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Horace Hayman Wilson

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X. *ANALYTICAL ACCOUNT of the PANCHA TANTRA, illustrated with occasional Translations. By HORACE HAYMAN WILSON, Esq. M.R.A.S., Secretary to the Asiatic Society of Bengal.*

Read June 5, 1824.

“ As the active world is inferior to the rational soul, so Fiction gives to mankind what History denies, and in some measure satisfies the mind with shadows, when it cannot enjoy the substance.”—LORD BACON.

WHAT the profound observer, quoted above, pronounced generally of fiction, is peculiarly pertinent, when applied to the Hindus. The history of their progress, in the arts of civilized life, is so clouded with mythology, and overcast by time, that our efforts to penetrate the obscurity, have been hitherto of little avail. As the mind, therefore, has little substantial gratification to expect, from this branch of intellectual enjoyment, it may be permitted to indulge in the shadows, that are abundantly presented, and dwell with more interest, than the subject would otherwise excite, on the copious materials afforded by the mass of Hindu fable, within its reach.

The elucidation, which such an inquiry promises to afford of the past manners of the Hindus, before they were metamorphosed, and degraded by the influence of foreign subjugation, constitutes an advantage of more than imaginary value. We see what they were, more distinctly, than through the medium of any general description; and can trust to their own pictures of themselves, more confidently, than to any crude and imperfect exhibitions, delineated from present experience, or circumscribed research. In this point of view, therefore, Hindu fable becomes a valuable accession to real knowledge, and serviceably supplies that want of sober history, which all Oriental inquirers have such perpetual occasion to lament.

It is not only with respect to themselves, however, that the fictions of the Hindus are calculated to add to our stock of knowledge: and the influence, which they have exercised on the state of manners in Europe, will only be duly appreciated, when we shall be better acquainted with the extent of the obligations we owe them. By whatever channel they may have been conveyed to the West, the Oriental origin of most of the tales, which first

roused the inventive faculties of our ancestors, is universally admitted ; and the advocates of the Gothic or Arabic origin of romance, agree in referring its birth-place to the East.

It is now too late to inquire, whether we are to consider Persia as the birth-place of fictitious narrative : for, if such narrative was cultivated there, it must have been clad in the *Pahlevi* language ; and both body and dress are irrecoverably lost. We must, therefore, be content to admit the claims of the Hindus, amongst whom we may trace the original of much that has interested, and amused, our forefathers and ourselves.

The oldest collection of fables and tales, of the class here intended, is the work that passes by the title of the Fables of *Bidpai*, or *Pilpay*. The history of this work is too well known to require any elucidation. Mr. Wilkins, and Sir William Jones, brought to light its original, from amongst the hidden stores of Sanscrit literature ; and Mr. Colebrooke gave the text itself of the *Hitôpadésa* to the public. The learning and industry of the Baron de Sacy have finally traced the work through all its stages ; and there are few subjects of investigation, the history of which has been more successfully ascertained, than the Bibliographical adventures of the salutary instructions of *Vishnúusarmá*, or *Fables of Pilpay*.

Although the stories of the *Hitôpadésa* are undoubtedly identical with most of those, which are found in all the forms of *Pilpay*'s fables, yet it has been clearly shown by Mr. Colebrooke, that it is not the source from which its successors have been directly derived. It is, in fact, itself but a scion of the same parent stock, and in common with the rest, originates, as it indeed admits, from an older collection, the *Pancha Tantra*. The text of this work is not very rare in India, and it were therefore to have been wished, that it had been selected for translation, in preference to the *Hitôpadésa* ; but the opportunity has passed. The identity of the two works, for the greater part, renders the translation of both, a work of supererogation : and, fully as the topic has been developed, it is likely that a main defect will long continue to mutilate it, at the very outset. The deficiency has, in some measure, been supplied by the sketch, given by Mr. Colebrooke, of the contents of the *Pancha Tantra* ; but, as his chief object was only to substantiate the greater affinity between it and the *Kalila Damana*, than between the Arabic work and the *Hitôpadésa*, he has not prosecuted its details farther than was sufficient to effect his purpose. In the want, therefore, of a full analysis, and in

the little likelihood that exists, of a translation of the entire work being now published, it has been presumed that a more minute account of the *Pancha Tantra*, than has yet been given to the world, will not be an unacceptable communication to the Royal Asiatic Society of London.

In offering a detail of the contents of the *Pancha Tantra*, it was of course desirable to collate them with those of the *Hitópadesa*, and *Kalila Damana*, which has been accordingly effected; and to relieve the dryness of analytical detail, as well as to convey an idea of the merits of the composition, it has been thought advisable to introduce translations of a number of the stories. Some affinities have also been pointed out between the narratives of the *Pancha Tantra*, and those met with in popular works in Europe; but the want of access to books has necessarily limited this part of the inquiry. Some illustrations of national or literary peculiarities have also been occasionally, but sparingly, added; lest the paper should be rendered too voluminous, and under the impression that many members of the Society are better able to appreciate the extent to which such illustrations may be needed, and better qualified to supply them.

The *Pancha Tantra* is so called from its being divided into five *Tantras*, or sections, and is referred to under that name, in the *Hitópadesa*. It is better known, however, in common speech, by the denomination of *Panchópadhkhya*, which may be rendered the “Five (collections of) Stories:” and under this appellation, the work may be met with, in most parts of India.

The ensuing analysis is founded upon an examination of three copies of the work; one of which was procured in Calcutta; the others, in Benares. These copies agree in all essential points, although they present, abundantly, the variations to be expected in compilations of such a character; where stanzas, and even stories, are often omitted or inserted, at the pleasure of the transcriber.

The invocation, with which, like all *Hindu* works, the *Pancha Tantra* commences, differs very importantly from that of the *Hitópadesa*. In the latter work, it is addressed to SIVA, in the former to SARASWATÍ. One manuscript, indeed, calls upon all the *Hindu Pantheon*, on BRAHMÁ, RUDRA, KUMÁRA, HARI, INDRA, YAMA, &c. &c., the elements, the planets, the *Munis*, *Rishis*, and all the other objects of Hindu reverence, to be propitious to the reader; but this is a solitary reading, and a probable interpolation. The homage to SARASWATÍ is followed by a tribute of respect to the authors of ethical compositions, of whom are named, MENU, VÁCHA-

SPATI, UŚANAS (SUCRA), PARÁSARA, VYÁSA, and CHÁNAKYA.* It is then stated, that VISHNÚ SARMÁ, having extracted the essence of all the most celebrated works of this class, composed the *Nítí* † *Sástra*, in five Tantras, or chapters. We are then introduced to the frame work of the whole, the education of the King's sons by VISHNU-SARMÁ; on which occasion the apologues were composed. This is introduced in the *Hitópadeśa*, but with some variations; and, as it affords an example of the concurrences and disagreements of the two collections, I shall give it at length from the *Pancha Tantra*.

“There is a city in the Southern country, named *Mihilarópyam*, the king of which, learned, munificent, distinguished among princes and scholars, was named AMARA SACTI. He had three sons, youths of no capacity, nor diligence: VASU SACTI, BHADRA SACTI, ‡ and ANANTA SACTI. Observing them averse from study, the king called his counsellors, and said to them, “you are aware that my sons are little inclined to application, and incapable of reflection. When I contemplate them, my kingdom is full of thorns, and yields me no pleasure. It is said by the wise, ‘Better is a son unborn; better is a dead son, than one who is a fool. The first may cause affliction for a little while, but a fool, as long as life endures.’ Again, ‘of what use is a cow who has no milk with her calf; of what use is a son who has neither knowledge, nor virtue? Better it is, that a wife be barren, that she bear daughters or dead children, and that the family

* Authors of very different character. The first is the Legislator, whose code has been rendered into English by Sir William Jones. The works of VA'CHASPATÍ, the teacher of the Gods, and of SUCRA, the preceptor of the (*daityas*) Titans, have not, it is believed, been found on earth.* PARA'S'ARA, the father of VYA'SA, is the reputed author of an institute of laws, and the chief interlocutor of the *Vishnu-Purán'a*. To CHA'NAKYA is ascribed a treatise on (*Nítí*) regal polity, which, though no longer met with, is cited by authors of some antiquity, as DANDI, in the *Dasa Kumdra*. CHA'NAKYA was the minister of CHANDRAGUPTA, and the chief agent in his elevation to the throne of *Magad'ha*.

† Sir Wm. Jones translated the term *Nítí* by Ethics, and he has been followed by all Sanscrit scholars, in the interpretation. This is not, however, the precise import of the term. As applied to a class of writings, or division of science, it would be, more correctly, polity, the art of regal administration, both in peace and war, including the moral, as well as political, obligations of a sovereign.

‡ In some copies, UGRA-SACTI.—H.T.C.

* VA'CHASPATÍ is the same with VRÍHASPATÍ, as UŚANAS is identified with SUCRA. Institutes of law, ascribed to VRÍHASPATÍ and to UŚANAS, are extant.—H.T.C.

become extinct, than that a son, endowed with your form, wealth, and family-credit, should want understanding.' If, therefore, by any means, their minds can be roused, do you declare it." On this, a counsellor replied, "Prince, the study of grammar alone is the work of twelve years, how then is a knowledge of *Dharma*, *Art'ha*, *Káma*, and *Móksha*,* to be speedily conveyed?" Another counsellor, named SUMATI, observed, "Prince, the powers of man are limited by his transitory existence; but to acquire a knowledge of language alone, demands much time. It is better that we think of some means of communicating the substance of each science, in a compendious form; as it is said, 'The *Sabda Sástra* (Philology) is a boundless ocean: life is short, and the difficulties are many; the essence, therefore, is to be taken, as the swan extracts the milk from the water.'† There is a Brahman, named VISHNU SARMÁ, celebrated for his perfect acquisition of the sciences. To him entrust your sons, and he will render them well informed." On hearing this, the king sent for VISHNÚ SARMÁ, and addressed him, "Venerable *Brahman*, confer a favour upon me, by instructing these princes in polite literature, and rendering them superior to the youths, their companions; in recompense of which, I promise you lands of large extent." VISHNU SARMÁ replied, "Hear, O king, my words. I am not a retailer of knowledge for lands and wealth; but if I do not instruct your sons in the *Níí Sástra*, I will forego my own name. There is no need to say more. I do not utter this vaunt, through any desire of wealth; for wealth is useless to any one whose passions are mortified, and subdued: I wish but to gratify you, and to do the will of SARASWATÍ. Let it be written, therefore, that if, in six months from this day, I do not make the princes more proficient than many people, in various branches of knowledge, it shall not be allowed to me, a *Brahman*, to point out the way of God." The king, highly gratified by this assurance, delivered his sons to

* The four objects or occupations of human life: Duty, Wealth, Desire, and Final Liberation.

† This is a popular notion among the Hindus, originating, probably, in the colour of the bird.*

* Or rather, because the bird seems, as the Hindus apprehend, to extract his food, by suction, from solution in water, wherefore, a bird of this genus is considered to be an emblem of discrimination, as being capable of separating milk from water.—H.T.C.

him, and retired ; and VISHNU SARMA, taking the princes with him, repaired to his own house ; where, for their instruction, he composed these five chapters : *Mitra bhéda*, dissension of friends ; *Mitra prápti*, acquisition of friends ; *Kákólukiya*, inveterate enmity ; *Lábdha prasamana*, loss of advantage ; *Aparíkshita cáritwa*, inconsiderateness. Reading these, the princes were, in six months, highly accomplished ; and the five Tantras became famous throughout the world. Whosoever reads this work, acquires the whole *Níti Sástra*, and will never be overthrown by INDRA himself."

The commencement of the *Pancha Tantra*, which is thus given, differs materially, in some respects, from the *Hitópadeśa*, of which the *Mitrálábha*, or acquisition of friends, constitutes the first, and the *Mitra bhéda*, or dissension of friends, the second book. The arrangement of the *Pancha Tantra* is, no doubt, the original, as the same is observed in the *Kalila Damana* of ABDALLAH MOKAFFAH, exclusive of the avowedly additional prolegomena. It may here also be observed, that in the large collection of stories, made by *Sóma-déva* in the eleventh century, and usually known as the *Vrīhat Kat'há*, we have a chapter appropriated to the same stories, that occur in this section of the *Pancha Tantra*, following nearly the same order. I shall, therefore, refer occasionally to this series, also in my remarks ; and shall here state, that it begins in the same manner as the *Pancha Tantra*, and its Arabic translation, with the journey of the merchant, and his abandonment of his ox, *Sanjīvaka*, in the forests, on the borders of the *Yamuná*.

