

XXIV. *A Catalogue of Sanscrita Manuscripts presented to the Royal Society by Sir William and Lady Jones. By Charles Wilkins, Esq. F. R. S.*

Read June 28, 1798.

1. a. MAHA'-BHA'RATA.\*

A poem in eighteen books, exclusive of the part called *Raghu-vansa*; the whole attributed to *Crishna Dwaipdyana Vyasa*; with copious notes by *Nila-canta*. This stupendous work, when perfect, contains upwards of one hundred thousand metrical verses. The main subject is the history of the race of *Bhārata*, one of the ancient kings of India, from whom that country is said to have derived the name of *Bhārata-varsha*; and more particularly that of two of its collateral branches, distinguished by the patronymics, the *Cauravas* and the *Pauravas*, (so denominated from two of their ancestors, *Curu* and *Puru*,) and of their bloody contentions for the sovereignty of *Bhārata-varsha*, the only general name by which the aborigines know the country we call *India*, and the Arabs and Persians *Hind* and *Hindustan*. But, besides the main story, a great variety of other subjects is treated of, by way of introduction and episode. The part entitled *Raghu-vansa*, contains a distinct history of the race of *Crishna*. The *Mahā-bhārata* is so very popular throughout the East, that it has been translated into most of its numerous dialects; and there is an abridgment of it in the Per-

\* The Sanscrita words are spelt according to the method practised by Sir WILLIAM JONES, in his works.

sian language, several copies of which are to be found in our public libraries. The *Gítá*, which has appeared in an English dress, forms part of this work; but, as it contains doctrines thought too sublime for the vulgar, it is often left out of the text, as happens to be the case in this copy. Its place is in the 6th book, called *Bbiskma-parva*. This copy is written in the character which, by way of pre-eminence, is called *Dévanágari*. L<sup>y</sup> J.

1. b. *Ditto*.

Another copy, without notes, written in the character peculiar to the province of *Bengal*, in which the *Brabmans* of that country are wont to transcribe all their *Sanscrita* books. Most of the alphabets of India, though they differ very much in the shape of their letters, agree in their number and powers, and are capable of expressing the *Sanscrita*, as well as their own particular language. This copy contains the *Gítá*, in its proper place. L<sup>y</sup> J.

2. a. *Rámáyana*.

The adventures of *Ráma*, a poem in seven books, with notes, in the *Dévanágari* character. There are several works with the same title, but this, written by *Válmici*, is the most esteemed. The subject of all the *Rámáyanas* is the same: the popular story of *Ráma*, surnamed *Dásarathi*, supposed to be an incarnation of the god *Visbnu*, and his wonderful exploits to recover his beloved *Sítá* out of the hands of *Rávana*, the gigantic tyrant of *Lancá*. L<sup>y</sup> J.

2. b. *Ditto*.

Another copy, in the *Bengal* character, without notes, by *Válmici*. L<sup>y</sup> J.

2. c. *Ditto.*

A very fine copy, in the *Dévanágari* character, without notes; but unfortunately not finished, the writer having been reduced to a state of insanity, by habitual intoxication. S. W. J.

3. a. *Sri Bhágavata.*

A poem in twelve books, attributed to *Crishna Dwaipáyana Vyása*, the reputed author of the *Mahá-bhárata*, and many other works; with notes by *Sridbara Swámi*. *Dévanágari* character. It is to be found in most of the vulgar dialects of India, and in the Persian language. It has also appeared, in a very imperfect and abridged form, in French, under the title of *Bagavadam*, translated from the *Támul* version. The chief subject of the *Bhágavata* is the life of *Crishna*; but, being one of that species of composition which is called *Purána*, it necessarily comprises five subjects, including that which may be considered the chief. The Bráhmans, in their books, define a *Purána* to be “a poem treating of five subjects: primary creation, or creation of matter in the abstract; secondary creation, or the production of the subordinate beings, both spiritual and material; chronological account of their grand periods of time, called *Manwantaras*; genealogical rise of families, particularly of those who have reigned in India; and, lastly, a history of the lives of particular families.” There are many copies of this work in England. L<sup>y</sup> J.

3. b. *Ditto.*

Another copy, in the *Bengal* character, without notes.

