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BY

JIVANJI JAMSHEDJI MODI, B.A. (1877),

*Fellow of the University of Bombay (1887), Dipl. Litteris et Artibus (Sweden, 1889), Shams-ul-Ulama (Government of India, 1893), Officier D'Académie (France, 1898), Officier de l'Instruction Publique (France, 1902).*

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## Firdousi on the Indian Origin of the Game of Chess.

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[Read 21st November 1895. *The Hon'ble Mr. Justice  
Candy in the Chair.*]  
—◆—

India is the original home of the game of chess. From India, it was introduced into Persia, in the time of the great Noushiravân or Chosroes I. The Arabs, who subsequently conquered Persia, introduced it into Spain, on their conquest of the country. Spain spread it into other parts of Europe. Though some seem to be of opinion, that it was the Crusaders, who brought it from the East, many are of opinion, that it was known in Europe, long before the Crusades, and that it was known in England before the Norman conquest.

As to its Indian origin, Sir William Jones in his paper<sup>1</sup> "On the Indian Game of Chess," says, "If evidence be required to prove that chess was invented by the Hindus, we may be satisfied with the testimony of the Persians; who, though as much inclined as other nations to appropriate the ingenious inventions of a foreign people, unanimously agree that the game was imported from the west of India, together with the charming fables of Vishnusarman, in the fifth century of our era . . . . ."

The object of this paper is to adduce the testimony of one of the greatest, if not the greatest, Persian writers, as to the Indian origin of the game. Sir W. Jones makes a passing allusion to Firdousi, but does not give his version of the origin. Further on, Sir William Jones says,<sup>2</sup> "Of this simple game, so exquisitely contrived, and so certainly invented in India, I cannot find any account in the classical writings of the Brâhmans. It is, indeed, confidently asserted, that Sanskrit books on Chess exist in this country; and if they can be procured at Benâres, they will assuredly be sent to us."

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<sup>1</sup> Asiatic Researches, Vol. II, p. 159.

<sup>2</sup> *Ibid*, p. 160.

I do not know, if since Sir W. Jones wrote the above, any Sanskrit writing has been brought to light, which would give in detail a description of the origin of the game, and an account as to why this game was invented. If a Sanskrit work of the kind has been brought to light, it will be of some use to see, how far the following version of Firdousi, about the circumstances which led to the invention of this game, was right.

Firdousi gives this version on the authority of [one Shahui (شاهوی)] a wise old man :—

“ There lived a king in India, Jamhour (جمهور) by name, who was more valiant than Fuor (فور).<sup>1</sup> He was an intelligent and wise monarch, whose territory extended from Kashmir in the west to China in the east. He had his capital at a place called Sandali (سندلی). The king had a wife who was equally intelligent and wise. The queen gave birth to a prince as beautiful as the moon. The king named the child Gau (گو). A short time after the birth of the prince, king Jamhour died, conveying his last wishes to his queen. The civil and military authorities of the State met together and after some consultation resolved, that as the prince was a minor, and, as such, was not capable of carrying on the affairs of the State, the crown be bequeathed upon Mâi (مای), a brother of the late king, who lived in Dambar (دنبور). Mâi accepted the throne and came to Sandali from Dambar. After ascending the throne, he married the wife of his deceased brother,<sup>2</sup> and a son was born, whom he named Talhend (طلهند). When the child grew two years old and Gau seven years old, king Mâi fell ill and died within fifteen days of his illness. The nobles of the State met together and resolved, that up to the time when the two princes came to age, the throne be entrusted to the queen, who had all along shown herself to be virtuous and wise. The queen ascended the throne and entrusted the two princes to the care of two learned men to be properly educated. When the princes grew up, they separately went to their mother and asked her, which of her two sons, she found to be nobler and worthier than the other. She evaded the question, saying in a general way, that in order to

<sup>1</sup> Porus, who was defeated by Alexander.

