# MEMORIALS

of the

# Great Exhibition

1851

DOUGLAS JERROLD

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# MEMORIALS

OF THE

# Jeypore Exhibition

1883


BY

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VOL. IV.

THE RAZM NAMAH

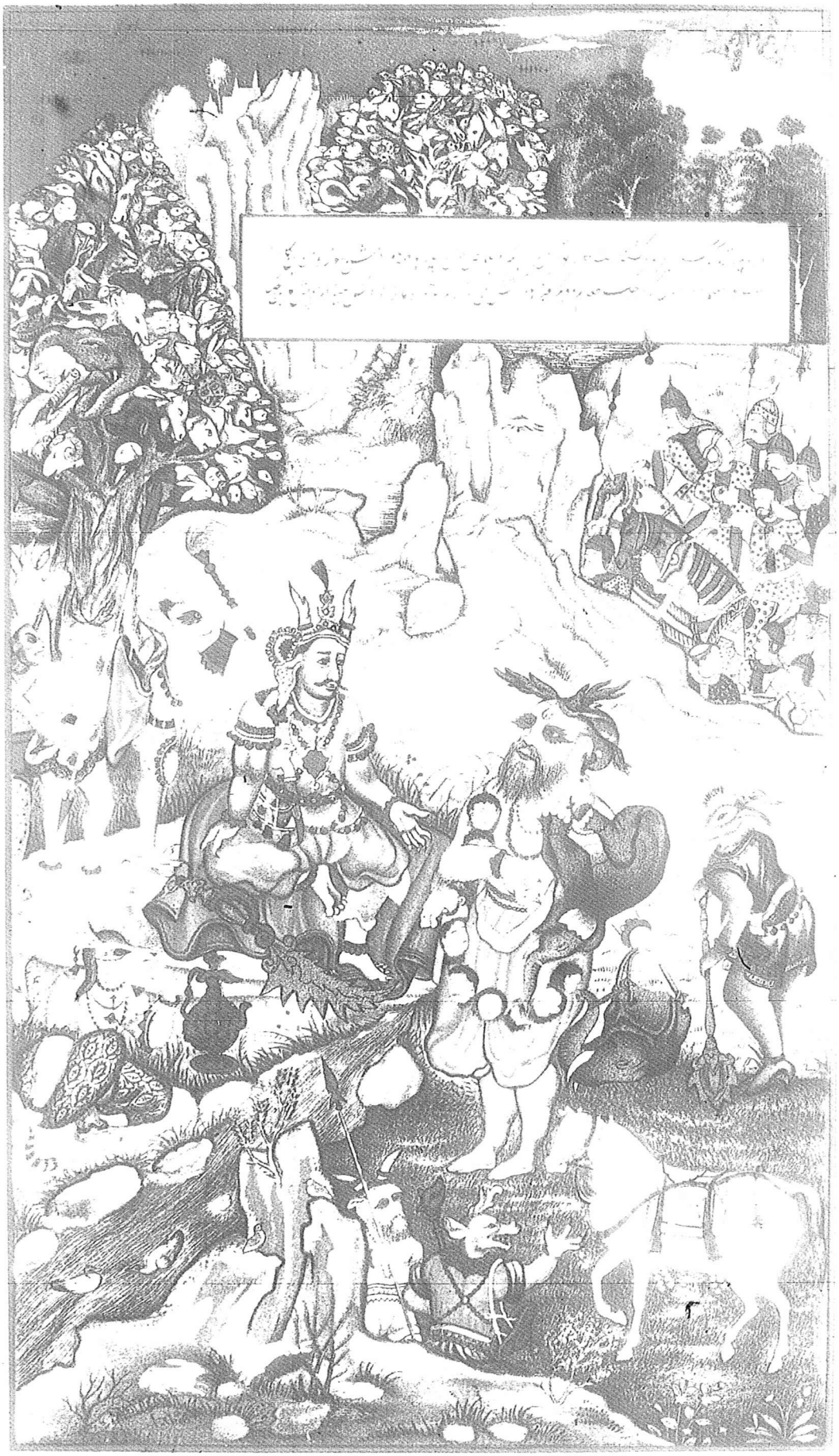
# PREFACE.

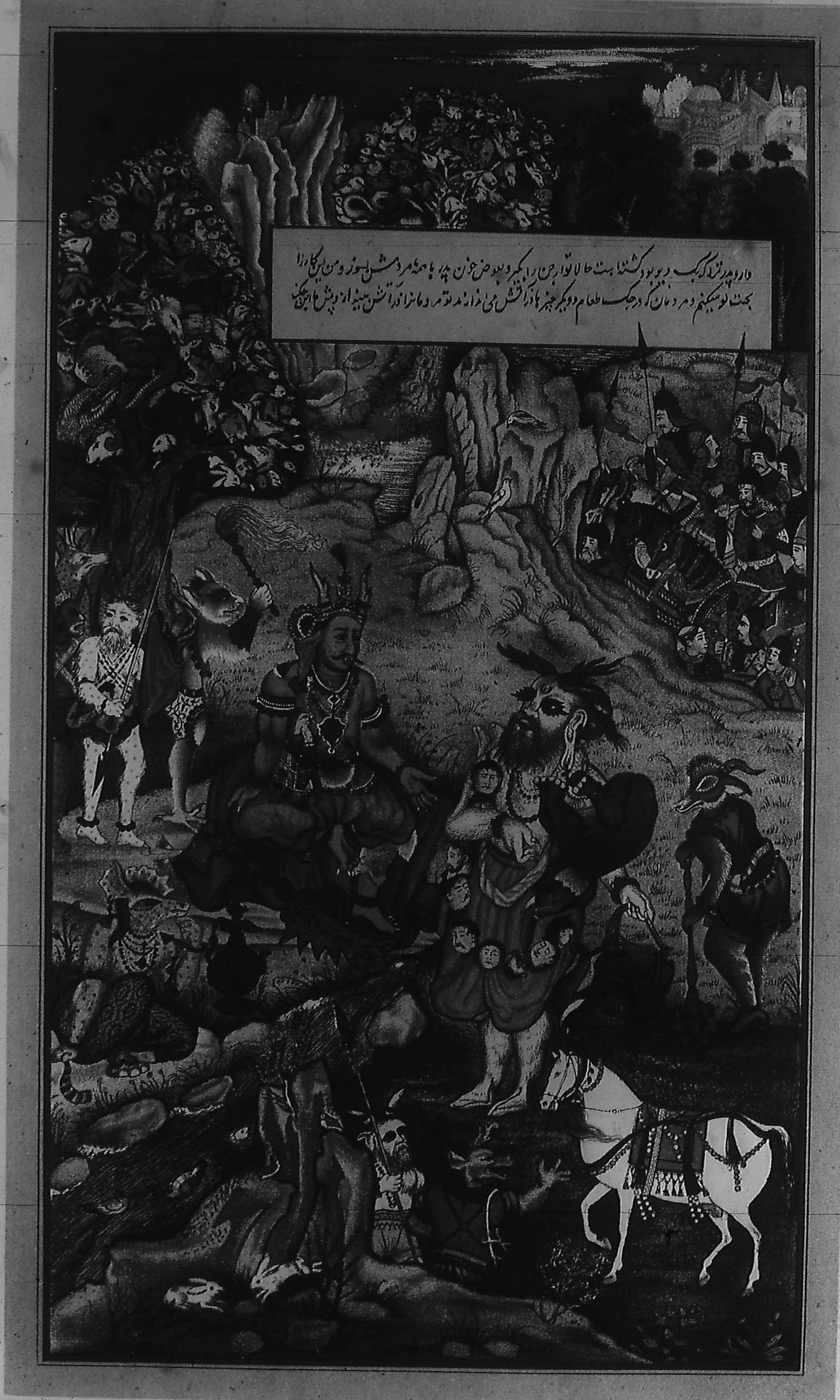
THE reasons for including reproductions of the illustrations of the Razm Námah in the 'Memorials of the Jeypore Exhibition' are given at length at page 3 of the Introduction.

It is only necessary to state here that the text is a very condensed abridgment of printed and manuscript translations of the great epic.

The plates are about half the size of those in the original work. Two have been carefully reproduced in colour, in order that some idea may be formed of the beauty of the finished paintings.

T. H. HENDLEY.





ARTIST : UNKNOWN.

XCVII. Sixth adventure of the white horse, in which he enters the country where the trees produce men and animals for fruit, and the king and people have blanket ears. Vibishana, the king, is advised by his minister to seize the horse.



ARTISTS: TARA AND TULSI.

CXVIII. Story of Bikya and Chandrahāsa. The lady finds Chandrahāsa asleep, and alters a letter of her father's which he is bringing to her brother, so that it reads "Marry the bearer to Bikya," instead of "Poison the bearer."

# THE RAZM NÁMAH,

OR

# HISTORY OF THE WAR.

## *INTRODUCTION.*



THE greatest treasure of the Royal Library of Jeypore is a magnificent copy of the Razm Námah, the Persian abridgment of the Mahábhárata, an account of a great war which took place in the neighbourhood of Delhi at a remote period in the history of India.

The abridgment was made from the original Sanskrit, under the special orders of the Emperor Akbar, by the most learned men of his time.

The following notes, taken from Dr. Rieu's 'Catalogue of the Persian Manuscripts in the British Museum,' which possesses a less valuable copy of the Razm Námah, sufficiently describe the nature and origin of the work.

The book begins with a preface by Abul Fazl, the renowned author of the Ain-i-Akbari, or Institutes of Akbar.

'After a long encomium on Akbar, Abul Fazl says that, having observed the fanatical hatred prevailing between Hindus and Mussulmans, and convinced that it arose only from their mutual ignorance, that enlightened monarch wished to dispel the same by rendering the books of the former accessible to the latter. He selected, in the first instance, the Mahábhárata as the most comprehensive and that which enjoyed the highest authority, and ordered it to be translated by competent and impartial men of both nations. By this means he wished to show to the Hindus that some of their grossest errors and superstitions had no foundation in their ancient books, and further to convince the Mussulmans of their folly in assigning to the past existence of the world so short a space of time as 7,000 years.

'Abul Fazl then gives a general sketch of the Hindu system of cosmogony and of the contents of the poem. From the mention of the current year (fol. 11*a*) it appears that the preface was written in A.H. 995 (A.D. 1588).

'Abd-ul-Kádir Badá'úni, one of the translators, says, in his Muntakhabul-Taváríkh, that the order for the translation was given by Akbar in A.H. 990 (A.D. 1582), and that he himself, Nakíb Khán, Mulla Sháh, and Muhammed Sultan Thánesarí wrote a literal version, which was then turned into elegant prose by Faizi.[1] The title of Razm Námah (History of the War), which, according to him, was given to the version, is not found in the British Museum copy,[2] which bears the stamp of Sir Elijah Impey and belonged afterwards to the famous Oriental scholar Halhed. Dr. Rieu adds that 'in another copy of the Razm-Námah Nakíb Khán says that he translated the whole in 1½ year and finished it A.H. 992 (A.D. 1584), and was assisted by the Brahmans Devi Misrá, Satávadhána, Madhusúdana Misra, Chaturbhuja, and Bhávan. The work in the British Museum is in three volumes and contains 134 miniatures fairly executed.' Lists of these in

[1] Shaikh Faizi, brother of Abul Fazl, was one of the members of the new sect founded by Akbar, and was a famous poet.

[2] It is thus stated in the original.

English are given by Halhed, by whom, through the Persian medium, Europe was first made acquainted with the Mahábhárata, which, from the then imperfect knowledge of Sanskrit, could not be well studied in the original. There is also in the British Museum a copious MS. English précis of the Razm Námah, chiefly taken from Halhed's notes by the Rev. J. Hindley. The writer is indebted to this for some of the episodes noticed hereafter.

The Jeypore Razm Námah, written by Khwája Ináyatullah on paper from Dowlatabad,[1] contains 169 full-page miniatures, magnificently drawn and illuminated in the highest style of Persian art, far superior to those in Halhed's copy or to anything of the kind in the British Museum. This may well be believed when it is known that four lakhs of rupees (at the time far more than equivalent to 40,000*l.*) were said to have been paid to the artists for the illustrations. The payment of such a sum is not incredible; it represents the salary of the painters engaged upon the work, and is paralleled by a case which occurred within the last fifty years at Ulwar, where Mahárájá Banni Singh gave at least 50,000 rupees as salary to a man who prepared a famous copy of the Gúlistán, which was exhibited at Jeypore by the side of the Razm Námah, and contained but a small number of miniatures.

The exact date at which the work came into the possession of the Jeypore house is not known, but from the impression of a seal on the last page it would appear that it was in the Imperial Library at Delhi as late as the reign of Shah Alum, A.D. 1759–1806. A facsimile of this page is given.[2] It bears the impress of eleven seals, five of which, however, are illegible. The remaining six read as follows :—

1. Sadikullah Khán, Bandeh Shahjehán; 2. Mohobbe Alli, Bandeh Akbarsháh; 3 and 4. Arshed Khán Khánejad, Sháh Alum, Pádshah Gází; 5. Abdul Hak Bin Kasim Shirázi; 6. Futehullah Bin Abúl Fateh.

The seals were affixed by the Imperial librarians, and denote that they had become responsible for the book. It belonged therefore to the great emperor Akbar and to the emperors Sháh Jehán and Sháh Alum.

The book was no doubt one of the earliest written, if indeed not the first. It is indeed highly probable that it was Akbar's own copy, as the illustrations were prepared by the greatest artists of his day, who have affixed their signatures to the paintings.

The following are the names of the great artists of Akbar's time as given in the Ain-i-Akbari (Blochmann's translation) :—

1. Mir Sayyid Ali, of Tabriz; 2. Khájah Abdul Samad-Shirazi; 3. Daswanth, the first master of the age; 4. Basáwan, who so excelled in back grounding, drawing of features, distribution of colours, portrait painting, and several other branches that many critics preferred him to Daswanth; 5. Kesú; 6. Lál; 7. Mukand; 8. Mushkin; 9. Farrukh, the Kalmák; 10. Mádhu; 11. Jagan; 12. Mohesh; 13. Khem Karan; 14. Tárá; 15. Sánwlah; 16. Haribans; 17. Rám.[3]

With the exception of the first two and the sixteenth, all the artists in the above list were engaged upon the Jeypore Razm Námah. There is still further evidence that the artists employed were the most celebrated of Akbar's time.

Sir Gore Ouseley, in describing his copy of the Beháristán (Abode or Season of Spring) of Abdurrahman Jamí, the most beautiful manuscript in his famous collection, states that sixteen artists were worked upon it.

Amongst these Mádhú, Basáwan, Mushkin, Mukund, and Lál were noted for coloured paintings, and Bábú for drawing animals.

Now Bábú painted one of the Razm Námah illustrations, in which the monkey Hanumán's features are most powerfully delineated,[4] and all the other men have left numerous examples of their skill in the famous Jeypore volume.

[1] The Madhgari paper of Dowlatabad is very famous in India (Balfour's *Encyclopædia.*)

[2] Plate CXLVIII. See note, p. 42.

[3] The spelling of the translation is adhered to in this place.

[4] Plate XXI.

The Behāristán of Sir Gore Ouseley was prepared for Akbar in 1575, about seven years before the Mahábhárata was translated.

It was felt that the reproduction of the illustrations of so unique a work would be of value from many points of view.

There is, moreover, a direct connection between the Mahábhárata and Jeypore. As many of the incidents related in the work are believed to have occurred in Rájpútáná, and especially in the states now known under the names of Jeypore and Ulwar, anciently Matsya Des, or the Land of the Fish. Bairat, the country in which the Pándavas spent their thirteenth year of exile, belongs to the Mahárájá of Jeypore.

Exact facsimiles in colour of all the miniatures would have not only cost an immense sum, but would have taken many years to produce; it has, therefore, been decided to confine the present publication to platinotypes of most of the drawings and to give only two in colour, to enable a judgment to be formed of the style in which the original work is executed. With few exceptions, due to insignificance of the subject, all the miniatures are reproduced in this volume. Sufficient description of the incidents illustrated is given to enable the story to be understood. To attempt to do more would be useless to students of the original, and to the general reader the analysis of Professor Monier Williams in his 'Indian Epics,' and the lengthy abridgment of the Mahábhárata by Mr. J. Talboys Wheeler in his 'History of India,' would be of far more value.

In short, the plates may be considered as the illustrations of such works.

It will be observed that the artists of the Jeypore Razm Námah have preferred to illustrate the episodes rather than the main story of the war.

For a full account of these the writer is indebted to the MSS. left by Professor H. Wilson, now in the India Office Library, and to the Rev. J. Hindley's précis in the national collection. He has also consulted the French translation of the first ten books of Mons. Hippolyte Fauche, which learned authorities consider to be very faithful.

Pundit Braj Balabh, head clerk of the Jeypore Museum, assisted by the Persian translator of H.H. the Mahárájá of Jeypore, has also furnished him with short descriptions of the plates.

There are several points of importance connected with the illustrations. They show how easily the native of India reconciles the supernatural with the actual facts of history. To him there is nothing astonishing in the combats between men and demons, in the bodily presence of the gods, in the intelligence of monkeys and bears, or in the fabulous nature of the events recorded. He draws them on canvas, and represents the principal episodes on the stage.

In the great Hindu courts, at certain seasons, what may be truly termed miracle plays are performed, in which some of the actors are dressed as deities and others as engine drivers, policemen, and commonplace persons of the present day. Thus, for example, at Jeypore the circumstances attending the appearance of two of the incarnations of Vishnu—Narsingha, the man-lion, and Varáha, the boar—are represented in the main street of the town about the month of May. Masked figures act the parts of the gods and heroes, and are actually adored by the people as they pass along the streets. To Hindus there is nothing unreal in the performance, although immediately after the appearance of the man-lion incarnation from the paper representation of the alabaster pillar out of which he is said to have sprung a model of a modern engine, driven by a sham Englishman, passes the god as he runs down the road.

So also the court artists of Akbar's time have seen no incongruity in clothing the heroes of the great war in Persian armour, or in depicting buildings in the Moghul style of architecture of their own days in the midst of the battle scenes of ancient India. These peculiarities have, however, their especial value, as they present in many instances an exact picture of the life of the people at the culminating point of the Moghul supremacy, and prove, to those who know India of the present day, how very slight have been the changes in the domestic condition of the natives of the country during the past three centuries, at all events in parts remote from British

cantonments. It is in this living relation to the past that the study of the Indian epics is of so much value.

The people crowd into the temples to hear some famous Pundit or teacher read extracts from them; they quote them repeatedly; they study for themselves the popular versions, and above all they believe in them and understand them as if they referred to the events of yesterday, and indeed the history of modern India is not half so present to the minds of many as the story of the past revealed in those picturesque narratives.

For one man who can give the names of the four greatest Moghul emperors twenty can recount the genealogy of Ráma or the prominent events of the great war.

# THE MAHÁBHÁRATA.



THE Mahá-Bhárata, or Great Bharata, is the history of the descendants of an ancient king of India, called Bharata, and particularly of a great war waged between two branches of his family, the Pándavas or sons of Pándu and their cousins, the Kauravas (Kurus) or children of Dhritaráshtra. The story of the great war is told in about 24,000 verses, but it is so overlaid with episodical matter, that the poem has attained the length of about 100,000 verses of thirty-two syllables each—or, according to Professor Goldstücker—about seven times the bulk of Homer. Some of the episodes are of great antiquity, others again are comparatively modern. The ancient narrative of the great war of the Rájpúts has been told by the Brahmans, who have modified it, or engrafted upon it episodes to glorify themselves and their own religious ideas.

