

**Prakrit Text Series**  
**No. 18**

**G A Ü D A V A H O**

by

**VĀKPATIRĀJA**

Edited by

**Prof. N. G. SURU. M. A.**

Poona.

**PRAKRIT TEXT SOCIETY.**  
**Ahmedabad - 9; Varanasi - 5.**

**1975**

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*General Editors :*

**P. L. VAIDYA**

**A. N. UPADHYE**

**H. C. BHAYANI**

# G A Ü D A V A H O

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**VĀKPATIRĀJA**

Edited

With an Introduction, Saṅkṛit Chōyā, English Translation,  
Notes, Appendices, and Glossary

by

**Prof. N. G. SURU. M. A.**  
Poona.

**PRAKRIT TEXT SOCIETY,**  
Ahmedabad - 9; Varanasi - 5.

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# ग उ ड व हो

प्रा. नरहर गोविंद सुरु, एम. ए.

इत्यनेन

भूमिका - आङ्ग्लभाषानुवाद - टिप्पणी - परिशिष्ट -  
शब्दकोशादिभिः सह संपादितः

प्रकाशिका

प्राकृत ग्रंथ परिषद्

अहमदाबाद - ९, वाराणसी - ५



प्रकाशक :

दलसुख मालवणिया,  
सेक्रेटरी,  
प्राकृत टेक्स्ट सोसायटी,  
अहमदाबाद - ९.

मूल्य रु. १५-००

मुद्रक :

डॉ. र. मो. काकडे,

आर्यभूषण प्रेस,

६१५ शिवाजीनगर, पुणे ४११ ००४.

माहिज्जइ गउडवहो एत्त मए संपअं महारंभो ।  
णिस्सए सुअंति दप्पं जम्मि णरिंदा कइंदा अ ॥

गउडवहो --- १०७४.

“ Now will be narrated this “ Gaiidavaho ”, a big enterprise ( indeed ), which, when listened to ( by them ), great kings and great poets shed their own pride. ”

*Gaiidavaho – 1074.*



## FOREWORD

Vākpati, or Vākpati-rajā, was attached to the court of Yaśovarman of Kanauj and enjoyed his patronage. He has paid high compliments to his patron's "great prowess, handsomeness and impetuosity". He was well read in earlier classics of Bhāsa, Kālidāsa and Subandhu, and was close to Bhavabhūti. He was honoured by the title of Kavirāja, possibly by his patron. His literary activities are to be assigned to the first half of the 8th century A. D. He has bestowed high praise on the Prakrit language in which he wrote two poems. His Mahamahavijaya was composed earlier than the Gaṇḍavaho; and, in his opinion, it was far superior to the latter, but its Mss. have not come down to us. His Gaṇḍavaho reminds us of the Rāvaṇavaho of Pravarasena, but it has a form of its own: a continuous whole with Gāthās grouped into Kulakas, but having no divisions of cantos etc. This form is later adopted by Kutūhala in his Līlāvati.

It was in the seventies of the last century that G. Bühler came across a Ms. of the Gaṇḍavaho in the Jaina Bhandara at Jaisalmer, which, along with Pattan, is well known for ancient Mss. It is at his instance that S. P. Pandit edited it, after securing three more Mss. (all of them from Western India and Jaina Collections), along with the Sanskrit commentary of Haripāla, in the Bombay Sanskrit and Prakrit Series, 34, Bombay, 1887. Pandit equipped his edition with an unusually lengthy Introduction., various readings and Index Verborum. In his Introduction, besides giving an abstract of the poem, he elaborately discussed the framework of the Poem, date of Yaśovarman, slaying of the Gaṇḍa king and cultural gleanings from the poem. His additional Notes I-V give a good bit of data on historical and chronological problems connected with the author and his age. His observations on Prakrit Studies and genuineness of the language exhibit his keen interest in the Prakrit languages. A reprint of Pandit's

edition, with supplementary Notes, setting forth the critical views of Bühler and Jacobi on this poem, was brought out by N. B. Utgikar in the same Series, Poona, 1927.

A study of the poem has shown that it does not possess as much historical material as we expected in the beginning. It is full of descriptions of mythological episodes, scenes of nature, seasons, sports, pastimes, march of armies and such other items usual in Mahākāvya. Descriptions outweigh the narrative portions and eclipse the theme suggested by the title.

The form of the poem, as it stands to-day, has been a subject of controversy, which is not likely to be decisively cleared, unless some more Mss. of the Gaṇḍavaho come to light. Pandit takes the view that the present work is only a prelude to what the author planned, but possibly never completed. Bühler agrees with him on the whole; Jacobi, on the other hand, considers that the present Text is all that the author wrote or planned to write, but he adds that the Text has suffered epitomisation, eschewing all that was narrative and historical and keeping only that much as is of permanent interest for the poets.

Vākpati, no doubt, is a gifted poet, worthy of being ranked with Māgha and Bhāravi. Even a few Gāthās, which Pandit has rendered into English in his Abstract of the Poem, point out to the originality, keen observation and imaginative flights of Vākpati. They bear testimony to his 'poetical imagery and lively yet philosophical observations', and mature worldly wisdom. His style is precise and pregnant with meaning. If Kālidāsa is well-known for his Upamās, Vākpati stands unrivalled in his Utpreṣās. He often rises above the usual conventions of classical poets and has something characteristic of his own in delineating natural scenes, countryside, and village folk etc. There is a touch of personal experience in his descriptions.

The poetic merits of Vākpati, in a way, get sidetracked by the controversy about the form of the poem, about the relation

between Vākpati and BappaBhaṭṭi etc. There are some reasons why Vākpati's poetic abilities were not duly appreciated. First, as Jacobi puts it, '— Vākpati is a first-rate poet and would have been generally acknowledged as such, but for the language in which he composed his works. Secondly, there is no good Sanskrit commentary on the Gaṇḍavaho to explain the poetic niceties in the Gāthās. Thirdly, although Pandit was aware of Vākpati's merits while presenting his observations on the Prakrit language etc. and he even prayed in conclusion : ' May Vākpati's merits be recognised by the reader', he could not add the explanatory Notes planned by him.

Under the circumstances the Authorities of the Prakrit Text Society yearned to have a good edition of the Gaṇḍavaho, an edition which marks a further progress on what was done earlier and also goes a long way to help the reader to understand and appreciate Vākpati's poetic abilities.

It was extremely good of Professor N. G. Suru to have kindly agreed to give such an edition of the Gaṇḍavaho for publication in the Prakrit Text Society's Series. He has more than fulfilled the expectations. In Professor Suru, we have a mature scholar of Sanskrit and Prakrit. He is a gifted literary critic and a balanced connoisseur of poetic sentiments and embellishments. He has an eye for polished expression and for depth of thought and feeling. And thus, indeed he has, by this edition, put Vākpati's Gaṇḍavaho on a better footing for further study and appreciation both by scholars and students.

The Prakrit Text is neatly presented along with the Sanskrit Chāyā on the same page below. Professor Suru's English translation is at once faithful and fluent, and would certainly help the reader for understanding the text clearly. His Notes are scholarly and cover a wide range of his classical studies. The Appendices are valuable accessories for a further study of Vākpati. His Introduction is a scholarly piece, judiciously touching almost all

the aspects of the poem and its author. His exposition of the choice topics from the poem, his observations on the stark realism of Vākpati's descriptions, and his sketch of the Society, as revealed in the poem, have really raised Vākpati to a higher pedestal in the galaxy of our classical poets.

The General Editors are quite happy over this valuable edition of the Gaṇḍavaho by Professor Sura and earnestly hope that it would inaugurate a fresh study of Vākpati from various points of view.

**P. L. Vaidya**  
Joint General Editor  
and  
President, Prakrit Text  
Society of India.

## PREFACE

The Gaṇḍavaho of Vākpatirāja is a unique Mahākāvya, on par with Bhāravi's Kirātārjunīya and Māgha's Śiśupālavadhā and in Prakrit literature it attracts by its merits along with Pravaraśena's Rāvaṇavaho (Setubandha) in a golden setting of twin gems, as it were. If Kālidāśa is a master of simile, Vākpatirāja is a master of Utpreksā. He remained unnoticed, however, just because he wrote in Prakrit. The attention of scholars, both in India and abroad, was drawn to him, when that eminent, erudite scholar S. P. Pandit brought out his edition of the Gaṇḍavaho in 1887 and then, learned men like Jacobi, Bühler, Hertel wrote about him in journals in appreciation of the poet. No effort, however, was made to give a full translation of the Poem in English, French, German or any other language in India and abroad. A full-fledged edition of the Gaṇḍavaho with an Introduction, Translation, Notes, etc. was thus a long felt need. When, therefore, a proposal was made to me by my friend, Dr. A. N. Upadhye that I should undertake this task on behalf of the Prakrit Text Society, I readily agreed and immediately started the work in this connection in right earnest. I had before me the excellent edition of the Gaṇḍavaho by S. P. Pandit, which gives the Text and the commentary of Haripāla, an alphabetical Index of words occurring in the Text and a long Introduction dealing mainly with the historical aspects of the Poet and his Patron, King Yaśovarman. The same was reprinted by N. B. Utgikar in 1927, with a few additions of supplementary Notes to the Introduction of Pandit.

For the preparation of the Text of the Gaṇḍavaho, Pandit utilised four different Manuscripts, one of which gave Haripāla's Commentary. That was long back in about 1880 A. D. It was, therefore, hoped that some more manuscripts of the Gaṇḍavaho may be traced in Gujarat or roundabout. Inquiries were made in this connection by Pt. Dalsukh Malvania, the Secretary of the Prakrit



Text Society, in 1965, but he wrote to me to say that no Mss. of the Gaṇḍavaho were to be had. I got hold of two Mss from the Bhandarkar Oriental Institute and both Dr. Upadhye and I examined them thoroughly, only to find that they were among the four Mss already used by Pandit for his own Text. We, therefore, decided that the Prakrit Text of the Gaṇḍavaho, as given by Pandit, should be fully utilised for my edition, with a few orthographical changes, such as the dropping of the Ya-śruti, 'Na' to be invariably changed to 'Ṇa' and the semicircular sign ( ~ ) to indicate the shortness of vowels of letters ending in 'O' ( ओ ) to be replaced by an inverted sign ˘. There is no unanimity among the editors of the Prakrit texts as to whether enclitics like pi, vi, ccia, ccea, jeva etc. are to be spaced off from, or joined to-gether, with the previous words. In the present Text, generally, they are joined to-gether. The additional Gāthās given at the end by Pandit in his edition as an Appendix have been incorporated in the body of my Text. No translation of them, however, has been attempted. The Sanskrit construction or the Chāyā word for word, in the order of the Prakrit Text has been given for every Gāthā on the same page as that of its Text. The English Translation, which follows afterwards, is almost literal, as far as possible and difficult Prakrit words have been noted in italics therein within brackets. Notes have been added after the Translation only for such Gāthās as were considered difficult to comprehend even with the aid of the Translation and, wherever necessary, extracts from the Commentary of Haripāla have been given in the Notes for elucidating the central ideas of the Gāthās. The Appendices contain an extract from the Rājataranginī, describing the campaign of Lalitāditya, Yaśovarman as a Poet, Verses attributed to Vākpatirāja in Anthologies, and a note on the commentator Haripāla. In the Glossary, only such words, as would be found difficult to understand, are noted with their meanings in English and the Introduction deals with all pertinent topics regarding the Gaṇḍavaho proper.

I have been working on this edition off and on since 1961 and it was a pleasure to be associated with this remarkable Poet for such a long period, during which I was living, as it were, two existences, the present one and that of Bhavabhūti and Vākpatirāja in the eighth century. Dr. Upadhye stood by me all along through thick and thin, spurring me on from time to time whenever he found me slack in my efforts. Himself an eminent high-ranking scholar of Indology, he plays the laudable rôle of a mentor to many of us, giving us inspiration for work by his own example and guiding us all along in our difficulties. An outward expression of a few words of gratefulness would be quite inadequate to tell him what I feel about him for all the help he gave me in my work.

I am also indebted to Pandit D. Malvania, the Secretary of the Prakrit Text Society, for including my Edition of the *Gaṇḍavaho* in the Society's plan to bring out new editions of ancient Prakrit literary works and I do sincerely thank him for it. Dr. P. L. Vaidya, President of the Prakrit Text Society of India and an eminent savant of Indology has graced my edition of the *Gaṇḍavaho* with a Foreword, for which I am deeply grateful to him.

As the work went to the press, the problem of proof-reading stood before me like a bug-bear in my present physical condition, handicapped as I was, by age and impaired eye-sight. I was relieved, however, when my cousin, Prof. N.V. Vaidya, Professor of Prakrits, Fergusson College Poona, (retired), offered to help me in this connection and I am glad to say that he did this job very well. I feel it is my duty to thank him for this help, although he may not like it.

The printing work has been expeditiously done in the Aryabhushan Press under the vigilant supervision of its meticulous Manager, Shri. V. A. (Shasaheb) Patwardhan, who guided and goaded me throughout during the last year and half. I am

extremely grateful to him for his uniform courtesy and kindness in this respect.

The Gaṇḍavaho is no doubt a tough literary work and I have stumbled against not a few Gāthās, about the meaning and interpretation of which I feel diffident. I would gladly welcome suggestions, if any, from my readers, offering different interpretations.

25 December, 1974.

N. G. SURS

'Madhuranjan', Poona-4.

# GAÜDVAHO

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# GAÜDAVAHO

## INTRODUCTION

The Gaüdavaho of Vākpatirāja is a unique historical Poem in Prakrit. It is a stupendous work, comprising, as it does, 1209 Gāthās in an Āryā metre, not to mention the additional 26 Gāthās, noted by Pandit in his edition of 1887. It is no doubt a Mahā-Kāvya having a wide variety of topics, but unlike its prototypes in Sanskrit or Prakrit like the Raghuvamśa, the Kirātārjuniya, the Śiśupālavadhā or the Setubandha (alternately called Rāvāna-Vaho), the Gaüdavaho has no chapters, variously called Sargas, Adhyāyas or Utchhāvāsas, to indicate its division in different topics. It is just one long, continuous composition and thus looks like a magnificent mound of floral garlands and boquets in the form of Gāthās, individually knit together in Kulakas and piled in a heap one over the other.

The purpose of this Poem, a Prasasti-Kāvya, as it is, is obviously to celebrate the glory of his patron, King Yaśovarman, with particular reference to his slaying of the Gauḍa King. This most important incident which should, therefore, have been the main theme of the Poem, has been only cursorily mentioned in the whole Poem, and strangely enough, the last Gāthā of the Poem ends with an assurance by the poet that 'the life of this great King, so purifying, picturesque, astonishing and unparalleled, will now be narrated. So listen ye all!'

1. The question of the character and the composition of the Gaüdavaho is discussed later.

## I Synopsis of The Gāṇḍavaḥo

### Invocations :

In the true spirit of catholicism, Vākpatirāja, unlike many of his predecessors, shows no preference or predilection for any particular deity from among the Paurāṇic pantheon. To him almost all the gods and the goddesses are equally worthy of invocation. Like a cameraman projecting his slides, he moves before our eyes, word-pictures of the various divinities in concrete form and shape, that people of his age cherished and idolised in deep devotion. He begins with Brahmā, seated in meditation in the lotus springing through the navel of Viṣṇu, a white sacred thread across his torso and a rosary of crystal beads revolving in the palm. Then comes the dark-complexioned Viṣṇu, leisurely reposing on the luminous surface of the oceanic floodwaters of the deluge. This is followed by the description of Viṣṇu's incarnations : the Man-Lion who threw the Demon on his lap and in his fury tore open his chest with His claws; the great Boar who supported the submerged earth on His tusk, the Dwarf who tried to compress the worlds in His small belly; the Tortoise who bore the earth's burden on His back; the young Damsel ( Mohinī ) whose breasts and buttocks came to be formed and fashioned out of the worlds, sliding up and down inside His body; Kṛṣṇa, the child of Yaśodā, the young lover of Rādhā, the God who had earlier lopped off the head of Rāhu ( before he could swallow the nectar ). Kṛṣṇa, in the company of his elder brother Balarāma, who brought the river Yamunā at His feet; Viṣṇu, with His consort Lakṣmī, who leaves traces of her embrace on the bosom of her yellow-clad Lord. Next comes god Śiva, the last of

the Trinity, who burnt and reduced to ashes Kāma, the god of love, who wields the crescent moon on top of his matted hair, who swallowed deadly poison which discoloured His throat, who in worship exchanged His own eye with that of Viṣṇu, who portioned off half of His body to accommodate the softer half of His consort Gaurī within Himself and who sustains on his head the mighty heavenly river jumping down from the heaven. Nearby is the third eye of the God, situated on His forehead which deserves your homage. And now the Poet turns his attention to the members of Śiva's Family. The son Kārtikeya whom the Love-god leaves untouched through mortal fear, His consort Pārvatī in her blissful and fearful aspects, as the slayer of the Demon Mahiṣa, as Kālī, the Night of destruction and as hideous Cāmuṇḍā. Saraswatī, the goddess of Learning, who stealthily moves on the tongues of poets. The lovely moon's orb with a colourless dark spot on it, the Sun-god whose chariot is driven by his seven horses in the firmament, the great Śeṣa who bears the earth's burden on his multiple hoods, Gaṇapati with His elephantine tusk protruding over the left mouth-corner, the goddess Lakṣmī emerging out of the ocean with a lotus in her hand, Kāma the god of love and finally the river Gaṅgā on the lap of the Himālaya, who incurs Pārvatī's jealousy and in whose waters, on the head of Śiva, floats the skull of Brahmā, the Grand-father !

#### **Praise of Poets :**

After Invocations, in the next 36 Gāthās ( 62-97 ), Vākpatirāja talks in general about poets, great and small, old and new, the impact and the response they get from readers, their difficulties and handicaps, the language,



Sanskrit or Prakrit, used as medium, their aspirations and disappointments. Says he—“Blessed indeed are these poets who show us the omniferous world as reflected in their poetic words, to be either meaningful and full of joy or absolutely hollow and unsubstantial” (62). “They establish their greatness solely by their words and thus evoke admiration” (63). “The hearts that truly delight in poetry, forget their own conditions of poverty or prosperity and become one with the poet in his moods of happiness and misery as expressed in his poetry” (64). “Prakrit lends charm to the words in Sanskrit, while Sanskritisation gives dignity to the Prakrit words” (65). “Good poets are like magicians, showing the real and the concrete as unreal, giving solid shape to an airy nothing or presenting things just as they exist” (66). “Modesty and manifestation of punitive strength, though contradictory, heighten the king’s glory and dignity. Similarly, pompous style, associated with sweet simple diction, embellishes the poet’s speech” (67). “Note, however, the difference between Lakṣmī and Saraswatī. A little of the former gives to the man some charm and pleasure. Learning, meagre and imperfect, makes the man a laughing stock” (68). “How can your style, which was at one time virile and vigorous, as in your first work Madhumatha-Vijaya, become soft (*maūlai*) now?” If such a question were asked, I would say in reply that the first blossoms of a forest-creeper are always wild and thick compared to the later ones, which are thin and soft” (69). Speaking about vile critics and detractors, he observes that “blasphemous utterances of the wicked do not affect the good ones; on the other hand, they recoil on the very persons who speak them out” (70). “Even men, good and pure, feel a pang of jealousy to hear others being extolled for their excellences, like elephants

getting a tooth-ache because of the moon's rays" (72). It matters very little whether they are censured or praised by the low and the inferior. Their condemnation, therefore, does not in the least depress them" (73). "Most people, in general, have a low or average level of intelligence and, therefore, they acclaim poets of a mediocre calibre, whom they easily understand and appreciate and who thus become undeservedly famous" (75). "While ordinary poets have to make a frantic search for topics, great poets have no difficulty in this respect, because themes themselves rush to their hearts" (86). "Talking in praise of the Prakrit language, the Poet observes, "It is only in Prakrit that we have, in an abundant measure, a presentation of ever fresh themes and a rich variety of styles (92). For those who have remained ignorant of the excellent features of the Prakrit, we only have pity, but no sad feelings" (95). "All languages merge in Prakrit and emerge from the same. Waters flow into the ocean and flow away from it" (93). "My heart (as I start to write this Poem) is somehow apprehensive, embarrassed, benumbed, exhausted, distressed, overwhelmed and yet elevated with elation" (98).

#### The Poem begins :

"Rules there the Lord of Earth, King Śrī Yaśovarman (*Jasavammo*) who, having removed all sin from the whole world, delighted great Indra and the fame of his virtues reached the ends of directions" (99). Thus does the Poet begin, in a subservient attitude of a dependent towards his patron-monarch. He believes, as people of those days did, that the king is an incarnation of Viṣṇu and accordingly in his glorification of him, he deifies him, identifying him with Viṣṇu or his incarnation of Child-

**Kṛṣṇa** and closely associating him with Indra, the lord of gods, who often invites him to sit by his side on the same throne. It is in this strain that the Poet continues with his description of the King Yaśovarman, telling us how, 'when he moves with his big army on expedition, the great Snake flutters his hoods in agony, but will not shake off the earth firmly fastened on them' (101). "His feudatory kings bow down their foreheads in supplication and thus hide the angry frowns on their faces" (103). 'His voice, deep and demanding great action, roams over worlds and reaches the oceans like the great river Bhāgirathī' (107). "Even heavenly nymphs pine for love of him, inspired at the sight of his heroic deeds on battle-fields" (113). "And then even Indra honours him by offering him a seat by his side on the throne. Oh! the mighty Indra, who cut away the wings of flying mountains and made them immobile" (160). This episode is now described. (114-160).

#### **Indra the Wing-cutter of Flying Mountains :**

The very idea of mountains having wings, flying through the air from place to place and halting for rest at intervals, is quite fantastic<sup>2</sup>. It catches the Poet's Fancy which he now lets loose in visualising and depicting scenes of destruction. The mountains are imagined to be sentient living beings, with families consisting of males, females and young ones, on the analogy of humans or that of the Papa-bear, Mama-bear and Baby-bear of the Fables. The female mountains are even supposed to have conceived and be in advanced stages of pregnancy at the time of this disaster! "The mountains" says he "allowed themselves to be burnt, having nowhere else to go to,

2. The legend has its origin in the fight of Indra with Vṛtra who blocked the waters, as described in the Ṛgveda.

although they lifted themselves up a little for flight " (114). "The thunder-bolt, swinging up and down at every resistance, gets itself whetted on those very mountains on whom its edge got blunted, as it came down with a crashing sound in its violent, bouncing impact" (117). "The mountain-beloveds suddenly start rolling on the ground in an agony of miscarriage due to fright, when they see big birds coming back the moment they flew out from the caves" (118). "The mountain-beloveds, heavy with young ones, hiding inside their (womb-like) caves, fearfully reach the outskirts of the sky, grown lazy and languid because of pregnancy, as it were" (125). "Wings loosely spread out, the mountains are seized by the rushing thunderbolt and then falling down finally after a high upward flight, they are unable to jump up even slightly" (128). "Thunderbolt strikes the mountains, mountains, slashed by the thunderbolt and collapsing, strike the earth and the earth also, hit by the falling mountains, smites Śeṣa's circle of hoods" (129). "Mountains, struck by the thunderbolt, had their flowers, fruits and foliage turned into burning pieces of charcoal and the creeper-bowers, places of Love's assignment of the heavenly couples, became objects of mourning to them" (136). "The thunderbolt would not leave even those mountains which threw themselves in the sea, their long downward descent not yet completed and hence their peaks are to be seen stretched far and high in the sky" (145). "One would imagine, it was not the mountain that entered the ocean, but that the ocean entered the mountain, in its impetuous haste, flooding its inside of valleys and caves, huge like the interior of the nether world" (147). "A mountain-couple gives up their life in the blissful satisfaction of their bodies in the grip of a final cold embrace, as the warmth-giving wings are burnt up" (157). "The

earth disintegrated, the circle of mountains smashed and the seas pushed far back, the three worlds were thus brought to universal destruction by Indra, wanting ultimate peace and stability" (156). "The thunderbolt goes back in the hand of Indra, light in body but gaining in weight (respect), by the discharge of its mission, its sharp edge destroyed while breaking the tough wings of the mountains" (159).

After this, he goes back to the main theme and gives a short description of the water-sports (161-162), indulged in by the King's courtesans in the bathing tanks (*Vāpīs*) of his vanquished enemies. Thereafter he digresses again to give us a picturesque description of Pralaya or a periodic dissolution of the Universe, the sole survivor of which is Lord Viṣṇu or Bālaka-Hari, now incarnated in the human form of King Yaśovarman.

#### **Pralaya Scenes (167-181):**

"As the heavenly grove of trees started burning, the swarms of bees were screened by thick smoke and their bunches of tender leaves were clasped by the sylvan deities with their palms (in an effort to save them)" (168). "The moon's orb blazes in flames, its spot-like deer running away and the attendant planets dropping off in the guise of flying sparks" (169). "The fire approaches the Lord of gods who is trembling with fear, as it were, the flames fluttering with the breeze stirred by chowries being waved over him by the nymphs" (173). "Śeṣa holds aloft the circling mass of smoke, which looks like a canopy of Viṣṇu's bodily complexion, as He reposes on him" (176). "Such playful activity (*līlā*) was displayed by our King who assumed the form of the enemy of Kāmsa (Kṛṣṇa-Viṣṇu) at the time of the universal destruction" (181).

Then follows, in a Kulaka of 10 Gāthās ( 182-191 ), a short description of the lamentable condition of the wives of the King's enemies, unaware, as they are, of their condition of widowhood " ( 191 ).

#### **Yaśovarman's Expedition for world conquest :**

Back to the main theme, the Poet tells us that the King's Abhiṣeka ( Coronation ) ceremony was done and as soon as the rainy season was over, the King started on his triumphant march for world conquest ( 192 ).

#### **What happened when the march began ? :**

( i ) All the gods were delighted. Cool, heavenly breezes started blowing. Celestial nymphs moved with graceful, dancing steps. The underground treasures also moved along, escorted by their attendant serpents and Indra opened out his thousand eyes in joy ( 199 ).

( ii ) The city-beauties stood collected in graceful poses on the terraces of their mansions to have a glimpse of the King ( 207 ) and he too fixed his eyes on their faces ( 211 ).

( iii ) The bards and poets eulogise him for his great accomplishments ( 209 ), mentioning the fact that even Indra nodded his head in admiration, as he thought of the King—the great Indra who lopped off the mountains' wings ( 235 ). This gives an occasion to the Poet to describe this miraculous event of wing-cutting once again ( 224-234 ), in some more poetic fancies, without repetition.

( iv ) The Army has four constituents viz. infantry, cavalry, chariots and elephants (Hasti-Aśva-Ratha-Padāti). Of these, the Poet describes the King's army horses in 8 Gāthās ( 255-262 ) and his victorious elephants in 6 Gāthās ( 263-268 ).

“Now come gradually with their charm the days of the cold season (winter), the swans cackling at midnight and the sunlight bereft of its bright strength” (270). Thus follows the description of winter for over six Gāthās (270 – 276) and the King, “casting his eyes on the village-borders thriving in the cold season, gradually reached the region distinguished by the big Śoṇa river” (276). From there he goes to the Vindhya mountain ‘where ascends the sun with great difficulty’ (280) and ‘which, with its peaks penetrating the sky and the sky filling the caves, has screwed up and steadied, as it were, the surfaces of the sky and the earth’ (283).

#### **The Vindhya-Vāsini Goddess:**

Here, “directed by the Śabarās clothed only in leaves, he goes to the temple of the Goddess situated in the cave of the Vindhya mountain and pays his homage to her with requisite ceremonies” (338) in a long Kulaka of 53 Gāthās (285–337). She is variously called by him as Mādhavi, Bhairavi, Caṇḍī, Nārāyaṇī, Śankarī, Kālī, Śabarī, Gaurī and Tāpasī in the course of his homage, in which he says, “The arched entrance of your temple is embellished with strings of bells, snatched, as it were, from the whole family-herd of the buffalo-Demon seized by you” (285). “The head of the buffalo-Demon, hit by the brilliance of your toe-nails, looks like a foot-stool in the form of a block of snow placed by your father Himālaya for helping you to ascend” (286). “The mountain Himālaya, being your father, has been elevated in dignity; so, too, is the mountain Vindhya, by the grace of your residence in its cave” (290). “Physically you stay in just half of the body of the crescent-decorated God (Śiva); in His heart, however, O Śankarī, you have complete, undivided scope (to occupy)” (292). “Not

even for a second, your temple-park is left by the peacocks, out of affection, as it were, for the peacock of Kārtikeya near at hand" (299). "You shine with your bosom besmeared between the breasts with red sandal paste, bleeding as it were, by the pricking thorns of the garlands of Bilva leaves" (304). "The inner hall of your temple, darkened by the blue lustre of swords and daggers gifted by warriors, leaves the owls, during the day even, free from fear" (306). "The stone-slabs (of the pavement), with reflections inside of the red banners, are licked by female jackals under the illusion of the flow of blood from the easily available (animal) offerings" (310). "The dim rows of lamps in the interior of the hall, O Goddess, reel and falter, as if blinded by the darkness of the hair of the offered heads" (318). "Your female worshippers (of the Kaula sect), mounting one over the other in their excitement to see the great beast (man) being slaughtered, raise up, as it were, a house of perfumes in the air" (319). "With your feet characterised by people bent down (at your feet), looking much reduced in size in their reflections in your jewel-like toe-nails, you look beautiful, O Mother, being bowed, as it were, by the thumb-sized gods (*Vālakhilya*)" (320). "In your maidenhood, for the propitiation of god Śiva, a veritable Bilva sacrifice, as it were, was done by you, with the help of your tiny breasts over your heart inflamed by love" (325).

#### King's Reflections at the Sight of a dead Body :

After such a homage (*namakkāra*) to the Goddess Vindhya-Vāsini with all its gruesome, blood-curdling details, the King steps out and on the precincts of the temple he sees a human corpse reduced to a bony skeleton, observing which he is filled with sad



thoughts (347), which have, indeed, a Shakespearean touch about them, as also a touch of Omar Khayyam. This is what he says :—

“ Alas ! the head, that formerly was caressed when lying on his beloved’s arm, comely like a bamboo shoot, rolls now on the slope of an ant-hill that serves as his pillow ” (342). “ How strange is this glossy transformation of a lovely braid of hair into a hollow skull, matted with dry grass sprouting from its interior filled with mud ! ” (343). “ Alas ! Alas ! This row of teeth, overspread with greenish dirt, appears as if it is emitting even now the juice of many a betel chewed before ” (344). “ By the presence of the feathers of bees here, it looks as if the Cupid’s blossom-darts (*mañjari-bāna*) were discharged by him (even on this dead body) ! ” (345). “ For him, dead as he is, the whole world becomes at once enveloped in impenetrable darkness, although we (on the earth) still have the sun rising, the friendly moon shining, the fire burning and the jewels shedding their lustre ” (346).

From the temple, the King advanced over the slopes of the Vindhya mountain, “ regaled by the notes of peacocks and glanced at from a distance by the frightened Śabara women holding peacock feathers over their eyes and dropping clusters of Gunja fruit on the way ” (352-353).

*Hearing of the King’s approach, the Lord of Magadha fled away in fear (354).*

#### **The Summer :**

Now comes Summer with its scorching heat and the Poet treats us to some very fine, unconventional ideas with reference to this season.

“ The earth warms up, oppressed by summer, thick heaps of chaff falling in showers and then clearing away, the ponds made muddy upto their bottoms, and grassy sprouts rare and withering ” ( 356 ). “ The travellers pass off the summer (night) sleeping inside the temples, cooled by the holy ablutions of Śiva’s *liṅga* ( during worship ) and filled with the fragrance of the Kadamba and Arjuna blossoms wafted inside ” ( 361 ). “ The days are lovely, the city-roads being heated, while the sun’s orb is overcast with hanging clouds. The heat of summer is confined to the earth. In the sky the ( clouds of the impending ) rainy season stand suspended ” ( 363 ). “ A bevy of beauties moves about on terraces, their vigour diminished as a result of ( the heat of ) summer and the surface of their cheeks cooled by a few drops of water ( sprinkled over ) ” ( 370 ).

“ Men of the Army, too, softened by the longings of love in their home-sick condition, spoke thus in appreciation of the characteristic symptoms of the season ” ( 371-380 ). “ The forest-grounds here look beautiful, bristling with Palāśa fruit soiled with fine sands and making noise when ejecting water ( under trampling feet ) and appearing darkish even when slightly sprinkled ( with a shower ) ” ( 375 ). “ These southern women with their bound tresses of hair scented by fresh Ketaka flowers, look beautiful in their turmeric pigment, the yellow brightness of which is heightened without effort ( having the same natural complexion ) ” ( 379 ). “ How and why would Cupid, who vanquishes only with his fine, flowery bow, not flash forth ( triumphant ) all the more, having obtained ( additional aid ) from the bow of Indra ( i. e. the Rainbow ) ” ? ( 380 ).

**The Rainy Season :**

Then come the rains. At first, occasional light showers which thicken the dust in clods and cool the surface of the earth (383). This is followed by heavy showers and now "the rivers start flowing their yellowish and undrinkable waters, being splashed by showers, as the cranes (flying above) pick up the floating fish" (384). "The rainbow appears in the sky, lovely like a strip of lawn and there moves a curving line of cranes resembling a herd of white cattle" (388). "The lustre of sugar-cane crops brightens up after the first shower, as the dust is washed away, although their twigs are browned off by the summer heat" (392). "The travellers enjoy their rest under the cool-shaded trees, noisy with (chirping) birds and with sandy mounds (nearby) by the sides of rivers full of rippling streams of water" (385). "The (village) borders look lovely with their slightly yellow rice-fields moistened with drops of fresh water, while the tracts of land (in between) appear grayish like the backs of tortoises" (397). "With fresh clouds (in the sky) the day appears to have just begun, although the sun has risen high, while even when the close of the day was far off, it appeared, the sun was about to set" (400). "The nights present a brighter twilight glow, the gurgling sound of the mountain-streams becomes doubly increased and the shrill notes of crickets (and such other insects) go on continuously" (402). "The cities look pleasant with their smelling, soiled grounds, producing a bright, yellowish glow (up above) and the notes of musical instruments are carried over long (distances) by the peculiar (pattering) sound of the rainy day" (403). "The nights present the scene of rain-water being drained out in noisy streams over the roads when showers have ceased and the clouds in the

sky are observed in their clear demarcation, when illumined by lightning flashes " ( 404 ). " The villages with their groves of trees, discernible only at their tops owing to the up-heaving overgrowth of grass on the forest borders, appear to have sunk down, as it were, by the coiling columns of smoke " ( 409 ). " The forest-borders, with cool breezes ( blowing ) after a break in showers, delight the heart ( at the sight ) of the herds of cattle returning by their land-paths " ( 411 ).

#### **King Yaśovarman slays the Magadha King :**

The group of kings, allies of the Gauda king, who had earlier deserted him and fled away ( 414 ), now returned and joined him in a fight which was fierce ( 415 ). Blood of soldiers flowed profusely and the gods sent down showers of Mandara flowers to the accompaniment of the sounds of big, heavenly drums ( 416 ). *In such a furious fight, the King Yaśovarman seized the Magadha King as he was running away and made a morsel of him ( 417 ).*

After having slain the Magadha ( or the Gauda ) king, Yaśovarman marched ahead through the outskirts of the coastal forests of the sea ' smelling the fragrance of cardamom ' ( 417 ). " There he wandered through the cocoanut palm forests, studded with stones massed on the shore and smelling sweet with the broken pieces of cocoanuts " ( 418 ).

#### **Defeat of the King of the Vaṅgas and the Southern King :**

In the course of his expedition, he meets the king of the Vaṅgas, who clashes with him with his mighty elephants. The brave Vaṅgas are, however, defeated and made ' to bow down in homage by him ' ( 420 ). He moved on in the South, ' casting his eyes on forest lands bristling with pumpkin gourds, with herds of deer

squatting down unconcerned' (421). The Southern king submitted and gave him a cordial salutation, after which he proceeded 'by the path over the Malaya mountain' (423).

#### **Vāli and Rāvaṇa :**

After the defeat of the Southern king, he lands with his army on the shore of the sea 'where Vāli, the son of Indra, roamed about, thrusting the mighty ten-faced Rāvaṇa under his armpit' (430)—the great Rāvaṇa who, at one time, uprooted the Kailāsa mountain and balanced it on his hands (428) and who cut off his heads and offered them at the feet of god Śiva to obtain the favour of a boon (424).

#### **The defeat of the Pārasikas :**

From there the King marched against the Pārasikas, as did Raghu in the course of his world-conquest<sup>3</sup> and 'there was a fierce (*tumula*) fight<sup>4</sup> between the two opposing forces' (439), in which the armies with their bodies, lifeless and heavy, scattered over the battlefield, became a heavy burden for Śeṣa to support on his head' (438).

#### **The Feat of Earth-levelling by the King Pṛthu :**

After defeating the Pārasikas, the King came down to the difficult regions of the Western mountain-ranges, from where he collected his tribute. These tracts had become inaccessible on account of the fact that in ancient days the King Pṛthu levelled up the earth, pushing back, east and west, the intervening mountain-ranges, with the tips of his mighty bow (459). This was a feat, more miraculous than that of Indra who cut the wings of the

3. Cf Raghuvamśa—IV. 59.

4. Ibid—IV. 62. Even the word 'Tumula', occurring in this verse, appears to be taken over by Vākpatirāja.

mountains and the Poet takes this opportunity to indulge in fine poetic fancies, the scenes of which he visualises in his powerful imagination extended over 19 Gāthās ( 440-458 ). Says he - " the masses of mountains are being driven along, their bottoms grating, their trees and water-streams set in motion, big boulders tumbling down, the mountains, rising and falling in ' waves ', cross over the uneven surfaces of the earth " ( 445 ). ' These lofty mountains, proceeding onward under the driving pressure of the bow's tip, are being smashed by quarter-elephants, suspecting them to be their rivals, rushing to attack ' ( 446 ). ' The places where the mountains were removed and the places where they were lodged by the King - both these looked quite different now, having completely changed their appearance ' ( 450 ). ' Greater damage was done to the mountains by their enforced movement, than by the outrage of their wing-cutting, after which they had been happy, having secured stability and having grown, in due time, forests and grass ' ( 456 ).

Yaśovarman then comes over to the bank of the river Narmadā, who at one time had fallen in unrequited love for the royal sage Kārtavīrya. The love-sick condition of the river, imagined as a fair lady, is described by the Poet in the next 6 Gāthās ( 460-465 )'. " Parts of her body become yellowish-pale in spots where the sandal-paste is applied ( to give her relief ) in her agony of love's torment, looking as if her sandy mounds are exposed to view, because of her debility ( as observed in her thin stream ) ' ( 462 ). " Often times her restless bodily activities in the form of waves terminate just in her heart, greatly agitated by her longings of a union with her lover, the pleasure of which is relished, having been conjured in memory but lost soon after ' ( 463 ).

**March across the Marudeśa ( Marwar ) :**

From the banks of the Narmadā river, where he encamped for some time in an atmosphere charged with romantic memories of the legendary love of the River ( 465 ), the King goes over to that part of the sea-shore, where the gods witnessed the miracle of the emergence of the nectar-jar from inside the ocean ( 470 ). Having stayed there for a while, ' he trudged onward over the dreary paths across the desert of the Marudeśa, where great elephants happened to be killed by haughty lions and the water of the small wells was made turbid by his soldiers, crowding over to draw it from them ' ( 471 ).

**The legend of the Sarpa-Satra ( Snake Sacrifice ) :**

He now arrives in the vicinity of the suburbs of the city of Śrīkanṭha ( Thanesar ) ' where Janamejaya, the descendent of Paṇḍu, performed a serpent-sacrifice in revenge of the murder of his father and he stays there for a long time ' ( 484 ). This episode inspires the Poet to give a graphic description ( 472-483 ) of this sacrifice. Says he, " Strips of sloughs in rows were cast off by the serpents, getting prematurely old through panic, having been afraid of being speedily burnt " ( 475 ). " The female cobras, trailed by the red glow of jewels on their pink, spread-out hoods, drop themselves in fire, wearing decorations, as it were, in their endeavour to die ( as Satī ) soon after their mates " ( 479 ). " With his belly fully stuffed with coiled clusters of burning snakes, the fire appears to have his circling entrails bloating and wriggling after his feast ( on serpents ) " ( 481 ). " The lord of gods ( Indra ), whose feet are clasped by the king of snakes with his twisted hoods, trembles in fear, as if mounted on the ladle dispatched ( to the heaven to bring him down as an

offering in the fire ) by the angry king ( Janamejaya ) ” ( 483 ).

**Visit to the famous lake in Kuru-kṣetra :**

Leaving the place of the serpent-sacrifice, he moves over to the famous lake in Kuru-kṣetra, in which he relaxed in the enjoyment of water-sports with his beloveds ( 486 ). The lake was the scene of the final fight between Bhīma and Duryodhana who, as he lay hidden, submerged under water, was dragged out from its bottom like a big fish ( 485 ), after having reviled him for his folly of attempting to trap and strap Mādhava ( Kṛṣṇa ), for his lecherous act of disrobing Draupadī and his obscene gesture of stroking his thigh, ‘ on which alone lies the strength of cowards ’ and which was smashed by Bhīma ( 489 ). All this the King remembered at this site, as also the last fight between Karna and Arjuna, fought here — of which the princes assembled talked among themselves, praising the magnanimity of Karna ‘ who refused to fix again to his bow the serpent-shaft, which failed to hit the mark on Arjuna and who gifted away to Indra the precious armour that had been as an inseparable part of his bodily skin ’ ( 493 ). It was here that ‘ the great Karna met his death when he was engaged in extracting his chariot-wheel that tore into the earth ’ ( 494 ).

**Ayodhyā, former city of Hariścandra, bodily lifted and lodged in Heaven :**

From the Kuru-kṣetra the King goes over to the city of Ayodhyā ‘ where he built a palatial temple in one day ’ ( 508 ). This was in ancient days the city of the famous king Hariścandra, who accepted a place in heaven on condition that his city also was transported to the heaven. The gods acceded to his request and accordingly



the whole city, with all its appurtenances viz. mansions with terraces and turrets, wells, gardens, snakes, men and women, was suddenly uprooted, lifted and like a giant spacecraft, transported and lodged in the heaven! It is no wonder that this legendary miracle of a flying city ( 507 ) catches the imagination of our Poet, who vividly depicts this wonderful phenomena in graphic pen-pictures in the following words : " The sky became a curved rampart for the city, being observed by its frightened citizens coming out only on balconies ' ( 495 ). " The snakes, recoiling from the path of descent, as they observed clear open space through the cracks ( in the subsoil ), stayed put, huddled in fright, just in their holes " ( 496 ). " The wells, with their ( feeding ) springs uprooted, became dried up, developing deeper, hollow depths " ( 498 ). " The eyes of ( loving ) couples, remaining big and wide open, in the absence of the blinking action, are painful ( to observe ), having been deprived of dalliance even at the pleasure of seeing each other " ( 500 ). " The city becomes lighter day after day, as its supporting earth-foundation is gradually crumbling because of the violent winds beating against it " ( 501 ). " Even with a ( celestial ) park ( Nandana ) full of trees of heavenly branches and juicy blossoms and fruits ( at hand ), the earthly trees ( of the city ) were favoured and fondled ( by the citizens ), because of the bond of their first friendship " ( 505 ). " Even as the earth's surface ( down below ) had darkened with the enveloping darkness of the night, there was day only in this city on account of the overspreading bright light of the sun " ( 506 ). ( A case of the midnight sun, as in Sweden and Norway ).

#### **Visit to the Mandara mountain and tracts in the North :**

From the city of Ayodhyā, he advances further and reaches the slopes of the Mandara mountain 'shaded blue

by its towering peaks, where he receives presents offered to him by rich country-folk' (510). Then he proceeds in the Northern direction 'indicated by the Lord of Yakṣas, the tracts of which are perfumed by the juicy exudation oozing from deep cuts on the Devadāru trees and cooled by the fragrance of wines freshly distilled' (512).

#### **What the Army-men saw in their trek :**

The Army-men, marching through different territories, East, South, West and North came across various lovely scenes and objects of nature, such as a lake, its environment, the forests and the flora and fauna thereabout, the forest villages and their inhabitants, the spring season, the mountainous parts, caves and the villages and rivers therein, the sea and its coastal region, the Himalayan tract including the Kailāsa mountain and luminous herbs therein, the seasons of summer and autumn etc. In a long Kulaka of 146 Gāthās (513-658), the Poet, a great lover of Nature, depicts their lovely aspects 'as observed by the soldiers of the King's Army' (658). One is led to believe that Vākpatirāja must have traversed these parts in person to observe them minutely and collect the details thereof with a view to poetising them later. The following are a few of the interesting features, as described by the Poet:—

"Here are these (lake) tracts, that look lovely, as cries of the swans get blended with the sweet, throaty (notes) of the intoxicated geese and the clumps of Nicula reeds are penetrated by female cranes" (517). Vain cries (of frustration) from ospreys, hovering over in the sky (to catch fish), emanate here on the pools of water (thickly covered) with lotus leaves kicked up by the gambolling fish (underneath)" (520). "Here these bordering areas

of the banks ( of lakes ) where crows come down ( to feast on ) worm-riddled, dehydrated, flattened frogs and where tiny conch-shells and moss are gathered ( in nets ) and drawn ( to the bank ) by fishermen " (521). The heart finds relief on paths over the forest-skirts, being filled with the fragrance of sun-plants in full bloom, (carried) by the breezes along with the fragrance of lotuses " (535). "The jackals (going) through the scared, thinning ( ranks ) of vultures, approach a bony skeleton of a buffalo, while the crows, having moved away in fear, collect together in another direction " (541). "The summer nights look charming, the sky above being screened off by a thick film of dust, the fog being absent during evening time and the moon's pleasing orb ( shining ) in the other half of the sky " (569). "Here comes out ( of the pond ) a herd of boars, with bodies made more formidable, as it were, and with lazy, blinking eyes as their eyelids are soiled in the act of wallowing in mud " (576). "Strolls over sandy mounds here during evening give peculiar pleasure, an additional delightful feature being the sight of birds ( in the vicinity ) casting furtive glances, as they recede with slanting necks " (579). "A traveller sucks an inner piece of orange, thinking it to be his beloved's lower lip, downy and reddish-gray as it looks, with a skin from which the threads are loosened " (591). "Blessed (and happy) are the days of village festivals, when children are decorated and women feel the pride of (wearing) pink sārrees, while ( poor ) farmers ( look on disinterested-) without even a tremour ( of excitement ) " (598). "The forest villages here, where children are delighted to get fruits(as gifts) and which look beautiful with well-planned timber houses, attract the heart by the fact that they are not thickly crowded with people " (607). "The heart, for some peculiar reason, lingers in the deserted villages,

shattered by the growth of trees ( over dilapidated houses), while columns of smoke are now confined only to the habitations of cowherds with a few crows loitering in between " (608). " Here is a grove of trees nestling by the hillside, where in a vacant (solitary temple), Siva's *linga* is bathed by a religious man coming ( by chance ) to the village and which, stinking of leaves (dry and rotten ), has a pool of water ( Kunda ), deep and bluish " (609). " Squatting on their feet, chin uplifted and their mouth-line extended – such a slumbering pose of lions here looks charming, ( especially ) as the sharp tips of thir claws protrude under pressure ( on paws )" (622). The wide, reverberating echo of the loud, tinkling sounds of cymbals beaten, takes a long time to quieten, being halted and sent back through a series of ( surrounding ) caves " (623). The tracks of boars shot by arrows are here pursued by the hunters, marked, as they are, with seal-like drops of blood looking brighter further and further " (627). " Here on the mountain-ridges, monkeys go on licking their own sweet-smelling hands, thickly smeared with the juice (toddy) of the mountain-palms cracked by the force of winds " (633). " And now the mountain Kailāsa passes by – Kailāsa, where the orb of the moon, on account of the snowy frost, fades away, feeling distressed, as it were, by the grief at the memory of (his friend) Cupid's downfall " (638). " Here on its ridges, even during nights, the blazing twigs of highly ( potent ) medicinal herbs, enveloped in their own jewel-like lustre, cannot be clearly distinguished, although the cobras (nearabout) have been repelled by their (anti-venom) smell " (638). " The mountain-caves here (illuminated) by the light radiating from the sages in still meditation and concentration ( of the mind ), become dark as soon as their meditation ceases " (642). " F. apy are the evenings when grassy regions are cooled by the (falling)

shadows and paths on the forest outskirts (echo) the songs of cow-herdresses ( Gopīs ) returning from cities ” (644). The moon, shedding off the rising glow, his rays now yellowish like an old piece of ivory, looks beautiful, as his orb rests on the mountain-peak ” (646). “ At the time of the first shower of rain, water (in different pools), which becomes cool at the surface but ( hot down below ) because of its retention over heated grounds, is drunk by the forest deer, touching their mouths just a bit ( hesitatingly ), to the surface of the water ” (649).

#### **Desolation of Enemies' Cities :**

Having fully satiated himself with his ramblings in the various lovely spots of nature over wide areas of lands, the Poet resumes his task with a graphic description of the sad, lamentable conditions of desolation to which the homes, cities and territories of the kings, who joined Yaśovarman in his expedition, were reduced. He devotes 30 Gāthās (659-688) to this description, for which he, perhaps, has a parallel in a similar description of the city of Ayodhyā, given by Kālidāsa in R. V. XVI. “ The interior halls of houses, with their roofs demolished and their walls sloping outwards, now look like dry, big wells ” ( 662 ). “ In the parks, the swings underneath the trees have their ropes snapped and the remnant parts are tied in knots and left over their boughs, where the grass grown, has become thin and old ” (669). “ The structural monuments of past kings have collapsed and are now reduced to fine reddish dust, their existence now to be inferred from old reptiles crawling about ” ( 670 ). “ The premises of houses cause distress, when it is observed that their palms and date-trees are despoiled and left bare by people in their greed for fruits and foliage, while the old, water-drawing wheels on the wells have their iron-bars

removed and their wooden spokes lying broken and thrown about " (685). "The terraces of houses strike terror and are hair-raising, because of the fear of ghosts, which conjures imaginary sudden sounds where none exist" (684). "The streets during nights are enveloped in pitchy darkness and are greatly reduced in width by the houses crumbling over them." (687).

After this the Poet switches on to describe a few erotic scenes (689-693), indulged in by the army-men, when they met their wives after the expedition was over.

#### **Bards' Eulogy :**

The joyful occasion of the King's victory is hailed by the panegyrist, who shower their profuse praise on him in poetic fancies full of exaggeration. 41 Gāthās (695-736) are devoted by the Poet to this topic, in which, incidentally, the legendary episode of the god Sun, trimming himself to make his lustre bearable to his wife Avarcā, is described to show that 'even the blazing Sun-god, with his orb doubly lustrous because of his being chiselled by Tvaṣṭr, the gods' sculptor, does not fully come up for comparison with the brilliance of our King's prowess!' (704). Note, for instance, some of these fancies:—"It is true that when you are seen, it looks as if there is none like you; for your sight alone establishes your greatness of the era" (706). "If, (as is supposed) Vāsuki has a thousand tongues, then why does he not fully praise you? (That were possible, however,) if he were competent enough to grasp all your merits in one single mind of his" (710). "The bright-red vermilion used for seals on your commandments is received by your servants as a symbol of your affection, but your adversaries look upon it as a glow of the fire of your wrath" (715). "The merits of the people, O Master

do not become known merely by their eminence, but only after having been decorated with honours by you" (717). "Some of your enemies exhausted themselves and (breathed their last) on your sword; some others surrendered and sought refuge with you. The remaining ones escaped to the sea, while a few found shelter—(God knows where)" (721). "The censure of fickleness (attached) to Lakṣmī has been completely wiped out by you alone. She gave you overlordship, without, however, the evil traits of a dictator" (723). "Vanity was passed on by you to your supplicants, who now strut about, stiff and erect, with the fulfilment of their great desires; hence it is that no such trait (of vanity) persists in you even in your position of supreme authority" (728). In the end they describe in minute details the act of the removal of bodice by his beloveds (731-736), before they get into bed with him, 'dressed in thin, flimsy apparel.'

Thus, as the Poet tells us, "the King stopped all other activities with a view to concentrating on the pleasures of love" (737). Among the ladies that stood in attendance on him were those of the king of the Magadhas, whom he had slain and whose wives he had captured as prisoners and collected them in his harem. They were made to wave chowries over him as so many slave-girls and, as a result of such a woeful plight, says the Poet, "the streams of tears (flowing down) on the cheeks of these ladies, which bear reflections of the hairy strings of chowries (wielded and) waved by them in his service, are not observed, having been already absorbed inside (the cheeks) through fear" (697).

### Love Scenes :

The Poet seizes this opportunity to satisfy one of the requirements of a Mahākāvya by depicting scenes of

love's enjoyment of the King with his beloveds. The incident of the Madanadahana or the burning of the Love-god by God Śiva is described in 4 Gāthās ( 738-741 ). " But although reduced to a body-less condition as a result of his being burnt by Śiva, he still depends for the victory of his arrows on these women " ( 742 ). " The gallant King, with his broad neck caressingly pressed by the encircling arms of his beloveds, puts on an assortment of a summer dress " ( 744 ). " He is looked for by the ladies with longing eyes, which rush up towards him with streaming tears of joy, ( the eyes ) extending their delicate arms, as it were, to hold him in an embrace " ( 749 ). " Dressed in an attractive, green apparel, put on for the special occasion of a love-tryst, they exhibit by their straight ( tapering ) thighs, the inside stems of plantain trees with their equipment ( of fluttering, green leaves ) " ( 755 ). " They look beautiful with a pair of their rounded breasts, swelling at the prospect of getting from their lover a close embrace, which look very much like a pair of wheels of the Cupid's chariot heading towards their lover " ( 759 ). " With the rays of their teeth, tinged slightly red by the rosy lustre of their lower lip, it appears as if they have white bandages, soaked in blood, tied over the wounds on their bosom inflicted by Cupid " ( 762 ). " They bathe and wash clean, as it were, even the image of their sinful lover ( reflected ) in their broad cheeks, ( thinking it be ) polluted by his close contact with another woman " ( 764 ). " With their bosom filled with a thick accumulation of pollen ( fallen ) from flowers on their ears tossed in anger, they appear to be sprinkling ( healing ) powder, as it were, over wounds ( inflicted ) by Cupid, but now in the process of getting cured " ( 766 ). " Their eyes, with eye-lashes throbbing in the tremulous grace of love's dalliance, appear to be



flying towards their lover, with the flapping ends of their caving wings" ( 770 ). " With the rays from their bright teeth, meeting the lower lip of their lover who is sitting near them, they appear to be sipping the nectar of his mouth with tender ( straws of ) lotus fibres " ( 771 ).

#### **Playful Acts of Gallantry :**

Next 23 Gāthās (773-795) are given to a description of the playful acts of the King as a gallant lover with these ladies inside the palace or in parks outside the city and in his summer-resort. " The rounded (plump) breasts of a pretty, young girl, becoming wheel-shaped on his chest under the pressure of an embrace, attained the charm of moist lotus-leaves placed on the bosom" (773). "A girl's laughter, a face with rolling eyes, cheeks pale-white like a fresh Bakula flower and buttocks with a girdle, constitute the life-breath of love's romance " (776).

Then in a Kulaka of 11 Gāthās (777-787), the Poet describes the beautiful features of the toilette and make-up of these ladies after bath. "Bright flashes a crest-decoration of flowers (of a girl) placed on the head, when moist locks of hair (after bath) have spread all along the earrings overreaching her shoulders" (777). "The lotus-like face (of a girl) looks attractive, with saffron rouge wiped off over the lower-lip (but) preserved on the fringes and with eye-brows emerging in black lustre, having been combed with nails" (778). "The broad bosom (of a girl) presents a happy sight, with its white upper garment overspread with the glitter of the inner necklace of gems, (beautified) with a decoration of a garland of black and white flowers placed above" (780). "A saffron-shade, soft and delicate like the rising moon, shines on their faces, bristling with the lines of brownish, dotted drops of musk" (785). "Thus attracts the bevy of his beloveds breathing the

fragrance of (chewed) betel leaves, mingled with the smell of wine sipped in small quantity" (781). "Thus does his eye rest on these young girls, who, in their innocence, indulged in love's continuous enjoyment ( to satisfy ) their sexual desire for the first time, languid in their covert dalliance ( with him )" (796).

#### Personal Account :

Now follows an important chapter of the *Gaiḍavaho* in which the Poet strikes an autobiographical note and gives us some details of his personal life. He tells us that "he, Bappai-rāa, ( Vākpatirāja ) a drop in the ocean of the King Yaśovarman's favourites, was decorated with the distinctive title of Kavirāja (797) and that he was held in high esteem by the Poet Kamalāyudha" (798). "His special features as a poet are but the spray-particles of poetic nectar churned out from the ocean of Bhavabhūti's (works)" (799). "He found great delight in (the works of Bhāsa - Jvalanāmītra, Kuntideva, ( Kālidāsa ) — the author of *Raghuvamśa*, *Subandhu* and *Harichandra*" (800). "Scriptures, works on Grammar or *Mīmāṃsā*, Prosody, Bharata's *Nāṭyaśāstra*, Gautama's *Nyāya* System, legendary narratives (such as *Mahābhārata* and *Purānas*), as also the works of many other outstanding poets have been his source of great delight" (802). "His own graceful display of poetic speech, full of sentiment, is full of substance, brilliant and solid in thought (801) and hence his listeners, (as they hear), nod their heads in wonder, pushing down, what they have heard, to make room, as it were, for more poetic excellences that would follow" (803).

#### A Request made :

(On one occasion) they preferred their request to the Poet to tell them about our King Yaśovarman, as

they were seated in an assembly, 'to hear the life-stories of great and good men being narrated by the learned' (804).

The reasons why they made their request to him, were, according to them, the following :—

(A) Our King, with his nick-name 'Vigraha-tuṅga,' is an emanation of Hari or Murāri (Viṣṇu), who, at the time of the Universal Deluge, became the safe resort of the three worlds (805-814).

(B) This King, "in his incarnation as Kṛṣṇa, used to be carried respectfully by Garuḍa, the son of Vinatā, who acquired prominent glory for having shaken off multitudes of poisonous cobras" (817-826).

(C) When dreadful portents, such as an eclipse of the moon and the sun, neighing of horses etc. occurred, this King had his eye-corners twitching in frowns at that time" (827-832).

(D) (Like Lord Kṛṣṇa), he enjoyed "the celebration of Madanotsava in the company of a band of his beloveds, indulging in novel forms of love-sports in pleasure-houses (*panai-bhavana*)" (837) and even the captive women of his enemies looked up to this King with impetuous longing, conjuring the image of the God of Love in their agonies of bereavement" (843).

For all these reasons, "these people (assembled here) wish to be told by you, leaving no detail, (the narrative of) how the Magadha King was put an end to by our lofty monarch" (844).

#### The Poet's reply :

Then, smiling a little, he said, "In my effort to praise our Master, my speech just wriggles and rolls round in my throat, having been choked by the distressing delight

thus appearing as if it is incapable ( of the task ) ” ( 847 ). “ Our King stands no comparison, even with the Lord of the Earth, Pṛthu, who earlier came to the rescue of the Earth when, in utter chaos, she ran away, assuming the graceful form of a cow ” ( 848-855 ). “ What of other kings then, insipid stories about whom, narrated in glorification, would be least entertaining ” ( 856 ). “ A priceless reward may fall to the lot of the people who are living such a dry and insipid wordly life, when they listen to the narration of our Master’s sanctifying merits ” ( 1006 ).

### Ways of the World :

Then in a Kulaka of 150 Gāthās, the longest in the whole Poem, the Poet dilates upon ‘ this dry and insipid worldly life ’ of his times. As Pandit observes, “ This is one of the best and most remarkable parts of the Poem and abounds in sentiments of the very highest order. ” As a Poet Laureate enjoying the patronage of the ruling monarch, he must always have moved in a highly elite circle of intellectuals, nobility, courtiers, sycophants and men belonging to the rich, upper classes of the society. The varied experiences, mostly unwelcome, that he had of them in his dealings with them, left him, on the whole, a bitter man and he seizes an opportunity in this Poem to give vent to his sad feelings. He tells us how merit, even of the highest order, is always deprecated and devalued, as there is nepotism everywhere with high men in authority. There are very few good men and even these few have lost all interest in their worldly life and would rather take to the forest. The rich men, who can afford to give, are stingy, close-fisted misers. There is fraud and wickedness all round and there is no such thing as happiness in life. “ All this

Form in the guise of the universe is a clear manifestation of Abhāva or Non-existence, like the blue appearance of the sky, which is just an illusion of ocular perception " ( 1005 ).

Such are the reflections of Vākpatirāja, as given by him in this longest Kulaka. His criticism of the society, however, is very guarded and he speaks the language of a man of caution, who cannot afford to be blunt and outspoken for fear of offending the susceptibilities of the people who count. He wants to strike, but is afraid to wound. His expression, therefore, takes a devious, roundabout, twisted turn and is at times difficult to comprehend. Here are some gems of thoughts that one would like to cull from this 'book of life':—" With vain, ( flattering ) praises, men in authority are ( so played upon and ) mocked by rascals, that they ( begin to ) entertain peculiar notions about themselves, although what actual merits ( they have ) are too patent " ( 858 ). " It is surprising that kings who are so suspicious and vigilant in guarding the ( privacy and ) secrecy of their wealth and wives, keep a class of low people in attendance ( on themselves ) " ( 863 ). Every day good men are filled with two-fold grief: that they had not ( the good fortune ) to be born in an age when good men prospered and that they are now born in the age ( dominated by ) the vile and the wicked " ( 872 ). " Bad men delight in the company of the low people, although good people are at their disposal. It is a frivolous whim of those, for whom jewels are easy to have, to wear glass beads " ( 917 ). " The misers stay away without even touching Lakṣmī, although within reach by their side, looking upon her as their wife ( in menses ) to be avoided, having an unclean person " ( 921 ). " Attachment to

pleasures constantly throbs within, although the mind has been forcibly taken away from them. Sound, uninterrupted, is ( heard ) inside the ears, though blocked by fingers " ( 937 ). " O fool, how can there be any relaxation ( and release ) for you, when you are fastened by the bonds of love ? They would only tighten up firmly on you, if you try to stretch them to extricate yourself " ( 942 ). " Is this also not love of pleasures, ( prompted by which ) men leave their houses full of fraud and deceit and seek delight in the innermost recesses of the forests, abounding in perennial water-streams " ? ( 948 ). " Indeed, even his own beloved goes away from the man who has lost all his property. Does the night, with all her body ( i. e. for all time ) unite with the moon, when he is not complete ( with all digits ) ? " ( 953 ). " Let this tall talk of uplifting the afflicted masses stop. How is that possible for pygmies ? These fellows are not capable of arranging for their own welfare even ! " ( 955 ). " Since there is no respect for men who have not even an iota of wealth, although otherwise they are highly regarded for their merits, we pay our salutation to wealth ! And for this reason, too, we say—Away with wealth " ( 969 ). How could these men, whose heart is always bowed low, being constantly pulled down by anxiety ( to find food ) for their belly, look up with high and lofty minds, all their enterprises having come to naught ? " ( 972 ) " A man of affluence revels in special and novel forms ( of enjoyment ) ; while a man of limited extention ( and addition to his property ) desires only stability. The ( poor ) man with no money seeks a sound body and a man with diseases is satisfied only to ( breathe and ) survive " ( 991 ).

Talking of old age, he says, "( With age ) man's hair becomes long and gray, which, I believe, are veritable

paths for heart's emotions now going out every day, as they came ( before )" (999). " The bodily stoop, bending the whole body, shows by its gray hair the fact of the whole body soon turning into an alms-bowl in old age " (1000). " The old man's body gets bent in all places, bowed and pulled by the tendrils of skin-folds, the face now turned down towards the earth ( soon to be its burial place )" (1001). " Such is this selfish, sordid world full of vanity. It would be rewarding to you all, if you hear our King's sacred virtues being dilated upon."

### Our King's Greatness :

To test his superhuman strength, even god Śiva entered into an encounter with him, assuming a lion's form<sup>5</sup> ( 1007-1010 ). Along with heroism, he also combines in himself virtues of religiousity and benign, benevolent rule. For instance, " The creeper-like columns of smoke from his sacrificial performances looked like the dark path of the thick fluid of ichor of the heavenly elephant of Indra, who is invoked ( on the earth ) by his good deeds" (1013) and " Although abiding strictly by the code of controls and restrictions ( imposed ) under his legal authority, he rules the world with their opposites ( viz. love and sympathy )" (1015). He is an incarnation of Viṣṇu and even to-day he carries over his chest the goddess Lakṣmī (1039), a gift from the ocean, when it was, in ancient days, churned by the gods and the demons to obtain nectar and Viṣṇu took the form of the Tortoise (1016-1038).

5. " It is possible that this self-imposed metamorphosis of Śiva into a lion refers to some fancied or true encounter that Yaśovarmā had with a lion ".

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The wives of his enemies were reduced to the deplorable condition of widowhood ( at the death of their husbands), ' smitten by the King's frowns in a casual outburst of anger ' (1043). Our King is thus no other than god Viṣṇu, ' whose famous conch Pāñcajanya bears resemblance with the primordial Egg ' (1044). " He is Keśava incarnate, reposing on his own glory and on Śeṣa " (1045). To him, in his form as Viṣṇu, approached the Goddess of Earth in the beauty of human form<sup>6</sup>, when she was in trouble from her oppressors " (1063). Yaśovarman is born in the lunar race – the race of the Lord of Night and among the many renowned kings belonging to this race, he is great and outstanding (1065). He holds a great impassioned fascination for even the captive women of his enemies (1066-69) who, ' flushed red by (the flames of) fire inside the bowl, tried ( without success ) a malevolent, magical ritual to do away with him ' (1071). Such is our King ' for the narration of whose good deeds, even a thousand mouths of the Lord of snakes would be insufficient. Who are we then for this task (1072)! But at the end of this night you may listen to the ' Mirror ' reflecting the glory of the haughtiness of his arms, which put an end to that of earlier kings (1073). Now will be narrated this Gaūḍavaho, " a big enterprise indeed, which, when listened to ( by them ), great kings and great poets shed their pride " (1074).

#### Evening and After :

The afternoon session of the learned men is over and the assembly disperses to meet next morning. As

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6. Pandit is wrong to imagine that the earth assumed the form of a cow to approach Viṣṇu, as described in Gāthās (1046-1063). The cow form is described earlier in Gāthās ( 848-855 ) when she approached king Pṛthu.



Pandit observes, ' the refusal to narrate the story of the slaying of the Gauda king in the evening and not till next morning, is merely a contrivance to get an opportunity to describe the circumstances under which the evening (the night) and the morning present themselves to the eye of a poet, such as our Poet is ". He, therefore, describes first the beauty of the sunset " with the expanse of the sun's orb reeling down (in the west), the forest outskirts looking pleasant with flocks of pigeons returning to the trees (for rest) " (1076), " the white cows, their udders plump and oozing milk, coming back from the forests lazily on account of their heavy haunches " (1080) and " the directions, darkened by dust at the end of the day, collecting together, as it were, drawn by their curiosity (to hear) the life-story of the King " (1106).

And now the moon-rise. " Look at the moon's orb, reddish like a big lump of candied sugar " (1114). " Flushed red with (erotic) excitement, because of his companionship with Cupid, the moon steps out with his curved bow, now fully stretched (to form) a circle under the guise of his halo-ring " (1116). " The moon's orb, reddish like the interior, navel-like cavity of a conch, bursts (on the horizon), the red colour having been imbibed, as it were, from the offerings of wine-filled glasses, made by lovers at that time " (1118). " The moon heaves upward in a state of flickering rays, appearing as if he is holding up, suspended (in his hands), clusters of lotus-fibres, uprooted impetuously with the idea of destroying day lotuses " (1119).

After these descriptions, " he reposes on his bed and surrenders himself to sleep, finding himself unable, as it were, to do the narration of His Majesty's exploits (1120), because " the glories of the great just devitalise, if incorrectly narrated " (1121).

Although in bed, he gets no sleep. He, therefore, utilises the time at his disposal till next morning to depict the 'Night Life' of lovers in a Kulaka of 42 Gāthās (1122-1163), fantasizing many a love-scene, mostly modelled, like that of his predecessors on Vātsyāyana's Kāma-Sūtra, which had almost served as a guide or a manual to them all. The special toilet and make-up of the young girls for this occasion (1122-1128), meeting of the loving couples and the flirtatious dalliance of these ladies (1129-1138), the couples drinking wines together (1144-1148), the embrace, the kissing, sex-enjoyment and sleep afterwards (1151-1163) are some of the features of the Poet's description of these night-activities.

The end of the night, heralding the advent of dawn, is the theme of the next 19 Gāthās (1163-1181), followed by the sunrise (1182-83).

The Poet has awakened by this time and 'having finished his morning duties, gets ready to narrate the life of the King, which is very much like the life of Cāṇakya' (1184). The whole universe feels alerted by this great event and there follow interesting scenes of great excitement and enthusiasm on the part of the gods and celestial nymphs in the heaven (1186-89), the ascetics, the flocks of birds and all people on the earth (1190-92). "The whole surface of the sky was filled by the suspended, circling rows of aerial cars of gods, terraced one over the other" (1193).

Having thus collected in a vast, open auditorium all gods, nymphs, men, women and clusters of birds, (as, earlier, Bhavabhūti had done for his Garbha-Nāṭaka in the Seventh Act of the Uttararāmacarita, called Sammelana), the Poet starts with eulogistic address (*sambohana*) from other poets, almost in the manner of

Nāndī or Benediction. The moment he commenced his narration, there was perfect silence, as all people became mute and quiet. "This our King, at whose sprinkling ceremony (in celebration) of his conquests, the enemies' captive queens, given the assignment of waving chowries over him, would hide their tears behind them (1208)—the life of this great King, so picturesque and purifying is now being told. So listen, ye all".

Thus ends the Gāthā-Pedestal of the Gaūḍavaho of Bappairāa, having the title of Kairāa.

## II. Character and Composition of the Gaūḍavaho :

Such is the synopsis or a general outline of the Poem, Gaūḍavaho. It can be observed that it generally satisfies almost all the requirements of Mahākāvya, except one viz. that it should be a composition with well-marked divisions called Sargas or Cantos. The hero is an illustrious King. The principal sentiment is Heroism of which the hero is 'Yuddha-vira', while the other sentiments like those of Love, Pathos, Disgust etc. play supplementary or subordinate rôles with reference to the main sentiment of Heroism. The theme of the Poem is historical and it begins with homage to a number of gods and goddesses, while men of merit are deservedly eulogised and the villains duly censured. The metre of the whole Poem is Āryā or Gāthā except in Gāthās 60 and 61, where the metre is Samagalitaka.<sup>7</sup> The topics treated in the Poem are :—

7. "Dhruva holds that the verses No. 59 and 60 (it should be 60 and 61) have not been correctly edited and printed so far. He gives the correct reading and suggests that they together form one verse of 25 Mātrās each in Samagalitaka metre". See Padyaracanānī Aitihāsika Alocanā". Quoted from 'Sanskrit and Prakrit Mahākāvya' by Ramji Upādhyāya, P. 261.

The march of the army, fights on the battlefield, description of cities and villages with their festivals, seasons, forests, mountains, sea, tracts of lands, deserts, lakes and rivers, the sunrise and the moonrise, mornings, evenings, nights, nocturnal darkness, sacrificial performance, sex-delights, water-sports, the Poet's auto-biographical account, mythological episodes etc. and the Poem is named after a historical event of the slaying of the Magadha king.

It is, therefore, strange that such a big poem, which fulfils almost all the requirements<sup>7A</sup> of a Mahākāvya, should not have its big bulk divided topic-wise into Sargas or Cantos and it is equally surprising that in its concluding Gāthā (1209) the Poet should say that "the life of this great King, purifying, picturesque and unparalleled, will now be narrated. So, listen, ye all." In this connection, it is interesting to note how the Poet was requested by his learned friends sitting with him in an assembly, to describe to them the incident of the slaying of the Gauda king and how every time he put them off by bringing in irrelevant digression with a view to

- 7A. सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।  
 भाशीर्नमस्किया वस्तुनिर्देशो वापि तन्मुखम् ॥  
 इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।  
 चतुर्वर्गफलायत्तं चतुरोदात्तनायकम् ॥  
 नगरार्णवसौलर्तुचन्द्रार्कोदयवर्णनैः ।  
 उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥  
 विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।  
 मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥  
 अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।  
 सगैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसंधिभिः ॥  
 सर्वत्र भिन्नवृत्तान्तरैरुपेतं लोकरञ्जनम् ।  
 काव्यं कल्पान्तरस्थायि जायते सदलंकृति ॥

काव्यादर्श I. 14-19

diverting their attention from the main theme. In Gāthā 844, for instance, they request him 'to tell them at length how this great King killed the Magadha king'. Hearing this the Poet just smiles a bit and tells them "how difficult it is to find words to adequately praise our Master, since the very joy of it fills and chokes up the throat (847). He excels even the great king Pṛthu who cannot stand comparison with him" (856). Then he gives a long discourse about wordly life, the types of people one comes across and a sense of futility and frustration which life in this world breeds (857-1005). "You will, however, be cured of this sad feeling and this will be your precious reward, if you listen to the great merits of our Master being extolled by me" (1006). "To test his great strength, God Śiva had once assumed the form of a lion (1011). Our King even now upholds on his bosom the goddess Lakṣmī, coming out of the milky ocean churned long back by the gods and demons (1039). He is Keśava or Viṣṇu incarnate, enveloped in his fair glory (1045). He it was who viewed and interviewed the goddess Earth when, harassed, she approached him in the form of a fair lady to tell him of her woes (1063). He is born in the race of the Moon which boasts of many an illustrious predecessor (1065). Such is this King, to describe whose greatness, even the great Snake would find it difficult with his thousand tongues (1072). How are we then competent to do so? I shall, however, tell you *at the end of the night* how the eastern King was killed by our Master (1073). This Gaudavaho, a great (literary undertaking—*Mahārambha*), will now (i.e. next morning) be narrated by me, hearing which, both the great kings and the great poets will lose their own pride of achievements and (feel themselves small before our King and before me)" (1074).

We imagine that after this assurance from the Poet the meeting must have dispersed and all his friends must have retired to their homes for evening worship, to collect once again next morning for a recital of the Gāṇḍavaho. It was evening time when the sun was about to set and, therefore, the Poet utilises this respite to describe the sunset, with the sun's orb on the western horizon, the twilight glow, the darkness of the night, the rise of the moon and the moon's orb in the east, at which time "all directions converged together, as it were, attracted by curiosity to hear the life story of our King" (1106). And now here rises the moon's orb. Saying this the Poet laid himself on his bed, promising to himself to accept the almost-impossible task of narrating the great deeds of the King" (1120).

The moon-rise gives an impetus to the frenzied activities of lovers, which the Poet describes at length and in details, to await the time of the arrival of the early morning, "when the tiny stars drop down in a shower from the sky, like flowers released by gods on the occasion of the narration of our King's exploits" (1164). And then there was sunrise, the sun's orb appearing on the horizon, dispelling nocturnal darkness for good, as it were. "The Poet finishes his morning duties and feeling relieved and happy, *prepares* to narrate the King's heroic deeds, very much like those of Cānakya" (1184). At that time stood suspended in tiers the multitude of the aerial cars of gods who came down with nymphs to hear the narration. (1193). The court bards too started their songs of the King's praise. On such an auspicious golden day, the people, gathered, suddenly became quiet to hear him in whom, everything of the Goddess of Learning was, as it were, fully transferred." (1206).

From what has been stated above, especially with reference to the Poet's procrastination, suggesting his obvious reluctance to grapple with the main theme of the Gaṇḍavaho, viz. the slaying of the Magadha king in greater details than what he has cursorily done before, it is clear that the Poet had no intention to deal with this topic in this Poem. He would rather like to reserve the matter and the material thereof for another bigger (Mahāraṁbha) poem of greater magnitude. It might preferably be a continuation of the present one and might contain topics like the march and the meeting of opposing forces, the fourfold constituents of the army, namely, infantry, cavalry, elephants and chariots, their encampment, the battle-array and scenes of warfare with the use of the available weapons and missiles of those times, later culminating in the slaying of the Gauḍa King, whom he encounters on the battle-field. Such has been the pattern of the earlier Mahākāvyas like Rāvanavaho Kirārārjuniya and Śiśupālavadhā, which, for its many features, might have served as models to our Poet. In the last two Āśvāsakas, for instance, viz. 14th and 15th of the Rāvanavaho, popularly known as Setubandha, Pravarasena deals with the warfare that raged between the army of monkeys and that of the demons, ending ultimately in the slaying of Rāvaṇa by Rāma. In the Kirātārjuniya also, the last Sarga is devoted by Bhāravi to an encounter of Arjuna with god Śiva in the guise of a Kirāta or a mountaineer. The same is the case with Māgha, a competitor of Bhāravi in every respect. Vākpatirāja, too, perhaps, wanting to emulate these earlier poets, had planned his Poem on these patterns and, therefore, he ends the present Poem with an assurance in his Gāthā 1209 that 'the life of this great

King, so purifying, will now be told to you all, which you will do well to listen ”.

This evidently leads one to conclude that the present Poem is just prefatory or “ a Prelude ”, as Pandit prefers to call it. Says he<sup>7B</sup> “ It may be added that if we are to take the present poem as the whole poem and not merely as the prelude, then it is a singular one. For we have neither the name of the Gaudian king, nor that of his capital, nor the reasons why he was killed, nor the circumstances under which, nor the manner in which, he was killed. It is improbable in the highest degree that the killing of an unnamed and therefore, obscure king who is disposed of in three or four couplets, out of twelve hundred and more—most of which have no concern with him or his death — could have given the name to the Poem which it bears ”...“ The conclusion, accordingly, ... is that what we now have of the poem is merely the preface or prelude, and that the real Poem, giving a full account of the circumstances under which Yaśovarmā slew the king of Magadhas, has not been found, if it was ever written, or it may be, has not come down to us; and that the bare reference to and short mention, in one or two places, of the flight and death of the king of the Gaudas, before the second part of the present Poem begins, are merely made to serve as incidents, which make the learned friends of Vākpati prefer their request to him that he should narrate fully the story of the slaying by Yaśovarmā; and that there is nothing either in MSS. or in the Commentary to militate against this conclusion; indeed the latter directly supports the conclusion, so far as it says anything on the subject. ”<sup>8</sup>

7B Pandit : ‘ Gauḍavaho ’ — Reprint, Pages xlvii — xlix.

8 Haripāla, commenting on the word ‘ एदं ’ in Gāthā 1073, explains it as — वक्ष्यमाणकथाप्रबन्धं.



This view of Pandit has been accepted by Bühler, an eminent German scholar, who says of the Gaṇḍavaho that 'the author ( Vākpatirāja ) bestows as much care as possible on the accessories and gives as little as possible on real history.' He gives an additional reason in support of the view of the present Poem being a prelude. Of the four MSS of the Gaṇḍavaho, two style the work in their colophon as 'Kahāvīḍham' ( कहावीढं ), one calls it 'Gāhāvīḍham' ( गाहावीढं ), while the fourth MS is silent about it. Bühler observes that कहावीढं, which is Prakrit for कथावीढम्, is the title of the first or introductory Lambaka of the Sanskrit rendering of the Guṇādhyā's Brhatakathā, both by Kṣemendra and by Somadeva and which, therefore, must have been found in the original Prakrit work of Guṇādhyā. "On this analogy we may hold that our present Poem too should be an introductory part of another larger Poem. The reading गाहावीढं is perhaps a mistaken reading for कहावीढं." 9

Another German scholar, J. Hertel, also agrees with this view of Pandit. He relies on the concluding words of the colophon of one of the MSS, which are — कइराय-लंछणस्स वप्पइरायस्स गउडवहे ॥ गाथावीढं समत्तं ॥ and says that the existing Poem is but the introduction—the कथावीढ. Its author never carried out, however, his intention of writing the real Gaṇḍavaho.

This view has, however, been controverted by the eminent German scholar, H. Jacobi. "He argues that if the existent work is to be looked upon as a prelude to another larger historical work, the former would have to be regarded as a very unique work indeed, without any like of it in the whole range of Indian literature. The present work is too great to have formed only one Āśvāsa, being only a little shorter than, for instance, the

9. 'Gaṇḍavaho' — Reprint by Utgikar, P ccxxxix.

Rāvaṇavaho, the most famous Mahākāvya of the Prakrit literature. If the present 1209 ( or 1233 ) verses of the work were to represent only the preface, what colossal extent we shall have to postulate for the whole poem proper !! If this objection be not regarded as very serious, still there is another difficulty that confronts us. What should have led the poet to put the best part of his work ( description of nature etc. ) in the body of this ( presumed ) preface? In the case of other poets, we find, on the other hand, this item reserved for the main part of their work and gradually worked up with the subject-matter."

"All such difficulties are removed, if we hold ( says Jacobi ) that the present work was only an epitome i.e. an abridgment ( Auszug ) of the original work, from which all that concerned historical incidents was dropped, as being neither of general nor of lasting interest. As an epitome of the original poem, the Gaūḍavaho must have come to lose its division into Āśvāsas etc., though the internal division of the subject-matter was preserved. Thus we can still recognise distinctly the successive parts of the poem :— ( 1 ) The poet's introduction, consisting of the usual Maṅgala and praise of poetry in general, ( 2 ) the work proper, of which, even though there are left now only the description of nature and such other secondary matter, still sufficient traces are left to enable us to formulate the general march of events, such as ( a ) the praise of Yaśovarman ( b ) his triumphant march and ( c ) his life of enjoyment after his grand achievement and ( 3 ) as conclusion, the poet's own life. Bilhana's 'Vikramānka-devacarita' is composed on similar lines and this type seems to have been the usual one for historical poem."<sup>10</sup>

10. 'Gaūḍavaho', Reprint by Utgikar — Introduction  
P. ccxlii.

Jacobi finds support for his argument also in the variation of the number of verses or Gāthās contained in each of the four manuscripts of the Gaūḍavaḥo, one of which has only 1102 Gāthās, while the other three have 1235 i.e. 133 more Gāthās. Haripāla, the commentator also calls his commentary as 'हरिपालविरचितगौडवधसारटीका'. Jacobi surmises that "Haripāla who, besides his father, had many predecessors, probably found in the old MSS, the colophon गौडवधसार i. e. an epitome of Gaūḍavadha, and therefore he called his commentary गौडवधसारटीका."

Pandit bases his opinion on the last Gāthā, No. 1209, to conclude therefrom that the present work is just prefatory. There is, however, one mote verse in Upajāti metre noted in two MSS. The verse is as under :-

कइरायलंछुण(स्सव) वप्पइरायस्स गउड(वहम्) ।  
(नामे)ण कहावीढं रइयंचिय तह समत्तं च ॥

Pandit also has recorded this verse in his list of various readings. Jacobi observes, "So much is certain that after V. 1209 there followed only a verse or verses, which brought the Poem to its finish and that, therefore, it is not at all necessary to hold that after V. 1209, the history proper of Yaśovarman was to follow." <sup>11</sup>

The arguments advanced by Jacobi are quite ingenious, indeed. But it is difficult to accept his view that the present Poem is merely an epitome. His contention regarding the bulk of the, Gaūḍavaḥo, present and prospective, has not much substance. Poets, Post-Kālidāsian, like Bāṇa, Bhavabhūti and others, revelled in voluminous writing, in quantity more than quality. Such has been the case, especially with Jain writers like Hari-

11. 'Gaūḍavaḥo', Reprint by Utgikar, Introduction. Pages ccxlii-ccxliii.

bhadra, Pādalipta-Sūri, author of Taraṅgavatī, Dhanapāla, the author of Bhavisatta-Kāhā, not to speak of Hemacandra, who, of course, is a later writer. Prolificity appears to be the order of the day and, therefore, our Poet's aspiration to write the Gaūḍavaho *proper* in continuation of the present one which might just be a prelude to what was to follow, is in keeping with his times. It is doubtful whether he did the same. Even if he had, it has not come down to us, just like his other work, Mahumaha-Viaya, which, as he himself says that he had written, but which has failed to reach our hands. The loss of the one viz. Mahumaha-Viaya, which is a fact, is equally possible in the case of his other work 'which he promises to write' (1209), but which he, perhaps, could not continue, because of circumstances, mainly political, beyond his control.

His other contention that the Poet has already put the best part (description of nature etc.) in the present work, is not very convincing. For the prospective Gaūḍavaho *proper*, he might have earmarked topics (like those already mentioned above) with a profuse padding of many, relevant, legendary episodes, culminating in the death of the Magadha king. Items like the description of nature etc. which might prove, according to the Poet, out of context there, are included in the earlier part viz. the 'prelude'.

Variation in the number of Gāthās contained in each of the four manuscripts can be no argument for holding the present Gaūḍavaho as an abridgment. The copyists of MSS have their preferences and accordingly they pick and choose Gāthās as they like. Jacobi himself observes that "this or that copyist of the prevalent epitome might have put in, at their appropriate places, such verses from

the original poem as might have pleased him or such as he would not find wanting for other reasons". One would be inclined to believe that the manuscript, which has the lowest number of Gāthās viz. 1103, may be an abstract (Sāra) or abridgement, while the other three MSS having 1209 (or 1235) Gāthās, represent the original Gaūḍavaho and not the epitome, as viewed by Jacobi. Since Haripāla commented on a copy of the MS which had this lowest number and, therefore, the colophon 'गौडवधसार', it is proper that Haripāla should label his commentary as 'गौडवधसारटीका'. But he himself admits that what he is commenting upon is an earlier part of the Gaūḍavaho — call it prelude or Sāra or whatever name you give — and that its continuation is yet to follow.

The additional verse in Upajāti metre, given in two MSS after the concluding Gāthā No. 1209, is invoked by Jacobi to prove that "the present work is all that we have of the Gaūḍavaho, which finishes here once for all and, therefore, it is not at all necessary to hold that after Gāthā 1209, the history proper of Yaśovarman was to follow". This argument of Jacobi is absolutely incorrect. For one thing, the veracity or authenticity of this verse in question is in doubt. It cannot obviously be from the pen of Vākpatirāja. When he says in Gāthā 1209 that the life-story of this great King will now be told, how can he say in the same breath that the Gaūḍavaho is finished! It is like the Sūtradhāra introducing a dramatic performance with reference to its author and main characters in his prelude and later, when the curtain goes up for the main scene of the drama proper, he comes on the stage to announce that the performance is finished! Evidently, therefore, it is from the MSS copyists. But even this verse

tells us that the ' the Gaṇḍavaho, named Kahāvīḍham ( कथावीडं ) is finished, which means that the Kathāpīṭha part or prelude of the Gaṇḍavaho is finished. In this context, the reading ' Gaṇḍavahe ' ( locative ) suggested by Bühler appears cogent, as it will then mean " In Gaṇḍavaho, the kathāpīṭha has been finished. "

The absence of chapters or divisions like Āśvāsakas etc. can be no argument for any one to infer that the present Gaṇḍavaho is an epitome. No doubt, the Mahākāvya like the Setubandha have such divisions. But, the prose compositions, like the Kādambarī of Bāna or the Vāsavadattā of subandhu ( whom the Poet admires ) have a continuous, undivided narrative without chapters. Līlavatī, a Jain Mahākāvya by Kōuhala, a later poet, has also no divisions in it.

The reason why he has not divided the big bulk of his Poem into chapters is to be sought in the character and composition of the Gaṇḍavaho. His writing, as can be observed, is mainly Kulakapradhāna i.e. - in groups of verses, small and big, each group having one idea, theme or topic, loosely connected with the main story in its last Gāthā. The Kulaka is like a cavalcade or a caravan of cars, ( each unit giving one idea ), passing in a procession before our eyes, with its last unit carrying a flag to indicate whose-who or whom it belongs to. The Poet has chosen this Form, and not the conventional, uniform pattern of chapters or cantos, with the sole idea of ensuring fullest freedom for his poetic Muse, as she sallies and soars with her wild flights of Fancy, untrammelled by any restrictive norms laid down for a Mahākāvya by rhetoricians like Daṇḍin or Bhāmaha. In this respect, we may say that like his revered Guru Bhavabhūti, he, too, is a rebel against standardisation of poetic Form.

### III. King Yaśovarman and His Date :

“ Madhya-Deśa<sup>12</sup> or Mid-India, is a valley between the Ganges and Jumna, which has been the prominent centre of Indo-Aryan civilisation. The principal kingdoms here in the 7th century A. D. were Thanesar ( Sthanviśvara ) and Kanauj, both ruled by King Harṣa. They were in fact the ancient Kuru and Pañcāla kingdoms united once again, as they once were, under Janamejaya and the combination was so powerful that Harṣa, like Janamejaya, easily became the emperor of Hindustan. As Harṣa usually lived at Kanauj, that city rose in importance and assumed the status of the capital of India. It had already gained some importance during the days of Maukhari Kings, Iśāna-Sarva and Avantivarmā, who ruled there during the latter half of the 6th century over the eastern portion of the Gangetic valley, while the Vardhanas of Thanesar established overlordship over the western. The union of Thanesar and Kanauj at once raised Kanauj to the position of the capital of India, now lost completely by Pāṭaliputra. The city of Kanauj consequently acquired grandeur and accumulated riches commensurate with its dignity. When the Chinese pilgrim, Hiuen Tsang, visited it, it was already a great city. This is how he describes it<sup>13</sup>. “ The city where Hinduism flourished as well as Budhism, could show more than two hundred temples with thousands of worshippers, the city

12. C. V. Vaidya - “ History of Mediaeval Hindu India ”.

Pages 26 ff.

13. Vincent A. Smith - “ Early History of India ”

Pages 390-391.

Kānyakubja, Kanyākubja, Mahodaya and Gādhapura are synonyms of Kanauj. ‘ कन्यकुब्जं महोदयम् । कन्याकुब्जं गाधिपुरं ..... । अभिधानचिन्तामणि - IV. 973-974.

which was strongly fortified, then extended along the east bank of the Ganges for about four miles and was adorned with lovely gardens and clear tanks. The inhabitants are rich and happy and every caste rolls in wealth. Flowers and fruits abound everywhere, cultivation and harvest take place at regular time. The climate is temperate. The manners of the people are sincere and honest. The inhabitants have some noble and graceful traits of character. They apply themselves ardently to a cultivation of literature. They speak with clearness and discuss with subtlety." Later, it became also the capital of our King Yaśovarman and afterwards of the Gurjara-Pratihāra Kings, Mihira-Bhoja and Mahendrapāla. Bānabhaṭṭa, Bhavabhūti, Vākpatirāja, Rājasekhara and Kṣemīśvara were some of the great poets who lived in this city, enjoying the patronage of their contemporary monarchs.

Harṣa's death (in 647 A. D.) threw the whole country into chaos and 'produced a medley of petty states with ever-varying boundaries and engaged in unceasing internecine war'. As a result, there came on the scene a King named Yaśovarman, a Kṣatriya of the lunar race (1064-65). He was a descendant of the Maukhari king Avantivarmā, who reigned at Kanauj and whose son, Grahavarmā, married to the princess Rājyaśrī, was earlier murdered by a Mālava king of Ujjain. The murder was avenged by Rājyavardhana, the brother of the princess and of Śrī-Harṣa, the patron of Bānabhaṭṭa. The kingdom of Kanauj came to be later restored to some member of the family of his sister's late husband, Grahavarmā, from whom descended the King Yaśovarman.

"After<sup>14</sup> ascertaining the (relative) strength or weakness of powers, place, time, seasons for marching,

14. R. P. Kangle — 'Kauṭīliya Arthaśāstra' Part II, sec 135.



time for raising armies, revolt in the rear, losses, expenses, gains and troubles of himself and of the enemy, the conqueror should march, if superior in strength, otherwise stay quiet". Such was the dictum of Kautilya whose work, the Arthaśāstra, had served as a manual for all kings to follow. Accordingly, Yaśovarman, after his coronation, started on his military expedition of "world conquest" immediately after the rainy season (192), equipped with a mighty army, including a big force of cavalry and elephants (255-269). He crossed the big Śona river (276) and in the Vindhya mountain visited the temple of the goddess of the Vindhyas (285-347) and straightway marched against the Magadha king, who fled in fear along with his feudatory princes (414). They first deserted him, but feeling ashamed, they rallied round and gave a fight to Yaśovarman, only to be defeated soon in a fierce battle (415-416). Yaśovarman then chased the Gauḍa king and put him to death (417). He then went over to the eastern (*elāsura*) sea-shore and fought successfully with the Vāṅgas (419-420), after which he pushed South. He vanquished the southern kings and went in the direction of the Malaya mountain (423). After this he crossed sword with the Pārasikas<sup>15</sup> (431-439) and later, collecting tribute from the two Koṅkanas, came to the Narmadā river (460-465). He then pushed west and going by the sea-coast (470), he crossed the desert region of Marudeśa (Marwar) (471) and landed on the suburbs of Śrīkanṭha

15. "These Pārasikas in the South are a riddle to many. But they appear to be a reality ... Parsis seem to have first gone to the further South in their flight from the Arabs about this time i. e. 700 A. D. before their coming to and finally settling on the Gujrat coast." C. V. Vaidya — 'History of Mediaeval Hindu India.'

or Thanesar (484). From there he reached Kurukṣetra (494), the famous battle-field of the Kaurava-Pāṇḍava war and then came to Ayodhyā (495-508), where in just one day he built a magnificent temple (509) and received precious presents from the people (509-10). Afterwards he went North in the Himalayan region (511) and subdued the petty chiefs of the Himāchala territory. This marked the end of his expedition, which he celebrated in joyful festivity, along with the soldiers of his army (694).

Such is the description of Yaśovarman's *digvijaya*, recorded by Vākpatirāja in his Poem. It is highly poetic, but as Dr. Mirashi says,<sup>16</sup> it is mostly a fictionalised piece of narrative, mentioning no names of kings defeated, nor any dates thereof. It is, of course, modelled on similar descriptions of conquests given by Kālidāsa in his *Raghuvamśa* (canto IV) and by Hariṣeṇa the Poet-laureate of Samudragupta, as recorded in the form of an inscription, which, we may presume, must have been seen by our Poet at Allahabad. He had also probably before him an account of king Śrīharṣa's campaigns of the earlier century to help him in this respect.

The Magadha king, very probably the same as the Gauḍa king, might have been, according to Dr. Mirashi, Jivita-Gupta II, who gave for a sun temple the grant of a village named Varuṅika, now known as Deva-Varuṅārka, situated in Bihar. There is no doubt that Yaśovarman had subjugated the Magadha country. There is an inscription<sup>17</sup> at Nālandā which gives the following description of Yaśovarman :—

16. Mirashi — 'Bhavabhūti' — Pp. 20-21.

17. Mirashi—'Bhavabhūti'—P-21.

सर्वेषां मूर्ध्नि दत्त्वा पदमवनिभृतमुद्रतो भूरिधामा  
 निखिशाशुप्रतानप्रदलितनिखिलारातिघोरान्धकारः ।  
 ख्यातो यो लोकपालः सततवसुमतीपाद्मिनीबोधहेतुः  
 श्रीमान् भास्वानिवोच्चैस्तपति दिशि दिशि श्रीयशोवर्मदेवः ॥

“ Here blazes high, in every direction, the famous King Yaśovarman, of great refulgence, who, stepping on the heads ( tops ) of all kings ( mountains ), destroyed with his quick-projecting sword all his enemies ( dreadful darkness ) and caused the awakening of the whole earth ( lotus-plants ) ”. He is also supposed to have founded a town called Yaśovarmapura, to commemorate his victory over the Magadha king and the annexation of this country into his own kingdom.

History records Yaśovarman's conflict with king Mukatāpīḍa alias Lalitāditya of Kashmir. He belonged to the Karkoṭa or Nāga dynasty and spent most of his life in expeditions of conquests. According to Kalhaṇa, the author of the Rājatarāṅginī, he conquered most of the eastern kings and those in the Antarvedi or the region between the two rivers, Gaṅgā and Yamunā. After the defeat of the eastern kings, the first bloodless victory he had was over the King Yaśovarmā of Kanauj, because ‘ this King showed what was the best thing to do, when he turned his back on Lalitāditya and became his obedient servant ’. Peace was made between the two, much against the wishes of Lalitāditya's minister of peace and war and his soldiers too felt dissatisfied that a treaty was effected before their desire of fighting a longer battle was gratified. At the same time the allies of Yaśovarman took up a bellicose attitude and showed fight. Lalitāditya, therefore, deposed the king of Kanauj and rewarded his own minister with five great titles. Yaśovarman, under

whose patronage were the poets,<sup>18</sup> Vākpati, Bhavabhūti and others, became a dependent of Lalitāditya, employed in proclaiming his praises like a court bard.' Thus the land of Kanauj, from the banks of Yamunā to the banks of Kālikā, came under his sway, 'appearing as if it had been a yard attached to his house.'<sup>19</sup>

There is no reason to disbelieve the account about Lalitāditya, as recorded by Kalhana in his Rājatarāṅginī. As Pandit observes<sup>20</sup> 'he is a safe witness as to the main facts of his narratives, not only as a compiler or chronicler of accounts which he found in the old chronicles, but even as a critical and discriminating historian. We may, therefore, safely accept as true, without any doubt, the following facts: that Yaśovarmā was a contemporary of the king Lalitāditya of Kashmir; that Vākpati and Bhavabhūti were poets at his court; that Yaśovarmā did not, when attacked by Lalitāditya in his expedition of conquest, come out successful, but had to become his vassal, if, indeed, he was not entirely deprived of his throne and that a treaty to this effect was made between the two.'

As mentioned by Kalhana, it appears that Yaśovarman was a poet of no mean order. There are stray verses ascribed to him in the anthologies viz. the Sūktimuktāvalī, the Subhaṣitāvalī and the Śārṅgadharapaddhati. In his introduction to the edition of Subhaṣitāvalī, Peterson makes a mention of a drama, called Rāmābhyudaya, written by Yaśovarman, "which must have been a

18. कविर्वाक्पतिराजप्रीभवभूत्यादिसेवितः ।

जितो ययौ यशोवर्मा तद्गुणस्तुतिबन्दिताम् ॥

राजतरङ्गिणी. IV. 134

19. राजतरङ्गिणी — IV. 126-145.

20. Pandit—'Gaṇḍavaho,' P. Lxxii.

widely known play, as the numerous references to it and quotations from it in works of poetics and dramaturgy show."<sup>21</sup>

The question of the date of Yaśovarman is closely linked with that of Kashmirian king Lalitāditya, whose contemporary he was. "According<sup>22</sup> to the Rājatarāṅginī, Lalitāditya must have come to the throne in 693 A. D. He is recorded to have reigned for 36 years, 7 months and 11 days, between 695 A. D. and 732 A. D. Accordingly, his conquest of Kanauj and destruction of the sovereignty of Yaśovarman, if that was really achieved, must have occurred in the first 10 years or so, of the 8th Century, if not earlier. Accordingly, Yaśovarman must have reigned in the latter part of the 7th and the first part of the 8th century. As we must suppose that he had finished his own expedition of conquest and slain the king of Gaudas, before he was himself overthrown by Lalitāditya and, as Lalitāditya's victory over him was one of the earliest achievements of that sovereign, it would follow that some considerable portion of his reign must have fallen in the latter part of the 7th century ... Yaśovarman may have had a long reign, beginning from some date anterior to A. D. 693 and ending by some years after A. D. 744. He may have continued to reign as a vassal of Lalitāditya after his subjugation by that king and to reign even after the death of that king". This is Pandit's view.

In his book 'Ancient Geography of India', General Cunnigham, however, relying on Chinese sources, had adopted a correction of 31 years, so that the accession of Lalitāditya, according to him, falls in A. D. 724. Professor G. Bühler and Professor Max Müller also have accepted

21. V. Raghavan — 'Some old lost Rāma Plays' P. 1.

22. Pandit — 'Gauḍavaho'— Pp. xcv — xcvi also P. Lxxxv.

this correction. Dr. R. G. Bhandarkar<sup>23</sup> too accepts this view. In his book 'Early History of India', Vincent Smith<sup>24</sup> records that Muktāpīḍa, also known as Lalitāditya, received investiture as king from the emperor of China in 733 A. D. This prince, who is said to have reigned for 36 years..... inflicted a crushing defeat upon Yaśovarman about the year 740 A. D. According to Jacobi, Gaṇḍavaho verses 827-832 mention certain portents that took place in the world. Among them, V. 829 mentions an eclipse of the sun; and this, Jacobi states, was visible according to astronomical calculations, on 14th August 733 A. D. In V. 832, he accepts the reading गियय-पय-भंग of a MS. instead of Pandit's—'भूलयाभंग' and this along with the earlier words खणणिवडिय, are interpreted by him to mean 'shaking of his position (पय) that was brought about in a moment or temporarily'. This, according to him, obviously refers to the invasion of Lalitāditya against Yaśovarman, which must have taken place after he (Yaśovarman) had returned from his expedition against the Gauda King.

"The dates<sup>25</sup> of Lalitāditya's reign being thus ascertained to be 724 to 760 A. D., Yaśovarman's reign may generally be said to cover the second quarter of the 8th century. His defeat by the king of Kashmir will have to be placed in 733 A. D. before which Yaśovarman must have defeated the king of the Gaṇḍas. Yaśovarman had sent an embassy to China on his own behalf in 731 A. D. and later when Lalitāditya sent a similar embassy to China in 736 A. D., he claimed Yaśovarman as his ally. This fact shows that Lalitāditya had defeated

23. Bhandarkar—'Mālatī-Mādhava. P. ix.

24. 'Early History of India'. P. 386.

25. 'Gaṇḍavaho'—Introduction P. ccLviii.

Yaśovarman in 733 A. D. and instead of annexing the Kanauj territory, had formed an alliance with him. In the words of Kalhana, the kingdom of Kānyakubja came under the control of Lalitāditya "as if it were the yard of his house".

This view has been accepted by Dr. Tripathi and Dr. P. V. Kane also. According to Vincent A. Smith,<sup>26</sup> 'Yaśovarman, the earliest known king after Harṣa's death, who sent an embassy to China in A. D. 731, was later dethroned and slain by Lalitāditya Muktāpīḍa of Kashmir, nine or ten years after i. e. in 740 A. D. Dr. Mirashi<sup>27</sup> also accepts 740 A. D. as the year of Yaśovarman's defeat and not 733 A. D. as suggested by Jacobi and other scholars. He thinks that no poet, especially a poet like Vākpatirāja, who enjoyed the patronage of the ruling monarch, would describe the defeat of his master in his Poem. The description given by him, therefore, might refer to the defeat of other kings who were his enemies. The commentator Haripāla also has suggested the same thing. Commenting on Gāthā 829, he says—  
यस्यां किञ्चि कुपितो यशोवर्मा भवति तत्र विनाशस्य सूचका उत्पत्ता  
हराविव जगत्प्रलयोद्यते भवन्तीति तात्पर्यार्थः ।

The Jain works like the Bappabhaṭṭi-Sūricarita, the Prabandha-Kośa and others also help in fixing the duration of the reign of Yaśovarman. The Prabandha-Kośa mentions that Muni Bappabhaṭṭi converted King Āmarāja to Jainism in Vikrama Samvat 807 (A. D. 754). Āmarāja was the son of Yaśovarman who, as these Jain works record, was already the ruling monarch in Vikrama 800 (A. D. 743). Later when Āmarāja came to the throne, he honoured Bappabhaṭṭi with the title of a 'Sūri' in

26. V. Smith - 'Early History of India'. P. 392.

27. Mirashi - 'Bhavabhūti' - P. 24.

Vikrama 811 ( A. D. 754 ). This means that Yaśovarman must have died some time about 754 A. D. We may therefore, put the reigning period of Yaśovarman between 725 A. D. to 752 A. D.<sup>28</sup>

#### IV. Vākpatirāja—Some Personal Details and his Date:

Speaking about himself in his autobiographical account ( 797-804 ), Vākpatirāja gives the following particulars :—

( i ) A Poet at the court of Yaśovarman, whose favourite he was ( *Pañai-lava* ), he was honoured by him with a distinctive title of Kavirāja.

( ii ) The revered poet Kamalāyudha, his contemporary, held him in high regard.

( iii ) He owes a deep debt of gratitude to the great poet Bhavabhūti, since, whatever good points may be found even to-day in his ( own ) voluminous ( *Vīṇā* ) compositions, are like the spray-particles of poetic nectar, ( obtained by churning ) the ocean of Bhavabhūti's literature.

( iv ) Bhasa-Jvalanāmitra, Kuntideva, Kālidāsa, the author of the *Raghuvamśa*, Subandhu and Haricandra, were his great source of delight.

( v ) He was well read in scriptures, grammar, Prosody, Nāṭya-Śāstra, Nyāya-Śāstra ( logic or dialectics ), legendary narratives like the *Mahābhārata* and *Purāṇas* and works of many great poets.

( vi ) He commanded a large circle of learned friends and admirers, who loved to listen to his poetic utterances with wrapt attention, “ nodding their heads in appreciation ”.

28. *Mirashi - Bhavabhūti - P. 6.*



**Other Sources :**

Peterson in his Introduction to the edition of the Subhāsitāvali of Vallabhadeva observes — “ Vākpatirāja is stated to have been the son of Harṣadeva. The following verse has been quoted in this anthology :—

घनोद्यानच्छायामिव मरुपथाद्दावदहना-  
 नुषाराम्भोवापीमिव विषविपाकादिव सुधाम् ।  
 प्रवृद्धादुन्मादात् प्रकृतिमिव निस्तीर्य विरहा-  
 ल्पभेयं त्वद्भक्तिं निरुपमरसां शंकर कदा ॥ No 3114  
 श्रीहर्षदेवात्मज-वाक्यपतेः ।

That Vākpatirāja was a prince as well as a poet is evident both from the passage in the Rājatarāṅginī and from the following reference to him, found in Halāyudha's commentary on the Piṅgalasūtras —

स जयति वाक्यतिराजः सकलार्थिमनोरथकल्पतरुः ।  
 प्रत्यर्थिभूतपार्थिवलक्ष्मीहृत्हरणाद् दुर्ललितः ॥

Halāyudha's verse is quoted in the Daśarūpāvaloka with the note that the king referred to is Muñja. According to a statement in the Yaśastilaka, Vākpatirāja was thrown into prison by Yaśovarman and there, like James I of Scotland, composed his poem. “ The poet Soḍḍhala in his Udayasundarikahā also mentions him as one born in a royal family—

सामन्तजन्माऽपि कवीश्वराणां महत्तमो वाक्यतिराजसूरिः ।  
 यच्छ्राययाऽप्यन्यमपीडयन् सन्नुत्पादयत्यर्थमनन्यदृष्टम् ॥

In the Subhāsitā-ratna-bhāṅḍāgāra, the following verse is ascribed to Harṣadeva—

यातोऽस्मि पद्मनयने समयो ममैष  
 सुप्ता मयैव भवती प्रतिबोधनीया ।  
 प्रत्यायनामयमितीव सरोरुहिण्याः  
 सूर्योऽस्तमस्तकनिविष्टकरः करोति ॥ P. 295 / v. 50

In the Introduction of the *Subhāṣita-Ratnākara*, Kosambi and Gokhale say : " Vākpatirāja is generally taken as son of Harṣadeva and author of *Gauḍavaho* and court Poet of Yaśovarman. He is highly praised by Yogeśvara, who appears to be a Pāla court poet, best appreciated for his verses on country scenes. He himself praises Bhavabhūti, Bāna, Kamalāyudha, Keśata and Vākpatirāja, which may be the chronological order. The verse is as follows :

उन्नीतो भवभूतिना प्रतिदिनं बाणे गते यः पुरा  
 यश्चार्णः कमलायुधेन सुचिरं येनागमत् केराटः ।  
 यः श्रीवाकपतिराजपादरजसां संपर्कपूतश्चिरं  
 दिष्ट्या श्लाध्यगुणस्य कस्यचिदसौ मार्गः समुन्मीलति ॥

No. 1733-P. 298

These anthologies also contain many stray verses ascribed to Vākptirāja.<sup>29</sup>

#### Jain Sources :

Mention of Vākpatirāja with reference to his association with Bappabhaṭṭi-Sūri and Āma, the son of Yaśovarman, is to be found in some Jain works. They are :—

**Bappabhaṭṭi-Sūri-carita**, which gives an account of the life of Bappabhaṭṭi, mentions the following details<sup>30</sup> regarding Vākpatirāja :—

( i ) Vākpati, a great poet, born in the royal family of Paramāras ( Powars ), was present during the discussions that took place at Lakṣanāvati between Bappabhaṭṭi-Sūri on the side of king Āma and the Buddhist scholar Vardhanakuñjara, sponsored by king Dharma. Vākpati,

29. See Appendix.

30. Pandit—*Gauḍavaho*—Introduction, Pp. cxxxviii to cxLi.

at the instance of his old friend Bappabhāṭṭisūri, played a trick and forced his opponent Vardhana-kuñjara to spit out by gargling the magic pill in his mouth and thus helped him to win his debating contest, as a result of which, in accordance with the agreement, king Dharma was forced to surrender his kingdom to king Āma. The Buddhist scholar complained against the treacherous conduct of Vākpati to king Dharma. In consideration of his long services, however, the king pardoned his servant, the Poet.

( ii ) Aftē some time, Yaśodharmā, the king of a neighbouring country, defeated king Dharma of Lakṣanāvati in battle and took possession of his kingdom. He threw Vākpati into prison, where he wrote his Mahākāvya in Prakrit, called Gauḍavaho and showed it to king Yaśodharmā. The king, who was a good judge of merit, liberated the poet and begged his pardon. Being thus honourably set free, Vākpati went to Bappabhāṭṭi and became his great friend.

( iii ) Bappabhāṭṭi had a great influence over king Āma, who was converted to Jainism by him. This king once asked Bappabhāṭṭi to see if he could bring about the conversion of Vākpati, who was then living at Mathurā as a Sanyāsin, practising austerities in the Varāha temple. Bappabhāṭṭi succeeded in his effort to make a convert of Vākpati to Jainism, because when he saw the image of Pārśvanātha in the temple built by king Āma, he was so impressed that he gave up his belief in Brahmanism and became at once a Jinārṣi of the Śvetāmbara sect. As he was old, he practised fast unto death ( Anaśana ), expired and went to the heaven. Bappabhāṭṭi was born in Vikrama 800 ( A. D. 744 ) and died in Vikrama 895 ( A. D. 839 ).

Pandit mentions another Jain work 'Prabandhakośa', from Rājasekharasūri, in which, among the many life-stories, is that of Bappabhṭṭi. We are told in this work that while Bappabhṭṭi was being educated by his teacher Siddhasena, at Modherakapura, a young prince named Āma was also there, being taught the 72 arts and sciences along with him. Āma was the son of King Yaśovarmā of Kānyakubja reigning at Gopālagiri-durga ( Gwalior ), by Yaśodevī, who, not being a favourite of her husband was abandoned by him. He was born during her banishment and was brought up by Siddhasena. After his mother's and his own restoration, he was expelled by Yaśovarmā, because he was a spendthrift. He thus came a second time to Modheraka and it was during his second stay at that place that he was being educated as above. Yaśovarmā was soon taken ill and when on the point of death, he sent for the Prince, at the instance of his ministers, that he might be crowned king in succession to himself. Some time after Āma began his reign at Gopagiri, he sent for his friend Bappabhṭṭi.....and made him the chief of the learned people at the court of Gopagiri. While Bappabhṭṭi was at Gopagiri, he happened to take offence at some thing done by the king and at once left Āma's court and came to Lakṣanāvati, where king Dharma was reigning. The poet Vākpati, who was in the service of king Dharma, assisted Bappabhṭṭi to get an honorable welcome for him from the king Dharma. Soon afterwards, Āma regretted and brought him back to his court ..... Vākpati is called Prabandha-kavi, writer of Prabandhas or biographical poems. The other details, viz. the invasion by Yaśodharmā, the defeat and death of Dharma and the appropriation of his kingdom, Vākpati's incarceration etc. are the same as in Bappabhṭṭi-carita. Vākpati is liberated by Yaśodharmā,

when he shows him his poem Gauḍavadha, which he wrote in prison. He then goes to Gopagiri-durga, where he writes his great Prakrit Poem Mahumahaviyayo and shows it to Āma, who rewards him with one lakh of gold pieces. Afterwards when Vākpati was living the life of a strict recluse at Mathurā, he was converted to the faith of Jina by Bappabhaṭṭi.

The Prabhāvaka-charita, composed by Prabhācandra-sūri and revised by Pradyumna-sūri, is merely an amplification of the Prabandha-kośa of Rājaśekhara, except that Yaśovarmā is described here as having descended from and being a bright ornament of Chandragupta. As in the Prabandha-kośa, the composition of Mahamahaviyayo is wrongly placed after that of the Gauḍavaho. After Vākpati was set at liberty and left the prison at Lakṣaṇāvati, he came, however, to Kanauj and not to Gopagiri. There he was liberally patronised by Āma. Āma thought he was fortunate in having Vākpati at his court. There is no allusion to his having ever been at Kanauj before, or to his having been connected with Yaśovarmā.

The other two Jain works viz. Tirthakalpa and Gāthāsāhasrī of Samayasundara are also mentioned by Pandit for their references to Bappabhaṭṭi-suri.

According to Pandit<sup>31</sup>, however, these Jain sources cannot be relied upon, since they do not agree as to the dates and the whole story of Bappabhaṭṭi and also for the fact 'that they give to Āma an extraordinary reign of much more than eighty years and a life of over one hundred years...! The whole story of the life of Bappabhaṭṭi is little better than a fabrication intended to show how easily he

31. Pandit—'Gauḍavaho'—Introduction, Pp. clviii to clix.

converted such great kings as Āma, defeated such learned scholars as Vardhanakuñjara and made even such poets and sanyāsins as Vākpati abjure their faith and become Jains, when they were on the point of death... The story is told as if there were no connection between Vākpati and his friend and patron Yaśovarmā, the great King of Kanauj and father of Āma, although it is that King whom he has eulogised in his poem and whose achievements he has celebrated... All the credit that the Jain stories have a right to claim is, that king Āma was, perhaps, the son of Yaśovarmā and was known to have been one who favoured Bappabhaṭṭi... He also favoured the Jains, that the poet Vākpati was known to them, that his works were read and admired by them and that he was believed to have lived about, not at, the time of Bappabhaṭṭi. ”

The detailed discussion given above regarding the Jain notices of Vākpatirāja and incidentally about his patron King Yaśovarman clearly prove how unreliable and biased they are and therefore not very helpful from the historical point of view. In their enthusiasm to glorify the Jain faith, every distinguished personality of repute in Hindu mythology or Indian history has been dragged and twisted by the Jain writers in the network of their stories and very clever and ingenious attempts have been made by them to show how, coming under the influence of great Jain teachers, they ultimately succumbed and got converted to the Jain Faith, abandoning their previous allegiance to their earlier religion. The great writer, Vimalasūri, for instance, in his Paūma-cariya accused the Poet Vālmīki as a big fraud, who gives a pack of lies in his Rāmāyaṇa and in his zeal for Jainism has depicted the hero Padma i. e. Rāma as a pious Jaina layman, finally attaining perfect knowledge and entering

Nirvāna! This was because, probably, many of the teachers like Haribhadra were previously learned, erudite Brahmins, well read in all branches of the Brahmanical knowledge, before they themselves became zealous converts to the Jain Faith.

Be that as it may, we cannot escape the conclusion that there were reverses in the fortunes of Vākpatirāja, in the latter part of his life. He had, no doubt, endeared himself to his patron King Yaśovarman by his earlier Poem, Mahamahavijaya, which, although apparently in praise of the god Viṣṇu, must have had a slant suggestion of the glorification of Yaśovarman, who, even in the Gāṇḍavaho, is often referred to as an incarnation of that great God. The Poet, it appears, was still basking in the sunshine of his patron's favours when he wrote of his Gāṇḍavaho, the Gāhāvīḍha, or the 'Pedestal'. The drastic, revolutionary events that followed later on, namely, the defeat of Yaśovarman by Lalitāditya and his consequent humiliation, disturbed the whole tenor of the Poet's peaceful life, forcing him, perhaps, even to migrate and seek refuge elsewhere. All this must have chilled his enthusiasm to write anything further in continuation of the Gāṇḍavaho, since the very hero of this Poem had fallen in disgrace. Further<sup>32</sup> misunderstandings between the two must have led to a wider rift in their relations, resulting, perhaps, in the incarceration of the Poet, as the Jain sources, especially the Yaśastilaka, indicate. Such had been probably the decline and the tragic end of the Poet's career.

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32. The relations between the king Yaśovarman and his son Āma do not appear to have been very cordial. It might be that the closer association of Vākpatirāja with Āma, as suggested by the Jaina sources, caused further estrangement between the two.

Among his predecessors and contemporary writers, Vākpatirāja mentions Bhāsa-Jvalanamitra, Kuntideva, Raghukāra, Subandhu and Haricandra ( Harianda ). The epithet Jvalanamitra for Bhāsa, according to Dr. Winternitz, is quite appropriate. " The<sup>33</sup> appearance of Agni in human form, as also the mention and the description of conflagrations and fires in a number of his Plays are sufficient to justify this epithet ". No information is available about Kuntideva, who remains an unknown figure. Raghukāra is, of course, Kālidāsa, the author of Raghuvamśa, a Mahākāvya, which Vākpatirāja has drawn upon for the description of his King's Digvijaya and of the desolation of his enemies' cities. The epithet ' Raghukāra ' for Kālidāsa appears to have been popular in those days, as can be seen from the following verse in Sadukti-Karnāmṛta :—

सुबन्धौ भक्तिर्नः क इह रघुकारे न रमते  
 धृतिर्दाक्षीपुत्रे हरति हरिचन्द्रोऽपि हृदयम् ।  
 विशुद्धोक्तिः सूरः प्रकृतिमधुरा भारविगिर-  
 स्तथाप्यन्तर्मोदं कमपि भवभूतिर्वितनुते ॥

Who is this Haricandra ( Harianda ), who was such a great delight to Vākpatirāja and who has been mentioned as the ' captivator of hearts ' in the verse, quoted above ? In the Harṣacarita, Bāna mentions one Bhaṭṭāra Haricandra<sup>34</sup> ' whose prose-composition stands

33. See ' Bhāsa, a study ' by Pusalkar P. 44.

Also note the following verse, attributed to Rāja-śekhara in Śūktimuktāvalī :—

भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् ।  
 स्वप्रवासवदत्तस्य दाहकोऽभून्न पावकः ॥

34. पदबन्धोज्ज्वलो हारी कृतवर्णकमद्विधितिः ।

भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥

हर्षचरित I. 4



pre-eminent as 'a sovereign, luminous with its employment of words, delightful and preserving rigidly the traditional rules of letters'. Bhattāraka, an honorific title, was much in vogue among the earlier Jains and referred to those who abandoned the worldly life. But the work of Haricandra, which, according to Bāṇa, was 'like a king among prose compositions', is perhaps irretrievably lost to us and we have no means to ascertain the age when Haricandra lived. There is another Haricandra, Vaidya-Haricandra noted by Peterson. 'He is a physician, who wrote a commentary on Caraka-saṁhitā and is mentioned by Maheśvara,<sup>35</sup> author of Viśvakośa, among his ancestors. A third Haricandra, the writer of Dharmaśarmābhyudaya-Kāvya has been discovered by Peterson. He is the son of Ārdradeva and Rādhā. Jacobi, in his article on Māgha and Bhāravi, has drawn attention to the remarkable coincidences in language and thought between certain passages of the Dharma-śarmābhyudaya and the Gaṇḍavaho and he comes to the conclusion that this Haricandra positively borrowed his ideas from and slavishly copied the style of Vākpati and, therefore, this Haricandra must be younger than Vākpati..... We must, therefore, hold that Haricandra referred to by Vākpati is the same Haricandra as mentioned by Bāṇa.

Subandhu, referred to by Vākpatirāja is the author of Vāsavadattā, a prose composition like Bāṇa's

35. The subhāṣitāvali gives the following verse on his name :—

अव्यापाररता वसन्तसमये ग्रीष्मे व्यवायप्रियाः

सक्ताः प्रावृषि पल्वलाम्भसि नवे कूपोदकद्वेषिणः ।

कट्टम्लोष्णरताः शरद्यधिभुजो हेमन्तनिद्रालसाः

स्वैर्दोषैरपचीयमानवपुषो नश्यन्तु ते शत्रवः ॥ No. 2547

Harṣacarita, famous for his 'pun on every word',<sup>36</sup> According to Dr. Bhandarkar, Subandhu, who comes after Bhavabhūti, wrote his work in the first quarter of the 8th century, sometime after Bhavabhūti had composed his Mālatimādhava.

The two other poets mentioned in the earlier Gāthās ( 798 and 799 ) are Kamalāyudha and Bhavabhūti. The respectful reference made to him by Vākpatirāja, especially the word 'caraṇa' used as a suffix after his name, clearly indicates the high regard the Poet has for him, almost as that for a teacher. The anthologies give the following verses, ascribed to Kamalāyudha :—

लघुनि तृणकुटीरे क्षेत्रकोणे यवानां  
नवकलमपलालस्रस्तरे सौपधाने ।  
परिहरति सुषुप्तं हालिकद्वन्द्वमारात्  
कुचकलशमहोष्णमावद्धरेखस्तुषारः ॥

सुभाषितरत्नभाण्डागारे-346।25

हंसानां निनदेषु यैः कवलितैरासज्यते कूजता-  
मन्यः कोऽपि कषायकण्ठलुठनावाघघंरो निस्वनः ।  
ते संप्रत्यकठोरवारणवधूदन्ताङ्कुरस्पर्धिनो  
निर्वाताः कमलाकरेषु बिसिनीकन्दामिमग्रन्थयः ॥

सुभाषितरत्नकोषे-P. 52

करिकवलितमृष्टैः शाखिशाखाग्रपत्रै-  
ररुणसरणयोऽमी भीषयन्तेऽग्रकुञ्जैः ।  
चलितशबरसेनादत्तगोशृङ्गचण्ड-  
ध्वनिचकितवराहव्याकुला विन्ध्यपादाः ॥

सुभाषितरत्नकोषे-P. 274

36. प्रत्यक्षरश्लेषमयप्रपञ्चविन्यासवैदग्ध्यनिधि प्रबन्धम् ।

सरस्वतीदत्तवरप्रसादश्वके सुबन्धुः सुजनैकबन्धुः ॥

—वासवदत्ता.

The great poet Bhavabhūti, in whose foot-steps Vākpatirāja<sup>37</sup> followed with the title of Kavirāja at the court of his patron Yaśovarman, is also mentioned by him with great respect. "Whatever good things are still to be found in my poems", says the Poet, "are mere drops of nectar obtained by me, as they fell out from the ocean of Bhavabhūti ( his poetry )". The word ' *ajjavi* ' ( still ) suggests that Bhavabhūti was not alive when Vākpatirāja wrote this Gāthā or when he wrote his big, voluminous ( *viāḍa* ) Poem. "It appears clear that Vākpati had been in his youth, either a pupil or a personal admirer of Bhavabhūti, who was alive then but had died since, i.e. the Gaṇḍavaho was written after his death".<sup>38</sup> Dr. Belvalkar observes: ' We are probably justified in concluding that Bhavabhūti's connection with the court of Yaśovarman fell in the earlier part of that monarch's reign and that the dramatist was somewhat earlier than Vākpatirāja<sup>39</sup> '.

The question arises : Among the past writers of repute, why has Vākpatirāja not mentioned famous poets like Bāṇa, Bhāravi, Māgha and even Pravarasena, the author of the Rāvaṇavaho ( Setubandha ), a Prakrit Māhākāvya, on which is modelled his own Prakrit Poem, the Gaṇḍavaho ? The omission is, no doubt, surprising and significant. While discussing this point, Prof. P. V. Kane remarks : " It is curious to note that while

37. Mirashi thinks that the relationship of Bhavabhūti with Vākpatirāja might have been that of a ' friend ' philosopher and guide, ' from whom he obtained suggestions from time to time, as he read out his poetic writings to him. Mirashi—' Bhavabhūti '—P. 81.

38. Pandit—' Gaṇḍavaho '—Introduction, P. LXVI.

39. Belvalkar—' Rāma's Later History ' P. LXVI

Vākpatirāja mentions the work of Subandhu in the same breath with Bhāsa and Kālidāsa, he is silent as regards Bāna, who wrote a prose work similar to Subandhu's. What then is the natural conclusion? It is that when Vākpatirāja wrote, Subandhu was a famous author, while Bāna was yet unknown to fame". Prof. A. B. Gajendragadkar, however, does not accept this view. He observes<sup>40</sup> : - " We may guess at a probable reason why Subandhu's work delighted Vākpati ..... In the days of Vākpati, Subandhu was quite a modern author and in that age which was marked by a deterioration in men's ideas about poetry and poetical excellence, his work 'with its pun on every word', must have created some commotion. Vākpati read it and, being a child of his times, he found great delight in Subandhu's puns and mentioned his work in his Gaṇḍavaho, while speaking of his education." " The word ' *Arando* ' in Gāthā 800 is quite significant. While the writers mentioned by him in this Gāthā were to him a great source of delight, the other writers, although his predecessors, did not much appeal to him and hence not mentioned by him.

#### V. The Date of the Comyosition of the Gaṇḍavaho :

According to Pandit, the Poem was composed years after the destruction of the Gaṇḍa king, mainly at the instance of his friends and admirers and not at the bidding of the King Yaśovarman, nor because he felt inspired to write it. His reasons for this view are :-

( i ) In G. 797, Vākpatirāja speaks about himself as ' a poet, having the title of Kavirāja and one who was ( *āsi* ) an humble favourite of the King. The past tense ' was ' is quite significant.

40. Gajendragadkar — ' Introduction to Harṣacarita ' Footnote ( e ) P. XXIV

( ii ) In G. 844, the learned men seated in the assembly ( 804 ) propose to him : “ We wish to hear being told by you, at full length ( *nīsesam* ), the death as it was formerly accomplished, of the king of the Magadhas by our lofty monarch ”. The adverb ‘ *purā* ’ in addition to the past passive participle ‘ *nitthavio* ’ indicates that many years had passed after the death of the Magadha King.

( iii ) In the next Gāthā ( 845 ) we read that he ( Vākpati ), gently smiling and manifesting goodness, spoke as follows :—the hearts of the pure are ever opposed to the spirit of cavilling ( *Kaiava* )”. This implies that because of the innate goodness of his heart, he would not hesitate to comply with their request, although the King had suffered in the estimation of his people through his defeat at the hands of the king of Kashmir. Whatever, therefore, other people thought, he would not raise any frivolous objections and would gladly comply with their request.

( iv ) In Gāthā 1204 we find that from among the Poet’s interlocutors, the bards and other poets sing a panegyric<sup>41</sup> of Yaśovarma, which ends in G. 1204 thus—“ In this manner at that moment were uttered by the poets, praises of the virtues of the monarch, which, though really absent, appeared to be present, because they were imagined to have presented themselves. ” This, according to Pandit, ” is almost conclusive to prove that Yaśovarmā was dead at that time, as otherwise the virtues of a living monarch could not be spoken as ‘ absent ’ by his own subjects and, in all probability, by his dependents.

41. Note that Gāthā 1194 of this panegyric tells us that the Gauḍa king was put to death by the king by cutting his throat with sword in a hand-to-hand encounter.

( v ) In Gāthā 113 we are told that “ the young wives of gods, in whom the passion of love was excited by the pleasure they felt at the sight of his fighting on the battlefield, are, I believe, still love-sick in their hearts.” The expression ‘ *still* ’ can only refer to a state of circumstances under which any fighting by him had become impossible i.e. he had been dead.

“ The above considerations ” says Pandit<sup>42</sup> “ lead us to infer that the Gaṇḍavaho was probably written in the first quarter of the 8th century or between A. D. 700 and A. D. 725, for at that time Yaśovarman must have slain the Gauḍian king, long before he was himself deprived of his throne by Lalitāditya, which event must have occurred, if it did occur, in the very early part of the 8th century, as it was the first exploit of the Kashmirian king after he came to the throne in A.D. 695. ”

The arguments advanced by Pandit to prove that the Gaṇḍavaho was written long after the death of the Magadha king by Yaśovarman and also after his own defeat at the hands of Lalitāditya and perhaps his own death also, are not at all convincing. The reasons given by him may at the most go to prove only one fact viz. that the composition of the present Gaṇḍavaho was done by Vākpatirāja some years after the memorable event of the slaughter of the Gauḍa king in the course of the King's Digvijaya. But even after many years the event of the Gaṇḍavaho was so fresh in the minds of his subjects that the Poet had at last been prevailed upon by his learned friends to take up the writing of this Poem in commemoration of the event. The words indicative of the past tense, like ‘ *āsi* ’ and ‘ *purā* ’, only go to prove that

42. Pandit—‘ Gaṇḍavaho—Introduction. p. xcvi to c.

the Gaṇḍavaho was composed years after the heroic event of the killing of the Magadha king and nothing more. If he was, for instance, the 'King's favourite' before, he continues to be so even now, as much as he continued to be the 'Kavirāja' at his court, which certainly was not a thing of the past, when he wrote the Gaṇḍavaho. We would, therefore, hold that Yaśovarman was at the zenith of the glory, when Vākpatirāja wrote the present Gaṇḍavaho i. e. only the Prelude. Then came, in 740 A.D. the defeat and the disgrace of Yaśovarman, which, perhaps, prevented Vākpatirāja from writing further in continuation of the present Poem. The period of reign of Yaśovarman is 725 A. D. to 754 A. D. The date of the composition may, therefore, be some time between 731 A.D. and 735 A.D. M. M. Mirashi places it between 727-731 A.D. Says Dr. Belwalkar<sup>43</sup> : " In determining the date of the writing of the Gaṇḍavaho, no question could be more pertinent than this : Why does the poem, planned upon an 'enormous' scale, stop short with the prelude and not even take up the slaughter of the Gaṇḍian king, that is, the very subject, which, to judge from the title of the poem, should form its main substance? The most natural answer is that Vākpatirāja began his panegyric in the days of Yaśovarman's greatest successes and that, after writing his prelude of 1200 stanzas, he was moved to abandon the subject proper by reason of some great disaster or humiliation that befell his patron - presumably the humiliation experienced at the hands of Lalitāditya. If this is certain, as it is plausible, the composition of the Gaṇḍavaho would be not far from A. D. 736".

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43. Belwalkar - ' Rāma's Later History ', Introduction.

## VI. Vākpatirāja, as a Poet :

Every poet is essentially a deep thinker. The impressions he collects and the experiences he gathers, as he moves about among the people roundabout or in the course of his excursions in urban and rural areas, through valleys, mountains, rivers, forests, villages etc. deeply affect his mind and sets him seriously thinking about who and what he is, his relations with things in Nature and with the Maker, if any, of this wonderful creation, comprising the heaven and the earth. Gifted with powers of deep thought, close observation, penetrating perception and high imagination, in addition to the schooling he gets in the prevalent systems of thought like the Sāṃkhya, Mīmāṃsā, Nyāya and the reading he does of the legendary literature and of the Mahābhārata, the Rāmāyaṇa and the Purāṇās, he soon formulates his own philosophy, which serves as the plinth or the foundation, on which he builds the superstructure of his writings. It is in this sense that every poet is basically a philosopher at heart.

Believer as he is in polytheism, Vākpatirāja bows his head in reverence before all Divinities of the Paurāṇic pantheon, without preferences, although we find from his writings that he looks up to Viṣṇu, as the supreme God. His earlier work, the Mahumaha-Viaya, must have been in praise of Lord Viṣṇu, whom, also in his present Poem, the Gaṇḍavaho, he holds aloft above all other gods even including god Śiva.<sup>44</sup> Indra, the Sun

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44. In Gāthā 812, the Poet humorously describes how God Śiva, overcome by the disaster of the Deluge, tries to escape in the silvery boat of the crescent moon, as it dropped down from His head !



and the Moon etc. are lesser gods, carrying out the behests of the supreme Divinity viz. Viṣṇu. These gods are interested in the activities of humans on the earth and we find how the Poet, introducing a supernatural element in his narration, tells us that they sent down showers of heavenly flowers at the time of the King's victorious encounters on the battlefield and that heavenly nymphs felt libidinous emotions at the sight of his heroic, valourous deeds. The Sun-god goes up and moves in the firmament in a chariot drawn by ( seven ) horses, rising on the top of the mountain in the east and setting on that of the mountain in the west, while the Moon has his retinue of stars and planets roundabout, himself installed in his crescent shape on the matted head of god Śiva. Śiva stays on the Kailāsa mountain with his ' family ', comprising his consort Pārvatī, ever blended with Him as his better half, his two sons Gaṇeśa and Kārtikeya and the retinue of his followers or Gaṇās, including Nandī or the Bull. There is Yama, the God of Death, riding on his Buffalo, with a noose in his hand, to snap and snatch the lives of the mortals whose allotted span of life has ended, while Kāma, the God of Love, is there to make life worth living by means of his flowery bow and arrows. Viṣṇu, the God of gods, who reposes on the bed made of the body of the great Snake Śeṣa on the surface of the Milky Ocean, holds aloft the great Brahmā, encased in the Lotus shooting from His navel, while Lakṣmī, sprung from the ocean as a result of its churning, sits at His feet as his wedded consort, with Garuḍa at His disposal, ever ready for a flight whenever required. Often He comes down on the Earth to save her in her distress, by assuming various forms like those of the Tortoise, the Boar, the Man-Lion, the Dwarf or the black-complexioned Kṛṣṇa. Lakṣmī too, like a faithful

consort, often accompanies, whenever needed and lodges for the time, in a lotus or on the arm or on the sword of mortal kings, who are just emanations of this God and of whom, probably, Vākpatirāja was an ardent devotee.

In such a multi-coloured picture of the heaven, which the Poet faithfully accepts, as traditionally handed down to him from the Paurāṇic mythology, the Poet weaves a fine network of the descriptions of striking legends, skillfully dovetailed into his Poem. Following are the legends that he has selected for his Poem :—

1. Indra cutting the wings of flying mountains. 2. Universal conflagration. 3. King Pṛthu, levelling the earth. 4. Janamejaya's serpent-sacrifice. 5. Heavenward Flight of Ayodhyā, the city of Hariścandra. 6. Floods causing universal Deluge. 7. The Earth approaching King Pṛthu in the form of a cow. 8. God Śiva in the form of a lion. 9. Churning of the Ocean. 10 The Earth in Female Form approaching god Viṣṇu. 11. Tvaṣṭṛ trimming the sun on a lathe. With a wonderfully superb power of imagination, wide and vast in its range, soaring high in the heaven beyond the limits of the earth and fathoming the depths of the nether world as well, the Poet handles the themes of these mythological episodes with great skill. As Kālidāsa was the master of Upamā, Vākpatirāja was a master of Utpreṣā<sup>44B</sup> or Poetic Fancy, which, at times, is rampant, riotous and deeply penetrating. He conjures graphic pictures of these mythological incidents and the minute details that he gives of these scenes are so accurate that one feels that he had at his place set up a workshop and a laboratory, as it were, equipped with models, of clay or wood, to test what happens in accordance with the ( then known ) physical laws of nature,

44 B. Hence the Poet's nickname *Iva-kavi*.

when huge things topple down, or are pushed upwards and sideways or are burnt up, deluged and destroyed.

Down on the earth, Vākpatirāja had to face a two-fold confrontation; the Society of men and women in which he was required to move as a person of distinction in his capacity as a Court-Poet and Nature that presented to him pictures of beauty and loveliness in its urban and rural aspects. In his society he had often to face men in authority, courtiers, nobility, worthless and villainous cyclophants. Their behaviour and the treatment he received at their hands had, perhaps, given rise in his mind to bitter feelings of resentment and displeasure and the Poet gives vent to them, of course, in an indirect, oblique way, when he dilates on the ways of the world, on the wickedness of rogues and men in authority, the lot of the meritorious and the meritless, wealth and its possessors, the miserly rich as opposed to the impoverished but saintly men of high merit. In such surroundings Vākpatirāja must have felt ignored and, at times, discarded and even humiliated, all of which has, perhaps, led him to include in this Poem a lengthy lampoon on the society in as many as 150 Gāthās. In the end, dwelling upon the vanity of worldly life, he says to himself in despair : “ O heart, find solace somewhere else. How long would you torture yourself in this mood of frustration ? ” (954).

#### **Eroticism :**

The pleasure-seeking propensities of men and women, especially of the royalty, find full scope in this Poem. The element of eroticism, as one of the requirements of a Mahākāvya, gets more than its due share at the hands of Vākpatirāja, who devotes 169 Gāthās for the description of the various aspects of this Sentiment.

Following is the distribution, topicwise, as contained in this Poem :—

1. Love-smitten celestial nymphs — (109-113)	5
2. Water-sports with courtesans—(161-166)	6
3. Widowed wives of enemies—(182-191)	10
4. Ladies watching the King's procession— (202-211)	10
5. Love-sick Narmadā—(460-465)	6
6. Love-sports of the wives of soldiers — (689-694)	6
7. Removal of Bodice—(731-736)	7
8. Graceful dalliance of ladies—(743-772)	30
9. Playful acts of gallantry—(773-787)	15
"    "    "    "    (792-796)	5
10. Enjoyment in pleasure-houses—(833-837)	5
11. Glances of captive women—(839-842)	4
13. Earth as a human beauty—(1046-1063)	18
14. Activities of the Night and Amourous pleasures—(1122-1163)	42
Total	169

Among the topics mentioned above, the city-ladies watching the King in procession is a time-worn one, having been handled by poets like Aśvaghoṣa, Kālidāsa and Bāna. For his description of the various other topics, we have to take into consideration the Poet's basic concept of the beauty of the female form ( by now conventional and standardised ), on which hinges his poetic imagery. A beautiful lady has, no doubt, a peculiar fascination to the Poet. The face with its sparkling, enchanting eyes, alluring lips, big breasts and broad buttocks, are features often invoked by the Poet

for his descriptions of ladies in their various conditions, such as removal of bodice, the after-bath toilet and make-up, floral decorations, meeting the lover, scenes of carousal, consequent inebriation, fore-play consisting of kissing and embracing, bites, bruises and scratches on lips and hips, the love-making, resultant exhaustion and sleep thereafter. It must be confessed that there is nothing subtle or sublime in the depiction of the love-scenes, which aspect we find in Bhavabhūti's writings. It is all between voluptuous men and flirtatious women and stinks of rank carnality. There is too much of 'wallowing in the flesh' on the part of the Poet, especially when he tries to extol his patron-monarch for his enjoyment of sex-pleasures in the company of a bevy of courtesans or young, beautiful girls. This smacks of indulgence of what Vātsyāyana describes as of Goyūthika type ( -one bull in the midst of a herd of cows- ). One wonders how far his Patron appreciated such a discription of himself, since it is certainly not very complimentary to him. This, however, is perhaps the 'fault' of the age in which the poet lived and moved about, -the age which knew of no inhibitions whatsoever in the matter. We have, for instance, the case of Kālidāsa who, 'unashamedly' describes in details the honeymoon delights of Śiva and, Pārvatī, 'the parents of the world', in the cool recesses of the Himālyan heights in his Kumārsāmbhava and the morbid sex-indulgence of Agnivarna, the last king of the Raghu dynasty. Poets like Bhāravi and Māgha, too, are not found wanting in this respect. The Kirātārjuniya of Bhāravi has three cantos, numbering 198 verses, distributed in 8th, 9th and 10th cantos dealing with these topics and the Siśupālavadhā, too, in its 3 cantos, 7th, 8th and 9th, gives us a total of 223 verses, masterfully depicting the aspects of love in its different stages and phases, without

any reserve or restraint. The only exception is that of the Setubandha which, barring a few verses<sup>45</sup> in the 10th and the 12th Āśvāsakas, is fairly chaste, untainted by the distemper of love. These poets were indeed lucky to be born in an age of 'permissiveness', when there was no censorship nor any fear of prosecution for 'obscene writing'!

#### Nature :

Our Poet's rapport with Nature stands in glaring contrast with that of his predecessors. It appears that by the time of Vākpatirāja, there had evolved two mutually differing schools of Poetry. One was, what we may style, the Romantic school, headed by Kālidāsa and his ilk, like Harṣa and Bāṇa, and the other, Realistic school of Bhavabhūti and his Sadharmās. Bhavabhūti, for instance, like Kālidāsa, could not be one with Nature, a part and parcel of it, feeling paternal affection for trees and creepers, mountains, rivers and clouds, receiving vibratory responses of joys and sorrows in his own similar moods. He felt no attraction and was never drawn to its soft and beautiful aspects of bright, lovely nights with their full moon, the vernal glory of rich mango-blossoms with humming bees and warbling cuckoos, a sisterly Navamālikā—a veritable Vanajyotsnā—fit to be married to an *upahogaksama* mango-tree, or a young fawn to be nursed and nurtured daily by Nivāra handfuls. These features of Nature never appealed to his serious mind. Alone would he wander on high hills and dales to satisfy his inner cravings of a poet and remain there for long in mystic awe and wonder at the grim, frightful scenes they presented—wild, fearsome forests, the mellow peaks of

45. Only 27 verses (56 to 82) in the 10th Āśvāsaka and 5 verses (12 to 16) in the 12th Āśvāsaka.

mountains, panoramic views from their tops, the mad onrush of cascades down the hill-slopes, the hooting of owls in bamboo thickets, wriggling snakes on old, rotten sandal trees, growls of bears in caves, frightful roars of wild beasts and pythons, lurking still in crevices with their spread-out huge bodies, as lizards lick drops of sweat over them. Such has been his approach to Nature, that of a man stupefied and mystified and this explains his peculiar fondness for delineating the awful and the frightful in Nature, with as great force and precision as the sublime and the beautiful.

This also practically sums up in a nutshell what Vākpatirāja feels and thinks of Nature. His love of Nature, too, like that of his master, Bhavabhūti, strikes a different path and finds original, unconventional and unorthodox ways of expression. His feelings of mystic awe and wonder are vented in his grand descriptions of the cosmic phenomena of the wing-cutting of mountains, universal destruction by fire and floods, the Serpent-sacrifice of Janamejaya, the churning of the ocean and similar other scenes. The description of the goddess Kālī on the Vindhya mountain with all its gruesome, blood-curdling details of blood-spilling and animal slaughter, clearly indicates his close association with Bhavabhūti, "the ocean from whom he has culled just a few drops of nectar". In the same vein are given to us the King's saddening thoughts at the sight of a dead body, reduced to a rotten, worm-riddled condition, observed by him on the precincts of the temple of Kālī.

Stark Realism prevails and dominates his descriptions of the seasons as they affect, changing the life on the earth at intervals. The summer heat and its effects, massing of clouds, shower-bursts, mountain-rivers

flooding and flowing turbid water, the skies bespangled with rainbows, peacocks flying up with spreadout plumage, Bhil women, decorated with peacock feathers placed on their ears and collecting Guñja fruit, herds of elephants, wild boars, buffalos, squatting lions, jackals picking up flesh and bones from the rotting carrion, over which crows also have gathered in clusters, lakes full of clumps of Nicula reeds with swans moving through them, swarms of fish, mud-plastered by recent floods, wailing of ospreys and other birds flying overhead to take a dive for picking fish, plantations of water-melons, fields of rice, barley and discoloured sugar-canes, deep wells, multi-coloured forests with grey, green, pink and mixed shades, forest-fires, rat-infested land-tracts and huge ant-hills, villages with an encircling belt of forest-ranges, looking whitish with houses of newly-laid thatches, solitary temples with a Śiva liṅga, the resort of lonely travellers, the bells in which, when sounded, spread their echo over long distances, cowherd habitations where visiting travellers drink water, made whitish when poured from milk-containers, the occasional village festivals, being enjoyed mainly by women dressed in coloured sārees and by children, who relish presents of fruit offered to them, singing groups of cowherdresses returning to their homes and these lovely Southern women, anointed with a turmeric pigment, holding, in their abundant hair, a yellowish-pale Ketaka petal which adds to their attraction.

These are some of the features of Nature which the Poet has described with a remarkable gusto, over which he has expended more than 200 Gāthās in his Poem. This, obviously, is blatant Realism, because the pictures he gives are just objective, 'photographic prints' in black and white, of his mental impressions, true in every detail



of whatever he saw in his survey of the wide areas of countryside, and not gay and gorgeous paintings drawn imaginatively in gaudy colours.

### The Flora and the Fauna :

It is interesting to note the wide and unique variety of the trees, creepers and their flowers, the birds, and the animals which the Poet has mentioned in his Poem. They can be classified as under :—

#### Trees :

( Red ) Asoka, Kesara or Bakula, Kadaimba with its variety of Jala-Kadaimba, Candana, Jambū, Arjuna, Cūta ( Sahakāra ), Kharjūra, Tamāla, Pūga, Nālikera, Tāla, Sarala, Palāśa, Uduṃbara, Mālūra, Badara, Dhava, Campaka, Kāncanāra, nicula, Java, Uśira, Nāraṅga.

#### Creepers and Flowers :

Mālatī, Ketaka, Alāmbusā, Karīra, Karavira, Karahāta, Kumbhī, Kāraha, Kiṅva, Kaccūra, Karamanda, Kunda, Kaseru, Kamala, Kuvalaya, Tāmarasa, Damanaka, Marubaka, Kutaja, Arka, Kandali, Lavalī, Sallakī, Māludhānī, Dāḍimī, Mustā, Haridrā, Vālunkī, Mādhavī, Yūthikā, Kāśa, Saptalā, Hiṃsī, Tumbī.

#### Birds :

Kalahāṃsa, Marāla, Krauñca, Sārasa, Balāka ( -kā ), Jalaraṃku, Kukubha, Kurara, Sarāṭī, Kalaviṃka, Kapota, Vāyasa, Lāvaka, Madhukara, Kīta.

#### Animals :

Vīṣabha, Varāha, Viḍima, Mahiṣa or Sairibha, Simha, Gaja, Mṛga ( Kastūri ), Ruru, Sāhāsāraṅga ( Monkey ), Karabha, Undura, Kamaṭha or Kacchapa.

#### Poetic Features :

Vākpatirāja claims for his graceful literary composition ( *Gīvilasia* ) the following special features :—

They are 'like so many paintings in words, steeped in sentiment, soft for the tongue to recite, full of substance, of permanent value and solid in their shadow of thought.' It is difficult to be in total agreement with all that he has said of himself in this respect. We may accept the fact that his descriptions are graphic word-pictures, that they are full of substance and solid in thought and we may also look upon them as of everlasting value. The style he has adopted in this Poem is a mixture of the Gauḍī and the Vaidrbhī—more of Gauḍī than Vaidarbhī—and except in certain portions, it is certainly not 'soft for touch' to the tongue. It also lacks delineation of the Sentiment, if we presume that Heroism should constitute its prevailing Sentiment, which perhaps, the Poet has reserved for the Gauḍavaho proper, the continuation of the present Poem. It is certainly tough and 'solid in thought' (*chhāyaghana*), because, unless its hard, external shell, like that of a coconut, is broken to bits, the sweet juice of its inside cannot be tasted.

Writing about Vākpatirāja's Prakrit poetry, Pandit observes: "He is a master in bringing a master-poet's eye to look upon ordinary things and finding out all the poetry that is in them. He has a wonderful way of laying under contribution some mythical event, and of giving an original description of it from the standpoint of his own imagination." Referring to his beautiful picture of the country scenery, Pandit says<sup>46</sup>: "All that part of the Poem embodies nothing, as it were, but what the Poet had witnessed with his own eyes and what none but a true poet of nature like him could picture in such life-like colours ..... The style of Vākpati is highly cultivated and very pregnant ..... Vākpati is not

46. Pandit—'Gauḍavaho'—Introduction, Pp. LII to LIV.

pedantic like his fellow Prakrit poets and unlike his Sanskrit confreres, he is free from puns or plays upon words and from analogies or similes drawn from grammatical or dialectical quibbles. He chiefly delights in two Figures of Speech, the Simile and the Utprekṣā ..... Perhaps in many places Vākpati might have used words more easy to identify and shorter compounds of words ; but he might not then have been so sententious, or so exact or so free from prolixity or so appropriate ..... As the partiality for long compounds is, however, a vice of the age to which he belonged, and though it considerably detracts from the merits of his otherwise *most excellent poem*, we must not judge him independently of what the scholarship of his age considered as essential and beautiful ”.

## VII : Picture of the Society, as revealed in the Gāṇḍavaho :

### Religious conditions :

In the medieval period, as in Europe so in India, Religion played a dominating rôle in the life of the people. It was almost their life-breath for which they lived and at times even died. By the time of Vākpatirāja, three religions had developed in Mid-India viz. Hinduism, Buddhism and Jainism. There was perfect tolerance among the people who owed their allegiance to any one of them and lived happily without embitterment. “ If<sup>47</sup>, for instance, the father was a devotee of Śiva, the son was a devotee of Buddha and the same man might change his religion without causing disturbance either in the family or the society.” With the progress of the cult of Devotion as one of the three Paths to obtain salvation, idolatry had taken root and considerably developed among the

47. C. V. Vaidya ‘ History of Medieval Hindu India ’ P. 100.

people in general and, as a result, hundreds of temples to adore various gods were raised all over mid-India, chiefly those of Śiva, Viṣṇu and the Sun. Similar was the case with the adherents of Buddhism and Jainism, who also had their temples in which big statues of Buddha and Bodhisatvas and of Jain Tīrthamkars were installed. Many of them were mostly built out of the munificence of kings in celebration of their victories and liberal endowments were also given by them for their maintenance. Kalhana speaks of the king Lalitāditya<sup>48</sup> raising temples in every city and village that he conquered and in Gāthā 508 Vākpatirāja mentions how Yaśovarman caused a magnificent temple to be built in Ayodhyā in one day. Side by side there were the Śāktas or worshippers of Śakti or the consort of Śiva in her fierce form called Kālī, Karālā, Cāmuṇḍā etc. Of the Śāktas, there are two classes : Kaula or Kaulika and Samayin, often associated or identified with the Śaivite schools of Kāpālikas, who indulged in the offering of animals and even human sacrifice. Describing the weird scenes at the temple of the goddess Vindhya-Vāsinī, Vākpatirāja refers to the Kaula women ( in Gāthā 319 ) standing in serried rows one over the other, in their eagerness to witness the slaughter of a Mahāpaśu i. e. man. These are women who belong to the Kaula sect of the Śāktas.

Along with the idolatrous forms of worship of these gods, there still survived the old vedic worship of fire. The Brahmins had kept up the Agnihotra and the Kṣatriyas also indulged in elaborate ceremonial sacrifices celebrated on a large scale. The King Yaśovarman is

48. न तत्पुरं न स ग्रामो न सा सिन्धुर्न सोऽर्णवः ।

न स द्वीपोऽस्ति यत्रासौ प्रतिष्ठां न विनिर्ममे ॥ राजतरंगिणी. IV. 18

described ( 1013 ) as performing such sacrifices, " in which the god Indra was invoked and their creeper-like line of smoke appeared like the thick streak of ichor flowing from the heavenly elephant. "

Practice of sorcery ( magic and witchcraft ), even at high level, to achieve evil designs, appears to have been resorted to in some quarters. In Gāthā 1071, the Poet refers to an attempt being made on the King's life by his enemy kings, who themselves perished in the attempt, " their faces flushed red by the flames of fire in the bowl in which they made offerings accompanied with magic incantation" ( *Abhicāra* ).

#### **Social Conditions :**

The Society was sub-divided into the conventional four castes viz. the Brahmins, Kṣatriyas, Vaiśyas and Śūdras, although there was no rigidity about the professions and avocations they pursued. Cases of men belonging to the Brahmin caste following the profession of warriors, traders or political administration were quite common. " It is not impossible to suppose from the Mṛchhakatika where a Brahmin thief is introduced that Brahmins were good and bad in those days ( as they are now ) and followed good and bad professions; but the generality of them may be taken to have followed, then as now, either a religious life or the profession of Government servants, a profession in which they often rose to the high position of governors of provinces<sup>49</sup>. "

The Kṣatriyas were mostly warriors and often ruled as kings of the countries to which they belonged. The two prominent races, the Solar and the Lunar, to which most of the kings took great pride to belong, grew greatly

49. C. V. Vaidya ' History of Medieval Hindu India, '

pp. 69-70.

in importance in ancient days. The hero of the Gaūḍavaho is mentioned as a scion of the Lunar race and very probably even the Poet Vākpatirāja was a Kṣatriya prince. Ascetics or Munis mentioned in the Gaūḍavaho might have been men belonging to the upper classes, who, disgusted with their worldly life, retired to the forests with their families and often found their residence in mountainous caves. Classes of artisans and craftsmen such as potters, blacksmiths, goldsmiths, jewellers, tailors, masons, carpenters, florists, brick-layers, weavers etc. had also grown up to cater to the multifarious requirements of the society. Gāthā 1173 mentions a kind of a ginning machine ( *Loḍhua* ) for the purpose of clearing cotton of its seeds.

On the whole, the people lived a happy life of abundance and prosperity, though there might be cases of penury and shortage of basic needs. The rich chose to live in cities, while those with limited means and subsisting on lands distributed themselves in villages. Magnificent mansions in rows overlooking the city-streets, with their balconies, domes and terraces from which ladies could watch the processions down below, the halls (*sāla*) inside, beautified with wall-paintings ( 1083 ) and well-ventilated windows, adorned the big cities, encircled by a rampart with gates and towers (*gopura*) in every direction. They were built in stone (*kuravinda*) or in bricks (*ittā*), cemented with chunam (*chunna*), with arches (*torana*) at the entrance, stone-pillars, often studded with precious stones, and wells (*avada*) on the premises from which water was drawn with the help of water-wheels (*arahatta*). The threshold was in stone fixed with iron plates, the floor in polished stone or marble and the ceiling was in wooden cross-pieces (*kilāṅca*), resting on a supporting wooden beam (*piṇḍibandha*). In

the gardens attached to the mansions, full of all kinds of trees and creepers, there were swings (*dolā*) suspended from the branches of trees. The city-parks with pleasure-houses (*pañcāi-bhavana*) were provided for diversion. There were also monuments in commemoration of the past, illustrious kings (*Purāna-narendra-kīrtana-sthāna*).

“The clothing, both of men and women, consisted of one piece of cloth wound about the loins, and taken up above one shoulder in the case of men and above both in that of women. The Uttariya or upper piece of cloth was used by both men and women some-times.....The difference between the great and the low consisted in the fineness of its texture and the whiteness of its colour. Hiuen Tsang speaks of different fine cloths of silk, wool and cotton as follows : “Kauṣeya being of silk, Kṣauma, a kind of linen and Kambala, a texture of fine wool and Holala made from the wool of a wild animal.” The art of making fine cloth of silk, wool and cotton had then reached perfection...The white was the colour esteemed by men; but probably women liked different colours and different designs of patches of ornamentation such as pairs of swans”.

The simplicity of dress was, however, compensated by the ornaments which men and women, especially of the rich classes, wore. The kings had as their head-ornaments garlands and tiaras of precious stones and their bodies were adorned with rings, bracelets and necklaces, in addition to the keyūras and kuṇḍalas or ear-rings.

Women too wore necklaces and garlands (*prākāmba*) round their necks reaching upto their breasts (.G. 833), over the bodice (*kañcuka*) fastened over the bosom by

50. C. V. Vaidya - 'History of Medieval Hindu India.' P. 89.

means of a silken string passed through eye-let holes (731). They had rings and ear-ornaments (*Karnapūra*), a crest-jewel (*Cūdāmani*) as also a golden girdle with bells on the waist to hold fast the lower garment. They also made use of floral decorations of Kunda, Bakula or Kadamba flowers with Damanaka or Marubaka nosegays. For their toilet and makeup, sandal paste or saffron was used, the face being beautified with 'a line of black musk-dots' (G. 785). The hair was arranged in braids, falling over the back (*paṭṭhivēṇī*) and the betel (*tāmbūla*) coloured their lips, while the cheeks became pink with the intoxication of wine (*dara-cakḥhia-madirū*) taken by them. Such was the city life.

The Poet seems to have great fondness for villages, nestling under the shelter and shadow of high mountains. They had, on their outskirts thick forests, infested by the herds of elephants, boars, lions, jackals, deer etc, and big lakes, rivers or mountain-rivulets on their flanks. Marshes, pasture-lands with cattle grazing on them, women combing the areas round about to collect dried cow-dung cakes for fuel, houses of good timber with thatched roofs, granaries (*kuṣūla*) smelling in the heat of summer, roads full of dust rising up in the air as herds of cows return from adjoining forests in the evening, cowherdresses singing their way back to their homes in villages, are some of the outstanding features of the village life. The festivals were a source of joy to the villagers "when children are adorned, when the women feel proud at the newly dyed sārīs which they wear." There is a pointed reference in the Poem to the cheeks of a young Dravidian woman, painted with turmeric (G. 601). "It appears,<sup>51</sup>

51. C. V. Vaidya,—'History of Medieval Hindu India'.  
P. 74.



the original Dravidian population of the land became now the agriculturists of the country and of course formed the great Śūdra class". The Poet also refers to the Śabara women of the aborigines of the Vindhya. The young men were clad only in leaves to cover their lower parts, while women had decorations of peacock feathers on their ears. Migration, perhaps, was a usual feature. Referring to such deserted villages ( 608 ), the Poet observes : ' The heart somewhat clings to the abandoned villages, in which the trees have burst through walls and the smoke rises only from the sheds of cowherds and in which a few crows perch here and there ". Solitary temples in thick groves of trees, with a Śiva *liṅga* were also to be met with in the country. A pious religious man ( *dhārmika* ) from a village nearby would come and wash this *liṅga* on occasions. One also came across monks living in the mountain caves, ' in which the stones have become loose owing to the leaking of the stream-water through them, their garments yellow-brown as an old seed of jujube fruit ' ( 615 ).

#### Political Conditions :

In the monarchical form of government, the king was absolute and the kingdom and the people belonged to him almost as his property. He was imagined to have divine origin, ' god Viṣṇu<sup>52</sup> in human form '. He was looked upon as the father of the people and he was also the dispenser of justice. The king was, of course, born to enjoy, as he had come to the royal station, by reason of austerities that he had performed in his previous lives. He was, therefore, always surrounded by young and beautiful women and they were given various duties,

52. ना विष्णुः पृथिवीपतिः ।

such as those of Chāmara-bearers or Tāmbūla-Karañka-bearers. For this purpose, wives of kings, captured after they were conquered or slain were selected and in addition, they were also kept in the harem as concubines. Their miserable plight has been a favourite theme for poets to exhibit their poetic art and Vākpatirāja too has described their condition in his Poem.

The Sāmantas,<sup>53</sup> who generally waited upon the king, were the king's kinsmen or relatives, who were territorial lords or subordinate kings in their own territories. They had their own small armies, with which they helped their sovereign king, whenever he moved against his enemies. To help the king in his administration, he had his ministers, called Mantris or Sacivas or Amātyas, the most important among them being the Sandhi-Vigrahika or the minister for peace and war. Besides the ministers, there were other important officers called Superintendents or Adhyakṣas of Śulka ( Customs ), Koṣṭhāgāra ( Storehouses ), Durga ( fortifications ) etc. The king's army usually consisted of infantry, cavalry and elephants. The chariots had long ceased to be of use on the battlefield. The elephant was considered to be a formidable part of the Army. They were obtained from the many forests on the borders of the Himalayas and the Vindhya. The art of catching the elephants, rearing and training them for fighting had almost reached perfection and there were regular treatises dealing with these topics. The horses for the cavalry were mostly obtained from Persia, Arabia and Afghanistan. In the training of horses also, the same perfection had been attained as that of elephants. The

53. C. V. Vaidya—' History of Medieval Hindu India '.  
P. 152.

soldiers forming the infantry were armed with bucklers and swords. The foot archers did not prominently figure in the infantry ; but riders on elephants usually used the bow and the arrow. The armour ( kavaca ) was also in use for the warriors.

The palace had, besides the harem, three or more courtyards ( *kaksas* ); the outer one being for people and for State reception, the next inner one for Sardars and the third for intimate persons only. The palaces were stately buildings, though not of stone. The floors, however, are described as made of shining stones. The columns and walls were ornamented with gold and even precious stones. The palace was usually a several-storeyed building with inner gardens of flower-beds and large fruit trees."

The recreational entertainments, that people including the royalty indulged in, were musical concerts, dancing demonstrations and theatrical performances at the time of religious festivals or other such joyful occasions. Often they were sponsored by kings, who themselves were literary men fond of such cultural activities, and there were men and women who had devoted themselves to the cultivation of such fine arts, as music, dancing or histrionics.<sup>54</sup> Conferences of learned men for debates, discussions and even contests to decide the merit of poets and philosophers, often presided over by kings, were convened and suitable awards were distributed to the persons who distinguished themselves in them. The poet Vākpatirāja might have been, perhaps, such a recipient of the honour and the

54. Bhavabhūti, for instance, refers to his association with a group of actors in dramas.

title of Kavirāja, when he proved his merit and gained the King's approval in such a contest. He also speaks of a session of learned men assembled at his place, where he was requested to narrate to them the heroic exploits of their beloved monarch Yaśovarman.

Such is the picture of the Society under normal conditions. But when subjected to an attack from a foreign power, which was not an infrequent occurrence, there must have been chaos and confusion, causing dislocation of the normal state of affairs. The enemy's soldiers, if their master triumphed, must be indulging in plunder, dishonour of women, their capture as spoils of war and other such indignities that a victor was likely to inflict on the vanquished. Even migration of a part of the population to other neighbouring countries must have been the case, when Yaśovarman was attacked by the king Lalitāditya of Kashmir.

### VIII. The Language of the Gāudavaho :

It is a fact now beyond doubt that the Prakrits have not originated from Sanskrit, as was supposed by grammarians like Hemacandra, but that they have come down from a dialect or dialects that were contemporaneous with the Vedic language. "As<sup>55</sup> against Sanskrit, which means a refined or 'polished' language the Prakrits were, as the name itself indicates, 'natural' or 'common' dialects used by the masses among different tribes and in different regions. It is indeed not improbable that the language actually spoken in workaday life by the classes, who used Sanskrit for literary purposes, was more akin to the Prakrits than to Sanskrit. Besides it is certain that Sanskrit and the Prakrit had been influencing

55. R. N. Dandekar, Journal of the University of Poona, No. 23. P. 32.

each other in the course of their respective developments ..... Historically speaking, a kind of recognition seems to have been given to the Prakrits first in the 6th century B. C. .... The Buddha had said that his word might be learnt by the monks 'each in his own dialect.' Another religious leader, Mahāvira (699-527 B. C.) also preached his doctrines in the dialect of his own region in eastern India.<sup>56</sup> It is also significant that the earliest written records in any Indian language, which have become available, are the Prakrit inscriptions of Aśoka (3rd century B. C.) and of Khāravēla (2nd century B. C.)”.

“The literary Prakrits<sup>57</sup> make their appearance with the Bṛhatkathā, circa first century A. C. if not earlier. Vararuci's grammar, the Prakṛita-Prakāśa, presupposes the previous existence of the Prakrits at least in a spoken form. Vararuci belongs to the first century B. C. so that we shall have to date the beginning of the Prakrits from that epoch. The lower limit would be about the eleventh century A. C. after which the modern vernaculars begin to appear on inscriptions or in literature. The period of the Prakrits, then, would roughly fall between the first and the tenth centuries of the Christian era. The last Sanskrit line on an inscription of the Cālukya king Vijayāditya Satyāśraya at Badami, Śaka 621 i. e. A. C. 699 or nearly the beginning of the eighth century, clearly indicates the existence of Prakrit in some form at that time. The line runs thus : अतःपरं प्राकृतभाषया पद्यान्येतानि वृत्तानि. Unfortunately the further lines which would have shown us the actual form of the Prakrit, are obliterated. So much is, however, certain that a Prakrit in some form

56. Known as 'Addha-māgahā Bhāsā'

57. P. D. Gune, 'Comparative Philology', P. 222

was used on inscriptions between the close and the beginning of the 7th and the 8th centuries respectively”.

Among the four Prakrits mentioned by Vararuci viz. Mahārāṣṭrī, Śaurasenī, Māgadhī and Paisācī, Mahārāṣṭrī was recognised as the Prakrit par excellence<sup>58</sup> and earlier works like Hāla's Gāhāsattasai and Pravaraśena's Setubandha came to be written in this language. “It<sup>59</sup> must have become a literary language sometime before the first known dramatist wrote his work, as in all dramas Prakrit poetry is written in महाराष्ट्री only. The heroines, for instance, speak the शौरसेनी, but when they speak in verse, they exclusively use the महाराष्ट्री”. Speaking about the language from the point of view of literature, Rājasekhara, describing his Kāvya-Puruṣa<sup>60</sup>, observes: “Sanskrit is your mouth, Prakrit the arms, Apabhraṃśa the buttocks, Paisācī the feet and a mixture of these the chest.” When the king holds his durbar, he says,<sup>61</sup> “The Sanskrit poets should be seated to the north (of his regal seat), the Prakrit poets to the east, the Apabhraṃśa poets to the west, the Paisāca poets to the south.” An ambidexterous poet like Vākpatirāja, well-versed both in Sanskrit and Prakrit, might have had his berths reserved in both the classes!

“Mahārāṣṭrī is also the language of artificial epics, of which up till now two have been published, the Rāvaṇavaho and the Gaiḍavaho... They are very strongly

58. महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः ।  
सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥ काव्यादर्श. I.
59. Dr. Gune, 'Comparative Philology,' Pp 192-193.
60. काव्यमीमांसा III.
61. तस्यां राजासनम् । तस्य चोत्तरतः संस्कृताः कवयो निविशेरन् ।...  
पूर्वेण प्राकृताः कवयः...पश्चिमेनावभ्रंशिनः कवयः ॥ काव्यमीमांसा X

influenced by Sanskrit patterns and are written in thoroughly high-flown and artificial language, with unending compounds, as are found in the dramas of Bhavabhūti and occasionally in Mṛcchakaṭīka as well".<sup>62</sup>

The Gaudavaho Prakrit is thus essentially Mahārāṣṭrī, with a wonderful variety of vocabulary, consisting of Tatsama and Tadbhava words, as also a profuse sprinkling of Deśī words. Vākpatirāja evinces profound love of the Prakrit language, which, according to him is the fountain of all languages, even including Sanskrit, which after all is Prakrit, 'polished and refined'. "It is like an ocean in which all languages merge and from which all languages emerge. It is only in Prakrit that we have, in an abundant measure, a presentation of ever fresh themes and a rich variety of styles. It gives a peculiar delight which dilates and closes the eyes (in wonder) and thrills the heart" (92-95). This is quite a forceful plea in defence of Prakrit, perhaps in reply to his critics who might have derided him for having had recourse to Prakrit, instead of the conventional and fashionable Sanskrit. It appears, however, that Prakrit had attained a literary status of prestige and dignity even among the elite, and his patron, the Poet-King Yaśovarman thought it fit to honour him by giving him a seat of distinction at his court as Rājākavi. 'Poets generally write for fame, for wealth'.... says Mammaṭa<sup>63</sup> in his Kāvya-prakāśa and Sanskrit poets like Kālidāsa have benefited accordingly. That even Prakrit poets like Vākpatirāja or Rājaśekhara should have earned these benefits and got recognition from the royalty for their Prakrit compositions is a fact, which is quite significant and proves the popularity of the Prakrits

62. R. Pischell, 'Comparative grammar of the Prakrit Languages,' Pp. 13-14

63. कान्यं यशसेऽर्कृते.....! काव्यप्रकाश. I

In the case of Vākpatirāja, however, it appears that in his *Gauḍavaho*, he tries to placate both the learned and the common masses. He adopts a two-fold style, a mixture of the *Gauḍī* and the *Vaidarbhī*, "*Taṃkāro mahurattanaṃ ca*" (G. 67.). The pompous style is meant for the scholarly pandits, while sections like the eulogy of poets, descriptions of Nature and ways of the world etc. are intended for the common man.

When one reads portions of the Poem given in an ornate, highflown style, full of long compounds, one gets the impression that this is all Sanskrit prakritised by the Poet to cater to the literary tastes of his times. It is Prakrit 'distorted', because such is not basically the genus or the intrinsic nature of Prakrit, which is essentially an analytical language, like English or a modern Indian language like Hindi, Gujarati or Marathi. He probably first put his ideas in a Sanskrit draft—because he thought in Sanskrit—and then dressed them in a Prakrit garb in verse. "The *Gauḍavaho* was probably written after the vernaculars of the present day had also commenced their derivation and were recognised as separate popular dialects, although many, especially the educated persons, still understood Prakrit."<sup>64</sup>

If, therefore, like the *Sūtradhāra*<sup>65</sup> of Bhavabhūti of his drama, the *Uttara-rāmacarita*, one were to become a contemporary of Vākpatirāja and a resident of *Kānyakubja*, he would have to be conversant with three languages viz. Sanskrit, Prakrit and the provincial *Apabhraṃśa*. The official court language would, of course, be Sanskrit. When he happens to meet the king, his courtiers or

64. Pandit, '*Gauḍavaho*, Introduction, P. lxiv.

65. एषोऽस्मि कार्यवशादायोध्यकस्तदानींतनश्च संवृतः । उत्तररामचरित.  
Act I



(c)

men of distinction at the palace, he would have to converse with them in Sanskrit, which would be the official language of administration, judiciary, correspondence within the state or inter-state, royal proclamations, edicts or such other important political documents. Meeting ladies of the upper classes, he will find them talking to him in Prakrit, chiefly the Śauraseni. Stepping on the streets, he will come across masses of men belonging to the lower strata of the society, engaged in various professions and occupations, who would speak in their own native, 'unrefined', Apabhraṃśa-like dialect, since literacy might not be quite high in those days. Visiting temples, Saṅghas, Pariṣads or Maṭhas where teaching, discussions, debates or conferences of a religious or metaphysical nature are carried on, he would find that Sanskrit alone is the medium of dialogues among the participants. Going over to the theatrical halls for entertainment, he would witness the dances or the dramatic performances of playwrights like Kālidāsa, Śrīharṣa or their contemporary Bhavabhūti, presented in diverse dialects. For musical concerts, the songs selected might be mainly from Prakrit or even Apabhraṃśa, like those in the dramas of Kālidāsa, while for the illiterate masses, popular folk-songs or lyrical melodies, mainly in their provincial dialect viz. Apabhraṃśa, might have been the only feature of their entertainment.



कइराअ-बप्पइराअस्स

ग उ ड व हो ।

मङ्गलाचरणम्

पढमं चिअ धवल-कओववीअमंबुरुह-गोअरं णमह ।  
हरि-जठर-णिग्गामुक्खित्त-णाल-सुत्तं पिव सयंभुं ॥ १ ॥  
सो जअइ कण्णिआ-वलअ-गम्भ-परिगूढ-विअड-वीअम्मि ।  
जो वसइ णिहाणीकअ-बहु-वंभंडे व्व कमलम्मि ॥ २ ॥  
तं पणमह तिंणिच्छि-च्छलेण णिवसइ णिवेस-कमलम्मि ।  
जस्स परमाणु-णिवहो व्व भुवण-णिग्माण-पडिवण्णो ॥ ३ ॥  
अट्ठिअमावत्तंती सो जअइ जवुज्जअस्स सा जस्स ।  
फलिहवखावलि-कज्जम्मि घडइ वंभंड-परिवाडी ॥ ४ ॥  
पणमह हेट्ट-ट्ठिअ-विअड-सेस-विस-कंद-कंदलाहिंतो ।  
पडिभिण्ण-कण्ह-पंकं विणिग्गमं णाहि-णलिणस्स ॥ ५ ॥  
विअड-ससि-मंडलाअंत-सलिल-भरिअम्मि भुवण-वलअम्मि ।  
हरिणो हरिण-च्छाअं विलास-परिसंठिअं जअइ ॥ ६ ॥

कविराज-वाक्पतिराजस्य

गौ ड व ध म्

प्रथममेव धवलकृतोपवीतमम्बुरुहगोचरं नमत । हरिजठरनिर्गमो-  
क्षितनालसूत्रमिव स्वयंभुवम् ॥ १ ॥ स जयति कर्णिकावलयगर्भपरिगूढ-  
विकटबीजे । यो वसति निधानीकृतबहुब्रह्माण्ड इव कमले ॥ २ ॥ तं प्रणमत  
पद्मरजच्छलेन निवसति निवेशकमले । यस्य परमाणुनिवह इव भुवन-  
निर्माणप्रतिपन्नः ॥ ३ ॥ अस्थितमावर्तमाना स जयति जपोद्यतस्य सा यस्य ।  
स्फटिकाक्षावलिकार्यं घटते ब्रह्माण्डपरिपाटी ॥ ४ ॥ प्रणमताधःस्थित-  
विकटशेषत्रिसकन्दकन्दलात् । प्रतिभिन्नकृष्णपङ्कं विनिर्गमं नाभिनलिनस्य  
॥ ५ ॥ विकटशशिमण्डलायमानसलिलभूते भुवनवलये । हरेर्हरिणच्छायं  
विलासपरिसंस्थितं जयति ॥ ६ ॥

५. उब्भिण्णं° for पडिभिण्णं°. विणिग्गमं.

असुरोरट्टि-णिहंसण-विसट्ट-धूमावलंबि-णह-हीरो ।  
 रव-रोस-गहिअ-घण-मंडलो व्व णर-केसरी जअइ ॥ ७ ॥  
 तं णमह समोसरिआ णहग्ग-विहडाविओरवीढस्स ।  
 जस्स दइच्चम्मि अलद्ध-ववसिअच्चेअ भुअदंडा ॥ ८ ॥  
 णमह विआरिअ-दगुईद-सुहिर-पल्लविअ-मअण-पेरंतं ।  
 रिज-वह-समय-पसारिअ-संज्ञं मिव महुमह-मइंदं ॥ ९ ॥  
 मुक्के वि णर-मइंदत्तणम्मि वाक्कार-कलुसिअ-गलस्स ।  
 हरिणो जअइ चिरं विहअ-सट्ट-परिघघरा वाणी ॥ १० ॥  
 अवहीरिअ-दिग्गअ-चंद-हरिण-पलयन्भ-जाल-रसिअस्स ।  
 असुरेच्चिअ संरंभा जअंति माया-मइंदस्स ॥ ११ ॥  
 रव-रोस-दलिअ-घण-णिरवलंब-संघट्टिअ-तडि-कडप्पो व्व ।  
 णर-हरिणो जअइ कडार-केसरो कंधरा-बंधो ॥ १२ ॥  
 सो जअइ गोव-भावे जो विमलिअ-गूढ-णाहि-णलिणाहि ।  
 णीसरमाणेहिं चेअ परिमलं वहइ ससिएहिं ॥ A ॥  
 दाढा महा-वराहस्स वअण-मग्गेण णिग्गआ जअइ ।  
 उअर-ट्टिअ-णाही-कमल-कंद-मूलाहि व मुणाली ॥ १३ ॥

असुरोरोऽस्थिनिर्घर्षणविकसितधूमावलम्बिनस्वप्रान्तः । रवरोष-  
 गृहीतघनमण्डल इव नरकेसरी जयति ॥ ७ ॥ तं नमत समवसृता नखाग्र-  
 विषटितोरःपीठस्य । यस्य दैत्येऽलब्धद्यवसाया एव भुजदण्डाः ॥ ८ ॥  
 नमत विदारितदनुजेन्द्ररुधिरपल्लवितगमनपर्यन्तम् । रिपुवधसमयप्रसारित-  
 संध्यमिव मधुमथमृगेन्द्रम् ॥ ९ ॥ मुक्तेऽपि नरमृगेन्द्रवे बुक्कारकलुषित-  
 गलस्य । हरेर्जयति चिरं विहतशब्दपरिघर्घरा वाणी ॥ १० ॥ अवर्धारित-  
 दिग्गजचन्द्रहरिणप्रलयाभ्रजालरसितस्य । असुर एव संरम्भा जयन्ति  
 मायामृगेन्द्रस्य ॥ ११ ॥ रवरोषदलितघननिरवलम्बसंघट्टिततडित्समूह  
 इव । नरहरेर्जयति कडारकेसरः कंधराबन्धः ॥ १२ ॥ स जयति गोपभावे  
 यो विमद्वितगूढनाभिनलिनात् । निःसरद्भरेव परिमलं वहति श्वस्तितैः ॥ A ॥  
 दंष्ट्रा महावराहस्य वदनमार्गेण निर्गता जयति । उदरस्थितनाभिकमलकंद-  
 मूलादिव मृणाली ॥ १३ ॥

७. °रोसमहियं ८. °वीढम्मि for वीढस्स.

