NAIŚADHACARITA OF ŚRĪHARṢA
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Translated into English
BY
K. K. HANDIQUI

DECCAN COLLEGE
Postgraduate and Research Institute
POONA
NAIŠADHACARITA

OF

ŚRIHARṢA

For the first time translated into English with critical Notes and Extracts from unpublished Commentaries, Appendices and a Vocabulary

BY

KRISHNA KANTA HANDIQUI, M.A. (Cal. et Oxon)
Vice-Chancellor, Gauhati University
Formerly Principal and Senior Professor of Sanskrit and History, Jorhat College

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To
The Memory of
ANANDARAMA BOROOAH, I.C.S.,
Author of A Higher Sanskrit Grammar, Prosody,
English-Sanskrit Dictionary, etc.,
One of the pioneers of Sanskrit Research in India.
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PREFACE TO THE SECOND EDITION

The Translation has been revised and additions made to the Notes, Appendices and the Vocabulary.

Soon after the publication of the first edition Dr. A. K. Coomaraswamy informed me that the Nala-Damayanti series of drawings of the Kangra School closely followed the text of Śrīharṣa's Naiṣadha Carita. A copy of his magnificent Catalogue of Rajput paintings in the Museum of Fine Arts, Boston, was sent to me for examination; and in a note published in The Indian Historical Quarterly, Vol. XII, 1936, I pointed out some of the episodes in the Naiṣadhacarita on which the paintings were based. Dr. Coomaraswamy seems to have read the Translation with care and made some suggestions which I have adopted in the present revision.

I owe an apology to the learned public for the unusual delay in publication of the work mentioned in the Introduction. Other studies and responsibilities have been the main factors in retarding the progress of this undertaking of my younger days. But I hope that the work will be completed and published before long at least in a modified form.

The ungrudging help of my friend Dr. P. K. Gode of the Bhandarkar Oriental Research Institute, which I gratefully acknowledged in the Preface to the first edition, has been generously repeated after the lapse of so many years; and he has taken the trouble of preparing

N.—B
for me summaries of certain Marathi materials in connection with the detailed Footnote on the Dattātreya sect in Appendix II.

It is a happy augury that the compilation of a comprehensive Dictionary of the Sanskrit language on critical and historical principles about which I expressed a vague hope in the Preface to the first edition has been undertaken by the Deccan College Postgraduate and Research Institute. I thank the authorities of the Institute for including the Translation in their Monograph Series and specially for their kind acceptance of the present edition as a gift to be utilized in furtherance of the work on the Dictionary project.

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1956

K. K. HANDIQUI
PREFACE TO THE FIRST EDITION

Śriharṣa's Naiṣadhiyacarita, or Naiṣadhacarita, is one of the five traditional Mahākāvyas or later Sanskrit epics, the others being Kālidāsa's Raghuvamśa and Kumārasambhava, and the two poems of Bhāravi and Māgha. The Naiṣadhacarita deals with a part of the well-known story of Nala and Damayanti, and it is principally remarkable for its treatment of the character of Nala in Canto IX, which I have also considered in the preliminary Note to the Synopsis (p. xxvi). There is here a conflict of emotions, a clash of love and duty, rare in Sanskrit poetry, but which is not without its appeal to the imagination of the modern reader. This is perhaps the most universal element in Śriharṣa's treatment of the Nala story, and furnishes evidence of the poet's power to handle tense moments of emotion and pathos. The Naiṣadhacarita, like other Kāvyas, has its full share of epigrams and ethical reflections, the most remarkable of which are perhaps those glorifying the individual conscience as the criterion of right and wrong, e.g., "With the good, the purity of their motives has their own conscience for witness" (9. 129); "The good are far more ashamed of themselves than of others" (6. 22). There are, likewise, quite notable observations on benevolence, charity, manly virtue, jealousy and similar topics, which show the poet to have been alive to the problems of life and conduct. Description of Nature, the forte of Sanskrit poets, is not prominent in our poem, but there are
elaborate pictures of sunrise and the rising moon in Cantos XIX and XXII. The poem abounds in animated dialogues, enlivened by wit and repartee; while the description of Damayanti's Svayamvara with its splendour and gaiety, occupying no less than five Cantos (X-XIV), is the most comprehensive narrative of its kind in Sanskrit literature. The merits of the poem need not blind us to its defects and shortcomings, many of which are peculiar to the age of decline in which it was written. But in spite of the abundance of artificial fancies and conceits, and the fondness for word-play and obscure learning, the poem maintains a high level of style, and the ornate verse of the Naiṣadha has been for ages a rare intellectual treat to students in India.

Poetic merits apart, the chief interest of the Naiṣadha lies in the fact that it is in many ways a repository of traditional learning, and contains literary, lexicographical and socio-religious data, important for the study of the cultural history of medieval India. No apology is needed for translating a lengthy Mahākāvyya, which is in some respects the most difficult of the later Sanskrit epics.

The present Translation is based on the fourth Nirnayasagar edition of the Naiṣadha-carita published in 1912, and generally follows the commentary of Nārāyaṇa. The Translation, however inadequate, will, I hope, facilitate the study of the poem and make its contents more widely known; I have spared no pains to make my version faithful if not elegant. No translation of the Naiṣadha can, however, serve any scholarly purpose unless it is accompanied by a critical examination of the many obscure allusions and
words which occur in the poem. An attempt has been made to deal with these in the Appendices and the Vocabulary. Philosophical doctrines like the Vaiśeṣika theory of darkness and the Nyāya conception of salvation, and allusions such as those to Rādhā and the Buddhist goddess Tārā have been discussed in the Appendices; while the Vocabulary includes all rare and difficult words which either are not found, or are inadequately dealt with in the existing lexicons. Certain words have been included owing to their scarcity in Kāvyā literature. The Vocabulary has been prepared with some care, and I shall consider my labours amply rewarded, if it is found useful when the time comes for compiling an up-to-date lexicon of the Sanskrit language on critical and historical principles.

The inadequacy of the commentary of Nārāyaṇa was brought home to me while translating the poem. But after the completion of the translation, I had the good fortune to obtain access to several unpublished commentaries, some of which are earlier than Mallinātha and Nārāyaṇa, and represent the earliest exegetical attempts to elucidate the Naisadha, besides providing valuable readings which often differ from those found in the current Text. I have taken this opportunity to give a number of extracts from these commentaries in the Notes, and have also reproduced the material portion of the learned commentary of Cāndūpaṇḍita composed in the thirteenth century. Cāndūpaṇḍita, it may be mentioned, was also the author of a commentary on the Rgveda, and an interesting specimen of this pre-Śāyaṇa commentary will be found in the Notes. Full details about the commentaries have been given in the Introduction.
It was my intention to discuss in detail the contents of the poem as a whole, its date and authorship in a separate section of the Introduction, and there are in fact a few references to it in the footnotes to the Translation. I have been compelled, however, to reserve the discussion under this head for a later publication. If everything goes well, the above discussion may be expected to appear as part of a general survey of the Mahākāvyya literature now in preparation.

In conclusion, I have to acknowledge the help which I have received from various quarters in the preparation of the present volume. My sincere gratitude is due to the authorities of the Bhandarkar Oriental Research Institute, Poona for lending and allowing me to retain rare and valuable manuscripts for a protracted period. I am particularly indebted to Mr. P. K. Gode, M.A., Curator of the Manuscript Department of the Institute, for his unfailing courtesy and promptness in replying to my queries and providing all the help I required. To my friend Rev. T. Sefton, Chaplain at Clewer, Windsor, I owe a debt of gratitude for not only correcting some of the proofs, but for many valuable suggestions which, I doubt not, have improved the tone and quality of the Translation. Last but not least, I must offer my thanks to my friends Prof. S. K. Bhuyan and Prof. B. K. Kakati of Cotton College, Gauhati, and Mr. Girishchandra Borooah of Golaghat for help in various matters connected with the publication of this work.

With regard to the printing, the proofs were corrected with care, but I could not exercise any effective supervision
as the book was printed far away from my place of residence. I should have liked also to make a few minor alterations here and there in the Translation, and I must crave the indulgence of my readers for any mistakes that may have crept in. Finally, my thanks are due to the well-known firm of Moti Lal Banarasi Dass for undertaking the expense of publication at a time of widespread economic depression.

Jorhat College, Jorhat (Assam) 1934

K. K. Handiqui
INTRODUCTION

Srīharṣa's Naiṣadharacarita has for its subject the story of Nala and Damayantī, but carries the narrative only as far as their marriage and the advent of Kali in Nala's capital, followed by certain descriptions which do not in any way contribute to the progress of the story. A brief outline of the contents of the poem will be found in the Synopsis.

The Naiṣadha is the longest Mahākāvyya of the classical period with the exception of Ratnākara's Haravijaya and Abhinanda's Rāmacarita. It has been assigned to the twelfth century, and is the last great poem of Sanskrit literature. Srīharṣa's poem is famous for the lyric flow of its diction, but it is also a learned Kāvyya, being the work of a poet who wrote the abstruse Vedāntic treatise Khaṇḍanakhaṇḍakhādyā. We shall discuss the poem, its date and place in Kāvyya literature in a separate volume, and here confine ourselves to the commentaries, mostly unpublished, which have been quoted in the Notes.

Cāṇḍūpaṇḍita

The extracts from Cāṇḍūpaṇḍita given in the Notes are taken from the following manuscripts of his commentary preserved in the Bhandarkar Institute.

(1) Ms. A (No. 16 of 1874—75) is well-written and fairly correct, and contains the commentary on Cantos I-X, XII, XVIII-XXII, and about a dozen verses of Canto XI. The manuscript was written at different times, and is obviously a composite work. At the end of Canto II the date is given as Saṃvat 1476 (A.D. 1420), while Saṃvat 1473 (A.D. 1417) is the date given at the end of Canto XXII. The portion of the Commentary on Cantos X and XVIII-XX is written on leaves of much smaller dimensions, and seems to have been incorporated from a different manuscript.

(2) Ms. C (No. 89 of 1919-24) is beautifully written and fairly correct, the date of writing being Saṃvat 1679 (A.D. 1623), as stated at the end. This manuscript contains both Text and Commentary, but gives only an abridged version of the latter. The commentary of Cāṇḍūpaṇḍita is not thus preserved in full in the manuscripts referred to here.
Cāndūpanḍita gives the date of his commentary as Saṁvat 1353 (A.D. 1297) at the end of Canto XXII. His date has already been mentioned by Paṇḍit Śivadatta in his Introduction to the N. S. edition of Naiṣadhacarita, and by Paṇḍit Lakṣmīnāraṇa Śāstri in his Introduction to the Benares edition of Khanaḍana-khanḍakāhyā. Dr. Bühler, however, in his Report of 1874-75, wrongly states that the date of the commentary is A.D. 1456-7, and his mistake is copied by Aufrecht in his well-known Catalogue. Bühler's mistake has been corrected by Mr. P. K. Gode of the Bhandarkar Institute in a Note published in the Journal of the Mythic Society (April, 1928).

Cāndūpanḍita gives a good deal of information about himself in the colophons to his commentary at the end of each Canto. He was a Nāgara Brahmin and a native of Dhavalakkaka or Dholka (near Ahmedabad), which rose to prominence during the thirteenth century at the expense of Anahilapattana which had long been the capital of Gujarat. Cāndūpanḍita states that his commentary was completed when Sāṅga was the king and Mādhaiva the prime minister. This Sāṅga is obviously the same as Sāraṅgadeva, the Vāghelā king of Guzarat, who ascended the throne in 1277 A.D. and reigned for twenty years, that is, till 1297, the year in which Cāndūpanḍita's commentary was written. Karnadeva, the successor of Sāraṅgadeva, ascended the throne in the same year; but as Cāndūpanḍita states in his gloss on Naiṣadhā 8, 59, the minister Mādhaivadeva proceeded to make one Udayarāja the king, and as a result of the prevailing insecurity there was universal pillage and theft in Guzarat. Karna, however, ruled for seven years, and was the last king of the Vāghelā dynasty, after whose

1. श्रीविकास्यमाध्यमवेदमथ श्रीपाण्डीतास्तमयिकोऽधिकेहुन शतेश्वरेऽपेणु |
   तेऽपु योदशसु माःत्रेः व दक्षरे योदशतिष्ठे रविवत्र से स।

2. See Kathvate's Introduction to his edition of Kirtikaumudī.

3. 'श्रीमाताजुपाले श्रीमचवविषेत महादेव' at the end of Canto XXII.


5. See Notes (Extracts).

downfall the sovereignty of Guzarat passed into the hands of the Muhammadans. The incursions of the latter have left their mark on Cāṇḍūpanḍita's commentary, for it is stated at the end of the first Canto that the commentary was burnt during 'the devastation caused by the Mlechchas', but was restored by Cāṇḍū's learned brother Tāḥlaṇa.  

Cāṇḍūpanḍita's father was Āligapanḍita, and Gauridevi was his mother. Vaidyanātha was his teacher, but he studied the Naiṣadha under Munideva, and the Mahābhārata under Narasimhapanḍita. He studied the Kāśikā with the Nyāsa, and the different philosophical systems. But the commentary itself furnishes adequate evidence of the range of his studies and his wide acquaintance with the various branches of learning.

Cāṇḍūpanḍita is described in some of the colophons as the author of a commentary on the Rgveda. A specimen of this commentary is found in his gloss on Naiṣadha 9. 75, in the course of which an entire hymn of the Rgveda (10. 51) is quoted and explained. Cāṇḍū is earlier than Śāyāna by more than half a century, and it is all the more regrettable that his commentary should have been lost, probably during the Muhammadan invasion of Guzarat. He was a master of the Vedic sacrificial system, and is probably the only Kāvyya commentator who quotes chapter and verse from the Śrautasūtras. He performed a number of important Vedic sacrifices, such as the seven varieties of the Soma sacrifice, the Dvādasāha and the Agnicayana. He assumed the proud title of Samrāṭ by performing the Vājapeya sacrifice, and became a Sthapati by performing the Brhaspatisava. The religious activities of Cāṇḍūpanḍita show that comprehensive Vedic sacrifices were still undertaken in Guzarat in the thirteenth century.

Cāṇḍūpanḍita quotes a large number of authors and works in his commentary, and does not hesitate to give lengthy quotations.

7. 'मेहेश्वरकुलमाजि, टीकासिमा पुरवति य सम्यक् ' 
8. 'बुद्धवर श्रीमेरुसेवसंरक्षाय वात्यं गाधे नवं नायं ' at the end of Canto XXII.
9. 'भाषाविद्वानं काशिकाम् ' at the end of Canto XVIII in Ms. C. Ms. reads भाषाविद्वानां गिरिस्त्रा.
10. See Notes.
11. 'श्री राजलाला विद्वानं वस्मूः संमाहार गृहस्तिलिखितम् ' श्रीस्मृतिकृतं इमहं विद्वानं दीक्षाम् ' at the end of Canto XXII.
Most of his citations will be found in the Extracts from his work given in the Notes. Among philosophical texts he quotes Praśastapādabhāṣya (19. 52),12 Śridhara’s Nyāyakandali (22. 36), Kumārilā’s Slokavārtika (2. 61), Bhāsarvajña’s Nyāyasāra (5. 18; 8. 41), Ānandabodha’s Nyāyamakaranda (21. 108), Sāmkhyakārikā (22. 76, 83), and the Mīmāṃsāsūtras (17. 60, 61). The elaborate exposition of the Prabhākara theory of cognition under 6. 51, and the discourse on Upādhi, though somewhat irrelevant, under 19. 45 testify to our author’s deep knowledge of the philosophical systems.

Among Vedic works, Cāṇḍu quotes Bṛhaddevatā (9. 75), Yāska’s Nirukta (2. 24; 7. 39; 4. 24; 20. 59, etc.), Kāṭyāyanaśrautasūtra (5. 135; 19. 27), Sāmkhyayanaśrautasūtra (3. 62; 11. 117; 19. 27), Sāmkhyayanagṛhyasūtra (12. 37), Anukramaṇi (6. 2), Bṛhadāraṇyaka Upaniṣad (1. 40), and nearly the whole of the seventh Prāṇāyana of Chāndogya Upaniṣad (11. 129). He quotes Durgācārya’s commentary on Nirukta under 9. 20, and seems to refer to Varadattasuta Anārtya’s commentary on Sāmkhyayanaśrautasūtra under 11. 117 and that of Karka on Kāṭyāyanaśrautasūtra under 19. 27.13

Among Smṛti writers, Vijnānesvara’s commentary on Yājñāvalkya is cited under 21. 85, while three Acāryas Viśvarūpa, Govindarāja and Harasvāmin (Harivāmin?) are named in connection with Smṛti interpretation in the gloss on 17. 52. Of these Viśvarūpa is mentioned by Vijnānesvara as his predecessor in the beginning of his Mitākṣara commentary, while Govindarāja is the well-known commentator on Manu. The identity of Harasvāmin is doubtful, but if Harivāmin is meant, the latter is known to have written a commentary on Satapathabrāhmaṇa, and in fact, he is known also as Hari-hara-svāmin.14 Among Purāṇas Cāṇḍupāṇḍita quotes Viṣṇupurāṇa (3. 101; 11. 77) and Bhāgavata (11. 115). An Āgama is quoted under 12. 102.

Several lexicons are quoted. Pratāpamārtanda is cited under 2. 24, 18. 62 and 21. 30, and Dhanvantariya Nīghanta under 20. 21. Hemacandra is quoted several times (4. 63; 7. 80; 10. 105; 19. 27). Halāyudha is quoted under 3. 119; 4. 76; 8. 35; 19. 27 and 20. 12. The reference under 19. 27 is important as it helps us to correct a mistake in Aufrecht’s edition of Halāyudha’s Abhidhānaratna.

12. The references are to verses of Naiśadha (N. S. ed., 1912).
13. See Notes.
14. See Aufrecht-Catalogus Catalogorum, Part I.
mālā.\textsuperscript{15} In the gloss on 19. 27 there is also a reference to Kṣīra-
svāmin.

Some of the Kāvyas quotations deserve mention. Under 6. 2
Cāṇḍūpanḍita refers to Rāghu 15. 54 and mentions an interesting
variant.\textsuperscript{16} In the gloss on 7. 80 he cites Māgha 20. 70 (वन्दुपूर्वकार-नवरात्रारसां वारिकतः) while explaining the word Atā. It
may be here noted that Mallinātha reads Prāta for Ata, but
the latter reading is found in the commentary of Vallabha who is
earlier than Mallinātha. Under 12. 10 Cāṇḍū quotes a line from
the little known Arjunacarita, a poem attributed to Ānandavardhana.
Mayūra’s Sūryasataka is referred to in the gloss on 10. 41.
A verse from Murāri’s Anargharāghava is quoted under 5. 29, and
there are further quotations from Kālidāsa, Bhāravi and Māgha.

Among Alamkāra works there are citations from Kāvyaprap-
kāśa (1. 142; 3. 73; 3. 128; 10. 59), Rudraṭa (3. 37; 4. 26; 17. 221;
18. 54), Rucaka, i.e., Ruuyaka (2. 46), Bhaṭṭendurāja (1. 75; 3. 22),
Daṣarūpaka (2. 44), Śṛṅgaratilaka (1. 34), and Vāmana’s Kāvyā-
larakāra (1. 66; 4. 40; 5. 66; 8. 96). Under 5. 110 (q. v.) the latter
writer is referred to as Uttaravrūttikāra. Vṛttaratnākara is men-
tioned under 10. 76, and Halāyudha’s commentary on the Piṅgalas-
ūtras is quoted twice (8. 105; 12. 91). There are some minute
references to Vātsyāyana’s Kāmasūtras under 5. 32, 6. 35 and 7. 97;
and a lengthy quotation from the Jayamaṅgalā commentary on
the Kāmasūtras (the section dealing with the fine arts or Kalās)
occurs in the gloss on 7. 97. Ratirahasya is quoted under 7. 36
and 97.

As regards grammatical references, Cāṇḍūpanḍita quotes
Kāśikā several times, and refers to Padamaṇjari under 11. 117 and
quotes a Gaṇakāra under 12. 66. A noteworthy feature of his
commentary is that he quotes both from Pāṇini and the Kātantra,
and his work is in fact designed for the use of students of either
system of grammar. I have verified most of the quotations from
the Kātantra, which occur in the printed edition of the work.\textsuperscript{17}
It may also be noted that Cāṇḍū frequently refers to Kātyāyana
or Kātyāyanīya in the case of the rules dealing with Kṛt forms.\textsuperscript{18}

\textsuperscript{15} See Notes.
\textsuperscript{16} See Notes (Extracts).
\textsuperscript{17} I have used the monumental Calcutta edition of Paṇḍit Gurunātha
in Bengali character with various commentaries and auxiliary matter.
\textsuperscript{18} See Notes under 10. 88; 12. 37; 19. 12 and 17. Another example is
found in the gloss on 2. 74. Cāṇḍū remarks on the form भिन्न—भिन्न शक्तलिङ्गिति
This is interesting in view of the fact that the Kṛt chapter of the Kātantra was composed not by Sarvavarman, but by Kātyāyana, as stated by Durgasimha in the beginning of his Vṛtti on the Kṛt section. Cāndūpanḍita quotes also from Durgasimha's Vṛtti, and in this connection it may be noted that he attributes two rules of the Ākhyāta section to Durgasimha, showing that he considered them to be part of the Vṛtti and not of the Sūtra-pāṭha. The opinion of a Kātantravṛttikāra mentioned in the gloss on 11. 94 seems to refer to Durgasimha's Kātantra-gaṇavṛtti.

Under 9. 43 Cāndūpanḍita quotes Trilocana, the author of the Pañji commentary on the Vṛtti of Durgasimha. In the gloss on 11. 127 he quotes a grammarian named Vijayānanda who belongs to the Kātantra school. Cāndū seems also to have been acquainted with Śripati's Kātantrapariśisṭa, though he does not mention Śripati by name. Under 19. 31, while explaining the

निरात: and says भिन्नविन्तस्तम् हरित कालायन:- The reference is to the Kātantra rule 'भिन्नविन्तस्तम्: शक्लाभप्रयार्थोऽरे' (Kṛdvṛtti, Pāda 6).

19. भृशावितर्वर्मी रुद्र: कलिना न कलिता: कलिता:। कलिनानं ते गुणा विनि-विनिर्विनिर्भवे।

20. See Notes under 9. 140; 18. 31. Under 8. 101 Cāndū says स्याह्यारपितरित्व:निर्बिन्नम् क: स्याहः. This is a quotation from Durgasimha's Vṛtti on the Kātantra rule स्याह्यारपितरित्व:निर्बिन्नम् (Kṛdvṛtti, Pāda 5).

21. अनुष्ठानि- 'अशीर्षितेन युद्ध' हरित दुर्गसिद्धचर्यात…...अशीर्षितेन अनुष्ठानि-कर्मवाच्यतिरिक्तेण अः परस्परम् 4. 79: दुर्गसिद्धचर्याः 'युद्धविवेचत्वायाः' हरित 3. 7. The Calcutta edition of the Kātantra includes these two rules in the Sūtra-pāṭha, but puts them in a supplementary section of the Ākhyāta chapter (76-1 to 76-66).

22. See Notes.

23. The material portion of this work was first published by A. Borooah as Dhātuvṛttisāra with extracts from Ramānātha's commentary in 1887.

24. While explaining the form विन्नविन्तस्तम्, Cāndū says त्रिलोकनथाः 'अनुष्ठान-विनिर्बिन्नम् (Ms. अनुष्ठान-विनिर्बिन्नम्) नन: तरतमहःक्षेत्रस्येवमोऽरोपिताम् हस्तः' (श्रवणि). The quotation is found in Trilocana's Pañji on Kātantra-vṛttiy on ख्रविन्नविनिर्बिन्नम् (Nāmsprakarana, Pāda 3).

25. See Notes.
form र्हणी, he quotes a rule which is found with an insignificant variation in Śrīpāti’s work.26

The Kātantra is quoted not only by Cāṇḍūpanḍita but also by Vidyādhara who, as we shall see, is earlier than Cāṇḍū. Vidyādhara’s references are not as systematic as those of the latter, but he quotes a work named Kātantravistara,27 which is obviously the same as the Kātantravistara of Vardhamāna who probably flourished in Guzarat in the latter portion of the eleventh century.28 The Kātantra is known to have been prevalent in Kashmir from the twelfth century downwards, but the numerous references to this grammar by Cāṇḍūpanḍita and Vidyādhara, both natives of Guzarat, point to its popularity in the latter country as well at least in the thirteenth century.29

The scholarly character of Cāṇḍūpanḍita’s commentary will be evident from the works and authors cited by him. His commentary is particularly useful for understanding the more difficult verses, and throws light on many points ignored or imperfectly explained by the other commentators. It is to be regretted that the complete text of his commentary is no longer available.

Vidyādhara

The extracts from Vidyādhara’s commentary given in the Notes are from the following manuscripts.

(1) No. 454 of 1895–1902 belonging to the collection in the Bhandarkar Institute written in Samvat 1732 or 1676 A.D., as stated at the end of Canto XXII.

26. Cāṇḍū says ‘वर्णात्मकवद्वतात्’ इति शाब्दिकते शाब्दिक श्रेयस्ति विकल्य: | कौमारे श्रवण्युक्तम्—‘िस्पेततहितिस्मृतन्तेश्वरणस्य न’ इति नवाद्वार। The Calcutta edition of Kātantraparīśīṭa reads ........................्लोकितानो सो नव।

27. See Notes on 21. 40.
29. Durgasimha is mentioned in the following popular verse reported about Vastupāla, the famous minister of Guzarat, who flourished in the first half of the thirteenth century—हृदि: इति: हृदा पूर्व दुर्गसिंहेन श्रीमताः | विमृद्ध तु हृदा तेषां वस्तुपालेन मनिषिणा॥ See Vastupālaprabandha in Rājaśekhara’s Prabandhakośa. Arjunavarmadeva, who also belongs to the thirteenth century, quotes Durgasimha in his commentary on Amaruśataka (verse 16). Durgasimha’s commentary seems to have been a popular work in this century in Western India. Kirtikaumudi 3. 43 refers to the Kātantra term सर्वशेषरः.
This manuscript is well-written on thick and smooth paper, and fairly complete, but contains some extraneous matter incorporated from other commentaries. It often quotes Cāṇḍūpaṇḍita’s commentary, sometimes by name; for example, under 2. 32 (इति व(व)मण्डलं); under 2. 22 (तस्य च वाण्डविवर्तनभाष्यम्); under 12. 110 (....च,पन्नौ भ्याक्षा). There are also verses on which the manuscript simply reproduces Cāṇḍū’s gloss and gives nothing of Vidyādhara. At the end of Canto XXI, it goes as far as quoting the verses which describe Cāṇḍūpaṇḍita’s parentage and occur in the colophons of his commentary. The manuscript quotes even from Nārāyaṇa’s commentary, and on 18. 148-53 simply reproduces the latter’s gloss. On 17. 196, 197 it inserts the corresponding portion of Jinarāja’s commentary. It is certain that the commentary of Vidyādhara was not available to the scribe in its complete form, and he made up for the deficiency by borrowing from other commentaries.

(2) No. 415 of 1887-91 belonging to the same collection as above and written in Sainvat 1442 or 1386 A.D. I have called this Ms. B.

Ms. B contains only a fragment of Vidyādhara’s commentary, namely, a portion of Canto XII and Cantos XIII, XVII (with a few pages missing), XXI and XXII. The curious thing about this manuscript is that it attributes the commentary to a Cāṇḍū Mahākavi, whose name appears at the end of Canto XXII. It was, as a matter of fact, lent to me as a manuscript of the commentary of Cāṇḍūpaṇḍita, but it has nothing to do with the latter, and agrees in contents, as far as it goes, with the commentary of Vidyādhara noticed above. Besides, in spite of the mention of Cāṇḍūkavi as the author of the commentary, the manuscript quotes at the end of Canto XXI the Pratikā of the verse शणे मूलोऽऽति, which recurs in the other manuscript at the end of several Cantos and describes Vidyādhara’s authorship of the commentary (see below).

The comparatively early date of Ms. B is noteworthy, but it is only a fragment, and not as well-written as the later manuscript. A comparison of the two manuscripts shows that the later manuscript is far more diffuse than B, and contains matter omitted in

30. e.g., 9. 71; 6. 96; 19. 32-34, 43-46, 60-66 etc.
31. श्रीमानमाधवप्रियत:; श्रीमानमाधवप्रियतः; etc. This line is quoted also at the end of Canto XIX.
32. See below (Section on Jinarāja).
33. The date appears at the end of Canto XXII.
the latter. It seems certain that the commentary of Vidyādharā was revised and somewhat enlarged by a later hand, and it is this version that is preserved in the later manuscript. In making extracts from Vidyādharā, I have, in the case of the relevant cantos, collated them with Ms. B and noted the more important variants and additions. In spite of being a fragment, B often preserves the text of Vidyādharā better than the later manuscript. From 21. 158 to the end of the Canto the latter simply reproduces Cāndūpaṇḍita’s gloss; B, on the other hand, gives what is no doubt Vidyā’s own interpretation. The case of Canto XIII is again puzzling. Here the two manuscripts do not agree, and we do not know which of the two versions represents Vidyādharā’s work. In the Notes on XIII. 36 I have quoted the interpretations found in both the manuscripts, which will show the divergence between the two in respect of this Canto.

The later manuscript gives certain details about Vidyādharā and his commentary. The following verse occurs at the end of several Cantos.

\[\text{चिन्तामणि} \text{महाबुध्दियोगकारश्रुतानितिः} \\
\text{संस्करणा} \text{सुमनोवरे} \text{सुरसरसानितिः} \text{शोभन।} \\
\text{चिताश्रयस्तो} \text{नलस्य} \text{चरिते} \text{वधापरद्र सदा} \\
\text{शीकार्य} \text{क्रियाश्रयानितिः} \text{जयति} \text{सा} \text{साहित्यविदाथर॥}\
\]

It will be seen that the name of the commentary is Sāhitya-vidyādharā, so called from the title Sāhityavidyādharā assigned to our author in another verse which occurs frequently in the manuscript. We further learn that a physician named Rāmacandra was his father and Sītā his mother.

The date of Vidyādharā is fairly certain. He is earlier than Cāndūpaṇḍita who refers to him in the beginning of his commentary on Naiṣadha. The following statement occurs at the end of the eleventh Canto in the later manuscript of Vidyādharā (No. 454 of 1895-1902)—

\[\text{हिंदुराजन-चिन्तामणि-राजनारिणिवतर-शुजव-}
\text{भद्र-महाराजाधिकार-श्रीरघुलवेर} \text{भारतीभाषामारे} \\
\text{मृगय एकादशमोघाय।}
\]

It will be seen that there was a manuscript of Naiṣadharacarita in the library of king Visaladeva of Guzarat, also called Aparārjuna,34

34. See Pāṇḍit Śivadatta’s Sanskrit Introduction to Surathotsava. The date of Visaladeva’s accession to the throne is 1243-44 A.D., according to Bühler, while it is 1246 according to R. G. Bhandarkar. It is pushed further back by Dalal in his Introduction (P. XII) to Vasantavilāsa Kāvya (G. O. S.).
who reigned till 1264 A.D.\textsuperscript{35} We know, as a matter of fact, that a manuscript of Śrīharṣa’s poem had been brought by the poet Hari-
harśa to Vastupāla, the minister of king Viradhavala, the predeces-
sor of Visaladeva.\textsuperscript{36} We know also that Vastupāla had the manu-
script copied, and a transcript of the same may have found its way to
the royal library. However that may be, Vidyādhara’s com-
mentary was based on the text preserved in the library of Visaladeva, and he probably lived during the reign of this king. He
is of course earlier than 1297 A.D., the date of Cāṇḍūpanḍita’s com-
mentary, and we shall not be wrong if we assign him to the fifties or sixties of the thirteenth century.

The Sāhityavidyādhari is not a learned work, but it is the
earliest known commentary on Naiṣadha-carita, and its author has
the distinction of being the first commentator to grapple with the
difficulties of Śrīharṣa’s poem. Cāṇḍūpanḍita praises Vidyādhara’s
commentary in the beginning of his work,\textsuperscript{37} and other commentators have borrowed from it. It may also be noted that Cāṇḍū
frequently mentions certain variant readings with their inter-
pretation, and attributes them to an ‘Anyā’,\textsuperscript{38} I have verified
many of these, and find that they occur in Vidyādhara’s com-
mentary.

There are very few notable quotations in Vidyādhara’s work.
In his grammatical explanations he frequently quotes the Kātan-
tra,\textsuperscript{39} and we have already mentioned his reference to Kātans-
travistara. Under 2. 40 he refers to the Vakroktijivatikāra,\textsuperscript{40} and in
his gloss on 21. 126-28 he quotes two works on music—Saṅgita-

\begin{itemize}
  \item \textsuperscript{35} Collected Works of R. G. Bhandarkar, Vol. II, p. 75.
  \item \textsuperscript{36} See Hariharaprabandha in Rājaśekharasūri’s Prabandhakośa. Nearly
the whole of the Prabandha is reproduced by Pandit Sivadatta in his Intro-
duction to Surathotsava. For Vastupāla see Dalal’s Introd. to his edition of
Vasantavilāsa and Kathvate Introd. to Kirtikaumudi. The date of Vastupāla’s
death is, according to Dalal, 1240 A.D. (Sanvat 1296).
  \item \textsuperscript{37} दूसरे वाक्र शाखायो बिंतार मिलाने निकालने
श्रीदव्याथ सत्याचारी न प्रजाता गो मममिसम स्वाती
बिकुकुलकथा मीतेर घरीविश्वामणु पुढ़;
पारम्परयाथामुळ कितिप्रे स्थायुद्रम बांधित॥
  \item \textsuperscript{38} Under 1. 135; 1. 124; 2. 55; 2. 62; 3. 92; 3. 116; 4. 100; 4. 110; 4. 83; 7. 73;
10. 89; 18. 59; 18. 69; 18. 126 etc.
  \item \textsuperscript{39} See, for example, Notes under 17. 151.
  \item \textsuperscript{40} This writer is referred to by Cāṇḍūpanḍita also. See Notes 2. 40.
\end{itemize}
cūḍāmaṇi and Saṅgītasāgara, Pratāpamārtanda is quoted under 2, 24.41

Vidyādharā makes the following interesting statement at the end of Canto XVII—  "अनेन समयण श्रृव्यवहिनिर्लेखन आत्मवर्णता अभिध्वजिता | इतस्तः समयण सम्पर्षरस्तकरलय पारं प्राप्तं शक्यते। 42  
अर्थां व्ययक्तार्थी तु मैथिलिक: साहित्यसारे नयो  
वेदवर्णवाति: पुराणपद्धतिकायक्षरांस्यायध्ययनि  
नियम स्थः स्पष्टतात्याविश्वास्यनाथांत्रिका वाणि 
व्यक्तात्तु प्रभवयुनु सविपमें सर्वेः सुधीः। चैविदः॥  

मया तु निजवन्तु रचायति सर्वेः व्याख्याती विवर्त्त्विश्वास्यवच्चयया बोध्य:।”

Manuscripts of Cāṇḍūpaṇḍita and Vidyādharā are extremely rare. I learn that there are some fragments of the commentary of the former on the second and fifth Cantos in the Oriental Institute of Baroda, but I had no opportunity of consulting them. With regard to Vidyādharā, Paṇḍit Śivadatta in the footnotes to his edition of the Naiśadha gives some extracts from a manuscript of the commentary lent by Paṇḍit Nārāyaṇabhaṭṭa Parvaṇikar of Jaipur. The manuscript, however, goes only as far as 11. 6, and apart from a few variant readings, Paṇḍit Śivadatta quotes only the figures of speech mentioned in the Sāhityavidyādharī. Generally speaking, the citations agree with the manuscript used by me.

Īsānadeva

The next commentary on the Naiśadha was written by Īsānadeva in Benares. A few notable extracts from his commentary have been included in the Notes and the Vocabulary, and are taken from the following manuscript preserved in the Bhandarkar Institute.

No. 188 of 1879-80 is a fairly well-written and correct manuscript written in Saṁvat 1473 or 1417 A.D., as stated at the end. The manuscript contains the commentary on all the Cantos except the fourteenth, but a few leaves are mutilated. The manuscript frequently quotes Cāṇḍūpaṇḍita’s commentary, the citations being usually placed in a supplementary section at the end of the gloss on each verse,43 and sometimes followed by the remark इत्यादितः.44

41. See Notes.
42. Ms. B is here incomplete and breaks off with समस्या ... .
43. Under 3. 73; 2. 61; 6. 54; 6. 66; 6. 109 etc.
44. Under 6. 2; 7. 80; 7. 107 etc.
Under 7. 65 the scribe remarks that the gloss on the verse in question is not found in the manuscript of Iśānadeva’s commentary (ईशानदेवभास्मर्ति), and so has been incorporated from another commentary (इवन्धभास्मर्ति न्यायम्). On examination the gloss turns out to be that of Cāṇḍūpanḍita, and as a matter of fact, helps us to supply an omission in the manuscripts of the latter. Again, at the end of Canto XIX the scribe remarks that a folio is missing in the manuscript of Iśānadeva’s commentary, and so the gloss on the last six verses of the Canto (19. 61-66) has been written by himself with the help of Vyāsa Kālidāsa, who was his teacher, as we learn from the colophon at the end of our manuscript.

The date of Iśānadeva’s commentary appears on the last leaf of the above manuscript. A portion of the leaf is unfortunately mutilated, but the date is clear enough, being Sainvat 1378 or 1322 A.D. The commentary was thus written within twenty-five years of the composition of Cāṇḍūpanḍita’s work. Iśānadeva was a Śaiva ascetic and practised the Mādhukarī method of begging. He asks the connoisseurs of poetry not to laugh at his attempt, and is profuse in the acknowledgement of his literary obligations to his teacher Vāmarāśi.

Iśānadeva makes an appreciative reference to the commentary of Vidyādharā in the beginning of his work, and his com-

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45. See Notes (Extracts) 7. 65.

46. दाशेन्द्रेवादशि तथा आर्धबर्तलान्तः शोकादरकी व्यासहस्त्रिने भाष्यविधिपतृतके पृष्ठका मुक्ताक्षर अतो मया...व्यासश्रीकलीदासोपदेशश्चार्थिना विषयं श्रुतमृच्छं वा किमयै लिखितमयै गुणिमस्व स्वयम्। तथा यद्यासन्त्रेवमाध्यश्वारा प्रक्रिय फूटने तदा तत्तत्रेव विशेषव्यासस्य तदकालानि लिखितानि अति प्रश्नमयैं। तत्त्वदिदं विशेषादिन।

47. ......नवोद्वानं यद्विकामादूरभूते; समर्थ सहितं ततोऽपि वशुभुस्वस्मान्यवा भीतिः। भीतार्थं वसतां...., शैवार्थपरस्परिना विरचितं शके: सहकृतेन भूतिः।

48. माध्यातिः समाविश्वाश्रितमेवतिवस्विनमिति। मया तपस्वी तस्मादूर काव्यविद्यं हसे:। सर्वोपि काव्यप्रेरणे करोति शास्त्रं, व्यासद्वारं गुरुरूपिः मयासुकृतं तदेष्यम। बिहासु स यति नरकं लघं व: प्रसिद्धं, स्वीयं वदन, परस्तुतिः प्रतिभाति लोके:।

The verses occur in the beginning of the commentary.

49. येदंलकविवेचने कुमुक्तिः। श्रीहस्यकृतिः। काव्यरसिन्न स्वमेव ते विद्यतु प्राक्विद्या यथा:। तीकों वा बहुतो विचारसन्दिग्न पदवन्तु विवाहधरी। तदाच्या न वचं हि तत्सं करणे प्रायो न जातोधमः:।
mentary is, in fact, based on that of Vidyādhara, whom he generally follows both in the readings and the interpretation of the verses. It may be noted that his work is sometimes useful in checking the readings found in the manuscripts of Vidyādhara.

Isānadeva quotes very few authors. A quotation from Halā-yudha in the gloss on 22. 4 is found in Aufrecht's edition of Abhidhānaratnamālā (2. 13), while a Vyavahārasāra is quoted under 15. 42. 50 A rule from the Cāndra grammar is cited under 7. 6. 51

Narahari

A small number of extracts from the commentary of Narahari has been included in the Notes. There are several manuscripts of this commentary in the Bhandarkar Institute. The one borrowed by me (No. 140 of 1875-76) is well-written and correct, but covers only the first nine Cantos. A complete manuscript was lent to me later, but it was too late to make any use of it.

Details about Narahari and his date have already been given by R. G. Bhandarkar in his report for 1882-83: "The commentary contains at the end of each canto a stanza in which the author gives his name as Narahari, and states that he was the son of one Svayainbhū, ‘whose feet were incessantly adored by the king of Trilīṅga’, by his wife Nālamā, and that he was treated with kindness by Vidyāranyya, the Yogin, who probably was his guru or preceptor. The king of Trilīṅga or Telangana, alluded to here, must very likely be a prince of the Vijayanagara dynasty, and if the Vidyāranyya mentioned by the writer was the same as Mādhava, who, when he renounced the world, assumed that name, our author flourished in the latter part of the fourteenth century during the reign of Harihara." 52 The verse on which Bhandarkar's statement is based is—

वेप्रासुतं भिन्नविविधतिविसतताराशिरापिम्पियः स्वय়ংমৃ: ।
पालितमवैक्षीमा सुकृतिनरहिरि नाल्मा वेप व माता ।
बेपविद्यारथस्मी भवयतित्तुष्णा तत्तथाती दीपिकाया ।

.... .... .... .... .... !

It should here be noted that the Trilīṅga king referred to in the verse must have belonged to the dynasty which was reigning

50. See Notes.
51. ‘अन्नदर्शने इति पुनः चान्द्रयः’
in Trilîṅga or Telangana during the fourteenth and fifteenth centuries. Inscriptions of these kings bearing dates such as 1374, 1411 and 1448 A.D. have been recorded, and one of the kings of this dynasty, Vīraṇārāyaṇa Vema, is well-known to students of Sanskrit poetry as the author of a commentary on Amaruśataka.

The reference to Vidyāranya is more important. It is usual to identify him with the famous Mādhavācārya of Vijayanagara, the brother of Śayana. Mādhava is said to have renounced the world in 1391 A.D., after which he assumed the name Vidyāranya. Attempts have, however, been made to prove that Mādhava and Vidyāranya were two different persons. We are told that "Vidyāranya was already an ascetic and the head of the Sringeri Mutt in 1377-78 (Epigraphia Carnatica VI koppa 19 and 31)" and that "Vidyāranya was dead in 1386 A.D. according to the second Sringeri Mutt copper-plate (Mys. Arch. Rep., 1916, page 59)." We are not here concerned with the question of identity, but there is no difference of opinion about the fact that Vidyāranya was alive in the eighties of the fourteenth century. Vidyāranya was thus a contemporary of the Trilîṅga kings, and as we have seen, one of these kings was a great admirer of Narahari’s father Svayambhū. The coincidence is not without interest, and lends support to Bhandarkar’s suggestion that the Vidyāranya referred to by Narahari is no other than the sage of Vijayanagara. Narahari states that he is looked upon with favour by Vidyāranya Yogin (व बिद्यारण्योपर्य रथविषयकारण), and if we regard him as a disciple of the great Vidyāranya, we shall have to assign him to 1380 A.D. or thereabouts.

Narahari’s connection with the Trilîṅga kings through his father is apparent from the verse quoted above. It may be added in this connection that the author of Śabdacandrika also refers to Vidyāranya and calls him his guru. The work is attributed to

53. See Krishnamachariar’s Sanskrit Introduction to his edition of Pārvatīparinaya (Vanivilas Press, 1906).
54. See the Nirmayassgar ed. (1929).
55. Winternitz-Geschichte, Vol. III, p. 430, where full references are given.
56. See Mr. Rama Rao’s articles in the Indian Historical Quarterly, December, 1930 and March, 1931.
57. IHQ, March 1931, p. 83.
58. विद्यारण्यगुहन सङ्गोमामायांखिलमत्तदत्ति |

नमस्कृतां याने नियते सिद्धानांदित्वम् ॥

Quoted by Krishnamachariar in his Introduction (op. cit.), p. 15.
Vāmanabhaṭṭā Bāṇa, the author of Pārvatiparīṇaya, Nalābhyudaya and Śabdaratnākara; and it is interesting to note that Vāmanabhaṭṭa was a protégé of the Trilīṅga king Viranārāyaṇa Vema, the hero of Vemabhūpālacarita by the same author. Vāmanabhaṭṭa and his patron Vema have been assigned to the early years of the fifteenth century, and even if we suppose that Vidyārāṇya died as early as 1386 A.D., that does not conflict with his being the guru of Vāmanabhaṭṭa. Vidyārāṇya’s literary associations seem to have extended to the neighbouring kingdom of Trilīṅga; and though his interest was in philosophy, poets and scholars like Narahari and Vāmanabhaṭṭa came to sit at his feet.

Narahari’s Dipikā is probably the earliest commentary on the Naiṣadha to be written in South India, for he speaks of the absence of other commentaries in the beginning of his work.


Narahari’s commentary, while it has nothing remarkable about it, is generally concise and seems to have been once popular. There have been recorded at least eight manuscripts of the work, and one of those in the Bhandarkar Institute is in Sāradā character. The commentary seems to have found its way as far north as Kashmir, and Haraprasād Sastri notices an incomplete manuscript of Naiṣadha-carīta with Narahari’s commentary, which contains a verse to the effect that the Naiṣadha (evidently with the commentary of Narahari) was introduced into Kashmir during the reign of Sikandar.

59. See Krishnamachariar’s Introduction (op. cit.), p. 13. See also Ganapati Sastri’s Introduction to Nalābhyudaya (Trivandrum Sanskrit Series).

60. No. 141 of 1875-76. The date of this manuscript is, according to the Curator, Sarvat 1207 or 1151 A.D. This date is impossible and evidently a mistake, as suggested by Mr. K. N. Dikshit, of the Govt. Epigraphist, in a letter to Mr. P. K. Gode, Curator of the Bhandarkar Institute, dated the 14th May, 1932. Narahari’s commentary was introduced into Kashmir more than two centuries after 1151 A.D. See below.

61. Mr. Gode has favoured me with a note on this point. The verse in question appears at the end of the manuscript—

काम्रुपारायणति सति श्रेयः-नरभारापिपेः।
बौद्धजयेनमानीत: प्रव-भ: नैवधाबिष:।

There is only a small number of quotations in the portion of Narahari’s commentary examined by me. Under 1. 13 he quotes Vāgbhaṭa’s definition of the Virodha Alamkāra.62 Under 3. 99 Narahari quotes the following line from Halāyudha—

विद्युतः पञ्ची गहलमान पश्चिमेचरा इति हलायुधः,

but it is not found in Halāyudha’s Abhidhānaratnamālā edited by Aufrecht. It is possible that Narahari refers to some other lexicographer of the same name. The following quotation from Vādavaprapāsā occurs in the gloss on 7. 109—

स्मो कृताकृताचार्मवेदमभिविण्यजन्तु इति वादवप्रकाशः,

and is found in Oppert’s edition of Vaijayanti. Other quotations from Vādavaprapāsā occur under 1. 17 and 30. Kṣīravāmin is quoted under 9. 158, and there is a quotation from a Bālabhūṣaṇakāra, who seems to be a grammatical writer, in the gloss on 1. 46.63 Among other works Narahari quotes Viśva-

prakāśa under 9. 4 and byhatsamhitā under 1. 105.64

A considerable similarity is likely to be found between the commentary of Narahari and the Tilaka commentary of Cāritravardhana. A few extracts from the latter commentary have been given by Paṇḍit Śivadatta in the footnotes to the N. S. edition of Naiṣadha, and I have noticed a remarkable similarity between them and the corresponding portions of Narahari’s commentary.65 Cāritravardhana’s gloss on Naiṣadha 7. 93 is also found quoted in a marginal note in the manuscript of Vidyādhara used by me, and I find that it is almost the same as the corresponding gloss of Narahari. I have not seen Cāritravardhana’s work, but it will be worth while to compare the two commentaries.

Viśveśvara

A small fragment of Viśveśvarasūri’s commentary was lent to me by the Bhandarkar Institute, being No. 187 of 1879-80. It is a fairly correct manuscript and covers Cantos VII, VIII, X and XI. Mallinātha in his commentary on Naiṣadha 1. 5 criticises the interpretation of a Viśveśvara-bhaṭṭāraka, and if he is the same as Viśveśvara-sūri, as suggested by Aufrecht,66 the author of our

62. See Notes.

This identification corroborates the conclusion we have reached about Narahari’s date.

63. See Notes.

64. See Notes.

65. See Pt. Śivadatta’s extracts under 1. 8; 2. 24 and 3. 63, 131.

66. See Catalogus Catalogorum, Part I under नेपवचरित.
fragment must be assigned to a date earlier than the fifteenth century, most probably to the fourteenth.

A few extracts and readings from this fragment will be found in the Notes. The commentary appears to be concise and brief, and quotes Rājaśekhara under 7. 25, the lexicographer Ajayapāla under 7. 66, and Viśvapraṅkāśa several times.

Jinarāja

A number of extracts from the commentary of Jinarāja has been given in the Notes from Ms. No. 452 of 1895-1902 belonging to the collection in the Bhandarkar Institute. The manuscript which contains both Text and commentary is correct and well-written on thin paper, but unfortunately some of the earlier folios are worm-eaten, and some of the leaves have stuck together so tightly that it is often difficult to detach them. The manuscript was written in Saṁvat 1788 or 1732 A.D., as stated at the end of Canto XVI. The Śāka date 1653 is also mentioned.

The commentary of Jinarāja is not very old, as under 3. 4 he quotes the Manoramā of Bhaṭṭoji Dikṣita who is assigned to about 1630 A.D.67 At the same time Jinarāja must be regarded as earlier than 1676, as in the manuscript of Vidyādhara’s commentary written in the latter year, Jinarāja’s gloss on Naiṣadha 17. 196, 197 is found quoted.68 It is, therefore, fairly certain that Jinarāja lived about 1650 A.D. He was a Jaina as suggested by his name, and the bulk of his quotations is from the grammar and the lexicon of the great Jaina savant Hemacandra. Under 16. 20 Jinarāja quotes a lexicographer named Śrīdhara.69 Under 16. 119 he criticises a statement of Vardhamānāmiśra, the author of Khaṇḍanaprakāśa, a commentary on Śrīharṣa’s Khaṇḍanakhaṇḍakhādya.70

Jinarāja’s commentary is known as Sukhāvabodhā and largely modelled on that of Nārāyaṇa, which it often supplements and

68. See Notes 17. 196.
69. See Notes. Śrīdhara is quoted in the Puruṣākāra commentary on the Daiva. The Puruṣākāra has been assigned to the thirteenth century (see Introd. to Trivandrum ed.). According to Utrecht, Śrīdhara is frequently quoted in Sundaragāṇi’s Dhāturatnākara.
70. The passage in question has been cited by Paṇḍit Śivadatta in a Footnote to his edition. Vardhamāna is also the author of the well-known Kusumāṇjaliaprakāśa and has been assigned to the first quarter of the fourteenth century. See G. N. Kaviraj in Sarasvati Bhavan Studies, Vol. III, p. 134.
amplifies. But in his readings Jinarāja almost always follows the earlier commentaries of Cāndūpanḍīta and Vidyādhara. Besides, he sometimes copies Vidyādhara, for example, in the gloss on Naiṣadha 7. 44 and 14. 58. Under 10. 76 he quotes Vidyādhara's interpretation of the last two lines, word for word, and remarks कैविता. The commentary does not systematically follow the accompanying Text found in the manuscript, but the Text is also important as generally agreeing with the earlier readings followed by Cāndūpanḍīta and Vidyādhara. Where Text and Commentary do not agree I have often designated the former as Jina (Text).

Jinarāja's commentary is an elaborate work, and has distinct merits of its own. The commentary is well-preserved in the above manuscript, though it contains a few gaps. As a commentator Jinarāja belongs to the school of Nārāyaṇa, whom he generally follows in the matter of interpretation. But the real importance of Jinarāja's commentary lies in the fact that he follows a Text older than that followed by Nārāyaṇa, Mallinātha and others, and preserves to a considerable extent the continuity of the earlier and more reliable readings of Cāndūpanḍīta and Vidyādhara. It is, however, noteworthy that in a few cases Jinarāja criticises and rejects the readings of the two earlier commentators, though he does not mention them by name.

Mallinātha

Mallinātha's commentary on Naiṣadacarita is known as Jivātu, but the Palghat edition used by me goes as far as the eleventh Canto only. Mallinātha may be assigned to the fifteenth century or the latter portion of the fourteenth, as he wrote a commentary on Vidyādhara's Ekāvalī composed in the first quarter of the fourteenth century. His work has all the merits associated with his well-known commentaries on the other Kāvyas. Some of his readings are, however, very peculiar, and do not agree with those found in the other commentators.

71. See Notes.
72. See Notes.
73. These cover a portion of Canto XVIII and the last few verses of Canto XXII.
74. See Notes 2. 92, 93; 3. 135.
75. See Trivedi's Introduction to his edition of Ekāvalī (B. S. S.).
The commentary of Mallinātha is particularly rich in lexicographical quotations. Apart from Amara and Viśvaprakāśa, the largest number of quotations is from Vaijayanti, which is also referred to as Yādava. I have examined some of these quotations, and find that they occur in Oppert's edition. The same remark applies also to the citations from Halāyudha, the author of Abhidhānaratnamālā. Mallinātha quotes also Utpalamālā,66 Śābdikamaṇḍana,77 Sabdārāvaya,78 Amaraśeṣa,79 the commentary of Kṣīrasvāmin,80 and the lexicographers Śāsvata,81 Keśava,82 Dhananjaya,83 Ajayapāla or Ajapāla84 and Bhojarāja.85

Among other authors he quotes the Bhāsyakāra,66 the Nyāsoddyotakāra,87 Vāmana,88 Kaiyaṭa,89 Bhaṭṭamalla,90 Varāhamihira,91 Vāgbhaṭa,92 and Pitāmaha.93 The Bhūpāla quoted under 3: 109 is Śīngabhūpāla, the author of Rasārṇavasudhākara.94 A definition of sugarcandy and varieties of sugar is cited from a Vaiśeṣikakāra in the gloss on 8. 101.95 A quotation from Mīmāṃsakas occurs in the gloss on 2. 61.96

76. Under 3. 8; 5. 66.
77. Under 3. 122; 11. 38.
78. Under 1. 82; 3. 21.
79. ‘मन्दरश्वायुतः: शानि: इत्तमरेष:’ under 5. 136.
81. Under 3. 36; 11. 40.
82. Under 11. 15; 11. 94.
83. Under 12. 49.
84. Under 8. 92; 9. 29. The quotation under 8. 92 is found in Nārāyana also under the same verse. Under 7. 66 Malli says ‘श्वायुतं शानि: हयहे इति बले कृष्णा’ इत्तमिच्छेद: ( † ). The quotation occurs also in Nārāyana and Viśvesvara under the same verse, but is attributed by them to Ajayapāla, and found in the Madras ed. of his Nānārthasamgraha.
85. See Vocabulary under ह्रहिता.
86. Under 3. 80; 5. 71.
87. 3. 52; 8. 48.
88. Under 11. 3 etc.
89. Under 11. 47.
90. Under 4. 84; 7. 90; 11. 109.
91. Under 11. 81.
92. See Notes 10. 94.
93. Under 7. 23.
94. Malli quotes the definition of लावण्य found in this work (1. 181. Tripundrum S. S.).
95. अत्र इत्यैः पैशाचिकाकारः—मालम्यतिकाः ह्रविष्टिता: तक्षण: गुणवत्ताम्। इत्य. This line is quoted by Kṣīrasvāmin from Vāgbhaṭa while explaining Amara on मल्लक्ष्णी.
96. See Appendix I, Section II (b).
The foregoing statement of Mallinātha’s references is compiled from his commentary on the first eleven Cantos of Naiṣadha, but the importance of the lexicographical quotations will be seen even from the above list, as Malli quotes several lexicons which are no longer extant. 97 It may also be noted that Malli refers to his commentaries on Kirātārjunīya and Kumārasambhava in his gloss on Naiṣadha 5. 71 and 8. 99. On the other hand, he refers to Śrīharṣa’s poem in his commentaries on Raghuvamsa and Śisupālavadha. 98

Nārāyaṇa

The standard commentary on the Naiṣadha is the Prakāśa of Nārāyaṇa; at any rate, it is the most popular. Nārāyaṇa was the son of Narasimha Paṇḍita whose surname is stated to be Bedarkar in the colophon at the end of each Canto. The title Bedarkar seems to suggest that Nārāyaṇa was a native of Mahārāṣṭra.

Nothing is definitely known about Nārāyaṇa’s date. It is, however, certain that he is earlier than 1637 A.D., as there is a manuscript of his commentary written in Saṅvat 1693, being No. 368 of 1884-87 preserved in the Bhandarkar Institute. 99 On the other hand, his work is later than Medinikōṣa, as he quotes this lexicon in the gloss on 1. 91, the quotation being found in the printed edition. Medinikōṣa is assigned to about the fourteenth century, 100 and one of the earliest writers to quote it is Rāyamukūṭa who wrote his commentary on Amarakoṣa in 1431 A.D. 101 If we assume that Medinikōṣa began to be popular in the fifteenth century, Nārāyaṇa who quotes from it may be assumed to be later than 1400. He is of course earlier than 1637.

It is possible that Nārāyaṇa was acquainted with the commentary of Mallinātha. In his gloss on 1. 86 Nārāyaṇa says चम्पकोपरि अभरो न तिथिति क्षत्रिष्ठ | तत्र तिथिति परं तु त्रितये इति प्रामाणिकाः. This looks like a summary of Malli’s remarks on 1. 91—

97. Of these, the Śabdārṇava is frequently quoted by Sarvānanda who wrote his commentary on the Amarakoṣa in 1159 A.D. (See the Trivandrum ed.). Sarvānanda quotes also the Utpalini and Ajaya or Ajayakoṣa. With regard to Bhoja, he is quoted by Kaṭārasvāmin (see Introd. to Oka’s ed.).
98. See Mallinātha on Raghu 4. 45 and Māgha 3. 13.
99. I owe this information to the Curator Mr. P. K. Gode.
INTRODUCTION

"न पत्र्पदों गण्यकल्लिमपिवृत्" इलादी अलीनां चापेरक्षश्राभावप्रसिद्धिरिति वेष, लक्ष्मणेवै। किंतु स्त्रृशी स्रवरसे प्रसिद्धिरिति किंतु कौन्तिरिति: परिहार:।

Even if we regard Nārāyana as later than Mallinātha, that would not conflict with the probable date of Nārāyana suggested above.

Considering the bulk of his commentary, Nārāyana quotes only a small number of authors and works. He refers to the Bhāṣya-kāra, Kaiyaṭa and the author of Padamaṇjari, the well-known commentary on Kāśīkā, in the gloss on 14. 55.101a Haradatta is quoted under 15. 89, and appears to be the same as the author of Padamaṇjari. Most of the lexicographical quotations are from Amara and Viśvaprakāśa, and quotations from the latter work sometimes show variations from the printed text.102 Under 19. 45 Nārāyana quotes Amarasēsa which is quoted also by Mallinātha, the citation being practically the same in both the commentators.103 There are quotations from Halāyudha’s Abhidhānaratnamālā,104 Medinikōsa, and Dharaṇī105 and Yādava.106 The lexicographer Ajayapāla is quoted several times,107 and there are references to Kṣirasvāmin and a Vaidyakanīghanḍu under 22. 59 and 20. 21 respectively.108 Vasantarāja’s work on augury is referred to in the gloss on 15. 76, and Sārasindhu, which seems to be a work on the science of horses, is quoted under 1. 73. In the gloss on 22. 113 there is an interesting quotation from a Kalakoṣa, which describes a method of removing stains from cloths.109 Among Purāṇas, Nārāyana refers to the Bhāgavata,110 the Bhaviṣyottara,111 the Kāśikhaṇḍa112 and the

101a. ‘भाष्यकारसः केवलसः पदमञ्जरीकारसः यापि मते छन्दप्रेषेः लघिमन्यः, न भाष्यायम्।’

102. See Vocabulary under केदार: and कल्लवः.

103. ‘कोडः कालोशिसिः पत्रपारसः कल्लवः शलिः: इलमरेषेः:।’ For Mallinātha’s citation see p. XXXV.

104. Under 19. 27; 22. 19 etc. The citation from Halāyudha under 15. 33 (‘पत्रपारसः कल्लवः’) is not found in his lexicon, but in Vaijayanti.

105. Under 3. 42. Dharaṇīkoṣa is quoted by Sarvānanda (op. cit.).

106. Under 2. 80. The quotation is found in Vaijayanti.


108. See Vocabulary under श्रृङ्खः.

109. तत्त्वं तु तपोवनमलोगुरेऽपि कल्लवः। नासववेदमरधो मतं श्रारेण गोष्पमणि।।

110. Under 21. 69. Also see the gloss on 21. 119.

111. Under 15. 83. Bhaviṣyottara-purāṇa is quoted also by Abhayatilakagani who wrote his commentary on Hemacandra’s Dvīpāśrayakāvya in 1255 A.D. See the edition in B. S. S. under 3. 8; 5. 141 etc.

112. Under 22. 80.
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Līṅga,113 and quotes the Skanda,114 the Padma,115 and the Garuda.116 There is also a number of anonymous quotations, the most important being under 14. 88117 and 15. 42, 89.118 A treatise on cookery (सूचकांश) is quoted under 1. 5.

Quotations from philosophical authors are practically absent, but under 22. 36 there is a reference to the views of Vyomaśiva, Śrīdhara and Udayana on the Vaiśeṣika theory of darkness. These views are actually found in Vyomaśiva’s commentary on Praśasta-pādabhāṣya, Śrīdhara’s Nyāyakandali and Udayana’s Kirāṅvali, and a brief summary of them will be found in Appendix I. Nārāyaṇa seems to have been familiar with the works of Udayana, as he quotes him also to illustrate the use of a word occurring in Naiṣadha 5. 105.119

The Prakāsa of Nārāyaṇa has practically ousted every other commentary on Naiṣadha. Nārāyaṇa does not deal with the figures of speech, but pays all his attention to interpretation and grammar. The popularity of his work is due to the fact that he tries to explore all possible meanings, which explains the large number of alternative interpretations found in his commentary. Like Īśāna-deva, he sometimes gives Vernacular equivalents of Sanskrit words, some of which have been included in the Vocabulary.

General Estimate of the Commentaries

We have so far noticed eight commentaries on Naiṣadhacarita, of which only two, those by Mallinātha and Nārāyaṇa, have been printed. Among the commentaries mentioned here, the Sāhitya-vidyādhari of Vidyādhara is the oldest and, in fact, the earliest known commentary on Naiṣadhacarita. The Dipikā of Cāṇḍu-paṇḍita is the most learned, and there are few Kāvyā commentaries which can compare with it in the extent and variety of its references. Cāṇḍu-paṇḍita seems to have realised that Naiṣadha was essentially a learned poem, and must be approached with the full equipment of the traditional learning. Mallinātha’s Jīvāṭu is

114. Under 15. 55.
117. See Vocabulary under जित्राणमणिवर्त.
118. See Notes 15. 42 and Vocabulary under महाज्ञानी.
119. ‘अनुवादस्तोत्रपरिनित्यम्,’ इत्युदयनामाचण्ये:.
an excellent introduction, and pays due attention to interpretation as well as grammar and rhetoric. Nārāyaṇa’s commentary is the most comprehensive and particularly well adapted to the needs of the student. Yet no single commentary is sufficient for a proper understanding of the poem. It is often necessary to compare different interpretations and readings, and seek the help of more than one commentator in solving the difficulties of many a puzzling verse. The extracts given in the Notes, however inadequate, will show the necessity of such comparison and co-ordination. At any rate, the need of some such attempt was felt by the commentator Bhagiratha, who in his Naiṣadhaṅgūḍhārthādīpikā gives notes and extracts from a number of earlier commentators, besides offering interpretations of his own.  

The Commentaries and the Text of the Naiṣadha

A study of the commentaries reveals a bewildering mass of variant readings, and there is probably no other poem of the Kāvya period, which presents so many of them. It is, however, possible to attempt a classification and discover a certain degree of uniformity among the various groups of readings. Generally speaking, the readings of Cāṇḍūpanḍita and Vidyādhara tend to agree, and are followed among later commentators by Īśānadeva and Jinarāja. So far as readings are concerned, Cāṇḍūpanḍita, Vidyādhara, Īśānadeva and Jinarāja belong to the same group. It should, however, be noted that there is sometimes disagreement between Cāṇḍūpanḍita and Vidyādhara, and where such differences exist Vidyāadhara’s readings are often followed by Īśānadeva. Cāṇḍūpanḍita and Vidyādhara follow the same text, but there are also occasional differences, and as we have already remarked, Cāṇḍūpanḍita sometimes mentions the readings of Vidyādhara without mentioning the latter’s name. Even apart from this, there were other variants in the time of the two early commentators, and they are often mentioned and sometimes discussed by Cāṇḍūpanḍita.

120. See Panḍit Vindhyesvariprasad’s Sanskrit Introduction to Tārkikāraksā, p. 31. Bhagiratha quotes Nyhari (Narahari ?), Lakṣmāna, Nārāyaṇa, Viṣveśvara, Jagaddhara, Tāṇḍava, Mukuta, Jivātū and other commentators and commentaries. The following verse occurs in the manuscript which is incomplete—अध्यायपं विना यो नैवशगृहविधीपिकं टिकाएः। पष्यति रसनाय तु वायवेदी तस्य स्फुरतः छवम् (?) ||

121. See, for example, Notes (Excerpts) under 6. 109.
The readings of Cāṇḍūpaṇḍita and Vidyādhara frequently differ from those of Nārāyaṇa, and I have taken care to indicate the difference between the two groups of readings in the Notes. It should, however, be noted that Nārāyaṇa sometimes mentions the earlier readings as variants, though he does not adopt them in his commentary. Sometimes, again, the readings followed by Nārāyaṇa (and also by Mallinātha) are mentioned by Cāṇḍūpaṇḍita as variants. Such cases are, however, comparatively few, and there is a real difference between Nārāyaṇa and the earlier commentators in the matter of readings. There is another class of readings in Nārāyaṇa, which differs not only from those of Cāṇḍūpaṇḍita, Vidyādhara and their followers, but from those of Mallinātha, with whom he otherwise frequently agrees. Examples of such readings will be found in the Notes, and a few may be cited here: स्लावते (7. 80) for स्लावते; रघुस्य तस्य (6. 1) for रघुस्यद्वम्; दराभिषक्त (11. 96) for दराभिषक्त; एतादशी: (10. 120) for एतादशी:; निष्कार (17. 26) for निष्कार; स्वाचनां (4. 115) for स्वाचनां; विद्वंभक्रमवतिविनवानम् (6. 57) for विद्वंभक्रमवतिविनवानम्. Readings like these may be regarded as spurious, but their number is not large.

The readings of Mallinātha are sometimes very peculiar, and neither wholly belong to the group of Nārāyaṇa nor to the earlier group of Cāṇḍūpaṇḍita and Vidyādhara. Broadly speaking, Mallinātha's readings, as far as I have examined them, fall into three categories. Sometimes they agree with those of the earlier commentators, but differ from those of Nārāyaṇa. Sometimes they agree with the readings of Nārāyaṇa, but differ from those of Cāṇḍūpaṇḍita and Vidyādhara. Sometimes, however, Mallinātha's readings, and the number of these is by no means small, differ not only from the readings of Nārāyaṇa but from those of Cāṇḍūpaṇḍita, Vidyādhara and their followers. In the case of some peculiar readings, Mallinātha, it is true, agrees with Narahari, but there is no systematic resemblance between the readings of the two commentators. I am inclined to hold that Mallinātha sometimes deviates from the original text of Śrīhaṃsa's poem even to a greater extent than Nārāyaṇa.

122. See, for example, Notes 18. 26; 19. 27; 10. 5; 10. 25; 8. 14; 8. 19; 8. 92; 5. 100; 5. 112.
123. See, for example, Notes 10. 6; 10. 10; 10. 16; 10. 17; 10. 22; 10. 27; 10. 32; 10. 44; 8. 20; 8. 90 etc.
124. Examples of this will be found in the Notes.
125. See Notes 3. 63, 65, 131; 7. 66.
The above account of the readings of Naiṣadha must be regarded as tentative, as there are many other unpublished commentaries on the poem to which I have had no access. But there is no doubt about the text followed by the two early commentators. There are certain verses which are not explained by the latter, but found in Nārāyaṇa.126 These are probably to be regarded as interpolations. Nārāyaṇa himself calls certain verses interpolations,127 but these are generally variations of preceding verses. It is also noteworthy that the readings of Cāṇḍūpaṇḍita and Vidyādhara are sometimes distinctly superior, and give a simpler meaning than those of Nārāyaṇa.128 An extreme instance is provided by the reading Ṛṣyaṁār (21. 155) followed by Cāṇḍūpaṇḍita and Vidyādhara and the curious Ṛṣyaṁār found in Nārāyaṇa. In spite of such divergences, the text of Naiṣadhacarita is generally well-preserved in the commentary of Nārāyaṇa, though it is Cāṇḍūpaṇḍita and Vidyādhara who record the earlier and more authoritative readings.

126. e.g., 9. 119 (तहनास्यमेत्त्ववदनक्रजस्तत्त्वः—); 11. 41, 42; 17. 196, 197; 18. 13; 21. 86, 87. See Notes. The verse 18. 65 (तहनास्यमेत्त्ववदनक्रजस्तत्त्वः—) is called by Cāṇḍūpaṇḍita प्रायः क्षेत्रकः, though he explains it fully. The verse 16. 67 (प्रेषि विनोतः—), a variation of 16. 54 (स्वयं क्राममः), is not found in Cāṇḍū, Vidyādhara and Jinarāja, nor is 22. 109 (स्वयं क्राममः—). See Notes.

127. e.g., 16. 79 (क्रामेण भूतः—) which is altogether omitted by Cāṇḍūpaṇḍita, Vidyādhara and Jinarāja; 22. 15 (तारतातिवृजिम्ब—) and 19. 57 (चल्लिस्मितिरमवं) —which are, however, found in Cāṇḍū, though the latter remarks on 19. 57—अर्थं शोकः पुलकान्तरेव प्रायो न भवति. Nārāyaṇa remarks on 15. 22 (पुरा प्रभिम्बः—): काव्यिर पुरा—इति शोकः. This verse is not found in the earlier commentators. See Notes. Nārāyaṇa remarks on 7. 87 (पुष्पाणि बाणा—), a variation of 7. 86—इति शोकः न्तरसः प्रायावतं प्रायम्. Cāṇḍūpaṇḍita says केतिष्ठिम प्रोक्तं न परम्पि. Nārāyaṇa calls 21. 40 (श्रव्यवक्ष्य पद्यः—) an interpolation, as it is merely a variation of 21. 39, but it is fully explained by Cāṇḍū and Vidyādhara. Nārāyaṇa calls also 17. 151 (पलात्तरः—) an interpolation, though it is an independent verse. See Notes.

128. See, for example, Notes 9. 133.

N.—I
SYNOPSIS

The story of Nala and Damayanti is too well-known to need any introduction. The Naiṣadha-carīta deals with the earlier portion of Nala's career ending with his romantic marriage with Damayanti. The episode to which Śrīhāraṣa devotes about two-thousand eight hundred verses is related in less than two hundred couplets in the Mahābhārata. Except for minor details, Śrīhāraṣa follows the great epic in the broad outlines of the story so far as it concerns the episode dealt with by him. There is, however, one noteworthy point of difference. In the Mahābhārata, Nala accepts the mission of the gods, and betakes himself to Kuṇḍina, and after telling Damayanti that he is Nala, asks her to choose one of the gods. Damayanti protests and declares her love for him. Nala replies that he cannot seek his own interest in the face of his promise to the gods, but he will do so if she can devise a means by which self-interest can be reconciled with Dharma or the call of duty. Thereupon, Damayanti suggests that Nala should come to her Svayānvāra, and she would absolve him from blame by choosing him in the presence of the gods. In the Naiṣadha-carīta, on the other hand, Nala carefully conceals his identity from Damayanti while delivering the message of the gods. The difference, though one of detail, makes Śrīhāraṣa’s conception of the character of Nala fundamentally different from that found in the corresponding portion of the story in the Mahābhārata. In the Naiṣadha-carīta, we find Nala, disguised as the messenger of the gods, reasoning with Damayanti and urging her to accept one of the gods as her consort. He is alternately sarcastic and annoyed at her evasions and persistence in her love for Nala. Her grief and entreaties move him to pity, yet he drives her to despair for the sake of his duty and honour. When at last the tears of Damayanti set free his repressed emotion, and he throws off his disguise in a frenzy of love and grief, the thought that is uppermost in his mind is not the fear of the gods, but the disgrace which he has unwittingly brought to the honourable calling of the messenger. Yet, in the ultimate resort, he appeals to his own conscience and the sincerity with which he has striven to execute his mission, and neither stands in awe of the gods nor concerns himself about the opinion of men. In Śrīhāraṣa’s poem, Nala’s anxiety is not how to reconcile self-interest with Dharma, but how to reconcile his honour with the failure of his mission. The emphasis on the individual judgment and moral responsibility makes Śrīhāraṣa’s portrait of Nala one of the noblest creations of Sanskrit poetry, at least so far as conception of character is concerned.

The fact that Śrīhāraṣa confines himself to the lighter side of Nala’s career makes him dilate on certain minor details which the Mahābhārata either mentions briefly or ignores altogether. The latter work disposes of the Svayaṁvara in a few lines, and makes only a passing reference to the marriage and the joys of the newly married couple. These topics occupy whole Cantos in the Naiṣadha-carīta; while there are certain others, for example, the contents of Cantos VI, VII, XV, XIX, XX, XXI and XXII, which are totally absent in the Mahābhārata. The same is true of the greater portion of the contents of the seventeenth Canto.