How much of the work is history, and how much fiction, it is therefore impossible to say.

The Razm Námah is an abridgment of the whole, and contains several stories which are not found in the ordinary printed text of the Mahábhárata, as, for example, the romance of Chandrahása and the full account of the horse sacrifice of Rájá Yudhishthira.[1]

It will only be necessary to give a short account of the main story and of those episodes that are illustrated in the Jeypore copy of the work. The illustrations of the British Museum version differ almost entirely from them.

Parikshit, grandson of Arjuna, one of the heroes of the great war, when hunting, shot a stag which suddenly disappeared. A holy ascetic, when asked by the king where the deer had gone, did not reply, being under a vow of silence. Parikshit, in ignorance of this fact, in anger threw a dead snake round the saint's neck, and was afterwards cursed by his son, who said that the serpent-king, Takshaka, would kill the king in seven days. The Rájá, in spite of all precautions, was bitten by the snake, and during the interval between the bite and his death, the whole of the Bhágivat Purána (the Hindi Prem Ságur, or Ocean of Love), which includes the history of Krishna, is said to have been recited to him. His son, Janemajaya, performed a great sacrifice—or Sarpa-satra—for the destruction of the snakes, and, in the course of the different ceremonies, Vyása, a renowned saint and connection of the family of Bharata, who was conversant with the whole history of the war, was requested to narrate it, but, being old and infirm, he deputed the task to his pupil, Vaisampáyana.

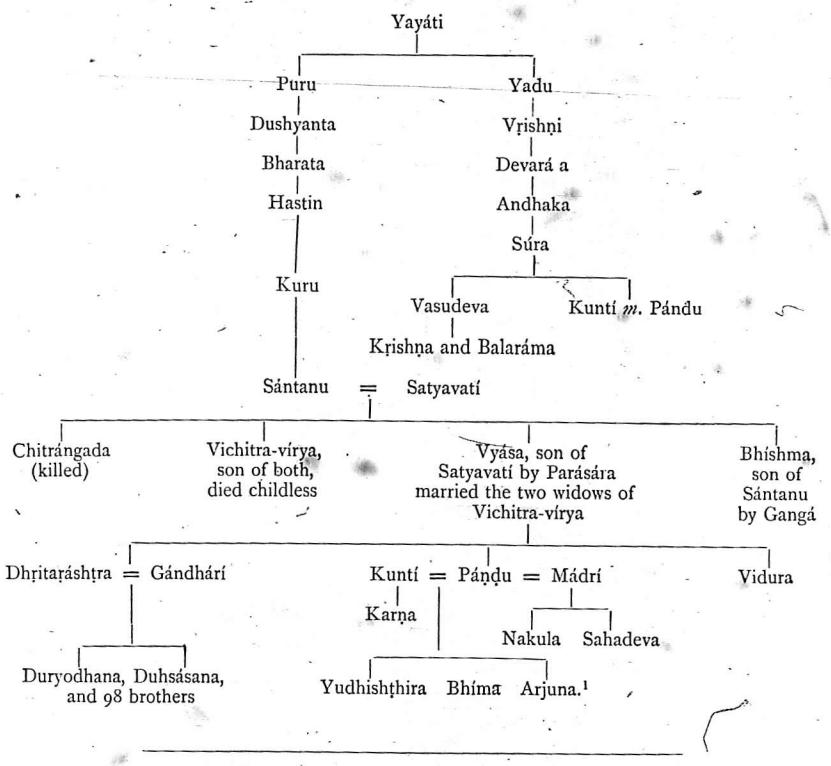
The work is divided into eighteen books, besides which there is a supplement containing the history of Krishna and his race.

The story opens with the genealogy of the Bharata family which was descended from Atri, one of the seven great Rishis or Sages, through his son Soma—the Moon.

Yayáti, the seventh from Atri, had two sons—Puru and Yadu—who became respectively the ancestors of Bharata with the Pándavas and Kauravas, and of the Yádavas or race of Krishna and

[1] Thus writes Dr. Goldstücker, in referring to Mr. Wheeler's account of the Mahábhárata, in which these stories are included. They are, however, given in Professor H. Wilson's translations in the India Office library and in the Jeypore Razm Námah.

Balaráma, who were reputed to be incarnations of Vishṇu. The Rájás of Kerauli and Jeysulmer in Rájputáná pride themselves upon being the representatives of the lunar race of kings. The following table will be of value in showing the relationship of the principal personages noted in the war :—




*FIRST BOOK.*

# ÁDI PARVA.



N the first book of the Mahábhárata, or Ádi Parva, the early youth and education of Dhṛitaráshṭra and Pándu are described. The former was blind, and, therefore, not eligible as king. Pándu, however, although a famous warrior in his early years, did not wish to undertake the duties of a sovereign, as he preferred the pleasures of the chase; he therefore retired to the woods with his wives Kuntí and Mádrí, and left the cares of government to Dhṛitaráshṭra and to Bhíshma, his venerable kinsman and tutor.

Pándu had five sons, and his brother a hundred, with one daughter by his queen Gándhárí.

The Pándavas, or children of Pándu, after the sudden death of their father, and the burning of Mádrí on the funeral pile, were brought by Kuntí and a number of Brahmans, who resided on the mountain, where Pándu used to hunt, to Hastinápur, a place on the Ganges, about sixty miles from Delhi, the capital of their uncle, where they were received with apparent sorrow, and brought up with their cousins, the Kauravas, whom, however, they excelled in all points, thereby exciting much ill-feeling.[2]

[1] Taken from Professor Monier Williams's abstract.

[2] Plate I. Artists' names not given. The hundred Kauravas were all—with the exception of Duryodhana, who was a month older—of the same age; Gándhárí is said to

Bhíma especially excited their wrath, as he was very strong. He would often wrestle with all the sons of Gándhárí at once. On one occasion, when they were in a tree, he took hold of the stem, and shook it so violently that they were very much alarmed.[1]

Duryodhana, the king's eldest son; Karṇa, the reputed son of a charioteer, but really the child of Kuntí by the sun; and Sakuni, the maternal uncle of the Kauravas, devised various schemes for killing the Pándu princes, but none were successful.

Droṇa, a learned and powerful Brahman, who understood the use of warlike weapons, taught all the princes the accomplishments proper to their position. His favourite pupil was Arjuna, who, indeed, on one occasion, saved his life when he went to bathe in the Ganges, by discharging five arrows against a crocodile who had dragged his teacher into the water, and so released him from the reptile.[2]

Droṇa is said to have allowed the crocodile to seize him merely to test his young disciple's powers. In return for his assistance he gave Arjuna a wonderful arrow, which would produce fire when discharged. It was only to be used when all other means failed.

As a reward for his services, Droṇa required that his pupils should punish his enemy Draupada, King of Panchála. This was done to his satisfaction, and afterwards Yudhishṭhira was installed as Yuvarája or heir apparent, and distinguished himself in the field. The Pándavas had also greatly excelled their companions in feats of arms in a tournament. The citizens, moreover, proposed to crown Yudhishṭhira at once. The jealousy of the Kauravas was therefore again aroused, and the eldest brother, Duryodhana, induced his father to send his cousins to Váranávata (Allahabad) to be present at a festival there. At this place, Duryodhana had caused a house to be prepared for them. It was filled secretly with all sorts of combustibles, which he proposed to set on fire while his cousins were sleeping in it. They were informed of the plot, and escaped by a secret passage, which the faithful are shown to this day in the fort at Allahabad.

A Bhil woman and her five sons, who had been invited to a feast by the Pándus, having been consumed in the burning structure, the Kúrus (Kauravas) supposed that their scheme had been successful, and the Pándava princes, fearing further persecution, for the while, did not undeceive them, but wandered in the woods, where they met with various adventures.

Yudhishṭhira, the eldest of the five brothers, was famed for his justice and virtue; Bhíma for his enormons strength and voracious appetite; while Arjuna was the type of all that was noble and valiant in the soldier. The two youngest, Nakula and Sahadeva, are often spoken of as the twins.

While wandering with their mother in the forest of Bhiláwat, the land of the Bhils, the Pándavas were met by a female demon or Rákshasí, who was able to assume various forms, some of them beautiful. She became violently enamoured of Bhíma, but her brother Haḍimba attacked the

have produced a piece of flesh, which the sage Vyása divided into one hundred and one pieces, and then placed them in jars. In due time a hundred sons and one daughter were born from the vessels. The resemblance of the brothers is thus explained, and also the otherwise apparent anomaly of their being all of the same age. Duryodhana carries a mace.

Plate II. Artists' names not given. The figure seated on the throne is Dhritaráshṭra; Yudhishṭhira stands on the platform; Bhíma, who comes next, is distinguished by his mace and powerful frame; Arjuna, the third brother, carries a bow; the twins, Nákula and Sahadeva, stand close to their mother Kuntí, who wears all her ornaments, although a widow.

[1] Plate III. Artists: Túlsí and Múni. The Kauravas climb into a banyan-tree (*Ficus bengalensis*). Bhíma and some of the others wear round the upper arm silk bracelets with tassels called Rákhi, which are generally worn at the full moon of Sáwan (July-August) in honour of Krishna. Round their necks are placed rosaries of beads of Túlsí, sweet basil, *Ocymum sanctum*, a plant sacred to Vishnu, and the sacred threads (Jáneo) which are worn by the three upper castes. Bhíma is armed with a dagger, *Chillánum*, such as is used in Southern India.

[2] Plate IV. Artists: Lál and Sánvalá. Droṇa has left his ásan, or tiger-skin seat (used by religious devotees in imitation of Shiva or Mahadeo), his waterpot, and staff on the bank of the Ganges River. Arjuna wears a garland of flowers in token of rejoicing. The artists, always true to nature, have represented the crocodile as the Gavial, or *Gavial gangeticus*. It is an old male with a large protuberance on the snout, which contains air, and enables it to remain longer under water than other members of the same family.

party while all but Bhíma slept. A fearful struggle ensued, in which the combatants used trees and rocks as weapons, and finally the hideous monster was slain, his sister becoming the wife of the conqueror, and in due time bearing him a son who was named Ghaṭotkacha.[1]

The family then retired to the house of a Brahman in the city of Ekachakrá, where they lived disguised as members of the priestly caste, on alms, half of which had to be given for food to Bhíma, who again distinguished himself by slaying another demon named Vaka, who used every day to devour one of the citizens. Shortly after this, the Pándavas were directed to proceed to the court of Draupada, whose daughter, Draupadí, was about to hold her Swayámvar, or public choice of a husband, in which she was to become the prize of the victor in a trial of skill at archery. In this case five arrows were to be shot in succession from an enormous bow through a revolving ring into a mark—the left eye of a golden fish at the top of a pole. None of the assembled Rájás could bend the bow. Karna—the reputed son of the Charioteer—drew it, but was not allowed to shoot, as Draupadí refused to wed a man of such ignoble origin. Arjuna, in his Brahman's guise, now advanced, and, fitting the arrow to the string, pierced the mark, which he viewed reflected in the troubled contents of a heated cauldron placed at the foot of the pole.[2]

The disgusted suitors fought with the conqueror and his brothers, but were unsuccessful in preventing Arjuna from carrying off the prize—who became the common bride of the five Pándu princes. This extraordinary marriage (a similar custom is observed amongst some of the Himalayan tribes to this day) is explained by Vyása—the author of the Mahábhárata—as having a mystic meaning. and as being the result of destiny.

By this alliance the Pándavas became so powerful that their uncle thought it advisable to divide the kingdom with them, and therefore gave them the district round Delhi, where they founded a capital under the name of Indraprastha. About this time Arjuna retired to the forests, as he had unwittingly broken a rule of the family. Here he had many extraordinary adventures. and married the serpent-nymph Ulúpí and the daughter of the King of Manipura. He also, with her brother's permission, abducted and married Kṛishṇa's sister, Subhadrá, who was to have been united to another king, and by her he had a son, named Abhimanyu, who became the father of Parikshit. On another occasion, while bathing in a tank, his foot was caught by a crocodile, which he dragged out of the water, and thus released a celestial nymph, or Apsara and her attendants, who had been condemned by a saint, whom they had attempted to seduce, to live as reptiles, until Arjuna's appearance.[3] Arjuna and Kṛishṇa were also able to help Agni, the god of fire, in a struggle with Indra, the king of heaven. This friendly act was of much use to them in the future war, as they were provided by the god with celebrated weapons, and at a critical moment assisted by him in person.

[1] Plate V. Artists: Lál and Makhlis. The demon in this and most of the plates is represented as contemptible as possible in form and dress. His ornaments are strings of dog-bells and aboriginal bracelets. The demons were in reality rough aborigines, and as such are usually drawn with horns, claws, and skins like those of animals. Kuntí, though a widow, still wears her jewels, and both women have their long hair braided into queues, *chonti*. The Pándavas have the sectarian marks of the worshippers of Vishnu on their foreheads.

[2] Plate VI. Artists: Daswant* and Kesho. Arjuna wears not only the Brahmanical thread, but a garland of flowers. His task is made the more difficult as he is only allowed to see the reflection of the fish in the troubled contents (oil) of a heated cauldron. The *degh*, or cauldron, is of the kind now used for preparing large quantities of food at caste feasts. Such trials as that of Arjuna were common amongst the people of Central Asia, especially the Turanian races. For example, the Khán of Kharazm, in his account of the Tartars, says that the son of Oguz—the fourth from Tatar and Mogul (the melancholy man)—made his children shoot a golden hen on the top of one tree, and a silver hen on the top of another. Most of the men in the distance are Vishnuís, as they wear the sectarian marks of that sect. The princes wear pagris or turbans, and the Brahmans have their hair tied in top-knots such as are worn by Meenas and the men of some aboriginal castes at the present day. The Rájputs also use girdles or *kamarbands*, and tell their beads as they watch, a custom many great chiefs still follow, even when apparently absorbed in business. The umbrella of sovereignty is held over the Raja. The courtiers all sit on a carpet.

[3] Plate VII. Artists: Basáwan and Gúlám Ali. Throughout the Mahábhárata and Rámáyaná stories similar to this are repeatedly told of persons cursed by great sages and condemned to remain in some low form until released by the coming of one of the heroes of the epics.

* Daswanth (Daswant) was the son of a palki-bearer, who devoted his whole life to the art, and used, from love to his profession, to draw and paint figures even on walls. Unfortunately, the light of his talents was dimmed by the shadow of madness, he committed suicide. He has left many masterpieces.—(*Ain-i-Akbari*, Blochmann's translation.)

*SECOND BOOK.*

# SABHA PARVA.



THE second book of the Mahábhárata, or the Sabhá Parva, is extremely interesting. In the first place is narrated an account of the Rájasúya, or great sacrifice, which a sovereign should celebrate at his inauguration, and which Yudhishṭhira, owing to recent conquests, felt entitled to perform, as he had now become a king. It was necessary, however, first to destroy a powerful chief named Jarásandha, King of Magadhá (Bihár) an enemy of Kṛishṇa, who had opposed that hero after his conquest of Kansa of Mathura. Bhíma effected this by slitting the monarch in two, as he was said to have been born in two halves, from two wives of a Rájá, which were united after birth, and it had been foretold that he could only be destroyed in this way. In Plate VIII.,[1] Kṛishṇa will be observed slyly hinting to his friend, by splitting straws, how best to kill his foe. The great assembly now took place, and many kings attended to present tribute or gifts. All were in favour of offering a respectful oblation to Kṛishṇa, as the best and strongest person present, except Sisúpála, who declared his disbelief in his divinity, insulted him more than a hundred times, and challenged him to fight. Kṛishṇa, taking his divine form, instantly struck off the head of his foe with his celebrated quoit or discus, called Sudarsána.[2]

The glories of Yudhishṭhira, and especially of his beautiful palace, stirred up again the envy of Duryodhana who, with the assistance of his uncle Sakuni, contrived a plan by which the Kauravas hoped to secure the whole country for themselves. Yudhishṭhira was very fond of gambling, and was induced to attend a feast at Hastinapur and to play at dice with Sakuni. In Plate X.[3] the game is shown to be that known in the present day as Chaupar. The Pándu king staked and lost his territory, his brothers, and last of all his wife. The dice were said to have been loaded. Both Duryodhana and Duhsásana, his brother, insulted Draupadí, and the latter especially treated her with indignity; he endeavoured to drag off her robes, but soon grew weary, as Kṛishṇa miraculously lengthened them as fast as they were removed. Bhíma now swore that he would break the eldest Kaurava's thigh and drink the blood of his brother. This vow, in due course, he fulfilled.

The old king was compelled to interfere to prevent further violence, and decided that the Pándavas should go for twelve years into exile, and should so hide themselves for a thirteenth year that no one would be able to recognise them. If they failed they were to return to the forest for twelve years more.

[1] Artists: Lál and Bhagwán. Near the banyan-tree is a Tar, Palmyra or toddy-palm. Both trees are common about Delhi, especially the latter, which grows on saline or *reh* soils in Rájpútáná. Jarásandha is reported to have kept 2,800 kings in captivity. Possibly he was a Buddhist, as Bihár was the great centre of that faith.

[2] Plate IX. Artists: Daswant and Rám Dás. Kṛishṇa's divine form is here indicated by additional arms, because he killed his enemy in assertion of his divinity and used his mystic weapon, the quoit. The materials for the sacrifice are seen in the background.

[3] Artists: Basáwan and Danau. The game here played is known as 'Chaupar.' Long ivory dice, and wooden or crystal counters are used, and the board is generally a cloth. The Emperor Akbar played at Futtehpur Sikri on a great stone board with women as counters. The princes play on a Persian carpet, spread out on a terrace before a garden house, while the courtiers look on. Such a scene is common enough in the present day. The great tree on the left is the pipal or *Ficus religiosa*, beneath whose pointed leaves, which quiver at the slightest breath of air, it should be impossible to tell a lie. The small animals in the tree are Indian palm-squirrels, *Macroxus palmaris*. These little creatures are said to bear the impress of Rámá's fingers, in token of the service they did him in trying to fill up a gap in the bridge over which he crossed when going to Lanka. Perhaps no plate in the whole series more powerfully represents the varied emotions of the different persons present.

*THIRD BOOK.*

# VANA PARVA.



THE third book, or Vana Parva, describes the life of the Pándavas in the forest. It is one of the longest in the work, as it contains a great many episodes principally consisting of stories or instructions told by sages to Yudhishṭhira to comfort him in his exile. Thus a long description is given of the places of pilgrimage in India, with the special merit to be acquired from a visit to each of them. We have also an account of the deluge, the stories of Nala and Damayantí, of Parasu Ráma and his conquest of the Kshatriyas or Rájpúts, of the life of Ráma, and so on.

Such of these narratives as are illustrated in the 'Razm Námah' will be briefly given. Some special adventures of Bhíma are described, as, for example, an interview with his mythical brother Hánúmán, who tells him the story of the Ramáyan, and his visit to the gardens of Kuvera, the god of wealth, where grew flowers whose sweet smell would make the young old and convert sorrow into joy.

Kṛishṇa, who visited the Pándavas when in exile, also described to Yudhishṭhira how Sálwa, a companion of Sisúpála, had been slain.

While Kṛishṇa was at Hastinapur, Sálwa, in the hope of taking vengeance on the race of Yadu for the death of Sisúpála, began to do penance to Shíva, who, pleased with his worship, granted him the boon of immortality, and presented him with a wonderful house or chariot which had the power of going to any place in the three worlds at the will of its owner.