Many varieties of minor importance occur in this part of the story, not only as related in the *Hitópadeśa*, but as told in different copies of the *Pancha Tantra*. They are, however, of no consequence. It is only worth while to observe, that the different copies of the latter agree in naming *Mihilárópya*,* as not only the residence of AMARA SACTI, but as the city whence the merchant departs. One manuscript has a laboured description the splendour and strength of the town. Now, in general, in both the *Pancha Tantra* and the *Hitópadeśa*, the places named are real ;† and there seems every reason, therefore, to conclude, that *Mihilárópya* was a city, in the south of

* In some copies the name is written Mahilárópya.—H. T. C.

† So Agnolo Firenzuolo, the Florentine translator, has laid the scenes of the several narratives in various real localities, transferred to Italy.

India, of some celebrity, when these stories were first composed. We need not be much at a loss for its identification, as the name approaches sufficiently to *Mihilapur*, *Meliapur*, or St. Thomé; where our own records indicate a city of some consequence, in the beginning of the Christian era, as the scene of the labours and martyrdom of St. Thomas, occurrences very far from invalidated by any arguments, yet adduced against the truth of the tradition. The *Hitopadésa* changes the residence of the King to *Pátaliputra*, on the Ganges; and although it leaves the merchant's residence in the south, it alters the name to *Suverhavatí*, that is, the "Golden." Hamilton calls St. Thomé, *Mailapur*, "The City of the Peacock," and the import of *Maila*, in the Tamul language, is a Peacock, whilst *pur* is the ordinary Sanscrit addition, signifying town. There is no good authority, however, for supposing this to be the original designation of *Meliapur*, and it may be only a vernacular modification of the name, whilst *Mihildrópya* furnishes a much nearer approximation to the *Maliarpha* of Ptolemy, which has been hitherto supposed the same with *Meliapur*, or St. Thomé.

The name of the ox that falls, and is left behind, is in all the books, *Sanjivaka*, whence the Arabic *Shanzebeh*; those of the jackals, *Karataka* and *Damanaka*, altered to *Kalila* and *Damana*. The lion is uniformly termed in the Sanscrit *Pingalaka*; the Arabic leaves him unnamed.

The first story, in all the *Hindu* books is, "the monkey and the timber." It is the second, in the Arabic. The story of "the man, who could not avoid his destiny," related by the merchant's servant, is an addition; being, however, grafted upon a verse, in the original, which inculcates the irresistible force of fate. "What fate protects, is safe, though it be unwatched; and that which is guarded with the greatest precaution, if destiny defend it not, will surely be destroyed. One who is left without a guardian, in a forest, shall escape with life; whilst another perishes in the house, and in spite of every care."

There is a very great variety in the different manuscripts, in the passages that follow. The *Hitopadésa* has also the story of "the Dog and the Ass," which is not found in the *Pancha Tantra*, *Kalila-Damana*, or *Vrihat Kathá*: the next story, in all these three, being "the Fox and Drum," which the *Hitopadésa* omits.

The *Hitopadésa* has again the story of "the Cat and the Lion," in which it differs from all the rest; whilst the *Pancha Tantra* has the story of "*Dantila*, a merchant of *Varddhamána*," which does not occur in the Arabic. The

merchant incurs the displeasure of the sweeper of the palace ; who in revenge, mutters insinuations against his character, for the king to overhear. When questioned farther, he pretends not to know what he has uttered, and to have talked in his sleep : the insinuations, however, produce their effect. When the merchant has discovered the cause of his disgrace, and reconciled the menial *Górabha*, the latter takes an opportunity of venting an insinuation against the king himself, so wholly absurd, that the prince is convinced, his servant prattles unmeaningly, and he acknowledges the merchant's innocence. The object of this story is to shew, that the meanest individuals, about the person of a prince, are not to be offended with impunity.

The story of " the goblin, *Ghantakarna*," is peculiar to the *Hitópadeśa*. That of "*Kandarpakétu*," agrees in the general course, although not in the first part, with the adventures of "*Díva Sarma*," in the *Pancha Tantra*, which latter is precisely followed in the story of the *Nasika*, or religious man, in the *Kalila Damana* ; and *Tahid*, in the *Anvari Soheili*. One of the incidents of this story has attracted extraordinary admiration, if we may judge by the endlessly varied copies, and modifications of it, which have appeared in the East, and in the West : the loss of her nose by the confidante, and its supposed recovery by the intriguante, for whom she had been substituted, affording a miraculous proof of the wife's innocence, imposing upon her husband, has been retold in a vast number of ways. It is repeated, with different degrees of modification, in the " Roman and Turkish Tales," in the " Decameron of Boccacio," " The *Novelle* of Malespini," " The *Cent Nouvelles*," " The *Cheveux Coupés*," a fablieau, by Guerin, in the " *Contes of La Fontaine*," in the " Women pleased, of Beaumont and Fletcher," and in " The Guardian of Massinger." The story itself, as told in the *Hitópadeśa*, has been versified by Hoppner ; and, as narrated in the *Anvari Soheili*, it has been rendered into English verse, by Atkinson.

The next story, in the *Pancha Tantra*, is omitted in all the works, derived from this original. It is, however, a well known story, being the same as *Malak* and *Shirin* in the Persian Tales, and the Labourer and Flying Car in the additional stories from the Arabian Nights. It is also narrated, with some variation, in the *Vrihat Kathá*. The Muhammedan contrivance of a box, and the personification of Muhammed, are rather clumsy substitutes for the fiction of the original, in which the adventurer, in love with a princess, personates *Vishnu*, and rides on a wooden representation of *Garúda*

guided by a pin, and moving by magic, the prototype of the flying steed of Magellan; “ the wondrous horse of brass, on which the Tartar king did ride,” and other self-moving machines of celebrity, in oriental and chivalric romance.

The story of “ the *Gópi* and her two lovers,” is here peculiar to the *Hitópadeśa* ; but it is familiar to European story-telling. It is the third of the three fabliaux, *De la Mauvaise Femme*, and occurs in *Le Roman des Sept Sages*, and the *Novelle* of *Bandello*, *Boccacio*, *Sansovino*, and other similar collections.

The next story of “ The Two Crows,” is common to all the collections ; as is that, interwoven with it, of “ The Crane, or Swan, killed by the Crab.” This portion of the original has been made great use of by the author of the *Bahar Danish*, who has compiled his story of “ The Mouse and Prince of Ghilan,” almost wholly of extracts from the *Pancha Tantra*. This portion of the latter work contains a quotation of some interest, in the literary history of the Hindus. It is a passage from the astronomical writings of *VARÁHAMIHIRA*, and occurs, without variation, in the two best manuscripts of the original. This citation is justly considered, by Mr. Colebrooke, as a proof of the astronomer’s priority to the composition of the *Pancha Tantra*, and a satisfactory corroboration of other arguments, favourable to his existence, at the time usually assigned to him, in the fifth century of the Christian era.*

A striking proof occurs here, also, of the more exact correspondence between the *Pancha Tantra* and *Kalila Damana*, than between the latter and *Hitópadeśa*. In the story of “ The Two Crows,” the interwoven story in both the former works, is that of “ The Crane, or Swan, killed by the Crab ;” and it is not till the apologue of the Crows is closed, that the “ Lion led into a Snare by the Hare,” occurs. In the *Hitópadeśa* the first is omitted, and the second put in its place ; and instead of a Hare, the beguiler of the forest monarch, is an old Stag. The story of “ The Crab and (*Vaca*) Crane,” is not found in the *Hitópadeśa* earlier than the last section, or *Sand’hi*, to which several of the fables, belonging to this part of the *Pancha Tantra*, are transferred.

The next story, “ The Flea, the Bug, and the King,” is omitted from the *Hitópadeśa*. It occurs in the *Kalila Damana*, but not exactly in the same

* As. Res. IX. 364, and Hindu Algebra, Introd. Also Preface to Sanscrit Dictionary, xiv.

order. The adventures of the Jackall, who falls into the dyer's vat, are not given in the Arabic version. They are told in the *Hitôpadésa*, but in a different section, that of *Vigraha*, or war. They are also copied in the *Bahar Danish*.

The next story of "The Lion with his three Ministers (the Tiger, Crow, and Jackall), and the Camel," whom they ensnare and destroy, holds the same place in the *Pancha Tantra*, and *Kalila Damana*. It is briefly told in the *Hitôpadésa*, but in the *Sand'hi* section, or Chapter on Peace.

The ensuing story of the *Tittibha* occurs in all the three works, in the same place; but there is a great difference in its internal arrangements. In the *Hitôpadésa*, it includes no other apologue whatever; in the *Kalila Damana*, only one, "The Tortoise and the Geese;" in the *Pancha Tantra*, it comprehends five: "The Tortoise and the Geese;" "The three Fishes;" "The Elephant, destroyed by the Sparrow, the Woodpecker, the Fly, and the Frog;" "The Swan, creeping Plant, and Fowler;" and "The Ram killed by the Lion." In the *Kalila Damana*, the first, as observed, occurs in the same place, the second somewhat earlier, and the other three are omitted.*

In the *Hitôpadésa*, the two first occur in the fourth section; the other three are wanting.

The story of the *Tittibha*, or *Titawé*, is one of the decisive proofs of the Indian origin of these fables. The personified ocean, or *Varuṇa*, and *Garuda*, the bird of *Vishṇu*, are inadequately represented by the *Vakil al Behr* and the *Anka*, the king and lord of the feathered race. But the name of the bird is alone sufficient. The *Titawé*, although it is found in the Arabic lexicons, and is said to be a species of the *Kâtâ*,† has very little appearance of an Arabic term; nor can it be resolved to any satisfactory root. It is, therefore, probably only a transcript of the Sanscrit *Tittibha*, Bengali *Tittibh*, and Hindi *Tit'hiri*: the names, throughout India, for a kind of Sand-

* They appear to have been wanting in Mr. Sotheby's copy of the *Pancha Tantra*.—H.T.C.

† The *Kâtâ* is described as a bird frequenting watery places. Golius and Meninski explain (قطا) *Kâtâ*, avis columbæ similis magnitudine et formâ, quæ gregatim volat; et e longinquo aquam petere novit, vocem, kattâ, edens, unde illi nomen. There are said also to be two kinds, one much larger than the other. Burckhardt, in his Travels in Syria, calls the *Katta* a species of partridge, and mentions their being met with in the mountains of Belba, Kerek, Djebel, and Thera, in such flocks, that the Arab boys often kill two or three at a time, by throwing a stick at them. The *Tittibha* is encountered in numerous flocks, but is in size unlike either a pigeon or a partridge, and is a very different bird.

piper,* very numerous on the sandy banks and shores of rivers. The strutting gait of this bird is supposed, universally, to indicate his inordinate conceit; and thence the appropriate selection of him, in the story, as defying the sea. This characteristic is so commonly attributed to the *Tittibha*, that it is proverbially said to sleep on its back, with its legs upwards, to prevent the sky from falling.

This section of the *Hitopadésa*, or *Mitra Bhéda*, contains no more apologies, but follows that of The Birds and Sea, with the engagement between the Lion and the Bull, and the death of the latter. In the *Pancha Tantra*, the *Kalila Damana*, and *Vrihat Kat'há*, the Jackalls converse together, during the contest, and narrate several stories. The first, in the former work, is that of the Lion tricked out of the Camel's flesh by the Jackall, which is not related in any of the rest, being very like that of The Lion, his Ministers, and the Camel, noticed above.

A small cluster of stories occurs in the *Pancha Tantra*, which are all omitted in the other works. They are peculiarly *Hindú*; and, as novelties affording some relief to the dry detail hitherto pursued, we shall translate them.

“In *Ayód'hyá*, the capital of *Kós'alá*,† reigned a monarch of great splendour and power, named PURUSHÓTTAMA. On one occasion, the Governor of the Forests came and announced to him, that the woodland chiefs were all in a state of rebellion, instigated and headed by VINDHYAKA, the Raja of the *Vindhya*‡ hills. The king sent his chief minister BALABHADRA, to quell the rebels.

“When BALABHADRA was gone, there came to the capital, at the close of the rains, a *Sramanaka*,§ or mendicant of the *Baudd'ha* religion, who, by his skill in divination, his knowledge of hours, omens, aspects, and ascensions, his dexterity in solving numbers, answering questions, and detect-

* The *Tatíhrá* or *Tatíhrí* (Sansc. *Tittibha*) is a Jacana, the *Parra Goensis* of Gmelin, or *Tringa Goensis* of Latham. See Am. Dict. p. 125, and Hunter's Hind. Dict. l. 514.—H.T.C.

