

रामपाणिवाय विरुद्धं

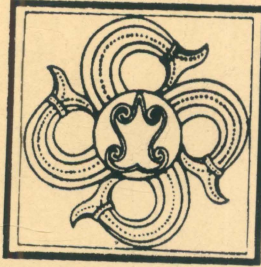
उसाणिरुद्धं

Rāmapāṇivāda's

Usāṇiruddham

EDITOR

V. M. KULKARNI



PUBLISHER

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RĀMAPĀNIVĀDA'S
Usāṇiruddham

With English Translation

Originally Edited
by

Prof. A. N. Upadhye, ~~M.A., Ph.D.~~
Rajaram College, Kolhapur

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Second Enlarged Edition

by

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Foreword

We take great pleasure in publishing Rāmapāṇivāda's *Usāṇiruddham* in the Shwetambar Murtee Pujak Jaina Boarding Series of the Sharadaben Chimanbhai Educational Research Centre, Ahmedabad. The original text by Rāmapāṇivāda has been here edited by Prof. V. M. Kulkarni, a renowned scholar in the field of Prakrit studies.

Usāṇiruddham is a primer for beginners who want to learn Prakrit language. It is well-known as text often prescribed by Departments of Prakrit in various universities in India.

The Institute feels particularly happy on the occasion of the publication of this book, for it was not available to the students for a long time, as it was out of print.

The Institute owes special thanks to Prof. H. C. Bhayani, eminent scholar and linguist, and to Prof. K. R. Chandra, well-known scholar, for their help and guidance in this project.

To Prof. Kulkarni we express our special sense of gratitude for granting us the permission to publish the text in this format.

We would like to thank Pt. Mrigendra Nath Jha and Shri Naranbhai Patel for carefully reading Theough the proofs, and also Shri Akhilesh Mishra, Computer Operator, who has set this text.

Jitendra Shah

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Dedicated
to the memory
of
Professor A. N. Upadhye

Preface

Decades ago I taught this Prākṛit Kāvya *Usāṇiruddham* to the undergraduate students at the Gujarat College, Ahmedabad. I then had prepared its tentative translation for my use. Dr. A.N. Upadhye, my professor at Rajaram College, Kolhapur (1936-1942) had ably and critically edited this work and published it in the Journal of the University of Bombay (1941). After going through my tentative translation of the First Canto he had expressed his desire that I should bring out, on the lines of his edition of *Kaṁsavaḥo*, an edition of this Prākṛit Kāvya. However as I was pre-occupied with my studies in Alanikāra Śāstra and Aesthetics I could not take up his suggestion. After years when we had met at the University of Bombay in connection with a meeting of the Board of Studies in Sanskrit, Pali and Prākṛit he had gently reminded me of the suggestion he had made in the past. I must confess, however, that as I was busy with another project I had no time then to think of bringing out an edition of *Usāṇiruddham* as suggested by my old Professor, however dear he was to me.

Now, comparatively I am free. So I decided to bring out this edition and honour the wish of my Professor when, alas, he is not here to see it.

Fortunately for me, the papers giving my tentative translation were lying with me, though not in a good condition. Before finalising the translation I requested my friend, Dr.G.S. Bedagkar, formerly Professor of English and Principal, Vidarbha

Mahavidyalay, Amaravati, to go through the translation. He was in a way a student of Prof. Upadhye as he too was in Rajaram College but more than that a good neighbour and close friend of his when he was associated with him in academic bodies of the Shivaji University, Kolhapur. He readily accepted my request, spent hours going through the tentative translation and holding discussions with me. Dr. Bedagkar disdains a literal translation and made valuable suggestions to improve it in keeping with the English idiom and the spirit of that language. I have no words to express adequately my debt of gratitude to him.

I express my sincere gratitude to Professor H. C. Bhayani, a great lover of Prākṛit and President of the Prākṛit Text Society, Ahmedabad who took keen and personal interest in the publication of this Prākṛit Kāvya. But for his active interest in Prākṛit Studies I do not think this work would have seen the light of the day.

I offer my sincere thanks to my young friend, Dr. Jitendra Shah, Director, Sharadaben Chimanbhai Educational Research Centre, Shahibag, Ahmedabad for undertaking the publication of this work.

I very much hope the present edition receives warm welcome from the world of scholars working in the field of Sanskrit, and more particularly, Prākṛit Studies.

V. M. Kulkarni

25 October, 1995

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INTRODUCTION

1. CRITICAL APPARATUS¹

The text of *Usāniruddham*, presented here, is based on the transcript made from the Ms. No. 2817, belonging to the Government Oriental Mss. Library, Madras. I got this transcript through my friend Dr. V. RAGHAVAN, Sanskrit Department, University of Madras, Madras. It contains 94 sheets written on one side only. I am assured that it is a faithful copy of the original, and the gaps, etc., in the transcript are all inherited from the original Ms. The copy is checked by another reliable hand, and there are marginal and interlinear corrections in red ink. Some of them are based on the careful and revised reading of the Ms., and I have taken them into account in settling the text. There are some other marginal suggestions which are accompanied by a question mark, but they are not treated as a part of my critical apparatus. Some of these suggestions are intelligent, but many of them betray a tendency to Prākṛitise the Sanskrit Chāyā.

The Ms. in the Madras Library, I am informed, is in Devanāgarī characters; and it is evident from the transcript

that it is corrupt in many places. From the confusion of certain letters, etc., I am inclined to suggest that the Ms. in the Madras Library might have been copied from some Ms. in the Malayālam characters.

The transcript contains the Prākṛit text as well as the Sanskrit Chāyā of Usāṇiruddham. In fact the Chāyā is written first in two or four lines according to the metres, and then comes the Prākṛit text. This reverse order that the Sanskrit Chāyā precedes the Prākṛit text is interesting, if not strange and contrary to the usual practice.

The transcript does not contain any numbering of the verses which are distributed over four Sargas or Cantos. According to my numbering, there are 77 verses in the First Canto, 58 verses in the Second Canto, 63 verses in the Third Canto and 82 verses in the Fourth Canto. Thus the total number of verses comes to 280. The text has not come down to us intact, exactly in the form in which it left the hands of its author. There are clear indications that some verses are altogether lost at the close of the Second Canto : The Prākṛit or Sanskrit colophon found at the close of Cantos One, Three and Four is conspicuous by its absence at the close of the Second Canto. Following the conventions of the Kāvya the author changes the metre at the end of Cantos One, Three and Four, but no such stage is still reached in the case of the Second Canto. The Ms. has suffered a huge confusion at the close of Canto Two : many verses, with or without Chāyā and partly intact and partly mutilated, from the Third Canto are added there in a strange disorder which covers pp. 43-54 of the transcript and which must have resulted from the confusion of leaves in the original. These additions are noted

below in details. One feels that the current of the story has stopped abruptly and a few more verses would have happily concluded the Canto. Lastly, as indicated below, the author is closely following the order of events given in Bhāgavata X. 62-3; and by a close comparison it is quite plain that we wanted a few more verses at the close of Canto Two to cover the contents of Bhāgavata X. 63.24-30.

Besides this gap at the end of Canto Two, the form of the text is all right for all appearance. The only other gap of one line that I could spot out is at iv. 72 in the second line. The Sanskrit Chāyā is altogether lost, and the first line too is partly corrupt. The second line is somehow made up by twelve letters, which, really speaking, are a corrupt version of the last twelve letters of iv.71. So I thought it better to keep that line blank, and I have given those twelve letters in the foot-note.

It is necessary to note some details about the additional verses repeated at the close of Canto Two. Irregularity begins after verse No. 57. After a line and a half of the Chāyā of ii. 58, there follow three lines and a half from the Chāyā of iii. 60, and then we have ii. 58. Thus it is plain that the major portion of the Chāyā of ii. 58 is lost altogether. Thereafter we have the following verses from Canto Three in the order shown below : Chāyā-iii. 61 (Chāyā has lost one line); Chāyā-iii. 59; only a few words of the Chāyā-iii. 60; only Chāyā of iii. 58; c & d of the Chāyā of iii.55; iii. 58; Chāyā-iii. 56; a & b of iii. 57; blank space; only Chāyā of iii. 53; Chāyā-iii. 54; Chāyā-iii. 51; iii. 55; Chāyā-iii. 52; only Chāyā of iii. 49; iii. 53; Chāyā-iii. 50; blank space; mutilated Chāyā of iii. 47; iii. 51; Chāyā-iii. 48; blank space; iii. 49

mutilated; Chāyā-iii; mutilated Chāyā of iii. 47,43; iii. 47; Chāyā-iii. 44; Chāyā-iii. 45; Chāyā-iii. 42; Chāyā-iii.43; Chāyā-iii. 40; Chāyā-iii. 41; Chāyā-iii. 38; only Chāyā of iii. 39; only Chāyā of iii. 36; iii. 39; Chāyā-iii. 37; *a* & *b* of iii. 38; Chāyā of iii. 34; blank space; Chāyā-iii. 35; Chāyā-iii. 32; Chāyā-iii. 36; Chāyā-iii. 33; only Chāyā of iii. 30; blank space; Chāyā-iii. 34; Chāyā-iii. 31; only Chāyā of iii. 28. After this the Third Canto begins, and therein these verses are found in their regular order. The sequence of the repeated verses, partly regular and partly inversed, shows the nature of the original Ms. which had small pages with some two verses on a page and they were misplaced.

2. PROCEDURE OF TEXT-CONSTITUTION

The Prākṛit text given by this Ms. is so corrupt and full of scribal errors that for months together I was hesitating whether the Text should be published from a single Ms. I tried my utmost to trace some other Mss., but I was not successful. One point ultimately weighed with me that if I put forth a tentative and readable text, quite authentic within the limits of the material, some interested scholars might use my efforts in building a better text when some more Mss. are accessible. In various respects *Kaṁsavaho* and *Usāṇiruddham* are closely related with each other; and having edited the first,² I thought that I should place this work also before the students of Prākṛit literature at an early date.

In the Prākṛit text the Ms. uses *ḷ* for *l* almost uniformly; sometimes *ś* and *n* are preserved; *anusvāra* and *para-savarṇa* are indiscriminately used; and *m* is retained at the end of a pāda. I have corrected *ś* and *n*, but preserved *ḷ* only in the

foot-notes. I have used *anusvāra* uniformly; for reasons explained elsewhere,³ I have added *avagraha* in some places; and for facility of understanding, in many places I have separated the members of a compound-expression by hyphens.

In the wide range of scribal errors certain tendencies are quite manifest : (i) No rigorous distinction between long and short vowels is maintained, but I have normalised them according to recognised rules of Sanskrit and Prākṛit grammars. (ii) Usually the Present 3rd p. sing. termination *i* is shown long at the end of a pāda; but I have made it short in view of the grammatic needs, the reader being quite free to pronounce it according to metrical needs. (iii) At times we find a long vowel compensating the following double consonant, for instance, *bhaddāsa* for *bhaddassa*; at times an *anusvāra* is compensated by a long vowel, for instance, *sigāra* for *siṃgāra*; many a time an *anusvāra* and the doubling of the following consonant are freely interchanged, for instance, *jimse* for *jisse* and *laakkurāṇaṃ* for *laaṃkurāṇaṃ*. These points I have corrected in the light of the Sanskrit Chāyā and the illustrations recorded by PISCHEL in his *Grammatik der Prākṛit-Sprachen* (Strassburg 1900). In a few typical cases I have given the actual readings in the foot-notes. (iv) Vowels *a*, *i* & *u* are mutually confounded in some cases; and at times a confusion is seen between *i* & *hi*, *k* & *t*, *kh* & *gh*, *g* & *m*, *ch* & *jh*, *th* & *dh*, and *p* & *v*. In some places intervocalic *y* is retained possibly under Sanskrit influence. Such cases I have treated in the light of what we know from Prākṛit grammars; in those cases where I thought that difference of opinion was not unlikely I have noted the actual readings of the Ms. (v) The cases of the interchange between *t* and *d* I have cautiously

handled. This point has assumed some dialectal significance. As far as possible I have been faithful to the Ms. and whenever any improvement is made, I have noted the actual reading in the foot-notes. (vi) In many cases intervocalic *t* and *th* are changed to *d* and *dh* but in a few cases our Ms. retains them. Mostly I have softened them, and in some crucial cases actual readings are recorded below. (vii) The Ms. often spells *ghgh*, *thth*, etc., but I have uniformly followed Hemacandra's rule (Siddha-Hema. VIII. ii. 90) and written *ggh*, *tth*, etc. (viii) Sometimes Sanskrit *ṇt*, *ṇth*, *nt* are changed to *ṇd*, *ṇdh*, *nd* usually against the rules of Prākṛit grammars. I have normalised these forms noting the actual readings in many cases. (ix) Conjunct groups which are expected to be *ṇh*, *mh*, and which are so elsewhere in the text, are sometimes represented by *ṇṇ*, *mm*. I have corrected them noting the actual readings in a few cases. (x) Lastly the copyist exhibits a subconscious urge to Sanskritise syllables and words. This is a tendency which is sure to nonplus an editor working with a single Ms. I have dealt with such cases after scrutinising the occurrence of similar words elsewhere in this text. Isolated cases are allowed to remain as they are in the Ms.

Our author belongs to the last period of the history of Prākṛit literature; and on the whole, apart from isolated irregularities and scribal errors, it is expected that the language of the text should conform to the recognised linguistic tendencies of Prākṛit and to the rules laid down by Prākṛit grammarians. With this guiding principle I have faithfully studied the Ms. and detected the above tendencies which underlie many of the errors. They are all set right with the help of the Chāyā, in view of the metrical necessities, in

the light of the illustrations noted by PISCHEL's *Grammatik* and after taking into account similar cases from *Kaṁsavaḥo* because both the works belong to the same part of India, to the same period of literature and possibly to one and the same author. In such cases where grammarians give alternative or optional forms and where I entertained even a slight suspicion that it is not unlikely that others might have some other alternatives to suggest, I have carefully noted the actual readings below in the foot-notes.

The scribal irregularity which has repeated some thirty verses of the Third Canto at the close of the Second Canto has given an opportunity to the editor to test the correctness of the procedure of text-constitution adopted by him. In fact for iii. 31-62 the Ms. supplies a double version of the same verses : I have adopted one reading and relegated the other to the foot-notes with the word "Also". A careful study of the readings accompanied by the word "also" shows that the tendencies detected are quite right and the scribes themselves are responsible for many errors some of which, I think, might have arisen out of the orthographical similarities, etc., of some South Indian script (possibly Malayālam, as I have suggested) through which the original Ms. has been handed down. My changes of *ṭ* to *ḍ*, *ṇḍh* to *ṇṭh*, *mm* to *mh*, etc., are clearly justified by the alternative readings available for this portion. In the case of these verses the number of my independent improvements is negligibly small. I would request the critical readers to study the readings on iii. 31-62 specially to get an idea of the nature of the text and its dialectal characteristics.

Most of the verses can be satisfactorily construed, and some of them offer a pleasant and refreshing study. In spite

of the help given by the Chāyā a few verses present some difficulties here and there; but I believe that they can be easily overcome when some more Mss. are brought to light.

3. THE AUTHORSHIP, AGE, ETC., OF THE POEM

The Madras Ms. does not mention the name of the author of *Usāṇiruddham* and therefore we have no definite evidence at all about the authorship of the poem. M. KRISHNAMACHARIAR⁴ plainly attributes the composition of *Usāṇiruddham* and *Kaṁsavaho* to Rāma Pāṇivāda, but he adduces no specific evidence. Mahākavi Ullur S. Paramesvara AIYAR, Trivandrum, also informs me that Rāma Pāṇivāda is the author of these two Prākṛit works. It is on the authority of the opinion of these two scholars I included *Usāṇiruddham* among the works of Rāma Pāṇivāda.⁵ As long as there is no evidence to the contrary we may assume that Rāma Pāṇivāda is the author; and this assumption gets positive support from the linguistic, stylistic and other similarities between the two texts. There are some common words, forms and phrases that possess special interest : *ammaka* for *asmāḍṛśa* (U. iv. 23, K.i.37) *ahake* for *aham* (U.iii.7, K.ii.6), *aṁkaṇa* for *aṅgana* (U.ii.56, K.ii.38) *kamaṇi* for *kamaṇīya* (U.iv.79, K.ii.19), *kuamaḍa* for *kodaṇḍa* (U.i.48, K.i.57); compare forms like *vaṇatthalīam* (U.i.14) *juhi* (U.ii.34), etc., with *aṁkaṇatthalīam* (K.ii.38), *dikkhu* (K.iv.41) etc., and phrases like *visatṭa-kamdoṭṭa* are seen in both the works (U.i.16, K.i.41). Some ideas too are strikingly similar : compare U.i.37 and K.ii.16, U.iii.62 and K.iv.37, etc. And lastly salutation to the Guru is found in both the works (U.i.5 and the concluding colophon in K.). The handling of the Prākṛit language is much alike in both the works. These common points by themselves do not

prove common authorship : at the most they might indicate mutual or common influence. To assert Rāma Pāṇivāda's authorship, we must await the discovery of some more Mss. and see whether they state anything definitely. The Mss. of both these works hail from the South. That *Usāṇiruddham* is a late work can be very easily admitted by comparing it with *Kaṁsavaho*, especially by studying the common linguistic tendencies; and if we can prove Rāma Pāṇivāda's authorship definitely, then we might assign this work to the middle of the 18th century A.D.

If Rāma Pāṇivāda is accepted as the author of *Usāṇiruddham* and *Kaṁsavaho*, a question may be asked as to which work he composed first. Absolutely no direct clue is available from the texts, nor any one of them has got anything like a reference to the other. In the biography of Rāma Pāṇivāda we do not get any information about the time when they were composed. Thus therefore any answer to the above question will be a matter of opinion deduced from the subjective evaluation of the contents of these works. In the *Usāṇiruddham* the author offers an apologetic explanation about his composition in Prākṛit; he still feels that he is too small to be taken to task by the jealous critic; his elaboration of the amorous sentiment is somewhat shallow, and one feels that the topics are being handled by one who has not still reached the serenity of advanced age; the number of metres of long lines is comparatively small in this text; and lastly there are very few verbal devices in this work. On the other hand, *Kaṁsavaho* offers no apologetic explanation of any sort, nor does its author take any cognizance of the critic; in his descriptions of the lamentation of Gopīs, who are separated

from Kṛṣṇa and reminded of their past pleasures, the author shows a good deal of restraint; the devotion towards Kṛṣṇa developed in this poem certainly indicates an advanced age and a mature mind; the number of long metres is very great and they are ably composed; and lastly the flow of expression shows the author's confident genius capable of using many an embellishment of sound and sense with much ease. In the light of the above considerations I would suggest that *Usāniruddham* is composed earlier in life and *Kaṁsavaho* at an advanced age (in case both of them are written by the same author). I am fully aware of the limitations of a subjective approach like this, so I cannot be dogmatic on this point.

4. SUMMARY OF THE CONTENTS

By way of opening Maṅgala the author solicits Gaṇeśa for his favour, requests Sarasvatī to flash in his mind and offers salutations to Īśvara-Pārvati, Narasiṁha and the Teacher in poetic language (i.1-5). The contents are important and not the words: so the learned are not particular about the language, Sanskrit or Prākṛit. The author feels that great men would not feel any jealousy towards him who is of moderate intelligence: the lions respond to the thundering of clouds and not to the croaking of frogs. This poem is being composed to glorify Vāsudeva (i.6-8). Kṛṣṇa-Vāsudeva was born in the family of Yadus; and like darkness by the sun, Pralamba, Keśin and other Daityas were destroyed by him. Kaṁsa was a thorn to the earth: Kṛṣṇa rooted him out and healed the wound by the medicine of religious preachings. To forget the separation of Vaikuṇṭha he built a golden palace in the ocean. His spouse was Rukmiṇī who was the very bow of the god of love. Like a mango-sprout in the

spring, a son, Pradyumna by name, was born to them (i.9-14).

Pradyumna had a son Aniruddha the second embodiment of Madana who was consigned to flames issuing from the eye of Īśvara. His handsome figure was once seen in the dream by Uṣā, the daughter of Bāṇa. Like a creeper entwining a mango-tree, she embraced him closely and affectionately; but she woke up and, not seeing the beloved there, began to lament restlessly on her bed (i.15-8). When she was complaining against his sudden disappearance as if ordained by adverse fate and when she was yearning to meet him, Citralekhā, the daughter of Kumbha, took her by the hand and asked her why she was weeping and who was her beloved. Further she requested her to take courage and disclose to her the person whom she was invoking (i.19-24). Then Uṣā tells her the fact that she saw in her dream a brilliant and handsome youth who embraced her and suddenly passed out of sight throwing her into the flames of separation (i.25-7). Citralekhā assured Uṣā that her desire would be fulfilled, painted the various youths in the three worlds on a picture-roll and introduced them to her, one by one, by their names so that she might recognise him who had captured her heart (i.28-34). Uṣā saw Kṛṣṇa impatiently, Pradyumna she viewed with an eye of attachment, and when she glanced at Aniruddha, she was horripilated and felt bashful. Detecting her attachment, Citralekhā congratulated her on her fitting and worthy choice and promised to bring Aniruddha to her through her miraculous powers like a bee attracted by flowery fragrance or a gazelle by a sweet song (i.35-8). Citralekhā appreciated her choice, came to Kṛṣṇapura, saw the handsome prince asleep at night,

miraculously carried him to the town of Sonita, and conveyed him to the apartment of Uṣā informing her that here was the person seen by her in the dream (i.39-42). As they formed a worthy couple and as they were all alone, Citralekhā requested her to sport freely with him, and instructed her that the Gandharva form of marriage was quite proper for them that were mutually attached (i.43-5).

Aniruddha woke up and could not understand all this, whether it was an illusion, a dream, jugglery or delusion. When he was confused by viewing the moonlike face, the graceful physique and the brilliant figure of this unknown lady, Citralekhā introduced Uṣā to him as the daughter of Bāṇa and as a present sent to him by the god of love. Citralekhā informed him how he was brought, inquired of them both what more they expected from her, and lastly requested them to enjoy the love-sports (i.46-53).

Aniruddha received Uṣā with great affection; and both of them enjoyed various love-sports with thrilling joy (i.54-58). From specific sounds the servants suspected that some one was trespassing the sanctity of a maiden's apartment and reported the matter to Bāṇa who, trembling with rage and burning with anger, rushed to the room of Uṣā (i.59-62).

Seeing that comely couple diverting itself with dice, the king with excessive anger asked the prince his name and how he could come there with such an audacity. He expressed his desire that either the prince should go away if he wanted to live, or he should face the fierce arrows of the king if he wanted to die. The prince ridiculed his boast and warned him that the grandson of Kṛṣṇa was quite capable of protecting

himself with his Gadā or club (i.63-69). There ensued a fierce battle between the two, and the prince was successful in preventing by his club the arrows of the king. Finding the prince invincible, the king arrested him with his Pannagāstra or Serpent-missile. When he was imprisoned, Uṣā wept bitterly over her sad lot, cursing herself that she became the cause of his imprisonment. Citralekhā consoled her that everything would be all right soon. Not minding his arrest, Aniruddha lived quite happily in a part of the palace of that princess (i.70-77).

Kṛṣṇa was sorry at the loss of Aniruddha. He saw the saint Nārada of flashing personality coming to Dvārāvātī; he greeted him respectfully and informed him how every one was miserable at the unfortunate loss of Aniruddha who could not be traced anywhere; and he earnestly hoped that the saint would lighten their grief by giving some information about the missing prince (ii.1-7).

Nārada smiled at Kṛṣṇa's words and consoled them all by informing them that the prince was alive but was imprisoned by that wicked Bāṇa, the son of Bali, to whose daughter's apartment he was miraculously carried (ii.8-11). With Maheśvara at his gate, Bāṇa, who is a bane to the Vipras, is invincible; so Nārada requested Kṛṣṇa to crush him and rescue Aniruddha. Kṛṣṇa was enraged and marched surrounded by his army and led by Balarāma (ii.12-5). As the army marched on, there was dust everywhere; there was lightning of sword-flashes; there were clouds in the form of black elephants and there was the thunder of the drum-sound. The whole scene reminded one of the rainy season. After crossing the ocean, wilderness, mountains, etc., the army

reached Bali's metropolis; and the town of Śoṇita was completely besieged to the great confusion of the citizens there (ii.16-21). Hara was encouraged by his attendants and began the battle, at the gate, being completely equipped with his bow, etc. He frowned with anger, mounted the bull, and marched on with his followers against the oceanic army of Yādavas (ii.22-9). There ensued a terrific battle between Pradyumna and Kārtikeya (ii.30-2).

Bāṇa came to the field of action, but his arrows were soon overpowered by those of the enemy (ii.33-4). Īśvara occupied himself in a severe arrow-to-arrow fight against Janārdana, and it was an engrossing sight for gods. The Wind-missile discharged by Kṛṣṇa was swallowed by the serpents in the matted hair of Īśvara, while the Serpent-missile of the latter was smashed by the chariot of the former. The Fire-missile of Kṛṣṇa was cooled down by the water of the Ganges on the head of Īśvara, while the Darkness-missile of the latter was overpowered by the brilliance of Kṛṣṇa's disc. The fire from Īśvara's eyes consumed the Water-missile of Kṛṣṇa who then discharged his Swoon-missile that brought a temporary faint on Īśvara and made all his followers flee from the field (ii.35-44). Finding that his elephant was crushed by Balarāma, Bāṇa rushed against Kṛṣṇa but had his weapons destroyed one after the other and was made delirious. Koṭṭavī, the mother of Bāṇa, intervened; so Kṛṣṇa had to return, and Bāṇa went home (ii.45-51). When Īśvara sent forth a distressing demon, Three-headed Fever, Kṛṣṇa immediately reacted it by another demon, a counter Fever of Four-arms (ii.52-8).

[Both the Fevers tried to overpower each other, but at last Īśvara's Fever was overpowered by that of Kṛṣṇa. With all

humility Īśvara's Fever offered prayer and submission to Kṛṣṇa who was pleased and consequently recalled his Fever.]⁶

Once more Bāṇa, who appeared with his thousand arms like a Śālmali tree, marched proudly to the battle field in his invincible and splendid chariot and challenged the strength of Kṛṣṇa by announcing the power and the achievements of his arms and the boon obtained by him from Īśvara. He reminded Kṛṣṇa how he had deceived Bali, and so he would conquer him now and bring all the fourteen worlds under his control. Kṛṣṇa greeted his impossible plans and warned him not to talk in vain but to act the part of a hero (ii.1-15). In the very presence of Īśvara and to the sensation of all the Pramathas there ensued a rigorous fight between Bāṇa and Kṛṣṇa. The war-trumpets of Yādavas and the twang of Kṛṣṇa's bow filled the whole firmament. To the jubilation of gods, Kṛṣṇa cut off the arms of Bāṇa and the fingers thereof looked like serpents on the ground of a sandal grove (iii.16-23). Seeing his devotee disabled thus, Īśvara intervened and appealed to Kṛṣṇa's kindness to take pity on Bāṇa who was already defeated. He praised Kṛṣṇa's merits and achievements, though really indescribable, in glowing terms referring to his Avatāras (Matsya, Kūrma, Varāha, Narasimha, Vāmana, Paraśurāma, Rāma and Kṛṣṇa) and his outstanding feats therein (iii.24-36). Further he lavishly complimented Kṛṣṇa for his loving personality, universal greatness and divine grace (iii.37-9). Kṛṣṇa was pleased and requested Īśvara to praise him no more, inasmuch as every one recedes into insignificance when compared with the greatness of Īśvara. Kṛṣṇa offered salutations to Īśvara by recounting in glowing terms his heroic feats, impossible to be achieved by others,

such as the burning of Madana, destruction of Tripura, and drinking of Kālakūṭa poison (iii.40-45). Kṛṣṇa expressed his surprise how Īśvara could stay at the gate of Bāṇa leaving his mountain-residence. He announced that he did not intend to kill Bāṇa but wanted to smash his vanity; and he would allow him to thrive with two arms only (iii.45-8). Then Bāṇa, with folded hands, offered a glorificatory prayer to Kṛṣṇa and sought his gracious shelter : like Prahlāda he also deserved Kṛṣṇa's favour, because now wisdom had dawned on him (iii.49-53). Then Bāṇa declared that he had given Uṣā in marriage to Aniruddha and wished that both of them might live happily like Rati and Madana. He hurried to his daughter's chamber, released Aniruddha with great pleasure bestowed rich dowry on him, brought him with Uṣā and Citralekhā to Kṛṣṇa's presence, and requested Kṛṣṇa to greet his grandson with the spouse. Bāṇa once more saluted Kṛṣṇa, embraced the couple with affectionate tears and returned to his residence (III.54-60). Kṛṣṇa affectionately greeted the couple in his chariot which moved with a majestic dignity and entered the town of Dvāravatī with all splendour (iii.61-63).

The return of Kṛṣṇa was a happy event to all the citizens (iv.1-2). The ladies of the town rushed forth creating a rustling noise of their ornaments to see Aniruddha accompanied by Uṣā like the Sun accompanied by the Dawn. Some were only half dressed and half-decorated, while others had ridiculously misplaced the ornaments and toilets. They went on the terraces to have a glimpse of the prince; and their eyes, through the window holes, reminded one of bees from opened lotuses. The sight of Aniruddha thrilled many of them with ardent passion (iv.3-18). On seeing Uṣā and Aniruddha,

old dames and elderly ladies were reminded of similar arrivals of Rukmiṇī and Kṛṣṇa and of Pradyumna and his spouse in the past (iv.19-20). The young girls, with a touch of jealousy, greeted the happy bride and the bridegroom that formed an ideal and worthy couple which stands for all that is loving, befitting and glorious (iv.21-31). To them Uṣā assumed a dignified appearance in his company. They reflected how they formed a glorious and noble pair and how their amorous sports, enumerated in details in a poetic manner, would evoke respectable envy in the heart of any one (iv.32-41). As they entered the palace, they were blessed with usual rituals by elderly ladies; and they were greeted with affectionate eyes of Rāma and Kṛṣṇa. Soon their marriage festival took place; and they began to enjoy, without any bashfulness, different pleasures after which they were yearning for long. The poet describes their amorous sports in details and item by item (iv.42-51). In the meantime there arose the moon, the very Sūtradhāra of their pleasure-dance. The prince sets forth his reflections, addressed to his beloved, on the rising moon in poetic terms instituting comparison and contrast between her face and the moon and projecting various similes and Utprekṣāṣ based on the physical and mythological details about the moon (iv.52-80). Aniruddha and Uṣā spent many a happy night in various sports. In conclusion, the author expresses his pious wish that Viṣṇu-Kṛṣṇa might bestow happiness on all (iv.81-2).

5. THE SOURCE, FORM, ETC., OF THE STORY

The story about the marriage of Uṣā and Aniruddha is found in some of the Purāṇas like *Bhāgavata*, *Harivaṁśa*, *Padmapurāṇa*, *Viṣṇupurāṇa*, etc. The first two sources, namely

Bhāgavata X.62-3 and *Harivaṁśa* II.116-28 practically cover all the events incorporated in the poem *Uṣāṇiruddham*. A close comparison of the narration of events in this poem with the versions of *Bhāga*. and *Hari*. clearly shows that our author is following *Bhāga*; and some of the specific events (like the reference to Gandharva marriage, the spelling Kottavi and not Kottarā) indicate that *Harivaṁśa* also might have been used. So far as the facts of the story are concerned, *Bhāga*.⁷ X.62. 12-35 may be compared serially with *Uṣā*.i.16-75 : the two sections exactly correspond with each other. The opening setting (*Uṣā*.i.1-16), the dramatic and dainty addresses in the mouth of Citralekhā in response to the observations of *Uṣā* and Aniruddha (*Uṣā*.i.36-8, 42-5) : all these belong to our author. *Bhāga*. X. 63.2 to 52 supplies the events for the next two cantos; and the portion corresponding to verses Nos. 24-30 of *Bhāga*. X. 63 is lost in our poem at the end of Canto Two as noted above. Description of Nārada and his talk with Kṛṣṇa (*Uṣā*.ii.1-8), the picture of Bāṇa marching to the battle field and his conversation with Kṛṣṇa (*Uṣā*.iii. 3-19), description of the Avatāras (*Uṣā*.iii.29 etc.), Kṛṣṇa's compliments to Īśvara (*Uṣā*.iii.40-6), glorification of Kṛṣṇa by Bāṇa (*Uṣā*.iii.50 etc.) : all these are additions by our poet. In the Fourth Canto there are no events of the story as such. The canto opens with the description of ladies and their reflections when *Uṣā* and Aniruddha entered into Dvārāvati (*Uṣā*.iv.1-42); then we have an elaborate description of the amorous pleasures of the married couple (*Uṣā*.iv.46-52); and lastly there are the reflections of the prince on the rising moon addressed to *Uṣā* (iv.53-80) : all these belong to our poem alone. Our author wants not to enumerate the events but to present them in a delicious manner like an artistic poet; and it must be said that

he has sincerely tried to achieve his aim. In doing so, he has laid under obligation the various classical authors in Sanskrit. The amorous pleasures of the couple, the battle scenes, arrival of Nārada, the march of Kṛṣṇa's army, the description of the Avatāras, the confused state of the womenfolk when the prince entered the town with his bride, the description of the rising moon : all these situations remind us of corresponding contexts in the works of Kālidāsa, Bhāravi and Māgha. From some common ideas in the opening portion I thought that our author is influenced by Rājaśekhara, but the common points are very few.