Sálwa mounted the chariot and sped in hot haste to Dwáraká, where he greatly alarmed the inhabitants and defeated Pradiyumna, Kṛishṇa's son. Kṛishṇa hastened to Dwáraká and engaged the enemy in battle, but was beguiled by his foe, who, by his illusive power, made a false representation of Vasudeva, the father of the hero, and cut off his head before him. Kṛishṇa, however, discovered the trick, and succeeded in slaying the demon.[1]

It is also told how Arjuna, by the advice of Vyása, went to the Himálaya mountains to obtain celestial weapons with which to overcome his cousins.

He heard a heavenly voice which said that, if he succeeded in seeing the god Shíva, he would obtain his wishes. After a severe course of penance, Shíva rewarded him by appearing in the guise of a mountaineer, and, at the conclusion of a great struggle between the god and the hero, originating in a dispute as to who first shot a demon in the form of a boar, the deity granted Arjuna's request. He was then taken up into Swarga—the heaven of Indra—where he was placed on the right of the king, his mythical father, and introduced to the joys of the Hindu heaven.[2] He remained some years in this blissful abode, learning the use of his new weapons.

[1] Plate XI. Artists: Túlsí and Paras. The magical house or chariot of Sálwa may remind the reader of the throne of Solomon, which moved wherever its owner wished.

[2] Plate XII. Artists: Daswant and Banswárí. Indra, the King of Heaven, is fabled to have a thousand eyes spread over his body. He wears a magnificent garland of flowers. The beautiful flowers are perhaps those of the *Kalpa-briksha*, the *Parijata* tree, which granted all desires, and grew only in the abodes of Indra and Shíva. The garden swarms with peacocks, birds sacred to Indra and to Jupiter, with whom he has another symbol in common—the thunderbolt which an attendant near the throne carries. Above the monarch is a red umbrella with a gold stick. Behind, in the niches in the wall, are placed vessels for wine or sweet essences. Gifts of all kinds are spread out on the platform, and attendants wave 'Chamaras,' or fly-whisks, of the tail of the Yák, symbols of royalty. The musicians are females. The heavenly musicians are known as Gandharvas, the dancers as Apsaras; the former told 'gáthás,' or moving stories.

Duryodhana and the Kauravas desired to see for themselves the misery of their cousins and to annoy them by a display of their own magnificence, and so, on the pretence of marking their cattle, they visited the part of the forest in which their relatives resided; but a band of the Gandharva tribe took them prisoners, and they had to endure the mortification of being released by the Pándavas, the very men they went out to insult.

The Pándu princes spent most of their time in hunting; and one day, while they were absent in the forest in search of game, Jayadratha, Raja of Sindhu, who was on his way to marry the daughter of the King of Chedipur, saw Draupadí and attempted to abduct her. He forcibly placed her in his chariot and drove away; but the Pándavas, having seen evil omens, returned home early, and were therefore soon on his track. They found their enemy and conquered him. Draupadí was set free, and Bhíma caught the miscreant by the hair of his head and would have slain him, had not Yudhishṭhira ordered that his life should be spared.[1]

With the exception of numbers XVII., XXIX., and XXX., the remaining plates in the Vana Parva refer to some of the numerous episodes which make this section one of the longest in the Mahábhárata.

The stories will be narrated as concisely as possible.

The first is the beautiful episode of Nala and Damayantí, which was told by the sage to the Pándavas to show that others besides themselves and Draupadí had suffered from bad fortune at dice.

## *STORY OF NALA AND DAMAYANTÍ.*[2]

Nala was a Rajah of the Bhil country, gifted with every virtue and with a person of much beauty; but he was a great lover of dice. Damayantí was a princess whose charms were unsurpassed. She lived with her father, a terrible king of the Dakhan or modern Berár. Hearing each other's praises, the two became desperately enamoured, and the fair Damayantí grew pale and sad, so that her father, thinking to cheer her by giving her in marriage, proclaimed that he would hold a swayámvar or tournament at which she should choose a lord.

Indra, Agni, Varuna, and Yáma, the gods of heaven, fire, water, and death, descended to earth, and meeting Nala, who was on his way to the ceremony, told him to go to the princess and say that they were coming to woo her.

Greatly against his will, he had to give the message, but Damayantí said, 'I will do homage to the gods, but wed alone with you.'

Now the deities, assuming the form of Nala, appeared with him at the swayámvar, but the princess would not have them, and prayed that the true Nala might be revealed to her.

Admiring her fervent love, Indra and his companions displayed the signs of their divinity and she was able to recognise her real lover whose feet alone touched the earth and whose form alone cast a shadow.

She threw a garland round his neck and became his bride,[3] but their peace was afterwards disturbed by the envious evil spirit Kala, who entered Nala's soul, so that he lost his kingdom and his wife by playing at dice with his brother Pushkara.

The husband and wife went into exile and there the evil spirit tempted Nala to abandon Damayantí. They were separated, and went through many trials, until at last, purified and strengthened by their sufferings, they were reunited, and Nala, having learned the art of dice-playing from a great master, King Ratuparna, won back his kingdom.

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[1] Plate XVII. Artists: Múkúnd and Mádhó I. As usual, the bullock-driver runs away when there is danger.

[2] Translated in verse by Dean Milman and Mr. E. Arnold, C.S.I., in his *Indian Idylls*; and in prose by Mr. Bruce, in *Fraser's Magazine* for December 1863 and January 1864.

[3] Plate XIII. Artist: Túlsi. Damayantí sits in a palanquin with a dome-shaped top of Persian form. One of the men on the left wears a high conical Scind turban. Two parrots (the birds of love—the vehicle of the Hindu Cupid) and pairs of butterflies, symbols of affection, hover in the banyan or fig-tree.

Akritavrana, one of the holy men who came to comfort the just Yudhishthira, told him the history of Parasu-Rámá (Ráma with the axe), who is usually recognised as the sixth incarnation of Vishnu.

## STORY OF PARASU-RÁMA.

Jamadagni, the father of this famous incarnation of Vishnu, was a renowned ascetic in whose days lived a great oppressor—a Kshatriya or Rájpút Chief—Kartavirya, King of Anupa, who took away the saint's calf and insulted his wife.

Parasu-Ráma, the reputed fifth son of Jamadagni, by his father's orders, first killed his mother and then slew the tyrant, who is said to have had a thousand arms.[1]

Kartavirya's sons in revenge murdered Jamadagni, but Parasu-Ráma not only killed them but the whole race no less than twenty-one times, that is to say, he destroyed their offspring born after their death and the deaths of their descendants. This legend, no doubt, embodies a temporary triumph of the Brahmans over the Rájpúts, and is a great exaggeration by the former caste, for their own glorification, of an insignificant occurrence.

The story of the Deluge is told at length in the Matsya Purána, but Markandeya is said to have briefly narrated it in the forest to the Pándavas, who asked him to tell them the history of Manu, son of Vivaswat.

## STORY OF THE DELUGE.

Manu, the sage, was granted by Brahma the privilege of preserving all creatures at the the general annihilation which occurred at the end of a kalpa or age of the world. Once when he was offering water as an oblation to the manes of his ancestors a small fish fell into his hands and begged him to preserve it. The sage kept it in a vessel until the creature grew too large for it and then transferred it to a tank, and ultimately, when it had attained enormous dimensions, put it in the sea, where it was able to protect itself. The fish informed him that he was Brahma,[2] thus incarnate to save all sweat-born, oviparous, and viviparous creatures as well as vegetables. He directed Manu to collect representatives of all these classes in a large ship, which was to be tied to his horn by a cord. In due time the deluge took place, and the fish presented himself. Manu tied the ship to the horn of the monster with a rope which was really a transformed snake. The vessel floated on the waters until they began to subside, when Manu was able to attach it to a tree which appeared on the summit of the great northern mountain.[3]

Markandeya told the Pándus that he also floated on the waters in the deluge and attempted to reach the boat in the hope of saving himself. He caught hold of a tree and peeping through its foliage saw a boy with his toe in his mouth, asleep on a leaf on the water. The boy lifted the sage into the boat and Markandeya saw the whole world in his mouth, by which he knew that he was an incarnation of the Supreme Being.

[1] Plate XIV. Artists: Basáwan and Anis. Note, the water-pot, of porous clay, is kept on a stool and covered with a fine cloth to keep the contents cool and free from contamination by animals or insects.

[2] In another account the fish was Vishnu. Manu was to take with him the seven sages and seeds of all kinds. The fish incarnation of Vishnu is the first of the series.

[3] Plate XV. Artists: Daswant and Kánha. The seven sages are seen in the boat, and Manu on the rock. There are said to be seven Manus, of whom Manu, son of Vivaswat, is the seventh. He is the progenitor of the present race of living beings. Each age of a Manu is the fourteenth of a day of Brahma, or 4,320,000 years.

## STORY OF RÁJÁ INDRAYUMNA.

Yudhishṭhira asked Markandeya whether there was anyone older than himself. The sage replied, 'There is one, by name Indrayumna, a kingly saint, who attained heaven by his great merit, but who, having been told that he could only remain there as long as his good deeds were remembered, came to earth, with two angels as witnesses, to see whether anyone recognised him. He met me, and inquired whether I knew him. I answered that I did not, whereupon he put me the same question that you have just done. I told him that there was an owl who was older, and who perhaps knew him; thereupon he assumed the form of a horse and carried me on his back to the distant mountain where the bird resided. The owl was not able to tell who the saint was, but he conducted us to a lake called Indrayumnasára, in which lived a crane older than himself, who in turn summoned from its waters one still more venerable, a tortoise, who, after reflecting with tears in his eyes and with a beating heart, exclaimed, "Why should I not know him? This lake in which I live was formed by his offerings."

'Cars with celestial drivers then came from the skies, and, after the owl and I had been taken back to our homes, departed with Indrayumna to Swarga, or Heaven.

Yudhishṭhira remarked that Markandeya had acquired great merit by the restoration of Indrayumna to bliss.[1]

## THE RÁMÁYANA, OR STORY OF RÁMA.

### Seventh Incarnation of Vishnu.

Markandeya told the story of Ráma to the Pándavas, to show that pain is the best source of pleasure, and also that they might take courage in hoping that Draupadí would be restored to them when Jayadratha took her away, as was Síta to Ráma after her abduction by Rávana. Hanúmán also narrated a very brief epitome of it to Bhíma, his mythical half-brother.

The Rámáyana is the second and probably most ancient of the Hindu epics. It is the history of the life of Ráma, the deified ancestor of the Rájpúts of the solar race, the capital of whose family was the great and magnificent city of Ayodhyá, on the river Gogra, one of the streams which water the modern district of Oude, the garden of Northern India.

Mr. Wheeler divides the story into four heads, namely—

1st. The domestic life of the royal family at Ayodhyá.

2nd. The intrigues of the first and the third, or favourite, queen regarding the appointment of the heir apparent.

3rd. The exile of Ráma, the heir, and

4th. The death of the old King or Mahárájá and the triumphant return of Ráma.

In the Rámáyana is also given an account of a great war which Ráma waged in his exile against Rávana (popularly Ráwan), the demon King of Lanká or Ceylon, who had abducted his wife Síta. This part of the story is supposed to relate to the struggles of the Brahmanical Hindus with the Buddhists, and to have no real connection with the more ancient narrative of the exile of the King of Ayodhyá.

As, however, the illustrations in the Razm Námah are chiefly devoted to the exile and war with Rávana, a very brief sketch of the other divisions of the story will suffice.

Dasaratha, the old King of Ayodhyá, had three wives, Kausalyá, the mother of Ráma, Kaikeyi of Bharata, and Sumitra of Lakshmana and Satrughna. The four sons are looked upon as incarnations of Vishnu, created to destroy

[1] Plate XVI. Artists: Lál and Lálú. The tank is filled with lotuses, and the garden with trees, amongst them the cypress, which is planted in every Mahomedan cemetery, and the plantain. The two angels and the owl listen to the tortoise, the symbol of age, who recognises the Rájá.

a terrible demon—Rávana, the oppressor of the ancient Vedic gods, who themselves with their offspring, in the form of monkeys and bears, assist Ráma in the great struggle.

After his marriage with Síta, the daughter of Rájá Janaka (in reality an incarnation of Lakshmi, wife of Vishnu), Ráma was appointed Yuvarájá, or heir apparent, but the day before his formal installation Kaikeyi succeeded in obtaining two boons from the old King, one the promise of the succession to Bharata, the other the exile of Ráma for fourteen years.

Ráma, like a dutiful Hindu son, in order that the word of his father might not be broken and to preserve his honour, consented to obey the cruel command, and prepared to depart. After informing his wife, who determined to accompany him, he took leave of the King and set out for the forest with her and his brother Lakshmana.

The afflicted inhabitants of Ayodhyá, who were devoted to Ráma, accompanied the exiles, with every sign of grief, to the banks of the river Tamasá. Under cover of the darkness the princes and Síta escaped from them, and were driven to the Ganges, over which they were ferried by Guha, the Bhíl Rájá. Henceforth they wandered alone. The Maháráját died soon afterwards, and Bharata, refusing to accept the sovereignty, went with an army in search of his brother, whom he found on the hill of Chitra-Kuta, but, as Ráma considered himself bound to carry out his father's instructions, the young prince was compelled to return and rule in his room.

The exiles wandered for some years amongst the hermitages of the sages who were persecuted by the Rákshasas, or demons (supposed to be the Buddhists). Ráma promised to protect them. He disfigured Súrpa-nakhá, the sister of Rávana, the demon king of Lanká; slew her brothers, Dúshana and Khara; and defeated their armies.

Rávana, on hearing these tidings, thought of himself joining issue with Ráma, but was persuaded to abduct Síta instead. Márícha, his minister, who at first was against the project, afterwards consented to aid, and assuming the form of a beautiful deer attracted the notice of Síta, who began to long for its skin, which Ráma promised to procure for her. He slew Márícha, who at the moment of dying cried out in the voice of Ráma, 'O Síta, save me! O Lakshmana, save me!' Síta, hearing these words, urged Lakshmana by her taunts to succour his brother, and was thus left alone.

Rávana, in the disguise of a Brahman mendicant, visited the hermitage of Ráma, and forcibly bore Síta away to Lanká.[1] He was clothed in a thin red garment, had a tuft of matted hair on the crown of his head, an umbrella in his hand, shoes on his feet, and was armed with a trident; a bag was hanging by his side for provisions, and he carried a dish to receive alms. Jatáyus, the chief of the vultures (son of Garuda, the vehicle of Vishnu), who had promised to defend Síta, heard her cries and endeavoured to release her, but Rávana overcame him and continued his journey.[2]

Síta on the way threw down her veil and jewels to five monkeys seated on a mountain, in the hope that Ráma might receive them. The brothers searched all day for Síta, and next morning, after performing their devotions (shown also in Plate XVIII.), set out again to seek her. The brother of Jatáyus[3] told them what had occurred, and a demon whom they slew showed them how Rávana could be overcome if they allied themselves with Sugríva, chief among the monkeys, who had been dethroned by his brother, Báli, and deprived of his wife. They were first to assist him in recovering his throne, and then to proceed together against the King of Lanká.

The brothers soon met Sugríva, and his chief counsellor, Hanúmán, who showed them the ornaments of Síta.

An alliance was concluded, and, by the advice of Ráma, Sugríva challenged Báli to a single combat, which was accepted. Báli was at first successful, but on taunting Sugríva

[1] Plate XVIII. Artists: Jagan and Mádhó.
[2] Plate XIX. Artists: Mádhó and Jagan.
[3] In another version Jatáyus himself is described as being met by Ráma, who restored him to his wonted strength and heard his story.

with the want of assistance which he boasted Vishnu would give him, Ráma, the incarnation of that god, slew him with an arrow, being himself concealed.[1] He shot him from behind a tree, because it was foretold that Báli should receive half the strength of anyone who opposed himself to him, and this of course Ráma was anxious to avoid.

Sugríva had now recovered his throne, but nothing further could be done, as the rainy season had commenced.

In the autumn four armies of monkeys and bears were assembled and despatched to the four quarters of the earth, and that headed by Hanúmán, which went south, was successful in bringing back tidings of Síta. Hanúmán is represented as jumping over the arm of the sea which separates Lanká (Ceylon) from the mainland, and as exploring the city, which was surrounded by seven walls and moats, in the form of a cat. It was defended by many demons, and its inhabitants are described, with few exceptions, as creatures of most horrible forms and appearance.[3]

He entered the palace, which was surrounded by a deep canal, and finally reached the inner apartments of Rávana, but could not for some time find Síta. He at last discovered her sitting in deep distress, her hair tied up in a single knot, covered only with a cloth and without ornaments, calling out the name of Ráma.[2] Hanúmán, who had now assumed the form of a very small monkey, witnessed an interview of Rávana with her, in which, as she refused to become the demon's wife, he threatened her with being devoured at the end of two months unless she then consented to his wishes. Hanúmán revealed himself when Rávana had left, but Síta refused to permit him to carry her away because she would allow no man but Ráma to touch her, and would not have the world say that her husband was unable to punish the oppressor. Hanúmán, having accomplished his mission, determined to do something to injure Rávana, and therefore not only destroyed a large mango grove, but slew an immense army and several great champions sent to seize him.

He was at last captured by stratagem and taken before the King,[2] who was prevailed upon not to slay him as he was an envoy (spy ?), but to disgrace him, which he did by ordering his tail to be covered with old cloths and ghi, or clarified butter, and then to be set on fire. This was accomplished with some difficulty, as the monkey swelled his tail to such a monstrous size that all the cloths in Lanka would scarcely cover it.[2] He escaped by reducing his body to a very small compass, but immediately assuming a vast form set fire to the city by lashing about his tail.[3] He rejoined the army and returned as soon as possible to Ráma with the news of Síta.[4] Ráma and his allies advanced towards Lanká, and were met by Vibhíshana, brother of Rávana, with whom they concluded an alliance. A bridge from the mainland to the island was constructed by the monkey Nala, son of Viswakarma, the architect of the gods.[5] Ráma crossed it with his army of monkeys and bears, and the war began in earnest with an attack on the city.[6] This was resisted, and the victory inclined to the side of Rávana until Sugríva,

[1] Plate XX. Artists: Khem Karan and Ikbál.

[2] Plate XXI. Artists: Basáwan and Bábú. The foliage in the Asoca garden is of the luxurious tropical character observed in Ceylon, and the tiled roof of the pavilion also shows that the artist was familiar with the south of India.

[3] Plate XXII. Artists: Basáwan and Miski. The domestic utensils, cradles, and so on, are similar to those now in use.

[4] On the way Hanúmán plunged his tail into the sea, but the spirit of the waters appeared and begged for mercy, as he could not put out the tremendous fire. Hanúmán, therefore, blew out the flame himself, and since that day the faces of the monkeys have been black.

[5] There is a curious legend told in connection with the passage of the sea. Ráma was very angry with the ocean for not permitting his armies to cross, and discharged a fire-producing arrow into it, whereupon the God of the Deep appeared and begged for mercy, as he was under Rávana's orders and could not disobey him. Ráma said that his arrow could not return fruitless (another version of the proverb 'Every bullet has its billet'), but at the prayer of the ocean god allowed it to spend its force on the giants Dhúlia and Máricha, Rávana's allies. The countries of Dhúndár and Márwár (Jeypore and Jodhpore) are named after these demons, whose homes they were. The legend perhaps points to their recovery from the bed of the sea at a comparatively late period.