L<sup>y</sup> J.

3. c. *Ditto.*

Another copy, on palm leaves, in the *Bengal* character.

S. W. J.

4. *Agni Purāna.*

This work, feigned to have been delivered by *Agni*, the god of fire, contains a variety of subjects, and seems to have been intended as an epitome of Hindu learning. The poem opens with a short account of the several incarnations of *Viṣṇu*; particularly in the persons of *Rāma*, whose exploits are the theme of the *Rāmāyana*, and of *Crishna*, the material offspring of *Vasudēva*. Then follows a history of the creation; a tedious dissertation on the worship of the gods, with a description of their images, and directions for constructing and setting them up; a concise description of the earth, and of those places which are esteemed holy, with the forms of worship to be observed at them; a treatise on astronomy, or rather astrology; a variety of incantations, charms, and spells, for every occasion; computation of the periods called *Manwantaras*; a description of the several religious modes of life, called *A'srama*, and the duties to be performed in each of them respectively; rules for doing penance; feasts and fasts to be observed throughout the year; rules for bestowing charity; a dissertation on the great advantages to be derived from the mystic character OM! with a hymn to *Vasishta*. The next subject relates to the office and duties of princes; under which head are given rules for knowing the qualities of men and women; for choosing arms and ensigns of royalty; for the choice of precious stones; which are followed by a treatise on the art of war, the greatest part of which is wanting in this copy. The next head treats of worldly transactions between man and man, in buying and selling, borrowing and lending, giving and receiving, &c. &c. and the laws respecting them. Then

follow certain ordinances, according to the *Vēda*, respecting means of security from misfortunes, &c. and for the worship of the gods. Lists of the two races of kings, called the *Suryavansa*, and the *Chandravansa*; of the family of *Yadu*, and of *Crisbna*; with a short history of the twelve years war, described in the *Mahā-bhārata*. A treatise on the art of healing, as applicable to man and beast, with rules for the management of elephants, horses, and cows; charms and spells for curing various disorders; and the mode of worshipping certain divinities. On the letters of the *Sanskrita* alphabet; on the ornaments of speech, as applicable to prose, verse, and the drama; on the mystic signification of the single letters of the *Sanskrita* alphabet; a grammar of the *Sanskrita* language, and a short vocabulary. The work is divided into 353 short chapters, and is written in the *Bengal* character. L<sup>y</sup>. J.

5. *Cālica Purāna*.

A mythological history of the goddess *Cālī*, in verse, and her adventures under various names and characters; a very curious and entertaining work, including, by way of episode, several beautiful allegories, particularly one founded upon the motions of the moon. There seems to be something wanting at the end. *Bengal* character, without notes. L<sup>y</sup>. J.

6. a. *Vāyu Purāna*.

This work, attributed to *Vāyu* the god of wind, contains, among a variety of other curious subjects, a very circumstantial detail of the creation of all things celestial and terrestrial, with the genealogy of the first inhabitants; a chronological account of the grand periods called *Manwantaras*, *Calpas*, &c.; a description of the earth, as divided into *Dwīpas*, *Varshas*, &c.,

with its dimensions in *Tojanas*; and also of the other planets, and fixed stars, and their relative distances, circumferences of orbits, &c. &c. Written in the *Dévanágari* character. L<sup>r</sup>. J.

6. b. *Ditto*.

A duplicate in the *Dévanágari* character. L<sup>r</sup>. J.

7. *Vrihan Náradiya Purána*.

This poem, feigned to have been delivered to *Sanatcumára*, by the inspired *Nárada*, like others of the *Puránas*, opens with chaos and creation; but it treats principally of the unity of God, under the title of *Mahá Vishnu*; arguing, that all other gods are but emblems of his works, and the goddesses, of his powers; and that the worshipping of either of the triad, creator, preserver, or destroyer, is, in effect, the worshipping of him. The book concludes with rules for the several tribes, in their spiritual and temporal conduct through life. It is a new copy, in the *Bengal* character, and, for a new copy, remarkably correct. L<sup>r</sup>. J.

8. *Náradiya Purána*.

