata, and the widows of his father. He then describes the visit of Agastya to Ayodhyá, when the sage relates some of the circumstances of the history of Rávana, in which the Uttara Kánda of the Rámáyana has been followed, with the addition that Rávana being a Brahman by birth, Ráma incurred, in putting him to death, a guilt which can only be expiated by an Aswamedha.

Accordingly the rite is described, and the horse intended for the sacrifice let loose, attended by a body of troops under the command of Satrugna. The adventures of the steed and his attendants form the subject of a number of chapters, from the thirty-fifth to the ninetieth.

One of the first places of note to which the horse comes, is Ahichchhatra, a city, which, according to the Mahábhárata, lies north of the Ganges, and which here seems to be in Asam, for adjoining to it is the temple of Kámákyá, a form of Durgá, which has been long especially worshipped in that part of India. The temple it is said was constructed by Sumada, the king of Ahichchhatra, at the time of Satrugna's arrival, in consequence of the goddess having restored him to his dominions, from which he had been driven by his foes. From hence Satrugna marches to the banks of the Payoshní, a river which, according to the Pauranik lists, rises from the Vindhya mountains, and is rather incongruously, therefore, placed in succession to Asam. It is noticed, however, for the purpose of introducing the legend of the Muni Chyavana, which is narrated more fully here than in any other Purána. The next place described is the Níla mountain and Purushottama Kshetra, or Jagannath, which involves a legend of Ratnagríva, king of Káncí (Conjeveram), who, going in pilgrimage to the mouth of the Ganges, makes a very extraordinary detour by the Gandakí river, all geography being here sacrificed to a determination to eulogize the Sálagráma, which sacred stone is commonly obtained in the Gandak. Satrugna ascends the Níla mountain, and worships Purushottama. He next proceeds to Chakránga the capital of Subáhu, where the horse is detained by Damana, the son of Subáhu, and a fierce conflict ensues, which ends in the triumph of Satrugna, and the recovery of the steed. We have then an account of Satyavat, king of Tejasapura, who was born to his father in reward of his cherishing a cow, the great importance of which is illustrated by a legend of Janaka, who, notwithstanding his being the father-in-law of Ráma, was condemned to hell for having struck a cow. His virtues, however, were such, as not only to make his going there a mere matter of form, but to enable him to redeem all the damned whom he beheld in Tartarus.

The horse is then stolen by the Asura Vidyumnálin, but the theft is detected and the demon slain. He then leads his guards to the hermitage of Aranyaka, who questions Satrugna and his companions concerning Ráma, and in consequence repairs to Ayodhyá, where he is incorporated with the demigod. The steed next falls

into the Narmadá, but is followed by the warriors to the caverns of the river-goddesses, and they restore the horse : he then becomes the subject of a still more formidable encounter, being carried off by Rukmángada, the son of Víramani, king of Devapura. The heroes of Satrugghna's host are, in the first instance, victorious, and the king and his son are left for dead, when Siva, of whom Víramani was a worshipper, comes with Vírabhadra to the aid of his votaries. Pushkala, Satrugghna's chief captain, is beheaded by Vírabhadra, and Satrugghna struck down senseless by Siva, but Hanumán, after arresting Siva's progress, brings the drug that reanimates the dead and restores his friends to life ; the battle is renewed, but Siva continuing to have the best of it, Ráma himself is obliged to appear. Siva then retreats after offering worship to Ráma, and Víramani, who has been also revived, relinquishes the horse and his kingdom.

Several other stories of this kind occur. At last, the horse comes to Válímiki's hermitage, where he is detained by Lava, the son of Ráma, yet a youth. The mention of his name leads to a repetition of the story of Sítá's being separated from Ráma, with the addition of its cause, her having, when a girl, caught two parrots, and having let the male go, but kept the female ; the latter, after pronouncing an imprecation on Sítá that she should be separated from her husband, died of grief, but repeating the name of Ráma to the last, went to heaven ; the male threw himself into the Ganges, and was born again as a washerman in Ayodhyá, in which character he became the main agent in Sítá's exile, for discovering that his wife had spent some time in another man's house, he reviled, and beat her, and when his mother-in-law endeavoured to prevail upon him to forgive her daughter, he replied, " Not I. I am not the king. I am not Ráma, who took back Sítá after she had lost her character in the dwelling of the Rákshas." These words being reported to Ráma by his spies, induced the king to send his wife away, and she was taken accordingly to the hermitage of Válímiki, where she bore two sons, Kusa and Lava. This part of the work agrees in some respects with the Uttara Ráma Charitra, but has several gossiping and legendary additions. Kusa, coming to Lava's aid, they defeat all Satrugghna's warriors, including Sugriva and Hanumán, but by their mother's injunctions, they release the horse, who is then conveyed to Ayodhyá, where Sumati, the counsellor of Satrugghna, reports to Ráma all that has happened to the party. The account of Kusa and Lava excites Ráma's curiosity, and he sends for Válímiki to inform him who they are. This leads to his discovery of his sons and his reunion with Sítá. The Aswamedha takes place, but at the

instant when Ráma is about to slay the victim, he becomes a celestial person, being a Brahman, condemned by Durváśas, for hypocrisy, to wear the shape of a horse until released and sanctified by Ráma he goes to heaven. These details succeed an account of the reign of Kusa, and a summary list of his successors, until the solar line ends with Sumitra in the ninety-seventh chapter. Here also closes the dialogue between Sesha and Vátsyáyana, the latter thanking the former for his narrations, and taking leave of him to wander over the earth.