† The province of Oude and its capital, the modern Faizabad, is usually identified with the ancient city, in popular belief.

‡ The authority of the *Kós'alá* monarch appears to have extended much beyond the limits of the modern province of Oude: an inscription found at *Ratnapur* in the *Chatis-ghar* district, dated *Saliváhana* 781, or A.D. 859, states that province to be dependent upon the sovereign of *Kós'alá*.

§ From subsequent passages, however, it appears that the usual confusion of *Baudd'ha* and *Jaina* occurs in the *Pancha Tantra*; and that, in fact, the latter alone is intended, whichever be named.

ing things covertly concealed, and his proficiency in all similar branches of knowledge, acquired such fame and influence, that it might be said he had purchased the country, and it was his own. The report of his reputation at last reached the king, who sent for him, and treating him with great civility, asked him whether it was true, that sages could tell the destinies of others. The mendicant replied, Your Majesty will know by the result. They then entered into conversation, in which he so entertained the king, that his daily society became indispensable.

“One day he absented himself from court ; and on the next, when he made his appearance, he accounted for his absence, by stating that he had been upon a visit to Paradise ; and that the deities had sent by him their compliments to the king. The king was simple enough to believe him, and was filled with astonishment and delight. His admiration of this marvellous faculty so engrossed his thoughts, that the duties of his state, and the pleasures of his palace, were equally neglected.

“Things were in this condition, when the valiant BALABHADRA, having reduced the forest chieftains to obedience, returned. To his surprise, he found the king in a close conference with a naked mendicant, instead of being, as usual, surrounded by his ministers. Having ascertained from the latter, the pretensions of the ascetic, he approached the monarch, and inquired, if what he had heard of the mendicant’s celestial visit, was truth. The king assured him that it was, and the ascetic offered to satisfy the general’s apparent scepticism, by departing for *Swarga* in his presence. With this intent, the king and his courtiers accompanied the *Sramanaka* to his cell, which he entered, and closed the door. After some delay, BALABHADRA inquired of the king when they were to see the mendicant again. He answered, ‘have patience ; the sage upon these occasions quits his earthly body, and assumes an ethereal person, with which alone he can approach INDRA’s heaven.’ ‘If this is the case,’ replied BALABHADRA, ‘bring wood and fire, and let us burn his cell.’ ‘Why so,’ asked the king. ‘So please your Majesty,’ answered the general, ‘by consuming the earthly body of the ascetic, we shall prevent his re-assuming it, and then your Majesty will always have an angelical personage in your company. A case of this kind is well known.

“ ‘In *Rājagriha* dwelt a *Bráhma*n named *Déva Sarmá*. He had no children, a subject of bitter affliction to his wife, who could not look upon a neighbour’s infant without tears. At last her husband desired her to desist

from farther lamentation, as by the efficacy of some mystic words, he had secured her having a son of eminent beauty, and auspicious destiny. Highly delighted with this prophecy (indications of the fulfilment of which soon began to appear), the *Brāhman's* wife anticipated eagerly the period of her delivery. What therefore was her surprise, and the horror of her attendants, when the offspring, so anxiously sighed for, and impatiently expected proved to be a snake. The assistants exclaimed, let the monster be destroyed: but the parent, with maternal affection, interfered to preserve her progeny, and carefully protected and reared the snake.

“After a time, the nuptial festivals of a neighbour's son awoke the envy of *Déva Sarmá's* wife, and she reproached her husband for not having thought of a suitable match for their child. He replied, I would do so, if I could get admittance to *Pátálá*, and present my supplications to *VASUKI*.* I do not think any other so great a fool, as to wed his daughter to a son like thine. Finding, however, his wife was sadly distressed, he proposed, in order to divert her thoughts, that they should travel; and equipping themselves plentifully for their journey, they set out. After some months, they arrived at a city, named *Bhattanagar*, where they were hospitably received and entertained, on the night of their arrival, by an acquaintance. In the morning the *Brāhman's* friend asked him why he had come, and whither he was going. The *Brāhman* told him he was in search of a wife for his son; on which the other offered him his own daughter, a girl of great beauty, and insisted on his taking her away with him. Accordingly, *Déva Sarmá* returned to his own city, with his destined daughter-in-law. When the people of the city saw her, they opened their eyes in admiration of her grace and loveliness, and asked her attendants, how they could think of sacrificing such a jewel of a girl to a serpent. Their words filled her servants with distress, and they were urgent with the damsel to effect her escape. She refused, saying, It must not be; there are three things, which are final from the first: The command of a king, the vow of an ascetic, and the gift of a maiden. That too which is previously resolved by destiny, cannot fail to be, as it happened to *Pushpaka*, and the Gods.

“The maiden's attendants now asked her, who *Pushpaka* was, and she thus proceeded:

* The serpent monarch of *Pátálá*, the region under the earth, inhabited by the *Nāgas*, or snakes.

“*Pushpaka* was the favourite parrot of INDRA, a bird of wonderful beauty, extraordinary abilities, and prodigious learning. One day he was perched on INDRA’s hand, and was repeating the hymns of the *Védas*, when YAMA arrived. The parrot immediately flew away abruptly. The Deities afterwards asked him, why he had withdrawn ; he replied, how could he face the destroyer of life. The Deities, in order to remove his fears, assured him that they would protect him ; and, prevailing on him to accompany them, they returned to YAMA, and begged him, at their intercession, to abstain from ever taking away the life of the parrot. YAMA replied, that he knew nothing about the matter, and referred them to KÁLA (Time), to whom they accordingly repaired. Time referred them to Death, who, he said, was at hand : and they hastened to prefer their suit to him. They no sooner encountered the grisly terror, than the parrot fell dead. Exceedingly distressed and perplexed by this accident, they returned to YAMA, and inquired of him what it meant ; he replied, that Fate had fixed the parrot’s life, and that no care on their parts would have been of any avail.

“Therefore, I say, whatever is foredoomed by destiny, cannot fail to come to pass.

“In this manner she resisted their persuasions, and the marriage took place. She performed her duties diligently, feeding her serpent-husband during the day with milk, and keeping him in her chamber at night, in a spacious basket. One night she was alarmed by the appearance of a man in her chamber, and jumping up in terror, she ran to the door to make her escape. The person called to her to stop, and dismiss her fears, as he was her husband ; and, to assure her, reassumed his ophitic form, and crawled into the basket, whence, immediately after, he again issued, in all the bloom and vigour of human adolescence, and glittering with gold and gems.

“In the morning, DÉVA SARMÁ, who had observed what was going forward, approached the basket, before his son was risen, and seizing the deserted skin of the snake, threw it into the fire ; in consequence of which the youth was constrained to adhere to his natural figure, and continued ever after to constitute the pride of his parents, and the happiness of his family.’

“The king of *Ayód’hyá* having heard this narrative from BALABHADRA, hesitated no longer to follow his advice. The mendicant’s cell was therefore immediately set on fire, and he perished in the flames.”

The next story in the *Pancha Tantra*, and *Kalila Damana*, is that of The Monkeys and Fire-fly ; and the moral is stated precisely to the same effect in both, that it is absurd to try to bend a stubborn tree, or prove a sword upon a stone.

The story of DHARMA BUDDHI and DUSHTA BUDDHI, the honest man and the rogue, as narrated in the *Pancha Tantra*, is faithfully followed in the Arabic, with the exception of an interwoven story, omitted in the latter. It is the story of the Vaca, or Crane, who tempted the Ichneumon to destroy the Snake, and was afterwards destroyed by the same. The story occurs in the *Sand'hi* section of the *Hitopadésa*.

The witty story of The Rats who eat iron, and the Hawks that carry off children, is the next in the *Pancha Tantra*, and *Kalila Damana*. It is the last of the section in the latter ; but we have a few more stories in the former work, as the story of The Two Parrots who learned respectively harsh and gentle phraseology, according to their natural dispositions, to prove that merits and defects are innate.

The next story agrees, in name, with the last in the *Kalila Damana*, being that of The King's Son and his Companions : the resemblance, however, proceeds no farther, the incidents being quite different, although some, if not all, of those in the Arabic tale, are to be found in other Sanscrit works. In the *Pancha Tantra*, a Prince, a Minister's, and a Merchant's Son, pass their days together in the woods and groves, hunting, riding on horses, or elephants, driving cars, and practising archery. Their fathers reproach them for their neglect of their several duties ; and, in resentment, they determine to leave their home. They go to *Róhánáchalá*, (Adam's Peak in Ceylon), where they find each a gem of great price ; and to preserve it, on their way back, through the forests, where lay the *Phellis*, or Villages, of the *Bhillas*, they swallow the gems, and then convey them home in safety, although they narrowly escape being ripped open by the *Pallipati*, or chief of the foresters.

The Prince acquires a sovereignty of his own, and leaving to his two friends the direction of affairs, amuses himself in his palace, after his own fashion. He has a pet Monkey, as it is said "Parrots, Pheasants, Pigeons, Monkeys, and their like, are naturally the especial favourites of Kings." This Monkey he sets to watch him, as he sleeps in a pavillion, in his garden. A troublesome bee settles on the Prince's face, in spite of the Monkey's pains to drive him off ; till the latter, highly incensed, snatches up his master's sword, and, making a blow at the bee, cuts off the Raja's head.

This apologue, therefore, is a very old acquaintance, the moral is the same : a sensible foe is preferable to a foolish friend.* The death of SANJIVAKA, the grief of the Lion, and the councils of the Jackalls, close this, the first and longest division of the *Pancha Tantra*, in the same manner as the corresponding sections of the *Kalila Damana*, *Hitópades'a*, and *Vrihat Kathá*. This first section, according to the original enumeration, comprehends thirty-one stories.†

SECTION SECOND.

THE ACQUISITION OF FRIENDS.

THE *Mitra Prápti*,‡ or acquisition of friends, is the same as the *Mitra Lábha* of the *Hitópades'a*, with the difference, only, of transposition. It is the same also as the seventh chapter of the *Kalila Damana* : the sixth being a probable addition of the translator, who, in his idea of poetical justice, has put *Damana* upon his trial, and condemned him to death ; occurrences not hinted at in the Hindu work. Neither have we the few narratives that occur in his section ; nor are the moral remarks, or the judicial proceedings, of a Hindu complexion.

The *Mitra Prápti* opens like the *Mitra Lábha*, with the description of the scene of action, placed by both in the South, with this variety, that the one states it to lie on the banks of the *Gódavari*, and the other, that it was not very far from the city *Pramadárópyam*. The Crow, or Raven, *Laghu-patanaka*, opens the business in all the copies. The fowler is very minutely described in the *Pancha Tantra*, as an inhabitant of the city, living by bird-catching, of an uncouth figure, with splay feet, and clumsy hands ; round as a ball ; sturdy, though advanced in years ; clad in red garments, with his hair bound into a knot on his head, carrying a net and staff, and followed by dogs : in short, he looked like Destiny with the fatal noose ;

* The form familiar to us is the story of the Gardener, the Bear, and the Fly, in which it occurs in the *Anvara Soheili*, and *Ayar Danish*.

† In Mr. Sotheby's copy, only twenty-six.—H.T.C.

It is also read *Samprápti*, which has the same import.

like the personification of Sin ; like the heart of iniquity ; like the monitor of the wicked ; like the friend of Death." This description is reduced to " like fate," in the *Hitopadéśa* ; and in the Arabic, to " ill looks, and the net and the staff."

The *Hitopadéśa* is singular in the story told by *Chitragrīva*, of " The Traveller and the Tiger," to dissuade the Pigeons from descending on the grain. The *Pancha Tantra*, again, is alone in the story, told by the same, to recommend unanimity, of " the *Varúnda*," a bird with two necks, one of refusing to part with a share of nectar, the other swallowed poison, and the bird died.

The other circumstances of this story are continued, alike in all, to the formation of the friendship between the Rat, and the Crow ; but the discussion is much more protracted, and contains much more matter, peculiarly Hindú, in the *Pancha Tantra*, than in either of the other works. The Rat replies to the Crow's protestations, " I have no faith in your oaths ; as it is said, ' Put no faith in a foe, who even has vowed friendship to you : VRĪTRA was killed by INDRA, in spite of his reiterated oaths.*' Again, ' An enemy of the Gods is not to be destroyed until he places trust in them. The embryo of DITI was destroyed by INDRA, only when she ceased to fear him.' "

In another passage we have allusions to some traditions, which are but little known.—

" He that observes, ' I might say, I abound with amiable qualities, and no one can be inclined to do me harm,' speaks that which is ridiculous. It is related that the valuable life of PÁNINI (the grammarian) was destroyed by a lion ; and an elephant demolished the sage JAIMINI, though he composed the *Mīmánsá* ; an alligator killed the harmonious PINGALA (the first writer on Prosody), on the sea-shore. Of what estimation is genius, with irrational and ferocious brutes."