6. ANTECEDENTS OF THE PRĀKRIT OF THE POEM

We can now accept *Kaṁsavaho* and *Usāniruddhaṁ* as the typical and representative specimens of Prākṛit composition belonging to the last period of the history of Prākṛit literature. Prākṛit literature is rich and extensive, and embodies manifold literary tendencies and tracts of literature. The development of this language too shows varied courses and various results in different parts of the country culminating into the growth of modern Indian languages.

Prākṛit portions in the Ancient Indian drama, or the so-called Sanskrit dramas, form an important tract of Prākṛit literature. Whatever may be the significance of the convention of introducing the Prākṛit dialects in the drama in later days, one thing is certain that the convention has its roots in the fact that in some strata of the Indian society the Prākṛits were spoken languages and the Indian drama originally reflected the actual conditions that the Sanskrit, the polished or the standardised speech, was confined to the social and religious

aristocracy and Prākritis were used by lower classes including women. It is a travesty of the natural method of study that nowadays we all study the Prākrit portions only from their Sanskrit Chāyā; and it is a sad sight that now and then one comes across editions of plays from which Prākrit passages are altogether removed.⁸ All this means that the Prākrit passages in the drama are almost neglected as specimens of Prākrit language; and a close study of the variant readings shows that the copyists exhibit a subconscious attempt to bring the forms nearer Sanskrit wherever possible, sometime fail to distinguish the verses from the prose portions, and rarely mind the linguistic authenticity of these passages.⁹

The treatises on dramatic theory have unquestionably recognised the use of Prākritis; and the earliest known text, *Bhāratiya Nāṭyaśāstra*, gives elaborate rules which with minor modifications are followed by later authors.¹⁰ Turning to the actual practice, the Prākrit passages are available in the earliest known plays, namely, those of Aśvaghoṣa. Thus the appearance of Prākritis in the drama is conterminous with the beginning of the Ancient Indian drama so far known to us. After Aśvaghoṣa, Bhāsa has used Prākritis in all his plays excepting *Dūtavākya*. Major portion of *Mṛcchakaṭikam* is in Prākrit. All the three plays of Kālidāsa have Prākritis, and there are some Apabhraṃśa verses in the fourth act of *Vikramorvaśīyam*. Later play-wrights like Harṣa, Bhavabhūti, Viśākhadatta, Bhaṭṭa Nārāyaṇa and others have used Prākritis; but one suspects that with most of the successors of Kālidāsa this writing in Prākrit was mechanical and their composition in Prākrit was as good as the conversion of the Sanskrit sentence into Prākrit. If great zeal was shown for Prākritis by

Rājaśekhara, it only means that he stands up to complain against the general tendency of his age. Deep-rooted as the dramatic conventions were, the Prākritis were being introduced in their plays by post-mediaeval authors both in the North and in the South; but the whole performance of their Prākrit composition was a prosaic affair. These authors studied some Prākrit grammar or the other and managed to compose in Prākrit. By the time of *Mahānāṭaka* or *Hanūmānnāṭaka*, Prākrit lost its conventional ground in the Sanskrit plays.

The Prākritis in the drama are much stereotyped, and for obvious reasons they do not show any linguistic evolution as such. The texts were composed by authors who were masters of Sanskrit language. These passages remained side by side with Sanskrit passages giving an opportunity for the copyist to contaminate the Prākrit passages by constant Sanskrit influence. Originally Mss. of the texts of plays without Chāyā might have been there, and even now we come across Mss. which do not give any Chāyā;¹¹ but by the time of Rājaśekhara the practice of adding the Sanskrit Chāyā had come into vogue.¹² All this meant that the Prākrit language and style were cultivated by the play-wrights constantly in the back-ground and under the influence of classical Sanskrit.

The above details have been stated merely to indicate that the Prākrit language of *Kaṁsavaho* and *Usāṇiruddham* requires to be estimated in the light of the so-called dramatic Prākritis. After a detailed study of the language of *Kaṁsavaho* I have arrived at the following conclusion : 'To conclude, the above facts indicate that Rāma Pāṇivāda mainly follows Vararuci's Sūtras, especially the first nine chapters, with the

commentaries thereon; his dialect is influenced by the Prākṛit prose of the dramas; he shows a small number of words which are further deductions from the known forms; and, as he conceives the expressions first in Sanskrit, we find that many Sanskrit forms are directly corrupted into Prākṛit, that some initial consonants are elided and that some initial duplicates are retained.¹³ These observations practically hold good in the case of *Usāṇiruddham*, and corresponding illustrations can be easily gathered from the text. The text presented here is only a tentative one, and the grammatical details can be better studied after some more Mss. are collated. As in the case of *Kaṁsavaho* this text too is not only accompanied by the Sanskrit Chāyā, but the Chāyā is written first and then follow the Prākṛit verses. It is not unlikely if this Chāyā also belongs to the author himself. Authors like Rāma Pāṇivāda were themselves play-wrights and therefore required the study of Prākṛits. Being gifted poets their poetic genius expressed itself in Prākṛit too. So we have these two poems composed in the extreme South and in the last period of the Prākṛit literature. If more careful search is instituted, many such poems might be discovered in the South; and I appeal to the South Indian scholars to keep their eye on them and bring them to light to make the picture of Prākṛit literature as complete as possible.

7. METRES IN THE POEM

The following metres are used in *Usāṇiruddham* and they are arranged here according to English alphabets : Anuṣṭubh (72) iv. 1-72; Drutavilambita (1) iii. 62; Hariṇī (1) iv. 81; Mālīnī (1) iv. 78; Mañjubhāṣiṇī (1) iii. 63; Prṛthvī (1) iv. 80; Puṣpitaṅgrā (61) i. 77, iii. 1-60; Śārdūlavikrīḍita (2) iv.

73,82; Sragdharā (1) iii. 61; Upajāti (76) i. 1-76; Vasantatilaka (5) iv. 74-7,79; Viyogini, also called Vaitāliya or Sundarī (58) ii. 1-58. With regard to the Yati or pause, the author is not quite rigorous; and we find such violations especially between *a* and *b* and *c* and *d*.¹⁴ Judged in the light of classical usage some irregularities with regard to the pause in the verses of long lines are noticed.¹⁵ As in the case of *Kaṁsavaho* no Aryā is used here, though it is the predominant Prākṛit metre in early literature.

8. STYLE, ETC., OF THE POEM

Usāniruddham, like *Kaṁsavaho*, belongs to the class of Kāvya or ornate poems. The author is not satisfied with the mere narration of events in the manner of epic Purāṇas, but he wants to serve them in a pleasant and artistic manner. The author expresses his ideas with a remarkable ease; and in many cases natural similes automatically suggest themselves to him. Now and then, especially in descriptions, long compounds are used, but on the whole the expressions are pithy and simple. The cry of separated Uṣā and the consoling words of skilful Citralekhā are intelligently expressed. The march of the army and the exchange of different missiles have some epical dignity about them. Amorous love is the predominant flavour in the poem; and the details of the enjoyments of the couple, before as well as after the marriage-function, are set forth in good many details. Though the author has projected an interesting scene of the confused ladies witnessing the procession of Uṣā and Aniruddha, none of the sketches has any remarkable exquisiteness about it. The description of the moon, though too elaborate for the occasion, has a classical dignity about it. Many of the conventional and mythological associations of the moon

are presented in quite a nice manner; and the section forms a good essay on the moon. Poetic embellishments are seen here and there, but they are not as remarkable as in *Kaṁsavaho*. The number of metres used in this poem, as analysed above, is quite moderate and proportionate to the length of the poem.

Footnotes :

1. This Essay is prepared during my tenure of the Springer Research Scholarship, University of Bombay, Bombay.

2. Rāma Pāṇivāda's *Kaṁsavaho*, published by Hindi Grantha Ratnākara Kāryālaya, Bombay,

3. *Kaṁsavaho*, Intro. p. 13.

4. *History of Classical Sanskrit Literature*, p. 257, paragraph 177.

5. *Kaṁsavaho*, Intro., p. 23.

6. The text has lost some verses at this place. The contents in the square brackets I have added here according to *Bhāgavata* which is being closely followed by our author.

7. I have used the Nirayāsagar Press, Bombay, ed. of *Bhāgavata*.

8. See for instance an edition of Bhaṣa's *Svapna-vāsavadattam*, published by R.V. Hirekerur, Poona, 1938.

9. Hillebrandt has already complained against some of these tendencies in his Preface to *Mudrārākṣasa*, Breslau, 1912.

10. KEITH : *The Sanskrit Drama*, pp. 335, etc.

11. See for instance the description of Mss. G.N. N2 and K in the Preface to *Vikramorvaśīyam*, edited by S.P. PANDIT, Bombay, 1901.

12. KEITH : *The Sanskrit Drama*, p. 337.

13. *Kaṁsavaho*, Intro., p. 39.

14. See for instance i. 64 *ab*, and also some Puṣpitāgrā verses in the Third Canto.

15. See for instance iii. 61 *a*, iv. 73 *a*. 81 *c*, etc.

उषानिरुद्धं

पढमो सगो^१

भदस्स^२ वो भत्ति-गुणल्लिआणं भवेज्ज णिच्चं भअवं गणेसो ।
दाणेण जो पीणइ माणसाइं वणीवआणं व महुव्वआणं ॥१॥

अबोध-णिद्दा-विहलो वि लोओ जिस्से^३ पसाए सइ संपबुद्धा^४ ।
सच्छंददो बज्झइ कव्व-गुंफं चित्तम्मि णो भासउ^५ भारई सा ॥२॥

संभोअ-सिंगार-रस-प्पडिटुं सअं व संभाविअ दंसअंतं ।
एक्कम्मि^६ गत्ते ठिअमेक्कभावं जं किं पि दिव्वं मिहुणं णमामि ॥३॥

उषानिरुद्धकाव्यस्याज्ञातप्रणेतृका

संस्कृतच्छाया

[प्रथमः सर्गः]

भद्राय वो भक्तिगुणाश्रितानां भवेन्नित्यं भगवान् गणेशः ।
दानेन यः प्रीणयति मानसानि वनीपकानामिव मधुव्रतानाम् ॥ ॥१॥

अबोधनिद्राविहलोऽपि लोको यस्याः प्रसादे सति संप्रबुद्धः ।
स्वच्छन्दतो बध्नाति काव्यगुम्फं चित्ते नो भासतां भारती सा ॥२॥

सम्भोगशृङ्गाररसप्रतिष्ठां स्वयमिव संभाव्य दर्शयत् ।
एकस्मिन् गात्रे स्थितमेकभावं यत्किमपि दिव्यं मिथुनं नमामि ॥३॥

(१) The transcript opens thus : श्रीः ॥ उषानिरुद्धं काव्यम् ॥ हरिः श्रीगणपतये
नमः । अविघ्नो भवतु । हरिः सिरिगणवङ्गो णमो । अविध्यो होदु ॥

(२) भद्दास.

(३) जिसे.

(४) सव्वबुद्धो.

(५) भासइ.

(६) एकम्मि.

भिज्जंत-देच्चिद^९-भुअंतराणं सलोहिआ जस्स णहाण सोहा ।
संज्ञाणुलिद्धं^८ परिहोइ जोणहं स णो मणो वच्चउ मच्चसीहो ॥४॥

साहिच्च-संताण-लअंकुराणं^९ बीआइ कारुण्ण-जलुक्खिआइं^{१०} ।
गुरुण पाअंबुअ^{११}चुंबिआइं रआइ सीसेण समुप्फुसामि ॥५॥

अत्थावबोहम्मि^{१२} पहाणभूदे गोणत्तणेणोवअरंति सद्दा ।
दे सक्कआ वा उण पाउडा वा बुहाण को तत्थ^{१३} विसेस-संगो ॥६॥

ण मच्छो होस्सइ मारिसेसु महामईणं मउ-पञ्जएसु ।
णदंतएसुं णवरं घणेसु णदंति सीहा ण उ ददुरेसु ॥७॥

भिद्यमानदैत्येन्द्रभुजान्तराणां सलोहिता यस्य नखानां शोभा ।
संध्यानुस्पृष्टां परिभवति ज्योत्स्नां स नो मनो व्रजतु मर्त्यसिंहः ॥४॥

साहित्यसन्तानलताङ्कुराणां बीजानि कारुण्यजलोक्षितानि ।
गुरुणां पादाम्बुजचुम्बितानि रजांसि शीर्षेण संस्पृशामि ॥५॥

अर्थावबोधे प्रधानभूते गौणत्वेनोपचरन्ति शब्दाः ।
ते संस्कृता वा पुनः प्राकृता वा बुधानां कस्तत्र विशेषसङ्गः ॥६॥

न मत्सरो भविष्यति मादृशेषु महामतीनां मृदुप्रज्ञेषु ।
नर्दत्सु केवलं घनेषु नर्दन्ति सिंहा न तु ददुरिषु ॥७॥

(७) देचींत.

(८) संधाणुलिद्धं.

(९) लअंकुराणं.

(१०) जलक्खिआइं.

(११) पाअंमुअ.

(१२) अत्थोवबोहंमि.

(१३) तंत (तत्त?).

उसाणिरुद्धं ति मए णिबद्धं जं किं पि कव्वं जदुणाह-देव्वं^{१४} ।
सुदं सुणंताण वि ज ण तत्ती जहिं खु वणिणज्जइ वासुदेवो ॥८॥

जदुस्स वंसे जलहि-प्पहूदे जअणिणवासो जणिऊण देवो ।
जसोहि जोणहा-धवलेहि लोए जणेइ चंदो व्व महप्पआसे ॥९॥

पलंब-केसि-प्पमुहा^{१५} जहिंतो^{१६} लहंति देच्चिद-भडा^{१७} विणासं ।
दुव्वार-तेओ-भर-दूसहादो महंधआरा विअ भक्खरादो ॥१०॥

सल्लं समुक्ख णिअ मेइणीए कंसाभिहं किंचण साणुबंधं ।
रम्मेण धम्मोसहि-लेवणेण करेइ तिस्से वण-रोवणं जो ॥११॥

उषानिरुद्धमिति मया निबद्धं यत्किमपि काव्यं यदुनाथदैवम् ।
श्रुतं शृण्वतामपि यन्न तृप्तिर्यस्मिन् खलु वर्ण्यते वासुदेवः ॥८॥

यदोर्वशे जलधिप्रभूते जगन्निवासो जनित्वा देवः ।
यशोभिर्ज्योत्स्नाधवलैर्लोकानजनयच्चन्द्र इव महाप्रकाशान् ॥९॥

प्रलम्बकेशिप्रमुखा यस्मादलभन्त दैत्येन्द्रभय विनाशम् ।
दुर्वारतेजोभरदुःसहात् महान्धकार इव भास्करात् ॥१०॥

शल्यं समुत्खाय मेदिन्याः कंसाभिधं किञ्चन सानुबन्धम् ।
रम्येण धर्मौषधिलेपनेनाकरोत्तस्या व्रणरोपणं यः ॥११॥

(१४) दव्वम्.

(१५) प्पमुखा.

(१६) जहीदो (जहिंदो ?).

(१७) दच्चिदभडा.

जेणेव^{१८} वेउंठ-विओग-दुक्खं विणोदअंतेण व भूरि-सोक्खं ।
संपाइआणंत-सुवण्ण-सोहं णिम्माविअं धाम समुद्द-मज्झे ॥१२॥

अमंद-सुंदेर-गुणाभिरामा कुअंड-लट्ठि व्व मणोभवस्स ।
विअब्भ-राअस्स सुआ मिअच्छी हत्थे कआ जेण अ रुम्मिणी सा ॥१३॥

ताअं च माआ-मणुओ तणूअं पज्जुण्ण-सण्णं जणाइ सो ऽअं ॥
समत्थ-संतोसअरो वसंतो चूदप्पवालं^{१९} व वणत्थलीअं ॥१४॥

पिणाइणा लोअण-वीइहोत्ते हुअस्स पुव्वं कुसुमाउहस्स ।
बीओ भवो सो रमणो रईए तआ ऽणिरुद्धं तणअं लहेइ ॥१५॥

येनैव वैकुण्ठवियोगदुःखं विनोदयतेव भूरिसौख्यम् ।
संपादितानन्तसुवर्णसौधं निर्मितं धाम समुद्रमध्ये ॥१२॥

अमन्दसौन्दर्यगुणाभिरामा कोदण्डयष्टिरिव मनोभवस्य ।
विदर्भराजस्य सुता मृगाक्षी हस्ते कृता येन च रुक्मिणी सा ॥१३॥

तस्यां च मायामनुजस्तनूजं प्रद्युम्नसंज्ञमजनयत् सोऽयम् ।
समस्तसंतोषकरे वसन्तश्चूतप्रवालमिव वनस्थल्याम् ॥१४॥

पिनाकिना लोचनवीतिहोत्रे हुतस्य पूर्वं कुसुमायुधस्य ।
द्वितीयो भवः स रमणो रतेस्तदाऽनिरुद्धं तनयमलभत ॥१५॥

विसट्ट-कदोट्ट-विसाल-णेत्तो स तुंग-चंगो घण-सामलंगो ।
उस त्ति बाणस्स कुमारिआए कआ वि दिट्ठो सिविणे णिसाअं ॥१६॥

बाहाहि साहाहि व घेप्पमाणा^{२०} थणेहि गुच्छेहि व पीडअंती ।
लअं व्व सा बाल-रसाल-रुक्खं सिग्घं तमालिङ्ग साणुराअं ॥१७॥

तदो पबुद्धा सहस व्व मुद्धा मणो-पिअं बालमविक्खमाणा ।
चिरं पसण्णा सअणे लुठंती^{२१} भिसं विसण्णा विलवेइ कण्णा ॥१८॥

कहिं सि हा सुंदर मंद-भग्गं परिच्चअंतो^{२२} पणआउलं^{२३} मं ।
मुहंबुअं तुज्झ मए खणद्धं दिट्ठं हरिच्चंदअं व णट्ठं ॥१९॥

विकसितेन्दीवरविशालनेत्रः स तृङ्गसौन्दर्यो घनश्यामलाङ्गः ।
उषेति बाणस्य कुमारिकया कदाऽपि दृष्टः स्वप्ने निशायाम् ॥१६॥

बाहाभ्यां शाखाभ्यामिव गृह्णी स्तनाभ्यां गुच्छभ्यामिव पीडयन्ती ।
लतेव सा बालरसालवृक्षं शीघ्रं तमालिङ्गत् सानुरागम् ॥१७॥

ततः प्रबुद्धा सहसैव मुग्धा मनः प्रियं बालमवीक्षमाणा ।
चिरं प्ररुदिता शयने लुठन्ती भृशं विषण्णा व्यलपत् कन्या ॥१८॥

क्वासि हा सुन्दर मन्दभाग्यां परित्यजन् प्रणयाकुलां माम् ।
मुखाम्बुजं तव मया क्षणार्धं दृष्टं हस्तिन्द्रपुरमिव नष्टम् ॥१९॥

(२०) धोव्वमाणा.

(२१) लुठंती.

(२२) परित्तअंतो.

(२३) पणणाअलं.

बिबाहारासाअ-सुहं कहं पि लब्धं मए दे खणमूसुआए ।
देव्वेण सज्जो फिडिअं च^{२४} तम्हा मरंद-पाणं व महुव्वरीए ॥२०॥

मा लज्ज मुद्धं मुह-चंद-बिबं सुहं पुलोएमि^{२५} सुलोअणे दे ।
इत्थं पिअं भासिअ वंचअंतो कहिं तुवं णिग्घिण णिग्गदो सि ॥२१॥

एव्वं भणंति बहुसो रुवंति घेतूण बाणस्स सुअं करेहि ।
तिस्से^{२६} सही रोअण-कारणं सा कुंभंडआ पुच्छइ चित्तलेहा ॥२२॥

अहो असंबद्ध-पलाव-सीले कण्णा सि को संपइ वल्लहो दे ।
उसे किमुम्माअ-वसं गआ सि मा चावलं जंप लहेहि धीरं ॥२३॥

बिम्बाधरास्वादसुखं कथमपि लब्धं मया ते क्षणमुत्सुकया ।
दैवेन सद्यो भ्रंशितं च तत् हा मरन्दपानमिव मधुव्रत्या ॥२०॥

मा लज्जस्व मुग्धं मुखचन्द्रबिम्बं सुखं प्रलोकयामि सुलोचने ते ।
इत्थं प्रियं भाषित्वा वञ्चयन् कथं त्वं निर्घृण निर्गतोऽसि ॥२१॥

एवं भणन्ती बहुशो रुदतीं गृहीत्वा बाणस्य सुतां करभ्याम् ।
तस्याः सखी रेदनकारणं सा कुम्भाण्डजाऽपृच्छच्चित्रलेखा ॥२२॥

अहो असंबद्धप्रलापशीले कन्याऽसि कः संप्रति वल्लभस्ते ।
उषे किमुन्मादवशं गताऽसि मा चापलं जल्प लभस्व धैर्यम् ॥२३॥

कं दाणि संदावअरं जुवाणं सद्दावअंती रुदिअं करेसि ।
आअक्ख णं मे सिविणं किमेअं पच्छदणं मा कुण मज्झ बाले ॥२४॥

इदं तदो जंपइ बाण-पुत्ती सच्चं भणिस्सं तुह चित्तलेहे ।
सिलाहणिज्जो सिविणे कुमालो दिट्ठो मए को वि तमाल-णीलो ॥२५॥

केऊर-हारंगद-कुंडलेहिं विभूसिओ पीद-दुकूल-वासो ।
सुलोअणो सुंदर-मंद-हासो णिरिक्खिदो सो णिस्वाहिम्मो ॥२६॥

पंचेसुणा वंचिअ-चित्त-धेरं सेरं समालिगिअ मं वराइं ।
अदंसणं झत्ति गदो कढेरो डज्झामि^{२७} तो से विरहग्गिणा ऽहं ॥२७॥

किमिदानीं संतापकरं युवानं शब्दापयन्ती रुदितं करेषि ।
आचक्ष्व ननु मे स्वप्नः किमेष प्रच्छदनं मा कुरु मम बाले ॥२४॥

इदं ततोऽजल्पद्वाणपुत्री सत्यं भणिष्यामि ते चित्रलेखे ।
श्लाघनीयः स्वप्ने कुमारो दृष्टो मया कोऽपि तमालनीलः ॥२५॥

केयूरहारङ्गदकुण्डलैर्विभूषितः पीतदुकूलवासाः ।
सुलोचनः सुन्दरमन्दहासो निरीक्षितः स निरुपाधिरम्यः ॥२६॥

पञ्चेषुणा वञ्चितचित्तधैर्यां स्वैरं समालिङ्ग्य मां वराकीम् ।
अदर्शनं झटिति गतः कठोरो दह्ये ततोऽस्य विरहाग्निनाऽहम् ॥२७॥

अहो उसाए वअणं सुणंती भणादि कुंभंड-सुआ तख्खी^{२८} ।
अलं विसाएण विसाल-णेत्ते मणोरहो होहिइ^{२९} दे सुसिद्धो ॥२८॥

जे संति लोअत्तिदए जुवाणो णीसेस-सोहग-गुणोववण्णा ।
सव्वे वि दे चित्तवडे^{३०} लिहिस्सं दक्खेज्ज जेणं तुह^{३१} चित्त-चोरो ॥२९॥

तदो अ सा चित्त-वडे^{३२} विसाले मणोसिलादीहि सिलाहणिज्जे ।
णहोअरे दाणव-माणवे अ लिहेइ सव्वे पवणासणे अ ॥३०॥

अअं महेंदो उण एस वण्णी एसो कअंदो णिरिई खु एसो ।
अअं पएदो पवणो स एसो एसो धणोसो खु अअं महेसो ॥३१॥

अथो उषाया वचनं शृण्वती अभणत् कुम्भाण्डसुता विदग्धा ।
अलं विषादेन विशालनेत्रे मनोरथो भविष्यति ते सुसिद्धः ॥२८॥

ये सन्ति लोकत्रितये युवानो निःशेषसौभाग्यगुणोपपन्नाः ।
सर्वानपि तांश्चित्रपटे लिखिष्यामि दृश्यते येन तव चित्तचोरः ॥२९॥

ततश्च सा चित्रपटे विशाले मनःशिलादिभिः श्लाघनीयान् ।
नभश्चरान् दानवमानवांश्चालिखत् सर्वान् पवनाशनांश्च ॥३०॥

अयं महेन्द्रः पुनरेष वह्निरेष कृतान्तो निर्ऋतिः खल्वेषः ।
अयं प्रचेताः पवनः स एष एष धनेशः खल्वयं महेशः ॥३१॥

(२८) तरंआ.

(२९) देहिइ.

(३०) चित्तपटे.

(३१) दक्खेज्ज जेणतुह.

(३२) चित्तपटे.

गंधव्व-विज्जाधर-जक्ख-रक्खो-देच्चादिणो पेक्खसु देच्च-कण्णे ।
अण्णे वि धण्णे मणुओरगिदे को दे पिओ दीसइ एसु एक्को ॥३२॥

विण्णीसरे^{३३} विक्खसु विण्हु-भत्ते^{३४} कण्हो खु एसो कमणीअ-वेसो ।
अअं खु रामो मअणो स एसो एसो खु सोहग्गमओ ऽणिरुद्धो ॥३३॥

एदेसु को णाम तुए तदाणि दिट्ठो जहिट्ठं सिविणे सुजम्मा ।
एवं च णिदीसइ चित्तलेहा खणे खणे तं कुमरिं पुलंती ॥३४॥

दिट्ठम्मि कण्हे दिढ-कोउहल्ल पज्जुण्णए पम्हल-तण्ह-दिट्ठी^{३५} ।
अहाणिरुद्धे पुलअंचिआ सा लज्जा-मणोज्जं वअणं णमेइ ॥३५॥

गन्धर्वविद्याधरयक्षरक्षोदैत्यादीन् पश्य दैत्यकन्ये ।
अन्यानपि धन्यान् मनुजोरोन्द्रान् किं ते प्रियो दृश्यते एष्वेकः ॥३२॥

वृष्णीश्वरान् वीक्षस्व विष्णुभक्तान् कृष्णः खल्वेष कमनीयवेषः ।
अयं खलु रामो मदनः स एष एष खलु सौभाग्यमयोऽनिरुद्धः ॥३३॥

एतेषु को नाम त्वया तदानीं दृष्टे यथेष्टं स्वप्ने सुजम्मा ।
एवं च निरदिशच्चित्रलेखा क्षणे क्षणे तां कुमारीं प्रलोकयन्ती ॥३४॥

दृष्टे कृष्णे दृढकौतूहला प्रद्युम्ने पक्ष्मलतृष्णदृष्टिः ।
अथानिरुद्धे पुलकाञ्चिता सा लज्जामनोज्ञं वदनमनमयत् ॥३५॥

तं पच्चभिण्णा-सरसं मुणंती भणाइ कुंभंड-सुआ हसंती ।
ठाणे मणो रज्जइ दिट्ठिआ दे कल्लणि चंदमि व रोहिणीए ॥३६॥

णोमालिआ लग्गउ^{३६} बाल-चूदे बलाइआ मेलउ^{३७} नील-मेहे ।
रज्जेसु पज्जुण-सुए तुवं पि समग्ग-सोहो सरिसाण सगो ॥३७॥

विज्जा-बलेण च्चिअ देच्च-कण्णे^{३८} कणहस्स^{३९} पोत्तं समुवाहरिस्सं ।
भिगं व पुष्पासव-सोरहेण गीअ-प्पओएण व कणहसारं ॥३८॥

आसासअंती इअ तं^{४०} कुमारिं कुंभंडआ^{४१} कणहउं पवण्णा ।
रत्तिमि सुत्तं सुउमार-गतं पज्जुण-पुत्तं पणिहालएइ^{४२} ॥३९॥

तां प्रत्यभिज्ञासरसां जानतीमभणत् कुम्भाण्डसुता हसन्ती ।
स्थाने मनो रज्यति दिष्ट्या ते कल्याणि चन्द्रे इव रोहिण्याः ॥३६॥

नवमालिका लगतु बालचूते बलाकिका मिलतु नीलमेघे ।
रज्यस्व प्रद्युम्नसुते त्वमपि समग्रशोभः सदृशयोः सङ्गः ॥३७॥

विद्याबलेनैव दैत्यकन्ये कृष्णस्य पौत्रं समुपाहरिष्यामि ।
भृङ्गमिव पुष्पासवसौरभेण गीतप्रयोगेणैव कृष्णसारम् ॥३८॥

आश्वासयन्ती इति तां कुमारिं कुम्भाण्डजा कृष्णपुरं प्रपन्ना ।
रात्रौ सुप्तं सुकुमारागात्रं प्रद्युम्नपुत्रं प्रण्यभालयत् [ददर्शेत्यर्थः] ॥३९॥

(३६) लग्गइ.

(३७) मेळतु.

(३८) दच्चकण्णे

(३९) कणहस्स.

(४०) इअ अं.

(४१) कुंभण्णा.

(४२) ददर्शेत्यर्थः ॥

ठाणे उसा कामइ^{४३} कामणिज्जं कामस्स पुत्तं कमलायदच्छी ।
जं वा ण लच्छी महुसूअणादो वंछेइ अण्णं इअ चित्तअंती ॥४०॥

मंत-प्पहावेण महा-विअट्ठा कट्ठेइ^{४४} णिद्धा-विहलंगअं तं ।
अलक्खिआ केण वि सोणिअक्खं पुरं च णं पावइ चित्तलेहा ॥४१॥

कण्णा-घरं तं कुमारं णअंती कण्णूसवं सा वअणं भणाइ ।
एसो खु सो बाणसुए तुए जो दिट्ठो खणद्धं^{४५} सिविणे सिणिद्धं ॥४२॥

एअम्मि वट्ठंत-कुरुहलाइं वट्ठंतु दे लज्जिअ-वज्जिआइं ।
विसिंखलाइं किलिक्किचिआइं पोड्ढंगणाए विअ पोढ-जारे ॥४३॥

स्थाने उषा कामयते काम्यं कामस्य पुत्रं कमलायताक्षी ।
यद्वा न लक्ष्मीर्मधुसूदनाद्वाञ्छत्यन्यमिति च चिन्तयन्ती ॥४०॥

मन्त्रप्रभावेण महाविदग्धाऽकृष्ट निद्राविह्वलाङ्गंतम् ।
अलक्षिता केनापि शोणिताख्यं पुरं चैनं प्रापयच्चित्रलेखा ॥४१॥

कन्यागृहं तं कुमारं नयन्ती कर्णोत्सवं सा वचनमभणत् ।
एष खलु स बाणसुते त्वया यो दृष्टः क्षणार्थं स्वप्ने स्निग्धम् ॥४२॥

एतस्मिन् वर्धमानकुतूहलानि वर्धन्तां ते लज्जितवर्जितानि ।
विशृङ्खलानि किलिकिञ्चितानि प्रौढाङ्गनाया इव प्रौढजारे ॥४३॥

णिम्मक्खिओ भीरु अअं पएसो एसो सराओ पुरिसो तुवं च ।
दुवाण^{४६} संभोअ-महोसवे वो सक्खी सअं पुप्फसर^{४७} जुवाणं ॥४४॥

विहिं विवाहस्स बहुप्पआरं तई सअं जंपइ^{४८} बाणकण्णे ।
अण्णोण्ण-बद्ध-प्पणआण जुत्तो तुम्हाण गंधव्व-विवाह-तंतो ॥४५॥

तदो पबुद्धो तरसा ऽणिरुद्धो सविम्मओ^{४९} पेक्खदि तं कुमारिं ।
अच्छेमच्छेमहो किमेअं देव्वेण सिट्ठं ति विआरअंतो ॥४६॥

माआ किमेसा सिविणं किमेअं किमिदआलं हिअअब्भमो वा ।
जं दाणि सुंदेर-णिवास-भूमी चअत्थि णारी-रअणं पुरो मे ॥४७॥

निर्मक्षिको भीरु अयं प्रदेशः एष सरगः पुरुषः त्वं च ।
द्वयोः संभोगमहोत्सवे वां साक्षी स्वयं पुष्पशरे यूनोः ॥४४॥

विधिं विवाहस्य बहुप्रकारं त्रयी स्वयं जल्पति बाणकन्ये ।
अन्योन्यबद्धप्रणययोर्युक्तो युवयोगान्धर्वविवाहतन्त्रः ॥४५॥

ततः प्रबुद्धस्तरसा ऽनिरुद्धः सविस्मयः प्रैक्षत तां कुमारीम् ।
आश्चर्यमाश्चर्यमहो किमेतद्वैवेन सृष्टमिति विचारयन् ॥४६॥

माया किमेषा स्वप्नः किमेष किमिन्द्रजालं हृदयभ्रमो वा ।
यदिदानीं सौन्दर्यनिवासभूमिश्चकास्ति नारीरत्नं पुरो मे ॥४७॥

(४६) दुवेण.