The Rishis then ask Síta to inform them what is the sum and substance of the Puránas. He is not allowed to answer in his own person, but repeats a dialogue between Siva and Párvatí on the subject, which at first is a repetition of a discourse between the sage Gautama and the sovereign Ambarísha, in which the former details to the latter, at his request, the names of the eighteen Puránas, and the number of verses contained in each. There is one important peculiarity in this list; not only is the Bhágavata placed last, but it is said, "Vyása first promulgated the Pádma, then sixteen others, and finally the Bhágavata, as the extracted substance of all the rest, which he taught in twelve Skandhas or books, to his son Suka." The merits of the Bhágavata as the text-book of the Vaishnava faith, are then eulogized, and the particulars alluded to, leave no doubt of the work intended, or of the priority of the Bhágavata to the Pátála Khanda of the Pádma Purána.

The conversation between Sadásiva and Parvatí, is continued through all the remaining chapters, except the last. In reply to the inquiries of the latter, the former relates to her a description of Vrindávana and some of the sports of Krishna amongst the gopis, or milk maids of Gokula, in illustration of the character of the tenth book of the Bhágavata, which is dedicated to the life of that demigod. We have, however, anecdotes not found in that work, relating to Rádhá, the favourite mistress of Krishna, to the origin of the Gopis, and to the temporary transformation of Nárada and Arjuna to females. The distinguishing duties and characteristics of Vaishnavas, or followers of Vishnu, and the efficacy of the Sálagráma stone, of sectarial marks on the person, of chaplets and rosaries, of the Tulasi, or sacred Basil, and of worshipping Vishnu on certain days in each month, are then detailed at some length, and this Khanda, like the other, concludes with a tolerably copious chapter of contents.

Uttara Khanda. The last section of the Pádma Purána. This portion is more considerable than either of the preceding, consisting of about 12,000 stanzas, distributed amongst 174 chapters.

Manuscripts of this portion of the Pádma Purána present a variety in their arrangement; some commencing with the legend of Jalandhara, as in the case of the copy of which I possess the index, and in that from which Col. Vans Kennedy has translated that story: whilst the copy consulted on the present occasion begins with Dilípa's going a-hunting and concludes with the narrative of Jalandhara. This order is confirmed by the Anukrama, or chapter of contents, with which the work concludes.

According to this copy, the Uttara Khanda commences, rather abruptly, it must be admitted, with Síta's stating that after king Dilípa had been crowned, he went forth from his capital to the chase. In the wood he met Vridhdha Háríta, a sage, who commended his having bathed in a pool in the forest, as ablution in the month of Mágha is peculiarly efficacious; he referred Dilípa for further information on this point to the Muni Vasishtha, and the king accordingly repaired to that sage for instruction. Vasishtha's communications to Dilípa on the subject of various observances which are to be held sacred by the worshippers of Vishnu, and the virtue of which is illustrated by a number of legends, mostly of sectarial and comparatively recent origin, constitute the substance of this extensive but uninteresting compilation.

Vasishtha first relates to Dilípa an account of Bhrigu's residing in the Himálaya mountains, and enjoining a Vidyádharma, who has a tiger's head, to bathe in the month of Mágha, by which he gets quit of the deformity; he then repeats a story told by Dattatreya to Sāhasrárjuna, of Rishiká, a Brahman female, who, in consequence of bathing in the month of Mágha, dwelt four thousand ages in Vaikuntha, and was then born as the Apsaras Tilottamá, for the purpose of causing the mutual destruction of Sunda and Upasunda, an incident taken from the Mahábhárata. Other legends to the same purport are then narrated, of which it will be sufficient to notice the following:—Srikundala and Vikundala were the sons of a Vaisya, who dissipated their property in profligate pleasures: after death, the former was sentenced to the Raurava hell, the latter to Swarga, much to his own surprise, as he had led the same abandoned life as his elder brother. He had, however, once bathed in the Jumna, in the month of Mágha, and hence proceeded his different destiny. Kánchanamáliní became an Apsaras by bathing in the month of Mágha at Prayága, and by giving the merit of three days' ablutions to a Rákshas, she liberated him from that state, and enabled him to ascend to Swarga. Five Apsaras endeavouring to compel the son of a Muni to return their affection, were cursed by him to

become Pisáchís, they reiterated the imprecation, and the youth was also changed to a Pisácha. They were all redeemed from their metamorphosis by bathing at Prayága, in the month of Mágha, by the advice of Lomasa Rishi. Chitrasena, king of Drávira, was a pious and benevolent monarch, but unluckily, he listened to the persuasion of Saiva ascetics, here termed Páshandas, or heretics, who maintained that no deity but Siva should be worshipped, and Vishnu in particular should be shunned, and the Rájá and his people were not only converted from the adoration of Vishnu to that of Siva, but demolished the temple of the former, and threw his images into the sea. Chitrasena, on his death, was punished by a sojourn in Tartarus, and by being then born as a Pisácha. Devadyuti, a Brahman, who had gained the especial favour of Vishnu, met with the Pisácha, and recommended him both by precept and illustration, to bathe at Prayága, in the month of Mágha, which he did, and was cleansed from his iniquities and transported to Swarga.

