



They may eat fish and flesh, but not of all kinds indifferently; and to abstain from them is considered a virtue, as may be observed in the following passage of the Heetopades\*:

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taste the other water or provisions that were on board, though almost expiring from thirst and want of nourishment.

\* The Heetopades, Heetopadefā, or Apologues of Vishnou-Sarma, an ancient Brahman, was translated from the Sanskrit by Mr. Charles Wilkins, and published in 1787. Mr. Wilkins says, that the meaning of the word is, *useful instruction*. Sir William Jones acquaints us, in a discourse to the society of Calcutta, "That the fables of Vishnou-Sarma, improperly called the fables of Pilpay, are the most beautiful and ancient collection of apologues in the world, and are now extant under different names in various languages. That they appear to have been first translated from the Sanskrit in the sixth century, by Buzerchumihir, chief physician, and afterwards vizir, to the great Anushirwan, king of Persia." Mr. Wilkins observes, that the Persian version of Abul Mala Nasser Alla Mustofi, made in the 515th year of the Hegira, was translated into French with the title of *Les conseils et les maximes de Pilpay, philosophe Indien, sur les divers états de la vie*; and that this resembles the original more than any other translation he has seen.

"Those









That the Hindoos retain their original character and manners, notwithstanding

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foot in diameter. It has no branches; but about a dozen leaves spring immediately from the trunk near the top, which are about ten feet long, and, at the bottom of the leaf, from two to three in breadth. These leaves serve to cover the houses of the common classes of the natives, to make mats for them to sit and lie upon; with the finest fibres of the leaf, very beautiful mats are made, that are bought by the rich; the coarse fibres are made into brooms; and the stem of the leaf, which is about as thick as a man's ankle, is used for fuel. The wood of the tree when fresh cut, is spongy; but this, as well as that of the *palmyra* tree, becomes hard by being kept, and attains a dark brown colour.—On the top of the tree, a large shoot is found, which, when boiled, resembles brocalo, but is perhaps of a more delicate taste, and though much liked, is seldom eat by the natives, as, on cutting it, the pith being left exposed, the tree dies. Between this shoot and the leaves spring several buds, from which, on making an incision, distils a juice, differing little either in colour or consistence from water. Men, whose business it is, climb to the tops of the trees in the evening, with earthen pots tied round their waiste, which they fix to receive this juice, and take away early in the morning before





ing the conquest of their country by strangers, is owing to the religious observ-

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before the sun has had any influence on it. The liquor, thus drawn, is generally called *Tary*, and by the English *Toddy*. It is in this state cooling, and of a sweet agreeable taste—after being kept a few hours, it begins to ferment, acquires a sharper taste, and a slighter intoxicating quality. By boiling it, a coarse kind of sugar is made; and by distillation it yields a strong spirit, which being every where sold, and at a low price, contributes not a little to ruin the health of our soldiers. The name given to this spirit by the English is *Parriar arrack*, as it is drank by the Parriars or outcasts.—The trees from which the *toddy* is drawn, do not bear any fruit; but if the buds be left entire, they produce clusters of the *cocoa-nut*. This nut, in the husk, is full as large as a man's head; and, when once ripe, falls with the least wind.—When fresh gathered it is green on the outside; the husk and the shell are tender. The shell when divested of the husk may be about the size of an ostrich's egg; it is lined with a white pulpy substance, and contains about a pint, or a pint and a half, of liquor like water, and though the taste be sweet and agreeable, it is different from that of the *toddy*.





observance of their rules and customs,  
from which no hope of advantage, or  
fear

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In proportion as the fruit grows old, or is kept, the shell hardens, the liquor diminishes, and is at last entirely absorbed by the white pulpy substance, which gradually attains the hardness of the kernel of the almond, and is almost as easily detached from the shell. The Indians use this nut in their cookery.—From it great quantities of the purest and best lamp oil is pressed; and the substance, after it has been pressed, serves to feed poultry and hogs, and is found an excellent nourishment for them. Cups, and a variety of small utensils, are made of the shell.—The husk is at least an inch in thickness, and being composed of strong fibres that easily separate, it furnishes all the Indian cordage.

The *palmyra*, or as it is called by the Portuguese (from whom the English, as in many other instances, have borrowed the name) the *palmeiro-brabo*, is taller than the *cocoa*, greater quantities of toddy are drawn from it; for though a small fruit which it yields be sometimes eat, and is thought wholesome, yet it is but little sought after. This tree, like the *cocoa*, has no branches, but only a few large leaves quite at the top, which are also employed to thatch houses, and to make mats and umbrellas.





fear of punishment, can possibly engage them to depart.

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umbrellas. The timber of this tree is much used in building.

The *date-tree* is not so tall as the *cocoa*. The fruit never arrives to maturity in India; toddy is drawn from it, but neither in such quantity, nor of so good a quality, as that which is procured from the two former species. Indeed, the Indian date-tree is but of little value, comparatively with even the *palmyra*, though that be inferior to the *cocoa*.





## S K E T C H VI.

*Religion of the Hindoos.*

WHATEVER opinion may be formed of the Hindoo religion itself, we cannot deny its professors the merit of having adhered to it with a constancy unequalled in the history of any other. The number of those who have been induced or compelled to quit their doctrines, notwithstanding the long period of their subjection, and the persecutions they have undergone, is too inconsiderable to bear any proportion to the number of those who have adhered to them.

It is a circumstance very singular, and merits particular attention, that, contrary

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L

to





to the practice of every other religious society, the Hindoos, far from disturbing those who are of a different faith, by endeavours to convert them, cannot even admit any profelytes; and that, notwithstanding the exclusion of others, and though tenacious of their own doctrines, they neither hate, nor despise, nor pity, such as are of a different belief, nor do they think them less favoured by the Supreme Being than themselves. They say, that if the Author of the universe preferred one religion to another, *that only* could prevail which he approved; because to suppose such preference, while we see so many different religions, would be the height of impiety, as it would be supposing injustice towards those that he left ignorant of his will; and they therefore conclude, that every religion is peculiarly adapted to the country and people where it is practised, and that all, in their original purity, are equally acceptable to God.

The





The Brahmans \*, who translated from the Sanskrit language the laws and customs of the Hindoos, say, in the preliminary discourse prefixed to their work ;

“ From men of enlightened understand-  
“ ings and sound judgment, who, in their  
“ researches after truth, have swept away  
“ from their hearts malice and opposition,  
“ it is not concealed that the diversities of  
“ belief, which are causes of enmity and  
“ envy to the ignorant, are in fact a de-  
“ monstration of the power of the Supreme  
“ Being.”

“ The truly intelligent well know, that  
“ the difference and variety of created  
“ things, and the contrarieties of constitu-  
“ tions, are types of *his* wonderful attri-  
“ butes, whose complete power formed all  
“ things in the animal, vegetable, and ma-  
“ terial world ; whose benevolence selected  
“ man to have dominion and authority over

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\* See SKETCH II.





“ the rest; who, having bestowed on him  
“ judgment and understanding, gave him  
“ supremacy over the corners of the world;  
“ who, having put into his hands the con-  
“ trol and disposal of all things, appointed  
“ to each nation its own religion; and who  
“ instituted a variety of tribes, and a mul-  
“ tiplicity of different customs, but views  
“ with pleasure in every place the mode of  
“ worship particularly appointed to it; he  
“ is with the attendants upon the mosque,  
“ in counting the sacred beads; and he is  
“ in the temple with the Hindoos, at the  
“ adoration of the idols.”

However the intention of those idols may have been corrupted in a long course of practice by the ignorant multitude, or artful priests, they, as well as their various deities, seem evidently to have been only designed to shew the attributes of a Being of whom we cannot form any precise or simple idea, and who cannot be represented under any particular shape; neither have they





they any image of Brama \*, or God, who they sometimes call the *Principle of Truth*, the *Spirit of Wisdom*, the *Supreme Being*, the *Universal Soul that penetrates every thing*, and epithets of the same kind. They say, "that the mind may form some conception "of his attributes, when brought separately "before it; but who can grasp *the whole* "within the limited circle of human "ideas?