(४७) पुप्फसरो दुवाणम्.

(४८) जप्पइ.

(४९) सविम्मओ.

सिंगार-जोणिस्स कुअंड-जुगं^{५०} णीलुप्पलाणं जुअलं च लोलं ।
पिक्कं च^{५१} बिंबी-फलअं वहंतो विहाइ चंदो विअलंक-रम्मो ॥४८॥

विच्छिण्ण-मज्झा वि^{५२} सुवण्ण-वेल्ली किमुत्तरद्धेण सिणिद्ध-सोहे ।
वहेइ पीणे कलधोअ-कुंभे रंभे अ हंभो^{५३} अवरद्धएणं ॥४९॥

समुच्चला णिच्चल^{५४}-विज्जुला वा समूढ-रूवा ससि-जोणहआ वा ।
सुहंबु-रासिस्स^{५५} सुआ किमेषा सुहाहि सिंचेइ विलोअणे मे ॥५०॥

इअ फ्फुडुप्पण्ण^{५६}-मणो-विआरं णिज्झाअ^{५७} तं भासइ चित्तलेहा ।
इअं खु बाणस्स सुआ सुगत्ती कुमाल दिण्णा तुह वम्महेण ॥५१॥

शृङ्गारयोनेः कोदण्डयुगं नीलोत्पलयोर्युगलं च लोलम् ।
पक्कं च बिम्बीफलं वहन् विभाति चन्द्रो विकलङ्करम्यः ॥४८॥

विच्छिन्नमध्याऽपि सुवर्णवल्ली किमुत्तरार्धेन स्निग्धशोभौ ।
वहति पीनौ कलधौतकुम्भौ रम्भे च हंहो अपरार्धेन ॥४९॥

समुज्ज्वला निश्चलविद्युद्वा समूढरूपा शशिज्योत्स्ना वा ।
सुधाम्बुराशेः सुता किमेषा सुधाभिः सिञ्चति विलोचने मे ॥५०॥

इति स्फुटोत्पन्नमनोविकारं निध्याय तमभाषत चित्रलेखा ।
इयं खलु बाणस्य सुता सुगात्री कुमार दत्ता तुभ्यं मन्मथेन ॥५१॥

- | | | |
|-------------------------------|--------------------|----------------|
| (५०) सीगारयोणिस्स कुअण्णयुगो. | (५१) विकच्च. | (५२) मद्धा वि. |
| (५३) सोहम्. | (५४) अंभो. | (५५) णिच्चतु- |
| (५६) सुहंबुरास्स. | (५७) इदं फुटोप्पण. | (५८) णिच्छाअ. |

जदो सि दिट्ठो सिविणे इमाए तदो मए मंत-विकट्ठिओ^{५९} सि ।
इदोवरं किं णु पिअं करिस्सं तुम्हाण णिम्माण-फलं करंती ॥५२॥

अंभोइणीअं विअ राअहंसो राआ-णिसाअं विअ पुण्ण-चंदो ।
रमेहि पेम्मुमुह-माणसाअं तुमं पि लीला-सरसो इमाइं ॥५३॥

तो सो वि तोसोदहि^{६०}-गब्भ-गाढो गाढोवऊढम्मि दिढाहिलासो ।
मंदक्ख-मंदक्खर-चारु-वार्णि हत्थे समागिण्हइ बाणकण्णं ॥५४॥

कदंब-साहा विअ कोरएहिं करंबिअंगी पुलअंकुरेहिं ।
पोरत्थ-वादेण व देण लिद्धा खणे खणे वेवइ सा वराइं ॥५५॥

यतोऽसि दृष्टः स्वप्नेऽनया ततो मया मन्त्रविकर्षितोऽसि ।
इतः परं किं नु प्रियं करिष्यामि युवयोर्निर्माणफलं कुर्वती ॥५२॥

अम्भोजिन्यामिव राजहंसो रकानिशायामिव पूर्णचन्द्रः ।
रमस्व प्रेमोन्मुखमानसायां त्वमपि लीलासरसोऽस्याम् ॥५३॥

ततः सोऽपि तोषोदधिगर्भगाढो गाढोपगूढे दृढाभिलाषः ।
मन्दाक्षमन्दाक्षरचारुवार्णी हस्ते समागृह्णात् बाणकन्याम् ॥५४॥

कदम्बशाखेव कोरकैः करम्बिताङ्गी पुलकाङ्कुरैः ।
पौरस्त्यवातेनेव तेन स्पृष्टा क्षणे क्षणेऽवेपत सा वरकी ॥५५॥

अंके समारोविअ ठविआए बालो बलादो परिरंभिआए^{६१} ।
सव्वीलमंसे विणिवट्ठिअं से तंबाहरं चुंबइ वत्त-बिंबं ॥५६॥

कमेण वच्छे-घडिअ-त्थणं सा मुहेक्क-लक्खी-कअ-दिट्ठि-पाअं ।
^{६२}जहिट्ठमोट्टु-गहणाणुऊलं दसंतरं तो सणिअं पवण्णा ॥५७॥

^{६३}पेम्मोल्ल-भावेसु परप्परेण खणं पि विस्सेस-परम्मुहेसु ।
कला-छइल्लेसु^{६४} घरे णिगूढे तेसु रमंतेसु वहू-वरेसु ॥५८॥

चिधेहि^{६५} तो केहि वि जार-जुट्ठं कण्णा-घरं संकिअ किंकरेहि ।
गंतूण^{६६} सिग्घं कलिअंजलीहि विण्णाविओ सो दणुआधिणाहो ॥५९॥

अङ्के समारोप्य स्थापिताया बालो बलात् परिरब्धायाः ।
सत्रीडमंसे विनिवर्तितमस्यास्ताम्राधरमचुम्बत् वक्त्रबिम्बम् ॥५६॥

क्रमेण वक्षोघटितस्तनं सा मुखैकलक्षीकृतदृष्टिपातम् ।
यथेष्टमोष्ठग्रहणानुकुलं दशान्तरं ततः शनैः प्रपन्ना ॥५७॥

प्रेमार्द्रभावयोः परस्परेण क्षणमपि विश्लेषपरङ्मुखयोः ।
कलाच्छेकयोगृहे निगूढे तयोः रममाणयोर्वधूवरयोः ॥५८॥

चिह्नैस्ततः कैरपि जारजुष्टं कन्यागृहं शङ्कि त्वा किङ्करैः ।
गत्वा शीघ्रं कलिताञ्जलिभिर्विज्ञापितः स दनुजाधिनाथः ॥५९॥

(६१) परिरंभिएसम.

(६२) जइट्ठमोई.

(६३) पेम्मोण.

(६४) कळच्छउळ्ळेसु.

(६५) इंधेहि.

(६६) गदूण.

अहो महाराज वयं हृदं हृदं जं को वि दूसेइ^{६७} कुमारिअं दे ।
सरेण मंदेण वि मंसलेण णिण्णाविओ जं पुरिसो भणंतो ॥६०॥

कहं पि संका-णिहुओ वि राअं राअंधदाए^{६८} रइ-संभमेसु ।
मंजीर-सिंजा-रणिआणुविद्धो कण्णा-घरे सुव्वइ सह-भेओ ॥६१॥

कण्णा-गअं किंचण कण्ण-सल्लं वुत्तंतमाकण्णिअ कंप्पमाणो ।
सोएण रोसेण अ डज्झमाणो^{६९} बाणो पवण्णो कुमरी-णिएअं ॥६२॥

दिव्वंतमक्खेहि तर्हि जहिच्छं पेच्छेइ देच्चाहिर्वई^{७०} तदाणि ।
वहू-वरं तं कमणिज्ज-रूवं मिहोणुरूवामल-सोउमारं ॥६३॥

अहो महाराज वयं हताः स्मः यत् कोऽपि दूषयति कुमारिकां ते ।
स्वरेण मन्देनापि मांसलेन निर्णीतो यत् पुरुषो भणन् ॥६०॥

कथमपि शङ्कनिभृतोऽपि राजन् रगान्धतया रतिसंभ्रमेषु ।
मञ्जीरशिञ्जारणितानुविद्धः कन्यागृहे श्रूयते शब्दभेदः ॥६१॥

कन्यागतं किंचन कर्णशल्यं वृत्तान्तमाकर्ण्य कम्पमानः ।
शोकेन रोषेण च दह्यमानो बाणः प्रपन्नः कुमारीनिकेतम् ॥६२॥

दिव्यदक्षैस्तस्मिन्यथेच्छमपश्यद्दैत्याधिपतिस्तदानीम् ।
वधूवरं तत्कमनीयरूपं मिथोऽनुरूपां लसौकुमार्यम् ॥६३॥

(६७) जं को वि दूसेवि.

(६८) राअंधदाए.

(६९) ढंजमाणो.

(७०) दच्चाहिर्वई.

थद्धो^{७१} इरं विम्हअ-विम्हरिज्जंतुद्दाम-वेरो कुमारं पुलंतो ।
ठिओ स चित्ते लिहिदो व्व पच्छ सच्छंद-कोवो पत्तंसं भणाइ ॥६४॥

किं णाम कण्णा-विड^{७२} बाण-णाथं मण्णेहि णिण्णाथमिमं^{७३} पएसं ।
सहस्सबाहुस्स मह प्पहावं कहं ण आणासि जअ-प्पसिद्धं ॥६५॥

दूसेसि णीसेस-सुरासुराणं णाहस्स बाणस्स सुअं कुमारिं ।
को को तुवं^{७४} कक्कस-कम्मकारी गुत्तं घरं केण पहा पविट्ठो ॥६६॥

गच्छेहि वंछ^{७५} जइ जीवितुं दे जुज्झेहि^{७६} जं वा मलणाहिलासी ।
बाणस्स बाणा हि किआवराहे णेक्खिण्ण-चंडा^{७७} इअ खादिमंता ॥६७॥

स्तब्धश्चिरं विस्मयविस्मर्यमाणोद्दामवैरः कुमारं प्रलोकयन् ।
स्थितः स चित्रे लिखित इव पश्चात् स्वच्छन्दक्रोधः परुषमभणत् ॥६४॥

किं नाम कन्याविट् बाणनाथं मन्यसे निर्नाथं इमं प्रदेशम् ।
सहस्रबाहोर्मम प्रभावं कथं न जानासि जगत्प्रसिद्धम् ॥६५॥

दूषयसि निःशेषसुरसुराणां नाथस्य बाणस्य सुतां कुमारीम् ।
कः कस्त्वं कर्कशकर्मकारी गुप्तं गृहं केन पथा प्रविष्टः ॥६६॥

गच्छ वाञ्छ यदि जीवितुं ते युध्यस्व यद्वा मरणाभिलाषी ।
बाणस्य बाणा हि कृतापरधे नैर्घृण्यचण्डा इति ख्यातिमन्तः ॥६७॥

(७१) स्वंधो.

(७२) कण्णाविट्.

(७३) णिण्णाथमिमं.

(७४) कोको तुवं.

(७५) गच्चेइ वाच्छ.

(७६) जज्झेइ.

(७७) णेक्खिण्णचंडा.

पज्जुणिणा भण्णइ देच्चराओ कअं कअं तुज्झ विकत्थणेण ।
कण्हस्स पोत्तं समरम्मि जेउं सिंघं सिआलो व पवट्ठसे किं ॥६८॥

जमस्स^{७८} दंडस्स सगब्भिआ मे गआ गआ जस्स सिरं कराला ।
खणं ण जीवेज्ज स वज्जसारा वारेज्ज एसा जइ अत्थि सत्ती ॥६९॥

इत्थं भणंताण महाबलाणं दुवाण^{७९} ताणं गुरुग्ग्विदाणं ।
बाणाणिरुद्धाण समच्छराणं चिराअ संपज्जइ^{८०} संपहारो ॥७०॥

बाणो सहस्सेण वि जाइं जाइं सत्थाइं^{८१} बाहूहि समुक्खिवेइ ।
गआअ एक्काअ वि ताइ ताइं भिज्जंति पज्जुण्ण-सुएण सज्जो ॥७१॥

प्राद्युम्निनाऽभण्यत दैत्यराजः कृतं कृतं तव विकत्थनेन ।
कृष्णस्य पौत्रं समरे जेतुं सिंहं शृगाल इव प्रवर्तसे किम् ॥६८॥

यमस्य दण्डस्य सगर्भ्या मे गदा गता यस्य शिरः कराला ।
क्षणं न जीवेत् स वज्रसार वार्यतामेषा यद्यस्ति शक्तिः ॥६९॥

इत्थं भणतोर्महाबलयोर्द्वयोस्तयोर्गुरुगर्वशीलयोः ।
बाणानिरुद्धयोः समत्सरयोश्चिराय समपद्यत संप्रहारः ॥७०॥

बाणः सहस्रेणापि यानि यानि शस्त्राणि बाहुभिः समुदक्षिपत् ।
गदयैकयाऽपि तानि तान्यभिद्यन्त प्रद्युम्नसुतेन सद्यः ॥७१॥

(७८) यमस्स.

(७९) दुवेण.

(८०) संपच्चइ.

(८१) सत्ताइ.

रणम्मि घोरे खण्णाह-पुत्तं करग्ग-घोलंत-गअं^{८२} भमंतं ।
सुदुज्जअं मण्णिअ पण्णअत्थं^{८३} खेत्तूण णं बंधइ देच्चणाहो ॥७२॥

णागत्य-बद्धं^{८४} करिऊण बालं बाणासुरे झत्ति णिवत्तमाणे ।
हा णाह हा सुंदर हा पिअ त्ति^{८५} कण्णा समक्कंदइ मुक्क-कंठं ॥७३॥

हा हा हदाए मह कालणादो इमं दसं संपइ लंभिओ सि ।
तादेण जं वा अदि-णिग्घिणेण^{८६} देव्वेण^{८७} अण्णं कमुवालहेमि ॥७४॥

इच्छामि मिच्छं विअ रम्म-भोए सच्चं जुउच्छामि^{८८} अ जम्म-लाहं ।
किं णाम सोक्खं तुमए विणा मे हा णाह दुक्खस्स परं धरेमि ॥७५॥

रणे घोरे रतिनाथपुत्रं करग्रघूर्णमानगदं भ्रमन्तम् ।
सुदुर्जयं मत्वा पन्नगास्त्रं क्षिप्त्वैनमबध्नात् दैत्यनाथः ॥७२॥

नागास्त्रबद्धं कृत्वा बालं बाणासुरे झटिति निवर्तमाने ।
हा नाथ हा सुन्दर हा प्रियेति कन्या समाक्रन्दत् मुक्तकण्ठम् ॥७३॥

हा हा हतायाः मम कारणादिमां दशां संप्रति लम्बितोऽसि ।
तातेन यद्वाऽतिनिर्घृणेन दैवेनान्यं कमुपालभे ॥७४॥

इच्छामि मिथ्यैव रम्यभोगान् सत्यं जुगुप्सामि च जन्मलाभम् ।
किं नाम सौख्यं त्वया विना मे हा नाथ दुःखाय परं ध्रिये ॥ ॥७५॥

(८२) घोणिज्जगअं.

(८३) पण्णअंके.

(८४) नागात्तबद्धं.

(८५) पियेति.

(८६) अदिणिक्खिणेण.

(८७) देव्वेण.

(८८) जुअच्चामि.

उसे विसाएण^{१९} कअं पिओ दे असंसअं होहिइ मुक्क-बंधो ।
पिदामहो जस्स हि विस्स-णाहो इत्थं णमस्सासइ चित्तलेहा ॥७६॥

दणुअवइ-सुआ-मुहेंदु-जोणहा-पसर-विसट्ठ-विलोअणुप्पलो सो ।
णिवसइ कुमरी-घरेक्कदेसे अगणिअ-बंधण-लाहवो ऽणिरुद्धो ॥७७॥

॥ इअ उसाणिरुद्धे^{१०} पढमो सगगो ॥

उषे विषादेन कृतं प्रियस्ते असंशयं भविष्यति मुक्तबन्धः ।
पितामहो यस्य खलु विश्वनाथ इत्थमेनामाश्वासयच्चित्रलेखा ॥ ॥७६॥

दनुजपतिसुतामुखेन्दुज्योत्स्नाप्रसरविकसितविलोचनोत्पलः सः ।
न्यवसत् कुमारीगृहैकदेशेऽगणितबन्धनलाघवोऽनिरुद्धः ॥७७॥

॥ इत्युषानिरुद्धे प्रथमः सर्गः ॥



बीओ सगो^१

अह पेच्छइ वच्छअस्स^२ से विलअं संकिअ सोअ-दूमिओ ।
स दुवारवदिं उवट्ठिअं^३ मुणिणं णारअमिदिरावई^४ ॥१॥

फलिहामल-पंडु-विग्गहं कलमापिग-जडग्ग^५-मत्थअं ।
उदिआसण-मोह-मंडली^६-परिलिद्धं^७ व कुबेर-पव्वअं ॥२॥

पवणुल्लिअ-वल्लई-लदा-रणिउघोसिअ-केसव-त्थवं ।
अहिपूजिअमासण-ट्ठिदं पणमंतो वअणं भणाइ णं ॥३॥

[द्वितीयः सर्गः]

अथापश्यद्वत्सलस्यास्य विलयं शङ्कित्वा शोकदूनः ।
स द्वारवतीमुपस्थितं मुनिं नारदमिन्दिरपतिः ॥१॥

स्फटिकामलपाण्डुविग्रहं कलमापिङ्गजटङ्कमस्तकम् ।
उदितारुणमयूखमण्डलीपरिमृष्टमिव कुबेरपर्वतम् ॥२॥

पवनप्रेरितवल्लकीलतारणितोद्धोषितकेशवस्तवम् ।
अभिपूजितमासनस्थितं प्रणमन् वचनं भणति एनम् ॥३॥

(१) ॥ उषानिरुद्धे तीयः सर्गः ॥ (२) वच्छलस्स. (३) दुवारघरं गुवट्ठिअं.
(४) गुणिणं णारअमीदिरावई. (५) जटगमत्थअम्. (६) मंडई.
(७) परिलिद्धं.

फलितं सुकिण्ण भूरिणा बहुजम्भन्तर-संभिण्ण मे ।
चलणां तुह जं णिभालिआ सअलं किब्बिसमुप्फुसंति जे ॥४॥

इह होंति विसाअसालिणो महु-भोअंधअ-विण्हि-जादवा ।
अपअब्भ-वओ जदो गदो अणिरुद्धो सहसा अदंसणं ॥५॥

विचिणिज्जइं सव्वदो-दिसं ण उ सो दीसइ वंस-वड्डणो^{१०} ।
अहवा पहवेज्ज को णरो विवरीदम्मि, विहिम्मि कम्मसु ॥६॥

स विसाअ-भरो लघूकिदो भअवं तुज्झ विलोअणेण णो ।
मिहिम्मि समुग्गाए कर्हि कमलाणं हिमजो पराहवो ॥७॥

फलितं सुकृतेन भूरिणा बहुजन्मान्तरसंभृतेन मे ।
चरणौ तव यन्निभालितौ सकलं किल्बिषमुन्मुष्टे यौ ॥४॥

इह भवन्ति विषादशालिनो मधुभोजान्धकवृष्णियादवाः ।
अप्रगल्भवयाः यतो गतोऽनिरुद्धः सहसाऽदर्शनम् ॥५॥

विचीयते सर्वतोदिशं न तु स दृश्यते वंशवर्धनः ।
अथ वा प्रभवेत् को नरो विपरीते विधौ कर्मसु ॥६॥

सविषादभरो लघूकृतो भगवन् तव विलोकनेन नः ।
मिहिरे समुद्गते क्व कमलानां हिमजः पराभवः ॥७॥

कुहणा-मणुअत्तणोइअं वअणं से सुणिऊण णारदो ।
णिहुअं हसिऊण भारइं गहिरं जंपइ^{११} संभिआअरं ॥८॥

विसजेहि विहो विसण्णदं कुमरो जीवइ^{१२} रोप्पिणेअओ ।
सुणु किं दु^{१३} बलिस्स सूणुणा णिअदो चिद्धइ दुट्ठ-बुद्धिणा ॥९॥

सिविणे दणुअस्स तस्स सो^{१४} दुहिआए किल दिक्खिदो जदो^{१५} ।
अह मंत-बलेण कड्ढिओ णिहुअं तीअ सहीअणेण तो ॥१०॥

अह जाणिअ बाण-दाणवो कुविदो बज्झइजुज्झ-मज्झाए ।
इअ संपइ सो उवागओ तुह सोणहा-तणओ अदंसणं ॥११॥

कुहनामनुजत्वोचितं वचनमस्य श्रुत्वा नारदः ।
निभृतं हसित्वा भारतीं गभीरमजल्पत् संभृतादरम् ॥८॥

विसृज विभो विषण्णतां कुमारे जीवति रैक्मिणेयजः ।
शृणु किं तु बलेः सूनुना नियतस्तिष्ठति दुष्टबुद्धिना ॥९॥

स्वप्ने दनुजस्य तस्य स दुहित्रा किल दृष्टे यतः ।
अथ मन्त्रबलेन कर्षितो निभृतं तस्याः सखीजेनेन ततः ॥ ॥१०॥

अथ ज्ञात्वा बाणदानवः कुपितोऽबध्नाद्युद्धमध्ये ।
इति संप्रति स उपागतस्तव स्नुषातनयोऽदर्शनम् ॥११॥

(११) जप्पइ.

(१२) जिप्पइ.

(१३) कीदु.

(१४) दणुअंतणस्स सो.

(१५) जणो.

स हि दिप्पइ विप्प-कंटओ^(१६) भुज-साहस्स-बलेण दुज्जओ ।
अह किं भणिमो महेसरो भअवं जस्स दुवार-पालओ ॥१२॥

अहिअं जहि णं महासुरं परिमोएहि^(१७) तदो उसावइं ।
महुसूअण किं पिहज्जणो विअ णेक्कारमिणं उवेक्खसि^(१८) ॥१३॥

इअ संसुणिदम्मि सोरिणो हिअअं गाहइ कोह-पावओ ।
भिउडिच्छल-धूम-णिग्गमो सहसा वच्चइ^(१९) जस्स इंधदं ॥१४॥

अह सो कअवम्म-सच्चई-पमुहेहिं सबलेहि संवुदो ।
बलभद्द-पुरस्सरो हरी णअरादो तरसा पचिड्डइ ॥१५॥

स हि दृष्यति विप्रकण्टको भुजसाहस्रबलेन दुर्जयः ।
अथ किं भणामो महेश्वरो भगवान् यस्य द्वारपालकः ॥१२॥

अहितं जह्मेनं महाऽसुरं परिमोचय तत उषापतिम् ।
मधुसूदन किं पृथग्जन इव न्यक्कारमिममुपेक्षसे ॥१३॥

इति संश्रुते शौरैर्हृदयमगाहत क्रोधपावकः ।
भ्रुकुटिच्छलधूमनिर्गमः सहसाऽब्रजद्यस्य चिह्नताम् ॥१४॥

अथ स कृतवर्मसात्यकिप्रमुखैः स्वबलैः संवृतः ।
बलभद्रपुरःसरो हरिर्नगरात्तरसा प्रातिष्ठत ॥१५॥

(१६) विप्पकडुओ.

(१७) परिमोएइ.

(१८) उवेक्खसि.

(१९) वक्खइ.

तुरओह-खुरग-विक्खद-विखदि-पिट्ठोच्चलिदेहिं^{२०} रेणुहिं ।
परिदो हरिदंगणा-घण-त्थणं-कुंभावरणं बराइदं ॥१६॥

असि-विप्फुरिअग्गि-विज्जुला चल-दोग्घट्ट-कडप्प-वारिआ ।
^{२१}पडह-द्धणि-गज्जिआ अ सा पुदुणा सोहइ पाउसोवमा ॥१७॥

जलहिं तरिरुण सेउणा पमलिज्जंत-तडंत-पाअवं ।
चलणाहइ-सिण्ण-भूअलं जदु-सेण्णं विविणाइ बाहइ ॥१८॥

कुल-पव्वअ-वंद-कंदरा-पअवी-लंघण-^{२२}केलि-जंघिआ ।
तुरिअं चिअ ओदरंति दे बलि-गेहं जदुणाह-सेणिआ ॥१९॥

तुरगौघखुरग्रविक्षतक्षितिपृष्ठेच्चलितैः रेणुभिः ।
परितो हरिदङ्गनाघनस्तनकुम्भावरणाम्बरयितम् ॥१६॥

असिस्फुरिताग्निविद्युच्चलगजसमूहवारिदा ।
पटहध्वनिगर्जिता च सा पृतनाऽशोभत प्रावृडुपमा ॥१७॥

जलार्धिं तीर्त्वा सेतुना प्रमर्द्यमानतट्यन्तपादपम् ।
चरणाहतशीर्णभूतलं यदुसैन्यं विपिनान्यपाक्रामत् [बाधते] ॥१८॥

कुलपर्वतवृन्दकन्दरपदवीलङ्घनकेलिजाङ्घिकाः ।
त्वरितमेवावातरंस्ते बलिगेहं यदुनाथसैनिकाः ॥१९॥

धणुह-द्धणि-तूर-णिस्सणा^{२३} करि-बंहापरिबिहिआ भिसं ।
सहस च्चिअ सोणिआलअं भअ-संभंत-जणं कुणंति तो ॥२०॥

पढमं पडह-स्सणेण^{२४} तं पुण सेणोत्थ-पराअ-रासिणा ।
पडिरुंभइ वेरिणो पुरं स हु पच्छ पुदणाहि माहवो ॥२१॥

अह सो पडिहार-पालओ पमहेहि परिवारिदो हरो ।
समरस्स करेइ पक्कमं गुह-लंबोदर-णंदि-णंदिओ ॥२२॥

इसि पप्फिडिअंदु-लेहिअं परिघोलंत-सुपव्व-णिण्णअं ।
भुअएहि दिणंत-तंडव-प्पढिलं बज्झइ^{२५} सो जडा-भरं ॥२३॥

धनुर्ध्वनितूर्यनिःस्वनाः करिबृंहापरिबृंहिता भृशम् ।
सहसैव शोणितालयं भयसंभ्रान्तजनमकुर्वस्तदा ॥२०॥

प्रथमं पटहस्वनेन तत्पुनः सेनोत्थपरागरशिना ।
प्रतिरुधेध वैरिणः पुरं स खलु पश्चात् पृतनाभिर्माधवः ॥२१॥

अथ स प्रतिहारपालकः प्रमथैः परिवारितो हरः ।
समयाकरोत् प्रक्रमं गुहलम्बोदरनन्दिनन्दितः ॥२२॥

ईषत्प्रभ्रष्टेन्दुलेखिकं परिघूर्णमानसुपर्वनिम्नगम् ।
भुजगैर्दिनान्तताण्डवप्रशिथिलमबध्नात्स जयभरम् ॥२३॥

धणुअम्मि पिणाअ-णामए बलिअं कुंडलिए पिणज्झइ ।
कर-मंडणमद्ध-कंकणी-किअमुम्पोइअ^{२६} कुंडलीसरं ॥२४॥

सुसिलिट्ठ^{२७}-गरिट्ठ-णिट्ठुरं फुड-वग्घाइण-चिक्कण-प्पभं ।
परिवेड्ड सप्प-मेहला-वलएहिं विअडं कडी-तडं ॥२५॥

णिडिलेक्खण-दाह-संभम-क्खुडिआणंग-धणुब्भमावहं ।
कुडिलीकुणइ प्फुडं कुहा भुमआणं जुअलं महेसरो ॥२६॥

हरिसुग्गअ^{२८}-तिक्ख-घग्घर-स्सर-णिग्घोसण-भिसणाकडं ।
फलिआअल-सुब्भ-विग्गहं वुसहं सो सहसाहिरोहइ ॥२७॥

धनुषि पिनाकनामके बलवत्कुण्डलिते पिननाह ।
करमण्डनमर्धकङ्कणीकृतमुन्मुच्य कुण्डलीश्वरम् ॥२४॥

सुशिलिष्टगरिष्ठनिष्ठुरस्फुटव्याघ्राजिनचिक्कणप्रभम् ।
पर्यवेष्टयत् सर्पमेखलावलर्यैर्विकटं कटीतटम् ॥२५॥

निटिलेक्षणदाहसंभ्रमत्रुटितानङ्गधनुर्भ्रमावहम् ।
कुटिलीचकार स्फुटं क्रुधा भ्रुवोर्युगलं महेश्वरः ॥२६॥

हर्षोद्धततीक्ष्णघर्घरस्वरनिर्घोषणभीषणाकृतिम् ।
स्फटिकाचलशुभ्रविग्रहं वृषभं स सहसाऽधिरुरोह ॥२७॥

कर-गण्हअ-सत्तिणा गणा परिरुद्धा सिहि-पिट्ठ-वासिणा ।
सहिआ सरजम्मणा खणा रण-सज्जा पअलिज्ज^{२९} गव्विआ ॥२८॥

अह दे जदु-सेण्ण-साअरं तुरउत्तुंग-तरंग-संकुलं ।
बल-माहव-गाह-भीसणं गहिरं तं पविसंति णिब्भआ ॥२९॥

वलई-किअ-चंड-कम्मुका अह पज्जुण्ण-सिहंडि^{३०}-वाहणा ।
सर-दुद्दिण-णिण्हुअंवरं परिहोदूण रणं कुणंति दे ॥३०॥

विसिहा वि सिहावलुक्कड-प्फुड-पक्खाणिल-तक्खणुद्धआ^{३१} ।
विमुहा विमुहा हआ अ तं ण विसाहं पविसंति वेरिणो ॥३१॥

करगृहीतशक्तिना गणाः परिरुष्टा शिखिपृष्ठवासिना ।
सहिताः शरजन्मना क्षणात् रणसज्जाः प्रचेलुर्गर्विताः ॥२८॥

अथ ते यदुसैन्यसागरं तुरगोत्तुङ्गतरङ्गसंकुलम् ।
बलमाधवग्राहभीषणं गंभीरं तं प्राविशन्निर्भयाः ॥२९॥

वलयीकृतचण्डकार्मुकावथ प्रद्युम्नशिखण्डिवाहनौ ।
शरदुर्दिननिहुताम्बरं परिभूय रणमकुरुतां तौ ॥३०॥

विशिखा अपि शिखावलोत्कटस्फुटपक्षानिलतत्क्षणोद्धृताः ।
विमुखा विमुखा हताश्च तं न विशाखं प्राविशन् वैरिणः ॥३१॥

अह संबर-मम्म-भेदिहिं जलण-ज्जाल-फुलिंग-वाहिहिं ।
णिंसिदेहि सिलीमुहेहि तं गुहमाविद्धइ रुपिणी-सुओ ॥३२॥

धणु-पंचसदी-विमुंचिद-प्पसरंतत्थ-विहत्थिआहिओ^{३२} ।
सुवअं चिअ बाण-दाणवो जुउहाणेण घडेइ^{३३} संगरे ॥३३॥

विविहा जुउहाण-साअआ जुहि बाणासुर-बाण-संहइं ।
अइरेण कुणंति णिप्पहं रवि-मोहा विअ तारआवलिं ॥३४॥

अह सो परमेसरो सरे तिवुरंतेउ-वेहवीअरे ।
विसजेइ पिणाअ-संहिदे अभिगंतूण सअं जणदणं ॥३५॥

अथ शम्बरमर्मभेदिभिर्ज्वलनज्वालस्फुलिङ्गवाहिभिः ।
निशितैः शिलीमुखैस्तं गुहमाविध्यद्रुक्मिणीसुतः ॥३२॥

धनुष्पञ्चशतीविमुक्तप्रसरदस्त्रविहस्तिताहितः ।
स्वयमेव बाणदानवो युयुधानेन जघटे संगरे ॥३३॥

विविधा युयुधानसायका युधि बाणासुरबाणसंहतिम् ।
अचिरेण कुर्वन्निष्प्रभां रविमयूखा इव तारकावलिम् ॥३४॥

अथ स परमेश्वरः शरौस्त्रिपुरान्तःपुरवैधवीकरन् ।
विससर्ज पिनाकसंहितान् अभिगम्य स्वयं जनार्दनम् ॥३५॥

मधु-केडह-सोणिद-च्छडा-महु-कुक्खी-भरिणो सिलीमुहे ।
गुण-संगद^{३४}-संग-संहिदो महुवेरी वि समुक्खिवेइ सो ॥३६॥

अह ताण विमाण-संठिअ-त्तिअसाहीस-सिरो-सिलाहिओ ।
समरो समरोस-विक्किआ-भर-दुप्पेच्छ-मुहाण वट्ठइ ॥३७॥

हरि-सिट्ठ-समीरणत्थदो पसरंता परिधूअ-पाअवा ।
समुहावडिआ^{३५}-समीरणा हर-भूसा-भुअएहि भक्खिदा ॥३८॥

हर-पुंखिअ-पण्णअत्थदो^{३६} विस-फुक्कार-पलित्त-पावआ ।
पसिदा बहुणो वि पण्णआ सहसा विण्हु-रहेण वंफिआ^{३७} ॥३९॥

मधुकैटभशोणितच्छटमधुकुक्षिभरीन् शिलीमुखान् ।
गुणसंगतशार्ङ्गसंहितान् मधुवैरी अपि समुदक्षिपत् सः ॥३६॥

अथ तयोर्विमानसंस्थितत्रिदशाधीशशिरःश्लाघितः ।
समरः समरोषविक्रियाभरदुष्प्रेक्षमुखयोर्वर्तत ॥३७॥

हरिसृष्टसमीरणास्त्रतः प्रसरन्तः परिधूतपादपाः ।
संमुखापतिताः समीरणा हरभूषाभुजगैर्भक्षिताः ॥३८॥

हरपुङ्खितपन्नगास्त्रतो विषफूत्कारप्रदीप्तपावकाः ।
प्रसृता बहवोऽपि पन्नगाः सहसा विष्णुरथेन चर्विताः ॥३९॥

(३४) गुणसंगत.