Vasishtha next teaches Dilípa the greatest of all the Mantras, that which was imparted to Brahmá by Vishnu, by the former to Nárada, and by Nárada to the Rishis. This consists merely of the two names, Lakshmi and Narayana, in the formula 'Om Lakshmi-náráyanáya Namah,' but it is declared to be the mystery of mysteries, and certain means of salvation. It may be communicated to all classes, to Súdras and others, and to women, if they have faith in Vishnu. It must, however, be preceded by the ceremony of Díkshá or initiation, the essential part of which is the Tapta Mudrá, or stamping on the skin of the novice, at the part where the arms are set on to the chest, marks, with a heated iron, representing the conch and discus of Vishnu, a practice which is considered by the most respectable authorities to be a highly-reprehensible innovation.

In answer to Dilipa's inquiry in what manner Bhakti, or faith in Vishnu is best expressed, Vasishtha repeats, in the beginning of the twenty-sixth chapter, a conversation that occurred on Kailása, between Siva and Párvatí, on the same topic, in which the former describes to the latter the sixteen modes in which devotion to Vishnu is to be expressed. These are : 1, being branded with the conch and discus; 2, wearing the Urdha pundra, the perpendicular streak or streaks of white clay and red chalk on the forehead; 3, receiving the initiating Mantra with those streaks; 4, ceremonial worship; 5, silent prayer, or counting a rosary of Tulasí seeds; 6, meditation, in which the figure and symbols of Vishnu are brought to the mental vision; 7, recollecting the names of Vishnu; 8, repeating them; 9, hearing them repeated; 10, hymning Vishnu;

11, adoring his feet, or prostration before his images ; 12, drinking water that has washed the feet of his images ; 13, eating the remains of food offered to Vishnu ; 14, unbounded service of devout Vaishnavas ; 15, fasting on the twelfth lunation, and keeping it sacred ; 16, wearing necklaces and chaplets of the wood or seeds of the Tulasí. In the course of Siva's explanation of these characteristic proofs of faith in Vishnu, he relates a number of tales illustrative of their efficacy, and expatiates on the sanctity of various objects and places venerated by the Vaishnava sect.

In describing the frontal marks, Siva mentions several places whence the earth should be taken, and the list is remarkable for containing the names of places in the south of India, as Venkatasgiri and Srirangam. The prayer to be used is called the Eight-syllable Mantra, or 'Om Náráyanáya namah,' and he who communicates it is the Achárya, no matter what his caste. The meaning of the prayer, and particularly of the term Om, is here explained in a characteristically mystical strain, and Vishnu is next described as the source and substance of all things. An account is then given of his residence, Vaikuntha, and of his pastimes, or delusions, which are, in fact, all created beings. Vishnu, at the prayer of Mahámáyá, or Prakriti, combining with her as Purusha, or soul, and engendering creation. He then sports with Mahánidrá, or sleeps on the waters, when a lotus springs from his navel, from which Brahmá makes his appearance, and the world is created ; a detailed description ensues of the fourfold Vyúha, or disposition of Vishnu's residences, Vaikuntha, Vaishnava loka, or a mythical Dwáráká, the white island, or Swetadwipa, and a palace in the sea of milk.

Siva next relates to Párvatí an account of the Vaibhavas or manifestations, Avatáras, or descents of Vishnu ; of the first or Mátsya, it is said that Vishnu, in the form of a fish, entered the ocean and destroyed Hiranyáksha, who had assumed the shape of the Makara, differing therefore from the usual account of the descent of Vishnu as a fish. In the descent of the Tortoise, an account is given of the churning of the ocean, the chief peculiarity in which is the birth of Jyeshthá Deví, the elder goddess, or Alakshmí, misfortune. The production of her more amiable sister, Lakshmí, prosperity, occurred on the twelfth lunation, and thence Siva, at Párvatí's request, explains the sanctity of this and of the eleventh lunation, and the practices proper to be observed on those days. The goddess then inquires who are heretics, and the reply designates especially the followers of Siva. Párvatí asks naturally enough how this should be, as they imitate her husband ; and Siva's explanation

is, that he adopted the use of the skull, skin, bones, and ashes, by desire of Vishnu, to beguile Namuchi and other Daityas, who had obtained the mastery over the gods, but lost it by the heresy into which they were seduced by teachers inspired by Siva, as Kanáda, Gautama, Saktri, Upamanyu, Jaimini, Kapila, Durvasas, Mrikandu, Vrihaspati, and Jamadagni, authors of works in which the quality of darkness predominates. Works of this character are then specified, and are the treatises on the Pásupáta worship, or worship of Siva, as Pasupati: Bauddha works: the Vaiseshika, Vedánta, and Mimánsá philosophies: the Bráhma and other Puránas, and the legal institutes of Gautama, Vrihaspati, Samudra, Yama, Sankha, and Usanas.

The Varáha and Nrisinha Avatárs, are then related, and in the latter we have the story of Prahláda, much in the same style as in the Vishnu. The Vámana, or dwarf Avatára is next described at some length, and we have then the Avatára of Parasuráma in some detail. The story of Ráma next occurs, and forms a complete epitome of the Rámáyana, and the birth, actions, and death of Krishna, agreeably to the text of the Bhágavat, are last narrated. The Avatáras of Vishnu constitute a considerable portion of the work, extending from the thirty-sixth to the seventy-second chapter.

