THE
MÉGHA DÚTA;
OR,
CLOUD MESSENGER:
A POEM,
IN THE SANSKRIT LANGUAGE.
BY KÁLIDÁSA.

TRANSLATED INTO ENGLISH VERSE,
WITH NOTES AND ILLUSTRATIONS.

BY HORACE HAYMAN WILSON,
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OF THE
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1813.
...some force in the vicinity of the town of Plymouth near the village of Over by Flaxley March 12th was the craft on which was wrecked the 12th Palm and she is a small vessel. The crew were rescued.

The wrecked vessel was found floating some minutes before the 12th Palm. The vessel was described as having two barrels and being in a state of disrepair.

It is said that the crew of the wrecked vessel was rescued, but further details are not available in this document.

P.P. - August 19, 1814
DEDICATION,

TO THE RIGHT HONORABLE

THE EARL OF MINTO,

GOVERNOR GENERAL OF INDIA,

&c. &c. &c.

My Lord,

I have taken the liberty of giving to the following little work the sanction of your Lordship's name, not with the idea, that so humble a tribute can add any thing to it's lustre; but with the hope, that it may reflect some credit upon the pages to which it is prefixed.

New to public criticism, and reasonably ambitious of public approval; I am naturally anxious to introduce this first production of my literary labors, under the most eligible auspices, to the notice of the world; and I am confident that the countenance of one who has always professed himself an encourager of letters, and who is known to merit the palm which he bestows, will ensure me, in the first instance at least, a favorable reception.
DEDICATION.

It must be a matter of indifference to Society, and still more so to your Lordship, that an unimportant individual should express his admiration of the firmness and energy which India has witnessed in your Lordship's political career, and which have been so successfully exerted in suppressing internal commotion, and prosecuting foreign conquest: I am unwilling however to pass over the present opportunity of joining in the voice of an English public, and applauding the justice that has crowned your Lordship's administration of the East, with the dignities of Great Britain.

Wishing that the country to which your Lordship's services are about to be transferred, may long continue to benefit by them,

I HAVE THE HONOR TO BE,

YOUR LORDSHIP'S,

MOST OBEDIENT SERVANT,

CALCUTTA, \( \text{21st 5th, 1813.} \)

H. H. WILSON.
PREFACE.

The antiquity and excellence of the sacred language of the Hindus, have naturally attracted attention, and excited curiosity: possessing considerable claims to be regarded as the most ancient form of speech with which mankind is acquainted, it appeals strongly to the interest that invests the early ages of the world; and constructed upon perhaps the most perfect plan, which human ingenuity has devised, it tempts us to an enquiry whether it's perfection be limited by it's structure, or whether the merits of Hindu compositions partake, or not, of the beauty of the language, in which they are composed.

It has fallen to the lot of the English nation especially, to prosecute these enquiries, and the result has been conformable to the patriotic wish of Sir Wm. Jones, that as the continental nations of Europe had been the most diligent cultivators of the other oriental tongues, the merit of Sanscrit research might chiefly belong to his own countrymen: influenced by his advice and example, his countrymen have labored with no contemptible success, in this interesting pursuit, and have rendered the language and literature of this division of the east accessible to the world. The efforts of Sanscrit Scholars have hitherto however been
directed rather to the useful, than the pleasing, rather to works of science than imagination. The complicated grammar of the Hindus has been most successfully investigated, their mythology amply illustrated, and much of their philosophy satisfactorily explained; their astronomical works have been exhibited to the philosophers whose modern attainments have rendered ancient science an object rather of curiosity than information, and their laws are no longer concealed behind the veil of an unknown tongue, from the knowledge of those who are charged with the administration of justice in Hindoostan. It only remains, to explore the field of their lighter literature, and transfer some of its most elegant flowers to a European soil.

The Drama of Sacontala, and the songs of Jayadéva have prepared the readers of the west, for the character of Sanscrit Poetry. To those who know how much poetical beauty depends upon poetical expression, it is needless to observe, that these works have been much injured by a translation into prose, although that prose proceeded from the elegant pen of Sir Wm. Jones: even in this state however they have received the admiration of the 'Scholars of Europe;' even in their present dress it is impossible to avoid discovering, that they teem with fanciful imagery and natural feeling, and that beyond the pale of mythological allusion they offer little to offend the most fastidious taste.

It has been observed by Mr. Colebrooke,¹ and higher authority cannot be desired, that the profane Poetry of the Hindus affords better

¹ See the Appendix to Robertson's Disquisition on India.
specimens of style and taste, than are to be found in the poems which are considered by them as sacred: such are the Purânas, the Mahabharat, and the Râmâyana: the portions of these works therefore, which on various occasions have appeared before the public, cannot be allowed to detract from the general merits of Sanscrit composition, even though it should appear that they have more charms in the eye of literary curiosity, than of public taste: they are recommended to the Hindus themselves, not by their beauty, or sublimity, the conduct of the story, or the elegance of the style; but they owe their celebrity to their traditionary divineness, to the force of habit, and the power of religious faith: the stories related in them, the followers of Brahma have been accustomed to venerate, and the excellence of the compositions it would be sacrilege in them to deny: at the same time, there are few Pandits of real learning who would not rather peruse the Megha Dîta than the Râmâyana; there are few, who in the sincerity of unbiased delight, do not transfer the palm of poetical pre-eminence from Valmîci to Caîdâ's.

Of the latter of these eminent Bards little is ascertained by history, though much is detailed by tradition: he is the real or supposed author of a number of poetical works, each of which is of the highest merit. The Drama of Sacontala is attributed to him, and the text of another of his works, the Ritu Sanhâra or Assemblage of the Seasons, has been printed under the inspection of Sir Wm. Jones. The present poem is believed to be the offspring of his fertile imagination, and to the same source are ascribed the Raghu Vanîsa or Race of Raghu, an epic poem; Cumâra

2 Author of the Râmâyana.
Sambhava, the birth of the deity Cumara, a poem chiefly mythological; a regular Drama entitled Urvasi, the name of one of the courtesans of Swerga; and a farce called Hasyarvana, or the Sea of laughter; the Sringara Tilaca and Prasnottara Mala, two short amatory poems, and a small treatise in verse upon poetical metre, called Sruta Bodha. Several other works are said to be the compositions of Calidas, many of which it has been conjectured are attributed to him, merely in consequence of the reputation derived from those of which he was really the author.

The era of Calidas is generally asserted to be that of Vicramaditya, in whose court he formed one of the nine illustrious writers, characterised by the epithet of the Nine Gems; as the name Vicramaditya however has been undoubtedly applied to more than to one monarch, the establishment of this fact leads us no satisfactory result, with respect to the age of the poet. Sir Wm. Jones, conceiving the Vicramaditya mentioned, to be the same as the sovereign from whom the present Hindu year, 1870, is dated, places the poet in the century preceding the Christian era: Mr. Bentley, trusting the Bhoja Prabandha and Ayeen Achery, conceives Vicramaditya to have been the same as Raja Vicrama, successor to Raja Bhoja, and places the Nine Gems in the court of this monarch, in the end of the 11th, or the beginning of the 12th century after Christ; and Mr. Colebrooke, relying chiefly upon the testimony of an inscription found at Budha Gay against to consider

* Preface to Sacontala.
* Preface to the Amera Cōsha with Translation.
the age of Amera Sinha, author of the Amera Cōsha, to be at least 900 years; and Amera Sinha was also one of the Nine Gems, and consequently a contemporary of Calidas: this last opinion seems entitled to the preference.

To whatever name or period the Cloud Messenger may be assigned, it is the production of a poet: the circumstances of eastern society and climate, tend in a great measure to exclude sublimity, either moral or physical from their literary compositions, but the same circumstances are favorable to the less awful graces of poetry, to the elegantly minute observation of nature, and the tender expression of natural sensibility: the frowning rock, or foaming cataract, the furious tyrant, or undaunted patriot are not to be traced in Sanscrit verse, but we shall frequently meet with the impassioned lover, or affectionate husband, with the unobtrusive blossoms of the flower, and the evanescent tints of the sky: in point of language Sanscrit writers are certainly unsurpassed, and perhaps unequalled, and their style in general is as full as it is sweet, as majestic as it is harmonious; the exceeding copiousness of the language sometimes leads them into those tricks of composition, which formerly exercised the misdirected ingenuity of Europe, and puns, and quibbles and endless alliteration constitute the stanza; their attention also to minute objects sometimes terminates in quaintness, and affectation, but from the faults of either style, or fancy, the subject of our present enquiry is entirely exempt: there are also a copiousness and consistency in it, which are not often paralleled in oriental writings; a quick succession of thought and description, which the title of the work does not lead us to expect, and a successful avoiding of inconsistency or absurdity, which so
protracted an apostrophe as forms the theme of the poem might have
induced us to apprehend; the style of the work is also exceedingly simple,
while at the same time, it is exquisitely polished; the merits of the work
are so highly appreciated by the Hindus, that notwithstanding its short-
ness, it is classed amongst their Maha Cavyas or Great poems, and not-
withstanding its perspicuity, it is the object of much critical acumen,
and learned elucidation: the manuscript from which the text of the
following pages is printed, and for which the translator is indebted to
the kindness of Mr. Colebrooke, unites with the original, no fewer than
six Commentaries, the respective works of Malli Nāṭh, Cāvāna
Malla, Sanātana Gūsvarśi, Bharata Mallica, Rāmanāt'h Terca-
lanca'ra and Hara Góvinda Váchespati,

In the conversion of the Mēgha Dūta into English the translator has in
general endeavored to avoid being licentious, without attempting to be
literal; the idioms of the languages are too different to admit of a very
precise transfusion of the one into the other, and it has been more the ob-
ject of the following translation, to render thoughts, than words: with a
few exceptions however, most of which are specified in the notes, it is believed
that the ideas of Cālidaśi, will be found conveyed with tolerable fidelity:
to the English reader, whose critical sagacity may discover, that the number
of lines in the translation is nearly double the amount of those of the
original, it may be sufficient to observe, that this excess is balanced by the
number of syllables, of which one line of Sanscrit contains nearly double
the syllables of which one line of English consists, and that the little con-
nective particles which take up much space in the translation, are in a great
measure unknown to the readily compounded language of the original text,
The translator believes that some apology may be requisite for the length, and nature of many of the notes accompanying the translation; some of them were indispensible; it was absolutely necessary to explain the allusions to customs, or notions, to domestic manners, or religious belief, to render the text intelligible in many places, and in others, to enable the European reader to judge of the beauty or propriety of the thoughts. The notes to the geographical part of the poem, it is hoped will not be regarded as useless or irrelevant, as they may perhaps throw some light upon the ancient geography of central Hindoostan. Illustrating passages in the poem, by extracts from other Sanscrit authors, as well as a few verbal and etymological remarks, may possibly be serviceable or interesting, to the few and meritorious students of the beautiful though intricate language of the original. Tracing the analogies between Greek, and Hindu Mythology, furnished an amusement to the translator, which he thinks communicable to others; and the analogies between the poetry of the east, and west, are given especially for the benefit of those liberal critics, who admire upon the strength of prescription, the beauties of classical and modern writings, and deny all merit to the same or similar ideas, when they occur in the works of oriental writers. It is also entertaining to observe, how much men resemble each other, in spite of the accidental varieties of complexion or education of place, or time.

There are perhaps other subjects in the following pages which require explanation, or apology; as however this preface has already exceeded reasonable limits, they must be consigned to the forbearance of the reader, or they may be attributed to the inexperience of the translator, and the occupation of his time and attention in more serious pursuits.
THE
MÉGHA DÚTA;
OR,
CLOUD MESSENGER:

ARGUMENT.

A YACSHA, or Demigod so called, and a servant of the Hindu God of wealth, Cúvēra, had incurred the displeasure of his lord, by neglecting a garden entrusted to his charge, and allowing it to be injured by the entrance of Airava, the elephant of Indra, Deity of the firmament: as a punishment for his offence, he was condemned to twelve months banishment from Alaca, the city of the Yacshas, and consequent separation from his home and wife. The seat of his exile is the mountain Rámagiri, and upon the opening of the poem, he is supposed to have passed a period of eight months in solitary seclusion: the poem opens at the commencement of the rainy season, when heavy Clouds are gathering in the south, and proceeding in a northerly course, or towards the Himāla mountains, and the fictitious position of the residence of the Yacshas. To one of these, the distressed Demigod addresses himself, and desires the Cloud to waft his sorrows to a beloved and regretted wife. For this purpose he first describes the route which the messenger is to pursue, and this gives the Poet an opportunity of alluding to the principal mountains, rivers, temples, &c. that are to be met with on the road from Rámagiri to
ARGUMENT.

Oujéia, and thence, nearly due north, to the Himalaya or snowy mountains: the fabulous mountain Cailása, and the city of Cuvéra, Alaca, which are supposed to be in the central part of the snowy range, are next described, and we then come to the personal description of the Yacsha's wife. The Cloud is next instructed how to express the feelings and situation of the exile, and he is then dismissed from the presence of the Deity, and the Poem of Calidaśa.

NOTE.

It may be necessary to observe that in reading the Sanscrit names which occur in the following work the consonants are to be pronounced as in English with the exception of C which is uniformly used for K agreeably to Sir Wm. Jones's system. The vowels have their natural pronunciation, and the accent above a vowel marks its being long. The vowels may be thus pronounced:

A as in America.
I as in City.
U as in Full.
E as in Italian or like a in made.
O as in English.

K as in Fair.
Y as in Italian or like our ee.
U do.—— or like oo.
ADVERTISEMEN T.

PUBLICATIONS

IN

SANS CRIT LITERATURE.

GRAMMARS.


DICTIONARIES.

1. The Amera Cōśka or Vocabulary of Amera Sinha with marginal Translation, Notes, and Alphabetical Index, by H. T. Colebrooke, Esq. one Vol. Quarto. Serampore, 1808.


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LAW.

1. The institutes of Menu Translated by Sir Wm. Jones, now incorporated with his works.


4. Menu Sanhita or the institutes of Menu in the original Text with the gloss of Cullâca Bhatta. Nagari Character, one Vol. Qo. Calcutta, 1813.

5. Mitâleshara, or a Commentary on the legal work of Yâjnyavâlga, together with the original Text. Nagari Character, one Vol. Qo. Calcutta, 1812.


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POETRY AND PHILOSOPHY.

1. The Bhagavat Gîta translated by C. Wilkins, Esq.

2. Translation of the Hitopadesa by C. Wilkins, Esq.

3. Sacontala or the Fatal Ring, an Indian Drama, Translated by Sir Wm. Jones. See his works.


THE

MÉGHA DÚTA

OR

CLOUD MESSENGER.

WHERE Rámagiri's shadowy woods extend,
And those pure streams where Sītā bathed, descend;

कणिकानाविरहुर्दशाशाधिकारप्रभुतः
शारणांशुंगितमहिमावर्धिते; \ 

Annotations.

Verse 1. Rámagiri] Is a compound term signifying the mountain of Rāma, and may be applied to any of those hills in which the hero resided during his exile, or peregrinations. His first and most celebrated residence was the mountain Chitracūṭa in Bundelkund, now known by the name of Comptah, and still a place of sanctity, and pilgrimage. We find that tradition has assigned to another mountain, a part of the Kimoor range, the honor of affording him, and his companions, Sītā and Lācshmāna, a temporary asylum upon his progress to the south, and it is consequently held in veneration by the neighbouring villagers: see Capt. Blunt's journey from Chunarghar to Yertnagoodum, Asiatic Researches, 7. 60. An account of a journey from Mirzapore to Nagpore, however, in the Asiatic Annual.
Spoiled of his glories, severed from his wife;
A banished Yacsha passed his lonely life;
Doomed by Cuve'ra's anger to sustain,
Twelve tedious months of solitude and pain.

Register for 1806, has determined the situation of the scene of the present poem, to be in the vicinity of the latter city: the modern name of the mountain is there stated to be Ramteg; it is marked in the maps Ramtege, but I understand the proper word is Ramtinci, which in the Mahrratta language has probably the same import as Ramagiri, the hill of Ra'ma. It is situated but a short distance to the north of Nagpore, and is covered with buildings consecrated to Ra'ma and his associates, which receive the periodical visits of numerous and devout pilgrims.

Verse 2. Where Sita bathed.] In his exile Ra'ma was accompanied by his younger brother Lachhman, and his faithful consort Sita, or as she is called in the original, the daughter of Janaca, until the latter was carried off by the demon or giant Ra'vana: see the Ramayana: the performance of her ablutions in the springs of the mountain, is here stated to have rendered their water the object of religious veneration.

Verse 3. Spoiled of his glories.] In the original, "His greatness was gone to its setting," a figure with which English poetry is perfectly familiar; thus Woolsey in Henry the 8th,

Nay then farewell!
I've touched the highest point of all my greatness,
And from that full meridian of my glory,
I haste now to my setting.

Verse 4. A Yacsha] Is a demigod of which there exists a Gana or class; they have few peculiar attributes, and are regarded only as the companions or attendants of Cuve'ra, the god of wealth; the word is derived from व्रत to worship, either because they minister to Cuve'ra, are reverenced themselves by men, or are beloved by the Apsaras, the courted ones of Indra's heaven: they have however their own female companions, or wives, as appears by the poem. One writer cited and censured by a Comp-
To these drear hills through circling days confined,
In dull unvaried grief, the God repined;
And sorrow withering every youthful charm,
Had slipped the golden bracelet from his arm,

निष्ठान्त्रेष्याकानिचिट्वलाबिश्युहः सकामो
नीवामायान्नकनवचयमङ्गरिकेऽपलेष्कः ||

Annotations.

mentator on the Amera Cosha, derives the name from जङ्ख to eat, because he says they devour children; occasionally indeed the Yacshas appear as imps of evil, but in general their character is perfectly inoffensive.

Verse 5. Cuvéra] In Hindu mythology performs the functions of the grecian Plutus; he is the lord of wealth, and master of nine inestimable treasures, his capital is situated on mount Cailása, and inhabited by Yacshas, Cinnaras, and other inferior deities: he has a variety of appellations alluding to these circumstances, but is most commonly designated by the one here employed; the term is expressive of his deformity, being derived from कु vile, and श र body, and he is described as having three legs, and but eight teeth: no images of him occur, nor is any particular worship paid to him, and in these respects there is a considerable analogy between him, and his grecian parallel: Plutus is described as blind, malignant and cowardly, and seems to have received but very slender homage from Greek or Roman, devotion. The term Anger here used is more literally, Curse; Imprecation is the great weapon of a Brahman, saint, and deity, and in either case is deadly and inexpiable: The gods themselves are subject to its force whether denounced by other deities, or by holy men, thus Indra was cursed by the Sage, Gautama, and the circumstance of Brahma, not receiving any peculiar worship from the Hindus, is still attributed to the operation of an Anathema pronounced upon him by Siva.