1. एव धमोऽदि स्वाच्छिं मनार्यिभविता ततः। एवं स्वाच्छ करिष्यामि तथा मधे
विषीयताम्॥

2. See Synopsis of Canto IX.
The first Canto opens with an elaborate description of Nala. His might is extolled, and he is called ‘the destroyer of kings’. His physical beauty is next described. ‘The autumnal full moon is not fit even to play the slave to his face’; and nymphs and mortal women are never tired of looking at his beauty. (1—31)

Damayanti is now introduced, but the description of her beauty is reserved for a later Canto. She falls in love with Nala without ever seeing him and elicits news about him from messengers, Brāhmīns and bards coming from the land of Niśadha. Though never seen by her before, sleep shows him to her as a deep mystery; while she sometimes diverts herself by having Nala painted on the wall of her pleasure-chamber as enjoying her company. Nala, in his turn, also falls in love with Damayanti without seeing her and yields to the power of the god of love, who disturbed the equanimity even of Brahmā, the age-worn creator of the world. The night, ‘soft with moonshine’, is a witness to Nala’s sleepless suffering, and he at last seeks peace in a visit to his pleasure-garden in the outskirts of the capital. A description of the horse he rides follows, and then he is shown to reach the thickly shaded garden where he sees various flowers in bloom, the sight of which is supposed to enhance the grief of forlorn lovers. (31-77)

Nala curses the Ketaka blossom with its serrated flower leaves: ‘sharp with thorns, it is thrust by Cupid like a barbed arrow into the hearts of separated lovers’. He shudders to see maiden creepers kissed by the gentle breeze, and views with distaste Campaka blossoms, and those of the Pālāśa, Pāṭalā, and others in bloom, all deadly weapons of the god of love. But he welcomes the trees bending with the weight of fruits in obeisance to their foster-mother Earth; while cuckoos sing, peacocks dance and the ripples of the pleasure tank play music in his honour. Though parrots recite his praise and cuckoos sing his glory, his joy is superficial and ill conceals the grief of his heart, while he is pining for ‘the fair-browed maid of Vidarbha.’ (78—106)

Now follows a laboured description of an artificial lake in the garden, on which the king sees a golden swan disporting himself with the female swans, some young, others grown up. After a while the swan falls asleep, and the king, slowly approaching the shore of the lake, with gentle hands catches hold of the bird. The swan, fearing that death is near, pours forth a melancholy strain of the deepest grief, pleading the cause of his wife at home, and
the young ones in the nest, which have not yet learnt to speak. Nala is moved to pity, and lets the bird go. (107-45)

CANTO II

The golden swan comes back to Nala, and expresses his gratitude to the king for his mercy in releasing him. The king’s mercy is all the greater, because hunting is no sin in a king who only kills the fish that feed on their weaker comrades, the birds that injure the trees on which they build their nests, and the deer that oppress the harmless grass. The bird offers to repay the kindness of the king by doing a kindness to him, and volunteers the story of Damayanti, the unmarried daughter of the king of Vidarbha, of whom the swan gives a laboured description. (1-40)

The bird slyly suggests the subject of a worthy husband for Damayanti. He insinuates that Nala alone is worthy of her; but union with her, beloved of the gods, is by no means easy; ‘just as it is difficult for the night lotus to enjoy the light of the beclouded moon’. So the bird offers to sing Nala’s praise before Damayanti with such effect that, once treasured in her heart, his image will not be ousted from it even by the lord of the gods. Nala consents and describes his love for Damayanti. The moon and the south wind burn his limbs. ‘If the arrows of Cupid are flowers and not thunder, surely these flowers grow on creepers that are poisonous’. The bird forthwith sets out for the capital of the king of Vidarbha. His golden wings flicker with speed, while the gold of them is set off by the blue of the sky. (40-72)

The bird at length reaches the capital of Damayanti’s father, and now there is a dignified description of the city, which is full of crystal houses and bejewelled chambers, heaven and earth laughing with them; their nightly splendour makes one imagine that the full moon is eternally present in the city. The pleasure tank is redden by the saffron paint of beautiful women sporting in its waters, and the city reflected in the tank looks like heaven. The mercantile life of the city is also pictured. In the market place there arises the rumbling sound of mills grinding sweet-smelling flour. In the shops ‘cowries’ are counted; merchants display an infinite variety of wares for sale. Among objects of luxury are conchs, gems, camphor powder and musk. The saffron stalls of the perfume shops look like lingering rays of the setting sun. The white silken streamers flying over the edifices are shaded by the gloom of the azure chambers, and maidens step from the top of their pleasure mansions on to clouds which carry them to the pleasure halls of their lovers. (73-105)
The bird sees Damayantī in her pleasure garden in the company of her maiden friends, looking like the crescent of the moon in an assembly of stars. The swan looks for a suitable landing ground and makes a circuit in the air above, radiating the gleam of his golden wings.

CANTO III

The swan alights on the ground close to Damayantī, who tries to catch the bird and follows him to some distance despite the warning of her comrades. The bird lures her to a thicker part of the wood and surprises her by addressing her in graceful human speech. After mocking her for attempting to capture him, the swan presents himself as one of the birds drawing Brahmā's chariot, but now on his holiday in the course of which he is traveling through the world. The bird declares that he is known to Nala whose virtues and beauty he carefully describes. (1-40)

He claims to have free access to the inner apartments of Nala where the fair inmates confide to him all their secrets, and Cupid's latest commands. He deplores that some maiden other than Damayantī will marry Nala and enjoy the celestial happiness unattainable by her. But who has probed into the working of the Creator's mind? Perchance she might be Nala's bride, young and unmarried as she is. Perhaps the Creator himself, by uniting the moon with the night, and Siva with Pārvatī, is acquiring practice successfully to bring about her union with Nala. How, too, would the Creator, grown hoary with wisdom, save himself from disgrace if she was married to any other than Nala? Be that as it may, the bird expresses his regret for fatiguing her and asks her what service he may render her. (40-52)

Damayantī requests pardon of the swan for having tried to catch him, entreateing the bird to forgive her light-hearted action as that of an inexperienced maid. But what desire of hers would come to fruition? Where is the maid who would express her inmost desire in words, her longing to catch the moon with the hand? (53-59)

The swan replies that all things are attainable on earth. Even if she should desire the city of Laṅkā, situate in mid ocean, it would be hers. Damayantī, delighted and abashed, says that her heart longs neither for the city of Laṅkā nor for any other thing. But the swan, intent on eliciting a confession of love, explains her statement as having a double meaning, namely, her longing for Nala, and insists on a clear and straightforward declaration of her will.
If she purposes to marry some one else, the bird will not plead her cause before Nala; it would not be right to undertake a mission whose purport was doubtful. (60-73)

The firm words of the swan cause Damayanti to discard shame and hesitation, and she makes a fervid confession of her love for Nala. How can the bird conceive of her union with any one else? Can it be imagined that the night may be joined to any one other than the moon or that the day lily may have a lover other than the sun? Damayanti declares her intention to enter the flames, if her father disallows her marriage with Nala, and exhorts the swan to plead her cause before the king, choosing the right moment, and with all the resources of the art of persuasion. She entreats the bird to give her what is more precious to her than her life, and urges him not to tarry, since deliberation is meet only in a matter that admits of delay. (74-96)

The swan smiles at this mad declaration of love, and declares that there is nothing for him to do. Cupid himself has brought about the union of Damayanti and Nala. The bird then gives an intricate description of the conventional stages of love, through which Nala is supposed to have passed, and congratulates Damayanti on her manifold virtues which have attracted even Nala. May she, the bird continues, shine with Nala as the night with the moon, and may he shine with her as the moon with the night! (97—117)

The swan then takes leave of Damayanti and speedily returns to Nala's capital where he finds the king under an Aśoka tree, crowned with a blaze of flowers, reclining on a bed of young leaves.

CANTO IV

This Canto carries the story little further. It is principally concerned with the description of the unbearable grief of Damayanti owing to her absence from Nala. The monotony of the description is relieved by Damayanti's address to the moon and Cupid, which here and there reaches a high lyrical level (47-99). This is followed by a playful dialogue between Damayanti and a girl companion in musical verses, one half of which is spoken by the former and the other half by the latter. (101-9).

At the end of the dialogue, Damayanti faints 'with Cupid's fire smouldering in her mind', but her comrades restore her to consciousness by means of cool appliances like lotus leaves and snow. The noise made by the girls brings her father to the scene.
The minister and the physician also come in. The physician prescribes the fragrant Nalada herb, an efficacious sedative; while the minister predicts that the remedy will be found to be Nala. Damayanti's father realises that his daughter has reached the age when 'flowers act as arrows on the body'; so he announces that the Svayaṃvara gathering, for Damayanti to choose her husband, will soon be convened.

CANTO V

While preparations for Damayanti's Svayaṃvara takes place, the sage Nārada with his companion Parvata pursues an aerial journey to heaven. He is received by Indra who evinces an extraordinary degree of politeness and courtesy. The king of the gods asks Nārada why mortal princes have of late ceased to come to heaven and share his hospitality as a reward for dying glorious deaths in battle.

Nārada replies that warlike activities are no longer the concern of kings on earth. Damayanti's Svayaṃvara is at hand. Cupid's order has gone abroad, and the mortal princes are now concerned about finery and other things likely to enhance their credit in Damayanti's eyes. But he (Nārada) loves to witness warfare, and as it is out of fashion on the earth he expects Indra to provide this amusement for him.

Indra declines Nārada's request. His attention is rivetted on Damayanti's Svayaṃvara. Hastily bidding farewell to the sage, he sets out earthward much to the chagrin of the nymphs of heaven, who give vent to their spleen by sarcastic remarks about the lord of the gods running after a mortal woman. Indra is accompanied by Agni, Varuṇa and Yama, three divine simpletons, who follow Indra because he happens to lead the way.

The gods meet Nala on the way as he proceeds to the city of Kuṇḍina to attend Damayanti's Svayaṃvara. They greet Nala and announce that they have a favour to ask of him. Nala's heart overflows with sentiments of generosity and self-sacrifice at the thought of the gods coming to him as suppliants, but his charitable disposition is soon put to a severe test, when he is asked by the crafty Indra to undertake a mission to Damayanti on behalf of the four gods in order to persuade her to choose one of them as her husband.

Nala boldly refuses, though at the outset he had promised to grant any favour the gods might ask. He warns the gods not to
make themselves ridiculous by asking him to act as a messenger to a maiden whom he himself loves and pines for. Indra is first sarcastic and then conciliatory, and the four gods join in exhorting Nala to earn eternal fame by carrying out his promise. Bound by a promise, the mighty demon Bali and the great Vindhya mountain remain to this day where they promised to stay; why should he then hesitate to keep his? Life is transient and there is nothing lasting. He should on no account neglect virtue, the abiding reality. Fame, not Damayanti, is his true bride. Who would renounce the beloved Fame, fairer than the moon, and faithful even when absent in the farthest regions, for the sake of a maiden whose possession is but a passing shadow?

Nala is flattered to hear these words, and in spite of his love for Damayanti, undertakes the mission urged on him by the gods. Indra marks his pleasure by giving Nala the power of becoming invisible at will.

CANTO VI

Nala reaches the city of Kuṇḍina and views its streets hallowed by Damayanti’s feet. He sighs deeply, thinking how the desire of his heart has been thwarted by the gods. But he is determined to carry out his promise. He goes about invisible by virtue of Indra’s boon and enters the royal palace and the inner apartments assigned to the ladies of the royal household. Seeing all, but himself unseen, he moves freely among the womenfolk, inadvertently jostling some and surprising others in their toilette. Passing women are frightened when they touch Nala’s invisible figure, and he is sometimes struck by a ball when it is flung about by the girls while playing.

After these and similar adventures, Nala comes to see Damayanti, recognising her by her superior beauty, amidst a throng of beautiful maids. He hears his own name uttered by a parrot, which has learnt it from maidens who had used it to console Damayanti in her grief. His reflection on the bejewelled floor is not noticed, though clearly visible among his own portraits drawn by Damayanti’s comrades for her diversion.

Meanwhile, the four gods, not wholly depending upon Nala’s mission, had sent women messengers to plead in their behalf. Nala who is still invisible rejoices to see the suit of three of the gods rejected by Damayanti, but he hears with misgivings the peroration of the messenger of Indra, which is cheered by her comrades in the hall. What greater glory can befall a maiden, asks Indra’s

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messenger, than to be loved by the mighty Indra, the greatest among the gods? Let her accept the invitation from Indra to share in the sovereignty of heaven and the worlds, and think of the pleasure there is in walks by the celestial Gāgā, and in the garden of Nandana.

Damayantī replies with a smile. Indra's greatness is beyond the range of words; how can he be sufficiently praised? Certainly will she serve Indra, but it is a human Indra, incarnate in the form of a mortal king, to whom she has given her heart. Doubtless heaven is a land of bliss, but Bhārata, the best of lands, has both joys and duties to offer; and it is for happiness blended with religious virtue that she aspires. Moreover the desires of mortals are determined by Fate, and their tastes differ. The joy of success is common to all in an equal measure; hence no one is to be blamed for his likes and dislikes. In a word, Damayantī makes it clear that Indra's merits, however attractive they may be, do not induce her to give up the man whom she loves.

Indra's messenger is downcast by Damayantī's speech, and makes no reply. But Nala is braced to hear her words.

CANTO VII

In this Canto the progress of the story is halted by a description of the beauty of the princess. Nala who is still invisible views Damayantī and describes her in detail, 'beginning from the hair and ending with the toe-nails', which is literally true. He then decides to make himself visible to Damayantī and her friends.

CANTO VIII

The girls are astonished at the sudden appearance of a stranger in the female apartments. Damayantī, however, remains cool, bids the stranger welcome and asks him in poetic language to tell his name, origin and destination. Without waiting for a reply, she addresses to him a high-flown description of his beauty (32-44). Where does the full moon go to on the moonless nights of the month, if it is not merged in his face? Is he not the love god reborn, after his burning by Śiva? Or, perhaps he is some one allied to the gods, to judge from his lustre, surpassing gold, and the manner in which he has eluded the sentinels and made his entry.

Nala occupies the seat offered by Damayantī and coolly introduces himself as a messenger from the gods. After a brief greet-
ing, he sets himself to describe the love of the four gods for Dama-
yantī, and narrates in detail the wanton tyranny of Cupid over
each of them (58-84). The trees of heaven have been stripped
of their young shoots to provide leafy beds for the feverish limbs
of Indra. 'The god of fire has been so heated by Cupid that,
having himself experienced what it is to be heated, he will not
heat others again.' The condition of Yama and Varuṇa is no
better. The gods, on hearing about Damayantī's Svayamvara, have
come to the earth and sent the speaker as a messenger to her, who
now delivers their combined message, couched in poetic language
calculated to soften her heart.

The gods in their message (90-106) appeal to Damayantī to
have pity on them and not to let them be slain by the invisible
arrows of the lowborn Cupid. Let her adorn heaven without de-
lay; but if she prefers to remain on earth, her motherland, they
will transform the earth itself into heaven!

Nala concludes by entreating Damayantī to fulfil the purpose
of his mission by choosing one of the gods as her husband. Let
her gratify Indra or save the love-sick Agni from his plight; let
her take pity on Yama or choose Varuṇa.

CANTO IX

Nala's appeal produces no effect on Damayantī who considers
his words misplaced, and asks him to communicate his name and
family. He evades her question by suggesting that their conver-
sation may run smoothly even without his disclosing his name, and
that it is also the custom, among the good, not to utter one's own
name. (1-13)

Damayantī retorts that she, too, then must refrain from con-
versing with him, as it is not the custom among respectable women
to talk with strangers. Nala tries to smile away her retort and
begs her to send a favourable answer to the gods. Damayantī pro-
tests that a mortal woman can never be worthy of a god: 'how can
a hind desire the lord of elephants'? (16-29)

She continues, speaking indirectly through a companion, that
the all-knowing gods ought to have been aware of her love for
Nala whom she has determined to marry. If he should refuse,
she would end her life by suicide. (30-35)

Nala is somewhat annoyed at these words, and rebukes Dama-
yantī for preferring a mortal to a god: the camel, likewise, loves
the bitter and thorny Śāmi plant, and rejects the sugar-cane. As
to suicide, Indra, the lord of the upper regions, will take her away,
if she hangs herself and remains suspended in the air, while the god of fire or water will only be too glad if she enters the flames or the water. But Nala softens his tone and makes a further appeal to Damayanti by picturing for her a glorious union with one of the gods. (38-59)

Damayanti heaves a deep sigh and calls Nala the worthy messenger of Yama, the god of death. Upon her supplication, a girl invites the visitor to halt for the day and wait till the Svayamvara which is to take place on the morrow: there is so great a resemblance between him and the portrait of Nala drawn before Damayanti by the golden swan. Meanwhile, he must not talk of the gods again; her eyes are far too drenched with the onrush of tears. (61-69)

His cruelty comes home to Nala, and he begins to think himself not the messenger of Death, but Death himself. But though pierced by the pathetic appeals of Damayanti, he remains faithful to his mission and makes a final attempt to persuade. Further protest is useless, he says, for the gods possess various wish-fulfilling agencies which will at once bring her within their grasp. How can she hope to marry Nala, if the gods are angry? How can even the marriage rites, for instance, take place without the sacred fire, if the fire god burns with anger, but not in flames? What mortal can obtain even the thing that is in his hands, if the gods mean to frustrate him? (73-83)

Hearing these words, Damayanti begins to feel convinced that she has lost Nala for ever, and pours forth her grief in melancholy strains of the deepest despair. She is anxious that the news of her death should reach Nala and bring home to him her undying love for him. She asks the South Wind to scatter her ashes, after she is dead, northward in the direction of Nala's capital. Her reason rocks; she weeps and bemoans her fate.

Damayanti's tears stir the inmost depths of Nala's heart. He forgets his mission and discloses his identity in an impassioned address, the frenzy of which is in marked contrast to his cool-headed advocacy of the claims of the gods. Why does she weep? He asks. Does she not see Nala standing before her? Soon, however, he realises that he has proved false to his mission and brought on himself irreparable disgrace. But he is conscious of the sincerity and innocence of his motives and the power of Destiny; so he prepares to face the gods with courage, in defiance of whatever aspersions may be spread by the glib tongue of report. (101-126)
SYNOPSIS

Now the golden swan appears suddenly, and advises Nala not to afflict Damayanti any more, nor stand in any more awe of the gods, since he has exerted himself so sincerely in their cause. Nala asks Damayanti to think well before she makes her choice lest she should afterwards repent. He says so quite indifferenty, and not for fear of the gods. He will repay her love even by sacrificing his life, if it is for her good. (127-135)

A great change comes over Damayanti. The straightforward maiden who adduced learned arguments about the respective merits of heaven and earth while replying to Indra's messenger, and bandied retorts with Nala himself, observes incorrigible silence when his identity is revealed to her. A girl companion intervenes, and reproduces what Damayanti once addressed to Nala, while looking at his portrait and drenching it with her tears. (143-155)

Damayanti then gives a hint, unperceived by others, that Nala should come to her Svaya ṇ vara along with the gods. Nala consents and returns forthwith to the gods to give them a true report on the failure of his mission.

CANTO X

This Canto describes Damayanti's Svaya ṇ vara. Princes of diverse lands are on their way to the festal gathering, and huge multitudes betake themselves to the city Kuṇḍina, some to seek the hand of the princess, some to carry her away by force, others to wait upon the rest and yet others merely to look at the spectacle (3). The poet explains why certain among the gods did not attend the Svaya ṇ vara: Brahmā was too old to entertain the idea of marriage and Kubera too ugly for that purpose (13, 16). The four gods Indra, Agni, Yama and Varuṇa, whose proposals had been rejected by Damayanti, come to the Svaya ṇ vara, each assuming the form of Nala. To acquire the similitude of Nala's beauty was no easy task. They made and remade the moon and the lotus their face, and looking at it in a mirror, broke it up anew; it was not beautiful enough (20).

The royal guests are received with lavish hospitality. Coming as they do from different regions, they do not understand one another's dialect and so speak Sanskrit, the common language. The next day the Svaya ṇ vara opens, and the suitors arrive and occupy their seats. Nala comes, too, and eclipses the others by his radiance, as the moon does the stars. (27-39)
There are now five Nalas, the true one and the four gods disguised as Nala. The kings who are jealous of Nala's beauty console themselves by saying that after all there are several others like him. The beauty of the bogus Nalas attracts even the real Nala who, not suspecting the fraud, asks them if they are Cupid, Purūravas and the two Aśvins, all models of beauty. The impostors calmly reply that they are none of these. (40-45)

The Svayamvara begins in brilliant sunshine. Vālmiki praises it and Śukrācārya describes it in detail. But king Bhīma, Damayanti's father, is at a loss how to describe the numerous kings to his daughter. Viśṇu who is present on the scene relieves the embarrassment of the king by asking Sarasvatī to introduce the princes to Damayanti in orations worthy of the distinguished assembly.

A laboured description of Sarasvatī follows, in which the various limbs of the goddess are described as representing different branches of learning (73-87). Damayanti is then summoned to the assembly, and the poet here describes her beauty and adornment in elaborate verses (91-107).

The splendour of the princess creates a sensation among the suitors, who with faltering tongue express their admiration in playful if hyperbolical verses, designed to convey the confusion of their mind (111-131). They are at a loss to find out who created Damayanti: was it the age-worn Brahmā or the Moon, or the Spring, or the god of love? Indra who sits close to Nala opens his mouth to describe her with a few well-chosen epithets, which at the same time represent the names of nymphs, Indra's mistresses in heaven. Nala looks at him warily, but the crafty dissembler explains away the names in a sense suited to mortals. The Canto ends with the joyous shouts of the people:

"There goeth she, the maiden beautiful in her adornment. There goeth the Urvaśi of the earth, stepping forth to the altar."

CANTO XI

Sarasvatī expounds the merits of the suitors with unsurpassed eloquence and commends them to the favour of Damayanti, who rejects them one after another. After disposing of the gods, the goddess addresses the mortal princes and asks them to behold the daughter of Bhīma: if they look and look, they will not be satiated with gazing even in millions of years (24).
Sarasvatī praises severally the lords of the seven islands (Puṣkara, Kuśa, Plakṣa, Śāka, Krauṇca, Śālmala and Jambū), and Damayanti in her turn rejects them with undisguised apathy, despite the sonorous verses in which their merits are extolled. The goddess often refers to attractive features of the regions under the sway of one or other of the kings. In the Puṣkara island, the great Banyan tree with its ripe fruits and evergreen leaves looks like a mighty sunshade of peacock feathers (30). The Jambū river flowing near the edge of the Jambū island has the juice of rose berries for its waters and gold for the ooze of its bed (86). In the Kuśa island, the mighty clumps of Kuśa grass are watered by the rain clouds pierced by their swordlike blades undulating in the wind (59). Sometimes the goddess enumerates the joys accessible to Damayanti in these lands. In the Ocean of Wine, encircling the Śālmala island, she will indulge in drinking bouts with her beloved and her maiden companions (68). In the Śāka island, while she walks on the crest of the Mount of Sunrise, her beauteous face will give to the delighted inhabitants the idea of the rising moon (14). In the Plakṣa island, she will desire to sport in the swings suspended from the branches of the great fig tree of the place (74).

The kings of Avantī, Gauḍa, Mathurā and Benares are next described. If Damayanti marries the king of Avantī, the river Śiprā while she indulges in sports in its waters will be her friend, embracing her with its wavy hands (89). The dark-complexioned king of Gauḍa embraced by her, will look like a fresh raincloud coming in contact with the crest of the golden Mount of Sumeru (98). With the king of Mathurā for her husband, she might enjoy pleasure walks amid the balmy flowers of Vṛndāvana (107). Sarasvatī recounts the virtues of the king of Benares, and glorifies the sanctity of the holy city, which grants remission of sins and ensures both worldly pleasure and religious piety.

The declamations of the goddess fall on deaf ears and leave Damayanti cold and indifferent. Their merits fail to attract her, and she is led from one prince to another, disappointing all of them. She rejects the lord of the Puṣkara island, because ‘the soft name Nala is not his’, and the lord of the Śāka island, because the divine Indra never came as a suppliant to him as he did to Nala. (32, 46)

CANTO XII

The theme of the preceding Canto is continued. Sarasvati recites the praise of the kings of Ayodhya, Pāṇḍya land, Kaliṇga,
Kāncī, Nepāla, Malaya country, Mithilā, Kāmarūpa, Utkala and Magadhā. The goddess describes each king with undiminished eloquence, and conjures up a picture of pomp and grandeur, which, however, fails to strike the imagination of the princess, who is as indifferent as ever. Sometimes, as when the king of Utkala is described, she silently utters Nala’s name with the picture of her beloved growing clearer and clearer before her mind’s eye (86). Sometimes she is bored by the description of a king, and gives an explicit hint to Sarasvatī not to continue her eulogy of him (31).

CANTO XIII

Damayanti has by now rejected all the notable princes, and she is therefore led before the five Nalas, that is, the real Nala and the four gods assuming his form. Sarasvatī is afraid to displease the gods by explicitly referring to the peculiar characteristics of each, and so reveal their identity, which they are anxious to conceal. At the same time, she loves Damayanti too well not to be just to her, in the face of the insidious fraud of the gods, each of whom earnestly hopes that she will mistake him for Nala, and choose him as her husband. Sarasvatī, therefore, describes the four gods in turn in verses which have a double meaning. One interpretation of her language refers to the god, the other to Nala. Damayanti is cautious, and does not mistake any one of them for Nala. (1-26)

The goddess then describes Nala himself. But to avoid being accused of singling out the real Nala from among the dissemblers, she declaims again in ambiguous language. And in the closing verse, in language capable of five interpretations, one for each of the dissembling gods, the fifth for Nala (27-34). This serves only to perplex the poor girl, who is dazed and bewildered with doubt and hesitation. How will she find out the truth in the presence of these five who confuse her mind? Is it not owing to her own miserable fate that wrong has usurped the place of right? She might, indeed, ask the kindly goddess to indicate the genuine Nala, but that will expose her to the hostility of the offended gods, and she will never sacrifice such a jewel of a friend for her own selfish gain. Or, she might ask the true Nala to disclose his identity, but how can she do that, discarding shame, while the whole assembly hears her words?

CANTO XIV

Bewildered with confusion, Damayanti worships the gods in the open assembly with flowers and hymns, which softens their
SYNOPSIS

hearts. They now exhibit certain characteristics peculiar to gods, which automatically distinguish them from Nala. (18-24)

Damayanti furtively glances at Nala and back again at Sarasvati, and feels a new bewilderment of bashfulness and emotion. Playfully teasing her for a while, Sarasvati leads her to the presence of the gods and implores their mercy, explaining why Damayanti is unable to choose any of them (33-45). The gods nod assent, and Nala is formally chosen, for the princess places round his neck a wreath of Madhūka flowers, interwoven with blades of Dūrvā grass (48).

The four gods now assume each his own form, and the hitherto invisible companions of Indra and Yama come into view (60-68). Sarasvati in her turn reveals her divine stature, and the gods join in conferring various boons on Nala (69-85). Sarasvati bestows on him boons suited to her character as the goddess of learning and poetry (88-92).

The gods and the goddess then address Damayanti. Nothing is unattainable to her, chaste as she is; yet they vouchsafe to her the inviolable character of her wedding vow. May knowledge grow in her mind and issue in wisdom (93-94)!

The divine visitors then take their departure for heaven, while the disappointed suitors are consoled by the fact that Damayanti’s father, in response to her entreaties, gives them for wives certain of the maiden companions of the princess, who had learnt from her all her accomplishments, and practised them. This happy ending delights all, and the Canto closes on a note of joy.

CANTO XV

Preparations are made for the formal marriage of Nala and Damayanti, and the festivities connected with it. Walls are painted and houses decorated; the streets are overhung with perfumed wreaths of artificial flowers, while the bejewelled pavements radiate their gleam (12-15). Music bursts forth from all kinds of instruments playing in harmony; and the resonance of the music, together with the swelling noise of the crowd, is heard on the billows of oceans far away (16-18).

But the chief aim of the Canto is to describe the adornment of Damayanti and Nala on the eve of their marriage. A turgid description follows, with details of toilette and ornaments (26-71). The work of embellishment is entrusted to efficient girl companions who bestow their care on Damayanti, while experienced servitors minister to Nala. Damayanti’s natural beauty outshines the jewels
and the gold of her ornaments which at moments seem to be useless; while at times it is not clear whether the ornaments shine by her or she by them (48, 27). The description of Nala's adornment is even more laborious and artificial than that of Damayanti.

Nala now sets out from the palace, assigned to him in the city of Kuṇḍina, to the residence of his bride, where the marriage ceremony is to take place. As he goes in his chariot through the streets, followed by the bridal procession, the women of the city rush out to have a look at him, and there are amusing instances of their distraction and precipitate haste (73-81). Their eyes are fixed in a continuous gaze. One of them does not notice even her pearlstring, torn and slipping off her body, while another puts her toy lotus into her mouth instead of the favoured betel.

Some of the women indulge in magnificent soliloquies in praise of Nala's splendour and Damayanti's love for him (82-91). 'She hath chosen him, spurning Indra, the lord of all the gods; the generation of love by Cupid in the hearts of men since the beginning of the world, hath reached its culmination in the union of Damayanti and Nala.' A prosaic Canto thus ends in a poetic vein.

CANTO XVI

This Canto opens with a description of the marriage procession, after which important items of the marriage rites are mentioned, including details of the ceremonial presents given to Nala by his father-in-law. A more agreeable note is struck with the description of the feast, at which the guests accompanying the bridegroom are entertained. The flirtation of the guests with the beautiful waitresses is narrated in detail (48-110).

After a stay of five or six days in the house of his father-in-law, Nala returns with his bride to his own capital, where the daughters of the citizens receive him in jubilation, showering on him grains of parched rice in token of welcome.

CANTO XVII

The events described in this Canto are but remotely connected with the story of Nala. The four gods, while returning from Damayanti's Svayaamvara to heaven, meet on their way a dark, advancing multitude, amid which they discover Lust, Wrath, Greed and Delusion who are graphically described (13-34). The surging crowd has a spokesman, who voices forth exceedingly heretical and materialistic doctrines, and makes a pungent attack on the orthodox system of religion (36-83).
The four gods now appear in the role of protagonists of the traditional faith. Indra, Varuṇa, Yama and Agni, each in his turn, wax eloquent in praise of the orthodox religion and defend it by appealing to the Scriptures and traditional custom and belief (84-106). The audacious critic of the established order turns out to be a panegyrist of Kali, the spirit of sin, who is discovered in a chariot in the company of Dvāpara, the spirit of fraud and deception. Kali astonishes the gods with the false grandeur that is the livery of evil.

Kali steps forward disdainfully and announces his intention of repairing to Damayantī's Svayāṁvara to seek her hand. The gods, smiling to each other, inform him that Damayantī has chosen a mortal, ignoring the assembled gods and demigods. The news throws Kali into a paroxysm of rage. He reproaches the gods for humbly submitting to their humiliation and swears to wreak vengeance on Damayantī by compassing the ruin of Nala. The gods try to dissuade Kali from embarking on his unholy project, and this leads to an altercation in the form of an exchange of repartee between Kali and the others (153-157).

Accompanied by Dvāpara, Kali then sets out for the land of Niṣadha and soon reaches Nala's capital, which is a sanctuary of piety and religion. Kali is swept off his balance, and filled with despair, at the sight of the rites and observances pertaining to the orthodox religion, which follow their undisturbed course in the city (163-204). The spirit of sin wanders for years, looking for an opportunity to secure an advantage over Nala, but hears no evil report about him, not even in the gossip of the streets. He takes shelter in Nala's pleasure garden in a Bibhitaka tree. Meanwhile Cupid draws his bow to wait upon Damayantī and Nala.

**CANTO XVIII**

This Canto opens with a description of Nala's palace (3-28), but its chief object is to describe the joys of Nala and Damayantī on the first night of their marriage. The description, however, fluctuates, and wanders from one day to another. It is coarse and outspoken in places, but has the saving grace of a diction which is impassioned and poetic.

**CANTO XIX**

The subject of this Canto is the description of the morning. Bards come to the palace door and sing the glories of the rising sun with a view to awakening Nala and Damayantī whom they
think to be still asleep. The queen is pleased with their description, and rewards them for their musical strains. Meanwhile, Nala returns from his ablutions in the celestial Ganges, whither he was taken by his magic chariot before the arrival of the minstrels.

CANTO XX

Nala spends the forenoon in jesting and teasing Damayanti, taking into his confidence a girl companion of his consort, named Kalâ. Playful and witty remarks are freely exchanged between the king and the girl, and the former does not hesitate to indulge in frivolities. In 74-96 Nala addresses Damayanti, recalling various experiences of their conjugal love. At length a lady minstrel enters, and announces in dignified strains the hour of noon, and the time for the ceremony of the bath (158-60).

CANTO XXI

Nala takes his bath after the reception of feudal princes, and participation in military exercises. The midday bathing rites are described in detail (9-20). Then follows a long account of the worship of Viṣṇu by Nala. The chamber of worship with its heaps of flowers is described in some extravagant lines (22-31), which is followed by particulars about the ritual (32-50). Nala addresses a long hymn to Viṣṇu, whose various incarnations are invoked (53-118).

After the midday meal, Nala is joined by Damayanti who is followed by her companions, one of whom carries a cuckoo perched on a crystal rod. The girls sing the praises of Nala and Damayanti to the accompaniment of lyres, after which a tame parrot reproduces the verses recited by the maidens, in a manner which meets with the approval of the cuckoo (131-43).

Evening approaches and the girls leave the place on various pretexts. Damayanti then briefly describes the sights and sounds of the evening, and Nala follows with an eloquent tribute to her radiant beauty and the musical notes of her voice (151-61). He then takes leave of her to go down to the river for the evening rites.

CANTO XXII

Nala returns to Damayanti after the evening ablutions, and both indulge in a playful description of the moon in the form of a dialogue. Darkness and moonshine are adequately described, and justice is done to the moon's glory. The poem comes to an end without recounting the tragedy of Nala's subsequent career.
CANTO I

1. Nala was a mass of radiance, resplendent from festivities, the circle of his fame serving as a white umbrella for him. Drinking in his story, protector as he was of the earth, the gods do not in a like manner esteem even nectar.

2. Nala, whose story by the varieties of its sweetness surpasses nectar, was the lord of the earth, marvellous in his virtues. The flaming trail of his might and the circle of his fame served as a sceptre of gold and a unique, white umbrella.

3. His story, kept in mind, purifies the world in this age, as if by washing with water; why will it not purify my speech, which, though crude, is solely devoted to him?

4. Creating as he did four stages (in each of the fourteen branches of knowledge) with the attributes of study, understanding, practice and teaching, I know not why he himself created "the character of being fourteen", in the fourteen sciences.¹

5. Learning, a dancer on the tip of his tongue, became eighteenfold, like the three Vedas multiplied by the (six) Vedāṅgas, as if out of a desire to conquer the sovereignty of each of the eighteen islands.²

6. Being the lord of the regions, his might was composed of portions from the divine lords of the regions. He had in the law-books a third eye, which checked the march of desire, and indicated his descent from the three-eyed Śiva.³

7. In the Golden Age, Nala having established Virtue on its four feet,⁴ who did not practise religious austerities? For even Vice, lean and thin, turned an ascetic, touching the earth with only the little toe of one foot.⁵

8. The dust raised by his army in his expeditions, the dust that was beautiful like the smoke of the blazing fire of his might,

¹ Four stages or aspects of fourteen sciences ought to make fifty-six; so the poet asks why they are still spoken of as being only fourteen. See, however, Notes.
² In this verse the number of sciences, with which the king was conversant, is raised to eighteen.
³ Śiva had destroyed Cupid, the god of desire, with the fire issuing from his third eye.
⁴ Truth, non-stealing, quietude and self-control.
⁵ A mark of severe austerities implying that vice was practically absent.
went and fell into the moon, a sea of nectar; and there turned into clay, it forms the lunar spot.

9. His numerous enemies spread their disgrace, as if it were the charcoal left by the fire of their valour, quenched in battle by the copious rain of arrows loosed by him, who was, as it were, a cloud with the sound of his flashing bow.

10. He, the slayer of kings, shone with the 'ceremony of circular waving of lights' performed (in his honour), after having gone round, with a view to conquest, the circle of the earth, refrangible with his might, that was radiant as the fires which burnt up completely the cities of his enemies.

11. Excessive rains, prevented by Nala throughout the entire earth, rendered free by him from the evils known as the Itis, never left the eyes of the gazelle-eyed mistresses of hostile kings, being without any other place of refuge.

12. The shuttle that was the skill of his soldiers, acting in cooperation with the loom that was his mighty sword, wove on the battle-field, with his moon-coloured virtues serving as yarn, the wide cloth of his fame covering the limbs of those maidens, the regions of the sky.

13. Just as hostile kings gave up creating disaffection among his subjects for fear of him, similarly did even mutually conflicting attributes give up their contrast out of fear for him? For by virtue of his power he was both conqueror of enemies and conqueror of friends; he saw through spies, and at the same time did not see through spies.

14. The Creator draws round the sun and the moon, a halo for a cancelling mark, whenever he thinks, "These two are useless in the presence of Nala's might and fame."

6. Cf. 11. 97; 22. 93.
7. See Extracts from Cāṇḍūpanḍita.
8. Excessive rain stands at the head of the Iti evils.
9. i.e. excessive rain was present only in the shape of the tears shed by the widows of Nala's enemies killed by him in battle.
10. The apparent contradiction is to be reconciled by construing the epithets as follows: "He was the conqueror of enemies and the conqueror of (i.e. more powerful than) the sun; he saw through spies as well as through his own judgment."
11. The halo of the sun, like that of the moon, is fancied as a circle drawn round a word to indicate that it is to be cancelled. The idea is that Nala's might was brighter than the sun, and his fame purer than the moon.
15. "This man will be poor"—this script of the Creator present on the forehead of suppliants was not made false by the king; for having surpassed the Wishing Tree (in generosity), he made poverty itself poor.

16. Two things were regarded by him as his two blemishes, resting on his head in the shape of his divided hair; namely, that he did not by partitioning the (golden) Mountain of Meru, put it at the disposal of suppliants, and that he did not turn the ocean into a desert by giving away 'waters of gift'.

17. The able king, with a splendour like that of the sun, rose in prosperity day by day, joyfully passing his time with poets and scholars, who ceaselessly practised their art; (just as the powerful sun rises each day in joy, creating the hours with the planets Venus and Mercury constantly staying by its side.)

18. Did the Creator mark his foot with an upward line to indicate that it would be uppermost (in beauty and position) in the future? For it (now) puts the lotus and the new leaf below it in rank, and plants itself on the heads of all the kings of the earth.

19. Coming to the end of his boyhood, he achieved the conquest of the world, and by that means the acquisition of inexhaustible treasure; then did youth embrace his body, just as the season that is Cupid's friend embracing a forest.

20. His foot held the lotus in contempt; in the leaves of trees was there even an iota of the beauty of his hand? The autumnal full moon was not fit even to act as a slave to his face.

21. Did not the Creator reckon his merits with crores of lines, the hairs of his body? Did not the maker of the world put the pores of his skin for zeros to indicate the absence of defects?

22. Verily his arms received the length and stoutness of a bar, while storming the forts of his enemies; and in the same activity the splendour of his chest assumed the breadth and unassailable strength of the shining panel of a fortified door.

23. His face eclipsed the moon with its smile, which was but a fragment of its grace, and threatened the beauty of the lotus with its eyes, which were but a part of it; so it had nothing similar to it in the world, which had no other beautiful object that surpassed those two.

12. Refers to the ceremonial water accompanying gifts. See 5. 85, 86.
13. Refers to a line believed by astrologers to bring luck.
14. I.e. the spring.
15. I.e. the moon and the lotus.
24. The lotus was vanquished by his eyes; his mere smile conquered the beauty of the moon: but is there anything else as beautiful as the lotus and the moon? Lo, great is the scarcity of objects worthy of comparison with his face.

25. The Camari deer, under the pretext of wagging her tail, seems to say again and again that the desire of her mass of hair to be similar to his hair is a childish prank which does not constitute an offence.\textsuperscript{16}

26. The beautiful women of the three worlds had with regard to the king two kinds of delusion produced by Cupid; the one owing to the Cupid-like beauty of the king, and the other owing to their heart's desire for him.

27. A deep-rooted habit acquired by the maids of heaven, while eagerly drinking him in with eyes that never closed, is still manifested by them by their flickerless eyes.\textsuperscript{17}

28. The mistresses of serpents, who hear with their eyes, both praised and reproached their eyes inwardly on account of Nala, thinking, "These our eyes which hear of him have their existence crowned with success, but they are futile, as they do not see him."\textsuperscript{18}

29. Women of the earth, seeing him even while their eyes were closed by virtue of constant contemplation, did not have in the matter of looking at him the slightest hindrance caused by the closing of their eyes (during sleep).

30. What woman was there, who did not see him in dreams, or who did not utter his name by mistake, or who did not arouse her erotic feeling during dalliance, by contemplating her husband in the form of Nala?

31. With the sole exception of Damayantī, what beautiful woman, no longer proud of her beauty, after having seen him,\textsuperscript{19} did not darken with her sighs the mirror, which she had taken up in her hand, to look at herself, thinking, "I am worthy of Nala in beauty"?

\textsuperscript{16} Lit. the childish prank of her mass of hair wishing to be similar etc.

\textsuperscript{17} Goddesses being immortal never wink; this characteristic is here alleged to be the outcome of a habit of gazing at Nala.

\textsuperscript{18} Serpents are believed to hear with their eyes. Here, their mistresses heard of Nala with their eyes, but did not see him as they lived in the nether world.

\textsuperscript{19} i.e. Nala himself or his portrait. Damayantī fell in love with Nala without ever seeing him.
32. Just as Pradyumna, carried by the bird\(^{20}\) which feeds on serpents, was forcibly introduced into the city of Bana surrounded by fire; similarly Cupid, born by the age that enjoys pleasure,\(^{21}\) was introduced into Damayanti's mind occupied by Nala.

33. The daughter of king Bhima devoted her mind, utterly subservient to the command of Cupid, particularly to Nala, worthy of her wealth of beauty, of whom she had repeatedly heard.

34. Every day coming to pay homage to her father, she took delight in the recitals of panegyrists, and was profusely thrilled, hearing of Nala, while they sang the praises of kings.

35. During conversation with her friends, when she heard from a friend the name 'Nala', though it referred only to the grass of that name,\(^{22}\) the slender damsel, quickly leaving other matters, made her ears ready to listen to it in joy.

36. "I am afraid of the dead Cupid, with eyes that never blink; so cite somebody else as an illustration". So saying, she made those who praised young men install Nala in his place as an example.\(^{23}\)

37. She used to ask messengers, Brähmanas, panegyrists and bards from the land of Niṣadha, about the virtues of Nala under various pretexts; then listening to the story of his fame, she long remained sad.

38. "Draw on the wall of the recreation hall a lover and his beloved excelling the three worlds in beauty." Thus saying, she used to see the love of Nala and herself, which she caused to be depicted by some clever artist.\(^{24}\)

39. Was there a night when she, sleeping, did not see Nala, whom she had made her husband in her mind? Owing to the power of destiny, sleep makes even an unseen object the guest of the eyes of men.

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20. Garuda.
21. i.e. youth.
22. The grass 'Nala' is a kind of reed.
23. A beautiful youth is usually compared with Cupid, but Damayanti caused Nala to be substituted for Cupid on the ground that the latter was a sort of spectre, having died aforetime at the hands of Siva. Further, Cupid being a god does not blink his eyes.
24. i.e. when the artist was told to draw two lovers, the most beautiful in the world, he drew a portrait of Nala and Damayanti in the company of each other.
40. Though never seen by her before, the king was shown to her by sleep as a mighty secret, concealing him from her closed eyes; and even from her mind, dormant owing to the inaction of the external organs of sense.

41. Lo, to her, tortured by Cupid, even in the winter the days became long, and even at the height of summer the nights put on loads of fat.\textsuperscript{25}

42. A time came when Nala likewise heard from people of her merits, enough to make a youth lose his patience; merits that assumed the role of a string for joining together the pearlstring of the fame of her beauty.

43. So getting an opportunity, Cupid, who was jealous, because he was surpassed by Nala in beauty, wished to conquer him by means of Damayanti, the embodiment of Cupid's own unfailing strength.

44. Damayanti’s excellence was made by the king the guest of his ears; and Cupid, too, joining arrows to his bow for destroying Nala’s elevated strength of mind, made the string of his bow “the guest of his ears”.\textsuperscript{26}

45. Then Cupid, connecting his bowstring with arrows, daring in his attempt to conquer that strong-minded man, verily staked the fame which he had earned by his conquest of the worlds.

46. So it was the never-failing desire of the Creator, wishing thus to unite Damayanti with Nala, that displayed itself, when even flowery arrows such as those of Cupid, pierced the armour of his steadfast character.

47. Lo, what else, Brahmā himself, consumed by the weapon of Cupid, still takes refuge on the lotus growing on the waters;\textsuperscript{27} it seems, however, as if Nala could not surmount the influence of Cupid, owing to the latter being the shadow of his own body.\textsuperscript{28}

48. Did the two pitchers of her bosom flash as youth’s new offering to her? For (with their help) swimming across the impassable river of bashfulness, the slender maiden entered the heart of Nala.\textsuperscript{29}

\textsuperscript{25} i.e. became long.

\textsuperscript{26} i.e. drew it up to his ears to shoot his arrows. Cf. 4. 1; 12. 109.

\textsuperscript{27} i.e. in order to mitigate his heat, the lotus being Brahmā’s seat. The reference is to Brahmā’s passion for his own daughter Sandhyā and others.

\textsuperscript{28} Cupid is fancied as a mere shadow of the far more beautiful Nala; and, as a man cannot avoid his own shadow, Nala could not avoid Cupid.

\textsuperscript{29} For pitchers used as aids in swimming see 2. 31.
49. What Cupid did to Nala, who was concealing his restlessness from others, was known to the night as well as his bed, both of which, soft with moonshine, witnessed his sleepless suffering.

50. The powerful Nala, though consumed by Cupid, did not ask the king of Vidarbhya for the hand of his daughter: the proud would rather renounce both life and happiness than forsake the single vow never to beg.

51. Feigning to be sad on account of something, he concealed the succession of his sighs caused by her absence, and denied his paleness, by attributing it to an excess of camphor in the sandal paste applied to his body.

52. Luckily, even while in company, he was able to conceal what he addressed to his beloved seen under an illusion, as well as the fact that he fainted, while the lutanists played the cadences of the fifth note of the gamut.

53. The king, who had the reputation of being the foremost among those whose passions were subdued, was ashamed when the irresistible power of Cupid became by degrees manifest in him.

54. The power of discrimination, nor the other virtues could restrain Nala's disquiet; for where there is love Cupid produces this disquiet that is never restrained: such is the natural law of the universe.

55. When, in spite of his efforts, he became unable to sit in the royal assembly even for a moment, without betraying signs of being in love, he desired to betake himself to a secluded place, under the pretext of recreation in his pleasure garden.

56. Then he who excelled Cupid in beauty ordered his servants to make a chariot ready, apparently in order to visit a garden in the outskirts of the city along with some friends who knew his secret.

57. The servants then brought his white, well-decorated horse, powerful in speed and more than a man's height in size, who used to cleave the floor of the stable with his constantly moving hooves.

58. The horse was brilliant with the lustre of his mane, the lustre that resembled moonlight, and seemed to arise, through the inner passage of the nape, from the curl of hair known as the 'divine jewel', located on the surface of the neck.

59. His feet were attended by particles of dust raised by his ceaseless cleaving of the surface of the earth, as if they were the atom-sized minds of people coming to study the superiority of his speed.
60. It seemed as if the horse, repeatedly shaking his snout, was eager to tell the king about the glories of his speed, but kept silence, thinking, "What need to tell? He knows the mind of horses himself."30

61. The horse was white with fame by reason of his carrying the great warrior emperor on the highway, without the help of any other horse; and, with the bright lustre of his teeth he was laughing31 at the capacity of the sun's horses, who were not like him.32

62. He was clearly demonstrating the fact of his being the king of horses by means of the emblem of two waving Câmara whiskers, namely, his tail and mane, moving and gleaming white.

63. The horse vied with Garuḍa, already forcibly humbled in his pride of speed, also in his power of devouring serpents, by means of the long and beautiful reins attached to his mouth.33

64. Then the large-eyed Nala, the Indra of the earth, who had conquered all kings, mounted that horse born in the land of Sindhu, white as the moon, and finer than the horse of Indra.

65. Just as the solar rays follow the sun, similarly bright-looking horsemen followed the king, who rode that swift horse, and whose lotus hand was distinctly marked by figures of lotus blossoms.34

66. As Nala went along adorning that horse of great speed, and beautiful in his dress befitting a rider, he was gazed at by the inhabitants of the city, whose eyelashes were totally motionless with joy.

67. In a moment, simultaneously with the showers of looks of the people, Nala with the lustre of the moon and the might of Indra, issued forth from the city on that horse, whose speed the wind might emulate.35

68. Two cavalry battalions in the vanguard of Nala's army, brandishing the tips of their lances at one another, fought a mock fight out of fun, crying "Take, Strike.'

30. See 5. 60.
31. In Sanskrit poetry a laugh is always white; here the white lustre of the teeth is fancied as a laugh.
32. Unlike Nala's horse, the horses of the sun could not singly draw his chariot.
33. The reins attached to the mouth of the horse are fancied as serpents in the mouth of the divine bird Garuḍa who feeds on them.
34. A sign of luck.
35. Lit. whose speed was worth studying by the wind.
69. The horses, proud of their own speed, raised a volume of
dust enough to dam up the ocean, as if they thought, "How many
steps will this earth provide for us to pass over? So let the ocean,
too, be turned into earth."

70. Half striding in the air, with their mouths bent downwards,
the horses refrained (from traversing the sky), as though thinking,
"As Viṣṇu traversed the sky even with a single foot, it will be a
shame for us horses to traverse it with four."

71. As the Buddhists of the land of Sindhu, when they reach
their monastery, do out of faith in the sayings of Buddha; so did
the king's cavalry soldiers, on reaching the garden of pleasure,
make a circular formation with the large number of their horses.

72. The horses adorned the place with the beauty of their
circular formation, ceasing to trot, as if thinking, "The regions have
already been traversed by his enemies, and his fame has already
turned the ocean into a cow's footprint."

73. Does not the wind even to-day, making circular move-
ments in the shape of whirlwinds, learn from the circular trottings,
which Nala ably caused his horses to make on the ground under
his umbrella?

74. Just as Viṣṇu enters the ocean which has a lustre like
that of clouds, and is tinged with the hue of corals, in order to sleep
in it; similarly the king soon after went and entered the thickly
shaded pleasure garden, tinged with the hue of new leaves, to
divert himself.

75. The looks of the citizens resembling a company of friends
following (a departing friend), going with eagerness up to the border
of the woodland, turned back as he gradually went out of sight.

76. The king then saw in the lovely flowers and fruits the
beauty of the garden, pointed out to him by the gardener with his
hand, with his fingers to the fore.

77. The trees, taking flowers and fruits in their leafy hands,
shaken by the gusts of wind caused by birds flying over them,
learnt the manner of according hospitality to him from the multi-
tude of old sages living in the garden.

36. During his Dwarf Incarnation.
37. The reference is to the custom of circumambulation of a monastery
by Buddhist monks.
38. i.e. Nala's enemies, routed in battle, have already covered all direc-
tions, and his fame has spread beyond the ocean; so it is unnecessary for the
horses to cover the same distance over again.

N. 2
78. Looking about with curiosity, he saw there a Ketaka flower, which, in the guise of the bees settling on its full-blown leaves, was bearing a disgrace spreading on all sides; the disgrace which it had earned, owing to its rejection by Śiva.39

79. Angriely did he rebuke the Ketaka flower thus: 40 "Thou art hated by Śiva; because, piercing with thorns, thou art thrust by Cupid, like a barbed arrow, into the hearts of lovers in separation. Being inextricable from there, thou dost end their lives.

80. "With the needle of thy point as a help, Cupid weaves the two sheets of a loving couple’s disgrace; verily he plays havoc on the wood that is the heart of forlorn lovers by means of thy serrated leaves.

81. “Cupid, though his hand is moist with the honey flowing from his (flowery) bow, discharges his arrows at me, devoted as I am to Damayanti, smearing his hands with thy pollen as though with dust.”

82. He saw fruits on a pomegranate tree, which was being fertilized with smoke, as if they were pots engaged in rigorous austerities, drinking in smoke, face downward, in order to attain the height of Damayanti’s breasts.

83. He saw a pomegranate plant, with birds on it, and with thorns clearly visible, as if it were a forlorn maiden, clearly thrilled at the memory of her beloved; while it had arrows of Cupid made of Palāśa flowers, namely, the beaks of parrots,41 piercing its rent and crimson heart, in the region of its breasts, its fruits.

84. On a Palāśa flower, resembling a crescent-shaped arrow of Cupid, and rending the hearts of lovers in separation, he saw the stalk, as if it were a portion of liver attached to it, apparently owing to its habit of eating away the flesh of pining lovers away from their homes.42

39. It is forbidden to worship Śiva with Ketaka flowers, which is here regarded as a disgrace. The bees settling on the yellowish Ketaka flowers and appearing like dark spots are the symbol of this disgrace.

40. Most of the verses from 79 to 101 speak of the effect produced by diverse flowers on pining lovers.

41. The red beaks of parrots pecking at the rosy interior of cracked pomegranates are fancied as arrows of Cupid, made of scarlet Palāśa flowers, penetrating the bleeding heart of a maiden separated from her lover.

42. The sight of the brilliant Palāśa flower being unbearable to lovers in separation, the Palāśa, the literal meaning of which is “carnivorous”, is fancied as having eaten away their flesh, while its dark stalk is the liver which the flower has not yet been able to absorb.
85. With both fear and ardour, Nala gazed at a young, gently quivering creeper kissed by the breeze. It was covered with the sprays of the honey of flowers, and had buds beaming with smiles.

86. He looked at the rows of Campaka buds, as if they were ceremonial lights in honour of Cupid, that were amassing sin in the shape of their soot, namely, the bees settling on them, because they killed forlorn lovers, like moths.43

87. He deemed the pollen inside the flowers to be blinding to lovers in separation, as if it were ashes from the body of Siva, which came to be attached to the arrows discharged at him by Cupid in times of yore.

88. The suffering Nala saw a ground lily expanding its flowery hands in indifference, while the forest, "with blossoming Karuṇa trees in it"44 heard from the cuckoo the story of forlorn lovers’ plight, together with the humming of the bees.

89. He saw a mango tree angrily buzzing with the hum of agile bees, as if it wished to give separated lovers the fright of a threat, with the buds of its flowers playing in the air.

90. Mournfully he looked at the red-eyed cuckoo birds, which seemed to curse wayfarers thus. "Pine away every day more and more; fall into repeated swoons; suffer from heat."

91. With a restless mind, gazing at a Campaka bud, high-crested with a wreath of bees, he surmised in fear that it was a comet rising to imperil forlorn lovers.

92. He saw a Nāgakesara flower, with its pollen streaming from it, and with a line of bees, which had settled on it, slipping down with circular movements; as if it were a grindstone with glowing sparks issuing on account of Cupid’s arrows being whetted on it.45

93. Cupid was ashamed, when he saw the lines of humming bees flying from the flowers to Nala’s fragrant limbs, being attracted by their excellence; for he mistook them for his own arrows, ill discharged from his bow.46

43. The Campaka, like the rest of the flowers mentioned in this section, is regarded as intensifying, when seen, the sorrows of lovers in separation. Here the Campaka flowers are fancied as lights, and the bees settling on them as lampblack, which again is a symbol of sin.

44. Means also "taking pity."

45. The Nāgakesara (Assamese ‘Nāhōr’) is a round flower with white petals and bright yellow stamens. Here, the pollen is likened to sparks and the bees to arrows.

46. The lines of humming bees coming towards Nala are described as clumsily shot arrows, giving forth a loud twang, but going only a short distance.
94. He saw a ripe Bilva fruit, hurt by the tips of the leaves playing in the air. It had a choice fragrance like that of sandal emerging from it, and resembled the breasts of courtesans.

95. Thinking that a cluster of Pāṭala blossoms, studded with flowers, in which the hearts of young couples were apt to sink, was a quiver of Cupid’s arrows, he trembled with a mind stupefied with fear.

96. In the wood he thought that a dark-hued Agastya tree, which was putting forth buds, was Rāhu giving out the digits of the moon, which he had swallowed when the moon waned in the dark half of the month.

97. The amorous sports of the breeze, in which the leaves white with frost were first forcibly grasped, and which gave rise to graceful gestures in the creepers of a hedge, made him close his eyes when he saw them.

98. How could he refrain from welcoming the trees, which, with their heads bent extremely low with the weight of fruits, were bowing to the earth, their foster mother, in whose lap they had grown up?

99. The glow of the day, cooled by sylvan breezes; turned into nectar by the honey of flowers; and whitened by the pollen of Ketaka blossoms, gave no joys of moonlight to the king, absent from his beloved.

100. The cuckoo, eyes red with anger, seeing the face of the king, the moon itself, the same as erstwhile, in spite of his being a lover in separation, called over and again with its sound Kuhū the night hostile to the moon.

101. It seemed to him as if the shelter-giving Aśoka tree, which took up the burning weapons of Cupid with its leaves, was killing those wayfarers pining for their homes, who had come to it with the derivative meaning of its name in their minds.

47. Lit. which had its inner cavity filled with flowers.
48. The Pāṭala is a species of trumpet-flower. The sight of this flower being painful to Virahins, its tubular hollow is fancied as a cavity in which the hearts of young couples sink.
49. The voice of the cuckoo being unbearable to Virahins, the bird is here regarded as their enemy. The cuckoo, seeing that Nala’s face was still the moon itself in spite of his sufferings, cried Kuhū, Kuhū—its usual sound; but Kuhū means also the Amāvāsyā night, so the bird really called that night to eclipse the moon incarnate in the shape of Nala’s face.
50. i.e., the red flowers of the Aśoka tree forming Cupid’s arrows.
51. The word Aśoka means “that from which there is no grief.” Depend-
102. The trio of music, song and dance waited upon him even in the wood, in the sound of ripples along the bank of the pleasure tank, the song of cuckoos and the agility of the peacock’s dance. Is there anywhere where a lucky person enjoys no pleasure?

103. Clever parrots let loose by people in the garden, after having trained them for the purpose, chanted his praise; sparrows, too, made likewise singers of his might, sang to him with the sweet melody of their voice.

104. Thus walking about in the garden, rich in choice perfume, cuckoos singing to him and parrots chanting his praise, he experienced an outer exuberance of fragrance, but no great inner joy, owing to Damayanti’s absence from him.

105. Holding the figure of a fish, his emblem, in his hand, as if for fear it should enter the water of the basins round the trees, he was taken for Cupid following his friend, the spring, here in this garden with all the seasons present in it.

106. The woodland breeze, a tutor to maiden creepers in the art of dancing, and open thief of the store of fragrance in the flowers of the trees, attended on him, after it had resorted to pleasure swims in scented waters, the honey of flowers.

107. The king then saw a pool of water, as if it were the ocean living hidden in the garden, afraid of being churned, taking with it its long accumulated riches that excelled in everlasting gems.

108. The pool, in the guise of its multitude of lotus stalks, half hidden in the water, and penetrating the ground along the bank, was bearing the tusks of a crowd of Airāvatas submerged in the water, tusks beautiful like the tail of the serpent Ananta.

109. The pool, in contact with the clear reflections on it of the horde of horses resting on the border of its bank, shone forth, as if it possessed a thousand Ucchaisravas horses, moving by reason of the strokes of those whip-ends, its ripples.

110. The pool looked bright, densely bearing a wide accumulation of moons spattered with sombre spots, namely, its mass of white lotus blossoms darkened in the midst by bees.

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For the meaning of ‘Cupid’, see note 52.

52. Nala had the figure of a fish in his hand, a sign of luck; Cupid, too, has a fish as his emblem.

53. The Airāvata elephant and the Ucchaisravas horse had their home in the ocean; the pool is throughout fancied as the ocean with all its possessions before they were churned out of it.
111. Under the disguise of a cluster of lotus shrubs the pool seemed to be accompanied by Śrī Kṛṣṇa holding his wheel (and attended by Cakravāka birds), associated with Lākṣmi (and lotus blossoms), resembling (and friendly with) a swarm of bees, and resting on the serpent Ananta visible in the shape of a mass of lotus stalks.  

112. The pool bore on it lines of waves, which seemed to be rivers, its own mistresses resorting to its bosom. It carried a mass of coral sprouts, namely, the slightly emerging buds of its red lotus beds.

113. Nala fancied the pool to be emitting the lustre of the moon and the Kālakūṭa poison, immersed in its waters in the form of its vast lotus beds, white and blue.

114. The rows of full-grown mossy creepers on it, agitated by the movements of waves, verily looked like smoke, ever growing in volume owing to the presence of the submarine fire in it.

115. A lily growing on the pool was intensely thrilled in contact with the sun, and emitted an exuberance of fragrance. With lotus blooms for its body, it looked like a nymph during the day.

116. A tree on the bank, shaken by gusts of wind, with its dimensions reflected on the expanse of the waters of the pool, looked like the Maināka mountain, immersed (in the ocean), and shaking its wings.

117-8. On that pleasure tank, surpassing the ocean in beauty, Nala saw a marvellous golden swan, which was moving about close by, eager for the sweet voice of the female swans desirous of play; and was holding, with its beak and feet, Cupid-made sprouts of the tree of passion—sprouts with two shoots for its younger mistresses, and leafy ones for those who were grown up.

54. The epithets within brackets refer to the bed of lotus shrubs, which is compared to Kṛṣṇa sleeping on the ocean on the coils of the serpent Ananta.

55. The comparison between the pool and the ocean is continued. The ocean is frequented by rivers, the pool by lines of waves; the former has corals, the latter red lotus buds.

56. The moon and the Kālakūṭa poison were in the ocean before the churning took place.

57. The pool being fancied as another ocean, the mosses on its surface are the smoke sent up by the fire associated with the ocean.

58. The only mountain who "retained his wings, when Indra clipped those of other mountains, on account of his friendship with the ocean."

59. The red beak and feet of the swan are fancied as sprouts, the beak with its upper and lower sections as a sprout with two shoots, and the feet as sprouts with young leaves.
119. For a moment, looking at the immensely delightful bird, the king grew a little curious, although overwhelmed with grief, owing to his beloved's absence from him.

120. Just as a straw follows a whirlwind, similarly the utterly uncontrolled heart of man follows the Creator's will in the direction in which it moves, irresistible in its course in matters that are bound to be.

121. Then at that time the bird, exhausted with erotic langour, slept near the tank for a moment with its neck bent sideways, resting on one leg, and covering its head with its wings.

122. Did he think it to be a golden lotus together with its stalk,\(^6\) drooping in shame, owing to its lustre being surpassed by his own face; or a yellow Câmara whisk of Varuṇa adorned with a coral rod?

123. Then Nala having alighted from his horse, his shod feet flashed as if they were equipped with armour, wishing to vie with the leaves of the forest and the lotus blossoms of the water.

124. The king guilefully made his frame smaller, which (then) resembled Viṣṇu (during his Dwarf Incarnation), and took hold of the bird with his hands, having come to its side with silent feet.

125. The bird, perceiving that it was caught by him, tried in fright to fly away again and again. Quacking and despairing of flying away, it simply bit the hands of its captor.

126. It seemed as if the pool of water, ruffled by a flock of birds flying away in confusion, and anxiously taking pity (on the swan), was deterring the king from catching the bird, with its hands, the lotus blossoms moving with the waves.

127. A flock of swans quacked on the bank, like the anklets of the moving lotus-feet of the goddess of beauty, departing from that pool, deprived of the beautiful bird.

128. Verily the birds rebuked him by their cries, having left the earth and resorted to the sky, as if saying, "It is not worth while to live on this earth, whose lord is one like thee who hast renounced the customary conduct (of a king)."

129. Then the swan, resting on his hand as in a cage, said to the king as he was praising it again and again, "This beauty emanating from wings of gold was not seen in a bird."

\(^6\) The golden swan resting on one leg is likened to a golden lotus resting on its stalk. The idea is continued in the next line.
screen (of invisibility), who does not know that a digit of the moon resides on Śiva's head?

20. "Glorious, indeed, is the lock of hair that the learned Damayanti holds on her head; who will wish to compare it to the Camari deer's tail which even the animal does not put to the fore?"

21. "Antelopes console their eyes under the pretext of scratching them with their hoofs, as they close up out of fear, vanquished by the beauty of Damayanti's large eyes.

22. "King, the family of Damayanti's father and that of her mother, her eyes and her womanly virtues—those which are heard of as well as those which are seen in her—all these brilliantly shine forth with their mutual splendour; the families, because they are celebrated; the eyes, because they are stretched as far as the ears; and the virtues, because they follow the Scriptures.

23. "Her eyes which prove the lotus to be pale, when they do not touch the collyrium-stick, make even the Khanjana bird humble in its pride of beauty, when they are embellished with collyrium.

24. "The word Adharabimba ('a lower lip like the Bimba fruit') designating her lip has acquired a (more) appropriate construing, viz., 'The fruit called Bimba is inferior (adhabara) to it (in beauty').

25. "The disc of the moon, the essence of which seems to have been taken away by the Creator for making Damayanti's face, is (for that reason) seen to have a hollow made in the middle, and hold the blue of the sky in the deep cavity.

26. "Rightly does the Creator revolve the moon round Damayanti's face as a vessel of 'ceremonial whirling', whitish (as if) with a lotion of flour-water in it, and carrying, as it were, a plaster of cowdung in the guise of its dark spot."

27. "In a test of beauty the entire genus of lotus flowers was defeated by Damayanti's face; obviously it has not even now given up the sign of its defeat—the habit of keeping above the water."

28. "Her eyebrows have emerged as the bows of Cupid and his wife Rati for the conquest of the world, and are not the nostrils..."

7. It is usual to compare the rich hair of a woman to the bushy tail of the Camari deer.
8. The reference is to a certain popular custom.
9. See Notes.
of her high nose shooting tubes for them both, desirous of letting loose their arrows on thee? 10

29. "Hero, she is worthy of thee alone; her arms conquer the lotus stalk that resides in its watery fort, and with the grace of her hands she wishes to take possession of the charms of the lotus blossoms devoted to the sun.

30. "Do not the two ages, childhood and the one following it, both of which wish to pervade the fair-eyed damsel, live contented in her, though limited off by the Creator by making a division with a line of hairs? 11

31. "Verily her breasts are serving as two swimming pitchers both for Cupid and Youth, as they move forward on her body, though made unfathomable by floods of beauty.

32. "Has the pot acquired the power of turning the potter’s wheel from its (instrumental) cause—the potter’s rod? For having become her high breasts, it (now) produces a whirling motion with a shower of lustre.

33. "Verily the peacock, whose train is slighted by Damayanti’s hair, has recourse to Kārttika, 14 and Airāvata, the king of elephants, whose temples are vanquished by the beauty of her breasts, has recourse to Indra.

34. "The (Creator’s) fist, the thumb-mark of which is patent from the fact of Damayanti’s back being depressed in the middle, made her belly beautiful with three fleshy folds which issued from inside its four fingers. 15

35. Does some curious fellow measure with his fist Damayanti’s belly? For it shines with (three) fleshy folds together with

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10. Cf. 21. 151 and see Vocab. under नालिकः.
11. i.e. the downy growth of new hair on Damayanti’s body indicates that she is on the border-line of childhood and youth. Cf. 6. 38.
12. The reference is to the use of pitchers to assist in swimming. Cf. 1. 48.
13. i.e. of the eyes of onlookers, by making them roll in amazement. See Notes.
14. Kārttika or Kārttikeya rides a peacock.
15. The Creator is fancied as making Damayanti’s belly by holding her slender figure in the fist; the three fleshy folds on the belly are the marks left by the four fingers of his fist, while the mark of the thumb is visible in the depression in the middle of the back.
a zone of gold, as if bearing (the impressions) of the four fingers of a fist.\textsuperscript{16}

36. "Does the Creator who made her plump and rounded hips wish to build an one-wheeled chariot for Cupid with the experience he gained in making the (one-wheeled) chariot of the sun?

37. "With her broad thighs, does the beautiful damsel wish to surpass only the banana plant known as Rambhā? (She wishes to surpass) also the young nymph of that name, (the touch of) whose bosom was the result of religious austerities on the part of Kubera's son.

38. "Two day-lotus blossoms, as if by worshipping the sun, obtained for themselves a superior position in the shape of being Damayanti's feet; certain it is that a pair of swans, coming and cackling round them, provides them with anklets.\textsuperscript{17}

39. "Why should not the lotus, which dwells in sacred pools and rivers, and passes whole nights in meditation by way of closing its petals, attain a happystate in its birth as Damayanti's feet?

40. "I who have visited many places to resort to pools of water have made Damayanti the guest of my eyes—Damayanti, about whose waist it is doubtful whether it exists or not.

41. "Concluding that she had not pursued her studies even with the celestial maidens, as her comrades, I pondered as to who was in the mind of the Creator as her husband.

42. "Then trying to think of a worthy husband for her, and being unable to get rid of objectionable features in the case of all other young men, I hit upon thee as the final conclusion.

43. "My recollection being roused by this climax of thy beauty, it is today that the pure-smiling damsel has come to my mind, though I have seen her for a long span of time.

44. "Hero, Damayanti's emotional complex will become thee alone; only on the bosom of a young woman does the beauty of a pearl-string shine forth.

45. "Without her, this thy beauty is useless like the flower of a barren tree; (without her) this wealthy earth is useless, and what is thy pleasure-garden worth, though it has singing cuckoos?

\textsuperscript{16} The three fleshy folds and the golden girdle round the waist are fancied as the impressions of the four fingers of a fist holding the slender belly in its grasp.

\textsuperscript{17} As swans and lotus blossoms are inseparable, Damayanti's feet are fancied as two lotus blossoms, and her jingling anklets (हृंगक्त) as two cackling swans (हृंगक).
46. "But union with her, desired by the gods, is not easy for thee, just as in the rainy season union with the beclouded moonlight is not easy for the lotus of the night.

47. "Hence will I sing thy praise near Damayanti in such a manner that, treasured by her in her heart, thou wilt not be replaced even by Indra.

48. "Fie on these words of mine, though they are meant only to obtain thy consent; the good speak of their usefulness by action, not by words."

49. Having drunk this clear nectar of words emanating from that king of birds, Nala gave out a pure, white smile, as if it were an emission, due to satiation, of the nectar drunk by him.

50. Fondling the bird with the red lotus\textsuperscript{18} growing at the fore-end of his arm, Nala softly uttered to its joy words which came from a throat that was the repository of the nectar of pleasant speech.

51. "Thy figure is beyond the range of comparison; the goodness of thy nature is beyond the range of expression; the gist of the essential tenets of palmistry that a noble figure possesses noble qualities has thyself as the example.

52. "Indeed, not merely thy body is of gold; is thy voice, too, so? Why, thy partiality is not only for the path that is without any support,\textsuperscript{19} but also for one like me.

53. "Suffering from an extreme heat, I have got thee—a breeze with the quintessence of snow; it is otherwise with the rich, but for the good the company of those who are virtuous is the only perfect treasure.

54. "A hundred times have I heard of her, the unfailing herb that makes the three worlds lose their senses; but by virtue of what thou hast said, I feel I have seen her with my own eyes.

55. "To the wise seeing everything clearly with the aid of friends or their own heart, the eyes which cannot grasp minute objects even at close quarters are merely ornaments of the face.

56. "Bird, her story, a sort of peerless honey, which people have made the guest of my ears, serves as a kindling verse\textsuperscript{20} in stirring up Cupid's fire; fie on those who are fickle!"

\textsuperscript{18} I.e. with his rosy hand.
\textsuperscript{19} I.e. the sky.
\textsuperscript{20} A Vedic verse known as Sāmīdhēni, with which a sacrificial fire is kindled.
57. "Bird, being as fuel in the fire of her absence I surmise the south wind to be unbearable, full as it is of the poisonous whiffs of the serpents on the Malaya mountain.\textsuperscript{21}

58. "Bird, is it because the moon is united every month with the sun\textsuperscript{22} that it burns me with its extremely sharp rays which take away my patience?

59. "If Cupid's arrows are flowers, and not thunderbolts, they grow on poisonous creepers; for they have stunned and vehemently heated my heart.

60. "To me about to be drowned in this limitless ocean of pain caused by Cupid's arrows, be thou therefore a refuge, like a boat suddenly placed near at hand by fate.

61. "Or, perhaps my urging thee to action is like crushing a thing already crushed; for the good do good to others of their own accord, just as sense-perceptions become valid on their own account.

62. "Auspicious be thy way! May we meet speedily again! Dear bird, do, do what I long for, and remember me in time."

63. Having sent away the bird with these words, the patient king, the Brihaspati of pleasant and truthful speech, entered the garden house, astonished at the swan's words adhering to his memory.

64. Then the bird, in order to crown that very day with success, by looking at Damayanti, started for the city of Kuṇḍina which acted as the ornament of the mundane sphere.

65. On its way before it, the swan perceived a pitcher full of water as the first guest of its eyes—a token that augurs the success desired by a traveller.

66. Adopting for a moment a motion, slow with amazement, in order to look round in the sky, the bird saw in the king's pleasure-garden a mango fruit attached to the tree.\textsuperscript{23}

67. The noble bird saw a mountain, frequented by clouds, the elephant cubs of the sky, and abounding with shrubs, and possessing hyenas and serpents hidden by branches.

\textsuperscript{21} The Malaya mountain is believed to be situated in the south.

\textsuperscript{22} It is believed that on every Amāvāsyā night the rays of the moon enter the sun. See Notes on 6. 7. Nala, being a Virahin, finds the light of the moon as hot as the sun.

\textsuperscript{23} Regarded as a good omen.
68. The bird went on, now shaking the root of its wings, now imperceptible by soaring high, and now spreading out its motionless wings, giving delight to lookers-on.

69. Owing to its speed the swan gleamed along, as if rubbing the gold of its wings against the touchstone-like surface of the sky, with a thin ray of light coming into view.

70. The swan, whose wings left in their trail a jingling sound owing to its speed, was seen overhead with a steadfast gaze by birds which were below and which quickly came to a lower level, apprehending the pounce of a hawk.

71. The swan, as it went along, could not be seen by people, who saw its shadow on the earth and immediately looked at the sky in all directions, the bird quickly going out of sight at a high speed.

72. On its way the swan, with its lustre spreading with its speed, did not stop anywhere in any wood beautiful with lofty trees, nor did it answer back the quacking of its relations.

73. Then the beautiful city, protected by the terrible-armed king (Bhīma), and adorned with edifices white as the Mount of Kailāsa, came in sight of the bird.

74. (The city) where houses with frames of crystal, with walls pure like a digit of the moon, shone as if they were continual amorous smiles of the earth meant for her beloved (the king).

75. (The city) where enveloping darkness, without any return, took shelter even in daytime, for fear of the sun, in the guise of the lustre of the sapphire24 buildings of the king.

76. (The city) where at night in the houses made of shining white gems—the interval between heaven and earth laughing with them—the single night of the full moon visited all other nights as a guest.

77. (The city) where the pleasure tank, tinged with the saffron transmitted by beautiful women plunging in them, did not clear up even in the course of the whole night, just as an obstinate ladylove, offended by the saffron transmitted (to her lover) through his attachment to beautiful women, does not show her favour throughout the night.

78. (The city) which at night, calm and quiet for a moment, adored a certain pure, internal light in the shape of its houses of

24. The azure lustre of the sapphire buildings is fancied as perpetual darkness.

N. 4
gems, using its line of ramparts as the sheet of cloth worn during meditation.

79. The city that flashed like the heavens, reflected in the middle of a pool of water, in which the portion of water not occupied by the reflection sparkled clearly in the guise of a moat.

80. The city where the strokes of the stick-like hems of the flying streamers over the rows of houses gave rest to Aruṇa, the charioteer of the sun, as he voyaged through the sky and drove the horses of the sun.25

81. The whole city was marvellous with the choicest gifts of the three worlds corresponding respectively to the basement, the middle and the upper storeys of the houses—choicest gifts which belonged to the nether regions, the earth and heaven, and bore each their own characteristics.26

82. The city where it was natural that the royal palace, with the top border blue with clouds, and bearing a surface brilliant with exceedingly pure white-wash, should bear the semblance of the moon-crested Śiva.27

83. The city where the antelopes serving as the dark spots of those moons, viz., the faces of the multiform statuettes, appeared to have been devoured by the lions on the beams of the numerous palatial buildings.28

84. The sage Nārada of truthful speech said that the heaven of the nether world was above heaven itself; but being as it were put in a lower position by that city, the ornament of the earth, it became just the opposite.29

25. i.e. the buildings were so high that the flags flying over them could like rods drive the horses of the sun.

26. The gifts of the nether world, the earth and heaven are respectively treasure, cereals and articles of luxury; the three floors of the houses corresponding to the three worlds were full of them.

27. Śiva has his neck blue, and body white; the palace, too, is blue with clouds hovering on a level with its roof, and is painted white. With these characteristics, the palace with the moon above looks like Śiva who has the moon on his forehead.

28. The beautiful faces of the statues are fancied as moons which are, however, without the dark antelope associated with the moon. It is, therefore, surmised that the animals were perhaps devoured by the artificial lions on the beams.