The construction of the images of Vishnu is next described, and the places are mentioned, where the principal are erected, as Srirangam; Kasi; Jagannatha, where the image is of wood; Badarikásrama, Gangaságar, Dwáraka, Venkatádri, Vrindávan, &c. Bathing is enjoined in the Ganges, Yamuna, Saryu, and Gandakí, in upper India, and in the Kaveri, Támraparní, Godávarí, Krishná, and Narmadá, in the Dakhin; worship is to be offered daily to Lakshmi and Náráyana, and the mode of so doing is fully detailed. Párvatí then declares her intention of adoring Vishnu, for which Sadásíva commends her, and repeats to her the hundred and eight names of Ráma. The two deities then devote themselves to the adoration of Vishnu, and the dialogue concludes with the seventy-fifth chapter.

The conversation is then resumed between Dilípa and Vasishtha, and the king asks the sage how it happened that Siva attained a form so unattractive and unlike a god. In reply the Muni tells him that at a great sacrifice made by Swáyambhuva Manu, the assembled Rishis discussed which of the deities was entitled to the homage of a Brahman; some said Rudra, some Brahmá, some Súrya or the sun, and some Vishnu; but they all agreed that the only being whom they ought to revere was he who was made up of the quality of goodness;

and they employed Bhrigu to visit the deities, and put their characters to the test. Bhrigu accordingly went to Siva, but could not obtain access to him, as he was engaged with his wife ; finding him, therefore, to consist of the property of darkness, Bhrigu sentenced him to the form of the Linga, and pronounced that he should have no offerings presented to him, nor receive the worship of the pious and respectable. His next visit was to Brahmá, whom he beheld surrounded by sages, and so much inflated with his own importance as to treat Bhrigu with great inattention, betraying his being made up of the quality of foulness. The Muni therefore excluded him from the worship of the Brahmans. Repairing next to Vishnu, he found the deity asleep, and, indignant at his seeming sloth, Bhrigu stamped upon his breast with his left foot and awoke him. Instead of being offended, Vishnu gently pressed the Brahman's foot, and expressed himself honoured and made happy by its contact ; and Bhrigu, highly pleased by his humility, and satisfied of his being impersonated goodness, proclaimed Vishnu as the only deity to be worshipped by men or gods, in which decision the Munis, upon Bhrigu's report, concurred. This subject extends to the seventy-sixth chapter, and in some copies forms the concluding section. It is not the last of my copy, however, for Vasishtha having briefly recapitulated the subjects on which he has indoctrinated Dilípa, asks him what more he desires to hear, on which Dilípa expresses a wish to be made acquainted with the Máhátmya of the Bhagavad Gíta. Vasishtha replies by repeating another dialogue between Siva and Párvatí, in which Siva reports a conversation between Vishnu and Lakshmí, the former of whom describes to the latter the holiness of the composition of Vyása, called the Bhagavad Gíta, and exemplifies its sanctity by legends of individuals who were purified from sin, or released from future existence, by hearing or reading one or other of the sections of the Gíta, beginning with the first, and proceeding regularly in succession to the last. There is nothing worthy of note in these stories ; they are all purely sectarian, according to Vaishnava notions. The scene of many is laid in the south of India, at Pratihána, on the Godávarí ; at other places on that river, at Sri Sailam, at Mahishmatí, on the Narmadá, at Haripur on the Tungabhadrá river, at Saurashtra (city, or Surat,) in the country of Gurjara, and at other cities, said to be in the Dakhin, but which are perhaps fabulous, as Amarddaka and Meghankusa ; Kolapur may perhaps admit of verification. The subject extends to the ninety-third chapter.

Sadásiva then repeats to Párvatí the thousand names of Vishnu, as recited by Nárada to Bhrigu and other sages ; and the reply

made by the same holy person to a number of questions put by the Rishis, the general purport of which is the transcendent merit of one who constantly recites the names of Vishnu, wears the sectarial marks, and addresses to Vishnu all his thoughts, words, and deeds. This part includes the Kriya Yoga Sára Máhátmya, or the efficacy of studying a subsequent portion of the Pádma Purána, and therefore eulogized here rather out of its place. The whole is nothing more than a reiteration of what has been repeatedly said before, though it proceeds to the end of the one hundred and first chapter.

The subject is still further prosecuted, and the merit of worshipping Vishnu, the certain expiation of all sin thereby, and the faults by which its efficacy is impaired, are communicated to Nárada by Sanatkumára, as he had been taught them by Siva. We have then two chapters on the unlawfulness of taking away life, consisting chiefly of an account given by Durgá of herself to Siva, in which she ascribes her sanguinary exploits, as the death of various Asuras, to the Máyá, or illusion of Vishnu, by which those who worship him are not to be beguiled. Siva then explains to Nárada what Bhakti or faith in Vishnu means, and what practices are incompatible with it; the various modes of worshipping Vishnu; the manner of meditating upon him, or inaudibly repeating his names; the rules of personal purification; the reverence to be shown to a Guru, or spiritual guide; the hundred and eight names of Krishna, which should be repeated every morning; the mystical marks on the soles of Krishna's feet, which should also be called to mind; the duty of morning ablution, and merit of washing with water in which a Sálagrâma has been immersed. These subjects continue to the end of the one hundred and thirteenth chapter.