Verse 10. Had slipped the golden bracelet from his arm.] This is a favorite idea with Hindu poets, and repeatedly occurs; thus in the elegant drama of Sacontala; Dushmanata says:

हृद मृणसिंहिष्ठ नागासिंहिष्ठ निष्ठीकवमचित्रमालारुसारिमितिसिंहम् |
अनानवसिन्धुवालालस्युः कर्मशिविनवानात्लक्ष्णभीमस्याश्शिविधे ||

or in Sir Wm. Jones's version, "This golden bracelet sullied by the flame which preys
When with Ashárha’s glooms the air was hung,
And one dark Cloud around the mountain clung;
In form some elephant, whose sportive rage,
Ramparts, scarce equal to his might, engage:

Long on the mass of mead-reviving dew,
The heavenly exile fixed his eager view;
And still the melancholy tear suppressed,
Though bitterest sorrow wrung his heaving breast;

Annotations.

on me, and which no dew mitigates, but the tears gushing nightly from my eyes, has fallen again and again on my wrist, and has been replaced on my emaciated arm.”

Verse 11. When with Ashárha’s glooms] The month A’shá’d’ha or A’shár’ha comprehends the latter part of June, and the commencement of July, and is the period about which the south-west monsoon, or rainy season usually sets in.

Verse 13. In form some elephant] Thus in the Purána Sarvaswa clouds are described as भविष्येऽकालसमस्मानमन्दधिपितः Shaped like buffaloes, boars and wild elephants. In Chapman’s Bussy D’Ambois they are said to assume,

In our faulty apprehensions
The forms of dragons, lions, elephants

And SHAKESPEARE although he omits the elephant, gives them with his usual overflow of imagery, a great variety of shapes.

Sometimes we see a cloud that’s dragonish,
A vapour sometime like a bear or lion,
Reflexion told what promise of delight,
Sprang from such gathering shades to happier sight,
Where the worn traveller is joyed to trace,
His home approaching, and a wife's embrace:
What hope alas was his! yet fancy found,
Some solace in the glooms that deepened round,
And bade him hail amidst the laboring air,
A friendly envoy to his distant fair:

Verse 20. Sprang from such gathering shades to happier sight] The commencement of the rainy season being peculiarly delightful in Hindoostan, from the contrast it affords to the sultry weather immediately preceding, and also rendering the roads pleasant, and practicable, is usually selected for travelling. Hence frequent allusions occur in the poets to the expected return of such persons, as are at this time absent from their family and home.
Who charged with grateful tidings might impart,
New life and pleasure to her drooping heart.

Cheered with the thought he culled each budding flower,
And wildly wooed the fertilizing power;
(For who! a prey to agonizing grief,
Explores not idlest sources for relief?

Annotations.

Verse 32. The expression of this passage is somewhat different from its construction in the original, the simplicity of which perhaps unfit it for English verse: the sentiment has been translated rather than the words, which are to this effect: "A Cloud is but an assemblage of smoke, fire, wind and water, how therefore should tidings be obtained from it by those who have life, and sensible organs. The Guhyaca from his excessive affliction not remembering this, addressed his suit to it; and verily, those pained with desire, are unable to discriminate animated from inanimate beings." The author has here with great ingenuity apologized for the whole plan of his poem, and attributed the apparent absurdity of talking rationally to a Cloud, to the state of the Yacsha's mind. The term Guhyaca which occurs in the original, is an appellative of the same celestial being who is understood by the word Yacsha explained above. It is severally derived by Etymologists from a disagreeable sound, or a privity, because these beings are in charge of the treasures of Cuvé'ra, emit unpleasant sounds, or are attached to sensual objects. A recent and superficial writer has derived it from the podex, founded upon a legend cited in an Essay upon mount Caucasus, by Mr. Wilford, Asiatic Researches, Vol. 6, which has no relation to the followers of Cuvé'ra; and has asserted that the dark souls of men addicted in
And as to creatures sensible of pain;
To lifeless nature, loves not to complain?
Due homage offered, and oblations made,
The Yaśa thus the Cloud majestic prayed.
Hail! friend of Indra, counsellor divine,
Illustrious offspring of a glorious line;

मेघा दुता ओर

Annotations.

"The general Argha proper for any of the gods consists of Saffron, the Bäl, unbroken "
grain, flowers, curds, Durva grass, Cusa grass, and Sesamum." Water is not mentioned here, being considered as the vehicle of the whole: the same author adds, that should any of these not be procurable they may be supplied by the imagination,

Besides the Argha common to all the Gods, there are peculiar ones for separate deities: thus we find a few new blown buds, are sufficient for a Cloud, and in the Sarvaswā Purāṇa the Argha for the Sun is thus enumerated,

"Having presented an Arghya to the Sun of water mixed with sandal, and flowers," and an oblation to the same planet as given by Mr. Colebrooke, Asiatic Researches, 5, 357.; is said to consist of Tilā, flowers, barley, water and red sanders. Water alone is also sufficient to constitute the Argha. In the articles which form the Argha of the Hindus, as well as in the mode of presentation, that of pouring it out or libating, we trace it's analogy with the ancient libation; of course wine could never enter into Hindu offerings of this kind, but we find that the Greeks had their ναύκαδες or sober sacrifices, from which wine was excluded: these were of four kinds; τα υπερτούδα, libations of water, τα μελιχοτούδα of honey, τα γαλακτοτούδα of milk, and τα άλευμπτούδα of oil; which liquors were sometimes mixed with one another. According to Porphyry most of the libations in the primitive times were ναύκαδες. See Potter's Antiquities of Greece. We have here then three of the four fluid substances of an Argha, as first enumerated above, if we may compare the clarified butter with the oil: honey would of course be omitted on the same account as wine, being a prohibited article in Hindu law: with respect to the solid parts of the offering, a reference to the same authority will shew, that they consisted of green herbs, grains, fruits, flowers and frankincense, analogous to the grasses, rice, barley, flowers, sandal, &c. of the Sanscrit formulæ.

Verse 37. Hail! friend of Indra] Indra is the sovereign deity of Svarga, or the
Wearer of shapes at will; thy worth I know,
And bold entrust thee with my fated woe;
For better far solicitation fail,
With high desert, than with the base prevail.

Annotations.

Hindu Olympus; the Cloud is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the Jupiter tonans, or व्यक्तमेविता Zeus: the appellative मन्यन, used in the original, is considered by Etymologists as irregularly derived from the passive form of मन् to adore, to worship.

Verse 36. Illustrious offspring of a glorious line. According to the original, "Descended from the celebrated line of the Pushcaravartacas," translated in a prose version of this passage, "Diluvian Clouds;" see Colebrooke, on Sanscrit and Pracrit prosody, Asiatic Researches, Vol. 10. Clouds, agreeably to the Brahma'n da Purana are divided into three classes according to their origin from fire, the breath of Brah'ma, or the wings of the mountains, which were cut off by Indra (विद्य). These latter are also called वुष्करवत्तब being especially the receptacles of water, thus in the Purana Sarvastva,

"The name Pushcar' is applied to those Clouds which are swollen with abundant "water, and which are on that account termed Pushcaravartaca, (or receptacles of that "fluid)."

Verse 39. Wearer of shapes at will.] Or Camarupa from चाम desire, and रूप form, shape; thus Socrates, in the Clouds.

Cumberlands's Translation.

Verse 40. For better far solicitation fail, &c.] This a sentiment of rather an original strain, and indicates considerable elevation of mind: something of the same kind occurs
Thou art the wretch’s aid, affliction’s friend!
To me, unfortunate, thy succor lend;
My lonely state compassionate behold,
Who mourn the vengeance of the God of gold;
Condemned amidst these dreary rocks to pine,
And all I wish, and all I love resign.

Where dwell the Yacshas in their sparkling fields,
And Siva’s crescent groves surrounding gilds,

\[ \text{Verse 46. The God of gold] Cuve'ka, see above.} \]

\[ \text{Verse 50. Where Siva’s crescent realms surrounding gilds.] The crest of Siva is the} \]

new moon, which is sometimes described as forming a third eye in his forehead; the
Himāla mountains amongst which we shall hereafter find Cai-laśa to be situated: are
Siva’s favorite haunts; he also resides occasionally on that mountain, and is represented
as the particular friend and frequent guest of Cuve’ka.
CLOUD MESSENGER.

Direct thy licensed journey, and relate,
To her who mourns in Alaca my fate;
There shalt thou find the partner of my woes,
True to her faith, and stranger to repose;
Her task to weep our destiny severe,
And count the moments of the lingering year;
A painful life she leads, but still she lives,
While hope its aid invigorating gives;

Verse 52. I have here taken a liberty with the order of the original, and brought the description of the Yascha's wife a little in advance, in order to preserve the description which follows of the Cloud's progress more connected: the Hindu poets are not very solicitous in general about arrangement, but it is possible that in this case I may not have improved upon that of Calida's. The 10th stanza of the Sanscrit corresponds with these lines.

Verse 53. Alaca is the capital of Cuve'ra, and the residence of his dependant deities.

Verse 56. And count the moments of the lingering year.]
Tempora si numeres bene quae numeramus amantes. Ovid.
Or count the time like those who faithful love.

Verse 58. While hope it's aid invigorating gives.] Thus in the Tristia of Ovid, 3. 3. 16.
Spesque tui nobis causa vigoris erit.
And hope in you shall be our cause of strength.
For female hearts, though fragile as the flower;
Are firm, when closed by hope’s investing power.

Still as thou ridest on the friendly gale,
Shall widowed wives thy march advancing hail;
And all whom no tyrannic laws control,
Shall bless thy shadows, deepening as they roll;

Annotations,

Verse 60. The thought is not explained much more fully in the original than in the translation, but the allusion is sufficiently obvious: the poet treating the heart as a flower, assigns to Hope the function of shutting up its petals, an office thus given by Dr. Darwin to some of his, “Pellucid forms.”

Guard the coy blossom from the pelting shower,
From each chill leaf the silvery drops repel,
And close the timorous floret’s golden bell,
So should young Sympathy, &c. Botanical Garden.

Verse 62. Shall widowed wives thy march advancing hail.] This refers to the circumstances mentioned above: Note on V. 26.

Verse 63. And all whom no tyrannic laws control.] Or in the original, “Every one who is not dependant as I am upon the will of another.”
The gentle breeze shall fan thy stately way,
In sportive wreathes the Cranes around thee play;

Verse 65. Nothing can be more beautifully harmonious than the original language of this stanza: the exact adaptation of sound to sense, is a school boy absurdity, founded upon the excessive admiration entertained by early scholars of the expressiveness of the Greek tongue, and is a thing which experiment does not verify: general notions are all that can be conveyed by mere sounds, and although the harshness, or softness of the lines, which describe the steady or clamorous march of the Greeks or Trojans, (see the opening of the third Book of Homer's *Iliad*), may convey some ideas of discipline or disorder, yet to those who are ignorant of the precise meaning of the words, they can convey even those ideas but very imperfectly; as far however as.

"The sound can be an echo to the sense,"

The present lines instance it very favorably; and the मत्तम्‌नरि &c. of the text proceeds as equably and as smoothly as the gentle breeze which it describes.

Verse 66. *Valaca,* (बलाका) is said in Mr. Colebrooke's *Amera Cosha,* to mean a small Crane; the word is always feminine, and perhaps therefore means the female bird only; indeed some of the Commentators on this poem call it the female of the *Vaca,* (बच्चा) *Ardea Torra and Putea,* the rainy season is that of their gestation, which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, गोपीष्ठत्तमसपिर्बन—The periodical journeys and orderly flight of this kind of bird, have long furnished classical poetry with embellishments; they are frequently alluded to by Homer, as are the wild geese, of which mention is also made below:—thus in the passage of the *Iliad,* referred to in the preceding note, and again, B. 2. 459.

"Not less their number than th' embodied cranes,
Or milk white swans in Asia's watery plains,
That o'er the windings of Cayster's springs,
Stretch their long necks and clap their rustling wings."  —Pope.
Pleased on thy left the Chátaca along;
Pursue thy path, and cheer it with his song;

 Annotations.
The translator has omitted the geese. Milton also describes the flight of these birds,
So steers the prudent Crane,
Her annual voyage borne on winds.
Paradise Lost, 7. 436.

And again line 442.
Others on silver lakes and rivers bathed;
Their downy breast,
Yet oft they quit,
The dank, and rising on stiff penons tower;
The mid aerial sky.

Verse 67. The Chátaca is a bird supposed to drink no water but rain water; of course he always makes a prominent figure in the description of wet or cloudy weather; thus in the rainy season of our author's, (कदुरूचर) Ritu Sanhāra or assemblage of seasons.

The thirsty Chátaca impatient eyes,
The promised waters of the laboring skies;
Where heavy Clouds with low but pleasing song,
In slow procession murmuring move along.

In the translated Amera Cōska, it appearsthat the Chátaca is a bird not yet well known, but that it is possibly the same as the Pipiha, a kind of cuckoo, (Cuculus radiatus). The term बाम is rendered by the Commentators in general left, on the left side, but Rāmanāt’h Turcalancā’ra interprets it beautiful, and maintains that the cry of birds to be auspicious should be upon the right side, not upon the left; Bharata Mallīca however cites astrological writers to prove, that the Chátaca is one of the exceptions to this rule.

"Peacocks, Chátacas, Chashas, (blue jays) and other male birds, occasionally also Antē-
And when thy thunders soothe the parching earth,
And showers expected, raise her mushroom birth;
The Swans for mount Cailáśa shall prepare,
And track thy course attendant through the air.

Annotations.

"lopes, going cheerfully along the left, give good fortune to the host." The Greek notions agreed with those of Ra' Maná'th' and considered the flight of birds upon the right side to be auspicious, the Romans made it the left, but this difference arose from the situation of the observer, as in both cases the auspicious quarter was the east; the eúmáteros facing the north and Aruspéç the south: in general, according to the Hindus, those omens which occur upon the left side are unpropitious. The musical accompaniment described in the text is perfectly classical, thus Virgil speaking of the birds has,

Variæ circumque suprâque
Æthera mulecunt cantu.
Around, above, the birds of various kind,
Charmed all the air with song.
Æneid 7. 32.

Verse 71. "The Rájahansa desirous of going to the lake Mánasa, shall accompany thee as far as Cailáśa, having laid in their provisions for the road, from the new shoots of the filaments of the stalk of the lotus;" This is the closer reading of the text. The Rájahansa, is described as a white Gander with red legs and bill, and together with the common Goose is a favorite bird in Hindu poetry: not to shock European prejudice, I have in all cases substituted for these birds, one to which we are rather more accustomed in verse, the Swan; which however owes its dignity to the idle fable of its musical death: the motion of the goose is supposed by the Hindus, to resemble the shuffling walk which they esteem graceful in a woman, thus in the Ritu sankhára, or the Seasons, of our poet,

Nor with the goose the smiling fair,
In graceful motion can compare,
Short be thy greeting to this hill addressed;
This hill with Ráma’s holy feet imprest;
Thy ancient friend, whose scorching sorrows mourn,
Thy frequent absence, and delayed return.

Annotations.

Mount Cailása is the destination of the Cloud, and the Rájahansas are supposed to migrate annually to the celebrated lake Mánasa or Mnasour, which if it exists at all, lies in the bosom of the Himalaya mountains, the supposed situation of the mythological Cailása.

Verse 73. The term हेमाबुक्ष्यप्रियसख्मुन्नुजमालिण्डद्वैतं in the original does not seem to convey any very precise idea; if translated “ask,” or “address,” both which meanings may be affixed to it, is still leaves us in the dark as to the object of the address, or enquiry: one commentator explains it “ask the way,” but this the Yacsha is to tell, not the mountain; the others seem to agree that it means to address, that is perhaps to take leave of it &c. previous to its departure; the cause of the friendship supposed to exist between the Cloud and mountain we shall have further occasion to notice.

Verse 74. With Ráma’s holy feet imprest.] In the original text we have, “marked “ with the venerable feet of Raghupati.” This appellation is given to Ráma, as the most distinguished, the lord or master as it were, of the line of Rághu, an ancestor of that warrior and himself a celebrated hero and sovereign. Ráma is hence also termed Raghava, (रघव) a regular derivative from Rághu, implying family descent; the exploits of the two heroes form the chief subject of another poem by our author entitled Raghuvamsá, (रघुवंश) or the race of Rághu. The Commentator Bharata Mallica has taken much pains with the word पद्म: which occurs in the original and which being in the plural number he is apprehensive may be translated “with many feet,” he there-
Yet ere thy ear can drink what love inspires,
The lengthened way my guiding aid requires;
Oft on whose path, full many a lofty hill,
Shall ease thy toils, and many a cooling rill;

Annotations.

fore cites Médini to show that it may have other senses, and that it also implies the mark of a foot, or a mark, an impression in general, and that consequently we may render the passage "the hill whose sides are marked with many traces of Rāma, or, with many "impressions of his feet."

Verse 77. To drink with the ear is a figurative expression, common in English and classical writers. Thus Shakespeare.

My ear hath not yet drunk a hundred words,
Of that tongue's utterance, yet I know the sound.

Romeo and Juliet.

And Horace in the 13th Ode of the 2d Book.

Pugnas et exactos tyrannos,
Densum humeris bibit aure vulgus.
But thronging crowds will press to hear,
And drink the strain with eager ear,
That tells of bloody fight, or sings;
The downfall of tyrannic kings.

Verse 80. In the construction of the text of the original, a pleasing artifice occurs, of which Hindu poets are in the frequent use; the repetition of the same word in order to encrease its force, and heighten its effect, thus we have above, लिखि: लिखि: and लिखि: लिखि: or "weary, weary; feeble, feeble; you may repose, &c." In no language perhaps has this figure been carried farther than in the English, and it may be a question whether in the well known,
Rise from these streams and seek the upper sky;
Then to the north with daring pinions fly:
The beauteous Sylphs shall mark thee with amaze,
As backward bent thou strik'st their upward gaze,

Verse 81. We now begin the geographical part of the Poem, which as far as it can be made out through the difference of ancient and modern appellations, seems to be very accurately conceived; the two extreme points of the Cloud's progress are the vicinity of Nagpur, as mentioned in the note on Verse 1, and the mountain Callasa, or rather the Himalaya range. During this course the poet notices some of the most celebrated places, with the greater number of which we are still acquainted. In the first instance we have here his direction due north from the mountain of Ramagiri; and we shall notice the other points as they occur.