29. The nether world was once declared by Nārada to be more beautiful than the heavens; but as this city surpassed even the nether world in beauty, it was more beautiful than both the heavens and the nether world.
85. The rumbling sound from the noise in the city emanating from the millstones in each market avenue along with the fragrance of flour, inviting to travellers, does not even now renounce the clouds.

86. The divine mountain Meru in the shape of the wall of gold, the city gates thickly studded with jewels serving as its wings, lived there, embracing and conciliating its offended lady-love, the heaven that had departed from its lap. 30

87. Encircled by the flames issuing from the city-wall made of sunstones being on fire 31 between sunrise and sunset, the city looked as magnificent as the city of Bāṇa. 32

88. Loudly did the ocean of shops roar in the city, with many conches and gems, with crabs in the shape of hands moving in the counting of cowries, and with white sand in the shape of camphor.

89. At each moonrise, the celestial Gaṅgā, with her volume of water increased by the ooings of the moonstones in the pavements of the topmost chambers of the buildings in the city, forsook not an attitude befitting a devoted wife. 33

90. (The city) where in the evening the stalls of saffron in the perfume shops shone as if they were the fallen and homeless rays of the setting sun.

91. Just as formerly the sage Mārkaṇḍeya saw inside the stomach of Viṣṇu the objects of the universe, similarly people saw in that city articles of every description exposed for sale by each merchant in his shop.

92. In that city, the merchant in a shop, while weighing a black bee along with pieces of musk, did not notice it owing to the noise of the people, though it was humming, motionless with the greed of fragrance. 34

30. The heaven located on the Meru is fancied as having angrily left the mountain and come down to the earth, to become the city of Kuṇḍina. The golden city wall is fancied as the golden mountain which has followed its lady-love to the earth, while the gates of the city are fancied as the fabulous wings attributed to mountains.

31. Sunstones are believed to catch fire in contact with the sun.

32. The city of Bāṇāsura was surrounded by protecting flames.

33. Moonstones are believed to exude water in contact with moonlight. Here the idea is, the houses are so high that at moonrise the copious ooings from the moonstones embedded in the floors of the top chambers flow into the celestial Gaṅgā, and cause in that river a rise of tide, as if it were the rise of emotion in the heart of the river at the sight of her beloved moon.

34. i.e. the bee could not be distinguished from the dark-coloured musk on which it had settled, its humming being drowned in the noise of the people.
93. In that city, in winter nights, the frost did not hurt the feet of people going over the bridge made of sun-stones, heated all the day by flames.\textsuperscript{35}

94. At the advent of summer, the heat as severe as the Kali age did not heat the city's highway of moonstones, cool like Nala's temper, owing to the flow of water in contact with the rays of the moon.\textsuperscript{36}

95. The city marked with a circle in the shape of its circular moat was not accessible to enemies, being as difficult to tackle as the propositions of the Mahābhāṣya.\textsuperscript{37}

96. Made of lotus blossoms in the face, hands, feet and eyes, and of Campaka flowers in the other limbs, Damayanti herself assumed there the grace of a wreath of flowers meant for the worship of Cupid.

97. It seemed as if a hundred nymphs coming down to the earth, being unable to walk in the sky owing to the heavy weight of their hips and breasts, lived in the city as her friends.

98. It was natural that the city, full of paintings, should contain all colours that were permanent; it was also natural that it should have a variety of tones, possessing as it did sounds from many a mouth.\textsuperscript{38}

99. At night the city's houses, made of rubies, and thirsty during the day, owing to the sun coming in contact with them, licked in many ways the moon, the storehouse of nectar, with their flags tinged red by their own lustre.

100. At night the royal palace in the city, made of pure rubies, and thirsty, being frequented by the rays of the sun, licked the moon, the abode of nectar, with its tongue-like flag of the same hue as itself.

101. The spot in the moon coming in contact with the yellow flags over the turrets bore resemblance to the yellow-robed Krṣṇa lying on the coiled up serpent Ananta.

\textsuperscript{35} See under Verse 87. \textsuperscript{36} See under Verse 89. \textsuperscript{37} These are said to have been marked with a circle to indicate their difficulty. See Notes and Vocab. under \textit{कूलकिन्नर}. \textsuperscript{38} Also: It was natural that the wonderful city should contain all the castes observing their customary rules; it was also natural that it should have a variety of accents, possessing as it did the sound of the Vedas (lit. the sound of the many-mouthed Brahmā).
102. The silken streamer flying over the palace in the city played in the sky with undulations caused by the wind, as if it were the celestial Ganga left half-made in times of yore by the sage Visvamitra, whose game of creating a new heaven was interrupted by the mouths\(^39\) of Brahma, busily engaged in manifold prayer emanating from tongues that were sanctified by the untiring recital of the Vedas.

103. The row of white flags over the buildings, restless and playing in the lap of the sun, and tinged with a bluish hue by the lustre of the exceedingly pure blue apartments of the city, was, as it were, the child of the river Yamuna\(^40\).

104. The young ladies of that city, stepping from the top of their palaces of pleasure on to the clouds that were eager to accept the hospitality of the borders of the pleasure-edifices of their lovers, were manifestly nymphs traversing the sky in aerial chariots; for their eyes winked not, owing to their emotion, as they made their way with the speed of clouds\(^41\).

105. The religious merit of the city, resulting from the giving of mouthfuls of grass to cows, manifested itself constantly through the medium of those KuSa blades, viz., the rays which went up from the emerald peak of Damayanti's pleasure-hill, but which, downcast with shame at their pride of speed being destroyed by their striking against the orb of the universe, entered with their tips the mouths of the divine cows going about with upturned face in the heavens\(^42\).

106. There the swan was charmed with Damayanti's pleasure-garden where the arduous task of watering the trees was rendered useless by the basins round the trees being made of moonstones and full of the water oozing from them, when embraced by the rays of the moon\(^43\).

39. These were four.
40. i.e. the row of these flags reminded one of the Yamuna river with its deep blue waters shimmering in the sun.
41. The women are fancied as travelling like nymphs on clouds to meet their lovers. Nymphs, being of divine origin, do not wink; the women also do not wink in their eagerness to meet their lovers.
42. The rays shooting up with great speed went beyond the heavens, till they were obstructed by the roof of the universe; then turning back, they came along with their tips downwards, and on their way through heaven entered the upturned mouths of the divine cows. In this way the city acquired the virtue resulting from feeding a cow with mouthfuls of KuSa grass, the jets of rays being similar to the pointed blades of KuSa.
43. See under Verse 89.
107. Then the golden-winged bird saw there the princess, radiant in a concourse of her friends as bright as herself, and whose beauty was able to rival that of the crescent of the moon abiding amidst the assembly of stars.

108. Radiating a golden lustre by the speed of its flying, and looking for a place suitable for landing somewhere below, the bird made a circuit above, as if it were the halo of the moon hanging in the air to attend on her moon-like face.

109. Looking at Damayanti engaged in play with her friends in the woodland, the bird thought, "Saci, the consort of Indra, doth not feel so great a joy in the garden of Nandana in the company of her friends, the nymphs Ghrítáci and others."

110. Sīrihira, the ornamental diamond, etc.; here ends the second canto, brilliant by nature, in his composition—the beautiful epic Nāsiṣadhiyacarita.
CANTO III

1. Then the swan, swiftly descending from the sky with folded wings, dropped on the ground near Damayanti, spreading and shaking its wings on the spot where it landed.

2. The sudden sound that went up at the time from the earth struck by its wings abruptly startled her whose eyes were fixed on something else.

3. Just as the minds of ascetics, forsaking their attachment to the objects of the world, attain the One Absolute whose nature is beyond the range of expression, similarly the eyes of Damayanti's friends, leaving their attachment to this and that object, were fixed only on the swan which had an indescribable beauty.

4. Just as the mental function of a sage comes to a standstill to comprehend in earnest the Absolute residing near within the body, similarly Damayanti cautiously stood still, wishing to catch, with a caressing hand, the swan moving about close to her.

5. The bird, though it guessed Damayanti's trick from her movements, did not fly up to the sky, but with a quick bound it rendered ineffectual her hand which was about to pounce upon it.

6. At that moment her friends, knowing that her attempt was thus rendered futile by the bird, burst into laughter, clapping their hands at one another.

7. But Damayanti took her friends to task, saying, "Should you now scare away the bird by the clapping of your hands? Any one here who follows me will be doing me an ill turn".

8. Slightly angry at the laughter of her friends, and visibly ashamed at her failure to catch the swan with her hands, the beautiful maiden then followed the bird, just as the shadow follows a man going in the direction of the sun.

9. When her friends mockingly said to her with a play of words, "But this thy journey towards the Hamsa is not laudable", she replied, "This swan cannot be an ill omen for me; it is going to announce some future good."

1. There is a pun on the word Hamsa meaning both 'swan' and 'the sun'. "The journey towards the swan" may turn out to be "a journey towards the sun", which is regarded by astrologers as inauspicious. But Damayanti replies that the journey is not towards Hamsa 'the sun', but towards Hamsa 'the swan', which is highly auspicious, as the sight of a swan is believed to bring luck.
10. The swan, too, gracefully going in front of the beautiful damsel, who had a gait like that of a swan, gleamed as if it were continually mocking her by mimicking her own gait before her, in order to put her to shame.

11. The bird, sportively going along, lured the slender-limbed damsel into the midst of creepers, while the fair one was thinking at each succeeding step that it was about to come within reach of her hands.

12. When it discerned that Damayanti had only her shadow as her companion, having angrily deterred her friends (from following her), it addressed her like a parrot in a human voice, while particles of sweat adorned her body.

13. "Well, how far wilt thou go? Why art thou thus tiring thyself in vain? Girl, art thou not even afraid to see these dense rows of woods?"

14. "Look, this woodland, by shaking its hands in the shape of the leaves playing in the wind, also through the cooing of doves, is like a friend deterring thee from fruitlessly setting thy foot on an undesirable path.

15. "How can I be caught by thee—I who go about in the air and thou who movest only on the earth? Ah, thy childishness has not been diminished even by the age that is Cupid's friend."

16. "We are birds, the offspring of the family of swans who act as the steed of Brahma; the nectar of the sentiments of our pleasant speech is seldom obtained by those who are not inhabitants of heaven.

17. "Feeding on the tips of stalks and fibrous roots of the golden lilies on the river of heaven, we acquire a wealth of beauty that is in keeping with our food; an effect does, indeed, acquire its properties from the cause.

18. "Of the golden swans, who at the instance of Brahma came to earth to play on Nala's pleasure-tank, I am the only one travelling, anxious to see the earth.

19. "Once during the Creator's pleasure trip I relieved the shoulders of my elders exhausted with fatigue; since then I have not felt tired, though I have been going over all the world without any rest.

2. i.e. youth.
20. "Snares and the like will never have the power to capture a divine bird like me, unless it is due to the uncommon luck of heavenly enjoyment of one man, one like whom is born but rarely on earth.

21. "Subservient to Nala, owing to his sacrifices and the charitable provision of wells and tanks, the gods create the pleasure of heaven even on the earth, and as a result of fertilising processes and the pouring of water trees burst into blossom before their season.

22. "Coming down speedily from the Mountain of Gold, we fan that king during his sports of love with our fly-whisk-like wings, permeated with the sprays of the river of heaven.

23. "If one thinks of making a classification of the good men of the world, that individual has to be mentioned first, who by the exercise of his powers is capable of achieving a great position for himself (just as the nominative case by the play of सु, ओ, जान is capable of turning many a base into an inflected word).

24. "The king, who is a sacrificer and has bestowed his wealth on learned Brāhmanas in his service, enjoys his kingdom after having put it at the disposal of learned men, just as he partakes of the sacrificial butter after having offered it to the gods; but lo! he enjoys the first object 'last', and the last one 'first.'

25. "Who do not beg their desired objects of that contented king, who is the friend of the gods, and in respect of crowds of suitors fulfils an unfailing mission like that of the clouds by showers of riches that destroy poverty?

26. "The nymph Rambhā, having long made the peerless beauty of Nala the nectar of her ears through us, had become attached to him; but not getting him, she betook herself to Nala-kūbara for the sake of the name Nala attached to him.

27. "The court singer of Indra became known as Hāhā, because we pitied him by uttering hā, hā, as he sang, when we had

3. An apparent contradiction is aimed at. In the verse butter is mentioned first, but it is taken by the king 'last' (शेष); the kingdom is mentioned last, but it is enjoyed "first" (अशेष). The real meaning is, however, that the butter is taken not "last", but "at the end of sacrifices", and the kingdom is enjoyed not "first", but "in its entirety". The apparent inconsistency is due to शेष meaning both "last" and "end", and अशेष meaning both "not last i.e. first" and "entire or whole". The first meanings give a semblance of mutual contradiction which disappears when the latter ones are adopted.

4. See 2. 37.
gone from here to heaven, after having drunk in the sweet strains of Nala’s songs at the hour of his recreation.

28. “Indra, hearing with his wife the story of Nala's generosity, did not, fortunately for her, notice the constant thrills of his consort Śacī owing to the garland of his eyes being covered with tears of joy.

29. “Pārvatī, to whom Śiva is half her self, stopped her ears with the fingers, pretending to scratch them, whenever Śiva listened to the story of Nala’s virtues that forcibly charm the heart.6

30. “In vain the Creator, devoted to religious observances, endeavours to detain the goddess of speech by means of silence; immersed in the study of the Vedas, he knows not that the crooked goddess, clasping Nala’s neck, is there content with the flow of sentiments.7

31. “The vow of the goddess of wealth as the devoted wife of Viśṇu has not suffered in the least owing to her embracing Nala; nor has her husband felt even an iota of jealousy, because the universe forms his self.

32. “Fie on the hand of the Creator, which, unabashed, makes the full moon on the full moon night;8 but having remembered the beauty of his face, the intelligent hand, I ween, hath left the moon half made on Śiva’s head.

33. “The moon, overwhelmed with shame, on hearing from us about Nala’s face far surpassing it in beauty, hides itself sometimes in the sun, sometimes in the tide of the ocean and sometimes in the bosom of the clouds going about in the sky.

34. “Making a sign to us, who are the servants of his emblem Garuḍa,10 to sing the praise of Nala’s face that surpasses the lotus in

5. Indra has a thousand eyes. His wife Śacī ought not to have taken so much interest in Nala.
6. As a devoted wife, Pārvatī avoids listening to the praises of Nala.
7. The silence of the Creator during religious observances is fancied as an attempt on his part to detain his faithless wife, the goddess of speech, who, however, secretly leaves him for Nala.
8. The Creator is here reproved for making the full moon in the presence of Nala’s face.
9. The moon is believed to be merged in the sun during the Amāvāsyā night and in the ocean when it sets.
10. i.e. we who are birds, Garuḍa being the king of birds and the emblem of Viṣṇu.
beauty; Viṣṇu disports himself with Lakaśmi without any shame before Brahmā, who is covered up by the lotus of Viṣṇu’s navel shrinking on hearing our praise.”

35. “By reckoning with the thirty-two teeth in his mouth for lines, the Creator declared that here exist the fourteen and the eighteen sciences reckoned in two different ways.

36. “Observing the beauty and wealth of the king, we do not recall even Cupid and Indra, and owing to his complete possession of both the earth and the quality of forbearance, verily we do not think even of Ananta and Buddha.

37. “What region has not been traversed by his horses, who are birds without wings, winds visible to the eyes, and minds not having the size of atoms?

38. “On the battle-fields, fertilised by rivers of his enemies’ blood, the life-breath of crowds of (hostile) kings furnishes abundant food to the serpents in the shape of the showers of his arrows.

39. “The fame produced by his arm itching for battle has a passion for rubbing itself against the banks of those rivers, the regions of the sky, owing to the very nature of its cause.

40. “If the three worlds were engaged in calculation, if their life-span did not come to an end, and if there were numerals beyond a hundred thousand millions of millions, it would be possible to count all his virtues.

41. “Entering the inner apartments of the king, for the doors are open to birds, we teach the slender-waisted damsels features of greater excellence in their beautiful gait.

42. “We plunge their hearts into an ocean of emotion by stories of the secrets of the joys of Rambahā and other nymphs,

11. Brahmā sits on the lotus that grows out of the navel of Viṣṇu, who asks the swans to describe the beauty of Nala’s face; while the swans do so, the lotus shrinks in shame on hearing that Nala’s face is superior to it in beauty, and Brahmā sitting on it disappears in the fold of its petals.

12. See 1. 4, 5.

13. The serpent who holds the earth on his hood.

14. The mind is regarded as an atom, but the horses, though as swift as the mind, are not of that size.

15. He who feels an itching sensation must rub himself against something; here though the arms is itching for battle, it is its effect—fame—that rubs itself against the four quarters, according to the principle that the characteristics of the cause pass on to the effect. The idea is that Nala’s military fame was spreading in every direction.
stories sweet as nectar streams, and valued by Śukrācārya himself, the creator of poetry.

43. "Who among those damsels does not confide to me Cupid's latest commands, as one does merchandise to the care of a merchant? For a bird does not feel shame before any one, and so no one feels shame before a bird.

44. "The information which I store in my heart, steadfast with concentration—I whose ears are accustomed to hear the teachings of Yoga, sanctified by the explanations emanating from the different mouths of Brahmā—that information reaches no one, even though it be a trifle.

45. "It is a pity that some other girl will attain the celestial happiness unattainable by thee, by betaking herself to Nala; just as the night lily enjoys the gaiety of moonshine unattainable by the day-lotus plant, by taking the moon unto herself.

46. "As Nala has not married thee, thou canst not obtain the happiness arising from flattering words spoken by us; just as a mango-grove that has not received the visit of the spring cannot obtain the happiness brought by bees.

47. "Or, perhaps, thou wilt be his. Who has surveyed the Creator's mind by delving into it? Thou art, indeed, unmarried, and dost possess an exuberance of the true nature of beauty.

48. "At the same time, the Creator's spontaneous effort to unite those who are worthy of each other is well-known from his having united the moon with the night, Śiva with Pārvatī, and Viṣṇu with Lākṣmī.

49. "Thou who art the tide of the ocean of womanly virtues overflowing its shores, art not fitted for union with any one other than Nala; a tender wreath of Mallikā blossoms is not woven with an extremely coarse string of Kuśa grass.

50. "As one who draws the Creator's chariot, I asked him once whether he had created any woman worthy of Nala's dalliance. Methought I heard the letters of thy name in the creaking of the wheels of his car.

51. "If thou art united with a husband other than Nala, what boat will be there for the Creator, who has passed all his life with a reputation for wisdom, to cross the ocean of popular censure?

52. "Enough! It is useless to indulge in irrelevant thoughts.

16. Lit. stories that are not inferior to..............
Slender damsel, I have tired thee too much; I would wipe off that offence; tell me what desire of thine I should fulfil."

53. Having spoken thus, the bird stopped, wishing to know the heart of the princess. The wise propose an action to some one after sounding his heart, just as they propose a descent into a deep lake after sounding the waters.

54. With her head slightly turned aside and moving, the king's daughter, who with her face eclipsed the moon, having pondered for a moment over what she was to say, said to the bird.

55. "Fie on my childish love of wanton acts, excited by the impulse whereof I disturbed thee who wast innocent, just as the ripples of water moving in contact with the wind disturb one standing on the bank.

56. "Beautiful as thou art, thou hast by thy purity become a mirror unto those who are good; this my offence came to be mirrored in thy own self, while thou wast honouring me, offender though I was."

57. "Gentle bird, forgive me, a girl, even if I have done something improper; though a swan, thou dost deserve homage, being divine in nature, as does Viṣṇu incarnate in the form of a fish.

58. "What joy wouldst thou bring me that would surpass even the joy of my eyes on seeing thee? What does the moon do for the creatures beyond sprinkling their eyes with the sprays of its nectar?"

59. "How can that desire, which the mind never parts with, be ever expressed? Who is that shameless girl who will speak of her desire to catch the moon with her hands?"

60. Drinking in her gentle words sweet as the vine, the swan renounced its liking for the cuckoo's voice, and felt contempt for the sound of the lyre.

61. When she became silent, having spoken indistinctly from shame, the swan, somewhat in doubt regarding what she said, joined its lotus-like mouth with words.

62. "The matter, of which thou thus speakest with fervour as something like a desire to catch the moon with the hands—have

17. i.e. the bird is so pure that her own offence, namely, her attempt to catch it, is reflected in its mirror-like self, and the bird taking it for its own offence apologises to her. See verse 52. She means to say that the bird, instead of blaming her, blames itself.
I no right even to hear of it, just as a Śūdra has no right to hear the words of the Vedas?

63. "Why so much ado? Thou wilt obtain the object which only exists on the by-way of thy mind; even the Absolute, about which the mind itself is in the dark, can be realised by those who are alert.

64. "Thou whose waist is a phase of Śiva’s power of becoming small as an atom! Among the creatures inhabiting the Creator’s world, respect thou me, though an ignorant bird, as one whose fame has been created by his truthfulness and power of appreciation.

65. "The goddess of speech lives in our mouth amidst the Vedas as her neighbours; bound by the power of good company, she does not deviate from the path of truth, as if out of shame before her neighbours.

66. "If thy heart in desire for something goes even to the city of Lānkā, situate in mid ocean, know even that to be in thy hands."

67. Thus spoken to by the bird, Damayantī said, abashed and delighted, "My heart is not going to Lānkā nor is it desirous of anything else."

68. Then that Indra among swans, remembering that a maiden’s nature is a mountain, as it were, with Cupid the elephant submerged in the river of bashfulness, said to her who was not speaking in a clear fashion.

69. "Have I not, an intelligent being, understood the meaning of those two verses uttered by thee, a poetess expert in puns, to be respectively, 'My desire is to marry the king,' and 'My mind longs for Nala'?"

70. "But thinking of the lack of firmness of thy heart, I feel that I am, in fact, ignorant of it. Cupid himself, when his aim is a maiden’s heart fickle by nature, is likely to miss his mark.

71. "Surely the moon of the people of Niṣadha (Nala) is the Indra of the earth; how can one like myself, acting like a low-born creature, acquaint him thus with such a dubious matter?"

18. The verses of the Vedas being uttered by Brahmā, to whose chariot the swans are attached, the Vedas are here spoken of as being the neighbours of the swans, i.e., their utterances are true like the Vedas.

19. Lit. the city of Lānkā, for which the bosom of the ocean has become a bedstead.

20. Damayantī’s reply can be construed as meaning also "My heart longs for Nala (नले कामयते)."

72. "If thou choosest some other youth, whether at the instance of thy father or of thy own accord, what will Nala think of me if I plead before him on thy behalf?"

73. "Princess, thou, too, must not enjoin me to set about this matter which it is feared may go wrong, but I will do whatever thou askest of me other than this."

74. The king's daughter spoke again, slackening the persistence of bashfulness, as if shaking off the swan's words which had entered her ears, by shaking her head in disagreement.

75. "Thy surmise about my being given in marriage to someone other than Nala is as the Veda in thy heart; thou shouldst make the conjecture of the night having a beloved other than the moon precede it as if it were the syllable Om."

76. "Without surmising the growth of affection in the heart of the day lily to be connected with some one other than the sun, thou dost fear that I may marry some other than Nala: great, indeed, is thy rashness.

77. "This hast thou surmised well: I will, indeed, have recourse to someone other than Nala of my own accord, but only to destroy myself without him; also not to make thee a liar before the king."

78. "As to conjecture that tells thee that thou must be deceived by me, why is it dumb regarding the good that is to result from that deception? If words, in which it is impossible to suspect any reason for insincerity, are not the Vedas, then what are the Vedas like?"

79. "If my father desires to give me to someone other than Nala, why does he not sacrifice me in the fire, the body being all that remains of me? He is no doubt the master of the body of his child; but it is still Nala who is the lord of my life.

80. "Thou wouldst do me a good that would be even higher than my being the devoted bondslove of Nala! What will the day lily do even with the moon that is full of nectar so long as it is not the sun?"

22. The syllable Om is put before a Vedic verse. The idea is, to think that she may marry someone other than Nala is as absurd as to think that the night may have a lover other than the moon.

23. i.e. I love Nala just as the day lily loves the sun.

24. i.e. to prove the truth of the bird's report that she loves Nala. "Someone other than Nala (अनः)" means also fire.
81. "In my heart, desirous only of him, there is no thought of obtaining even the priceless Wishing Stone; in my mind he with a face like the lotus is the only treasure, the quintessence of the three worlds put together.

82. "I have heard of him, seen him in my delusion in all the directions, and contemplated him without any break in the stream of consciousness. To-day I will obtain him or die; both are in thy hands, one shall remain.

83. "Acquire thou the virtue that would accrue from keeping thy promise and giving my life to me. Good sir, give up futile doubts; why this extreme reserve even in a matter that is good?

84. "O wise and dear one, reject not my prayer, nor put diverse obstacles in the path of what is to be done. Deviate not from the path of fame that arises from the honourable position of being true to one's word—the path free from the sport of calumny.

85. "Thou art so niggardly that thou dost feel no shame, thinking even of those who give their very lives for the good of the distressed. Virtue purified by fame is slipping from thy hand owing to thy reluctance to give my own life to me.

86. "If thou givest my life to me, I will repay thee by sacrificing even my life; but with what can I repay, if thou be the giver of something more than life? So do thou plunge me in a limitless ocean of poverty that I may be unable to repay my debt to thee.

87. "Purchase my life even as a piece of merchandise; there will at least be some religious merit, if nothing else. Thou giver of the lord of my life, if I have nothing to give thee, I can at least sing thy fame.

88. "Or, perhaps the rich do not care to win grateful people to be had even by means of a benefit costing a 'cowrie'; but lo, the good, calling themselves wise, purchase those very people even at the cost of their lives.

89. "Nala is a king, hence the impersonation of the eight divine lords of the quarters; devoted as I am to him, they are pleased with me; otherwise it was impossible that coming of thy own accord, thou shouldst become the guarantee of my winning him.

25. See verse 66.
90. "Becoming as the root of the Virâna grass, made for me by the Creator without any joints, wilt thou not, acting like the root of the Virâna for me, apply to my bosom the paste of sandal?"

91. "No use delaying, it is time to hurry up; for there is scope for deliberation only in a matter that admits of delay; suffering never waits for time, just as a keen intellect waits not for a teacher's instruction.

92. "When thou goest from here, thou shouldst not supplicate Nala on my behalf, while he is in the inner apartments; for at that time his sympathy for the beloved faces there might cause a distaste for any other maid.

93. "If Nala is perfectly satisfied with his enjoyment in his harem, it is not necessary to speak of this matter to him; for to one who is satisfied with (plain) water a sweet, fragrant and cool drink of water tastes not well.

94. "Ornament of the race of swans, thou shouldst not put in any word for me, when Nala's heart is tepid with anger; on a tongue tainted with bile even sugar tastes bitter.

95. "Thou shouldst not make thy entreaty on my behalf, when the king's mind is occupied with other affairs; the sleeplike inattention of a man asked for a favour at such a moment bears the stamp of disdain.

96. "Being wise, thou shouldst therefore communicate this to the king after finding out a suitable occasion; what seems good to thy noble self—complete failure or delayed success?"

97. It might seem improper to our minds that she discarded all shame as she said these things; but Cupid who made her say all this bore testimony to her innocence.

98. Both Śiva and Cupid feel unbounded joy in rivalry with each other, when they get something mad; the former when he gets the 'mad' flower; the latter when he gets some one suffering from the pangs of separation.

27. The root of the Virâna grass and sandal are used as sedatives to allay the heat of the body. Damayanti asks the swan to be for her as "the root of the Virâna grass" called Nalada, which means also "that which gives Nala."

28. The 'mad' flower is the Dhâtûra which has highly intoxicating properties.

29. i.e. Śiva rejoices when he gets the 'mad' flower, Cupid when he gets someone mad with love. The Dhâtûra flower is sacred to Śiva. See 21. 34.
99. Then concluding that the princess who spoke thus was in love with Nala, the bird laughingly unloosened again the seal of silence on its beak.

100. "Princess, if this be the truth, I do not see what is to be done by me in this matter; Cupid himself, by intensely heating both thee and the king, hath brought about this union.

101. "Let the divine character of the sense-organs of Nala, whose mind is set on thee, be to-day a reality, having obtained by winning thee a satisfaction that is given only by nectar—^30—the sense-organs that had taken the vow of privation through austerities.\^31

102. "Owing to thy absence Cupid is consuming his body, as if out of envy, thinking, 'Our bodies were alike, but mine was burnt (by Siva), while his is not even heated.'

103. "While drinking in thy portrait, decorating a wall, with his eyes, not winking from eagerness, the king's eyes take a redness given by streams of tears, but which seems to be caused by thee.

104. "While the king drinks in thy portrait with eyes winkle out of eagerness, a dispute about the tears takes place between 'love by eyesight' and 'lack of winking.' Each says, 'These are mine.'^32

105. "Damayanti, though thou art outside, thou art in his heart; is there a way in which thou art not his life-breath? No wonder that his mind with thyself as its only object pervades thy portrait.

106. "Unceasingly dost thou ascend the everlong stairway of his thoughts, and the sighs that he plentifully heaves are due to his meditating on thee, with his self absorbed in thyself.

30. Being a king, Nala was sprung from the eight gods known as the Lokapalas, and as such his sense-organs were already known to be divine; now they are actually so by the taste of nectar at the prospect of their association with Damayanti.

31. i.e. were pinning away as in the case of one engaged in religious austerities.

32. The idea is, while Nala gazes at Damayanti's portrait, tears appear in his eyes, and it is not possible to decide whether they are caused by his continuous gaze or by his fond glances at her lifelike portrait. The difficulty in coming to a decision regarding the cause of the tears is represented as a quarrel between the two possible causes, both of which claim the tears as their own.
107. "What his heart secretly tells thee, his face bespeaks openly." This act of his face is in keeping with its friendship with the moon, the friend of Cupid who is the enemy of Nala.

108. "As he now lies in bed at night, there is no sleep for him, nor any damsel other than thou who might, by embracing him, kiss his eyes, submerging his mind in stupor.

109. "In vain did Cupid, by piercing Nala with his arrows, reduce him to emaciation, with beauty as the residue; though made lean and thin, he doth not give up his rivalry with him.

110. "He would not fear sin itself, if it brought thee to him; and he would not even be ashamed to be a slave to thee; has Cupid in any wise damaged even his character by piercing him severely with sharp arrows?"

111. "Like a contagious disease, the extreme shyness of the bashful king insinuated itself into the expert physicians who were treating his dreadful fever of love; for they remained silent about the cause of the disease.

112. "He is suddenly frightened, fancying thou art angry, and laughs without any occasion, fancying he has got thee; without any reason he follows thee, as if thou art going away, and replies to the air, as if addressed by thee.

113. "Alas, alas, this valiant king is sinking helpless, like an elephant, in the clay of utter delusion on the island of swoon belonging to the Yamuna river of incessant sorrow caused by thy absence.

114. "That stage, the last of the stages created each by the five arrows of Cupid, doubled because they are discharged from the right as well as the left hand—may it never come about.

115. "To thee I am sent by the king, ever dejected owing to Cupid's oppression; having come hither, I have achieved my

33. i.e. his secret musings are manifested by the paleness of his visage. Nala has turned pale owing to his anxiety for Damayanti.

34. Cupid, the oppressor of Nala, is his enemy, and as an enemy he wants to divulge Nala's secrets. In this he is helped by Nala's face, which by its paleness says that Nala secretly thinks of Damayanti day and night. The face thus acts as Cupid's friend, but Cupid is not its immediate friend. The friend of the face is the moon (owing to the similarity of both), and the moon is the friend of Cupid (love being associated with moonlight); thus it is quite proper that the face should offer its help to Cupid, because he is the friend of its friend—the moon.

35. i.e. he is still as beautiful as Cupid.

36. i.e. death, the last of the ten stages of love,
reward in the knowledge of thy sentiment, eager for merit as thou art.

116. "Damayanti, blessed art thou who hast attracted even Nala by thy noble virtues; after this, what praise is there for the light of the moon that it perturbs even the ocean?"

117. "Mayst thou shine with Nala as the night with the moon; may he shine with thee as the moon with the night. Perhaps the Creator, who unites that couple again and again, is acquiring practice with a view to uniting you both.

118. "Slender maid, Nala's art of drawing pictorial designs, exhibiting no small skill, will reach its perfection, if anywhere, on thy swelling bosom alone.

119. "One moon can never satisfy thy two eyes; so let it bring an unbounded joy to thy eyes in company with another moon—the face of Nala.

120-1. "Behold the wishing tree of Nala's religious austerities! The beauty of its sprouts is flashing in the guise of the tips of thy finger-nails; verily thy eyebrows are but two leaves of this tree, and it is thy lower lip that is flashing red as its mature sprout. Thy hands are its new leaves, and thy smiles are its buds: it is flowering with the tenderness of thy limbs, and bearing fruit in the guise of the charms of thy bosom.37

122. "It seems, while making your mutual attachment equal in measure, Cupid made the disc of the moon the dish of the balance, with the lunar rays attached to it as the cords, while he made his own arrow the beam of the balance.

123. "During the gaieties of love, let the pictorial designs on thy breasts, erased in contact with Nala's lotus-like hand, thickly coated with the wax-like sweat caused by emotion, once more enter the hand whence they had gone forth.38

124. "Damayanti, let both of you, young as you are, accept in the garden of pleasure the shower of flowers, released ever and anon by the breezes, delighted at the various modes of your erotic wrestling, rich in postures.

37. Nala's religious austerities are here fancied as the Kalpa tree which grants him his desired object—Damayanti.
38. I.e. the pictorial designs drawn on her breasts by Nala's hand will be erased by that very hand; they will be reabsorbed, so to say, in their place of origin.
125. "By virtue of your mutual union, let now your minds, thine and Nala's, shine forth, blossoming with joys, as if they were two atoms forming first a unit of two atoms, about to create once more the body of the mind-born god of love." 39

126. "To vanquish Nala, who is not to be conquered with a bow of flowers, Cupid rejoices to find in thee, who dost belong to a pure family and possess great virtues, a bow made of faultless bamboo and furnished with a string; thou art, indeed, gleaming with a winding silk ribbon beautiful with vermilion, which, decorating thy neck, hangs down a little on thy back, as if it were a trace left by the rubbing (of vermilion). 40

127. "Know thyself to be the beautiful flowery bow of the mighty Cupid, the pearls in thy necklace to be the shots of his bow, and the great king Nala to be the target; the line of hair on thy body assumes the entire grace of a bowstring, softened by its constant stay in the lap of that bow, and has a loop in the centre in the guise of thy gleaming navel. 41

128. "Cupid, surpassed by Nala in beauty, became despondent and left his arrows 42 on thy hair, his bow at the bottom of thy forehead, 43 and his body in that furnace—the (third) eye of Śiva; but deprived of his body, he has now taken shelter on thee for vanquishing Nala, and the leafy designs painted on the mountain of thy bosom are serving as a cottage for him." 44

39. Cupid being born of the mind, his body destroyed by Śiva can be recreated only by minds serving as atoms. The two minds of Nala and Damayanti, both in love with each other, are fit constituents to serve as a starting point in the recreation of Cupid.

40. Damayanti is fancied as a bow to be used by Cupid. As a bow is made of bamboo, the scarlet ribbon hanging down on her back is fancied as the trace left by vermilion, when rubbed on the back of the bamboo to see whether it is sound; Cupid is testing the soundness of the bow he is going to use.

41. The line of hair on Damayanti's body is fancied as the string of Cupid's flowery bow, while the navel is fancied as the loop provided in the centre of the bowstring for holding the shot before it is let off.

42. I.e. flowers.

43. The eyebrows are meant, beautiful eyebrows being represented as Cupid's bow.

44. The burning of Cupid by Śiva is interpreted as an act of suicide by Cupid throwing himself into the fire of Śiva's eyes to escape the disgrace of being surpassed by Nala in beauty. He is now fancied as performing religious austerities for conquering, in his turn, Nala with Damayanti as his weapon.
129. The bird having thus spoken to Damayanti, her friends who had been long looking for her, then came and surrounded her; the bird also hastily set out for Nala's capital, saying, "Happiness to thee, allow me to depart."

130. Damayanti, though she fondly tasted again and again the infinitely sweet and fragrant butter that was the speech of the noble bird, the messenger of her beloved, the butter being mixed with the honey of the flowers composing Cupid's arrows, obtained no joy, but experienced in her heart an intense heat, and her stupefaction knew no measure.45

131. Tears soon became the limit of the range of her vision, as it followed the swan, the friend of the king; even while by her side, it was far from her eyes,46 but now, though it was far away, it was not removed from the range of her mind.

132. The swan started alone on its journey to communicate to Nala all that had taken place, clearly expressing the possibility of success by diverse flutterings of its wings; while her friends took her away, saying, "Dear friend, thou art out in the wilderness; foolish one, hast thou forgotten the way? Weep not, come, let us depart."

133. The bird found the king restless with love and making a bed of young shoots and leaves fade away (with the heat of his body), while he was under an Aśoka tree, crowned with a luxuriant growth of flowers that vied with the flaming arrows of Cupid, the tree being on the bank of the pool of water near which it had erstwhile seen him.

134. "Dependent Damayanti, to thee I will say nothing; but swan, come quickly, tell me what she said about me"—Nala having said thus, the swan, coming near, related it. In the case of the good the only delay in the attainment of a cherished object is that of their own desire.

135. The great king made the swan repeat what his beloved had said, asking the bird, "What is it? What is it?" Then mad with the wine of intense joy, he himself likewise repeated a hundred times what he had heard.

136. Epilogue.

45. The idea is, the swan's words, describing as they did Nala's love for her, touched her deeply and only increased her sorrow; her position is likened to that of one who has taken butter mixed with honey, believed to have a poisonous effect.

46. i.e. she did not see it clearly owing to her tears.
CANTO IV

1. Then did Cupid quickly conquer Damayanti; making the fragrant flower of Nala’s fame his bow and his excellence the string of that bow, while he made Nala himself, owing to the latter’s keen intellect, an arrow—Nala whose tidings had come to her ears.1

2. As she suffering from Cupid’s fever, plunged into the waters of that pool, namely, the story of her beloved, its effect instantly grew harmful, long consuming her heart.

3. The slender-waisted2 maiden seemed to have learnt her impatience, contrary as it was to sobriety, from the flying speed of the messenger of her beloved;3 for that which appears immediately after something originates from it.

4. Her face was too benumbed even to think of an iota of smile; the Khajana bird in the shape of each of her eyes limped even in making a slight stir in its own courtyard—the corner of the eye.4

5. Were Nala and Cupid the two physicians of heaven, the Aśvins,5 who entered her heart to probe it, being engaged by her lover Indra, the king of the gods, to cure her quickly?

6. Her face, tender like the lotus and troubled by Cupid’s heat, was seen each day bearing an ever increasing resemblance to the moon withered by the rays of the sun.

7. It was but natural that her breasts, like two pitchers, hardened by the rays of the sun of youth, should then be subjected to the heat of fire—heat due to the frolics of the flower-bowed potter.6

8. The banana plant, if it were tainted by the burning barren soil of the desert, would experience the suffering of her thighs, as they then lay buried by Cupid in the heat of the grief of desolation.

9. Damayanti’s hands, feverish by the strokes of Cupid’s arrows, resembled the lotus of a pool dried up by the summer, the rays of the sun falling freely on the flower.

1. Applied to arrow, शृङ्खलायोपणत त means ‘drawn as far as the ears.’
2. Lit. she who has a belly composed of two atoms.
3. i.e. the swan.
4. i.e. she was too morose to cast any sideglance.
5. These were famous for their beauty, so were Nala and Cupid. Cf. 5. 46.
6. i.e. Cupid.
10. The obstructing pressure of the plump and stout breasts was guilty of preventing Damayanti's heart from flying away, bursting under the excessive heat of Cupid.

11. What a pain is caused by the tip of a beard of corn, if it enters the foot! Then why should not a mountain—a king that upholds the earth,² staying in her heart, having entered it, cause pain to the tender-limbed girl?

12. Her eyes, as if gone within in their eagerness to see her beloved residing in her mind, could not grasp even objects resting in front of them.

13. The face of Damayanti, whose countenance drooped owing to her forlorn state, being reflected on her bosom flooded with tears, shone forth, as if by drawing near it had come to kiss Nala who was in her heart.

14. The breeze of the gazelle-eyed damsel's sighs assumed a magic power of secret entry, inferred only at the time of exit, in order to stir up its friend, fire, namely, Cupid living in her mind.³

15. Her vision acting as an artist painted the ten directions with figures of Nala by means of the pallid yellow produced by her grief of separation, the crimson hue (of passion), the black of inky stupor, and its own white lustre serving as colours.

16. Her sighs shook the scarf resting on her bosom, as if by way of speaking repeatedly and abundantly of her heart's plight caused by Cupid. Who is not afraid when his place of refuge⁴ is in distress?

17. During the fair maid's fever caused by the grief of desolation, the lotus blossoms known as her hands, feet, face and eyes emitted for a long while, in the guise of their incessant heat, the glow of the sun which they had erstwhile absorbed in profusion.

18. It was a wonderful thing that her friends, after consideration, inferred Nala to be the cause of her fever, by merely looking at the tears of the princess—an inference that did not prove false.

⁷. i.e. Nala.
⁸. The sighs are fancied as air secretly entering her body in order to fan the flame of Cupid burning in her mind. Its secret entry is not noticed, and can only be inferred at the time of its going out in the form of sighs which alone are noticed.
⁹. The scarf was moving as the bosom heaved up and down with her sighs. The sighs are calling attention by that means to the imminent danger to their place of refuge—the heart—from Cupid's oppression.
19. Cupid, smiting Damayanti’s heart with his arrows for the sake of Nala, and deeply piercing his own self present in her heart, lost all consciousness, his mistaken action thus bearing fruit.  

20. Lo, if she fancied the moon to be the sun, then why did the sun, too, with its rays thus set her heart on fire—the heart that was clearly shown to be stone as it was not rent even under the weight of the grief of desolation?  

21. Where was there a maiden to resemble her as she lay buried in grief from her beloved’s absence, with a lotus placed on her bosom? Was she then Rati, lying in the flames of the funeral pyre to follow her dead husband, clasping on her bosom the (flowery) bow of her beloved?  

22. She did not know the secret that the grief of her forlorn state lurking in her mind was a fire; for in order to calm it she wished to cast into the blazing fire her life, making it a handful of straw.  

23. Why should not a soft heart, the natural characteristic of women, be present in her? The wise Cupid manifested it clearly by hurting her heart even with flowers serving as arrows.  

24. Assuming the form of lotus stalks, the overhostile rays of the moon perhaps entered through the windows, afraid of expulsion if they entered in any other way, in order to cause a feverish heat to her who never went out of her mansion.  

25. Damayanti’s face, eyes and lips, mirrored on her bosom full of tears, owing to her face drooping low, were evidently all arrows planted by Cupid, consisting as they did of flowers comparable with those very limbs.  

10. i.e. in the midst of her ardent longing for Nala her feelings were deadened, and she was reduced to a state of stupor.  
11. Moonlight being highly oppressive to lovers in separation, Damayanti was being burnt by the rays of the moon, which she therefore regarded as the sun. But even as the sun, it set her heart on fire, as if it were a sunstone which is supposed to catch fire in contact with the rays of the sun.  
12. i.e. Cupid, after he had been burnt by Siva.  
13. i.e. her grief will not be calmed by death; even in the after life the fire of grief caused by Nala’s absence will continue to burn.  
14. The lotus stalks, placed on her body to allay her sufferings, and glistening with moonlight, are the rays of the moon stealthily coming in to oppress Damayanti who kept indoors to avoid the light of the moon.  
15. The reflections of Damayanti’s face, eyes and lips are fancied as the five flowery arrows of Cupid fixed in her heart.
26. The moon mirrored on the surface of Damayanti's cheek, pale with the grief of her forlorn state, easily made her face resemble it, by attaching to it its emblem—the deer, while its white radiance remained imperceptible.  

27. Decorated with paleness by the sandal dust on her body, hot from the grief of separation, and adorned with lotus stalks looking like snakes; so appearing like Śiva, she was an object of terror to Cupid. 

28. The sandal paste applied by her to her heated bosom looked beautiful, with bubbles appearing on it, as if it were the moon with a retinue of stars accompanying it, coming on a visit to its friend Cupid residing in her heart.

29. Inflamed by Cupid's fire, she repeatedly cast away a fresh lotus blossom, approached toward herself for use (as a sedative), but made to rustle, midway, by her sighs.

30. The two lotus blossoms placed on her bosom seemed to say, shrinking with heat, to the full-breasted maiden, "So will thy breasts obtain the grasp of the hands of thy beloved; why do they now shrink?"

31. By means of the paleness caused by the absence of her beloved, she was making known to Nala, the lord of her heart, her purity in the fire of Cupid, as if by saying, "None other than thee have I ever thought of as my lord."

32. Did the lotus plant placed on her body, heated by the grief of her forlorn state, try to remove her intense heat, or seek to overcome it with fists in the shape of its closing leaves?

33. Overpowered as she was by the poison of her desolate grief spreading on account of the bites of those snakes, Cupid's arrows, whom did she not plunge in an ocean of pathos, looking like a digit of the moon oppressed by the rays of the sun?

16. i.e. the moon reflected on her cheek could not be distinguished from it, as the white portion of the moon was not noticed on the pale cheek, its dark spot alone coming into view, with the result that her face with the lunar spot visible on it looked like another moon.

17. The sandal paste applied to her feverish body, when it dried up, looked like ashes, while the lotus stalks looked like snakes, both together giving her the appearance of Śiva. It seemed as if Damayanti was using these to scare away Cupid who dreaded Śiva, being once burnt to ashes by him.

18. i.e. the lotus blossom, withered by her sighs, rustled like dry leaves, and had to be thrown away as useless.
34. The moist, crepey lotus stalk applied by her to her bosom, burning with the suffering caused by Cupid, faded completely, as if out of shame before the adjoining hands of Damayanti, which surpassed it in beauty.

35. A spray of moss placed by her on her bosom, which throbbed when the voice of the cuckoo was heard, looked beautiful as it moved, as if struck by the fish, the emblem of Cupid ever present in her heart, while rubbing its body close against it.\(^{19}\)

36. It was not through any mistake that Nala's mind regarded her face as a moonstone; otherwise how was it that at moonrise water flowed from it in tears?\(^{20}\)

37. Damayanti was thriving just like Cupid's victorious weapon—his arrows; so he wished to connect her definitely with the number five, like his own arrows.\(^{21}\)

38. The forlorn maiden, thinking a fiery weapon of Cupid was emerging in the shape of the moon, at once took up a watery counter-weapon suitable for it in the guise of tears.

39. The beautiful damsels, seeing a new rain-cloud, a cloudy weapon hurled by Cupid, discharged at him a suitable windy weapon in the guise of her long-drawn sighs.\(^{22}\)

40. The fair damsel, believing the south wind to be a windy weapon sent by Cupid, seemed to adopt for a snaky weapon the lotus stalks which she had taken for fear of Cupid's intense heat.\(^{23}\)

41. Cupid placed two darts, as it were, in her heart—the absence of her beloved and life in spite of it: did he after that

19. As Cupid occupied Damayanti's heart, his emblem—the fish—is also supposed to be there. It is fancied that the cool spray of moss, which was applied to her bosom, and moved as her heart throbbed, was shaken by this fish from inside her heart.

20. Śaśikānta ('beautiful like the moon') means also moonstone which is believed to exude water in contact with moonlight. Damayanti's face was a moonstone in the sense that at the sight of the moon it used to be wet with tears for Nala.

21. The idea is that she was as charming as Cupid's flowery arrows. The latter, however, are five in number; so Cupid wanted to connect her also with that number, i.e. he wanted to kill her; "to be reduced to the five elements" means "to die."

22. A new rain-cloud is one of the phenomena regarded as unbearable to love-sick people. Damayanti's sighs are blasts of wind which would blow away the mischievous rain-cloud.

23. As snakes are believed to feed on air, the lotus stalks which were placed on her body as a sedative are snakes used by her to drive away the south wind.
drive them home, by hitting them with a couple of Bilva fruits, her own breasts?

42. Cupid, hitting her with his arrows in extreme profusion, and then hurling even fruits, owing to all his flowery arrows being exhausted, clearly dowered her bosom with a pair of palm fruits, her own breasts.24

43. Then Damayanti, who repeatedly and severely reproached the moon, and repeatedly praised Rāhu,25 suffering as she did from Cupid’s fever, addressed a friend whose visage was covered with tears.

44. “As with regard to men, gods and Brahmā, it has been calculated how much time constitutes an age in the case of each, why is it that in the science of numbers the same has not been done in the case of lovers in separation, measured by the moments of young lovers in union?”26

45. “Satī accepted her birth from the Himalayas, ‘the abode of snow’, because she was heated by Cupid, not because of her esteem for its greatness; on the forehead of Śiva, too, it is not his eye, but his separation from Satī that burns engraved.”27

46. “The pain of burning caused by fire is not great, it is the pain caused by separation from one’s beloved that is great; if it is not so, why do women hastily enter the fire, eager to attend on their departed lords?”

47. “Friend, look at the impudence of the moon; those of its digits which are heavily stained with the sin of killing lovelorn maidens are playing in its heart, but those which make friends with the night lotus have been thrust outside.”28

24. i.e. two palm fruits flung at her by Cupid stuck to her body and became her breasts.

25. The moon being an oppressor of Virahins, she rebuked the moon and praised Rāhu who swallows the moon during an eclipse.

26. i.e. what is a moment to lovers in union is an age to lovers in separation; to the unhappy even a moment appears as long as an age.

27. Satī committed suicide, as her father Dakṣa insulted her husband Śiva during a sacrifice performed by the former, and in the next life she was born as the daughter of the Himalaya mountain under the name of Pārvatī. It is here fancied that she chose the snowy Himālaya as her father in order to calm the fire of her grief for Śiva; while the third eye of Śiva, glowing on his forehead, is the fire of Śiva’s grief for the absent Satī.

28. i.e. the moon keeps its dark spot representing vice carefully in its heart, while its white portion, which by its lustre makes the night lotus bloom, is kept by it at a distance.
48. "Friend, ask the moon clearly this, 'Inert moon, from what teacher didst thou learn the generosity of thy heat? Is it from the poison that hath withered Śiva's throat, or from the submarine fire in the ocean?'

49. "Verily this moon, on account of the sin of killing women separated from their lovers, is, after being whirled round, flung from heaven on the rock of the dark night, while the sparks bursting forth and flying upwards make the sky richer in stars.\(^\text{29}\)

50. "Friend, do thou speak to the moon on my behalf thus, 'Why set about such a thing? Thou mayst have no regard for thy birth in the ocean, but thou hast forgotten even thy position on Śiva's head.'

51. "Moon, it is a pity thou wast not pounded by the Mandara mountain falling into the ocean\(^\text{30}\) nor consumed even in the fire of the stomach of the sage Agastya, who drank up the ocean.

52. "Foolish moon, dost thou think, 'Damayanti's mind will be merged in me when she dies?' The learned Cupid declares that the relevant scriptural text refers in my case to the moon-like face of Nala.\(^\text{31}\)

53. "Moon, sound forth the new drum of thy fame; now brighten the dynasty of the ocean; do thou also acquire the heroism of killing a woman; only give up torturing.

54. "Vicious moon, at night masquerade as the sun and inflame me in the absence of the sun; but when day comes, I shall see thy pride eclipsed by the sun.

55. "Moon, Terrible to maidens like me, shining as thou dost at night, abiding in the sky,\(^\text{32}\) this thy ghostly nature, dizzying the heads of others,\(^\text{33}\) is astonishing in thee, who art composed of nectar.

\(^\text{29}\) The moon is fancied as a criminal who is dashed against a rock by way of punishment. Here the rock is the dark, moonless night, while the stars, more in view on such a night, are increased in number by the fragments of the moon when it is smashed.

\(^\text{30}\) i.e. during the churning of the ocean, the birthplace of the moon.

\(^\text{31}\) The ruling idea of the verse is fidelity even after death. The text in question says that the mind, after the death of the body, is merged in the moon. The moon, oppressing and wishing to kill the love-sick Damayanti, is planning to have her mind after her death, but she says Cupid has so ordained that her mind, after her death, would go not to the moon in the heavens, but to that other moon—the face of Nala.

\(^\text{32}\) Also "resting on Śiva", i.e. on his head. See Vocab. under भूतपति.

\(^\text{33}\) i.e. forlorn lovers suffering from the exciting light of the moon.
56. "Friend, cast the sprout of that Tamāla leaf, thy ear-
ornament, into the mouth of the deer in the moon; the deer, so
fattened, might cover the moon by a little, and quickly thereby I
may breathe for a moment.

57. "Truly the idea flashes upon me at the wrong moment:
the Amāvāsyā night which was in my hands is gone, but if it
returns, it shall be held back and compelled to abide. Dear, never
will I see the face of the moon more.

58. "Friend, will not this young Cakora bird of mine become
a disciple of the ocean-drinking sage Agastya? How many drops
will the rays of the moon be, to the bird drinking them, after it has
been trained to gulp down the ocean?

59. "Dear, take in thy hand a heavy iron club, and take my
mirror outside; as soon as the moon there enters, do thou kill
that malefactor quickly with ease.

60. "Why did not the ocean keep in its womb the unbearable
moon, as it does the submarine fire, and why did not mighty Śiva
swallow it, when it was discarded like poison by the ocean?\textsuperscript{34}

61. "The black poison of the ocean, swallowed by one god
(Śiva), did not appear again; but the moon, the white poison of
the ocean, though destroyed by the gods by drinking it,\textsuperscript{35} rises
spontaneously anew.

62. "Know thou the full moon to be a sinner, dominated by
a passion for killing lovers in separation; and know the moon,
whose nectar is drunk up by the gods\textsuperscript{36}, to be free from sin; why
do then astrologers assert a contrary dogma?

63. "Verily the fortnight, which forlorn lovers held in great
esteem, became on the earth the 'great'\textsuperscript{37} fortnight; and was the
lunar day, on which all those lovers made that esteem immeasur-
able.\textsuperscript{38} made Amā (or Amāvāsyā) ?\textsuperscript{39}

34. While the ocean was being churned, the moon came out of it, as
did poison, which was, however, swallowed by Śiva in order to save the
world.

35. The waning of the moon is believed to be due to the gods drinking
the nectar constituting the body of the moon.

36. i.e. the invisible moon of the Amāvāsyā night, regarded as inaus-
cious by astrologers.

37. The literal meaning of बुद्धि, which, means, however, the dark fort-
night.

38. Immeasurable, because on the Amāvāsyā night the moon is totally
invisible.

39. The word "Amā" standing for "Amāvāsyā" means "immeasurable."
See also Notes.
64. "Does Rāhu swallow the moon, mistaking it for the sharp Sudarśana wheel of his enemy Viṣṇu? Otherwise why does he give it up, fallen in his mouth and coming into his possession, looking like the curd-rice offered at his worship?" 40

65. "Friend, truly Rāhu does not willingly let go the moon coming within his mouth; as soon as it is swallowed by him, it slips through the passage of the hollow of his throat without any harm. 41

66. "Experts in ancient lore, taking a plain view of things, say that Viṣṇu cut off the head of Rāhu, but do not say he is one who cuts off the heads of lovers in separation; the moon would be extinct, if Rāhu possessed the consuming power of the stomach." 42

67. "Friend, the divine physicians, the two Aśvins, being the friends of Cupid by virtue of their beauty, at once joined to the body the head of the deer-shaped Sacrifice 43 severed by Śiva, who was Cupid's foe; who would do the same to Rāhu?"

68. "Or, will not the head of Rāhu be joined to the throat of the headless body of some enemy, decapitated by Nala in battle, and hastily flying up for fear of death, the link being cemented with his blood?"

69. "Friend, ask thou the Ogress Jarā why she doth not sew up the head of Rāhu with the headless body of Ketu, as she did the two sections of Jarāsandha's body."

70. "Friend, ask Rāhu on my behalf, 'Dost thou spare thy enemy,' 44 thinking him to be the king of the Brāhmaṇas? If he were one, would he return to heaven, once he had fallen, by coming into contact with Vāruṇī?" 45

40. i.e. Rāhu gives up the moon, because he finds it extremely sharp and biting.
41. It will be remembered that Rāhu has no body, possessing only a head.
42. i.e. if Viṣṇu had not severed Rāhu's head from the body, he would have swallowed and digested the moon. So Viṣṇu being responsible for the survival of the moon, is also responsible for the killing of separated lovers by the moon.
43. The reference is to Dakaṇḍa's sacrifice destroyed by Śiva. For the allusion see Vocab. under तारामुख.
44. i.e. the moon which is regarded as the king of the Brāhmaṇas.
45. Vāruṇī means both "the west" and "wine". The moon goes down in the west; a Brāhmaṇa who drinks wine goes down from his caste and position. Such a Brāhmaṇa cannot come to heaven, but as the moon does so, in spite of his connection with Vāruṇī, he cannot be a Brāhmaṇa.
71. "Has Rāhu, like Garuḍa, spared the moon, being under the impression that it was a Brāhmaṇa, because it burnt his throat? Rāhu, to burn is the nature of the moon; tell me, what Brāhmaṇa quality it has in the case of one innocent like me.

72. "For the use of the god of death, the moon was carefully made with all its digits serving as teeth, as a device for crushing maidens separated from their lovers: it is why the moon is known as Dvijaraṭa."

73. "The moon is the burning face of Cupid, which the Creator pulled out of the fire issuing from Śiva’s eye; after that it was marked with a black spot in the guise of a hare, owing to its manifold sins resulting from the killing of forlorn lovers."

74. Then thinking it was useless to censure the distant moon with varied expressions in this way, Damayanti suffering grievously from the fever of desolation began to upbraid Cupid who was in her heart.

75. "Cupid, if in my heart thou art taking refuge, why art thou thus burning that very heart? Wretched one, like fire, where wilt thou be thyself, after having burnt up thy own fuel in a moment?

76. "Śiva made thee invisible, fearing lest there should be an overabundance of 'three-eyedness'; Cupid, is there any one, in whom, on seeing thee, 'three eyes' did not emerge?

77. "People say that thou art the companion of Rati (Cupid’s wife), but why is it that in spite of thy presence (in my heart) I have no Rati (pleasure)? Or, perhaps now thou and she live not together; for she did not follow thee at thy death.

46. Garuḍa was once devouring a low-caste man, but when he felt a burning sensation in his throat, he gave him up, knowing by that means that his victim was a Brāhmaṇa. See Mahābhārata (Ādiparva, chap. 27 ff.), Cal. ed.

47. The word दृजराज, an epithet of the moon, meaning "the king of the Brāhmaṇas" may be construed also as meaning "the king of teeth."

48. i.e. while Cupid was being burnt to ashes by Śiva. The love-inducing moon is imagined as Cupid’s face saved from the fire.

49. i.e. by burning and reducing him to an ethereal form.

50. Śiva, the terrible destroyer of the world, is credited with three eyes, hence the appearance of three eyes means an outburst of anger. It is here fancied that owing to the mischievous nature of Cupid everybody became "three-eyed" or enraged whenever he was present. But this roused the fear of Śiva whose reputation as the only being possessing three eyes in the universe was thus jeopardised. He, therefore, made Cupid "invisible" in order to remove the necessity of people becoming "three-eyed" on seeing him.
78. "Thou who art incapable of discriminating between thy own self and others, hast thou heated me as thou heated thy own self separated from thy Rati? Otherwise if thou thyself didst not bear heat, how is it that my heart is being burnt in contact with thee?

79. "Cupid, why did not Rati die with thee, though she was renowned as a devoted wife? Thou art such a sinner on account of thy killing helpless women that wast thou forsaken even by thy love?

80. "Buddha, the conqueror of his passions, had already, by vanquishing thee, destroyed the body of thy expansive fame; then Śiva destroyed in battle thy physical body—all that had remained.

81. "Alas, Cupid, because of the result that thou didst obtain by fighting Śiva with flowers, the science of polity, being frighten-ed, disapproves of fighting even with flowers as weapons.

82. "How is it that Śiva reduced thee to that plight, in spite of thy drinking nectar like the other gods? Confess. Truly thou didst not drink nectar, disdaining it owing to thy addiction to the taste of Rati's lip.

83. "Lifeless Cupid, didst thou, owing to the sin of deluding the world, become a ghost that thou now goest about oppressing one like me, pale with the sufferings caused by my forlorn state?

84. "Alas, Cupid, thou givest not death, nor does thy bow slip from thy hand out of pity; but then thou art dead, and one who is dead opens not a fist that is clenched.

85. "Cupid, devotion to other gods removes blindness, untimely death and deformities; but utter blindness, emaciation of the body and paleness are his who worships thee.

86. "Cupid, thou art the cruellest of all; that is why the Creator made flowers thy weapon; if he were to create for thee a strong bow and arrows of iron, the three worlds would be in ruins.

87. "Did the anxious Creator drench the flowers serving as thy arrows with honey, in order that the fire of thy arrows might not burn down the three worlds, as did the fire of Śiva's arrows the three cities of the demons?

88. "Verily the Creator made the mind of man thy target, observing it to be indivisible and impenetrable; had he given even thunder (as thy target), it would have been cleft by thy arrows.

51. Cupid assumed an ethereal form after he had been burnt. Damayanti speaks of him as if he were dead.

N. 8
89. "Cupid, the Creator was not content even with making flowers thy arrows; he gave thee five by specifying them; lo, even so they have shattered the world.

90. "What a number of flowers do the five celestial trees offer to a god, whoever he may be! But owing to thy inferior rank they give thee only one flower each.\textsuperscript{52} Fie on thee! Even at this, thou hast no shame.

91. "Did the Creator, after giving thee thy bow, take it back, as it proved passing mischievous, although composed of flowers? But what could he do to thee? In the place of that one bow, there arose now two in the shape of the eyebrows of Nala.

92. "The six seasons which simultaneously delight the garden of Nandana give thee each a flower of its own out of pity; with these thou shapest one like a bow and five like arrows.

93. "It is good for the world thou hast no body; where is a sage who would be able to bear thy shots, if thou couldst discharge thy arrows, drawing them with firm hands as far as the ears?

94. "Cupid, thou wast suddenly reduced to ashes along with the arrow which thou didst aim at Śiva; of thee, now formless, verily the voice of the cuckoo hath become that fifth arrow of thine.\textsuperscript{53}

95. "Cupid, even the labour of the mighty Śiva, in burning thee, was rendered futile by my sins; for thou wast immediately reborn in heaven, having sacrificed thy body for the good of the gods.

96. "To a lover in separation, turning his back at the rising moon, the Dakṣiṇa (South) wind is not 'dakṣiṇa'; if it is 'dakṣiṇa', it is thy own arm bending at the end the flowery bow.\textsuperscript{54}

97. "Is not the mighty Śiva celebrated as the conqueror of Cupid, the demon Andhaka (Blind) and Death, simply because he conquered thee alone, blind as thou art with the joy of pride, and death to lovers in separation?

98. "Cupid, no one expert like thee in doing ill to others hath ever been seen or heard of; for thou didst light thyself from the

\textsuperscript{52} i.e. just enough for his five arrows.

\textsuperscript{53} The song of the cuckoo is here regarded as the fifth arrow of Cupid, as the voice of the cuckoo is supposed to reproduce the fifth note of the scale.

\textsuperscript{54} There is a pun on the word "dakṣiṇa" meaning both "south" and "right." Applied to the arm, it means "right". See Notes.
fire (of Śiva's eye) in order to set fire to all the worlds, by embracing them with thy burning self.

99. "Śiva rightly made thee a sacrificial oblation for the pacification of the world in the fire issuing from his eye, but what purpose, alas, did Viṣṇu serve by killing the demon Madhu, while leaving thy friend Madhu the spring?"

100. Even with these few words her mouth, greatly athirst for the lip of her beloved, quickly became dry as dust, as if from being struck by the Withering arrow of Cupid, enraged at her unpleasant words.

101. Severely wounded by Cupid's arrows in the core of her heart, and unable to speak much, she then talked with her dear friends in verses, she herself speaking one half and her friends the other half.

102. (A friend): In danger, save thy life with thy inborn patience from the cruel flower-arrowed god.

(Damayanti): Life itself is opposed to me to-day. How dost thou, friend, tell me to save my foe?

103. (Friend): Submissive one, why dost thou not listen to good counsel? Save thy life even by force.

(Damayanti): Friend, if thou art so good to me, why dost thou wish to preserve my enemy—my life?

104. (Friend): Damayanti, it is the nectar-rayed moon; why feelest thou heated by its rays?

(Damayanti): Friend, if the rays of the moon were dead, there would be no heat.

105. (Friend): Have patience, give up unreasoned fear, it is the cool-rayed moon that rises.

(Damayanti): It is clearly burning me with the heat of a smouldering fire; friend, thou dost eclipse feeling with words.

106. (Friend): Dear, I swear by thy heart it is the light of the moon that thou feelest.

(Damayanti): Friend, the effect of its light is clear; it is burning my skin and disrupting my life.

107. (Friend): Why dost thou, then, avoid the cuckoo, which calls the lunar day hostile to the moon?

55. i.e. Viṣṇu ought to have killed the spring (Madhu) as the chief accomplice of Cupid rather than the demon Madhu.

56. The cuckoo cries "kuhū" which means also the moonless Amāvāsyā night.
(Damayantī): Friend, it is useless to hunt up meanings. The cuckoo pours on me a voice that is full of harm.

108. (Friend): Damayantī, that loved one is in thy heart, why art thou sorrowing still?

(Damayantī): Friend, I am sad, because he is only in my heart, and not without.

109. (Friend): The gem in thy necklace having burst with Cupid's heat, thy bosom is without any ornament to-day.

(Damayantī): Friend, woe is me if my beloved is banished even from my heart. 57

110. Thus saying, immediately she fell into a swoon with Cupid's fire growing intense in her mind; prostrate with grief, how could she endure the loss, though but imagined, of the fragment of her hope? 58

111. One of her friends put water in her mouth; one covered her breasts with lotus petals; one fanned her bosom; some one put ice on the fair maid's body.

112. The multitude of her dear friends attended her long with soft and cool lotus stalks and fibres, water and the like in such a way that by degrees she slightly came to her senses.

113-14. "Kalā, look, she distinctly breathes; Calā, observe, the eyelashes move; Menakā, guess the quivering of her lower lip; Kalpalatā, hear, she speaks something; Cārumati, cover her breasts; Keśini, bind her unloosened hair; Tarāṅgini, wipe off her streaming tears"—then were words like these heard.

115. In quick accents from the mouth of her friends rose that loud noise, hearing which the king of Vidarbha came in fear to the mansion of his daughter.

116. Then the great minister of the king and the physician, owing to whose being in office there were no evils to disturb his daughter's inner apartments or the inner constitution of her body, both of them spoke to the king words that were alike. The former, "Sire, listen, I know everything from reliable reports and the statements of spies; none could overcome her grief, except some one who would give her Nala." The latter, "Sire, listen, I know

57. The girl said अनलक्षणम् "without any ornament," but Damayantī takes it to mean अनलक्षण कुणाम् "deprived of Nala."
58. To be connected with the preceding verse. Damayantī imagined that she was really going to lose Nala, at the very thought of which she became unconscious.
everything from Suśruta and the statements of Caraka; no expedient can suppress her heat, except the herb known as Nalada."

117. What was being simultaneously said by them was, though alike, mutually opposed; but the ears of the king, who was worried by the apprehension of a hundred evils with regard to Damayanti, did not take in anything.

118. The king knew his daughter, prostrate at his feet, to be overwhelmed by sufferings caused by Cupid, though she had quickly shaken off all signs of her grief due to the absence of her beloved; the wise, indeed, know at once the thoughts of others.

119. Then the father gave his blessings to his daughter whose head was bent by quickly raising her head: "Myst thou in a few days obtain in a Swayamvara the virtuous husband of thy choice."

120. After that he said to the friends of his daughter: "As soon as the winter of such maidens is past, even flowers act as arrows on their bodies; so nurse her properly.

121. "In a few days your friend will herself choose a noble husband in accordance with her desire; so with her leanness at an end, she ought to regain all her beauty through the care of maidens like you."

122. Damayanti's friends made their minds an ocean of joy and shame, thinking that the king, speaking thus, did not ask his daughter about what was a matter of shame; 59 that he concluded her swoon to be caused by Cupid from the paleness, heat and the like of her body: thinking also of what he had said under the pretext of giving his blessings, and what he had said about the kind of consolation that would be suitable for her.

123. Epilogue. [The poet refers to his work Sthairya-vicāra-prakaraṇa, A Treatise on the consideration of Stability (or Permanence) of Things.]

59. i.e. her secret love for Nala.
CANTO V

1. Then while the king was waiting for kings for the Svayamvara, the sage Nārada was ascending to heaven in order to see Indra.

2. There was nothing surprising in the fact that the sage Parvata followed him; for he was his friend: but Nārada, the preceptor of the world, was traversing the sky to the great astonishment (of all).

3. The sage, making his way without any aerial conveyance, was plunging into the ether. There is a restriction of means for others, but for ascetics everything is accomplished by their austerities.

4. The sage went beyond the aerial chariots which wounded the pride of the mansions of Indra and the like, and did not, though begged by their owners falling at his feet, accept their hospitality.

5. Being afraid of heating him, the sun diminished its own lustre exactly so much as not to be speedily heated in its turn by the lustre of the sage, as the moon is by the day.

6. Alas, as the sun used to overpower with its rays Dvijarāja ‘the moon’, another Dvijarāja, ‘the great Brāhmaṇa’ (Nārada), now overpowered it with his lustre. Who on this earth reaps not the fruit of his actions?

7. Then to him, coming as a guest, the celestial Gaṅgā presented a grass-made seat with the rows of Kuśa grass growing on its banks, water for washing his feet with its own waters, offerings of worship with Dūrvā blades, and Madhuparka with the honey of its lotus beds.

8. Just as an ascetic attains the Absolute, beautiful with the plenitude of bliss, after crossing through the ocean of worldly existence without a beginning; similarly Nārada reached the mansion of Indra, after going beyond the sky, whose depths are unfathomable.

9. Indra finely entertained the guest with a homage greater than what was due. For the good, to do just as much as is proper removes the sin (of omission), but brings no merit.

10. The mountain-cleaving Indra then quickly welcomed the sage who was the friend of mountains owing to a similarity in

1. i.e. by going high above them.
2. Formerly mountains had wings which were cut off by Indra.
name. Why should not even a 'mountain' who was a Brähmana receive honour, when coming to the lord of the gods?

11. The great sage (Nārada) knew even the celestial trees to be generous with the highest degree of charity, well-learnt from the extremely lavish hand of Indra, owing to their living together with him in heaven.

12. Indra conversed with Nārada, suppressing all talk with others. The meeting of friends is, as a rule, a mine of extensive talk about themselves and others.

13. As Indra's interest in the conversation grew very intense with the mutual talk, he said to Nārada, wishing to know why the kings of the earth had not long come to heaven.

14. "Do not the royal dynasties now produce as before valiant scions who, on attaining their maturity, fall on the surface of the earth, wounded by the weapons of their enemies?"

15. "Heroes betake themselves to the magnificence of my hospitality, by discarding in battles their earthly bodies, by their weight a grave hindrance to an upward journey.

16. "Mighty one, as those kings do not now come to me as guests, as if I were under a curse, I do not set a high value on this my wealth, rendered vile by a selfish enjoyment.

17. "Abundant riches being considered an evil, acquired as they are at the expense of the wealth of good deeds performed in former births, their bestowal on the lotus-hands of worthy suppliants is the prescribed religious rite calculated to calm that evil.

18. "So let the words of thy sublime self, forming the essence of the Vedas, act to-day as the Vedic 'Sin-destroying' verses, by forthwith wiping out my accumulated sin that is causing in this matter doubts in my mind."

19. Thus saying, Indra stood, heightening the abundance of his courtesy with the depth of his attention, and fixing his thousand winkless eyes on the face of the sage.

20. Astonished to see the maturity of his politeness, in spite of his occupying the position of Indra, Nārada said with a smile in a voice thrilled with joy.

21. "Having experienced the labour involved in acquiring the religious virtue accruing from a hundred sacrifices, thou alone, if any one, showest this disregard for the fruit of that labour, thy

3. The name of the sage was Parvata, Mountain.
wealth, though what is gained through pains causes one to have
greater attachment to it.

22. "Who will believe that even thy riches, which are beyond
the range of expression, have not destroyed thy politeness, unless
one's own intimate, immediate perception says so?

23. "Thou hast a certain superior power of vision, seeing as
thou dost the outside as well as the inside of things; for thou sayest,
'Let me give away my great riches to guests; selfish enjoyment is
not good.'

24. "Ah, I am deeply moved by this sweet, unaffected expres-
sion of thy sentiments. Rule thou the heavens well for limitless
ages. O Indra, prosper thou well!

25. "As to why kings do not come here, lessened in weight
by reason of all their sins being washed away by the blood flowing
from their bodies wounded in battle, hear a piece of news, the
joy of the world's youth.

26. "There thrives a maiden, an indescribable, priceless gem,
the ornament of the earth, who is the daughter of king Bhima,
Damayanti by name—an unfailing weapon of the god of love.

27. "At present growing every moment marvellous in beauty
with the speed of youth, she is said to be cherishing love for a
youth that bears in full measure the essence of virtue.

28. "With thy lips moving art thou going to ask me, 'Why not
say who he is?': but thou mayst check thy query midway; fatigue
it not by making it go out (of thy mouth).

29. "For even an ascetic's intellect which goes only as far as
the atom, sees not this youth who has been made by the maiden
a lion lying in the cave of bashfulness inside the atom of her mind.

30. "Her limbs speaking of the sufferings due to her beloved's
absence indicate her as being the target of flowery arrows, and
she has caused the desire of her father to further the Creator's
will in order to bring about the festival of her Swayamvara.

31. "Then as the Creator gave orders to Cupid to go on a
mission of summoning all kings; the lords of the earth, devoted
to Cupid, now regard war as poison.

32. "The endeavour of the kings now is to attain distinction,
however slight, in those things, whether finery or qualities, of which
Damayanti is fond.

33. "Daily has Cupid's passion of hunting in the youthful
society of kings grown lively in eagerness since the days of her
youth.
34. "Hence those kings, (now) longing for the earth, are not
eager to become thy guests; ah, there is a vast difference between
the desire of the kings for Damayanti and their desire for heaven.

35. "Discontented with this, I have come to heaven to see
thee, in order to have the pleasure of seeing a war; for on the
earth I do not see any conflict among the kings whose minds are
absorbed in her.

36. "Alas, though I know that no one is offering any resis-
tance to thee, cruel as thou art to enemies, I am asking thee about
warfare; for the outpouring of affection on a thing tends to wipe
away one's judgment."

37. The great divine sage having said thus, the seal of silence
on Indra's mouth burst at once; the gradual conversation of the
great is something extremely pleasant and increasingly happy.

38. "There is no question of my practising warfare so long
as my own younger brother Viṣṇu, the enemy of demons and my
defender, keeps watch; happily do I sleep without any fear, using
the victory-marked palm of his hand as a pillow.

39. "Owing to Viṣṇu's assuming the form of the universe, his
identity with the sage Jaimini became proper, and (as such) being
unable to tolerate any corporeal form for gods, he made my thunder-
bolt devoid of meaning."

40. Having said to the sage such words as these, he, the ocean
of politeness, paused, and then there issued forth Nārada's faint
voice, coming after a long succession of sighs.

41. "Residing on earth, I am not content, thinking of wars
that may be going on in heaven and the nether world, and when
I come to heaven, there rises in my mind a surmise, unhappy in
the end, as to wars being waged by the heroes of the earth and
the nether world.

42. "Now that I have seen thee, permit me to go to the earth;
will not perchance the kings coming to marry Damayanti quarrel
with one another there?"

43. Saying thus, the sage set out for the earth, forcibly turn-
ing back Indra; but the latter, though deterred, carefully followed
him a few steps more.