तं णमह जो वराहत्तणम्मि फण-मणि-घटंत-पडिबिंबो ।  
 सेस-ट्टिअं पि वसुहं वहइ व्व पहाव-संकंतो ॥ १४ ॥  
 हेट्ट-ट्टिअ-मूर-गिवारणाअ छत्तं अहो इव वहंती ।  
 जअइ ससेसा वाराह-सास-डूरुक्खआ पुहवी ॥ १५ ॥  
 अंगाइँ विण्हणो वामणत्तणे विसम-मास-थउडाइँ ।  
 मडहोअर-णपहुण्त-भुवण-भरिआइँ व जअंति ॥ १६ ॥  
 जअइ धरमुद्धरंतो भर-णीसारिअ-मुहग-चलणेण ।  
 गिअ-देहेण करेण व पंचंगुलिणा महा-कुम्मो ॥ १७ ॥  
 रक्खव वो रोम-लआ माया-महिलत्तणे महुमहस्स ।  
 गूढोअर-तामरसाणुसारिणी भमर-माल व्व ॥ १८ ॥  
 सो जअइ जस्स जुवइत्तणम्मि खामोअरोसरंतेहिँ ।  
 भुवणेहिँ व थण-जहणाण गारवं किं पि गिच्चडिअं ॥ १९ ॥  
 सो जअइ जामइल्लाअमाण-मुहलालि-वलअ-परिआलं ।  
 लच्छि-गिवेसंतेउर-वइं व जो वहइ वणमालं ॥ २० ॥

तं नमत यो वराहत्वे फणामणिघटमानप्रतिविम्बः । शेषस्थि-  
 तामपि वसुधां वहतीव प्रभावसंक्रान्तः ॥ १४ ॥ अधःस्थितसूर्यनि-  
 वारणाय छत्रमध इव वहन्ती । जयति सशेषा वाराहश्वासदूरोत्क्षिप्ता  
 पृथिवी ॥ १५ ॥ अङ्गानि विष्णोर्वामिनत्वे विषममांसस्थपुटानि । अल्पो-  
 द्रनप्रभवद्रभुवनभूतानीव जयन्ति ॥ १६ ॥ जयति धरामुद्धरन् भरनिःसा-  
 रितमुखाग्रचरणेन । निजदेहेन करेणैव पञ्चाङ्गुलिना महाकूर्मः ॥ १७ ॥  
 रक्षतु वो रोमलता मायामहिलात्वे मधुमथनस्य । गूढोदरतामरसानु-  
 सारिणी भ्रमरमालेव ॥ १८ ॥ स जयति यस्य युवतित्वे क्षामोदरापसरद्भिः ।  
 भुवनैरिव स्तनजघनानां गौरवं किमपि निर्वर्तितम् ॥ १९ ॥ स जयति  
 यामिकायमानमुखरालिवलयवेष्टिताम् । लक्ष्मीनिवेशान्तःपुरवृत्तिमिव यो  
 वहति वनमालाम् ॥ २० ॥

१५. हेडागयं १८. भमरपंतिव्व. १९. थणरमणाण २०. तं णमह for हो  
 जयइ.

बालत्तणम्मि हरिणो जअइ जसोआएँ चुंबिअं वअणं ।  
 पडिसिद्ध-णाहि-मग्गुद्ध-णिग्गअं पुंडरीअं व ॥ २१ ॥  
 णह-रेहा राहा-कारणाओ करुणं हरंतु वो सरसा ।  
 वच्छ त्यलम्मि कोत्थुह-किरणाअंतीओ कण्हस्स ॥ २२ ॥  
 तं णमह जेण अज्जवि विल्लूण-कंठस्स राहुणो वलइ ।  
 दुक्खमणिच्चरिअं चिअ अमूल-लहुएहिँ सासेहिँ ॥ २३ ॥  
 पणमह बलस्स हुंकार-भअ-वसा घोलमाण-जउणे व्व ।  
 मअ-दोस-सिद्धिल-कसणावरिल्ल-संदाणिए चलणे ॥ २४ ॥  
 अंतो-संलीण-फणा-सहस्स-रअण-प्पहं पिव वमंती ।  
 हलिणो मआरुणा विद्वेज दुरिआइँ वो दिट्ठी ॥ २५ ॥  
 अप्पाण-गप्पिअ-विअणत्तणेण भर-दल्लिअ-सेस-कुम्माण ।  
 णिरुवालंभं बल-केसवाण परिवग्गिअं जअइ ॥ २६ ॥  
 तं णमह पीअ-वसणं जो वहइ सहाव-सामल-च्छाअं ।  
 दिअस-णिसा-लअ-णिग्गम-विहाअ-सवलं पिव सररिं ॥ २७ ॥

बालत्वे हरेर्जयति यशोदया चुम्बितं वदनम् । प्रतिषिद्धनाभिमार्गा-  
 ध्वनिर्गतं पुण्डरीकमिव ॥ २१ ॥ नखरेखा राधाकारणाः करुणां हरन्तु वो  
 सरसाः । वक्षःस्थले कौस्तुभकिरणायमानाः कृष्णस्य ॥ २२ ॥ तं नमत्  
 येनाद्यापि विल्लूणकण्ठस्य राहोर्वलति । दुःखमकथितमेवामूललघुकैः  
 श्वसैः ॥ २३ ॥ प्रणमत बलस्य हुंकारभयवशाद् धूर्णमानयमुनाविव । मद्-  
 दोषशिथिलकृष्णोत्तरीयसंदानितो चरणौ ॥ २४ ॥ अन्तःसंलीनफणा-  
 सहस्त्ररत्नप्रभामिव वमन्ती । हलिनी मदारुणा विद्रावयतु दुरितानि वो  
 दृष्टिः ॥ २५ ॥ आत्मगमितवेदनत्वेन भरदलितशेषकर्मशोः । निरुपालभं  
 बलकेशवयोः परिवर्गितं जयति ॥ २६ ॥ तं नमत् पीतवसनं यो वहति  
 स्वभावश्यामलच्छायम् । दिवसनिशालप्रनिर्गमविभागशबलमिव शरीरम्  
 ॥ २७ ॥

२१. वलइ for बलइ. मूललहुएहिँ for अमूललहुएहिँ. २६. अणुवा° for  
 णिरुवा°.

सिरि-थण-णिवेस-मग्गा जअंति भिण्णंगराअ-णिव्वडिआ ।  
वच्छम्मि णाहि-णलिणी-दलाअमाणा महुमहस्स ॥ २८ ॥  
सो जअइ जस्स णाडाल-लोअणासंगिणी भुमअ-लेहा ।  
अज्ज वि दीसइ कामस्स दाह-कसणा धणु-लअ व्व ॥ २९ ॥  
तं णमह काम-णेहा अज्ज वि धारेइ जो जडा-बद्धं ।  
तइअ-णअणग्गि-णिव्वडण-कअ-व्वसाअं पिव मिअंकं ॥ ३० ॥  
सो वो सुहाइ उवणेइ विअड-तइअच्छि-पेल्लिअं जस्स ।  
णिव्वसइ सीसम्मि ससि-च्छलेण णिअअं पिव णडालं ॥ ३१ ॥  
कट्टिअ-कुसुम-रउकर-कडार-चाव-च्छलेण सो जअइ ।  
अहिधाविऊण गिलिओ व्व जस्स तइअच्छिणा कामो ॥ ३२ ॥  
मउडुच्छंग-परिग्गह-मिअंक-जोण्हावभासिणो णमह ।  
णिच्चं चिअ पसुवइणो परिट्ठिअं वामण-च्छाअं ॥ ३३ ॥  
केयूरोरअ-सुंकार-संकुले बाण-भुअ-वण-च्छेआ ।  
सो जअइ सणीसासे व्व वहइ जो अमरिसा बाहू ॥ B ॥

श्रीस्तननिवेशमार्गा जयन्ति भिन्नाङ्गरागनिर्वर्तिताः । वक्षसि नाभि-  
नलिनीदलायमाना मधुमथनस्यै ॥ २८ ॥ स जयति यस्य लालाट-  
लोचनासङ्गिणी भ्रूलेखा । अद्यापि दृश्यते कामस्य दाहकृष्णा  
धनुर्लतेव ॥ २९ ॥ तं नमत कामस्नेहादद्यापि धारयति यो जटाबद्धम् ।  
तृतीयनयनाग्निपतनकृतव्यवसायमिव मृगाङ्कम् ॥ ३० ॥ स वः सुखा-  
न्युपनयतु विकटतृतीयाक्षिप्रेरितं यस्य । निवसति शीर्षं शशिच्छलेन  
निजकमिव ललाटम् ॥ ३१ ॥ कृष्टकुसुमरजउत्करकडारचापच्छलेन स  
जयति । अभिधाव्य गिलित इव यस्य तृतीयाक्षणा कामः ॥ ३२ ॥ सुकुटा-  
त्सङ्गपरिश्रममृगाङ्कज्योत्स्नावभासिनो नमत । नित्यमेव पशुपतेः परि-  
स्थितं वामनच्छायम् ॥ ३३ ॥ केयूरोरमसूत्कारसंकुलौ बाणभुजवन-  
च्छेदात् ॥ स जयति सनिःश्वासाविव वहति ग्योऽमर्षाद् बाहू ॥ B ॥

२८. 'पंकय' for 'णलिणी' २९. 'कसिणा' for 'कसणा' ३३. 'हासिणो'  
for 'भासिणो'

उद्धं अंधअ-रिउमो णअणं पज्जलिअ-तारअं णमह ।  
 उक्करिसिअ-पडिचकं व चक्किणो वाणभंगम्मि ॥ C ॥  
 जमिअ-सिहंडस्स त्रि विसहरेण हत्थो पिणाइणो जअइ ।  
 लंबि-जडा-भास-फणा-रअण-मऊहेसु घोळंतो ॥ D ॥  
 कुविआइ चरण-पणओ रहसुन्निवत्त-मउली हरो जअइ ।  
 सीस-ट्टिअ-बंध-कवाल-कंस-संकाएँ व उमाए ॥ E ॥  
 तं पणमह अज्ज वि वहइ तिवहआ-वीइ-भंग-कुडिलाइं ।  
 जस्स जडा-बंध-णिवेस-विसमिआइं व सलिलाइं ॥ F ॥  
 जअइ जडा-संजमणं पसुवइणो जलहि-महण-विरमम्मि ।  
 सिट्ठिलेण सेल-णिहसण-किलंत-वच्छेण वामण-च्छाअं ॥ ३४ ॥  
 पत्थारोसण-तरलिअ-करंगुली-मलिअ-तंबिर-णडालं ।  
 पडिसिद्ध-तइअ-णअणुगमं व णमिमो हर-किराअं ॥ ३५ ॥  
 सो जअइ झत्ति-कवलिअ-त्रिसस्स कंठम्मि जस्स णिव्वडिआ ।  
 खण-दिण्णुवत्त-कअंत-पास-णिहसोत्रमा रेहा ॥ ३६ ॥

ऊर्ध्वमन्धकरिपोर्नयनं प्रज्वलिततारकं नमत । उत्कृष्टप्रतिचक्रमिव  
 चक्किणो वाणभङ्गे ॥ C ॥ यमितशिखण्डस्यापि विषधरेण हस्तः पिनाकिनो  
 जयति । लम्बिजटाभासफणारत्नमयूखेषु घूर्णमानः ॥ D ॥ कुपि-  
 तायाश्चरणप्रणतो रभसोत्क्षिप्तमौलिर्हरो जयति । शीर्षस्थितब्रह्मकपाल-  
 स्पर्शशङ्कयेवोमायाः ॥ E ॥ तं प्रणमताद्यापि वहति त्रिपथगावीचिभङ्ग-  
 कुटिलानि । यस्य जटाबन्धनिवेशविषमितानीव सलिलानि ॥ F ॥ जयति  
 जटासंयमनं पशुपतेर्जलधिमथनविरमे । शिथिलेन शैलनिघर्षणकृान्त-  
 वक्षसा वासुकिना ॥ ३४ ॥ पार्थारोषणतरलितकराङ्गुलिमर्दिताम्रलला-  
 टम् । प्रतिविद्धवृत्तीयनयनोद्गममिव नमामो हरकिरातम् ॥ ३५ ॥ स जयति  
 झटितिकवलितविषस्य कण्ठे यस्य निर्वर्तितः । क्षणदत्तोद्भूतकृतान्तपाश-  
 निघर्षोपमा रेखा ॥ ३६ ॥

३४. °किलितदेहेण for °किलंतवच्छेण

तं षण्मह जो सीसाओ कह वि ल्हसिअ-ट्टिअं समुव्वहइ ।  
 अज्ज वि कुसुमीकअ-केसवच्छि-वत्तं व तइअच्छि ॥ ३७ ॥  
 उवरि-ट्टिअ-चंदालोअ-पुंजिआ जअइ कंठ-मूलम्मि ।  
 सीस-च्छाय व्व विस-स्पहामई थाणुणो रेहा ॥ ३८ ॥  
 देहद्ध-परिट्ठिअ-गोरि-हराराहणेक-हिअअं व ।  
 खंडत्तणेण षण्मह परिट्ठिअं तिणअण-मिअंकं ॥ ३९ ॥  
 तं षमह जस्स मुह-घडिअ-ससि-अला-सुत्तिणा चिरं पीआ ।  
 सीसम्मि सअण्णेण व सुर-सरि-धारा कवालेण ॥ ४० ॥  
 घोलिअ-कडार-तारं णडाल-णअणं पिणाइणो षमह ।  
 अज्ज वि खआहुईकअ-जलंत-बंभंड-पिंडं व ॥ ४१ ॥  
 तं षमह कुलं पिव जस्स सुलह-संभावणं परिहरंतो ।  
 अज्ज वि बाणमणंगो षो मुअइ भया कुमारम्मि ॥ ४२ ॥  
 सा जअइ णेउरिल्लेण जीएँ चलणेण ताडिअ-क्खंधो ।  
 उब्भिण्ण-रुहिर-कुसुमो जाओ महिसासुरासोओ ॥ ४३ ॥

तं षण्मह यः शीर्षात् कथमपि भ्रष्टस्थितं समुद्रहति । अद्यापि  
 कुसुमीकृतकेशवाक्षिपत्रमिव तृतीयाक्षि ॥ ३७ ॥ उपरिस्थितचन्द्रालोक-  
 पुञ्जिता जयति कण्ठमूले । शीर्षच्छायैव विषप्रभामयी स्थाणो रेखा  
 ॥ ३८ ॥ देहार्धाधपरिष्ठितगौरीहराराधैनकहृदयमिव । खण्डत्वेन परिष्ठितं  
 त्रिनयनमृगाङ्कम् ॥ ३९ ॥ तं नमत यस्य मुखघटितशशिकलाशुक्त्या ।  
 शीर्षे सतृष्णेनेव सुरसरिद्वारा कपालेन ॥ ४० ॥ घूर्णनशीलकडारतारं  
 ललाटनयनं पिनाकिनो नमत । अद्यापि क्षयाहुतीकृतज्वलद्ब्रह्माण्डपिण्ड-  
 मिव ॥ ४१ ॥ तं नमत कुलमिव यस्य सुलभसंभावनां परिहरन् । अद्यापि  
 बाणमनङ्गो न मुञ्चति भयात् कुमारे ॥ ४२ ॥ सा जयति नूपुरवता यस्याश्च-  
 रणेन ताडितस्कन्धः । उद्भिन्नरुहिरकुसुमो जातो महिषासुराशोकः ॥ ४३ ॥

४१. जयइ for षमह. उग्गिण्णं for उब्भिण्ण.



पढम-हरालिंगण-लज्जिआएँ अज्जाएँ वो सुहं देतु ।  
 कंठ-ण्णहावलंबण-थोअ-त्थामाई अच्छीइं ॥ ४४ ॥  
 भमिअं पलय-पओसे विविह-कवालम्मि णमह कालीए ।  
 मिलिआसेस-णिसा-लक्ख-विसम-बहु-चंद-खंडे व्व ॥ ४५ ॥  
 डिंबं वो चामुंडाएँ पिहु-सिरा-दंड-मंडणं हरउ ।  
 मडहोअर-णपहुण्त-वलअ-भरिअं पिव सरीरं ॥ ४६ ॥  
 सा जअइ चउ-मुहासण-तामरस-दलोअरेसु दुल्लिआ ।  
 कइ-जीहा-णिवहेसु अ जा णिमिअ-पअं परिब्भमइ ॥ ४७ ॥  
 तं णमह जस्स दीसइ विंबं विच्छाअ-लंछण-च्छायं ।  
 गंगा-णिग्गम-परिगलिअ-मज्झ-लावण्ण-तुच्छं व ॥ ४८ ॥  
 वेरुलिअ-णिहा तं णमह जस्स ते संदणं परिवहंति ।  
 तद्धिअस-पढम-पेल्लिअ-तम-मइलंगा इव तुरंगा ॥ ४९ ॥  
 जअइ जअ-रक्खणे पुंजिअं व जं फुरइ पअणुअं रविणो ।  
 पलयम्मि जं व पविरलिअं व बहलाइ गो-जालं ॥ ५० ॥

प्रथमहरालिङ्गनलज्जिताया आर्याया वः सुखं दत्ताम् । कण्ठप्रभाव-  
 लम्बनस्तोकस्थामनी अक्षिणी ॥४४॥ भ्रान्तं प्रलयप्रदोषे विविधकपाले नमत  
 काल्याः । मिलिताशेषनिशालक्षविषमबहुचन्द्रखण्ड इव ॥ ४५ ॥ डिम्बं  
 वश्चामुण्डायाः पृथुशिरादण्डमण्डनं हरतु । तनूदरनप्रभूतान्त्रवलयभृतमिव  
 शरीरम् ॥ ४६ ॥ सा जयति चतुर्मुखासनदलोदरेषु दुर्ललिता । कवि-  
 जिह्वानिवहेषु च या निहितपदं परिभ्रमति ॥ ४७ ॥ तं नमत यस्य दृश्यते  
 विम्बं विच्छायलाञ्छनच्छायम् । गङ्गा निर्गमपरिगलितमध्यलावण्यतुच्छ-  
 मिव ॥ ४८ ॥ वैडूर्यनिभास्तं नमत यस्य ते स्यन्दनं परिवहन्ति । प्रतिदिवस-  
 प्रथमप्रेरिततमोमलिनाङ्गा इव तुरंगाः ॥ ४९ ॥ जयति जगद्रक्षणे पुत्रित-  
 मिव यत् स्फुरति प्रतनुकं रवेः । प्रलये यच्च प्रविस्तृतमिव बहलायते  
 गोजालम् ॥ ५० ॥

४५. जयइ for णमह. ४६. खामोअरणपहुण्तंतवलयवलियं पिव. ४७. 'वहेसु  
 व for 'वहेसु अ. ५०. पविरेलियं पि.

तं णमह कोल-तुलणे सअल-फणा-मणि-पसत्त-पडिबिंबं ।  
उव्वहइ व जो बहु-सिर-विहत्त-लहुअं धरा-वलयं ॥ ५१ ॥  
पणमह कालिंदी-सलिल-दंड-घडिअं व सुर-सरि-प्पवहं ।  
दंत-क्खंभं वीसंत-विअड-हत्थं गअ-मुहस्स ॥ ५२ ॥  
तं णमह गअ-मुहं विअड-दंत-कर-दंड-कलण-लीलासु ।  
मिलिअ-हिमवंत-विज्जे व्व कुणइ जो मेरु-पब्भारे ॥ ५३ ॥  
गण-वइणो सइ-संगअ-गोरी-हर-पेम्म-राअ-विलिअस्स ।  
दंतो वाम-मुहद्धंत-पुंजिओ जअइ हासो व्व ॥ ५४ ॥  
णमह दणुएंद-णिहणे माआ-महु-सूअणं उव्वेतीए ।  
माणिअ-तरलत्तण-विब्भमाइँ भमिआइँ लच्छीए ॥ ५५ ॥  
हत्थालंबिअ-पंकअ-मिअंकमुअहीओ णिगअं जअइ ।  
आसंघिअ-णिअ-आणण-सोहग-गुणाएँ व सिरीए ॥ ५६ ॥  
कोसुम-धणु-बाण-ग्गह-सोरह-लग्ग-भमरे व्व कामस्स ।  
ओप्पुंसिअ-रइ-पणअंसु-कज्जलंके करे णमह ॥ ५७ ॥

तं नमत कोलतुलने सकलफणामणिप्रसक्तप्रतिबिम्बम् । उद्रहर्ताव  
यो बहुशिरोविभक्तलघुकं धरावलयम् ॥ ५१ ॥ प्रणमत कालिन्दीसलिल-  
दण्डघटितमिव सुरसरिप्रवाहम् । दन्तस्तम्भं विश्रान्तविकटहस्तं गज-  
मुखस्य ॥ ५२ ॥ तं नमत गजमुखं विकटदन्तकरदण्डकलनलीलासु ।  
मिलितहिमवद्विन्ध्यानिव करोति यो मेरुप्राग्भारान् ॥ ५३ ॥ गणपतेः  
सदासङ्गतगौरीहरप्रेमरागव्रीडितस्य । दन्तो वाममुखाधीन्तपुञ्जितो जयति  
हास इव ॥ ५४ ॥ नमत दनुजेन्द्रनिधने मायामधुसूदनमुपयन्त्याः ।  
मानिततरलत्वविभ्रमाणि भ्रान्तानि लक्ष्म्याः ॥ ५५ ॥ हस्तालम्बित-  
पङ्कजमृगाङ्कमुदधेर्निर्गतं जयति । संभावितनिजाननसौभाग्यगुणाय  
इव श्रियाः ॥ ५६ ॥ कौसुमधनुर्वाणग्रहसौरभलग्नभ्रमराविव कामस्य ।  
उत्प्रोञ्छितरतिप्रणयाश्रुकज्जलाङ्कौ करौ नमत ॥ ५७ ॥

५१. °समत्तपडिबिंबं°, °घडन्तपडिबिंबं°. ५४. दन्तो वल्लियमुहद्धंत°  
५५. °दमणे for णिहणे. ५७. ओप्पुंसिय° for ओप्पुंसिअ°.

देउ सुहं वो पसु-वइ-सिराहि गोरी-विसूरिअव्वेहिं ।  
 सोवालंभ व्व हिमालअंक-परिघोलिरी गंगा ॥ ५८ ॥  
 सा जअइ हर-सिरत्थम्मि जीएँ सालिलम्मि घोलिर-कवालो ।  
 अज्ज वि पिआमहत्तमणहं चउराणणो वहइ ॥ ५९ ॥  
 हरि-चलण-णह-प्पहाए विच्छोलिअं व पढमअं ।  
 हर-ससिणो पाअएहिं संवल्लिअअं व वीअअं ॥ ६० ॥  
 गहिअ-हिम-च्छाअअं व तुहिणादि-समावडणए ।  
 कारण-परिसुद्धअं व गंगाएँ णमह सालिलअं ॥ ६१ ॥

वदतु सुखं वः पशुपतिशिरसो गौरीखैः । सोपालम्भेव हिमालया-  
 ङ्कपरिघूर्णनशीला गङ्गा ॥ ५८ ॥ सा जयति हरशिरःस्थे यस्याः सालिले  
 घूर्णनशीलकपालः । अद्यापि पितामहत्वमनर्थं चतुराननो वहति ॥ ५९ ॥  
 हरिचरणनखप्रभया धौतमिव प्रथमकम् । हरशशिनः पादैः संवलितमिव  
 द्वितीयकम् ॥ ६० ॥ गृहीतहिमच्छायकमिव तुहिनाद्रिसमापतने । कार-  
 णपरिशुद्धमिव गङ्गाया नमत सालिलम् ॥ ६१ ॥

## अथ कविप्रशंसा

इह ते जअंति कइणो जअमिणमो जाण सअल-परिणामं ।  
 वाआसु ठिअं दीसइ आमोअ-घणं व तुच्छं व ॥ ६२ ॥  
 णिअआएँच्चिअ वाआएँ अत्तणो गारवं णिवेसंता ।  
 जे एंति पसंसंचिअ जअंति इह ते महा-कइणो ॥ ६३ ॥  
 दोग्गच्चम्मि वि सोक्खाइँ ताण विहवे वि होंति दुक्खाइँ ।  
 कव्व-परमत्थ-रसिआइँ जाण जाअंति हिअआइँ ॥ ६४ ॥  
 उम्मिल्लइ लायणं पअअ-च्छाआएँ सक्कअ-वआणं ।  
 सक्कअ-सक्कारुक्करिसणेण पअअस्स वि पहावो ॥ ६५ ॥  
 ठिअमट्ठिअं व दीसइ अट्ठिअं पि परिट्ठिअं व पडिहाइ ।  
 जह-संठिअं च दीसइ सुक्कइण इमाओ पयईओ ॥ ६६ ॥  
 विणअ-गुणो दंडाडंबरो अ मंडंति जह णरिंद-सिरिं ।  
 तह टंकारो महुरत्तणं अ वाअं पसाहेंति ॥ ६७ ॥  
 सोहेइ सुहावेइ अ उयहुज्जंतो लवो वि लच्छीए ।  
 देवी सरस्सई उण असमग्गा किं पि विणडेइ ॥ ६८ ॥

इह ते जयन्ति कवयो जगदेतद् येषां सकलपरिणामम् । वाचासु  
 स्थितं दृश्यत आमोदघनं वा तुच्छं वा ॥ ६२ ॥ निजयैव वाचात्मनो गौरवं  
 निवेशयन्तः । ये यन्ति प्रशंसामेव जयन्तीह ते महाकवयः ॥ ६३ ॥ दौर्मत्येऽपि  
 सुखानि तेषां विभवेऽपि भवन्ति दुःखानि । काव्यपरमार्थरसिकानि येषां  
 जायन्ते हृदयानि ॥ ६४ ॥ उन्मीलति लावण्यं प्राकृतच्छायाया संस्कृत-  
 पदानाम् । संस्कृतसंस्कारोत्कर्षेण प्राकृतस्यापि प्रभावः ॥ ६५ ॥ स्थित-  
 मस्थितमिव दृश्यतेऽस्थितमपि परिष्ठितमिव प्रतिभाति । यथासंस्थितं च  
 दृश्यते सुकवीनामेताः पदव्यः ॥ ६६ ॥ विनयगुणो दण्डाडम्बरश्च मण्डयतो  
 यथा नरेन्द्रश्रियम् । तथा टङ्कारो मधुरत्वं च वाचं प्रसाधयतः ॥ ६७ ॥  
 शोभयति सुखयति चोपभुज्यमानो लवोऽपि लक्ष्म्याः । देवी सरस्वती  
 पुनरत्नमग्रा किमपि विनाटयति ॥ ६८ ॥

६२. निसेवंता. ६४. णवर for होंति. ६५. सक्कयपयाण. ६६. तहट्ठियं व for  
 परिट्ठियं व. ६८. सुहावेइ व; कं न, किं न for किं पि.

मद्रुमह-विअअ-पउत्ता वाआ कह णाम मउलउ इम्मि ।  
 पढम-कुसुमाहि तलिणं पच्छा-कुसुमं वण-लआण ॥ ६९ ॥  
 लग्गिहिइ ण वा सुअणे वयणिज्जं दुज्जणेहिं भण्णंतं ।  
 ताण पुण तं सुअणाववाअ-दोसेण संघट्ट ॥ ७० ॥  
 पर-गुण-परिहार-परंपराएँ तह ते गुणणुआ जाआ ।  
 जाआ तेहिं विअ जह गुणेहिं गुणिणो परं पिसुणा ॥ ७१ ॥  
 जं णिम्मला वि खिज्जंति हंत विमलेहिं सज्जण-गुणेहिं ।  
 तं सरिसं ससि-अर-कारणाएँ करि-दंत-विअणाए ॥ ७२ ॥  
 जाण असमेहिं विहिआ जाअइ णिंदा समा सलाहा वि ।  
 णिंदा वि तेहिं विहिआ ण ताण मण्णे किलामेइ ॥ ७३ ॥  
 णंदंतु णिअअ-गुण-गारवम्मि अद्धिदु-पर-मुह-च्छाआ ।  
 गरुआ स-सील-दोलाअमाण-पर-दिट्ठ-मुह-राआ ॥ ७४ ॥  
 बहुओ सामण्ण-मइत्तणेण ताणं परिग्रहे लोओ ।  
 कामं गआ पसिद्धिं सामण्ण-कई अर्आच्चेअ ॥ ७५ ॥

मधुमथविजयप्रयुक्ता वाक् कथं नाम मुकुलयत्वस्मिन् । प्रथम-  
 कुसुमात् तलिंनं पश्चात्कुसुमं वनलतानाम् ॥ ६९ ॥ लग्गिष्यति न वा सुजने  
 वचनीयं दुर्जनैर्भण्यमानम् । तेषां पुनस्तत्सुजनापवाददोषेण संघटते ॥ ७० ॥  
 परगुणपरिहारपरंपरया तथा ते गुणज्ञा जाताः । जातास्तैरेव यथा  
 गुणैर्गुणिनः परं पिसुनाः ॥ ७१ ॥ यन्निर्मला अपि खिद्यन्ते हन्त विमलैः  
 सज्जनगुणैः । तत्सदृशं शशिकरकारणया करिदन्तवेदनया ॥ ७२ ॥  
 येषामसमैर्विहिता जायते निन्दा समा श्लाघापि । निन्दापि तैर्विहिता न  
 तेषां मन्ये क्लमयति ॥ ७३ ॥ नन्दन्तु निजकगुणगौरवेऽदृष्टपरमुखच्छायाः ।  
 गुरवः स्वशीलदोलायमानपरदृष्टमुखरागाः ॥ ७४ ॥ बहुः सामान्यमतित्वेन  
 तेषां परिग्रहे लोकः । कामं मताः प्रसिद्धिं सामान्यकवयोऽत एव ॥ ७५ ॥

७१. गुणुणया. ७५. गुणत्तणेण for महत्तणेण.

सुअण-सहावे वि गओ जडम्मि कत्तो गुणो समुल्लसइ ।  
 रविणो वि जलम्मि ठिअं पडिबिंमहोमुहं फुरइ ॥ ७॥  
 हरइ अणू वि पर-गुणो गरुअम्मि वि णिअ-गुणे ण संतोसो ।  
 शीलस्स विवेअस्स अ सारमिणं एत्तिअं चेअ ॥ ७६ ॥  
 इअरे वि फुरंति गुणा गुरूण पढमं कउत्तमासंगा ।  
 अम्मे सेलम्म-गआ इंदु-मऊहा इव महीए ॥ ७७ ॥  
 णिव्वाडंताण सिवं सअलं चिअ सिवअरं तथा ताण ।  
 णिव्वडइ किं पि जह ते वि अण्णणा विम्हअमुवेति ॥ ७८ ॥  
 पासम्मि अहंकारी होहिइ कह वा गुणाण विवरुक्खे ।  
 मव्वं ण गुणि-गअ-मओ गुणत्थमिच्छंति गुण-कामा ॥ ७९ ॥  
 अहिलंघिऊण लोअं ठिआण एकत्तणेण गरुआण ।  
 वीआवेक्खी अवलंविऊण कं मच्छरो फुरउ ॥ ८० ॥  
 णिअ-मइ-संदेहोच्चिअ मइ-संदेहावलोकणे जाण ।  
 हांति विआर-ट्ठाणं ठिअ-रूआ ते ण लोअस्स ॥ ८१ ॥

सुजनस्वभावेऽपि गतो जडे कुतो गुणः समुल्लसति । रवेरपि जले  
 स्थितं प्रतिबिम्बमधोमुखं स्फुरति ॥ ७ ॥ हरत्यणुरपि परगुणो गुरावपि  
 निजगुणे न संतोषः । शीलस्य विवेकस्य च सारमेतदियदेव ॥ ७६ ॥  
 इतरस्मिन्नपि स्फुरन्ति गुणा गुरूणां प्रथमं कृतोत्तमासङ्गाः । अग्रे  
 शैलाग्रगता इन्दुमयूखा इव मह्याम् ॥ ७७ ॥ निर्वर्तयमानानां शिवं सकलमेव  
 शिवतरं तथा तेषाम् । निर्वर्तते किमपि यथा तेऽप्यात्मना विस्मयमुपयन्ति  
 ॥ ७८ ॥ पार्श्वेऽहङ्कारी भविष्यति कथं वा गुणानां विपरोक्षे । गर्वा न  
 गुणिगतमदो गुणस्थमिच्छन्ति गुणकामाः ॥ ७९ ॥ अभिलङ्घ्य लोकं  
 स्थितानामेकत्वेन गुरूणाम् । द्वितीयापेक्ष्यवलम्ब्य कं मत्सरः स्फुरतु  
 ॥ ८० ॥ निजमतिसंदेह एव मतिसंदेहावलोकने येषाम् । भवन्ति  
 विचारस्थानं स्थितरूपास्ते न लोकस्य ॥ ८१ ॥

७६. असंतोसो; रमियव्वं for सारमिणं. ८०. गुरयाण; फुरइ.

तुच्छा-सुहेण विज्जाएँ मच्छराडंबरो खल-अणस्स ।  
 दुक्खेण सज्जणाणं हियउक्कंपी समिज्जंति ॥ H ॥  
 सुकई.....भेसु जाण परिसंठिआइँ णामाइँ ।  
 णिअअ-णिवंधेसु अ ताण णणु समत्तं च काअद्धं ॥ I ॥  
 पाणमइआओ जाणं धरंति कव्वेसु वण्ण-मालाओ ।  
 ....भावा जीअस्स ते जिअंतिच्चिअ मआ वि ॥ J ॥  
 किं रतुसमारूढ-गुणाण जीविअं लद्ध-पिसुण-भावं व्व ।  
 तेहिं पसंसिज्जंतो वि जं गुणी णेअ पत्तिइअइ ॥ K ॥  
 सा जअइ मई गुरुआ गमण-पडिबोह-कारणा..... ।  
 पडिबोह-संकमा जा सअं व पडिवज्जइ सरूवं ॥ L ॥  
 जो अण्णणाण सारं पेच्छइ अण्णस्स सो वि पीहेइ ।  
 पडिवज्जइ जो वि पराओ सो वि ..... ओत्तेआ ॥ M ॥  
 गुणिणा अहमा अ ठिआण णवर ताणं च दो च्चिअ विसेसा ।  
 सो वि अहमोच्चिअ कओ मज्झिम-संभावणा जस्स ॥ N ॥

तुच्छसुखेन विद्याया मत्सराडम्बरः खलजनस्य । दुःखेन सज्जनानां  
 हृदयोत्कम्पाः शाम्यन्ते ॥ H ॥ सुकवि.....येषां परिसंस्थितानि नामानि ।  
 निजकनिबन्धेषु च तेषां ननु समाप्तं च कायार्धम् ॥ I ॥ प्राणमद्यो येषां  
 धियन्ते काव्येषु वर्णमालाः । .....भावात् जीवस्य ते जीवन्त्येव मृता  
 अपि ॥ J ॥ किं.....समारूढगुणानां जीवितं लब्धपिशुनभावमिव । तैः  
 प्रशस्यमानोऽपि यद् गुणी नैव प्रत्येति ॥ K ॥ सा जयति मतिर्गुर्वी  
 गमनप्रतिबोधकारणा..... । प्रतिबोधसंक्रमाद् या स्वयमिव प्रतिपद्यते  
 स्वरूपम् ॥ L ॥ य आत्मनः सारं प्रेक्षतेऽन्यस्य सोऽपि स्पृहयति । प्रतिपद्यते  
 योऽपि परस्मात् सोऽपि..... ॥ M ॥ गुणिनोऽधमाश्च स्थितानां केवलं  
 तेषां द्वावेव विशेषौ । सोऽप्यधम एव कृतो मध्यमसंभावना यस्य ॥ N ॥

को णिदइ णीअअमे गरुअअरे को पसंसिउं तरइ ।  
 सामण्णाच्चिअ ठाणं थुईण परिणिदिआणं च ॥ ८२ ॥  
 सोऊण मुणंति परं जे ण विअण्णंति अप्पणच्चेअ ।  
 ते अणरह व्व गव्वस्स उत्तुणा कह ण लज्जांति ॥ ८३ ॥  
 काल-गुणा पढम-कईहिं भमिअमपरिग्गहेसु मग्गेसु ।  
 इहरा मईहिं हीरंति दुक्करं के वि काणं पि ॥ ८४ ॥  
 कत्तो णाम णइट्टं सच्चं कवि-सेविएसु मग्गेसु ।  
 सीमंते उण मुक्कम्मि तम्मि सव्वं णवं चेअ ॥ ८५ ॥  
 जडबुद्धीण पहुण्णइ मइलो गुण-णिग्गमो ण मणुयाण ।  
 णीलं ण णहं सा णायणस्स तेअस्स विणिञ्जिती ॥ ० ॥  
 अत्थालोअण-तरला इअर-कईणं भमंति बुद्धीओ ।  
 अत्थच्चेअ गिरारंभमेति हिअअं कइंदाण ॥ ८६ ॥  
 आ-संसारं कइ-पुंगवेहिं तदिअह-गहिअ-सारो वि ।  
 अज्ज वि अभिण्ण-मुद्धो व्व जअइ वाआ-परिण्फंदो ॥ ८७ ॥

को निन्दति नीचतमान् गुरुतरान् कः प्रशंसितुं शक्नोति। सामान्यमेव  
 स्थानं स्तुतीनां परिनिन्दितानां च ॥ ८२ ॥ श्रुत्वा जानन्ति परं ये न  
 विकल्पयन्त्यात्मनैव । तेऽनर्हा इव गर्वस्य गर्विणः कथं न लज्जन्ते ॥ ८३ ॥  
 कालगुणात् प्रथमकविभिर्भ्रान्तमपरिग्रहेषु मार्गेषु । इदानीं मतिभिर्हियन्ते  
 दुष्करं केऽपि केषामपि ॥ ८४ ॥ कुतो नाम नदष्टं सत्यं कविसेवितेषु  
 मार्गेषु । सीमन्ते पुनर्मुक्ते तस्मिन् सर्वं नयमव ॥ ८५ ॥ जडबुद्धीनां  
 प्रभवति मलिनो गुणनिर्गमो न मनुजानाम् । नीलं न नभः सा नायनस्य  
 तेजसः परिवृत्तिः ॥ ० ॥ अर्थालोकनतरलेतरकवीनां भ्राम्यन्ति बुद्धयः ।  
 अर्था एव निरारम्भमेन्ति हृदयं कवीन्द्राणाम् ॥ ८६ ॥ आसंसारं  
 कविपुंगवैः प्रतिदिवसगृहीतसारीऽपि । अद्याप्यभिन्नमुद्ग इव जयति  
 वाक्परिस्पन्दः ॥ ८७ ॥

८३. अणहरव्व, अणरिहव्व. ८४. मइए, मईए. ८५. अइट्टं for नइट्टं.



किं अण्णमण्ण-मणेहिँ ताव सु-कईहिँ सिक्खिआ वाआ ।  
 जाअं णीसामण्णण ताण मूअत्तणं जाव ॥ ८८ ॥  
 को व विआरेइ विसेस-वित्थरं ताण जं ठिअं लोए ।  
 णामेच्चिअ संकंता गरुआण गुणा फुरंति व्व ॥ ८९ ॥  
 जाण सरूवावगमे वि गव्विआ किंपि होंति अण्णे वि ।  
 ते आआसाअ वहंति अत्तणो णवर माहपं ॥ ९० ॥  
 मोह-पाडिबोह-कारित्तणेण तिमिरं व जं पआसो व्व ।  
 तं जअइ विरुद्धं पिव विअण्ण-जालं कइंदाण ॥ ९१ ॥  
 णवमत्थ-दंसणं संगिवेस-सिसिराओ बंध-रिद्धीओ ।  
 अविरलमिणमो आ-भुवण-बंधमिह णवर पअअम्मि ॥ ९२ ॥  
 जे सुण्णा इव बहुसो कहिं पि दीसंत-विरल-गुण-सारा ।  
 दर-वसिअ-पुराआरेहिँ तेहिँ किं वा णिबंधेहिँ ॥ P ॥  
 णिम्माआ तेच्चिअ णवर कव्व-कित्तीओ जाण लोअस्स ।  
 कण्णे विसंति हिअए वसंति पसरंति अ मुहम्मि ॥ Q ॥

किमन्यदनन्यमनोभिस्तावत्सुकविभिः शिक्षिता वाक् । जातं निः-  
 सामान्यानां तेषां मूकत्वं यावत् ॥ ८८ ॥ को वा विचारयति विशेषविस्तरं  
 तेषां यत् स्थितं लोके । नाम्न्येव संक्रान्ता गुरुणां गुणाः स्फुरन्तीव  
 ॥ ८९ ॥ येषां स्वरूपावगमेऽपि गर्विताः किमपि भवन्त्यन्येऽपि । त  
 आयासाय वहन्त्यात्मनः केवलं माहात्म्यम् ॥ ९० ॥ मोहप्रतिबोधकारित्वेन  
 तिमिरमिव यत् प्रकाश इव । तज्जयति विरुद्धमिव विकल्पजालं  
 कवीन्द्राणाम् ॥ ९१ ॥ नवमर्थदर्शनं संनिवेशशिशिरा बन्धद्वयः । अवि-  
 रलमेतदाभुवनबन्धमिह केवलं प्राकृते ॥ ९२ ॥ ये शून्या इव बहुशः कुत्रापि  
 दृश्यमानविरलगुणसाराः । ईषदुषितपुराकारैस्तैः किं वा निबन्धैः ॥ P ॥  
 निर्मातारस्त एव केवलं काव्यकीर्तयो येषां लोकस्य । कर्णे विशन्ति हृदये  
 वसन्ति प्रसरन्ति च मुखे ॥ Q ॥

८८. °मणाहि. ८९. हियए for लोए. ९०. अण्णो for अत्तणो.  
 ९१ तिमिरं च जं पयासो य.

दो च्चिअ णवरं हिअए लगंति जहा-णिवेस-रमणिज्जा ।  
 रमणीओ बल्लहाणं महा-कईणं च भणिईओ ॥ R ॥  
 सअलाओ इमं वाआ विसंति एत्तो अ णेति वाआओ ।  
 एंति समुद्धं चिअ णेति साअराओचिअ जलाइं ॥ ९३ ॥  
 हरिस-विसेसो विअसावओ अ मजलावओ अ अच्छीण ।  
 इह बहिहुत्तो अंतो-मुहो अ हिअअस्स विप्फुरइ ॥ ९४ ॥  
 अणुअंवा वा हासो व होइ अवहीरण व्व गरुआण ।  
 इअरेसु अणाअ-गुणंतरेसु ण उणो हिअअ-दुक्खं ॥ ९५ ॥  
 जे अत्तणो ण अहिआ सरिसा वा तेहिं किं भणंतेहिं ।  
 जह-तह पराओ इच्छंति तह वि गरुआ वि बहुमाणं ॥ ९६ ॥  
 होंतु व्व विगअ-गव्वा माहण्ण-समुत्तुणव्व विअरंतु ।  
 जह-तह णिव्वडिअ-गुणा हास-ट्ठारणं ण लोअस्स ॥ ९७ ॥  
 भीअं व लज्जिअं पि व थंभिअमिव किं पि होइ सुद्धिअं व ।  
 दूमिअमिव अप्फुण्णं व पहरिसुच्चं व इह हिअअं ॥ ९८ ॥

इह एव केवलं हृदये लगतो यथानिवेशरमणीये । रमण्यां बल्लभानां  
 महाकवीनां च भणितयः ॥ R ॥ सकला इदं वाचो विशन्तीतश्च निर्यन्ति  
 वाचः । एन्ति समुद्रमेव निर्यन्ति सागरादेव जलानि ॥ ९३ ॥ हर्षविशेषो  
 विकासको मुकुलीकारकश्चाक्षुणोः । इह बहिर्मुखोऽन्तर्मुखश्च हृदयस्य  
 विस्फुरति ॥ ९४ ॥ अनुकम्पा वा हासो वा भवत्यवधीरणा वा गुरुणाम् ।  
 इतरेष्वज्ञातगुणान्तरेषु न पुनर्हृदयदुःखम् ॥ ९५ ॥ य आत्मनो नाधिकाः  
 सदृशा वातैः किं भणद्भिः । यथातथा परस्मादिच्छन्ति तथापि गुरवो  
 बहुमानम् ॥ ९६ ॥ भवन्तु वा विगतगर्वा माहात्म्यगर्विता वा विचरन्तु ।  
 यथातथा निर्वृत्तगुणा हासस्थानं न लोकास्य ॥ ९७ ॥ भीतमिव लज्जितमिव  
 स्तम्भितमिव किमपि भवति श्रान्तमिव । दूनमिवापूर्णमिव प्रहर्षोच्चमिवेह  
 हृदयम् ॥ ९८ ॥

९४. इय for इह. ९५. हासो व्व होइ. ९६. सरिसा अहिया वा.  
 ९८. विद्धिअमिव for थंभिअमिव; सुद्धियं व for सुद्धियं व, भूसियमिव for दूमियमिव.

अथ काव्यमारभ्यते ।

अस्थि णिअत्तिअ-णीसेस-भुवण-दुरिआहिणंदिअ-महिंदो ।  
सिरि-जसवम्मो त्ति दिसा-पडिलग्ग-गुणो महीणाहो ॥ ९९ ॥  
घोलइ समुच्छलंती जम्मि चलंतम्मि रेणु-भावेण ।  
वसुहा अमुक्क-सेस-फण व्व धवलाअवत्तेसु ॥ १०० ॥  
वेहव्व-दुक्ख-विहलाण जस्स रिउ-कामिणीण पम्पुक्का ।  
कर-ताडण-भीएहिँ व हारेहिँ पओहरुच्छंगा ॥ S ॥  
कवरी-बंधा अज्ज वि कुडिला ते जस्स वेरि-बंधीण ।  
हठ-कट्टुण-खुत्तंगुलि-णिवेस-मग्ग व्व दीसंति ॥ T ॥  
चलिअम्मि जम्मि विअणा-विहुअ-फणा-मंडलो वि णो मुअइ ।  
महि-वेढं बल-भर-खुत्त-रअण-संदागिअं सेसो ॥ १०१ ॥  
णीसंदइ जस्स रणाजिरेसु कीलालिओ गअ-मएण ।  
आहअ-वम्माणल-दर-विराअ-धारो व्व कर-वालो ॥ १०२ ॥  
सेवंजलि-मिलिअ-णडाल-मंडला होंति हठ-प्रणामेसु ।  
णूमिअ-भिउडी-भंग व्व जस्स पडिवक्ख-सामंता ॥ १०३ ॥

अस्ति निवर्तितनि शेषभुवनदुरिताभिनन्दितमहेन्द्रः । श्रीयशोवर्मेति  
द्विकप्रतिलग्नगुणो महीनाथः ॥ ९९ ॥ घूर्णते समुच्छलन्ती यस्मिञ्चलति  
रेणुभावेन । वसुधापुकशेषफणेव धवलातपत्रेषु ॥ १०० ॥ वैधव्य-  
दुःखविह्वलानां यस्य रिपुकामिनीनां प्रमुक्ताः । करताडनभीतैरिव हरैः  
पयोधरोत्सङ्गाः ॥ S ॥ कवरीबन्धा अद्यापि कुडिलास्ते यस्य वैरिबन्दी-  
नाम् । हठकर्षणनिमग्नाङ्गलिनिवृशमार्गा इव दृश्यन्ते ॥ T ॥ चलिते  
यस्मिन्वेदनाविधुतफणामण्डलोऽपि न मुञ्चति । महीपीठं बलभरनिमग्न-  
संदानितं शेषः ॥ १०१ ॥ निःष्यन्दते यस्य रणाजिरेषु कीलालितो  
गजमदेन । आहतवर्मानलेषद्विरागधार इव करवालः ॥ १०२ ॥ सेवाञ्जलि-  
मिलिलतलाटमण्डला भवन्ति हठप्रणामेषु । छादितभ्रुकुटीभङ्गा इव यस्व  
प्रतिपक्षसामन्ताः ॥ १०३ ॥

जो ववसाआवसरेसु दप्प-दर-दिट्ट-दाहिणंस-अडो ।  
 दंसण-पसाअ सुहिअं कुणइ व्व भुअ-ट्टिअं लच्छि ॥ १०४ ॥  
 कोडव्वत्त-ठिअ-विसम-तार-पहां-भेअ-कलुसिआई व ।  
 सामाअंति णडालाई जस्स पडिवक्ख-बंदीण ॥ १०५ ॥  
 पासम्मि पआवालुंविअस्स जस-पाअवस्स व महल्लो ।  
 असो रिऊणं दीसइ छाआ-गिवहो व्व संकंतो ॥ १०६ ॥  
 गंभीर-महारंभा संभाविअ-साअरं परिभमइ ।  
 भुवणंतरेसु भाईरहि व्व सा भारही जस्स ॥ १०७ ॥  
 जस्स अ वलंत-जअ-गअ-सीअर-धारा-सहस्स-लुलिआओ ।  
 संभम-संचारिअ-चामराओ धावंति व दिसाओ ॥ १०८ ॥  
 अत्रि अ ।  
 सोइइ विणिवेसिअ-पसिदिलंगुली-कोडि-कट्टणुत्थल्लो ।  
 पाअडिअभंतर-वण-णिवेस-दर-दंतुरो अहरो ॥ १०९ ॥  
 सुच्चंति पेल्लिउव्वेल्ल-केसरा मूल-लुलिअ-मअरंदा ।  
 णिहुअं लीला-कुवलअ-पडित्थिआ कह वि णीसासा ॥ ११० ॥

यो व्यवसायावसरेषु दर्पेषद्रष्टृदक्षिणांसतटः । दर्शनप्रसादसुखितां  
 करोतीव भुजस्थितां लक्ष्मीम् ॥ १०४ ॥ कोपोद्वृत्तस्थिताविषमतारप्रभा-  
 भेदकलुषितानीव । श्यामायन्ते ललाटानि यस्य प्रतिपक्षबन्दीनाम् ॥ १०५ ॥  
 पार्श्वे प्रतापस्पृष्टस्य यशःपादपस्येव महत् । अयशो रिपूणां दृश्यते छाया-  
 निवह इव संक्रान्तः ॥ १०६ ॥ गम्भीरमहारम्भा संभावितसागरं परि-  
 भ्रमन्ति । भुवनान्तरेषु भागीरथीव सा भारती यस्य ॥ १०७ ॥ यस्य च  
 वलमानजयगजशीकरधारासहस्रलुलिताः । संभ्रमसंचारितचामरा धाव-  
 न्तीव दिशः ॥ १०८ ॥ अपि च । शोभते विनिवेशितप्रशिथिलाङ्गुली-  
 कोटिकर्षणाच्छुलितः । प्रकटिताभ्यन्तरव्रणनिवेशषट्पंतुराऽधरः ॥ १०९ ॥  
 सुच्यन्ते प्रेरितोद्वेल्लकंसरा मूललुलितमकरन्दाः । निभृतं लीलाकुवलय-  
 प्रतिष्ठिताः कथमपि निःश्वासाः ॥ ११० ॥

१०५. मोहुंत्त°, दरमोहुव्वत्तद्वियतारपहुभेअकलुमियाई व. १०६. जय° for  
 जस°. १०७. भुवणंतरम्मि. भारई. १०९. घट्ट° for कट्ट°. ११०. °पडिच्छिया.

वाम-कराअड्डिअ-सुण्ण-मलिअ-विविखत्त-कुंतल-सिहाण ।  
 अरई-विलास-विसुराविआण णिव्वडइ सोहगं ॥१११॥  
 अग्घइ मंगल-गहिणक्क-कुसुम-पेसिअ-पसाहणामेलं ।  
 विमुह-णअणावहीरिअ-दर-वंदिअ-चंदणं वअणं ॥११२॥  
 इअ जरस समर-दंसण-लीला-णिम्मविअ-वम्मह-विआरा ।  
 तिअस-तरुणीओ अज्जवि मण्णे णिहुअं किलम्मंति ॥११३॥  
 अहवा ।  
 सिहर-णपहुत्त-गअणा दिसा-पडिप्फलिअ-कडअ-विणिअत्ता ।  
 डज्झंति दरुणइआ अलद्ध-गमणंतरा गिरिणो ॥११४॥  
 तं स-गुहा-मुह-णिव्वडिअ-धूम-वलआवलंविअ-णिअंबा ।  
 वज्जाणल-धम्मंता लोहं व मुअंति धरणि-हरा ॥ ११५ ॥  
 लक्खिज्जइ धूमाअंत-पक्ख-णिकखंत-सिहि-सिहा-णिवहो ।  
 संभ्रम-संचलिअ-चलंत-रअणि-दिअसो व्व सुर-सेलो ॥ ११६ ॥  
 जेसुंचिअ कुंठिज्जइ रहसुग्भिडण-मुहलो महि-हरेसु ।  
 तेसुंचेअ णिसिज्जइ पडिरोहंदोलिरो कुलिसो ॥ ११७ ॥

वामकराकृष्टशून्यमलिनविक्षितकुन्तलशिखानाम् । अरतिविलास-  
 खेदितानां निर्वर्तते सौभाग्यम् ॥ १११ ॥ अर्घति मङ्गलगृहीतैककुसुम-  
 प्रेषितप्रसाधनापीडम् । विमुखनयनावधीरितेषद्रन्दितचन्दनं वदनम् ॥ ११२ ॥  
 इति यस्य समरदर्शनलीलानिर्मितमन्मयविकाराः । त्रिदशतरुण्योऽद्यापि  
 मन्ये निभृतं क्लाम्यन्ति ॥ ११३ ॥ अथवा ॥ शिखरनप्रभूतगमना दिक्प्रति-  
 फलितकटकविनिवृत्ताः । दह्यन्त ईषदुत्पतिता अलब्धगमनान्तरा गिरयः  
 ॥ ११४ ॥ तं स्वगुहामुखनिवृत्तधूमवलययावलम्बितनितम्बाः । वज्जानलधमाय-  
 माना लोहमिव मुञ्चन्ति धरणिधराः ॥ ११५ ॥ लक्ष्यते धूमायमानपक्ष-  
 निष्कान्तशिखिशिखानिवहः । संभ्रमसंचलितचलद्ररजनिदिवस इव  
 सुरशैलः ॥ ११६ ॥ येष्वेव कुण्ठयते रभसोद्भेदनमुखरो महीधरेषु । तेष्वेव  
 निषज्जति प्रतिरोधान्दोलनशीलः कुलिशः ॥ ११७ ॥

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 ११३. तियय for तिअस, मण्णे अज्जवि. ११४. गयणंतरा. ११५. तह for तं. वमंति  
 for मुअंति. ११६. णिक्खित for णिकखंत. ११७. निसज्जइ for णिसिज्जइ. दोलिओ.

वेलंति कंदरोअर-णिव्वडिअ-वलंत-विअड-विहआओ ।  
 सहसव्व सेल-सीमंतिणीओ भअ-मुक्क-गब्भाओ ॥ ११८ ॥  
 विज्झवइ वेलुणोणअ-महि-वेढोभअ-दिसागअ-समुद्धो ।  
 ठाण-परिसंठिओच्चिअ पक्ख-च्छेआणलं सेलो ॥ ११९ ॥  
 तद्वियसं रवि-मंडल-संचलणुम्हाअमाण-कट्टण ।  
 उअयाचलेण कुलिसो मिलिओ वि चिरेण विण्णाओ ॥ १२० ॥  
 ढज्झांति विसाणल-वाअ-विसहरामुक्क-चंदण-क्खंधा ।  
 तिसस-विअसाविअंसुअ-सेविअ-धूमा मलअ-क्खवा ॥ १२१ ॥  
 णिसुडिअ-पक्ख-पडंता महीएँ दल-विब्भमेण भज्जांति ।  
 तक्खण-तरल-पलाअंत-विसहरा महिहरुग्घाआ ॥ १२२ ॥  
 कहवि धरेइ महि-अलं णिप्पक्ख-पडंत-गिरि-णिसुंभंतं ।  
 दाढा-भिण्ण-ससोणिअ-मुइ-णिव्वहारोसिओ सेसो ॥ १२३ ॥  
 दीसइ जलंत-सेलं तावोसारिअ-वलंत-सुर-लोअं ।  
 धूमप्पित्थ-पिआमइ-कमलालि-करंविअं गअणं ॥ १२४ ॥

वेलन्ति कन्दरोदरनिर्वृतवलद्विकटविहगाः । सहसैव शैलसी-  
 मन्तिन्यो भयमुक्तगर्भाः ॥ ११८ ॥ विध्यापयति वेलुनावनतमहीर्पाडो-  
 भयदिगागतसमुद्रः । स्थानपरिसंस्थितोऽपि पक्षच्छेदानलं शैलः ॥ ११९ ॥  
 प्रतिदिवसं रविमण्डलसंचलोष्मायमाणकटकेन । उदयाचलेन कुलिशो  
 मिलितोऽपि चिरेण विज्ञातः ॥ १२० ॥ दह्यन्ते विषानलवानविषधरामुक्त-  
 चन्दनस्कन्धाः । त्रिदशविकासितांशुकसेवितधूमा मलयपक्षाः ॥ १२१ ॥  
 निशुम्भितपक्षपतन्तो मह्यां दलविभ्रमेण भज्यन्ते । तत्क्षणतरलपलाय-  
 मानविषधरा महीधरोद्घाताः ॥ १२२ ॥ कथमपि धारयति महीतलं  
 निष्पक्षपतद्गिरिनिशुम्भ्यमानम् । दंष्ट्राभिन्नसशोणितमुखनिवहारोषितः शेषः  
 ॥ १२३ ॥ दृश्यते ज्वलच्छैलं तापापसारितवलत्सुरलोकम् । धूमत्रस्त-  
 पितामहकमलालिकरम्बितं गगनम् ॥ १२४ ॥

११८. चलंत for वलंत, विडवाओ, विहगाओ for विहयाओ.  
 ११९. 'वीढोभय'. १२०. 'संचरणु'. १२१. 'वाअ' for 'वाअ'.

गम्भालसाओ व पुणो कह वि गुहा-लिङ्ग-पोय-गरुईओ ।  
 पावन्ति भआ सेलंगणाओ गअणंगणुदेसं ॥ १२५ ॥  
 खण-तरलिअ-पक्ख-उडा कडार-विज्जु-च्छडा-सिहालंमि ।  
 सलहा इव अत्थाअंति पवि-पईवंमि धरणि-हरा ॥ १२६ ॥  
 थोआअंति व विरला दीहाअंति व्व खविअ-वित्थारा ।  
 तुंगाअंति व तणुआ पवि-खंडिअ-पेहुणा गिरयः ॥ १२७ ॥  
 सिद्धिल-पसारिअ-क्खवा घेपंति पहाविण्ण कुलिसेण ।  
 दूरुप्पाडिअ-णिवडिआ दर-पप्पुअ-णीसहा गिरिणो ॥ १२८ ॥  
 कुलिसो ताडेइ धरे धरा महीं कुलिस-खंडिअ-पडंता ।  
 णिवडंत-सेल-पहआ मही वि सेस-फ्फणा-वलअं ॥ १२९ ॥  
 णिअ-धूम-कडुइआइं गिरि-जालाईं धुअ-पक्ख-पम्हाईं ।  
 फुटंति लोअणाईं व दिसाण मुक्कोज्जरंसूइं ॥ १३० ॥  
 जाआ दाह-विणिग्गअ-संखाआयस-सिला-अड-त्थउडा ।  
 कुलिस-पडिच्छण-जोग्गा पच्छा कडआ महि-हराण ॥ १३१ ॥

गर्भालसा इव पुनः कथमपि गुहालीनपोतगुर्व्यः । प्राप्नुवन्ति  
 भयाच्छैलाङ्गाना मगनाद्गणोद्देशम् ॥ १२५ ॥ क्षणतरलितपक्षपुटाः  
 कडारविद्युच्छटाशिखावति । शलभा इवास्तायन्ते पविप्रवृषि धरणिधराः  
 ॥ १२६ ॥ स्तोकायन्तीव विरला दीर्घायन्तीव क्षपितविस्ताराः । तुङ्गा-  
 यन्तीव तनवः पविखण्डितपक्षा गिरयः ॥ १२७ ॥ शिथिलप्रसारितपक्षा  
 गृह्यन्ते प्रधावितेन कुलिसेन । दूरोत्पतितनिपतिता वरप्रप्लुतनिःसहा  
 गिरयः ॥ १२८ ॥ कुलिशस्ताडयति धरान् धरा महीं कुलिशखण्डितपतन्तः ।  
 निपतच्छैलप्रहता मह्यपि शेषफणावलयम् ॥ १२९ ॥ निजधूमकद्रुकृतानि  
 गिरिजालानि धुतपक्षपक्षमाणि । स्फुटन्ति लोचनानीव दिशां मुक्तनिर्झरा-  
 श्रूणि ॥ १३० ॥ जाता दाहविनिर्गतसंस्त्यानायससिलातटस्थपुटाः ।  
 कुलिशप्रत्येषणयोग्याः पश्चात् कटका महीधराणाम् ॥ १३१ ॥

१२५. °गभईओ for °गरुईओ. १२६. °कराल° for °कडार°. °पक्ख° for  
 °पक्ख°. १२७. तणुआयंतिव्व for दीहायंतिव्व. १२८. दरपप्पुअं दूरपुअं for  
 दरपप्पुअं. १३१. °अल° for °अड°.

दडू-वण-राइ-कलुसा तेच्चिअ सिहरोज्झरा सदुक्खाण ।  
 जाआ सकज्जला इव बाहोआरा गिरि-वहूण ॥ १३२ ॥  
 संखाअ-मसिण-पसरा पासुत्त-महा-भुअंग-सच्छाआ ।  
 दीसंति सेल-कडएसु दीहरा लोह-णीसंदा ॥ १३३ ॥  
 कुलिसाणल-पिंगलिओ उप्पअण-तलावसत्त-ससि-बिबो ।  
 उक्खित्तामअ-कलसो गरुलो व्व गिरी परिब्भमइ ॥ १३४ ॥  
 सेल-णिअंबुप्पइआ वज्जाणल-सरिस-विज्जु-पिंजरिआ ।  
 लुअ-महि-हर-पक्ख-णिहा णहंमि घोलंति घण-णिवहा ॥ १३५ ॥  
 दीसंति कुठिस-मिलिआ अंगाराअंत-कुसुम-फल-किसला ।  
 तिस-मिहुणाणुसोइअ-संकेअ-लआ-हरा गिरिणो ॥ १३६ ॥  
 वेअल्ल-वेळिराणं परिअत्तंता गिरीण कडएसु ।  
 सरिआ-मग्गा पावंति विअड-वण-वट्टअ-च्छाअं ॥ १३७ ॥  
 ओअरण-लालसेहिं गिरीसु दीसइ गुहा-विणिंतेहिं ।  
 पक्ख-च्छेओ व्व तट-ट्टिण्हिं वसुहा-वण-अरेहिं ॥ १३८ ॥

दग्धवनराजिकलुषास्त एव शिखरनिर्झराः सदुःखानाम् । जाताः  
 सकज्जला इव बाष्पावतारा गिरिवधूनाम् ॥ १३२ ॥ संस्त्यानमसृणप्रसराः  
 प्रसुम्महाभुजङ्गसच्छायाः । दृश्यन्ते शैलकटकेषु दीर्घा लोहनिष्यन्दाः  
 ॥ १३३ ॥ कुलिशानलपिङ्गलित उत्पतन्तलावसक्तशशिविम्बः । उक्लिता-  
 मृतकलशा गरुड इव गिरिः परिभ्रमति ॥ १३४ ॥ शैलनितम्बोत्पतिता  
 वज्जानलसदशविद्युत्पिञ्जरिताः । लूनमहीधरपक्षनिभा नभसि घूर्णन्ते  
 घननिवहाः ॥ १३५ ॥ दृश्यन्ते कुलिशमिलिता अङ्गारायमाणकुसुमफल-  
 किसलयाः । त्रिदशमिथुनानुशोचितसंकेतलतागृहा गिरयः ॥ १३६ ॥  
 वैकल्यवेद्यनशीलानां परिवर्तमाना गिरीणां कटकेषु । सरिन्मार्गाः  
 प्राप्नुवन्ति विकटव्रणपट्टकच्छायाम् ॥ १३७ ॥ अवतरणलालसैर्गिरिषु  
 दृश्यते गुहाविनिर्यञ्जिः । पक्षच्छेद इव तटस्थितैर्वसुधावनचरैः ॥ १३८ ॥

१३२. बाहोवारा. १३५. °पंजरिया. १३७. °वळिराणां. १३८. तट्टिण्हिं  
 [ =तट्टिण्हिं=तथास्थितैः ] for तट्टिण्हिं.



जलिञ्जणइअ-वलंता अद्धेहिं णहंगणे विसट्टंति ।  
 अद्धेहिं मूल-गरुआ महीएँ णिवडंति गिरि-वक्खा ॥ १३९ ॥  
 उवरिं-धूम-णिवेसा मूलालग-जलणाण दीसंति ।  
 हेट्टालोउक्खित्ता छाआ-बंधा इव तरुण ॥ १४० ॥  
 परिल्लूण-पेहुणस्स वि सुर-गिरिणो अणह-वक्ख-संकाए ।  
 घट्टिओ पुणो वि कुलिसो जालासु णिअंब-विअडासु ॥ १४१ ॥  
 णिअ-सामत्थेणंचिअ ण तहा वेएण णिट्ठुर-प्पहरो ।  
 अण्ण-गिरि-पक्ख-पहओ जह छिंदइ महि-हरं कुलिसो ॥ १४२ ॥  
 महि-हर-वडणुच्छलिआ भमंति पसरिअ-मणि-प्पहा-वला ।  
 सेल व्व जलिअ-वक्खा गअणंमि समुद्ध-कल्लोला ॥ १४३ ॥  
 उण्णिअ-तिअस-विसाओ णिक्खमइ चिरेण दाह-कअ-विवरो ।  
 कुविअ-गिरि-पक्ख-संपुड-संपीडिअ-णिप्फुरो वज्जो ॥ १४४ ॥  
 असमण्यमाण-दीहर-मूलोआरे समुद्ध-पडिए वि ।  
 णह-दूर-ठिअ-सिहरे णो मुअइ मही-हरे कुलिसो ॥ १४५ ॥

ज्वलितोत्पतितवलन्तोऽर्धैर्नभोद्गणे विघटन्ति । अर्धमूलगुरवो महान्  
 निपतन्ति गिरिपक्षाः ॥ १३९ ॥ उपरिधूमनिवेशा मूलालगज्वलनानां  
 दृश्यन्ते । अधःस्थितालोकोत्क्षिताऽच्छायाबन्धा इव तरुणाम् ॥ १४० ॥  
 परिल्लूणपक्षस्यापि सुरगिरिरनघपक्षशङ्कया । घटितः पुनरपि कुलिशो  
 ज्वालासु नितम्बविकटासु ॥ १४१ ॥ निजसामर्थ्येनैव न तथा वेगेन  
 निष्ठुरप्रहारः । अन्यगिरिपक्षप्रहतो यथा छिनन्ति महीधरं कुलिशः ॥ १४२ ॥  
 महीधरपतनोच्छलिता भ्रमन्ति प्रसृतमणिप्रभावलयाः । शैला इव  
 ज्वलितपक्षा गगने समुद्रकल्लोलाः ॥ १४३ ॥ अर्पितत्रिदशविषादो निष्क्रामति  
 चिरेण दाहकृतविवरः । कुपितगिरिपक्षसंपुटसंपीडितनिष्फुरो वज्रः  
 ॥ १४४ ॥ असमाप्यमानदीर्घमूलावतारान् समुद्रपतितानपि । नभोदूरस्थित-  
 शिखरान्न मुञ्चति महीधरान् कुलिशः ॥ १४५ ॥

१४०. डिट्टा, अवरिंधूम. १४२. मिदइ for छिंदइ, पहारो. १४३. 'घडणु'  
 for 'वडणु'. १४४. 'वक्ख' for 'पक्ख'. १४५. 'वडिए वि' for 'पडिए वि'.

एको उण धरणि-हरो अद्दिट्ठ-णिअंब-मूल-सिहरग्गो ।  
 ल्हिको दूरुच्छलिण जलहिमि व जलहि-कल्लोले ॥ १४६ ॥  
 रहसा रसा-अलोअर-विसाल-कंदर-दरी-पलोट्टतो ।  
 णज्जइ गिरी ण जलहिं जलहिच्चिअ महि-हरं विसइ ॥ १४७ ॥  
 गिरि-लुलिओअहि-विहुआ संभंत-दिसेभ-ताडिअ-क्खंधा ।  
 वेवइ विअणा-वेळंत-महि-हरंदोलिआ वसुहा ॥ १४८ ॥  
 अणत्ता वि समुद्धं समुद्ध-परिरक्खिअ व्व वोळंति ।  
 वेअ-समुच्छलिअ-णिअंब-सिंधु-परिणूमिआ गिरिणो ॥ १४९ ॥  
 णिवडंत-सिला-छच्चिअ-परितलिणाअंत-मूल-वित्थारो ।  
 वोच्छिण्ण-मंथर-सिहो विरलाअइ धूम-संघाओ ॥ १५० ॥  
 उप्पइअ-रेणु-णिवहा संवेळ्ळिअ-विअड-कंदर-च्छेआ ।  
 तेच्चेअ पडण-भिण्णा पत्ता लहुअत्तणं गिरिणो ॥ १५१ ॥  
 एकत्तो सल्लाअंत-वज्ज-धारा-कणा किलिम्मंति ।  
 अणत्तो कडओसहि-पहाव-रूढ-व्वणा गिरिणो ॥ १५२ ॥

एकः पुनर्धरणीधरोऽट्टष्टनितम्बमूलशिखराग्रः । लीनो दूरोच्छलिते  
 जलधाविव जलधिकल्लोले ॥ १४६ ॥ रभसा रसातलोदरविशालकंदरदरी-  
 प्रलुण्टन् । न ज्ञायते गिरिर्न जलधिं जलधिरेव महीधरं विशति ॥ १४७ ॥  
 गिरिलुलितोदधिविधुता संभ्रान्तदिशेभताडितस्कन्धा । वेपते वेदना-  
 वेह्णन्महीधरान्दोलिता वसुधा ॥ १४८ ॥ अप्राप्ता अपि समुद्रं समुद्रपरि-  
 रक्षिता इव गच्छन्ति । वेगसमुच्छलितनितम्बसिन्धुपरिच्छादिता गिरयः  
 ॥ १४९ ॥ निपतच्छिलापिहितपरितलिनायमानमूलविस्तारः । द्युच्छिन्न-  
 मंथरशिखो विरलायते धूमसंघातः ॥ १५० ॥ उत्पतितरेणुनिवहाः संवेळ्ळित-  
 विकटकन्दरच्छेदाः । त एव पतनभिन्नाः प्राप्ता लघुत्वं गिरयः ॥ १५१ ॥  
 एकतः शत्यायमानवज्रधाराकणाः क्लाम्यन्ति । अन्यतः कटकौषधिप्रभाव-  
 रूढव्रणा गिरयः ॥ १५२ ॥

१४७. गुहा for दरी. १४८. विहया for विहुआ. विसहरं for  
 महिहरं १४९. परिवेदिया for परिणूमिआ. १५०. 'सेलढक्कियं', 'सेलकट्टियं' for  
 'सिलाछच्चिअ'. १५१. तेच्चिय पडणुच्चिभण्णा.

कुलिसो ण दीसइच्चिअ एकंमिच्चिअ गिरिंमि मुज्झंतो ।  
 एकं व सेल-सिहरं अट्टइ कुलिसंमि गिरि-जालं ॥ १५३ ॥  
 पक्ख-उड-कूड-पुंजिअ-कप्पंतर-दिप्पमाण-हव्ववहा ।  
 पलएच्चिअ विज्झाआ समुद्ध-भर-पूरिआ गिरिणो ॥ १५४ ॥  
 णीसह-विमुक्क-कायत्तणेण वोच्छिण्ण-पक्ख-लहुअं पि ।  
 तंचिअ भुअंग-वइणो जाअं गरुअं व गिरि-जालं ॥ १५५ ॥  
 विहडिअ-वसुहा दंलिआदि-मंडला दूर-विहुअ-समुद्धा ।  
 थिइ-लालसेण हरिणा णीआ पलयंचिअ तिलोई ॥ १५६ ॥  
 आमुअच्चिअ जीअं गिरि-मिहुणं णिव्वुएहिं अंगेहिं ।  
 पज्जलिअ-पक्ख-संपुड-संपाडिअ-सिसिर-परिरंभं ॥ १५७ ॥  
 भय-विहडिआण जाओ लुअ-पक्खुद्धेस-णिवडिअ-थिराण ।  
 अह णिरवसाण-दुसहो कुडुंब-विरहो मही-हराण ॥ १५८ ॥  
 कठिण-गिरि-वक्ख-सूडण-विहडिअ-धारत्तणेण सुर-वइणो ।  
 आरुहइ काय-लहुओ पेसण-गरुओ करं कुलिसो ॥ १५९ ॥

कुलिशो न दृश्यत एवैकस्मिन्नेव गिरौ मुख्यम् । एकमिव शैलशित्बरं  
 कथति कुलिशे गिरिजालम् ॥ १५३ ॥ पक्षपुटकूटपुञ्जितकल्पान्तरकीप्य-  
 मानहव्यवाहाः । प्रलय एव विध्याताः समुद्रभरपूरिता गिरयः ॥ १५४ ॥  
 निःसहविमुक्तकायत्वेन व्युच्छिन्नपक्षलघुकमपि । तदेव भुजङ्गपतेर्जातं  
 गुरुकमिव गिरिजालम् ॥ १५५ ॥ विघटितवसुधा दलिताद्रिमण्डला  
 दूरविद्रुतसमुद्रा । स्थितिलालसेन हरिणा नीता प्रलयमेव त्रिलोकी  
 ॥ १५६ ॥ आमुञ्चत्येव जीवितं गिरिमिथुनं निर्वृतैरङ्गैः । प्रज्वलितपक्ष-  
 संपुटसंपादितशिशिरपरिरम्भम् ॥ १५७ ॥ भयविघटितानां जातो लूनपक्षो-  
 द्वेशनिपतितस्थिराणाम् । अथ निरवसानदुःसहः कुदुम्बविरहो मही-  
 धराणाम् ॥ १५८ ॥ कठिनगिरिपक्षसूदनविघटितधारत्वेन सुरपतेः ।  
 आरोहति कायलघुकः प्रेषणगुरुकः करं कुलिशः ॥ १५९ ॥

१५३. च for व after एकं. १५४. °कंदरदर° for °कप्पंतर°. विज्झाकिया  
 for विज्झाआ. १५९. °सुयण° for °सूडण.

इअ जेण खुडिअ-वक्खा गिरिणो वि समंजसत्तणे ठविआ ।

एकासण-संमाणं सो वि हरी मण्णए जस्स ॥ १६० ॥

अवि अ ।

चिहुरावीलण-पडिलग्ग-ण्हाण-घुसिणारुणंसुय-सुअंधो ।

अग्गइ मंगल-गहिएक-कुसुम-दामुज्जलो वेसो ॥ १६१ ॥

दर-चक्खिअ-मइरा-मअ-पविरल-संबज्जमाण-सेअ-लवं ।

सोहइ मंथर-णित्थाम-लुलिअ-णअणुप्पलं वअणं ॥ १६२ ॥

सहइ जलद्दासंदाण-विसम-मासलिअ-चंदण-च्छेओ ।

संकंत-पाडलामोअ-सुरहि-सिसिरो थणाहोओ ॥ १६३ ॥

घोलइ महु-रस-विच्छुरिअ-मालई-मजल-कोमलाअंबा ।

णिद्धोअंजण-रमणिज्ज-पम्ह-मूलुज्जला दिट्ठी ॥ १६४ ॥

विकिखरिअ-चिहुर-मंजरि-सिहा-परिक्खलिअ-जल-लवालिद्धं ।

णिब्वाइ मज्जलिओणाविअ-णह-चुडुप्पंकरं जहणं ॥ १६५ ॥

इअ जस्स गिम्ह-दिवसावसाण-णिम्माअ-मज्जण-रसाहिं ।

लीला-वावीसु रिऊण संठिअं वार-विलआहिं ॥ १६६ ॥

इति येन खण्डितपक्षा गिरयोऽपि समञ्जसत्वे स्थापिताः । एकासन-संमानं सोऽपि हरिर्मन्यते यस्य ॥ १६० ॥ चिकुरापीडनप्रतिलग्नस्नान-घुसृणारुणांशुकसुगन्धः । अर्घति मङ्गलगृहीतैककुसुमवामोज्ज्वलो वेषः ॥ १६१ ॥ ईषदास्वादितमदिरामवप्रविरलसंबध्यमानस्वेदलवम् । शोभते मन्थरनिःस्थामलुलितनयनोत्पलं वदनम् ॥ १६२ ॥ शोभते जलार्द्रा-संवानविषममांसलितचन्दनच्छेदः । संकान्तपाटलामोक्षसुरभिदिशिारः स्तनाभोगः ॥ १६३ ॥ घूर्णते मधुरसविच्छुरितमालतीमुकुलकोमला ताम्रा । निर्धौताङ्गनरमणीयपद्ममूलोज्ज्वला दृष्टिः ॥ १६४ ॥ विकीर्णचिकुरमञ्जरी-दिखापरिस्वलितजललवाश्लिष्टम् । विश्राम्यति मुकुलितावनतनसक्ष-ताङ्कुरं जघनम् ॥ १६५ ॥ इति यस्य ग्रीष्मादिवसावसाननिर्मितमज्ज-नरसाभिः । लीलावापीषु रिपूणां संस्थितं वारवनिताभिः ॥ १६६ ॥

१६०. एयासणं. १६४. 'विच्छलियं' for विच्छुरिअं. १६५. 'ओण-मियणहचूडुप्पंकियं.

किं च ।

विवर-समोसरिअ-विराअ-हेम-महि-हर-रस-पवाहेहिं ।  
 पाआलोआरिअ-पिहु-सिहो व्व पडिहाइ हव्व-वहो ॥ १६७ ॥  
 वण-देवआ-पसारिअ-कर-अल-संवलिअ-किसलअ-कलावो ।  
 डज्झइ धूम-तमंतरिअ-महुअरो तिअस-तरु-संडो ॥ १६८ ॥  
 पज्जलइ धूम-मंडल-णिह-विवलाअंत-लंछण-मअं व ।  
 णिव्वडिअ-फुलिग-च्छल-संगलिअ-गहं व ससि-विंबं ॥ १६९ ॥  
 भीसण-सरुव-परिसंठिअं व जलणाहअं पि पडिहाइ ।  
 वेआल-मंडलं मुहल-मुह-गुहा-घोलिरग्गि-सिहं ॥ १७० ॥  
 कर-कलिअ-खग-लेहा-णिह-पढमुग्गिण्ण-धूम-लेहं व ।  
 डज्झइ मिहुणं विज्जा-हराण अविओअ-वीसत्थं ॥ १७१ ॥  
 जम-महिसो कवलिज्जइ जाला-संवेलिओ हुअ-वहेण ।  
 वंभंड-पडिप्फलिओणओ व्व णिअ-धूम-विच्छडो ॥ १७२ ॥  
 अमर-रमणी-विहुव्वंत-चामरुपंक-पवण-लोल-सिहो ।  
 भय-वेविरो व्व अलिअइ कइवि विवुहाहिवं जलणो ॥ १७३ ॥

विवरसमपसृतविलीनहेममहीधररसप्रवाहैः । पातालावतारितपृथु-  
 शिख इव प्रतिभाति हृद्यवाहः ॥ १६७ ॥ वनदेवताप्रसारितकरतलसं-  
 वलितकिसलयकलापः । दह्यते धूमतमोऽन्तरितमधुकरस्त्रिदशतरुषण्डः  
 ॥ १६८ ॥ प्रज्वलति धूममण्डलनिभविपलायमानलाडछनमृगमिव ।  
 निर्वृत्तस्फुलिङ्गच्छलसंगलितग्रहमिव शशिविम्बम् ॥ १६९ ॥ भीषणस्व-  
 रूपपरिसंस्थितमिव ज्वलनाहतमपि प्रतिभाति । वेतालमण्डलं सुखर-  
 मुखगुहाधूर्णनशीलाग्निशिखम् ॥ १७० ॥ करकलितखङ्गलेखानिभप्रथमो-  
 ऽङ्घ्रिधूमलेखमिव । दह्यते मिथुनं विद्याधरयोरवियोगविश्वस्तम् ॥ १७१ ॥  
 यममहिषः कवल्यते ज्वालासंवलितो हुतग्रहेन । ब्रह्माण्डप्रतिफलितावनत  
 इव निजधूमसमूहः ॥ १७२ ॥ अमररमणीविधूयमानचामरसमूहपवनलो-  
 लशिखः । भयवेपनशील इवालीयते कथमपि विबुधाधिपं ज्वलनः ॥ १७३ ॥

१६७. 'समोअरियं', 'विलायं' for 'विराअं'. १६८. 'दुमं' for 'तरु'.  
 १६९. 'संवलयं' for 'संगलिअ'. १७२. 'पडिक्खनिओ' (= पडिक्खलिओ?)

फुडिअ-घण-वडल-पाअड-तडि-च्छडा-संड-णिविडिओ जलइ ।  
 रवि-विंब-वलय-वद्ध-प्फलो व्व जलणो णह-अलंमि ॥ १७४ ॥  
 डज्झंति सरल-सुंकार-दूर-विकिखत्त-सिहि-सिहा-णिवहा ।  
 तंडविअ-फणा-मंडल-पिंडिअ-धूमुग्गमा फणिणो ॥ १७५ ॥  
 उव्वहइ धूम-वलयं सेसो पट्टि-परिसंठिउब्भेअं ।  
 देह-प्पहा-विआणं हरिणो व्व णिवेस-संकंतं ॥ १७६ ॥  
 जलण-सिहा-संभाविअ-सरीर-णिव्वावणा-णिमित्तं व ।  
 डज्झइ ससि-मंडल-कलस-दिण्ण-कंठ-ग्गहं मअणो ॥ १७७ ॥  
 रक्खा-भुअंगमुग्गिण्ण-विस-जलासार-विरलिउब्भेओ ।  
 अहिलेइ णिहि-ट्टाणाइं कहवि जलणो कुबेरस्स ॥ १७८ ॥  
 सोहइ वलंत-वासुइ-परिवेस-विदत्त-विअड-पडिबंधो ।  
 दर-सिडिल-हर-जडा-पुंज-पिंजरो सिहि-सिहा-णिवहो ॥ १७९ ॥  
 पडिहाइ जलण-जाला-पंजर-संजमण-पुंजिआवयवो ।  
 उप्पत्ति-दिअस-परिसंठिओ व्व तणओ ति-णयणस्स ॥ १८० ॥

स्फुटितयनपटलप्रकटतडिच्छटाषण्डनिविडितो ज्वलति । रवि-  
 विम्बवलयवद्धफल इव ज्वलनो नभस्तले ॥ १७४ ॥ दह्यन्ते सरल-  
 सूत्कारदूरविक्षितशिखिशिखानिवहाः । ताण्डवितफणामण्डलपिण्डितधूमो-  
 द्रमाः फणिनः ॥ १७५ ॥ उद्वहति धूमवलयं शेषः पृष्ठपरिसंस्थितोद्भेदम् ।  
 देहप्रभावितानं हरेरिव निवेशसंक्रान्तम् ॥ १७६ ॥ ज्वलनशिखासंभा-  
 वितशरीरनिर्वापणानिमित्तमिव । दह्यते शशिमण्डलकलशदत्तकण्ठग्रहं  
 मदनः ॥ १७७ ॥ रक्षाभुजंगमोद्गीर्णविषजलासारविरलितोद्भेदः । अभिलाति  
 निधिस्थानानि कथमपि ज्वलनः कुबेरस्य ॥ १७८ ॥ शोभते बलद्वासुकि-  
 परिवेषार्जितविकटप्रतिबन्धः । ईषच्छिथिलहरजटापुञ्जपिन्नरः शिखि-  
 शिखानिवहः ॥ १७९ ॥ प्रतिभाति ज्वलनज्वालापन्नरसंयमनपुञ्जितावयवः ।  
 उत्पत्तिदिवसपरिसंस्थित इव तनयस्त्रिनयनस्य ॥ १८० ॥

१७४. 'वडण' for 'वडल'. १७५. 'मंडव' for 'मंडल'. १७६. 'पट्टीपरिठि-  
 ओब्भेयं'. १७७. 'ग्गहो'. १७९. 'विरल' and 'वियड' for 'सिडिल'. १८०. 'दियह'  
 for 'दिअस'.

इअ पलयाणल-कवल्लिअ-सुरंमि बंभंड-कुहर-कुंडमि ।  
लीला कंसारि-सरुव-धारिणो जस्स णिव्वडिआ ॥१८१॥

अहवा ।

मणि-सवल-कुसुम-मालावबंध-पडिबद्ध-विभ्रमा पढमं ।  
जाआ धूमाहअ-वेणु-दंड-कविसा किणो वेणी ॥ १८२ ॥  
किं णु हु कला-णिरंतर-मिअंक-पडिवक्ख-गंड-लेहं ते ।  
दमणअ-सिहाहमहिसाम-धूसरं वअणमेत्ताहे ॥ १८३ ॥  
धारा-हअ-धरणि-कणावरुद्ध-णव-कंदली-सिहा-फरुसं ।  
मधुरमवगाढ-सोहं अ वहसि विसमारुणं अहरं ॥ १८४ ॥  
एअं पवण-पराहीण-सरल-लवली-दलाहिलोलं ते ।  
पेच्छामि असंगअ-मंगलावअंसं सवण-वासं ॥ १८५ ॥  
सासअ-मिअंक-मणि-कलस-वेसमवसण्ण-हार-परिभोअं ।  
णिरवसर-चंदण-रसं तं चिअ ते सुअणु थण-वट्टं ॥ १८६ ॥  
सरस-पडिबोह-लंघिअ-कलंब-केसर-पिसंगमंगेसुं ।  
लायणं चिर-णिम्माण-खिण्ण-कणअ-च्छविं वहइ ॥ १८७ ॥

इति प्रलयानलकवल्लितपुरे ब्रह्माण्डकुहरकुण्डे । लीला कंसारि-  
स्वरूपधारिणो यस्य निर्वृत्ता ॥ १८१ ॥ मणिशवलकुसुममालावबंधप्रति-  
बद्धविभ्रमा प्रथमम् । जाता धूमाहतवेणुदण्डकपिशा कस्माद्वेणी ॥ १८२ ॥  
किं नु खलु कलानिरंतरमृगाङ्कप्रतिपक्षगण्डलेखं ते । दमनकशिखाभम-  
भिश्यामधूसरं वदनमिदानीम् ॥ १८३ ॥ धाराहतधरणिकणावरुद्धनव-  
कन्दलीशिखापरुषम् । मधुरमवगाढशोभं च वहसि विषमारुणमधरम्  
॥ १८४ ॥ एतत् पवनपराधीनसरललवलीदलाभिलोलं ते । प्रेक्षे असङ्गत-  
मङ्गलावतंसं श्रवणपाशम् १८५ ॥ शाश्वतमृगाङ्कमणिकलशवेषमवस-  
न्निहारपरिभोगम् । निरवसरचन्दनरसं तदेव ते सुतनु स्तनपृष्ठम् ॥ १८६ ॥  
सरसप्रतिबोधलङ्घितकदम्बकेसरपिशङ्गमङ्गेषु । लायण्यं चिरनिर्माण-  
खिन्नकनकच्छविं वहति । १८७ ।

१८१. 'पेल्लियं' for 'कवल्लिअं'. १८२. वीणी. १८५. 'सरसं' for 'सरलं'.  
१८६. 'परिसोयं', 'परिवेसं' for 'परिभोअं'.

उपमासु अपज्जत्तेह-कलह-दंतावहासमूरु-जुअं ।  
 तं चेअ मलिअ-विस-दंड-विरसमालक्खिमो इण्हिं ॥ १८८ ॥  
 हा किं णु अणव-कच्चूर-भंग-विच्छाअ-पाडले तरुणि ।  
 आवहासि इमे पडिबोह-कुंठ-कमलपपहे चलणे ॥ १८९ ॥  
 संचरइ चिर-परिग्गह-लायण्णुत्तिण्ण-वेस-सोहग्गो ।  
 सोच्चेअ पुराणालेक्ख-धूसरो परिअणो एस ॥ १९० ॥  
 इअ अमुणिअ-वेहव्वागमाहिं आलोइऊण ता जस्स ।  
 रिउ-सुंदरीओ रुज्जांति णेह-सरिसं पिअ-सहीहिं ॥ १९१ ॥  
 अह सो कआहिसेओ समयंमि णिमिल्ल-मेह-माहण्ये ।  
 चलिओ सअल-धरा-वलअ-विजअ-पडिवद्ध-ववसाओ ॥ १९२ ॥  
 किं च जाअं ।

णिवडइ परोपरावडण-मुहल-मणि-मंजरी-कण-करालो ।  
 गअणाहि विबुह-विहुओ सुर-पाअव-पल्लवुप्पीलो ॥ १९३ ॥  
 मंगल-लास-किलम्मंत-सुर-वहू-कंठ-सीअलो वहइ ।  
 आभिण्ण-मधुर-मंदार-सुंदरो सुर-वह-समीरो ॥ १९४ ॥

उपमासु अपर्यांतभकलभदन्तावभासमूरुयुगम् । तदेव मृदित-  
 विसदण्डविरसमालक्षयाम इदानीम् ॥ १८८ ॥ हा किं नु अनवकर्चूरभंम-  
 विच्छायपाटलौ तरुणि । आवहासि इमौ प्रतिबोधकुण्ठकमलप्रभौ चरणौ  
 ॥ १८९ ॥ संचरति चिरपरिग्रहलावण्योत्तीर्णवेषसौभाग्यः । स एव  
 पुराणालेख्यधूसरः परिजन एवः ॥ १९० ॥ इति अज्ञातवैधव्यागमाभिरा-  
 लोक्य तदा यस्य । रिपुसुन्दर्यो रोद्यन्ते स्नेहसदृशं प्रियसखीभिः ॥ १९१ ॥  
 अथ स कृताभिषेकः समये निमीलितमेघमात्म्ये । चलितः सकलधरा-  
 वलयविजयप्रतिवद्धववसायः ॥ १९२ ॥ निपतति परस्वपरापतनमुखर-  
 मणिमञ्जरीकणकरालः । गगनाद्विबुधविधुतः सुरपादपल्लवसमूहः ॥ १९३ ॥  
 मङ्गललास्यक्लाम्य सुरवधुकण्ठशीतली वहति । आभिन्नमधुरमन्दार-  
 सुन्दरः सुरपथसमीरः ॥ १९४ ॥

१८८. एण्हिं. १९१. गमाओ for गमाहिं, नेहसरसं. १९२. पडिवण्णं  
 for पडिवद्धं. १९४. आभिन्नमधुरहिं.



उच्चभिज्जंति णराहिवस्स समअं दिसा-गइदेहिं ।  
 असरिस-पसत्थ-मणि-तोरण व्व विअडा कर-क्खंभा ॥ १९५ ॥  
 साणंद-रोहिणी-बाहु-वलय-पडिवद्ध-वीअ-परिवेसो ।  
 जाओ पसण्ण-गह-मंडलावलंबी णिसा-णाहो ॥ १९६ ॥  
 विब्भम-परिरंभण्णोण्ण-मिलिअ-मणि-दाम-मुहल-थण-विंबो ।  
 लास-लय-कंस-तालो व्व चलइ सुर-सुंदरी-सत्थो ॥ १९७ ॥  
 किरण-किलापिअ-परिअर-भुअंग-विस-जलण-धूम-तिमिरेहिं ।  
 उव्वेल्ल-महामणि-दंतुरेहिं चलिअं णिहाणेहिं ॥ १९८ ॥  
 वहइ महिंदो साणंद-सुंदरी-विहुअ-वास-संवलिअं ।  
 हरिसावसरंमि वि विसम-विअसिअं लोअण-सहस्सं ॥ १९९ ॥  
 रहसुद्ध-तिअस-करि-दंत-दंड-परितुलिअ-रवि-रह-तुरंगो ।  
 तोरण-णिवद्ध-जय-पल्लवो व्व जाओ णह-विआणो ॥ २०० ॥  
 इअ से पसत्थ-पत्थाण-समय-संभाविऊसव-विआसो ।  
 जाओ पहरिस-हीरंत-सुहिअ-हिअओ तिअस-लोओ ॥ २०१ ॥

उत्तम्भ्यन्ते नराधिपस्य समकं दिग्गजेन्द्रैः । अस्तद्वशप्रशस्तमणि-  
 तोरणा इव विकटाः करस्तम्भाः ॥ १९५ ॥ सानन्दरोहिणीबाहुवलयप्रति-  
 बद्धद्वितीयपरिवेषः । जातः प्रसन्नग्रहमण्डलावलम्बी निशानाथः ॥ १९६ ॥  
 विभ्रमपरिरम्भान्योन्यमिलितमणिदाममुखरस्तनविम्बः । लास्यलयकां-  
 स्थताल इव चलति सुरसुन्दरीसार्थः ॥ १९७ ॥ किरणकृान्तपरिचरभुज-  
 इगविषज्वलनधूमतिमिरैः । उद्वेल्लमहामणिदन्तुरैश्चलितं निधनैः ॥ १९८ ॥  
 वहति महेन्द्रः सानन्दसुन्दरीविधुतवाससंवलितम् । हर्षावसरेऽपि विषम-  
 विकसितं लोचनसहस्रम् ॥ १९९ ॥ रभसोर्ध्वत्रिदशकरिदन्तदण्डपरितुलि-  
 तरविरथतुरंगः । तोरणनिबद्धजयपल्लव इव जातो नभोवितानः ॥ २०० ॥  
 इति तस्य प्रशस्तप्रस्थानसमयसंभावितोत्सवविकासः । जातः प्रहर्ष-  
 हियमाणसुखितहृदयस्त्रिदशलोकः ॥ २०१ ॥

१९६ विइय for वीअ. १९८ 'विमल' for 'महा'. २०१. हीरंतहिययसुहिओ.

अवि अ ।

आमूल-वलिअ-वामोरु-वलरी-लंघिए-अरोरु-लअं ।  
 तंस-ट्टिअ-दर-परिअत्तिअंग-दिट्टेक-थण-वट्टं ॥ २०२ ॥  
 विणिअत्त-हार-वलअग्ग-मिलिअ-मासल-णिअंब-पेरंतं ।  
 वलणा-मडह-ट्टिअ-मज्झ-कट्टिओव्वत्त-रोम-लअं ॥ २०३ ॥  
 सहि-खंध-ट्टिअ-दाहिण-पडट्ट-वलिओणआणण-मिअंकं ।  
 एकेकम-णिविड-करंविअंगुली-मिलिअ-कर-किसलं ॥ २०४ ॥  
 परिअत्त-सरल-कुंतल-णालंजिअ-दाहिण-त्थणद्धंतं ।  
 लीला-बंधुर-सीमंत-पअड-चूडा-मणि-च्छाअं ॥ २०५ ॥  
 ओणविअ-सवण-तवणिज्ज-पंजरी-रुद्ध-कुंडलालोअं ।  
 वलिआगअण्ण-ताडंक-मलिअ-थण-कुंकुमालेखवं ॥ २०६ ॥  
 इअ वसुहाहिव-दंसण-वलंत-णअणुप्पलावअंसाण ।  
 भवण-सिहरेसु पुर-सुंदरीण परिसंठिअं सहइ ॥ २०७ ॥  
 किं च ।

आमूलवलिअवामोरुवलरीलङ्घितेतरोरुलतम् । ज्यश्रस्थितेषत्परिव-  
 र्तिताङ्गट्टैकस्तनपृष्ठम् ॥ २०२ ॥ विनिवृत्तहारवलयाग्रमांसलनितम्बपर्य-  
 न्तम् । वलनास्तोकस्थितमध्यकर्षितोद्भवृत्तरोमलतम् ॥ २०३ ॥ सखी-  
 स्कन्धस्थितदक्षिणप्रकोप्रवलितावनताननमृगाङ्कम् । एकैकानिविडकर-  
 भ्रिताङ्गुलिमिलितकरकिसलयम् ॥ २०४ ॥ परिवृत्तसरलकुन्तलनाला-  
 ङ्गितदक्षिणस्तनार्धान्तम् । लीलाबन्धुरसीमन्तप्रकटचूडामणिच्छायम्  
 ॥ २०५ ॥ अवनमितश्रवणतपनीयमङ्गरीरुद्धकुण्डलालोकम् । वलिआग-  
 तान्यताडङ्कमृदितस्तनकुङ्कुमालेख्यम् ॥ २०६ ॥ इति वसुधाधिपदर्शन-  
 वलन्नयनोत्पलावतंसानाम् । भवनशिखरेषु पुरसुन्दरीणां परिसंस्थितं  
 शोभते ॥ २०७ ॥

२०५. °णालंजिय, °णालंजिय° for °णालंजिअ°. २०६. ओणमिय.°  
 °कुंडलज्जोयं. °मिलिय° for °मलिय°. २०७. °यसीण.

ग. ३

अज्ज वि जस्स हराणल-जालावलि-संभमं भरंतस्स ।  
 कुसुम-कविसे असोए वि श्चत्ति दिट्ठी समुच्चिअइ ॥ २०८ ॥  
 सो वि ससि-बंधवो जाण दंसणे पणइणीण कोवंकं ।  
 कुणइ च्चिअ कुंद-सिहा-कसाअ-गंड-त्थलं वअणं ॥ २०९ ॥  
 दिट्ठे पहुम्मि अबलाण ताण आविद्ध-चंदण-कसाओ ।  
 वसिओ अंगेसु समंत-पीण-कण-कच्चुरो सेओ ॥ २१० ॥  
 दिट्ठी सचंदणेसुं आरोविअ-रोअणेसु रमणीण ।  
 तस्स णिसण्णा पुण्णाह-रअअ-वत्तेसु व मुहेसु ॥ २११ ॥  
 अवि अ ।

समरेसु खग्ग-धारा-गआएँ पडिपेल्लिऊण रिउ-खग्गं ।  
 दिट्ठो सिरीएँ तं नील-मणि-कवाडंतरेणं व ॥ २१२ ॥  
 सइ सुहडासि-णिवासा संकंतायस-मल व्व सामाइ ।  
 जा दोस-रआ सा णवर फुरइ तइ णिम्मला लच्छी ॥ २१३ ॥  
 तुह जाअ-मच्छरेण व णरिंद उब्भिजडिणा णडालेण ।  
 सअल-णडालाईं चिअ ठवियाईं पणाम-पग्गम्मि ॥ २१४ ॥

अद्यापि यस्य हरानलज्वालावलिसंभ्रमं स्मरतः । कुसुमकपिशे  
 अशोकेऽपि श्रुतिति दृष्टिः समुद्रिजते ॥ २०८ ॥ सोऽपि शशिवान्धवो यासां  
 दर्शने प्रणयिनीनां कोपाङ्कम् । करोत्येव कुन्दशिखाकषायगण्डस्थलं  
 वदनम् ॥ २०९ ॥ दृष्टे प्रभौ अबलानां तासामाविद्धचन्दनकषायः ।  
 उषितोऽङ्गेषु समन्तपीनकणकर्बुरः स्वेदः ॥ २१० ॥ दृष्टिः सचन्दनेषु  
 आरोपितरोचनेषु रमणीनाम् । तस्य निषण्णा पुण्याहरजतपात्रोष्णिव  
 मुखेषु ॥ २११ ॥ समरेषु खड्गधारागतया प्रतिप्रेर्य रिपुखड्गम् । दृष्टः श्रिया  
 त्वं नीलमणिकपाटान्तरेणैव ॥ २१२ ॥ सदा सुभटासिनिवासा संक्रान्ता-  
 यसमलेव श्यामायते । या दोषरता सा केवलं स्फुरति त्वयि निर्मला  
 लक्ष्मीः ॥ २१३ ॥ तव जातमत्सरेणैव नरेन्द्र उद्भुकुटिना ललाटेन ।  
 सकलललाटान्येव स्थापितानि प्रणाममार्गे ॥ २१४ ॥

२१०. विलयाण for अबलाण. आवद्ध° for आविद्ध. °वंधुरो for °कच्चुरो.  
 समत्त° for समंत°. २१२. °वेल्लिऊण. २१३. सइ for जा. सा दोसरथा साणेव.

गहिओ विवलाअंतीएँ पाणिणा तुह असी रणगम्मि ।  
 सहसा वेणी-दंडो व्व फुरइ पडिवक्ख-लच्छीए ॥ ७ ॥

पुरओ पुरओ तुम्हारिसेहिँ विअडेहिँ भूमि-वालेहिँ ।  
 विवरीअग्ग-सरूवो व्व एस परिवड्ढिओ वंसो ॥ २१५ ॥

सहइ णरिंद परिणओ मग्गोपिअ-दंड-पाविअ-त्थामो ।  
 सिरि-सुंदरीएँ पासे तुह धम्मो सोविदड्ढो व्व ॥ २१६ ॥

दीहर-पआव-मूलं लच्छी पास-ट्टिआ जसुग्गाअं ।  
 कंचण-दंडं पिव धवल-चामरं तुज्ज धारेइ ॥ २१७ ॥

विहवाअंतारि-वहू-समूह-पडिअग्ग-वलय-रासि-णिहा ।  
 तुह जस-कूडुकेरा दिशासु सकलासु दीसंति ॥ २१८ ॥

भरिमो असिं तु संगर-फुरंत-माअंग-मोत्तिअ-मऊहं ।  
 धारा-जलुत्त-विसमिव सिरिीएँ पिअ-गेह-णलिणीए ॥ २१९ ॥

भीअ-परित्ताण-मइं पइण्णमसिणो तुहाहिरूद्धस्स ।  
 मण्णे संका-विहुरेण वेरि-वग्गे वि अवआसो ॥ २२० ॥

गृहीतो विपलायमानया पाणिना तवासिः रणाग्रे । सहसा वेणीदण्ड  
 इव स्फुरति प्रतिपक्षलक्ष्म्याः ॥ ७ ॥ पुरतः पुरतो युष्मादृशैर्विकटैर्भूमिपालैः ।  
 विपरीताग्रस्वरूप इवैष परिवर्धितो वंशः ॥ २१५ ॥ शोभते नरेन्द्र परिणतो  
 मार्गापितदण्डप्रापितस्थामा । श्रीसुन्दर्याः पार्श्वे तव धर्मः सौविदल्ल इव  
 ॥ २१६ ॥ दीर्घप्रतापमूलं लक्ष्मीः पार्श्वस्थिता यशःसंघातम् । काञ्चनदण्ड-  
 मिव धवलचामरं तव धारयति ॥ २१७ ॥ विधवायमानवधूसमूहप्रति-  
 भ्रम्यवलयराशिनिभा । तव यशःकूटोत्कराः दिशासु सकलासु दृश्यन्ते  
 ॥ २१८ ॥ स्मरामः असिं तव संगरस्फुरन्मातङ्गमौक्तिकमगूखम् ।  
 धाराजलोत्तविसमिव श्रियाः प्रियगेहनलिन्याः ॥ २१९ ॥ भीतपरित्राणमयीं  
 प्रतिज्ञामसेस्तवारूढस्य । मन्ये शङ्काविधुरे न वैरिवर्गोऽप्यवकाशः ॥ २२० ॥

२१६. सोमहलो for सोविदलो. २१७. जस्स for तुज्ज. २१८. ०धवल-  
 वलयनिहा for ०वलयरासिणिहा.

दारिअ-रिउ-मअ-मअ-सुरहिणि त्ति णिच्चं चला वि भमरि व्व ।  
 खग्ग-लआए णिवसइ फरुसाएँ वि तुज्ज राअ सिरी ॥ v ॥  
 कोउहलेण आहव-पलोइआ गारवोष्पिअ-करेण ।  
 पट्ठीओ परामुट्ठा तुमाइ पणआण वेरीण ॥ २२१ ॥  
 णिवसिज्जइ जय-वारण-कुंभ-विभेअ-क्खमे तुह असिम्मि ।  
 तद्धिअसं मुत्ता-कोस-संचआसाएँ व सिरीए ॥ २२२ ॥  
 सो णत्थि च्चिअ इह जो णरिंद णेहिइ णडाल-वट्टं वो ।  
 अच्छीहिंतो करुणा-मआइँ णणु वारि-विट्ठुँ ॥ २२३ ॥  
 तद्धण-धणं व धरिआ लच्छी वच्छ-त्थले महु-महेण ।  
 भिच्चत्थि-बंधवेसुं ण उण विहत्ता जह तुमाइ ॥ w ॥  
 अहवा ।

उष्पअणाअर-संपिडिअंग-गिरि-णिवह-गारवोणमिअं ।  
 सव्वाअर-वोढव्वं जाअं सेसस्स महि-वेढं ॥ २२४ ॥  
 पक्खंतराल-परिअत्तमाण-रवि-मंडला णह-अलम्मि ।  
 होंति अणागअ-संगअ-कुलिसा इव सेल-संघाआ ॥ २२५ ॥

दारितरिपुगजमदसुरभाविति नित्यं चलापि भ्रमरीव । खड्गलतायां  
 निवसति परुषायामपि तव राजन् श्रीः ॥ V ॥ कौतूहलेनाहवप्रलोकिता  
 गौरवार्पितकरेण । पृष्ठानि परामृष्टानि त्वया प्रणतानां वैरिणाम् ॥ २२१ ॥  
 न्युष्यते जयवारणकुम्भविभेदक्षमे तयासौ । प्रतिदिवसं मुक्ताकोशसंचया-  
 शयेव श्रिया ॥ २२२ ॥ स नास्त्येवेह यो नरेन्द्र नेक्षते ललाटपट्टं वः ।  
 अक्षिभ्यां करुणामयान् ननु वारिबिन्दून् ॥ २२३ ॥ तद्धनधनमिव धृता  
 लक्ष्मीर्विंक्षःस्थले मधुमथेन । भृत्यार्थिबान्धवेषु न पुनर्विभक्ता यथा त्वया  
 ॥ W ॥ उत्पतनादरसंपिण्डिताद्गौरवायनामितम् । सर्वादरवोढव्यं जातं  
 शेषस्य महीपीठम् ॥ २२४ ॥ पक्षान्तरालपरिवर्तमानरविमण्डला नभस्तले ।  
 भवन्ति अनागतसंगतकुलिशा इव शैलसंघाताः ॥ २२५ ॥

२२१. वाहव° for आहव'. २२५. पक्खंतरखण°.

मारुअ-भरंत-कंदर-मारव-परिमंथरं वलमंति ।  
 वेअ-विअसंत-पाअव-णूमिअ-कडअंतरा गिरिणो ॥ २२६ ॥  
 आरोहंति णह-अलं तारुज्जोइअ-गुहा-मुहाहोआ ।  
 अण्णोण्ण-पेहुणाणिल-हीरंत-विसंदुला सेला ॥ २२७ ॥  
 उप्पअणोहुर-पीलिअ-सरीर-मउलंत-विवर-णिव्वूढा ।  
 उद्धं णिवद्ध-वेआ णिज्झर-धाराओ णिवडंति ॥ X ॥  
 मुक्क-तुसारासारं लीलुड्डीणम्मि तुहिण-सेलम्मि ।  
 वेवइ अच्चक्कामअ-हिमकाल-किलामिओ लोओ ॥ २२८ ॥  
 उप्पअण-रूद्ध-गअणा दूरुग्गम-णिव्वडंत-णह-लहुआ ।  
 मूएंति मूल-मडहं खमग्ग-विअडं व धरणि-हरा ॥ २२९ ॥  
 दूरअरं उप्पइआ अद्ध-वहत्थमिअ-णिज्झर-तुसारा ।  
 दीमंति विअड-लहुआ पणट्ट-काया महा-गिरिणो ॥ २३० ॥  
 जं जं समुप्पअंता मुअंति सेला णहंगुडेसं ।  
 तं तं पुंजिअ-वहलो भरेइ मुहलुब्भडो पवणो ॥ २३१ ॥

मारुतश्रियमाणकन्दरगौरवपरिमन्थरमारोहन्ति । वेगविकसत्पाद-  
 पस्थगितकटकान्तरा गिरयः ॥ २२६ ॥ आरोहन्ति नभस्तलं तारोद्यो-  
 तितगुहामुखाभोगाः । अन्योन्यपक्षानिलाहियमाणविसंदुलाः शैलाः ॥ २२७ ॥  
 उत्पतनावारुमुखपीडितशरीरमुकुलीभवद्विवरनिर्व्यूढाः । ऊर्ध्वं निबद्धवेगा  
 निर्झरधारा निपतन्ति ॥ X ॥ मुक्ततुषारासारं लीलुड्डीने तुहिनशैले ।  
 वेपते अकस्मादागतहिमकालकान्तो लोकः ॥ २२८ ॥ उत्पतनरुद्धगमना  
 दूरौद्रमनिर्वर्तमाननभोलघवः । सूचयन्ति मूलालपं खं अग्रविकटमिव  
 धरणिधराः ॥ २२९ ॥ दूरतरमुत्पतिता अर्धपथास्तमितनिर्झरतुषाराः ।  
 दृश्यन्ते विकटलघवः प्रणष्टकाया महागिरयः ॥ २३० ॥ यं यं समुत्पतन्तो  
 मुञ्चन्ति शैला नभोऽङ्गणोद्देशम् । तं तं पुञ्जितवहलो विभर्ति मुखरोद्धट-  
 पवनः ॥ २३१ ॥

२२६. °तन्मिअ° for °णूमिअ°. २२७. गिरिणो for सेला. २२८. लीणुड्डीणम्मि.  
 °हेमंत° for °हिमकाल°.

पासोसरंत-तल-मग्न-घटिअ-कम-लहुअ-मासल-च्छाया ।  
 उडुंति पक्ख-विआलिअ-दिग्गअ-दाणोज्झरा गिरिणो ॥ २३२ ॥  
 एंति गअणोसरंतेसु कह वि उम्मुह-समीर-हीरंता ।  
 थोउप्पअइ-णिविट्ठा सेलेसु विहंग-संघाआ ॥ २३३ ॥  
 ओअरण-विसेसिज्जंत-रवि-अरालोअ-चंचल-च्छाया ।  
 दीसंति पविरलाआ व वेउद्ध-दला वणालीओ ॥ २३४ ॥  
 इअ जेण णहंगण-गोअराण खुडिआआ पक्ख-मालाओ ।  
 सेलाण सो वि तं चिंतिऊण अंदोलइ महिंदो ॥ २३५ ॥  
 अणुधारं संदट्टेभ-मोत्तिए तुह असिम्मि सच्चविआ ।  
 लीला-दर-दाविअ-हार-मेत्त-पअडव्व जय-लच्छी ॥ २३६ ॥  
 अयसेण रिऊण करंविआआ कित्तीआ तुह धरिज्जंति ।  
 कुवलय-दल-संवलिआ मालइ-मालाआ व दिसाहिं ॥ २३७ ॥  
 पडिबद्धं णवर तुमे णरिंद-चक्रं पआव-विअडं पि ।  
 गह-वल्लयमणुच्छित्ते धुवे व्व परिअत्तइ णरिंद ॥ २३८ ॥

पाश्चात्पसरत्तलमार्गघटितक्रमलघुमांसलच्छायाः । उड्डीयन्ते पक्ष-  
 विगलितदिग्गजदाननिर्झरा गिरयः ॥ २३२ ॥ एन्ति गगनापसरत्सु कथमपि  
 उन्मुखसमीरहियमाणाः । स्तोकोत्पतितनिविष्टाः शैलेषु विहंगसंघाताः  
 ॥ २३३ ॥ अवतरणविशेष्यमाणरविकरालोकचञ्चलच्छायाः । दृश्यन्ते  
 प्रविरला इव वेगोर्ध्वदला वनालयः ॥ २३४ ॥ इति येन नभोऽद्गणगोचराणां  
 खण्डिताः पक्षमालाः । शैलानां सोऽपि तं चिन्तयित्वा आन्दोलयति  
 महेन्द्रः ॥ २३५ ॥ अनुधारं संलभ्येभमौक्तिके तवासौ दृष्टा । लीलेपद्वर्शित-  
 हारमात्रप्रकटेव जयलक्ष्मीः ॥ २३६ ॥ अयशसा रिपोः करम्बिताः  
 कीर्तयस्तव धार्यन्ते । कुवलयदलसंवलिता मालतीमाला इव दिशाभिः  
 ॥ २३७ ॥ प्रतिबद्धं केवलं त्वया नरेन्द्रचक्रं प्रतापविकटमपि । ग्रहवल्लयम-  
 नुत्क्षिप्ते ध्रुव इव परिवर्तते नरेन्द्र ॥ २३८ ॥

२३२. "सामल" by Commentator. "विल्लिय" for "विगलिअ"

२३३. गयणोयर° २३४. ओसरण° for ओअरण°. वेओडु° for वेउद्ध.

२३६. संदिट्टेभ°, संदट्टेह°. २३७. वरिज्जंति for धरिज्जंति. २३८. नवरि.

"वियडन्मि.

समरम्मि करे विष्फुरइ णवर एको असी तुह च्चेअ ।  
जो पावइ णिअ-जस-सोम-मंडले लंछण-च्छायं ॥ २३९ ॥  
सविमो अणज्जुणमिमं अमहिंदमवासुई च अप्पाणं ।  
सेवंजलि-दंसण-गुण-कहासु तुह जो ण पज्जत्तो ॥ २४० ॥  
णिवडइ पडण-समुच्छलिअ-जलण-कण-जाल-जटिल-धारगो ।  
विमुह-गह-मंडलाअट्टिओ व्व खग्गो तुह रिउसु ॥ २४१ ॥  
तुह पडिवक्खेसु भया कत्थ वि अविलासमावसंतेसु ।  
आरोवेइ ण काअर-गणणाएँ व चावमसमसरो ॥ २४२ ॥  
सुहडाअट्टिअ-कोअंड-चंड-रव-दारुणे रणे तं सि ।  
परिरद्धो भीयाएँ व सहसा गाढं जय-सिरीए ॥ २४३ ॥  
सोहइ समागमेसु अहिअ-पआव-प्पईव-मालासु ।  
वावारंती कण्णुप्पलं व खग्गं तु जय-लच्छी ॥ २४४ ॥  
जं इअरोवद्व-विट्ठुआ वि मज्जंति तुह रिउ णाह ।  
बहु-रूवा ता धाराओ णवर तुह मंडलगस्स ॥ २४५ ॥

समरे करे विष्फुरति केवलमेकोऽसिस्तवैव । यः प्राप्नोति निजयशः-  
सोममण्डले लाञ्छनच्छायाम् ॥ २३९ ॥ शपामहे अनर्जुनमिमं अम-  
हेन्द्रमवासुकिं चात्मानम् । सेवाञ्जलिदर्शनगुणकथासु तव यो न पर्यातः  
॥ २४० ॥ निपतति पतनसमुच्छलितज्वलनकणजालजटिलधाराग्रः ।  
विमुखग्रहमण्डलाकृष्ट इव खड्गस्तव रिपुषु ॥ २४१ ॥ तव प्रतिपक्षेषु  
भयात् क्वापि अविलासमावसत्सु । आरोपयति न कातरगणनयेव चाप-  
मसमशरः ॥ २४२ ॥ सुभटाकृष्टकोदण्डचण्डरवदारुणे रणे त्वमसि ।  
परिरद्धो भीतयेव सहसा गाढं जयश्रिया ॥ २४३ ॥ शोभते समागमेषु  
अहितप्रतापप्रदीपमालासु । ध्यापारयन्ती कर्णोत्पलमिव खड्गं तव  
जयलक्ष्मीः ॥ २४४ ॥ यद् इतरोपद्रवविट्ठुता अपि मज्जन्ति तव रिपवो  
नाथ । बहुरूपास्ता धाराः केवलं तव मण्डलाग्रस्य ॥ २४५ ॥

२३९. गिरसिम्मि जए. २४०. इणं for इमं. तइ for तुह. २४५. जइ for  
जं. वज्जंति for मज्जंति.



पणइ-अणत्थं आमुअइ कणअमिणमो इह द्विआ लच्छी ।  
 कवआवडिआ असिणो तु णेंति णामी सिहि-फुलिंगा ॥ २४६ ॥  
 कोवेण व कअ-कंपं रहसुद्ध-परिद्विआएँ घडिआइं ।  
 तुह तज्जणीएँ कज्जाइं चंड-भुअ-दंड-दूर्इए ॥ २४७ ॥  
 आरूढो पासाअकमेण तह तं सि उवरि लोअस्स ।  
 एको अ सो जहा वो अंडअ-बंधाअए मजली ॥ २४८ ॥  
 बाहु-सिहरेसु दीसइ कामिणि-संक्रामिण मअ-तिलओ ।  
 भू-भारुव्वहण-वसा परिद्विओ पंक-लेसो व्व ॥ २४९ ॥  
 भुमअग्ग-भमिर-लच्छी-चलणालत्तअ-णिहो तुवि फुरइ ।  
 अवअंसारुण-मणि-मंजरी-भवो राअ-विच्छड्ढो ॥ २५० ॥  
 होंति कअत्था पणइं णह-माला-चलण-रोहणे तुज्झ ।  
 आअंब-मणि-गुहाओ व्व विसिऊण पणाम-संकंता ॥ २५१ ॥  
 अलीणा रहसागम-परिवत्तिअ-केसवंसुअ-धर व्व ।  
 कवअ-दलणुग्गआणल-सिह-च्छला वो असिं लच्छी ॥ २५२ ॥

प्रणयिजनार्थमासुञ्चति कनकमेतदिह स्थिता लक्ष्मीः । कवचापतिता  
 असेस्तव निर्यन्ति नामां शिखिस्फुलिङ्गाः ॥ २४६ ॥ कोपेनेव कृतकम्पं  
 रभसाध्वंपरिद्वितया घटितानि । तव तर्जन्या कार्याणि चण्डभुजदण्डद्वृत्या  
 ॥ २४७ ॥ आरूढः पार्श्वाक्रमेण तथा त्वमसि उपरि लोकस्य । एकश्च स  
 यथा वोऽण्डकबन्धायते मौलिः ॥ २४८ ॥ बाहुशिखरेषु दृश्यते कामिनी-  
 संक्रामितेन मङ्गलिलकः । भूभारोद्धहनवशात् परिद्वितः पङ्कलेश इव  
 ॥ २४९ ॥ भ्रुवग्रभ्रमणशीललक्ष्मीचरणालक्तकनिभस्त्वयि स्फुरति ।  
 अवतंसारुणमणिमंजरीभवो रागसमूहः ॥ २५० ॥ भवन्ति कृतार्थाः  
 प्रणयिनो नखमालाचरणरोहणे तव । आताम्रमणिगुहा इव विष्णुा प्रणाम-  
 संक्रान्ताः ॥ २५१ ॥ अलीना रभसागमपरिवर्तितकेशवांशुकधरेव । कव-  
 चदलनोद्गतानलशिखाच्छलाद्गोऽसिं लक्ष्मीः ॥ २५२ ॥

२४७. जाआइं for घडिआइं. २४८. सब्वस्स for लोअस्स. °बंधावए.  
 २४९. °सिहरम्मि...संक्रामिए तुहअतिलए । भूभारुव्वहणायपरि°. २५१. °पहाव°  
 for °पणाम° २५२. रहसागव°. °वरव्व for धरव्व.

इअ जो थुव्वइ पहरिस-पूर-परिखलित-विसम-कंठेहिं ।  
बन्दीहिं कइं देहिं च भूअत्थेहिं चिअ गुणेहिं ॥ २५३ ॥  
इअ चाडु-चउर-चारण-संचारिअ-चंद-चारु-चरिण ।  
णअराओ णर-वरिंदेण णिग्गअं णिग्गअ-जसेण ॥ २५४ ॥  
किं च ।

जवपचमाणस्स सरीर-चारिणो गम्भ-वसहि-गेहेसु ।  
जाण परिअत्तणेण व आवत्त-गईओ णिव्वडिआ ॥ २५५ ॥  
जे कुंकुम-त्थलीसुं केसर-भंगारुणेहिं दावेंति ।  
पइ-परिहोअं व महीएँ णव-णहंकें खुर-वएहिं ॥ २५६ ॥  
जे पोह-खण-परिट्ठिअ-संखाअ-प्फेण-पिंड-घडिएहिं ।  
हेसा-रवेहिं पूरिअ-पयाण-संख व्व दीसंति ॥ २५७ ॥  
आयाण-मरमअ-च्छवि-विच्छड्डाडंबरेण मुंचंति ।  
जे बाल-जव-रसं पिव सयराहा पीअमंगेहिं ॥ २५८ ॥  
दिण्णाओ पणालीओ व सम्-वारि-विणिग्गमाअ धारेंति ।  
परिच्छिण्ण-मज्झ-रेहा-णिहेण जे जहण-बंधेण ॥ २५९ ॥

इति यः स्तूयते प्रहर्षपूरपरिखलितविषमकण्ठैः । बन्धिभिः कवीन्द्रैश्च  
भूतायैरेव गुणैः ॥ २५३ ॥ इति चाडुचतुरचारणसंचारितचन्द्रचारुचरितेन ।  
नगरान्नरवरेन्द्रेण निर्गतं निर्गतयशस्ता ॥ २५४ ॥ जवपचमानस्य शरीर-  
चारिणो गर्भवसतिगेहेषु । येषां परिवर्तनेनेव आवर्तगतयो निर्वृत्ताः  
॥ २५५ ॥ ये कुङ्कुमस्थलीषु केसरभङ्गारुणैर्दर्शयन्ति । पतिपरिभोगमिव  
मह्या नवनखाङ्कं खुरपदैः ॥ २५६ ॥ ये प्रोथक्षणपरिधितसंस्त्यानफेनपिण्ड-  
घटितैः । हेषारवैः पूरितप्रयाणशङ्खा इव दृश्यन्ते ॥ २५७ ॥ आयाणमर-  
कतच्छाविसमूहाडम्बरेण मुञ्चन्ति । ये बालयवरसमिव शीघ्रं पीतमङ्गैः  
॥ २५८ ॥ दत्ताः प्रणाल्य इव भ्रमवारिविनिर्गमाय धारयन्ति । परिच्छिन्न-  
मध्यरेखानिभेन ये जघनबन्धेन ॥ २५९ ॥

२५३. कविरेहिं for कइं देहिं. भूअत्थेहिं विय. २५५. निम्मविया for  
णिव्वडिआ. °रोहेसु for °गेहेसु. २५६. णवरयंकें खुरवहेहिं for णवणहंकें etc.  
२५७. पडिच्छिय° for परिट्ठिअ°. संखा इव सहंति. २५८. सयवारा for सवराहा.  
ते for जे. २५९. °बंधेहिं, बिम्बेहिं for बंधेण.

मगोसु गुरु-बला वेअ-गाढ-णिवडंत-कोडि-टंकेहिं ।  
 उच्चरिऊणं व लिहंति जे टअरे खुर-उडेहिं ॥ २६० ॥  
 जे अज्ज वि हिम-सेलंत-संभवा अणह-सीअ-विअण व्व ।  
 गुरु-तेअ-प्पसर-रसा ठाणे चिअ किंपि कंपंति ॥ २६१ ॥  
 आरूढ-जोह-णिवहा ते तस्स तरंगिणो जय-तुरंगा ।  
 मूअंति व्व पहरिसं जाआ पुरओ णरिंदस्स ॥ २६२ ॥  
 अवि अ ।  
 उवहाणं पिव लीला-बलिअ-ट्टिअ-पिहु-करत्तणा देति ।  
 जे विअड-दंत-पलंक-कअ-णिवेसाएँ लच्छीए ॥ २६३ ॥  
 दीसंति जाण परिअत्त-चलण-दलिआरि-सीस-भावेण ।  
 अज्ज वि कवाल-सअल व्व पास-खुत्ता णह-क्खंडा ॥ २६४ ॥  
 असरल-लीला-गइ-विअलिआहिं जे तीहिं दाण-धाराहिं ।  
 राअ-सिरीएँ रअंति व विलास-वेणी-लअं सुरहिं ॥ २६५ ॥  
 पासल्लिआण जे पडिगआण खुत्तग्ग-दंत-भावेण ।  
 विअम-मुणाल-दंडेहिं रुहिर-सलिलं पिव पिअंति ॥ २६६ ॥

मार्गेषु गुरुबलाद्वेगनिपतत्कोटिट्टिकैः । उच्चार्येव लिखन्ति जे टकारान्  
 खुरपुट्टैः ॥ २६० ॥ ये अद्यापि हिमशैलान्तसंभवात् अनघशीतवेदना इव ।  
 गुरुतेजःप्रसररसाः स्थान एव किमपि कम्पन्ते ॥ २६१ ॥ आरूढयोध-  
 निवहास्ते तस्य तरङ्गिणो जयतुरंगाः । सूचयन्तीव प्रहर्षं याताः पुरतो  
 नरेन्द्रस्य ॥ २६२ ॥ उपधानमिव लीलावलितस्थितपृथुकरत्वाद् ददति ।  
 ये विकटदन्तपर्यङ्कृतनिवेशया लक्ष्म्या ॥ २६३ ॥ दृश्यन्ते येषां परिवृत्त-  
 चरणदलितारिशीर्षभावेन । अद्यापि कपालशकलानीव पार्श्वनिमग्ना  
 नखखण्डाः ॥ २६४ ॥ असरललीलागतिविगलिताभिर्ये तिसृभिर्दान-  
 धाराभिः । राजश्रियो रचयन्तीव विलासवेणीलतां सुरभिम् ॥ २६५ ॥  
 पार्श्वीकृतानां ये प्रतिगजानां निमग्नदन्तभावेन । विअममृणालदण्डैः  
 रुधिरसलिलमिव पिवन्ति ॥ २६६ ॥

२६०. कोणिं, कोट्टिं for कोडिं. २६१. थामे° for ठाणे°. २६५. असरिस°  
 for असरल°. °विल्लियाहिं for °विअलाहि. २६६. पासोल्लिं, पिवंति.

जे चंचल-चामर-पम्हलेहिं सोहंति कण्ण-तालेहिं ।  
उष्ण-तरल-पक्ख व्व तिअस-गअ-जुञ्ज-बुद्धीए ॥ २६७ ॥  
सुत्त-णिवेसं पिव देति दीहरं दाण-वारि-धाराहिं ।  
पडिवासरं पवित्थारिणीए जे पत्थिव-सिरीए ॥ २६८ ॥  
ते तस्स जय-गइंदा सिअ-पिटुंतरिअ-सामल-च्छाया ।  
सरआवणीअ-कलुसा जाआ पुरओ जलहर व्व ॥ २६९ ॥  
किं च जाअं ।  
णवरि अ थोअ-त्थोअं अगंति णिसीह-मुहल-कल-हंसा ।  
दर-डूमिआरविंदा असार-मूराअवा दिअसा ॥ २७० ॥  
सउण-मराल-जणवआ धूमावद्ध-तिमिरा विराअंति ।  
संज्झा-णिअंब-गव-पल्लव व्व रअणीण मो-सग्गा ॥ Y ॥  
कासार-विरल-कुमुआ अमलिअ-विच्छाय-चंद्र-परिवेसा ।  
होति बहलावसाया पहाअ-सिसिरा णिसा-बंधा ॥ २७१ ॥  
धोलइ अलद्ध-किरणो तुसार-लव-लंभ-धूसर-च्छाओ ।  
रविणो अलंबुसा-कुसुम-पाटलो बिंब-परिणाहो ॥ २७२ ॥

ये चञ्चलचामरपद्मलैः शोभन्ते कर्णतालैः । उत्पतनतरलपक्षा इव त्रिदशगजयुद्धबुद्ध्या ॥ २६७ ॥ सूत्रनिवेशमिव ददति दीर्घं दानवारि-धाराभिः । प्रतिवासरं प्रविस्तारिण्या ये पार्थिवश्रियः ॥ २६८ ॥ ते तस्य जयमजेन्द्राः सितपिष्टान्तरितश्यामलच्छायाः । शरदपनीतकलुषा जाताः पुरतो जलधरा इव ॥ २६९ ॥ अनन्तरं स्तोकास्तोकां राजन्ते निशीथमुखरक-लहंसाः । दरदूनारविन्दा असारसूर्यातपा दिवसाः ॥ २७० ॥ शकुनमरालज-नपदा धूमावद्धतिमिरा विराजन्ते । संध्यानिताम्रनवपल्लवा इव रजनीनां गोसर्गाः ॥ Y ॥ कासारविरलकुमुदा अमृदितविच्छायचन्द्रपरिवेसाः । भवन्ति बहलावस्थायाः प्रभाताशिशिरा निशाबन्धाः ॥ २७१ ॥ घूर्णतेऽ-लब्धकिरणस्तुषारलवलम्बधूसरच्छायः । रवेरलम्बुपाकुसुमपाटलो बिम्ब-परिणाहः ॥ २७२ ॥

२६७. वन्दुर° for चंचल°. °पम्हलेहिं for° तालेहिं°. °भूक्ष for °जुञ्ज.  
२६८. रायलच्छीए for पत्थिवसिरीए. २७१. अमइल° for अमलिअ°.

अर्घति सिसिर-सलिला अणिजंचिअ-कोंच-सारस-विरावा ।  
 खल-चुण्णिअ-कलमामोअ-वाहिणो गाम-सीमंता ॥ २७३ ॥  
 कं व ण हरंति णिविडावसाय-संभिण्ण-सामल-करीसा ।  
 गोहण-विणिवेसुद्देश-धूसरारण्ण-परंता ॥ २७४ ॥  
 अकंत-करीसुम्हा-सुह-णिकंप-जहणं विणिकमइ ।  
 कह वि जडाअव-परिभोअ-मंथरं रोहिणी-जूहं ॥ २७५ ॥  
 इअ हेमंत-समिद्धासु गाम-सीमासु मेदणी-णाहो ।  
 दिट्ठिं दिंतो पत्तो कमेण सोणंकमुद्देशं ॥ २७६ ॥  
 मलिआ पूअ-फल-कोस-वडण-रज्जंत-पल्ला तस्स ।  
 सेणा-भडेहिं णव-सालि-सालिणो गाम-सीमंता ॥ २७७ ॥  
 मत्त-कुररासु दिट्ठी सहरी-विष्फुरण-कंपिअ-जलासु ।  
 वीसमइ व वंजुलिणीसु ताण आहार-लेहासु ॥ २७८ ॥  
 ताण णिसम्मइ हिअअं अणाविलाहार-सलिल-सुहआसु ।  
 आ-मंजरी-परिगह-सुअंध-कलमासु सीमासु ॥ २७९ ॥

राजन्ते शिसिरसलिला अनिकुञ्चितकौञ्चसारसविरावाः । खलचूर्णित-  
 कलमामोद्वाहिणो ग्रामसीमन्ताः ॥ २७३ ॥ कं वा न हरन्ति निविडा-  
 वश्यायसंभिन्नव्यामलकरीषाः । गोधनविनिवेशोद्देशधूसरारण्यपर्यन्ताः  
 ॥ २७४ ॥ आक्रान्तकरीषोष्मासुखनिष्कम्पजघनं विनिष्क्रामति । कथमपि  
 जडातपपरिभोगमन्थरं रोहिणीयूथम् ॥ २७५ ॥ इति हेमन्तसमृद्धासु  
 ग्रामसीमसु मेदिनीनाथः । दृष्टिं ददत् प्रातः क्रमेण शोणाङ्कमुद्देशम्  
 ॥ २७६ ॥ मृदिताः पूगफलकोशपतनरज्यमानपल्वलास्तस्य । सेनाभटैर्न-  
 वशालिशालिनो ग्रामसीमन्ताः ॥ २७७ ॥ मत्तकुररासु दृष्टिः शफरीवि-  
 स्फुरणकम्पितजलासु । विश्राम्यतीव वञ्जुलिनीषु तेषामाधारलेखासु  
 ॥ २७८ ॥ तेषां निशाम्यति हृदयमनाविलाधारसलिलसुभगासु । आम-  
 ङ्जरीपरिग्रहसुगन्धकलमासु सीमसु ॥ २७९ ॥

२७५. °रमणं for °जहणं. २७७. °पल्ला for °पल्लवा. २७८. तस्स  
 कासारलेहासु for ताण आहारलेहासु. २७९. तस्स for ताण. °सुहियासु for  
 सुहआसु.

ल्हसमाण-जुओवत्तिअ-तुरंगम-क्खंध-केसरुणंपको ।  
 उम्मुह-धुरं समारुहइ जत्थ रविणो रहो कह वि ॥ २८० ॥  
 बाहिं-गआण जस्स अ णत्थि च्चिअ णह-अलं ति षडिवत्ति ।  
 कंदर-परिद्धिआण अ सो च्चिअ णत्थि त्ति षडिहाइ ॥ २८१ ॥  
 बहु-कुहराविल-कडअत्तणेण णह-महि-अलंतर-णिवेसो ।  
 गहिऊण व वसुहद्धं जो गअणद्धं च णिम्मविओ ॥ २८२ ॥  
 जेण णहो-गअ-सिहरेण कुहर-पसरिअ-णहंगणेणं च ।  
 अण्णोण्णं कीलिअ-णिच्चलो व्व णह-महि-अलुच्छंगो ॥ २८३ ॥  
 विंज्जाम्मि तम्मि रस-सुरहि-सल्लई-भंग-णिव्वुअ-गअम्मि ।  
 रोह-णिरंतर-ताली-वणम्मि जाओ मही-णाहो ॥ २८४ ॥  
 अवि अ ।

वंदीकअ-महिसासुर-कुल-कंठुम्मोइएहिं व तुमाए ।  
 माहवि घंटा-दामेहिं मंडिअं तोरण-द्वारं ॥ २८५ ॥  
 दिट्ठं साहज्जारूढ-तुहिण-गिरी-खंड-दिण्ण-पीठं व ।  
 महिसासुरस्स सीसं तुह चरण-णह-प्पहा-भरिअं ॥ २८६ ॥

खंसशुगोद्वर्तिततुरंगमस्कन्धकेसरसमूहः । उन्मुखधुरं समारोहति यत्र  
 रवे रथः कथमपि ॥ २८० ॥ बहिर्गतानां यस्य च नास्त्येव नभस्तलमिति  
 प्रतिपत्तिः । कन्दरपरिष्ठितानां च स एव नास्तीति प्रतिभाति ॥ २८१ ॥  
 बहुकुहराविलकटकत्वेन नभोमहीतलान्तरनिवेशः । गृहीत्वेव वसुधार्थं यो  
 गगनार्थं च निर्मितः ॥ २८२ ॥ येन नभोगताशिखरेण कुहरप्रसृतनभोऽङ्गनेन  
 च । अन्योन्यं कीलितनिश्चल इव नभोमहीतलोत्सङ्गः ॥ २८३ ॥ विन्ध्ये  
 तस्मिन् रससुरभिसल्लकीभङ्गनिर्वृतगजे । रोहनिरन्तरतालीवने यातो  
 महीनाथः ॥ २८४ ॥ बन्दीकृतमहिषासुरकुलकण्ठोन्मोचितैरिव त्वया ।  
 माधवि घण्टादामभिर्मण्डितं तोरणद्वारम् ॥ २८५ ॥ दृष्टं साहाय्यारूढ-  
 तुहिनगिरिखण्डदत्तपीठमिव । महिषासुरस्य शीर्षं तव चरणनखप्रभा-  
 भरितम् ॥ २८६ ॥

२८१. °निच्चलव्व. २८२. °लुच्छंगः २८६. °गिरिदिण्णखंडपिठं व, चरणन-  
 हृप्पहाभिन्नं.

भमरावलिओ भइरवि तुज्जं भवणाइरम्मि सामोए ।  
 थुइ-मेत्तुम्मोइअ-जंतु-णिअल-मालाओ व लुडंति ॥ २८७ ॥  
 णणु तुम्हं संभरणे रणम्मि विहडंति वारण-घडाओ ।  
 दूराओ च्चिअ वाहण-मइंद-रव-विट्ठुआओ व्व ॥ २८८ ॥  
 तुह चंडि चरण-कमलानुवत्तिणो कह णु संजमिज्जंति ।  
 सेरिह-वह-संकिअ-महिस-हीरमाणेण व जमेण ॥ २८९ ॥  
 तुहिण-गिरी देवि तुमाइ जणअ-भावेण गारवं णीओ ।  
 विज्जाअलो वि कंदर-णिवास-लीलाएँ कल्लाणि ॥ २९० ॥  
 सोहसि णारायणि रणिर-णेउराराव-मिलिअ-हंस-उले ।  
 भवणम्मि कवालाविल-मसाण-राएण व भमंती ॥ २९१ ॥  
 अद्वेण सरीरे च्चिअ णवर ससि-सेहरस्स तं वससि ।  
 हिअए उण से संकरि तुह अविहाएण ओआसो ॥ २९२ ॥  
 खलिओ तइँ रहसुक्खित्त-मणि-तुला-कोडि-कुंडलाहरणो ।  
 सिंगो भंग-ट्टविअ-वलय-बंधो व्व महिसस्स ॥ २९३ ॥

भ्रमरावलयो भैरवि तव भवनाजिरे सामोदे । स्तुतिमात्रोन्मो-  
 चितजन्तुनिगडमाला इव लुडन्ति ॥ २८७ ॥ ननु तव स्मरणे रणे विघटन्ते  
 वारणघटाः । दूरादेव वाहनमृगेन्द्ररवविट्टुता इव ॥ २८८ ॥ तव चण्डि  
 चरणकमलानुवर्तिनः कथं नु संयम्यन्ते । सेरिभवधशङ्कितमहिषह्रियमाणे-  
 नेव यमेन ॥ २८९ ॥ तुहिनगिरिदेवि त्वया जनकभावेन गौरवं नीतः ।  
 विन्ध्याचलोऽपि कन्दरनिवासलीलया कल्याणि ॥ २९० ॥ शोभसे  
 नारायणि रणनशीलनूपुरारावमिलितहंसकुले । भवने कपालाविलम्ब-  
 शानरागेणेव भ्रमन्ती ॥ २९१ ॥ अर्धेन शरीर एव केवलं शशिशेखरस्य  
 त्वं वससि । हृदये पुनस्तस्य शंकरि तवाविभागेनावकाशः ॥ २९२ ॥  
 स्वलितं त्वया रभसोत्क्षिप्तमणितुलाकोटिकुण्डलाभरणम् । शृङ्गं भङ्ग-  
 स्थापितवलयवन्धमिव महिषस्य ॥ २९३ ॥

२८७. ०भैरवि. भवरमणि तुज्जं for भइरवि तुज्जं. २९१. रणिय<sup>०</sup> for रणिर<sup>०</sup>.  
 २९३. भंगपथ<sup>०</sup>.

तुह दारं थाम-त्थाम-दिण्ण-रुहिरोवहारमाभाइ ।  
हर-पणय-रोस-विससिअ-संज्झा-सअलावइण्णं व ॥ २९४ ॥  
तुह वअण-च्छवि-भिज्जंत-विअड-तम-मंडला सआ होंति ।  
केहिं वि दिज्जंत-महा-महिसा इव भअवइ पओसा ॥ २९५ ॥  
णिदा-रूवेण पअं णिमेसि जण-लोअणेसु तं चेअ ।  
पडिबोहे जेण स-जावअ व्व लक्खिज्जए दिट्ठी ॥ २९६ ॥  
पलयं वा कालि ण णिम्मवेसि रूवस्स ते अणंतस्स ।  
सव्वंगे कह णु कवाल-मंडलाडंबरं घटउ ॥ २९७ ॥  
थुव्वसि तक्खण-विहटंत-लोह-हिंजीर-सामल-गलेहिं ।  
परिणअ-गणभावागअ-तिणयण-चिंधेहिं व णरेहिं ॥ २९८ ॥  
णिमिसं पि णेअ मुच्चइ आयअणोववण-मंडलं तुज्झ ।  
संणिहिअ-कुमार-मऊर-णेह-रसिएहिं व सिहीहिं ॥ २९९ ॥  
पाऊण व उव्वहाराअरेसु सइ धूव-धूम-वडलाइं ।  
उव्वमसि बहुल-रअणी-भावेसु णिरंतरं तिमिरं ॥ ३०० ॥

तव द्वारं स्थानस्थानदत्तरुधिरोषहारमाभाति । हरप्रणयरोषविश-  
सितसंध्याशकलावतीर्णामिव ॥ २९४ ॥ तव वदनच्छविभिद्यमानधिकदत्त-  
मोमण्डलाः सदा भवन्ति । कैरपि दीयमानमहामहिषा इव भगवति प्रदोषाः  
॥ २९५ ॥ निद्रारूपेण पदं निमिमीषे जनलोचनेषु त्वमेव । प्रतिबोधे येन  
सयावकेव लक्ष्यते दृष्टिः ॥ २९६ ॥ प्रलयं वा कालि न निर्मापयसि रूपस्य  
ते अनन्तस्य । सर्वाङ्गं कथं नु कपालमण्डलाडम्बरं घटताम् ॥ २९७ ॥  
स्तूयसे तत्क्षणविघटमानलोहहिंजीरश्यामलगलैः । परिणतगणभावागत-  
त्रिनयनचिह्नैरिव नरैः ॥ २९८ ॥ निमेषमपि नैव मुच्यते आयतनोपवन-  
मण्डलं तव । संनिहितकुमारमयूरस्नेहरसिकैरिव शिखिभिः ॥ २९९ ॥ पीत्वेव  
उपहारादरेषु सदा धूमधूपपटलानि । उद्रमसि बहुलरजनीभावेषु निरन्तरं  
तिमिरम् ॥ ३०० ॥

२९४. द्वाणद्वाणं for थामत्थामं. २९८. विन्धेहिं, चिण्हेहिं for चिंधेहिं,  
जणेहिं for णरेहिं. ३००. उव्वहारायरेण and रयणीभावेण.



पणअ-जण-रक्खणंतरिअ-वेरि-करवाल-पंजरेणं व ।  
 हारिंद-णील-किरणावलंबिणा भासि वच्छेण ॥ ३०१ ॥  
 जाहे रअणी-रूवेण फुरसि ससहर-विडंबिअ-कवाला ।  
 ताहे वि णरट्टि-पसाहणम्मि तुह वडइ मह-चकं ॥ ३०२ ॥  
 तं कुवलई-कुणंती ण वा दइच्चाण खग्ग-मालाओ ।  
 णिअ-चलण-पंकअच्चा-कज्जं वो कह णु संपडउ ॥ ३०३ ॥  
 मालूर-पत्त-माला-कंटअ-कअ-सोणिअ व्व आहासि ।  
 तं सरस-रत्त-चंदण-परिसोण-थणंतरा देवि ॥ ३०४ ॥  
 संकंताउ व रोसारुणच्छि-वलय-प्पहाओ महिसम्मि ।  
 तुह सबरि सोणिअ-सिहा तिमूल-मग्गेषु दीसंति ॥ ३०५ ॥  
 वीर-विडण्ण-विकोसासि-धेणु-करवाल-कंति-कज्जलिअं ।  
 दिअम्मि वि देवि असंक-कोसिअं गग्ग-भवणं ते ॥ ३०६ ॥  
 तं अत्थारुण-रवि-मंडलेण मुंडोवहार-पुरवं व ।  
 तारा-णिह-कअ-बलि-तंदुलाएँ पूज्जसि णिसाए ॥ ३०७ ॥

प्रणतजनरक्षणान्तरितवैरिकरवालपञ्जरेणेव । हारेन्द्रनीलकिरणा-  
 वलम्बिना भासि वक्षसा ॥ ३०१ ॥ यदा रजनीरूपेण स्फुरसि शशधर-  
 विडम्बितकपाला । तदापि नरास्थिप्रसाधने तव घटते ग्रहचक्रम् ॥ ३०२ ॥  
 त्वं कुवलयीकुर्वती न वा कैत्यानां खड्गमालाः । निजचरणपङ्कजार्चाकार्यं  
 वः कथं नु संपद्यताम् ॥ ३०३ ॥ मालूरपत्रमालाकण्टककृतशोणिते-  
 वाभासि । त्वं सरसरक्तचन्दनपरिशोणस्तनान्तरा देवी ॥ ३०४ ॥  
 संक्रान्ता इव रोषारुणाक्षिवलयप्रभा महिषे । तव शबरि शोणित-  
 शिखास्त्रिशूलमार्गेषु दृश्यन्ते ॥ ३०५ ॥ वीरवितीर्णविकोशासिधेनु-  
 करवालकान्तिकज्जलितम् । दिवसेऽपि देवि अशङ्ककौशिकं गर्भभवनं  
 ते ॥ ३०६ ॥ त्वमस्तारुणरविमण्डलेन मुण्डोपहारपूर्वमिव । तारानिभकृत-  
 बलितण्डुलया पूज्यसे निशया ॥ ३०७ ॥

३०१. पणधि<sup>०</sup>, किरणावभासिणा. ३०२. कवालं. ३०३. कुवलयं करंती  
<sup>०</sup>पंकयच्छणकज्जं. संपडउ. संपडइ for संपडउ, ३०४. मालूरि<sup>०</sup>. ३०७ पुवं व  
 for पुरवं व.

तं सहासि सजल-जीमूअ-गोअरा गौरि विज्जु-भावम्मि ।  
 कंसोपिअ-वज्झ-सिला-सह व्व गअणे समुप्पइआ ॥ ३०८ ॥  
 हर-फंस-सेअ-संवलिअ-जावआसंगि-णह-मणि-च्छाओ ।  
 सहइ णअ-चंद-लेहा-सुर-सरि-संज्झो व्व ते चलणो ॥ ३०९ ॥  
 सुलहोवहार-रुहिर-प्पवाह-संभावणाएँ लिब्भंति ।  
 अरुण-पडाआ-पडिमा-गन्भाओ सिला इह सिवाहिँ ॥ ३१० ॥  
 पूआहिसेअ-विअलिअ-णडाल-जावअ-रसं पिअंति व्व ।  
 रुहिरासव-परिओसा तुह पुरओ भूअ-पडिमाओ ॥ ३११ ॥  
 पच्चक्ख-भाव-तक्खण-मीलंतच्छि-हअ-दंसण-गुणेहिँ ।  
 तिअसेहिँ वि तुह णिइत्तणम्मि रूवं ण सच्चविअं ॥ ३१२ ॥  
 तक्काल-विमुह-हर-वड्डिणहिँ सासेहिँ तावसि तुमाए ।  
 पडिवण्णो पाणायाम-णियम-बंधाअरो कह णु ॥ ३१३ ॥  
 काम-डहणाणुतावा हरस्स तुह विब्भमेहिँ णिव्वडिआ ।  
 कट्टिअ-णडाल-णयणाणल व्व संताविणो सासा ॥ ३१४ ॥

त्वं शोभसे सजलजीमूतगोचरा गौरि विज्जुद्भावे । कंसार्पितवध्यशि-  
 लासहेव गगने समुत्पतिता ॥ ३०८ ॥ हरस्पृशीस्वेदसंवलितयावकासङ्कि-  
 नखमणिच्छायः । शोभते नतचन्द्रलेखासुरसरित्संध्य इव ते चरणः  
 ॥ ३०९ ॥ सुलभोपहाररुधिरप्रवाहसंभावनया लिह्यन्ते । अरुणपताकाप्रति-  
 मागर्भाः शिला इह शिवाभिः ॥ ३१० ॥ पूजाभिषेकविगलितललाटया-  
 वकरसं पिबन्तीव । रुधिरासवपरितोषास्तव पुरतो भूतप्रतिमाः ॥ ३११ ॥  
 प्रत्यक्षभावतत्क्षणमीलदक्षिहतदर्शनगुणैः । त्रिदशैरपि तव निद्रात्वे रूपं न  
 सतीकृतम् ॥ ३१२ ॥ तत्कालविमुखहरवर्धितैः श्वासैस्तापसि त्वया । प्रति-  
 पन्नः प्राणायामनियमबन्धादरः कथं नु ॥ ३१३ ॥ कामदहनानुतापा हरस्य  
 तव विभ्रमैर्निर्वृतिताः । कृष्टललाटनयनानला इव संतापिनः श्वासाः  
 ॥ ३१४ ॥

३०८. गयणं. ३०९ °फास°. for °फंस°. सह for णअ (= नत). ए for ते.  
 ३१०. °वयार° for °वहार°. ३११. पिअंति व्व. ३१३. तक्कालविमुक्क°.  
 ३१४. °डहणाणुयावा.

ग. ४

सइ सिद्ध-सिद्धि-मंडल-पईव-परिकंपिणो पओसेसु ।  
 तुज्जोसव-गंध-सुहा सुहअंति समीरणुगारा ॥ ३१५ ॥  
 तडिभावम्मि फुरंती सवारि-वारिहर-कूड-कोडीए ।  
 अकंत-महा-महिस व्व सोहसे अमरिसाअंवा ॥ ३१६ ॥  
 जण-दिण्ण-केस-कलणा-लोमस-कलुसेहिं कंपमुप्पेसि ।  
 वेआलेहिं व पडिअग्गिआइरा वाउ-दंडेहिं ॥ ३१७ ॥  
 गंभीर-गन्ध-मंद-प्पहाओ तुह देवि दीव-मालाओ ।  
 उवहार-मुंड-केसंधआर-मूढाओ व खलंति ॥ ३१८ ॥  
 विससिज्जंत-महा-पसु-दंसण-संभम-परोपारारूढा ।  
 गअणेच्चिअ गंध-उडिं कुणंति तुह कडल-णारीओ ॥ ३१९ ॥  
 णह-मणि-संकमणा मडह-पणअ-जण-लंछणेहिं चलणेहिं ।  
 सोहसि पणमिज्जंति व्व अंव तं वालिहिल्लेहिं ॥ ३२० ॥  
 अह परिअरो अणेओवअरण-पहरण-सहं कर-सहस्सं ।  
 एकस्स वरोरु वरुज्जअस्स ते पाणि-कमलस्स ॥ ३२१ ॥

सदा सिद्धसिद्धिमण्डलप्रदीपपरिकम्पिनः प्रदोषेषु । तवोत्सव-  
 गन्धसुखाः सुखयन्ति समीरणोद्वाराः ॥ ३१५ ॥ तडिद्धावे स्फुरन्ती  
 सवारिवारिधरकूटकोटी । आक्रान्तमहामहिषेव शोभसे अमर्षाताम्रा  
 ॥ ३१६ ॥ जनदत्तकेशकलनालोमशकलुषैः कम्पमर्षयसि । वैतालैरिव प्रति-  
 जागरिताजिरा वायुदण्डैः ॥ ३१७ ॥ गम्भीरमर्भमन्दप्रभास्तद्य देवि  
 दीपमालाः । उपहारमुण्डकेशान्धकारमूढा इव स्खलन्ति ॥ ३१८ ॥  
 विशस्यमानमहापशुदर्शनसंभ्रमपरस्परारूढाः । गगन एव गन्धकुटीं कुर्वन्ति  
 तव कौलनार्यः ॥ ३१९ ॥ नखमणिसंकमणादहपप्रणतजनलाञ्छनैश्चरजैः ।  
 शोभसे प्रणम्यमानेव अम्ब त्वं वालखिल्यैः ॥ ३२० ॥ अथ परिकराऽनेको-  
 पकरणप्रहरणसहं करसहस्रम् । एकस्य वरोरु वरोद्यतस्य ते पाणिकमलस्य  
 ॥ ३२१ ॥

३१५. सय for सइ. सिद्धसिद्ध. तुह ऊमव, तुह आसव. ३१६. तडिभावेण.  
 ३१७. दोहमप्पेसि, कंपमोप्पेसि. वाय for वाउ. ३१९. गहणे, कओल for कडल.  
 ३२०. वालिखिल्लेहिं. ३२१. कयपरियरं for अह परिअरो.

ध्वजपटधारा-निवहेहिं मंदिरं वो नवारुणाहेहिं ।  
 तद्विअस-पमु-सिर-च्छेअ-पीअमामुअइ रुहिरं व ॥ ३२२ ॥  
 मेहाअंतं तुह तइअ-णयण-सिद्धि-धूम-मंडलं सहइ ।  
 वासुइ-जीहाओ लहंति तडि-लआ-विभ्रमं जत्थ ॥ ३२३ ॥  
 सीसम्मि कओ महिसस्स देवि मरणाअ जो हि संपणो ।  
 सोच्चिअ जणस्स जाओ तुह चलणो मंगल-ट्टाणं ॥ ३२४ ॥  
 कोमारम्मि हराराहणाअ हिअअम्मि मअण-पज्जलिए ।  
 तइ विहिओ मुद्ध-थणुलएहिं मालूर-होमो व्व ॥ ३२५ ॥  
 अंगमवलंबिआलंबि-सरस-णर-वअण-पाअडं वहसि ।  
 अज्जवि कंस-प्फोडण-ललंत-णिअअट्टि-सिद्धिलं व ॥ ३२६ ॥  
 सूएंति वीर-विक्रअ-विक्रममिह जामिणी-मसाणेसु ।  
 अवलंबिअ-कुणव-च्छेअ-पाडला साहि-साहाओ ॥ ३२७ ॥  
 सरसाट्टि-दंड-लोहेण चंडि अहर-प्पहारुणे तुज्झ ।  
 जीहा णिअ-दसण-मअह-मंडलेच्चेअ संवलइ ॥ ३२८ ॥

ध्वजपटधारानिवहेर्मन्दिरं वो नवारुणाभैः । प्रतिदिवसपशुशिर-  
 श्छेदपीतमामुञ्जाति रुधिरमिव ॥ ३२२ ॥ मेघायमानं तव तृतीयनयन-  
 शिखिधूममण्डलं शोभते । वासुकिजिह्वा लभन्ते तडिल्लताविभ्रमं यत्र  
 ॥ ३२३ ॥ जीर्षं क्रुतो महिषस्य देवि मरणाय यो हि संपन्नः । स एव जनस्य  
 जातस्तव चरणां मङ्गलस्थानम् ॥ ३२४ ॥ कौमारं हराराधनाय हृदये  
 मदनप्रज्वलितं । त्वया विहितो मुग्धस्तनकैर्मातूरहोम इव ॥ ३२५ ॥  
 अङ्गमवलम्बितालम्बिसरसनरवदनप्रकटं वहसि । अद्यापि कंसरप्फो-  
 टनललन्निजकास्थांशलमिव ॥ ३२६ ॥ सूचयन्ति वीरविक्रयविक्रममिह  
 यामिनीश्मशानेषु । अवलम्बितकुणपच्छेदपाटलाः शाखिशाखाः ॥ ३२७ ॥  
 सरसास्थिदण्डलोभेन चण्डि अधरप्रभारुणे तव । जिह्वा निजदशनमयूख-  
 मण्डल एव संवलति ॥ ३२८ ॥

३२२. ते for वो. ३२५. 'थणुगमेहिं, पओहरेहिं for थणुलएहिं. विहिओ  
 तइ. ३२६. 'लुलंतं' for 'ललंतं'. ३२७. सूयंति. ३२८. 'डंड' for 'दंड',

पअइ-परिसुक्क-काया पुरओ संचरइ रेवई तुज्झ ।  
 इह सइ संणिहिअ-महा-परेअ-भय-मुक्क-मासव्व ॥ ३२९ ॥  
 पूइज्जसि भिण्ण-भुआ-विण्ण-रुहिरं व पाअवेहिं पि ।  
 परसु-प्पहार-विअलिअ-कसाय-रस-सोण-साहेहिं ॥ ३३० ॥  
 अण्णोण्ण-कलह-विअलिअ-केसर-कीलाल-कललिअ-द्वारा ।  
 कअवाउणो वि तुह देवि सासणं अणुसरंति व्व ॥ ३३१ ॥  
 उवहारुल्लूरिअ-मास-मंडलाडंबरुभडेहिं व ।  
 डिंबं जावअ-पड-मंडणेहिं खमभेहिं विविहेसि ॥ ३३२ ॥  
 कुणवत्तण-सुलहूसास-काय-णिव्वडिअ-गारवो अण्णा ।  
 तुह धारण-क्खमो कीरइ व्व णणु वाहण-सवेण ॥ ३३३ ॥  
 सोहसि मुह-मुक्कासरिस-रुहिर-धाराहिं रआणे-रूवेसु ।  
 भत्ति-विइज्जंतारुण-धअ व्व तं भवण-माईहिं ॥ ३३४ ॥  
 बहुल-पओसा वडंकर व्व तुह देवि महिस-सिंगेहिं ।  
 पारोहिणो व्व लंबिर-मऊर-कंठेहिं रेहंति ॥ ३३५ ॥

प्रकृतिपरिशुष्ककाया पुरतः संचरति रेवती तव । इह सदा संनि-  
 हितमहाभेतभयमुक्तमासेव ॥ ३२९ ॥ पूज्यसे भिन्नभुजावितीर्णरुधिरमिव  
 पादपैरपि । परशुप्रहारविगलितकषायरसशोणशाखैः ॥ ३३० ॥ अन्यो-  
 न्यकलहविगलितकेसरकीलालकललितद्वाराः । कृकवाकवोऽपि तव देवि  
 शासनमनुसरन्तीव ॥ ३३१ ॥ उपहारतुडितमांसमण्डलाडम्बरोद्भूतैरिव ।  
 डिम्बं यावकपटमण्डनैः स्तम्भैर्विविधत्से ॥ ३३२ ॥ कुणपत्वसुलभोच्छ्र-  
 वासकायनिर्वृत्तगौरव आत्मा । तव धारणक्षमः क्रियत इव ननु वाहनश-  
 वेन ॥ ३३३ ॥ शोभसे मुखमुक्तासदृशरुधिरधाराभिः रजनिरूपेषु । भक्ति-  
 विकीर्यमाणारुणध्वजेव त्वं भवनमातृभिः ॥ ३३४ ॥ बहुलप्रदोषाः बहु-  
 रूकुरा इव तव देवि महिषशृङ्गैः । प्रारोहिण इव लम्बनशीलमयूरकण्ठैः  
 शोभन्ते ॥ ३३५ ॥

३२९. भयवद् for पअइ. सय for सइ. ३३०. 'परिसुक्क' for 'विअलिअ'.  
 ३३१. 'विललिअ' for 'विअलिअ'. ३३२. 'व जणेसि for विविहेसि. ३३४. 'मुक्का-  
 यवकोसुमधाराहिं, 'विइज्जंतारुण'. ३३५. बहुफलव्व. सिंगेहिं. 'लंबिय' for 'लंबिर'.

तुह लोह-दृप्पणावलि-संकमणालद्ध-कसण-भाव व्व ।  
 सोहंति सबर-जुअला मेअअ-काया पणामेसु ॥ ३३६ ॥  
 रुवंचिअ णवर कराल-दारुणं काल-रत्ति-लीलाए ।  
 हिअअं पुण ते करुणा-रसेण सइ वच्छलंचेअ ॥ ३३७ ॥  
 इअ विंज्ज-गुहा-णिलयाएँ तम्मि-दल-सवर-सिद्ध-मग्गाए ।  
 पहुणा सपरिअरं भअवईएँ विहिओ णमक्कारो ॥ ३३८ ॥  
 आवि अ ।

इह अज्जवि किं णु पुराण-भाव-कविसीकअट्टि-बंधम्मि ।  
 हिअउदेसे रोसग्गि-पिंगिमच्चेअ विफुरइ ॥ ३३९ ॥  
 तम्मि च्चिअ संधि-पमूअ-कीड-मालाविले णडालम्मि ।  
 हासाअ भिउडि-भंगो व्व विलिहिओ अह कअंतेण ॥ ३४० ॥  
 वुब्भइ ओलिंभाभाव-कुडिल-वलिण्ण वअण-विंबम्मि ।  
 मअणाहिमलय-विच्छित्ति-विब्भमं संपइ रएण ॥ ३४१ ॥  
 हा हा तंचेअ करिल्ल-पिअअमा-बाहु-सयण-दुल्लिअं ।  
 उवहाणीकअ-वम्पीअ-मेहलं लुलइ सिर-कमलं ॥ ३४२ ॥

तय लोहदर्पणावलिसंकमणालद्धकृष्णभावादीव । शोभन्ते शबरयुग-  
 लानि मेचककायानि प्रणामेषु ॥ ३३६ ॥ रूपमेव केवलं करालदारुणं  
 कालरात्रिलीलायाः । हृदयं पुनस्ते करुणारसेन सदा वत्सलमेव ॥ ३३७ ॥  
 इति विन्ध्यगुहानिलयायाः वस्त्रदलशबरशिष्टमार्गायाः । प्रभुणा सपरिकरं  
 भगवत्यै विहितो नमस्कारः ॥ ३३८ ॥ इहाद्यापि किं नु पुराणभावकपिशी-  
 कृतास्थिबन्धे । हृदयोद्देशे रोषाभिपिदिग्गमैव विस्फुरति ॥ ३३९ ॥  
 तस्मिन्नेव संधिप्रसूतकीटमालाविले ललाटे । हासाय भुक्कुटिभङ्ग इव  
 विलिखितोऽथ कृतान्तेन ॥ ३४० ॥ उह्यते उपदेहिकाभावकुटिलवलिनेन  
 वदनबिम्बे । मदनाधिमलयविच्छित्तिविभ्रमं संप्रति रजसा ॥ ३४१ ॥ हा  
 हा तदेव वंशाङ्कुरप्रियतमाबाहुशयनदुर्ललितम् । उपधानीकृतवल्मीक-  
 मेखलं लुलति शिरःकमलम् ॥ ३४२ ॥

३३६. °दृप्पणा°. सवरिंडिभा, सवरिडिभा. ३३७. कालकांति° देवि for चेअ.  
 ३३८. °सिद्ध° for °सिद्ध°. पत्तवसण° for तंमिदल°. ३३९. किण्ण and किंतु for  
 किं णु. ३४१. ओलिंभियभाव°. ३४२. करील° for करिल्ल°.

पंक-भरिओअरुब्भिण्ण-विरस-तण-जडिलिए कवालम्मि ।  
 जाओ अहो सिणिद्धो कवरी-बंधस्स परिणाहो ॥ ३४३ ॥  
 हा हा कंपावेइ व हरिअ-मलालंविणी दसण-माला ।  
 अज्जवि विणिहट्टाणेअ-वीडिआ-रसमिव वमंती ॥ ३४४ ॥  
 ठिअ-भमर-पक्ख-भावा णिव्वाडिअ-पत्तणा इव सवेअं ।  
 कामेण इमम्मि वि णूण पेसिआ मंजरी-वाणा ॥ ३४५ ॥  
 उद्धिणअरमिंदुसहं ठिआणलं सर-रण-प्पहमिमस्स ।  
 एकवएच्चिअ जाअं अखंड-तम-बंधणं भुवणं ॥ ३४६ ॥  
 इअ तम्मि णर-कलेवर-दंसण-मउइअ-मणेण णर-वइणा ।  
 पडिबण्ण-विवेअ-विअप्प-सरसमणुसोइअं सुइरं ॥ ३४७ ॥  
 अवि अ ।

बहुसो बहुत्त-विसहर-मणि-प्पहा-रंजिअ व्व ते जाण ।  
 अंतोच्चिअ णिंति णिवेसिअ-प्पहा पिच्छ-पब्भारा ॥ ३४८ ॥  
 वरहीण ताण रसिअं पुलिंद-केआर-पविरल-दुमेसु ।  
 णंदेइ तस्स तड-णिज्जरेसु गिरि-धूम-कलुसेसु ॥ ३४९ ॥ युग्गम्

पङ्कभृतोदरोद्धिन्नविरसतृणजटिलिते कपाले । जातः अहो स्निग्धः  
 कवरीबन्धस्य परिणाहः ॥ ३४३ ॥ हा हा कम्पयतीव हरितमलालम्बिनी  
 दशनमाला । अद्यापि विनिष्टृष्टानेकवीटिकारसमिव वमन्ती ॥ ३४४ ॥  
 स्थितभ्रमरपक्षभावा निर्वर्तितपत्रणा इव सवेगम् । कामेनास्मिन्नपि नूनं  
 प्रेषिता मञ्जरीवाणाः ॥ ३४५ ॥ उद्धिनकरमिन्दुसहं स्थितानलं सरत्नप्रभ-  
 मस्य । एकपद् एव जातमखण्डतमोन्बधनं भुवनम् ॥ ३४६ ॥ इति तस्मिन्  
 नरकलेवरदर्शनमृदूकृतमनसा नरपतिना । प्रतिपक्षविवेकविकल्पसरसमनु-  
 शोचितं सुचिरम् ॥ ३४७ ॥ बहुशः उपभुक्तविषधरमणिप्रभारत्रिता इव ते  
 येषाम् । अन्तरेव निर्वन्ति निवेशितप्रभाः पिच्छप्राग्भाराः ॥ ३४८ ॥  
 बर्हिणां तेषां रसितं पुलिन्दकेदारप्रविरलदुमेषु । नन्दयति तस्य तटनिर्झरेषु  
 गिरिधूमकलुषेषु ॥ ३४९ ॥

३४३. 'यरुवरियं' for 'यरुब्भिण्ण'. परिणामो for परिणाहो.  
 ३४६. 'निवभरं' for 'बंधणं'. ३४७. 'विअप्पसरमणु'. ३४९. तडिं, तलं for  
 तडं. 'कलसेसु.

उवउत्त-सल्लई-कंड-पाडलुच्चार केसरिलीओ ।  
 पेच्छइ माअंग-वण-त्थलीसु सो जूह-पअवीओ ॥ ३५० ॥  
 कीरइ व तस्स ताली-फल-पिंडामोडणुम्मूह-करेहिं ।  
 रिज-सिर-कवलण-जोग्गा-परिग्गहो जय-गइंदेहिं ॥ ३५१ ॥  
 भय-लोल-पुलिंद-वहू-विरिक्क-गुंजावली-कण-कराला ।  
 जाआ से रोसाणल फुलिंग-भरिअ व्व गिरि-मग्गा ॥ ३५२ ॥  
 कण्ण-ट्टिअ सिहि-पिंच्छ-च्छलेण कअ-पत्तणा इव सलीलं ।  
 मुच्चन्ति सवर-रमणीहिं णयण-वाणा णरिंदम्मि ॥ ३५३ ॥  
 अह से भएण गअ-दाण-वडल-कलुसिअ-दिसा-अडाहोओ ।  
 माया-णिम्मविअ-तमी-मुहो व्व चलिओ मगह-णाहो ॥ ३५४ ॥  
 किं च जाअं ।  
 किं पि विकंपिअ-गिम्हा अवरण्हुकुंठ-सालस-मअरा ।  
 हरिअ-वण-राइ-सुहआ उद्देसा देति उकंठं ॥ ३५५ ॥  
 उम्हाइ गिम्ह-विधुरा बहल-बुसासार-लंविअ-विमुक्का ।  
 मइलिअ-तलाअ-मूला किलंत-विरलंकुरा वसुहा ॥ ३५६ ॥

उपयुक्तसल्लकीकाण्डपाटलोच्चारकेंसरवतीः । प्रेक्षते मातङ्गवनस्थलीषु  
 स यूथपदवीः ॥ ३५० ॥ क्रियत इव तस्य तालीफलपिण्डामोदनोन्मुखकरैः ।  
 रिपुशिरःकवलनयाम्यापरिग्रहो जयगजेन्द्रैः ॥ ३५१ ॥ भयलोलपुलिन्दवधू-  
 विरिक्तगुंजावलीकणकरालाः । जाता अस्य रोषानलस्फुलिङ्गभृता इव  
 गिरिमार्गाः ॥ ३५२ ॥ कर्णस्थितशिखिपिच्छच्छलेन कृतपत्रणा इव  
 सलीलम् । मुच्यन्ते शबररमणीभिर्नयनवाणा नरेन्द्रे ॥ ३५३ ॥ अथास्य  
 भयेन गजदानपटलकलुषितदिशातटाभोगः । मायानिर्मिततमीमुख इव  
 चलितो मगधनाथः ॥ ३५४ ॥ किं च जातम् । किमपि विकम्पितघ्रीष्मा  
 अपराहोत्कण्ठसालसमअराः । हरितवनराजिसुभगा उद्देशा ददत्युत्क-  
 ण्ठाम् ॥ ३५५ ॥ ऊष्मायते ग्रीष्मविधुरा बहलबुसासारलक्षितविमुक्ता ।  
 मलिनिततडागमूला क्लान्तविरलाङ्कुरा वसुधा ॥ ३५६ ॥

३५०. पिच्छइ सो विज्ञवणत्थलासु मायंगपयवीओ. ३५२. 'विरिक्क'.  
 ३५३. पिच्छ', सवेयं for सलीलं. ३५४. मयं for गअ'. ३५५. अकंपियं for  
 विकंपिअ'. ३५६. उण्हाइ.



णव-रोह-च्छेअ-सुअंध-विसम-वसुहा-विलंबिअ-पवाहा ।  
 घोलंति हिम-रसोआर-सिसिर-सलिला गिरि-णईओ ॥ ३५७ ॥  
 अग्रंति णील-वण-राइ-परिअरुम्मिल्लमाण-सोहग्गा ।  
 अहिणव-पडल-परिग्गह-गोर-ग्गामा दिसाहोआ ॥ ३५८ ॥  
 सायं स-मारुआसार-सेअ-सद्वलिअ-काणणा होंति ।  
 गिम्हेच्चिअ जलआरंभ-कोमला महिहर-णिअंवा ॥ ३५९ ॥  
 सोत्त-कलुसा णईओ पज्जत्त-कलंब-गंधिणो पवणा ।  
 घण-डंबरं विणा पाउसस्स तारुण्णअं गलइ ॥ ३६० ॥  
 वोळित्ति गिम्ह-णिइं पहिआ लिंगाहिसेअ-सिसिरेसु ।  
 ऊढ-कलंबज्जुण-परिमलेसु सुर-मंदिरंतेसु ॥ ३६१ ॥  
 तह तत्त-णअर-रच्छा सहंति मेहावलंबि-रवि-विंवा ।  
 धरणि-परिट्ठिअ-गिम्हा णह-घोलिर-पाउसा दिअसा ॥ ३६२ ॥  
 णवरि अ वसुहाहिव-जय-गइंद-सीअर-कआहिसेअ व्व ।  
 जाआ णिआह-परिणाम-धूसरा दिणअर-मउहा ॥ ३६३ ॥

नवरोहच्छेदसुगन्धविषमवसुधाविलम्बितप्रवाहाः । घूर्णन्ते हिमरसा-  
 वतारशिशिरसलिला गिरिनद्यः ॥ ३५७ ॥ राजन्ते नीलवनराजिपरिकरोन्मी-  
 ल्यमानसौभाग्याः । अभिनवपटलपरिग्रहगौरग्रामा दिशामोगाः ॥ ३५८ ॥  
 सायं समारुतासारसेकशाद्वलितकानना भवन्ति । ग्रीष्म एव जलदारम्भ-  
 कोमला महीधरनितम्बाः ॥ ३५९ ॥ स्रोतःकलुषा नद्यः पर्याप्तकदम्बगन्धिधनः  
 पवनाः । घनडम्बरं विना प्रावृषस्तारुण्यं गलति ॥ ३६० ॥ गमयन्ति  
 ग्रीष्मनिद्रां पथिका लिङ्गाभिषेकशिशिरेषु । ऊढकदम्बार्जुनपरिमलेषु  
 सुरमन्दिरान्तेषु ॥ ३६१ ॥ तथा तप्तनगररथ्याः शोभन्ते मेघावलम्बिरवि-  
 बिम्बाः । धरणीपरिष्रितग्रीष्मा नभोघूर्णनशीलप्रावृषो दिवसाः ॥ ३६२ ॥  
 अनन्तरं च वसुधाधिपजयगजेन्द्रशीकरकृताभिषेका इव । जाता निदाघ-  
 परिणामधूसरा दिनकरमसूखाः ॥ ३६३ ॥

३५७. °पवहा for °पवाहा. °रसोवार°. ३६०. पज्जंत°. ३६३. °सीयला  
 for °धूसरा.

किं च जाअं ।

अंतो-घर-चिर-णिगमण-णसहिआलोअ-कूणिआ बलइ ।  
 णिदा-विमइ-परिलुलिअ-सालसाअंविआ दिट्ठी ॥ ३६४ ॥  
 पीलिअ-तमाल-पल्लव-सयणिज्ज-रसोल्ल-णह-वअं हरइ ।  
 णव-केसर-माला-सुरहि-मेहलालंकिअं जहणं ॥ ३६५ ॥  
 तक्खण-विच्छद-मुणाल-बलय-सीअल-पउट्ट-परिमासा ।  
 सोहंति जलदा मलिअ-चंदणा बाहु-लइआओ ॥ ३६६ ॥  
 णव-कणअ-किंकिणी-णिह-चंपअ-कुसुमावणद्ध-मंजीरं ।  
 हरइ परिकोमलुवूढ-वेस-लडहं परिब्भमिअं ॥ ३६७ ॥  
 पिअ-परिरंभुम्मूलिअ-णह-वअ-परिसेस-चंदण-सुअंधो ।  
 अग्यइ दल-सबल-कलंब-दाम-हारो थणुच्छंगो ॥ ३६८ ॥  
 थोअ-सुरा-मअ-संभिण्ण-सरस-पाडल-कवोल-पडिलगं ।  
 उम्मिल्लइ केअइ-गव्व-वत्त-ताडंक-लायणं ॥ ३६९ ॥  
 इअ भमइ भवण-सिहरेसु गिम्ह-परिणाम-थोअ-सत्थामो ।  
 विरल-जल-विंदु-णिव्वविअ-गंड-वासो पिआ-सत्थो ॥ ३७० ॥

किं च जातम् । अन्तर्गृहचिरनिर्गमननसोढालोककूणिता बलति ।  
 निद्राविमर्दपरिलुलितसालसाताम्रा दृष्टिः ॥ ३६४ ॥ पीडिततमालपल्ल-  
 वशयनीयरसार्द्रनखपदं हरति । नवकेसरमाला सुरभिमेखलालङ्कृतं  
 जघनम् ॥ ३६५ ॥ तत्क्षणविक्षितमृणालवलयशीतलप्रकोष्ठपरिमर्शाः ।  
 शोभन्ते जलार्द्रा मर्दितचन्दना बाहुलतिकाः ॥ ३६६ ॥ नवकनककिङ्किणी-  
 निभचम्पककुसुमावनद्धमञ्जीरम् । हरति परिकोमलोदूढवेषरम्यं परि-  
 भ्रमितम् ॥ ३६७ ॥ प्रियपरिरम्भोन्मूलितनखपदपरिशेषचन्दनसुगन्धः ।  
 राजते दलशबलकदम्बदामहारः स्तनोत्सङ्गः ॥ ३६८ ॥ स्तोकसुरामदसं-  
 भिन्नसरसपाटलकपोलप्रतिलग्नम् । उन्मीलति केतकीगर्भपत्रताटङ्कलाव-  
 ष्यम् ॥ ३६९ ॥ इति भ्रमति भवनशिखरेषु ग्रीष्मपरिणामस्तोकसत्थामा ।  
 विरलजलविन्दुनिर्वापितगण्डपार्श्वः प्रियासार्थः ॥ ३७० ॥

३६४. °असहिया for °णसहिया°. ३६५. लंछियं for लंकिअं. ३६६. °पउ-  
 द्दपरिगासा for °पउद्धपरिमासा. ३६७. °बद्ध° for °णद्ध°. ३७०. जुवइ° for  
 पिया°.

किं च ।

इह तेअ-मेह-संवलण-सिसिर-विच्छाय-कविस-रवि-विंवा ।  
 अग्यंति भग्ग-पवणा अरेणु-परिधूसरा दिअहा ॥ ३७१ ॥  
 उक्कंठ-वरहि-चूडा-विडवंदोलण-तरंगिओ वहइ ।  
 अविरल-जंबु-फलासार-वडण-मुहलो इह समीरो ॥ ३७२ ॥  
 इह उव्वेलइ दर-पीअ-सलिल-परिसामलोअरद्धंता ।  
 परंत-धवल-गअ-कण्ण-कब्बुरा मेह-पत्थारी ॥ ३७३ ॥  
 इह अहिमुह-मंजरिअज्जुणासु अवआठ-कुडअ-गंधासु ।  
 वास-सुहआसु मुणिणो गमेति दिअहे गिरि-अडीसु ॥ ३७४ ॥  
 वूढोअअ-कअ-रव-चुण्ण-कलुस-पालास-फल-कसव्वाओ ।  
 इह सोहंति दरोव्वुट्ट-सामला रण्ण-भूमीओ ॥ ३७५ ॥  
 अण्णेसिअव्व-पवणा आसारंतेसु समहिउमहाला ।  
 एए ते चूअ-वणाण होंति परिणामआ दिअहा ॥ ३७६ ॥  
 उमहाल-कुमूल-मुहुच्चरंत-रअ-फरुस-मेअ-गंधाई ।  
 आसार-जडे दिअहे णंदंति कुडंबि-गेहाई ॥ ३७७ ॥

किं च । इह तेजोमिघसंवलनशिशिरविच्छायकपिशरविविम्बाः ।  
 राजन्ते भग्गपवना अरेणुपरिधूसरा दिवसाः ॥ ३७१ ॥ उत्कण्ठवर्हिचूडा-  
 विटपान्दोलनतरङ्गितो वहति । अविरलजम्बुफलासारपतनमुखर इह समीरः  
 ॥ ३७२ ॥ इह उव्वेलति दरपीतसलिलपरिश्यामलोदरार्धान्ता । पर्यन्तधव-  
 लगजकर्णकर्वुरा मेघसंहतिः ॥ ३७३ ॥ इहाभिमुखमन्त्रीकार्जुनासु अवगाढ-  
 कुटजगन्धासु । वर्षासुखदासु मुनयो गमयन्ति दिवसान् गिरितटीषु  
 ॥ ३७४ ॥ व्यूढोदककृतरवचूर्णकलुषपालाशफलव्याताः । इह शोभन्ते  
 दरोद्वृष्टश्यामला अरण्यभूमयः ॥ ३७५ ॥ अन्वेषितव्यपवना आसारान्तेषु  
 समधिकौणमयन्तः । एते ते चूतवनानां भवन्ति परिणामका दिवसाः  
 ॥ ३७६ ॥ ऊष्मवत्कुसूलमुखीच्चरद्रजःपरुषमेदोगन्धानि । आसारजडे दिवसे  
 नन्दन्ति कुटुम्बिगेहानि ॥ ३७७ ॥

३७१. चयं for तेअ'. ३७५. 'सीयला for 'सामला. ३७६. 'म्रहियमुमहाला  
 for समहिउमहाला. ३७७. 'मुहुद्धरंत'.