Verse 83. Literally the wives of the Siddhas; the Siddhas are originally human beings, but who by devout abstraction have attained superhuman powers, and a station apparently intermediate between men and Gods; they tenant the upper regions of the air.
In doubt if by the gale abruptly torn;
Some mountain peak along the air is borne:
The ponderous Elephants who prop the skies,
Shall view thy form expansive with surprize;
Now first their arrogance exchanged for shame,
Lost in thy bulk their long un rivalled fame.

Annotations.

Verse 86. Some mountain peak along the air is borne.] Thus Lucretius, 4, 140.
Interdum magni montes aulsaque saxa,
Montibus anteire et so' em subceedere propter.
Mountains hence,
And mountain rocks torn from their base abrupt;
Seem oft to hover, blotting now the sun.
Good's translation. Also, B. 6. 188.
Quum montibus adsimilata,
Nubila portabant venti transversa per auras,
For mark what Clouds of mountain bulk the winds,
Drive through the welkin when the tempests rave. Ibid.

Verse 87. Each of the four quarters, and the four intermediate points of the compass, has according to the Hindus, a regent or presiding deity; each of these deities also has his male and female elephant; the names of them all are enumerated in the Amera Closhe; see Mr. Colebrooke's translation.
Eastward where various gems with blending ray,
In Indra's bow o'er yonder hillock play,
And on thy shadowy form such radiance shed,
As Peacock's plumes around a Krishna spread,
Direct thy course; to Malae smiling ground,
Where fragrant tillage breathes the fields around;

Verse 91. A reference to the map will shew, that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the Vindhyā chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it, and which would also have offended some peculiar notions entertained by the Hindus of the Vindhyā hills, as we shall again have occasion to remark.

Verse 92. Indra's bow is the Rain-box.
Verse 93. The body of Krishna is represented of a dark blue color, and the plumes of the peacock are frequently arranged upon the images of this deity: the plumage of this bird has been often compared to the Rain-box; thus Milton in the 7th Book, line 445, of Paradise Lost.

Whose gay train,
Adorns him colored, with the florid hue,
Of Rain-boxes, and starry eyes.

The color of the Cloud, and that of the deity being similar, we thus have a very close and pleasing comparison.

Verse 95. It is not easy after the lapse of ages to ascertain precisely the site of several places enumerated in the poem before us. The easterly progress of the Cloud,
Thy fertile gifts, which looks of love reward,
Where bright-eyed Peasants tread the verdant sward.

Thence sailing north and veering to the west,
On Amracūlas lofty ridges rest;

—

and the subsequent direction by which he is to reach the mountain Amracūla, prove that the place here mentioned must be somewhere in the immediate vicinity of Ruttunpoor, the chief town of the northern half of the province of Cheteesgarh, and described in Captain Blunt's tour, Asiatic Researches, Vol. 7, and also in that of the intelligent though anonymous traveller, in the Asiatic Annual Register, for 1806. The only modern traces that can be found of it are in a place called Malda, a little to the north of Ruttunpoor. In Ptolemy's map there is a town called Maleta, and situated with respect to the Vindhya mountains, similarly with the Mēla of our poet. I should have supposed that the Mēla mentioned from the geography of the Purāṇas by Mr. Wilford, (Asiatic Researches, 8, 336), was the same with the place alluded to in the text of Calidas: it however that gentleman is correct in applying the name to the Mahboon of Midnapoor, it will be much farther to the east than will do for our present purpose, and must be an entirely different place. There is little reason to think that either of these Mālas are the country of the Malli who are mentioned by Pliny, and who are more probably the same with the Mallās of Arrian, and the inhabitants as is stated by Major Rennell of the province of Multan.

Verse 100. The course pointed out to the Cloud, and an allusion which follows to the vicinity of the Narmada river, furnish us with reasons for supposing, that the mountain here mentioned, is that more commonly designated by the name of Omereuntuc. The change of sound is not more violent, than it is in a number of evident corruptions
Oft have thy showers the mountain's flames allayed,
Then fear not wearied to demand its aid;
Not e'en the vilest, when a falling friend,
Solicits help it once was his to lend,
The aid that gratitude exacts denies;
Much less the virtuous shall the claim despise.

Annotations,

from the Sanscrit language, now current in the dialects of India. The term Amracuta means the Mango Peak, and refers to the abundance of Mango trees in the incumbent and surrounding forests. Should this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word Omercantue, in a prefatory note to a pleasing little oriental poem, published in England, called the Metamorphosis of Sona. The author of that note imagines the proper name to be Omer Chandaca, and he is happy in the affinity of the sound, though not in his definition of the sense, as “the district of Omer,” is exceedingly unmeaning, and erroneous. Amera Chandaca might mean the “immortal portion,” but I do not know of any reason for assigning such an epithet to the mountain in question.

Verse 102. The Hindus have been the object of much idle panegyric, and equally idle detraction; some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized, and there are many of the European residents in India, who scarcely imagine that the natives of the country ever heard of such a sentiment. To them, and to all detractors on this head, the above verse is a satisfactory reply, and that no doubt of its tenor may remain, I add the literal
When o'er the wooded mountain's towering head,
Thy hovering shades like flowing tresses spread;
Its form shall shine with charms unknown before;
That heavenly hosts may gaze at, and adore;
This earth's round breast; bright swelling from the ground,
And with thy orb as with a nipple crowned:

Next bending down-wards from thy lofty flight,
On Chitracul'a's humbler peak alight;

Annotations:

translation of the original passage. "Not even a low man when laid hold of for support by a friend, will turn away his face with forgetfulness of former kindness; how therefore should the exalted act thus."

Verse 112. We have something of this comparison reversed in Shakespeare's beautiful song.

Verse 113. The mountain here mentioned must be in the vicinity of Omercuntuc,
O’er the tall hill thy weariness forego;
And quenching rain-drops on its flames bestow;
For speedy fruits are certain to await,
Assistance yielded to the good and great.

Thence journeying onwards \textit{Vind’hyaa’s} ridgy chain,
And \textit{Rivaa’s} rill that bathes its foot attain;

\begin{quote}
\textbf{ Annotations.}
\end{quote}

and part of the same range; the name signifies, “the variegated or wonderful peak,” and is applied to a number of hills; the most famous hill of this name, as was mentioned in the first note, is situated in \textit{Bendel e’hand}.

\textit{Verse 119.} The \textit{Vind’hyaa} range of mountains holds a very distinguished station both in the mythology and geography of \textit{Hindoostan}, these points are both discussed at some length in the \textit{tour from Mirzapore to Nagpore}, already cited, and as in those passages which I have been able to investigate, I find a perfectly accurate statement, I shall here transcribe the words of its author.

\textit{“Bind’h, in Sanscrit named \textit{Vind’hyaa}, constitutes the limit between \textit{Hindoostan} and the \textit{Deccan}, the most ancient Hindu authors assign it as the southern boundary of the region, which they denominate \textit{Aryabhuma} or \textit{Aryaverta}}. Modern authors, in like manner make this the line which discriminates the northern from the southern nations of \textit{India}. It reaches almost from the eastern to the western sea: and the highest part of the range, deviates little from the line of the tropic. The mountainous tract, however, which retains the appellation, spreads much more widely; It meets the \textit{Ganges}, in several places towards the north; and the \textit{Godaveri} is held to be its southern limit.
Where amidst rocks whose variegated glow,
The royal elephant's rich trappings show,
Arduous she winds, and next through beds of flowers,
She wins her way, and washes Jambu bowers; 124

Annotations.

Sanskrit etymologists deduce its name from a circumstance to which I have just now alluded; it is called Bind'hya, says the author of a Commentary on the Amercosh, because people think (आचरणिर्वा) the progress of the sun is obstructed (वेष्य) by it; suitably to this notion, the most elevated ridge of this tropical range of mountains is found to run from a point, that lies between Chhota Nagpore, and Palamu, to another that is situated in the vicinity of Ougeht. But the course of the Nermada river better indicates the direction of the principal range of the Vind'h hills. From Amracuta, where this river has its source, on the same spot with the Sone, and the Hatsu, to the gulf of Cambaya, where it disembogues itself into the sea, the channel of the Nermada is confined by a range of hills, or by a tract of elevated ground, in which numerous rivers take their rise; and by their subsequent course towards the Sone and Jamuna on one side, and towards the Tapti and Oodaver on the other; sufficiently indicate the superior elevation of that tract through which the Nermada has forced its way.

The vast extent of this mountainous tract, contrasted with the small elevation of these hills, viewed from the plains of Hindostan, has furnished grounds for a legend, to which the mythological writings of the Hindus often allude; Vind'hya having once prostrated himself before his spiritual guide, Ag'astya, still remains in that posture by command of the holy personage. This humiliation is the punishment of his presumption in emulating the lofty height of Himalaya and Meru. According to this legend, Vind'hya has one foot at Chunor: and hence the real name of that fortress is said to be Cherenadri, (चरेनद्रि) his other foot is, I think placed, by the same legend, in the vicinity of Gaya: the vulgar, very inconsistently, suppose the head of the prostrate mountain, near the temple of Vind'hya Vasini, four miles from Mirzapore."

Verse 120. The Réva is a name of the Nermada river, which as we have seen in
Here the soft dews thy path has lost resume,
And sip the gelid current's rich perfume,
Where the wild Elephant delights to shed,
The juice exuding fragrant from his head;
Then swift proceed, nor shall the blast have force,
To check with empty gusts thy ponderous course.

Annotations.

the preceding note, rises from the mountain _A~mracu'ta or Omercuntuc_. It may be here observed that the rivers are always personified by the _Hindus_, and are in general female personifications. Thus we have _Ganga_ the daughter of _Ja'hnua, Yamuna_, the daughter of the _Sun_, and _Reva_ or _Nerma'da_the daughter of _Himala_, as is said in the hymn, translated from the _Vayu Purána_, and given by Captain _Blunt_, Asiatic Researches, 7, 103. The names of the _Nermada_ river are thus stated in the _Amera Cosha_.

_"Reva, Nerma'da, Sombdbhava' and Mecala-Canyaca"_ which are explained by the best Commentators, thus, "who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mecala;" the last term is applied either to the _Vind'hya_ mounatin, or is considered to be the name of a _Rishi_ or saint, and progenitor of the river _Godness_. Tradition has assigned to this river a very _Ovidian_ kind of tale, which is related in Captain _Blunt_’s tour, and which has been repeated in verse, with much elegance and spirit, by the author of the _Metamorphosis of Sona_.

Verse 124. _Jambu bowers._] The rose apple (Eugenia Jamboo).

Verse 127. _The juice exuding fragrant from his head._] It is rather extraordinary that this juice which exudes from the temples of the elephant, especially in the season
Reviving nature bounteous shall dispense,
To cheer thy journey, every charm of sense;
Blossoms with blended green and russet hue,
And opening buds shall smile upon thy view;
Earth’s blazing woods in incense shall arise,
And warbling birds with music fill the skies.

Annotations,

of rut, should have been unnoticed by writers on natural history. I have not found any mention of it in the works of Buffon, nor in the more recent publication of Shaw; neither do any other writers on this subject seem to have observed it: the author of the Wild sports of the East states that “on each side of the elephant’s temples there is an aperture about the size of a pin’s head, whence an ichor exudes;” but he does not appear to have been aware of its nature; indeed his descriptions though entertaining are frequently defective, owing to his extreme ignorance of the languages, the literature of which he so liberally devotes to the flames: in the Amera Cūsha this fluid is termed मर and रान्त and the elephant while it flows is distinguished by the terms रुष्मि from the animal out of rut, or after the juice has ceased to exude, and who is then called उद्धार or निम्ब: all these names are expressive of the circumstances; the exudation and fragrance of this fluid is frequently alluded to in Sanscrit poetry; it’s scent is commonly compared to the odor of the sweetest flowers and is then supposed to deceive and attract the bees: these circumstances occur in this passage from a work already referred to, the Ritu Sanhāra.
Respectful Demigods shall curious count,
The chattering Storks in lengthening order mount;
Shall mark the Chátacas who in thy train;
Expect impatiently the dropping rain:
And when thy muttering thunders speak thee near,
Shall clasp their brides half extasy, half fear.

Ah! much I dread the long protracted way,
Where charms so numerous spring to tempt delay;
Will not the frequent hill retard thy flight,
Nor flowery plain persuade prolonged delight?

Annotations:
Roars the wild Elephant inflamed with love,
And the deep sound reverberates from above;
His ample front like some rich lotus shews,
Where sport the bees, and fragrant moisture flows.
Or can the Peacock’s animated hail,
The bird with lucid eyes, to lure thee fail?

Annotations.

Verse 147. *Or can the Peacock’s animated hail.*] The wild peacock is exceedingly abundant in many parts of Hindostan, and is especially found in marshy places; the habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair; the peacock is therefore always introduced in the description of cloudy or rainy weather, together with the Cranes and Chatacas, whom we have already had occasion to notice. Thus in a little poem descriptive of the rainy season, &c. entitled Ghatacarpa, (घठकपरं) the author says, addressing his mistress,

नमःमुमःःनिमेधगःमेत्तमान्ददिः॥
Oh thou whose teeth enamelled vie,
With smiling Cunda’s pearly ray;
Hear how the Peacock’s amorous cry,
Salutes the dark and cloudy day.

And again in one of the Sataces or Centos of Bhartri Hari, where he is describing the same season,

शिकोकलापनकार्पम्रधाबनानातोऽविनमशिकनाथायमुलाक्ष्यानाशं॥
When smiling forests whence the tuneful cries,
Of clustering pea fowls shrill and frequent rise,
Teach tender feelings to each human breast,
And please alike the happy or distressed,
Lo! where awhile the Swans reluctant cower,
*Dasārēta*’s fields await the coming shower:
Then shall their groves diffuse profounder gloom,
And brighter buds the deepening shade illumine:
Then shall the ancient tree whose branches wear,
The marks of village reverence and care,
Shake through each leaf, as birds profanely wrest,
The venerend boughs to form the rising nest.

**Annotations.**

**Verse 150.** *Dasarna’s fields await the coming shower.*] No traces of this name are to be found in modern maps; it is enumerated in Major *Wilford*’s lists from the Puranas, Asiatic Researches, Vol. 8, amongst the countries situated behind the Vindhyā mountains, and corresponds according to him with the *Dosarene* of Ptolemy and the Periplus; Ptolemy’s map has also a *Dosara* and *Dosaronis Fluvium*, and in the Pauranic list of rivers, there is also a *Dosarna* river, which is said to rise from the mountain *Chitracūtā*. It may possibly correspond at least in part with the modern district of Cheteesgar’h, as the etymology of both words refers to similar circumstances: Cheteesgar’h is so named from its being supposed to comprise Thirty-six forts, and according to *Bharata*, the Commentator on our text, *Dasarna* is derived from *Dasa*, (दा) Ten, and *Rūna* (रुन), a strong hold or *Durga*, the Droog of the Peninsula, and thence means the district of the Ten-citadels.

**Verse 153.** *Then shall the ancient tree, &c.*] A number of trees receive particular veneration from the Hindus, as the Indian fig, the Holy fig tree, the *Myrobalan* trees, &c. In most villages there is at least one of these which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and
Where royal Viḍiśa confers renown,
Thy warmest wish shall fruit delightful crown;
There Vētravati's stream ambrosial laves,
A gentle bank with mildly murmuring waves,
And there her rippling brow and polished face,
Invite thy smiles, and sue for thy embrace.

Annotations.

receives the Prandm or veneratory inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet गुश्चविन्यस्क are the Vucas or Cranes; the term signifies, "who eats the food of his female," गृष्ण commonly a house, meaning in this compound a wife; at the season of pairing it is said, that the female of this bird assists in feeding the male, and the same circumstance is stated with respect to the crow, and the sparrow, whence the same epithet is applied to them also.

Verse 157. Where royal Viḍiśa confers renown.] Viḍiśa is described as the capital of the district of Desarśa. It appears to be the modern Bhilsah in the province of Malwa. It is still a place of some note, and is well known in India for the superior quality of the Tobacco raised in its vicinity.

Verse 159. The Vētravati is the modern Betwa; it rises on the north side of the Vindhya chain, and pursuing a north easterly course of 310 miles, traverses the province of Malwa, and the south-west corner of Allahabad and falls into the Jumna below Calpee; in the early part of its course it passes through Bhilsa or Viḍiśa.
Next o'er the lesser hills thy flight suspend,
And growth erect to drooping flowrets lend;
While sweeter fragrance breaths from each recess,
Than rich perfumes the hireling wanton's dress.

On Naga Nadi's banks thy waters shed,
And raise the feeble jasmin's languid head;
Grant for a while thy interposing shroud,
To where those damsels woo the friendly Cloud,

Annotations.

Verse 163. Next o'er the lesser hills thy flight suspend. The term in the text नीचेखजी is explained by the Commentators, to signify either the hill named Nichais; a mountainous range of little note; or, of little elevation. It is of no great moment but perhaps the latter, which meaning we select, is the most satisfactory.

Verse 164. And growth erect to drooping flowrets lend.] This passage more literally rendered is "that hill which with upright flowers is like the body with its hair on end;" the erection of the hairs of the body is with the Hindús constantly supposed to be the effect of pleasure or delight.

Verse 167. On Naga Nadi's banks.] Some of the Commentators notice various readings of the name of this river, which occurs as given in the translation Naganadi, (नगनदी) the mountain stream; Nava Nadi, (नवनदी) the new river; and Vananadi, (वननदी) the
As while the garland’s flowery stores they seek,
   The scorching sun beams singe the tender cheek,
The ear-hung lotus fades, and vain they chase,
   Fatigued, and faint, the drops that dew the face.
What though to northern climes thy journey lay,
   Consent to track a shortly devious way;

 Annotations.

forest river. It is probably one amongst a number of small streams falling from the Vindhyā range of hills, and indeed the whole province of Malaca abounds in water, so that as is stated in the Ayen Acbery, "you cannot travel two or three cose, without meeting with streams of good water, whose banks are shaded by the wild willow and other trees, and decorated with the hyacinth and other beautiful and odoriferous flowers." Gladwin's translation, Vol. 2. I have given the preference to the Naga Nadi as above, from finding a river west of the Betwah, which we have crossed, named the Parbatty, and which rising in the Vindhyā chain runs north-west, till it joins another called in Arrowsmith's map the Scpra, and the two together fall into the Chumbul: the word Parbatty or Parveti means sprung from the mountains, and Naga Nadi, as I have mentioned, bears a similar import; so that they possibly are synonymes of the same stream.