<sup>2</sup> This allusion shows, that widow marriage was not prohibited in Northern India, in the time of Noushiravân, in the sixth century after Christ.

deserve her approbation, they must be as temperate, courteous and wise, as befitted the sons of a king. Then again they went separately to her and asked her, to which of the two sons she would entrust the throne. She said to each of them in turn, that he was entitled to the throne on account of his wisdom. Thus, both the princes came to age with their minds filled up with the ambition of being the future rulers of the country. Their respective teachers fanned the fire of this ambition. They looked with jealousy at each other. The noble men of the Court and the people divided themselves into two factions, one supporting the cause of Gau and the other that of Talhend. One day both the brothers went together to their royal mother, and asked her, which of the two sons she found to be worthy of the throne. In reply, she asked them to be patient and to submit the question to the leading men of the State for a peaceful settlement. Gau, who was the elder of the two, did not like this reply and asked her to decide that question herself. He said, "If you do not find me worthy of the throne of my father, say so, and give the throne to Talhend, and I will submit myself to him. But if you find me better qualified by my age and wisdom, ask Talhend to give up his claim to the throne." The mother said in reply, that though he (Gau), being older than the other brother, had a better right to the throne, it was better for him to settle the question of succession peacefully with his younger brother. Talhend, however, did not like even this qualified expression of opinion by his royal mother in favour of Gau on account of his being elder of the two, and said that age did not always carry with it any kind of superiority, and that in civil and military appointments, it was not always the aged who occupied high positions. He said, that as his father Mâi was the last occupant of the throne, he had every right to the throne as his heir and successor. The royal mother thereupon called upon him not to lose his temper and to take, what she had said, in the spirit, in which she had uttered. She said that she treated both the brothers impartially and fairly, and thereupon distributed equally among them, all the royal treasures, that she had under her control.

The two brothers then resolved to submit the question of succession to the arbitration of their tutors. But the tutors, being interested in the elevation to power of their respective pupils, did not come to any decision. Then the princes got two thrones placed in the

audience hall and sent for the nobles of the State and asked them to settle the question ; but as the court was equally divided, it was difficult to do so. Then, the last resort was to submit the question to war. Before making any preparations for war, Gau requested his brother to withdraw from the contest, saying that the throne of Jamhour passed to Mâi, only during his minority, and that Mâi was no more than a regent, and that therefore he (Gau) was entitled to the throne. Talhend did not attend to this and prepared for war. Both the brothers collected their armies, and before the commencement of the battle, Gau once more requested his younger brother, through a messenger, to give up the contest. He also suggested the alternative of dividing the kingdom into two parts. But all this was of no avail, as Talhend was bent upon fighting. Gau sent for his preceptor and asked his advice over the state of affairs at this crisis. The preceptor advised his royal pupil to once more try his best to win over his brother, by offering him all the royal treasures, except the throne and the royal seal. Gau sent a special messenger to Talhend offering all these, but it was of no avail.

Before giving the final orders to commence fighting, Gau said a few words of encouragement to his soldiers and asked them to take Talhend prisoner, but not to kill him or wound him. On the other side, Talhend also gave a similar order to his soldiers. A bloody battle was fought, in which the army of Talhend received a crushing defeat. At the end of the battle, Gau once more asked his brother to give up the hopeless contest, but Talhend paid no attention to his request and retired from the battle-field to a place called Marg and collected another large army, paying men very liberally for their services. He then sent an insulting message to his elder brother Gau, and said that he was willing to fight again. At the instance of his preceptor, Gau sent a peaceful reply, offering terms of peace to his brother. Talhend called a council of war and submitted the terms offered by his brother for consideration. In the end, they resolved to fight again. A second bloody and fierce battle was fought, wherein Talhend was found dead, over his elephant, through great exhaustion, consequent upon hard work, and want of food and water for a long time. Gau, not seeing his brother in the midst of the army, sent his men to inquire, and they found him dead upon the back of his elephant. Gau lamented long for the death of his brother. When the queen heard of the death of her younger son, she lost

herself in profound grief. She went to Talhend's palace and burnt his crown and throne as signs of mourning, and then burnt his body according to the customs of the Hindus.