फल-सार-णलिणि-गहणा इह दारु-च्छेअ-पविरला हंति ।  
 मूल-द्विअ-वाअ-कलंब-कविस-वसुहा वणुद्देसा ॥ ३७८ ॥  
 णव-केअइ-वासिअ-केस-संजमा दक्खिणाओ णारीओ ।  
 इह ता अणाअरुज्जल-हलिदि-राआ विराअंति ॥ ३७९ ॥  
 इह कोमुमेण चावेण जो जअइ साहुणा विसम-वाणो ।  
 लहिअण पाग-सासण-सरासणं कह ण विप्फुरइ ॥ ३८० ॥  
 इअ उकंठा-पडिवण्ण-हिअअ-परिकोमला पवहंति ।  
 संलावा काल-सहाअ-संसिणो कडअ-लोअस्स ॥ ३८१ ॥  
 कंठ-णिहुअं च गीअं अलद्ध-णिइं च णिज्जण-पसुत्तं ।  
 सरसो उकंठा-णिब्भरस्स हिअअस्स वीसामो ॥ ३८२ ॥  
 किं च जाअं ।  
 उम्हाअंत-गिरि-अडं सीमा-णिव्वडिअ-कंदलुब्भेअं ।  
 णिव्वाइ विरल-धारा-वंधुरिअ-रअं धरणि-वेहं ॥ ३८३ ॥  
 आसार-ताडिआइं वलाअ-लुपंत-चलिअ-सहराइं ।  
 सरिआ वहंति संपइ अपेअ-पंडूइं सलिलाइं ॥ ३८४ ॥

फलसारनलिनीगहना इह दारुच्छेदप्रविरला भवन्ति । मूलस्थितशु-  
 ष्ककदम्बकपिशवसुधा वनोद्देशाः ॥ ३७८ ॥ नवकेतकीवासितकेशसंयमा  
 दक्षिणा नार्यः । इह तावदनादरोज्ज्वलहरिद्वारामा विराजन्ते ॥ ३७९ ॥  
 इह कौमुमेन चापेन यां जयति साधुना विषमवाणः । लब्ध्वा पाकशासन-  
 शरासनं कथं न विस्फुरति ॥ ३८० ॥ इति उत्कण्ठाप्रतिपन्नहृदयपरिकोमलाः  
 प्रवर्तन्ते । संलापाः कालस्वभावशंसिनः कटकलोकस्य ॥ ३८१ ॥ कण्ठ-  
 निभूतं च गीतमलब्धनिद्रं च निर्जनप्रसुप्तम् । सरस उत्कण्ठानिर्भरस्य  
 हृदयस्य विश्रामः ॥ ३८२ ॥ किं च जातम् । ऊष्मायमाणगिरितटं सीमा-  
 निर्वृत्तकन्दलोद्भेदम् । विश्राम्यति विरलधाराबन्धुरितरजस्कं धरणीपीठम्  
 ॥ ३८३ ॥ आसारताडितानि बलाकालुष्यमानचलितशफराणि । सरितो  
 वहन्ति संप्रति अपेयपाण्डूनि सलिलानि ॥ ३८४ ॥

३७८. 'तायकरंब' for 'वाअकलंब'. 'कलुस' for 'कविस'. ३८०. 'कोमुमेहि  
 णणेहिं जो जई. ३८२. 'कोमलस्स for 'णिब्भरस्स. ३८४. 'सहराइ for 'सहराई.  
 अधोअ' for 'अपेअ'.

आवंडु-सलिल-लंघिअ-वसुआआमलिण-सेवल-सिहाओ ।  
 जल-रंकु-दुक्ख-लक्खिअ-सहरा घोळंति सरिआओ ॥ ३८५ ॥  
 विलुलिअ-पिसंग-वल्ली-विआण-उद्देस-कोमल-फलाण ।  
 पविरल-रक्खाण सिरी विअलइ वालुंकि-वाडाण ॥ ३८६ ॥  
 ण चलइ णवंबु-धोअं पि पल्ले विरल-मुह-कउसासं ।  
 मीण-उलं सहरंतर-परिसंगअ-पंक-गरुअंगं ॥ ३८७ ॥  
 विअरइ सदल-रेहाअमाण-सुर-धणु-णिवेस-सुहअम्मि ।  
 गअण-त्यलम्मि गो-मंडलं व वलयं बलाआणं ॥ ३८८ ॥  
 दीसइ णिरंतरुब्भिण्ण-हरिअ-हरि-चाव-कंदल-करालं ।  
 परिओसुप्पइअ-मऊर-जाल-सवलं व गअणद्धं ॥ ३८९ ॥  
 पअडाअइ गिम्हाणिल-वेआमूलक्खअम्मि रअ-पडले ।  
 सदल-परिणीलमहो कमठ-कवालं व महि-वेढं ॥ ३९० A ॥  
 विसहंति णिअ-विसाणल-पअविज्जंतंग-मग्गिअ-फंसं ।  
 धारा-दूमिअ-फण-मंडला वि फणिणो णवासारं ॥ ३९० B ॥

आपाण्डुसलिललङ्घितशुष्कामलिनशैवलशिखाः । जलरङ्कुदुःखल-  
 क्षितशफरा घूर्णन्ते सरितः ॥ ३८५ ॥ विलुलितपिशङ्कवल्लीवितानोद्देशकोमल-  
 फलानाम् । प्रविरलरक्षाणां श्रीर्विगलति वालुङ्कीवाटानाम् ॥ ३८६ ॥  
 न चलति नवाम्बुधौतमपि पल्ले विरलमुखकृतोच्छ्रवासम् । मीनकुलं  
 शफरान्तरपरिसंगतपद्कगुर्वङ्गाम् ॥ ३८७ ॥ विचरति शाद्वलरेखायमाण-  
 सुरधनुर्निवेशसुभगे । गगनस्थले गोमण्डलमिव वलयं बलाकानाम्  
 ॥ ३८८ ॥ दृश्यते निरन्तरोद्भिन्नहरितहरिचापकन्दलकरालम् । परितोषो-  
 त्पतितमयूरजालशबलमिव गगनार्थम् ॥ ३८९ ॥ प्रकटायते ग्रीष्मानिलवे-  
 गामूलोत्खाते रजःपटले । शाद्वलपरिणीलमहो कमठकपालमिव महीषीठम्  
 ॥ ३९०A ॥ विषहन्ते निजविषानलप्रतप्यमानाङ्गमार्गितस्पर्शम् । धारा-  
 दूनफणमण्डला अपि फणिनो नवासारम् ॥ ३९०B ॥

३८६. विलइ for विअलइ. वल्लीवहाण. ३८७. नवंबुधोयंमि. सेलंतरं for  
 सहरंतरं. ३८९. गयणवलं for गयणद्धं. ३९०. गिभाणिल. कवाडं व for कवालं व.

पडिसंत-रआसण्णाअमाण-गिरि-मंडला विराअंति ।  
 कामं सामीकअ-गअ-उलाओ कासार-लेहाओ ॥ ३९१ ॥  
 छाया एकासारे वि फुरइ णिद्धोअ-रेणु-णीलाण ।  
 गिम्हाहअ-विरलुद्धेस-पिंग-विडवाण उच्छ्लण ॥ ३९२ ॥  
 घटिअ-फुडिअंतराओ गहिअ-विस-ट्टाण-पंडुर-जलाओ ।  
 अहिराअंति धुआरुण-कसेरु-मूलाओ सरसीओ ॥ ३९३ ॥  
 जलआणिल-रंखोलिअ-हरिअंकुर-सिसिर-पाअव-तलाइं ।  
 सलिलाहअ-विरसोअंबराइं जाआइं रण्णाइं ॥ ३९४ ॥  
 सिसिर-च्छाएसु चिरं उअसिंधु-तरंग-पुलिण-सुहएसु ।  
 पहिएहिं वीसमिज्जइ विहंग-मुहलेसु वच्छेसु ॥ ३९५ ॥  
 णव-वरणअ-गोरंतर-हिंसी-वण-मत्त-लावअ-कुलाओ ।  
 जाआ भवणम्म-णिअच्छिअव्व-सोहाओ सीमाओ ॥ ३९६ ॥  
 आअव-कहमाण-णवंबु-सिण्ण-दर-गोर-सालिणो होंति ।  
 सीमंता कच्छव-पोअ-पट्टि-परिधूसरुद्धेसा ॥ ३९७ ॥

प्रतिशान्तरजआसन्नायमानगिरिमण्डला विराजन्ते । कामं श्यामी-  
 कृतगजकुला आसारलेखाः ॥ ३९१ ॥ छाया एकासारेऽपि स्फुरति निर्धौ-  
 तरेणुनीलानाम् । श्रीष्माहतविरलोद्देशपिङ्गवित्पानामिक्षूणाम् ॥ ३९२ ॥  
 घटितस्फुटितान्तरा गृहीतबिसस्थानपाण्डुरजलाः । अभिराजन्ते धुतारुण-  
 कसेरूमूलाः सरस्यः । ३९३ ॥ जलदानिलकम्पितहरिताड्कुराशिशिरपादप-  
 तलानि । सलिलाहतविरसोदुम्बराणि जातान्यरण्यानि ॥ ३९४ ॥ शिशिर-  
 च्छायेषु चिरं उदकसिन्धुतरङ्गपुलिनसुभगेषु । पथिकैर्विश्राम्यते विहङ्ग-  
 मुखरेषु वृक्षेषु ॥ ३९५ ॥ नववरणकगौरान्तरहिंसीवनमत्तलावककुलाः । जाता  
 भवनाश्रद्धद्वयशोभाः सीमानः ॥ ३९६ ॥ आतपकथमाननवाम्बुस्विन्नदरगौ-  
 रशालयो भवन्ति । सीमान्ताः कच्छपपोतपृष्ठपरिधूसरोद्देशाः ॥ ३९७ ॥

३९२. गिम्हागय? ३९३. णवारुण? ३९४. रंखोलि? ३९५. उवसिंधु,  
 कच्छेसु.

मसिणुणअ-पेरंतं वानीण जलागमोणअं होइ ।  
 णिद्धोअ-कदमाणील-ककरुद्धंतुरं वरणं ॥ ३९८ ॥  
 वारिच्छेअ-दरावीअ-सलिल-वोसट्टमाण-कलमाओ ।  
 जाआओ सीर-खंडिअ-मुत्थ-सुअंधाओ भूमीओ ॥ ३९९ ॥  
 आरंभिणो व्व संपइ-दूरुग्गअ-दिणअरा वि णज्जंति ।  
 दूरुग्गआ वि परिलंघिण व्व दिअहा णव्वभेहिं ॥ ४०० ॥  
 का वि सिरी मअ-गोहण-परिलखिज्जंत-विअड-भावाण ।  
 ऊससिअ-तण-गहीराअमाण-मग्गाण कच्छाण ॥ ४०१ ॥  
 समहिअ-संज्जा-राआ विउणुच्चरमाण-गिरि-णइ-रवाओ ।  
 जाआ संताण-पअत्त-कीड-विरुआओ रअणीओ ॥ ४०२ ॥  
 उग्गंध-मइल-वसुहा सहंति णिव्वडिअ-रग्गअ-च्छाया ।  
 दुद्धिण-विसद-दूराअमाण-तूराओ णअरीओ ॥ ४०३ ॥  
 जाआओ सलिल-धारा-विराम-णिव्वडिअ-पह-जलुग्गारा ।  
 विज्जुज्जोआलविखअ-मेह-विहंगाओ रअणीओ ॥ ४०४ ॥

मसृणोन्नतपर्यन्तं वापीनां जलागमावनतं भवति । निर्घोतकर्मदानी-  
 लकर्मोद्गन्तुरं वरणम् ॥ ३९८ ॥ वारिच्छेददरापीतसलिलविकसत्कलमाः ।  
 जाताः सीरखण्डितमुस्तसुगन्धा भूमयः ॥ ३९९ ॥ आरम्भण इव संप्रति  
 दूरोद्गतदिनकरा अपि ज्ञायन्ते । दूरोद्गता अपि परिलङ्घिन इव दिवस्ता  
 नवाभ्रैः ॥ ४०० ॥ कापि श्रीर्गतगोधनपरिलक्ष्यमाणविकटभावानाम् ।  
 उच्छ्वसिततृणगभीरायमाणमार्गाणां कच्छानाम् ॥ ४०१ ॥ समधिकसं-  
 ध्यारागा द्विगुणोच्चरमाणगिरिनीदीरवाः । जाताः संतानप्रवृत्तकीटविरुता  
 रजन्यः ॥ ४०२ ॥ उद्गन्धमलिनवसुधा शोभन्ते निर्वातितकौस्तुभवस्त्रच्छायाः ।  
 दुर्दिनविशब्ददूरायमाणतूर्या नमर्यः ॥ ४०३ ॥ जाताः सलिलधाराविराम-  
 निर्वातितपथजलोद्गाराः । विहृद्द्व्योतालक्षितमेघविभङ्गा रजन्यः ॥ ४०४ ॥

३९८. 'ममाणये. वयणं for वरणं. ३९९. तारिच्छेअ. 'पवण for 'सलिल'.  
 सीमाओ for भूमीओ. ४००. परिलंघिणो व्व. ४०२. दूरुच्चर for विउणुच्चर  
 ४०३. दुग्गंधमइल, 'विमद' for 'विसद', रअणीओ for णअरीओ. ४०४. 'विहा-  
 गाओ for 'विहंगाओ.

कीटाविलंकुर-सिद्धा धारा-कदमिअ-कच्छ-कासारा ।  
 छेत्त-णिसम्मंत-सराडि-मंडला होंति सीमंता ॥ ४०५ ॥  
 गअणं च मत्त-मेहं धारा-लुलिअज्जुणाईं अ वणाईं ।  
 णिरहंकार-मिअंका हरंति नीलाओ अ णिसाओ ॥ ४०६ ॥  
 जलआगमम्मि मज्जइ जलम्मि सीअंत-णइ अड-णिवेसं ।  
 महु-मह-तलिमत्तण-यडिअ-सेस-मुक्कं व महि-वेढं ॥ ४०७ ॥  
 तणइल्ल-तरु-अलाणं असेव्व-कलुसुण्ह-पल्ल-जलाण ।  
 दूरालोएच्चिअ पाउसम्मि लच्छी वणंताणं ॥ ४०८ ॥  
 ऊससिअ-रण्ण-सीमावरोह-सिहराहिलक्ख-तरु-संडा ।  
 दीसंति णिवुड्ढा इव वलंत-धूमोच्छआ गामा ॥ ४०९ ॥  
 धारा-किलिण्ण-वत्तं आसुरहि-कसाय-केसरद्धंतं ।  
 परिणमइ वंधणेच्चिअ परिसिद्धिलं जूहिआ-कुसुमं ॥ ४१० ॥  
 णंदंति णंदिअ-दुमा आसार-च्छेअ-सीअल-समीरा ।  
 हिअअं थल-मग्ग-वलंत-गोहणा रण्ण-पेरंता ॥ ४११ ॥

कीटाविलाङ्कुरशिखा धाराकर्दमितकच्छकासाराः । क्षेत्रनिशाम्य-  
 च्चुराटिमण्डला भवन्ति सीमान्ताः ॥ ४०५ ॥ गगनं च मत्तमेघं धारालु-  
 लितार्जुनानि च वनानि । निरहङ्कारमुगाङ्का हरन्ति नीलाश्च निशाः  
 ॥ ४०६ ॥ जलदागमं मज्जति जले सीद्धदीतटनिवेशम् । मधुमथशय्यात्व-  
 घटितशेषमुक्तमिव महीपीठम् ॥ ४०७ ॥ तृणवत्तस्तलानामसेव्यकलुषोष्ण-  
 पल्लजलानाम् । दूरालोक एव प्रावृषि लक्ष्मीर्वनान्तानाम् ॥ ४०८ ॥  
 उच्छ्वसितारण्यसीमावरोहशिखराभिलक्ष्यतरुषण्डाः । दृश्यन्ते निमग्ना  
 इव वलद्भ्रमावरेणा ग्रामाः ॥ ४०९ ॥ धाराक्लिन्नपत्रमासुरभिकषायकेसरार्धा-  
 न्तम् । परिणमति बन्धन एव परिशिथिलं यूथिकाकुसुमम् ॥ ४१० ॥  
 नन्दन्ति नन्दितदुमा आसारच्छेदशीतलसमीराः । हृदयं स्थलमार्ग-  
 वलद्गोधना अरण्यपर्यन्ताः ॥ ४११ ॥

४०७. मज्जंतं for सीयंतं. ४१०. परिजरहं for परिसिद्धिलं.  
 ४११. सायं for हिअअं. वहंतं for वलंतं.



णिविड-दुम-मंडलाइं णिरंतरूससिअ-सइल-सिहाइं ।  
 वचंति बहल-भावं पुंजिज्जंताइं व वणाइं ॥ ४१२ ॥  
 णवरि अ पयाण-समुहस्स पाउसेच्चिअ किणावि णरवइणो ।  
 णीराइज्जंति व वलिअ-विज्जु-वलया दिसाहोआ ॥ ४१३ ॥  
 सोहइ विमुह-पअत्तस्स झत्ति मगहाहिवस्स विणिअत्तो ।  
 उक्का-दंडस्स व सिहि-कणाण णिवहो णरिंदाण ॥ ४१४ ॥  
 अग्घइ तत्थ रणारंभ-भिण्ण-भइ-सोणिअ-च्छटाअवं ।  
 धाराअट्ठिअ-पल्लहत्थ-विज्जु-व यं व महि-वेढं ॥ ४१५ ॥  
 तिअस-रह-पेल्लिअ-घणो णह-दुंदुहि-बहल-गज्जिज्जमारो ।  
 जाओ पडंत-मंदार-णिविड-धारो णहाहोओ ॥ ४१६ ॥  
 अहवि बलाअंतं कवल्लिऊण मगहाहिवं मही-णाहो ।  
 जाओ एला-सुरहिम्मि जलहि-वेला-वणंतम्मि ॥ ४१७ ॥  
 रअण-कविलासु सोहइ वेला-पुंजिअ-सिलासु से भमिअं ।  
 फल-भंग-महुर-गंधासु णालिएरी-वणालीसु ॥ ४१८ ॥

निविडदुममण्डलानि निरन्तरोच्छ्वसितशाद्वलशिखानि । व्रजन्ति  
 बहलभावं पुञ्ज्यमानानीव वनानि ॥ ४१२ ॥ अनन्तरं च प्रयाणसंमुखस्य  
 प्रावृष्येव केनापि नरपतेः । नीराज्यन्त इव वलितविद्युद्बलया दिग्भागाः  
 ॥ ४१३ ॥ शोभते विमुखप्रवृत्तस्य झटिति मगधाधिपस्य विनिवृत्तः  
 उक्कादण्डस्येव शिखिकणानां निवहो नरेन्द्राणाम् ॥ ४१४ ॥ राजते तत्र  
 रणारम्भभिन्नभटशोणितच्छटाताम्रम् । धाराकृष्टपर्यस्तविद्युद्बल्यमिव मही-  
 पीठम् ॥ ४१५ ॥ त्रिदशरथपेरितधनो नभोदुन्दुभिवहलगर्जितोद्धारः ।  
 जातः पतन्मन्दारनिविडधारो नभआभागः ॥ ४१६ ॥ अथापि पलायमानं  
 कवल्लयित्वा मगधाधिपं महीनाथः । यातः एलासुरभौ जलधिवेलावनान्ते  
 ॥ ४१७ ॥ रत्नकपिलासु शोभते वेलापुञ्जितशिलासु अस्य भ्रान्तम् ।  
 फलभङ्गमधुरगन्धासु नालिकेरीवनालीषु ॥ ४१८ ॥

४१३. जलिय° for वलिअ°. ४१४. परियत्तो for विणिअत्तो. ४१५. तस्स  
 or तत्थ. ४१६. गज्जिज्जमारो, पयत्त° for पडंत. ४१८. फलसंगमहुगंधासु.

किं च ।

जय-गअ-कुंभफालण-फुरंत-सिंदूर-राविओ जाण ।  
दूरुगओ वि णो मुअइ रअणि-विरम-च्छविं सूरु ॥ ४१९ ॥

चलण-णह-च्छवि-विच्छोलिआइँ काऊण ताण वंगाण ।

अहिणव-पणाम-बेलक्ख-पंडुराइँ पिव मुहाइँ ॥ ४२० ॥

चलिओ कुंभी-फल-दंतुरासु दिट्ठिं वसुंधरा-णाहो ।

रण्ण-त्थलीसु देंतो णिरुसुआसीण-हरिणासु ॥ ४२१ ॥

अवि अ ।

बल-भर-पीडा-खुप्पंत-सेस-सिर-रअण-मंडला जस्स ।

गम्भ-परिसंठिआर व्व चलइ विहुरोअरं वसुहा ॥ ४२२ ॥

दक्खिण-दिसा-णरिंदेण तेण पाअडिअ-पेसल-पणामो ।

जाओ पहेण मलयावलंबिणा मेइणी-णाहो ॥ ४२३ ॥

किं च ।

रहस-च्छेआअर-कअ-कअग्गहुत्ताण-विवलिअच्छेण ।

जेण पसाआहिमुहं मुहमसमसरारिणो दिट्ठं ॥ ४२४ ॥

कंठाहोएसु कआ ससंभमं जस्स वसहइंधेण ।

मज्जलि-मिअंकामअ-सेअ-भग्ग-विअणा वण-च्छेआ ॥ ४२५ ॥

किं च ॥ जयगजकुम्भास्फालनस्फुरत्सिन्दूररञ्जितो येषाम् । दूरो-  
द्रतोऽपि नो मुञ्चति रजनीविरमच्छविं सूर्यः ॥ ४१९ ॥ चरणनखच्छवि-  
विच्छोलितानि ( धौतानि ) कृत्वा तेषां वङ्गानाम् । अभिनवप्रणामवैलक्ष्य-  
पाण्डुराणीव मुखानि ॥ ४२० ॥ चलितः कूष्माण्डीफलदन्तुरासु दृष्टिं  
वसुंधरानाथः । अरण्यस्थलीषु ददन्निरुत्सुकासीनहरिणासु ॥ ४२१ ॥ अपि  
च ॥ बलभरपीडामज्जच्छेषशिरोरत्नमण्डला यस्य । गर्भपरिसंस्थितार इव  
चलति विधुरोदरं वसुधा ॥ ४२२ ॥ दक्षिणविज्ञानरेन्द्रेण तेन प्रकटितपे-  
शलप्रणामः । यातः पथा मलयावलम्बिना मेदिनीनाथः ॥ ४२३ ॥ किं च ॥  
रभसच्छेदादरकृतकचग्रहोत्तानविवलिताक्षेण । येन प्रसादाभिमुखं मुखम-  
समशरारिर्दृष्टम् ॥ ४२४ ॥ कण्ठाभोगेषु कृता ससंभ्रमं यस्य वृषभचिह्नं ।  
मौलिमृगाङ्कामृतसेकभग्नवेदना व्रणच्छेदाः ॥ ४२५ ॥

४१९. रंजिओ for रविओ. ४२३. दाहिणं for दक्खिणं.  
४२५. वसहइंधेण.

ग. ५

दिट्टाओ णव-णवाणण-सोहाओ पुणो वराहि संपण्णा ।  
 साअर- वामद्ध-पणामिअंमि मणि-दप्पणे जेण ॥ ४२६ ॥  
 परिउट्ठे साण-णिरुसुएण सा जेण चंद-हासस्स ।  
 परिमुट्ठा णिअ-कंडडि-चुण्ण-पुंजंकिआ धारा ॥ ४२७ ॥  
 मलिआ पंसुलिअ-करेण जस्स विम्हय-रसा ति-णयणेण ।  
 तुलिओआरिअ-केलास-मूल-पंककिआ बाहू ॥ ४२८ ॥  
 संका-मंथर-संचार-दूमिओ जस्स भवण-कच्छासु ।  
 संचरइ तिअस-बंदी-ससिएहिं णिरगलं पवणो ॥ ४२९ ॥  
 तं पि दस-कंधरं हरि-सुएण कवखंतरम्मि काऊण ।  
 जम्मि समुट्ठेसे भमिअं पत्तो पहू तम्मि ॥ ४३० ॥  
 अवि अ ।  
 रोसारूढो परिपाटलेसु मुह-मंडलेसु सुहडाण ।  
 पहर-समंचिअ णिव्वडइ सामलो सोणिजपीलो ॥ ४३१ ॥  
 बल-संखोहुवखअ-रेणु-णिव्वह-णिट्ठिअ-वसुंधरा-पअडो ।  
 दीसइ सेस-फणा-मणि-राओ इव रुहिर-विच्छड्डो ॥ ४३२ ॥

दृष्ट्वा नवनवाननशोभाः पुनर्वरात् संपन्नाः । सादरवामार्धप्रणामिते  
 मणिदर्पणे येन ॥ ४२६ ॥ परितुष्टे शाणनिरुत्सुकेन सा येन चन्द्रहासस्य ।  
 परिमुष्टा निजकण्ठास्थिचूर्णपुत्रादिकता धारा ॥ ४२७ ॥ मृदिताः पांसुलि-  
 तकरेण यस्य विस्मयरसात् त्रिनयनेन । तुलितावतारितकैलासमूलप-  
 द्मकादिकता बाहवः ॥ ४२८ ॥ शङ्कामन्थरसंचारदूनो यस्य भवनकक्षासु ।  
 संचरति त्रिदशबन्दीश्वसितैर्निरगलं पवनः ॥ ४२९ ॥ तमपि दशकन्धरं  
 हरिसुतेन कक्षान्तरे कृत्वा । यस्मिन् समुद्रोद्देशे भ्रान्तं प्रातः प्रभुस्तस्मिन्  
 ॥ ४३० ॥ अपि च । रोषारूढः परिपाटलेषु सुखमण्डलेषु सुभटानाम् ।  
 प्रहारसममेव निर्वर्तते श्यामलः शोणितोत्पीडः ॥ ४३१ ॥ बलसंक्षोभो-  
 त्वातरेणुनिवहनिष्ठितवसुंधराप्रकटः । दृश्यते शेषफणामणिराम इव  
 रुधिरराशिः ॥ ४३२ ॥

४२६. संपुन्ना for संपण्णा. ४२८. विम्हयवसा°. ४३१. मासलो for  
 सामलो. ४३२. बलभरसंखोहियरेणु°.

परिणङ्कुण्डलिअ-कराववीडणा मडह-गंड-विवरेहिं ।  
 ऊर्द्धं निबद्ध-वेआ गण्हिं मुच्चंति मअ-धारा ॥ ४३३ ॥  
 परिरुज्झइ अमरिस-दसण-कट्टिआहर-णिरुद्ध-वअणेहिं ।  
 असमाणिअ-पहु- कज्जत्तणेण जीअं पिव भडेहिं ॥ ४३४ ॥  
 धावन्ति स-सल्ल-भडंग-कवलणाअर-दुहाविअ-मुहीओ ।  
 विरसा सिवाओ सोणिअ-कणुल्ल-पविरेलिअ-रवाओ ॥ ४३५ ॥  
 पडिहाइ वृढ-जोहो वि पढम-णिबिडो व्व संगरुद्धेसो ।  
 उस्समूण-भाव-संसत्त-तुरअ-णर-हंड-कअ-डिंबो ॥ ४३६ ॥  
 आरक्ख-वण-मुहुगिण्ण-भूरि-भंग-ट्टिअंकुस-क्खंडं ।  
 रहसा विहडिअ-भमरं व धुणइ वअणं जय-गइंदो ॥ ४३७ ॥  
 अवजीव-भाव-गरुआअमाण-पलहत्थ-काय-णिवहाइं ।  
 जाआई दुव्वहाइं व फणिणो ताइंचिअ बलाइं ॥ ४३८ ॥  
 इअ से जय-पेरंतो पुहई-वइणो परिकखअ-पहाणो ।  
 तुमुलो महाहवो आसि चिरअरं पारसीएहिं ॥ ४३९ ॥

परिणतिकुण्डलितकरावपीडनात् लघुगण्डविवरैः । ऊर्ध्वं निबद्धवेगा  
 गजैर्मुच्यन्ते मद्धारः ॥ ४३३ ॥ परिरुध्यते अमर्षदशनकृष्णधरनिरुद्धवदनैः ।  
 असमापितप्रभुकार्यत्वेन जीवितमिव भटैः ॥ ४३४ ॥ धावन्ति सशल्यभटा-  
 इगकवलनादरदुःखितमुखाः । विरसाः शिवाः शोणितकणार्द्रविस्तारितरवाः  
 ॥ ४३५ ॥ प्रतिभाति व्यूढयोधोऽपि प्रथमनिबिड इव संगरोद्देशः । उच्छून-  
 भावसंसक्ततुरगनररुण्डकृतडिम्बः ॥ ४३६ ॥ आरक्षत्रणमुखोद्गीर्णभूरिभङ्ग-  
 स्थिताङ्कुशखण्डम् । रभसा विघटितभ्रमरमिव धुनोति वदनं जयगजेन्द्रः  
 ॥ ४३७ ॥ अपजीवभावगुरुयमाणपर्यस्तकायनिवहानि । जातानि दुर्वहानीव  
 फणिनस्तान्येव बलानि ॥ ४३८ ॥ इति तस्य जयपर्यन्तः पृथ्वीपतेः परि-  
 क्षयप्रधानः । तुमुलो महाहव आसीत् चिरतरं पारसीकैः ॥ ४३९ ॥

४३५. कल्लोविवरेलियं. ४३७. 'रम' and 'भंग' for भंग.

किं च ।

उहओअहि-पडिलग्गा धणु-पेल्लिअ-कोडि-चलिअ-वीअद्धा ।  
 णिज्जंति जेत्तिअं एंति तेत्तिअंवेअ धरणि-हरा ॥ ४४० ॥  
 एकम्मिच्चिअ सेले पूरिअ-भुवण-वलए समोसरिए ।  
 आलोइउं पअत्ता सअल व्व परिट्ठिआ वसुहा ॥ ४४१ ॥  
 इहहुत्तं णिवडंता णोल्लेति पणोल्लिआ धरा-वलयं ।  
 णज्जइ एत्तोहुत्तं परओहुत्तं व धरणि-हरा ॥ ४४२ ॥  
 एक्केणंचिअ चावग्ग-भिण्ण-लभ्भेण पेल्लिओ गिरिणा ।  
 णिज्जइ पुंजिअ-रअ-पूरिअंतरो सेल-संघाओ ४४३ ॥  
 सेलाण चाव-पेल्लिअ-तड-मेह-पडंत-विज्जु-वलयाण ।  
 पक्ख-च्छेअ-ट्ठिअ-कुलिस-सल्ल-सअलाई व गलंति ॥ ४४४ ॥  
 णिज्जंति मुहल-मूला चल-पाअव-णिज्जरा खलंत-सिला ।  
 सम-विसम-भूमि-लंघण-तरंगिणो सेल-संघाआ ॥ ४४५ ॥  
 आसा-गएहिं सरहस-चावग्ग-पणोल्लणा-पअत्तंता ।  
 धाविअ-पडिगअ-संकालुएहिं भिज्जंति कुल-सेला ॥ ४४६ ॥

किं च ॥ उभयोदधिप्रतिलग्गा धनुष्पेरितकोटिचलितद्वितीयार्धाः ।  
 नीयन्ते यावद् यन्ति तावदेव धरणीधराः ॥ ४४० ॥ एकस्मिन्नेव शैले  
 पूरितभवनंवलये समपसृते । आलोकयितुं प्रवृत्ता सकलेव परिष्ठिता वसुधा  
 ॥ ४४१ ॥ इहाभिमुखं निपतन्तो नोदयन्ति प्रणुक्ता धरावलयम् । ज्ञायते  
 इतोऽभिमुखं परतोऽभिमुखमिव धरणीधराः ॥ ४४२ ॥ एकेनैव चापा-  
 ग्रभिन्नलभ्येन प्रेरितो गिरिणा । नीयते पुट्टिजतरजःपूरितान्तरः शैलसंघातः  
 ॥ ४४३ ॥ शैलानां चापप्रेरिततटमेघपतद्विशुद्धलयानाम् । पक्षच्छेदस्थितकु-  
 लिशशल्यशकलानीव गलन्ति ॥ ४४४ ॥ नीयन्ते मुखरमूलाश्चलपादपनि-  
 र्झराः स्खलच्छिलाः । समविषमभूमिलङ्घनतरङ्गिणः शैलसंघाताः  
 ॥ ४४५ ॥ आशागजैः सरभसचापाग्रप्रणोदनाप्रवर्तमानाः । धावितप्रति-  
 गजशङ्कावद्भिर्भिद्यन्ते कुलशैलाः ॥ ४४६ ॥

४४०. यंति for एन्ति. ४४१. समुट्टिया for परिट्ठिआ. ४४४. 'वलयाइं  
 for 'वलयाण. ४४५. 'तरंगिया for तरंगिणो.

दीसन्ति गमण-णिवडिअ-सिहर-सिला-भरिअ-मूल-वित्थारा ।  
 खुत्त-धणु-मग्ग-णिग्गम-पअत्त-पटमुज्झरा गिरिणो ॥ ४४७ ॥  
 पाआल-भरिअ-मूला पेळ्ळिअ-णिकवंत-धणु-समोलइआ ।  
 मुच्चन्ति थोअ-तुलिआ भू-भंग-भएण धरणि-हरा ॥ ४४८ ॥  
 जे आसि गिरीण पुरा संचय-विअडा महा-णई-पवहा ।  
 ओसारिआण तेच्चिअ थलीहिं पिज्जन्ति जल-सोत्ता ॥ ४४९ ॥  
 जेसु गिरी अवणीआ जेसुं च णिवेसिआ णरिंदेण ।  
 दोण्णि वि णिण्ण-सरूवा जाआ अण्ण व्व उद्देसा ॥ ४५० ॥  
 मज्झ-समोसरिअम्मि अ परंत-परिट्ठिण अ गिरि-जाले ।  
 ओअरइ महिं व णहं आरुइइ महि व्व गअण-अलं ॥ ४५१ ॥  
 चाव-पणोल्लण-णिवडिअ-सेल-भरंतेक्कवास-पुंजइओ ।  
 बहु-जलअरो व्व दीसइ सोच्चिअ मइह-ट्ठिओ जलही ॥ ४५२ ॥  
 जाआ रवि-अर-परिपिल्लणेण थोउम्ह-पिंजर-च्छाया ।  
 चिर-आल-ट्ठिअ-महिहर-णिरोह-मुक्क व्व णह-मग्गा ॥ ४ ॥

दृश्यन्ते गमननिपतितशिखरशिलाभृतमूलविस्ताराः । निमग्नधनुर्मार्ग-  
 निर्गमप्रवृत्तप्रथमनिर्झरा गिरयः ॥ ४४७ ॥ पातालभृतमूलाः प्रेरितनिष्क्रा-  
 न्तधनुःसमुत्क्षिप्ताः । मुच्यन्ते स्तोक्तुलिता भ्रूभङ्गमभयेन धरणिधराः  
 ॥ ४४८ ॥ ये आसन् गिरीणां पुरा संचयविकटा महानदीप्रवाहाः ।  
 अपसारितानां त एव स्थलीभिः पीयन्ते जलस्रोतांसि ॥ ४४९ ॥ येषु  
 गिरयोऽपनीता येषु च निवेशिता नरेन्द्रेण । द्वयेऽपि भिन्नस्वरूपा जाता  
 अन्य इवोद्देशाः ॥ ४५० ॥ मध्यसमपसृते च पर्यन्तपरिष्ठिते च गिरिजाले ।  
 अवतरति महीमिव नभ आरोहति महीव गगनतलम् ॥ ४५१ ॥ चापप्रणो-  
 वननिपतितशैलभ्रियमाणैकपार्श्वपुञ्जितः । बहुजलचर इव दृश्यते स एव  
 स्तोक्तस्थितो जलधिः ॥ ४५२ ॥ जाता रविकरपरिप्रेरणेन स्तोकोष्म-  
 पिञ्जरच्छायाः । चिरकालस्थितमहीधरनिरोधमुक्ता इव नभोमार्गाः ॥ ४ ॥

४५०. जेसुं पि for जेसुं अ.

पढम-विमूढ-च्छाओ ओसारिअ-सेल-जाल-णिव्वडिओ ।  
 मज्झमि व पुंजइओ धराएँ बहलाअवो दिअहो ॥ ४५३ ॥  
 उक्खअ-गिरि-गहिर-ट्टाण-भाव-दूरुण्णअंतर-क्खंडं ।  
 दीसइ तह-संठिअ-सेल-जाल-विसमं व महि-वेढं ॥ ४५४ ॥  
 उम्मिलंति महीहर-गमणुव्वेल्लिअ-धरा-समकंता ।  
 उलंत-रेणु-मइला सुइरेण महा-णई-मग्गा ॥ ४५५ ॥  
 थिइ-लंभ-णिव्वुआणं कालेण विरूढ-काणण-तणाणं ।  
 पक्ख-च्छेआहि वि महि-हराण चलिएहँ अवरद्धं ॥ ४५६ ॥  
 पेरंतीकअ-उत्तुंग-गरुअ-गिरि-वलय-बद्ध-परिवेसं ।  
 मज्झोणअं व दीसइ पासोणमिअं पि महि-वेढं ॥ ४५७ ॥  
 ओसारिअ-गिरि-गारव-विणमिअ-पेरंत-पुंजइज्जंतं ।  
 वित्थारित्थं तंचिअ जाअं मडहं व महि-वेढं ॥ ४५८ ॥  
 इअ पिहुणो धणु-पेल्लण-णिबिडीकअ-सेल-जाल-दुलंघा-।  
 भू-पेरंता जे इर तेसु वि महिओ करो पहुणा ॥ ४५९ ॥

प्रथमविमूढच्छायोऽपसारितशैलजालनिर्वृत्तः । मध्य इव पुञ्जितो  
 धरायां बहलातपो दिवसः ॥ ४५३ ॥ उत्खातगिरिगर्भरस्थानभावदूरो-  
 क्षतान्तरखण्डम् । दृश्यते तथासंस्थितशैलजालविषममिव महीपीठम्  
 ॥ ४५४ ॥ उन्मील्यन्ते महीधरगमनोद्वेष्टितधरासमाक्रान्ताः । आर्द्रीभव-  
 द्रेणुमलिनाः सुचिरेण महानदीमार्गाः ॥ ४५५ ॥ स्थितिलाभनिर्वृतानां  
 कालेन विरूढकाननतृणानाम् । पक्षच्छेदादपि महीधराणां चलितैरपराद्धम्  
 ॥ ४५६ ॥ पर्यन्तीकृतोत्तुङ्गगुरुगिरिवलयबद्धपरिवेषम् । मध्यावनतमिव  
 दृश्यते पार्श्वानामितमपि महीपीठम् ॥ ४५७ ॥ अपसारितगिरिगौरवचि-  
 नितपर्यन्तपुञ्ज्यमानम् । विस्तारितं तदेव जातमल्पमिव महीपीठम्  
 ॥ ४५८ ॥ इति पृथोर्धनुष्रेरणनिबिडीकृतशैलजालदुर्लङ्घ्याः । भूपर्यन्ता ये  
 किल तेष्वपि गृहीतः करः प्रभुणा ॥ ४५९ ॥

४५६. परूढं for विरूढं. ४५८. वित्थारिज्जंतं चिअ.

अवि अ ।

अरइ-परिसक्कणा रणिर-णेउराराव-संगलंतीसु ।

ठिअ-परिअआसु दिट्ठी लग्गइ कल-हंस-मालासु ॥ ४६० ॥

विविणेह-मज्जण-ट्टिअ-थोउब्भिज्जंत-दाण-राअं व ।

दीसइ सामाअंतं सइ सुह-भंगेसु लाअण्णं ॥ ४६१ ॥

संतावायासोप्पिअ-चंदण-पंक-प्पएस-पंडूइं ।

दोब्बल्ल-समुम्मीलिअ-पुलिणाईं व होंति अंगाइं ॥ ४६२ ॥

बहुसो घटंत-विहटंत-सइ-सुहासाअ-संगमुल्लोले ।

हिअएच्चेअ समपंपति चंचला वीइ-वावारा ॥ ४६३ ॥

कुसुम-सयणिज्ज-मलणा सोरह-घोणंत-महुअरं हरइ ।

उद्देस-पहुत्त-जणाहिलक्ख-सीसं पिव सरिं ॥ ४६४ ॥

इअ जम्मि पएसे णम्मआएँ राएसि-बद्ध भावाए ।

भमिअं संपरिअ-कहेण तत्थ वसिअं णरिंदेण ॥ ४६५ ॥

मुह-विणिमिअ-णव-मंगल-किसल-कलाव-च्छलेण गंतूण ।

पिज्जंतं पिव अहि-दीह-दीह-जीहा-सहस्सेहिं ॥ ४६६ ॥

अपि च ॥ अरतिपरिष्वक्कणात् रणनशीलनूपुरारावसंगलन्तीषु । स्थितपरिचयासु दृष्टिर्लगति कलहंसमालासु ॥ ४६० ॥ विपिनेभमज्जन-स्थितस्तोकोद्भिद्यमानदानरागमिव । दृश्यते श्यामायमानं सदा सुखभङ्गेषु लावण्यम् ॥ ४६१ ॥ संतापायासार्पितचन्दनपद्कप्रदेशपाण्डूनि । दौर्बल्य-समुन्मीलितपुलिनानीव भवन्त्यङ्गानि ॥ ४६२ ॥ बहुशो घटमानविघटमा-नस्मृतिसुखास्वादसद्गमोल्लोले । हृदय एव समाप्यन्ते चञ्चला वीचिव्या-पाराः ॥ ४६३ ॥ कुसुमशयनीयमर्दनसौरभघूर्णमानमधुकरं हरति । उद्देश-प्रभूतजनाभिलक्ष्यशीर्षमिव शरीरम् ॥ ४६४ ॥ इति यस्मिन् प्रदेशे नर्मदया राजषिबद्धभावया । भ्रान्तं संस्मृतकथेन तत्रोषितं नरेन्द्रेण ॥ ४६५ ॥ मुखविन्यस्तनवमद्गलकिसलयकलापच्छलेन गत्वा । पीयमानमिव अहि-दीर्घदीर्घजिह्वासहस्रैः ॥ ४६६ ॥

४६०. लग्गइ दिट्ठी. ४६१. सयअंगेसु, सुहयंगेसु for सुहभंगेसु (= सुखभङ्गेषु).

४६३ संगउल्लोले. ४६४. सहइ for हरइ. ४६६. मुहविणिहियं.



अणुणिज्जंतं रक्खा-परिअर-धुअ-धवल-चामर-णिहेण ।  
 बंदीकआमर-जरा-बंधुहिं व बहु-पणामेहिं ॥ ४६७ ॥  
 मरण-भएण व चिंता-सामाअंतेहिं जीव-जालेहिं ।  
 अवलंबिज्जंतं सौरहाअरा महुअर-कुलेहिं ॥ ४६८ ॥  
 हरि-चक्र-विरिक-ट्टिअ-पाणागअ-राहु-सीस-वलर्यं व ।  
 णिअअ-च्छाया-मंडल-णिहेण पासे पआसंतं ॥ ४६९ ॥  
 इअ अमअ-कुंभमुब्भिज्जमाणमुअहीओ जम्मि ददूण ।  
 तिअसेहिं विम्हिअं तम्मि साअरंते ट्टिअं पहुणा ॥ ४७० ॥  
 मुक्का णिसासु दण्णिअ-मइंद-संपाअ-विससिअ-गइंदा ।  
 पुंजिअ-सेणा-कलुसीकआवडा तेण मरु-मग्गा ॥ ४७१ ॥  
 अवि अ ।  
 होंत-रसा-अल-भय-पिसुण-कसण-घण-धूमकेउ-दंडेहिं ।  
 दीसंति भीअ-विवलाअमाण-धुअआओ व दिसाओ ॥ ४७२ ॥  
 तक्खण-पसरंतुप्पाअ-तरल-तारा-करंबिओ फुरइ ।  
 भीओरअ-सुर-दिज्जंत-भोअ-रअणो व्व णह-मग्गो ॥ ४७३ ॥

अनुनीयमानं रक्षापरिचरधुतधवलचामरनिभेन । बन्दीकृतामरज-  
 राबन्धुभिरिव बहुप्रणामैः ॥ ४६७ ॥ मरणभयेनेव चिन्ताश्यामायमानैर्जी-  
 वजालैः । अवलम्ब्यमानं सौरभादरात् मधुकरकुलैः ॥ ४६८ ॥ हरिचक्र-  
 विद्वारितस्थितप्राणागतराहुशीर्षिवलयमिव । निजकच्छायामण्डलनिभेन  
 पार्श्वे प्रकाशमानम् ॥ ४६९ ॥ इति अमृतकुम्भमुद्भिद्धमानमुदधेर्यस्मिन्  
 दृष्ट्वा । त्रिदशैर्विस्मितं तस्मिन् सागरान्ते स्थितं प्रभुणा ॥ ४७० ॥ मुक्ता  
 निशासु दर्पितमृगेन्द्रसंपातविशसितगजेन्द्राः । पुत्रितसेनाकलुषीकृतकू-  
 पास्तेन मरुमार्गाः ॥ ४७१ ॥ अपि च ॥ भवद्रसातलभयपिशुनकृष्णघनधूम-  
 केतुदण्डैः । दृश्यन्ते भीतविपलायमानभुजगा इव दिशाः ॥ ४७२ ॥ तत्क्ष-  
 णप्रसरद्दुत्पाततरलताराकरम्बितः स्फुरति । भीतीरगसुरदीयमानभोगरत्न  
 इव नभोमार्गाः ॥ ४७३ ॥

४६९. हरिचक्रविक्रं. ४७३. दिज्जंतुक्कोयं for दिज्जंतभोअं.

विल-वलय-मुहुव्वेलंत-सरल-भुअइंद-जाल-कलिलाए ।  
 चलितं संभम-रहसुद्ध-केस-दंडाएँ व महीए ॥ ४७४ ॥  
 सज्जस-संजाअ-जराउरेहिँ णिम्मोअ-पट्ट-मालाओ ।  
 भुअएहिँ वेअ-पज्जलण-संकिएहिँ व मुचंति ॥ ४७५ ॥  
 अट्टिअ-पडंत-विसहर-संवलिअ-वलंत-धूम-जालेण ।  
 एकाहुईकअं पिव णहम्मि पडिहाइ पाआलं ॥ ४७६ ॥  
 संभम-पुणरुत्तारुण-फुरंत-जीहा-कडण-पल्लविआ ।  
 दीसंति रोस-कवलिअ-हव्ववह-सिह व्व भुअइंदा ॥ ४७७ ॥  
 डज्जंत-विसहरुक्कर-सुंकारंदोलमाण-मुहल-सिहो ।  
 णीससइ व विसम-विसाणुभाव-दर-घुम्मिरो जलणो ॥ ४७८ ॥  
 अरुण-विसारि-फणा-रअण-राअ-पडिअग्गिआओ णिवडंति ।  
 गहिआणुमरण-मंडण-चिंधाओ व णाअ-णारीओ ॥ ४७९ ॥  
 कुसुमिअ-हरि-चंदण-कणअ-दंड-परिरंभ-लालिअंगीओ ।  
 वलयंति णिविआरं भुअंग-ललणा सिहि-सिहाओ ॥ ४८० ॥

विलवलयमुखोद्वेल्लःसरलभुजगेन्द्रजालकलिलया । चलितं संभ्रमर-  
 भसोर्ध्वकेशदण्डयेव मह्या ॥ ४७३ ॥ साध्वससंजातजरातुरैर्निर्मोकपट्टमालाः॥  
 भुजगैर्वेगप्रज्वलनशङ्कितैरिव मुच्यन्ते ॥ ४७५ ॥ अस्थितपतद्विषधरसंव-  
 लितवल्लद्धमजालेन । एकाहुतीकृतमिव नभसि प्रतिभाति पातालम् ॥ ४७६ ॥  
 संभ्रमपुनरुक्त्तारुणस्फुरज्जिह्वासमूहपल्लविताः । दृश्यन्ते रोषकवलितहृदय-  
 वाहशिखा इव भुजगेन्द्राः ॥ ४७७ ॥ दह्यमानविषधरोत्करसूत्कारान्दोल्य-  
 मानमुखरशिखः । निःश्वसितीव विषमविषानुभावदरघूर्णनशीलो ज्वलनः  
 ॥ ४७८ ॥ अरुणविसारिफणारत्नरामप्रतिजागरिता निपतन्ति । गृहीतानु-  
 मरणमण्डनचिह्ना इव नागनायः ॥ ४७९ ॥ कुसुमितहरिचन्दनकनकदण्ड-  
 परिरम्भलालिताङ्ग्यः । वलयन्ति निर्विकारं भुजङ्गललनाः शिखिशिखाः  
 ॥ ४८० ॥

४७५. भुअयाहिवेहिँ for भुअएहिँ वेअ°.

लखिखज्जइ आहारुद्धुमाअ-परिवेळिरंत-वलउ व्व ।  
 डज्जंत-कुडिल-विसहर-समूह-कलिलोअरो जलणो ॥ ४८१ ॥  
 पुरुहुआहुइ-पढमोअरंत-सुर-चाव-गभिणीओ व्व ।  
 दीसंति बहुविहोरअ-मणि-राअवहाओ जालाओ ॥ ४८२ ॥  
 वेवइ सरणागअ-विसहरिंद-फण-वलय-कलिअ-चलणगो ।  
 कुविअ-णरिंद-विसज्जिअ-सुआहिरुद्धो व्व सुर-णाहो ॥ ४८३ ॥  
 इअ जम्मि पिउ-वहा पंडवेण विहिअं पुरा भुअअ-सत्तं ।  
 चिरमुसिओ सिरिअंठोवअंठ-मग्गे पहु तम्मि ॥ ४८४ ॥  
 पंडु-तणएण कर-अल-पाविअ-कवअंचलेण अक्खित्तो ।  
 जाल-ट्टिअ-जलअर-विब्भमेण सो जम्मि कुरु-णाहो ॥ ४८५ ॥  
 भाविअ-भारह-कलहं भारह-कलहेण सरवरे तम्मि ।  
 कामं सकामिणीएण सलिल-कीला विरइआओ ॥ ४८६ ॥  
 किं च ।

माया-माहण्य-गुणेहिं जेण वद्धं जअं पि णीसेसं ।  
 तं संजमिअं माहवमीहंत णरिंद मूढो सि ॥ ४८७ ॥

लक्ष्यते आहारोद्धमात्परिवेळनशीलान्त्रवलय इव । दृश्यमानकुटिल-  
 विषधरसमूहकलिलोदरो ज्वलनः ॥ ४८१ ॥ पुरुहुताहुतिप्रथमावतरत्सु-  
 रचापगभिण्य इव । दृश्यन्ते बहुविधोरगमणिरागवहा ज्वालाः ॥ ४८२ ॥  
 वेपते शरणागतविषधरेन्द्रफणावलयकलितचरणाद्यः । कुपितनरेन्द्रविसृष्ट-  
 स्तुचाधिखुद इव सुरनाथः ॥ ४८३ ॥ इति यस्मिन् पितृवधात् पाण्डवेन  
 विहितं पुरा भुजगसत्त्वम् । चिरमुषितः श्रीकण्ठोपकण्ठमार्गे प्रभुस्तस्मिन्  
 ॥ ४८४ ॥ पाण्डुतनयेन करतलप्राप्तकवचाञ्जलेनाक्षितः । जालस्थितजलचर-  
 विभ्रमेण सो यस्मिन् कुरुनाथः ॥ ४८५ ॥ भावितभारतकलहं भारतकलभेन  
 सरोवरे तस्मिन् । कामं सकामिनीकेन सलिलकीडा विरचिताः ॥ ४८६ ॥  
 किं च ॥ मायामाहात्म्यगुणैर्येन वद्धं जगदपि निःशेषम् । तं संयन्तुं माधव-  
 मीहमान नरेन्द्र मूढोऽसि ॥ ४८७ ॥

४८२. 'किरण' for 'राअ'.

जा जिष्णुणा णराहिव धअ-माला गो-ग्गहे परिग्गहिआ ।  
 दुवअ-सुआ-सिचय-परंपराएँ सो आसि पडिबिंबो ४८८ ॥  
 मोत्तूण बाहु-सिहरं ठाणे अफ्फालिआ तए ऊरू ।  
 एएसुंचिअ जंघा-बलाण भीरूण आसंघो ॥ ४८९ ॥  
 तइआ ठिओ सि जं किर पलोइ-संरंभ-सेअ-विणिबुडो ।  
 एसा सा तइ सलिल-प्पवेस-जोग्गा कआ आसि ॥ ४९० ॥  
 इअ ऊरू-रुअं भीमेण जम्मि संभारिआवराहेण ।  
 गमिओ रिऊ विहाअम्मि तम्मि करुणाइअं पहुणा ॥ ४९१ ॥  
 कवल्लिअ-किरीडि-चूडा-रअण-कणे इव विसाणल-फुलिंगे ।  
 जम्मि मुअंतो ण पुणो कण्णेण सरीकओ भुअओ ॥ ४९२ ॥  
 उक्कत्तं पि हु खण-मेत्त-तह-परिट्ठिअ-पसाअ-रोमंचं ।  
 जम्मि णिअ-कत्ति-कवअं तेणेअ पणामिअं हरिणो ॥ ४९३ ॥  
 तम्मि महारह-राहेअ-रह-रहंगग्ग-दारिअ-धरम्मि ।  
 उद्देसे आसि णराहिवाण विअडा कहुल्लोला ॥ ४९४ ॥

या जिष्णुना नराधिप ध्वजमाला गोग्रहे परिगृहीता । द्रुपदसुता-  
 सिचयपरम्परायाः स आसीत् प्रतिबिम्बः ॥ ४८८ ॥ मुक्त्वा बाहुशिखरं  
 स्थाने आस्फालिते त्वयोरू । एतेष्वेव जङ्घाबलानां भीरूणां विश्वासः  
 ॥ ४८९ ॥ तदा स्थितोऽसि यत्किल पर्यस्तसंरम्भस्वेदविनिमग्नः । एषा सा  
 तदा सलिलप्रवेशयोग्या कृतासीत् ॥ ४९० ॥ इति ऊरुरुजं भीमेन यस्मिन्  
 संस्मारितापराधेन । गमितो रिपुर्विभागे तस्मिन् करुणायितं प्रभुणा  
 ॥ ४९१ ॥ कवल्लितकिरीटिचूडारत्नकणे इव विषानलस्फुलिङ्गे । यस्मिन्  
 मुञ्चन् न पुनः कर्णेन शरीकृतो भुजगः ॥ ४९२ ॥ उत्कृत्तमपि खलु क्षण-  
 मात्रतथापरिभ्रितप्रसादरोमाञ्चम् । यस्मिन् निजकृत्तिकवचं तेनैव प्रणामितं  
 हरेः ॥ ४९३ ॥ तस्मिन् महारथराधेयरथरथाङ्गनाम्नदारितधरे । उद्देशे  
 आसीन्नराधिपानां विकटाः कथोल्लोलाः ॥ ४९४ ॥

४९१. ऊरुभयं for ऊरुअं. ४९३. हसिकण for तेणेअ.

अवि अ ।

गोजर-मेत्त-विणिग्गअ-ससंक-जण-दीसमाण-वोच्छेअं ।  
जाअं णीसामणं परिहा-वलयं णहंवेअ ॥ ४९५ ॥  
ओअरणा दिट्ठ-च्छेअ-पअड-णह-मग्ग-पडिणिअत्तेहिं ।  
बिल-मज्जेच्चिअ भय-पुंजिएहिं भुअहेहिं वीसमिअं ॥ ४९६ ॥  
कहवि समुत्पअणवसा तह-लद्ध-च्छेअ-विहडिअद्धाओ ।  
दीसंति अहिणवाओ व टिएअरद्धाओ वडहीओ ॥ ४९७ ॥  
छिण्ण-धरा-अल-पडिवंध-खुडिअ-सोत्तुग्गमेहिं पडिवणं ।  
तुच्छत्तणमुम्मिलंत-गहिर-भावेहिं अवडेहिं ॥ ४९८ ॥  
परिलंबिज्जइ घोलंत-संखल-च्छेअ-पाअडद्धेहिं ।  
मूलम्मि मुहल-वंटा-लीलाएँ णिहाण-कलसेहिं ॥ ४९९ ॥  
उव्वेअंति व अहिणव-णिमेष-वोच्छेअ-णिच्च-पिहुलाइं ।  
अविलासाइं व दंसण-रसे वि मिहुणाण अल्लीइं ॥ ५०० ॥  
मारुअ-संचरण-वसा कम-भिज्जंतम्मि भूमि-पडिवंधे ।  
तद्धिअस-पलहुओच्चेअ होइ णअरीएँ विणिवेसो ॥ ५०१ ॥

अपि च । गोपुरमात्रविनिर्गतसशङ्कजनदृश्यमानव्युच्छेदम् । जातं  
निःसामान्यं परिखावलयं नभ एव ॥ ४९५ ॥ अवतरणाद् दृष्टच्छेदप्रकट-  
नभोमार्गप्रतिनिवृत्तैः । बिलमध्य एव भयपुञ्जितैर्भुजगैर्विश्रान्तम् ॥ ४९६ ॥  
कथमपि समुत्पन्नवशात् तथालङ्घच्छेदविघटितार्थाः । दृश्यन्ते अभिनवा  
इव स्थितेतरार्था वलभ्यः ॥ ४९७ ॥ छिन्नधरातलप्रतिबन्धस्वण्डितस्तो-  
तउद्गमैः प्रतिपन्नम् । तुच्छत्वमुन्मीलद्रभीरभावैः कूपैः ॥ ४९८ ॥ परिलम्ब्यते  
घूर्णमानशृङ्खलाच्छेदप्रकटाद्यैः । मूले सुखरघण्टालीलया निधानकलशैः  
॥ ४९९ ॥ उद्वेजयन्तीव अभिनवानिमेषव्युच्छेदनित्यपृथुलानि । अवि-  
लासानीव दर्शनरसेऽपि मिथुनानामक्षीणि ॥ ५०० ॥ मारुतसंचरणवशात्  
क्रमभिद्यमाने भूमिप्रतिबन्धे । प्रतिदिवसप्रलघुक एव भवति नगर्था  
विनिवेशः ॥ ५०१ ॥

४९५. फरिहा° for परिहा°. ४९७. वलहीओ. ५००. हियअं for अहिणव°.

पउराण जामिणीसु वि अभिष्ण-णिद्दालसाण णिव्वडइ ।  
 णअरि-परिसक्कणकंत-दिअस-सीमाण पडिबोहो ॥ ५०२ ॥  
 पावंति कुलाल-उलाईं भूमि-दुलहत्तणेण तद्विअसं ।  
 कह-कह वि पंक-पिंडं परिरक्खा-परिमिअंचेअ ॥ ५०३ ॥  
 हेट्टाअव-वसुआइज्जमाण-मूल-कमूससंत-रसं ।  
 जाअमहो-रअ-सिदिलं अम्मा-सिणिद्धं धरा-वेढं ॥ ५०४ ॥  
 दिव्व-विडवाहिरामे वि उववणे सरस-मंजरि-फलम्मि ।  
 लालिज्जातिच्चिअ पद्म-णेह-बंधेण भू-तरुणो ॥ ५०५ ॥  
 सामाअंते वि मही-अलम्मि रअणी-तमाणुबंधेण ।  
 उप्पइअ-दिणअराअव-वसेण दिअसोच्चिअ पुरम्मि ॥ ५०६ ॥  
 इअ जम्मि पएसे पहु-पहाव-पडिवण्ण-परिअरसहाए ।  
 उप्पइअं स-तरु-सुरालआएँ हरिअंद-णअरीए ॥ ५०७ ॥  
 तम्मि जहागम-पडिवण्ण-विअड-भूवाल-कित्ति-सरसम्मि ।  
 सुर-पासाओ पहुणा एक्केण दिणेण णिम्मविओ ॥ ५०८ ॥

पौराणां यामिनीष्वपि अभिन्ननिद्रालसानां निर्वर्तते । नगरीपरि-  
 ष्वक्कणाक्रान्तदिवससीमानां प्रतिबोधः ॥ ५०२ ॥ प्राप्नुवन्ति कुलालकुलानि  
 भूमिदुर्लभत्वेन प्रतिदिवसम् । कथंकथमपि पट्टकपिण्डं परिरक्षापरिमितमेव  
 ॥ ५०३ ॥ अधस्तनातपशोष्यमाणमूलक्रमीच्छ्रवसद्रसम् । जातमधोरजः-  
 शिथिलमग्रस्निग्धं धरापृष्ठम् ॥ ५०४ ॥ दिव्यविटपाभिरामेऽप्युपवने सरसम-  
 ज्जरीफले । लाल्यन्त एव प्रथमस्नेहबन्धेन भूतरवः ॥ ५०५ ॥ श्यामायमानेऽपि  
 महीतले रजनीतमोनुबन्धेन । उत्पतितदिनकरातपवशेन दिवस एव पुरे  
 ॥ ५०६ ॥ इति यस्मिन् प्रदेशे प्रभुप्रतापप्रतिपन्नपरिकरसहया । उत्पतितं  
 सतरुसुरालयया हरिश्चन्द्रनगर्या ॥ ५०७ ॥ तस्मिन् यथागमप्रतिपन्नविकट-  
 भूपालकीर्तिसरसे । सुरप्रासादः प्रभुणैकेन दिनेन निर्मापितः ॥ ५०८ ॥

५०२. °सीमाइ for सीमाण. ५०४. °वसुआविज्जमाण°. ५०५. सुरहि° and  
 सुरस° for सरस°. ५०६. णिद्दालुद्दालुबंधेण for रअणीतमाणुबंधेण, रअणीमुद्दालु-  
 बंधेण. ५०७. सरस° for सतरु°. ५०८. कहा° for जहा°, एक्कदिणेण for  
 एक्केण दिणेण.

जस्स कडअ-ट्टिआओ केसव-केऊर-कणअ-रेहाओ ।  
 अज्जवि कुणइ णडाले सिला-णिहट्टुंगुली लोओ ॥ ५०९ ॥  
 णीलं सिहर-च्छायं पेच्छंतो तस्स मंदर-गिरिस्स ।  
 पडिवज्जइ तम्मि समिद्ध-जणवओवायणे देवो ॥ ५१० ॥  
 अहिलेंतस्स क्रमेण अ जक्खाहिब-लक्खिअं दिसं तस्स ।  
 जाओ विसेस-दुसहो पअंड-किरणस्स व पआवो ॥ ५११ ॥  
 अर्घंति सरस-सुर-दारु-भंग-णीसंद-सुरहिणो तस्स ।  
 णिम्महिअ-णव-सुरामोअ-सीअला तम्मि उद्देशा ॥ ५१२ ॥  
 किं च जाअं ।

एस सरो जस्स इमा हरंति उब्बुद्ध-जल-कलंबाओ ।  
 णल-कुंज-मुहल-जल-रकु-संकुला कूल-लेहाओ ॥ ५१३ ॥  
 अह कमल-काणण-ट्टिअ-सिरि-दंसण-मिलिअ-जलणिहि-च्छायं ।  
 उव्वहइ मलिअ-पाआल-पल्लं सलिल-संघाअं ॥ ५१४ ॥  
 एए विहअ-वहुव्वेल्ल-णलिणि-दल-संड-पंडुरद्धंता ।  
 विरल-दल-जज्जरुद्धंड-जरठ-कमला सरुद्देशा ॥ ५१५ ॥

यस्य कटकस्थिताः केशवकेयूरकनकरेखाः । अद्यापि करोति ललाटे  
 शिलानिघृष्टाङ्गुलिलोकः ॥ ५०९ ॥ नीलां शिखरच्छायां प्रेक्षमाणस्तस्य  
 मन्दरगिरेः । प्रतिपद्यते तस्मिन् समृद्धजनपदोपायनानि देवः ॥ ५१० ॥  
 अभिलातः क्रमेण च यक्षाधिपलक्षितां दिशां तस्य । जातो विशेषदुःसहः  
 प्रचण्डकिरणस्येव प्रतापः ॥ ५११ ॥ शोभन्ते सरससुरदारुभङ्गनिष्यन्द-  
 सुरभयस्तस्य । निर्माथितनवसुरामोदशीतलास्तस्मिन् उद्देशाः ॥ ५१२ ॥  
 किं च जातम् ॥ एतत् सरो यस्येमा हरन्ति उद्बुद्धजलकदम्बाः । नडकुञ्ज-  
 सुखरजलरङ्कुसंकुलाः कूलरेखाः ॥ ५१३ ॥ अथ कमलकाननस्थितश्री-  
 दर्शनमिलितजलनिधिच्छायम् । उद्बहति मर्दितपातालपल्लवं सलिल-  
 संघातम् ॥ ५१४ ॥ एते विहगवधूद्वेल्लनलिनीदलषण्डपाण्डुरार्धान्ताः ।  
 विरलदलजर्जरोद्दण्डजरठकमलाः सरउद्देशाः ॥ ५१५ ॥

५१०. सिणद्ध° for समिद्ध°. ५१३. उव्वुद्ध° for उब्बुद्ध°. ५१५. °पहुव्वेल्ल.  
 सरुच्छंगा for सरुद्देशा.

सुरहिमिह गंधमासिसिर-बाल-मज्जुगमाण जंबूण ।  
 मअरंदमारविंदं च इह समीरो पसारेइ ॥ ५१६ ॥  
 इह ते मअ-कल-काअंब-कंड-कंदलिअ-सारसकंदा ।  
 सोहंति बलाआलीढ-णील-णिउला तडुदेसा ॥ ५१७ ॥  
 सुसिरोसरिअ-सकदम-जड-जल-लव-भिण्ण-भंग-रस-सारो ।  
 इह सो परिदलिअ-कसाय-गंठि-गंधो मुणालाण ॥ ५१८ ॥  
 अण्णुण्ण-णिग्गमुक्खित्त-विसम-दल-संणिवेस-णिबिडाओ ।  
 इह ता संचार-क्खलिअ-कुक्कुहा रण्ण-णलिणीओ ॥ ५१९ ॥  
 मोह-रसिआई इह णिव्वडंति णह-घोलिराण कुरराण ।  
 उव्वत्त-मीण-ताडिअ-घण-णलिणि-दलासु सरसीसु ॥ ५२० ॥  
 इह वायस-सेविअ-कीडइल्ल-वसुआअ-चिविड-सालूरा ।  
 जालिअ-कड्ढिअ-संबूअ-सेवला तीर-पेरंता ॥ ५२१ ॥  
 उव्वेलेइ समीरो कलह-करग्गावसोण-मूलाई ।  
 संखाअ-फेण-फुड-पिच्छलाई इह णलिणि-वत्ताई ॥ ५२२ ॥

सुरभिमिह गन्धमाशिसिरबालमुकुलोद्गमानां जम्बूनाम् । मकरन्द-  
 मारविन्दं चेह समीरः प्रसारयति ॥ ५१६ ॥ इह ते मदकलकादम्बकण्ठ-  
 कन्दलितसारसाकन्दाः । शोभन्ते बलाकालीढनीलनिचुलास्तटीदेशाः  
 ॥ ५१७ ॥ सुषिरापसृतसकंदमजडजललवभिन्नभङ्गरससारः । इह स  
 परिदलितकषायघ्नन्थिगन्धो मृणालानाम् ॥ ५१८ ॥ अन्वोन्यनिर्गमोत्क्षित-  
 विषमदलसंनिवेशनिबिडाः । इह ताः संचारस्खलितकुक्कुहा अरण्यनलिन्यः  
 ॥ ५१९ ॥ मोघरसितानीह निर्वर्तन्ते नभोघूर्णितानां कुरराणाम् । उद्रवृत्तमी-  
 नताडितघननलिनीदलासु सरसीषु ॥ ५२० ॥ इह वायससेवितकीटयुक्त-  
 शुष्कचिपिटसालूराः । जालिकाकृष्टशम्बूकशैवलास्तीरपर्यन्ताः ॥ ५२१ ॥  
 उद्वेल्लयति समीरः कलभकराघ्रापशोणमूलानि । संस्त्यानफेनस्फुटपिच्छ-  
 लानीह नलिनीपत्राणि ॥ ५२२ ॥

५१६. सुरहिनवगंधं and सुरहिमहणिद्धं for सुरहिमिहगंधं. °मुद्धं for °बालं. ५१७. °संबलियं for °कंदलिअं. सखेसा and तखेसा for तडुदेसा. ५१८. जललसंभिन्नं and जडजलसंभिण्णं for जडजललवभिण्णं. ५२१. °संकुलं for °सेविअं. जाल ( लि ) यमुक्कसं for जालियकड्ढिअं.



पेरंत-लूण-कमला थोअ-जलुव्वत्त-तुंग-णालाओ ।  
 इह रोह-सद्दलाबद्ध-मडह-वत्ताओ णलिणीओ ॥ ५२३ ॥  
 णिव्वावेति व हिअअं एए घण-मलिअ-तल-वणा गिरिओ ।  
 मुहल-विहंगा अ सरा सुण्ण-पसण्णाई अ वणाई ॥ ५२४ ॥  
 सरिआण तरंगिअ-पंक-वडल-पडिबद्ध-वालुआ मसिणा ।  
 एए ते पविरल-कास-पल्लवा पुलिण-वित्थारा ॥ ५२५ ॥  
 इह मत्ताणेअ-विहंग-मुहल-कल्लोल-कलअलुपित्था ।  
 विरलं सुअंति सरसी-परिसर-परिवेसिणो गामा ॥ ५२६ ॥  
 एए पूरालुंखण-विराअ-पंकोल्ल-पढम-वित्थारा ।  
 जाआ अहिणव-णिग्गम-हरिअ-सिहा सद्दलुद्देसा ॥ ५२७ ॥  
 कमल-वण-विणिग्गअ-मुहल-कुक्कुहा सायमिह सुहावेति ।  
 थोउम्हाअंतुम्मसअ-सद्दला कच्छ-वोच्छेआ ॥ ५२८ ॥  
 संबूअ-चुण्ण-सबला इह णिहसण-मसिण-वापलुराओ ।  
 विडिमाण पअंतर-णित-विसम-हरिआओ पअवीओ ॥ ५२९ ॥

पर्यन्तलूनकमलाः स्तोत्रजलोद्भवतुङ्गनालाः । इह रोधःशाङ्गला-  
 बद्धाल्पपत्रा नलिन्यः ॥ ५२३ ॥ निर्वापयन्तीव हृदयमेते घनमर्दिततलवना  
 गिरयः । मुखरविहङ्गानि च सरांसि शून्यप्रसन्नानि च वनानि ॥ ५२४ ॥  
 सरितां तरङ्गितपङ्कपटलप्रतिबद्धवालुका मसृणाः । एते प्रविरलकाश-  
 पल्लवाः पुलिनविस्ताराः ॥ ५२५ ॥ इह मत्तानेकविहङ्गमुखरकल्लोलकल-  
 कलत्रस्ताः । विरलं स्वपन्ति सरसीपरिसरपरिवेशिनो ग्रामाः ॥ ५२६ ॥  
 एते पूरस्पर्शनविलीनपङ्ककार्द्रप्रथमविस्ताराः । जाता अभिनवनिर्गम-  
 हरितशिखाः शाङ्गलोद्देशाः ॥ ५२७ ॥ कमलवनविनिर्गतमुखरकुक्कुभाः  
 सायमिह सुखयन्ति । स्तोकोष्मायमाणोन्मशकशाङ्गलाः कच्छविच्छेदाः  
 ॥ ५२८ ॥ संबूकचूर्णशबला इह निघर्षणमसृणवल्मीकाः । गण्डकानां  
 पदान्तरनिर्यद्विषमहरिताः पदव्यः ॥ ५२९ ॥

५२४. णिव्वावेति व, णिव्वावेति व घणमिलियं. ५२५. °वालुकमासा for  
 °वालुया मसिणा. °कासपण्डरा for °कासपल्लवा. ५२६. °मुहरं for °मुहलं.  
 परिसरसरसीपरिवेसिणो -- Reading adopted by the commentator,  
 सरसीपरिसरपरिवासिणो for सरसीपरिसरपरिवेसिणो. ५२७. °णिग्गयं. ५२९.  
 िडिमाण for विडिमाण.

तड-णिउल-मंजरी-णिम्महंत-जल-गंध-सीअला एए ।  
 तणु-सुत्ति-सार-परंत-बालुआ सद्वलुइसा ॥ ५३० ॥  
 सहरी-पसत्त-कुररा अंतो-सद्वल-सिहं परिवहंति ।  
 अहि-गंध-कमलमाबद्ध-घग्घरा वारि-लेहाओ ॥ ५३१ ॥  
 सोहंति बाल-सरअम्मि णील-भू-सद्वला तहच्चेअ ।  
 पासालग्ग-सिलंत-पढम-किलंतकुरा दिअहा ॥ ५३२ ॥  
 एआओ परूढारुण-फल-भर-बंधुरिअ-भूमि-खज्जूरा ।  
 कंठीओ णिव्ववंति व अमंद-करमंद-आमोआ ॥ ५३३ ॥  
 इह सा स-केसरोव्वत्त-कुसुम-कविला करीर-वण-राई ।  
 रेहइ णिहस-ट्टिअ-करभ-केसर-च्छेअ-जडिल व्व ॥ ५३४ ॥  
 इह वीसमइ व हिअअं फुल्लक-सपीर-सुरहि-गंधेसु ।  
 आवाअ-घडिअ-कमलामोएसु वणंत-मग्गेसु ॥ ५३५ ॥  
 बाढं लीहूस-घणत्तणेण गामेइआओ णोच्चंति ।  
 इह अहुआसेअ-विवण्ण-गोमया रण्ण-भूमीओ ॥ ५३६ ॥

तटनिचुलमञ्जरीनिर्गच्छजलगन्धशीतला एते । तनुशुक्तिशारपर्य-  
 न्तवालुकाः शाद्वलोद्देशाः ॥ ५३० ॥ शफरीप्रसक्तकुररा अन्तःशाद्वलशिखां  
 परिवहन्ति । अधिगन्धकमलमाबद्धघर्घरा वारिलेखाः ॥ ५३१ ॥ शोभन्ते  
 बालशरदि नीलभूशाद्वलास्तथैव । पार्श्वालग्रशिलान्तरप्रथमक्लान्ताङ्कुरा  
 दिवसाः ॥ ५३२ ॥ एताः प्ररूढारुणफलभरबन्धुरितभूमिखर्जूराः । कण्ठिका  
 निर्वापयन्तीवामन्दकरमन्दामोदाः ॥ ५३३ ॥ इह सा सकेसरोद्भूतकुसुमक-  
 विला करीरवनराजिः । शोभते निघर्षस्थितकरभकेसरच्छेदजटिलेव  
 ॥ ५३४ ॥ इह विश्राम्यतीव हृदयं फुल्लार्कसमीरसुरभिगन्धेषु । आपात-  
 घटितकमलामोदेषु वनान्तमार्गेषु ॥ ५३५ ॥ बाढं लीढोषघनत्वेन ग्रामेयिका  
 नोच्चिन्वन्ति । इह अहुताशेयविवर्णगोमया अरण्यभूमयः ॥ ५३६ ॥

५३०. णिचुलं. ५३१. सहरी° for सहरी°. °पडंत° for °पसत्त°. °सिद्धा  
 इह for °सिहं परि°. उग्गंध for अहिगंध. °कलम° for °कमल°. ५३२. °किलंत-  
 विरलंकुरा for °पढमकिलंतकुरा. ५३३. फलभरं बंधुरियं, °कंठीओ, णिव्ववंति व्व.  
 ५३४. °कविसा for °कविला. ५३५. °पडियं for °घडियं. ५३६. °विवत्त° for  
 °विवण्ण°. बहुलं for बाढं, अणुयासेयं for अहुआसेयं °सीमाओ for °भूमीओ.

एए ते वण-सेरिह-परिमलण-पइण्ण-गोमयामोआ ।  
 धोऊस-रेणु-परिकविस-वारिणो पल्लुच्छंगा ॥ ५३७ ॥  
 एआओ वाअ-धूसर-करीस-कविस-धरणी-सुअंधाओ ।  
 रण्ण-त्थलीओ उव्वुत्थ-गोउला देति उकंठं ॥ ५३८ ॥  
 सोहंति सरस-सूई-णिग्गम-हरिआअमाण-मूलाओ ।  
 इह चिण्ण-विसह-वट्ठिअ-रूढ-तणा रण्ण-सीमाओ ॥ ५३९ ॥  
 इह धाउ-लिहिअ-देव-त्थलाओ रण्ण-त्थलीओ सूएंति ।  
 आलीयमाण-भासा परिवुत्थं महिस-सत्थाण ॥ ५४० ॥  
 संतत्थ-विरल-कंकंतरेसु गोमाउणो इह उव्वेति ।  
 भय-चलिअण्ण-दिसा-घडिअ-वायसं महिस-कंकालं ॥ ५४१ ॥  
 इह रविणो मअ-तण्हा-णिहेण णीहार-पंडुरा होंति ।  
 सरसीसु तुलिअ-तरलंबु-वलण-विसमा इव मऊहा ॥ ५४२ ॥  
 कल्लोल-सिसिर-पवणा सलिलुद्देसे दिसाओ सूएंति ।  
 इह उड्ढंत-विहंगम-धुअंबु-कण-चुण्ण-मइलाओ ॥ ५४३ ॥

एते ते वनसैरिभपरिमर्दनप्रकीर्णगोमयामोदाः । धौताषरेणुपरिकपि-  
 शवारयः पल्लवलोत्सङ्गाः ॥ ५३७ ॥ एताः शुष्कधूसरकरीषकपिशधरणी-  
 सुगन्धाः । अरण्यस्थल्य उद्वसितगोकुला ददत्युत्कण्ठाम् ॥ ५३८ ॥ शोभन्ते  
 सरससूचीनिर्गमहरितायमानमूलाः । इह चीर्णवृषभवर्धितरूढतृणा अरण्य-  
 सीमानः ॥ ५३९ ॥ इह धातुलिखितदेवस्थला अरण्यस्थल्यः सूचयन्ति ।  
 आलीयमानभासाः पर्युषितं महिषसार्थानाम् ॥ ५४० ॥ संव्रस्तविरलक-  
 ङ्कान्तरेषु गोमायव इहोपेन्ति । भयचलितान्यदिग्घटितवायसं महिषक-  
 ङ्कालम् ॥ ५४१ ॥ इह रवेर्मृगतृष्णानिभेन नीहारपाण्डुरा भवन्ति । सरसीषु  
 तुलिततरलाम्बुवलनविषमा इव मयूखाः ॥ ५४२ ॥ कल्लोलशिशिरपवनाः  
 सलिलोद्देशान् दिशः सूचयन्ति । इह उड्डीयमानविहंगमधूताम्बुकणचूर्ण-  
 मलिनाः ॥ ५४३ ॥

५३७. 'कविलं' for 'कविसं'. ५३९. 'विसिहं' and 'वसहं' for 'विसहं'.  
 'मूमीओ' for 'सीमाओ'. ५४०. 'दिव्वं' for 'देव'. परिवुत्थं. ५४१ वसंति for  
 उव्वेति. 'पडियं' for 'घडियं', महियं for महिसं.

इह कअ-फुक्कार-पडंत-वालुआ-द्रूसिअग्ग-तोयाओ ।  
 पहिएहिं कइ वि पिज्जंति वाउ-वेएहिं सरिआओ ॥ ५४४ ॥  
 उम्हाल-तरु-च्छाया गो-रेणु-विइण्ण-मारुअ-णिरोहा ।  
 सायमिह समहिउण्हा वलंत-भट्टाणला गामा ॥ ५४५ ॥  
 करि-कर-दंडामोडण-विसाह-सूसंत-सरल-तरु-जालं ।  
 एअं तं धूसर-विरल-सल्लई-मेहलं रण्णं ॥ ५४६ ॥  
 बोलेइ लआ-संकलिअ-मुहल-कलहं णिअत्त-करिणीअं ।  
 इह कुंजराण मुह-मेत्त-वलिअ-जूहाहिंवं जूहं ॥ ५४७ ॥  
 इह दिण्ण-भूमि-मद्दा परिल्लूणासण्ण-विडावि साहग्गा ।  
 मूएंति महा-तरुणो गइंद-जूहाण वीसमिअं ॥ ५४८ ॥  
 इह अजवोरु-वराहा अवरोप्पर-सत्तु-सावअ-वहाओ ।  
 भमिअन्वाओ पविरलं रुरु-सिंमवईओ भूमीओ ॥ ५४९ ॥  
 इह मूल-पविरलेसुं संवग्गिअ-मुणि-जणावसेसेसु ।  
 संवज्जंति विहंगा फलेसु णीवार-विडवाणं ॥ ५५० ॥

इह कृतफुक्कारपतद्वालुकादृषिताग्रतोयाः । पथिकैः कथमपि पीयन्ते वायुवेगैः सरितः ॥ ५४४ ॥ ऊष्मवत्तरुच्छाया गोरेणुवितीर्णमारुतनिरोधाः । सायमिह समधिकोष्णा वलद्भ्रष्टानला ग्रामाः ॥ ५४५ ॥ करिकरदण्डामोदनविशाखशुष्यत्सरलतरुजालम् । एतत् तद् धूसरविरलसल्लकीमिखलं अरण्यम् ॥ ५४६ ॥ व्यतिक्रामति लतासंकलितमुखरकलमं निवृत्तकरिणीकम् । इह कुंजराणां मुखमात्रवलितसूयाधिपं सृथम् ॥ ५४७ ॥ इह दत्तभूमिमर्दनाः परिल्लूणासन्नविटपिशाखाद्याः । सूचयन्ति महातरवो गजेन्द्रसूथानां विश्रान्तम् ॥ ५४८ ॥ इह अजवोरुवराहाः परस्परशत्रुश्वापदवधाः । भ्रमितव्याः प्रविरलं रुरुगृह्णवन्त्यो भूमयः ॥ ५४९ ॥ इह मूलप्रविरलेषु संवर्गितमुनिजनावशेषेषु । संपद्यन्ते विहङ्गाः फलेषु नीवारविटपानाम् ॥ ५५० ॥

५४४. 'अक्कार' and 'फुक्कार' for 'फुक्कार', 'रूसियग्ग' for 'दूसियग्ग'. वेएसु for वेएहिं. ५४५ उम्हालतरुच्छाया. होति उम्हा ( उम्हा ) and समहियुम्हा for समहिउहा. ५४६. पविरलसरस' for धूसरविरल'. ५४७. वेत्त for बोलेइ. ५४८. दिण्णभूमि'. वीसाम' for वीसमिअं. ५४९. अवरोवरपत्त' and अवरोप्परपत्त' for अवरोप्परसत्तु', अमईदाओ वि जाया. अमियन्वाओ वि जाया for भमियन्वाओ पविरलं. ५५०. मुणियणेषु कच्छेसु for मुणिजणावसेसेसु.

णिविड-लआ-जाल-पिणद्ध-सिहर-तरु-संड-पडिहउप्पअणा ।  
 इह तंसं उड्डेऊण खं विहंगा बलमंति ॥ ५५१ ॥  
 इह केसरिणो विहुणंति ताडणुड्डीण-उप्पअ-कडप्पं ।  
 रहस-दलिएह-मअ-सलिल-गरुडं केसरुपंकं ॥ ५५२ ॥  
 मुहल-मऊराईं हरंति किंपि इह णव-पलास-कविसाईं ।  
 उव्वाअ-पल्लुप्पण-पंडु-भावाईं रणाईं ॥ ५५३ ॥  
 झिल्ली-जल-कण-सीअल-पलास-परिवेसिणो इह हरंति ।  
 असलिल-मज्झागअ-विरल-किंसुआ पल्लुच्छंमा ॥ ५५४ ॥  
 तद्विअसाणिल-पिण्वूढ-रेणु-पिण्वडिअ-कठिण-पह-दंडा ।  
 वाओलीसु वि जाआ इह विरल-रआओ भूमीओ ॥ ५५५ ॥  
 इह उपसरो वराहाण गलित-जल-विंदु-बद्ध-हरिआओ ।  
 संकंत-पंक-गारव-बंधुरिअ-तणाओ पअवीओ ॥ ५५६ ॥  
 एआओ गाढ-फुडणा पुंजइऊससिअ-भू-दल-कवाला ।  
 संपीड-विरस-दीहरिअ-तलिण-मुत्थाओ भूमीओ ॥ ५५७ ॥

निविडलताजालपिनद्धशिखरतरुषण्डप्रतिहतोत्पतनाः । इह त्र्यस्रमु-  
 ङ्गीय खं विहङ्गा आरोहन्ति ॥ ५५१ ॥ इह केसरिणो विधुन्वन्ति ताडनोड्डी-  
 नषट्पदकलापम् । रभसदलितेभमदसलिलगुरुकृतं केसरकलापम् ॥ ५५२ ॥  
 मुखरमशूराणि हरन्ति किमपीह नवपलाशकपिशानि । उच्छुष्कपल्वली-  
 त्पन्नपाण्डुभावानि अरण्यानि ॥ ५५३ ॥ लहरीजलकणशीतलपलाशपरि-  
 वेशिन इह हरन्ति । असलिलमध्यागतविरलकिंशुकाः पल्वलीत्सद्भाः  
 ॥ ५५४ ॥ प्रतिदिवसानिलनिर्व्यूढरेणुप्रकाटितकठिनपथदण्डाः । वाताली-  
 ष्वपि जाता इह विरलरजस्का भूमयः ॥ ५५५ ॥ इह उपसरो वराहाणां  
 गलितजलविन्दुबद्धहरिताः । संक्रान्तपद्मकगौरवबंधुरिततृणाः पद्वयः  
 ॥ ५५६ ॥ एता गाढरुफुटनाः पुत्रितोच्छ्रवसितभूतलकपालाः । संपीडन-  
 विरसदीर्घाकृततलिणमुस्ता भूमयः ॥ ५५७ ॥

५५१. परिहउ° for पडिहउ°, ५५२. सरस° for रहस°. ५५३. सायमणव-  
 सायाईं (= सायम् अवश्यायरहितानि) for णवपलासकविसाईं. °रुवाईं for  
 °भावाईं. ५५४. कळी° (= झळी°) for झिल्ली°. ५५५. वाउलीसु वि. ५५६. °बंध°  
 for °बद्ध°. ५५७. दीहरकयतलिणमुत्थाओ भूमीओ for °दीहरिय°.

इह हि गअ-जूह-णिदं मूएइ अमारुए वर्णतम्भि ।  
 कर-णीसासुगाहिअ-महि-रअ-कविसो णहुद्देसो ॥ ५५८ ॥  
 उक्किण-रअ-भरोणअ-तल-जज्जर-भू-विसइ-बिल-विसमा ।  
 थोउज्जडक्क-विडवा इमाओ ता उंदर-थलीओ ॥ ५५९ ॥  
 इह भूइ-दंड-सेसा वि णिअअ-दीहत्तणेण णज्जंति ।  
 पासल्ल-भाव-पज्जत्त-हुअवहा पाअव-णिवेसा ॥ ५६० ॥  
 इह काला रुग्ग-तरुत्तणेण थलइल्लमंतरा हरइ ।  
 भाएसु उववणाअंत-वाल-तरु-मंडलं रण्णं ॥ ५६१ ॥  
 वल्ली-विआण-बहलत्तणेण छाया-णिवेस-सिसिराई ।  
 इह अणह-हलिदी-सइलाई गिरि-कच्छ-रण्णाई ॥ ५६२ ॥  
 तद्धिअह-णिहस-संपीअ-सअल-सीरायमाओ व सहंति ।  
 परिकठिण-कसिण-दल-बंधणाओ इह कच्छ-भूमीओ ॥ ५६३ ॥  
 इह दीसइ कणअ-सिला-मऊह-पुंजाहिरंजिअं रविणो ।  
 णिच्छल्लिअ-परिणअ-ताल-पिंजरं पडिअ-पडिबिंबं ॥ ५६४ ॥

इह हि गजग्रथनिद्रां सूत्रयत्यमारुते वनान्ते । करनिःश्वासोद्ग्रा-  
 हितमहीरजःकपिशो नभउद्देशः ॥ ५५८ ॥ उत्कीर्णरजोभरावनततलजर्ज-  
 रभूविशीर्णबिलविषमाः । स्तोकोज्जटाकविटपा इमास्ता उन्दुरस्थल्यः  
 ॥ ५५९ ॥ इह भूतिदण्डशेषा अपि निजकदीर्घत्वेन ज्ञायन्ते । पार्श्वायि-  
 तभावपर्याप्तहुतवहाः पादपनिवेशाः ॥ ५६० ॥ इह कालाद् रुग्णतरुत्वेन  
 स्थलयदन्तरा हरति । भागेषूपवनायमानवालतरुमण्डलमरण्यम् ॥ ५६१ ॥  
 वल्लीवितानबहलत्वेन छायाणिवेशशिशिराणि । इह अनघहरिद्रा-  
 शाद्वलानि गिरिकच्छारण्यानि ॥ ५६२ ॥ प्रतिदिवसनिर्घर्षसंपीतसकल-  
 सीरायसा इय शोभन्ते । परिकठिनकृष्णदलबन्धना इह कच्छभूमयः ॥ ५६३ ॥  
 इह दृश्यते कनकशिलामयूरखपुत्राभिरन्तितं रवेः । छिन्नपरिणततालपिञ्जरं  
 पतितप्रतिबिम्बम् ॥ ५६४ ॥

५५९. उंदुरं. ५६१. कालोलुग्गं and कालोरुग्गं for काला रुग्गं which  
 is Pandit's emendation. ५६२. हलिदीं, पिंजराई for सइलाइ.

इह वाउद्धुअ-धूली-गरुअ-कणावडण-छिदिअ-रआओ ।  
 दीसंति विरल-जल-बिंदु-मुद्रिआओ व्व रत्याओ ॥ ५६५ ॥  
 इह ता तरु-मूल-किलिण्ण-कुसुम-दल-दारु-सअल-कलिलाओ ।  
 आणील-कविस-फरुसा करीस-सिडिलाओ भूमीओ ॥ ५६६ ॥  
 इह होंति मुहल-सिहिणो पुराण-फल-सवल-कुसुमिअ-कलंबा ।  
 फल-कोस-विउण-पत्तल-पलास-सिसिरा वणुद्देसा ॥ ५६७ ॥  
 एण वण-वारण-गंड-णिहस-मअ-गंधिणो भयं देंति ।  
 रोसुद्ध-सीह-गह-दलिअ-वक्कला पाअव-क्खंधा ॥ ५६८ ॥  
 रअ-पुंज-रुद्ध-गअणा सहांति इह सायमणवसायाओ ।  
 पच्छद्ध-पसण्ण-मिअंक-मंडला गिम्ह-रअणीओ ॥ ५६९ ॥  
 गअ-जूहोअरण-विभिण्ण-णलिणि-णिव्वडिअ-सलिल-दंडाओ ।  
 इह ता वसुआअ-परिप्पवंत-कमलाओ सरसीओ ॥ ५७० ॥  
 इह पाअव-लग्ग-ट्टिअ-णलिणि-दल-च्छेअ-कलिल-कूलाओ ।  
 लूआविल-फुडिअ-दलंतराओ कासार-भूमीओ ॥ ५७१ ॥

इह वातोद्भूतधूलीगुरुकणावपतनच्छिद्रितरजस्काः । दृश्यन्ते  
 विरलजलबिन्दुमुद्रिता इव रत्याः ॥ ५६५ ॥ इह तास्तरुमूलक्लिन्नकुसुमदल-  
 दारुशकलकलिलाः । आनीलकपिशपरुषाः करीषशिथिला भूमयः ॥ ५६६ ॥  
 इह भवन्ति मुखरशिखिनः पुराणफलशबलकुसुमितकदम्बाः । फलकोश-  
 द्विगुणपत्रलपलाशशिशिरा वनोद्देशाः ॥ ५६७ ॥ एते वनवारणगण्डनिर्घर्ष-  
 मदगन्धिनो भयं ददति । रोषोर्ध्वसिंहनखदलितवल्कलाः पादपस्कन्धाः  
 ॥ ५६८ ॥ रजःपुञ्जरुद्धगगनाः शोभन्ते इह सायमनवश्यायाः । पञ्चार्धप्रसन्न-  
 मृगाङ्कमण्डला श्रीष्मरजन्यः ॥ ५६९ ॥ गजशूचावतरणविभिन्ननलिनी-  
 निर्वृत्तसलिलदण्डाः । इह ताः शुष्कपरिप्लवमानकमलाः सरस्यः ॥ ५७० ॥  
 इह पादपल्लवस्थितनलिनीदलच्छेदकलिलकूलाः । लूताविलस्फुटित-  
 दलान्तरालाः कासारभूमयः ॥ ५७१ ॥

५६६. °फल° for °दल°, परसकविसा for कविसफरुसा. ५६९. रयपिजरंत-  
 मयणे, रयपिजरंधगयणा, रयपिजरुद्धगयणा. गिभरयणीओ. ५७०. परिक्खयंत° for  
 परिप्पवंत°. ५७१. °कविसमूलाओ, °कविसकूलाओ, °कविलकूलाओ for °कलिल-  
 कूलाओ, noted by commentator.

इह मारुअ-तंसीकअ-दाव-सिहा-सिहर-संवलंताइं ।  
 दिपंति पढममग्गेण तअणु मूलेण रण्णाइं ॥ ५७२ ॥  
 अग्घंति ता णव-ट्ठिअ-सिहि-वाअ-पिसंग-वामलूरग्गा ।  
 इह हेट्टुव्वाअ-दुमा थलीओ णव-दाव-गंधाओ ॥ ५७३ ॥  
 इह तोय-लंघणुम्मुक-रेणु-दल-सुण्ण-भाव-लहुईओ ।  
 तुरिअअरं समहिसरंति मारुआ वत्त-वल्लीओ ॥ ५७४ ॥  
 दीसंति तह-परिट्ठिअ-तण-मंडल-पंडुरंतरालाओ ।  
 इच्छा-वीसंत-दवाणलाओ इह रण्ण-भूमीओ ॥ ५७५ ॥  
 इह पंक-लोलणाविल-पुड-मंडुम्मिल-लोअणद्धंतं ।  
 सायं त्रिअडअरंगं व णीइ जूहं वराहाण ॥ ५७६ ॥  
 इह रण्ण-गोजलेसुं उण्हाइं वि पंथिएहिं पिज्जंति ।  
 कामं गोरस-पारी-णिवेस-पंडूईं सलिलाइं ॥ ५७७ ॥  
 इह सलिल-कास-सकारि-मूल-पडिलग-कड्ढिअ-दलाओ ।  
 पवणो आआसिअ-सारसाओ तरलेइ णलिणीओ ॥ ५७८ ॥

इह मारुतत्र्यस्त्रीकृतदावशिखाशिखरसंवलमानानि । दीप्यन्ते प्रथम-  
 मार्गेण तदनु मूलेनारण्यानि ॥ ५७२ ॥ राजन्ते ता नवस्थितशिखिशुष्क-  
 पिशङ्गवल्मीकाग्राः । इहाधस्ताच्छुष्कद्रुमाः स्थल्यो नवदावगन्धाः  
 ॥ ५७३ ॥ इह तोयलङ्घनोन्मुक्तेरेणुदलशून्यभावलघूकृताः । त्वरिततरं  
 समभिसरन्ति मारुताः पत्रवल्लीः ॥ ५७४ ॥ दृश्यन्ते तथा परिस्थिततृण-  
 मण्डलपाण्डुरान्तरालाः । इच्छाविश्रान्तदवानला इहारण्यभूमयः ॥ ५७५ ॥  
 इह पद्मकलोलनाविलपुटमन्दोन्मीललोचनार्धान्तम् । सायं विकट-  
 तराङ्गमिव निर्याति शूथं वराहाणाम् ॥ ५७६ ॥ इहारण्यगोकुलेषूष्णान्यपि  
 पथिकैः पीयन्ते । कामं गोरसपारीनिवेशपाण्डूनि सलिलानि ॥ ५७७ ॥  
 इह सलिलकाशसत्कारीमूलप्रतिलघ्नकृष्टदलाः । पवन आयासितसार-  
 सास्तरलयति नलिनीः ॥ ५७८ ॥

५७२. पढममग्गेहि...मूलेहिं. ५७३. °पायं for °वाअ°. ५७४. °लंघणा  
 मुक्क°, °रेणुदर°. पन्तवल्लीओ. ५७७. पहिएहिं for पंथिएहिं. पेज्जंति for पिज्जंति.  
 ५७८. °उंकारिं for °सकारिं°.



तंसीकअ-कंठ-समोसरंत-विहआवलोअ-सरसाइं ।  
 इह किंपि पुलिण-परिसकिआइं सायं सुहावेति ॥ ५७९ ॥  
 संगलग-भासलाअंत-सीअलो विविह-वल्लि-कुसुमाण ।  
 आमोओ इह संचरइ कोवि सु-सुअंध-सुरहीण ॥ ५८० ॥  
 करह-पओअर-विसमाइं इह पहोलंति मालुहाणीण ।  
 उव्वत्त-धूसराइं दलाइं पेरंत-कविसाइं ॥ ५८१ ॥  
 इह रेहंति छाया-णिविट्ट-पहिआवलोइअग्गाओ ।  
 ककोल-दालि-कवि-सत्थ-संकुला रण्ण-भूमीओ ॥ ५८२ ॥  
 इह गोर-विरहिणी-गंड-वास-धूसर-पिसंग-वट्टाण ।  
 भमइ अवरह-महुरो गंधो करहाड-कुसुमाण ॥ ५८३ ॥  
 योलइ उल्लित-सुरा-मूल-कसाय-जरदो कलंवाण ।  
 एस मिलारुण-केसराण दर-सीअलो गंधो ॥ ५८४ ॥  
 खज्जूर-मंजरी-पिंजराण इह परिमलो पियंगूण ।  
 रुदारविंद-मअरंद-कण-कसाओ परिभमइ ॥ ५८५ ॥

त्र्यस्त्रीकृतकण्ठसमपसरद्विहगावलोकेसरसानि । इह किमपि पुलिनप-  
 रिष्वक्कितानि सायं सुखयन्ति ॥ ५७९ ॥ संगलगनमांसलायमानशीतलो  
 विविधवल्लीकुसुमानाम् । आमोद इह संचरति कोऽपि सुसुगन्धसुरभीणाम्  
 ॥ ५८० ॥ करभपदोदरविषमानीह प्रघूर्णन्ते मालुधानीनाम् । उद्वुत्त-  
 धूसराणि दलानि पर्यन्तकपिशानि ॥ ५८१ ॥ इह शोभन्ते छायानिविष्टप-  
 थिकावलोकिताग्राः । कङ्कोलदालिकपिसार्थसंकुला अरण्यभूमयः  
 ॥ ५८२ ॥ इह गौरविरहिणीगण्डपार्श्वधूसरपिशङ्गपृष्ठानाम् । भ्रमत्यपरा-  
 ह्मधुरो गन्धः करहाटकुसुमानाम् ॥ ५८३ ॥ घूर्णते आर्द्रयत्सुरामूलक-  
 षायजरठः कदम्बानाम् । एष म्लानारुणकेसराणां द्रशीतलो गन्धः  
 ॥ ५८४ ॥ खर्जूरमञ्जरीपिञ्जराणाभिह परिमलः प्रियङ्गूनाम् । रुदारविन्दम-  
 करन्दकणकषायः परिभ्रमति ॥ ५८५ ॥

५८०. °पत्र° for °वलि° कोवि य for कोवि सु° . ५८१. पलोहंति.  
 ५८२. इह अहिहरंति छायानिविष्टपहियावलोइयग्गाओ । दलियककोसकविसत्थक-  
 विउलाकूलतरुलेहा । and इह अहिहरंति छायानुविष्टपहियावलोइयग्गाओ । ककोल-  
 दालिकविसत्थकविउलाकूलतरुलेहा ॥ ५८४. मिणालारुण°. ५८५. परिजडिल°,  
 परिजरद° for खज्जूर°, °करालो for °कसाओ.

मज्जल-णिविडासु इह मरुवअस्स मुह-पाडलासु वल्लीसु ।  
 आससइ सिसिर-लच्छी तारेसु अ कुंद-कुसुमेसु ॥ ५८६ ॥  
 इह लोलेइ खण-वखण-विक्खण-जव-मंजरी-तरंगाओ ।  
 पवणो संचार-विमूढ-मअ-विमलिआओ सीमाओ ॥ ५८७ ॥  
 जरढाअंत-फलूसास-पविरलाअंत-मंजरी-सूआ ।  
 इह अग्घंति जवाणं अग्ग-भवंतीओ सीमाओ ॥ ५८८ ॥  
 इह ताओ पुलोस-सुअंध-जव-कसायाणणेहिं पिज्जंति ।  
 फुल्ल-करवीर-पाली-समुज्जला रण्ण-वावीओ ॥ ५८९ ॥  
 इह दावाणल-धूमाहिओअ-पडिबद्ध-महि-रआअंवा ।  
 दिअसम्मि वि होंति पओस-राअ-मइला दिसाहोआ ॥ ५९० ॥  
 इह विहडिअ-तंतु-चुडुप्प-पम्हलाअंब-धूसरं पिअइ ।  
 णारंग-गन्ध-सअलं पहिओ अहरं पिव पिआए ॥ ५९१ ॥  
 सिसिरम्मि विरल-कुसुमे गाढालिंगण-णिहेण अववाणो ।  
 बाहु-कलहम्मि मिहुणाइं वम्महो इह णिओएइ ॥ ५९२ ॥

मुकुलनिविडासु इह मरुवकस्य मुखपाटलासु वल्लीषु । आश्वसिति  
 शिशिरलक्ष्मीस्तारेषु च कुन्वकुसुमेषु ॥ ५८६ ॥ इह लोलयति क्षणक्षण-  
 विवर्णयवमञ्जरीतरङ्गाः । पवनः संचारविमूढमृगविमर्दिताः सीमाः  
 ॥ ५८७ ॥ जरढायमानफलोच्छ्वासप्रविरलायमानमञ्जरीशूकाः । इह राजन्ते  
 यवानामग्नभवन्त्यः सीमानः ॥ ५८८ ॥ इह ताः प्रोषसुगन्धयवकषायाननैः  
 पीयन्ते । फुल्लकरवीरपालीसमुज्ज्वला अरण्यवाप्यः ॥ ५८९ ॥ इह  
 दावानलधूमाभियोगप्रतिबद्धमहीरजआताम्राः । दिवसेऽपि भवन्ति प्रदो-  
 षरागमलिना दिगाभोगाः ॥ ५९० ॥ इह विघटिततन्तुचर्मपक्ष्मलाताम्रधूसरं  
 पिबति । नारङ्गगन्धशकलं पथिकोऽधरमिव प्रियायाः ॥ ५९१ ॥ शिशिरे  
 विरलकुसुमे गाढालिङ्गाननिभेनापवाणः । बाहुकलहे मिथुनानि मन्मथ  
 इह नियोजयति ॥ ५९२ ॥

५८६. मूल° for मज्जल°. आवसइ for आससइ. ५८७. दोलेइ for लोलेइ.  
 ५८७. °मउयमलिओ for °मअविमलिओ. ५८८. अग्गभरंतीओ, अग्गहरंतीओ.  
 ५८९. पिलोस°. ५९१ अंतुप्प° for °चुडुप्प°. गोरंग° for णारंग°.

इह तं संचारिअ-कंचणार-केसर-कसाय-गंधाण ।  
 उच्छंखलिअ-वणाणं सोहम्मं किंपि पवणाण ॥ ५९३ ॥  
 इह माहवीण कोमल-पलास-दर-कविस-बंधणाहरणं ।  
 उम्भिज्जइ जरठ-कवोअ-कंठ-मइलारुणं मउलं ॥ ५९४ ॥  
 इह अहिराअंति कमावमुक्क-परिरूढ-विडव-जालाई ।  
 हरिआरुण-पंडु-कसाय-विसम-वणाई रण्णाई ॥ ५९५ ॥  
 फल-बंध-विरल-हरिआअमाण-सहआर-मंजरि-मुहाण ।  
 साधु मधु-वासराणं अकुंठ-कल-अंठि-कंठाण ॥ ५९६ ॥  
 णव-बाण-कोउहल्लेण णूणमेमेअ वम्महो मुअइ ।  
 सहआर-सरे अविओइणो वि इह ऊसुआ जेण ॥ ५९७ ॥  
 टिविडिक्किअ-डिंभाणं णव-रंगअ-गव्व-गरुअ-महिलाण ।  
 णिक्कम्प-पामराणं भदं गामूसव-दिणाण ॥ ५९८ ॥  
 विरल-ट्टिअ-मधुअर-कब्बुराओ इह मंजरीओ चूआण ।  
 दर-दडु-मअण-बाणोवमाओ विडवेसु दीसंति ॥ ५९९ ॥

इह तत् संचारितकाञ्चनारकेसरकषायगन्धानाम् । उच्छंखलितव-  
 नानां सौभाग्यं किमपि पवनानाम् ॥ ५९३ ॥ इह माधवीनां कोमलप-  
 लाशदरकपिशबन्धनाभरणम् । उद्भिद्यते जरठकपोतकण्ठमलिनारुणं  
 मुकुलम् ॥ ५९४ ॥ इहाभिराजन्ते क्रमावमुक्तपरिरूढवितपजालानि ।  
 हरितारुणपाण्डुकषायविषमपर्णान्यरण्यानि ॥ ५९५ ॥ फलबन्धविरल-  
 हरितायमानसहकारमञ्जरीमुखानाम् । साधु मधुवासराणामकुण्ठकलकण्ठी-  
 कण्ठानाम् ॥ ५९६ ॥ नवबाणकुतूहलेन नूनमेवमेव मन्मथो मुञ्चति ।  
 सहकारशरानवियोगिनोऽपीहोत्सुका येन ॥ ५९७ ॥ मण्डितडिम्भानां  
 नवरङ्गकगर्वगुरुमहिलानाम् । निष्कम्पपामराणां भद्रं ग्रानोत्सवदिनानाम्  
 ॥ ५९८ ॥ विरलस्थितमधुकरकर्बुरा इह मञ्जर्यञ्चूतानाम् । दरङ्गमदन-  
 बाणोपमा वितपेषु दृश्यन्ते ॥ ५९९ ॥

५९३. कंचणार<sup>०</sup> for कंचणार<sup>०</sup>. उज्झं ( उच्छं ) खरिय<sup>०</sup> for उच्छंखलिअ<sup>०</sup>.  
 केसरलवंगंधाण. ५९४. फल<sup>०</sup> for दर<sup>०</sup>. बंधणाहोअं for बंधणाहरणं. ५९५. अहिरा-  
 अंति. विडविं. धवल<sup>०</sup> for पंडु<sup>०</sup>. ५९६. मुहाण for मुहाण. ५९७. णूण एमेअ,  
 णूणमेमेव for णूणमेमेअ. ५९८. नवरंगेन, नवरंगअ for णवरंगअ. णिक्कम्प<sup>०</sup>.  
 ५९९. कंबुराओ for कंबुराओ. दरदडु<sup>०</sup>.

इह सोहंति दरुम्मिल्ल-किसलयाअंबिरच्छि-वत्ताई ।  
 पाविअ-पडिबोहाई व सिसिर-पसुत्ताई रण्णाई ॥ ६०० ॥  
 इह हलिद्धा-इअ-दविड-सामली-गंड-मंडलाणीलं ।  
 फलमसअल-परिणामावलंबि अहिहरइ चूआणं ॥ ६०१ ॥  
 एण-खुर-खंडिआपंडु-जच्च-कच्चूर-चुण्णमुण्णमइ ।  
 इह अहिणव-सव्वण-वेणु-रोअणा-रेणु-रमणीयं ॥ ६०२ ॥  
 दीहर-हेमंत-णिसा-णिरंतरुप्पण्ण-चाव-वावारो ।  
 जिअ-लक्खो मा इर माहवम्मि कुसुमाउहो होउ ॥ ६०३ ॥  
 पल्लव-सिहाओ इह णिव्वडंति दूरारुणा महु-मुहम्मि ।  
 साहा-विभेअ-पाविअ-णिअ-रस-सोणाओ व तरुण ॥ ६०४ ॥  
 इह कहवि समासाइअ-णव-सहआर-मअरंद-विंदुइआ ।  
 रुंतता भमरच्चेअ भमर-मालाहिं पिज्जंति ॥ ६०५ ॥  
 णालाअडिहअ-परिणाम-पसिडि लूससिअ-बंधणाहोअं ।  
 रस-गारवेण फलमिह चूआण कमोहुरं पडइ ॥ ६०६ ॥

इह शोभन्ते दरोन्मीलितकिसलयाताम्राक्षिपत्राणि । प्रातपरिवो-  
 धानीव शिशिरप्रसुप्तान्यरण्यानि ॥ ६०० ॥ इह हि हरिद्राविच्छुरितद्रवि-  
 डश्यामलामण्डमण्डलानीलम् । फलमसकलपरिणामावलम्बि अभिहरति  
 चूतानाम् ॥ ६०१ ॥ एणखुरखण्डितापाण्डुजात्यकर्पूरचूर्णमुक्षमति । इहा-  
 भिनवसत्रणवेणुरोचनारेणुरमणीयम् ॥ ६०२ ॥ दीर्घहेमन्तनिशानिरन्तरो-  
 त्पक्षचापव्यापारः । जितलक्ष्यो मा किल माधवे कुसुमायुधो भवतु  
 ॥ ६०३ ॥ पल्लवशिखा इह निर्वर्तन्ते दूरारुणा मधुमुखे । शाखाविभेदप्राप्त-  
 निजरसशोणा इव तरुणाम् ॥ ६०४ ॥ इह कथमपि समासादितनवसहकार-  
 मकरन्दबिन्दुचिताः । रुतं कुर्वन्तो भ्रमरा एव भ्रमरमालाभिः पीयन्ते  
 ॥ ६०५ ॥ नालाकृष्टपरिणामप्रशिथिलोच्छ्वसितबन्धनाभोगम् । रसगौरवेण  
 फलमिह चूतानां क्रमावनतं पतति ॥ ६०६ ॥

६००. समु for दरु°, पावियबोहाई पिव. ६०१. °दमिल° for °दविड°,  
 °बलंबमंबाणमहिहरइ for वलंबि अहिहरइ चूआण. ६०२. °वंडु° for °पंडु°.  
 ६०५. °अहिणवसह्याररेणु° for °णवसहआरमअरंद°. कंदता for रुंतता.  
 ६०६. °बंधबंधुरिअं for बंधणाहोअं.

फल-लंभ-मुइअ-दिंभा सु-दारु-घर-संणिवेस-रमणिजा ।  
 एए हरंति हिअअं अजणाइण्णा वण-ग्गाम्मा ॥ ६०७ ॥  
 किंपि दुम-जज्जरेसुं हिअअं घोसावबद्ध-धूमेसु ।  
 लग्गइ विरल-द्विअ-वायसेसु उव्वत्थ-गामेसु ॥ ६०८ ॥  
 इह गामागअ-धम्मिअ-संमज्जिअ-सुण्ण-लिंगमुवसेलं ।  
 दल-गंधि गहीराणील-कुंडमुरु-पाअवं संडं ॥ ६०९ ॥  
 अवमारुअ-मूल-णिमिल्ल-पल्लवाजंजिणो परिसरेसु ।  
 इह तरुणो सिहर-वहम्मि णवर झंकारिणो होंति ॥ ६१० ॥  
 इह भूरि-भमिर-साहा-सारंग-विराविणो विराअंति ।  
 आबद्ध-महा-महु-पिंड-मंडला जर-तरु-क्खंधा ॥ ६११ ॥  
 परिणाम-सोस-लहुआअमाण-फल-थोअ-पाविओसासा ।  
 इह जाआ पढम-समोणआओ मालूर-साहाओ ॥ ६१२ ॥  
 सावअ-पअवी-भिण्णावसाय-हरिअंतरा विराअंति ।  
 एए पहाअ-सरसा वण-त्थली-सइलद्धंता ॥ ६१३ ॥

फललाभमुदितडिम्भाः सुदारुगृहसंनिवेशरमणीयाः । एते हरन्ति  
 हृदयं अजनाकीर्णा वनग्रामाः ॥ ६०७ ॥ किमपि दुमजर्जरेषु हृदयं  
 घोषावबद्धधूमेषु । लगति विरलस्थितवायसेषु उद्भसितग्रामेषु ॥ ६०८ ॥  
 इह ग्रामागतधार्मिकसंमार्जितशून्यलिङ्गमुपशैलम् । दलगन्धि गभीरानी-  
 लकुण्डमुरुपादपं षण्डम् ॥ ६०९ ॥ अवमारुतमूलनिमीलितपल्लवाकुञ्चिचनः  
 परिसरेषु । इह तरवः शिखरपथे केवलं झङ्कारिणो भवन्ति ॥ ६१० ॥  
 इह भूरिभ्रमणशीलशाखासारङ्गविराविणो विराजन्ते । आबद्धमहामधु-  
 पिण्डमण्डला जरत्तरुस्कन्धाः ॥ ६११ ॥ परिणामशोषलघूयमानफलस्तो-  
 कप्रानोच्छ्वासाः । इह जाताः प्रथमसमवनता मालूरशाखाः ॥ ६१२ ॥  
 श्वापदपदवीभिन्नावश्यायहरितान्तरा विराजन्ते । एते प्रभातसरसा वन-  
 स्थलीशाङ्गलार्धान्ताः ॥ ६१३ ॥

६०७. सुदारुसंचय° for सुदारुघरसं°. सुजणाइन्ना for अजणाइण्णा.  
 ६०८. उव्वत्थ. ६१०. पल्लवाकुञ्चिणो, पल्लवाकुञ्जिणो. ६११. संबद्ध° for आबद्ध°.  
 ६१२. °पावेथोयऊसासा for °थोअपाविओसासा. ६१३. °समए for °सरसा.

परिसडिअ-वेणु-दल-रंग-पिंगलं गलइ गिरि-अड-दरीसु ।  
जलमिणमो मल-हरिआअमाण-जरदोवल-क्वलिअं ॥ ६१४ ॥  
इह सोत्तागम-विहडिअ-सिलासु मुणिणो गुहासु णिवसंति ।  
कासायमुव्वहंता पुराण-बोरट्टि-विच्छायं ॥ ६१५ ॥  
इह फलइ दुमवईसुं पणओ भमराण कुसुम-पीआणं ।  
सिद्ध-परिग्गहिअ-गुहा-गेहासु णिअंब-मालासु ॥ ६१६ ॥  
इह कट्टिअ-विअड-सिला-वडण-ठिअ-चुण्ण-रासि-पंसुलिआ ।  
विसमुज्जल-मुहल-तडा घडणा-जोगोवला गिरिणो ॥ ६१७ ॥  
इह परिसक्किज्जइ कट्ठिण-कक्करुक्केर-णिसिअ-णह-हीरं ।  
कुरुविंद-कंदरा-मंदिरेसु मंदं मंडेहिं ॥ ६१८ ॥  
इह दर-खल्लइअ-तडोवलाओ परिविरल-वाल-मीणाओ ।  
फेण-च्छाया-सारोअराओ रेहंति सरिआओ ॥ ६१९ ॥  
अवक्कल-णीसह-मूल-बंधुराअंत-वाल-धव-कुंजा ।  
इह बहुलं गाढ-कसाय-सीहुणो गिरि-अड-ग्गामा ॥ ६२० ॥

परिशदितवेणुदलरद्वमपिङ्गलं गलति गिरितटदरीषु । जलमिदं  
मलहरितायमानजरटोपलस्खलितम् ॥ ६१४ ॥ इह स्रोतआगमविघटित-  
शिलासु मुनयो गुहासु निवसन्ति । काषायमुव्वहन्तः पुराणवदरास्थि-  
विच्छायम् ॥ ६१५ ॥ इह फलति दुमवतीषु प्रणयो भ्रमराणां कुसमपी-  
तानाम् । सिद्धपरिगृहीतगुहागेहासु नितम्बमालासु ॥ ६१६ ॥ इहाकृष्टविकट-  
शिलापतनस्थितचूर्णराशिपांसुलिताः । विषमोज्ज्वलमुखरतटा घटनायो-  
म्योपला गिरयः ॥ ६१७ ॥ इह परिष्वक्कयते कठिनकर्करोत्करनिशितनख-  
प्रान्तम् । कुरुविन्दकन्दरामन्दिरेषु मन्दं मृगेन्द्रैः ॥ ६१८ ॥ इह दरखलती-  
कृततटोपलाः प्रविरलवालमीनाः । फेणच्छायाशारोदराः शोभन्ते सरितः  
॥ ६१९ ॥ अपक्कलनिःसहमूलबन्धुरायमाणवालधवकुंजाः । इह बहुलं  
गाढकषायसीधवो गिरितटग्रामाः ॥ ६२० ॥

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°पंधुरासिपरिवेसा for °चुण्णरासिपंसुलिआ. ६१८. कक्कहप्पक° for कक्करुक्केर°.  
६१९. रय° for दर°. ६२०. बाढं for बहुलं.

इह दिअसम्मि वि सिहरावरोह-परिअत्त-रवि-अरुम्मिळा ।  
 धूमाअंति व दूरावलोअ-मइला गिरि-वणंता ॥ ६२१ ॥  
 चलण-णिसण्णुण्णामिअ-चिबुअ-अलायामि-तलिण-मुहरेहं ।  
 सोहइ पसुत्तमिह केसरीण भर-णिग्गअ-णहग्गं ॥ ६२२ ॥  
 इह सुइरेण पसम्मइ कप्फाड-परंपरा-पडिक्खलिओ ।  
 अहिताडिअ-कंसुग्गार-झंझणा-पडिरवाहोओ ॥ ६२३ ॥  
 इह दीसइ विमलाअंत-मणि-सिला-संड-संधिउज्जोअं ।  
 परिदलिअ-दाडिमी-कुसुम-दल-सिहाअंबिरं गअणं ॥ ६२४ ॥  
 इह दूर-ट्टिअ-सिहरा वित्थारासण्ण-पाअड-णिअंबा ।  
 दीसंति अग्ग-मइला कमेण मूलुज्जला गिरिणो ॥ ६२५ ॥  
 इह ताओ खंडिउज्वाअ-पाअवालग्ग-वल्लि-कलिलाओ ।  
 सबरुक्खअ-कंदुद्देस-विवर-विसमाओ भूमीओ ॥ ६२६ ॥  
 इह वाहेहिं वराहाण बाण-विहआणमणुसरिज्जंति ।  
 अग्गग्ग-समुज्जल-रुहिर-विंदु-मुद्दाओ पअवीओ ॥ ६२७ ॥

इह दिवसेऽपि शिखरावरोधपरिवृत्तरविकरोन्मीलिताः । धूमायन्तीव  
 दूरावलोकमलिना गिरिवनान्ताः ॥ ६२१ ॥ चरणनिषण्णोन्नामितचिबुकत-  
 लायामितनुकमुखरेखम् । शोभते प्रसुतामिह केसरिणां भरनिर्गतनखाग्रम्  
 ॥ ६२२ ॥ इह सुचिरेण प्रशाम्यति गुहापरम्पराप्रतिस्खलितः । अभिताडित-  
 कांस्योद्धारझञ्जनाप्रतिरवाभोगः ॥ ६२३ ॥ इह दृश्यते विमलायमानमणि-  
 शिलाषण्डसंध्युद्योतम् । परिदलितदाडिमीकुसुमदलशिखाताम्रं गगनम्  
 ॥ ६२४ ॥ इह दूरस्थितशिखरा विस्तारासन्नप्रकटनितम्बाः । दृश्यन्तेऽग्रम-  
 लिनाः क्रमेण मूलोज्ज्वला गिरयः ॥ ६२५ ॥ इह ताः स्वण्डितोच्छुष्कपाद्-  
 पालम्वल्लिकलिलाः । शबरोत्स्वातकन्दोद्देशिविवरविषमा भूमयः ॥ ६२६ ॥  
 इह व्याधैर्वराहाणां बाणविहतानामनुस्त्रियन्ते । अघ्राद्यसमुज्ज्वलरुधिर-  
 विन्दुमुद्गाः पदव्यः ॥ ६२७ ॥

६२१. रवियरुष्पीडा, वणद्धंता for गिरिवणंता. ६२२. "नहं" for "मुहं".  
 ६२३. हि चिरेण for सुइरेण. पसंसइ for पसम्मइ. पडिक्खलिओ. अहिताडण-  
 कंसुग्गारुझंझणो. ६२४. विमलातंबं. ६२५. दूरोत्थियं. ६२६. खंडियज्वायं,  
 कलियाओ. ६२७. बाणपहयां, विहयाण अणुं for विहआणमणुं.

मणि-वित्थार-परिद्विअ-वसुहा-पअडाअमाण-पेरंतो ।  
 लक्खिज्जइ सेस-फणा-अडो व्व अह णिम्मलो जलही ॥ ६२८ ॥  
 णिविड-दल-णाल-परिजडिल-दीहरुइंड-पिंड-खज्जुरा ।  
 एआओ जलहिणो तड-तमाल-णीला वणालीओ ॥ ६२९ ॥  
 गोसे विअसंति मराल-चंचु-परिचुंबिआओ सरसीसु ।  
 इह कमलिणीओ महुअर-पुलिंद-विणिवेश-पल्लीओ ॥ ६३० ॥  
 एइ इहं जलणिहिमुत्तरेण उअ-महिहरे णह-विसारी ।  
 सामीरं रअमणुवत्तिऊण गंधो वण-लआणं ॥ ६३१ ॥  
 पाडलिअ-भूरओ णिहसणेण पूआण परिमल-कसाओ ।  
 कविलिअ-णियंसणो इह जणस्स संज्जाअइ रओहो ॥ ६३२ ॥  
 इह पवण-भिण्ण-ताली-रस-च्छडा-पिच्छले परिक्खलिआ ।  
 कइणो महुर-सुअंधे लिहंति हत्ये गिरि-अडीसु ॥ ६३३ ॥  
 रंखोलिर-परिणअ-गब्भ-सार-संभिडण-मुहल-फल-कोसा ।  
 इह पवणो णच्चवेइ णालिएर-वणालीओ ॥ ६३४ ॥

मणिविस्तारपरिद्वितवसुधाप्रकटायमानपर्यन्तः । लक्ष्यते शेषफणातट  
 इवाथ निर्मलो जलधिः ॥ ६२८ ॥ निविडदलनालपरिजटिलदीर्घोद्वण्ड-  
 पिण्डखज्जुराः । एता जलधेस्तटतमालनीला वनालयः ॥ ६२९ ॥ प्रभाते  
 विकसन्ति मरालचञ्चुपरिचुम्बिताः सरसीषु । इह कमलिन्यो मधुकरपु-  
 लिन्दविनिवेशपल्लवः ॥ ६३० ॥ एतीह जलनिधिसुत्तरेण उदङ्महीधरे  
 नभोविसारी । सामीरं रजोऽनुवृत्य गन्धो वनलतानाम् ॥ ६३१ ॥  
 पाटलितभूरजस्को निघर्षणेन पूगानां परिमलकषायः । कपिलित-  
 निवसन इह जनस्य संध्यायते रजओघः ॥ ६३२ ॥ इह पवनभिन्नतालीर-  
 सच्छटापिच्छिलान् परिक्खलिताः । कपयो मधुरसुगन्धान् लिहन्ति हस्तान्  
 गिरितटीषु ॥ ६३३ ॥ दोलनशीलपरिणतगर्भसारसंभेदनमुखरफलकोशाः ।  
 इह पवनो नर्तयति नालिकेरवनालीः ॥ ६३४ ॥

६२९. णिविडदलमाल°, 'जज्जरुइण्ड° for 'दीहरुइंड°. ६३२. 'पूरओ for  
 'भूरओ. ६३३. षडण° for पवण°. ६३४. गिखोरिल°, रंखोलिय° for रंखोलिर°,  
 'कोसो.



मुहलंदोलिअ-ताडी-पल्लव-संवेल्लिआ इह वहंति ।  
 वंधण-दलंत-तणराअ-फल-चडकारिणो पवणा ॥ ६३५ ॥  
 अह केलासो वोलेइ जम्मि हिम-कण-फिलामिअ-च्छायं ।  
 संभरिअ-मअण-विणिवाअ-खेअ-विहुरं व ससि-विंबं ॥ ६३६ ॥  
 इह हर-जडाहिसंजमण-गंठि-णिविडिअ-गलेण वासुइणा ।  
 उप्फुल्ल-फणा-धरिआ मुच्चंति समीरणुगारा ॥ ६३७ ॥  
 इह णेअ णिसासु वि णिव्वडंति आमोअ-पेळ्ळिअ-भुअंगा ।  
 रअण-च्छवि-संवल्लिआ कडएसु महोसही-विडवा ॥ ६३८ ॥  
 इह मणि-अडाण दीसइ उव्वत्तिअ-बरहि-पिच्छ-विच्छाओ ।  
 णीहार-पड-परिक्खलिअ-णिग्गमो किरण-विच्छड्डो ॥ ६३९ ॥  
 इह फुरइ पंडु-भावो वासागम-भंग-गहिअ-सिहराण ।  
 अणवरअ-विसज्जिअ-विज्जु-रुहिर-धाराण व घणाण ॥ ६४० ॥  
 इह सिद्ध-सुंदरीणं थणाण णव-णह-वआण णिव्वडइ ।  
 आअंब-राइ-लंछिअ-विइत्त-भुअवत्त-लाअणं ॥ ६४१ ॥

मुखरान्दोलितताडीपल्लवसंवेलिता इह वहन्ति । बन्धनदलततृणराज-  
 फलचटत्कारिणः पवनाः ॥ ६३५ ॥ अथ कैलासोऽतिक्रामति यस्मिन्  
 हिमकणक्लामितच्छायम् । संस्मृतमदनविनिपातखेदविधुरमिव शशिबिम्बम्  
 ॥ ६३६ ॥ इह हरजटाभिसंयमनमन्थिनिविडितगलेन वासुकिना ।  
 उत्फुल्लफणाधृता मुच्यन्ते समीरणोद्गाराः ॥ ६३७ ॥ इह नैव निशास्वपि  
 निर्वर्तन्ते आमोदप्रेरितभुजङ्गाः । रत्नच्छविस्संवल्लिताः कटकेषु महौषधि-  
 धिटपाः ॥ ६३८ ॥ इह मणितटानां दृश्यते उद्गतितबर्हिपिच्छविच्छायः ।  
 नीहारपटपरिस्खलितनिर्गमः किरणसमूहः ॥ ६३९ ॥ इह स्फुरति पाण्डुभावो  
 वर्षागमभङ्गमृहीतशिखराणाम् । अनवरतविसृष्टविद्युद्गुरुधिराणामिव  
 घनानाम् ॥ ६४० ॥ इह सिद्धसुन्दरीणां स्तनानां नवनखपदानां निर्वर्तते ।  
 आताम्रराजिलाच्छितविचित्रभूर्जपत्रलावण्यम् ॥ ६४१ ॥

६३५. °ताली° for °ताडी°. परि° for इह. ६३९. °भर° for °पड°,  
 णीहारपडणपडि°. ६४१. आइंबराइ°, लंछणविचित°.

इह मुणिवराण णिकंप-णियम-पडिवंध-संधिआलोआ ।  
 ज्ञाण-विरमम्मि जाअंति णवर मलिणा गिरि-गुहाओ ॥ ६४२ ॥  
 इह मुक्क-पल्ललुम्मुह-पसण्ण-महिसावलोइआ होंति ।  
 सेल-सिहरंतरिज्जंत-रवि-अरा दिअस-परिणामा ॥ ६४३ ॥  
 छाया-णिव्वाविअ-सद्वलाण भइं दिणावसाणाण ।  
 णअर-विणअत्त-गोवी-परिगीअ-वणंत-मग्गाण ॥ ६४४ ॥  
 इह पल्ली-धूमुभेअ-धूसरिज्जंत-कुंज-रमणिज्जा ।  
 होंति गिरि-अडअ-दंडा णिसागमारंभ-गंभीरा ॥ ६४५ ॥  
 उअय-च्छविं मुअंतो पुराण-करि-दंत-पिंगल-मऊहो ।  
 इह सोइइ सिहरासत्त-मंडलो जामिणी-णाहो ॥ ६४६ ॥  
 धाराइसित्त-णव-कंदलाण इह ता चलंति मालाओ ।  
 जरठ-कलविंक-गल-मंडलाहिलीणा जलहराण ॥ ६४७ ॥  
 इह सो तरुअल-वसुआअ-सलिल-संभिण्ण-केसरामोओ ।  
 परिणअ-किण्ण-सुरा-अंध-गाढ-महुरो विणिम्महइ ॥ ६४८ ॥

इह मुनिवराणां निष्कम्पनियमप्रतिबन्धसंधितालोकाः । ध्यानविरमे  
 जायन्ते केवलं मलिना गिरिगुहाः ॥ ६४२ ॥ इह मुक्कपल्ललोन्मुखप्रसन्नम-  
 हिषावलोकिता भवन्ति । शैलशिखरान्तरीयमाणरविकरा दिवसपरिणामाः  
 ॥ ६४३ ॥ छायानिर्वापितशाद्वलानां भद्रं दिनावसानानाम् । नगरविनिवृत्त-  
 गोपीपरिगीतवनान्तमार्गाणाम् ॥ ६४४ ॥ इह पल्लीधूमोद्भेदधूसरायमाण-  
 कुञ्जरमणीयाः । भवन्ति गिरिकटकदण्डा निशागमारम्भगंभीराः ॥ ६४५ ॥  
 उदयच्छविं मुञ्चन् पुराणकरिदन्तपिङ्गलमयूखः । इह शोभते शिखरास-  
 क्तमण्डलो यामिनीनाथः ॥ ६४६ ॥ धाराभिषिक्तनवकन्दलानामिह ताश्च-  
 लन्ति मालाः । जरठकलविङ्कगलमण्डलाभिलीना जलधराणाम् ॥ ६४७ ॥  
 इह स तरुतलशुक्कसलिलसंभिन्नकेसरामोदः । परिणतकिण्वसुरागाढमधुरो  
 विनिर्गच्छति ॥ ६४८ ॥

६४२. गुहाहोआ for गिरिगुहाओ. ६४५. कडय° for अडअ. जलयागमा°  
 for णिसागमा°. ६४६. सिहरासत्त°. ६४७. चलंति for चलंति. ६४८. कडु for  
 °किण्ण°, °गरुओ for °महुरो.

पढमासारे इह तत्त-भू-णिवेसाई वण-कुरंगेहिं ।  
 दर-घडिअ-मुहं पिज्जंति अग्ग-सिसिराई तोयाइं ॥ ६४९ ॥  
 इह वेळंत-दुमुज्झिअ-भिण्ण-वओ-अंड-कलल-सीअरिणो ।  
 वाअंति मेह-सीअल-धूलि-लवुत्थंघिणो पवणा ॥ ६५० ॥  
 एए विराअ-गोमय-हरिअंतर-बुबुआ परिवहंति ।  
 सदल-संदाणिअ-सहर-चित्तला पूर-वित्थारा ॥ ६५१ ॥  
 इह धारा-विच्छोलिअ-फलट्टि-णिग्गअ-कसाय-गंधाण ।  
 विरल-भमराण घोलइ लच्छी जंबू-तरुअलाण ॥ ६५२ ॥  
 उकंदलाण घोलइ इह सेरिह-दलिअ-केसर-वणाण ।  
 गंधो उब्बुद्ध-कलंब-सीअलो सेल-कडआण ॥ ६५३ ॥  
 इह सलिल-किलिण्णाअंव-विरस-मालूर-सार-सुरहीण ।  
 जलअ-समयम्मि रण्णाणिलाण णिव्वडइ सोहग्गं ॥ ६५४ ॥  
 णव-धारा-पडिबज्जंत-रेणु-परिसामला थली-मग्गा ।  
 धूसर-हरिण-खुर-च्छेअ-कबुुरा इह विराअंति ॥ ६५५ ॥

प्रथमासारे इह तप्तभूनिवेशानि वनकुरङ्गैः । दरघटितमुखं पीयन्तेऽ-  
 ग्रशीशिराणि तोयानि ॥ ६४९ ॥ इह वेळइदुमोज्झितभिन्नवयोऽण्डकलल-  
 शीकरिणः । वान्ति मेघशीतलधूलिलवोत्क्षेपिणः पवनाः ॥ ६५० ॥ एते  
 विर्लानगोमयहरितान्तरबुड्बुदाः परिवहन्ति । शाद्वलसंदानितशफर-  
 चित्रलाः पूरघिस्ताराः ॥ ६५१ ॥ इह धाराधौतफलास्थिनिर्गतकषायग-  
 न्धानाम् । विरलभ्रमराणां घूर्णते लक्ष्मीर्जम्बूतरुतलानाम् ॥ ६५२ ॥  
 उत्कन्दलानां घूर्णते इह सैरिभदलितकेसरवनानाम् । गन्ध उब्बुद्ध-  
 कदम्बशीतलः शैलकटकानाम् ॥ ६५३ ॥ इह सलिलक्लिष्वाताम्रविरस-  
 मालूरसारसुरभीणाम् । जलदसमयेऽरण्यानिलानां निर्वर्तते सौभाग्यम्  
 ॥ ६५४ ॥ नवधाराप्रतिब्रध्यमानरेणुपरिश्यामलाः स्थलीमार्गाः । धूसर-  
 हरिणखुरच्छेदकर्बुरा इह विराजन्ते ॥ ६५५ ॥

६४९. पेज्जंति. ६५०. दुमिज्झय, °कलिल°. लवुत्थंभिणो, लवुल्लंघिणो for  
 लवुत्थंघिणो. ६५२. लच्छी घोलइ, तरुराण. ६५३. °सोदर° for °सेरिह°.  
 ६५५. पडिबद्ध° for पडिबज्जंत°.

अवमहे।ओ वि मइल-चंदिमा होंति सोम्म-पवणाओ ।  
 सलिलंध-गअण-दर-णिव्वडंत-ताराओ रअणाओ ॥ ६५६ ॥  
 इह सा उम्मुद्विअ-सिंदुवार-म अरंद-बंध-सुहआण ।  
 सरअ-दिअसाण विअसइ लच्छी उग्गांध-कमलाण ॥ ६५७ ॥  
 इअ सअल-दिसा-अड-विअय-मिलिअ-महि-मंडलेहँ सच्चविआ ।  
 सेणा-भडेहँ से सुहअ-संणिवेसा वणुडेसा ॥ ६५८ ॥  
 अवि अ ।  
 एए विरत्त-सुरचाव-विरस-विरलाहिलक्खिअ-च्छाया ।  
 महिस-खुर-च्छेअ-विहाविअ-प्पहा मणि-अदुडेसा ॥ ६५९ ॥  
 इच्छा-परिअत्त-लआ-विआण-उडेस-पीडिअ-दुमाण ।  
 छाया सच्चिअ अण्ण व्व रण्ण-फरुसा उववणाण ॥ ६६० ॥  
 विग्गमवईण भिज्जंतमलअ-परिगूढ-केसरं जाण ।  
 ताणंचिअ विअलइ इह लआण फल-पेल्लिअं कुसुमं ॥ ६६१ ॥  
 ओसरिअ-सिहर-बंधा तहट्ठिओवत्त-भित्ति-फग्गारा ।  
 भवणोच्छंगा तेच्चेअ विजल-वावीणिहा जाआ ॥ ६६२ ॥

अपमेघा अपि मन्दिनचन्द्रिका भवन्ति सौम्यपवनाः । सलिलान्ध-  
 गगनदरनिर्वर्तमानतारा रजन्यः ॥ ६५६ ॥ इह सा उन्मुद्रितसिन्दुवारम-  
 करन्दबन्धसुभगानाम् । शरद्विदिवसानां विकसति लक्ष्मी उद्गन्धकमला-  
 नाम् ॥ ६५७ ॥ इति सकलादिकतद्विजयभिलितमहीमण्डलैर्दृष्टा । सेनाभट्टै-  
 स्तस्य सुभगसंनिवेशा वनोद्देशाः ॥ ६५८ ॥ अपि च । एते विरक्तसुरचाप-  
 विरसविरलाभिलक्षितच्छायाः । महिषखुरच्छेदविभावितप्रभा मणितटो-  
 द्देशाः ॥ ६५९ ॥ इच्छापरिवृत्तलताघितानोद्देशपीडितद्रुमाणाम् । छाया  
 सैवान्येव अरण्यपरुषा उपवनानाम् ॥ ६६० ॥ विभ्रमवतीनां भिद्यमानमल-  
 कपरिगूढकेसरं यासाम् । तासामेव विगलतीह लतानां फलप्रेरितं कुसुमम्  
 ॥ ६६१ ॥ अपसृतशिखरबन्धास्तथास्थितापवृत्तभित्तिप्राग्भाराः । भवनो-  
 त्सद्गमास्त एव विजलवापीनिभा जाताः ॥ ६६२ ॥

६५६ सलिलोत्थ° for सलिलंध°. ६५७. °मिदु° for °बंध°. ६५८. °मलिय°  
 for °मिलिअ°.

जाआ ताओच्चिअ तह-महग्घ-मणि-रासि-सबलिअ-क्खंभा ।  
 भमिर-भुअंग-फणा-रअणमेत्त-विहवाओ वीहीओ ॥ ६६३ ॥  
 इह किर तंआ पुर-संणिवेस-पिहु-पंसु-रासि-परिवेसं ।  
 वरिसासु पएस-पआस-खुत्त-मणि-विट्ठमं णअरं ॥ ६६४ ॥  
 णीरेणु-भाव-णिव्वडिअ-साल-सुर-सअण-तोरण-विडंका ।  
 दूरे वि पुर-णिवेसा इह आसण्ण व्व दीसंति ॥ ६६५ ॥  
 पविलीण-कुसूल-ट्ठाण-फरुस-बुस-पंसु-थजडिउद्देसा ।  
 इह भू-दविणण्णेसण-विइण्ण-विवरा घरोवासा ॥ ६६६ ॥  
 इह काल-रूढ-सीरागमाई जाआई बहल-हरिआई ।  
 भू-गुण-विसट्ठ-मंदार-बद्ध-गहणाई छेत्ताई ॥ ६६७ ॥  
 इह कारहीसु कलं उण्णांति व भूसु सावसाआसु ।  
 आरामंति विणिम्महिअ-कमल-गंधाओ व दिसाओ ॥ ६६८ ॥  
 साहासु बंध-परिसेस-रज्जु-वोच्छेअ-विरल-जर-दग्धा ।  
 दोला-मग्गा उवणिग्गमेसु एए तरुअलाण ॥ ६६९ ॥

जातास्ता एव तथामहार्धमणिराशिशबलितस्तम्भाः । अमणशी-  
 लभुजङ्गारत्नमात्रविभवा वीथ्यः ॥ ६६३ ॥ इह किल तदा पुरसंनिवेशपृथु-  
 पांसुराशिपरिवेषम् । वर्षासु प्रदेशप्रकाशनिमग्नमणिविट्ठमं नगरम् ॥ ६६४ ॥  
 नीरेणुभावनिवृत्तसालसुरसदनतोरणविट्ठकाः । दूरेऽपि पुरनिवेशा  
 इहासन्ना इव दृश्यन्ते ॥ ६६५ ॥ प्रविलीनकुसूलस्थानपरुषबुसपांसुस्थपु-  
 दितोद्देशाः । इह भूद्रविणान्वेषणवितीर्णविवरा गृहावकाशाः ॥ ६६६ ॥  
 इह कालरूढसीरागमानि जातानि बहलहरितानि । भूगुणविकसित-  
 मन्दारबद्धगहनानि क्षेत्राणि ॥ ६६७ ॥ इह कारभीषु कल्यमुच्यन्तीव भूषु  
 सावसादासु । आरमन्ति विनिर्गतकमलगन्धा इव दिशः ॥ ६६८ ॥ शाखासु  
 बन्धपरिशेषरज्जुव्युच्छेदविरलजरद्दर्भाः । दोलामार्गा उपनिर्गमेवेते  
 तरुतलानाम् ॥ ६६९ ॥

६६३. वलहीओ, वेईओ for वीहीओ. ६६४. तं आसि सं° (= तं आसीसं ?)  
 for तंआ सं°, ६६५. °विडंगा for °विडंका. ६६६. °बुस° for °बुस°  
 ६६७. खेत्ताई for छेत्ताई. ६६९. °बद्ध° for °बंध°. तरुअलाण.

अवसण्ण-पुराण-णरिंद-कित्तण-ट्टाण-सोण-चुण्णाओ ।  
 इह जर-भुअंग-संभाविआओ पेरंत-भूमीओ ॥ ६७० ॥  
 इह णिज्जिअ-कुंदोसीर-सार-सहआर-पाडल-रसाई ।  
 कमल-करवीर-बावीसु गिम्ह-तोयाई अग्घंति ॥ ६७१ ॥  
 इह विअड-मूलबंधा घट्टिअ-सिला-संचया परिसरेसु ।  
 असमत्त-णिवेसच्चिअ जरं गआ सु-पुरिसारंभा ॥ ६७२ ॥  
 दुग्गम-भाव-ट्टिअ-णालि-घट्टिअ-घंटेसु तोरणग्गेसु ।  
 इह अज्ज वि उद्देसा संभाविअ-भूरि-विहव व्व ॥ ६७३ ॥  
 आ-सिहर-परिट्टिअ-भित्ति-संचया गल्लिअ-दारु-पडिबंधा ।  
 इह दूमंति व अग्घंताराअवा भवण-वित्थारा ॥ ६७४ ॥  
 जण-विणिहट्टायस-कलुस-हीण-पाहाण-देहली-बंधा ।  
 अगरु-दल-लहुअ-जर-दार-दारु-सअला इह णिवेसा ॥ ६७५ ॥  
 इह विहडिअ-पिंडी-बंध-संधि-परिलंबि-वाल-णिम्मोआ ।  
 आयाम-परिट्टिअ-वंक-विअड-लिंगा थलाहोआ ॥ ६७६ ॥

अवसन्नपुराणनरेन्द्रकीर्तनस्थानशोणचूर्णाः । इह जरइभुजङ्गसंभा-  
 विताः पर्यन्तभूमयः ॥ ६७० ॥ इह निर्जितकुन्दोशीरसारसहकारपाटलर-  
 सानि । कमलकरवीरवापीषु र्गमतोयानि राजन्ते ॥ ६७१ ॥ इह विकट-  
 मूलबन्धा घटितशिलासंचयाः परिसरेषु । असमाप्तनिवेशा एव जरां गताः  
 सुपुरुषारम्भाः ॥ ६७२ ॥ दुर्गमभावस्थितनाडीघटितघण्टेषु तोरणग्रेषु ।  
 इहाद्यापि उद्देशाः संभावितभूरिविभवा इव ॥ ६७३ ॥ आशिखरपरिष्ठित-  
 भित्तिसंचया गलितदारुप्रतिबन्धाः । इह दुन्यन्तीव अभ्यन्तरातपा  
 भवनविस्ताराः ॥ ६७४ ॥ जनविनिष्टृष्टायसकलुषहीनपाषाणदेहलीबन्धाः ।  
 अगरुदललघुकजरद्वारदारुशकला इह निवेशाः ॥ ६७५ ॥ इह विघटित-  
 पिण्डीबन्धसंधिपरिलम्बिव्यालनिर्मोकाः । आयामपरिष्ठितपङ्कविकट-  
 लिङ्गाः स्थलाभोगाः ॥ ६७६ ॥

६७३. दुग्गपहाव<sup>०</sup> for दुग्गमभाव<sup>०</sup>, 'णेलि', 'णीली' for 'णालि'.  
 ६७४. दूमंति. 'परिवंधा' for 'पडिवंधा'. ६७५. 'काल' for 'कलुस'. अग्घं. 'जर  
 (दारु) सयलमूला इह णिवेसा for जरदारदारु'. ६७६. आयाम<sup>०</sup> for आयाम<sup>०</sup>.

इह विंचिणीण घेत्तूण करअलोलुंष-पिंडिअं पहिओ ।  
 कवलेइ जरठ-कलविक-पक्ख-परिकब्बुरं कुसुमं ॥ ६७७ ॥  
 दीसंति पढम-पीढा णिबिडारुण-लग्ग-पंक-लेवाओ ।  
 इह विहडिअ-भित्ति-च्छेअ-णिमआ जज्जरिट्ठाओ ॥ ६७८ ॥  
 इह लवणुग्गम-परिहीण-भित्ति-वलयत्तणेण दीसंति ।  
 अहिअ-विअडाओ पूरण-समुण्णआ कूव-कोसीओ ॥ ६७९ ॥  
 पीणत्तण-दर-परिणाम-भंग-परिकसण-मणि-कवालाओ ।  
 आहोअं अज्ज वि इह कहेंति गहिराओ रत्थाओ ॥ ६८० ॥  
 इह कालेण समीकअ-तलाअ-सुरमंदिराओ दीसंति ।  
 दर-णिण्णुण्णअ-संठाणमेत्त-विसमाओ भूमीओ ॥ ६८१ ॥  
 ग्र-गोलअ-दारोसरिअ-मूल-पडिबद्ध-चुण्ण-रेहाओ ।  
 एआओ पाडलावंडु-कुप्परा जुण्ण-भित्तीओ ॥ ६८२ ॥  
 इह गंभीराअंति व अहिआलोआई जालअ-विहंगा ।  
 छायासु वि दर-पाविअ-खंभ-च्छायाई भवणाई ॥ ६८३ ॥

इह चिञ्चिनीनां गृहीत्वा करतलाधलुम्पनपिण्डितं पथिकः ।  
 कवलयति जरठकलविष्कपक्षकूर्बुरं कुसुमम् ॥ ६७७ ॥ दृश्यन्ते प्रथमपीठा-  
 ञ्चिबिडारुणलम्पकलेपाः । इह विघटितभित्तिच्छेदनिर्गता जर्जरष्टकाः  
 ॥ ६७८ ॥ इह लवणोद्गमपरिहीनीभित्तिवलयत्वेन दृश्यन्ते । अधिकविकटाः  
 पूरणसमुन्नताः कूपकोश्याः ॥ ६७९ ॥ पीनत्वदरपरिणामभङ्गपरिकर्षणम-  
 णिकपालाः । आभोगमद्यापि इह कथयन्ति गभीरा रथ्याः ॥ ६८० ॥  
 इह कालेन समीकृततडागसुरमन्दिरा दृश्यन्ते । दरनिम्नोन्नत-  
 संस्थानमात्रविषमा भूमयः ॥ ६८१ ॥ गृहगोलकद्वारापसृतमूलप्रतिबद्ध-  
 चूर्णरेखाः । एताः पाटलापाण्डुकर्परा जीर्णभित्तयः ॥ ६८२ ॥ इह गम्भीरा-  
 यन्त इव अधिकालोकानि जालकविभङ्गात् । छायास्यपि दरप्रातस्तम्भ-  
 च्छायानि भवनानि ॥ ६८३ ॥

६७८. पढमपीडा, पढमपीडा. पंकलग° for लग्गपंक°. °लेहाओ for °लेवाओ. ६८०. °कमिण° for °कसण°. इह अज्जवि कहिति. ६८१. °तडाय° for °तलाय°. ६८२. °घोलपवारो, वरघोलयवारो for गोलअदारो°. मूलपडिबंध°, पाडलावण्ण°. ६८३. °विभंगा for विहंगा.

दिअसे वि भूअ-संभावणाएँ उकंटयंति अंगाइं ।  
 णीसद्दाओ वि इह झत्ति घडिअ-सद्दाओ वडहीओ ॥ ६८४ ॥  
 इह दूमंति व फल-पत्त-लोह-पविरिक्क-ताल-खज्जूरा ।  
 अवलोह-पलोद्द-जरारहद्द-दंडा घरोवासा ॥ ६८५ ॥  
 चिण्होवलक्खिआ विहुआरंभोहुर-णरिंद-दीसंता ।  
 इह अज्ज वि संति महा-णिहाण-मग्गा परिसरेसु ॥ ६८६ ॥  
 अघडंत-धूम-रअ-णिग्गमाओ पलहत्थ-भवण-विरलाओ ।  
 इह होंति गाढ-तिमिरा चिरेण रअणीसु रथ्याओ ॥ ६८७ ॥  
 इअ तस्स चिरं सेवागएहिं विहडिअ-समिद्धि-बंधेहिं ।  
 णिअ-णअर-संणिवेसा वेरि-णरिंदेहिं सच्चविआ ॥ ६८८ ॥  
 किं च जाअं ।  
 पेच्छह लद्ध-च्छायं इमीएँ पडिवण्ण-दप्पणं वअणं ।  
 कमलं व समुह-रवि-बिंब-चुंबिअं फुरइ णालिणीए ॥ ६८९ ॥  
 उच्चइइ दइअ-गहिआहरोद्द-क्षिज्जंत-रोस-पडिराअं ।  
 पाणोसरंत-मइरं व फालिअ-चसअं इमा वअणं ॥ ६९० ॥

दिवसेऽपि भूतसंभावनया उत्कण्ठयन्त्यङ्गानि । निःशब्दा अपीह  
 झटिति घटितशब्दा बलभ्यः ॥ ६८४ ॥ इह दुन्वन्तीव फलपत्रलोभप्रविरि-  
 क्ततालखजूराः । अपलोहपर्यस्तजरदरघट्टदण्डाः गृहावकाशाः ॥ ६८५ ॥  
 चिह्नोपलक्षिता विद्युतारम्भावनतनरेन्द्रदृश्यमानाः । इहाद्यापि सन्ति  
 महानिधानमार्गाः परिसरेषु ॥ ६८६ ॥ अघटमानधूमरजोनिर्गमाः पर्यस्तभ-  
 वनविरलाः । इह भवन्ति गाढतिमिराश्चिरेण रजनीषु रथ्याः ॥ ६८७ ॥  
 इति तस्य चिरं सेवागतैर्विघटितसमृद्धिबन्धैः । निजनगरसंनिवशो  
 वैरिनरेन्द्रैर्दृष्टाः ॥ ६८८ ॥ किं च जातम् । प्रेक्षध्वं लब्धच्छायमस्याः  
 प्रतिपन्नदर्पणं वदनम् । कमलमिव संमुखरविबिम्बचुम्बितं स्फुरति नलिन्याः  
 ॥ ६८९ ॥ उच्चहति दयितगृहीताधरोद्भक्षीयमाणरोषप्रतिरागम् । पानापसर-  
 न्मदिरमिव स्फटिकचषकमस्या वदनम् ॥ ६९० ॥

६८४. दिसाओ for वडहीओ. ६८५. फलबहलपत्तपवि°, फलपत्तलोकपवि°  
 for फलपत्तलोहपवि°. ६८७. णयरेसु for रयणीसु. ६८९. लद्धच्छायं. कमलमिव.  
 ६९०. °क्षिज्जंत° for °क्षिज्जंत°.



कंठोसरिएक-थणावसत्त-पिअ-बाहु-घोलिर-करग्गा ।  
 सोहइ इमा पअत्तिअ-तुंबी-वीणा-विणोअ व्व ॥ ६९१ ॥  
 दइअ-गहिआलआवलि-कलिअ-णडालं मुहं वहइ ।  
 बहुल-णिसा दर-हीरंत-पढम-कलमिंदु-बिंबं व ॥ ६९२ ॥  
 वअण-णयण-प्पहा-णिज्जिआण णूणं इमीएँ एआण ।  
 सम-दुक्खाण व जाओ समागमो चंद-हरिणाण ॥ ६९३ ॥  
 इअ ओआरिअ-चावम्मि जम्मि पाऊस-विलसिअव्वेसु ।  
 णिव्वण्णेइ परिअणो सेणा-ललणाण लीलाओ ॥ ६९४ ॥  
 किं च ।  
 जस्स पहार-धुआणण-रिउ-गअ-गंडत्थलुच्छलंताण ।  
 तिअस-परिमुक्क-कुसुमेसु घडइ पणओ महुअराण ॥ ६९५ ॥  
 तस्स मगहाहिवइणो इमाण रमणीण विहसिउज्जोआ ।  
 तुह बहुल-जस-च्छवि-पेल्लिअ व्व ण णरिंद दीसंति ॥ ६९६ ॥  
 एआण फुरिअ-सेवा-चामर-पम्ह-पडिमेसु दीसंति ।  
 अंतो भय-पीआओ व्व बाह-धारा कवोलेसु ॥ ६९७ ॥

कण्ठापसृतैकस्तनावसक्तप्रियबाहुघूर्णनशीलकराद्या । शोभते इयं  
 प्रवर्तिततुम्बीवीणाविनोदेव ॥ ६९१ ॥ दयितगृहीतालकावलिकालितललाटं  
 मुखं वहति । बहुलनिशा दरहियमाणप्रथमकलमिन्दुबिम्बमिव ॥ ६९२ ॥  
 वदननयनप्रभानिर्जितयोर्नूनमस्या एतयोः । समदुःखयोरिव जातः समा-  
 गमश्चन्द्रहरिणयोः ॥ ६९३ ॥ इत्यवतारितचापे यस्मिन् प्रावृद्धविल-  
 सितव्येषु । निर्वर्णयति परिजनः सेनाललनानां लीलाः ॥ ६९४ ॥ किं च ।  
 यस्य प्रहारधुताननरिपुमजगण्डस्थलोच्छलताम् । त्रिदशपरिमुक्तकुसुमेषु  
 घटते प्रणयो मधुकराणाम् ॥ ६९५ ॥ तस्य मगधाधिपतेरेतासां रमणीनां  
 विहसितोद्योताः । तव बहुलयशच्छविप्रेरिता इव नरेन्द्र दृश्यन्ते ॥ ६९६ ॥  
 एतासां स्फुरितसेवाचामरपक्ष्मप्रतिभेषु दृश्यन्ते । अन्तर्भयपीता इव  
 बाष्पधाराः कपोलेषु ॥ ६९७ ॥

६९१. °वीणाणुणायव्व. ६९२. °निडालं for °णडालं. ६९४. णालीओ for  
 लीलाओ.

धुभ-मअ-पंक-कणुकर-णिहेण जाणं कवोल-कुहराहि ।  
 कुंभ-ट्टिअ-मुत्ता-किरण-पेल्लिअं णीइ तिमिरं व ॥ ६९८ ॥  
 ते तुज्ज जय-गईदा णरिंद विद्वविअ-वेरि-क्कगस्स ।  
 णवर गिरि-कडअ-पडिपेल्लणेण तेअं विणोअंति ॥ ६९९ ॥  
 अह वा ।

टंक-मुहाहअ-कठिणाट्टि-मुक्क-धूम-च्छलेण उव्वमइ ।  
 तद्धिअस-पहा-परिपीअ-तिमिर-पडलं व कर-जालं ॥ ७०० ॥  
 वोलेति णिअ-पमाणाणुरुअ-पडिबद्ध-वासर-क्खंडा ।  
 टंक-च्छेओच्छलिआ सरीर-सअलाण संघाआ ॥ ७०१ ॥  
 दीसइ घटणुम्मिलंत-विमल-दसण-पहा-परिक्खित्तं ।  
 तद्धिअसिंदु-पवेसावल्लग-जोण्हं व मुह-विंबं ॥ ७०२ ॥  
 विअलंति कअ-रणकार-टंक-वोच्छिण्ण-काय-णिव्वडिआ ।  
 दिण्ण-सुहं आसुर-संगर-ट्टिआ पहरण-च्छेआ ॥ ७०३ ॥  
 इअ सो वि तट्टि-घडणा-विज्जुज्जल-मंडलो दिअस-णाहो ।  
 तुज्ज पआव-च्छायं परिस्फुरंतो ण पूरेइ ॥ ७०४ ॥

धुतमदपङ्ककणोत्करनिभेन येषां कपोलकुहरात् । कुम्भस्थितमुक्ता-  
 किरणप्रेरितं निर्याति तिमिरमिव ॥ ६९८ ॥ ते तव जयगजेन्द्रा नरेन्द्र  
 विद्रावितवैरिवर्गस्य । केवलं गिरिकटकप्रतिप्रेरणेन तेजो विनोदयन्ति  
 ॥ ६९९ ॥ अथ वा । टङ्कमुखवाहतकठिनास्थिमुक्तधूमच्छलेन उद्वमति ।  
 प्रतिदिवसप्रभापरिपीततिमिरपडलमिव करजालम् ॥ ७०० ॥ द्यतिक्रामन्ति  
 निजप्रमाणानुरूपप्रतिबद्धवासरखण्डाः । टङ्कच्छेवोच्छलिताः शरी-  
 रशकलानां संघाताः ॥ ७०१ ॥ दृश्यते घटनोन्मीलद्विमलदशनप्रभापरि-  
 क्षिप्तम् । प्रतिदिवसेन्दुप्रवेशावल्लग्नज्योत्स्नमिव मुखविम्बम् ॥ ७०२ ॥  
 विगलन्ति कृतरणत्कारटङ्कव्युच्छिन्नकायनिर्वर्तिताः । दत्तसुखमासुरसं-  
 गरस्थिताः प्रहरणच्छेवाः ॥ ७०३ ॥ इति सोऽपि त्वष्टृघटनाद्विगुणो-  
 ज्वलमण्डलो दिवसनाथः । तव प्रतापच्छायां परिस्फुरन् न पूर्यति  
 ॥ ७०४ ॥

६९८. °णियर° for °किरण°. कवालकुहराहि. ६९९. °परिपेल्लणेण°.  
 ७०१. निवडंति for वोलेति. ७०३. दिण्णसुहा. ७०४. पावेइ for पूरेइ.

तुह दूरावज्जिअ-सेहरालि-वलएहिं कीरइ पणामो ।  
 ओहुर-णडाल-विअलंत-भिउडि-भंगेहिं व परेहिं ॥ ७०५ ॥  
 सच्चं तुमम्मि दिट्ठे ण संति तुम्हारिसत्ति पडिहाइ ।  
 णवर तुह दंसणंचिअ ठवेइ कालस्स माहणं ॥ ७०६ ॥  
 विसमत्तणं वि विहिणो ण तवेइ तुमम्मि णाह संभरिए ।  
 आसण्ण-पाउसो पल्लवेइ गिम्हो वि वण-राइं ॥ ७०७ ॥  
 जाण णिअच्चेअ गुणा किं भण्णउ ताण णिग्गुणा जे वि ।  
 ते वि गुणे तुह अवलंबिऊण गुणिणो व्व णंदंति ॥ ७०८ ॥  
 संणिज्जेणं व सिरीएँ तुज्झ दाहिण-भुआवलंबाए ।  
 अणवरअमणिट्ठिअमेस कणअ-वरिसं करो मुअइ ॥ ७०९ ॥  
 साहीण-मुह-सहस्सो किं व ण ता वासुई पसंसेइ ।  
 जइ तरइ चिंतिउमलं गुणे तु एक्केण हिअएण ॥ ७१० ॥  
 विहिणा जाण णडालेसु विलिहिअं किं पि विसम-परिणामं ।  
 ते तुज्झ पाअ-वडण-च्छलेण वसुहाहिव फुसंति ॥ ७११ ॥

तव दूरावज्जितशेखरालिवलयैः क्रियते प्रणामः । अवनतललाटावि-  
 गलदभ्रुकुटिभङ्गौरिव परैः ॥ ७०५ ॥ सत्यं त्वयि दृष्टे न सन्ति त्वाद्दशा  
 इति प्रतिभाति । केवलं तव दर्शनमेव स्थापयति कालस्य माहात्म्यम्  
 ॥ ७०६ ॥ विषमत्वमपि विधेर्न तापयति त्वयि संस्मृते । आसन्नप्रावृत्  
 पल्लवयति ग्रीष्मोऽपि वनराजिम् ॥ ७०७ ॥ येषां निजा एव गुणाः किं  
 भण्यतां तेषां निर्गुणा येऽपि । तेऽपि गुणांस्तवावलम्ब्य गुणिन इव  
 नन्दन्ति ॥ ७०८ ॥ सांनिध्येनेव श्रियस्तव दक्षिणभुजावलम्बायाः । अनव-  
 रतमनिष्ठितमेष कनकवर्षं करो मुञ्चति ॥ ७०९ ॥ स्वाधीनमुखसहस्रः किं  
 वा न तावद् वासुकिः प्रशंसति । यदि शक्नोति चिन्तयितुमलं गुणांस्त-  
 वैकेन हृदयेन ॥ ७१० ॥ विधिना येषां ललाटेषु विलिखितं किमपि विषमप-  
 रिणामम् । ते तव पादपतनच्छलेन वसुधाधिप मार्जयन्ति ॥ ७११ ॥

७०५. मिउडिसंगेहिं. ७०७. वेसत्तणंपि (= कठोरत्वमपि) for विसमत्तणंपि.  
 सच्चविए for संभरिए. °पाउसे, °पाउसं. ७०८. आलंबिऊण. ७११. णिडाले.  
 पायपडण°.

अहिसारणम्मि तं रिउ-सिरीएँ णिसिआसि-घडिअ-पडिबिंबो ।  
 णीलंसुअ-संवीओ व्व सहसि सहसाहव-णिसीहे ॥ ७१२ ॥  
 साम्ण्णाईं वि णामक्खराईं ठविआईं तइ विवेअम्मि ।  
 कित्तणमेत्तेण वि जेण फुरसि तं णवर हिअअम्मि ॥ ७१३ ॥  
 तुह धारा-लग्ग-समोसरंत-करि-मोत्तिअत्तणा खग्गो ।  
 आढत्तोवल-वरिसंबु-वाह-लीलं विडंबेइ ॥ ७१४ ॥  
 अणुराओ त्ति परिअणो कोव-हुआस-प्पह त्ति पडिवक्खा ।  
 आणा-पआण मुद्दासु तुज्झ विंदंति सिंदूरं ॥ ७१५ ॥  
 वामेअर-भुअ-भवणा कह णु सिरी वसउ तुज्झ खग्गाम्मि ।  
 मुण्णिअं दीसइ इह संठिआएँ से तम्मि पडिबिंबं ॥ ७१६ ॥  
 ण वि तह लोअस्स गुणा णिअ-उक्कारिसेण पाअडा हांति ।  
 तुह संमाणग्गविआ वच्चंति जहा पहु पसिद्धिं ॥ ७१७ ॥  
 ण हु पढमंचिअ पअ-वीढ-घडिअ-मउलीहिं कारिओ तं सि ।  
 भिउडी-मंगायासं अवराह-भएण व रिऊहिं ॥ ७१८ ॥

अभिसारणे त्वं रिपुश्रिया निशितासिघटितप्रतिबिम्बः । नीलां-  
 शुकसंवीत इव शोभसे सहसा आहवनिशीथे ॥ ७१२ ॥ सामान्यान्यपि  
 नामाक्षराणि स्थापितानि त्वया विवेके । कीर्तनमात्रेणापि येन स्फुरसि त्वं  
 केवलं हृदये ॥ ७१३ ॥ तव धारालग्नसमपसरतकरिमौक्तिकत्वात् खड्गः ।  
 आरब्धोपलवर्षाम्बुवाहलीलां विडम्बयति ॥ ७१४ ॥ अनुराग इति परिजनः  
 कोपहुताशप्रभेति प्रतिपक्षाः । आज्ञापदानां मुद्दासु तव विन्दन्ति सिन्दूरम्  
 ॥ ७१५ ॥ वामेतरभुजभवनात् कथं नु श्रीर्वस्तु तव खड्गे । ज्ञातं दृश्यत  
 इह संस्थिताया अस्यास्तस्मिन् प्रतिबिम्बम् ॥ ७१६ ॥ नापि तथा लोकस्य  
 गुणा निजोत्कर्षेण प्रकटा भवन्ति । तव संमानार्थिता व्रजन्ति यथा प्रभो  
 प्रसिद्धिम् ॥ ७१७ ॥ न खलु प्रथममेव पदपीठघटितमौलिभिः कारित-  
 स्त्वमसि । भ्रुकुटीभङ्गायासमपराधभयेनेव रिपुभिः ॥ ७१८ ॥

७१२. णिययासिघडियं, ७१३. जाण for जेण. ७१४. विलंबेउं. ७१५. रोसं  
 for कोव. ७१६. खग्गे वि. ७१८. °सीसेहिं and °मउलेहिं for °मउलीहिं.

तुह पहु सवत्त-सीमंतिणीण अच्छिन्न-वाह-धाराहिं ।  
 दीसंति समूलाओ व लोला लंबालअ-लआओ ॥ ७१९ ॥  
 जाणं ण पुरिसआरो जुवइसमा तेसु कह सिरी रमउ ।  
 ठिअभावमित्थमहिला महिलाओ कहंपि कामेति ॥ ७२० ॥  
 क्षीणा एके तु असिम्मि सरणमण्णे गआ तुमं चेअ ।  
 सेसा वि रिउ जलहिं कहिं पि किर के वि पडिवण्णा ॥ ७२१ ॥  
 वञ्चंति अहो उट्टं अइंति मूलंकुर व्व पुहईए ।  
 बीआहि व एकत्तो कुलाहि पुरिसा समुप्पण्णा ॥ ७२२ ॥  
 तरलत्तण-वअणिज्जं लच्छीएँ तुमाएँ णवर ओप्पुसिअं ।  
 तीएँ वि पहुत्तणं वो पहु-दोस-विवज्जिअं दिण्णं ॥ ७२३ ॥  
 विवरीअं व तइ इमं विवेअ-सारम्मि दीसइ णरिंद ।  
 भीओ दोसाण तुमं ते उण णट्ठा तुमाहिंतो ॥ ७२४ ॥  
 सअलेसुं चेअ दिसाअडेसु दीसंति देव पडिलग्गा ।  
 धोअ व्व दिसा-गअ-सीअरेहिं विमला गुणा तुज्ज ॥ ७२५ ॥

तव भभो सपत्नसीमन्तिनीनामच्छिन्नवाष्पधाराभिः । दृश्यन्ते समूला  
 इव लोला लम्बालकलताः ॥ ७१९ ॥ येषां न पुरुषकारो युवतिसमास्तेषु  
 कथं श्री रमताम् । स्थितभावमित्थमखिला महिलाः कथमपि कामयन्ते  
 ॥ ७२० ॥ क्षीणा एके तवास्तौ शरणमन्ये गतास्त्वामेव । शेषा अपि रिपवो  
 जलधिं कुत्रापि किल केऽपि प्रतिपन्नाः ॥ ७२१ ॥ ब्रजन्यथ ऊर्ध्वमयन्ते  
 मूलाङ्कुरा इव पृथिवीम् । बीजादिवैकस्मात् कुलात् पुरुषाः समुत्पन्नाः  
 ॥ ७२२ ॥ तरलत्ववचनीयं लक्ष्म्यास्त्वया उत्प्रीच्छितम् । तथापि प्रभुत्वं  
 वः प्रभुद्वेषविवर्जितं दत्तम् ॥ ७२३ ॥ विपरीतमिव त्वयि इदं विवेकसारे  
 दृश्यते नरेन्द्र । भीतो दोषेभ्यस्त्वं ते पुनर्नष्टास्त्वत्तः ॥ ७२४ ॥ सकलेष्वेव  
 दिक्तेषु दृश्यन्ते देव प्रतिलग्नाः । धौता इव दिग्गजसीकरैर्विमला  
 गुणास्तव ॥ ७२५ ॥

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 उप्पुसियं.

भुवण-गरुहैँ ते तुह हीरंति गुणैँ तं पुणो ताण ।  
 हीरसि गुण-लेसेण वि सुअणो सुअणाण अहिओ सि ॥ ७२६ ॥  
 दिअ-भूमिसु दाण-जल्लिआइँ कालम्मि जाइँ उताइँ ।  
 ताइँ तुह णाह रोहंति संपअं विहव-वीआइँ ॥ ७२७ ॥  
 पणईसु गुरु-मणोरह-संपत्ति-समुत्तुणेषु संकंतो ।  
 मण्णे तुह तेण पट्टत्तणे वि ण मओ पडिप्फुरइ ॥ ७२८ ॥  
 लहिऊण तुमाहितो देतेहिँ इओ तओ णरवईहिँ ।  
 साहाहिँ व दाण-दुमो णरिंद तुह वड्ढिओ दूरं ॥ ७२९ ॥  
 तुह रिउ-गअ-कुंभ-क्खुत्त-णिसिअ-तोमर-णिहित्त-विवरेहिँ ।  
 विरंति सुहं मुत्ताहलेहिँ रमणीओ हारलआ ॥ ७३० ॥  
 अवि अ ।  
 परिघोलइ सिदिलिअ-जालसुत्त-संताण-संठिओ हत्थो ।  
 पेढाल-यणहराअड्ढि-क्खखडे वीडअ-ट्टाणे ॥ ७३१ ॥  
 वेळइलंगुलि-कर-कमल-मुक्कलिज्जंत-जालिआ-वलया ।  
 कुक्खि-च्छेआ छज्जंति सिदिल-दर-दिट्ठ-भंगंगा ॥ ७३२ ॥

भुवनगुरुकैस्ते तथ हियन्ते गुणैस्त्वं पुनस्तेषाम् । हियसे गुणलेशे-  
 नापि सुजनः सुजनानामधिकोऽसि ॥ ७२६ ॥ द्विजभूमिषु दानजलाद्राणि  
 काले यान्युत्तानि । तानि तव नाथ रोहन्ति सांप्रतं विभववीजानि  
 ॥ ७२७ ॥ प्रणयिषु गुरुमनोरथसंपत्तिगर्वितेषु संक्रान्तः । मन्ये तव तेन  
 प्रभुत्वेऽपि न मदः प्रतिस्फुरति ॥ ७२८ ॥ लब्ध्वा त्वत्तो ददद्भिरितस्ततो  
 नरपतिभिः । शाखाभिरिव दानद्रुमो नरेन्द्र तव वर्धितो दूरम् ॥ ७२९ ॥  
 तव रिपुमजकुम्भनिमग्ननिशिततोमरस्थापितविवरैः । विरचयन्ति सुखं  
 मुक्ताफलै रमण्यो हारलताः ॥ ७३० ॥ अपि च । परिघूर्णति शिथि-  
 लितजालसूत्रसंतानसंस्थितो हस्तः । विपुलस्तनभराकृष्टिपीने वीटिका-  
 स्थाने ॥ ७३१ ॥ कौमलाङ्गलिकरकमल ( वन्धन ) मुच्यमानजालिका-  
 वलयाः । कुक्खिच्छेदा राजन्ते शिथिलदरदृष्टमद्गङ्गाः ॥ ७३२ ॥

७२७. मुक्का and मुत्ताइँ for उताइँ. ७२८. परिप्फुरइ. ७२९. वणवईहिँ  
 for णरवईहिँ. ७३०. 'णिहत्त' for 'णिहित्त', विरंति. ७३१. सबलिय for  
 सिदिलिअ, 'संघाण' for 'संताण', वीडण' for वीडण'.

गाढ-कवाडअ-दुक्खुच्चुडंत-णहराइ-लंछणो लहइ ।  
 दर-मेहुज्झअ-हरिणंक-विंब-सोइं थणुच्छंगो ॥ ७३३ ॥  
 कंठ-णिरोहुव्वण-वित्थरंत-णीसास-तुलिअ-णासउडं ।  
 अग्घइ विसंठुलुव्वेल्ल-वल्लरी-चिहुर-पन्भारो ॥ ७३४ ॥  
 मणिवलयाउल-बाहग-मोअणुप्पण-करअलायासं ।  
 रेहइ लज्जा-पडिरुद्ध-थणहरं भुअलआ-जुअलं ॥ ७३५ ॥  
 इअ गरुअ-वइअरुत्तरिअ-कंचुओ कुणइ पहु पओसम्मि ।  
 सेज्जारुहणं तुह लडह-वेस-सुहिओ पिआ-सत्थो ॥ ७३६ ॥  
 इअ बंदि-णंदिअ-जयं गाहिपुरारुद्ध-सेण्ण-विण्णासो ।  
 जाओ सो लडह-विलासमेत्त-वीसंत-वावारो ॥ ७३७ ॥  
 अवि अ ।

संभाविअ-चित्त-विआर-कारणामरिस-तंबिर-च्छायं ।  
 तहज्ञाण-णिमिल्लं चेअ होइ फुरिआहरं वअणं ॥ ७३८ ॥  
 उम्मिल्लइ थोअ-त्थोअ-रोस-रज्जंत-दारुणावंगा ।  
 मासलिअ-सवण-भुअइंद-रअण-कंद-प्पहा दिट्ठी ॥ ७३९ ॥

गाढकपाटकदुःखापसरन्नखराजिलाउच्छनो लभते । दरमेघोज्झितह-  
 रिणाङ्कविम्बशोभां स्तनोत्सङ्गः ॥ ७३३ ॥ कण्ठनिरोधोल्बणविस्तरन्निः-  
 श्वासतुलितनासापुटम् । राजते विसंठुलोद्वेल्लवल्लरीचिकुरभारः ॥ ७३४ ॥  
 मणिवलयाकुलबाह्वग्रमोचनीत्पन्नकरतलायासम् । शोभते लज्जाप्रतिरुद्ध-  
 स्तनभरं भुजलतायुगलम् ॥ ७३५ ॥ इति गुरुकथ्यतिकरोत्तारितकञ्चुकः  
 करोति प्रभो प्रदोषे । शय्यारोहणं तव लटभवेषसुखितः प्रियास्तार्थः ॥ ७३६ ॥  
 इति बन्दिनानंदतजयं गाधिपुरारुद्धसैन्यविन्यासः । जातः स लटभविलास-  
 मात्रविभ्रान्तव्यापारः ॥ ७३७ ॥ अपि च । संभावितचित्तविकारकारणा-  
 मर्षताम्रच्छायम् । तथाध्याननिमीलितमेव भवति स्फुरिताधरं वदनम्  
 ॥ ७३८ ॥ उन्मीलति स्तोकस्तोकरोषरज्यमानदारुणापाङ्गा । मांसलित-  
 श्रवणभुजगन्दरत्नकन्दप्रभा दृष्टिः ॥ ७३९ ॥

७३३. गाढयत्वादुक्खितुच्चुडंतणहं. ७३४. निरोहुल्लणं for णिरोहुव्वणं.  
 °उहो for °उडं. ७३६. °सरलो for सुहिओ. ७३७. °जओ for °जयं.

सामाभइ सेअलवाहिउत्त-विणिअत्त-भूइ-लावण्णो ।  
 अविहाविअ-कंठ-च्छवि-वोच्छेओ वच्छ-परिणाहो ॥ ७४० ॥  
 विहदइ हव्ववह-सिहा-कडप्प-पेल्लिअ-पुढं णडालम्मि ।  
 कह-कहवि णिविड-भिउडी-विहंग-संपिडिअं णयणं ॥ ७४१ ॥  
 इअ तिणयण-रोसाणल-विलुत्त-दंहे वि कुसुम-कोअंडो ।  
 जासु णिसण्णो अज्ज वि अउंठ-वाणोच्चिअ जयम्मि ॥ ७४२ ॥  
 आलुलिअ-वेणि-लेहं भमिअं तारं च भुअलआ-जुअलं ।  
 णेवच्छं जाण विलास-कंपिअच्छाई अ मुहाइं ॥ ७४३ ॥  
 ताण रमणीण णअ-बाहु-विसलआमह-कंठ-परिणाहो ।  
 उव्वहइ सो विलासी णिआह-णेवच्छ-विच्छित्तिं ॥ ७४४ ॥  
 तेण स पल्लव-भंगं चूडामणि-भावमतरुणं ताण ।  
 णिज्जइ कुसुमं आ-सुरहि-केसरं णव-कलंबाण ॥ ७४५ ॥  
 आ-मेह-समय-सुहआ संभिण्णोववण-केअअ-सुअंधा ।  
 सीअरिणो से हिअअं हरंति रअणी-मुह-समीरा ॥ ७४६ ॥

श्यामायते स्वेदलवाभियुक्तविनिवृत्तभूतिलावण्यः । अविभावितकण्ठ-  
 च्छविच्छेदो वक्षःपरिणामः ॥ ७४० ॥ विघटते हव्यवाहशिखासमूह-  
 प्रेरितपुटं ललाटे । कथंकथमपि निविडभ्रुकुटिविभङ्गसंपिण्डितं नयनम्  
 ॥ ७४१ ॥ इति त्रिनयनरोषानलविलुप्तदेहाऽपि कुसुमकोदण्डः । यासु  
 निषण्णोऽद्यापि अकुण्ठबाण एव जये ॥ ७४२ ॥ आलुलितवेणिलेखं भ्रमितं  
 तारं च भुजलतायुगलम् । नेपथ्यं यासां विलासकम्पिताक्षीणि च मुखानि  
 ॥ ७४३ ॥ तासां रमणीनां नतबाहुविसलतामृष्टकण्ठपरिणाहः । उद्ग्रहति स  
 विलासी निदाघनेपथ्यविच्छित्तिम् ॥ ७४४ ॥ तेन स पल्लवभङ्गं चूडा-  
 मणिभावमतरुणं तासाम् । नीयते कुसुममासुरभिकेसरं नवकदम्बानाम्  
 ॥ ७४५ ॥ आमेघसमयसुभगाः संभिन्नोपवनकंतकसुगन्धाः । शीकरिणोऽस्य  
 हृदयं हरन्ति रजनीमुखसमीराः ॥ ७४६ ॥

७४०. °छविवुच्छेयं, °छविवोच्छेयं. ७४२. जाण for जासु. अकुंठ° for  
 अउंठ°. ७४४ निय° and णव° for णअ°. किसलआमह°. ७४६. °सुहिया-  
 °केयई° for केअअ°.