Verse 171. As while the garland’s flowery stores they seek.] The use of garlands in the decoration of the houses and temples of the Hindus, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or cast, the Malacáras or wreathe makers; the females of this cast are here alluded to.
To fair Ujaini's palaces and pride,
And beauteous daughters, turn awhile aside;
Those glancing eyes, those lightning looks unseen,
Dark are thy days, and thou in vain hast been.

Annotations.

Verse 177. Ujaini, or the modern Oujain, is supposed to have been the residence of our poet, and the capital of his celebrated patron Vicrama'ditya; few cities perhaps can boast of a more continuous reputation, as it has been a place of great note from the earliest periods of Hindu tradition, down to the present day. It is now in the possession of the family of Sindiah, and is the capital of his territories. A full and highly interesting account of it is to be found in the sixth volume of the Asiatic Researches, in the narrative of a journey from Agra to this city by the late Dr. Hunter; a gentleman, the activity of whose mind was only equalled by the accuracy of his judgement, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions. His recent death has inflicted a severe blow upon literature in general, and particularly upon the literature of the east.

Verse 179. Those lightning looks unseen.] Thus Tasso speaking of Clorinda

Lampeggiar gli occhi e folgorar gli sguardi

Keen flash her eyes, her looks like lightning glow.

Verse 180. Dark are thy days.] The expression of the poet is simply "if you do not enjoy the glances, &c. you are defrauded," (बिद्वितासिः) and the Commentators explain it by adding, "of the object of your life." That is, if you have not seen these beauties, you might as well have been blind, or not have existed at all; this compliment is rather hyperbolical but we are acquainted with it in Europe, and the Italian proverb, "He who has not seen Rome has not seen anything" conveys a similar idea.
Diverging thither now the road proceeds,
Where eddying waters fair Nirvind'hya leads,
Who speaks the language amorous maid's devise,
The lore of signs, the eloquence of eyes,
And seeks with lavish beauty to arrest,
Thy course, and woo thee to her bridal breast.

The torrent passed, behold the Sindhu glide,
As though the hair-band bound the slender tide.

Annotations.

Verse 182. Famed Nirvind'hya leads.] This stream has not been found by name in the maps, but a number of small rivers occur between the Parbatty, and the river mentioned below, the Sipra, one of which must be the Nirvind'hya of the poet: the four following lines descriptive of the female personification of the current are Englished, rather with respect to the sense, than the words, the plainness of which might perhaps offend European fastidiousness. There is not however any one of CaIida'sa's river ladies who behaves so indecorously as several of Drayton's similar personifications, and there is not one of them possessed of speech at all, to say nothing of such speech as is made use of by the Hayle, and other like "lusty nymphs," of that author's Poly-olbion.

Verse 187. Behold the Sindhu glide.] This is a stream also with which the maps
Bleached with the withered foliage that the breeze,
Has showered rude from overhanging trees;
To thee she looks for succor to restore,
Her lagging waters, and her leafy shore.

Behold the city whose immortal fame,
Glows in Avanti's or Visāla's name!
Renowned for deeds that worth and love inspire,
And bards to paint them with poetic fire:

\[
\text{Verse 192. The synonimes of Oujein are thus enumerated in the vocabulary of Hemachandra.}
\]

\[
\text{Verse 195. Renowned for deeds, &c.] I have here taken some liberty with the text,}
\]

the literal translation of which is "famous for the story of Udayana, and the populous
The fairest portion of celestial birth;
Of Indra's paradise transferred to earth;
The last reward to acts austerest given;
The only recompense then left to heaven.

Verse 200. The only recompense then left to heaven.]

To understand this properly it is necessary to be acquainted with some of the Hindu notions regarding a future state. The highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness according to the Philosopher is to be attained only by the most perfect abstraction from the world, and freedom from passion even while in a state of terrestrial existence, but there are certain places, which in the popular creed are invested with so much sanctity, as to entitle all who die within their precincts, to final absorption or annihilation; one of these is Oujein or Avanti, and they are all enumerated in this verse.
Here as the early Zephyrs waft along,
In swelling harmony the woodland song,
They scatter sweetness from the fragrant flower,
That joyful opens to the morning hour;

Annotations.

"Ayodhya, Mathurâ, Mayâ, Câsî, Câanchî, Aâvânti, and the city Dvârâvatî, are the "seven places which grant eternal happiness."

Besides this ultimate felicity the Hindus have several minor degrees of happiness, amongst which is the enjoyment of Indra's Swarga or in fact of a Mohammedan paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it, and "they, who have enjoyed this lofty region of "Swarga, but whose virtue is exhausted, revisit the habitation of mortals:" the case now alluded to seems however to be something different from that so described by Sir Wm. Jones; it appears by the explanation of the Commentators, that the exhausted pleasures of Swarga, had proved insufficient for the recompense of certain acts of austerity, which however were not such as to merit final emancipation; the divine persons had therefore to seek elsewhere for the balance of their reward, and for that purpose they returned to earth bringing with them the fairest portion of Swarga, in which they continued to live in the discharge of pious duties, till the whole account was settled, and their liberated spirits were reunited with the great, uniform, and primeval essence. The portion of Swarga thus brought to earth was the city Avanti, whose superior sanctity and divine privileges are here alluded to, and thus explained by the poet.

Verse 201. There as the early Zephyrs waft along.] So in Paradise lost, 4, 611.
Sweet is the breath of morn, her rising sweet,
With charm of earliest birds.

And again in Samson Agonistes.

The breath of heaven fresh blowing, pure and sweet,
With day spring born.
With friendly zeal they sport around the maid,  
Who early courts their vivifying aid,  
And cool from Sipra's gelid waves embrace,  
Each languid limb, and enervated grace.

Here should thy spirit with thy toils decay,  
Rest from the labors of the wearying way,  
Round every house the flowery fragrance spreads;  
O'er every floor the painted footprint treads.

 Annotations.

Verse 207. The Sipra is the river upon the banks of which Oujein stands, and which is called Sipparah in the maps. In Arrowsmith however there is another stream with a similar name, the Sipra, which appears to be a continuation of the Sangarmutte, considerably to the north-east of Oujein; there can be no doubt of the position of the river mentioned by the poet.

Verse 212. The painted footprint.] Staining the soles of the feet with a red color derived from the Mehundee, the Lac, &c. is a favorite practice of the Hindu toilet; it is thus elegantly alluded to in the ode to one of the female personifications of music, the Rogini Asauvere.

The rose hath humbly bowed to meet,  
With glowing lips her hallowed feet,  
And lent them all its bloom.

Breathed through each casement, swell the scented air
Soft odors shaken from dishevelled hair;
Pleased on each terrace dancing with delight,
The friendly Peacock hails thy grateful flight:  216
Delay then, certain in Udayin to find,
All that restores the frame, or cheers the mind.
Hence with new zeal to Siva homage pay,
The God whom earth, and hell, and heaven obey:
The choir who tend his holy fane shall view,
With awe, in thee his neck’s celestial blue;

 Annotations.

Verse 219. The Commentators have thought proper in explaining this verse and
the preceding, to transpose the order of the explanations; I do not see for what reason,
and have therefore conformed to the text.

Verse 220. The God whom earth and heaven, and hell obey.] Lord of the three
worlds is the expression of the original text, the worlds are Swarga or heaven, Patala
or hell, and Bhūmi or the earth.

Verse 222. With awe in thee the same celestial hue.] The dark blue of the Cloud
is compared to the color of the neck of Siva, which became of this hue, upon his
swallowing the poison produced at the churning of the ocean; the story is thus related
in Wilkins’s translation, of an episode of the Mahābhārata, affixed to his Bhāgavat
Soft through the rustling grove the fragrant gale,
Shall sweets from Gandhavati's fount exhale;
Where with rich dust the lotus blossoms teem,
And youthful beauties frolic in stream.

Here, till the sun has vanished in the west,
Till evening brings its sacred ritual, rest;
Then reap the recompense of holy prayer,
Like drums thy thunders echoing in the air.
They who with burning feet, and aching arms,
With wanton gestures, and emblazoned charms,
In Mahadeva's fane the measure tread,
Or wave the gorgeous chowrie o'er his head;
Shall turn on thee the grateful-speaking eye,
Whose glances gleam like bees along the sky.

Verse 231. They who in Siva's face the measure tread.] The female attendants upon the idol.
Verse 234. The gorgeous Chouri. [The Chouri or more properly Chounri, (چوبی) is a brush of Peacock's feathers, or the tail of a particular kind of Cow, &c. set in a handle of such materials as suit the fancy, or the means of the proprietor; it is used as a fan, or to whisk off flies and other insects, and this piece of attention is always paid by the Hindus to the figures of their gods.
Verse 236. Whose glances gleam like bees along the sky.] Although this allusion may be new to European imagery, it is just and pleasing; the consequence of the glance is well conveyed by the sting of the bee, while its poetically radiating nature is not unaptly compared to the long flight of a line of these insects: the lengthened light of a glance is familiar to us, for Shakespeare speaks of, "Eyes streaming through the "airy region," and the continuous flight of bees was noticed so long back as the time.
As from thy presence, showers benign and sweet,
Cool the parched earth, and soothe their tender feet:
Nay more Bhavani shall herself approve,
And pay thy services with looks of love;

When as her Siva’s twilight rites begin,
And he would clothe him in the reeking skin,
He deems thy form the sanguinary hide,
And casts his elephant attire aside;

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Annotions.

of Homer, who describes them as proceeding in branches, a circumstance which his translator Pope has omitted.

Branching they fly abroad o’er vernal flowers,

Or as in Pope,

Clustering in heaps on heaps the driving bees, &c.

Etymologists might find a resemblance here between the Greek (παντίς) and the Sanscrit (पानति) Patanti, they go, fall, or alight.

Verse 238. And soothe their tender feet.] It is to be recollected that these ladies are dancing bare-footed. Divesting the feet of the shoes upon entering an apartment being a mark of reverence or respect exacted by oriental arrogance, and readily paid by oriental servility.  

Verse 239. Bhavani shall herself approve.] Bhavani is one of the many names of the consort of Siva; the reason of her satisfaction, and indeed the whole of this passage, although familiar to a Hindu and although much amplified in the translation,
For at his shoulders like a dusky robe,
Mantling impends thy vast and shadowy globe:
Where ample forests, stretched it's skirts below,
Projecting trees like dangling limbs bestow;
And vermil roses fiercely blooming shed,
Their rich reflected glow, their blood-resembling red.

Annotations.

requires a little explanation to be rendered intelligible to the English reader. Siva is supposed to be dancing at the performance of the evening Sand'hya and to have assumed as his cloak the bloody skin of an elephant formerly belonging to an Asur destroyed by him; as this is no very seemly ornament, Bhavani is delighted to find it supplied by the Cloud which being of a dusky red, through the reflexion of the China roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in color and it's dangling limbs, as well as in it's bulk, and is mistaken for it by Siva in his religious enthusiasm; the office performed by the Cloud has often been assigned to it in the west, thus Horace Ode 2, Book 1,

\[ Nube candentes humeros amictus, \]
\[ Augur Apollo. \]
Or come Apollo versed in fate, and shroud,
Thy shining shoulders with a veiling Cloud.

So Milton in his Penseroso speaking of the morning describes it as,
"Kerchiefed in a comely Cloud.

Lee invests sentiments of the mind with a similar garb and has,
For true repentance never comes too late,
As soon as born she makes herself a shroud;
The weeping mantle of a fleecy Cloud.

And a Poet of later day, but of no inferior name has made a very fine use of this figure,
Amidst the darkness palpable that shrouds,
Deep as the touchstone's gloom, the night with clouds,
With glittering lines of yellow lightning break,
And frequent trace in heaven the golden streaks:

Verse 251. Amidst the darkness palpable that shrouds.] So Milton's celebrated expression,

And through the palpable obscure find out,
His uncouth way.

The literal interpretation of the original passage is "the darkness that may be pierced with a needle."
To those fond fair who tread the royal way,
The path their doubtful feet explore betray; 236
Those thunders hushed, whose shower-foreboding sound,
Would check their ardour, and their hopes confound.

On some cool terrace, where the turtle dove
In gentlest accents breathes connubial love,
Repose awhile, or plead your amorous vows
Through the long night, the lightning for your spouse;
Your path retraced, resumed your promised flight,
When in the east the Sun restores the light;
And shun his course; for with the dawning sky,
The sorrowing wife dispels the tearful eye.

Annotations,
Verse 255. *To those fond fair who tread the royal way.*] We must here make an allowance for Indian prejudices which always assign the active part of amorous intercourse to the female, and make the mistress seek her lover, not the lover his mistress.
Her Lord returned; so comes the Sun to chase,
The dewy tears that stain the Padma's face,
And ill his eager penitence will bear,
That thou shouldst not check his progress thro' the air.

Now to Gambhiras wave thy shadow flies,
And on the stream's pellucid surface lies,
Like some loved image faithfully imprest,
Deep in the maiden's pure unsullied breast:

Verse 268. The dewy tears that stain the Padma's face.] The Padma is a name of that exquisitely beautiful flower the Lotus; comparing the dew to tears occurs thus in the Latin Anthology in the Idyllium de Rosâ.

Quam matutinus flentem conspicuit Eous.
Whom weeping marked the early eastern gale.

And again Shakespeare in the Midsummer night's dream.

That same dew which some time on the buds,
Was wont to swell like round and orient pearls,
Stood now, within the pretty flowret's eyes,
Like tears.

Verse 271. Now to Gambhiras stream.] This river and the Gandavi in the vicinity of the temple of Siva which lately occurred, are probably amongst the numerous and nameless brooks with which the province of Malwa abounds.
And vain thy struggles to escape her wiles,
Or disappoint those sweetly treacherous smiles,
Which glistening Sapharas insidious dart,
Bright as the lotus, at thy vanquished heart:

**Annotations.**

**Verse 277.** Which glistening Sapharas.] The Saphara is described as a small white glistening fish, which darting rapidly through the water, is not unaptly compared to the twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream ceases to be incongruous, when we advert to it's constant personification by the Hindus; and it is as philosophical as it is poetical to assign a river and a Cloud: the smiles of rivers, nay of the ocean itself, have often been distributed by poetical imagination, thus Lucretius invoking Venus says,

Tibi rident aequora ponti,

The ocean waves laugh on you.

for his late translator Mr. Goop is very angry at the conversion of this laugh into a smile, as effected by less daring of his predecessors; Milton again gives the Ocean nose as well as dimples,

Cheered with the grateful smell old Ocean smiles,

And Metastasio in his beautiful ode to Venus has,

E i flutti ridono,

Nel mar placati.

The waves now placid play,

And laugh amidst the deep.

All these however as well as our author are far surpassed by Drayton in his Poly-Oblion, where hill and dale, forest and river, are constantly described with male or female attributes: with respect to the streams he is not satisfied with wedding them to various objects, but fairly subjects them to the pains of parturition; the instances are frequent, but we may be content with the following, especially as it is explained and defended by his very learned illustrator,
What breast so firm unmoved by female charms?
Not thine my friend; for now her waving arms,
O'erhanging Bayas, in thy grasp enclosed,
Rent her cœrulean vest, and charms exposed,
Prove how successfully she tempts delay,
And wins thee loitering from the lengthening way.

Annotations.

When Pool, quoth she, was young, a lusty sea-born lass,
Great Albion to this nymph an earnest suitor was,
And bare himself so well, and so in favor came,
That he in little time upon this lovely dame,
Begot three maiden isles his darlings and delight.

"As Albion (son of Neptune), from whom that first name of this Britain was supposed, is well fitted to the fruitful bed of this Pool, thus personated as a sea nymph, the plain truth (as words may certify your eyes saving all impropriety of object) is that in the Pool are seated three isles Brynsey, Farsey and St. Helen's, in situation and magnitude as I name them, nor is the fiction of begetting the isles improper seeing Greek antiquities tell us of divers in the Mediterranean, and the Archipelagus, as Rhodes, Delos, Hiera, the Echinades and others which have been as it were brought forth out of the salt womb of Amphitrite." Selden's illustrations.

Verse 281 O'erhanging Bayas.] The Vetasa, (बेतसा) or Bayas, is a kind of reed growing near brooks. I am not aware if the botanists have yet assigned it any scientific name: the translation of the whole of this passage is not very literal.
Thence satiate lead along the gentle breeze,
That bows the lofty summits of the trees,
And pure with fragrance that the earth in flowers,
Repays profuse to fertilizing showers;
Vocal with sounds the elephants excite;
To Dévagiri wings its welcome flight:

 Annotations,

Verse 286. That bows the lofty summits of the trees.] So Shakespeare.

__________
As the wind,
That by the top doth take the mountain pine,
And make him stoop to the vale. Cymbeline.

Verse 287. That the earth in flowers, &c.] Thus in Sir Philip Sydney's "Remedie

"for love:"

And sweet as after gentle showers,
The breath is of some thousand flowers:

Verse 290. Dévagiri is the mountain of the deity, and may perhaps be the same
with a place called in the map Déwagur, situated south of the Chumbut, in the centre of
the province of Malwa, and precisely in the line of the Cloud's progress, which as we
shall hereafter find has been continued nearly due north from Oujein. This hill is the
scite of a temple of Cartigesva, which as well as that of Siva described above, we
must suppose to have enjoyed in the days of antiquity considerable reputation, or they
would not have been so particularly specified in the poem.
CLOUD MESSENGER.

There change thy form, and showering roses shed,
Bathed in the dews of heaven, on Scanda's head;
Son of the Crescent's God, whom holy ire,
Called from the flame of all devouring fire,
To snatch the Lord of Swarga from despair,
And timely save the trembling hosts of air.

Verse 291. Then change thy form, and showering roses shed.] The Cloud as the Commentators say is directed to fall in flowers, because it can take what shape it pleases; we generally understand a poet much better than we comprehend his learned and laborious annotators: raining flowers, or by authority, roses, is a common event in English poetry. Thus Thompson in the opening of his Spring.
Veiled in a shower,
Of shadowing roses on our plains descend.
And Milton, rather more intelligibly,
The flowery roof,
Showered roses.

Verse 292. Bathed in the dews of heaven.] "Moistened with the waters of the Mandacini," the celestial Ganges. Scanda, or Carticeya, is the son of Siva and Parvati and the Mars of Hindu mythology; there are various legends respecting his birth one of which is presently noticed by the poet.