(३५) समुहोपडिआ

(३६) अरफुक्किअपण्णअत्तदो.

(३७) वंभिआ.

कसणुल्लिअ-पावआसुअ-^{३८}प्फुड-णितुज्जलिआ वि पावआ ।
परमेसर-मोलि-णिण्णआ जल-णिव्वाण-सिहा मुहा ठिआ ॥४०॥

अह संभु-विसिट्ठ-तामसासुअ-संभूद-तमोधआरिअं ।
भुवणं बलिअं पआसिअं हरि-चक्कस्स समग्ग-रोइणा ॥४१॥

हरि-पेरिअ-वारुणत्थअ-प्पलअंभोहर-गब्भ-णिस्सिदे^{३९} ।
लहु सोसइ थोर-सीअरे^{४०} सिव-फालक्खि-पुडासुसुक्खणी ॥४२॥

सुभडाण वि विड्डिरिक्खए समरे णारअ-कोडु-वड्डणे ।
अह खिप्पइ णिप्पडिक्किअं कुविदो मोहणमत्थमच्चुदो ॥४३॥

कृष्णप्रेरितपावकाशुगस्फुटनिर्यदुज्ज्वलिता अपि पावकाः ।
परमेश्वरमौलिनिम्नगाजलनिर्वाणशिखा मुधा स्थिताः ॥४०॥

अथ शंभुविसृष्टतामसाशुगसंभूततमोन्धकारितम् ।
भुवनं बलवत्प्रकाशितं हरिचक्रस्य समग्ररेचिषा ॥४१॥

हरिप्रेरितवारुणास्त्रजप्रलयाम्भोधरगर्भनिःसृतान् ।
लघ्वशोषयत् स्थूलशीकरान् शिवफालाक्षिपुटशुशुक्षणिः ॥४२॥

सुभयानामपि भयंकरे समरे नारदकौतूहलवर्धने ।
अथाक्षिपन्निष्प्रतिक्रियं कुपितो मोहनमस्त्रमच्युतः ॥४३॥

रणदो खण-मोह-मीलिए ससि-लेहाभरणे^{४१} णिवट्टिए ।
विमुहे वि अ सम्मुहे लहु प्पमहाणं णिवहो पलाअइ ॥४४॥

पबलो बलभद्द-केसरी हल-दाढ^{४२}-कुलिसेण तक्खणं ।
मअ-भामिर-चित्तमुद्धअं जुहि^{४३}कुंभंड-गअं-विदाइ ॥४५॥

अह रोस-कसाइदेक्खणो णिबिडाकट्टिअ-णेक्क-कम्मुको ।
अहिधावइ देवई-सुअं तुअरंतो तइ बाण-दाणवो ॥४६॥

जुहि से भुअ-काणण-ट्टिए दिढमोव्वीलइआहि वेढिए ।
धणु-ताल-दुमे रमावई तरसा खंडइ कंड-रासिहिं ॥४७॥

रणतः क्षणमोहमीलिते शशिलेखाभरणे निवृत्ते ।
विमुखेऽपि च षण्मुखे लघु प्रमथानां निवहः पलायत ॥४४॥

प्रबलो बलभद्रकेसरी हलदंष्ट्राकुलिशेन तत्क्षणम् ।
मदभ्रमणशीलचित्तमुद्धतं युधि कुम्भाण्डगजं व्यदारयत् ॥४५॥

अथ रोषकषायितेक्षणो निबिडाकृष्टनैककार्मुकः ।
अभ्यधावद्देवकीसुतं त्वरमाणस्तदा बाणदानवः ॥४६॥

युधि अस्य भुजकाननस्थितान् दृढमौर्वीलतिकाभिर्वेष्टितान् ।
धनुस्तालद्रुमान् रमापतिस्तरसाऽखण्डयत् काण्डशशिभिः ॥४७॥

दणुअस्स भुएसु सोरिणा तइ जो जो लुअ-कम्मुओ^{४४} कओ ।
स स गेण्हइ चक्क-तोमर-च्छुरिआ-सत्ति-गआसि-मुग्गे ॥४८॥

खुहिओ स उ जाइं जाइं तो समरे घेप्पइ^{४५} दप्प-बंहिओ ।
परिखंडइ ताइं ताइं हि महुवेरी लहु आउहाइं^{४६} सो ॥४९॥

णिसिअत्थ-खओ णिराउहो गलिअस्सोज्झर-चच्चिअंगओ ।
घण-धाउमओ^{४७} व्व पव्वओ विहलो^{४८} जाअइ बाण-दाणवो ॥५०॥

जणणी किर तस्स कोट्टवी दुअमाअच्छिअ^{४९} मज्झए ठिआ ।
अह णंदसुओ णिवत्तिओ तइ बाणो वि घरं^{५०} विगाहइ ॥५१॥

दनुजस्य भुजेषु शौरिणा तदा यो यो लूनकार्मुकः कृतः ।
स स जग्राह चक्रतोमरच्छुरिकाशक्तिगदासिमुद्गरन् ॥४८॥

क्षुभितः स तु यानि यानि ततः समरे जग्राह दर्पबृंहितः ।
पर्यखण्डयत्तानि तानि हि मधुवैरी लघु आयुधानि सः ॥४९॥

निशितास्त्रक्षतः निगयुधो गलितास्त्रनिर्झरर्चिताङ्गकः ।
घनधातुमय इव पर्वतो विह्वलोऽजायत बाणदानवः ॥५०॥

जननी किल तस्य कोट्टवी द्रुतमागत्य मध्ये स्थिता ।
अथ नन्दसुतो निवृत्तस्तदा बाणोऽपि गृहं व्यगाहत ॥५१॥

(४४) जोजुककम्मुओ.

(४५) खेप्पइ.

(४६) आउआइ.

(४७) धाउमओ.

(४८) विअळो.

(४९) मच्छए.

(५०) खरं.

अह धुज्जडिणा^{५१} विसज्जिओ विअडुत्ताल-भअंकराकई ।
तिसिरो कडु-घग्घर-स्सरो जुवरो को वि भमेइ^{५२} सव्वदो ॥५२॥

जदु-वीर-बलाइं सो भिसं परिमुच्छवइ मच्छरी जदा ।
हरिणा वि तदा विणिम्मिओ बलवंतो जुवरो चउम्भुओ ॥५३॥

तिसिरं स भणाइ वेण्हवो तुमए हो असमिक्ख-आरिणा ।
सलहेण व पावए खओ सुलहो होहिइ संपअं मइ^{५३} ॥५४॥

जुवर-प्पसरं तिइच्छिउं^{५४} जुवरो एव्व भवेज्ज वेज्जओ ।
लगिअं^{५५} चलणम्मि कंटअं ण समुक्खाणइ कंटएण^{५६} किं ॥५५॥

अथ धूर्जटिना विसृष्टो विकलोत्तालभयङ्कराकृतिः ।
त्रिशिरः कटुघर्घरस्वरो ज्वरः कोऽपि बभ्राम सर्वतः ॥५२॥

यदुवीरबलानि स भृशं पर्यमूर्च्छयत् मत्सरी यदा ।
हरिणाऽपि तदा विनिर्मितो बलवान् ज्वश्चतुर्भुजः ॥५३॥

त्रिशिरसं स बभाण वैष्णवस्त्वया भो असमीक्ष्यकारिणा ।
शलभेनेव पावके क्षयः सुलभो भविष्यति सांप्रतं मयि ॥५४॥

ज्वरप्रसरं चिकित्सितुं ज्वर एव भवेद्वैद्यः ।
लग्नं चरणे कण्टकं न समुत्खनति कण्टकेन किम् ॥५५॥

(५१) धुज्जटिणा.

(५२) भवेइ.

(५३) सय्यअम्भइ.

(५४) तिइच्चइ.

(५५) गळिअं.

(५६) तंडएण.

उव मज्झ णिबज्झ-मच्छं^{५७} भुअ-सोंडीरमिणं रणंगणे ।
अवि होसि तिसीसओ तुवं समसीसं ण लहेसि णं मए ॥५६॥

तिसिरेण अ किं पि जंपिअं^{५८} सुण हो कालहरस्स जं पिअं ।
इह तं घडआमि संपअं असुरो जेण लहेज्ज संपअं^{५९} ॥५७॥

तह संकर-किंकरं पि मं बलवंतं जल जेउमिच्छइ ।
इह ता मिहिंशु-संचअं तिमिरोहो परिहोउमीहइ^{६०} ॥५८॥

अह ताणँ रणं तलातलि क्खुहिअ-क्खोणि-णहं णहा-णहि ।
चलणा-चलणि हुमा-दुमि प्फुड-णाअं जणिअं सिला-सिलि ॥५९॥

पश्य मम निबद्धमत्सरं भुजशौर्यमिदं रणाङ्गणे ।
अपि भवसि त्रिशीर्षस्त्वं समशीर्षं न लभसे नूनं मया ॥५६॥

त्रिशिरसा च किमपि जल्पितं शृणु भोः कालहरस्य यत्प्रियम् ।
इह तद्धट्यामि साम्प्रतमसुरो येन लभेत संपदम् ॥५७॥

तथा शङ्करकिङ्करमपि मां बलवन्तं जड जेतुमिच्छसि ।
इह तर्हि मिहिंशुसंचयं तिमिरौघः परिभवितुमीहते ॥५८॥

अथ तयोः रणं तलातलि क्षुभितक्षोणिनभो नखानखि ।
चरणाचरणि द्रुमाद्रुमि स्फुटनादं जातं शिलाशिलि ॥५९॥

(५७) णिवज्झमज्झं.

(५८) कीवि जप्पिअम्.

(५९) सप्पअम्.

(६०) परिहोतुमीहइ.

जुहि वेणु-जरेण खंडिओ पहरंतेण किराणुहिंडिओ ।
तिसिरो विवलाइ मेइणी-णह-पाआल-तलेसु वेविरो ॥६०॥

अमुण च्चिअ रुद्ध-सिट्ठिणा भअ-घोलंत-सबाह-दिट्ठिणा ।
चलणंबुअमल्लिण सो थविदो संत-मएण माहवो ॥६१॥

अभअं विहुरस्स देहि मे भअवं तुज्झ जराहिं माहव ।
अविवेअ-समुद्ध-मज्जिओ अहके होमि खु णेण णिज्जिओ ॥६२॥

विदिओ सि मए सणाअणो जअ-सिट्ठि-ट्ठि-णस-कारओ ।
सिदिअंठ-विर्णिचि-वासव-प्पमुहाणं वि तुवं सि कालणं ॥६३॥

युधि विष्णुज्वरेण खण्डितः प्रहरता किलानुहिण्डितः ।
त्रिशिरा विपलायते मेदिनीनभःपातालतलेषु वेपनशीलः ॥६०॥

अमुनैव रुद्रसृष्टिना भयधूर्णमानसबाष्पदृष्टिना ।
चरणाम्बुजमाश्रितेन स स्तुतः शान्तमदेन माधवः ॥६१॥

अभयं विधुराय देहि मे भगवन् तव ज्वरत् माधव ।
अविवेकसमुद्रमग्नोऽहं भवामि खल्वनेन निर्जितः ॥६२॥

विदितोऽसि मया सनातनो जगत्सृष्टिस्थितिनाशकारकः ।
शितिकण्ठविरिञ्चवासवप्रमुखाणामपि त्वमसि कारणम् ॥६३॥

अगुण-प्पइदिस्स मण्णिमो भअवं तुज्झ गुणाणुरोहणं ।
 पवणस्स सुअंधिउण्हदादि व संकामिअमीस केवलं ॥६४॥
 इह ठवर-जंगमप्पए सअले वत्थुणि वित्थरिज्जए ।
 भवदो च्चिअ चेअणत्तणं अअ तेलंव तिलम्मि सव्वदो ॥६५॥
 तुइ संणिहिदम्मि पेक्खए विविहं णच्चइ णच्चई व सा ।
 सअलत्थ-विअक्क-कारिणी तुह माआ तह णाम दुग्गहा ॥६६॥
 सअल भुवणरक्खा दिक्खिआणं भुआणं
 भुअअ वइ णिहाणं संख चक्कंकिआणं ।
 तुह कअ-रिवु-लच्छी-वुंद-बंदिग्गहाण
 जिणइ विणअ-पावारण-दावो पदावो ॥६७॥

अगुणप्रकृतेर्मन्यामहे भगवन् तव गुणानुरोधनम् ।
 पवनस्य सुगन्धितोष्णतादीव सांक्रामिकमीश केवलम् ॥६४॥

इह स्थावरजङ्गमात्मके सकले वस्तुनि विस्तीर्यते ।
 भवत एव चैतन्यमज तैलमिव तिले सर्वतः ॥६५॥

त्वयि संनिहिते प्रेक्षके विविधं नृत्यति नर्तकीव सा ।
 सकलार्थवितर्ककारिणी तव माया तथा नाम दुर्ग्रहा ॥६६॥

सकलभुवनरक्षादीक्षितानां भुजानां
 भुजगपतिनिभानां शङ्खचक्राङ्कि तानाम् ।
 तव कृतरिपुलक्ष्मीवृन्दबन्दिग्रहाणां
 जयति विनतपापारण्यदावः प्रतापः ॥६७॥

मसार-मणि-सामलं महर-हास-जोणहा-झरी-
 परीअ-मुह-चंदमं विपुल-दीह-णेत्तुप्पलं ।
 उर-प्फुरिअ-कोत्थुहं मणि-किरीड-कंति-च्छडा-
 कडाह-परिमंडिअं पणमिमो सरीरं तुमे ॥६८॥

वअ-सुंदरी-घण-थणंक-कुंकुम-
 प्फुसणा-पिसंग-वणमाल-भारिणो ।
 तुह देवई-सुअ सु-अम्म-णिम्मली-कअ-
 जम्म-जम्मि-मण-वासिणो णमो ॥६९॥

इअ त्थुओ मअण-रिवु-ज्जरेण सो पसण्णदं समहिगओ जणहणो ।
 रद-प्पहा-विसद-सुहोल्लिअक्खरं मउ-प्फिओ भणइ गिरं सगोरवं ॥७०॥

मसारमणिश्यामलं मधुरहासज्योत्स्नाझरी-
 परीतमुखचन्द्रमसं विपुलदीर्घनेत्रोत्पलम् ।
 उरःस्फुरितकौस्तुभं मणिकिरीटकान्तिच्छद्य-
 कट्यहपरिमण्डितं प्रणमामः शरीरं तव ॥ ॥६८॥

व्रजसुंदरीघनस्तनाङ्गकुङ्कुममार्जनापिशङ्गवनमालभारिणे ।
 तुभ्यं देवकीसुत सुकर्मनिर्मलीकृतजन्मजन्मिमनोवासिने नमः ॥६९॥

इति स्तुतो मदनरिपुज्वरेण स प्रसन्नतां समाधिगतो जनार्दनः ।
 रदप्रभाविशदसुधाद्रिताक्षरं मृदस्मितो बभाण गिरं सगौरवम् ॥७०॥

अम्हो बम्हण अम्हकेरअ-जरादो णुं महंतो भवं
 तासं मुंचउ पंचबाण-रिवुणो णिममाण-मम्पो तुवं ।
 ता णो माणण-पत्त-मत्त-सुहिओ जादो सि पीदो म्हि दे
 सिज्झं तुज्झ तिसीस संपइ सुहं गच्छेहि सच्छंददो ॥७१॥

तुइद्दो भूदाणं मह तुह अ संभासणमिणं
 म्हरंताण बाहा ण हु तिहुवणे होहिइ दिढं ।
 प्रसादो णो कामं दुहइ महइ लुंपइ रुअं
 जहाकामं धीमं तिसिर विसरेहि प्पडिदिसं ॥७२॥

हंहो ब्राह्मण अस्मदीयज्वरानूनं महान् भवान्
 त्रासं मुञ्चतु पञ्चबाणरिपोर्निर्माणमहो त्वम् ।
 तस्मान्नो माननपात्रमात्मसुहृज्जातोऽसि प्रीतोऽस्मि ते
 सिद्धं तव त्रिशिर्षं संप्रति सुखं गच्छ स्वच्छन्दतः ॥७१॥

त्वत्तो भूतानां मम तव च संभाषणमिदं
 स्मरतां बाधा न खलु त्रिभुवने भविष्यति दृढम् ।
 प्रसादो नः कामं दोग्धि महतीं लुम्पति रुजं
 यथाकामं धीमन् त्रिशिरो विसर प्रतिदिशम् ॥७२॥

इअ भणिअ जरं तं विज्जरं तो कुणंतो
 समर-धरणि-भाए रेहए माहवो सो ।
 विहअ-तुहिण-बाहा-सुप्पहं कप्पअंतो
 पदुममिव जलंतो पुक्खरे तिक्खमोहो ॥७३॥

॥ इअ उसाणिरुद्धे बीओ सगो ॥

इति भणित्वा ज्वरं तं विज्वरं ततः कुर्वन्
 समरधरणिभागे रजते माधवः सः ।
 विहततुहिनबाधासुप्रभं कल्पयन्
 पद्ममिव ज्वलन् पुष्करे तीक्ष्णमयूखः ॥७३॥

॥ इत्युषानिरुद्धे द्वितीयः सर्गः ॥



तिओ सगो^१

अह सिहर-णिहे भुए सहस्सं विडवि^२-सरिच्छ-धणु-च्छडे वहंतो ।
घण-रण-कुदुओ पुणो वि बाणो पअलइ जंगम-विंझ-सेल-कप्पो^३ ॥१॥

कुडिल-दिढ-कुअंड-दंड-संड-प्पणिहिअ-दिप्प-खुरप्प-दुप्पसज्झो ।
पअवि-हअ-कडप्प-कड्डिअं सो जलअ-गहीर-खं रं रुहेइ ॥२॥

भुअ-णिवह-विसंगिअंगओह-डुविअ-पिसंग-मणिप्पहंकुरेहि ।
अविरल-विडवग्ग-लग्ग-पुप्फो स हु बहु रेहइ सम्मलि-हुमो व्व ॥३॥

कसण^४-घण-सवत्त-गत्त-सोहो उवरि-समुद्धअ-पंडुराअवत्तो^५ ।
णव-समुदिअ-चंद-मंडलाहो-गअ-रअणाअर-सण्णिहो विहाइ ॥४॥

[तृतीयः सर्गः]

अथ शिखरनिभान् भुजान् सहस्रं विटपिसदृक्षधनुश्छटान् वहन् ।
घनरणकुतुकः पुनरपि बाणः प्राचलज्जङ्गमविन्ध्यशैलकल्पः ॥१॥

कुटिलदृढकोदण्डदण्डषण्डप्रणिहितदीप्रक्षुरप्रदुष्प्रसह्यः ।
प्रजविहयसमूहकृष्टं स जलदगभीरखं रथं रुरेह ॥२॥

भुजनिवहविषक्ताङ्गदौघस्थापितपिशङ्गमणिप्रभाङ्कुरैः ।
अविरलविटपाग्रलग्नपुष्पः स खलु बह्वराजत शाल्मलिद्रुम इव ॥३॥

कृष्णघनसपत्नगात्रशोभ उपरि समुद्धतपाण्डरातपत्रः ।
नवसमुदितचन्द्रमण्डलाधोगतरत्नाकरसंनिभो व्यभात् ॥४॥

(१) ॥ उषानिरुद्धे तृतीयः सर्गः ॥ (२) विडहि. (३) सेळपंको.
(४) घसण-घण (५) वंडराअवत्तो.

अहिअमुहअ^६-पास-भासमाण-प्फुड-परिचंचल-चामरावहूओ ।

तड-जुअल-विरूढ-कास-गुच्छे विअ लसए जमुणा-जल-प्पवाहो ॥५॥

कर-कमल-मलिज्जमाण^७-बाणासण-गुणमत्तपहं णिरिक्खमाणं ।

फुड-पडिघ-पिसंग-णेत्त-कोणं महुमहमिक्खइ तक्खणं स बाणो ॥६॥

तुरिअमहिगओ भणाइ सो णं किमिह पअब्भसि गोइआ-तणूअ ।

मुणसु^८ ण णरओ ऽमिह ण मिह कंसो अहके बलि-णंदणो स बाणो ॥७॥

तिअसउर-विअड्डिआ^९-कआकड्डण-घणसोहग-लंभ-जंभिआणं ।

धणु-गुण-किण-गंठि-कक्कसाणं^{१०} सुणुहि कहं ण भुआण मे पहावं ॥८॥

अधिकमुभयपार्श्वभासमानस्फुटपरिचञ्चलचामरावधूतः ।

तटयुगलविरूढंकाशगुच्छ इवालसद्यमुनाजलप्रवाहः ॥५॥

करकमलमृद्यमानबाणासनगुणमात्मपथं निरीक्षमाणम् ।

स्फुटप्रतिघपिशङ्गनेत्रकोणं मधुमथनमैक्षत तत्क्षणं स बाणः ॥६॥

त्वरितमभिगतोऽभणत् स एनं किमिह प्रगल्भसे गोपिकातनूज ।

जानीहि न नरकोऽस्मि नास्मि कंसोऽथाहं बलिनन्दनः स बाणः ॥७॥

त्रिदशपुरविदग्धस्त्रीकचाकर्षणघनसौभगलाभजृम्भितानाम् ।

धनुर्गुणकिणग्रन्थिकर्कशानां शृणोषि कथं न भुजानां मे प्रतापम् ॥८॥

(६) अहिअमुवह

(७) मणिज्जमाण.

(८) गुणसु.

(९) विअड्डिआ.

(१०) घुणणुणकिणगड्ढितंकासाणं.

सुण पुण वुस-लंछणस्स^{११} संझा-णडण-महम्मि महं मिअंग-वाए ।
अदिसअ-कुसलेहि एहि दोहिं दुलहतमो^{१२} वि हि लंभिओ पसादो ॥९॥

णिअ-पअ-फिडिआ कआ इमेहिं बल-महण-प्पमुहा णिलिप-जोहा ।
अवणिसुर-महेसु हव्व-भाअं भअ-विअला हि अविग्गहा भुणंति ॥१०॥

ण हु विसुमरिअं मए तुए जं मह जणअं वअ-लंघणेण मंदं ।
अलिअ-बडु-छलेण^{१३} वंचिऊण तिहुवणमाहरिअं ण^{१४} किं तर्हितो ॥११॥

उइदमुइदमज्ज दिट्ठिआ मे भुअ-वण-मज्झ-पहं सुहं पविट्ठं ।
जुहि विजिअ तुमं वसे करिस्सं तुरिअमहं भुवणाइ चोइसावि ॥१२॥

शृणु पुनर्वृषलाञ्छनस्य सन्ध्यानटनमहे मम मृदङ्गवादे ।
अतिशयकुशलैरभिर्दोर्भिर्दुर्लभतमोऽपि हि लब्धः प्रसादः ॥९॥

निजपदभ्रष्टाः कृता अमीभिर्बलमथनप्रमुखा निलिम्पयोधाः ।
अवनिसुरमखेषु हव्यभागं भयविह्वला ह्यविग्रहा भुञ्जते ॥१०॥

न खलु विस्मृतं मया त्वया यन्मम जनकं वयोलङ्घनेन मन्दम् ।
अलीकबदुच्छलेन वञ्चयित्वा त्रिभुवनमाहतं न किं तस्मात् ॥११॥

उचितमुचितमद्य दिष्ट्या मे भुजवनमध्यपथं सुखं प्रविष्टम् ।
युधि विजित्य त्वां वशे करिष्ये त्वरितमहं भुवनानि चतुर्दशापि ॥१२॥

(११) लंछणस्स.

(१२) दुळपतमो.

(१३) वडुझळेण.

(१४) णहीतहीतो.

पडिभणइ णमिंदिरा-सहाओ दणु-सुअ जुज्जइ दे उवक्कमो ऽअं ।
जइ तुह भुअ-काणणस्स भंगो ण हि तह काहिसि दे जहाहिलासो ॥१३॥

तुअरसि मअतिण्हअण्णवण्णो-^{१५} विहरण-सोक्खमिदो तदो ऽहिगंतुं ।
अवि अ गअणपुप्फ-मालिआहिं सुरहितमाहि विभूसिउं^{१६} च केसा ॥१४॥

किमिह विहल-जंपिण^{१७} कज्जं पअडअ तं भुअदंड-चंडिमाणं ।
तिहुवण-रण-सूर-वीर-गव्वं खवअसि जेण खणेण दाणविदं^{१८} ॥१५॥

णवरि अ सर-पूरिअंतरिक्खं रह-बलणुच्चल रेणु-दुण्णिरिक्खं ।
महुरिवु-बलिणंदणाण^{१९} रुक्खं जणइ रणं पुरमाहिणो समक्खं ॥१६॥

प्रत्यभणदेनमिन्दिरसहायो दनुसुत युज्यते त उपक्रमोऽयम् ।
यदि तव भुजकाननस्य भङ्गो न हि तथा करिष्यसि ते यथाऽभिलाषः ॥१३॥

त्वरसे मृगतृष्णिकार्णवाणोर्विहरणसौख्यमितस्ततोऽधिगन्तुम् ।
अपि च गगनपुष्पमालिकाभिः सुरभितमाभिर्विभूषयितुं च केशान् ॥१४॥

किमिह विफलजल्पितेन कार्यं प्रकटय तं भुजदण्डचण्डिमानम् ।
त्रिभुवनरणशूर वीर गर्वं क्षपयसि येन क्षणेन दानवेन्द्र ॥१५॥

अनन्तरं शरपूरितान्तरिक्षं रथचरणोच्चलद्रेणुदुर्निरीक्षम् ।
मधुरिपुबलिनन्दनयो रूक्षमजायत रणं पुरमाथिनः समक्षम् ॥१६॥

(१५) मअतिण्णि.

(१६) विभूसितुं.

(१७) जप्पिआण.

(१८) दाणवीओ.

(१९) बळिणंदणो ण.

णमइ रमइ णच्चइ प्परोइ^{२०} प्पहसइ जंपइ^{२१} कंपइ ब्भमेइ ।
पमअ-मअ-भआउलं पुलंतो पमह-गणो-तइ ताण संपहारं ॥१७॥

अणुविरणइ गंध-सिंधुराली-मअ-परिबंहिअ-बंहिआणुविज्झं ।
जदु-बल-घण-दुंदुभि-प्पणादं गअणअले सुर-संघ-तूर-घोसो ॥१८॥

अणुखणमणिरूद्ध-कण्ण-वीही-कुसल-वदावद-बंधु-पंथभूओ ।
महुमह-कर-णुण्ण-संग-मोव्वी-णिणअ-भरो णिणअंतरं थगेइ ॥१९॥

अह णिसिद-मुहेण थोर-दीहं कणअ-कडाअ-मणिच्छडा^{२२}-कडारं ।
विडवमिव तरुस्स बाहुमेक्कं लुणइ सरेण सुरारिणो मुरारी ॥२०॥

अनमदरमतानृत्यत्प्राणौत्प्राहसदजल्पदकम्पताभ्राम्यत् ।
प्रमदमदभयाकुलं प्रलोकयन् प्रमथगणस्तदा तयोः संप्रहारम् ॥१७॥

अनुव्यरणद्वन्धसिन्धुरालीमदपरिवृंहितवृंहितानुविद्धम् ।
यदुबलघनदुन्दुभिप्रणादं गगनतले सुरसङ्घतूर्यघोषः ॥१८॥

अनुक्षणमनिरुद्धकर्णवीथीकुशलवदावदबन्धुपान्थभूतः ।
मधुमथनकरनुन्नशाङ्गमौर्वीनिनदभरो निनदान्तरमस्थगयत् ॥१९॥

अथ निशितमुखेन स्थूलदीर्घं कनककटकमणिच्छटकडारम् ।
विटपमिव तरेर्बाहुमेकमलुनाच्छ्रेण सुररेर्मुरारिः ॥२०॥

भुवि णिवडइ सो ऽह साहमंदे-उर-अण-बाह-जलेण बाहु-छेओ ।
सह अ सहरिसामरोह-मुक्क-^{२३}प्फुडअर-कप्पअरु-प्पसूणएहिं ॥२१॥

सधणुह^{२४}विसिहे सरास-जीआ-
कसण-सिणिद्ध-किणंकिअ-प्पओट्टे^{२५} ।

तिहुवण-जअ-लच्छि-केलि-
सोहे छिणइ^{२६} पुणो वि भुआ^{२७}रिवुस्स कणहो ॥२२॥

खुडिअ^{२८}-णिवडिएहि अंगुलीओवल-रुइ-दिप्पअलेहि तेहि दोहिं ।
विलसइ समर-क्खमा बहूहिं फणि-णिवहेहि व चंदणाण वाडी ॥२३॥

अह वुसह-धओ सभत्तमेणं पुलइअ खंडिअ-पाअ-बाहु-दंडं^{२९} ।
उवगदुअ सअं पसादअंतो दिइअ-रिवुं दिढ-संभमो भणाइ ॥२४॥

भुवि न्यपतत्सोऽथ सार्धमन्तःपुरजनबाष्पजलेन बाहुच्छेदः ।
सह च सहर्षामरौघमुक्तस्फुटरकल्पतरुप्रसूनैः ॥२१॥

स धनुर्विशिखाञ्जरसज्याकर्षणस्निग्धकिणाङ्कितप्रकोष्ठान् ।
त्रिभुवनजयलक्ष्मीकेलिसौधानच्छिन्नत् पुनरपि भुजान् रिपोः कृष्णः ॥२२॥

त्रुटितनिपतितैरङ्गुलीयोपलरुचिदीप्रतलैस्तैर्दोर्भिः ।
व्यलसत्समरक्षमा बहुभिः फणिनिवहैरिव चन्दनानां वाटी ॥२३॥

अथ वृषभध्वजः स्वभक्तमेनं प्रलोक्य खण्डितप्रायबाहुषण्डम् ।
उपगम्य स्वयं प्रसादयन् दितिजरिपुं दृढसंभ्रमोऽभणत् ॥२४॥

(२३) मुत्त.

(२४) सहणुह.

(२५) प्ययोट्टे.

(२६) छिणवि.

(२७) भुहा.

(२८) घुडिअ.

(२९) बाहुसंडम्.