4. According to Jaimini, the author of the Mīmāṃsā philosophy, the
gods have no corporeal form, being in the form of mantras, in which case
the fact of Indra's having a thunderbolt becomes meaningless; consequently
Indra cannot make any use of it in fighting as desired by Nārada.

5. i.e. a surmise that does not come true in the long run.
44. The sage Parvata (Mountain) echoed the rumbling words of Nārada, having taken them in; he himself did not manifest any Pakṣa (opinion) of his own to Indra who had clipped the Pakṣas (wings) of mountains.

45. Then Cupid prescribed for Indra’s hand the grasping of Damayanti’s cool and tender hands as a fit remedy for its long accumulated hurts caused by the presence of the thunderbolt in it.

46. The beauty of the physicians of heaven, the two Aśvins, is present in Cupid also, and Cupid, having the knowledge of the science of medicine transferred to him through the medium of that beauty, was, I ween, acting as a physician in that way.

47. Then as her husband was going after a mortal woman, the wife of Indra, assuming an air of humility, indicated that her solemn pride was wounded by the drooping of her lotus face.

48. Verily the thick gloom that came over the nymph Rambhā, as Indra was leaving heaven, was the colour which playfully shewed the erotic sentiment of her heart fading away.

49. The nymph Ghrācēi said, not in words, but through the heaving of long sighs, “The life of nymphs is now fruitless, it is proper for us to die.”

50. As the Cāmara stick dropped from the lotus hand of the nymph Tilottamā, while her arm like the lotus stalk was agile in waving the Cāmara, she, too, seemed to say thereby, “It would be well for us thus to fall from heaven.”

51. The nymph Menakā, as she sought to hide her feelings, wishing to cover up the grief rising in her mind, seemed to apply an external plaster of clay, while her bursting heart was being heated, as if wrapped in leaves.

52. Under the pretext of her motionless posture at that moment the nymph Urvāṣī, who had charmed the world with her excellence, was with her body doing the work of a boundary post marking the end of her friendship with Indra.

53. One of the nymphs said to another, who wished to know what the matter was, Indra hearing some of her words, “Look, this

6. i.e. Damayanti.
7. The twofold pressure of grief and the effort to hide her feelings is compared to Puṭapāka, which is a ‘particular method of preparing drugs, the various substances being wrapped up in leaves, covered with clay, and heated in fire’. The idea recurs in 17. 168.
son of the sage Kaśyapa—Indra, the performer of a hundred sacrifices—is going to the earth.\textsuperscript{8}

54. One of the nymphs, proud of her beauty, said to a friend within Indra's hearing, "Why disdain even to look at mortals? Art thou not going, too, for the sake of company?"

55. Then did the lords of the quarters, Agni, Varuṇa and Yama follow Indra with pleasure: let some one first show only the way ahead; he who follows his footsteps is not rare.

56. Then they separately sent to Damayantī women messengers, expert in the stealing of hearts, and sent to her father presents concealed under a pretence of joy at his success in wars.

57. Alack, it was strange that even those gods followed the way to the earth, leaving the heavens; or, perhaps there is no heaven called as such; that is heaven where one's heart goes.

58. Then those great gods were taken to the earth by horses which quickly covered the distance; on the way, in a posture in which their necks were turned aside and raised, they heard a sound far away.

59. They did not have the time even to guess whether the sound came from the clouds or the ocean; they saw only a chariot close by, which had arrived simultaneously with the hearing of the sound.

60. In it the great gods recognised Nala, the supreme reward of the existence of their eyes—Nala who used to delight in giving rest to his charioteer, and was expert in understanding the instinct of horses.

61. Was it not natural that Varuṇa should be reduced to a state of complete inertia at the sight of Nala's youth, being motionless, lord of the waters as he was, with a sense of profound astonishment?

62. Observing Nala's beauty, Yama, the ornament of the solar dynasty, became so very gloomy that that god is called even to-day Kāla (black)\textsuperscript{9} by all.

63. When Agni, reflecting on the exuberance of Nala's beauty, felt the heat (of grief), the cause was not that he was fire, but that he was not Nala.

8. "Kaśyapasutā", earth, lit, the daughter of Kaśyapa, in which case the insinuation is that of incest. Kaśyapa means also 'a drunkard', in which case Indra is visiting the daughter of a drunkard.

9. Kāla is an epithet of Yama and means "time": it is here taken in its adjectival sense "black".
64. Kauśika (Indra), with his many eyes gazing at Nala's beauty surpassing that of Cupid, and (then) looking round the whole of his own body thought he himself was really a Kauśika (owl).

65. Considering him to be the Monism of Beauty, rising up incarnate, the gods surrendered their hearts to amazement, and so lost control over them.

66. Since the features of his beauty corresponded to what they had heard before, the gods said to one another in a low voice, "Is he that Nala?"

67. His adornments, appropriate for choosing such a bride, the time itself, the way of the chariot leading to Kuṇḍina—all these spoke to them of the king's intentions.

68. Having found Nala, the life-breath of the world, Yama, Varuṇa and Agni, respectively glad, restless (with joy), and exceedingly warm (with fervour), secretly thought in their minds thus.

(Yama thought)—

69. "Whether Damayanti chooses him or not, she can be dear to me in neither of two ways: on the one hand,\(^{10}\) he on her, unable to discern merits; on the other,\(^{11}\) how can I have her?"

(Varuṇa thought)—

70. "She will choose me, if she does not know the measure of his superiority to me; but how will the princess know my own superiority to him?"

(Agni thought)—

71. "If Damayanti chooses Nala, I shall not merely be put to shame in the outside world; how shall I show my face drooping with shame to my wife at home?"

72. The three gods, pondering thus, did not know in the least what to do; with the sole exception of Indra, they looked at one another's face.

73. Noticing the dumbfounded look of his followers thinking, 'What is to be done now?', Indra, expert in guile as he was, with a view to deceiving Nala, said loudly.

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\(^{10}\) i.e. if she does not choose Nala.

\(^{11}\) i.e. if she chooses Nala.
74. "Art thou thriving in all respects? We think thou art that Nala; we seem to see in thee the splendour of King Virasena, our friend occupying half our seat.

75. "'Nala, where art thou going?'—it is no use asking thus; as this our journey to the earth has become auspicious (by our meeting thee). Has not that very journey, about to achieve its end, made thee come forward half the way?

76. "Nala, here is Yama; he is Agni, shaggy with a mass of flames; here is Varuṇa, and know the remaining one to be the ruler of the gods.

77. "Nala, to thee we have come as suppliants; know this to be the gist of our words; after taking rest for a while, we shall communicate our business to thee."

78. Thus saying, Indra became silent and said nothing in particular; there was nothing marvellous in this skill in speaking; his teacher from his childhood was Brīhaspati.

79. As the king was bowing with all his hair standing at the word 'suppliant', he was offering, as it were, his own self like a mass of full-blown Kadamba flowers for the worship of their feet.

80. "What is unattainable for these divine lords of the quarters? How can a thing like that be under my control?"—pondering on such a contrast as this, Nala was long in doubt.

(Nala's musings)—

81. "As any suppliant may easily obtain from me anything that he asks for up to my life, with what gift will my heart be content when the suppliant is the lord of the gods?

82. "As for Damayanti, who is more valuable than even my life and wealth, she is only in my heart; she is not mine; the earth is not worth even a sixteenth part of her.

83. "How can I know their desired object? How can I give unasked? Fie on him who, though he knows a suppliant's wish, waits for the occasion of his speaking.

84. "A donor, by making a belated gift, cannot remove the sin which he commits, by making a suppliant go through the humiliation of flattering and humble entreaties, and undergo the shame of profuse begging.

12. Nala's father.
13. Indra himself.
85. "The water given to a suppliant by the generous, after having brought to him the gifts to be made, is meant as a remedy against the accidental death of the suppliant falling into a swoon, owing to his fright caused by an apprehension of the failure of his prayer."  

86. "Not only one's wealth, but even one's life should be given away like a straw to a suppliant; this is the meaning of the cleverly worded rule about the making of gifts, when it enjoins the giving of water together with Kusa blades.  

87. "The lotus, stained in contact with mud, is not fit to be occupied by the goddess of wealth; hence, the wise should make the pure lotus hand of the suppliant the abode of the goddess.  

88. "The earth is overburdened, neither with trees nor with mountains nor with oceans, but with the man whose birth does not serve the purpose of fulfilling the desires of suppliants.  

89. "The miser might not out of greed give his riches to others while he is alive; but what surprises me is that he does not do so, even when dead.  

90. "What can be a recompense for the gods for the fame which they have conferred on me, by making their request to me, neglecting all other donors in the world?  

91. "Alas, this man is going to the other world alone, leaving behind his wealth at his death—thinking thus, the friendly suppliant, taking pity, desires to take that man's wealth to the other world.  

92. "He who accepts a gift is a debtor, who takes one thing in this world to give it back multiplied by a crore in heaven; only a good man, if there be any, comes to practise this everlasting usury in the next world by virtue of his good deeds."

14. A gift is preceded by the act of pouring water on the suppliant's hand, signifying the resolve to give, and so removing any doubt about the gift to be made.  

15. Nala interprets the rule that a gift is to be preceded by the formality of offering to the suppliant water with a few blades of Kusa grass. The significance of the blades of grass is obvious: with regard to the water, the word जीवन "life" is one of the synonyms of water; hence the conclusion that even one's life should be given away.  

16. The lotus is the seat of Lakṣmi, the goddess of wealth.  

17. This is an apparent contradiction. The real meaning is, "On his death he surrenders his wealth to the king."  

18. i.e. wealth, charitably spent in this world, comes back to the donor in the next world. The idea is continued in the next verse.
93. Thinking thus for a moment, Nala said to the gods who were glad to find the countenance of the man supplicated beaming with joy—something difficult for suppliants to get.

94. "There is not much difference between a cause and an effect, and it is true that a person's body is produced by food; looking at your nectar-fed bodies, my eyes are being immersed in nectar.

95. "Compare my slight religious merit with its result, namely, you come within the range of my eyes! It is the religious austerities of my forefathers which, maturing in this way, thrive in glory.

96. "Ah, verily the merit resulting from the vow of enduring everything, installed this earth in the rank of a goddess, and even you are honouring her with your lotus feet.

97. "Whatever you desire from this mortal child, whether an offering as great as life itself, or more, let him with it worship your feet: say, what can such a thing be."

98. Then Nala having politely said thus without any hesitation, Indra, the master of hypocrisy in his actions, spoke these words crooked with insincerity.

99. "Moon of the earth, we desire that festive occasion—marriage with Damayanti; conqueror of Cupid, act thou as our messenger in this matter, casting aside for ever the fear of Cupid.

100. "There are hundreds of kings on the earth; thou art certainly an ocean, they are wells: are there not so many planets in the heavens, which of them is like the sun?"

101. "We have all-seeing eyes; we know the unfathomable ocean of thy merits; none of us would be content without engaging thee in this secret affair in this way."

102. Though he came of a pure family and felt himself to be an abode of virtues, Indra in his desire to oust the sincere and friendly Nala at once became crooked like a bow, which, though made of good bamboo and provided with a string, becomes bent in order to let go the straight and feathered arrow.

103. Nala, who was very subtle, understood Indra's guile from those very words and then made a suitable speech. Sincerity is not the policy towards those who are insincere.

104. "It is the gravity of my own sins committed in another birth that desires to defy even your greatness that transcends the limit of words.

19. i.e. Nala.
105. “You know the minds of all; yet I must not maintain a silence which might be prejudicial to the main object in view; let there be shame through speaking, rather than the acceptance of the unrefuted words of others.

106. “How can you, in whose mind is present as in a clear mirror all that is, give such a command to one, to whom it is not fit to be given?

107. “Strange. How can I go on a mission on your behalf to one whom I am at this moment going to choose as my bride? Do not high personages like you feel even contempt for deceiving a straw like me?

108. “Owing to her absence I go mad and lose my senses in a moment; tell me, how can I as such keep your secret before her?

109. “How can I dissimulate my emotions in the presence of one, cherishing whom in my heart in the form of desire I take my breath? Even the wise cannot resist the objects of sense.

110. “Besides, how can one like me even see her without crushing the sentinels? Where does a maiden confide in a man, ruthless in conquering a hundred thousand sentinels?

111. “The fame that was valued by the generous including the sage Dadhīci had only life as its maximum price. How can I accept it by paying a price a hundred times greater than my life, my beloved Damayanti?

112. “Just as you are asking me for her, I too ought to ask you for her; I must make yourselves my teachers in the matter of flattery in entreaties for the sake of my desired object—Damayanti.

113. “Worshipping you daily, first of all have I begged Damayanti of you; if you do not feel shame in transgressing my prayer, I too am not bound to feel it overmuch.

114. “It is said that Damayanti has already resolved to choose me as her consort; when she sees me, she will only blush; certainly she will not accept you.

115. “So be pleased. Grieve not. This mission is entirely unsuitable for me; wishing to carry it into effect by a wrong method, you will simply acquire ridicule, and not the desired object.”

20. i.e. the secret of your appointing me—her lover—as a messenger to her.
116. Then thinking over these words of Nala, Indra said, smiling slightly, and furtively looking at the face of his companions.

117. "King, didst thou not thyself, a scion of the dynasty of the moon, say all this? Is thy tongue not ashamed of its refusal, having promised of its own accord to give suppliants the object of their desire?21

118. "Thoughtful one, how is it that thou dost not see this world, transient and false, that even thy mind, strangely enough, is going to forsake virtue and fame?

119. "Who was ever born to thy dynasty, the crown of the world, but did not fulfil the desires of suppliants? The very first member of the dynasty, the moon, was indeed marked with a stain; alack, mayst thou not be like him, too!

120. "But the hare in the moon is only a sign (not a mark of disgrace), while even a sour look or silence or displeasure with regard to a suppliant—all this is disgrace for one like thee.

121. "Did he not read the letter 'Na', while reading the alphabet, or has he forgotten it even if he did read it?—thus the letter 'Na' used to sway to and fro in the swing of doubt in the minds of suppliants."22

122. Agni said to him, "Nala, why dost thou let this renown escape thee, white as the moon, that has come to thy hands? No one else on earth has thus had Indra, the owner of the all-giving Kalpa tree, coming as a suppliant.

123. "Let our desire, never thwarted while procuring the joy of the inhabitants of heaven, renounce to-day its pride of being without an equal, owing to our having crowned thyself in its place."

124. Then said Yama to Nala who was sad: "Light of the family of Virasena, is the strange gloom that seeks to dominate thee worthy of thee who dost belong to the dynasty of the moon?

125. "A suppliant was not disappointed even by the Rohaṇa mountain,23 hard among hard objects, and even by the wish-cow, a mere animal; alas, child, what is this that thou art about to do?

126. "Does a thoughtful man ever delay, when asked for a favour? Who can be a guarantee for one's life even for a moment? The two eyes rolling by way of winking speak instantly of death.

22. i.e. formerly Nala never said No, when asked for a favour.
23. A legendary mountain producing jewels.
127. "Because of the disappointment suffered by the beak of the Cātaka bird asking for water, a gloom spreads over the expanse of clouds, though it was willing to give cool water to the bird."

128. Varuṇa, too, raising his hand, spoke some appropriate words to him, "Fame alone, whose pearlstring is the stream of water offered in connection with gifts, is thy beloved wife.

129. "Thoughtful one, if it is true that even Kṛṣṇa and Dādhicī were not everlasting on earth—Kṛṣṇa whose skin was an impenetrable armour, and Dādhicī whose bones were hard as the thunderbolt—then neglect not religious virtue.

130. "A wise man like thee cannot get rid of the noose that is fidelity to one's promise—the noose, bound by which Bali and Vindhyā are still unable to move.

131. "Fame, that dear one, the beauty of whose visage surpasses the moon, and who does not forsake her lover, even when she goes to the farthest ends of the directions,—who will maltreat even Fame for the sake of a gazelle-eyed damsel, union with whom is of transient duration?"

132. "Strange. Even we whom others ask for boons ask thee for a favour; hero, do thou fulfil not only our desire, but also fill the regions with thy fame.

133. "The gods have come to thee as suppliants. Let the divine Kalpa tree, the lustre of its vast fame for charity being thus tarnished, make to-day the heaven white with its flowers alone."

134. "Nala, even thy name recalled like those of Bharata, Arjuna and Pṛithu gives a traveller his desired object; if thou dost doubt the success of thy own journey, all those benign agencies must also be futile.

135. "Make thy pious promise, which was to-day delightful with its accents respecting our desired object, true to its literal meaning."

24. The gloomy colour of the clouds is fancied as the result of the sin caused by their delay in giving a drink of water to the thirsty Cātaka bird.

25. See Verse 85.

26. The divine tree, which usually supplies the wants of the gods, is white with its fame as well as its flowers; but as this fame no longer exists owing to these gods having diverted their prayer to Nala, it is now white with its flowers only.

27. See Verse 97.
meaning, by making it a rival of the scriptures\textsuperscript{28} (in its regard for the truth); and, let thy fame, purifying the three worlds, destroy the connection of things with the terms 'black', 'yellow', 'red' and 'green', by proclaiming 'white' as the only colour on earth.\textsuperscript{29}

136. "How is it that Sani, begotten by the thousand-footed Sun, was born lame? It is said a son has a tendency to resemble the father. But the Sun, manifesting himself to be lame in the act of rising above thy might, in spite of his thousand feet, has provided us with the answer to-day."

137. Thus hearing these flattering words of the group of gods, the king, though in love with Damayanti, undertook the mission forcibly imposed on him. When he gave his consent, Indra said to him in great joy, "Let the power of being invisible be everywhere subject to thy will."

138. Epilogue. [The poet refers to his work Śrīvijayapraśasti.]

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\textsuperscript{28} Setting aside the usual derivation of the word \textit{प्रतियुक्ति} "promise", the poet derives it as \textit{प्रतिनिधित्व} "a rival of the scriptures."

\textsuperscript{29} The fame, white in its purity, is to make all things white, leaving only one colour on the earth and banishing the rest.
CANTO VI

1. Then starting on Indra's mission, the king of Niṣadha, the repeller of enemies, made the capital of king Bhīma the destination of his chariot.

2. Just as the sage Agastya did not consider even the irresistible Ocean-fire as an obstacle to his drinking up the ocean, similarly the firm-minded king did not consider the loss of Damayanti a hindrance in the path of carrying out his mission.

3. The gods, wishing to drink the nectar of news about the lotus-eyed Damayanti coming to them through Nala, as through a conduit, remained as the ornament of that place, winkless as if to look at the direction in which he was going.¹

4. Just as a wish attains its fulfilment, similarly Nala's chariot in a moment reached that city, the Amarāvatī of that Indra of the earth (king Bhīma), disguised under the mere name of Kunḍina.

5. "This is the city whose streets are hallowed with the touch of Damayanti's feet"—overwhelmed with anxiety at this thought, Nala, looking wistfully at the city for a moment, heaved a deep sigh, his hopes destroyed by the gods.

6. His left eye, perspiring with a drop of joyful tears, while the eyelashes thrilled, as well as the other eye, quivering with throbs, felt the joy of the first union of lovers at the sight of that city.

7. Just as a mass of rays, going out of the solar disc, enters the lunar orb,² similarly the king then descending from the chariot, occupied by the charioteer, went into the city.

8. Wonderful was it that the figure of Nala, when he entered the city, remained invisible;³ more wonderful was it that his figure still remained the one thing 'visible'⁴ in the world.

9. Nala's eyes, after long traversing the city, which, owing to its clever inhabitants and beautiful buildings, was like an (all-giving) Kalpa creeper of wonder, became at last the guest of the royal palace.

10. He held the armed sentinels in contempt, but was ashamed in his heart that he was going about unseen; he was delighted that

¹. A special reason is here fancied for the winkless character of the eyes of the gods, who by nature do not wink.
². The reference is to the idea that the moon shines by the reflected light of the sun, familiar to Hindu astronomers. Cf. Brhat Saṁhitā 4. 1-4.
³. See 5. 137.
⁴. Here, "worth seeing".
he would see Damayanti, but became sad, remembering he was a messenger.

11. Then repeatedly turning his eyes in all directions, with the object of seeing Damayanti, he entered the palace without any hesitation, unseen through Indra's (magical) feat by the guardsmen in the rooms of the palace.5

12. The mighty sovereign, though he passed through the palace door, looked round, curving his neck, with eyes motionless with surprise, at the voice of the sentinels who were preventing other people from coming in, shouting, "Who is this?"

13. Having closed his eyes, on seeing in the inner apartment a young woman, who had uncovered her thighs to paint them, he was startled to have jostled another maid who was passing by.

14. Perhaps Nala had perceived Damayanti in the cycle of creation without a beginning or in pictures, or it was perhaps a magical illusion produced by Cupid that he saw in all the directions.6

15. He had no liking for the nymph-like maidens owing to his seeing them along with the illusory figure of Damayanti; thanks to this very mistake7 about Damayanti, he mistook them not for Damayanti.

16. Nala was overwhelmed with grief at his beloved’s absence, the grief to which Cupid gave a helping hand in his heart despairing of Damayanti. Having seen there her illusory figure, he grieved, seeing her no more, having in a moment recovered from the illusion.

17. As he was delivering a little the message of the divine lords of the directions to the figure of his beloved called up by his imagination, he was brought to his senses by the shout of the many timid girls, who were frightened by the voice coming from an invisible source.

18. Seeing there a slender damsel’s breasts, from which the breeze had removed the cloth, as if to touch them, Nala, being ashamed, stood with his face turned aside, the face that did not brook the full moon’s presence.8

5. This Canto, it will be remembered, describes the adventures of Nala going about invisible in the inner apartments.

6. Though Nala had never seen Damayanti before, he seemed to have her vision before him on all sides.

7. i.e. illusion.

8. i.e. Nala’s face was as beautiful as the full moon, but the face was pure, while the moon was marked with a stain.
19. Cupid, though he cast a net in the inner apartment, with the manifold charms of the multitude of maidens, was unable to catch that black antelope—the pair of Nala's deep black eyes.

20. Seeing (first) the root of the arms as a girl was binding her hair, then the breasts as she was painting them, and then the navel as her clothing got loose, he thereafter closed his eyes, having had his eyes drawn here and there by degrees.

21. As he was standing with his eyes closed, he could not be tightly grasped by two women, coming towards each other, being kept apart by their bosoms; stepping aside, Nala afterwards reproached his own limbs; the two women were, however, thrilled to come in contact with the body of a man.

22. Harassed by this (alternate) closing of eyes and looking distinctly, and (hence) looking at the women with side-glances only, he was greatly ashamed, appearing (thereby) to look at them with passion; the good, indeed, feel shame much more before their own selves than before others.

23. The flowers serving as the arrows discharged at Nala by Cupid, who was misled by the glances he was casting at a woman whose body was thrilled, were not wasted, but served as offerings of worship to his steadfast character.

24. Leaving the foot-path, Nala, the light of the good, became the ornament of a quadrangle to have a look at the people, thinking, "Here it is easy to avoid the contact of passing women."

25. The eyes of the king falling on the bosom of a woman, who was painting it, turned back at once, as if expelled by the crescent-shaped nail-marks on her breasts, owing to their enmity with lovers forlorn.

26. The eyes of the forlorn Nala, which speedily closed on meeting the moon that was the face of a slim damsel, confirmed two

9. Means also: "with intertwined cords of hair."
10. In the first case there was the risk of being jostled by passing women; in the second the shame of surprising them in delicate situations.
11. Sideglances being expressive of love and passion.
12. Obviously by a chance contact with his own body.
13. Moonlight being highly oppressive to forlorn lovers, the moon is regarded as their enemy. Now as the nailmarks resemble the half moon in shape, they are fancied as so many half moons, which are hostile to Nala owing to his being a lover in separation, and drive off his eyes when they come in contact with them.
things—the fact of the face being the moon, and that of themselves being lotus blossoms.\textsuperscript{14}

27. Women coming from all sides would easily have caught hold of him, as he was standing on the quadrangle with his eyes closed, had they not themselves made way for him, turning back in terror on jostling his (invisible) figure.

28. Dragging away in his haste the scarf of a girl which got stuck to the points of the diamonds on his ornaments, as the girl knocked against him, and laying bare (by so doing) the hips of the slim damsel, the king felt grief at the resulting sin.

29. Struck on the way by one girl with a ball (which she was throwing at another girl), scratched with nails by another knocking against him, smeared with another with the saffron powder of her breasts—thus became he almost an object of dalliance to them.

30. Some one of the girls saw him in the form of a reflection on her pearlstring; then as he passed and was no longer seen, the slender damsel, thinking of him, decided well in her mind that the figure vanished into her own heart.

31. Cupid, unable to distinguish in any way his wife Rati among those damsels who greatly rivalled Rati in beauty, doubtless embraced each one of the girls, whose patience was exhausted by the beauty of Nala's reflection.\textsuperscript{15}

32. Restless with the delusion produced by the beauty of his reflection, they were not too afraid even of his invisible figure: fair-eyed maidens who obey Cupid's commands regard even their lives as straw.

33. The tremor, which came over the fair-eyed damsels when they saw his reflection, and which spread through them when they came to touch him, was greatly enhanced by the fear caused by the sound of his footsteps when he speedily ran away from them.

34. Let Cupid thrill with joy those limbs of the maidens which came in contact with Nala's limbs or even their eyes which drank in Nala's image; but when he made their hair stand—hair that is insensible even to cuts—he was making really stones dance.

35. A gazelle-eyed damsel went back to the place where she

\textsuperscript{14} Nala closed his eyes in order to avoid looking at the girl. The closing of his eyes at the sight of the girl's face is compared to the closing of the petals of a lotus at moonrise.

\textsuperscript{15} I.e. Cupid took possession of the hearts of the damsels who fell in love with Nala's reflection.
was thrilled to get a "touch"\(^{16}\) of Nala, and falling on his footprint on the dust of the earth, said in a low voice, "Please, (come back)."

36. Languishing on account of Damayanti's absence, Nala, tired of walking about in the place, frequently took rest in the grounds\(^{17}\) alongside the rows of buildings.

37. Who (among the women) was not astonished to see Damayanti (in a portrait), with Nala's pearstring presented to her by him, after having drawn her exactly in the same way as the swan had shown her to him, by drawing her on a lotus-leaf?

38. Nala looked at her, having drawn her in a portrait as a girl on the threshold of youth, being marked with a cane in the shape of the line of hairs on her body, and suppressing those habits which still smacked of childhood.\(^{18}\)

39. The circle in his footprints, a mark of emperors, which was visible on the way where a crowd of young princes was playing with a thick mass of camphor powder, caused amazement to the elderly ladies who were looking at it.

40. Stepping for a moment between two gazelle-eyed damsels, who were looking at each other's beauty charming with youth, he caused their astonishment by this sudden hiding of each other's figure.

41. At one place the women, wondering and wondering a thousand times, saw their own reflections appearing in the air on the invisible ornamental jewels of Nala standing in front of them.

42. Some maidens (playing the game of ball-throwing), their face fair like the moon, seeing that the ball dropped midway, having struck Nala in its course, and that it was tinted with the ornamental paint of his body, were lost in astonishment, remembering that the ball was being thrown at one another only among themselves.

43. The queens (in the harem), though they were devoted to the austerity of not looking at any man except their own consort, obtained the supreme joy of their eyes, by looking at his beauty in his reflections on the floor.

44. Looking at his shadow, they thought, "Just as we bear Cupid (i.e. love) in relation to our husband, so is the earth, too,

\(^{16}\) स्थूव्रक: a kind of light embrace.

\(^{17}\) The reading उपर्याक्ष: has been adopted.

\(^{18}\) The line of downy hairs growing on her body at the approach of youth is fancied as a cane with which she was suppressing the last vestiges of childish conduct.
in that way, in relation to her husband (the king), carrying this Cupid, turned blue by the flames of Śiva’s eyes?"¹⁹

45. Although to their heart’s content they looked at his beauty, presented by his reflection, they did not see that beauty of his,²⁰ which surpassed a lump of gold.

46. It was wonderful that the forlorn king, by becoming invisible, by spreading out a series of bodies in the shape of his reflections on the bejewelled floors, and by entering the upper story of another’s mansion, shone like an ascetic (who also becomes invisible at will, assumes a plurality of bodies, and enters the body of another).²¹

47. "I touched something like a man as I was passing", "I saw something like the shadow of a man", "I, too, noticed as if some one were talking"—he heard such words of women.

48. The beautiful Damayantī came across Nala on the way, as she was coming, after paying obeisance to her mother; but he could not distinguish her among the illusory Damayantīs (seen by him), nor did she see him owing to his being invisible.

49. A wreath of flowers, obtained from her mother as a favour, though thrown by her at Nala’s neck, having seen him in an illusion, did actually reach him as he was standing close by.

50. The king was astonished that this wreath—a favour from one whom he used to see in the train of his thoughts—was something real; the maiden, too, was surprised to see that the wreath thrown by her went out of sight.²²

51. Seeing each other, as if they were at different places, even at a place occupied by them both, they did actually come to embrace each other in the midst of the embraces of their illusory selves.

52. Again, Damayantī, though she felt his touch, thought it an illusion owing to her not seeing him, while the king, though he saw her, could not catch hold of her, being suddenly paralysed in his movements.

53. Starting (to touch each other) with the idea of the touches being real, owing to the great joy caused by a touch (that was real), but encountering a check owing to the falsity (of

¹⁹. The shadow is fancied as Cupid, turned back, when burnt by Śiva.  
²⁰. i.e., his real beauty.  
²¹. An apparent contradiction is also implied. The king, though a बिमोगी "separated", "forlorn", was acting like a शोर्सी, lit. united.  
²². Because it was taken away by Nala.

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subsequent touches), they did not, being confounded, believe even when they actually touched each other again on the way.

54. Never interrupting each other,\textsuperscript{23} corresponding as they did in every respect to their real selves,\textsuperscript{24} and extremely pleasant as they were with the wealth of their beauty, they could not abstain from the joy of play, even on discovering each other to be unreal.\textsuperscript{25}

55. Just as the flame of a lamp, when too much oil is poured into it, goes out a little and then burns with twice as much light as before; similarly the grief of separation in their hearts, abating a little for a moment, blazed up with redoubled force owing to being drenched by a wave of affection caused by their mutual touches.

56. Damayanti entered her apartment, having repeatedly both right knowledge and delusion, owing to the union of her strength of mind and grief of separation, while Nala went about there in a frenzy, seeing before him the fair-browed damsel again and again.

57. Walking and wandering long with great fatigue, the king reached the sky-scraping palace, charming with Damayanti's presence.

58. On a bejewelled terrace at the entrance of the palace, he saw Damayanti's hall, which with the winsome gestures of hundreds of girl companions made one take it for Cupid's harem.

59. There Nala inwardly praised a certain damsel who was talking sweetly, "Does her throat marked with three lines indicate that it has conquered three things—the cuckoo, the flute and the lyre"?\textsuperscript{26}

60. There he feared he was discovered, on hearing from the mouth of a sparrow perching on the hand of a woman, these words of consolation uttered by her friends, "Damayanti, look at this Nala, give up sorrow."

61. There, before his eyes, a girl disguised as Damayanti was bashfully placing a wreath of Madhūka flowers, brought by the gardener, round the neck of a girl friend disguised as Nala.

62. There a damsel, as she was putting on a friend's moon-like face (on the forehead) a moon-like ornamental mark of mica, on which was reflected her own moon-like face with a similar orna-

\textsuperscript{23} I.e., the vision of each other.
\textsuperscript{24} I.e., the illusion was extremely lifelike.
\textsuperscript{25} I.e., merely seen under an illusion.
\textsuperscript{26} The bird had learnt these words frequently used by Damayanti's friends as a make-believe.
mental mark of mica, seemed to produce a state of flux of the moon.

63. There on the inside of a petal of the golden Ketaka flower, using the finger-nails as a pen, Damayanti wrote her love-letter destined for himself, on which the sketching of the letters took an inky colour in a moment.

64. There one of the friends, though highly renowned (for her artistic skill), succeeded in depicting in Damayanti's portraits the toy-lotus in her hand, but not the hand; the lotus-bud on her ear, but not the eye.

65. There Gandharva women, Nārada's favourite disciples, whose lyres were equal (in sweetness) to her throat full of the honey of melody, came and sang to Damayanti to the accompaniment of lyres.

66. There a number of girls was saying to a friend, on whose breasts was a nail-mark resembling the half-moon in shape, "Is Cupid, hiding for fear of Śiva, sporting in a canoe on thy pitcher-like breasts?" 27

67. As flowers perturbed Damayanti's heart by becoming Cupid's arrows, a maiden there who was making a garland took vengeance upon them, by thrusting into them the point of her needle.

68. But Damayanti said to her in terror, "Friend, leave off, leave off this rashness: thou art thyself offering to Cupid flowery arrows, furnishing them with a string."

69. There a fair-waisted damsel, drawing with her hand the figure of a female dolphin among the pictorial designs on her friend's breasts, was saying to her, "Friend, here is a steed, I ween, for the celestial river—thy pearlstring." 28

70. There that damsel was saying again to the same friend, "Let this sea animal—this female dolphin, staying on thy pitcher-like breasts as the wife of that dolphin, the emblem of Cupid

27. The crescent-shaped nail-mark on the breasts is compared to a miniature canoe. The phrase परोधरे कुमे means also "in a pitcher full of water," which makes vivid the idea of rowing on a miniature scale. Cupid, being once burnt by Śiva, is fancied as hiding himself.

28. The painted figure of the dolphin is to serve as a conveyance for the pearlstring which is fancied as the divine river Gāṅgā represented as riding a dolphin.
residing in thy heart, serve as a panegyric of the fame of the expanse of thy breasts."

71. Nala had a significant laugh at the plaint of a house sparrow which was frightened, thinking it was going to be killed, a girl having said while casting the die, "Friend, kill this moving 'sparrow' (die)" (as the expression goes).

72. There observing near Damayanti the beauty of a golden swan serving as a receptacle for betel, he was firmly mistaken that it was the (golden) swan which had done him a great good by acting as a messenger to his beloved.

73. Then in that throng of her friends a certain exuberance of beauty clearly announced her of itself, unasked, removing Nala’s doubt regarding her identity.

74. His reflection, though clearly appearing on the raised seat of jewels, was not noticed among his portraits, joyfully drawn on the floor by her friends for her diversion.

75. He brought back his hope of winning Damayanti, though it had receded far, on hearing her words while she was rejecting the messengers of Agni, Yama and Varuṇa, who had made piteous entreaties (on behalf of their masters).

76. He heard, however, with an inward fear and all too slender hopes, the declaration of the messenger of Indra to Damayanti, which was being cheered by her friends in the hall.

(The speech of Indra's messenger)—

77. "While I declare my message, with thy attention do thou favour me, a messenger of Indra, who sends thee a verbal message, as the writing of the gods cannot easily be read on earth.

78. "Indra greets thee, gracefully pressing thee in his embrace: what remained (to be said) was conveyed to thee by the hair of his body, standing on end at the very mention of his embracing thee.

79. "When he comes to thy Svayaṁvara, do thou, with thy wreath of choice, quickly fetter Indra's throat, which, though

29. As Cupid is in the heart of the girl, his emblem—the dolphin—is also there, and now it is to be joined by its mate depicted on the girl's breasts. Cf. 4. 35.

30. As the dolphin is a big animal, its presence on the breasts would proclaim their bulk.

31. Lit: enquires about thy health.
urged by the heart, was guilty of being shy in the matter of asking for thy hand.

80. "Forsake him not. Let not the gods who brought out Lakṣmī for his younger brother (Viṣṇu), by churning the ocean of milk, take pains to raise up another Lakṣmī for him, by churning the ocean of sugar-cane juice."

81. "In the cycle of worlds heaven is the greatest, in heaven the gods, and among the gods Indra: when Indra himself asks to be thy slave for love, is there a climax of glory even beyond this?

82. "Indra invites thee in flattering terms to that position which he acquired by performing a hundred sacrifices: do thou a favour, adorn it with the toil of moving thy eyebrows in token of acceptance.

83. "Thoughtful girl, in thy mind think of the happiness that is in pleasure walks along the celestial Gaṅgā and in the garden of Nandana, in having a god as thy husband, Viṣṇu as thy husband's younger brother, and Lakṣmī, the wife of thy husband's brother, as a companion.

84. "Thou alone hast acquired the glory of this invitation from Indra,—Be happy in the sovereignty of the three worlds', to attain which Viṣṇu humiliated himself by his begging of Bali, and is (still) called Dwarf."

85. "It is not meet for thee to make the gods ungrateful, to whom thou dost obeisance three times a day: be pleased to release them from debt who would fall at thy feet at dawn, noon and eve."

86. The garland of Pārijāta flowers, a favour from Indra, presented by the woman saying this, and heartily accepted by Damayanti, filled with its fragrance all Āsās (directions), excepting the Āsā (hope) of Nala.

87. Then one of the damsels said, "Madam, it is useless to think over the matter"; another said, "Well, friend, it will be proper (to choose Indra)"; and yet another said, "Let the reply 'yes' be the one thing propitious in the matter."

32. i.e., in the case of Damayanti's refusal, the gods will have to find for Indra a wife even more beautiful than Lakṣmī, by churning the ocean of sugar-cane juice sweeter than milk.

33. According to the story, Viṣṇu assumed the form of a dwarf.

34. i.e., be pleased to allow them to repay their debt to thee by falling at thy feet etc. Damayanti is asked to become the queen of the gods and receive their homage.
88. "Am I at any time disobedient to you? But there remains something in particular to be said"—Damayanti having said thus, her friends and the messenger of Indra felt a limitless joy.

89. As Nala was thinking, 'Neither have I won Damayanti nor executed my mission;' if the day lotus that was his heart did not burst, the reason was solely the vision of the moon, Damayanti's face.  

90. Bowing in honour of Indra with that very garland (on her head), Damayanti, with the corners of her lips slightly brightened by a smile, replied to the messenger, after she had restrained each of her friends (from further speech), by making a sign with her eyes.

91. "Give up the audacity of praising Indra; if any one knows how to describe him, it is only the Veda to a slight extent: to him, a witness in the hearts of men, a reply on my part, which can enlighten only the ignorant, will be but futile.

92. 'Whose tongue utters the discourtesy of a 'No' respecting his commands? Yet accepting his command as a garland on my head, I, a humble girl, offend him by individual utterances of my own.

93. "This kindness of Indra, because it is the result of my religious austerities, does, indeed, engage me in (further) austerities. The sweetness of a result produces an impatience in the matter of proceeding to the means.

94. "Him will I therefore serve as my husband for happiness and for the fulfilment of my vows, but with this iota of difference that I will serve him in his mortal shape, partially incarnate in this world as a ruler of the earth.

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35. Nala's heart was the lotus, and Damayanti's face the moon. The day lotus, in the presence of the moon, does not open, but closes its petals; similarly Nala's heart did not burst with grief, being to some extent consoled at the sight of Damayanti.

36. She means that as her former austerities have brought on her the kindness of Indra, she is anxious to undertake further austerities which might bring her still happier results (i.e. the love of Nala).

37. The body of a king is said to be composed of elements derived from the eight Lokapālas, and as Indra is one of them, marrying a mortal king would be almost equivalent to marrying Indra.
95. "I have heard thy words in favour of Indra, sharp as being extremely prejudicial to the vow of a devoted woman: already in my mind have I given myself not to the immortal, but to a mortal Indra."

96. "Like as the fact of having spurned the pleasures of the world brings no repentance to a firm-minded man bent on his salvation, so let not this kindness of Indra cause me to repent; for it is after deliberation that I have chosen Nala in my heart.

97. "I am desirous of attaining that religious virtue, blended with waves of bliss, by serving my husband here in this Bharata, which the greatest among the good extol among lands, just as they do the family stage among the stages of life.

98. "Those who live in heaven have happiness, but no duties, while here in this land (of Bharata) exist both the former and the latter; the gods, too, can be pleased here by the performance of sacrifices; how can I thus wish for one, rejecting three?

99. "Even a virtuous man must come down from heaven, but when he departs from here (at his death), he goes to heaven: to one who thus reflects on the two types of future, do not the ultimate results of the two appear to be 'gravel' and 'sugar'?

100. "What thoughtful man wishes to enjoy heaven that is like unwholesome food, and leads to transient happiness, and comes to men only when their span of life acquired through deeds reaches its end, and not while it lasts?"

101. Thus interrupting her reply to Indra's messenger in the middle, she said to her friends, whose faces, by the beauty of the lips quivering in an attempt to speak, surpassed lotus blossoms with unfolding petals.

102. "Noble friends, a man has his mind dependent either on God or on the current of the chain of causes of the succession of individual souls wandering without a beginning: does such a man,

38. i.e., a king who is called "the human Indra" or "the Indra of the earth." She means Nala.
39. i.e., happiness in heaven.
40. "Gravel" in the case of life in heaven with ultimate expulsion as the result, and "sugar" in the case of life in the land of Bharata, promising at the end a life of bliss in heaven.
41. See the preceding verse.
42. i.e., the good and bad deeds of previous births causing the cycle of transmigration.
therefore, deserve censure (for thinking or acting in a particular way)?

103. "Every one being subordinate to fate for ever, even a man who acts knowingly does not deserve any censure, nor does fate itself, being inanimate, deserve any reproach: on the other hand, he who speaks (by way of censure or reproof) only suffers from fatigue of the mouth.

104. "An animal that likes soft things scorns the camel, and the thorn-loving camel scorns the former; the satisfaction of both eating what they like being equal, a neutral attitude, and not ridiculing the one or the other is right.

105. "Indra's merits, though charming, do not make me give up the man that pleases me: do you not see the world unwilling to give up the trio of virtue, wealth and desire, inferior though it is to final release?

106. "The sense of success on the attainment of one's desired object is common to a worm as well as Viṣṇu; aversion or liking for particular objects, on the part of those who have different desires, is not subject to any established rule.

107. "It is proper to restrain a friend, if on his way a hidden pitfall of danger lies ahead; but let him who knows the present situation (that there is no such danger) remain silent: one should ask one's own wish about the way to joy."

108. Thus putting an end to the intention of her friends to speak something in opposition, by the force of her learning, the young maid said to Indra's messenger, whose head was moving in wonder, though she was accustomed to hear the wise utterances of Indra's minister—Byrhaspati.

109. "So I repelled the messengers of Yama, Varuṇa and Agni who had come to me, resolute, with great speed—the messenger of Yama, as if on the mind, 43 that of Agni, as if on the wind, and that of Varuṇa, as if on the three-streamed Gaṅgā.

110. "Indra's curse on thee, 44 if thou speakest to me about this matter again! I would rather efface this severe offence of mine against Indra with the inner vows of a devoted woman."

43. i.e., using it as a conveyance owing to its great speed.
44. Lit. thou dost touch the feet of Indra.
111. The messenger of Indra having departed, owing to all opportunity of further speech being thus destroyed, life re-entered the throbbing heart of Nala, just as sanity returns to a staggering drunkard.

112. In this way could Nala drink in intense joy the honey issuing from the loving words of the maid, and carefully brought to him by the chalices of his ears, thanks to the device (of invisibility), obtained through the kindness of a lord of a cardinal point. 45

113. Epilogue. [The poet describes his epic as “more capable of standing criticism than even the brother work Khandanakhandā” composed by him].

45. i.e., Indra, the regent of the east.

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CANTO VII

1. Then the king considered his desire fulfilled by the mere sight of the princess, the desire that had previously grown rank in respect of attaining his beloved, enjoying her company and the like.

2. The king's eyes sank first in every limb of his beloved, then in an ocean of the nectar of inward bliss, and then in the current of his tears of joy.

3. He felt the joy of realisation of unity with the One Brahma, even when he first saw the tip of a hair on her body; then, as was proper, he likewise felt, at the sight of the entire body, the joy of being merged in the One Cupid.

4. It was on her high bosom that Nala's eyes took refuge, when the ocean of his passion swelled up, overflowing its extensive shore, in contact with the nectar-flow of the vision of the moon of her face.¹

5. Was his eye immersed in the nectar of her moon-like face? Did it remain fixed between her breasts? Did it leave her all too slender waist slowly for fear of tumbling down?

6. Nala's furtive eye, a wayfarer on the limbs of his beloved, wandering, and turning back again and again, rested with a gleam on her breasts, as if it lost its way in the gloom of the musk smearing on her bosom.

7. The messenger's² eye, which was losing its footing, after moving about on the circle of her beautiful hips, long rested firm, by closely clasping with its ray³ the banana stems that were her thighs.

8. His eye rested on her feet, as if saying, "Is only a silken robe Netra; am I not also Netra (eye)? So, be pleased, make me also embrace thy bosom, hips and thighs."⁴

9. Then, after having presented his beloved and her friends to his eyes to his heart's content, the king said thus in his mind, full of joy and wonder.

¹ Nala's eyes are likened to a man taking shelter on some high place to avoid a rising flood.
² Ref. to Nala.
³ क्या which means also 'hand', making the imagery of grasping the thighs vivid. On the ray of the eye see Appendix I, I (c).
⁴ Nala's नेंद्र (eye) wants to be that other नेंद्र (a silken garment) to explore Damayanti's limbs.
10. “It is doubtful if the creation of this amazing beauty pervading each limb would be possible, even if Cupid himself or my own fancy were to be installed in the Creator’s place.

11. “I know her to be a river of the sentiment of love coming from ‘a mainstay of the earth,’ in whom youth, plump with swelling bosom, has caused a flood of graceful charm.

12. “Since she is attended by the climax of beauty, visibly heightened in contact with her limbs, does Cupid display in her a new art of assuming a succession of shapes??

13. “Possessing a lustre resembling that of an object coloured with turmeric, was she not extracted from the clay of the River of Gold? Because, on her body not even the unevenness marking the joint of two limbs can be guessed.

14. “As her limbs are superior, in spite of some resemblance, to all similar objects through some particular excellence, is any comparison of them possible? The fact is, any comparison of those limbs (with other objects) would be for them a humiliation.

15. “Verily the women created in former times served only as sketching practice for the Creator’s hand in order to create her, while the creation of present and future women is meant to procure her the fame of surpassing them in beauty.

16. “Beautiful objects of nature danced in proportion to their inferiority to her limbs; for (in spite of that), the poet was sure to bring them prestige by comparing them to those superior limbs.10

17. “She was not touched, I ween, by any defect, fearing she would, when seen, charm it into unconsciousness (by her beauty); so in others merits are marred by defects, but in her they abide happy without any rivals.

18. “The limbs of my beloved shunned the rough beauty of the seed-pod of the lotus, not because of its watery fort, but out of sheer contempt; they shunned the dusty beauty of the golden

5. In the case of the river, “mountain”; in the case of Damayanti, “king” (i.e. her father Bhima).
6. Or, “...youth which is, as it were, a loudly rumbling cloud ....”
7. I.e., Cupid was to be seen in all her limbs indicating youth, passion and beauty.
8. Jambūnādi, the river which produces gold.
9. Or, “all simile is to them a humiliation.”
10. I.e., by saying, for instance, “The lotus is like Damayanti’s face” instead of “Her face is like the lotus.”
11. I.e., not because it is inaccessible in its watery recess.
Ketaka flower also out of contempt, not because it is covered with thorns.

19. "It seems as if Indra, in love with her, has, in order to protect her, employed his own weapons on every limb of hers—his Vajra ("thunder", also "diamond") in the shape of her ornamental gems and his bow in the shape of their gleam.

20. "The lock of her hair that surpasses the peacock's train, though it has so many ‘moons’ on its feathers, has very properly found a place above her face which has but one moon as its friend.

21. "It is the darkness in the front and on either side, dispelled by the moon of her face, that is tied behind her in the guise of her clearly undulating hair.

22. "Did the lock of her hair and the peacock's train betake themselves to the Creator in consequence of a dispute? Did he adore the former with these flowers, and rebuke the latter 'by giving it a half moon'?

23. "She is clearly the Aṣṭamī night with the gloom of her hair and then the half-moon of her forehead coming into view; it is therefore well that Cupid, having acquired her, should attain a supernatural power to conquer the world.

24. "Did the flowery bow of Cupid, turned black during the latter's burning (by Śiva), have only the filaments as its residue? Did Śiva in his wrath split even that into two, wherewith the Creator made Damayanti's eyebrows?

25. "And the (flowery) bow of Cupid, becoming the eyebrows of my beloved, turned solid and strong; for it has now acquired a greater force than it had in its unburnt state.

12. i.e., the rainbow. The lustre of the multicoloured gems is fancied as a rainbow.
13. i.e., moonlike patches.
14. i.e., its like in beauty.
15. i.e., to have a decision in a dispute regarding each other's beauty.
16. "To give a half moon" means "to turn somebody out by seizing him by the neck with the hand bent into a semicircle." The phrase means also that the Creator gave the peacock its half moons, viz., the brilliant spots on its feathers. The idea is that the tresses of Damayanti's hair studded with many-hued flowers were more beautiful than the peacock's train.
17. i.e., by using her as a weapon. Aṣṭamī is the night when mystic rites are performed for attaining magic powers. Damayanti's dark hair and her crescent-shaped forehead are fancied as the darkness followed by moonrise on the night of Aṣṭamī.
26. “Cupid’s bow and the streak of black given up by the moon, when it became her face, these two, (becoming) her eyebrows, obtained a birth, in which was a childlike nature befitting an agile grace.

27. “Owing to his conquest of the three worlds with just three arrows, the flower-arrowed Cupid utilised the remaining two by crowning them as my beloved’s lotus-eyes.

28. “Here she is, the tender arch of Cupid’s flowery bow, with a waist capable of being held in the grasp of the hand, who, in order to stupefy us, casts a shower of arrowlike glances let loose from the beautiful corners of her eyes.

29. “Her lotus-eyes are like her lotus-eyes, rolling and possessing rich lashes, surpassing the moon by the whiteness of the lustre of their corners, and having pupils, pure, blue and radiant, like two rolling balls of sapphire.

30. “The gazelle would be fortunate, if she had her face furnished even with the lotus bud decorating her ear, (the lotus bud) that is put into the shade by the lustre of her eyes; but what would she then do with her eyes?

31. “Methodically removing the (outer) sheaths from the (inner) sheaths of the banana stem and the petals from the blue lotus, in strippings of as many as five or six layers, the Creator made, with the essence extracted therefrom, the beauty of her eyes.

32. “Have the Creator’s efforts to make her eyes extracted this essence composed of effusions of nectar from the eyes of the Cakora bird and the eyes of the gazelle as well as blue lotus blossoms, ‘by employing the winking of the eyes and the closing of the petals as an instrument (of pressing)”

18. The moon, when it became the spotless face of Damayanti, had of course to give up its black mark.
19. The eyebrows are likened to two playful children. ‘……in which was a childlike nature” etc., may be rendered also as “……in which was a hairy growth suitable for” etc.
20. i.e., not admitting of comparison with other objects.
21. See Vocab, under तार.
22. The idea is, the eyes of the gazelle are inferior even to Damayanti’s lotus ear-rings which are, besides, obscured by the lustre of her eyes. But the animal would be glad even to have these lotus buds as its eyes, making thereby its own eyes useless.
23. Lit. ‘with the instrument of closing’. See Notes.
33. "Did the gazelles ever borrow from her the beauty of her eyes that she has by force realised it from the timid animals manifold and entire?

34. "Would not her unsteady eyes, stepping far, meet with each other, if the fear of falling into the earholes did not create an obstacle to their going?"

35. "At the advent of the winter, I ween, the lily of the field died to gain a happier existence; for its flowers became Damayanti's eyes, and its buds the Cakora bird's eyes.

36. "Her nose is a quiver made of sesamum flowers holding two of Cupid's (flowery) arrows, inferable from the richness of the fragrance of her breath, Cupid having shot the (other) three arrows at the three worlds each.

37. "The outline of her lower lip emerging along with the moon of her face calls itself the twilight of childhood and youth, resembling as it does the Bandhūka flower by the beauty of its crimson hue.

38. "This lower lip on her moon-like face is the fit image of a Bimba fruit of some nectar-fed soil; but the beauty of the fruit is found in any treebearing place, that of the lower lip is possible only in a place without trees.

39. "I know, it is her lower lip that is the Bimba fruit owing to its deep red hue, while the inferiority of the Bimba fruit to it is evident; people were mistaken regarding their names, being unable to understand the difference between the two.

40. "The two sides of her lower lip close to the centre look somewhat swollen: am I not perhaps myself guilty of having bitten it with my teeth in my dalliance with her in dreams?"

24. i.e., she had long eyes reaching as far as the ears.

25. It will be remembered that Cupid has five arrows.

26. The red lip with the fair face is compared to the evening twilight, bright with the glow of sunset, with the moon rising above. As the twilight indicates the junction of day and night, so the red lips indicate that she is on the border line of childhood and youth.

27. Also, "This lower lip on the moon of her face is a fit image of the orb of the moon." See Vocab. under मुधामुविभ्र.

28. i.e., in a city. The idea is, the beauty of the Bimba fruit is wild and coarse, that of her lip urban and refined. विभ्र "treeless" means also 'coral'.

29. अचर "inferiority" as well as "the character of being an अचर (lower lip)." The अचर, redder than the Bimba fruit, is to be called Bimba, and the Bimba fruit itself is to be called अचर which means in this case "inferior", i.e., to the lip.
41. "‘How many branches of learning with their sub-varieties dance on Damayanti’s lower lip?’—thus being curious, the Creator, free from his toils, seems to have reckoned them (by marking the lip) with lines.  

42. "Playing with her to-day in a dream in the early hours of the morning, I felt her as possessing lips full of sweetness; otherwise how could I believe her to have such infinitely charming lips?  

43. "If she were pleased to give the moon even a thousandth part of her smile, that deity would make the existence of the lunar rays fruitful, by worshipping it (with the rays) as with a circular waving of lights.  

44. "The slightly elongated drops of lustre, thicker than the rays of the moon, emitted by her face excelling the moon, are acting as the two rows of her teeth, the drops oozing first having become second (in the process).  

45. "Here she shines—the morning twilight of the night of swoon caused by my sorrows of separation—she who is the cause of Indra’s passion reaching its climax, and attended by those teeth, (as the morning twilight which causes the crimson hue of the east is worshipped by Brāhmaṇas).  

46. "These four frontal teeth of hers I know to be pearls in the line of her teeth; for bright with the polish of the colour of betel and the like, they possess the lustre of learned Brāhmaṇas, (free from worldly bondage, possessing luminous minds, and pure owing to the effacement of worldly cares, passion and the like).  

47. "The Creator, having made all the limbs of Damayanti who is softer even than the cup of the Śīrṣa flower, and attained perfection in the creation of tender objects, put the final seal of softness on her voice.  

48. "Or, perhaps, does not the cuckoo bird living on alms from trees learn from her moon-like face a certain mystic doct-

30. The lines on her lower lip are fancied as indicating the number of sciences with which she was acquainted.  

31. i.e., her smile was purer than moonlight.  

32. In the case of the reading निमित्त: 'by casting it' (i.e. the smile) among the lunar rays.  

33. i.e., the smaller drops oozing first have formed the second row, i.e., the lower teeth. The white teeth are fancied as drops distilled from the lustre of the face.  

34. "Mouth" would be more appropriate. In Sanskrit the same word is used for both.
rine propounding the oneness of Cupid,\(^{35}\) (just as a Brāhmaṇa living on alms learns from a noble Brāhmaṇa the monistic doctrine of the Upaniṣads)?

49. "Has Sarasvati, the goddess of learning, seeing that Lakṣmī has her home in the lap of a lotus, betaken herself to Damayanti's moonlike mouth that surpasses the lotus in beauty, with the object of excelling Lakṣmī who is her cowife owing to both being attached to Viṣṇu?"

50. "As the clever Sarasvatī, residing in Damayanti's throat, plays on her lyre, its sound, becoming the voice of the gazelle-eyed girl in the latter's mouth, acquires the sweetness of nectar in the hearer's ears.

51. "Did the Creator, on finishing her beauty, look at her, raising up her face? For there appears on her chin, slightly depressed (in the middle), something like an impression of a finger caused by a grasp.

52. "The moon, by becoming my beloved's face, thrives contented owing to the fear of Rāhu\(^{36}\) being at an end, and the newborn circle of its rays has assumed yonder grace of her Bimba-like lips.\(^{37}\)

53. "Should not her mature face have a glory, having surpassed the moon that is the face of the full-moon night,\(^{38}\) (the face) whose third part—the brow—is verily the half moon, bearing the eyebrows as the lunar spot?"

54. "The Creator made her lotus face an emperor amid the entire race of lotus blooms; hence it is that two lotus kings named 'eyes' wait upon it.

55. "When the moon afraid of the sun during the day and the day lotus afraid of the moon at night deposit their beauty in her face, they are then without their beauty; but by virtue of the beauty of the one or the other, when is her face not lovely?\(^{39}\)

56. "It is the reflection of the beauty of her face that the lotus and the moon seem to put on from time to time, by asking

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\(^{35}\) i.e., the amorous song of the cuckoo is an imitation of her voice.

\(^{36}\) Because it is no longer in the sky, having become Damayanti's face.

\(^{37}\) i.e., its newborn rays have become her Bimba-fruit-like lower lip.

\(^{38}\) i.e., the full moon.

\(^{39}\) i.e., in the daytime when the moon is absent, her face has the beauty of the moon, and at night when the day-lotus is no longer in bloom, it has the beauty of the lotus.
it of the paternal water and the friendly mirror, as an ornament obtained by begging.

57. "Verily during water sports, the lilies, manifesting their emotion to their lord, the sun, and stretching forth their lotus-hands, beg the beauty of Damayanti's face, perceived with their eyes, the bees.\(^{40}\)

58. "Verily her face, red with saffron as with anger, having vanquished the moon, its constant rival, must have forcibly tied it up, the rope being (still) attached to it in the shape of its halo.\(^{41}\)

59. "Did the Creator, destroying hundreds of lunar discs on the Amāväṣayā nights, month after month, install this moon—the face of Damayanti, unique and endowed with an imperishable beauty?\(^{42}\)

60. "Cupid abides on her face with Rati ('his wife' as well as 'pleasure'), accompanied by an affectionate friend—the spring in the shape of her lips, and furnished with his emblem—the dolphin in the shape of the ornamental designs painted on her cheeks, and desirous of conquering the worlds with her eyebrows serving as his bow.\(^{43}\)

61. "Are her ears two ceremonial cakes—such is Brahma's skill—to be offered to Cupid and his consort, the water and flowers accompanying a gift being offered in the guise of her lotus eyes adorned with her tears of separation?\(^{44}\)

62. "The channel-like line carved on her ear-rings that runs in the direction of the ear-holes is the path, by which the eddying nectar flow of the essence of the scriptures entered her ears.

63. "Is it a new kind of numeral denoting the number nine with its deep-set outline carved within her ears, (indicating) that

40. The bees flying about are fancied as the eyes of the lotus plants, while the flowers floating on the surface of the water are fancied as their hands.
41. The halo of the moon is fancied as a rope with which Damayanti's face tied the moon round, after it had beaten it in a contest of beauty.
42. The Creator is represented as an artist who destroys many preliminary sketches before producing the final specimen.
43. Damayanti's face is fancied as the seat of Cupid; the designs painted on the cheeks form, as it were, the dolphin which serves as his emblem; the sweet lip is the spring, and the eyebrows his bow.
44. The ears are the ceremonial cakes, the lotus-like eyes are the flowers, and her tears the water—thus combining all the characteristics of a religious gift. Here the gift is made by the Creator to Cupid to serve as 'one more weapon in his armory.'
45. Lit. extremely crooked.
her ears, dividing the eighteen branches of learning, held one half each. 46

64. "Methinks, with those two inflexible nooses in the shape of her creeperlike ears, Cupid conquered the single-noosed Varuna, without putting forth any great effort. 47

65. "Being the image of a four-armed father, 48 Cupid, too, has rightly become four-armed; are her broad creeperlike ears, strips of bamboo-skin as it were, the strings of his two bows in the shape of her eyebrows? 49

66. "Wonderful is her neck: it is beautiful with the nape and adorned with a necklace of pearls; it assumes a shape worth embracing, and by it the entire upper portion of the body looks beautiful. 50

67. "In her throat the Creator fashioned poetry, song, courteous speech and truth, and under the pretext of putting three lines on it, he apportioned boundaries for them to live. 51

68. "Let my beloved’s arms conquer the stalk of the lotus—nothing surprising in it; in a duel 52 victory there must be; but it is highly amazing that the heart of the lotus-stalk broken (in defeat) is seen to be ‘without any pain’. 53

69. "Did she, whose navel is beautiful with its whirl, conquer the lotus-stalk with her tender arms? Is it not for that reason

46. The reference is to the curve of the outer ear resembling the Nāgarī nine. The idea of "hearing" different sciences from the guru is continued.

47. Varuna who was one of Damayanti’s lovers had but one noose in his hand.

48. Cupid’s father, Viṣṇu, has four arms.

49. Cupid is represented here as having four arms and consequently two bows. Damayanti’s eyebrows are the two bows, and the creeperlike ears the two bowstrings.

50. By a clever choice of words the poet makes this verse sound strange in the ears of the hearer: "Her neck is something strange, being adorned with a maṇḍak (boy), though it is beautiful with an abhūyata maṇḍak (one who is not a boy); it looks beautiful (prakāra), possessing a whole abhūyata maṇḍak, though it is assuming the form of an abhūyata drum. The apparent contradiction is to be removed by taking these words in a more appropriate sense.

51. The presence of three lines on the neck is regarded as a sign of luck. Cf. 6. 59.

52. i.e., in a contest of beauty victory must come to one of the two.

53. tīvra which means also a hole. The plain meaning is: when broken, it is seen to have holes inside.
lying helpless, immersed in dense clay, its humiliation in a tangible form?

70. "In the guise of the five fingers with their rosy nails, Cupid's five arrows with unique tips of gold and polished joints are to be seen in the dear one's hand, a lotus-made quiver dyed with cinnabar."

71. "Verily the leaf that was eager to vie with her hands did play the fool; again, boasting of a likeness to her lower lip, why should it not prove an arrant fool?"

72. "The making of lotus blossoms is my sketching practice for the making of thy hand"—did the Creator announce this to the deer-eyed damsel by sketching lotus blossoms on her hands?

73. "Are these creeperlike arms lotus-stalks visible on both sides of this my 'joy-giving' Narmada? Are these breasts the islets that emerged when in her the waters of childhood dried up with Cupid's heat?"

74. "The palm fruit would be able to imitate her breasts, happy in their ascent, if it did not (at times) fall to the ground; not, however, by simply clinging on to the high tree; for the breasts of the slender girl are high by themselves."

75. "The pot is cited as an illustration in philosophical works, being celebrated for its rivalry with her breasts; and, it is on account of this art (of pot-making) that the potter became famous, though he makes jars and other things as well.

54. निम्बु meaning also "without any fibres" i.e. extremely young and fragile. The lotus-stalk surpassed by Damayanti's arms in beauty is fancied as lying despondent on a mass of clay.

55. The fingers are compared to Cupid's arrows; the hand to his quiver, and the nails to the tips of the arrows; both the fingers and arrows have smooth joints.

56. यात्र which means also "young", so that it is implied that "the leaf became young" in order to be like her hands.

57. प्रवाल "extremely foolish" means also "a new leaf" and "very young". The leaf putting forth young and yet younger shoots to vie with her hands and lips manifests its foolishness in proportion.

58. The presence of lotus marks on the palm is regarded as a sign of luck. The idea is that the Creator was putting these marks by way of acquiring practice, in order to make the hands as beautiful as lotus blossoms.

59. i.e. Damayanti, who is fancied as the river Narmada (lit. joy-giving).

60. i.e. the advent of youth.

61. i.e. without any outside help.

62. i.e., known as potter. Lit. and, the potter, the maker of jars and the like, became famous on account of this art.
76. "The rosy splendour of a ruby necklace is emerging on Damayanti's bosom, the middle of which is foamy white with exceedingly pellucid pearls, looking like drops of water, being located in her pearlstring."

77. "Here rises in her the orb of the moon as her face, unhesitatingly making the lotus shrink; but, strange, still that couple of red geese in the shape of her breasts is not undergoing separation in the least."

78. "These breasts have taken away the beauty of the temples of the elephant, but the latter have not been able to take away that of the former; for the temples of the elephant have concealed their pearls in fear, while the breasts have their pearl ornaments exposed to view."

79. "No insane Bilva fruit would be deemed worth even a cowry, if it compared itself to her breasts, longed for by that Indra who holds the thunderbolt at the tip of his hand."

80. "The traces left by the minds of the entire race of young men, as they slipped into the hollow of her bosom, slippery with sandal-paste, are flashing in the shape of the beams emitted by the gems in her pearlstring."

81. "It is a curious phenomenon of the kingdom of Cupid on Damayanti's frame, perfect in every limb, that the slender belly is not attacked by its folds, though it stays amidst them."

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63. पोष्ट 'bosom' means also 'a cloud', and it is intended to imply the picture of a rainbow. See Vocab. under रोष्टत्त.
64. i.e., her face eclipses the lotus, just as the moon causes its petals to shrink.
65. The Cakravāka couple, to which the breasts are compared, is said to separate from each other when the moon rises in the evening. Here, the face being the moon, the Cakravāka breasts ought to separate; but there being no intervening space between the breasts, they remain joined together.
66. The breasts are represented as the victors, and the temples as the vanquished in a contest of beauty. The victors are showing off their riches; the vanquished are timidly guarding what they have. The reference is to the pearls supposed to be inside an elephant's head.
67. Or, "who holds hundred crores (of valuable things)...."
68. It is fancied that the minds of young men slipped into the intervening space between her breasts, as they were brooding over her beauty; while the jets of lustre emitted by the gema in the pearling across her bosom, wet with sandal paste, are fancied as the traces of slipping left by these minds.
69. The fatty rolls of skin on the upper belly, called Bali or Vali, meaning (by sound) also 'powerful', might be expected to attack their weak neighbour, the slender belly; but it remained free from all such attack, hence the wonder. The idea is, her waist was slender in spite of the fatty rolls
82. "If the Creator, by making her waist slender, did not lay by some beautiful portion, how could he now in her youth make her breasts, her frame being without any resemblance to anything else?"

83. "Round her waist, the Creator put a blue string in the shape of a row of hair, as if thinking, lucky like Pārvatī, she, too, would one day realise through her husband the completion of her half-complete self."

84. "Alack, on reaching her deep well-like navel, her pitcher-like breasts and the string-like line of hair on the body, my thirst for seeing would cease, if they were not thus covered with her clothing (just as the thirst of a man, on reaching a well with a rope and pitchers, would be satisfied, if it were not guarded with a number of swords)."

85. "She is perhaps the abode of Cupid, gone mad like an elephant; she has a navel resembling the hole of an uprooted stake to which an elephant is tied; she has rows of downy hair on her body resembling torn chains slipping off the body, and a high bosom similar to a mound on which the animal sleeps.

86. "It is strange that Cupid the hero has become a conqueror with the line of downy hair on her waist, the eyebrows on the forehead, and the flowers on her head serving as his bow-string, bow and arrows respectively, even though they are stationary and detached, one from the other."

87. "Verily on this plate of gold, namely, her back, this is a panegyric in honour of Cupid in letters of silver in the shape of the halos of the jasmine blossoms that are on her hair bound in knots."

88. "Does Cupid, seeing that his father Viṣṇu’s ‘clearly visible’ circular blade Sudarśana had conquered the world in battle, wish to conquer the world with an invisible circular weapon in the shape of her hips?"

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projecting over it. See 10. 127. The imagery is that of a weak ruler living free from attack in the midst of powerful neighbours. It is also implied by means of word play that it is surprising that a weakling (अन्तर "limbless") should be able to reign in the territory of a terrible (भीम ) sovereign which is well provided with all the "limbs" i.e. components of a kingdom.

70. The row of downy hair on the waist is fancied as a string with which she would be joined to her husband.

71. The portion within brackets is implied by means of word play.

72. Verse 87 in N.S. edition is a variant of verse 86, and not counted in here.
102. "The Creator,\textsuperscript{87} angry at the pride of being unique on
the part of her single ear, eye, lip, arm, hand, foot and the like,
which surpassed all objects similar to them, made on the self-same
body a companion limb to each.\textsuperscript{88}

103. "The Creator's begging of the beauty of these five limbs
of hers—the face, the feet and the hands, being desirous of creating
again the lotus-beds destroyed by frost, is now like the begging of
those mendicants who restrict themselves to five households for
their daily alms.\textsuperscript{89}

104. "The Creator drew on her, in the shape of her toes, as
many lines as there were directions,\textsuperscript{90} from which kings oppressed
by Cupid would come to take shelter under those lotus feet.

105. "It is well that the Creator joyfully made ten moons
which have become the nails of my beloved's feet; otherwise how
could the moon have the luck of enjoying the beauty of those
crimson lotus blossoms disguised as her feet?\textsuperscript{91}

106. "Why should not the sixty-four arts find an abode in
this fair-browed girl, who carries about her four full moons in the
shape of her fame, face and the two nails of the great toes of her
feet?\textsuperscript{92}

107. "The Creator had already created her as above the world;
youth took her even beyond that; and then, Cupid, by training her
in all accomplishments, put her beyond the range of words."

108. Thus describing the gazelle-eyed maiden, beginning with
her hair and ending with the nails of her feet, the king whose heart
was swimming in an ocean of amazement, and whose joy was
overflowing his heart, made up his mind to make himself visible to
Damayantī surrounded by her friends.

109. Epilogue. [Śrīharṣa describes his poem as "brother to
the composition of the Panegyric of the royal dynasty of Gaudā].

\textsuperscript{87} i.e., while he was making Damayantī.

\textsuperscript{88} i.e., made a second ear, eye, etc. to wound the vanity of the first ones.

\textsuperscript{89} At the advent of the spring, the Creator is fancied as recreating the
lotus-beds destroyed by the winter, by borrowing the beauty of Damayantī's
limbs.

\textsuperscript{90} The ten toes are fancied as lines indicating the ten directions.

\textsuperscript{91} The moon cannot enjoy the beauty of the day lotus which closes up
in the evening; but, by assuming ten forms in the shape of Damayantī's
toe-nails, it can enjoy the contact of lotus blossoms in the shape of her feet.
A nail-mark is in Sanskrit called \textsuperscript{अध्यातन्} "half-moon" which facilitates the
description of the nails as so many moons.

\textsuperscript{92} The four full moons have each sixteen \textsuperscript{क्ला}s (digits), so that there
are in all sixty-four \textsuperscript{क्ला}s (arts).
CANTO VIII

1. Then all the fair-eyed damsels as well as the daughter of
  king Bhūma drank in, with their eyes, that youth, whose hairs
  stood up and eyes ceased to wink in amazement.

2. How long, indeed, could the words of the god\(^1\) hide him?
  A sugarcane sapling, covered with straw, does of itself come into
  view.

3. Before the ray of Nala's eyes\(^2\) reached even their corner
  with Damayantī as its aim, Cupid's arrows sank up to the very
  end of the shaft in every limb of the fair-browed girl.

4. As Cupid hit both Nala and Damayantī at the same time
  owing to his possession of an equal measure of strength and skill,
  why did not his (five) arrows, which do not admit of division into
  equal halves, produce any inequality (in their effect) ?

5. She felt affection for him, thinking he was Nala, but be-
  came indifferent, thinking every moment, "How can he be here?"
  Nala's heart, too, went out to her, but was turned back by him,
  because of his duty as a messenger.

6. (Among the girls present) one blushed at the sight of
  Nala; the heart of another was immersed in his lustre; a certain
  damsel thought him to be Cupid; another resigned herself to Cupid's
  power.

7. Owing to the encumbrance of their embarrassment, the
  slender-limbed damsels could not even ask him, 'Who or whence
  art thou?' With diverse emotions they rose from their seats, as if
  with a desire to welcome him.

8. Like as a river, at the advent of the sporting season of
  the clouds,\(^3\) acquires a great speed in its waters, so did Damayantī,
  on seeing him, experience a certain vehemence in her raptures of
  joy.

9. Her eyes, fixed on any limb of his, which they saw before
  them, would not have moved to any other limb, had not the wink-
  ing of the eyes given her at long intervals a stream of consciousness,
  cutting short her view from time to time.

10. She could not discern a limb, though her eyes were fixed
    on it, owing to the joy caused by some previously seen limb; and

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1. The words of Indra conferring on Nala the power of invisibility.
2. See Notes.
3. i.e., the rainy season.

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then, when she saw some other limb, she could not, turning back, remember the one erstwhile seen.

11. Her eyes, unsteady by nature, leaving one limb of his, and stepping on the threshold of the enjoyment of another, long came and went, in their eagerness to enjoy both. 4

12. The fair-browed maid of Vidarbha, 5 eagerly drinking in his limbs with her eyes, both those well-seen and those imperfectly seen, and experiencing an equal measure of joy, was not aware of the difference between the two.

13. The Khanjana birds in the shape of her eyes, totally motionless by falling into the snare of Nala’s hair, fine and thick, could not get away by unloosening the tie.

14. The lotus-bed that was Damayanti’s eyes, obtaining the embrace of the lotus blossoms in the shape of the king’s face, hands and feet did not forsake for a long while the contact of their kin. 6

15. At that time, becoming joy itself, and labouring under an inexplicable and ever-increasing delusion, she experienced a sweet delight that had two different tastes owing to the presence in it of the joys of both emancipation and mundane life. 7

16. Surely the Creator did not make Indra act as his own messenger to her, disguised as Nala, in order that she might not be tainted by the sin of being attached to a messenger assuming the beautiful form of Nala. 8

17. Is there even a sage whose mind is sure in the matter of virtue, prone as it is to sin as well? But God, being merciful, checks a devotee’s mind when it thinks of sin.

18. Just as she, maddened by Cupid, could not keep silence, though extremely modest, when she had the illusion of seeing Nala before her, so even in the presence of the real Nala, she could not refrain from speech: in those who are under a delusion is there any power to distinguish the true from the false?

19. Then with her effort to conceal her emotion proving futile, she herself addressed him in a weak and faltering voice,

4. i.e., she moved her eyes to and fro to look at both the limbs.
5. Damayanti.
6. Damayanti’s eyes and Nala’s limbs are fancied as relatives embracing each other.
7. The state of pure joy is the state of final emancipation, while the delusion produced by the pleasures of sense is the characteristic of worldly life.
8. In that case, Damayanti would unwittingly be faithless to Nala; so the Creator made Nala himself the messenger.
bending her moon-like face, while her friends maintained silence in fear.

20. "He who knows social usage should offer to guests water for washing the feet even by bowing with the lustre of the gems on his head; the prescribed satisfaction of a guest with the Madhuparka offering should be brought about even by a mellifluous current of courteous words.\(^9\)

21. "One's own self should be made as grass by courteous manners; one's own seat should be given up for the guest; water for washing should be furnished by means of one's tears of joy, and questions asked with honeyed words.

22. "Offence is possible even on account of the delay in bringing water for offering at the feet; so one's very sincerity should meanwhile be made one's store (of hospitality), by folding one's hands (before the guest).

23. "Leaving my seat, long ago did I offer it to thee; even if thou hast the desire to go elsewhere, shouldst thou not adorn it for a moment, though unworthy of thee?

24. "Lo, tell me to what distance thy cruel mind wishes to subject thy feet to toil, that have put an end to the pride of softness which the cup of the Śrīśa flower had.

25. "What country hast thou to-day (by thy departure) reduced to the condition of a forest forsaken by the spring? May I not even hear the name that is blessed by being a symbol of thee?

26. "Hast thou not crossed the ocean itself by this thy entry into this closely guarded place? But I cannot even now discern the object of this daring act.

27. "I consider the merit of my eyes the cause of the fact that, at the moment of thy entry here, thou wast not noticed by the warrior sentinels, and that thou who hast surpassed by thy form the flower-bowed Cupid, art being gazed upon by those very eyes.