Verse 293. Several instances of the solitary production of offspring, occur in the Hindu as well as in the Grecian mythology. Thus as Pallas sprang from the brow of Jupiter, we have Scanda generated solely by the deity Siva; Gungra.
Next bid thy thunders o'er the mountain float,
And echoing caves repeat the pealing note;
Fit music for the bird whose lucid eye,
Gleams like the horned beauty of the sky,
Whose moulting plumes to love maternal dear,
Lend brilliant pendants to Bhavati's ear,

Annotations,
springs from the head of the same deity, and Gane'sa is the self-born son of the goddess Parvati: the miraculous birth of the warrior deity Scanda, was for the purpose of destroying Taraka an Asur or demon, who by the performance of continued and severe austerities had acquired powers formidable to the gods: the eccentric genius of Southey, has rendered it unnecessary, by his last poem, the Curse of Kekama, for me to explain the nature, or results of these acts of devotion: the germ of Scanda was cast by Siva into the flame of Agni, the god of fire, who being unable to sustain the encroasing burthen, transferred it to the goddess Gunga; she accordingly was delivered of the deity Scanda, who was afterwards received and reared amongst thickets of the Sara reed, (Saccharum Sara) by the six daughters of a king named Critica, or according to other legends by the wives of seven great Rishis or Saints; in either case they form in astronomy the asterism of the Pleiades: upon his coming to maturity Scanda encountered and killed the demon, who had filled the region of Indra with dismay,

Emissonque ind de sede Typhoéa terrâ,
Cultibus, fecisse metum.
To him whose youth in Siva thickets strayed,
Reared by the nymphs, thy adoration paid,
Resume thy road, and to the world proclaim,
The glorious tale of Rantideva's fame,
Sprung from the blood of countless oxen shed,
And a fair river through the regions spread.

Annotations,

Celestial hostilities and,
"Things to our thought,
So unimaginable as hate in heaven,
And war so near the place of god in bliss,"
Form one of the many analogies between Greek and Hindu faith.

Verse 301, &c. Whose moulting plumes to love maternal dear.] Scanda or Carticeya is represented mounted upon a Peacock, and Bhavani we have already seen is the wife of Siva, and half mother to this deity; we have also noticed the frequency of the allusion to the delight the Peacock is supposed to feel upon the appearance of cloudy, and rainy weather.

Verse 306. Rantideva is the name of a king of the Chandravans or family of the moon: from his performance of the Goméda'ha, (गोमेदा'हा) or sacrifice of the cow, which is prohibited in the present period of the world, he must belong to one of the preceding Yugs or ages: I find in Sir Wm. Jones's lists, (see his Chronology of the Hindus, Asiatic Researches Vol. 2), the eighteenth name in the line of the moon, in the second age, is Rantináva, and as that is the only name resembling the appellation in our text, it is perhaps a corruption or error for Rantideva.

Verse 307. Sprung from the blood of countless oxen shed.] The sacrifice of the
Mégha Dúta or

Each lute armed spirit from thy path retires,
Lest drops ungenial damp the tuneful wires;
Celestial couples bending from the skies,
Turn on thy distant course their downward eyes,

Verse 308. And a fair river through the regions spread.] The name of this river is not mentioned in the text of the poem, but is said by the Commentators to be the Charmanvati, and such a name occurs in Major Wilford's lists from the Puránas, amongst those streams which seem to arise from the north-west portion of the Vindhya mountains: the modern appellation of the Charmanvati is generally conceived to be the Chambul which corresponds with it in source and situation, and which as it must have been traversed by the Cloud in it's northerly course, would most probably have been described by the poet. It may be curious to trace the change of Charmanvati into Chambul, which seems very practicable notwithstanding their present dissimilarity. Tavernier describing the route from Surat to Agra by way of Brampore, calls this river the Chammelnadi: the possessive termination Vati (वति) having been confounded with Nadi (नदी) a river; Chammelnadi is therefore the Chambel river: again the addition Nadi, being regarded as superfluous it has been dropped altogether, and we have the Chambel or Chambot: the word Chambel may readily be deduced from Charman as in the

Annotations.
And watch thee lessening in thy long descent:
To rob' the river's scanty stores intent;
As clothed in sacred darkness not thine own,
Thine is the azure of the costly stone;
A central sapphire, in the loosened girth,
Of scattering pearls, that strung the blooming earth.

The streamlet traversed, to the eager sight,
Of Dásapura's fair impart delight;
Welcomed with looks that sparkling eyes bestow,
Whose arching brows like graceful creepers glow,

Annotations.

dialects of Hindoostan, the letters N. and L. are constantly interchangeable, and careless pronunciation may easily convert Charmel into Chammel, or Chambel.

Verse 310. These two lines occur a little earlier in the Sanscrit, but as they seemed more connected with the two following, and to be rather awkward in their original position, they have been introduced here.

Verse 315. In sacred darkness not thine own.] Being of the same dark blue color as Crish'na; a hue the poet charges the Cloud with having stolen.

Verse 317. A central sapphire, &c.] This comparison when understood is happily imagined, but to understand it, we must suppose ourselves above the Cloud, and to be looking obliquely downwards upon its dark body, as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

Verse 320. Dásapura according to its etymology should mean a district; that of
Whose upturned lashes, to thy lofty way,
The pearly ball, and pupil dark display;
Such contrast as the lovely Cunda shews,
When the black bee sits pleased amidst her snows.

Hence to the land of Brahma's favored sons,
O'er Curu's fatal field thy journey runs;
With deepest glooms hang o'er the deadly plain,
Dewed with the blood of mighty warriors slain;

Verse 325. Such contrast as the lovely Cunda shews.] The Cunda (Jasminum pubescens) bears a beautiful white flower, and the large black bee being seated in the centre of its cup, they afford a very delicate and truly poetical resemblance to the dark Iris, and white ball of a full black eye.

Verse 327. Hence to the land of Brahma's favored sons.] Brahmavarta (ब्रह्मवर्त) is the abode of Brahma or the holy land of the Hindus, it is thus described by Menu. 2, 17.

Verse 328. Curu-Cshêtra (कुरुशेत्र) the field of the Curus, is the scene of the cele-
There Arjun's wrath opposing armies felt,  
And countless arrows strong Gándíva dealt,  
Thick as thy drops, that in the pelting shower,  
Incessant hurtle round the shrinking flower.

Annotations.

brated battle between them and the Pandus, which forms the subject of the Maháb'hárata;  
it lies a little to the south-east of Tahnesar, and is still a place of note and pilgrimage.  
It is not far from Pamiput, the seat of another celebrated engagement, that between  
the assembled princes of Hindoostan, and the combined strength of the Mahrattas. This  
part of the country indeed presenting few obstacles to the movement of large armies,  
has in every period of the history of Hindoostan been the theatre of contention.

Verse 331. Arjun was the friend and pupil of Crishna, and the third of the  
Pandava princes. He has been long ago introduced to European readers, especially  
in Mr. Wilkins's masterly translation of the B'hágavat Gíta, and appears in the opening  
of that philosophical poem, in a very amiable light.

Verse 332. As the horses and swords of Chivalry received particular names, so  
the weapons of the Hindu knights have been similarly honored; Gándíva is the bow of  
Arjun.

Verse 333. Thick as thy drops that in the pelting shower.} This verse has abundant  
analogies in western composition; thus, in Lucretius,

Lucida tela diei.

The lucid arrows of the day.
O'er Saraswati's waters wing your course,
And inward prove their purifying force;
Most holy, since oppressed with heaviest grief,
The ploughshare's mighty Lord, here sought relief;
From kindred strife, and Revati withdrew,
And to these banks, and holy musing flew.

Annotations.
The "sharp sleet of arrowy shower," of Milton, and its imitation by Gray,
Iron sleet of arrowy shower,
Hurtles in the dusky air,
Are passages well known.

Verse 335. The Saraswati, or as it is corruptedly called, the Sarsooty, falls from the southern portion of the Himalaya mountains, and runs into the great desert where the maps lose it. It flows a little to the nor-west of Curseshetra, and though rather out of the line of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream so celebrated, and so holy.

Verse 331. We have here the reason why the waters of the Saraswati are objects of religious veneration: Balarama is the elder brother of Krishna, he is called (लंकालिव) Lâنقâlia, (हलाबरी) Halabhirî, &c. from his being armed with a ploughshare, which he is said to have employed as Bills were formerly used, for pulling his enemies down from their horses, &c. which enabled him then to dispatch them with his club: although Krishna took an active part in the warfare between the Curus and Pondus, Balarama refused to join either party, and retired into voluntary seclusion, filled with grief at the nature of the contest, deserting even according to Calidaça, the incitriating eyes of his wife.

Verse 339. Revati is the wife of Balarama; see the preceding note.
Thy journey next o'er Canac'hala bends,
Where Jāhnu's daughter from the hills descends,

Verse 341. The name is Calac'hala in the original but it more properly is as given above; the meaning of the word agreeably to a forced etymology, is thus explained in the Gunḍādvarā Mahādyā section of the Scanda Purāṇa,

"What man (कः) so wicked, (हल) as not to obtain, (न) future happiness from bathing " there, thence the holy sages have called this Tirtha by the name of Canac'hala."

Verse 342. Where Jāhnu's daughter from the hills descends.] Jāhnu's daughter is Gunga or the Ganges, which river " after forcing its way through an extensive tract " of mountainous country here first enters on the plains." It is rather extraordinary that Calidasā should have omitted the name of Haridwāra (Hurdwār), and preferred Canac'hala; especially as the former occurs in the Puranas, in the Scanda Purāṇa as mentioned in the note, page 450, Vol. II. of the Researches, and in this passage from the Mēṣyā Purāṇa cited in the Purāṇa Sarvasva.

The Ganges is everywhere easy of access except in three places, Haridwāra, Prayāga, " and her junction with the sea." Jāhnu is the name of a sage who upon being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting
Whose lengthening stream, to Sagars virtue given,
Conducts his numerous progeny to heaven;
She who with smiling waves disportive strayed,
Through Sambhu's locks, and with his tresses played;
Unheeding as she flowed delighted down,
The gathering storm of Gouri's jealous frown.

Annotations.

However, he allowed the stream to re-issue from his ear, and the affinity of Gunga to the saint arises from this second birth.

Verse 343. To Sagars virtue given.] The Ganges according to the legend was brought from heaven, by the religious rites of Bhagiratha the great grandson of Saggar, who as well as that king had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of Sagars 60,000 sons; the youths had been reduced to this state, by the indignation of Capila, a saint, whose devotions they had disturbed in their eager quest of the horse, that was to be the victim of an Aswamedha by their father; their misfortunes did not however cease with their existence, as their admission to Swarga depended according to the instructions of Garuda, upon the use of the water of the Ganges in the administration of their funeral rites. At this period the Ganges watered the plains of heaven alone, and it was no easy undertaking to induce her to resign those for an humble and earthly course. Saggar, his son Ansuman, and grandson Dwilipa, died without being able to effect the descent of the heavenly stream, but his great grandson Bhagiratha was more fortunate, and his long continued austerities were rewarded by the fall of the Ganges, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of Swarga: the whole story is told in the first Book of the Ramayana, from the 32d, to the 35th, section; see the Ramayana with translation, by the worthy and indefatigable missionaries, Messrs. Carey and Marshman.

Verse 345. She who with smiling waves disportive strayed.] The earth being unable
Should her clear current tempt thy thirsty lip,
And thou inclining bend the stream to sip,
Thy form like Indra's Elephant displayed,
Shall clothe the crystal waves with deepest shade,
With sacred glooms the darkening waves shall glide,
As where the Jumna mixes with the tide.

Verse 351. Thy form like Indra's Elephant.] We have already noticed that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant; amongst these the most distinguished is Airavata; the Elephant of Indra in his capacity of Regent of the East.

Verse 354. As where the Jumna mingles with the tide.] The waters of the Jumna or Yamuna are described as much darker than those of the Ganges at the point of their confluence, from the circumstances of the stream being less shallow and less discolored with clay or sand: occasionally indeed the waters of the Ganges there are so white from the diffusion of earthy particles, that according to the creed of the natives, the river flows with milk. The confluence of rivers always forms a sacred spot in India, but the meeting of the Ganges and Jumna, at Prayaga or Allahabad, from the sanctity of both the currents, and from the supposed subterraneous addition of the Saraswati, is a place of distinguished holiness.
As Siva's Bull upon his sacred neck,
Amidst his ermine, owns some sable speck,
So shall thy shade upon the mountain show,
Whose sides are silvered with eternal snow;
Where Gunga leads her purifying waves,
And the Musk Deer spring frequent from the caves.

From writhing boughs should forest flames arise,
Whose breath the air, and brand the Yae supplies,

Annotations.

Verse 355. As Siva's Bull upon his sacred neck.] The Bull is the vehicle of Siva, and the animal of the God is always painted of a milk white color.

Verse 360. And the Musk Deer spring frequent from the caves.] This animal is what is called the Thibet Musk "but its favorite residence is among the lofty Himalley " (Himalaya) mountains, which divide Tartary from Hindoostan." See the best account of the Musk Deer yet published, in Gladwin's Oriental Miscellany, Calcutta 1798, accompanied with accurate drawings by Mr. Home of the figure, teeth, hoofs, &c.

Verse 361. Should forest flames arise.] The conflagration of the woods in India, is of frequent occurrence, and the causes of it are here described by the poet. The intertwining branches of the Saral, (Pinus longifolia) of the Bambu, and other trees, being set in motion by the wind, their mutual friction engenders flame; this
Instant afford the aid 'tis thine to lend,
And with a thousand friendly streams descend;
For still on earth prosperity proceeds,
From acts of love, and charitable deeds.

Annotations.

spread abroad by the air, and according to the Poet by the thick tails of the Yac of Tartary or Bos Grunniens (from which Chowries are made), readily communicates to the surrounding foliage, dried up by the heat of the sun and exceedingly inflammable; the burning of a forest is so well described in the Rita Sanhāra that I cannot avoid citing the passage although its length perhaps requires an apology.

Which omitting a few repetitions and excrescences may be thus translated:
The forest flames; the foliage sear and dry,
Bursts in a blaze beneath the torrid sky;
Fanned by the gale the fires resplendent grow,
Brighter than blooming Safflower's vermil glow,
Shame is the fruit of actions indiscreet,
And vain presumption ends but in defeat;
So shall the Sarabhas who thee oppose,
Themselves to pain, and infamy expose;
When round their heads, amidst the lowering sky,
White as a brilliant smile, thy hail stones fly.

Annotations.

Brighter than Minium's fierceness, as they wind
Around the branch, or shoot athwart the rind,
Play through the leaves, along the trunk ascend,
And o'er the top in tapering radiance end:
The crackling Bambu rushing flames surround,
Roar through the rocks, and through the caves resound;
The dry blade full to their rage supplies,
And instant flame along the herbage flies;
Like palest gold the towering ray aspires,
And wafting gusts diffuse the wasting fires,
Wide fly the sparks, the burning branches fall,
And one relentless blaze envelops all.

Verse 369. The Sarabha is a fabulous animal described as possessing eight legs, and of a fierce untractable nature; it is supposed to haunt these mountains especially.

Verse 372. White as a brilliant smile.] It is remarkable that a laugh or smile, is always compared to objects of a white color by Hindu writers.
Next to the mountain with the foot imprest,
Of him who wears the crescent for his crest,
Devoutly pass, and with religious glow,
Around the spot in pious circles go:

Annotations.

Verse 373. *Next to the mountain with the foot imprest.* Thē fancied or artificial print of some saint or deity, on hills or detached stones, is a common occurrence in the creeds of the east; the idea is not confined to the inhabitants of Hindoostan, but is asserted similarly by those of Nepal, Ceylon, and Ava, as may be seen in Turner's journey to Nepal, Symes's Embassy to Ava, &c. The Mussulmans also have the same notion with respect to many of the prophets, for they believe that the marks of Adam's feet remain on a mountain in the centre of Ceylon, and that those of Abraham were impressed upon a stone which was formerly at Mecca, and which he had used as a temporary scaffold in constructing the upper part of the primary Caaba: a number of similar stories may be found in Mirkhod, and other Mohummedan authors. The Himalaya mountains are the scene of most of Siva's adventures, his religious abstraction, his love, marriage, &c. and the place here mentioned may have some connexion with the Ghat, and neighbouring hill at Haridwara, mentioned in Capt. Raper's account of the survey of the Ganges, by the name of Haraca Pairi, the foot of Hara or Siva.

Verse 376. *Around the spot in pious circles go.* Circumambulating a venerable object, or person, is a usual mark of profound respect; thus in Sacontala, Canna thus addresses his foster daughter on the eve of her departure,

"My best beloved come and walk with me round the sacrificial fire."

And again in the Ramayana we have the same ceremony described thus;

मया एवं तुम्हारे पारे जलान सागर नीली मलातः कालारूपतः ।

अस्मिन्द्रिष्टिमिश्रितमाभिविक्षितमाभिबद्धमार्धवः क्षणमुष्यतः ॥
For there have Saints the sacred altar raised,
And there eternal offerings have blazed;
And blest the faithful worshippers, for they,
The stain of sin, with life shall cast away:
And after death a glad admittance gain,
To Siva's glorious, and immortal train:

Here wake the chorus: bid the thunder's sound,
Deep and reiterated roll around,
Loud as a hundred drums; while softer strains,
The swelling gale breathes sweetly through the canes;

यस्मिन्द्रेकर्षविश्राहुरसुदूरतपापः
कल्याणेऽस्यिस्मिरगःपद्यःपुंयस्यस्यधानः || ५३ ||
श्रृंगायनेमधुरमनिष्ठःकीचकःपुर्यमागः
संरक्षिविप्रवविजयगीतेकन्नरीभि: ||

Annotations.

"Hearing the words of Janaka the four supporters of Ragu's race previously placed
according to the direction of Vashis'tha, took the hands of the four damsels within
their's, and with their spouses circumambulated the fire, the altar, the king, and the
sages."  Ramayana with translation, 1, 60, 37.

Verse 380. The swelling gale breathes sweetly through the canes.] The whistling of
the wind in the hollow reeds, or Bambus, may easily be conceived to afford the music
of the pipe or flute, of which it was the origin if we may believe Lucretius.

Et Zephyri cava per calamorum sibila primum,
Agrestes docuere cavae inflare cicitas.
And Zephyr whistling through the hollow reeds,
Taught the first swains the hollow reeds to sound.  Good's translation.
And from the lovely songsters of the skies,
Hymns to the victor of Tripura rise.

Thence to the snow clad hills thy course direct,
And Crouncha's celebrated pass select;
That pass the swans in annual flight explore;
And erst a Hero's mighty arrows tore.