पसिअ पदुम-णाह दीण-लोए तुवमसि कारुणिओ मुणीहि गीओ ।
कह किल विहलं बलिस्स पुत्तं रण-जिअमज्ज वि णाणुकंपसे हो ॥२५॥

तुइ थुइ-वअणादिवुत्त-धामे तिगुण-कहा-बहु-दूर-सण्णिहाणे ।
महुमह कदमेहि अक्खरेहिं थविअ पसत्ति-गुणं कुणम्ह अम्हे ॥२६॥

कह तुह महिमा मुणिज्जणिज्जो^{३०} मुणि-वुसहेहि वि दिव्व-दंसणेहिं ।
ण हि वअण-मणाण गोअरो सो उवणिसअक्खर-तप्परिज्ज-भूमी ॥२७॥

तुह उण अवदार-कीडिदाइं रज-तम-सत्त-गुणे समासिदाइं ।
णिअ-कअ-भुवणावण-क्खमाइं मुरहर कस्स ण विम्हअं कुणंति ॥२८॥

प्रसीद पद्मनाभ दीनलोके त्वमसि कारुणिको मुनिभिर्गीतः ।
कथं किल विह्वलं बलेः पुत्रं रणजितमद्यापि नानुकम्पसे भोः ॥२५॥

त्वयि स्तुतिवचनातिवृत्तधाम्नि त्रिगुणकथापथदूरसंनिधाने ।
मधुमथन कतमैरक्षरैः स्तुत्वा प्रसत्तिगुणं कुर्मो वयम् ॥२६॥

कथं तव महिमा ज्ञातव्यो मुनिवृषभैरपि दिव्यदर्शनैः ।
न हि वचनमनसोर्गोचरः स उपनिषदक्षरतात्पर्यभूमिः ॥२७॥

तव पुनरवतारक्रीडितानि रजस्तमः सत्त्वगुणान् समाश्रितानि ।
निजकृतभुवनावनक्षमाणि मुरहर कस्य न विस्मयं कुर्वन्ति ॥२८॥

तह हि मह-महीधर-प्पमाणं तुवमधिगच्छिअ मच्छाअ^{३१}-वेसं ।
कुणसि^{३२} घण-विसाण-रुग्ग-वच्छं दणुअ-भडं करि तक्खरं तईए ॥२९॥

कलिअ कुलिस-णिट्ठुरिट्ठि-पिट्ठं कमढअणुं कमलच्छ-कच्छ-णिट्ठं ।
तह गहिरिम-दुद्ध-सिंधु^{३३}-खुद्धं मणसिअ-सुंदर मंदरं धरेसि ॥३०॥

असणि^{३४}-सअल-बीअ-रूढ-दाढंकर-परिपाडिअ-देच्च^{३५}-वच्छ-सेलं ।
धरणि-धर^{३६}तुमे वराह-रूवं पडिभअ-विम्हअकारि सम्हरामो ॥३१॥

णह-खुडिअ-सुरारि-गत-रत्त-च्छुरण-कडार-सडा^{३७}-जडाल-वत्तं ।
तुह णरहरि-विग्गहं महंतं कह कहइस्समकुंठकंठ-णाअं^{३८} ॥३२॥

तथा हि महामहीधरप्रमाणं त्वमधिगम्य मत्स्यराजवेषम् ।
अकरोर्धनविषाणरुग्णवक्षसं दनुजभटं किल तस्करं त्रय्याः ॥२९॥

कलयित्वा कुलिशनिष्ठुरस्थिपृष्ठं कमठतनुं कमलाक्ष कच्छनिष्ठम् ।
तथा गम्भीरिमदुग्धसिन्धुक्षुब्धं मनसिजसुन्दर मन्दरमधारयः ॥३०॥

अशनिशकलबीजरूढदंष्ट्राङ्कुरपरिपाटितदैत्यवक्षः शैलम् ।
धरणिधर तव वराहरूपं प्रतिभयविस्मयकारि संस्मरामः ॥३१॥

नखत्रुटितसुरारिगात्ररक्तच्छुरणकडारसटयजटलवक्त्रम् ।
तव नरहरिविग्रहं महान्तं कथं कथयिष्याम्यकुण्ठकण्ठनादम् ॥३२॥

(३१) मञ्जरुअ.

(३२) घुणसि.

(३३) सीधु.

(३४) Also अअणि.

(३५) Also देच्छ.

(३६) धरणिहर.

(३७) सट.

(३८) Also कुंढकंढणाअम्.

अह बडु-ववुणा डुलंकिदादो^{३९} भुवणतई जणआहि अस्स चेअ ।
तिहि णिअ-पअ^{४०}-विक्कमेहि सिग्घं अवहरिआ तुमए रमाअ णाह ॥३३॥

तिहुवण-जअ-मत्त-कत्तविज्जज्जुण-भुअ-काणण-कत्तणिद्ध-धारे ।
फुरिअ-सिहिणि खत्तिआण वंसो भिउवइणा तुमए हुओ^{४१} कुठारे^{४२} ॥३४॥

दहरह-तणओ भवं भवंतो जणअ-सुआ-पद-पस्स-कामुआइं ।
विहि-गहण^{४३}-लुअ-प्परोहिदाइं दहवअणस्स सिराइ खंडएइ ॥३५॥

विदलिअ-करि-दंत-सुब्भमेक्कं णव-मिह-आवलि^{४४}सामलं दुईअं ।
इअ तणु-जुअलं^{४५} वहिसि रम्मं जउसुअ^{४६} संपइ णील-पीद-वासं ॥३६॥

अथ बटुवपुषा वञ्चिताद्धुवनत्रयी जनकादस्यैव ।
त्रिभिर्निजपदविक्रमैः शीघ्रमपहता त्वया रमाया नाथ ॥३३॥

त्रिभुवनजयमत्तकार्तवीर्यार्जुनभुजकाननकर्तनेद्धधारे ।
स्फुरितशिखिनि क्षत्रियाणां वंशो भृगुपतिना त्वया हुतः कुठारे ॥३४॥

दशरथतनयो भवान् भवन् जनकसुतापदस्पर्शकामुकानि ।
विधिमहनलूनप्ररूढानि दशवदनस्य शिरंस्यखण्डयत् ॥३५॥

विदलितकरिदन्तशुभ्रमेकं नवमेघावलिश्यामलं द्वितीयम् ।
इति तनुयुगलं वहसि रम्यं यदुसुत संप्रति नीलपीतवासः ॥३६॥

(३९) Also दुळिक्किदादो. (४०) Also तिथीणिअपव. (४१) Also हुको.

(४२) कुठारे. (४३) Also महण.

(४४) Also णवमिवआवळि. (४५) Also तणुउअळं. (४६) जडसुअ.

मअण-रस-सिणिद्ध-मुद्ध-णारी-कुडिल-कडक्ख-णिरिक्खणेक्क-लक्खं ।
उर-ठिअ-सिरिवच्छ^{४७}-कोत्थुहं^{४८} ते हरइ ण कं जणमंजणाहमंगं ॥३७॥

विअअ-सह तुवं सि वीस-णाहो विविह-चराअर-वाविरो तुमं सि ।
णिअम-विडविणो वि णेक्क-साहा-ठिअ-बहु-रूव-फलस्स^{४९} णं सि मूलं ॥३८॥

असरण-सरणं तुवं सि जं तो^{५०} वरअ तुमं करुणाअरं मुणंति ।
परिसमिअ-विसं व कालिअं ता गलिअ-मअं विसजेहि^{५१} बाणमेणं ॥३९॥

अह भणइ हरी पसण्ण-चेदो विरम वुसद्धअ^{५२} हो मह त्थवादो ।
तुह चरिद-महत्तणे विमिटे अदिलहुई इअराण^{५३} वीरवत्ता^{५४} ॥४०॥

मदनरसस्निग्धमुग्धनारीकुटिलकटाक्षनिरीक्षणैकलक्ष्यम् ।
उरःस्थितश्रीवत्सकौस्तुभं ते हरति न किं जनमञ्जनाभमङ्गम् ॥३७॥

विजयसरव त्वमसि विश्वनाथो विविधचरचरव्यापनशीलस्त्वमसि ।
निगमविटपिनोऽपि नैकशाखास्थितबहुरूपफलस्य नन्वसि मूलम् ॥३८॥

अशरणशरणं त्वमसि यत्ततो वरद त्वां करुणाकरं जानन्ति ।
परिशमितविषमिव कालियं तस्माद्गलितमदं विसृज बाणमेनम् ॥३९॥

अथाभणद्धरिः प्रसन्नचेता विरम वृषध्वज भो मम स्तवात् ।
तव चरितमहत्त्वे विमृष्टे ऽतिलघ्वीतरेषां वीर्यवत्ता ॥४०॥

(४७) Also सिरिवज्झ.

(४९) Also भळंस्स.

(५१) Also विसजेइ.

(५३) Also अदिलवुई इतरण.

(४८) केशुहं, Also केंधुहं.

(५०) Also जत्तो.

(५२) Also उसद्धअ.

(५४) Also वीरवत्ता.

सुर-णर-भुअएसु जस्स बाणा अवि कुसुमाइ ण केण वि प्सज्झा ।
णअण-सिहिणि तं पि^{५५} पंचबाणं दहइ भवं किमिदो वरं विचित्तं^{५६} ॥४१॥

अडणि-घडिअ^{५७}-कुंडलीस-मोव्वी-वलइअ-सेलवरिट्ठु^{५८}-बाण-पिट्ठा^{५९} ।
अवणि-रहमहिट्ठिअस्स तुज्झं तिवुर-वहम्मि ठिई^{६०} थुआ^{६१} ण केहिं ॥४२॥

खविअ-तिहुवणं^{६२} महुम्ह-गिम्ह-प्पसर-विसोसिअ-देव-दाणवोहं^{६३} ।
जलणिहि-महणम्मि^{६४} कालऊडं पसुपइ किं ण तुए सअं णिगिण्णं ॥४३॥

अहव ण बहु-जंपिएण^{६५} कज्जं भुवणअले इअरेण ज अमज्झं ।
णिहिल-तणु-भिआण जं च खेमं णवर तुए चिअ संभु लंभिअं तं ॥४४॥

सुतरभुज्जेषु यस्य बाणा अपि कुसुमानि न केनापि प्रसह्याः ।
नयनशिखिनि तमपि पञ्चबाणमदहद्भवान् किमतः परं विचित्तम् ॥४१॥

अटनिघटितकुण्डलीशमौर्वीवलयितशैलवस्त्रिवाणपृष्ठ ।
अवनिरथमधिष्ठितस्य तव त्रिपुरवधे स्थितिः स्तुता न कैः ॥४२॥

क्षपितत्रिभुवनं महोष्मग्रीष्मप्रसरविशोषितदेवदानवौघम् ।
जलनिधिमथने कालकूटं पशुपते किं न त्वया स्वयं निगीर्णम् ॥४३॥

अथवा न बहु जल्पितेन कार्यं भुवनतले इतरेण यदसाध्यम् ।
निखिलतनुभूतां यच्च क्षेमं केवलं त्वयैव शम्भो लम्बितं तत् ॥४४॥

(५५) Also सिहिणीदं वि.

(५६) Also बिलत्तम्.

(५७) Also घटिअ.

(५८) Also सेअळवरिट्ठु.

(५९) Also बाणपट्ठु.

(६०) Also ठिं.

(६१) तुआ Also थुआ.

(६२) Also दिभुवणं.

(६३) Also दाणवोघम्.

(६४) Also मअणम्मि.

(६५) जप्पिएण.

फणिमअ-मणि-भूसणाहिरामं^{६६} कविस-कवह^{६७}-विणिह-मुद्धअंदं ।
परसु-मअ-कवाल-सूल-पाणि परम-सिवं णमिमो तुमं किमण्णं ॥४५॥

अहह^{६८} तुह महेस किं भणामो अविअलमल्लिअ-वल्लहतणं तं ।
उव भव विसुमारिअदिवासो असुर-दुवार-ठिओ कओ सि जेण ॥४६॥

इह खु ण बलि-णंदणं हणिस्सं णवर करोमि मअ-प्परोह-णिस्सं ।
जइ मअ-चअओ^{६९} उवेक्खिदो सो उवरि खलाण हि होज्ज भूरि दोसो^{७०} ॥४७॥

ससवह-पहलाअ^{७१}-पत्थिओ^{७२}ऽहं ण हु णिहणामि खले वि तक्कुलीणे ।
धरउ चिरमदो हि^{७३} दोहि दोहिं पुररिवु तुज्झ पिओ खु एस बाणो ॥४८॥

फणिमयमणिभूषणाभिरामं कपिशकपर्दविनिद्रमुग्धचन्द्रम् ।
परशुमृगकपालशूलपाणिं परमशिवं नमामस्त्वां किमन्यत् ॥४५॥

अहह तव महेश किं भणामो ऽविकलमाश्रितवल्लभत्वं तत् ।
पश्य भव विस्मारिताद्रिवासोऽसुरद्वारस्थितःकृतोऽसि येन ॥४६॥

इह खलु न बलिनन्दनं हनिष्यामि केवलं करोमि मदप्ररोहनिःस्वम् ।
यदि मदश्वयथुरूपेक्षितः स उपरि खलानां हि भवेद्भूरिदोषः ॥४७॥

सशपथप्रह्लादप्रार्थितोऽहं न खलु निहन्मि खलानपि तत्कुलीनान् ।
त्रियतां चिरमतो हि द्वाभ्यां दोर्भ्यां पुररिपो तव प्रियः खल्वेष बाणः ॥४८॥

(६६) Also भूसणाभिराम

(६७) Also कविसअवह.

(६८) Also अथह.

(६९) मअसअहू.

(७०) Also पूरिदोसो.

(७१) Also समतपहळाद.

(७२) Also पत्थितो.

(७३) Also चिरगदो हि.

इअ भणिअ ठिअं चउब्भुअं तं भअ-परिवेविर-गत्तओ स बाणो ।
पणमिअ परिसिट्ठ-पाणि-जुम्मो^{७४} फुड-घडिअंजलि-बंधणो भणाइ ॥४९॥

जअ जअ जदुणाह दीण-रक्खा-वद सइ दिक्खिअ पक्खिराअ-केदु ।
तुह चलण-जुअल्लिअस्स^{७५} मज्झं पसिअ दआमअ-सिंघुणो^{७६} णमो दे ॥५०॥

अविणअ-कअ-गव्व-णिव्विवेअं तुमइ मए बअ जं^{७७} किरावरद्धं^{७८} ।
खमसु कमलणाह-णाह तं हो सहअ-दआ-सरसेण माणसेणं ॥५१॥

मह गुरु पहलादओ^{७९} महप्पा तुह पअ-सम्हरणेण^{८०} लब्ध-सिद्धी ।
इअ जइ^{८१} वि मुणामि कण्ह^{८२} कामं तह वि पडामि विमोह-वाउराअं ॥५२॥

इति भणित्वा स्थितं चतुर्भुजं तं भयपरिवेपनशीलगात्रः स बाणः ।
प्रणम्य परिशिष्टपाणियुग्मस्फुटघटिताञ्जलिबन्धनोऽभणत् ॥४९॥

जय जय यदुनाथ दीनरक्षाव्रतसदादीक्षित पक्षिरजकेतो ।
तव चरणयुगाश्रयाय मह्यं प्रसीद दयामृतसिन्धवे नमस्ते ॥५०॥

अविनयकृतगर्वनिर्विवेकं त्वयि मया बत यत् किलापरद्धम् ।
क्षमस्व कमलनाभ नाथ तद्भोः सहजदयासरसेन मानसेन ॥५१॥

मम गुरुः प्रह्लादो महात्मा तव पदसंस्मरणेन लब्धसिद्धिः ।
इति यद्यपि जानामि कृष्ण कामं तथाप्यपतं विमोहवागुरयाम् ॥५२॥

- (७४) Also पाणिजुग्गम्. (७५) जुअळ्ळअस्स (७६) सींघुणो.
(७७) Also बअ अं. (७८) Also किरावरद्धम् (७९) Also पहळादयो.
(८०) Also सम्मरणेण. (८१) Also अअ जळवि (८२) Also जह्.

जह लुअ^{८३}-विडवालिणो दुमस्स प्विसइ कोडर-रंधमक्क-मोहो^{८४} ।
तह खुडिअ-भुआवलिस्स मज्झं हिअअमिदाणि खु^{८५} गाहए विवेओ^{८६} ॥५३॥

मह पिअ-दुहिआ उस त्ति^{८७} कण्णा तुह महु-सूअण पोत्तअस्स दिण्णा ।
सुसरिस-वर-पत्त-संपआणं^{८८} जणण-फलं^{८९} किर इत्थिआ-जणस्स ॥५४॥

रइ-रमण-कुमारओ ऽणिरुद्धो विवहउ मज्झ सुअं मणोण्ण-सीलं ।
लडह-गुण-णिहीण ताण संगो रदि-रमणाण^{९०} व होदु पुण्ण-सोहो ॥५५॥

इअ कहिअ तदो णिवत्तमाणो बलि-तणओ कुमरी-घरं पविट्ठो ।
विहडिअ-सर-बंधणं करेइ प्वहरिस-फुल्ल-मुहंबुओ ऽणिरुद्धं ॥५६॥

यथा लूनविटपालेर्दुमस्य प्रविशति कोटरन्ध्रमर्कमयूखः ।
तथा त्रुटितभुजावलेर्मम हृदयमिदानीं खलु गाहते विवेकः ॥५३॥

मम प्रियदुहितोषेति कन्या तव मधुसूदन पौत्राय दत्ता ।
सुसदृशवरपात्रसंप्रदानं जननफलं किल स्त्रीजनस्य ॥५४॥

रतिरमणकुमारकोऽनिरुद्धो विवहतु मम सुतां मनोज्ञशीलाम् ।
लटभगुणनिध्योस्तयोः सङ्गो रतिमदनयोरिव भवतु पूर्णशोभः ॥५५॥

इति कथयित्वा ततो निवर्तमानो बलितनयः कुमारीगृहं प्रविष्टः ।
विघटितशरबन्धनमकरोत् प्रहर्षफुल्लमुखाम्बुजोऽनिरुद्धम् ॥५६॥

- (८३) Also दुअ. (८४) Also ऋडगंधरंरमाहो. (८५) Also वुगाहए.
(८६) Also विवेए. (८७) Also उसेत्ति. (८८) Also संपदानं.
(८९) Also जणणभलं. (९०) Also रदिमदणाण.

अह पमुदिअ^{११}-चित्त-चित्तलेहा^{१२}-करअल-गणिहअ-पाणि-पल्लवाए ।
सहिअमहिअ-सोहिअं उसाए दणुअवई उवणेइ णं मुउदं^{१३} ॥५७॥

मणि-कणअ-दुऊल-पंडु-छत्त^{१४} ब्दअ-रह-णाअ^{१५}-तुरंग-तुंग-सोहं ।
सरस-गुण-समत्थ-इत्थिओहं^{१६} विअइ^{१७}जोअअ-रिथअं च से सो ॥५८॥

भणइ अ भअवं पडिच्छ पोत्तं सहरिअमेअमुसावइं पसण्णो ।
अवसु अ तुहहुत्त-सव्वभावं जणमिममिदुगुणो सबंधुरदं ॥५९॥

इअ स कअ-पअक्खिणो^{१८} णमंतो महु-महणं महणिज्जमुज्जलंतं^{१९} ।
परिरहिअ सिणेह-बाह-कंठे^{२०} दुहिदु-वरे सघरं विसेइ^{२१} बाणो ॥६०॥

अथ प्रमुदितचित्तचित्रलेखाकरतलगृहीतपाणिपल्लवया ।
सहितमधिकशोभितमुषया दनुजपतिरुपानयदेनं मुकुन्दम् ॥५७॥

मणिकनकदुकूलपाण्डुच्छत्रध्वजरथनागतुरङ्गतुङ्गशोभम् ।
सरसगुणसमर्थितस्त्रयोधं व्यतरद्यौतकरिवथकं चास्मै सः ॥५८॥

अभणच्च भगवन् प्रतीच्छ पौत्रं सभार्यमेतमुषापतिं प्रसन्नः ।
अव च तवाभिमुखसर्वभावं जनमिममिदुगुणः सबन्धुगष्टम् ॥५९॥

इति स कृतप्रदक्षिणो नमन् मधुमथनं महनीयमुज्ज्वलन्तम् ।
परिरभ्य स्नेहबाष्पकण्ठे दुहितृवरै स्वगृहं विवेश बाणः ॥६०॥

(११) Also पगुदिअ. (१२) Also चित्तलेखा. (१३) मुकुंदम्.

(१४) पंडुचत्तं, also पंडुपत्तं (१५) Also णाह.

(१६) Also सरससमगुणंधिअंथिओहं. (१७) Also विसइ.

(१८) Also कअवअंधिणो. (१९) Also गहणिज्जगुज्जलंतम्.

(१००) Also कंठे. (१०१) Also पवेस.

कण्हो सोण्हा-सुअं तं चिअ^{१०२} तस्मा-सिणेहोह्ल-दिट्ठिप्पुलंतो
जिग्घंतो दिग्घआलं हिरि-भर-णमिए सीस-भाए वहूए ।
तो दे मोदेण सूदोवणिअ-णिअ-रहं सेरमारोहअंतो ।
गेहं पट्टेइ साहं पहरिसमह सो^{१०३} तुंदिलेहिं बलेहिं ॥६१॥

मुहरो रह-रोविअ-कामिणी-परिवुदो रिबुदोह-णिरंकुसो ।
उवरि सो वरिसोदिअ-विज्जुलो पमुदिरो मुदिरो विअ रेहइ ॥६२॥

बल-रोप्पिणेअ-कअवम्म-सच्चकि-प्पमुहेहि विणिह-णिवहेहि^{१०४} संवुदो ।
सउरं दुवारवइमाविसेइ सो अमरावइं विअ पुरंदरो हरी ॥६३॥
[इअ उसाणिरुद्धे तीओ सग्गो]^{१०५}

कृष्णः स्नुषासुतं तमेव तरुणस्नेहार्द्रदृष्टिः प्रलोकय-
ञ्जिघ्रन् दीर्घकालं ह्रीभरनमिते शीर्षभागे वध्वाः ।
ततस्तौ मोदेन सूतोपनीतनिजरथे स्वैरमारोपय-
नोहं प्रतस्थे सार्धं प्रहर्षमहसा तुन्दिलैर्बलैः ॥६१॥

मुहरो रथरोपितकामिनीपरिवृतो रिपुद्रोहनिरङ्कुशः ।
उपरि स वर्षोदितविद्युत्प्रमोदशीलो मुदिर इवारजत ॥६२॥

बलरौक्मिणेयकृतवर्मसात्यकिप्रमुखैर्वृष्णिनिवहैः संवृतः ।
स्वपुरं द्वारवतीमाविशत्सोऽमरावतीमिव पुरंदरो हरिः ॥६३॥
॥ इत्युषानिरुद्धे तृतीयः सर्गः॥



(१०२) Also विअ.

(१०४) णिवहेहि.

(१०३) पहरिसमहसा.

(१०५) ॥ इति उषानिरुद्धे तृतीयः सर्गः ॥

चउत्थो सगगो^१

अह सोदूण तं पोरा णाराअणमुवड्डिअं ।
ऊससंति विओअत्ता वारिवाहं व चाअआ^२ ॥१॥

अमअ-प्पढम-ट्ठाण-तप्पाआसेवणूसुआ^३ ।
पच्चुवड्डंति तं सव्वे चओरा व सुहाअरं ॥२॥

उसाए उसवेलाए सुज्जं विअ समण्णिअं ।
अणिरुद्धं तदो दड्ढुं पाढत्ता^४ पोस-इत्थिआ ॥३॥

ताणं च तुवरंतीणं विच्छिन्नद्ध-विभूषण ।
कलकंचि-हलब्बोला अवत्था का वि वड्डइ ॥४॥

[चतुर्थः सर्गः]

अथ श्रुत्वा तं पौरा नारायणमुपस्थितम् ।
उदश्वसन् वियोगार्ता वारिवाहमिव चातकाः ॥१॥

अमृतप्रथमस्थानतत्पादासेवनोत्सुकाः ।
प्रत्युपतस्थुस्तं सर्वे चकोरा इव सुधा-करम् ॥२॥

उषया उषर्वेलया सूर्यमिव समन्वितम् ।
अनिरुद्धं ततो द्रष्टुं प्रारब्धाः पौरयोषितः ॥३॥

तासां च त्वरमाणानां विच्छिन्नार्धविभूषणा ।
कलकाञ्चीकोलाहलाऽवस्था काऽप्यवर्तत ॥४॥

(१) ॥श्रीः॥ उषानिरुद्धे चतुर्थः सर्गः॥ (२) चातआ.

(३) सेवऊसआ.

(४) ततो दड्ढुं पाठत्ता.

आमुंचिअ झणक्कारमेक्क-पादम्मि णेउं ।
सुण्णेणावर-पाएण सिग्घं का वि पडिदुइ ॥५॥

तुला-कोडि-ब्भमेणेक्का कंकणं पाअ-पंकए ।
आमोएउमसत्ता^(५) णं णावआसं ति दूमए ॥६॥

महुच्छिद्रेण मिदुम्मि ओद्रे णद्रेण चेदसा ।
पिंडालत्तअ-भंतीए अंजणं का वि रंजइ ॥७॥

पसाहिआए गेण्हंती^(६) बलादो का वि ठविआ ।
तीए कुंकुममालित्तं थणे बाहेण खालइ ॥८॥

आमोच्च झणत्कार्येकपादे नूपुरम् ।
शून्येनापरपादेन शीघ्रं काऽपि प्रातिष्ठत ॥५॥

तुलाकोटिभ्रमेणैका कङ्कणं पादपङ्कजे ।
आमोक्तुमशक्तैनन्नावकाशमित्यदूषयत् ॥६॥

मधूच्छिष्टेन मृष्ट ओष्ठे नष्टेन चेतसा ।
पिण्डालक्तकभ्रान्त्याऽञ्जनं काऽप्यरञ्जयत् ॥७॥

प्रसाधिकया गृह्यमाणा बलात् काऽपि स्थापिता ।
तया कुङ्कुममालित्तं स्तने बाष्पेणाक्षालयत् ॥८॥

अंगअं कंकण-ट्टाणे सअं काए वि बद्धिअं ।
गच्छंतीए ण तं णाअं फिडिअं पडिअं भुवि ॥९॥

कंचिं कंठे^७ णिबज्झंती पालंबं च कडीअडे ।
धावंती का वि णो वेइ^८ सवत्तीणं विडंबणं ॥१०॥

पआण-प्पडिलं^९ णीविं गणहंती का वि पाणिणा ।
जण-संसम्मि तूरंती ण पट्टइ ण चिट्टइ ॥११॥

इअ वाउल-चेट्टाओ बिंबोट्टीओ कहंचण ।
मणि-हम्मिअ-पासाए आरुहंति समंतदो ॥१२॥

अङ्गदं कङ्कणस्थाने स्वयं कयाऽपि बद्धम् ।
गच्छन्त्या न तज्ज्ञातं भ्रष्टं पतितं भुवि ॥९॥

काञ्चीं कण्ठे निबध्न्ती प्रालम्बं च कटीतटे ।
धावन्ती काऽपि नावैत् सपत्नीनां विडम्बनम् ॥१०॥

प्रयाणप्रशिथिलां नीवीं गृह्णन्ती काऽपि पाणिना ।
जनसंसदि त्वरमाणा न प्रातिष्ठत नातिष्ठत् ॥११॥

इति व्याकुलचेष्टा बिम्बोष्ठ्यः कथञ्चन ।
मणिहर्म्यप्रासादानारेहन् समन्ततः ॥१२॥

गवक्ख-विवराहितो^{१०} कडक्खा ताण णिग्गदा ।
पगम्मि कमलाहितो^{११} रेहंति भमरा विअ ॥१३॥

इमे उसाणिरुद्धाणं मुह-चंदेसु लग्गिआ ।
कलंक-लच्छि बज्झंति णिक्कलंकेसु वि प्फुडं ॥१४॥

अणिरुद्धेक्खिणी का वि णाअ-मम्मह-बाहिआ ।
अदिट्ठा वि सवत्तीए^{१२} तं कंटअ-हआअ सा^{१३} ॥१५॥

तं सिणिद्धं पुलंतीए अण्णाए गंड-वुंबिणो ।
सही-सम्महणोण्हेण णिण्हुआ^{१४} सेअ-बिंदुणो ॥१६॥

गवाक्षविवरेभ्यः कटक्षास्तासां निर्गताः ।
प्रगे कमलेभ्यो रेजुर्ध्रमरा इव ॥१३॥

इमे उषानिरुद्धयोर्मुखचन्द्रयोर्लग्नाः ।
कलङ्कलक्ष्मीमबध्नन् निष्कलङ्कयोरपि स्फुटम् ॥१४॥

अनिरुद्धेक्षिणी काऽपि ज्ञातमन्मथबाधिता ।
अदृष्टाऽपि सपत्न्या तत्कण्टकहतया सा ॥१५॥

तं स्निग्धं प्रलोकयन्त्याऽन्यया गण्डचुम्बिनः ।
सखीसंमर्दनौष्ण्येन निहनुताः स्वेदबिन्दवः ॥१६॥

(१०) विवराहीदो.

(११) पडम्मि कमळहीदो.

(१२) विवसंतीए

(१३) तं कंडअहआ सा.

(१४) णिह्णुअ.

तारिसीए चिएक्काए^{१५} त्थण-उंभाण वेवहू ।
किं मं सहि धुणासि त्ति कोवं णाडिअ गोविओ ॥१७॥

णीसास-मारुआ-घोलिरुत्तरिज्जा वि काअण ।
छदेइ अत्तणो भावं णिंदंती दक्खिणाणिलं ॥१८॥

सप्पिअं तं च दट्ठण बुद्धाहिं^{१६} देवई-सुओ ।
रुप्पिणीए णवोढाए संपत्तो सम्हरिज्जइ^{१७} ॥१९॥

णिज्झाअंतीहि तारिक्खं मज्झमाहिं विसंकिओ ।
इं परिणअंतो सो पज्जुणो^{१८} पुच्चमाअदो ॥२०॥

तादृश्यैवैकया स्तनकुम्भयोर्वेपथुः ।
किं मां सखि धुनासीति कोपं नाटयित्वां गोपितः ॥१७॥

निःश्वासमारुताघूर्णनशीलोत्तरीयाऽपि काचन ।
च्छदयामासात्मनो भावं निन्दन्ती दक्षिणानिलम् ॥१८॥

सप्रियं तं च दृष्ट्वा वृद्धाभिर्देवकीसुतः ।
रुक्मिण्या नवोढया संप्राप्तः समस्मर्यत ॥१९॥

निध्यायन्तीभिस्तादृक्षं मध्यमाभिर्विशङ्कि तः ।
रतिं परिणयन् स प्रद्युम्नः पूर्वमागतः ॥२०॥

(१५) चिएकाए.

(१६) बुद्धही वेवई.

(१७) सप्पत्तो सम्मसिज्जइ.

(१८) पज्जुणो.

अह बाल-मिअच्छीओ पेक्खंतीओ उसावइं^{११} ।
उत्फुल्ल-कोउहल्लओ वाहंति परप्परं ॥२१॥

पुरिसो पुरिसो एसो इत्थिआ इत्थिआ इअं ।
एणाणं चिअ दंपच्चं दंपच्चं ति भणिज्जइ ॥२२॥

वओ-रूव-सहावेहिं विरुद्धाण वराण जो^{१०} ।
संगमो अम्मकाणं तं जीअंत-मलणं ण किं ॥२३॥

अहीअ-काम-सत्थो वि तट्ठीसु असंथुओ ।
अकम्म-कुसलो^{११} वेज्जो चिइच्छासु^{२२} व खंभइ ॥२४॥

अथ बालमृगाक्ष्यः प्रेक्षमाणा उषापतिम् ।
उत्फुल्लकौतूहला व्याहरन् परस्परम् ॥२१॥

पुरुषः पुरुषः एष स्त्री स्त्रीयम् ।
एनयोरेव दाम्पत्यं दाम्पत्यमिति भण्यते ॥२२॥

वयोरूपस्वभावैर्विरुद्धानां वराणां यः ।
संगमोऽस्मादृशीनां तज्जीवन्मरणं न किम् ॥२३॥

अधीतकामशास्त्रोऽपि विदग्धास्वसंस्तुतः ।
अकर्मकुशलो वैद्यश्चिकित्सास्विव स्तभ्नोति ॥२४॥

(११) उसापतिम्.

(२०) वराणओ.

(२१) अकम्मकुसळे.

(२२) चिकिच्चासु.