Although the arguments, on either side, are continued for several pages, they are not intermixed with any narrative illustration in the *Pancha Tantra*, or *Kalila-Damana*. On the contrary, the *Hitopadéśa* inserts here

* The story is narrated in several of the *Puránas*, and is alluded to in the *Rig-Veda*. As. Res. vol. viii, p. 387.

the stories of the Antelope and the Jackall ; and the Crow, the Cat, and the Vulture. Afterwards, the several works proceed in a similar manner, to the visit of the Rat and the Crow, to *Mant'hara*, the Tortoise ; to whom, and the Crow, *Hiranyaka*, the Rat, related his adventures.

The commencement of this story is the same in all, but the Arabic version here is singularly close. The *Hitôpadésa* alone inserts the story of the young wife, who took her husband by the hair, and embraced him, to favour the retreat of her lover ; a story well known in Europe, from its version by Marguerite of Navarre, in her “ *Stratagème d'une femme qui fit évader son galant, lorsque son mari, qui étoit borgne, croyoit le surprendre avec elle,*” and she borrowed it from the first story of the *Mauvaise Femme*. It was made a similar use of by the *Sieur D'Orville*, *Malespini*, *Bandello*, and other *raconteurs*. In place of this, the original, and the *Kalila Damana* have the story of the woman, who exchanged picked for unpicked *sesamum* seeds, including that of the “ *Forester, Wild Boar, and Jackall,*” which occurs a little farther on, in the *Hitôpadésa*. A long train of adventures, told of a merchant's son, follows this, in the *Pancha Tantra*, only to shew that a man must obtain the wealth that is designed for him by fate. The close of this story is followed by one, narrated by *Mant'hara*, of *So'millaka*, 'a weaver, who is taught by some Spirits, that wealth is to be enjoyed, not hoarded ; and this includes a story of the “ *Bull and the Jackalls,*” to inculcate the folly of absurd expectations. These two last stories have, however, but little merit, and do not occur in the Arabic, any more than in the *Hitôpadésa*. The latter story, with some variations, has given rise to an idiomatic compound in the Bengali language ; and *Bokândapratyâsa*, indulgence in unreasonable expectation, comprises the pith of this story ; the *Boka*, or *Vaka*, a crane, being substituted for the Jackall of the original. A verse of interesting resemblance follows the stories. *Mant'hara* says to the Rat, “ *Dismiss all anxiety regarding your lost wealth, as it is said, ' He, to whom the Swan owes her white feathers, the Parrot his green hue, and the Peacock his variegated plumage, He will provide me sustenance.'* ”

The addition of the Antelope to the friendly society, occurs here, in the same manner, in all. The story of “ the Elephant, liberated from his bonds by the Rat, of which we have a familiar version in the apologue of the Rat and the Lion, next occurs in the *Pancha Tantra*. In its place, in the

Hitopadésa, we have the double story of the Prince, the Banker's Son, and his Wife, and of the Elephant and Jackall. There is none in the *Kalila Damana*. The three works conclude with the same incident, the liberation of the Antelope from the hunter's snare, by the united efforts and devices of the Tortoise, the Crow, and the Rat.

This *Tantra* contains, in the original, eight stories. It is more amply illustrated in the *Hitopadésa*, than in either of the other two works.

SECTION THIRD.

INVETERATE ENMITY, OR WAR BETWEEN CROWS AND OWLS.

THE third section of the *Pancha Tantra*, corresponds with the eighth chapter of the *Kalila Damana*; and the third chapter of the *Hitopadésa*. In the last work, however, the belligerent powers are the peacocks and the geese. The choice of the *Pancha Tantra* is the genuine one, no doubt; not only from the character of the work itself, but its connection with a particular grammatical rule. The *Sûtras* of PĀN'INI afford a precept for the use of a particular affix, to form derivatives from compound terms, when enmity is implied;* and this rule is exemplified by the form *Kākólúkika*, in which *kāka*, a crow, and *ulūka*, an owl, are compounded, to signify the natural antipathy that subsists between these birds. Now as language precedes grammar, this rule was invented to explain the purport of a word already in use; and as in all probability, this word expressed a popular notion of great antiquity, its established currency influenced the author of the fables to select the owl and the crow, for the purpose of his narrative. We can scarcely suppose, that it was an accidental choice, which afterwards gave rise to the popular expression, and the introduction of the compound term; and which, consequently, would make the *Pancha Tantra* take precedence in date of the *Sûtras* of PĀN'INI. I may also add, that the substantive term *Kākólúkika*, which PĀN'INI's affix (*Bun*) could form, appears very rarely, if ever, in the *Pancha Tantra*. The form used by the author of that work is more usually the attributive, *Kākólúkīya*, which is formed by a different affix (*Ch'ha*).

* Pān. 4. 3. 125.

The introductory matter of this section, descriptive of the quarrel between the Crows and Owls, and the consultations of the monarch of the former, with his five ministers, correspond very closely in the *Pancha Tantra* and *Kalila Damana*; although they extend to a greater length in the former, and contain some matters curious in themselves, and reflecting light on several Hindú peculiarities: amongst these, the following enumeration of the officers of state, who are, or are not, to be relied upon with confidence, is quoted from the *Mahábhárat*, the *Sabhá Parva*, in which NÁREDA, it is said, communicated their names to YUD'HISHT'HÍRA. The full detail is, however, not given in that work, but the passage does occur, and the reference indicates, at any rate, the existence of the *Mahábhárat*, prior to the date of the *Pancha Tantra*.*

The Officers to be distrusted, are eighteen.

1 Mantrí	The minister.
2 Puróhita	The royal chaplain, or priest.
3 Sénápati	The general.
4 Yuvarája	The young prince, associated in the empire, and designated as successor.
5 Dwárika	Warden, or chamberlain.
6 Antarva'nsika	The superintendant of the inner apartments.
7 Sannidhátryupadíšthá	A sort of master of the ceremonies.
8 Juyápaka	A master of requests.
9 As'wád'hyaksha	Master of the horse.
10 Gajád'hyaksha	Master of the elephants.
11 Kóshád'hyaksha	Superintendant of the treasury.
12 Balád'hyaksha	Ditto of the forces, or perhaps the stores.
13 Durgapála	The governor of the fort.
14 Karapála	The ruler of the prisons.
15 Símápála	The superintendant of the boundaries, or lord of the marches.
16 P'arishada	A companion.
17 Prótkáita bhritya	A courtier.
18 Atavikádhyia	The forest chiefs, and others.

The fifteen, naturally attached to the monarch's cause, are

1 Jananí	The queen mother.
2 Déví	The queen.
3 Kanchukí	The confidential attendant.
4 Málíká	The chaplet weaver, or florist.
5 Sayyapála	The bed-maker.

* A similar list occurs in the *Bháraví Tantra*.

6 Sayyád'hyáksha	The superintendant of the beds.
7 Sámvatsarika	The astrologer, or time-keeper.
8 Bhishak	Physician.
9 Jalaváhaka	The cup, or water-bearer.
10 Tábúlaváhaka	The betel-bearer.
11 Áchárya	The preceptor.
12 Anga-rakshaka	The captain of the body guard.
13 Sthána-chintaka	Quartermaster.
14 Ch'hatrádhára	The umbrella-bearer.
15 Vilásini	Female attendant and singer, &c.*

Besides these, spies were a very efficient part of the ancient Hindú regime. We have no particular enumeration of these, except its being observed, that for what is going on amongst his own party, the king's best spies are the physician, the astrologer, and the preceptor; and that men, who exhibit snakes and the like, are the best to observe the designs of the enemy.

We have then the cause of the enmity between these feathered tribes, referred to the successful interference of a crow, in preventing the owl being chosen king of the birds, narrated in a similar manner in the *Pancha Tantra*, and the Arabic copy; it is omitted in the *Hitópadesá*. That work, however, inserts two stories, those of the Birds and the Monkeys, and the Ass in a Tiger's skin, (the latter an apologue of very wide circulation); before the story, common to all three, of the Elephant and Hares, and the Reflection of the Moon.

The story of the Hare, the Sparrow, and the Cat, does not occur in the *Hitópadesá*, although much of the description of the hypocritical piety of the Cat is copied in the story of the Vulture and the Cat, in the first section of that work. Some of the comments, however, are spared. It may be observed, indeed, that a much more decisive vein of satire, levelled particularly at Princes and Devotees, runs through the *Pancha Tantra*, than either the *Kalila Damana*, or *Hitópadesá*: thus the Hare observes, when he sees the Cat away, as it is said, "Trust not in low persons, who exercise austerities, for their own nefarious designs. Penitents are to be found at holy shrines, whose only virtue is in their vaunts."

The story of the Three Rogues, who persuade the *Bráhma*n that his

* It is by no means certain, that all these names are rightly interpreted, or even rightly extracted from the text; but the greater part do not admit of doubt.

goat is something else, and so induce him to leave it to them, is the next in the *Pancha Tantra*, and *Kalila Damana*: it occurs in the last section of the *Hitopadésa*.

An incident, rather than a story, next occurs in the *Pancha Tantra*, singly; that of a Snake killed by Ants. The device adopted by the king of the Crows, as narrated in the *Pancha Tantra*, and *Kalila Damana*, reminds the reader of the story of Zopyrus; the councillor *Chiranjiva* being, at his own suggestion, stripped of his feathers, and smeared with blood, and left at the foot of the tree, in which state he is found by the Owls, and brought to their king. The discussions regarding his treatment, between the king and his ministers, are to the same purport in both works; but they are more detailed in the *Pancha Tantra*, and illustrated by very different stories.

The first minister, *Ractáksha*, who recommends the crow's being put to death, narrates, in order to shew that no confidence is to be placed in a reconciled foe, the story of the Snake and the *Bráhma*n's Son, comprising a brief apologue of the Swans and the strange bird. Neither of these is in the Arabic, or *Hitopadésa*; and they may be therefore translated:

“In a certain country dwelt a *Bráhma*n, who reaped no benefit from the cultivation of his grounds. As he was reposing one day in the hot season, under the shade of a tree, he dreamt that he beheld a large hooded snake, coiled upon an ant-hill, at a little distance; and waking from his dream, he concluded that the snake must be the tutelary deity of the spot, who was little pleased with him, as one from whom he had never received any veneration. The *Bráhma*n determined, therefore, to worship him; and boiling some milk, he placed it in a vessel, and carried it to the ant-hill, exclaiming as he laid the cup upon the ground, ‘Lord of the soil, I have hitherto been ignorant of thy place of residence, and, therefore, only have foreborne thy worship; forgive my negligence, and accept my oblation. So saying, he left the milk and went home.’

“When he visited the ant-hill on the morning following, he found in place of the milk, a *Dínár*,* and this was repeated daily. At last, the *Bráhma*n hav-

* A gold coin. That there existed some connexion between this and the gold Denarius of the Romans, is not improbable, as has been shewn in another place. As. Res. XV. The indication of treasure by the presence of a snake, is a common superstition among the Hindús.

ing occasion to go to the village, appointed his son to present the oblation of milk in his absence. When the lad, upon the ensuing morning, found the *Déndr* as usual, it occurred to him, that the mound must be filled with coin ; and that it would be the most eligible plan to kill its serpent-owner, and seize at once upon the whole treasure. Arming himself, therefore, with a stick, he lay wait for the snake, as he was lapping the milk, and struck him on the head. The blow failed to kill the snake, and the animal, inflamed with wrath, bit the lad with his poisonous fangs, so that he immediately died. The body was burnt by his people, who were at hand, and saw what had chanced. The father returned on the day following, and when he had heard the cause of his son's death, was satisfied that the event was not unmerited ; declaring, that the vital elements will be ever snatched from those, who shew no tenderness to those living creatures, that repair to them for preservation, as happened to the Swans and their Lake. The persons present asked him to explain this allusion, and he thus replied :

“ ‘ In a certain country reigned CHITRARAT'HA, in one of whose gardens was an extensive lake, guarded by his troops. In this lake were golden swans, who moulted a feather once in every six months. A large bird, having joined them, was refused admission to their troop ; they claiming the exclusive occupation of the pool, by the fee of the moulted feather. After much discussion, the stranger bird applied to the king, and said, Sire, these swans have had the audacity to say, what have we to do with the king ? we will not allow any one to reside here : and it was to no purpose that I expostulated with them on the impropriety of such language, and threatened to bring it to your knowledge. The king, having heard this, commanded his servants to go and kill the birds, and bring them to him ; and they set off with this intent. When they approached the pool, an old swan, suspecting their purpose, persuaded the rest to fly away ; and thus, although they preserved their lives, they lost the residence, which they refused to share with a guest.’