Saint Francis Xavier says, that a Brahman on the coast of Malabar confided to him, that one of the mysteries or secrets of the Hindoo doctrines consisted in believing that there was only one God, creator of the

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\* See SKETCH V. Mr. de la Croze, however, mentions to have seen a Hindoo painting of a *triangle, enclosed in a circle*, which was said to be intended as an emblematical indication of the Supreme Being: but he observes, that this is not as a thing to worship, and that no image is ever made of God. Hist. du Christ. des Indes.





heavens and the earth, and that only *that* God was worthy to be adored \*.

Bernier, who was an attentive traveller, a faithful narrator, and who, if we make allowances for the prejudices of the age in which he lived, may be considered as a judicious observer, gives the following account of a conversation he had with some of the principal *pundits* at Benares, upon the subject of the worship of idols among the Hindoos.

“ Lorsque je descendis le long du Gange,  
“ et que je passai par Benares, j’allai trouver  
“ le chef des Pundets qui fait là sa demeure  
“ ordinaire. C’est un religieux tellement  
“ renommé pour son savoir, que Chah  
“ Jehan †, tant pour sa science que pour  
“ complaire aux Rajas, lui fit pension de

---

\* Lib. I. Ep. 5.

† The father of Aurengzebe: his name is generally written by the English, Shaw Jehan.

“ deux





“deux mille roupies. C'etoit un gros  
“homme, très bien fait, et qu'on re-  
“gardeoit avec plaisir: pour tout vêtement  
“il n'avoit qu'une espee d'écharpe  
“blanche de foye, qui étoit liée à l'entour  
“de sa ceinture, et qui pendoit jusqu'à  
“mi-jambe, avec un autre écharpe rouge,  
“de foye, assez large, qu'il avoit sur ses  
“épaules comme un petit manteau. Je  
“l'avois vu plusieurs fois à Delhi dans  
“cette posture, devant le Roi, dans l'As-  
“semblée de tous les Omrahs, et marcher  
“par les rues tantôt à pied tantôt en Palcky\*.  
“Je l'avois aussi vu, et j'avois conversé  
“plusieurs fois avec lui, parceque pen-  
“dant un an il s'étoit toujours trouvé à  
“notre conférence devant mon Agah, à  
“qui il faisoit la cour, afin qu'il lui fit  
“redonner sa pension, qu' Aurengzebe,  
“parvenu à l'Empire, lui avoit ôtée, pour  
“paroître grand Musulman. Dans la

---

\* Called by the English *Palankeen*, though the man-  
ner in which the French write and pronounce it, is  
more correct.—The natives call it *Palkee*.





“visite que je lui rendis à Benares, il me  
“fit cent caresses, et me donna même la  
“collation dans la Bibliothèque de son  
“Université avec les six plus fameux Pun-  
“dets de la ville. Quand je me vis en si  
“bonne compagnie, je les priaï tous, de  
“me dire leur sentiment sur l’adoration de  
“leurs Idoles; car je leur disois que je  
“m’en allois des Indes extrêmement scan-  
“dalisé de ce côté là, et leur reprochois  
“que c’étoit une chose contre toute sorte  
“de raison et tout à fait indigne de gens  
“savans et Philosophes comme eux :”

“Nous avons véritablement, me dirent  
“ils, dans nos temples, quantité de sta-  
“tues diverses, comme celle de Brahma \*,  
“Mahadeu, Genich, et Gavani †, qui  
“sont des principaux et des plus parfaits  
“*Deutas*, et meme de quantité d’autres  
“de moindre perfection, auxquelles nous

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\* This, I presume, is a mistake; Bernier probably meant *Brimba*.

† Probably, Bawany.

“rendons





“ rendons beaucoup d'honneur, nous nous  
“ prosternons devant elles, et leur presen-  
“ tons des fleurs, du ris, des huiles, de  
“ senteurs, du safran et autres choses sem-  
“ blables avec beaucoup de cérémonie:  
“ néanmoins, nous ne croyons point que  
“ ces statues soient ou Brahma même, ou  
“ Béchen \* lui même, et ainsi des autres,  
“ mais seulement leurs images et represen-  
“ tations, et nous ne leur rendons ces hon-  
“ neurs qu'à cause de ce qu'elles repre-  
“ sentent; elles sont dans nos *Deuras* †,  
“ afin qu' il y ait quelque chose devant les  
“ yeux qui arrête l'esprit; et quand nous  
“ prions, ce n'est pas la statue que nous  
“ prions, mais celui qui est représenté par  
“ la statue: au reste nous reconnoissons  
“ que c'est Dieu qui est le maître absolu et  
“ le seul Tout-puissant.”

Mr. Ziegenbalg, one of the first missiona-  
ries that was sent by the king of Denmark

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\* Vishen, or Vishnou.      † Dewuls, or temples.





to Tranquebar \*, and who may be named the protestant apostle of India, having asked, in writing, from different Brahmans, the reason of their not offering worship to the Supreme Being, they uniformly re-

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\* Tranquebar was granted to the Danes, by the Rajah of Tanjour, in 1621.—The king of Denmark having applied to M. Francke, professor of theology at Halle, to recommend persons fit to be sent as missionaries to India, selected M. Ziegenbalg and M. Plutchau. They sailed from Copenhagen the 29th of November 1705, and arrived at Tranquebar the 9th of July 1706. M. Plutchau, after a few years residence, returned to Europe, and remained there. M. Ziegenbalg visited Europe in 1715; came from Denmark to England, embarked there the 4th of March 1716, landed at Madras the 9th of August of the same year, and died at Tranquebar the 23d of February 1719. He translated into the Malabar, or Tamoul language, the whole of the New Testament, and at his death had nearly completed a translation of the Old. He wrote a Malabar grammar, that was printed at Halle; and a dictionary, that was printed at Tranquebar in 1712, which then contained 20,000 words, and was afterwards augmented. Vid. Hist. du Christ. des Indes, par le Croze.





plied, that God was a Being without shape, incomprehensible, of whom no precise idea could be formed; and that the adoration before idols, being ordained by their religion, God would receive, and consider that as adoration offered to himself.

Some learned men, or pundits, that he calls *Gnanigneuls*, who have written on the *Nargbenny worship*, or worship of the invisible, have no other object of adoration but that Being; and their books treat only of the love of God, and duties of morality. He gives some literal translations of passages from their writings.

“The Being of beings is the only God,  
“eternal, and every where present, who  
“comprises every thing; there is no God  
“but thee.”

“O Sovereign of all beings, Lord of the  
“Heavens and the Earth, before whom  
“shall I deplore my wretchedness, if thou  
“abandon me \*?”

---

\* From a book named *Vara-baddu*.





“ God is, as upon a sea without bounds ;  
“ those who wish to approach him must  
“ appease the agitation of the waves—they  
“ must be of a tranquil and steady mind,  
“ retired within themselves, and their  
“ thoughts being collected, must be fixed  
“ on God only \*.”

In a letter written to M. Ziegenbalg, by a Brahman, he says, “ God may be known  
“ by his laws, and wonderful works. By  
“ the reason and understanding he has  
“ given to man, and by the creation and  
“ preservation of all beings. It is indis-  
“ pensably the duty of man, to believe in  
“ God, and love him.—Our law enjoins  
“ this.—Those two principles ought to be  
“ in his speech, in his mind; they should  
“ guide all his actions, in which being well  
“ founded, he should invoke God, and en-  
“ deavour in every thing to conform him-  
“ self to his will.”

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\* From a book named Tchiva-Vackkium.





A Hindoo having been converted to Christianity by the Danish missionaries, his father wrote to him, " You are yet unacquainted with the mysteries of our religion.—We do not worship many Gods in the extravagant manner you imagine.—In all the multitude of images, we adore one Divine essence only. We have amongst us learned men, to whom you should apply, and who will remove all your doubts \*."