Dilípa then inquires of Vasishtha what are the most efficacious means of obtaining final emancipation; to which the Muni replies by relating the Máhátmya of the month Kártikeya, as it was imparted to Nárada by Brahmá. In this month, whatever gifts are made, whatever observances are practised, if they be in honour of Vishnu, are sure of attaining the end desired, and realizing an imperishable reward. Amongst the especially sacred acts of this month is the gift of lighted lamps. No particular day is enjoined in the section that treats of the Dípa dána Máhátmya, but the eleventh of the moon's wane is alluded to as especially appropriate, and the merit is great even if the lamps be lighted for the purpose of gambling at night in any place dedicated to Vishnu. The fourteenth and fifteenth lunations are also noted as holy days; but the general instruction is, "let a man offer lamps day and night in the month of Kártik."

Some legends are narrated in illustration of this general precept, as well as of the efficacy of certain days of the month ; thus, the thirteenth dark lunation is specified as the day on which Yama is to be worshipped with offerings of lamps. Bathing is enjoined early in the morning of the fourteenth and fifteenth lunations, and flowers and water are to be then also presented to Yama ; lamps are to be offered at night to the deities generally. On the morning of the first light lunation or new moon, bathing is to be performed ; libations are to be made to gods, men, and progenitors ; the monthly obsequies are to be celebrated ; Brahmans entertained ; a number of lamps lighted at night in houses, gardens, cow-sheds, meetings of public roads, and holy places ; and families are to keep awake through the night, and pass it in diversion, especially in games of chance. As these directions were given by Vasishtha to a certain female, they suggest to Nárada to inquire by what means women become beautiful, fortunate, fruitful, and faithful. Brahmá tells him a story, in reply, of a lady called Subhará, who was all these, in consequence of duly observing the Sukha ratri, the happy night which Vishnu passes with Lakshmi, and which occurs on the fifteenth of the dark half of Kartik. The ceremonies on this occasion, consisting chiefly of the worship of Maháalakshmí, and including illuminations, are to be conducted especially by women. On the first of the moon's increase, Bali the Daitya is to be worshipped in commemoration of his gifts to Vishnu, as the dwarf, which took place on that day. Krishna is also to be worshipped as Gopála the cow-herd. On the second lunation, which is thence called Yama dwitíya, Yama is to be adored by those who wish to know not death ; and on the eleventh the waking of Vishnu from his periodical slumbers is to be celebrated.

The account of these sacred days in the month of Kartik extends to the one hundred and twenty-sixth chapter.

The Kártika Mahátmya, however, is still considered to be the appropriate title of this portion of the Purána, although most of the chapters treat of topics not exclusively relating to that month. They describe the objects of Vaishnava ceremonies and observances, which are equally sacred at other seasons, as the Dhátrí flower, the Sálagram stone, the various kinds of Sálagrámas, the conch shell, the Tulasí plant, various perfumes, as sandal, agallochum, and different fragrant flowers, all which are peculiarly dedicated to Vishnu, and are to be worshipped or offered in worship on occasions and in modes which are particularized. A description is then given of the Bhíshma panchaka, or five days from the beginning of the eleventh

to the end of the fifteenth lunation of the month of Kartik, dedicated to the worship of Bhíshma; and this properly closes the subject of the holiness of Kártik, or the Kártika Mahátmya, with the one hundred and thirty-second chapter.

In reply, however, to a question of the Rishis, Síta relates to them the communication of the legend of Kártika by Nárada, to the wives of Krishna at Dwáráká, and a conversation that ensued between Krishna and Satyabhámá, in which the divinity gives his wife an account of her former existence as the daughter of a Brahman, and her having been exalted to her present dignity in consequence of observing the ceremonies proper to the eleventh lunation of the month of Kartik. Satyabhámá asks how this month obtained its peculiar sanctity; in reply to which, Krishna relates to her the story of the Asura Sankha having stolen the Vedas, and Vishnu's becoming a fish, in order to plunge into the sea and recover them. In this version of the Mátasya Avatára, we have the sage Kasyapa substituted for Satyavrata, and he throws the fish, when it is too large for the pond, into the sea: we have nothing further of a boat or a deluge—the fish kills Sankha, and brings the Vedas back to the gods. This happened in the month of Kartika, and on the eleventh day, whence bathing in that month and on that day is commemorative of this Avatára. Bathing at Prayága and Badarikásrama are peculiarly enjoined; and then Nárada, who has been the narrator of the previous story, which Krishna has only repeated, describes to Prithu the mode of observing the ceremonies, or the fasting, bathing, giving presents, waking, and worshipping, which should be practised in this month. These topics proceed to the one hundred and fortieth chapter. Prithu then asks Nárada to explain to him how the Tulasí plant became sacred to Vishnu. Nárada, in illustration, tells him a long legend of the birth, exploits, and death of Jalandhara, a person of whom no mention occurs in any other Purána, but whose story has been translated into English by Col. Vans Kennedy. The translation frequently varies from the text of the copy I have consulted, but the variations are not material to the narrative, and it is sufficient to refer to the translation for the details of the story—a story which, whether as it occurs in this place, or in the beginning of the work, appears extremely incongruous with its general tenour, and little, if at all, connected with what precedes or follows it: it occupies nine chapters: at the close it appears that Vishnu was fascinated with the beauty of Vrindá, the wife of Jalandhara; to redeem him from which enthrallment the gods applied to Lakshmi, Gauri, and Swadhá; each gave them seeds to sow where Vishnu was enchanted. Those given by