कुमुआवबोह-महुरा विरलागअ-मेह-खंडिअ-मिअंका ।  
 अर्घति णिसा असमत्त-गलिअ-सलिलगमा तस्स ॥ ७४७ ॥  
 णीसासा खण-विरहे फुरंति रमणीण सुरहिणो तस्स ।  
 कड्डिअ-हिअअ-ट्टिअ-कुसुम-बाण-मअरद-लेस व्व ॥ ७४८ ॥  
 सो दीसइ उहय-दिसा-पहाविआणंद-वाह-सलिलेहिं ।  
 ताण परिरंभ-पसरंत-भुअलएहिं व अच्छीहिं ॥ ७४९ ॥  
 अवि अ ।  
 फलिहच्छोअर-दीसंत-पट्टि-वेणी-सिहाओ व सहंति ।  
 सहसा वलि-भंग-तरंगिणीहिं जा रोम-लेहाहिं ॥ ७५० ॥  
 ससिमिव णवोइअं विहासिएण अहर-प्पहाणुविट्ठेण ।  
 सासामोअ-मिलंतालि-लंछणं जा पआसेंति ॥ ७५१ ॥  
 जा कण्ण-किसल-करअल-मिलंत-चल-तारआहिं दिट्ठीहिं ।  
 कंदुअ-कीलं व स-सेस-वाल-भावा पआसेंति ॥ ७५२ ॥  
 जा ललिअ-लआ-लीलं वेलंबंति सिअ-दंत-कुसुमाओ ।  
 सहसा महुर-जालाअमाण-णीलंबरावरणा ॥ ७५३ ॥

कुमुदावबोधमधुरा विरलागतमेघखण्डितमृगाङ्काः । राजन्ते निशा  
 असमाप्तगलितसलिललगमास्तस्य ॥ ७४७ ॥ निःश्वासाः क्षणविरहे स्फुरन्ति  
 रमणीनां सुरभयस्तस्य । कृष्टहृदयस्थितकुसुमबाणमकरन्दलेशा इव  
 ॥ ७४८ ॥ स दृश्यते उभयदिक्प्रभावितादन्दवाष्पसलिलैः । तासां  
 परिरम्भप्रसरद्भुजलतैरिवाक्षिभिः ॥ ७४९ ॥ अपि च । स्फटिकाच्छो-  
 वरदृश्यमानपृष्ठवेणीशिखा इव शोभन्ते । सहसा वलिभङ्गातरङ्गिणीभिर्या  
 रोमरेखाभिः ॥ ७५० ॥ शशिनमिव नवोदितं विहसितेनाधरप्रभानुविट्ठेन ।  
 श्वासामोदमिलदलिलाञ्छनं याः प्रकाशयन्ति ॥ ७५१ ॥ याः कर्ण-  
 किसलयकरतलमिलच्चलतारकाभिर्दृष्टिभिः । कन्दुकक्रीडामिव सशेषवा-  
 लभावाः प्रकाशयन्ति ॥ ७५२ ॥ या ललितलीलां विडम्बयन्ति सितदन्त-  
 कुसुमाः । सहसा मधुकरजालायमाननीलाम्बरावरणाः ॥ ७५३ ॥

७४७. सुहया<sup>०</sup> for महुरा<sup>०</sup>. 'सलिलगमा. ७४८. 'लेहव्व for 'लेसव्व.  
 ७५०. फलियं. 'राईहिं for 'लेहाहिं. ७५१. पयासेंति. ७५२. 'तारयाए दिट्ठीए.  
 'लीलं व for 'कीलं व. ७५३. अवलंबंति for वेलंबंति. 'व पसत्<sup>०</sup> for 'सियदंत<sup>०</sup>.

जाओ सङ्-दिष्ण-सण्णेज्ज-मअण-पूआअरा सरीरेसु ।  
सरस-णह-मंजरि-मअं रत्तासोअं पिव लिहंति ॥ ७५४ ॥  
जाओ पसंग-परिग्गहिअ-हारि-हरिअंसुआ पआसेंति ।  
रंभा-गब्भत्तणमणह-परिअरं ऊरुदंडाण ॥ ७५५ ॥  
लीलोणअ-मुह-अंदाण खंडिआहर-णिहेण थणवट्टे ।  
हिअअं जाण पाअड-वम्मह-वाण-व्वणं फुरइ ॥ ७५६ ॥  
थण-मज्झ-च्छवि-तारं कुप्पासंतरमणंग-णाभम्मि ।  
उद्धं व लोअणं तिणयणस्स वंदीकअं जाहिं ॥ ७५७ ॥  
णह-रेहा जाण थणेसु सहइ रोमंच-खंडिअ-णिवेसा ।  
खण-विरह-भीरुणो सीवणि व्व फुडिअस्स हिअअस्स ॥ ७५८ ॥  
चक्र-जुएण व वम्मह-रहस्स पिअहुत्त-गामिणो जाओ ।  
थण-मंडलेण परिरंभ-लंभ-विअडेण सोहंति ॥ ७५९ ॥  
पेच्छंति जाओ चलणे चंपअ-कलिओवआरमुज्जंते ।  
कण्णुप्पल-पहर-भया गहिए व्व पईव-मालाहिं ॥ ७६० ॥

याः सदादत्तसांनिध्यमदनपूजाकराः शरीरेषु । सरसनखमञ्जरीमयं  
रक्ताशोकमिव लिखन्ति ॥ ७५४ ॥ याः प्रसङ्गपरिगृहीतहारिहरितांशुकाः  
प्रकाशयन्ति । रम्भागर्भत्वमनघपरिकरमूरुदण्डानाम् ॥ ७५५ ॥ लीलाव-  
नतमुखचन्द्राणां खण्डिताधरनिभेन स्तनपृष्ठे । हृदयं यासां प्रकटमन्मथ-  
वाणन्नणं स्फुरति ॥ ७५६ ॥ स्तनमध्यच्छवितारं कूर्पासान्तरमनङ्गनाशे ।  
उर्ध्वमिव लोचनं त्रिनयनस्य वन्दीकृतं याभिः ॥ ७५७ ॥ नखरेखा यासां  
स्तनेषु शोभते रोमाश्चखण्डितनिवेशा । क्षणविरहभस्त्रिणः सीवनीव  
स्फुटितस्य हृदयस्य ॥ ७५८ ॥ चक्रयुगेनेव मन्मथरथस्य प्रियाभिमुखगा-  
मिनो याः । स्तनमण्डलेन परिरंभलम्भविकटेन शोभन्ते ॥ ७५९ ॥ प्रेक्षन्ते  
याश्चरणौ चम्पककलिकोपचारसुहृदमानौ । कर्णोत्पलप्रहारभयाद् गृहीता-  
विव प्रदीपमालाभिः ॥ ७६० ॥

७५४. 'संणिज्ज' वंति for लिहंति. ७५५. 'हरयंसुया. 'डंडाण for 'दंडाण.  
७५७. 'वारं for 'तारं. ७५८. थणंतरेसु for थणेसु सहइ. सीयणिच्च for सीवणि  
व्व. फुडिरस्स. ७५९. 'गामिणा. ७६०. महिए व्व and गहिय व्व for गहिए व्व.

दंसण-णिवीअमीसा-वस-कूणिअ-णयण-पम्ह-भावेण ।  
 जा पंजरिअमिव पिअं धरेति अवसरण-संकाए ॥ ७६१ ॥  
 अहर-प्पहा-दरारुण-दसण-मज्जेहिं थण-विसारीहिं ।  
 वम्मह-वण-बंधेहिं व जाओ सरुहिरोहिं सोहंति ॥ ७६२ ॥  
 दीह-पिहुलत्तणेणं हत्थ-दढावेढणेक्क-जोग्गाओ ।  
 जाण कअग्गह-तण्हं देति बला वेणि-मालाओ ॥ ७६३ ॥  
 अवरद्ध-रमण-पडिमं पि जा ण्वंति व्व गंडवासम्मि ।  
 अण्ण-ललणा-पसंगावकलुसिअं बाह-सल्लिलेण ॥ ७६४ ॥  
 सइ संघट्ट-समुज्जल-कोटिं कणअ-रसणं विमोएंति ।  
 पिअ-मुह-णिहित्त-विअसंत-लोअणा जाओ समयम्मि ॥ ७६५ ॥  
 जा रोसुकंपिअ-कण्ण-कुसुम-रअ-पुंज-पूरिअ-थणीओ ।  
 अवचुण्णंति व दर-रूढ-संठिए वम्मह-प्पहरे ॥ ७६६ ॥  
 कंपाओ वहंति थणत्थ-हत्थ-रणिरंगुलीय-हाराओ ।  
 अंगं थामेच्चिअ मुहल-मेहला-णेउरं जाओ ॥ ७६७ ॥

दर्शननिपीतमीष्यावशकूणितनयनपद्मभावेन । याः पञ्जरितमिव प्रियं  
 धारयन्ति अपसरणशङ्कया ॥ ७६१ ॥ अधरप्रभादरारुणदर्शनमयूखैः स्तन-  
 विसारिभिः । मन्मथव्रणबन्धैरिव याः सरुधिरैः शोभन्ते ॥ ७६२ ॥ कीर्ष-  
 पृथुलत्वेन हस्तदढावेष्टनैकयोग्याः । यासां कचमहतृष्णां वदति बलाद्  
 वेणिमालाः ॥ ७६३ ॥ अपराद्धरमणप्रतिमामपि याः स्नपयन्तीव गण्डपार्श्वे ।  
 अन्यललनाप्रसङ्गावकलुषितां बाष्पसल्लिलेन ॥ ७६४ ॥ सदा संघट्टस-  
 मुज्ज्वलकोटिं कनकरशनां विमोचयन्ति । प्रियमुखनिहितविकसल्लोचनाः  
 याः समये ॥ ७६५ ॥ या रोषोत्कम्पितकर्णकुसुमरजःपुञ्जपूरितस्तन्यः ।  
 अवचूर्णयन्तीव दररूढसंस्थितान् मन्मथप्रहारान् ॥ ७६६ ॥ कम्पाद् वहन्ति  
 स्तनस्थहस्तरणनशीलाद्गुलीयहाराः । अङ्गं स्थान एव मुखरमेखलानूपुरं  
 याः ॥ ७६७ ॥

७६१. 'रस' for 'वस'. ७६३. 'बहल' for 'पिहुल'. करग्गह. ७६४. जो  
 गोवेति व्व for 'पि जा ण्वंति व्व'. ७६५. सय for सइ. विमायंति and विमोअंति  
 for विमांएंति. ७६६. रोसकंपियं. 'पिजर' for 'पूरिअ'. अवचुण्णंति व ण्वभावं  
 for अवचुण्णंति व दररूढ. ७६७. अंगढाणे for अंगं थामे.

चित्त-मणि-कण्ठकरादिविद्ध-विविहोवराअ-पम्हेहिं ।  
 वण्णअ-तूलिलेहिं व लिहंति जा रमणमच्छीहिं ॥ ७६८ ॥  
 एक-दिमा-पडिलक्खिअ-विमल-दसा चलण-णह-मऊहेहिं ।  
 जा लावण्ण-पडीओ व्व सहंति परिमास-मउईओ ॥ ७६९ ॥  
 पिअहुत्तं जाण विलास-लोल-लीला-फुरंत-पम्हाइं ।  
 उड्ढंति व तरलिअ-पक्ख-संपुडग्गाइं अच्छीइं ॥ ७७० ॥  
 आसण्ण-पिअअमाहर-घटंत-फुड-दसण-किरण-भावेण ।  
 जा मुह-रसासवं पिव पिअंति लीला-मृणालेहिं ॥ ७७१ ॥  
 बालासु तासु णव-दिट्ठिराअ-हीरंत-हिअअ-तरलाइं ।  
 अणुवज्जंताइं व से गुणेहिं सोहंति ललिआइं ॥ ७७२ ॥  
 परिरंभण-चकालिअं सामा-थणमंडलं उरे तस्स ।  
 पावइ लीला-अल्लअ-णिहित्त-णलिणी-दल-च्छायं ॥ ७७३ ॥  
 सेस-गुण-णिरहिलासा रूवंचिअ से पिअंति तरुणीओ ।  
 को वा अण्णेसइ दमणअस्स दल-सुरहिणो कुसुमं ॥ ७७४ ॥

चित्रमाणेकण्ठपूराभिविद्धविविधोपरागपक्षमभिः । वर्णकतूलिकाव-  
 न्दिरिव लिखन्ति या रमणमक्षिभिः ॥ ७६८ ॥ एकदिशाप्रतिलक्षितविमल-  
 कशाञ्चरणनखमयूखैः । या लावण्यपटत्र इव शोभन्ते परिमर्शमृद्रयः  
 ॥ ७६९ ॥ प्रियाभिमुखं यासां विलासलीललीलास्फुरत्पक्ष्माणि । उड्ढीयन्त  
 इव तरलितपक्षसंपुटाग्रणि अक्षीणि ॥ ७७० ॥ आसन्नप्रियतमाधरघटमा-  
 नस्फुटदशनकिरणभावेन । या मुखरसासवमिव पिवन्ति लीलामृणालैः  
 ॥ ७७१ ॥ बालासु तासु नवदृष्टिरागह्लियमाणहृदयतरलानि । अनुवध्यमानानी-  
 वास्य गुणैः शोभन्ते ललितानि ॥ ७७२ ॥ परिरंभणचक्रीकृतं श्यामास्तन-  
 मण्डलमुरसि तस्य । प्राप्नोति लीलाऽऽर्द्रकनिहितनलिनीवलच्छायम्  
 ॥ ७७३ ॥ शेषगुणनिरभिलाषा रूपमेवास्य पिवन्ति तरुण्यः । को वाऽन्वि-  
 प्यति दमनकम्य दलसुरभिणः कुसुमम् ॥ ७७४ ॥

७६८. 'राम' and 'संग' for 'विद्ध'. ७६९. वहंति for सहंति.  
 ७७०. पिययमहुत्तं जाणं विलासलीलां तरलियपम्हसं, 'लास' for 'लोल'.  
 ७७२. अणुवज्जंतां. गुणेण for गुणेहिं. ७७३. सामं for सामां. ७७४. रमणीओ  
 for तरुणीओ. मरुययस्स for दमणयस्स. 'सुरहिणा.

वाम-कर-पेड्डिओणामिअ-मेहला-णिबिडिअंसुए तस्स ।  
 वीसमइ विलासवईण जहण-विंवे खणं दिट्ठी ॥ ७७५ ॥  
 हसिअं च भामिअच्छं मुहं च णव-बउल-पंडुर-कवोलं ।  
 जहणमणिअच्छिअ-मेहलं च जीअं विलासाण ॥ ७७६ ॥  
 अवि अ ।  
 अणुकुंडलमा विवइण्ण-सरस-कवरी-विलंघिअंसम्मि ।  
 सीसम्मि कोसुमो फुरइ चारु-चूडामणि-णिवेशो ॥ ७७७ ॥  
 उप्पुसिआहर-पेरंत-पिंजर-ट्टुविअ-कुंकुमं हरइ ।  
 णइ-विलिहिअ-कसणुम्मिल्लमाण-भुमअं मुहंबुरुहं ॥ ७७८ ॥  
 परिगंडत्थलमासवणलंवि मअ-णाहि-पंक-लेहम्मि ।  
 अण्वइ अण्वंग-मग्गम्मि सरसमासोअमुत्तंसं ॥ ७७९ ॥  
 अंतो-मणिदाम-च्छवि-विच्छुरिअच्छंसुअं सुहावेइ ।  
 थणवट्टमुवरि-विविखत्त-सवल-कुसुम-च्छडाहरणं ॥ ७८० ॥  
 इअ दर-चक्खिअ-मइराणुविद्ध-तंबोल-परिमलो हरइ ।  
 अणुमज्जणमाहरणावलंबणो से पिआ-सत्थो ॥ ७८१ ॥

वामकरपेरितावनमितमेखलानिबिडांशुके तस्य । विश्राम्यति विलास-  
 वतीनां जघनविम्बे क्षणं दृष्टिः ॥ ७७५ ॥ हसितं च भ्रमिताक्षं मुखं च  
 नवबकुलपाण्डुरकपोलम् । जघनमनिर्भत्सितमेखलं च जीवितं विलासा-  
 नाम् ॥ ७७६ ॥ अपि च । अनुकुण्डलमा विप्रकीर्णसरसकवरीविल-  
 क्षिप्ततांसे । शीर्षे कौसुमः स्फुरति चारुचूडामणिनिवेशः ॥ ७७७ ॥ उत्प्रो-  
 त्छिताधरपर्यन्तापिञ्जरस्थापितकुङ्कुमं हरति । नखविलिखितकृष्णोन्मी-  
 लइच्छूकं मुखाम्बुरुहम् ॥ ७७८ ॥ परिगण्डस्थलमाश्रवणलम्बि मृगना-  
 भिषङ्कलेखे । राजतेऽपाङ्गमार्गे सरस आशोक उत्तंसः ॥ ७७९ ॥ अन्तर्म-  
 णिदामच्छवि-विच्छुरिताच्छांशुकं सुखयति । स्तनपृष्ठमुपरि विक्षिप्तश-  
 वलकुसुमच्छटाभरणम् ॥ ७८० ॥ इति दरास्वादितमदिरानुविद्धताम्बूल-  
 परिमलो हरति । अनुमज्जनमाभरणावलम्बनोऽस्य प्रियासार्थः ॥ ७८१ ॥

७७५. निवडियंसुए. ७७६. भावियच्छं. वर° for णव. ७७७. विवइण्ण°.  
 ७७८. णल° for °णह°. ७८०. वट्टमवरि. °सरय° for °सवल°. ७८१. °मासमणा°  
 for °माहरणा°. °लंबिणो.

किं च जाअं ।

सोम्माहेसु णिसम्मइ दिट्ठी राजज्जलेसु रमणीण ।

सारस-वावी-परिपंडुरेसु से दसण-वासेसु ॥ ७८२ ॥

उब्भिज्जइ जड-भावावरोह-दढ-मअण-संणिवेसम्मि ।

अहरम्मि सरस-वजलाहिवाडला राय-विच्छिची ७८३ ॥

पढमं छण-मग्गिअ-वइअरेसु संचरइ मंडणुच्छाहो ।

गहिअ-हिमावंडुर-मरुअएसु पारत्ति-दामेसु ॥ ७८४ ॥

परिकविस-बिंदु-मालावसेस-मअणाहि-दंतुरे फुरइ ।

वअणम्मि मअंकारंभ-पेलवा कुंकुम-च्छाया ७८५ ॥

संगलइ मरुबअ-च्छेअ-सबल-विणिउत्त-दमणअ-दलासु ।

लावण्यं मलिअ-ट्टिअ-पिसंग-कुंदासु कबरीसु ॥ ७८६ ॥

इअ रअणी-भंगुगअ-पिअंगु-पडिवण्ण-सेहरो हरइ ।

सिसिरम्मि मलिअ-मणहर-प्रसाहणो से पिआ-सत्थो ॥ ७८७ ॥

अवि अ ।

फल-णिग्गम-पडिपेल्लिअ-परिसिद्धिलालग्ग-मज्जल-चुण्णाइं ।

चूआण झणकारेइ मारुओ मंजरि-मुहाइं ॥ ७८८ ॥

किं च जातम् । सौम्याभेषु निशाम्यति दृष्टी रागोज्ज्वलेषु रमणी-  
नाम् । सारसवापीपरिपाण्डुरेष्वस्य दशनवासःसु ॥ ७८२ ॥ उद्भिद्यते  
जडभावावरोहदृढमदनसंनिवेशे । अधरे सरसबकुलाभिपाटला रागवि-  
च्छित्तिः ॥ ७८३ ॥ प्रथमं क्षणमार्गितव्यतिकरेषु संचरति मण्डनोत्साहः ।  
गृहीताहिमापाण्डुरमरुबकेषु 'पारत्ति'दामसु ॥ ७८४ ॥, परिकपिशबिन्दुमा-  
लावशेषमृगानाभिदन्तुरे स्फुरति । वदने मृगाङ्कारम्भपेलवा कुङ्कुमच्छाया  
॥ ७८५ ॥ संगलति मरुबकच्छेदशबलविन्युतदमनकदलासु । लावण्यं  
मर्दितस्थितापिशङ्गकुन्दासु कबरीषु ॥ ७८६ ॥ इति रजनीभङ्गोद्गतप्रियं-  
गुप्रतिपन्नशेखरो हरति । शिशिरे मर्दितमनोहरप्रसाधनोऽस्य प्रियासार्थः  
॥ ७८७ ॥ अपि च । फलनिर्गमप्रतिप्रेरितपरिशिथिलालग्गमृदुलचूर्णानि ।  
चूतानां झणत्कारयति मारुतो मंजरीमुखानि ॥ ७८८ ॥

७८४ 'मरुबएसु. पढमछण° for पढमं छण°. ७८५ मियंका°. 'पेळवा.  
७८६. संगिलइ. मिलिय° for मलिय°. ७८७. सहइ for हरइ. ७८८. 'मुहाइं for  
'मुहाइं.

चित्तालक्खिअ-मउलुग्गमाण सायं णिवेसिअ-जलाणं ।  
 मंघमणामोअं सत्तलाण कालो विरल्लेइ ॥ ७८९ ॥  
 आवाइ माहवीणं विच्छाय-परिट्टिएक-कुसुमासु ।  
 णिम्मल-सोरहं मंजरीसु फल-गंठि-जडिलासु ॥ ७९० ॥  
 इअ से दिणेषु महु-सिरि-परिणाम-सुहेसु उववण-णिवेसा ।  
 णंदंति पणइणी-परिअणस्स णअरोवरोहेसु ॥ ७९१ ॥  
 किं च ।  
 परंत-हरिअ-कोमल-खज्जूर-दलुज्जलं कवोलाण ।  
 णयणंत-गलिअ-बाहंजणाण णिव्वडइ लावण्णं ॥ ७९२ ॥  
 दर-मउलण-मज्झोणअ-तणु-रेहाअंत-धवल-भावाइं ।  
 एंति णव-ससिअलाहं अंतोताराइं अच्छीइं ॥ ७९३ ॥  
 थोअमिव खाम-गंडत्तणेण परिलक्खिओणअ-णिवेसो ।  
 परिवाअइ कक्केअण-पराअ-कणउज्जलो अहरो ॥ ७९४ ॥  
 दोव्वल्ल-पंडुराण उम्मारुणिअ-णव-केसर-गुणाण ।  
 विरलत्तणं व थोवं उवेइ मुद्दाण थणआण ॥ ७९५ ॥

चित्तालक्षितमुकुलोद्गमानां सायं निवेशितजलानाम् । गन्धमनामोदं  
 सत्तलानां कालो विरलयति ॥ ७८९ ॥ आशुष्यति माघवीणां विच्छायप-  
 रिष्टितैककुसुमासु । निर्मलसौरभं मंजरीषु फलमन्थिजटिलासु ॥ ७९० ॥  
 इत्यस्य दिनेषु मधुश्रीपरिणामसुखेषु उपवननिवेशाः । नन्दन्ति प्रणयिनी-  
 परिजनस्य नगरीपरोधेषु ॥ ७९१ ॥ पर्यन्तहरितकोमलखज्जूरदलोज्ज्वलं  
 कपोलानाम् । नयनान्तमलितवाष्पाञ्जनानां निर्वर्तते लावण्यम् ॥ ७९२ ॥  
 दरमुकुलनमध्यावनततनुरेखायमाणधवलभावानि । यन्ति नवशशि-  
 कलाभामन्तस्तराणि अक्षीणि ॥ ७९३ ॥ स्तोकमिव क्षामभण्डत्वेन परि-  
 लक्षितोन्नतनिवेशः । परिशुष्यति कर्केतनपरागकणोज्ज्वलोऽधरः ॥ ७९४ ॥  
 दौर्बल्यपाण्डुराणां ऊष्मारुणितनवकेसरगुणानाम् । विरलत्वमिव स्तोक-  
 मुपैति मुग्धानां स्तनानाम् ॥ ७९५ ॥

७८९. चिंता<sup>०</sup>. निसेविअ<sup>०</sup>. for णिवेसिअ<sup>०</sup>. विरेल्लेइ. ७९०. णिम्मल<sup>०</sup>  
 (explained to mean किंचिल्लुक्क in the margin). णिस्सल्लसोरहं. ७९१. सुहेसु  
 for सुहेसु. णयरोवरोहेसु. ७९२. मुज्झाणं for मज्झोणयं. °लाहं for °लाहं.  
 ७९४. कक्केणयरायकसाओज्जलो, कक्केअणपरायकलसुज्जलो, °कसायुज्जलो. ७९५. उएइ.

इअ तस्स पढम-मअणाणुबंध-पडिबद्ध-मुद्धभावासु ।  
 दिट्ठी णिहुअ-विलासालसासु वीसमइ बालासु ॥ ७९६ ॥  
 अह तस्स थिर-भुअक्खंभ-णिमिअ-णीसेस-भुवणभारस्स ।  
 आसि कइराअ-इंधो बप्पइराओ त्ति पणइ-लवो ॥ ७९७ ॥  
 अणा एत्तिअमेत्तेण णवर विरसो वि जस्स पडिहाइ ।  
 सिरि-कमलाउह-चलणेहिं कह वि जं गहिअ-बहुमाणो ॥ ७९८ ॥  
 भवभूइ-जलहि-णिगअ-कव्वापअ-रस-कणा इव फुरंति ।  
 जस्स विसेसा अज्जवि विअडेसु कहा-णिवेसेसु ॥ ७९९ ॥  
 भासम्मि जलण-मित्ते कुंतीदेवे अ जस्स रहुआरे ।  
 सोबंधवे अ बंधम्मि हारिअंद अ आणंदो ॥ ८०० ॥  
 आलेक्खिअं च सरसं च परिस-लोणं च सारवंतं च ।  
 थिरमुज्जलं च छाया-घणं च गी-विलसिअं च ॥ ८०१ ॥  
 आगम-वाआ छंदणुआ अ ते भरह-गोअम-प्पमुहा ।  
 णंदंति जमेवंहास-कारिणो सार-कइणो अ ॥ ८०२ ॥

इति तस्य प्रथममदनानुबन्धप्रतिबद्धमुग्धभावासु । दृष्टिर्निभूत-  
 विलासालसासु विश्राम्यति बालासु ॥ ७९६ ॥ अथ तस्य स्थिरभुजस्तम्भ-  
 निहितनिःशेषभुवनभारस्य । आसीत् कविराजचिह्नो वाक्पतिराज इति  
 प्रणयिलवः ॥ ७९७ ॥ आत्मा एतावन्मात्रेण केवलं विरसोऽपि यस्य  
 प्रतिभाति । श्रीकमलायुधचरणैः कविना यद् गृहीतबहुमानः ॥ ७९८ ॥  
 भवभूतिजलधिनिर्गतकाव्यामृतरसकणा इव स्फुरन्ति । यस्य विशेषा  
 अद्यापि विकटेषु कथानिवेशेषु ॥ ७९९ ॥ भासे ज्वलनमित्रे कुन्तीदेवे च  
 यस्य रघुकारे । सौबन्धवे च बन्धे हारिचन्द्रे चानन्दः ॥ ८०० ॥ आलेख्यं  
 च सरसं च स्पर्शलवणं च सारवच्च । स्थिरमुज्ज्वलं च छायाघनं च  
 गीर्विलसितं च ॥ ८०१ ॥ आगमवादाश्छन्दोज्ञाश्च ते भरतगौतमप्रमुखाः ।  
 नन्दन्ति यमेवंहासकारिणः सारकवयश्च ॥ ८०२ ॥

७९६. °माणुबंधपडिबणमुद्ध°. ७९७. °णिसिय° for °णिमिअ°. ७९८. इत्तिअ° for एत्तिअ°, °कमलासण° for °कमलाउह° ७९९. कहामय°. °पबंधेषु, °णिवंधेषु for °णिवेसेसु. ८०१. आलेक्खिअं, सारबंधं for सारवंतं, फरमुज्जलं for थिरमुज्जलं. ८०२. जम्मि इहहासकारिणो.



किं च ।

भरिअ सवण-ट्टिअं भूरि-कइ-गुणोवास-कंखिणो जस्स ।  
 सुभणिअमहो णअंति व विम्हय-चलिएहिं सीसेहिं ॥ ८०३ ॥  
 तो सो गोष्ठी-परिसंठिएहिं सप्पुरिस-संकहावसरे ।  
 भणिओ विम्हय-विअसंत-णयण-वत्तं विअट्टेहिं ॥ ८०४ ॥  
 धारेइ जलहरोहुर-वसुंधराबंधवंधुरं सेसो ।  
 कहवि विणिउंचिअ-ट्टिअ-विसट्ट-कंठं फणा-वल्लयं ॥ ८०५ ॥  
 दीसंति जअ-विणासुल्लसंत-घण-धूमकेउ-दंडं व्व ।  
 जल-मज्जंत-दिसागअ-खणुद्ध-धरिआ करकवंभा ॥ ८०६ ॥  
 उल्लसिअ-वीइ-वल्लयंतराल-परिअत्तमाण-रवि-विंवा ।  
 होंति सवाडव-जलणं व्व गअण-मग्गे वि मअरहरा ॥ ८०७ ॥  
 विअलंत-विज्जु-वल्लया पल्लयंबुवह-णिवहा णिविज्जंति ।  
 तद्विअस-पीअ-सलिला साणुसएणं व सलिलेण ॥ ८०८ ॥  
 जल-भवण-समालंबिअ-सयणस्स मुरारिणो समुद्रेण ।  
 दिज्जइ महा-पईवो व्व वीइ-संवेल्लिओ मूरो ॥ ८०९ ॥

भूतअवणस्थितं भूरिकविगुणावकाशकाङ्क्षिणो यस्य । सुभणितमधो  
 नयन्तीव विस्मयचलितैः शीर्षैः ॥ ८०३ ॥ ततः स गोष्ठीपरिसंस्थितैः  
 सत्पुरुषसंकथावसरे । भणितो विस्मयविकसन्नयनपत्रं विदग्धैः ॥ ८०४ ॥  
 धारयति जलभरावनतवसुंधराबन्धवन्धुरं शेषः । कथमपि विनिकुञ्चित-  
 स्थितविकसितकण्ठं फणावल्लयम् ॥ ८०५ ॥ दृश्यन्ते जगद्भिनाशोल्लसद्-  
 घनधूमकेतुदण्ड इव । जलमज्जद्दिग्गजक्षणोर्ध्वधृताः करस्तम्भाः ॥ ८०६ ॥  
 उल्लसितवीचिवल्लयान्तरालपरिवर्तमानरविबिम्बाः । भवन्ति सवाडवज्व-  
 लना इव गगनमार्गेषु मकरधराः ॥ ८०७ ॥ विगलद्विद्युद्भ्रल्लयाः प्रलया-  
 म्बुवहनिवहा निर्धीयन्ते । प्रतिदिवसपीतसलिलाः सानुशयेनेव सलिलेन  
 ॥ ८०८ ॥ जलभवनसमालम्बितशयनस्य मुरारैः समुद्रेण । दीयते महाप्रदीप  
 इव वीचिसंवेल्लितः सूर्यः ॥ ८०९ ॥

८०३. °गुणोवाय° for °गुणोवास°. ८०५. °बंधबंधुरं. ८०६. °टविया for  
 धरिया. ८०८. °विज्जुजीवा for °विज्जुवल्लया.

जाआ वणासाआ अण्णेच्चिअ केवि संवलंताण ।  
 क्षीर-सुराउव्व-विआर-विसमिआ सअल-जलहीण ॥ ८१० ॥  
 मज्जइ सिहरारूढारूहंत-पुंजइअ-मुहल-सुर-लोओ ।  
 कुहर-भरण-कमोसीअमाण-जल-कलअलो मेरु ॥ ८११ ॥  
 चलणंत-णिवडिअं संभमेण पलयंबु-णिब्भरे भुवणे ।  
 आरूहइ रअअ-णावं व तिणयणो मउलि-ससि-लेहं ॥ ८१२ ॥  
 णाउल-भावो जोआणुबंध-संजमिअ-सास-पसरस्स ।  
 पव्वालिआणणस्स वि सयंभुणो साअर-जलेण ॥ ८१३ ॥  
 इअ पलय-जलफालिअ-चलंत-सुर-सेल-विहल-विबुहम्मि ।  
 अणहमवलंबणं ति-हुवणस्स जो जाअइ मुरारी ॥ ८१४ ॥  
 जस्स मह-धूम-लेहा रविणा स-मज्जह-दाविअ-दलेण ।  
 अग्ग-घडिएण दीसइ कविसेक-फल व्व ताल-लआ ॥ ८१५ ॥  
 तस्स इर इमो सुव्वइ विग्गह-तुंगाहिहाण-पडिवण्णो ।  
 भुवणम्मि महासुर-वंस-वेरिणो अंस-णीसंदो ॥ ८१६ ॥

जाता वर्णास्वादा अन्य एव केऽपि संवलताम् । क्षीरसुराऽपूर्व-  
 विकारसंवलिताः सकलजलधीनाम् ॥ ८१० ॥ मज्जति शिखरारूढारो-  
 हत्पुत्रीकृतमुखरसुरलोकः । कुहरभरणक्रमावसीदज्जलकलकलो मेरुः  
 ॥ ८११ ॥ चरणान्तनिपतितां संभ्रमेण प्रलयाम्बुनिर्भरे भुवने । आरोहति  
 रजतनावमिव त्रिनयनो मौलिशशिलेखाम् ॥ ८१२ ॥ न आकुलभावो  
 योगानुबन्धसंयमितश्वासप्रसरस्य । प्लाविताननस्यापि स्वर्धंभुवः सागरजलेन  
 ॥ ८१३ ॥ इति प्रलयजलास्फालितचलत्सुरशैलविहलविबुधे । अनघ-  
 मवलम्बनं त्रिभुवनस्य यो जायते मुरारिः ॥ ८१४ ॥ यस्य मखधूमलेखा  
 रविणा स्वमयूखदंशिततलेन । अग्रघटितेन दृश्यते कपिशैकफलेव ताललता  
 ॥ ८१५ ॥ तस्य किलायं श्रूयते विग्रहतुङ्गाभिधानप्रतिपन्नः । भुवने महा-  
 सुरवंशवैरिणः अंशनिव्यन्दः ॥ ८१६ ॥

८१०. क्षीर° for क्षीर°. ८११. °तुरण° for °भरण°. ८१२. संभवेण.  
 ८१३. पञ्चालिया°. ८१४ जलहि° for पलय°. Second half :— भुवणम्मि  
 अणहमवलंबणं तिहुवणस्स जायइ मुरारी. ८१६. तुंगाभिहाण°. भवणम्मि. सारणीसंदो.

अह वा ।

ओसरइ समुष्पअणा रहस-घडंतंग-पेल्लण-विलोलं ।  
 तक्खण-विहडिअ-बंभंड-सअल-जालं व घण-वडलं ॥ ८१७ ॥  
 विहडंत-घण-विमुक्का परिअत्त-विमाण-बंविआ कह वि ।  
 णिवडंति गलिअ-णिअ-पिच्छ-विब्भमा तडिगुण-च्छेआ ॥ ८१८ ॥  
 भामिअं रय-विहुओअहि-समुच्छलंतेहिं पक्ख-सेलेहिं ।  
 साहेज्ज-संगएहिं महा-विहंगेहिं व णहम्मि ॥ ८१९ ॥  
 दीसइ वेज्ज्याडिअ-साअर-मूल-रअण-प्पहाअंबो ।  
 पढमोवइआरुण-पोलिओ व्व मग्गो सुवण्णस्स ॥ ८२० ॥  
 सोहंति अमरिसुगम-विजण-विसाणल-सिहं विअंभंता ।  
 दर-खंडिअ-मुह-घोलंत-गरुल-वक्ख व्व भुअइंदा ॥ ८२१ ॥  
 मूल-फणा-मंडल-तहणिसण्ण-णिकंप-धरिअ-महिवेढं ।  
 सहइ ठिअं इअर-फणाहिउत्त-गरुलं अणंतस्स ॥ ८२२ ॥  
 विहडंति णह-णिवाआ विहंग-णाहस्स कुलिस-कठिणा वि ।  
 मंदर-णिहंस-किण-णिट्टुरम्मि वच्छम्मि वासुइणो ॥ ८२३ ॥

अथ वा । अपसरति समुत्पतनाइ रभसघटमानाङ्कप्रेरणविलोलम् ।  
 तत्क्षणविघटितब्रह्माण्डशकलजालमिव घनपटलम् ॥ ८१७ ॥ विघटमानघ-  
 नविमुक्ताः परिवृत्तविमानवञ्चिताः कथमपि । निपतन्ति गलितनिजपिच्छ-  
 विभ्रमास्तडिगुणच्छेदाः ॥ ८१८ ॥ भ्रान्तं रयविधुतोदधिसमुच्छलत्पक्ष-  
 शैलैः । साहाय्यसंगतैर्महाविहंगैरिव नभसि ॥ ८१९ ॥ दृश्यते वेगोद्घाटि-  
 तसागरमूलरत्नप्रभाताम्रः । प्रथमोत्पतितारुणप्रेरित इव मार्गः सुपर्णस्य  
 ॥ ८२० ॥ शोभन्ते अमर्षोद्गमद्विगुणविषानलाशिखा विजृम्भमाणाः । दर-  
 खाण्डितमुखघूर्णमानगरुडपक्षा इव भुजगेन्द्राः ॥ ८२१ ॥ मूलफणामण्डल-  
 तथानिषण्णनिष्कम्पधृतमहीपीठम् । शोभते स्थितमितरफणाभियुक्तमरुड-  
 मनन्तस्य ॥ ८२२ ॥ विघटन्ते नखनिपाता विहङ्गनाथस्य कुलिशकठिना  
 अपि । मन्दरनिघर्षकिणनिधुरे वक्षसि वासुकेः ॥ ८२३ ॥

८१७. उप्पयइ for ओसरइ. °घडंतंगं, °घडंतंसं. जालसयलं व. ८१८. °घडं  
 for °घणं. ८२०. पढमोवइआरुणं, पढमोवइआरुणं. ८२१. अमरसुं. °मिहं for  
 °सिहं. पक्ख व्व. ८२२. °विसण्णं for °णिसण्णं. हिउत्तगरुलं ( गरुल explained  
 by विष ). ८२३. °रायस्स for °णाहस्स. °णिहसणं for °णिहंसं.

णिअ-सुंकारोसारिअ-ण-पडंत-विहंग-णाह-संसग्गा ।  
 फणिणो विहल-मुह-च्छोह-विउण-रोसं विसूरेंति ॥ ८२४ ॥  
 संभम-चलंत-दिग्गअ-घोलाविअ-सास-मुहल-करदंडं ।  
 सेसट्ट-भुअअ-कुल-णामिअं व ओसरइ पाआलं ॥ ८२५ ॥  
 इअ एस विहुअ-विसहर-समूह-संभाविउब्भड-जसेण ।  
 कुब्भइ विणआ-तणएण स-विणयं कण्ह-भावम्मि ॥ ८२६ ॥  
 अवि अ ।  
 संभम-भमंत-विज्जाहरासि-केसर-करंबिअं फुरइ ।  
 उण्णाउद्ध-ट्टिअ-चिहुर-दंड-चण्डं व गअण-अलं ॥ ८२७ ॥  
 उव्वहइ विंव-घटिअं तारा-णिअरं ससी विडण्णस्स ।  
 णिइय-कवलण-खुडिअ-ट्टिअं व दाढा-कणुकेरं ॥ ८२८ ॥  
 रोस-धुअ-चलण-तेलोक-लच्छि-विच्छूढ-णेउर-च्छायं ।  
 विवराह-केउ-भिण्णं रवि-विंबं विअलइ णहम्मि ॥ ८२९ ॥  
 अत्थक-फुडण-विअलंत-कलल-कलिलं व बाल-बंभंडं ।  
 रवि-विंबं दीसइ किरण-मुक्क-कीलाल-जंबालं ॥ ८३० ॥

निजसूत्कारापसारितापतव्विहङ्गनाथसंसर्गाः । फणिनो विहल-  
 मुखक्षोभाद्दिगुणरोषं सिंघन्ते ॥ ८२४ ॥ संभ्रमचलद्दिग्गजघूर्णितश्वासमुख-  
 रकरदण्डम् । शेषस्थभुजङ्गकुलनामितमिवापसरति पातालम् ॥ ८२५ ॥  
 इत्येष विधुतविषधरसमूहसंभावितोद्भटयशसा । उह्यते विनतातनयेन  
 सयिनयं कृष्णभावे ॥ ८२६ ॥ अपि च । संभ्रमभ्रमद्विव्याधरासिकेसरक-  
 रम्बितं स्फुरति । उत्पातोर्ध्वस्थितचिकुरदण्डचण्डमिव गगनतलम् ॥ ८२७ ॥  
 उद्भवति बिम्बघटितं तारानिकरं शशी राहोः । निर्दयकवलनखण्डित-  
 स्थितमिव दंष्ट्राकणोत्करम् ॥ ८२८ ॥ रोषधूतचरणत्रैलोक्यलक्ष्मीविक्षिप्त-  
 नूपुरच्छायम् । विवराभकेतुभिर्भ्रं रविबिम्बं विगलति नभसि ॥ ८२९ ॥  
 अकस्मात्स्फुटनविगलत्कललकलिलमिव बालब्रह्माण्डम् । रविबिम्बं  
 दृश्यते किरणमुक्ककीलालजम्बालम् ॥ ८३० ॥

८२४. First half—समुहद्वियविहयनाह°, विहडंतविहंगणाह° विहयच्छोहा  
 विउणियरोसं. °विउणरोसा. ८२५. °चलंतं for °चलंत°. ८२७. डंड° for °दंड°.  
 ८२९. विवराहि° and विवरम्° for विवराह°. ८३०. अच्छक°, ससि° for रवि°.

तद्विअस-मुह-द्विअ-लोह-कवल-कसण-प्पहा-विहिण्णं व ।  
 हेसंति रहस-णिब्वूढ-धूम-कलुसं जय-तुरंगा ॥ ८३१ ॥  
 इअ तइआ खण-णिब्वडिअ-धू-लआ-भंग-भंगुरावंगे ।  
 जाए इमम्मि भुवणेषु दारुणा आसि उप्पाआ ॥ ८३२ ॥  
 किं च ।

सरहस-संचार-तरंगिओरु-तरलाविओ सुहावेइ ।  
 आरसणा-गुण-पडिबद्ध-कुंडलो कुसुम-पालंबो ॥ ८३३ ॥  
 घोळइ पडिलग-पियंगु-मंजरी-जाल-गरुइअद्धंतो ।  
 असमंजस-लासायास-पसिदिलो कुंतल-कलावो ॥ ८३४ ॥  
 सहइ थणवट्ट-संठिअ-पिहाअअ-पंसु-पिंजर-च्छायं ।  
 अहिराम-माहवी-मजल-दंतुरं दमणआहरणं ॥ ८३५ ॥  
 पडवास-पंसु-धूसर-दर-गरुआअंत-पम्ह-परिसिदिला ।  
 घोळइ महु-मअ-परिणाम-विरल-परिवाडला दिट्ठी ॥ ८३६ ॥  
 इअ मअणूसव-विअसंत-वहल-कीला-रसो सुहावेइ ।  
 एअस्स पणइ-भवणेषु णव-विलासो पिआ-सत्थो ॥ ८३७ ॥

प्रतिदिवसमुखस्थितलोहकवलकृष्णप्रभाविभिन्नमिव । हेषन्ते रभस-  
 निर्व्यूढधूमकलुषं जयतुरङ्गाः ॥ ८३१ ॥ इति तदा क्षणनिर्वर्तितभूलताभङ्ग-  
 मङ्गुरापाङ्गे । जातेऽस्मिन् भुवनेषु दारुणा आसन् उत्पाताः ॥ ८३२ ॥  
 किं च । सरभससंचारतरङ्गितोरुतरलितः सुखयति । आरशनागुणप्र-  
 तिबद्धकुण्डलः कुसुमप्रालम्बः ॥ ८३३ ॥ घूर्णते प्रतिलम्नाप्रियङ्गुमञ्जरीजाल-  
 गुरुकृतार्धान्तः । असमन्त्रसलासायासप्रशिथिलः कुन्तलकलापः ॥ ८३४ ॥  
 शोभते स्तनपृष्ठसंस्थितपिष्टातकपांसुपिञ्जरच्छायम् । अभिराममाधवी-  
 मुकुलदन्तुरं दमनकाभरणम् ॥ ८३५ ॥ पटवासपांसुधूसरदरगुरुक्रियमा-  
 णपक्ष्मपरिशिथिला । घूर्णते मधुमदपरिणामविरलपरिपाटला दृष्टिः ॥ ८३६ ॥  
 इति मदनोत्सवविकसद्बहलकीडारसः सुखयति । एतस्य प्रणयिभवनेषु  
 नवविलासः प्रियासार्थः ॥ ८३७ ॥

८३१. विभिण्णं च. ८३२. निब्वडियणिययपयभंगभंगुरावेगा, निब्वडियनिय-  
 यपयभंगभंगुरावंगे. ८३४. पडिबद्ध for पडिलग°. गरुइअद्धंतो. ८३७. वह् for  
 पिया°.

अवि अ ।

लहु-विसय-भाव-पडिसिद्ध-पसर-संभावणा-पडिक्खलिआ ।

जस्स समत्ता वि गुणा चिरमसमत्त व्व दीसंति ॥ ८३८ ॥

अह वा ।

वसुहा-सयण-पहुप्पंत-रेणु-परिभोअ-विहुरिअ-कवोलं ।

वयणं हेमंत-मिअंक-धूसरं सारवेंतीहिं ॥ ८३९ ॥

असमारण-मूलुभिज्जमाण-पम्हग्ग-मडहिअ-णडाले ।

अलए णीसास-णिवेस-जज्जरे संजमंतेहिं ॥ ८४० ॥

जह-तह-पुसिअंसु-कणावलंब-मंथरिअ-पम्ह-परिवेसं ।

देंतीहिं अहिणवाणंद-वाह-सोम्मुरमुहिं दिट्ठिं ॥ ८४१ ॥

अकिरवत्त-चुडुप्पुदेस-समहिआअंबमुव्वहंतीहिं ।

अङ्गसुरमहरं वेलक्ख-सुण्ण-दिण्णंगुली-किसलं ॥ ८४२ ॥

इअ एस हिअअ-णिम्माअ-वम्महं खण-खलंत-विअणाहिं ।

रहसमुम्मुहीहिं दीसइ पडिक्ख-णरिंद-बंदीहिं ॥ ८४३ ॥

इअ उण्णएण इमिणा जह णिट्ठविओ पुरा मगह-णाहो ।

तह सीसंतं एए तुमार्आ णीसेसमिच्छंति ॥ ८४४ ॥

आपे च । लघुविषयभावप्रतिषिद्धप्रसरसंभावनाप्रतिस्खलिता । यस्य समाप्ता अपि गुणाश्चिरमसमाप्ता इव दृश्यन्ते ॥ ८३८ ॥ वसुधाशयनप्रभवदरेणुपरिभोगविधुरितकपोलम् । वदनं हेमन्तमृगाङ्कधूसरं सारयद्भिः ॥ ८३९ ॥ असमारचनमूलाद्भिद्यमानपक्षमाग्रात्पीकृतललाटान् । अलकान्निःश्वास्निवेशजर्जरान् संयमयन्तीभिः ॥ ८४० ॥ यथातथाप्रोच्छ्रिताश्रुकणावलम्बमन्थरितपक्षमपरिवेषाम् । ददतीभिरभिनयानन्दवाष्पसौम्योन्मुखीं दृष्टिम् ॥ ८४१ ॥ आक्षिप्तक्षतोद्देशसमधिकाताम्रमुद्रहन्तीभिः । अताम्बूलमधरं वैलक्ष्यशून्यदत्ताङ्गुलिकिसलयम् ॥ ८४२ ॥ इत्येष हृदयनिमित्तमन्मथं क्षणस्खलद्वेदनाभिः । रभसमुन्मुखीभिर्दृश्यते प्रतिपक्षनरेन्द्रबन्दीभिः ॥ ८४३ ॥ इत्युत्तरेनानेन यथा निष्ठापितः पुरा मगधनाथः । तथा शिष्यमाणमेते त्वत्तो निःशेषमिच्छन्ति ॥ ८४४ ॥

८३९. परिहोय° and परिघाय° for परिभोअ°. ८४०. °विरल° for °मूळ°. संजमंतीहिं. ८४१. °मंद° for °बाह°. °सोम्मुरमुहं, °सोम्मुरमुहं and °सोम्मुरमुहं for °सोम्मुरमुहीहिं. ८४२. दिण्णसुण्णंगुली°. ८४३. वम्महक्खण°. °वियलाहिं. रहसंमुहीहिं.

अह विहसिऊण सणिअं सो जंपइ णिव्वडंत-सब्भावं ।  
 कइयव-विमुहाइंचिअ होंति विसुद्धाण हिअआइं ॥ ८४५ ॥  
 धीरेहिं हिअअ-णिहिआ कह वि गमेज्जंति सोअ-संवेआ ।  
 अंगाईं पहरिसो उण गरुआण वि किं पि तरलेइ ॥ ८४६ ॥  
 कंठेच्चिअ परिघोलेइ पुणरुत्तं पहरिसाउल-क्खलिआ ।  
 अपहुप्पंति व्व महं वाआ पहुणो पसंसासु ॥ ८४७ ॥  
 अवि अ ।  
 अंतोवासं विअडाअमाण-फण-मंडलो समुव्वहइ ।  
 पच्छाच्छेप-च्छल-णित-दीह-देहत्तणा सेसो ॥ ८४८ ॥  
 छीराअंत-णह-च्छवि-चलण-विणिम्मिअ-पओहर-चउक्को ।  
 गूढ-मुहो कुम्मोच्चेअ लहइ आवीण-संठाणं ॥ ८४९ ॥  
 पढमुत्थंघण-घोलाविउद्ध-घोणाउडेण पडिवणं ।  
 उत्तुंड-तण्णअत्तणमइरा वेउण्ठ-कोलेण ॥ ८५० ॥  
 देह-परिवाडे-पीडा-हुंकार-तरंगिओ विणिकखमइ ।  
 धूमाअंतो पाआल-बहल-तम-संचओच्चेअ ॥ ८५१ ॥

अथ विहस्य शनैः स जल्पति निर्वर्तमानसद्भावम् । कैतवविमुखान्येव  
 भवन्ति विशुद्धानां हृदयानि ॥ ८४५ ॥ धीरैर्हृदयनिहिताः कथमपि गम्यन्ते  
 शोकसंवेगाः । अङ्गानि प्रहर्षः पुनर्गुरुकाणामपि किमपि तरलयति ॥ ८४६ ॥  
 कण्ठ एव परिघूर्णते पुनरुक्तं प्रहर्षाकुलस्खलिता । अप्रभवन्तीव मम वाक्  
 प्रभोः प्रशंसासु ॥ ८४७ ॥ अपि च । अन्तरवकारां विकटायमानफणमण्डलः  
 समुद्ब्रहति । पश्चाच्छेपच्छलनिर्यद्देहदीर्घत्वात् शेषः ॥ ८४८ ॥ क्षीरायमा-  
 णनस्वच्छविचरणविनिर्मितपयोधरचतुष्कः । गूढमुखः कूर्म एव लभते  
 आपीनसंस्थानम् ॥ ८४९ ॥ प्रथमोक्षमनघूर्णितोर्ध्वघोणापुटेन प्रतिपन्नम् ।  
 उन्नुण्डतर्णकत्वमचिराद् वैकुण्ठकोलेन ॥ ८५० ॥ देहपरिपार्टीपीडाहुंकारत-  
 रैश्चितो विनिष्कामति । धूमायमानः पातालब्रहलतमःसंचय एव ॥ ८५१ ॥

८४५. ॥ हुअ for सणिअं, ८४६. धरिज्जंति and गमिज्जंति for गमेज्जंति.  
 ८४७. क्वंते° for कंठे°, पहरिमोवलक्खलिया. ८४८. °मंडलं. ८४९. छीराअंतमह°.  
 ८५०. पढमुत्थंघणघोलाविउद्धवोणंतरेण पडिववो ! उइंओ ( °ड ? ) उन्नधत्तणमया  
 ( उ ? ) वइउंठकोलेण । वेउंठगुंठेण. पढमुत्थंमण°, ८५१. विणिकमइ.

पाआलोअर-मग्गम्मि भिण्ण-विणिवेस-सिद्धिल-गलिण्ण ।  
वुब्भइ सुमेरुणा तरुण-रोअणा-सार-सारेच्छं ॥ ८५२ ॥  
खण-परिअत्त-सहावत्तणेण दर-णिगअंकुर-सिहो व्व ।  
वअणुद्देशो लीला-कवल्लिअ-तण-दंतुरो होइ ॥ ८५३ ॥  
तत्त्वण-पीवर-पसरंत-दुद्ध-धारा-णिहेण मूलम्मि ।  
सकुलो व्व विहाविज्जइ भारुव्वहणाअरा सेसो ॥ ८५४ ॥  
इअ जेण संभमारंभ-गहिअ-गो-भाव-विब्भमुब्भंता ।  
पुहई पुहई-वइणा विलंछिआ णिअअ-णामेण ॥ ८५५ ॥  
तेण वि इमस्स तुलणा ण सहइ सुहअंति कस्स वा विरसा ।  
सच्चरिअ-वंचिआणं सेसाण सिरी-समुल्लासा ॥ ८५६ ॥  
किं च ।  
जाण अलंकारसमो विभवो मइलेइ ते वि वडुंतो ।  
विच्छाएइ मिअंकं तुसार-वरिसो अणुगुणो वि ॥ ८५७ ॥  
मोह-सलाहाहिं तहा पडुणो पिसुणेहिं वेलविज्जंति ।  
जइ णिव्वडिएसु वि णिअ-गुणेषु ते किंपि चिंतंति ॥ ८५८ ॥

पातालोदरमार्गे भिन्नविनिवेशशिथिलगलिनेन । उच्यते सुमेरुणा  
तरुणरोचनासारसादृश्यम् ॥ ८५२ ॥ क्षणपरिवृत्तस्वभावत्वेन दरनिर्गता-  
ङ्कुरशिव इव । वदनोद्देशो लीलाकवल्लितदन्तुरे भवति ॥ ८५३ ॥ तत्क्षण-  
पीवरप्रसरद्दुग्धधारानिभेन मूले । सकुल इव विभाव्यते भारोद्धटनादरात्  
शेषः ॥ ८५४ ॥ इति येन संभ्रमारम्भगृहीतगोभावविभ्रमोद्भ्रान्ता । पृथिवी  
पृथिवीपतिना विलाञ्छितः निजकनाम्ना ॥ ८५५ ॥ तेनाप्यस्य तुलना न  
शोभते सुखयन्ति कस्य वा विरसाः । सच्चरितवञ्चितानां शेषाणां  
श्रीसमुल्लासाः ॥ ८५६ ॥ किं च । येषामलंकारसमो विभवो मलिनयति  
तानपि वर्धमानः । विच्छाद्ययति मृगाङ्कं तुसारवर्षोऽनुगुणोऽपि ॥ ८५७ ॥  
मोहश्लाघाभिस्तथा प्रभोः पिशुनैर्विडम्ब्यन्ते । यथा निर्वृत्तेष्वपि निजगुणेषु  
ते किमपि चिन्तयन्ति ॥ ८५८ ॥

८५२. °रोअणा-अरसारिच्छं. ८५४. भारुव्वहणाअरो. ८५५. पुहईनाहेण  
लंछिआ. ८५६. ण सहइ तुलणा. ८५८. नय° for णिय°. चिंतंति.



सुलहं हि गुणाहाणं सगुणाहाराण णणु णरिंदाण ।  
 अण्णेसिअव्व-मग्गा कत्तो वि गुणा दरिद्दाण ॥ ८५९ ॥  
 तं खलु सिरीएँ रहस्सं जं सुचरिअ-मग्गणेक-हिअओ वि ।  
 अण्णाणमोसरंतं गुणेहिँ लोओ ण लक्खेइ ॥ ८६० ॥  
 ण सहंति सील-सारं दोसे विचिणंति णच्चिअ विवेआ ।  
 दोसम्मि गुणाआरे णवरं पहुणो णिसम्मंति ॥ ८६१ ॥  
 लोएहिँ अगहिअंचिअ सीलमविहव-ट्टिअं पसण्णं पि ।  
 सांसमुवेइ तहिँचिअ कुसुमं व फलम-पडिलगं ॥ ८६२ ॥  
 णिच्चं धन-दार-रहस्स-रक्खणे संकिणो वि अच्छरिअं ।  
 आसण्ण-णीअ-वग्गा जं तहवि णराहिवा हाँति ॥ ८६३ ॥  
 पेच्छह विवरीअमिमं बहुआ मदरा मएइ ण हु थोवा ।  
 लच्छी उण थोवा जह मएइ ण तहा इर बहुआ ॥ ८६४ ॥  
 जे णिव्वडिअ-गुणा वि हु सिरिं गआ ते वि णिग्गुणा हाँति ।  
 ते उण गुणाण दूरे अगुणाच्चिअ जे गआ लच्छि ॥ ८६५ ॥

सुलभ हि गुणाधानं सगुणाधाराणां ननु नरेन्द्राणाम् । अन्वेषितव्य-  
 मार्गाः कुतोऽपि गुणा दरिद्राणाम् ॥ ८५९ ॥ तत् खलु श्रियो रहस्यं यत्  
 सुचरितमार्गणैकहृदयोऽपि । आत्मानमपसरन्तं गुणैर्लोको न लक्षयति  
 ॥ ८६० ॥ न सहन्ते शीलसारं दोषान् विचिन्वन्ति नैव विवेकात् । दोषे  
 गुणाकारे केवलं प्रभवो निशाम्यन्ति ॥ ८६१ ॥ लोकैरगृहीतमेव शीलम-  
 विभवस्थितं प्रसन्नमपि । शोषमुपैति तत्रैव कुसुममिव फलाग्रप्रतिलग्नम्  
 ॥ ८६२ ॥ नित्यं धनदाररहस्यरक्षणे शक्तिकनोऽपि आश्चर्यम् । आसन्ननी-  
 चवर्मा यत् तथापि नराधिपा भवन्ति ॥ ८६३ ॥ प्रेक्षध्वं विपरीतमिदं बह्वी  
 मदिरा मदयति न खलु स्तोका । लक्ष्मीः पुनः स्तोका यथा मदयति न तथा  
 किल बह्वी ॥ ८६४ ॥ ये निर्वृत्तगुणा अपि खलु श्रियं गता तेऽपि निर्गुणा  
 भवन्ति । ते पुनर्गुणानां दूरे अगुणा एव ये गता लक्ष्मीम् ॥ ८६५ ॥

८५९. सगुणाहाराण. दरिद्देण. ८६०. ०रसिओ वि for ०हियओ वि.  
 ८६१. सीलसारे. विचलंति and विरमंति for विचिणंति. ८६२. लोए वि for  
 लोएहिँ. सीलमविहवट्टिअं Corrected into सीलं विहवुट्टिअं. सासमुवेइ. तहच्चिअ.  
 ८६३. ०रक्खणा for ०रक्खणे. अच्छेरं for अच्छरिअं. ८६४. विवरीयमिमं. जह  
 थोवा for थोवा जह. सबहुआ वि for इर बहुआ.

एके लहुअ-सहावा गुणेहिं लहिउं महांति धण-रिद्धिं ।  
 अण्णे विसुद्ध-चरिआ विहवाहि गुणे विमग्गंति ॥ ८६६ ॥  
 परिवार-दुज्जणाइं पहु-पिसुणाइं पि होति गेहाइं ।  
 उहअ-खलाइं तहच्चिअ कमेण विसमाइं मण्णेत्या ॥ ८६७ ॥  
 एत्तिअमेत्तेण गुणे णणु पडिवज्जंति णिव्विचेआ वि ।  
 जेत्तिअमेत्तेण पहु गरुआण परम्मसुहा होति ॥ ८६८ ॥  
 तह अयसिणो गुणेहिं जाआ सुअणा जणम्मि सअलम्मि ।  
 दोसाअरणं पि ण गारवाय जह संपअं ताण ॥ ८६९ ॥  
 गहिआ गुणत्तणेणं फलंति दोसा फुडं णरिंदेसु ।  
 दोसच्चिअ गुण-संभावणाएँ जइ ताण जाअंति ॥ ८७० ॥  
 मूढे जणम्मि अ-मुणिअ-गुण-सार-विवेअ-वइअरुव्विग्गा ।  
 किं अण्णं सत्पुरिसा गामाओ वणं पवज्जंति ॥ ८७१ ॥  
 दुक्खेहिं दोहिं सुअणा अहिऊरिज्जंति दिअसिअंचेअ ।  
 सुपुरिस-काले अ ण जं जं जाआ णीअ-काले अ ॥ ८७२ ॥

एके लघुकस्वभावा गुणैर्लब्धुमिच्छन्ति धनक्रान्तिम् । अन्ये विशुद्ध-  
 चरिता विभवाद् गुणान् विमुग्यन्ति ॥ ८६६ ॥ परिवारदुर्जनानि प्रभु  
 पिशुनान्यपि भवन्ति गेहानि । उभयखलानि तथैव क्रमेण विषमाणि  
 मन्येथाः ॥ ८६७ ॥ एतावन्मात्रेण गुणान् ननु प्रतिपद्यन्ते निर्विवेका अपि ।  
 यावन्मात्रेण प्रभवो गुरुणां पराङ्मुखा भवन्ति ॥ ८६८ ॥ तथा अयशस्विनी  
 गुणैर्जाताः सुजना जने सकले । दोषाचरणमपि न गौरवाय यथा सांप्रतं  
 तेषाम् ॥ ८६९ ॥ गृहीता गुणत्वेन फलन्ति दोषाः स्फुटं नरेन्द्रेषु । दोषा  
 एव गुणसंभावनया यद्वि तेषां जायन्ते ॥ ८७० ॥ मूढे जने अज्ञातगुण-  
 सारविवेकव्यतिकरोद्विष्णाः । किमन्यत् सत्पुरुषा ग्रामाद् वनं प्रव्रजन्ति  
 ॥ ८७१ ॥ दुःखाभ्यां द्वाभ्यां सुजना अभिपूर्यन्ते दिवसकमेव । सुपुरुषकाले  
 च न यद् यद् जाता नीचकाले च ॥ ८७२ ॥

८६७. पिसुणाइं च. ८६८. This couplet read as - एत्तियमात्तुण पहु  
 गरुवान परामुहा होति । लेवद्वियगहियं चिय सीलं तेसु द्वियं पसन्नं पि ।  
 ८६९. जयम्मि for जणम्मि. ८७०. तेण for ताण. ८७१. रन्नाओ for गामाओ.  
 पहम्मंति for पवज्जंति. ८७२. अहिजलिज्जंति for अहिऊरिज्जंति. दिअनिसं for  
 दिअसिअं. also read as—सुपुरिसकालमजणणं जाया जे नीयकाले य.

सुमईण सुचरिआण अ देंता आलोअणं पसंगं च ।  
 पहुणो जं णिअअ-फलं तं ताण फलं ति मण्णंति ॥ ८७३ ॥  
 अण्णो वि णाम विहवी सुहाई लीलासहाई णिव्विसइ ।  
 असमंजस-करणेअ णवर णिव्वडइ पहुभावो ॥ ८७४ ॥  
 अंदोलंताण खणं गरुआण अणाअरे पहु-कअम्मि ।  
 हिअअं खल-बहुमाणावलोअणे णवर णिव्वाइ ॥ ८७५ ॥  
 पत्थिव-घरेसु गुणिणो वि णाम जइ केवि सावसास व्व ।  
 जण-सामण्णं तं ताण किंघि अण्णंअिअ णिमित्तं ॥ ८७६ ॥  
 वच्चंति वेस-भावं जेहिंअिअ सज्जणा णरिंदाण ।  
 तेहिंअिअ बहुमाणं गुणेहिं किं णाम मग्गंति ॥ ८७७ ॥  
 को व्व ण परंमुहो णिग्गुणाण गुणिणो ण कं व दूमैति ।  
 जो वा ण गुणी जो वा ण णिग्गुणो सो सुहं जिअइ ॥ ८७८ ॥  
 जं सुअणेषु णिअत्तइ पहुणं पडिवत्ति-णीसहं हिअअं ।  
 तं खु इमं रअणाहरण-मोअणं गारव-भएण ॥ ८७९ ॥

सुमतीनां सुचरितानां च ददत आलोकनं प्रसङ्गं च । प्रभवो यइ  
 निजकफलं तत् तेषां फलमिति मन्यन्ते ॥ ८७३ ॥ अन्योऽपि नाम विभवी  
 सुखानि लीलासहानि निर्विशति । असमञ्जसकरण एव केवलं निर्वर्तते  
 प्रभुभावः ॥ ८७४ ॥ आन्दोलतां क्षणं गुरुणामनादरे प्रभुकृते । हृदयं  
 खलबहुमानायलोकने केवलं विश्राम्यति ॥ ८७५ ॥ पार्थिवगृहेषु गुणि-  
 नोऽपि नाम यदि केऽपि सावकाशा इव । जनसामान्यं तत् तेषां किमप्य-  
 न्यदेव निमित्तम् ॥ ८७६ ॥ व्रजन्ति द्वेष्यभावं यैरेव सज्जना नरेन्द्राणाम् ।  
 तैरेव बहुमानं गुणैः किं नाम मृगयन्ते ॥ ८७७ ॥ को वा पराङ्मुखो  
 निर्गुणानां गुणिनो न कं वा दुन्वन्ति । यो वा न गुणी यो वा न निर्गुणः  
 स सुखं जीवति ॥ ८७८ ॥ यत् सुजनेषु निवर्तते प्रभूणां प्रतिपत्तिनिःसहं  
 हृदयम् । तत् खलु इदं रत्नाभरणमोचनं गौरवभयेन ॥ ८७९ ॥

८७३. अवलोयणं, जाण for ताण. ८७४. विलासलीलासुहाई for सुहाई  
 लीलासहाई. उवरइ for णिव्वडइ. ८७५. वेव्वाइ for णिव्वाइ. ८७७. कह for किं.

अविवेअ-संकिणोच्चेअ णिग्गुणा पर-गुणे पसंसंति ।  
 लद्ध-गुणा उण पहुणो बाढं वामा पर-गुणेषु ॥ ८८० ॥  
 सन्वोच्चिअ स-गुणुक्करिस-लालसो वहइ मच्छरुच्छाहं ।  
 ते पिसुणा जे ण सहंति णिग्गुणा पर-गुणुमारं ॥ ८८१ ॥  
 सुअणत्तणेण घेप्पइ थोएणंचिअ परो सुचरिएण ।  
 दुक्ख-परिओसिअव्वो अप्पाणोच्चेअ लोअस्स ॥ ८८२ ॥  
 मोत्तुं गुणावलेवो तीरइ कह णु विणय-ट्टिएहिं पि ।  
 मुक्कम्मि जम्मि सोच्चिअ विउणअरं फुरइ हिअअम्मि ॥ ८८३ ॥  
 दूमिज्जंता हिअएण किं पि चिंतंति जइ ण जाणामि ।  
 किरियासु पुण पअट्ठंति सज्जणा णावरद्धे वि ॥ ८८४ ॥  
 महिमं दोसाण गुणा दोसा वि हु देंति गुण-णिहाअस्स ।  
 दोसाण जे गुणा ते गुणाण जइ ता णमो ताण ॥ ८८५ ॥  
 सुअणाअंति खला वि हु सुअणा वि खलत्तणं व दावेति ।  
 एसोच्चिअ सीमंतो गुणाणं दूरं फुरंताण ॥ ८८६ ॥

अविवेकशङ्किकेन एव निर्गुणाः परगुणान् प्रशंसन्ति । लब्धगुणाः  
 पुनः प्रभवो बाढं वामाः परगुणेषु ॥ ८८० ॥ सर्व एव स्वगुणोत्कर्षलालसो  
 वहति मत्सरोत्साहम् । ते पिसुणा ये न सहन्ते निर्गुणाः परगुणोद्धारान्  
 ॥ ८८१ ॥ सुजनत्वेन गृह्यते स्तोकेनैव परः सुचरितेन । दुःखपरितोष-  
 यितव्य आत्मैव लोकस्य ॥ ८८२ ॥ मोक्तुं गुणावलेपः शक्यते कथं नु  
 विनयस्थितैरपि । मुक्ते यस्मिन् स एव द्विगुणतरं स्फुरति हृदये ॥ ८८३ ॥  
 दूयमाना हृदयेन किमपि चिन्तयन्ति यदि न जानामि । क्रियासु पुनः  
 प्रवर्तन्ते सज्जना नापराद्धेऽपि ॥ ८८४ ॥ महिमानं दोषाणां गुणा दोषा अपि  
 खलु ददाति गुणनिघातस्य । दोषाणां ये गुणास्ते गुणानां यदि तद्  
 नमस्तेषाम् ॥ ८८५ ॥ सुजनायन्ते खला अपि खलु सुजना अपि खलत्व-  
 मिव दर्शयन्ति । एष एव सीमन्तो गुणानां दूरं स्फुरताम् ॥ ८८६ ॥

८८०. संकिअच्चेअ. ८८२. अत्ताणो for अप्पाणो. ८८३. हिययस्स for  
 हिययम्मि. ८८४. किरियासु तु पयत्तंति. ८८६. Also read as सुयणा वि  
 खलायंति व खला वि सुयणत्तणं व दावेति ।

संसेविऊण दोसे अप्पा तीरइ गुण-ट्टिओ काउं ।  
 णिन्वडिअ-गुणाण पुणो दोसेसु मई ण संठाइ ॥ ८८७ ॥  
 सुट्ठु वि परिहीण-गुणो सुअणो अण्णेहिं होइ सामण्णो ।  
 सहआरे गलितरसे वि भूअ-कज्जं ठिअं चेअ ॥ ८८८ ॥  
 कलहोआइमयाइं णवरं महिलाण दप्पण-अलाइं ।  
 पुरिसाण दप्पणं चरिअ-धारिणो सज्जणच्चेअ ॥ ८८९ ॥  
 वअण-विमुक्कं पि खलो अण्णसो दारुणत्तणं वहइ ।  
 धारासु मुहुत्तिण्णं पि धरइ फरुसत्तणं दब्भो ॥ ८९० ॥  
 परिगअ-परगुण-सारत्तणेण विउणं विसूरमाणाण ।  
 होइ विवेओच्चिअ दुज्जणाण पिसुणत्तण-णिमित्तं ॥ ८९१ ॥  
 अह मोहो पर-गुण-लहुअआएँ जं किर गुणा पयइंति ।  
 अप्पाण-गारवंचिअ गुणाण गरुअत्तण-णिमित्तं ॥ ८९२ ॥  
 बुब्भंते जम्मि गुणुण्णा वि लहुअत्तणं व पावेंति ।  
 कह णाम णिगुणच्चिअ तं वहंति माहण्यं ॥ ८९३ ॥

संसेव्य दोषान् आत्मा शक्यते गुणस्थितः कर्तुम् । निर्वृत्तगुणानां  
 पुनर्दोषेषु मतिर्न संतिष्ठते ॥ ८८७ ॥ सुष्ठु अपि परिहीनगुणः सुजनोऽन्यै-  
 र्भवति सामान्यः । सहकारे गलितरसेऽपि भूतकार्यं स्थितमेव ॥ ८८८ ॥  
 कलधौतादिमयानि केवलं महिलानां दर्पणतलानि । पुरुषाणां दर्पणं  
 चरितधारिणः सज्जना एव ॥ ८८९ ॥ वचनविमुक्तमपि खलोऽन्यत्र  
 दारुणत्वं वहति । धारासु मुखोत्तीर्णमपि धारयति परुषत्वं दर्भः ॥ ८९० ॥  
 परिगतपरगुणसारत्वेन द्विगुणं विसूरयताम् । भवति विवेक एव दुर्जनानां  
 पिशुनत्वनिमित्तम् ॥ ८९१ ॥ अथ मोहो परगुणलघुतया यत् किल गुणाः  
 प्रवर्तन्ते । आत्मगौरवमेव गुणानां गुरुत्वनिमित्तम् ॥ ८९२ ॥ उग्रमाने  
 यस्मिन् गुणोन्नता अपि लघुत्वमिव प्राप्नुवन्ति । कथं नाम निर्गुणा एव  
 तद् वहन्ति माहात्म्यम् ॥ ८९३ ॥

८८७. गुणाहिओ for गुणट्टिओ. ८८९. सज्जणोच्चेय. ८९०. कुणइ for  
 वहइ. हवइ and वसइ for धरइ. ८९२. पयंतति.

माहृषे गुण-कज्जम्मि अगुण-कज्जे णिबद्ध-माहृष्या ।  
 विवरीअं उप्पत्तिं गुणाण इच्छंति कावुरिसा ॥ ८९४ ॥  
 गुण-संभवो मओ सुपुरिसाण संकमइ जेअ हिअअम्मि ।  
 तेण अणिव्वूढ-मअ व्व ताण गरुआ गुणा होंति ॥ ८९५ ॥  
 ता चेअ मच्छर-मलं जाव विवेओ फुडं ण विप्फुरइ ।  
 जालिअं च भअवआ हुअवहेण धूमो अ विणिअत्तो ॥ ८९६ ॥  
 तुंगावलोअणे होइ विम्हओ णीअ-दंसणे संका ।  
 जह पेच्छंताण गिरिं जहेअ अवटं णिअंताण ॥ ८९७ ॥  
 इच्छामि विमुक्क-गुणं पिसुणासंकार्हे काज्जम्पाणं ।  
 विसहर-संखोहुविखत्त-कुसुम-मालं व रअणीए ॥ ८९८ ॥  
 जणमणहिगीअगुणगारवं पि गुण-गव्विअं णिएऊण ।  
 भुवणारूढ-गुणाण वि अप्पा अंदोलइ गुणेषु ॥ ८९९ ॥  
 गुणिणो विहवारूढाण विहविणो गुरु-गुणाण ण हु किंपि ।  
 लहुअन्ति व अण्णोण्णं गिरीण जे मूल-सिहरेसु ॥ ९०० ॥

माहात्म्ये गुणकार्ये अगुणकार्ये निबद्धमाहात्म्याः । विपरीतामुत्पत्तिं  
 गुणानामिच्छन्ति कापुरुषाः ॥ ८९४ ॥ गुणसंभवो मदः सुपुरुषाणां  
 संक्रामति नैव हृदये । तेन अनिर्व्यूढमदा इव तेषां गुरवो गुणा भवन्ति  
 ॥ ८९५ ॥ तावदेव मत्सरमलं यावद् विवेकः स्फुटं न विस्फुरति । ज्वलितं  
 च भगवता हृतवहेन धूमश्च विनिवृत्तः ॥ ८९६ ॥ तुङ्गावलोकने भवति  
 विस्मयो नीचदर्शने शङ्का । यथा प्रेक्षमाणानां गिरिं यथैव अवटं  
 पश्यताम् ॥ ८९७ ॥ इच्छामि विमुक्तगुणं पिशुनाशङ्कया कर्तुमात्मानम् ।  
 विषधरसंक्षोभोत्क्षिप्तकुसुममालामिव रजन्याम् ॥ ८९८ ॥ जनमनाभिमी-  
 तगुणगौरवमपि गुणगवितं दृष्ट्वा । भुवणारूढगुणानामपि आत्मा आन्दोलति  
 गुणेषु ॥ ८९९ ॥ गुणिनो विभवारूढानां विभविनो गुरुगुणानां न खलु  
 किमपि । लघयन्तीवान्ध्यान्यं गिरीणां ये मूलशिखरेषु ॥ ९०० ॥

८९४. गुणकज्जम्मि अगुणकाल and गुणकज्जे परगुणकज्जे for गुणकज्जम्मि  
 अगुणकज्जे. ८९५. सुवरिसाण कमइ. हियएसु. अणिव्वूढं for अणिव्वूढं.  
 ८९६. ता होइ मच्छरमलो. न ताण for फुडं ण.

ण तहा महागुणेषु माहृषधरा हवंति णरवइणो ।  
 साहंकारा जह पत्थिवेषु तेच्चेअ दीसंति ॥ ९०१ ॥  
 जह जह णग्धंति गुणा जह जह दोसा अ संपइ फलंति ।  
 अगुणाअरेण तह तह गुण-सुण्णं होहिइ जअं पि ॥ ९०२ ॥  
 किं व णरिंदेहिं विवेअ-मुक्क-सअलाहिलास-णीसंगा ।  
 विहिणो वि धीर-पडिबद्ध-परिअरा होंति सत्पुरिसा ॥ ९०३ ॥  
 थोआरंभे वि विहिम्मि आयसगे व्व खंडणमुवेंति ।  
 स-परिफंदेणांचिअ णीआ भमि-दारु-सअलं व ॥ ९०४ ॥  
 विण्णाणालोओच्चिअ कुमईण विसारअं पआसेइ ।  
 कसणाण मणीणं पिब तेअ-फुरणं सिअं चेअ ॥ ९०५ ॥  
 हिअअ-विअडत्तणेणं गरुआण ण णिव्वंडंति बुद्धीओ ।  
 घोळंति महा-भवणेषु मंद-किरणच्चिअ पईवा ॥ ९०६ ॥  
 अच्चंत-विएएण वि गरुआण ण णिव्वंडंति संकप्पा ।  
 विज्जुज्जोओ बहलत्तणेण मोहेइ अच्छीइं ॥ ९०७ ॥

न यथा महागुणेषु माहात्म्यधरा भवन्ति नरपतयः । साहंकारा यथा  
 पार्थिवेषु त एव दृश्यन्ते ॥ ९०१ ॥ यथा यथा नार्थन्ति गुणा यथा यथा  
 दोषाश्च संप्रति फलन्ति । अगुणादरेण तथा तथा गुणशून्यं भविष्यति  
 जगदपि ॥ ९०२ ॥ किं वा नरेन्द्रैर्विवेकमुक्कसकलाभिलाषनिःसङ्गाः ।  
 विधेरपि धैर्यप्रतिबद्धपरिकरा भवन्ति सत्पुरुषाः ॥ ९०३ ॥ स्तोकारम्भेऽपि  
 विधौ आयसाद्य इव खण्डनमुपयन्ति । स्वपरिस्पन्देनैव नीचा भ्रमिदारुश-  
 कलमिव ॥ ९०४ ॥ विज्ञानालोक एव कुमतीनां विसारतां प्रकाशयति ।  
 कृष्णानां मणीनामिव तेजःस्फुरणं सितमेव ॥ ९०५ ॥ हृदयविकटत्वेन  
 गुरुणां न निर्वर्तन्ते बुद्ध्यः । घूर्णन्ते महाभवनेषु मन्दकिरणा एव प्रदीपाः  
 ॥ ९०६ ॥ अत्यन्तावितेजसाऽपि गुरुणां न निर्वर्तन्ते संकल्पाः । विद्युद्द्योतो  
 बहलत्वेन मोहयति अक्षीणि ॥ ९०७ ॥

९०१. महागुणाण. ९०२. दोसा वि for दोसा अ. ९०३. णीसंका. गुरुगुणा  
 होंति for होंति सत्पुरिसा. वीर° for ° वीर. ९०४. भम° for भमि°. ° सयल्व्व.  
 ९०५. कुमईणु for कुमईणं. पसासेइ. कसणाणं पि मणीणं. सयं° for सिअं°.

जे गेष्दंति सयंचिअ लळिंछ ण हु ते ण गारव-द्वानं ।  
 ते उण केवि सयंचिअ दालिइं घेप्पए जेहिं ॥ ९०८ ॥  
 एके पावंति ण तं अण्णे परओ व्व तीएँ दीसंति ।  
 इअराण महग्घाणं च अंतरे णिवसइ पसंसा ॥ ९०९ ॥  
 मरणमहिणंदमाणाण अप्पणच्चेअ मुक्क-विहवाण ।  
 कुणइ कुविओ कअंतो जइ विवरीअं सु-पुरिसाण ॥ ९१० ॥  
 उवअरणीभूअ-जआ ण हु णवर ण पाविआ पहु-द्वानं ।  
 उवअरणं पि ण जाआ गुण-गुरुणो काल-दोसेण ॥ ९११ ॥  
 छाया सा इर मण्णे अणंतरागामिणो कअ जुअस्स ।  
 कलि-काल-भरम्मि वि किंपि जेण विमलं पडिप्फुरइ ॥ ९१२ ॥  
 विसइच्चेअ सरहसं जेसुं किं तेहिं खंडिआसेहिं ।  
 णिक्खमइ जेसु परिओस-णिब्भरो ताई गेहाइं ॥ ९१३ ॥  
 उज्झइ उआर-भावं दक्खिण्णं करुणअं च आमुअइ ।  
 काण वि समोसरंती छिप्पइ पुहवी वि पावेहिं ॥ ९१४ ॥

ये गृह्णन्ति स्वयमेव लक्ष्मीं न खलु ते न गौरवस्थानम् । ते पुनः  
 केऽपि स्वयमेव दारिद्र्यं गृह्यते यैः ॥ ९०८ ॥ एके प्राप्नुवन्ति न तामन्ये  
 परत इव तस्या दृश्यन्ते । इतरेषां महार्घाणां चान्तरे निवसति प्रशंसा  
 ॥ ९०९ ॥ मरणमभिनन्दतामात्मनैव मुक्ताविभवानाम् । करोति कुपितः  
 कृतान्तो यदि विपरीतं सुपुरुषाणाम् ॥ ९१० ॥ उपकरणीभूतजगतो न खलु  
 केवलं न प्रापिताः प्रभुस्थानम् । उपकरणमपि न जाता गुणगुरवः कालदो-  
 षेण ॥ ९११ ॥ छाया सा किल मन्येऽनन्तरागामिनः कृतयुगस्य । कलि-  
 कालभरेऽपि किमपि येन विमलं प्रतिस्फुरति ॥ ९१२ ॥ विशत्येव सरभसं  
 येषु किं तैः खण्डितादौः । निष्क्रामति येषु परितोषनिर्भरस्तानि गेहानि  
 ॥ ९१३ ॥ उज्झति उदारभावं दक्षिण्यं करुणतां चामुञ्चति । केषामपि  
 समपसरन्ती स्पृश्यते पृथिव्यपि पापैः ॥ ९१४ ॥

९०८. गिष्दंति and गिण्दंति for गेष्दंति. दारिइं and दोगच्चं for  
 दालिइं. ९०९. पुरओ व्व for परओ व्व. ९१०. कुइओ for कुविओ. सुपुरिसाण.  
 ९१२. परिप्फुरइ. ९१३. सहरिसं for सरहसं. णिक्खमइ जेहिं for णिक्खमइ जेसु.  
 परिओसपहसिरो for परिओमणिब्भरो. ९१४. उवयारं for उआरं. दक्खिण्णं च  
 करुणं च. दक्खिण्णं च सइ ( or च जइ ? ) करुणयं मुयइ. पावेण. अणोसरंती for  
 समोसरंती.



अंतोच्चिअ णिहुअं विहसिऊण अच्छंति विम्हिआ ताहे ।  
 इअर-सुलहं पि जाहे गरुआण ण किंपि संपडइ ॥ ९१५ ॥  
 दावेति सज्जणाणं इच्छा-गरुअं परिग्गहं गरुआ ।  
 मअण-विणिवेस-दिट्ठं महा-मणीणं व पडिबिंबं ॥ ९१६ ॥  
 साहीण-सज्जणा वि हु णीअ-पसंगे रमंति काउरिसा ।  
 सा इर लीला जं काअ-धारणं सुलह-रअणाण ॥ ९१७ ॥  
 थाम-त्थाम-णिवेसिअ-सिरीण गरुआण कह णु दालिइं ।  
 एका उण किविण-सिरी गआ अ मूलं च पम्हुसिअं ॥ ९१८ ॥  
 किविणाण अण्ण-विसए दाण-गुणे अहिसलाहमाणाण ।  
 णिअ-चाए उच्छाहो ण णाम कह वा ण लज्जा वि ॥ ९१९ ॥  
 परिहोअ-सहा णववहु व्व ताण णव-संगमालसा लच्छी ।  
 इअरा लहिऊण सिरिं ण काम-लीला-परा तेण ॥ ९२० ॥  
 अच्छंतिच्चिअ किविणा अछिवंता पास-गोअरं लच्छि ।  
 परिहारवइं व पियं मइल-च्छायं णिअच्छंता ॥ ९२१ ॥

अन्तरेव निभृतं विहस्य तिष्ठन्ति विस्मितास्तदा । इतरसुलभमपि  
 यदा गुरुणां न किमपि संपद्यते ॥ ९१५ ॥ दर्शयन्ति सज्जनानामिच्छामगुरुकं  
 परिग्रहं गुरवः । मदनविनिवेशदृष्टं महामणीनामिव प्रतिबिम्बम् ॥ ९१६ ॥  
 स्वाधीनसज्जना अपि खलु नीचप्रसङ्गे रमन्ते कापुरुषाः । सा किल  
 लीला यत् काचधारणं सुलभरत्नानाम् ॥ ९१७ ॥ स्थानस्थाननिवेशितश्रीणां  
 गुरुणां कथं नु दारिद्र्यम् । एका पुनः कृपणश्रीर्गता च मूलं च प्रमृष्टम्  
 ॥ ९१८ ॥ कृपणानामन्यविषयान् दानगुणानभिन्नाधमानानाम् । निजत्याग  
 उत्साहो न नाम कथं वा न लज्जाऽपि ॥ ९१९ ॥ परिभोगसहा नववधूरिव  
 तषां नवसङ्गमालसा लक्ष्मीः । इतरे लब्ध्वा श्रियं न कामलीलापरास्तेन  
 ॥ ९२० ॥ तिष्ठन्त्येव कृपणा अस्पृशन्तः पार्श्वगोचरां लक्ष्मीम् । परि-  
 हारवतीमिव प्रियां मलिनच्छायां पश्यन्तः ॥ ९२१ ॥

९१५. विम्हया. ९१६. °रुयं for °गरुअं दिट्ठो महामणीणं व पडिबिंधो.  
 ९१८. ठाण्डाण° for थामत्थाम°. किवण° for किविण° ९१९. किविणाणमण्णविसए  
 दाणगुणा सइ सलाह°. ९२०. परिभोयहया. णववहुव्व for णवहुव्व for °लीलाधरा.  
 जेण for तेण. ९२१. मलिणच्छायं

परमत्थ-पाविअ-गुणा गरुअं पि हु पलहुअं व मण्णंति ।  
 तेण सिरीएँ विरोहो गुणेहिँ णिकारणं ण उण ॥ ९२२ ॥  
 भ्रुमआ-भंगाणत्ता वि सुवुरिसं जं ण तुरिअमल्लिअइ ।  
 तं मण्णे धावंती रहसेण सिरी परिकवलइ ॥ ९२३ ॥  
 णणु णासमणवलंबा एइच्चिअ सा वि सुवुरिसाभावे ।  
 देव्व-वसा तेण सिरीएँ होइ णासंसिओ विरहो ॥ ९२४ ॥  
 धम्म-पमूआ कह होइ भअवई वेस-सज्जणा लच्छी ।  
 ताओ अलच्छिओच्चिअ लच्छि-णिहा जा अणज्जेसु ॥ ९२५ ॥  
 जा विजला जाओ चिरं जा परिहोडज्जलाओ लच्छीओ ।  
 आआरधराणंचिअ ताओ ण उणो अ इअराण ॥ ९२६ ॥  
 अवणेइ देइ अ गुणे दोसे णूमेइ देइ अ पआसं ।  
 दीसइ एस विरुद्धो व्व को वि लच्छीएँ विण्णासो ॥ ९२७ ॥  
 समरे धारा-गोअरमुवेँति जे वइरि-मंडलगाण ।  
 ते तम्मि बला खलु णिवसिरीएँ लच्छीएँ छिप्पंति ॥ ९२८ ॥

परमार्थप्राप्तगुणा गुरुकमपि प्रलघुकमिव मन्यन्ते । तेन श्रियो  
 विरोधो गुणैर्निष्कारणं न पुनः ॥ ९२२ ॥ भ्रूभङ्गाज्ञता अपि सुपुरुषं यच्च  
 त्वरितमालीयते । तन्मन्ये धावन्ती रभसेन श्रीः परिस्खलति ॥ ९२३ ॥  
 ननु नाशमनवलम्बा एत्येव साऽपि सुपुरुषाभावे । कैववशात् तेन श्रियो  
 भवति नाशंसितो विरहः ॥ ९२४ ॥ धर्मप्रसूता कथं भवतु भगवती द्वेष्यस-  
 ज्जना लक्ष्मीः । ता अलक्ष्म्य एव लक्ष्मीनिभा या अनार्थेषु ॥ ९२५ ॥ य  
 विपुला याश्चिरं याः परिभोगोज्ज्वला लक्ष्म्यः । आचारधराणामेव ता न  
 पुनश्च इतरेषाम् ॥ ९२६ ॥ अपनयति ददाति च गुणान् दोषांश्छादयति  
 ददाति च प्रकाशम् । दृश्यते एष विरुद्ध इव कोऽपि लक्ष्म्या विन्यासः  
 ॥ ९२७ ॥ समरे धारागोचरमुपयन्ति ये वैरिमण्डलाग्राणाम् । ते तस्मिन्  
 बलात् खलु निवसनशीलया लक्ष्म्या स्पृश्यन्ते ॥ ९२८ ॥

९२२. तणलहुइअं व, तणपलहुअं व for गरुअं पि पलहुअं व. ९२३. सुवुरिसे  
 and सुपुरिसं for सुवुरिसं. ९२४. तेहिँ for तेण. ९२५. देस° for वेस°.  
 ९२६. जाय for जाओ. °परार्ण for °धराणं. उणो उ, उणा उ for उणो अ.  
 ९२७. णासइ for णूमेइ. ९२८. वेरि° for वइरि. छिप्पंति for छिप्पति.

अफोडणाहिघाअ-च्छलेण चिरमेक-भुअ-कआसंघा ।  
 विणिवारेंति व वीअं भुअं पि दप्पेण सत्पुरिसा ॥ ९२९ ॥  
 अण्णोण्णं लच्छिगुणाण णूण पिसुणा गुणच्चिअ ण लच्छी ।  
 लच्छी अहिलेइ गुणे लच्छि ण उणो गुणा जेण ॥ ९३० ॥  
 लच्छी-लआएँ मूलं गुणत्ति एअं परिट्ठिअंचेअ ।  
 जेण अहो-गमणंचेअ ताण परिवड्ढणे तीए ॥ ९३१ ॥  
 अयसं दाऊण विसंठुलाण सज्झस-विमूरिअव्वाण ।  
 पढमंचिअ जीएँ पआईं महुमेहेचेअ खलिआइं ॥ ९३२ ॥  
 सा चडुला कह णु गुणुज्जलेसु लच्छी अकूणिअं कुणउ ।  
 चिरआलोसिअ-पाआल-तिमिर-संवाहिअं दिट्ठिं ॥ ९३३ ॥  
 जीएँ समारंभेच्चिअ लच्छी पढम-ट्ठिआ वि विवलाइ ।  
 अण्णा तीएच्चिअ पत्थणाएँ कह णाम संघटइ ॥ ९३४ ॥  
 दुक्खाभावो ण सुहं ताइं वि ण सुहाइं जाइं सोक्खाइं ।  
 मोत्तूण सुहाइं सुहाइं जाइं ताइंचिअ सुहाइं ॥ ९३५ ॥

आस्फोटनाभिघातच्छलेन चिरमेकभुजकृताध्यवसायाः । विनि-  
 वारयन्तीव द्वितीयं भुजमपि दपेण सत्पुरुषाः ॥ ९२९ ॥ अन्योन्यं लक्ष्मी-  
 गुणानां नूनं पिशुना गुणा एव न लक्ष्मीः । लक्ष्मीरभिगृह्णाति गुणान् लक्ष्मीं  
 न पुनर्गुणा येन ॥ ९३० ॥ लक्ष्मीलताया मूलं गुणा इत्येतत् परिष्ठितमेव ।  
 येनाधोगमनमेव तेषां परिवर्धने तस्याः ॥ ९३१ ॥ अयशो दत्त्वा विसंठुलानां  
 साध्वसवित्स्वरितव्यानाम् । प्रथममेव यस्याः पदानि मधुमथन एव  
 स्वलितानि ॥ ९३२ ॥ सा चडुला कथं नु गुणोज्वलेषु लक्ष्मीरकूणितां  
 करोतु । चिरकालोषितपातालतिमिरसंवाहितां दृष्टिमि ॥ ९३३ ॥ यस्याः  
 समारम्भ एव लक्ष्मीः प्रथमस्थिताऽपि विपलायते । अन्या तथैव प्रार्थनया  
 कथं नाम संघटताम् ॥ ९३४ ॥ दुक्खाभावो न सुखं तान्यपि न सुखानि  
 यानि सौख्यानि । मुक्त्वा सुखानि सुखानि यानि तान्येव सुखानि ॥ ९३५ ॥

९२९. दप्पेण भुवं पि for भुअं पि दप्पेण. ९३०. णवर for णूण. अहिलेइ गुणा  
 लच्छी. ९३१. जेणाहो°. ९३३. कुणइ. चिरकालो°. ९३५. सुक्खाइं for सोक्खाइं.

सुह-संग-गारवेच्चिअ हवंति दुःखाइं दारुणअराइं ।  
 आलोउकरिसेच्चिअ च्छाया बहलत्तणमुवेइ ॥ ९३६ ॥  
 सुह-संगो सुह-विणिवत्तिएक्क-चित्ताण अविरअं फुरइ ।  
 अंगुलि-पिहिआण रवो अब्बोच्छिण्णो व्व कण्णाण ॥ ९३७ ॥  
 दूमिज्जंताइं वि सुहमुवेति गरुआण णिअअ-दुक्खेहिं ।  
 रस-बंधेहिं कईण व विइण्ण-करुणाइं हिअआइं ॥ ९३८ ॥  
 अण्णणाइं उवेता संसार-बहम्मि णिरवसाणम्मि ।  
 मण्णंति धीर-हिअआ वसइ-ट्टाणाइं व कुलाइं ॥ ९३९ ॥  
 ससिएहिंचिअ लोओ दुक्खं लहुएइ दुक्ख-जणिएहिं ।  
 आयास-कएहिं करी आयासं सीअरेहिं व ॥ ९४० ॥  
 पहरिस-मिसेण बाहो जं बंधु-समागमे समुत्तरइ ।  
 वोच्छेअ-काअराइं तं षूण गलंति हिअआइं ॥ ९४१ ॥  
 मूढ सिद्धिलत्तणं ते सणेह-वासेण कह णु बद्धस्स ।  
 बाढं गाढअराअइ जो इर मोक्तुं तणंतस्स ॥ ९४२ ॥

सुखसद्गमगौरव एव भवन्ति दुःखानि दारुणतराणि । आलोकोत्कर्षे  
 एव छाया बहलत्वमुपैति ॥ ९३६ ॥ सुखसद्गमः सुखविनिवर्तितैकचित्तानाम-  
 विरतं स्फुरति । अङ्गुलिपिहितानां रवोऽव्युच्छिन्न इव कर्णानाम् ॥ ९३७ ॥  
 दूयमानान्यपि सुखमुपयन्ति गुरुणां निजकदुःखैः । रसबन्धैः कवीनामिव  
 वितीर्णकरुणानि हृदयानि ॥ ९३८ ॥ अन्यान्यान्युपयन्तः संसारपथे  
 निरवसाने । मन्यन्ते धीरहृदया वसतिस्थानानीव कुलानि ॥ ९३९ ॥  
 श्वसितैरेव लोको दुःखं लघयति दुःखजनितैः । आयासकृतैः करी आयासं  
 शीकरैरिव ॥ ९४० ॥ प्रहर्षमिषेण बाष्पो यद् बन्धुसमागमे समुत्तरति ।  
 व्युच्छेदकातराणि तन्नूनं गलन्ति हृदयानि ॥ ९४१ ॥ मूढ शिथिलत्वं ते  
 स्नेहपाशेन कथं नु बद्धस्य । बाढं गाढतरायते यः किल मोक्तुं तन्वतः  
 ॥ ९४२ ॥

९३६. दुःखाइं हवंति. °करिसच्चिय. बहुलत्तण° and सफलत्तण° for बहल-  
 त्तण°. ९३७. सुहविणियत्तियाण for सुहविणिवत्तिएक्क°. अब्बुच्छिण्णो व्व सवणाण.  
 ९३८. °बंधेण व कईणो and °बंधेहिं कईणो for °बंधेहिं कईण व. ९४०. आयास-  
 करेहिं. ९४०. आयासकरेहिं ९४२. सिणेह°. °पासेण for °वासेण. जं for जो.  
 भणंतस्स. Also read as जोत्तुं मोत्तुं भणंतस्स.

होऊण वि हंत णिरंतराईं दूरंतराईं जाअंति ।  
 उम्मोइअ-रसणंतोवमाईं घडिआईं लोअस्स ॥ ९४३ ॥  
 पढमं ण गुणा गुण-हेउणो परं ते तओ सह गुणेहिं ।  
 संपइ ताण गुणच्चेअ णवर हा ते उण ण संति ॥ ९४४ ॥  
 कालवसा णासमुवागअस्स सप्पुरिस-जस-सरीरस्स ।  
 अट्ठि-लवाअंति कहिं पि विरल-विरला गुणुगारा ॥ ९४५ ॥  
 थिर-वासणा-समुत्था दोसा बंधाय णीअ-चरिआण ।  
 सप्पुरिसाणं च गुणा मोहाय ण झत्ति विरमंति ॥ ९४६ ॥  
 एस विराओ हिअअं जं रमइ जहागएसु विह्वेसु ।  
 णिब्बच्छणं तु लच्छीएँ णवर थिर-मच्छरो राओ ॥ ९४७ ॥  
 सोच्चेअ किं ण राओ मोत्तूण बहु-च्छलाईं मेहाईं ।  
 पुरिसा रमंति बद्धुज्जरेसु जं काणणंतिसु ॥ ९४८ ॥  
 किं व सरूव-वरोच्चिअ सेवा-णिंदा-वरो व्व अह मग्गो ।  
 जं महइ विंझ-वण-गोअराण लोओ पुलिंदाण ॥ ९४९ ॥

भूत्वाऽपि हन्त निरन्तराणि दूरान्तराणि जायन्ते । उन्मोचितरश-  
 नान्तोपमानि घटितानि लोकस्थ ॥ ९४३ ॥ प्रथमं न गुणा गुणहेतवः परं  
 ते ततः सह गुणैः । संप्रति तेषां गुणा एव अनन्तरं हा ते पुनर्न सन्ति  
 ॥ ९४४ ॥ कालवशाच्चाशमुपागतस्य सःपुरुषयशःशरीरस्य । अस्थिलवा-  
 यन्ते कस्मिन्नपि विरलविरला गुणोद्गाराः ॥ ९४५ ॥ स्थिरवासनासमुत्था  
 दोषा बन्धाय नीचचरितानाम् । सन्पुरुषाणां च गुणा मोहाय न झगिति  
 विरमन्ति ॥ ९४६ ॥ एष विरागो हृदयं यद् रमते यथागतेषु विभवेषु ।  
 निर्भर्त्सनं तु लक्ष्म्याः केवलं स्थिरमत्सरो रागः ॥ ९४७ ॥ स एव किं न  
 रागो मुक्त्वा बहुच्छलानि मेहानि । पुरुषा रमन्ते बद्धनिर्झरेषु यत्  
 काननान्तेषु ॥ ९४८ ॥ किं वा स्वरूपपर एव सेवानिन्दापर इवाथ मार्गः ।  
 यन्महति विन्ध्यवनगोचराणां लोकः पुलिन्दानाम् ॥ ९४९ ॥

९४६. सप्पुरिसाणं पि. जेहिं for झत्ति. ९४७. थिरमथरो. ९४९. सहइ for  
 महइ.

सरिआर्था अणेअ-विहंगमार्था तल-णिम्मलाई अ वणाई ।  
 माअंग-कलह-मुहला गिरिणो अ रई विरल्लंति ॥ ९५० ॥  
 सीलेण जइ वि विमलो तह वि हु मा दुग्गअं जणं छिवसु ।  
 कालंतर-णिव्वडिअं वसइच्चिअ मंगुलं तम्मि ॥ ९५१ ॥  
 को तेसु दुग्गआणं गुणेषु अण्णो कआअरो होइ ।  
 अप्पा वि णाम णिव्वेअ-विमुहअं जेसु दावेइ ॥ ९५२ ॥  
 हरइ परिहीण-विहवस्स षूण णिअ-पणइणी वि अप्पाणं ।  
 सव्वंगमसंपुण्णस्स घडइ किं जामिणी ससिणो ॥ ९५३ ॥  
 हिअअ कहिं पि णिसम्मसु कित्तिअमासाहओ किलिम्मिहिसि ।  
 दीणो वि वरं एकस्स ण उण सअलाएँ पुहवीए ॥ ९५४ ॥  
 अच्छउ ता विहलुद्धरणगारवं कथं तं अगुरुएसु ।  
 अप्पाणअस्स वि पियं इअरा काउं ण पारंति ॥ ९५५ ॥  
 गाढ-मअ-मूढ-हिअआ लहिउण धणं गुणं व जं किं पि ।  
 कह ते भरिहिंति परं अप्पा वि हु जाण पम्हुसइ ॥ ९५६ ॥

सरितोऽनेकविहंगमास्तलनिर्मलानि च वनानि । मातङ्गकलहमुखरा  
 गिरयश्च रतिं तन्वन्ति ॥ ९५० ॥ शीलेन यद्यपि विमलस्तथापि खलु मा  
 दुर्गतं जनं स्पृश । कालान्तरनिर्वृतं वसत्येव अनिष्टं तस्मिन् ॥ ९५१ ॥  
 कस्तेषु दुर्गतानां गुणेषु अन्यः कृतादरो भवति । आत्माऽपि नाम निर्वेदवि-  
 मुखतां येषु दर्शयति ॥ ९५२ ॥ हरति परिहीनविभवस्य नूनं निजप्रण-  
 यिन्यपि आत्मानम् । सर्वाङ्गमसंपूर्णस्य घटते किं यामिनी शशिनः  
 ॥ ९५३ ॥ हृदय कस्मिन्नपि निशामय कियदाशाहतः क्लमिष्यासि । दीनोऽपि  
 वरमेकस्य न पुनः सकलायाः पृथिव्याः ॥ ९५४ ॥ तिष्ठतु तावद् विह्वलो-  
 द्दरणगौरवं कुतस्तदगुरुकेषु । आत्मनोऽपि प्रियमितराः कर्तुं न पारयन्ति  
 ॥ ९५५ ॥ गाढमदमूढहृदया लब्ध्वा धनं गुणं वा यत् किमपि । कथं ते  
 स्मरिष्यन्ति परं आत्माऽपि येषां विस्मरति ॥ ९५६ ॥

९५०. विरिल्लंति. ९५१. विमलं. ९५३. न हु for कि. ९५४. 'केतिय'°.  
 ९५५. पारंति, वारंति.

जह परिअयम्मि लोओ तह भुज्जंतो वि दुकरं को वि ।  
 पाणि-सिसिराई पाणम्मि अण्णहा होंति सलिलाई ॥ ९५७ ॥  
 भूरि-गुणा विरलच्चिअ एक-गुणो वि हु जणो ण सव्वत्थ ।  
 णिदोसाण वि भद्रं पसंसिमो विरल-दोसं पि ॥ ९५८ ॥  
 सामण्ण-सुंदरीणं विब्भममावहइ अविणओच्चेअ ।  
 धूमोच्चिअ पज्जलिआहि बहुमओ सुरहि-दारुण ॥ ९५९ ॥  
 थोवागअ-दोसच्चिअ ववहार-वहम्मि होंति सण्णुरिसा ।  
 इहरा णीसामण्णेहिं तोहिं कह संगअं होइ ॥ ९६० ॥  
 उक्करिसोच्चेअ ण जाण ताण को वा गुणाण गुण-भावो ।  
 सो वा पर-सुचरिअ-लंघणेण ण गुणत्तणं तह वि ॥ ९६१ ॥  
 णवरं दोसा तेच्चेअ जे मअस्स वि जणस्स सुव्वंति ।  
 णज्जंति जिअंतस्स वि जे णवर गुणा वि तेच्चेअ ॥ ९६२ ॥  
 ववहारेच्चिअ छायां णिएह लोअस्स किं व हिअएण ।  
 तउग्गमो मणीण वि जो बाहिं सो ण भंगम्मि ॥ ९६३ ॥

यथा परिचये लोकस्तथा भुज्यमानोऽपि दुक्करं कोऽपि । पाणिशि-  
 शिराणि पानेऽन्यथा भवन्ति सलिलानि ॥ ९५७ ॥ भूरिगुणा विरला एव  
 एकगुणोऽपि जनो न सर्वत्र । निर्दोषाणामपि भद्रं प्रशंसामो विरलदोषमपि  
 ॥ ९५८ ॥ सामान्यसुन्दरीणां विभ्रममावहति अविनय एव । धूम एव  
 प्रज्वलिताद् बहुमतः सुरभिदारुणाम् ॥ ९५९ ॥ स्तोकागतदोषा एव  
 व्यवहारपथे भवन्ति सत्पुरुषाः । इतरथा निःसामान्यैस्तैः कथं संगतं भवति  
 ॥ ९६० ॥ उत्कर्ष एव न येषां तेषां को वा गुणानां गुणभावः । स वा  
 परसुचरितलङ्घनेन न गुणत्वं तथापि ॥ ९६१ ॥ केवलं दोषास्त एव ये  
 मृतस्यापि जनस्य श्रूयन्ते । ज्ञायते जीवतोऽपि ये केवलं गुणा अपि त एव  
 ॥ ९६२ ॥ व्यवहार एव छायां पश्यत लोकस्य किं वा हृदयेन । तेजउद्गमो  
 मणीनामपि यो बहिः स न भङ्गे ॥ ९६३ ॥

९५७. उवहुज्जंतो य दुकरं तह य for तह भुज्जंतो वि दुकरं को वि. तोयाई for  
 सलिलाई. ९५८. परंसिमो लहुयदोसं पि. लहुयदोसे वि. ९५९. पज्जलियाण.  
 ९६०. इयराणमसामण्णेहिं. संगमो for संगअं. ९६१. अह वा for सो वा. वहइ and  
 कहवि for तह वि. ९६२. नरस्स for जणस्स. वेवंपंति for सुव्वंति. ९६३. हियएहि.  
 मणीणं for मणीण वि.

सम-गुण-दोसा दोसेक-दंसिणो संति दोस-गुण-वामा ।  
 गुण-दोस-वेइणो णत्थि जे उ गेण्हंति गुणमेत्तं ॥ ९६४ ॥  
 दीसइ सामाअंतो व्व को वि हिअएण णिम्मलो तह वि ।  
 हरिअंचिअ चूअ-फलं गअं च परिणाम-परमत्थं ॥ ९६५ ॥  
 दीसंत-णिम्मलो जइ वि को वि कज्जेण णासमो तह वि ।  
 पिंमं पि केसरं कुंकुमस्स राएण सामण्णं ॥ ९६६ ॥  
 सच्चविआसअल-गुणं पि सज्जणं सुवुरिसा पसंसंति ।  
 पडिबंध-णूमिअद्धं को वा रअणं विआरेइ ॥ ९६७ ॥  
 सोहइ अदोस-भावो गुणो व्व जइ होइ मच्छरुत्तिण्णो ।  
 विहवेसुं व गुणेसु वि दूमेइ ठिओ अहंकारो ॥ ९६८ ॥  
 जेण गुणग्घविआण वि ण मारवं धण-लवेण रहिआण ।  
 तेण विहवाण णमिमो तेणंचिअ होउ विहवेहिं ॥ ९६९ ॥  
 दविणोवआर-तुच्छा वि सज्जणा एत्तिएण धीरेंति ।  
 जं ते णिअ-गुण-लेसेहिं देंति काणं पि परिओसं ॥ ९७० ॥

समगुणदोषा दोषकदर्शिनः सन्ति दोषगुणवामाः । गुणदोषवेदिनो न सन्ति ये तु गृह्णन्ति गुणमात्रम् ॥ ९६४ ॥ दृश्यते श्यामायमान इव कोऽपि हृदयेन निर्मलस्तथापि । हरितमेव चूतफलं गतं च परिणामपरमार्थम् ॥ ९६५ ॥ दृश्यमाननिर्मलो यद्यपि कोऽपि कार्येण नासमस्तथापि । पिङ्गमपि केसरं कुङ्कुमस्य रागेण सामान्यम् ॥ ९६६ ॥ परिदृष्ट्वासकलगुणमपि सज्जनं सुपुरुषाः प्रशंसन्ति । प्रतिबन्धस्थगितार्थं को वा रत्नं विदारयति ॥ ९६७ ॥ शोभते अदोषभावो गुण इव यदि भवति मत्सरो-त्तीर्णः । विभवेष्विव गुणेष्वपि दुनोति स्थितोऽहंकारः ॥ ९६८ ॥ येन गुणार्थितानामपि न गौरवं धनलवेन रहितानाम् । तेन विभवेभ्यो नमामस्तेनैव भवतु विभवैः ॥ ९६९ ॥ द्रविणोपका(चा)रतुच्छा अपि सज्जना एतावता धीरयन्ति । यत् ते निजगुणलेशैर्ददति केषामपि परितोषम् ॥ ९७० ॥

९६४. जे य for जे उ. ९६५. अहय for तह वि. ९६६. पिंमं न for पिंमं पि. ९६७. 'सवल्लगुणमवि for 'सयलगुणं पि. ९६९. 'ग्घविआण व. 'लवेहिं.



दूमति सज्जणाणं पम्हुसिअ-दसाण तोस-कालम्मि ।  
 दाणाअर-संभम-दिट्ठ-पास-सुण्णाई विलिआई ॥ ९७१ ॥  
 सइ जाठर-चिंताअट्ठिअं व हिअअं अहो-मुहं जाण ।  
 उद्धुर-चित्ता कह णाम होंतु ते सुण्ण-ववसाया ॥ ९७२ ॥  
 दिण्णं पुरा जहिच्छं तओ अ देतेहिं संठिअमभावा ।  
 गहिअं च पराहिंतो तओ अ ओ लोह-पणएण ॥ ९७३ ॥  
 लोए अमुणिअ-सारत्तणेण खणमेत्तमुच्चिअंताण ।  
 णिअअ-विवेअ-द्विआ गरुआण गुणा पअट्ठंति ॥ ९७४ ॥  
 गेणहउ विहवं अवणेउ णाम लीलावहे वय-विलासे ।  
 दूमेइ कह णु देव्वो गुण-परिउट्ठाई हिअआई ॥ ९७५ ॥  
 अघट्ठिअ-परावलंबा जह जह गरुअत्तणेण विहडंति ।  
 तह तह गरुआण हवंति बद्ध-मूलाओ किच्चीओ ॥ ९७६ ॥  
 आगम-लंभे वय-परिणईएँ भंगेसु धण-विलासाण ।  
 थोवमसमंजसाई वि हिअआई वहंति परिणामं ॥ ९७७ ॥

दुन्वन्ति सज्जनानां विस्मृतदशानां तोषकाले । दानावरसंभ्रमद-  
 ष्टपार्श्वशून्यानि व्रीडितानि ॥ ९७१ ॥ सदा जाठरचिन्ताकृष्टमिव हृदय-  
 मधोमुखं वेषाम् । उद्धुरचित्ताः कथं नाम भवन्तु शून्यव्यवसायाः ॥ ९७२ ॥  
 दत्तं पुरा यथेच्छं ततश्च ददद्भिः संस्थितमभावात् । गृहीतं च परेभ्यस्ततश्च  
 ओ लोभप्रणतेन ॥ ९७३ ॥ लोके अज्ञातसारत्वेन क्षणमात्रमुच्चिजमानानाम् ।  
 निजकविवेकस्थापिता गुरूणां गुणाः प्रवर्तन्ते ॥ ९७४ ॥ गृह्णातु विभवं  
 अपनयतु नाम लीलावहान् व्ययविलासान् । दुनोति कथं नु वैवं गुणपरि-  
 तुष्टानि हृदयानि ॥ ९७५ ॥ अघटितपरावलम्बा यथा यथा गुरुत्वेन  
 विघटन्ते । तथा तथा गुरूणां भवन्ति बद्धमूलाः कीर्तयः ॥ ९७६ ॥  
 आगमलम्भे वयःपरिणत्या भङ्गेषु धनविलासानाम् । स्तोत्रमसमंजसान्यपि  
 हृदयानि वहन्ति परिणामम् ॥ ९७७ ॥

९७१. °दसावसाण° for °दसाण तोस°. ९७२. उद्धुरचित्ता. सण्ण° for सुण्ण°. ९७३. Also read as— दिण्णं पुरा जहिच्छं तओ वि देतेण संठियमभावा । सहिअं च पराहुत्तं तता वि य लाहपणईओ । ९७४. °मेत्तमुच्चियंताण. ९७६. विहरंति for विहडंति. ९७७. भंगे य for भंगेसु. धण° for धण°. माहृपे for परिणामं.

ण सहंति णिअ-गुणा इर पुरओ गरूआण इअ विइंतंता ।  
 णीआहिगमे लहुआ गुणाण भावंचिअ हरंति ॥ ९७८ ॥  
 असलाहणे खलुच्चिअ अलिअ-पसंसाएँ दुज्जणो विउणं ।  
 अपवत्त-गुणे सुअणो दुहा वि पिसुणत्तणं लहइ ॥ ९७९ ॥  
 अप्पाण-णिव्विसेसो त्ति एस मे जं पि भणइ णेहेण ।  
 तं पि खलो अत्थ-गईएँ ठवइ पिसुणत्तणेच्चेअ ॥ ९८० ॥  
 उवरिमहो अ धरंतेहिँ कव्व-कणउज्जले अलंकारे ।  
 सीसइ सार-विसेसो विज्जा-विहवाण सबणेहिँ ॥ ९८१ ॥  
 ण सिरी चला महग्घेसु ते ण तेच्चेअ सा वि जं मुअइ ।  
 ते उण ते तंचिअ जइ मुअंति इह तीएँ को दोसो ॥ ९८२ ॥  
 तण्हा अखंडिअच्चिअ विहवे अच्चुष्णए वि लहिउण ।  
 सेलं पि समारुहिउण किं व गअणस्स आरूढं ॥ ९८३ ॥  
 पुरओ सिरीएँ पिय-पंकआएँ कमलाअरं पिव रअंति ।  
 मण्णे किविणा पहुणो पणाम-घडिअंजलि-मिसेण ॥ ९८४ ॥

न शोभन्ते निजगुणाः किल पुरतो गुरुणामिति विचिन्तयन्तः ।  
 नीचाभिगमे लघवो गुणानां भावमेव हरन्ति ॥ ९७८ ॥ अश्लाघने खल्वेव  
 अलीकप्रशंसया दुर्जनो द्विगुणम् । अपवृत्तगुणे सुजनो द्विधाऽपि पिशुनत्वं  
 लभते ॥ ९७९ ॥ आत्मनिर्विशेष इत्येष मे यमपि भणति स्नेहेन । तमपि  
 खलोऽर्थगत्या स्थापयति पिशुनत्व एव ॥ ९८० ॥ उपर्यधश्च धारयद्भिः  
 काव्यकनकोज्वलानलंकारान् । शिष्यते सारविशेषो विद्याविभवानां  
 श्रवणैः ॥ ९८१ ॥ न श्रीश्चला महार्घेषु ते न तानेव साऽपि यन्मुञ्चति । ते  
 पुनस्ते तामेव यदि मुञ्चन्ति इह तस्याः को दोषः ॥ ९८२ ॥ तृष्णा अखण्डि-  
 तैव विभवेऽत्युन्नतानपि लब्ध्वा । शैलमपि समारूढ्य किं वा गगनस्यारूढम्  
 ॥ ९८३ ॥ पुरतः श्रियाः प्रियपङ्कजायाः कमलादरमिव रचयन्ति । मन्ये  
 कृपणाः प्रभवः प्रणामघटिताञ्जलिमिषेण ॥ ९८४ ॥

कुसुम-फलोसारिअ-पाअवेहिं विणिअत्त-सउण-पणएहिं ।  
 तं किर ण मअंचिअ महिहरेहिं जलहिं विसंतेहिं ॥ ९८५ ॥  
 सोवाए सुह-दुक्खागमम्मि आरंभिणो फलमइति ।  
 चिंता-णह-कंडू-संभवम्मि विहिणो ण कंडुयणे ॥ ९८६ ॥  
 मोहाहिभवेण सिरिं चिर-बोलीणं विमग्गमाणाण ।  
 दूरीभवंतु आगंतुआओ कह मा समिद्धीओ ॥ ९८७ ॥  
 आआर-पेसलाण वि हवंति एमेअ विहि-णिओएण ।  
 विणिअत्तीओच्चिअ आवईओ मण्णे समाहिलेत्ति ॥ ९८८ ॥  
 जम्मि अविसण्ण-हिअअत्तणेण ते गारवं वलगंति ।  
 तं विसममणुप्पंतो गरुआण विही खलो होइ ॥ ९८९ ॥  
 हिअअस्स विणिव्ववणे इह लोएच्चिअ समप्पिअ-फलाए ।  
 बीअं पर-लोअ-फलं ण रण्ण-वसहीएँ सदिहिमो ॥ ९९० ॥  
 रमइ विहवी विसेसे थिइ-मेत्तं थोअ-वित्थरो महइ ।  
 मग्गइ सरीरमधणो रोई जीएच्चिअ कअत्थो ॥ ९९१ ॥

कुसुमफलापसारितपादपैर्विनिवृत्तशकुनप्रणयैः । तत् किल न मृतमेव  
 महीधरैर्जलार्धिं विशद्भिः ॥ ९८५ ॥ सोपाथे सुखदुःखागमे आरम्भणः  
 फलमयन्ते । चिन्तानखकण्डूसंभवे विधेर्न कण्डूयने ॥ ९८६ ॥ मोहाभिभ-  
 वेन श्रियं चिरातिक्रान्तं विमार्गमाणाणाम् । दूरीभवन्तु आगन्तुकाः कथं  
 मा समृद्धयः ॥ ९८७ ॥ आका(चा)रपेशलानामपि भवन्ति एवमेव विधि-  
 नियोगेन । विनिवृत्तय एवापदो मन्ये समखिला इति ॥ ९८८ ॥ यस्मिन्न-  
 विषण्णहृदयत्वेन ते गौरवमारोहन्ति । तद् विषममनुत्प्रथम् गुरुणां विधिः  
 खलो भवति ॥ ९८९ ॥ हृदयस्य विनिर्वपणे इह लोक एव समर्पित-  
 फलायाम् । बीजं परलोकफलं नारण्यवसःयां श्रद्धास्यामः ॥ ९९० ॥ रमते  
 विभवी विशेषे स्थितिमात्रं स्तोकयिस्तरः काङ्क्षते । मार्गइति शरीर  
 मधनो रोगी जीव एव कृतार्थः ॥ ९९१ ॥

मूले णिविडाअंता विरलुगारा तओ पसंगेसु ।  
कालेण सउरिसाण वि कहाणुबंधा णिमिलंति ॥ ९९२ ॥  
विरसाअंता बहलत्तणेण हिअए खलंति परिओहा ।  
थोअ-विहवत्तणेणं सुहंभरप्पच्चिअ सुणांति ॥ ९९३ ॥  
विरसम्मि वि पडिलगं ण तरिज्जइ कह वि जं णिवत्तेउं ।  
हिअअस्स तस्स तरलत्तणम्मि मोहो इह जणस्स ॥ ९९४ ॥  
हिअअम्मि गाढ-घडिएहिं दो वि मण्णे समं ठविज्जंति ।  
बुद्धीओ उहय-लोअम्मुहीओ जुवईण थणएहिं ॥ ९९५ ॥  
पहरइ कह णु अणंगो कह णु हु विंधंति कोसुमा बाणा ।  
इअ कामेच्चिअ अफुडे फुडाईं तत्तो कह सुहाईं ॥ ९९६ ॥  
हिअअस्स णिट्ठुरत्तणमिणमो किं संठवेहि महिलाण ।  
अत्तो पयोहराणं वज्जंविअ वसइ एआण ॥ ९९७ ॥  
रमइ अ चरिए अफुल्लअम्मि खिज्जइ अ णिअअ-सीलेण ।  
णिंदइ अ पर-सहावं सिहइ अ लोओ पर-गुणाण ॥ ९९८ ॥

मूले निविडायमाना विरलोद्गारास्ततः प्रसङ्गेषु । कालेन सत्पुरु-  
षाणामपि कथानुबन्धा निमीलन्ति ॥ ९९२ ॥ विरसायमाना बहलत्वेन  
हृदये स्वलन्ति परिभोगाः । स्तोकाविभवत्वेन सुखंभरात्मान एव ध्रूयन्ते  
॥ ९९३ ॥ विरसेऽपि प्रतिलग्नं न तीर्यते कथमपि यन्निवर्तयितुम् । हृदयस्य  
तस्य तरलत्वे मोह इह जनस्य ॥ ९९४ ॥ हृदये गाढघटितैर्द्रो अपि मन्ये  
समं स्थाप्येते । बुद्धी उभयलोकोन्मुख्यौ युवतीनां स्तनकैः ॥ ९९५ ॥  
प्रहरति कथं नु अनङ्गः कथं नु खलु विध्यन्ति कौसुमा बाणाः । इति  
काम एवास्फुटे स्फुटानि तस्मात् कथं सुखानि ॥ ९९६ ॥ हृदयस्य  
निष्ठुरत्वमिदं किं संस्थापयिष्यति महिलानाम् । अतः पयोधराणां वज्रमेव  
वसति एतासाम् ॥ ९९७ ॥ रमते च चरिते आत्मीये खिद्यते च निजकशी-  
लेन । निन्दति च परस्वभावं स्पृहयति च लोकः परगुणेभ्यः ॥ ९९८ ॥

मग व्व दीह-धवला मण्णे चिहुरा जणस्स जाअंति ।  
 वोलंताण अणुदिणं जहागअं हिअअ-भावाण ॥ ९९९ ॥  
 सव्वंगं विणिवेसो णईइ पल्लिएहिं णूण दावेइ ।  
 आसण्णमिमम्मि जरा-करंक-भावं सरीरम्मि ॥ १००० ॥  
 सव्व-त्थामोणमिअं ओहुरमाअट्ठिअं वल्लि-लआहिं ।  
 धरणि-अलाहिमुहं पिव सरीरमिणमो जरी वहइ ॥ १००१ ॥  
 अंगेसु बिंदु-णिबिडा णिवडइ परिणाम-जज्जरिज्जंती ।  
 तिलअ-च्छलेण मण्णे कसण-च्छाय व्व चिहुराण ॥ १००२ ॥  
 गब्भुग्गम-लंघिअ-जोव्वणाण धरिणीएँ विमण-पिय-दिट्ठं ।  
 थणआण दुद्ध-धारा-णिहेण पल्लिअं व णिक्खमइ ॥ १००३ ॥  
 सअलं विराम-विरसत्तणेण दुक्खं सुहंचिअ ण णाम ।  
 दुक्खाभावो सोक्खं ण जेण ण हु तेण दुक्खं पि ॥ १००४ ॥  
 फुरइ अ फुटो अभावस्स एस भुवण-च्छलेण आआरो ।  
 आलोअण-णिव्वडिओ व्व णील-भावो णहअलस्स ॥ १००५ ॥

मार्गा इव दीर्घधवला मन्ये चिकुरा जनस्य जायन्ते । अतिक्राम-  
 तामनुदिनं यथागतं हृदयभावानाम् ॥ ९९९ ॥ सर्वाङ्गं विनिवेशो नत्याः  
 पलितैर्नूनं दर्शयति । आसन्नमस्मिन् जराकरकभावं शरीरे ॥ १००० ॥  
 सर्वस्थानावनतमधोमुखमाकृष्टं वलिलताभिः । धरणितलाभिमुखमिव  
 शरीरमिदं जरी वहति ॥ १००१ ॥ अङ्गेषु बिन्दुनिबिडा निपतति परिणामज-  
 र्जरीक्रियमाणा । तिलकच्छलेन मन्ये कृष्णच्छायेव चिकुराणाम् ॥ १००२ ॥  
 गर्भोद्गमलङ्घितयौवनानां गृहिण्या विमनस्कप्रियदृष्टम् । स्तनानां दुग्ध-  
 धारानिभेन पलितमिव निष्कामति ॥ १००३ ॥ सकलं विरामविरसत्वेन  
 दुःखं सुखमेव न नाम । दुःखाभावः सौख्यं न येन न खलु तेन दुःखमपि  
 ॥ १००४ ॥ स्फुरति च स्फुटोऽभावस्यैष भुवनच्छलेनाकारः । आलोकन-  
 निर्वृत्त इव नीलभावो नभस्तलस्य ॥ १००५ ॥

१००१. जरा for जरी. १००२. विउ° for बिंदु°. णिविडइ for णिवडइ.  
 १००३. जोव्वणेण धरिणीण. १००५. भुयण°.

इअ विरसमिमं संसारमावसंताण वो फलममोळं ।  
 णिव्वडउ पावणाणं गुणाण पहुणो णिसमणेण ॥ १००६ ॥  
 अवि अ ।  
 आसा-गअ-दाणाअंत-कसण-कंठ-प्पहा-हओ लहइ ।  
 केसर-कलाव-करणि सोच्चिअ सिदिलो जडा-णिवहो ॥ १००७ ॥  
 वहइ मणि-किरण-रंजिअ-सीस-णिवेसिअ-फणा-समोसरिओ ।  
 भुअइंदो पट्टि-पहोलि-रुद्ध-लंगूल-वेलंवं ॥ १००८ ॥  
 ताओच्चिअ रहस-विसइ-वअण-कुहरोअराओ पावेंति ।  
 जालावली-विलासं उत्तंस-कवाल-मालाओ ॥ १००९ ॥  
 पट्टिमा-मग्गा सिर-ससिअलाएँ सच्चविअ-गह-मुहोइण्णा ।  
 तेच्चिअ हत्थेसु णइंकुसत्तणं एंति णितूण ॥ १०१० ॥  
 इअ तुलिउमहिलसंतेण जस्स बल-विग्भमं ति-गयणेण ।  
 भेसिअ-गोरि-मइंदं मइंद-रूवेण परिणमिअं ॥ १०११ ॥  
 खुडिआ इमेण समरंगणेसु रिउ-वारणाण कर-दंडा ।  
 णासा-विमुक्क-जीहाह-रुहिर-धारा विसहर व्व ॥ १०१२ ॥

इति विरसमिमं संसारमावसतां वः फलममूल्यम् । निर्वर्ततां पावनानां  
 गुणानां प्रभोर्निशमनेन ॥ १००६ ॥ अपि च । आशागजदानायमानकृष्ण-  
 कण्ठप्रभाहतो लभते । केसरकलापरूपं स एव शिथिलो जटानिवहः  
 ॥ १००७ ॥ वहति मणिकिरणरञ्जितशीर्षनिवेशितफणासमपसृतः । भुजगेन्द्रः  
 पृष्ठप्रभावालिरुद्धलाङ्गूलविडम्बम् ॥ १००८ ॥ ता एव रभसविकसितवद-  
 नकुहरोदराः प्राप्नुवन्ति । जालावलीविलासं उत्तंसकपालमालाः ॥ १००९ ॥  
 प्रतिमामार्गाः शिरःशशिकलायां सत्यापितनखमुखावतीर्णाः । त एव  
 हस्तयोर्नखाङ्कुशत्वं यन्ति निर्गम्य ॥ १०१० ॥ इति तुलितुमभिलषता यस्य  
 बलविभ्रमं त्रिनयनेन । भीषितगौरीमृगेन्द्रं मृगेन्द्ररूपेण परिणमितम्  
 ॥ १०११ ॥ खण्डिता अनेन समराङ्गणेषु रिपुवारणानां करदण्डाः ।  
 नासाविमुक्तजिह्वाभरुधिरधारा विषधरा इव ॥ १०१२ ॥

१००६. फल (= ल ?) ममळं. १०१०. सिरससियलासच्च<sup>०</sup>, omitting <sup>०</sup>एँ  
 supplied by conjecture. १०१२. पहणंगणेषु for समरंगणेषु. जअवारणाण.  
 परि<sup>०</sup> for कर<sup>०</sup>. <sup>०</sup>जीहाहिरुहिर<sup>०</sup>.

मह-धूम-लआ एअस्स सुचरिआहूअ-तिअस-णाहस्स ।  
 सुर-करिणो बहल-मअंबु-सामला सहइ सरणि व्व ॥ १०१३ ॥  
 लहुईकआ वि गुण-गारवेण गरुआ वि णिअअ-कुल-उव्वा ।  
 अप्पाण-गारवेणं पुणो वि गुरुईकआ जेण ॥ १०१४ ॥  
 पहु-धम्म-बंधणे संठिअस्स विवरीअ-सासिअ-जअस्स ।  
 करुणा-णीसास-सहा सहंति संरंभ-भिउडीओ ॥ १०१५ ॥  
 अह वा ।  
 कुम्माहिवेण दीसइ उण्णामिअ-संख-रअण-वलएण ।  
 तिअसाण संभमुग्गाहिअग्घ-वचो व्व सलिल-णिही ॥ १०१६ ॥  
 उम्मिल्लस्स वि चिर-आल-मुक्क-णीसास-सिदिल-देहस्स ।  
 पट्ठी पुणो तरंगेहिं लंघिआ कमठ-णाहस्स ॥ १०१७ ॥  
 दीसंति कुम्म-तुलिआ घण व्व पुणरुत्त-विज्जु-विष्फुरणा ।  
 ऊसास-दिट्ठ-तंविअ-कंठ-च्छेआ महा-मीणा ॥ १०१८ ॥  
 पेच्छंति सुर-दइच्चा घटिअ-धरा-मग्ग-गौर-परिणाहं ।  
 पट्ठीं पेरंत-सहाव-सामलं कमठ-णाहस्स ॥ १०१९ ॥

मखधूमलता एतस्य सुचरिताहूतत्रिदशनाथस्य । सुरकरिणो बहल-  
 मदाम्बुश्यामला शोभते सरणीव ॥ १०१३ ॥ लघुकृता अपि गुणगौरवेण  
 गुरवोऽपि निजककुलपूर्वे । आत्मगौरवेण पुनरपि गुरुकृता येन ॥ १०१४ ॥  
 प्रभुधर्मबन्धने संस्थितस्य विपरीतशासितजगतः । करुणानिःश्वाससहाः  
 शोभन्ते संरंभशुक्लदयः ॥ १०१५ ॥ अथ वा । कूर्माधिपेन दृश्यते उच्चा-  
 मितशङ्खरत्नवलयेन । त्रिदशानां संभ्रमोदग्राहितार्घपात्र इव सलिल-  
 निधिः ॥ १०१६ ॥ उन्मीलितस्यापि चिरकालमुक्तनिःश्वासशिथिलदेहस्य ।  
 पृष्ठं पुनस्तरङ्गैर्लङ्घितं कमठनाथस्य ॥ १०१७ ॥ दृश्यन्ते कूर्मतुलिता घना  
 इव पुनरुक्तविद्युद्विस्फुरणाः । उच्चैःसदृशताम्रकण्ठच्छेदा महामीनाः  
 ॥ १०१८ ॥ प्रेक्षन्ते सुरदैत्या घटितधरामार्गगौरपरिणाहम् । पृष्ठं पर्यन्त-  
 स्वभावश्यामलं कमठनाथस्य ॥ १०१९ ॥

१०१४. निय° for गुण°. °वच्चा, °उच्चा for °उव्वा. १०१५. °जणस्स  
 for °जअस्स. १०१७. °आर° for °आल°. पुरो for पुणो. १०१८. दीसंतु.

कुम्भ-द्विअस्स दीसइ जलहिम्मि तरंग-भंगुर-णिवेसा ।  
 ण-पहुत्त-रसाअल-कुंचिअ व्व पडिमा महिहरस्स ॥ १०२० ॥  
 बलइअ-भुअंग-वलययाववीड-पुंजिअ-णमंत-साहग्गा ।  
 अग्गेहिं सेल-घडिआ मूलेहिं दलंति दुम-णिवहा ॥ १०२१ ॥  
 भुअआहिवस्स णिहसा झिज्जंति उरम्मि खर-हरंतीओ ।  
 वण-गंठि-गआओ विहंग-णाह-णह-कोडि-कीलाओ ॥ १०२२ ॥  
 फुट्ठंति पाअवाणं रय-विथाराववद्ध-परिवेसा ।  
 विणिवत्ति-समय-ताडिअ-तडाओ पारोह-मालाओ ॥ १०२३ ॥  
 अद्विअ-गिरि-वलण-गआगअंबु-वोच्छिण्ण-णिवडिअ-तडाओ ।  
 पत्ताओ विअड-भावं तलिणाओ वि कडअ-सरिआओ ॥ १०२४ ॥  
 परिसिदिल-विअड-मूला तेच्चेअ वहंति पढम-तणु-धारा ।  
 भुअइंद-णिहस-विहडंत-विवर-मूला जलुपीला ॥ १०२५ ॥  
 वीसाम-मंधराअंत-सेल-वोच्छिण्ण-दूर-वडणाओ ।  
 मडहं क्रमेण वलयं णिज्जर-धाराओ वंधंति ॥ १०२६ ॥

कूर्मस्थितस्य दृश्यते जलधौ तरङ्गभङ्गुरनिवेशाः । नभभूतरसातलकु-  
 च्चितेव प्रतिमा महीधरस्य ॥ १०२० ॥ वलयितभुजङ्गवलययावपीडपुञ्जितनम-  
 च्छाखाद्याः । अग्नैः शैलघटिता मूलैर्दलन्ति दुमनिवहाः ॥ १०२१ ॥ भुज-  
 गाधिपस्य निघर्षात् क्षीयन्ते उरस्ति खरखरन्त्यः । ब्रणमन्थिता विहंग-  
 नाथनखकोटिकीलाः ॥ १०२२ ॥ स्फुटन्ति पादपानां रयविस्ताराववद्धप-  
 रिवेषाः । विनिवृत्तिसमयताडिततटाः प्ररोहमालाः ॥ १०२३ ॥ अस्थित-  
 गिरिवलनगतागताम्बुव्युच्छिन्ननियतिततटाः प्राप्ता विकटभावं तन्व्योऽपि  
 कटकसरितः ॥ १०२४ ॥ परिशिथिलविकटमूलास्त एव वहन्ति प्रथम-  
 तनुधाराः । भुजमेन्द्रनिघर्षविघटमानविवरमूला जलोत्पीडाः ॥ १०२५ ॥  
 विश्राममन्थरायमाणशैलव्युच्छिन्नदूरपतनाः । अल्पं क्रमेण वलयं निर्झ-  
 रधारा बध्नन्ति ॥ १०२६ ॥

१०२०. अपहुत्त°. १०२१. 'मुंचिय° for 'पुंजिअ. १०२२. णिसहा.  
 १०२३. 'विथाराववद्ध°. १०२४. गिरिबलण°. गयंतुदोच्छिन्न°. नियंब° for वि  
 कडय°. १०२५. पडिसिदिल°. ह्वंति for वहंति. 'निव्वडिय° for 'विहडंत°.  
 १०२६. 'वलणाओ for 'वडणाओ.



पावंति बलिअ-वित्थअ-गिरि-कडअ-णिहंसणा तलिण-मूला ।  
 वित्थारं दसण-च्छेअ-मंडला दिग्गइंदाण ॥ १०२७ ॥  
 णिहस-विरिक-दुम-लओ जह जह सेलम्मि घडइ भुअइंदो ।  
 तह तह दीहाअंतो पुणो वि बलइज्जइ गिरिम्मि ॥ १०२८ ॥  
 णिहस-परिगलिअ-वासुइ-णिम्मोअ-रयावबद्ध-परिवेसो ।  
 कुम्मम्मि होइ खण-विरइआलवालो व्व सलिल-णिही ॥ १०२९ ॥  
 कम-लद्धालोअं फणि-णिहंस-ञ्जिजंत-तड-पणट्टासु ।  
 णिंति अ-विणिक्खमंता वि वणअरा महिहर-दरीसु ॥ १०३० ॥  
 होंति गिरि-वलण-भावा अण्णण-दिसा-घडंत-कडआण ।  
 सरलं पि पडंतीणं सिलाण कुडिल व्व गइ-मग्गा ॥ १०३१ ॥  
 उच्छलिअ-सलिल-पूरिअ-गअण-दिसा-बलय-पडिहओआसो ।  
 खण-तुच्छम्मि पडिरवो णवर समुद्धेच्चिअ बलग्गो ॥ १०३२ ॥  
 वासुइ-णिहसुम्मूलिअ-पक्ख-च्छेअ-वण-गंठि-णिव्वडिआ ।  
 णिवडंति सेल-कडआआ वज्ज-धारा-तड-क्खंडा ॥ १०३३ ॥

प्राप्नुवन्ति बलितविस्तृतगिरिकटकनिघर्षणास्तनुमूलाः । विस्तारं  
 दशनच्छेदमण्डला दिग्गजेन्द्राणाम् ॥ १०२७ ॥ निघर्षविभक्तद्रुमलतो यथा  
 यथा शैले घटते भुजगेन्द्रः । तथा तथा दीर्घायमाणः पुनरपि वल्यते गिरौ  
 ॥ १०२८ ॥ निघर्षपरिगलितवासुकिनिर्मोकरयावबद्धपरिवेषः । कूर्मे भवति  
 क्षणविरचितालवाल इव सलिलनिधिः ॥ १०२९ ॥ क्रमलब्धालोकं फणि-  
 निघर्षक्षीयमाणतटप्रनष्टासु । निर्यन्ति अविनिष्क्रामन्तोऽपि वनचरां मही-  
 धरदरीषु ॥ १०३० ॥ भवन्ति गिरिवलनभावादन््यान्यदिग्घटमानकटका-  
 नाम् । सरलमपि पतन्तीनां शिलानां कुटिला इव गतिमार्गाः ॥ १०३१ ॥  
 उच्छलितसलिलपूरितगगनदिग्वलयप्रतिहतावकाशः । क्षणतुच्छे प्रतिरवः  
 केवलं समुद्र एवावलम्बः ॥ १०३२ ॥ वासुकिनिघर्षोन्मूलितपक्षच्छेदव्रणघ-  
 न्थिनिर्वर्तिताः । निपतन्ति शैलकटकाद् वज्रधारातटखण्डाः ॥ १०३३ ॥

१०२७. पावंति for पावंति. १०२९. °परिवेसं. °वालं व गिरिमूलं for °वालो  
 व्व सलिलणिही. १०३०. °सिज्जंतं for °ञ्जिजंतं. °घट्टासु for पणट्टासु.  
 °णिक्खमंता वि. १०३१. अण्णोणं. १०३२. °बडलं for °बलयं. °पडिहओवासो.  
 विलग्गो for बलग्गो. १०३३. तडिं for तडं.

पसरन्ति वलन्तोअहि-मंडलइज्जंत-कड्डिअ-सरीरा ।

सुंकार-सरलिआवत्त-पसिठिला णवर भुअइंदा ॥ १०३४ ॥

तरु-वल्लिअ-लआ-लच्छि लहंति सेलम्मि कडअ-सरिआओ ।

उम्माइअ-वासुइ-णिहस-मग-संदाणिअ-जलाओ ॥ १०३५ ॥

कडएहिं तहेअ मही-सिहरेहिं णहं व पेल्लिअं गिरिणो ।

अल्लीणं णवर दिसाहिं णिहस-तणुअम्मि मज्झम्मि ॥ १०३६ ॥

कुम्म-विणिहिट्ट-मूलो भुअआहिव-णिहस-तणुइआहोओ ।

कह-कह वि षडम-णि.पिओ सुहेण ओसारिओ सेलो ॥ १०३७ ॥

घटिअं मंदर-दर-दूमिअम्मि संखुहिअ-जलहि-तण्णाअं ।

सिसिरोवआर-पंकं व कुम्म-वीढम्मि महि-वेढं ॥ १०३८ ॥

इअ कम-णिम्महिआमुक्क-विहुर-खीरोअ-सरहसुवूढा ।

लच्छी अज्जवि वच्छ-स्थल-ट्टिआ बुब्भइ इमेण ॥ १०३९ ॥

किं च ।

दीसइ कर-ताडण-मूढ-रुहिर-संगलिअ-सामल-च्छायं ।

हिअअ-ट्टिअ-विरह-हुआस-धूम-मइलं व थणवट्टं ॥ १०४० ॥

प्रसरन्ति वलद्दधिमण्डलीक्रियमाणकृष्टशरीराः । सूत्कारसरली-  
कृतावर्तप्रशिथिलाः केवलं भुजङ्गाः ॥ १०३४ ॥ तरुवलितलतालक्ष्मीं  
लभन्ते शैले कटकसरितः । उन्मोचितवासुकिनिघर्षमार्गसंदानितजलाः  
॥ १०३५ ॥ कटकैस्तथैव महीशिखरैर्नभ इव प्रेरितं गिरिः । आलीनं केवलं  
दिग्भिर्निघर्षतनौ मध्ये ॥ १०३६ ॥ कूर्मविनिघृष्टमूलो भुजगाधिपनिघर्ष-  
तनूकृताभोगः । कथंकथमपि प्रथमन्यस्तः सुखेनापसारितः शैलः ॥ १०३७ ॥  
घटितं मन्दरदरवृन्ने संखुब्धजलध्यात्रीकृतम् । शिशिरोपचारपद्कमिव  
कूर्मपीठे महीपीठम् ॥ १०३८ ॥ इति क्रमनिर्मथितामुक्तविधुरक्षीरोद्-  
सरभसोद्गढा । लक्ष्मीरद्यापि वक्षःस्थलस्थिता उह्यते एतेन ॥ १०३९ ॥  
किं च ! दृश्यते करताडनमूढरुधिरसंगलितश्यामलच्छायम् । हृदयस्थित-  
विरहहुताशधूममलिनमिव स्तनपृष्ठम् ॥ १०४० ॥

१०३४. सेल° for णवर. १०३५. °वल्य° for °वल्लिअ°. वहंति for लहंति.  
अह सेल° for सेलम्मि. १०३७. °विणिहट्ट°. उतारिओ for ओसारिओ. १०३८.  
कमढ° for कुम्म°. १०३९. °विहुर° for °विहुर°. १०४०. °गूढ° for °मूढ°.  
°संवल्लिय° for °संगलिय°. हिययद्धते विरहग्गिधूम for हिअअट्टिअविरहहुआसधूम°.

वअणुव्वहण-णिवेसिअ-करुद्ध-णह-मणि-मऊह-वोच्छेए ।  
 संधंति णिरंजण-णिम्मलाओ थोरंसु-धाराओ ॥ १०४१ ॥  
 घण-लंबालअ-माला-णिरोह-खणमेत्त-पुंजइज्जंता ।  
 उम्हविअ-गंडवासं चकलइज्जंति णीसासा ॥ १०४२ ॥  
 इअ लीला-रोसुगम-विसमिअ-भुमअम्मि जम्मि वुब्भंति ।  
 वेरि-रमणीहिं वेहव्व-लंभ-विहुराई अंगाई ॥ १०४३ ॥  
 जस्स मुह-मारुआहअ-विसंत-भुवणंतरेण उअराओ ।  
 वुब्भइ व अण्ण-वंभंड-डंबरो पंचअण्णेण ॥ १०४४ ॥  
 सो एस केसवो उवसमुद्दमुद्दाम-दाविआयामे ।  
 अह सोहइ सेसम्मि व णिअअम्मि जसम्मि विणिसण्णो ॥ १०४५ ॥  
 अह वा ।

भारुव्वहणा-जोग्गाअरेण तारेहिं णह-मऊहेहिं ।  
 सेस-सिमूहिं व चलणारविंद-घडिएहिं सोहंति ॥ १०४६ ॥  
 भुअइंद-फणा-मंडल-णिवेस-पडिलग्ग-रअण-राअं व ।  
 चलण-जुअमावहंति पज्जत्तालत्तअ-च्छायं ॥ १०४७ ॥

वदनोद्धहननिवेशितकरोर्ध्वनखमणिमयूखव्युच्छेदान् । संधति निर-  
 जननिर्मलाः स्थूलाश्रुधाराः ॥ १०४१ ॥ घनलम्बालकमालानिरोधक्षणमात्र-  
 पुञ्जीक्रियमाणाः । उष्णीकृतगण्डपार्श्वं चक्रीक्रियन्ते निःश्वासाः ॥ १०४२ ॥  
 इति लीलारोषोद्गमविषमितभ्रूके यस्मिन् उह्यन्ते । वैरिरमणीभिर्वैधव्यलम्भ-  
 विधुराण्यङ्गानि ॥ १०४३ ॥ यस्य मुखमारुताहतविशदभुवनान्तरेण  
 उदरात् । उह्यते इवान्यब्रह्माण्डडम्बरः पाञ्चजन्येन ॥ १०४४ ॥ स एष  
 केशव उपसमुद्रमुद्दामदर्शितायामे । अथ शोभते शेष इव निजके यशसि  
 विनिषण्णः ॥ १०४५ ॥ अथ वा । भारोद्धहनयोग्यादरेण तारैर्नखमयूखैः ।  
 शेषशिशुभिरिव चरणारविन्दघटितैः शोभमानाम् ॥ १०४६ ॥ भुजगेन्द्र-  
 फणामण्डलनिवेशप्रतिलक्ष्मरत्नरागमिव । चरणयुगमावहन्तीं पर्यात्तालकत  
 कच्छायम् ॥ १०४७ ॥

१०४१. °वोच्छेआ. संधति for संधति. १०४३. °वियसिय° for °विसमिय°.  
 १०४५. सो वेस for सो एस. °पाविया° for °दाविआ°. सेसं पिव for सेसम्मिव.  
 जसम्मि निययम्मि. व निसण्णो for विणिसण्णो. १०४७. °रयणहायं व.

लीला-घोलाविअ-चलण-मुहल-मंजीर-रव-मिलंतेहि ।  
 बुभंतिं सेस-फणा-वलएहिं व राअहंसेहिं ॥ १०४८ ॥  
 कारण-किरि-खंधुक्खेव-लग-परिकविल-केसर-च्छायं ।  
 वहमाणिं किरण-कलावमिरिण-रसणा-गुणुगिण्णं ॥ १०४९ ॥  
 सेविज्जंतिं स-रअण-रसणा-पडिणिच्चडंत-पडिमेण ।  
 आदत्त-रोहणुइलण-वइअरेणं पिव जणेण ॥ १०५० ॥  
 णाहि-विवरेण कारण-वराह-दाढा-वहेण व सहंतिं ।  
 पाआल-तमुभेआअमाण-रोमावलीएण ॥ १०५१ ॥  
 अज्जावि अणह-ट्टिअ-राम-रमणि-णिग्गमण-सीर-मगं व ।  
 उअरमहिराम-बलि-वीइ-भंग-विसमं पआसेंतिं ॥ १०५२ ॥  
 सोहंतिं हारावलि-वलंत-रोमावली-तरंगेण ।  
 जउणा-संगअ-गंगा-सोत्तेण व मज्झएसेण ॥ १०५३ ॥  
 लायण्ण-परिस्फुरमाण-परिअणुक्खित्त-चामर-चएहिं ।  
 अंतो-पाअड-भूरुह-मूल-कलावं व दंसंतिं ॥ १०५४ ॥

लीलाघूर्णितचरणमुखरमञ्जीररवमिलद्भिः । उह्यमानां शेषफणावल्यै-  
 रिव राजहंसैः ॥ १०४८ ॥ कारणकिरिस्कन्धोत्क्षेपलम्परिकपिलकेसर-  
 च्छायम् । वहन्तीं किरणकलापं हरिणरसनागुणोद्गीर्णम् ॥ १०४९ ॥  
 सेव्यमानां सरन्तरसनाप्रतिनिवर्तमानप्रतिमेन । आरब्धरोहणीइलनव्यति-  
 करेणैव जनेन ॥ १०५० ॥ नाभिविवरेण कारणवराहदंष्ट्रापथ्येनैव शोभ-  
 मानाम् । पातालतमउज्ज्वलायमानरोमावलीकेन ॥ १०५१ ॥ अद्यापि अनघ-  
 स्थितरामरमणीनिर्गमनसीरमार्गमिव । उदरं अभिरामवलिचीचिभङ्गाविषमं  
 प्रकाशयन्तीम् ॥ १०५२ ॥ शोभमानां हारावलिवलदूरोमावलीतरङ्गेण ।  
 यमुनासंगतगङ्गास्रोतसेव मध्यदेशेन ॥ १०५३ ॥ लावण्यपरिस्फुरत्परि-  
 जनोत्क्षिप्तचामरचयैः । अन्तःप्रकटभूरुहमूलकलापमिव दर्शयन्तीम्  
 ॥ १०५४ ॥

१०४९ °परिकविसं. १०५०. रोहणुव्वलण. १०५१. °वएण व for °वहेण व.  
 १०५२. पयासंति. १०५३. गंगासंगयजउणा°. १०५४. लाइएण°. °चएण. कलावं  
 पयासंति.

पङ्क-दंसण-रस-पसरिअ-ससेअ-रोमंच-संचय-णिहेण ।  
 सलिलाहअ-देमूस( सिअं ) बीअ-लअं व दंसंति ॥ १०५५ ॥  
 अंतोवरिं च परिसंठिएण णह-णिण्णआएँ व जलेण ।  
 पडिमा-पडिएण सिअंसुएण संवल्लिअ-थण-विंबं ॥ १०५६ ॥  
 कंठ-कुसुमेसु बहुसो लीणुड्डीणेहिं महुअर-कुलेहिं ।  
 आयासिअंग-लेहं सवक्ख-सेलेहिं व पुणो वि ॥ १०५७ ॥  
 मुत्ता-पेरंतत्तण-पाविअ-पाआर-मंडल-गुणेहिं ।  
 दिव्व-पुरेहिं व मणि-कुंडलेहिं संभाविआभोअं ॥ १०५८ ॥  
 कुंडल-ससि-मूरंतर-णिसण्ण-कवरी-णिसा-विणीलद्धं ।  
 मुह-मंडलं सुमेहं व कणअ-गोरं पआसेंति ॥ १०५९ ॥  
 सव्वत्तो हार-मऊह-दंड-पडिअग्गिअंग-भावेण ।  
 जम्मिल्ल-णिम्मलाणेअ-पह-समूहं व दीसंति ॥ १०६० ॥  
 अवअंस-कुसुम-णीसंदमाण-रअ-विंदु-कलिअ-मूलेण ।  
 गंडत्थलेण दर-गलिअ-रेणु-भावेण व सहंति ॥ १०६१ ॥

प्रभुदर्शनरसप्रसृतसस्वेदरोमाश्रसंचयनिभेन । सलिलाहतदेशोच्छ्रव-  
 सितां बीजलतामिव दर्शयन्तीम् ॥ १०५५ ॥ अन्तरूपारि च परिसंस्थितेन  
 नभोनिम्नगाया इव जलेन । प्रतिमापतितेन सितांशुकेन संवलितस्तन-  
 बिम्बाम् ॥ १०५६ ॥ कण्ठकुसुमेषु बहुशो लीनोड्डीनैर्मधुकरकुलैः । आया-  
 सिताङ्गलेखां सपक्षशैलैरिव पुनरपि ॥ १०५७ ॥ मुक्तापर्यन्तत्वप्रापितप्रा-  
 कारमण्डलगुणैः । दिव्यपुरैरिव मणिकुण्डलैः संभाविताभोगाम् ॥ १०५८ ॥  
 कुण्डलशशिसूरान्तरनिषण्णकवरीनिशाविनीलार्धम् । मुखमण्डलं सुमेरु-  
 मिव कनकगौरं प्रकाशयन्तीम् ॥ १०५९ ॥ सर्वतो हारमयूखदण्डप्रति-  
 जागरिताङ्गभावेन । उन्मीलितनिर्मलानेकपथसमूहमिव दृश्यमानाम्  
 ॥ १०६० ॥ अवतंसकुसुमनिष्यन्दमानरजोविन्दुकलितमूलेन । गण्डस्थलेन  
 दरगलितरेणुभावेनेव शोभमानाम् ॥ १०६१ ॥

१०५६. अंतो अवरिं च परिठिएण. पडिमाडिएण, पडिमावीएण. °संवरिय°.  
 १०५७. कमलेसु for कुसुमेसु. १०५८. °मंडलदेहि. देव° for दिव्व°.  
 १०६०. °पडिविग्गिअ°. १०६१. °रसविंदुवलयभावेण for °रअविंदुकलिअमूलेण.  
 दरकलिय° for दरगलिय°.

माला-वलएहिं पइण्ण-सुरहि-कवरी-लअं महुअराण ।  
 वेणी-बंधेहिं व बहु-णरिंद-वेहव्व-पिसुणेहिं ॥ १०६२ ॥  
 इअ सुव्वइ एसो इर सरीर-भाव-परिसंठिअं बहुसो ।  
 पच्चक्खंविअ देविं पुहइं पुलएइ पीडासु ॥ १०६३ ॥  
 किं च ।

सीसइ व जस्स ताराणुसारि-णिग्गअ-कलंक-वलएण ।  
 अत्ति-णयणाहि अज्ज वि समुब्भवो णिअअ-विंबेण ॥ १०६४ ॥  
 वंसम्मि तस्स रअणी-रमणस्स पुरा परिट्ठिआ पहुणो ।  
 जे ताण अह पणामो एसो जण किंपि णिव्वडिओ ॥ १०६५ ॥  
 अवि अ ।

सज्झस-संवेज्जमीलणे वि अलसुम्महा समुत्तरइ ।  
 दिट्ठी पहरिस-विरलाअमाण-पम्हंतरालेसु ॥ १०६६ ॥  
 तत्तोहुत्त-गआगअ-हिअअ-वहाअंत-गह-मऊहेण ।  
 कर-किसलएण लोलंसुअम्मि थण-मंडले वसिअं ॥ १०६७ ॥  
 गाढ-जहण-त्थल-क्खलण-मुहल-मणि-किंकिणीअमुक्कंपो ।  
 पडिक्कुसुमंदोलिअ-कंठ-दाममंगं तरंगेइ ॥ १०६८ ॥

मालावलयेः प्रकीर्णसुरभिकवरीलतां मधुकराणाम् । वेणीवन्धैरिव  
 बहुनेरन्द्रवैधव्यपिशुनैः ॥ १०६२ ॥ इति श्रूयते एष किल शरीरभावपरि-  
 संस्थितां बहुशः । प्रत्यक्षमेव देवीं पृथिवीं पश्यति पीडासु ॥ १०६३ ॥ किं  
 च । शिष्यते इव यस्य तारानुसारिनिर्गतकलङ्कवलयेन । अत्रिनयनादद्यापि  
 समुद्भवो निजकबिम्बेन ॥ १०६४ ॥ वंशे तस्य रजनीरमणस्य पुरा परि-  
 ष्रिताः प्रभोः । ये तेषामथ प्रणाम एष पुनः किमपि निर्वृत्तः ॥ १०६५ ॥  
 अपि च । साध्वससंवेगोन्मीलनेऽपि अलसोन्मुखा समुत्तरति । दृष्टिः  
 प्रहर्षविरलायमानपद्मान्तरालेषु ॥ १०६६ ॥ तदभिसुखगतागतहृदयपथाय-  
 माननखमयूखेन । करकिसलयेन लोलांशुके स्तनमण्डले उषितम् ॥ १०६७ ॥  
 गाढजघनस्थलस्खलनमुखरमणिकिङ्किणीकमुक्कम्पः । प्रतिक्कुसुमान्दो-  
 लितकण्ठदाम अङ्गं तरङ्गयति ॥ १०६८ ॥

१०६२. विइण्ण° for पइण्ण°. १०६४. अत्तिनयणाओ for अत्तिणयणाहि  
 १०६६. उम्मीलणा वि.

इअ णिव्वत्तिअ-सेज्जा-परिणयणाण पडिवक्ख-कुमरीण ।  
जाअंति जस्स पुरओ स-सज्जसा वम्मह-विआरा ॥ १०६९ ॥  
केऊर-मरगओगिण्ण-किरण-कलिले भुअम्मि अप्पाणं ।  
सा जस्स विणोएइ व णलिणि-वणुकंठिआ लच्छी ॥ १०७० ॥  
अहिआराणल-कुंडंब-मंडलं ताव णं समकमइ ।  
तिमिरं कुलमिव तारा-फण-रअणवहं विसहराण ॥ १०७१ ॥  
पुहई-वइणो अम्हे सच्चरिआवेअणम्मि के तस्स ।  
सुव्वइ ण-पहुत्तंचिअ तस्स वि फणिणो मुह-सहस्सं ॥ १०७२ ॥  
तह वि णिसामेह णराहिवस्स भुअ-दप्प-दप्पणं एअं ।  
रआणि-विरमम्मि णवरं पुरुमिल्ल-णरिंद-णिठ्ठवणं ॥ १०७३ ॥  
साहिज्जइ गउड-वहो एस मए संपअं महारंभो ।  
णिसुए मुअंति दप्पं जम्मि णरिंदा कइंदा अ ॥ १०७४ ॥  
एत्ताहे उण रविणो उव्वत्तिअ-कमठ-पिंगल-च्छाओ ।  
परिघोलइ विआलिअ-किरण-कंदलो बिंब-परिणाहो ॥ १०७५ ॥

इति निर्वर्तितशय्यापरिणयनानां प्रतिपक्षकुमारीणाम् । जायन्ते यस्य  
पुरतः ससाध्वसा मन्मथविकाराः ॥ १०६९ ॥ केयूरमरकतोद्गीर्णकिरण-  
कलिले भुजे आत्मानम् । सा यस्य विनोदयतीव नलिनीयनोत्कण्ठिता  
लक्ष्मीः ॥ १०७० ॥ अभिचारानलकुण्डताम्रमण्डलं तावदेनं समाक्रामति ।  
तिमिरं कुलमिव ताराफणरत्नवहं विषधराणाम् ॥ १०७१ ॥ पृथ्वीपतेर्वयं  
सच्चरितावेदने के तस्य । श्रूयते नप्रभूतमेव तस्यापि फणिनो मुखसहस्रम्  
॥ १०७२ ॥ तथापि निशमयत नराधिपस्य भुजदर्पदर्पणमेतम् । रजनीविरमे  
केवलं पूर्वायनरेन्द्रनिष्ठापनम् ॥ १०७३ ॥ कथ्यते गौडवध एष मया सांप्रतं  
महारम्भः । निश्रुते मुञ्चन्ति दर्पं यस्मिन् नरेन्द्राः कवीन्द्राश्च ॥ १०७४ ॥  
इदानीं पुना रवेरुद्भूतितकमठपिङ्गलच्छायाः । परिघूर्णते विगलिताकिरण-  
कन्दलो बिम्बपरिणाहः ॥ १०७५ ॥

१०६९. °विलासा for °वियारा. १०७०. °गओगिण्ण°. °कलिए for  
°कलिले. १०७२. जम्मि न पहुप्पइच्चिय for सुव्वइ णपहुत्तंचिअ. १०७३. रयणी-  
विरमम्मि बहुपुरुमिल्ल°, रयणीविरमम्मि इमं पुरुमिल्ल° for रयणीविरमम्मि णवरं  
पुरुमिल्ल°. १०७४ साहिज्जइ for साहिज्जइ.

ए ए छाया-परिअत्त-मुहल-पारावआ पसज्जंति ।  
 गिरि-कुञ्जुण्णिइ-मइंद-णंदिणो रण्ण-पेरंता ॥ १०७६ ॥  
 मइलिज्जइ दिअसाहिव-किरणाण्णत्थ-सेल-गलिएहिं ।  
 आयस-रस-विसरेहिं व छाया-मग्गेहिं महि-वेढं ॥ १०७७ ॥  
 सरिआण णिरंतर-मिलिअ-विहअ-णिवहोवरोह-मुच्चंता ।  
 उच्चेल्लंति व णिव्वडिअ-मंडला पुलिण-वित्थारा ॥ १०७८ ॥  
 दूरत्तण-पढम-णिअत्त-गो-हणा होंति णअर-मग्गेसु ।  
 सालंब-दिणअरच्चेअ धूसरा दिअस-परिणामा ॥ १०७९ ॥  
 थोअमिव विअड-गमणा गरुआअंत-जहणालसमुवेंति ।  
 धेणु-धवलीओ पणहुअ-पीणापीणा वणंताओ ॥ १०८० ॥  
 संवेल्लिअण एकं दिअसारंभ-पडिसारिअं विञ्चो ।  
 विइअं पक्खं व पुणो छाया-वल्लयं पसारइ ॥ १०८१ ॥  
 अंदोलइ दिण-लच्छी पच्छिम-सेल-त्थलावलंबासु ।  
 जरढ-सर-गंठि-रेहारुणासु रवि-किरण-मालासु ॥ १०८२ ॥

एते छायापरिवृत्तमुखरपारावताः प्रसजन्ति । गिरिकुञ्जोन्निद्रमृगेन्द्र-  
 नन्दिनोऽरण्यपर्यन्ताः ॥ १०७६ ॥ मलिनीक्रियते दिवसाधिपकिरणाकीर्णा-  
 स्तशैलगलितैः । आयसरसविसरैरिव छायामार्गैर्महीपृष्ठम् ॥ १०७७ ॥  
 सरितां निरन्तरमिलितविहगनिवहोपरोधमुच्यमानाः । उद्वेल्लन्तीव निर्वृत्त-  
 मण्डलाः पुलिनविस्ताराः ॥ १०७८ ॥ दूरत्वप्रथमनिवृत्तगोधना भवन्ति  
 नगरमार्गेषु । सालम्बदिनकर एव धूसरा दिवसपरिणामाः ॥ १०७९ ॥  
 स्तोकमिव विकटगमना गुरुयमाणजघनालसमुपयन्ति । धेनुधवल्यः प्रस्तु-  
 तपीनापीना वनान्तात् ॥ १०८० ॥ संवैल्यैकं दिवसारम्भप्रतिसारितं  
 विन्ध्यः । द्वितीयं पक्षमिव पुनश्छायावल्लयं प्रसारयति ॥ १०८१ ॥ आन्दी-  
 लयति दिनलक्ष्मीः पश्चिमशैलस्थलावलम्बासु । जरढशरग्रन्थिरेखारुणासु  
 रविकिरणमालासु ॥ १०८२ ॥

१०७६. ए ए छावरियत्त°, ए ए छापरियत्त°, both corruptly. The  
 original might have been either छाया or इच्छा, rather the latter.  
 १०७८. उम्मिलंति व for उच्चेल्लंति व. १०८०. थोवमिव. °लसमयंति. Second  
 half also read as—धेनु-धवलीओ पणहुयापीणमाला वणंताओ, or रेणुधवलीओ  
 पणहुयपीणा धेणु वणंताओ. १०८१. °परिसारियं. तओ for पुणो. १०८२.  
 °सेलच्छला°.



पच्छ-द्विआअवत्तण-सुण्णइअ-गववरव-मग्ग-पइरिका ।  
 जाआ समुज्जलालेख-सुंदरा मंदिरद्धंता ॥ १०८३ ॥  
 तंसागअ-रविअर-णिव्वडंत-मूलंतराल-विअडाइं ।  
 विरलाअंति व छाया-णिग्गम-सिद्धिलाइं रण्णाइं ॥ १०८४ ॥  
 सेलग-खण-विहत्ता रवि-वडण-क्रमेण दूरमुच्छलिआ ।  
 घम्म-च्छेआ इव तारअत्तणं एंति मउल्लिता ॥ १०८५ ॥  
 एंति मह-मोत्तिअड्डे पओस-सीहाहए दिणेहम्मि ।  
 ल्हसिअ-द्विअ-रुहिराअंब-कुंभ-करणिं रवि-मिअंका ॥ १०८६ ॥  
 जामवई-मुह-भरिए संज्झा-मइराएँ दिणअराहारे ।  
 आआस-केसरं दंतुरेति णक्खत्त-कुसुमाइं ॥ १०८७ ॥  
 आअव-किलंत-महिसच्छि-कोण-सोणाअवं दिणंतम्मि ।  
 उव्वत्तइ रविणो भू-कलंब-पुड-पाडलं विंबं ॥ १०८८ ॥  
 संज्झालत्तअ-धरिअम्मि उअह जलणोवले व्व रवि-विंबे ।  
 णिव्वडइ धूम-लेह व्व मासला जामिणि-च्छाया ॥ १०८९ ॥

पश्चात् स्थितातपत्वशून्याकृतमवाक्षमार्मप्रतिरिक्ताः । जाताः समु-  
 ज्ज्वलालेख्यसुन्दरा मन्दिरार्धान्ताः ॥ १०८३ ॥ इयस्मागतरविकरनिवर्त-  
 मानमूलान्तरालविकटानि । विरलायन्त इव छायानिर्गमशिथिलान्यरण्यानि  
 ॥ १०८४ ॥ शैलाग्रक्षणविभक्ता रविपतनक्रमेण दूरमुच्छलिताः । घर्मच्छेदा  
 इव तारकत्वं यन्ति मुकुलीभवन्तः ॥ १०८५ ॥ एतः ग्रहमौक्तिकाद्वये  
 प्रदोषसिंहाहते दिनेभे । हसितस्थितरुधिराताम्रकुम्भसादृश्यं रविमृगाङ्कौ  
 ॥ १०८६ ॥ यामवतीमुखभृते संध्यामदिरया दिनकराधारे । आकाशकेसरं  
 दन्तुरयन्ति नक्षत्रकुसुमानि ॥ १०८७ ॥ आतपक्लान्तमहिषाक्षिकोणशोणातपं  
 दिनान्ते । उद्वर्तते रवेर्भूकदम्बपुटपाटलं विम्बम् ॥ १०८८ ॥ संध्यालकक-  
 धृते पश्यत ज्वलनोपल इव रविबिम्बे । निर्वर्तते धूमलेखेव मांसला यामिनी-  
 च्छाया ॥ १०८९ ॥

१०८३. पच्छाइयायवत्तणं for पच्छद्वियायवत्तणं. १०८४. सरलाइं for  
 सिद्धिलाइं. १०८५. दूरमुत्थलिया. अवि for इव १०८६. °मोत्तियत्थं.  
 १०८६. °मोत्तियत्थं. १०८८. ओवत्तइ. परिवाडलं for °पुडपाडलं. १०८९. °कलि-  
 यम्मि and °वरियम्मि for °धरियम्मि.

जाअं व धूम-संचय-कलुसारुण-किरण-दंतुरं रविणो ।  
 तिमिरोवआर-मुज्झंत-विसम-संज्ज्ञाअवं विंबं ॥ १०९० ॥  
 काली-कअ-सरस-गल-च्छेअ-महा-महिस-विब्भमो मिलइ ।  
 अत्थाअंवि-रवि-विंब-चुंविओ तिमिर-संघाओ ॥ १०९१ ॥  
 लहइ स-संदण-तुरओ तिमिरकमंत-पिंजर-सरीरो ।  
 महुमहण-गारवुवत्त-पिच्छ-गरुल-च्छविं सूरु ॥ १०९२ ॥  
 जाए णिराअवे दिणअरम्मि गिरि-रेणु-पाडल-मऊहे ।  
 योलइ मिलंत-तिमिरा कुलीर-कविला दिण-च्छाया ॥ १०९३ ॥  
 णिअ-कर-किलिंच-णीडत्थमत्थ-गिरि-पाअवाहि रवि-विंबं ।  
 णिवडइ संज्ज्ञा-कललोल्ल-विहअ-णाहंड-पिंडं व ॥ १०९४ ॥  
 थोच्चत्तण-लक्खिअ-संज्झारुण-गअण-तालु-पेरंतो ।  
 कवलेइ पओस-करी विहाण-पिंडं व रवि-विंबं ॥ १०९५ ॥  
 णह-चट्टं दूरुणअ-संज्ज्ञा-परिवेस-परिअरं सहइ ।  
 अहिणव-पडिंबाअं-विंब-विअडावड-च्छायं ॥ १०९६ ॥

जातमिव धूमसंचयकलुषारुणकिरणदन्तुरं रवेः । तिमिरोपचारसुह्य-  
 मानविषमसंध्यातपं बिम्बम् ॥ १०९० ॥ कालीकृतसरसगलच्छेदमहाम-  
 हिषविभ्रमो मिलति । अस्ताताम्ररविबिम्बचुम्बितस्तिमिरसंघातः ॥ १०९१ ॥  
 लभते सस्यन्दनतुरगस्तिमिराक्रम्यमाणपिंजरशरीरः । मधुमथनगौरवो-  
 दवृत्तपिच्छगरुडच्छविं सूरः ॥ १०९२ ॥ जाते निरातपे दिनकरे गिरिरे-  
 णुपाटलमयूखे । घूर्णते मिलत्तिमिरा कुलीरकपिला दिनच्छाया ॥ १०९३ ॥  
 निजकरकिलिञ्चनीडस्यं अस्तागिरिपादपाइ रविबिम्बम् । निपतति संध्या-  
 कललाद्रंविहगनाथाण्डापिण्डमिव ॥ १०९४ ॥ स्तोकोद्भूर्तनलक्षितसंध्यारुण-  
 गमनतालुपर्यन्तः । कवल्यति प्रदोषकरी विधानपिण्डमिव रविबिम्बम्  
 ॥ १०९५ ॥ नभःपृष्ठं दूरोक्षतसंध्यापरिवेषपरिकरं शोभते । अभिनवप्रति-  
 बन्धाताम्रबिम्बविकटावटच्छायम् ॥ १०९६ ॥

१०९१. कालीकयमहिसासुर-सरसगलच्छेयविभ्रमो मिलइ. अत्थाइंविं.  
 १०९२. तिमिरसमकंतं. मऊहो for सरीरो. १०९३. निरासनयणा रविम्मि for  
 णिराअवे दिणअरम्मि. १०९४. कलं for करं. कलिलोल्लं for कललोल्लं. पिंडाहं  
 for पिंडं व.

पुरुमिल्ल-दिसा-गअ-तिमिरमवर-भाआवलंवि-रवि-विंबं ।  
 गरुडमिव गहिअ-गअ-कुम्ममुअह परिंतविंरं गअणं ॥ १०९७ ॥  
 पल्हत्थइ तिमिर-महा-वराह-पडिपेल्लिओ सुमेरु व्व ।  
 संज्जालोओ पडिलग-केसराअंत-रवि-किरणो ॥ १०९८ ॥  
 विअदंडम्मि व रवि-पंडलम्मि मुक्कम्मि पढमपरुणके ।  
 णह-सिरि-विणआएँ ससी वुब्भइ वीअंड-पिंडो व्व ॥ १०९९ ॥  
 आसार-पसर-सरला ताली-वण-दंड-धूसरा होंति ।  
 गंधव्व-पुराआरा णिराअवा रवि-अर-णिवेसा ॥ ११०० ॥  
 रेहावसेस-दिणअर-मऊह-णिव्वाडिअ-दंड-पडिबंधा ।  
 जालाअइ सालोआ अवर-दिसा भुवण-भवणस्स ॥ ११०१ ॥  
 गअण-महि-वेढ-णीलो मज्जे संज्जावसेस-पडिभिण्णो ।  
 धोलइ खज्जूर-क्खंध-पाडलो तिमिर-संघाओ ॥ ११०२ ॥  
 दीसइ दिसासु तारा-सहरी-जालाविला तिमिर-लेहा ।  
 रवि-पडण-संभमारंभ-रहस-चलिअ व्व कालिंदी ॥ ११०३ ॥

पूर्वोयदिग्गजतिमिरं अपरभागावलम्बिराविविम्बम् । गरुडमिव गृही-  
 तगजकूर्मं पश्यत परिताम्रं गगनम् ॥ १०९७ ॥ पर्यस्यति तिमिरमहावराह-  
 प्रतिभेरितः सुमेरुविव । संध्यालोकः प्रतिलग्नकेसरायमाणरविकिरणः  
 ॥ १०९८ ॥ विकटाण्ड इव रविमण्डले मुक्ते प्रथममरुणाङ्के । नभःश्रीवि-  
 न्तथा शशी उच्यते द्वितीयाण्डपिण्ड इव ॥ १०९९ ॥ आसारप्रसरसरला  
 तालीवनदण्डधूसरा भवन्ति । गन्धर्वपुराकारा निरातपा रविकरनिवेशाः  
 ॥ ११०० ॥ रेखावशेषदिनकरमयूखनिर्वर्तितदण्डप्रतिबन्धाः । जालायते  
 सालोका अपरदिग् भुवनभवनस्थ ॥ ११०१ ॥ गगनमहोपीठनीलो मध्ये  
 संध्यावशेषप्रतिभिन्नः । घूर्णते खजूरस्कन्धपाटलास्तिमिरसंघातः ॥ ११०२ ॥  
 दृश्यते विशासु ताराशफरीजालाविला तिमिरलेखा । रविपतनसंभ्रमार-  
 म्भरमसचलितेव कालिन्दी ॥ ११०३ ॥

१०९७. पुरविह्ल° for पुरुमिल्ल°. ११०२. °वीड° for वेढ. °लग्गो for °सिण्णो.

सायं मिलन्ति कम-णिव्वडंत-तम-मंडलावउण्णाओ ।  
 आसण्ण-भाव-पाअड-णिअअ-गइंदाओ व दिसाओ ॥ ११०४ ॥  
 ऊसासिअ-सामलारुण-तम-बेह्णी-मूल-लक्खिअं कोवि ।  
 गअण-च्छलरुणयकंचमिंदुबिंबं समुद्धरइ ॥ ११०५ ॥  
 हंतं-वसुहाहिव-कहा-कोऊहल-कड्ढिआओ व मिलन्ति ।  
 दिअस-विराम-च्छवि-धूसराओ समअंचिअ दिसाओ ॥ ११०६ ॥  
 बहलत्तण-कुहरूससिअ-तम-सिहा-लंगणोणउच्छंगा ।  
 देति थलुइसच्चिअ थोआलोआ दरी-संकं ॥ ११०७ ॥  
 आलोओ परिघोलइ ससिणो छाया-णिवेस-वोच्छिण्णो ।  
 मलिणाणुसार-पसरिअ-कसण-च्छवि-मग-सबलो व्व ॥ ११०८ ॥  
 दीसइ णिसासु तारा-णिहेण फुडिअ-विरल-ट्टिअ-कवालं ।  
 बंभंडग्ग-पुडं पिव कालंतर-जज्जरं गअणं ॥ ११०९ ॥  
 जाआओ कम-पसम्मंत-धूम-रअ-णिग्गमावरोहाओ ।  
 आरूढ-पओसाओ वि पविरल-तिमिराओ व दिसाओ ॥ १११० ॥

सायं मिलन्ति क्रमनिर्वर्तमानतमोमण्डलावपूर्णाः । आसन्नभावप्रकट-  
 निजकगजेन्द्रा इव दिशः ॥ ११०४ ॥ उच्छ्वसितश्यामलारुणतमोवह्नीमूलल-  
 क्षितं कोऽपि । ..... इन्दुबिम्बं समुद्धरति ॥ ११०५ ॥  
 भवद्रवसुधाधिपकथाकुतूहलकृष्टा इव मिलन्ति । दिवसविरामच्छवि-  
 धूसराः सममेव दिशः ॥ ११०६ ॥ बहलत्वकुहरोच्छ्वसिततमःशिखालङ्घ-  
 नावनतोत्सङ्गाः । ददति स्थलोद्देश एव स्तोकालोका दरीशङ्काम्  
 ॥ ११०७ ॥ आलोकः परिघूर्णते शशिनश्छाया निवेशयुच्छिन्नः । मलि-  
 नानुसारप्रसृतकृष्णच्छविमार्गशबल इव ॥ ११०८ ॥ दृश्यते निशासु तारा-  
 निभंन स्फूर्तितविरलस्थितकपालम् । ब्रह्माण्डायपुटमिव कालान्तरजर्जरं  
 गगनम् ॥ ११०९ ॥ जाताः क्रमप्रशाम्यद्धूमरजोनिर्गमावरोधाः । आरूढ-  
 प्रदोषा अपि प्रविरलतिमिरा इव दिशः ॥ १११० ॥

११०४. गइंदाओ दिसाओ for गइंदाओ व दिसाओ. ११०६. नवरि for  
 हंतं. समयं. ११०९. निसाए. बंभंडग्गपुडम्मि व.

मूढ-ससि-दिणअरालोअ-मज्झ-पुंजिज्जमाण-तम-कसणं ।  
 संजाअसुहअ-धारा-णिम्मल-खग्गोवमं गअणं ॥ ११११ ॥  
 पेरेतेसु दराबद्ध-तिमिरमोसुक-कमल-परिसामं ।  
 आभाइ लावअ-वहू-वच्छ-कसाय-प्पहं गअणं ॥ १११२ ॥  
 गह-णिवह-बिंदु-संदोह-समिअ-संज्जाणलो समुक्खिवइ ।  
 उअय-सुपण्णो गअणम्मि अमअ-कलसं व ससि-विंबं ॥ १११३ ॥  
 तम-महुअर-जालुपअण-पअड-मअ-मंडलं णिसा-वइणो ।  
 विंबं माहवमिव पिंड-खंडमावाडलं उअह ॥ १११४ ॥  
 उक्खिखण्णइ गअण-तुला-दंडेण समूससंत-कर-केऊ ।  
 पच्छा रवि-पिंड-भरोणएण कलसो व्व सस-इंधो ॥ १११५ ॥  
 सणद्ध-मअण-साहिज्ज-जाअ-संरंभ-पाटलो णीइ ।  
 परिवेस-च्छल-मंडलिअ-चाव-वलओ व्व हरिणंको ॥ १११६ ॥  
 पावइ उअयाअंबो दर-सिदिल-क्खलिअ-तलिण-तम-लेहो ।  
 ल्हसिअ-विणीलंसुअ-मत्त-हलहराहं णिसा-णाहो ॥ १११७ ॥

मूढशशिदिनकरालोकमध्यपुत्रीक्रियमाणतमःकृष्णम् । संजातं उभ-  
 यधारानिर्मलखड्गोपलं गगनम् ॥ ११११ ॥ पर्यन्तेषु दराबद्धतिमिराव-  
 शुक्ककमलपरिस्थामम् । आभाति लावकवधुवक्षःकषायप्रभं गगनम्  
 ॥ १११२ ॥ ग्रहनिवहबिन्दुसंदोहशमितसंध्यानलः समुक्षिपति । उदयसुपर्णो  
 गगने अभृतकलशमिव शशिविम्बम् ॥ १११३ ॥ तमोमधुकरजालोत्पतनप्रक-  
 टमृगमण्डलं निशापतेः । विम्बं माधवमिव पिण्डखण्डमापाटलं पश्यत  
 ॥ १११४ ॥ उत्क्षिप्यते गगनतुलादण्डेन समुच्छ्वस्तकरकेतुः । पश्चाद्  
 रविपिण्डभरावनतेन कलश इव शशचिह्नः ॥ १११५ ॥ संनद्धमदनसाहा-  
 य्यजातसंरम्भपाटलो निर्याति । परिवेषच्छलमण्डलितचापवलय इव  
 हरिणाङ्कः ॥ १११६ ॥ प्राप्नोति उदयाताम्रो दरशिथिलस्खलिततनुतमो-  
 लेखः । स्वस्तिनीनांशुकमत्तहलधराभां निशानाथः ॥ १११७ ॥

१११४ °महमंडलं. Second half also read as माहवमिव पिंडमखंड-  
 विंबमावाडलं उअह or माहवमिव पिंडमखंडवियडमावाडलं उअह । १११५. गयण-  
 उला°, °रज्जू for °केऊ. १११६. °साहायशाय° for साहिज्जजाअं. °साहेज्ज° for  
 °साहिज्ज°. १११७. वहुइ and °हलहराहो for पावइ and °हलहराहं.