[6] Plate XXIII. Artists: Lál and Sarjan

tearing up a tree by the roots, turned the tide of victory.[1] Ráma and his brother were taken prisoners by Rávana's son, Meghnáda or Indrajít, with a noose of serpents, from which, however, they were freed by the mighty bird Garuda.

Rávana himself took the field, but Ráma brought him to shame by cutting off the crowns from his ten heads with a crescent-pointed arrow. He retired and sent out his brother, who was slain, but Indrajít caused such destruction amongst the monkeys that it became necessary to heal their wounds by supernatural means; this Hanúmán effected by bringing a part of the Himalaya mountains whereon grew medicinal herbs, which the wounded animals smelt and so were healed. Dhanwantari, the physician of the gods, told Ráma where to procure the herbs, which could be distinguished by a lamp placed beneath them. Rávana had lamps placed under many other shrubs, so that Hanúmán could not distinguish the proper ones, and therefore brought the whole hill-side.

Rávana, after the defeat and death of Indrajít, once more left the city to head the battle in person, and wounded Lakshmana so severely that Hanúmán was again compelled to resort to the Himalayas for the healing and vivifying herbs.

On his way he passed over Ayodhyá, where Bharata shot him, not knowing who he was. He explained his mission to the prince, and narrated the events that were occurring at Lanká, and Bharata released him.[2] Kálanemi, uncle of Rávana, disguised as a devotee, also endeavoured to waylay him.

The war concluded with the death of Rávana, who was killed by Ráma with the arrow of death, 'Mrityu Bána,' with which alone he could be slain. It was obtained by Hanúmán from Mandodárí, the queen of Rávana. Hanúmán in the guise of an astrologer learned that it was kept in an iron pillar and then secured it.[3] Síta was released, but her husband, feeling that she had incurred some contamination from her residence in another man's house, looked coldly upon her. She therefore determined to end her sorrows by burning herself. Ráma permitted the ordeal, but Agni, the god of fire, came forth from the flame and presented the devoted wife unharmed to her husband, thus proving to all the world that she was without stain.[4] The fourteen years of exile had now expired; Ráma therefore returned in triumph to his home and ascended the throne amidst the plaudits of the populace.[5]

When the Pándavas had rescued Draupadí they determined to remove to another part of the forest. Shortly after their arrival in their new home they were met by a Brahman, a resident of the same wood, who told them that he was in great distress, as he had lost his churning staff and the two pieces of dry stick with which he produced fire. They were placed on the branch of a tree, but, unfortunately, a gazelle in bounding along had caught them in his horns and was now almost out of sight.[6] He begged the brothers to catch or kill the deer, and so restore him the missing articles, as he was bound by a vow to use no others. The Pándavas started in pursuit, but none of them could kill the animal,[7] who led them on until they were worn out with fatigue, and then disappeared. Almost dead from thirst, Yudhishthira begged Nakula to climb a tree to see whether any stream was near. The young prince saw signs that water was at hand, and, descending, went in search of it.

He reached a pool, but just as he was about to drink he heard a voice which warned him to

[1] Plate XXIV. Artists: Daswant and Múkhlis.

[2] Plate XXV Artist: Jagjíwan. The Tartar character of the buildings and bridge on the mountain side is very remarkable. The seat on which the ascetic sits is used for bathing stools, for tables, and such like purposes. In the second journey only one kind of herb was required.

[3] Plate XXVI. Artists: Múkand and Banwári. The most interesting features in all the illustrations of the war with Rávana are the great variety of the forms of the demons and the rudeness of the weapons they use.

[4] Plate XXVII. Artists: Múkand and Banwári. The sun and moon are both shown in the plate to witness for ever the purity of Sita. They are represented on carved tablets or inscriptions for the same purpose.

[5] Plate XXVIII. Artist: Mahesha. The Brahman in the foreground presents money in charity in honour of Ráma. Síta is enthroned in the female apartments at the same time as her husband in the outer court.

[6] Plate XXIX. Artist: Kánha.

[7] Plate XXX. Artist: Kánha. The description of the plate should read, 'The Pándu brothers attempt to kill the deer.

wait until he had obtained permission and had answered certain questions. Nakula, parched with thirst, drank without heeding and fell lifeless in the reeds.

Sahadeva, Arjuna, and Bhíma each went in succession to look for water, and met the same fate as their brother.

When Yudhishṭhira arrived at the lake, more wise than the rest, he replied to all the questions of the guardian of the pool, who appeared before him as a huge and monstrous shade.

The Yaksha, or spirit, was so pleased with Yudhishṭhira's replies that he revealed himself as his true mythical parent, the god Dharma, and said that in the form of a deer he had taken away the Brahman's treasures in the hope of seeing and trying his son.

He restored the dead brothers to life, gave them the fire-producing wood with the churning staff, and promised that no one should discover them in the year of their concealment.

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*FOURTH BOOK.*

# VIRÁTA PARVA.



THE events that took place in the thirteenth year of the exile of the Pándavas are narrated in the fourth book.

Following the advice of Vyása, they took refuge at the court of Viráta, King of Matsyades, the modern Jeypore and Ulwar. They assumed new names and disguises: Yudhishṭhira became master of the ceremonies to the King, Bhíma was disguised as a cook, Nakula as a groom, Sahadeva as a herdsman, and Arjuna, in consequence of a curse of the celestial nymph Urvasi, as a teacher of the women or a eunuch, and Draupadí as a serving woman.

At a great festival given at Matsya, the capital, Bhíma distinguished himself by killing Jimúta, a foreign wrestler who had beaten all the King's champions.[1]

Kíchaka, the royal commander-in-chief, persecuted Draupadí by his attentions, and she, acting under Bhíma's instructions, arranged a meeting with him in Arjuna's music and dancing room. Bhíma, dressed as a woman, kept the appointment and killed the general by beating him into a shapeless mass with his fists.[2] Next day Draupadí gave out that her celestial admirer or Gandharva had killed Kíchaka; but his hundred brothers, when they burnt him on the funeral pile, attempted to burn her also, as they said she was the cause of his death. Bhíma was, therefore, compelled to release her by slaying them all with his favourite weapon, the trunk of a huge tree.[3]

The death of Kíchaka encouraged the enemies of the King to make incursions against the country. Susarman, King of Trigarta, plundered the border districts, but in return Viráta and all the Pándavas, except Arjuna, ravaged his territory. The King, Viráta, was, however, taken

[1] Plate XXXI. Artist: Keshú.

[2] Plate XXXII. Artists: Daswant and Múkúnd. The architectural features of the hall in this plate are the same as those of the palaces at Amber, near Jeypore, built from two to three centuries ago. The repeating pattern of the balustrade, probably in black on white marble, is a very common form of ornament, also the geometrical design of the dado, which is done in fresco. The projecting eave and the táks, or niches, are characteristic of the Persian style, while the bracket capital is Hindu.

[3] Plate XXXIII. Artists: Daswant and Múkúnd. The body still rests on the bier of bamboos on which it was brought to the burial ground. It is covered with a costly cloth, which will become the property of the low-caste attendants. This custom is a cause of spreading infectious diseases. Pots of oil are at hand with which to feed the fire: the vessel of hot embers, the wood and the bamboo stick with which to break the skull of the deceased are ready; there are also bundles of the sacred kusa grass. The corpse is placed beside a stream in accordance with the law, and lastly Draupadí has been taken to be burnt as a *sati* by force, when Bhima, in disguise, rudely interferes and kills Kichaka's brothers and releases the wife of the Pándavas.

prisoner; he was released by Bhíma without displaying his full strength, as Yudhishṭhira feared discovery if he did so.[1]

Arjuna, while this was going on, had to assist Viráta's son against his own cousins the Kúrus, and, as the thirteenth year of exile had expired, he was at liberty to use his weapons, which he did so effectually that they and their armies were thoroughly defeated.[2]

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*FIFTH BOOK.*

## UDYOGA PARVA.



AN alliance was then formed between Viráta and the Pándus, and the fifth book or Udyoga Parva opens with an account of an assembly of princes at Matsya, the capital of Virát, at which Kṛishṇa, the Hindu Apollo, and his brother Balaráma were also present.

It was proposed that the Pándavas should endeavour to obtain half the kingdom by negotiation, otherwise they would have to go to war.

Kṛishṇa and his brother returned to Dwáraká, and the Pándavas sent an ambassador to Hastinápur to try to effect a reconciliation.

Both sides, however, prepared for battle, and Duryodhana and Arjuṇa proceeded to Dwáraká, each with the hope of securing the aid of Kṛishṇa.

Kṛishṇa gave Arjuna the first choice of two things—that is, to take either himself, unarmed, and on the understanding that he would not fight, or his army of warriors. Arjuna chose Kṛishṇa, and explained that he had acted thus singularly because he trusted that his friend would be his charioteer in the war.

Sálya, King of Madra, was persuaded by an artifice to promise to take the side of the Kúrus; but he also told Arjuna that he would indirectly assist him in his conflict with Karna, and narrated the story of the struggles of the god Indra with the son of Twaṣṭri, and with the demon Vritra for the consolation of Yudhishṭhira.[3]

### *THE STORY OF INDRA AND VRITRA.*

It appears that Indra slew the son of Twaṣṭri, and in revenge the latter created a great wolf demon, who at one time took the King of Swarga, or Heaven, between his jaws, from which he escaped by decreasing his size, only, however, to remain in terror of losing his dominion, until he succeeded by the help of Vishnu in destroying his foe.

Indra was always in danger of losing his throne in this manner, and there are several accounts of his struggles with would-be supplanters, who were sometimes for a while successful.

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[1] Plate XXXIV. Artists: Basáwan and Bhaura. The chariot is inlaid with ivory. Even the carts of countrymen are often adorned with carving and inlay of brass wire, and descend from father to son. Bhíma wears round his pagri, or turban, a cord of silk beads, a badge of honour such as is worn by Rájpúts of rank in Meywar and Márwár.

[2] Plate XXXV. Artists: Mádhó II. and Lál. The whip, horse trappings, mode of supporting the axle of the cart, and the yokes, are such as are still employed.

Hanúmán, the deified monkey, sits on the top of Arjuna's banner, as the prince has now dropped his disguise. In the Mahábhárata the chiefs are distinguished by, and are often named after, their banners. Sanjáya describes the differences between the banners of the great warriors before the war begins to the old blind King Dhṛitaráshṭra.

[3] Plate XXXVI. Artist: Múkúnd. The leading idea of Hindu belief is that everything may be accomplished by penance. In this plate the ascetic, who lives in a cave in the forest, creates from his sacrificial fire a powerful wolf demon, who takes the King of Heaven in his jaws. The demon wears a peculiar earring, such as is used by the Náths, or split-ear ascetics, whose head-quarters are in Márwár.

The envoy of the Pándavas found the younger Kauravas disinclined to treat; but the old King adopting the cautious policy of their uncle Bhíshma, decided to send Sanjáya, his own charioteer, with kind messages to Virátá.

A council of war was held, at which Yudhishṭhira said he would be guided by Kṛishṇa, who, after his return from Dwáraká, made a speech to the effect that he feared the evil dispositions of the Kauravas rendered war absolutely necessary; and at last a reply was given in which the old terms were insisted upon.

Another assembly was held at Hastinápur, in which Bhíshma urged moderation and the charioteer described the forces of the Pándavas.

The Pándavas held a final consultation, and decided that Kṛishṇa should himself endeavour, by a personal visit to Hastinápur, to secure peace.[1]

A long description is given of this embassy, especially of the great congress in which the gods themselves were said to have been present. Parasu Ráma and the sages Kanwa and Nárada told various stories bearing on the subject, and all except Duryodhana seemed inclined to peace, but the influence of the latter prevailed even though his mother, Gándhári, herself came to the congress and urged him to reconsider his decision. Kṛishṇa is said to have overawed the assembly by manifesting his divinity in his most awful form, and the council broke up in the midst of fearful portents.

Kṛishṇa afterwards visited Kuntí, who told him the stories of Muchu-Kunda and Vidulá. Before going to the great council he had gone to the house of Duryodhana,[2] but was not received with the respect due to him either as a powerful sovereign or as an envoy.

Soon afterwards war was declared by Duryodhana, and Bhíshma consented to accept the generalship of the Kaurava armies, provided he was not called upon to fight with the sons of Kuntí or with Sikhaṇḍín, son-in-law of King Draupada. To explain his reasons for not fighting with Sikhaṇḍín he narrated to Duryodhana the story of Amba.

## STORY OF AMBÁ.

Bhíshma carried off the three daughters of the King of Kásí (Benares) at their Swayámvar, with a view of marrying them to his brother, the father of Dhritaráshṭra and Pándu. Ambá, the eldest, however, said she was already betrothed to the King of Sálwa, and begged Bhíshma to let her go. He did so, but the Rájá refused to receive her, and she was compelled to take refuge in the forest with the sages. Parasu Ráma promised her revenge on Bhíshma, and fought a battle in her cause with that hero. He was, however, unsuccessful.[3]

Ambá thereupon propitiated the god Mahadeo or Shíva by severe penance, and was promised by him that she should, in a new birth, become first a female and then a male, born again to kill Bhíshma. She afterwards burnt herself on a funeral pyre.[4]

In due time she was born in the family of the Rájá of Kampila, who, however, not wishing for a daughter, persuaded his wife to bring her up as a boy, whom he called Sikhaṇḍín.

When old enough she was married to the daughter of Rájá Draupada, but as soon as her

[1] Plate XXXVII. Artist: Jagan.

[2] Plate XXXVIII. Artist: Jagan.

[3] Plate XL. Artists: Parasa and Basáwan. One of the ascetics carries a sun-shade similar to that used by the Maháránás or chiefs of Oodeypore, which is, however, a golden sun surrounded with a rim of black felt.

[4] Plate XLI. Artists: Lál and Mádhó. Shíva is here depicted as the ascetic of the Himalayas. Round his neck is coiled the cobra (*Naja tripudians*), or hooded snake. He carries the trident, symbolical of his lordship of the three worlds, and the drum, his peculiar emblem. His third vertical eye, the eye of spiritual perception, is observed on his forehead, and the crescent moon is placed near his brow. As Lord of the Moon he was worshipped at Somnath, in Gujerat, the famous shrine destroyed by Mahmud of Ghuzni nine centuries ago.

sex was discovered a quarrel arose between her father-in-law and the King of Kampilá, which was happily concluded by Shíva fulfilling his promise and changing her into a man.

Bhíshma is represented in Plate XXXIX. enthroned as the great hero of the Kauravas, who are shown praising him while the musicians also sound their instruments in his honour.[1]

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*SIXTH BOOK.*

## BHÍSHMA PARVA.



THE sixth book gives an account of the opening of the war, which took place on the plain of Dharmakshetra or Kurakshetra, north-west of Delhi (Paniput, where so many decisive Indian battles have been fought), and of the first ten days' struggle, during which Bhíshma held chief command on the side of the Kauravas. Vyása endowed Sanjáya, the charioteer of Dhritaráshtra, with the power of knowing everything that went on in all parts of the field, that he might be able to describe the whole of the struggle to his master. The wonderful charioteer began by giving the King an account of the earth, and particularly of India, which is very interesting, as he mentions the ancient divisions of the country. While the armies are drawn up on the field Krishna is also described as treating Arjuna, whose chariot he was driving, to a long philosophical discourse, which is known as the Bhagavad-gitá.

Before the battle began Yudhishthira thought it right to ask permission of Bhíshma, Drona, and Sálya to fight with them and the Kauravas. Krishna accompanied the Pándavas; Bhíshma, Drona, and Sálya blessed them and sanctioned the struggle, which they said had been preordained and would end in their success.[2]

As soon as the senior members of the family had granted permission the great war drum was sounded. Bhíma advanced towards Bhíshma and attacked him, but was nearly taken by Duryodhana and his brothers, who came to the help of their aged relative. The Pándavas sent forward Abhimanyu, Nakula, Sahadeva, Dhrishtadyumna, and the five sons of Draupadí, and thus the engagement became general.[3] Vast armies accompanied the heroes on both sides, but the history of the war, nothwithstanding, is principally the story of numerous single combats; thus Bhíshma opposed Arjuna, and would have overcome him had not Krishna taken the wheel of his car and turned it rapidly round as his quoit or chakra, his favourite weapon. Krishna had promised not to use arms, but when Bhíshma saw the hero took up the wheel instead he knew that he was asserting his divinity on behalf of the Pándavas, and this filled him with so much joy that Arjuna had an opportunity of wounding him with an arrow.[4]

On the second day of the war the Pándavas arranged their armies in the form of a cloud and

[1] Plate XXXIX. Artists: Paras and Basáwan.

[2] Plate XLII. Artist: Khem Karan. Most of the Kauravas are represented as contemptuously twirling their moustaches, a special mark of defiance. An accidental act of this kind led to a fierce war between the Chohán of Ajmere and the Chalukyas of Chandravati, near Mount Aboo, a war which wasted the Hindu powers while they were threatened with a common danger, the first advent of the Mahomedan power in India. The story is told in the poems of Chand Bardai, translated in the *Indian Antiquary* by Mr. Beames. It may be noticed that the banner poles are draped; this is usually done in India. In the East biting the fingers is a mark of surprise, rage, or annoyance. See the Gulistán, chap. i. story ii. (Platt's translation).

[3] Plate XLIII. Artists: Daswant and Túlsi. Attached to the back of some of the chariots is suspended a small leather water bottle or 'chágal,' used by travellers. Perhaps the best, which have small silver mouth pipes and wooden stoppers, are made at Kucháwan, near the Sámbhar lake, the seat of a great noble of Márwár. At the top of the picture is a carriage for carrying a gun.

Although here the introduction is an anachronism there are not wanting indications that firearms of some kinds were known to the early Indians. The fire-producing weapons of Aswatthaman and of Agni mentioned later on are examples.

[4] Plate XLIII. bis. Artist: Tárá.

fought with great success. Bhíshma's son created a number of magic elephants, which attacked and overcame Bhagadatta, King of Pragjyotisha, and would have killed him had not Droṇa come to the rescue.[1]

The Bhíshma Parva ends on the tenth day of the war with the defeat of Bhíshma. Arjuṇ broke the bow of the warrior after a fearful struggle, and then Sikhaṇḍín unfairly shot him in the breast. Arjuna followed up this stroke by piercing his body in all directions with arrows, so that there was no part which could touch the ground when the hero fell from his chariot. Bhíshma, however, did not die at once, as he had been granted the power of fixing the moment of his death, and therefore decided to live until the sun entered the summer solstice. He complained of thirst and of the want of a pillow for his head. Arjuna was able to meet both demands. He produced a spring of water by shooting an arrow into the ground, and formed a pillow for his head with three sharp arrows, much to the delight of the hardy old man.[2] The river Bánganga, which rises in Jeypore and flows into the Jumna, is said to have been produced by an arrow sped by Arjuna.

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*SEVENTH BOOK.*

# DROṆA PARVA.



THE Kauravas next appointed Droṇa, their old tutor, to the command of their armies, and the seventh book, or Droṇa Parva, is devoted to the continuation of the struggle under him.