M. de la Croze, in speaking from the authority of M. Ziegenbalg, and another missionary, M. J. E. Grundler, says, " In one of their books, they (the Hindoos) express themselves in the following manner : The Supreme Being is invisible, incomprehensible, immoveable, without figure or shape. No one has ever seen him ; time never comprised him ; his essence pervades every thing ; all was derived from him, &c."

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\* Hist. du Christ. des Indes, tome ii. liv. 6.





Father Bouchet, superior of the Jesuit missionaries, writes to the bishop of Avranches, from Madura, in the Carnatick.

“The Indians acknowledge one eternal  
“God, infinitely perfect.”

“They say, that the great number of di-  
“vinities which they worship, are only in-  
“ferior deities, entirely subject to the will  
“of the Supreme Being, who is equally  
“Lord of gods and men \*.”

Sir William Jones observes, “The  
“learned Hindoos, as they are instructed  
“by their own books, in truth acknow-  
“ledge only one Supreme Being, whom  
“they call *Brahm*, or the *great one*, in the  
“neuter gender. They believe his essence  
“to be infinitely removed from the com-  
“prehension of any mind but his own,  
“and they suppose him to manifest his

---

\* Lettres Edif. et Cur. 12mo. edit. de Paris, 1781.  
tome ii.

“power





“ power by the operation of his divine  
“ spirit \*.”

The vulgar, whose understandings are only exercised by the usual occupations and occurrences in their particular spheres of life; and the feeble, or ignorant, among the higher ranks of mankind, instead of going into speculative reflections, naturally fix their attention on the external object that is presented to them, which, aided with a little art, gradually leads them into a superstitious veneration of things, to which an inquiring and thinking mind easily understands that none is due. Nor need we go to Hindostan for instances of the truth of this assertion.

If we, therefore, abstract our minds from the abuses, and inquire into the spirit, of

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\* Asiatic Researches, vol. i.





the Hindoo religion, we shall find, that it inculcates the belief in one God only, without beginning and without end; nor can any thing be more sublime than their idea of the Supreme Being. I shall quote some stanzas from a hymn to Narrayna, or the Spirit of God, taken, as Sir William Jones informs us, from the writings of their ancient authors.

Spirit of Spirits, who, through ev'ry part  
Of space expanded, and of endless time,  
Beyond the reach of lab'ring thought sublime,  
Badst uproar into beauteous order start;  
Before heav'n was, thou art.

Ere spheres beneath us roll'd, or spheres above,  
Ere earth in firmamental æther hung,  
Thou sat'st alone, till, through thy mystic love,  
Things unexisting to existence sprung,  
And grateful descant sung.

Omniscient Spirit, whose all-ruling pow'r  
Bids from each sense bright emanations beam;  
Glow in the rainbow, sparkles in the stream,  
Smiles in the bud, and glistens in the flow'r  
That crowns each vernal bow'r;

Sighs





## RELIGION.

161

Sighs in the gale, and warbles in the throat  
Of every bird that hails the bloomy spring,  
Or tells his love in many a liquid note,  
Whilst envious artists touch the rival string,  
Till rocks and forests ring;

Breathes in rich fragrance from the Sandal grove,  
Or where the precious musk-deer playful rove;  
In dulcet juice, from clust'ring fruit distils,  
And burns salubrious in the tasteful clove;

Soft banks and verd'rous hills  
Thy present influence fills;  
In air, in floods, in caverns, woods, and plains,  
Thy will inspirits all, thy sovereign Maya reigns:

Blue crystal vault, and elemental fires,  
That in th' æthereal fluid blaze and breathe;  
Thou, tossing main, whose snaky branches wreath  
This penfile orb with intertwisting gyres;  
Mountains, whose lofty spires,  
Presumptuous, rear their fummits to the skies,  
And blend their em'rald hue with sapphire light;  
Smooth meads and lawns, that glow with varying dyes  
Of dew-bespangled leaves and blossoms bright,  
Hence! vanish from my sight  
Delusive pictures! unsubstantial shows!  
My soul absorb'd one only Being knows,  
Of all perceptions one abundant source,  
Whence ev'ry object, ev'ry moment flows:

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M

Suns





Suns hence derive their force,  
Hence planets learn their course;  
But suns and fading worlds I view no more;  
God only I perceive; God only I adore.

Brimha, Vishnou, and Shiva, are undoubtedly only emblems of the power, the goodness, and justice of the Supreme Being, and are sometimes called *the three united in one* \*.

In the dialogues between Krishna and Arjoon, contained in the Bhagvat Geeta, Krishna says: "I am the creator of all things, and all things proceed from me. Those who are endued with spiritual wisdom know this, and worship me."

"I am the soul, which is in the bodies of all things. I am the beginning and the end. I am time; I am all-grasping

---

\* Some of the early Roman Catholic Missionaries thought they perceived in the allegory of Brimha, Vishnou, and Shivah, a belief in the Holy Trinity.

" death;





## RELIGION.

163

“ death ; and I am the resurrection. I  
“ am the seed of all things in nature,  
“ and there is not any thing animate or  
“ inanimate without me.

“ I am the mystic figure *Oom*\*, the  
“ *Reek*, the *Sam*, and the *Yayoor Veds*.  
“ I am the witness, the comforter, the  
“ asylum, the friend. I am generation,  
“ and dissolution : in me all things are re-  
“ posited.

“ The whole universe was spread abroad  
“ by me.

“ The foolish are unacquainted with my  
“ supreme and divine nature. They are

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\* *Oom* is said to be a mystic word, or emblem, to signify the Deity, and to be composed of Sanskrit roots, or letters ; the first of which stands for Creator ; the second, Preserver ; and the third Destroyer. It is forbidden to be pronounced, except with extreme reverence. An analogy has been found between this monosyllable and the Egyptian *On*. WILKINS.

M 2

“ of





“ of vain hope, of vain endeavours, and  
“ void of reason; whilst those of true  
“ wisdom serve me in their hearts, undi-  
“ verted by other gods.

“ Those who worship other gods, wor-  
“ ship me. I am in the sacrifice, in the  
“ spices, in the invocation, in the fire, and  
“ in the victim.”

Arjoon says in reply: “ Thou art the  
“ prime Creator—Eternal God! Thou art  
“ the Supreme! By thee the universe was  
“ spread abroad! Thou art Vayoo, the  
“ god of the winds; Agnee, the god of  
“ fire; Varoon, the god of the oceans,  
“ &c.

“ Reverence be unto thee; again and  
“ again reverence, O thou, who art all in  
“ all! Great is thy power, and great thy  
“ glory! Thou art the father of all things;  
“ where-





## RELIGION.

165

“ wherefore I bow down, and with my  
“ body prostrate on the ground, crave thy  
“ mercy. Lord, worthy to be adored!  
“ bear with me as a father with a son ; a  
“ friend with a friend ; a lover with the  
“ beloved.”

In speaking of serving the Deity, Krishna  
says :

“ They who delighting in the welfare  
“ of all nature, serve me in my incor-  
“ ruptible, ineffable, and invisible form ;  
“ omnipotent, incomprehensible, standing  
“ on high, fixed, and immoveable, with  
“ subdued passions, and who are the same  
“ in all things, shall come unto me.

“ Those whose minds are attached to  
“ my invisible nature, have the greater  
“ labour, because an invisible path is dif-  
“ ficult to corporeal beings. Place thy  
“ heart on me, and penetrate me with thy  
“ understanding, and thou shalt hereafter  
“ enter unto me. But if thou shouldst

M 3

“ be





“ be unable at once stedfastly to fix thy  
“ mind on me, endeavour to find me by  
“ means of constant practice.

“ He, my servant, is dear to me, who  
“ is free from enmity; merciful, and ex-  
“ empt from pride and selfishness; who  
“ is the same in pain and in pleasure;  
“ patient of wrongs; contented; and  
“ whose mind is fixed on me alone.