“ Having related this tale, the *Bráhma*n proceeded to worship the snake. The serpent, however, could not be tempted forth, but shewing himself at the entrance of his hole, he thus spoke : ‘ Avarice brings thee hither, and banishes all sorrow for thy son's fate, but there cannot be any cordiality between thee and me :’ again, ‘ the insane presumption of youth, your son struck me ; I have bitten him, and killed him : how is it possible for me ever to forget his violence ? how is it possible that you should ever forget his death ? Take this jewel, therefore ; depart, and never more approach this

place.' Having thus spoken, and cast a gem of inestimable value to the *Bráhma*n, he withdrew into his hole. The *Bráhma*n took the jewel, but, considering its value much inferior to what he might have acquired by long assiduous homage, never ceased to lament the folly of his son."

The next story is also peculiar to the *Pancha Tantra*, and indeed, so decidedly of a Hindú character, that we need not be surprised at its omission, from the Arabic translation at least. It may be called the Fowler and the Pigeons. The fowler, having caught the female dove, is overtaken by a violent storm, and repairs for shelter to the tree inhabited by the male. Moved by the councils of his captive mate, and his own estimate of the rites of hospitality, he not only gives the fowler shelter in the hollow trunk, but collects dry leaves, and makes him a fire, and casts himself into the flames, to furnish his guest a meal. The bird-catcher liberates the dove, and she also throws herself into the fire; on which she and her lord assume celestial forms, and are conveyed to heaven in divine cars, agreeably to the text, that says, 'A widow, who burns herself, secures for herself and her husband enjoyment in Paradise, for as many years as there are hairs on the human body, or thirty-five millions.'* The fowler becomes an ascetic, and voluntarily perishes in a burning forest.

The next story of the Husband, and his Wife, and the Thief, is translated in the Arabic, but does not occur in the *Hitópadeśa*. It has been imitated by the writers of Europe. The *Bráhma*n, the Thief, and the *Rákshasa*, the next story, is the same with "the Ascetic, the Thief, and the Evil Genius of the *Kalila Damana*.

The next story, of the Prince who had a snake in his bowels, is peculiar to the *Pancha Tantra*. He is cured by his wife. The eleventh fable is the same with the Husband under the Bed, of the Arabic, which occurs also in the third section of the *Hitópadeśa*. The next story, again, is the same in the *Pancha Tantra*, and *Kalila Damana*, that of the Mouse turned to a young girl by a sage, and finally to a mouse again. The Arabic translator, by his alterations, has lost the point of the

* This text is attributed to *Angiras*, and forms part of the declaration or *Sankapa*, pronounced by the widow at the time of her ascending the pile.—As. Res. vol. iv, p. 210.

story. He makes the sun, &c. decline the marriage ; but, in the Sanscrit, the lady makes objections to all the proposed bridegrooms, till she sees the rat, when her natural propensities induce her to solicit her adoptive father to give her to him in marriage.

The next story of “the Bird that voided gold with its dung,” is peculiar to the *Pancha Tantra* ; so is that of “the Fox, who detects the presence of a Lion in a cavern :” neither tale has much point. The story of “the Snake and Frogs,” is told in all three works ; but in the *Pancha Tantra*, it is interrupted by the following : *viz.*

“The *Brāhman* and his Wife.

“There was a *Brāhman*, named *Mandvisha*, whose wife was a woman of loose character. She had a lover, to whom she was accustomed to carry delicacies and cates, which she prepared herself. Her husband, at last taking notice of this, inquired of her whither she took them, and to whom : she replied, I carry them as oblations to my tutelary goddess *Dēvī*, whose temple, you know, is close at hand. Pretending to be satisfied with this reply, the husband allowed her to proceed, but continued to watch her. As she found that he observed her, she went to the temple, and performed the customary oblations, and entered the building. Her husband immediately set off by another path ; and getting into the edifice by a different entrance, concealed himself behind the statue of the goddess. The wife, being afraid that her husband was still on the watch, determined to go through with the ceremony in earnest, and having presented the oblations, she thus prayed, “O ! goddess, deign to inform me by what means my husband can be deprived of his eyesight.” The husband, hearing this, disguised his voice, and answered, “Feed him daily with such cates as you have brought hither, and he will soon become blind.” The wife returned home delighted, and put in practice the supposed instructions of the goddess. In a few days the *Brāhman* began to complain of dimness of vision, and shortly afterwards pretended to lose his sight. The wife, attributing this to the favour of the goddess, entertained no doubt of the fact ; and in the confidence of not being detected, invited her gallant to come fearlessly to the house. The husband, however, now thoroughly apprised of the truth, lost no time in punishing her misconduct. Surprising the guilty pair, he beat the adulterer with his staff, till he expired ; and, cutting off his wife’s nose, he turned her away.”

The remainder of this section, and the destruction of the Owls, by their more crafty enemies, corresponds in the *Pancha Tantra*, and *Kalila Damana*.

The third section comprises seventeen stories.

SECTION FOURTH.

LOSS OF THAT WHICH HAS BEEN GAINED.

The fourth section of the *Pancha Tantra*, illustrative of the folly of losing what has once been acquired (*Labdha-prasamana**) corresponds with the ninth chapter of the *Kalila Damana*, which relates the story of "The Monkey and the Tortoise." The Arabic, or Pehlevi translator has, however, made rather short work with his original, and has turned the twelve tales of the latter into two.

The chief performers in this selection, and the circumstances, out of which the tales arise, are the same; only, instead of a Tortoise, the treacherous friend of the Monkey, is the *Makara*, a fabulous aquatic animal, which corresponds, in representation at least, with the Capricornus of the Greek Zodiac. The first story, narrated by the Monkey after his escape, is that of "The Snake and the Frogs." The former is introduced into his well, by the King of the latter, to revenge him on his rebellious subjects. This being done, however, he devours the king's subjects, and finally, the king himself. The moral is, "that hunger will be appeased, even in spite of crime."

The next story is the only one of the section, found in the Arabic, that of "The sick Lion, the Jackall, and the Ass."

The next story is that of "a Potter, who, having cut his forehead against some broken pots, is encountered, bleeding, by a Prince, and taken for a valiant warrior by him, in consequence of which, he is enrolled amongst his guards. When the mistake is discovered, the prince orders him to withdraw: and when the potter requests that he may be allowed to stay,

* It is also read *Labdha Pran'as'ana*, and *Labdha Pran'as'a*, but the sense is the same.

repeats to him the next story, that of "the two young Lions, and the young Jackall, brought up with them, but who betrays his origin by his cowardice, and is advised by the old Lioness, his adoptive mother, to withdraw quietly, lest his foster brothers find him out and destroy him." The potter takes the hint, and walks quietly off.

The ensuing stories tend to the disparagement of the fair sex. The first is that of a *Bráhma*n, who quits his home and family, and relinquishes half his life, for the sake of a spouse, who, notwithstanding, deserts him for a lame beggar, and attempts his life: a story that is told also in the *Daśa Kumāra*. The next is to shew that there is no pleasing women, without complying with all their caprices; as the minister VARARUCHI, to conciliate his wife, submitted to have his head shaved; and his royal master, NANDA, to gratify his queen, allowed her to put a bridle in his mouth, and mounting on his back, compel him to carry her about, neighing at the same time, like a horse.

The next story in this section, is an apologue of very familiar character. "A washerman, the owner of an ass, dresses him up with the skin of a tiger, to frighten away intruders from his field: after a time, the ass betrays himself by his braying, and gains a beating from the villagers." This is given in the *Hitópadeśa*, in the third section.

The ninth tale is of a villager's wife, who is tempted to run away from her husband, and carry off his wealth. When she arrives, with her gallant, at a river, he persuades her to entrust him with the property, and her clothes, to convey them across; after which he is to return for her. This, however, he omits to do, and she is deserted. In this state she sees a Jackall approach with a piece of meat in its mouth. The Jackall, seeing a fish on the edge of the water, lays down the meat, to make the fish his prey: the fish escapes; and, in the mean time, a vulture carries off the meat. The deserted wife laughs at the incident, when the Jackall thus applies it to herself: "Your wisdom is double that of mine; for here you are, naked in the water, and have neither a husband nor a gallant."

The story of "the Sparrows and Monkey," is the same as that of "the Birds and Monkeys," in the beginning of the third section of the *Hitópadeśa*.

The two next stories, which complete this section, are those of "the Jackall, who by his craft preserved the carcase of a dead Elephant from a Lion and a Tiger, and by his courage from another Jackall;" and "the Dog who

in a famine, left his own town for another, but was driven back by the dogs of the strange place, and was glad to seek his own home again."

The *Makara* now retires, having previously been told of his wife's death, and the invasion of his abode by an enemy : circumstances, omitted in the Arabic translation, as well as the stories to which they give rise.

There are twelve stories in this section.

SECTION FIFTH.

INCONSIDERATENESS.*

The fifth *Tantra* corresponds in purport with the tenth chapter of the *Kalila Damana*, the Ascetic and the Weasel being intended to illustrate the folly of precipitancy. The Pehlevi, or Arabic translator, has, however, taken a similar liberty with his original, as in the preceding section, and has reduced again twelve stories to two. The tales in the original, therefore, are mostly novel, and not very prolix. It may be observed, by the way, that in the last two *Tantras* of the work, either the original compiler had exhausted his store, or less frequent additions have been made by subsequent hands ; as the reflections and citations, which are most disproportionately interspersed in the three first sections, become now much less copious : an obvious improvement in the interest, if not in the utility, of the collection.

VISHNÚ SARMÁ now remarked, " a man should never attempt a business which he has imperfectly seen or understood, transacted or investigated, or he will meet with such mischance as befel the imprudent Barber." The princes asking him, to what he alluded, he thus proceeded :

" In the south there is a city named *Pátalipur*, in which MANÍBHADRA, a banker, resided. Although attentive to his moral and religious duties, it was the will of fate, that he should lose his wealth, and be reduced to poverty. The insignificance, into which he consequently fell, preyed upon his spirits, and he indulged in such reflections as these :

" It is justly said, that amiable feelings, purity of manners, moderation,

* *Aparíkshita káritwa*, inconsiderate conduct ; acting without previous investigation.

ability, suavity, and respectability, are qualities that shine with little lustre in the person of a poor man. Dignity, pride, discernment, conceit, or intellect are all lost, when a man is poor; as the freshness of the dewy season is dissipated by the breeze of spring. The most brilliant talents will be of little benefit to their possessor, whose thoughts are all occupied in devising means for the support of his family, and when, for the exercise of lofty fancies, are substituted clothes, rice, oil, salt and ghee. Men without wealth are of no note amongst their fellows. They perish, as they are born, unheeded, like bubbles on the stream."

"Impelled by these considerations, he determined to abstain from food, and so terminate his life. For what, he exclaimed, is the use of a miserable existence? With this resolve, he fell asleep. In his sleep the *Padma-nidhi** appeared to him under the form of an old *Jaina* mendicant, and forbade him to despair. You have been, he said, a faithful worshipper of me, and I will not desert you. In the morning early, you shall see me again, as I now appear: do you then take a staff, and strike me on the head; on which I shall be changed immediately to a pile of gold. He then disappeared.

"When the merchant rose, in the morning, he recollected his vision, but could scarcely persuade himself, that it would so come to pass. He referred it to the subject of his previous thoughts; as it is said: To those who are in sickness, or in sorrow, whose minds are occupied with anxiety or desire, the object of their waking wishes is presented in their dreams.