28. "As thy figure is something indescribable, as thou hast a power making the sentinels blind, as thou art pleasing by a lustre surpassing that of yellow orpiment, thou art akin to the gods.

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9. The lustre of the gems on her crown is to take the place of water, and sweet words that of the Madhuparka offering consisting of curds, butter, sugar and honey, as water and the rest are not at hand in Damayanti's antechamber. The idea is continued in the next verse.
29. "Thou art not Cupid, because he has no corporeal form, nor art thou one of the Āśvins, because neither of them is without the other. Or, what is the use of any other distinctive marks? Thy very beauty is a distinctive feature marking thy superiority to them.

30. "Thou who hast gratified the world by the vision of thee, what dynasty is that which produced thy nectar-rayed self, and is now rightly going forward to rival the ocean?"

31. Owing to the eyes of the sentinels being thus baffled, the girl, thinking him to be some god, beautiful like Nala, really praised once more the beauty of her beloved, present in him, under the pretext of courteous words of hospitality.

32. "If one is silent about a thing, marvellous by its merit, it means the futility of one’s faculty of speech—an unbearable thorn; on the other hand, if one speaks too little, there is the charge of wickedness: so let one rather be liable to be mistaken for a professional panegyrist.

33. "Cupid, I ween, found in thee a second birth by dint of his religious merit; for he sacrificed his body in that fire-pit, Śiva’s terrible eye.

34. "Thou hast (by thy beauty) made Purūravas bow his head in shame—Purūravas who surpassed the Kailāsa mountain by the fame of his lustre; thou hast made the Āśvins shed tears by taking away their splendour by force; thou hast made even Cupid renounce his pride of beauty.

35. "I know the white rows of swans are but the moving grains of the fame of thy beauty, which flying and falling, as is proper, float in all directions on the waters of rivers and pools.

36. "Truly Cupid hath not acquired even the beauty present on the great toe of thy foot; indeed, the half moon, the emblem of Cupid’s conqueror Śiva, is there in the shape of a toe nail.

10. The Indian Dioscuri. Cf. 4. 5.
11. The ocean produced the nectar-rayed moon, when it was churned by the gods.
12. The burning of Cupid by the fire of Śiva’s third eye is represented as an act of self-immolation.
13. Fame in Sanskrit poetry is always white.
14. The half moon being the emblem of his destroyer Śiva, Cupid was afraid of it and anything that resembled it; so he kept away from the nail which resembled the half moon in shape and could not take any part of its beauty.
37. "Every month different, does the moon, by emaciating its full-sized body by means of austerities, and becoming invisible on Amāvāsyā nights, merge itself in thy face?"

38. "Did the Creator, after making thy eyes, variegated with many a colour, give to the eyes of the black antelope a finger-thrust in the shape of the deep-cut line of the slit visible near its eyes?"  

39. "Cupid is called mugdha ('beautiful,' also 'foolish'), because of his foolishness, not because of his beautiful form; for, having given his bow (to the Creator) for the making of thy eyebrows, he became conquerable by thee at any moment, with this beauty of thine, by a mere wrinkling of them."  

40. "On this moon—thy face—are visible the two eyes of the antelope, the presence of which is inferred because thy face is the moon, while its tail with a flashing bunch of hair is visible in the guise of thy flowing locks."

41. "Let the old tradition that Cupid is invisible, because destroyed by Śiva, be set aside; forsooth, a new tradition appears that he is so, because the beauty that is in thy body did not enter into possession of him."

42. "The great god Śiva installed the Moon, though a child, on his head as well as in sovereignty over sacrificers, because in a world, the quintessence of whose beauty was taken away by thee, the Moon sought its living by gleaning the grains left behind."

15. The idea is, the Creator, while making Nala's eyes, saw near him the antelope which wanted its own eyes to be like those of Nala; but the god punished the animal for its audacity with a finger-thrust, which caused below its eyes a rent resembling the half moon. Literally: the Creator gave a "half moon stroke" in the shape of the channel-like line etc. Cf. 7. 22.

16. Beautiful eyebrows are usually compared to Cupid's flowery bow. Here, Cupid lent his bow to the Creator for the making of Nala's eyebrows, but Nala with his beauty so heightened is now in a position to vanquish Cupid by a mere "wrinkling" of those very eyebrows, i.e. by a mere frown.

17. As Nala's face is nothing but the moon, the presence on it of the deer believed to be in the moon is to be inferred. The animal itself is not visible, but its eyes and bushy tail are visible in the form of Nala's eyes and hair. Cf. 2. 63.

18. i.e., he hides himself for shame.

19. The moon is called Dvījarāja "the king of the Brāhmaṇas."

20. To earn one's livelihood by gleaning the grains of corn left behind by reapers was considered a religious merit. Here, the Moon gleaned the grains of beauty left behind by Nala, and on account of the virtue resulting therefrom Śiva gave it a place on his own head and made it the king of the Brāhmaṇas.
43. "I know, God, having made the world destitute of all talk of beauty since the burning of Cupid, hath after an age taken pity on it again, by creating thy limbs.

44. "If thou art a human being, the earth has attained the end of its existence; if thou art some one of the gods, the heavens reign supreme; if some family of serpents is adorned by thee, the serpent world, though lying below, is above all the worlds.

45. "When my mind ponders on thee, it no longer entertains that great absurdity (that the ocean was drunk up as it is by the sage Agastya like a handful of water); for the ocean easily proved equal in measure to the hollow of his palm, having its distinctive features, depth and magnitude, taken away by thee.

46. "I know, in this ocean of the world Nala exists as thy reflection; indeed, apart from an object and its reflection, the Creator hath never been seen to create two things completely alike.

47. "Lo, who in the mundane sphere has accomplished such glorious good deeds that even thy feet, moving towards him, are creating a wreath of lotus blossoms on the dust of the road? 21

48. "I know not what my mind, resorting to the swing of doubt, is saying to me; thou art perhaps going to be a guest in the house of some blessed personage: or, what is the use of a false surmise?

49. "My eyes, drinking in the texture of thy beauty, have already attained the end of their existence; may not my ears, too, welcome nectar into them provided thou dost them a favour with thy speech?"

50. In this way did the five flowery arrows of Cupid, emitting a flow of honey, and discharged from that bow of Bandhūka flowers—the lips of Damayanti—enter his mind through his ears in the guise of her speech.

51. Drinking in the beloved words of his beloved, in nectar did he sink up to his neck. Is not the sweetness of praise, that sounds sweet even in the mouth of an enemy, immeasurable in the mouth of one that is dear?

52. Then, just as the sun, accepting the offerings of worship brought by the people, occupies the mountain of the east, so Nala, accepting the hospitality offered by his beloved, occupied a seat.

21. The presence of lotus marks on the soles of the feet is a sign of luck. It is here hyperbolically stated that the visitor, being endowed with these marks, has left impressions of them on his footprints.
53. His strength of mind and Cupid fought with each other, taking Damayanti herself as the arena where her eyebrows serving as Cupid's bow, rent in the middle, proclaimed respectively their victory and defeat.

54. Then Nala, though treated to the lyre-notes of her speech, spoke, ignoring Cupid's command by his strength of mind. Never can Cupid defile the mind of the good, purified as it is by conscience in a hundred showers.

55. "Know me to be a guest of thine, come from the council of the lords of the quarters, bearing the message of the gods, like my life, with an esteem inwardly deep.

56. "Stop, honour is done. Be seated, why hast thou left thy seat? That mission of mine, which has to be crowned with success, would be abundant hospitality indeed.

57. "Blessed maiden, art thou well? Is thy mind at rest? Useless to delay. Thou with eyes stretched as far as the marge of the ears, hear thou my words.

58. "Since thy childhood the multitude of thy virtues hath charmed the lords of the various directions—Indra, Varuṇa, Agni and Yama.

59. "Their mind, of which the wealth of moral strength has been plundered by Cupid, who is also entirely stealing their lustre,23 suffers by long brooding over thee, who art under the dual sovereignty of childhood and youth.

60. "Now, in their heart, it is solely the hope of getting thee that is flashing without cessation, while their wives—the various directions, the east and the others, flash not by assuming noble forms as before.

61. "Slender maid, simultaneously with this thy youth, Indra's abiding love for thee reached its climax; and, at the same time, the tough string of Cupid's bow mounted the other end of the bow.24

22. The eyebrows are as usual fancied as the bow of Cupid. But here the clear-cut eyebrows detached from each other are compared to the two pieces of a bow broken in the middle. Cupid was fighting with Nala, using Damayanti's eyebrows as his bow, and the fact of its being broken in twain indicated his defeat by Nala whose weapon was his strength of mind, i.e., Nala resisted Damayanti's charms for the sake of his duty as a messenger.

23. i.e., by making them pine with love.

24. i.e., during Damayanti's childhood Cupid's bow was lying idle with its string attached only to one end, but at the advent of her youth he joined the string to the other end also, ready to use the bow.
62. "When the sun rises in the east, Indra, owing to thy absence from him, taking it for the moon, because of its heat and similar shape, fixes on the sun, through the fault of another, the multitude of his eyes, red with wrath.\(^{25}\)

63. "The thousand-eyed Indra being angry to-day, I know not what will happen to Cupid, who hath not yet been able to conceal even the effect of what Śiva, who had but three eyes, did in his anger.\(^{26}\)

64. "Owing to the displeasure caused by the mere voice of the cuckoo, the mighty Indra delights not even in the Nandana, the garden of pleasure; he does not practise even the worship of the trident-bearing Śiva on account of the offence of the child moon residing on Śiva's head.\(^{27}\)

65. "The flowery arrows of Cupid, making in the eyes of Indra all directions dark with their pollen, make the beak of the bird that sings 'kuhū' speak the truth even on a full moon night.\(^{28}\)

66. "Lo, what would not Indra do with his thunderbolt to make him a relic of the past—the Cupid that torments him with arrows of flowers, were not his lack of corporeal form—Śiva's favour to him\(^{29}\)—an invulnerable armour for him?

67. "The trees of the gods, which remove the poverty of others, have themselves become destitute of leaves, cut off for preparing beds, one after another, for Indra pining on account of thy absence from him.

68. "Indra's ears have turned deaf with the twangs caused by the stir of the string of Cupid's bow; how will he hear his preceptor's words, capable of awakening one from the sleep of infatuation produced by Cupid?

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25. Indra being a Virahin finds the exciting light of the moon as hot as the rays of the sun. Hence, distracted with love, he takes the sun for the moon, and with his thousand eyes casts angry looks at the sun, though it is the moon that oppresses him.

26. The effect of being burnt by Śiva was that Cupid lost his body and was reduced to an ethereal form.

27. The moon decorates the head of Śiva, and its offence has already been referred to in verse 62.

28. The idea is, Indra, distracted with love, sees only darkness in every direction even on a full moon night, so that to him a full moon night is as dark as an Amāvāsyā night. So, when the cuckoo sings 'Kuhū,' 'Kuhū' on the moonlit night, it speaks the truth; for Kuhū means also the night of Amāvāsyā, and what is a full moon night to others is Amāvāsyā to Indra. As in 1, 100, there is a pun on the word Kuhū.

29. See under Verse 63. The idea is, Indra can do no harm to Cupid, because the latter has no physical body.
69. "Spring after spring, the lilies on the river of heaven, frequently tortured—stalks and all—for the solace of his heat, caused by Cupid, might well have a liking for the winter.\(^{30}\)

70. "Damayantî, this thirst of Indra ranks among those things in the world which have to be counted first; for the ocean of his eyes is suffering from an eagerness to have only a glance from thee.

71. "Damayantî, Agni, one of the lords of the quarters, the refulgent incarnation of the eight-formed Śiva, daily worshipped by sacrificers, has also been commanded by Cupid to be thy slave.

72. "Verily the Cupid that is in thee, by heating the god of fire, makes him so pliable that having himself had a taste of what it is to be heated, he would not heat others again.

73. "Cupid, who was aforetime burnt by the god of fire with his abode in Śiva's eye,\(^{31}\) is not now a defaulter in paying the debt of hostility, burning as he does the god of fire, taking up his abode in thy eyes.\(^{32}\)

74. "It seems as if the lovelorn Agni, angry with one Soma (the moon), gulps another Soma (the juice of the plant of that name), offered as an oblation in sacrifices: who among the powerful can, indeed, bear with a fellow, with whom is associated the name of an enemy, be it only the name?\(^{33}\)

75. "Youthful maid, unceasingly tortured on account of thee by the flowery arrows of Cupid, he is, methinks, afraid even of the flowers offered by his worshippers.

76. "The fresh sprout of a leaf, variegated with a spray of moss, placed by him on his heart,\(^{34}\) burnt by Cupid, shone like a line of flame of Cupid's fire, dark with smoke.\(^{35}\)

77. "The mighty Yama also, whose father is the sun, the friend of the lotus, and whose wife is the region redolent with

30. In the winter only the flowers wither, the stalks remain; but in the spring, when the plants are in bloom, they are uprooted, flowers and stalks, to be applied to Indra's feverish body.

31. Cupid, as is well-known, was burnt by a flame issuing from the third eye of Śiva.

32. i.e., with Damayantî's charming eyes as his weapon.

33. Agni being a Virahin, the real offender is the moon; but he is fancied as drinking up the juice of the Soma plant in sacrifices as a punishment for its bearing the same name as Agni's enemy, the moon.

34. i.e., as a sedative.

35. The ruddy, new leaf is compared to a flame; the green spray of moss to smoke.
sandal, hath sacrificed for thy sake his patience in the fire of Cupid's might.

78. "Him, burning in the fire of Cupid, the Malaya mountain worshipfully serves even with hands that are being burnt, the young leaves of its trees: whoso always fixes his hope on someone doth not give up serving him even in times of woe.

79. "Owing to thy absence from him, he has his limbs pale and shaken by a violent fever, as if they were whitened by Cupid's fame and consumed by the might of Cupid's arms.

80. "Slender maid, he who is the lord of the direction that is fond of painting its body with saffron at eve, sent his heart to thee at a moment, starting at which a traveller doth never return.

81. "The hungry submarine fire doth not heat the oceans so much as their own master, the lord of the waters, is doing now, staying in their midst, ill from Cupid's heat.

82. "The cool lotus stalk, applied by him to his body, rather augments his heat; for it knits together, mischievous, the wreath of the memory of thy tender creeperlike arms.

83. "Then a piece of lotus-stalk, placed by him on his heated bosom, gleamed, as if in a moment bored into a hundred holes by Cupid's arrows buried in his heart.

84. "In this way, with regard to those gods, the ornaments of the three worlds, continues the wanton tyranny of Cupid, whose frivolity is running riot with the blindness of pride, having found in thee an unfailing weapon.

36. The South.

37. Also, "he who always adopts (as his abode) the region belonging to someone." The Malaya mountain lives in the region owned by Yama, i.e. the south.

38. The idea is, oppressed with Cupid's heat, Yama lies on beds made of young leaves provided by the trees on the Malaya mountain. The leaves withered by Yama's feverish body are the hands of the mountain which is represented as a faithful servant serving his master, though in so doing his own hands are being burnt.

39. i.e., the west presided over by Varuna, of whom Nala is now speaking.

40. There are certain inauspicious dates and occasions which are to be avoided by travellers, if they want to return to their homes. Varuna's mind obviously travelled to Damayanti on such an occasion, so it never returned.

41. i.e., reminds him of thy arms.

42. As the lotus-stalk as a whole proved oppressive, as described in the preceding verse, Varuna tried the expedient of putting on his bosom only a small piece of it as a sedative. Here, the holes visible at the ends, when a lotus-stalk is broken to pieces, are fancied as being made by Cupid's arrows.
85. "'Tomorrow comes thy Svayamvara'—this report reached the ears of these gods, gladdening their hearts, like a stream issuing from the quintessence of nectar.

86. "Then the gods of the quarters, suffering from the heat of the fire of Cupid's might, started for the earth, simultaneously with the sighs of their wives, sighs heavy with sorrow at the prospect of having a co-wife.

87. "Omitting to take any supply of nectar as provision for the way, happily did they make their journey with their desire alone fixed on thee—the sweet desire allaying their hunger and thirst.

88. "For thy sake, plunging their celestial wives in the conflagration of Cupid's arrows, those great gods are now making this earth the object of their grace, by setting their feet upon it.

89. "Having adorned (with their presence) a place near by, the gods have made me acquire the beauty of a moving script to thee, by putting on it letters in the shape of a message.

90. "Each of them, greeting thee with an embrace, pressing himself against thy full breasts, sends this message to thee—'Be for our joy the creeper Viśālyā, for us who are fainting under the darts of Cupid the savage.'

(The message of the gods continued)—

91. "Tell us, how long shall we, with the mere solace of desire, deceive our eyes,43 wishing to drink in thy beauty?44

92. "Give thy arms the shape of a halo around us who are gods; be pleased to quench our heat with thy limbs, cool with the ripples of Cupid's play.

93. "Have pity, art thou about to have us destroyed by the invisible arrows of that Caṇḍāla—Cupid? Rather would we die, pierced by the pointed arrows of thy glances, sanctified by the emotion of love.

94. "There may be suitors beyond a thousand for thy hand, but our life depends upon the favour of thy feet; if thou thinkest we are feigning, Cupid living in our heart is witness.

95. "Within, these our hearts have ever been occupied by thee; without, let our bosom now be adorned by thee, even as Viṣṇu's bosom is by Lākṣmī.

43. Lit. glance.
44. i.e., their eyes want actual seeing, not a mere desire to see.
96. "If thou take pity on us, do thou adorn heaven; useless is delay; but, if thou like thy own land—the earth, we will give the designation of heaven to earth.

97. "Slender maid, the worship thou daily offerest to us with the lotus 'that grows on water' pleases us not, but let our worship be with thy lotus feet placed on our head bowing in the hope of obtaining thy favour.

98. "Fair-eyed one, what shall we do with the objects of gold offered by thee in thy worship? Ah, verily our hands ask for thy limbs that have destroyed the pride of the colour of gold.

99. "Thou with eyebrows akin to the (flowery) bow of the flower-arrowed Cupid! Like goldsmiths shall we burn that impudent, tawny gold which vies with the fair complexion of thy body.

100. "This our heat of Cupid caused by thee is not allayed even by pools of ambrosia, still less by nymphs 'that inhabit waters'; but it will be quenched by one word uttered by thee—'mine'—acting as a spray of the honey of flowers.

101. "Is sugar-candy only a fragment of thy voice, and sugar but the gravel on its path? Slender-limbed damsel, is not the sugar-cane a marshy grass, famous in the regions, growing on the sweet flow of the modulations of thy voice?

102. "What can we give thee? Nectar in the shape of thy lips is already on thy mouth of its own accord, while thy face, by conquering the Moon, will itself come to enjoy the sacrificial portion allotted to him. 45

103. "As we ourselves wish to remain alive by taking shelter under thy lotus-feet, will it not be shameful for us to say 'Beloved, choose thou immortality from us'?

104. "The nectarean elixirs of life are powerless to save us from untimely death at the hands of Cupid; so be pleased to allow us to drink thy more availing lips.

105. "By thy grace, let Cupid rise in our mind, acting as the mindborn giver of joy! He was, indeed, burnt (by Śiva) along with his bow and arrows and his emblem—the fish; but now, slender damsel, with thy eyebrows let him be an archer; with thy

45. The two gifts in the possession of the gods are nectar and the share of sacrificial offerings to which each of them is entitled. But Damayantī has nectar in the shape of her lips, while she can easily acquire a share in the sacrificial offerings, by conquering the moon with her beautiful face and taking possession of the share allotted to the lunar deity.
pure white smiles a warrior with victory-giving arrow-tips; and, let the fish, the emblem of his banner, be subordinate to those two ever-fickle Safara fish, thy eyes.  

106. "When every night dreams bring thee to us, our glance sinks in thy charms, the ears in the ocean of the nectar of thy song, the skin in the tenderness of thy body—a floral spray, the nose in the fragrance of thy breath, the tongue in the honey of thy lips, and the mind in thy acts: slender-limbed damsel, none of the antelopes that are our organs of sense have skipped over the net represented by thee."

(Nala speaks)—

107. "Choose thou one of these lords of the quarters, using thy own judgment, and crown my mission with success—I am the bearer of a letter that is my own tongue holding the garland of the message of the gods.

108. "Slender-waisted damsel, cheer up Indra; then, with ever-new dalliance, rescue Agni, immersed in love; or take pity on Yama, or if such be not thy will, choose thou Varuna."

109. Epilogue. [Śrīharṣa describes his poem as "a traveller on a path unseen by the race of poets."]

46. Cupid is to be reborn, more powerful than before. He is to have two bows in the shape of Damayanti's eyebrows, an unlimited number of tips for his arrows in the shape of her smiles, and two emblems for his banner in the shape of her eyes.
CANTO IX

1. Thus did Damayanti listen to the message of the lords of the quarters, not out of respect for them, but only from a desire to hear Nala's words, while she was anxious to manifest her reluctance, evident from the hints present in the movements of her eyes and eyebrows.

2. The daughter of the king of Vidarbha said thus to Nala, the moon of the earth, as if she had not heard the speech conveying the message of the gods delivered by him.

3. "Ah, I asked thee thy name and family; avoiding these, why hast thou spoken of something else? Owing as thou dost a reply to me herein, is not this thy indebtedness a matter for shame?

4. "Thy speech (Sarasvati), incomprehensible in some places and lucid in others with regard to my query, desires to rival the river Sarasvatī, visible in some places and faint-streaming in others.

5. "Already have I heard thy words, serving as nectar to my ears, but unrelenting is my longing to hear thy name: thirst for water is never allayed by milk nor honey, nor even by something better.

6. "What dynasty holds such a jewel of a hero as thou art—one that removes all gloom? Eager am I to honour it, great because of thee, but scorned by me, thinking it is one like others."

7. When she stopped, having spoken thus, the king highly favoured her again with his words, just as the raincloud favours the Cātaka birds tired of crying at the end of summer.¹

8. "Well, my tongue is indifferent to both of them, neither is very necessary: verbosity and superficiality of meaning are the two poisons of speech; eloquence consists in speech that is concise and weighty.

9. "What series of letters, and in what order, is assigned to me as a symbol—all this is idle talk; the words 'you' and 'I' are certainly able to give effect to our direct relations.

10. "If my family is not brilliant by nature, where is the propriety in mentioning it? If it is pure, alas! any such talk would be a mockery, coming as I do as a servant of others.

1. Cf. 5. 127.
2. i.e., his name and family.
11. "Any eagerness to persist in a matter which I have neglected, after deliberating thus, looks ill on thy part as well; the effort of thy words is now in place only with regard to giving a reply to the lords of the quarters.

12. 'Thou who art still persistent! Or, why do I not with a few words comply with thy wish in the matter? Will not thy persistence be satisfied on hearing that I am a scion of the dynasty of the moon?

13. "Such is the traditional custom among the great that the good do not utter their own names; so I am loth to speak about it: people censure one who deviates from custom."

14. Saying thus, Nala, the destroyer of enemies, became silent, as does an autumnal peacock, the oppressor of serpents; then Damayanti, blushing at each word, uttered these words, like the female of a swan that bears on each foot the red hue of its beak.

15. "Though I have heard thee to be the ornament of the dynasty of the moon, my doubt regarding particulars is not removed; great, indeed, is thy skill in deception—silence over certain things and extensive talk about others.

16. "But I, too, must not give a reply to thee, as thou dost not make thy name the nectar of my ears; conversation on my part, too, with a stranger is not compatible with conformity to the custom prevalent among women of birth."

17. Then Nala, without any reply on account of her retort, said to her with a smile, welcoming in his heart her delightful words: "Fair-eyed one, waste not thy words, I say, such as these, surpassing honey in sweetness, on matters alien to thee.

18. "Wilt thou not bring this toil of mine to fruition? Wilt thou not favour any one of the lords of the quarters? Thou shouldst thus honour the gods with words sanctified by being drenched with the nectar of poetic emotion.

19. "Wilt thou not send to the gods, in the shape of a message, such words as these, detailed and drenched with a flow of sentiment—words that, delivered by me, will act on the gods consumed by Cupid, as rain does on a forest oppressed by fire?

20. "In proportion as this person delays here, be it for a moment, owing to thy neglect, Cupid hastens in anger at this very moment to make the gods his target.

3. i.e., Nala himself.
21. "Are not Indra's eyes, intent so long on my path, made of thunder? But fie on me, slow in a matter requiring haste, in whom is absent even the quality of a servant of others!"

22. The king having stopped after saying this, the clever maiden said to herself, as she pondered on the lack of politic wisdom of the gods who were sending him, the Cupid of the earth (in beauty), as a messenger to a woman.

23. "Certainly the king of the waters (Varuṇa) has directed thee to me, and obviously the king of the dead (Yama) has sent thee; certainly it is the god 'that has the winds' (Indra) who has sent thee; and thou hast been employed by the light that has an upturned face (Agni)."  

24. Then with a secret smile, Damayanti, that indescribable ornament of the race of devoted women, had her mouth distinctly inclined to the graceful manner of a talk with him again.

25. "Useless joking would be insolence; a 'no', 'no' to one like thee would amount to censure; not replying would be slighting thee; so I am willing to give thee a reply.

26. "Even out of kindness how did that message of the gods come into being with regard to one who is characterised by mortality? Or, in what words do not the great express their pleasure unto those who are by nature devoted in all humility to them!

27. "Strange! How can it be proper that Indra, who shines in the company of celestial nymphs, should on my account have a deep disgrace like that of a lake profusely charming with swans, on account of cranes?

28. "Tell me, what is a mortal woman in the presence of divine nymphs, though she, too, may be beautiful where they are not? Do not brass ornaments lend beauty to a poor woman's limbs that are without any ornaments of gold?

29. "Let the gods pour forth words in any way they please; my ears are deaf even to a letter of them: how can a young doe conceive even a mere desire, improper as it is, with regard to Airāvata, the lord of elephants?"

4. i.e., fixed in the direction of his return journey.

5. It is also implied that these gods are curious creatures. "The king of the waters (जल)" may mean also the 'king of fools (जन)'. The king of the dead is one who is himself dead and has no sense. Marutvāt (Indra) 'one who has the winds' (वातुर) implies that he is mad, while the description of Agni suggests a ghostly phenomenon.

6. i.e., with regard to a mortal woman like me.
30. Then said a girl friend who was told something in the ears by Damayanti, who bent her face just after saying these words, "Listen to what she has told me, bashfully entering my heart, and which goes out through the medium of my mouth.

(What Damayanti whispered to her)—

31. "Having long cherished Nala in my heart, I am afraid even to bring such a thought to my mind; for the honour of a chaste woman, fragile like a lotus-fibre, is rent asunder even at the slightest inconstancy.

32. "Why do not the gods ask their own all-seeing intelligence if my thoughts ever touched any one else, Nala excepted, even at the command of sleep?

33. "Perhaps the gods caused their sleepless selves to sleep solely to avoid the knowledge that I am another's wife; otherwise, being themselves the (saving) pilots on the ocean of vice, how could they knowingly touch such a woman even with their thoughts?

34. "It is merely a favour that they have taken a fancy even to a mortal being like me; if, however, a favour is to be done, may they be able, being pleased, to give me, by way of alms, him alone."

35. "Moreover, hear my unshakable promise: if that king wed me not, myself will I act as an enemy of my life, using fire, hanging or water as an agent.

36. "In danger, when good deeds in no wise save, one ought to do even what is forbidden; when the highway is slippery with rain-water, even the wise go by a wrong way at times.

37. "I, a woman, can never give a satisfactory reply to the eloquent gods; so mayst thou be a commentator, not an adversary, of this series of aphorisms, the words spoken by me."

38. Thus dismissed, after being rebuffed, the messenger, though courteous, spoke some lively words, like a sweet-voiced cuckoo, enraged by a boy repeatedly mimicking its cooing for fun.

39. "Strange, it is funny, those gods themselves have set their hearts on thee, and even thou art averse to them: does anywhere

7. Gods being all-seeing do not sleep. Damayanti means that they knew her to be devoted to Nala, but purposely went to sleep to avoid the knowledge of the fact, and so to be able to be her suitors.
8. i.e., Nala.
9. i.e., Nala.
a treasure-trove come to a penniless man, and he rejects it by raising a barrier\(^{10}\) of speech?

40. "Moon-faced girl, I hold thee in high esteem, neglecting all other women, because Indra loves thee; but thou hast spurned that esteem, turning thy back even at such a good present before thee.

41. "A mortal woman does not want a god! It is something new that I have heard from thee; why is it that this thy evil obstinacy is not altogether removed even by some well wishing teacher?\(^{11}\)

42. "It is by the grace of the gods that a man attains divinity by shaking off his mortal nature: how can one wish to include iron that is treated with specially prepared mercury among objects made of iron?\(^{12}\)

43. "Thou who callest thyself wise—art thou not ashamed of being attached to Nala, leaving aside Indra? O thou who hast thighs soft as the border of the palm, I say deliberately, thou art superior even to the camel which neglects the sugar-cane, but likes the Śāmi.\(^{13}\)

44. "Alas, why art thou mistaken about the goodness of a mortal, leaving aside Indra, the leader of all the gods? It is useless toil for the current of breath to go through the nostrils, avoiding the mouth.

45. "The wise sacrifice their bodies in the fire of austeritys with a view to the attainment of heaven to follow in another life; that very heaven, growing restless, is pulling thee forcibly by the hand, but foolish one, thou movest not.

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\(^{10}\) Lit. door.

\(^{11}\) Also, "why is it that this evil caused to thee by some evil planet is not radically removed even by the benign Jupiter?"

\(^{12}\) Special preparations of mercury are supposed to turn iron into gold. The idea is that such transformed iron is no longer iron, but pure gold. So a man made divine by the grace of the gods is absolutely divine and has no longer any mortal element in him. It is implied that Damayanti raised to divinity by the love of the gods is no longer a mortal woman, but a goddess; so her objection that as a mortal woman she cannot marry a god is not valid.

\(^{13}\) This is sarcastic. Indra is compared to sugar-cane and Nala to the bitter and thorny Śāmi plant. The idea is, Damayanti excels, i.e., is even more stupid than the camel. In this case, the epithet कमरोह is to be construed as meaning "greater (i.e., more stupid) than the camel."
46. "If, without Nala, thou art intent on hanging thyself, Indra will take thee away, as thou swingest in the air; for he is known as the lord of all that exists in the sky. Who doth neglect his legitimate share?"

47. "If, bereft of Nala, thou enter the fire, that would be a mighty favour done to the god of fire; for thou wouldst then thyself give him thy body, to him unobtainable even by praying long.

48. "Varuna indeed will carry off the palm, if, leaving fire, thou enter the waters;¹⁴ for then he, the lord of the waters, will ever carry his life, known to be thyself, on his bosom on the exterior as well.¹⁵

49. "Clever as thou art, if thou devise other modes of death, owing to these hindrances, thou wouldst indeed oblige the god of death, thyself coming to his abode as a welcome guest.

50. "Or, perhaps it is an affirmative assertion of thine, disguised as a negative; crookedness in speech does certainly befit thee: the mouth of a clever woman is a mine of that Poetic Suggestion, of which this is a flash.¹⁶

51. "How long am I to whirl, Damayanti, falling into the eddies of the mellifluous current of thy speech? Discarding thy shame a little, make it clear who among the great gods is to be favoured by thee.

52. "Is Indra to thy liking, the lord of the direction that has the temples of the Airāvata elephant for hard and plump breasts?²¹⁷ In my opinion no one except the thousand-eyed Indra is able to survey the beauty of thy limbs.

53. "Damayanti, be pleased with him; let him, the lord of the world, continuously enwrap his body with thrills caused by the contact of thy limbs—thrills (acting as) sharp thorns to the eyes of his wife Śacī.¹⁸

¹⁴ i.e., if she should drown herself.
¹⁵ Damayanti, being loved by Varuna, is, as it were, his life and is already inside his heart; united with her, he will place her also on his bosom outside.
¹⁶ Nala insinuates that Damayanti's 'No' to the suit of the gods is really a 'Yes' disguised as a 'No' by means of Poetic Suggestion or Dhvani, according to which a negative statement may convey an affirmative sense, or an affirmative statement a negative sense.
¹⁷ Indra is the presiding deity of the east. As he is one of the lords or husbands of the directions, the protuberances on the head of his elephant are fancied as the breasts of his mistress—the east.
¹⁸ Because Damayanti would be her rival.
54. "Graceful one, I have come to know the truth; thou art spontaneously attached to Agni, the god of fire; how can thy desire, born as thou art of a Kṣatriya family, turn to any one other than that valiant god?

55. "Thou who art the one devoted woman shouldst not turn back thy mind at any cost from the god of fire, for fear of thy body being burnt; at the moment of ordeal his snowlike action on women that are chaste hath been a hundred times proved.\(^\text{19}\)

56. "Thou whose conduct is just, must have made Yama, the arbiter of just conduct, the guest of thy heart; this order of things appears commendable likewise to me. Indeed, the union of the fit with the fit looks bright.

57. "Without the fear of death, spend with him limitless ages like a moment in amorous sports, without the slightest break, in the region shining pure with the lustre of the star known as Agastya.\(^\text{20}\)

58. "Or, tender like a Śiriṣa flower, dost thou desire the god of the waters, Varuṇa, who by virtue of his watery nature is the lord of the order of tender objects? Leaving all others, did not the night, too, for the same reason, choose the cool-rayed moon?\(^\text{21}\)

59. "Slender-waisted one, with him play as thou wilt in that ocean of milk, to which, profusely beautiful, Viṣṇu, abandoning the heavens, resorted day and night."

60. What he thus said was obviously both heard and not heard by her, whose cheek and ear were resting on one side on the palm of her hand—(she heard it) because she was eager for his words; (she heard it not) because of the mockery involved in taking a fancy to the gods.

61. After that, Damayantī kept silence for a long while with her face downcast; then, in a moment, the clever maiden spoke to him, pitifully heaving a deep sigh.

62. "Piercing my guilty ears\(^\text{22}\) with that heap of needles, the evil message of the lords of the quarters, thou hast clearly done

\(^{19}\) Chaste women are believed to be unhurt while undergoing the fire ordeal to prove their purity.

\(^{20}\) i.e., in the south of which Yama is the presiding deity.

\(^{21}\) i.e., because the moon, too, has a "watery nature", being composed of water.

\(^{22}\) Guilty of hearing overtures on behalf of suitors other than Nala.
to me, as if I were dead, something that befits the nature of a messenger of the god of death.°

63. "Those evil words of thine, the false calumny in regard to me, issuing forth from thy mouth, and taking an inky colour, as if assuming the form of a script, are causing sharp pains like worms, having entered my ears."

64. Then a girl friend, induced by Damayanti, said to him, "This my friend, with one tongue that has taken a resolute vow of silence, is paying homage to bashfulness; with another—myself—she is speaking to thee.

(What Damayanti said through her friend)—

65-6. "To-morrow comes the Svayānvara for me to adore that king with my wreath of choice; this day, standing in its way, wishes to depart, preceded by my life; so, to me be so kind as to rest (here) to-day; I wish to pass this day, looking at thee; the bird described my beloved as similar to thee in beauty, sketching his figure with its nails.

67. "The Creator cheated thy eyes inasmuch as they do not see the beauty of thy face; so, let them, too, attain to-morrow the end of their existence, looking at that beauty in Nala’s face.

68. "Alas, how is it that on the occasion of my marriage with fire as the witness, thou dost not wish to acquire the easily gained, noble and lasting friendship of one who is thy peer."

69. "With folded hands do I beg. Let me not be oppressed by thee in any way on account of the Dikpāla gods; please, thou shouldst not say such things to-day; I have my eyes filled too much with the rush of tears.

70. "Far from my choosing the lords of the quarters, I am not even looking at the beauty of Nala with any ardour, because it is present in thee. I am making my life a handful of straw in

23. Of the gods who sent Nala as a messenger to her, Damayanti makes special mention of the god of death, comparing the bearer of the message to the messenger of death who tortures a sinner after his death.

24. i.e., the calumny resulting from the overtures on behalf of the gods.

25. i.e., Nala.

26. i.e., the golden swan.

27. i.e., the visitor and Nala resemble each other so closely that, when they meet, the former would see, as it were, his own beauty in the face of the latter.

28. i.e., Nala.

29. i.e., though the visitor is as beautiful as Nala, she must not look at him, as he is not Nala.
the fire of womanly devotion; what is then Cupid who is but ashes?

71. "The woman who forsakes that 'wish-fulfilling' Cintāmanī jewel—Virtue—placed by Jina among the three jewels of his creed,\textsuperscript{30} for the sake of 'the ashes of the fire of Śiva's wrath';\textsuperscript{31} does indeed scatter those very ashes over her family."

72. Hearing those words, born of nectar and serving as oblations of butter in the fire of his love, Nala deemed himself not the messenger of the god of death, as declared by her, but the ruthless god of death himself.

73. Rent though his heart was by her pathetic words of grief, he wished not to deviate from his duty as a messenger. Secretly heaving a sigh, slowly he said—he, the Bṛhaspati of clever speech.

74. "Timid one, if Indra, the lord of heaven, ask at any time the (all-giving) Kalpa tree for thee—the tree situate on his own courtyard, how wouldst thou avoid being the mistress of his life? A request to that tree goes not in vain.

75. "If Agni, wishing to win thee, perform a sacrifice designed to fulfill all desires, himself offering in his own manifestations\textsuperscript{32} the oblation that is his share, how can that Vedic rite prove futile?

76. "Tell me what recourse is there for thee, if Yama ask for thy hand the sage Agastya, who ever lives in the direction owned by Yama,\textsuperscript{33} and would perforce be inclined to give him a commendable tribute?\textsuperscript{34}

77. "Who knows how many wish-cows are in the mansion of Varuṇa for the purpose of sacrifice? If he ask even one of them for thy hand, thou wouldst at once be in the possession of Varuṇa.

78. "If, owing to thy disregard of her husband, Śacī, Indra's wife, absent herself, devoted as she is to her husband, with a view to creating obstacles, how could the Svayaṁvara itself, attended

\textsuperscript{30} Right discernment, right knowledge and right conduct constituting Dharma. These are Jaina tenets.
\textsuperscript{31} i.e., Cupid who was burnt to ashes by Śiva.
\textsuperscript{32} i.e., the three sacrificial fires. Ordinarily in a sacrifice oblations are offered to Agni by others in the sacrificial fires, but in a sacrifice performed by the god of fire himself he would have to offer oblations to himself in his own manifestations.
\textsuperscript{33} i.e., the south. Cf. Verse 57.
\textsuperscript{34} Agastya, being an inhabitant of the southern region, will have to pay a tribute to its king—Yama.
by rival suitors, take place in the face of the (mutual) slaughter of the crowd of kings?  

79. "Dost thou then wish to see a hand-to-hand fight among the kings present, the rods detached from their umbrellas dancing about, and no one knowing what their own mouths, angrily reviling one another, mean to say?  

80. "Lotus-eyed one, if, on the occasion of thy marriage, the god of fire burn in anger, but not in flame, rendering futile the toil of blowing on the part of the priests, what ceremonial rite can Nala perform without Fire to witness it?  

81. "Good-natured maid, if the god of death make some one of the family of the bride or the groom his guest, would not the Svayaṁvara, though magnificent, prove a failure?  

82. "If the other god, Varuṇa, being angry with Nala, prohibit the waters from attending the ceremony, he being their master, how will thy father, tell me, give thee to Nala, though the latter out of greed might hold out his hand (even without the presence of water)?  

83. "Damayantī, this have I said, highly beneficial to thee; reflect, laying aside delusion: when the gods are determined to thwart, what mortal can acquire even the thing that is in his hands?"  

84. Weighing in her mind these words of his, she was convinced that so it was; and with a gush of tears let loose, she then reduced her eyes to the condition of the months of Śrāvaṇa and Bhādra.  

85. Two tear drops, dark in contact with the collyrium paint (of her eyes), falling on her bosom like a couple of bees from her eyes, blooming lotuses, with the hope of reaching her bud-like breasts, gleamed like two blue, unsteady gems.  

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35. There is a belief that Śacī must be present during a Svayaṁvara, if it is to pass off smoothly. Nala means that, if Damayantī slights Indra, the latter's wife, being so offended, will absent herself from her Svayaṁvara, thus causing disturbances and making it impossible for her to choose Nala.  

36. Verses 78 and 79 are to be taken together.  

37. i.e., in the case of a relative's death the ceremony will have to be stopped according to the requirements of Aśauca.  

38. A gift must always be preceded by an offering of water. So if Varuṇa prevents the participation of any water in the ceremony, it cannot be performed.  

39. Months of heavy rainfall. Lit......eyes, the gush of whose tears was let loose.
86. A lake she was then of the sentiment of love, shaken by
the oncoming arrows of the flower-arrowed Cupid; and, with a
stream of tears bent on gushing, her eyes had the grace of the blue
lotus with the stalk attached thereto.40

87. Then did she wail in a gentle voice, aggrieved at the cer-
tainty of not getting her love; she was going mad, she was weep-
ing, her patience was gone, she was bewildered, the joy of her
heart vanished, her reason rocked.

(Damayanti's plaint)—

88. "Fire of Cupid, hurry on, spread the expanse of thy fame
made up of my ashes. Creator, devoted as thou art to devouring
the fruit of the longing of others, descend to hell to-day, content
with my fruitless life.

89. "Thou heart of mine, heavily consumed by the fire of
separation! If thou art of iron, why dost thou not melt? Thou
that art penetrable by Cupid's arrows, nor art thou thunder; wilt
thou not say why thou art not rent asunder?

90. "Life, why lingerest thou? Away, quick; the heart, thy
abode, is afire! Even now thou leavest not thy false repose; strange
is this indolence, such as thine.

91. "Eyes, great41 as ye are, how did false and vicious desire
come to hoax even you?42 Hundred years long, wash with your
tears the sin that prevents your seeing the beloved's charm!

92. "Mind, what thou wishest never becomes mine; I get
neither my beloved nor death—both desired by thee; so do thou
wish for my separation from my beloved; (in that way) by thy
grace, separation may not be my lot.43

93. "Among my enemies, beseech I will not, with pitiful en-
treaties, the overhostile Cupid, but I will beg the wind of the south:

40. The eyes are likened to the flowers, and the stream of tears to the
stalk. Sucī means also 'summer', in which case the imagery is that of a pool
of water in the summer when the stalk of the lotus is clearly visible in the
shallow water.

41. Big or long-drawn eyes are regarded as beautiful.

42. The desire of looking at Nala is regarded as vicious, because it is
only deluding her without any chance of its being fulfilled.

43. Damayanti means that what her mind desires is never realised; it
is just the contrary that comes about. So, she argues, let her mind desire
that she may never be united with Nala; in that case, as usual the contrary
i.e. her union with Nala might perhaps come about.
let it scatter my ashes towards the direction where my beloved is; for the practice of hostilities ends with killing.\textsuperscript{44}

94. "The ages run on, but this moment halts; how much shall I bear? Nor will death come to me; for clear it is, never will my beloved forsake my inner being, my mind will not forsake him, and the life-breaths will not forsake the mind.\textsuperscript{45}

95. "Ye gods, who has drunk up the ocean of your kindness, one spray of which is able to remove my burning heat? Will not a crore of women superior to me rise in a trice for your pleasure, at the exertion of a mere thought of yours?

96. "Or, the rainy weather of my own tears day and night, having created by force the season of rains, how will the gods, sleeping soundly, hear my words? Will not my words be as weeping in the wild?\textsuperscript{46}

97. "Nala, dost thou not see this suffering of one who is devoted heart and soul to thee? How often, alas, on lake after lake, have I looked for that bird\textsuperscript{47} which might speak to thee! But the Creator concealed even that.

98. "Kind one, if thou knowest my mind to be devoted to thy feet, why not take pity on me? But there is no question of thy offence; the Creator is to blame for plunging the mind of others in gloom.\textsuperscript{48}

99. "Truly it will come to thy ears, Damayantī died for thy sake; lord, favour me even then with a jot of kindness, if not now!

100. "Thou who art an (all-giving) Kalpa tree to suppliants! Something do I beg of thee: this my heart is eager to burst; but

\textsuperscript{44} The south wind is as usual described as an enemy of forlorn lovers. Nala’s capital being situated in the north, the south wind is requested to scatter her ashes in that direction after her death. Though an enemy, it might do her this favour, as hostilities cease after death.

\textsuperscript{45} Damayantī fancies her beloved as the soul. So long as the soul does not depart, the mind and the five life-breaths cannot depart; so there can be no death. The mind here refers to the subtle body composed of the sense organs, the mind, the five elements, the five vital breaths, etc. At death, the soul departs, followed by the subtle body, after which the dissolution of the physical body takes place.

\textsuperscript{46} The reference is to the belief that the gods sleep in the rainy season. Damāyantī means that she has herself created an artificial rainy season with her tears, causing the gods to fall asleep.

\textsuperscript{47} i.e., the golden swan

\textsuperscript{48} i.e., the Creator who keeps Nala in the dark about Damayanťi’s sufferings.
finding in the heart an exit in the (resulting) cleft, let not him that is equal to my life depart with my miserable life."

101. In spite of his being (then) in her company, the emotion of forlorn love, subdued in his heart by his duty as a messenger of the Dikpāla gods, but bursting with force at these pathetic words of his beloved, made the king frantic again at once.

102. Then forgetting everything about his mission on behalf of Indra and other things, Nala said thus unwittingly, imagining in his beloved actions blended with graceful gestures lingering in his fancy. (Nala throws off his disguise and addresses Damayanti)—

103. "O my beloved, for whom art thou lamenting, and drenching thy face, alas, with drops of tears? With graceful sidelong glances, dost thou not see this Nala bowing before thee?

104. "Thou with eyes that have pupils like sapphire! It is thy expert knowledge of the figure Binducyutaka (Dropping of the Anusvāra) that shines forth in the guise of the flow of thick drops of tears; for doubtless thou art thereby thyself making this Sāṁsāra (world) Sasāra (full of substance)."

105. "Why art thou turning thy face into a toy-lotus placed on thy hand that has discarded the lotus? On thy bosom, that has banished ornaments through no fault of theirs, how long wilt thou create a string of pearls with the streams of thy tears?"

49. i.e., Nala himself.
50. i.e., Nala forgot himself, and all that he had fancied about Dama-
yanti rushed to his memory.
51. Lit. with the grace of eyes moving sideways.
52. Cf. 7. 29. Or, "Thou with eyes shining like sapphire!"
53. Binducyutaka is a kind of word-play in which the removal of the Anusvāra gives a different sense to a word or a sentence, e.g. कालो नवनान्तेकृत बालेण्डु: शेन मति means 'The beautiful new moon pleasant to the eyes is not in the sky'; but, if the Anusvāra in बालेण्डु: is dropped, the sentence with the forms बालेण्डु: मति will mean 'Girl, the beloved pleasant to thy eyes is difficult to have'. Here, the idea is that Damayanti's tears are so charming that they have made the world full of substance, but as the 'world' (सृंगार) becomes 'full of substance' (ससार) only when the Anusvāra in ससार is dropped, Damayanti who brings this about by means of her tears is said to be extremely clever in the use of Binducyutaka.
54. It is usual for girls of high station to hold a lotus in the hand. Damayanti in her grief no longer has any lotus, but her lotus-like face which she sadly rests on her hand takes the place of one.
55. i.e., the current of her tears flowing on to her bosom is taking the place of the pearstring which she has discarded in her grief.
106. "With my hand, let me first wipe off these ill-omened, oncoming tears from thy eyes; with my head will I then wipe off my offence, along with the dust of thy lotus-like feet.

107. "Like the star Rohinī, let the ruddy floral spray of the rays of the rubies of my crown worship the moon that is in the form of the bright nails of thy feet! Thou who art angry without a cause, give up, give up thy ire.

108. "If thou art in the least offended with me, humbly do I pay deep homage to thee; angry one, if thou remainest even for a while, bowing thy face, I bow at thy very feet.

109. "With the plenitude of thy power thou mayst favour me or not; but what toil is there in accepting a mere obeisance? What a measure of difference! Thou art an (all-giving) Kalpa creeper to suppliants, but miserly in casting even a look at me!

110. "Tender as thou art, how art thou bearing the havoc of Cupid's arrows? Or, perhaps the arrows of the fish-banneered Cupid turn back and rebound, falling on thy bosom armoured with firm-based breasts.

111. "With the corners of thy lips express tiny smiles; make the fringe of thy eyebrows move gracefully; be pleased playfully to cast on me looks that frequent the path of the corners of the eyes.

112. "Bring to an end the rainy season of tear-drops; with thy smile give me the joys of moonlight; let the two Khanjana birds that are thy eyes play on me; let thy face be as a lotus in bloom.

113. "Inside my ears, with a garland of letters, bring about a boundless play of a flow of nectar! Thou with maddening eyes, with the charm of thy smiles make my eyes feast, as it were, on milk-rice after a fast.

114. "Beloved, adorn half my throne; ah no, adorn my lap! Oh, I said that by mistake; mayst thou forgive! What seat can there be for thee except my bosom?

115. "Thou who hast studied the guile of Cupid's arrows! If thou who art inside my heart comest outside to my bosom, my heart, folded in thee, will no more dread Cupid's arrows.

56. I.e., let me bow down at thy feet.
57. I.e., glances.
58. I.e., with thy words.
59. Lit. "having entered into a sheath composed of thyself."
116. "Clasp me round; let the arrows of Cupid be left without any entry into our two hearts, joined one to the other; this firm expanse of my bosom is the proper handmaid of thy inflexible breasts.

117. "I long for thy lips, by the flow of whose honey honeyed are thy words, my ears being the witness; on the tableland of thy breasts, let my finger-nails bring about a wonder—the rise of the crescent of the moon."

118. "Dost thou not personify Cupid's drama? Thou dost indeed 'hold the thread' in the shape of the clear line of hairs on thy body; well, the central gem in thy pearling does look beautiful, as if it were the hero of the play that takes delight in thy graceful gestures; and, the gem on thy crown, obscuring the moon in brightness, is as the jester of the play, a noble Brähmana, with a gem on the crest of his head.

119. "Let thy lower lip, red like a Bimba fruit, the lip on which is engraved 'a group of eight lines' indicating the auspicious character of the birth of thy love, become like a Bhrūj leaf from the (crimson) colours provided by the marks of biting left by my teeth."

120. "Be kind with thy words; favour me with thy kisses; be pleased to have thy breast served by me; for thou alone art the life of Nala as the night is of the lunar rays."

121. Then coming to his senses, he became conscious that he was disclosing his identity; and, seeing Damayanti coming to herself she spoke these words, having recollected his past; just as a sage, on attaining right knowledge, becomes conscious of the soul revealing itself, and just as he, seeing the Cosmic Matter near at

60. i.e., the finger nails would produce semicircular marks resembling the crescent.

61. The "thread-holder" is the stage-manager, who by introducing the play gives the clue to the development of the action. Damayanti is here fancied as the "stage-manageress" of Cupid's drama.

62. Nala means to say: 'On thy lower lip there are eight lines which resemble the eight lines of a certain astrological calculation on a horoscope indicating a birth of exceptionally good omen (in thy case, the birth of thy love); thy lip is thus like a Bhrūj leaf on which horoscopes are written, and let the marks of biting, which my teeth will leave on thy ruddy lip, look like coloured letters written on such a Bhrūj leaf'.

63. On hearing that her visitor was Nala, Damayanti was ceasing to weep and growing calm.
hand,\textsuperscript{64} makes (relevant) utterances, having recollected the impressions of his past lives.

122. "Ah, why did I reveal myself! What will Indra in this matter think of me! Reverently bowing before him, and then confounded with shame, I will not look at even the expression of his feelings.

123. "Ah me! this great task of Indra I have forsaken; for I disclosed my name for nothing; Hanuman and others shed lustre\textsuperscript{65} on the messenger's path with their fame, while I have done so with the laugh\textsuperscript{66} of my foes.

124. "I did not purpose wrong; but I know what others will say—others who speak of Viṣṇu, exerting himself for the protection of men, as the 'oppressor of men' (Janārdana), but give the name Śiva (Benign) to the god who destroys the life of the world during the universal deluge.

125. "But, why is this heart of mine bursting under the weight of shame since its innocence is known to the gods? Let them know this rugged truth, but who will put his hand on the mouths of men?\textsuperscript{67}

126. "Owing to this consciousness (of my duty), my toil was bearing fruit; but that consciousness was eclipsed by the powerful Creator; Indra himself is powerless to remedy a thing liable to destruction at the caprice of fate."

127. As Nala was thus deploring the disclosure of his identity, brought about by himself under a mighty wave of delusion, the kind-hearted golden swan-king came along swiftly, wishing to extricate him, as he lay thus buried in grief.

128-29. To Nala, who looked up at the sound of its wings, saying, 'Here is that bird,' said the swan, "Cruel one, bring her not to extreme despair; after this she will surely die. Being conscious of thy offence in respect of the gods, having exerted thyself so much for the success of their affair, thou need not be a false witness; the pure-heartedness of the good has themselves for witness."

130. Thus consoled by the bird which, having said this, went away after taking leave of both Nala and Damayanti, the king

\begin{itemize}
\item \textsuperscript{64} i.e., perceiving it to be separate from the soul.
\item \textsuperscript{65} Lit. whitened.
\item \textsuperscript{66} A laugh in Sanskrit poetry is always white.
\item \textsuperscript{67} i.e., prevent them from saying what they like.
\end{itemize}
gently spoke to her, offering in his mind obeisance to the lords of
the quarters.

131. "How much torment shall I give thee—torment fruitless
in generating love for the gods? Let them be kind to me for my
guileless mission or punish me for my offence.

132. "This my madness stood me in good stead; for (thanks
to it) I felt not the pangs of separation from thee: even from an
evil issues the abating of an evil, just as from ignorance proceeds
the attenuation of a sin.

133. "The fire of the grief of separation which was thine was
thus kind to me, in spite of my having harassed thee sorely; for
it to-day took pity on thee, maddening me, and making me reveal
myself."

134. "These gods are devotedly longing for thee, but thou
wished to make even me thy slave; do what thou wilt, reflecting
well; let not repentance, once felt, attack thee in the rear for
naught.

135. "Indifferent, I say this to thee, not out of fear of the
gods, nor because I am pining with love; even if my death do thee
good, that would serve only to repay my debt for thy love."

136. Just as the rich beauty of the spring beams forth with
the wide-expanding voice of the cuckoo, so was Damayanti fer-
vently delighted with these nectar-like words, pleasant and true,
spoken by Nala.

137. Damayanti who had been censuring her own mind,
which had been gravitating to the messenger of the gods, though
she had held it in check, thinking of her duty as a chaste woman,
gave up hate as well as censure, having now ascertained him to
be Nala in her mind.

138. She had been censuring Cupid thus in her mind—
"Mind-born as thou art, the mind of mortals is thy parent; art
thou not ashamed to plunge it in sin? Thou hast put an end to
the tradition of worthy sons."

68. It was Damayanti's grief that maddened Nala, causing him to reveal
his identity; as this, however, consoled Damayanti, her very grief is described
as having taken pity on her, while owing to this happy result it was an
act of kindness to Nala also, though it was he who first caused her grief by
making those overtures on behalf of the gods.

69. Damayanti was reproaching herself for being influenced by the
charms of a stranger; but her mind was at rest, when she came to know
that the so-called messenger of the gods was Nala himself.

70. In Damayanti's case, allowing her mind to be attracted by a stranger,
139. The usual description of her body was that it was a flower, but it was not particular as to what flower it was. At that moment, in the rainy season created by her tears of joy, the hairs on her body, standing erect, declared it to be a Kadamba blossom.

140. The succession of gestures accompanying the ravings uttered by Nala, removed Damayanti’s mistaken idea that he had said so, considering himself to be discovered by her; for she was wailing, addressing Nala.

141. After that, the bashful Damayanti could not speak to Nala; as she had formerly spoken to him unabashed, face to face, she was now for that very reason immersed in an ocean of shame.

142. When she failed to give a reply to her beloved even indirectly, (by whispering it) in the ears of a girl friend, the girl herself said to him laughingly, “Owing to her bashfulness, silence is now thy beloved’s treasure.

143. “Hear from my mouth the mystic doctrine of love which she uttered, making streams of tears the guest of thy feet, thine, who wast depicted by herself in a portrait.”

(What Damayanti had said, addressing the portrait. Verses 144-54).

144. “Ornament of the lunar dynasty, doubtless the swan itself did not tell thee about me, whose life was in despair owing to thy absence; otherwise, how is this cruelty inasmuch as it is killing me possible in one like thee?

145. “The moon is surpassed by thy face, Cupid by thy beauty; why are they both resolved to kill me? If they are so,

72. The hairs standing up on Damayanti’s body as thrills of joy were passing through her are likened to the erect hairlike filaments of a Kadamba flower which blooms in the rainy season. Cf. 5. 79.
73. According to Nārāyaṇa, “Nala who had himself described the course of the play of his own delusion removed Damayanti’s mistaken idea, etc.”
74. i.e., revealed his identity. See Verse 103.
75. Damayanti at first thought Nala perhaps disclosed his identity not out of love for her, but because he suspected himself to be discovered, when she began to weep, uttering his name (Verses 97-100). But the impassioned manner in which he declared that he was no other than Nala removed her doubts regarding his sincerity.
76. i.e., Damayanti was shedding tears which drenched the feet in the portrait.
77. To Virahins both Cupid and the exciting moon are regarded as dangerous.
because I am thine, then, indeed, victory is mine; for what the gods conceive in their minds goes not in vain.  

146. "In vain does the moon wish to rub off its dark spot with the ashes of my limbs consumed by its rays; but, will it even thereby resemble thy face? For stained will it be again by the killing of a woman.

147. "Be pleased to give thy arrows to Cupid; let him kill me with them, setting aside his flowery arrows; breathing my last with my mind centred on thee, I will conquer him like a straw, becoming thyself."

148. "Devoted as I am to thy feet, what is it to me if the Vedas sing the virtues of the gods? The night lily would never rejoice, when bathers in waters sang the praise of the sun.

149. "To-day let me rather die than live; otherwise thou wouldst not know my love for thee. Lord of my life! Thou who art more than my life! From my having died for thee, believe me to have possessed thyself as my only support.

150. "The sacred vow of Kṣatriyas, common to all suppliants, namely, protection even from the terror of the thunderbolt, is in thy case grievously broken, religious defaulter as thou art, not protecting me even from flowery arrows.

151. "I am thine, yet alas! thou sparest that false god Cupid out of respect for his being a god, though he is about to kill me; pray, know that Cupid to be a Cauḍāla; he is the friend of the Spring who makes his arrows.

78. Damayanti means to say that the moon and Cupid, both eclipsed by Nala in beauty, wish to take revenge: but, being unable to do anything to him, they have let loose their wrath on her, knowing her to be his beloved. As this, however, presupposes on the part of the moon and Cupid, both gods, a belief that Damayanti is Nala’s by love and devotion, that very belief is bound to bring about her union with him owing to the thoughts of the gods always bearing fruit in action.

79. The reference is to the belief that a man is reborn as the person or creature, of whom he thinks at the time of his death. Damayanti expects in that way to be reborn as a man in the form of Nala, in order to ‘conquer’ Cupid by means of Nala’s superior beauty.

80. I.e., the night lotus loves the moon, so it does not bloom at sunrise in spite of the adoration of the sun by bathers.

81. I.e., Cupid’s arrows.

82. The spring creates the flowers serving as Cupid’s arrows.
152. "It is on lesser and lesser enemies that the wise should first whet their prowess; for, burning on grass, gradually does fire destroy dried cowdung and numbers of trunks of trees."

153. "How great, too, will be thy offence against the gods, if thou be kind to me, my choice being free? Being gratified by thee at sacrifices, the gods, in order to save their face, will not even mention it (to thee)."

154. "Let them, too, go to the Svayaṁvara as they like; appeasing those very gods, I will choose thee; even they will somehow be moved to pity; surely they too are not Cupid nor thyself."

(Damayanti’s friend addresses Nala)—

155. "This river of the essence of honey, with isles of silence at every step, was loosed by Damayanti, subject to a confused emotion of bashfulness and love, on seeing thee even in a portrait.

156. "Thy Cupid is a Caṇḍāla who is not touched nor looked at, and who is called deformed, perhaps because, when vanquished by thee, one of his fingers was cut off. Making friends with the Spring in the jungle, and entering my friend’s heart, he is stealing her life; and, let the directions on that account wait upon thy fame."

157. Then the king, his head drooping with shame, took his departure, promising to go to the assembly of kings in company with the gods, as Damayanti herself had told him unseen by others.

83. i.e., Cupid, though an inferior enemy, ought not to be neglected.
84. Damayanti means that, as she will choose Nala of her own accord, the gods will not be offended with him at the failure of his mission.
85. This and the subsequent verse seem to be out of place here. Damayanti was not aware of Nala’s mission on behalf of the gods, previous to her meeting him in the inner apartment; and, as she was in continual conversation with him from the moment of her meeting him, she could not have turned aside to address his portrait. So this verse contradicts Verse 155 where the whole speech from Verse 144 to 154 is represented as being addressed to Nala’s portrait, which could take place only before his arrival.
86. i.e., not as cruel as Cupid or thyself.
87. Ref. to Damayanti’s speech.
88. Cupid here personifies the influence which Nala exercises over Damayanti, causing all her sufferings. Cupid is, therefore, described as a Caṇḍāla employed by Nala to torture Damayanti.
89. "Cupid" does not mean here "formless", but "deformed".
90. i.e., in a contest of beauty. Lit. thou having triumphed.
91. i.e., let thy fame spread in the directions. This is said sarcastically.
92. i.e., the Svayaṁvara.
158. As Damayantī, in her anxiety to meet her beloved on the morrow, was rapidly shedding streams of tears—streams with reeds in the shape of high and low thrills on the surface of her cheeks, even that one night consisting of four watches was hard for her to pass, owing to her pangs of love; so it seems the Creator decreed all nights to have three watches, in mercy to her.

159. To those gods, Indra and the others, capable of visualizing the story of everything that ever happens to the people of the three worlds, the king quickly and sorrowfully related the whole truth of his mission to her as it actually took place.

160. Epilogue. [Śrīharṣa refers to himself as having composed a work named Arṇavavarṇana, 'Description of the Ocean (?)'].

93. The flowing tears are compared to streams, and the thrills to reeds growing in them.

94. A Prahara or watch is three hours, and a Ghaṭī twenty-four minutes. A night consists of four Praharas, but it is usually called नियाम 'having three Yāmas or Praharas', by omitting at each end four Ghaṭīs which are included in the day. It is here fancied that the night was thus shortened by the Creator out of pity for Damayantī who in her grief was finding it too long to pass.
CANTO X

1. Then came to the Svayaṁvara highborn princes in chariots, expert in arms and the Scriptures, beautiful like Cupid's magic forms, and surpassing Kubera in wealth.

2. No highborn prince was there who was not the object of Cupid's arrows nor any who did not go; as the crowds of kings were going simultaneously, not even a trace of the earth remained without being a path.

3. As worthy heroes were going to win the princess, the unworthy to carry her away by force, others to see, and yet others to wait on the rest, the directions were left to themselves.

4. All the inhabitants of the directions having departed, with that beauty of the world as their aim, the spaces of the directions felt a relief from the suffering caused by the pressure of these people living in them.

5. So crowded were the highways with soldiers that even sesame seeds, scattered over them, would not reach the ground; any king who could there manage to make headway felt as if he had already obtained Damayanti.

6. A certain king, with his way barred by those in front of him, and pushed by those behind, deemed himself unsuccessful, though he was in the position of "Successful" seeds pressed in a machine.

7. The flags of the capital of the king of Vidarbha, their free ends fluttering, seemed to beckon the kings who were getting late from their inability to proceed, one after another, owing to the congestion on the way.

8. On the earth, the trotting, white horses of the kings, going in the front, were drawing behind them a richly caparisoned force of elephants going towards Kuṇḍina, which an array of mules followed; while in the nether world the serpent Karkotaka, going in the front along with the serpent Kambala, was pulling up Vāsuki's army of serpents moving towards Kuṇḍina, followed by the serpent Aśvatara.

1. Assumed by Cupid in order to vanquish the demon Śambara.
2. i.e., became empty.
3. Siddhārtha 'successful' means also mustard seeds. The king pressed between crowds before and after is compared to mustard seeds pressed in a machine. He despaired of being in time for the Svayaṁvara owing to the obstruction of the crowd.
9. The beautiful faces⁴ of those women, the regions of the sky, made pale by the dust raised by the troops of the oncoming kings, clearly manifested an appearance natural to a state of being forsaken by one's husband.⁵

10. The lords of the directions, Indra, Yama, Agni and Varuṇa—these four, but not the rest⁶—went to the Svayaṁvara, as if pulled by Damayanti, binding them with her virtues as with a string.

11. How could demons enter that city, protected by the incantations of king Bhima's priest? So the demon Nairṛtita, one of the lords of the directions,⁷ never attempted to go there.

12. The Air god,⁸ whose conveyance is an antelope, did not betake himself to Vidarbha to marry Damayanti, because he could not bring the animal face to face with her, threatened as it was by her lotus eyes.⁹

13. The crooked Cupid loves not birth, wealth nor virtues, but only beauty; so, Kubera,¹⁰ the god of wealth, witnessing his ugly figure on the transparent mountain, his abode,¹¹ did not approach the beautiful maid.

14. How could Pārvatī, who forms half the body of her consort Śiva,¹² tolerate the latter's marrying Damayanti? Abstaining from going to Vidarbha herself, she prevented him from going.

15. Ananta, the lord of the (nether) region, did not go to Damayanti's Svayaṁvara; for on whom would that serpent who patiently bears the weight of the earth place his burden and go?¹³

16. After due deliberation, the lord of the upper region, Brahmā, conversant with the Law-books, refrained from going to the Svayaṁvara. Where in the world has one seen a marriage with a grandfather,¹⁴ prescribed whether in Vedic or legal lore?

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4. Lit. the beauty of the face.
5. The oncoming kings are fancied as the husbands of the various directions; the dusty appearance of the latter as the paleness of women forsaken by their lovers.
6. The total number of the lords of the directions is eight. The remaining four are mentioned in Verses 11-14.
7. The south-western direction.
8. Vāyu is the regent of the north-western direction.
9. i.e., the god could not induce the animal to carry him to the Svayaṁvara, as it was unwilling to appear before Damayanti, her eyes being more beautiful than its own.
10. He is the lord of the north.
11. i.e., the Kailāsa mountain.
12. The lord of the north-eastern direction.
13. Brahmā, the creator, is called Grandfather.
17. The lords of the directions, Indra and the others, having heard from their women messengers that they were rejected by Damayanti, went to the assembly of the kings,\textsuperscript{14} extending the languor of their hearts to their pace and lotus face.

18. "Damayanti might by chance accept us, mistaking us for Nala"—with this as their last hope, the four gods, Indra and the rest,\textsuperscript{15} became a miraculous group of four Nalas, false in character.

19. Of the gods trying to assume his form, no one, observed and questioned by the other, admitted his success in attaining similarity to Nala. What is artificial is, indeed, different from the natural.

20. They made the full moon their face over and again; made also the blooming lotus their face again and again. Then looking at the face in a mirror, they repeatedly broke it up; it was not as exquisitely beautiful as Nala's.

21. As the gods were then unable to acquire with their face the charm of Nala's face, the fact of their being 'anala

22. They made themselves similar to Nala, as if by means of a quintessence drawn from Pururavas, while consumed by the fire of separation from his beloved;\textsuperscript{17} from the moon while crushed by Rahu; and from Cupid while he was burnt by Siva.\textsuperscript{18}

23. The Creator brought these kings to Damayanti in order that she might see what a difference there was between them and Nala. Making the divine lords of the quarters vie with Nala, he declared Nala's superiority to them.

24. With the (four) gods, Yama and the others, duplicates of Nala in beauty, all of them wearing heavenly jewels, the assembly looked, Nala being absent, as did the heavens with the four celest-

\textsuperscript{14} i.e., the Svayamvara.
\textsuperscript{15} i.e., Yama, Varuna and Agni. They now assumed Nala's form to cheat Damayanti.
\textsuperscript{16} As the gods live on oblations offered to them in the fire, they are called अनलानन "fire-mouthed", which means also "possessing a face not like that of Nala" (अनलानन). Thus by virtue of the pun they were twice 'anala

\textsuperscript{17} i.e., Urvasi.
\textsuperscript{18} i.e., the gods tried to make themselves beautiful with the essential portion of the charms of Pururavas, Cupid and the moon, all of them models of beauty.
tial trees, when the Pārijāta went to become the guest of Satyabhāmā's courtyard.\textsuperscript{19}

25. Then came Vāsuki whose body was clear white like the ashy powder decorating Śiva's body. He was accompanied by shouts of "Be pleased", "Live long", common to servants, uttered by a multitude of serpent kings.

26. Kings of divine lands reached that city in a moment from other islands. Was there a youth who was not at that moment turned into cottonwool by the gusts of wind from the feathers of Cupid's arrows?

27. King Bhīma, the lord of the heaven Kuṇḍina, finely entertained the kings, accommodating them in beautiful palaces, with hospitality, courteous words, gifts, esteem, politeness and the like.

28. In the inner apartment\textsuperscript{20} of kings, where Fame, their wife, is made to abide, the four oceans serving as its moat; charity, kindness, pleasant truth, and hospitality—these four are the chamberlains keeping watch over her.

29. None of the kings who were the guests of king Bhīma, the Indra of Kuṇḍina, experienced, in this and that mutually unseen act of hospitality,\textsuperscript{21} the slightest distinction, which could serve as an index to what they wanted to know, the attainment of their heart's desire.\textsuperscript{22}

30. Methinks, that multitude was contained in the bosom of the city of the king of Vidarbha, as the ocean was in the palm of Agastya, or the universe in the stomach of Viṣṇu.

31. In that city, on the streets, the doors and houses were decorated in gay colours out of eagerness for the festivities. Even the sky was coloured with many a hue by the rays of the ornaments of the kings.

32. Elegant movements, cleverness (in speech), and the beauty of adornments were present even in their servants to such

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\textsuperscript{19} Pārijāta was the best among the five celestial trees belonging to Indra, from whom it was taken away by Krīṣṇa and planted in the courtyard of Satyabhāmā, his mistress. Here, the absent Nala is compared to the Pārijāta tree transplanted elsewhere, while the four gods are compared to the remaining trees.

\textsuperscript{20} Here, the earth.

\textsuperscript{21} i.e., courtesies offered to each king individually, unseen by the others.

\textsuperscript{22} i.e., all were treated alike, and no one found in the reception accorded to him any special mark of favour or any hint which enabled him to guess whether Damayanti would be his.
an extent that women, children and ignorant people took them for
high personages coming to the Svayamvara.

33. Never sweating, owing to the breeze of Cāmara whisks;
ever winking, owing to the wonders provided by each object; and,
with garlands that faded not owing to their umbrellas, the gods
and the mortal kings were not marked by any difference in the
city.  

34. The gods could not be distinguished by the people among
those kings, who, coming from various regions, talked in Sanskrit
for fear of their not understanding one another's dialect.

35. There they passed the days, looking at the various acts
of Damayanti, depicted in pictures by the citizens in the city; and
the nights with the gaieties of the art of dalliance with her in
dreams.

36. Liberal as she was, the virtuous Damayanti did fulfil the
wish of the kings who were her suitors. For she gave them the
illusion of their winning her, as she on that night appeared to them
in dreams.

37. The next day the heroes, summoned with courtesy by the
messengers of king Bhīma, adorned the pavilion on the Svayam-
vara site, betraying amorous traits.

38. The assembly then looked beautiful with Nala. Seeing
him, Indra considered Cupid to be uncouth, though he was richly
adorned.

39. As that moon of a king, with beauty-paint applied to his
body, appeared in that assembly, which assumed the beauty of the
sky, where did the lustre of that galaxy of stars, the Kṣatriya
princes, go, vanishing alas! out of sight?

40. At once the eyes of the kings, eager in amazement, were
fixed on him. But, after that, as they knit their brows, the corners
of their eyes became full dark with jealousy.

23. Absence of perspiration, winklessness and evergreen garlands are cha-
    racteristics of the gods, which the kings shared with them, as explained in the
    verse.

24. Sanskrit being the language of the gods, the latter spoke Sanskrit as
    well as the mortal kings.

25. The illusion of having won her in dreams is fancied as being purposely
    created by Damayanti in the minds of her suitors as a generous compensation
    for her inability to choose them.
41. "It is a new moon on the earth. Is he a second Cupid? He is a third Aśvin"—thus under the pretext of praising him, the envious kings spoke ill of him.

42. The kings said among themselves, referring to the magic Nalas, "Well, there are so many like him." The envious, when they are inferior to a rival, find a remedy in likening him to others.

43. That the gods found fault with the fact of his being a mortal, though on account of his beauty the assembly never found fault with him, was certainly a piece of villainy, being the imputation of a sundry defect to one who was worthy of respect for his extraordinary virtues.

44. The real Nala said to the well-dressed bogus Nalas who were sitting near him, "Are you not perhaps Purūravas and Cupid together with the two Aśvins?"

45. At this they said to him, "None of us was born of Ilā. We who are near thee are without Cupid. No one here is an Aśvin.

46. "Know us to be other than they, surpassing as we do Cupid in beauty. Damayanti, going about in this assembly, will by chance be ours among many.

47. "But king, fie on us, present here with hopes. We are still here, adopting a foolish attitude, even after we have seen thy beauty! Fie on our wisdom!"

48. Nala, who did not suspect any guile in their speech, utterly ignored these words. Nothing occurred to him who was absorbed in thinking how to win that jewel of a woman (Damayanti).

49. Whoso wishes to acquire his glory, by rivalling another, himself declares the latter's superiority to him. Who will not, then, feel an immense contempt for a rival, who himself admits his inferiority?

26. As is well-known, the Aśvins, famous for their beauty, were two in number.
27. i.e., by suggesting that an abnormal creature had arrived. Between Verses 41 and 42 there is another verse in the Nirmayasagara edition, which is, however, omitted by some commentators as being a mere repetition of verse 41.
28. i.e., the four gods disguised as Nala.
29. i.e., by suggesting that there are many others like him.
30. The mother of Purūravas.
31. i.e., it was foolish for the gods to hope to win Damayanti with Nala as their rival. See Notes for another meaning.
32. The verse explains why Nala felt contempt for the gods and ignored their words.
50. At that moment, Viṣṇu, whose fame and praise were sung by Sarasvatī, and who with the lustre of his body assumed the grace of a cloud, witnessed with joy the pomp of the Svayaṁvara, standing in the sky.

51. At that moment, the (four-faced) Brahmā, wishing to see the assembly, cast his eight eyes in eight directions, (Brahmā) who, without having seen the beauty of the head of the phallic Śiva, made the Ketaki flower falsely declare that he had seen it.33

52. The twelve-formed Sun went round the Meru mountain with one form; with another became Viṣṇu's (right) eye; and with the remaining ten looked at the ten directions full of people.35

53. The moon, though it ever goes round the mountain that is the palace of the gods, did not feel any distressing hindrance in witnessing the Svayaṁvara, being itself a spectator in the form of the (left) eye of Viṣṇu.37

54. Eager in their fond desire (to see), the nymphs, looking at the splendour of the noble multitude at that moment, spread out lotusbeds, their own faces, over that ocean of people.

55. Did not hundreds of thousands of Yakṣas witness that assembly of finished beauty, or Siddhas occupy it? Did not Kinnaras attend it out of eagerness, or great sages look at it with pleasure?

56. Vālmīki praised the assembly. Through the avenue of his throat, which contained the three Vedas, trees with many a branch, the divine tongue Sanskrit first came to earth from heaven without any effort.

57. The beautiful assembly was also praised by Bṛihaspati, the adversary of all doctrines by means of the Cārvāka philosophy, whose tongue I know to be the throne of the goddess of speech.