Lakshmi came up as the Dhátri, Málátí, and Tulasí plants, and appearing in female forms they attracted Vishnu's admiration, and diverted his affections from Vrindá; hence the estimation in which they are to be held by all devout Vaishnavas. Nárada then relates to Prithu a series of stories still in illustration of the merit of acts of devotion in the month Kartik, in which again we have indications of the locality of the origin of this composition in the choice of sacred places in the Dakhin for the scenes of the wondrous events narrated; as the Sahya mountain; Sauráshtra; the confluence of the Krishná and Vení rivers; Káncí; the capital of a prince called Chola, king of Chola, the brother of Anantasayana. The account winds up with a legend of the origin of the Krishná, Vení, and Kakudmini rivers, which were formed of portions of Vishnu, Siva, and Brahmá, whilst the numerous streams of the Sahya mountain proceeded from portions of their several goddesses.

Krishna and Satyabhámá appear again in the one hundred and fifty-seventh chapter, as interlocutors, and the former expatiates to the latter on the three vratas or observances which he most prizes—those of the months Kártik and Mágha, and of the Ekádasí or eleventh lunation, throughout the year. He then explains to her the manner in which the character of an individual is affected by that of those with whom he associates, and the possibility of interchanging vices and virtues, or of transferring to others the consequences of one's own acts, a doctrine frequently advanced and illustrated in this work. He exemplifies the theory by the narrative of Dhaneswara, a Brahman of low occupation, who goes to Máhish-mati, in the month Kartik, to sell skins, and his business leading daily to the banks of the Narmadá, he is thrown into the company of numerous Vaishnavas—hears them constantly recite the name of Vishnu—sees them bathing and offering worship—and joins them, more out of curiosity than devotion, in their rites. Upon his death, and condemnation to Tartarus, it is found that the punishments of hell have no effect upon him, and upon inquiry into the cause, Yama learns his accidental observance of the month of Kártik: he is accordingly dismissed from the lower regions, and becomes one of the inferior divinities called Yakshas. Krishna and Satyabhámá then go to perform the evening Sandhyá, and Síta and the Rishis resume their dialogue in chapter one hundred and sixty.

Síta now explains how the Kártika-vrata is to be observed by sick persons, or those who dwell in mountains and forests, which is illustrated by a legend of the metamorphosis of portions of Vishnu, Siva, and Brahma, to trees, or severally to the Aswattha (*Ficus religiosa*),

Vata (F. Indica), and Palása (Butea frondosa), by the curse of Párvatí. Another legend of Daridrā, or Poverty, left by Uddálaka, a Muni, to whom she had been espoused under an Aswattha tree, explains why that tree is to be touched only on a Sunday, for on every other day Poverty or Misfortune abides in it : on Sunday it is the residence of Lakshmi. This concludes the Kártika Máhátmya with chapter one hundred and sixty-one.

The next subject is the history of Rádhá, the favourite mistress of Krishna, who is said to be Maháalakshmi, born as the daughter of the Rája Vrishabhánu and Srikírttidá ; she was born on the eighth of the moon's increase in the month Bhádra, and the work therefore describes the Bhádráshtamí vrata, or the ceremonies to be observed on Rádhá's birth-day, with the prayers and worship to be addressed to her and to Krishna, including the catalogue of her hundred and eight appellations : similar injunctions are then given for the observance of Krishna's birth-day on the eighth day of the dark half of the same month, and the three circumstances by which it is modified, as the simple Ashtamí, Rohiní, and Jayantí, or the concurrence of the asterism Rohiní with the eighth lunation and the moon's entering the constellation at midnight, are described. The holiness of the forest of Vrindávan, the favourite haunt of Krishna and Rádhá, is the next topic, and we have then the one hundred and eight names of Annapúrná, a form of Lakshmi. Síta then communicates to the Rishis the sanctity of another month of bathing, fasting, and worshipping Vishnu, proper to be observed in Vaisákha, illustrating it by Vaishnava tales, showing how various persons were purified from their sins by the efficacy of acts performed in Vaisakh. The Vaisákha Máhátmya ends with the one hundred and seventy-second chapter. The next chapter contains the Anukrama or index, and the one hundred and seventy-fourth or last chapter consists of a panegyric upon the Uttara Khanda of the Pádma Purána.

The Kriyá Yoga Sára is always considered as a sort of supplement to the Pádma Purána, or as a portion of the Uttara Khanda of that Purána. It is divided into twenty-five chapters, and contains about 4000 stanzas. It commences with Síta's visit to Naimisháranya, where Saunaka, on behalf of the Rishis, asks him to inform them how, in an age so degenerate as the Kalí, religious merit may be attained, mankind being now incapable of those arduous acts of devotion which were commonly practised in more auspicious ages. Síta replies by reciting a dialogue between Vyása and Jaimini, in which Vyása, to satisfy the similar inquiries of his disciple, repeated to him the Kriyá Yoga Sára Purána, or

Purána explanatory of practical devotion in opposition to the Dhyána Yoga, or devotion of contemplation.