 Annotations.
Verse 387. *The lovely songsters of the skies*, are the females of the Cinnaras or demigods attendant upon Cuvēra, and the musicians of Swerga.
Verse 388. *Hymns to the victor of Tripura rise.* Tripura is the name of a city or rather as its etymology implies, *three cities* collectively; these formed the domain of a celebrated Demon or Asur destroyed by Siva, and were reduced to ashes by that Deity: according to the Commentators we have here a full and complete concert in honor of Mahadeva.
Verse 384. *And Crouncha's celebrated pass select.* I have not been able to make anything of this pass or hole (क्षैत्रस्तं) the original text states it to be on the very skirt (उपनग) of the snowy mountain, and calls it also चंद्रहार the gate of the geese, who fly annually this way to the Manasarovara lake: Crouncha is described as a mountain in the Mahobharat, and being personified is there called the son of Maināca; a mountain also called Crouncha Meru occurs in Mr. Wilford's lists amongst these mountains situated in the north. It must lie at some distance from the plains, and perhaps the Poet by using the term उपनग implies its relative situation with the loftiest part of the range or proper snow clad mountains.
Verse 386. *And erst a Hero's mighty arrows tore.* The Crouncha pass, or defile
Winding thy way, due north through the desile,
Thy form compressed, with borrowed grace shall smile:
The sable foot that Bali marked with dread,
A God triumphant o'er creation spread.

Annotations.
in the Crouncha mountain, is said to have been made by the arrows of Bhrigupati, or Parasurama who was educated by Siva on mount Caillasa, and who thus opened himself a passage from the mountains upon the occasion of his travelling southwards to destroy the Cshetriya or military race. Parasuraama is an Avatar or descent of Vishnu in the person of the son of the Saint Jamadagni, and this Saint being also descended from the celebrated sage Bhrigu his son is named Bhrigupati, or, Chief of that race.

Verse 390. The sable foot that Bali marked with dread.] The story of Bali and the Vamana or dwarf Avatar has been frequently repeated from the account of Sonnerat and the relations in the Asiatick Researches. As the former is not very prolix it may be here inserted to save the trouble of further reference. “The fifth incarnation was in a Bramin dwarf, under the name of Vamena; it was wroght to restrain the pride of the giant Bely. The latter, after having conquered the Gods, expelled them from Sorgon; he was generous, true to his word, compassionate, and charitable. Vichenou, under the form of a very little Bramin, presented himself before him, while he was sacrificing, and asked him for three paces of land to build a hut. Bely ridiculed the apparent imbecility of the dwarf, in telling him, that he ought not to limit his demand to a bequest so trifling; that his generosity could bestow a much larger donation of land. Vamena answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request, and to ratify his donation, poured water into his right hand, which was no sooner done, than the dwarf grew so prodigiously, that his body filled the universe! He measured the earth with one pace—and the heavens with another—and then summoned Bely to give him his word for the third. The prince then recognized Vichenou, adored him, and presented his head to him; but the God, satisfied with his submission, sent him to govern the Pandalon, and permitted him to return every year to the earth, the day of the full moon, in the month of November.”

Ascended thence a transient period rest,
Renowned Cailása’s venerated guest;
That mount whose sides with brightest lustre shine,
A polished mirror, worthy charms divine;

 Annotations.

Verse 398. Cailása’s venerated guest.] Cailása, as it here appears, a part of the Himala range, is in fable a mountain of costly gems or of crystal, the scite of Cúvera’s capital, and the favorite haunt of Siya; I shall borrow from the notes to Southey’s Curse of Kehám, a description of it from Baldéus, curious enough in itself, but still more so for its strange medley of accuracy and incorrectness, and its uncouth transformation, and commixture of the Sanscrit names. “The residence of Ixorá (Ixorá or र्च्छृষ्ण) is upon the silver mount Calajía (Cailása or कैलास), to the south of the famous mountain Mahameru, being a most delicious place, planted with all sorts of trees, that bear fruit all the year round. The roses and other flowers send forth a most odoriferous scent; and the pond at the foot of the mount is inclosed with pleasant walks of trees, that afford an agreeable shade whilst the Peacocks and divers other birds entertain the ear with their harmonious noise, as the beautiful women do the eyes. The circumjacent woods are inhabited by a certain people called Munís or Rixís, (Rixís or रूक्षिण), who, avoiding the conversation of others, spend their time in offering daily sacrifices to their God.

It is observable, that though these Pagans are generally black themselves, they do represent these Rixís to be of a fair complexion, with long white beards, and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them that they believe whom they bless are blessed, and whom they curse are cursed.

Within the mountain lives another generation, called Jexaquimera (Yacsha or याच्छि and Cimnara or चिम्नर) and Quendra, (Indra or इंद्र) who are free from all trouble, and spend their days in continual contemplation, praises and prayers to God. Round about the mountain stand seven ladders by which you ascend to a spacious plain, in the middle whereof is a bell of silver and a square table, surrounded with nine precious stones of
Whose base a Rāvan from its centre wrung,
Shaken not sundered, stable though unstrung;
Whose lofty peaks to distant realms in sight,
Present a Siva's smile, a lotus white:

Annotations.

divers colours; upon this table lies a silver rose called Tumarapua (?) which contains two women as bright and fair as a pearl: one is called Brigasiri, (?) i. e. the lady of the mouth, the other Tarasiri, (?) i. e. the lady of the tongue. Because they praise God with the mouth and tongue. In the centre of this rose is, the triangle of Quivelingea, (Siva-linga) which they say is the permanent residence of God," Baldæus. The latter part of this description is quite new to the Pandits and I suspect is rather Mohummedan than Hindu.

Verse 402. Shaken not sundered, stable though unstrung.] This alludes to a legend of Rāvana's having attempted to remove the mountain from its situation, although he did not succeed as well as Satan and his compeers, when

"From their foundations loosening to and fro,
"They plucked the seated hills,"

He considerably unhinged its foundations. The story perhaps originates with the curious vibrating rock at Mahabalipuram, of which it may be said as is observed by Selden of Main-amber i. e. Ambrose's stone in Cornwall, not far from Penzance, that "it is so great that many men's united strength cannot remove it, yet with one finger you may wag it."

Verse 403. Whose lofty peaks to distant realms in sight.] The lofty peaks of the Himalaya range of mountains are very justly stated by the Poet, to be visible to surrounding regions (घूलियन्त) they are seen in the south from situations more remote than those in which any other peaks have been discerned, and the supposition of their exceeding even the Andes in elevation, has been confirmed by recent enquiries, which will become public with the appearance of the 12th Volume of the Asiatic Researches.
And lo! those peaks than ivory more clear,
When yet unstained the parted tusks appear,
Beam with new lustre, as around their head,
Thy glossy glooms metallic darkness spread;
As shews a Halabhrīta's sable vest,
More fair the pallid beauty of his breast.

:\begin{verse}
उस्मा मेलि तदेक निनिम्न मूलभारतमें
मधुः कविनिर दश श न्यूर्गेनक्र नय नय
श्रामादेतिलिमन्यन प्रेम श्रीयान्धविची
मं स्थायसेटिह जुम्ने वेमेवकेव चसीव
\end{verse}

Annotions.

Verse 403. *Thy glossy glooms metallic darkness spread.*] The expression in the original (स्निम्नमाग्नातमें) may be rendered, “shining like antimony mixed up with oil,” a mixture used for darkening the eye lashes or the edges of the eye-lids, a practice common to the females of the east. It is also explained to mean merely, “black divided antimony,” and the shining greyish blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy Clouds.

Verse 409. Halabhrīta is a name of Balārāma, and implies as has been before explained his use of a plough share as a weapon; he is represented of a white color, clothed in a dark blue vest, and is thus alluded to in the introduction to the *Gīta Govinda* of Jayādeva.

Thus translated by Sir Wm. Jenz in his Essay on the Chronology of the Hindus. “Thou bearest on thy bright body a mantle shining like a blue Cloud, or like the water of the *Yamuna* tripping towards thee through fear of thy furrowing ploughshare, Oh Ėśavat! assuming the form of Balārāma, be victorious Oh Heri! Lord of the universe.”
Haply across thy long and mountain way,
In sport may Gouri with her Siva stray,
Her serpent bracelet from her wrist displaced,
And in her arms, the mighty God embraced:
Should thus it fortune, be it thine to lend,
A path their holy footsteps may ascend;
Close in thy hollow form thy stores comprest,
While by the touch of feet celestial blest.

Next let each maid of heaven, each blooming girl,
Thy graceful form in sportive mischief whirl;

Verse 412. In sport may Gouri with her Siva stray.] I have already noticed that these mountains are the scene of Siva's loves and sports; they may still be considered as his favorite haunts for some traces of him seem to start up in every direction amongst them. See the late travels to the source of the Ganges, and Col. Hardwicke's Tour to Sirinagur.

Verse 420. Thy graceful form in sportive mischief whirl.] The meaning of this can
While lightning gems around each wrist that wind,
Release the treasures in thy breast confined:
Nor fear their aim thy progress to delay;
A grateful succor in the sultry day;
For soon thy thunders shall disperse a train,
Of heart as timid, as of purpose vain.

Where bright the mountain's crystal glories break,
Explore the golden lotus-covered lake:

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Annotations.
only be readily conceived by those who know what a Goolab-pash is; a small vessel for sprinkling rose water, &c. In such a capacity is the Cloud to be used by the youthful goddesses.

Verse 421. *While lightning gems around each wrist that wind.*] The diamond and thunderbolt according to Hindu notions are of one substance, and are called by the same appellation, (वक्ष) as the fall of the thunderbolt is usually followed by rain, and may thus be considered as it's cause, the propinquity and the mutual friction of the same substance upon the wrists of our young ladies, is in like manner supposed to occasion the dispersion of the fluid treasures of the Cloud.

Verse 426. *Of heart as timid as of purpose vain.*] "Unsteady in their sports," is the literal expression of the original, but the Commentators dilate the sentiment in the manner here adopted: our joint want of gallantry may find a precedent even in the poet of this science, for Ovid makes Hero write thus to Leander.

Ut corpus teneris ita mens infirma puellis,
Weak as her frame the tender virgin's mind.
Imbibe the dews of Manasa, and spread,
A friendly veil round Airavata's head;
Or life dispensing with the Zephyrs go,
Where heavenly trees, with fainting blossoms blow.

Now on the mountain's side like some dear friend,
Behold the city of the Gods impend;

Annotations.

Verse 429. Manasa, Manasarovara or commonly Man-sarour is a celebrated lake situated in the centre of the Himalaya mountains, and was long said to be the source of the Ganges, and Brahmaputra rivers; with respect to the first of these the statement has been found to be erroneous, and we have no positive proofs of its accuracy with regard to the latter. Some period has elapsed since it was visited by Europeans, and the chief information possessed at present, has been derived from the vague reports of Hindu Pilgrims, the lake being of great note in their sacred books and an object of their veneration.

We here take leave of the geographical part of the poem which is highly creditable to Calidasa's accuracy, and now come to the region of unmixed fable, the residence of Cuve'ra and his attendant demigods.


Verse 432. Where heavenly trees, with fainting blossoms blow.] Literally the Calpa trees, one of the five kinds which flourish in Indra's heaven. They are thus enumerated in the Amara Cosha.

Thy goal behold, where Ganga's winding rill,
Skirts like a costly train the sacred hill;
Where brilliant pearls descend in lucid showers,
And Clouds like tresses, clothe her lofty towers.

There every palace with thy glory vies,
Whose soaring summits kiss the lofty skies;
Whose beauteous inmates bright as lightning glare,
And tabors mock the thunders of the air;
The rainbow flickering gleams along the walls,
And glittering rain, in sparkling diamonds falls.

There lovely trifers wanton through the day,
Dress all their care, and all their labour play;

\begin{verse}
Verse 440. I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the English reader: the poet describes the toilet of the Yacshinis, or female Yacshas, through the six seasons of the year, by mentioning as the selected flowers, those
\end{verse}
One while the fluttering lotus fans the fair,
Or Cunda top-knots crown the jetty hair;
Now o'er the cheek the Lod'h's pale pollen shines,
Now'midst their curls the Amaranth entwines;
These graces varying with the varying year,
Sirīsha blossoms deck the tender ear;
Or new Cadambas with thy coming born,
The parted locks, and polished front adorn.

 Annotations,

peculiar to each period. Thus the Lotus blooms in Sarat or the sultry season, two
months of our autumn; the Cunda (Jasminum pubescent) in Sīśira or the dewy season,
the Lod'h, a species of tree, (Symplocos racemosa Rox.) is in blossom in Himanta or
winter; the Carvaca (Gomphrena globosa) in Vasanta or spring, the Sirīsha (Mimosa
Sirīsha) in the hot months or Grishma, and the Nipa or Cadamba (Nauclea Cadamba)
at the setting in of the rains: it is to the Commentators also, that I am indebted for the
sole occupation of the Goddesses being pleasure and dress: the fact is,

   To sing, to dance,

constitutes a very well educated female according to the customs of Hindoostan: we
cannot help however being pleased with the simplicity and propriety of taste, which
gives to the graceful ornaments of nature so prominent a part in the decoration of
feminine beauty.
Thus graced they woo the Yacshas to their arms,
And gems, and wine, and music, aid their charms;
The strains divine with art celestial thrill,
And wines from grapes of heavenly growth distil;
The gems bestrew each terrace of delight,
Like stars that glitter through the shades of night.

There when the Sun restores the rising day,
What deeds of love his tell-tale beams display;

Annotation.


In Heaven the trees,
Of life ambrosial fruitage bear, and vines yield nectar,

And again line 835,
Rubied nectar flows,
Fruit of delicious vines the growth of Heaven.

Verse 460. *Like stars that glitter through the shades of night.* Thus B. Johnson,
The Starres that are the Jewels of the night.
The withered garlands on the pathway found,
The faded lotus prostrate on the ground,
The pearls that bursting zones have taught to roam,
Speak of fond maids, and wanderers from home.

High on its costly stem with diamonds bright,
The splendid lamp glows vivid through the night;
Or the soft glories of the lunar beam,
In gems condensed, diffuse their grateful gleam:

 Annotation,

that Hindu literature, speaking generally, is more liable to the reproach of indecency than that of Europe: nothing can be found in their serious works half so licentious as are many passages in the writings of Ovid, Catullus, Propertius, and even the elegant Flaccus; to descend to modern times Ariosto and Boccacio amongst the Italians; Brantome, Crebillon, Voltaire, La Fontaine, and the writers of many recent philosophical novels amongst the French, furnish us with more than paralells for the most indelicate of the Hindus writers; with respect to ourselves, not to go back to the days in which "obscenity was wit," we have little reason to reproach the Hindus with want of delicacy, when we find the exceptionable though elegant poetry of Little generally circulated, and avowedly admired. We should also recollect the circumstances of Indian society before we condemn their authors for the ungarbled expressions, which we conceive to trespass upon the boundaries of decorum. These authors write to men only; they never think of a woman as a reader: now even in polished European society, amongst men alone, conversation takes commonly greater liberties than any Hindu composition, and it is fair to infer that were our writings addressed only to the male portion of society, they would partake of a similar character: extreme attention to delicacy would in that case be regarded as puerile or fastidious; it is so now in works of science, and Gibbon and Hume, seem to consider it so in historical writing: if then we were not apprehensive of sullying those minds whose purity we are interested in preserving, the breach of the rules of delicacy would take place to a greater extent than it has done in works of imagination. I am not sure that were this to happen the quantity of virtue in the world would be much diminished; what is natural, cannot be vicious: what every one knows, surely every one may express; and that mind which is only safe in ignorance, or which is only defended by decorum, possesses but a very feeble defence and impotent security. I have said more upon this subject than was perhaps necessary, but I am anxious that the Hindus should have justice done to them, and not be held up to the world, as they have been by a mistaken, and I am afraid, a spiteful zeal, as monsters of impurity.

Verse 469. The moon gem or Chandracánta (चन्द्रांकुणा).
What though while Siva with the God of gold,
Delights a friendly intercourse to hold; 472
The Lord of Love, remembering former woe,
Wields not in Alaca his bee-strung bow:
Yet still he triumphs, for each maid supplies.
The fatal bow, with love-inspiring eyes,
And wanton glances emulate the dart,
That speeds unerring to the beating heart.

Annotation.

Verse 473. The Lord of Love remembering former woe.] This alludes to the fate which befell the Hindu Cupid upon his assailing Siva, whom at the desire of the Gods he inflamed with the love of Parvati: Siva in his wrath reduced the little deity to ashes by a flame from the eye in his forehead, and although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy; the whole story is spiritedly told in Sir Wm. Jones's hymns to Camdeo and to Durga.

Verse 477. And wanton glances emulate the dart.] The eye darting arrows is an idea
CLOUD MESSENGER.

The gale that blows eternally, their guide;
High over Alaca the Clouds divide,
Scattered they lie, as if dispersed by fear,
And conscious crime spoke retribution near:
Some just award, for showers that lately soiled,
The painted floor, or gilded roof despoiled.

North-ward from where Cuvéra holds his state,
Where Indra’s bow surmounts the arching gate;

Annotations.

familiar to English poetry, as in these instances.

Her eye darted contagious fire.  Milton.
Her eyes carried darts of fire,
Feathered all with swift desire.  Greene’s Never too late.
I mote perceive how in her glancing sight,
Legions of loves with little wings did fly,
Darling their deadly arrows fiery bright.  Spenser. Sonnet, 16.
And those love darting eyes shall roll no more.  Pope’s Elegy.

Verse 484. The painted floor.] It is customary amongst the Hindus upon festival occasions to smooth and paint the ground on which worship is to be performed, or the
Where on rich boughs, the clustering flower depends,
And low to earth, the tall Mandára bends:
Pride of the grove, whose wants my fair supplies;
And nurtures like a child; my dwelling lies.
There is the fountain emerald steps denote,
Where golden buds, on stalks of coral float;
And for whose limpid waves the Swans forsake;
Pleased at thy sight, the mount encircled lake:

Verse 488. The tall Mandára.] The Coral tree, Erythrina Indica.
Verse 490. And nurtures like a child.] Tender attachment to natural objects is one
of the most pleasing features in the poetical compositions of the Hindus. It is very fre-
quently expressed, and, perhaps in few places with more beauty than in the Drama of
Sacontala, where upon departing from the bower of her foster father, she bids adieu to the
plants she had carefully tended, and the orphan fawn she had reared. The whole of this
scene must be read with pleasure, and may be classed with the departure of Goldsmith’s
village family from Auburn, and the farewell of Eve to the bowers of Paradise.
Soft from the pool ascends a shelving ground,
Where shades devoted to delight abound;
Where the cærulean summit towers above,
The golden circle of a plaintain grove:
Lamented haunts; whom now in thee I view,
As glittering lightnings girt thy base of blue.