इत्थिआ-गुण-सामग्गी अच्छइल्लम्मि^{२३} वल्लहे ।
रत्ताए णिप्फलं चेव कंतारम्मि व कोमुई ॥२५॥

असंतत्तेण संतत्तं ण लोहं जाउ रज्जइ ।
अवरत्ताणुरत्ताणं दंपच्चं कस्स रोअइ ॥२६॥

मोर-पक्ख-समं^{२४} पेम्मं मिहुणस्स विडंबणं ।
चास-च्छद-सरिच्छं तु पत्थणिज्जतमं खु तं ॥२७॥

किं ण आणह जम्मस्स जुवाणं तं परं फलं ।
अभिण्णो भाव-बंधो जो दुक्खम्मि अ सुहम्मि अ ॥२८॥

स्त्रीगुणसामग्र्यविदग्धे वल्लभे ।
रक्तायां निष्फलैव कान्तार इव कौमुदी ॥२५॥

असंतप्तेन संतप्तं न लोहं जातु रज्यति ।
अपरक्तानुरक्तयोर्दाम्पत्यं कस्मै रोचते ॥२६॥

मयूरपक्षसमं प्रेम मिथुनस्य विडम्बनम् ।
चाषच्छदसदृक्षं तु प्रार्थनीयतमं खलु तत् ॥२७॥

किं न जानीथ जन्मनो यूनोस्तत्परं फलम् ।
अभिन्नो भावबन्धो यो दुःखे च सुखे च ॥२८॥

समो उसाणिरुद्धाणं पेम्मो पेच्छह^{२५} सुच्चइ ।
कडक्ख-पह-पंथेहिं विक्खणेहिं परप्परं ॥२९॥

साहु बाण-सुए साहु मार-वच्छम्मि जं तुए ।
पोम्मराअ-सलाकाए कणअम्मि व रंजिअं^{२६} ॥३०॥

सावज्जा होइ विज्जा वि अविणीएण गणिहआ ।
अरम्मा होइ रम्मा वि दुब्भएणोढिअंगणा^{२७} ॥३१॥

अवि सीद-च्छद-च्छअ-संदा चंदण-वल्लरी ।
विस-पाअवमल्लिणा किं ण मुच्छं पअच्छदि ॥३२॥

सम उषानिरुद्धयोः प्रेमा पश्यत सूच्यते ।
कटाक्षपथपान्थैर्वीक्षणैः परस्परम् ॥२९॥

साधु बाणसुते साधु मारपत्ये यत्त्वया ।
पद्मरागशलाकया कनकमिव रक्तम् ॥३०॥

सावद्या भवति विद्याऽप्यविनीतेन गृहीता ।
अरम्या भवति रम्याऽपि दुर्भगेणोढाऽङ्गना ॥३१॥

अपि शीतच्छदच्छयसान्द्रा चन्दनवल्लरी ।
विषपादपमाश्रिता किं न मूच्छं प्रयच्छति ॥३२॥

सुज्ज-पाअ-समालिद्धा णलिणी जह रेहइ ।
तह रेहसि कल्लणि णेण हत्थे कआ तुमं ॥३३॥

अज्ज पज्जुणिणणा णेण महुरेण समाद्धिआ^{२८} ।
सिंगारेण व वच्चेमी रीई कं व ण कड्डइ^{२९} ॥३४॥

तुमं विअ (?चिअ) ऽणिरुद्धेण संगआ भासि अंगणे ।
विज्जुए च्चिअ विज्जोइ णील-मेहेण मेलिआ ॥३५॥

हरि-सोण्हा-सुओ^{३०} च्चेअ जोग्गो तुह सुमज्झमे ।
उइदो चंदलेहाए^{३१} कवहो चेअ सूलिणो ॥३६॥

सूर्यपादसंस्पृष्टा नलिनी यथा रजति ।
तथा रजसि कल्याण्यनेन हस्ते कृता त्वम् ॥३३॥

अद्य प्राद्युम्निना ऽनेन मधुरेण समादृता ।
शृङ्गारेणेव वैदर्भी रीतिः कं वा न कर्षसि ॥३४॥

त्वमेवानिरुद्धेन संगता भास्यङ्गने ।
विद्युदेव विद्योतते नीलमेघेन मेलिता ॥३५॥

हरिस्तुषासुत एव योग्यस्तव सुमध्यमे ।
उचितश्चन्द्रलेखायाः कपर्द एव शूलिनः ॥३६॥

(२८) समाडिआ.

(२९) कड्डई.

(३०) सुअ.

(३१) उइदोच्चंडलेहाए.

लज्जा-णिवट्टिओ^{३२} किंचि कोऊहल-पवट्टिओ ।
तुज्झ से पढमस्सेसो होउ हिंदोल-वेढणं^{३३} ॥३७॥

एस चुंबउ तंबोडुं^{३४} तुज्झ संवलिअं मुहं ।
भिगो व्व कल्ल-वादेण परावट्टिअमंबुअं ॥३८॥

पिअं णं पिअ-संलावं तुण्हक्का^{३५} वि हरिस्ससि ।
कोइलं विअ गुंजंतं माअंद-तरु-मंजरी ॥३९॥

णीवीहुत्तं च से पाणिं वाइस्ससि पाणिणा ।
णई-वेअस-रुक्खस्स विडवं विअ उम्मिणा ॥४०॥

लज्जानिवर्तितः किंचित्कौतूहलप्रवर्तितः ।
तवास्य प्रथमाश्लेषो भवतु हिन्दोलखेलनम् ॥३७॥

एष चुम्बतु ताम्रोष्ठं तवासवलितं मुखम् ।
भृङ्ग इव कल्यवातेन परवर्तितमम्बुजम् ॥३८॥

प्रियमेनं प्रियसंलापं तूष्णीका ऽपि हरिष्यसि ।
कोकिलमिव गुञ्जन्तं माकन्दतरुमञ्जरी ॥३९॥

नीव्यभिमुखं चास्य पाणिं वारयिष्यसि पाणिना ।
नदी वेतसवृक्षस्य विटपमिवोर्मिणा ॥४०॥

(३२) णिवतितो तीचि.

(३३) हीदोळवेडणीम्.

(३४) तम्पोठुं.

(३५) तुल्लीका.

इअ विम्हअ-कोडुहि^{३६} विम्हारिअ-कहा-कमं ।
जं किं पि जंपमाणार्हि^{३७} तार्हि साणंद-दिक्खिआ ॥४१॥

अहओ-पास^{३८}-णिक्खित्त-मुत्ता-कलस-सोहिणा ।
राअ-मग्गेण गच्छंतो गेहं गाहंति दंपई^{३९} ॥४२॥

वुड्ढंतेअ-णारीहि दुव्वा-संवलिदेहि दे ।
लाएहि वरिसिज्जंता वीसंता^{४०} मणिमंदिरे ॥४३॥

जह द्वाणोवविट्ठेहिं तुट्ठेहि पुट्ठ-गोरअं ।
राम-दामोदरेहि दे वच्छलिज्जेण^{४१} पेक्खिदा ॥४४॥

इति विस्मयकौतूहलाभ्यां विस्मारितकथाक्रमम् ।
यत् किमपि जल्पन्तीभिस्ताभिः सानन्द-दृष्टौ ॥४१॥

उभयपार्श्वनिक्षिप्तमुक्ताकलशशोभिना ।
राजमार्गेण गच्छन्तौ गेहमगाहेतां दम्पती ॥४२॥

वृद्धान्तःपुरनारीभिर्दूर्वासंवलितैस्तौ ।
लाजैर्वृष्यमाणौ विश्रान्तौ मणिमन्दिरे ॥४३॥

यथास्थानोपविष्टाभ्यां तुष्टाभ्यां पुष्टगौरवम् ।
रामदामोदराभ्यां तौ वात्सल्येन प्रेक्षितौ ॥४४॥

(३६) कोडेही.

(३७) जप्पमाणार्हि ताही.

(३८) अहवोवास.

(३९) दंमई.

(४०) विसंता.

(४१) वज्झलिज्जेण

जह-सत्थं महारंभे वत्ते पाणिग्गहूसवे ।
मणि-हम्मिममारुद्ध पाढत्ता^{४२} पोढ-खेलणं ॥४५॥

पुव्वमुव्वाह-लाहादो संका-संकोइद-क्कमो ।
जो जो मणोरहो ताणं सो सो तइ पवड्डइ ॥४६॥

अवंग-दोणिमारुद्ध पेम्म^{४३}-णाविअ-बंधवा ।
लज्जा-णइं समुत्तिण्णा तीसे दिट्ठि-किसोरिआ ॥४७॥

पुप्फ-पल्लव-पल्लंक्कमाठिण्ण पिण्ण सा ।
हत्थे^{४४} घेत्तूण लज्जंती अंके कह वि ठविआ ॥४८॥

यथाशास्त्रं महारम्भे वृत्ते पाणिग्रहोत्सवे ।
मणिहर्म्यमारुद्धौ प्रारब्धौ प्रौढखेलनम् ॥४५॥

पूर्वमुद्वाहलाभाच्छङ्कासंकोचितक्रमः ।
यो यो मनोरथस्तयोः स स तदा प्रावर्तत ॥४६॥

अपाङ्गद्रोणिमारुद्धा प्रेमनाविकबान्धवा ।
लज्जानर्दी समुत्तीर्णा तस्या दृष्टिकिशोरिका ॥४७॥

पुष्पपल्लवपल्यङ्कमास्थितेन प्रियेण सा ।
हस्ते गृहीत्वा लज्जमानाऽङ्गे कथमपि स्थापिता ॥४८॥

पुलअंकुर-सम्मद-किंचि-प्पडिल^{४५}-बंधणं ।
वारिओ वि स कट्टेइ^{४६} सणिअं से त्थणंसुअं ॥४९॥

ईसि^{४७} घम्म-जलामट्ट-घुसिणंक-घणत्थणी ।
बलामोडि परिस्सत्ता^{४८} णेण सा बाण-णंदिणी ॥५०॥

कवोल-पुलउच्छूण-कत्थूरी-पत्त-लेहिअं ।
बिंब-तंबाहरं णेण चुंबिअं से मुहंबुअं ॥५१॥

गवक्ख-रंध-गाहंत-मोहालि-कुसुमांजली ।
उगओ ख-णच्चस्स सुत्तहारो सुधाअरो ॥५२॥

पुलकाङ्कुरसंमर्दकिंचित्प्रशिथिलबन्धनम् ।
वारितोऽपि स चकर्ष शनैरस्यां स्तनांशुकम् ॥४९॥

ईषद्धर्मलवामृष्टघुसृणाङ्गधनस्तनी ।
बलात्परिष्वक्ताऽनेन सा बाणनन्दिनी ॥५०॥

कपोलपुलकोच्छूनकस्तूरीपत्रलेखिकम् ।
बिम्बताम्राधरमनेन चुम्बितमस्या मुखाम्बुजम् ॥५१॥

गवाक्षरन्ध्रगाहमानमयूखालिकुसुमाञ्जलिः ।
उद्गतो रतिनृत्तस्य सूत्रधारः सुधाकरः ॥५२॥

(४५) किंचिच्चडिल.

(४६) कट्टेइ.

(४७) इसि.

(४८) परिस्सद्धा.

चंदअंत-मणी-संद-णीसंद-सिअ-कुट्टिमं ।
आठिओ वलहिं कामी सेरं भासइ भामिणिं ॥५३॥

पेक्ख चंदाणणे चंदं मंदं चिअ समुग्गदं ।
विमलेण मुहेणं दे णिज्जिअं लज्जिअं विअ ॥५४॥

कहिं खु मअमेत्तेण^{४९} लंछिओ मअ-लंछणो^{५०} ।
कहिं च वअणं बद्ध-पत्तं मअ-मएण दे ॥५५॥

अत्ति-णेत्त^{५१}-समुत्थो वि ति-णेत्त-सिर-सेहरो ।
अमअस्स णिवासो वि मअस्स वसही अअं ॥५६॥

चन्द्रकान्तमणीसान्द्रनिष्यन्दशीतकुट्टिमम् ।
आस्थितो वलभीं कामी स्वैरमभाषत भामिनीम् ॥५३॥

पश्य चन्द्रानने चन्द्रं मन्दमेव समुद्गतम् ।
विमलेन मुखेन ते निर्जितलज्जितमिव ॥५४॥

क खलु मृगमात्रेण लाञ्छितो मृगलाञ्छनः ।
क च वदनं बद्धपत्रं मृगमदेन ते ॥५५॥

अत्रिनेत्रसमुत्थोऽपि त्रिनेत्रशिरःशेखरः ।
अमृतस्य निवासोऽपि मृगस्य वसतिरयम् ॥५६॥

फालाणल-मसी-दिण्णो कण्हमा एस दीसइ ।
इमस्स संभु-कोडीर-मंडणे ण कुरंगओ ॥५७॥

मा दे मुहेंदुणा होज्ज दिवा वि रअणि-ब्भमो ।
इअ एस विरिचेण अंकिओ रअणीअरो ॥५८॥

जं वा कुमुदिणी-विप्पवास-सोअ-मलीमसं ।
हिअअं से पआसेइ सच्छदाए कुदो मिओ ॥५९॥

मओ जइ कहं णाम पुव्वाअल-गुहा-ठिआ ।
पेरंतापडिअं सिंघा उवेक्खंति खणं पि णं ॥६०॥

फालानलमषीदत्तः कृष्णिमैष दृश्यते ।
अस्मिज्शंभुकोटीरमण्डने न कुरङ्गकः ॥५७॥

मा ते मुखेन्दुना भूदिवाऽपि रजनीभ्रमः ।
इत्येष विरिञ्चेनाङ्कितो रजनीकरः ॥५८॥

यद्वा कुमुदिनीविप्रवासशोकमलीमसम् ।
हृदयमस्य प्रकाशते स्वच्छतया कुतो मृगः ॥५९॥

मृगो यदि कथं नाम पूर्वाचलगुहास्थिताः ।
पर्यन्तापतितं सिंहा उपेक्षेरन् क्षणमप्येनम् ॥६०॥

जहच्छन्दमिमं चंदं पुलोएहि सुलोअणे ।
इमादो अवरं णत्थि दंसणिज्जं सरीरिणो ॥६१॥

गणिहत्तआण भेदेण गेज्झं^{५२} भिण्णगुणं भवे ।
दुक्खिणो विसमोहो ऽअं सुहिणो खु सुहाअरो ॥६२॥

सव्वस्स वि सगोत्तेसु पक्खवादो ण हिज्जइ ।
णेत्तजो एस सव्वाइं णेत्ताइं पीणएदि जं ॥६३॥

सप्पेहिं सह वासो जो एदस्स हर-मत्थए ।
दाह-सत्ती^{५३} तदो लब्धा चरिदत्था विओइसुं ॥६४॥

यथाच्छन्दमिमं चन्द्रं प्रलोकय सुलोचने ।
अस्मादपरं नास्ति दर्शनीयं शरीरिणः ॥६१॥

ग्रहीतृणां भेदेन ग्राह्यं भिन्नगुणं भवेत् ।
दुःखिनो विषमयूखोऽयं सुखिनः खलु सुधाकरः ॥६२॥

सर्वस्यापि सगोत्रेषु पक्षपातो न हीयते ।
नेत्रज एष सर्वाणि नेत्राणि प्रीणयति यत् ॥६३॥

सपैः सह वासो य एतस्य हरमस्तके ।
दाहशक्तिस्ततो लब्धा चरितार्था वियोगिषु ॥६४॥

अअं दु णाइ-धम्मो जं पदुमो णं विणिदइ ।
एदस्स तस्स उप्पत्ति-ट्ठाणमेक्कं जलं ण किं ॥६५॥

पदुमस्स वि एदस्सि^{५४} णत्थि वेरं ति मण्णिमो ।
सवत्त-कुमुअ-क्खेमआरो एस त्ति तं परं ॥६६॥

समो जं पहवो जं च^{५५} समो भिगाण आअरो ।
दुवअं तं सरोअस्स केरवे वेर-कारणं ॥६७॥

अप्पा लच्छी-घरं किं च लच्छी-णाहस्स णाहिओ ।
इअ किं कुमुआर्हितो^{५६} भेओ पम्मेण णाढिओ ॥६८॥

अयं तु ज्ञातिधर्मो यत् पद्ममेनं विनिन्दति ।
एतस्य तस्य चोत्पत्तिस्थानमेकं जलं न किम् ॥६५॥

पद्मस्याप्येतस्मिन्नास्तिवैरमिति मन्यामहे ।
सपत्नकुमुदक्षेमकार एष इति तत्परम् ॥६६॥

समो यत् प्रभवो यच्च समो भृङ्गाणामादरः ।
द्वयं तत् सरोजस्य कैरवे वैरकारणम् ॥६७॥

आत्मा लक्ष्मीगृहं किं च लक्ष्मीनाथस्य नाभिजः ।
इति किं कुमुदेभ्यो भेदः पद्मेन नादृतः ॥६८॥

णिङ्द्रुम्मि महंतस्स जं वेरं तं विडंबणा ।
कुमुअम्मि सवेरस्स अम्मो कज्जस्स अज्जदा^{५७} ॥६९॥

लच्छीलीला-णिण्णदो वि मंद-भग्गं खु पंकजं ।
जेण सव्व-जणाणंदो चंदो ण पडिलोअइ ॥७०॥

सचेदणाण णो चित्तं दवइ त्ति किमब्भुअं^{५८} ।
चंदुज्जोअम्मि^{५९} गावा वि जं संदेइ अचेदणो^{६०} ॥७१॥

रसण्ण-जण-मुद्धण्णो चओरो च्चिअ णावरो ।
[.....] ॥७२॥^{६१}

निकृष्टे महतो यद्वैरं तद् विडम्बना ।
कुमुदे सवैरस्य अहो कंजस्याज्ञता ॥६९॥

लक्ष्मीलीलानिकेतनमपि मन्दभाग्यं खलु पङ्कजम् ।
येन सर्वजनानन्दश्चन्द्रो न प्रलोक्यते ॥७०॥

सचेतनानां नश्चित्तं द्रवतीति किमद्भुतम् ।
चन्द्रोद्योतेन ग्रावाऽपि यत् स्यन्दतेऽचेतनः ॥७१॥

रसज्ञजनमूर्धन्यश्चकोर एव नापरः ।
..... ॥७२॥

(५७) अजदा.

(५८) किं अब्भुअम्.

(५९) चंदोज्जोअम्मि.

(६०) अऐदणो.

(६१) वविज्जसदइअए अएदणो

लच्छी-कोत्थुह-पारिजाअ-सुर-माअंगाणं जो सोअरो
जो वा^{६२} रुद्ध-कवद्ध-मंडण-मणी जो रोहिणी-वल्लहो ।
कामुद्दाम-कला-विलास-कलणा-विस्संभ-सक्खी खु जो
चंदं वंदसु सुंदरंगि तमिमं णेत्ताणं सिद्धंजणं ॥७३॥

पच्चक्ख-लक्खिअ-णिआम-णिआवराह-
वेरग-रोस-कलुसाइ-वि माणिणीणं ।
जस्सोदए च्चिअ विणा चलण-प्पणामं
चित्ताइ पीइ-महुराइ पिआ कुणंति ॥७४॥

जो च्वेअ छच्चरण^{६३}-झंकरण-च्छलेण विस्सेस खेअ विअलक्खरमारुअंति ।
बाहं गलंत-मअरंद-णिहं मुअंति सिग्घं करेइ किर केरइणि पसण्णं ॥७५॥

लक्ष्मीकौस्तुभपारिजातसुरमातङ्गानां यः सोदरे
यो वां रुद्रकपर्दमण्डनमणिर्यो रोहिणीवल्लभः ।
कामोद्दामकलाविलासकलनाविस्त्रम्भसाक्षी खलु य-
श्चन्द्रं वन्दस्व सुन्दरङ्गि तमिमं नेत्रयोः सिद्धाञ्जनम् ॥७३॥

प्रत्यक्षदृष्टनिकामनिजापराधवैरग्यरोषकलुषाण्यपि मानिनीनाम् ।
यस्योदय एव विना चरणप्रणामं चित्तानि प्रीतिमधुराणि प्रियाः कुर्वन्ति ॥७४॥

य एव षट्चरणझंकरणच्छलेन विश्लेषखेदविह्वलाक्षरमारुदतीम् ।
बाष्पं गलन्मकरन्दनिभं मुञ्चन्तीं शीघ्रं करोति किल कैरविणीं प्रसन्नाम् ॥७५॥

दाणिं खु संखुहिअ-वम्पह-हीरमाण-
 धेरेहि दीह-रअ-केलि-मिलाविएहि^{६४} ।
 पेम्माउलेहि मिहुणेहि सुहा-रसोल्ल
 पिज्जंति णेत्त-चुलुएहि जईअ-मोहा^{६५} ॥७६॥

लज्जा-लहू-करण-कम्मढ^{६६}-वम्पहाओ
 पच्छण-कामुअ-घरं पडिवट्ठिआओ ।
 सज्जो णिरत्थ^{६७}-तिमिराहि करावलीहिं
 स्भेइ जो अकरुणो^{६८} अहिसारिआओ ॥७७॥

इदानीं खलु संक्षुभितमन्मथद्वियमाणधैर्यैर्दीर्घरतकेलिम्लापितैः ।
 प्रेमाकुलैर्मिथुनैः सुधारसार्द्राः पीयन्ते नेत्रचुलकैर्यदीयमयूखाः ॥७६॥

लज्जालघूकरणकर्मठमन्मथाः
 प्रछन्नकामुकगृहं प्रति प्रस्थिताः ।
 सद्यो निरस्ततिमिराभिः कण्वलीभी-
 रुणद्धि योऽकरुणोऽभिसारिकाः ॥७७॥

(६४) मिळविएहि.

(६५) यद्देअमोहा.

(६६) कम्मठ.

(६७) णिरद्ध.

(६८) उभेइ जो अकरुणो.

जणिअ-मअण-बाण-स्सेणि-सस्स-प्परोहं
 पइदि-सिसिर-जोणहा^{९९}-णीर-धारा-णिकाअं ।
 विअइ विइरंतो^{१०} मेह-लीला-धरो जो
 पणइ-जण-सुभिक्खं पक्क^{९९}-बिबाहराणं ॥७८॥

तारा-कडप्प-सुइ-हार-विभूसिआए
 जोणहा ^{११}-दुऊल-परिवेढिअ-विग्गहाए ।
 जो च्चेअ णिच्चल कलंक तमाल पत्तं
 वत्तंबुजं कमणि पुव्व दिगंगणाए ॥७९॥

जनितमदनबाणश्रेणिसस्यप्ररोहं प्रकृतिशिशिरज्योत्स्नानीरधारनिकायम् ।
 वितरति विकिरन् मेघलीलाधरो यः प्रणयिजनसुभिक्षं पक्वबिम्बाधरभ्यः ॥७८॥

तारसमूहशुचिहारविभूषिताया ज्योत्स्नादुकूलपरिवेष्टितविग्रहायाः ।
 य एव निश्चलकलङ्कितमालपत्रं वक्त्राम्बुजं कमनिपूर्वदिगङ्गनायाः ॥७९॥

(६९) जोष्णा.

(७०) विइअरंतो.

(७१) विप्फबिबाहराणम्.

(७२) जोणादुकूलपट्टिवेढिअ.

कलंक-कल-कोइला-फलिह-पंजरो मंजुलो
 मणोज-महराइणो-धवलमादवत्तं ससी ।
 पुरंदर-दिसा-वहू-मुह-विइत्त-पत्तंकुरो
 पुरो फुरइ^{७३} एस दे तुवमुसे णिसेवेहिं णं ॥८०॥

इअ स विकसंतंतम्मोओ णिवुत्त-णिअंतणा-
 जणिअ-वणिआ-संगाभंग-प्पसंग-घणंगओ ।
 अविरल-ससि-ज्जोणहासुणहाअ-सुद्ध-दिसा-मुहे
 रअणि-णिवहे लीला-सीलो गमेइ कुमारओ ॥८१॥

कलङ्ककलकोकिलास्फटिकपञ्जरो मञ्जुलो मनोजमहारजस्य धवलमातपत्रं शशी ।
 पुरंदरदिग्वधूमुखविचित्रपत्राङ्कुरः पुरः स्फुरत्येष ते त्वमुषे निषेवस्वैनम् ॥८०॥

इति स विकसदन्तर्मोदो निवृत्तनियन्त्रणा-
 जनितवनितासङ्गभङ्ग प्रसङ्गधनाङ्गजः ।
 अविरलशशिज्योत्स्नासुस्नातशुद्धदिशामुखा-
 ब्रजनिनिवहांल्लीलाशीलोऽगमयत् कुमारः ॥८१॥

इत्थं सुत्थिअ-पुत्त-पोत्तणिअरो-वित्थिण्ण-कित्ति-च्छडा-
 जोण्हा-पणहुअ-वेरि-विक्रम-तमो उब्भासिआसामुहो^{७४} ।
 आणंदणव-पुण्णिमा-ससहरो सव्वाण णिव्वाणदो
 देवो देवइ-णंदणो दिसदु वो णिस्सेस-णिस्सेअसं ॥८२॥

[इअ उसाणिरुद्धे चउत्थो सग्गो^{७५}]

उसाणिरुद्धं समत्तं ।

इत्थं सुस्थितपुत्रपौत्रनिकरो विस्तीर्णकीर्तिच्छय-
 ज्योत्स्नापहनुतवैरिविक्रमतमो भासिताशामुखः ।
 आनन्दार्णवपूर्णमाशशधरः सर्वेषां निर्वाणदो
 देवो देवकीनन्दनो दिशतु वो निःशेषनिःश्रेयसम् ॥८२॥

॥ इत्युषानिरुद्धे चतुर्थः सर्गः ॥

उषानिरुद्धं समाप्तम् ।



Translation

CANTO I

1. May Lord Gaṇeśa who pleases the bees by his elephantine rut as he pleases his devotees (lit. supplicants) by various gifts, always and ever lead you to your welfare, who are full of sincere devotion for him.
2. May the Muse flash in our mind—the Muse by whose favour a person although suffering from the stupor of ignorance is enlightened and weaves at his own pleasure a poetic composition.
3. I bow to that wonderful, divine couple, that exists in a single body, and is of one mind, and having itself conceived, exhibits the foundation (or glory) of the sentiment of love in union.
4. May the Man-Lion enter our heart—the Man-Lion who tore the chest of the lord of the Daityas, Hiranyakaśipu, and dyed his claws in brilliant red that looked even more attractive than the moonlight mingled with twilight.
5. I respectfully wear on my forehead the dust that has been kissed by the lotuslike feet of my *guru* with the hope that when he sprinkles on it the water of his graceful favour when its seedlike particles would

sprout into a series of creeper like literary compositions.

6. The basic function of words in any language (or writing) is to convey a correct understanding of ideas. Would it therefore matter much to the wise whether the words are Sanskrit or Prakrit ?
7. Men of genius would not feel any jealousy towards men like me who are dullards. The lions roar back to the thunder of clouds and not to the croaking of frogs.
8. I have written a poem on a minor theme like *Uṣāniruddha* in which Kṛṣṇa— the Lord of Yadus—is a major figure. Any literary work where Vāsudeva is described (or presented) fails to give complete satisfaction to its listeners, although heard again and again.
9. Having been born in the ocean-born race of Yadu, the Lord Viṣṇu made the worlds lustrous by the glory of his heroic deeds, bright like the moonlight.
10. From whom met their destruction the warriors of the Lord of demons (Kamṣa), viz., Pralamba, Keśin and others (just as easily) as the masses of pitchy darkness are dispelled by the sun with his irresistible lustre.
11. (Kṛṣṇa) who had pulled from (the flesh of the mother) Earth the thorn, Kamṣa, that had caused her considerable pain and healed it by the soothing unguent of Dharma.
12. Who founded on the sea the city of Dvārakā with countless golden mansions, an abode of abundant

pleasures to overcome his longing for his erstwhile home- Vaikuṇṭha.

13. and married the gazelle-eyed Rukmiṇī, the princess of Vidarbha whose charms were enhanced by many of the qualities and who was a veritable bow-staff of Cupid.
14. He begot a son called Pradyumna on her and as the spring brings joy to the wood by putting the mango tree in fresh blossom, Kṛṣṇa, the Miracle Man (*māyā-manuja*) delighted the whole world by giving it his son.
15. Pradyumna, the Lord of Rati, was the second incarnation of Cupid that was burnt with the fire produced from his third eye by Śaṅkara, begot on her a son named Aniruddha.
16. Once at night, Uṣā, the daughter of Bāṇa, saw Aniruddha in a dream. His eyes were large like bloomed lotuses, his figure extremely handsome and in complexion he was dark like a rain-cloud.
17. She held him immediately with her branch-like arms and pressed him with her breasts resembling bunches of flowers. She hugged him as passionately as a creeper entwines a young mango-tree.
18. Then that damsel all of a sudden awoke and not finding that charming young man in her arms cried for long, in her bed; the girl, greatly dejected, lamented thus :
19. You have deserted me, inflamed with passion and in misfortune. Where have you, O handsome one, gone ? I saw your lotuslike face for half a moment only and it

slipped away like the city of Hariścandra (fabled to be suspended in the air).

20. In all eagerness I snatched somehow the pleasure of kissing your bimba-like lips for a moment. But the (cruel) fate deprived me of it the next moment as it deprives bee of sucking the juice of flowers.
21. "Don't be shy, O fine-eyed one, let me comfortably behold your lovely and moonlike round face"—you said in sweet words but you cheated me. Where have you, O cruel one, gone ?
22. Citralekhā, the daughter of Kumbhāṇḍa (the minister of Bāṇa) who was her friend holds Uṣā, the daughter of Bāṇa by the hand, Uṣā who was lamenting in these and many other words and asks her the cause of her lament.
23. "O Uṣā, you are talking simply nonsense, you are still a maiden, how can there be your lover now (at this age) ? You are a young maiden (only) ! Are you, O Uṣā, suffering from a hysterical fit? Don't talk absurd. Take courage."
24. "Who is that young man that torments and for whom you are wailing and weeping ? Tell me whether it was all a dream. Don't hide (the secret) from me, my girl."
25. Thereupon the daughter of Bāṇa replies in these words : "I'll tell you, O Citralekhā, the truth; in a dream I saw a certain commendable young prince - dark in complexion like the Tamāla tree with a very dark bark.

26. I gazed at him, who was decorated with an armlet, a necklace, a bracelet and ear-ornaments, who had put on yellow silk-garments, who had fine eyes, who was wreathed in beautiful and gentle smiles and who was all handsome.
27. Wantonly hugging me, a poor girl, with my courage robbed by Cupid that hard-hearted one suddenly disappeared and since then I am being consumed by the fire of separation.
28. Hearing Uṣā's words that shrewd Citralekhā assured her : "Away with your despondency ! O large-eyed one, your desire will be easily fulfilled.
29. On a large canvas I paint all the youths in the three worlds who are endowed with all the excellences of loveliness so that you may find out the ravisher of your heart."
30. Then on a large canvas, she paints in mineral dyes like red arsenic, etc., the figures of all the worthy sky-rovers, Dānavas, mortals Nāgas (lit. wind-eaters).
31. "This is Mahendra; that again is the Fire-god (lit. Fire); this is Kṛtānta (Yama, the god of death); and that is Nirṛti (the god of death or destruction or the regent of the south-western quarter); this is Pracetas (Varuṇa, presiding deity of water); this one is Pavana (the wind); this is the Lord of wealth (Dhaneśa i.e., Kubera); and this indeed is Maheśa (the great Lord Śiva).
32. "Behold, O Uṣā, these are Gandharvas, Vidyādharas, Yakṣas, Rākṣasas, Daityas and others as

well such as the blessed kings and Nāga princes. Could you find your lover among these ?

33. "Look at these Lords of Vṛṣṇis who are the devotees of Viṣṇu; this one is indeed Kṛṣṇa with a lovely apparel, this is Balarāma and that Madana (i.e. Pradyumna) and this one is Aniruddha."
34. "What blessed or lucky one among these could you possibly have seen to your heart's content in that dream ?" Saying thus that Citralekhā paints them out, looking at the princess every moment.
35. On seeing Kṛṣṇa she was full of curiosity; at the sight of Pradyumna her eyes with lovely eyelashes became wistful; and when she glanced at Aniruddha she was horripilated and she bent her face down (all the more) charming on account of shyness.
36. Noticing her in ecstasy at the recognition [of her lover] Citralekhā says, laughing, "Your heart is, O good girl, as it is, on a worthy object as Rohiṇī's did when it dwelt on the moon.
37. "Let Navamālikā intertwine a young mango-tree, and let a female crane unite with a dark cloud and you too be attached to Pradyumna's son (Aniruddha). The union of the two, worthy of each other indeed — has all the charm.
38. By my miraculous powers I'll bring over here, O Uṣā, that grandson of Kṛṣṇa (Aniruddha) as surely as the fragrance of flowers brings a bee or recitation of a song a gazelle".