Practical devotion is, according to this authority, the adoration of Vishnu. It was exercised before the creation, by Brahmá, upon Vishnu's destroying the demons Madhu and Kartabha, and the notice of this circumstance is accompanied by a brief description of the origin of the world, and the birth and destruction of the two demons.

The first act of devotion enjoined, is bathing in the Ganges, or celebrating the virtues of the sacred stream, especially at three places—Haridwára, Prayága, and Gungaságara. The holiness of the river is chiefly explained by insipid and extravagant legends, of Swarga, Vaikuntha, and even final liberation, being the reward of different persons, several of whom were most abandoned sinners, who were sprinkled, on their deaths, with Ganges water—who were drowned in the river—or whose bones were cast into it. These stories extend from the third to the end of the eighth section.

A series of precepts and illustrations occupies the next five chapters on the worship of Vishnu in each month of the year, describing how it is to be performed, and what recompense rewards it. The next chapters explain the merits of the simple repetition of the words Hari, Ráma, Krishna, and other names of Vishnu; the efficacy of Bhakti, or faith in Vishnu; the holiness of Purushottama Kshetra, and Jagannatha; the virtue of liberality, and excellence of various kinds of gifts, with the reward that awaits donations to Vaishnavas and to Vishnu; the reverence due to Brahmans; the sanctity of the Ekádasi, or eleventh lunation. In the story of Kotiratha and his queen Suprajná, who faithfully observed the Ekádasi, a description of hell, and the punishments inflicted on the damned, is given. The virtues of the Tulasí and Dhátrí plants, and merit of planting, and cherishing them, and wearing rosaries and necklaces made of their wood, are the theme of the twenty-third chapter. The next chapter details the duties of hospitality, and the work closes with an account of the decline of virtue in the different ages, and the depravity of mankind in the Kalí Yuga. That period has, however, its advantages, for the recompense of years of devotion in the preceding ages is realized by a single repetition of the name of Hari.

There can be little doubt that the two last portions of the Pádma Purána have not much in common, beyond their sectarial tendency, with those by which they are preceded, and it may be questioned if there is any very close connexion even between the four first Khandas,

and whether they can be regarded as constituting one continuous work : at any rate it is clear, that neither individually nor collectively do they correspond with the description of a Purána, or embody a representation that can be regarded as ancient or authentic of Hindu tradition and mythology. They are all evidently the compositions of a particular sect, and for a particular purpose—authorities compiled by the Vaishnavas for the promulgation of the worship of Vishnu.

The Srishti Khanda, or first portion of the work, is the most free from a sectarial character, and conforms best to that of a Purána. The earlier and later chapters, indeed, treating of the creation, regal genealogies, and legends which appear to be ancient, mostly employ language used in several of the Puránas, the original property in which it is difficult to assign to any one of them, and perhaps of right belongs to none, having been borrowed from some common source. In the case of the Pádma Purána, however, it is strongly to be suspected that the compiler had before him especially the Vuyá, Vishnu, and Bhágavata Puránas.

A very considerable portion of the Srishti Khanda is, however, as far as can be ascertained, original, although it be not Pauranik, for it constitutes the Paushkara Máhátmyam, or the golden legend of the lake of Pushkara or Pokhar in Ajmer, where alone Brahmá is worshipped ; and it is a peculiarity of this part of the work, that its sectarianism is the worship of Brahmá rather than of Vishnu. There are some curious legends, as has been observed, of apparent struggles for supremacy between the followers of Brahmá and Siva, in which, though the latter triumphs, yet it is at the expense of some humiliation.

The advocacy of the adoration of Brahmá, growing out of the legendary sanctity of a place dedicated to that divinity, is a probable clue to the history of the composition, and gives reason to suppose that this part of the Pádma Purána owes its origin to the temples at Pokhar, legends intended to enhance the merit of acts of devotion at that shrine having been blended not very congruously with others taken from different sources, and embellished according to the taste of the compilers : when this is likely to have been accomplished is a matter of some uncertainty. Pokhar is still a place of pilgrimage, and a shrine of Brahmá, but it was probably not much resorted to during the Mohammedan supremacy in the vicinity of Ajmer, and the worship of Brahmá has not been popular for some centuries at least. On the other hand, if narratives, legends, and genealogies have been borrowed literally from other Puránas, including the

Vishnu, as appears probable, we cannot go very far back for its composition.

There are also various descriptions and allusions, from which a comparatively modern origin may be inferred. Ráma is said to have recognised Siva as the guardian of the bridge between Lanká and the peninsula, giving him the name of Rámeswara, and the temple at that place, which still exists, must therefore have been built when the legend was written. Amongst the wives or favourites of Vishnu, Rádhá is named, and her deification there is reason to believe modern. The Brahmans who live to the south of the Vindhya mountains are declared unfit to be invited to a Sráddha, or obsequial feast, an exclusion implying a difference of faith or practice, which is not to be traced in older authorities, and which was probably levelled especially at the Saiva and Vaishnava sects of the peninsula. The followers of Siva, who are characterized by carrying a skull, are possibly not of high antiquity; and the specification of the Jain heterodoxy, with the description of a class of their priests carrying a bunch of peacocks' feathers, are indications of no remote date. We have also frequent mention of Mlechchas, or barbarians, and Sávitrí pronounces, in the seventeenth chapter, an imprecation upon Lakshmí, the goddess of propriety, that she shall take up her abode with them—this looks like an allusion to the presence and predominant authority of the Mohammedans when the passage was written, and there seems reason to believe that this portion of the Purána was compiled at some period between the establishment of the Mohammedan kingdom of Delhi in the thirteenth and the fifteenth or sixteenth century.