This poem treats principally on the worship of *Vishnu*, as practised by *Rukmángada*, one of their ancient kings. *Dévanágari* character. S. W. J.

9. a. *Bhavisbyóttara Purána*.

The second and only remaining part. The subject is confined to religious ceremonies. *Dévanágari* character. S.W.J.

9. b. *Ditto*.

With an Index. *Dévanágari* character. L<sup>r</sup>. J.

10. *Gita-góvinda*.

A beautiful and very popular poem, by *Jayadéva*, upon *Crisbna*, and his youthful adventures. *Bengal* character. L<sup>r</sup>. J.

11. a. *Cumara Sambhava*.

An epic poem on the birth of *Cártica*, with notes, by *Calidás*. *Dévanágari* character. The notes are separate. L<sup>y</sup>. J.

11. *b. Ditto.*

A duplicate of the text only, in the *Bengal* character.

L<sup>y</sup>. J.

12. *Naishadha.*

The adventures of *Nala*; a poem, with notes. *Bengal* character. L<sup>y</sup>. J.

13. *Bhatti.*

A popular heroic poem, in the *Bengal* character. L<sup>y</sup>. J.

14. *Raghu-vansa.*

The race of *Crishna*, a poem by *Calidas*, with notes. *Dévanágari* character. L<sup>y</sup>. J.

15. *Vribatcathá.*

Tales in verse, by *Somadéva*. *Dévanágari* character. L<sup>y</sup>. J.

16. *Singhásána.*

The throne of *Rájá Vicramáditya*; a series of instructive tales, supposed to have been related by thirty-two images which ornamented it. *Dévanágari* character. It has been translated into Persian. L<sup>y</sup>. J.

17. *Cathá Saritságara.*

A collection of tales by *Somadéva*. *Dévanágari* character.

L<sup>y</sup>. J.

18. *Suca Saptati.*

The seventy tales of a parrot. *Dévanágari* character. S.W.J. The Persians seem to have borrowed their *Tuti-náma* from this work.

19. *Rasamanjari.*

The analysis of love, a poem, by *Bhánudatta Misra*. *Dévanágari* character. L<sup>y</sup>. J.

20. *Sántisataca*.

A poem, in the *Bengal* character. Ly. J.

21. *Arjuna Gitá*.

A dialogue, something in the manner of the *Bhagavat Gitá*.

*Dévanágari* character. Ly. J.

22. *Hitópadesa*.

Part of the fables translated by C. W. Written in the *Bengal* character. Ly. J.

23. *Brabmd Nirupana*.

On the nature of *Brabmd*. *Dévanágari* character. Imperfect. Ly. J.

24. *Méghaduta*.

A poem. *Bengal* character. Ly. J.

25. *Tantra Sára*.

On religious ceremonies, by *Crisbhnánanda Battácbárya*. *Bengal* character. S. W. J.

26. *Sabasra Námá*.

The thousand names of *Vishnu*. *Dévanágari* character. S. W. J.

27. *Cirátárjuniya*.

A poem, in the *Bengal* character. Ly. J.

28. *Siddhánta Sirómani*.

A treatise on geography and astronomy, by *Bháscarácbárya*. *Dévanágari* character. S. W. J.

29. *Sangita Nárdayana*.

A treatise on music and dancing. *Dévanágari* character. S. W. J.

30. *Vribadáranyaca*.

Part of the *Yajur Vêda*, with a gloss, by *Sancara*. *Dévanágari* character. Ly. J.



31. *Niructi*, or *Nairucta*.

A gloss on the *Vēda*. *Dēvanāgarī* character. L<sup>r</sup>. J.

32. *Aitarēya*.

A discourse on part of the *Vēda*. *Dēvanāgarī* character.  
L<sup>r</sup>. J.

33. *Cbandasi*.

From the *Sāma Vēda*. *Dēvanāgarī* character. L<sup>r</sup>. J.

34. *Māgha Tīcā*.

A comment on some other work. *Dēvanāgarī* character.  
L<sup>r</sup>. J.

35. *Rājaballabha*.

*De materia Indorum medicā*; by *Nārāyanadasā*. Bengal character. L<sup>r</sup>. J.

36. *Hatba Pradīpaca*.