39. Assuring thus that princess, Citralekhā went to Kṛṣṇapura. There at night she found the handsome Aniruddha asleep.
40. “It is only natural that Uṣā with large eyes resembling bloomed lotuses should be enamoured of none else but Aniruddha, the lovable son of the God of love—exactly as Lakṣmī should yearn after none else but Viṣṇu — the slayer of the demon Madhu.” Thinking thus —
41. That very clever Citralekhā carries away that prince, who was overcome with sleep, through her miraculous power, and brings him to Śoṇitapura unnoticed by anyone.
42. Taking him to Uṣā’s apartment she addresses her in words very pleasing to hear, in fact, a feast (or a delight) to her ears : Here is he, O Uṣā, whom you saw in the dream [only] for a moment—but felt such a strong attachment.
43. Now throw all your bashfulness to the winds and enjoy all the delights of love with him, youthful curiosity adding to them at every stage. Enjoy yourself as if you are a mature lady in the company of her equally mature lover.
44. This place is, O timid one, quite secluded and both of you have passion for each other. The (only) witness to the festival of sexual union of you two in your youth would be the flower-arrowed [God of love] himself.
45. The Vedic triad (*trayī* means Veda-trayī—the three

Vedas taken collectively) lays down various types or forms of marriage. The form of Gandharva marriage is proper for you, O daughter of Bāṇa, who are deeply in love with each other.”

46. At this point Aniruddha suddenly awoke. All astonished he gazed at the maiden reflecting :

“O ! what a great wonder the creator has created !”

47. Is it an illusion ? Or is it a dream? Or is it a jugglery ? Or is it the delusion of my mind ? This gem amongst women, the very embodiment of loveliness that shines here !

48. Ah ! The spotless and lovely moon; the two blue lotuses under the two halves of Cupid’s bow and a ripe (bright red) *bimba* fruit !

49. The golden creeper with the slender midriff, so slender that it has almost become invisible but surprisingly enough yet bears the two plump globes of charm, but the bigger wonder is down below, the two delicate and smooth plantain stems !

50. Is that a flash of lightning caught in a steady posture ? Is that moonlight clad in human body ? Perhaps she is the daughter of the ocean of Nectar bathing my eyes in nectar !

51. “No, she is indeed the fair-limbed daughter of Bāṇa” Citralekhā assured him, when she observed that he had fallen in love with the princess. “The god of love makes a gift of her to you.”

52. "She told me she had seen you in a dream. By my magic I brought you here. What more would you want me to do to make your life with her more enjoyable ?
53. "Full of frolick as you are, enjoy all kinds of love games with her. She is equally fond of them. Like a royal swan around a lotus plant or like the moon in the company of a (cloudless) full-moon night, enjoy all the fun."
54. This pleased him much— in fact, he plunged himself deep in the ocean of pleasures. He held Uṣā's hand and meant to pull her into a close embrace. She was thrilled, her eyes had a languid look and her speech came haltingly in a lovely stutter.
55. At his touch her body, every inch of it, had gooseflesh and she trembled like a *Kadamba* branch that has been studded with buds at the touch of the eastern breeze.
56. He seated her on his lap and forcibly hugged her and kissed her mouth having a red lower lip which out of shyness was bent towards her shoulder.
57. Then in due course (not without the maidenly coyness) she gradually reached the stage (in love's enjoyment) in which she pressed her breasts on his chest, fixed her eyes on his face and favoured him with pouted lips so that he could have the fill of his pleasure.
58. As the bride and the bridegroom, skilled in the art (of love) were sporting secretly in that apartment with their hearts warm with love and both averse to separation even for a moment.

59. The attendants looked suspiciously at the princess's apartment and guessed that she had a lover inside with her. They immediately rushed to her father, the king of the demons, folded their hands and reported :
- 60-61. "A curse seems to have landed on us all, your Majesty. Some one is at a foul game with your daughter. A strong male voice deliberately softened to a whisper couldn't have led us to any mistake. From the apartment of the princess come suspicious sounds of constrained talk and the tinklings of the anklets. What else could cause them but the excitement of love-making ? Their passion has made them careless in their behaviour. Blind passion !"
62. These words hit Bāṇa's ears like a sharp arrow; sorrow burnt him and anger made him tremble. He rushed towards his daughter's room.
63. There at that time the lord of Daityas finds that bride and that bridegroom endowed with lovely forms and worthy of each other in their pure delicacy, playing at dice.
64. Almost forgetting his intense hatred, he looked in wonder. He stood for a long time motionless like one painted in a picture gazing at the Prince. Afterwards getting wild he addressed him in harsh words :
65. I should like to know if you, O paramour of my daughter, if you consider this region which very much belongs to me, to Bāṇa, to have no master at all ? How could it be that you have not heard of my valour, known throughout the world or of me, a thousand-armed warrior ?

66. You are polluting the daughter of Bāṇa, the lord of all the gods and demons. Who, who are you, committing this vile and rash act ? And which way did you enter this mansion heavily guarded on all sides as it is ?
67. Go away if you care to live, If you, however, crave for death, fight with me. For the arrows of Bāṇa are known to be fierce in mercilessness against the guilty.
68. Thereupon the son of Pradyumna (i.e. Aniruddha) said to Bāṇa, the king of the demons : “Enough of your bragging ! Why do you attempt to vanquish Kṛṣṇa’s grandson on the battlefield like a jackal a lion ?
69. “The man who is hit by my mace on his head will hardly last longer than a minute. I call her (my mace) the sister of Yama’s staff. See if you are strong enough to withstand the might of a thunderbolt !
70. Thus ensued a fierce encounter [which was to last] long between the two. Both were mighty, haughty and full of hatred, they kept spewing insults at each other.
71. All the missiles which Bāṇa with his thousand arms hurled at him were instantaneously shattered to pieces by Aniruddha (the son of Pradyumna) with his single mace.
72. When the Lord of Demons saw the young hero making such dangerous moves and flourishing his mace in such a threatening manner, he felt worried that it may turn out to be a difficult proposition, he hurled at him the serpent-missile and arrested all his bodily movements.
73. Binding that youth by his serpent-missile when that Bāṇāsura quickly went away, the girl (Uṣā) wept

- bitterly crying : “Alas ! O my lord, alas ! O my handsome one, alas ! O my love !
74. “Alas, alas ! It is on account of me, the wretched girl, that you are now brought to this (miserable) state by my father. Or rather, by cruel fate; whom else can I blame ?
75. “In vain do I long for fine enjoyments. Indeed I loath this life of mine. what happiness can I possibly have without you ? Alas, O my Lord ! It seems I live on only for misery”.
76. “Be done with your grief, O Uṣā; your lover will certainly be free : his grandfather is the Supreme Lord of the univervse.” Citralekhā cheered her up.
77. Aniruddha with his lotus-like eyes bloomed as the light of Uṣā’s moon-like face spread on him. He stayed in a part (corner) of that Uṣā’s mansion, disregarding the humiliation of imprisonment.

Thus (ends) the First Canto in the (Poem)
Usāniruddham.



CANTO II

1. Now Kṛṣṇa, the Lord of Lakṣmī, was overpowered with grief and as he feared the death of Aniruddha, he saw the saint Nārada come over to Dvāravatī.
2. Nārada of fair complexion like pure crystal, with a head full of matted hair, a little tawny like paddy resembled the mountain of Kubera (i.e. Kailāsa) tinged by the glimmer of early dawn.
3. Kṛṣṇa bowed to Nārada, who praised him aloud to the accompaniment of the lute, set astir by the breeze. He honoured him and seated him on a couch. He addressed him in these words :
4. "My abundant merit, accumulated in many a past birth, has borne fruit in that I could see your feet which purify one of all sin.
5. All the Yādavas here belonging to the families of Madhu, Bhoja, Andhaka and Vṛṣṇi are overwhelmed with grief as the young Aniruddha has suddenly disappeared from sight.
6. That boy, perpetuator of our race, is not traced although all the directions have been searched. After all who can succeed in his efforts when fate is adverse ?
7. The burden of our grief is lightened, O illustrious one,

at your [mere] sight. How will the sun-lotus wither away with frost when the sun rises or comes up ?”

8. Nārada heard these words of Kṛṣṇa and understood them to come only from his assumed human form; he slyly smiled and respectfully addressed him in the following profound words :
9. “Give up your dejection, O Lord, for that boy born of Raukmiṇeya (i.e.the son of Rukmiṇī) is alive. He is, however, listen to me, held captive by that wicked son of Bali (i.e.Bāṇa).
10. As he was said to be seen in a dream by the daughter of that Bāṇa, her girl friend secretly carried him away through her miraculous power.
11. Then that demon Bāṇa knowing this got wild and in an encounter held him (Aniruddha) captive. In this manner that son of your daughter-in-law is said to have disappeared.
12. That Bāṇa is a thorn in the side of (i.e.oppressor of) Brāhmaṇas, and has become invincible on account of the strength of his thousand arms. He is also arrogant. What more shall we say about him who has Lord Maheśvara [himself] as his gate-keeper ?
13. Strike at (or kill) this great demon who is your enemy and then set free the husband of Uṣā (i.e. Aniruddha). Why do you, like an ordinary person, O slayer of Madhu, connive at this insult ?”
14. These words spread in Kṛṣṇa’s heart the fire of anger; one could observe it in the sudden appearance of

smoke the way he knit his brows.

15. Then quickly Kṛṣṇa set out of the city; he was led by Balabhadra (i.e. Balarāma) and surrounded by his army in which Kṛtavarman and Sātyaki were foremost.
16. The dust from the earth that was kicked up by the hoofs of horses covered the clouds, the breasts, as if it was the brassiers of the breasts of the virgins of the quarters.
17. The sword blades with their flashing brilliance, the elephant columns presenting the contours of dark clouds, the army drums producing the thundrous sound, Kṛṣṇa's army looked like heralding the advent of the rainy season.
18. The Yadu army crossed the ocean by means of a bridge; it destroyed trees on the coast and beat down the earth by the stamping of their feet as it traversed the forests.
19. The forces of Kṛṣṇa being swift of foot quickly crossed mountain-ranges, valleys and roads, and descended on the palace of Bali.
20. The twanging sounds of bows and the sounds of musical instruments greatly magnified by the trumpeting of elephants all of a sudden filled the people of Śoṇitālaya (i.e. Śoṇitapura) with panic and bewilderment.
21. Mādhava (i.e. Kṛṣṇa) besieged the city of his enemy first with sounds of drums, then with mass of dust rising from the march of his soldiers and finally with his army.

22. Then that door-keeper, god Śiva, attended by a host of goblins (*Pramathas*) and loudly applauded by Guha (i.e. Kārtikeya), Gaṇeśa and Nandī started getting ready for the battle.
23. He tied his matted hair with serpents—the matted hair which had become dishevelled in his wild (or violent) dance (*tāṇḍava*) at the end of the day, and the crescent moon in which had slightly slipped and the heavenly Gaṅgā in which had felt lost.
24. Releasing or loosening the lordly serpent which was coiled like a bracelet and used as one, he fastened it to his bow, Pināka by name, which was bent down (by him) with mighty force.
25. He fastened round his broad loins, looking glossy and shining on account of the tiger skin — that was well-fitted, extended and rugged — with a girdle of snakes.
26. The great god (Maheśvara) knit his brows in true anger producing apprehension of the Cupid's bow broken in twain in the confusion caused by the fire from the third eye of Śiva (on the occasion of Madanadāha).
27. All at once he mounted his bull, white like the crystal mountain and fierce in appearance by his sharp and hoarse bellowing sounds, given out in joy.
28. His attendants too, highly enraged, and puffed up with pride got ready for the battle in a moment and started forth accompanied by Kārtikeya; he had a Śakti (a powerful missile, spear) in his hand and his mount was a pea-cock.

29. Fearlessly they plunged into the deep ocean of Yadu's army, thronged or crowded with lofty waves of the cavalry and the dreadful crocodiles in the form of Balarāma and Mādhava (: Kṛṣṇa).
30. Pradyumna and Kārtikeya, with a peacock as his vehicle, bent their fierce bows and fought with each other covering the sky with showers of arrows.
31. The enemy's arrows with various tips, which were instantaneously thrown off or repelled by the blast of the big, bright, wings of the peacock (the mount or vehicle of Kārtikeya). They could simply not reach their target – the body of Viśākha (i.e. Kārtikeya).
32. Then that son of Rukmiṇī (i.e., Pradyumna) pierced Guha (an epithet of Kārtikeya) with sharp arrows bearing sparks of fire and which on an earlier occasion had pierced the vitals of the demon Śambara.
33. The demon Bāṇa, who could confound his enemy with missiles shot from his five hundred bows, engaged himself in a combat with Yuyudhāna (i.e., Sātyaki).
34. In the course of the combat the various types of arrows of Sātyaki in no time rendered the volley of Bāṇa's arrows pale in lustre as the rays of the sun do the clusters of stars.
35. Then that supreme god (i.e., Śiva) himself rushing at Janārdana (i.e. Kṛṣṇa) shot arrows fixed on his Pināka bow – the arrows that had made Tripura's wives widows.
36. The enemy of the demon Madhu (i.e., Kṛṣṇa) too

discharged arrows from (lit. which were joined to) his well-strung Śārṅga bow — the arrows that had drunk gluttonously the honey of blood of the demons Madhu and Kaitābha.

37. Then there ensued a combat between the two (Kṛṣṇa and Śiva), dreadful to look at as they both were equally filled with anger. Indra, the lord of gods, who was seated in his aerial car (above in the sky) appreciated it with a nod of his head.
38. The gusts spreading from the Wind Missile, discharged by Kṛṣṇa violently shook the trees; but as soon as they reached their faces they were swallowed by the serpents that served as the decorations of Śiva.
39. Hara (i.e., Śiva) then discharged a Serpent Missile furnished with feathers. From this missile spread out multitudes of serpents; their poisonous hissings poured forth flames. But Viṣṇu's mount the *eagle* quickly smashed them all (or better, swallowed them all).
40. The fires emanating with a flash and blazing from the Fire-arrow shot (or discharged) by Kṛṣṇa were put out by the water of (the river) Gaṅgā on Śaṅkara's head.
41. Then the world which was enveloped in darkness arising from the 'Darkness-arrow' discharged by Śambhu (i.e., Śiva) was brightly (lit. powerfully) illuminated by the great brilliance of Kṛṣṇa's (Sudarśana) *Cakra* (disc).
42. The fire from the (third) eye on the forehead of Śiva was quickly extinguished by the big rain-drops pouring down from the world-dissolution clouds, produced by

the Vāruṇa Missile discharged by Hari (i.e., Kṛṣṇa).

43. In the course of the combat which had struck terror in the hearts of even veteran warriors although it increased Nārada's curiosity, Acyuta (i.e. Kṛṣṇa) felt enraged and hurled at Śaṅkara the irresistible Swoon - Missile.
44. When Śiva, ornamented with a digit of the moon, was momentarily stupefied and retired from the battle-field and the six-headed Kārtikeya too turned away, the whole class of Pramathas (goblins) attending on Hara (i.e., Śiva) swiftly fled away.
45. Balabhadra (name of Balarāma), the mighty lion rushed at the violent or arrogant elephant Kumbhāṇḍa who, being in rut, was wandering in a wayward manner and in the fight tore him up with his powerful plough — the sharp teeth in his jaws—instantly.
46. Then the demon Bāṇa, his eyes red with anger, rushed swiftly at Kṛṣṇa, the son of Devakī, with his many bows pulled taut to shoot.
47. In the combat, the lord of Ramā (another name of Lakṣmi) i.e. Viṣṇu-Kṛṣṇa speedily broke to pieces, with volleys (lit. multitude) of arrows the tall palmtrees of his bows strung with or entwined with the creepers of tough bow-strings in the jungle of Bāṇa's thousand arms.
48. Bāṇa the demon takes up a discus, a javelin, a knife, a lance, a club, a sword or a mace to replace the bows in his hands which Śauri (i.e., Viṣṇu-Kṛṣṇa) had destroyed.

49. Whichever weapon the infuriated and conceited Bāṇa had picked up, Kṛṣṇa, the enemy of Madhu (the demon), quickly smashed it to pieces.
50. Wounded by sharp missiles, rendered weaponless, his body smeared with streams of blood, the demon Bāṇa greatly distressed, appeared (lit. became) like a mountain full of minerals.
51. [At this juncture] Bāṇa's mother Koṭṭavī came out hastily and stood between them (Bāṇa and Kṛṣṇa, the two warriors fighting each other). Then the son of Nanda (i.e. Kṛṣṇa) retired, and Bāṇa also entered his mansion.
52. At this juncture there appeared on the battle-field, a three-headed monster— a dangerous kind of Fever let loose by Śaṅkara—horrible in appearance, deformed in body, disagreeable and screechy in voice and frighteningly formidable in looks.
53. When that hostile Fever sent Yadu's warriors in profound swoon Hari [in retaliation] sent forth a mighty Four-armed Fever.
54. The Four-armed Fever of Viṣṇu said to the three-headed one as follows : "You are, O rash one, now making your own ruin at my hands easy like a moth who throws itself at a flame.
55. "To cure the disorder in the humours of the body caused by fever the [best] physician is only another fever. Is not the thorn stuck in the sole pulled out by another thorn ?

56. "You see now the valour of my arms [displayed] on the battle field ! You may be three-headed ! But [with all your heads] you [simply] cannot compete with me."
57. The Three-headed one too said [in reply] something like this : "Eh, hear me. I'll do here and now what is dear to Kālahara (i.e., Śiva) whereby the demon Bāṇa would gain prosperity.
58. How do you, O stupid one, expect (lit.desire, cherish) to conquer me, the mighty servant of Śaṅkara ? The columns (or mass) of darkness might as well desire to dispel the mass of the sun's rays !
59. Then there came about a duel between them — which produced loud noise, which shook the heaven and the earth and which was fought hand to hand, nail to nail, foot to foot, tree to tree and rock to rock !
60. The Three-headed one, overpowered in the combat by the Fever of Viṣṇu (i.e., Kṛṣṇa), and chased by him, who was being beaten by him all along (who was continuously striking him) fled all over the earth, the heaven and the nether world, trembling [in fear all the while].
61. That Fever created by Rudra, with its eyes brimmed with tears and rolling in fear and with its vanity subsided, resorted to Kṛṣṇa's lotus-like feet and praised him :
62. "I am in distress. Grant me safety from thy Fever O Mādhava (i.e., Kṛṣṇa). Plunged in the ocean of indiscretion, I have been, indeed, vanquished (by your Fever).

63. I know you to be the Eternal (God), who creates, protects (or supports) and destroys this world, and that you are the cause of gods among whom the Blue-necked (i.e. Śiva), Viriñca (i.e. Brahmā) and Indra are the foremost.
64. In your case who are by your very nature beyond all *guṇas* (qualities), O Lord, your conformity to the three qualities is simply a transferred behaviour, like fragrance and heat in the case of wind.
65. Everywhere in everything, living or non-living in this universe your own spirit (life-giving principle) pervades, O Lord, exactly like the oil in sesamum seed.
66. "With you remaining present as spectator, your inscrutable Māyā dances about in various ways causing (or spreading) doubt (and confusion) about everything.
67. "Ever victorious is the prowess of your arms that are dedicated to the task of protecting all the worlds, that are decorated by the discus (Sudarśana-Cakra) and the conch (pāñcajanya) that resemble the lord of snakes (i.e. Śeṣa) and that have captivated the glory of your enemies — the prowess of your arms that is a veritable conflagration burning the forest of sins of your devotees."
68. "We bow to you - with a sapphire - blue body, with a moonlike face enveloped in the stream of moonlight of your sweet smile, with large and long lotus-like eyes, with the Kaustubha jewel flashing on your chest and

decorated with a halo of lustre of the bejewelled crown.

69. "We bow to you, O son of Devakī (i.e., Kṛṣṇa), wearing *vanamālā* (a garland of wood-flowers) tinged red on account of its having rubbed off the saffron applied to the plump breasts of cowherdesses (young women of Vraja district near Mathurā), you, who dwell in the hearts of those persons who have purified their lives by good deeds."
70. Thus praised by the Fever that was let loose by the enemy of Madana (i.e. Śaṅkara), Janārdana (i.e. Viṣṇu-Kṛṣṇa) was highly pleased, and with a gentle smile, he spoke (the following) dignified words, each and every syllable of which was steeped in the bright nectar of the lustre of his teeth :
71. "Hallo ! O Brāhmaṇa, great as you are, shed all fear from the Fever I have produced. Ah ! you are the creation of Śaṅkara (lit. the enemy of the five - arrowed) and, therefore, you are an object of honour (worthy of honour) for us. (In fact) you have become our friend and I am pleased with you. You have accomplished (the tasks assigned to you), O Three-headed (Fever) ! Now you may go happily wherever your mind desires."
72. Indeed in all the three worlds there shall certainly not result any harm from you to the persons who would remember this conversation between you and me. Our favour will yield the desired object and remove any disease (or pain). Go back now at pleasure, O wise Three-headed Fever, in any direction.

73. With these words he freed Triśiras (the Three-headed) from the torment of Fever. As Mādhava (i.e., Kṛṣṇa) stood on the battle-field he looked like the sun — that by his hot rays destroys the blight of the frost and makes the lilies in the pond bloom (lit - lustrous).

Thus (ends) the Second Canto in the (poem)
Usāniruddham.



Canto III

1. Now, once again Bāṇa begins his march ahead. Bāṇa, who is desirous of fighting a grim battle, who looks like a moving Vindhya mountain, with his thousand arms looking like the various peaks and the bows along with their strings like the trees (on the mountain).
2. Bāṇa who is irresistible with his sparkling arrows mounted on the bent and strong bows rides a chariot drawn by a large number of swift horses and that produces deep thundering sound.
3. With shoots of rays of the pale-red gems set in the array of armlets put on his thousand arms, he very much appeared like a Śālmali (silk-cotton) tree which has put forth flowers on its branches.
4. Bāṇa of dark-blue complexion that competed with rainy clouds and the white umbrella that was held over him looked like the sea reflecting the disc of the moon that has just risen over it.
5. With his dark-blue body fanned by the constantly moving chowries, Bāṇa looked very much like the stream of Yamunā with the *kuśa* grasslands growing luxuriously on both her banks.

6. Instantly that Bāṇa beheld Madhumatha (the destroyer of the demon Madhu, i.e. Viṣṇu - Kṛṣṇa) who was stroking the bow-string with his lotus-like hand and gazing in his direction from the corners of his eyes which were red with distinctly visible anger.
7. Quickly rushing against him he said : "How dare you O son of a cowherdess, stand up to me ? Note it well that I am neither the demon Naraka nor Kāṁsa. I am Demon Bāṇa, the son of Bali.
8. Havn't you heard of the heroic deeds of mine (lit. the power of my arms) ? My arms which have become hard and callous (*karkaśa*) on account of the scars and wounds caused by (constantly) pulling the bow-strings and have been puffed up with (pride and) great happiness derived from pulling the hair of the heavenly nymphs.
9. Listen again : These hands of mine with their extraordinary skill of playing the drums at Śiva's dance festival (or orgies) have won the rarest of honours of the great god's favour.
10. These formidable hands of mine that dragged Indra and other warrior gods from their seats ! Now, they have become so terror-stricken that discarding their bodies they eat whatever oblations kings on the earth offer them in sacrifices.
11. I have not forgotten how assuming the form of Vāmana (name of Viṣṇu in his fifth incarnation when he was born as a dwarf to humble the demon Bali), you cheated my father who had become feeble on account

of old age and robbed him of his lordship of the three worlds. Isn't it ?

12. This is the most fortunate thing that has happened today, you see. You have walked into the midst of the forest of my thousand arms. As soon as I conquer you—defeat you—in the battle I become the master of all the fourteen worlds !
13. The lord of Indirā (another name of Lakṣmī, wife of Viṣṇu)- Kṛṣṇa replied to him : “This your proposition sounds very well ! You will accomplish it only if the forest of your arms is not destroyed, O demon !
14. You are impatient, Sir ! You would love to have the pleasure of a swim in the ocean of a mirage ! (An impossibility indeed !!) and decorate yourself (lit. your hair) with garlands of the fragrant sky-flowers ! (Another impossibility !!!)
15. “Of what avail is empty talk ? Show the power of your strong arms by action. It will make you give up in a moment your pride on being invincible here in all the three worlds.
16. Then before the very eyes of Śaṅkara, the destroyer of Tripura, there began a terrific fight between Kṛṣṇa and the demon Bāṇa filling the firmament with arrows. But that was difficult to watch on account of the dust raised by their fast moving chariots.
17. Then the troop of Pramathas (a class of Beings, said to be goblins attending on Śiva) bows down, is delighted, dances, cries, laughs loudly, jumps, trembles wavers, and goes through different states of feelings

like excessive delight, joy and fear while watching their combat.

18. The host of gods standing in the sky (to watch this combat) sounded their own musical instruments and this sound echoed the trumpeting of the scented elephants and the loud beating of the drums of the Yadu army (below on the earth).
19. The massive sound of the Śārṅga-bowstring pulled by Kṛṣṇa's hand drowns all other sounds. This massive sound conveyed the good news to Aniruddha's ears like a relay of messengers that carried news from moment to moment.
20. Murāri (the enemy of the demon Mura, i.e. Kṛṣṇa) with a sharp-barbed arrow cuts off the demon Bāṇa's one arm as if it was a branch of a tree, massive and long and brownish in colour with the lustre of the jewels set in his golden bracelet.
21. The cut off arm falls to the ground. Along with it fall the tears of the wives of Bāṇa and fully bloomed flowers of the celestial trees showered by the host of gods who were overjoyed at Kṛṣṇa's heroic feat.
22. Again, Kṛṣṇa cut off his enemy's (Bāṇa's) arms, which carried bows and arrows and the fore-parts (*prakoṣṭha*) of which were marked with glossy (oily-looking) scars, produced by the friction (lit. pulling) of bow-strings, and which, for the Goddess of Victory over the three worlds, were pleasure ground.
23. The battle-ground, full of those chopped off arms whose palms were shining with the lustre of the gems

on the rings, appeared like a grove of sandal trees full of a multitude of serpents.

24. Then Śiva (whose emblem is the Bull) noticed that almost all the arms of his devotee were cut off. He approached Kṛṣṇa, the enemy of the demons, and in order to personally propitiate him said, greatly confused as he was, as follows :
25. “Be pleased, O Padmanābha from whose navel a lotus grows. The sages sing in their hymns that you are merciful towards (or kind to) the poor. How then you do not still take compassion on Bāṇa, the son of Bali, who is defeated in battle and full of distress ?
26. With what words should we, O Madhumathana — O slayer of the demon Madhu, praise you and show our devotion to you, as you are, in reality, beyond words of praise, and far beyond the three *guṇas* — *sattva*, *rajas* and *tamas* ?
27. How can we fathom your greatness which is the essence of the Upaniṣadic lore? Even the divinely gifted, eminent sages have found it almost impossible to conceive it in their minds; then what to talk of expressing it in words ?
28. Who would not marvel at whatever heroic deeds you did through your different incarnations ? You resorted to the three *guṇas* (of Prakṛti-*sattva*, *rajas* and *tamas*) and succeeded in protecting the world that you have created.
29. To explain : Having assumed the form of the King-Fish, whose proportions were equal to the great

mountain, you pierced with your great horn the chest of the demon warrior Hayagrīva who, as the story goes, had stolen the three Vedas - Ṛk, Yajus, and Sāman.

30. Having assumed the form of a tortoise, known as Kacchapa (?) the bony back of which was as hard as the thunderbolt itself, you, O lotus-eyed one, and you who are as handsome as Cupid (the god of love),— you supported the Mandara mountain (which was used as the churning rod to churn the deep milky ocean.
31. We remember, O supporter of the earth, your Boar-form which was so formidable and wonderful, and which with the pointed tusks that had grown out of the seeds of thunderbolt-pieces tore open the mountain-like chest of the demon Hiranyākṣa.
32. How can I describe — I can't adequately describe — your huge figure, part human and part lion (Narahari-vigraha) your enormous (or full-throated) roar, and your face made frightening by the matted mane and its complexion made deep brown by the blood from the guts of the demon that you had torn open by your claws.
33. With your three steps you, O Kṛṣṇa (lit. the lord of Ramā i.e., Viṣṇu-Kṛṣṇa) quickly robbed the three worlds of this very Bāṇa's father who was deceived by your dwarfish form (*baṭu-vapuḥ*) !
34. As Paraśurāma you offered the race of Kṣātrīyas as libations in the blazing fire of your axe which had become sharp by chopping off the forest of the arms of (Sahasrārjuna or) Kārtavīryārjuna who had grown

insolent on account of his victories over the three worlds.

35. Incarnating yourself as Rāma, the son of Dasāratha, you cut off all the ten heads of Rāvaṇa who had desired to pollute the feet of Sītā, the daughter of Janaka, with them which he (Rāvaṇa) himself had chopped off as offerings to god Brahman and which had grown again at his favour.
36. You now assume the two forms of Balarāma (lit. dressed in blue garments) and Kṛṣṇa (lit. dressed in yellow garments); the fair complexion of the one is like the newly cut ivory and the dark, like a row of rain-filled clouds.
37. Does not your body enchant the people – the body dark like collyrium, wearing the Kaustubha gem and Śrīvatsa sign on the chest — the cynosure of the eyes of all the young and lovely ladies infatuated by you ?
38. O, Kṛṣṇa, (lit. friend of Vijaya, i.e., Arjuna), you are the Lord of the whole universe. You pervade the various movable and immovable objects. You are, certainly, the very root of the tree of the Vedas — the tree whose many branches bear a variety of fruit !
39. Since you are the shelter of those who have no shelter they know you, O bestower of boons, a never-ending store of compassion. You therefore, let go this demon Bāṇa. The intoxication of his pride has now vanished like the poison in the Kāliya serpent.
40. Hari, pleased at heart, then said : O Śiva, having a bull as a sign, stop from praising me. When one thinks

of your great heroic exploits, the heroism of others looks (indeed) trivial and insignificant.

41. The five-arrowed god of love (Kāma) whose arrows are so very soft as flowers cannot be borne by anyone from amongst gods, men— and Nāgas—even that Kāma you burnt to ashes in the fire from your third eye ! What can be more wonderful than this ?
42. Who has not admired your position – bodily posture - (*sthiti*) when you went out to destroy the demon Tripura? You rode the chariot of the earth; you held the bow of the greatest mountain (called Himālaya); its bow-string was Vāsuki (a serpent king); it was fastened at the two ends of the bow (for which special notches were made).
43. Did you not, at the time of the churning of the ocean, O Śaṅkara, gulp the Kālkūta poison which was about to destroy the three worlds and dry up the hosts of gods and demons by its scorching heat like that of the hot season-summer ?
44. Or it is no use talking much; you alone accomplished, O Śambhu, what was impossible to accomplish for any one else on this earth for the well-being of all the people.
45. We bow to you; being bejewelled with serpents you look charming; you possess the never setting crescent in your brownish matted hair, you carry in your hands an axe, a deer, a human skull and a trident and you are the highest bliss. What else can we do ?
46. What a wonder ! How shall we describe, O Ívara,

your undivided love for those who seek your shelter !
For, look here, it makes you, O Bhava (i.e., Śaṅkara)
stand at the gate of the demon Bāṇa — it makes you
forget your residence on the Mountain Himālaya !

47. I shall certainly not kill the son of Bali — the demon Bāṇa but only smash his excessive vanity. It would be regarded as a serious blunder if bloated villains were to be ignored !
48. Aṣ I was importuned by Prahlaḍa with abjuration I shall surely not kill even the wicked born in his family. Let this Bāṇa, a favourite of yours live long, O Śiva, with no more than two arms only.
49. To the Four-armed one (i.e., Viṣṇu-Kṛṣṇa) who remained silent after saying this, bowed that Bāṇa, with his body quivering with fear, folding well the pair of palms which were left intact — unimpaired and then said as follows :
50. “Victory, victory to you, O lord of the Yadus (i.e., Kṛṣṇa) – you who are always and ever devoted to the mission of protecting the helpless and who possess eagle as your symbol. (*Pakṣirāja - Ketu*). Show favour to me. I seek the shelter of the pair of your feet. My homage to you who are the ocean of the nectar of compassion !
51. “Kindly forgive me, my compassionate Lord, O lotus-navelled (Viṣṇu-Kṛṣṇa) one ! I have committed an offence against you indiscreetly out of vanity caused by my overbearing attitude.
52. “The high-souled Prahlaḍa, my grand-father, achieved

success by ever (recollecting your blessed name and) by remembering your sacred feet. Eventhough I knew this well still indeed I was caught up into the snare of delusion.

53. "Just as the sun's ray enters the hollow of a tree when its numerous branches are cut off even so better sense prevailed on my mind when my arms were chopped off.
54. "Uṣā, my beloved daughter I give away in marriage to your grandson, O Madhusūdana (lit. destroyer of the demon Madhu, name of Viṣṇu-Kṛṣṇa) ! A woman achieves the *summum bonum* of her life when bestowed on a worthy and deserving bridegroom.
55. "Let Aniruddha, the son of Pradyumna, marry my daughter who is of pleasing disposition. May the union of the two who are in possession of charming excellence prove perfectly happy like that of Rati and Madana."
56. Saying this Bāṇa went back to his daughter's mansion. With his face blooming with joy like a lotus he set Aniruddha free from the 'fetters of arrows'.
57. Then the Lord of Daityas (i.e., Bāṇa) presented to Mukunda (i.e., Kṛṣṇa) Aniruddha, who looked all the more handsome since he had Uṣā by his side. Her tender hand was clasped by the hand of Citralekhā who was also delighted at heart.
58. Bāṇa offered to him splendid dowry consisting of gems, gold, silk-garments, a white umbrella, banner, chariots, elephants, horses and a host of bride's

maidens of good character.