“ He is my beloved, of whom man-  
“ kind is not afraid, and who is not afraid  
“ of mankind; who is unsolicitous about  
“ events; to whom praise and blame are  
“ as one; who is of little speech; who is  
“ pleased with whatever cometh to pass;  
“ who has no particular home, and is of  
“ a steady mind.”

In treating of good works, he says:

“ Both the desertion and practice of  
“ works, are the means of happiness.

“ But





## RELIGION.

167

“ But of the two, the practice is to be  
“ distinguished above the desertion.

“ The man, who, performing the duties  
“ of life, and quitting all interest in them,  
“ placeth them upon *Brahm*, the Supreme,  
“ is not tainted with sin, but remaineth like  
“ the leaf of the lotus unaffected by the  
“ waters,

“ Let not the motive be in the event :  
“ be not one of those, whose motive for  
“ action is in the hope of reward.

“ Let not thy life be spent in inaction :  
“ perform thy duty, and abandon all  
“ thoughts of the consequence. The  
“ miserable and unhappy are so about the  
“ event of things; but men, who are en-  
“ dued with true wisdom, are unmindful  
“ of the event.”

The Hindoos believe, that the soul, after  
death, is tried, and, according to the con-

M 4

duct





duct of the deceased, is either rewarded or punished. That the souls of such holy men as have arrived to that degree of perfection as entirely to have subdued their passions are immediately, and without trial, admitted to eternal happiness. That the souls of the wicked, after being confined for a time in *Narekha* \*, and punished according to their offences, are sent back upon the stage of life, to animate other bodies, of men or beasts. That even those whose lives have been chequered with good and evil, must likewise return : And that these probations, chastisements, and transmigrations, continue to be repeated, until every vicious inclination be corrected. They shudder at the idea of eternal punishment, as incompatible with their notions of the justice and goodness of the Almighty.

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\* *Narekha* is the name given to the infernal regions, which are supposed to be divided into a variety of places adapted to different degrees of punishment.





It is pretended that a few holy men, by special divine grace, have a knowledge of, or are able to look back on their former states of existence.

It seems also to be a prevalent opinion with them, that this world, besides being a state of probation, is likewise a state of temporary reward and punishment. They say, "It cannot be denied that the benefits which some enjoy, are in recompence of their former virtues; but should these, in a new life, forget God, and disobey his laws, their former conduct will not avail them, they will be again tried and judged according to their actions." Nearly the same sentiments were professed by many of the Greek philosophers.

Notwithstanding that the Hindoos are separated into the *Vishnou Bukht* and *Shivab Bukht*, and that a variety of sects are to be found over the whole peninsula, the chief articles of their religion are





are uniform. All believe in *Brahma*, or the Supreme Being; in the immortality of the soul; in a future state of rewards and punishments; in the doctrine of the metempsychosis; and all acknowledge the *Veds* as containing the principles of their laws and religion. Nor ought we to wonder at the schisms that have arisen in such a vast space of time, but rather be surprised, that they have been so mild in their consequences; especially when we reflect on the numbers that arose amongst ourselves, and the dreadful effects they produced in a period so much shorter.

Their rules of morality are most benevolent; and hospitality and charity are not only strongly inculcated, but I believe nowhere more universally practised than amongst the Hindoos.

“ Hospitality is commanded to be exercised even towards an enemy, when he cometh into thine house: the tree doth  
“ not





“ not withdraw its shade even from the  
“ wood-cutter.

“ Good men extend their charity unto  
“ the vilest animals. The moon doth not  
“ withhold her light even from the cot-  
“ tage of the Chandala \*.

“ Is this one of us, or is he a stranger?  
“ —Such is the reasoning of the ungene-  
“ rous: but to those by whom liberality  
“ is practised, the whole world is but as  
“ one family.”

I shall conclude this chapter with an-  
other passage from the Heetopades, the  
valuable truth of which seems, happily,  
to be understood by them. — “ There is  
“ one friend, *Religion*, who attendeth even  
“ in death, though all other things go to  
“ decay like the body.”

---

\* Outcast.





## S K E T C H VII.

*Mythology of the Hindoos.*

NOTwithstanding what has been said in the foregoing Sketch, it must be owned, that the multitude believe in the existence of inferior deities, which, like the divinities of the Greeks and Romans, are represented under different forms, and with symbols expressive of their different qualities and attributes: all these are however supposed to be inferior to the triad, *Brimba*, *Vishnou*, and *Shiva*.

Bawaney\*, as the mother of the gods, is held in high veneration, but the other goddesses

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\* Bawaney, or *Bhavani*, (for I suppose the name to mean the same divinity, and to be only a different mode





## MYTHOLOGY. 173

goddeffes are always represented as the subordinate powers of their respective lords.

*Brimba* is said to mean, in Sanskrit, the wisdom of God. He is represented with a crown upon his head, and with four hands: in one he holds a sceptre; in another the *Veds*\*; in a third a ring, or circle, as an emblem of eternity; and the fourth is empty, being ready to assist and protect his works. Near his image is the *banse*, or *flamingo*, on which he is supposed to perform his journies.

His goddeffs Serafwaty is the patroness of imagination and invention, of harmony and eloquence. She is usually represented with a musical instrument in her hand;

---

mode of spelling or pronouncing it,) likewise appears in a variety of other characters, as the consort of Maha-Diva, &c.

\* See SKETCH V.

and





and is supposed to have invented the Devanagry letters, and the Sanskrit language, in which the divine laws were conveyed to mankind.

Sweet grace of Brimha's bed !  
Thou, when thy glorious lord  
Bade airy nothing breathe and blest his pow'r;  
Sat't with illumin'd head,  
And, in sublime accord,  
Seven frightly notes to hail th' auspicious hour,  
Led't from their secret bow'r :  
They drank the air ; they came  
With many a sparkling glance,  
And knit the mazy dance,  
Like you bright orbs, that gird the solar flame,  
Now parted, now combin'd,  
Clear as thy speech, and various as thy mind.

Young passions, at the fount,  
In shadowy forms arose,  
O'er hearts, yet uncreated, sure to reign :  
Joy, that o'erleaps all bounds,  
Grief, that in silence grows,  
Hope, that with honey blends the cup of pain,  
Pale fear, and stern disdain,  
Grim wrath's avenging band,  
Love, nurs'd in dimple smooth,  
That ev'ry pang can foeth.

Thee,





## MYTHOLOGY.

175

Thee, her great parents owns,  
All ruling eloquence ;  
That, like full Ganga, pours her stream divine,  
Alarming states and thrones :  
To fix the flying fense  
Of words, thy daughters, by the varied line,  
(Stupendous art !) was thine ;  
Thine, with the pointed reed \*,  
To give primeval truth  
Th' unfading bloom of youth,  
And

---

\* The pen employed by the Hindoos to write on paper is a small reed. To write on leaves, which is the usual method, they employ a pointed iron instrument, with which, properly speaking, they engrave; the leaves are generally of the palm-tree; they are cut into long regular stripes, about an inch broad; being of a thick substance, and smooth hard surface, they may be kept for almost any space of time, and the letters have the advantage of not being liable to be effaced or grow fainter. Their books consist of a number of those leaves, which by a hole pierced at one end are tied loosely together. After the writing is finished, they sometimes rub the leaves with a black powder, which filling up the incisions, renders the letters more conspicuous. In some parts of India they likewise write on leaves with ink. Engraving on them, seems better adapted to the Indian characters, than it would





And paint on deathless leaves high virtue's meed :  
Fair Science, heav'n-born child,  
And playful Fancy on thy bosom smil'd.

Who bid the fretted vene  
Start from his deep repose,  
And wakes to melody the quiv'ring frame?  
What youth, with godlike mien,  
O'er his bright shoul. . . rows  
The verdant gourd that swells with struggling flame  
Nared \*, immortal name !  
He, like his potent fire,  
Creative spreads around  
The mighty world of sound,  
And calls from speaking wood ethereal fire ;  
While to th' accordant strings  
Of boundless heav'ns, and heav'nly deeds, he sings:  
But look ! the jocund hours  
A lovelier scene display,  
Young Hindol sportive in his golden swing,  
High canopied with flow'rs;  
While Ragnies ever gay  
Toss the light cordage, and in cadence sing  
The sweet return of spring.