"At this time, the barber, who had been sent for by the merchant's wife, to pare her nails, arrived, and whilst he was busy at his work, the seeming

* The *Nidhi* is properly a treasure; and is especially a kind of wealth appertaining to KUVÉRA, the God of Riches. The *nidhis*, or their superintendants at least, are personifications; and are, as such, worshipped (See *Mégha Duta*, in a note). The worship is of the *Tāntrika* description. The *Sārada Tilaka*, a celebrated authority of that school, contains the following directions for adoring the *Sāṅkha* and *Padma-nidhis*, in conjunction with LAKSHMÍ, the Goddess of Prosperity. "1. Let the votary worship the *Sāṅkha-nidhi*, and his spouse upon the right hand of the Goddess: him corpulent; and her full breasted: both adorned with pearls and rubies, both exhibiting gentle smiles upon their lotus-like countenances, locked in each others arms, and each holding a lotus and a shell, both scattering showers of pearls, and each bearing a conch upon the forehead. 2. Let him adore the *Padma nidhi*, placed with his wife upon the left hand of the Goddess: both of the colour of minium, each in the other's embrace, and either holding a red lotus and a blue one: both employed in raining jewels, and either wearing a lotus as a crest: the male *Padma nidhi* corpulent, the female slender."

mendicant appeared. MAÑIBHADRA immediately recognized the figure of his dream, and snatching up a stick, struck him on the head ; on which the figure changed to gold, and fell upon the floor. The banker took the gold to an inner apartment, desiring the barber not to mention to any one what he had witnessed. The barber promised secrecy, and went home, but could not help thinking of the occurrence. These naked mendicants, he muttered to himself, are all of one fraternity, and if one is changed into gold by a rap on the pate, why should not any other be changed in a similar manner ? I will therefore invite their principals to my house, and then with a few strokes of a cudgel, I shall surely get a quantity of the finest metal. These ideas he revolved in his mind the rest of that day, and all the night. When morning came, he went to the *Vihār*,* and facing to the north, perambulated the *Jina*† three times. He then went on his knees, and holding up his hands with reverence, lifted up the edge of the curtain, repeating in a high tone this stanza, “ Glory to those *Jainas* who possess the only true knowledge ; and are thus enabled to traverse the wild ocean of human passions.” And again, “ The tongue which glorifies, and the mind that is dedicated to *Jina*, are alone to be praised, with the hands that are busied in his adoration.” Having uttered these, and similar invocations, he repaired to the chief of the convent, and kneeling at his feet, received his blessing. The barber then, in an insinuating tone, requested the favour of his coming, with his principal sages, to a slight recreation at his house. The principal replied, “ How now, son ; what is it you say ? Are we *Bráhmans*, think you, to be at any one’s beck and call ? No, no ; at the hour when we go forth to gather alms, we enter the mansions of those votaries only, who, we know, are of approved faith. Depart, therefore, nor reiterate thine offence.” The Barber replied, “ most venerable Lord, I shall obey, and do as you command, but I beg to mention, that I have a store of excellent cloths, for covers to our holy books ; and of the materials for writing, which will be fitly disposed of, when time may serve.” So saying he went home, and provided some stout bludgeons, which he hid in a corner ; he then went back to the convent, and took his station at the gate ; and, as the different ascetics came forth, he addressed them as he had spoken to their principal. Tempted by the wrappers for their books, they all listened to him favour-

* The name of a *Bauddha* or *Jaina* convent.

† The deified sage who is the object of *Jaina* worship.

ably, and deserting their old acquaintances, followed the barber to his house ; as it is said : The naked ascetic, who has abandoned his home, and all his possessions, is still no stranger to the desire of worldly goods. When the Barber had introduced them into his house, he took up his staff, and struck them on the head, so that several were killed in an instant. The rest, with broken skulls, set up so loud a clamour, that the neighbourhood was alarmed, and the town guards* flocked towards the spot, to see what was the matter. As they approached, they met the *Jaina* mendicants, fleeing with broken heads, and covered with blood, from the barber's house. Having learnt the cause of their dismay, they proceeded to lay hold of the barber, whom they bound and carried to the police. When questioned as to his conduct, he justified himself by the example of *MAÑIBHADRA*, but when *MAÑIBHADRA*, being sent for, and examined, revealed the exact nature of the occurrence, he was of course dismissed, whilst the barber was hanged, as a punishment for his violent and inconsiderate aggression.

“ When the barber was disposed of, the judges remarked, that he had deserved his fate, as it is well said, that which has not been tried, should not be attempted, and that which is done, ought first to be well considered, otherwise repentance will follow, as in the case of the *Bráhma*n and *Ichneumon*. *MAÑIBHADRA* asked how that was, and they replied.

“ There was a *Bráhma*n, named *DÉVA SARMÁ*, whose wife had one son ; she had also a favourite *ichneumon*,† that she brought up with the infant, and cherished like another child. At the same time, she was afraid that the animal would, some time or other, do the child a mischief, knowing its treacherous nature, as it is said, “ A son, though ill-tempered, ugly, stupid and wicked, is still the source of delight to a father's heart.” One day the mother going forth to fetch water, placed the child in the bed, and desired her husband to guard the infant, especially from the *ichneumon*. She then departed, and after a while, the *Bráhma*n himself was obliged to go forth to collect alms. When the house was thus deserted, a black snake came out of a hole, and crawled towards the bed where the infant lay ; the *ichneumon*, who saw him, impelled by his natural animosity, and by regard for his foster

* The *Pura kóshtapála purusháh* : The men who guarded the avenues of the city. Possibly there may be some etymological connexion between *Kóshtapála* (Sanskrit), and *Kotwdl* (Persian), an officer of police.

† *Nacula*: *Viverra mungo*, C.

brother, instantly attacked him, and, after a furious encounter, tore him to pieces. Pleased with his prowess, and the service he had rendered, he ran to meet his mistress on her return home, his jaws and face besmeared with blood. As soon as the *Bráhma*n's wife beheld him, she was convinced that he had killed her child, and in her rage and agitation, she threw the water jar at the ichneumon with all her force, and killed him on the spot. She then rushed into the house, where she found the child still asleep, and the body of a venomous snake torn in pieces at the foot of the bed. She then perceived the error she had committed, and beat her breast and face with grief, for the unmerited fate of her faithful little favourite. In this state her husband found her on his return. When he had told her the cause of his absenting himself, she reproached him bitterly for that greedy desire of profit, which had caused all the mischief, forgetting, she said, the saying, "Excessive cupidity is to be avoided, although all desire of profit be not relinquished. The wheel whirls round his head, who evinced inordinate avarice." The husband asked her how that happened, and she replied :

"There dwelt in a certain town four *Bráhmans*, all intimate friends, and equally poor. They consulted together what was to be done ; for poverty, they agreed, was intolerable. Patrons, however well attended, are dissatisfied ; friends and sons desert the poor ; merit is of no avail, and misfortunes multiply. Wives of the best family abandon their husbands ; friends transfer their attachment to more powerful individuals. Again, let a man be brave, handsome, eloquent, and learned, without wealth, he obtains not any enjoyment, and is as a dead man amongst the living. Better death, than poverty. Again, it is said, "Arise, my friend, for a moment, and remove the burden of indigence from my fate, that I may share with you the felicity which death affords. It is better, therefore, to go to the cemetery at once, and become a corpse, than live in poverty." The friends assented to this, and agreed, that every effort should be adopted to acquire wealth, as it is said, nothing is obtained by him who has not money. Let, therefore, the wise man attach himself to its acquirement. Wealth is acquirable by six means : begging, service, agriculture, science, usury, and trade : of which, trade is the best, as its profits are most independently realized ; as it is observed : "The food obtained as alms may be carried off by crows ; the favour of a prince or patron may be withdrawn ; agriculture is laborious ; and the respect to be paid to a preceptor in acquiring knowledge, is troublesome ; usury brings poverty on other people ; so that the

only method eligible, is trade. Money is made in trade, in seven ways : by defective weights and measures ; by false statements of price ; by the lapse of deposits ; by receiving the securities of friends ; by managing estates for others ; by dealing in perfumes ; and by exporting goods for sale. In the first case, it is pretended that the measure is full, when it is not. In the second, selling a thing for more than its worth, is the natural practice, even of barbarians. While a deposit is in his house, the merchant prays to the gods that the owner may die, when he will make them suitable offerings. When a trader sees an acquaintance coming to borrow, he pretends to lament his misfortune, but is inwardly delighted. In the management of estates is the reflection, I have got hold of lands full of treasure. Of all goods,* perfumes are the best : gold is not to be compared to the article which is procured for one, and is parted with for a thousand. Exporting commodities is the proper business of persons already wealthy ; as it is said, ‘ Those who are wealthy are heard of from afar.’ Riches are attracted by riches, as wild elephants are caught by tame ones. Capital is multiplied twice and thrice over, in repeatedly buying and selling, by those who have knowledge, and travel to other lands. The idle and weak alone, are afraid of foreign countries. ‘ Crows, deer, and dastards, die in their native place.’

Having thus reflected, the four friends determined to quit their home, and set off together on travel. The man, whose mind is intent on wealth, leaves his friend and family, his mother and his natal soil, and roams to foreign and ungenial lands, without a moment’s hesitation. After some days, the *Bráhmans* arrived at *Avanti* (*Ujjayan*), where they bathed in the *Siprá*, and worshipped *Mahákdá* ;† after which they proceeded, and met with a *Yógi* named BHAIKAVÁNANDA, with whom they formed an acquaintance, and who invited them to his abode. He inquired of them the purpose of their journey. They said, they were pilgrims in search of magic power, repairing to the shrine where wealth or death awaited them ; as it is said ; ‘ The water that falls from Heaven, may sometimes flow in the realms below the earth. The force of fate is inconceivable, and man

* See remarks at the close of this Essay.

† One of the twelve great *Lingas*, and well known to have been especially worshipped at *Ujjayan*. This *Linga* was destroyed by *Altumák*, in 1231.

is weak against it. The objects of man may be apparently attained by mortal efficacy : but that is fate ; for when you speak of human qualities, you give that name to destiny ; at the same time, ease is not here the source of ease, nor can it be enjoyed without exertion. The destroyer of MADHU (VISHNU) seized LAKSHMÍ forcibly, and held her clasped in a firm embrace. Tell us, therefore, they continued, if you are acquainted with any drug of virtue, to carry us into secret chasms, and tame the imps of evil ; or efficacious in the rites of charnel grounds. You, they said, are an adept ; we are but novices, but we are resolute. None but the illustrious can satisfy the wishes of the worthy. The ocean alone supports the subterrestrial flame.'

The *Yógi*, finding them apt scholars, admitted their request, and gave them four magical balls, one a-piece, directing them to go to the northern side of the *Himáchala* mountains, where each, on the spot where the balls should spontaneously fall, would find a treasure. They accordingly went thither ; and one of the balls soon fell on the ground. The *Bráhma*n, to whom it belonged, with the assistance of the rest, dug up the soil, and there discovered a copper mine. He desired the rest to take as much as they liked, but they refused, determining to seek their fortunes farther. He replied, Go on, then, I shall return ; taking therefore as much of the metal as he could, he went back, and the rest proceeded.

The ball, belonging to another, soon fell, and he dug up the spot, which proved to contain a silver mine. Overjoyed, he exclaimed, " Let us go no farther, but take as much as we can, and then return." The other two, however, ridiculed his folly, and resolved to advance, hoping as they had at first met with copper, then silver, they should successively meet with metal still more valuable. So it proved, for the next ball that fell, indicated a vein of gold, with which the man to whom the ball belonged, entreated his companion to rest satisfied. The argument previously used, however, being justified by the discovery of gold, determined him to persevere, in the full confidence, that he should next come to a bed of diamonds. The discoverer of the gold mine declined accompanying him, and he went on alone ; the other promising to await his return.

The last *Bráhma*n proceeded through solitary paths, scorched by the rays of the sun, and faint with thirst, till at last he came to a place which was whirling round, and on it stood a man, whose body was covered with blood, and on whose head a wheel revolved. He approached, and asked him who

he was, and why the wheel was placed upon his head, and requested him also to shew him where any water was procurable; but he had scarcely spoken, when the wheel transferred itself from the crown of its late possessor to the head of the *Bráhma*n. He exclaimed, How! what is this? and the stranger replied, You have taken the wheel from my head, and you must keep it, till some one like yourself shall come hither, with that magic ball in his hand, and shall address to you similar questions to those you have asked of me. The *Bráhma*n inquired, how long a time he had passed in that plight. The stranger asked who was the present sovereign, to which the *Bráhma*n answered, VÍNA-VATSA.* The man then said, When RÁMA reigned, I came hither, impelled by my poverty, and guided by the magic ball, as thou hast been: I found a man here with the wheel on his head, and asking him such questions as thou hast put, the wheel was fixed upon my head. I have been here ever since. And how did you get any thing to eat? inquired the *Bráhma*n. The other replied, This law was fixed by the God of wealth, who fears his treasure should be plundered. His fears are known to the *Siddhi Nágas*,† who send men hither: but when a mortal arrives, he loses the sensations of hunger and thirst, and is exempt from decay and death. He retains alone the consciousness of solitude and pain. But now excuse me, I am released, and shall return home. So saying, he departed.