Gau, when he heard of the grief of his mother, went to her and consoled her, saying, that he had no hand in the death of his brother, that he had done his best to dissuade him from fighting, that he had given all possible instructions to his army not to kill or wound him, and that he was found dead on the elephant, without in the least being wounded by anybody. The mother could not believe the fact, that Talhend was found dead on the back of his elephant, and that he died of exhaustion without being killed or wounded by any one in the turmoil of the battle. She thought, that a case like that was impossible and suspected some foul play. Gau thereupon asked his mother to be patient for some time, in order that he may prove to her satisfaction, that a death, like that of Talhend, was possible in a battle-field, and that neither he nor anybody else had any hand in his death. He said, that by some contrivance he would prove to her satisfaction, that the death of a king, on the back of his elephant, in the midst of a battle, on being shut up on all sides, and without being either killed or wounded by anybody, was quite possible. He added, that if he could not prove that, he was ready to burn himself. The mother thereupon desired to be shown how such a death was possible, and said, that if that could not be shown to her satisfaction, she would prefer burning herself rather than that her son Gau should burn himself. Gau thereupon returned to his palace, and told his preceptor all that had passed between him and his mother. The preceptor advised the king to call a council of learned men from different parts of the country, such as Cashmere, Dambar, Marg and Mâi, and to ask them to devise some means or contrivance, by which the queen can be consoled for the death of her younger son, and by which, it can be shown to her, that the death of a king, without either being wounded or killed in a battle, was quite possible, and that it might be brought about by being shut up on all sides and consequently through exhaustion and want of food and water.

Gau accordingly sent messengers all round and called a council of the learned men of the country. The preceptor of the king explained to them the whole state of affairs and then described the battle-field on which the battle between the two brothers was

fought and the position of the different armies and generals. On learning all the particulars, the learned men, and especially two among them, invented the game of chess, wherein one could see how one of the two kings, without being slain, was shut up on all sides by the army of his opponent and lost the battle or the game.

I give below Firdousi's description of the game, to enable the players of the modern game, to see how far their method of play resembled that described by Firdousi as the Indian method. In giving my translation I follow the text of Mohl (Vol. VI., p. 442, l. 3397). "Two great and good-natured men prepared a square board of ebony wood. It represented ditches and a battle-field on which two armies had met face to face. They painted 100 squares on that board for the movement of the army and the king. Then they prepared two armies out of teakwood and ivory and two exalted kings with dignity and crown. Over it, the footmen and the horsemen were drawn in two lines prepared for the battle. Horses and elephants, the Dastur of the king and the warriors, who ride their horses in the midst of an army, all presented the picture of warfare, some marching fast and at a gallop and others going at a slow pace. The king led the centre of the army, having his well-wishing minister on one hand. On the two sides of the hand of the king, were two elephants. The movements of the elephant raised the dust of the colour of the water of the river Nile. On the sides of the two elephants were standing two camels, having two intelligent persons for their riders. On the sides of the camels were two horses and two riders, who could fight on the day of battle. On the sides of the two lines of the army were two warlike rooks, with all foam over the lips, being excited for the battle. The foot soldier moved here and there, because in the midst of the battle, it was he who provided help. When one of these (foot-soldiers) succeeded in going to the other end of the battle-field, he had the right of sitting by the side of the king as his adviser.

"The adviser (or the vazir) cannot move in the midst of the battle more than one square away from the king. The exalted elephant moved three squares and he looked across the whole battle-field up to a distance of two miles; similarly the camel also moved three squares, moving pompously and majestically over the battle-field. The horse also moved three squares, one of which was out of the way. Nobody dared to go before the rook, which ran over

the whole of the battle-field, looking for revenge. Everybody moved within the sphere of his own plain; none moved more or less. When somebody saw the king within his reach, he called out "Hold off, oh king!" The king then moved away and away from his square, until he had no more room to move. Then the rook, the horse, the minister, the elephant and the foot-soldiers all shut up the way of the king. He looked round in all the four directions and found his army defeated with their eye-brows dejected. He found his way shut up by water and ditches. On his left and right, in front of him and behind him, were the soldiers of the enemy. Out of fatigue and thirst the king perished. This was the lot, that he had obtained from the revolving heavens."

We find from these details of Firdousi, that among the ancient Hindoos, the chess-board was made up of 100 squares, instead of 84, as we have at present. In the modern method the following pieces make up the first line of eight squares:—

1            2            3            4            5            6            7            8

Rook or castle, knight, bishop, queen, king, bishop, knight, rook or castle.

But in the old Indian method, as there were 100 squares, ten pieces formed the first line in the following order. To use Firdousi's words:—

*Rook, horse, camel, elephant, Dastur, king, elephant, camel, horse, rook.*

To use modern words:—

*Rook, knight, bishop, castle, queen, king, castle, bishop, knight, rook.*

We thus find, that, while in the ancient game, the rook and the castle formed two different sets of pieces, in the modern game, they are combined into one. The very fact, that while all the different kinds of pieces in the modern game have one name, the piece representing the rook or castle has two alternative names, shows that in the ancient Indian game, rook and castle represented two different pieces, but latterly they were made to represent one and the same piece. It appears, that it was in Persia, that the amalgamation was first made, because the Pahlavi *Madigân-i-Chatrang*, of which we will speak later on, speaks of 16 pieces on each side of the board, and not of 20, as suggested by the description of Firdousi.