58. Śukrācārya described the assembly in poetic language, the sage who guides the policy of the demons and is a poet, expert in teaching the art of composing wreaths of words, in heaven where the divine tongue Sanskrit doth incessantly play.

33. See Notes for the allusion.
34. See Vocab. under द्वादशाक्षर.
35. This is meant to emphasise the brilliant sunshine in which the Svayaṁvara was going to be held.
36. i.e., Meru.
37. i.e., the moon was not prevented from seeing the Svayaṁvara by its daily duties; for as the left eye of Viṣṇu, it was present along with the latter.
38. Bṛihaspati is supposed to be the founder of the Cārvāka philosophy.
39. Śukrācārya was the preceptor of the demons.

N. 19
59. "Not merely has king Bhima brought these kings together, nor has Damayanti attracted them; but the Creator has deliberately shown us these youths, the entire wealth of his art.

60. "As, in times of yore, Śiva killed Cupid, because the latter was then alone, are these youths Cupid's remedy against fear from Śiva, flashing like a multitude of bodies assumed by himself?" 

61. "The Creator, I ween, kept hidden somewhere the orbs of the full moon, different each month. With these, artist as he is, he created the beautiful faces of these youths.

62. "In vain have they put jewels on their heads, since they themselves are jewels. When the knowledge of the supreme soul spontaneously reveals itself, no other knowledge need be sought for it to dawn.

63. "If the two Aśvins joyfully enter this multitude of highly charming youths, they would not be able to distinguish each other, mixed up with the others, even in thousands of years.

64. "While there are so many clever youths, what harm was there to the world, even if Cupid was burnt? Who doth call the loss of a drop of water to the full ocean a defect amounting to drying up?"

65. As Śukrācārya thus praised the assembly, he was seconded by a singing crowd of Gandharvas with prolonged shouts of 'Hum', and by a multitude of sages reading the Vedas with a volume of Oms.

66. Then the king of Vidarbha made those mighty kings occupy numerous thrones where they looked beautiful as the gods on the peaks of the Mountain of Gold.

67. King Bhima, thinking of them, come from various lands, their character and family worthy of being sung by the gods, grew sad, not knowing how these kings were to be described to his daughter.

68. Being so perplexed, he then recalled, concentrating his mind for a moment, his family god Viṣṇu, who is a wish-fulfilling Kalpa tree in vouchsafing an object, thought of by his devotees.

69. As soon as he recalled Viṣṇu, the god said with a smile to Sarasvati, "Goddess of speech, let me in this Svayamvara ask thee to narrate the family and life story of this multitude of kings.

40. The beautiful youths are fancied as so many forms assumed by Cupid as a protection against any further outrage by Śiva.

41. i.e., Meru.
70. "Thou dost know the family, character and might of these youths, come from various lands. Do thou fully describe them; is this an occasion for thee to refrain from speech?"

71. "This assembly is adorned by the scholars of the three worlds. One like this never was nor will be. Under the pretext of proclaiming the merits of the kings, make these learned men hear thy orations."

72. Thus addressed, Sarasvati, accepting the favour of his command as well as the dust of his feet, all that had remained, after being rubbed off by the crown jewels of the gods, bore it on her head with esteem.

73. Then that maiden (Sarasvati) came down to the midst of the assembly. Her throat was the seat of the art of music. The playful roll of the fleshy folds of her waist was formed by the three Vedas. The ripples of her glances were made up of poetic composition.

74. The Atharva Veda, whose lustre was black, befitting the diverse magic rites (prescribed by it), became a streak of hair on her belly, stretching out, after emerging from the root of the three fleshy folds of her waist representing the three Vedas.

75. The science of phonetics visibly formed her activity. She was adorned with the splendour of the Vedic sacrificial canon. Verily the science of etymology was evolved in the form of explanations of all her meanings.

76. Metres, divided into two classes, on the basis of syllabic instants and syllables became her two arms. The middle of each arm was neatly marked by the joint of the two sections of the arm, to wit, the pause marking the two halves of a verse.

77. Doubtless the science of grammar composed her girdle, which possessed a breadth caused by the length of the threads composing it, and produced diverse series of sounds.

42. i.e., while they were paying obeisance to Viṣṇu.
43. The three folds of the waist are fancied as the three Vedas, and the black streak of hair spreading out from them is fancied as the Atharva-veda which, too, is "black", and supposed to take its origin from the other three Vedas.
44. Metres like अष्ट्र, in which Mātrās are counted.
45. The greater portion of Sanskrit metres, in which syllables are counted.
46. The joint between the upper and lower sections of each arm is fancied as the pause between the two halves of a verse.
47. Small bells were obviously attached to a woman's girdle to produce a tinkling sound. It is also implied by word play that the girdle displayed
78. The science of astronomy, resting on her neck to serve her, the science which describes the life of the stars, and is reckoned among the Vedāṅgas, having changed its form, I ween, became her pearlstring, which had a flashing central gem, and was round, and on her person held up in the lap.  

79. The two forms of philosophical dissertation, primary objection and final conclusion, both shining with the deep-seated partiality of disputant and respondent each to his own thesis, became her lips, I know.  

80. Mīmāṃsā which divides its body of doctrines, effective in the refutation of opponents, into two sections, according to the Vedic divisions, metaphysical and ritual, formed her fleshy thighs charming with excellent clothing.  

81. We believe the two chaplets of her teeth, pearls strung together, form the science of logic, resorted to by those who are desirous of salvation, and characterised by sixteen topics mentioned twice, first at the stage of enunciation, and then at the time of definition.  

82. The teeth of her mouth are to be considered arguments; otherwise, how could it argue with these, and how could it, in disputes, cut asunder the leaf (of counter-theses), and refute a host of meritorious (opponents)?  

83. Full of diffuse narrations, the Purāṇas, falling into two groups, according as they were composed by Vyāsa and Parāśara, and characterised by names such as Fish, Lotus and the like, became her two hands, painted with red lac, and marked by figures of fish, lotus and the like.  

84. The law-books, I see, that are free from destruction till the end of time, have the Vedas as their root, and which she knows by heart, have become her head: whom will it not delight?

a multitude of grammatical topics like guna, dirgha, bhāva and krit affixes, and formed diverse classes of words.

48. i.e., the pearlstring reached as far as her lap.  
49. i.e., Pūrva-mīmāṃsā and Uttara-mīmāṃsā.  
50. The teeth are thirty-two in number; sixteen topics mentioned twice would also make that number. Hence the two rows of teeth represent the Nyāya system with its sixteen topics enumerated twice.  
51. The implied meaning is: "Otherwise how could it cut asunder a betel leaf (椁) and cut open a good betel nut (椁)?" In this verse the teeth are fancied as arguments with which the mouth refutes counter-arguments; just as it, with those very teeth, chews betel leaf and cracks betel nuts.  
52. Ref. to the Matsya (fish)-purāṇa, Padma (lotus)-purāṇa etc.  
53. Supposed to bring luck.
85. The Creator made her eyebrows with the two sections of the syllable 'Om'; with the Anusvāra of this syllable, he made on her forehead an ornamental mark, like a Tamāla leaf; while with its Candrabindu he made the bow for playing on her lyre.

86. On her body were formed the two ear-rings with the best portion of the circular terminal script Visarga, the fingers of her hands with the best of golden pens, the lock of her hair with the best of inks, the lustre of her smile with the best chalk.

87. She seemed to have a face constituted by the doctrines of the Kāpālikas, a belly composed of the doctrine of universal void, and a heart formed by the universality of sense knowledge; while her whole frame consisted of the doctrine of sense knowledge having forms.

88. Sarasvatī said to king Bhīma, "An occasion it is for thee to rejoice; useless to sorrow; I shall describe the family and wonderful career of yonder kings.

89. "To narrate the virtues of these kings I have come, obeying merely the command of Viṣṇu, at whose lotus-feet the celestial Gaṅgā plays as the honey of flowers.

90. King Bhīma, of the same rank as the divine lords of the regions, offered due worship to her, knowing from sounds of good omen and the like, cognisable at that moment, that the trusty goddess had come.

91. Then to the midst of that great multitude of kings, the king called his daughter, who acted as a magic device in the sport of drawing kings from the ends of the regions.

92. She stirred an ocean of amazement in the spectators; which came into being at the sight of the maids in the van, swelled when her friends were by degrees seen, and then surged up on account of the beauty that was in her form.

93. The lustre of her scarf had the purity of the sheen of her jewels that were devoid of all oily touch, artificial water or coating. The crowd of her girl friends was like her own reflection flashing in the limpid brilliance of the diamonds on her dress.

54. See Vocab. under उत्समातिलिपि.
55. Ref. to philosophical doctrines. See Appendix I.
56. Lit. being some one subservient to the command of etc.
57. For the construction see Footnote on Verse 107.
58. i.e., her scarf was as bright as her jewels which were free from all kinds of artificial embellishment.
59. Lit. ...... her own reflection staying in the water of the lustre of the diamonds etc.
94. A bee, Cupid’s messenger, coming with joy at the scent of her beauty-paint, seemed to speak something secretly in her ears, creeping on her lotus ear-ring.

95. She was looking at the fun provided by the clash of the gleams of the precious stones of her ornaments, having conflicting colours. She had eyebrows gracefully curved, as if they were set in motion by Cupid, mistaking them for his bow.

96. She had her limbs pervaded by Cupid delighted; was accompanied by a row of friends with hands like young sprays of twigs, and was longed for by those kings: like as the Beauty of the spring, redolent with sweet-scented flowers and breezes, with rows of bees sleeping at the tips of tender branches, is desired even by the wishing trees of heaven.

97. Owing to her body being tinged with the rays of her jewels that had yellow, white, pink and azure hues, she was rendering useless the paints of Gorocanā, sandal, saffron and musk applied to her body.

98. Not believing Cupid to be able to conquer Nala with his flowery bow, she was offering him a rainbow, as it were, a creation of the rays of her own ornamental gems.

99. Below the ornaments, upon her scarves; below the scarves, in the thick effulgence of her gems; and, nowhere in fact was any room left by the Creator, for the eyes of the royal crowd to feast upon.

100. First the showers of flowers falling from the sky, then the bees, and then her face turned aside for fear of them prevented her being seen. Behold, the Creator’s effort to thwart the desires of men!

101. From the corner of her eye, she seemed to let loose a stream of camphor and musk towards the face of a girl friend; which face the kings made the guest of their desire, each saying, ‘I wish I were that.’

60. i.e., the eyebrows were exactly like Cupid’s flowery bow.
61. The Kalpa trees.
62. Gorocanā, sandal etc. are respectively yellow, white etc. For Gorocanā see Vocabulary.
63. Cf. 7. 19.
64. Camphor is white, and musk black. The idea is, she was casting at her friend glances tinged with the black and white lustre of her eyes.
65. i.e., the kings would rather become the face of that girl to receive the favour of Damayanti’s glances.
102. She was destroying the pride, which moonbeams had in their heart with the rays of her teeth, slightly revealed by the throb of her lips about to smile; rays that delighted those day lotus blossoms, the faces of the kings.

103. In the guise of the transparent gems set on her ornaments on every limb, she had, as it were, so many eyes of people motionless on each several limb on which they were fixed. She had the gloom of her navel thickened in its lustre by the rays of the emerald flashing at the tip of her pearstring.

104. Above her was the gaiety of a dance executed by rows of white Câmara whisks, looking like swans of diverse kinds; as if they wished to imitate the beauty of the shiver of the Light of the Moon astonished at her smile, the quintessence of all that was white.  

105. To the nympha who were singing panegyrics of her limbs, but stopped in the middle in the course of their recital, she was offering a present, the sense of shame worn by herself as an ornament of her heart.  

106. She was surpassing the stars with the lustre of her teeth, the moon with the radiance of her face, and the sky with the sheen of her hair; was there a king whose eyes she regaled not richly with honey?

107. More wonderful were her bare limbs than the limbs that had ornaments on; beyond praise was her directly visible beauty. The row of kings then absorbed her with their glances as she entered the assembly in a palanquin.

66. The glistening light of the moon is personified and fancied as shaking its head in amazement at the extreme whiteness of her smile, while the white Câmara whisks playing over her head are fancied as imitating the movements of this imaginary head of the Light of the Moon. Lit. .... imitate the beauty of the shaking of the head by the Light of the Moon.

67. The idea is, the nympha set themselves to sing the praise of Damayanti's beauty, but as it was beyond their power of description they could not proceed, and were ashamed to have to stop in the middle. As, however, shame or bashfulness is regarded as an ornament of women, it is fancied that it was offered to the nympha by Damayanti herself from her own heart, as a gift in return for their praise. The imagery is that of high personages giving away jewels and ornaments worn by themselves to minstrels singing their praise; in 19. 65 Damayanti actually offers such presents.

68. Lit. up to the neck.  

69. I.e. uncovered.

70. This verb governs all the epithets of Damayanti in the preceding fifteen verses. It should be noted that in the original these epithets are in the accusative, and many of them are Bahuurhi compounds, which it would be too cumbersome to render as relative clauses as is usually done.
108. No king was there whose limbs, as he wondered at the beauty of her figure, did not leap up with joy, bristling with the rising tips of the hairs.

109. Who there, looking at Damayantī, did not snap his forefinger, its tip being pressed with the ball of the thumb and the middle of the middle-finger?

110. Or, who in that assembly was the king, who, on seeing her with eyes like Khanjana birds, did not raise his eyebrows high, nodding his head again and again?

111. Then the kings, noticing Damayantī as she came to the Svayaṁvara floor, said thus in joy, their tongues sluggish with disjointed words, owing to the troubled state of their minds.

112. “This maiden surpassing the nymphs in beauty has destroyed the distaste of the gods for the earth; the gods thinking, ‘Let not the earth be empty on account of men travelling to heaven, having performed sacrificial rites, with the hope of winning the nymphs Rambhā and the others.’”

113. “That beauty of hers, hearing about which from people we have come from this and that corner of the earth, was far inferior to this cream of beauty which is now perceived.

114. “Where does the great ocean of the sentiment known as love exist? Or else, from what ocean did this Lakṣmī emerge, a treasure-house of beauty’s art?

115. “Damayantī’s face is the ‘nectar-rayed’ moon itself, evidently the ‘hare-marked’ moon of heaven is called so by implication.” Her eyebrows form the real bow of Cupid, whereas flowers are called so on account of the existence (in them) of a mere touch of the excellence of her eyebrows.

71. The gods attracted by Damayantī’s beauty are fancied as coming to the earth to replace the mortal kings, who, in their turn, attracted by the celestial nymphs, go to heaven in large numbers by virtue of the religious merit accruing from the performance of sacrifices.

72. Damayantī is fancied as a second Lakṣmī. The traditional Lakṣmī, the goddess of wealth and beauty, rose from the ocean of milk.

73. i.e., the word “moon” (सुधाख्रु  “nectar-rayed”) signifies primarily Damayantī’s face; only secondarily by implication does it signify the moon of heaven, which is usually called शास्त्र “hare-marked”; just as in गंगावण्य बोध: ‘the cattle farm on the bank of the Gāṅgā,’ the primary meaning of Gāṅgā is the river of that name, and only by implication (स्मरण) it means गंगातट ‘the bank of the Gāṅgā’.

74. See also Notes.
116. "Does the fair one hold her ear-rings as two ring-shaped targets for Cupid the archer? Do the arrows discharged by him, right and left, pass through them?"

117. "She is spreading, alas, Cupid's disgrace in the shape of the two blue lotus blossoms decorating her ears; for verily will the wicked, on account of them, declare Cupid to have missed his aim, the ear-rings."

118. "Let Cupid to-day welcome Damayanti's eyebrows as his bow, held in the middle inside his grasp, forsaking his old flowery bow, full of dust, and frequented by bees and worms.

119. "Each year the Creator, laying by somewhere lotus blossoms in the winter and Khañjana birds during the rains, takes their quintessence from them. With it, richly he maintains the beauty of her eyes."

120. "The Creator established in her eyes the umpireship of two bees, male and female, serving as her eye-balls, as if he thought, 'Let people ask this pair of bees the difference between lotus blossoms and eyes like these; they are familiar with the merits of both.'"

121. "Two palaces did the age that is devoted to Cupid and Rati build for them, residing in her heart. Who does not guess

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75. In the preceding verse the ear-rings have been described as Cupid's targets. Now it is fancied that, as lotus blossoms are often used by Cupid as his arrows, the two blue lotus blossoms, stuck round Damayanti's ears, will lead one to think that Cupid failed to shoot these arrows of his through the ear-rings with the result that they got stuck in her ears. The blue lotuses thus blacken Cupid's fame as an archer.

76. Lit. which in its middle portion holds the fist. Damayanti's eyebrows are fancied as forming Cupid's bow; but as there is a gap in the middle, it is explained that the middle portion of the bow is invisible, because it is held within his grasp.

77. Lotus blossoms and Khañjana birds are regarded as models of beauty for the eyes of a woman. Damayanti's eyes are, as it were, two lotus blossoms or two Khañjana birds; but as the former disappear in the winter and the latter migrate at the approach of the rains, the poet fancies that the Creator, at the approach of the seasons uncongenial to them, keeps both of them concealed, and taking the best portion of both, sustains in all seasons the beauty of Damayanti's eyes. Lit. nourishes her two eyes.

78. The idea is, the eye-balls are really two bees which have come to stay in Damayanti's eyes. Any one who questions these bees, who know all about lotus blossoms, about the difference between Damayanti's eyes and the latter will receive an impartial decision to the effect that it is Damayanti's eyes which have the superior beauty.

79. i.e., youth.
her breasts to be two rounded cupolas of gold flashing at their
top?80

122. "Did her arms severally take from the vanquished lotus-
stalk its flower as a tribute?81 Who on the earth doth not regard
this flower as Beauty's abode, and who are the people who do not
praise it as her hand?

123. "The lotus that grows on water is a phantom produced
by the lily. The (genuine) lotus is that which has its habitation
at the fore-end of her arm;82 for it is thorny with sharp-pointed
nails by reason of its rising from a thorny stalk.83

124. "(To the question) if among mortals there is a maiden
fit to be compared with her, the fact of our not getting elsewhere
a worthy bride is the reply; if there were such a maiden in heaven
or the nether regions, there would not be this concourse of people
from all the worlds.

125. "Whether we salute Brahmâ's hands or not, even his
fancy touched not this work of art, much less his hands. Spoiled,
indeed, it would be by a touch: worthy it is of Cupid alone owing
to his incorporeal form.

126. "This tender maid was not created by the Creator with
his hands, rough from handling Kuśa grass; nor did he create her
even with his mind; she—a stream of the sentiment of Eros; he
—a tree on a desert path for Quietude's repose.

127. "Did the Creator weigh her, raising her up with his
hand, to see if she was heavy in the region of her hips or in her
breasts? Did she for that reason have the graceful play of the three

80. i.e., the breasts are to be regarded as the cupolas of two palaces built
inside her heart by Youth for Cupid and his wife Rati.

81. It is fancied that each of Damayanti's arms vanquished the lotus-
stalk in a contest of beauty; and each, taking its flower—the lotus—as a tri-
buté (कर), made it a hand (कर).

82. i.e., it is Damayanti's hand that is the real lotus; the lotus that origi-
nates from śambhara (water) is but a phantom, Śambhara being also the name
of a demon famous as a magician.

83. A genuine lotus, originating as it does from a stalk which has on it
small thorns, ought logically to be thorny, according to the principle that
the properties of the cause are present in the effect; but the lotus that grows
on water is without any thorns—a proof against its being genuine. Damay-
antî's hand, on the contrary, has thorns in the shape of its nails, a proof
that it is the real lotus. The phrase उनकेंद्रकार्ष्टं मात्रात् "from a thorny stalk",applied to Damayanti's hand, means really "from the stalk (of the fore-arm)
bristling with thrills", कण्टक meaning both "thorn" and "thrill".
fleshy folds of her waist caused by the three intervening gaps of his fingers?84

128. "The moon, having created her, her limbs being made of the butter rising from its own nectar,85 while her yellow tint beamed by degrees, itself became her face, not to be made with the drowsy lotus.86

129. "The beautiful Spring was her artificer; with the south wind did he create her breath; with flowers he made her limbs; her voice he made with the cuckoo’s Fifth."87

130. "She is Cupid’s creation, not the Creator’s; by no other craftsman can her artificer be surpassed; but the Creator is surpassed even by the age88 that is Cupid’s henchman in producing beauty.89

131. "Cupid’s work it is to discipline the lips and throat of Brahaspati himself, while they describe her, by destroying the pride of their narrative power;90 also to cause repentance to those who have attained salvation by forsaking the world."91

132. Then Indra, in order to describe Damayanti, whose entire figure was absorbed by the multitude of his eyes,92 while the kings had their eyes fixed on each several limb of hers, adorned his moonlike mouth with the graceful play of the art of word-play, drenched with the nectar of a lyric verse.

133. "She is white with her smile, and a gazelle by her eyes; a lyrist with the beauty of her melodious voice; and nothing less

84. Four fingers pressed with force on a soft, fleshy surface would cause a swelling of the three intervening strips of flesh. The three fleshy folds of Damayanti’s waist are fancied as being thus produced by the Creator while holding her up by the waist with his hands to measure her weight.
85. It will be remembered that the moon is believed to be full of nectar.
86. The moon, instead of itself becoming Damayanti’s face, could have made it with the day lotus but for the fact that the latter shrinks up in the presence of the moon.
87. See Vocab. under विकयागम.
88. i.e., youth.
89. The Creator or Brahmā is the maker of childhood; it is Youth who is the Creator of beauty. As Brahmā is, in this respect, inferior even to Youth who is only a servant of Cupid, he could not have created Damayanti.
90. i.e., Cupid created Damayanti in order to wound Brahaspati’s pride, by presenting him with something which it was beyond his power to describe.
91. i.e., by putting before them something more blissful than salvation, viz., Damayanti’s beauty. Obviously the jivanmuktas are meant.
92. Ref. to Indra’s thousand eyes.
than gold by virtue of the lustre of her body: while by reason of the rest of her limbs no other slim damsels comes to my mind.\(^{93}\)

134. Suspiciously looked at by Nala, while uttering this praise close by, Indra removed his suspicion by expounding, in respect of his statement, a meaning applicable to human beings.\(^{94}\)

135. Alas, making himself the substitute of Nala, and even becoming Nala for the sake of the end in view, why did Indra, who gave an explanation like that, retain his original evil nature?\(^{95}\)

136. 'There, there, she is going by that passage, beautiful in her dress; she is nearing, nearing the altar, this Urvasi of the earth'—such joyful shouts made by the people thwarted the gain to Nala's heart from hearing those excellent descriptions of Damayanti.

137. Epilogue. [Śrīhīra, the ornamental diamond of the diadem of great poets, and Māmalladevī had as their son Śrīharṣa whose passions were subdued; in the beautiful epic, The Story of Nala, composed by him whose labours in the field of logic as well were unrivalled, the tenth canto, brilliant by nature, has come to an end].

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93. The word-play referred to in the preceding verse consists in the fact that Indra is at the same time instituting a comparison between Damayanti and his mistresses in heaven, Gaurī, Harinī, Vināvati, Hemā and Menakā. See Notes.

94. When Nala heard the words Gaurī, Harinī, etc., he at once knew them to be names of nymphs and suspected the speaker to be Indra disguised as himself; but the crafty Indra quickly explained that Gaurī, Harinī etc., meant respectively 'white', 'gazelle' etc. (see the preceding verse), and had nothing to do with nymphs.

95. The idea is, Indra, though he assumed the form of Nala, did not have the purity of Nala's character; and, by giving a false explanation as described in Verse 134, betrayed his original evil nature. The verse indirectly refers to Pāṇini's rule स्थानिकदेवसिद्धानिषिद्विषम्. See Notes.
CANTO XI

1. Then Damayantī, in order to win the suitor cherished in her heart, came to that assembly of kings, which, like a goddess, had grace playing on the moonlike faces (composing it), and was in its eagerness beholding her with a steadfast gaze.

2. The youths (in that assembly) were immersed in the fair damsel, not merely with their eyes nor with their hearts only, but with their entire selves, in the guise of their figures reflected on the spotless surface of her limbs and the ornamental jewels.

3. On account of the aerial chariots belonging to those who came to witness the Svayaṁvara, the sky looked beautiful as that other heaven would have been, had Viśvāmitra built it between the (old) heaven and the earth.¹

4. There the worship of the gods, going about in the sky to witness the scene, took place by means of the incense, that was transmitting its fragrance to the gust of wind from the moving Cāmara whisks of the kings.²

5. There a swarm of bees, going after the flowers falling (from the sky), wallowed in redolence, obstructing with its rows the current of air, that wafted the scent of the ornamental paint of sandal and camphor on the bodies of the assembled kings.

6. The rows of buildings, by means of their waving flags, displayed, I ween, before the people their skill in dancing, having demonstrated their excellent talents by the whole manner of their echoing the modulations of the rumbling sound of the auspicious drums.

7. In that assembly, standing on Damayantī's right, the mighty Goddess of Speech (Sarasvatī), worthy of the salutation of the people of the fourteen worlds, spake thus, after offering in a befitting manner her greetings to her whose shoulders were bent with courtesy.

8. "A crore of gods have come here, whose individual description will outlast a century. Choose amid them, pondering with thy mind, any one whom thy heart³ doth seek.

9. "Beautiful one, just as this gaze of their eyes, caused by their eagerness to look at thee, hath come to be joined to the

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¹ See 2. 102.
² i.e., the fragrance of the incense burnt on the floor of the assembly was wafted to the sky by the volume of air let loose by the moving 'chowries.'
³ Lit. mental function.
natural winkless state of their eyes; similarly let their drinking of the moon's nectar be twofold by virtue of their drinking thy lips.

10. "The tree that has all the jewels for fruit is verily the hand of the mountain of these gods, which in times of yore milked the earth in the form of the divine cow Surabhi. That tree, as if covered with the sprays of the ocean, shines forth, making pearls literally true to their name; for it makes them grow like fruits."

11. The gods in their mercy allowed her then to go to another part (of the assembly). She was furtively looking round for fear of the offence (of having rejected them), placing on her head her folded hands, apt to be mistaken for two day lotus blossoms with their petals closing in contiguity with the moon of her face.

12. The conveyance-bearers, who were underneath her palanquin, did not directly perceive in the least her growing indifference to this and that suitor; but they came to know it, by surmising Damayanti's indifferent attitude, inferable from the melancholy faces of the heroes close by.

13. Seeing themselves without any protection among the (man-eating) Rākṣasa suitors, and noticing an inferiority in the Vidyādharas in respect of Damayanti's figure, the vehicle-bearers turned their backs. Not discovering even a suspicion of a voice like hers in the group of the Gandharvas (the singers of heaven), they averted their faces.

14. The Yakṣas who keep a fruitless watch over their wealth while there are those who are poor, showed not their face to Damayanti for sheer shame; for did they not know her to be a

4. The gods by nature do not wink.
5. i.e., the gods usually drink the nectar supposed to be in the moon; let them now drink another kind of nectar provided by Damayanti's lips.
6. i.e. the all-giving Kalpa tree.
7. The mountain Meru.
8. i.e., making the designation of pearls as 'pearl-fruits' (मुक्कल्ल; true to its literal meaning.
9. The reference is to the story of the mountain Meru, who, advised by king Pritu, milked out of the earth which took the form of a cow jewels and valuable medicinal plants. Here, the bejewelled Kalpa tree is fancied as the hand with which Meru had milked the earth.
10. Damayanti's face is compared to the moon, and her folded hands to two lotus blossoms with their petals folded up in contact with the light of the moon.
11. Horse-faced with a human body.
(wish-fulfilling) Kalpa creeper, descended on the earth, and devoted to an (all-giving) Tree of the gods.\textsuperscript{12}

15. Like as the new rainclouds make the swans migrate to the lake of Mānasa from every other sheet of water, so, from the crowd of the gods to the presence of the lord of the serpents (Vāsuki), the bearers then carried her along, the beauty of whose feet and lips possessed the charm of a cloth dyed with madder.\textsuperscript{13}

16. Ever bold in assemblies, Sarasvāti, of whose mighty self the entire range of speech is described by sages to be an evolution, once more said to the damsel, her brow superb as the crescent of the rising moon.

17. "This is the white-lustred Vāsuki, who, engaged in waiting on Śiva, occupies the position of his sacred thread, acquiring a crimson lustre from clasping (Pārvatī's) silk ribbon, owing to the saffron paint of Pārvatī's breasts being attached (to the ribbon) through its contact (with them).\textsuperscript{14}

18. "On Śiva's hand this serpent plays the part of a bracelet, highly beautiful with charming gems.\textsuperscript{15} Devote thyself to him, expert in doing for Śiva the functions of a cord for binding his matted hair, a string for his bow, and a sheet of cloth for wear during meditations.\textsuperscript{16}

19. "It is this 'two-tongued' serpent, if any, who, holding with one tongue the nectar of Śiva's moon,\textsuperscript{17} and with the other the quintessence of thy lips, would be able to find out the minute difference between the two, simultaneously tasting both.

\textsuperscript{12} i.e. the Kalpa tree which here refers to Nala. The verse contrasts the miserly Yakṣas with the generous Damayanti devoted to the equally generous Nala.

\textsuperscript{13} The rosy feet and lips of Damayanti are indirectly compared to the red feet and beak of a swan.

\textsuperscript{14} i.e., the white coil of the serpent Vāsuki, always in attendance on Śiva, looked as if it were his sacred thread. The crimson hue adhering to the serpent's body owing to its frequent contact with Pārvatī's silk ribbon smeared with saffron is compared to the scarlet colour of a sacred thread dyed with madder, as in the case of the Kṣatriyas. As Nārāyaṇa points out, Śiva is regarded in the Purāṇas as a Kṣatriya, and as such he may be supposed to have a sacred thread dyed with madder (मालिन्य), which is here provided by the coil of Vāsuki, red in contact with Pārvatī's silk ribbon smeared with saffron.

\textsuperscript{15} In the case of the serpent, the gems believed to be on its hood.

\textsuperscript{16} i.e., he is variously used by Śiva as a cord, a bowstring and even as a strip of cloth.

\textsuperscript{17} i.e., the moon on Śiva's head. Vāsuki, being Śiva's attendant, would be able to taste the nectar composing the body of the moon.
20. “That this serpent ‘whose venom is in the jaw’ will give (amorous) bites to thy lips is not to be counted a peril; no power has he to do any harm to thy lips made of nectar’s cream.”

21. The lord of the serpents, being ashamed, forbade his servants to dance, who were thinking of an emotional effect, on seeing her shudder and then her thrills caused by her terror at the sight of the serpent’s moving hood.

22. The other serpents, who saw this and despaired of being chosen (by Damayanti), created with their sighs something unfavourable to themselves; for alas, alas, the horses drawing their chariots, though willing to depart, did not approach the serpents owing to the evil omen of that adverse wind.

23. Like as the rays of the moon bring to the night lotus the lustre of laugh, removing it from the day lotus with its petals drooping low at dusk, so did the vehicle-bearers bring her to the concourse of the kings, removing her from the presence of the chief of serpents Vasuki, whose hoods were shrinking with shame.

24. Then said the goddess, “Timid one, pay heed. Kings, behold the daughter of Bhima. While you absorb her once more with your eyes, though once seen (by you), the desire to see her will not end even in tens of millions of years!

25. “Let Cupid who, with love’s emotion, removed the intense, inmost quietude even of Brahma, Visn and Siva, create your joy, perturbing with his five arrows the five sense organs of the world.

26. “Thou with a slender waist apt to arouse the emotion of love, look at these lords of the islands, whose power of self-possession Cupid hath verily consumed by force of Hum incantations, uttered in meditation, while showering his arrows.

27. “O thou with eyes able to put into the shade the lotus in bloom, let the joys of thy water-sports with king Savana prove charming in the sweet-watered ocean. Betake thyself to him, the lord of the Puṣkara isle.

18. I.e., the nectar would counteract the effect of snakebite.
19. The servants, noticing Damayanti’s confusion, began to dance, thinking it was her emotion before their master, with whom she was apparently in love; but Vasuki himself knew that she was really terrified at his presence.
20. Lit. two-atomed.
21. Mystic mantras like Hum, Phat etc., are prescribed in the Tantras for the attainment of supernatural powers.
22. The reading जम has been adopted.
23. Situated in the ‘sweet-watered ocean’, i.e., the ocean of milk.
28. "Thou whose navel cavity is marvellous with its whirl, his land by itself is a mundane heaven. Wouldst thou not acquire his riches—a heavenly reign? Assume, then, the grace of a Śacī in his home.

29. "There doth the self-born god (Brahmā) live on the snow-cold floor of a banyan grove. Looking at thee, his own creation, like to none, let him boast of his (creating) hand amid all artists that be."

30. "There look at the banyan tree, which, as if from obstructing from below heat and the like coming from the sky, is called Nyagrodha 'that which obstructs (from) below.' With its prop roots, it seems to support its own weight and is by virtue of the lustre of its mellow fruits and azure leaves a sunshade of peacock feathers to that isle.

31. "Should not Fame, the beloved mistress of this 'swan of a king,' be white or go over all the worlds? But strange that this Fame, making all things white, doth not separate milk and water, the one from the other."

32. But in that king, though valiant, and honoured first in the company of savants, though amiable with the play of the sentiment of love, and abode though he was of the arts, Damayanti found one defect: the soft name Nala was not his!

33. The clever maiden made the twist of her crepey eyebrows and then the writhing of her figure the index of her non-acceptance of him, while in the case of the king, too, the smoke of his pervasive gloom became the symbol of the fire of his grief caused by his failure to win her.

24. A more literal rendering would be: Seeing thee, his own creation, let the self-born god, who himself lives there on the snow-cold floor etc., boast of his hand etc.

25. These roots grow from the branches vertically downwards, and on reaching the soil become thick and woody, giving support to the branches.

26. The spreading branches with their green leaves and ripe fruits are compared to a huge sunshade made of peacock's feathers with their green and golden spots.

27. Ordinarily राजाधि is to be translated as "a great king", but here the imagery is that of a male and a female swan.

28. Lit. bringing about the non-duality of whiteness. See Footnote on 5, 135.

29. Usually a swan, in the presence of water and milk mixed together, separates the milk from the water. The swan in the shape of the king's fame of course does not do so.

N. 21
34. Then the servants, simply by their knowledge of her heart, took the moon-faced bride before another king; when there are clever servants, whose activity doth not depend upon others, verily there is no room for the master's words.

35. The mighty goddess said again; pointing to her another king, who surpassed the two Aśvins by his perfect beauty, "O look at him endowed with lineage and character, raising the orb of thy face, bashfully drooping.

36. "In this atmosphere, laden with the pomp of utterances of tireless panegyrists reciting before him, no room is there for my words; nor will they have any meaning, liable as they are to be called 'repetitions in sense.'

37. "Hath not thy heart been imbued with love for this king, ruler of the Śāka island, and famous here under the name of Havya, even on hearing the words of the panegyrists singing the might of his arms; (words) acting as nectar among the wise?

38. "There a Śāka tree, bearing a garland of leaves green as parrot's wings, will charm thy heart. The several directions do glimmer, famous in the worlds as 'Green', on account of the sweep of their embrace of its mass of leaves.

39. "A breeze there coming from the leaves of that tree is said to create by its touch an inexpressible joy. Do thou, enjoying that wonder, once more put faith in a certain statement of Parāsara's Purāṇa.

40. "Long-eyed one, there let the ocean of milk imitate the play of the beams of lustre issuing from thy glances, by means of the beauty and stir of its dapple waves kissing the reflection of the line of woods fringing its shore.

41. "In that ocean, Viṣṇu resides on the King of Serpents (Ananta), who has his massive body coiled up for ever, and is nourished by the never-ceasing, life-giving flow of milk proceeding from the movement of the waves.

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30. These were famous for their beauty.
31. Lit. completely lacking in room.
32. लेखन means both "green" and "a direction". It is here fancied that the directions got this name by coming in contact with the green leaves of the Śāka tree.
33. i.e., the Viṣṇupurāṇa which refers to this pleasant breeze.
34. This ocean touches the Śākadvipa on one side.
35. i.e., the white waves in contact with the reflection of the green trees on the shore would have a mixed hue resembling the glimmer of Damayantī's eyes.
42. "Here let Lakṣmi, her fear roused at the sight of thy wealth of beauty, be ever careful to induce in her consort a train of slumbers, caressing with her fingers his lotus feet. There let the rocks of the Mountain of the East twice experience an artificial crimson, produced by the rays of the rising sun, and then by the red lac of thy toe-nails, melting away from the toes of thy feet, covered with sweat caused by thy graceful steps.

44. "O thou of a graceful gait, there as thou walkest on the crest of the mountain of the East, let thy beauteous face, charming with saffron paint, give to the delighted folk the idea of the rising moon.

45. "When he first experienced the fire of his grief caused by thy absence, he felt in full measure his name to be 'possessed of Anvaya'; if thou (now) choose him, he would surely make his own self, too, 'endowed with Anvaya' by means of thy sons and daughters."

46. But in that king, though the tree of his arm was the shelter of the creeper of prosperity, though his beauteous lotus face was the abode of the goddess of speech, she accounted one defect—the divine Indra had never come as a suppliant to him.

47. Then, just as breezes carry fragrance elsewhere, extracting it from (the lotus), the chief among flowers, and the abode of the graceful presence of Lakṣmi; similarly the palanquin-bearers, removing her from that king, chief among the wise, and the abode of the play of prosperity, once more carried her elsewhere, renowned as she was on the earth for her merits.

48. Thereupon the goddess of universal speech again said to Damayanti, the lustre of whose body was comparable to gold. "Thou

36. Lit. a continuity of sleep.
37. I.e., Lakṣmi, fearing lest her husband Viṣṇu should take a fancy to Damayanti, would try to put him to bed to prevent his seeing the latter.
38. Ref. to the Alakta paint applied to the feet.
39. Lit. walking about.
40. "Havva" means a 'sacrificial offering made in the fire'; so, when king Havya was being consumed by the fire of his love for Damayanti, he felt that his name was true to its literal meaning.
41. There is a pun on the word अन्य. The king has already felt that his name was "possessed of अन्य", i.e., true to its literal meaning; now, if Damayanti marries him, he himself will be "possessed of अन्य", which means in this case 'endowed with a family', i.e., he will have many children by Damayanti.
42. I.e., as he did to Nala, as described in Canto V.
with teeth akin to rubies in lustre, think of this one who, with his arms, hath many a time repelled his foes.

49. "With the grace of a fickle glance, look at yonder lord of the Krauñca island—Dyutimat by name, in whose kingdom shines the white flood of the Ocean of Spiced Curds, circular in expanse.

50. "There is a mountain begging for the graceful pace of thy feet—the Krauñca. Vibrate it will, as if it wished to narrate thy virtues with its voice, the echoes of the cries of swans coming through the holes made by Kārttika’s arrows.

51. "Damayanti, in that land worship the moon-crested Śiva. By worshipping him even with a blade of Kuṣa grass, a man doth never reappear in a mother’s womb. That land is the birthplace of men that have him alone as their god.

52. "There build for Śiva, who hath the child moon as his crown, a range of beautiful buildings, mountains as it were, adorned with liquid gold and decorated with golden cupolas; resembling the Mount of Sunrise with the sun kissing its summit.

53. "Youthful maid, there, entering by the window, like a thief, let the breeze from those Cāmara whisks, the agile waves of the expanse of the Ocean of Curds, tear away thy adornment of pearls, namely, the drops of sweat caused by thy love sports.

54. "Verily the fame of this king, ever, ever new, assuming the form of swans, acquires practice by swimming and going farther and farther on pools of water, in order to swim across oceans; from thence to travel unwearied to the limits of the regions. all of them.

55. In that king, though full of countless merits, the slender maid found not her heart’s desire; when fate stands in the way, even efforts, stern with endeavour, assume not, alas, the character of causes!

43. i.e., invites her to walk on its slopes.
44. Kārttika is for this reason called the Piercer of the Krauñca. The quacking of the swans is fancied as the voice of the mountain, while the holes made in it by Kārttika’s arrows are fancied as its mouths, with which it will sing Damayanti’s praise.
45. i.e., obtains freedom from rebirth.
46. Lit. stealing the character of
47. The sea breeze coming through the window is to remove the drops of perspiration as a thief does pearls.
48. A variation of the idea of 8.35.
56. Just as the servant gods brought the digit of the moon from the ocean to Śiva’s head, similarly the men who bore portions of the palanquin as ornaments of their shoulders took her from him to another king.

57. As she thus, leaving one king and approaching another, was forsaking the latter, too,—each possessing marvellous virtues, and free from blemish—Sarasvati, whose lotus-feet are worshipped by the world, spake to her who was like Lākṣmī separated from Viṣṇu’s bosom.

58. “O thou with hands like the lotus, if the lord of the island marked with Kuṣa grass be to thy liking, rejoice with him, Jyotiṣmat by name, on the forest-clad shores of the Ocean of Butter.

59. “There the clumps of Kuṣa grass, their tops kissing the sky, will rouse thy wonder, wistfully looked at by thee, drenched as they are with water streaming from the expanse of clouds, pierced by their swordlike blades swaying with the undulation of waves of wind.

60. “Moon-faced girl, there with thy husband rejoice in graceful sports in the Mandara caves, whose rocks were sanctified by the touch of the lotus feet of Lākṣmī, emerging at the time of the churning of the ocean.

61. “Thou with a body akin to the golden Ketaka flower, there the mountain that served as the churning rod of the ocean seems to be ready for thy climbing—the mountain whose slope appears to be adorned with a flight of stairs by reason of the series of furrows in its rocks caused by the friction of the hundred coils of Vāsuki.

62. “Let that churnstaff mountain, with white streams of fountain waters rushing into the furrows made by the friction of Vāsuki’s coils, give to thy eyes the illusion of its body being entwined by the serpent Ananta with the rest of its body, when pressed on its head by the mountain’s weight.

49. i.e., during the churning of the ocean.
50. Ref. to the Kuṣadvipa.
51. Lit. body.
52. The Mandara mountain served as the rod with which the ocean was churned, and Vāsuki as the rope coiled round the mountain. The grooves caused by the friction of the rope are fancied as a flight of stairs.
53. The Mandara mountain.
54. See Verse 61.
55. A serpent, when its head is trampled upon, coils round its oppressor with the rest of its body; and, the serpent Ananta, too, which bears on its head the weight of the earth, may be supposed to have done the same, when
63. "Fair maid, let the Mount of Mandara be readily reminded of the temples of the Airavata elephant by thy breasts, of the leaves of the divine tree by thy hands, and of the moon by thy face; all these had emerged during the churning of the ocean."56

64. Just as the Mīmāṃsā philosophy57 does not accept the exalted Śiva, the jewel of whose fame is composed by all the Vedas with their utterances, and whose eternal endeavour is spontaneous for the sake of others; similarly Damayanti did not accept that king, the jewel of whose fame was fashioned by all with words true as the Vedas, and who ever spontaneously strove for others.

65. Then just as a suppliant, withdrawing his prayer from a poor man, brings it to one who is known to be wealthy, the prayer which from its feminine nature moves on without any discernment;58 similarly the servants, removing the slender damsel from that king, took her to another Kṣatriya prince, she having moved forward her feet, owing to her womanly nature (as a sign for them to go).59

66. Goddess Sarasvatī, who sanctifies (by her presence) the left side of Viśnu, said again to her, charming in her glory, "Favour, by marrying him, the many qualities of this king, who wields a sword merciless to his foes.

67. "Thou with a nose like a sesame flower, he is the lord of the island known as Sālmala, encircled by the ocean that has wine for its waters. Dost thou not marvel at him, an ocean of virtues, Vāpuṣmat by name? Art thou not fond of him ?

68. "The ocean of wine was not afraid, when five other oceans were in terror, while the Brāhmaṇa Agastya was drinking up one of the oceans.60 Do thou have sweet drinking bouts in it in company with him, and with thy maiden friends.

heavily crushed on its head by the Mandara mountain during the churning of the ocean. Sarasvatī means that, when Damayanti saw the furrows in the slopes of the Mandara mountain with streams of water surging through them, it would seem to her as if the mountain were encircled not by streams, but by the white coils of Ananta.

56. The Mandara mountain while acting as a churn-staff had of course seen these objects as they rose from the ocean.

57. See Appendix I.

58. The word शार्मस is feminine. Being a woman, शार्मस i.e., the prayer of a suppliant, directs herself to a man without considering whether he is rich or poor. Nārāyaṇa’s explanation is different. See Notes.

59. i.e., being too shy to say, 'Move on'.

60. Agastya was drinking the salty ocean in order to expose to the gods the demons concealed there. The Oceans of Milk, Curds etc. were in terror, but that of wine was at rest; for a Brāhmaṇa does not take wine.
69. "There the mountain Droṇa, which looks like the lamp of that island from the lustre of its medicinal herbs, and is worth seeing with the sootlike clouds resting on its summit, will give thee a magic gift of herbs, affording luck, and obtainable by luck.  

70. "O thou, tender as the fresh cup of the lotus, there at the time of thy pleasure walks, fitting will be thy footsteps on the surface of the earth, soft with masses of cotton-wool—fine-scattered by the wind—from that huge silk-cotton tree, the emblem of the isle."

71. The palanquin-bearers, taking her from that king to another, did what was in conformity with her feelings, indicated by the shrinking of the fringe of her eyes, yawning as she was while listening to the merits of the king.

72. Sarasvatī spake to her again, "Damayanti, set thy heart on yonder king, who hath in the guise of the saffron paint (of his body) the love as it were of his subjects attached to him,  

61. The Droṇa mountain containing many life-giving magic herbs was brought over by Hanumāt to Lanka for the cure of Laksmaṇa.

62. उन meaning both 'love' and 'redness', the former is often described as red.

63. Fame being 'white', the sandal paste is fancied as the symbol of the king's fame.

64. Ref. to the Plakṣa island, marked by a Plakṣa tree.

65. i.e., king Medhātithi.
will not have their religious vow broken, even when they eat on the Amāvāsyā night, as a result of looking at thy face. 66

77. "Ah, let the row of fresh lotus blossoms growing on the river Vipāṭ of that isle—the river that overflows not—adore thy eyes, whirling like lights round them! 67 On this radiant king set thy heart at once.

78. "All waters being turned into milk by the fame of this king, let the swans turn stupid in the matter of distinguishing milk and water, the one from the other; 68 let also the dual sense of the words Kṣīra and Payas, treated in the homonymous lexicons, become a falsehood to-day! 69

79. "What else shall I say of him who is perfectly willing to challenge even Nala? (Once) Nala and he simultaneously sent each his own Fame to perform the feat of ascending the coastal mountain on the other shore of the expanse of the ocean serving as a boundary between their respective isles." 70

80. But youthful though he was, and though he had conquered the three worlds by his beauty, the fair-browed maid of Vidarbha, lovely as the inner sheath of a lotus, looked at that king in a manner stern with indifference, as did the eyes of Śiva at the ‘flower-bowed’ Cupid.

81. Just as the upgrowth of the religious merit of the anxious night-lotus bed extracts from the sun the emerging digit of the moon, 71 similarly the bearers who had on their shoulders the equal

66. i.e., looking at Damayanti’s moonlike face would be equivalent to looking at the moon, and at the sight of this moon the people would be entitled to eat even on the moonless Amāvāsyā night without infringing the rule that requires the moon to be seen before eating.

67. The lotus blossoms are fancied as lights which it is customary to wave before an object of worship during the ceremony of नौराज्जल (see Vocab.); it is imagined that the flowers would move round and worship the eyes.

68. The “white” fame would make all waters white, i.e., turn them into milk, so that the swans would no longer be able to separate milk from water as they usually do. Cf. Verse 31.

69. क्षिर means both ‘milk’ and ‘water’, and so does पायस; but, as henceforth there would only be milk and no water in existence, the two words would no longer signify both ‘milk’ and ‘water’, but ‘milk’ only.

70. The Jambu and Plakṣa islands. It will be remembered that these so-called islands stand for divisions of the earth.

71. It is believed that the moon enters the sun on the Amāvāsyā night and comes out by degrees in the “white” fortnight that follows. Here, the night lotus which blooms at moonrise is fancied as extracting the moon from the sun by dint of its religious merit.
poles of the palanquin, drew her along from the presence of that king, too, the unique light of the world.

82. Then the gazelle-eyed maid, who did not pay the slightest heed to those kings, was addressed again by the wondering Sarasvati, the rich quality of whose voice set at nought the sound of the lyre in her hand.

83. "Here is the Jambudvīpa; of it thou appearest the crown-jewel; it is radiant with these youths assembled for thy sake, as if the world of Cupid dropped below, torn forth from the sky by excessive swinging, trembling for fear of Śiva.

84. "Princess, surrounded on all sides by retinue islands, it doth shine as their king; in the Golden Mountain it possesses a great parasol with a shaft of gold, and has as its (royal) emblem a ring of Cāmara whisks, formed by the mass of rays emitted by the (white) Mount of Kailāsa.

85. "Youthful maid, a great rose-apple tree shines as its emblematic tree. Discerning its fruits resembling huge slabs of stone, the wives of the demigods Siddhas say to their husbands, 'By what path did these elephant hordes climb this tree?'

86. "Thou with a neck like a conch, born of the juice of those rose apples, the Jambu river with nectarlike waters flows on the border of this island; the river, all the magnificent silt of which has come to be famous in the world as gold, surpassed in splendour by the lustre of thy body.

87. "Thou with thighs like the banana plant, here do thrive a thousand kings; among them, whose enemies with their wives are drenched with tears of blood, I will with pleasure cite a few, whose beauty will captivate thy heart. Gracefully look at them.

88. "Damayanti, likest thou this one—Avanti's king, the resting place of trains of virtues, the sun of whose valour steals away that emerging mass of darkness, the Tamāla wreaths forming the ornaments of the young wives of his foes?"
89. "There, during thy water sports, embracing thee with wavy hands, the river Śiprā will be thy friend, its lotus face charming with a continuity of laugh." 78 In the woods on its banks ascetics and Brāhmaṇas dwell.

90. "Gazelle-eyed one, by long worshipping Pārvati, crown wreath of beautiful maids, who is ever awake, inhabiting the city of Ujjayinī belonging to this king, thou, too, wilt become her disciple to unite with thy husband half thy self. 79

91. "We do not know what Lord Śiva says there about the use of his having burnt Cupid's body, when he sees him fearlessly springing forth in the hearts of fair-eyed women, by virtue of the shower of nectar of the rays of his moon. 80

92. "The mistresses of this king with their passion aflame say not a rough word to him, even if he commits a hundred offences; for (from that city) never departs the one digit of the moon resting there on Śiva's head, the emblem of the lunar day that is the cause of the cessation of studies." 81

93. But the daughter of the lord of Kuṇḍina did not look at that king, deeply attached to her; or perhaps, for aught I know, it is better not to look at a person at all than to look at him with disgust due to one's attachment to some one else.

94. Though the persons below who were carrying the palanquin knew in no wise Damayanti's feelings directly, yet did they come to know them from the reflections 82 in the gems of the ornaments of the kings near by in front.

78. The waves are fancied as the hands of the river; the blossoming lotus-bed as its laughing face.

79. It will be remembered that Pārvati, represented with half her body joined to her husband Śiva, is the deity of conjugal love.

80. The constant growth of Cupid in the hearts of the women, though he was once burnt by Śiva, is fancied as being due to the balmy effect of the moon resting on the head of Śiva, ever present in Ujjayinī in the temple dedicated to him.

81. Literally, the mistresses do not "read one rough letter" to the king in spite of his giving them cause for jealousy, the reason being the presence in the city of the new moon on Śiva's head; for it is forbidden to read anything on the night of Pratipad, when the new moon appears. Thus, there being, so to say, a continual Pratipad in Ujjayinī, the women cannot "read" any rough word to their lover. In other words, the constant presence of the moon being an incentive to love, the women forgive all offences of their lover.

82. i.e., the reflections of the various signs of her disgust.
95. Just as the light of the dynasty of Raghu brought to the earth the Gaṅgā, the two jars of whose breasts were suckled by Bhīṣma, and who was adorned by her association with the crest of Śiva's head, similarly the bearers brought Damayanti to another king; the two jars of her breasts were yellow as gold, and she was adorned by the presence upon her of a pearlstring and a diadem.

96. Then the mistress of the spoken word spake to her whose eyebrows were illumined by the lustre of Cupid's slightly drawn bow, "Shame-benumbed girl, give some sign if thou hast in thy heart any longing for joys with this one—the Indra of Gaūḍa.

97. "Verily his fame has turned into grass the spotless masses of the rays of the moon; so it is proper that an antelope lives in the moon, a nectar-watered sea, wishing to feed on that bed of young shoots of grass."

98. "Embraced by thee, let this dark-complexioned king with lotus figures in his hands enrobed as he will be with the lustre of thy body resembling a Campaka wreath adorning Cupid's hair, shine like a dark, new-risen raincloud, accompanied by watery hailstones, and embraced by the peak of the (golden) Mount of Sumeru.

99. "Let loose by him with strokes of his sword, the pearls inside the temples of the elephants, coming forward (in battle), looked as if they were drops of perspiration shed by Prosperity pertaining to hostile kings, she utterly unable to bear the heat of his arms.

100. "It is a wonder—the might of this king, originating from his arms which reach up to the knees, has reached the farthest limits of the regions; and the sheaf of his fame, emanating from 'seven-threaded' sacrifices performed with a pure heart, hath extended over fourteen worlds."
101. Then, perceiving that the vacant look adopted by Dama-
yanti's eyes, owing to their consciousness of her indifferent atti-
tude, was falling on this king, on their own initiative, the servants
took her to the presence of another king: the mere suggestion of
one's feelings serves the purpose of words.

102. Again did Sarasvati speak to the young and clever
maiden, "Lotus-faced one, ardently practise on this king sprightly
embraces of thy eyes, which bear the semblance of the lotus in
bloom."

103. "Here is the lord of Mathurā, Pṛthu by name, a churn-
ing mountain, churning the ocean of hostile kings. The moon,
whose body is stained with its dark spot, resembles not his beard-
less lotus face.

104. "O young maid, who hast surpassed diverse corals with
thy lips, on his hand look at that gem—a magic charm for the con-
quest of the world—acting like a comet on the throng of enemy
kings; for it is tinged with the scar produced by the strokes of his
bowstring."

105. "Verily the scar produced (on his hand) by the string
of his bow is a streak of smoke, the emblem of the fire of his valour
emerging from his flint-like arms—a streak of smoke which, meant
for the mosquitoes that are his enemies, served to bring tears to
the lotus eyes of the wives of his foes.

106. "There in the centre thou wilt see the Yamunā, like a
line of hair on the surface of the earth. The river is darkened, as
if by the musk-paint of the women of Mathurā washed away in its
water, and looks as if it had a navel in the shape of the great lake
(at its bottom) belonging to the serpent Kāliya.

107. "In company with this king, do thou without fear enjoy
the pleasures of sylvan sport in Vrindāvana, dense with fragrant

92. Lit. imprint, impression.
93. Lit. eyes expert in cultivating friendship with the lotus etc.
94. The king is compared to the Mandara mountain with which the
ocean was churned.
95. The gem worn by the king on his wrist is compared to the bright
nucleus of a comet, while the scar on his hand caused by the friction of the
bowstring is compared to the "dusky" tail of a comet which is called in
Sanskrit समक्रतु, "smoke-marked." The gem together with the scar is fancied
as a comet bringing disaster to his enemies.
96. Lit. fire-sticks (अश्रणि), viz., his arms.
flowers. All serpents are banished therefrom by the strutting of flocks of peacocks\textsuperscript{97} on the Govardhana hill.

108. “Though thy hand hath nails for sprouts and buds, easily perceptible will it be among the leaves of the Vṛindāvana creepers; for it will be marked with an ivory bracelet, looking as if it were the moon, the best portion of which had been taken away from within it by thy face.\textsuperscript{98}

109. “The breeze of it—a thirsty traveller—moving about and limping on the expanse of thy breasts, profusely thrilled with the joy of the end of love’s dalliance, would without any scruple drink even thy musk-soiled\textsuperscript{99} sweat.

110. “The hands of learned men—hands that are busy with the worship of the gods, and endowed with a lustre pure as the lotus, that have palms white as the clear seed-pod of a lotus, daily look beautiful with the gold bestowed by him.

111. “The one hero of the earth, he is not content in the least: no more battles to fight against the prosperity of his foes. Winning thee (now), let him be content, as if from drinking the honey dripping from the oncoming (flowery) arrows of Cupid.”

112. But Damayanti, removing her eyes from that king, looked at the way by which the kings were going to and fro, one after the other, while the bearers carrying her palanquin manifested by their action\textsuperscript{100} their skill in knowing her feelings.

113. Once again Sarasvati spake about (yet) another king to Damayanti, fickle-eyed as a timid Camūru deer. “Thou with eyes beautiful like Khanjana birds, do thou delight thy eyes, looking at the splendour of this one, the king of Kāśi.

114. “Kāśi is this king’s dynastic capital, Śiva’s boat of piety for traversing the span of worldly existence. Even those whose hearts are full of sin become pure on coming here, casting off their ever-recurring sin.

\textsuperscript{97} These are described as feeding on serpents.

\textsuperscript{98} The ivory bracelet is compared to the orb of the moon, the middle of which is imagined to be empty owing to its essential portion being taken away for making Damayanti’s face. Cf. 2. 25. Lit....imitating the beauty of the moon etc.

\textsuperscript{99} Lit. sweat muddy with the musk-paint (applied to the breasts). The idea is that of the cool breeze removing her perspiration.

\textsuperscript{100} i.e., by taking her to another king.
115. "In times of yore, seeing the future miseries of the world to be created by Brahmā, Śiva wept from pity. It was a mere pretext when he said, ('I am weeping) because I want a name'; for it was he who created this city—a boat for conveying (travellers) across the world."101

116. "Kāśī doth not exist on the earth; to live there is to live in the world of the gods. That is why salvation comes to those who breathe their last at its sacred sites; in what other way could a dignity superior to that of heaven come into being for the joy of men?102

117. "Damayanti, just as the root as becomes the same as the root bhū on reaching the Aorist, capable of denoting the past, similarly the creatures of the ocean of this world, on coming to this city, become one with Pārvatī’s consort, Śiva.

118. "A man and his wife living in Kāśī, after they have enjoyed worldly pleasures without a break, and indulged in mutual gaieties as they would, obtain at death absolute unity (with Śiva) —something more than the union of Śiva with Pārvatī,103 something blended with waves of bliss.

119. "If thou believe me not, let me keep silence. Thy own inmost feeling should say whether the heaven whose king is Indra with the cloud-adorning bow104 is not far inferior to Kāśī.

120. "Blessed one, thou dost excel in knowledge; in Kāśī thou shouldst do pious deeds. No need to say more. Here is an asylum of immortality, granting to mortals eternal security even against death; and there is another105 which flows on, an unfailing source of water, never turning suppliants away.

121. "Be unto this king a Rati incarnate; let him, too, be unto thee an incarnate Cupid. Let both of you shine as Cupid

101. It is said that Śiva, as soon as he was born of Brahmā’s forehead, began to weep. On being asked why he was weeping, he said ‘I want a name’; and Brahmā accordingly named him Rudra ‘one who weeps.’ It is, however, fancied here that he was really weeping at the vision of the future miseries of the world, his sympathy with the world being later proved by his founding of the sacred city of Kāśī that grants salvation to all comers.

102. i.e., death in Kāśī gives direct salvation, which is something higher than heaven. Cf. 6. 100.

103. Śiva and Pārvatī form each one half of the other’s body, but he who dies in Kāśī attains absolute unity with Śiva, the Supreme Being.

104. i.e., the rainbow.

105. Ref. to the Gaṅgā.
and Rati, as if they had descended to that city speedily to appease Śiva who was offended in bygone days.\textsuperscript{106}

122. "Let this king, well-versed in a hundred treatises on the art of love, adore thy breasts with secret nail-marks rivalling the digit of Śiva's moon, tinged with the saffron-paint of Pārvati's feet, when she is in ire.\textsuperscript{107}

123. "Holding thee in his embrace, let him remove the heat of Cupid that is in thee. His bow is beautiful with those Cāmara whisks, the mass of his fame.\textsuperscript{108} His might emanates from 'razor-tipped' arrows,\textsuperscript{109} which cut off the rod-like necks of his enemies who meet him in battle.

124. "His bosom, falling on which his enemy's weapons turn blunt, acts like thunder; not rent even by the fierce grief caused by thy absence. The fire of the valour of his arms, owing to their being fresh sprouts growing from the root of his bosom (of thunder), is not extinguished even by the tears of the mistresses of his foes.\textsuperscript{110}

125. "Are there not a hundred thousand trees in the world, bringing with their fruits enjoyment unto cuckoos and crows alike? But admirable is the Kalpa tree, giving its fruits\textsuperscript{111} to the gods who live on nectar alone.

126. "Should not other kings pay him tribute, since his own sword became a surety for it? Whenever they perchance fail to render their due, there rises his grim impulse\textsuperscript{112} to grasp his sword.

127. "The pride of Indra's horse hath been destroyed by the chargers of his army, which owing to their love of speed do not

\textsuperscript{106} i.e., by Cupid.

\textsuperscript{107} It is fancied that Śiva, in order to appease the offended Pārvati, falls at her feet, and while he does so the saffron-paint of her feet is attached to the digit of the moon on his head, making it rosy. The nail-marks given by the king, made rosy by the presence of saffron on Damayanti's bosom, would thus resemble this rosy digit of the moon. Nail-marks have already been compared to the half-moon. Cf. 6. 25, 66.

\textsuperscript{108} i.e., his bow is adorned with his military fame.

\textsuperscript{109} See Vocab. under क्षुप्र.

\textsuperscript{110} The arms being the offshoots of the thunder-like bosom, the fire of their valour, like lightning, is not extinguished by water, which in this case is provided by the tears of the widows of his enemies.

\textsuperscript{111} Lit. which makes the gods the recipient of its fruits. See Vocab. under संप्रदाय.

\textsuperscript{112} Lit. his lack of compassion. (अत्य वाता = इदंकृपा, न इदंकृपा = नेदंकृपा)
complete even the momentary contact of their hoofs with the earth. The continuity of their gallop, (as if) only through the air, is worthy to be observed with care.”

128. (But) Damayanti rejected that king, busy as she was in looking at the elegance of the people who had arrived at the time when he was being described. Neglected in the assembly of kings by her who knew how to appreciate merit, the proud king darkened, as if from disgrace.

129. Having (thus) met all those valiant gods and kings—countless they were and lucky, hopeful in heart and unequalled in merit—but forsaking them all at the same time, the beautiful Damayanti, of hidden feelings, aiming only at one man, Nala—an ocean of knowledge, a man whose beauty was beyond the range of speech and joy unbounded—resembled, in being wholly devoted to him, the doctrine of the Upanishads. (This, too, is sound and contains hidden thoughts, and by forsaking, simultaneously, universal air and earthly objects accompanied by watery objects and light, together with the sky, including time, and including the directions together with the mind—all things possessing diverse qualities—devotes itself to the One Being, whose form is beyond the range of speech, who is an ocean of consciousness, and an infinite joy).

130. Epilogue.

In his epic, the beautiful Story of Nala, the moon of the nectar of the sentiment of Eros, the eleventh canto, brilliant by nature, is at an end.

113. i.e., the hoofs just touch the earth. Lit. the momentary character of the duration of the contact etc.
114. Lit. fair-limbed. See Notes.
115. Damayanti's devotion to Nala is compared to the devotion of the Upanishads to the Absolute. The epithets within brackets are conveyed by means of word-play.
CANTO XII

1. Then delaying for shame before their wives,¹ more and yet more kings, uneasy in mind, but full of graceful movement and rich in chariots, came from the farthest corners of the earth² to that assembly which adorned the city of Kuṇḍina.

2. Damayantī's Svayamvara then continued in that gathering, surrounded by sighing kings who had arrived earlier,³ and by new-comers who looked like sparkling oceans of joy, having noticed her indifference to the former.

3. In the midst of the royal crowd the bearers, moving along, set the damsel, whose motive had been made clear by the hint present in the pressure of her feet. Guilefully they said, "Aweary she is, even while being carried."⁴

4. The eternal Sarasvatī spake the following words concerning the kings who adorned their seats—(words) that were thoroughly drenched through playing in pools of nectar, and thereafter upward rose.

5. "Choose thou Rituparna, who, for his complexion's sake, is esteemed more than the colour of the golden Ketaki bloom. Even of his own holy city, Ayodhyā, this king doth never think, absorbed as he is in thee!

6. "With the tongue of a Cakora bird, wilt thou not somehow drink the moonlight of his moonlike face?⁵ Why dost thou not make the eyes of the Cakora bird, set in thy face,⁶ drink for ever this light of the moon?⁷

7. "In thy water sports (with him), let the floating mass of bubbles on the water, produced by the Sarayū's noisy waves,

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¹ i.e., the shame of seeking another wife.
² Lit. from as far as the ocean.
³ These were the rejected suitors.
⁴ Lit. . . . while going in a conveyance. This was a pretext. The bearers understood Damayantī's hint that they should set her down to let her have a look around.
⁵ The Cakora bird is said to feed on moonshine. Damayantī is to drink in the beauty of king Rituparna, just as the tongue of a Cakora bird drinks in the light of the moon.
⁶ Lit. touching thy face.
⁷ Damayantī's eyes are fancied as the Cakora bird's eyes attached to her face; they are to feast on the king's beauty, just as the eyes of the Cakora bird delight in the lustre of the moon. On the beauty of the Cakora bird's eyes see 7. 35.

N. 23
assume a pearlstring's grace,\(^8\) heavily breaking against the bank of thy firm, high and rounded breasts.

8. "In his dynasty was the ocean dug\(^9\) and filled with the Gangā\(^{10}\), (in his dynasty) forcibly will it be bound\(^{11}\); and, (now) it is traversed by his pervasive fame. Lo, the might of the good sets forward to encounter the great!

9. "The words of poets, plunging into the flood of the milk-ocean of his fame, fall into an unfathomable depth; and, the casting of figures to reckon his merits wears out the fame of his foes,\(^{12}\) like chalks.

10. "A scion of the dynasty of the sun, how can this hero be described? In wars the three crores and a half hairs on his body serve as the sprouts of his valour.\(^{13}\) The mystic formula, namely, the letters of his name, brought by panegyrists to the ears of hostile kings, paralyses in battle those serpents, the pillar-like arms of the kings.

11. "What mode of expression does the Sun of his valour not transcend,\(^{14}\) obscuring the sky-pervading stars which are the fame of the multitude of hostile kings? I see the hand of this Sun in the creation of the day of Brahmā, so very long.\(^{15}\) The submarine fire, I ween, is the reflection of this Sun in the bosom of the waters of the sea.

12. "On the battlefield, the Gangā, namely, the vista of fame produced by his arms, came in contact with the Yamunā, the disgrace of his foes. There, diving deep, Kṣatriya warriors evinced

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8. Also: produce the illusion of a pearlstring.
9. The reference is to the well-known story of the sons of king Sagara digging up the earth in the course of their search for the sacrificial horse stolen by Indra.
10. i.e., by Bhagiratha.
11. i.e., by Rāma in the Tretā age. It will be noted that the events are taking place in the Satya Yuga. Cf. 1. 7.
12. i.e., an enumeration of his merits serves only to obscure the fame of his adversaries, just as a lengthy calculation wears out a piece of chalk.
13. The thrills coming over the body during a fight are fancied as sprouts of the tree of heroism.
14. i.e., it is beyond the range of expression. Lit. Of what words does the sun of his valour not reach the (other) shore?
15. The sun makes the day, but the day of Brahmā is so long that the ordinary sun could not possibly make it. It is, therefore, fancied that it is made by another sun, viz., the sun of king Rituparna's valour.
an exuberance of desire for the gaieties of the garden of Nandana, the home of the delight afforded by Rambhā’s embrace.”

13. But Damayanti, having thus appreciated with her ears the eulogy of his virtues, rejected him, a descendant of the dynasty of Manu, with that very side-sweep of her head, which had been formerly caused by wonder at Sarasvati’s words.

14. Then Sarasvati, mistress of speech, surpassing the inebriated cuckoo bird with the nectar of her voice, spake to Damayanti, whose countenance was akin to the moon, about another youth, stretching her hand in his direction.

15. “Gazelle-eyed maid, wishest thou not, if only with one eye, to drink in this king, the ornament of the land of Pāṇḍya? Across the corner of an eye, do thou ripple the beams of thy eyes, to look at him whose face is bright as the moon.

16. “Lo, Fame the dancer, after traversing the earth, busily engaged in ceaseless effort, in order to walk in the sky without any support, dances merrily, resorting to yonder high-born prince.

17. “For fear of him, kings went from wood to wood, and regained after a long space of time each his own city, turned into a perfect wilderness; and, once again they occupied their palaces of pleasure.

18. “Who hath ever been greater than this hero, whose fame is an ornament, even like a paste of sandal applied to the circle of the earth through its entire range? The might of his bow is unceasingly sung by the people living on the seven sea-shores. The moons, his toe-nails, heartily rejoice in the diffusion of light by their star wives, the innumerable crown jewels of kings, simultaneously falling at his feet.

16. The limpid waters of the Gāṅgā mix with the dark waters of the Yamunā at Prayāgā, to which is compared the battle-field where the pure fame of the king comes in contact with the dark disgrace of his defeated enemies. The warriors going to paradise to sport with the nymphs by virtue of their heroic death on the battle-field are indirectly likened to those who bathe on prescribed occasions in the confluence of those two rivers, and go to heaven as a result of the ensuing religious merit.

17. Lit. devoted to a continuity of practice.

18. महाविश “highborn” means also “a tall bamboo”, which brings into relief the idea of dancing on the top of a bamboo pole, a feat practised even to-day in India.

19. The nails of the feet are fancied as moons (cf. 7. 106), while the crown-jewels of the kings bowing at his feet are imagined to be stars coming to meet the moons. The expression कर्परिवरण means also “serving with
19. "The fire of his might plays amid those groves of ebony trees, the rows of soldiers of hostile armies, full dark with the ink of disgrace from their defeat. Verily the (third) eye of Śiva, situate on his forehead, the sun and fire itself, and the thunder of Indra, are sparks that fly up from the fire of his might and flash out in the heart of the world.

20. "At the edge of the battlefield, king Prithu, present amidst the line of gods come to witness his fierce battles, sees the entire earth enveloped by this king’s troops of elephants causing one to mistake them for clusters of moving hills, and thinks of uprooting the mountains again.”

21. Then a maidservant who knew Damayanti’s feelings said to her, “Mistress, here, see something funny, the eagerness of a crow to set its foot on the moving fringe of the banner dancing at the top of yonder palace.”

22. The assembly was then whitened by the laugh of the members of the assemblage caused by these irrelevant words; and, so the gloom of the king was clearly visible. Black amidst white would, indeed, be perceptible with ease.

23. Then at that moment the inscrutable goddess, the sole object of the world’s veneration, whose true nature consists of the highest knowledge, spake to the damsel about the lord of the land of Mahendra, pointing her forefinger directly at him.

24. "O choose thou the lord of the Mahendra mountain, who hath come to this festive ceremony of marriage-by-choice; and, there, listen to the quarrel between the temples of the elephants of the land of Kaliṇga and the beauteous form of thy breasts."

25. "In vain did his enemies fly to the woods in fear, at the voice of the citizens crying, ‘Here he comes’; even in the woods the hands”, which makes vivid the idea of the star wives waiting upon their husbands, the moons.

20. King Prithu had uprooted the mountains, which could formerly move about, in order to make the earth fit for cultivation. He now comes to witness the battles of the king of Pāṇḍya in company with the gods.
21. Lit. A maidservant, acquainted with feelings, said to Damayanti.
22. This was meant both as a diversion and a sarcasm.
23. In Sanskrit poetry a laugh is always white.
24. i.e., Damayanti.
25. It will be remembered that the breasts of a woman are often likened to the temples of an elephant.
were they scared by their own ravings in sleep consisting of these very words, being heard and repeated by parrots.  

26. "Mistresses left behind by kings running away, afraid of him, were seen by women of the woods; and, when asked to tell of some wonder of their native land, they spoke of the cool nature of the light of the moon.

27. "Urvasī of the mundane sphere as thou art, utterly dominating him by merit alone, dost thou not prove even a greater hero than he, who subjugates (other) kings, with bows, bowstring and arrows?

28. "Wives of enemies, afraid of him, and passing their days in mountain caves, bitterly wept, coming out of them, while they were repeatedly asked for the rising moon by their children obstinately clinging to the illusion of the moon being their playing swan. But the women found solace and at the same time heaved sighs at the laugh of their children, who were delighted at the presence close by of the reflection of the swanlike moon present in their mothers' tears.

29. "When he sets about on the conquest of the world, the earth, wife of some hostile prince, goes through an emotional tremor, hoping intently, 'May he be my lord.' The enemy kings, about to start on their upward travel, having fallen, confronting him in battle, see their way (heavenward) in the form of an opening in the sun.

30. "If some warrior, eminent in the world for his renown, angrily comes back (to fight), after the entire terrified host of this king's enemies have fled from the battlefield, he, too, despite his coming to the fore, shows his back, with his head quickly cut off and detached with a thud owing to the rush of the king's knife."

31. Putting her lotus-stalk finger on her lotus mouth, as if in wonder at the merits of the king, Damayantī, whose gesture was full of art, said to Sarasvati, 'Grant silence.'

32. Then, Sarasvati spake to her about another king, great waves of her glances playing in his direction, (a king) who domin-

26. Lit. even in the woods were they scared by parrots repeating their ravings in sleep consisting of those letters and heard (by the parrots).

27. A king being the 'husband' of the earth, the latter quivers with emotion at the prospect of having a new lover. The earth quaking owing to the commotion of the king's battles is fancied as trembling with emotion.

28. This is the traditional reward for being killed in battle.

29. It was a sign to Sarasvati to discontinue her speech.
ated the earth with his fierce might, and compared with whom Cupid was not worth even a straw.

33. "Why dost thou not do what the king of Kāṇci desires, expressed by the mouth of his messenger? It will not matter—pray, let him forcibly tear away the girdle of thy robe.

34. "Holding his bow and shooting his arrows, he seemed to teach his enemies this precept well: 'Only by submission to me can stability be won; by obstinacy, all (fugitive) routes must be traversed.'

35. "Those serried swans, his fame, play in the fountain of tears shed by the wives of his enemies, taking away (for food) those lotus-stalks, the broken conch bracelets of the young wives of the heroes fronting his campaigns.

36. "If the suns of the warlike valour of all the Kṣatriyas go down when his elephants, reaching unto the bosom of the sky, rush on eager for the commencement of battle, (elephants) whose heads are beautiful with the gleam of vermilion, and who bear a dark tint up to their shoulders—it is because those suns, we know, are then reminded of the evening twilight mingling with the darkness of the gloaming.

37. "To-day the goddess of prosperity (Lakṣmi) reposes on his bosom. She hath forsaken her home, the bosom of Viṣṇu; and, so the Kaustubha gem looks like a cobweb made by spiders settling there, evidently on account of the open void. She hath deserted also her lotus home, (now) clearly enveloped by cobweb threads.