अवि अ ।

तक्खण-कामिअणाणिअ-महु-चसओअरण-लद्ध-राअं व ।  
 उब्भिज्जइ विंवं संख-णाहि-सोणं णिसा-वइणो ॥ १११८ ॥  
 ऊससइ विलोल-करत्तणेण पंकअ-विणास-बुद्धीए ।  
 रहसुम्मूलिअ-परिलंबि-विस-कलावो व्व सस-इंधो ॥ १११९ ॥  
 इअ जंपिऊण सयणावलंबिणा तेण देव-चरिआण ।  
 आवेअणम्मि अण्णा अ-पहुणंतो व्व पडिवणो ॥ ११२० ॥  
 जाओच्चिअ काअव्वे उच्छाहेति गरुआण किचीओ ।  
 ताओच्चिअ अतह-णिवेअणेण अलसेति हिअआइ ॥ ११२१ ॥  
 णवरिअ के वावारा पवट्टिअं पअत्ता ।

कामो वर-कामि-अणं केसर-उव्वेहिं भिंदइ सरेहिं ।  
 इअर-जण-वाण-कज्जम्मि कुणइ हेयाइ कुसुमाइ ॥ ११२२ ॥  
 कीरे वि अहिणव-भुमआ-णडाल-परिसुद्धि-लद्ध-परिणाहं ।  
 अहिअ-पिहु-लोअण-जुअं विसेस-तारं मुहं सहइ ॥ ११२३ ॥  
 वीआभरणा अ-कअण्ण-मंडणा अहिहरंति रमणीओ ।  
 सुण्णाओ व कुसुम-फलंतरम्मि सहआर-वल्लीओ ॥ ११२४ ॥

अपि च । तत्क्षणकामिजनानीतमधुचषकावतरणलब्धरागामिव । उद्भिद्यते  
 विम्बं शस्त्रनाभिशीर्षं निशापतेः ॥ १११८ ॥ उच्छ्वसिति विलोलकरत्वेन  
 पद्मकजविनाशबुद्ध्या । रभसोन्मूलितपरिलम्बिविसकलाप इव शशचिह्नः  
 ॥ १११९ ॥ इति जल्पित्वा शयनावलम्बिना तेन देवचरितानाम् । आवेदने  
 आत्मा अप्रभवान्निध प्रतिपन्नः ॥ ११२० ॥ या एव कर्तव्ये उत्साहवन्ति  
 गुरुणां कीर्तयः । ता एवातथानिवेदनेनालसयन्ति हृदयानि ॥ ११२१ ॥  
 अनन्तरं कान् व्यापारान् प्रवर्तयितुं प्रवृत्ताः । कामो वरकामिजनं केसरपू-  
 र्वैर्भिनन्ति शरैः । इतरजनवाणकार्यं करोति हेयानि कुसुमानि ॥ ११२२ ॥  
 कस्या अपि अभिनवभूललाटपरिशुद्धिलब्धिपरिणाहम् । अधिकपृथुलो-  
 चनयुगं विशेषतारं मुखं शोभते ॥ ११२३ ॥ वीताभरणा अकृतान्यमण्डना  
 अभिहरन्ति रमण्यः । शून्या इव कुसुमफलान्तरे सहकारवलयः ॥ ११२४ ॥

१११९ मयईधो for ससईधो. ११२१. अतहनिवेशणेण. अलसति.  
 ११२२. इयराण for इयरजण°. सेधाई for हेयाई. ११२४. वीसाभरणा.

गहिअ-विविहंगराओ अकअंजण-झसुर-मंजरी-रअणो ।  
 पावइ असमत्तालेख-विब्भमं कामिणी-सत्थो ॥ ११२५ ॥  
 कोलीकअ-कालाअरु-धूमुपील-च्छलेण पडिहाइ ।  
 रमणाहिसारणे कावि पहरिसालिगिअ-तम व्व ॥ ११२६ ॥  
 ऊरु-जुअं मलय-भवंगराअ-विणिवेस-दर-समूससिअं ।  
 गुरु-जहणुव्वहण-सहं कअं थोरं थणवईहिं ॥ ११२७ ॥  
 लक्खिज्जइ सीसे सरसमेव कंठे पयोहरुहविअं ।  
 विसमं कुसुमाभरणं सम-काल-कअं पि जुवईण ॥ ११२८ ॥  
 थण-पडिमागअ-परिणील-जालिआ-मंडणं वरो एइ ।  
 वम्मह-सर-संका-हिअअ-गहिअ-कवअं व णव-वहुअं ॥ ११२९ ॥  
 अवियोअ-गमिअ-दिअसं सम-गहिअ-पसाहणं पओसम्मि ।  
 सोहइ रआविअहं सयणागमणूसुअं मिहुणं ॥ ११३० ॥  
 गलिउम्मऊह-पिहु-हेम-मेहला-वलय-मालिणी कावि ।  
 वम्मह-भयाहिसंधिअ-सिहि-पाआर व्व पडिहाइ ॥ ११३१ ॥

गृहीतविविधाङ्गरागोऽकृताङ्गनाम्बूलमञ्जरीरचनः । प्राप्नोति अस-  
 मातालेख्यविभ्रमं कामिनीसार्थः ॥ ११२५ ॥ क्रीडीकृतकालागरुधूमोपी-  
 डच्छलेन प्रतिभाति । रमणाभिसरणे कापि प्रहर्षालिङ्गिततमस्केव  
 ॥ ११२६ ॥ ऊरुयुगं मलयभवाङ्गरागविनिवेशदरसमुच्छ्रुसितम् । गुरुजघ-  
 नोद्ग्रहनसहं कृतं स्थूलं स्तनवतीभिः ॥ ११२७ ॥ लक्ष्यते शीर्षे सरसमेव  
 कण्ठे पयोधरोष्माधितम् । विषमं कुसुमाभरणं समकालकृतमपि युवतीनाम्  
 ॥ ११२८ ॥ स्तनप्रतिमागतपरिनीलजालिकामण्डनां वर एति । मन्मथशर-  
 शङ्काहृदयगृहीतकवचामिव नववधूम् ॥ ११२९ ॥ अवियोगगमितदिवसं  
 समगृहीतप्रसाधनं प्रदोषे । शोभते रतावितृष्णं शयनागमनोत्सुकं मिथुनम्  
 ॥ ११३० ॥ गलितोन्मयस्वपृथुहेममेखलावलयमालिनी कापि । मन्मथ-  
 भयाभिसंहितशिखिप्राकारेव प्रतिभाति ॥ ११३१ ॥

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 कोलीकअ°. °गुरु° for °अरु°. ११२७. °पहमा°, °पडिणील°. जालियामंडलं व.  
 णवलवहं for णववहुअं. ११३०. °दियहं. °अहिय°. विइणहं, वितणहं. ११३१. पस  
 रियमऊह° for गलिउम्मऊह°. °कामिणी, °मालिणी. °भयाउ for °भयाहिं°.

ण सहिज्जइ कामि-अणेण विरह-विअणा-विसंतुलंगेण ।  
 ससिणो रवि-मंडल-संपवेस-तत्तं व कर-जालं ॥ ११३२ ॥  
 जाआई दुलह-दइआणुराअ-रणरणअ-मुक्क-थामाण ।  
 तणुआअंताई वि कामिणीण गरुआई अंगाई ॥ ११३३ ॥  
 अवि अ ।  
 पडिरोहि-कण्ण-पल्लव-पणोल्लणत्थं व तुलिअ-भुमअग्गा ।  
 अग्घइ णिमेस-णियमण-फुरंत-पम्हाजरा दिट्ठी ॥ ११३४ ॥  
 णमइ णडालंविअ लज्जिण्णु कर-मलिअ-कंठ-कुसुमेसु ।  
 उव्वत्त-पम्ह-चुंबिअ-पुडाई ण हु णाम अच्छीइं ॥ ११३५ ॥  
 हत्थो घोळइ दंसणसमओसारिअ-णिरिंमि-विणिवेशो ।  
 बाणीकअच्छि-संधाण-गहिअ-सवणावआसो व्व ॥ ११३६ ॥  
 लज्जोणअ-वअणालविखएक्क-दर-विअसिआहरंताई ।  
 गमणम्मि वि आवज्जंति वलिअ-मज्झाई दिट्ठाई ॥ ११३७ ॥  
 इअ कामिणीण पियअम-समागमुम्मिल्लमाण-मअणाण ।  
 सज्जस-पडिबद्ध-रसाई होंति लीलाइअव्वाइं ॥ ११३८ ॥

न सख्यते कामिजनेन विरहवेदनाविसंष्टुलाद्गुणेन । शशिनो रवि-  
 मण्डलसंपवेशतममिव करजालम् ॥ ११३२ ॥ जातानि दुर्लभदयितानुरागर-  
 णरणकमुक्तस्थासाम् । तन्नूयमानान्यपि कामिनीनां गुरूणि अङ्गानि  
 ॥ ११३३ ॥ अपि च । प्रतिरोधिर्गुणपल्लवप्रणोदनार्थमिव तुलितधू-अम्ना ।  
 अर्थति निमेषनियमनस्फुरत्पक्षमातुरा दृष्टिः ॥ ११३४ ॥ नमति ललाटमेव  
 लज्जितेषु करमर्दितकण्ठकुसुमेषु । उद्वृत्तपक्षमञ्जुस्मितपुटानि न खलु नाम  
 अक्षीणि ॥ ११३५ ॥ हस्तो घूर्णते दर्शनसमयापसारितशिरोवस्त्रविनिवेशः ।  
 बाणीकृताक्षिसंधानगृहीतश्रवणावकाश इव ॥ ११३६ ॥ लज्जावनतवदना-  
 लक्षितैकदरविकसिताधरान्तानि । गमनेऽपि आवध्यन्ते वलितमध्यानि  
 दृष्टानि ॥ ११३७ ॥ इति कामिनीनां प्रियतमसमागमोन्मीलनमदनानाम् ।  
 साध्वसप्रतिबद्धरसानि भवन्ति लीलायितन्यानि ॥ ११३८ ॥

११३४. °पणोल्लणं. भुममग्गा, °भुयमग्गा. निवेस° for णिमेस°.  
 ११३६. °सवणावयासव्व. ११३८. पडिबद्धरथाइं.



ललणा वल्लहहुत्तं विलास-विस-मंडणाओ बोलेंति ।  
 णीसंकंचिअ वंदीकइंदु-किरणाओ व्व णिसासु ॥ ११३९ ॥  
 सरस-मअ-तंबिमाहअ-किसलय-मालाअमाण-पम्हाई ।  
 रमण-पवेसत्थं पिव पियाण विअसंति अच्छीईं ॥ ११४० ॥  
 अवहीरिअ-पियअमहुत्त-गमण-भय-दिण्ण-संखलाई व ।  
 कज्जलिअ-बाह-लेहाईं होंति कीए वि अच्छीईं ॥ ११४१ ॥  
 थोएण वि दूमिज्जइ ण लेइ गरुअं पि णाम-मंतक्खं ।  
 इअ असमंजस-हिअओ होइ सिणेहेण जुवइ-जणो ॥ ११४२ ॥  
 वलिउद्ध-कवोल-घटंत-चंद-विंबाण माणइत्तीण ।  
 अंतो दीसइ व णिरोह-पुंजिओ हास-विच्छड्डो ॥ ११४३ ॥  
 सासुक्खअ-रअ-लहुइअ-समूससंतुप्पलोणअ-मुहम्मि ।  
 चसअम्मि कावि परिसेस-माण-गरुई चिरा पिअइ ॥ ११४४ ॥  
 अहिलासा रहस-विणिग्गएण कामेसु-जज्जरंगेण ।  
 कुवल्लय-णालेण महुं हिअएण व कावि आपिअइ ॥ ११४५ ॥

ललना वल्लभाभिमुखं विलासविसमण्डना अतिक्रामन्ति । निःश-  
 इकमेव वन्दीकृतेन्दुकिरणा इव निशासु ॥ ११३९ ॥ सरसमदताम्राहताकि-  
 सलयमालायमानपद्माणि । रमणप्रवेशार्थमिव प्रियाणां विकसन्ति अक्षीणि  
 ॥ ११४० ॥ अवधीरितप्रियतमाभिमुखगमनभयदत्तशृङ्खलानीव । कज्ज-  
 लितबाष्पलेखानि भवन्ति कस्या अप्यक्षीणि ॥ ११४१ ॥ स्तोकेनापि दूयते  
 न गृह्णाति गुरुकमपि अपराधम् । इति असमञ्जसहृदयो भवति स्नेहेन  
 युवतिजनः ॥ ११४२ ॥ वलितीर्ध्वकपोलघटमानचन्द्रविम्बानां मानवती-  
 नाम् । अन्तर्दृश्यत इव निरोधपुञ्जितो हाससमूहः ॥ ११४३ ॥ श्वासो-  
 त्वातरज्जोलघ्नुकृतसमुच्चुसदुत्पलावनतमुखे । चषके कापि परिशेषमानगुर्वी  
 चिरात् पिबति ॥ ११४४ ॥ अभिलाषाद् रहसविनिर्गतेन कामेषुजर्जराहमेन ।  
 कुवल्लयनालेन मधु हृदयेनेव कापि आपिबति ॥ ११४५ ॥

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चिर-संतिओ वि विअलइ माणो चिर-विअलिओ वि संघडइ ।  
 विवरीअ-रसं कीलेइ महु-मओ कामिणि-अणम्मि ॥ ११४६ ॥  
 अल्ललिअ-सरीर-वअणो सहाव-हिअओसरंत-मअ-धरिओ ।  
 मत्तो चि णवर णज्जइ कवोल-राएण जुवइ-जणो ॥ ११४७ ॥  
 अंगाई पअणुआई वि किंपि गरुएइ महु-मअ-विलासो ।  
 हिअआई पुणो लहुएइ माण-गरुआई वि पियाण ॥ ११४८ ॥  
 विरह-विणिग्गअ-सेस व्व विभ्रमा मंद-हिअअ-संगलिआ ।  
 मुह-णीसासा पिय-संगमम्मि सोहंति रमणीण ॥ ११४९ ॥  
 सरस-णह-राइ-मग्गेहिं पीण-थण-मंडलाई तरुणीण ।  
 पिय-संगम-हरिसूसास-रहस-फुडिआई व सहंति ॥ ११५० ॥  
 संभाविअ-काम-हरो जप्पेइ रसं असोउमल्लो वि ।  
 णह-रेहा-फरुस-पयोहराण रमणीण परिरंभो ॥ ११५१ ॥  
 गाढालिगण-तण्हा-णिहेण पडिपीलणं व पडिवण्णं ।  
 पढमं कीएँ वि भर-पीडिण हिअएण थणआण ॥ ११५२ ॥

चिरसंस्थितोऽपि विगलति मानश्चिरविगलितोऽपि संघटते । विपरी-  
 तरसं क्रीडति मधुमदः कामिनीजने ॥ ११४६ ॥ अस्खलितशरीरवचनः  
 स्वभावहृदयापसरन्मदधरिः । मत्त इति केवलं ज्ञायते कपोलरागेण  
 युवतिजनः ॥ ११४७ ॥ अङ्गानि प्रतनुकान्यपि किमपि गुरुकरोति मधुमद-  
 विलासः । हृदयानि पुनर्लघयति मानगुरुण्यपि प्रियाणाम् ॥ ११४८ ॥  
 विरहविनिर्गतशेषा इव विभ्रमा मन्दहृदयसंगलिताः । मुखनिःश्वासाः  
 प्रियसङ्गमे शोभन्ते रमणीनाम् ॥ ११४९ ॥ सरसनखराजिमार्गैः पीनस्तन-  
 मण्डलानि तरुणीनाम् । प्रियसङ्गमहर्षोच्छ्वासरभसस्फुटितानीव शोभन्ते  
 ॥ ११५० ॥ संभावितकामभरोऽर्पयति रसमसौकुमार्योऽपि । नखरेखापरुष-  
 पयोधराणां रमणीनां परिरम्भः ॥ ११५१ ॥ गाढालिङ्गनतृष्णानिभेन प्रति-  
 पीडनमिव प्रतिपन्नम् । प्रथमं कयापि भरपीडितेन हृदयेन स्तनयोः ॥ ११५२ ॥

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 संचिओ वि कामिणिअणेषु. वम्महो for-महुमहो. ११४७. सहावविहवो.° ११५०.  
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 ल्लोवि. °परुस°. परिलंभो. ११५२. °तम्हा° and तम्हा. परिपीडणं च.

पढम-रआरंभ-रसाण वि तह वच्छ-त्यलोवऊढाई ।  
 जह पीडिअ-जहण-णिरंतराई जाअंति अंगाई ॥ ११५३ ॥  
 अच्चंत-मएण विलासिणीण परिगलिअ-हिअअ-सुण्णाई ।  
 वडुंत-णीरसाई ण समप्पंतिच्चिअ रआई ॥ ११५४ ॥  
 अण्णोण्णाराहण-खण-खलंत-हिअआवहीरिअ-सुढाई ।  
 सुहमन्महिअं रइ-वित्थरेण पावंति मिहुणाई ॥ ११५५ ॥  
 ताइंचिअ किंपि रसं देति परूढे वि पेम्म-राअम्मि ।  
 पिय-दिण्ण-णहाहरणुल्लासाई रमणीण रमिआई ॥ ११५६ ॥  
 आवअणोरु-णिरंतर-पीडिअ-देहाण हरइ मिहुणाण ।  
 चलणेसु वि कअ-चलणो सव्वंगालिंगण-विलासो ॥ ११५७ ॥  
 थण-विबेसु वहुणं जोव्वण-लद्ध-परिणाह-विअडेसु ।  
 सोच्चिअ तह-परिणाहो जाओ विरलो व्व रोमंचो ॥ ११५८ ॥  
 पीडिअ-पयोहरोगाढ-णह-पउडेस-दर-समूससिअं ।  
 विमलइ करेण रमणस्स कावि वच्छ-त्यलं हसिरी ॥ ११५९ ॥

प्रथमरतारम्भरसानामपि तथा वक्षःस्थलोपशुद्धानि । यथा पीडि-  
 तजघननिरन्तराणि जायन्तेऽङ्गानि ॥ ११५३ ॥ अत्यन्तमदेन विलासिनीनां  
 परिगलितहृदयशून्यानि । वर्धमाननरिसानि न समाप्यन्त एव रतानि  
 ॥ ११५४ ॥ अन्योन्याराधनक्षणस्खलद्दहृदयावधीरितसुखानि । सुखमम्य-  
 धिकं रतिविस्तरेण प्राप्नुवन्ति मिथुनानि ॥ ११५५ ॥ तान्येव किमपि रसं  
 ददति प्ररूढेऽपि प्रेमरागे । प्रियदत्तनखाभरणोल्लासानि रमणीनां रतानि  
 ॥ ११५६ ॥ आवदनोरुनिरन्तरपीडितदेहानां हरति मिथुनानाम् । चरणे-  
 ष्वपि कृतचरणः सर्वाङ्गमालिङ्गनविलासः ॥ ११५७ ॥ स्तनबिम्बेषु वधुनां  
 यौवनलब्धपरिणाहविकटेषु । स एव तथापरिणाहो जातो विरल इव  
 रोमाञ्चः ॥ ११५८ ॥ पीडितपयोधरावगाढनखपदोद्देशवरसमुद्भूतितम् ।  
 विमर्दयति करेण रमणस्य कापि वक्षःस्थलं हसनशीला ॥ ११५९ ॥

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 ११५६. कपि. पेम्म°. पिम्म°. °हरणुल्लासाई रमणीहिं. ११५८. °परिमाणो, नहपरि-  
 णामो. ११५९. °वओडेस°, °वहुडेस° for °पउडेस°. विमलेइ.

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 आयासिज्जइ थण-मंडलेण मज्झालसा तरुणी ॥ ११६० ॥  
 तणुअत्तण-णमिओअर-पयोहरासण्ण-जहण-णिमिअ-भुओ ।  
 सोहइ तंस-णुवण्णो बलिओरु-लओ पिया-सत्थो ॥ ११६१ ॥  
 दइयाएँ कोवि णिद्दा-परिस्समुन्निभण्ण-सेअ-विंदुइअं ।  
 परिउंबइ सुह-णसहिअ-पडिवोहंदोलिअं वअणं ॥ ११६२ ॥  
 समभाव-पवत्तूसास-सिडिल-णीसह-परिट्ठिआवयवो ।  
 दर-लक्खिअ-दुब्बलो व्व होइ णिद्दासु जुवइ-अणो ॥ ११६३ ॥  
 णवरिअ णरिंद-विक्रम-विअड-कहावसर-समुह-सुर-मुक्को ।  
 कुसुम-णिवहो व्व णिवडइ णहाहि तारा-लवुण्णीलो ॥ ११६४ ॥  
 जाअं तारा-वइणो वाअंत-मुणाल-पाडल-मज्जहं ।  
 बिंबं अवाल-जंबू-फल-भंग-पिसंग-परिवेसं ॥ ११६५ ॥  
 ओसारिअम्मि पच्छा सिण्होल्लिअ-तिमिर-केस-इत्थम्मि ।  
 णिवडंति सलिल-विंदु व्व तारआ रअणि-तरुणीए ॥ ११६६ ॥

बहुसो भग्गस्थितरमणनखचूर्णद्विगुणगुरुणा । आयास्यते स्तनमण्ड-  
 लेन मध्यालसा तरुणी ॥ ११६० ॥ तनुकत्वन्नमितोदरपयोधरासन्नजघन-  
 निक्षिप्तभुजः । शोभते त्र्यस्रसुतो बलितोरुलतः प्रियासार्थः ॥ ११६१ ॥  
 दयितायाः कोऽपि निद्रापरिश्रमोद्भिन्नस्वेदबिन्दुकितम् । परिचुम्बति सुख-  
 नसोढप्रतिबोधान्दोलितं वदनम् ॥ ११६२ ॥ श्रमभावप्रवृत्तोच्छ्वासशिथि-  
 लानिःसहपरिधृतावयवः । दरलक्षितदुर्बल इव भवति निद्रासु युवतिजनः  
 ॥ ११६३ ॥ अनन्तरं नरेन्द्रविक्रमविकटकथावसरसंमुखसुरमुक्तः । कुसुम-  
 निवह इव निपतति नभसस्तारालवसमूहः ॥ ११६४ ॥ जातं तारापतेः ह्युष्य-  
 न्मृणालपाटलमयूखम् । बिम्बं अवालजम्बूफलभङ्गापिशङ्गापरिवेषम्  
 ॥ ११६५ ॥ अपसारिते पश्चादवश्यायाद्रिततिमिरकेशहस्ते । निपतन्ति सलि-  
 लविन्दव इव तारका रजनितरुण्याः ॥ ११६६ ॥

११६१. तरुणत्तणं. निमिओअरं for ०णमिओअरं. ०निसन्नो and ०णुमण्णो  
 for ०णुवण्णो. ११६२. सुसहीयण (= सुसखीजनं?) for सुहणसहिअं.  
 ११६३. अह for समं and इय before समं, thus reading two Mātras too  
 many for the metre. ११६५. ०भंगिं for ०भंगं. ११६६. सेयं for सलिलं.

ल्हसिअ-ट्टिअ-मअ-विच्छाय-मज्झ-ससि-बिब-चुंबिअं सहइ ।  
 दहर-उडं व दर-फुडिअ-विअड-पुड-मंडलं गअणं ॥ ११६७ ॥  
 अत्थाअ-तलिण-तारत्तणेण तंचेअ पढम-परिविरलं ।  
 पच्छा पुंजिज्जंतं पुणो वि विअडेइ गह-अकं ॥ १११८ ॥  
 अरुण-विराविअ-तणुआअमाण-संज्झा-रसानुलित्तं व ।  
 थोअ-त्थोअमुसालोअ-पंडुरं होइ गअण-अलं ॥ ११६९ ॥  
 पम्हंतर-लखिअ-पंडु-भाव-विसम-प्पहं समुप्पअइ ।  
 सिण्हा-हअ-सामाअंत-मसिण-देहं कवोअ-उलं ॥ ११७० ॥  
 आरोहिणा पहाअ-क्रमेण परिपिंजरत्तणमुवेता ।  
 विडवेसु फल-विसेसा परिणाम-गुणं व गेण्हंति ॥ ११७१ ॥  
 मिहु (-णेहिं रइ-) रसायाम-खेअ-खण-लद्ध-गरुअ-णिद्धेहिं ।  
 पडिबुज्झिज्जइ कह-कह वि सालसं रअणि-विरमम्मि ॥ ११७२ ॥  
 तम-लोह-लोठआणुगअ-मुक्क-गोम-प्यहो तलिण-मूलो ।  
 गह-पलहि-बीअ-णिवहो पच्छा पुंजिज्जइ णिसाए ॥ ११७३ ॥

सस्तस्थितमुगविच्छायमध्यशशिबिम्बचुम्बितं शोभते । दर्दुरपुटमिव  
 दरस्फुटितविकटपुटमण्डलं गगनम् ॥ ११६७ ॥ अस्तागततनुतारत्वेन तदेव  
 प्रथमपरिविरलम् । पश्चात् पुञ्जीक्रियमाणं पुनरपि विकटयति ग्रहचक्रम्  
 ॥ ११६८ ॥ अरुणविलयिततनूयमानसंध्यारसानुलित्तमिव । स्तोक्स्तोकं  
 उषालोकपाण्डुरं भवति गगनतलम् ॥ ११६९ ॥ पश्मान्तरलक्षितपाण्डुभाव-  
 विषमप्रभं समुत्पतति । अवस्थायहतस्थामायमानमसृण्वेहं कपोतकुलम्  
 ॥ ११७० ॥ आरोहिणा प्रभातक्रमेण परिपिंजरत्वमुपयन्तः । विटपेषु फल-  
 विशेषाः परिणामगुणमिव गृह्णन्ति ॥ ११७१ ॥ मिथुनैः रतिरसायामखे-  
 दक्षणलब्धगुरुकनिष्ठैः । प्रतिबुध्यते कथंकथमपि सालसं रजनिविरमे  
 ॥ ११७२ ॥ तमोलोहलोठकानुगतमुक्तप्रभातप्रभस्तनुमूलः । ग्रहकार्पासबी-  
 जनिवहः पश्चात् पुञ्जीक्रियते निशया ॥ ११७३ ॥

११६७. दहर. 'फुणं for 'उडं. 'घवलं for 'विअड'. ११६८. अत्थागय-  
 तलिणतारत्तणेण, or अत्थायतरत्तारत्तणेण. पुणो वि णिवडाइ गहचक्रं. ११७०. 'रयं  
 for 'हअ'. 'बिहंगं for 'कवोअ'. ११७१. 'णिवेसा for 'विसेसा. ११७३. गोस-  
 प्पहातलिणतलो.

आयासेइ पईवे सलोल-कज्जल-सिहा-दरुव्वत्ते ।  
 स-कअ-गहं व पच्चूस-मारुओ वास-गेहेसु ॥ ११७४ ॥  
 तंचेअ तिमिर-मलिणं जाअं अरुण-प्पहा-हअं गअणं ।  
 सीसअमिव सिंदूरत्तणेण पडिवण्ण-परिणामं ॥ ११७५ ॥  
 गेण्हंति कंठ-फरुसाई कहवि रअणी-जलाणुभावेण ।  
 विहआ वल्लग-रअ-संणिवेस-गरुआई बीआई ॥ ११७६ ॥  
 रुण्णारुण-णयणाओ व णिसा-विमूरंत-णलिणि-सोएण ।  
 सोहंति जलोल्ल-ट्टिअ-चक्काअ-जुआओ वावीओ ॥ ११७७ ॥  
 ससिणो समोसरंती अत्थाअल-मत्थअ-त्थ-विंवस्स ।  
 सोहइ सहआर-रसग्ग-तलिण-परिपंडुरा जोण्हा ॥ ११७८ ॥  
 असहिअ-विसुद्ध-सुकआवअंस-सप्पुरिस-सुचरिज्जमारो ।  
 विवलायइ कलि-कालो व्व भिण्ण-हिअओ तमुग्घाओ ॥ ११७९ ॥  
 कोऊहल-मिलिआमर-विमाण-रअण-प्पहा-विभिण्णो व्व ।  
 जाओ अजड-जवा-कुसुम-पाडलो णह-अल-विआणो ॥ ११८० ॥

आयासयति प्रवीपान् सलोलकज्जलशिखादरोद्भवृत्तान् । सकचग्रह-  
 मिव प्रत्यूषमारुतो वासगृहेषु ॥ ११७४ ॥ तवेव तिमिरमलिनं जातमरुणप्र-  
 भाहतं गगनम् । सीसकमिव सिन्दूरत्वेन प्रतिपन्नपरिणामम् ॥ ११७५ ॥  
 गृह्णन्ति कण्ठपरुषाणि कथमपि रजनीजलानुभावेन । विहगा अवल्लग्नरजः-  
 संमिवेशयुरुणि बीजानि ॥ ११७६ ॥ रुदितारुणनयना इव निशाखिद्यमानन-  
 लिनीशोकेन । शोभन्ते जलार्द्रस्थितचक्रवाक्युगा वाप्यः ॥ ११७७ ॥  
 शशिनः समपसरन्ती अस्ताचलमस्तकस्थविम्बस्य । शोभते सहकारर-  
 साम्रतलिनपरिपाण्डुरा ज्योत्स्ना ॥ ११७८ ॥ असोढविशुद्धसुकृतावतंसस-  
 त्पुरुषसुचरितोद्धारः । विवलायते कलिकाल इव भिन्नहृदयस्तमउद्धातः  
 ॥ ११७९ ॥ कुतूहलमिलितामरविमानरत्नप्रभाविभिन्न इव । जातोऽजड-  
 जवाकुसुमपाटलो नभस्तलवितानः ॥ ११८० ॥

११७४. सदोलकज्जल°. ११७६. विलग°. ११७८. लुण्हा for जोण्हा.  
 ११७९. विवलायइ for विवलायइ. ११८०. जडर° for अजड°.

परिगलिअ-पंडु-तारा-दलस्स णह-साहिणो विणिक्खमइ ।  
 णव-किसलय-सोहग्गेण पढममरुणुग्गमालोओ ॥ ११८१ ॥  
 इट्ठा-चुण्णं व किरंतमुद्धमरुणाअवं परिप्फुरइ ।  
 रविणो गअणासि-णिसाण-चक्क-वलओवमं विवं ॥ ११८२ ॥  
 जलहिस्स पुणो वि समागमं व बहलत्तणेण सूअंतं ।  
 अ-पुणागमणाय व तं तिमिरं उम्मूलिअं रविणा ॥ ११८३ ॥  
 णवरिअ णिव्वत्तिअ-रआणि-विरम-काअव्व-णिव्वुओ ताण ।  
 सो साहिउं पअत्तो चरिअं चाणक्क-चरिअस्स ॥ ११८४ ॥  
 णवरिअ णिवडिअ-तम-लोह-टंक्क-परिसुद्धि-तुंग-विअडासु ।  
 आसा-भित्तिसु पत्थिव-पसत्थि-जोग्गासु व ठिआसु ॥ ११८५ ॥  
 अग्ग-ठिअ-हरिअ-तुरंग-पल्लवे मंगलाय कलसे व्व ।  
 तक्खणमुक्खित्ते तरणि-मंडले वासव-दिसाए ॥ ११८६ ॥  
 पडु-कित्ति-णिसमणूसुअ-हिअअ-क्खलिअ-रमणाहिलासासु ।  
 अंदोलिऊण सुर-सुंदरीसु रहसा विणिंतीसु ॥ ११८७ ॥

परिगलितपाण्डुतारादलस्य नभःशाखिनो विनिष्कामति । नव-  
 किसलयसौभाग्येन प्रथममरुणोद्गमालोकः ॥ ११८१ ॥ इष्टकाचूर्णमिव  
 किरदूर्ध्वमरुणातपं परिस्फुरति । रवेर्गनासिनिशानचकवलयोपमं विम्बम्  
 ॥ ११८२ ॥ जलधेः पुनरपि समागममिव बहलत्वेन सूचयत् । अपुनरागम-  
 नायेव तत् तिमिरमुन्मूलितं रविणा ॥ ११८३ ॥ अनन्तरं निर्वर्तितरजनिवि-  
 रामकर्तव्यनिर्वृतस्तेषाम् । स कथयितुं प्रवृत्तश्चरितं चाणक्यचरितस्य  
 ॥ ११८४ ॥ अनन्तरं निपतिततमोलोहटक्कपरिसुद्धि तुद्गमविकटासु । आशा-  
 भित्तिषु पार्थिवप्रशस्तियोग्यासु इव स्थितासु ॥ ११८५ ॥ अयत्थितहरित-  
 तुरंगपल्लवे मङ्गलाय कलश इव । तत्क्षणमुत्क्षिप्ते तरणिमण्डले वासवदिशा  
 ॥ ११८६ ॥ प्रभुकीर्तिनिशमनोत्सुकहृदयस्खलितरमणाभिलाषासु । आन्दोल्य  
 सुरसुन्दरीषु रभसा विनिर्यन्तीषु ॥ ११८७ ॥

११८१. विणिकमइ. ११८२. First half also read as — इट्ठारुणं व्व  
 किरंतमुद्धमरुणायवं परिप्फुरइ । or इट्ठारुणं व खिरंतमुद्धतरुणायवं परिप्फुरइ ।  
 or इट्ठारुणं पिव विखिरंतमरुणायवं परिप्फुरइ । Second half also read as  
 — णहयलकरवालणिसाणचक्कवलये व रविविवं । ११८३. The whole couplet  
 Thus — जमहस्स पुणो असमागमाय बहलत्तणेण सूअंतं । अपुणरागमाय व तं  
 तममुन्मूलियं रविणा ॥ ११८४. °वियम° for °विरम°. ११८५. °परिसुद्ध°.  
 °पसत्तिजोग्गा° for °पसत्थिजोग्गा°. ११८६. मुहग्गहियतुरंगमहरियपल्लवे.

कुसुम-वरिसुसुआमर-विलुत्त-मणि-मउल-कंदल-दलासु ।  
 विरलाअंतीसु सुरिंद-मंदिरुज्जाण-वीहीसु ॥ ११८८ ॥  
 अमओवओअ-परिहिट्टु-कंठ-महुरीहुअंत-रसिअम्मि ।  
 मंगल-जीमूअ-उलम्मि गअण-वट्टे पउट्टम्मि ॥ ११८९ ॥  
 चलिअम्मि रहस-विअलिअ-कण्हाइण-णिअलिए मुणि-अणम्मि ।  
 कोऊहल-पत्थिअ-गअण-हरिण-पडिवण्ण-चलणे व्व ॥ ११९० ॥  
 विणयादत्त-णराहिव-चरिअ-समाअण्णणाअरेणं व ।  
 आमुक्क-पाअवासण-बंधेसु विहंगम-कुलेसु ॥ ११९१ ॥  
 लंबि-महा-दप्पण-संकमंत-संमद्-णिरवआसेसु ।  
 भवण-वखंभावलि-सिहरमारुहंतेसु व जणेसु ॥ ११९२ ॥  
 धवलिज्जंत-समुण्णअ-पहु-जस-पासाअ-घडिअ-मंचं व ।  
 कम-लंबिअ-तिअस-विमाण-मंडलं णह-अलं जाअं ॥ ११९३ ॥  
 किं च ।  
 तुह धारा-संदाणिअ-गइंद-मुत्ताहलो असी जयइ ।  
 गउड-गल-च्छेअ-वलग-संठिएआवलीओ व्व ॥ ११९४ ॥

कुसुमवर्षोत्सुकामरविलुत्तमणिमुकुलकन्दलदलासु । विरलायमानासु  
 सुरेन्द्रमन्दिरोद्यानवीथीषु ॥ ११८८ ॥ अमृतोदकपरिष्कृतकण्ठमधुरीभवद्भ्र-  
 सिते । मङ्गलजीमूतकुठे गगनपृष्ठे प्रवृष्टे ॥ ११८९ ॥ चलिते रभसविग-  
 लितकृष्णाजिननिगडिते मुनिजने । कुतूहलप्रार्थितगगनहरिणप्रतिपक्षचरण  
 इव ॥ ११९० ॥ विनयारूढनराधिपचरितसमाकर्णनादरेणव । आमुक्त-  
 पादपासनबन्धेषु विहंगमकुलेषु ॥ ११९१ ॥ लम्बिमहादर्पणसंक्रामत्संमर्द-  
 निरवकाशेषु । भवनस्तम्भावलिशिखरमारोहत्सु इव जनेषु ॥ ११९२ ॥  
 धवलीक्रियमाणसमुज्जतप्रभुयशःप्रासादघटितमन्त्रमिव । कमलम्बितत्रिदश-  
 विमानमण्डलं नभस्तलं जातम् ॥ ११९३ ॥ किं च । तव धारासंदानितमजे-  
 न्द्रमुक्ताफलोऽसिर्जयति । गौडगलच्छेदारूढसंस्थितैकावलिरिव ॥ ११९४ ॥

११८९. °परिहट्टु°. °वट्टो मउट्टम्मि, °वट्टे पयट्टम्मि. ११९२. °संकमिअ or  
 °संकमेण for °संकमंत°. ११९३. °मंचं. मंडले नहयले जाए. कमललिअं for  
 कमलंबिअं. ११९४. माइ for जयइ. °संठिएआवलिलओ व्व for °संठिएआव-  
 लीओ व्व.



सम-जाइत्तण-संभाविओवआरोहिं णिअअ-चलणोहिं ।  
 पोच्छाहिअ व्व चलणे तु एंति णिअलाविला रिउणो ॥ ११९५ ॥  
 कर-संदिरेण सोहसि तद्धिअसं दाण-वारिणा देव ।  
 हिअअ-भरिअस्स करुणा-रसंबुणो णिग्गमेणं व ॥ ११९६ ॥  
 णंदइ तुह विणिअत्तस्स आसमुद्धं दिसार्थो जेऊण ।  
 लच्छी पुणो वि पिउणा संपेसण-दिण्ण-विहव व्व ॥ ११९७ ॥  
 कारासु पढमणुहूअ-णिअल-मल-मग्ग-लंछणा चलाणा ।  
 तएँ छेइज्जंति विइण्ण-काल-सुत्त व्व सत्तूण ॥ ११९८ ॥  
 संकंत-महि-रओ-धूसराइं संपइ तुह पणामेसु ।  
 भिउडी मइलण-भीअ व्व रिउ-णडालाइं णारुहइ ॥ ११९९ ॥  
 गरुअअर-मत्त-वारण-खंध-समारुहण-विरलिएणं व ।  
 ऊरु-जुएण विराअइ सहाव-विअडं गअं तुज्ज ॥ १२०० ॥  
 घेप्पइ अगुणीहिं गुणि व्व जेण गुण-गारवेण वो अप्पा ।  
 तेणेअ तं पि मण्णासि अप्पाणमणज्जिअ-गुणं व ॥ १२०१ ॥

समजातित्वसंभावितोपकारैर्निजकचरणैः । प्रोत्साहिता इव चरणे  
 तवायन्ति निगडाविला रिपवः ॥ ११९५ ॥ करस्थन्दनशिलेन शोभसे प्रति-  
 दिवसं दानवारिणा देव । हृदयभृतस्य करुणारसांबुनो निर्गमेणिव ॥ ११९६ ॥  
 नन्दति तव विनिवृत्तस्य आसमुद्धं दिशो जित्वा । लक्ष्मीः पुनरपि पित्रा  
 संप्रेषणदत्तविभवेव ॥ ११९७ ॥ कारासु प्रथममनुभूतनिगडमलमार्मलाच्छ-  
 नाश्रवणाः । त्वया छेद्यन्ते वितीर्णकाल इत्था इव शङ्कणाम् ॥ ११९८ ॥  
 संक्रान्तमहीरजोधूसराणि संप्रति तव प्रणामेषु । भ्रुकुटिर्मलिनीकरणभीतिव  
 रिपुललाटानि नारोहति ॥ ११९९ ॥ गुरुतरमत्तवारणस्कन्धसमारोहण-  
 विरलितेनेव । ऊरुयुगेन विराजते स्वभावाविकटं गतं तव ॥ १२०० ॥  
 गृह्यते अगुणिभिर्गुणीव येन गुणगौरवेण वः आत्मा । तेनैव त्वमपि मन्यसे  
 आत्मानमनर्जितगुणमिव ॥ १२०१ ॥

११९८. °मग्गेसु लंछणा for °मलमग्गलंछणा. तइआ छिज्जंति for तएँ  
 छेइज्जंति. ११९९. °महीरयपंडुराइं and °महीरयधूसराइं १२००. °राय° for  
 °मत्त°. खंधारुहणाय विरलिएणं व and खंधारुहणपरिवेळिएणं व for खंधसमारुहण-  
 विरलिएणं व. १२०१. Variety of readings such as घेप्पइ अगुणीहिं गुणो व्व  
 जेण गुणगारवेण वो अप्पा । or घिप्पइ गुणीहिं अगुणो व्व जेण गुणगारवेण वो अप्पा ।

जाहेच्चिअ तं चलणोणआण अवरिं करं पसारोसि ।  
 लच्छी भुअ-ट्टिआ वो ताहेच्चिअ तेसु संकमइ ॥ १२०२ ॥  
 अकओवआर-तणुआ अभग्ग-पसरेसु तुज्झ दीसंति ।  
 संकंता इव अलएसु केस-इत्था रिउ-पियाण ॥ १२०३ ॥  
 इअ ताहे भावागअ-पच्चक्खाअंत-णरवइ-गुणाण ।  
 विवरोकवम्मि वि जाआ कईण संबोहणालावा ॥ १२०४ ॥  
 अवि अ ।  
 अह सुद्धम्मि अ णिहसुत्थ-कंचणाहरण-रअ-पिसंगम्मि ।  
 जाअम्मि सुवण्णमए व्व तम्मि जण-संसिए दिअसे ॥ १२०५ ॥  
 संकंतासेस-सरस्सइत्तणेणं व साहिरे तम्मि ।  
 जाओ खणेण मूअल्लिओ व्व कोऊहला लोओ ॥ १२०६ ॥  
 किं च ।  
 वीसंभमंगंतूणं व विसम-महिला-सहाव-दोसेण ।  
 बाहिंचिअ वेरि-सिरीओ जेण पणईण दिण्णाओ ॥ १२०७ ॥  
 जस्स विअयाहिसेए विवक्ख-देवीहिं णव-णिओआहिं ।  
 पीआईं तक्खणूप्पिअ-चमरंतरिआईं अंसूहिं ॥ १२०८ ॥

यदैव त्वं चरणावन्तानामुपरि करं प्रसारयसि । लक्ष्मीर्भुजस्थिता  
 वस्तदैव तेषु संक्रामति ॥ १२०२ ॥ अकृतोपचारतनुका अभग्गप्रसरेषु तव  
 दृश्यन्ते । संक्रान्ता इवालकेषु केशहस्ता रिपुश्रियाणाम् ॥ १२०३ ॥ इति  
 तदा भावागतप्रत्यक्षायमाणनरपतिगुणानाम् । विपरोक्षेऽपि जाताः कवीनां  
 संबोधनालापाः ॥ १२०४ ॥ अपि च । अथ शुद्धे च निघर्षोत्थकाश्रना-  
 भरणरजःपिशङ्गे । जाते सुवर्णमय इव तस्मिन् जनशंसिते दिवसे ॥ १२०५ ॥  
 संक्रान्ताशेषसरस्वतीत्वेनेव कथनशीले तस्मिन् । जातः क्षणेन मूकीकृत-  
 इव कौतूहलाह्लोकः ॥ १२०६ ॥ किं च । विश्रम्भमगत्वेव विषममहिलास्व-  
 भावदाषेण । बहिरेव वैरिश्रियो येन प्रणयिम्यो दत्ताः ॥ १२०७ ॥ तस्य  
 विजयाभिषेके विपक्षदेवीभिर्नवनियोगाभिः । पीतानि तत्क्षणापितचमरान्त-  
 रितानि अश्रूणि ॥ १२०८ ॥

१२०२. उवरिं for अवरिं. ताण for तेसु. १२०३. मुक्कोवयारं. अरुग्गं for  
 अभग्गं. भग्गप्पसरेसु १२०४. इह for इअ. कईयणं for कईण १२०५. Also  
 read as—सव्वत्थच्चिय निहसंतकंचणाभरणरयपिसंगम्मि । or अह सव्वत्तोच्चिय  
 निहसकंचणाहरणयपियसंगम्मि । १२०६. तक्खणं for खणेण. मूअल्लिय व्व.  
 १२०७. बंदीहिं for 'देवीहिं. कयं for णवं. तक्खणों.

तस्स इमं पावणमहिष्मत्तं अ चित्तं च विम्हय-कत्तं च ।

सीसइ चरिअमचरमं णराहिष्इणी मिसामेह ॥ १२०९ ॥

कइराअ-लंछणस्स वण्णइराअस्स गजद्वये गहवीठं समत्तं ॥

तस्येदं पावनमभिनवै च चित्रं च विस्मयकरं च । शिष्यते  
चरितमचरमं नराभिपतेर्निशमयत ॥ १२०९ ॥

कविराजलाञ्छनस्य वाक्पतिराजस्य गौडवधे गाथापीठं समाप्तम् ॥

१२०९. तस्सेमं. विम्हययं च चित्तं च. At the end of 1209, one Ms  
reads—कइराअलंछणस्स व वण्णइराअस्स सउडवहं । तस्येण कइराअवीठं रइमंचिम तइ  
समतं च ॥

# **GAÜÐAVAHO**

( TRANSLATION, NOTES, INDICES AND GLOSSARY )



# GAÜÐAVAHO (Translation)

## Benediction

1. Pay homage, at the very outset, to the Self-born (Brahmā) residing within the orbit of a lotus and wearing a white sacred thread which was, as if, a fibre of the lotus-stalk extracted while coming out through the belly of Viṣṇu.

2. Victorious is He (Brahmā) who dwells in a lotus with its big seeds lying hidden inside the ring of its pericarp (Kannia), looking as if, they are so many worlds (bambhamḍa) treasured up (nihānikaa) in it.

3. Bow to Him (Brahmā) whose mass of atoms, as it were, later accepted by Him as the substance for the creation of the worlds, stays (stored up) in His residence-lotus, under the guise of its dust-particles (tingicchi).

4. Victorious is He (Brahmā) for whom the circle (parivāḍī) of worlds serves for the purpose of a rosary of crystal beads, revolving (āvattamtī) in His hand continuously (to mark the cycle of their creation and destruction), ever engaged, as He is, in His meditational prayers (javojjaa).

5. Bow to the Emergence (viniggama) of the Navel-Lotus (Brahmā) out of the sprout (kamdala) of the lotus-bulb in the form of the huge Śeṣa situated down below, after having broken through the black (Kṛṣṇa-Viṣṇu) mud.

6. Victorious is the charming repose (parisaṃthia) of Viṣṇu having the (dark) shade of a black antelope, on the world's globe, which, flooded with the (deluge) waters, looked like the orb of the prodigious moon.

7. Victorious is the Man-Lion with His sharp nail-tips enveloped in smoke issuing from the friction of the Demon's chest-bones (urattihi), thus appearing as if He had seized in His clutches a mass of clouds in His roaring fury.

8. Bow to Him (Narasimha) whose massive hands were withdrawn, finding no other task (vavasāa) to accomplish, since the Demon had his broad chest torn open by only the tips of His claws.

9. Bow to the Lord Viṣṇu in His incarnation of the Man-Lion, who, splashing (*pallaviā*) the fringes of the firmament with the blood of the dissected Demon, appeared to have unfolded the evening ( scene, to satisfy the stipulation ) of the time of the enemy's death.

10. Victorious is the throaty voice of Viṣṇu, which, for long, destroyed the articulation of (other) words by its growl, His throat having been made hoarse by roar (*bukkāra*), even though He had cast away the form of the Man-Lion.

11. Victorious are the angry outbursts (*samrambha*) of the Man-Lion, (directed) solely against the Demon, completely ignoring the Quarter-elephants, the moon-deer and thunder (*rasia*) of the mass of deluge-clouds.

12. Victorious is the Man-Lion's massive neck with its reddish mane, which is, as it were, a collected bundle of lightning streaks, now left without support, as the clouds were shattered by the fury of His roar.

13. Victorious is the tusk of the Great Boar, jutting out from the passage of His mouth, like a lotus-stalk from the bulbous root of the lotus inside the navel of His stomach.

14. Bow to Him, who, in His state of the Boar in which He transformed Himself by His power, bore the Earth Himself, as it were, although (actually) resting on Śeṣa, since His reflection was cast (*ghaḍamta*) in the jewels of his hoods.

15. Victorious is the Earth along with Śeṣa, dug up and (tossed) far away (*dūrukḥhā*) by the Boar's breaths, thus looking as if (She is) holding an umbrella (up-side down) to ward off the (blaze of) the suns pushed underneath at the bottom.

16. Victorious are the various bodily parts of Viṣṇu in His Dwarf incarnation, depressed and elevated (*thauḍam*) because of the uneven (distribution of) flesh on His body, having been stuffed, as it were, with worlds that could not be contained (*napahuppamta*) in His small stomach.

17. Victorious is the Great Tortoise lifting the (sunken) Earth with His body, as with a hand, with His (out-stretched) five fingers, since, under the pressure of the Earth, His mouth-tip and four feet happened to be pushed out (*ṇisāria*).

18. May the creeper-like hair-line (*roma-laā*) on the belly of Viṣṇu in his fraudulent female form protect you—(the hair-line) which looked like a row of bees pursuing the lotus hidden inside His stomach (navel).

19. Victorious is He, for whom, in His transformation as a young female, the worlds, receding (*osaramta*) within from His thin belly, procured the voluminous bulk for breasts and buttocks.

20. Victorious is He who wears a garland of wood-flowers, encircled (*pariāla*) by rows of humming bees behaving as watchmen (*jāmailla*) and thus looking as an enclosure (*vai*) thrown round His harem, the residence of Lakṣmī.

21. Victorious is the mouth of Viṣṇu (*Kṛṣṇa*) kissed by Yaśodā in His infancy—the mouth that looked like a lotus shooting upwards, as it were, having been denied an outlet of the navel.

22. May the fresh nail-marks caused (*kāraṇāo*) by Rādhā, appearing like rays of the Kaustubha jewel on the chest of Kṛṣṇa, take away your grief.

23. Bow to Him (Viṣṇu) who cut the head of Rāhu, (for which reason) his grief revolves, remaining just unexpressed (*aṇiccaria*) (and unrelieved), (finding an outlet only) in baseless, slight sighs.

24. Bow to the feet of Balarāma, fastened together (*sam-dāṇia*) by his black upper garment slipping down through the effects of intoxication, thus giving an impression of the Yamunā river rolling (on his feet), being frightened of his angry grunts.

25. May the eyes of Balarāma, flushed with intoxication, emitting, as it were, the lustre of jewels on a thousand hoods lying dormant within him, drive away your sins.

26. Victorious is the swaggering step of Balarāma and Kṛṣṇa which presses down under its weight Śeṣa and the Tortoise, making them realise the pang (*viaṇā*) thereof within themselves (and suffer) with the least murmur of a protest (*niruvālamḥam*).

27. Bow to that Yellow-clad (Viṣṇu) who has a naturally dark-complexioned body, made so variegated (*sabala*) by the periods of disappearance and emergence of day and night, as it were.



28. Victorious are the circled imprints (*nivesamaggā*) of Lakṣmī's breasts on the chest of (Viṣṇu), the Destroyer of Madhu, stamped (on it) by her collapsing pigment and showing like leaves of the lotus-plant (sprouting) from His navel.

29. Victorious is He (Śiva) whose frowning arch of eyebrows, closely contacting His forehead-eye, looks like the burnt-up black bow-stick of Cupid, even to-day.

30. Bow to Him (Śiva) who, even to-day, holds back the Moon fastened firmly in His matted hair, even though (through friendship) he had resolved (*kaa-vavasāa*) as it were, to fall in the fire of His third eye.

31. May He extend to you all happiness,—(He) who perhaps has His own forehead (now) resting on His head under the guise of the moon, being pushed upwards (*pellia*) by His very broad third eye.

32. Victorious is He, by whose third eye rushing ahead (*ahidhāvīṃṇa*), as it were, Cupid was swallowed (*gilia*) under the guise of His (flowery) bow, rendered ruddy by the thick mass of pollen (flung) from the flowers (of the bow) when fully stretched (*kaḍḍhia*).

33. Bow to the Paśupati's high stature (*paritṭhiam*) with its constantly dwarfed shadow (*Vāmaṇacchāa*) shining, as He is, in the light of the Moon, (who is) his possession (held) in the lap of his crown (*maiḍocchamga*).

34. Victorious is Paśupati's tying of His matted hair by means of Vāsuki, relaxing at the cession of the ocean's churning. His chest languishing on account of the friction of mountains against it.

35. We bow to Śiva, the Mountaineer, whose forehead (became) red as He rubbed it in wrath against Arjuna with quivering fingers, thereby inhibiting, as it were, the opening of His third eye.

36. Victorious is He, on whose throat, as soon as He gulped the poison, manifested a black line, resembling a scar left by the Death's noose, fastened for a moment and released instantaneously.

37. Bow to Him who still has His third eye, when somehow missing (*Ihasia*) in its place, substituted by Viṣṇu with His own eye-leaf, given by Him as a flowery offering (in deep devotion).

38. Victorious is the line of poison's lustre, looking like His head's shadow collected at the bottom of His throat, on account of the (refulgent) moon's light overhead.

39. Bow to the Moon of the Three-eyed God (Śiva) who stands reduced to (the size of) a digit, his heart being completely dedicated to the propitiation of Gaurī and Śiva, who stay (blended) only by their bodily halves.

40. Bow to Him whose decorative skullbone on His head, drank for long, feeling very thirsty, as it were, the stream of the God's River (Gaṅgā), by means of an oyster-shell of the Moon's crescent, joined to its mouth.

41. Bow to the Pinākin's (Śiva's) forehead-eye, with its rolling, reddish pupils, in which the lump of the Universe, made a sacrificial offering at the time of the world's destruction, is still blazing (in flames), as it were.

42. Bow to Him (Kārtikeya) whom Cupid would avoid, (apprehending) short shrift at His hands, as from (any member of) His family; (and hence) even to-day he does not shoot his shaft at Him through fear.

43. Victorious is that Goddess, by whose foot, adorned with anklets, the Aśoka tree in the form of the Demon Mahiṣa, being struck on his trunk (shoulder), put blossoms of blood.

44. May the eyes of the revered Lady (Pārvatī) who blushed at the first embrace of her Lord Śiva, give you happiness, (although they had) little strength (left in them), being seized by the venomous lustre of His throat.

45. Pay your homage to the rambling of Kālī, the veritable black Night of Destruction, on the eve of the world's dissolution, (brightened) by multifarious skulls (big and small) decorating Her body and thus looking like a big gathering of the millions of odd-sized moons (shining) on all nights.

46. May the physical form of Cāmundā remove your fear — the Form embellished with rod-like big veins and stuffed with coils ( of entrails ), which a thin belly could hardly contain.

47. Victorious is that ( Sarasvatī, the Goddess of Learning ), who, having been spoiled by excessive fondling inside the ( parental home of ) petals of the lotus, the seat of ( her father ) the Four-faced ( Brahmā ), now wanders ( wantonly ) with a stealthy step on the multitudes of poets' tongues.

48. Bow to him ( Moon ) whose orb appears lustre-less over the shadow of his spot, perhaps, on account of the fact that his central stock of loveliness filtered through the breach made by Gaṅgā ( in the celestial floor ), at the time of her descent ( on the earth ), leaving Him void and empty ( *tuccha* ).

49. Bow to Him ( The Sun ) whose chariot those horses, complexioned like *Lapis Lazuli*, carry, their bodies appearing discoloured because of the enveloping darkness, which, earlier, is pushed back every day ( by the rising dawn ).

50. Victorious is the Sun's mass of rays, which, for the world's preservation, glows dim in a shrunken collected form, but, which, expanding, as it were, at the time of the world's annihilation, intensifies itself ( in a blaze ).

51. Bow to him ( Śeṣa ) who, when the Boar ( Viṣṇu ) held it up, bore the earth's globe, lessened in weight, distributed, as it was, on His many heads, while its reflection was cast in the jewels of all His hoods.

52. Bow to the pillar-like tusk of the Elephant-mouthed ( Gaṇeśa ), with His huge trunk resting on it, like the Gangetic stream joined with the column of Yamunā's waters.

53. Bow to that Gaṇeśa, who, in his playful frolics of holding the huge trunk by means of His tusk, makes as it were, the summits of the mountain Meru an arena for the meeting of the Himalayas and the Vindhayas.

54. Victorious is the tusk of Gaṇapati, gathered at the end of the left half of His mouth, ( giving an impression of ) His smile, as it were, when feeling abashed at ( the manifestation ) of passion's ardour by His parents, Pārvatī and Śiva, ever united, as they are, bodily.

55. Bow to the ramblings of Lakṣmī, which fully honoured ( i. e. possessed ) the graces of alluring agility ( of dalliance ), while ( finding Her way ) after the death of the Demon-King, to go near Viṣṇu in a disguised form.

56. Victorious is the emergence of Lakṣmī from the ocean, holding in Her hands a lotus and the moon, although feeling ( all the time ) fully self-conscious of the charming excellences of Her own face.

57. Bow to the two hands of Cupid, besmirched with marks of collyrium, though He wiped off the tears of love from the eyes of His wife Rati, looking like bees as it were, clinging to the fragrance of the flowery bow and arrows, as He grasped them ( by his hands ).

58. May Gaṅgā give you happiness — ( Gaṅgā ) who rolls on the lap of ( her father ) Himālaya from the head of Śiva, voicing Her bitter complaint, as it were, against ( His other daughter ), Gaurī, for her painful behaviour of jealousy.

59. Victorious is the River ( Gaṅgā ) in whose waters on the head of God Śiva, floats the skull ( of the fifth head ) of Brahmā, who thereby holds up His faultless claim of being the ' Grand-father ', undisputed even to-day.

60-61. Bow to the waters of Gaṅgā, which are absolutely pure and white for these reasons : Firstly, they have been stirred and washed ( *viccholia* ) by the lustrous rays from the nails of Viṣṇu's toes; secondly, they blend with the rays of Śiva's moon; and ( finally ), falling on the mountain Himālaya, they absorb the snow-shades.

## Now the Eulogy of Poets

62. Victorious, indeed, are these poets, by its presentation in whose poetic words, this world in all its vicissitudes is seen to be either a source of deep joy or insipid ( and worthless ).

63. Successful ( in life ) are those great poets who, by their own poetic utterances, establish their greatness and evoke eulogy.

64. There is all happiness even in the misery of poverty and misery even in affluence for those whose hearts ( yearn to ) relish the pleasure of the essence of Poetry.

65. The charm of Sanskrit speech blooms in its Prakritic shadow, while the ( innate ) glory of the Prakrit is heightened, when touched up by its Sanskritization.

66. What is real is made to look unreal and the unreal looks perfectly real, while ( sometimes ) the thing is pictured as it exactly stands. Such are the ( peculiar ) ways of good poets.

67. Just as the quality of good administration and the pompous display of the royal sceptre embellish the great King's glory, so too, do bombast and sweetness adorn the poet's speech.

68. Even a fraction of Lakṣmī ( Wealth ) becomes and pleases man in its enjoyment. The goddess of Learning, however, if imperfect, exposes the man to some sort of ridicule.

69. How can my robust ( flowery ) language ( employed ) in the *Madhumatha-vijaya* shrink to the state of a ( concise, compact ) bud ? ( But then ) the later floral bloom of forest-creepers is much thinner and softer than its first bloom.

70. Censure of a good man, ( loosely ) talked about by the wicked, may or may not stick to him. It, however, recoils on them, by the very sin of indulging in censorious language about the good.

71. By their ( persistent ) series of efforts to suppress ( systematically ) the merits of others, malicious men become such connoisseurs of merits, that they themselves, though wicked, become men of merit, as a result ( of the assimilation ) of those very merits ( in themselves ).

72. Even the pure-minded, alas, feel a pang ( of jealousy ) in their hearts at ( the praise of ) a good man's merits, which perhaps, is analogous to the pain ( of tuskers ) in their tusks caused by impact of the moon's rays !

73. For those to whom condemnation made by unequals is of the same value as their appreciation, words of deprecation spoken by them cause no dejection.

74. Great men should rejoice in the eulogistic appreciation of their own merits, without caring to observe the shadow ( of bitterness darkening ) other's faces, while the blush on their own faces ( on account of praise ) is being noticed by them, being thrown off the balance ( of their minds tormented ) by their own ( guilty ) conduct.

75. Most men, possessed as they are of ordinary intelligence, hail poets ( of mediocre talent ); hence is it, indeed, that mediocre poets have ( undeservedly ) gained the fame ( of great poets ).

76. Merit in others, as small as an atom even, captivates the good man, who finds no satisfaction in his own ( outstanding ) merit. This and this much is the sum and substance of character and judgment ( discrimination ).

77. Merits of great men, which first hold ( their hearts ) fast in their grip, later shine ( in their reflection ) in others, like the rays of the moon which first fall on mountain-tops before ( spreading ) on the earth.

78. Trying to accomplish the good and the beautiful, everything becomes all the more beautiful; some such thing happens in their case, too, so much so that they themselves feel greatly astonished.

79. With merits by the side ( to lean upon ), one may fee egoistic; but how can a fellow ( be so egoistic ) in the absence of merits ? People who cherish ( acquisition of ) merits allow some ( amount of ) pride based on merits, which, however, must not result in ( snobbish ) intoxication.

80. With reference to whom, expecting him to be the second, should jealousy throb, when ( we find that ) these great ones are already established in their unique, solitary position, rising ( head and shoulders ) above the common man ?

81. Those who doubt their own competence of judgement when called upon to look into ( and decide ) the differences of opinions, can never deliberate and decide for other people from a position of firmness.

82. Who condescends to find fault with the inferiors ? Who dares to appreciate the superiors ? The position of praise and blame is thus the same ( in both these attempts ).

83. Those who only listen to and ( try to ) understand ( a literary piece ), but cannot judge for themselves ( its merits and demerits ), are unfit to feel elated. How is it then that they are not ashamed to be puffed up with pride ?

84. Earlier poets, through the fault of their times, often hovered about in their ramblings over paths unbeaten. In modern times, too, some poets are carried away on difficult ( paths in imitation ) of the Genius ( of the earlier poets ).

85. “ How could anything ( topic ) escape observation ( of the earlier poets ) on the paths ( of vision ) followed by them, ( thus leaving practically no topic for the moderners to poetise ) ” ? True. If, however, the ( traditional and conventional ) border-lines be given up ( and the horizons of Imagination be widened ), all ( topics ) will be just fresh and new to him too — ( the modern poet ).

86. Imaginations of other ordinary poets, frantic in their eager search for themes, ramble about ( here and there ). These very themes, however, rush to the hearts of great poets, with no effort ( on their part ).

87. Ever victorious is the Poetic speech throbbing with inspiration, ( still fresh in its charming appeal ), although drawn upon for its essence every day by veteran poets since the beginning of man's life in this world, ( remaining intact ) with its seal yet unbroken, as it were.

88. What is more, the good poets, with their minds solely devoted, have so cultivated the ( poetic ) speech that these uncommon ones ( poets ) have preferred to remain tongue-tied ( for want of a worthy listener ).

89. Who cares to deliberate in its special features whatever ( literature ) is left behind by them ? The excellences of great poets

now shine in the glory of their names only, to which they are transferred.

90. Even others, who somehow feel elated (and elevated) at the mere fact of having been able to understand and appreciate great poets in their innermost, intrinsic nature, put on (a mantle of) their own superiority in vain, only for the misery (it produces).

91. Victorious is the web of fancies of great poets which appears to be full of conflicting opposites, since it brings about both delusion and enlightenment, like darkness and light (respectively).

92. It is only in Prakrit that we shall have in an abundant measure, till (the end of) of the world's duration, a presentation of ever fresh themes and a rich variety of styles, caressingly cool and sweet in their composition (*Samnivesa*).

93. All languages merge in it (Prakrit) and emerge (*neti*) from it. Waters pour into the sea and flow away from it.

94. A peculiar delight which dilates and closes the eyes, thrills the heart, rushing inwards and outwards.

95. For those who have remained ignorant of its (Prakrit's) excellent features, (we may) have pity, a (contemptuous) laugh and a thought (that they show) such callous disregard to the great poets, but no sadness in (our) hearts.

96. What matters it, if those who are neither our superiors nor our equals, say (things unpalatable)? Whatever that be, great poets have a right to expect high regard from others.

97. They (great poets) may be without pride or may strut about inflated by their greatness. They have displayed some merits, whatever they may be, and hence should be no object of laughter for commoners.

98. The heart (of a poet undertaking to compose a poem) is as if somehow apprehensive, embarrassed, stunned, fatigued, distressed, overwhelmed (*apphunnam*) and (yet) elevated with high elation.



### Now begins the Poem

99. Rules there the Lord of the Earth, King Śrī Yaśovarman, who, having removed all sin from the whole world, delighted great Indra, ( for which reason the fame of ) his virtues has gone far to cling to the ( ends of the distant ) directions.

100. At the time of whose marching ( expedition ), the earth, tossed up in dust, reels, as it were, underneath the white parasols, without, however, leaving the ( underlying support of the ) hoods of Śeṣa.

101. At whose marching, Śeṣa, too, does not cast aside the Earth, nailed (*samdāṇīa*) as she is, by the jewels driven inside by the mighty pressure of his army, although ( he may be ) shaking his hoods in agony.

102. Whose sword, on the battlefields (*raṇāiesu*) dripping with blood and mingled with the ( bluish ) elephants' rut, oozes, as it were, a thin stream of liquid ( metal ), the sword having melted ( *virāa* ) on account of the fire produced, when struck against the ( warriors' ) armours.

103. Whose feudatories, erstwhile hostile, appear to be covering up ( *nūmia* ) the frowns formed ( on their faces ), while paying forced ( *hadha* ) homage with their folded hands, joined to their foreheads in servile supplication.

104. Who, on occasions of heroic endeavours, glancing ( *daradittha* ) proudly at his broad right shoulder, makes the royal Glory resting on his arms, pleased and happy, as it were, by ( granting to her ) the favour of his full view.

105. In whose case, the foreheads of his enemy's captive women darken, as if discoloured by the piercing lustre of his frightening ( *viśama* ) pupils, ( when ) raised in anger.

106. By the side of whose Tree of Glory, overspread by his prowess, is seen, as it were, the huge ignominy of his enemy, lying transformed in a heap in the form of the mass of thick ( black ) shadows.

107. Whose voice, deep and demanding great deeds ( *mahārambhā* ) like Gaṅgā ( Bhāgīrathī ), roams over all the worlds, embracing even the oceans.

108. To whom all directions hasten in a hurry, as it were, to serve ( him ) with waving chowries, disturbed and agitated, as they are, by a thousand streams of water-spray spouted gleefully by his victorious elephants, returning ( from his campaigns ).

**And moreover,**

109. The lower lip looks charming when up-turned, being pulled by means of the finger-tips loosely placed on it, revealing its slightly dented surface on account of the inside ( bite ) bruises.

110. Sighs somehow are slyly given out ( and they ) settle upon ( *paḍiṭṭhiā* ) the sportive lotus ( in the hand ), forcing up the filaments in a whirl and stirring the honey at the bottom.

111. Their beauty blooms ( all the more ), as in their peevish ( mood of ) dejection for not having ( obtained ) the playful pleasures of love's enjoyment ( with him ), they pull their curly locks of hair with the left hand, crush them in vain and strew them about ( on the head ).

112. The face develops a charm ( in spite of the fact that ), accepting only a single auspicious flower, the decorative wreath is sent away and the sandal paste, after a slight reverent bow, has been spurned with averted eyes.

113. ( Such is this king ) for whom, I imagine, the heavenly girls languish even now, on account of love's malady, worked up by the charming sight of his fighting ( prowess ) in battles.

**Or otherwise,**

114. The mountains, unable to contain their summits even in the sky and reverting from the ends of the quarters where their own ridges had already extended, get ( themselves ) burnt, having nowhere else to go to, although they lifted themselves up a little for flight.

115. The mountains discharge molten iron, as it were, being smelted by the fire of the thunderbolt, their slopes enveloped in coils of smoke issuing from their cave-mouths.

116. The heavenly mountain ( Meru ), with a mass of fire-flames falling out from its smoking wings, was observed to be in close association with the Night and the Day, as it were, which also moved with him in his hasty flight.

117. The thunderbolt, swinging up and down at (every) resistance, gets itself sharpened on those very mountains on whom its edge got blunted, as it came down with a crashing sound in its violent, bouncing impact.

118. The mountain-beloveds suddenly start rolling on the ground in an agony of miscarriage due to fright, when (they see) big birds coming back, the moment they flew out from the caves.

119. The mountain extinguishes the fire caused by wing-cutting, sitting just at the very place where it is situated, since the oceans flooded in from both of its sides on the earth's surface which had caved in on account of pressure.

120. The thunderbolt, although meeting (in a blow) the rising mountain, whose ridges were being heated every day (*taddiasa*) by the movement of the sun's orb, was noticed (by the mountain) after a long time.

121. The sides of the Malaya mountain went on burning, its sandal trees, with its branches withering (*vāa*) on account of the poison-flames and hence being deserted by snakes, while its fragrant smoke was being availed of by gods (for perfuming) their spread-out (*viasāvia*) garments.

122. Masses of mountains, crashing on the ground with clipped (*nisudhia*) wings, got fried up in the charming manner of (dry) leaves, the snakes fleeing in frantic haste that very moment.

123. With great difficulty does Śeṣa support the earth being beaten by the heavy thud of the falling, wingless mountains, feeling (sore and) furious at the fact that his mouths, pierced by his own fangs, were filled with blood.

124. The mountains, blazing in flames, host of gods retreating, being repelled by the heat, the sky looks variegated with rows of bees, frightened by smoke, hovering over the Grand-sire's (Brahmā's) lotus.

125. Mountain-(shaped) beloveds heavy with young ones hiding inside (*lhikka*) their caves, fearfully reach the outskirts of the sky, (grown) lazy and languid because of pregnancy, as it were.

126. These ( mountains ), supporters of the earth, fluttering their wings for the ( last ) moment, vanish like moths in the ( blazing ) lamp of the thunderbolt, flaming like dazzling lightning-streaks.

127. The mountains, thinning ( in their ranks ), look very few in number; their expanse destroyed, they look elongated ( in breadth ); curtailed ( in size ), they look too tall, with their wings clipped by the thunderbolt.

128. Wings loosely spread out, the mountains are seized by the rushing thunderbolt; and then falling down ( finally ) after a high upward flight, they are unable to jump up even slightly.

129. Thunderbolt strikes the mountains ( *dhare* ); mountains slashed by thunderbolt and coming down, strike the earth; and the earth, too, hit by the falling mountains, smites Śeṣa's circle of hoods.

130. The mountain-ranges, made sore with their own pungent smoke, flapping their wing-like eyelashes and shedding tears of water-streams, burst like the veritable eyes of the quarters.

131. The sides of mountains, with their uneven ( *thaiḍa* ) surfaces of hardened iron-rocks, first flowing out ( in fluid condition ) on account of the burning heat and later solidified ( *saṃkhāa* ), become quite fit afterwards to meet and repel the ( blows of the ) thunderbolt.

132. The summit-streams, soiled black by ( the ashes of ) the burnt-up wooded groves, prove to be the falling tear-streams ( *bāhoārā* ) mingled with collyrium, ( from the eyes ) of the sorrowing mountain-wives.

133. The broad beds of iron-streams on the mountain-ridges, with their soft flow ( of liquid ) now congealed, look in their lustrous forms like the huge bodies of snakes stretched out in sleep.

134. A certain mountain, glowing reddish-yellow by the fire of the thunderbolt and with the moon's ( reflected ) orb at its bottom in the course of its upward flight, roved about like Garuḍa ( flying away ) with a nectar-jar picked up ( in his claws ).

135. Masses of clouds, flying off from the mountain-slopes, enveloped in the tawny glow of lightning resembling the thunderbolt, rolled on in the sky, looking like clipped mountain-wings.

136. Mountains, meeting the thunderbolt ( in its blow ), made their flowers, fruits and leaves look like burning pieces of charcoal, while the creeper-bowers, ( erstwhile ) places of love's assignment, were being mourned for ( on account of their loss ) by the heavenly couples.

137. The river-ways, flowing about on the ridges of mountains, quaking in ( the agony of ) mutilation, assumed the appearance of bandages on their gaping wounds.

138. What was seen by the forest-roving animals of the earth was only the clipping of wings of the mountains, as they stood ( still and stupefied ) on their embankments, although they had come out from the caves in their eager desire to get down ( on the earth ).

139. The mountain-wings get scattered about in the sky in their ( upper and lighter ) halves, as they go up burning and start rolling ( round and round ), while by their ( lower ) halves, heavy at the bottom, they drop down on the ground.

140. Columns of smoke, massed up above the trees, having fires burning at the bottom, look like formations of shadows, thrown up by the light down below ( *hetthāloa* ).

141. Thunderbolt met the heavenly mountain Meru once again in the mighty flames on its slopes, on account of a suspicion that its wings were still intact, although they had been lopped off ( before ).

142. By its own innate power, the thunderbolt might not deal such a hard and a fast blow, as it would do ( to the extent of ) cutting asunder a mountain, when hit with force by the wings of another mountain.

143. The billows of the oceans, stirred up by the falling mountains and lit up by the encircling lustre of the jewels ( underneath ), heave high up in the sky, looking like the very mountains with blazing wings.

144. After a long time does the thunderbolt come out ( from the mountain-side ), giving to the gods a feeling of sadness, causing a crater by its burning action, its flashing lustre lost, being compressed within their enfolding wings by the angry mountains.

145. The thunderbolt would not leave even those mountains which dropped ( themselves ) in the sea, although their long downward descent had not yet completed and ( hence ) their peaks were to be seen stretched far ( and high ) in the sky.

146. Only one mountain, however, could ( successfully ) submerge, without its slopes, base and top being seen ( *lhikka* ) in the high-mounting waves of the ocean, as in the ocean itself.

147. One would imagine that it was not the mountain that ( entered ) the ocean, but the ocean itself entered the mountain in impetuous haste, flooding in to roll ( leisurely ) inside ( the region of ) its valleys and caves, as huge as the interior of the nether world.

148. The earth quakes, shaken by the seas agitated by mountains, its shoulders thrashed by the excited quarter-elephants, and thus made to oscillate by the mountains wriggling in agony.

149. Mountains move on, as if escorted by the seas, although they had not reached them, hidden from view, as they ( mountains ) were, by their ( own ) rivers flowing on their slopes and tossed up by the violence of speed.

150. The dense, smoky mass rarefies, its vast extent at the base made thin by falling rocks which cover it up ( *chhavvia* ) and the slow ( rising ) flames being cut off.

151. These very mountains, tossing up a mass of dust and shaking off big chunks of their caves and valleys, became lighter, as they were shattered ( into pieces ) on account of their fall.

152. The mountains languish ( in pain ) on one side, ( pierced ) by the rankling splinters of the thunderbolt's sharp edge, while on their other side, they had their wounds healed up by the potency of the medicinal herbs ( growing ) on their ridges.

153. Not against one single mountain even was the thunderbolt seen to fail or falter. The whole cluster of mountains was ( simply ) boiled up ( *attai* ) like one hill-top.

154. The mountains, having all the blazing fires of the World's Destruction concentrated in the trap of their folding wings, were extinguished only at the time of the Deluge, when they were inundated by the oceans' tidal floods.

155. The same mountain-group, although now lighter on account of their wings being cut off, became heavy for the Lord of snakes ( Śeṣa ), as they helplessly threw down ( the full weight ) of their bodies.

156. The earth disintegrated, the circle of mountains smashed and the seas pushed far back, the three worlds were ( thus ) brought to universal Destruction, as it were, by Indra, longing for peace and stability.

157. A mountain-couple just gives up life, in the blissful satisfaction ( *nivvua* ) for their bodies which could secure a ( final ) cold embrace, as the ( warmth-giving ) enfolding wings had been burnt-up.

158. There was then an unending, unbearable family separation for mountains, who, torn asunder ( from one another ) by fear, settled down firmly on the very spots where they dropped, as a consequence of the cutting of their wings.

159. The thunderbolt ( once again ) goes up in the hand of Indra, light in body but gaining in weight ( respect ) ( by the discharge ) of its mission, having its sharp edge destroyed in breaking the tough wings of the mountains.

160. ( Such is our King ), sitting on one seat with whom, Indra considers it an honour — ( Indra ) who put the mountains in a straight and reasonable frame of mind by clipping their wings.

161. Fine looks the ( courtesans' ) muslin dress, made fragrant and pink by the bath-saffron, still clinging to their curly locks of hair and gorgeous with an auspicious one-flower garland, worn ( by them ).

162. The face looks beautiful with particles of perspiration thinly formed ( on it ) as a result of the intoxication of moderately tasted ( *caḅḅhia* ) wines and with rolling lotus-like eyes, languid and feeble ( *niṯṯāma* ).

163. Lovely is the expanse of their breasts, cool and sweet-smelling, on account of the fragrance of Pāṭala flowers transferred ( to them ), with patches of sandal paste unevenly accumulated ( in dense layers ) on their fleshy parts, ( jutting out ) from the tight-fastening ( *ūsaṃḍāna* ) of the wet ( bodice ).

164. The eyes roll about, soft and reddish like Mālatī buds besmeared with honey-juice, looking bright with their lovely roots of eye-lashes, from which collyrium has been completely washed away.

165. The hips get greatly relieved of pain (*nivvāi*) in their close contact with drops of water dribbling from the dishevelled blossom-like locks of hair, bruised, (as they-hips-are) by the sprout-like nail-scratches, inclined downwards and closing up (in the process of healing).

166. (Such is our King) who stays behind to enjoy, in the pleasure-ponds of his enemies, the pleasure of water-sports, arranged (*nimmāa*) at the close of the summer day, with a bevy of courtesans.

**And what is more,**

167. With the (hidden) streams of the (melting) golden mountain flowing out of its crevices, the fire appeared to be falling out from the nether world in big flames.

168. The heavenly grove of trees began burning up, the (hovering swarms of) bees being screened by the darkness of smoke, their bunches of tender leaves having been mixed up with the spread-out palms of the sylvan deities (in an effort to save them).

169. The moon's orb blazes up in flames, its spot-like deer, resembling a circling mass of smoke, running away (from it), its attendant planets having dropped off in the guise of flying sparks.

170. The group of goblins stood up, as it were, in their hideous forms, although struck by fire, with the fire-flames tolling out from their cave-like growling (*muhala*) mouths.

171. The Vidyādhara couple, fully confident of their inseparable state, starts burning up (and) the first streak of smoke, issuing out, looked like a sword-blade grasped in the hand.

172. The buffalo of Yama, enveloped in flames, was swallowed by fire, as if he was his own mass of smoke brought down (to the spot), after having stumbled against the ends of the universe (in an attempt to escape).



173. The fire approaches the Lord of gods, trembling in fear, as it were, its flames fluttering with the breeze set in motion by the multitude (*uppamka*) of chowries being waved (over Indra) by the heavenly women.

174. The fire blazes up in the sky, being stuffed (and intensified) (*niviḍio*) by a cluster of lightning-streaks, fully exposed after the bursting of the mass of clouds and (finally) resulting, as it were, in the circle of orbs of (twelve) suns.

175. The snakes began burning up, driving far off the fire-flames by their straight, hissing breaths (*sumkāra*) and keeping the emerging smoke pent up in their circle of dancing hoods.

176. Śeṣa holds aloft the circling mass of smoke breaking out over his back, (looking) like a canopy (*viāna*) of Viṣṇu's bodily complexion, formed overhead on account of His laying himself on him (*nivesa*).

177. Madana (the god of Love) blazed up (and) for the purpose of finding relief for his (burning) body, possessed by the flames of fire, he was (found) clasping the neck of the pitcher in the form of the moon's orb.

178. The fire somehow reached the underground treasure-spots of Kubera, its emergence being rarefied by the (quenching) shower of the poison (liquid) emitted by the guardian-snakes.

179. The mass of fire-flames, when their vivid obstruction was brought about by the bodily halo of the wriggling Vāsuki, looked brownish like a cluster of the slightly loosened matted hair of god Śiva.

180. (The fire) looked like the Son (Kārtikeya) of the Three-eyed God (Śiva), as He stood on the day of His birth, with all His parts collected together and restrained in the cage of its fire-flames.

181. (Such is our King) who displayed such playful activity (against his enemies), assuming the form and appearance of the enemy of Kaṁsa (Kṛṣṇa=Viṣṇu) at a time of the Universal destruction, when (even) gods were engulfed in the flames of the destructive fire, inside the cave-like bowl of the universe.

**Or rather,**

182. "Why has your hair-braid, graces of which were inseparably associated with the inter-weaving of a floral wreath variegated with jewels, now turned reddish-brown like a bamboo-stick struck by smoke?"

183. "Why has your face, its cheeks (once) looking like the counter-part of the digit-full moon, become darkish and smoky grey, like a Damanaka tuft of blossoms?"

184. "The lip you have, which (once) was so sweet and stuffed with beauty, is now turned unevenly reddish and rough like a fresh Kandala shoot, enveloped by particles of dust beaten down by a shower."

185. "This your expansive ear, we see now becoming tremulous like an erect Lavali leaf at the mercy of winds, unadorned as it is, by auspicious ear-ornaments."

186. "The self-same broad surface of your breasts, garbed like an eternal (full) moon or a jewelled jar, has dropped away its encircling garland and finds now no occasion (and scope for an application) of the sandal-paste."

187. "The lovely complexion over your limbs, bright-yellow like a bunch of Kadamba filaments freshly bursting in a blossom, wears now the lustre of gold, dulled by a long lapse of time since its production."

188. "The same pair of thighs which before had a white shining look, rendering its comparisons with the tusks of young elephants absolutely inadequate, has now, we observe, become loose and insipid like crushed lotus-stalks."

189. "Alas! young woman, why do you have such red, colourless feet, like old (*anava*) and broken bits of a Karcūra plant, looking like dull-lusted lotuses thwarted in the process of their full blossoming?"

190. "This retinue now moves about, with the dignified grace of their dress losing all its brightness, having been worn a long time, and thus looking dusty like old paintings."

191. In this way were the beautiful ladies of his enemies made to weep (*rujjamti*) by their friends who, not having known of the

mishap of their ( recent ) widowhood, saw ( and said ) what was appropriate for their affection ( for them ).

192. Then, with the Coronation Ablution ( ceremony ) done for him, he started on his expedition, at a time when the magnificence of clouds disappears, having firmly fixed ( in his heart ) the ambitious resolve ( *Vavasāu* ) of the conquest of the whole world.

**And this is what happened :**

193. Here comes down from the sky a mass of tender leaves from the heavenly trees shaken by gods, magnified ( *karāla* ) by the pollen of blossoms and resounding with clanging ( *paroppa-rāvaḍana* ) jewels.

194. A breeze over the heavenly path blows lovely by its fragrance ( obtained ) from the slight-opened Mandāra flowers, cooling to the throats of heavenly nymphs, exhausted by auspicious dancing.

195. Simultaneously ( *Samaam* ) with the King's ( march ), the huge pillarlike trunks are lifted up by the quarter-elephants, ( to present ) as it were, arches of uncommon, excellent jewels, ( for his welcome ).

196. The moon with a second halo ( *parivesa* ) formed ( round him ) by the encircling arms of rapturous Rohiṇi, became invested with a bracelet of propitious planets.

197. A band of heavenly beauties moved on, with their plump, rounded breasts, resonant with the jingle of jewelled necklaces falling on one another in a graceful embrace, keeping time, as it were, for their dancing steps by the beat of cymbals ( *kamsa* ).

198. There was an onward movement on the part of the under-ground Treasure-Troves too, with their upper surfaces uneven and bristling on account of the big, darting ( *uvvella* ) gems ( underneath ), and with dark screens of fumes from the poison-fires of attendant snakes, fatigued by the lustrous rays ( from the treasures ).

199. The great Indra, even at the time of great joy, has his thousand eyes, dimly opened, soiled, as they are, by the fragrant powder ( *vāsa* ) getting in them, when scattered by rejoicing fairies.

200. The firmament-canopy has victorious buntings of foliage fastened on arches, as it were, as the horses of the sun's chariot found themselves suspended over the impetuously uplifted trunks of gods' elephants.

201. Thus was the world of gods, who brought about the magnificent festive celebration on the occasion of the king's commendable march. their happy hearts being carried away by the thrill ( of the event ).

**Moreover,**

202. ( The standing pose ) in which the creeper-like left thigh ( completely ) crossed (turned) over, up to its very base ( hip ), the other slender ( right ) one, presenting to the view only one big breast, as the body, slightly swerving round, stood oblique,

203. ( In which ) the garland receding ( sideways ) met, with its ends, the curving line of the fleshy hips and the creeper-like hair-line ( on the stomach ) was uplifted, being drawn out clearly on ( the surface ) of the thin waist, which stood out ( in a prominent view ) on account of twisting ( of the body ),

204. ( In which ) the moon-like face was turned and rested down upon the right fore-arm placed on her friend's shoulder, the sprout-like palms of each of them united in a clasp, as the fingers were closely intertwined,

205. ( In which ) half of the breast was decorated ( *amjia* ) by a big and straight braid of hair turned over ( on it ) and the brilliance of the crest-gem became manifest when the parting line of the hair ( on the head ) was bowed down ( *bamdhura* ) in grace.

206. ( In which ), as the ( right ) ear was bent low, the view of the ear-ring became obscured by the shining ' creeper-blossom ' ornament ( *manjarī* ) of gold ( *tavanijja* ), while the other ( left ) ear-ornament rubbed ( or blended with ) the saffron-paint on the bosom, which it reached, when turned sideways.

207. Thus did the standing grace of the city's beauties look charming on the terraces of their houses, when their decorative lotus-like eyes moved about for a sight of the King.

208. ( The moon's friend ) whose eyes, when he recollects even to-day, his bewilderment ( caused ) by the coiling mass of

flames from the fire of Śiva's wrath, suddenly turn away ( in fright ) at the sight of even an Aśoka tree of brownish blossoms.

209. That friend of the moon ( Cupid ) even, having seen these women, verily makes the faces of his own beloveds ( Rati and Prīti ) disfigured with anger, their broad cheeks being discoloured and pale, like the bunches of Kunda flowers.

210. In the case of these women, too, perspiration ( came out and ) stayed on their bodies, discoloured by the sandal pigment through which it broke out ( *āviddha* ) and looking variegated with its mass of profuse drops all over ( the body ).

211. His eyes were fixed on the faces of these fair ladies, besmeared with sandal paste and painted with the yellow Gorocanā pigment, as on silver plates ( full of sandal and yellow pigments ) on auspicious days.

#### Moreover,

212. " In battles, Lakṣmī, posed ( seated ) on your sword-blade, had a glimpse of you, as it were, through the interstices of a door-panel ( studded ) with blue gems, after having tossed away ( *paḍipelliṽṇa* ) the enemy's sword."

213. " Lakṣmī, who, fond of vice and ever residing on the sword-blades of warriors, has become dark ( -complexioned ), as a result, as it were, of the iron-rust being injected, now flashes clean and bright with you."

214. " By your forehead with its upraised ( knitted ) eyebrows, as if infused with anger, oh King, all foreheads ( of other kings ) are levelled down ( in a bow ) on the path of homage."

215. " By kings like you ( more and more ) pre-eminent in later succession ( in posterity ), this Race ( the Bamboo tree ) has prospered in growth in an inverse order, as it were, with reference to its topmost part."

216. " Religion appears charming, like a chamberlain ( *sovidalla* ) by the side of your beautiful ( beloved ), Royal Glory, as it has advanced ( in age and progress ), securing strength and stability by means of the Staff ( punishment ) utilised ( on occasions ) on the path of movement."

217. "Lakṣmī holds over you a veritable white chowrie in the form of your mass (*ugghāa*) of fame, with its handle of gold, as it were, in the form of your extending prowess as the basis (of fame)."

218. "Huge heaps of your glory are seen lying scattered about in all directions, giving an appearance of piles of broken bracelets of the multitudes of widowed (*vihavūamta*) wives of your enemies (slain by you)."

219. "We still remember your (tu) sword with its flashing rays of pearls (extracted) from elephants (*māamga*) in war, looking very much like a lotus-stalk planted (*utta*) in streaming water, of the Goddess Lakṣmī, ever fond of her abode in a lotus-plant."

220. "Having launched upon the vow of giving protection to the affrighted, your sword, I believe, has now no scope even against the host of your enemies, distressed, as they would be, by fear (of you)."

221. "Your enemies' backs, observed in curiosity (and wonder) on the battle-fields, were stroked by you placing your hand on them in appreciation, as they bent down to bow at your feet."

222. "Every day, the Goddess Lakṣmī stays on your sword, capable of breaking open the temples of a mighty victorious elephant, solely with a desire, as it were, to collect a treasure of pearls."

223. "There exists not a single man, O Lord, who would (wish to) take up (*nehii*) the watery drops of mercy from your eyes to your forehead (above in wrath)."

**Or rather,**

224. "The earth became (very heavy) for Śeṣa to bear with all his efforts (*ādara*), when depressed under the weight of the multitude of mountains, compressing their bodies in their zeal (*ādara*) to fly up."

225. "Up in the sky, the clusters of mountains with the sun's orb revolving inside underneath their wings, looked as if they came in contact with (Indra's) thunderbolt, yet to come (descend on them)."

226. "Up went the mountains (in the sky), slowed down (in speed) by the heaviness of caves filled with winds, and their peaks thickly screened by trees spreading out (in size) on account of the velocity (of mountains)."

227. "The mountains ascend in the sky, with their broad cave-mouths illumined by stars, moving unsteady, as they are, being dragged about by winds (set in motion) by their respective (flapping) wings (*pehuna*)."

228. "As the mountain Himālaya did his graceful flight, discharging frosty showers, the people started to shiver, feeling distressed by the (unexpected) sudden (*acch(ith)akka*) onset of winter."

229. "Obscuring the sky in their flight and at a high altitude looking small when the sky came out in view, the mountains suggested that the sky (*kham*) is, as it were, meagre (and small) (*maḍaha*) at the bottom but huge and extensive at the top."

230. "When these great mountains flew up very high and when midway, the spray of the cascading streams vanished (from sight) (*atthamia*), they looked astonishingly small, having (as it were) lost their huge bodies (forms)."

231. "The roaring violent wind, thick and heavy, having been (so long) pent up, fills whatever sky-pocket the flying mountains vacated."

232. "The mountains fly upward, their thick, dense shadows receding from the sides, reforming in conformity with the passage of their lower base and then gradually diminishing, while the streams of ichor (*dāṇa*) on the quarter-elephants, flowed down from their wings."

233. "Flocks of birds, being swept by the opposing upward winds facing them, are forced to fly up a little; but they come down again and perch on the mountains dropping down from the sky."

234. "The forest-groves, with their shadows quick-moving as the light of the sun's rays changed its area (of illumination, corresponding) with the receding movement (of the groves), appeared thin and sparse, their foliage (umbrella) having been upturned by the (wind's) velocity."

235. "The great Indra even, who had clipped the wing-rows of these mountains getting in his (thunderbolt's) range in the sky, nodded his head in admiration at the thought of this King (going on his expedition)."

236. "The Goddess of Victory seen (*saccaviā*) on your sword, the pearls from elephants' (temples) closely clinging (*samdatṭa*) all along its blade (*anudhāraṃ*) has, as it were, manifested herself only by her necklace slightly exhibited in graceful dalliance."

237. "Your glories, mingled with the (black) ignominy of your enemies, are held (on their persons) like Mālatī garlands interwoven with petals of blue lotuses."

238. "The kings' circle, mighty with their prowess and solely centred in you like the planetary ring in the immovable (*anucchitta*) polar star, moves round and round."

239. "On the battle-field, only your sword flashes bright in your hand, which thus attains the lustrous beauty of the spot on the moon's orb in the form of your glory."

240. "We curse ourselves for not being Arjuna (i. e. Sahasr-ārjuna with a thousand arms), or great Indra (with a thousand eyes), or Vāsuki (with a number of ears), since (in our present body) we are incompetent (*apajjatta*) to do homage (with more than two folded hands), to have your sight (with more than two eyes), or to (hear) your eulogy (with more than two ears)."

241. "Your sword comes down on the enemies, with its sharp edge (*dhāragga*) enveloped in a cluster of (ignited) shooting fire-sparks generated by its impact (on the armour), drawn (towards them), as it were, by their hostile circle of planets."

242. "Against your enemies dwelling somewhere in fear and misery (*avilāsaṃ*), even the Odd-Arrowed God (Cupid) does not draw his bow, considering them cowards, as it were."

243. "On the battle-field, frightful by the twanging sounds of bows pulled by warriors, you (*taṃ*) happen to be closely embraced at once by the Goddess of Victory, filled with fright, as it were."

244. "Charming does the Goddess of Victory look in her unions with you, employing your (*tu*) sword like a blue lotus on



her ear ( to extinguish ) the rows of lustrous lamps in the form of your enemies of great valour."

245. " Your sword verily, O Lord, has multiform blades, since your enemies collapse ( and go down on their knees ), being frightened away even ( at the sight ) of another's plight ( wrought by your sword )."

246. " They are not fire-sparks that fall out from your sword striking the armours; but this is veritable gold, which the Goddess ( residing ) here ( on your sword ) emits to succour the supplicants."

247. " All your ( diplomatic ) missions ( *kajjāim* ) are successfully accomplished just by your fore-finger, a veritable female envoy of your mighty, massive arm, when ( it is ) raised and held erect, though quivering, ( *kaakampam* ) as if in anger."

248. " You have so ascended on top of the world, elbowing out ( others ) on all the sides ( *pāsāakkamena* ), that only the crown ( on your head ) looms ( over all ) like a dome ( on a mansion )."

249. " The spot of musk ( *maa* ), transferred to your shoulders by your beloveds, looks like a mud-remnant left over in the discharge of your duty of bearing the earth's burden."

250. " The thick concentration of red lustre, gathered from the blossoms of red rubies in the ear-ornaments ( of your ladies ), flashes bright on you ( your face ) like an imprint of red lac-dye from the foot of Lakṣmī constantly roving over your eye-brows."

251. " The supplicants, in the act of homage ( at your feet ), are happy and satisfied, as they ascend ( in their reflection ) the serried steps of your lustrous toe-nails, ( feeling ) as if they have entered the caves of reddish jewels."

252. " Lakṣmī lies concealed inside your sword under the guise of the fire-flames discharged by its blows on the armours ( of enemies ), looking as if ( she is ) wearing ( her husband's )-Viṣṇu's garment, exchanged ( by her for her own ) in her flurried arrival."

253. Thus is ( he ) who is praised for merits, which are facts ( *bhūattha* ), by bards and great poets, with their throats becoming painful and ( voices ) faltering at the flood of joy.

254. Thus was exit made from the city by the King whose fame had (already) gone ahead, his charming exploits, like (those of) the moon, having been broadcast (*saṃcāria*) by his flattering (*cādu*), witty bards.

#### Horses on the March

255. His marching steeds, whose whirling movements (*āvattagāo*) were executed (perfectly), just because, perhaps, (they had) turned and twisted about inside the embryonic homes of the vital wind-breath named Java-Paçamāna,

256. Who, with their hoof-prints reddish like saffron blotches (marked) on saffron-coloured surfaces of the tracts, betray the enjoyment of the Earth by her Lord, characterised by fresh nail-marks (left on the beloved Earth),

257. Who, with their neighing sounds produced by the thick (*Samkhāna*=*saṃkhyāna*) lumps of foam at their mouth-ends, appear to be the conchs of march, as it were, being filled with wind (blown),

258. Who, with the magnificence of a multitude of emeralds in ornamental decorations (*āyāna*), emit a hundred-fold (or quickly) (*sayarāhā*), as it were, through their limbs, the fresh grassy juice, taken in (by them),

259. Who, with their well-formed hips, very much like a clearly demarcated middle (central) line, possess, as it were, well-laid channels (*paṇāli*) for the water of perspiration to flow out,

260. Who, with their hooves with chisel-like, pointed edges (*tan̄ka*) falling deep (and sharp) with great strength and speed on (soft) roads, write, after (first) uttering, as it were, the syllable 'T' (τ),

261. Who, born on the borders of the mountain Himālaya, as they are, quiver on the spot, in the powerful exuberance of their mettle, experiencing, as if, even to-day, the shivering caused by the healthy (*anagha*) cold weather (of their native land).

262. These (such) victorious horses, with numbers of warriors mounting them, marching in waves in front of the great King, suggest, as it were, the great joy (they feel at their participation in the King's campaign).

### Elephants of the king's army

263. (The elephants), who with their big trunks held over after being gracefully twisted, offer to Lakṣmī a pillow, as it were, (to rest upon), as She lays herself on the couch of their huge tusks,

264. Whose nail-pieces (on their toes) appear to be, even to-day, fragments of skulls imbedded (*khattā*) in the sides (of their feet), because of the fact that they had crushed the enemies' heads with their feet, turned and twisted (in the act of crushing),

265. Who, with their triple streaks of ichor flowing in a zig-zag grace, arrange, as it were, Lakṣmī's hair in a fragrant, graceful, creeper-like braid,

266. Who drink, as it were, the blood-water of their rival elephants, completely floored by them and laid by their sides (*pāsallia*), with the help of lovely lotus-stalks, as it were, as the pointed tips of their tusks were thrust in the sides (of the dead elephants),

267. Who, with their flapping ears, soft and hairy like whirling chowries, look charming, appearing as if (they are) on fluttering wings, (wishing) to fly up with the idea of (having) a fight with heavenly elephants,

268. Who, with the watery streams of their ichor, give every day (an indication of the farthest limits of advance) by fixing a tape on the ground, as it were, for his expanding Royal Glory.

269. Such victorious elephants of the King, with their darkish skin-colour hidden under the spread of white powder (*siapittha*), march ahead of him, like clouds whose blackish aspect is taken away by the season of autumn.

270. And now came with their charm (*agghanti*) little by little (i. e. gradually) (winter) days, the swans cackling at midnight, the lotuses getting only slightly oppressed (with heat) (*dūmia*) and the sun's light bereft of its bright strength (*asūra*).

271. The compact nights have sparse clusters of white lotuses on ponds (*kāsāra*), moon's halo, unruined (unbroken), but pale, thick frost and cold mornings.

272. The sun's rounded orb, reddish like *Alambusā* blossom, reels in the sky, not finding ( full support of ) its rays and paled in lustre by the influx of mist ( *tusāralamhha* ).

273. The village-borders look lovely with their cool water-spots, with the notes of curlews ( herons ) and cranes uncurtailed and with the fragrance of paddy ( *kalama* ) pounded at the threshing floors ( *khala* ) wafted about.

274. Whom would not the forest-fringes captivate, enveloped, as they are, in the smoke ( emitted ) by cattle-farms, the dry cow-dung cakes ( *karīsa* ) made blackish, being covered up by thick mist ?

275. A herd of cows ( *rohijījīha* ) goes out somehow with a dull step to enjoy the mild heat of the sun, with their hips unshivering, ( having had ) the happy comfort of the heat of ( burning ) cow-dung cakes permeating ( through their bodies ).

276. Thus casting his eyes on the village-borders prospering in the cold season, the Lord of the earth ( King ) reached gradually the territory distinguished by the *Śoṇa* river.

277. The outskirts of ( several ) villages, blooming ( beaming ) with fresh paddy crops and pools of water, getting red-coloured by the betel-nut shells dropping ( in them ), were trodden by the soldiers of his army.

278. Their eyes rested on the border-lines of water-reservoirs ( teeming ) with intoxicated ospreys, the waters ( in them ) rippling with flashing fish and possessing clumps of reeds ( *vam-julīnīsu* ) ( in between ).

279. Their hearts felt restful ( and happy ) there ( to see ) these out-skirts, with lovely waters inside the unsullied ( clean ) reservoirs and ( beautified ) all round ( *ā* ) with fragrant paddy-fields putting forth their blossoms.

#### The Vindhya mountain

280. ( The Vindhya mountain ) where ascends the sun's chariot with great difficulty, with its yoke pushed upward, the tawny mane on the shoulders ( of its horses ) tossed up by the yoke falling back ( on it ),

281. Where, for those who go out, there is an impression that the sky does not exist at all, (the vision being obstructed by mountain-ranges overhead), while to those staying inside the deep caves, (it appears) that the mountain itself does not exist,

282. Who, with its ridges full of many a cavern, appears to have been manufactured, by taking (as raw materials) half of the earth and half of the sky and then placing it in between the sky and the earth,

283. Who, with his peaks penetrating the sky and the sky spreading through the caves, has screwed up and steadied, as it were, the surfaces of the sky and the earth,

284. On this Vindhya mountain, with elephants pleased and happy to get bits of *Sallakī* plants full of fragrant juice and with thick-growing palm-forests, the King went up.

#### **Praise of the Presiding Goddess of the Vindhyas**

285. "The arched entrance (of your temple), O Mādhavī, is embellished with strings of bells snatched, as it were, from the whole family herd of the Buffalo-Demon, captured by you."

286. "The head of the Buffalo-Demon, filled with the brilliance of the toe-nails of your feet, is seen to be a foot-stool, as it were, in the form of a block of snow placed by (your father) Himālaya for helping you to ascend."

287. "The rows of bees, O Bhairavī, over the perfumed courtyard of your temple, hover about like dangling chains of creatures released (from worldly life) by a prayer alone (offered to you)."

288. "Indeed, at your (mere) recollection on the battlefield, masses of elephants disperse from a distance, being put to flight, as it were, by the roar of your vehicle, the Lion."

289. "How could your devotees, O Candī, falling in line at your lotus-like feet (in prostration), be bound over by Yama, when he would be, as it were, carried away (from them) by his buffalo, scared (by the memory) of the killing of the Buffalo-Demon (*Sairibha*)?"

290. "The mountain Himālaya, by reason of his being your father, has been elevated (in status and dignity); so, too, is

mountain Vindhya, O Blissful Goddess, by the grace of ( your having accepted ) a residence in its cave. ”

291. “ Very nice and charming you appear, O Nārāyaṇī, in your residence ( temple ), when strolling about, the flocks of swans collect at the jingling sounds of your anklets, ( evincing ) a passion, as it were, for the cemetery strewn with skull-bones. ”

292. “ Physically only, you stay in just half of the body of the Crescent-decorated God ( Śiva ); in his heart, however, O Śankarī, you have complete, undivided scope ( to occupy ). ”

293. “ The Buffalo-Demon’s horn was pulled out ( broken ) by you ( with a kick ), as it forcibly extracted ( from your foot ) the circular ( *kunḍala* ) jewelled anklet ( *tulūkoṭi* ) and placed it as a ring, as it were, on the ( remaining ) broken part of his horn. ”

294. “ Your door ( of the temple ), with offerings of blood placed at various spots, appears to be strewn with the pieces of ( the body of ) Sandhyā, slaughtered by you in your jealous resentment against ( your Lord ) Śiva. ”

295. “ The night-falls, when columns of darkness are pierced through by the shining light of your face, appear, O Divine Goddess, like huge buffaloes being offered ( to you ) by some ( devotees ). ”

296. “ You alone place ( *nimesi* ) your ( light ) step on the eyes of the people in the form of sleep; since, on awakening, their eyes look ( red ), as if filled with the red lac dye ( of your foot ). ”

297. “ If, O Kālī, you had not brought about the dissolution ( of the world ), how could there have been such a gorgeous decoration of garlands of skulls on all the bodies of your infinite forms ? ”

298. “ You are praised by men, who, that very moment, find their iron ( greed ) chains snapping, ( leaving behind ) black necks, like Śiva’s characteristic marks, since they attained the status of His followers, as it were. ”

299. “ Not even for a second, your temple-park is left by the peacocks, out of feelings of affection, as it were, for the peacock of Kārtikeya, near at hand. ”

300. “ Always drinking in ( inhaling ), as it were, columns of the smoke of incense at sacred offerings, you vomit out this thick darkness in the form of nights of the dark fortnight. ”

301. " You look beautiful with your bosom luminous with the rays of sapphires in your garland, as if with a cage made out of enemies' swords, kept off ( *amtaria* ) for the protection of people bowing ( in devotion at your feet ). "

302. " When you flash out in the form of night, the moon playing the part of ( resembling ) the skull, that time the circle of planets makes for the decoration of human bones. "

303. " If you had not turned the serried rows of the demons' swords into blue lotuses ( inclined at your feet ), how could have been the ceremony of the worship of your lotus-like feet carried out ? "

304. " You shine with your bosom between the two breasts besmeared with the wet, red sandal paste, as if bleeding, ( being pricked ) by the thorns of the garlands of Bilva leaves. "

305. " The blood-streams spurting through the outlets ( paths ) made by your trident, O Forest-goddess, ( piercing ) the body of the Buffalo ( demon ), look like the triple course of your ( three ) eyes flushed red with anger ( when ) rivetted on him. "

306. " The inner hall of your temple, O Goddess, darkened, as with black collyrium, by the lustre of swords and daggers ( *asidheṇu* ) gifted by warriors, leaves the owls even during the day, free from fear. "

307. " You are ( every day ) worshipped by ( your devotee ) the Night with offerings of rice-grains resembling the stars, having first made an offering of a dripping head, as it were, by means of ( in the form of ) the orb of the setting sun. "

308. " You shine, O Gaurī, in the midst of watery clouds in the shape and form of lightning, as if you have been ( Yaśodā's divine daughter substituted by Devakī ) flying up to the heaven along with the death-dealing stone-slab placed by Kamsa ( for striking dead on it Devakī's new-born children ). "

309. " With the lustre of the jewel-like toe-nails overspreading the red lac dye, blending with sweat ( caused ) by the touch of God Śiva, your foot looks beautiful, as though the crescent moon, the Gods' river ( Gaṅgā ) and the twilight have ( combined ) to bow at your feet ( along with the head of Śiva. ) "

310. "The stone-slabs ( of the pavement ) here, with their inside reflections of the red banners, are licked by female jackals under the mistaken fancy of the flow of blood from the easily available ( animal ) offerings."

311. "The reflected images of the various creatures ( at your feet ) in front of you drink in, as it were, the saffron paint washed down from your forehead in the act of worship-bath, expecting the gratification of drinking blood."

312. "( Even ) in the state of sleep your form cannot be observed even by gods, the functioning of their eyes being impaired by the closure of their eyes, dazzled by their having direct vision of you ( in the wakeful state )".

313. "How indeed, could you have, O Ascetic Goddess, ( practising penance to change your complexion from black to white ) cultivated regard for the restraint of breath ( exhaled and inhaled ), with your sighs increasing ( beyond normal proportion ) at the time God Śiva ( insulting you ) turned away from you ( calling you a black woman ) ?"

314. "The sighs of Śiva, produced by your graceful movements of dalliance, are now heated and tormenting ( *samtāvīṇo* ) on account of a feeling of repentance for burning the God of Love, looking as if they ( sighs ) have drawn ( in themselves ) the fire from His eye on the forehead."

315. "The breezes, ever blowing at night-falls, fluttering the ever-burning lamps in the conclaves of the perfected devotees, give comfort by the happy fragrance of incense at your festivals ( *n̄sava* ).

316. "Flashing in the form of lightning on the edge of a mass ( *kūḍakodī* ) of watery clouds, you look charming ( like your own self ) flushed red with anger, while overpowering the Buffalo ( Demon )."

317. "You cause a flutter ( of fear ) by means of typhoons ( *vāudamṇā* ), as if with evil goblins, keeping the whole court-yard awake ( during night ), dusty and hairy, as they become, when they grab ( in their virulence ) heaps of hair offered ( to you ) by people."

318. "The dimmed rows of lamps in the deep interior of the hall, O Goddess, reel and falter, as if blinded by the darkness of the hair of offered heads."



319. "Your female worshippers (of the Kaula sect), going up one over the other in their excitement to see the great beast (Man) being slaughtered, construct, as it were, a house of perfumes in the air."

320. "With your feet, characterised by people bent down (at your feet), looking very much reduced (*maḍaha*) in size in their reflections in your jewel-like toe-nails, you look beautiful, O Mother, being bowed, as it were, by thumb-sized gods (*Vālakhiya*)."

321. "These thousand arms of yours with their multifarious equipment and weapons, are a mere appendage (*pariara*) to that one arm of yours, O Goddess of excellent thighs, when lifted up to grant boons (to your devotees)."

322. "Your temple with its multitudes of freshly red-lusted stream-like banners, throws out all the blood, as it were, drunk every day (*taddiasa*) from the decapitated heads of animals (sacrificed in your honour)."

323. "The cloud-like smoke-coil, issuing from the fire of your third eye, looks lovely, as the tongues of Vāsuki (encircling the neck of god Śiva) assume the grace of lightning flashes."

324. "The very foot, which was planted on the Buffalo's head culminating in his death, richly serves as an auspicious source (of bliss) to the people."

325. "In your maidenhood, for the propitiation of god Śiva, a veritable Bilva sacrifice, as it were, was done by you, with the help of your tiny breasts on your heart inflamed by love."

326. "You possess a body conspicuous with dripping human mouths clinging to one another, remaining loose (and disjointed) even now, by reason, as it were, of the dislocated, dangling bones (of your body) battered by Kamsa."

327. "The branches of trees in the cemeteries, at night, red with pieces of dead (human) bodies (*kuṇava*) suspended on them, suggest the highest heroism of warriors in the act of selling human flesh (to get success in their undertakings)."

328. "In your greed for a big (chunk of a) bone full of gravy, your tongue, O Candī, turns and twists over the lustrous rows of your teeth, tinged pink with the lower lip's lustre."

329. "Revati (Cāmuṇḍā) moves ahead of you, her body naturally gaunt and dried-up, (indicating) as if her flesh is lost through fear of human bodies ever present here."

330. "You are worshipped even by trees, with an offering of their own blood, as it were, (flowing) from their hacked arms (branches), red with sap exuding from the cuts made by axes."

331. "Even cocks (or peacocks), turning the (entrance) path muddy with blood, fat and hair, dropped (on the ground) in their mutual fights, obey your commands, as it were."

332. "You strike terror (*ḍim̐ba*) even with these pillars decorated with cloth dyed red, prominently displaying, as it were, circular heaps of flesh (from animals), butchered for your offering."

333. "Your carrier corpse, indeed, makes itself (strong and) capable to bear you, its strength being brought about, even in its dead state, by its body which can easily breathe."

334. "Charming you look, in your night-forms (in association) with the temple-deities, pouring out from their mouths extraordinary blood-streams, being fanned in devotion by red banners, as it were."

335. "The dark nights, by your association, O Goddess, develop shoots (*baddhamkura*) as it were, in the form of the buffalo-horns and put out sprouts, as it were, by the out-stretched necks of peacocks."

336. "The blue-bodied (*meaakūyū*) Śabara couples look charming, gaining a dark complexion, as it were, by their reflections in the rows of copper (*loha*) mirrors."

337. "It is only your form as a Black Night of Destruction which is dreadful and frightening; your heart, however, is ever affectionate with feelings of compassion."

338. Thus was homage, with requisite ceremonies (*sapariara*) of worship, paid by the King to the Divinity dwelling in the cave of the Vindhya mountain, the way (to the temple) being directed by Śabarā clothed in mere leaves (*tammi-dala*).

#### Thoughts at the sight of a dead body

339. "Is it that even now flares up the flush of the fire of anger within the spot of his heart, although the bony skeleton is browned off by its longtime (decay)?"

340. "Death has, as it were, engraved lines of the knitting of eye-brows for (depicting) a laugh on its forehead, teeming with vermin-clusters produced in its joint."

341. "The dust on the round face, turned in curling knots in the absence of any ointment (*olimbha*), wears an appearance of thickly besmeared sandal paste (to alleviate) love's pangs."

342. "Alas! The lovely head that (formerly) was fondled and caressed when lying on his beloved's arm, (comely) like a bamboo sprout, rolls now on the slope of an ant-hill which forms its pillow!"

343. "How strange is this glossy transformation of the (lovely) braid of hair into a hollow skull, thickly matted with dry grass, sprouting from its interior filled with mud!"

344. "Alas! Alas! This row of teeth, overspread with greenish dirt, gives a trembling, as it were, as if emitting (even now) the juice of many a betel chewed (before)."

345. "By the presence of bees' feathers (here), it appears that His blossom-darts were discharged by Cupid (even on this dead body), the feathers having been separated (from the arrows)."

346. "For him, (dead as he is), the whole world becomes at once enveloped in impenetrable darkness, inspite of its having still the rising sun, the friendly moon, the burning fire and the lustre of jewels."

347. Thus did the King grieve for long, filled with emotion and (indulging) in various fancies of discriminative thought, greatly softened in his mind at the sight of a human corpse there.

348. (The peacocks) whose big, sloping plumage with its spreading brilliance, bristles out from within, as if tinged with the lustre of the gems of cobras eaten up (*bahutta*) often.

349. The notes of these peacocks delight him (on the banks) of streams flowing on the slopes, soiled by mountain-smoke, (shaded) by trees becoming scarce by the (encroaching) fields of Bhils (*pulinda*).

350. In the forest-tracts, (infested) by elephants, he sees the tracks of their herds, bristling red with bits of *Sallakī* plants, as if with filaments, (thrown out) after being eaten up.

351. The practice (*joggū*) in the skill of encircling enemy-heads was being done, as it were, by his victorious elephants, as they stretched up their trunks to smash lumps of palm fruit.

352. The hill-paths became strewn with the fire-sparks (*phulinga*) of his wrath, as it were, dreadful (as they looked) with clusters of tiny Gunja fruit, dropped (*virikka*) by the frightened Bhil women running away.

353. Under the guise of peacock's feathers worn on their ears, the feathered (*kaapattanū*) arrows in the form of glances, as it were, are cast at the King by the Śabara women.

354. The Lord of Magadha moved away, creating by magic a screen of dark night (*tami*) over his face, as it were, as he darkened the whole expanse of quarters by a thick layer of elephants' rut, in fear of the King.

355. The tracts of land, flickering (in the heat) of summer, with peacocks, restless and languid, (resting) in the afternoons, and charming with green forest-groves, give to the King a peculiar feeling of uneasiness.

356. The earth warms up, oppressed by summer, with thick heaps of chaff (*busa*) falling in showers and then clearing away, the ponds made muddy upto their bottoms and (grassy) sprouts, rare and withering.

357. The mountain-rivers falter along (in their courses), their currents being slowed down on rugged land, fragrant (as they are) with bits of fresh sprouts (*roha*), their water cooled by the fall (*oyūra*) of icy flow in it.

358. The landscapes (*disūbhō*) greatly appreciate (in charm), their loveliness emerging on account of a surrounding belt (*pariara*) of blue forest-ranges and their villages (looking) white with a covering of newly-laid thatches.

359. Even in summer, the mountain-slopes (*niambā*), develop an overgrowth of lawns (*saddalia*) in the forests, because of the sprinkling of water by windy (stormy) showers at evening, thus (looking) as comely and delicate (as they do) at the commencement of the rainy season.

360. Then the rivers flow in turbid currents and the breezes get fully (*pajjatta*) surcharged with Kadamba fragrance. The

youthful exuberance of the rainy season thus drops down (descends on the earth), without its pompous array (*dambara*) of clouds.

361. The travellers pass off their summer (night) sleeping inside the temples, cooled by the holy ablutions of Śiva's *linga* (during worship) and filled with the fragrance of the Kadamba and the Arjuna blossoms wafted inside (*ūdha*).

362. The days are lovely, the city-roads being heated, while the sun's orb is overcast with hanging clouds; the heat of summer is confined to the earth, while (the clouds of) the rainy season stand suspended in the sky.

363. And then (*navari*) the sun's rays developed a misty appearance, (as) at the close (*pariṇāma*) of summer, as if showered by the spray of rut falling from the victorious elephants of the King.

**And this is what happened :**

364. The eyes turn away, contracted by the bright, dazzling light (outside) which could not be endured, having come out from inside the house, after a long time, reddish and languid (as they are), when rubbed after a break in the sleep.

365. The hips, adorned by a fragrant garland of Bakula flowers, attract (attention), with fresh nail-marks (on them) caused by a bed of tender Tamāla leaves crushed underneath.

366. The creeper-like arms, with cool forearms, as the bracelets of lotus-fibres were tossed away, look charming, being moistened with water and besmeared with sandal paste.

367. The (graceful) whirling movement, with anklets fastened on the feet interspersed with Campaka flowers resembling new, tiny golden bells, captivates (the eye), sweet and charming (as it looks), when the soft (silken) dress is thrown up.

368. The broad bosom gains in loveliness, fragrant with the residue of the sandal paste over pinkish nail-marks, (the fresh skin formed over them) being removed in the act of a close embrace and bedecked with a garland of Kalamba flowers (looking) variegated with their petals.

369. The charm of an ear-ornament, consisting of an inner (yellowish) Ketaka petal, emerges (in its loveliness), as it clings

to the reddish, flushed cheeks mingled with the intoxication of a small quantity of wine (taken).

370. Thus moves about on terraces a bevy of beauties, with their vigour diminished as a result (of the heat) of summer, the surface of their cheeks cooled down by a few drops of water (sprinkled over).

### The talk of soldiers

371. "The days now are lovely, the sun's orb (becoming) pale (*vicchāya*) and brown on account of a co-mingling of lustre and clouds, the breezes cut off, (looking) greyish and dusty without dust."

372. "Here blows a breeze, rippling (*taramgia*) with the swinging branches (of trees), through which (protrude) the crests of peacocks with their uplifted necks (*ukkantha*) and made noisy by the falling of showers on the thick Jambu fruit."

373. "Here emerges a mass (*patthāri*) of clouds, half of its interior darkened by what little (*dara*) water they had drunk, thus looking greyish like an elephant's ear white at its tips (*peramta*)."

374. "The ascetics pass their days here on the sloping embankments of the mountain, with blossoming Arjuna trees in front, surcharged with the deep fragrance of Kuṭaja flowers and made pleasant by showers."

375. "The forest-grounds here look beautiful, bristling (*kasavva*) with the Palāśa fruit, soiled with fine sands and making noise when ejecting water (under trampling feet), and appearing darkish even when slightly sprinkled (with a shower)."

376. "These days, when breezes (become scarce and) have to be looked for, and getting warmer after a shower, (are conducive) for ripening of the mango-groves".

377. "On a day dulled (heavy) by showers, the family houses (inmates) delight in the smell of fat, coarsened by dust falling out from the heated granaries (*kusūla*)."

378. "The forest-tracts here, dense with lotus-plants varie-gated (*sāra*) with their fruit, becoming thin and sparse by wood-cutting (activities), have their grounds browned off by the drying (*vā*) Kadamba trees, left standing only on their stumps."

379. "These Southern women, with their bound tresses of hair scented by fresh Ketaka flowers, look beautiful in their turmeric pigment, whose yellow brightness is heightened without effort (having the same natural complexion)."

380. "How and why would not Cupid, who conquers (only) with his fine, flowery bow, flash forth (triumphant) all the more, having obtained (additional aid) of the bow of Indra (rainbow)?"

381. Such were the talks of the army people, made soft and tender by longings of love (*ukkaṇṭhā*) possessing their hearts and telling the characteristic symptoms of the season.

382. The sweet-throated song and sleep in a (quiet) uninhabited place, when (for a long time) no sleep was to be had, were a great solace to the heart filled with (love's) longings.

#### And what more happens ?

383. The earth's surface dries up, its mountain-slopes being heated, the bulbous roots sprouting on the borders and the dust thickening in clods on account of light showers.

384. The rivers now start flowing their waters, yellowish and undrinkable, splashed by showers, the cranes (*balīā*) picking up the floating fish.

385. The rivers reel and falter (as they flow), the dried-up, muddy moss-tufts overflowed by yellowish water and the fish (in the stream) difficult to spot out by the water-hens.

386. The beauty of the plantations of water-melons (*vāluṃkī*) drops away, with the shrinking of ashes (serving as manure), their tender fruit at (different) spots being encircled by the canopy (*viṃma*) of brownish creepers scattered about.

387. Though washed by new (muddy water) and breathing shallow through their mouths, the flock of fish does not move away (to another place) in the pond, their bodies having become heavy with mud, (which they collected on them) in their meetings with other fish.

388. In the sky-region, lovely by the manifestation (*nivesa*) of a rainbow looking like a strip of lawn, there moves a curving line of cranes resembling a herd of (white) cattle.

389. The sky, partially bespangled with the lustre of deep, greenish rainbows shooting up, looks picturesque, as if it has been made multi-coloured (*sabala*) by the plumages of peacocks, who have taken to the air in a pleasant mood of satisfaction (as an effect of showers).

390. (A) As the thick column of dust (rises up), being dug out (*ukkhaa*) from its base (on the ground) by the speed of the summer gusts of wind, the surface of the earth manifests itself like the flattened skull of a tortoise.

390. (B) The hooded cobras tolerate the first fresh showers, although their rounded hoods smart (*dūmia*) under the smiting streams (falling on them), since their cool touch is very much solicited (*maggia*) by them on their bodies, being (constantly) heated (*payavijjamita*) by the fire of their own poison.

391. The rows of ponds look lovely, bringing the mountain-ranges, whose dust is allayed, much nearer (to them) and darkening the herds of elephants.

392. The lustre of sugar-cane (crops) flashes forth just after the first shower, looking blue as the dust is washed away, although they have gaps formed (*viraluddesa*) and the twigs are browned off in several spots because of the summer heat.

393. The ponds look lovely, their inside (walls) collapsing although well-built, the water becoming whitish in places where the stalks were rooted and the pink Kaseru grass at the bottom quivering.

394. The forests have their tree (-tops) stirred (*ramkholia*) by winds from the clouds and with a cool, green verdure (growing underneath) at the base; the Udumbara fruit becomes insipid (and tasteless) when beaten by showers.

395. A rest (continued) for a long time is enjoyed by travelers underneath the cool-shaded trees, noisy with (chirping) birds, delightful (as they are) with sandy mounds (nearby) by the side of rivers full of rippling water-streams.

396. The frontiers (of villages), with flocks of intoxicated quails (moving) inside the beds of Himsī creepers, with white patches inside formed by the fresh Varanaka grass, develop a charm fit for observing from house-tops.



397. The borders (of villages) look lovely with slightly yellow (*daragora*) rice-fields, moistened with drops of fresh water boiling in the heat (of the sun), with tracts of land (in between) appearing greyish like the backs of young tortoises.

398. The surrounding parapet-wall (*varana*) of the wells with its soft, upraised border, bristling with its bluish pieces of stones (masonry), thoroughly cleansed of its mud, appears to have diminished (*oṇaa*) in height, as the water came in (to fill the wells full).

399. The lands had rice-fields ripening (*vosattamīna*) with what little water they could subsist on (lit. drink) after the rains had stopped (*vāricchea*), being filled with the fragrance of Mustā grass chopped by the ploughs.

400. With fresh clouds (filling the sky), the days appear to have just begun, although the sun has risen high, while even when the (day's) end was far off, (it appeared) as though they are about to cross over (the setting time or the setting mountain).

401. Quite a peculiar charm (develops) for the bordering regions (near water), that could be noticed in their (various) vivid aspects when herds of cattle have moved nearabout, the paths (leading to them) being hidden deep (*gahīrāmīna*) in the grass that heaves up (and covers them).

402. The nights present a brighter twilight glow, when the gurgling sound of the mountain-rivers doubly increased (in volume) and the shrill notes of crickets (and such other insects) go on continuously.

403. The cities look pleasant, with their smelling (*uggamdha*) soiled grounds, producing a bright, yellowish glow (up above), the notes of musical instruments being carried over longer (distances) by the peculiar (pattering) sound of the rainy day.

404. The nights present the scene of rain-water being drained out in noisy streams over the roads when showers have ceased, while (up in the sky) clouds are observed in their distinct demarkation (*vihamgūo*) when illumined by lightning flashes.

405. The frontier-lines (of villages) have tender shoots (of grass) obscured by (crowding) insects (*kīḍa*), marshes and ponds made muddy by showers and flocks of Sarāti birds squatting in fields.

406. The sky becomes overcast with massive clouds, the forests have their Arjuna trees pressed down and drooping on account of showers; and the dark-blue nights, with the moon, bereft of the pride (*ahaṅkāra*) (of his lustre), do attract.

407. In the rainy season, the earth sinks, the sites (*nivesā*) of river-banks sagging under water, thus looking as if it (the earth) has been tossed away (from his head) by Śeṣa, when he himself was being fashioned into a bed (*talimattana*) by the god Viṣṇu.

408. The beauty of the forests in the rainy season has to be observed only from a distance, since the ground underneath the trees is full of high grass (*taṃailla*) and the water of the ponds, muddy and warm, is unserviceable.

409. The villages, with their groves of trees discernible only at their tops because of the upheaving overgrowth of grass (*avaroha*) on the forest-borders, appear to have sunk, as it were, enveloped, as they are, by the coiling columns of smoke.

410. The jasmine flower, with its (encircling) petals drooping (being beaten) by showers and half of its filaments soiled and slight-smelling (*āsuraḥi*), gets loosened from its stem where alone it ripens.

411. The forest borders, which delight trees and with cool breezes (blowing) after a break in showers, gladden the heart (by the sight) of the herds of cattle, returning by their paths on land.

412. The forests develop denseness (*bahala-bhūva*) with their thick (*nibiḍa*) groves of trees and with the tufts of grassy lawns heaving up (*āsastā*) in their close (*niramṭara*) growth, thus appearing as if they are being (moved and) massed together (*pumjijjamtāi*).

413. And then it looked as if all the four quarters are having their Nirājana (waving of lights) ceremony done in honour of the King through some one, just in the rainy season, when streaks of lightning start flashing round in circles.

414. The group of kings looked radiant (with valour) as they returned, and (joined) the Magadha king turning away (in flight from the field of battle), looking like a cluster of (blazing) fire-sparks from a column of a meteor.

415. The surface of the earth, gory (*āmba*) with the continuous flowing lines of blood of soldiers battered at the very start of the battle, looked as if it was strewn with scattered, coiling streaks of lightning conducted (down to the earth) by shower-streams.

416. The wide expanse of the sky, (emptied) of its clouds pushed out by the gods' chariots and reverberating with the deep boom of drums (beaten by gods) in the heaven, (sent down) thick showers of the Mandāra flowers that fell (on victorious warriors).

### The King's Conquests

417. And then, after having gobbled up (*Kavaliūna*) the fleeing (*valāanta*) Magadha monarch (i.e. killed him), he marched on through the outskirts of the sea-coast forests smelling fragrant with cardamom (*elū*).

418. His rambling in the cocoa-nut forest-ranges, reddish with gems, studded with stones heaped in masses on the shore, and sweet-smelling with split (cocoanut) fruits was a pleasant sight.

419. (Of the Vaṅgas) over whom the sun, red-tinged (*rāvia*) as red lead, (soared high) flashing from the victorious elephants' temples crashing (against one another in a combat), does not leave, even when risen high (in the sky), the pink glow of (dawn) when the night had ended,

420. The faces of these Vaṅgas, washed clean (*viccholia*) (and white) with the lustre of his toe-nails, turned pale, as it were, by the feeling of (shame and) embarrassment caused in their first (attempt to) bow down in homage (at the King's feet).

421. The Lord of the Earth moved on, casting his eyes on the forest-lands, bristling with pumpkin gourds and with herds of deer squatting unconcerned.

422. At the time of whose march, the earth shakes (and trembles), distressed in her belly, as the ring of jewels on the hoods of Śeṣa is thrust (in her inside) by the pressure exerted by the heavy weight of the army, thus appearing as if she has (her son) the planet Mars (situated) in her womb.

423. The Lord of the Earth, to whom a cordial salutation (as an indication of homage) was made by the southern king, marched ahead along the path over the Malaya mountain.

424. He (Rāvaṇa) who looked up to the face of (Śiva) the Enemy of the Odd-Arrowed (Cupid), favourably disposed for the grant of a favour, with his eyes upturned (*uttāṇa*) and rolling, having seized (his own hair with his hand) in his devotional zeal to cut his own heads violently (to make an offering of them at His feet),

425. On whose (Rāvaṇa's) broad neck, the wounds inflicted were hastily made painless with a sprinkling of nectar from the moon on His crest, by the Bull-Emblem God (Śiva),

426. By whom (Rāvaṇa) were observed the charms of his nine new faces, perfected by the grant of a boon (*varāhi*), in a jewelled mirror presented respectfully (before him) by the left half of His body (viz. Pārvatī),

427. By whom (Rāvaṇa), not very eager for the whetstone (*śāṭa*), was felt in full satisfaction (*pariutthe*) the sharp edge of his sword Candrahāsa, marked, as it was, by a thick layer (*puñja*) of his own powdered neck-bones,

428. Whose (Rāvaṇa's) arms were massaged in astonishment with his own soiled hands by the Three-eyed God (Śiva), spotted with mud, as they were, from the base of the Kailāsa mountain, when he balanced it (on his hands) and then put it down,

429. In whose (Rāvaṇa's) interior halls of the palace, the wind blows in the discomfort of a slow movement through fear, although unimpeded (*niraggalanī*) by the sighs of captive gods.

430. Our King reached that part of the ocean, where, thrusting such a mighty Ten-Faced (Rāvaṇa) in his armpit, Indra's son (Vālin) had at one time, roamed about (on an excursion).

431. The blackish flood (*uppīla*) of blood, gushing up in anger on the red, round faces of the Pārasīkas, comes out simultaneously with the blows (of swords).

432. The pool of blood (*ruhiravicchālīla*), manifest on the ground which stood coagulated (*nīṭhīa*), as layers of dust (on this ground) were excavated by the excited (trampling) of the army (soldiers), appears like the refulgent lustre of jewels on the hoods of Śeṣa (now exposed to view).

433. Streaks of ichor are ejected upward through the tiny apertures of their temples by the elephants, as their natural ( downward ) speed ( of oozing ) is blocked by their own trunks, coiled up in the act of striking a slanting blow ( *parinai* ) ( of the tusks ).

434. By soldiers, who tightly shut their mouths with their lower lips, angrily ( pressed and ) pulled in with the help of the ( upper rows of ) teeth, resistance is offered to the life departing, as it were, while still the Master's mission remained uncompleted ( unaccomplished ).

435. The female jackals hoarsely ( yelling ) scamp about, their mouths agonised in their zeal to gobble the parts of dead bodies with darts imbedded ( in them ), their ( shrill ) cries being widely spread over drops of blood.

436. The battle-field looks as crowded as at the start ( of the battle ), even though the soldiers have been routed ( scattered ), striking terror ( *ḍimba* ), with the dead bodies ( *rumḍa* ) of men ( riders ) stuck up to their ( dead ) horses in their swollen condition.

437. The victorious elephant, with splinters of ( the mahoot's ) hook flying out from the gaping wound in the frontal joint of his temples ( *ārakkha* ), goes on shaking his mouth ( head ), thinking them to be ( a hovering swarm of ) bees disengaged ( from his temples ).

438. The same armies, with bodies scattered ( *palhattha* ) all over, lifeless and ( hence ) heavy, had become ( a burden ) unbearable for Śesa ( to support ).

439. Thus was a great, fierce fight of the King with the Pārasikas, which resulted in heavy destruction and climaxed in his victory.

### King Pṛthu Measuring the Earth

440. The mountains, situated near both the seas ( Eastern and Western ), although ( uprooted and ) made to move away with their second half of ranges, came in ( to the same place with their other half ) and covered up as much area as they were made to evacuate ( *nijjanti* ) ( when pushed back ).

441. Even as only one mountain, that covered up the whole world, was dislodged ( and set aside ), the whole earth, re-established in its full aspect, started coming into full view.

442. It appeared (*najjai*) as though these mountains, thrown aside (*panollīā*) and (therefore) tumbling in this direction, are now pressing and pushing (*nollemti*) the rounded surface of this earth in this as also in the other direction (east and west).

443. The whole multitude of mountain-ranges, being forced aside by just one mountain clinging to the bow-end piercing (and penetrating its side), is being driven along (*nijjai*), filling, as it does, the intervening space with massed columns of dust.

444. It looked as if broken bits of splinters of the mighty thunderbolt, which had remained imbedded (at the time when) their wings were cut, are now dropping down from these mountains, (when we see) streaks of lightning crashing down from the clouds over their embankments, being (powerfully) pushed (by Prthu's bow).

445. The mountain-masses are being driven along, their bottoms grating, their trees and water-streams set in motion, big boulders tumbling down, (the mountains rising and falling) in waves, as they cross over even and uneven surfaces (of the earth).

446. These lofty mountains, proceeding onward under the forceful (driving) pressure of the bow's tip, are being smashed by quarter-elephants (*āsāgaa*), suspecting (them to be) their rival elephants rushing (to attack them).

447. The mountains, with their wide expanse of bases stuffed with boulders falling from their tops in the course of their movement, are observed to have fresh (new) water-streams, gushing out from outlets bored by the bow (- end) thrust inside.

448. With their bases fully occupying the (area of the) nether world, these mountains, tilted up on the bow which pierced and came out (on their other side), were gently released (and lowered down), after having been balanced (on the bow) for a short while, for fear of demolishing the earth (by the thud of their sudden fall).

449. The currents of big rivers, which were formerly formidable with the pooling of water over the (slopes of) mountains, have now become thin streams of water and are being absorbed by the low-lying lands, from where they (mountains) are vacated.

#### G. 4

450. The places from where the mountains were removed and the places where they were lodged by the King — both these (places) looked quite different (now), having (completely) altered their appearance.

451. The cluster of mountains, having been displaced from the central region and placed on the borders, the sky (vault) appears to have descended down to the earth, while the earth ascended the surface of the sky.

452. The same sea, now remaining in its diminished (*madaha*) expanse, (its water) having been collected on one side by reason of its being filled with mountains driven by the bow and dropped in it, appears to be unusually greatly populated by aquatic creatures.

453. The day shone with full light (*bahalāva*) (of the sun), which at first had missed its brightness, but later, when the mountain-cluster was set aside, (became) fully manifest, (becoming) concentrated (*pumjaia*), as it were, only in the middle of the earth.

454. The earth's surface appeared to be unevenly rugged, with all that cluster of mountains thus situated, and its other (adjoining) continents far elevated (in height), because of the (abysmal) hollowness of the land, from where the mountains were excavated.

455. The courses of big rivers, overlaid by the earth thrown over as mountains (began) moving, emerged into view after a long time, having been made muddy by the dust getting soaked in water.

456. Greater offence (damage) was done to the mountains by their enforced movements than by (the outrage of) their wing-cutting, after which they had been happy at having obtained stability and having grown (in due time) forests and grass.

457. The earth's surface, with an encircling ring (*parivesa*) of lofty, heavy mountains constituting its border, appeared to be deeply depressed in its central region, although, in fact, only its two sides were weighed down (by mountains).

458. The earth's surface, getting enfolded by its borders heavily bent down under the huge weight of mountains (placed over them after) being removed, appeared to have greatly dimi-

nished ( in size ), although ( in reality ) it had ( reclaimed ) bigger areas of extension.

459. Tributes were collected by the Master even from these border areas ( *bhūperamtā* ), although, indeed, ( they had become ) inaccessible by mountain-ranges, thickly placed together ( *nibidīkaa* ) by the propelling force ( *pellana* ) of his bow by Pṛthu.

#### Narmadā river as a love-sick maiden

460. The eyes find themselves fixed on the rows of swans, which, in their established familiarity, come dribbling in ( *samgalamtī* ) at ( hearing ) the sounds of jingling anklets, as she ( Narmadā ) moves about in a mood of distate ( and displeasure ).

461. Her bright, lovely complexion appears to be changing to a darkish shade, by reason of constant interruption in her happiness, thus having, as it were, the colour of ichor flowing out a little from ( the temples of ) forest-elephants ( *vivineha* ) as they stand ( in the current ) to enjoy a bath.

462. Parts of her body become yellowish-pale in spots where the sandal-paste is applied ( to give relief ) in her agony of love's torment, looking as if her sandy mounds are exposed ( to view ) because of her debility ( as observed in her thin, trickling stream ).

463. Often times, her restless bodily activities in the form of waves ( *vīvāvāra* ) terminate just in her heart, ( which is ) greatly agitated ( *ullola* ) by ( longings for a ) union ( with her lover ), the pleasure of which is relished in day-dreams conjured ( *ghaḍamta* ) in memory ( *saisuhāsā* ), ( but after a time ) lost.

464. Her body ( river-bed ) attracts attention by ( the swarms of ) bees hovering ( *ghonaṃta* ) over ( spots full of ) fragrance ( produced ) by the crushing of her flower-bed, her head, which fully occupied a particular spot ( on the bed ), being easily discernible to people.

465. Recollecting this legend, the King dwelt in the same place where roamed Narmadā, who had fixed her love on that royal sage ( Kārtavīryārjuna ).

#### Nectar-jar coming out from the ocean

466. ( The Nectar-jar ) being sipped, as it were, by the Lord of Snakes with his thousand, very long tongues, having glided



( to it ) under the garb of clusters of fresh, auspicious sprouts placed on its mouth,

467. Being courted, as it were, ( for a grant of favour ) by the old, imprisoned gods with many a bow, thus resembling the white chowries being waved over it ( nectar-jar ) by the attendant guards,

468. Being resorted to, out of their fondness for fragrance, by clusters of bees, as if by the crowds of creatures ( scorched ) black with anxiety ( caused ) by the fear of death,

469. Shining by its side, resembling its own halo of lustre and thus looking like the round head of Rāhu, which remained full of life, even when cut off with His wheel by Viṣṇu.

470. Our Master stayed on this sea-coast, where the gods ( stood ) in wonder to see the white nectar-jar coming out from the ocean.

471. He left ( behind ) the paths over Marudeśa where great elephants happened to be killed by haughty lions in an attack ( *saṃpāta* ) ( on them ) and where ( water of ) small wells was made turbid by his armies, crowding ( to draw it from them ).

#### Janamejaya's Serpent-sacrifice

472. The directions with black, thick tails of comets foreboding impending ( *hanta* ) dread for the nether world, appeared to be full of snakes fleeing in fear.

473. The path of the sky, strewn with flickering stars as a result of the portents occurring at that moment, appeared to be ( glittering ), as it were, with hood-jewels, being offered to gods ( as a bribe to save them ) by the frightened cobras.

474. Thickly covered ( *kalilū* ) with clusters of the straight ( bodies of ) lordly snakes wriggling out of the mouths of circuitous holes, it appeared that the ( Lady ) Earth moved ( in fright ), as it were, with her upraised locks of hair in the fury of bewilderment.

475. Strips of sloughs in rows were cast off by serpents, suffering from ( premature ) old age through panic, being afraid, as it were, of being speedily burnt up.

476. With the coiling columns of smoke, getting mixed up with snakes incessantly (*atthia*) falling (in fire-flames), the sky, too, appears to be (one with) the nether world, turned into one single oblation (in the sacrificial fire).

477. The great snakes, sprouting (*pallavia*) with the throbbing clusters (*kaḍappa*) of their tongues, doubly red (*punarutta*) through bewilderment, appear to be angrily swallowing the flames of the (sacrificial) fire.

478. The fire, with its swinging flames, noisy on account of the hissing sounds (*sumkāra*) of the multitudes of burning snakes appears to be breathing out heavy sighs, as it were, while slightly (giddy and) reeling through the effect of the virulent venom (of snakes).

479. The female cobras, trailed (*paḍiaggiā*) by the red glow of jewels on their pink, spread-out hoods, drop themselves (in fire), wearing signs of decoration, as it were, in their endeavour to die (soon) after (their mates).

480. The snake-beauties encircle (*valaanti*) (in an embrace) the fire-flames without the slightest feeling (of fear), although their bodies were (accustomed to be) fondly caressed (in embrace) by the golden twigs of the fully-flowered Hari-candana trees.

481. With his belly fully stuffed with coiled clusters of burning snakes, it looks as if the fire has his own circling entrails bloated and wriggling after his feast (on serpents).

482. The fire-flames, multi-coloured, because of the lustre of the various types of snake-jewels, appear to be containing within them the bow of Indra (Rainbow), coming down first before Indra himself was made a sacrificial offering.

483. His feet grasped with twisted hoods by the king of snakes who came for refuge, the Lord of gods trembles (in fear), as if mounted on the ladle dispatched (to the heaven to bring him down as an offering in the fire) by the angry king (Janamejaya).

484. Our Master stayed long on the way in the vicinity of the suburbs of the city of Śrīkaṇṭha, where the descendent of Pandu (Janamejaya) performed the Serpent-sacrifice (in revenge) for the murder of his father.

485. (In that lake) wherein the king of Kurus (Duryodhana) was dragged out (*akkhitta*) by the son of Paṇḍu (Bhīma), (catching hold of) the skirt of his armour (*kavaa*) which reached his hands, in the manner of an aquatic creature found in (the fisherman's) net.

486. In that lake, water-sports were indulged in in the company of his beloveds by the king—a veritable young elephant of the Bhārata (-varṣa), remembering all the time the Bhārata conflict (between Pāṇḍavas and Kauravas).

### Bhīma rails at Duryodhana

487. “You are a fool, O king, wishing (*ihamta*) to restrain Mādhava who, by virtues (chords) of the magnificence of His Māyā, has enthralled the whole world”.

488. “The row of flags, O king, seized by the victor (Arjuna) in his fight with you (when you attempted) cattle-lifting, was a veritable (mirror) reflection of Draupadi's garments (removed from her body by Dussāsana) in succession.”

489. “Quite fit and proper (it is) that you slapped your thighs instead of (lit. leaving off) the shoulder! Cowards, whose strength lies in their legs, place great reliance on their thighs.”

490. “That you stood at that time completely drowned in sweat flowing (on your body) was (an occasion) for a practice in plunging under water.”

491. In such a place where Bhīma, reminding (*sambhāria*) him of his lapses, made his enemy (Duryodhana) suffer pangs (by inflicting crushing blows) on his thighs at day-break (*vihāa*), our Master displayed (acts) of mercy.

492. (In that region) where the snake (Kandapuccha), emitting the sparks (of his own) poison-fire, as though (they were) splintered particles of the crest-jewels (in the crown) of Arjuna, was not made an arrow again (for the second time) by Karna.

493. Where his own armour (which had become one with his) skin, and which, although peeled off (*ukkatta*), appeared to have, for a moment, still remained (on his body in the form of) horripilation (produced) by the joy of (granting) a favour, was

gifted away by him (Karna) to Indra (approaching in the disguise of a brahmin).

494. In that region, where the chariot-wheel of the great chariot-fighter (Karna) tore into the earth, striking stories describing without a break (heroic events and incidents) of many a king are (being told).

### The Flying City of Hariścandra

495. The sky itself, now deprived of Generality, (peculiarly) became the curved rampart (for the city), its differentiation (from the rest of the sky) being observed by its frightened citizens, coming out only on balconies.

496. The snakes, recoiling from (the path of) descent, as they observed clear, open space through the breaches (cracks in the subsoil), stayed put, huddled in fright, just in their holes.

497. The mansion-terraces, having their upper halves torn as under because of cracks developing through the force of (the city's) upward flight, appeared somehow renovated, as it were, with their other halves remaining intact.

498. The wells, with their (feeding) springs uprooted, as their support of the earth-surface (subsoil) was cut off, became dried up (*tucchatta*), developing (deeper) hollowed depths.

499. The treasure-jars (buried underground), half exposed (to view) by their broken bits of chains dangling (midair), hang about suspended at the bottom (of the city), in the graceful style of big ringing bells.

500. The eyes of (loving) couples, ever remaining big (and wide open) because of their recent cessation of winking (action) are painful (to observe), deprived, as they are, of dalliance (*avilāsāim*) even at the pleasure (of each other's) sight.

501. The lodgement of the city becomes only lighter day after day, as its (supporting) earthy foundation is gradually crumbling on account of the wind's (violent) movement.

502. Even during nights (on the earth), awakening (from sleep) occurs for the citizens, who still feel languid (and lazy) in their (deep) unbroken sleep, since in the course of the city's

upward flight, they reached the border-line (from where eternal light) of the day begins.

503. The potters' houses (of pot-making industry) obtain somehow, day by day, lumps of clay, rationed in quantity (and meant) for their preservation only, because of (shortage due to) the inaccessibility of the earth (material).

504. As the moisture (*rasa*) in the earthy foundation began gradually evaporating, getting dried up by the sun's heat (beating) at its bottom, the earthy foundation (of the city) became full of dust and loose at the bottom, remaining (moist and) cloggy only on its top-surface.

505. Even with a (celestial) park (full of trees) of heavenly branches and juicy blossoms and fruits (nearby), the earthly trees (of the city) were (favoured and) fondled (by the citizens), because of the bond of their first (early) friendship.

506. Even when the earth's surface had darkened (*sāmānta*) with the enveloping darkness of the night, there was day only in this city, because of the overspreading bright light of the sun.

507. Thus (in this part of the country) where went up (to the heaven) the city of Hariścandra, with its whole retinue (*pariārasahā*) (of bipeds and quadrupeds), rallied (round him) through the (superhuman) prowess of the king, as also with the trees and temples,

508. In that place, savouring of the fame of many a mighty monarch accepting (permanent residence) as he came (*jahūgama*), a (magnificent) mansion of gods (temple) was built up by our Master just within one day.

509. (The Mandara mountain) at whose foot (-hill) the lines of gold (incised) by the armlets of Keśava (Viṣṇu) are still preserved, the people, even to-day, touch with their foreheads (in obeisance), rubbing their fingers on its rocks (nearby).

510. Observing the thick blue shade of the peaks of this Mandara mountain, His Majesty received at this place the presents (brought) by the rich country-folk.

511. The prowess of the King who took (*ahilemta*) (for his march) the (North) direction indicated by the Lord of Yakṣas,

became specially unendurable, like ( the bright heat ) of the hot-rayed ( sun ).

512. The tracts over there appeared to him appreciably charming, perfumed ( as they were ) by the juicy exudation ( oozing ) from deep cuts on Devadāru trees and rendered cool by the fragrance of fresh wines extracted ( distilled ) ( *nimmahia* ).

513. ( Here is ) this lake whose shore-lines ( are shaded ) by the watery Kadamba trees in full bloom and are teeming with flocks of gallinules ( *jalaramku* ) chirping sweet in intoxication in the clumps of reeds.

514. It ( the lake ) holds huge mass of water, having the look of the sea meeting ( the lake ) for a sight ( of his daughter ) Laksmī residing in the forests of lotus-beds, having over-run ( over-flowed ) the ponds of the nether world.

515. Here are some lake-spots with their whitish border-lines, as clusters of lotus-leaves are upturned by the female birds ( *vihaavahu* ), the lotuses becoming tattered, stale ( *jaratha* ) and standing on stalks jutting out, with very few ( *virala* ) leaves ( left underneath ).

516. The breeze here spreads the fragrant smell of the Jambū trees, which have put forth cool, tiny buds and ( spreads ) also the honey-juice of lotuses.

517. Here are these tracts that look lovely, as the cries of swans get blended with the sweet, throaty ( notes ) of the intoxicated geese and the clumps of Nicula reeds are penetrated by female cranes ( *balāā* ).

518. Here the fragrant smell of the crushed knots ( of the fibrous lotus-roots ), heavily thickened by the juice exuded from their broken bits, saturated with muddy, heavy drops of water flowing down from their apertures.

519. Here the beds of forest lotus-plants, thickly overgrown with an uneven placement of leaves curled upside down ( *ukkhitta* ) as they sprouted out one after another, rendering the movement of wild cocks ( *kukkuha* ) ( halting and ) faltering.

520. Vain cries ( of failure and frustration ) from ospreys ( *kurarī* ), hovering over in the sky ( to catch fish ), emanate here

on the pools of water, (thickly covered) with leaves of lotus-plants kicked up by the gambolling (*uvvatta*) fish (underneath).

521. Here these bordering areas of the banks (of lakes) where crows fall upon (to feast on) worm-riddled (*kīḍailla*), dehydrated, flattened frogs and where tiny conch-shells (or snails) and moss are (gathered in nets) and drawn (to the bank) by fishermen (*jālia*).

522. The wind here flutters the leaves of lotus-plants, the roots of which are reddish like trunk-tips (*karagga*) of elephants and which are slimy (*picchila*), having been smeared (*phuḍa*) with thickened foam.

523. The lotus-plants here have their lotuses (standing) at the far ends (*peramta*) plucked (by people), the stalks jutting out (*uvvatta*) high above the little water (left at the bottom), while their thin (*maḍaha*) leaves are entangled in grassy patches on the banks.

524. These mountains with forests at the base overridden by clouds, the lakes with vocal birds and woods, void and tranquil, soothe the heart, as if were.

525. Here are sandy stretches (in the beds) of rivers, soft and smooth (*masinā*), the sands being fixed firm in wavy layers of mud, with Kāśa blossoms few and far between.

526. The villages here, situated on the outskirts of lakes, give very light sleep, being harrassed (*uppittha*) by the dinning sound-waves of the cries (*kallola*) of many intoxicated birds.

527. The grassy plots, their first (layer of) grassy growth rendered colourless and soaked (*ālumkhana*) in mud by the onset of flood, have now put forth fresh tufts of grass coming out (over the old layer).

528. The marshy tracts (*vaccheā*) are pleasing and comforting in the evening, when cackling wild cocks have gone out of the lotus-beds and the grassy patches remain lukewarm (*thoumhāamta*), swarms of mosquitoes having flown away (*ummasaa*).

529. The foot-tracks of rhinoceroses (*viḍima*) here are (a mixture of) black and white, (being covered) with the powder of tiny conch-shells (pounded under their tread), the ant-hills

(*vāmalūra*) (on the wayside) made soft and loose by the friction (caused when they rubbed their bodies against them), and the grass growing uneven (on patches of ground) in between their foot-prints.

530. Here these grassy tracts, cooled by the watery smell, (emanating and) spreading (*nimmahanta*) from the Nicula blossoms on the banks, with sands on their borders mostly comprising small shells (*tanusutti*).

531. The waterlines, with moss (*ghagghara*) formed (on the surface), have (flocks of) ospreys constantly engaged in (chasing) female fish, while inside (the water) tufts of grass (*saddala-sihā*) are to be seen with lotuses of deep fragrance (*ahigandha*).

532. The days in the infancy (beginning) of autumn are fine with blue meadows (all round in villages), while (in cities) first shoots of grass, sprouting through the interstices of stones (masonry), fade out (completely).

533. The lands on mountain-slopes (*kamthi*) here are bristling (*bandhuria*) with date-palms, (bending down) under the load of ripened, red fruit (dates, coupled) with the strong fragrance of Karamanda fruit.

534. This forest-grove here of Karira trees, brownish with blossoms with their outstretched filaments, looks beautiful, (appearing) as if it is intertwined (*jadila*) with the hair of camels plucked (from their mane) and sticking to the trees in the act of rubbing (their bodies against these trees).

535. The heart finds relief, as it were, on the paths (going) over the forest-skirts, being filled with the fragrance of sun-plants in full bloom, (carried) by breezes, along with the fragrance of lotuses mingling with it that very moment (*āvāa*).

536. The village-women (*gāmeiā*) here do not collect from forest-lands cow-dung cakes, discoloured and unfit for fire (feeding) (*ahuāsea*), thickly covered, as they are, by the saline substance (*liqhūsa*) absorbed in (lit. licked by) them.

537. Here are these pond-beds, over which is diffused the smell of cow-dung trampled upon by wild buffaloes (plunging in them), their water turned tawny-coloured by the saline particles (*ūsa*) washed (into them).



538. These forest - lands, giving out a nice fragrance of their soil, which ( becomes ) brownish, ( having been mixed ) with dry, greyish cowdung ( *karisa* ), rouse uneasy yearnings ( at the thought that ) the herds of cattle ( had stayed and now ) migrated from them ( *uvvuttha* ).

539. The forest - outskirts, with their surfaces green with the fresh sprouting of needle - like grass shoots, look beautiful, the grass having grown and taken root ( *vaddhiarūḍha* ) after having been grazed upon ( *cinna* ) by bulls.

540. The forest - regions, with their temple-sites painted in mineral dyes, and with wild cocks ( *bhāsū* ) hanging about in close vicinity, indicate the fact of the herds of buffaloes, resting there ( *parivuttham* ).

541. The jackals approach a bony skeleton ( *kamkāla* ) of a buffalo through the scared, thinning ( ranks ) of herons ( or vultures ), while the crows, having moved away ( from it ) in fear, group together in another direction.

542. The rays of the sun here, with the manifestation ( *niha* ) of mirage ( *maatanhū* ) on lakes, becomes frosty white, looking as if they ( rays ) become crooked and curved because of refraction ( *valana* ) over ( a mass of ) upraised ( *tulia* ), rippling ( *tarala* ) water.

543. Cool breezes, ( stirred ) by big waves, indicate the ( location of ) watery places and their directions, ( surcharged and ) soiled, as they are, by the powdered ( *chunna* ) particles of water, whipped ( *dhua* ) by ( flapping wings of ) the flying birds.

544. The travellers here ( somehow ) with great reluctance drink from rivers their waters, the foremost portions ( nearer the sands ) of which are contaminated by sands, ( tossed up and ) falling with hissing sounds ( *phukkāra* ) ( in the water ) on account of winds blowing with speed.

545. The villages, at evening time, with warm ( *umhāla* ) shades of trees and with obstruction caused ( to the free movement ) of winds by the dust raised by cattle ( on their return home ), become more hot with the coiling, broiling ( *bhattha* ) fires ( burning in home-kitchens ).

546. Here (is) this forest with thickets of Devadāru trees, dried up and shorn of branches (*visāha*), being broken with their heavy trunks by the elephants and girdled by (a grove of) greyish, sparse Sallakī trees.

547. Here passes by a herd of elephants, their young ones hoarsely grunting, having been entangled (*samkalita*) in (clustering) creepers, their females recoiling (in fright) and their leader (looking back) with only a (majestic) turn of his face (head).

548. The big trees here, giving stamping strokes (*madda*) to the ground underneath, as their close, foremost ends of the branches are lopped off, suggest the fact of a herd of lordly elephants resting there.

549. Here are lands fit to roam about (*bhamiavva*), (where we have) speedless (*ajava*) big boars, the enemy, and the ferocious, wild beast (tiger) killing each other (*avaroppara*) and rare finds of Ruru horns.

550. Birds here fall upon (*samvajjanti*) the fruits (grains), standing upon the stems (*vidava*) of wild rice-crops with their slender (*pavirala*) roots remaining, after (much of it) having been collected (*samvaggia*) by the ascetics.

551. Here the birds, with their flight impeded (*paṭihaa*) by the groves of trees, their tops having been enmeshed in a thick network of creepers, fly out oblique (*tamsam*) and then take to (*valagganti*) the sky.

552. The lions here shake off the swarms (*kaḍappa*) of bees, sent into flight by the blows (with their paws), from the masses of their manes, heavily (glued) by the liquid of rut of the elephants (whose temples) are violently cleft (by them).

553. The forests here, with peacocks noisy (with their cries) and looking reddish with fresh Palāśa blossoms, attract in a way indescribable (*kiṃpi*), as they develop a yellowish look by the dry (*uvvā*) (waterless) ponds.

554. The pond-beds situated in the neighbourhood (*parivesiṇo*) of Palāśa trees, (that are) rendered cool by the spray of water-particles (splashed) by waves (*jhilli*), captivate (the eye), with a few Kimśuka trees standing conspicuous in the centre of the water-less zone (*asalilamajjha*).

555. The grounds here, with their road-strips hardened by (layers of) soft earth carried by winds every day, become even on (occasions of) whirl-winds (*vāolī*) covered with a very thin (layer of) dust.

556. Here in the vicinity of lakes (*uvasaram*) the foot-tracks, which grow green grass (*haria*) with the trickle of drops of water from the (bodies of) boars, have this grass bent under the heavy load (*gārava*) of lumps of mud dropped (on the grass by the boars shaking it off).

557. The lands, deeply splitting (cracking), have their broken patches massed up and upheaving, with clumps of Mustā grass (growing on them), clustering, drying, elongated and thin.

558. Here the portion of the sky above, in this windless region bordering on the forest, indicates (the fact of) a herd of elephants (enjoying) their sleep, made brownish, as it (the sky) is, by the ground-dust hurled (*uggāhia*) (in the air) by the exhalations from their trunks.

559. Here are these rat-infested tracts, become uneven on account of their holes having been shattered (*visatta*), as the loose (*jajjara*) ground had its surface depressed under heavy heaps of earth dug up (by them) and with a few barren (*ujjaḍa*) branches of sun-plants (*akka*) left over (on them).

560. The locations of trees here, although remaining (only) as long columns of ashes (*bhūi*), are to be ascertained by their elongated condition (of shapes), the fire (of conflagration) having sufficed for their prostration sideways (in the form of ashes).

561. The forest here attracts (attention) with its (pockets of) vacant, levelled land (*thalailla*) in between, as the (old) trees become sick (*rugga*) (dried up) in course of time, while the circling groves of young trees formed (subsidiary, small) planted parks (*uvavaṇāṃta*).

562. The mountainous, marshy forests here, cool with the formation of shade on account of the thickness of creeper-canopies, have grassy patches of turmeric (*haliddī*) with their healthy (abundant) growth.

563. The bordering lands here look lovely with hard, black stems of the foliage, (appearing) as if they (lands) have assi-

milated ( lit. drunk ) the iron of ploughs ( *sirāyasa* ) in their every day friction ( in the course of cultivation ).

564. The sun's reflection, fallen on golden rocks and deeply tinged by the mass of rays ( shooting up from them ), looks reddish-yellow like a ripened palm fruit ( freshly ) cut ( *nicchalliya* ).

565. The roads here with their ( upper ) surface of soft earth, perforated ( *chiddiya* ) by the heavy particles of dust falling down after having been tossed up ( in the air ) by ( gusts of ), winds appear to be impressed with seals, as it were, by means of sparse drops of water.

566. Here are these lands, loose like dry cowdung ( *karisa* ) and bluish, brownish and rough, strewn, as they are, with faded flowers, ( dry ) leaves and pieces of wood ( lying scattered ) underneath the trees.

567. Here are forest-regions, resounding with ( notes of ) peacocks, having Kadamba trees in full blossom variegated with old fruit and rendered cool with the fruit, buds ( *kosa* ) and doubled ( *viṃṃa* ) foliage of Palāśa trees.

568. These trunks of trees smelling of ichor, ( transferred to them ) by wild elephants in the act of rubbing their temples, have their barks torn to shreds ( *daliya* ) with their claws by angry lions, ( rushing and ) wrathfully raising themselves erect ( against them ).

569. The summer nights look charming, the sky above being screened off by a thick film of dust, the fog absent ( *aṇavasāa* ) during evening time, and the moon's pleasing orb ( shining ) in the other half of the sky.

570. Here are these lakes where lotus-plants lie scattered by the elephants plunging ( in them, as a result of which ) massive columns of water are raised, the dry ( *vasuāa* ) lotuses floating on the surface.

571. Here the sloping sites of lakes whose banks are brown with bits of lotus-leaves collecting and clinging to the trees, the spaces in between the split ( *phuḍia* ) leaves being ( filled and ) soiled ( *āvila* ) by ( the cobwebs of ) spiders ( *lūā* ).

572. The forests here, being enveloped by the rising tops of ( shooting ) fire-flames slanted ( *tamsikaa* ) by the ( gusts of ) winds,

blaze up (*dippamti*) first at the top and afterwards (*tuamu*) at the bottom.

573. The lands here, giving out the odour of (recent burning by) wild fire, look nice (*agghamti*) with their ant-hills tawny-coloured as a result of having been recently (baked) dry (*vāa*) in the (furnace of the) fire, while the trees wither at the bottom (*hettha*).

574. The breezes here can set in motion the leafy creepers more quickly (and easily), as they are now lighter (and) have developed empty spaces (*sumnabhāva*) in between the leaves, freed from dust as a result of the (washing) onset of water (shower).

575. Here are forest-lands with interposed, yellowish patches of lawns remaining intact, as before (*tahaparitthia*), (having escaped burning), (thus indicating the fact of) forest-fires stopping to rest at will (wherever they liked in their acts of damage and destruction).

576. Here comes out (*ṇi*) (of the pond) a herd of boars, with bodies made more formidable (*viḍaara*), as it were, and with lazy, half-opened (blinking) eyes, as their eye-lids (*puḍa*) are soiled in the act of wallowing (*lolaṇa*) in mud.

577. Here in the habitations of cowherds, even warm water is drunk by travellers, although it looks whitish when placed in (poured) in vessels (*pāri*) in which usually cows are milked.

578. The wind here flutters the lotus-plants, the leaves of which are pulled out from the roots to which they (leaves) are attached, (producing) a hissing sound (*sakkāri*) as it moves, over water and Kāśa grass, the cranes nearby feeling harrassed (*āyāsia*) thereby.

579. Strolls (*parisakkia*) over sandy mounds here during evenings give peculiar pleasure, an additional delightful feature (*sarasa*) in them being the sight of birds (in the vicinity) casting (furtive) glances as they recede with slanted necks.

580. Here spreads the perfume, thick and cool, as it filtrates (*saṅgalana*) through the blossoms of various creepers, possessed of extremely fine and deep fragrance.

581. The leaves of Māludhāni creepers, (shaped) uneven like the soles (*paoara*) of a camel, upturned and greyish with pinkish edges, (go on) reeling and rolling about (*paholaṃti*) here.

582. The forest-lands here, the foremost parts of which are (keenly) observed by travellers sitting under the shade (of trees), look charming, thickly crowded, as they are, with Kamkola trees, (crops of) pulses and herds of monkeys.

583. The perfume of Karahāṭa flowers, the back surfaces (*vattho*) of which are greyish-pink like the broad cheeks (*gamḍavāsa*) of a fair lady in separation, spreads about here, (specially) sweet, as it is, in the afternoon.

584. The slightly cool (*darasīlā*) perfume of Kadamba flowers, deep (*jarāḍha*) and pungent, as the roots are soaked in wines (offered in fulfilment of their cravings), rolls about here, its pink filaments having faded out.

585. The fragrance of Priyamgu creepers that are reddish like blossoms of date-palms, spreads about here, having mixed with the honey-particles of full-grown lotuses.

586. The glory of winter finds its life-breath (*āsasoī*) in the Marubaka creepers here, thickly (covered) with buds and having a pink, facial (external) appearance, as also in the bright (*tāra*) white Kunda flowers.

587. The wind here flutters the bordering fields of barley, (raising) waves among (barley) blossoms which change their colour every moment, trampled upon, as they often are, by the herds of deer, becoming confused (about the direction) of their movement.

588. The foremost bordering regions of barley fields look lovely, as the husk (*sūā*) of their blossoms becomes scarce (*paviralāmaṅta*) owing to the heaving (*ūsāsa*) (swelling) of ripening grains (*phala*).

589. (Water from) forest-wells, which look bright and gorgeous with rows (*pālī*) of Karavīra flowers, is drunk (by people) with their mouths made sour (after chewing) the fried (*puloṣa*) fragrant barley grains.

590. The landscapes in different directions even during day-time look dusky like night-fall, (groves of) mango trees being enveloped in the ground-dust (*mahiraa*) which is coated (*ahioa*) with smoke from the forest-fires.

591. A traveller sucks an inner piece (*gabbhasaala*) of an orange, (thinking) as if it is his beloved's lower lip, downy (*pamhala*) and reddish-grey, as it looks, with a skin (*cuḍuppa*) from which the threads are loosened.

592. Here during winter when flowers become scarce, the God of Love, who (generally) downtools (lit. keeps aside his flowery arrows), engages the couples in a hand-to-hand tussle under the pretext of a tight embrace.

593. Here is quite a peculiar charm of breezes, invested with the sweet perfume of Kañcanāra filaments set in motion (by them), which makes the forests riotous (*ucchamkhalia*).

594. Blooms here a bud of Mādhavi creepers adorned with pinkish stems (*bandhana*) and tender leaves, looking dull-red (*mailāraṇa*) like the throat of a full-grown pigeon.

595. Bright and beautiful are (*ahirāmti*) the forests here in (their multi-coloured aspect of) green, pink, white, grey and mixed shades, with a thick network of branches growing out of season (lit. setting aside the seasonal sequence) (*kamāvamuloka*).

596. Nice (and happy is the advent of) days of spring, when with the formation of fruit, the greenish (*hariāmāna*) tips of mango-blossoms become scarce and the throats of the sweet-warbling female cuckoos (enjoy) a free play (*akumtha*).

597. Indeed, out of curiosity (to try) new arrows, Cupid must be indiscriminately discharging mango (blossom) shafts; since even those, not in separation (from their beloveds) are (found to be) uneasy (*ūsua*) and restless.

598. Blessed (and happy) are the days of village festivals when children are adorned (*tividikkia*), women feel the pride of (wearing) pink-coloured (*navaramgaa*) sarees, while the (poor) farmers (look on disinterested) without a tremor (of excitement).

599. Here on the branches of mango trees are to be seen blossoms spotted (*kabbura*) (black) with a very few bees perched (on them), appearing as if (they are) the slightly-burnt shafts of Cupid.

600. The forests here, slumbering in winter, look charming with their slightly-opened reddish eyes in the form of the tender,

pinkish sprouts, looking as if they have been (stirred) to a state of awakening (by the spring).

601. The fruit of mango trees here, still lingering (at the stage of) incomplete (*asaala*) ripening, attracts (the eye, looking) bluish like rounded cheeks of a dark Dravidian damsel, rubbed with turmeric (pigment).

602. The yellowish, powdered stuff gets squeezed out from the finest (*jacca*) (variety of) Karcūra plants, when trampled upon by the deer (*eṇa*) under their hooves, looking like the yellow, Rocanā dust obtained from the split bamboos.

603. May not Cupid here, who had created constant occupation (employment) for his bow during all these long Hemanta (winter) nights, (again choose) the (same) targets in the persons (already) vanquished (by him; but he should make fresh conquests).

604. The tips of the sprouts of trees here, at the beginning (*muha*) of spring, emerge pink up to their farthest extremities, perhaps because of the fact that the crimson colour (blood) of their own sap has been carried (to their extreme ends from the point where) their twigs were cut open (for the sprouts to shoot through).

605. The bees here, besmeared with drops (*vimḍua*) of honey from fresh mango (blossoms) which they could somehow collect, are themselves being licked (*pijaṇṭi*), as they hover (*rumṭamtā*), by the other rows of bees (who cannot get a chance to go close to the blossoms).

606. The fruit of the mango trees turns gradually upside-down (*ohura*) by the weight (*gārava*) of its juice, its outstretched stem, pulled out from its stalk, becoming loose and swollen (*ūsasia*) at the time of its ripening (*poriṇāma*).

607. The forest villages here, where children are delighted to obtain fruit (gifts) and which look beautiful with well-planned timber houses, attract the heart (by the fact that) they are not thickly populated with people (*a-jaṇāṭṭṇa*).

608. The heart, for some peculiar reason (*kiṃpi*), clings to (lingers in) the deserted (*uvvattha*) villages, shattered by (an excessive growth of) trees (over dilapidated houses), while



columns of smoke are now confined ( only ) to the habitations of cowherds and a few crows are ( seen ) loitering in between.

609. Here is a grove ( *saṃḍa* ) of big trees, nestling by a hillside, where in a vacant ( solitary temple ) Siva's Liṅga is bathed by a religious man ( *dhammia* ), coming ( by chance ) to the village and which, smelling of leaves ( dry and rotten ) has a pool of water ( *kumḍa* ) deep and bluish.

610. The trees here on the premises, shrivelling still ( *āumīṇo* ) with their foliage folding up at the roots by the downward ( current of ) winds, produce low murmuring sounds ( *jhaṃkāriṇo* ) over the ( aerial ) path ( in line with ) their tops.

611. The trunks of ageing trees here, reverberating with the ( chattering of ) much-roving monkeys ( *sāhāsūraṃga* ) and having big and round honey-suckles formed ( on them by the bees ), look charming.

612. The branches of Mālūra ( Bilva ) trees here, at first weighed ( bent ) down, have regained a slight heaving up, as their fruit becomes lighter on account of dehydration during ( the period of ) ripening.

613. Central portions of grassy tracts in the forest-lands look charming, as some patches in between regain their green shade with the brushing off ( *bhinna* ) of the ( overlaid ) dew ( *ava-sāya* ) by the tread of wild beasts, looking moist and fresh in the early morning.

614. This water here, reddish-brown in colour ( for having mixed ) with rotten ( *parisaḍiya* ) bamboo leaves, flows through the mountain-valleys, stumbling over age-old pebbles ( *uvala* ) turned greenish ( *hariāmāṇa* ) with ( encrusted ) dirt.

615. The sages here dwell in caves, the boulders of which are dislodged by ( the force of ) falling ( rushing ) streams, wearing, as they do, garments dyed red ( *kāsāya* ), having the shade of old jujube fruit-stone.

616. Here over the lines of mountain-slopes ( *ṇiambamālāsu* ), the caves of which are accepted as residences by the Siddhas ( perfected sages ) and which are ( thickly covered ) with trees, ( *dumavaṅsu* ), the bees obtain fulfilment of their desire ( *paṇao* ), as they can drink ( the honey ) of flowers ( in all seasons ).

617. Here are mountains, overlaid ( at the feet ) with heaps of powdered (stones), to which condition huge boulders, dislodged ( from mountain-sides), were reduced when fallen down and which have embankments uneven, glistening and noisy and ( which supply ) pieces of stones that are fit for ( masonry ) construction.

618. Here move, with a slow tread, lions inside the cave-temples formed out of Kuruvinda ( ruby ) stones, the edges ( *hira* ) of their claws sharpened upon piles of broken ( pointed ) stones ( *kakkara* ) ( over which they pass ).

619. The rivers here, with their embankments, the stones of which are a bit worn out ( *khallaia* ) ( and polished ), with a few small fish ( swimming ) and with their under-current looking variegated by the shadow of foam-crust.

620. The villages on mountain-ridges ( surrounded by ) wavy ( *bamdhurāamta* ) thickets of Dhava trees, ( standing ) on feeble ( *ṇisaha* ) roots with their barks peeled off ( *avavakkala* ), abound in ( the supply of ) thick, sour rum ( *sihu* ) distilled from molasses ( as a part of cottage industry ? ).

621. Even during the day here, the outskirts of mountain-forests, shining ( *ummilla* ) with the sun's rays deviated ( *pariatta* ) ( towards them ) after obstruction by the tops ( of mountains ), appear to be enveloped in smoke, as they are not clear ( *maṭla* ) for observation from a distance.

622. Squatting on their feet, chin ( *cibuaala* ) uplifted and the thin mouth-line extended, such a slumbering pose of lions here looks charming, ( especially ) as the sharp tips of their claws protrude under the pressure ( on paws ).

623. The wide, reverberating echo of the loud tinkling sounds ( *jhamjhanū* ) of cymbals beaten, takes a long time to quieten, being halted and sent back through a series of ( surrounding ) caves ( *kapphūda* ).

624. The sky here, ( lit up ) by the brilliance ( shooting up ) from the joints ( *samdhi* ) of bright, jewelled slabs piled up in heaps ( *samḍa* ), looks reddish ( *āyambira* ) like the petal of a pomegranate flower fully expanded ( *paridalia* ).

625. The mountains here, with their peaks flung far above and their slopes ( *ṇiyamba* ) standing out prominent to their full

extent, appear clouded (*maila*) at the top, while gradually brightening up at the feet.

626. Here are these lands, clustered (*kalila*) with creepers coiling round the trees which, when cut, have dried up (*uvvāa*), (the surface of these lands) made uneven by the holes (left in the ground), as the bulbous roots have been dug out by the Śābaras.

627. The tracks of boars shot by arrows are here pursued by the hunters (*vāha*), marked as they are, with seal-like drops of blood looking brighter further and further.

628. And then the clear, bright sea comes to be noticed, its coastal line (*peramta*) coming into full prominent view by the land lying about in its full extent of jewels, like the fully stretched circle (*phanūaḍa*) of Śeṣa's hoods.

629. Here are rows of coastal forests of the sea, (studded) with clumps of date-palms, matted (*parijaḍila*) (and clustered at the tops) with leaves and stalks, rising tall (from the ground like) high columns (*dīharuddamaḍa*).

630. Here on ponds, very early in the morning, bloom lotus-plants kissed by swans (*marāla*) with their beaks, veritable hide-out habitations (*palli*) of the barbarous (*pulinda*) bees residing.

631. Here comes from forest-creepers on the Northern Mountain (*uamahihara*), situated to the north of this sea, fragrant perfume, spreading in the sky and following the speedy course (*raya*) of the wind (*sāmīra*).

632. The falling mass of pollen (*raoha*) from the betel trees here, giving reddish colour (*pāḍalia*) to the dust on the earth, scented with perfume (obtained) by (mutual) friction and making the wearing apparel (*niamsana*) (of the people) brown-coloured (*kavilina*), presents an appearance of the twilight glow.

633. Here on the mountain-ridges, monkeys go on licking their own sweet-smelling hands, thickly smeared (*picchila*) with the juice (toddy) of the mountain-palms cracked by (the force of) winds.

634. The breeze here sets the forest-groves of cocoa-nut trees dancing, their fruit-shells (*phalokosa*) making a loud noise as they swing and clash (*ramkholira*) (against one another) in their ripened condition of the kernel in the interior (*gabbhasāra*).

635. The breezes here, stirred (*samvelliā*) by the leaves of dalm-trees, rustling and swinging, move on producing crackling sounds (*caḍakkāriṇo*), as the fruits of the best variety of grass (*taṇarāa*) burst at their stems (by the wind's action).

636. And now the mountain Kailāsa passes by – (Kailāsa) where the orb of the moon, on account of the snowy frost, fades away, feeling distressed (*vihura*) as it were, by the grief at having remembered (his friend) Cupid's downfall (destruction).

637. Here are exhaled by Vāsuki breeze-like breaths held (pent up) in his fully expanded (*upphulla*) hoods, through his throat suffocated (*nibiḍia*) by the knot (in which his body is tied up) to bind (hold together) His (Śiva's) matted hair.

638. Here on its ridges, even during nights, the (blazing) twigs of highly (potent) medicinal herbs, enveloped in their own (innate) jewel-like lustre, do not come to be clearly distinguished (*nivvadanti*), although the cobras (nearabout) have been repelled by their (anti-venom) smell.

639. The mass of rays here, (shooting from) the jewelled embankments, appears paled in lustre (*vicchāa*) like the upturned plumage of a peacock, its full refulgence being haltingly relayed (*parikkhalia*) through the layers of mist (*nihāra*) (overhanging).

640. Pallor flashes white over the clouds that have (now) occupied the (mountain) peaks at the break (of the rainy season), having, as it were, discharged streams (streaks) of lightning-blood.

641. The fresh nail-marks (*nahavaa*) over the breasts of the beauties of the Siddhas here develop the charm of picturesque birch-leaf paintings marked by reddish border-lines.

642. The mountain-caves here, (illuminated) by the light radiating (*samdhia*) from the sages in still meditation and (consequent) concentration (of the mind), become dark, as soon as their meditation ceases.

643. The decline (*pariṇāma*) of days (evenings) are (ruefully) watched with upraised mouths by buffaloes mightily pleased while leaving the ponds, the sun's rays being screened by the mountain-peaks.

644. Happy (are) the evenings when grassy regions are cooled by (falling) shadows and paths on the forest-outskirts

(echo) the songs of cow-herdresses (gopis) returning from the cities.

645. The high columns of mountain-ridges here, lovely with their bowers turned greyish by the smoke rising from hamlets (*paḷḷi*) (down below), appear grave (and solemn), as at the advent of the night (*nisāgama*).

646. The moon, shedding off the rising glow (*uayachavi*), his rays (now) yellowish like an old piece of ivory, looks beautiful, as his orb rests on the mountain-peak.

647. Here move on rows of clouds sprinkling shower over fresh shoots (*kamdala*) of trees, and appearing deep-blue (*ahinīla*) like the ring round the throats of old sparrows (*kala-viṃka*).

648. The perfume of Bakula flowers here, (fallen down) and gone dry (*vasuāa*) at the bottom of the trees, but bursting open with (a shower of) water, goes out (*vinimmahāi*), (smelling) sweet like old wine prepared from Kiṇva seeds.

649. At the time of the first rain-shower, waters (in different pools), which remain cool at the top surface but (hot down below), because of its retention (*nivesa*) over heated ground, are drunk by the forest deer, joining (*ghaḍia*) their mouths just a bit (hesitatingly to the surface of the water).

650. The breezes blow, spraying about the yolk (*kalala*) of birds' eggs bursting (on the ground) when discarded by shaking trees, tossing up (*utthamghino*) dust-particles cooled by clouds.