---

would be to those in use with Europeans, as none of the former with which I am acquainted, have almost any fine strokes in them.

\* Nared is the supposed son of Brimha.

In





In the argument to this poem, we are told, that every name, allusion, or epithet, is taken from approved treatises. It is addressed to Serafwaty, as goddess of harmony: the musical modes are supposed to be demi-gods or genii; and an original *Raga*, or god of the mode, is supposed to preside over each of the six seasons\*; each *Raga* is attended by five *Ragnies*, or *nymphs of harmony*†; each has eight sons, or *genii*, of the same divine art; and to each *Raga* and his family is appropriated a distinct sea-

---

\* It must be here observed, that there are six seasons in India :

Sēṣṣār, the dewy season.

Hēemāt, the cold season.

Vāsānt, mild season or spring.

Greeṣhmā, hot season.

Vārsā, the rainy season.

Sārāt, breaking, or the breaking up, or end of the rains.

See WILKINS.

† Sir William Jones, in the first volume of the Asiatic Researches, likewise explains the *Ragnies* and *Ragas* to be *passions*.





son, in which alone his melody can be sung, or played, at prescribed hours of the day and night. The mode of *Dipaca*, or *Cupid the inflamer*, is supposed to be lost; and a tradition is current in Hindostan, that a musician who attempted to restore it, was consumed by fire from heaven.

Ah! where has Dipac veil'd  
His flame-encircled head?  
Where flow his lays, too sweet for mortal ears?  
O lofs how long bewail'd!  
Is yellow Câmôd fled?  
But, earth-born artist, hold!  
If e'er thy foaring lyre  
To Dipac's notes aspire,  
Thy strings, thy bow'r, thy breast, with rapture bold,  
Red light'ning shall consume;  
Nor can thy sweetest song avert the doom.

The last couplet of the poem alludes to the celebrated place of pilgrimage, at the confluence of the *Ganga* and *Yamna*, which the *Serafwaty*, another sacred river, is supposed to join under ground.

These





## MYTHOLOGY.

179

These are thy wondrous arts,  
Queen of the flowing speech,  
Thence Serafwaty nam'd, and Vany bright!  
Oh! joy of mortal hearts,  
Thy mystic wisdom teach,  
Expand thy leaves, and, with ethereal light,  
Spangle the veil of night.  
If Lepit please thee more,  
Or Brahmy, awful name!  
Dread Brahmy's aid we claim,  
And thirst, Vacdevy, for thy balmy love,  
Drawn from that rubied cave,  
Where meek-ey'd pilgrims hail the triple wave.

“The *unarmed Minerva* of the Romans  
“apparently corresponds, as patroness of  
“science and genius, with Serafwaty, the  
“wife of *Brimba*\*, and the emblem of his  
“principal creative power: both goddesses  
“have given their names to celebrated  
“grammatical works; but the *Serefwata*  
“of *Sarupacharya*, is far more concise, as

---

\* Sir William Jones writes *Brahma*, but I have presumed to write it *Brimba*, from the opinion that *Brahma* is the Supreme and *Universal Being*, and *Brimba* but an emblem of one of his attributes.





“ well as more useful and agreeable, than  
“ the Minerva of *Sanctius*. The Minerva  
“ of Italy invented the flute, and Seraf-  
“ waty presides over melody : the protect-  
“ refs of Athens was even, on the same ac-  
“ count, surnamed *Musicè*.”

“ Many learned mythologists, with Gi-  
“ raldus at their head, consider the *peaceful*  
“ Minerva as the Isis of Egypt, from whose  
“ temple at Sais a wonderful inscription  
“ is quoted by Plutarch, which has a re-  
“ semblance to the four Sanskrit verses above  
“ exhibited, as the text of the Bhagvat.—  
“ *I am all that hath been, and is, and shall*  
“ *be; and my veil hath no mortal ever re-*  
“ *moved.* For my part, I have no doubt  
“ that the Iswara and Isi of the Hindoos,  
“ are the Osiris and Isis of the Egyptians,  
“ though a distinct essay, in the manner of  
“ Plutarch, would be requisite, in order to  
“ demonstrate their identity, &c.\*”

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\* See Asiatic Researches, vol. i. p. 252, 253.





## MYTHOLOGY. 121

In the temples of Vishnou\*, this god is worshipped under the form of a human figure, having a circle of heads, and four hands, as emblems of an all-seeing and all-provident being. The figure of the *garoora*, a bird†, on which he is supposed to ride, is frequently to be found immediately in front of his image. Sometimes he is to be seen fitting on a serpent with several heads. They relate many different incarnations of Vishnou. One of his names, in his preserving quality, is Hāry.

“Nearly opposite to Sultan-gunge, a considerable town in the province of Bahar, there stands a rock of granite, forming a small island in the midst of the Ganges, known by Europeans by the name of *the rock of Jēbanguery*, which is highly

---

\* See SKETCH V.

† This sacred bird is a large brown kite, with a white head. The Brahmans, at some of the temples of Vishnou, accustomed birds of that species that may be in the neighbourhood, to come at stated times to be fed, and call them by striking a brass plate.





“worthy the traveller’s notice, for a vast  
“number of images carved in relief up-  
“on every part of its surface. Amongst  
“these there is Hāry, of a gigantic size,  
“recumbent upon a coiled serpent, whose  
“heads, which are numerous, the artist  
“has contrived to spread into a kind of  
“canopy over the sleeping god, and from  
“each of its mouths issues a forked tongue,  
“seeming to threaten death to any whom  
“rashness might prompt to disturb him.  
“The whole figure lies almost detached  
“from the block on which it is hewn; is  
“finely imagined, and executed with great  
“skill. The Hindoos are taught to believe,  
“that at the end of every *kalpa*, or crea-  
“tion, all things are absorbed in the deity,  
“and that in the interval to another crea-  
“tion, he reposes himself on the serpent  
“*Sesha*, duration, and who is also called  
“*Ananta*, or endless\*.”

---

\* Note of Mr. Wilkins to his translation of the  
Heetopades.





## MYTHOLOGY. 183

Lechemy is the consort of Vishnou, and is the goddess of abundance and prosperity. She is likewise named Pedma, Camala, and Sri, *or in the first case Sris*. She may be called Ceres of the Hindoos, and, with a little help from imagination, an affinity may be found in the names. Sir William Jones, in order to strengthen this opinion, ingeniously observes, that “it may be contended, that although Lechemy may be figuratively called the Ceres of Hindostan, yet any two or more idolatrous nations who subsisted by agriculture, might naturally conceive a deity to preside over their labours, without having the least intercourse with each other; but no reason appears why two nations should concur in supposing that deity to be a female: one, at least, of them would be more likely to imagine, that the earth was a goddess, and that the God of abundance rendered her fertile. Besides, in very ancient temples

N 4

“near





“near to *Gaya*, we see images of Lechemy,  
“with full breasts, and a *cord* twisted under  
“her arm, like a *horn of plenty*, and which  
“look very much like the old Grecian and  
“Roman figures of *Ceres*.”

Shivah is represented under different human forms, and has a variety of names, but is generally called Shivah and Maha-Deva.

Facing the image is that of an ox in a suppliant posture; it being supposed, that this animal was selected by him as his favourite conveyance.

In his destroying quality, he appears as a fierce man, with a snake twined round his neck.

He is also called the god of good and evil fortune; and, as such, is represented with a crescent in front of his crown.—“May  
“he,





"he, on whose diadem is a crescent, cause  
"prosperity to the people of the earth \*."