38. "He hath created a miracle, the pool of his fame, sacred, and vaster than the ocean, (the pool) where the (three) worlds come to bathe. What poets are not silent about it? The moon possesses

30. Lit. The direction alone is traversed.
31. Lit. The row of swans.
32. The tears shed by the widows of the enemies killed by him in battle are fancied as a pool of water where the swans of his fame live, while the conch bracelets cast off by the widows are imagined to be the lotus-stalks, on which the swans feed.
33. i.e., collyrium paint.
34. The collyrium paint applied to the huge bodies of the elephants is likened to darkness, and the vermilion paint of their heads to the glow of sunset.
35. Lit. between his arms.
36. Lit....Viṣṇu's bosom, of which the Kaustubha gem is becoming a cobweb made by spiders, clearly settling owing to its defect of being a void.
37. The lotus fibres are fancied as cobweb threads, the flower being deserted by the goddess.
the beauty of a drop only of this pool.\textsuperscript{38} Plunging into its waters, and becoming invisible, the Kailåsa mountain, ‘the abode of crystal’, takes the place of the water deity Yågåsvåra.\textsuperscript{39}

39. “We know not how Ananta, the lord of serpents, manifests joy while listening to his fame; for with tears of inward joy he doth not cover his eyes, being about to hear with them;\textsuperscript{40} being hairless, he exhibits no joy-rooted series of thrills on his limbs; nor does he wave his head, fearing the (possible) destruction of the earth.\textsuperscript{41}

40. “Vigorous in conquest as he is, in the thick of the fight he plunged his firm spearshaft, up to the very tip of their feathers, into the temples of the crowds of elephants of hostile kings. That was his great service to thee. Why dost thou not therefore show thy favour to him, despite his having inflicted this furious punishment on the temples (of the elephants) that were eager to vie with thy breasts?”

41. With the grace of a smile lurking round the corners of her lips, and given out as if from delight at the merits of the king, Damayanti was really laughing at him. His greatness was after all capable of being sung; but Nala’s might was beyond the range of words.

42. Sarasvåti then spake to Damayanti, the beauty of whose eyes surpassed the beauty of the eyes of young fawns,\textsuperscript{42} about another king, honoured by the assembly, directly indicating him with eyebrows gracefully inclining towards him.\textsuperscript{43}

43. “Alas, alas! thou hast no pity on any of these kings, who look at the earth with drooping heads. Let the corners of thy eyes be bees drinking in the king of Nepåla, worthy of one’s gaze.\textsuperscript{44}

44. “His long numerous arrows are bold. The utterly deadly activity of them consists of direct hitting, noiseless course, and the reaching of the border of the archer’s ears.\textsuperscript{45} It is meant to do harm to enemies alone.

\textsuperscript{38} Fame being “white”, the moon is described as a mere drop of the king’s fame.

\textsuperscript{39} i.e., the white ocean of his fame is so profound that the white Kailåsa mountain can lie submerged in it, as if it were the crystal phallus of Siva, known as बलिटंबुर See Vocabulary.

\textsuperscript{40} Serpents are believed to hear with their eyes.

\textsuperscript{41} It will be remembered that Ananta bears the earth on his head.

\textsuperscript{42} Lit.……...laughed at young fawns.

\textsuperscript{43} Lit. already indicating him with eyebrows, the seat of the grace of moving in his direction.

\textsuperscript{44} Lit. worth drinking in.

\textsuperscript{45} i.e., while being drawn by the archer.
45. "Though his vow is to please all men, his vow was not broken, even when he met his foes; for, highly vexed though they were, he thickly painted them with blood, putting them to the sword in battle." 

46. "If haply the sun should fall into the fire of his valour, completely would it suffer the fate of a moth. Perhaps the Creator, unable to create his fame, somehow made the ocean of milk to take its place."

47. "The fame of this king spreads as far as the Bridge of the South and the Mountain of Snow, which serve respectively as a line of hairs and a scarf to the two regions, inhabited by the scions of Pulastya's family. It spreads as far as the mountains that look like pillars marking the commencement of the two cities of Indra and Varuṇa, lords respectively of the east and the west; (mountains) whose peaks are endowed with a crimson beauty by the lustre of the morning and evening twilights, acting as banners.

48. "By force he made the heads of his enemies roll along the ground, heads of those who fell fighting, loosing showers of arrows, in the forefront of the battle, or who fell forward at his feet, surrendering their arrows, upon realising the measure of difference between themselves and him; heads cut asunder and lying low, or drooping under the weight of terror.

49. "The eyes of man do not see his arrows, while they are pulled out of the quiver, nor when they are joined to the bowstring, nor while being drawn up to the ear-tip. They are nowhere seen in the sky, nor earth nor target. But, their presence is inferred from the gashes in the breasts of enemies fallen in battle."

50. A witty serving maid, who knew Damayanti's heart, then said to the goddess, "How much wilt thou speak of him? Say

46. There is a pun on the word रञ्ज which means both "pleasing" and "colouring." His vow being to "colour" or "paint" all men, he painted his enemies with blood. 
47. Lit.....its substitute.
48. Setubandha.
49. The bridge built by Rāma to cross over to Lāṅkā is fancied as a line of hair on the body of the south, while the Himālayas are imagined to be a scarf worn by the north. "The scions of Pulastya's family" are Rāvana and Kubera. The former's home is in the south, while the latter is the regent of the north.
50. The mountains of sunrise and sunset.
51. Lit. the crimson beauty of whose peaks is made by....
52. Lit. the other.
53. See Verse 44.
rather, while the wide world is there, merits merely suffer from congestion in him."

51. The people restrained the followers of the king, who were angrily shouting, "Ho, this is a fine assembly! Here a slave girl says anything, proper or not, and (now) this one, baser than the other, proves insolent in the extreme."[54]

52. Then the kind goddess of speech spake to Damayanti about another king who, like Purūravas, surpassed Cupid in beauty, her face confronting his direction.

53. "Discarding shame, under some pretext look at the radiant king of the Malaya mountain, with the white streaks of moonlike radiance playing in thy eye-corners, (streaks) redolent with the fragrance of thy lotus eyes.

54. "In vain does an arrogant foe running away from battle seek his own home, leaving this king hostile to him. Little does he know that even an inaccessible mountain tract[55] cannot protect him from the king.

55. "The 'distant' mountain of Vidūra, deprived of suppliants[56] by this king, and so mellow with jewels that grow at the rumbling of clouds, will be so near as to become thy pleasure hill.[57]

56. "Fawn-eyed one, the row of this king's toe-nails looks like the moon on account of the presence of a beelike hue, the gloom of the lotus faces of hostile kings bowing (at his feet).[58] He carries two warlike serpents, his arms, well-nourished by the profuse drinking of waves of nectar juice, namely, the life-breath of insolent foes.[59]

57. "The expanse of his fame, in what world does it not exist? It is the substance that completes the incomplete digit of the moon on Śiva's head. It forms an assemblage of corporeal forms match-

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[55] Means also: "even the goddess Durgā, the daughter of the (Himālaya) mountain," Durgā being a form of Pārvati.
[56] Lit. "rendered unlucky in the matter of suppliants," who are attracted away by the king. The Vidūra mountain, also called Rohana, produces jewels which are taken away by suppliants.
[57] i.e., the mountain believed to be in the south is so overgrown with its unwanted jewels that it will extend some day as far as the king's dominions, also in the south, and be at the disposal of Damayanti.
[58] The outline of the king's toe-nails is compared to the moon, while the gloomy appearance of the defeated kings as they fall at his feet is likened to the spot in the moon. Lit he is one, the row of whose toe-nails looks like the moon owing to the insertion of a bee-born hue etc.
[59] Serpents are supposed to feed on air.
ing with the numerous hoods of the serpent Ananta. It is a plurality of forms assumed by the ocean of milk, a device to do away with the fear of being drunk up by the sage Agastya from the hollow of his palm.

58. "What can a hundred kings do to him that wields the Hundred-killing weapon? What can a hundred thousand do to one who is unerring in his aim? Billions can do nothing to one that surpasses the 'Billion flower' by a mere glance. Nor can a hundred thousand millions do anything to one who destroys the entire race (of his enemies). Alas, his enemies have no other course than to get beyond the range of number itself."

59. Then a girl friend, acquainted with Damayanti's feelings, said to Sarasvati with a smile, "Look also at the other suitors impatient to be described by thee."

60. A frown from their master restrained the king's attendants who were saying, "The goddess is here authorised to speak. Slave girl, who art thou, slut, to give a reply?"

61. Sarasvati then spake to Damayanti about a king, full noble and worthy among kings by virtue of birth and character, who was brought to notice by the figure of the goddess slightly moving towards him.

62. "Why hast thou thus resolved not to look at the suitors that are come? Let thy vision be slack after at least drinking in Mithilā's lord.

63. "The heads of his enemies lie on the battlefield, biting the lips with their teeth in anger, saying, 'Lips, because you did not say to him, save, save, this hath happened to us.'"

64. "In a great fight, though his right arm retreats (from the bow frame), taking with it the bowstring along with the

60. i.e., the pure 'white' fame of the king could easily provide a thousand bodies to match with the thousand white hoods of Ananta.

61. i.e., his fame looks like several oceans of milk put together, so that the ocean of milk need not be afraid of Agastya, who is reputed to have drunk up one ocean only.

62. There is a pun on लक्ष. A लक्ष (hundred thousand) can do nothing to 'one who pierces his लक्ष (aim).'</n
arrow, the bow seems to be eager to embrace the advancing left arm in an ecstasy of joy.

65. "The fame of this king is ready for a joint sovereignty with the full moon, (a fame) that banishes the pride of the all-bright Kailāsa mountain in its white radiance. Is it the reflection of a conch, a continuous mass of beautiful rows of autumnal clouds, a complete replica of the milk of the ocean of Milk?

66. "What men have not noticed his hand, which scatters around the mass of pearls found in the hollow region of the bony frame of the foeman's elephants, pierced by his sword? His hand seems to sow the seeds of the tree of Fame on the earth, cleft by the hoofs of galloping horses, in campaigns undertaken with armies composed of men, elephants, chariots and chargers.

67. "Let the (all-giving) Kalpa tree manage somehow to live, bending under the pretext of the weight of fruits accumulating owing to the lack of suppliants, since this king is there, profuse in his charities. But, how will the Jewel Mountain, high-crested with the uprise of its unspent wealth of jewels, manage to live, utterly disgraced by the scandal of its desertion by suppliants?"

68. The bride's aversion for the king was noticed, when she turned aside to smile, a girl friend of hers having asked her with signs, 'Shall I interrupt the eulogy of the king?'

69. Then the sweet-voiced goddess of speech pointed to another king with her eye, with a view to describing him, and flooded Damayanti's ears with words that were nectar streams of the moon, her mouth.

70. "Here is the lord of Kāmarūpa, superior to Cupid in beauty. He is not, alas, even looked at by thee. Thou art his beloved, worthiest of all. A woman possessing a lustre rivalling thine is very rarely found.

71. "Lo, without any armour, his enemies, pierced by un-

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66. Lit....the beauty of rows....
67. Lit. in battles of four-limbed armies. The pearls are fancied as the seeds of the tree of fame.
68. See Vocabulary under रञ्जनेत. See also Verse 55.
69. Lit. curved her face.
70. Lit. Another.
barbed arrows, crossed the ocean of existence, sinking low in battle, and piercing their way through the entire solar orb.  

72. "As the heat of this king's arms creates a veritable summer in the habitation of his enemies, should not likewise the poor wives of the foemen create there reservoirs of water with the tears of their lotus eyes?"

73. "On battle fields, who, looking at the unequalled martial commotion of his expeditions, leading to universal conquest, did not mistake the volume of dust raised by the hoofs of the horses in his vanguard to be the profuse smoke of the burning fire of the uncurbed might of his arms, that is fed by raw bamboo fuel, to wit, his enemies with blood gushing from the sword cuts given by him?"

74. "What are the worlds whose inhabitants, taking two pitchers, their own thirsty ears, immersed in the nectar stream of the poetry celebrating his fame, did not inaugurate the coronation of his Fame, which built a throne, to be occupied by itself, on the Ocean of milk, after the gods, churning the 'waters' of the Ocean of milk, had made them solid?"

75. "The panegyric of his fame seems to be engraved on the stony hearts of a hundred thousand gazelle-eyed mistresses of hostile kings, which were not quickly rent at the news of the death of their husbands in battle; (engraved) with such chisels as the sharp finger-nails of the women piercing their own bosoms while they beat their breasts."

71. I.e., went to the highest heaven as a reward for being killed in battle. See Verse 29. For the puns see Notes. The imagery is that of shipwrecked persons coming ashore without any helmsman or favourable winds or oars. It is also implied that the king does not use barbed arrows, being averse to cruelty, while his brave enemies do not put on any armour.

72. The imagery is that of smoke produced by fire kindled with raw bamboo.

73. Lit. nectar streams of its poetic character.

74. Lit. the gods having created the designation of curds. The fame of the ruler of Kāmarūpa is fancied as a king, who, being pure and white, establishes his throne on the ocean of milk. The poet then describes the coronation of king Fame performed by the inhabitants of the three worlds. As the pouring of water with pitchers on the head of the prince to be installed is an essential feature of a coronation, the people are fancied as doing so, using their own ears as pitchers, which are accustomed to listen to the poetry occasioned by king Fame.

75. Lit. heart-stones.

76. Lit. thrust (व्यस्त) during the beating of breasts.
76. Then a maid, the bearer of the betel casket, who understood Damayanti's feelings, taking a betel-roll in the fold of her hand, said to Sarasvati, "Do thou lighten the fatigue of thy mouth with this."77

77. Sarasvati stretched her hand towards another Cupidlike king. Then to the bride, who was so pleasing to the people in the assembly, and had eyes resembling those of a young, timid fawn, she said.

78. "Thou pool of beauty's nectar! Here is he whom the land of Utkala loves for the multitude of his virtues. His eyes are fondly anxious to look at thy face. Verily, let the undulations of the radiant ripples of thy glances stretch out to him.78

79. "The Wish-cow and the Kalpa tree, whose suppliants have been attracted away by him who makes all suppliants content, satisfy their passion for charity; the cow offering pourings of milk to the tree, and the tree morsels of leaves to the cow.

80. "Clearly visible is that rosy hue of his hands and feet, caused perhaps by the rays of the rubies on the crowns of kings, who fell at his feet, and whom he raised with his hands.

81. "It is but proper that the sun doth not remain steady in any direction, and the forest-fire resorts to dense woods as its sole refuge; since they are vanquished by the valour of his arms. But, fie on the submarine fire that hath for fear entered into the waters, its enemy.

82. "The sprays of water from the trunks of the advancing war elephants of this king having brought about, I ween, the season of mist, should not the soldiers of hostile kings shudder in their hearts? Should not the lotus faces of their wives fade away? Should it not be a gloomy day for them all?

83. "It was highly befitting this king who hath accumulated all virtues in him that he whose arrows are efficient in war, leaving all other limbs of his enemies, cut to pieces the vital parts of their hearts and shoulders; (hearts) that were arrogant over and again, (shoulders) that did not bend.

84. "The Fame of his arms having gone afar like a champion warrior,79 conquering all objects proud of their own whiteness, the

77. This was a hint to Sarasvati to discontinue her speech.
78. Lit....touch him.
79. The pure white fame of the king is fancied as conquering all other white objects.
while it is brandished. In battles it is a cause of terror to those of the kings who do not act as snake-charmers, putting in their mouth the joint of an unfailing medicinal creeper consisting of their own finger in token of submission.

97. "This king is clearly famous as being the foremost among archers, though he handles the bowstring of an (apparently) faulty bow, which in battle shows its back to the ranks of hostile soldiers, becomes crooked towards himself, and being cruel, utters a ferocious yell.

98. "The enemies as well as the arrows of this king make no hissing sound, nor do they tremble, when they come to the fore and fall in battle. Proper it is that, once let loose, they have no return. But the wonder is, the enemies pierce 'friends', and the arrows pierce foes.

99. "This king hath engaged the world in the adoration of Virtue. The horse he rides blinds the sky with dust, deafens the directions with the sound of its hoofs, makes the wind appear lame with the rush of its speed in war, and benumbs panegyrists with its merits. The horse disdains to touch the earth with its feet, rushing with continuous forward bounds.

100. "Lo, though the battlefield was crowded with onlookers, none could see the amazing dance of those dancers, the able enemy soldiers with their throats severed by this king; because, there was a darkness caused by the battle-front's blinding streams of dust rising from the surface of the earth, quickly cleft by the movements of the hoofs of horses rushing at a headlong speed.

101. "He dug a tank where waves are loud with gusts of wind from the wings of bevies of birds playing in the lap of its

91. Lit. (the sword) which has a crooked motion coming into view on account of its waving. The circular movement of the sword, brandished full length, is likened to the writhing of a serpent.

92. Ref. to a custom signifying submission.

93. 'one who takes hold of the bowstring', i.e., an archer, means also 'one who appreciates merit'. It is implied by pun that the king is foremost among those who appreciate merit, appreciating the merit (even of those who have otherwise grave defects, namely, cowardice, insincerity and savage manners.

94. This is an apparent contradiction based on a pun on the word meaning both 'the sun' and 'a friend.' The real meaning is, the enemies "pierce the sun", i.e., being killed in battle, go to the highest heaven through the solar orb. Cf. Verse 29.

95. Lit. The horse occupied by this king who has engaged etc.

96. Lit. people looking at the battle.
waters, which are rich in fragrance on account of the unfolding of the petals of the graceful blue lotus blossoms. The tank is pleasing to the eyes of travellers whose fatigue is removed by its banks occupied by rows of trees full of fresh, green leaves in the cluster of their branches.

102. "That pool of water is an old fellow with a body wrinkled with ripples, and white with grey hair, the rows of swans on it. It is supported by a stick, the pole in the middle; it bears the burden of so many years. It has a bald, gravelly moving head, to wit, its water worthily flashing in contact with brilliant moonshine. Properly is it ever honoured by the salutation of pious men bathing in it.

103. "Young maid, in this tank, during the hours of water-sports, do thou play with this youth. There let the lotus-stalk be the only means of distinguishing the reflection of thy eyes from the blue lotus blossoms. Let the reflection of thy figure take the place of the water-deities of the tank. Let thy face be installed in the sovereignty of its blossoming lotus realm.

104. "All black things of the world have flown to fables for refuge, banished from the universe cleansed by the phenomenon of this king's fame. Lo, Disgrace had a terror of the far-famed king, for, dark as it was, it never appeared even in any mention of him."

105. At the sight of Damayanti's attitude towards this king, a girl friend of hers said, "If others do not want him to be subject to disgrace, I too certainly do not. I shall only make that disgrace a Tamāla spray decorating the ears of the assembly."

106. "The spots of this king's disgrace, numbering millions and millions, and resembling the darkness seen by those who are born blind, are sung by a crowd of dumb fellows born of barren women, on the eighth note of the gamut, by the shore of the ocean of the milk of tortoise dams."

107. With playful movements of her eyes, Damayanti surveyed the assembly composed of smiling faces astonished at these words. She looked also at the king to see whether he laughed or not.

97. Also: it has so great a multitude of birds.
98. Lit. suitably.
99. ति and छिन्न कर चांग्रता means both 'brilliant moonshine' and 'a hairless (बिठाना) lustre', i.e., baldness.
100. i.e., make the assembly listen to his disgrace. Tamāla leaves are dark in colour.
101. The verse is a conglomeration of things that do not exist. It is intended to make Sarasvati's solemn description seriocomic.
108. It was the dark pupil of Damayanti's eye that was guilty of looking at some one other than Nala. But the corner of her eye turned towards Nala near by, showed a devotion worthy of its white and rosy hue.  

109. Then did Cupid, having no limbs of his own, oppress that bride, turning himself into an archer with another's limbs, to wit, Nala's glancing eyes serving as arrows. He took up also a bent bow, the circular mark of fortune on Nala's hands.

110. The extremely fair Damayanti, a golden Ketaki flower, was full of thrills as the flower is full of thorns. She had flashing, bright leafy designs painted on her body, just as the flower has graceful radiant petals. She had a fragrance, like the flower, and cherished a great love, just as the flower has pollen in plenty. As if on account of Siva's wrath, she sought refuge with Nala, taking him for Cupid, Siva's enemy.

111. Plunging into an ocean of joy, Damayanti went far down, and caused one to take her for a girl of the nether world, because she adorned the bottom of that ocean. With her mind fixed on the real Nala, she could not even glance at the four (false) Nalas who were before her, in spite of their likeness to him.

112. The king, too, presented her, the treasure of his heart, to his eyes as a loving present, and received her undulating glance, a welcome guest hard even for the gods to obtain. But, pierced anon by Cupid with an arrow composed of the surge of a stream of nectar, he rendered futile with a certain blindness of joy, other significant showers of her glances.

113. Epilogue.
Srihira, etc. In the epic, The Story of Nala, composed by him whose head is a bee attending the lotus feet of his mother, the twelfth canto, brilliant by nature, is at an end.

102. It is implied that she looked at the Magadha king 'with the pupil of her eye', i.e., straight in the face, just out of curiosity. But her sidelong glances, expressive of love (6. 22), were meant for Nala. This verse contradicts the next canto, in which Damayanti is described as being perplexed in the presence of the four gods disguised as Nala, unable to distinguish the real Nala from them.

103. श्रीरुधिद्वितिन 'ear-kissing' is to be applied also to 'arrow' i.e., an arrow which touches the ear of the Archer as he draws the bowstring.

104. Damayanti is imagined to be a Ketaki flower, and as such she is hated by Siva, the flower being excluded from the worship of Siva. She, therefore, seeks refuge with Cupid, Siva's well-known enemy; but, mistaking Nala for Cupid, she really betakes herself to Nala. For the allusion to the Ketaki flower see Notes on 1. 78.
CANTO XIII

1. Then the palanquin-bearers carried Damayanti away from that crowd of kings, and took her to the five heroes assuming the form of Nala; just as the fragrance of flowers removes the bees resorting to it from all other trees of the Nandana garden, and takes them to the (five) Kalpa trees.

2. At that moment, Sarasvatī who perceives the conduct of the people of all the worlds spoke about Indra in such a way that the consort of Śacī was described, but his disguise as Nala was not revealed.

3. "Noble maid, shall I speak of the excellence of the army of heroes belonging to him whose prowess vanquished his enemy, the demon Bala; and whose martial splendour terrified the demons on account of Gaṇeṣa and Viṣṇu living with him as warriors?"

(Applied to Nala)—

"Noble maid, what shall I speak of his descent from king Virasena, possessing as he does a might subversive of the host of his enemies? His martial splendour hath been perfumed in contact with the ichor flowing from the faces of elephants forming part of his troops.

4. "In battles and in processions, he is followed by armies of gods rewarded with wars rich in spoils, (armies) on whom a sunlike lustre is shed by Indra’s bow present in the bosom of the clouds that carry the moon and the followers of Śiva."

(Applied to Nala)—

"In his royal assembly and in his processions, he is attended by maids carrying Cāmara whisks, who are adorned with profuse ornaments, and possess a sunlike lustre inwrought with (the colours) of the rainbow adhering to their mid-bosom, beautiful with pearlstrings shining white.

5. "Full mighty, he drew out the world submerged in an ocean of peril, clipping the wings of the extremely rugged mountains that carry crores of insolent elephants and lions.

1. Nala himself and the four gods Indra, Varuna, Agni and Yama disguised as Nala.
2. Nala’s father.
3. i.e., Indra.
4. i.e., the rainbow.
"Full mighty, he...... peril, destroying the allies of (hostile) kings, whose campaigns took a heavy toll of the lives of peerless white chargers, and who owned crores of insolent elephants and steeds.

6. "Thou with calyx breasts! know him to be none other than Indra, the conqueror of mountains, whose thunder in battles never fails. Dost thou not see this great marvel of his, the presence of his numerous\(^5\) eyes miraculously concealed?"

"Thou...... breasts! think not that he is a sinner in any way. He is the conqueror of kings, and flees not from battle. Wilt thou not furtively glance at his highly marvellous arms and eyes?

7. "Broad-hipped maid, the gods, jealous of demons like Bala and others richly enjoying a prosperous sovereignty, lovingly take hold of his hands and feet. With Indra as thy consort do thou rejoice like Śaci.

"Broad-hipped maid, his rosy hands and feet bear lines of fortune indicating a rich enjoyment of a sovereignty thriving with armies and the like. With him as thy consort do thou rejoice, as Śaci with Indra."

8. Hearing the whole of this speech applying equally to Indra and Nala, and perceiving the self-same beauty in both, the fair-toothed damsel received no conclusive evidence either from her ears or her eyes.

9. 'Is he Indra, or is he Nala?' Knowing Damayantī to be waverling thus, the great goddess once more composed a wreath of speech, pointing out to her the god of fire in the assembly.

10. "Here is the abode of heat. Ever upmoving is he. What hath not been acquired by this Conqueror of wealth?\(^6\) From him, brilliant, do thou acquire abounding gold. None hath a resplendent wealth of beauty like his.

"Here is an abode of might. He thrives ever higher. What hath not been acquired by this conqueror of wealth?......\(^7\)"

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5. The thousand eyes of Indra.
6. An epithet of the fire god, who is believed to have produced gold.
7. The rest is same as above.
11. “Fair-eared one, the ashes left by diverse earthly objects falling victim to the great fury of his flames paint even the body of Śiva, ascetic though he is.

(Applied to Nala)—

“Fair-eared one, his prosperity resulting from the great campaigns of diverse kings falling victim to the great power of his arms excites the jealousy even of ascetics, and of those who are exceeding wealthy.

12. “Thou with a face like thy father’s! The entire society of gods hath him for a mouth. His seat is between Yama and Indra. Betake thyself to this refulgent one, who doth ever possess a deep red beauty of lustre.

(Applied to Nala)—

“Thou........father’s! The entire council of the learned hath him as its mouthpiece. His impartiality is even greater than that of Yama and Indra. Betake thyself to this refulgent one, who hath ever beautiful hands with a deep crimson hue.

13. “Powerful as he is, his brilliance is never slight on wood. When he abides amid fuel, the grasses are his enemies. Swift and rising, by what adversary can he be overcome on the earth?

(Applied to Nala)—

‘Able as he is, he has no liking for those whose talents are poor. To him present in the thick of the fight the enemies are as straw. Progressive and quick, by what adversary can he be overcome on earth?”

14. Having listened to this speech common to Agni and Nala, Damayanti perceived no difference between them. Her mind said of the same one, ‘He is Nala’, and at the same time said something else, ‘He is not Nala.’

15. Then seeing her thus reduced to a state of mind tinged with doubt, amazement and fear, Sarasvatī began speaking about another lord of a cardinal point, the son of the god whose rays cause the day-lotus to bloom.

8. As oblations to the gods are offered in the fire, the god of fire is called their mouth.
9. Yama is the regent of the south, and Indra of the east. Agni rules over the South East.
10. Means also: ‘He is the god of fire’ (अग्नि).
11. i.e., Yama, the son of the sun.
16. "Lo, because he wields his mace, the entire world, trembling with fear; evades falling into sin. Is there any one free from death from the afflictions caused by him, which baffle even the Physicians of heaven?

(Applied to Nala) —

"Lo, because he wields his sceptre, the entire world...sin. Is there a god marked by a lustre like his, which wounds even the pride of the Aśvins?"

17. "Sāmijña, the wife of the Sun, is heard to be the cause of his birth. But, Chāyā (another wife of the Sun) hath nowhere been known as such. Whose life does he not destroy? It is this Yama who practised religious austerities in conformity with rules.

(Applied to Nala) —

"His name when heard brings good to his friends. To whom doth he not act as a friend? Such gleam of beauty as his hath nowhere else been encountered. With self-control hath he practised religious austerities in conformity with rules.

18. "Moreover, his father is the beauteous-formed Sun that obscures by his lustre all the refulgence of the moon. At whom is his death-dealing power not aimed? He has one disgrace; he is the ordainer of afflictions in others.

(Applied to Nala) —

"Moreover, his father was a king who eclipsed by his power the might of all other kings, and whose figure was beautiful with robes and gems. Towards whom is his death-dealing power not directed? He has the character of Kṛṣṇa, being one who applies his mace to his foes.

19. "Fair maid, he alone doth wield power amid the dead. Know him to be the lord of human lives. Truly to him, the brother of the Aśvins, all creatures yield.

(Applied to Nala) —

"Fair maid, in the battle of enemies and others, he alone doth attain to power. Think of him as the lord of thy life. To him resembling the Aśvins in beauty, this earth among the primordial elements doth certainly yield."

20. This string of words, common to Yama and Nala, caused doubt in Damayanti's mind, already in doubt at the sight of more

12. Lit. whelmed with trembling.
13. The Aśvins are the divine physicians, famous for their beauty.
14. i.e., towards what enemy...
than one Nala. Verily it was something like crushing a thing already crushed.

21. Perceiving in Damayanti, who was gravely in doubt, neither an affirmative nor a negative attitude towards Yama, the revered goddess began to speak in a worthy manner, stretching her hand with the fingers extended in the direction of Varuna.

22. "That army of his, composed of many an ocean, doth indeed thrive with the roar of marine animals, (the army) that confronts all directions, contains many a cavern, and is lost to view on the further shore.

(Appplied to Nala)—

"That army of his, repository of many a sword, doth indeed thrive with hand to hand fights, (the army) that has an all-pervading front, and contains numerous archers. Any check to it from an enemy is inconceivable.

23. "Along the front rank of his army, the vast, deeply rumbling ocean brings him delight with ornaments of gems, (the ocean) that is inhabited by crocodiles and dolphins and Viṣṇu, and accompanied by woods (on the shore) containing lotuses in bloom.

(Appplied to Nala)—

"On the boundary line of his vanguard, numerous trumpeting elephants gaily put forth their roar. They have smooth trunks and the flow of ichor. Their faces are covered with spots. They are bedecked with ornamental gems.

24. "Graceful one, what river of his runs not along its banks with rapid streams? How can we speak of the river's sands, immense as they are, occupied by hundreds of crabs?"

(Appplied to Nala)—

"Graceful one, what army of his, with horses accompanied by chariots, rushes not at foes? How can we speak of those 'sands' of it, multitudinous as they are, accompanied by hundreds of white chargers?"

25. "Beautiful maid, betake thyself to yonder lord of the waters. Look at his excellence, the river Śoṇa attached to his

15. Lit. not lacking in.
16. Lit. owing to there being many.
17. i.e., the soldiers.
feet. Moreover, the river Sarasvatī is devoted to his service. What pools of water serve him not?

(Applied to Nala)—

"Beautiful maid, betake thyself to this lord of the earth. Look at the rosy hue of his feet. He it is, besides, whom the goddess of learning serves. Who doth not resort to him with the hope of riches?"

26. Should not this ambiguous speech promote the growth of the row of creepers of Damayantī's doubts about the several Nalas? But, nevertheless it was strange that the speech likewise increased doubts with regard to Damayantī in the minds of Nala and Varuṇa as well.

27. Seeing the damsel undeceived even by the crafty gods who had disguised themselves as Nala, the great goddess spake to her, pointing to Nala who was surrounded by the assembly of kings as by a halo.

28. "Dost thou not recognise this king, the abode of beauty, who hath achieved advancement in victory in mighty battles? Is there any one to whom he doth not appear to be Jīmūtavāhana by virtue of his benign activity, his liberality towards suppliants?"

29. "He is one who thoroughly studied Indra's law, and whose radiance blossomed forth with his royal coronation. Commendable will be thy acceptance of Nala, who is now thus mentioned by me by name."

30. "Knowing his wrath and his passion for warfare, as well as the generosity of his mind, thou shouldst offer thyself to Nala, the lord of justice, in the fullness of thy innate love for him."

31. "Is it thy wish that his heart should not be bereft of the hope of marrying thee? What men living in the world does he not

18. The verse might refer to Indra also: "Dost thou not recognise this handsome, jovial Indra, who hath... battles? Is there any one to whom he doth not appear to be the cloud-borne Indra by virtue of his malevolent activity towards hundreds of hostile demons?"

19. Lit. way.

20. The verse might refer to Agni also: "He is one whose brilliance grew on account of his being drenched with the butter of Indra's sacrifices, into which he very often plunges. Commendable will be thy acceptance of the god of fire..."

21. Applied to Yama: "Angry one, knowing his passion for killing as well as the propitious character of the region owned by him, thou shouldst offer thyself to Yama who is not Nala... (The region owned by Yama is the South)."
protect? It is not fitting that thou shouldst have no liking for
him.’’

32. Sarasvati spake again to Damayanti, who was in a fix,
having perceived Nala’s identity with Indra from the first of these
verses, with Agni from the second, with Yama from the third,
and with Varuṇa from the fourth.

33. “Loving Nala as thou dost, how will thy surrender to
yonder four, Indra, Agni, Yama and Varuṇa, be to the good? By
no means. They are shining in this assembly, assuming an identity
of form.

34. “Wise maid, why dost thou not conclude this divine being
to be Nala nor choose him as thy consort? Certain it is, he is
not the reed ‘nala.’ It would be an overwhelming loss to thee,
if thou shouldst accept him not. Who else could be thy spouse?’”

35. Ascertaining these words about Nala to be common also
to Indra, Agni, Yama and Varuṇa, the charming Damayanti,
becoming restless, felt a certain grief, just as the tide of the ocean
feels the submarine fire.

36. Just as in the presence of a diversity of dogmas, people
do not believe in the truth of monism, the fifth alternative, though
truer; four other theories, wishing to win this (faith), being enga-
ged in preventing such a belief (in monism) from gaining ground:
similarly Damayanti, in the face of this doubt about Nala, did not
believe in the reality of the fifth alternative, though more gen-
une than the rest, four other persons, desirous of winning her,
having prevented her from acquiring such a trust.

37. Kali will oppress Nala in the future, but Dvāpara already
made the beautiful damsels suffer. In this world, the two

22. Applied to Varuṇa: “Is it thy wish that his hand should be free
from the (customary) noose ‘in order to press thy hand’ (in marriage)?
What men going by water does he not protect? It is not proper etc.

23. Or, He is not a god. He is the lord of the earth. Why dost thou
not conclude him (to be such) nor choose him etc.

24. The verse might be applied to each of the four gods, in which case
the general construction would be:

“Wise maid, he is a god. He is not a lord of the earth. Why dost thou
not conclude him (to be such)……? Certain it is, he is not Nala. He has
a mighty radiance, looking like Nala to thee. If thou shouldst accept him
not………………The अन्रव in this case is: विद्विषि एत्व देभ, न भरा भया:
पति: ।……. नारद नल: चढ़ा । (अत्मम) अति-महा: । तव नरभ: (अवलि)।

25. i.e., Nala.

26. See Appendix on philosophical allusions.

27. The hostility of Kali and his companion Dvāpara is described in
Canto XVII. “Dvāpara” here means really “doubt”, “uncertainty.”

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malevolent ages Dvāpara and Kali could not tolerate the marriage of Damayanti and Nala.

38. We know, at that moment, if ever, Cupid who has bewildering arrows, disquieting her simultaneously and separately with regard to each of the (five) Nalas, obtained a success for the number of his arrows.28

39. Damayanti never loved Nala for his beauty, she who rejected those gods who had Nala's beauty. Love of one being for another bursts into bloom, born solely of the maturity of one's deeds done in another birth.

40. "Where shall I get that bird29 whom I might question? By its words I should know Nala as before." Thus the wavy-haired maid, her mind subject to Cupid, recalled at that moment the divine swan associated with Nala.

41. With a fervent ardour she looked at each of them over and again, but perceived no difference between them five. Then as if with a frenzied mind that raised a hundred doubts and again removed them, she said thus.

42. "There is a certain notion among people that there are two moons; but there is a cause for that error, the first being the pressing of the corners of the eyes, while the contiguity of transparent objects is the cause of the notion of image. But no reason is there for my illusion about the diversity of these.30

43. "Or, is the jovial Nala jesting with me, assuming a diversity of forms? Endowed with the power of knowledge, does he not perhaps possess this art, as he does the art of knowing the feelings of horses?

44. "Is one of them Nala? Is another Purūravas? Is another Cupid? Are the other two the Aśvins?31 Am I not perhaps mistaking them for Nala, alike as they are by virtue of the pre-eminence of their beauty?

45. "Erstwhile too on every side did I see my beloved Nala,whelmed as I was with grief at his absence. Why hath that plight of mine returned again, by the play of which I see these unreal Nalas?

28. i.e., all the five arrows of Cupid seemed to have a simultaneous effect on her, a triumph, so to say, for the number five.
29. i.e., the golden swan.
30. She thinks she is suffering from a hallucination, in which Nala appears to her in five forms.
31. Cf. 10. 22.
46. "Why do I, deluded, thus make wrong surmises? Clearly it is such, a trick of Indra and the rest. For the goddess herself composed verses on them in such wise that they referred to the lords of the cardinal points\textsuperscript{32} as well.

47. "How can any mortal sign be visible in my lord while he is amid these five who are deluding my mind? Alas, why is it that these gods bear not their distinctive marks, such as the possession of dust-free bodies?

48. "Shall I beseech the gods to give me Nala? Or, away with them, stubborn in spite of my daily worshipping them for Nala! Their hearts are dreadful, like caverns, the ocean of their kindness being dried up by the impact of Cupid's Withering Arrow.

49. "Ye gods, lords of the cardinal points, like as the beneficent mission of meritorious books, even after they have acquired a beauty of letters derived from reed pens, vanishes when the books fall into deep wells, to wit, into the possession of fools; so likewise, why hath your benevolent mission, virtuous as you are, disappeared, alas, even after you have assumed Nala's beautiful form.\textsuperscript{33}

50. "What was written by God on the tablet of some one's forehead, though unsuitable, was bound to come about, removing something that was suitable for him. What desire should I now cherish in my heart? Not the rays of the sun, but snow consumes the lotus.

51. "That I am thus unlucky here I surmise from this: even the (all-giving) Kalpa tree when I ask for Nala becomes surely miserly towards me. Its hands, the tips of its leaves, have their fingerlike young shoots feverishly shrinking.

52. "Shall I put the garland of choice in the hand of the goddess,\textsuperscript{34} saying, 'Whoever amid these is Nala, place it upon him'? But then I would make her the enemy of the gods, and I would not hurt a jewel of a friend for the sake of a mere straw, myself.

53. "What if I make the garland reach Nala, saying, 'Let him among these who is the real Nala accept this wreath in order

\textsuperscript{32} Agni, Varuna, Yama and Indra.
\textsuperscript{33} Lit. a charm of complexion derived from Nala.
\textsuperscript{34} I.e., Sarasvati.
that I may choose him'? But how can I do so, discarding shame? It would be ridiculous, alas, the entire assembly hearing my words.

54. "But why does the last Nala, though just like the other Nalas, drench my heart with streams of nectar? Or, perhaps, in spite of the similarity in letters between the first and the last word, the grace of the beauty of alliteration flashes in the last word\(^{35}\) only."

55. Thus rejecting the surmises arising in her mind, Damayanti could not come to a conclusion with regard to any. Her face, with its joy marred by grief, resembled then the moon overpowered by the sun.

56. Epilogue.

Srihira, etc. In his epic, The Story of Nala, full of sweet things, the thirteenth canto, an ocean of poetic emotion, has come to an end.

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35. The last line of the verse is an example. Damayanti sets aside the possibility of the last one being the real Nala, as the last of a group has often a more delightful appearance than the rest.
CANTO XIV

1. Then in order to obtain Nala, Damayantī eagerly set about the gratification of the gods. The Creator made Surabhi the wish-cow of the gods; but he made the gratification of the gods the wish-cow for men.

2. The gods are a grove of all-giving Kalpa trees to us, bearing choice sweet fruits as a result of the provision of water-basins, namely, the ceremonial circumambulations to the right; and pourings of water, to wit, the offering of unguents and incense.

3. Full of faith, she bowed to the gods, uttering their names. The salutation of those who have faith in the gods is a synthesis of the components constituting an all-encompassing success.

4. As she, in her heart, visualised the omnipresent gods by force of meditation, her vision became to her a surety of the fulfilment of her desire. The gods, once seen, vouchsafe a noble boon.

5. There she worshipped them, while the people in the assembly looked on amazed. Flowers bloom when fruits are coming; the gods likewise rejoice when a result is about to be won.

6. She then worshipped them with hymns and bunches of flowers, fresh and delightfully soft; hymns pleasing by their clarity, and flowers by their purity; hymns joy-giving, and flowers sweet-smelling; hymns composed in metres regulated by syllabic instants, and flowers growing on Mālatī plants; hymns that had sixfooted verses accompanied by songs, and flowers that had singing bees.

7. Single-minded, she meditated on the gods, installing them on the lotus seat of her heart by mental concentration. The unclouded contemplation of the gods is the prelude to the attainment of a result desired.

8. Thereupon the four gods, pleased of themselves, were satisfied at that amount of her devotion. How much blowing would a fire need when it wanted to be manifest of itself?

9. Having obtained the favour of the gods, she recalled the manner of composition of Sarasvati’s pleasant speeches. The gods, indeed, when pleased, give nothing else than that they grant a well-ordered mind.

10. Keeping in view the last Nala,¹ she then connected with

1. i.e., the fifth or the real Nala.
its special subject each verse, which was applicable to one or other of the gods, but was irrelevant with regard to any one else.2

11. At that moment she came to know that the verses (taken separately) referred to the womanly devotion of the regions of the sky to each of the divine regents3 on account of the dependence of each region on one or other of them. But, taken together, they referred to Nala alone; even as the diverse regions, all combined, were subject to Nala alone.4

12. (Now) she surmised that each of the verses which was applicable respectively to Varuṇa, Indra, Yama and Agni, referred to Nala, when combined with the rest. Each one of the verses then served to single out a god who was not Nala.

13. When she concluded the last one to be the king, her heart was replete with joy. Pondering on Sarasvatī's way of speaking, she said with a mind submerged in an ocean of thought.

14. "Verily she has an extraordinary way of speaking. For she is Sarasvatī assuming a corporeal form. Speaking with a twofold meaning, she honoured Indra and the other gods, and singled out to me Nala as well.

15. "As a favour to me, she strung together four garlands of speech5 to indicate Nala clearly. Two of them6 could signify Nala. Lo, my own delusion was great.

16. "That those words of her conveyed a twofold meaning is verily the play of her poetic power. For even the divine lords of the regions, altogether different (from Nala), played the role of mortal kings.

17. "Did the goddess then approve the rejection of the four gods, Indra and the others, as they were being pointed out one after another? Did her pleasant speech, therefore, urge me towards Nala? O what a delusion came over me!"

18. At that moment Damayantī saw that the earth was not touched by the gods, who surely considered the Earth to be the wife of another holding with devotion the feet of her consort Nala.7

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2. i.e., she now understood that the verses 13. 10 etc., though apparently applicable to Nala as well as the gods, referred only to the gods and not to Nala.
3. i.e., Indra and the other three gods.
4. i.e., while each of the divine regents ruled over one or other of the regions, Nala, being a king, was the master of all the regions.
5. 13. 28-31.
6. 13. 29, 30.
7. Nala being a king, the earth was his wife. The gods of course do not touch the ground when they are on the earth.
19. Coming to the fore, she saw in the gods no blink of the eyes, but noticed it in the king, as if it were saying, beckoning to her, “Come here, and be united with Nala.”

20. The maiden perceived no dust of the earth on the gods, but saw it on Nala. Doubtless it was attached to him from the Earth while she gave him, her husband, an embrace.

21. She saw on Nala, but not on the gods, perspiration that looked like a layer of diamond on a beautiful surface of gold, as if it wished to abate within his frame, eager to embrace her, the heat caused by its separation from her.

22. The maiden saw that the garlands of the gods were fresh; but that of Nala was fading, as if it thought, “Having won this tender maiden to-day, will Nala have any regard for me?”

23. She saw in Nala, but not in the gods, a gleam that seemed to declare, “How much will the gods assume of his beauty? Nala’s gleam is still not theirs.”

24. The idea which had first risen in her mind about Nala corresponded with these signs. From the manifestation of these characteristics she knew also that she had obtained the favour of the gods.

25. Then love urged the damsel to place her wreath of choice on Nala, while shyness held her back. Equally did she bear the urge of both.

26. Eagerly she made a strenuous effort to make the wreath embrace her beloved. But from shyness and stupor, not even a slight stir was there in her lotus hand.

27. The beauty of an overlord came over the Sentiment of Eros abiding in her heart, which held a parasol, the dynasty of the moon, and was made to rock like a swing by bashfulness and love.

28. Her hand, eager with the wreath of choice, going towards her beloved, stopped again. Her everchanging glance went half way towards her beloved’s face, but back it came again.

9. Lit. sprout.
10. Lit....to abate the heat of his body caused by separation, (a body) desirous of embracing.
11. The gods have no shadow. Nala’s shadow is fancied as a gleam. Chāyā means both ‘shadow’ and ‘gleam.’
12. Nala, a scion of the lunar dynasty, is fancied as a royal umbrella under which love thrives like a king in Damayanti’s heart.
29. Her heart had already reached her beloved, but her eyes could not move. The popular saying that shame abides in the eye was at that moment clearly made true by her.

30. Somehow casting a glance at the beauty of Nala's lotus face, the bashful maid half looked at that orb of the moon, Sarasvati's face.

31. Perceiving those feelings of hers, the goddess spake thus to her feigning to be ignorant. "The screen of the wave of thy shyness doth not allow even me to discern thy thoughts."

32. No sooner did she whisper the letter 'Na', half of Nala's name, in the ears of the goddess than she became overwhelmed with shame. She bent her head low, rubbing her fingers one against another.

33. Sarasvati, taking hold of her hand, led her towards Indra with a smile. But Damayanti proved true to the significant name Perverse, common to women in general.

34. The goddess started to take her to Indra (again), smilingly pulling her by the hand. At this she drew back her hand with a start, as if it had been placed by mistake on a serpent's body.

35. The goddess of well-being associated with the sovereignty of heaven grew jealous, when she saw Damayanti going towards Indra. But, affectionate to Indra, she was ashamed to see Damayanti then turn away from him.

36. "I heard thee say No in respect of Nala. So name some other suitor." Exhorted thus by the goddess, Damayanti, tossed by the conflicting emotions of bashfulness and love, indicated Nala with her eye.

37. While the gods laughed, placing their hands on the hands of the nymphs, Sarasvati, fondly embracing Damayantī, and leading her to the middle of the passage running in front of the mortal kings and the divine lords of the regions of the sky, made her look like a travelling idol of the goddess Durgā.

13. Lit. As soon as the letter…….was admitted into the ears of the goddess.

14. वामी "woman" means literally "perverse."

15. Damayantī had uttered 'Na' (न) in her attempt to name Nala. Sarasvati pretends that it was a No, rejecting Nala.

16. Lit. Damayantī who was an arena of a duel between bashfulness and Cupid.

17. Durgā idols are still carried in procession in Assam and Bengal on the Vijayā Daśāmi day. See, however, Vocabulary under पाण्डुर्गाः.
38. Seeing her going unasked, slowly and slowly in the direction of Nala, Sarasvati turned her back from the middle of the way, wishing to take her again to those very gods.

39. But Damayanti repressed the close embrace of the goddess, even as a newly married bride does that of her spouse, briskly moving her lotus-stalk neck as she turned her lotus face away, (a face) distinguished by the humming noise of those bees who were her maiden friends.

40. The goddess, with the corners of her lips drenched with a smile, said then to Damayanti, who was by no persuasion willing to go towards the gods, “Thou with the orb of a face excelling the moon! what suspicion canst thou have towards even me?

41. “Without bowing at the feet of the gods, without fully obtaining their permission, how can thy desire to choose Nala as thy consort be proper in the face of the hostility of the gods?”

42. Once more taking Damayanti by the hand, who grew confident at these words, the goddess made her bow to the gods and said to them, “Your kindness she now deserves, devoted to you.

43. “Ye lords of the regions of the sky, this devoted woman chooses you not as her consort, for you are many; nor any one among you for fear of humiliating the rest. She seeks therefore to choose this king, who is but portions of yourselves combined in one.

44. “Long ago did the Creator bring about Damayanti’s marriage by choice, through the (chance) contact of her wreath with Nala on the way as well as her dalliance of love through a (chance) embrace of Nala. What then remains that you attempt so much to thwart it?

45. “Or, perhaps it was a desire to bring fame to Nala, never deviating, along with his subjects, from the path of observance of caste duties, that brought you to the earth, you who were pleased with this manner of his activity.”

46. Sarasvati took her to Nala, when the gods, on hearing these words, gave their permission with significant movements of their eyebrows, their lips playing with smiles in the orbs of their faces at these words of the goddess.

18. The reading अश्रिक्षितम् has been adopted.
19. Lit. making her lotus face such that its stalk grew agile in turning aside.
20. Lit. marked by a symbol, the humming noise etc.
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47. Sarasvati brought Damayanti's hand, charming with a wreath of Madhúka flowers, near the neck of that moon of the earth. Her hand was immovable even by Cupid, while she stood motionless with shame.

48. Round Nala's neck the bride then let fall the wreath of Madhúka flowers, decked with Dúrvá shoots, as if it were a line of letters offered in writing in token of her acceptance of him.

49. The king bore round his neck that wreath of flowers, looking like Cupid's noose, and beautiful with deep blue Dúrvá blades resembling in lustre the sentiment of Eros.

50. Methinks, with a face downcast with offended pride, Damayanti jealously looked at that garland, which was flashing bright in contact with Nala's body, and had on it an emerging line of thrills, the tips of the Dúrvá blades.

51. From the mouths of the beautiful women of the city there went up a loud Ulùlu sound, a sort of auspicious song of theirs, the letters of which issued forth as if incoherent from joy.

52. The wreath of Madhúka flowers, resting on his spotless bosom, and mirrored on it, looked like a line of Cupid's arrows, partly lying on the surface and partly gone inside.

53. At that moment, while Damayanti's body bristled with thrills, all her hair seemed to stand on tiptoe, eager like children to witness the bridegroom's charm.

54. She, with the charming lips, brightly shone, all her limbs bristling with the tips of her hairs, as if she were Cupid's archery platform, bedecked with target poles.

55. At that moment did all her movements vanish, as if blown away by the gusts of wind loosed by Cupid's arrows. Or, perhaps were they for a moment cajoled away by Kali in order to make with them a vigorous effort to win her for himself.

56. While Cupid caused that perspiration in Nala's hand, which was touching the wreath bestowed by her, he was creating, as it were, the ceremonial palmful of water for the coming marriage, a mighty festival.

57. Tender as she was, she resembled cotton wool. So it was natural that she should be shaken by the blasts of air from Cupid's

22. i.e., Nala.
23. This is the conventional colour of रेर.
24. Ref. to the water poured on the bridegroom's palm by the bride's father in token of the bride being given away.
arrows. But a wonder it was that Nala, a great mainstay of the earth, should have a violent tremor on account of them.

58. The wreath of flowers, reflected in the tears of the (rival) kings, seemed to remain thrust in their very eyes, judging from the redness of them. But rightly were Nala’s eyes wide open, which seemed to drink in the wreath.

59. From the joy caused by the touch of Damayanti’s hand, Nala was so greatly benumbed that he long resembled a pillar fixed for Cupid to aim his arrows at.

60. Close to him, the rulers of the regions of the sky, renouncing that beautiful form, now receding from them, assumed their own forms; just as someone resorts to begging, renouncing an empire; or goes over to old age, traversing the period of youth.

61. The erstwhile hidden (thousand) eyes of Indra, as he was casting off his disguise as Nala, appeared first, as if from a desire to see the beauty of Damayanti’s emotions, each eye vying to be first.

62. She (now) saw an approaching sage, the founder of a family group, whom Indra, enemy to his own family, seemed to place in front of him as a noble friend, on account of the obstacle to Indra’s marriage with Damayanti; for a marriage depends on the favourable character of the ancestral families of the bridegroom and the bride.

63. Agni enveloped his body with shooting flames, as if he wished to destroy with torches the mighty gloom of the infatuation caused by his love.

64. Alas, Light, the companion of Agni, appeared faint in the day, as if it quickly hid itself from shame before the people, because Damayanti did not choose its master Agni.

65. Yama assumed a form, emitting gloom, and dreadful with eyes red as a cloth dyed with red lac, (a form) accompanied by a mace, as if he were then Wrath coming to occupy the hearts of the kings.

25. Lit. The interior of the king’s eyes rightly adopted a dilation. See also Notes.

26. e.g., the bride and the bridegroom should not belong to the same ancestral family or gotra. Indra, being a god, has no gotra; he is besides said to have destroyed his gotra, i.e., killed his kinsmen. Unable to satisfy gotra conditions, he brought with him a pravara or the founder of a family group as a substitute. See Notes for details.

27. i.e., the rejected suitors.
66. Citragupta, Yama’s highly meritorious scribe, and the deep colour\textsuperscript{28} of Yama’s body which had been marvellously concealed came into view together. The former put ink on the surface of a writing leaf, which ink the latter claimed to surpass.\textsuperscript{29}

67. The mighty Varuṇa shone forth, assuming his watery form, and bearing his noose fixed in his hand, the tie of his mind, slackened at that moment with regard to Damayanti.\textsuperscript{30}

68. The lord of the waters was indeed without any companion, for he misunderstood the precept “One should come to a woman in the company of some one else”, and thought “How can one, accompanied by one’s wife, win another woman”?\textsuperscript{31}

69. Thereafter Sarasvatī also manifested her divine form, pleasing to Viṣṇu. Perceiving her with her emblems coming into view, the maiden wondered no more at the manner of her speech.

70. Indra and the other gods, who were displaying this fun of transmutation of forms, in that onlooking assembly of heroes, caused, alas, the discomfort of magicians, destroying the means of their livelihood.

71. Then looking at Nala and Damayanti, who attained the unattainable object of their desire, both charming with the emotion of their mutual love, Indra, the mighty sovereign of the Golden Mountain,\textsuperscript{32} then said, delighted in his heart.

72. “Damayanti, so to thee is given this king, a boon that is rarely obtained. Nala, because thou sincerely executed thy mission,\textsuperscript{33} here is my favour to thee—

73. “In sacrifices will I partake of thy oblations, assuming a form visible to the eye. Many doubt the existence of gods inde-
74. "When the end comes, be merged in Śiva and Pārvatī, thyself and thy wife. The anxiety 'What shall I be like at my death?' doth indeed oppress the heart of a sentient being.

75. "On the bank of the river Asi, near Vārāṇasi, a city will rise for thee to live in, called after thy name. For, if thou lived in Kāśi, desirous of salvation, the joys of Damayantī's company would be curtailed."

76. Then the god who is the mouth of the gods, that are familiar with the taste of sacrifices, having wreaths of smoke for beard, said to Nala, "May thy prosperity be unbounded as the milk of that wish-cow, thy own vision of me.

77. "May my body which serves to burn and cook be subject to thy will. Becoming its master, do thou excel Cupid, whose body was destroyed by this very body of mine.

78. "Food, fish, drinks and the like, may they, prepared by thee, surpass nectar in taste. King, I know thy searching nature with regard to the culinary art."

79. The god who is the son of the sun, also pleased of himself, said to the king, "This my tongue hath long been eager to give thee a boon on account of thy deeds.

80. "Let all kinds of weapons along with their appurtenances appear to thee, the conqueror of enemies. Nothing higher than this is worthy of being attained by those whose life is consecrated to the hero's vow.

81. "Even if thou shouldst suffer the direst turn of fate, may thy heart not deviate from the law. The trio of virtue, wealth and desire appears to abide in the hands of one who forsakes not piety, and is not devoted to anything else."

82. Varuṇa, pleased at heart, spoke to the king words accompanied by a smile, "Having bestowed Damayantī on thee, I give thee now two boons by way of giving her a dowry.

83. "Wherever thou wilt, let there be water anon, even in a

34. This is a reference to Mīmāṃsā doctrines. See Appendix on Philosophical Allusions under 5. 39.
35. i.e., Agni, so-called, because oblations to the gods are offered in the sacrificial fire.
36. Lit. acts of cooks.
37. i.e., Yama.
Water doth maintain the life of creatures in the world in a way in which the other elements do not.

84. "At the mere exertion of thy will, let a desert, whose heat expands with the summer sun, turn into an ocean, and then again become the abode of camels as before.

85. "In contact with thy limbs, let there be freshness and a divine exuberance of fragrance in flowers. Nothing have I seen like flowers that produces both religious merit and bliss."

86. Smilingly did Sarasvati, too, say in joy to the king, "Shouldst thou not accept something from me, bringing as I do delight to thy beloved?

87. "The wise should not despise a thing, though slight, which comes without one's asking. Offered by an honourable Fate, methinks, such a gift of love is worthy of a high esteem.

88. "King, reflect inwardly and meditate always on my pure mystic formula, which, without any form, embodies Śiva, and is accompanied by the moon, and represents the form that goes by the name Pārvatī and Paramēśvara, universal, but twofold owing to the union of two shapes, male in one half and female in the other. May this formula prove effective to thee!

89. "The virtuous man who cherishes in his heart this my formula called Cintāmani (Wishing-stone) becomes a master of eloquence with a speech drenched with the nectar of fully developed sentiments. He acts as Cupid in charming even the gazelle-eyed maids of heaven. No use speaking much. Whoso longs for a thing doth obtain it precisely with the help of this.

90. "If he who is solely devoted to me meditates on my figure composed of mystic formulas, concentrating his mind on me, and worshipping me with lovely flowers, perfumes and the like, as I ride my beautiful swan; and, if he, at the end of a year, puts his hand on the head of someone, whoever he may be, the latter, too, will of a sudden compose elegant verses. Worth seeing is the marvel of this particular form of mine.

The formula in question is which contains in itself Śiva's name minus the vowels. The formula being regarded as the embodiment of Śiva, it is described as being accompanied by the moon supposed to be on Śiva's head. The 'moon' ( ) means also the Anuvāra of the formula.

The reference is to the Ardhanārīśvara form of Śiva, half male and half female. Sarasvati's formula propounds the true nature of this form; and while repeating it, the devotee is to visualise in his heart the mysterious dual form embodying the male and female energy of the universe. See also Notes and Vocabulary under बिन्तामणिमन्त्र.
91. Ornament among kings! every day will I make Damayanti, famous as a woman, and an abode of virtues, devote herself more and more to the sport of clasping thy neck; cherished she is with emotion in thy heart. Everyday will I make also the Vaidarbhī style, famous among the styles, and an abode of merits, entirely devote itself to the game of word-play in the utterances of the poetic narrator of thy life; it is replete with poetic emotion in his heart.

92. "For the joy of men, pure verses on thee will plentifully emerge from the mouth of the poet who, inspired by myself, will celebrate thy deeds. Like Viṣṇu, wilt thou be renowned as the holy-famed destroyer of the sins, brought by the Kali age upon the people of the mundane sphere."

93. The goddess and the gods then said (to Damayanti), "Say, what desired object shall we give thee, the crown jewel of the world? Nothing is unattainable to thee, who art chaste. Ah, let him who wishes to infringe thy vow be reduced to ashes!

94. "Astonished art thou to see us assume our (real) forms, discarding our disguise. In thy heart, too, let knowledge spring up to acquire its form, wisdom."

95. While the gods betook themselves to the sky, having thus granted boons, there rose in a moment a mighty noise from the utterances of the attendants of the kings who were rising from their seats, the noise deepening with the sound of drums beaten by a multitude of gods.

96. The rival kings, in spite of their jealousy, did not impute any blemish (to Nala), which had no place in one who was virtuous and pure-famed; nor did they utter anything having semblance of martial ardour with regard to one who had obtained divine weapons by virtue of boons. But, with their sighs, they made Damayanti's heart full of a profound pity.

97. Turned by those kings into an incarnate deity of the river of the sentiment of pathos, Damayantī at once besought her father and made him give to them the worthy ones among her friends. The kings, too, held back their lives, which were bent on departure, because Damayantī was not theirs, out of consideration for those

40. Lit. throat.
41. According to Nārāyana: In thy heart, too, let knowledge spring up for thee to assume any desired form.
damsels, who constantly imitated their comrade, learning from her all her arts.

98. Alas, as Nala, equal to Indra in splendour and glory, was then about to start for his mansion, a shower of flowers fell from heaven, as if it were Indra's fame assuming a corporeal form, shedding tears, to wit, the honey of the flowers, with bees dropping on it.

99. At that moment the gods, leaving the king, a portion of their own selves, felt a pain that is caused by the mutilation of a limb. Sarasvati, too, full of anxious thoughts as she was departing, looked at Damayanti, the abode of her own grace, turning and turning round.

100. On that festive occasion of giving a daughter in marriage, king Bhima singly; Nala and Damayanti both, in order to wipe off the evil words of the (rejected) kings; and the kings, who were many, as they were going each to his own camp, all these played, played and played auspicious music in joy.

101. Epilogue.

Śrīhīra, etc. In the beautiful epic, The Story of Nala, composed by him, whose fine sayings are clear as the autumnal moonlight, the fourteenth canto, brilliant by nature, is finished.

42. Indra's fame is fancied as a woman shedding tears, because he was rejected by Damayanti.
43. The honey refers to the tears, and the bees to the collyrium paint applied to the eyes of a woman.
CANTO XV

1. The king of the land of Nisadha, honored with that wreath of choice, then went to his tent, showering vast riches on the panegyrists, particularly on those who sang Damayanti's virtues.

2. On the way he gave away gifts in such a manner that the heaps of jewels, left behind like straw by the minstrels feeling that tremendous burden, were long gathered in plenty by an eager crowd, as if they were grains of corn left behind by reapers in the fields.

3. "Should he not be ashamed to have taken a woman in the open assembly?" "How can a person with excessive beauty be happy?" Such utterances of the sycophants of the (rejected) kings were drowned by the recitations of panegyrists and poets.

4. The imputation by enemies of petty faults that are untrue serve only to set forth the innocence of the good. If a charge were true, there would never be an attempt to attribute a false guilt.

5. The king of Vidarbha, too, in a cheerful mood, entering the inner apartments with his daughter, said to the queen who was in suspense, "Anxious one, accept thy son-in-law, Nala.

6. "In comparison with the lustre of Nala's body, Cupid is mere straw. He will sanctify our family with the splendour of his lineage. Our daughter alone knows how to single out such a suitor amid a gathering of the heroes of all the three worlds.

7. "Let gazelle-eyed women perform ceremonies, regulated by womanly convention, and befitting the auspicious occasion of a marriage. We shall carry out the injunctions laid down in the scriptures and the law books." Thus he said and went out.

8. The assembly of astrologers, looked at in the face by the king on going out, declared the astrological moment to be free from defects caused by the rise and fall of planets by virtue of its perfect qualities. Thereupon the king made preparation for giving his daughter in marriage.

9. He then sent word to Nala through a messenger, "Let my family and my daughter be favoured by thee. To-day, after a long

1. Nala.
2. i.e., the royal tent destined for his use during his stay in king Bhima's capital.
3. i.e., Nala.
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space of time, let the sprout of our desire grow into leaf by virtue of the ceremonial water washing thy feet."

10. Hearing the echo of king Bhima’s words going up thus from the messenger’s mouth as from a cave, Nala said, ‘Here I go. I bow at the feet of my superior.’ He sent back the messenger, liberally bestowing gifts on him.

11. The king of Vidarbha, when he heard the messenger’s report, waited for Nala, full of esteem, even as the eager Cakravāka bird, hearing the crowing of the cock at the end of the night, waits for the sun.

12. At that moment, in one place, a woman expert in painting felt a certain pride, being selected (for the task). Another, expert in making cakes, acquired a certain dignity by reason of her occupying a high seat.

13. The facades of all the houses of the city, tinged with a beam of joy, shone forth with the rays shooting from the gates of pearls and gems; (rays) assuming the sportive role of travellers.

14. At that moment, wreaths of flowers, out of season, and made with strips of cloth, were spread over the streets like a canopy, fearless of heat, and confounding even bees owing to their being so richly perfumed.

15. The citizens shone, covered with ornaments. The houses shone with their lustre heightened by many-coloured paintings. In the city, the very form of the earth seemed to be transformed on account of the bejewelled floors of the houses.


17. Lyres were not drowned by flutes, nor flutes by singers, nor singers by cymbals. Cymbals were not drowned by tabours, nor tabours by drums, nor drums by tambours, nor tambours by drums.

18. The far-spreading noise of the crowds, deepened by the sound of wonderful musical instruments, and mellow with its resonance on the waters of the ocean, more than filled the ears of the elephants on the limits of the regions of the sky.

19. In conformity with family custom, lifting up golden pitchers, a multitude of matrons then bathed the princess on a raised platform, beauously gleaming with decorative designs.

4. Lit. put forward.
5. Lit. bathed.
6. Lit. was not contained in.
7. See Vocab. under चुंबक.
20. With their mouths bent, the pitchers carried mango-tree sprouts, which seemed to be the gloom of their deep disgrace; for they were conquered and reduced by her breasts to the position of watercarriers, as if as a mark of their slavery. 

21. Drenched with water over and again, and becoming gradually radiant with a silk scarf shining white, she, at that moment, perfectly resembled the meeting point of the rainy season and the autumn.

22. Radiant with a white-shining silk scarf, with her rain-cloud lock of hair dripping water, she at times resembled the sky, once made gloomy by rainclouds rent asunder, and (then) beautiful with the lustre of the moon.

23. Verily the lock of her hair, scattering for a moment clear running drops of water, shone forth, as if it were emitting white pearls of fame, earned by its conquest of the dark bushy tail of the Camari deer.

24. Made brighter by the water on her body being wiped off with a tender cloth, she shone much like a golden image, glowing clear from being burnished with a stone.

25. If gold were to learn the art of being fragrant from the slightly opening flower-leaves of the golden Ketaki, it would acquire the grace of her limbs, redolent with beauty-paint, and shimmering with a gleam.

26. Expert in all the arts, the girl friends of Damayanti, who was taken to the middle of a bright platform, adorned her in a moment neatly on every limb by virtue of their long training in their art.

27. She who was beauty's climax even without any adornment was adorned by clever maids, and seen to be fairer. But who will have the skill to prove that she shone not by her adornment, but the adornment shone by her?

28. On receiving an ornamental mark of red arsenic on the forehead, her face, embellished by her lips and eyes, surpassed in beauty the moon with a Campaka bud offered to it in worship.

8. Damayanti's breasts are imagined to have defeated the pitchers and made them their slaves. The customary mango leaves attached to the mouths of the pitchers represent the gloom of their disgrace.

9. Also,........bright with the moon, her silken scarf.
after it has been worshipped with blossoms of the Bandhûka and the lotus.  

29. A certain damsel tied her lock of hair, a spray of flowers, softened by the smoke rising from the censer. Her hair was a mass of yarn for the making of the cloth of darkness enveloping the night of blindness brought by Cupid to her royal suitors.

30. It was after a long while that a girl, who repeatedly bound the fume of incense, taking it for a lock of hair, came to bind Damayanti's Câmara-like hair, having inferred that mistake of hers from the smiles of her maiden friends.

31. Her wavy flowing hair, with buds of Karuṇa flowers then set in it, resembled the Yamunâ undulating with dense ripples, that looks as if it were being dragged by Balarâma's plough.

32. The gold band worn by her on the forehead was a flash of lightning accompanying the clouds, her hair. The lightning's permanence, maintained by nectar, I surmise to be due definitely to its contact with the moon, her face.

33. The curls of Damayanti's hair gleamed on the border of her brow-ornament, as if they were winding curls of sooty smoke issuing from that light, the ornamental mark of red arsenic on her brow.

34. The ornamental line drawn with collyrium (on her temple) brightly shone, reaching unto the corner of her eye. It seemed as if the Beauty of her youth cast that thread to enlarge her eyes.

35. That line was perhaps painted not with collyrium. It was a trail left by the sapphire-like pupil running to the eye-corner oft and anon with an amorous grace. Was it painted with the pupil's darkness-born gleam?

10. The face with the ornamental mark on the forehead is compared to the moon worshipped with a Campaka bud, while the lips and eyes are compared respectively to Bandhûka and lotus blossoms.
11. See Notes.
12. Lit. The permanence of its life-span which resorts to nectar.
13. The face is the moon, and the gold band a flash of lightning made permanent by the nectar of the moon.
15. The line in question is compared to a thread dipped in ink, which an artisan casts on a plane surface in order to have the impression of a straight line. Here the artisan is Damayanti's youth, whose motive is perhaps to reconstruct her eyes on a larger plane.
36. In contact with that line of collyrium, Damayanti's eyes acquired the beauty of two lotus blossoms, used by Cupid as his arrows, and imprinted\(^{16}\) with the line of scars left by the bowstring on Cupid's hands.

37. The rent near the eyes of the black antelope bespoke the fact that the Creator wished to put out the eyes of the animal, thrusting his finger-nail into them, for their offence in bearing resemblance to Damayanti's eyes at the time of creation.\(^{17}\)

38. Damayanti's ears, heavily pressed by the eyes,\(^{18}\) installed on themselves two ornamental blue lotus buds, knowing them to be rivals of the eyes.

39. The two decorative lotus buds, worn by her, shone forth, as if they were the eyes of some onlooking appreciative swain, made blind by Cupid. The eyes dropped on her, and remained attached.

40. Cupid viewed Nala as his sole target, provided as he was with arrows, Damayanti's lotus eyes, appearing within the curve of a bow of Palása flowers, to wit, the radiance of the gems of her ear-rings.

41. Did her face, having conquered those moons, her jewel ear-rings, reported to be jealous of her face, bind them with the creeperlike ears, taking the ear-rings for two moons, without investigating whether the charge of jealousy was true or false?

42. A girl friend, after she had made Damayanti put on the ear-rings, said to her, "Verily the contact of thy moonlike face with these ear-rings on either side will, in respect of the growth of love in thy beloved, have the same effect as the association of the moon with Venus and Jupiter\(^{19}\) has with regard to the birth of a child."

43. The wax, applied to her lips for brightening the lustre of their red lac paint, shone forth, clinging to the border of her nether lip, eager to abide on the nectarlike lip, having forsaken honey.

44. Verily her throat resembling a young sapling, by virtue of its melodious voice, passed formerly for a lyre without any qualifying epithet. Then when it received seven pearlstrings looking like the strings of a lyre, it clearly shone forth, as a seven-stringed lyre.

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16. Lit. touching.
17. Or, at the time of her adornment. Lit. at that time. Cf. 8. 38.
18. Eyes stretching as far as the ears are regarded as beautiful.
19. Supposed to bring luck.
45. The fair\textsuperscript{20} maiden’s arms, accompanied each by an auspicious conch bracelet, shone forth, as if they were each attended by a young lotus stalk to learn the art of being soft from the arms.

46. The fresh paint of red lac applied to her feet was at that moment surmised by people to be fresh sunlight, emerging after long embracing a pair of lotus blossoms, having parted with them at the coming of the night.

47. It was not red lac. It was clearly Cupid’s glowing\textsuperscript{21} fire, which, having offended the beautiful maid,\textsuperscript{22} now\textsuperscript{23} waited upon her feet, thinking of her union with her lover.

48. Since her limbs looked beautiful by themselves, and adorned each other, nothing could those adornments claim. Useless it was to make them.

49. Each successive feature of beauty, growing by degrees higher and higher, which she acquired in contact with her ornaments, broke the chain of the idea of limit, owing to (fresh) beauty coming and coming to the fore.

50. While she was looking at the reflection of her face on the gemlike surface of a mirror, she shone as if she, bringing her face close to the moon, measured the difference between the two.

51. The moon, defeated by her face, assumed a magic form, visible to those who have a notion of seeing two moons in the sky.\textsuperscript{24} But, still was it defeated by her face, assuming a plurality of forms, in the mirrors, simultaneously displayed by two of her maiden friends.

52. (Amid the reflections) on the two mirrors held before her by her two friends, was only one her face, and the rest\textsuperscript{25} lotus blossoms? The flowers were seen to acquire a resemblance to her face, having ended their lives by nightly devotions in the midst of frost.\textsuperscript{26}

53. She was surrounded by bows, the rays of the gems of her ornaments; (bows) with oncoming arrows, to wit, the bees coming

\textsuperscript{20} Lit. fair-toothed.

\textsuperscript{21} Lit. marked by redness.

\textsuperscript{22} i.e., while she was pining for her lover.

\textsuperscript{23} Lit. thereafter.

\textsuperscript{24} i.e., in order to surpass Damayanti’s face, the moon assumed a dual form visible to certain people. See Vocab. under दिवंगन्ध्री.

\textsuperscript{25} Lit. the others which were many, i.e., the reflections of the faces of her friends.

\textsuperscript{26} Cf. 2. 39 and 7. 35.
to her, taking her for a wreath of Palāśa blossoms. She then appeared to be guarded with hundreds of thousands of bows, because she was Cupid’s treasure.

54. Her beauty attained a rare excellence by her ornaments, as does the Gangā with its special sites of pilgrimage; as does natural affection for someone by virtue of his merits; as does statecraft by brilliant turns of luck.

55. Wives of kings, who came to king Bhima’s great festival, bowed to Damayantī to avoid being made widows by Nala. They bore on their heads the red lac of her feet, as if it were auspicious vermilion borne for the long life of their husbands.

56. Bashfully drooping, she then received, bowing as she did so, the blessings of her parents, Brähmanās, and devoted matrons, which, by their unfailing nature, were equal to the utterances conveying the boons of the gods when pleased.

57. At the same time, in the same fashion, servants expert in the art of decoration effected on their master Nala an adornment worthy of the festive occasion of his wedding.

58. The persons engaged in the work, pondering over and again, tied the king’s hair, which stole the grace of the feathers of moulding peacocks, left in deposit with it.

59. Flower buds, coming in contact with his flowing hair, beautifully dressed, acquired the beauty of Cupid’s arrows, joined to the long polished string of his bow.

60. The king looked beautiful, adorned with a crown of priceless jewels on his head. A wishing tree he was to suppliants. So he seemed to put forth a charming spray of flowers.

61. The halo of the moon, in the guise of a band of jewels attached to Nala’s brow, shone forth, as if it could not encompass

27. Damayantī shining with gems is fancied as a garland of bright red Palāśa flowers.
28. Cf. 7. 19.
29. i.e., prayed that their husbands might not be killed by Nala in battle.
30. Lit. garlands of letters.
31. Also, “imprisoned.”
32. Lit. . . . . . . . . . hair that concealed the fact of the deposit (with it) of the grace etc.
33. अंशितमण्डनश्रेणा is to be applied to both “hair” (कपेन) and “bow-string” (धनुपमृत्त)
34. The jewels are likened to flowers.
his face, which at that moment acquired a beauty greater than the moon’s.

62. Verily, the circular ornamental mark on Nala’s brow, near the eyebrows, looked like a shot kept ready near a bow, (a bullet) of Cupid who wished to kill that swan, Damayanti’s abounding strength of mind.

63. The circular dot of sandal, which Nala’s face surpassing a lotus blossom bore (on the forehead), resembled some beauteous star abiding in the bosom of the moon.

64. ‘Damayanti cannot be married to Nala until she goes through the ceremony of going round the fire’. Thinking thus, did Indra in despair send the moon in the form of a dot of sandal, to decipher the Creator’s script (on Nala’s brow), and see whether she was ‘on his forehead or not’?

65. At that moment, Nala’s circular ear-rings, combined with their reflections on the surface of his cheek, acquired the beauty of four flashing wheels of Cupid’s chariot.

66. The pearlestring attached to his neck, coming in contact with the fore-end of his chin, while he was bowing in homage to his elders and Brāhmaṇas, looked like a multitude of dense nectar drops oozing from the moon, his face.

67. Nala’s arm, whence sprang his splendour, and by the resisting power of which he became powerful in battles, overcoming armies, and which fulfilled (the desire) of numerous suppliants asking for riches, assumed the character of the ocean. (The ocean, too, produced the goddess of splendour, Lakṣmī. By means of its elephant, Airāvata, Indra became powerful in battles. The ocean, too, fills up the clouds asking for water).

35. Nala’s face is the moon, and the jewel-band the halo of the moon. But as the jewel-band encompassed only the forehead, it is fancied that it could not encircle the whole face owing to the latter having a wider radius of lustre than the moon.

36. Nala’s eyebrows are fancied as Cupid’s bow, and the circular mark on his forehead as a shot kept near the bow. Lit. A shot in the shape of the circular ornamental mark……

37. मानसीकसम “swan” (ace.) qualifies also घर्यांकरम्—(भर्मतो:) मानसम बोकः बलस प्रेषणरसय तम

38. Lit. made friends with. The last two lines of the verse may be construed as follows: (चन्दनविकल्पवेदन्द्राद्य) श्यंकरता (सर्वराष्ट्र) शायसुर्य अच्छैतिनी कात्छन तार्क सर्वी कुलता.