See where the clustering Madhavi entwines,
And bright Curuvaca the wreath confines;

Annotations.

Verse 498. *The golden circle of a plaintain grove.* Milton, applies the epithet golden to the fruits of heaven, as often as Calidas; thus in the fourth book within a few lines we have.

Blooming ambrosial fruit,
Of vegetable Gold,

And again;

Others whose fruit burnished with Golden rind,
Hung amiable, Hesperian fables true.

Verse 501. *The Madhavi entwines.* This creeper, (Gaertneria racemosa, or Banisteria Bengalensis) is often alluded to by the Poets for its superior elegance, and the beauty of its red blossoms.

Verse 502. *Curuvaca is the crimson Amaranth,* the Sanscrit name is also applied to a blue species of Barleria.
Profuse, *Asoca* sheds its radiant flower,
And budding *Cesara* adorns the bower;
These are my rivals; for the one would greet,
As I would willingly, my charmer's feet,
And with my fondness, would the other sip,
The grateful nectar of her honied lip.

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Verse 503. *Profuse, Asoca sheds its radiant flower.*] Jonesia Asoca, speaking of which Sir Wm. Jones says, "The vegetable world scarcely exhibits a richer sight, than an Asoca tree in full bloom.

Verse 504. *And budding Cesara.*] A tree yielding a strong smelling flower, (*Mimusops elengi*).

Verse 505. *These are my rivals, &c.*] These allusions refer to some particular notions of the Hindus respecting the Cesara and Asoca, which plants are said to blossom upon being touched respectively by the face, or foot of a female; the story is probably originally poetical, thus Drayton in his *Shepherd's Serina*, expatiates upon a similar idea,

The verdant meads are seen,
When she doth view them,
In fresh and gallant green,
Straight to renew them:
And every little grass,
Broad itself spreadeth,
Proud that this bonny lass,
Upon it treadeth.
A golden column on a crystal base,
Begirt with jewels rises o'er the place;
Here when the evening twilight shades the skies,
The blue necked Peacock to the summit flies,
And moves in graceful circles to the tone,
My fair awakens from her tinkling zone.

These be thy guides; and faithfully preserve,
The marks I give thee; or e'en more, observe,
Where painted emblems holy wealth design,
Cuvera's treasures; that abode is mine:

Verses 512. The blue necked Peacock to the summit flies.] The wild Peacock although it lays its nest upon the ground is said by Capt. Williamson, to roost constantly on the loftiest trees.

Verse 514. My fair awakens from her tinkling zone.] A girdle of small bells (घूर्णित्रिका) is a favorite Hindu ornament; also silver circles at the ankles and wrists which emit a ringing noise as the wearer moves.

Verse 518. Cuvera's Treasures.] Thick with sparkling oriental gems.

The portal shone. \[Paradise lost, 3, 507.\]
Haply its honors are not now to boast,
Dimmed by my fate, and in my exile lost;
For when the sun withdraws his cheering rays,
Faint are the charms the Camala displays.

\begin{verse}

**Annotations.**

For such Cuvera's nine treasures are sometimes supposed to be: Rāmaśrama commenting upon Amera, thus enumerates them from the Sābdarāva.

\textit{प्रद�|विण्यमरणः शीविकरमक्कुरः | महुः मन्त्रावलसूचियानव|| ॥ ॥}

"The Padma, Mahapadma, Sanc'ha, Macara, Cak'hapo, Mucunda, Nanda, Nila and Ch'ara, are the nine Nid'his." The Sābdar Retnavali also has the same reading. In Hemachandra and the Sābdar Māla निधि is substituted for नदी. निधि (निधि), is the generic name, but how it should be rendered into English, I am not prepared to say. Mr. Colebrooke, calls the particular Nid'his, auriferous gems: See his translation of the Amera Cosha. Some of the words bear the meanings of precious or holy things, thus Padma is the lotus, Sanc'ha the shell or cone: again, some of them imply large numbers, thus Padma is 10,000 Millions and Mahapadma is 100,000 Millions, &c. but all of them are not received in either the one or the other acceptation: we may translate almost all into Things, thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the Jainas, Nila refers only to color, but Ch'ara the ninth means a Dwarf: Mr. Kindersley translating through the medium of the Tamul has called eight of Cuvera's gems, the coral, pearl, cat's eye, emerald, diamond, sapphire, ruby and topaz. The ninth he leaves undetermined. In Dr. Hunter's Dictionary, I find only the nine in the Hindoostance language, नील or नीलम, Neelum, or Neelimun, derived from नीलम, a blue gem, and interpreted the Sapphire. Padma-color means a ruby, and possibly the Padma may be the same; perhaps कच्चु the tortoise, means tortoise shell, and Macara may be an error for Maraca or Maracata an emerald, or it may imply the same stone from the green color of the fish: these however are mere conjectures. Agreeably to the system of the Tantricas the Nid'his are personified, and upon certain occasions, as the worship of Lacakshi, the goddess of prosperity, &c. come in for a share of religious veneration; they have also their peculiar mantras, or mystical Verses.

**Verse 522.** The Camala is a name of the lotus.
To those loved scenes repaired, that awful size,
Like a young Elephant, in haste disguise;
Lest terror seize my fair one, as thy form
Hangs o'er the hillock, and portends the storm.
Thence to the inner mansion bend thy sight,
Diffusing round a mild and quivering light,
As when through evening shades, soft flashes play,
Where the bright fire-fly wings his glittering way.

Annotations.
Verse 530. Where the bright fire-fly wings his glittering way.] The fire-fly presents a very beautiful appearance, as its soft and twinkling light is contrasted with the deep shade of the bushes, in which it may be seen in great numbers during the wet season. The phenomenon is common to the east and the west Indies, and it may be amusing to see the effect produced by it on different persons and at different periods: Moore, meeting with it in America, writes some elegant stanzas on the subject, and adds to the lightness of his verse, the solidity of prose in the authority of this note. “The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment. Puis ces mouches se développant de l'obscurité de ces arbres, et s'approchant de nous, nous les voyions sur les orangers voisins, qu'ils mettaient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avait ravie &c. L. Histoire Des Antilles.” See Moore's Odes and Epistles. We have now to hear the description of a traveller of 1672, the learned and very devout, Johannes Fryer, M. D.

‘The next Day at Twelve a Clock at Noon we struck into our old Road at Moorbar, from whence before we were misguided; we packed hence by Five in the
There in the fane, a beauteous creature stands;  
The first best work of the Creator's hands;
Whose slender limbs inadequately bear,
A full orbed bosom, and a weight of care;

Verse 532. *The first best work of the Creator's hands.*] Literally the first creation of Brahma' and first may refer to time, or to degree; it most probably here means best; So Milton speaking of Eve.

Oh Fairest of creation, last and best,
Of all God's works. *Paradise lost* 9, 896.

We now enter upon perhaps the most pleasing part of this elegant little poem, the description of the Yacsha's wife. I may perhaps come under the denomination of those who according to the illiberal and arrogant criticism of such a writer as a Mr. Pinkerton prove, "That the climate of India, while it inflames the imagination, impairs the judgment," when standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens either in classical or modern Poetry, of more genuine tenderness or delicate feeling.
Whose teeth like pearls, whose lips like Bimbas show,
And fawn like eyes still tremble as they glow.

Lone as the widowed Chacraváci mourns,
Her faithful memory to her husband turns,

Annotation.

Verse 535. Whose lips like Bimbas show.] The Bimba (Bryonia grandis) bears a red fruit to which the lip is very commonly compared.

Verse 537. The Chacraváci is the ruddy goose (Anas Casarca,) more commonly known in India, by the appellation, Brahmany Duck or Goose. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night: in the Hindoostance Philology of Messrs. Gilchrist and Roebeck, an amusing account of the popular belief on this subject is thus given, "This bird in the "poetry of the Hindus is their turtle dove, for constancy and connubial affection, "with the singular circumstance of the pair being doomed for ever to nocturnal separa-"tion for having offended one of the Hindu divinities (Munis or Saints) whence,

" Chukwa chukwee do june in mut maro ko,e
" Ye mare kurtar ke ruen bich hora ho,e
" Mark heaven’s decree and man forbear.
" To aim thy shafts or puny thunder,
" At these poor fowls a hapless pair,
" Who pass the lonely nights asunder.

" If we believe popular tradition and assertions, the cause is so far confirmed by the "effect observable in the conduct of these birds to the present day, who are said to "occupy the opposite banks of a water, or stream regularly every evening, and exclaim "the live long night to each other, thus

A a
And sad, and silent, shalt thou find my wife,
Half of my soul, and partner of my life.

Annotation.

"Chuckuee muen a,oon? Nuheen nuheen chuckwa,"  
"Chuckwa muen a,oon? Nuheen nuheen chuckuee,"  
"Say shall I come my dear to thee,"  
"Ah no indeed that cannot be,"  
"But may I wing my love to you,"  
"Nay chuck alas this will not do."

Verse 510. Half of my soul and partner of my life.] So Milton,
Part of my soul I seek thee and thee claim,
My other half,

(नीतमेविनायक) "My second existence," are the words of the original, and the other expression, my half, is not more uncommon in Sanscrit than in western poetry; thus these tender, and as Mrs. Malaprop thinks, profane expressions of endearment, seem to have obtained a very extensive circulation: my life, my soul are common to most of the European languages, and the most frequent epithet, by which a mistress is addressed in Persian or Hindoostance नृ ष is of a similar import. Amongst the Romans, vita and anima were used in the same manner, or even in the temperate warmth of friendship, as Horace calls Virgil,

Animis dimidium meae,
Half of my soul,

And Propertius addressing his mistress calls her his life,

Æratus rumpam, mea vita, catenas,
I'll burst, my life, the brazen chains.

We may suppose the Romans derived these pretty words from the Greeks, and indeed as we learn from Juvenal 6, 194, they were very fond of employing, though not in the most becoming manner, the original terms Ζωη μας ὑποχρεωμαι, the English translation of which has been given at some length by Mrs. Tighe, in her poem of Psyche, and with some addition by Lord Byron in his Anglo-Greek song, the burthen of which is the old sentiment in a modern antique shape, or my life I love you in the Ζωη μας ὑποχρεωμαι of the Greek of the Morea,
Nipped by chill sorrow, as the flowers enfold,
Their shrinking petals, from the withering cold.

I view her now! long weeping swells her eyes,
And those dear lips, are dried by parching sighs;
Sad on her hand her pallid cheek declines,
And half unseen through veiling tresses shines;
As when a darkling night the moon enshrouds,
A few faint rays break straggling through the Clouds.

Annotation.

Verse 541. *Nipped by chill sorrow as the flowers enfold.*] So in Lord Lytton's Monody.
A sudden blast from Appenninus blows,
Cold with perpetual snows;
The tender blighted plant shrinks up its leaves, and dies.

Verse 543. *Long weeping swells her eyes.*] In this she resembles the Lesbia of Catullus.
*Flendo turgiduli rubent oculi,*
Her swollen eyes are red with weeping.
Now at thy sight I mark fresh sorrows flow,
And sacred sacrifice augments her woe;
I mark her now, with fancy's aid retrace,
This wasted figure, and this haggard face;
Now from her favorite bird she seeks relief,
And tells the tuneful Sāricā her grief,
Mourns o'er the feathered prisoner's kindred fate,
And fondly questions of it's absent mate.

Annotation.

Verse 550. And sacred sacrifice augments her woe.] Thus Laodameia to Protesilaus in Ovid.

Thura damus laezyramque super,
We offer incense up, and add our tears.

The commentators however are not agreed how to interpret this passage in the original text, (बलिच्छालाल) nor the expression, (निषिलाल) "She falls before thee," they seem however to conceive it means, that the approach of the Cloud reminding her of its being the period at which absent husbands usually return home, she recollects that the return of her own lord is proscribed, and therefore either falls in a swoon, or with excess of affliction: the sacrifice is to be performed to render the Gods propitious, or it is a sacrifice called बालवलि usually performed by women at the beginning of the rainy season: some interpret पूर "In the city," not, "Before, in front."

Verse 551. The Sāricā (Gracula religiosa) is a small bird better known by the name of Maina; it is represented as a female, while the Parrot is described as a male
In vain the lute for harmony is strung;
And round the robe-neglected shoulder slung;
And faltering accents strive to catch in vain,
Our race's old commemorative strain:

Annotations.

bird, and as these two have in all Hindu tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female: they are thus represented in the fourth story of that entertaining collection the Buetal Pucheesee.

Verse 557. In vain the lute for harmony is strung.] The lute is here put for the Veena or Been, a stringed instrument of sacred origin, and high celebrity amongst the Hindus. In Bengal however players on this instrument are very rarely met with, and amongst the natives of this province, the English fiddle is its substitute: in the Jatras or Dramatic performances still current amongst them, I have seen the entrance of Nāreda, the traditionary inventor of the Veena, bearing in it's stead a violin. The Veena is much the most harmonious and scientific of all the Hindu instruments of music: a description of it may be found in the first Volume of the Asiatic Researches.

Verse 558. Robe-neglected is here put for मलिनवतने dirty clothes, so Laodameia says
Et quid possum squalore tuoimitare labores, &c.
And with my squalid vesture ape thy toils.

Verse 560. Our race's old commemorative strain.] “The verse made in honour of my kindred” a circumstance that points out some affinity to the songs of the ancient minstrels, and family bards.
The falling tear that from reflexion springs,
Corrodes incessantly the silvery strings;
Recurring woe still pressing on the heart,
The skilful hand forgets its grateful art,
And idly wandering strikes no measured tone,
But wakes a sad wild warbling of its own.

At times such solace animates her mind,
As widowed wives in cheerless absence find;
She counts the flowers now faded on the floor,
That graced with monthly piety the door,

The Hindus pay a species of adoration to many inanimate objects: amongst others the door way, or door post receives such homage as is rendered by hanging up a flower or a garland there once a month.

Annotations.

Verse 565. As widowed wives in cheerless absence find.] So in Hero's epistle to Leander,

Famined tardus fallimus arte moras,
With arts, as women use, we cheat the lazy time.

Verse 570. That graced with monthly piety the door.] The Hindus pay a species of adoration to many inanimate objects: amongst others the door way, or door post receives such homage as is rendered by hanging up a flower or a garland there once a month.
Thence reckons up the period since from home,
And far from her, was I compelled to roam;
And deeming fond my term of exile run,
Conceives my homeward journey is begun.
Lightened by tasks like these the day proceeds,
But much I dread a bitterer night succeeds:
When thou shalt view her on the earth’s cold breast,
Or lonely couch of separation rest,
Disturbed by tears those pallid cheeks that burn,
And visions of her dearer half’s return.

**Annotations.**

**Verse 576.** So Catullus.

*Nunc et amara dies, et noctis amarior umbra est,*
The day is bitter now, but bitterer still,
*Will be night’s shadows.*
Now seeking sleep, a husband to restore,
And waking now, his absence to deplore;
Deprived of slumber by returning woes,
Or mocked by idle phantoms of repose;
Till her slight form, consumed by ceaseless pain,
Shews like the moon, fast hastening to it’s wane.

Crisp from the purifying wave her hair
Conceals the charms, no more her pleasing care;
And with neglected nails her fingers chase,
Fatigued, the tresses wandering o’er her face.

Annotations.

Verse 582. In the 11th Idyll of Theocritus, we have the same circumstances stated:

Φωρής ο’ αυτή ἔτος ἐκα γυνὴς ὑπνος ὑπὲρ με,
Ο’ρχη θεώρω ἠδύα ἐκα γυνὴς ὑπνος ἀνε τι.
You come when pleasing sleep has closed mine eye,
And like a vision with my slumbers fly.       Fawkes’s Translation.

In the translation of the Sanscrit, I have here intermixed two stanzas and part of a third, and slightly altered the arrangement.
Firm winds the fillet, as it first was wove,
When fate relentless forced me from my love;
And never flowery wreathes, nor costly pearls,
Must hope to decorate the fettered curls;
Loosed by no hand, until the law divine,
Accomplished, that delighted hand is mine.

Annotations.

Verse 591. Firm winds the fillet, as it first was wove.] The Véxi is a braid into which the long hair of the Hindoostanee women is collected, when they have lost their husbands: the dancing girls also wear their hair in this manner. Neglecting the ornament of this part especially, has been in all ages, except the present perhaps, an indication of grief: we have thus in Ovid.

Nec mihi pectendos cura est prebere capillos,
Nor yield I now my tresses to the comb.

Theocritus takes the hair off entirely, from one of his amorous damsels,

Soon from my cheeks the crimson color fled,
And my fair tresses perished on my head:
Forlorn I lived, of body quite bereft,
For bones and skin were all that I had left.  

Fawkes's Translation.
Dull as the flower when clouds through aether sweep,
Not wholly waking, nor resigned to sleep;
Her heavy eyelids languidly unclose,
To where the moon its silvery radiance throws
Mild through the chamber; once a welcome light,
Avoided now, and hateful to her sight.
Those charms that glittering ornaments oppress;
Those restless slumbers that proclaim distress,
That slender figure worn by grief severe,
Shall surely gain thy sympathizing tear;
For the soft breast is swift to overflow,
In moist compassion, at the claims of woe.

Annotations.
Verse 607. For the soft breast is swift to overflow.] This sentiment is rather dilated from the original, which says, "a soft heart is always the abode of compassion," the
The same fond wife as when compelled to part,
Her love was mine, I still possess her heart;
Her well known faith this confidence affords,
Nor vain conceit suggests unmeaning words;
No boaster I! and time shall quickly teach,
With observation joined, how just my speech.
O'er her left limbs shall glad pulsations play,
And signs auspicious indicate thy way;

Annotations.

Tenor however is given in the translation, and may be the meaning of Tibullus, when he expresses himself thus:

Flebis, non tua sunt duro præcordia ferro,
Vincta, nec in tenero stat tibi corde silex,
Sure thou wilt weep;
For well I know nor flint nor ruthless steel,
Can arm the breast of such a gentle maid. Grainger

Verse 615. O'er her left limbs shall glad pulsation play.] Palpitations in the left limbs, and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female: in the male the right side is the auspicious side, corresponding with the ideas of the Greeks, thus described by Potter.
And like the lotus trembling on the tide,
While its deep roots the sportive fish divide,
So tremulous throbs the eye's enchanting ball,
Loose o'er whose lids neglected tresses fall.