We give below the English names of the different pieces and their Persian equivalents as given by Firdousi :—

English	...	Firdousi's.
King	...	شاه ( <i>i. e.</i> , king).
Queen	...	فرزانہ <sup>1</sup> ( <i>i. e.</i> , vazir) or دستور شاه ( <i>i. e.</i> , the bishop or adviser of the king).
Bishop	...	شکر (camel).
Knight	...	اسب (horse).
Castle	...	پیل (elephant).
Rook	...	رخ (rook).
Pawn	...	پیداده (foot soldier).

In the modern game, the queen, as the adviser of the king, occupies the second place of honour, which in the old game was occupied by the Dastur, *i. e.*, the minister or the bishop of the king. The name bishop, given to one of the pieces in the modern English game, seems to me to have been taken from the old Persian game, where, according to Firdousi, his equivalent was Dastur. But these two pieces have changed their places in their respective games.

Again, Sir William Jones<sup>2</sup> refers to a description of the game of chess in the Bhawishya Parân, "in which Yudhisht'hir is represented conversing with Vyâsa, who explains, at the king's request, the form of the fictitious warfare, and the principal rules of it." In that description a boat forms one of the pieces of the game. Sir William Jones<sup>3</sup> refers to that and says: "A ship or boat is substituted, we see, in this complex game for the *rat'h*, or armed chariot, which the Bengalese pronounce *rot'h*, and which the Persians changed into *rokh*, whence came the *rook* of some European nations; as the *vierge* and *fol* of the French are supposed to be corruptions of *ferz* and *fil*, the prime minister and elephant of the Persians and Arabs. . . . I cannot agree with my friend Râdhacânt, that a ship is properly introduced in this imaginary warfare instead of a chariot, in which the old Indian warriors constantly fought; for, though the king might be supposed to sit in a car, so that the four *angas* would be complete, and though it may often be necessary in a real campaign to pass rivers or lakes, yet no river is marked on the Indian as it is on the Chinese chess-board." But Firdousi's version throws some light on this subject, because, we find from his

<sup>1</sup> Vazir in modern Persian.

<sup>2</sup> Asiatic Researches, Vol. II., p. 160.

<sup>3</sup> *Ibid*, p. 161.

description of the Indian game given above, that ditches and water were represented on the ancient Indian chess-board.

The game of chess, thus showed, that it was possible for a king to be shut up on all sides in a battle-field, and to die out of mere exhaustion and through thirst and hunger without being killed or wounded by anybody. Gau showed the game to his royal mother, and explained, how it was possible for Talhend to have died on the battlefield through exhaustion, thirst and hunger, without being killed or wounded by any of his soldiers. Thereafter, the queen, whenever she remembered the death of her departed son, Talhend, sought to drown her grief in this game of chess. "She always liked the game of chess because she was always sorry for the death of Talhend. She often shed tears of grief and in that case the game of chess was the only remedy for her grief."

Thus, we learn from Firdousi, that it was to console a royal mother, that an Indian prince had invented the game of chess. We will now briefly see how, according to Firdousi, the game was introduced into Persia from India.

One day, there came to Noushiravân (Chosroes I.) of Persia, a messenger<sup>1</sup> from India, carrying with him Indian elephants, Sindhi horses and various Indian curiosities, as presents for the Persian king from an Indian Raja.<sup>2</sup> He also carried a very handsome and costly chess-board and a letter from the Râjâ to the Shâh of Persia. The messenger presented all these on behalf of his royal master to Noushiravân, and communicated an oral message which said: "May you live as long as the heaven lasts. Order those who are very

<sup>1</sup> We have an older authority, which, though it does not say how the game of chess was invented, supports Firdousi in his description, as to how the game was introduced in Persia. It is the Pahlavi treatise, known as the Madigân-i-Chatrang, for the text and translation of which, we are indebted to Dastur Dr. Peshotan Byramjee Sanjânâ. Though the Pahlavi account is much shorter than Firdousi's, and though there are several points of difference, the two accounts agree in their main features. This Pahlavi treatise gives the name of the messenger as Takhtaritus. I give the name, as it is read by Dastur Dr. Peshotan, but the word 𐭕𐭎𐭓𐭕𐭎𐭓𐭕 can be read in various other ways.