Many single combats are described in this book, some of which are illustrated in the Razm Námah. On the second day Bhagadutta, son of Narak, King of Pragjyotisha, the modern Gáuhatti, who was so nearly killed on the second day of the war, is represented as fitting a celestial arrow—a consecrated and infallible ankusa, or goad, sacred to Vishnu, capable of reducing any object to ashes—to his bow-string, which would have slaughtered Arjuna and destroyed the world. Fortunately Kṛishṇa interposed by catching it on his breast, where it has, it is said, since reposed in the form of the Vaijayanti rosary, which, according to the Hindus, is composed of sapphires, pearls, rubies, cat's-eyes, and diamonds. Bhagadutta was killed and a wonderful golden bell made by Viswakarma cut off his elephant.[3] Arjuna was beguiled on the third day into fighting in a distant portion of the field; his enemies, therefore, determined to wound him by slaying his son Abhimanyú. They drew up their forces in the form of a maze (chakravyuha); Duryodhana was placed in the centre, and his son with ten thousand horsemen and many great heroes supported him. Droṇa, the captain of the Kauravas, defended the entrance, whilst Jayadratha, Aswatthámaṇ, and others acted as skirmishers.

Yudhishṭhira ordered Abhimanyu to attempt to enter the maze, and promised to support him; but Jayadratha, in revenge for his defeat by the Pándavas when he attempted to abduct Draupadí, separated the youth from the rest of the Pándavas by stratagem and killed him. The boy hero is, however, represented as having slain an immense number of the enemy.[4]

During the combat, overcome with thirst, Arjuna begged Kṛishṇa to drive him from the field, that he might procure water; but, being reminded that all the wells and streams were defiled by blood, he said that he would create a spring, which he proceeded to do by shooting one of his wonder-

[1] Plate XLIV. Artist: Tárá.

[2] Plate XLV. Artist: Mahesha.

[3] Plate XLVI. Artists: Lál and Sarwan.

[4] Plates XLVII. and XLVIII. Artists: Daswant and Túlsí. These illustrations in the original are marvellously drawn and coloured. In the interior of the maze were stationed kings who had golden flags, wore red clothes and ornaments (amongst Rajpúts putting on red or saffron robes implies determination to conquer or die—to take no quarter), golden necklaces anointed with sandal and aloe-wood paste, and wreaths of flowers.

working arrows into the ground (it must be remembered that Arjuna is represented as being in reality the son of Indra, god of the sky and the rain cloud). He then let fly innumerable arrows in different directions, so as to form a palisade, within which Kṛishṇa watered the horses, while his friend guarded the entrance. Kṛishṇa remarked that no one else could have performed such a miracle.[1]

When Arjuna heard the news of his son's death he was overwhelmed with sorrow, and vowed that, unless he killed Jayadratha, king of Sindhu, before the setting of the next evening sun, he would burn himself with fire.

By the advice of Kṛishṇa he obtained a wonderful weapon from the deity Mahadeo, with which alone his enemy could be slain, and on the whole of the fourth day performed prodigies of valour in the field, especially against those who endeavoured to keep Jayadratha out of his reach. Towards sunset Kṛishṇa reminded him that Brihat-Kshatra, the father of his foe, had obtained this son by severe austerities, and had foretold that whoever cut down his head upon the earth while he was fighting should have his own skull broken into a hundred fragments. He therefore advised Arjuna to cut off Jayadratha's head and to throw it into the lap of his father, who was sitting near the Sarasvati river in profound meditation.[2] This was done, but the ascetic did not recognise the head, and when he afterwards rose it fell on the ground, and his own also burst into a hundred pieces, much to the astonishment of all beholders.

On the fourth day of Droṇa's command Ghatotkacha,[3] son of Bhíma, was killed. The father and son went to fight with Karna and Alambusha, the son of Jatásúr, who was especially matched with the latter because he was a demon, and therefore able to meet all the wiles of his foe, whose mother, Hidimba, was also of the same race.

Both these unearthly characters assumed many different forms and were assisted by demons.[4]

Karna and Alambusha found Ghatotkacha invincible until the former was reminded that he possessed a spear which Indra had given him in exchange for his magic suit of armour, the gift at his birth of his mythical father, the sun. With this weapon he was able to kill his foe.[5]

On the fifth night of this part of the war Droṇa fought with his great enemy Rájá Draupada and slew him,[6] but the defeat of the King was speedily avenged by Dhṛishtadyumna, his son, who, however, won a victory only by stratagem, as the old warrior became disheartened by hearing, as he thought, the news of the death of his own son.[7]

The Pándavas had, however, given an elephant the same name, and when Droṇa heard from the lips of Yudhishṭhira, who was never known to tell a lie, that Aswatthámán was dead, he gave up his arms and descended from his chariot.

Yudhishṭhira was going on to explain that he meant the elephant was dead, but his brothers drowned his voice by beating of drums.[8]

Dhṛishtadyumna decapitated his lifeless body, for Droṇa had saved him from the crime of killing a Brahman by transporting his soul to heaven through an opening in the top of his skull.[9] The punishment for murder of a Brahman would have been to spend 60,000 years in hell as a

[1] Plate XLIX. Artists: Shankar and Múkúnd. Kṛishṇa and the horses can be seen inside the palisade, but it is difficult to say whether two ascetics seated above are within or without the fence.

[2] Plate L. Artists: Basáwan and Múkúnd. Kṛishṇa, besides the conch shell, carries a lotus, sacred to Vishnú, of whom he is an incarnation. Hanumán, instead of a tree, holds a rock and the fan palms, symbolical of his strength. The ascetic sits on the skin of a black buck beside the Sarasvati river, and his son's head is wafted to him on the crescentic-pointed arrow.

[3] Having a hairy head shaped like a watering-pot.

[4] Plate LI. Artists: Lál and Banwári. For grotesque conception nothing in the book can surpass this plate. The weapons are all such as would be used by aborigines. Clouds are introduced into the centre of the picture.

Plate LII. Artists: Lál and Banwári. The sides of the chariot are of open work.

[5] Plate LIII. Artists: Jugjíwan and Basáwan.

[6] Plate LIV. Artists: Daswant and Sarvan. The helmets of the warriors generally bear a small banner, and have no nasal (except one near the top of the picture). In Plate XLII. some of the helmets have chain coifs.

[7] Plate LV. Artists: Lál and Mádhó II.

[8] After this event the King's chariot sank to the ground, above which it had always been miraculously kept a hand's breadth. So much did the ancients honour truth.

[9] Plate LVI. Artist: Múkúnd. Hindus believe that the soul escapes by the fontanelle.

worm crawling in mire. His translation to Brahmaloka, the heaven of Brahma, was only witnessed by five persons—Ḱrishṇa, Sanjáya, Yudhishṭhira, Arjuna, and Aswatthámaṇ. To this day Hindus speak of the death of a prince as his setting out for the home of the gods—*Deolok ko padhára.*

The son of Droṇa revived the drooping courage of the Kauravas, who were much dispirited by the death of their champion. He shot off the Naráyana, a wondrous burning arrow, which struck Bhíma on the head, and would have killed him had not it been appeased by Krishṇa. He also discharged another arrow sacred to fire, which was burning up the Pándava armies until Arjuna quenched it with the Brahmastra weapon.[1]

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*EIGHTH BOOK.*

# KARNA PARVA.



KARNA was appointed to the command after the death of Droṇa. The eighth book opens with an account of his combat with Yudhishṭhira, who was wounded and fled; but Karna taunted him and tore him from his horse, and only released him because he had sworn to Kuntí, his mother, to kill only one Pándava prince, and that he determined should be Arjuna.

Duryodhana also sent an army of Mlechchhas, or barbarians, to kill Bhíma, but he succeeded in destroying them all, as well as the elephants on which they rode.[2] One of these beasts he threw up into the air, where it remained magically suspended until the time of King Janamejáyá, to whom the Mahábhárata was told. The pious monarch expressed astonishment at hearing this part of the wonderful story, but was convinced of its truth when the narrator brought down the elephant's body into his own courtyard.

Susarman, the King of Trigarta, had sworn not to give up fighting until either he or Arjuna had fallen, and therefore took every opportunity of meeting him in battle. On the seventeenth day of the war Arjuna fought with him. 'He discharged an arrow which produced serpents and much discomforted the King's forces, until he was able with another magical arrow to produce the Garuda bird, which devoured the snakes.[3]

Bhíma on this day met and killed Duhsásana, the brother of Duryodhana, who in the famous gambling scene had insulted Draupadí. In fulfilment of his vow on that occasion, after he had cut off the head of his foe, he placed his foot upon his breast and drank his blood.[4] Then followed perhaps the grandest conflict of the whole war, in which the two heroes Arjuna and Karna were pitted against each other. Arjuna was being worsted when, owing to intentional clumsy driving of Karna's charioteer, King Sálya, the single wheel of his vehicle stuck in the mud, and he was compelled to descend, thus giving his enemy the somewhat unfair opportunity of striking off his head with one of his marvellous crescentic-pointed arrows. The noble Karna's soul ascended to his father, the sun.[5]

The gods Brahma, Shíva, and Indra, accompanied by the Gandharvas, or celestial musicians, appeared in the sky to celebrate the triumph of Arjuna, while warriors and demons on both sides beheld the magnificent spectacle.[6]

[1] Plate LVII. Artists: Mahomed Sharíf and Múnir. Here we have the magical fire-producing arrow, whose effects can only be reduced or modified by propitiation.

[2] Plate LVIII. Artists: Keshodas and Chitra.

[3] Plate LIX. Artists: Basáwan and Kánha.

[4] Plate LX. Artist: Jagan.

[5] Plate LXI. Artists: Makhlís and Mádhó. The combat of Arjuna and Karna is perhaps the grandest in the war.

[6] Plate LXII. Artists: Daswant and Paras. The gods are seen in the air rejoicing, a compliment they pay to great heroes, while the sun and moon are also present to witness for ever the grandeur of the battle. On the left is Brahma, distinguished by the water pot, rosary, staff, and copy of the sacred Vedas, which he holds in his four hands. Next to him comes Shiva with the matted hair, wearer of the crescent moon, the star, and the serpent, seated on a skin. The last is Indra on the lotus flower, distinguished by his thousand eyes. The Gandharvas, or celestial musicians, play music in the clouds.

*NINTH BOOK.*

# SÁLYA PARVA.



THE ninth book, or Sálya Parva, is devoted to the one-day command of Sálya, King of Mádra.

Yudhishṭhira killed Sálya, who, when dying, fell in the act of worship before him, thus recognising the justness of the Pándava cause, which he had been hitherto compelled by force of circumstances to oppose.[1] One by one the Kúru chiefs were slain until only Duryodhana, Aswatthámaṇ, Kṛitavarman, and Kripa were left alive.

Duryodhana fled and took refuge at the bottom of a tank, where he protected himself by forming a strong chamber by his magical power. The Pándavas heard where he was concealed, and by taunts goaded him into coming forth to fight with Bhíma.

Balaráma, who had taken no part in the war, hearing that his pupils were about to fight, determined to be present to ensure fair play.[2] The struggle was long and uncertain until Bhíma, remembering his vow when Draupadí was lost at dice, contrary to the rule of mace-play fights, which forbad to strike below the waist, broke Duryodhana's thighs, and, after kicking him on the head with his foot, left him on the ground.[2] Balaráma in great anger sought to stop Bhíma, but Kṛishṇa pacified him, by saying that the blow was fated. The gods appear in the sky with the great sages and the sun and moon, eternal witnesses of the victory, and the head of Rájá Barbarík gazes down from the banyan tree.

Balaráma was not easily satisfied; he would have slain Bhíma, but was compelled to remain content with naming him unfair fighter, or Jimha-yodhin.[3] To Europeans this would seem a mild form of punishment; but the Hindu works for fame, and dreads the contempt that would be associated with such a memory as that just mentioned when the bard narrated the story in the halls of his descendants.

The Pándavas now took possession of the camp of their enemies and of their treasure, while Kṛishṇa went to Hastinápur to soothe the old King and his wife.

The book concludes with a meeting between the wounded Duryodhana and his three surviving friends on the battle field.

[1] Plate LXIII. Artists: Daswant and Bhagwán. This is almost the first occasion on which Yudhishṭhira, 'the firm in battle,' distinguished himself.

[2] Plates LXIV. and LXV. Artists: Basáwan and Gúlám Nabi. These represent another great single combat. The buildings are decidedly Moghul. The heavenly personages sit on thrones of flowers. The sages are depicted in Plate LXIV. and in Plate LXV.; beginning from the left are Vishnu, Shíva or Mahadeo, Brahma, and Indra. Kṛishṇa, in the latter plate, is observed stroking his thigh, to indicate to Bhíma the way to kill his enemy, while Balaráma, his brother, also an incarnation of Vishnu, endeavours to stop the combat by striking Bhíma with the plough, his usual weapon. The tank is filled with lotuses, and all its inhabitants are carefully painted.

[3] Plate LXVI. Artists: Lál and Khem Karan.

*TENTH BOOK.*

# SAUPTIKA PARVA.



THE tenth book, or Sauptika Parva, opens with an account of a conference between the three Kuru chiefs, in which, at the suggestion of Aswatthâman, it was decided to make a night attack upon the Pándava camp.

Aswatthâman found his entrance opposed by an enormous snake, which he attempted in vain to destroy. He then became aware that the great god Shíva, who wore the serpent round his neck, was defending the camp, and to appease him was about to sacrifice himself on the fire of an altar, when the deity was satisfied and permitted him to proceed, and promised him his help, as he had decided no longer to aid the family of Draupada. Kṛishṇa, in his divine form, beheld from the sky what was going on.[1]

Kṛipa and Kṛitavarman were directed to guard the gate, and Aswatthâman made for the tent of Dhṛishtadyumna, his father's foe, whom he killed by stamping upon him, as he did not consider him worthy to die in any other way.[2]

He then slew many other warriors, and especially the sons of the Pándavas, who believed they were being attacked by a demon. At last he killed Sikhaṇḍín, the conqueror of Bhíshma, out of whose body rose a fearful female form called Kálrátrí—an incarnation of Durga, who drank the blood of the slain, both men and beasts, and made necklaces of their heads and bodies.[3] The surviving heroes beheld in their dreams Kali, who was identical with Kálrátrí, with red face, red eyes, red wreaths, in red clothes with a noose in which she took men and animals, with corpses of all creatures, and bound them round her neck.

Kṛipa and Kṛitavarman killed all their companions spared, and demons devoured the dead and dying.[4] The midnight murderers now proceeded to the side of Duryodhana, who, delighted at the news, thanked them and expired.[4]

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*ELEVENTH BOOK.*

# STRÍ PARVA.



THE eleventh book is principally devoted to the performance of the funeral ceremonies of the dead on the battle field, the wailing of the women, and the attempt of Dhṛitaráshṭra, the old blind king, to kill Bhíma.

[1] Plate LXVII. Artists: Daswant and Mahesha. Kṛishṇa appears in the sky because in his divine form he is understood to have been aware of the meditated attack upon the camp. The presence of the moon indicates that it is night. Shíva, as the ascetic who has sat for ages absorbed in meditation, so long, indeed, that flowers and grasses have grown in his matted hair, sits on a tiger skin, and his arms are marked with streaks of clay or white ashes. The camp equipage is exactly like that an Indian chief would still use. All within are careless, asleep or idly talking in the midst of the cattle. On the right is a clay fireplace with sticks beside and within it; the cook sits and sleeps close to the water skin, while opposite a woman attends to the watering-pots, which are kept in a frame; several men light the camp with cressets, such as are yet used at Jeypore.

[2] Plate LXVIII. Artists: Daswant and Miskína.

[3] Plate LXIX. Artists: Daswant and Sarwan. Two of the heads may be European. It would not have seemed unnatural to the artists of Akbar's day to represent the foreigner in so humiliating a position.

[4] Plate LXX. Artists: Daswant and Sarwan.

*TWELFTH BOOK.*

# SANTI PARVA.

BOOK OF CONSOLATION.



THE twelfth book is the longest in the poem, but most of it is taken up with long discourses on the duties of kings, on the rules of conduct in adversity and those for obtaining final salvation, most of them narrated by Bhíshma on his arrowy couch to strengthen Yudhishṭhira for his duties.

Yudhishṭhira said that the great victory was due to Kṛishṇa, but the younger Pándus were very angry at this; Kṛishṇa therefore went with them to the field of battle to ask the head of Babarík whose was the merit of the victory. Before the war Babarík (Babhraváhan), who was only fourteen years old, but a Rájá of great wisdom, came to meet Kṛishṇa and foretold his death.

The young King brought three arrows with him, and when Kṛishṇa asked what particular properties these possessed he said that one could foretell death, the other could slay a host, and the third was a spare one to be used in emergencies. Kṛishṇa thought that such a powerful prince should be first overcome, especially as he added that he should side with the defeated party in the great war.

Finding that Babhraváhan boasted of his liberality, he demanded that he should present him with his own head.[1]

The Rájá agreed on the understanding that it should be permitted to live as long as the war lasted.[2]

Kṛishṇa consented, and placed his head in the banyan tree, a leaf of which he put in his mouth, telling him to keep it there as long as he wished to watch the struggle.

When the head was asked to whom the glory of the victory was due, it replied that it saw only three things worth mentioning—(1) Kṛishṇa's quoit, (2) Bhagadutta's struggle with the magic elephants, (3) Draupadí as Kálrátri drinking the blood of the slain. The Pándavas were much humbled, and the head dropped the leaf and died.[3]

Yudhishṭhira was at first anxious to retire in disgust from the world, but was at last prevailed upon to assume the sovereignty and was seated on a golden throne with Draupadí beside him. Bhíma was also inaugurated as heir apparent or Yúvarájá.[4] The streets were decorated, and all the Brahmans offered congratulations except one who reviled him. He, however, turned out to be a demon named Chárvák, a friend of Duryodhana, in the disguise of a member of the sacred caste, and when detected the true Brahmans killed him on the spot.

By Kṛishṇa's advice the following honours were conferred :—

| | |
|---|---|
| Bhíma . . . . | Yúvarájá and Prime Minister. |
| Arjuna . . . . | Commander-in-Chief. |
| Vidura . . . . | Counsellor. |
| Sanjáya . . . . | Treasurer. |
| Nakula . . . . | Commander of Troops. |
| Dháumya . . . . | Superintendent of Charity. |
| Sahadeva . . . . | Superintendent of the Palace. |
| Yuyatsu . . . . | Attendant on Dhṛitaráshṭra. |

[1] In Hindu stories the present of a head by its owner is not very uncommon, and not, after all, a very great sacrifice amongst believers in transmigration of souls. The Baitál Pachisi, or 'Twenty-five Tales of a Demon,' has several such references, and there is an instance in the history of the small State of Karauli, in Rájpútáná, in which the Rájá offered his head to the goddess Durga for the good of his country.

[2] In the travels of Nicolo à Conti, a learned Venetian, in the Middle Ages, a steel ring is described with which the feat of cutting off a man's own head might be accomplished.

[3] Plate LXXI. Artists: Tárá and Daswant.

[4] Plate LXXII. Artist: Rámdás. Plate LXXIII. Artists: Daswant and Mádho.

After the installation the Pándavas went with Krishṇa and others to the battle field to see Bhíshma, and on the way Krishṇa told them in full the history of Parasu Ráma.

The long discourse of the venerable warrior takes up the remainder of the book. It is divided into three parts.

1. The Rájá-dharmá nusásana-parva, or chapter on the duties of kings.
2. The Apad-dharma-parva, or rules of conduct in adversity.
3. The Moksha-dharma-parva, or rules for attaining salvation.

Several of the episodes are illustrated in the Razm Námah.

Bhíshma, in reply to the question, 'When was the sovereignty of men produced?' narrated the story of Rájá Prithi.