Soothed by expected bliss should gentle sleep,
O'er her soft limbs and frame exhausted creep,
Delay thy tidings, and suspend thy flight,
And watch in silent patience through the night;
Withhold thy thunders, lest the awful sound,
Her slumber banish, and her dreams confound,

Annotations.

"The third sort of internal omens were the Παλμός or Παλμός εὐπνοεία so called ατο τοπαλλαν from Palpitating; such were the palpitations of the heart, the eye, or any of the muscles, called in Latin, saltationes, and Βωμος or a ringing in the ears, which in the right-ear was a lucky omen; so also was the palpitation of the right-eye as Theocritus tellleth us.

Ἀλλαίοι εὐθαλμος μη δεκις
My right eye-twinkles."
Where her fond arms, like winding shrubs she flings,
Around my neck, and to my bosom clings. 623

Behold her rising with the early morn,
Fair as the flower that opening buds adorn;
And strive to animate her drooping mind,
With cooling rain drops, and refreshing wind; 632
Restrain thy lightnings, as her timid gaze,
Shrinks from the bright intolerable blaze;
And murmuring softly, gentle sounds prepare;
With words like these to raise her from despair. 636

Annotations.

Verse 627. Like winding shrubs.] So doth the woodbine the sweet honey suckle,
Gently entwist, the female ivy so,
Enrings the barky fingers of the elm. Midsummer Night's Dream.

Verse 630. Fair as the flower that opening buds adorn.] The Commentators have
Oh wife adored! whose lord still lives for thee;
Behold his friend, and messenger in me;
Who now approach thy beauteous presence fraught,
With many a tender, and consoling thought;
Such tasks are mine: where absent lovers stray,
I speed the wanderer lightly on his way;
And with my thunders teach his lagging mind,
New hopes the braid of absence to unbind.

Annotations.

taken great pains to explain this allusion to the flower, or in the original the Malati a kind of Jasmin; their labor is however very idle, as the comparison has always been familiar to Poetry, thus Catullus calls a lady,

*Alba parthenice velut,*
*Luteumae papaver,*
Like the white Parthenice, or yellow poppy.

And Chaucer has,
That *Emilie* that fayrer was to seeke,
Than is the lily upon his stalk green.

Verse 641. *Such tasks are mine.*] This allusion has been explained in the Note on Verse.
Verse 644. *The braid of absence is the Ve'ni,* see Note on Verse 591.
As beauteous Mait’hili with glad surprize;
Bent on the Son of air her opening eyes;
So my fair partner’s pleased uplifted gaze,
Thy friendly presence with delight surveys;
She smiles, she speaks, her misery foregoes,
And deep attention on thy words bestows;
For such dear tidings happiness impart,
Scarce less than mutual meeting to the heart.

Annotations.

Verse 645. Mait’hili is a name of Sita, derived from Mit’hila, the place of her nativity, and the modern Tirhut: the allusion relates to the discovery of her in Lanka, by Rama’s envoy Hanuman, the monkey chief, said to be the son of the wind.

Verse 151. Scarce less than mutual meeting to the heart.] They have a proverb similar to this in the Hindoostanee language, “a letter is half a meeting,” the expression is common in the Poetry of the Rekhtu, and occurs thus in a Ghuzul by Jirat.

It also exists in the Arabic language, and is thus given in one of the exercises of Capt. Lockett’s translation of the Mecut Amil, and the Sherh Mecut Amil, or an Arabic Grammar, and Commentary.

“Correspondence they say is half an interview.”
Being, of years protracted, aid thy friend,
And with my words thine own suggestions blend;
Say thus; 'Thy lord o'er Rāma's mountain strays,
Nor cares but those of absence blight his days;
His only wish by me his friend to know,
If he is blest with health, that thou art so;
For still this fear especially must wait,
On every creature of our passing state.

What though to distance driven by wrath divine
Imagination joins his form with thine;
Such as I view is his emaciate frame,
Such his regrets, his scorching pangs the same;

Annotations.
Verse 659. [For still this fear especially must wait.] It is to be recollected here that even these heavenly beings are of a perishable nature, and subject to the infirmities of existence: the whole are swept away at each Maha pralaya or destruction of the universe, Which like the baseless fabric of a vision,
Leaves not a wreck behind.
To every sigh of thine, his sigh replies,
And tears responsive trickle from his eyes.
By thee unheard, by those bright eyes unseen,
Since fate resists, and regions intervene,
To me the message of his love consigned,
Pourtrays the sufferings of his constant mind;
Oh, were he present, fondly would he seek,
In secret whisper that inviting cheek;
Woo thee in close approach his words to hear,
And breathe these tender accents in thine ear.

Goddess beloved, how vainly I explore,
The world to trace the semblance I adore;
Thy graceful form the flexile tendril shews;
And like thy locks the peacock's plumage glows;
Mild as thy cheeks, the moons new beams appear,
And those soft eyes adorn the timid deer;
In rippling brooks thy curling brows I see,
But only view combined these charms in thee.

Verse 679. Mild as thy cheeks the moon's new beams appear.] Comparing a beautiful face to the moon has been supposed peculiar to oriental poets; instances however may be found in English verse; perhaps that passage in Pope, where speaking of an amiable female and the moon, he says, "Serene in virgin modesty she shines," may not be exactly in point, although the general idea is similar. Spenser however is sufficiently precise.

Her spacious forehead like the clearest moon,
Whose full grown orb begins now to be spent,
Largely displayed in native silver shone,
Giving wide room to Beauty's regiment.

Verse 682. But only view combined these charms in thee.] This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a Hindu Bard; and as this gallantry cannot be the ten times repeated retail of Romantic folly, or Chivalrous frenzy, it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty agreeably to Hindu fancy, and I do not think the series of comparisons will much suffer, by being contrasted with any similar series in classical or modern writers. I am not aware indeed that so continued and simple a strain of imagery is often to be found in the latter, and it may be doing them an injustice to bring forward as analogous a passage and its imitations which is certainly of inferior beauty. To begin with Pope.

Sylvia's like autumn ripe, yet mild as May,
More bright than morn, yet fresh as early day:
This as well as the rest of the Pastoral is borrowed from Theocritus, Ovid, and
"E'en in these wilds our unrelenting fate,
Proscribes the union, love and art create;"
"When with the colors that the rock supplies,
"O'er the rude stone thy pictured beauties rise,
"Fain would I think, once more we fondly meet;
"And seek to fall in homage at thy'feet;
"In vain; for envious tears my purpose blight,
"And veil the lovely image from my sight.

Annotations.

More wanton than a kid; more sleek thy skin,
Than orient shells that on the shore are seen;
Than apples fairer when the boughs they lade;
Pleasing as winter sun, or summer shade;
More grateful to the sight than goodly plains,
And softer to the touch than down of swans,
Or curds new turned; and sweeter to the taste,
Than swelling grapes that to the vintage haste,
More clear than ice, or running streams that stray,
Through garden plats, but Ah! more swift than they.

Ovid's description is very much in the style of Persian Poetry, and infinitely less appropriate, less simple and less delicate than the passage above. We may add another specimen of perhaps superior merit, from one of that school which can never be too highly rated; the Lover in one of Ford's dramas thus describes his mistress.

View well her face, and in that little round,
You may observe a world of variety,
For coral, lips; for sweet perfume, her breath;
For jewels, eyes; for threads of purest gold,
Hair; for delicious choice of flowers, cheeks;
Wonder in every portion of that form.

Verse 685. When with the colors that the rock supplies. Having painted you with mineral colors; (ढाटुगण) that is, according to the Commentators with red chalk, &c.
Why should the God who wields the five-fold dart,
Direct his shafts at this afflicted heart;

Annotations.

Our very limited acquaintance with the high land which is the scene of the Yaeska’s exile, prevents our specifying the mineral substances which he may be supposed to have employed: the expression in the text however is one of many circumstances that render it probable, that the mountains which run across the northern-most part of the Peninsula, are rich in the objects of mineralogical enquiry; we know that copper mines have been discovered in the eastern extremity of them, the Ore of which is very productive: The Salagram stones or Ammonites are found in the Narmada, and the several kinds of Macshicas, a class of ores not yet investigated, are usually called न्या and न्या or River-born, and Tapti-born, in reference to their being found in the course of the Tapti river.

Verse 691. Why should the God who wields the five-fold dart.] Ca’dava, the Hindu Cupid, is represented, as the Eros of the Greeks, armed with a Bow and arrows; These weapons are of peculiar construction and most poetically formed; the bow is of sugar cane, the bow string consists of a line of bees, and the arrows are tipped each with a separate flower; the weapons and application of the allegory, will be best explained by a verse in Sir Wm. Jones’s, hymn to this Deity.

He bends the luscious cane, and twists the string,
With bees how sweet, but ah! how keen their sting:
He with five flowers tips the ruthless darts,
Which through five senses pierce enraptured hearts:
Strong Chumpa, rich in odorous gold,
Warm Areca nursed in heavenly mould;
Dry Nagesar in silver smiling;
Hot Kriticum our sense beguiling,
And last to kindle fierce the scorching flame,
Love shaft, which Gods bright Bela name.

In the Ramaut of the Rose, there is something of a similar allegory: Cupid is armed with “ten brode arrows,” of which, “five were shaven well and dight,” and of a nature to produce virtuous attachment; while the other five, “also black as fiend in hell,” were Pride, Villaine, &c. and of pernicious properties.

P 1
"Nor spare to agonize an aching breast,
"By sultry suns, and banishment oppressed;
"Oh! that these heavy hours would swiftly fly,
"And lead a happier fate, and milder sky.

"Believe me Dearest that my doom severe,
"Obtains from heavenly eyes the frequent tear;
"And where the spirits of these groves attend,
"The pitying drops in pearly showers descend;

Verse 699. And where the spirits of these groves attend.] St'hali Déyatas are literally the Deities of the soil; so completely has Hindu like Grecian faith, peopled inanimate nature; our poetical creed is addicted to a similar practice, as in the beautiful modern imitation of the ancient Drama, Tobin's Honey moon, where Zamora exclaims,

And if as some believe,
There is a spirit in the waving woods;
Life in the leaping torrent; in the rocks,
And seated hills, a contemplative soul,
Brooding on all things round them;
Here, to all nature, I repeat my Vow,
Never to love but you.
CLOUD MESSENGER.

"As oft in sleep they mark my outstretched arms,
"That clasp in blissful dreams thy fancied charms,
"Play through the air, and fold in fond embrace,
"Impassive matter, and ethereal space.

"Soft and delightful to my senses blows;
"The breeze that south-ward wafts Himāla's snows,
"And rich impregnated with gums divine,
"Exuding fragrant from the shattered pine,

Annotations.

Verse 702. That clasp in blissful dreams thy fancied charms.]

Pur nel sonno almen' tal'ora,
Vien' colei che m' innamora,
Le mie pene a consolar; Metastasio. Cantata.

She whom I love in sleep appears,
And soothes my grief, and calms my fears.

Verse 703. Play through the air, &c.] So poor Olympia in Ariosto,

Di quà l'un braccio, e di là l'altro gira,
And here one arm, and there the other toss,

And with as much success as Æneas,

Ter conatus ibi collo dare brachia circum,
Ter frustra comprensâ manus effugit imago,
Thrice round her neck my eager arms I threw,
Thrice from my empty arms the Phantom flew. Pitt.
“Diffuses sweets to all, but most to me;

Has it not touched; does it not breathe of thee?

What are my tasks: to speed the lagging night,

And urge impatiently the rising light;

The light returned, I sicken at the ray;

And shun as eagerly the shining day:

Vain are my labors in this lonely state,

But fate proscribes, and we must bow to fate.

Verse 710. *Has it not touched; does it not breathe of thee?* We have here another elegant and tender compliment, in a strain even superior to the similar thought in Ben. Jonson’s admired little Ode from the Greek.

But thou thereon didst only breathe,
And sent it back to me,
Since when it looks and smells I swear,
Not of itself but thee,
"Let then my firmness save thee from despair;"
"Who trust myself, nor sink beneath my care;"

 Annotations.

Verse 717. Let then my firmness save thee from despair.] We are scarcely prepared for this sudden fortitude of the Yacsha, but it is not by any means unnatural: the task of consoling partners in affliction, necessarily diverts the mind from its own distress; the lofty reliance upon one's self here recommended, is analogous to the advice given by the dream which Jupiter sends to Agamemnon. Homer's Iliad. B. 2d.

Quin te animo offermus, teque istine deducis,
Et Deus invitis, desine esse miser,
Trust to thy self, on strength of soul rely,
And hostile Gods, and wretchedness, defy.

Goldsmith's Traveller winds up with morality of this description when he remarks.

Still to ourselves in every place consigned,
Our own felicity we make or find.

Milton's strain however in Satan's sublime apostrophe to Hell, is still more elevated.

Hail horrors hail! and thou profoundest Hell,
Receive thy new possessor: one who brings,
A mind not to be changed by place or time;
The Mind is its own place, and in itself,
Can make a Heaven of Hell, a hell of Heaven.

Reference to this noble principle is very frequent in the writings of the Hindus. The Atmana Bodha or Knowledge of Spirit, a small treatise which contains the ethical part of the Vedanta philosophy, and which has been lately translated and published by Dr. Taylor,
"Trust to futurity, for still we view;
The always wretched, always blest are few;
Life like a wheel's revolving orb turns round;
Now whirled in air, now dragged along the ground.

Annotations.

concludes with this stanza.

| अभिमेरितवाद्यानन्तरसतिनित्रितिःसुशिलनिःस्चनम् ||
| मानमेवः समाब्वशास्त्रमेवमहाशास्त्रम् ||

"He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place, or time, which is everywhere; in which neither cold nor heat are experienced, which bestows perpetual happiness and freedom from sorrow; he is without action, knows all things, pervades all things, and obtains eternal beatitude." A fine passage inculcating the same feeling occurs in Men, where the legislator exhorts a witness to speak the truth.

Verse 720. The always wretched always blest are few. We have here a fine tone of morality, in which the writings of the Hindus are generally very abundant: the vicissitudes of fortune have been commented on much in the same strain by a great variety of poets, amongst whom the Sanscrit bard is entitled to a pre-eminent station. Several passages, and indeed whole poems, De Fortunâ are given in Burmannus; as thus in Epigram 113. By Ausonius.

Fortuna munquam sitit in codem statu,
Semper movetur, variat et mutat vicis,
Et summa inimum mergit, ac mensa erigit.
Fortune in one position never stays,
But still unceasing and unwearyed strays,
\[\text{CLOUD MESSENGER.}\]

"When from his serpent couch that swims the deep,
"Sārangi rises from celestial sleep;
"When four more months unmarked have run their course;
"To us all gloom; the curse has lost its force:
"The grief from separation born expires,
"And Autumn's nights reward our chaste desires."

\[\text{Verse 724. The serpent couch is the great snake \textit{Ananta}, upon which \textit{Vishn}u, or as he is here called the holder of the bow \textit{Sarng}a, (the horn bow) reclines, during four months, from the 11th of \textit{Ashānika} to the 11th of \textit{Cartic} or as it has occurred in this year (1813) from the 23d June to the 26th of October; the sleep of \textit{Vishn}u, during the four months of the periodical rains in \textit{Hindoo}stan, seems to bear an emblematical relation to that season; it has been compared to the \textit{Egyptian} Hieroglyphical account of the sleep of \textit{Horus}, typical of the annual overflow of the \textit{Nile}, by the late Mr. \text{Paterson} in his ingenious essay on the origin of the \textit{Hindu} religion; \textit{Asiatic Researches} Vol. 8.\]
"Once more I view thee as mine eyes unclose,
"Laid by my side, and lulled by soft repose;
"And now I mark thee startle from thy sleep,
"Loose thy enfolding arms, and wake to weep;
"My anxious love long vainly seeks reply;
"Till, as the smile relumes that lucid eye,
"Thy arch avowal owns, that jealous fear,
"Affrighted slumber, and aroused the tear.

"While thus, Oh Goddess with the dark black eyes,
"My fond assurance confidence supplies;
"Let not the tales that idle tatlers bear,
"Subvert thy faith, nor teach thee to despair;

Annotations.

Verse 739 This passage may either be explained, "do not lose your trust in me," or "do not break your faith with me." we may indeed conceive the two sentiments to be involved in each other, as they are in this passage,

Lingua mendace,
Forse a te m' accusa, ma Irene ha tante
Prove della mia fede,
“True love no time nor distance can destroy,
And independant of all present joy,
It grows in absence, as renewed delight,
Some dear memorials, some loved lines excite.”

Such, vast Dispenser of the dews of heaven,
Such is my suit, and such thy promise given;
Fearless upon thy friendship I rely,
Nor ask that promise, nor expect reply:

Verse 748. Nor ask that promise nor expect reply.] We cannot help pausing here to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the Yacah's addressing himself to a Cloud as to a rational being, by introducing a pleasing and natural sentiment, see Verse 32. The Cloud has now received his charge and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been
To thee the thirsty Chātaceas complain;
Thy only answer is the falling rain;
And still such answer from the Good proceeds,
Who grant our wishes, not in words, but deeds.

Thy task performed, consoled the mourner’s mind;
Haste thy return these solitudes to find;
Soar from the mountain, whose exalted brow;
The horns of Śiva’s bull majestic plough,
And hither speeding, to my sorrowing heart,
Shrunk like the bud at dawn, relief impart.

Annotations.

straining probability over-much, and we see in the above lines with what neatness Calīda'sa has extricated himself from the dilemma.

Verse 757. Thus Ovid in his Tristia.

Prospera sic vobis maneat Fortuna nec unquam,
Contacti simili sorte rogetis opem.
So may on thee propitious fortune wait,
Nor may’st thou need such aid, nor mourn so sad a fate.
With welcome news my woes tumultuous still,
And all my wishes tenderly fulfil.
Then to whatever scenes invite thy way,
Waft thy rich stores, and grateful glooms convey;
And ne’er may destiny like mine divide,
Thy brilliant spouse, the lightning, from thy side.

This said he ceased: the messenger of air,
Conveyed to Alaca his wild despair;
The God of wealth relenting learnt his state,
And swift curtailed the limit of his fate;
Removed the curse, restored him to his wife,
And blest with ceaseless joy their everlasting life.

THE END.
ERRATA.

Page 8. Note For γαλακτόπωδα read γαλακτόπωδα
— 60. L. 345 — smiling — smiling
— 64. Note — full fuel
— 79. Note — held held
— 86. Note — Cuve'ra's Cuve'ra's
— Note — he be
— 105. L. 672 — whisper whisper
— 109. Note — verse verse
— Note — also also

अध्यायप्रमित्रम् सदाप्रमुच्छम्

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