One of the names of his goddesses is Gow-  
ry; who is also called Kaly, from *kala*,  
*time*; which, by the Hindoo poets, is always  
personified, and made the agent of de-  
struction. But Sir William Jones says,  
that her leading names and characters are,  
*Parvati*, *Durga*, and *Bhavani*. "As the  
"mountain-born goddess, or Parvati, she has  
"many properties of the Olympian Juno;  
"her majestic deportment, high spirit,  
"and general attributes are the same; and  
"we find her, both on Mount Cailasa and  
"at the banquets of the deities, uniformly  
"the companion of her husband."

"She is usually attended by her son,  
"Carticeya, who rides on a peacock, and,  
"in some drawings, his own robe seems  
"to be spangled with eyes; to which

---

\* Heetopades.

" must





“ must be added, that in some of her temples,  
“ a peacock, without a rider, stands near  
“ her image. Though Carticeya, with his  
“ six faces and numerous eyes, bears some  
“ resemblance to Argus, whom Juno em-  
“ ployed as her principal wardour, yet as  
“ he is a deity of the second class, and the  
“ commander of celestial armies, he seems  
“ clearly to be, the Orus of Egypt, and the  
“ Mars of Italy.”

“ The attributes of Durga, or *difficult of*  
“ *access*, are also conspicuous, in the festi-  
“ val which is called by her name, and in  
“ this character she resembles Minerva; not  
“ the peaceful inventress of the fine and  
“ useful arts, but Pallas, armed with a hel-  
“ met and spear: both represent heroic  
“ virtue, or valour united with wisdom;  
“ both slew demons and giants with their  
“ own hands; both protected the wise and  
“ virtuous, who paid them due adoration.”

“ Indra is the God of *the visible heavens*.  
“ His consort is named, Sacki; his celestial  
“ city,





## MYTHOLOGY. 137

“city, Amaravati; his palace, Vaijayanta;  
“his garden, Nandana; his chief elephant,  
“Airavat; his charioteer, Matali; and  
“his weapon, Vaira, or the Thunderbolt.  
“Though the East is peculiarly under his  
“care, his *Olympus* is Merece, or the *north-*  
“*pole*, allegorically represented as a moun-  
“tain of gold and gems\*.” He is said to  
have a thousand eyes, and is sometimes  
called *the roller of thunder*.

Varoona is the god of the seas and waters,  
and is generally represented as riding on a  
crocodile.

Vayoo is the god of the winds, and rides  
on an antelope, with a fabre in his right  
hand.

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\* For an inquiry into the affinity between the different Jupiters of the Greeks and Romans, and some of the gods of the Hindoos, we refer the reader to the first volume of *Asiatic Researches*, in the article, *on the Gods of Greece, Italy, and India*, already mentioned.





Agny is the god of fire, has four arms, and rides on a ram.

The earth is personified by the goddess Vafloodha, or Vafoo-deva, who, in a verse of the Heetopades, is called Soerabhy, or the cow of plenty.

Nature is represented as a beautiful young woman, named Prakrity.

The Sun is generally called Sour, or *Surya*, "whence the sect who pay him particular adoration, are called *Souras*. Their poets and painters describe his car as "drawn by seven green horses\*;" though Mr. Foster informs us, that in the temple of *Bis Eishuar* at Benaras, there is an ancient piece of sculpture well executed in stone, representing this god sitting in a car drawn by a horse with *twelve heads*. His charioteer, and by whom he is preceded, is

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\* Sir William Jones—Asiatic Researches, vol. i.





Arun, or *the dawn*; and among his many titles, are twelve, “ which denote his distinct powers in each of the twelve months : “ those powers are called Adityas \*, or “ sons of Aditi by Casyapa, the Indian “ Uranus.”

“ Surya is supposed to have descended frequently from his car in a human shape, “ and to have left a race on earth †, equally “ renowned in Indian stories with the Hiliadai of Greece. It is very singular, that “ his two sons called Afwinau, or *Afwinicumaraw*, in the dual, should be considered as *twin brothers*, and painted like “ Castor and Pollux ; but they have each “ the character of Esculapius among the “ gods, and are believed to have been born “ of a nymph, who, in the form of a *mare*, “ was impregnated with sun-beams. I “ suspect the whole fable of Casyapa, and

---

\* Each of the Adityas has a particular name.

† SKETCH III.

“ his





“ his progeny, to be astronomical ; and can-  
“ not but imagine that the Greek name,  
“ Cassiopeia, has a relation to it.—Another  
“ great family are called, *the children of the*  
“ *Moon.*”

“ The worship of the Solar or Vestal fire,  
“ may be ascribed, like that of Osiris and  
“ Isis, to the second source of mythology,  
“ or an enthusiastick admiration of Nature’s  
“ wonderful powers ; and it seems, as far as  
“ I can yet understand the *Vedas*, to be the  
“ principal worship recommended in them.  
“ We have seen that Maha-Deva himself  
“ is personated by fire ; but subordinate to  
“ to him is the god Agny, often called  
“ Pavaca, or the *purifier*, who answers to the  
“ Vulcan of Egypt, where he was a deity of  
“ high rank ; and his wife Suaha resembles  
“ the younger Vesta, or Vestia, as the Eolians  
“ pronounced the Greek word for a  
“ hearth.—*Bhavani*, or *Venus*, is the consort  
“ of the supreme *destructive* and *generative*  
“ power ;





“power; but the Greeks and Romans,  
“whose system is less regular than that of  
“the Indians, married her to their divine  
“artist, whom they named Hephaistos and  
“Vulcan, and who seems to be the Indian  
“Vishvacarma, *the forger of arms for the*  
“*gods*, and inventor of the Agny-Astra \*.”

The Sun is often styled king of the Stars  
and Planets.

The name of his goddess is Sangia, who  
is supposed to be the mother of the river  
Jumna.

Chandara, or the moon, is also repre-  
sented sitting in a car, but drawn by ante-  
lopes, and holding a rabbit in the right  
hand.

Ganes is the god of wisdom, or, as he is  
sometimes called, of *prudence and policy*. He  
is worshipped before any enterprise. He is

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\* See SKETCH XII.





represented in a human form, but with an elephant's head, as a symbol of sagacity; and is attended by a rat, which is considered by the Hindoos as an ingenious and provident animal. He has been called the Janus of India. "Few books are begun "without the words, *salutation to Ganes*; "and he is first invoked by the Brahmans, "who conduct the trial by ordeal, or perform the ceremony of the *Homa*, or sacrifice to fire \*."

Vreehaspaty is the god of science and learning; and his attendants, the Veedyadharis, or literally, professors of science, are beautiful young nymphs.

Veek-rama is the god of victory. It is said to have been the custom to sacrifice a horse to him, by letting him loose in a forest, and not again employing him.

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\* See Asiatic Researches, vol. i.—And Voy. aux Indes Orientales, &c. fait par ordre du Roi depuis 1774, jusqu'en 1782, par M. Sonnerat, &c.





Fame has several names, and is represented as a serpent with a variety of tongues.

Darma Deva is the god of virtue, and is sometimes represented by the figure of a white bull.

Virfavana is the god of riches, and is generally represented riding on a white horse. He is likewise called Vitesa, Cuvéra, and Paulaitya. "He is supposed to reside in the palace of Alaca, or to be borne through the sky in a splendid car, named "Pushpaca \*:" to preside over the northern regions, "and to be the chief of the *Yakshas* and *Rakshas*, two species of good and evil genii †."

Dhan-wantary is the god of medicine.  
—"When life hath taken its departure,

---

\* Sir W. Jones.

† Mr. Wilkins.





“ though Dan-wantary were thy phyfician,  
“ what could he do \*?”

Yam Rajah, or Darham Rajah, feems to hold the fame offices with the Hindoos, that Pluto and Minos held with the Greeks. He is judge of the dead, and ruler of the infernal regions. He has a fceptre in his hand, and rides on a buffalo. He was begot by Sour, or the Sun, on a daughter of Bifoo-karma, great architect of the heavenly manfions, and patron of artificers.