651. Here flow these wide-sweeping floods, (raising) bubbles (*bubbuā*) greenish inside with the cowdung absorbed (*virāa*) (in them) and looking picturesque with (flocks of) fish netted (*samdānia*) (trapped in) by marshy patches.

652. Here reels (and lingers) the beauty of grounds underneath (a grove of) the Jambū trees, giving out a strong smell of their fruit-stones (*phalatthi*) washed (*viccholia*) by shower-streams, very few bees being (left over now).

653. Here comes rolling the cool fragrance of blossoming (*ubbuddha*) Kadamba trees from the mountain-ridges, over which plantain trees have shot up and the Kesara (Bakula) groves are smashed by buffaloes (*seriha*).

654. Here in the rainy season emerges the charm of forest-breezes (carrying) the smell of the pulp (*sūra*) of Bilva (fruit), moistened with water, reddish and insipid.

655. The paths on lands, darkened by the dust held fast (*paḍibajjhamta*) by fresh (shower) streams, look lovely, spotted (*kabburā*) as they are, with the greyish imprints of the hooves of the deer.

656. The nights here, although bereft of clouds (*avamehūo*), have blurred moonlight and gentle breezes, the stars very slightly coming into view in the sky, blinded (with the darkness of the sheets of) water (over the earth).

657. (And now) here spreads the beauty of the days in autumn, pleasant with the fragrance of honey formed inside the blossoming (*ummuddia*) Sinduvāra flowers and with lotuses pouring out their perfume.

658. In this way, various forest regions with their (characteristic) lovely aspects were observed (*saccavia*) by his army-men, who met in victory different countries on the earth in all directions.

#### **The desolate condition of the territories and cities of enemy-kings**

659. The jewelled embankments here (in the enemies' territories), the lustre of which is faintly (*virala*) observed at the loss of their fresh (polished) brightness (*virasa*) like the faded (*viratta*) (discoloured) rainbow, their (former) brilliance now to be imagined from those parts cut open by buffaloes with their hooves.

660. The lovely appearance of parks is quite different now, (wild and) rough like forests, their trees being smothered with oppressive congestion (*pīḍia*) in various parts by canopied overgrowth of creepers, turning and twisting (*pariatta*) at their sweet will (without the gardeners' direction).

661. The flower of those very creepers which (worn as a decoration when only a bud) started blooming (*bhijjamtam*), (and when faded) left its filaments completely hidden in the hair (*alaa*) of graceful ladies, now drops down (from its stem) being pushed out (*pellia*) by the (developing) fruit.

662. The same interior (halls) of houses (*bhavanocchamgā*) with their top (roof) structures gone away (demolished) and the foreparts (*pabbhāra*) of the walls standing, as they were, inclined outwards (*ovatta*), now look like waterless (dry) big wells.

663. The same market-places (or picture-galleries), which (rested) on pillars studded with such precious piles of gems, now (boast) of the glory (*vihava*) of only the hood-jewels of cobras freely moving about.

664. Here, indeed, at the time in the rains is that city with a ring of huge heaps of loose earth at the place of the city's location, with pieces of gems and corals shining in different parts where they happen to be embedded.

665. Those places, where the cities were founded (*ṇivesa*) (and established), although (situated) far off, appear to be near enough, with the cupolas (domes-*viḍamka*) and arches of temples and ramparts (*sāla*) emerging in full (and clear) view on account of their dustless condition.

666. The empty spaces (*ovāsa*) inside the houses, with ups and downs (*thaiḍḍia*) in places of the lost granaries, caused by coarse husk and dust, show up deep and hollow holes (for one who) would search for underground wealth.

667. The fields here with furrows of ploughs (*sirāgama*), (levelled up) with an overgrowth of vegetation in time and now looking deep green, (are covered) with thickets of thriving sun-plants (*maṃdāra*) due to the richness of the soil.

668. Looking up on raised toes (*uṇṇanti*) as it were, to the rise of dawn (*kallam*) in these low-lying (sunken) (*sāvasāda*) tracts full of Karabha plants, the directions stop here, as it were, giving out the fragrance of lotuses.

669. Here in the parks (*uvaniggama*) are these swing-courts underneath the trees, the (swing) ropes having snapped (*vocchea*), the knot left over (tied) on the boughs where grass has grown thin and old.

670. Here are outlying lands on (city) borders where (structural) monuments commemorating (the glory of) of past kings, collapsing, are reduced to fine reddish (brick) powder, (their existence) now to be inferred from old reptiles (crawling about).

671. Here in the wells full of lotuses and Karavira flowers are waters lovely ( even ) in summer, that excel ( in quality ) the essence of Kunda ( flowers ) and Uśira plants or the pink mango juice.

672. Here on the precincts are some building projects commenced by good men, with their built-up solid foundations, with piles of stones cemented, but later abandoned in ( a state of ) incomplete construction, now gone old ( and dilapidated ).

673. Here are parts ( of cities ) with arch-tops, to which are fastened big bells with straps ( *nālī* ), remaining in tact ( *tthia* ) because of their inaccessibility, ( thus ) indicating ( *sambhāvia* ) their great prosperity ( in the past ).

674. Here are these residential extensions now, with ( only ) the piled-up walls standing up-to their tops, the wooden supports having fallen down; ( they ) as it were, torment ( their heart with the heat of ) the bright light of the sun scorching their inside.

675. Here are dwellings where the threshold construction in stones is ( covered ) by thin iron bars that are still without rust, being ( constantly ) rubbed ( and polished ) by people, while, of the light doors made out of Agarū pieces, only a few chips of wood are left over.

676. Here are extensions of raised grounds ( *thala* ), with sloughs of snakes hanging over joints of the dislocated wooden beams ( *piṃḍī* ) and with distinct signs ( *liṃgā* ) of mud-layers stretching all along their length.

677. Plucking the flowers of tamarind trees ( *cimcīnī* ) greyish like the wings of an old sparrow and crushing ( *olumpa* ) it into a lump on his palms, the traveller makes a morsel of it ( eats ).

678. Here are to be seen decayed bricks, with thick layers of reddish clay sticking ( to them ) and coming out through the cracks in the walls falling apart from their first ( lower ) foundation.

679. On account of the fact that the ring of the encircling wall is corroded ( *parihīna* ) by a coating of salty layers, the tubular wells appear more awesome and upraised, being fully filled ( with water ).

680. The streets, grave and solemn, with their solid thickness ( *pinattama* ), with their conditions of slight wear, tear and friction



(*parikasana*) and (strewn) with broken chips of precious stones, even now speak of their expansive width (*āhoa*).

681. Both the ponds and temples (being buried underground and levelled up (*samīkaa*) in course of time, the lands here look uneven (*visama*) only with slight elevations (*ummaa*) and depressions (*niṣṣa*).

682. Here are these old (decayed) walls, with lines of pointing in chunam (*cunnarehū*) still held fast at the base (foundation), deviating (moving away) from the doors of a round-shaped (*golaay*) house and with reddish-yellow decaying plasters (of bricks).

683. The houses here look, as it were, solemn and awe-inspiring, admitting more light inside because of broken patches in lattice-windows and (mixing) in their own shadows the faint shadows of their pillars.

684. The terraces here even during day-time are hair-raising (*ukkamṭaamti*) because of an imaginary (fear) of ghosts, raising sudden sounds where there are no sounds.

685. The premises of houses here cause distress (in the heart to see) their palms and date-trees (despoiled and) left bare (by people) out of their greed for fruits and foliage (and to see) the old water-drawing wheels (on their wells) deprived of their iron bars, their (wooden) spokes lying (broken and) scattered about.

686. Here on the outskirts are even to-day the paths leading to the precious hoards of wealth, as indicated by symbolic signs, being watched by kings with down-cast (*ohura*) heads, (feeling ashamed at the thought of) having been frustrated in their efforts (plans) (*vihuārambha*).

687. The streets here at nights are, for a long time, enveloped in pitchy darkness, with no outlet of smoke and dust any more and greatly reduced (in width) (*viraṭāo*) by the houses falling on them.

688. Such were the conditions (*samīvesa*) of (their own) cities witnessed by the hostile kings, who (left a long time back) to join (our King) in his service, greatly disturbing (and destroying) the prosperity (of their own cities).

689. "Look at the face of this woman which has regained its brightness and has again taken to the mirror: It beams like

the lotus of a lotus-plant kissed by the Sun's orb standing face to face."

690. "This (*imā*) (woman) has a face from which the hostile flush of anger wears away, as her lover seizes her lower lip (between his own) like a crystal cup, the wine in which goes on subsiding at every sip."

691. "How charming is this woman who mixes and moves her fingers in the hand of her lover, which, slipping down from her neck, has cupped one of her breasts, looking as if she has started the diversion of (playing on) a lute with a gourd (on its handle)!"

692. "This woman has a face with the forehead overshadowed by her locks of hair seized by her lover, thus looking like the night of the dark fortnight with the moon's orb in its slightly reduced first digit."

693. "The union of the moon and the deer (as seen in the spot) who have been vanquished by the lustre of her face and her eyes, has taken place because of the fact, perhaps, that both of them (the moon and the deer) share the common grief (of defeat)."

694. This was how servants described the love-sports of the wives of the army (men), among the multifarious pleasures, worth enjoying in the rainy season, after the bow was brought down (from the shoulder to rest) by him (our King).

#### The King's Glorification by Bards

695. "At whose blows, love (desire) for flowers, showered by gods, develops in (the heart of) of bees flying up from the broad temples of enemies' elephants shaking their heads (at these blows)."

696. "The lustrous flashes of smiles of these ladies (here, formerly) belonging to that Magadha monarch, O King, are not noticed, being repelled (*pellia*), as it were, by the brilliance of your own great glory."

697. "The streams of tears (flowing down) on the cheeks of these ladies, which bear reflections of the hairy strings of chowries (wielded and) waved by them in your service, are (also) not observed, having been already sucked (absorbed) inside (the cheeks) through fear."

698. "From whose (elephants') cavity in the temples, darkness exits (*nīi*) as it were, under the guise of a massive quantity (*ukkara*) of the drops of muddy ichor thrown out, (the darkness) being driven out, as it were, by the rays of pearls stored up inside their temples,"

699. "Such mighty, victorious elephants belonging to you, O King, who routed a host of enemies, have to find diversional (outlet) for their spirited vigour (*team*) only in (the pastime of) dashing against (*paḍipellana*) mountain-embankments."

**The sun trimming himself to make his lustre bearable for his wife Avarcā**

700. "(The sun whose) mass of rays, under the disguise of smoke released from his hard bones struck by the (sharp) point of (*Tvaṣṭṛ*'s) chisel, emits, as it were, a thick layer of darkness swallowed by his lustre every day."

701. "Multitudes of chunks from his body, flying off (*ucchaliā*) at every chopping stroke of the chisel, go away (fall off), curtailing (brightness) of the parts (periods) of days in proportion to the sizes (of their bulk separated from the body of the Sun)."

702. "His facial orb, enveloped in the lustre of his white teeth radiating at the time of chiselling (*ghaḍana*), looks as if it is the light of the Moon illuminating (the face) while entering (the Sun's mouth) every day."

703. "Parts of weapons, produced from his body cut with chisel and making a clanking sound (*raṇakkāra*), fall off, giving him happiness (at the thought) that they would stay (with gods) for their fight with the demons."

704. "Thus even that lord of the day (Sun) blazing, with his orb doubly lustrous because of his being chiselled by *Tvaṣṭṛ* (*taṭṭhi*) (Gods' sculptor), does not fully come up (*pūrei*) (for comparison with) the brilliance of your prowess."

705. "Homage (lit. salutation at the feet) is given to you by your (erstwhile) enemies, who keep far away the (clinging) rows of bees over their crest-chaplets, appearing as if (the eyebrows in) their frowns have dropped down from their down-cast (*ohura*) foreheads."

706. "It is true that when you are seen, it appears (to us) that there is none like you. Your sight alone establishes the greatness of your time (era)."

707. "When you are remembered, O Lord, even the adverse disposition of fate does no harm (torment); summer, with the rainy season near at hand, invests the forest-grove with foliage."

708. "What should be said of those who have (in them) merits of their own? (they rejoice to find similar traits in you); but even those, lacking in merits, delight, like the meritorious ones, by cultivating (*avalambīṇa*) (in themselves) your merits."

709. "It is as if by the close association (*samijjhena*) of Lakṣmī with you, resting on your right arm, that your (right) hand rains a shower of gold, never ceasing, never ending (*anūthiam*)."

710. "If Vāsuki has a thousand mouths (tongues) at his command, then why does he not praise you (fully)? (That were possible, however,) if he were competent enough to think of all your merits in his one single heart (mind)!"

711. "Even those people, O King, on whose foreheads Fate has inscribed something of untoward (*visama*) consequences, get it wiped out (on your feet) under the pretext of falling on them."

712. "In your gallant endeavour to approach (in love) (*ahisāraṇa*) the enemies' Goddess of Wealth on the midnight in the form of a sudden battle, you look charming with your reflection on your sword-blade, appearing as if you are cloaked in blue."

713. "The letters of your name, though quite ordinary, have been aptly given to you (while being named by your parents) with great thought; since even by a mere mention of your name alone, you flash in their hearts (to give relief and security)."

714. "With (clusters of) pearls, clinging to the sword-blade, being drawn out from the temples (of elephants), your sword imitates the graceful activity of the cloud that has commenced (*ūḍhatto*) a shower of hail stones (*uvala-varisa*).

715. "The (bright-red) vermilion (used) for seals on your commandments, the servants receive (welcome) as (a symbol of) your affection, while your adversaries find it as a glow of the fire of your wrath."

716. "Leaving her (favourite) abode on your right arm, how (possibly) will Lakṣmī dwell on your sword? — Ah! we know; what is seen is just her reflection in it (sword), stationed, as She is, here (on your right arm)."

717. "The merits of the people, O Master, do not become so manifest (known) merely by their own eminence, as when they get famous after having been decorated with honours by you!"

718. "It is not, indeed, for the first time that you have been put to the trouble of knitting your eye-brows (in frowns) by your enemies, joining their heads to your footstool, in fear, as it were, of their offence."

719. "By the uninterrupted streams of tears of the wives of your enemies, O Master, the long creepers of their trembling tresses of hair appear to have been rooted (underground) as it were."

720. "How can Lakṣmī, like a young girl, derive pleasure (in staying) with those who have no manliness (in them)? All women, however, with great difficulty, come to like such a condition of having to stay (with the unmanly)."

721. "Some (of your enemies) exhausted (*jhīnā*) themselves (to death) on your sword; others came to you (to surrender and) seek refuge with you. The remaining enemies also escaped to the sea, while some of them found shelter (somehow) somewhere (God knows where)!"

722. "Men born in one (and the same) family either go down (in disgrace) or rise high up (in glory), like roots and sprouts (emanating) from one common seed (— roots going down under and sprouts growing tall) over the earth."

723. "The censure of fickleness (attaching) to Lakṣmī has been completely wiped out only (*navara*) by you. She, too, gave you overlordship without, however, the evil traits (and tendencies) of a supreme master (dictator)."

724. "This, O King, looks somewhat contrary in you, who are (fortified by) the strength of (thought and) discretion: you are afraid of faults; but the faults have made themselves scarce in you!"

725. "On the horizons of all directions, O King, your merits are seen to be overhanging, brightened as they are, having

been washed clean, as it were, by the spray showered by quarter-elephants. ”

726. “ Those good men are attracted towards you by your merits, great ( and outstanding ) in this world. You, however, are drawn towards them even by a fraction of a merit in them. You are, thus, among the good men, a greater and a better man. ”

727. “ The seeds of glory, which were sown and wetted with water ( poured ) over gifts at the proper time in the fields viz. worthy Brahmins, have now grown ( to yield you ), O Lord, ( a rich harvest of affluence ) ”.

728. “ Vanity was passed on by you to your supplicants who ( strut about ) stiff and erect ( *samuttuṇa* ) with the fulfilment of their great desires; hence, I think, no such trait ( of vanity ) pulsates in you, even in your position of supreme authority. ”

729. “ The mighty tree of munificence, O King, has been aided in its overgrowth, as by branches, far and wide, by those very kings, who, receiving from you, gave away ( in gifts ) here and there. ”

730. “ With the pearls ( obtained ) from holes bored by your sharp lance ( *tomara* ) dug deep in the temples of elephants, your beloved ladies weave creeper-like necklaces. ”

### Removal of Bodice

731. Kept over the whole length of the loosened string passed through eyelet-holes ( *jāla* ) ( attached to the bodice ), the hand rolls down to the place of its knot ( *viḍaathhāna* ), which becomes tough and hard, ( *kakkhaḍa* ), by the upward pull exerted by plump ( *peḍhāla* ) breasts.

732. ( Glimpses of ) parts of the belly, over which the encircling strap with eye-holes joined to the bodice ( *jāliā* ) is being untied with the delicate ( *vellahala* ) fingers of lotus-like hands, look beautiful, the relaxed ( triple ) folds being ( *bhaṅgamāṅgā* ) being slightly visible.

733. The full rounded expanse of the breasts, characterised by rows of curved nail-marks, ( their scabs ) being painfully peeled off ( *uccuḍamta* ) by the tight flaps ( *kavāḍaa* ) ( of the bodice ), acquires the charm of the full moon's orb left off a little by a cloud.

734. The mass of creeper-like (curly) locks of hair, tossed up and dishevelled (*visamṭhula*), looks lovely, the nostrils heaving up (*tulia*) with forceful (*uvvana*), extended breaths (*vittharamta*) by the oppression of the throat (caused by the bodice being removed over the neck).

735. The pair of (delicate) creeper-like arms, with their wrists strenuously exerting to remove, painfully, over the foremost parts of the hands, jewelled bracelets, looks picturesque, as it presses against, (to cover up) through shyness, the heavy (exposed) breasts.

736. "The bodice being thus taken off (*uttaria*) with very interesting incidents (*vaiara*) (in the act of its removal), the bevy of your beloveds gets on to your bed, dressed in thin, flimsy (*laḍaha*) apparel."

737. With his victory thus hailed with joy by the bards and his army-arrays (*seṇāvimṭsa*) having marched over Gādhapura (Kānya-kubja), the King halted all other activities (to concentrate) only on the delicate (*laḍaha*) pleasures of love's dalliance.

### Cupid, the Love-God, being burnt by Śiva

738. (God Śiva) — His face, just when closed (absorbed) in meditation, begins (to change over to) a reddish (flushed) glow because of indignation, when He discerned the cause of His mental affectation, the lower lip throbbing at this time.

739. The eyes open their corners (*avamga*), becoming dreadfully red through anger little by little, and their lustre deeply intensified by the jewels of the Lord of cobras (*Vāsuki*), coiled up over His brawny (fleshy) ears.

740. The broad expanse (*pariṇāha*) of the chest darkens, its bright loveliness (caused) by ashes fading, when assailed (*ahiutta*) by particles of perspiration, the portion round the throat, lustrous (blue), being thereby indiscernible.

741. The eye on the forehead, with the greatest of difficulty, opens out, the eye-lids being pushed out by the mass of (inner) fire-flames, although it (eye) was being pressed down by the knitting action of thick eye-brows (frowns).

742. (These women) on whom rests (lit. sits) the flower-bowed God (Cupid) even to-day for his victory, with his arrows

unblunted (*aiimtha*), although deprived, as he is, of his own body (burnt) by the fire of wrath of the Three-eyed (God),

743. (These women) whose (features, namely) a saunter (*bhamiam*) with the hair-braid tossed about, the bright, white pair of (delicate) creeper-like arms, the (lovely) costume and faces with eyes (mischievously) tremulous in dalliance, (are so captivating),

744. The gallant king, with his broad neck caressingly pressed (*amattha*) by the tender lotus-fibres in the form of the encircling (*naa*) arms of such beloved women, puts on the assortment (*vicchitti*) of the summer dress.

745. By him, a full-blown (*ataruna*) blossom of young Kadamba trees with its slight-fragrant filaments and coupled with bits of tender sprouts, was turned into a crest-gem (*cūḍāmaṇi*) (decoration) of these ladies.

746. The breezes blowing at the beginning (*muha*) of the night, agreeable (comforting) till the time of clouds (rainy season), filled with the fragrance of Ketaka flowers blooming in gardens and carrying (thin) spray of water, attract the heart.

747. The nights are very much liked (*agghamti*) by him, sweet, as they are, by the awakening (blooming) of white lilies, with the moon partitioned (*khamdia*) by clouds occasionally (*virala*) coming over (the orb), while the downpour of rain continues without end (*asamatta*).

748. The sighs, perfumed, burst out from (the hearts of) ladies even at a moment's separation from him, (carrying) as it were, a spot of honey from the flowery arrow imbedded in the captivated heart.

749. He is looked for by the ladies with (eager, longing) eyes, which rush up (for him) in both directions with streaming tears of joy, (the eyes) extending their delicate arms, as it were, to hold (him) in an embrace.

Moreover,

750. (The ladies) who, with their hair-lines (on the stomach), suddenly broken in waves of triple folds, appear charming (*sahamti*), showing, as it were, the curling tresses at the end of the



braid of their hair on the back, (reflected from behind) on the crystal-clear (transparent) surface of the belly,

751. Who, with a smile blended (*anuviddha*) with the rosy lustre of their lower lip, exhibit (a picture of) the (pinkish) moon, newly risen, with a black spot in the form of a cluster of bees, (gathered over the lips, attracted) by the deep fragrance of their breaths,

752. Who, with their eyes, the tremulous pupils of which meet the palms of hands in the form of their sprout-like ear-decoration, display a ball game, as it were, in their (enthusiasm of) childhood still lingering in them,

753. Who, covered with a veil of blue silk, looking like a thick (hovering) cluster of bees, imitate the graceful movement of creepers, with their rows of teeth (looking) like white flowers (on the creepers),

754. Who, in respectful devotion for the worship of Cupid, always favouring them with His presence (by their side), draw on their own bodies, (a painting of) a red Aśoka tree, as it were, full of blossoms, in the form of fresh (reddish) nail-marks,

755. Dressed in an attractive, green apparel, put on for the special occasion (of love-tryst), who exhibit, by their straight (tapering) thighs, the interior stems of plantain trees with all their faultless equipment (of fluttering, green leaves),

756. Of whom, as they lower down their moon-like faces, it appears as if their heart throbs, as it were, showing under the guise of their lower lips bitten (by their lovers), vivid sores of wounds caused by Cupid's shafts, on their bosom,

757. The middle (gaping) portion of the bodice (*kuppāsa*), lit up by the lustre of the space between the two (slightly exposed) breasts, looks like the upper (oblong) erect eye of Śiva, held imprisoned by these women, for (having caused) the destruction of (their Patron-God) Cupid.

758. On whose breasts, the nail-mark with its impression (*nivesa*) (surface) broken by horripitation, looks like a seam (*sīvaṇī*) sewn over the heart at the dread of a moment's separation,

759. Who look beautiful with a pair of their rounded breasts, swelling (at the prospect of) getting (from the lover) a close

embrace, thus looking very much like a pair of wheels of the Cupid's chariot heading towards their lover,

760. Who look at their feet which were being confused (*mujjhamte*), (mistaken) by a fancied identification (*uvaūra*) with Campaka buds, thus appearing as if they (feet) have been clasped by rows of lamps, (falling down for protection) through the fear of (extinguishing) blows from their ear-lotuses,

761. Who, with the contracted (*kāṁṁia*) position of eyelids (*pamha*) because of jealousy, (roused) after having drunk their lover at the first sight, hold him engaged, as it were, (in their eyes) for fear of his escaping,

762. Who, with the rays of their teeth tinged slightly red by the rosy lustre of their lower lip and spreading over their breasts, look lovely, appearing as if (they have white) bandages soaked in blood, tied over the wounds (on the bosom inflicted) by Cupid,

763. Whose braids of hair (arranged) in rows, (proving) by their length and thick abundance, very (handy and) useful for the sole purpose of binding (*āvedhaṇa*) the hands tight, inspire a strong (*balū*) desire (in the heart of their lovers) for seizing their hair,

764. Who bathe (and wash) clean, as it were, even the image of their sinning lover (reflected) in their broad cheeks, (thinking it to be) infected (*avakalusia*) by his close contact with another woman,

765. Who, just at the (proper) time, untie their golden girdle, with its ends (edges) (polished) bright by constant (*sai*) wearing (*samghatta*), fixing their beaming eyes on the face of their lover,

766. Who, with their bosom filled with a thick accumulation of pollen (fallen) from flowers on their ears tossed in anger, appear to be sprinkling (healing) powder, as it were, over the wounds (inflicted) by Cupid, now (in the process of) getting slightly healed up (cured),

767. Who, with the necklace and rings on the fingers of hands placed on the bosom, starting to jingle on account of tremour (caused by love's excitement), possess (a peculiar aspect of) the body by which, though being only in one place (without having

moved away), they had (as it were) their girdle and anklets producing jingling sounds,

768. Who, with their eye-lashes in various subsidiary colours (*uvarāga*), having been mingled with the rays of multi-coloured gems set in their ear-ornaments, appear to draw a painting of their lover as it were, with colour-brushes (*vaṇṇaatūlilla*),

769. Who, with a brighter aspect of the body viewed in one (frontal) direction on account of the lustrous rays (shooting) from the toes of their feet, look charming like lovely stage-curtains (lit up by foot-lights), soft for touch (*parimūsa*),

770. Whose eyes, with eye-lashes quivering in the tremulous grace of love's dalliance, appear to fly towards their lover, as it were, with the flapping ends of their caving (*saṃpuḍa*) wings,

771. Who, with the rays of their clear, white teeth, meeting (falling upon) the lower lip of their lover (sitting) near them, appear to be sipping the nectar-juice (*rasāsava*) from his mouth with graceful (tender) (straws of) lotus-fibres,

772. With these girls the King's playful acts of gallantry (*laliāṇi*), thrilling with the excitement of heart being carried away by fresh passion, as seen in their eyes (*ditthirāa*) and pursued (*anubajjhamāim*) (and prolonged) by his merits (of attraction), appeared very amusing.

773. The rounded (plump) breasts of a pretty, young girl, becoming wheel-shaped on his chest under the pressure of an embrace, attained the beauty of lotus-leaves, gracefully placed (on the bosom) under moistened (*allaa*) conditions.

774. Indifferent to his many other merits, these young girls (satisfied their thirst) by drinking in the handsome appearance of his physical form only. Who (cares to) search for the flower of a Damaṇaka plant when its leaves are so fragrant ?

775. His eyes rested for a moment on the rounded buttocks of the lovely ladies, where their garment became tight (*nibiḍiā*) on account of their girdle being pressed (lowered) down by the left hand (of the king).

776. (A girl's) laughter, a face with rolling eyes (*bhāmia-ccam*), cheeks pale-white like a fresh Bakula flower and buttocks

with the girdle undiscarded (*anibbhacchia*), constitute the life-breath of love's romance.

777. Bright flashes a crest-decoration of flowers (of a girl) placed on the head, where moist locks of hair (after bath) have spread (*vivainna*) all along the ear-rings overreaching (*vilamghia*) her shoulders.

778. The lotus-like face (of a girl) looks attractive, with saffron rouge wiped over the lower lip (but) preserved on the fringes (edge-lines) and with eye-brows emerging in black (lustre), having been combed (*vilihia*) with nails.

779. The ear-decoration (*uttamsa*), (consisting) of a fresh Aśoka flower hanging down from the ears over the broad cheeks, gains in charm, (as it goes) over the path of eye-corners (*avamga*) marked by lines of musk-pigment (*maanāhipamka*).

780. The broad bosom (of a girl) presents a happy sight (*suhāvei*), with its white upper garment overspread (*vicchuria*) with the glitter (*chavi*) of the inner necklace of gems, (beautified, as it is) with a decoration of a collection (garland) of black and white (*sabala*) flowers placed above.

781. Thus attracts the bevy (*sattha*) of his beloveds breathing the fragrance of betel leaves (chewed), mingled with that of wine sipped (*cakkhia*) in small quantity.

782. His eye rests on the lips (*dasanavāsa*) of the beautiful young girls, (quivering) with agitation (*sommāha-sonmātha*) and bright with rouge (*rūujjala*), looking pale-white like wells with cranes.

783. The colour-paint (*rūavicchitti*), pink like a fresh Bakula flower, flashes (emerges) on the lower lip, on which is laid a thick coating (*samñivesa*) of wax (*maana*), to prevent the biting effects of cold.

784. Their enthusiasm for adorning themselves on (the occasions of) their momentary meetings (*vaiara*) (unions) solicited (*maggia*) for the first time, passes on to the garlands of Pāratti flowers interwoven with clusters of Marubaka blossoms, (turned) pale-white with frost absorbed (in them).

785. A saffron-shade, soft and delicate like the rising moon (*maamkārāmbha*), shines on their faces, bristling (*damtura*) with the remaining lines of brownish, dotted drops of musk.

786. The lovely charm languishes over their hair-braids, decorated with Damanaka petals, interspersed with variegated clusters of Marubaka ( Marjoram ) clusters, with a few browned Kunda flowers still retained over them, although crushed ( and faded ).

787. Thus does, in winter, the lovely band of his beauties attract ( the eye ), as they take up for a crest-decoration a Priyamgu flower blossoming at the end ( *bhango* ) of the night, while their ( earlier ) charming decoration is all crushed ( and faded during the night ).

788. The wind makes the ( hollow ) tips of mango blossoms whistle ( *jhanakkārei* ), full of pollen-powder, as they are, inside their buds, which cling loosened ( on their stems ), having been pushed by ( the formation of ) fruit coming out now.

789. The evening time ( *sāyam...kālo* ) spreads ( *virallei* ) the perfume-less ( *anāmoam* ) smell of the Saptalā ( double jasmine ) flowers, when sprinkled with water, their ( tiny ) buds, coming out, having to be noticed with ( an attentive ) mind.

790. The clean fragrance of the Mādhavī blossoms slightly wears out ( *āvāi* ) ( lit. dries up ), with only a single faded flower surviving ( in the whole cluster ), as ( the blossoms ) are being enmeshed ( *jaḍila* ) in ( a layer of ) knotted fruit.

791. Thus do the parks, situated on the outskirts of the city, delight him in the company of his beloveds attending ( on him ), during these days, happy, as they are, with the rich development of the glory of spring.

**Moreover,**

792. The beauty of cheeks, bright like the tender leaves of a Kharjūra tree, green at the borders, fully comes out, as coollyrium flows down over them along with tears from the corners of their eyes.

793. The eyes with black pupils inside ( *amtotārūim* ) and with their white parts forming thin lines when slightly closing, so as to depress the middle portion ( *majjhonaa* ), attain the bright charm of the new ( crescent ) moon.

794. The lower lip dries up ( *parivāi* ) a little, its protruding shape becoming conspicuous because of emaciated ( *khāma* ) cheeks,

thus looking bright like pollen-particles (*kaṇa*) of the Karketana (*Bimba*) fruit.

795. A condition of becoming slightly thin (*viralattana*) ( loose and wide apart ), as in the case of filament-threads of a fresh Bakula flower, ( scorched ) red by the ( sun's ) heat, comes over the young girl's breasts, which look pale-white through loss of strength ( because of exhaustion ).

796. Thus does his eye rest on these young girls who, in their innocence (*muddhabhāva*) indulged in continuous enjoyment ( to satisfy ) their sexual desire (*maṇa*) for the first time, languid as they are ( now ), in their covert (*ṇihua*) dalliance ( with him ).

797. Then, of this king on whose pillar-like arms rested (*ṇimia*) the burden of the whole world, there was ( a Poet called Bappai-Rāa (*Vākpātirāja*) who, although decorated with the distinctive title (*indha*) of Kavirāja, was a drop in ( the ocean of ) his favourites.

798. Although insipid, he felt himself prominent with only this much – that he was being held in high esteem by the honoured Poet Kamalāyudha.

799. Whose special ( poetic ) features flash forth in his literary compositions (*kaḥāṇivesa*) even to-day, appearing like spray-particles of poetic nectar, churned out from the ocean of Bhavabhūti's ( works ),

800. Who ( found ) great delight in Bhāsa, Jvalanamitra, Kantideva, in Raghukāra ( i. e. Kālidāsa, the author of Raghuvamśa ) and in the literary compositions of Subandhu and Haricandra,

801. Whose graceful display of ( poetic ) speech (*gīvilasīa*) is a veritable painting ( in words ), steeped in sentiment, soft (*lonamī*) ( for the tongue ) to handle ( i. e. recite ), full of substance (*sāravamtu*), ever-lasting, brilliant and solid in its shadow ( of sense i. e. thought ).

802. Those well-versed in Scriptures, in ( the science of ) Speech ( Grammar ) and in Metre ( Prosody ), those among whom Bharata ( author of Nāṭya-Sāstra ) and Gautama ( the propounder of the Nyāya System of Philosophy ) are prominent, the writers of legendary narratives ( such as Mahābhārata and the Purānas ), as also ( great ) poets of substance give him ( perennial ) joy,

803. Whose ( listeners ), expecting to provide empty space ( room ) (*ovāsa*) for more poetic excellences, push down, with heads nodded in wonder, whatever good utterances ( already heard ) still stay in their ears after having fully filled them ( ears ).

804. Such a poet ( that he is ) has been asked, with eye-lashes widening in wonder, ( to speak about our King ) at a time when life-stories of good men are narrated by the learned men ( gathered and ) sitting in an assembly.

805. Śeṣa holds up the circle of his hoods, suppressed by the pressure of the earth, which is put down ( *ohura* ) by the weight of water, his swelling ( *visatta* ) throat remaining contracted.

806. The ( mighty ) pillar-like trunks, held upward ( *uddha* ) for a moment by the Quarter-elephants drowning in the ( deluge ) waters, look like thick columns of comets ( *dhūmakeu* ) shooting up ( to indicate ) world's destruction.

807. The oceans ( *maaraharā* ), with the sun's orb floating in the interior of the billows surging up ( soaring ) on the path of the sky, appear to possess the submarine fires ( breaking out inside ).

808. The masses of the deluge-clouds, with streaks of lightning coils dropping out, are being gulped now by water, in revenge ( *sānurā* ) as it were, since the clouds had been drinking water every day ( in the past ).

809. The sun, being pushed up ( *samvellia* ) by the waves, is being presented, as it were, by the ocean ( to serve ) as a big lamp to the God Murāri ( Viṣṇu ), who has taken up his bed inside the watery abode.

810. Quite different became the colours and the tastes of all oceans mixing ( *samvalanīta* ) with one another, strange and peculiar like a unique ( *aiivva* ) concoction ( cocktail ) of milk and liquors.

811. The mountain Meru sinks ( under water ), with the noisy hosts of gods collecting together, some of them having ascended and some ascending the tops ( of the mountain ), while the loud gurgling sounds of water ( *kalaala* ) were gradually subsiding, as its caves were ( being ) filled ( with water ).

812. The Three-eyed God ( Śiva ) steps into the crescent Moon, as if in a silvery boat, as he ( the Moon ), ( usually ) over

His head, now dropped down at His feet, in the confusion (created) by the whole universe being flooded with deluge waters.

813. There was no feeling of distress (*āulabhāva*) for the Self-born (Brahmā), although His faces were overflowed (*pavvālia*) by the water of the oceans, since he was used to controlling his breathing by continuous Yogic meditation.

814. The God Murāri (Viṣṇu) who, when all other gods were afflicted (with distress) on the divine mountain, which, too, started moving, being (violently) splashed by the deluge waters, became the safe (*aṇaha*) resort of the three worlds.

815. (And this King) whose smoke-line from sacrificial fires, with the sun joined (*ghaḍia*) at its top and showing its bottom (on the earth) with his rays, appears like a tall palm plant having only one reddish fruit,

816. This our (King), acclaimed (accepted) in the world by his (nick-) name Vighraha-tuṅga (Lofty-bodied), is known to be an integral part (and portion) that has flowed out from Him (Viṣṇu), the enemy of the race of the great demon.

**Or rather,**

817. The massive layer of clouds drops away shattered by the thrust (*pellana*) of his (Garuda's) body, meeting in a violent impact at his upward flight, thus looking like a cluster of fragments (*saalajāla*) of the Universe, disjointed (*vihaḍia*) at that moment.

818. Snapped pieces of lightning-strings, released by disintegrating clouds and missing the aerial car (of Viṣṇu) that has turned away (*pariatta*), glide down with the charm of a graceful flutter of his (Garuda's) own wings falling off from his body.

819. There was a flight, in the sky, of the winged mountains that were tossed up in the air from the sea agitated by the force of the speed (of Garuda's flight), appearing like big birds joining him in companionship (*sāhemta*).

820. The path of the sun (*suvanna-suparṇa*), red with the radiating lustre of jewels (treasured) at the bottom of the ocean, opened out (*ugghāḍia*) by the violent speed (of Garuda), appears as if it is trodden (beaten-pollia) by Aruṇa flying first (ahead of the sun.)



821. The lords of snakes look beautiful, as they fanned (*viambhamta*) the flames of the poison-fires, doubled (in volume) by their rise of wrath, (the fire-flames) appearing like Garuḍa's feathers, slightly bitten off and being chewed (by them) in their mouths.

822. The stance (*thiam*) of Ananta (*Śeṣa*), by which the globe of the earth is held motionless, resting, as before, on his main (basic) hood, while attacking (*ahitutta*) Garuḍa with the other hoods, looks striking (*sahai*).

823. The (piercing) thrusts of claws (*ṇahanivāū*) by the Lord of birds (Garuḍa), although hard as thunderbolt, prove futile (blunt) on Vāsuki's chest, hardened, as it is, by the tough scar (formed) by the friction of the Mandara Mountain.

824. The hooded cobras feel sorry (*visūremti*) (frustrated) to find that contacts with the Lord of birds, being repelled (*osāria*) by their own furious hisses (*sumkāra*), could not be effected (*ṇapaḍamta*), their anger being doubly increased because of ineffective (*vihala*) excitement of Mouths (itching for attack).

825. With the massive columns of trunks, noisy with (hissing) breaths, being (twisted and) rolled about by the Quarter-elephants rushing in bewilderment, the nether world draws away, appearing as if it is bent down (*ṇūmiam*) under (the burden of) all snake-families resting (for shelter) on the body of Śeṣa (*seṣattha*).

826. Thus was He (the King), in his incarnation of Kṛṣṇa (Viṣṇu), carried (*vubbhai*) respectfully by the son of Vinatā (i. e. Garuḍa), who acquired prominent glory for having shaken off multitudes of (poisonous) cobras.

#### Moreover

827. Variegated (*karambia*) with lighting-filaments in the form of (flashing) sword-blades (being brandished) by Vidyā-dharas roaming about in confusion, the sky bristles luminous and fierce, as if with massive columns of hair (*cihura*), upraised and erect (to mark) a portentous occurrence.

828. The moon carries a cluster of stars glued over his orb (*bimbaghaḍia*), looking like rows of the tiny fangs of Rāhu (*viḍappa*), bitten (into the moon) in the act of making a morsel of him and chewing it.

829. The sun's orb, pierced by (the black body of) Ketu, thus looking (from the earth) like a hole (*vivarābha*), droops down in the sky, resembling in lustre an anklet tossed away from the foot of Lakṣmī, the Goddess of the three worlds, as she kicked in anger.

830. The sun's orb, (looking) distressed (*jambāla*) by the blood discharged by its rays, appears like Brahmā's unripe Primordial Egg covered by oozing yolk (*kalala*), because of sudden (*atthakka*) bursting.

831. The victorious steeds started neighing, black smoke being emitted in violent breaths, mingled with black lustre, as it were, from the morsels of bridles filling their mouths every day.

832. Such were the dreadful portents in the world when this (King) had his eye-corners (*avamga*) twitching (*bhaṅgura*) in frowns (formed) by the knitting of creeper-like eye-brows for a moment at that time.

#### And what is more

833. The low-hanging flower-garland, with its loops (*kumḍala*) fixed upto the girdle-string and being dangled about by tremulous (jerky) things in their movements, delights (the eye).

834. The locks of hair, the lower halves of which were loaded (*garuia*) with chaplets of Priyaṅgu blossoms fastened on them, fluttered about, loose and dishevelled in their strenuous exertion (to do wild) improper (unscientific) dances (*lāsa*).

835. The decoration of Damanaka blossoms, tinged reddish by the fine dust of scented powder (*pitthāaa*) applied to the blossom, looks charming, bristling (*damtura*), as it does, with lovely Mādhavī buds.

836. The eyes, languid (*parisidhila*) with eye-lashes becoming slightly heavy (*garuāṃta*) and greyish with the dust of perfumed powder (*paḍavāsa*), roll about, blinking dim (*virala*) and reddish, as they do, with the effects of the intoxication of wines.

837. Thus does the band of his beloveds, in pleasure-houses (*paṃai-bhavaṇa*), amuse him, their vigorous zest for love-sports

greatly increasing in (the course of the celebration of) Cupid's festival, (inventing) novel forms (*navavilāsa*) of indulgence (in love).

838. (The King) before whom man's merits, though complete (and perfect-*samatta*) appear incomplete (and imperfect), halted, as they happen to be, (in the absence of) their proper growth and recognition, denied to them, because of their small (limited) field (of activity).

839. (Enemies' wives by whom), wiping (*sāravemṭī*) their face, greyish like the winter moon, the cheeks having been afflicted by their pervasion (*paribhoa*) by overpowering (*pahuppamta*) dust, because of their sleeping on bare ground,

840. Restraining (in a knot) the locks (*ṇivesa*) of hair, made thread-bare (*jajjara*) by sighs breathed over them (*ṇivesa*) and diminishing (*maḍahia*) (the broad size of) the forehead with their (over-spreading) ends (*pamhagga*), shooting out (in curls) from the roots in the absence of dressing (and combing-*asamāraṇa*).

841. Casting their eyes, softened (*somma*) and eager with tears of new joy (at the King's sight), the enclosing layers (*parivesa*) of their eye-lashes becoming dulled (and heavy) with the clinging particles of tears, although somehow (*jahataha*) wiped away,

842. Having a lower lip without (the colour of) betel-leaves (*ajhasuram*), (no longer being chewed) and yet more pinkish, as the skin (formed) over bite-wounds (*cūḍuppa*) has been (recently) removed and with a delicate sprout-like finger rested (on the lip) in an embarrassed, vacant (state of mind).

843. Thus is this (King) looked up to by the captive women of his enemies in their impetuous eagerness, their agonies having been halted for the moment (in the act of) conjuring (*ṇimmāa*) the (image of the) God of Love in their heart.

844. These people (here) wish to be told (*sisamta*) by you, leaving no detail, (the narrative of) how the Magadha king was put an end to (*nitthavio*) by such a lofty one as (our King) is.

845. Then, smiling gently, he said (in words which) clearly expressed his benign, good nature: "The hearts of the pure-(minded) are necessarily averse to hypocrisy (*kaivāa*) (deceit)."

846. "Emotional upheavals of grief, sustained in the heart, are somehow passed off (borne) by the firm-minded. The great joy, however, does somehow thrill the bodies of even the great ones."

847. "In my (attempts to) praise the Master, my speech, although repeated, just wriggles (and rolls) round inside the throat, having been halted by the distressing delight, thus appearing as if it is incapable (of the task)."

#### Moreover

848. With the circle of his bloated hoods, Śeṣa fills the empty void within (*amtovāsa*), (created by the Earth leaving him to escape in the form of a cow), as his long body goes out (extending) in the form of his tail at the back (to hold the Earth).

849. The Tortoise himself, his mouth hidden (inside his body), assumes the form (and shape) of her (cow's) udder (*āvīṇa*), with her quadruple teats created out of his four feet, and the lustre of whose nails looked like (oozing) milk.

850. Immediately the rôle of the calf (*taṇṇaa*) with his up-lifted mouth was taken up by the Boar (*Kaula*) (the incarnation of) Viṣṇu (*veumtha*), whose blunted snout (*ghoṇā*) was being twisted about high (in the air) when first tilted up (*paḍhamu-tthamghaṇa*).

851. Only the thick, accumulated mass of darkness from the nether world goes out in the way (nature) of smoke, (being expelled) in waves by the bellows (of the Earth-Cow as a result) of the spasms (*parivāḍi*) of her bodily pain.

852. The Sumeru mountain, loosened from its uprooted foundation (*vinivesa*) and dropping down over the path of the nether world, bears similarity (*sāreccha*) with the fresh essence of the yellow (Gorocanā) pigment (on the Cow's forehead).

853. With her form (and nature) completely changed at this moment, the region of her mouth, bristling with grass, playfully picked up in mouthfuls, looks like the (same) region over which (earlier) tufts (of grass) had slightly sprouted up.

854. At the bottom, Śeṣa appears to have (mustered strong), with all his brood (collected to-gether), under the guise of the

big streams of milk flowing out ( from her udder ), out of his concern for bearing the heavy load ( of the Earth ).

855. The Lord of this Earth ( Prthu ), by whom this earth ( was protected ) when she had strayed away in the graceful form of a cow assumed in the wake of chaos and was later characterised by his own name,

856. A comparison even of this ( our ) King with him ( Prthu ) is no good. Whom would entertain insipid stories of the glorification of those other kings, whom the performance of good ( and brave ) deeds has evaded ( in their life ).

857. Prosperity, growing in abundance, spoils even those who just equate it ( prosperity ) with jewellery. The frosty shower, although of similar properties, pales the lustre of the moon.

858. With vain ( *moha* ), ( flattering ) praises ( *salāhā* ), men in authority are so ( played upon and ) mocked ( *velavijamti* ) by rascals that they ( begin to ) entertain peculiar notions about themselves, although what actual merits ( they have ) are too patent ( *nirvaḍia* ).

859. Acquisition of merits is quite easy for great kings who can be patrons of the men of merits ( *saguna* ). Whence, however, are merits possible for the poor, by whom ways and means have to be sought ( to acquire them ) ?

860. This is the secret of wealth that people, who set their heart solely on finding ( ideal ) good behaviour ( in others ), do not realise themselves straying away from virtues.

861. Men in power cannot bear the ( purest ) essence of character ( which is too good for them ); nor do they pick up lapses ( in others ) through proper discrimination. They rest satisfied ( *nisammamti* ) listening to ( reports of what basically is ) a moral lapse ( *dosa* ), but is given the form and appearance of virtuous conduct.

862. Man's pure character, howsoever pleasing, dries up ( in him ), if associated with poverty ( *avihava* ) and unrecognised ( *agahia* ) by the society, like a flower growing close on top of the fruit.

863. It is surprising ( *acchariam* ) that kings who are suspicious and vigilant in guarding the ( privacy and ) secrecy of their

wealth and wives, keep a class of low people close in attendance (on themselves).

864. Look at this contradiction : wine, taken in a large measure (*bahuū*), intoxicates (*maei*); its small quantity does not. Wealth, however, even a little of it, gives intoxication (vanity); but not so, if in plenty.

865. Even people, with proved virtues, lose their virtues when they become rich. Men without virtues, however, go (miles) away (*dire*) from virtues, if they obtain wealth.

866. Some people, mean-minded, seek to obtain richness through merits; others of pure behaviour, however, want to acquire merits through wealth !

867. Houses there are where (only) the servants are wicked, or where the masters (alone) are rogues, or where both (servants and masters) are villainous. Consider such houses as successively hard and difficult (to deal with).

868. As much (and as long) as these men in power, although wanting in (thought and) discrimination, keep away from the great with their faces turned against them, so much (and so long) they (have a chance of) picking up some merits in themselves.

869. These good men, with all their merits, have become so unsuccessful with all the people that even (if they eschew virtue), their behaviour (otherwise), full of lapses (in morals), will not now bring them any credit (greatness).

870. Taken as merits, even bad traits yield manifest fruit (reward) with kings; since (*jai*) they cannot understand what is bad about these traits, having been represented (to them) as good points.

871. (in their dealings) with fools, feeling (sore and) disgusted by incidents (*vaiara*), in which their excellence of merit and judgment is not understood (and appreciated), good men retire to the forests from their native villages.

872. Whole day, good men are filled with two-fold grief : that they had not (the good fortune) to be born in an age when good men prospered and that they are now born in the age (ruled by) the vile and the wicked.

873. Granting interviews and close contacts (*paṣaṅga*) to men of intelligence and of good conduct, these (rich) men of power feel that whatever has been their own benefit was also the benefit of these (good) men too !

874. Any other man of wealth enjoys pleasures, associated with graceful forms of (dignified) entertainment (*līlāsaha*); (in the case of these autocratic men, however), power (or authority) is vindicated in just doing things nonsensical (*asamaṁjasa*).

875. The heart of great men, although upset (*aṁdolamta*) by disrespect (shown to them) by men in authority, quietens, however, at the sight of the wretched villains (being treated) with great honour.

876. If at all, (of) the meritorious, some of them, appear to have been favoured with some space inside the royal palaces, it is just their commonality on par with all and sundry; or may be, (they have been so admitted) for some (ulterior) motive even.

877. Why do good men seek to evoke (admiration and) respect for those very merits from kings, because of which alone they become objects of hatred (*vesabhāva*) (and contempt) with them ?

878. Who is not averse to the meritless ? Whom do the meritorious not cause pain (of envy and jealousy) ? The only man who lives in peace and happiness (of obscurity, undisturbed by inconvenient attention), is the one who has no merit in him or—the one who is not meritless (and is not obtrusive.)

879. (The fact) that the heart of men in authority recoils from great and good men, feeling impatient and intolerant (*ṇīsaha*) of the high honour being done to them, is on par with a man's desire to free himself of all jewelled ornaments (on his person) for fear of (having to bear) their heavy load (on the body) !

880. Men without merit are (quite vocal in) praising others' merit, afraid, as they are, of (the charge of incapacity and) want of judgment (being levelled at them). (Accomplished) men of power, however, who have themselves acquired merits, are most malicious and crooked (*vāmā*) in respect of others' merits.

881. Every one, ambitious of (establishing) his own eminence (*ukkarisa*) in merit, possesses jealous enthusiasm (*maccharu-*

*cchāha*) (in running down others). Those are wretched and wicked, however, who, themselves meritless, cannot bear acclamation (*uggāra*) of the merits of the other people.

882. Even with a little of (superficial) good behaviour, one is taken to be a good man (*suaṇatta*) by people roundabout. Very difficult, however, to satisfy (and please) one's own (heart and) soul.

883. How, indeed, is it possible even for the humble-hearted (*vinayathia*) to leave off all (legitimate) pride of their own merits? Even if so set aside, the same (pride) throbs (and vibrates) with a double force inside the heart.

884. I do not know what possibly the good men, being hurt (*dūmijjantū*), (feel and) think in their hearts. They will not, however, proceed to acts (of violence in revenge) even against the (worst) offender.

885. Virtues (by contrast) lay down (the limit) of the maximum depravity (*mahimam*) of vices, while vices establish the greatness (and glory) of virtues. If what are the (advantages and) benefits (*gunā*) of vices, would also be the benefits of virtues, then my salutation (homage) to them (virtues)!

886. Even the wicked play the good man and even good men show (by outward appearances) 'wickedness'. This alone is the (limiting) boundary line (of degradation) for virtues vibrating (in them) far (and deep).

887. Even after having indulged in (a life of) vices, it is possible for one to (salvage and) establish oneself on (the path of) virtues; on the other hand, the mind of men, well-known for their virtues, stays not in (an atmosphere of) vices (even for a minute).

888. A good man, although totally bereft of virtues, takes his place (in society) in common with other (low) men. On a (dried up) mango tree, the sap of which has oozed away, it has a purpose (to serve, of giving thick shade).

889. The surfaces of mirrors, (being used) by ladies are made of silver. Men's mirror, however, is good men of pious character (and behaviour).

890. A wicked man has (shows up) his dreadful trait elsewhere, even if taken away from his words (tongue). A blade



of Darbha grass retains its harshness (sharpness) in its edges, although gone away from its tip.

891. It is this very quality of judgement (and discrimination) that, makes for wickedness in bad men who, having realised the excellence of merits in others, become doubly distressed.

892. It is, indeed, a delusion (*moha*) (mistaken notion) that by the deprecation of merits in others, one's own merits will get a fillip (*payattānti*). It is one's own greatness, that serves for the greatness of one's merits.

893. How (and why) should the totally meritless have a feeling (of self-consciousness) of their own greatness, when even lofty men of merits become degraded, as it were, by such a feeling being harboured (*vubbhamte*) by them?

894. Greatness being the result of merits, bad men, laying stress on their (so called) greatness 'resulting' from no merits, expect from merits (or want of them) quite a contrary creation.

895. Vanity, born of merits, never travels to the hearts of good men. Hence do their merits remain great, (as they should), without having brought out resulting vanity (*anivvūḍhamāa*).

896. The dirt of jealousy remains only so long, as long as thought (*vivea*) has not clearly dawned (on the mind). As soon as the divine fire blazes up, the (earlier) smoke goes away.

897. There is wonder when looking up high and fear when looking deep down below, as (of people) gazing at a mountain and (when) peeping inside a well.

898. I wish to make myself relieved of all merits (I have) for fear of the wicked, as I would throw away a garland of flowers, (apprehending) its provocation (*samkhoha*) (being caused) to the poisonous snakes.

899. Observing how a man gets elated for merits, although the greatness (and glory) of his merits has remained unsung (*anahigīa*), even those men (the fame of) whose merits has gone over the whole world, (begin to) waver (with apprehension) about themselves.

900. A man with merits feels no concern (attachment) for a man of wealth, while men of wealth do not bother about men of

high merits. Mutually they consider one another as insignificant (men of straw), like people, dwelling on the top of mountains, (looking down) on people at the base and vice versa.

901. Kings are not so self-conscious of their greatness in respect of the highly (accomplished) men of great merits, as they appear to be full of pride with other kings.

902. The more these virtues are not being valued and the more the vices are now to thrive, the more will the world be devoid of virtues (and values), since they (virtues) cease to command respect.

903. What of these (mortal) kings? The great (saintly) men who are left with no attachment, having, in their high thought, done away with all desire, stand up, with their loins girded up in firm courage, even against destiny.

904. Even when fate shows a slight (adverse) activity, low people break into pieces by their own movement, as if (they are) on a sharp edge (blade) of an iron wheel, like a piece of wood on a rotating saw.

905. The light of knowledge alone shows up the insignificance (*visūraam*) of bad minds, like the flash of lustre, which by itself white, (brings to light the blackishness) of black gems.

906. Because of their broadened hearts, thoughts of great men never become known out-side. Lamps, (shedding) mild rays, (roll and) reel about (with their lustre confined) within the big mansions.

907. Even with great (and powerful) lustre (*vica*) (which they possess), the wishes (and thoughts) of great men do not fructify (or materialise). The flash of lightning dazzles the eyes by its mighty blaze.

908. Not that those who gather wealth themselves (on the strength of their merits) are not worthy of respect; but then, those, by whom poverty is (willingly) accepted, are some (rare and superior) men.

909. Some do not reach (the stage of) praise; some (great men) are seen to be beyond any praise. Praise thus stands midway between some others (of low merits) and men highly respectable.

910. Death, even if (*jai*) angry, does just the opposite ( in the life ) of great men, who welcome death and ( voluntarily ) give away all their wealth of their own accord.

911. Not only did ( these ) great men, who used the world as a means ( to achieve ) greatness, not attain high position of authority, but they could not be instrumental even ( for others to achieve such position ), because of the fault of the present ( Kali ) Age.

912. I believe it to be the shadow of the Kṛta age immediately following ( The present Kali age ); since something, pure and chaste, does flash ( occasionally ), inspite of the overpowering influence of this Kali age.

913. What concern have we with those houses where a man just enters in all zest and haste, only ( to find in them ) his hopes shattered ? Those houses alone are ( commendable ), out of which a man comes out filled with great satisfaction.

914. He gives up nobility ( of heart ) and abandons courtesy and sympathy. Even the earth, shrinking and drawing away from some such people, is polluted by the touch of their sins.

915. When a thing, quite easy for even an ordinary man ( to get ), has no chance of materialising (*sampadai*) in the case of great men, they just smile to themselves inwardly and secretly and sit still in surprise.

916. Great men ( magnify when they ) show to the good men the gifts they received, ( telling them that ) they have far exceeded their expectation, like the reflection of great ( precious ) gems seen through a layer (*vinivesa*) of wax (*maama*).

917. Bad men delight in the company of low people, although good men are at their disposal (*sāhīṇa*). It is a frivolous freak (*līlā*) (whim) of those, for whom jewels are easy to have, to wear glass beads.

918. How can Poverty assail great men who go on investing at every place ( or worthy person ) ? The miser's wealth, however, ( remains ) all alone ( uninvested ) by itself; and when once gone away ( lock, stock and barrel ), all its roots ( traces ) are wiped away ( obliterated ).

919. For misers praising (*ahisalāhamāna*) merits of munificence in others, there is no enthusiasm in themselves for doing

any charity (*niacūe*); nor, strangely enough, is there any feeling of shame even.

920. Their wealth (*Lakṣmī*), like a newly married girl, is slow (and hesitating) for the first coition, though able to bear (the strain of) a fuller enjoyment (with them); for this reason, others also cannot indulge in love-sports with their wealth, even after having secured access to her (wealth).

921. The misers stay away without even touching *Lakṣmī*, although within reach by their side, looking upon her as their beloved (in menses) to be avoided (*parihāravā'im*), having an unclean appearance (person).

922. Men, who have acquired (in themselves) great merits, look down upon great (*Lakṣmī*) as most insignificant (and of no consequence); hence is *Lakṣmī*'s (hatred and) hostility towards merits, not without reason, of course.

923. That *Lakṣmī* does not hasten to meet the good man although commanded by him with (the signal of) his knitted eyebrows, is, I think, due to the fact that she stumbles over (in the act of) rushing towards him in her impetuosity (to meet him).

924. She, too, in the absence of a good man, would face extinction, having no support left (for her). This, unfortunately, is a painful bereavement for *Lakṣmī*, never wished for (by her).

925. Born of Dharma (Righteousness), how could *Lakṣmī* be the hater of good men? Those are *Alakṣmīs* (opposites of *Lakṣmī*), looking very much like *Lakṣmī*, who abide with the ignoble.

926. *Lakṣmīs* that are ample, are lasting and have brightened in their constant use for enjoyment, belong only to men of piety, and never to others (of bad behaviour).

927. She takes away (man's) faults and confers merits (on him); covers up his defects and gives him prominence (in the public eye). Such peculiar dispensation (*viṃśaso*), apparently contradictory, is to be observed in the case of *Lakṣmī*.

928. Those (warriors), who on the battlefield (successfully) confront the sharp blades of the swords of enemies, are blessed with the touch of *Lakṣmī* (who is) forced to stay there.

929. Good men, having for long habituated (*kaūsaṅghā*) their one (right) arm only, under the guise of acts of smashing and smiting (solely with its help), keep back, as it were, in haughtiness, even the other hand.

930. Between wealth and merits, merits alone, methinks, are wicked, and not wealth. For Lakṣmī accommodates merits, but merits do not, (since they hate her).

931. That merits are the root-cause of Lakṣmī, the creeper- is a fact fully established; since they (merits) are alone forced down deep (underground), when Lakṣmī (develops) a prosperous growth.

932. Who (Lakṣmī), giving to the restless (*viśaṅghula*) (suitors), languishing (and recoiling) in nervous fear, the ignominy (of rejection), has at the very outset planted her stumbling feet by the side of the Destroyer of the (Demon) Madhu (Viṣṇu),

933. How would she, the fickle one, open out her eyes wide (*akūṇṇiam*) on those men, resplendent with merits, compressed (*saṃvāhia*) as they are, by the darkness of the nether world where She (Lakṣmī) stayed for a long time ?

934. At her (lit. whose) very (celebration in the) beginning, even the glow of wealth (Lakṣmī) vanishes. How then could the other one (Lakṣmī), with all prayerful imploring, rejoin (the man left already) ?

935. Absence of unhappiness is no happiness, nor do (worldly) pleasures (give) happiness. Happiness (that dawns), after eschewing such pleasures (of the senses), is the real happiness.

936. In (the heart's) inordinate addiction to pleasures, unhappiness becomes all the more poignant. The shadow gains in thickness in the powerful brilliance of light.

937. (Heart's) attachment to pleasures constantly throbs within, although the mind has been forcibly turned away from pleasures. Sound, uninterrupted, is (to be heard) within the ears though blocked by fingers.

938. Hearts of great men find happiness even when tormented by their own conditions of unhappiness, like those (hearts) of poets pouring out pathos in compositions full of sentiment.

939. Men of high and steady hearts (*dhīrahiaū*) look upon the families (of their birth) as mere (temporary) resting places of sojourn, to which, one after another (*aṃnānāim*), they come in their unending life of (soul's) migration.

940. (Ordinary) people lighten their misery in sighs produced by unhappiness, as does an elephant who overcomes his exhaustion by blowing out spray with effort (from his trunk).

941. That the tear-drops come out (of the eyes) under the guise of joy at a meeting of the dear relations is (an indication of) the fact that the hearts start (melting and) trickling under (the impact of) the fright of (impending) bereavement.

942. O fool, how can there be any relaxation (and release) for you, when fastened by the bonds of love and affection, which (*jo*) would only tighten up firmly on you, as you (try to) stretch (*tananta*) them to extricate yourself (from them) ?

943. The get-togethers of people, which once had become very close, having cut short all distance, (dissolve and) develop remoteness of great distance and are thus like the two ends of a loosened girdle.

944. In the first (formative stage of life) there are (of course) no merits (acquired), nor the potential requisites thereof; but thereafter they are (to be noticed) along with merits. Now, however, only the merits exist; and they too, alas ! (after a time) are no longer there !

945. In course of time, after death (*kālavasū*), appreciative utterances with reference to the merits of the great man's (surviving) body of fame, become rare and rare and persist (as reminders) here and there, like (scattered) fragments of the bones (of his body).

946. Vicious traits, arising out of the permanently abiding desires (within), serve as bondage for men of mean behaviour. The merits of good men, however, (strongly resist and) cause no temptations, (on the borderline of which) they (temptations) immediately (*jhatti*) halt.

947. This is real detachment when the man's heart finds happiness (and contentment) in whatever possessions have come (to his hand). Censure of Lakṣmī, however, (on one's part),

betrays passion (for worldly pleasures), blended with an ingrained jealousy (of those who enjoy wealth while he cannot).

948. Is this also not love of pleasures, (prompted by which) men give up their houses full of many frauds and deceit and find delight in the innermost recesses of the forests abounding in perennial water-streams ?

949. Or rather, this is an (indirect) way (cleverly to disclose) one's own nature or (to pour) censure on the (abject life of) service, when people go on praising the life of savage tribals staying in the vicinity of the Vindhya.

950. (For them) rivers with a variety of fauna, forests with clean (lawn) surfaces and mountains resounding with fights of elephants, enhance (*virallamti*) their pleasure.

951. Although (now) pure in his behaviour, do not touch the wretched one. Evil stays (dormant) in him, carried over a long time.

952. What other man would entertain respect for those merits of the wretched ones, when even their own self shows aversion, (caused by) a feeling of disgust for them ?

953. Indeed, his own beloved even withdraws herself from the man who has lost all his property. Does the night, with all her body (i. e. for all time), unite with the moon, when not full (with digits) ?

954. O heart, find solace (*nisammasu*) somewhere. How long would you torture (yourself), thus frustrated (*āsāhao*) ? The miserable one— ? better (that this misery is) for one (i. e. himself) only, and not for (all on) the whole earth.

955. Let this tall talk of uplifting the afflicted (*vihala*) cease. How is that (possible) for the pygmies (*aguru*) ? These fellows are not capable of bringing about their own welfare even !

956. How can they, with their hearts infatuated with stiff vanity for having secured wealth and a merit of some sort, remember (*bharihanti*) other people, when even their own self forgets (*pamhusai*) them ?

957. As in their first acquaintance (*pariaya*), so (later also) in the enjoyment (of their intimate association), men are difficult

(to deal with). Water, at first cool (when poured) over hands, turns otherwise while drinking.

958. Rare indeed are those having manifold merits. Even a man with a single (outstanding) merit is not found everywhere. Lucky if we come across men, who (though without merits) have at least no faults. We would (hail and) praise even a man with but a rare fault.

959. Behaviour, impolite, lends grace to public beauties. Smoke alone is preferred to a blaze in the case of fragrant pieces of wood.

960. In the sphere of mutual dealings (*vavahārapaha*), men with a few faults in them are good and great. How otherwise (*iharā*) is intimate association possible with those, who are (perfect), uncommon (and extraordinary) ?

961. Of what use is the qualification on account of qualities for those who cannot rise to eminence? It may be, this (eminence) is not possible because of its being overshadowed by other people's good deeds. Yet their qualification is there.

962. Those alone are (genuine) faults, which are heard (being talked about) even after the man is dead. And those are alone real qualities (high and noble), which are (lauded and) recognised even during his life-time.

963. Observe (*nieha*) men's complexion (of countenance) only in their open dealings. Why (talk) of (what he has in) his heart? The flash of gems (*teuggama*), shooting outside, is not (seen in the interior) of gems, if broken into pieces (*bhaṅgammi*).

964. Some there are to whom merits are on par with faults; some, who only look out for faults and some others, who are averse as much to faults as to merits. There are, however, none who can detect merits as well as faults and then pick up only merits.

965. A certain man (in the course of dealings) appears to darken (*sāmāmta*) (in his face), as it were; but then (*taha vi*) he is quite pure at heart. It is only the greenish (raw) mango-fruit, which develops (yellow colour to mark) its highest stage of ripeness (*pariṇāmaparamattha*).

966. Although looking quite clean and pure (outwardly) in his action, a man is exactly the same that he basically is (i. e.



true to his nature). The (saffron) filament, although reddish-yellow, has (a relationship) in common (*sāmanya*) with the colour of saffron.

967. Noble men do praise a good man, even if his merits are not observed in toto. Who would think of crushing a gem (to pieces), because half of it is hidden (*nīṃya*) (from view) by an obstructive layer (*paḍibandha*) ?

968. (Total) absence of faults (in man) shines as well as a merit, if it rises above jealousy (*maccharuttiṃya*). As in affluence, so in (the possession of merits), self-consciousness (pride) is agonising.

969. Since there is no respect for those who are without even an iota of wealth, although otherwise highly regarded (*agghavia*) for their merits, we pay our obeisance to wealth ! And for this reason too, away with wealth !

970. Good men, although feeling slighted and insignificant with (the gifts of) wealth (offered) to oblige them, cheer themselves up (*dhireṃti*) (in the belief) that they could give satisfaction to some at least with what little they have of merits (*viagunalesehiṃ*).

971. To the good men, who (at times) forget (*panhusia*) their present plight (of poverty), occasions full of embarrassment (*viliūṃ*) to find their sides empty, when in confusion they hasten in their ardour to give (rewards in appreciation), cause great torment.

972. How could they, whose heart is always bowed low, being constantly pulled down by anxiety (to find food) for the belly (*jūḍharacimṭā*), look up with high and lofty (*uddhura*) minds, all their enterprises having come to naught ?

973. Formerly (when we could afford), we gave to our heart's content; even afterwards, continuing to give, we found that our (stock of) wealth had come to an end (*saṃthia*). Then, in destitution (*abhāvā*), doles from others had to be accepted, alas ! with our head bowed (in humiliation caused) by greed.

974. Merits of great men who feel dejected (and shaken) for a moment, (having realised) that the intrinsic essence (value of their merits) is not being understood (and recognised) by the people, are rehabilitated (in themselves by them) with their own

sense of judgment and then they proceed to play ( their part as before ).

975. Fate ! Let it seize all wealth and let it, indeed, take away the delights of spending. How can it, however, ( affect and ) afflict the hearts, pleased in ( the possession of ) merits ?

976. The more these great men, who never formed ( and developed ) dependence on others, alienate and isolate themselves ( from people ), the more does their reputation become firmly deep-rooted.

977. By the acquisition of scriptural knowledge and by the ripening of age, hearts do suffer what little effect ( is produced ) by the losses of all the gorgeous display of wealth, although unwise ( to be so affected ).

978. Considering that their own merits cannot bear ( comparison ) in their confrontation ( *purao* ) with those of the great, small men, ( developing ) association ( *ahigame* ) with the meaner lot, completely wipe out ( all traces of ) the very existence of their own merits.

979. By his false praise of the unworthy ( *asalāhane* ), a bad man becomes doubly wicked; similarly, ( by his false praise ) of the meritless ( *apaattaguna* ), a good man turns a wicked ( flatterer ) both ways.

980. " In no way is he different ( or apart ) from me ", Whomsoever does he speak of in such words, him too he places, by implication, just in the category of the wicked ( in which he himself is ).

981. The outstanding excellence of the precious possessions of knowledge is intimated ( *sīsai* ) by the ears ( of those who have them ) wearing embellishments of the gold of poetry, up above ( the cars ) and down below.

982. Lakṣmī, abiding with men highly honoured ( for their merits ), is never fickle. Hence ( *teṇa* ) if she herself leaves them at all or if they themselves leave her, how can that be considered as her fault ?

983. Even after having obtained the very highest forms ( *accunnae* ) of rich glory, thirst ( for wealth ) continues unabated. The mountaineer ( asks ), even after having ascended the mountain-top, what ( part ) of the sky has been overreached ( or assailed ) ?

984. The miser-masters, I think, build up a devotional offering of lotuses ( in worship ) before the lotus-loving Goddess Lakṣmī, in the guise of their hands folded in homage.

985. Is it not really just an act of suicide ( *maam* ) for those mountains, who entered the ocean ( to drown themselves, when they found ) that their trees had been despoiled of all their flowers and fruit and their favourite birds had fled away ?

986. When remedies ( exist ) for securing happiness and avoiding unhappiness, those alone who exert get the reward, ( which is not obtained ) by scratching ( to coax and cajole ) Fate, with nails in the form of mere sallies of ambitious thoughts ( without action ).

987. Why should not ( *mā* ) abundance and prosperity, which once came unsolicited ( *āgamtuā* ), go away from them, though they may be searching Lakṣmī, who has long passed them by ( *ciravolīna* ) because of their overpowering delusion ?

988. In the same way ( *emea* ), even the withdrawals ( from public life ) of men of fair behaviour through the ordainment of Fate, turn out to be, I think, total ( *samahila* ) disasters.

989. Fate plays the villain; refusing to lift ( *aṅgappemto* ) a difficult ( disastrous ) situation from great men, although they rise ( *valaggamti* ) to great glory, while facing it with hearts undejected.

990. We would believe ( *saddihimo* ) in the reward being offered in this very ( life on the ) earth, provided the heart has secured peace and tranquility ( *vinivvavaṇa* ). We may not believe in the seed ( of piety and penance fertilising ) in a retired life in the forest and later yielding its rich fruit in the next world ( heaven ).

991. A man of plenty and affluence ( *vihavī* ) revels in special forms ( of enjoyment ), while a man of very limited extention ( and addition to his property ) desires only stability; the ( poor ) man with no money seeks a ( sound ) body and a man with diseases is satisfied if only he can live ( and breathe ).

992. Conversational sessions ( dialogues ) with great men, hard and difficult ( to follow ) at the beginning and vaguely expressive and revealing during the stages ( of discussion ), come to a close after a time.

993. Losing their flavour (appeal) by (the fact of their) crowding (*bahalattama*) one after another, enjoyments fail (to give thrill) and falter inside the hearts. Men with limited resources, however, are said (*sunanti*) to get their fill of happiness.

994. The heart, when once attached even to an insipid object, is not possible to be turned away. People's belief in the fickleness of the heart in this respect is only a delusion.

995. The two-fold intellectual aspirations (of men), eagerly looking forward (to bliss) in both the worlds, are simultaneously blocked (and buried deep) inside the heart's (cavity) by women, with the (lid of) their firmly formed breasts (covering the heart).

996. How does the Bodiless (Cupid) strike? How, indeed, can his shafts of flowers pierce (the heart of the victim)? Thus, when the God of Love himself is indistinct (and obscure), how can tangible pleasures (flow forth) from him?

997. How will women's (tender) heart develop this hardness? (To achieve it), therefore, is this very adamant crust (*vajjam*) of breasts laid (over the heart)!

998. Man delights in his own actions and yet bewails his own conduct and character. He condemns other's natures but aspires (*sihai*) (to achieve) the merits of others.

999. (With age) man's hair becomes long and grey, which, I believe, are veritable paths taken up by the emotions of the heart, now going out, every day, as they came (before).

1000. The grip (*vinivesa*) of the stoop, bending the whole body, shows by its grey hair the fact of the whole body turning soon into an alms-bowl (*karāṅka*) of old age.

1001. The old man has a body bent in all places, bowed (*ohura*) and pulled by the tendrils of skin-folds, its face turned now towards the earth, as it were, (soon to be its burial place).

1002. The dark shade of the hair getting worn out with old age, falls, I believe, over the various parts of the body, in thick black drops, under the guise of black spots (freckles) on the skin.

1003. The grey substance (of old age) flows out from the breasts of the lady of the house under the guise of the milk-stream, being looked at with a sore mind by her husband, who feels that

her breasts are assailed and overpowered ( into old age ) by the onset of her pregnancy.

1004. Everything, because of its insipid ( disappointing ) end, turns into unhappiness. In fact, there is no (such thing as) happiness. Since, what ( appears to be ) happiness is just a negation of unhappiness and this (so called) happiness too is really unhappiness.

1005. All this Form in the guise of the Universe is a clear manifestation of Non-existence ( *Abhāva* ), like the blue appearance of the sky turning out to be an illusion of ocular perception.

1006. May a priceless ( *amolla* ) reward fall to the lot of people, living such a dry and insipid worldly life, after having listened to ( the description of ) our Master's sanctifying ( *pāvāna* ) merits.

#### **God Siva assumes a lion's form to test the King's heroism**

1007. The very same loose mass of matted hair, enveloped by the lustre of His blue-black throat looking like the ichor of Quarter-elephants, gains resemblance ( *karāṇi* ) with the mass of the lion's mane.

1008. The Lord of snakes ( *Vāsuki* ), receding ( and stretching his body ) back-wards from his hood placed over ( *Śiva's* ) head, tinged red by the lustre of his jewels, bears imitative similarity ( *velambā* ) with ( the lion's ) tail, stopped ( demarkated ) by the spreading brilliance of his back ( *paṭṭhi* ).

1009. The self-same skull-garlands adorning ( *uttamaṣa* ) His head, with their fiercely gaping ( *visaṭṭa* ) mouth-cavities, get the grace of the curling cluster of hair on his ( lion's ) head.

1010. The same ( curved ) lines of reflection ( *paḍimāmaggū* ), fallen down ( *oimna* ) from his nail-tips and observed ( *saccavia* ) in the ( mirror-like ) crescent of the moon on ( His ) head, go out and become the hook-like claws of ( the lion's ) paws.

1011. Thus by the Three-eyed ( God ), wishing to measure ( *tulūṃ* ) the graceful might of him ( our King ), ( His own form ) was transformed into the form of the Lord of beasts ( lion ), giving fright ( *bhesia* ) even to the lion of Pārvaṭī.

#### **The king's heroism, religious pursuit, greatness and benign rule**

1012. The massive trunks of enemies' elephants were lopped off ( *khudhā* ) by him on the battle-fields, with streams of blood,

looking like tongues (gushing forth) from their noses (thus appearing) like poisonous snakes.

1013. The creeper-like, coiling column of smoke, (issuing from) his sacrificial performances, looked fine like the dark path (*sarāṇi*) of the thick fluid of ichor (flowing from the temples) of the heavenly elephant of Indra, invoked (on the earth) by his good deeds.

1014. The great ancestors of his family (*kulapuvvā*), although made (to look) small by the magnificence of his merits, were again elevated by him by his own greatness.

1015. His frowns of wrath (*saṃraṃbhabhīṭṭī*), tolerating (the co-existence of) the sighs of pity, look charming on him, who, although strictly abiding by the code of controls and restrictions (imposed on the people) under his legal authority, rules the world with their opposites (viz. love and sympathy).

**The king as Viṣṇu in his Tortoise incarnation, helping in the churning of the ocean and accepting Lakṣmī**

1016. The (Milky) ocean, with its conchs and coiling clusters of jewels lifted up (to its surface), was observed by the Lord of tortoises to be a (silver) plate full of worship-materials, as it were, held up (to Him) in haste by the gods (to honour Him).

1017. The broad back of the Lord of tortoises, who had emerged (*ummilla*) and relaxed His body, (giving out) breaths for a long time, was again over-flown by waves.

1018. The big fish, balanced (on His back) by the Tortoise, with the parts of their throats looking reddish at the time of the exhalations of breath, appeared like clouds with repeated (*puṇarutta*) lightning flashes.

1019. The gods and the demons watched the back of the Lord of the tortoises, as whitishness was developed on that portion (of the back), where the earth rubbed in close contact, leaving the borders naturally blackish (as before).

1020. The reflection (*phaḍimā*) of the (Mandara) mountain, planted on (the back of) the Tortoise, cast on (the surface of) the ocean and swaying and swinging in its position (*nivesa*) because of waves, looked as if it was getting crooked and curved on account of the bottom (of its foundation of the earth) being insufficient (*apahutta*) (to cover and fully occupy the back).

1021. The groves of trees, with the ends of their branches bending low when thickly collected together by the encircling (body of the coiling) Lord of snakes, hugged the mountain-side by their tops, while they were being torn off by their roots.

1022. The spikes of the sharp-pointed claws of the Lord of birds (Garuda), (embedded) inside the chest of the Lord of snakes and now turned into knotty scars, are being rubbed off by the friction (of the mountain) gratingly.

1023. Serried rows of the offshoots (*pārohamāla*) of trees, forming circles (*parivesa*) with the increase in the speed (of the revolving mountain), get smashed (*phullamti*), as they strike the (mountain) embankments at the time of wheeling round (*pariatti*) (in its rotatory movement).

1024. The rivers on the mountain-ridges, although thin, and small (*talina*), become big and wide, as their banks collapse when shattered (*vocchima*) by the water (splashing on them) in the course of its coming to and going away (*gaḡaa*), as a result of the whirling action of the moving mountain.

1025. Pools of water, with their bottoms loose and broad, begin to drain off in thin streams at first, as the roots of their (spring) holes inside are being scrubbed off and opened out by the friction exerted by the Lord of snakes.

1026. The streams of mountain-currents, having (their waters) ceased to be hurled at a long distance, when the (moving) mountain slows down (to a stop) for rest, now form gradually a small circle.

1027. The curving parts of the tusks of Quarter-elephants with their thin tips, become flattened out owing to the friction of the whirling, wide mountain-ridges.

1028. The tighter the Lord of snakes closes on the mountain, bereft, as it is, of its trees and creepers (lost) in friction, the more is he, while stretching (his body), wound round the mountain.

1029. With the slough of Vāsuki dropping down by friction and in its whirling speed (*raya*) forming a circling fence round the Tortoise, the ocean appears to have constructed a basin, as it were.

1030. Forest-rovers ( appear to ) go out, although they have not actually come out of the mountain-valleys, having gradually obtained sun-light, as the embankments ( enclosing the valleys ) were being scrubbed and lost by the friction of the great Cobra.

1031. The downward paths of the straight-falling rocks, which come into contact with each direction, one after another, because of the churning action of the mountain, become crooked and zig-zag.

1032. The echo ( of the sound of churning ) just stayed put in the momentarily emptied portion of the ocean itself, as the upper aerial space ( of the sky ) was blocked by the upsurged water, which filled the circle of directions all round in the sky.

1033. From a mountain ridge fell out blocks of embankment, full of sharp pieces ( *dhārā* ) of Indra's thunderbolt, which ( blocks were in fact ) knotty scars formed over ( the parts of the mountain-body ) where its wings were clipped and which ( scars ) are now extracted by the friction caused by Vāsuki.

1034. The huge snakes just stretch themselves flat ( over the surface of the ocean ), having pulled out their bodies, although being coiled up in the whirling ( waters of the ) ocean, ( floating ) relaxed ( on the surface ) after having straightened ( *saralia* ) the whirlpools with their hissing.

1035. The rivers on the ridges develop the grace of creepers twining round the trees, ( the flow of ) their waters having been channeled through the paths, scooped up ( earlier ) by the friction of Vāsuki's ( body ) and now left off ( by him ).

1036. The sky above was forced out ( evacuated ) by the ridges, the ground and the peaks of the mountain. The directions, therefore, occupied only the mountain's middle part, thinned, as it was, by friction.

1037. With its base on the back of the Tortoise scraped off ( *vinihittha* ) and its big bulk ( *āhoa* ) reduced in size by the friction of the Lord of snakes, the mountain, placed ( *nimia* ) with great difficulty before ( on the back of the Tortoise ), could now be taken away with ease.

1038. The layer of the earth, moistened by ( the water of ) the agitated ocean, formed a mud-plaster, as it were, to serve as



a refrigerating remedy to the back of the Tortoise, painfully bruised a little by the Mandara mountain.

1039. Laksmī, who was thus forcibly salvaged out of the ocean, left sore and distressed (*vihura*) after having been gradually churned, is even to-day carried over his chest by this King.

#### **The miserable condition of his enemies' wives**

1040. The broad surface of their bosom, with its darkening shade, caused by the clotting of blood ceasing to circulate (*mūḍha*) as a result of its being beaten with hands (palms), shows as if it has gone grey because of smoke coming out from the fire of separation smouldering inside their heart.

1041. The big streams of tears (from their eyes), crystal-clear for want of collyrium (*nīramīana*), patch up (from above to form continuous lines of white lustre, joining) the ends of the rays of the uplifted jewel-like finger-nails of hands placed (underneath the chin) to uphold the face.

1042. Their sighs, getting for a time pent up and accumulated (*puṃjaijjamtū*) by the obstruction of thick, overhanging tresses of hair (on the face), are made to eddy in circles, thus heating up their broad cheeks.

1043. Such were the bodies of the wives of his enemies, impaired by the visitation of widowhood (*vehavvalambha*), just when the King knitted his eye-brows in a frown in a casual outburst of anger.

#### **The King who is no other than Viṣṇu**

1044. (Viṣṇu) of Whom the conch Pāñcajanya manifests resemblance (*ḍambara*) with the primordial Egg, when from His belly one of the (three) worlds enters its interior, blown (in it) by His mouth's breath.

1045. This (King) is Keśava (Viṣṇu), who now looks charming, reposing on his own glory, as on Śeṣa, displaying vast expanse in the vicinity of the ocean.

**The Goddess of Earth approached Viṣṇu (i. e. our King) in the beauty of human form**

1046. (The Goddess of Earth) looking lovely with the bright rays of her toe-nails clustering round (*ghaḍīhiṃ*) her lotus-

like feet, like the young ones of Śeṣa gathered out of due keenness (to lend him a helping hand in the task) of bearing her burden,

1047. Having a pair of feet coloured red with an ample (*pajjatta*) application of the red-lac dye, looking as if the red lustre of the jewels on the hoods of the Lord of snakes clings (to her feet) placed on them,

1048. Being borne along by royal swans, as if by the hood-coils of Śeṣa, collected by the jingle of anklets on her feet resounding at her graceful gliding (*gait*),

1049. Wearing a cluster-band of brilliant rays, emitted by the golden (*irīṇa*) girdle and lustrous like the (Boar's) reddish-brown mane clinging (to her), when lifted and placed on His shoulders by (Viṣṇu, who became) the Boar for the (laudable) purpose (of saving the Earth from deluge),

1050. Being waited upon by people whose images are being reflected back from her jewelled girdle, (appearing) as if they are engaged in the operations of climbing and digging up (*uddalana*),

1051. Looking lovely (*sahaṃtim*) with the deep cavity of her navel, the mark of indentation, as it were, left by the tusk of (Viṣṇu, who became) the Boar for the cause (of salvaging the Earth) and (characterised) by the (uprising) hair-line (on the stomach), giving the impression of a column of darkness bursting out (through the hole of the navel) from the nether world,

1052. Revealing her belly undulating with the lovely (*ahirāma*) wave-like skin-folds, which were plough-furrows (*sīramagga*) as it were, making way for (Sītā), the beloved of Rāma, to come out (of the earth), having stayed (alive and) intact inside to this day,

1053. Appearing charming with her waist-region marked by the waves of her hair-line (on the belly) blending with the necklaces of gems (on the bosom), like the Gangetic stream mingling with that of Yamunā,

1054. Showing, with the puffs (*caya*) of chowries tossed over (her) by female attendants of flashing (*paripphuramāṇa*) loveliness, the coiling clusters of the roots of trees; as it were, manifested within (her body),

1055. Under the pretext of the thick spread of horripilation alongwith perspiration, ( produced ) by the emotion ( of joy ) at the sight of her Lord, revealing creeper-seeds heaving and sprouting, as it were, over her ( soil ) patches splashed with water,

1056. With the pair of her rounded breasts closely covered ( *saṃvalia* ) by a white, thin garment, a falling reflection, as it were, of the water ( stream ) of the heavenly river, situated both inside ( as Gaṅgā ) and up above ( as Mandākinī ),

1057. With her slim bodily frame ( *aṃgalehū* ) constantly being harrassed by swarms of bees, hiding inside and flying away from the flowers ( of wreaths ) on her neck, ( looking ) like veritable winged mountains,

1058. With her body ( her expanse ) beautified by her jewelled earrings, as if with heavenly cities, their borders ( studded ) with pearls, having developed the ( appearance and ) features of surrounding circular ramparts,

1059. Presenting the gold-bright ( *kaṇaagora* ) orb of her face like Mt. Sumeru, half of which ( on the head ) is bluish-black because of night in the form of her braid of hair, situated ( *ṇisavaṇṇa* ) between the sun and the moon ( serving ) as her ear-rings,

1060. Looking as if a network of manifold paths, bright and clear, has shot up ( *ummilla* ) ( on her ), by the fact of ( the surface of ) her body having been closely served ( *paḍiaggia* ) by the massive columns of rays ( flashing ) from her bejewelled garlands,

1061. Looking charming with her broad cheeks, at the base of which had collected ( moist ) drops of pollen dripping from the decorative flowers on her ears, thus appearing as if the ( moistened dust ( on her surface ) had ( slowly and ) slightly trickled down),

1062. With the creeper-like tresses of her hair over-spread with the circling rows of bees, ( presenting the sight of ) multiple long braids, ( suggesting ) repeated conditions of her widowhood on account of the deaths of successive kings, ( her consorts ),

1063. It is said ( *suṃvāi* ) that this ( our ) King ( as Viṣṇu ) has many a time interviewed ( *pulaei* ) the Earth in her troubles, whenever ( she approached Him ), having assumed a human female form.

And what is more —

1064. (Of the moon) whose birth from the eye of Atri is indicated by his own (moon's) orb, on which the circle of the spot (developed) in conformity with the black pupil (in Atri's eye),

1065. In that race of the Lord of the night, came many renowned kings before, to whom my homage (*pañāma*). (Of them) this one (king Yaśovarman) has turned out (*nirvaḍḍia*) to be somehow (great and extra-ordinary).

And moreover —

1066. (This King in whose case) the eyes (of the young captive girls of the enemies), although opening wide in nervous excitement (*sajjhasa*) as they languidly look up (*alasummuhā*), are lowered down in between the eye-lashes fanning out (*viralāamāna*) in joy (at his sight).

1067. The (delicate) sprout-like hand just rested on their round bosom, covered with a thin, fluttering garment, the darting rays of its finger-nails serving like (tiny) paths for the movements of their heart, going out towards him and coming back.

1068. The tremour (*ukkampā*) sets the body quivering in ripples (*taraṅgei*) the tiny jewelled bells on their girdles, clinking as they fall flip-flap over their firm, broad buttocks and causing each flower of their garlands to vibrate (*aṃdolia*).

1069. Such have been love's reactions, full of nervous fear, of his enemies' young (captive) girls who joined him on his bed in wedlock.

1070. (He, the King) on whose arm, suffused with rays, emitted by emeralds on his armlets, Royal Glory (*Lakṣmī*) diverts herself, as it were, yearning for (abode in) a forest of lotus-plants.

1071. In the meantime, the circle (of his enemies), flushed red by (the flames of) fire inside the bowl, used for malevolent, magic ritual, (tries to) overcome him, like a host of cobras wearing starlike, red jewels on their hoods (attacked) by darkness.

1072. Who (and what) are we for the narration of the good deeds of this Monarch, for which, it is said, even a thousand mouths of his (*Viṣṇu's*) very Lord of snakes are insufficient (*ṇapahutta*) and powerless.

1073. And yet, at the end of this night, you may listen to the Mirror (*dappana*) (reflecting the glory) of the haughtiness of his arms, which puts an end to (the glory of) earlier (*purumilla*) kings.

1074. Now will be narrated this "Gaūda-vaho", a big, enterprise (*mahārambha*) (indeed), which, when listened to (by them), great kings and great poets shed their own pride.

1075. At this time (*ettāhe*), the expanse of the sun's orb, having a reddish-yellow hue like that of an upturned tortoise, (started) reeling down (in the west), with its mass (*kamdala*) of rays dropped down.

1076. The forest-outskirts look pleasing, with flocks of cooing pigeons, returning (to rest) in the shade (of trees) and delightful with lions awakening inside the mountain-thickets.

1077. The earth's surface is darkened by the shadowy paths dropping down from the setting mountain, overspread (*āinna*) with the sun's rays and (thus looking) like streams (*visara*) of molten iron (*āyasarasa*).

1078. The extensive sandy mounds of rivers shoot up into full view, as it were, with their rotundity fully brought out, when being left off by the covering impediment of the (perching) flocks of closely-gathered birds.

1079. The day's ends become dusty-grey over the city streets, even when the sun is still suspended (over the western horizon), as the cattle-wealth has hurried back (even before the close of the day), because of the long distance (they have to traverse).

1080. The excellent white cows (*dheṇudhavalī*), their udders plump and flowing out, come back from the forests lazily on account of their heavy haunches (*jahana*), although (appearing to be) going a bit rapidly (in their eagerness to meet their calves).

1081. Folding up (to close) one wing, spread out at the day's beginning, the Mountain Vindhya now unfurls the shadow-shroud, (which is) his other wing, as it were.

1082. The Day's Glory (Lakṣmī) enjoys the pleasure of a swing (*amdolai*) on the net-meshes of the sun's rays, suspended from the top of the setting mountain and pink like the knotty lines on ripened white reeds (*sara*).

1083. The interior parts of mansions become beautiful with paintings (shown) vividly bright (in their colours) now, after their (east-facing) window-passages are made (clear), devoid (of screens) and empty, the light of the sun having gone (to the west) behind (the buildings).

1084. The forests now become rarefied (*viratāṃti*), as it were, made loose by the exit of their thick shadows (inside), the portions (of these forests) at the bottom and in the middle becoming vividly visible by the rays of the sun coming over them obliquely.

1085. It appears as if the fragments of the sun's hot rays, distributed for a time (in different directions) on the top of the mountain and later tossed up far (into the sky) in the course of the gradual lowering down of the sun's orb, become clustered in buds and then assume the forms of luminaries (in the sky).

1086. The sun and the moon attain resemblance (*karāṇi*) with the blood-red temples, toppled down (*lhasia*), when the Day-Elephant, rich in the pearls of planets, is killed by the Evening-Lion.

1087. The constellation-blossoms bristle over the Sky-Bakula tree, supported in the Sun-Basin and filled with the Twilight-Wine (poured out) from her mouth by the (lady) Night.

1088. At the end of the day, the sun's orb, pink like the concavity (*puḷa*) of a flower of the land-growing Kadamba tree, rolls over (*ovattai*) (the setting mountain), its light, reddish like the eye-corners (*konu*) of a buffalo exhausted by the sun's bright heat.

1089. Look! As the sun's orb is held like a sun-stone (*jalanovala*) over the red lac of twilight, the shadow of the night issues out like a veritable massive line of smoke.

1090. The sun's orb now bristles (*daṃtura*) with rays, pink and grey on account of the massing of smoke, the twilight lustre getting lifeless (*mujjhaṃta*) and discoloured (*visama*) by the (suffocating) treatment (*uvaāra*) of the darkness.

1091. The thick mass of darkness, kissed by the pink orb of the setting sun, gathers all round, having a charming appearance of the great Buffalo, his neck dripping (with blood), (having been) cut by the Goddess Kālī.

1092. The sun, with his chariot and horses, his yellowish red form being enveloped by darkness, gets the lustrous hue of Garuḍa, with wings uplifted (to hold the weight of the Destroyer of the demon Madhu (i. e. Viṣṇu).

1093. As the lustreless (*nirūava*) sun has his rays turned pink by the mountain dust, the daylight, mixing up with darkness, moves unsteady, (becoming) grey like a crab (*kulīra*).

1094. The sun's orb, nestled inside the nest of woodsticks (*kiliñca*) in the form of its own (lingering) rays, falls down from the tree of the setting mountain, like an egg-lump of the Lord of birds, moist (on its outer surface) with the foetal fluid (*kalala*) in the form of the twilight glow.

1095. The elephant, in the form of the nightfall, gulps the sun's orb like his morning lump of food, the extreme end of his palate in the form of the firmament, pink with twilight glow, made visible when (the mouth is) slightly opened out.

1096. With its encircling ring of the halo of twilight pushed up high, the sky looks beautiful like a big well (*avaḍa*), with its protective wall (*paḍibamḍha*) newly constructed and with the sun's reddish orb (reflected in its water).

1097. Look (*uaha*)! With the darkness advancing from the east and with the sun's orb suspended over the (lower) region of the (western) direction, the sky (appears) like Garuḍa, who has seized an elephant and a tortoise (in his claws).

1098. The bright twilight glow, with the sun's rays clinging (to it) in the manner of filaments, topples down like the Sumeru mountain, pushed overboard by the great boar in the form of darkness.

1099. The sun's orb, like a huge egg, marked with a reddish tinge, having now been laid aside, the moon, like a second lump of egg, is carried (inside) by the Vinatā-like Goddess of the firmament.

1100. The lustreless dispositions of the hovering rays of the sun, (projecting) straight like falling streams of showers, become murky grey like erect columns of palm-forests and develop the form of the magic city of Gandharvas.

1101. The other (western) direction, full of bright light (*sāloū*) with the sun's rays now lingering in straight lines (*rehā-vasesa*) and thus building up (at intervals, criss-cross) massive patterns of columns, looks like a huge latticed window (*jālāai*) of the Universe-Palace.

1102. The thick mass of darkness, dark-blue both on the (upper) surface in the sky and on the (lower) surface of the earth, but interjected in the middle by the remnant of twilight, rolls and reels, rosy-coloured (*pūḍala*) like the trunk of a Kharjūra tree.

1103. Over the directions, the line of smoke, full with clusters of female fish (*saharī*) in the form of stars, appears like (the stream of the river) Yamunā, who has started going back, as it were, impetuously in her excitement, while attempting to fall on (the lap of her father) the sun.

1104. The quarters, filled with the gradually developing, coiling columns of darkness, meet (one another), the guardian elephants (of each) coming out into view because of their proximity.

1105. (It appears that) some one digs up the moon's orb, observed to be the bulbous root of the dark-red creeper of darkness, which has now sprouted up.

1106. The directions, darkened by dusk at the end of the day, gather together, as it were, drawn by their curiosity (to hear) the life-story of the King (soon) to be narrated.

1107. Even elevated tracts, with very little light left over them and with their surfaces (appearing) depressed, when enveloped by the tufts of darkness emerging (*ūsasia*) from the caverns (roundabout), having been thickly massed up (inside), give the doubt (and the illusion of their being) valleys.

1108. The moonshine, cut up in between by the interspersion (*nivesa*) of the (evening) shadows, spreads falteringly (*gholai*), its path made variegated, as it were, by the dark lustre projecting in conformity (*anusāra*) with (the size of) the black spot (on the moon).

1109. The sky, at nights, looks torn and tattered (*jajjara*) by the long passage of time, appearing like the outer shell of Brahmā's (primordial) egg, its bowl-shaped interior now cracked and porous, (the minute holes appearing) in (the guise of stars).



1110. The directions, with the obstruction (*avaroha*) of smoke and emerging dust gradually subsiding, appear to be (enveloped) in a thin (cloak of) darkness, as it were, although the nightfall has far and fully progressed (*ārūḍha*).

1111. The sky, black with the darkness being massed up in between the smothered (and subdued) light of the sun (in the west) and that of the moon (in the east), has become like a sword-blade with bright edges on both its sides.

1112. The sky, with the darkness slightly forming up (*darābaddha*) on the horizons (*peramta*) and turned dark-blue like a dried up (*osukka*) lotus, looks like the discoloured bosom of a female quail (*lāvaa*).

1113. *Suparṇa* (i. e. *Garuda*) in the form of the rising mountain, having extinguished the twilight fire (by sprinkling) a collection of (nectar) drops in the form of a bunch of constellations, lifts up, in the sky, the moon's orb, (which is) like a jar of nectar.

1114. Look at the moon's orb, reddish like a big lump of candied sugar, the ring of the deer (—shaped spot) clearly discernible due to the (withdrawal in) flight of the swarms of bees in the form of darkness.

1115. The moon (*sasaimdha*), like a jar (on a pan), is tossed up by the balance-rod of the sky with its projecting strings (*keu*) in the form of the rays (of the sun and the moon), (the other pan on the rod) being pressed down behind (in the west) by the weight of the lumpy orb of the sun.

1116. Flushed red with (erotic) excitement, caused by the companionship of Cupid (who stands by) fully equipped, the moon steps out (in the sky) with his curved bow now fully stretched, (to form) a circle under the guise of the ring of his halo.

1117. Over the rising mountain (*uaa*), the reddish moon, with his thin layer of darkness loosened and slipping down, gets the appearance of the intoxicated Plough-wielder (i. e. *Balarāma*), whose blue-coloured lower garment has dropped down (*lhasia*).

Moreover

1118. The moon's orb, reddish like the interior navel-like cavity (*nāhi*) of a conch, bursts (on the horizon), the red colour

having been imbibed, as it were, from the offerings (*oaraṇa*) of wine-filled glasses, made by lovers at that time.

1119. The moon heaves upward in a state of flickering rays, appearing as if he is holding up, suspended (in his hands), clusters of lotus-fibres, uprooted impetuously with the idea of destroying day-lotuses.

1120. Having said this and then reposing on his bed, he surrendered (to sleep), finding himself unable (*apahuppamta*), as it were, (to continue with) the narration of His Majesty's exploits.

1121. The glories of the great which enthuse (and spur) the hearts (of listeners) to action (when properly told), just devitalise them, if incorrectly narrated.

But then, what activities were started (at this time of the night)?

1122. The God of Love pierces (the hearts of) enlightened (*vara*) lovers with the Bakula and such other excellent flowers, while He employs other neglectable (*heya*) flowers for the function of his darts in the case of the other (ordinary) lovers.

1123. The face of a certain lady, having obtained the fullness of form (*parināha*) by the fresh cure and make-up (*parisuddhi*) of her eye-brows and forehead, beams specially bright, (being endowed) with a pair of bigger eyes.

1124. The ornaments gone and the other decorations not yet taken up (after bath), these charming ladies captivate (the heart), like (slim) mango-creepers, bereft (of any additional sproutings), during their intervening stage of blossoms (shed away) and the fruit (not yet formed).

1125. This bevy of lovely ladies, who have applied various pigments (on their bodies) but who have not yet arranged (the make-up and decoration) of collyrium, Tāmbūla (*jhasura*) and tender sprouts (as ear-ornaments), gets the grace of a painting not yet completed.

1126. (That it may be useful) while going out (at night) to meet her lover, this lady embraces (and assimilates) the darkness, as it were, under the guise of the fumes of the burning incense

of black sandalwood, being clasped (by her) to her bosom (*kolikaa*).

1127. The plump (*thora*) pair of thighs, slightly swelling (*samūsasia*) with the deposited layer (*vinivesa*) of sandalwood paste (applied to them), is made capable (and fit), as it were, to carry the weight of their heavy buttocks, by these ladies with (towering) breasts.

1128. The floral decorations of these young ladies, although put on at one and the same time, react differently (*visama*) —the one over the head looks just fresh while that on the neck (appears parched), being scorched (*umhavia*) by their breasts.

1129. Here comes over the husband to his newly wedded wife (wearing over head) a blue gauze (*jālīā*) reflected in her bosom, (looking) as if a thin armour-plate is put on (by her on her bosom) in fear of the (piercing) Cupid's darts.

1130. A couple here, having passed the day without separation (*avioa*) and having put on the decorations together (*sama*), looks pretty, eager (as the two are) to go to bed now, in their unsatiated thirst (*avianha*) for sexual enjoyment.

1131. Here this lady, wreathed (round the hips) by a big, lustrous, golden girdle slipping down, (appears to have erected) as it were, an encircling wall of fire, for fear of the (hostile) Cupid.

1132. The cluster of the moon's rays is not tolerated by the lovers, being physically restless and uneasy (*visamthulamga*) in the agony of separation, (feeling them) burning hot, as it were, because of the (moon's) entrance into the sun's orb (during the black fortnight).

1133. The bodies of love-sick ladies, although getting thin and emaciated, become heavy (for them), having lost their strength and stamina (*thūma*) on account of an intense love's longing (*raṇaraṇaa*) (to meet) their inaccessible (*dulaha*) lovers.

#### Morcover

1134. The eyes (of ladies) look precious (and charming) with the eye-brows balanced (i. e. uplifted) upwards, to shake off, as it were, the obstructing sprout (kept as a decoration) on the ear, wistful (*āurū*), (as the eyes look), with eye-lashes throbbing to restrain winking.

1135. In their acts of blushing (*lajjiesu*), when the hand (goes up) to the throat to press (the chaplet of) flowers thereon, only the forehead hangs down and not indeed the eyes, with their upturned eyelashes kissing (i. e. touching) their skin-folds.

1136. The hand moves unsteady (i. e. shakes), as it pushes the veil over the head (*ṇirimgi*) for a better sight (of the lover), holding to the region of the ear, as it were, when fixing and drawing back the eye, turned into an arrow (to shoot at).

1137. Even while moving away, half-averted glances (*ditthāim*) are fixed (on their lovers by the ladies), with one corner of the lower lip observed to be slightly opening out, as the face is lowered in a blush.

1138. Such have been the flirtatious plays (*līlāivva*) of amorous women, love rising (in their hearts) as they join their lovers, but (the manifestation of) emotion thwarted by nervousness.

1139. At nights, the ladies with decorations of lotus-fibres go towards their lovers just fearlessly, (thinking that they can go unobserved), having locked in (*bandikaa*) (all) the moon's rays.

1140. The eyes of the beloved ladies beam wide for (welcoming) the entrance of their lovers, as it were, their eyelashes serving as festoons (*mālāamāna*) of tender sprouts, overlaid with the pink (*tambimā*) of their fresh intoxication.

1141. The eyes of this lady develop inside (black) bordering lines of tears (*bāhalehūim*) mixed with collyrium, thus appearing as if iron chains are fastened (on them), for fear of their going back in the direction of her spurned (*avahīria*) lover.

1142. Young girls feel hurt (*dūmijjai*) even with a slight (misbehaviour on the part of their lovers), but would not take (offence) at a grave lapse (*ṇūmamamtakkha*). Such are they, of a heart most illogical (and unreasonable), because of deep affection.

1143. Effusions of laughter (*hūsavicchadḍa*), massed up inside (the mouth) because of restraint (exercised over their outburst), is to be noticed, as it were, (on the outer surface of the cheeks) in the case of these proud ladies, in the form of the Moon's orb joining their upturned (*valiuddha*) cheeks (in reflection).

1144. This lady, stiff (even) with a remnant of pride, drinks after a long time from the wine-glass, its mouth covered with a lotus heaving up (*samūsasamta*), having been made weightless (*lahuia*) on account of its pollen puffed away by her (heavy) sighs.

1145. This lady drinks, (sucking) through the (hollow) lotus-stalk (*ṇāla*), as if through her heart, which came out impetuously through intense longing and the body of which is holed (*jajjara*) by the (piercing) shafts of Cupid.

1146. Pride, although sustained for a long time, wears away, while that (pride) is formed up (*samghaḍai*) again, even though it is a long time that it was shed off. Thus does intoxication of wine play with women in love, (rousing) contradictory (moods and) emotions.

1147. Young women show no faltering (*akhalia*) in their bodily movement or speech and are firm and composed (*dhira*), as the intoxication naturally wears off from the heart. But the fact that they are inebriated (*matta*) is betrayed by the flush on their cheeks.

1148. The playful action of the intoxication of wine brings heaviness to the bodily parts, although slim and light. It causes levity (*lahuei*), however, in the hearts of the beloved ones, although (stiff and) heavy with haughtiness.

1149. In a meeting with lovers, charming are the sighs of lovely ladies, exhaled through the mouth and falling out from an inert (languishing) heart; (they are) veritable graces, indeed, that just have survived those that had already left during (agonising) separation.

1150. The plump, rounded breasts of young ladies look pretty with the rows (*rāi*) of fresh nail-marks on them, appearing as if (they are so many points) where the hearts had burst, because of the force (exerted) by exhalations of (wild) joy at their union with their lovers.

1151. The embrace of the ladies, with breasts rough-skinned because (of the scars of) nail-lines, even though tight and hard (*asoumalla*), gives peculiar pleasure, as it does honour and justice to the intensity (*kāma-bhara*) of love's passion.

1152. With her heart already oppressed (*piḍḍā*) with (love's) heaviness (from within), (relief-giving) counter-pressure (*paḍḍipīḷana*) of her breasts (on the bosom of her lover) has been first resorted to by this lady, under the pretext of a keen desire for a tight embrace.

1153. Such are the tight bosom-embraces of these (lovers), who fervently indulge with pleasure in the preliminaries of (*paḍhamarāa*) of sexual enjoyment, that their bodies become closely united, with the hips also of both (closely) pressed together.

1154. Sexual enjoyments of amorous women, because of excessive intoxication, do not at all come to an end (*na samappamti*), though the heart has dropped away from them, (becoming insensitive and) empty and with increasing tempo (*vaḍḍhamāta*) they have become insipid (and devoid of pleasure).

1155. The couples obtain greater pleasures by the prolongation of the sexual act, although for a time (previously) they had put off this pleasure, the hearts having been diverted away (from it) in their desire to court each other.

1156. Even when love has deeply developed, such pleasures alone, as are characterised by the display (*ullasa*) of decorative nail-marks bestowed (upon their bodies) by their lovers, give to the ladies peculiar pleasure.

1157. Playful indulgence (*vilāsa*) in a total embrace of the whole body (*savvamgālimgaṇa*), as practised by couples, in which the (two) bodies are closely pressed tight (one over the other), from the mouth to the thighs and lower down, as even the (man's) legs are made to rest over the (woman's) legs, is indeed captivating.

1158. With these young married girls, the very same horripilation of equal dimensions became thin and sparse over their breast-orbs, (looking so), because of the wide expanse (*pariṇāha*) gained (by them) through the prime of youth.

1159. This smiling lady gently caresses (to feel) with her hand her lover's bosom, slightly swelling over the places of her nail-marks, furrowed deep by her heavily pressing breasts (against his chest).

1160. This young lady, ( grown ) languid in ( the movement of ) her waist, is troubled by her rounded breasts, become doubly heavy by the pulverised dust of her lover's ( finger-) nail-tips, often-times broken, ( as they ground gratingly against the hard surface of her breasts ).

1161. The bevy of beloveds here looks pretty, lying asleep ( *ṇumanṇa* ) obliquely ( at an angle ), with a hand thrown over hip ( brought together ) near the breast, as the belly is bent ( and pressed ) inside because of its thinness, thighs having been crossed ( one over the other ).

1162. Here a man kisses the mouth of his beloved, covered with drops of perspiration, arising through sleep and exhaustion and swayed away ( *andolia* ) ( to dodge the kiss ) in her awakening, which ( disturbance ) in her happiness ( of sleep ) is not tolerated by her.

1163. The young girls, with their limbs left loose and listless ( *nīsaha* ), ( accompanied ) with heavy breathing, started because of the state of fatigue, appear, in their sleep, to be giving a slight indication of their enfeebled condition, as it were.

1164. And then here drops down a multitude ( *uppīla* ) of tiny shooting-stars ( *tūrūlava* ) from the sky, a cluster of flowers, as it were, showered by gods in our direction ( *samuha* ) on this important occasion of the narration of our King's exploits.

1165. The moon's orb has developed rays, pink like fading lotus-fibres, with a tawny-coloured ( *pisamga* ) halo like pieces of ripe ( *abāla* ) Jambu fruit cut open.

1166. The meteors fall down ( from the sky ) like drops of water from the young Lady-Night, when her abundant mass of hair, in the form of darkness, drenched with dew ( *siṇha* ), is brushed back ( *osūria* ) by her.

1167. The sky, kissed by the moon's orb with its discoloured ( black ) deer ( spot ), staying suspended ( *lhasia* ) in its central region, looks like the ( leather ) top-covering ( *puda* ) of a tambour ( *daddura* ), with its slightly-split, puffy ( *viaḷa* ) circular coat ( of black, inky stuff ).

1168. All the tiny ( *talina* ) stars having now set, the very same circle of planets, which formerly ( looked ) rarefied ( in

lustre), shows itself bright and prominent (*viaḍei*) once again, being afterwards filled in (*pumjijjamta*) (with the sun-light).

1169. The surface of the sky becomes, little by little, yellowish-pale (*paṃḍura*), with the light of dawn (*usūloa*) (appearing) as if it is besmeared with the twilight-fluid, (gradually) being diluted (*tauuāmāna*) when getting liquefied (*virāvia*), (dissolved) by (the sun's harbinger) Aruṇa.

1170. The swarm of pigeons goes up in flight in contrasting (*visama*) lustre, the whitishness (*paṃḍubhūva*) (of eyes) being noticed in between their eye-lashes, while their bodies become bluish and glossy (*masina*), when beaten with dew.

1171. Some particular fruits on their branches, putting on a reddish-yellow tinge (on their outer surface) in the course of the mounting progress of dawn, take up the quality of ripeness, as it were.

1172. At the end of the night, couples awake with great difficulty, languid after their heavy sleep, obtained for a time through fatigue from physical exertion (*āyāma*) in sexual pleasures.

1173. The multitude of cotton (*palahi*) seeds in the form of stars, extricated from the (cotton-like) light of dawn, by means of the (cotton-) seed-removing iron machine (*loḍhaa*) in the form of darkness, is (taken away from the east and now) dumped in a heap on a slender base in the west, by the night.

1174. Seizing by the hair (*sakaaggaham*), as it were, the early morning (*paccūsa*) breeze, (rushing) inside the bed-chambers, pesters the lamps with their flickering (*salola*) wick-flames, overlaid with soot (*kajjala*) shooting upwards a bit.

1175. The same sky, (earlier) gray with darkness, became enveloped in the reddish lustre of twilight, like lead (*sīsaa*) undergoing transformation in the condition of red lead (*simdūra*)

1176. Birds pick up (in their beaks) grain-seeds, (made) rough (and painful) for their throat (to swallow), as a result (*auḍbhūva*) of the watery dew of the (previous) night and heavy with the coated (*valagga*) layer (*sannivesa*) of dust.

1177. The tanks (*vāvīo*) look pretty with couples of the Cakravāka birds staying drenched in water (*jalolla*) (on the banks, (appearing) as if they (the tanks) have wept out their eyes red in



grief for their lotus-plants, lamenting during the night ( in separation from their lord, the sun ).

1178. The moonlight, withdrawing from the moon with his orb resting on top of the setting mountain, now lingers on unsteady ( *gholāi* ), thin and yellowish-pale like a mango-blossom ( *rasagga* ).

1179. The thick ( black ) mass of darkness, with its heart pierced, runs away, like the Kali age, not bearing ( to hear ) the utterances of the pious deeds of good men, adorned ( *avaṃsa* ) by their meritorious actions.

1180. The canopy ( *viṃṇa* ) of the surface of the sky became pinkish-red ( *pādala* ) like a fully bloomed ( *ajala* ) Japā flower, ( appearing ) as if it is bestrewn ( *vibhinna* ) with the lustre of the jewels, ( inset ) on the aerial cars of gods gathered out of curiosity ( to witness and hear the narration ).

1181. The emerging, red light of dawn ( *aruṇa* ) first comes out in the beauty and splendour ( *sohagga* ) of the fresh foliage of the tree of the sky, with its pale ( withered ) leaves in the form of stars dropped away

1182. The sun's orb, resembling a sharpening wheel ( *nisānacakka* ) for the sword in the form of the sky, flashes bright in its red lustre, like the flying circle of the ( blazing ) pulverised particles of the ( wheel's outer ) brick-layer ( *iṭṭhacunna* ).

1183. The darkness was ( completely ) uprooted by the sun, so that it may, as it were, never come back again, indicating, as it was, by its massive thickness, the ocean's ( drowning ) reunion, as it were, ( as happened for the sun the previous evening ).

1184. And now, happy after having finished his ( morning ) duties ( to be done ) at the end of the night, he ( the Poet ) started to narrate the life of the King ( Yaśovarman ), very much like the life of Cāṇakya.

1185. And then, as the walls of the various quarters, ( standing ) huge and high, with their cleansing operation ( *parisuddhi* ) carried out by means of the iron-chisels of darkness, were ( made ) fit for ( the inscription ) of our King's pangeyrics ( on them ),

1186. As the sun's orb, like a jar, with tender sprouts in the form of the ( sun's ) green horses placed on its top, was held

aloft that very moment for this auspicious occasion by the (fair Lady) of the eastern direction (presided over) by Indra,

1187. As the heavenly nymphs forcibly went out, having gone through (a good deal of mental) oscillation, (after which) their desire to (meet) their lovers dropped away from their heart, eager as they were, to hear the glory of our Lord (being recounted),

1188. As the groves (*vīhi*) in the garden (surrounding) the palace of the Lord of gods were getting thin and sparse, the jewel-like buds, sprouts (*kaṁdala*) and petals having been plucked (*vilutta*) by gods, eager (to discharge) a shower of flowers (on the assembly down below),

1189. As the auspicious cluster of clouds (*jīmūa*) started to shower (*pauttha*), their thundering (*rasia*) getting sweet and melodious (*mahurīhuanṭa*) in their throats, rubbed over (*pari-hittha*) with the application (*uvaoa*) of nectar,

1190. As the sages started (to go down), although entangled (*nialia*) in their black deer-skins (*kaṅhūina*), slipping down because of their hasty movement, (appearing) as if their feet are clasped (*paḍivanna*) by the heavenly deer, prayerfully pleading (to be taken down with them) out of their curiosity (to see and listen),

1191. As the flocks of birds left off their perching postures (*āsanaḥaṁdha*) on the trees, out of regard, as it were, for (this solemn opportunity of) hearing the King's life, begun (*āḍhatta*) (being narrated) in all humility,

1192. As the people, (rushing) closely in crowds (*sammadda*), leaving no gap, were being reflected in the huge, hanging (*lambī*) mirrors, (looking) as if they were mounting the tops of the rows of pillars inside the mansion,

1193. The whole surface of the sky became filled with the suspended (*lambīa*) circling rows of the gods' aerial cars, terraced (*kama*) one over the other, (appearing) as if rows of sofas (to serve as seating accommodation) were being arranged out of the lofty and mansion-like white (glory of the) fame of our Lord.

**And what is more ?**

1194. "With pearl-clusters of elephants fastened (*samḍūṇia*) on its sharp blade, your sword is victorious, (appearing) as if

the necklaces (*eṅvalī*) have remained still sticking (to it), even after the Gāṇḍa king's throat was cut asunder."

1195. "Your enemies, distressed by shackles, approach your (*tua*) feet (for mercy), encouraged, as it were, by their own feet which, belonging to the same category (as that of your feet), anticipate (*sambhāvia*) and solicit a favour (from them)."

1196. "Every day, you look handsome with the water flowing (*samdira*) from your hand while making gifts, (which is), as if, the overflow (*ṅiggama*) of the sentimental fluid of compassion (*karuṅārāsa*) filling your heart."

1197. "(When you) come back after having conquered the quarters upto the oceans, Lakṣmī is delighted (to meet you again), with all the precious treasures, as if gifted by her father (the ocean) once again while dispatching her (back to you, her husband)."

1198. "Your enemies' feet, marked with black lines of dirt left by chains, experienced (by them) for the first time, are chopped off by you, (thinking) them to be black death-chords, as it were, fastened (on them for being disposed of)."

1199. "Your frown, (formed by knitted eye-brows), does not fall upon your enemies' foreheads, darkened with ground-dust transferred (sticking), being afraid of itself getting soiled (with the same dust), as it were."

1200. "Your naturally conspicuous gait looks graceful with your pair of thighs gone thin, as it were, by your (constantly) riding on the shoulders of the mightier elephants in rut."

1201. "Since (*jeṅa*) out of your (*va*) high regard for merits, even the merit-less take themselves to be full of merits, you, too, on that account (*teṅa*) consider your own self as one who has acquired no merit (whatsoever)."

1202. "The very moment you extend your hand over (to favour) those who are bent down at your feet, your Lakṣmī, residing on your arm, goes over to them."

1203. "The abundant hair of your enemies' beloveds, getting thin, as no toilet was being done (*akaovaūra*), appears to have been transferred (added), as it were, to your own hair whose growth is uncut (*abhaggapasara*)."

1204. Thus have been, at that time, the (eulogistic) speeches of address (*sambohana*) of the poets, to whom the king's merits were being revealed (*paccakkhūamta*) in their imagination full of devotional sentiment (for the King), although actually never seen (*vivarokkha*) (with their own eyes by them).

**And moreover,**

1205. And then on the pure day, approved by the people, become golden (*pisamga*), as it were, (looking) reddish-yellow like gold-dust (*raa*) arising from gold ornaments as a result of friction (*ñihasuttha*),

1206. All people, within a moment, became quiet and dumb (*mūallia*), as it were, out of eagerness (to listen), as he (the Poet) started narrating (*sāhira*), (appearing) as if the Goddess of Speech from all places went over to him.

**And what is more ?**

1207. (The King) who gave away the enemies' Wealth-Goddesses to the supplicants just outside (his palace), having found no trust in them, as it were, because of vicious traits in the nature of foul women,

1208. (The King) at whose sprinkling ceremony (in celebration) of his conquests, the tears (from the eyes), screened by means of chowries being waved (lit. offered) at the time, were sucked in by the enemies' queens, (who were) given this new assignment,

1209. The life of this great King, purifying, novel, picturesque, astonishing and unparelled (*acarama*), is now being told. Listen, ye all.

Here ends the Gāthā-Pedestal of the Gaūda-vaho of Vappairāa, having the title of Kairāa.

## GAÜDAVAHO ( Notes )

As is customary and also as required by literary conventions, Vakpatirāja begins his Poem 'Gauḍavaḥo' with a homage to the Divine. He is not a sectarian, who has a predilection, like Kālidāsa, for one particular god, but is perfectly catholic in his devotion to the various gods idolised in mythology.

The following are the Divinities invoked by him in his pre-fatory portion of the poem extending over 61 Gāthās :— Brahmā ( 1-5 ), Hari ( 6 ), Nṛsimha ( 7-12 ), Varāha, The great Boar ( 13-15 ), Vāmana ( 16 ), Kūrma ( 17 ), Viṣṇu as Mohini ( 18-19 ), Kṛṣṇa ( 20-23 ), Balarāma ( 24-25 ), Bala and Kṛṣṇa ( 26 ), Madhumatha ( 27-28 ), Śiva ( 29-41 ), Kumāra ( 42 ), Gaurī ( 43-46 ), Saraswati ( 47 ), Candra ( 48 ), Sūrya ( 49-50 ), Ahivarāha ( 51 ), Gaṇeśa ( 52-54 ), Lakṣmī ( 55-56 ), Kāma ( 57 ) and Gaṅgā ( 58-61 ).

1. The Mahābhārata represents Brahmā as springing from the navel of Viṣṇu or from a lotus which grew thereabout. धवल... वीर्यं — 'With a white sacred thread made i. e. worn across.' — कृतधवलोलोपवीतम् । The white sacred thread is imagined by the Poet as the lotus-fibre extracted and thus suspended over the body of Brahmā, as He came out from the belly of Viṣṇu.

2. The seeds in the pericarp ( कण्ठिभा ) of the lotus where Brahmā dwells are fancied to be so many worlds treasured in a latent form, to be later on manifested in their fully expanded form.

3. It is from atoms, according to the Vaiśeṣikas, that the world has been created. The dust-particles ( तिगिच्छि ) inside the lotus, the residence ( णिवेस ) of Brahmā, serve for the purpose of atoms and are accepted, according to the Poet, as the material for the creation of the worlds.

4. Brahmā is pictured by the Poet as a great Yogin or Rṣi sitting in meditation and muttering his prayers, with a rosary of crystal beads in his right hand, which represents a cycle or a circle of worlds corresponding with the round beads, revolving at each Mantra.

5. A lotus comes out from the bulbous root from which springs a sprout (कंदल) and then from the sprout, the lotus. For this divine Navel-lotus, suggestive of Brahmā, the Poet imagines the great Snake to be the bulbous root, shooting up, as it does from the black (कण्ठ) mud, which is no other than Kṛṣṇa or Viṣṇu Himself. Cf. बुध्ने स्थितस्य विसकन्दस्य कन्दलादङ्कुरात् कृष्णवर्णपङ्ककमुपमृद्य पद्मस्य किल संभवः । ... पद्माभिव्यङ्ग्यो ब्रह्मा । शेषाहिरेव विसकन्द इव । शुक्लत्वात् । कृष्णो वामुदेवः पङ्कक इव । कालवर्णत्वात् । Com.

6. When dissolution takes place, the whole universe is filled or submerged under the waters of the Deluge and then Viṣṇu, dark-complexioned, reposes on the surface of the Milky Ocean, which may look like the full moon, while the dark spot, shaped like a black antelope, corresponds with Viṣṇu gracefully reposed (परिसंठिञ्ज) on it.

7. A reference to the Man-Lion incarnation of Viṣṇu. " He assumed this form to deliver the world from the tyranny of Hiranya-Kaśipu, a demon who, by the favour of Brahmā, had become invulnerable and was secure from gods, men and animals. This demon's son, named Prahlāda, worshipped Viṣṇu, which so incensed his father that he tried to kill him, but his efforts were all in vain. Contending with his son as to the omnipotence and omnipresence of Viṣṇu, Hiranya-Kaśipu demanded to know if Viṣṇu was present in a stone pillar of the hall and struck it violently. To avenge Prahlāda and to vindicate his own offended majesty, Viṣṇu came forth from the pillar, as Nara-siṃha, half-man and half-lion and tore the arrogant Daitya king to pieces."

गह्वरीर-नखप्रान्त—'The nail-tip, sharp edge of a claw'.

8. The Poet means that the job of tearing open the demon's chest was easily finished just by His claws resting on the chest. His massive hands were not at all required to exert and hence were withdrawn.

9. To kill the demon, evening time had to be selected in accordance with the conditions (समय) of the boon granted by Brahmā. Cf. हिरण्यकशिपुना हि तपोबलेन वरो लब्धो-दिवा रात्रौ वा शस्त्रेण भूमौ स्वर्गे वा मानुषान्मृगाद् वा वधो मा भूदिति । तदर्थं जात्यन्तरमाश्रित्य नखैरुत्सङ्गे निधाय व्यापादितः सन्ध्यायाम् । Com.

10. The loud roar (बुक्कार) accompanying the killing of the demon had so affected His throat that His attempt at speech failed in its utterance of definite words, although the form of the Man-Lion was already discarded.

11. The elephant, the deer and the loud thunder (रसिञ्ज) of clouds are ordinarily the objects against which a lion's fury is directed. This one viz. The Man-Lion, however, ignored them all and concentrated his wrathful outburst only against the Demon

12. The brownish mane with its mass of reddish hair (केसर) is imagined to be a heap of lightning-streaks loosely hanging in the air, as the supporting clouds are whiffed away by the fury of His roar.

13. 'A demon named Hiranyākṣa had dragged the earth to the bottom of the sea. To recover it Viṣṇu assumed the form of a boar, and after a contest of a thousand years, He slew the demon and raised up the earth. The Boar's tusk is fancied to be a lotus-stalk emerging from the bulbous root of the lotus implanted in Viṣṇu's navel.

14. The earth ordinarily rests on the great Serpent Śeṣa. Viṣṇu also reposes on Śeṣa. In His incarnation of the Boar, however, it looked as if He Himself is supporting the earth, as His form stands reflected in the jewels on the hoods of Śeṣa.

15. The earth, resting on the tusks of the Boar, happens to be tossed up far upwards by the violent breaths of the Boar. The earth, therefore, with Śeṣa down below, appears to be holding an umbrella upside-down in the form of the coiled body of Śeṣa to protect herself from the blazing suns, who are pushed deep down at the bottom of the sea.

16. The body of Viṣṇu in his Dwarf incarnation was full of depressions and protuberances in its various parts in the upper and lower portions. The Poet imagines that this is due to the fact that the worlds had to be somehow forcibly stuffed into His body, as in a sack, which ordinarily could not contain them.

17. The heavy pressure of the earth, placed up above, has forced out from His body His tip of the mouth and the four feet. The Tortoise, therefore, bears the huge burden of the earth on His body, as one would ordinarily do on his hand with five fingers,

the middle finger corresponding with his mouth-tip, while the remaining four fingers, two on each side of the middle finger, correspond with the four feet of the Tortoise.

18. Viṣṇu assumed the deceitful maidenly form of Mohini to snatch away the nectar-pitcher from the hands of the demons. The thin line of hair on 'Her' stomach is imagined to be a line of bees flying in search of the lotus hidden inside Her navel.

19. It was necessary for Viṣṇu in His young female form to readjust His bodily features by the redistribution of worlds inside and, therefore, some of them were pushed up to form the breasts, while some others receded downward, to be shaped as Her hips and buttocks, leaving the stomach very thin (खाम).

20. The garland of wood-flowers which Viṣṇu in his incarnation of Kṛṣṇa wears, attracts the bees by its fragrance. The Poet imagines the garland as a hedge (बड़-बृति) enclosing His harem, the residence of Lakṣmī, where the bees serving as watchmen (जामइल्ल), surround (परिआल) the whole place.

21. The face of Kṛṣṇa is imagined to be a lotus which in the case of Viṣṇu is supposed to emanate from His navel. In his incarnation as Kṛṣṇa this passage through the navel is stopped and hence this lotus now appears in the form of His (Kṛṣṇa's) face.

22. करुणं हरंतु - May take away grief. (करुणं - करुण निमित्तं संसारदुःख - Com.)

23. "Mythologically Rāhu is a Daitya, the son of विप्रचित्ति and सिहिका and therefore called by his metronymic सिंहिकेय. He had four arms and his lower part ended in a tail. He was a great mischief-maker and when the gods had produced the *Amṛta* by churning the ocean, he assumed a disguise and insinuating himself amongst them, drank some of it. The sun and the moon detected him and informed Viṣṇu who cut off his head and two of his arms; but, as he had secured immortality, his body was placed in the stellar sphere. Rāhu wreaks his vengeance on the sun and the moon, by occasionally swallowing them, thus causing eclipses." Against this mythological background, the Poet imagines that Rāhu's grief, for want of his head, remains unrelieved and unexpressed and revolves round the top of his (runk in baseless, slight sighs.



24. "Once, when Balarama was intoxicated, he called upon the Yamunā river to come to him, that he might bathe; but his command not being heeded, he plunged his ploughshare into the river and dragged the waters whither-so-ever he went, until they were obliged to assume a human form and beseech his forgiveness. This action gained for him the title यमुनाभिद् and कालिन्दीकर्षण. He is represented as of fair complexion and as नीलवस्त्र 'clad in a dark-blue vest.' The 'wine-loving' Balarama was as much addicted to wine, as his brother Kṛṣṇa was devoted to the fair sex."

The dark-blue upper garment, slipping down to entangle his feet, is imagined to be the Yamunā river falling at his feet in supplication.

25. "According to a view as to the origin of बलराम, he was an incarnation of the great serpent शेष of a thousand hoods. His especial weapons are a club, the ploughshare (हल) and the pestle (मुसल) and hence he is called हली or हलायुध, हलभृत्, लाङ्गली, मुसली, संकर्षण etc.

26. The haughty, heavy tread of बलराम and कृष्ण, which pressed down the great serpent शेष and the divine Tortoise (कूर्म), gives them pain. But it is a pain self-inflicted and suffered by themselves in other forms, because बलराम and कृष्ण are incarnations of शेष and कूर्म. Cf. शेषकूर्मौ बलवासुदेवयोरारम्भतौ । तेन ताभ्यां विदलयद्भ्यां आत्मन्येव दुःखात्मिका वेदना गमिता भवति वल्गद्भ्याम् । आत्मपीडा च नोपालम्भास्पदम् । Com.

27. The cosmic body of Visnu, the Yellow-clad, has a patched mixture of white and dark colours formed, as it were, of the Night and the Day, appearing and disappearing. Cf. Omar Khayyam — "But helpless pieces of the Game He plays/Upon this Chequer-board of Nights and Days." "क्रीडत्येषोऽविरतमवशैः शारिभिः शारिपट्टे । अप्येतस्मिन् रजनिदिवसैर्निर्मिते श्वेतकृष्णे ।" Translation.

28. What is seen on Visnu's chest is the circular imprint of impression (णिवेस) of Lakṣmī's breasts left on it, as the layer or pigment dropped away from her bosom, either because of perspiration or friction. The Poet imagines them to be the round leaves of the lotus emanating from His navel.

29. The single arch-like eye-brow over the third eye of Śiva in the centre of His forehead is fancied to be the burnt-up bow of Cupid.

30. The crescent moon is even now held fast on His knotted, matted hair by Śiva, because, the Poet imagines, Śiva does not want the moon to throw himself into the fire-flames of His third eye, out of his love and friendship for Cupid. Cf. चन्द्रमाः कामस्नेहात् तृतीयनयनाग्नौ पतितुमिच्छति । Com.

31. The forehead of Śiva is covered by the crescent moon on His head. The Poet imagines that the moon himself constitutes His forehead, which takes the guise of the crescent moon on His head.

32. When Cupid fully stretched his flowery bow, the thick mass of pollen, flung out from the flowers, made the bow ruddy. The Poet imagines this bow to be the third eye of Śiva which, as it were, rushed out to swallow Cupid.

33. The moon, held in the crown of His head, illumines the whole area round-about and as a result even the shadow in His standing posture gets diminished and dwarfed.

34. The great Snake Vāsuki was used by God Śiva to tie His matted hair in a knot at the time of the ocean-churning. Whenever the churning was stopped for rest, the snake-rope became loose and had, therefore, to be tied up again, especially because the chest of the Snake had become worn out (किलत) on account of its friction with the mountain Mandara, used as the churning rod.

35. When Yudhiṣṭhira lost his kingdom in gambling and the five brothers went into exile for thirteen years, Arjuna proceeded on a pilgrimage to the Himalayas to propitiate the gods and to obtain from them celestial weapons for use in the contemplated war against the Kauravas. There he fought with Śiva, who appeared in the guise of a Kirāta or mountaineer; but Arjuna, having found out the true character of his adversary, worshipped him and then Śiva gave him the Pāsupata, one of his most powerful weapons.

36. The God of Death, Yama, is represented in mythology as of green clour and clothed in red. He rides upon a buffalo and is armed with a ponderous mace and a noose to secure his victims. The Poet imagines that as soon as Śiva swallowed the deadly poison, he was marked out by Yama as his victim and, therefore, he cast his noose round His throat; but realising that

it was the great immortal god Śiva, he immediately withdrew his noose which, however, left a scar (णिहस) on the neck because of friction.

37. There has been no rivalry for supremacy between the two great gods, Śiva and Viṣṇu and in many passages of the Mahābhārata Śiva is represented as being worshipped by Viṣṇu and Kṛiṣṇa. In one such worship, Śiva, wanting to test Viṣṇu's devotion, saw to it that His third eye was displaced and lost. Viṣṇu immediately plucked out His own eye and offered it as a flower to serve as a substitute for His missing third eye. Cf. केशवे हरमाराधयति भक्तिजिज्ञासया हरेण तृतीयनेत्रं ललाटात् प्रच्यावितम् । ततः केशवेन तृतीयनेत्रशून्यं तल्ललाटं दृष्ट्वा निजमक्षि पूजार्थं पत्रव्याजेनारोपितमिति प्रसिद्धिः । कुसुमैरिव पत्रैरपि पूजा प्रसिद्धा ॥ Com. What Viṣṇu offered was His eye looking like a leaf instead of the usual flowers.

38. The dark line surrounding Śiva's throat is caused by the deadly poison which He swallowed. The Poet imaginatively identifies it with the shadow of His head cast on the throat, since the upper portion of His head is illumined by the moon on His forehead.

39. Both Śiva and Pārvatī have each given up half of their bodies to stay blended together as Ardha-Nārī-Nateśvara. Therefore the moon also has reduced himself to the size of a digit in imitation of the divine couple for whom he is full of love.

40. " Śiva is commonly represented as seated in profound thought, with a third eye in the middle of his forehead, contained in or surmounted by the moon's crescent; his matted locks are gathered up into a coil like a horn, which bears upon it a symbol of the river Ganges, which he caught as it fell from heaven; a necklace of skulls ( Muṇḍa-mālā ) hangs round his neck and serpents twine about his neck as a collar ( Nāga-Kuṇḍala ); His neck is blue from drinking the deadly poison, which would have destroyed the world and in his hand he holds a Trīśūla or a trident called Pināka. His garment is the skin of a tiger, a deer or an elephant, hence he is called Kṛtti-Vāsas. He is generally accompanied by his bull Nandī. He also carries the bow Ajagava, a drum ( Damaru ) in the shape of an hour-glass, the Khatvāṅga or a club with a skull at the end or a cord ( Pāśa ) or binding refractory offenders. His Pramathas or attendants

are numerous. His third eye has been very destructive. With it He reduced to ashes Kāma, the god of love, for daring to inspire amorous thoughts of His consort Pārvatī, while He was engaged in penance and the god and all created beings were destroyed by its glance at one of the periodical destructions of the universe. His heaven is on Mount Kailāsa.

The Poet fancies that the bony skull round his neck felt thirsty and drank the water of the Gangetic stream overhead, using the crescent moon as a shell to drink with. For a similar idea compare:—

ईसारोत्सप्साअप्पणइमु बहुसो सम्मगंगाजलेहि  
 आमूलं पूरिआए तुहिणकरकलारूपसिप्पीअ रुदो ।  
 जोण्हामुत्ताहलिल्लं णअमउलिणिहित्तम्महत्थेहि दोहि  
 अद्यं सिग्घं व वेतो जअइ गिरिसुआपाअपकेरुहाणं ॥

कर्पूरमञ्जरी. I-4.

42. “Kumāra or better known as Skanda or Kārtikeya is the son of Śiva, born without the direct intervention of a woman. He was reared by six Kṛttikās, hence the name Kārtikeya. He is the Mars or god of war of Indian mythology. He was the commander of the army of gods in their fight with Tāraka, whom he vanquished and slew. He is represented as riding a peacock. He is supposed to have remained celibate, having developed aversion for women. The Poet fancies that Ananga or the god of love would not discharge his arrows at him for fear that he, too, like any one of Śiva’s family, would make short work of him even now.

43. Mahiṣāsura is a demon who, in a fight, was slain by Durgā or Pārvatī. He was kicked to death on his shoulder by her. The blood flowing therefrom is represented as a cluster of red flowers of the Aśoka tree, which conventionally blooms when kicked by a fair lady.

44. Āryā is a name of Pārvatī. When Śiva embraced her for the first time, her eyes, tinged red as a result of her blushing, became discoloured and powerless, as they mingled with the dark-blue lustre of Śiva’s throat.

45. “As the Śakti or female energy of Śiva, she has two characters, one mild and the other fierce; and it is under the latter

that she is especially worshipped. ....In her terrible form she is Durgā, 'the inaccessible', Kālī and Śyamā, 'The black', Candī and Candikā, 'the Fierce', and Bhairavī 'The terrible'.. As Kālī or Kālikā, she is represented with a black skin, a hideous and terrible countenance, dripping with blood, encircled with snakes, hung round with skulls and human heads, and in all respects resembling a fury rather than a goddess. As Vindhya-Vāsini, 'The dweller in the Vindhyas', she is worshipped at a place of that name where the Vindhyas approach the Himalayas, near Mirzapur and it is said that the blood before her image is never allowed to get dry."

During the period of Dissolution, all nights are collected together, with all moons, small and big, of different nights, gathered in one place. The various skulls, big and small, worn in a garland by the goddess Kālī, are fancied to be these moons during Dissolution. Cf. स्थूलसूक्ष्मादिभेदभिन्नानि काल्या अलंकरणभूतानि यानि कपालानि तानि चन्द्रखण्डानीव प्रतिपदादिसंबन्धीनि सर्गे क्रमभावीन्यपि प्रलये संघटितानि ॥ Com.

46. "Cāmundā is an emanation of goddess Durgā sent forth from her forehead to encounter the demons, Canda and Munḍa. She is thus described in the Mārkaṇḍeya Purāṇa :—"From the forehead of Ambikā (Durgā), contracted with wrathful frowns, sprang a goddess of black and formidable aspect, armed with a scimitar and noose, bearing a ponderous mace, decorated with a garland of dead corpses, robed in the hide of an elephant, dry and withered and hideous, with yawning mouth, lolling tongue and bloodshot eyes and filling the regions with her shouts." When she had killed the two demons, she bore their heads to Durgā, who told her that henceforth she should be known, by a contraction of their names as Cāmundā."

Such a physical appearance of Cāmundā with its prominent veins sticking out and the coils of intestines, not to be contained (गण्डहृत्पत) inside the thin, fatless belly, is sure to strike terror (डिक्).

47. "Sarasvatī, the wife of Brahmā, is the goddess of speech and learning, inventress of the Sanskrit language and Deva-Nāgarī letters and patroness of the arts and sciences. She is represented as of a white colour, of a graceful figure and sitting

on a lotus. The Poet imagines that having been fondled and thus spoiled by Brahmā, she now wanders about like a wanton lady over the soft tongues of poets. Cf. धातुश्चतुर्भुलीकण्ठशृङ्गाटकविहारिणीम् । नित्यं प्रगल्भवाचालामुपतिष्ठे सरस्वतीम् ॥ सुभा.

48. Sanskrit poets have indulged in various fine fancies to explain away the dark spot on the moon. Here is one such from Vākpatirāja. He imagines that a big, wide rent was caused in the surface of the heavenly floor, as a result of the rushing cascade-like stream of Gaṅgā, flowing down to the earth from the heaven. Through this breach also flowed the stock of moon's loveliness, collected in the middle of the moon's surface. This left a wide, yawning gap, which, perhaps, is seen as the shadowy spot.

49. Sūrya is represented in a chariot drawn by seven horses or a horse with seven heads, surrounded with rays. His charioteer is Aruṇa or Vivasvat and his city is Vivasvatī or Bhāsvatī. The colour of his horses, like that of Lapis Lazuli, the poet imagines, is due to the fact of the darkness being pushed back every day (तद्विबस) by Aruṇa.

50. Ordinarily the sun contracts himself to give out a dim glow for preserving the world. At the time of Dissolution, the mass of his rays, fully expanding (पविरल्लिख), as it were, blazes forth in intensity.

51. The weight of the earth became light, as it was evenly distributed over his many hoods.

52. "Gaṇeśa o Gaṇapati, a son o Śīva and Pārvatī, is represented as a short, fat god of a yellow colour, with a protuberant belly, four hands, and the head of an elephant, which has only one tusk. Sometimes, he is depicted as riding upon a rat; hence his appellation 'Ākhu-ratha'. The picture of Gaṇeśa, with his trunk resting upon his one tusk, is likened by the Poet to the Gangetic stream, mingling with the huge column of the waters of Yamunā — a mixture of black and white. Cf. क्वचिन्व कृष्णोरग भूषणेव भस्माङ्गरागा तनुरीश्वरस्य । पश्यानवद्याङ्गि विभाति गङ्गा भिन्नप्रवाह यमुनातरङ्गीः ॥ Raghu, XIII. 57.

53. The earlier picture of Gaṇeśa, indulging in the playful frolics of clasping his trunk over his solitary tusk, is fancied to be similar to that of bringing to-gether the Himalayas and Vindhayas

on the slopes of the mountain Meru. The yellow Meru represents the body of Gaṇeśa, while the Himalayas and Vindhyas correspond with his tusk and the trunk respectively.

54. The ever-united Śiva and Pārvatī manifest at times the a dour of their passion, seeing which, Gaṇeśa, their son, blushes and chuckles inwardly. This action is represented by His solitary tusk collected at the end of the left half of his mouth, as would ordinarily be in the case of a man, who, under such conditions, may push out his tongue to the corner of his mouth.

55. Viṣṇu, in his disguised form (Māyā) of the Man-Lion, was all fire and fury when He killed the Demon-king (Danujendra) Hiranya-Kaśipu. With a view to pacifying Him, His consort Lakṣmī approaches Him with alluring, agile, graceful steps, which deserve homage from us.

56. While emerging from the ocean, Lakṣmī held a lotus and the moon in her two hands. She was, however, all the while, fully conscious (आसंचित्त) of the fact that she was much superior to the two in beauty. Cf. प्रसिद्धसौभाग्यामाभ्यामपि मन्मुखं सुन्दरतमं दृश्यतामिति दर्शनार्थमिव ताभ्यां सह श्रौर्यता । Com.

57. The Cupid's two hands are soiled with black collyrium from the eyes of Rati full of tears of love, as he wiped (ओष्पसिञ्च) them. The Poet fancies them to be full of bees attracted by the fragrance of his flowery bow and arrows.

58. The river Gaṅgā on the head of god Śiva has always been, according to Sanskrit poets, a cause of jealousy to Pārvatī. The poet imagines that Gaṅgā, falling down from His head on the lap of her father, the mountain Himalaya, pours out her complaint against her sister, Pārvatī, as it were. Cf. गौरीवक्त्रम्भकुटिरचनां या विहस्येव फेनैः । शम्भोः केशग्रहणमकरोदिन्दुलम्नोर्मिहस्ता ॥ मेघ. 1-50.

59. Brahmā is said to have four heads. Originally He had five, but one was burnt off by the fire of Śiva's central eye, because He had spoken disrespectfully. This head, now reduced to a skull, is fancied to be still floating (and not sinking) in the waters of Gaṅgā on the head of god Śiva. The bones of elderly gods are supposed to remain floating on the surface, and hence that proves the grand-fatherly status of Brahmā. Cf. हरेण ब्रह्मणः पञ्चमं शिरश्छित्त्वा स्वशिरोगङ्गाम्भसि प्रक्षिप्तमिति पौराणिकाः । पितामह-

प्रभृतीनां च कपालादिकमस्थि गङ्गायां क्षिप्तं घूर्णमानमास्ते । तेन गङ्गामाजलघूर्ण-  
मानकपालत्वात् चतुराननस्याद्याप्यनघं पितामहत्वम् । Com.

**60-61.** Three reasons are given by the Poet to establish the purity of the waters of Gangā.

### The Eulogy of Poets

**62.** The poets alone, by their interpretation in words, show to us this world with all its variations, either as a substantial source of joy or as 'airy nothing'. इणमो = एतद्.

**64.** The man who loses himself in the real enjoyment of Poetry, is least affected by material want or prosperity. In fact, poverty, to him, becomes a pleasure, while abundance proves a miserable encumbrance.

**65.** Sanskrit and Prakrit are complementary to each other.

**66.** Compare —

“And as imagination bodies forth  
The forms of things unknown the poet's pen  
Turns them to shapes and gives to airy nothing  
A local habitation and a name.” Shakespeare.

**67.** टंकारो महुरत्तणं अ. A clear reference to the Gaudī and the Vaidarbhī styles, a mixture of which, as with Bhavabhūti, is commended by the Poet. Cf.

यत् प्रौढत्वमुदारता च वचसां यच्चार्थतो गौरवम् ।

तच्चेदस्ति ततस्तदेव गमकं पाण्डित्यवैदग्ध्ययोः ॥ मा० 1-6

टंकारः ओजोलक्षणः — Bombast.

**68.** It does not matter if you are not very rich. Even a little of wealth is enough to make you happy. But a little of knowledge makes a man puffed up, egoistic and ridiculous.

Cf. अज्ञः सुखमाराध्यः सुखतरमाराध्यते विशेषज्ञः ॥

ज्ञानलवदुर्विदग्धं ब्रह्मापि नरं न रञ्जयति ॥ भर्तृहरि-नीति. २

**69.** महू.....पउत्ता. A reference to his earlier work, 'Madhumatha-Vijaya'. The style employed by him in this work was full of Ojas i. e. pompous, heavy and rhetorical. He would attempt a simpler and softer style in the present work. The first flowers are always full and robust, while the later ones are thin and soft.



70. Cf. न केवलं यो महतोऽपभाषते

शृणोति तस्मादपि यः स पापभाक् ॥ कुमार. V. 83.

71. The constant, malicious effort to deprecate and deny other's merits results in the absorbing of those very merits in themselves by the wicked. Cf. गुणसंसर्गं एवं नामोत्कृष्टो येन पिशुनानामप्युत्कर्षं करोति ।...अनवरतं च परगुणानालोचयतामभ्यासातिशयाद् गुणज्ञानातिशयो भवति । Com.

72. It is a pity that even pure souls feel affected by jealousy to hear the praise of other's merits. The analogy, the Poet gives, is that of elephants who are believed to get excruciating pain in their tuskers at the touch of the moon's rays.

74. The situation, as presented by the Poet, is this : Here is a man, truly great, being admired for his merits, by people who are forced to do so. Their hesitation is clearly seen on their faces, shadowed by some sort of bitterness. The great man, however, should overlook this aspect and should exult all the same in the praise offered. As he rejoices in the eulogy, his face would be tinged pink with a blush (मुहराज), which would be observed by these others who would be swinging off their balance (दोलावमाण), when they think within of their own conduct and character full of lapses. स्वशीलेन दोलायमानैः परेदृष्टो मुखरागो येषां - ते मुखः ।

75. ताणं परिगृहे — 'In their acceptance of appreciation (as great poets).'

76. Cf. परमुणपरमाणून् पर्वतीकृत्य नित्यं

निजहृदि विकसन्तः सन्ति सन्तः कियन्तः ॥ भर्तृहरि-नीति.

सीलस्त...चेय — To belittle once own great merit while magnifying the merit in others, howsoever small, speaks of a noble trait in the character and judgment of a great man.

77. Merits, like the moon's rays, first seize the hearts of great man, as of mountain-tops. They are later seen in their flash in the hearts of others as well, perhaps in imitation, like the moon-shine spreading on the earth. Cf. यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः । Com.

79. A certain amount of pride in the possession of merits may be legitimate, but certainly not in their absence (दिवरोक्ते). Let it be, however, a feeling of just pride and not snobbish vanity.

80. A poet like Kalidāsa, for instance, who stands unequalled and is established as such in the circle of poets, will find no other poet of whom he should be jealous.

Cf. पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासः ।

अद्यापि तत्तुल्यकवेरभावादानामिका सार्थवती बभूव ॥ सुभा०

81. The Gāthā, as rendered in Sanskrit prose, would read thus — मत्सिद्धेहावलोकने येषां निजमत्सिद्धेह एव, ते स्थितरूपा लोकस्य विचार-स्वानं न भवन्ति । A mind, chaotically confused in itself, is incompetent to resolve the doubts of others. He, who cannot judge for himself, cannot judge for others.

82. Censure of the lowest of the low is beneath our dignity, while the great ones cannot be adequately extolled, because of our inability to understand them fully. Cf. न सन्ति याथार्थ्यविदः पिनाकिनः । कुमार०. Futility of efforts is thus a common factor in both.

84. The earlier poets, perhaps pre-Kalidasian, went about their task, without any guide-lines or accepted and established norms for their literary compositions, such as the literary Form of a Mahākāvya, the particular Sentiment, the choice of topics, characterisation etc. There were thus no trodden paths or beaten tracks and hence their Poetical Fancy soared high and low in search of themes. Things settled down in this respect during the days of Kalidāsa. Cf. अथवा कृतवाग्दारे वंशोऽस्मिन् पूर्वसुरिभिः । मणो वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥ रघु. I

Although such is the case, we now (इहरा-इदानीम्) find how some poets, trying to emulate the genius of the earlier poets, fail miserably in their attempts at such imitation. Cf. तथा हि ते इदानींतनाः कवयः केऽपि केषामपि पूर्वकवीनां संबन्धिनीभिर्मतिभिर्हियन्ते संचार्यन्ते । Com.

85. It may be argued that earlier poets like Vyāsa and Vālmīka have practically exhausted all topics and there is nothing new or original left for a poet of these days to visualise, in view of a common saying, व्यासोच्छिष्टं जगत् सर्वम्. Such is not the case, however. Even a modern poet, with a keen insight and subtle observation, can conceive fresh themes, if only he frees himself from the limits (सीमंत) of conventional approach to his surroundings and extends his range of imagination over wider areas, high and low.

ण इदं - न दृष्टं—Not perceived.

86. An ordinary poet has to scratch his head long to think of a suitable theme for his composition. A great poet, like Vālmiki, finds themes rushing to his imagination, without any effort (गिरारंभ) on his part. The sight of a Kraunca bird, shot by a hunter, was enough to inflame his poetic Fancy. For a similar idea, compare — लीकिकानां हि साधूनामर्थं वागनुवर्तते ऋषीणां पुनरुद्यानां वाचमर्थोऽनुधावति ॥ उत्तर० I. 10.

87. Immortal and divine is the Poetical speech, a petal, as it were of Atman, or the Divine Soul. Cf. वन्देमहि च तां वाणीममृता-मात्मनः कलाम् । This speech has inspired poets of all ages since the beginning of the world (आसंसारं) and has throbbed and vibrated on their lips. Although so used by poets every day, She has remained as new and fresh even to this day, like a precious jewel kept in an air-tight casket, with its seals intact. Cf. क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः ॥

88. गीसामण्णाण - नि सामान्यानां - Of the uncommon or extraordinary (poets). Cf. अमृतकटोत्कर्षयोगात् तत्कृतकाव्यस्य श्रोतरि योग्ये असति मूकत्वमेव महाकवीनां युक्तमित्यर्थः । Com. Cf. also — इतरकर्मफलानि यदृच्छया विलिख तानि सहे चतुरानन । अरसिकेषु कवित्वनिवेदनं शिरसि मा लिख मा लिख मा लिख ॥ सुभा.

89. Great poets like Kālidāsa have now developed a halo of lustre around their names and hence no one would care to analyse their merits in detail for a critical appreciation of their literary works. Their names are enough to justify their high position in the galaxy of poets. Cf. महाकवीनां नाममात्रग्रहणे प्रत्यक्षा-यमाणा नाम्नीव संक्रान्ता गुणा द्रागित्येव निर्विवादं प्रथन्ते, अतः कस्तान् विचार-यतीत्यर्थः । Com.

90. Men there are who are proud and boast of their knowledge and understanding of eminent poets like Kālidāsa, Bāṇa or Bhavabhūti and thereby arrogate greatness to themselves. This is a vain, useless effort ending only in misery. Cf. अन्येऽपि ते आयासाय वहन्ति आत्मनः केवलं माहात्म्यं । महाकविकाव्यं प्राप्य तद्विषयविचारयोग्यत्वाभि-मानम् ॥ Com.

91. Great poets are difficult to understand in their subtle and intricate net-work of poetic fancies (विअप्प-जालं). Those who cannot understand, feel as if they are enveloped in darkness, while those who understand and appreciate, feel the dawn of

light visiting their eyes. Cf. मंदमतीनां मोहकारितया तिमिरमिव प्रकाश इव च व्युत्पन्नानाम् । Com.

93. गेंति - निर्यान्ति, नि + इन्ति. Emerge, flow out.

95. While highlighting the benefits of Prakrit the poet administers a mild, dignified rebuke to the so-called Pandits of his days who boast of their indifference to the study and knowledge of this language.

96. जह तह...माणं - Cf. यद्यपि वस्तुवृत्तमेवं तत्तथापि यथातथा परस्मादिच्छन्ति गुरवो बहुमानम् । साधवः सर्वजनानुरागमिच्छन्तीत्यर्थः । Com.

98. सुदिअं - श्रान्तम्—Exhausted, tired.

A marvellous analysis of feelings that assail his heart, as he undertakes to write this big poem. अङ्कुष्णं - आक्रान्तं - Suppressed, over-whelmed. पहरिसुच्चं - प्रहर्षोच्चम्—Lofty, risen high with joy.

100. He (Yaśovarman) has moved out with his huge army on his military expedition, the groups of soldiers holding white parasols over their heads. They kick up fine dust in the air which gathers in mass underneath the parasols. The Poet imagines that the reason why this dust does not fly up in the sky (but stays under the parasols) is that the earth would not leave the solid support of the hoods of Śeṣa on which it rests for ever. (अमुक्कसेसफणं च्च).

101. Śeṣa too does not throw away the earth, although he often shakes his hoods in agony. That is because the earth is, as it were, firmly fastened to the hoods by means of his nail-like jewels pressed down (सुत्त) into the hoods by the weight (भर) of the marching columns of soldiers overhead.

102. The fact of his sword dripping with blood (कीलालिअ), mingled with the bluish rut of elephants, is explained away by the poetic fancy of the sword melting, as it were and giving out a liquid stream of heated iron, as it clashed against armours of the opposing warriors.

104. The goddess Lakṣmī reposes on the right arm of the warrior. The king's glances towards his right shoulder are intended, as it were, to make her happy by bestowing on her the favour of his *Darshan*.

105. तारपहाभेद - तार (क) प्रभाभेद - The breaking or piercing effect of the lustre of his pupils. V. L. तारपहाभेद - तारकप्रभाभेद - Expansion of the lustre of pupils. बंदी - The prisoner, captive men or women. V. L. पडिवक्खवतीण - प्रतिपक्षपत्नीनाम् - Noted by Com

106. The Poet fancies his glory (जस) to be a big mighty tree, casting a thick shadow down below in the form of the ignominy or ill repute (अयस) of his enemies.

107. परिब्भमइ - V.L. परिवक्कमइ - परिक्रामति - Traverses all over the worlds, either as his commands or through his bards. Cī. परिक्रामत्याज्ञारूपेण बन्दिवदनद्वारेण वा । Com.

108. Huge herds of elephants are seen in all directions joyfully spouting watery spray through their hose-like trunks. The Poet imagines the various directions rushing over to the King in excitement and waving chowries (corresponding with the water-spray) over the king.

Now in a Kulaka or a group of five Gāthas (109-113) the Poet gives an imaginative description of the likely amorous reactions of the young celestial women, as they observed the heroic exploits of the King on the battlefield.

109. The lower lip, when upturned (उत्थल्ल) with her finger-tips, showed slight dents on its inside skin, because of the bite-bruises caused in the act of kissing.

110. The ladies dared not hope for the fulfilment of their desires. As a result, their sighs, secretly given out, rested (पडित्थिअ) on the lotuses in their hands and stirred the honey at their bottom.

111. Not having had the pleasure of love's dalliance (अ-रइविलास), the ladies are fretting and fuming within (विधुरा-विआण). With their hand they pull their locks of hair, press them in vain (सुण्ण) and scatter (विकिञ्चत्त) them over their heads. V. L. विधुराविआण - विधुरायितानाम् 'Distressed'.

112. For their toilet and decoration, the maids have brought for them flowers, wreaths and sandal pigment. They have, however, no mood left and therefore, they pick up just one flower and send away the decorative wreath; similarly with a slight bow (दरवदिअ), they spurn away (अवहीरिअ) the sandal paste with averted (विमुह) eyes.

In a Kulaka extending over 47 Gāthas, the Poet describes the mythological episode of Indra's wonderful exploit of cutting the wings of mountains, connecting it at the end with the main theme by telling us that even such a mighty god like Indra would wish to be seated with him on the same throne — एकासनसंमाणं सो वि हरी मण्णं जस्स । G. 160.

The mountains were supposed to have had wings before and they used to fly from place to place. When, therefore, Indra found them troublesome and refractory, he cut off their wings with his mighty thunderbolt.

The mountains, according to the Poet, are personified and even deified entities. If like birds they have wings and they fly through the sky, they are evidently sentient beings with a mighty life-force to impel and propel them in their various, vigorous activities and they have also thoughts, emotions and feelings attributed to them, like those of human beings. And, if according to Kālidāsa, the great mountain Himālaya, the Nagādhirāja, could have a family consisting of his wife Menā, a son called Maināka mountain, daughters named Pārvatī and Gaṅgā and could celebrate her marriage with god Śiva, it is evident that this logic and this analogy should extend to these mountains too. Accordingly we find in the description that follows, that these flying mountains have their own wives and their retinue and they suffer like humans all the ill effects like miscarriage etc. under the impact of this catastrophe viz. attack by Indra.

114. These big mountains find that they have nowhere to go to for refuge. Their summits have pervaded the skies and all space in all directions has been occupied by their ridges, which reach the ends of these quarters and they come back disappointed. They, therefore, fly upwards a little and stay there to allow themselves to be consumed by the flames from the thunderbolt.

115. The inside caves are filled with coiling columns of smoke which now comes out from their mouths and spreads over their slopes (नितम्ब). The Poet imagines the smoke to be molten iron (लोह) flowing from these mountain-sides, smelting (घम्मंत) like furnaces under the fire of the thunderbolt.

116. Meru is a fabulous mountain in the navel or centre of the earth, on which is situated Svarga, the heaven of Indra, contain-

ing the cities of gods and the habitations of celestial spirits. All planets are said to revolve round this mountain. It is also said to consist of gold and gems, hence called Hemādri, Ratna-sānu, Kāṇḍikācala, 'Lotus mountain', Deva-Parvata and Amarādri. Regarded as a terrestrial object, it would seem to be some mountain north of the Himalayas.

The day and the night are the two phenomena caused by the movement of the sun. When on one extremity of the mountain the sun rises, there is Day, followed by the Night when he sets at the other extreme end. Struck by Indra's thunderbolt, the mountain Meru started burning, enveloped in fire-flames, with its wings filled with smoke. The mountain also tried to move away in haste and hurry and as a result the day and the night, dependent on the sun's movement, moved along with it as the sun is closely associated with the mountain.

117. The edge of the thunderbolt became blunted, as it suddenly met the mountain with a crashing sound (मुहल) in its isolent impact. Then it began to move up and down (आदोलिर) to break the resistance (पडिरोध) and by this action its edge gets sharpened (णिसिज्जइ).

118. The mountain-wives aborted instantaneously through fright, as they saw even big birds turning back (बल्ल) towards the same caves from which they had fled out. Cf. Marathi idiom — भीतीने गर्भगळित होणे.

119. As soon as the wings were clipped, the fire had started over the mountain and as a result, the mountain, which for some time was up in the air, dropped down with a thud on the same spot. Because of the depression caused in the surface of the earth, oceans on both the sides of this mountain rushed their waters in the portion of the land that had caved in and thus the fire was extinguished on the mountain in the same spot where it became re-established.

120. By the daily movements of the sun the rising mountain had already become heated. The hot thunderbolt, therefore, was felt by the mountain after some time had lapsed, although it had struck the mountain earlier.

124. The Poet imagines that the holocaust has even affected the rows of bees hovering over the Grand-father Brahma's lotus and are scared by the smoke from the burning mountains.

125. Shaped like them, the mountains have wives and their young ones are hiding (लुक्क) inside their caves. Out of fright they cannot go or fly far, as if because of their pregnancy.

128. The underlying analogy is that of a big bird, shot in the wings by an arrow. One upward flight and then it collapses on the ground, unable (जीसह) then to jump up (पप्पुञ्ज) even a little (दर).

130. The Poet fancies mountain ranges to be the eyes of the various quarters, breaking and bursting open from the heavy blow of the thunderbolt. Their smoke fills the eyes and makes them sore, the eye-lashes in the form of wings start flapping up, the streams are like tears flowing, before the eyes burst.

131. A mass of iron at a very high temperature becomes liquid and when cooled, becomes solid. The poet applies this analogy to the mountain-slabs which flow out (विणिगज्ज) in liquid form because of excessive heat and then solidify (संखाज्ज). Thus they become fit to receive and resist the thunderbolt, like warriors, according to the Com. Cf. अन्ये युद्धप्रारम्भे कवचमुपाददते । गिरिकटकैः पुनरायसशिलाभिः कुलिशाग्निदाहविवलितविनिर्गतलोहीभूतनिम्नोन्नत-तटरूपीभिः कवचस्थानाभिः कुलिशप्रहारनिवारणं पश्चात् कृतम् । निम्नोन्नत-विषमावयवत्वेन अलब्धमध्यप्रकाशस्य खटखटाशब्दपूर्वकं निवारणम् । Com.

132. Water-streams, flowing from mountain-peaks and mixed with ashes, are imagined to be the streams of tears, mingled with the collyrium of the sorrowing mountain-ladies.

134. The mountain, reddish-brown, because of its meeting the thunderbolt, with the moon's full orb reflected at its bottom, looks like flying Garuda, lifting the nectar-jar in his hands.

Garuda is said to have stolen the Amṛta from the gods in order to purchase with it the freedom of his mother from her co-wife Kadru. Indra discovered the theft and fought fierce battle with Garuda. The Amṛta was recovered, but Indra was worsted in the fight and his thunderbolt was smashed. Garuda is represented as having the head, wings, talons and beak of an eagle



and the body and limbs of a man. His face is white, his wings red and his body golden.

136. The creeper-bowers had been places of resort or rendezvous for heavenly couples. They are, therefore, sorry to find these places in flames along with the mountains !

137. Observed from great heights, the river-beds, flowing over mountain-slopes, looked like bandages (बणवट्टुअ) over the wounds of mountains !

138. The animals, coming out from the caves and wanting to descend down, could only see the mountain-wings being clipped and heaped up and no solid ground down below.

139. Of the mountain-wings, half of them, being lighter, get scattered about in the air, while the other half, heavier at the base, drops down on the ground.

140. While the trees have fires burning at the bottom, columns of smoke have massed up above on their tops. The Poet imagines them i.e. smoke-columns to, be the formations of shadows (आया-बन्ध) thrown up by the fire-light (आलोअ) down below.

141. Meru is a golden mountain and so are also the fire-flames caused by the clipping of wings. There was a doubt, therefore, as to whether the reddish-yellow glow was the result of fire-flames or just the natural colour of the mountain, whose wings have perhaps remained intact. Hence it became necessary to repeat the blow of the thunderbolt.

142. The blow from the thunderbolt developed greater striking power, when hit with force by the wings of another mountain.

143. The ocean is a Ratnākara or a mine of jewels. The mountains, falling with force in the waters, splashed up and stirred mighty waves, throwing up and scattering the heaps of gems at the bottom. The red glow of jewels enveloped the waves and gave the impression that they were, not waves, but the mountains themselves with blazing wings.

144. The thunderbolt, like lightning, crashes on the mountain and pierces deep inside its body causing a crater. The angry mountain closes its folding wings over the thunderbolt and as a

result the sizzling lustre of the thunderbolt is temporarily lost (जिह्वर).

145. Many a winged mountain sought refuge inside the oceanic waters. The thunderbolt pursued them even there and attacked, before their drowning action was complete; for instance, the parts at the bottom had not yet completely submerged and as a result the summit areas stood fully and far exposed in the sky.

146. The Poet perhaps refers in this Gāthā to the mountain Maināka, the son of Himavat and Menā. When Indra clipped the wings of the mountains, this is said to have been the only mountain who escaped.

147. As soon as the mountains dropped down in the ocean, the waters rushed in and flooded its caverns and valleys. One wondered at this sudden, simultaneous action of both, whether it was not the mountain but the ocean that entered and penetrated the mountain.

148. Three factors, that cause earth-tremours, are :—first, the oceans agitated by the plunging mountains, the Quarter-elephants thrashing (Leir shoulders i.e. corners and the mountains wriggling in agony.

149. The big rivers on mountain slopes, tossed up and thus swelling in size completely covered up and hid from view the parent mountains. It looked, therefore, as if these mountains were moving on under the protection of the seas although they had not yet reached them.

150. The rocks, disintegrating from the mountain, drop down and cover up (उन्निज) the smoke-filled area at its base, thus diminishing the density of the smoke and cutting off the flames rising slowly upwards.

151. Mountains falling down, throwing up heaps of dust, with their chunks (छेज) of caves and valleys shaken off (सर्वेत्तिज), became lighter than before.

154. The fires that would burn and blaze during the period intervening between the two Kalpas, old and new (कल्पांतर), appear to be concentrated in the trap of the wings of mountains and they could only be extinguished by the floods of oceanic waters

at the time of the Pralaya or the dissolution of the worlds. For the phenomenon of fires Cf. दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्काः । etc. वेणी. III. 8

155. Although the mountains became slimmer and lighter, as their wings were clipped, to the Lord of Snakes they felt very heavy, because, in sheer helplessness they threw themselves with the full weight of their bodies on the earth, without any attempt to bear and hold themselves up.

157. The two mountains, one of them the husband and another his wife, hold themselves in a cold embrace for want of wings and then give up their life.

160. समंजसत्तणे उविआ — Put in a proper, sober frame of mind; made to see reason.

In a Kulaka of 6 Gāthās (161-166) the Poet describes the water-sports which the king Yaśovarman indulged in in the company of the courtesans, in the tanks of the enemies.

161. The silken garment is pink and perfumed by the saffron bath and being wet, clings to the locks (आवीलण) of hair on the head.

162. णित्थाम—Powerless or feeble because of intoxication.

163. Over her expansive bosom is fastened a wet cloth-piece, which forces out the fleshy portions of her breasts, on which the sandal paste is thickly collected (मासलिज). The bosom is cool as the fragrance of Pāṭala flowers is transferred to it.

164. The eyes are soft and pink like the Mālatī buds sprinkled over with the juicy honey inside the buds and bright at the roots of the hair of eye-lashes, the collyrium inside having been completely washed away in water-sports.

165. There have been nail-scratches (णहवूडुप्प) on her buttocks, caused during her love's enjoyment the previous night. They were smarting with acute pain. The drops of water trickling from her locks of hair, cooled down (णिज्वाइ) the pain and gave her great relief.

166. णिम्माअ—रसाहि — निमित्तमज्जनरसाभिः — (by the courtesans) who provided the pleasure of a bath.

Next , in a Kulaka of 15 Gāthas ( 167-181 ) the Poet gives us a picturesque description of the Pralaya or a periodical dissolution of the Universe, where everything is destroyed, except Hari or Viṣṇu who alone survives. Is not our king Yaśovarman an incarnation of the Child Kṛṣṇa or Bālaka Hari ? The Pralaya, therefore, may be looked upon as merely a sport or लीलाकैवल्य of the King himself. Cf. लीला कंसारिसरुवधारिणो जस्स णिव्वडिआ । G.181.

During the Universal destruction, three elements, Viz. Fire, Wind and Water, play havoc. There is thus wild conflagration, violent hurricanes and drowning floods all over . Cf.

दग्धं विश्वं दहनकिरणैर्नोदिता द्वादशार्काः

वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।

छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यैः

पापं पापाः कथयत कथं शौर्यराशेः पितुर्मै ॥ वेणी. III. 8.

167. The golden mountain, Meru, starts burning and the molten gold began to flow (विराज) through its crevices. It, therefore, looked as if it is from the Pātāla or the world down below, that the fire is coming up.

168. As the gods' grove of trees started burning, the sylvan goddesses stretched forth their palms to save the clusters of pink, tender leaves, which blended with the palms very well.

169. When the moon began blazing up, the deer, which very much looked like his spot on the orb, fled away and the planets, attending on him, dropped away in the form of sparks darting off from the orb.

171. Vidyādhara or 'Possessors of Knowledge' are a class of inferior deities inhabiting the regions between the earth and the sky and generally of benevolent disposition. They are attendants upon Indra, but they have a chief and kings of their own, and are represented as intermarrying and having much intercourse with men.

Here this Vidyadhara is confident of staying to-gether even in death and the first whiff of smoke, issuing from them, looked like the blade of the sword held in the hand by the Vidyadhara.

172. Yama, the god of death, is supposed to ride a big buffalo. This vehicle of Yama is enveloped in the fire-flames. The Poet imagines the burning buffalo to be the mass of smoke,

which issued from the fire, reached the ends of the Universe and, meeting resistance, has ricocheted or recoiled (पडिप्फलिञ्ज), in the form of Yama's buffalo.

174. With the addition and accumulation of the lightning-streaks, opened out (पाञ्च) because of the cloud-burst, the fire becomes massed up (णिबिडिञ्ज) and thus shows up the results (बद्धफल) of a circle of twelve suns put together.

175. The flames are warded off by the snakes with their hisses (सुंकर) and the rising smoke is covered up and confined by them within the limits of their quick-moving hoods.

176. Viṣṇu is represented as a comely youth of a dark-blue complexion and portrayed as reclining on the serpent-king Śeṣa.

The smoke, which Śeṣa holds aloft on his back, is imagined to be the blue-coloured awning, formed overhead, of the lustre of Viṣṇu's bodily complexion, transferred upwards as He reposes (णिवेस) on him.

177. The moon is supposed to be the store of nectar from which the gods drink daily; when fully consumed, he is replenished again. Cf. पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरोऽपि वृद्धेः । रघु० V. 16.

The Poet represents his orb in this Gāthā as a jar of nectar, which the god of love, Madana, clutches to find relief for his burning body. The moon is looked up to as a bosom friend of Madana Cf. मदनस्य किल चन्द्रो दयितः । अतश्चन्द्रे दह्यमाने नष्टोऽसौ भवतितराम् । अत उदककलशमिव चन्द्रं परिव्राणाय विगृह्य दहतेऽसाविति कविकल्पितम् । Com.

178. Kubera, the Lord of Wealth (धनपति), is the regen of the North and the keeper of gold and silver, jewels and pearls and all the treasures of the earth, besides nine particular Nidhis or treasures, which are — महापद्मश्च पद्मश्च शङ्खो मकरकच्छपौ । मुकुन्दकुन्दनीलाश्च खर्वश्च निघयो नव ॥ They are supposed to be guarded by snakes.

179. Vāsuki is the king of the Nāgas or serpents who live in Pātāla. He was used by the gods and Asuras for a coil round the mountain Mandara at the churning of the ocean. He is generally identified with Śeṣa, a serpent with a thousand heads, which is the couch and canopy of Viṣṇu, whilst sleeping during the

intervals of creation. Sometimes Śesa is represented as supporting the world and sometimes as supporting the seven Pātālas. Whenever he yawns, he causes earthquakes.

Vāsuki's halo of his hoods vividly brought about (विदत्त) the obstruction of the flames of the fires.

180. Śiva cast his seed into the fire and it was afterwards received by the Ganges : Kārtikeya was the result. Hence he is called Agnibhū and Gaṅgāja.

The miserable plight of the widows of enemies, whom Yaśovarman killed, is now described in a Kulaka of 10 Gāthās (182-191) in the form of questions asked by their friends.

182. 'You would always arrange your hair in braids interwoven with floral wreaths and studded with jewels. Why (किणो) has it now become brownish like a smoked bamboo stick ?'

183. 'Your face once looked like the moon full with all his digits. Why is it now darkened and gray like the blossom-tufts of the Damanaka plant ?' Damanaka is Marathi दवणा which is dark-grey in colour and has a peculiar fragrance.

184. The sweet, deeply charming lower lip is now become rough like a tender sprout of a plantain tree covered with dust-particles beaten down on its soft surface by a shower. A remarkably keen observation of the Poet ! The upamānas he gives are peculiarly uncommon.

185. लवली — A kind of a creeper. Bhavabhūti compares the tender shoot of this plant to the palm of Sita. Cf. मया लवलीः पाणिललितलवलीकन्दलनिभः । उत्तर० III. 46.

186. The breast, like the eternal full moon or like a jewelled pitcher, is now bereft of its garland and is not served with the application of sandal paste.

187. The bodily complexion before was bright-yellow like the filaments of a fully blooming Kadamba flower. Now it looks like a gold-piece which has lost its bright yellow lustre and has become dull and faded (खिन्न), having been kept for a long time after its production.

**190.** The servants attending have kept on wearing the same dress for such a long time and therefore it has lost its brightness. It now looks like an old painting greyish with dust.

**192.** णिमिल्ल ... माहृप्पे – निमीलितमेघमाहात्म्ये – At a time when the greatness of clouds closes i. e. comes to an end, when the rainy season is over.

The good, auspicious omens, that visited him when he started on his campaign, are described in the next 9 gāthās forming a Kulaka (193-201).

**193.** A shower of tender sprouts from the Kalpatarus (heavenly trees) greets him. It is interspersed or intensified with the pollen of blossoms (मंजरीकण) and gems clashing against one another (परोष्परावडण)

**196.** The moon has a halo round his orb, perhaps formed by the encircling arms of his beloved Rohiṇī, who has about her wrist a bracelet of gems in the form of planets. Cf. प्रसङ्गेन गुरुसूत्रकेण ग्रहवलयैर्नैकेन कान्तकिरकटकेन प्रयुक्त इत्यर्थः । Com.

**197.** In the course of their dancing, as the girls move on, they embrace one another, as a result of which the jewelled necklaces on their big breasts clash (मिलिअ) and produce jingling sounds, the time for the dance being kept up by means of cymbals (कंस).

**198** The earth is supposed to have precious treasures of jewels buried underneath, being guarded by huge snakes. These treasures also have started moving on with the King's expeditionary forces. As a result, the jewels are shooting up underneath, making the earth's surface uneven.

**199.** Indra would have very much liked to view this festive occasion with all his thousand eyes fully open. But he cannot do so, as the fragrant powder (वास), showered by the heavenly nymphs, got into his eyes, which, as a result, can only be slightly opened by him. Cf. वासः कर्पूरादिवासितः चतुःसमादिद्रव्यविशेषः । स हि महोत्सवेष्वावर्तेषु सुरसुन्दरीभिः प्रकीर्यते नायकवक्त्रादियु । Com.

**200.** The Poet indulges in a wild fancy in this Gāthā. He imagines buntings of tender leaves of the heavenly trees in the canopy of the sky and he also gives a fanciful picture of the gods'

elephants raising their huge tusks aloft, over which have stumbled the sun's horses yoked to his chariot !

Now follows the description in a Kulaka of 7 Gāthās (201-207) of the beautiful ladies standing on terraces in various poses to have a view of the King, as he marched on with his army.

202. The lady, standing oblique (तंस), her right thigh being crossed over by the left one taking a full turn (बलिभ) up to its base viz the hip and thus presenting to the view only one breast, is graphically described in this gāthā.

203. This lady wears a big necklace of gems. As she turned sideways (बलणा), this necklace receded to her side and its ends met the fleshy, curving line of her buttocks, while the thin hair-line, uplifted, as it was dragged over to the thin waist, stood out (ठिअ) prominently.

204. This lady, standing behind her friend, places her right fore-arm on her friend's (left) shoulder and brings down her face to rest upon this forearm, joining the palms of her hands in a close grip.

205. The big and straight braid (कुत्तलणाल) of her hair has been brought over on her bosom by this lady, thus adorning (अंजिअ) the hal portion of her breast and then, as she bent down her head, the lustrous crest-jewel became conspicuous (पञ्चड) over the parting line (सीमंत) of her hair.

206. The picture which, according to me, the Poet wants to present in this Gāthā is something like this : Here is a lady who bends down her right ear on her right side, perhaps, on the support of her hand and consequently the golden creeper-like ornament, either attached to her lock of hair or in the upper part of her ear, hangs down and blocks the view of her kundala or the ear-ring down below. The left ear is also turned sideways and the ear ornament, hanging down, reaches her breast and rubs the saffron pigment applied to it.

208. Madana, the god of love, averts his eyes even at the sight of the Aśoka blossoms, as they remind him of the flames of fire, similar in colour, issuing from the third eye of Śiva.

209. Moon is a great friend of Madana. This Madana also feels enamoured of these ladies, when he sees them and consequently



he makes his own two beloveds, Rati and Prīti, filled with jealous anger, which discolours their cheeks. Cf. यासां पुरस्त्रीणां दर्शने सति उत्पन्नामिलाषत्वात् प्रणयिन्यो रतिप्रीत्योर्वदनं कोपाङ्कं करोत्येव कुन्दशिखाकषाय-गण्डस्थलम् । Com.

211. The Com. observes — पुण्यदिनेषु रजतपान्नाणि आरोपितगो-रोचनानि भवन्तीति तुल्यत्वं सुन्दरीवदनैः ।

After this, in a Kulaka of 41 Gāthās (212-252), we find the poets and the bards singing his praise, pointing out his various glorious features, including the fact that even Indra nods his head when he thinks of him (G. 235)—the great Indra who lopped off the wings of mountains. The episode is once again being described without, however, repeating what he had already said before.

212. The bards are singing the King's glory. Says one of them — Lakṣmī, like a beloved, having stolen glances at her lover, glimpses at you stealthily through the 'jewelled' door-crack, as it were, reposing, as she is, on your sword-blade.' Cf. श्रीः शोभा लक्ष्मीश्च । किल सानुरागा स्त्रीः संनिहितं प्रेयं अपसार्य दूरवर्तिनमपि प्रियतमं कवाटवातायनान्तरालादिना पश्यति । सानुरागदृष्ट्या च विजितश्रियं त्वामेव रणे जयलक्ष्मीरवलम्बते इति द्योतितम् । Com.

213. Lakṣmī, though fair in complexion, becomes dark, because of the fact, perhaps, that she ever dwells on the sword of warriors and has, therefore, the black iron of the blade injected in her blood. And, moreover, she is more fond of vice i. e. vicious men. With you, however, she always shines pure and bright.

214. When in angry frowns you raise your eye-brows, the enemies before you bow down their foreheads in submission.

215. Kings like you, coming one after another in succession, have attained greater and greater eminence. You are, for instance, more eminent than your father, who was more glorious than his father and so on. This is just in the reverse order of the growth of the bamboo tree, which is thickest at the bottom and then grows up thinner and thinner further up. Cf. दारुवंशः किल स्थूलमूलो भवति क्रमेण चोपर्युपरि तनुतनुतरादिरूपः । भवादृशैस्तु उन्नतचरितैर्नृपवंशस्य वैपरीत्यमानीतं परिपुष्टाप्रत्वसंपादनात् । Com.