The *Bráhma*n, who had found the gold mine, wondered why his companion

* UDAYANA or VATSA, the King of *Kausambhí*, is probably intended here; he was celebrated for his skill on the *Vína*, or Lute. This prince is the hero of the first chapters of the *Vrihat-Kat'há*, which gives this account of his descent. He is the son of SAHASRA/NÍKA, the son of SATA/NÍKA, the son of JANAMÉJAYA, the son of PARIKSHIT, the son of ARJUNA. The genealogy of ARJUNA's descendants, which Dr. Buchanan Hamilton derives from the *B'hágavat*, has no prince of this name. The son of SAHAS'RA/NÍKA is termed A'SWAME'D'HAJA. The two works are also at variance, regarding the founder of *Kausambhí*, the *Vrihat Kat'há* ascribing it to SAHA'SRA/NÍKA, which is, so far, apparently most correct, that various works concur in styling VALSA king of *Kausambhí*, whilst the *Bhágavat*, however, calls the founder of that city CHAKRA, the fourth prince from SAHAS'RA/NÍKA. Hindu genealogies, Introduction 13, and table 9.

† The *Nágas* are the serpents, which inhabit the region under the earth. *Siddhi* means super-human power which may be obtained by their worship. Their being opposed to KUVE'RA, and desirous of encroaching on his wealth, although here stated in a popular form, is like many things in this work, no longer a familiar notion amongst the Hindus.

tarried so long, and becoming at last impatient, he set off in quest of him. Tracing his course by the impressions of his feet, he followed him to the spot, where he stood, and beheld him covered with blood, running down from his head, which was cut by the sharp edges of the wheel. To the inquiries of his friend, he replied, by telling him the property of the wheel; and what he had witnessed. On which the other reproached him, saying, Did I not tell you to stop? but your lack of sense could not allow you to take my advice. It is very justly observed, ‘Better sense than science; unless it improve by knowledge.’ Those who want common understanding will as surely perish, as did those who revived the Lion. The man with the wheel asked how that was, to which the other replied :

“ There were four *Bráhmans* residing in the same village, all intimate friends. Three were men of great acquirements, but destitute of common sense. The fourth was an intelligent fellow, but equally destitute of learning. As they were poor, they determined at one of their meetings, to go to some country where learning was patronized, and where, they were satisfied, they should speedily be enriched with presents from the king. They accordingly set off, but when they had gone some way, the eldest cried out, ‘ It never occurred to me before, that our fourth friend here is illiterate. He is a man of sense to be sure, but that will not entitle him to any rewards from the king; we shall have, therefore, to relinquish to him a part of our earnings, and it would be fairer, I think, for him to remain at home.’ The second agreed in this opinion, but the third opposed it, saying, ‘ we have always been friends and companions from infancy, and let him, therefore, participate in the wealth we shall acquire.’ This sentiment prevailed, and they all went on in harmony.

“ As they passed through a forest, they saw the scattered bones of a dead Lion. ‘ I have met,’ said one, ‘ with an account of a method by which beings can be re-animated : what say you ? shall we try the experiment, and employ the energies of science to restore life and shape to these bones?’ They agreed. One undertook to put the bones together; the second to supply the skin, flesh, blood, &c., and the other to communicate life to the figure. When the two first had accomplished their tasks, the third was about to begin his; but the fourth stopped him; ‘ Consider what you are going to do,’ he exclaimed, ‘ if you give life to the lion, the consequence will be that he will devour us.’ ‘ Away, blockhead,’ replied the sage, ‘ I am not to project things in vain.’ ‘ Wait an instant, then,’ replied the

man of sense, 'till I get up into this tree.' So saying, he climbed up into a tree at hand, and his learned associates accomplished their undertaking. A substantial living lion was formed, who fell upon the three philosophers, and destroyed them. When he was gone, the man of common sense descended from his hiding place, and reached home again in safety."

When he had finished, the man with the wheel exclaimed: "This is very unreasonable, that destiny should destroy men of great talents, and allow simpletons to escape; as it is said, 'See where *Satabudd'hi* (hundred-wit) is carried on the head, and there too is *Sahaśrabudd'hi* (thousand-wit), whilst I, who am *Eka-buddhi* (single-wit), still may gambol in the crystal stream.' 'How,' asked he of the gold mine, 'happened that?' The *Chakrad'hara* * replied, 'In a certain reservoir were two fishes, one named *Satabudd'hi*, the other *Sahaśrabudd'hi*. They had a friend, a frog, named *E'kabudd'hi*, with whom they were in the habit of meeting and conversing at the edge of the water. When the usual party assembled, they saw several fishermen with their nets approach, and heard them say to one another, 'this pool is full of fish, the water is but shallow, we will come to-morrow morning and drag it.' They then went away. When they had departed, the frog said to his friends, 'What is to be done? had we not better make our escape?' at which *Sahaśrabudd'hi* laughed, and said, 'never fear, they have only talked of coming. Yet, if they should come, I will be answerable for your safety, as well as my own. I shall be a match for them, as I know all the courses of the water.' *Satabudd'hi* said, 'My friend here is very right; wherever there is a way for the breeze, for water or its tenants, or for the rays of the sun, the intellect of a sagacious person will penetrate. By following his counsel, your life would be in no peril, even had you approached the abodes of the manes. Stay where you are, even I will undertake your safety.' The frog said, 'I have, perhaps, but limited talent, a mere singleness of sense, but that tells me to flee; and therefore, whilst I can, I shall withdraw with my mate to another piece of water.' The frog left the pool that night. In the morning the fishermen arrived, and the lake was so beset with nets, that all the fish, turtles, crabs, and other tenants of the water were made prisoners, and amongst them *Satabudd'hi* and *Sahaśrabudd'hi*, in spite of their boasted cunning,

* From *Chakra*, a wheel, and *Dhara*, who bears; the use of this denominative may spare some repetition.

were caught and killed. The frog saw the fishermen on their return, and recognising *Satabudd'hi* on the head of one man, and *Sahasrabudd'hi* dragged along with cords by another, pointed them out to his mate, in the words which I cited."

The *Brāhman* of the gold mine answered, This may be very true, but a friend's words are not to be despised, and you had better have listened to me, than followed the dictates of your own avarice and presumption. Well was it said, 'Bravo, uncle, you would sing your song, though I dissuaded you, and see what a splendid gem you have received as the recompense of your performance.' The *Chakradhara* asked, how was that? The other replied.

"In a certain village there was an Ass named UDD'HÁTA. During the day, he carried the bundles of a washerman. At night, he followed his own inclinations. During his nocturnal rambles, he formed an acquaintance with a Jackall, in whose company he broke into enclosures, and feasted on their contents. On one occasion, when in the middle of a cucumber field, the Ass, exulting with delight, said to the Jackall, 'Nephew, is not this a heavenly night; I feel so happy that I must sing a song. In what key will you prefer it.' The Jackall replied, 'What nonsense, when we are engaged in plundering, to think of such a thing. Silence becomes thieves and libertines, as it is said, 'Let the sick man and the lazy refrain from stealing and chattering, if they would escape with life.' If your song be ever so sweet, should the owner of the field hear, he will rise, and in his rage, bind and kill you: eat, therefore, and be silent.' The Ass replied, 'You can be no judge of the charms of music, as you have spent all your life in the woods. Observe, in the nights of autumn, in privacy with your love, the distant song of the singer drops like nectar into the ears.' The Jackall answered, 'may be so, but your voice is abominable, why should you let it lead you into trouble?' The Ass was highly affronted at this, and said; 'away, blockhead, do you question my musical proficiency? I know every branch of the science; for instance, there are seven notes, three scales, and twenty-one intervals, &c.* The scientific combination of the parts of

* The entire enumeration in the text is 7 *swara*, 3 *grāma*, 21 *murch'hana*, 19 *tāla*, 3 *mātrā*, 3 *laya*, 3 *s'hāna*, 6 *yatis*, 9 *rasa*, 36 *varna*, 40 *bhāshā*, 150 *gītā*. See the author's remarks, at the close of this essay. Mr. Wilson reads *nara* for *rasa*, and three divisions of *yatis* in place of 6 *yatis*.—H.T.C.

music is particularly grateful in the autumnal season. There is no gift of the gods more precious than music. RÁVANA received the boon from the three eyed god (SIVA), delighted with the rattling of dry tendons. How then do you presume to question my powers, or to oppose their exercise?' 'Very well,' replied the Jackall, 'let me get to the door of the garden, where I may see the gardener as he approaches, and then sing away as long as you please.' So it was settled; and the Jackall having provided for his own safety, the Ass opened his chaunt. The gardener was awakened by the noise, and rising immediately, repaired to the spot, armed with a stout stick, with which he fell upon the ass, knocked him down, and belaboured him till he was tired. He then brought a large clog, with a hole in it, which he fastened to his leg, and tied him to a post, after which he returned home, and went to sleep. The Ass came to himself, and forgot his tortures in the recollection of his home and companions. As it is said, 'On a dog, a mule, and an ass, a good beating leaves but a momentary impression.' Accordingly, springing up, he forced his way out of the inclosure, carrying the clog along with him. As he ran off, the Jackall met him, and said, 'Bravo, uncle,' &c."

The *Chakradhara* having heard this story, answered, What you observe is very just; but you should recollect, that a man who neither exercises his own judgment, nor follows a friend's advice, brings on his own ruin, as was the case with MANT'HARA, the weaver.

"There was a weaver named, MANT'HARA, all the wood work of whose loom was, on one occasion, broken. Taking his axe, he set off to cut fresh timber, and finding a large *Sisú*-tree, by the sea side, began to fell it. In the tree resided a spirit, who exclaimed on the first stroke of the axe, 'Hola, this tree is my dwelling, and I cannot quit it, as here I inhale the fresh breeze that is cooled by the ocean's spray.' The weaver replied, 'What am I to do? unless I get wood, my family must starve. Do you, therefore, look out for another house; quick, this I must have.' The spirit replied, 'You shall have any thing else you ask for; but not this tree.' The weaver then agreed to go home, and consult a friend and his wife, and return with his final determination.

"When the weaver returned home, he found there a very particular friend of his, the barber of the village, to whom he told what had occurred, and whom he consulted what he should request. The barber said: 'Ask to be made a king; then I will be your prime minister, and we shall enjoy our-

selves gloriously.' The weaver approved his notion ; but first, he added, he must consult his wife. To this, the barber strenuously objected. A wise man, he argued, would confer on women food, clothing, and appropriate ornaments, but would never let them share his councils, as BHÁRGAVA has stated, that where a woman, a rogue, or a child, had the management, the house was sure of going to ruin. A man would maintain his rank and respectability, as long as he associated with grave people, and entrusted no woman with his secrets. Women are engrossed with their own designs, and purpose only their own pleasure. They love their own children even, no longer than they derive from them self-gratification.' The weaver admitted the justice of his friend's observations ; but *his* wife, he said, had no other thoughts, than for her husband's welfare, and he must take her advice. Accordingly he went to her, and related what had happened, what the barber had recommended, and asked her what she thought it would be most advantageous for him to solicit : she replied :

“ ‘ You should never listen, husband, to the advice of a barber ; as it is said, ‘ Husbands should never take counsel with courtezans, parasites, ‘ mean persons, barbers, gardeners, and beggars. Royalty is a very troublesome thing, and the cares of peace and war, aggression and negotiation, defence and administration, never allow its possessor a moment's enjoyment. He, who is wise, will ever shun the station of a king, for which his own relations, brothers and offspring, would be armed against his life. I should recommend you, therefore, to be contented with your station, and only to seek the means of more effectually earning your livelihood. Ask for an additional pair of hands, and another head, with which you may keep a loom going, both before and behind you. The profit of such a second loom will be quite sufficient to give you consequence and credit with your tribe, as we have already from those of the first, quite enough for our own expenditure.”

“ This advice pleased the husband mightily ; he repaired forthwith to the tree, and requested the spirit, as the price of his forbearance, to give him another pair of arms, and an additional head. No sooner said than done ; and he immediately was possessed of two heads and four arms, with which he returned homewards, highly delighted. His new acquisitions, however, proved fatal ; for as soon as the villagers saw him, they exclaimed, ‘ a goblin ! a goblin ! ’ and falling on him with clubs, or pelting him with stones, speedily put a period to his existence. Therefore, I say, &c.”