## STORY OF RÁJÁ PRITHI.

Venu was a most powerful ruler who was puffed up with pride. The sages destroyed him by their curses because he despised them, but soon regretted having done so, as they noticed that the system of government of the earth could not be well maintained without a king. They therefore assembled round his corpse and rubbed his limbs and muttered charms until they produced from his left leg the ancestor of the Nishadás or Bhíls, the Mhlechchhas, and other low castes, and from his right arm King Prithi, the first anointed sovereign of men, who divided the whole earth into seas and land, ruled over the lower animals, and introduced the arts of husbandry and the rules of caste.[1] (See also Bhagwat Purána.)

He is fabled to have shot arrows into the earth, which until that time had refused to allow corn to grow. It appeared personified under the form of a cow, which he milked and thus succeeded in making the soil bring forth abundantly.

## STORIES OF THE BRAHMANS.

Bhíshma told the King the following story to prove that human exertions are all futile unless aided by Destiny and the Almighty:—

There was a very avaricious Brahman named Mankí, who possessed two bullocks, which were tied together when grazing by a cord. A camel accidentally got his neck under the cord and in alarm ran away. The bullocks died from the injuries they received and the Brahman was much distressed at their loss.[2]

Bhíshma told Yudhishṭhira the story of the Brahman Kashyapa.

Kashyapa was a Brahman who was sore pressed by want of even the necessaries of life. One day, while reposing in the roadway and absorbed in thinking upon his sad position, he was injured by a wheel of the cart of a baniya, or merchant, who, instead of showing sympathy with the unfortunate man, treated him with contempt and abused him. The Brahman felt that it was useless to struggle any further against his hard lot, and was about to commit suicide, when Indra, the King of Heaven, appeared in the form of a jackal and pointed out the sinfulness and folly of such a course.[3]

The sacrifice of Daksha, the Prajapáti (lord of created beings), a great event in Hindu mythology, is narrated in the Santi Parva.

[1] Plate LXXIV. Artists: Daswant and Miskína.

[2] Plate LXXV. Artists: Lál and Chatarbhúj.

[3] Plate LXXVI. Artists: Basáwan and Mádho. The The baniya, or merchant, carries in his hand a small water-skin (chágal); he has hired a guard, who has tied his bow and arrows to the cart while he carries only a club, as the party is about to cross a ford. The sides of the cart are filled up with cloth lashed on the poles, so that grain and small articles may not fall out. The framework at the top of the cart can be covered with a cloth, under which the merchant can repose when tired. In the distance are seen a foot soldier and ascetic, or pilgrim, bearing his water vessels and property on a framework of canes or bamboos slung across his shoulder.

## STORY OF DAKSHA.

Daksha is generally described as the son of Brahma and the father-in-law of Shíva. On one occasion he celebrated a great sacrifice in the hope of obtaining a son, but, neglecting to invite Shíva, incurred his anger. Shíva determined to spoil the sacrifice, and for this purpose created Víra-bhadra, who is described as having a most awful form. Víra-bhadra and his demon assistants destroyed the sacrifice and cut off the head of Daksha.

According to this version of the story Daksha's head was restored to him by Shíva and the sacrifice allowed to proceed to a successful issue.

Shíva, or Mahadeo, is seen in the drawings, as well as Daksha's wife, while the principal gods look on from the heavens.[1]

## THIRTEENTH BOOK.

# ANUSÁSANA PARVA.



THE thirteenth book, or Book of the Precepts, which is almost as long as the twelfth, contains the discourse of Bhíshma, and concludes with his ascent to heaven after having reposed fifty-eight days on his bed of arrows.

The Razm Námah artists have illustrated several of the stories.

## STORY OF SUDARSANA.

Sudarsana, a Rájá who was married to Ukavati, daughter of Kúshik, abandoned his dominions and retired with his wife to the forest of Kurukshetra, where they lived quietly and performed works of charity. The King often withdrew to the woods to pray, but instructed his wife never to refuse the request of a Brahman and to grant alms to the poor.

One day when he was absent Dharma—God of Justice—presented himself in the guise of a young Brahman, and demanded from Ukavati that she should give him herself. She dared not refuse, and was sitting with the youth in great grief when her husband returned with fuel which he had cut in the forest. Sudarsana saw the Brahman talking with his wife, but at once withdrew, as he did not like to break his word and refuse a boon to a Brahman. Dharma immediately resumed his own form and blessed the pair. To the King he gave the reward of immortality, and promised his wife that the upper half of her body should go to heaven with her husband, while the lower should be converted into a river in whose waters many should bathe and attain salvation thereby.[2]

Bhíshma also narrated the story of Ashtávakra.

## STORY OF ASHTÁVAKRA.

Ashtávakra was a Brahman saint who had eight defects in his body; yet he had the boldness to fall in love with Suprabha, the daughter of King Badána, and to demand her hand. The father agreed to give her on condition that the saint brought some jewels to him from the North. Ashtávakra proceeded first to the residence of Kuvera, the Lord of Wealth, where he

[1] Plate LXXVII. Artist: Lál.

[2] Plate LXXVIII. Artists: Tára and Jaswanta. This is a version of the story of Satyavati, wife of Richhika, who was the sister of Visva-mitra. The river was the Kansiki.

was most hospitably treated for more than three thousand years; thence he went to Kailás, the Hindu heaven, and afterwards to a forest called Nilavana. In the forest he saw a splendid building where several penitents were saying their prayers; he passed them and proceeded to a magnificent palace, to which he was welcomed by an ugly old woman and seven beautiful girls.

He resisted all the wiles they employed to betray him, and at last the matron told him that she was the guardian of the Northern Quarter. who had been sent by the King to test him She added that, as he had come faultless through the ordeal, he was to return to the court of the Rájá, where he would be united with the princess.[1]

Another of the stories told in the Anusásana Parva is that of the release of the Ṛishis or sages by Indra.

While the seven great sages[2] were once engaged in performing penance a famine occurred in the country. The king of the land wished to give them money to go away, but they declined, and he performed a sacrifice from which was created a witch, *kritya*, who would be able to kill the sages if she could discover their names. The Ṛishis were sitting on the edge of a famous tank—Brahma-saras—and were joined by Indra in the form of a fat *sanyási*, or devotee, with a dog. Unknown to them he stole their lotus seeds.

When the witch asked their names they all replied in riddles, and Indra, when it came to his turn the second time, killed the old woman and thus saved their lives. He told them who he was, and, having restored their lotus beans disappeared.[3]

*FOURTEENTH BOOK.*

## ÁSWAMEDḤIKA PARVA.



N the Áswamedhika Parva an account of the great horse sacrifice, which Yudhishṭhira performed by the advice of Vyása, as he had now become sole ruler of the kingdom, is narrated.

As before indicated, the Mahábhárata in the ordinary texts gives a curtailed description of the events preceding the sacrifice; these are, however, described at length in the Aswamedha Parva of the Jaimini-Bhárata, which has been included by the compilers of the Razm Námah in their work, and no less than forty-two of the illustrations relate to this division of the great epic.

Vaisampáyana told Janamejaya that Vyása proceeded to Hastinápur and urged the King to perform the sacrifce. Yudhishṭhira at first objected, as he said he was not sufficiently rich, but by prayer to Shíva and Kubera he obtained abundant treasures of all kinds and consented to adopt Vyása's advice.

Kṛishṇa said that a suitable horse would be obtained from the kingdom of Yuvanaswa (*jovenas*, fleet courser), and Bhíma, accompanied by Vrisha-Ketu and Meghavarna, set off to secure it. They came to a tank where the horses of the Ṛájá were watered, and Meghavarna, the cloud-coloured son of the half-demon Ghatotkacha, stole one of the wonderful steeds and bore him aloft

[1] Plate LXXIX. Artists: Lál and Bhagwán. The ascetic sits on a tiger skin, the other on a black antelope skin, either being used by devotees. The canopy is crowned with a Moghul dome. The throne and footstool are of the form used in most native courts.

[2] The Sapta Ṛishis, Marichi, Atri, An-giras, Pulastya, Pulaha, Kratu, and Vasishta, who shine in the heavens as the seven stars of Ursa Major.

[3] Plate LXXX. Artists: Múkúnd and Farokh Chela. The fat *sanyási*, or devotee, and the sages all carry pots for water.

in the sky among the gods, who beheld the battle which ensued. Meghavarna and his companions were successful.[1]

Bhíma and Vrisha-Ketu, son of Karna, fought with Yuvanaswa and his forces, whom they overcame. Bhíma exerted his vast strength and destroyed the enemy by hurling their own elephants upon them.[2] When peace was restored the King accompanied the heroes with his queen and all his courtiers to the city of Hastinápur, where Yudhishṭhira received them with great rejoicing.[3]

It was determined to invite Kṛishṇa, who had retired to Dwáráka, to see the horse set free before the sacrifice, and Bhíma left Hastinápur for this purpose. He travelled with great haste and reached the famous city by the sea, worn out with fatigue and very hungry. He passed through the outer gates and came to the apartment in which Kṛishṇa and his wife, Satyabhama, were dining. Kṛishṇa knew he was near and by way of a joke ordered one of the women to shut the door and to refuse Bhíma admittance. The hungry hero is represented as being nearly driven mad with the sweet savour of the food, and as being on the point of succumbing, when his friend, thinking he had secured enough amusement, let him in and satisfied his wants.[4]

There are several contests of this kind between Kṛishṇa and Bhíma, the relation of which always affords much pleasure to a Hindu audience.

Kṛishṇa and his family returned with Bhíma to Hastinápur. Bhíma went on in front and told Yudhishṭhira that his guests were on the way, and orders were given to make suitable preparations for their reception.

The King sat on his throne with Arjuna behind him, while Bhíma as minister stood beside his brother, and all awaited the approach of their great friend and ally.[5] Kṛishṇa was received by Yudhishṭhira and his court, and the ladies were conducted to the zenana and heartily welcomed there by Draupadí and all her companions.[6] Kṛishṇa afterwards visited them, and at their earnest request Yudhishṭhira and he consented to allow Dhaumya, the priest, to bring the white horse into the zenana, that they might see it; but unfortunately on the way Anusál, the younger brother of Salwa, whom Kṛishṇa had killed at Dwáráka, succeeded in carrying it off.[6]

The Pándavas, Pradyumna, and even Kṛishṇa, who was much ashamed that the horse had been taken away while on its way to his queens, were at first overcome. Vrisha-Ketu, Karna's son, however, was more successful and brought Anusál alive as a prisoner to Yudhishṭhira and Kṛishṇa, who pardoned him.[7]

All were now happy and were entertained in most princely style by the King. The Razm Námah artists have pourtrayed a great feast given to Kṛishṇa and King Yuvanaswa. They have succeeded in giving a very good idea of Indian life in high places.[8]

[1] Plate LXXXI. Artists: Kánha and Basáwan. The architecture is peculiar, especially the gate pyramid, or *gopura*, and the Tartar-like towers. The conventional clouds are interesting with reference to the origin of the cloud pattern in carpets (Chapter XVI., vol. i.)

[2] Plate LXXXII. Artists: Lál and Mádho I.

[3] Plate LXXXIII. Artists: Rámdás and Lál. Note the piebald horse in front, a favourite colour, which when accompanied by pink eyes and tail, and hoofs stained with *henna*, (Lawsonia inermis) makes a noble steed for a *preux chevalier*. The horse is adorned with garlands like one decked for the *dahsahrá*, or war festival. An attendant waves the *chamara* and holds the umbrella—the symbols of royalty—over the prince. Music is sounded; in short, all the signs of rejoicing peculiar to a triumphal entry are observed. The ceremony of meeting a prince a mile or more outside a town is known as the *istakbál* or *peshwai*. The distance varies with the rank of the guests.

[4] Plate LXXXIV. Artists: Jagjíwan and Basáwan. A door inlaid with ivory may be seen at in the Jeypore museum. It was taken from the old palace at Amber and was probably made at the time the picture was drawn.

The feast is nearly at an end, as one of the women brings forward a basket of garlands, which the host puts round the necks of his guests after they have dined. Another woman carries a basket of fruit covered over with a gauze cloth, which has been sealed before it left the kitchen to prevent the attendants touching it.

[5] Plate LXXXV. Artists: Tárá and Rámdás. While Yudhishṭhira is preparing for Kṛishṇa's reception a man arrives and indignantly informs him of the abduction of the horse. The courtiers show their astonishment in various ways: one bites his fingers; another throws up his arms. Bhíma is defiant as he stands while an attendant ties his points.

[6] Plate LXXXVI. Artists: Tárá and Rámdás.

[7] Plate LXXXVII. Artists: Lál and Paras. Most of the spears have a tuft of hair below the barb, a Tartar custom.

[8] Plate LXXXVIII. Artists: Daswant and Bhora. This illustration is an excellent and faithful one of present customs.

As soon as this great festival was concluded presents were distributed and honours accorded to all that were worthy of distinction. Yudhishṭhira and Draupadí were placed upon the throne and the horse was sent for. It was anointed with perfumes and richly adorned with trappings, and a golden plate was placed upon its forehead, on which was engraved an inscription to the effect that it was the horse intended for King Yudhishṭhira's sacrifice, and that all who saw it were to attend the *aswamedha* at the peril of being destroyed by Arjuna, who was following the animal with an army to protect it and assert the Rájá's universal sovereignty.[1] The horse was then set free, when alms were given to the poor, and Arjuna, Yuvanaswa, Anusál, Pradyumna, and their armies followed it.

The horse for an *aswamedha* wandered where it liked for a year. During the twelve months Yudhishṭhira's horse had twelve adventures, and Arjuna was obliged to fight in many cases on its behalf. In the Mahábhárata the twelve adventures are really as many wonderful legends connected with very remote countries, some of which the animal could not have possibly reached within the year. The horse first travelled to the south in the country of Malwa. The King Nildwája and his son, who barred the way, were at first defeated, but Agni, the god of fire, who had married a daughter of the Rájá, came to his assistance, and, although Arjuna shot arrows which produced water to quench his blazing darts, he did not give way until reminded of the service the Pándavas had formerly done him in his struggle with Indra.[2] The horse next struck against an enchanted rock (*bandparvat*), from which he could not be freed. Arjuna was much surprised, but the Brahmans who were by told him that the rock was a woman named Chandi, who had been cursed by her husband to remain in this condition until the arrival of the horse.

It appeared that, when a young girl, she was married to the saint, but had turned out a very disobedient wife. A friend had advised the holy man that when he wanted her to do a thing he should tell her not to do it, and that she would then do what he wished. He followed this counsel with success until one day when he directed his wife to throw the remains of a feast into the Ganges, whereupon she cast the food to the pigs and was consequently cursed. Arjuna freed her and restored her, now in a right state of mind, to her husband.[3]

In the third adventure the horse came to the city of Chitapur, where the people worshipped one god and men married only one wife. The Rájá determined to fight, and before leaving the city swore that anyone who failed to march out with him should be thrown into a cauldron of boiling oil.

Unfortunately his son Sadhanwa delayed for a few last words with his mother, wife, and sister, and the King was compelled to carry out his own rash vow. Sadhanwa, however, prayed to God and the oil became cold, so that he was unhurt, the gods themselves expressing their approval by showering down garlands from the sky.[4]

Sadhanwa, who was the King Hansadhwája's eldest son, afterwards fought with Arjuna and overcame him. Arjuna then remembered Krishṇa, who appeared before them, and the prince was slain by his own arrow, which fell and cut off his head before Krishṇa's feet.[5]

Suratha, Sadhanwa's younger brother, continued the struggle, but his chariot was upset and he was dragged from his seat with the tail of Hanúmán, which the deified monkey lengthened for the purpose. Arjuna then killed him.[6]

Mahadeo now intervened and peace was made between Arjuna and Hansadhwája.[7]

The horse next entered a pond in which he was changed into a mare. In a second pond he became a tiger, but Arjuna prayed and he resumed his proper form.[8] In the first tank Parvati used to pray when she was propitiating Shíva. A demon once interrupted her and she destroyed him,

[1] Plate LXXXIX. Artists: Lál and Múkúnd.
[2] Plate XC. Artist: Túlsí.
[3] Plate XCI. Artist: Jagan.
[4] Plate XCII. Artist: Khem Karan. When the gods are particularly pleased they shower flowers from heaven and celestial music sounds.
[5] Plate XCIII. Artists: Lál and Túlsí. The prince is slain by his own arrow in honour of Krishna.
[6] Plate XCIV. Artist: Mahesha.
[7] Goose Standard.
[8] Plate XCV. Artists: Anís and Jagjíwán. This episode is introduced merely to show the power of religious intercession.

at the same time foretelling that any living being who in future entered the water of the tank should become a female. The water of the second tank was cursed by a Brahman who had been attacked by a tiger there.

In the fifth adventure he came to a land of Amazons, whose queen, Paramita, mounted on an elephant and at the head of a large army of women, opposed Arjuna, but he had the good sense to obtain her countenance by promising her marriage as soon as the *aswamedha* was concluded. She therefore joined his ranks.[1]

The horse then came into a country where the trees produced as fruit men, women, and animals which lived but a day, and where the inhabitants were monsters with blanket ears, in which they wrapped themselves at night.[2]

By the advice of his Brahman minister, who wore a necklace of human heads, the wicked demon—who was called Begumdeo or Vibishána—fought with Arjuna, but was conquered. During the battle a she demon told the King that Hanúmán was one of Ráma's allies in the great war with Rávana, the King's brother, and offered to kill him, but was slain herself by that hero.[3] Arjuna and Vibishána fought together, and the latter by magical arts turned himself into a frightful serpent, but was killed, as the great Pándu was taught how to subdue him by a celebrated saint.[4] Great treasure was obtained on this occasion and the land was freed from its abominable oppressors.

In the seventh adventure the horse came to the country of Manipura, which was ruled by Vabhrú-váhana, the son borne to Arjuna by the Princess Chitrángadá during his exile. The people are represented as being all virtuous; there were no liars; the women were all obedient to their husbands, and the men were all brave. The Sanskrit language was spoken everywhere. In short, the general wealth and happiness led strangers to think this country a second Paradise.

The Rájá, finding his father was in charge of the horse, determined to offer the whole of his possessions to him, but Arjuna, predestined to be slain, denied that Vabhrú-váhana was his son, smote his head with his foot, and insulted him and his mother.[5] He taunted him with cowardice. The Rájá was therefore compelled to fight.

At this stage of the story in the Jaimini-Bhárata Aswamedha Janameyaja is represented as having asked Vaisampayana to narrate the history of Ráma's great sacrifice, which he consented to do. He said that after Síta had undergone so successfully the ordeal by fire she and her husband ruled in Ayodhyá for many years in all peace and happiness, but there came a time when Ráma heard that some of his subjects censured him. One of his servants told him that he overheard a washerman quarrelling with his wife, who said she would leave him. He replied that she might do so, but he was not great like Ráma, and therefore able to take back again a wife who had absconded. The words rankled in Ráma's breast; he therefore determined to abandon Síta, and ordered Lakshmana to take her into the forest and leave her there.

Lakshmana remonstrated in vain, and was compelled to take Síta to the woods, where he left her.[6]

The peerless queen took refuge in the hermitage of one of the sages, Válmíki, the narrator of the Rámáyana, and there soon brought forth two twin sons, Kusa or Kash and Lava, who grew up to be valiant warriors and noble youths.

Some time after this Ráma, now left alone, began to feel unhappy at having killed Rávana, the

[1] Plate XCVI. Artist unknown. Here Arjuna succumbs to the charms of woman. This episode as well as all those relating to the adventures of the horse are probably the invention of quite a modern author who had heard in some distorted fashion of the classical myths of Europe.

[2] Plate XCVII. Artist unknown. This plate has been chosen for a chromolithograph because of the beauty of the colouring and great and marvellous variety of expression of the characters.