216. Lakṣmī is your beautiful beloved in your harem, where, like a Kañcukin, stays Dharma or Religion and Law. Like a chamberlain, He too has grown old or fully developed. He holds

the symbolic staff or Rod of Punishment (दण्ड) to support himself and obtain strength therefrom. For the description of a kañcukin. Cf. आचार इत्यवहितेन मया गृहीता । या वेत्तयष्टिरवरोधगृहेषु राज्ञः । काले गते ब्रह्मतिथे मम सैव जाता । प्रस्थानविकलवगतेरवलम्बनार्था । जाकु० V. 3.

218. Scattered heaps of (white) fame of the king are supposed to be the huge piles of broken bracelets of enemies' wives, thrown away by them when they became widows.

219. The King's sword, covered with shining pearls extracted from the temples of the enemies' elephants, is fancied to be the lotus stalk planted (उत्त-उप्त) in the water of the lotus-plant, the fond residence of Lakṣmī.

220. Your sword has pledged itself to give protection to the frightened ones. In this category now come to be included even your enemies who are mightily afraid of you. Your sword has, therefore, no scope left to play its part of destruction.

221. The enemies fought valiantly, but later gave up their fight and retreated. You observed their backs out of curiosity, as they were running away from you. Later they surrendered and, as they bowed at your feet in submission, you stroked their backs in admiration for the initial valour they displayed.

223. A feeling of pity causes tears in the eyes as much as an outburst of anger would cause drops of perspiration on the forehead. There is no one, says the bard, who wishes that the tear-drops caused by pity in his eyes, while observing the wretched conditions of his enemies, be substituted by angry drops of perspiration on his forehead.

224. The mountains, just before their flight, withdrew within themselves and compressed (संपिडित) their bodies as an athlete does. The result was that collectively they became very heavy and their weight was transferred to the surface of the earth and through the earth to the Śeṣa down below, who was thus put to a great strain to bear this heavy earth.

225. As the mountains were in flight, the sun's orb moved at times within the intervening spaces (अंतराल) of their wings. The bright lustre of the sun's orb over there gave an illusion that it was Indra's thunderbolt that has contacted the wings in a clash and not the sun's orb.

226. The upward flight of the mountains was slowed down by their deep and hollow caves, being filled with wind like sacks and their peaks became thickly covered (पूमिअ) with trees, whose branches spread out as a result of the velocity of stormy winds.

227. At higher altitudes the mountains come in line with stars which illumine their wide cave-mouths. Their flight is uneven and unsteady (विसंठुल), because of winds, differing in speed and intensity of the wings of many mountains, flying side by side.

228. The mountain Himālaya, in his graceful flight, discharged snow-showers. As a result, the people began to shiver (वेवइ), as the season of winter came over them, all of a sudden (अच्छक्क).

229. For people down on the earth, the mountains blocked the view of the sky as they went up in flight. At high altitudes, when the sky roundabout was cleared for view, they i.e. the mountains looked small in comparison with the vast sky. Thus the sky (सं) looked small at the bottom and wide and vast at the top.

230. Mountains, looking big down bellow, appear conspicuously small at great heights; in fact, they lose their big forms, looking like specks of dust. The rivulets, showering their spray prominently visible at low altitude, are lost sight of midway, when mountains have reached greater heights.

232. The Poets' keen observation. He describes how when the big mountain lifts itself in the air, its shadow down below is quite thick, dense and almost of the size and shape of the base of the mountain. As the mountain goes up and up, the same shadow goes on withdrawing inwards from all its sides (पासोसरंत) until at last, gradually, it gets diminished to a very small size (कमलहुअ), formed and shaped, as it becomes on the way, according to its base (तलमग्गघडिअ). The clipped wings of the mountains obstructed on the way the streams of ichor (दाणोज्जर), flowing from the temples of Quarter-elephants. As a result, the ichor began to flow down now from the wings of the mountains.

Dig-Gajas are elephants who protect the eight points of the compass, or the extremities of directions. They are eight in

number and are named as — ऐरावत, पुण्डरीक, वामन, कुमुद, अञ्जन, पुष्पदन्त, सर्वभौम and सुप्रतीक.

233. As the wings were clipped, the mountains began dropping down through the sky on the earth. The flocks of birds on mountain-tops were thrown up in the air and were being swept off by the winds blowing with force upward (उम्मुहसमीर). They just flew up a little up above (थोजप्पद्म) and again rested on tops of the mountains, as they settled down on solid ground.

234. The rows of forests on the surface of the mountains also began to move away (ओसरण). As a result their shadows began changing their places, according as the light of the sun moved over to different areas. The area which, for instance, was under a dark shadow, soon came under the bright light of the sun. And gusts of winds blowing upwards uplifted every leaf of the tree, like the ears of a horse standing erect, which made the forest-groves look thin and sparse (पविरल).

236. The full bodily form of the goddess of victory (जयलक्ष्मी) is not to be observed. It is only seen in the form of a necklace, as it were, shown in love's dalliance (लीला). The Poet's fancy on the sword-blade, on the sharp edge of which is clinging a row of pearls, extracted from the temples of elephants slain on battle-fields.

237. Fame is white, while ignominy or ill repute is black. Both these reaching the directions are held by them as woven garands, as it were, of white Mālatī flowers interspersed with blue-black lotuses (कुवलय).

238. The King is a pivot, as it were, a Cakravartin, rooted in whom the circle of kings (राजचक्र), as mentioned by Kauṭilya in his Artha-Sāstra, moves about, like the ring of planets moving round the Polar Star (ध्रुव).

239. The King's glory is all white and therefore imagined to be the moon's orb, on which the blue flashing sword, being brandished, looks like the dark spot usually found on the moon. The reading गिरसिम्मि जए makes no sense.

241. विमुह . . . अडिढओ— (The sword) attracted towards them by their adverse planets. Cf. विमुखेन प्रतिकूलेन पञ्चमादिकेन भौमादि-ग्रहमण्डलेनाकृष्ट इव खड्गस्तव रिपुषु । Com.

**244.** The poet has in mind the behaviour of a lady meeting her lover in a passionate embrace and out of shyness trying to extinguish the burning lamps in the chamber. Cf.

नीवीबन्धोच्छ्वसनशिथिलं यत् बिम्बाधराणां

क्षौमं रागादिनिभृतकरेष्वक्षिपत्सु प्रियेषु ।

अचिंस्तुङ्गानभिमुखमपि प्राप्य रत्नप्रदीपान्

हीमूढानां भवति विफलप्रेरणा चर्णमुष्टिः ॥ मेघ० ६९

अहिअ. . . मालासु - अहितप्रतापप्रदीपमालासु - 'Against the rows of lamps of the valorous deeds of enemies'. It can also be rendered as - अधिकप्रतापप्रदीपमालासु - Against the rows of lamps of her lover of superior valour. Cf. नवनायिका हि प्रौढतमं अधिकप्रतापं कान्तं कामयितुं सलज्जन्वात् सति दीपे न शक्तेति दीपोपशमनाय कर्णोत्पलं व्यापारयतीति दृष्टम् । अत्र पक्षे अधिकप्रतापस्य नायकस्य समीपे या दीपमालास्तासु कर्णोत्पल-व्यापारणम् । Com.

The com. suggests another interpretation also. 'The rows of lamps in the form of enemies of greater valour'. जयपक्षे तु अधिकप्रतापा रिपव एव दीपमालास्तासु खड्गकर्णोत्पलव्यापारणम् ।

**245.** Your sword manifests different operational forms or results. Some of the enemies are actually cut to pieces, while some others collapse through fright at the sight of the slaughter wrought by your sword. Cf. मण्डलाय खड्गः । तस्यैव केवलस्य बहूशो धारा बहुशक्तिका धाराः यतः काश्चित् प्राप्य ज्वन्न् द्रावयन्ति काश्चिदप्राप्यैव प्रतापमात्रोत्साहभङ्गान् रिपुञ्जनयन्ति । Com.

**246.** When the sword falls with force on the armours of enemies, fire-sparks shoot out. The poet says that they are not fire-sparks (सिंहिकुलिङ्ग), but they constitute gold emitted by Laksmi to succour the supplicants (पण्डअण). गेति - निर्यान्ति, 'go out'. (निर +  $\sqrt{\text{इ}}$ ).

**247.** Your fore-finger (तज्जणी), quivering, as it is lifted in anger, settles all business and is, as it were, an ambassador (दूई) sent out by your mighty arm.

**248.** पासाअक्कमेण - पार्श्वार्कमेण -- By aggressively pushing away on both sides. तं सि - त्वमसि. एक्को . . . मउली - Your head, rising

head and shoulders above all people, looks like a dome (अंडजबंध) on an edifice.

249. The blackish spot of musk (मख-मद) is transferred to his shoulders by his beloveds, resting their heads and faces besmeared with musk pigment. The poet imagines, it is a mud-spot of the earth left over, the burden of which he carries on his shoulders.

250. The King's face is enveloped in the mass of red lustre (रजःविच्छद्) flashing on it, issuing from the rubies of the blossom-like ear-ornaments of his ladies about him. This aspect the Poet fancies to be the imprint of red lac-dye (अलक्तज) from the feet of Laksmi, who ever dwells and hovers over his brows. Cf. शौर्यातिशयभाजां भ्रूभङ्गे जयश्रीर्वसतीत्युपमानं कविकल्पनया भ्रुकुटिमाल-वशीकृतशत्रुत्वात् स्वशङ्कारपरत्वमुचितम् । यथोक्तम् । मुखं हि फलमर्थस्य तदभावे वृथा श्रिय इति कामन्दकिना । Com.

251. The shining red nails of toes of the King are imagined to be the caves of red jewels, entrance in which is possible on the strength of some occult powers. Mantras or medicinal herbs; and then having obtained an entrance therein, one is assured of spiritual attainments. The supplicants, bowing at his feet, get themselves transferred inside the cave-like toe-nails and thus ascend over their serried steps (णहमाला) to obtain his favours and feel fully satisfied in their hearts (कअत्य). Cf. तव आताम्रमणिगुहा इव विवरविशेषानिव प्रविश्य प्रभावसंक्रान्ता मणिमन्त्रौषधादिप्रभावेन प्रविष्टाः सिद्धाः । Com.

252. Laksmi stays with the King, clothed as it were by the sword, as with a bluish garment, inside which she is there, gold-complexioned, in the form of the fire-sparks shooting from the armours when struck (दलण) by the sword. The point is : how does Laksmi happen to be clothed in a blue garment, which, mythologically speaking, belongs to her Lord, Visnu ? The Poet fancies that in her great hurry to come down to stay on this King's sword, she mistakenly picked up and wore Visnu's garment, leaving her own there with Visnu on their bed of Sesa ! What a fantastic idea !

The King has made his exit from the city with his army and is on his victorious march. In a Kulaka of 8 Gāthās ( 255-262 )

the poet gives a description of the horses and in the next **Kulaka** of 7 Gāthās (263-269) he gives a description of the mighty elephants, forming the two constituent parts of his army.

**255.** जवपचमान—A special kind of vital life-breath circulating within the body of a horse of a very high pedigree. Cf. जवपचमानो नाम सुजात्यश्वानां वायुविशेषोऽन्तश्चरणः प्राणो मनोजवः । Com. The King's horses were seen to be executing excellent whirling movements (आवत्तमईओ), which they learnt while in the embryonic stage, reposing within the wombs of their mother-mares. Abhimanyu, the son of Arjuna, was supposed to have learnt the strategy of the Cakravayūha battle-array, listening to its exposition being given by Kṛṣṇa, while in the womb of his mother Subhadrā !

**256.** The imprints of horses' hooves on saffron fields are round and red like broken bits of saffron. These red and round imprints show as if they are nail-marks, incised on the body of the beloved Earth by her Lord the King during his (husband's) enjoyment (पदपरिभोज).

**257.** The neighing sound of horses, produced (घडिअ) through lumps of foam accumulated at the moment at their mouth-ends, look like big conch-shells being blown at the time of the King's march.

**258.** The horses wear on their bodies ornamental decorations (आभरण) inlaid with emeralds and they give out a mass (विच्छद्दु) of green shade. The Poet fancies it to be the greenish grass juice taken in by the horses and now being thrown out through their bodies.

**259.** The horses have well-developed, fully formed haunches with a well-defined line in the middle. The poet imagines them to be the built-up channels (पणालीओ), as it were, for the water of bodily perspiration to flow out through them.

**260.** The horses' hooves have sharp, pointed edges (कोडिटक), because, perhaps, they are shod. As they run with force (गुरुबल) and speed, they produce a clacking or clapping sound (उच्चरिऊण) and mark the ground below with imprints shaped like the Deva-nāgarī letter ट (टआर).

**261.** The horses quiver on the spot where they stand, because of the exuberance of energy which makes them restless. The

Poet imagines that it is due to the fact of the Himalayan regions where they come from and their bodily quiver is a result of the healthy cold, which they still feel even here.

263. Now the elephants. They have lifted up their trunks and turned and twisted them gracefully, which, the Poet imagines, is for the purpose of serving as a cushion, as it were, for Lakṣmī, as she reposes on the couch of their huge tusks.

264. The elephants trampled upon the heads of enemies which they crushed, turning and twisting their feet over their heads. The big toe-nails of these elephants are, as it were, (the Poet imagines) pieces of skulls imbedded in the sides of their feet. Says the Com. — सुलक्षणगजानां चरणपर्यन्तेष्वतिशुक्ला नखा भवन्ति । तत्रैवमुत्प्रेक्षा कृता ।

265. The triple black-coloured streams of rut flowing in a zig-zag (असरल) way from the temples of elephants are fancied to be the triple braid of hair of Lakṣmī, or Royal Glory.

266. The rival elephants have been floored by these elephants who threw them on their sides (पासल्लिज), pierced and stuck their pointed tusks inside them. The Poet imagines the piercing tusks to be the hollow lotus-stalks used by these elephants to suck the blood-water of these fallen elephants. (We now use grassy straws to drink liquids from glasses in restaurants.)

267. The flapping ears of these elephants are fancied as their fluttering wings in action to fly up to the heaven with the intention of engaging gods' elephants in a fight.

268. The ground down below is marked by the sticky streams of ichor from the temples of elephants, as they advance daily ahead of the king's army. Thereby they indicate, as it were, the progress made by the King's Royal Glory, by laying down on the ground a measuring tape (सुत्तणिवेस). Cf. यावतीं परभूमि मत्तदन्तिन आक्रामन्ति तावती राजश्रियो विषय इत्युत्प्रेक्षा । Com.

269. The elephants with their dark skin covered up by the layers of white powder are compared to the white clouds of autumn, their turbid (कलुष) contents of water having now been drained off. जाजा-याताः-gone ahead (पुरजो).

In a Kulaka of 7 Gāthās (270-276) the Poet now describes the season of winter.



270. अगन्ति - शोभन्ते ( Com ) - 'Appear charming'. दरदुग्धि - ईषद्ग्न ( पीडित ) - 'Slightly troubled' ( with heat ).

273. खल . . . वाहिणो - खलचूर्णित-कलमामोदवाहिनः - 'carrying the fragrance of paddy ( कलम ) being pounded on threshing floors ( खल ).

Cf. संपन्नशालिनिचयावृतभूतलानि

स्वस्थस्थितप्रचुरगोकुलशोभितानि ।

हंसैः ससारसकुलैः प्रतिनादितानि

सीमान्तराणि जनयन्ति नृणां प्रमोदम् ॥ ऋतु० III-16

274. गोहण-हेस - गोघनविनिवेशोद्देश - The places of cattle-farms.

275. अक्कत...जहणं - आक्रान्तकरीषोष्म, सुखनिष्कपजघन - Their hinder-ends ( जहण ) not shivering with cold, as they are happy with the warmth ( उष्मा ) of dry cow-dung cakes, which has enveloped ( अक्कत ) them. रोहिणीजूहं - रोहिणीयूथं - गोमण्डलम् ( Com. ) - A herd of red cows.

276. सोणकमुद्देसं - शोणाख्यनदाङ्कित प्रदेशम् ( Com. ).

Sona-Nada is the name of a 'male' river rising in Gondavana and falling into the Ganges near Pātaliputra.

278. आहारलेहासु - जलाधारलेखासु - On the border-lines of water-reservoirs.

279. णिसम्मइ - निशाम्यति, निधीदति, विश्राम्यति - Com. - 'Rests happily'. आ - आसमन्तात्. - Com. 'Allround'.

In a Kulaka of 5 Gāthās ( 280-284 ), the Poet describes the Vindhya mountain where the King has come up in the course of his march.

280. The Poet imagines that the sun's chariot, to which are yoked seven horses, ascends the heights of the Vindhya mountain somehow with difficulty. In the process of climbing up, the yoke of the chariot is tilted upward and as it falls upon the shoulders of the horses, the mane is pushed upward by the yoke receding backward ( हसमाण - हसता, पश्चाद्भागं पतता Com. ).

281. To those who stand outside the caves of the Vindhyas, the sky is not perceptible. What they see are the mountain-ranges and ridges all round and hence their impression that the sky does

not exist at all. For those who are all the time inside the caves, and have never gone out, the feeling is that there is no such thing as the mountain Vindhya !

282. The mountain has many lofty ridges with as many huge caves burrowed underneath. The Poet fancies that the mountain was fashioned by God, utilising two substances as material, viz. half of the earth and half of ether (गमन-आकाश). Ether or Ākāśa was used to make the insides of caves and the earth was used for manufacturing the outer covering of caves and high ridges (कडअ). Having thus made the Vindhya mountain, it was placed (णिवेस) in the intervening space (अंतर) of the earth down below and the sky up above.

283. The mountain-peaks have gone up and pierced the sky in various places, while the sky too, viz. ether has penetrated and pervaded the caves situated at different places on the mountain. The Poet imagines that the surfaces (उच्छ्रम) of the earth are secured firm, as it were, with the surfaces of the sky by joining them to-gether by means of nails (कीलिअ-णिच्चल). The Poet seems to believe that the sky or ether is some substantial, thin and rarified material, which could be fastened with nails inside the solid earth.

284. रोहणिरंतर - 'Thick-growing'.

Now the King goes over to the temple of the mountain goddess, Vindhya-Vāsinī and offers his homage to her in a hymn of 53 Gāthās (285-337) forming a Kulaka.

286. The foot-stool on which she rests her foot, is the head of Maḥiṣāsura and is tinged red by the rays of her toe-nails. The Poet imagines that to be a block of snow donated by her father to assist (साहेज्ज) her to ascend.

287. The rows of bees, hovering in the court-yard (अजिर) of the temple, are fancied to be the chains of worldly life disentangled (उम्मोइअ) from creatures, as soon as they offered just a prayer (धुइमेत्त) to the Goddess.

288. Mere recollection (संभरण) of the Goddess puts to rout clusters of elephants, as if by the roar of the Lion serving as her vehicle. The Goddess is supposed to ride a lion.

289. Your devotees, falling at your feet, will not be tied with his noose (संजमिज्जति) by Yama, the god of death, who generally collects his victims in this manner. The reason why Yama will not succeed is, as the Poet fancies, that the buffalo he rides will take him away (हीरमाणेण) from them, having been scared (संकिञ्ज) away at the remembrance of the killing of the Buffalo (सेरिह) of the demon Mahiṣāsura on an earlier occasion.

291. The goddess, roaming about on the premises of the temple, collects flocks of swans roundabout, being attracted by the jingling sounds (आराव) of her anklets. The Poet imagines the white swans to be the pieces of skull-bones strewn all round in the cemetery (मसाण), of which she is fond.

292. Half of Śiva's body is taken up by the goddess in His form as Ardha-Nāri-Nāteśvara. Such is the case physically. In His heart, however, she has full, undivided (अविभाएण) scope to occupy the whole of it.

293. The goddess broke with a kick the horn of Mahiṣāsura's buffalo and in this effort the circular jewelled anklet (मणि-तुलाकोटि) was removed with force (रहसुक्खित) from her foot, to be later put on the broken piece of horn, still remaining on the head of the buffalo (भंगदुविय).

294. Sandhyā, 'Twilight', is personified as the daughter of Brahmā and wife of Śiva. The Poet alludes to a mythological incident of Pārvatī or Kālī slaying Sandhyā in jealous anger. Cf. मत्तोऽपि तवेयं गौरवार्हा, अतो मां परित्यज्य अस्यास्त्रिकालं प्रणाममपि करोषीति रोषकारणम् । Com. थामत्थामं - स्थानस्थानं - At different places.

295. Huge thick columns of darkness, brightly illumined by the lustre of her face, are imagined to be the big buffaloes, covered with blood as they are, as offerings to the goddess, being slaughtered in front of her.

297. Kālī brings about the Pralaya or total destruction and dissolution. This provides for the multiplicity of skulls which, in a garland, are utilised to decorate her body of infinite forms. The conditional form is used for the sentence of the Gātha, the particle वा, as suggested by the Com. having the sense of चेत्. Cf. वाशब्दश्चेदर्थे । प्रलयं चेत् हे कालि न निरमास्यः नाकरिष्यः, ततो रूपस्य तवानन्तस्य सर्वाङ्गं कथं नु कपालमण्डलाभरणमघटिष्यत । Com.

298. Chains (हिजीर) of iron (लोह), as also of greed (लोभ), are fastened on the necks of the worldly men. The moment they offer their prayer to the Goddess, these chains are broken (विह्वलत), leaving black scars on their necks, very much like the scar on the neck of god Śiva, who is called 'Nilakantha'. These men, having the characteristic marks of Śiva, are, therefore, imagined to be His Gaṇas or followers,— a status which they have obtained as a result of the prayer offered to the Goddess.

299. The reason why the garden peacocks do not leave the precincts is, perhaps, the fraternal affection they feel and cherish for the great Peacock, the vehicle of Kārtikeya who is in close vicinity.

300. The smoke of incense, burnt at sacred offerings (उपहाराअरेसु), is being swallowed, as it were, by the goddess. The same is being thrown out by her in the form of thick darkness on nights of the black fortnight.

301. The bosom of the Goddess is adorned with a garland of blue sapphires with its lustrous rays shooting all round.

The Poet fancies this garland with its shooting rays as a protective weapon to counter and parry the cage formed of the sword-thrusts of enemies pointed at her and this she employs to protect her devotees bowing at her feet.

302. When at night, the goddess moves as Kālī resembling a black night, the moon plays the skull and planets the human bones in the garland of skulls that she is supposed to wear.

303. The swords of enemies, directed at the goddess, were changed into blue lotuses turned over at your feet and thus was the worship of your feet with blue lotuses accomplished. इहापि वाशब्दश्चेदर्थे — says the Com. and the form of the sentence is conditional.

304. The application of red sandal paste (रक्तचंदन) to her bosom looks like the bleeding (कजसोणिअ), caused by thorns in the garland of Bilva leaves pricking her bosom.

305. Triple streams of blood (सोणिअसिहा) flowing from the body of the buffalo as a result of the blow from the trident, a weapon which she wields, are imagined to be the lustre shooting forth in three channels from her three fiery, red eyes.

306. The owls are proverbially shy and afraid of day-light and hence are called — 'Divā-Bhīta'. Inside the inner hall of the temple, there is complete darkness effected by the bluish swords and daggers and, therefore, even during the day, the owls move about fearlessly in the temple hall. Cf. दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् । कुमारो 1-12

307. The Night, personified as a devotee of Kālī, does daily worship of the goddess, by first (पुरवं) offering her head dripping with blood in the form of the setting sun and then handfuls of rice-grains in the form of the clusters of stars.

308. The mythological background for this Gāthā is as follows. The sage Nārada had foretold to Kamsa that a son of Devakī, his brother's daughter, would destroy him and overthrow his kingdom. To obviate this danger, Kamsa kept his cousin Devakī confined in his own palace and six children that she bore, he caused to be put to death. She conceived a seventh time, but the child was an incarnation of Viṣṇu and was miraculously preserved by being transferred from the womb of Devakī to that of Rohinī, who was Vasudeva's second wife. This child was Balatāma. Devakī again conceived and her eighth child was born at midnight with a very dark skin, whence he was called Kṛṣṇa. Vasudeva took up the child and escaped with him from Mathurā. Crossing the river Yamunā, he went to the house of Nandā, a cowherd, whose wife Yaśodā had on that very night been delivered of a female child. Vasudeva secretly changed infants and carried back the daughter of Yaśodā to his wife Devakī. Kamsa discovered that he had been cheated and, therefore, in his wrath he tried to smash the infant daughter brought to Devakī, on a slab of stone kept by him outside for this purpose. The child, however, slipped away from the hands of Kamsa and like a lightning streak, shot up to the heaven along with the black stone-slab on which it was meant to be killed.

The goddess moving among the black watery clouds, like lightning, is compared to this infant. Cf. कंसस्य नारदेनाख्यातम् । किल देवकीगर्भात् तव प्रलयो भविष्यतीति । ततः कसेनात्मरक्षणार्थं घातका आदिष्टः । अस्यां वध्यशिलायां देवकीगर्भा आस्फोटय निपातनीया इति । तच्च ज्ञात्वा देवक्या गोकुलपतिनन्दभार्यायिशोदादुहिता स्वगर्भपरिवर्तनाय समानीता । सा च गौरी वध्यशिलायां घातकैः संयोज्यमाना सती तेषां शिरसि स्वचरणाभिघातं कृत्वा स्वकं

तेजःपुञ्जरूपं निधाय गगनमुत्पतिता । सा च विद्युद्रूपा सजलजलधरस्था सती  
एवमुत्प्रेक्षिता । वध्यशिलयेव सह सोत्पतितेति - जलपूर्णां मेघानां  
वध्यशिलासादृश्यात् । Com.

309. Śiva bows down at the feet of the goddess. The touch of the bowed head of god Śiva gives her a thrill and produces perspiration. The same is mixed with the red lac-dye and the pink lustre of her toe-nails. It appears, says the Poet, that not only Śiva but the other three viz., the crescent moon, the divine Twilight or Sandhyā, personified and the river Gāṅgā, closely associated with His head, have combined in the act of this homage. Cf. चन्द्ररेखासदृशी स्वेदरेखा । यावकरामः संध्याप्रभाप्रायः । नखप्रभाप्रवाहो गङ्गासदृशः । एतास्तिस्रः सघन्त्यः सौभाग्यातिशयेन वशीकृताः सत्यश्चरणनिपतिता इव स्वेदादिव्याजेन भान्तीति तात्पर्यार्थः । Com.

310. The reflection of red buntings in the floor, made of crystal stone-slabs, gives to the female jackals an illusive impression of the offerings of blood which they start licking ! A fine illustration of the figure of speech called भ्रान्तिमत्.

311. Many living creatures stand collected in front of the goddess and their images are seen reflected in the floor near the goddess. The reflection of these creatures gives an idea that they are drinking, as it were, the coloured saffron-water flowing down from the body of the idol, as the ablution ceremony is being done in the course of the rites of worship and the creatures get the satisfaction that it is real blood they are drinking and not water.

312. The moment when the gods first saw her in her blazing glory when she was fully awake, their eyes were dazzled and their vision was affected greatly, so much so that they could not bring themselves to view her, even when she was asleep.

313. Śiva offended her by calling her a 'Blackie'. She then went away to practise penance by which she could change her complexion from black to white. "When, therefore, Śiva called you a black goddess and turned away (विमुह) from you, you became angry and started heaving out long sighs. That very moment you resolved to practise penance and as a first step you took to the learning of Prāṇāyāma or breath-control, for which you probably developed a high regard.

G. 12

314. When Śiva observed the goddess, gracefully moving about in dalliance before Him, He was affected by libidinous feelings of love and started repenting (अणुताव) for his rash action of burning the god of love. The breaths, He exhaled at the time, were very tormentingly hot, perhaps because they drew (कडिदअ) in them, the fire of His third eye.

315. The perfected (सिद्ध) devotees hold constant, uninterrupted sessions in their assemblies (मंडल), when oil-lamps are kept burning all the time. Cf. नित्यप्रबन्धप्रवृत्तसिद्धमण्डलैः सिद्धसमूहैः सिद्धमण्डलेषु च निर्मिताः प्रदीपाः . . . । Com.

317. Heaps of hair offered by people to the goddess in devotion were strewn and scattered about in the courtyard (अजिर). The gusts of whirlwind (वाउदण्ड) lifted them along with the dust. Their appearance looked like evil goblins and kept the courtyard fully awake (पडिअग्गिअ).

319. Women devotees, going on top of one another in their curiosity to see the animal being slain, form a pyramid or an edifice of perfumes (गंधउडि) as it were. कउलणारीओ – Women adherents of the cult of the worship of Śakti. ‘They are called Śāktas, of whom there are two classes, Kaula or Kaulika and Samayin. The Kaulas or the Left-handed (वाममार्ग) Śāktas, as they are called, worship their goddess Śakti represented either by a Śricakra i. e. a picture of the female organ drawn in the centre of nine such organs on a piece of silken cloth or the organ of a living beautiful woman. They offer to her and themselves indulge in taking wine, flesh, honey, fish and such other things, including sexual intercourse. It is interesting to note how the conception of Śakti i. e. ‘energy’, representing originally the powers of willing, acting, creating etc. came to be first deified as a goddess, chiefly because of the word’s feminine gender, being looked upon as the Consort of Śiva. Later various forms of the goddess, blissful and fierce, were developed, the latter ones being named as कराला, काली, चामुण्डा etc. This is due to the influence of the original forms of worship and also on account of its association or even identification with the Śaivite schools of Kāpālikas, who indulged in the offerings of animals and even human beings. (‘Śaivism and Vaiṣṇavism’ by Bhandarkar).

**320.** People, bowing at the feet of the goddess, get reflected in her shining jewel-like toe-nails, of course, very much reduced in size, almost thumb-sized. Hence the Poet's imagination that the Vākhilyas are, as it were, at her feet. 'बालखिल्य's are pigmy sages no bigger than a joint of the thumb, chaste, pious, resplendent as the rays of the sun.' So described by the विष्णुपुराण which says that they were brought forth by Sāmnati (humility), wife of Kratu and were 60,000 in number. They are able to fly swifter than birds. The R̥gveda says that they sprang from the hairs of Prajāpati. They are the guards of the chariot of the sun. They are also called Kharwas (खर्वs). Wilson says 'they are not improbably connected with the character of Däumling, Thaumlin, Tamlane, Tom-a-lyn or Tom Thumb' (Hindu classical Dictionary - Dowson.)

**321.** The only hand of the goddess that counts is the one raised by her to grant boons and favour. The other 999 hands are just an external appendage (परिकर) and superfluous. Cf. वरदानोद्यतेनैकेनैव करकामलेन सर्वं साध्यते । एकोनसहस्रं तु परिच्छदमात्रमित्यर्थः ।

**323.** The goddess also, like Śiva, has a third eye from the fire of which a cloud-like (मेहाशंत) column of smoke issues forth. Nearby, the other half of her body is god Śiva, with the great serpent Vāsuki encircling His dark neck. The coils of smoke, mingled with the fire-flames of the third eye of the goddess, thus resemble the split tongues frequently thrown out by Vāsuki and looking very much like the graceful play of lightning streaks. Cf. हरार्धदेहाया वर्णनमेतत् । Com.

**325.** A beautiful idea. While a young unmarried girl, she fell in love with god Śiva. To propitiate Him she did a sacrifice, as it were, a sacrifice of the small Bilva (मालुर) fruit, corresponding with her tiny, bud-like breasts (शणुल्लअ), in the fire of her heart in flames (पञ्जालिअ) or inflamed by Madana, the god of Love. The fancy, in terms of a sacrifice, could be explained thus —

Propitiation (उपमेय)	== Performance of sacrifice (उपमान)
Heart inflamed with love (उपमेय)	== Sacrificial altar with kindled fire (उपमान)
Budlike breasts (उपमेय)	== (offerings of) Bilva fruit. (उपमान).



326. Kamsa seized the new-born daughter of Yaśodā exchanged for the child Kṛṣṇa delivered by his mother Devakī and smashed her on the slab of stone kept for this purpose outside the prison-house. The child, however, flew to the heaven, although so smashed. The goddess, wearing a string of human mouths dripping with blood (सरस), possesses a body, which, as the Poet imagines, is all flabby, dislocated and disjointed by reason of the fact that Kamsa had smashed her body earlier.

327. Selling of human flesh is looked upon as an act of heroism, calculated to give success in an undertaking of importance. We find Mādhava, the hero of Bhavabhūti's drama 'Mālatī-Mādhava', going over to the cemetery and announcing the sale of human flesh (महामांस) thus —

भो भो: इमशाननिकेतनाः कटपूतनाः ।

अशस्त्रपूतं निर्व्याजं पुरुषाङ्गोपकल्पितम् ।

विक्रीयते महामांसं गृह्यतां गृह्यतामिदम् । मालती० V-12.

Cf. also देवीश्मशाने घोराः सिद्धये महामांसविक्रयं कुर्वन्तीति कौलागमादिषु प्रसिद्धम् । Com.

328. The fresh piece of bone, full of gravy, excites the appetite of the goddess and makes her mouth water. The goddess is pictured by the Poet as holding the bone in her hand and rolling her tongue over the upper and lower rows of her teeth.

329. रेवती — The divine mother (मातृका). The Com. takes it to mean Cāmuṇḍā. देशीनाममाला of Hemacandra mentions this word as meaning मातरः or 'Divine mothers'. VII. 10.

330. Even trees in the courtyard are supposed to do worship of the Goddess by offering blood in the form of sap from their arms viz. branches, when hacked by means of axes by the people.

332. डिब — Fear, terror. उल्लूखित — तुडित, विदारित—slaughtered. जावअपड — यावकरक्तपट — cloth dyed in red juice.

333. A dead body is supposed to be the vehicle of the goddess. Cf. शववाहना देवीत्यागमः । For the dead body to serve this purpose, it has to make itself capable of bearing her weight (धारणक्षम) and has, therefore, to infuse strength in itself (अप्पा) by acquiring the facility of breathing even in its condition of a corpse ! A fantastic idea !

334. The idea seems to be that when the goddess moves about in her night-forms, she is attended by the temple Divinities (भवणमाई), who pour out from their mouths profuse streams of blood. It then appears that she is being fanned (वीड्जंत) by red cloth-pieces, being waved about her in great devotion.

335. During the dark nights of the black fortnight, when the goddess moves about, the horns of buffaloes appear like shoots put out by nights and the outstretched necks of peacocks look like sprouts (पारोह) thereof.

336. Śabara couples of bluish-dark (मेचअ) complexion, bowing at the feet of the goddess, appeared darker still, as they were seen reflected in the rows of bronze mirrors. Cf. लोहः कंसः । Com.

337. "Although you look dreadful and fierce as you sport about (लीला) in your destructive form as black Night, you have a heart full of compassion and affection."

338. तमिदल-वस्त्रदल—Wearing leaves only to serve the purpose of a garment (तमि).

In a Kulaka of 9 Gāthās (339-347) the Poet describes the King's despondent thoughts and feelings at the sight of a dead body, rotten and reduced to a skeleton. It has no doubt a Shakespearean touch about it.

339. The bony skeleton, having remained rotting for a long time (पुराणभाव), has turned reddish-brown. The Poet queries that it may be due to the fact that the fire of anger, that he had felt when alive, still persists in his heart even when dead, thus giving a tawny tinge to the rotten body of bones.

340. The portion of his forehead is filled with wriggling clusters of worms. The Poet imagines that they are, as it were, lines of wrinkles drawn on his forehead, when he knitted his eyebrows in an outburst of laughter while alive.

341. His one-time round face is now covered with thick dust, heaped up in curly patches in the absence of any oily ointment (ओलिभाभाव). The same, however, reminds one of thick application (विच्छित्ति) of sandal paste to lessen his pangs of love-torment (मअणाहि), while he was living.

342. Here lies the head of the man, which once was lovely like a lotus and was caressed by his beloved, when reposed on her arm looking soft and delicate like a bamboo shoot. It is now resting on the slope ( मेहला ) of an ant-hill, turned into a cushion ( उवहाणीकअ ).

343. And now the woman's head which at one time was adorned with braids of hair. The same has undergone a hideous change ( परिणाह ), in that it is reduced to a mere skull with bunches of dry grass, sprouting in the layer of mud with which it is filled.

344. The two rows of teeth are now pasted with green dirt. The Poet imagines that this green stuff is, perhaps, the juice of many a betel chewed ( विणिहट्टु ) by the lady during her life-time and now being thrown out ( वमंती ) by her.

345. The bluish feathers of bees are still found to be sticking to the skeleton. The Poet imagines that the god of love has perhaps discharged his arrows of blossoms ( मंजरीबाणा ) even at this dead body and in the process, the feathers, forming a part of the arrows, are removed from the arrows and are now sticking to the dead body.

346. The whole world is plunged in eternal darkness for the dead man, even though there still are, over his dead body, blazing lights and lustres in the form of the sun, the moon, the fire and shining gems.

348. अन्तोच्चिअ णिति - अन्तरेव निर्यान्ति - Spread out inside, bristle out from within. पिच्छपन्भारा - पिच्छप्राग्भाराः - The sloping plumage. The cobras, often eaten by the peacocks, have, as it were, lent the lustre of their crest-gems to their feathers.

350. The leaves of Sallakī plant are the favourite food of elephants. The paths by which they went in the forest are marked by the bits of Sallakī leaves dropped down on the way after being gobbled up ( उपउत्त ). They look reddish, as if strewn with filaments ( केसरिल्ल ).

353. The Śabara women had peacock feathers placed on their ears as decoration. When they looked full at the King, it appeared as if they cast arrows, equipped with feathers ( कअपत्तणा ), in the form of the glances from their eyes.

The Poet goes on to describe the season of summer and incidentally the nostalgic thoughts and reflections of the soldiers of the King's army.

355. सुहृआ-सुभगा: — 'Charming, lovely'; may also be सुखदा: -- 'giving happiness or comfort'.

356. बहल...विमुक्का - 'Heaps of chaff falling in overwhelming showers and later being blown off (विमुक्का). मडलिअ'... मूला - The bottom layers of ponds made muddy (मडलिअ), as the layers above are now dried up in summer.

358. अहिणव...मामा - "With villages appearing yellow-white (from a distance) as they are freshly covered with thatches (पडल) upon their roofs.

361. They appear to be Śiva temples where the liṅga image in stone of god Śiva is worshipped with daily ablutions of water. The inner hall is cooled thereby and the fragrance of the Kadamba and the Arjuna flowers is carried inside by the breezes.

In a Kulaka of 7 Gāthās (364-370) the Poet describes the condition of ladies in summer, as they resort to the terraces on the tops of their houses.

364. Most of the day, the ladies have been resting in the interior of their houses. As they come out after a long time, the light dazzles their eyes which contract automatically; and they become languid and reddish when the ladies rub them for a better sight, after their siesta, or afternoon nap.

365. Their buttocks are encircled by a garland of fresh Bakula flowers and are marked with the impression of tender Tamāla sprouts, which served as a bed for the ladies to rest upon and which looked like fresh nail-marks from their lovers.

366. Their arms are moist and besmeared with sandal paste. The forearms have a cool feel or touch (परिमास), although, that very moment, the bracelets of lotus-fibres were removed from them.

367. On the terraces they start dancing. The whirling movement (परिभ्रमिअ) is very captivating with the jingling of anklets of the new tiny golden balls, interspersed with the yellow Campak flowers and charming with the soft and thin silken dress being tossed up (उव्वूढ).

368. When closely embraced (परिरंभ) by their lovers, the friction, caused, removes the scabs formed over the nail-marks, leaving them pinkish. With the application of the sandal paste, the broad bosom becomes fragrant and is then adorned with a garland of variegated Kadamba leaves.

369. The cheeks become fresh and pink with the flush of the intoxication of a little of wine and in contact with an ear-ornament of gold (ताडक) tied with a Ketakī petal, they look lovely.

370. गिम्ह . . . सत्थामो - ग्रीष्मपरिणाम-स्तोकस्वस्थामा - 'With their innate strength and stamina lessened by the effects of summer.'

The talk of soldiers among themselves over the topic of summer is now given in a Kulaka of 11 Gāthās (371-381).

373. Mass (पत्थारी) of clouds, whitish on the fringes and dark in their interior, because of the small quantities of water sucked in by them, are compared to the ears of elephants, white at their tips and blackish further up.

374. अहि . . . ज्जुणासु - अभिमुखमञ्जरीकर्जुनासु - (The sloping mountain-sides) where the blossoming Arjuna trees are on the front side (अहिमुह).

375. The forest-floors are covered (कसव्व) with Palaśa fruit, discoloured by the fine sand falling over them and they make a crunching sound (कअरव) when trampled upon and throw out the inside water (वूढोअअ).

377. The inmates of village families feel delightful to pass the day, dull and heavy because of rainy showers outside, staying in. ide their houses smelling of fat, as there is abundance of meat etc. for them. This fat, mixed with chaffy dust (रअ) coming out from the mouths of granaries (कुसूल) is made rough and coarse. Cf. मांसादिभक्ष्यविशेषसमृद्धत्वाद् गृहाग्निःसरतां कुटुम्बिनां भोज्य-विशेषभोगयोग्यतया प्रीतिमुत्पादयन्तीत्यर्थः । Com.

379. The southern (दक्खिणाओ) women have tied their hair in braids which are perfumed by the fresh Ketaka petals and the yellow turmeric pigment, which they use for their bodies, looks brighter on them without any special efforts to do so on their part, as it well fuses with their own natural complexion.

380. The god of love succeeds unaided with only his own flowery bow to help him hit the targets. How much more triumphant would he be when the bow of Indra viz. the rainbow is now there at his disposal ?

383. गिन्वाड - शुष्यति - Com. 'Dries up.' बंधुरिअ-रअं - 'The dust solidifying in lumps' (with light showers). बन्धुरितं - पिण्डीकृतं - Com.

385. The tufts of moss (सेवलसिहा) are soiled (आमलिण) and dried up (वसुआअ) and (the rivers) are over-flooded (लधिअ) by yellowish (आबंडु) water. जलरंकुः - A kind of gallinule, the common water-hen. डेळकः । Com.

386. बालुकिवाडाण - Of the plantations (वाड) of water-melons. बालुकी चिर्भटिका Com.; the same as Marathi बालुक - एक प्रकारची काकडी, चिबूड, सुरती काकडी - 'महाराष्ट्र शब्दकोश.'

388. The sky looked lovely (सूहअ) with the appearance (गिन्वेस - lit. 'placing') of the rain-bow, looking (with its greenish lustre) like a strip of lawn (सदलरेहा). The line of cranes looked from a distance like white cattle moving in a line.

389. A portion of the sky is bespangled (कराल) with the emergence (उडिभण्ण) of the deep-green, shooting (कंदल) rain-bows and looks multi-coloured like a cluster of peacocks flying up (उप्पइअ) in joy with their plumage spread out.

390. (A) The patch of ground, with its layer of dust swept away completely by a violent hurricane, looks like the flat skull (कवाल) of a big tortoise. कवाल - The skull. 'खोपडी, सिरकी हड्डी. (पाइअसदमहणवो).

390. (B) The serpents endure the showers that beat them on their hoods, because they very much cherish the cool touch of the rainy water on their bodies, being constantly heated (पयविज्जंत) by the fire of their poison.

391. The Gāthā describes the 'lines or series of showers (आसारलेहा)' which, allaying the dust in the air, brings the mountain-ranges nearer and darkens the skins of the herds of elephants. The Com. reads कासारलेहाओ which gives no meaning.

392. The heat of summer causes the shrinking of the foliage of sugar-cane crops and thus gaps are formed, exposing the bare spots (विरलुहेस) and turning the twigs brown (पिगविडव).

393. Describes ponds, wherein, although the sides were well-built, in course of time they cracked inside (फुडिअंतर). कशे (से) हः— A kind of grass growing in water. Cf. कसेरुस्तृणविशेषो जलजः ।

395. The travellers enjoy a long rest underneath the trees giving a cool shade, noisy (मुहल) with chirping birds and growing on the sandy banks (पुलिण) of rivers (उदकसिधु) rippling with waves.

396. The charm of village borders is due to the flocks of quails (लावअ) moving inside the thickets of हिसी creepers, interspersed with the white patches of the वरणक grass. Cf. नववरणकैर्बालतृणविशेषैर्निरन्तराणि यानि हिसीनां लताविशेषाणां वनानि, तत्र भत्तानि लावकानां तित्तिरीणां कुलानि यत्र ते ... सीमानः उपवनविशेषाः । Com. णिअच्छिअव्व — प्रेक्षितव्य — 'fit to be seen'.

398. The wells have a surrounding, protective parapet wall (वरण) with a glossy, raised (उण्णअ) border on top. It is built in stones (कक्कर) and is jutting out (उद्धतुर), looking bluish, as the layer of mud is washed out by rain.

400. It is a usual experience that when the sky is thick with clouds, we feel it is morning time just after sun-rise, even though two or three hours of the morning have elapsed; and the same feeling we have in the afternoon also. For instance, when even there are still two or three hours left for sunset, we feel the day has already crossed over (परिलंघिण) to the closing time of the evening. दूरगजा — दूरगजाः — ('Even when) the end of the day is far off.'

401. कच्छाण — 'Of the marshy places, of bordering regions near water.' ऊससिअ ... मग्गाण — Of the paths deeply hidden because of the grass heaving up (ऊससिअ) on both the sides (of the paths).

403. The cities have their grounds giving out a peculiar smell (उग्गंअ) and dirty, perhaps, with the garbage strewn about. They give out a bright yellow (रग्गअ) glow (छाया); and the sounds of musical instruments are carried far because of the patter (विसद्) of showers on a rainy day.

404. At night, when the rainy shower stops, the accumulated water flows out (उग्गार) in channels (पह) and when the lightning flashes, the clouds, clearly distinguished from one another (विहंग-विभङ्ग), are to be observed up above.

**406.** गिरहंकारमिअंका - निरहंकारमृगाङ्का: - The moon having lost the pride of his lustre; lustreless.

**407.** The earth sinks in the rains, because, as the Poet imagines, the great serpent Śesa has thrown her off from his head, when he himself was turned into a bed by the god Viṣṇu. तल्लिमतण- शय्यात्वं from the Deśi word तल्लि meaning 'a bed.'

**409.** The villages appear to have sunk or submerged (णिबुद्धा) in the coiling (वलत) layers (उच्छ) of smoke, since only the tree-tops are to be noticed, the additional reason being that there is an overgrowth of grass (अवरोह) on their borders.

**410.** The petals of the jasmine flower are moist (किलिष्ण) under the shower, half of its filaments are soiled and have lost most of its fragrance. It gets dislodged from its stem and becomes ripe (परिणमड).

**413.** The ceremony of waving lights (नीराजन) is, as it were, being done by some one (किणावि-केनापि) on behalf of the various directions (दिसाभोजा) for the King, intent on his marching expedition. Such a fancy is based on the fact that the streaks of lightning are to be seen turning and twisting in all directions.

**414.** The Magadha king fled from the battle-field, along with a host of his ally-kings. They, however, felt ashamed and returned back to give a fight to the king Yaśovarman. They are, therefore, compared to the sparks of fire (सिहिकण) falling from a big meteor (उक्का), which rises in the sky for a time and then vanishes from sight like the Magadha King.

**415.** The lines of blood flowing from the soldiers slain are imagined to be the lightning streaks attracted (आअड्डिअ) by the showers and scattered about (पल्हल्य) on the ground.

**416.** The fictitious phenomena of the celebration of the King's victory by gods is described in this Gāthā. The gods, driving in the sky in chariots, have thrown away (पेल्लिअ) the clouds. The deep sound of drums is having its echo (उगार) and a thick shower of Mandāra flowers is falling down from the sky.

The next two Gāthās (419-420) describe the defeat of the King of Vaṅgas.

**419.** The victorious elephants have the decoration of red lead (सिद्धर) applied to their temples. When on the battle-field,



the elephants of opposing forces clash, the red lead flashes off in the air and covers the sun's orb with a red lustre, as a result of which, the sun, even though far up above in the sky, looks like his orb at sunrise after the end of the night (रयणविरम).

**420.** The faces of the Vāṅga men first became white-washed (विच्छोलिअ) as it were, by the lustre of the King's toe-nails. Later they became yellowish and pale, because of embarrassment felt at the time of bowing at his feet.

**422.** The Earth quivers with agony in her stomach, because the jewels on the hoods of Śeṣa have penetrated her belly, as a result of the pressure exerted by the heavy tread of the army. It appeared as if the Earth holds inside her womb the planet Mars (आर) in the form of her foetus (गन्ध).

While describing the King's march in the South in the vicinity of the Malaya mountain, the Poet, in a Kulaka of 7 Gāthās (424-430), alludes to the great effort of Rāvaṇa to propitiate god Śiva with a view to obtaining a boon from Him. The same Rāvaṇa, when he became powerful, was picked and pocketed by Vāli and was carried away by him, holding him in his armpit !

**424.** Rāvaṇa looks up above to the face of god Śiva (असम-शरारि), favourably disposed for the grant of a boon. As he looked up, his eyes were turned upwards (उत्ताण), as he seized his own hair (कअग्गह) in his enthusiasm (आदर) to cut (च्छेअ) violently (रभस) his own heads.

**425.** When the heads were cut, the wounds inflicted on his big and broad necks (कंठाभोज) were immediately made painless (भग्गविअणा) by the sprinkling (सेअ) of nectar (अमअ) of the crest-moon (मउलिमिअक) by god Śiva, whose emblem (इध) is the bull (वसह).

**426.** Of the ten heads which Rāvaṇa had, he cut off nine. Through the boon of god Śiva they were restored back and, as Pārvaṭī, the other bodily half of Śiva (वामद्व), bent down and held a mirror to him, he could see them all in their reflections.

**427.** Candrahāsa is the name of Rāvaṇa's sword. Rāvaṇa felt its edge which was covered with a thick layer of the powder (चुण्ण) of his neck bones, after his nine necks were chopped by him and he was fully satisfied (परिउट्ठ) that it has retained

its sharpness and was not, therefore, eager to sharpen it again on the whetstone (साण), with a view to cutting off the remaining tenth head. Cf. दशमं शिरश्छेत्तुमनेन शङ्कितमिति स्पृशतोऽभिप्रायः । Com.

428. Rāvaṇa is credited with the heroic feat of uprooting the Kailāsa mountain, balancing it on his twenty hands and then putting it down. Śiva was astonished at this feat and patted him for it.

429. There is a story that Rāvaṇa imprisoned the gods and made each of them perform some menial office in his household : Thus Agni was his cook, Varuṇa supplied water, Kubera furnished money, Vāyu swept the house etc. The wind feels it uncomfortable to move slowly in his household. It is due to his fear of Rāvaṇa and not because he is restrained in his movement by the sighs of grief from the gods.

#### Conflict with the Pārasīkas.

431. The blood rushes to their faces, mounted by anger (रोसारूढ). It comes out the moment they are struck by swords.

432. The pool (क्वच्छट्ट) of blood stood solid (गिद्धिअ) and visible on the ground, which roundabout was dug out by the excited trampling of soldiers. This solidified blood appeared like the brilliance of jewels on the hoods of Śeṣa, revealed because the ground came to be excavated upto the depth where Śeṣa dwells.

433. The rut of the elephants shoots up in a stream upwards through the small (मडह) apertures in their temples, because their usual downward flow has been obstructed by their trunks coiling and twisting up (कुंडलिअ) to give a free play to their tusks, in their attempt to give a slanting blow. परिणइ-परिणतिः तिर्यग्-दन्तप्रहारः । Cf. वप्रकीडापरिणतगजप्रेक्षणीयं ददर्श । मेघ० २

434. The soldiers would refuse to give up their life, unless the master's mission is accomplished (असमाणिअ). They, therefore, shut their mouths by drawing in angrily (कडिढअ) the lower lip with the upper row of teeth and thus obstructing the life departing.

435. The female jackals run helter skelter, trying to swallow bits of flesh from the dead bodies and find it painful, as there are darts imbedded. They give out hoarse (विरसा) howls, the sounds of which spread far and wide (पविरेल्लिअ), moistened, as they are, with blood particles (सोणिअ-कणुल्ल).

436. The battle-field looked as thick and crowded (णिबिड) as at the beginning, even though the soldiers were routed (वूढ) and taken away, because there were the dead bodies (रुंड) of horses and horsemen stuck together (संसत्त) and now in a swollen state (उस्सुणभाव). All this struck terror (कब्बडिब).

437. The mahoot's hook (अंकुस), pierced in the frontal joint on the temples of the elephant, broke and was ejected (उग्गिण्ण) from the wound (वण). It, however, stayed there in broken splinters (भूरिभंग) and the elephant thought them to be a swarm of bees still hovering over his temples, although they had scattered away. Hence does the elephant go on shaking his head. आरक्ख - आरक्खः— 'The junction of the frontal sinuses of an elephant, कुंभसन्धिः ।

438. Multitudes of soldiers' bodies, becoming heavy (गहज्ज-अमाण) because the life inside had departed (अवजीवभाव), proved an unbearable burden, as it were, to Sesa.

Now follows a Kulaka of 19 Gāthās (440-458) describing his march through regions inaccessible on account of the western mountain-ranges and making the inhabitants thereof pay him tribute. In this context, he refers to the legend of the king Pṛthu, who cleared the plains of the Deccan by pushing the existing mountains towards the seas on the east and the west. 'When Pṛthu, the son of Vena, became the king, his subjects, who had suffered from famine, besought him for the edible plants which the earth withheld. In anger, he seized his bow to compel her to yield the usual supply. She assumed the form of a cow and fled before him. Unable to escape, she implored him to spare her and promised to restore all the needed fruits, if a calf were given to her, through which she might be able to secrete milk. He, therefore, made स्वायंभुव मनु the calf, milked the earth and received the milk in his own hand for the benefit of mankind. Thence proceeded all kinds of corn and vegetables, upon which people subsist now and perpetually.' Cf.

तत उत्सारयामास शैलान् शतसहस्रशः ।

धनुष्कोट्या तदा वैन्यस्तेन शैला विर्वाश्रिताः ॥ ८२ ॥

न हि पूर्वविसर्गे वै विषमे पृथिवीतले ।

प्रविभागः पुराणां वा ग्रामाणां वा पुरऽभवत् ॥ ८३ ॥

न सस्यानि न मोरक्ष्यं न कृषिर्न वणिकपथः ।  
 वैन्यात् प्रभृति मैत्रेय सर्वस्यैतस्य संभवः ॥ ८४ ॥  
 यत्र यत्र समं त्वस्या भूमेरासीद् द्विजोत्तम ।  
 तत्र तत्र प्रजाः सर्वा निवासं समरोचयन् ॥ ८६ ॥  
 स कल्पयित्वा वत्सं तु मनुं स्वायंभुवं प्रभुम् ।  
 स्वपाणौ पृथिवीनाथो दुदोह पृथिवीं पृथुः ॥ ८७ ॥  
 सस्यजातानि सर्वाणि प्रजानां हितकाम्यया ।  
 तेनान्नेन प्रजास्तात वर्तन्तेऽद्यापि नित्यशः ॥ ८८ ॥ विष्णुपुराण I. १३.

**440.** The King Prthu tried to level up the earth by re-adjusting the location of the mountain-ranges nearabout both the seas, eastern and western. With the tips of his big bow, he gave a mighty blow and dislodged and pushed back half of the mountain-ranges on both the sides and cleared the space. The same space, however, was reoccupied by the other remaining halves of the ranges, thus leaving vacant their own areas formerly occupied by them. Cf. पृथुराजेन सागरद्वयावस्थिता पृथिवी मानदण्डस्थानीयेन धनुषा परिच्छेत्तु-मारब्धा । तत्र अतिद्राघीयस्त्वाद् धनुषः पर्वतैरुभयसागरतटवर्तिभिरखकाशेष्वकृद्धे यावदेकेन प्रान्तेन प्रेर्य परतो गिरयो नीयन्ते तावदपरेण प्रान्तेन धनुषाऽप्रेर्यमाणेन अर्वाग्भवता पृथिवी व्याप्यते - इति दिग्द्वयस्थित-गिरिस्वीकरण-निराकरण-व्यग्रत्वात् क्षितिपरिच्छेदो न संपन्न इति कथा । Com.

**441.** In some places, there was only one big mountain that obstructed the whole view roundabout. When, however, this solitary mountain was removed and set aside (समोसरिअ), the earth was fully re-established in its proper perspective.

**442.** The mountains, as they are being brushed (पणोल्लिआ) aside, fall down on this side (इहहुत्तं) of the round surface of the earth and by the violent impact of the tumbling mountains the earth is being pressed down first on this side (एत्तोहुत्तं) and then, see-sawwise, on the other side (परओहुत्तं).

**443.** Even one mountain, pierced by the bow-end and closing on the mountain-ranges, pushes and drives them along, (like a railway engine pushing a chain of waggons of a goods train) This raises a thick mass of dust which fills the atmosphere up above.

**444.** The clouds, hanging over the embankments of these mountains, get dislodged and then the lightning streaks fall off in coils from the clouds. They appear to be the fragments of

splinters of Indra's thunderbolt, which have still remained imbedded in the sides of the mountains, when their wings were cut off.

446. As the mountains move, impelled by the violent pricking of the bow-tip, they are smashed, on the way, by the Quarter-elephants (आसागअ), who suspect (संकालुअ) them to be the hostile rival elephants (पडिगअ) rushing at them.

447. As the mountains move, they leave behind big bottom-pits at their bases; but they are soon filled by the big boulders, tumbling behind from their peaks. Another phenomenon. We find fresh water-streams (पढमुज्जर) spouting from the holes bored by the bow piercing (खुत्त) the mountain-side.

448. The mountains at their bases (मूल) had originally taken up the whole space of the nether world (पाआल). They are now pushed (पेल्लिअ) by the bow, the tip of which pierces through one side of the mountain and comes out (गिक्खंत) on the other side. The mountain thus stands suspended (समोलडअ) in the air on the big bow. It is held balanced on the bow for a short while (थोअतुलिअ) and then slowly released (मुच्चंति) on the ground, lest the sudden fall may smash the earth (भूभंगभय).

449. Over the mountains were big river-streams forming at places deep pools of water (संचअविअड). As the mountains are evacuated (समोसरिअ), these water-streams (जलसोत्त) dropped down, to be later drunk (पिज्जंति) or sucked by dry lands, left over in the places of the mountains.

451. The vacuum or empty space, created in the middle of the earth, looked like the sky dropped down, while the network of the mountains on the borders (पेरंत) appeared like the earth gone up in the sky.

452. The mountain, egged on by the bow, fell into the sea and filled one side (एक्कवास) of it. The sea accordingly was reduced in size (मडहड्डिअ) and appeared teeming with aquatic creatures.

453. The day's light and lustre, at the time of dislodging the mountains, was lost (विमूढ), but it came out in full refulgence, as if focussed or concentrated in mid-region, from which the mountains were cleared away.

454. When the mountains were dug out, the whole region at their bases appeared hollowed out (गहिरद्वानभाव) and then the corresponding parts of the earth on the borders became lifted up high and elevated (उष्णज). The displaced mountains were lodged in the other distant regions, thus making the whole surface of the earth unevenly high and low (विसम).

455. There were big rivers on the mountain-slopes, but as the mountains separated and started moving, they threw a lot of earth (धरा) and dust in the river-beds, the flow of which was consequently choked and suppressed. Later, however, the earth-dust settled down at the bottom in the form of mud (उल्लंघनेषु) and the water up above started flowing as currents of these big rivers.

456. The mountains were submitted to two-fold outrages : the first was, cutting of their wings by Indra and the second was their displacement by the king Prthu. Between these two, their displacement proved to be more damaging than their wing-cutting; because once their wings were lopped off, they settled down steady (स्थिरं) in their places on the earth, wherever they dropped down and in course of time, they grew up the forests and vegetation. Cf. छिन्नपक्षैर्यथा तथा स्थितिरासादिता । समासीनधनुष्कोटिविघटनचलितैः पुनर्नगैर्न कथञ्चित् पदबन्धो लब्ध इति ब्रह्मादिप्याधिक्यं पृथुधनुषो वर्णितमनेन । Com.

457. The mountains on two sides only viz. on the east and the west, were displaced and pushed back, leaving a very vast space in the central regions. The earth was thus weighed down only on its two sides (पासीणमिज). It appeared, however, it was depressed in the central region, because on its surrounding borders was situated (पेरंतीकज) quite a ring (परिवेष) of all these displaced, heavy and tall mountains.

458. There was a heavy concentration (पुंजइज्जंत) on the earth's borders of the displaced (ओसारिज) mountains, which, by their weight (गारव), caused a great depression in them (borders). Consequently, the area of the earth appeared to be curtailed and reduced (मडह), although in fact, it gained in vastness of space (वित्थारित्थ) by reason of the removal of obstructive mountains.

The King Yaśovarman, in the course of his expedition, reaches the banks of the river Narmadā. In a Kulaka of 6 gāthas, (460–465) the Poet refers to and describes the legend of the river Narmadā having fallen in love with the king Kārtavīrya, like a love-sick maiden and pining for him. Cf. महानदीनां देवतारूपत्वात्समंदा नाम नायिका कार्तवीर्यार्जुने बद्धानुरागा सती राजषि तमनुससार । अयमपि च राजषिस्तां प्रत्यनुपजाताभिलाष इति तदलाभे संजातरणरणका । Com.

460. The river Narmadā, imagined as a pining, love-sick maiden, is overwhelmed with a feeling of despair, displeasure or distaste. In her movements (परिसक्कणा) in such a mood, the anklets make jingling sounds, hearing which the rows of swans glide along (संगलन्ती) to gather round her and then she looks at them with a steady gaze, born out of firm familiarity (ठिअपरिचञ्ज).

461. The pangs of her unrequited love constantly affect the happiness (सुहृङ्ग) of her mind and bring a darkened shade (सामाअंत) to her natural lovely complexion. This dark shade is, perhaps, on account of the juice of ichor bursting out (उब्धिज्जमाण) on a small scale from the temples of forest elephants standing in the river-bed to enjoy a bath.

462. The love's torment heats up the body and, to alleviate the burning feeling, sandal paste is applied to the body, chiefly the breasts. This is done in the case of the 'maiden' Narmadā. These parts (अंगाइ) of the body, thus, appear like sandy mounds (पुलिण) emerging (समुम्मीलिञ्ज) in river-beds, when the flow of the stream becomes weak and thin, exposing the sands near the banks.

Note the perversion of the Utpreksā or Poetic Fancy. What should be the Upamāna is represented as Upameya and vice-versa. A case of विपरित—उत्प्रेक्षा ! The sandy mounds, for instance, should serve as an Upameya or the object of comparison with the bodily parts besmeared with sandal paste viz. the breasts, to be represented or fancied as an Upamāna or the Standard of comparison. The Poet, however, takes it in a reverse way. He visualises the river as a divine, love-sick maiden with all those conventional features associated with her and then tries to 'see' them in the factual phenomena of the flowing river !

463. In her case as a love-sick maiden, her memory (सइ) plays a great part in her mind, building up (घडंत) fantasies of

pleasureable unions with her lover, which, however, are later smashed (विघडंत). A case of मानससंभोग, as described by Bhavabhūti in his drama, 'Mālati-Mādhava' (III Act). This greatly excites and agitates her heart, as is seen in the operation of ripples (वीड्वावार) which dash against and finish (समप्यति) at the banks, corresponding with her heart. Cf. सती साध्वी यदा चिरहिणी भवति तदा हृदये एव आशाकल्पितप्रियसंगमकल्लोलाः समाप्यन्ते, न तु बहिःप्रयोगयोगमधिरोहन्ति नियतनरनियतचित्तत्वात् । Com.

464. Her body attracts, because swarms of bees are drawn towards the spot where she lay on a couch of flowers, crushed underneath (मलणा) and giving out a fine fragrance (सोरह). The place where she rested her head is easily discernible to people (जणाहिलकव).

Here too we find that what is real is the river-stream, imagined as her body, as if it is real. Cf. तत्र हि नद्यां सनिहितबहुकुसुमविपिनतया क्वचित्क्वचित् प्रदेशे शैत्यमाश्रित्य परिभ्रमन्ति भ्रमरपङ्क्तयः कामाक्रान्ताः कुसुमशय्याविश्रान्तकृडितगलत्कलान्तकेशकलापत्वेन कल्पिताः । Com.

In a Kulaka of 5 Gāthās (466-470) the scenes of the emergence of the nectar-jar are described, because it was this part of the sea-shore where this event happened and where the King came in the course of his triumphant march.

466. An auspicious pitcher is always placed in a sacred spot, with tender sprouts of grass, especially Dūrvā grass, kept at its mouth to cover it. The long thousand tongues of the great snake Śeṣa, stretched out at the mouth of the jar of nectar, are imagined to be the grass sprouts, under the garb of which the Lord of snakes tries to sip (पिञ्जत) the nectar inside. मुह्विणिमिञ्च<sup>०</sup>—मुखविन्यस्त<sup>०</sup>—'Placed at the mouth.'

467. White chowries are being waved over the nectar-jar by the attendant-guards (रक्षतापरिअर). They are imagined to be the old, imprisoned gods, offering salutation with a view to obtaining favours from it (अणुणिज्जत).

468. The swarms of bees hover over the jar, attracted by its sweet smell (सोरह). They are supposed to be the clusters of living beings, burnt black with anxiety, caused by the fear of death.

469. The round side of the jar was shining bright with the halo of its own innate lustr. This is imagined to be the head of



Rāhu which retained its life-breath (पाणगञ्ज), although it was lopped off (विरिक्क) from his body by the Sudarśana wheel of Viṣṇu.

'Rāhu was the son of विप्रचित्ति and सिहिका and is called by his metronymic सैहिकेय. He had four arms and his lower part ended in a tail. He was a great mischief-maker and when the gods had produced the Amṛta by churning the ocean, he assumed a disguise and, insinuating amongst them, drank some of it. The sun and the moon detected him and informed Viṣṇu, who cut off his head and two of his arms, but, as he had secured immortality, his body was placed in the stellar sphere. Rāhu wreaks his vengeance on the sun and the moon by occasionally swallowing them.'

471. Maru or Marwar is a desert country known for its scarcity of water and, therefore, the few wells (अवड) that supply water are naturally used by most of the people roundabout. Crowding (पुजिअ) over them they make the water, which often reaches its low depth, muddy (कलुसीकअ).

The King, now reaches the country called श्रीकण्ठ, the same as Thanesar, where long back, the king Janamejaya performed a serpent-sacrifice, the description of which is now being given in a Kulaka of 13 Gāthās (472-484).

'Janamejaya, a great king, was son of परीक्षित् and great-grandson of अर्जुन. It was to this king that the Mahābhārata was recited by वैशंपायन, and the king listened to it in expiation of the sin of killing a Brāhmaṇa. His father, परीक्षित्, died from the bite of a serpent, and जनमेजय is said to have performed a great sacrifice of serpents (Nāgas) and to have conquered the Nāga people of तक्षशिला. Hence he is called सर्पसन्निन्.

472. The comets with their thick, black tails appeared in the sky. They are supposed to be bad omens or indications (पिसुण) of impending (होत) disaster. They looked like snakes running in fear of being burnt in the sacrifice started by जनमेजय.

473. Unusual, portentous phenomena (उप्पाअ) boding calamity began to occur in the sky, leaving a few flickering (तरल) stars in the sky. The stars, the Poet imagines, are veritable gems, as it were, plucked out by the great serpents, for being given to

the gods as a bribe to save them from the disaster. V. L. ०दिञ्जंतु-क्कोअ, where the word उक्कोअ - उक्कोच means 'a bribe'.

**474.** Huge, black snakes tried to wriggle and worm out their way through the coiling holes underground. They thus looked like the earth's curly locks of hair, straightened in her bewilderment, as she moved away in fear.

**475.** Through panic (सञ्जस) many of the snakes became afflicted (आउर) with premature old age and, afraid of being quickly burnt, if the old sloughs (गिम्मोअ) were retained on their bodies, they hurriedly cast them off.

**476.** The snakes were being continuously (अट्टिअ) thrown in the fire, producing coiling columns of smoke, that rose up in the sky. The whole scene of the sky and the earth below was one huge mass of smoke and it, therefore, appeared that even the nether world, along with the sky up above, became one huge, offering (एक्काहुअीकअ), being given over in the sacrificial fire of the king Janamejaya.

**477.** The lordly snakes put out their tongues often in excitement. The clusters of tongues sprouted, spread out and throbbled constantly and, red, as they were, they looked like fire-flames, which were swallowed by the snakes.

**478.** The noisy ((मुहल) fire-flames, swinging (अंदोलमाण) with the hissing breaths (सुंकार) of the burning snakes, made it appear that the fire itself was giving out heavy sighs, feeling giddy and reeling (घुम्मर), because of the adverse toxic effect (अणुभाव) of the poison of snakes.

**479.** The cobra females fell into the blazing fire, being closely accompanied (पडिअग्गिअ) by the red flashes of gems, situated on their red, expanding (विसारि) hoods. It looked as if they were immolating themselves in the fire, wearing the red sign (चिअ) of a 'Sati' (अणुमरण), in the form of the red Kumkum decoration on their foreheads.

**480.** The female cobras entwine the fire-flames unaffected (गिन्विअर), although formerly they were habituated to embrace (परिरंभ) the golden twigs (कणअदंड) of the blossoming Haricandana sandal trees.

**481.** The stomach of the fire was greatly filled (कलिल) with the coiling (कुडिल) masses of the burning, wriggling snakes. It appeared as if the fire had a feast (आहार) of snakes, and then felt overfull and bloated (उद्धुमाज) in his stomach and his intestines (अंत-अंत्र), coiled inside, started their wriggling, peristaltic action in full force.

**482.** The king परीक्षित्, father of जनमेजय, was bitten by the Cobra-King named तक्षक and, therefore, he wanted to have his vengeance on him. He was, however, given protection by Indra himself. In the snake-sacrifice, therefore, an offering of तक्षक together with Indra himself, was invoiced by जनमेजय and his priests. Cf. किल तक्षककोपेन जनमेजयेन सेन्द्राय तक्षकाय स्वाहेति सेन्द्रतक्षकाहुतिः प्रस्तुता । Com. The fire-flames displayed a variety of colours, in accordance with the jewels of cobras being consumed. It looked as if these flames had, inside them (गड्ढिणाओ), the bow of Indra (i. e. the rainbow), which came down (ओअरंत) first ahead of Indra (पुरुहूअ), who was, along with तक्षक, made an offering (आहुईकअ) to be given in the sacrificial fire.

**483.** A graphic description of what must have happened at the time, when Indra also was demanded as an offering. The Lord of snakes (विसहृरिद), seeking refuge, clutches the feet of Indra with his circle of hoods and Indra trembles (वेवइ) with fear, as he is invoiced by the angry king जनमेजय, placing him on the sacrificial ladle (सुआ) 'dispatched to the heaven to bring him (Indra) down on the earth.

In a Kulaka of 7 Gāthās (485-491) the Poet describes the conflict between Bhīma and Duryodhana, because this lake was the scene of the conflict.

**485.** 'On the eighteenth day of the battle (between Pāṇḍavas and Kauravas), after his party had been utterly defeated, Duryodhana fled and hid himself in a lake, for he was said to possess the power of remaining under water. He was discovered and with great difficulty, by taunts and sarcasms was induced to come out. It was agreed that he and Bhīma should fight it out with clubs. The contest was long and furious and Duryodhana was getting the best of it, when Bhīma remembers his vow and, although it was unfair to strike below the waist, he gave his antagonist such a violent blow on the thigh that the bone was smashed and Duryodhana fell'.

The Poet in this Gāthā tells us that Bhīma caught hold of the armour-skirt of Duryodhana lying submerged under water and pulled him in the manner an aquatic creature ( fish ), captured in a fisherman's net ( जाल ).

486. भारहकलह - 1 भारतकलह — 'The Bhārata conflict or war.'  
2 भारतकलभ — The veritable young one of an elephant in the dynasty of the Bharatas; refers to जनमेजय, who, while enjoying water-sports in this lake, often remembered ( भावित् ) the Bharata conflict. Cf. भावितं स्मृतम् । Com.

487. Bhīma rails at Duryodhana, calling him a stupid fellow, since he aspired ( ईहंत ) to bind Kṛṣṇa who has bound over the whole world by his Māyā.

488. In the thirteenth year of their exile, Pāṇḍavas entered the service of Rājā Virāṭa, Arjuna among them, disguised as a eunuch, acting as music and dancing master. Duryodhana came down with his armies to this country and did cattle-lifting ( गोपहण ). Arjuna went out with the army of the king, headed by his son Uttara and defeated the leading warriors and Kaurava princes in a single combat.

In this Gāthā, the Poet refers to this heroic exploit of Arjuna who is also called जिह्वु or जिष्णु. The banners of enemies, that he snatched away, were as it were, a successive reflection of the garments of Draupadī, that were removed, one after another, by दुःशासन earlier, in the assembly of दुर्योधन. This refers to the following incident. When in a gambling match युधिष्ठिर lost everything, दुर्योधन exultingly sent for द्रौपदी to act as a slave and sweep the room. When she refused to come, his brother, दुःशासन dragged her in by the hair and tried to remove her garments from her body. दुर्योधन at the same time insulted her by inviting her to sit on his lap. This drew from Bhīma a vow that he would one day smash Duryodhana's thigh.

489. Warriors usually pat their shoulders; Duryodhana, however, patted his thighs, to indicate, as it were, that his strength lies only in his thighs and legs ( जंघाबल ), as is the case with cowards. आसंधो- श्रद्धा, विश्वासः— Reliance, trust.

490. Whenever, on critical occasions you perspired and the perspiration ( सेअ ), spreading ( पलोट्ट ) over your body, made

you drown (विणिबुहु) in it, that was an occasion for you, for having a practice (जोगमा) of entering the water.

492. Karna is one of the great heroes of the Mahābhārata. He is the son of Kuntī by Sūrya, before her marriage to Pāṇḍu. Kuntī on one occasion paid such attention to the sage Durvāsas that he gave her a charm, by virtue of which she might have a child by any god, she preferred to invoke. She chose the sun and the result was Karna, who was equipped with arms and armour. Afraid of censure and disgrace, Kuntī exposed the child on the banks of the Yamunā, where it was found by Nandana or Adhiratha, the Sūta or charioteer of Dhṛtarāṣṭra. The charioteer and his wife Rādhā brought him up as their own and the child passed on as such. When he grew up, Indra disguised himself as a Brāhmaṇa and cajoled him out of his cuirass. Karna was made king of Anṅa by Duryodhana in order to qualify him to fight in the passage of arms at the Swayamvara of Draupadī. This princess haughtily rejected him, saying "I wed not with the base-born." Karna had especial rivalry and animosity against Arjuna, whom he vowed to kill. The Mahābhārata notes many clashes between these two warriors. The present Gāthā notes one in which the snake Kaṇḍa-puccha, who bore hostility against Arjuna since the incident of his burning the Khāṇḍava forest, transforms himself into a deadly arrow in the hands of Karna and gets himself shot against him. Kṛṣṇa perceived the snake-arrow and immediately stepped down the chariot and its horses, as a result of which the arrow hit only the crest-gem on the crown of Arjuna. In the final terrific combat between him and Arjuna, the wheel of Karna's chariot tore deep down into the earth, immobilising the chariot and when Karna got busy to extract the buried wheel, Arjuna killed him with his deadly arrow. This incident led to a hot discussion between the two warriors and later among the other kings as well.

The snake Kaṇḍa-puccha, turned into an arrow, was shot at Arjuna. When he struck against the crest-jewel in the crown of Arjuna (किरीडी), he emitted sparks of poisonous fire, which looked like the particles of the jewel being thrown out by the snake who swallowed the gem. Cf. खाण्डववनदाहसमये कृतवैरः कण्डपुच्छो नाम सर्पः अर्जुनेन सह युद्धोद्यतस्य कर्णस्य शरीरभूय अर्जुनस्य शिरश्छेत्तुं प्रसृतः । तेन च सारथीभूतवासुदेवकृतरथप्रयोगविशेषस्यार्जुनस्य शिरस्यप्रभवता शिरश्चूडामणिरेव

प्राप्तः सन् कवलितः । ततः पुनस्तेन सर्पेण गत्वा कर्णोऽभ्यर्थितो यदुत भूय एकवारं मां शरं कुर्विति । कर्णेन तु कथमहमेकस्यैव द्वितीयं शरं क्षिपामीति दर्पान्न पुनः शरीकृतोऽसौ । Com.

493. The armour had become a part of his body. When Indra approached him in disguise, asking for this armour as a gift, he gave (पणामिअ) it to him, having peeled (उक्कत्त) it off from his body. Although it was thus removed from his body, it appeared as if it was still retained there in the form of the thrill of horripilation through joy for the fact that he could grant this favour to the 'Brāhmaṇa.'

494. It was in this region that Karna's chariot dug deep into the earth, tearing (दारिअ) it down and it was here that people indulged in continuous talks (कहुल्लोला) about the various great kings and their exploits. °उल्लोला- कथाप्रबन्धाः, 'continuous, uninterrupted talks.' Cf. उदयनकथाकोविदग्रामवृद्धाः । मेघदूत 30.

Now in a Kulaka of 12 Gāthās (495-506) the Poet describes the wonderful event of the whole township of Hariścandra being bodily lifted and stabilised up in the heaven, because in this very region our King got a heavenly palace constructed within one day.

हरिश्चन्द्र, a king of the solar dynasty, was the son of विशंकु and was famous for his liberality, probity and unflinching adherence to truth. On one occasion, his family-priest वसिष्ठ commended his qualities in the presence of विश्वामित्र, who refused to believe them. A quarrel thereupon ensued and it was at last decided that विश्वामित्र himself should test the king. The sage accordingly subjected him to the most cruel test with a view to see if he could be but once made to swerve from his plighted word. The king, however, stood the test with exemplary courage, adhering to his word, though he had to forego the kingdom, to sell off his wife and son, and at last his own self, to a low-caste man and — as the last test, as it were, of his truthfulness and courage— to be even ready to put even his own wife or death as a witch. विश्वामित्र thereupon acknowledged himself vanquished and the worthy king was elevated along with his subjects (and their city as well) to the heaven.

495. The whole city was being air-lifted. The people inside the houses came out as far as their balconies and fearfully began looking out, when they saw the sky surrounding them on all sides,

like a wall or a rampart going round the whole city. The sky or ether has ordinarily its generality or आकाशत्व, which is infinite and is all-pervasive. In this case, however, this generality was lost (जीसामणं), when it assumed its particular, differentiating aspect (बोच्छेअ), in the form of a surrounding wall of the blue sky.

496. The snakes, formerly hiding in the holes underground, got scared and remained huddled up (भयपुंजिअ), as the city was going up. They wanted to get out, but when they saw through the cracks (छेअ) in the subsoil where they had their holes, the open sky, vividly visible, they stopped (वीसमिअ) where they were, desisting from going down (ओअरणा).

497. The big buildings, with top-terraces (वडही), were violently shocked and shaken by the sudden upward flight (समुपअण). As a result, they got cut and broken into two halves; the upper halves with terraces, cut away (च्छेअ) from the main portion, toppled down on the earth, while the other remaining halves (ठिएतरद्ध) went up to the heaven, presenting quite new and different terraces now. Did the Poet keep before him miniature clay models of buildings to observe what would happen, if they were suddenly lifted up above ?

498. The city had walls dug deep in the surface of the earth and they were fed with water by the natural springs underground. As soon as the city was lifted, the earth's support (पडिबंध) was cut off (छिन्न), the springs, supplying the water, were extirpated and the wells getting dried up (तुच्छत्तण), showed how deep (गहिरभाव) they were.

499. The treasure-troves, in the shape of big jars, fastened with chains and kept buried underground, were pulled out as the city was going up. They remained suspended (परिलंबिज्जइ) in the air for a time, with their chains snapped. The parts, that remained with the treasure-troves, started clanking like bells and dangling about on account of their upward movement. Cf. शृङ्खला एव च रणरणायमानत्वाद् घण्टात्वेन कविना कल्पिता : । दूरीकृतनिखातानि निधानानि नगरीपीठोत्पाटनोत्पाटितानि शब्दायमानशृङ्खलानि प्रलम्बन्ते इत्यर्थः । Com.

500. Couples of men and women, as they went up to the heaven, lost their mortal, blinking (निमेष) function of their eyes, having now become 'gods'. The gods are supposed to stare always with eyes big and open, and they never blink, as mortals

on earth do. As such, they cannot enjoy the gestures of love's dalliance, in the opening and closing of their eyes, indicative of blushing, even when they may now meet and look at each other. Cf. देवत्वमापन्नानां स्वर्गं गतानां नागराणामनिमेषदृष्टित्वम् । निमेषाभावा-  
दन्योग्यदर्शनाविच्छेदेन सबिलासत्वे सत्यपि अनारतदृष्टित्वं तरुणानां निर्लज्जत्वमेव बोधयति । लज्जैव भूषणं योषितामित्यविलासानीवेत्युक्तम् ।

**501.** The habitation or lodgment of the city on the foundation (पडिबंध) of the earth, which began to gradually crumble day after day by the force of strong wind, became lighter.

**502.** The city, in the course of its upward movement (परिसक्कण), crossed over the boundary where, further up, there was constant day-light and no darkness of the night. The citizens never knew when they were being lifted up. Although it was the time of the night, they were awakened in the region where it was bright light of the day and they had their eyes, dulled by undisturbed sleep, but now rudely opened up. स्वर्गे किल सदा दिवसः । आदित्यस्य अनावरणात् अस्ताचलादिना । अतश्च नगर्या उत्पतितया मध्यरात्रे स्वर्गं प्रापितानां पीराणामादित्यालोकं पश्यतां निद्रालसानामेव प्रबोधो जातः । Com.

**503.** Scarcity of clay (भूमिदुलहृत्तण) severely affected the potters. They could get a rationed (परिमिअ) quantity of clay everyday, sufficient only for their self-preservation or to keep them alive.

**504.** As the city went up high in the heaven, the sun's orb was left down below and the rays of the sun started beating the bottom foundations of the buildings. As a result, the moisture (रस) of the earth in these foundations (मूल) began gradually to evaporate (ऊससंत), and the layer of the earth started to get dried up (वसुआइज्जमाण) by the sun's heat (आअव) beating down below (हेट्ठा). The moisture having gone, the foundations were reduced to the dust (अहोरअ) and became loose (सिद्धिल), remaining sticky (सिणिद्ध) at the top.

**505.** Up in the heaven, the citizens got the advantage of lovely, divine parks with fresh blossoms and tasty fruits. But they preferred their own earthly gardens, because of their earlier attachment to them.

**506.** As in the land of the midnight sun (Norway), here too, there was just bright day, even when the earth down below was enveloped in the darkness of the night.



**507-508.** The two Gāthās give us a couplet or Yugalaka, having one sentence. In this place, from where Hariścandra went up to the heaven on the strength of his prowess, accompanied, as he was, by his retinue (परिअरसहा) and the trees and temples of the place, our King built up a heavenly temple in one day. This place was hallowed (सरस) by the successive 'waves' of reputation of many a king, who came over just as they liked (जहागम).

**509-510.** Another couplet or Yugalaka. This was the region from where the Mandara mountain was pulled out by Keśava (Viṣṇu) to serve as churning rod for churning the ocean to obtain nectar. Viṣṇu, at the time, clasped the mountain with His hands, thereby leaving golden marks engraved on the sides (कडअ) of the mountain by his pointed armlets (केयूर). Even now the people over there bow down their heads on these marks, rubbing with fingers on the slab on which the marks are, Cf. क्षीरोदधिमथनसमये हि हरिकराकर्षणं मन्दरस्य बभूव । तद्वशात् केशवबाहु-केयूरनिघर्षणेन निकषपाषाणवत् कटकशिलामु कनकरेखायाः संभवः । तत्र च लोकः अङ्गुलिनिघर्षं कृत्वा वन्दनार्थं ललाटतलं स्पृशति । Com.

**511.** As he was taking (अहिल्लेत) to the north direction, presided over (Lit. indicated) by Kubera, the Lord of the Yaksas, his prowess became severe like the sun's heat going north. Cf. ततः प्रतस्थे कौबेरीं भास्वानिव रघुदिशम् । रघु० IV. 66. Also, जिगमिषुधन-दाध्युषितां दिशं रथयुजा परिर्वतितवाहनः । दिनमुखानि रविहिमनिप्रहैर्विमलयन् मलयं नगमत्यजत् ॥ रघु० IX. 25.

Now follows a big Kulaka of 146 Gāthās (513-658) in which we have a description of a variety of scenes in Nature such as the lake, the forests, the rivers, the trees, the villages, the mountains etc. which his soldiers came across in the course of their march.

In a Kulaka of 38 Gāthās (513-550) he describes the lake in the mountainous region of the Himalayas.

**514.** Laksmī or the Glory of the beds of lotuses attracted the sea of the nether world, as it were and he came over to meet the lake with a view to having a sight of his daughter. Laksmī.

**518.** The lotus stalks are hollow and full of holes (सुसिर). Muddy, heavy water trickles inside and when they are broken, (भंग), their juice gets mixed up with the drops of muddy water, flowing over from their holes. This adds to the fragrance when

the knots (गंठि) of their bulbous roots are trampled upon and crushed (परिदलित).

520. Female ospreys hover about in the sky to catch fish from the lakes. Their attempts are foiled, as the surface of the lakes is covered by a thick carpet of lotus leaves, being kicked from below by the upturned fish and, therefore, not to be seen by the ospreys who give out plaintive notes in despair.

521. The sandy banks of lakes are full of crows falling upon dead frogs (सालूर), now full of worms (कीडइल्ल), dried up (वसुआअ) and flattened (चिबिड). There are also fishermen (जालिअ) on the spot, dragging in their nets snails or small conch-shells (संबूअ) mixed with moss (सेवल).

523. The lotuses on the watery borders of lakes are plucked away, being easily accessible. There is little water in the lake near the borders and, therefore, when lotuses are plucked, the stalks stand high, jutting out (उब्बत्त). The leaves, thin and scanty (मडह), are interlaced with the grassy sprouts of lawns (सदल) underneath.

529. The paths, by which the huge rhinoceroses have gone, are being described. As they go, the tiny conch-shells get crushed under their heavy tread, leaving them black and white (सबल). The ant-hills on the way, against which they rub (गिहसण) their bodies, become soft and loose, and their foot-prints make the lawns uneven (विसम), coming out through (णित) pot-holes caused in places wherever they have stepped.

531. On the shore of the lake, the water-lines (वारिलेहा) are covered with a layer of moss (घग्घर) formed on the surface. The ospreys are constantly chasing the tiny fish under water, where grassy tufts (सदलसिहा) are interwoven with lotuses of deep (अहि) fragrance.

536. The dry cow-dung cakes are generally collected by village women, for being used as fuel. In this particular case they do not collect (णोच्चेति) them, because they are thickly covered (घणत्तण) by a salty substance (ऊस) and hence they do not burn well in the fire. (अहुआसेअ)—बाढं अत्यर्थं लीढः प्राप्तो य ऊषः क्षारस्तस्य घनत्वेन प्राचुर्येण शुष्कगोमयपिण्डानामूषेण वेष्टितत्वाद् वन्हेरप्रवेश इति नोच्चिन्वन्ति स्त्रियः । Com.

**541.** The body of a dead buffalo is pounced upon by vultures and swarms of crows. The jackals also want a bite at the carrion and, therefore, they approach through the thinning (विरल) ranks of frightened (संतत्य) vultures, while the crows move away in fear, only to collect in groups (घडिअ) elsewhere. Very keen and subtle observation of the Poet.

**551.** The birds resting in the thick groves of trees and now wanting to fly up in the sky, find that the tree-tops up above are covered up and closed by the clusters of creepers, enmeshed in the branches of the trees. Their upward flight is thus blocked. They, therefore, take an oblique (तंसं) turn, come outside the grove in the open and then take to (बलगति) the sky.

**555.** Ordinarily hurricanes (वाओली) lift up huge, whirling columns of dust and the whole area gets thickly covered with it. Here in these forests, however, the surface of roads becomes hardened, as the layers of dust, carried every day (तदिस), get situated and firmly fixed there. When, therefore, the roads have developed a concrete-like firm surface, even the whirlwinds throw up very little (विरल) dust.

**556.** The boars, after a plunge in the lake, go up the banks and wend their way by the foot-paths. The trickling drops of water, falling down in the soil, produce tufts of green grass; but later they are bent down or depressed (बंधुरिअ) by the weight (मारव) of mud-lumps, shaken off and falling upon the grass-tufts.

**557.** Tracts of soil are found in some places to develop deep cracks (गाढफुडणा) in them. The patches, so separated from one another, heave up (ऊससिअ) and are overgrown with Mustā grass, collected in bunches (संपीड), discoloured and having long leafy blades (दीहरिअ). Cf. विलब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले । शाकु० II. 6.

**559.** Tracts of earth, with holes burrowed by rats (उंदरयली), are made uneven with ups and downs (विसम), because these holes are broken and shattered (विसट्ट), as the ground over them, becoming loose (जज्जर), caved in under the weight of the heavy heap of earth, thrown over after being dug out (उक्किण) by rats. On these rat-tracts grow a few sun-plants (अक्क) with their barren (उज्जड) branches.

**560.** The wild fire, raging in forests, has burnt down big trees. The places where it happened are indicated by the long lines of ashes to be seen on spots, where they were laid low on their sides (पासल्लभाव) by the flames of fire.

**563.** The lands on the borders (कच्छभूमि) are daily (तद्दिअह) being ploughed. The vegetation, that grows as a result, develops leaves of plants with black stems (बंघण). The reason perhaps is that they have sucked (संपीअ) the iron (आयस) of the plough-share in the course of every day friction (णिहस) when the lands were being tilled.

**565.** The roads have already on their surface a thin layer of earth. On this fall heavy, piercing blobs of dust, raised by strong winds. It looks as if these blobs serve the purpose of sealing (मृद्दिअ) the roads tight by means of sparse drops of water placed on them.

**573.** थलीओ – स्थल्यः ‘Lands’. Cf. यद्यपि स्थलीशब्दः कृत्रिमायामेव साधुस्तथापि इह उपचारादकृत्रिमास्वपि प्रयुक्तः । Com.

**574.** The showers have washed away the dust in between the leaves (वत्त) of creepers and thus a void (सुण्णभाव) has been created between the leaves. The breezes can move quicker, unobstructed, as they are now, by the layers of dust between the leaves.

**575.** The forest-fires have been erratic in their burning fury. Many a yellow patch of grass has escaped from its clutches.

**579.** An evening walk on the sandy mounds is pleasing, not only in itself, but by an opportunity it gives to observe the birds over there stealthily moving away in fear from us, all the time glancing with slanting, oblique necks turned at us to observe our movements.

**582.** The forest-lands are lovely with travellers resting under the shade, while looking out at the farthest ends of the grounds. The Kankola trees, the crops of pulses like tūr and gram and herds of monkeys fill the landscape roundabout.

**583.** गोर... वट्ठाण – (The करहाट flowers) whose backside surfaces are tawny-coloured (पिसंग) like the broad cheeks of a love-sick lady suffering from the separation of her man. Cf. उदयति हि शशाङ्कः कामिनीगण्डपाण्डुः । मृच्छ. I.

**584.** उल्लित . . . जरढो—( The fragrance) which is fully developed (जरढ) and is pungent (कसाय), as the roots are made wet (उल्लित) with mouthfuls of wine (poured by ladies in fulfilment of its cravings). It is a poetic convention that even plants, like women in pregnancy, develop peculiar cravings which, if fulfilled, helps them to put forth blossoms. Cf. स्त्रीणां स्पर्शात् प्रियङ्गुविकसति बकुलः सीधुगण्डूषसेकात् । पादाघातादशोकस्तिलककुरवकी वीक्षणालिङ्गनाभ्याम् । मन्दारो नमवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवातात् । चूतो गीतान्नभेरुविकसति च पुरोर्नतनात् कर्णिकारः ॥ Cf. also सुरया दोहदार्यं दत्तया आर्दीभवन्ति यानि मृत्तानि . . . Com.

**592.** The god of love is inactive in the cold season, having laid aside his bow and arrows viz. the flowers, which become scarce (विरलकुसुम). He (Cupid) engages the couples, however, in 'a hand-to-hand fight' under the pretext (णिह) of a close embrace.

**597.** Like a youngster eager to try a new-found weapon, Cupid appears to be flinging his arrows of mango-blossoms, indiscriminately. Since even those, not suffering the pangs of separation, feel peculiar uneasiness, as if they too have been his target.

**598.** The festivals are a joyful occasion for villagers. The children are dressed and decorated (टिन्डिन्डिन्डि) in fine clothes and ornaments, women are self-conscious with the pride of pink (णवरग) sarees which they wear, while the poor (पामर) villagers look about vacantly without feeling any thrill of the festivity.

**600.** The forests are in slumber, as if hibernating, in the cold season. With the advent of spring, they are awakened (पाविअपडिबोह) from their sleep and thus like animate beings, slightly open their reddish eyes in the form of rosy sprouts.

**601.** The mango fruit, not yet fully ripe, has a colour on its outside surface, which is mostly yellow with some dark-green patches here and there. They are compared to the cheeks of a Dravidian woman, whose dark cheeks are besmeared with a yellow turmeric pigment (हलिदा).

**602.** Cf. बाहुल्येन सन्नगस्य वेणोर्मज्जा रोचना भवति । Com. Note the alliteration in the Gāthā.

**603.** The long winter nights have given much continuous operation work to the bow of Cupid and he has hit many a target

during those nights, bringing lovers under his subjugation and making them enjoy the pleasures of love. May he not harass them any more in the season of spring. He should look elsewhere for different targets. Cf. प्रकामकामैर्यवभिः सुनिर्दयं निशासु दीर्घास्वभिरामिता-  
श्विरं । श्रमन्ति मन्दं श्रमलेदितोरवः क्षपावसाने नवयोवनाः स्त्रियः ॥ ऋतु० V. 7.

604. The tender fresh sprouts are very much pink (दूराहण), because of the fact, perhaps, that their own red sap is taken over (पावित्र) to them from the twigs (साहा), through which they (sprouts) have cut themselves (विभेज) to shoot outwards.

605. The mango blossoms are being pounced upon by the swarms of bees. Of them, some succeed in sucking the honey from the blossoms and getting soaked in them, with drops of honey sticking (विदुड्ज) to their bodies. Other bees, who cannot get an access to the blossoms, chase these lucky bees and lick the honey-drops from their backs.

608. The heart lingers (लग्गइ) with these deserted villages, where, on the sites of dilapidated (ज्ज्जर) houses, trees have grown up, where smoke, a sign of human life, is confined (अवबद्ध) only to the houses of cowherds and where very few crows are to be seen perched up, most of them having left because of the scarcity of food crumbs.

610. The wind-current is blowing downward (अवमारुह); hence the leaves of tree-tops shrivel up (आडंजिणो) and become still. The trees, therefore, produce a murmuring sound (झंकारिणो) over the aerial path of the downward winds, in line with their tops (सिहरवहम्मि).

611. भूरि... विराविणो—(The tree-trunks) resounding with the chirping monkeys (साहासारंग) moving wildly in their frolics. The Com. has erred in his interpretation of this compound, taking it to mean — भूरिभ्रमरत्वेन शाखाभिः सारङ्गविराविणो सारङ्गवज्ज्झंकार-  
रवकारिणो विराजन्ते । Com. साहासारङ्ग—शाखासारङ्ग is the same as शाखामृग, meaning 'a monkey'.

616. कुसुमपीआणं—कुसुमपीतानाम् same as पीतकुसुमानाम्—(Bees) who drink honey.

617. Drilling operations are being carried out on hills to obtain stone for building works. When, therefore, big boulders (विजडसिला) are being taken out, they fall down and as a result

the small stones get crushed and pulverised, gathering in heaps of stone-powder at the base and the stones (उवल), removed, are fit (जोग्ग) for masonry (बडणा).

618. Note the alliteration in the composition of the Gāthā.

623. The cymbals (कंस), beaten, produce loud tinkling sounds (झङ्गणा). They give out an echo which, resounding, spreads far and wide (आहोअ) and is sent back, as it stumbles in the rows of caves (कफाड). After having sounded in series one after another, the echo dies down (पसम्मइ) after a long time. A very graphic picture !

625. The peaks of the mountains have gone high up in the sky and, therefore, they look cloudy and smoky (मइल), while down below the slopes nearby (आसण्ण) are in view in their full extent (वित्थार), appearing bright and clear (उज्जल) in daylight.

627. The boars, struck with arrows by the hunters are pursued by them, following the tracks (पअवी) marked with big seal-like (मुहा) round drops of blood, oozing from the wounds on their bodies. These drops become clearer and more bright-red, as hunters advance further and further (अग्गण).

636. The moon's orb becomes lustre-less because of frost. The Poet imagines, it is due to the fact that the Moon feels the pain of anguish, as he remembers how his friend, Madana, met with destruction in the blazing fire issuing from the third eye of god Śiva.

638. Luminous medicinal herbs of high potency shed their own bright light, as of jewels, even at night. One would'nt know whether it is the light of jewels on the heads of cobras or of the herbs. Cf. रत्नानामोषधीनां विवेको रात्रावपि न जायत इत्यर्थः । The smell of the herbs repels (पेल्लिअ) the cobras. Cf. विषविघातकामोदप्रेरित-भुजङ्गाः . . . . Com. For the idea of herbs giving light at night, Cf. वनेचराणां वनितासखानां दरीगृहोन्सङ्गनिषक्तभासः । भवन्ति यत्रौषघ्नो रजन्यामतैलपूराः सुरतप्रदीपाः । कुमार० 1. 10.

640. When the rainy season is over (भंग), the clouds perch on summits of the mountains, shining in their water-less pale lustre (पंडुभाव). The pallor, perhaps, is due to the fact that the clouds have bled white through their lightning streaks, continuously being discharged (विसज्जिअ) like bleeding veins. Cf. किल प्रहारनिगंतरुधिरा

योद्धारः पाण्डुवर्णा भवन्ति दुर्गं चाश्रयन्ते . . । घना अपि प्रोषितप्रावृषो विगतजल-  
लोहिता गृहीतगिरिशिखरदुर्गा गलितविद्युद्गिरिधाराः । Com.

641. The fresh nail-marks left on the breasts of the beauties of Siddhas bring out (गिन्वडइ) the picturesque (विहत्त) border-lines in pink (आञ्जराइ) on birch leaves (भुञ्जत्त). The breasts resemble birch-leaves and red nail-marks look like pink borders.

642. When sages engage themselves in motionless (गिक्कंप) meditation leading to the cessation of the functions of the senses (पडिब्ध - सर्वेन्द्रियवृत्तिनिरोध), they radiate peculiar light. When meditation stops, this light is switched off, leaving the caves in darkness. Cf. असंप्रज्ञातयोगदशायां योगिनां तेजोमयप्रकाशैकरूपत्वं भवतीति योगशास्त्रेषु गीयते । Com.

648. परिणञ . . . महुरो— (The fragrance) sweet like old (परिणञ) wine obtained from Kinva (किण्व) seeds. किण्व - 'A drug or seed used to cause fermentation in the manufacture of spirits.'

649. दर . . . मुहं— The deer approach the pools of water with suspicion and, therefore, they bring their mouths to the watery surface hesitatingly and touch the water slightly, before drinking it fully to their heart's content.

The various kings who were asked to accompany the King Yaśovarman have now been permitted to go back to their territories and capitals. The sad, deplorable and desolate conditions of their native places are described by the Poet in the next 30 Gāthās (659-688). For this, the Poet had perhaps before him similar description of the desolate condition of Ayodhyā, the presiding goddess of which approaches the king Kuśa and implores him to come back and reinstate the city's glory. Cf. Raghu XVI. 4-22.

662. The inner halls of houses have their roofs (सिहरब्ध) removed, having been demolished; the foreparts (पत्भार) of the supporting walls have turned outwards (ओवत्त), though standing on the same spot, as a result of the disappearance of roofs. Consequently they look like big, dry wells.

663. The jewels, that were used for big pillars to support the picture-galleries (वीही) and make them look variegated (सबल), have now disappeared, being replaced by the jewels on the hoods of the cobras freely moving about in these deserted places.



664. Here at that time (तंअ) in the rainy season, the city was surrounded with mounds of dust, heaped up in a circle (परिवेस) and pieces of jewels and corals appeared luminous (पवासं) in various places (पएस) where they were embedded (सुत्त).

666. The houses had vacant spaces (ओआस) inside, where in places of the store-houses of grains (कुसूल), there were now layers of coarse (फरस) husk (दुस) and dust, making these spots uneven with ups and downs (षउडिअ). There were big holes (विबर) burrowed in these empty spaces, serving as tunnels to investigate (अण्णेसण) underground treasures.

667. The fields, ploughed, have their furrows (सीरागम) levelled and covered up, not with grain-crops, but with a thick growth of wild vegetation (बहलहृत्ति) and with dense clumps of sun-plants (मंदार), as the soil is fertile (भूगुण).

668. The lakes have dried up and their beds are now taken up by low-lying patches of earth (सावसाआ भू), with an overgrowth of करभ plants instead of lotus-plants. In these spots, not women, but vacant directions stand on their toes to await (उण्णति) the arrival of dawn (कल्ल) and the directions stop still (आरामत्ति) now, having exhausted the stock of lotus-perfumes which they had given away (विणिम्महिअ). Cf. उद्धवसनात् पूर्वं यत्र सरस्य आसंस्तत्र इदानीं केवलं निरुदकगर्ता भवन्ति । कमलानां स्थाने करभा भवन्ति । सूर्योदयं प्रतीक्षमाणानां स्त्रीणां स्थाने शून्या दिशश्च भवन्तीत्यर्थः । Com.

669. In the gardens (उवणिग्गमेसु) were swings hanging underneath the trees, tied to their branches. The ropes of these swings have snapped, leaving only the knots (बंधपरिसेस), tied to their branches and they are overgrown with sparse grass which is now old and dried up.

670. In the suburban areas (पेरंतभूमि) of the city, there are structural monuments (कित्तणट्ठाण) commemorating old kings. They are now collapsing (अवसण्ण) and are reduced to reddish brick powder (सोणचुण्ण), now haunted (संभाविअ) by old snakes.

672. On the premises, constructional projects of good men, commenced long back, have been left incomplete in the absence of the ruling monarch, after having laid big (विअड) solid foundations (मूलबंध) and the heaps of stones, cut and chiselled (षडिअ), having been cemented and piled up in their supporting walls. They are now in an old, dilapidated (जरं गआ) state.

674. The extensions of houses (भवनवित्थारा) have only high walls reaching the house-tops left over, their supporting wooden beams having crashed down. As a result, the bright, scorching light of the sun freely fills up the inside of these roofless enclosures which, the Poet fancies, must be tormenting the hearts.

675. The dwellings (निवेशा) have thresholds built up (देहली-बंधा) in stones (पाहाण) and are encased in plates of iron, which are however, rustless (कलुसहीण), being constantly rubbed and polished by people. The doors, made of scented Agarū wood, light (लहु) as they were, have become old (जर) and broken, leaving of them a few bits of wood (दासअला).

676. Expansive mounds (थला) here now indicate two sad features of neglect. Wooden beams (पिडीबंध) have crosswise joints (संधि) (now fallen out from demolished houses), over which are found suspended (परिलंबि) sloughs of snakes (वाल-णिम्मोअ); and we also observe, in the vein of an archaeologist, signs (लिंग) of the layers of mud (बंक) stretched all along its length (आयामट्ठअ).

678. In a dilapidated house, old, worn-out bricks (जज्जरिट्ठा) have fallen out through the cracks in the walls which are getting separated (विहडिअ) from the lower foundation (पढमपीढा). These decayed bricks are covered with reddish layers of clay (पंकलेव), sticking to them thickly. Cf. इह विघटितभित्तिच्छेदनिरगता जर्जरेष्टकाः । Com.

679. The tube-wells have their inner ring of mortar-cemented wall corroded (परिहीण) by the action of alkaline or salty substance, coming out (लवणुम्मम). As a result, they look fearfully more conspicuous and uplifted (समुण्णअ), when fully filled (पूरण) with water. Cf. पुराणभित्तिषु लवनिकोत्पद्यते तथा च भित्तयः क्षीयन्ते इति प्रसिद्धमार्यावर्ते । Com.

680. Well-paved, solid streets, undergoing wear (परिणाम) and tear (भंग) and having pieces of precious stones embedded, appear grim and grave (गहिर) and tell us how broad (आहोअ) they were.

682. There were round-shaped houses (घरगोलअ) and their old walls (जुण्णभित्ति) were held fast in the foundations, with lines of pointing done in mortar (चुण्णरेहा). The doors, how-

ever, have deflected and moved away (ओसरिअ) from the foundation and the walls have (decaying) reddish-yellow (पाडलावहु) plasters (कुप्पर).

683. The houses have a very solemn and grave appearance, because they admit more light (अहिआलोअ), as their lattice-windows (जालअ) have broken in parts (विहंग). And in the shadows of the houses have mingled the slight or faint shadows cast by the pillars.

684. The top-most parts or terraces of houses cause shivers (उक्कंटअति) even during the day, because of the imagination (संभावणा) of ghosts; no sounds (णीसद्) are heard from there and yet overpowering fright creates (घडिअ) them.

685. Compounds of houses (घरोवास) had trees like palms and dates; but we find their foliage and fruits are plucked away out of greed (लोह), leaving these trees bare (पविरिक्क). In the same way, the iron bars of water-wheels (अरहट्ट) have been removed (अवलोह) and their wooden spokes (दंड) are thrown about (पलोट्ट).

686. In the suburbs (परिसर), there are big precious treasures (णिहाण) buried under-ground and their location is indicated by symbolic marks (चिन्ह). They are being wistfully looked at with bowed heads (ओहुर) by kings, as they could not be utilised for their various projects (आरंभ) in which they failed (विहूअ).

687. The natural darkness of the night is greatly increased, as the smoke and the dust could not be cleared for a long time and the roads also became narrow (विरल) because of the debris of houses falling in heaps over them.

688. विहडिय... वंधेहि— (Kings) who greatly disturbed or dislocated (विहडिअ) the continued progress of the prosperous conditions (of their subjects).

Next, in a Kulaka of 6 Gāthās (689-694) we get a description of the various pleasures which the wives of the army men indulged in, when their husbands returned home after finishing the campaign.

689. Here is a lady who has regained the brightness of her face, after the return of her man and has once again taken up to the mirror to observe her reflection. During separation, the

mirror was put aside. Her face and its reflection are like the lotus of a lotus-plant, facing the sun's orb enveloping the lotus in its light, as if kissing it.

690. The lady was angry; but when her man held her lower lip between his own lips, the flush (पडिराज) of anger began wearing away (झिज्जंत), like red wine in a crystal cup which goes on subsiding when sipped (पाण), after being seized between the two lips by the drinker.

691. The man had encircled her neck with his hand which gradually slipped down and grasped one of her breasts. The lady covered his hand with her own and inserting her own fingers in his fingers, started moving them over (घोलिर) the breast. The whole picture looked like an attempt on her part to play on the lute (वीणा) with a gourd (तुंबी), the breast corresponding with the gourd, while his lower hand corresponded with the handle of the lute, on which her moving fingers appeared like playing on it.

692. The binding knot of her hair has been loosened and the abundant locks fall over her forehead (णडाल), which her lover has tried to hold up. Her face thus looks like the (second) night of the black fortnight, when the first digit (पडमकला) gets slightly lessened (दरहीरंत) in lustre.

693. The moon and the deer appear to be standing united on its surface, because, as the Poet imagines, they have between them a common bond of grief (समदुःख), viz. the defeat both of them have sustained from this lady, whose face has vanquished the moon's orb, while her eyes surpass the eyes of the deer.

In a Kulaka of 42 Gāthās (695-736), we get the glorification of the King Yaśovarman at the hands of his bards, after he finished his victorious campaign and reached the capital, Kānyakubja.

695. The bees transfer their attachment to the honey of heavenly flowers showered by gods, soon after they are dislodged from the temples of enemies' elephants, shaking their heads when smarting under the King's painful blows.

697. The captive wives of your enemies, employed by you in your personal service, are waving chowries over you, while shedding tears at this humiliation. These tears, flowing in streams, are not to be noticed on their bright cheeks, filled, as they are, with

the reflections (पडिमा) of the soft hair of chowries handled by them, appearing as if they (tears) are absorbed (पीआओ) within (अंतो) through fright.

698. The darkness from inside the temple - cavities goes out (णीह) in the form of the particles from the mass (उक्कर) of 1chor, thrown out (पेल्लिअ), as it were, by the bright rays of the stock of pearls stored inside their temples.

In the next five Gāthās (700-704), the Poet refers to the following legend with reference to the chiselling of the sun carried out by विश्वकर्मन् :—

सूर्य married संज्ञा, the daughter of विश्वकर्मन्. His effulgence was so over-powering that his wife gave him छाया or 'Shade' for a handmaid and she retired into the forest to devote herself to religion. While thus engaged and in the form of a mare, the sun saw her and approached her in the form of a horse. Hence sprang the two Aśvins and रेवंत. सूर्य brought back his wife संज्ञा to his home and her father, the sage विश्वकर्मा, placed the luminary on his lathe and cut away an eighth of his effulgence, trimming him in every part except the feet. The fragments, thus cut off, fell blazing to the earth and from them विश्वकर्मा formed the discus of विष्णु, the trident of शिव, the weapon of कुबेर, the lance of कार्तिकेय and the weapons of other gods. The Com. has a different version to give about this episode. Cf. अद्वाह्यायिका । अवर्चा नाम रेवंल्लभा भर्तृस्तेजः सोढुमशक्ता सती ततोऽपससार दूरम् । ततो भगवान् भानुस्तदनुरक्तः स्वतेजोऽतिशयनिवारणाय टंकमादाय स्वशरीरं ततक्ष । Com.

700. The smoke, which is gulped every day by the sunlight, is caused, as it were, by the chopping strokes of the pointed ends (मुह) of the chisel (टंक) against the hard bones of the sun's body given by त्वष्टा to trim the sun.

701. The day's brightness in its various parts was being curtailed (पडिबद्ध) in proportion to the number of chunks (सअल) chiselled out (उच्छालिअ) from the sun's body every day. Cf. प्रतिबन्धो वासरखण्डानां अनन्ततेजःस्कन्धापादनम् । Com.

702. At every blow (घडण) of the chisel on the body, the sun's mouth would open out in agony, revealing the lustre of his teeth. It appeared as if at every time the mouth so opened, the lustre of his teeth was the bright moonlight (जोण्हा) that clung to his teeth at the time when the moon entered his mouth every day,

for being drunk by him. Cf. प्रतिदिनं क्रमेण चन्द्रकलाः सूर्यः पिबतीति प्रसिद्धम् । Com.

704. तुङ्ग...ण पूरेइ — Does not fulfil the requirement of the brilliance of prowess.

705. While bowing at the King's feet, his subjugated enemies keep away the hovering rows of bees over their crest-chaplets (सेहर), looking as if they have dropped down their dark, angry frowns (corresponding with bees) from their bent (ओहर) foreheads through fear, anger being substituted by the fear of the King. Cf. वशीकृतस्य च भयाद् विगलिता भ्रुकुटिः । Com.

706. You have made the time of your life unique, giving greatness to the era by your accomplishments, thus made fit to be called a Yuga-Purusa.

708. तुह गुणे अवलंबिऊण—' Having resorted to i.e. cultivated your merits (in themselves).

710. Although Vāsuki has a thousand tongues, he has only one mind to think of your merits. Speech is an expression of thought; hence his inability to praise you fully and do adequate justice to your merits. Cf. मनःसहकृतानामेव बाह्येन्द्रियाणां निजकार्य-व्यापारात् वाग्निन्द्रियसहस्रयुतोऽपि वासुकिर्निखिलांस्तव गुणान् स्तोतुं न शक्त इत्यर्थः । Com.

712. Like a lover boldly approaching his beloved (अहिसारण) at mid-night (णिसीह), the king, wooing the royal Glory (लच्छी) of his enemy, engages him in a sudden, surprise attack (सहसाह्व) at midnight, with a drawn sword (असि) in his hand, in the bluish blade of which he finds his image reflected (चडिअपडिबिब). The blue reflection is imagined by the Poet to be the blue garment worn (संबीअ) by the King in order that it should blend with the darkness of the night. Cf.

मुखरमधीरं त्यज मञ्जीरं रिपुमिव केलिसुलोलम् ।

चल सखि कुञ्जं सतिमिरपुञ्जं शील्य नीलनिचोलम् ॥ गी. गो. V. 4.

713. The name given (ठविअ) to you (तद्) by your parents, although quite common, with reference to the letters (णामक्खराइ) it contains, is apt and significant, with a great deal of thought behind it (विवेअ). It means "one whose fame serves as a protective armour." The mere mention of your name thrills the heart with vibrations (फुरसि) suggestive of security from danger. Cf.

त्वन्नामकीर्तनरूपं यशः कवचवदभयकारि भवति । अतः यस्य यशो भीतानां वर्म इत्यन्वर्थकं तव 'यशोवर्मा' इति नाम । Com.

714. The bluish blade of the sword with pearly-clusters clinging to it, when being withdrawn, looks like the blue cloud (corresponding with the sword) showering hail-stones (उबल) whitish like pearls.

715. The seals, stamped on his edicts in red vermilion (सिद्धर), are welcomed by his servants as symbols of the King's love and received by his enemies as the red glow of the fire of his wrath.

716. If, as is supposed that Lakṣmī or Royal Glory resides on your right (वामेअर) arm, how can she, at the same time, be dwelling on your sword? — Ah! I know (मुणिअं) now. What we find inside the sword is just her reflection, cast from the arm in the shining blade of the sword held in the same hand.

717. The merits, some men have, do not become known to the large mass of the people, unless the King has shown his recognition of them in the form of special honours and decorations (संमाणग्घद्विअ) bestowed on these men.

718. This is not the first time that you have been forced to knit your eye-brows in angry frowns against your enemies, when they bowed and touched your foot-stool with their heads, filled with the fear, as it were, of their guilt. There have been several such occasions in the past.

719. The captive women are continuously shedding copious tears flowing in streams over their long and loosened creeper-like tresses of hair from their heads resting on their beds and they reach the ground down below, thus giving the idea that these creepers in the form of the long tresses of hair have their roots (समूलाओ) down in the ground-soil.

720. Lakṣmī is like a young girl. How can she find pleasure in staying with men who are effeminate, having no manhood? And yet what can she do? All (अहिला) women somehow have to tolerate the situation (ठिअभाव), as it exists (इत्थं) and then in course of time they come to like it. Cf. सर्वाः स्त्रियः कथमपि कामयन्ते । नैव का अपि कामयन्त इत्यर्थः । पुरुषकारहीनान् स्वपतीन् विहाय पुरुषकारोपेतांस्त्वाद्भ्रान् आश्रयन्तीति भावः । Com.

**722.** Men born in one and the same family ! Some of them rise high (उड्डं अर्हति) in fame and eminence, while some others go down (अहो) in degeneration and downfall. It is like the seed, the one seed, from which shoot out the roots that go down in the subsoil and also the sprouts (अंकुर) that go up higher and higher. Cf. एकस्मादेव बीजादुत्पन्नानि मूलानि अरूकुराश्च क्रमेण पृथिव्या अघ्नः ऊर्ध्वं च यथा गच्छन्ति तथैव एकत एव कुलादुत्पन्नाः केचित् पुरुषा अपकर्षं केचिच्च उत्कर्षं गच्छन्तीत्यर्थः । Com.

**724.** One, who takes a fright, runs away from the person who gives the fright. Here, however, you are afraid of faults, but you do not run away from them. On the other hand, they run away and make themselves scarce in you. This is something contradictory (विवरीअ).

**728.** Vanity was passed on by you to your supplicants (पणईसु), who, with the fulfilment of their desires by you, went about proud, with heads erect (समुत्तुण). This trait never touched you, even when you had in you the fullest justification to be vain, because of your sovereignty (पहुत्तण).

**729.** The tree of liberality (दाणद्दुम) got its great and magnificent growth (वड्ढिअ) through your subservient kings owing allegiance to you, as they spread their gifts here and there, having first received from you in large quantity. It is like a big banyan tree, which feeds its own branches and then the branches give away whatever they have received from the main source.

Removal of bodice by the ladies for the purpose of preparing to get ready to get into the bed of the King is the theme of the next 6 Gāthās (730-735).

**731.** First thing is loosening the knot which ties together the two flaps of the bodice. The hand, therefore, slides over to the place of the knot (वीडअट्टाण) which has become tight and hard (कक्खड), being constantly pulled (आअड्ढि) by the weight of the breasts (यणहर), full and plump (पेढाल). The bodice is fastened by means of a string passing (संताण) through eyelet-holes (जालसुत्त).

**732.** The lower part of the bodice has a linen strap with eyelet-holes (जालिआवलय), which encircles the upper portion of the stomach. As this strap was being loosened by the lady with her deft, delicate fingers, the bared parts of the belly looked lovely



(छज्जति), slightly exposing to view the relaxed (सिंहिल), wavy folds (भंगना) below.

733. The big round bosom (शृणुच्छंन) had earlier rows of nail-marks (णहराद्), the black skins or scabs over which were being painfully rubbed off (उच्चुडंत) by the tight flaps (कवाडज) of the bodice being removed. The bosom, so partially exposed, looked like the full moon's orb, from which a cloud was slightly moving away.

734. The bodice, being hastily removed over the throat, exerted pressure (णिरोह) on it, forcing the lady to give out hard (उब्बण), sustained (वित्थरंत) breaths; as a result, the nostrils heaved up (तुलिअ). And when the bodice was thus pulled out, it tossed up (उब्बेल्ल) the abundant locks of hair (चिहुरपम्भार) leaving it dishevelled (विसंठुल). Cf. मदनानुरायास्तादृशेनैव प्रेयसा शिरोमार्गेण कञ्चुके विमृच्यमाने ईदृशी अवस्था नायिकाया भवति । Com.

735. The jewelled bracelets were tight on the wrists (बाहग्ग). The lady could remove (मोजण) them from the wrists with a strenuous effort, exerting painful pressure on her palms (करअल); and then, after the bracelets were so removed, she pressed her hands against her bare breasts, to cover them up in her shyness.

The god of love has been burnt by Śiva and is, therefore, body-less. He, however, depends on the beautiful women to carry on his mission. This episode of the burning of Cupid is being described in a Kulaka of 5 Gāthās (738-742). For a detailed graphic description of the same incident, see Kumāra-Sambhava III.

738. God Śiva was absorbed in meditation (ज्ञानणिमिल्ल) with his eyes closed. As soon as Madana discharged his flower-arrow at the God, his mind was greatly agitated and he was filled with wrath (अमरिस) which tinged His eyes red, as He found out (संभाविअ) the cause thereof.

739. The corners (अवंग) of his eyes (विट्ठी) started becoming dreadfully (दारुण) red little by little (धोअत्थोअ) and this red lustre became intensified (कंदपहा) by the jewels of the lord of snakes thickly coiled (मासलिअ) over His ears.

740. His broad chest became darkish, because the bright splendour (लाअण्ण) of the white ashes, applied, disappeared

(विणिञ्जत्), when overpowered (अहिउत्त) by the drops of sweat. With the chest becoming darkish blue, the throat, with its portion (बोच्छेज्) of blue lustre on it, was not distinctly discernible (अविभाविञ्ज). Cf. स कोपश्यामिकर्यैकीभूतो विवेकेन न लक्ष्यते । Com.

741. With great difficulty, His third eye which flashed forth the fire-flame, could open out (विहृड्) fully. There was pressure of the fire-flames on the eye-lids from inside and at the same time, the angry frowns, knitting (विहंग) the eye-brows, pressed (सपिडिञ्ज) the eye-lids from outside.

742-744. Three Gāthās ( 742 to 744 ) form one sentence. The gallant King whose neck is encircled by the tender arms of fair women, on whom Cupid, although burnt and body-less, solely depends, has now taken up the summer dress (णिआहणेवच्छ).

748. Even a moment's separation of the King forces sighs of grief from the hearts of these ladies, appearing as if they ( sighs ) are a few spots or blobs of honey from the flower-arrows of Cupid, left over (टिञ्ज) inside the heart attracted towards the King.

749. Like Lord Kṛṣṇa, who disappeared from the sight of Gopis on the moon-lit sands of Yamunā, this King was being searched ( दीसद् ) with eager, longing eyes rushing forth (पहाविञ्ज) to meet him with tears of joy, looking as if the eyes have stretched out (पसरन्त) their ' hands ' in their ( ladies ' ) haste to embrace ( परिरम्भ ) him. Cf. विप्रलब्धानां स दश्यते दर्शनाय उभयदिक्प्रधावितानन्द-बाष्पसलिलैस्तासां परिरम्भार्थप्रसरद्भुजलतैरिव अक्षिभिः । Com.

The graceful dalliance of the ladies, while in close contact with the King, is being described in a Kulaka of 23 Gāthās ( 750-772 ).

750. The thin hair-lines on the stomach, wavy (तरंगिणी) with the triple folds on it, are supposed to be the reflection of the curly ends of the hair-braid on the back (पट्टि). The stomach is so crystal-clear (फलहृच्छ) and transparent that the hair-ends of the braid on the back are seen (दीसन्त) reflected in front on it (the belly) !

751. The smile, mingled (अणुविद्ध) with the pink lustre of the lips, is comparable to the newly-risen pinkish moon, the spot on him corresponding with a swarm of bees, gathered because of the fragrance of their mouth-breaths. Cf. अधरप्रभायुक्तं यत् हसितं

तत् नवोदितचन्द्रवदाभाति स्म आरक्तशुभ्रकान्तिमत्त्वात् । आमोदयुक्तश्वासैर्मिलिता ये अलयस्तेषां समूहश्च तच्चन्द्रलाञ्छनवदाभाति स्म । Com.

752. The decorative ear-ornament, consisting of a bunch of tender sprouts, looks like the rosy palm of the lady and the flickering pupil (तारजा) of the eye, stretching back and meeting the ear-ornament, is like a small ball striking the palm in a ball-game (कंदुअकीला), generally indulged in by young girls in their childhood (बालभाव). Cf. ईषद् अपूर्णषोडशवर्षत्वात् सञ्जेषबालभावत्वम् । Com.

753. The ladies, veiled (आवरण) in blue garment and having rows of bright, white teeth, imitate (वेलंबति) graceful creepers with their dark-blue foliage and white flowers, with swarms of bees hovering over them, corresponding with the ladies' blue veil (महुअर-जालअमाण).

754. Their bodies are full of nail-marks, fresh and red, inflicted by the King in love's enjoyment. These marks show a pattern or a design of red Aśoka flowers, with which Cupid, the god of Love is worshipped. The Poet fancies that the ladies have these designs drawn on their own bodies, to worship thereby the god of Love who has granted them the constant presence (संगेज्ज) of the King. Cf. कामो हि रक्ताशोककुसुमैः पूज्यते । तानि रक्तानि भवन्ति नवनखक्षतवत् इत्येवमुत्प्रेक्षितम् । Com.

755. A poetic fancy, basis for which is the often used expression रम्भोरु meaning "a lady with thighs like stems of plantain tree". When these ladies of the harem put on a green-coloured silken garment, they exhibit the graces of the inner stems (गम्भत्तण) of the plantain trees (रम्भा) with their perfect paraphernalia (परिअर) of tender, green leaves, in respect of their lovely, tapering thighs and green garments. The occasion for the green dress is, of course, their secret visit as an Abhisārikā. Cf. ऊरुदण्डानां कोमलत्वपरिवर्तुलत्वादिना सादृश्येऽपि हरितांशुकप्रावरणं विना कदलीदलतुल्यता किञ्चिन्न्यूनासीत् तत्सद्भावे तु अवकल्यमित्यर्थः । Com. Cf. also यास्यत्यूरुः सरसकदलीस्तम्भगौरश्चलत्वम् । मेघ. 93.

756. When these ladies bend down their faces in graceful dalliance, marks of bites are to be seen on their lower lips, as they touch the bosom. It looks as if it is their heart that throbs under the guise of these bites, showing vividly (पाञ्चड) the sores of wounds caused by Cupid's arrows piercing the heart.

757. The bodice, with its two flaps, opens out in the middle (मज्ज) between the two breasts and this gap looks bright (तार). The Poet imagines this gap to be the upper (उद्ध) third eye of god Śiva, opened out to destroy Cupid (अणगणास) and the ladies pounced on it and imprisoned (बंदीकअ) it, as it were, keeping it captive on their bosom for ever.

758. On their bosom there has been a long line of nail-marks caused by their lover in the course of violent enjoyment. This nail-line (णहरेहा) has left its impression (णिवेस), which, however, gets broken (खंडिअ) on the surface of the skin by the thrill of horripilation due to the excitement of love. The line, thus made uneven, looks like a seam (सीवणी) with small stitches sewn over the heart, that burst (कुडिअ) by the shock of the fear of a likely momentary separation.

759. The ladies look charming with their round breasts, (अणमंडल), projecting (विअड) at the prospect (लभ) of their lover's embrace (परिरंभ). They thus look like two wheels of the Cupid's chariot, proceeding towards (हुत्त) their lover. Compare the following couplet from the Karpūra-mañjari, where the two dangling ear-rings of the heroine are imagined to be the two wheels of the Cupid's chariot :—(विचक्षणा)—उहएसुं वि सवणेसुं णिवेसिअं रअणकुंडलजुअं से । (राजा)—ता वअणवम्महरहो दोहि वि चक्केहि चकमिओ ॥ कपूर० II. 18

760. The feet of beautiful ladies, fair, soft and delicate, are often fancied to be the yellowish Campaka buds. The ladies often put out the lamps burning by their bedside, out of bashfulness, when they find their lovers removing even their lower garments in the frenzied excitement of love. This they do by means of lotuses which they have as decoration on their ears. The rows of lamps, imagined as animate things with feelings, are fancied by the Poet to be clinging to the Campaka-like feet of these ladies for mercy, out of fear of being blown out by them with their ear-lotuses (कण्णुप्यल). Cf. ता हि नायिकाः सुरतार्यं प्रियतमैरागूर्यमाणा अपह्रियमाणानितम्बवस्त्रा लज्जया कर्णोत्पलप्रहारेण दीपपालीनाशयन्ति । तन्मा नो नीनशन्निति दीपमालाभिः सुन्दरीचरणा आश्रिता इत्युत्प्रेक्षितम् । Com.

761. At his very first sight, the ladies have sucked him in. Now with eyes contracted (कूणिअ) and with eye-lids (पम्ह)

covering, they confine him, as it were, in a cage (पंजरिज) for fear of his going away (अवसरण) from them.

762. The white sheen of the rows of teeth, mingled with the pink lustre of the rosy lip, spreads over the bosom of the ladies, appearing as if they have over their breasts, strips of white bandages (अणबन्ध) soaked in blood (सरुहिर), over the wounds caused by Cupid's shafts piercing the heart. Cf. अघरप्रभया मनागारक्ता ये स्तनप्रसारिणः स्तनोपरि पतिताः शुभ्रा दन्तमयूखास्ते मन्मथकृतानां आरक्तव्रणानामुपरि बद्धाः शुभ्रा वस्त्रखण्डा इवासन् - इति भावः । Com.

763. The multiple braids of hair, long, thick (पिहूल) and abundant, are often utilised by the ladies to bind tightly (ददावेदण) the hands of their erring lovers. The sight of such braids, therefore, gives to our King, their lover, a very powerful (बला) longing (तण्हा) to seize their hair (कअग्गह).

764. The faithless lover stands before the ladies, as streams of tears flow out from their eyes, washing clean not only their own broad cheeks (गंडवास) but also the image of the erring man (अवरद) reflected in them. This they do with a view to removing all taint or contamination (अवकलुसिअ) caused by his intimate contact with another woman.

765. At the proper time (समयम्मि) they loosen their golden girdle (रसणा), with its two ends (कोडि) shining, because of constant (सह) friction (संघट्ट). And all the time they have their beaming (विअसंत) eyes fixed on the face of their man. Cf. प्रियमुखनिक्षिप्तविहसल्लोचनत्वमेव समयः । अतोऽवलोकनविशेषेण प्रियतमं प्रयुज्य विमोचयन्तीत्यर्थः । Com.

766. The dust from the flowers placed on their ears falling down on their bosom, as the ladies toss their heads in anger, serves the purpose of the healing powder (अवचुण्णैति), spread over the wounds inflicted by Cupid, now in the process of slight healing (दरुह).

767. Love's excitement caused tremours of the body and as a result, the jewelled necklace worn over the breasts (थणत्थ) and the rings on the fingers of the hands of these ladies, started to jingle (रजिर). It, therefore, looked as if the girdle and the anklets are producing the jingling sounds (मुहल), although their body was stationary, pinned down to one spot (थामेच्चिअ) and there

was no bodily movement on their part, which ordinarily produce these sounds.

768. The equipment required for painting consists of various different colours and colour-brushes (वर्णअतूलिल्ल). The ladies draw (लिहति), as it were, the portrait of their lover with brushes in the form of their eye-lashes (पद्म) becoming multi-coloured (विविहोचराज), when the lustre of gems in their ear-ornaments (कण्णऊर) pervades these eye-lashes. Cf. अक्षीणि हस्तस्थानीयानि सुन्दरीणाम् । पद्मणि कुचिकास्थानीयानि । कर्णाभरणस्थानानामणिप्रभारागद्रव्याणि सिन्दूरदीनि । Com.

769. The one-direction (एकदिशा) view, for instance the frontal view, of these ladies in its clear and bright aspect (विमल-दसा), looks charming, when overspread by the rays of toenails (चलणणह) shooting upwards, appearing like lovely stage-curtains (लावण्यपडीओ), (illuminated by foot-lights).

770. The eyes of these ladies, with their eye-lashes fluttering (फुरत) and tremulous (लोल) in dalliance, appear to be flying (उड्डीति), as it were, like birds, towards their lover, with flapping (तरलिज) wings, the fringes of which are drawn in (संपुडग).

771. Their white teeth fall upon the lower lip of their lover close by (आसण्ण), as they ardently kiss him. The bright rays of the teeth appear like white lotus-stalks (मुणाल), with which they suck in the distilled juice of his mouth. This picture corresponds with similar scenes in restaurants where men and women come together to drink from glasses full of liquids with the help of grass straws.

772. दिट्टिराज - दृष्टिराग - 'Love as seen or reflected in the eyes. Cf. अद्य भवन्तमन्तरेण कीदृशोऽस्या दृष्टिरागः । शाकु. II. अणुबज्जं-ताइ - अनुबध्यमानानि - 'Being continued for long.'

773. सामा-श्यामा - 'A young girl' according to the commentator Mallinātha - मेव ० 82. According to another commentator on Bhaṭṭikāvya, she is - 'शीते सुखोष्णसर्वाङ्गी ग्रीष्मे वा सुखशीतल । तप्त-काञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते । Vallabhācārya commenting on the same in Meghadūta says, - 'श्यामा एकवारप्रसूता । तरुणीत्यर्थः ।'

The breasts, pressed and rounded under pressure, looked like lotus-leaves moistened and placed on his chest.

776. अणिञ्चिअमेहलं - अनिर्भत्सितमेसलं - 'When the girdle is not thrown away or set aside in contempt.' The girdle, still hanging on the buttocks, looks charming.

778. The saffron paint applied to the lower lip is mostly wiped out (उष्णसिअ) in the act of kissing, remaining yellowish (पिञ्जर) only on its edge-line (पेरंत), while the eye-brows come out in black, being combed (विलिहिअ) with nails.

782. The lips (दसणवास), throbbing with excitement (सोम्माह) and shining bright with rouge, appear like wells filled with cranes, corresponding with the white rows of teeth which the lips cover and hence called दसणवास. Cf. रामेण अलक्तकादिरङ्गेण उज्ज्वलास्तथा च अन्तःस्थितैर्दन्ततेजोभिः सारसपक्षियुक्तवापीवत् शुभ्रवर्णयुक्ता ये रमणीनां ओष्ठास्तेषु तस्य दृष्टी रमत इत्यर्थः । Com.

The next 5 Gāthās (783-787), forming a Kulaka, describe the floral toilet of the ladies after bath on a morning of the cold season. Cf. अथ गाथापञ्चकोपनिबद्धकुलकेन शिशिरप्रभातोत्थिततरुणीचेष्टामाह । Com.

783. जड... वेसम्मि-( On the lower lip ) on which is a thick application (संणिवेस) of wax to prevent (अवरोह) the cracking (of the lip) due to cold (जडभाव). Cf. जडभावः शैत्ययोगः । Com.

784. When the ladies have to meet their lover for the first time, their enthusiasm passes over to the पारसि flowers, interwoven with leafy clusters of मरुबक flowers laden with frosty drops.

785. The pinky saffron shade on the face, looking like the rising orb of the moon, has in between the dotted marks of musk, left over (अवसेस) overnight. Cf. उपभुक्तशेषेन्यर्थः । Com.

786. The charm of hair-braids, decorated with Damanaka petals along with bits of Marubaka clusters, now goes away (संगलइ), with only a few Kunda flowers, now turned brownish, remaining.

The description of the advent of spring (महुसिरि) is given now in 4 Gāthās (788-791).

791. नअरोवरोहेसु-नगरोपरोधेषु-On the outskirts of the capital. Cf. नगरोपान्तस्थानेषु । Com.

Description of the graceful charms of young girls is the theme of the next 5 Gāthās (792-796).

793. The eyes, closing slightly in bashfulness, reveal streaks of white lines with the central portion of pupils inside ( अंतोताराई ) pushed in . On the crescent moon also the black spot is not observed. What we can see is only the white portion down below. Cf. नवशशिलेलायां हि शशो न भासते । शशप्रख्यास्तारा अपि ईषान्निमीलित-नयनेषु न भासन्ते । Com.

794. The lower lip of young girls, subjected to the pleasures of love, looks dry, prominent and protruding, especially because of the sunken emaciated cheeks. It has also the lustre of the pollen of a Bimba fruit ( कक्केअण ). The Com. notes कक्केअण— कर्कतन to mean ' a kind of a gem. ' Cf. कक्केअण इति मणिविशेषोऽप्युपलभ्यते । and he further adds — अनिजितरतिपरिश्रमत्वेन बालानां म्लानाधरत्वं दीर्घत्ये च उन्नतावयवत्वं अनुभवसिद्धम् । Com.

795. Through exhaustion the breasts loose their swell, becoming thin and wide apart from each other ( बिरल ), like filaments of a fresh Bakula flower, turned reddish by the scorching heat of the sun.

Having finished his description of the King's victorious expedition, the Poet now strikes a personal note, giving a few autobiographical details about himself.

797. कइराअइंधो— कविराजचिन्हः— ' Having a title ( इंध ) of a कविराज. Rājasekhara notes ten stages for a poet to develop into a great Poet. In this, the sixth stage is that of a Mahākavi, while the seventh stage is that of a Kavirāja, when he secures proficiency in various languages and possesses unrestrained skill in various types of poetic compositions and in the delineation of various sentiments. Cf. योज्यतरप्रबन्धे प्रवीणः स महाकविः । यस्तु तत्र तत्र भाषाविशेषेषु तेषु तेषु प्रबन्धेषु तस्मिस्तस्मिश्च रसे स्वतन्त्रः स कविराजः । का. मी. V.

798. The high esteem in which the Poet Kamalāyudha held Vākpatirāja makes him feel elated, although he fully realises that himself, he is dry and insipid, with reference to his poems.

799. The distinctive traits that you may find in his literary, narrative compositions ( कहाणिवेस ) are like drops of nectar sprayed out as a result of churning by him of the ocean of Bhavabhūti's compositions.

800. Along with Kamalāyudha and Bhavabhūti, the Poet mentions Bhāsa—Jvalanamitra, Kālidāsa, the author of Raghu i. e.



Raghuvarṃśa, Subandhu, the writer of the literary composition (बंध) 'Vāsavadattā' and Haricandra. For fuller information, see the Introduction.

**801.** परिसलोकं – स्पर्शलक्षणं – 'Soft for touch (on the tongue); pleasant to recite'. छायाघनं– छायाघनं– 'Solid or substantial in its shadow (of the sense). Cf. यस्य वाक्पतेर्गीविलसितं काव्यरचनं आलेख्यवदिङ्गितदर्शकं रसयुक्तं स्पर्शकोमलं सारयुक्तं मुद्रितमिव मनसि प्रवेशशीलं उद्गतप्रकाशं अर्थच्छायाप्रचुरं च भवतीत्यर्थः । Com.

**802.** आगमवाक्छन्दोज्ञा — आगमवाक्छन्दोज्ञा: — Those, well-versed in scriptures (आगम), in the Science of speech i.e. Grammar and in metrical science or prosody (छन्दस्). एवंहासकारिणो-एवं (इति)-हासकारिणः — Writers of historical accounts like रामायण, महाभारत and पुराणस. सारकङ्गो – सारकवयः — Poets of substance; great Poets like कालिदास and भवभूति.

**803.** Things heard from the Poet's utterances have already filled the ears of the listeners. They still want to hear more of him. Therefore, they nod their heads to push down in the ears, as in sacks of grains, whatever they have heard, with a view to making room (ओवास) for additional things yet to be heard.

**804.** The learned men (विअड्ढ) requested the Poet (वाक्पतिराज), with their eyes beaming in wonder, to tell them about this King also, on an occasion when life-stories of great man are described.

These learned men, while making such a request to the Poet वाक्पतिराज, extol the King especially with reference to his exploit in slaying the king of Magadha (Gāthā 844). 40 Gāthās (805-844) thus give us a big Kulaka, with their subsidiary Kulakas. For instance, 12 Gāthās (805-816) speak of the King as an emanation of Viṣṇu, whose portion he has inherited,—Viṣṇu who became the resort of all three worlds at a time when the mighty catastrophe of Deluge (प्रलय) took place. Nay, the King was an incarnation of Viṣṇu Himself (Gāthas 817-826). Like Kṛṣṇa, an incarnation of Viṣṇu, the King is an expert in the art of love and indulged in novel forms of love's pleasures (Gāthās 827-837). Even the captive wives of his enemies became enamoured of him, because he was so handsome (839-843).

**805.** The Poet describes what happens on account of the deluge (प्रलय). Śeṣa, who is all along supporting the earth over

his hoods, is weighed down (बध्नु) by the pressure (आबंध) exerted by the earth, which in turn is bent (ओहुर) under the heavy load of the deluge-water (जलभर).

806. The appearance of a comet (धूमकेतु) is supposed to be an ill omen foreboding disaster.

807. The sun's orb reflecting deep inside the waves of oceans (मअरहरा), gave the impression that the submarine fires are bursting out through the waves, as it were.

808. The clouds (अंबुबह) at the time of the deluge, with lightning streaks dropping down (विगलंत) in the waters down below, are being absorbed (निबिज्जति) by these deluge waters, out of revenge (साणुसएण), as it were, because these clouds have been drinking the waters every day (तद्विअस).

809. The sun, tossed up (सदेह्लिअ) by the waves, looks like a big lamp gifted by the ocean to the god Visṇu (सुरारि), who uses the ocean's surface as His bed.

810. The waters of all oceans poured into one another. The mixture of all these waters produced different colours and different tastes (आसाअ-आस्वाद), like a peculiar cocktail of milk from the milky ocean (क्षीरसागर) and other wines (सुरा).

811. The gods, frightened, collected on the lofty Meru mountain, and babbling (मुहल), started going up the mountain-top, (आरुहंत), while some had already reached the peak. With them all, the mountain began to sink in the waters of the deluge and as it was going down gradually (कम), the caves were getting filled in (कुहरभरण) and thus the gurgling or bubbling sounds (कलअल) were slowly dying down (ओसीअमाण).

812. As the whole universe came to be filled up (णिअमर) with deluge waters, the crescent moon, usually on the head of god Śiva, dropped down at His feet. Śiva too, perhaps frightened, gets into this silvery boat (रअअणाव) to save Himself. Such was the havoc caused on the Kailāsa mountain.

813. Even Brahmā was overpowered by the flood-waters which went over his four mouths. He remained, however, unaffected and felt no distress (णअलभाव), because in his constant practice of Yogic meditation, he was used to control his breath; hence no suffocation for him.

**814, 815, 816.** These three Gāthās form one sentence. The great god Viṣṇu who was the sole, safe resort of the other gods (814) and this our pious King, in whose case the line of sacrificial smoke, rising upwards, reached the sun's orb (815), was in reality an emanation (असणीसंद) of this great god Viṣṇu and had a popular nick-name विग्रहतुङ्ग.

This king is the incarnation of Kṛṣṇa i.e. Viṣṇu, who often times was carried by Garuḍa, the son of Vinatā, over the universe.

**817.** By the force of his upward flight (समुपगता) he shattered the masses of clouds, which looked like pieces of the universe disintegrating at that moment.

**818.** Bits of string-like (गुण) lightning, separated from the shattering clouds, look like fluttering feathers of Garuḍa falling off, being avoided by the whirling aerial car of Viṣṇu on the way.

**819.** The winged mountains sought refuge inside the ocean to avoid the thunderbolt of Indra. The fury of Garuḍa's flight violently agitated (विह्वल) the ocean and as a result these winged mountains (पक्वसेल) were tossed up from the surface of the ocean and they went on flying (भमिअ) in the sky, trying to keep company with Garuḍa, as big birds would do.

**820.** The sun's path was lit up with red lustre, shooting from the treasures of jewels stored at the bottom of the sea, fully exposed by the violent speed of Garuḍa's flight and it looked as if it is Aruṇa, the harbinger, who is going ahead of the sun (सुवर्ण).

**821.** The big snakes were emitting flames of poison-fires which became doubly intense through their anger. These reddish flames looked like Garuḍa's feathers, bitten off and now being ruminated (घोलंत) in their mouths.

**822.** Ananta is another name for Śeṣa. The main hood on which the earth rests was left unmoved by him with a view to holding the earth steady, while he attacked Garuḍa with his other hoods.

**823.** The sharp, piercing thrusts of the nails of Garuḍa had no effect, as they became blunted (विह्वलति) against the chest of Vāsuki, mainly because it had become hard and tough, having developed a thick scar (किण) as a result of its friction against the Mandara mountain. It should be recalled that on that great

occasion of the churning of the ocean, while the mountain Mandara became the churning rod, Vāsuki was used as the rope tied round the mountain for the act of churning.

825. The quarter-elephants, greatly excited and confused (संभ्रम), moved away from their legitimate places at the extremities of directions, grunting and twisting their huge trunks which looked like big snakes. As a result, with the weight of elephants at the ends having shifted, the earth tilted aside (ओसरइ), appearing as if all serpent-groups collected together, standing on the head (hood) of Śeṣa.

826. विणभ्रातणअ - विनतातनय - 'Son of विनता - Garuḍa. Garuḍa is a mythical bird or vulture, half-man, half-bird, on whom Viṣṇu rides. He is the King of birds and descended from Kāsyapa and Vinatā, one of the daughters of Dakṣa. He is the great enemy of serpents, having inherited his hatred from his mother, who had quarrelled with her co-wife and superior, Kadru, the mother of serpents. He is represented as having the head, wings, talons, and beak of an eagle and the body and limbs of a man. His face is white, his wings red, and his body golden. Garuḍa is said to have stolen the Amṛta from the gods in order to purchase with it the freedom of his mother from Kadru. Indra discovered the theft and fought a fierce battle with Garuḍa. The Amṛta was recovered, but Indra was worsted in the fight, and his thunderbolt was smashed.

Evil portents begin to occur in the enemies' places, the moment our King knits his eye-brows in angry frowns. They are being described in the next 6 Gāthās (827-832).

827. The sky flashes bright, with the sword blades being brandished by Vidyādhara. They look like massive columns of hair (चिहूरदण्ड), standing erect on their ends and suggestive of evil portents (उप्पाअ). Cf. चिहूरदण्डा मग्ने केशदण्डाकारा उत्पाता. प्रसिद्धाः । Com.

828. The movement of stars is arrested and they get stuck (घडिअ) over the orb of the moon. This looks as if the fangs (दाढा) of Rāhu (विडप्प) stand imbedded in the moon, when he mercilessly tried to swallow (कवलण) and bite off (खुडिअ) parts of him.

829. The sun's orb also gets pierced and penetrated by the black body of Ketu who attacks him, thus giving an appearance

of a hole bored (विवराह) through the sun. The lustrous orb with a black hole looks very much like an anklet of Laksmī, dropped down from her foot, as she kicked in anger (रोसधुअ).

830. Blood (कीलाल) flowed from the sun's rays and thus the orb looked miserable (जबाल), like Brahmā's primordial, unripe Egg, enveloped (कलिल) in its yolk (कलल), as it broke open all of a sudden (अत्यक्क). Note the use of three alliterating words : कलल, कलिल and कीलाल.

831. The mighty, victorious horses, as they started neighing, threw out smoky, violent exhalations the bright, white lustre of the rows of their teeth being soiled (विभिण्ण), as it were, by the black hue caused because of the steel bridles (लोह), which they have to chew as morsels (कवल) every day. Cf. सधूमं ह्यहेषणं उत्पातः । Com.

The next 5 Gāthās (833-837) tell us how the King felt happy and enjoyed the company of his beloveds in festive love-sports.

833. The lady had a garland of flowers round her neck (पालंब) and its loops (कुंडल) were tied and fixed to the girdle encircling her waist. The sight of this garland dangling (तरलाबिअ) over her thighs, as she was moving about with vigour, delighted the King.

834. The locks of hair were decorated with प्रियंगु blossoms tied to their lower halves, which thus became heavy (गरुइअ). They became loose as a result of vigorous, unscientific (असमंजस) dancing movements. Cf. अतिरभसप्रसारितत्वेन त्यक्तागमत्वं लासस्य असामञ्जस्यम् । Com.

838. Even a perfect man, endowed fully with all merits and accomplishments, appears, in comparison with the King, deficient and imperfect, because his field of activity is limited and small (लहुविसयभाव) and he is denied (पडिसिद्ध) opportunities of playing his part in a wider range (पसर) and of obtaining recognition (संभावणा) thereof.

In a Kulaka of 5 Gāthās (839-843), the captive wives of the King's enemies are described as having wistful longings of love for the King, in whom they conjure the image of the Love-god.

839. These captive women were sleeping on bare ground. As a result their cheeks were enveloped (परिभोज) by overwhelming

(पहुष्यन्त) layers of dust, which they were wiping off from their faces. Cf. तन्त्रीरार्द्रानयनसलिलैः सारयित्वा कथंचित् । मेघ. 83. Also जातान्ये शिशिरमयितां पद्मिनीं वान्यरूपाम् । मेघ० 60.

840. While in captivity, the ladies did not care to comb and arrange (असमारण) their hair. As a result, the hair become rough and threadbare (जञ्जर) because of hot sighs being breathed over and hanging over the forehead, they reduced its size, making it appear small (मडहिअ). Cf. स्पशंक्लिष्टामयमितनखेनासकृत् सारयन्ती । गण्डाभोगात् कटिनविषमामेकवेणी करेण ॥ मेघ. 85. शुद्धस्नानात् पल्लमलकं नूनमागण्डलम्बम् । मेघ० 88. Their action of tying such locks of their hair in order that they may look presentable, suggests their new-found interest in the King. Cf. यशोवर्मेसौन्दर्यातिशयदर्शनादासां मदनोन्मादः अलकादियोजनात् संलक्ष्यते । Com.

841. The ladies began looking at the King with soft, eager and wistful eyes in their fresh joy of love for the King, having somehow wiped away the tear-particles clinging to their eye-lashes (पन्हु), which languidly (मंथरिअ) blinked in their sockets (परिवेस). Cf. स्वभर्तृविरहादिक्लेणजाश्रुपातस्योत्पुसनं, राजराजाभिलाषानन्दाभिनवाश्रुणश्च प्रवृत्तिः । Com.

842. अञ्जसुरं - Without betel-leaves chewed. झसुर - तांबूल - Betel; a Deśī word. चूडुष्पं - क्षतं - A skin or scab formed over a bruise, after the bleeding has stopped.

847. In my efforts to speak in praise of our Master, words fail to come out (खलिअ) from my throat, although I try to say them again and again (पुणरुत्त). This is due to the great joy I feel, which causes distress and pain (आकुल). The result is, I find my speech is unable (अपहुष्पति) as it were, to do this task.

The king Yaśovarman was an extra-ordinary King, greater than even the King Prthu who compelled the earth, that had assumed the form and shape of a cow, to yield the usual supply of edible products, giving her a calf in स्वायंभुव मनु. The legend is told in greater detail in the Introduction.

848. The earth, so long stationed on the hoods of Śeṣa, leaves him in fright and assumes the shape of a cow. The void (अन्तोवास - अन्तरवकाश), that has been created, has been filled by Śeṣa by swelling (विअडाअमाण) his hoods, while the long body (दीहृदेह) stretched out (पित) in the form of his tail (छेप्य) behind.

849. Along with Śeṣa, there is also the divine Tortoise (कुम्भ-कूर्म) down below. When the earth assumes the form of the cow, this Tortoise, with his mouth hidden inside (गूढमुह), takes over the shape (संठाण) of her udder (आवीण), his four feet transformed into her four teats (पओहरचउक्क), while his toes very much look like the cow's oozing milk (छीराअंत).

850. The Boar (कोल), the incarnation of Visnu (वेज्जठ), became the calf (तण्णअ). The Boar, with his snout (घोणा) lifted high (उद्ध) and turned and twisted about (घोलविअ), soon (अइरा) assumed the form of the calf with its uplifted mouth (उत्तुंड).

851. The earth in the nether world was enveloped in the thick mass of darkness (तमसंचअ). When she assumed the form of a cow through fright, she felt spasms of pain (परिवाडिपीडा) which forced out her cries or bellows (हुंकार), setting smoky waves (तरंगिअ) and thus dispelling (विणिकखमड) the darkness. Cf. पाताले वर्तमानो यो बहलतमःसंचयः स पृथिव्या गोरूपत्वे हंभारवनिष्क्रान्तधूमत्वं प्राप्तः । Com.

852. The golden mountain, Sumeru, was dislodged (भिण्ण) from its foundation (विणिवेस) and, when it got loose (सिद्धि), it fell (गलिअ) over the path of the nether world, on the head of the Earth-cow and resembled (सारेच्छ-सादृश्य) the spot of fresh yellow pigment (रोअणा). Cf. भिन्नाधारः सन् शिथिलीभूतः सुमेरुः आधारादधोभूते पातालोदरशून्यप्रदेशे गलितः अत एव सूक्ष्माकारः सन् अभिनव-गोरोचनात्वं प्राप्त इति भावः । Com.

853. The earth has completely changed (परिअत्त) her form and nature (सहाव) within a moment. Formerly on the surface of the earth, there were tufts (सिहा) of grass, slightly sprouting up (दरणिग्गअंकुर), which now, in her new form of a cow, appeared like morsels of grass, picked up (क्वलिअ) sportively by her and thus filling her mouth.

854. The fat (पीवर) or profuse streams of milk began oozing out from the Earth-cow's udder. The Poet imagines that they are, as it were, the whole family of Śeṣa, collected by him to help him bear the heavy load of the earth down at the bottom (मूल).

855-856. The two Gāthās together give one sentence. Our King's comparison even with the ancient king पृथु who gave his own name to the Earth (— hence she is called पृथ्वी or पृथिवी)

does not appear good. Insipid glorification (सिरीसमुल्लास) of kings, wanting in good deeds, gives no delightful appeal to anybody.

The next 150 Gāthās that follow now (857-1006) are devoted by the Poet to his interesting observations on life in general.

857. Those who consider wealth (विहव) and resulting prosperity as some kind of an ornament (अलंकार) which enhances their value in the eyes of the people and feel that it gives them prestige and prominence over others, are soon spoiled, as their wealth goes on increasing. They become stiff and snobbish. It is like frost (तुसार) which dulls and dims the lustre of the moon, although of the same cooling quality (अणुगुण) as the moon. Cf. तुषारवर्षोऽपि शीतस्पर्शः चन्द्रोऽपि शीतरश्मिः इति विद्यमानेऽप्यानुगुण्ये अभिमानमात्रकृते दूषकत्वं दृष्टम् । Com. For the idea of a rich man getting snobbish compare:—यस्यास्ति वित्तं स नरः कुलीनः । स पण्डितः स श्रुतिमान् गुणज्ञः । स एव वक्ता स च दर्शनीयः । सर्वे गुणाः काञ्चनमाश्रयन्ते । नीति० ३२.

858. Flattery turns the head of these masters and they begin to get false notions about themselves, although what merits they have is all too well-known to everybody.

859. Kings can command the services of the accomplished persons whom they patronise (समुष्णाहार), with a view to acquire these merits and skills in themselves. For a poor man, however, he has to find ways and means to propitiate the meritorious ones and gain their favours through service, before they impart their knowledge to them. Cf. दरिद्राणां पुनः कुतो गुणाः । अन्वेषणीयमार्गत्वात् । मार्गः उपायः गुणियरिचयः । स दरिद्राणामन्वेषणीयो वर्तते न तु मिद्धोऽस्ति स्व-सतः । गुणिस्वीकारं च सेवया दरिद्राः कुर्युः । Com.

860. The rich man is so eager to look for ideal good behaviour in others, although himself he strays away, committing many a moral lapse.

861. Talking of great men in authority, they do not much care for absolute or perfect moral behaviour (सीलसार); and they are discrete enough not to investigate into their occasional lapses, if any. On the other hand, they see to it and are satisfied (निसम्मति), if efforts are made to give a garb of virtue to cover up their faults and failures and thereby shield them.

862. Pure, pleasing behaviour of a man who is poor and destitute, goes unrecognised and unnoticed (अगद्विज्ञ) by the



people round-about. In the end it dries up and becomes extinct, like a flower close on top of the fruit formed underneath.

863. The very people viz. rogues and vagabonds, who can never be trusted in respect of the kings' wives and wealth, are kept by them as close companions of pleasure.

865. Even men, firmly established in virtues, lose their virtues and become callous and reckless in their behaviour, as soon as they become rich. No wonder, therefore, if we find that the virtueless people are miles away (दूरे) from any consideration of virtues in their conduct.

866. Some there are who are light-hearted or mean-minded. They desire to acquire abundance of wealth by the development of merits, skills or accomplishments in themselves. And there are others, leading a pure life, who seek to develop merits in themselves by means of wealth.

867. The society under the monarchical rule is divided into various strata and classes, such as royalty, nobility, king's counsellors, officials in charge of administration, general public pursuing their various avocations etc. A poet, seeking royal patronage, has to depend on the good will and support of all such lesser men in authority and is often required to visit them in their houses. The poet's personal experiences in this respect are referred to in this Gāthā. He mentions in this connection three categories of houses of the men in authority including the King (प्रभु). 1—Houses where the servants are bad and wicked, while the master is a good man; 2—Houses in which the master is a bad man, but his subordinates are well-disposed; 3—Houses where both the master and men under him are wicked. Such houses are difficult to deal with (विसम) in their due order (क्रमेण). A good master, for instance, can easily overrule his servants. In the second category, his subordinates can get round their master. The case is hopeless and beyond cure, however, in the third category, where both the bad master and his unscrupulous servants combine to throw away the supplicant approaching for favours.

868. Only such merits or excellences which these officials lack in themselves and on account of which they become averse to great men who possess them, are being cultivated by them. If, for instance, they find that other men are greatly appreciated for

their skill or proficiency in arts like music, painting or poetry, they attempt to try their hand at developing these arts in themselves.

869. If great and good men find that they cannot succeed with people with what merits they have, they then try to do things which may not exactly be proper, moral or lawful (in accordance with the dictates of Manu). If, for instance, he fails as a poet or a painter, he may take to a questionable profession (दोसावरण) to eke out his means of livelihood. That, however, is not very creditable (ज गरवाज) to him.

870. Downright bad traits are often represented (गहिजा) to the king by his flatterers as good points in the man concerned and then he profits thereby. That is because (जइ) the king does not realise that he is played upon in such a representation (गुणसंभावणा). Cf. स्वार्थनिष्पादनपरैर्धनपिशितग्रासगुणैरास्थानबकैः सूतं विनोद इति, परदाराभिगमनं वैदग्ध्यमिति, मृगया श्रम इति, पानं विलास इति, गुरुवचनावधीरणं अपर-प्रणयत्वमिति, नृत्यगीतवाद्यवेश्याभिसक्तिः रसिकतेति, स्वच्छन्दता प्रभुत्वमिति, बन्दिजनख्यातिर्यश इति, .. दोषानपि गुणपक्षमारोपयद्भिः अन्तः स्वयमपि विहसद्भिः प्रतारणकुशलैर्धूर्तैः सर्वजनस्योपहास्यतां यान्ति । कादंबरी.

871. Finding that in this world of fools, their merit and judgement (विवेज) are not appreciated in respect of many testing incidents, these good men retire from active life and go to the forest.

872. The grief of good men is two-fold : that they are born at a time when there are few good men to appreciate them and that, on the other hand, they have to move in the midst of the scoundrels roundabout.

873. Masters, who are perfect snobs, grant interviews (आलो-अज) and get into close contact (पसंग) with them, seating them on the same seat with them. And then they think and say that they have gained (फल) in their company and their association, as much as possibly the interviewers have gained by the honour of meeting them in a personal interview.

874. There are men of wealth who revel in intellectual forms of entertainment of high culture. These so-called masters, however, think that their authority is to be shown in doing things, irrational and absurd (असमंजसकरणे).

875. It is but natural for great men to be upset and feel agitated (अदोलंत) over disrespect or scant courtesy (अणजर)

shown by masters. They, however, calm down (णिब्बाद), when they find even rascals or wicked ones being honoured by them.

876. If, sometimes, worthy men of merit find that they have been given admission and are allowed to occupy some space (सावसाज) in royal households, they need not think much about it. They may look upon it as common courtesy generally shown to all and sundry (जणसामण्ण). Or it may be that there is some motive (णिमित्त) behind it; may be good or may be ulterior.

877. If, for some reasons, it happens that men of merit have incurred the displeasure of kings, they should not expect to be treated with honour by these kings. Their very popularity among the people becomes the reason for kings to discard them. Lokamanya Tilak or Mahatma Gandhi were always kept at a distance by the ruling class. Cf. नरपतिहितकर्ता द्वेष्यतां याति लोके । जनपदहितकर्ता त्यज्यते पार्थिवेन । इति महति विरोधे विद्यमाने समाने । नृपतिजन-पदानां दुर्लभः कार्यकर्ता ॥ सुभा०

878. People avoid you if you have no merit in you. But if you have any special merit in you, you become to others a source of jealousy and mental uneasiness. Best way, therefore, is to cultivate no merit in you or if you possess any merit, do not show it off and become obtrusive, treading on others' toes. Thereby you may live happily.

879. Men in authority turn away (णिअत्तइ) their hearts from good men, because they cannot bear (णीसह) to see them highly honoured (पडिवत्ति). This is like throwing away (मोअण) all decorative ornaments from the body for fear of their heavy load, which they will have to carry, unmindful of the fact they add charm to your person.

881. With a view to establishing one's own superiority in a particular merit like music, painting or dance, one is jealously vehement in running down other skilled persons in the same field. This is quite understandable. But it is sheer malicious wickedness (विसुणा) on the part of the meritless to betray their mean-minded intolerance, when others with merit are hailed with joy and are applauded (उगार).

882. It is easy to deceive others by a show of superficial, short-term behaviour and be considered a good man. That never

satisfies the soul within or the man's conscience (अप्याण), which is so difficult to please (दुक्ख-परिजोसिअब्ब).

883. It is natural to feel justly proud for the merit you have. A top-ranking musician, for instance, is bound to entertain feelings of legitimate pride for the art he possesses and he cannot shed it off, howsoever humble and modest he may be. And even if he tries to suppress this feeling and would not show it outwardly, his heart throbs with this feeling doubly strengthened (विउणअरं).

884. "I do not know" says the Poet, "what exactly good men feel and think, when they find themselves being hurt (दूमि-ज्जंत) by rough, discourteous behaviour, almost amounting to insult and humiliation, at the hands of the people in authority. This much I know, however, that they will not re-act in retaliation, in spite of the offence given" (अवरद्धे).

885. Virtues or the good values of behaviour in man's life point out by contrast the maximum depravity (महिमं-महत्त्व) of conduct to which a man of vices goes down in his wretched life. If it happens that virtues or values even can gain the benefits (गुणा), equal to those of vices, then our salutation to these virtues also. Take, for instance, the problem of corruption. We know how a corrupt man gets rich in no time. If a man, incorruptible, can be equally rich, then my hat is certainly off to such a man too.

886. Virtues and vices are traits that have to be inculcated in early years and then later to be cultivated and developed. Basically man is neither wicked nor vicious. Circumstances and surroundings give a tilt to his innate nature one way or the other. Therefore, when required by conditions in which he finds himself, a good man has to act the rôle and character of a villain and vice versa. This stage of the colourless condition, neither black nor white, is the border or boundary-line (सीमंत) from where virtues throb and vibrate far and deep down in man's nature.

887. The sinner can be a saint, but not vice versa, especially if the man is deeply entrenched in virtues, practised by him all his life.

888. Even though lacking in special merit (परिहीणगुण) if we find that he is essentially and truly (सुट्ठु) a good man, then he deserves to be treated with respect, in common (सामण्ण) with other

such people. In his message to Dusyanta, Kaṇva pleads that Śakuntalā, whom he married of his own accord, should be given a position of respect in common with his other wives. Cf. सामान्य-प्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया । शाकु० IV. 17. The poet gives an illustration of the mango tree which has become barren, devoid of juice (गलिब्रस). Although such is the case, the tree has a purpose to serve as a tree (भूजवृक्ष), giving shade with its thick foliage.

889. For women there are various mirrors of silver (कलहोत्र) copper, bronze etc. For men, however, good men of character serve as a mirror to show them by comparison how good and pure they are in their behaviour. Cf. गुणिनामपि निजरूपप्रतिपत्तिः परत एव संभवति । स्वमहिमदर्शनमक्षणोर्मुकुरतले जायते यस्मात् । सुभा०

890. If not in words, a wicked man will carry (बहइ) his terrible trait elsewhere. What is his nature cannot be stopped or suppressed. A Darbha or a tuft of grass has a sharp edge on both the sides. Its sharpness (फरसत्तणं), even if taken away from its tip (मुहुत्तिष्ण), will persist (धरइ) on its edges (धारासु).

891. The realisation of the excellence of merit in others (परगुणसार) comes to the wicked man only because of his faculty of judging (विवेज) and then having realised this excellence, he feels doubly (विउण) sad and distressed (विसूरमाण) at heart. This very quality of judgment is the cause of his wickedness.

893. Even men, highly eminent in merit (गुणुष्णआ-गुणोन्नताः), suffer devaluation (लहुअत्तणं), if they show off (बुब्भते) their greatness (माहप्पं) because of their merit; how possibly can men, absolutely wanting in merit (णिगुणा) lay any claim to such greatness ?

894. There exists a cause-and-effect relation (कार्यकारणभाव) between merits and greatness, greatness being the effect (कार्य) of merits. We find, however, that these mean, contemptible men (कापुरिसा) claim greatness (णिबद्धमाहप्प) for themselves, as their reward for their want of merit (अगुणकज्ज). It is, indeed, an absurd expectation (विवरीअ) of the creation (उप्पत्ति) of an effect without the cause.

896. Jealousy like dust is blown off when thought or discretion (विवेज) throbs and vibrates (विप्फुरइ) in the mind. When the

fire-god (हुअवह), corresponding with thought, blazes forth, the smoke-screen (of dust) is wafted off (विगिभत्त).

897. As you look up at the high Himālayan mountain-top (तुगावलोअण), you are filled with wonder. As you look down deep (णीअदंसण) from a height into a well (अवड) below, you get a fright (संका).

898. Some time in despair, I feel that I should shed away all merits I possess, as I am afraid of these wicked men who, out of jealousy, may cause any amount of harm to me. This thought is very much like a similar thought of a man who, going at night, would like to divest himself of a flower-garland, for fear of exciting (संभोह) the cobras thereby.

899. People in general have not extolled his merit, and have not praised (अणहिगीअ) him; and yet he is proud of the merit (गुणगन्विअ) he has. When one sees such a sight (णिएऊण), even the hearts of those, whose fame has spread far and wide, become diffident (अंदोलह) in themselves and they begin to doubt their own merit. The poet perhaps refers to the case of Bhavabhūti for whom he has great affection and admiration. Bhavabhūti was sure of his merit and therefore he challenged his critics who deprecated (अणहिगीअ) him in these words.—Cf. 'ये नाम केचिदिह नः प्रथयन्त्यवज्ञां । जानन्ति ते किमपि तान् प्रति नैष यत्नः ॥ मालती० I.

900. Men of merit and men, who have reached the pinnacle of wealth and glory (विहवारूढ), say to one another that they have nothing to do (ण हू किपि) with them. They only deprecate and slight (लहुअंति) each other, as men, living on mountain-top look down on those living at the base and vice-versa.

901. Between the two, viz, kings and men of great merit (महागुण), it is the latter who are proud and stiff in their behaviour with kings and not the kings, who are not conscious of greatness (माहृप्पधरा) with reference to these men of high merit.

902. The poet is bitter when he sees that vice is prospering. The more we find that merits are not getting their due recognition and honour (णग्घंति) and the more the defects and deficiencies (दोसा) are yielding rich rewards (फलंति) now, the more will the world (जअं) be soon devoid of merit (गुणसुण्ण), as no incentive for the cultivation of merit will be had.

903. But then these great men, who have become fearless (णीसंका), having given up all ambition after a good deal of thought (विवेअ), care a fig for kings (किं व नरिदेहि). In their fortitude (धीर) they have girded up their loins (बद्धपरिअरा) to fight against their fate or destiny (विहि) even !

904. This is how great men act. On the other hand, look at these mean men (णीआ) who are absolutely spineless. At the slightest hostile action (थोआरंभ) of fate against them, they get cut into pieces (खंडण) by their own frenzied movements (सपरिफंदणेण) like a piece of wood (दारुसअल) kept whirling (भमि) on the sharp edge of an iron wheel (आयसग्ग). Cf. स्तोकेन हानिमायाति स्तोकेनैवातिरिच्यते । अहो सुसदृशी चेष्टा तुलान्तस्य खलस्य च । quoted by Com.

905. The light of knowledge (विष्णाणालोअ) reveals the shallowness (विसारअं-विसारतां) of low minds. The bright lustre ( of the sun ), when it flashes (तेअप्फुरणं) is white (सिअं), but it shows that the gems on which it flashes, are black (कसण).

906. Great men, having broad hearts (हिअअविअडत्त) or minds, are not prone to publicise their ideas or thoughts, but would rather keep them to themselves. The Poet gives an illustration of oil-lamps which give mild lustre (मंदकिरण). Their light, however, is confined within the halls of big mansions, in which their flames roll and reel (घोलति). Cf. प्रदीपोज्यं निद्रावशमुपगतो घूर्णत इव ।सुम।०

907. Even with the greatest of lustre (विएअ), which great men possess and shine with, we find they cannot succeed in life to realise their ambitions and aspirations (संकप्पा). People perhaps shy away and they are afraid to approach and deal with them. The illustration is of a lightning flash (विज्जुज्जोअ) which, by its powerful lustre, dazzles the eyes and forces people to close them in the face of the lightning.

908. Those who succeed in life in grabbing or amassing wealth by their own effort (सयं चिअ), unaided, are of course deserving of respect (गारवठाण). But then we will have greater respect for those by whom poverty has been embraced of their own accord (सयं चिअ), as a matter of choice.

909. Ordinary people with practically no merit in them can never hope to attain the high mark of respectability and eulogy

(पसंसा). On the other hand, there are these great men, who feel embarrassed and are thus averse to or beyond (परजो) any praise from others. Eulogy thus stands in between those (इअर) who want praise and publicity, but do not get it and those revered ones (महृग्व) who are shy and shun words of praise. We thus find that only the mediocre get themselves praised and advertised.

910. Here are great and good souls who, feeling bitter and disgusted with life, have given away freely whatever wealth they had and now stand eagerly waiting for death, which they would welcome with open hands. But this god of Death (कअंत), although angry with them, does just the opposite (विवरोअ), showing no response to their wishes. Not only that, but he gives them a long life, out of love for them and compensates and replenishes their exhausted stocks of wealth. Cf. पापपरिचयपरिहाराय जीवनमनिच्छतां गुणिदौर्गत्यनिवारणाय स्वयं त्यक्तविभवानां विभवदोषधिया वा कृतान्तो विपरीतं करोति - धर्मधनपूर्णं जीवनमेव संपादयति । सत्त्वातिशयाकृष्टः सन्नित्यर्थः । Com.

911. These great men of merit (गुणगुरुणो) used the world i. e. the society in which they moved, to rise to the heights of eminence (उवअरणीभुअजआ) and establish themselves as such. But unfortunately and perhaps it may be the fault of the age (कालदोस) in which they live that not only they have not been given any high posts of authority (पहुठ्ठाण), but their services have not been utilised even in a subordinate capacity (उवअरणं ण जाआ). The best illustration is the 'Brain Drain', happening at present in our country. Finest products of our country, eminent scientists or technologists, engineers etc. are sent abroad at the expense of our country; but no jobs are to be had for them, if and when they return. It is only the favourites and flatterers who bribe their way into high positions of authority.

912. If inspite of what has been said above (in Gāthā 911), there is something or some one pure and bright that flashes about here and there, even in this darkest period of the Kali age (कलिकाल-भरम्मि), it is because of the dawn of the imminent Kṛta age that is soon to follow (अणंतरगामि) in the revolution of Kāla or Time, as subdivided into its four Yugas viz. कृत, त्रेता, द्वापर and कलि in this cyclic order. The coming Kṛta age has cast its shadow of purity and piety, as it approaches the Kali age which is soon to fade away.



913. Houses, that turn away the supplicant, shattering all his expectations with which he enters them in his impetuous eagerness, are no good. Those houses, from which the man goes out in fullest satisfaction, are the only commendable ones.

914. Some of these wicked men have no generosity (उदारभाव-उदारभाव) or feeling of obliging others (उपकारभाव), no politeness (दक्षिणभाव) and no sympathy (करुणअ-करुणता). Even the earth withdraws from such scoundrels, afraid of being polluted by their touch (छिप्यइ).

915. When these great men find that things easily accessible even to ordinary men (इअरमुलहं) are, however, denied to them, having been left beyond their reach (न संपडइ), they just smile inwardly (अंतोच्चिअ) and keep quiet (अच्छंति), feeling greatly surprised (विम्हिआ) at the turn of events.

916. Great men show off the gifts (परिग्रह) received by them, telling the good people that these gifts have far exceeded their expectations, like the reflection of precious jewels, which becomes magnified when seen through a thin layer of wax (मअण Marathi मेण). Such is the child-like simplicity of great men.

917. Low people seek the company of villains for their diversion, even when the good ones are at hand. The Poet cites the example of men, who love to wear ornaments of glass beads even when they can afford real gems.

918. The wealth (of charity) stands invested by great men at different places (धामत्थाम) and in different men and, therefore, they would know of no poverty. The miser, however, has only one place — himself — to invest. When that source is gone and even its roots are wiped out (पन्दुसिअ), leaving no trace of the original wealth.

919. Misers are quite eloquent in showering praise on the magnificent charities of others (अणविसए). While doing so, however, they feel for themselves no urge or enthusiasm (उच्छाह) to give away, nor are they ashamed of praising others.

920. The miser has hoarded enough money to be able to enjoy fully. His wealth (लक्ष्मी) is thus like a newly wedded wife, youthful and strong, capable of giving fullest pleasure (परिभोजसहा) and yet she is halting, dull and hesitating even in

her first union (णवसंगमालसा) with the man, who is stingy in taking full advantage of her. For this reason, other youngsters have an eye on her, nay, even may get her (लहिऊण) to enjoy. But they cannot freely and openly indulge in love-sports (कामलीलापरा) with her, as the miser has a closed fist and will not give them liberally. Himself he will not utilise his wealth and will not allow others also to make use of his wealth by giving away profusely.

921. The misers keep away from Laksmi, although she is with them by their side (पासगोअरं). They have only to dip into their pockets to get the money required to spend on themselves; but misers as they are, they will not even touch wealth, as if she is unclean and untouchable, being in her menses. Cf- परिहारवती रजस्वला । Com.

922. Laksmi is great (गरुअ), but these men, highly accomplished, look down upon her as of no consequence or significance (पलहुअ). Hence her hostility (विरोह) against them for their merits, and not for no reason (णिककारणं ण), as she finds herself neglected by them.

924. Laksmi would disappear in the absence of a good man to cling to. If would be a serious loss for her, never wished for (णासंसिअ) by her.

925. Laksmi is born of Dharma or Righteousness. How can she hate good men? (वेससज्जणा-द्वेष्यसज्जनं). Laksmi that we find with the unrighteous, or the sinful men, is no Laksmi. She is Alaksmi, Evil fortune, like wealth with the sudden rich upstarts.

926. The wealth of such upstarts soon disappears. On the other hand, the wealth of the righteous (आआरअर) is profuse (विउल), lasting and shines bright with use and enjoyment (परिहोउज्जल). Such is not the case with the wealth of others (इअर).

927. A good man of merits, when poor, has all the good traits in his behaviour, like courtesy and understanding. The moment he becomes rich, we find him changed and spoiled, developing defects like vanity and arrogance. Laksmi thus takes away his merits (अवणेइ गुणे) and invests him with vicious traits (देइ दोसे). In the case of the wicked ones, however, wealth covers up (णुमेइ) their faults and, according to the saying — सर्वे गुणाः काञ्चनमाश्रयन्ते— shows them as good men of merits, giving them

limelight and publicity (पयास). Such is the contradictory dispensation (विण्णास) of wealth. Cf. अपनयति गुणान् ददाति च दोषान् । दुर्जनविषये तु गुणान् ददाति दोषान् आच्छादयति । Com.

928. The great warriors, who face the sword-blades (मंडलग्ग) of enemies on the battle-field, are blessed, lit. touched by Lakṣmī (णिवसिरी), who is forcibly (बला) made to stay with them there (तस्मि).

929. Good men have long been accustomed (कअसंघा) to the use of one hand only, in all their acts of smashing (अप्पोडण), striking (अहिघाज) etc. And they are so proud that they will not take the help of their other hand even, although necessary. Would such people look up to others for help even in emrgency ?

930. If we have to find out who is wicked among these two viz. wealth or virtues, I would say, it is virtues or merits that are wicked; because Lakṣmī does not refuse to stay (अहिलेइ) with men of virtues; but on the other hand, merits do not tolerate the association of Lakṣmī or wealth with them. Men of merits may happen to be rich; but the really rich men are devoid of merits. Cf. प्रायेण गुणिनां लक्ष्मीर्हश्यते न तु श्रीमतां गुणाः इति लक्ष्मीं गुणा द्विषन्ति न तु लक्ष्मीर्गुणान् - इत्यर्थः । Com.

931. It is an established fact (एअं परिट्ठिअं) that for Lakṣmī, the creeper, the root (मूलं) is merits. Men of merit, like poets, painters, musicians, get rich awards from the State and the public for their talents in the various fields of arts. But at the same time, when this creeper viz. Lakṣmī or wealth grows up with him (परिवद्धण) and when he becomes richer and richer, his merits get buried underground (अहोगमणं). He loses those very merits in the vanity of his wealth. Cf. लतावृद्धी हि मूलान्वधस्ताद् गच्छन्ति । Com.

932-933. The two Gāthās give one sentence. Lakṣmī is a fickle (चटुला) goddess. Earlier, when she emerged from the ocean, she was surrounded by many a god who stood unsteady in nervous fear (सज्जस) expecting to be chosen as her consort at her Swayamvara. To them all she gave the ignominy (अयसं) by her rejection and stumbled with unsteady steps over to Viṣṇu (महुमह). Having stayed for long (चिरआल) in the darkness of the nether world, her eyes are compressed (संवाहिअ) and contracted. How can she now immediately open them fully (अकूणिअं कुणइ), to look

at these men shining bright in their merits (गुणुज्जल) ? She will find it difficult to favour them with pleasing eyes; but she will not be averse to them. Cf. गुणिनां श्रियावलोकनं न भवति । तत्प(तालतिमि-  
रोपहतनयनतया । एवं सत्यपि तथा पूर्वमेव दुष्टदैत्यादित्यागेन गुणवत्येव भगवति  
नारायणे वसतिः कृता । तेन गुणवत्पक्षपातोऽस्याः स्फुट एव ।

934. At the pompous celebration of wealth (Laksmi), though newly acquired (पदमद्विष्टा), she (Laksmi) runs away (निवलाह) from him. Finding himself suddenly rich for the first time, he is tempted to make a vulgar demonstration of his wealth, spending lavishly on ceremonial celebrations, like marriages of his sons and daughters, as a result on which he soon becomes a pauper once again. Then becoming bankrupt, howsoever he may try and implore (पत्यणा) the goddess, it does not happen (संघडइ) that he gets once more another instalment (अण्णा) of wealth and becomes rich again.

935. What is happiness ? It certainly is not negative in the sense that no unhappiness (दुक्खाभाव) is happiness. It is not also the worldly pleasures, which we enjoy for a time, but which bring pain and unhappiness afterwards. Happiness which, therefore, does not depend on these material pleasures of the senses (मोत्तूण सुहाइ), is the real, ever-lasting happiness of the heart and the soul.

936. Deeper the addiction of man for pleasures of the senses (सुहसंगमारव), such as wine and women, more poignant (दारुणजर) is the grief and agony thereof, whether he gets them or not. The illustration given is that of light and shadow : brighter the light (आलोअ), deeper (बहलत्तण) the shadow.

937. Pleasures of the senses continue to haunt the mind, even though with full concentration (एक्कचित्त) it is dragged away from them. The illustration is that of the internal sound (रव) which is to be heard inside the ears, though they are closed with fingers (अंगुलिपिहिअ) to keep away other sounds.