59. And said he : O Lord, propitiated as you are and possessed as you are of charming qualities accept this your grandson, the lord of Uṣā, along with his wife and protect this person (i.e. myself, me), who am completely devoted to you along with my kinsmen and my kingdom.
60. Having paid his respects and bowed to the great and resplendent Kṛṣṇa, Bāṇa with his throat choked with affectionate tears, embraced his daughter and son-in-law and repaired to his palace.
61. Gazing at his grandson with his eyes wet with tender affection and smelling for a long time the bride's head hung low on account of great bashfulness Kṛṣṇa voluntarily and joyfully seated the couple in his own chariot which was brought near by his charioteer, and with great joy and majestic dignity he along with his bulky army set out for his metropolis.
62. That Murāri (lit. foe or slayer of the demon called Mura, name of Viṣṇu - Kṛṣṇa) who was cheerful and free from rebellion of his enemies and who was accompanied by the ladies in the chariot shone like a rain-cloud accompanied by flashes of lightning in the rainy season.
63. Accompanied by hosts of Vṛṣṇis such as Balarāma, Pradyumna, Kṛtavarman, Sātyaki and the like, that Hari entered Dvāravatī, his own capital like Indra entering Amarāvatī — his capital.

Thus (ends) the Third Canto in the (poem)
Usāniruddham.



Canto IV

- 1 Then the citizens, who were afflicted by (the sorrow of) separation, on hearing of Kṛṣṇa's arrival, breathed again like the *Cātaka* birds at the appearance of a cloud.
2. All of them who sincerely desired to worship Kṛṣṇa's feet that are the principal source of nectar, waited upon him like the *Cakora* birds that stand up facing the moon so that they could drink her rays.
3. Now the ladies of the town began to look at Aniruddha who was accompanied by Uṣā as the Sun is by the Dawn.
4. The condition of those ladies who rushed out in a hurry (to behold the bride and the bridegroom) wearing some of their jewellery in broken disorder and jingling in a confused manner can hardly be described.
5. Some lady with a jingling anklet on one foot and the other bare, rushed in hot haste.
6. Another could not fasten on her lotus-like foot the anklet — how could she; she was only fumbling with a bangle (that had no clasp) !— and curses it for not having space between its two ends !

7. Another lady who had lost her head in her impatience applied the black collyrium in place of the red paint on her lips which she had already smeared with bee's wax.
8. Another lady was forcibly detained by her maid. With her tears she had washed away the saffron on her breasts anointed by her maid.
9. Another lady herself wore an armlet (*aṅgada*) in place of her bangle. It slipped and fell to the ground as she was walking out. She was too much in a hurry to notice it !
10. Another lady who wore a girdle on the neck and *Pralāmba* (a garland worn round the neck and reaching to the breast) on the waist as she was hastening away. She would not notice the ridiculing by her cowries.
11. Another lady who had pushed her way through the crowd a little too briskly found herself simply unable to move forward or backward : the knot of her garment was undone. She could only stand still holding her loose garment with her hand.
12. Confused as they were on account of their impatience the *bimba*-lipped damsels clambered up to the terraces of the mansions, each one of them decorated with crystals.
13. Their side-long glances darting from the lattice - windows shone like bees shooting out of lotuses at day-break.
14. These (sidelong glances) fixed in the moons of the faces of Uṣā and Aniruddha, invested them, although they were spotless, with these (delightful) specks.
15. A certain lady gazing at Aniruddha was detected to

be tormented by love by her co-wife, although she was not seen as she was struck by her *romãña* (horripilation or goose-flesh).

16. Another lady who was beholding that affectionate one concealed the drops of perspiration breaking on her cheeks by (attributing them as due to) the heat produced by the throng of (or rubbing together of) her female friends.
17. Another like her concealed the tremor of her swelling breasts by shouting in feigned anger at her friend : "Why do you, O friend, shake me this way?"
18. Still another whose upper garment was fluttering on account of her heavy breathing, blamed it on the Southern wind and hoped to conceal the real state of her mind.
19. Beholding him (Aniruddha) with his wife the elderly dames recalled to their mind the arrival of Kṛṣṇa with newly wedded Rukmīṇī.
20. On seeing him (Aniruddha) (with his spouse) the middle-aged ladies were reminded of how Pradyumna had arrived then with his bride Rati.
21. And the young gazelle-eyed maidens seeing the spouse of Uṣā were full of curiosity and spoke among themselves as follows :
22. He is the man amongst men and she is the woman amongst women; and the union of these two only deserved to be called the (real) union.

23. The union of women like us with men who are mismatched in age, figure and character is a living death. Isn't it ?
24. A man who is not familiar with young maidens falters and fumbles when it comes to the real handling of the situation. He may have mastered the Science of Love, but like a novice in medicine he hesitates while administering remedies.
25. The excellences of a devoted woman are lost upon a silly spouse like the moonlight on wilderness.
26. Red-hot iron indeed does not forge with the cold. Who can therefore say that for a couple, one hot and the other cold, the union will be enjoyable ?
27. The love which is unstable like the peacock's plumage is in fact, a mockery of love. It should be like the feathers of a blue jay ever steady. Then that love is to be most desired.
28. Who would deny that for young lovers the best fruit of their life is their love that has remained constant and unchanging in joy and sorrow ?
29. Look, how intense is the love of Uṣā and Aniruddha. It can easily be seen by the way their eyes reach each other along the passage of their glances — the delightful travellers !
30. Well done, Uṣā, well done ! Fascinating that you and Aniruddha have come together like gold and ruby.
31. An ill-bred man turns even his learning into a reprehensible thing. So does a wretched fellow turn his lovely wife into an unattractive nag.
32. Does not a sandal creeper, dense with the shade of a

cool canopy, cause one to faint when it entwines a poison tree ?

33. Just as a lotus plant radiates beautifully when the rays of the sun fall on it, even so do you, O lucky one, when he (Aniruddha) holds you by the hand.
34. Today you are united with this handsome Aniruddha. Who will not be fascinated by the Vaidarbhī style comingled with the Śṛṅgāra *rasa* (Erotic sentiment) ?
35. Just as the lightning accompanied by a dark cloud shines even so, O damsel, you look beautiful when accompanied by Aniruddha.
36. Aniruddha (lit., the son of Kṛṣṇa's daughter-in-law) alone is, O graceful woman, a match for you; just as the braided and knotted hair (*kaparda*) of Śiva (lit. name of Śiva, as holding a trident) alone is suited to the crescent moon.
37. Let the first embrace of you both, delayed by coyness and incited by curiosity be an up and down affair like a swingsport !
38. Let him kiss your red-lipped mouth turned (through shyness) towards the shoulder like a bee kissing a lotus turned back by a breeze at dawn !
39. With your delightful silence you will fascinate the heart of your warbling spouse as a mango tree in blossom captivates a warbling cuckoo.
40. You will ward off his hand creeping towards the knot of your garment like the river that wards off the branch of a cane-plant by her wave.
41. Thus the damsels who could not keep the conversation

going logically on account of curiosity and eagerness talked and chattered as they pleased while they gazed with joy at the couple.

42. The wedded pair passes along the king's high-way, beautified with rows of pitchers studded with pearls placed on both the sides (solemnly) enters the palace.
43. As they entered old women of the harem showered parched grains mixed with dūrvā grass on them. They went into the jewel chamber to rest themselves.
44. Rāma, i.e., Balrāma and Dāmodara (lit. having a rope round waist, name of Kṛṣṇa), well pleased at heart, took a look at them with affection and admiration from their seats.
45. When the busy wedding-ceremony had taken place according to the rites the couple went to the terrace of the jewel palace and began enjoying the love-sports.
46. Each and every desire of theirs, which before their marriage was restrained by the uncertainty of their situation, could now be satisfied.
47. Her maidenly eyes could so far only toss on the coy and ogling glances, but now with love as the helmsman, they could easily cross the river of bashfulness.
48. Holding that shy Uṣā by the hand Aniruddha, who was seated on the bed of flowers and foliage, placed her with some difficulty on his lap.
49. In spite of her resistance, he gently removed her

brassiere which had become somewhat loose on account of her goose flesh.

50. He forcibly hugged Uṣā, the saffron drawing on her swelling breasts was a little erased by it, wet as it was by her perspiration.
51. The lotus-like face that was painted and decorated with figures drawn in musk showed goose flesh and slightly disfigured them when he kissed her on the *bimba* like red lower lip.
52. Then arose the moon, the director of amorous dance showering flowers of rays through the lattice-window.
53. Standing on the floor of the terrace made cool by the moon-stone (supposed to ooze away under the influence of the moon when the moon rises) the lover spoke uninhibitedly, to his lady love thus :
54. "Look, my moon-faced darling, the moon over there is feeling faint. He knows he has been outdone (or defeated) by a much more spotless moon.
55. Oh ! a strange situation ! That moon in the sky wears the mark of a deer. This moon here wears (the marks of the) musk of the deer.
56. Although produced from *atti-ṇetta* (Sk. *atri-netra*), (the eye of Atri), he is the crest-chaplet of *tiṇetta* (Sk. *tri-netra*, i.e., Śiva). Although home of *amaa* (Sk. *amṛta*, nectar), he is the dwelling-place of *maa* (Sk. *mṛga*, i.e., deer).
57. On this moon, the ornament of Śiva's matted hair,

what we see is not the deer but soot risen from the fire on Śaṅkara's forehead!

58. The creator placed the dark spot on the moon so that people might not mistake the day for night when they saw your bright face, the veritable moon !
59. Or rather the moon shines bright showing clearly the dark spot of his grief that he will have to be away from the water-lily. Nonsense to say that the dark spot is a deer !
60. If it were a deer, how could, tell me, the lions living in the caves of the eastern mountain even for a moment ignore it (even when) it is within their range ?
61. Look at the moon, O fine-eyed one, to your heart's content. Nothing else is more lovely than this for men to behold !
62. One and the same thing appears different to different people. This moon appears 'poison-rayed' to the unhappy but 'nectar rayed' to the happy !
63. Every one always favours the members of one's (own) family. No wonder, the moon gives (most) pleasure to the eyes (of all) for the moon is the child of the eye (of the sage Atri) !
64. The moon has learnt the power to burn and to torment from the snakes in whose company he (she) lives on Śaṅkara's head. Ask the lovers who convincingly prove it when they are separated from each other.
65. It is but natural that the lotus and the moon should be at loggerheads ! They both are born in the same water. Sibling rivalry !

66. There is no enmity, we may say, between the sun-lotus and the moon. But the plain fact is : the moon pours (or confers) beauty (lit. happiness) into the moon-lotus, the rival of the sun-lotus.
67. Twofold is the cause of enmity of the day-lotus towards the night-lotus : Common birth-place and equal regard shown by the bees !
68. "I am the abode of Lakṣmī and am born of the navel of Lakṣmīnātha (i.e., Viṣṇu)" thinking thus does the day-lotus regard itself superior to the night-lotus ?
69. The hostility entertained by the great towards the low is indeed a matter of laughter (or ridiculous) ! O, the ignorance of the day-lotus that is hostile to the night-lotus !
70. The day-lotus, although the pleasure-house of Lakṣmī, is really unfortunate. For it can never have the pleasure (or opportunity) of looking at the moon, the delight to the eyes of all.
71. When even an inanimate moon-stone oozes at the light touch of the moon, is it any wonder that the heart of us (all), who are animate, melts at the moon-rise?
72. Pre-eminent amongst the appreciative is the *cakora*, none else. (For he alone has taste for the nectar-rays of the moon.)
73. Do you bow, O lovely one, to the moon, who has been churned out of the ocean along with Lakṣmī, Kaustubha, the Pārijāta tree, and Airāvata (elephant). He is the crest-jewel in the long and matted hair of

Śaṅkara; he is the lover of Rohiṇī and a trusted witness to the whispers and passionate sports of lovers and the magical collyrium of the eye.

74. The moon just at whose rise the lovers win over the hearts of their angry women (*māninī* or women offended with their husbands through jealous pride) without falling prostrate at their feet, the hearts which were turbid on account of sorrow (*vairāgya*) and anger at directly detecting their serious offence.
75. The moon that quickly delights the *Kairaviṇī* (lotus plant bearing white lotuses) which was lamenting piteously at the distress of separation through the buzzing of bees and shedding tears in the form of trickling honey.
76. The lovers (lit. couples) with their firmness robbed by the excited god of love and who have exhausted themselves by their prolonged amorous sports are now drinking the rays of the moon dripping with nectar through the goblets of their eyes.
77. The moon can be wicked the way he dispels darkness by the host of his rays and prevents the *abhisārikās* (*abhisārikā* : a woman who either goes to meet her lover or keeps an appointment made by him), the young call-girls, from their rendezvous, their passion over-riding their bashfulness.
78. (The moon) who imitates the behaviour of a cloud bestows upon red-lipped ladies plenty of corn in the form of lovers by pouring a shower of innately cool lunar rays and by producing the corn-sprouts in the form of a series of Cupid's arrows.

79. (The moon) who is the lotus-like face, painted with *tamāla* leaf of the steady dark spot (on it), the face of the lady of the East who has her body wrapped in the silken garment of the moonlight and put on the bright necklace of the clusters of stars.
80. This lovely moon shines here before you, O Uṣā ! Enjoy the sight of him who (the moon) is a crystal cage for the sweet Kokilā of the dark spot, who is the white umbrella of the god of love, the sovereign ruler and who is the painting on the face with musk (or sandal juice or other fragrant substances) of the bride of the East.
81. With his passion intensified by uninterrupted enjoyment in the company of his beloved wife without any restraint whatsoever and his internal joy expanding, the amorous prince passes a number of nights with the quarters white (bright) being bathed thoroughly in the dense moonlight.
82. May god Kṛṣṇa, the son of Devakī, bestow upon you complete *nissreyas* (supreme bliss) — God Kṛṣṇa, who is the saviour of all, who is the full-moon of the day of full moon to the ocean of joy, who has illuminated the face of the quarters and who has dispelled the darkness of the enemy's valour by the bright light and splendour of his great reputation and who has his son and grand-son in a very happy state.

Thus (ends) the Fourth Canto in the (poem) *Usāniruddham*.



Mythological Notes

- 1.1 **Gaṇeśa** : (Gaṇa + Īśa), Gaṇa-Pati. Lord of the *Gaṇas* or troops of inferior deities, especially those attendant upon Śiva. He is the god of wisdom and remover of obstacles; hence he is invariably propitiated at the beginning of any important undertaking, and is invoked at the commencement of books. There is a variety of legends accounting for his elephant head. One is that Pārvatī went to her bath and told her son to keep the door. Śiva wished to enter and was opposed, so he cut off Gaṇeśa's head. To pacify Pārvatī he replaced it with an elephant's that first came to hand.
- 1.2 **Bhāratī** : A name of Sarasvatī.
- 1.3 **Divyaṃ mithunaṃ (Ardha - nārīśa or Ardha-nārīśvara)** :
A form in which Śiva is represented as half-male and half-female, typifying the male and female energies.
- 1.4 **Martya-Simha (Nṛsimha) Narasimha** : 'The man-lion' Viṣṇu assumed this form (avatāra, incarnation) to deliver the world from the tyranny of Hiranyakaśipu, a demon who, by the favour of Brahmā, had become invulnerable. This demon's son, 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, Hiranyakaśipu demanded to know if Viṣṇu was present in a stone pillar of the hall, and struck it violently. To avenge Prahāda, and to vindicate his own offended majesty, Viṣṇu came forth from the pillar as the Nara-Siṃha, half-man and half-lion, and tore the arrogant Daitya King to pieces.

- 2.15 **Kṛtavarman** : A warrior on the side of the Kauravas who with Kṛpa and Aśvatthāman survived the great havoc of the great Bhārata war. He was afterwards slain by Sātyaki.

Sātyaki : Name of a Yādava warrior, who acted as charioteer to Kṛṣṇa and took part with the Pāṇḍavas in the great war. He was Kṛṣṇa's charioteer. He is also called Dārūka and Yuyudhāna. He assassinated Kṛtavarman in a drinking bout at Dwārakā and was himself cut down by the friends of his victim.

Balabhadra : Balabhadra and Baladeva are other forms of the name Balarāma, elder brother of Kṛṣṇa. He is called Madhu-priya 'wine-loving'. He is represented as of fair complexion and as Nīlavastra 'clad in a dark-blue vest' and armed with a ploughshare which was his most effective weapon.

- 2.19 **Kulaparvata** : A series of seven chains of mountains which are supposed to exist in each division of the continent. Their names are 1. Mahendra, 2. Malaya, 3. Sahya, 4. Śuktimān, 5. Ṛkṣa, 6. Vindhya and 7. Pāriyātra.
- 2.22 **Pramathas** : A class of demigods or fiends attendant upon Śiva.

Guha : A name of the god of war. He is the same as Kārttikeya, also called Skanda. Guha literally means 'the mysterious one'.

Lambodara : Gaṇeśa or Gaṇapati is also called Gajānana 'elephant faced', Lambodara, 'pendant-bellied'.

Nandī : The bull of Śiva. He is the chamberlain of Śiva, chief of his personal attendants (gaṇas), and carries a staff of office. His image, of a milky white colour, is always conspicuous before the temples of Śiva.

2.35 **Parameśvara** or Parameśa is an epithet of Śiva, also of Viṣṇu, of Indra.

2.36 **Madhu - Kaitābha** : Madhu and Kaitābha were two horrible demons, who sprang from the ear of Viṣṇu while he was asleep at the end of a *Kalpa*, and were about to kill Brahmā, who was lying on the lotus springing from Viṣṇu's navel. Viṣṇu killed them, and hence he obtained the names of Madhusūdana and Kaitābha-jit.

2.44 **Ṣaṇmukha** : Or Ṣaḍānana is an epithet of Kārttikeya. He is the son of Śiva (but born without the direct intervention of a woman. Most of his epithets have reference to the circumstances of his birth. Śiva cast his seed into *agni* (who had gone to the god in the form of a dove while he was enjoying Pārvatī's company), who being unable to bear it cast it into the river Gaṅgā. It was then transferred to the six Kṛttikās

(when they went to bathe in the Gaṅgā), each of whom therefore conceived and brought forth a son. But these six sons were afterwards mysteriously combined into one of extraordinary form with six heads and twelve hands and eyes. Hence he is called Kārttikeya, Ṣaḍānana, Ṣaṇmukha, etc.

According to another account the seed of Śiva was cast by the Gaṅgā into a thicket of reeds (Śara); whence the boy was called Śaravanabhava or Śarajanman. He was the commander of the army of the gods in their war with Tāraka, a powerful demon, whom he vanquished and slew. He is represented as riding a peacock.

- 2.48 **Śauri** : a patronymic (of Vasudeva as well as) of Viṣṇu-Kṛṣṇa.
- 2.51 **Koṭṭavī** : “Koṭavī, Koṭarī, Koṭṭavī. ‘A naked woman’. A mystical goddess, the tutelary deity of the Daityas, and mother of Bāṇa the demon. The name is sometimes applied to Durgā”.
- 2.52 **Triśiras** : ‘Three-headed’. Fever personified as a demon with three heads.
- 2.53 **Caturbhuja** : (Viṣṇu or Kṛṣṇa), name of a Dānava, here the name of Four-armed Fever created by Viṣṇu-Kṛṣṇa.
- 2.63 **Śiti-kaṇṭha** : dark-necked as Rudra-Śiva. Cf. Nilakaṇṭha : blue-necked; name of Śiva as having black throat from swallowing the poison produced at the churning of the ocean.
- Viriñca** : Name of Brahmā (but also applied to Viṣṇu and Śiva)

- 2.66 **Māyā** : For God, *māyā* is only the will to create the appearance. It does not affect God, does not deceive Him. For ignorant people like us who are deceived by it and see the many objects here instead of one Brahman or God, *māyā* is an illusion-producing ignorance. This *māyā* is described in some scriptures also as *avyakta* or even *Prakṛti* having the three elements of *sattva*, *rajas* and *tamas*.

The Sāṃkhyas, however, admit two ultimate realities : Prakṛti and Puruṣa. This Prakṛti is made up of three *guṇas* : *sattva*, *rajas* and *tamas* is responsible for the evolution of the world. The Puruṣa is inactive, he simply witnesses. Prakṛti like a dancing girl dances on the stage and Puruṣa like a spectator simply watches her dancing performance. Here the poet without any ambiguity describes Viṣṇu-Kṛṣṇa as a mere spectator and *māyā* (or *Prakṛti*) as a female dancer, actress (*nartakī*).

- 2.71 **Pañca-bāṇa-ripu** : The enemy of the five-arrowed god of love (Kāma or Madana or Cupid having five flowery arrows) i.e. Śaṅkara - who burnt him to ashes with the fire shooting from his third eye in the forehead.
- 3.6 **Madhumathana** : (or Madhumatha) 'Crusher or destroyer of (the demon) Madhu; Madhu-Sūdana 'destroyer of the demon Madhu, Madhu-ripu or Madhuvairī are all epithets of Viṣṇu - Kṛṣṇa.
- 3.7 **Gopikā-tanuja** : Son of a cowherd's wife (here Kṛṣṇa is derisively so addressed as he was brought up by Yaśodā, wife of the cowherd Nanda).
- 3.11 **Alīka baṭu-cchala** : According to the generally received account, the incarnations of Viṣṇu are ten in number. The reference here is to the fifth Vāmana (Dwarf) incarnation. In the Tretā-yuga, the Daitya king Bali had, by his austerities acquired the dominion of

the three worlds, and the gods were shorn of their power and dignity. To remedy this, Viṣṇu was born as a diminutive son of Kaśyapa and Aditi. The dwarf appeared before Bali, and begged of him as much land as he could step over in three paces. The generous monarch complied with the request. Viṣṇu took two strides over heaven and earth; but respecting the virtues of Bali, he then stopped, leaving the dominion of Pātāla (the nether world) to Bali.

- 3.13 **Indirā-Sahāya** : Indirā is the name of Lakṣmī, wife of Viṣṇu. So the friend or companion or ally of Indirā means Viṣṇu (Kṛṣṇa in this context).
- 3.24 **Vṛṣabha-dhvaja** : One whose symbol is a bull - Śiva is generally accompanied by his bull Nandi, hence this epithet of Śiva.
- 3.28 **Murahara** : Mura-ripu, Mura-dviṣ (foe of the demon Mura) Mura-bhid, Mura-vairin are all epithets of Kṛṣṇa. Mura was a great demon, an ally of the demon Naraka who ruled over Prāg - jyotiṣa and assisted him in the defence of that city against Kṛṣṇa. Kṛṣṇa with his discus killed him. He is therefore known as Murāri.
- 3.32 **Narahari** : See Martya - Simha above.
- 3.34 **Kārtavīryārjuna** : He is also known as Sahasrārjuna. The son of Kṛtavīrya and King of the Haihayas, who ruled at Māhiṣmatī. Having worshipped Dattātreya, he obtained from him several boons such as a thousand arms, invincibility by enemies, etc.. He was a contemporary of Rāvaṇa whom he once captured and confined like a beast in a corner of his city. Kārtavīrya was slain by Paraśurāma for having carried off by violence the Kāmadhenu of his revered father Jamadagni.

Bhṛḡupati : An epithet of Paraśurāma; he is called Bhṛḡupati as he is the most distinguished of the sons' of Bhṛḡu (Jamadagni) - *Bhṛḡuṇām Patiḥ*. Paraśurāma 'Rāma with the axe'. He was the sixth *avatāra* (incarnation) of Viṣṇu. He was a Brāhmaṇa. This Paraśurāma, the sixth *avatara* of Viṣṇu appeared in the world before Rāma (the son of Daśaratha), the seventh *avatara*, but they were both living at the same time. The elder *avatāra* showed some jealousy of the younger. Paraśurāma is said to have cleared the earth of the *Kṣatriyas* twenty one times and to have given the earth to the Brāhmaṇas.

- 3.35 **Vidhi-mahana-lūna-prarohitāni daśavadanasya Śirāṁsi** : Rāvaṇa was a celebrated demon, King of Laṅkā, and the chief of the Rākṣasas. He had ten heads (and hence his Daśagrīva, Daśāmukha, Daśānana, etc.,) and twenty arms. He is represented to have practised the most austere penances for ten thousand years in order to propitiate the god Brahman (Vidhi) and to have offered one head at the end of each one thousand years. Thus he offered nine of his heads and was going to offer the tenth when the God was pleased and granted him immunity from death by either god or man.
- 3.39 **Kāliya** : Name of a tremendously large serpent who dwelt at the bottom of Yamunā. He had five heads. Kṛṣṇa while yet a child jumped into Kāliya's deep pool. He placed his foot on the middle head of Kāliya and compelled him and his followers to implore mercy. He spared them but bade Kāliya and his followers to free the earth from their presence and to remove to the ocean.

3.50 **Pakṣirāja-Ketu** : Viṣṇu with Garuḍa as his symbol or sign or mark. Pakṣirāja, the king of birds i.e. Garuḍa is represented as the vehicle of Viṣṇu and as having a white face, an aquiline nose, red wings and a golden body. He is an implacable enemy of serpents. Garuḍa is said to be 'a mythical bird or vulture, half-man, half-bird, on which Viṣṇu rides.'

3.63 **Bala** (or Balbhadrā or Baladeva or Balrāma) is the name of the elder brother of Kṛṣṇa.

Raukmiṇeya : Decendant of Rukmiṇī, name of Pradyumna. 'Rukmiṇī bore to Kṛṣṇa a son named Pradyumna'.

Kṛtavarman : See above (2.15)

Sātyaki : See above (2.15)

4.12 **Bimboṣṭhyaḥ** : Women having lips as ruddy or cherry as the *bimba* fruit.

4.34 **Prādyumni** : a patronymic from Pradyumna, name of Aniruddha.

4.56 **Atri-netra-samuttha** : Atri is the name of a great sage who is the author of a number of Vedic hymns. In the Purāṇas the moon is described as produced by Atri's look. Hence the moon has many names and descriptive epithets as Atri - netraja, - dr̥g-ja, - prasūta, -netra - prabhava, - netra - sūta or - netra bhū - mas. 'Produced by Atri's look', the moon.

Trinetra : 'Three-eyed', Śiva; tri-nayanaḥ, - netraḥ, - locanaḥ are all epithets of Śiva.



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GLOSSARY

This Glossary gives a short list of words from the Text of *Usāṇiruddham*. Some of the pronominal and verbal forms too are included. The list is illustrative and not exhaustive; and it is prepared mainly to serve the interest of the student of Prākṛit vocabulary. Emendations proposed by the editor are put in the square brackets; and those given in the round brackets are mere suggestions on the actual readings in the foot-notes. In some cases where the Sanskrit equivalent is too much independent of the Chāyā, I have put a question mark.

अणुविज्झं = अनुविद्धम्, iii. 18.

अम्मक = अस्मादृश, iv. 23.

अस्सेस = आश्लेष, iv. 37.

अहके = अहम्, iii. 7.

अंदेउर = अन्तःपुर, iii. 21.

अंभो [हंभो], i. 49.

आअक्ख = आचक्ष्व i. 24.

आसुअ = आशुग, ii. 41.

इअ अं [इअ तं] = इति ताम्, i. 39.

इरं = चिरम्, i. 64.

इसि = ईषत्, ii. 23.

इंध [चिंध] = चिह्न, i. 59. ii. 14.

उवगदुअ = उपगम्य, iii. 24.

उवणिसअक्खर = उपनिषदक्षर, iii. 27.

उसद्धअ [वुसद्धअ] - वृषध्वज, iii. 40.

कअंद = कृतान्त, i. 31.

कट्टई [कट्टइ] = कर्षति, iv. 34.

कट्टेइ [कट्टेइ] = कर्षति, i. 41.

कट्टुअ (कंडअ) [कंटअ] = कण्टक, ii. 12.

कमणि = कमनीय, iv. 79.

कम्मुक = कार्मुक. ii. 30, 46.

कंद [कंठ] = कण्ठ, iv. 10.

कालण = कारण, i. 74.

किं दु = किं तु, ii. 9.

कीडिद = क्रीडित, iii. 28.

कुअंड = कोदण्ड, i. 48.

कुणम्ह = कुर्मः iii. 26.

कुमार = कुमार, ii. 9.

कुमरी = कुमारी, i. 77.

कुहा = क्रुधा, ii. 26.

कोड [कोडु] = कौतूहल [कौतुक], iv. 41.

को को [को को] = कः, i. 66..

खंभइ = स्तम्भते, iv. 24.
 खेतूण = क्षिप्त्वा i. 72.
 गण्हइ = गृह्णाति, ii. 48.
 गण्ह = ग्रह, iv. 11.
 गदूण (गंदूण) [गंतूण] = गत्वा, i. 59.
 घेण्ह [गेण्ह] = ग्रह, iv. 8.
 छिणइ = छिनत्ति (?), iii. 22.
 जईअ = यदीय, iv. 76.
 जप्पइ [जंपइ] = जल्पति, i. 45. ii. 57.
 जल = जड, ii. 58.
 जसोहि = यशोभिः, i. 9.
 जहि = जहि, ii. 13.
 जहीदो (जहिंदो) [जहितो] = यस्मात्, i. 10.
 जिग्धंतो = जिघ्रन्, iii. 61.
 जीआ = ज्या, iii. 22.
 जुअच्चामि [जुउच्छामि] = जुगुप्सामि,
 i. 75.
 जुग्ग = युग्म, iii. 49.
 जुम्म = युग्म, iii. 49.
 जुवर = ज्वर, ii. 52, 53.
 जुहि = युधि, ii. 34, 45, 47.
 डुलंकिद = वञ्चित (?), iii. 33.
 ढज्जमाणो [डज्जमाणो] = दह्यमानः, i. 62.
 णिइड्ड = निकृष्ट, iv. 69.
 णिप्फडिक्कियं = निष्प्रतिक्रियम्, ii. 43.
 णिरुवाहि = निरुपाधि, i. 26.
 णिसाअं = निशायाम्, i. 16.
 णुण्ण = नुन्न, iii. 19.
 णेक्क = नैक, ii. 46.
 णेत्य [नेत्त] = नेत्र, iv. 56.
 तप्परिज्ज = तात्पर्य, iii. 27.
 तरंआ [तरट्ठी] = विदग्धा, i. 28.

तारिक्ख = तादृक्, iv. 20.
 तिहि = त्रिभिः, iii. 33.
 तुअरंतो = त्वरमाणः, ii. 46.
 तुवं = त्वम्, iii. 39.
 थविअ = स्तुत्वा, iii. 26.
 दच्च [देच्च] = दैत्य, i. 38. 63.
 दज्जामि (दज्जामि) [डज्जामि] = दह्ये, i. 27.
 दव्व [देव्व] = दैव, i. 20, 74.
 दहइ = दहति, iii. 41.
 दहरह = दशरथ, iii. 35.
 दुईअ = द्वितीय, iii. 36.
 दुकूल = दकूल, i. 26.
 दुवअं = द्रव्यम्, iv. 67.
 दुहिदु = दुहितु, iii. 60.
 दे = ते, iii. 13.
 देण = तेन, i. 55.
 दोहि = दोभिः, iii. 9.
 धीर = धैर्य, i. 23.
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 पअच्छदि = प्रयच्छति, iv. 32.
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 पुरइ [फुरइ] = स्फुरति, iv. 81.
 पुलंती = प्रलोकयन्ती, i. 34.
 पोड्डु = प्रौढ, i. 43.
 पोम्म = पय, iv. 30.
 पोस्त्थ = पौरस्त्य, i. 55.
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 भणाइ = भणति, i. 36.
 भणादि = भणति, i. 28.
 भुणंति = भुञ्जते, iii. 10.
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 मरंद = म(क)रन्द, i. 20.
 मलण = मरण, i. 67.
 महुव्वरी = मधुव्रती, i. 20.
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 लुक्कअ = लून, ii. 48.
 लुणइ = लुनाति, iii. 20.
 वच्छल [वच्छअ] = वत्स, ii. 1.

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 विअलो [विहलो] = विह्वलः, ii. 50.
 विजिअ = विजित्य, iii. 12.
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 विस्सेस = विश्लेष, i. 58.
 वेउंढ [वेउंठ] = वैकुण्ठ, i. 12.
 वेहवीअरे = वैधव्यकरण (?), ii. 35.
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 सत्ताइ [सत्थाइ] = शस्त्राणि, i. 71.
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