Instructions for the performance of the religious discipline called *Yōga*; by *Swātmārdma*. Bengal character. L<sup>r</sup>. J.

37. a. *Mānava Dharma Sāstra*.

The institutes of *Mānū*, translated into English by S. W. J. under the title of "*Institutes of Hindu Law, or the Ordinances of Menu*." *Dēvanāgarī* character. Incorrect. L<sup>r</sup>. J.

37. b. *Ditto*.

Duplicate in the *Dēvanāgarī* character. Very incorrect.  
L<sup>r</sup>. J.

38. *Mugdha-bōdha-tīcā*.

A commentary on the *Mugdha-bōdha*, which is a *Sanscrita* grammar, peculiar to the province of Bengal, by *Durgā Dāsa*. Bengal character. Four vols. L<sup>r</sup>. J.

39. *Sāraswati Vyācarana*.

The *Sanscrita* grammar called *Sāraswati*. (That part only which treats of the verb.) *Dēvanāgarī* character. L<sup>r</sup>. J.

40. *Sārāvali.*

A grammar of the *Sanskrita* language. Incomplete. *Bengal* character. S. W. J.

41. *Siddhānta Caumudī.*

A grammar of the *Sanskrita* language, by *Panini*, *Cātyāyana*, and *Patanjali*; with a duplicate of the first part, as far as compounds. *Dēvanāgarī* character. L'. J.

42. a. *Amara Cōsa.*

A vocabulary of the *Sanskrita* language, with a grammatical comment. Not perfect. *Dēvanāgarī* character. L'. J.

42. b. *Ditto.*

The botanical chapter only, with a comment. *Dēvanāgarī* character. L'. J.

42. c. *Ditto.*

The whole complete. *Bengal* character. S. W. J.

43. *Mēdini Cōsa.*

A dictionary of the *Sanskrita* language. *Dēvanāgarī* character. L'. J.

44. *Viśwāpracāsa Cōsa.*

A dictionary of the *Sanskrita* language; by *Mahēswara*. *Dēvanāgarī* character. L'. J.

45. *Sabda Sandarbha Sindu.*

A dictionary of the *Sanskrita* language; by *Cāśinātha Sarman*. It appears from the introduction, that it was compiled expressly for the use of S. W. J. The learned author is, at present, head professor in the newly-established college at *Varanāsi*. *Dēvanāgarī* character. Two vols. folio. L'. J.

46. *Vēṇisaṅkāra.*

A drama, *Sanskrita* and *Prācrita*, in the *Bengal* character.

L'. J.

47. *Mahá Nátaca.*

A drama, *Sanskrita* and *Prácrita*, in the *Bengal* character.

Ly. J.

48. *Sacuntalá.*

A drama, *Sanskrita* and *Prácrita*, in the *Bengal* character.

This is the beautiful play which was translated into English by S. W. J. but not the copy he used for that purpose.

Ly. J.

49. *Málati and Mádhava.*

A drama, *Sanskrita* and *Prácrita*, in the *Bengal* character.

Ly. J.

50. *Hásyádrnava.*

A farce, *Sanskrita* and *Prácrita*, in the *Bengal* character.

Ly. J.

51. *Cautuca Sarvaswam.*

A farce, *Sanskrita* and *Prácrita*, in the *Bengal* character.

Ly. J.

52. *Cbandrábbishéca.*

A drama, *Sanskrita* and *Prácrita*. *Bengal* character.

Ly. J.

53. *Ratnávali.*

A drama, *Sanskrita* and *Prácrita*. *Bengal* character.

Ly. J.

54. *Vicramórvasi.*

A drama, *Sanskrita* and *Prácrita*. *Bengal* character.

Ly. J.

55. *Manavicágnimitra.*

A drama, *Sanskrita* and *Prácrita*. *Bengal* character.

Ly. J.

56. A catalogue of *Sanscrita* books, on various subjects.  
*Dévanāgarī* character. L<sup>y</sup>. J.

N. B. Those articles in the above catalogue, marked S.W.J. were presented by Sir WILLIAM JONES; and those marked L<sup>y</sup>. J. by Lady JONES. A catalogue of the Persian and Arabic MSS. presented by them, will be given in a future volume.