

the eminent paṇḍits, disciples of Rūpadhira Gaṇī, the disciple of Kuśalabhakta Gaṇī, in the Br̥hat-Kharatara Gaccha (church) and in the branch thereof named after Jinacandra Sūri : in the Saṃvat year 1873, in the Śāka year 1739, on the 7th (or 3rd) day of the light fortnight in the month Jyaiṣṭha. It is the book of the eminent paṇḍit Pāsadatta (Pārśvadatta) ; it was written for his private study." The date is the 23rd (or 19th) May, 1817. This translation is by Dr. Barnett, and the date has been calculated by Dr. Fleet.

F. E. PARGITER.

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#### AN INDIAN GAME ; HEAVEN OR HELL

The chart here described is on paper mounted on cloth, 35 by 33 inches, drawn in water-colours with gold illumination. The drawing of the figures and objects is fine, and the ornamental borders of leaves and flowers on gold form appropriate frameworks. It was presented to the Society by Capt. H. D. Robertson on April 16, 1831, and then described as " A coloured drawing on plan of the Shastree's game of Heaven and Hell ". The ivory men and dice used in playing the game, given at the same time, are not to be found now.

The chart is a game played with men, which are moved forward along the squares according to the throw of dice.

The squares are numbered in serial order, beginning at the bottom at the left corner and going along the rows, boustrophēdon, up to 124 at the top. The main part of the board is divided into three compartments by two horizontal bars of scrolls ; and on the right side is a compartment, which contains two blocks of squares divided by a small scroll-bar, and has a separate series of numbers.

There are ladders connecting certain squares, as 12 and 49, 32 and 50. As a ladder implies ascent, the purport seems to be that when the throw of the dice landed

a player on the lower number, e.g. 12, he either proceeded directly through No. 49 or more probably moved straightway into No. 49, omitting all intermediate squares. There are also snakes connecting certain squares, as 19 and 21, 19 and 23, 48 and 88, their heads being always in a higher square and their tails in a lower square. There are sometimes two tails in one square, as in 19 and in 48, but never two heads in one square. Snakes cannot therefore mean moving forward, because two tails in one square, as in 19, makes the move uncertain ; but they may perfectly well mean moving back. Thus if a throw landed a player on 21 or 23, he would move back to 19. The snakes therefore seem to mean that, if the player landed on a square in which there is a snake's head, he was seized by the snake and drawn down to the square where the tail is, that is, he had to go back to the square where the tail is.

The compartment on the right side appears to be a side-game developing out of the main game. Two ladders connect it with the latter, namely, from squares 31 and 48 ; so that it seems that, if the throw landed a player on either of those squares, he moved into this side-game and had to remain there, for there appears to be no exit from it.

On the accompanying paper is a diagram of the chart, giving the numbers and names of the various squares, for every square has one or more names. The language is Sanskrit, with, however, some mistakes ; and the Sanskrit names are transliterated and translated in the diagram, so far as space permits.

The game appears to have an educational value, giving as it were an epitome of man's upward course in religious life. He starts from No. 1, which denotes the hells, at the bottom, and the goal is final emancipation into the Supreme Brahma at the top. The various squares with their names denote the several steps by which he may

rise in that upward course, interrupted by squares which mark the various vices which may beset him at various stages. The three compartments into which the main game is divided bear this idea out further. The lowest compartment, containing squares 1-41, deals in its squares with what may be called generally physical and social conditions, virtues and vices. The second, containing squares 42-88, deals rather with moral and spiritual virtues and vices. The third and highest, containing squares 89-124, deals with celestial objects and the highest spiritual attainments, but contains no vices, for the saint in reaching this stage has presumably passed beyond all such defilements.

Here comes in the significance of the ladders and snakes. The ladders connect only good squares, and on reaching the lower good he may mount at once to the higher good. This is especially noteworthy in square 68, from which a ladder reaches directly up to 124; thus teaching that a man who attains to the excellence of loving faith in Viṣṇu proceeds at once to final emancipation into the Supreme Brahma. On the other hand, the snakes connect only bad squares, and signify that, though a man may have attained to a high degree of sanctity, yet, if he falls into the vice designated by a further square, he is overwhelmed and dragged back to a lower bad square, from which he has to work his way upward again. In the third and highest compartment there are no vices and no snakes, so that he has apparently passed beyond the danger of relapse, and proceeds on serenely.

This view, if it is right, gives a clue to the meaning of the right compartment, the side-game, for the two blocks of which it is composed seem to relate to one and the same game. It contains two series of the Nos. 1-3, and the squares 4-10 may relate to both those series, though the connexion in thought is not clear. This side-game is entered from square 31, which signifies "sacrifice, the

fires, and actions (*or* rites) performed from interested motives", and also from square 48, which relates to "persons of royal birth". Such characteristics may lead a man into the pursuit of a self-seeking existence, which may attain to the gods, heaven, and the heavenly nectar, but not to final emancipation into the Supreme Brahma; and there appears to be no escape therefrom back into the main course of true spiritual development. Such seems to be the general meaning of this side-game, though all the details are not clear: and square 6 is not numbered, nor are two other squares.

The game appears to embody the Vaiṣṇava view, for this is implied by the ladder from 68 to 124, already mentioned, signifying that loving faith in Viṣṇu leads direct to final emancipation. Four squares at the left in the top row are not numbered; they all signify degrees of conformity to the Divine, but there is nothing to show what their relation to the game is. In the black square of these, the name cannot be fully made out.

F. E. PARGITER.

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#### M. REINACH'S THEORY OF SACRIFICE

The chief characteristic of all writers on the history of religion is their determination to see only one explanation of any fundamental feature in it. Sir J. Frazer, with Mannhardt, finds in every form of worship the presence of vegetation rites, and, similarly, M. S. Reinach remains, despite his admiration for Sir J. Frazer, convinced that the original form of sacrifice is, indeed, not the gift form, but the communion sacrifice of Robertson Smith, involving the ceremonial eating of the animal which is the totem of the clan at fixed intervals, in order to strengthen the bond of unity between the clan and its totem. It must, however, be remembered that M. Reinach has a special view of the nature of totemism which distinguishes him