Darham Rajah's affittants are Chiter and Gōpt. The former has the care of reporting the good, the latter, the bad, actions of mankind. And that thefe may be exactly known, two genii attend as fpies on every one of the human race; the fpy of Chiter on the right, and that of Gopt on the left. As foon as any one dies, the

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\* Heetopades.

Jambouts,





Jambouts, or messengers of death, convey his soul to Darham's tribunal, where his actions are proclaimed, and sentence immediately passed upon him.

Darham Rajah has no power over the souls of these holy men, whose lives have been spent in piety and benevolence, unbiassed by the hope of reward, or the dread of punishment. These are conveyed by genii to the upper regions of happiness, and are afterwards admitted to *Moukt*, the supreme bliss, or absorption in the universal spirit, "though not such as to destroy consciousness in the divine essence."

In the Hindoo mythology there are several accounts of Krishen and the nine Gopia, very much resembling the Apollo and the muses of the Greeks. Krishen is supposed to be the god Vishnou in one of his incarnations, and to have come amongst mankind as the son of *Divaci by Vasudeva*.

O 2

He





He was fostered by the shepherd Ananda, and concealed from the tyrant Canfa, who sought to destroy him, on account of a prediction that he would die by the hand of a son of *Vasudeva*. He tended Ananda's flocks on the plains of Matra, a country famous for the beauty of its women, many of whom are supposed to have partaken his embraces. "When a boy, he slew the  
"terrible serpent Caliya, with many giants  
"and monsters: at a more advanced age,  
"he killed his cruel enemy Canfa, and  
"having taken under his protection king  
"Judishter, and the other Pandoos, who  
"had been oppressed by the *Kooroos* and  
"their tyrannical chief, he kindled the war  
"described in the great Epic Poem, intitled  
"the Mahabarat, at the prosperous conclusion of which he returned to his  
"heavenly seat in Vaicontha, having left  
"the instruction comprised in the Geeta  
"to his disconsolate friend Arjoon, whose  
"grandson became sovereign of India."

Kriihen





## MYTHOLOGY. 197

Krishen is likewise called Mohun, *the beloved*; Mænoher, or the heart-catcher, &c.: —He is represented as a beautiful young man, sometimes as playing on a mourly, or flute; and to this day he is the favourite divinity of all the Hindoo women.

The god of love has many epithets, descriptive of his powers, but the usual one is Kama-diva, or, literally, the god of desire.

In the argument of a hymn to this deity, published at Calcutta, Sir William Jones informs us, “that, according to the  
“Hindoo mythology, he was the son of  
“Maya, or the general attracting power;  
“that he was married to Retty, or affection;  
“and that his bosom friend is Vafant, or the spring: that he is represented as a beautiful youth, sometimes  
“conversing with his mother, or consort,  
O 3 “in





“in the midst of his gardens and temples; sometimes riding by moon-light on a parrot, and attended by dancing girls, or nymphs, the foremost of whom bears his colours, which are a fish on a red ground: that his favourite place of resort is a large tract of country round Agra, and principally the plain of Mathra, where Krishen also and the nine Gopia usually spend the night with music and dance: that his bow is of sugarcane, or flowers; the string, of bees; and that his five arrows are each pointed with an Indian blossom, of a heating quality.” Many of his names are mentioned in the hymn.

What potent god from Agra's orient bow'rs  
Floats through the lucid air; whilst living flow'rs,  
With funny twine, the vocal arbours wreath,  
And gales enamour'd heav'nly fragrance breathe?  
Hail, power unknown! for at thy beck  
Vales and groves their bosoms deck,  
And every laughing blossom dresses,  
With gems of dew, his musky tresses.

I feel,





## MYTHOLOGY.

199

I feel, I feel, thy genial flame divine,  
And hallow thee, and kiss thy shrine.

Know'st thou not me!——

Yes, son of Maya, yes, I know  
Thy bloomy shafts and cany bow,  
Thy scaly standard, thy mysterious arms,  
And all thy pains, and all thy charms.

Almighty Cama! or doth Smara bright,  
Or proud Ananga, give thee more delight?  
Whate'er thy feat, whate'er thy name,  
Seas, earth, and air thy reign proclaim:  
All to thee their tribute bring,  
And hail thee universal king.

Thy comfort mild, Affection, ever true,  
Graces thy side, her vest of glowing hue,  
And in her train twelve blooming maids advance,  
Touch golden strings, and knit the mirthful dance.

Thy dreadful implements they bear,  
And wave them in the scented air,  
Each with pearls her neck adorning,  
Brighter than the tears of morning.  
Thy crimson ensign, which before them flies,  
Decks with new stars the sapphire skies.

God of the flow'ry shafts and flow'ry bow,  
Delight of all above and all below!  
Thy lov'd companion, constant from his birth  
In heav'n clep'd Vassant, and gay Spring on earth,

O 4

Weaves





Weaves thy green robe, and flaunting bow'rs,  
And from the clouds draws balmy show'rs,  
He with fresh arrows fills thy quiver,  
(Sweet the gift, and sweet the giver,)  
And bids the various-warbling throng  
Burst the pent blossoms with their song.

He bends the luscious cane, and twists the string,  
With bees how sweet ! but ah, how keen their sting !  
He with five flow'rets tips thy ruthless darts,  
Which through five senses pierce enraptur'd hearts ;  
Strong Campa, rich in od'rous gold,  
Warm Amer, nurs'd in heav'nly mould,  
Dry Nagkezer, in silver smiling,  
Hot Kiticum, our sense beguiling,  
And last to kindle fierce the scorching flame,  
Lovehaft, which gods bright Bela name.  
Can men resist thy pow'r, when Krishen yields,  
Krishen, who still in Matra's holy fields  
Tunes harps immortal, and to strains divine  
Dances by moonlight with the Gopia nine ?

O thou for ages born, yet ever young,  
For ages may thy Bramin's lay be sung ;  
And when thy Lory spreads his em'rald wings,  
To waft thee high above the tower of kings,  
Whilst o'er thy throne the moon's pale light  
Pours her soft radiance through the night,  
And to each floating cloud discovers  
The haunts of blest or joyless lovers,

Thy





## MYTHOLOGY.

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Thy milder influence to thy bard impart,  
To warm, but not consume, his heart."

When Tanjore was taken by the English, a curious picture was found, representing Kamadiva riding on an elephant, whose body was composed of the figures of seven young women, entwined in so whimsical but ingenious a manner as to exhibit the shape of that enormous animal \*.

The Eros of the Greeks is found riding on, and guiding, a lion. The Hindoos place Kama on an elephant, the strongest of the brute creation, and perhaps the most difficult to be tamed, but afterwards the

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\* Mr. Forster.

Several pieces of sculpture of the same figure, in bas-relief, have been met with in other parts of Hindostan.

Sir William Jones mentions a *picture*, of the same kind; in which the elephant is composed of nine damsels, and the rider is Krishen.

most





most docile. Here is a degree of analogy sufficient to excite curiosity, though perhaps not sufficient to prove that one nation derived the idea from the other. It may have been original with both. They were both polished nations; the power of love is every where felt; and it may naturally have occurred to people of lively and poetical imaginations, to paint the influence of that passion, by representing the infant god governing the fiercest and strongest animals.

*Nared*, the son of *Brimha*, is the *Hermes*, or *Mercury* of the *Hindoos*. "He was a  
"wise legislator; great in arts and arms;  
"an eloquent messenger of the gods, either  
"to one another, or to favoured mortals;  
"and a musician of exquisite skill."—"His  
"actions are a subject of a *Poorana*."—"The  
"law tract, supposed to have been revealed  
"by *Nared*, is at this hour cited by the  
"Pundits." He was the inventor of the  
Vena,





Vena, or *Indian lute* ; for a particular description of which we refer the reader to the Asiatic Researches, vol. i. p. 295.