938. In the case of great men, their sufferings even give pleasure to their hearts, like poetic compositions (रसबंध), full of Pathos (विदण्णकरुणाइ), which delight the hearts of poets.

939. In this endless (णिरवसाण) path of worldly migration (संसारवह), wise men look up to their present houses (कुलाइ) as

temporary places of sojourn (वसइठ्ठाण) for their soul, going from one embodiment to another (अण्णणाइ) in its cycle of birth and death. They, therefore, have no fond attachment or pride of their present status in life. Cf. न त्वहं कुलजो ममैतत् कुलमित्त्वहंकार-ममकारग्रहेण युज्यन्ते । Com.

940. Men breathe out their grief in sighs caused by affliction. The elephant spouts out his exhaustion (आयास) in spray-showers due to exertion (आयासकअ).

941. The joy (पहरिस) of meeting dear relatives produces tears (बाह). It is, perhaps on account of the fact that the hearts melt at the thought of impending separation, which fills them with nervousness (बोच्छेअकाअर).

942 It is foolish on your part to imagine that the bond of friendship and affection will become loose sometime in future. On the other hand the more you stretch (तणंत) to extricate yourself, the tighter will it become (गाढअरायइ). Cf. तैलादिना स्नेहेन युक्तस्तृणादिग्रथिर्दुःखेन विमुच्यते यथा तथा स्नेहयुक्तपुत्रादिपाशः । Com.

943. Alas ! In your meetings (घडियाइ) you develop deep ties of friendship, closing the distance (गिरंतर) that existed between you and your friends previously; but after some time you fall apart and, as a result of this split, the distance becomes wider (दूरंतर), like the two ends of a girdle which had joined together, but which, when the girdle (रसणा) is taken off (उम्मोइअ), remain far off from each other.

944. In his childhood, at first man possesses no merits or accomplishments (ण गुणा), nor has he the means, instrumental to achieve them (गुणहेउणो). He is just a lump of clay, yet to be moulded into a shape. Then starts his education, primary secondary and higher, followed by specialisation in the field of his choice. Now, as a finished product, he is hailed and acclaimed as a fine man of merits and accomplishments (परं ते गुणहेउणो तओ सह गुणेहि). Now (सपइ), after he is dead and gone, his merits alone remain in the memory of the people for sometime (ताण गुणच्चेअ). Afterwards, alas, even these merits also are forgotten (as in the cases of great patriots like Tilak, Gandhi, Tagore or Nehru — ) (णवर हा ते उण ण सत्ति). Cf. प्रथमं बाल्योपक्रमे तावन्न गुणा दृश्यन्ते । नापि गुणहेतवः अध्ययनादयः । ततः सह गुणैस्ते हेतवो दृश्यन्ते । संप्रति तेषां गुणा एव दृश्यन्ते व्यतीतशरीराणाम् । अनन्तरं कष्टं तेषु न सन्ति भूयसि काले गते । Com.

945. A great man is dead, leaving behind him an abstruse, astral body of his fame. In course of time, however, even the eulogistic speeches of his merits become more and more scarce on the lips of his people, like small pieces of his bones (अटिठलवाअंति) scattered about here or there. Cf. यथा नष्टस्य शरीरस्य क्वचित् प्रदेशे अस्थिलवाः स्मारका भवन्ति तथा यशसो गुणलेशा इत्यर्थः । Com.

946. Bad men develop vicious traits (दोसा) as a result of their constant (थिर) thinking, brooding or wishing (वासणा) of evil, immoral actions and these traits bind them (बंधाय) to the sinful conduct or behaviour for all time, leaving them no escape from it. In the case of good men, however, even their merits or accomplishments give no temptation (मोहाय) to them to err on the wrong path; because their very merits, sounding a note of warning, put a stop (विरमंति) to such wayward inclination immediately (अन्ति).

947. Complete satisfaction of the heart with what possessions one has (जहागणसु विह्वेषु) is real Detachment (विरागो). On the other hand, condemnation of Laksmi by a poor man betrays his passion (रागो) for pleasures, which he cannot enjoy in his present conditions of poverty and a feeling of jealousy (मच्छर) for those rich men who can afford those pleasures. A conflict between the haves and the have-nots. Men owning and staying in posh buildings and going in cars are hated by the houseless pedestrians.

948. It may be said that when we find that some men derive pleasure in taking to a life in forests full of eternally flowing water-streams (बहुज्जर), it is also a kind of love for pleasures (रागो), which they do not get in their houses, where fraud and falsehood abound (बहुच्छल).

949. Those who praise (महइ) the ways of the life of tribals (पुलिंद) living in the Vindhya forests certainly betray their own primitive nature (सरूववरो-स्वरूपपरः) or their intention to condemn an abject life of service (सेवानिदावरो). Cf. वनवासमात्रं मोक्षोपायः प्राणिवधबद्धगर्भेषु पुलिन्देष्वपि भवेत् । Com. Cf. also सेवाधर्मः परमगहनो योगिनामप्यगम्यः । नीति० 47.

951. Although now pure and perfect in his present behaviour, the wretched man (दुग्गअ) should be avoided. The earlier sin (संगुलं) will be found lurking (णिञ्जडिअ) in him even after a long lapse of time.

952. The miserable ones are filled with disgust and aversion (गिब्देअविमुहआ) for themselves and the merits they may have. When such is the case, how can any other man show any regard and respect (कआअरो) for their merits ?

953. Even his wife shrinks away (हरइ अप्पाणं) from the man who has lost his wealth. The night does not meet (घडइ) the moon fully with her full body (सब्बंगं), when the moon is not full (असंपुण्ण). It is only a part of the night spared for a partial moon, and not the full time of the night. Cf. वनं गन्तुं बुद्धिर्भवति च कलत्रात् परिभवः । मृच्छ. I. 15.

954. The Gāthā gives perhaps a personal, autobiographical touch on the part of the Poet. Frustrated in life, with all his hopes and aspirations destroyed, he cries out in despair, addressing his heart to seek solace somewhere. " It is better that your misery is confined to you alone and has not spread over the whole world, embracing everybody in its fold." Cf. दारिद्र्य शोचामि भवन्तमेवमस्मच्छरीरे सुहृदित्युषित्वा । विपन्नदेहे मयि मन्दभाग्ये ममेति चिन्ता क्व गमिष्यसि त्वम् । मृच्छ. I. 38.

955. Here are some pigmies (अग्रह) who indulge in an idle, tall talk (गारव) of the uplift of the suffering people. This non-sense should stop (अच्छउ). These men (इअरा) can do no good to themselves even. What of others' welfare ?

957. The first contact (परिअय) with people with a view to getting acquainted is difficult enough. To develop intimacy (भुज्जंतो) is also equally difficult (दुक्करं) with them. The water used for washing hands is quite cold (पाणिसिसिर) and the same, utilised for drinking (पाणमि), feels and tastes different and strange (अण्णाहा होंति).

959. Aggressive, frivolous behaviour (अविणअ) in the case of public women (सामण्णसुंदरी), trying to take undue liberties, has its peculiar charm. When fragrant (sandal) wood is ignited, its smoke of good smell is greatly preferred to its flames (पज्जलिअ).

960. Good men with a few human imperfections (थोवागअदोसा) alone are easy to deal with (ववहार). Perfect men with no faults are uncommon and extra-ordinary (जीसामण्ण), placed high above the common rut and therefore difficult to associate with (कह संगअं होइ).

961. What is the use of cultivating merits and accomplishments, if the man is not given any high position of eminence (उच्चरितो). It may be argued that his rise is blocked by other men of good character and behaviour (सुचरिअलंघन). All the same, the fact that he also has merit in him (गुणत्तण) cannot be lost sight of.

963. Watch the man's face while you deal with him. His honesty or otherwise will be found reflected on his face which brightens or darkens according as the dealing is fair or foul. The outward lustre of the gem reveals its genuineness and not its inside, if you break it and look at its broken pieces.

964. People in general show different attitudes with reference to merits and faults or defects. Category I — No appreciation for merits and no condemnation of faults. An attitude totally unconcerned (समगुणदोसा). Category II— Fault-finding only (दोसैक-दंशिणो), called पुरोभाग Cf. दोषैकदक् पुरोभाग. Category III— Those who are equally opposed to merits or faults; people who are cynical, having no good word for merits, while disapproving faults (दोसगुणवामा). Category IV — People having a good understanding of faults and merits knowing that no one is perfect, will only pick up and applaud the one particular merit that a man may possess (गुणमेत्तं गेहंति). Cf. गुणदोषवेदिनश्च मध्यस्था न सन्ति ये गृह्णन्ति गुणमात्रं दोषं तु त्यजन्ति राजहंसप्रायाः । राजहंसः किल जलसंमिश्रं क्षीरं निष्कृष्य पिबति जलं तु त्यजति । Com.

965. A man may appear to be changing the colour of his face, in the course of his dealings with others. It all depends on his moods at the time. He may be joyful, depressed or angry, according to the deal he is having. That does not mean that he is not pure or honest at heart. The mango-fruit is greenish in its raw state; but when it reaches the full stage of ripeness (परिणाम-परमत्थ), it becomes yellow. That does not mean the mango is rotten inside. Cf. विदुषो लोकसामान्यव्यवहारावसरे तदनुसारेण व्यवहर-माणस्य श्यामायमानत्वेऽपि नास्ति विरसत्वमित्यर्थः । Com.

966. A man may appear (दोसइ) to be very pure, decent and honest in his dealings, but, remember, in all this (कज्ज) he will not be able to be different (असम) than what his basic nature is. The effect (कज्ज) viz. the dealings will be in conformity with his nature (कारण), although apparently it may appear to be



different for a time. A wicked man will be seen ultimately in his true colours though he may hide it for a time under the cloak of honesty. The reddish-yellow colour of a filament has been inherited from saffron and therefore will be in common (सामण्णं) with the colour (राज) of saffron.

967. It is not necessary that all the good points in man have to be observed. Even a partial picture of merits (असअल्लुण), as noticed (सच्चविअ) in a good man, is sufficient for men of noble, open-hearted nature (सुवुरिसा) to praise him. Half the part of a gem, held in a hand, is kept away from view (णूमिअ); but nobody tries to split it (विदारेइ) into pieces to look what it contains inside.

968. Absence of faults in a man is as good as a positive possession of a merit in him, provided he is unaffected by a feeling of jealousy or envy (मच्छरुत्तिण्ण) for those who have merits. For instance, not every man is a poet. If, however, he is not jealous of those who have this talent, he may be looked upon as essentially a good man. Unfortunately, however, such is not the case. There is that ingrained (टिअ) vanity (अहंकार) in man, which always troubles (दूमेइ) him and which makes him jealous of the men of merits, as of men in affluence (विहवेसुं). He cannot bear the idea that they should be talented or rich, while he has remained a pauper in life.

969. We find that wealth alone has become a criterion for respect (गारव). Men, highly esteemed (अगघविअ) for their merits or talents, go down in public estimation, if they have not even an iota of wealth (धणलवेण रहिअ). A poor man, howsoever learned, has no value in the eyes of the people. For this reason (तेणं चिअ), I do humble myself and bow down at the feet of wealth (विहवाण णमिमो), and say that I shall have nothing to do with wealth (होउ विहवेहि), which I willingly forego. Cf. कृतं विभवैर्न किञ्चिद् विभवैरिति विभवनिन्दापर्यवसानम् । Com.

970. Good men, howsoever learned, are ignored and no awards or gifts of wealth (दविणोवआर) are made to them. Although so neglected, they take heart (धीरंति) in one thing viz. that for some people at least (काणं पि) their merits, howsoever meagre (णिअगुणलेस), have given a certain amount of pleasure and satisfaction (परिओस).

971. Good men, most often, forget their conditions (पम्हसि-अदसा) of poverty. But then occasions arise, when they are specially pleased (तोसकाल) with an exhibition of talent, as of a musician at a concert and they feel an impulse of giving a gift as a token of their appreciation. In their ardour and confusion (दाणाअरसंभम) they search their sides (पास) or pockets, only to find them empty (सुण्ण). The result is great embarrassment (विलिअ). Such occasions torment (दूमैति) these good men. Cf. चारुदत्त saying to चेटी who restored the stolen casket of Vasanta-sena's ornaments — भद्रे, न कदाचित् प्रियनिवेदनं निष्फलीकृतं मया । तद् गृह्यतां पारितोषिकं इदमङ्गुलीयकम् । (इत्यनङ्गुलीयकं हस्तमवलोक्य लज्जां नाटयति) । मृच्छ० V.

973. When we could afford, we gave away in charity amply to our hearts content (जहिच्छं). We still continued to give (तथो अ देतेहि), although we were aware that we were running short of our possessions, until at last a day came when our stock was finished. Finding ourselves in a destitute condition (अमाव), we begged and accepted (गहिअं) charity from others (पराहितो), with our heads bowed in shame, though prompted by greed (लोह). लोहपणएहि (लोभप्रणतः) would have been a correct reading, as plural is used earlier all along.

974. When great men find that the essence of their intrinsic merits goes without being fully understood and recognised (अमुणि-असारत्तणेण), they feel for a moment dejected and disgusted at heart (उव्विअंत). Soon they compose themselves on the strength of their ability to think and judge for themselves (णिअअविवेअट्ठविआ) and cheering up, give full vent and scope to their activities (सुणा पअट्ठति), in consonance with the dictates of their merits.

975. Accursed, adverse Fate may take away the wealth they have and, reducing them to poverty, may deprive them of the joys of spending (वयविलास). The heart's satisfaction, however, in their possession of merit like proficiency in music, poetry, painting, can never be taken away by Fate.

976. The fame and the glory of these great men become all the more solid and deep-rooted (बद्धमूल), as they, in their greatness (गरुअत्तणेण), cut themselves away (विचडंति) from the people, having had already formed and developed the habit of never depending on others (अचडिअपरावलंबा) for anything in life.

977. These great men have acquired all the knowledge from the study of Scriptures, like the Upaniṣads and the Bhagavadgīta (आगमलंभ) and are now advanced in age (वयपरिणई). When, however, they are faced with a crisis in life, in which they lose all their money and the pleasures thereof (घणविलासाण भंगे), their hearts feel the effect (परिणाम) of these losses, although it is improper and unwise (असमंजस) to do so even slightly (धोव).

978. When lesser men (लहुआ) realise that their own merits stand no comparison with those of the mighty great, they avoid their contacts with them and associate with the meaner ones (णीआहिगम). The result in the end is that they completely do away or lose whatever merits they had before (गुणाण भावं चिअ हरंति). Cf. लघवो गुरुणां पुरतो निजगुणा न्हस्वतरा विभास्यन्तीति भीत्या मूलत एव तांस्त्यजन्ति नीचैः सह च वर्तन्ते । Com.

979. A bad man who falsely praises an underserving fellow (असलाहण), knowing full well that he is not worth the compliments he showers on him, is a doubly (विउण) bad man. Conversely, a good, wise man, who eulogises a fellow for merits which he does not possess (अपअत्तगुण), gets condemned as a wicked man (पिसुणत्तणं) both ways (दुहा), for his falsehood and for turning a flatterer. Cf. निन्द्यस्य अलीकप्रशंसया दुर्जनो यथा द्विगुणं पैशुन्यं प्राप्नोति तथैव गुणहीनस्य घनाढ्यादेरलीकप्रशंसया सुजनोऽपि द्विगुणं पैशुन्यं प्राप्नोतीत्यर्थः । Com.

980. When a wicked man (खल), out of friendship (नेहेण), hugs another fellow saying 'he is my own self, no different from me (अप्याण्णिविसेस), he implies thereby (अत्यगईए) that his so-called friend also is equally wicked. Cf. समानशोलव्यसनेषु सख्यम् । अत्यगईए-अर्थगत्या, अर्थात् । अत एव दुर्जनस्य स्तुतिः प्रीतिर्वा सज्जनानां त्याज्या भवति । Com.

981. The wealth (विहव) of the learned men consists of their learning and knowledge of the various lores or branches like the systems of Sāṃkhya, Yoga, Nyāya, Mīmāṃsā, Vedānta etc. Hence they can rightly be called विज्जाविहव (विद्याविभव) or the possessors of the wealth of learning. The chief essence (सारविसेस) of this knowledge of diverse branches is Poetry (कव्व), with its two-fold Alamkāras or Figures of speech viz. शब्दालंकार and अर्थालंकार, which serve as embellishments of Poetry. The essence of knowledge on the part of the possessors of the wealth of learning is intimated (सीसई) to the listeners by their nodding ears (सक्कण),

when they wear the bright golden (कणउज्जल) ornaments or Figures of speech as contained in the Poetry of these learned men, up above and down below their ears—शब्दालंकार down below and अर्थालंकार up above.

982. When Lakṣmī has found her abode with the highly worthy and eminent men, she never leaves them (ण चरा महग्घेसु). Hence (तेण) when we find that she leaves them at all (तेच्चेअ) or that when they themselves (ते उण ते) leave her, how can we blame Lakṣmī alone. These men, who, in their arrogance of detachment, discard her, are equally responsible for bringing upon themselves conditions of poverty. Construe the Gāthā thus :—  
महग्घेसु सिरो ण चला । तेण ते च्चेअ (तान् एव) जं (यत्) सा मुअइ, ते उण ते तं चिअ जइ मुअंति, इह तीए को दोसो ।

983. Man's thirst (तण्हा) or craving for wealth remains unsatiated, even after having acquired the highest forms (अच्चुण्णअ) of riches in abundance. The craze of a mountaineer stands unabated, even when he has reached the highest Himalayan peak and he asks, "I have reached the highest point on the earth. But for me, sky is the limit. Therefore tell me, what part of the sky have I reached ? (गगनस्य किं व आरूढं ?). None whatever. I must still continue to go up and up in the sky. Cf. किं व गगनस्य आरूढं इत्यत्र गगनस्य को भाग आरूढः, न कोपीत्यर्थः । Com.

984. The master-misers (किविणा पहुणो) offer homage to their tutelary Goddess Lakṣmī, folding their hands in supplication (पणामघडिअंजलि). The two hands joined in a Pranāma look like a closed lotus, of which the goddess is very fond. The Poet imagines that these misers arrange (रअंति) the respectful worship (पूजा) of the Goddess, as it were, built up in a heap of lotuses in the form of a multitude of folded hands. Cf. कमलानि श्रियाः प्रियाणीति कृत्वा कृपणा धनिनः प्रणामकृताञ्जलिव्याजेन तस्याः पुस्तः कमलपूजां रचयन्तीति मन्ये इति समन्वयः । Com.

985. When mountains found that their trees were shorn of fruits and flowers (कुसुमफलोसारिअपायव) and the birds whom they loved had departed from them (विणिअत्तसउणपणअ), they threw themselves in the deep sea. Was it not an act of suicide (तं किर ण मअं-सूतं) on their part, when they found that the very purpose of their life is lost and that no longer would they be of use to any-

body ? The figure of speech is Anyokti, with specific reference to great men who disappear when they cannot give anything in charity. Cf. महतां दानसामर्थ्यनाशः पलायनं न मृत्युवदिति भावः । Com.

986. Happiness can be secured and unhappiness can be avoided (सुहृदुक्त्वागम), if proper steps are taken (सोवाय) or acted upon by men of action (आरम्भिणो). Mere wishing, willing or brooding will not help. Howsoever you scratch (कंडुयण) Fate, with a view to coax and cajole it to favour you, with the finger-nails (णह) of your ambitious thoughts (चिंता), you will fail to turn it towards you. Cf. उद्यमेन हि सिध्यन्ति कार्याणि न मनोरथैः । न हि सुप्तस्य सिंहस्य प्रविशन्ति मुखे मृगाः ॥ Also उद्योगिनं पुरुषसिंहमुपैति लक्ष्मी- । दैवं हि दैवमिति कापुरुषाः वदन्ति । दैवं निहत्य कुरु पौरुषमात्मशक्त्या । यत्ने कृते यदि न सिध्यति कोऽत्र दोषः ॥

987. Some men find themselves in prosperity (समिद्धी), which came to them unexpected or unasked (आगंतुआ). This sudden state of plenty and abundance (समिद्धी) turns their heads and, overcome by infatuation (मोह), they behave indiscreetly, as a result of which they soon lose their wealth (सिरी). Repentant, they again go after her in search. But then why should not prosperity, that came to them of its own accord without being invited, now go far away from them, when they had acted foolishly before, in their days of plenty and lost her (बोलीण) ?

988. We have seen how in the case of the new rich, their behaviour, impolite and indiscreet through infatuation, caused them loss of prosperity. In the same way (एमेअ), if some of these men, finding themselves rich, cut away from people and snobbishly live a sequestered, isolated life of withdrawal (विणिअत्ती), although generally delicately polite in their behaviour (आभारपेसल), they too, I believe, suffer the same fate and total (समहिल) failures followed by disasters (आवई), which take away all prosperity from them.

989. Great men bravely face difficulties and disasters (विसम) without losing their heart (अविसण्णहिअअ) and rise to glory (गारवं वलंगति) in overcoming them. Fate, which brought on them such a calamity, should now relent. But it refuses to do away (अणुप्यंत) with these disasters, delighting to prolong their misery. Truly, cursed Fate plays the role of a villain (खल) in their lives. Cf.

प्राप्तेऽपि दुःखे ये अविषण्णहृदयाः सन्तो गौरवं न त्यजन्ति तेषां गुरूणां दुःखं अनपनयत्  
दैवं दुष्टं मन्तव्यम् । Com.

990. We believe that in this very life (इह लोएच्चिअ) one should get reward for peace and tranquility (णिव्ववण) of one's heart. This cannot be the seed (बीअ) that yields the fruit or the harvest in the next world, having been sown (णिव्ववण) in this world and that fruit too after a life of penance in the forest (रणवसहीए). Cf. अरण्यवसतिः केवलं ऐहिकफलानां शान्तिमुखादिरूपाणां दात्री न तु परलोकार्जन-  
रूपाणां सुखानामिति भावः । Com.

991. The upper rich (विहवी) delight in special forms of entertainment and enjoyment, like dinners, dances, excursions, gambling etc. Men (upper middle class) who have collected additional property and possessions in lands, cattle, money, etc., care (महद्) for only stability and security (धिइमेत्तं). A penniless man seeks physical health (सरीर), while a sick one is satisfied (कअत्थ), if he only can live or survive (जीएच्चिअ).

992. Long talks or dialogues (कहाणुबंधा) with great men of learning, stuffed (णिबिडाअंता) with high thoughts, as they appear to be at the beginning (मूले), vaguely reveal (विरलोग्गार) what they have in their mind, in the course of conversation (पसंग) and then come to an end (णिमीलति).

993. In the case of rich men, the many forms of pleasures (परिहोआ) at their disposal, lose their taste and become insipid, just because of their multiplicity. They give no delight, becoming only a matter of routine or ritual. On the other hand, men of limited means (थोअविहव) are known to feel fully satisfied and happy (सुहंभरणा = सुखंभरात्मानः) with what little they get to enjoy.

994. The heart, once attached (पडिलग्ग) even to an insipid, insignificant (विरस) object, can never be taken away (णियत्तेउं) from it. Like a small child clutching a doll, the man will go on hugging his fetish and will never be forced to part with it. To say, therefore, that there is fickleness in man's heart is just a false delusion (मोह). Cf. हृदयं चञ्चलं भवतीति या जनस्य बुद्धिः सा मोहा-  
त्मिकैव । विरसादपि हृदयस्य अनपकर्षणीयत्वात् । Com.

995. Thinking men have two-fold aspirations (बुद्धीओ) of happiness to be secured first in this their very life on the earth and that in the other world and they fondly cherish these ideas and

ambitions in their hearts. Unfortunately, however, they remain firmly covered up and sealed (गढघडिर्ह) in their hearts by the thick slabs of the breasts of young women reposing on them. In plain words women come in the way as obstacles in the fulfilment of these aspirations. Cf. युवतिस्तनलंपटा ऐहिक-पारत्रिकनिश्रेयसपरा-  
ङ्मुखा भवन्तीत्यर्थः । Com.

996. It is imagined that the God of Love, Cupid, is body-less (अणं) and the arrows he flings at persons in love are of flowers (कोसुमा बाणा) that are supposed to pierce the vulnerable hearts. All these factors in the case of the Love-god are intangible and unsubstantial (अफुड). Under these circumstances, how can real, tangible (फुडाई) pleasures be obtained from this Love-god ? Cf. स एव नास्ति अनङ्गः परमार्थतः । अतस्तस्मात् कविसमयेन भान्यानि सुखान्यपि तथैव अपरमार्थानीति भावः । Com.

997. Women, they say, are hard-hearted. But the question is : how can a tender heart of a woman develop this (इण्मो) hardness (णिदुहुरत्तण) ? To achieve this, therefore, this adamant (hard stone) of firm, twin breasts lodges (वसइ) over the heart. Cf. गतप्राया रात्रिः शशिमुखि शशी शीर्यंत इव । प्रदीपोज्यं निद्रावशमुपगतो घूर्णत इव । प्रणामान्तो मानस्यजसि न तथापि क्रुधमहो । कुचप्रत्यासत्त्या हृदयमपि ते चण्डि कठिनम् । सुभा०

998. Strange contradictions in man's nature. While taking delight in his own (अफुल्लज) actions, howsoever indiscreet, he feels sorry (खिज्जइ) for his behaviour. He finds fault with other people's nature and disposition and at the same time he wants (सिहइ) to assimilate in himself the good traits and merits of others. Cf. विरुद्धवर्तनो लोक इत्यर्थः । Com.

999. Old age turns the man's hair on his head long and white. I believe, they are, as it were, the trodden paths (मग्गा) taken up by the various emotions that assailed through the hair (जहागमं) and shocked the heart, as they came every day and later passed away (वोल्त) from the heart via the hair. A path, beaten and trodden by daily coming and going, becomes dusty and greyish white. Cf. कामादिचेष्टाशक्तयो हि यौवनदशायां यथा क्रमेण आगच्छन्ति तथा ता वार्धक्ये क्रमेणैव अपगच्छन्ति । तामामागमनगमनैरिव केशा मार्गा इव धवला भवन्ती-  
त्युत्प्रेक्ष्यते । Com.

1000. In old age, the whole body develops a stoop (णई). This disposition (विणिवेस) of the body, along with the grey hair

(पल्लिहि), appears to show (दावेइ) that the body has now turned into a veritable alms-bowl (करकभाव), which is so imminent (आसण्णा) because of old age and which leaves him poor and destitute forcing him to beg. Cf. करऊकः नारीकेलादिमयं दीर्घवक्रं भाण्डं कापालिकादिभिर्भिक्षाग्रहणार्थं भृतम् । Com.

**1001.** In old age, the body develops freckles or black spots (तिलअ). These are, as it were, the black shade (कसणच्छाया) of the hair, which, with ripeness of age (परिणाम), gets worn out or disintegrated and discoloured (जज्जरिज्जंती) and falls down all over the parts (अनेसु) of the body in big thick dots.

**1003.** The whitish grey fluid (पल्लिअं), a sign of old age, flows from the breasts of the young lady of the house (घरिणी) under the guise (णिहेण) of milk-stream, as they (breasts) are affected by the onset of pregnancy (गढ्भुग्गम), which powerfully attacks the youth (लंघिअजोव्वण) of the lady; and the man, her lover-husband, looks at this flowing grey substance in a very depressed and disconsolate state (विमण) of his mind.

**1004.** Everything that we have or try to do is fraught with difficulties and dangers (विसम) and is without any pleasure (विरस). As a result it is all unhappiness and definitely no happiness (सुहं चिअ ण णाम). If we say that no unhappiness (दुक्खाभाव) is happiness, (just as no disease is health), that too is not correct. (दुक्खाभावो सोक्खं जेण ण). Therefore this so-called happiness also is misery and nothing but misery. The poet gives here his pessimistic outlook on life, mainly influenced by the tenets of Buddhism.

**1005.** Continuing in the same strain, the Poet affirms that what we see roundabout as the so-called universe is the Form (आआर) manifested by Non-existence (अभाव). 'The world is an illusion (जगन्मिथ्या),' says the Vedāntin. 'Everything is void,' (सर्वं शून्यम्) would say the Buddhist Mādhyamikas. The sky appears blue from the surface of the earth. But this is just an optical illusion (आलोअणणिव्विअ). There is nothing like a concrete blue substance up above. It is all void and empty space.

In a Kulaka of 5 Gāthās (1007-1011) the Poet tells us how God Śiva assumed the form of a lion to test the heroic strength of the King.

**1007.** The loose mass of Śiva's matted hair gets itself transformed into the lion's mass of the mane (केसरकलाव), with



which it bears resemblance (करणि), while the blue-black (कसण) lustre which covers and colours (हओ) His throat, very much looks like the ichor (दाणाअंत) of quarter-elephants (आसागअ), who might have clashed with the Lion.

**1008.** God Śiva holds over His head Vāsuki, the king of snakes, with hoods lit up (रंजिअ) with rays of jewels on top of his hoods. This Snake becomes the lion's tail (लंगूल), with which the Snake's body greatly resembles (वेलंब = विडम्ब or विडम्बना). For assuming the shape of the tail, the great Snake recedes backwards to stretch and spread his body, having first uncoiled it; and when being attached to the body of the lion at its end, it was stopped and clearly demarcated (रुद्ध) by the row of lustre (पहोलि-प्रभावलि) shining on the lion's back (पट्टि).

**1009.** Śiva has garlands of skulls (कवालमाला) serving as a decoration (उत्तस) over His head. These skulls are open-mouthed (विसट्ट), revealing the reddish inside (उअर) of their cavities (कुहर). These skulls went into the formation of the graceful curling locks of hair (जालावली) on His head. Cf. अत्यन्तोद्धाटितवदनकुहरा याः शिवशिरःस्थकपालमालास्ता एव शिवसिंहस्य जालावलीत्वं प्राप्ताः। जालावत्यः जालरूपपापन्नाः सिंहशिरःस्थाः केशा दृष्टप्रसिद्धाः। Com.

**1010.** The curved, sharp edges of His finger-nails (णहमुह) went in by way of reflection (पडिमामग्गा) and were sighted (सच्चविअ) inside the mirror-like crescent of the moon (ससिअला) on the head of Śiva. These reflections went over to the Śiva-lion as sharp claws (णह), useful as hooks (अंकुस) to curb his victims. Cf. शिवस्य नखाग्राणां ये प्रतिमानिवेशाः शिरःशशिकलायां कृतास्त एव ततो निर्गम्य शिवसिंहस्य हस्तयोस्तीक्ष्णनखत्वं प्राप्ता इति भावः। Com.

**1011.** Gaurī or Pārvatī too seems to have her own lion attending her as her escort, who was frightened at the sight of this lion, made out of the indigenous material of his own body by god Śiva.

The next 4 Gāthās speak about the King's heroic exploits, devotion to religious pursuits, his greatness and benign, benevolent rule.

**1012.** The trunks (करदंडा) of enemies' elephants, lopped off by the King, appeared like huge poisonous snakes, as the streams of blood, resembling tongues (जीहाह = जिह्वाभ) of snakes, flowed out from their noses (णासा).

**1013.** The column of smoke appeared lovely (सहृद्) like a path (सरणि) blackened (सामला) by the thick (बहल) flow of the water of ichor (मअंबु), oozing from (the temple of) of the heavenly elephant (सुरकरि) called Airāvata of Indra (तिअसणाह), invited (आहूअ) to go down on the earth by the good deeds of this King.

**1014.** By the greatness of his own merits (गुणगारव), his predecessors (कुलपुत्रा) were dwarfed (लहुईकआ) by him; but at the same time, by his own greatness (अप्याणगारव), he made them also great (गरईकआ).

**1015.** The King's wrathful frowns (सरंभभिउडीओ), accompanied with (सहा) sighs indicative of a feeling of pity (करुणाणीसास), looked charming (सहन्ति) in his case, although he scrupulously insisted on the observance of a strict penal code of restrictions (धम्मबंधण) that he had laid down in his authority as the ruling monarch (पहु). A stickler for enforcing the laws, as he was, he, however, ruled over his subjects in just the opposite way (विवरीअ), showing them clemency and forgiveness, in spite of their breaches of behaviour. Rules and regulations are meant for imperfect humans and not vice versa.

The king Yaśovarman is god Hari or Viṣṇu Himself, since he holds on his chest the goddess Lakṣmī, the consort of the great God, Who as Tortoise was instrumental in churning the milky ocean and the emergence of the goddess therefrom. The scenes of the churning of the ocean are described in a Kulaka of 24 Gāthās (1016-1039)

**1016.** In the act of churning, the bottom of the ocean was being dug up by the Mandara mountain and the conchs (संख) and strings of jewels were thrown up (उष्णामिअ). To the Tortoise, an incarnation of god Viṣṇu, who lay at the bottom to support the Mandara mountain on His back, it appeared that a silver plate full of materials of worship (अग्धवत्त) was being hastily held over (उग्गाहिअ) to Him by the gods (तिअस).

**1018.** The big fish (महामीणा), lifted up, having been balanced (तुलिआ) on His back, displayed reddish patches of their throats, as they gave out breaths (ऊसास). Thus they looked like clouds with lightning streaks flashing off and on.

**1019.** The back of the Tortoise had a black skin-surface. The gods and the demons (दङ्घ्ना), however, saw that the portion of the back which, joined to the earth, was being rubbed off by the mountain, exhibited a white colour as a result of the friction, while on its borders (पेरत), it retained the dark tinge. Cf. आश्रितया भूम्या यो घृष्टः पृष्ठप्रदेशः स गौरीभूतः । पार्श्वानि तु स्वभावश्यामलानि कूर्मस्य । Com.

**1020.** The mountain, resting down below on the back of the Tortoise and towering high above the surface of the water, cast its reflection (फडिमा) over the ocean, which, because of the waves (तरंग), was not straight, but curved and crooked in its appearance (णिवेस). The reason perhaps is, as the Poet imagines, that the earth (रसाञ्जल) serving as foundation of the mountain (महिहर) found that the resting space on the back of the Tortoise was insufficient (अपहृत्त) for it and hence the reflection appeared crooked (कुञ्चिञ्च), as the mountain remained unsteady and wobbling all the time.

**1021.** The Mandara mountain was taken over, along with the groves of trees, to the ocean and was placed on the back of the Tortoise to serve as a churning rod. It was then encircled by the coiling, hard-pressing body of Vāsuki, who, while entwining, gathered together the bending ends of the spreading branches. Thus when the branch-tops of trees (साहग्या) were pressed to the mountain-sides (सेलघडिआ), their roots were torn and thrown out (दलति).

**1022.** Garuḍa, the lord of birds, had a fight with Vāsuki some time before and in the course of the fight, the spike-like (कील) piercing, sharp claws had left wounds which later turned into knots of scars (वणगठि) on his chest (उरम्मि). These scars were being scraped off (सिज्जति) on account of the friction (गिहस) in the course of the churning, producing grating sounds (खरहरतीओ).

**1023.** The rows of the leafy tufts of trees (पारोहमाला) started revolving in circles (परिवेस), formed (अवबद्ध) on account of the acceleration of speed (रयवित्थार) in the churning action. And they got split and shattered (फुट्टति) as they dashed (ताडिञ्च) against the sides of the mountain in their revolutions (विणिञ्चति).

**1024.** The mountain has thin-streamed (तलिण) rivers. As it became unsteady (अट्टिअ) and started moving and revolving (वलण), the river-water, splashing against the banks in the course of its comings and goings (गआगअ), shattered them (बोच्छिण्ण). They fell down (णिबडिअ) and thus made the rivers broad and wide (विअडभाव).

**1025.** Lakes or reservoirs of water (जलुप्पीला), loose and wide at the bottom (परिसिद्धिविअडमूला), at first threw out their water in a thin stream (पढमतनुधारा), as a result of the whirling action of the mountain. Later when the spring-holes at the bottom, through which water leaked to fill the basin of the lakes, were smashed and broken down (विहडंत), having been rubbed off due to the friction (णिहस), these lakes started flowing out (वहति).

**1026.** Some time, during the course of churning, the Mandara mountain slows down (मंथराअंत) and then comes to a stop (वीसाम). As a result, the water-currents lose the action of being thrown out or flung at a great distance (दूरवडण) from the mountain-side. When the whirling is resumed, the same currents (णिज्जर) begin once again to flow out and form a small (मडह) circle of a stream roundabout.

**1027.** The whirling (वलिअ), broad (वित्थअ) mountain-ridges meet and scrape off the thin and sharp-pointed (तलिण) tusks of quarter-elephants in the course of their revolutions and by the friction (णिहंसण) caused, they rub off and blunt or flatten (वित्थार) the curving parts of their tusks (दसणच्छेअमंडला).

**1028.** The trees and creepers scraped off and removed from the mountain-side on account of friction, the great Snake grips (घडइ) the mountain closely. His body spreads out (दीहाअंत) and is wound and tightened (वलइज्जइ) round the mountain.

**1029.** The slough of the great Snake Vāsuki was extricated from his body due to friction and it dropped down in the ocean making a round fence (परिवेस) encircling the Tortoise, as a result of the speed (स्य) in the whirling movement of the mountain. It thus appeared as if the ocean formed a temporary basin (आलवाल) round the Tortoise, lodged underneath the mountain.

**1030.** The mountain-valleys have their side-embankments scrubbed off (झिज्जंत) by the friction of the great Snake. As a

result, the valleys, gradually exposed to light (कमबद्दालोअं), gave the impression that the foresters inside are now moving out (णिति), although, in reality, they did not stir out (अविणिक्खमंता) from their places inside the valleys.

1031. Ordinarily the big boulders (सिला), loosened from the mountain-ridges (कडअ), should drop down straight (सरल). But because of the whirling action (वलणभाव) of the mountain and its ridges coming in contact with the directions one after another, the downward flight of these boulders appears slanting and crooked (कुडिल).

1032. The aerial vacuum up above in the sky (ओआस) was destroyed (पडिहअ) and became non-existent, as the water, tossed up (उच्छलिअ) by churning, filled the circle of directions all round in the sky. The thundering echo (पडिरव) of churning, therefore, could find no access in the sky and remained clinging (वलग्ग) and hovering over the ocean inside the empty space momentarily created (खणतुच्छ) by the water tossed up.

1033. Big boulders, with sharp pieces (घारा) of the thunder-bolt embedded inside, fell out from the sides (तड) of a ridge (कडअ) of the mountain. These boulders were in fact the knotty scars (वणगंठि) on the body of the mountain, as a result of the wounds inflicted at the time when its wings were cut off (पक्खच्छेअ) and now dropped down, having been uprooted by the friction of the body of Vāsuki.

1034. The big snakes of the ocean pulled out (कडिहअ) their bodies that became coiled up (मंडलइज्जंत) and twisted on account of the whirling (वलंत) ocean. They straighten up (सरलिअ) the whirlpools (आवत्त) with their forceful hisses and, thus relaxed (पसिद्धिल), they stretch and spread themselves to lie floating on the surface of the ocean. Cf. एवं नाम महान्तो जलधौ सर्पाः ये फूत्कारैर्मन्दरवलनोत्पन्नानावर्तान् सरलान् कुर्वन्ति । Com.

1035. The mountain has on it big trees and rivulets (सरिआ). By the friction caused by the Vāsuki's body, paths or channels (मग्ग) on the sloping sides of the mountain and the waters, chained and fettered (संदाणिअ) by tight rope of the Snake's body, were released and allowed to flow down through these channels over the trees. The streams so flowing appeared charming like creepers entwining the trees.

**1036.** The sky-scraping mountain filled the sky with its ridges, the flat ground (मही) and the peaks, thus evacuating or ejecting (पेल्लिअ) it from its place of occupation. The directions therefore, came down from their original positions in the sky and occupied (अल्लीण) the mid-region (मज्ज) of the mountain, thin and emaciated (तणुअ) as it became, by the friction.

**1037.** The huge mountain was first lodged (णिमिअ) with great difficulty on the back of the Tortoise. As churning proceeded, the foundation or base of the mountain was scraped off (विणिहिट्ट) and the big volume (आहोअ) was thinned by the friction of the great Snake. When, therefore, the churning was stopped, the mountain could be easily lifted and taken away (ओसारिअ).

**1038.** The churning action of the Mandara mountain caused slight painful bruises (दरदुमिअ) on the back of the Tortoise. But the layer of the earth (महीवेढ) at the base, made wet (तण्णाअ) with the water of the agitated ocean, became a mud-plaster (पंक) placed on the back of the Tortoise as a cooling remedy (सिसिरोवआर). Cf. महोदधिमथनसमये किल कूर्मः सर्वात्मना जलधितलं प्राप्तो मन्दरभरधरणाय । ततः पुनरपि पृथ्वी तत्र विश्रान्ता क्षुब्धजलधिना आर्द्रा विरता एवमुत्प्रेलिक्षिता । Com.

**1039.** The Goddess Lakṣmī who was thus forcibly (सरहस) churned out of the milky ocean (खीरोअ), left sore and distressed (आमुक्कविहर) and later married (उब्बुढा) to Viṣṇu, is even to-day held over his chest by this our King, an incarnation of Viṣṇu.

The next four Gāthās (1040-1043) describe the King's prowess and the consequent grievous condition of his enemies' wives.

**1040.** Grief-stricken ladies, the the wives of his enemies, started slapping and pounding their bosom. As a result the blood stopped circulating and became clotted or coagulated (मूढ), developing a darkish colour (सामलछाया) over the surface, which the Poet imagines to be the smoke of the fire of grief inside the heart, caused by separation, soiling (मइल) the bright and white surface of the broad bosom (थणवट्ट).

**1041.** The tears, clean and clear, flow down in streams (अंसु-धारा) from the eyes which have had no collyrium (गिरंजण). They ooze down over the cheeks where they join (संघति) to form a continuous line, the lustre shooting from the ends (वोच्छेअ) of

jewels in the form of finger-nails (णहमणि) of palms, placed under the chin to lift up the face (वयणुव्वहण).

**1042.** They give out long sighs (णीसास) which, coming out, meet with the obstruction (णिरोह) caused by thick, long tresses of hair hanging over the face and are massed and pent up (पुंज-इज्जंत) temporarily (खणमेत). Thus obstructed, they turn into eddies (चक्कलइज्जंति) moving round and round and thereby heating up (उम्हविअ) the broad cheeks (गंडवास).

**1043.** The wives of enemies, waiting upon the King as captives, presented such bodily conditions (अंगाइ बुभंति) in their misery, even when, just casually, the King knitted (विसमिअ) his eye-brows in frowns in feigned (लीला) outburst of anger (रोसुग्गम).

In the next two Gāthās (1044-1045), the Poet reiterates his fancy about the King being Keśava (Viṣṇu), reposing on his fame, as Viṣṇu does on the body of Śeṣa.

**1044.** The great God Viṣṇu holds inside His stomach the three worlds. His conch bears (बुभइ) great and gorgeous resemblance (इंबर) with the primordial egg of Brahmā (बंभंड) all at once (अयंड); and when He blows the conch, one of the worlds (भुवणंतर) is forced out from His belly (उअराओ) by His powerful mouth-breath (मुहमारुअ) and made to enter (विसंत) the conch which He holds to His mouth. Cf. भगवतो हि हरेरुदरे त्रयो लोकाः स्थिताः तेन तदाधारत्वेन अण्डत्रयमपि तत्र स्थितमिति कोष्ठचपवनप्रेरितः अन्यतमो लोकः शङ्खाभ्यन्तरे प्रविष्टः इति शङ्खः अन्यतम-ब्रह्माण्डत्वेनोत्प्रेक्षितः अतिमहत्त्वात् । Com.

**1045.** The King's fame has extended (आयाम) unrestrained upto the vicinity of the sea (उवसमुदं). It has thus spread like the body of Śeṣa, on which, like Viṣṇu, he reposes. Hence is he Keśava himself.

A great protector that he is, he, as Viṣṇu, was visited by the goddess of Earth who assumed a human form to seek His protection and help in her troubles. This the Poet describes in the next 17 Gāthās (1046-1062).

**1046.** The earth as a globe is supported on his head by Śeṣa. Now, to approach the King she has assumed a female human form, with her lovely lotus-like feet, which are gripped (चडिअ) and brightened (तार) by the lustrous rays of toes (णहमऊह). These

toes are imagined to be the young ones of Śeṣa, who have clustered round the feet, to lend support to Śeṣa out of proper respect for him (जोग्माअरेण), to enable him to bear the burden of the earth in her new form.

**1047.** Her feet, red-lustred with a profuse (पञ्जत्त) application of the red lac-dye (अलत्तअ), are supposed, as it were, to be enveloped in the red hue of jewels (रअणच्छाय) on the circle of the hoods of Śeṣa, as she placed (णिवेस) her feet on them.

**1048** She was being carried along (बुञ्जती) by the multitude of royal swans, who collected (मिलत्त) round her, being attracted by the jingling sounds of her anklets (मंजीर), as her feet gracefully (लीला) moved in a gliding gait (घोलाविअ). The bunches of swans are imagined to be the clustered coils of the hoods (फणावलय) of Śeṣa. Cf. शौकल्यात् शेषफणासादृश्यं राजहंसानाम् । Com.

**1049** She is wearing, round her waist, a brilliant band of rays (किरणकलाव), thrown out (उगिण्ण) by a girdle-string (रत्तण-गुण) of gold (इरिण). This shining band had the same lustre as that of the tawny-coloured mane (केसर) of the Boar (किरि), which stuck (लग्ग) to her (the earth), when she was lifted and placed on His shoulders (खंधुक्खेव) by Viṣṇu who became the Boar for a purpose (कारण), viz. to save the earth from deluge.

**1050** As people approached her in her female form for doing all kinds of homage and service to her, they had their reflections, in various poses, cast in the jewels of her girdle (सरअणरसणा) and it looked as if these people were engaged in various activities (वइअर) such as going up (रोहण) on the high, elevated portions of the earth or digging up (उदहण) the depressed areas there.

**1051.** The deep cavity of her navel (णाहिविवर) was, as it were, a notch made by the sharp tusk (दाढावह) of the Boar in the mid-portion of the earth uplifted by Him; and the thin hair-line (रोमावली) on her stomach issuing from inside the navel was, as it were, the column of darkness coming out (उब्भेअअमाण) from the nether world.

**1052.** The lovely stomach of the Earth-Maiden, uneven (विसम) with the wave-like (वीइमंग) three rippling folds, is imagined to be the plough-furrows (सीरमग्ग) facilitating the emergence (णिग्गमण) of Sīta, who had stayed safe, without harm (अणहट्ठिअ) underground.



Janaka says ( in the Rāmāyaṇa ), “ As I was ploughing my field, there sprang from the plough a girl, obtained by me while cleansing my field and known by name as Sitā ( the furrow ). This girl, sprung from the earth, grew up as my daughter ”. Cf. सीता हलविलिखनैर्भुवो जातेति प्रसिद्धिः । बलित्त्रयं चोदरे तरुणी धारयत इति स्थितम् । तत् हललेखात्वेनोत्प्रेक्षितम् । Com.

**1053.** The white and bright necklaces of jewels ( हारावली ), mixing ( वलंत ) their lustre with the rippling hair-line on her mid-region ( मज्जएस ), looked charming like the confluence of the two rivers Gangā and Yamunā, wherein the whitish stream ( सौत्त ) of Gangā joins the waters of Yamunā. Cf. यस्यावरोधस्तनचन्दनानां प्रक्षालगाढारिविहारकाले । कलिन्दकन्या मथुरां गताऽपि भङ्गगोमिसंसक्तजलेव भाति ॥ रघु० VI. 48. Also the description of the two rivers at Prayāga, रघु० XIII 54-57.

**1054.** The attendants ( परिअण ) of flashing beauty, waving chowries, swelling in volume ( चअ ), looked like the coiling heaps ( कलाव ) of the roots of trees, revealed from inside her body ( as the earth ). Cf. भूमिशरीरे तरुमूलानि अन्तर्गतानि किल भवन्तीत्यौचित्यादुत्प्रेक्षा । Com.

**1055.** The feeling ( रस ) of joy at the sight of her lord thrilled her and produced on her body horripilation ( रोमंच ) along with perspiration ( ससेअ ). Under the guise ( णिहेण ) of such a physical reaction, she showed herself to be as it were a seed-creeper ( बीअलआ ), with its pieces ( देस ) cut off and transplanted into the surrounding soil, these pieces puffing and heaving up ( ऊससिअ ) when fully watered ( सलिलाहअ ). बीअलआ ( बीअलता ) would mean a plant or creeper, like sugarcane, which is cut into small pieces; and these pieces, when transplanted elsewhere, grow up, thus serving the purpose of seeds. Cf. बीअलता बीअकार्यकारिणी लता इक्षुदण्डादिका । इक्षवो हि भूम्यां रोपितेभ्यो लताखण्डेभ्यः प्रजायन्ते न तु बीजेभ्य इतरवृक्षवत् । Com.

**1056.** Her bosom ( with breasts ) was covered ( संवल्लिअ ) closely with a bodice of silken, white cloth ( सिअसुअ ), which, thin and soft, looked like the reflection of the whitish waters of the heavenly river ( णहणिण्णआ ), Mandākinī. The reflection falls down from above ( उवरि ), in the case of Mandākinī, over the upper surface of the bodice and projects from inside ( अंतो ) on its inside surface, close to the skin, from the waters of Gangā, who is no other than the heavenly river, brought down to the earth by Bhagiratha.

**1057.** The flower-wreaths, decorating her neck, attracted swarms of bees which came and entered (लीण) the flowers and soon, after having sucked the honey, fled away (उड्डीण), thus causing great torment to her slender body (अंगलेहा). The Poet imagines the bees to be the age-old flying mountains with wings.

**1058.** She had jewelled earrings to adorn (संभाविअ) the fullness (आहोज) of her body and the earrings looked like heavenly cities (दिव्वपुर) with which the broad expanse (आहोज) of the earth was beautifully studded, surrounded, as the cities were, by circular walls which corresponded with the big, round pearls at the lower ends (मुत्तापेरंत) of these earrings.

**1059.** The bright gold-like face, round in shape (मुहमंडल), of the Maiden-earth, has its upper half viz. the head, bluish-black (विणीलद्ध) because of the night (णिसा) which is transformed now in the guise of her braid of hair; and the face, held between (अंतर) the two jewelled earrings (मणिकुंडल) formed out of the moon and the sun (ससिसुर). It thus looks like the golden mountain Sumeru, round which the two luminaries viz. the sun and the moon revolve. Cf. मेरो किल वामदक्षिणभागयोः सूर्यावन्द्रमसौ व्यवस्थितौ, पश्चिमभागे तु तमः, इति मुखेन कुण्डलाभ्यां पश्चात् प्रलम्बमानकवर्षा च युक्तेन सादृश्यम् । Com.

**1060.** The garlands of gems, that she now wears, cast about bright columns of rays, with which the whole body is closely associated (पडिअग्गिअ) and lit up. These columns of rays all over her human body are, as it were, a network of roads (पहसमूह), with which, she, as the earth, was formerly characterised.

**1061.** She has flowers like lotuses as decorations for her ears (अवअसकुसुम). From them trickle down (णीसंदमाण) drops of pollen (रजबिदु) which gather (कलिअ) at the base (मूल) of her broad cheeks (गंडस्थल). It looks as if these pollen-drops are particles of dust (रेणु) of the natural earth, now transformed to her human face and they are moist and slowly dropping down (दरगलिअ) to the lower parts of her cheeks. Cf. अवतंसार्थानि केशेषु धारितानि यानि कुसुमानि तेभ्यः सकाशाद्गृह्णां रजसां बिन्दुभिर्लिप्तमूलेन गण्डस्थलेन किञ्चिदाद्रभूतपांसुमत्त्वमिव दर्शयन्तीमित्यर्थः । Com.

**1062.** Her long creeper-like braid of hair (कवरीबंध) has flowers strewn (पड्ण) inside its tresses and is covered up with hovering rows of bees clustering over it. It looks as if she has

over her head, not the swarms of bees, but many hair-braids (बेणी-बंध), hanging loose, and thus symbolic (पिसुण) of her condition of widowhood (वेह्व), which she had suffered in the past many a time at the passing away of many kings (बहुणरिद).

**1063.** It is heard (सुव्वइ) being said that this King of ours, as the great god Viṣṇu, has often seen (पुलएइ) and interviewed the Earth, when she stood before him (परिसठिआ) in a bodily form of a woman.

King Yaśovarman is an illustrious scion of the lunar race, or a race descending from the moon. Mythology speaks of the moon as the son of Atri, produced from his eye.

**1064.** The fact that the moon has taken his birth from the eye of the sage Atri is borne out by the fact that he has on the surface of his orb a circular spot which very much resembles the eye-pupil (तारा). Another poet fancies that the moon must have been produced, not from the eye of Atri, but from that of the god of Love. Cf. अयं नेत्रादक्षरजनि रजनीवल्लभ इति । भ्रमः कोऽयं प्रज्ञापरिचयपराधीनमनसाम् । सुधानामाधारः स खलु रतिबिम्बाधरसुधा- । रसासेकस्तिग्धादजनि नयनात् पुष्पधनुषः ॥ सुभा०

**1065.** The race of the lord of night (रअणीणाह) is the same as Candra-Vaṁśa or lunar race, claiming descent from the Moon. It is divided into two great branches, the Yādavas and the Pauravas, respectively descended from Yadu and Puru. Kṛṣṇa belonged to the line of Yadu, and Dusyanta, with the Kuru and Pāṇḍu princes, to the line of Puru.

Such are the personal charms of this King that even enemies, girls brought over to bed with him become highly susceptible to passionate reactions. (1066-1069)

**1066.** The captive girls, when they meet him in bed-chamber, stand near him with faces downcast. Slowly they lift up their dull, languid faces to look at him, with eyes opened wide in the excitement (सवेग) of nervous fear (सज्जस). The moment they see him, they are thrilled with joy (पहरिस), as a result of which their eyes drop down (समुत्तरइ), getting blurred (विरला-अमाण) in between the upper and lower eye-lashes (पम्हंतराल),

**1067.** Their delicate hand, like a tender sprout (करकिसलय), stays (वसिअ) on their bosom, covered with a silken, fluttering

(लोल) garment and the lustre of rays shooting from the fingernails of their palms, shows up the path of the heart (ह्रियपह), as it were, as it (the heart) rushed towards him (तत्तोहत्त) and slowly came back. (आगञ्).

**1068.** The amorous feeling starts a tremor (उक्कंप) which makes the body quiver (तरंगेइ). As a consequence, the jewelled bells (मणिकिक्किणी) in her girdle produce jingling sounds (मुहल), as they flap up and down (क्खलण) on their firm, broad buttocks (गाढजहणत्थल); and the garlands on their necks (कण्ठदाम) have every single flower (पडिक्कुमुम) vibrating (अंदोलिअ).

**1069.** The young girls of his enemies, captured and brought over, were made to unite with him, after having been married to him, in a Gāndharva form of marriage. Cf. शय्यापरिणयो गान्धर्व-विवाहः । Com.

**1070.** Lakṣmī finds great pleasure (विणोएइ), as it were, in reposing on his arm, although she usually longs (उक्कण्ठिआ) to reside in lotus-beds. The King's arm is enveloped (कलिल) in lustrous rays thrown out (उग्गिण्ण) by the emeralds set in his armlets (केयूर).

**1071.** All the while, the hostile circle (मंडलं) of his enemies is active and tries to overpower (समवकमइ). Finding themselves weak and powerless to resist him on the field of battle, they resort to exorcism or magic (अहिआर). In a sacrificial ritual intended for the King's destruction, they have gathered round a basin or a bowl (कुंड) full of fire (अणलकुंड), in which they give offerings to the evil spirits and as they watch, their faces become flushed red (अंबत्तव) (ताम्र). This, however, has no effect, as in the case of darkness attacking the clustered family of poisonous cobras, carrying on their hoods jewels that look like luminous stars (तारा). Cf. तारासमुदायसदृशरत्नशिरःसर्पाणां कुलं प्रति समाक्रामत् तिमिरं यथा नश्यति तथैव अभिचारकर्माग्निकुण्डेन ताम्रं यशोवर्मं शत्रुमण्डलं तं समाक्रामत् नश्यतीति । Com.

The day has come to a close and, therefore, giving an assurance to his audience that he will resume his narration of the Gāudavaḥo next morning 'when the night has ended' (रअणीविरम), he proceeds to the description of the evening and the moon-rise in Gāthās 1075 to 1119.

**1075.** The orb of the setting sun has a tawny shade like the belly of a tortoise turned upside down ! A fine comparison.

1077. The shaded paths (छायामग्न), coming down from the top of the setting mountain (अत्यसेल), are lit up, being over-spread (आइण्ण) by the setting sun's rays and thus they look like streams (विसर) of molten iron (आयसरस). The area of the earth's surface (महीवेढ) down below is darkened (मइलिज्जइ), as the portion of the mountain up above stands illuminated.

1078. Flocks of birds (विहअणिवह) had gathered in mass, perched closely together (णिरंतरमिलिअ) on the heaps of sands in river-beds. As soon as they fly away, the roundness (मंडल) of these sandy mounds comes out into full view (उज्वेल्लंति).

1079. Over the roads of the city (णअरमग्न), the afternoons become grey (धूसर) even when the sun is still suspended (सालंब) in the sky on the west. The reason for this aspect is the returning (णिअत्त) crowds of dust-raising precious cattle (गोधण), which had gone out to their pasture-lands situated at long distances (दूरत्तण) from their city and hence coming back earlier even before sun-set.

1080. The excellent cows, white-skinned, have heavy haunches (गढआअमाण-जहण), which slow down (अलस) their pace, although they appear to be going a bit rapidly (थोअमिवविअडगमणा) in their eagerness to meet their calves. Another feature that serves as a handicap to them is the plump (पीण) udders (आपीण), which have started oozing milk (पण्डुअ). Cf. क्षीरपूर्णोधस्वेन च गुरुअधनत्वम् । धेनुधवल्यः धेनवश्च ता धवल्यः उत्तमगव्यः । Com.

1081. The Vindhya mountain is imagined to have two wings : one which makes for daylight and is spread over (पडिसारिअ) the world at day-break (दिअसारंभ). At evening time, this wing is withdrawn and folded up (संवेल्लिऊण) and the other wing, which brings in the shadowy coils (छायावलय) of darkness, is stretched out (पसारइ). Cf. आदित्यपरिवृत्तिनिबन्धनोऽयं दिनरजनीविभागः । प्रदोषसमये च यस्यां दिशि दिवसपक्ष आसीत् तत्र दिवसपक्षसंकोचेन रात्रिपक्षः प्रसरति । Com.

1082. The bright glory of the Day is imagined to be the goddess Lakṣmī (दिणलच्छी), enjoying the pleasure of sitting and moving on the swing (अंदोलइ). The swing is made up of the network of sun's rays, like strings of a net, hanging down from the plateau or table-land of the setting mountain (पच्छिमसेलत्थल). These string-like rays are pink, like the lines on the knots of white, ripened reeds (जरढसर).

**1083.** There have been beautiful, bright-coloured wall-paintings in the interior parts of mansions (मंदिरद्वंता) on the eastern side, the windows (गवक्त्र) of which were screened off in the morning to avoid discolouring by the sun's rays falling on them. In the afternoon, the sunlight has gone west (पच्छ-द्विआवत्तण); therefore, the screens and curtains of windows have been removed, leaving the windows clear and empty (सुण्णइअ), to allow the passage (मग्ग) of light to fall fully on the paintings, which shine quite brightly (समुज्जल) when cleared of obstruction. (पइरिक्क). Cf. दिवा हि रविकरसंसर्गविवर्णाभावभयेन वातायनान्याच्छाद्य स्थायन्ते । अपराण्हे तु गवाक्षवरणं जालकादिकं अपसार्यते इत्यावारकशून्यत्वेन तमसा विरिक्ताः शून्या भवन्ति चित्रगृहान्तःप्रदेशाः । आलेख्यं च चिरमुज्ज्वलं प्रथते तदा । Com.

**1084.** At evening time, the rays of the sun about to set on the western horizon, come and penetrate the forests in a slanting or oblique way (तंसागअ), illuminating and bringing vividly (विअड) into view (णिब्बडंत), their lower areas at the base (मूल) and those in the interior (अंतराल) mid-region. As a result, the thick, darkening shadows of the daytime, are dispelled (णिग्गम) and loosened (सिद्धि), making the forests look thin and rarefied, as it were (विरलाअत्तिव).

**1085.** As the sun gradually drops down (रविबडण), his parts or pieces of bright light (घम्मच्छेआ) get divided and distributed on top of the setting mountain (सेलम्मविहत्ता) at that moment in various directions and later are hurled upwards far into the sky. These pieces of light, so flung, take the shape of round buds (मउल्लिता) and become so many stars (तारअत्तणं एत्ति) at night. Cf. अधो गच्छति रवौ ऊर्ध्वं धावितास्तत्किरणा इव मुकुलीभूताः सबलिताः सन्तः तारानिकरूपत्वमापन्ना इति । Com.

**1086.** The sun's orb on the western horizon and the moon's orb on the eastern horizon, reddish as they appear, bear the resemblance (करणि) of an elephant's temple (कुंभ), blood-red (रुहिराअंब) and dropped down (ल्हसिअ) on the ground. The elephant here in this case is the Day (दिणेह) and this Day-elephant is killed by the Evening-lion (पओससीह), brownish-skinned like the evening twilight.

**1087.** Imagine the starry sky as a big Bakula tree (आआसकेसर). This tree, before putting forth blossoms, stands in need of the ful-

filment of its craving, which consists of mouthfuls of wine being poured in its basin by a beautiful lady. Therefore, the Lady Night (जामवई) fills her mouth (मुहभरिअ) with the pinkish Evening-wine (संज्ञामइरा) and pours it in the round sun-basin (दिणअराहार). The craving fulfilled, the Sky-Bakula tree bristles with blossoms of constellations (णक्खत्तकुसुमाई). What a bold Fancy ! Cf. बकुलः किल युवत्या मदिरामण्डूषसेकेन प्रफुल्लतीति उत्प्रेक्षा-बीजमत । आकाशो बकुलवृक्ष इव । अस्तं गच्छन् दिनकर आधार इव आलवालं इव । संध्या मदिरैव । नक्षत्राणि पुष्पाणीव । Com.

1089. The dark shadow of the night (जामिणीछाया) is imagined to be the thick (मासल) line of smoke issuing from the red lac (अलत्तअ) in the form of the evening twilight. This lump of red lac is set on fire and therefore fuming, as the sun's orb, throwing refractory rays, is held over it. It is common knowledge that the sun's rays, shooting down through a prism and falling upon a piece of cotton, produce a line of smoke at first and then the flame. The sun's orb in this case is considered to be similar to the sun-stone (जलणोवल=ज्वलनोपल or उदलनाश्मन्). Cf. शमप्रधानेषु तपोधनेषु गूढं हि वाहात्मकमस्ति तेजः । स्पशानुकूला इव सूर्यकान्तास्त-दन्यतेजोऽभिभवाद् वमन्ति ॥ अ० शा० II. 7.

1091. The pitch-black mass of darkness (तिमिरसंधाअ), with the reddish (आयंविअ) orb of the setting sun touching (चुविअ) it close behind, presents to the view a black circular mass with a red ring round it. It thus looks like the dark, massive neck of the great Buffalo, with a cutting wound, inflicted by Kālī, which started dripping (सरस).

1092. The sun or Sūrya is represented in a chariot drawn by seven horses, surrounded by rays. They are supposed to have a green colour for their skin. The setting sun has a yellowish lustre for his orb which is getting enveloped (अक्कमत) in black darkness and has also a blending of the green colour of his horses. The sun, so multi-coloured, looks like the golden-bodied Garuḍa, who has lifted up (उव्वत्त) greenish wings to be able to bear the heavy burden (गारव) of black-complexioned Visnu. (महुमहण). Cf. स्यन्दने रथे ये तुरगास्ते हरिताः । गरुडोऽपि स्वरूपेण सौवर्णाद् रक्तः तदु-परिस्थो हरिः कृष्णः । हरिभराक्रान्तगरुडोन्नमितं पिच्छं हरितम् । इति तुल्यता रविबिम्बस्य उन्नामितपिच्छेन हरिभराक्रान्तेन गरुडेन । Com.

**1094.** The setting sun is likened to a big lump of an egg (अंडपिंड) of the lord of birds i.e. Garuda, falling down from the top of the tree viz. the setting mountain, in the branches of which it is lodged in a nest (गोड) formed of wood-sticks (किलिच) viz. the sun's rays. This bird's egg is wet (उल्ल) all over its surface, covered by the reddish foetal fluid (कलल) in the form of the evening twilight glow.

**1095.** Imagine evening (पओस) as an elephant. This Evening-elephant now swallows (कवलेइ) the sun's orb as his food-lump for the morning (विहाण) breakfast. In the action of swallowing, the elephant's mouth is slightly opened out (थोउव्वत्तण), exposing the surface of his palate in the form of the reddish-pink sky, as seen (लक्खिअ) because of the evening glow (संज्ञा).

**1096.** The evening glow of twilight, pushed up high and deep in the sky and forming an encircling ring by its halo (परिवेस-परिअर) with the glowing sun at its centre, looks like a huge well (विअड-अवड), with a circular protective wall (पडिबंध), built newly (अहिणव) in red bricks and therefore looking reddish. It has the sun's orb reflected in the bluish water of the well, very much corresponding with the sky.

**1097.** With the darkness advancing from the eastern direction (पुहमिल्लदिसा) and with the sun's orb hanging over the other (अवर) (western) part, the reddish sky looks like Garuda who, in one of his claws, has seized an elephant and, in the other, a big tortoise. Garuda is represented as having made an effort to devour an elephant and a tortoise. Cf. पूर्व गहडेन यजकूर्मौ भक्षयितुमुपक्रान्ताविति प्रसिद्धिः, तदभिप्रायेणेयमुत्प्रेक्षा । Com.

**1098.** The evening scene (संज्ञालोअ) of the bright twilight glow, with the rays of the sun pinned to the sun's red orb like so many threads of filaments (केसराअमाण), gives the idea of the golden mountain Sumeru falling down flat on its back (पल्हत्थइ), having been thrown overboard (पडिपेत्थिअ) by the great boar in the form of the thick and heavy mass of darkness.

**1099.** Vinatā, the mother of Garuda, is supposed to have two eggs within her womb and the glory of the sky (गहसिरि) is imagined to be this Vinatā. At sunset she has delivered and thrown out (मुवक) one huge egg (विअडड) viz. the sun and now she bears (वुब्भइ) in her womb another big egg (बीअड) viz. the moon.



**1100.** The rays of the setting sun, in their dispositions (णिवेस) over various parts of the earth, take splendid shapes like the cities of Gandharvas, as they shoot down straight like streams of showers (आसारपसररला), becoming misty and gray like erect columns of palm groves. The cities of Gandharvas are often referred to as being very splendid.

**1102.** The thick mass of nocturnal darkness is all blue in the upper part of the sky, as also on the surface of the earth. In between these two massive layers, the remnant of the twilight (संज्ञावसेस) has pierced and penterated the mid-region (मज्झ). As this mass of darkness, moved by the wind, rolls and reels (घोलइ), it looks pinkish (पाडल) like the trunks (खंघ) of the Kharjūra tree.

**1103.** The river Yamunā rises in a mountain called Kalinda and hence she has the name Kālindī. She is personified as the daughter of the Sun by his wife संज्ञा. So she was sister of Yama. The massive line of smoke (तिमिरलेहा), spangled with stars, looking like swarms of female fish (सहरीजाल), is imagined to be the river Kālindī i. e. Yamunā, who rushes in impetuous haste (रहस), in her excitement (संभम) to meet and fall upon the sun (रविपडण) in his lap.

**1104.** All the directions are fully filled (अवपुण्ण) with coiling columns of darkness (तममडल), as they gradually develop (कमणिव्वडंत) their thickness and density. It looks as if their guardian elephants themselves are now visible (and not the darkness), because they (the elephants) have now come close to-gether (आसण्णभाव), since, at this time of the night, these directions have assembled and met (मिलति) one another.

**1105.** Describing the moonrise, the moon shooting up at the base of the eastern horizon from the miry depth of darkness, the Poet fancies the moon as the bulbous root (मूल) of the darkness-creeper, which is darkish-red and which some one (कोवि) is extracting out of the soil viz. darkness. The phrase गयणच्छलरुणयकंचं is unintelligible. The Commentator suggests that there might be some error about this reading as there is one syllabic instant less. Cf. गयणच्छलरुणयकंचम् इति कोऽपि पाठप्रमादः एकमात्रो-नत्वात् । तस्मादेव प्रमादात् अर्थोऽपि दुःसाध्यतमः । Com.

**1106.** The directions seemed to have collected to-gether and converged at this spot all at one time (समअं), attracted out of eagerness, as it were, to hear the story of our King, to be told (हेत).

1107. Plateaus or tablelands (थलुदेसा) have now very little light left over them (थोआलोआ). On the other hand their surfaces (उच्छ्रम) look depressed (ओणअ), as they are covered up (लंघण) by the tufts of darkness (तमसिहा) heaving up (ऊससिअ) from caves (कुहर), in which, they are thickly massed up inside (बहलत्तण), and are now trying to escape. As a result, even these tablelands, although elevated, give an illusion of valleys (दरोसंका).

1108. The moonlight (ससिणो आलोओ) flows chequered in its illumination, being broken in (वोच्छिण्ण) by the shadows of the evening twilight. It thus appears variegated (सबल) because of the fact that the dark lustre (कसणच्छवि) has stretched along (पसरिअ) the path (मग्ग) that follows, as it were, the spot (मलिण) on the moon. Cf. प्रदोषकाले सूर्यातपस्य निःशेषमनपगतत्वाद् या छाया तथा शशिन आलोको मध्ये मध्ये मिश्रो भवति तदोत्प्रेक्ष्यते - शशिनः शशरूप-मलिनस्य कलङ्कस्य या तत्सदृशी कृष्णा प्रतिकृतिः सा तस्य आलोके दृश्यत इति । Com.

1109. The sky is fancied to be the outer shell (अग्गपुड) of the primordial egg of Brahmā (बंभंड). In course of time (कालंतरेण) it gets tattered (जज्जरं) and worn out. As a result its internal covering, bowl-shaped (कवाल), cracks (फुडिअ) and becomes porous (विरल) and full of holes, which are no other than stars (ताराणिहेण), seen up above in the firmament.

1111. The sky has, on both its sides, the subdued (मूढ) light of the moon in the east and that of the sun on the west, with black darkness being heaped up (पुंजिज्जमाण) in between (मज्झ). The sky thus looks like a two-edged sword with the bright (णिम्मल) two blades (धारा) on both the sides and the bluish metallic part in between.

1113. Suparna or Garuda is fancied to be the rising mountain (उअयसुवण्ण). The first task he accomplishes is extinguishing (समिअ) the conflagration viz. the evening twilight (संझाणल) by sprinkling (संदोह) nectar-drops in the form of the clusters of stars (गहनिवह) and then he picks up and carries in the sky the nectar-jar (अमअकलस) viz. the moon's orb.

1114. The moon is fancied to be a pinkish (आवाडल) big lump (पिडखंड) of candied sugar (माहव). The round deer-spot (मअमंडल) is fully visible (पअड), as the swarms of bees (महुअर-जाल) in the form of darkness have fled away (उप्पअण).

1115. Wonderful fancy! The Poet imagines the sky as a rod of a measuring balance (तुलादंड), holding two pans at its two ends, held down by strings (केड) in the form of rays (कर) of the sun and the moon. After sunset, the sun and the moon are placed in the two pans of the sky-balance. The lump of the sun in the west (पच्छारविपिड) is found heavier and, therefore, pulls down (ओणअ) the balance-rod at its end, as a result of which the jar-like (कलसो न्व) moon is tilted upward (उक्खिण्णइ) in the sky, while the sun has gone down.

1116. The moon comes out (णीइ) on the horizon, flushed red (पाडल) by his close association with Cupid who stands by his side, fully equipped (संगद्ध) and thus causes a good deal of love's excitement (सरंभ), which colours him red. He has a halo (परिवेस) formed round his orb and it thus appears that he (the moon) holds the curving bow (चाववलय), turned into a full circle (मंडलिअ) when fully stretched, under the garb (छल) of his halo.

1117. The moon is reddish (आअंन), as he just rises on the rising mountain and the thin (तलिण) cloak of darkness gets loose on his orb and slips down (क्खलिअ). The moon thus resembles the charm of Balarāma, intoxicated by booze, from whose body the bluish garment (विणीलसुअ) which he wears, has slipped down (ल्हसिअ).

1118. The rising moon is red (सोण) like the navel-like hollow cavity of a conch. This red colour is brought on him, perhaps because of the pourings (ओअरण) of wine-filled glasses (महुचसअ) offered by lovers in his honour.

1119. The moonrise is a death knell to the day-lotuses (पंकअ). Therefore, as the moon heaves up (ऊससइ) on the horizon, his rays appear to be faltering and flickering (विलोल). The Poet imagines that these fickle rays are, as it were, the hanging clusters of lotus-fibres (विसकलाव) of the day-lotuses, forcibly uprooted (रहसुम्मूलिअ) with a view to destroying them all-together (विणासबुद्धीए).

1121. The Poet expresses his diffidence for this great task for which he feels that he may not be able to do full justice. The glories of the great give all the encouragement, if sung well and properly. If, however, the poet fails and does it in a stopy, haphazard way, without giving a full and correct picture of their

glorious achievements, he feels greatly discouraged and inert in himself (अलसेति).

The night has fallen and the Poet takes this opportunity to describe the amorous activities of the young people in Gāthās, 1122-1138 and in Gāthās 1139-1141.

**1123.** The face of a certain lady, having undergone fresh cure and make-up of the eye-brows and the forehead, has developed a round fullness of expression (परिणाह). This has opened out the eyes which look bigger than before (अहिअपिडु). The face thus shines specially bright and lustrous (विसेसतार).

**1124.** The ladies, just fresh from bath, are very attractive (अहिहरति). They have removed (वीअ) the ornaments they had before their bath and have not done any decorations (अकअण्णमंडणा) after their bath. Thus they look lovely like mango-creepers (सहआरबल्ली) who are devoid (सुण्ण) of blossoms which they have shed and have yet to put out the tiny mango-fruit. A stage between the blossoms and the fruit (कुसुमफलंतर).

**1126.** The gushing flow (उष्पील) of the incense-smoke of black sandal-wood (कालागरु) is grasped and clasped to her bosom by a certain lady, appearing as if she embraces this cloak of darkness (आलिगितम) with joy, in order that it may serve as a black cloak, when she goes out to meet her lover (रमणा-हिसरण) in the dead of night.

**1129.** The gauze or a thin transparent fabric which the lady wears over her head is reflected on her clear crystal-like bosom. It is an armour, as it were, which is put on by her to shield her heart against the Love's arrows apprehended by her.

**1131.** The lady wears a garland-like (मालिणी) golden girdle (हेममेहला), big and shining (उम्मऊह), which has now slipped (मलिअ) over her hips. It looks as if it is an encircling fire-wall (सिहिपाआर) constructed (अहिसधिअ) round her waist for fear of the Love-god (वम्मह).

**1132.** The lover, pining for his beloved, finds the moonlight unbearable. Bāna tells us how his hero Pundarika, in his love-sick condition, died of a moon-stroke ! The Poet imagines that the rays of the moon become hot (तत्त), perhaps because during

the black fortnight the moon gets into the sun (रविमंडलसंपवेस). Cf. कृष्णपक्षे रविमण्डलप्रवेशो ज्योतिःशास्त्रे प्रसिद्धः । Com.

1134. The tips of eyebrows (भ्रुमङ्ग) are thrown up (तुलित) to shake off (पक्षोल्लङ्घन), as it were, the protruding (पडिरोहि) ear-sprout (कणपल्लव) and the wistful eyelashes (पम्ह) start throbbing, as the blinking action (निमेष) of eyes is controlled (नियमण), to have a full, uninterrupted view of the lover.

1135. A graphic picture of a blushing beauty, as she wilts under the stare of her love-smitten lover. During these blushing moments (लज्जिएसु) it is only her forehead (ण्डाल) which bows down (णमइ), while, involuntarily the (left) hand goes up to her throat and presses (मलित) the decorative chaplet of flowers. But the eyes have not moved away. In her effort to keep them fixed on her man, the eyelashes are turned upwards (उन्वत्त), so much so that they kiss (चुंबित) or closely cling to the skin-folds (पुड) up above.

1136. Her hand trembles as it moves unsteadily (धोलइ) and pushes aside (ओसारित) the veil placed over her head (गिरिगि), with a view to have a better look (दंसण) of the man at this time (समय). The hand holds to the region of her ear (गहिअसवणावआस), as if for the purpose of fixing an aim (संघाण) at her lover from her eye, which is now turned into a love's arrow (बाणीकअच्छि). Cf. शराकर्षणं हि कर्णान्तं क्रियते धानुष्कैः । Com.

1137. Even when moving away (गमणम्मि) from her lover, her half-averted (वलितमज्ज) glances (दिट्ठाई) are kept fixed (आबज्जंति) on him, the face is bowed down (ओणअ) in bashfulness and the slightly opened out (दरविअसित) tip of her lower lip (अहरंत) is visibly seen, as she goes ahead.

1139. The ladies having whitish decorations of lotus fibres, looking very much like the moon's rays, feel that they have now held the moon's rays locked up (बंदीकअ) within themselves and, as there would be no moonlight outside, they go over (वोलेंति) towards their lovers (वल्लहहुत्त) absolutely fearlessly (णीसंकच्चिअ) at nights. Cf. चन्द्रो हि चौर्यचरितानां बैसबन्धननिक्षिप्त इव अभयकरः स्तावको वा प्रोत्साहको वैतालिको वेति मतः । Com.

1140. Under intoxication the eyes open wide, their eyelashes smitten (आहअ) with red tinge (blood-shot), looking like

wreaths of tender filaments (किसलय-मालाअमान). The Poet imagines them to be festoons, as it were, held aloft to welcome and facilitate the entry of her lover (रमणपवेशत्थं) through the eyes into her heart.

**1141.** This lady has spurned (अवहीरिअ) her lover, and having done that, starts weeping and shedding tears, which, mingled with collyrium, leave black stains on the borders of the eyelashes. The Poet fancies them to be iron-chains or shackles (संखलाइं) fastened on them for fear that the eyes may go back and wistfully look at the same lover, once spurned by her.

Haughtiness or jealous anger (मान) provoked by preferential attention paid to another lady by her lover is the theme of this and the next 6 Gāthās.

**1142.** How unreasonable (असमंजस) young girls are because of their great fondness (सिणेह) is shown by the fact that while taking umbrage (द्रुमिज्जइ) even at a small fault (ओएण) on the part of their man, they let him off, condoning (णलेइ) him for his very serious (गहअ) offence (णाममंतकअ) !

**1143.** These proud ladies sometimes feel like bursting into laughter at some funny remarks, jokes or humourous situations, such as their lovers kissing their feet in prostration. They, however, tighten their lips to suppress (णिरोह) the outburst inside (अंतो), as a result of which the laughter is heaped up (पुजिअ) within their mouths. The same laughter, however, becomes clearly visible (दीसइ) when, at nights, the moon's orb unites (घडंत) in reflection with their cheeks, with their upper portions upturned (बलिउद्ध), as a result of the tightening of lips to restrain the peals of laughter (हासविच्छडु). Cf. कामिनीनां बहिर्हासाभावात् मुखमध्यपुञ्जितस्य हासस्य चन्द्रबिम्बप्रतिबिम्बव्याजेनावस्थानकल्पना कवेः । Com.

**1144.** This haughty lady has been offered a glass (चषक) of wine by her man. Most of the stiffness of her pride has melted away, although a bit of it still persists (परिसेसनाणगरुई) and, therefore, she leaves the glass untouched. After a good deal of coaxing, however, she takes up the glass, covered with a lotus, which comes up at the top (समूससंत-उप्पल), thereby tilting the mouth of the wine-cup (ओणअमुह), because by the time she starts drinking, the pollen-dust of the lotus has been wafted away by her heavy sighs, rendering the glass lighter (लहुइअ) and helping it to tilt easily.

**1145.** With great gusto (अहिलासा) this lady drinks wine from the goblet, through the hollow stalk of a blue lotus (कुवलयपाल), as if through her very heart, which has fallen out hastily (रहसविनिग्गञ्ज), having been bodily riddled (जञ्जर) with the shafts of Love-god.

**1149.** The ladies meet their lovers (पिअसंगम) after a long time of separation and then give out sighs from their mouths (सुहणीसास), indicative of their feelings of relief and joy. The sighs, so exhaled, look charming (सोहंति), like some of their natural graces which have still remained with them, though many others have left them (विनिग्गञ्ज) during the period of separation (विरह).

**1150.** Pretty rows of nail-marks, reddish because they are fresh, incised on the round and plump breasts (पीणत्थणमंडल) of the young girls, appear like so many small cracks (फुडिआइ) where the heart burst and broke open, as it heaved out (ऊसास) with force (रहस) in great joy of a meeting with their lovers.

**1151.** The breasts (पओहर) of ladies have developed a rough surface (फरस) because of nail marks (णहरेखा), which have after some time left scabs or scars. Their embrace (परिरंभ) is not so soft, but is rather rough, wanting in delicateness (असोउमल्ल). All the same, it gives such a great pleasure (रस), as it clearly indicates (संभावित्थ) love's intense passion (कामहर). The Commentator has clearly failed to understand the word असोउमल्ल, which in Sanskrit would be असीकुमार्य, meaning 'wanting in delicateness'. He thus gives the fantastic interpretation—असौ अमल्लमपि अप्रतिपक्षमपि etc.

**1152.** It is but natural for the lady, when she meets her man after a long time, to have a great desire (तण्हा) to hold him close in a tight embrace (भाढालिगण). But, physiologically, the fact of the matter is that her heart feels a heavy, aching pressure (भरपीडित्थ) of love within, which is transferred to her breasts. Under the pretext (णिहेण) of a tight embrace, therefore, she seeks relief for her breasts, by accepting (पडिवण्ण) a counter-pressure (पडिपीलण) for them in the arms of her lover.

**1153.** Bosom-against-bosom embraces (वञ्छत्यलोवण्णुआइ), even after delighting themselves in the preliminaries of love's enjoyment (पढमरआरंभरसाण), so develop in course of time, that

the hips (जहण) of the two meet and press against each other (पीडिअ), so much so that no gap is left in between (णिरंतर).

**1154.** Due to heavy drunkenness, the sexual indulgence in pleasures (रआइ) of these gay ladies sees no end at all (ण समप्यतिच्चिअ), although it becomes insipid in spite of the fact that its tempo has increased (वड्ढतणीरसाइ). This is because of the fact that the heart behind, now fully satisfied, is emptied (सुण्ण) of its fervour and has dropped away (परिगलिअ), declutched from the seats or sources of pleasure. What goes on now is only a frequent, copulative exercise of the bodies, a veritable battle of the two sexes (स्मर-समर).

**1155.** The copulative couples dervied greater pleasure by prolonging the sexual intercourse (रइवित्थर), in which they had to set aside (अवहीरिअ) at intervals, during this long session, their carnal happiness (सुह, by seeking distraction in other allied activities for pleasing and rousing (अण्णोण्णाराहण) their partners. At this time, their hearts had momentarily dropped away (खणखलिअहिअय) from thoughts of sexual indulgence. Cf. अन्योन्यारघनार्थं क्षणमात्रं स्खलद्दहृदयत्वेन अर्थान्तरव्यापारितचित्तत्वेन अवधीरितोपनतरतिमुखानि सुखमभ्यधिकं रतविस्तरेण प्राप्नुवन्ति मिथुनानि । तदुक्तम् । स्त्रियाश्चिरं शीघ्रमवेक्ष्य चात्मनो विसर्गमर्थान्तरभावनां भजेदिति । Com.

**1157.** As the Commentator says, the posture described in this Gāthā has a technical name संपुट, which is thus stated- ऋजुप्रसारितावुभावप्युभयोश्च चरणौ- इति संपुटः । कामसूत्र II. 6-15. In this pose of a total embrace effected by the man and his woman (सव्वंगालिगण), the two bodies are pressed close (णिरंतर) to each other from the mouth to the thighs (आवअणोर) and down below the man's legs are intertwined in those of the woman (चलणेसु कअचलग).

**1158.** The breasts of young married girls (वहू) appeared big and prominent (विअड), as they developed plumpness (परिणाह) because of their youth (जोव्वणलद्धपरिणाह). Of the same and equal dimension (तहपरिणाह) was their condition of horripilation (रोमंच) or the erection of hairs; but it looked as if it was thin and sparse, as in this condition of the gooseflesh, distance or gaps between the hairs increased to cover a greater area. For a parallel, one may imagine the picture of rice plantation, where seedlings, grown first in a small plot of land, are transplanted in a bigger field, leaving greater gaps in between the seedlings.



**1159.** The lady breaks into a laugh (हसिरी), as she gently passes (विमलद्) her hand over the bosom of her lover, to soothe the pain thereof, as it were; because the places (उद्देस) on his chest were deeply pressed or dug in (ओगढ) by the rough, scarry nailmarks (णहपह) of her firm and solid breasts showing a slight swelling (दर-समूससिअ). One gets a swelling at a place where one is hard hit. Cf. लग्ननखक्षतप्रदेशे गाढालिङ्गनमग्नकठिनस्तनखेदन-निवृत्त्यर्थः हस्तस्पर्शः । Com.

**1160.** The young girl, feeling dull and languid in her waist (मज्जालसा), is greatly harrassed (आयासिज्जद्) by her plump, rounded breasts (थणमंडल), because they have now become doubly heavy (विउणमहअ) by the tips of her lover's nails (रमणणह-सिहा) crushed into powder, as they grated against the hard surface of her breasts and broke in the attempt, leaving the crushed powder inside (भग्गट्ठिअ).

**1161.** A nice description of sleeping beauties. Lying on her side, asleep (णुदण्ण) in an oblique or slanting position (तंस) against her man, one hand placed on her hip (जहण-णिमिअभुअ), the hip, in a cuddle position, brought near the breasts (पओहरा-सण्ण); this becomes possible because the belly is so thin (तणुअत्तण) that it can easily be folded (वल्लिअ), so as to take the hips close to the breasts. Down below, the thighs are crossed, one over the other (वल्लिओरुलअ).

**1162.** The beloved's face is studded with beads of sweat (सेअ-विदुइअ), caused by sleep and exertion of enjoyment (णिदा-परिस्समूर्भिण्ण). The man finds this a pleasing sight and out of his love for her, he attempts a kiss on her mouth. She however, tosses away (अंदोलिअ) her face, as she awakens (पडिबोह); and she feels irritated and cannot bear (णसहिअ) to lose the happiness (सुह) of her sleep.

**1163.** The young girls, asleep, slightly appear to be weak and fragile, as the various parts of their body lie about (परिद्विअ) loose and unbearably weary (णीसह), panting and breathing heavily (पअत्तूसास) on account of the condition of fatigue (समभाव).

After having satiated himself with the close observation of the nocturnal amorous activities of the young people, the Poet notices the early dawn and then the rising sun in the Gāthās 1164 to 1184.

1171. The reading फलनिवेशा (फलनिवेशः) would be preferable. It means 'Fruits growing lit. placed (on the branches).

1173. The stars and planets (गृह), shining bright throughout the night are taken out (मुक्क) from the light of the dawn (गोत्सप्पहा) and are pushed aside and dumped (पुंजिज्जइ) over on the western horizon (पच्छा) with its thinned base (तल्लिणमूल) by the night. The Poet metaphorically represents these stars and planets as cotton-seeds (पल्लहि-बीज), sifted by means of the iron ginning machine (लोठअ) in the form of the churning darkness (तम) and kept behind by the Lady-night in a heap. Cf. प्रातःकाले ग्रहनिवहो मुक्तप्रभः मन्दप्रभः सन् क्रमेण पूर्वदिग्भागेभ्यो विनश्यन् पश्चिमदिशि एव पुञ्जीकृत इव दृश्यते । तत्रोत्प्रेक्ष्यते । तमोरूपलोहमयलोठकानुगतकार्पासबीजनिवहो यथा कयाऽपि स्त्रिया पश्चिमभागे पुञ्जीक्रियते तद्वदिति । लोठकः कार्पासबीजनिष्कासनार्थो यन्त्रविशेषः । Com.

1177. With the couples of the ruddy geese (चक्काअ) standing soaked in water, the big tanks appear red-eyed (अरुणअण), having wept (रुण्ण) in sympathetic grief (विसूरत) for their day-lotus-plants (णल्लिणीसोएण). The Nalinī or the day lotus-plant is poetically supposed to be the beloved of the sun and she closes her petals in grief, when at sunset she is separated from her lover, the sun. The same is the fate of the male Cakravāka who stands separated from his beloved mate for the whole night. The sun meets his beloved Nalinī at daybreak. Cf. तस्मिन् काले नयनसलिलं योषितां खण्डितानां । शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु । प्रालेयास्त्रं कमलवदनात् सोऽपि हर्तुं नलिन्याः । प्रत्यावृत्तस्त्वयि कररुद्धि स्यादनल्पाभ्यसूयः । मेघ० 39. For the poetic convention about the चक्रवाक birds Cf. सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां । ननु सहचरीं दूरे मत्वा विरोषि समुत्सुकः । विक्रमो० IV.

1179. The thick mass of darkness (तमुग्धाअ) runs away (विवलाभइ), when its heart is pierced and penetrated by the sun's rays. The Poet compares this darkness to the dark Kali age, which cannot bear (असहिअ) to hear the acclamations (उगार) of the meritorious deeds (सुचरिअ) of good men, as it (acclamation) serves as a decoration (अवअंस) to their pious actions.

1182. The sun is figuratively imagined to the whetting wheel (जिसाणचक्क) of the bluish sword in the form of the blue sky (गअणासि). As the sword is held over the rotating sharpening wheel, fire-sparks, which are no other than the powdered particles (चुण्ण)

of the wheel made from brick-clay (इट्टा), shoot and spread about (किरंत). This is the red-lustred (अरुणाभव) dawn emerging (उद) and the wheel is the sun's orb.

**1183.** The darkness, overpowering the sun once again (पुणो वि), meant (सुअंत) his (Sun's) union with (i. e. drowning) in the ocean, as happened last evening. For the purpose of averting such a tragedy, the sun completely uprooted (उम्मूलिअ) the darkness this morning, so that it may not come back once again (अपुणरागमणाय) to attack him.

In a Kulaka of 9 Gāthās (1185-1193) the Poet describes the state of commotion and hectic activities, occurring in the heaven up above and down on the earth, as it became known that our King's exploits are soon to be narrated.

**1185.** The quarters, serving as lofty, prominent walls, were cleaned (परिसुद्धि) with the help of iron chisels (लोहदंक) in the form of darkness-masses and made fit for the inscription of our King's eulogy (पसत्विजोग्ग).

**1186.** The eastern direction lit. the direction presided over by Vāsava i. e. Indra, held up, as an auspicious symbol of welcome (मंगलाय), a big, lustrous jar (कलस), as it were, in the form of the sun's orb (तरणिमंडल) and the mouth of the jar was covered with green tufts (पल्लव) of grass (dūrvā) in the form of the sun's green horses (हरिअ-त्तुरंग).

**1187.** The heavenly nymphs were in two minds (अंदोलिअण), wavering between their desire for their lovers (रमणाहिलास) and their keenness to hear about the glory of our lord. In the end, the latter prevailed and the former viz. the desire for their lover dropped away from their heart (हिअअक्खलिअ). And then they rushed out (विणिंतीसु) in haste (रहसा) from their mansions. Cf. अनेन प्रियतमसुखादपि यशोवर्मसच्चरिताकर्णनं सुखमित्युक्तम् । Com.

**1189.** The auspicious families of clouds pour their showers (पउट्टु) on the surface of the sky (गअणवट्टु), their thundering sound (रसिअ) made sweet and melodious (महुरीहुअंत), as their throats are scraped (परिहिट्टु) and softened by the use (उवओअ) of nectar, swallowed by them. The clouds, personified, have families (वंश), high and low as mentioned by Kālidāsa. Cf. जातं वंशे भुवनविदिते पुंकरावर्तकानां । जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः । मेघं 6.

1190. The sages (मुनिअण) also moved, cloaked lit. chained (णिगलिअ) in their deer-skins (कण्हाइण), which now slipped down (विगलिअ) as they started in haste to attend the session of narration by the Poet. The deer-hides, so dropped, are fancied to be the heavenly deer—either the constellation (मृगशिरस्) or the moon's deer—falling at the feet (पडिवण्ण-चलण) and praying or begging (पत्थिअ-प्राथित) them to take them along, as they too have the eagerness to listen. Cf. गगनहरिणो मृगशिराश्चन्द्रमृगो वा । मुनीनां च विश्वासाच्चरणोपगता मृगा भवन्ति । Com.

1192. People crowded (संमद्) round-about and stood close to one another, leaving no gap (णिरवआस) in between and they were reflected (संकमंत) in the huge, hanging mirrors (दप्पण). Thus reflected, it looked as if they were mounting the tops (सिहर) of the rows of pillars (खंभावलि) supporting the big mansion (भवण).

1193. The whole surface of the sky (णहअल) became filled with the circular, aerial cars (विमाणमंडल) of gods (तिअस), which stood suspended in the air, row upon row, in due order (कमेण) and it appeared as if these aerial cars, so arranged, were so many couches (मंच) or seats of honour, raised high up (समुण्णअ) and fixed (चडिअ) in the palace-like, bright glory (जस) of our Lord.

'And now, what say the bards, as they sing the glory of our Lord?' This is the theme of the next 11 Gāthās (1194 to 1204).

1195. Although troubled and handicapped (आविल) by chains (णिअल), they come to your (तु) feet, as if encouraged (पोच्छाहिअ) by their own feet, to go to you and plead for mercy. That is because they (the enemies' feet) anticipate (संभाविअ) such a favour (उवआर) from them, having belonged to the same category (सम-जाइत्तण) as that of the King's feet. Cf. अस्मदीय-चरणानां यशोवर्मचरणयोश्च तुल्या चरण-जाती उत्पत्तिः । अतः समजातित्वेन संभावितोपकारैर्निजकचरणैः प्रोत्साहितौ इव चरणौ तव आयान्ति । Com.

1197. You come back to your capital, having conquered kings and countries stretched in all directions as far as the ocean and bringing with you abundant wealth (विहव). Laksmī is delighted (णंदइ) to greet you, as she feels that all this wealth is given over to her lord by her father (पिउणा), the ocean, once again, when sending her back (सपेसण) to her husband for the

second time. Cf. पुनःप्रेषणं नवोदाया भर्तृगृहात् प्रत्यावृत्तायाः भूयोऽपि भर्तृगृहविसर्जनम् । Com.

**1198.** The iron chains, fastened for the first time (पदमं), have left black lines on the feet of the enemies. They are, as it were, threads tied by the god of death to mark them as his victims. When you observe them, O King, you chop off their legs.

**1199.** The enemies' foreheads are already soiled with dust on the ground, transferred (संकृत) to them, when they bowed low at your feet. Your frown, formed of knitted eye-brows, therefore, refuses to meet lit. mount (गारुह्) their foreheads, for fear of being itself soiled and sullied by them. In short, you have nothing to ask them about. Cf. जितसर्वत्वात् श्कुटिविषयस्तव न कश्चिदिति तात्पर्यार्थः । Com.

**1201.** Although you are highly accomplished, you always consider yourself (अप्पाणं), in all humility, as one who has acquired no merit (अगज्जअणुण), as it were. That is because you find that even worthless people (अगुणी), knowing how you too, highly value merits (गुणमारवेण वो) in others, lay great claim (वेप्पइ) to such merits in themselves (अप्पा). Observing such unworthy ones boasting and bragging of merits which they do not possess, you, in contrast, would openly declare that you have not any merit in you, although we know that such is not the case with you.

**1202.** The moment (जाहे) you extend your hand to bestow favour on those who fall at your feet, Laksmī, residing on your arm, goes over to them, and that very moment they find themselves suddenly rich. Cf. प्रसादसमये दौर्गत्यमपसारयसीत्यर्थः । Com.

**1203.** Having been busily occupied with your campaign, you found no time to get your hair cut and thus their progress has remained unchecked (अभग्गपसर). As a result, they are hanging loose on your shoulders, like the hair of women. One would imagine that they are the abundant locks of hair (केसहत्था) of the enemies' beloveds, transferred to your head, as it were, because these unfortunate women, kidnapped by you, now staying in your harem, have done no toilet or combing and brushing of their hair (अकओवआर), but allowed them to get thin (तणुअ) and drop off.

1207. The goddesses of enemies' wealth (वेरिसिरी) were freely given over and distributed to the supplicants (पणई), just outside (बाहिचिअ), without bringing even a coin out of them inside His palace. This is done because He has no faith (वीसंभ-मगंतूण), as it were, in women who, by nature, have the bad traits of faithlessness (विसम-महिला-सहावदोस).

1208. At his consecration ceremony to celebrate his victory, the wives of enemy-kings (विवक्खदेवी) were assigned the new task (णव-णिओअ) of waving hairy chowries over him. They did the job, however, with tears in their eyes, which (tears) they sucked in, having concealed (अंतरिअ) them behind the chowries fluttered (उप्पिअ-अपित्त) by them at that moment.

The Poet calls this Poem Gaūḍavaho as Gāhāvīḍha (गाहावीढ) 'a Pedestal in Gāthās', serving as a base or foundation, as it were, for a magnificent edifice to be built up later.



## Appendix I

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विससिज्जंतमहापसु°	319	संकंतमहिरओधूसराइं	1199
विसहति णिअविसाणल°	390	संकंताओ व रोसारुण°	305
विहडइ हव्ववहसिहा°	741	संकंतासेस सरस्सइ°	1206
विहडिअवसुहादलिअ°	156	संखाअमसिणपसरा	133
विहडंतघणविमुक्का	818	संगलइ मरुअअ°	786
विहडति णह्णिवाआ	823	संगलणमासलाअंत°	580
विहवाअंतारिवह°	218	संचरइ चिरपरिग्गह°	190
विहिणा जाण णडालेसु	711	सच्चं तुमम्मि विट्ठे	706
वीआभरणा अकअण्ण°	1124	सच्चविआसअलगुणं	967
वीरविइण्णविकोसासि°	306	सज्जससंजाअजरा°	475
वीसाममंथराअंत°	1026	सज्जससंवेउम्मीलणे	1066
वीसंभमगंतुणं व	1207	सज्जालत्तअधरिअम्मि	1089
वुब्भइ ओलिभाभाव°	341	संणद्धमअणसाहिज्ज°	1116
वुब्भते जम्मि गुणु°	893	संणिज्जेणं व सिरीएँ	709
बूढोअअकअरव°	375	संतत्थविरलकंक°	541
वेअल्लवेल्लिराणं	137	संतावायासोप्पिअ°	462
वेरलिहणिहा तं णमह	49	संबूअचुण्णसबला	529
वेल्लहलंगुलिकरकमल°	732	संभमचलंतदिग्गअ°	825
वेल्लति कंदरोअर°	118	संभमपुणरुत्तारुण°	477
वेवइ सरणागअविस°	483	संभमभमंतविज्जा°	827
वेहव्वदुक्खविहलाण	S.	संभाविअकामहरो	1151
बोलंति णिअपमाणा°	701	संभाविअचित्तविआर°	738



समगुणदोसा दोसेक्क <sup>०</sup>	964	सामण्यसुंदरीणं	959
समजाइ त्तणसंभाविओ <sup>०</sup>	1195	सामण्णाइं वि णाम <sup>०</sup>	713
समभानपअत्तुसास <sup>०</sup>	1163	सामाअइ सेअलाअ <sup>०</sup>	740
समरे धारागोअर <sup>०</sup>	928	सामाअंते वि मही <sup>०</sup>	506
समरेसु खग्गधारा <sup>०</sup>	212	सायं मिलंति कम <sup>०</sup>	1104
समहिअसंज्झाराआ	402	सायं समाहुआसार <sup>०</sup>	359
सरसट्ठिदंडलोहेण	328	सावअपअवीभिण्णा <sup>०</sup>	613
सरसणहराइमग्गेहिं	1150	सासअमिअंक्रमणि <sup>०</sup>	186
सरसपडिबोहलंघिअ <sup>०</sup>	187	सासुक्खअरयलहु <sup>०</sup>	1144
सरसमअतंविभाहअ <sup>०</sup>	1140	साहासु बंधपरिवेस <sup>०</sup>	669
सरहससंचारतरं <sup>०</sup>	833	साहिज्जइ गउडवहो	1074
सरिआओ अणेअ <sup>०</sup>	950	साहीणसज्जणा वि हु	917
सरिआण णिरंतरमिलिअ <sup>०</sup>	1078	साहीणमूहसहस्सो	710
सरिआण तरंगिअपंक <sup>०</sup>	525	सिदिलपसारिअवक्खा	128
सविमो अणज्जुणमिमं	240	सिरिअणणिवेसमग्गा	28
सव्वंगं विणिवेसो	1000	सिसिरच्छाएसु चिरं	395
सव्वत्तो हारमऊह <sup>०</sup>	1060	सिसिरम्मि विरलकुसुमे	592
सव्वत्थामोणमिअं	1001	सिहरणपहुत्तगअणा	114
सव्वेल्लिऊण एक्कं	1081	सीलेण जइ वि विमलो	951
सव्वोच्चिअ सगुणु <sup>०</sup>	881	सीसइ व जस्स तारा <sup>०</sup>	1064
ससिएहिचिअ लोओ	940	सीसम्मि कओ महिसस्स	324
ससिणो समोसरंती	1178	सुअणत्तणेण घेप्पइ	882
ससिमिव णवोइअं	751	सुअणसहावे वि गओ	G.
संसेविऊण दोसे	887	सुअणाअंति खला वि हु	886
सहइ जलहासंदाण <sup>०</sup>	163	सुकइ . . . भेसु जाण	I.
सहइ णारिद परिणओ	216	सुट्ठु वि परिहीणगुणो	888
सहइ थणवट्ठसंठिअ <sup>०</sup>	835	सुत्तणिवेसं पिब देंति	268
सहरीपसत्तकुररा	531	सुमईण सुचरिआण	873
सहिलंधट्ठिअदाहिण <sup>०</sup>	204	सुरहिमिह गंधमा <sup>०</sup>	516
सा चडुला कह णु गुणु <sup>०</sup>	933	सुलहोवहाररुहिर <sup>०</sup>	310
सा जअइ चउमुहसण <sup>०</sup>	47	सुलहं हि गुणाहाणं	859
सा जअइ हरसिरत्थम्मि	59	सुसिरोसरिअसकइम <sup>०</sup>	518
सा जयइ मई गरुआ <sup>०</sup>	L.	सुहडाअडिडअकोअंड <sup>०</sup>	243
साणंदरोहिणीबाहु <sup>०</sup>	196	सुहसंगभारवेच्चिअ	936

सुहसंगो सुहविणिवत्ति <sup>०</sup>	937	सोहंति अमरिसुग्म <sup>०</sup>	821
सूएंति वीरविवकअ <sup>०</sup>	327	सोहंति बालसरअग्मि	532
सेलग्गखणविहत्ता	1085	सोहंति सरससूई <sup>०</sup>	539
सेलणअंबुप्पइआ	135	सोहंति हारावलि <sup>०</sup>	1053
सेल्लाण चावपेल्लिअ <sup>०</sup>	444	सोहसि णारायणि रणिर <sup>०</sup>	291
सेवंजलिमिलिअणडाल <sup>०</sup>	103	सोहसि भुहमुक्कासरिस <sup>०</sup>	334
सेविज्जंति सरअण <sup>०</sup>	1050	ह	
सेसगुणणिरहिल्लासा	774	हत्थालंबिअपंकअ <sup>०</sup>	56
सोऊण मुणंति परं	83	हत्थो घोळइ दंसण <sup>०</sup>	1136
सो एस केसवो	1045	हरइ अणू वि परगुणो	76
सोच्चेअ किं ण राओ	948	हरइ परिहीणविहवस्स	953
सो जअइ कण्णिआ <sup>०</sup>	2	हरफंससेअसंबलिअ <sup>०</sup>	309
सो जअइ गोवभावे	A.	हरिचक्कविरिवकट्ठिअ <sup>०</sup>	469
सो जअइ जस्स जुवइ <sup>०</sup>	19	हरिचलगणहप्पहाए	60
सो जअइ जस्स णाडाल <sup>०</sup>	29	हरिसविसेसो विअप्पा <sup>०</sup>	94
सो जअइ जामइल्ला <sup>०</sup>	20	हसिअं च भामिअच्छं	776
सो जअइ झत्ति कवलिअ <sup>०</sup>	36	हा किं णु अणवकच्चूर <sup>०</sup>	189
सो जअइ णेउरिल्लेण	43	हा हा कपावेइ व	344
सो जअइ सणीसासेव्व	C.	हाहा तंचेअ करिल्ल <sup>०</sup>	342
सो णत्थिच्चिअ इह जो	223	हिय कर्हि पि णिसम्मसु	954
सोत्तकल्लुसा णईओ	360	हियम्मि गाढघडिएहि	995
सो दीसइ उह्यदिसा <sup>०</sup>	749	हियविअडत्तणेणं	906
सोम्माहेसु णिसम्मइ	782	हियस्स णिट्ठुरत्तण <sup>०</sup>	997
सोवाए सुहदुक्खा <sup>०</sup>	986	हियस्स विणिव्ववणे	990
सो वि ससिबंधवो जाण	209	हेट्ठट्ठिअसूरणिवारणाएँ	15
सो वि मुहाइ उवणेउ	31	हेट्ठाअववसुआइज्जमाण <sup>०</sup>	504
सोहइ अदोसभावो	968	होऊण वि हंत णिरंतराई	943
सोहइ वलंतवासुइ <sup>०</sup>	179	होंतरसाअलभय <sup>०</sup>	472
सोहइ त्रिणिवेसिअपसि <sup>०</sup>	109	होतवसुहाहिवकहा <sup>०</sup>	1106
सोहइ विमुहपअत्तस्स	414	होति कअत्था पणई	251
सोहइ समागमेसुं	244	होति गिरिवलणभावा	1031
सोहेइ मुहावेइ अ	68	होतु व्व विगअगव्वा	97

## Appendix II

Extract from Rājatarangini (IV. 126–145) describing the campaign of King Lalitāditya.

राजा श्रीललितादित्यः सार्वभौमस्ततोऽभवत् ।  
 प्रादेशकेश्वरस्त्रपुर्विधेर्बुद्धेरगोचरः ॥ १२६ ॥  
 प्रतापांशुच्छटाकूटैः पटवाससधर्मभिः ।  
 जम्बुद्वीपद्विपेन्द्रस्य येनातन्यत मण्डलम् ॥ १२७ ॥  
 नयाञ्जलिषु बद्धेषु राजभिर्विजयोद्यमे ।  
 पार्थिवः पृथुविक्रान्तिर्युधि क्रोधं मुमोच यः ॥ १२८ ॥  
 विनिःसरञ्जनतया भयाद् गर्भानिवामुचन् ।  
 द्विषां वसतयो यस्य निशम्यास्कन्दुन्दुभिम् ॥ १२९ ॥  
 विलोलतिलकान्तर्यैः सनेत्राम्भोभिराननैः ।  
 निवापाञ्जलिदानानि द्विषां नारीरकारयत् ॥ १३० ॥  
 क्षितिं प्रदक्षिणयतो रबेरिव महीपतेः ।  
 जिगीषोः प्रायशस्तस्य यात्रास्वेव वयो ययौ ॥ १३१ ॥  
 करं पूर्वदिशो गृह्णन् प्रतापानलसंनिधौ ।  
 अन्तर्वेद्यां महाराजः स कीर्त्युष्णीषभृद् बभौ ॥ १३२ ॥  
 कन्यानां यत्र कुब्जत्वं व्यधाद् गाधिपुरे मरुत् ।  
 तत्रैव शंसनीयः स पुंसां चक्रे भयस्पृशाम् ॥ १३३ ॥  
 यशोवर्माद्रिवाहिन्याः क्षणात् कुर्वन् विशोषणम् ।  
 वृषतिर्ललितादित्यः प्रलयादित्यतां ययौ ॥ १३४ ॥  
 मतिमान् कन्यकुब्जेन्द्रः प्रत्यभात् कृत्यवेदिनाम् ।  
 दीप्तं यल्ललितादित्यं पृष्ठं वृत्वा न्यषेवत ॥ १३५ ॥  
 तत्सहायास्ततोऽप्यासन् निकाममभिमानिनः ।  
 कुसुमाकरतोऽप्युच्चैः सुरभिश्चन्दनानिलः ॥ १३६ ॥  
 श्रीयशोवर्मणः संधौ सांधिविग्रहिको न यत् ।  
 नयं नियमनालेखे भिन्नशर्माऽस्य चक्षमे ॥ १३७ ॥  
 सोऽभूत् संधिर्यशोवर्मललितादित्ययोरिति ।  
 लिखितेनादित्यनिर्देशादनर्हत्वं विदन् प्रभोः ॥ १३८ ॥  
 युगलकम् ॥  
 सुदीर्घविग्रहाशान्तैः सेनानीभिरसूयिताम् ।  
 औचित्यापेक्षतां तस्य क्षितिभृद् बह्वमन्यत ॥ १३९ ॥

प्रीतः पञ्चमहाशब्दभाजनं तं व्यधत्त सः ।  
 यशोवर्मचूर्पं तं तु सङ्गलमुदपादयत् ॥ १४० ॥  
 अष्टादशानामुपरि प्राकसिद्धानां तदुद्भवैः ।  
 कर्मस्थानैः स्थितिः प्राप्ता ततःप्रभृति पञ्चभिः ॥ १४१ ॥  
 महाप्रतीहारपीढा स महासंधिविग्रहः ।  
 महाश्वशालाऽपि महाभाण्डागारश्च पञ्चमः ॥ १४२ ॥  
 महासाधनभागश्चेत्येता यैरभिधाः श्रिताः ।  
 शाहिमुत्पत्या येष्वभवत्तद्व्यक्षाः पृथिवीभुजः ॥ १४३ ॥  
 कविर्वाक्पतिराजश्रीभवभूत्यादिसेवितः ।  
 जितो ययौ यशोवर्मा तद्गुणस्तुतिबन्धिताम् ॥ १४४ ॥  
 किमन्यत् कान्यकुब्जोर्ध्या यमुनापारतोऽस्यङ्गसा-  
 अभूदा शालिकातीरं गृहप्राङ्गनवद्वशे ॥ १४५ ॥  
 यशोवर्माणमुल्लङ्घ्य हिमाद्रिमिव जाह्नवी ।  
 सुखेन प्राविशत् तस्य वाहिनी पूर्वसागरम् ॥ १४६ ॥

### Appendix III

#### King Yaśovarman—A Poet

As has been said in the Introduction, King Yaśovarman was also a poet of no mean order. The name Yaśovarman figures in many anthologies, such as Sūktimuktāvali, Subhāṣitāvali, the Sārṅgadharapaddhati, Subhāṣita-Ratnakōṣa. In his introduction to the Subhāṣitāvali, Peterson mentions a drama Rāmābhyudaya as written by Yaśovarman, 'which must have been', as Rāghavan says,\* 'a very widely known play, as the numerous references to it and quotations from it in works of poetics and dramaturgy show. These referances and citations are ample and informing enough, enabling us to know the author of the play, the number of its Acts and the story of the Play, Act by Act.'

Here are a few extracts from Dr. V. Raghavan's article "Some old Lost Rāma Plays" :—

षडङ्कं दृश्यते लोके रामाभ्युदयनाटकम् ।

शारदातनय-भावप्रकाश.

औचित्यं वचसां प्रकृत्यनुगतं, सर्वत्र पात्रोचिता  
पुष्टिः स्वावसरे रसस्य च, कथामार्गे न चातिक्रमः ।  
शुद्धिः प्रस्तुतसंविधानविधौ प्रौढिश्च शब्दार्थयोः  
विद्वद्भिः परिभाव्यतामवहितैरेतावदेवास्तु नः ॥

शृङ्गारप्रकाश Vol-II

रावणः - युक्त्यैव क्षत्रबन्धोः परिभवमसमं जीवतः कर्तुमिच्छन्  
मायासाहायके त्वं निपुणतर इति प्रार्थये नासमर्थः ।  
यच्चान्यत् तत्र वज्रप्रहतिमसृणितस्फारकेयूरभाजः  
सज्जास्त्रैलोक्यलक्ष्मीहृत्हरणसहा बाहवो रावणस्य ॥

मारीचः - दाराणां व्रतिनां च रक्षणविधौ वीरोऽनुयोज्यानुजं  
वीराणां खरदूषणत्रिशिरसामेको वधं यो व्यधात् ।  
तस्यास्त्रण्डिततेजसः कुलजने न्यक्कारमाविष्कृतः  
कुण्ठः संगरदुर्मदस्य भवतः स्याच्चन्द्रहासोऽप्यसिः ॥

\* Dr. V. Raghavan—'Some old Lost Rāma Plays' P. 1

रावणः - तवैव रुधिरांबुभिः क्षतकठोरकण्ठस्मृतै  
रिपुस्तुतिभवो मम प्रशममेतु कोपानलः ।  
सुरद्विपशिरस्थलीदलनवष्टमुक्ताफलः  
स्वसुः परिभवोचितं पुनरसौ विधास्यत्यसिः ॥

नाट्यदर्पणे

इन्द्रजित् - रक्षोवीरा हृदोरःप्रतिफलनदलत्कालदण्डप्रचण्डा  
दोर्दण्डाकाण्डकण्डूविषमनिकषणत्रासितक्षमाधरेन्द्राः ।  
याताः कामं न नाम स्मृतिपथमपथप्रस्थितेन्द्रानुसारी  
स्वर्वासिक्लिष्टदृष्टः कथमहमपि ते विस्मृतो मेघनादः ॥

नाट्यदर्पणे

रामः - प्रत्याख्यानरुषः कृतं समुचितं ऋरेण ते रक्षसा  
सोढं तच्च तथा त्वया कुलजनो धत्से यथोच्चैः शिरः ।  
व्यर्थं संप्रति बिभ्रता धनुरिदं त्वद्द्वयापदः साक्षिणा  
रामेण प्रियजीवितेन तु कृतं प्रेम्णः प्रिये नोचितम् ॥

नाट्यदर्पणे

धूमव्रातं वितानीकृतमुपरिशिखादोभिरभ्रंलिहाभ्रैः  
बिभ्रद् भ्राजिष्णु रत्नं ततमुरसि तथा चर्म चामूरवं च ।  
भूयस्तेजःप्रतानैः विरहमलिनतां क्षालयन्नश्कभाजो  
देव्याः सतार्चिराविर्भवति विफलयन् वाञ्छितान्यन्तकस्य ॥

नाट्यदर्पणे

Stray verses quoted from the Rāmābhyudaya :—

स्निग्धश्यामलकान्तिलितवियतो वेल्लदबलाका घना  
वाताः शीकरिणः पयोदसुहृदामानन्दकेकाः कलाः ।  
कामं सन्तु हृदं कठोरहृदयो रामोऽस्मि सर्वं सहे  
वैदेही तु कथं भविष्यतु हहा हा देवि ! धीरा भव ॥

Quoted by आनन्दवर्धन.

यत्त्वक्नेत्रसमानकान्ति संलिले मग्नं तदिन्दीवरं  
मेधैरन्तरितः प्रिये तव मुखच्छायानुकारी शशी ।  
येऽपि त्वद्गमनानुसारिगतयस्ते राजहंसा गताः  
त्वत्साहस्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥

From सुभाषितावलि and सूक्तिमुक्तावलि.

आक्रन्द्राः स्तनितैः विलोचनजलान्यश्रान्तधाराम्बुभिः  
तद्विच्छेदभुवश्च शोकशिखिनः तुल्यास्तडिद्विभ्रमैः ।  
अन्तर्मे दयितामुखं तव शशी वृष्टिः समैवावयोः  
तत् किं मामनिशं सखे जलधर त्वं दग्धुमेवोधतः ॥

Quoted from ध्वन्यालोक and attributed to Yaśovarman in  
सूक्तिमुक्तावलि.

कृतककुपितैर्बाष्पाभोभिः सवैन्यविलोकितै -  
वैनमपि गता यस्य प्रीत्या धृतापि तथाम्बया ।  
नवजलधरख्यामाः पश्यन् दिशो भवतीं विना  
कठिनहृदयो जीवत्येव प्रिये स तव प्रियः ॥

Quoted by आनन्दवर्धन in ध्वन्यालोक— fully quoted in Locana.

रक्तस्त्वं नवपल्लवैरहमपि श्लाघ्यैः प्रियाया गुणै -  
स्वामायान्ति शिलीमुखाः स्मरधनुर्मुक्तास्तथा मामपि ।  
कान्तापादतलाहतिस्तव मुदे तद्वन्ममाप्यावयोः  
सर्वं तुल्यमशोक ! केवलमहं धात्रा सशोकः कृतः ॥

Quoted by आनन्दवर्धन and many other writers.

प्रारब्धं तरुपुत्रकेषु सहसा संत्यज्य सेकक्रियां  
एतास्तापसकन्यकाः किमिवमित्यालोकयन्त्याकुलाः ।  
आरोहन्त्युदजडुमांश्च बटवो वाचंयमाः सत्वरं  
सद्योमुक्तसमाधयो निज ( वृत्ती ) ष्वेवोच्चपादं स्थिताः ॥  
—जल्हण - सूक्तिमुक्तावलि.

प्रीदच्छेदानुरूपोच्चनरयभवत्सैहिकेयोपघात-  
त्रासाकृष्टाश्वतिर्यग्वलितरविरथेनारुणेनेक्ष्यमाणम् ।  
कुर्वत्काकुत्स्थवीर्यश्रुतिमिव मरुतां कन्धरारन्ध्रभाजां  
भाङ्कारैर्भीममेतत् निपतति वियतः कुम्भकर्णोत्तमाङ्गम् ॥

From - सूक्तिमुक्तावलि, also

शाङ्गधरपद्धति.

स यस्य दशकन्धरं कृतवतोऽपि कक्षान्तरं  
गतः स्फुटमवन्ध्यतामधिपयोधि सान्ध्यो विधिः ।  
तदात्मज इहाङ्गदः प्रहित एष सौमित्रिणा  
क्र स क्र स दशाननो ननु निवेद्यतां राक्षसाः ॥

Quoted in सुवृत्ततिलक by क्षेमेन्द्र.

उच्छृङ्खलारुणमश्रुनिर्गमवशात् चक्षुर्गतं मन्थरं  
सोष्मश्वासकवर्धिताधररुचिः, व्यस्तालका भ्रूलता ।  
आपाण्डुः करपल्लवे च निभृतं शैते कपोलस्थली  
मुग्धे कस्य तपःफलं परिणतं, यस्मै तवेयं वशा ॥

From कवीन्द्रसमुच्चय

कामस्यापि शराहतिर्न गणिता त्वं जीवनं संस्मृता  
नो दग्धो विरहानलेन झटिति त्वत्संगमाशामृतैः ।  
नीतोऽयं विवसो विचित्रलिखितैः संकल्परूपैर्मया  
किञ्चान्यन्मनसि स्थिताऽसि ननु मे तत्र स्वयं साक्षिणी ॥

— From सूक्तिमुक्तावलि over the name Rājaputra Yaśovarman. Dr. Keith takes it as our Yaśovarman's verse.



## Appendix IV

## वाक्पतिराज

Verses attributed to him in Anthologies :—

सुभाषितरत्नाकर by Kosambi and Gokhale.  
 अस्ति श्रीस्तनपत्रभङ्गमकरीमुद्राङ्कितोरःस्थलो  
 देवः सर्वजगत्पतिर्मधुवधूवक्त्राञ्जचन्द्रोदयः ।  
 क्रीडाक्रोडतनोर्नवेन्दुविशदे दंष्ट्राङ्कुरे यस्य भू -  
 र्भाति स्म प्रलयोद्धिपत्वलतलोत्खातैकमुस्ताकृतिः ॥  
 पृष्ठभ्राम्यदमन्दमन्दरगिरिग्रावाग्रकण्डूयनान्  
 निद्रालोः कमटाकृतेर्भगवतः श्वासानिलाः पान्तु वः ।  
 यत्संस्कारकलानुवर्तनवशाद् वेलाच्छलेनाम्भसां  
 यातायातमयन्त्रितं जलनिधेर्नाद्यापि विश्राम्यति ॥

वाक्पतिराजस्यैतौ । P. 21

देवि त्वं कुपिता, त्वमेव कुपिता, कोऽन्यः पृथिव्या गुरु -  
 र्माता त्वं जगतां, त्वमेव जगतां माता न विज्ञोऽपरः ।  
 देवि त्वं परिहासकेलिकलहेऽनन्ता, त्वमेवेत्यथ  
 ज्ञातानन्त्यपदो नमन् जलधिजां शौरिश्रिंरं पातु वः ॥

वाक्पतिराजस्य । P. 21

दंष्ट्रासङ्कटवक्त्रकन्दरतरज्जिह्वाभृतो हव्यभुग् -  
 ज्वालाभासुरभूरिकेशरिसटाभारस्य दैत्यद्वुहः ।  
 व्यावत्गद्वलवद्विरण्यकशिपुक्रोडस्थलीपाटन-  
 स्पष्टप्रस्फुटदस्थिपञ्जररवकूरा नखाः पान्तु वः ॥

वाक्पतेः । P. 28

खर्वग्रन्थिविमुक्तसन्धिविकसद्वक्षःस्फुरत्कौस्तुभं  
 निर्यन्नाभिसरोजकुड्मलकुटीगम्भीरसामध्वनि ।  
 पात्रावातिसमुत्सुकेन बलिना सानन्दमालोकितां  
 पाथाइ वः क्रमवर्धमानमहिमाश्चर्यं सुरारेर्वपुः ॥

वाक्पतिराजस्य । P. 24

सेयं द्यौस्तदिदं शशाङ्कदिनकृच्चिह्नं नभः सा क्षिति-  
 स्तन्पातालतलं त एव गिरयस्तेऽम्भोधयस्ता दिशः ।

इत्थं नाभिविनिर्गतर्न सशिरःकम्पाद्भुतं वेधसा  
यस्यान्तश्च बहिश्च दृष्टमखिलं त्रैलोक्यमव्यात् स वः ॥  
वाक्पतिराजस्य ( वाचस्पतेः ) । P. 27

उत्प्लुत्य दूरं परिधूय पक्षावधौ निरीक्ष्य क्षणबद्धलक्ष्यः ।  
मध्येजलं बुद्धति वत्तशम्पः समत्स्यमुत्सर्पति मत्स्यरङ्कः ॥  
वाक्पतिराजस्य † P 207

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## Appendix V

## The Commentator Haripāla and his Commentary

“The Commentary of Haripāla explains merely the principal points, on account of which it is also called Gauḍavadhasāraṭīka. Very often it is nothing better than its Sanskrit paraphrase.” So says R. Pischel about Haripāla, the only commentator of the Gauḍavaho. In the colophon of the Ms. of his commentary, mention is made about Haripāla in the following words:— जालन्धरीयभट्टश्रीमदुपेन्द्रहरिपालविरचित-गौड-वधसारटीका परिपूर्णा । This means that he was the son of Upendra-  
bhatta and that his native place was Jalandara. The fact that he read this Poem with his father who must have helped him a good deal in the choice of variant readings of the Text and in the understanding and the interpretation of the Gāthās is borne out by what he says about his father in the following words; while commenting on the word झणक्कारेइ in Gāthā 788 :—

झणदित्यव्यक्तशब्दानुकरणम् । तच्च रसार्द्रफलपल्लवासु कोमल-  
निलवेह्लितासु मञ्जरीषु न युज्यते । झणत्कारादेः कठिनद्रव्यस्य नूपुर-  
रणितादिषु दर्शनम् । तस्मात् सणक्कारेइ इति पाठो लक्ष्यते, सकारस्य च  
रेखाभ्रंशमात्रेण लेखकदोषे झकारीभूतत्वादिति सुगृहीतनामभिरस्मत्पितृ-  
भट्टश्रीमदुपेन्द्रपादैरवर्णि । तैरेव च बाल्य एव इयमपरा व्याख्या कृता ।

नूनं पुत्रक मारुतोऽपि मधुरो रोलम्बमाला मधौ  
शश्वच्चूतलतावितानपवनस्रस्ता झणत्कारयेत् ।  
प्रेङ्खल्लास्यलताफलधिंकुसुमप्राप्त्यर्थमर्षोद्धता  
धावद्रावयुतासु तासु च लताभेदोऽपि भक्तेर्भवेत् ॥

In spite of what Pischel has said, it must be admitted that, being the only Commentator available, he proves of great help in the proper understanding and interpretation of the difficult Gāthās of the Gauḍavaho, supplying valuable cues in the matter. His knowledge of the Prakrits is, however, limited, as he is more well-versed in Sanskrit than in Prakrits. To give a few instances—

(1) In Gāthā 782, the word सोम्याहेसु which should be सोम्याभेषु 'full of excitement', is taken by him to mean 'सौम्या आभा येषां तेषु सौम्याभेषु, 'of mild lustre'.

(2) कुलीर, in G. 1093 which means a 'crab', is understood as 'a flower'—कुलीरं कुसुमविशेषः ।

(3) The word 'असौडमल्ल' 'Wanting in softness or delicateness', with reference to परिरंभ 'Embrace' in G. 1151, is interpreted fancifully as असौ अमल्लमपि प्रतिपक्षमपि ... ।

(4) In G. 611 he gives quite a fantastic interpretation of साहासारंगविराविणो as शाखाभिः सारङ्गविराविणो सारङ्गवज्जङ्गकारंरवकारिणो etc. ! The word साहासारंग-शाखासारङ्ग, like शाखामृग, just means 'a monkey'.

As Pandit observes, 'The commentary of Haripāla is in many places hardly a Commentary, but merely a Sanskrit construction of the Prakrit Text, word for word, in the order of the original or a chhāya (shadow), as such version is usually called. It rarely explains, though it often makes remarks, on points connected with allusions contained in the Text. Indeed, it is often prolix. But whenever it does explain the Text, it can hardly be said to be clear and to the point.'

It is probable that Haripāla was a Jain, as the Commentary, as given by its single Ms., begins with an invocātion to Lord Jina in the following words—ओं नमः श्रीजितेन्द्रेभ्यः । It is mainly Jain scholars like Haribhadra and Hemacandra, who had devoted themselves to the study of the Prakrits. The orthodox Sanskrit Pandits had somehow developed a certain amount of prejudice against the Prakrits, and hence the fervent plea for Prakrits made by poets like Pravarasena, Vākpatirāja and Rajaśekhara. The date of Haripāla cannot be ascertained.

# GAÜDAVAHO

## Glossary

### OF NOTABLE WORDS

- अकूणिअ** (933) — अकूणित, Not contracted, opened out.
- अक** (535) — अर्क, Name of a plant. Hindi or Marathi रूई. Also means 'the sun'.
- अग्धवत्त** (1016) — अर्घ्यपात्र, A plate full of materials of worship.
- अर्घ्यन्ति** (269) — राजन्ते, Look charming. √अग्ध-राज् 'To become to appear nice.
- अग्धविअ** (717) — अर्घित, पूजित, संमानित, Honoured, decorated.
- अचरम** (1209) — अचरम, Foremost, unparalleled.
- अच्छक** (228) — अकाण्ड, अकस्मात्, 'All of a sudden. Also अत्यक्क.
- अच्छिवंत** (921) — अस्पृशत्, 'Not touching' √ छिव-स्पृश् — 'To touch'
- अगरह** (83) — अनर्ह, अयोग्य, 'Unfit, unworthy'.
- अट्ट** (153) — क्वथति, Boils √ अट्-क्वथ्, To boil.
- अट्टिलवाअंति** (945) — अस्थिलवायन्ते, 'Act or look like bits of bones.
- अणहिगीअ** (899) — अनभिगीत, Unsung, not praised.
- अणित्तिअ** (273) — अनिकुञ्चित, Com. अवकीकृत. Uncurtailed, not curved.
- अणित्तिअ** (23) — अकथित, 'Untold, unexpressed.' √ णित्तिअ-कथ्य् To tell.
- अणित्तिअ** (707) — अनिष्टित, असंपूर्ण, Unending, never finishing.
- अणित्तिअ** (776) — अनिर्भत्सित, Not cast away, not removed.
- अणित्तिअ** (238) — अनुत्क्षिप्त, अत्यक्त, 'Not abandoned, not discarded.
- अणुत्त** (989) — अनुत्प्रयत्, Com. अनपनयत्, Not lifting, not removing.
- अत्यर्ह** (980) — अर्थगति, Implication, inference.

- अत्यांति (126) — अस्तायन्ते, Sink below the horizon, set,  
 √ अत्या, अत्याअ-अस्ताय्, To set.
- अहर (287) — अजिर, अङ्गन, Court-yard.
- अप्फालिअ (814) — आस्फालित, Struck, beaten.
- अप्फुण्ण (98) — D. आक्रान्त, Overwhelmed, overpowered.
- अप्फुल्लअ (998) — आत्मीय, One's own. Cf. Mar. आपलें.
- अप्फोडण (929) — आस्फोटन, Slapping, striking.
- अमुणिअ (191) — अज्ञात, अविदित, Not known.
- अमोल्ल (1006) — अमूल्य, Priceless, Valuable, precious.
- अरहट्ट (685) — अरघट्ट, Water-drawing contraption. Cf. Mar. र्हाट्ट.
- अलत्तअ (1047) — अलक्तक, Red lac or sap, used by women to dye certain parts of the body, particularly the soles and lips.  
 Cf. Mar. अळिता.
- अलंबुसा (272) — अलम्बुषा, गुल्मविशेष, A kind of creeper.
- अल्लअ (773) — आर्द्र, Wet, moistened.
- अल्लिअइ (923) — आलीयते, Embraces, unites.  
 √ अल्ली, अल्लीअ—आ + ली, To merge, to embrace.  
 — (173) उपसर्पति, √ अल्लिअ—उप + सर्प्, To approach.
- अल्लीण (252) — आलीन, आश्लिष्ट, Concealed, hidden, stayed close.
- अवचुण्णोति (766) — अवचूर्णयन्ति, Sprinkle powder.
- अवड (471) D. - अवट, कूप, A well. DNM. I. 53. Cf. Mar. आड,
- अवसाय (613) — अवश्याय, Hoar-frost, white dew.
- अव्वोच्छिण्ण (937) — अव्वुच्छिन्न, Continuous, uninterrupted.
- असमारण (840) — असमारचन, Want of arranging, dressing or combing ( hair ).
- असलाहण (979) — अश्लाघन, Absence of praise.
- असोउमल्ल (1151) — असौकुमार्य, Want of softness or delicacy, rough.
- अहिऊरिज्जंति (872) — अभिपूर्यन्ते, Are filled.
- अहिलेइ (178) — अभिलीति, अभिमृल्लति, Takes up. seizes. √ ले-ला = ग्रह्, To seize, to take.
- अहिसारण (1126) — अभिसारण, Going over to meet ( the lover ).
- अहिसंधिअ (1131) — अभिसंधित, Formed, created, joined.
- अहुआसेअ (536) — अहुताशेय, Unfit for fire.

- अट्टिभं ( 4 ) — अस्थितं, अनवरतम् Ceaselessly, continuously.
- अञ्जित ( 205 ) — अञ्जित, Anointed, decorated, adorned.
- अंडअर्धघाअण ( 248 ) — अण्डकबन्धायते, Denominative of अंडकबन्ध,  
An egg-shaped dome on a temple.
- अंत ( 481 ) — अन्त, Entrails, intestines.
- अहिआर ( 1071 ) — अभिचार, Exorcising, employment of magic  
spells for malevolent purposes.
- आउंजि ( 610 ) — आकुञ्चिन्, Contracting, shrivelling.
- आमेल ( 112 ) — आपीड, A garland of flowers.
- आमोडण ( 351 ) — आमोटन, Breaking, smashing.
- आयस ( 1077 ) — आयस, Made of iron, metallic.
- आयाण ( 258 ) — आयान, अश्वाभरणविशेष, A decoration of a horse.
- आर ( 422 ) — आर, मङ्गलग्रह, The planet Mars. Cf. आर अङ्गारको  
भोमः । Com.
- आरक्ख ( 437 ) — आरक्ष, The junction of the frontal sinuses of  
an elephant. Cf. आरक्षं शिरसि गजस्य मदस्यानं यत्राङ्कुशचञ्चु-  
निमज्जति । Com.
- आलुंखण ( 527 ) — स्पर्श, Touch, contact. √आलुंख-स्पृण्, to touch.
- आवरिह ( 24 ) — उत्तरीय, Upper garment.
- आवाअ ( 535 ) — आपात, तत्काल, That very moment.
- आविद्ध ( 210 ) D. — क्षिप्त, प्रेरित, Thrown out, tossed;  
— also परिहित, covered, invested.
- आवीलण ( 161 ) — आपीडन, समूह, Mass, heap, collection.
- आवंडुर ( 784 ) — आपाण्डुर, Whitish, pale.
- आसागअ ( 446 ) — आशागज, A Quarter-elephant.
- आसंघ ( 489 ) D. — श्रद्धा, विश्वास, Faith, belief.
- आसंघिअ ( 56 ) D. — संभावित, मानित, Considered, thought.
- आसंदाण ( 163 ) — आसंदान, अवष्टम्भन, अवरोध, Binding, fastening.
- ओसुक्कं ( 1112 ) — अवशुष्क, Dried up, withered.
- इट्टा ( 678 ) — इष्टका, A brick.
- इरिण ( 1049 ) — D. कनकं, Gold, DNM. I. 79.
- इहरा ( 84 ) — इदानीम्, Now, in modern days.
- उक्कंटयंति ( 684 ) — उक्कण्टकयन्ति, Cause the erection of hair,  
horripilate.

- उग्घाडिअ ( 820 )—उद्घाटित, Exposed, opened out.
- उच्चुडंत ( 733 )—Being scraped off.  $\sqrt{\text{उत्}} + \text{चुड}$ . To take off, to scrub.
- उच्छ ( 409 ) D.—अन्तरावरण, Internal covering. DNM. I. 85.
- उज्जड ( 559 ) D.—उद्वस, शून्य. Desolate, barren. DNM. I. 96
- उज्जुण ( 83 ) D.—दृप्त, गर्वित. Vain, proud. DNM. I. 99.
- उत्थल्ल ( 109 )—उच्छलित, उद्वर्तित, Uplifted, upturned. cf. Marathi उत्थळ.
- उत्थंथि ( 650 )—उत्क्षेपित्, Tossing up, hurling upward.
- उद्घुमाअ ( 481 )—उद्वमात, Swollen, bloated.
- उद्घुर ( 972 )—उद्घुर, High, lofty, lifted up.
- उद्दलण ( 1050 )—उद्दलन, विदारण, Tearing, digging.
- उप्पिअ ( 1208 )—अपित, Given, shed.
- उप्पित्थ ( 124, 526 )—उत्त, भीत, विघुर, Frightened, distressed, afflicted, DNM. I. 129
- उत्पील ( 431 ) D. संघात, समूह, Mass, collection. DNM. 126
- उत्पंक ( 176 ) D. राशि, समूह, Multitude, number, DNM. I. 130
- उत्तभड ( 231 )—उद्भट, प्रबल, प्रचण्ड. Violent, terrific.
- उत्तिभडण ( 117 )—उद्भेदन, Blow, impact, collision.
- उत्तमाइ ( 356 )—उत्तमायते, Gets warm or heated.
- उत्तस ( 1156 )—उत्तस, विकसन, Display, manifestation.
- उत्तज्ज ( 1153 )—उत्तगूढ, Embrace.
- उत्तवाअ ( 553 )—उत्तवात, शुष्क, Parched, dried up.
- उत्तमुत्थ ( 538 )—उत्तमुत्थित, Gone out to reside, migrated.
- उत्तल्लित ( 584 )—आर्द्राभवत्, Getting moist or wet,  $\sqrt{\text{उत्तल्ल}}$ —आर्द्रय्, to become or make wet.
- उत्तल्लुरिअ ( 332 )—उत्तल्लित, विदारित, Cut to pieces, slaughtered.
- उत्तवार ( 760 )—उत्तवार, Supposed or fancied identification founded on resemblances.
- उत्तवेह ( 515 )—उत्तवेष्टित, Loosened, detached, separated. — ( 110 )  
उत्तल्लित, Tossed up, forced upward.
- उत्तणिग्गाम ( 669 )—उत्तनिग्गम, उपवन, A park, garden.
- उत्तसीर ( 671 )—उत्तसीर, A kind of fragrant grass. Marathi वाळा, Hindi खज.



- उस्सूण ( 436 ) — उच्छून, Swollen.
- ऊस ( 536 ) — ऊष, Salt ground, barren, saline soil.
- ऊससिअ ( 1105 ) — उच्छ्वसित, Heaved up, sprouted.
- एकवास ( 452 ) — एकपार्श्व, One side.
- ओज्झर ( 130 ) — निर्झर, A stream, rivulet.
- ओप्पुसिअ ( 723 ) — also ओप्पुंसिअ, उप्पुसिअ — उत्प्रोञ्छित, Wiped out.
- ओलिंभा ( 341 ) — D. Ointment ?
- ओलुंष ( 677 ) — अवलोप, The act of crushing, Com — अवलुम्पन.
- ओहु ( 606 ) — D. अवनत, स्तस्त, Turned or bent down. DNM. I. 157.
- कक्कर ( 398 ) — कर्कर, A stone.
- कक्केअण ( 794 ) — कर्केतन, A kind of a gem. A Bimba fruit. Cf कर्केतनापरसंस्रजकबिम्बफलः । कक्केयण इति मणिविशेषोऽप्युपलक्ष्यते । Com.
- कक्कोल ( 582 ) — कडकोल, वृक्षविशेषः A kind of a tree, as also its fruit.
- कक्खड ( 731 ) — D. पीन, पुष्ट, कर्कश ( Com ). Big, tough, hard.
- कच्चूर ( 189, 602 ) — कर्चूर, A kind of a fragrant tree. Hindi काली हळदी.
- कच्छ ( 401 ) — कच्छ, जलप्रायदेशः, Marshy tract.
- कडप्प ( 12 ) — D. कटप्र, निकर, Mass, heap, bundle, DNM. II.13.
- कउलणारी ( 319 ) — कौलनारी, A woman belonging to the Śākta ( Kaula ) sect.
- कडार ( 12, 32 ) — कडार, Brown, tawny-coloured.
- कणहाइण ( 1190 ) — कृष्णाजिन, Deer-hide, the skin of a black antelope.
- कप्पा( फा )ड ( 623 ) D. गुहा, A cave. DNM. II. 7.
- कच्चुर ( 210 ) — कर्चूर, Gray, ash-coloured.
- करणि ( 1007 ) D. सादृश्य, रूप, Resemblance, similarity, imitation. DNM. II. 7.
- करमन्द ( 533 ) — करमन्द, A kind of a plant, as also its fruit. Marathi करबंद.
- करवीर ( 671 ) — करवीर, A kind of a flowery plant. Marathi कण्हेर. cf. करवीरं कणहीरकमिति लोकभाषया प्रसिद्धम् । Com.

- करिह ( 342 ) D. वंशाङ्कुर, A bamboo sprout. DNM. II. 10.
- करीर ( 534 ) — करीर, वृक्षविशेष. A kind of a tree.
- करहाड ( 333 ) — करहाट, वृक्षविशेष, A kind of a tree.
- करंक ( 1000 ) — करङ्क, भिक्षापात्र, A small pot ( of cocoanut ),  
alms-bowl.
- करंबिअ ( 237 ) — करम्बित, Mixed, intermingled, variegated.
- कलअंठी ( 596 ) — कलकण्ठी, A cuckoo.
- कलहोअ ( 889 ) — कलधौत, Silver, also gold.
- कलल ( 650 ) — कलल, Yolk of an egg, foetal fluid.
- कललिअ ( 331 ) — कललित, कर्दमित, Made muddy.
- कलविंक ( 647 ) — कलविङ्क, A sparrow.
- कवलेइ ( 1095 ) — कवलयति, gobbles, makes a mouthful of,  
swallows.
- कवाल ( 390 ) — कपाल, The skull.
- कसद्व ( 375 ) D. — प्रचुर, व्याप्त, Full, covered, D. M. II, 53.
- कसेरु ( 393 ) — कशेरु, A kind of grass growing in water. Cf.  
कसेरुस्तृणविशेषो जलजः । Com.
- कहुलोल ( 494 ) — कथाप्रबन्ध, Continuous narration of stories.
- कारही ( 668 ) — कारभी, Belonging to the Karabha plant. Cf.  
करभनामसुगंधिद्रव्यविशेषसंबन्धिनी । Com.
- कालसुत्त ( 1198 ) — कालसूत्र, Noose of Death.
- कावुरिस ( 894 ) — कापुरुष, A bad or wicked man.
- कास ( 525 ) — काश, A flower of the Kāśa, variety of grass used  
for mats, roofs etc.
- किण्ण ( 648 ) — किण्व, फलवृक्षविशेष, A kind of a tree the fruit of  
which is utilised for distilling wine.
- किरि ( 1049 ) — किरि, A boar, hog.
- किलिंच ( 1094 ) — D. लघुदारु, A wood-stick. Marathi किलचा.
- किंसुअ ( 554 ) — किशुक, The Palāśa tree and its blossom.
- कीडइह ( 521 ) — कीटयुक्त, Full of insects or worms.
- कीलाल ( 331 ) — कीलाल, Blood. मज्जारुधिरादिकम् । Com.
- कीलिअ ( 283 ) — कीलित, Nailed, screwed tight.
- कुक्कुह ( 519 ) — कुक्कुभ, Wild cock.
- कुप्पर ( 682 ) — कूर्पर, Decaying wall-plaster, also कप्पर.

- कुप्पास ( 757 ) — कुर्पास, A sort of bodice worn by women.
- कुरर ( 520 ) — कुरर, An osprey.
- कुरुविंद ( 618 ) — कुरुविन्द, मणिविशेष, A kind of a stone, a ruby.  
कुरुविन्दा: पाषाणमणिविशेषाः । Com.
- कुलीर ( 1093 ) — कुलीर, जन्तुविशेष, A crab.
- कुसूल ( 377, 664 ) — कुसूल, Granary, store-house.
- कुंडल ( 833 ) — कुण्डल, Coil of a rope, loop.
- कूडकोडी ( 316 ) — कूटकोटि, कूटस्य राशेः कोटिः प्रान्तः । Com. Edge or border of a mass.
- कूडुकेर ( 218 ) — कूटोत्कर, Massive heap.
- कूणिअ ( 364 ) — कूणित, Contracted, closed.
- केऊ ( 1115 ) — केतु, तुलासूत्र, Cotton thread or string attached to a weighing balance.
- केसर ( 534 ) — केसर, 1. A kind of a tree and its flower, also known as Bakula tree. 2. Mane of a lion.
- कोल ( 850 ) — कोल, Hog, boar.
- कोलीकअ ( 1126 ) — ऋडीकृत, Embraced, clasped to the bosom.
- कोसिअ ( 541 ) — कौशिक, An owl.
- कंक ( 541 ) — कङ्क, पक्षिविशेष, Heron.
- कंकाल ( 541 ) — कङ्काल, A bony skeleton.
- कंचणार ( 593 ) — कांचनार, The Kovidāra tree.
- कंटी ( 533 ) — D. उपकण्ठ, The land on slopes of a mountain.
- कंडुअण ( 986 ) — कण्डूयन, Scratching, rubbing.
- कंद ( 739 ) — D, दृढ, Strong, DNM. II 51.
- खज्जूर ( 533 ) — खजूर, Date-tree.
- खल ( 273 ) — खल, Threshing floor.
- खल्लइअ ( 619 ) — D. संकुचित, Worn out. खलतीकृत — Com.  
DNM. II. 79.
- खीरोअ ( 1039 ) — क्षीरोदक, the milky ocean.
- खुडिअ ( 235 ) — खण्डित, विच्छिन्न, Cut, clipped.
- खुन्त ( 101 ) — D. निमग्न, Sunken, imbedded. DNM. II. 74
- खुप्यंत ( 422 ) — मज्जन्त, Sinking, being thrust inside. Marathi खुपणें.
- गामेइआ ( 536 ) — ग्रामेयिका, A woman of the village, a rustie woman.
- गो-जाल ( 50 ) — रश्मिसमूह, Mass of rays.

- गोमाउ ( 541 )—गोमायु, शृगाल, A jackal.
- गोलअ ( 682 )—गोलक, Round-shaped.
- गंधउडि ( 319 )—गन्धकुटी, A house of perfumes.
- घग्घर ( 531 )—घर्घर, A pile or mass.
- घुसिण ( 161 )—घुसण, कुङ्कुम, Saffron.
- घोणा ( 850 )—घोणा, Nose, snout.
- घोणंत ( 464 )—घूर्णमान, Hovering, rolling, reeling.
- चकलइजांति ( 1042 )—कुण्डलीक्रियन्ते, ( from चक्कल D. — कुण्डल, वतुंल ) — Moved in circles.
- चक्काअ ( 1177 )—चक्रवाक, A kind of a bird.
- चक्किअ ( 781 )—आस्वादित, Sipped, tasted.
- चडक्कारि ( 635 )—चट्कारिन्, Producing a crackling sound.
- चिविड ( 521 )—चिपिट, Pressed, flattened.
- चिण्ण ( 539 )—चीर्ण, Trampled, trodden upon, grazed upon. cf. चिन्नं चरितं भक्षितम् । Com.
- चिंचिणी ( 677 )— D. चिचा, The tamarind tree or its fruit. Marathi. चिच.
- चिहुर ( 734 )—चिकुर, The hair of the head.
- चुडुप्प ( 165 ) D. — क्षत, त्वक्, Bruise, skin. चुडुप्पं त्वग्निदलनम्. DNM. III. 3.
- चंदिमा ( 656 )—चन्द्रिका, Moonlight.
- छण ( 784 )—क्षण, A festival.
- छाविअ ( 150 ) D. — पिहित, आच्छादित, Covered.
- छिद्धिअ ( 565 )—छिद्रित, छिद्रयुक्त, Full of holes, perforated.
- छिप्पइ ( 914 )—स्पृश्यते, Is touched or tainted.
- छीराअंत ( 849 )—क्षीरायमाण, Looking like oozing milk.
- छेप्प ( 848 ) D. — श्लेष, A tail.
- जच्च ( 602 )—जात्य, Of a fine quality.
- जरी ( 1001 )—जरिन्, A man of old age.
- जलरंकु ( 385 )—A kind of a bird, water-hen. जलरङ्कुः देङ्कः । Com.
- जव ( 588 )—यव, Barley-corn.
- जवपचमाण ( 255 )—जवपचमान, A kind of vital breath in the body of a horse of the finest species. Cf. सुजात्यश्वानां वायुविशेषोऽन्तश्चरणः प्राणो मनोजवः । Com.

- जामइल्ल ( 20 ) — यामवत्, यामिक, प्राहरिक, Guard, watchman, cf. Marathi पहारेकरी.
- जामचई ( 1087 ) — यामवती, यामिनी, Night.
- जालसुत्त ( 731 ) — जालसूत्र, A string passed through a strap with eye-let holes (जाल).
- जालाअइ ( 1101 ) — जालायते, Acts or looks like a lattice window.
- जालिअ ( 521 ) — जालिक, A fisherman.
- जालिआ ( 1129 ) — जालिका, A guaze, पट्टादिमयं शिरोवस्त्रम् । Com.
- जावअ ( 296 ) — यावक, Lac, red dye.
- जिअंत ( 962 ) — जीवत्, Living, alive.
- जोग्गा ( 351 ) — योग्या, Exercise, practice.
- जंबाल ( 830 ) — जंबाल, Mud, moss. Com. takes it to mean 'distressed'. जंबालं व्याकुलम् ।
- जंबू ( 516 ) — जंबू, The rose apple as also fruit.
- झसुर ( 1125 ) — D. ताम्बूल, Betel. DNM. III. 61
- झिज्जंत ( 690 ) — क्षीयमाण, Getting thin or reduced. cf Marathi झिजणें.
- झिळी ( 554 ) D — लहरी, तरङ्ग. A ripple, a wave.
- टआर ( 261 ) — टकार, The Devanāgarī letter 'ट'
- टिविडिक्किअ ( 598 ) — विभूषित, अलङ्कृत, Adorned, decorated.
- टंक ( 700 ) — टङ्क, A stone-cutter's chisel.
- टंकार ( 67 ) D — ओजस्, तेजस्, Highflown, pompous style, ostentatious display.
- डंबर ( 1044 ) — डम्बर, Resemblance, appearance.
- डिंब ( 46 ) — डिम्ब, Fear, fright.
- डिंभ ( 607 ) — डिम्भ, A Young child.
- णई ( 1000 ) — नति, Stoop, bent, curved form.
- णर्घंति ( 902 ) — न अर्घन्ति, Are not valued, depreciated.
- णवरंगअ ( 598 ) — नवरङ्गक, A garment dyed in red or saffron.
- णाममंतक्ख ( 1142 ) — D. अपराध, Misbehaviour, lapse.
- णारंग ( 591 ) — नारङ्ग, The orange tree and its fruit.
- णालि ( 673 ) — नाडि, रज्जु, बन्ना, A strap, rope.
- णाहि ( 1118 ) — नाभि, Any navel-like cavity.
- णिअच्छिअद्व ( 396 ) — द्रष्टव्य, Worth observing. √ णिअच्छ - दृश्, To see.

- णिअल ( 1198 ) — निगड, Fetter, chain, shackle.
- णिअंसण ( 632 ) — D. निवसन, A garment, apparel; DNM. IV. ३१.  
Cf. Marathi नेसण,
- णिच्छल्लिअ ( 564 ) — छिन्न, Cut, broken.
- णिज्झर ( 230 ) — निर्झर, A stream.
- णिह्विअ ( 844 ) — निष्ठापित, समापित, विनाशित, Killed, destroyed, finished.
- णित्थाम ( 162 ) — निःस्थाम, दुर्बल, Feeble, languid.
- णिप्फुर ( 144 ) — निष्फुर, Lustre-less.
- णिवुद्ध ( 409 ) — निमग्न, Sunk, submerged, drowned.
- णिमिअ ( 47 ) — न्यस्त, निहित, Placed, deposited.
- णिम्मोअ ( 475 ) — निर्मोक, Slough of a snake.
- णिमिल्ल ( 192 ) — निमीलित, Disappeared, gone out of sight.
- णिम्महंत ( 530 ) — गच्छत्, Going out, emanating. √णिम्मह-गम्, To go out.
- णि(णी)रिंगी ( 1136 ) — D. शिरोऽन्नगुण्डनम्, A veil worn over head.  
DNM. IV. 31.
- णिव्वविअ ( 370 ) — निर्वापित, Cooled.
- णिव्वाइ ( 165 ) — विश्राम्यति, Feels happy or relieved, rests.  
√ णिव्वा = विश्रम्.
- णिसम्मइ ( 279 ) — निश्राम्यति, निषोदति, विश्राम्यति ( Com. ), Finds relief, rests.
- णिसाणचक्क ( 1182 ) — निशानचक्र, A sharpening wheel.
- णिसुद्धिअ ( 122 ) — निशुम्भत, निपातित, Felled down, destroyed,  
√ णिसुंभ - नि + शुम्भ् ) To strike, to destroy.
- णिहस ( 36 ) — निघर्ष, Friction, act of rubbing. Also णिहसण ( निघर्षण ).
- णीराइज्जंति ( 413 ) — नीराज्यन्ते, Lights are waved as an act of adoration.
- णीसामण्ण ( 495 ) — निःसामान्य, Devoid of generality.
- णीहार ( 542 ) — नीहार, तुषार. Fog, mist.
- णुवण्ण ( 1161 ) — D. सुप्त — Slept. DNM. IV-25.
- णूमिअ ( 103 ) — छादित, Covered, hidden.
- णुमेइ ( 927 ) — छादयति, Covers, hides.

- तणंत ( 942 ) — तन्वत्, Stretching, pulling.
- तण्णअ ( 850 ) — तणंक, A calf.
- तण्णाअ ( 1038 ) — D. आद्रं, Wet, moistened.
- तद्धिअसं ( 49 ) D. — अनुदिनम्, प्रतिदिनम्, Every day. DNM. V-8.
- तमी ( 354 ) — तमी, Dark night.
- तम्मि ( 338 ) D — वस्त्रम्, A garment, apparel.
- तरणि ( 1186 ) — तरणि, The sun.
- तरलेइ ( 846 ) — तरलयति, Thrills.
- तलिण ( 69 ) = तलिन, प्रतल, सूक्ष्म, Thin, small, insignificant.
- तलिम ( 407 ) — D. शय्या, A bed, DNM. V. 20.
- तवणिज्ज ( 206 ) — तपनीय, Gold.
- तट्टि ( 704 ) — त्वष्टृ, विश्वकर्मेन्, Architect of the gods.
- ताडंक ( 206 ) — ताडङ्क, Ear-ornament, ear-ring.
- ताल ( 564 ) — ताल, वृक्षविशेष, The palmyra tree.
- तिंगिच्छि ( 3 ) D. — Particles of dust, pollen in a lotus.
- तिलअ ( 1002 ) — तिलक, Freckles, ( black ) spots on the skin. Cf. Marathi तीळ.
- तुच्छ ( 498 ) D. — अवशुष्क, Dried up, withered. DNM. V. 14.
- तुलाओडि ( 293 ) — तुलाकोटि, नूपुर, Anklet worn on the feet by women.
- तुलावंड ( 1115 ) — तुलादण्ड, Balance-rod.
- तूलिल्ल ( 768 ) — तूलिकावत्, कूर्चिकायुक्त, With paint-brushes.
- तेजग्गम ( 963 ) — तेजउद्गम, A lustrous flash.
- तुंबी ( 691 ) — तुम्बी, अलाबु, A gourd.
- तंडविअ ( 175 ) — ताण्डवित, नर्तित, Made to dance.
- तंसीकअ ( 572 ) — व्यस्यीकृत, Turned oblique or slanting.
- थउड ( 16 ) — स्थपुट, नीचोन्नत, Uneven, high and low, depressed and elevated.
- थणुल्लअ ( 325 ) — अल्पस्तन, Small breast.
- थामत्थाम ( 294 ) — स्थानस्थान, At every place.
- दइदुर ( 1167 ) — दर्दुर, Tambour, drum.
- दसणवास ( 782 ) — दशनवासस्, A lip, lit, a covering of teeth.
- दुहाविअ ( 435 ) — दुःखित, Pained, tormented, agonised.
- दूमंति ( 674 ) — दुन्वन्ति, पीडयन्ति, Oppress, cause distress.

- घव ( 620 ) — घव, वृक्षविशेष, A kind of a tree
- धीरेंति ( 970 ) — धीरयन्ति, Compose, take courage, cheer up.
- पहरिक्क ( 1083 ) — प्रतिरिक्त, Vacated, left off, empty.
- पउठ्ठ ( 1189 ) — प्रवृष्ट, Rained, showered.
- पओअर ( 581 ) — पदोदर, Sole of a foot.
- पडल ( 358 ) — D. नीव, Edge of a thatch. DNM. VI-5.
- पडवास ( 836 ) — पटवास, Perfumed powder.
- पडिअग्गिअ ( 317 ) — प्रतिजागरित, Kept alert or awake through devotion. — ( 479 ) — अनुव्रजित, अनुगत, Followed, pursued, trailed.
- पडिअत्थिअ ( 110 ) — प्रतिष्ठित, Settled down.
- पडिअप्पलिअ ( 114 ) — प्रतिफलित, संक्रान्त, Pushed over, transferred.
- पडी ( 769 ) — पटी, A stage curtain.
- पणई ( 1207 ) — प्रणयी, A supplicant.
- पणोद्धिअ ( 442 ) — प्रणोदित, प्रेरित, Pushed, driven.
- पत्तण ( 345 ) — D. बाणस्य फलं पुञ्जवश्च । Blade and feathers of an arrow.
- पत्थारी ( 373 ) D. — निकर, प्रस्तर, समूह, Mass, multitude. DNM. VI-69.
- पप्पुअ ( 128 ) — प्रप्लुत, Flooded, inundated.
- पढ्भार ( 662 ) — प्राग्भार, The front, forepart.
- पम्हुसइ ( 956 ) — विस्मरति, Forgets.  $\sqrt{\text{पम्हुस-विस्म-}}$  to forget.
- परिआल ( 20 ) — D. परिवृत, परिवेष्टित, Fenced, surrounded.
- परिणइ ( 433 ) — परिणति - तिर्यग्दन्तप्रहारः । A bending or stooping action of an elephant to give side-blow with his tusks.
- परिभोअ ( 839 ) — परिभोग, Envelopment, covering, pervasion.
- परिवग्गिअ ( 26 ) — परिवल्लिगत, A swaggering gait.
- परिवाडि ( 851 ) — परिपाटी, Series, succession. परिवाडिपीडा, Spasms, cramps due to pain.
- परिवुःथ ( 540 ) — पर्युषित, स्थित, परिवास, Resting, staying.
- परिसक्कण ( 460 ) — परिष्ववक्कण, परिभ्रमण, Moving about, going round, stroll.
- परिसडिअ ( 614 ) — परिशटित, Rotted, decomposed, putrefied.
- परिसुद्धि ( 1123 ) — परिशुद्धि, Toilette, make-up.
- परिसंठिअ ( 207 ) — परिसंस्थित, A standing pose.



- परिहारवइ ( 921 ) D. — ऋतुमती, A woman in her courses. DNM. VI-37.
- पलाहि ( ही ) ( 1173 ) — D. कर्पास, Cotton.
- पलास ( 594 ) — पलाश, I Name of a tree, also called किशुक. 2. A leaf or petal in general.
- पल्ली ( 645 ) — पल्ली, A small village, a hamlet.
- पलोड्ड ( 490 ) — पर्यस्त, Scattered, stretched.
- पलोड्डंत ( 147 ) — प्रलोटमान, Rolling.  $\sqrt{\text{पलोड्ड}}$ —To roll on the ground.
- पल्हत्थ ( 415 ) — पर्यस्त, Scattered, thrown about.
- पविरल्लिअ ( 50 ) D — विस्तृत, Spread, expanded.
- पविरेल्लिअ ( 435 ) D. — विस्तारित, Spread over, prolonged.
- पव्वाल्लिअ ( 813 ) — प्लावित, जलव्याप्त, Flooded, inundated.
- पहोली ( 1008 ) — प्रभावलि, A continuous line of lustre. Marathi. प्रभावळ.
- पामर ( 598 ) — पामर, A farmer, a poor, pitiable fellow.
- पारी ( 577 ) D. — दोहनभाण्डम्, A milking vessel. DNM. VI. 37.
- पाली ( 589 ) — पाली, पङ्क्ति, श्रेणी, Row, line.
- पालंब ( 833 ) — प्रालम्ब, A garland worn round the neck and reaching to the breasts.
- पासल्ल ( 560 ) — तिर्यक्, बक्र, Turned, prostrated, bent.
- पासल्लिअ ( 266 ) — पार्श्वित, पार्श्वीकृत, तिर्यक्नातित, Thrown or placed on one side.
- पिंडी ( 676 ) — पिण्डी, A supporting wooden beam.
- पिढ्वाअअ ( 835 ) — पिष्टातक, Scented or perfumed powder.
- पियंगु ( गू ) ( 585 ) — Name of a creeper, said to put forth blossoms at the touch of a fair lady.
- पुड ( 1088 ) — पुट, Cavity, concavity.
- पुरव ( 307 ) — पूर्व, Earlier, former.
- पुरुमिह्ल ( 1073 ) — पूर्वीय, Former, previous.
- पुलएइ ( 1063 ) — पश्यति, Sees, interviews.  $\sqrt{\text{पुलअ-दृश्}}$ , To see.
- पुलोस ( 589 ) — प्लोष, Act of burning.
- पुंजिअ ( 231 ) — पुञ्जित, Massed, Collected, accumulated.
- पुलिंद ( 949 ) — पुलिंद, A savage tribal, a mountaineer.
- पेढाल ( 731 ) D. — विपुल, बर्तुल, Plump, round.

- पेहुण ( 127 ) D. — पिच्छ, Wing, feather; also पिहुण.  
 पोह ( 257 ) — प्रोथ, मुखप्रान्त, Nose or nostrils of a horse.  
 पेल्डिअ ( 31 ) — प्रेरित, Impelled, driven, pushed.  
 फडिमा ( 1020 ) — प्रतिमा, Image, reflection.  
 फलिह ( 690 ) — स्फटिक, Crystal.  
 फुड ( 522 ) — स्पृष्ट, Touched, smeared,  
 व ( व ) हुत्त ( 348 ) — उपभुक्त, Eaten up.  
 बाह ( 627 ) — व्याध, A hunter, ( 941 ) — बाष्प, a tear.  
 बाहोआर ( 132 ) — बाष्पावतार, Stream or flow of tears.  
 बिन्दुइअ ( 1162, 605 ) — बिन्दुकित, बिन्दुयुक्त, Covered with drops,  
 dotted.  
 बुक्कार ( 10 ) D — बूङ्कार, Roar.  
 बुसासार ( 356 ) — बुसासार, A shower of chaff.  
 बोरद्वि ( 615 ) — बदरास्थि, The stone of the jujube fruit.  
 बंधुराअंत ( 620 ) — बन्धुरायमाण, Stooping, bending, wavy.  
 बंधुरिअ ( 556 ) — बन्धुरित, नस्त्रीभूत, Bent, inclined, bowed.  
 भट्ट ( 565 ) — भृष्ट, Fried, roasted, broiled  
 भरिहिंति ( 956 ) — स्मरिष्यन्ति, Will remember, or recollect.  
 भास ( 540 ) — भास, पक्षिविशेष, A Cock, vulture. Cf. भासा : पक्षिविशेष  
 महिषपुरीषोपजीविनः । Com.  
 मअण ( 916 ) — मदन, Bees' wax. Marathi मेण.  
 मअतिलअ ( 249 ) — मदतिलक, A round-shaped mark in musk.  
 मअरहर ( 807 ) — मकरधर, An ocean.  
 मउलित ( 1085 ) — मुकुलीभवत्, Becoming like a bud.  
 मडह ( 16, 320 ) D. — लघु, स्वल्प, Small-sized, thin, little.  
 मड् ( 548 ) — मर्द-मर्दन, Stamping pounding.  
 मरुवअ ( 586 ) — मरुव ( व ) क, A kind of plant ( Marjoram ). Hindi  
 मरुआ, Marathi. मरवा.  
 मलिअ ( 188 ) — मृदित, Crushed,—मलित, soiled, full of dirt or dust.  
 मलिण ( 1108 ) — मलिन, Dark ( spot ) on the moon.  
 महापसु ( 319 ) — महापशु, The great ' animal ' i. e. man. ' महापशुर्मुनुष्यः ।  
 Com.  
 मालूर ( 304 ) — मालूर, बिल्व. Bilva tree.  
 माहव ( 603 ) — माघव, The spring season.

माहवी (594) — माधवी, The spring creeper with white fragrant flowers.

मुस्ता (557) — मुस्ता, A kind of grass. Hindi मोथा, नामरमोथा.

मंगुल (951) D. — अनिष्ट, पाप, Evil, sinful, DNM. VI. 145.

मूअह्लिअ (1206) — मूकीकृत, Silenced, made quiet.

रगग (403) D — कौसुम्भवस्त्र, A cloth dyed with safflower. DNM. VII. 3.

रणरणअ (1133) — रणरणक, Anxiety, uneasiness.

रणाइर (102) — रणाजिर, रणाङ्गन, Battle-field.

रसग (1178) — रसाग्र, A (mango) blossom.

रसिअ (1189) — रसित, thundering sound.

राविअ (419) D. — रञ्जित, Coloured or tinged red. DNM. VII. 5.

रुह (549) — रुह A kind of deer.

रुंत (605) — Humming.  $\sqrt{\text{रुंत-रुंज}}$ , To hum, to give out a sound.

रुवई (329) — रेवती, Goddess Cāmundā.

रेहंति (335) — शोभन्ते, Appear bright, look charming

रोअणा (211) — रोचना, also गोरोचना, A kind of yellow pigment.

रोह (284) — रोह, प्ररोह, A shoot, growth, (523) — रोधसु, Bank.

रोहिणी (275) — रोहिणी, A red cow or cow in general.

रंखोलिअ (394) — दोलित, कम्पित, Stirred, swung.

रंभा (755) — रम्भा, A plantain tree.

लडह (367) — D. रम्य, सुन्दर, कोमल, Charming, graceful, DNM. VII. 17.

ललिअ (772) — ललित, Amorous pastime, dalliance.

लावअ (396) — लावक, A kind of a bird, quail.

लिब्भंति (310) — लिह्यन्ते, are licked.

लीलाइअव्व (1138) — लीलायितव्य, Playful dalliance.

लुअ (158) — लून, Cut away, lopped.

लूआ (571) — लूता, A spider.

लोढअ (1173) — लोठक, A ginning machine for separating seeds from cotton.

लहसमाण (280) — हसत्, संसत्, पश्चाद्भागं पतत्, Slipping or tilting behind.

- हसिअ** (37) — सस्त, Dropped down, slipped.  
**ल्लिह** (125) — निलीन, Hidden, concealed.  
**वडही** (684) — बलभी, The terrace. Also बलही.  
**वणबंध** (762) — बणबन्ध, A bandage.  
**वणअ** (768) — वर्णक, Paint, colour.  
**वरण** (398) — वरण, तट, A surrounding wall.  
**वरणअ** (396) — वरणक, A kind of grass.  
**वलगांति** (989) — आरोहन्ति, Ascend, climb, cling. √ वलगा-आरुह्-  
 to climb.  
**बलाअ** (384) — बलाका, A crane.  
**बलाअंत** (417) — पलायमान, Fleeing, running away.  
**बसुआअ** (385) — उदात, शुष्क, Parched, dried up.  
**बाअ** (121) — शुष्क, Withered, parched. √ बा —to get dry.  
**बाओली** (555) — बाताली, पवनसमूह, A whirlwind.  
**वामलूर** (529) — वामलूर, An ant-hill.  
**वाल** (676) — ब्याल, A snake, a cobra.  
**वालिल्ल** (320) — वालिल्लिय, A class of divine personages of the  
 size of a thumb, numbering sixtythousand.  
**वालुंकी** (386) — वालुङ्की, Water-melon. Marathi. बालक  
**विआण** (200) — वितान, Expansion, awning, canopy.  
**विइत्त** (641) — विचित्त, Full of variety, picturesque.  
**विएअ** (907) — वितेजस्, Great or powerful lustre.  
**विकिरिअ** (165) — विकीर्ण, Dishevelled, spread out, scattered.  
**विच्छडु** (172) D. — निवह, समूह, Mass, heap, Collection. DNM.  
 VII-32.  
**विच्छाएइ** (857) — विच्छाययति, Discolours, pales.  
**विच्छित्ति** (341) — विव्यास, रचना, Colouring of the body with  
 paints and unguents.  
**विच्छुरिअ** (780) — विच्छुरित, व्याप्त, Overspread, enveloped.  
**विच्छुद** (366) — विक्षिप्त, Removed, tossed away.  
**विच्छोलिअ** (60) — विच्छोलित, धौत, Washed, bathed.  
**विज्जाअ** (154) — विध्यात, Extinguished, cooled down.  
**विहप्य** (829) D. — राहु, Rāhu, name of a demon, also a planet,  
 causing eclipse.

- विडिम (529) D. — गण्डक, A rhinoceros.
- विडङ्क (665) — विटङ्क, Pinnacle, cupola, dome.
- विदत्त (179) — अर्जित, Acquired, gained.
- विणआ (1099) — विनता, Mother of Garuḍa.
- विणिमिअ (466) — विन्यस्त, Placed, deposited.
- विणिम्महइ (648) — गच्छति, Goes out. √ वि + णिम्मह—गम्, to go.
- विणिहह (344) = विनिघृष्ट, Eaten, chewed.
- वित्थारित्थ (458) — विस्तारित, Extended, spread over.
- विद्वविअ (699) — विद्रावित, Routed, scattered,
- विरह्तेइ (789) — तनोति, विस्तारयति, Spreads.
- विराअ (102) — विलीन, विद्रुत, विगलित, Shattered, melted.
- विराविअ (1169) — विलयित, Melted, turned into liquid. √ वि + रा  
— (Cause) to melt.
- विरिक (352) — विरिक्त Left off, dropped. (469) D. विदारित, पाटित,  
Cut off, lopped. DNM. VII. 64.
- विलंछिअ (855) — विलाञ्छित, Marked, characterised.
- विसड्ड (7) D. — विषटित, विकसित, उत्थित, Emitted, thrown out.
- विससिअ (294) — विशसित, Torn, cut, slaughtered.
- विसुराविअ (111) — खेदित, Dejected, distressed.
- विसूरिअव्व (58) — Lamentable, painful. √ विसूर—खिद् To lament, to  
feel sorry.
- विसंठुल (932) — विसंठुल, Restless, fickle, unsteady.
- विधिहेसि (332) — जनयसि, You produce, create. √ वि-वि-धा, To create.
- विहाणपिण्ड (1095) — विधानपिण्ड, Lump of food as morning break-  
fast. विहाण D. प्रभात. DNM. VII. 90.
- वीडक (731) — व्रीडक, Causing bashfulness.
- वुञ्भइ (341) — उहते, Is carried or held. √ वह, To carry.
- वूढ (436) — व्यूढ, Routed, carried away, deserted.
- वेअल्ल (137) — वैकल्य, Distress, agony.
- वेलविज्जंति (858) — विडम्बयन्ते, Are mocked or ridiculed.
- वेल्लहल (732) — D. मृदु, कोमल, Soft, delicate. Marathi वेल्हाळ.
- वेलंबंति (753) — विडम्बयन्ति, Mock, imitate.
- वेल्लण (119) — वेल्लन, Rolling, wriggling.
- वेसभाव (877) — द्वेष्यभाव, Hatred, hostility.

- वोच्छेद (495) — व्युच्छेद, Division, demarcation, differentiation.
- वोसद्गमाण (399) — विकासयत्, Developing, growing. √ वोसद्-विकास्य्  
To grow.
- वोलंति (149) — गच्छन्ति, Go, pass, cross over. वोल-गम्, to go.
- वोलिंति (361) — गमयन्ति, Pass off, spend.
- वक (676) — पङ्क, Mud.
- सक्कारि (578) — शक्कारी, शक्ति शब्दं याः कुर्वन्ति तच्छीलाः । Com.  
Producing a hissing sound.
- सच्चविअ (236) — सत्यापित, दृष्ट, Seen, observed, verified.
- सत्तला (789) — सप्तला, A kind of jasmine (double jasmine).
- सद्दल (412) — शादल, Lawn, grassy tract.
- सद्दलिअ (359) — शादलित, Full of grassy plots.
- समअं (195) — समकम्, समकालम्, Simultaneously, at one and the  
same time.
- समप्यंति (1154) — समाप्यन्ते, Come to a finish, end.
- समहिल (988) — समखिल, सकल, समस्त, Total, all.
- समोलइअ (448) D. — समुत्क्षिप्त, Tossed up, tilted, thrown up.
- समुत्तुण (97) D. — गर्वित Proud, elated, puffed up.
- समुत्तरइ (1066) — समुत्तरति, अवतरति, Goes down, descends.
- सयराहा (258) — शीघ्रं, युगपद्, Quickly, simultaneously.
- सराडि (405) — शराटि, A kind of a bird.
- सरणि (1013) — सरणि, मार्ग, Path, way.
- सलई (546) — स(श)लकी, A kind of a tree whose tender leaves  
are a favourite food of elephants.
- सलाअंत (152) — शल्यायमान, Rankling, paining like a dart.
- सवत्त (719) — सपत्न, Enemy.
- ससईध (1119) — शशचिन्ह, The moon. Lit. with the hare as symbol.
- सहआर (596) — सहकार, A mango tree.
- सहसि (308) — शोभसे, Look charming √ सह-शुम्, to look lovely.
- संदिर (1196) — स्यन्दनशील, Flowing.
- संबोहण (1204) — संबोधन, An address, speech.
- संमइ (1192) — संमदं, A crowd.
- साण (427) — शाण, A whetstone, a sharpening instrument. Marathi  
सहाण.

- सामली ( 601 ) — सामला or श्यामला, A fair lady. सुन्दरी ( Com. )  
 सामणसुन्दरी ( 959 ) — सामान्यसुन्दरी, A public woman, prostitute.  
 सामाअंत ( 965 ) — श्यामायमान, Darkening, becoming clouded or shadowed.  
 सारस ( 578 ) — सारस, The Indian crane or swan.  
 साल ( 665 ) — साल, शाल, प्राकार, Wall, rampart.  
 सालूर ( 521 ) — शालूर, मण्डूक, A frog.  
 सावअ ( 613 ) — श्वापद, A beast of prey, wild beast, tiger.  
 साहासारंग ( 611 ) — शाखासारङ्ग, शाखामृग, Monkey.  
 साहिज्जइ ( 1074 ) — कथ्यते, Is told, or narrated, √साह्-कथ्य्, शास्, to tell.  
 साहिर ( 1206 ) — कथनशील, Narrator, reciter. Marathi साहिर.  
 सिंदुवार ( 657 ) — सिन्दुवार, A kind of tree known as निर्मण्डो in Hindi.  
 सिण्ह ( 1166 ) सिण्हा ( 1170 ) D. — हिम, अवश्याय, Hoar-frost, dew, DNM. VIII-53.  
 सिहइ ( 998 ) D. — स्पृहयति, Desires, aspires.  
 सिहाल ( 126 ) — शिखावत्, Full of flames.  
 सीमंत ( 886 ) — सीमान्त, Border, dividing line.  
 सीवणी ( 758 ) — सीवनी, A seam, suture, stitch.  
 सुआ ( 483 ) — स्रुच्, A ladle.  
 सुअंति ( 526 ) — स्वपन्ति, Slumber, sleep.  
 सुदिअ ( 98 ) — श्रान्त, Exhausted, tired, DNM. VIII. 36.  
 सुपण्ण ( 1113 ) — सुपर्ण, Garuda.  
 सुप्तिर ( 518 ) — सुप्तिर, A hole, aperture, cavity.  
 सुहंभरप्या ( 993 ) — सुखंभरात्मा, Thinking himself to be full of happiness.  
 सूअ ( 588 ) — शूक, Bristle, tuft, awn of barley.  
 सूई ( 539 ) — सूची, A needle.  
 सूडण ( 159 ) — सूदन, Breaking, destroying.  
 सूसंत ( 546 ) — शुष्यत्, Drying.  
 सौरिह ( 537 ) — सैरिभ, A buffalo.  
 सेवल ( 521 ) — शैवल, Moss.  
 सोण ( 670 ) — शोण, Red.  
 सोविअह्ल ( 216 ) — सौविदल्ल, An attendant in the women's apartments.

- संखाभ ( 522 ) — संस्त्यान, Clotted, coagulated.  
 संघट्ट ( 765 ) — संघर्ष, Friction.  
 संबूअ ( 521 ) — शंबूक, A small conch-shell, a snail.  
 संभरिअ ( 707 ) — संस्मृत, Recollected, remembered.  
 संभिडण ( 634 ) — संभेदन, आघात, Striking, clash.  
 संधिअ ( 642 ) — संधित, प्रसारित, Spread, radiated.  
 संवज्जंति ( 550 ) — संपद्यन्ते, Fall upon, perch.  
 संवग्गिअ ( 550 ) — संवर्गित, Collected.  
 संवलिअ ( 1056 ) — संवलित, व्याप्त, Enveloped, covered.  
 संवेह्णिअ ( 151 ) — संवेल्लित, Shaken, made to quiver.  
 हर ( 448 ) — धर, धरणीधर, A mountain.  
 हलिद्धी ( 379 ) — हरिद्रा, Turmeric.  
 हिज्जीर ( 298 ) — हिज्जीर, Chain.  
 हिंसी ( 396 ) — हिंसी, लताविशेष, A kind of a creeper.  
 हीर ( 7 ) D. — प्रान्त, अन्तभाव, Tip, edge.  
 हेट्ठ ( 5 ) — अधस्, Down, below.  
 हेसंति ( 831 ) — हेषन्ते, Neigh.

DNM = Deśi – Nāma – Mālā.

□ □ □



## ERRATA

### Introduction

Page	Line	Gāthā	Incorrect	Correct
I	10	—	Utchhavāsas	Utchhvāsas
viii	28	—	looks	look
xx	21	—	violnt	violent
xxv	1	—	removed and	removed,
„	20	—	gods	gods'
xliv	14	—	Jain Mahākāvya	Mahākāvya
„	28	—	sallys	sallies
liv	25	—	servent	servant
lix	4	—	752 A. D.	754 A. D.
lxix	19	—	घघरो	घघरो
lxxi	22	—	Comyosition	composition
c	6	—	uppar	upper

### Prakrit Text

१०	3	59	सालिलम्मि	सलिलम्मि
१४	2	H	हियउक्कपो	हियउक्कपा
२०	9	114	गिरिणो	गिरिणो
२२	6	127	गिरयः	गिरिणो
५५	1	350	उच्चार	उच्चार-
६४	8	415	व यं	बलयं
७०	13	459	दुल्लंघा- ।	दुल्लंघा ।
८०	3	524	गिरिओ	गिरिणो
८३	7	547	करिणअ ।	करिणीअं
९१	3	601	इह हलिदा-	इह हि हलिदा-
१०८	1	719	अच्छिन्न-	अच्छिण्ण-
११०	5	735	बाहग	बाहग-
११९	10	800	हारिअंद	हारिअंदे
१३०	7	876	सावसास	सावआस
१३५	9	912	कअ	कअ-
१३७	9	926	परिहोउज्जलाओ	परिहोउज्जलाओ
१४२	13	963	तेउगमो	तेउगमो
१६६	6	1127	कअं थोरं	कअं व थोरं
१७५	6	1190	चलण	चलणे