[3] Plate XCVIII. Artist: Kánha.

[4] Plate XCIX. Artists: Kánha and Dárá. The demon can assume many forms.

[5] Plate C. Artists: Daswant and Miskinah. Whom the gods would destroy they first deprive of their senses. So it was with Arjuna. The reader may also be reminded of the stone in the vestibule of St. Mark's at Venice which marks the spot where Pope Alexander III. placed his foot on the head of the Emperor Frederick Barbarossa after he had been defeated by the Doge Sebastiano Ziani.

[6] Plate CI. Artists: Mahomed Sharíf and Kesho. In the foreground are seen the spotted deer (*chital*) and the black antelope.

son of the Brahman Palastya, and therefore determined to perform an *aswamedha* to atone for the crime. A horse was procured, set free, and followed by an army under Satrughna, Ráma's brother. It wandered into the forest where Kusa and Lava dwelt, and was seized by the youths, who defended their spoil against all comers. At first Lava was carried off, but his brother came to his help and overcame one of Satrughna's great chiefs,[1] as well as Naga, the brother of the latter, whose head, on account of his heroism, Shíva took up and placed in his chaplet.[2] Kusa attacked Satrughna, who fell senseless in his car,[3] and was thus able to release Lava.

The news of his brother's defeat and the seizure of the horse was brought to Ráma while he was performing some of the preliminary ceremonies of the *aswamedha*;[4] he was greatly astonished, and told Lakshmana to do his utmost to recover the animal and punish the offenders. It was all in vain. Kálajita, Lakshmana's general, was killed and he himself wounded.[5] Lava was surrounded by Ráma's army, but his brother Kusa performed prodigies of valour,[6] and once again Ráma had the mortification of hearing that his forces were defeated.

Bharata, Ráma's brother, and Hanúmán, who led the troops of the King, when next they were matched against the young heroes were both wounded[7] and taken prisoners, together with Jambávat, the ruler of the bears. Kusa led away Jambávat, and Lava conducted Hanúmán before Síta, and finally Ráma himself appeared, and the whole mystery was revealed.[8] The dead were restored to life by the prayers of Síta and Válmíki, and the youths reconciled to their father, who was able to finish his sacrifice in peace.

The history now reverts to the struggle at Manipura between Arjuna and his son.

Vabhrú-váhana seized the horse and killed Vrisha-Ketu, son of Karna,[9] and Arjuna,[10] who came to its release.

When Arjuna died the princess Chitrángada was greatly distressed, as also Ulúpí, the daughter of Vasúki, the serpent lord, another of the wives married by the great Pándu in his exile, but now resident at Manipura.

The latter recollected that the serpents possessed a jewel which could restore Arjuna to life, and sent to the lower world for it; but although Seshanága, the great thousand-headed snake on which Vishnu reclines, advised that the gem should be given up, he was overruled, as the owners feared it would not be returned.

Vabhrú-váhana therefore proceeded to the nether world with an army and fought the serpents, whom he overcame by shooting arrows which produced pea fowl, ichneumons, ferrets, and ants, their natural enemies. He was also aided by their great foe Garúda, the vulture king and vehicle of Vishnu.[11] The serpents now gave up the jewel, and Seshanága himself bore it to the battle field. Krishna, Bhíma, Kuntí, and other ladies were also present, having been conveyed thither on the back of the bird Garúda.[12] There was some delay in finding Arjuna's head, but this difficulty was overcome; it was united to the body, and on the application of the gem by Seshanága the hero was restored to life and reconciled to his son.[13] Vrisha-Ketu and other slain heroes were also healed.

[1] Plate CII. Artist: Nánwá.

[2] Plate CIII. Artist: Mádho I. It was considered an honour to have the head of an hero placed in Shiva's necklace.

[3] Plate CIV. Artists: Mahomed Sharíf and Banswári.

[4] Plate CV. Artists: Mahomed Sharíf and Banswári.

[5] Plate CVI. Artists: Manu and Basáwan.

[6] Plate CVII. Artists: Unknown.

[7] Plate CVIII. Artists: Daswant and Bhagwán.

[8] Plate CIX. Artists: Lál and Paras.

[9] Plate CX. Artists: Lál and Chatarbhúj.

[10] Plate CXI. Artists: Lál and Bhagwán. When anyone of great importance is to be slain, an unusual weapon must be used. The Jeypore archers still make crescentic-pointed arrows.

[11] Plate CXII. Artists: Basáwan and Túlsí I. Fortunately the snake has many enemies, and the principal are represented here, especially the peacock and mongoose or ichneumon.

[12] Plate CXIII. Artists: Mádho and Basáwan. At the top of the picture are seen the robbers who stole the herd of Arjuna.

[13] Plate CXIV. Artists: Lál and Mahesh Nárayan. Seshanága was the great serpent of infinity with a thousand heads, the vehicle of Vishnu—the preserving god—of whom Krishna was an incarnation. Shiva, Brahma, and Vishnu shower down flowers from the sky. The clouds are here, contrary to the usual rule, painted as in nature.

The horse reached the country of King Mewaradhwaja, who was also performing an *aswa-medha*, and had despatched his horse in charge of Rájá Támradhwaja, his son. When the two animals met they fought together, and as Támradhwaja seized the one which belonged to the Pándavas a struggle arose between the two armies, which continued for seven days. In the course of the battle the King threw Arjuna's chariot into the air, where it would have been dashed to pieces had not Krishna caught it.[1] The horses were taken into the city.

When King Mewaradhwaja heard what his son had done he was displeased, and warned him not to fight against Krishna and Arjuna. Next day he did not appear in the field. Krishna and Arjuna therefore went into the city, disguised as Brahmans, to reconnoitre. They passed into the palace and told the King that a tiger had conveyed away the son of Krishna, and could only be appeased by being given half the body of the Rájá's son—a boon which a Kshatriya would hardly deny to a Brahman. The King, however, agreed to sacrifice himself, and directed his wife and son to saw him in two; but Krishna, perceiving a tear in the victim's left eye, stopped the sacrifice, as the offering was an unwilling one. The King explained that the tear fell because both sides were not considered worthy of the Brahman's acceptance, which so pleased Krishna that he put an end to the proceedings and told them who he was.[2]

The horse was at once liberated, and travelled to the dominions of Viravarman, the son-in-law of Yáma, Regent of Death, Rájá of Sarasvatu, who detained it. During the battle which followed the King carried away Arjuna's car into the air; but Hanúmán coiled his tail round the chariot of Viravarman and upset it. The Rájá struck him in the breast, and so the struggle continued until he was overcome and compelled to own the Pándavas as conquerors.[3]

When the horse arrived in the country of Chandrahása, Rájá of Kotewal, somewhere near the modern Gwalior, the sage Nárada related the following story of the early life of that prince :—

## STORY OF CHANDRAHÁSA AND BIKHYA.

In the furthest extremity of the Dekhan there lived a Rájá who was overcome by his enemies and slain. His wife became *sati*, and his only child was taken to the country of Kutuwal by a faithful nurse, who supported him for three years, and then died without revealing his origin. The boy lived on the charity of the country people. One day he wandered into the house of the Rájá's minister; but, as the astrologers observed something unusual about the child and foretold his future greatness, that official ordered some Chandálas, or low-caste men, to slay him. They, however, only abandoned him in the forest, where a dependent of the minister found him. The good man adopted the orphan and from that day prospered. The child, who was now called Chandrahása, or 'Moon-laughing,' grew into a handsome and valiant man, and delivered the people from rebels who had oppressed them. The minister told the King that one of his own followers had done this great service, but, jealous of his prosperity, went himself to inquire into the cause of the success of his dependent.

Before his departure his daughter had delicately hinted that she wished to marry, and the nature of the reply she received led her to think that her father favoured her wishes.

The minister soon discovered who Chandrahása was, and that to him his servant was indebted for his good fortune; and, as he feared that his schemes in favour of his own son Madana, whom he hoped the Rájá would adopt as his successor, would be risked if Chandra-

[1] Plate CXV. Artists: Basáwan and Kánhá. Támradhwaja (Copper-banner) was also performing an *aswa-medha*, but he had to give up his horse to Arjuna.

[2] Plate CXVI. Artists: Lál and Bhagwán. This is a favourite picture subject. The country where the event is said to have happened is in the Jeypore State, not far from Hindown, where there is a tank called the Morságar, so named in honour of the Rájá of Rutnapura.

[3] Plate CXVII. Artists: Basáwan and Anís.

hása lived, he determined to get rid of him, and to this end wrote a letter to Madana, which he sent by the hand of his enemy.

Chandrahása took the letter to the capital, but, being very weary, tied up his horse in a garden in the suburbs of the town and fell asleep on the bank of a tank close by.

Now it happened that the garden belonged to the minister, and that Bikhya, his daughter, was refreshing herself there with the princess and her companions. Wandering apart from her friends, she saw a handsome young man asleep with a letter partly protruding from his pocket. She took the letter, and was surprised to find that it was from her father to her brother, and was to the following effect:—'The bearer is my *enemy*, and must be got rid of; so, without enquiring as to his lineage or name, at once give him poison.' Thinking it a pity that one so handsome should die, and believing her father wanted her to be married, she took the liberty of altering the meaning of the letter by changing the word 'shatru,' *enemy*, to 'mitra,' *friend*, and '*bikha*,' poison, to 'Bikhya,' her own name.[1] Chandrahása awoke and delivered the letter to Madana, who, although much astonished, at once carried out the order.

The minister arrived just as the marriage had concluded, and was congratulated by his friends, much to his annoyance.[2] He was extremely indignant, but when the letter was produced thought fit to disguise his resentment and dispose of his enemy in another way.

He told Chandrahása that it was the custom of his family that all who married into it should present a golden cup containing incense to the goddess Dúrga, and hired men to assassinate him in the temple. In the meantime the Rájá had decided to abdicate, and hearing so much in favour of Chandrahása, determined to nominate him as his successor. He was not aware that the minister had returned, and therefore sent to Madana instructions to order Chandrahása to go at once to the palace. Madana found his brother-in-law on the way to the temple, and undertook his duty for him, in order that he might go before the Rájá. The assassins slew Madana and the orphan was placed on the throne. The minister, finding all his schemes turn against him, killed himself by the body of his son; but Chandrahása, as soon as he learned what had occurred, went to the temple and prayed to the goddess Chandrika, afflicting himself until he became a shadow, so that the deity granted him the boon of the restoration to life of his new relations.[3]

This adventure appears to have been only introduced for the sake of the story.

In the next adventure the horse passed the northern mountain and entered the sea, and, at the word of a sage who had sat on an island during the duration of many worlds, it came from the waters and wandered on to the city of the son of Jayadratha, the abductor of Draupadí, where the king swooned from fear of Arjuna's name, but was restored to his senses by Kṛishṇa.

The twelfth adventure is the triumphant return to Hastinápur, where Yudhishṭhira was found sitting dressed in a deer's skin on the shore of the Ganges.

The conqueror was, however, received more formally by the King and populace.

Kṛishṇa and all the chieftains of the family went out to meet Arjuna, accompanied by the whole people, with all the pomp and grandeur of Eastern state. The walls were decorated, the streets watered; music played, and garlands were showered down upon the heroes and their train.

A long description of the *aswamedha* follows. A golden throne was set up on a high place for Rájá Dhṛitaráshṭra and another near it for Yudhishṭhira, while the great chiefs were seated

[1] Plate CXVIII. Artists: Tárá and Túlsí. This charming garden scene has been selected to present in colour to show how well the old Moghul artists could depict domestic scenes.

[2] Plate CXIX. Artists: Mádho and Lál. The marriage is performed under a canopy, or *shamiánah*. The bride and bridegroom hold cocoa nuts and plantains are at hand, both symbols of fruitfulness. Garlands or wreaths of leaves of the *Poinsettia pulcherrima* are hung over the doors and music plays. All are happy except the father, who, however, listens as his own letter is read to him, in which the order for marriage is given.

[3] Plate CXX. Artists: Basáwan and Chitra. Note the screw pine tree (*Pandanus odoratissimus*), or *keora*, behind the goddess. The Hindu temple is made to take a somewhat Saracenic form. The goddess is Parvati or Dúrga, the wife or essence of Shiva.

close by. The Rájá and Draupadí bathed themselves, and the former ploughed a space with a golden plough, which his train sowed with every kind of grain that grew in the country. Prayers were recited, and the sacrificial ground paved with golden bricks and covered with a roof supported on eight golden pillars. Eight pits were dug for the *homa*, which was composed of milk, curds, and clarified butter, and all kinds of food and herbs were added to it.

A procession of rájás and their wives now brought water from the Ganges, and, after the sacrificial fires were lit and the *homa* poured upon them in ladles, they emptied the contents of their pitchers upon Yudhishṭhira's head.[1] The horse was brought, and, after water had also been thrown over him he said he was about to rise to the highest heavens.

His head was then cut off by Bhíma, and it ascended to the heaven of Brahma.[2] The body was opened and the flesh cast on the fires.

The sacrifice concluded with the presentation of gifts to the Brahmans and rájás.

When Kṛishṇa was on his way to Dwáraká before the *aswamedha* he passed through the country of Márwár. He met Utanka, a celebrated *muni*, or saint, of great sanctity, who, on hearing the story of the war, was about to curse him for having destroyed the Kurus; but when Kṛishṇa explained his divine nature the wrath of the sage was averted and he asked for some *amrita*, or immortal food.

King Indra, who had charge of the *amrita*, at Kṛishṇa's request appeared in the form of a low-caste Chandála with his dogs, and offered some of the wonder-working fluid to Utanka, who refused to take it from the hand of such a low person.[3]

Kṛishṇa appeared in his form as Chatarbhúj, or the four-armed god, admonished the sage, and caused a peculiar cloud to appear, which brought forth abundant rain. The peculiar cloud, which to this day is the harbinger of rain in the desert land of western Márwár or Jodhpore, is known as 'Utanka megha,' or in Hindi 'Utank bádali,' the cloud of Utanka.

The reason why Utanka wished to curse Kṛishṇa was that he hoped to obtain the help of Indra in recovering some earrings which he had brought for his spiritual teacher's wife. They had been given to him by the queen of Sheodás, King of Ayodhyá, but on the way had been stolen by some snakes or Nágás, who had taken them to Patál, the lower world.

Indra helped to get Utanka down to Patál, where Agni appeared in the shape of a horse of fire and blinded the snakes, who restored the gems to their rightful owner.[4]

When Kṛishṇa reached Dwáraká he told the history of the war to his father, Vasudeva, and at first concealed from him the death of Abhimanyu; but Subhadra found it out, and to soothe their grief Kṛishṇa foretold the birth of a child to Uttará, the wife of the departed prince.

In due time the child '*Parikshit*' was born, but he was dead; for after Aswatthámán had killed the sons of Draupadí he was pursued by the Pándavas, who found him in the act of discharging an arrow which would slay their other grandchildren, though yet unborn. This arrow now took effect, but Kṛishṇa was able by pronouncing a few words to restore it to life, to become hereafter the King of Hastinápur.[5]

[1] Plate CXXI. Artists: Basáwan and Kánhá. The queens and royal princesses carry the water vessels from the river.

[2] Plate CXXII. Artists: Basáwan and Kánhá. Observe the head of the horse, which has ascended to the heaven of Brahma.

[3] Plate CXXIII. Artists: Lál and Sankaran. The saint is taught that even the hand of a low-caste man can be made worthy of holding the immortal food.

[4] Plate CXXIV. Artists: Basáwan and Miskínah. Here we have snakes of several kinds, but chiefly the cobra di capello (*Naja tripudians*).

[5] Plate CXXV. Artists: Múkúnd and Lál. Garlands of leaves are suspended in token of rejoicing. Gifts are distributed to the Brahmans and the poor, but the child is born dead, slain by the wondrous arrow of Aswatthámán, which destroyed infants yet unborn.

The females are preparing spiced drinks for the mother, while one woman is warming her hands over a brasier of charcoal (*angethi*), so that she may without injury shampoo or rub the patient.

*FIFTEENTH BOOK.*

# ÁSRAMA VÁSIKA PARVA.



N the fifteenth book, or Ásrama Vásika Parva, it is narrated how Dhritaráshtra and the Pándavas lived for a time happily together at Hastinápur, but there was always an unfriendly feeling between Bhíma and the old monarch, who could never forgive the former the prominent and somewhat unfair part he took in slaying his sons. He therefore, after a time, retired with his wife and Kuntí to the forest, where they dwelt in a hermitage on the banks of the Ganges.

The Pándavas visited their relatives, and while with them the sage Vyása consoled the party by calling up from the Ganges the ghosts of all who were slain in the great war. As soon as the sun was set he prayed, and cried out the names of the departed one by one. Immediately the water began to boil and foam ; then, amidst a mighty sound of music, the dead warriors rose up in full armour, seated in their chariots, appearing in great glory and beauty, friend and foe conversing amicably together, while bards and singing men and women rehearsed their praises. They conversed with the living until the dawn, when the dead returned into the stream, but Vyása permitted their widows to accompany them.[1]

The Pándavas now went to their homes, and soon afterwards Dhritaráshtra and his party perished in a forest fire.

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*SIXTEENTH BOOK.*

# MAUSALA PARVA.



HE Pándavas were disturbed by fearful omens, portending they knew not what, but in due time the alarming event they feared took place : it was no less than the destruction of Dwáraká and the race of Krishna, the story of which fills up the sixteenth book, or Mausala Parva.

Three Brahman sages, who were insulted by some men of the race of Krishna, were cursed by them. They said that Sámba, his son, would bring forth an iron club with which they should destroy each other, while Krishna and his brother Balaráma should also die.

The club was produced, but ground to powder and the dust thrown into the sea, whence, however, it floated to land and sprang up as grass on the shore.

Shortly afterwards, at a great feast, the Andhakas and Yádavas (race of Krishna) drank wine, the use of which had been forbidden. Balaráma and Kritavarman sat on one side of Krishna and Sátyaki and others on the other. Sátyaki taunted Kritavarman for slaying the sleeping Pándavas, which led to a quarrel in which Sátyaki cut off the head of the latter.[2] The fight now became general and ended in all being slain, for weapons were ready in the grass that had sprung from the iron powder, and which now, in the hands of the combatants, became clubs.[3]

[1] Plates CXXVI and CXXVII. Artists : Basáwan and Chatarbhúj. The elephant drivers (*maháwats*) at the top of the picture hold goads of iron (*ankas.*)

[2] Plate CXXVIII. Artist : Bhagwán.

[3] Plate CXXIX. Artist : Bhagwán. The reeds turn to clubs, as foretold by the sages, and brother kills brother and friend kills friend.

Krishṇa sent to Hastinápur begging Arjuna to come to take charge of the women. He left Balaráma under a tree and hastened to Dwáraká to his father, to beg him to take care of his family until his friend's arrival.

When he returned to Balaráma he found him dead and a huge, many-headed serpent emerging from his mouth and entering the sea, where it was welcomed by Vasúkí and Takshaka with many other renowned snakes.[1] Balaráma was said to be an incarnation of the great thousand-headed snake, Seshanága, whom the Hindus look upon as the supporter of the world.

The weary Krishṇa, while reclining in deep meditation in the forest, was shot in the foot by Jará a Bhíl, who mistook him for game.[2] Krishṇa, like Achilles, was only vulnerable in this spot. The point of the arrow was said to have been formed of a part of the famous club which escaped destruction.

Arjuna soon afterwards arrived, and, after burning the dead, took away the remaining population to the neighbourhood of Hastinápur. Dwáraká then became submerged in the ocean. On the road many of the survivors were killed by freebooters, as Arjuna had lost much of his strength and could not protect them as of old.