The Bhúmi Khanda bears even less of the character of a Purána than the preceding, containing very few of those details which belong to the ancient mythological system, and being still more extensively made up of sectarial legends. Its sectarianism is Vaishnava, and is more decided than that of the Srishtí Khanda. It is less controversial and exclusive, however, and Siva is more civilly treated, and admitted to share with Vishnu the adoration of mankind.

Brahmá is scarcely noticed at all, and then only to be identified with Vishnu.

The character of the stories which constitute the greater portion of this work, and the additions made to those narratives which are borrowed from older compositions, sufficiently evidence the absence of antiquity. We have also repeated the specification of Jain doctrines, and may therefore infer that these enjoyed some degree

of popularity at the time when they were thus assailed. The locality of the Bhúmi Khand is different from that of the Srishti, and instead of Pushkara, the places to which the greatest sanctity is attributed, are situated along the Narmadá, and in central and western India. Amongst these, Mahákála is specified, which may possibly be the shrine of Siva, at Ujayin, that was demolished by Sultan Altmish, in 1231. A shrine of Durgá, under the name of Kámákhyá, which lies in Asam, is also mentioned, and it may be doubted if that or several of the other Tirthas specified, were in possession of celebrity at any remote era. The date of the Bhúmi Khand then probably differs little from that of the preceding portion: it does not seem, however, to be necessarily connected with it, but to have been the work of different hands in a different part of India, and under circumstances somewhat dissimilar. It may be doubted also if it is the Bhúmi Khanda alluded to in the first chapter of the Srishti, for although it does contain a description of the earth and of sundry Tirthas, yet, as will have been seen by the abstract of its contents, they occupy but a small part of that of which, according to the specification referred to, they ought to have constituted the substance.

The opening of the Swarga Khanda with the precise story of the drama of Sakuntalá, shows that it is posterior to the play. The travels of Bharata appear also to be borrowed from other and probably still later originals, and their boundary, Vaikuntha, the heaven of Vishnu, placed above all the other Lokas, is a later and sectarial addition to the genuine Pauranic system. The narratives that follow do belong to the old legendary stock, but the long conversation between Mándhatri and Nárada, which forms the connecting thread of the latter half of the Swarga Khanda, is an original embellishment. The Vaishnava observances, the worship of the Sálagráma stone, the use of frontal marks, the holiness of the eleventh lunation, are not only sectarial but as far as has yet been ascertained, are modern, having been adopted by some of the Vaishnava sects, which sprung up after the appearance of Rámánuja in the middle of the twelfth century. We have no reason therefore to assign to this part of the Pádma Purána, a higher antiquity than to the former, and it seems to be connected with the Bhúmi Khanda in order and in subject. It corresponds also well enough with the brief description given of it in the first chapter of the Srishti Khanda.

The Pátála Khanda is little else than a history of Ráma, and of his house, the details of which are, to a great extent, taken from the

Raghu Vansa, and as already observed, in the very same words. The Purána is therefore more modern than the poem. The plan of the adventures of the horse turned loose for Ráma's Aswamedha, which constitute a large portion of the Pátála Khanda 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. Kámákhyá, as has been stated, is probably no very ancient shrine, and certainly, Jagannáth has no pretensions to high antiquity. We have also the Sálagráma, the sectarial marks, and the Tulasi plant, made the subjects of repeated panegyric, and the use of these is characteristic of modern Vaishnava sects. The Bhágavata Purána is also named and distinctly particularized, and the Pátála Khanda of the Pádma is therefore more modern than the Bhágavata. Except the ancestors of Ráma, there are no genealogies in this Khanda, and its congruity with the description in the Srishtí Khanda, is therefore rather questionable.

The Khandas of the Pádma Purána, thus far, are Vaishnava works. The first Khanda, 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 Vishnu. 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 Krishna, for the form of Vishnu 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 Madhwáchárya, 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 Uttara Khanda, and the worship of any divinity, except Vishnu, and of Siva especially, is positively prohibited. It possesses equally little of the character of a Purána, and is a violent sectarial 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 Máhátmyas of the months Mágha and Kártik, 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 Drávira, 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 Dakkhin apparently some eight or nine centuries ago. (*As. Res.* xvi. 12.)

The principal places at which worship is addressed to Vishnu, include Srirangam and Venkatádri, or Tripeti. The traditions of the latter acknowledge that it was a Saiva 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 Tungabhadrá. In the translated index, this is called Hariharapur, and whichever reading be correct, it appears probable, from its situation on the Tumbhadra, that the capital of Vijayanagara is intended, the city of Bukka and Harihara Rayas, 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, Tulasi 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 Vaishnava tenets. In 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 Khandas, 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.