<sup>2</sup> The Madigân-i-Chatrang gives the name of the Indian Râjâ as Devsâram. The word 𐭕𐭎𐭓𐭕𐭎𐭓𐭕 can be read in various other ways, and I choose to read it as Dipislim, which is the same as Dabislam, the well-known king of the book of Kalileh and Damneh or the story of Bidpâe, otherwise known under its later name of Anvâr-e-Sohili.

wise in your Majesty's Court to place this chess-board before them, and to find out the method of playing this game. Let them determine the names of the different pieces, and the way, how to move them in the different squares, and how to regulate the courses of the elephant, the horse, the rook, the Vizier and the king. If your Majesty's courtiers will succeed in discovering the method of playing this game, we will acknowledge your suzerainty and give you the tribute, which your Majesty demands. But, if the wise men of Iran are not able to discover the method of playing this game, then, as they are not able to stand with us in point of wisdom, they should cease asking from us any tribute. Not only that, but in that case, Iran should undertake to pay tribute to India, because of all things, knowledge is the best." <sup>1</sup>

The message having ended, the chess-board was arranged before king Noushiravân who began to look at it very eagerly. The messenger then, on being asked by the king, said that the game portrayed the scene of a battle, and that the king, if he was able to discover the method of playing it, would find therefrom, the details of a battle. Noushiravân asked for a period of seven days,<sup>2</sup> by the end of which time, he said, he would discover the method of playing the game.

The noblemen and the officers of the king's court then tried their best to discover the method, but they all failed. The king was very sorry, lest it would throw a slur upon his royal court, that it possessed not a single clever soul, who could solve the mysteries of an Indian game. But then Buzarjameher, the chief adviser of the king, rose to the occasion, and undertook to solve the mystery of the game. He studied it for one day and night and then discovered the method of playing it. Having communicated his success to his royal master, the latter called an assembly, wherein he invited the Indian messenger to be present. Buzarjameher made the Indian messenger repeat the conditions of the treaty offered by the Indian Râjâ, *viz.*, that in case, an Irânian discovered the

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<sup>1</sup> The message, as given in the Pahlavi treatise, runs thus :—

“As you deem yourself to be the king of all the rest of us kings, and hold the title of emperor (over us), the wise men of your court ought also to surpass those of ours. Hence you should send us an exposition of this game of chess (which is sent herewith) and, if you fail to do so, you should give us tribute and the fourth part of your revenues.”—Dr. Peshotan's *Ganj Shâyagân, Mâdigân-i-Chatrang*, p. 1.

<sup>2</sup> The Pahlavi treatise gives three days. (*Ibid*, p. 2.)



a whimsical occurrence of circumstances, given birth to the English word chess, and even a name to the Exchequer of Great Britain.<sup>1</sup>"

Several modern dictionaries derive the word chess from Persian 'Shah,' *i. e.*, king. This mistaken etymology seems to have begun from the time the Arabs introduced the play into Europe, because having corrupted in their pronunciation the original word Chatrang into Shatranj, they derived the word from Persian 'Shah' (king) and 'ranj' (trouble), and gave it the meaning of "the trouble or the difficulty of the king," because the chief point in the play rests upon shutting up the moves of the king.

Before concluding this paper, we will briefly speak of two other versions about the origin and discovery of the game of chess. One of these versions is given by Caxton, the first English printer in his book "The Game of Chess," which was the second book printed in England (1474).<sup>2</sup>

According to Caxton's work which was the translation of a French book, which, in its turn was taken from the Latin, the game of chess was discovered in the time of "a king in Babilon that was named Enylmerodach a jolye man without justyse and so cruel that he did do hewe his faders body in thre hondred pieces and gaf hit to ete and deuoure to thre hondred byrdes that men calle voutres." (Part I. ch. I.)

It was discovered by a philosopher of the East named Excercises in Chaldaic and Philometer in Greek. Philometer in Greek meant "lover of justice or measure." The philosopher, true to his name, was no flatterer, and hated the evil and vicious life of king Enylmerodach (evil Merodach). The king put to death, all those who dared to advise him and to remons'rate with him for his injustice and cruelty. So, when the people requested<sup>3</sup> this philosopher to approach the king and advise him, he found himself in a difficulty. On being pressed to undertake, even at the risk of his life, that important task which would immortalise his name, the philosopher consented. "And thenne, he began to thynke hym in what maner he myght escape the deth and kepe to the peple his promesse and thenne thus he maad in thys maner and ordeygned the eschequer of 64 poyntes."