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*SEVENTEENTH BOOK.*

## MAHÁPRASTHANIKA PARVA.

AND

*EIGHTEENTH BOOK.*

## SWARGA-ROHANIKA PARVA.



THE seventeenth and eighteenth books, called Mahápraṣthanika Parva and Swarga-rohanika Parva, narrate the renunciation of their kingdom by the Pándavas and their journey to the heaven of Indra in Mount Meru. They instal Parikshit as King of Hastinápur and Yuyatsu, son of Dhritaráshtra, as Rájá of Indraprastha, and then with Draupadí and a dog retire to the forest, wandering on with their faces to the east, 'their hearts yearning for union with the infinite.'

First Draupadí lost hold of her high hope and fell, and one by one the others, save Yudhishṭhira and the dog, who were met at last by Indra himself, who wished to take the King to heaven, telling him that his brothers and Draupadí were there, but Yudhishṭhira refused to go without his dog. This difficulty was got over, however, as the dog turned out to be his own father, or the King of Justice, in disguise, who now assumed his proper form and, praising him for his constancy, accompanied him to heaven.

Yudhishṭhira could not be satisfied, as, although he found the Kauravas, the Pándavas were nowhere to be seen.

An angel, therefore, accompanied him across the River of Death to the hell where his brothers were supposed to be. In another place it is stated that he was condemned to go to this hell

[1] Plate CXXX. Artist: Basáwan. The artist has well represented the gloomy solitude of the forest.

[2] Plate CXXXI. Artist: Múkúnd. Brahma and Shiva look on from above. Vishnu is absent, for he is incarnate as Krishṇa. Indra is also in the sky with another deity. Rays of glory emanate from the dying Krishṇa.

because he once told a lie—that is, when Drona was deceived into thinking his son dead. This awful hell is shown in Plates CXXXII. and CXXXIII.[1] The voices of his brothers begging relief reach him, and he asks to be allowed to remain with them, and now discovers that the whole scene was illusion invented to test him to the utmost. His trials are over, and in the true heaven he is reunited to all he loved and attains the rest denied him on earth.

The writer may fitly conclude this brief epitome of the Mahábhárata by transcribing, with the author's kind permission, a few verses from the 'Indian Idylls' of Mr. Edwin Arnold, C.S.I., in the hope that others will be encouraged to study the whole of his graphic and beautiful versions of many of the episodes in the great Indian epic.

The hell to which Yudhishthira was led is thus portrayed :—

An angel was sent

To guide the King there where his kinsmen were.
So wended these, the holy angel first,
And in his steps the King, close following,
Together passed they through the gates of pearl,
Together heard them close; then to the left
Descending,—by a path evil and dark,
Hard to be traversed, rugged,—entered they
The Sinners' Road. The tread of sinful feet
Matted the thick thorns carpeting its slope;
The smell of sin hung foul on them; the mire
About their roots was trampled filth of flesh
Horrid with rottenness, and splashed with gore,
Curdled in crimson puddles; where there buzzed
And sucked and settled creatures of the swamp,
Hideous in wing and sting, gnat clouds and flies,
With moths, toads, newts, and snakes, red-gulleted,
And livid, loathsome worms, writhing in slime
Forth from skull-holes and scalps and tumbled bones.
A burning forest shut the roadside in
On either hand, and 'mid its crackling boughs
Perched ghastly birds, or flapped amongst the flames,—
Vultures and kites and crows,—with brazen plumes
And beaks of iron; and these grisly fowl
Screamed to the shrieks of *Prets*,—lean, famished ghosts,
Featureless, eyeless, having pin-point mouths,
Hungering, but hard to fill,—all swooping down
To gorge upon the meat of wicked ones;
Whereof the limbs disparted, trunks and heads,
Offal and marrow, littered all the way.
By such a path the King passed, sore afeared
If he had known of fear, for the air stank
With carrion stench, sickly to breathe; and lo!
Presently 'thwart the pathway foamed a flood
Of boiling waves, rolling down corpses. This
They crossed, and then the Asipatra wood
Spread black in sight, whereof the undergrowth
Was sword-blades, spitting, every blade some wretch;
All around poison trees; and next to this,
Strewn deep with fiery sands, an awful waste,
Wherethrough the wicked toiled with blistering feet,
'Midst rocks of brass, red hot, which scorched, and pools
Of bubbling pitch that gulfed them.

The King was horror-struck, yet would he not abandon the 'poor souls unknown,' but told the angel to return to those he served, and to tell them that he would bide in hell with those he loved.

When the message reached the gods they came down—

Pure as the white stars sweeping through the sky,
And brighter than their brilliance—look! hell's shades
Melted before them; warm gleams drowned the gloom;
Soft, lovely scenes rolled over the ill sights;
Peace calmed the cries of torment; in its bed
The boiling river shrank, quiet and clear;
The Asipatra Vana—awful wood!—
Blossomed with colours; all those cruel blades,
And dreadful rocks, and piteous shattered wreck
Of writhing bodies, where the King had passed,
Vanished as dreams fade.

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[1] Plates CXXXII. and CXXXIII. Artist: Múkúnd. The calm, benignant countenance of the heavenly messenger and the noble but horrified expression on the King's face are powerfully contrasted. The wonderful conception of the poet has been faithfully rendered by the artist, whose imagination has run riot in depicting every possible form of torture.

*SUPPLEMENTARY BOOK.*

# KHILA HARIVANSA PARVA.



THE Khila Harivansa Parva, or nineteenth and supplementary book, contains the history of Kṛishṇa and his family, and of the creation of the world and all creatures, of the different incarnations of Vishnu, and of the future condition of the earth.

Vaisampayana narrated this history in order that Janamejaya might be fully acquainted with the deeds of his ancestors and relations.

Kṛishṇa, the Indian Apollo, is usually recognised as the ninth incarnation of Vishnu, the preserving member of the Hindu triad, who appeared to revive the worship of that deity. Some authorities have seen in the history of this hero a connection with the Gospel account of the life of Christ, and there is in many respects a remarkable resemblance, though there are quite as many points of divergence between the two narratives.

As Kṛishṇa is the popular god of the women and of many important Hindu sects, the stories of his life are largely read, especially in the Prem Ságar and other popular versions of the tenth chapter of the Bhágavat Purána.

Kṛishṇa, the reputed son of Nanda, the cowherd, and Yasodhá, his wife, was, so the world believed, born at Brindabun, on the left bank of the Jumna. In reality he was the son of Vasudeva and Devaki, relations of Kansa, the tyrant and usurping King of Mathurá, on the opposite side of the river, who had determined to slay Vasudeva's male children, as it had been foretold that he should be destroyed by a son of his. When Kṛishṇa was born his father took him across the Jumna and changed him for the daughter of the cowherd.

Kṛishṇa's life amongst the cowherds is described at length; how at times he amuses himself by playing pranks of all kinds with the children, but occasionally, in his divine character, astonishes them by destroying demons sent to kill him. Kṛishṇa objected to the worship of Indra, which the cowherds followed, and advised that they should pay their adoration to Govardhan, the spirit of the mountain.

The king of the celestials, angry at their change of worship, tried to destroy the impious peasants by a fearful storm, but Kṛishṇa protected them by making the mountain red hot and raising it on his little finger like an umbrella.[1]

Amongst the demons sent by Kansa was Kesí, a large and terrible horse, whom Kṛishṇa killed by thrusting his arm down his throat.[2]

Now Rájá Kansa performed a great sacrifice to Shíva, at which Kṛishṇa, his elder brother Balaráma, and the cowherds attended. They first beat the royal washerman, helped themselves to the King's clothing, and proceeded to the palace, where Kṛishṇa bent the great bow of Shíva, which hung at the gate, and slew the warders with many men the Rájá sent against them.

The brothers also killed the royal elephant and the state wrestlers, and at last Kṛishṇa and the King had a fearful combat, in which the latter was dragged down by the hair and killed.[3]

The people wished to place Kṛishṇa upon the throne, but he gave the crown to the old Rájá Ugrasena.

The father-in-law of Kansa, Jarásindhu, King of Magadha, came to punish the conqueror. He

[1] Plate CXXXIV. Artist: Paras. Contrast the storm above with the peace below, where the females still churn their cream and the peasants work undisturbed.

[2] Plate CXXXV. Artist: Thirpál.

[3] Plate CXXXVI. Artist: Unknown.

was many times defeated, but Nárada, the sage, induced Kaliyáman, the Regent of Death, who had been promised that he should never be slain by any of the Yádavas, to come to his help with a huge army of barbarians. Kṛishṇa secured Kaliyáman's death by flying before him to the cave where Rájá Muchkúnd, of the race of Ishwáku, slept. When Kaliyáman entered the cave he woke the King and was burnt to ashes by his glance. Kṛishṇa and Balaráma returned to Mathura to fight with Jarásindhu, and when the battle was going against them ascended the mountain Gautama.[1] Their enemies burnt the woods on its slopes, hoping to kill the heroes, but they escaped to Dwáraká, which Viswakarma, the architect of heaven, built on the western sea coast for Kṛishṇa—on the quoit Sudarsāna. The people had already been removed with all their goods and treasures to this safe retreat.[3] Balaráma, who is always represented as fighting with a plough and pestle, slew a host of his enemies before withdrawing.

In the Prem Ságar, as well as in the supplementary chapter of the Mahábhárata, many of the adventures are narrated of Kṛishṇa and his family while they resided at Dwáraká. There is a long account of the marriage of Balaráma to Rewatí and of the abduction by Kṛishṇa of Rukminí, who had been bethrothed to Sisupál Rájá, of Chanderí, the king who was afterwards killed at the Rájásuya of Yudhishṭhira.[4] Balaráma defeated the injured prince and his ally Jarásindhu, and his brother bore away Rukminí and married her. Kṛishṇa had not been formally made an anointed prince; it was therefore decided to perform the ceremony, to enable him to take his proper place at Rukminí's *swayámvar*. This was done by Rája Krita-Konshika in an assembly of kings.[2]

A famous history is narrated of a combat between Indra, King of Swarga, or Heaven, and Kṛishṇa. Satyabháma, one of Kṛishṇa's wives, was angry because he gave Rukminí a flower of the Kalpa tree (Parijata), which grew in heaven and endowed its possessor with the power of obtaining all his wishes. It had been presented to him by Nárada, the sage. He promised to give her one also, but Nárada found that Indra would not grant the boon, as the tree belonged to the gods. Kṛishṇa determined that he would have the tree, the very sight of which made old people young and restored the blind their sight. He therefore mounted on Garúda and made war against Indra, who, seated on his renowned elephant Airavata, pierced the sacred bird with many arrows, but had to withdraw from the conflict and yield up the tree, which Kṛishṇa presented to Satyabháma, who bound the neck of her divine husband to it with a garland of flowers.[5] It remained in Dwáraká a year and was then restored to heaven by Kṛishṇa.

At the suggestion of Nárada, the sage, Nikumbha, a demon, came to fight with Kṛishṇa, but was defeated and slain.[6]

Janamejaya asked Vaisampayana to tell him the story of the death of Andhaka. Kṛishṇa killed the sons of Ditis, who obtained from Kasyapa the boon of having other children whom the deities could not slay. From her was descended the Asúra Andhaka, who oppressed the world. The holy saints thought of killing him, but were told that Mahadeo alone could do so. Nárada obtained some flowers of the Parijata tree from the garden on the Mandara mountain and permitted Andhaka to smell them, who was so pleased that he determined to get some also, and so exposed himself to the wrath of Mahadeo, who dwelt on the mountain and slew him with his trident.[7]

Vaisampayana next narrated the history of the Asura Vajranabha, who obtained from Brahma as a great boon the sovereignty of the three worlds. Kṛishṇa promised Indra that he would kill his foe, and by stratagem induced his daughter to fall in love with his own son, Pradyumna, an incarnation of Káma or Kámdeo, the Hindu god of love. Pradyumna visited her, obtaining

[1] Plate CXXXVII. Artist: Farokh Chela. Balaráma here does most of the fighting.

[2] Plate CXXXVIII. Artist: Mádho I.

[3] Plates CXXXIX. and CXL. Artists: Unknown. The washerman is shown working in peace, to indicate that the people of Mathura found themselves in Dwáraká without even knowing that they had been moved so far.

[4] Plate IX.

[5] Plate CXLI. Artist: Múkúnd.

[6] Plate CXLII. Artist: Túlsí.

[7] Plate CXLIII. Artist: Thirpál. Shíva uses his own weapon, the trident, on which Benares is said to be upheld.

admittance as a bee in a garland. He and other Yádavas fought with her father and slew him with Krishṇa's discus.[1]

The story of Pradyumna's birth is interesting. He was born to Rukminí, the wife of Krishṇa, but was in truth an incarnation of Kámdeo, god of love, who had been burnt to ashes by Shíva for disturbing him while sitting in meditation. King Sámbhar, whose destroyer it was foretold the infant should be, carried him away and cast him into the sea, where a fish swallowed him. The fish was caught and opened in King Sámbhar's kitchen by Rati, Cupid's wife, who dwelt there in disguise. She recognised the boy as her husband, and carefully brought him up until he grew strong enough to fight and overcome Sámbhar.[2]

After Sámbhar's death he and Rati went to Dwáraká, where in due time they had a son named Annirúdha, who was married to Usha, daughter of Banasúr, a powerful worshipper of Shíva, who had granted him great strength and the empire of the world.

Usha and Annirúdha were brought together by the power of a female friend of the former. Banasúr discovered the intrigue and imprisoned the youth, to whose rescue hastened Krishṇa, Balaráma, and their armies.

Shíva came to the help of his worshipper, but, after reflecting that a combat between himself and Krishṇa would involve the destruction of the universe, he made Banasúr, all of whose thousand arms except four had been cut off, implore mercy of the god, which he obtained on giving up Annirúdha and Usha.[3]

Three of the great incarnations of Vishnu, which appeared at critical times to relieve humanity, are fully described in the last section of the Khila Harivansa Parva.

Rájá Bali, or Mahá-bali, sovereign of Mahá-balipura, by the power of his austerities obtained the dominion of the three worlds, but, becoming proud, omitted to pay proper respect to the deities.[4]

Vishnu determined to humble him, and became incarnate as a *vámana*, or dwarf. He asked the King, who was renowned for his charity, to give him as much land as he could cover in three paces. The boon being granted, Vishnu expanded himself to a huge size, and with the first step covered the heavens and with the second the earth. He refrained from taking the third over Pátála, or the lower world, on account of the virtues of the King, who was left that region to rule.

According to another version Vishnu took the three steps, and was about to take another, when the Rájá so pleased him by offering up himself and his wife that the god—Tri-vikrama Vishnu—restored the nether regions to his care.[5]

[1] Plate CXLIV. Artists: Lál and Chatarbhúj.

[2] Plate CXLV. Artists: Khem Karan and Basáwan.

[3] Plate CXLVI. Artist: Túlsí I.

[4] CXLVII. Artist: Unknown. Below are seen the materials of Bali's sacrifice.

[5] CXLVIII. This plate is a facsimile of the last page of the Razm Námah. Dr. Rieu has kindly written as follows:—1. The earliest Arzdidah, as far as I can see, is in the right hand corner at the bottom, just over the seal of Muhibb Ali. It is dated 24 Ardibihisht Anno 40 (of Akbar = A. H. 1003). 2. Then comes another written slantingly on the right of it, dated 5 Amardád A. 42, signed Bahádur Chela. 3. The next is at the left hand corner, bottom, dated 5 Ardibihisht A. 43, and signed Khwájah Inayat-ullah. On the opposite corner, and inside the inner margin, is one which must be about the same time. It is dated 5 Amardád Máh Iláhí (but without year), and signed Bahádúr the Librarian, the same as in No. 2. Just below it is a note of transfer to Ináyat-ullah, the same as in No. 3. The other Arzdidah, dated Azar A. 8, 1 Khordád A. 1, 20 Shahvidar A. 7, 21 Di A. 17, may be referred either to Jehángir or Sháhjehán. The latest of all is by the seal of Arshad Khán servant of Sháh 'Alam. It is dated A. 1 = A. H. 1119.

# APPENDIX I.

1. *Signification of a few of the names of the leading characters in the Mahábhárata.*

| | |
|---|---|
| Bhíshma | Terrible, so called on account of his awful vow of celibacy and abandonment of the kingdom. |
| Vyása | Distributing or Arranging. |
| Dhritaráshtra | One who holds firm the kingdom. |
| Yudhishṭhira | Steady in battle. |
| Bhíma | Dreadful. |
| Arjuna | White, clear, the colour of day. Upright. |
| Nakula | Coloured, like the ichneumon. |
| Sahadeva | Like a god. Divine. |
| Draupadí | A pillar of wood; born from the pillar in a sacrifice. |
| Duryodhana | Difficult to be conquered. |
| Duhsásana | Intractable. |
| Drishtadyumna | Bold and splendid. |
| Ráma | Rejoicing; pleasing. |
| Síta | A furrow; born from a furrow. |
| Dasaratha | Having ten chariots. |
| Lakshmana | Prosperous. |
| Bharata | Supported. |
| Krishna | Black; dark blue. |
| Támradwája | Having a copper-coloured banner. |
| Hansadwája | Having a goose standard. |
| Hanumat, Hanúmán | Having large jaws. |
| Kuru-kshetra | The field of the Kurus. |

2. *The following were the symbols borne on the banners of some of the great chiefs.*

| | |
|---|---|
| Bhíma | A standard with a lion on the top. |
| Arjuna | An ape, the deified Hanúman. |
| Duryodhana | An elephant. |
| Karna | An elephant. |
| Kripa | A bull. |
| Vrishasena | A peacock. |
| Madra | Síta. |
| Jarásandha | A boar. |
| Somadatta | The moon. |
| Pradyumna | A crab. |

3. *The following are some of the weapons mentioned in the Mahábhárata.*

Maces, ploughs, tridents, swords, nooses, darts, arrows which produced fire, water, &c.

# APPENDIX II.

*LIST OF AUTHORITIES CONSULTED IN COMPILING VOLUME IV.*

'Le Mahábhárata.' Traduit en français par Hippolyte Fauche, Vols. I. to X. (to the end of the 'Karna Parva').

'The History of India from the Earliest Ages.' By J. Talboys Wheeler. Vol. I. compiled from a MS. translation in the Library of the Asiatic Society of Bengal.

Literal translation in manuscript of the bulk of the first fourteen sections of the Mahábhárata, with a complete index of the same. (Library of the India Office. Professor H. H. Wilson.)

'Indian Epic Poetry, with a full analysis of the Rámáyana, and of the leading story of the Mahábhárata.' By Monier Williams, M.A.

Mons. Foucaux's translations of eleven episodes of the Hitopadesa.

'Indian Idylls.' By Edwin Arnold, C.S.I. &c. (Trübner and Co.)

'Proverbial Wisdom from the Hitopadesa.' By E. Arnold, C.S.I.

Muir's 'Sanskrit Texts.'

Platt's 'Translation of the Gúlistán of Shaikh Sa'adi.'

Purchas' 'Pilgrims.'

Journal of Sir T. Roe.

Manuscript précis of the translation of the Mahábhárata in the British Museum, by the Rev. J. Hindley; taken chiefly from Halhed's notes.

'Memoirs of the Emperors Baber and Humayun.' (Translation.)

'The Institutes of Timour.' (Translation.)

'The Ain-i-Akbari.' (Blochmann's translation and Gladwin's translation.)