The idol of Lingam, a deity similar to the Phallus of the Egyptians, is always to be found in the interior and most sacred part of the temples of Shiva.—Sometimes it represents both the male and female parts of generation, and sometimes only the former. A lamp is kept constantly burning before it : but when the Brahmans perform their religious ceremonies, and make their offerings, which generally consist of flowers, *seven* lamps are lighted ; which De la Croze, speaking from the information of the protestant missionaries, says, exactly resemble the *candelabres* of the Jews, that are to be seen in the triumphal arch of Titus.

As the Hindoos depend on their children for performing those ceremonies to their manes, which they believe tend to mitigate  
punish-





punishment in a future state, they consider the being deprived of them as a severe misfortune, and the sign of an offended God.

Married women wear a small gold Lingam, tied round the neck or arm \*; worship is paid to Lingam, to obtain fecundity; and among the fables that are told to account for an adoration so extraordinary, is the following :

“ Certain devotees, in a remote time, had acquired great renown and respect; but the purity of the heart was wanting; nor did their motives and secret thoughts correspond with their professions and exterior conduct. They affected poverty,

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\* Sir William Jones observes, that, “ however extraordinary it may appear to Europeans, it never seems to have entered into the heads of the legislators or people, that any thing natural could be offensively obscene; a singularity which pervades all their writings and conversations, but is no proof of depravity in their morals.” Asiatic Researches, vol. i.

but





but were attached to the things of this life; and the princes and nobles were constantly sending them offerings. They seemed to sequester themselves from the world; they lived retired from the towns; but their dwellings were commodious, and their women numerous and handsome. But nothing can be hid from the gods, and Shivah resolved to expose them to shame. He desired Prakrity \* to accompany him; and assumed the appearance of a Pandaram of a graceful form. Prakrity appeared as herself, a damsel of matchless beauty. She went where the devotees were assembled with their disciples, waiting the rising sun to perform their † ablutions and religious ceremonies. As she advanced, the refreshing breeze moving her flowing robe, showed the exquisite shape, which it seemed intended to con-

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\* Nature. See page 188.

† The Hindoos never bathe, nor perform their ablutions, whilst the sun is below the horizon.





ceal. With eyes cast down, though sometimes opening with a timid but a tender look, she approached them, and with a low enchanting voice desired to be admitted to the sacrifice. The devotees gazed on her with astonishment. The sun appeared, but the purifications were forgotten; the things for the Pooja \* lay neglected; nor was any worship thought of but to her. Quitting the gravity of their manners, they gathered round her, as flies round the lamp at night, attracted by its splendor, but consumed by its flame. They asked from whence she came; whither she was going?—"Be not offended with us for our approaching thee; forgive us for our importunities. But thou art incapable of anger, thou who art made to convey bliss; to thee, who mayest kill by indifference, indignation and resentment are unknown. But whoever

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\* Pooja, is properly worship.

"thou





“ thou mayest be, whatever motive or ac-  
“ cident may have brought thee amongst  
“ us, admit us into the number of thy  
“ slaves; let us at least have the comfort  
“ to behold thee.”

“ Here the words faltered on the lip;  
the soul seemed ready to take its flight;  
the vow was forgotten, and the policy of  
years was destroyed.

“ Whilst the devotees were lost in their  
passions, and absent from their homes,  
Shivah entered their village with a musical  
instrument in his hand, playing and fing-  
ing like one of those who solicit charity.  
At the sound of his voice, the women  
quitted their occupations; they ran to see  
from whom it came. He was beautiful  
as Krishen on the plains of Matra \*. Some

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\* Krishen of Matra, or the Apollo of the Hin-  
doos. See page 195.

dropped





dropped their jewels without turning to look for them; others let fall their garments without perceiving that they discovered those abodes of pleasure, which jealousy as well as decency has ordered to be concealed. All pressed forward with their offerings; all wished to speak; all wished to be taken notice of; and bringing flowers, and scattering them before him, said: "Askest thou alms! thou, who art  
"made to govern hearts! Thou, whose  
"countenance is fresh as the morning!  
"whose voice is the voice of pleasure; and  
"thy breath like that of Vassant \* in the  
"opening rose! Stay with us, and we will  
"serve thee; nor will we trouble thy repose, but only be jealous how to please  
"thee."

"The Pandaram continued to play, and sung the loves of Kama †, of Krishen, and

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\* Vassant, the spring.

† Kama, the god of love. See page 197.





the Gopia ; and smiling the gentle smiles of fond desire, he led them to a neighbouring grove, that was consecrated to pleasure and retirement. *Sour* began to gild the western mountains, nor were they offended at the retiring day.

“ But the desire of repose succeeds the waste of pleasure. Sleep closed the eyes and lulled the senses. In the morning the Pandaram was gone. When they awoke, they looked round with astonishment, and again cast their eyes upon the ground. Some directed their looks to those who had been formerly remarked for their scrupulous manners ; but their faces were covered with their veils. After sitting a while in silence, they arose, and went back to their houses with slow and troubled steps. The devotees returned about the same time from their wanderings after Prakriti. The days that followed were days of embarrassment and shame. If the women had failed in their

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modesty,





modesty, the devotees had broken their vows. They were vexed at their weakness; they were sorry for what they had done; yet the tender sigh sometimes broke forth, and the eye often turned to where the men first saw the maid; the women the Pandaram.

“ But the people began to perceive, that what the devotees now foretold, came not to pass. Their disciples, in consequence, neglected to attend them; and the offerings from the princes and nobles became less frequent than before. They then performed various penances; they sought for secret places among the woods, unfrequented by man; and having at last shut their eyes from the things of this world, and retired within themselves in deep meditation, they discovered that Shivah was the author of their misfortunes. Their understanding being imperfect; instead of bowing the head with humility, they were inflamed with anger; instead of contri-  
tion





sanctified persons, the women approach them without scruple, nor is it thought that their modesty should be offended by it. Husbands, whose wives are barren, solicit them to come to their houses, or send their wives to worship Lingam at the temples; and it is supposed, that the ceremonies on this occasion, if performed with proper zeal, are generally productive of the desired effect.

The figure of Phallus was consecrated to Osiris, Dionysus, and Bacchus, who probably were the same. At the festivals of Osiris, it was carried by the women of Egypt, and the figure of Lingam is now borne by those of Hindostan.

The Hindoos, like the Greeks and Romans, have their demi-gods, who drink a beverage called Amrut; and their ærial spirits, that occupy the space in which the globe revolves. Every mountain, wood,





and river, has its genii and guardian deity. *Nullus enim locus sine genio est, qui per anguem plerumque ostenditur.* (SERV. in *ÆNEID.*) The Greeks ascribed the diseases to which frail mortality is exposed, to some angry god, or evil genius.—The Hindoos do the same.—Pythagoras pretended that the evil genii caused dreams and diseases, not only amongst men but animals. (DIOG. LAER. in *Pytha.*)

With a copious mythology, the doctrine of the metempsychosis, and fruitful imaginations, it is not extraordinary that the writings of the Hindoos should abound with fables, and tales of metamorphoses, which are read by them with great delight. The relations of the feats of their demi-gods and heroes very much resemble those of Bacchus, Hercules, and Theseus: and the wars of Ram with Ravana, tyrant of the island of Ceylon, form the subject of a beautiful epic poem, called the  
Ramayan,





Ramayan, that was written by the famous Hindoo poet Valmie, some thousands of years ago.

They suppose, likewise, that a few souls are peculiarly gifted with the power of quitting their bodies, of mounting into the skies, visiting distant countries, and again returning and resuming them. They call the mystery, or prayer, by which this power is obtained, the *Mandiram*; and in the life of Viramarken it is told, that a certain powerful prince, longing to enjoy this supernatural privilege, went daily, attended only by a confidential page, to a temple situated in a retired and lonely place, where he preferred fervent prayers to the goddesses to whom the temple was dedicated, to instruct him in the *Mandiram*. Mortals know not what they ask, and the goodness of the gods is often shewn in not complying with their desires. The goddesses, however, at last yielded to his solicitations,