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<sup>1</sup> Asiatic Researches, Vol. II., p. 159.

<sup>2</sup> Caxton's game of Chesse. Facsimile 1862.

<sup>3</sup> Caxton, Part IV., Chap. VII.

Having thus discovered the game, the philosopher began to play it with the barons, knights and gentlemen of the court of the king, who all liked it very much. The king once saw the philosopher playing the game. He liked it and wanted to play with the philosopher. The latter said that the king must first learn it thoroughly from him. The king consented. The philosopher began to teach it to him, and in so doing, dwelt at some length, upon the duties of the different officers of the State, that were represented on the chess-board. He dwelt at great length upon the duties and responsibilities of a good king, and at length advised the king to "amende hymself and become vertuous." The king thereupon demanded "upon payn of deth to telle hym wherefore he had founden and maad this playe and he answerd 'my right dere lord and kyng, the grettest and most thyng that I desire is that thou have in thyself a glorious and vertuous lyf. . . . Thus than I desire that thou have other gouernment thene thou hast had, and that thou have upon thyself first seignourie and maistrie suche as thou hast upon other by force and not by right. Certeynly hit is not right that a man be maister over other and comandour whe he cannot rewle nor may rewle hymself and that his vertues domyne above his vyces, for seignourie by force and wylle may not longe endure. Thenne thus may thou see oon of the causes why and wherefore I have founden and maad this playe, whiche is for to correcte and repreve the of thy tyrannye and vicious lyuyng.'" <sup>1</sup>

Having thus described at some length, the first cause, why he had discovered the game to improve the king, the philosopher said that "the second cause wherefore this playe was founden and maad was for to kepe him from ydlenesse, wherof Seneque sayth unto Lucylle ydlenes without any ocupacion is sepulture of a man lyuyng." The philosopher made a few remarks as to idleness leading a man to an evil and sinful life, and said that the third cause why he had discovered the game was to remove "pensifnes and thoughtes" from the mind of the player.

The king having heard all these causes thought "that the philosopher had founde a good maner of correccion and than he thankyd hym gretely and thus by the signement and lenrnyng of the philosopher, he chaunged his lif, his maners and alle his euyl condicions." Part IV., ch. 8.

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<sup>1</sup> Caxton, Part I, Chap. III.

Now, though the two versions about the cause, which led to the discovery of the game, are different, I think that the Greek Philometor, referred to by Caxton, is the same as Persian Buzarjameher. The Greek name according to Caxton means "lover of justice," and the Persian word means "great in justice." The Greek *matron* is the same as Persian *meher*.

Now, before giving this version of the cause, why the game of chess was discovered, Caxton's work, though it does not believe the statement, alludes to one other version. It says that some men say "that this play was founden in the tyme of the Vataylles and siege of Troye."<sup>1</sup> This reminds us of what Sir William Jones<sup>2</sup> says of his being told "that this game is mentioned in the oldest law books, and that it was invented by the wife of Rávan, king of Lánca, in order to amuse him with an image of war, while his metropolis was closely besieged by Râma in the second age of the world."

These two latter versions, the European version and the Indian version, which give to the siege of Troy and to the siege of Lanca respectively, the credit of having originated the discovery of the game of chess, are very striking, because they add one more link to the number of facts, which have been advanced to show, that there is a striking resemblance between the Indian episode of Sitá and Rávan in the Râmâyan and the Greek episode of Helen and Paris in the Illiad.<sup>3</sup>

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<sup>1</sup> Part I., chap. I.

<sup>2</sup> Asiatic Researches, Vol. II., p. 160.

<sup>3</sup> (૧) શહાનામાં મયેનું એક દાસ્તાન, અને રામાયણ તથા ઇલ્યડની વાર્તાઓ સાથ તેની સરખામથી જ્ઞાન પ્રસારક મંડળીની સને ૧૮૮૮-૮૯ નાં મોસમના લાખણે લાખ્યા ધ્યુ. A lecture by Mr. Pallonjee Burjorjee Desai; *vide* also a lecture by Prof. Macmillan on the subject.