The *Chakradhara* continued : Every one who is tormented by the devil of improper expectations, naturally incurs ridicule, as it is said, ‘ He who forms extravagant hopes for the future, will be as much disappointed as the father of SÓMA SARMÁ.’ How was that? asked the other *Bráhmaṇ*; and he with the wheel proceeded.

“ There was an avaricious *Bráhmaṇ* named SÓMA SARMÁ, who had collected, during the day, as much meal, in alms, as filled an earthen jar. This jar he suspended to a peg, immediately at the foot of his bed, that he might not lose sight of it. During the night he lay awake some time, and reflected thus : That jar is full of meal. If a scarcity should take place, I shall sell it for a hundred pieces at least ; with that sum I will buy a pair of goats ; they will bear young, and I shall get enough by their sale to purchase a pair of cows. I shall sell their calves, and will purchase buffaloes ; and with the produce of my herd, I shall be able to buy horses and mares. By the sale of their colts, I shall realize an immense sum ; and with my money, I will build a stately mansion. As I shall then be a man of consequence, some wealthy person will solicit my acceptance of his daughter, with a suitable dower. I shall have a son by her, whom I will call by my own name, SÓMA SARMÁ. When he is able to crawl, I shall take him with me on my horse, seating him before me. Accordingly, when SÓMA SARMÁ sees me, he will leave his mother’s lap, and come creeping along, and some day or other he will approach the horses too near ; when I shall be very angry, and shall desire his mother to take him away. She will be busy with her household duties, and will not hear my orders ; on which I shall give her a kick with my foot. Thus saying, he put forth one of his feet with such violence, as to break the jar. The meal accordingly fell on the ground ; where, mingling with the dust and dirt, it was completely spoiled : and so ended SÓMA SARMÁ’s hopes.* ”

“ There is a city in the north, named *Madhupur*, of which MADHUSÉNA was king. A daughter was born to him, who had three breasts. When the king heard this, he ordered the chief attendant to take away the infant, and expose her in the woods, so that the matter should remain unknown.

* A story of a monkey revenging himself on a king, who had caused a number of tame monkeys to be killed, and the marrow of their bones applied to relieve burns in his horses, scorched by the stables being burnt, here follows ; and is succeeded by a tale of a monkey, a thief, and a goblin. Both are omitted, as deficient in interest ; the entire fifth section being too long for insertion.

The attendant, however, recommended that, as the birth of such an infant was a very extraordinary event, it would be better to consult the *Bráhmans* what was to be done, so that the consequence might not be the loss of both worlds; as it is said, a wise man should always inquire the meaning of what he observes, like the *Bráhman*, who thus escaped the grasp of the goblin. The king asked how that was, to which the attendant replied :

“ CHANDÁVARMÁ, a *Rákshasa*, haunted a certain wood, and one day laid hold of a *Bráhman*, who passed, leaping upon his shoulders, and ordering him, at the same time, to proceed. The *Bráhman*, overcome with terror, obeyed ; but as he went along, he observed that the goblin’s feet were particularly soft and tender, and inquired of him how this happened. The *Rákshasa* replied, I am under a vow never to walk, or touch the ground with my feet. After this, they came to a pool, where the *Rákshasa* said, Let me down, whilst I bathe, and perform my devotions ; but beware how you leave the place till I come out of the water. The *Bráhman* obeyed ; but when he had got rid of his load, he reflected, that now was his time to escape ; for as the *Rákshasa* was incapacitated for walking, he would not be able to overtake the fugitive ; accordingly, he took to his heels, and effected his retreat in safety : therefore I said, &c.”

The advice thus given by the attendant was followed by the *Rájá* ; and having summoned the *Bráhmans*, he consulted them how he should act, to which they replied, “ It is said, Sire, that a daughter whose limbs are defective or excessive, will be the cause of death to her husband, and destruction of her own character : and a damsel with three breasts will inevitably be the source of evil to the parent, whose sight she may attract. Your Majesty should therefore take care to avoid seeing your daughter. Let any one, that will, marry her, stipulating that he leaves the country. In this way no offence will be offered to this world, or the next.” The *Rájá* approved of this plan, and ordered the drum to be beat, and proclamation to be made, that whoever would marry the princess, and remove with her to a distant country, should receive a hundred thousand rupees. Notwithstanding this offer, no person came forward ; and the princess arrived at adolescence, without any one proposing to espouse her. At last, she found a husband.

In the city resided two paupers, who were friends ; the one was blind, and the other hunch-backed ; the latter, who was named MANTHARA, persuaded the former to marry the princess, with whom, and the money, they should remove to a distant place, and lead a life of ease : or if, by the evil nature

of the princess, he should die, there would at least be an end of his misery. The blind man, accordingly, accepted the terms of the proclamation ; and having married the princess, and received the dower, set off with her, and his friend, to a distant residence.

After passing some time contentedly, the blind man giving himself up to indolence, and hunch-back conducting their domestic arrangements, the evil influence of the princess's deformity began to operate, and she intrigued with hunch-back. This couple then soon began to plot the blind man's destruction. With this intent, hunch-back brought home one day a dead snake, of a venomous nature, which he gave to the princess, and desired her to mince it, and dress it with proper sauces, after which she should give it to her husband, telling him it was a dish of fish. MANTHARA then went away, and the princess, delighted, cut up the snake, and set it to boil : then, having other matters to look after, she called to her husband, and desired him to attend to the stirring of the nice mess of fish she was cooking for his dinner. He obeyed her, licking his lips at the intimation, and stirring the vessel as it boiled. In this manner, hanging over the caldron, the fumes of the venom drew the tears so copiously from his eyes, that they gradually dissolved the film which obscured his vision, and he was restored to sight. As he looked into the boiler, he saw immediately that he was cooking the fragments of a black snake. He at once concluded what his wife's design was ; but remained in doubt, who her accomplice could be. To ascertain this, he resolved to dissemble, and still affect his former blindness. Presently hunch-back returned, and the husband watching his conduct unobserved, was soon satisfied of the good understanding that subsisted between his treacherous friend, and faithless spouse. He approached them unperceived, and suddenly seizing hunch-back by the feet, being a man of great strength, he whirled him over his head, and dashed him against the breast of the wife with such violence, that his head drove her third breast through her body to her back, and both she, and her paramour, instantly perished : therefore I said, &c.

The *Bráhma*n who had found the gold mine then concluded, " It is well said, all prosperity proceeds from Fate ; but, in compliance with Destiny, prudence is not to be disregarded in the manner in which you neglected it, by not listening to my advice." He then left his friend to his fate, and returned to his own abode.

VISHNU SARMÁ having thus terminated these narratives, asked the princes,

what more it was necessary for him to say? The princes replied, most worthy preceptor, we have learnt from you all that is essential to the duties of a king. Then we have only to wish, answered VISHNU SARMA, that this *Sāstra* may be considered as a mirror, reflecting light friendly to other sciences, and facilitating to those, who are acquainted with its contents, the acquirement of worldly wisdom.

When the king found his sons were instructed in this manner, in the course of six months, in the substance of all the *Sāstras*, he was highly delighted with their improvement, and acknowledging that the sage had fulfilled his promise, loaded him with unprecedented wealth and favours.

The course of the narrative has interrupted our comments: it is therefore necessary to revert to them, to indicate a very few analogies, which this section offers; and to notice one or two circumstances, which are interesting, as throwing light on a state of manners no longer known to the Hindus.

The first story, of the beggar turned to a lump of gold by a blow, occurs, with some variation, in the third section of the *Hitopadésa*. It may be also considered as connected with the tale of the dervise ABOUNADER, in the Oriental Tales. The chief peculiarity, however, of this story is its correct delineation of *Jain* customs; a thing very unusual in *Bráhmanical* books. The address of the barber, and the benediction of the Superior of the *Vihár*, are conformable to *Jain* usages. The whole is indeed a faithful picture: it is also unaccompanied by any sneer, or abuse; and the satire is rather levelled at the *Bráhmans*. The accuracy of the description is an argument for some antiquity; as the more modern any work is, the more incorrect the description of the *Jainas* and *Bauddhas*, and the confounding of one with the other.

The second story is in both the *Hitopadésa*, and *Kalila Damana*. It was an early favourite in Europe; and is found as a Fable; the dog being substituted for the weasel or ichneumon; an exchange in very good taste, when the scene is laid in Europe, but wholly foreign to the notions of the Hindus, amongst whom the dog has never been a domestic animal: whilst the *nēol* or *nakula*, the *viverra mungo*, on the contrary, has always been a pet. The most pleasing form of this celebrated tale is the ballad of *Bath Gellert*.

The passage of the third story, relative to the profits of trade, it is not very easy to render in a satisfactory manner, as the technical terms employed are no longer in use.

The *Góshtika karma* appears to imply the management of lands for others, by the expression illustrative of it; but the *Parichitta-gráhakágama* is by no means clear. One copy alone attempts to explain it. Parichittam ágachchantan gráhacam utcant'hayá vilócyá srésht'hí hrídayé hrīshiyaté: The merchant is delighted at heart, when with affected sorrow he sees an acquaintance coming (as a borrower).

The musical pretensions of the ass, and the beating they procure for him, form a fable with which all children are familiar. The recapitulation of musical terms that occurs, is, however, rather curious, and exceeds the limits, to which SIR WILLIAM JONES and MR. PATERSON have carried their explanation of the musical language of the Hindus. The seven notes are common to the Hindu scale, and that of Europe. The *Grámas* are scales. Of these, the *Madhyama Gráma* is identified by MR. PATERSON with the major, and the *Gandhúra* with the minor, mode. The *Múrch'hanas* he considers as the intervals of the scale. There are seven to each *gráma*, or twenty-one in all. *Tála* is the division of time; and the *Mátrás* and *Layas* refer to the same, no doubt. The first possibly implying the duration of the bars, the second that of the notes, and the third that of the rests, or pauses. Of the remaining members of the list, in their purely musical sense, I cannot here attempt an explanation.*

The story of the weaver may remind us of the three wishes, to which, however, in point and humour, it is vastly inferior. That of So'MA-SARMÁ is given in the *Kalila Damana*, and *Hitópadeśa*. It is in substance the same also as that of ALNASCHAR, in the Arabian Nights. As related in the *Ayár Dánish* of ABULFAZAL, it is translated in the first volume of the Asiatic Miscellany.

The story comprised within the last, of the *Rákshasa* who got upon the *Bráhmaṇ's* shoulders, contains the hint of the old man who proved so troublesome to Sinbad, in his fifth voyage; and who makes so prominent a figure also in the *Hindi* story of *Kámarúpa* and *Kámalatá*, translated by

* As relating to vocal music, several of the terms may here be understood in their ordinary sense: *mátrá* refers to syllabic length, or vowel sounds; *varnnas* are consonants; *bhāshá* signifies language; and *gítá* tune or song.—H.T.C.

Colonel FRANKLIN. The last story of the section is absurd enough ; but it has a curious bearing, although perhaps unintentionally. The malformation of the heroine might be thought a satire on a very popular legend of the south of India ; traces of which may be seen in their sculptures, particularly at *Madura*. According to that story, the daughter of one of the early *Pandyan* Kings was born with three breasts. She was an incarnation of DÉVÍ ; and the third breast disappeared, when she espoused S'IVA himself, in the form of SUNDARÉS'WARA, the divinity that was ever afterwards the tutelary god of the *Pandyan* kingdom, and its capital, *Madura*. A modification of this legend is also met with in Ceylon ; the fair demon KURÁNI', having been born with three breasts, one of which disappeared on her espousal of VIJAYA, the prince who first led a colony to that Island.—*Davy's Ceylon*, 294.

NOTE.

The *Hitopadésa* is not the only Sanscrit epitome of the *Panchópác'hyána*, or *Pancha Tantra*. Another abridgment of it, following the original much more closely, both in the matter, and in the arrangement of it, is the *Cat'hámrita-nidhi* (treasure of the nectar of tales), by ANANTA-BHAT'T'A, who describes himself in the introductory and concluding lines of the work, as son of NÁGADÉVA-BHAT'T'A, a *Bráhma*n of the *Cánva* branch. He professes to preserve in his epitome of the text, the whole of the narrative, or story, but to abbreviate the poetical illustrations. The performance appears, so far as I have compared it with the original, to conform with the author's professed design in that respect.—H.T.C.