39. Lit. Indra’s despair.

40. i.e., to see whether she was really destined to be Nala’s. The expression is found in some modern Indian languages also.

41. The portion within brackets is derived by means of puns. See Notes.
68. Verily his arm became a divine tree, unceasingly fulfilling the wishes of suppliants. The pair of bracelets, placed on his wrist, looked like a basin for water made round trees.

69. He shone forth, radiating his fame and might, in the guise of the white and crimson lustre of diamonds and rubies, visible on the circle of his arm-ornament; (fame and might) earned by his conquest of the earth, and confronting all the ten regions of the sky.

70. When Nala saw the gleam of his appearance on the dense mass of the gems of his ornaments, which covered all his limbs, he made useless the holding of mirrors before him by his expert attendants.

71. Not merely did the rejoicing people look at the gleam of the setting of his ornaments, the ornaments themselves, widening their gem eyes, seemed to look at one another's gleam.

72. Delighted with the nuptial procession, and with his crown on, the king, who used to destroy in battle the conquering chariots of enemy kings, then mounted his chariot driven by Vārṣṇeya, just as Arjuna, known as Kṛṣṭin, who killed in battle the enemy king Jayadratha, mounted his chariot driven by Kṛṣṇa and rejoiced in martial expeditions, accompanied by his followers.

73. The nymphs of the heaven Vidarbha, with their ornaments on, then brightened the highways evermore, coming from every house, to look in the eagerness of their hearts at the radiant prince.

74. Eager to have a look, a certain woman of the city, without noticing even the scarf over her breasts, which was half blown away by the wind, displayed before him as he was proceeding the offering of an auspicious pitcher, her own bosom.

75. A woman, while pointing out Nala to a friend, for a moment showered over him parched rice, namely, the pearls of her necklace, which got loose unnoticed by her, striking against the bracelet of her hand, which she had abruptly raised from her lap.

42. Lit. The bracelet having a second one.
43. To be connected with "lustré," Lit. present. 'White' refers to fame and 'crimson' to might.
44. Lit. clinging to.
45. बिन्दुशैयापी परस्परण अन्यान्यक्य शृंगिरदशाँच्च Nārāyana.
46. Lit. that had Vārṣṇeya as the charioteer.
47. Lit. owing to the rise of emotion.
48. Lit. with one of her breasts.

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76. The multitude of those young women served as auspices to the king while he was journeying,\textsuperscript{49} for they had mirrors, their own flashing finger nails; lotus blossoms, their faces; flowers, their smiles; honey, their voice; and young leaves, their hands.\textsuperscript{50}

77. Wishing to take the betel which was in her hand, a gay woman, whose lotus eyes were fixed in a gaze, thrust her toy lotus into her mouth, as if she were angry with it for rivalling her face in beauty.\textsuperscript{51}

78. At that moment, a certain woman felt her view of Nala to be greatly obstructed by the daring embraces of a paramour, who joined her in the midst of the crowd while it was distracted, looking at Nala.\textsuperscript{52}

79. Another woman with superhuman beauty,\textsuperscript{53} who was eager to see, her eyes ceasing to wink, was prevented from passing for a nymph, simply because she touched the earth with the extremity of her feet.\textsuperscript{54}

80. Another woman seemed to thrust\textsuperscript{55} by force into her friends a joy exceeding the capacity of their hearts, with strokes of hands and shakings, calculated to warn them\textsuperscript{56} that their ornaments had slipped off.

81. Did even the ears of the gazelle-eyed women who were absorbed in looking at Nala, turn absent-minded, gazing with their own eyes, to wit, the blue lotus buds decorating the ears? Was that the reason why their ears did not hear?

82. With their eyes\textsuperscript{57} as with the hollow of a palm, drinking in Nala who seemed to be enveloped in clusters of ornamental gems

\textsuperscript{49.} Lit. bent on going.
\textsuperscript{50.} Lit.\ldots women possessing mirrors in the shape of their\ldots finger nails, lotuses in the shape of their faces etc. Mirrors etc. are lucky objects.
\textsuperscript{51.} Lit.\ldots as if in anger at its joint sovereignty with her face. The absent-minded woman swallowed the lotus instead of the betel.
\textsuperscript{52.} Lit.\ldots the crowd whose eyes were distracted through looking.
\textsuperscript{53.} Lit.\ldots possessing a physical charm ill-suited to mortals.
\textsuperscript{54.} The woman was standing on tiptoe to look at Nala. But nymphs neither wink nor touch the earth.
\textsuperscript{55.} Lit. caused to be contained as it were.
\textsuperscript{56.} Lit. which were given by way of telling them that etc. The woman was drawing the attention of her friends to the ornaments which had slipped off in the bustle. She is, however, fancied as thrusting back into them their overflowing joy by jostling and striking them with her hands. The imagery is that of stuffing a receptacle with things beyond its capacity by thumping and shaking.
\textsuperscript{57.} See Vocab. under कङ्कुःप्रसृति.
up to the crown of his head, and mistaking him for Indra, the sovereign of the region that is the Veda-ordained result of the Soma and other sacrifices,\textsuperscript{58} some of the women thought in their simplicity, ‘Is he encircled,\textsuperscript{59} by a thousand flickerless\textsuperscript{60} eyes’?\textsuperscript{59}

83. The women said: “Perfect in his beauty, he hath now emerged to adorn the throne of Cupid, who was consumed by the fire of Śiva’s wrath. With the lustre of his body he surpasses even Purūravas, Urvāśī’s beloved, dear as her life, whose mother was king Śudyumna, transformed into a woman.\textsuperscript{61}

84. “For the sake of this youth, rightly did Damayanti who is wise reject the suppliant Indra, the lord of all the gods. But, unbearable is the unbecoming attitude of the gods,\textsuperscript{62} who, though known to be benign,\textsuperscript{63} were annoyed\textsuperscript{64} when she chose him as her consort.

85. “Why did not the lords of the cardinal points,\textsuperscript{65} who witnessed Damayanti’s wrath of choice playing round Nala’s eager neck, rend with some weapon their bosoms, which burst not of themselves? How will Indra, alas, disappointed in his love for Damayanti, appease to-day his consort Śacī, bowing to her on his return, her lotus face turned aside?

86. “Think ye not, Damayanti is ignorant that fame is higher than pleasure. Rightly she refused to be made a second Śacī by Indra. Tell us, who ever composed a poem on the life of Śacī? But, who will not compose poems on her career, a current of the river of poetic emotion?

87. “Cupid of the earth, this youth delights our eyes with his beauty, created by Damayanti’s religious austerities performed in many a birth. Let him to-day acquire a unique lustre,\textsuperscript{66} enjoying his union with Damayanti, who was unattainable to Indra, the overlord of heaven, even with the wealth of his religious merit.

88. “Did the practice of the Creator, who unites man and woman, become mature in order to bring about the conjugal union

\textsuperscript{58} i.e., heaven. \textsuperscript{59} Lit. embraced. \textsuperscript{60} Lit. unwilling to wink. Nala adorned with gems is likened to the thousand-eyed Indra.
\textsuperscript{61} The king, while out in the forest hunting, was turned into a woman for entering a pleasure grove sacred to Pārvati. Moon’s son Buddha happened to see him and begot on him or her Purūravas, the famous lover of Urvāśī.
\textsuperscript{62} i.e., the gods who had been Damayanti’s suitors.
\textsuperscript{63} सुमद्भान: (good-minded) means also “gods.”
\textsuperscript{64} दुमद्भान: (evil-minded)—here, sorry and angry—is contrasted with सुमद्भान:
\textsuperscript{65} Indra and the other three gods.
\textsuperscript{66} Lit. a non-duality of lustre.
of this pair? The creation of the profound love of this couple by Cupid was perfected by his play of inducing mutual love in men and women ever since the beginning of the world.

89. "We do think only those women whose eyes made the acquaintance of Puruṣottama occupying the platform, first of all, on the occasion of the great festival of the full moon in the month of Jyeṣṭha, now see Nala going through the streets. The woman who bathed in the month of Māgha in the sin-destroying confluence of the Yamunā and the Gaṅgā, becomes (now) a queen by virtue of those black and white whiskers of Cāmara hair, to wit, Nala's glances playing on her.

90. "On account of Damayanti's great love being directed to Nala, the course of her past action proclaimed the luck that attended him, the Indra of the entire circle of the earth; while the blessing given by Śaci, who was pleased, because Indra was not chosen, is a guarantee of happiness for the daughter of our king.

91. "Full of esteem for the kings, because they came for her sake, Damayanti rightly wiped away their disgrace, by rejecting the gods as well, even Indra. Presenting herself to her husband as a gift from the gods, obtained through their favour, she removed all occasion for any talk of shame, anger or disgrace in respect of the gods as well."

92. Thus did the wives of the citizens speak, delighted to see that beauty of Nala, which was growing insolent on account of the perfect charm of the ornaments set on his every limb; who had hands fair as rubies, and went along, occupying a delightful chariot; even as the moon with rays fair as rubies goes to the pleasure hill of the east, on the border of the Nandana garden, riding on the air.

93. Epilogue.
Śrīhari, etc. In the epic, The Story of Nala, composed by him, mellifluous with profuse sentiments, the fifteenth canto, brilliant by nature, is at an end.

67. The reference is to a festival celebrated at Puri in Orissa, during which idols of Kiṣṇa, Balarāma and others are led out in procession on separate platforms. To witness this procession was to acquire great religious merit.
68. Lit. a woman king.
69. Lit. falling. The lucky woman who happened to be looked at by Nala with his dark and bright eyes is compared to a queen who is fanned with black and white tufts of Cāmara hair.
70. Lit. Indra.
71. I have followed the following construction: स्यान्त् पवनमभाष्य अशिच्य आनन्दन् कोड्यान्ति वतं, गच्छत इत्योरिव. See, however, Notes.
CANTO XVI

1. Surrounded by chariots, the charioteer king\textsuperscript{1} then started for the home of the king of Vidarbha, taking auspicious objects\textsuperscript{2} with him, and in two ways putting the priest Gautama, a perfect knower of the self, to the fore.\textsuperscript{3}

2. The mighty king was attended by moon-coloured Cāmara whisk, waved by gazelle-eyed maids, as if they were his own resplendent virtues, mirrored on his shining ornaments.

3. While Nala was proceeding, accompanied by forerunners who wore magnificent attire and ornaments, Indra, if he bore the name Sunāsīra,\textsuperscript{4} did so by convention only.

4. That night the marriage procession, enveloped in darkness mingled with the dust raised by the army, shone forth, making lights superfluous, because of the jewels in the diadems of the kings forming Nala’s vanguard.

5. The king of Vidarbha,\textsuperscript{5} hastening on account of the close approach of the auspicious moment,\textsuperscript{6} sent kings as heralds every moment, one after another, whose throng added to the immensity of Nala’s army on the way.

6. The flags of the speedy-horsed army, billowed by the wind blowing in,\textsuperscript{7} and looking like cloth-made lions, elephants and tigers, turned the sky into a woodland, animated by many-coloured China silk creepers.

7. The king then saw the entrance ground of king Bhima’s palace beckoning with the garland of flowers on the gate, which waved with the gusts of wind from the (flapping) ears of a row of elephants, as if it\textsuperscript{8} were Damayanti’s girl messenger calling him with her eyebrows.

8. Resonant with trumpets,\textsuperscript{9} made to act as welcoming questions flashing across Damayanti’s mind, the entrance ground shone

\textsuperscript{1} Nala.
\textsuperscript{2} Curds, rice, pitchers full of water etc.
\textsuperscript{3} पूर्वकान्त meaning both “putting in the front” and “paying homage to.”
\textsuperscript{4} I.e., Sunāsīra (one who has a good vanguard), an epithet of Indra, now befitting Nala more than Indra.
\textsuperscript{5} Damayanti’s father.
\textsuperscript{6} The moment astrologically favourable for the marriage ceremony.
\textsuperscript{7} Lit. the blowing in of the wind.
\textsuperscript{8} “It” refers to the entrance ground.
\textsuperscript{9} Lit. Possessing the sound of trumpets which was made to act etc.
forth with the moving leaves of two posts of banana stems, like a girl friend of his beloved, adorned with a flowing scarf.

9. In front of the royal palace the two royal armies, subdued with fear for their two disciplinarian masters, met each other without indulging in mutual slaughter, and uttered a swelling sound.

10. The king of Vidarbha looked with joy at Nala, who politely came on foot from as far as the gate. Dama welcomed him, going half the distance, and saying to him, 'This way', having indicated his kinsmen.

11. Rising and stretching out his arms in joy, king Bhima then received Nala, now come, the worthy suitor of his daughter; just as the ocean, carrying a two-sided rush of waves, receives the flood of waters coming from the Gângâ.

12. Bhima, the overlord of kings, master of vast armies, then fittingly gave his benign daughter, of perfect splendour, to the all-knowing benign Nala, the best of men.

13. While Nala tasted the preparation of honey, curds and butter, offered to him, he gave rise to a surmise in the minds of the people, who were thinking of the future. "As he is going to drink honey, Damayanti's lips, he hath now made under that pretext an auspicious prelude."

14. The bridegroom's hand had taken delight in slaying others. The hand of the bride was a thief stealing the beauty of the lotus. Was it for this that their hands were tied with rough Kuśa blades, in the well-governed kingdom of Vidarbha.

10. It is usual even now, in some parts of India (e.g. Assam), to decorate the entrance ground of the bride's place with banana plants.

11. Lit. On the doorway took place the encounter of the two...armies, (an encounter) which had no mutual slaughter, and in which there was the uprise of a widespread noise.

12. Damayanti's brother.

13. By means of puns, king Bhīma is indirectly compared to the ocean, "the lord of many a river," who gave Laksñī to Puruṣottama (i.e., Viṣṇu), and to the Himālaya, "the lord of the mountains," who gave Śīvā (i.e. Pārvaṭī) in marriage to Śiva. It will be noted that शाहिना means "river" in the case of the ocean, and "army" in the case of king Bhīma; while महाशूला पति: "the lord of kings" means also "the lord of the mountains."

14. i.e., Nala's tasting of the sweet 'madhuparka' is to be regarded as a ceremonial rite preliminary to his tasting of Damayanti's lips. See Vocab. under पुष्पाविषय.

15. i.e., enemies. पर means both "other" and "enemy".

16. Lit. that which has a good king.

17. The binding of the hands with Kuśa blades is a part of the marriage ceremony.
15.  

16. Nala's father-in-law gave him the wish-fulfilling wreath of Cintāmaṇi gems, worthy of the gods; which Śiva had given to king Bhūma, being his friend by virtue of the name 'Bhūma'. The wreath was obtained by Śiva himself through his friendship with Kubera.

17. The wreath of Cintāmaṇi gems brightly shone, carrying within itself all that is begged for by suppliants and due to them, in the guise of the reflections on it of the rare and huge mass of things, heaped up in order to present them to the bridegroom.

18. King Bhūma gave to the bridegroom Durgā's shining sword, which destroyed the Mahiṣa demon. Absorbed in dalliance with Śiva, the goddess had given it to Bhūma, who bore the same name as her consort.

19. The bride's father gave to Nala the sword which was formerly carried by Durgā, the enemy of the Mahiṣa demon. The sword, which rent asunder the foeman's limbs, was discarded by her right half, merged in the (left) half of her consort.

20. The sword had a vow to become a mountain, where arose the sun of its valour. It had a woodland, the extremely dense pictorial designs on it. It had a brook, its blade made bright by whetting. It bore the morning twilight, the blood of wounded foes.

21. King Bhūma gave also a knife to Nala, which was beautiful with its sheath, and worthy of being grasped with the hand, as if it were Yama's tongue, sent by the eagerly suppliant god, to ask Bhūma for the hand of his daughter.

22. The ornamental designs on the upper and lower portions of the blade of the knife flashed, as if they were collyrium paint applied to the eyes of women, and decorative designs painted on their bosoms. It seemed as if those who were initiated into the vow of sleeping on the battlefield, as on the bare ground of a place of

18. Indelicate.
19. 'Bhūma' (terrible) is also an epithet of Śiva.
20. Lit. containing all that is begged for etc. located within itself.
21. See Verse 16.
22. Lit. the giver of the bride (i.e., king Bhūma).
23. The reference is to the Ardhanārīśvara form of Śiva, half himself and half Pārvati or Durgā.
24. Yama, it will be remembered, was one of Damayanti's suitors.
25. Lit. The upper and lower portions of the blade of the knife (with ornamental designs on them).
worship, presented these designs, which belonged to their own wives, as religious gifts to the knife.26

23. The chariot, which Agni had sent before to king Bhima, professing friendship with him,27 being in love with his daughter, was now given to Nala by the king. It could traverse with ease mountains, oceans and impassable paths.

24. As the fact of this great chariot having an excellent charioteer was patent from Nala’s connection with its poles,28 so its excellence as great as that of Kubera’s Puspaka chariot could be inferred from Kubera’s own example.29

25. King Bhima gave to Nala that jewel of a horse, which Varuṇa had formerly offered to him30 to establish friendship with him; (the horse) who was originally given by the ocean to its master (Varuṇa) by deceiving Indra with the Uccaiḥsravas horse.31

26. The horse, who used to bring near by his speed the farthest limit of vision, making people impatient with an eager desire to look

26. The ornamental designs on the blade of the knife are fancied as the paint and pictorial marks no longer used by women, their husbands being killed by the knife in battle. As, however, the knife, by killing them in battle, sent them to heaven, the ornamental designs are imagined to be gifts made to the knife by the victims themselves, who are likened to persons engaged in religious rites.

27. See 5. 56.

28. Nala was famous as a charioteer.

29. There is a pun on पुष्पकश्रुत। It means both “an excellence like that of the Puspaka chariot” and “an excellence by virtue of (the possession of) the Puspaka chariot.” It is fancied that the chariot given to Nala had the same qualities as Kubera, the god of wealth. Just as Kubera was पुष्पकश्रुत (excellent on account of his famous Puspaka chariot), similarly this chariot also may be inferred to be पुष्पकश्रुत, which, however, means in this case “excellent like the Puspaka chariot.” Throughout the verse an artificial comparison between Kubera and the chariot presented to Nala is sought to be established by means of puns. That is the force of कुबेरस्त्रान्तवयम्. The chariot was महारथ (a great chariot); Kubera, too, was a hero known as महारथ (one who fights single-handed against ten thousand warriors). In the case of the chariot, there was “Nala’s connection with its poles” (नल + कुबेर pole + अन्यथा); Kubera, too, had a paternal “relationship with his son named नलकुबेर”. One of the attributes of the chariot was “the quality of having a good charioteer” (प्र + मुत + बलास्); Kubera, too, had “the attribute of having begot a child” (प्रापतिसत्ता = जनविलुत्ता). Having thus compared the chariot to Kubera, the poet goes on to compare it to Kubera’s Puspaka chariot. It may be added that, applied to Kubera, पुष्पकश्रुता means also पुष्पकविलिन्यं महत्ता तेनेन्द्रमानसं. 30. See 5. 56.

31. i.e., the ocean gave the Uccaiḥsravas horse to Indra, reserving a better one for Varuna.
at him, did not bring joy to their eyes so much as a great thirst, through that same desire to see him again.

27. King Bhima gave to Nala a spittoon, which was very high and entirely made of rubies. Viśvakarman had cordially presented it to king Bhima, perceiving Indra’s esteem for him.

28. On account of its halo of rays, beautiful as the rising, high ascending sun, the people long thought, 'Is it full of the remains of chewed betel, thrown out by Nala, who is fond of betel?'

29. The huge dish of emerald which the demon Maya, a worshipper of Lord Śiva, worshipfully offered to king Bhima, who had the same name as his master Śiva, was now given by king Bhima to Nala.

30. The venom of serpents has no effect on peacocks, because they ever bear on their feathers the colour of this dish. Had Lord Śiva taken the Kālakūṭa poison on this dish, his neck would not have turned blue.

31. That elephant whom king Bhima gave to Nala, and who constantly poured rain, his ichor, as if he were the elephant of the sky, was it the elephant of Indra, who fell from heaven, having offended the sage Durvāsas, rejecting the wreath of flowers offered by him?

32. With his flapping ears the elephant seemed to tell his fellows inhabiting the regions of the sky, even without any words, "Face me in the pride of your strength, or go afar off in terror, even beyond the border of the horizon, and live."

33. Verily the elephant bore his tusks as the root cause of his fame and his drops of ichor as that of the disgrace of his foes. With the toil of his ears, he waited upon the Beauty of his head for her pleasure; (the Beauty) that had breasts, the temples of the elephant’s head, and perspiration, the flow of his ichor.

32. Lit. making people slave to the eagerness of a desire to see.
33. तपाःसूक्ष्णताः means literally "the dusty-neckedness of them" i.e. the "thirst" of the eyes, the eagerness to see the horse again and again.
34. तन्वर (दिशा दर्दनासतमा).
35. The ruby spittoon, though empty, seemed to be full of the scarlet remains of betel.
36. See Verse 16.
37. Lit. he would not have borne the attribute of being blue-necked.
38. i.e., the Airāvata elephant.
39. Lit. by means of the comings and goings of his ears.
40. i.e., with his flapping ears.
34. No one, however skilled, could count the horses given away by king Bhima as ceremonial marriage gifts, nor the objects of gold, nor the spirited elephants, nor the heaps of jewels.

35. The Fire god, who had opposed the marriage of Damayanti and Nala, was afterwards appeased and made agreeable by Damayanti. Then Nala, facing the fire god, went round him, keeping to the right.

36. Did the ceremonial utterance, "Be thou firm as a rock", after it had blessed Damayanti, quickly die away in shame? A stone would move, even at a push given by mortals. But she was not moved from womanly dignity by Indra himself.

37. The priest (Gautama) then tied with a knot Damayanti's skirt to her beloved's scarf. All-knowing, he seemed to declare the future faithlessness of Nala, who would go away, cutting asunder the cloth (worn by them both).

38. Damayanti's consort, his eyebrows inclining towards her, pointed out the evening star and told her to look at it. Was not the tiny star visible to her? Still the prestige of an act prescribed by the scriptures was maintained.

39. The bridegroom indicated the Arundhati star to the bride, "Look at yonder Arundhati, the devoted wife, diminished to an atom in the presence of one who hath spurned Indra for the sake of the king cherished in her heart."

40. The grains of parched rice, let fall by her (on the fire), looked like flowers, while they were in her leaflike hands. Passing through the ether, on their way (to the fire), they acquired the beauty of stars. They flashed like a row of teeth in the fire, the mouth of the gods.

41. The wreath of smoke from the burnt offerings, which she took up (with her hands), acquired the beauty of musk paint on her cheeks. It looked like collyrium paint on her eyes. On her

41. Lit. was afterwards made favourable by propitiating.
42. The bridegroom asks the bride to stand on a stone, and be firm as a rock.
43. Lit. the smallness of the star.
44. Lit. proved true.
45. 'The morning star personified as the wife of Vasishtha'—Apte.
46. Nala himself.
47. Fire is so called, because offerings to the gods are made in the sacrificial fire.
48. This is a marriage custom.
ears it assumed the grace of a Tamāla spray. On her brow it looked like curls of hair.

42. The profuse perspiration on the hands of Damayanti and Nala, shy both of them, was lost to view, as it over and again mingled with the ceremonial water accompanying the gifts made by them. The streaming tears of emotion in their eyes were thought to be due to the dense whiffs of smoke (from the marriage fire).

43. The beauty of their burgeoning thrills was lost amid the thrills of the people, who saw then king Bhīma’s liberality, as he gave away vast riches, as religious gifts.

44. The haste involved in the continuous performance of Vedic rites could not overcome the inertia that fell upon them; nor could the fire kept burning with sacrificial fuel, though it was in front of them, remove the vehemence of their tremors.

45. The priest (Gautama) brought the rites concerning Nala to a most successful issue, while he was married to Damayanti, even as the great sage Brīhaspati did those relating to Indra, when he married Śaci.

46. Nala then went to the chamber of pleasure, which seemed to be turned into a thousand holes by women, in order to peep through them. Verily that chamber, occupied by the conquering hero, looked like the armour of the thousand-eyed Indra.

47. The bride and the bridegroom did not eat with appetite from shame; nor did the one fully look at what the other did. For three days, as prescribed by the law, they slept with desire, but without enjoyment.

48. In one place, Dama, the young scion of the dynasty of Bhoja, made his subjects jest freely with the bridegroom’s party, using a significant glance. In another place, he had the people coming with the bridegroom’s procession served with food by maids who were nymphs of the earth.

49. To a certain guest he said, “Well, let some maids bring here some curry to suit thy taste. Let some give thee water, for thou art thirsty, and rice as well, just as thou wilt.”

49. Lit. were explained away by.

50. Lit. was merged in the people who were thrilled to see etc.

51. Indra’s armour had of course a thousand apertures corresponding to his thousand eyes.

52. Means also: “Let these maids here bewitch thy heart in a manner worthy of the beauty of their limbs. Desirous of kissing as thou art, let some offer thee their face, delightful in every way to the god of love.” In this case,
50. *NAIŚADHACARITA*

51. A member of the bridegroom’s party was saying (to two maids), “You two are my favourite mistresses.” One of them, being told thus, put her pearlstring round his neck, saying, “Speaking like that, dost thou not look like a goat?” Thereupon the other maid tugged at the pearlstring.

52. A girl, waving a feather fan over Nala, was laughed at by the people, as she cast off her skirt for fear of a lizard, which was secretly put on her feet by a maid of Dama, and which quickly went up the whole length of her leg.

53. A mischievous maid spread out a seat of animal skin, meant for Brāhmaṇas, with the tail to the fore; and a simple Brāhmaṇa of the bridegroom’s party seated himself on it. But, making him rise, pleading her ignorance, she laughed, adjusting the seat with the tail turned back.

54. A certain fellow had a mirror secretly put from behind by some one else between the legs of a beautiful girl of the bridegroom’s party, whom he himself kept rapt in attention by his talk. Then smiling, he looked at the mirror.

55. Created by Cupid, those maids whose beautiful eyes were eager to entertain, and who banished the strength of one’s patience with their graceful movements, frequently made the onlookers laugh, as they disturbed into emotion the members of the bridegroom’s party.

56. A youth smiled; and a maiden, who smiled, too, with the lotus-stalk neck of her lotus face sidewise moving, verily pierced a target without being in front of it, driving the smile into his heart.

57. Leaving what she should have done, a maid did something else. She restrained her eye, which was eager to see. That very fact, full of meaning, declared to her lover the entire message of her heart.

तेमनोपहार . . . . (तमन + उपहार) is to be construed as ते मनोस्पष्ट . . . . ; अर्थ हैं; should be combined into अजरते (यथोक्तितम्); सक्तोमुक्तम् “water” should be separated into सक्तं: मुक्तम्; while कामम् (adv.) आद्यम् should be combined into कामा-आद्यम्.

53. Vulgar.

54. The man had said मुक्तमिवः ने. This, however, sounded like the bleating of a goat.

55. Lit. which had a speed traversing the length of her leg.

56. Lit. they from whom took place the emotional disturbance of the members etc.
58. A rash, venturesome fellow kissed the face of a girl while she in a bending posture gave him water. Applying a slow hand to his feet, while she poured water on them, he waited for another opportunity to deceive the eyes of the crowd.

59. Looking at a youth, a clever maiden formed round her maiden friend, a moon as it were, a halo with her lotus-stalk arms. Lo, though it was loose, it assumed in his eyes the character of a fast embrace.

60. Grievously hurt by Cupid’s arrows, with tremors and thrills clearly visible, one fellow took shelter at the feet of a maid with smooth eyebrows while she gave him water, being mirrored on the transparent nails of her feet.

61. A fair maiden smiled, inclining her face. Bashfully she remained with face downcast. She spoke in a soft faltering voice. This a youth took as a surety of winning her.

62. Looking at a maid who was waving a fan, a youth whelmed with emotion heavily perspired. He raised his neck, pretending to feel hot, and looked at her face, overcoming shame.

63. Made restless by the breeze of her fan looking like an agile leaf of her creeper arm, which softly touched her bosom, the youth resembled a bird, confined in a cage made of diverse reeds.

64. There was such a sweep of glances and such a manner of speaking that, in the mutual entreaties of the youthful couple, not even the slightest work was left for a messenger to do.

65. One fellow, in an ecstasy of joy, failed for a moment to drink the palmful of water applied to his lips. Instead he kissed, on the water, the reflection of the face of a girl, who was beaming before him, with eyebrows like to Cupid’s bow.

66. The members of the bridegroom’s party got angry, when an emerald dish was put before them. But they were told, “It is not offered to you, full of raw vegetables. It looks like that because of its green colour.”

67. A youth, who truly was polite, asked a woman something while she stood before him, smiling as he spoke, without looking at her face. His eyes were fixed on the middle of the space between her legs on the crystal floor.

57. Lit. the feet on which water was falling.
58. Lit. The halo formed by a clever maiden with her arms round that moon, her friend etc.
59. Lit. in the guise of his reflection on the nails of her feet.
60. Lit. mouth.
68. The people eagerly ate rice, which was unbroken and entire, with the grains distinct, and vapour playing over it, and retained its softness. It was excellent in taste, white, fine and fragrant.

69. While a fair youth cast repeated sidelong glances at a maiden, whose breasts were slightly budding with youth, a heavy-bosomed woman, deeply ashamed, took up the scarf of her own bosom, which was of itself slipping off her body.

70. The maids, serving milk-rice to the guests, made it look like an expanse of sand alongside streams of clarified butter, which was surely fragrant, because in its origin the first cause of it was the divine cow Surabhi (Fragrant).

71. Butter may be inferred to be sweeter than nectar, though nectar hath never been drunk by mortals. For the gods, who feed on nectar, long for butter, even though its fragrance is destroyed by the sacrificial fire.

72. "She failed to understand my hint, hidden from her by her own bashfulness. Perhaps she knew it, but paid no heed." A girl, going a few steps, and turning back, destroyed this notion of a youth with the arrow of a wistful glance.

73-4. Who did not take there, with a hissing mouth, a preparation of black mustard containing curds, shaking the head, and scratching at an unsuitable time the head and the palate, owing to the sharp pungent taste?

The preparation was white, first mild, and then burning, as if it were a portion brought from the cold-rayed moon, whose beams become sharp, in order to consume separated lovers. It was like an insincere man, friend first, and then foe.

75. A couple, in their first youth, concealing their feelings, cast glances on each other's face over and again, after these had wandered over sundry objects at random.

76. Eagerly eating the mild curry, cooked with deer flesh, the guests seriously thought, 'Was it cooked with the nectar-juiced flesh of the deer in the moon?'

77. The closing of the eyes for a while by a youthful couple, whose mutual hints did a messenger's task, made the people conclude that the hour of worshipping the god of love had arrived.

61. Lit. made it an expanse of sand on the bank of the stream of the mass of that butter which was fragrant etc.

62. Lit. the task of whose messenger took place from their mutual hints.
78. A gallant asked a maid whether the day or the night was suitable for love-play, putting his hand on the hot and the cold dishes by turns. The clever maid, bashfully rejecting both day and night, put her finger on her nether lip, sweet as the evening glow.  

79. A guest leaving some rice (on the dish), and drawing some towards him, asked a maid with this coming and going of the hand, "Shall I come, or wilt thou come?" At this she bent her face in shame.  

81. As the guests mistook a preparation of meat for one without meat, and had the delusion that a preparation without meat was one of meat, the clever cooks, laughing at them, treated them to wonderful dishes, prepared with diverse ingredients.  

82. Giving, with a fingernail, the shape of a lip to a tender piece of seasoned flesh under some pretext, a youth bit it with his teeth, and praised its taste; while he laughed looking at the waitress's lips.  

83. The people ate many a seasoned dish, wondering at the things produced out of season, such and such being made by combining numerous ingredients, and such and such produced by cutting and pounding.  

84. A guest, who had quenched his thirst, said to a maid, 'I am thirsty', looking at her face. She wished to take the water jug again in her hand, but abruptly turned back owing to the laughter of her friends.  

85. A youth, wishing to take up some clarified butter which was in a bowl, saw there the image of a gazelle-eyed maid. When he put his hand on the (reflected) knot of her skirt, the reflection of her figure showed distinct thrills.  

86. A guest, pretending to take the broth, kissed the reflection of a maid on the oil in the broth, repeatedly touching it with the tips of his fingers, which on that account seemed to turn red, being put in his mouth.

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63. This indicated the evening twilight as the right time.
64. A variant of 78.
65. The guest really wanted a kiss.
66. Lit. a maid reflected on the oil etc.
67. i.e., the reflection.
68. तो means both "red" and "fond."
87. Far from being able to eat, the people could not even count the mild, savoury and flavoured curries, which were prepared with fish and the flesh of deer, goats and birds.

88. A certain fellow had been rejected before by a maid, slightly knitting her eyebrows, though he had made entreaties with flattering words and gestures. But she took pity on him, assuming again a gracious look, when he put his fingers into his mouth by way of eating.

89. There the water, contained in a golden jar, was made cool as ice with draughts of air, and fumigated with fuel of aloe wood. Drinking it, the guests thus described it again and again—

90. "Creator, it was well that thou didst create water as 'nectar' and made it 'life'. But in vain didst thou give it an all-confronting face; for those who drink it should also have been likewise formed."

91. "Friend, give him rice"; "Give it to him yourself"—wrangling in this way, two maids served no rice to a guest who, shaping his hand like the cup of a lotus, repeatedly asked for it, though there was sufficient (on his dish).

92. A guest looked at the covered bosom of a maid, who was giving him water, and thought 'How large are her charming breasts?'. To him her beautiful hands seemed to give a reply, upholding the golden jar.

93. In king Bhima's mansion, the guests, to their heart's content, ate sugar that seemed to be blended with a stream of snow, and curds prepared from the milk of buffaloes with fullgrown calves, as if it were the ooze extracted from a lake of nectar.

94. Resorting to magic, the Creator, his tongue moving with greed at the sight of curds, patently stole portions of them here and there, dotting the curds with holes through and through.  

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69. This is regarded as a mark of humility. Cf. 12. 96.
70. अमृत (nectar) and जीवन (life) are synonyms of water.
71. समतोमुख “water” means literally “that which has its face on all sides.” The guests wish to have more than one mouth to enjoy the taste of the water better.
72. The breasts of young women are often compared to lotus buds.
73. This is one of the objects to which a woman's breasts are compared.
74. It is fancied that the Creator while creating curds could not resist the temptation of stealing portions of them, and so left behind the holes visible in a solid mass of curds.
95. "Thou dost not give what I like. Of what use is sugar that has no 'colour'?" 75 To a guest, who spoke thus, a maid with Bimba lips gave a piece of meat, shaped like a Bimba fruit, and it proved appetising to him.

96. A man with insight, who simultaneously made gestures to two maids, both friends, gave up the one who responded to his gestures, and took a fancy to the other who, being clever, made no sign, and even deterred her fellow from so doing.

97. A maid, perceiving the gestures of a youth, said to her companion, "He does not tolerate thy desire to serve the dishes one after another. Why not give him, an eager suppliant, the preferred dainties in the opposite order?" 76

98. The feast, 77 adorned with cream-balls, shone forth with the reddish hue of the balls produced in cooking; as if it were the surface of a writing leaf, covered with circles, signifying that those who partook of the meal were coming to an end of their eating. 78

99. Not only did a gallant kiss the features of a maid, an Urvaśi of the earth, mirrored in the cup before him. But he also repeatedly produced the sucking sound of kissing, pretending to drink the wine. 79

100. The waiters, who were clouds, as it were, carrying rainbows, by virtue of the lustre of the ornamental jewels of their moving hands, showered before the guests sweetmeat balls with the scent of camphor, like hailstones with the gleam of the sun and the moon. 80

101. The guests in satiety said again and again, "How many of these seasoned dishes are to be given to us?", whereupon the waiters skilfully gave them those balls of sweets, like numerous pieces of chalk, with which to reckon the dishes.

75. रंग "colour" means also "passion."
76. i.e., all at once. The meaning implied by puns is obscene. See Nārāyana's commentary.
77. This has been supplied. The subject (व्यावनम् or भोजनम्) is understood.
78. Lit. occupied by a circular terminal script in respect of the eating of those who were eating. The cream-balls served at the end of the meal are compared to the circular marks resembling the Nāgari छ, which are put by scribes at the end of a manuscript.
79. Lit. beverage. The reference to wine is not clear. See also Notes.
80. श्रद्ध-चान्द्र-सौरभा is to be construed also as श्रद्ध-चान्द्र-सौर-भा. See Vocab. under चान्द्र.
102. A gallant composed a commentary on his own heart with hundreds of appropriate gestures in an attempt to solve the riddle of a clever maiden's skill in concealing her feelings.

103. A youth placed two balls of sweets on the bosom of the gleaming figure of a woman, reflected before him on a bowl overflowing with clarified butter. Then he scratched the balls with his finger nails, and crushed them without pity.

104. A girl bashfully turned her face away, when a fervent lover looked at her with a smile. But her friend brought from somewhere a doll of sugar, and smilingly put it in his hands.

105. The guests, unable to eat more, having eaten much, left heaps and heaps of seasoned dishes. It seemed they did not eat at all, content to have looked at the beautiful waitresses.

106. A youth who had expressed his feelings with diverse gestures, was saddened by a maid, who remained indifferent to him. Despairing of her, he looked towards another. But, ah, when the first became angry at this, it was she who delighted him.

107. The banquet looked like a beloved woman, pleasing to the guests. The milk was its smile; the pastries its decorative scarf. The mass of lentil balls was its moonlike face. The plump sweetmeat balls were its breasts; the shining rice its pearlstring.

108. A youth, who besought a maid for a long while with hundreds of significant gestures, had long been rejected by her, making angry signs. But, when he folded his hands by way of washing them, she splashed him, slightly jolting the stream of water (which she poured out to him).

109. During the banquet, the six varieties of relish did not bring to the gallants as much pleasure as the seventh one, which emerged freely, born of the graceful movements of the multitude of youthful maids, and moulded of a boundless sentiment of love.

110. The followers of Nala, after putting the betel in their mouth, threw away the betel leaf when they saw a scorpion made of spices, placed inside the betel-roll by Dama. Struck with terror, they made every one laugh at their mistake.

111. Showing two heaps of jewels, real and false, the one

81. The girl's uncertain attitude was the riddle which he tried to solve by appropriate gestures, i.e., he expressed his own feelings clearly to elicit a response from her.

82. i.e., in token of consent.
beautiful, but the other charming,” king Bhima said to the guests, “Take one of these.” When they wanted to take the latter heap, he laughed and gave them both.

112. Thus they passed a few days in joy, feasting on pure and delicious preparations, twice in the day; while at night they were gratified by the caresses of courtesans sixteen years old.

113. Nala stayed five or six nights in the house of the king of Vardashhta, after he had married the slender maiden. He then set out for the land of Nisadhâ with her in a chariot, driven by Vârsñeya.

114. ‘None other has the right to touch her. My beloved is a child, and the chariot is high.’ Saying thus, Nala himself made Damayanti mount the chariot. None could say that he embraced her in the presence of the people.

115. ‘Smooth and soft, she will slip from the embrace of her beloved. He fears to hold her tight with his arms.’ So thinking, the ready-witted Cupid made Nala and his bride rough with an exuberance of thrills.

116. Were Damayanti’s parents aggrieved, after they had sent away their daughter nourished in their bosom since her birth, in the same way as they were, after they had bidden farewell to their son-in-law, whose merits were increased a millionfold by his modesty?

117. Like as the ripples of a tank return from the shore, with the waters moving, after they have followed a (shoreward) wind, so did the king of Vardashhta, following Nala, come back from the boundary of his kingdom, with his face downcast, after he had a pleasant talk at the time of return.

118. With tears in his eyes, he bade farewell to his daughter, saying, “Now is thy own religious merit thy father; forbearance thy remedy against peril; contentment thy wealth; and Nala thy all. From now, child, I am no one to thee.”

83. Lit. extremely beautiful.
84. Lit. the reins of which were taken up by.
85. i.e., in reality he embraced her while helping her to get into the chariot. Nârâyana says फिदलित स्याजे | तत्स्वत्तातु जनसमध्यात्तमलिलिन्याः.
86. Lit. her beloved, whose arms are afraid of pressing (her).
87. This is the meaning of चटुलापति गति; applied to the king of Vardashhta. Applied to वह, it means चटुला आपो यथ तद्धावि गति:.
119. Doing only what pleased her, her beloved long solaced her in her grief, as she remembered her father. But the inner\textsuperscript{88} fire of her grief, caused by her separation from her mother, subsisted even in the great ocean of her beloved’s love.

120. Just as a mountain, adorned with numerous minerals, acquires a certain beauty from its valley, where antelopes gaze and elephants roam, and which runs along\textsuperscript{89} bordering hills; so the king, adorned with many an\textsuperscript{90} ornament, acquired a certain splendour in the company of Damayanti, who waited upon him at his feet, and had an antelope’s eyes and a sedateness of gait.\textsuperscript{91}

121. The goddess of prosperity, married by Nala long before, gratified Damayanti by all manner of fulfilling all her desires, renouncing a co-wife’s spirit of rivalry, as if she wished to retain the affection of the king, now solely devoted to Damayanti.

122. Nala came in sight of his city. It had gates with rows of sapphire wreaths, as if it were his beloved consort, with the curls of her hair hanging in neglect, owing to his absence. Standing on tiptoe, the city seemed to look at him with its lofty houses.

123. The glance which Damayanti furtively cast at her beloved, thinking his attention was slightly diverted by looking at the city, met midway Nala’s suddenly returning eyes.

124. Like as the spring accompanied by the beauty of flowers, meets the eagerly curious bees that come one by one; so did Nala, charming with his bride, meet his ministers on the way, jewels of the city, and eager with curiosity.

125. He told them, who were restless with eagerness to hear, something of the events that befell him; and hearing from them something of the events that occurred in his own land, he entered the city.

126. In every street, the unmarried daughters of the citizens, tender as lotus-stalks growing on waters full of nectar, then bowed to the king, saying ‘Victory to thee’; while they adored him with grains of parched rice, which seemed to be\textsuperscript{92} buds of flowers put forth by their creeperlike arms.

\textsuperscript{88} Lit. submarine fire.
\textsuperscript{89} Lit. serves.
\textsuperscript{90} Lit. adorned in many ways (बाहरां तु मणिवृत:).
\textsuperscript{91} Lit. the abode of an antelope’s eyes and an elephant’s gait.
\textsuperscript{92} Lit. grains of……rice resembling.........
127. For a moment, the 'moon-chambers', on the top floors of the edifices of the whole city, proved true to their name, being in contact with the moonlike faces of the women of the city, eager to look at the newly wed Damayanti's radiance.

128. Yonder blue lotus blossoms, the eyes of the wives of all the citizens, dusty dry with an unusual eagerness, drank in the nectar of the beauty of Nala's moonlike face; nectar that came through lotus-stalks, namely, beams (of their eyes) shooting through the window lattices of the buildings.

129. Nala entered the palace, newly built for Damayanti, accepting the scented grains of parched rice which fell from the leafy hands of the crowds of women on the high buildings, like showers of flowers from the gods above.

130. The great gods, after they had cheerfully witnessed from the sky the wedding of Nala and Damayanti, their journey in the same car, and their mutual glances, slightly timid, seemed at last to make up their minds to go to heaven, full of joy.

131. Epilogue.

Śrīhīra etc. In the epic, The Story of Nala, composed by him, and honoured by the people of Kāśmīra, who are conversant with the fourteenfold science, the sixteenth canto is at an end.

93. See Vocab. under चन्द्रशाला.
94. Lit. blue lotus eyes.............with pollen flying up on account of their dustiness (i.e. dryness) caused by.............thirst.
95. On the beams of the eyes see Appendix I (8. 3). The imagery is that of drawing in water with the mouth through porous lotus-stalks during water-sports. It is possible also to take the rays as referring to sun-beams coming through the window lattices, against which the eyes of the women were set.
96. See Vocab. under विद्या.
CANTO XVII

1. The gods, after they had gone through the labour of running to the earth almost in vain, then went away as they had come, bearing the semblance of the waves of the ocean.

2. They never grieved for having given Damayanti to that king, though she was long cherished in their hearts; just as one feels no regret for having bestowed on a pupil knowledge, long stored in one's mind.

3. The radiant gods occupied brilliant aerial chariots, even as the reflections of the sun occupy the slopes of the Mount of Crystal.¹

4. Their chariots, which forcibly dragged by force clouds behind them, with the gusts of air caused by their speed, seemed to declare their own speed to be greater than that of the wind.

5. The smallness of the forms of the gods, as they got farther and farther away, clearly looked, as if it were their power of becoming tiny, detached from the group of eight attributes² possessed by them.

6. At one point a streak of cloud, raked by the points of the chariot flags, provided their chariots with a yellow banner by a flash of lightning.

7. The rainbow across the ranks of clouds, which on the way returned again and again, became a decoration accompanying Indra's chariot.

8. The connection of clouds with thunder grew up, I ween, from the reflections of Indra's thunder, which then appeared in the waters of the clouds.

9. In one place, Yama's mace, coming in contact with the sun, made it look like the family umbrella of the kings of the dynasty of Manu.³

10. Varuṇa's noose looked as if it were an ear of Heaven, without any ear-ornament, which slipped off while the Heaven shook its head, amazed at the love of Damayanti and Nala.

¹ The Kailāśa mountain.
² See 21. 160.
³ These kings claimed descent from the sun. The mace with the sun above looked like an umbrella.
11. The fire-god, who, mounting the shoulders of the wind, appeared with his flames briskly dancing, made the gods think that he had won Damayanti as his bride.

12. On the way, Sarasvati delighted the ears of the (four) gods, which suffered from the absence of Damayanti's voice, with the notes of her lyre, an inferior substitute.

13. The gods then saw an approaching multitude dazzling as a sword, like ether incarnate, coming with a fond desire to bid welcome to them.

14. The gods saw Cupid coming in the front of the crowd, as if he were put to the fore by Kali in order to teach people sensory indiscipline.

15. Cupid's companions are people who despise their lives for the sake of forbidden women. They disregard fear and shame. All their wealth is consumed by bawds.

16. Cupid assumes the role of the conqueror of the world, as if to rival Buddha. He plays the role of the creator in the world, as if to equal Śiva, though he is devoid of any corporeal form.

17. Cupid has made woman his weapon, overwhelming Śiva's creation, the entire universe; as if he recalled his enmity with Śiva.

18. Cupid caused a distaste to the eyes of Indra and others, which had absorbed Nala's beauty, incurable even by the physicians of the gods.

19. The gods then saw Wrath, flinging about anything and everything, trembling, springing up, and red, shouting abuse for miles.

20. Wrath was attended by people whose eyes seemed to learn their redness from the blood of their lips, cut by their own teeth. They emitted gusts of breath which seemed to be hisses of snakes, their frowns.

21. Resorting to the invulnerable heart of the sage Durvāsas, impenetrable even to Cupid's arrows, Wrath desires to consume the worlds including Indra himself.

4. One of the epithets of Buddha was Lokajit "conqueror of the world." He was besides Cupid's adversary, having foiled him in his attempts at temptation.

5. The two Āśvins. They, too, were famous for their beauty.

6. Lit. the blood of the cuts on their lips caused by their teeth.
22. Wrath, though he produces a deep redness (in the complexion), brings paleness (in the end).\(^7\) Though he burns aslame, he begets a darkness which envelops all the senses.

23. When Wrath subjugated Śiva,\(^8\) while the latter was enraged at his own inability to conquer Cupid, he\(^9\) adopted the precept which says, the right moment to conquer an enemy is when he is attacked by others.

24. In that crowd the gods saw also Greed stretching out his hands to the wealthy. He was timid and faltering in speech, expressing his plaint with significant gestures.

25. His followers are poor and thievish; always sick from gluttony. They cast significant looks at people who are eating.

26. Greed is a drought, drying up the ceremonial water preliminary to a gift, poured by the rich on the palm of a worthy suppliant.\(^10\) Lo, he sells his poor\(^11\) kinsmen to the rich like slaves.

27. Greed cares not a straw for Wrath, nor Cupid, who cause respectively one and two of the five great sins, while Greed prompts to commit all the five.\(^12\)

28. Greed, though he abides in all the senses, resorts chiefly to the tongue, there to tutor suppliants in the art of flattery.\(^13\)

29. Lo, they saw also blind Delusion, who never follows the right path nor the counsel of friends. Once he has clung to the void, he leaves it not.

30. The worshippers of Delusion are fools, immersed in the mud of worldly cares. They remember not Śiva, though life may depart to-morrow.

31. Delusion, like collyrium paint, manifestly soils even the radiant hearts of those whose souls possess the inextinguishable lamp of knowledge.

\(^7\) कङ्कन (lit. lack of colour) is contrasted with रक्षन. It means usually "indifference"; here "repentance".

\(^8\) Lit. on account of his victory over Śiva.

\(^9\) i.e., Wrath.

\(^10\) Lit. Greed acts as a drought in respect of the pouring of the...water by the rich, etc.

\(^11\) The reading निवर्तन has been adopted.

\(^12\) The five great sins are (1) killing a Brähmana, (2) theft of gold, (3) drinking wine, (4) adultery with the wife of one's teacher, (5) complicity in these. Of these wrath causes only the first, while Cupid causes adultery and the murder of the husband of the guilty woman.

\(^13\) Lit. in skill.
32. On him depend Wrath, Greed and Cupid, all three; just as religious students, recluses and ascetics depend on the householder for their living.

33. Delusion is sleep to those who wake; blindness to those who see; foolishness in the presence of scriptural knowledge; and darkness where there is light.

34. Cupid was not ashamed to conquer the world, already killed by Delusion who cultivates the principle of darkness; just as Arjuna was not ashamed to vanquish the army of the Kurus, destroyed beforehand by Śiva.14

35. Some of the persons (in the crowd) were recognised by the gods owing to their previous acquaintance with them; others were not, being black up to the crown of their heads with a cloak of sin.

36. Then when the army of Kali drew near like an overflowing sea, the gods heard some one’s words jarring on their ears.

37. "Ye wiseacres, the truth of the scriptures propounding the results to be obtained from sacrifices, is like that concerning the floating of stones on water. What faith can be put in them? They have obstructed the path of desire.15

38. "A certain Bodhisatva"16 was born by virtue of his innate excellence to break up the mystery of the Vedas. For he said the world is transient.17

39. "Bṛhaspati says 'Oblation in the fire, morning and evening, the system of rules built up by the three Vedas, the carrying of three sticks tied into one, and the bearing of browmarks of ashes are the means of livelihood of those who are devoid of wisdom and manhood.'

40. "Since purity of caste is possible only in the case of purity on each side of both families of the grand-parents, what caste is pure by the purity of limitless generations?"

41. "Who has not contracted sin in contact with women? Alas, people fast under a delusion, and bathe at sacred places. The world’s religious vows have been destroyed by lust.

14. It is said that Kuru soldiers were pierced by Śiva with his trident before Arjuna hit them with his arrows.
15. The speaker is a Cārvāka or a heretic.
17. i.e., everything being momentary, heaven and other results aimed at by Vedic sacrifices could not exist. The Cārvāka often cites Buddhist doctrines in his support.

N. 32
42. "Fie on those who boast of family dignity! They hold women in check out of jealousy; but do not likewise restrain men, though the blindness of passion is common to both.

43. "Abstention from the wives of others? This hypocrisy was disregarded by Indra himself, eager for amorous dalliance with Ahalyā, Gautama's wife.

44. "Ye Brāhmaṇas, give up the notion that it is a sin to commit adultery with the wife of one's teacher. Your master himself had a violent mania for the possession of his teacher's wife.\(^{18}\)

45. "The scriptures say, 'A person, when dead, suffers on account of sin, and enjoys happiness for religious merit.' But we ever see before us just the contrary. Tell us now which evidence is the stronger.\(^{19}\)

46. "If sin is to be avoided inspite of the uncertainty of rebirth,\(^{20}\) then O Brāhmaṇas learned in the Vedas, give up the long sacrificial sessions to avoid the risk of sin in killing animals in the sacrifice.

47. "Vyāsa himself, who deserves your homage, wellversed as you are in the three Vedas, said that it is commendable to accept a woman when she is under the influence of passion.

48. "Why do you esteem virtue, and not amorous dalliance? A man should do what tends to increase his happiness in the end.

49. "Commit sins by force. Will not your sins be deemed uncommitted? Manu declared all offences committed by force to be as if undone.\(^{21}\)

50. "You who are in possession of traditional lore, doubt not this meaning of your own religious texts. Freely indulge in whatever pleasure you desire.

51. "Is there ever any unanimity among the learned in expounding the sense of the scriptures and the law books? Interpretation depends upon the force of intelligence. One that conduces to pleasure is not to be neglected.

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18. The moon, called the king of the Brāhmaṇas, had amorous relations with Tārā, the wife of Brāhaspati.

19. i.e., the direct perception of things actually happening in life is more conclusive than a dictum of the scriptures about events to follow after death.

20. According to those who believe in rebirth, sin is to be avoided, because the kind of birth in the next life depends upon the quality of deeds performed in this life.

21. The Carvāka misinterprets Manu who meant offences committed under the force of circumstances.
52. "What have you to do with sin, once the body is burnt, about which body one has the idea that it is the self? If there were a soul, the existence of which is testified to by a source of proof apart from the body, would not the results of one’s actions appear anywhere and everywhere (in the next life)?

53. "Away with the story of the wicked that after death one remembers one’s past lives; that after death there are waves of consequences of one’s previous deeds; and that the dead are satisfied when others eat for them.

54. "Strange. The scriptures, most cunning, prompt them who know the body to be the soul, to renounce the body; saying, ‘Thou art not it’; and make them accept something else.

55. "Of two results in doubt, one is sure to be. When the desired one comes about, the swindlers attribute it to their incantations and the like. When it is otherwise, they declare that these were incomplete in details.

56. "Coward, what burden will thy individual sin add to the One Soul, propounded by the Vedas, which is already sinking in eternal suffering on account of the sins of all?

57. "Of what use to thee are flowers removed from their stalks? It is on the stalks that they grow into fruits. Put them on thy own head, if they are to be put on the head of a stone, no way different from thy head.

58. "Spurn all censorious statements about women as not worth a straw. Why dost thou constantly cheat people when thou, too, art as bad as women?

59. "Ye fools, carry out Cupid’s command, obeyed even by Brahmā and other gods. The Veda is the command of the gods. Which of the two commands is then worthy of greater respect?

22. i.e., if one holds the view that there is no soul apart from the body, the question of rebirth and suffering the consequences of one’s evil deeds does not arise, owing to the destruction of the body at death.

23. i.e., the souls being released from their respective bodies at death would lose their identity; and there being nothing to distinguish one soul from another, the consequences of the actions of one man would be suffered by anyone and everyone else.

24. i.e., the priests.

25. The reading followed is न्यासः ते.

26. e.g., the sacred Śalagrāma stone or a stone phallus of Śiva.

27. See 1. 47.
60. "If you consider some portions of the Veda to be meaningless, through what mischance do you not regard likewise the toilsome injunctions as meaningless?

61. "Ye whose intellects are fattened on the Mīmāṃsā philosophy, ye have faith in the scriptures. But misguided, you say yourselves, the scriptural injunction to give (to the priest) the cloth wrapped round the sacrificial post is an interpolation.

62. "How can people believe in the other world on the authority of the Veda, which says 'Who knows what is in the other world?'

63. "Declaring that virtue cannot be acquired and vice cannot be avoided, Manu fraudulently seeks fines for the state. The learned have put faith in him in vain.

64. "Ye are experts in reasoning indeed. For ye put faith in Vyāsa on his own word! Who will talk with you, fishes, fit to be advised by a fish?

65. "Vyāsa was an intelligent poet, good at flattering the Pāṇḍavas. Did he not censure when they censured; and praise when they praised?

66. "Did not the same Vyāsa, out of lust, have relations with the wife of his brother? He was then attached to a slave girl. Did his mother enjoin him to do that as well?

67. "Those who have for guide in worshipping gods and Brāhmaṇas the works composed by these very gods and Brāhmaṇas, have they not, bowing to a cow, clearly degraded themselves below the cow?

28. Certain statements in the Śruti literature, taken separately, appear to be meaningless; but these, too, are defended as forming Arthavādās with an eulogistic or commendatory design.

29. The Vedic text enjoining this gift is regarded as an interpolation made by the officiating priest for his benefit. The Cārvāka opines that it is absurd for those who have implicit faith in the Veda to treat some of its injunctions as interpolations.

30. This is a reference to the low origin of Vyāsa, the reputed author of the Purāṇas.

31. The reference is to the Matsya or Fish Purāṇa, revealed to Manu by Viṣṇu incarnate as a fish.

32. The Cārvāka misinterprets the Mahābhārata, according to which Vyāsa, at the request of his mother Satyavatī, begot sons on the widows of his half-brother Vicitrāvīrya who had died without any issue. One of the widows, however, sent a slave girl as a substitute, disguised as herself.
68. "Well indeed have those otherworldly fellows, ready to perform sacrifices, renounced their passion. For even after death they long for heaven, the quintessence of which lies in its gazelle-eyed nymphae!

69. "Ye arrant fools, of what use is quietude? Try to gratify your mistresses. Will a creature, once he is reduced to ashes, ever return?

70. "Even the sage Pāṇini opined that both sexes should indulge in passion, when he said that salvation was for eunuchs.33

71. "People who plunge into sacred pools of water to go to heaven34 look like sheep stepping back to charge forward to the fray.

72. "Meaningless is the threat that a man becomes an animal (in the next birth) as a result of such and such sin. Even the harmless Rājīla snake is like a king, happy with his own sources of joy.

73. "If persons killed in battle sport in heaven, let the demons killed by Viṣṇu fight with him even in heaven. For, though they were killed, they are just as before.

74. "During earthly existence there is the individual self as well as the Absolute, but when salvation comes the Absolute alone exists'—in this declaration that salvation is the annihilation of the self lies the skill of the exponents of Vedic lore.35

75. "He who propounded a system of doctrines to prove that the salvation of sentient beings is a condition similar to that of stones is exactly as you know him to be, a perfect ox, when you have examined him.36

33. Lit. the third sex. The Cārvāka misinterprets Pāṇini's rule अपवर्ग तुल्या, which says that the third case-ending is used to indicate the completion of an action (अपवर्ग). But as अपवर्ग means also 'salvation' and 'the third (sex)' refers to eunuchs, the Cārvāka interprets the rule as above.

34. This is sarcastic. Lit. people who "sink" in order to go up.

35. This is an attack on the Māyā theory of the Advaita Vedānta. The latter, however, does not propound the reality of the individual self, the annihilation of which is therefore a fiction.

36. The reference is to Gotama, the founder of the Nyāya philosophy. There is a pun on his name गो-नग, lit. a perfect ox. The Cārvāka ridicules his doctrine that the destruction of all particular attributes (pleasure, pain, etc.) is salvation; and compares this colourless condition to that of a stone.
76. "The wives of Viṣṇu, Śiva and others are entirely devoted to them. Why have they not attained salvation? Why are they in Cupid's prison?"

77. "If there is an all-knowing kind-hearted deity with words that never fail, why does he not fulfil our desires, suppliants as we are, by a single word of his?"

78. "Causing pain to worldly beings, even though it is caused by their own actions, God would be our enemy unreasonably; whereas others become enemies for some definite reason."

79. "Owing to the unstable character of all reasoning, is there any whose opinions, mutually opposed, being equal in force, will not be baseless; like 'a fallacious inference with a contradictory reason on the opposite side'?"

80. "The hot-tempered ascetics teach others abstention from anger! Themselves poor, they teach alchemy for money."

81. "Why be charitable? It is the miser whom the goddess of wealth favours. The foolish Bali, giving away all his wealth, made himself a prisoner."

82. "Everyone squeezes the rich and envies them at heart. Few if any are abstemious, and renounce the turbulence of greed."

83. "Abstention from stealing means a long lease of life to poverty, while the taboo on certain kinds of food involves cheating the stomach. So take to indulgence, the one root of the plant of joy."

84. Hearing these evil words, Indra became angry. He said aloud, "Who, who is this cutting at the very vitals of religion?"

85. "Who doth so speak, while I, Indra, with hands flashing with thunder's might, govern the three worlds, which see with the Vedas for their eyes?"

86. "Thou wretch, see as a proof or otherwise of class purity or caste continuity the failure of Brāhmaṇa-murderers and the like to satisfy trial by ordeal."

87. "That a person committing adultery with a distinguished

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37. Lit. owing to the equality of each other.

38. Lit. sprout.

39. Or: take the failure of . . . murderers and the like to satisfy ordeals as a proof in the matter of class purity or caste continuity or otherwise, i.e., if class purity did not exist, the murderer of a high caste man would not be detected as such in ordeals.
woman, as a Brāhmaṇa woman, does not win in an ordeal, shows that the entire generation of that caste is pure.

88. "It is a shame that the correct finding of the ordeals of water, fire and the others, which were revealed by the Vedas, doth not remove the heresy from thy mind.

89. "Ye heretics, doth not the activity of the results of previous deeds shown by the uncertainty of offspring, although there has been intercourse, and cases like that, rend your hearts?\(^40\)

90. "Why dost thou not believe the stories, known to the people of various lands, of spirits begging for the performance of Gayāsrāddha for them, entering into some one's body?\(^41\)

91. "Why dost thou not believe the true stories of the other world, which people, taken away by the messengers of Yama owing to a confusion of names, relate on their return to the world?"

92. The god of fire blazed in anger, and said, rebuking the Cārvāka, "Ha, what sayst thou, what sayst thou so freely before us?

93. "Thou who faintest from the effect of a momentary fast! art thou not astonished to think of those who practice the mighty Parāka fast\(^42\), and live by the sheer force of the revealed religion?

94. "Are not the sacrifices with visible results the suns of victory over those Mandeha\(^43\) demons, your own doubts about religion—sacrifices for the birth of children, destruction of enemies, and coming of rain?"

95. Yama brandished his mace and covered the sky with sparks of fire; then uttered (fierce) gusts of words, as if stung by the Cārvāka's utterance.\(^44\)

96. "Stop thou, stop. Here will I wound thy throat and lips by force; thine, thou cheat, wickedly haranguing this assembly.

97. "Thou heretic! Who will renounce his belief in the other world on thy word alone? It is attested by the Vedas, and like the Vedas, by hundreds of doctrines following them.

\(^40\) This is a reply to the Cārvāka's assertion that the results of one's deeds do not subsist after death.

\(^41\) This is a reply to Verse 53.

\(^42\) See Vocab. under पराक.

\(^43\) The Mandeha demons are said to attack the sun who has to conquer them before he can rise.

\(^44\) Lit. Yama, covering the sky with brandishings of his mace, gave rise to waves of words, as if pierced in the vitals.
98. "Why dost thou not follow the same path with regard to the other world as thou dost in this world: when thou art faced with a difference of opinion between two groups of travellers having an equal knowledge of the way to be followed; the one small, and the other large in number?\textsuperscript{45}

99. "What man will not have a firm belief in the other world, having found a consensus of opinion among all, on the subject of marrying one's daughter to some one else?\textsuperscript{46}

100. "Those who reject all established opinions lose their ground, when even one of these opinions happens to be true. In view of this, there might be (sometimes) a simple failure of a religious rite. But the mishap preventing success is never due to religion.

101. "From the unanimity of all in some matters, and on account of the risk from non-compliance in others, all ought to remain true to the Vedic religion as well as to its supplement;\textsuperscript{47} for the latter, too, was produced by the former."

102. Then said Varuṇa, red with rage, in a merciless tone, "Thou wretched atheist, art thou not afraid of my terrible noose?"

103. "Ye fools, how is it that the holy stone,\textsuperscript{48} marked in its hollow with the figures of tortoises and the like, and impossible for men to make, does not make you believe in the traditional path?

104. "Ye heretics, how is it that the popular tradition about names such as Indra 'the performer of a hundred sacrifices', the Vaiśya caste 'originating from the Creator's thigh', has not astonished you by its conformity with stories found in the Veda?"

105. "Why do ye disbelieve the Vedas, when ye even see spirits craving for the performance of Gayāśrāddha and other rites, having entered into possession of diverse persons?

106. "Renounce not the Vedas, since you see souls, who are taken to Yama through a mistake of names, and then come back to their respective bodies, and tell stories of the other world."

\textsuperscript{45} i.e., in religious matters it is safer to follow the opinion of the majority than sectarian doctrines like those of the Cārvākas.

\textsuperscript{46} i.e., one should acquiesce in the general opinion about the existence of the other world, just as one follows the general custom of giving one's daughter in marriage to some one outside one's own family.

\textsuperscript{47} i.e., the Śmārta religion.

\textsuperscript{48} i.e., the Śālagrāma stone.
107. Some one then stepped forward from Kali's army, which was paralysed at the angry outbursts of Indra and the other gods. He said thus to the gods, holding his folded hands on his head.

108. "Ye gods, I am not guilty; I am subject to others. I am a panegyrist of the Kali Age. My tongue is fluent in flattering him."

109. No sooner did he speak these words than the gods saw Kali, seated in a chariot, and another, Dvāpara, before them.

110. Surrounded by diverse Sins, Kali raised his neck like a sinner in hell, and looked at the gods who were astonished at the magnitude of his splendour.

111. He assumed first an attitude of utter contempt. But, overpowered by Indra's radiance, he bowed his head like king Triśāṅku.

112. Approaching with an air of disdain, Kali, in the intoxication of his pride, addressed the gods, who were unwilling to look at him; just as a drunken Caṇḍāla speaks to Brāhmaṇas who disdain even to look at him.


114. "We are speeding to choose Damayantī as our bride in the Svayaṁvara festival. Permit us to follow the path which goes there direct."

115. The gods treated with contempt his baseless overweening pride. They spoke to him after a long while, smiling and looking at one another's face.

116. "Never, never say that again. How wilt thou marry, whom the Creator created as a devout holy bachelor?"

117. "Brahmā will consider thee to be a rebel, when he hears that thou hast broken thy vow. But, even thy servants can transgress the Creator's command; why not thyself?"

118. "We are coming from the Svayaṁvara. The event has passed, wounds the pride of the youths of three worlds.

119. "While serpents and gods in love looked on, Damayantī chose a great mortal king as her spouse.

120. "Damayantī considered the serpent kings to be mean;

49. Lit. mouth.
50. The king whom Viśvāmitra tried to send to heaven, but who was ousted by Indra.

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the other mortals to be apes; and the gods to be lowborn. But she thought Nala radiant with virtues."

121. Hearing this, Kali became utterly blind with rage. Looking like Śiva on the night of the universal destruction, he spoke to them thus.

122. "Brahmā may sport with any damsel, and you yourselves may toy with celestial maids. But Kali should observe the celibacy of a religious student, or even die, to the utter satisfaction of you all!

123. "What line of conduct do you follow, preaching virtue to others, but yourselves doing all that the ears dread to hear?."\textsuperscript{51}

124. "Nala obtained in the Svayaṁvara the beauty of the earth and you the world’s shame. Your gain and Nala’s, indeed, appears to be the same!\textsuperscript{52}

125. "Seeing us from afar, rightly you turn your faces away; for you are ashamed to look us in the face.

126. "Ye fellows, why did ye stand by, looking at that happening? Improper it was. Why did ye not consume the foolish girl with your eyes burning with rage?

127. "Strange; how did she accept Nala, fickle though great, taking a fancy to him, and slighting the highborn gods?

128. "How did you tolerate that weakling, the disdainful Nala, while he took for himself the gazelle-eyed damsel, who was being sought for by the lords of the regions of the sky, as you are?

129. "Why did not the terrible god of fire, though bearing witness to their marriage, act like a false witness, resorting to fraud?

130. "Alas, just as (the shadow of) the earth has become the dark spot of the divine moon, so your forbearance, even though you are valiant, has led to this disgrace.

131. "Why are ye jealous of me, while ye spare him whom she chose? Tell me. This very day I will by fraud tear her asunder from that guilty wretch.\textsuperscript{53}

132. "Endeavour to help me. Let us five\textsuperscript{54} enjoy her, sharing her among us, as the five Pāṇḍavas did Draupadī."

\textsuperscript{51} e.g., Brahmā’s passion for his daughter, Indra’s adultery with Ahalyā, etc. 
\textsuperscript{52} This is a play on the similarity in sound between श्री (beauty) and श्र (shame).
\textsuperscript{53} Lit. abode of guilt.
\textsuperscript{54} Kali and the four gods.
133. Unable to bear the stupidity of the loquacious Kali, Sarasvatī pierced him with her weighty and severe words as with arrows.

134. "It was to give fame and Damayanti and boons to Nala that the gods went to the Svayaṁvara. A superficial intellect doth not comprehend the cleverness of the wise."

135. Tongue-tied, and unable to answer the eloquent goddess, Kali spoke to the gods alone, passing over Sarasvatī with a playful look.

136. "I too have now renounced all desire for Damayanti. But I have not even a trace of kindness for Nala.

137. "What can I do, now the act is over, since I was not there at the time? But, hear now my timely decision.

138. "Ye who are wise, know this to be my vow, mine, Kali's, with regard to Nala. Deprive him I will of Damayanti, and his kingdom as well. Vanquish him I will.

139. "Lo, let the worlds celebrate my enmity with Nala, adorned as my valour is with a wild wrath, as they do the sun's hostility to the night lotus blossom."

140. With applause, Dvāpara inflamed Kali's perturbed mind. Indra then said, putting his hand on his ear. 55

141. "Thou hast a mind to wonder at! Thou dost rightly discern shame in us. But the fact that one gives little to one who is great does put one to shame.

142. "Nala's pious devotion, a hundredth part of which gives the highest good, to wit, virtue, wealth, desire and salvation, became fruitless, being placed in us.

143. "Kali, unworthy is thy resolve towards the pure-hearted Nala. The moon of the land of Niṣadha is as great as the divine lords of the regions of the sky.

144. "For thee, Kali, we see no means by which thou canst get within the king's defence: he hath accumulated all religious virtues. Nor do we see any luck for Dvāpara's intent.

145. "Ah, the perfectly virtuous Damayanti cannot be oppressed by fellows like you, addicted to futile mischief; even as well-disciplined right knowledge cannot be disturbed by errors, grasping meaningless unrealities.

55. This indicates astonishment and horror.
146. "The Golden Age is worthy of 
vying with Nala, and
the Silver Age with Damayantī, who as well as Nala doth possess
a unique, shining religious virtue; but not ye two, Kali and
Dvāpara.\(^{56}\)

147. "Thou dost say 'I will surely do it.' But thou art wrong
even though thou art purposing to do it. The seen and unseen
causes of an effect are not under thy control.

148. "He who under a delusion would do wrong to Nala,
would soon, by reason of the injustice, undergo the suffering
resulting from that very crime.

149. "Kali, this thy grudge against him is not fitting. This
enmity of thine with Nala will not be to thy good.

150. "At this very moment renounce the unholy idea, 'There
will I go,' lest thou shouldst appear ridiculous in the royal court,
when thou reachest there.

151. "Thou canst not enter into possession of Nala and Dama-
yantī all at once, simply by going there; just as the letter 'ḍa'
cannot at once get into the group of letters ṣaṇṇām, when it is
read disjunct.\(^{57}\)

152. The other lords of the cardinal points approved these
words of Indra. But the two Ages, Kali and Dvāpara, refused to
accept them.

153. Then the gods, aiming at Kali, and Kali, aiming at the
gods, alternately began thus a quarrel, accompanied by raillery, in
identical language.

154. (Indra to Kali): "As she has chosen Nala, it is proper
thou shouldst not go (to Nala's capital). Of what use is this dis-
quiet or this swift aerial car?"

(Kali to Indra): "As she has chosen Nala, it is but proper
thou shouldst be coming back. Of what use is this hidden worry
lacking in dignity?"

\(^{56}\) The Golden Age or The Age of Truth and the Tretā Age (fem.) are
distinguished by religious virtue, the remaining two, Dvāpara and Kali fol-
lowing on a descending scale. The first line means also: The two Aśvins
may vie with Nala (in beauty), and the three sacrificial fires with Dama-
yantī (in purity). See Vocab. under नासव्य and भ्रता.

\(^{57}\) i.e., with base and suffix detached. In the genitive plural of बुध
(six), the थ is first changed into ढ which again becomes nasal, giving the
form पुष्णाम.
155. (Agni to Kali): "As she whom thou art going to choose as thy bride has already chosen some one else, this thy conduct is ridiculous and disgraceful."

(Kali to Agni): "As she whom thou went\textsuperscript{58} to choose as thy bride chose some one else in thy presence, this has become ridiculous and shameful for thee."

156. (Yama to Kali): "She, for whom thou art journeying, having chosen somebody else as her consort; let there be a check to thy wrath, thou, unrelenting and falsely irate."

(Kali to Yama): "She, for whom thou hadst journeyed, having chosen another as her consort; who else has sunken lower than thou, impotent and falsely irate as thou art?"

157. (Varuṇa to Kali): "Conquering Cupid by thy beauty, thou art traversing miles and miles on a mighty charger. But thou art a fool. Lowborn wretch, art thou not ashamed that she has chosen some one else?"

(Kali to Varuṇa): "Shameless god, as she has chosen some one else, art thou not ashamed, thou who hadst gone, mounted on a mighty charger, delighting people with thy lustre?"

158. The gods resolved to return to heaven, when they saw the two Ages, the third and the fourth,\textsuperscript{59} persisting in their rancour against Nala.

159. With Dvāpara as his sole companion, the stubborn Kali, senseless with jealousy, set out on his journey, which was destined to inflict suffering on Nala.

160. A cloud arose as an obstacle, hindering Kali from going to the land of Niṣadha, utterly inaccessible to him by reason of the plenitude of Nala's religious merit accruing from sacrifices and the charitable provision of wells, tanks and gardens.

161. The sinful Kali reached the holy kingdom of Nala to tarnish it by his possession of it; even as the sinful Rāhu reaches the spotless orb of the moon to overcloud it by an eclipse.

162. Then after a short space of time the dark, conceited Kali reached king Nala's capital.

163. Hearing there 'the detached text'\textsuperscript{60} in the mouths of people

\textsuperscript{58} "tried", if we construe पुरा यासि as पुरा अयासि (व्यया).
\textsuperscript{59} Dvāpara and Kali.
\textsuperscript{60} Padapātha,
reciting the Vedas, dark Kali could not advance a single step further.61

164. He came to a standstill, when he heard in the city that order of reading known as Krama62 on the lips of people reading the Vedas.

165. He kept up a swaggering pace so long as he did not hear the connected text of the Vedas while being recited by the readers of the Vedas.

166. His nose seemed to be destroyed by the smell of sacrificial butter. Hurt by the smoke from sacrifices, he could not open his eyes.

167. There the knave lost his balance on the courtyards of householders, which were extremely slippery to him on account of the ceremonial water offered to guests for washing their feet.

168. In contact with the powerful heat of the sacrificial fires, he felt himself to be heated, as if in wrappings plastered with mud. Every limb of his seemed to be cut asunder by gusts of wind from the fanlike ripples of tanks and pools dug for charity.

169. He was terrified to see there black sesamum grains, which seemed to be Death to him, while they were scattered by the four castes in every household in the course of their rites in honour of the Manes.

170. There he thought his heart was rent by the forehead-marks of religious bathers, as if they entered his heart, assuming the form of swords.

171. Kali was glad to see there a man telling a lie, but grew sad, when he saw him telling it to his wife (in jest).

172. He felt that the city which was covered with sacrificial posts bristled with spears. He thought the city which was full of religious people was occupied by ferocious beasts.

173. The wretch could not even get near persons observing the twelveday religious fast known as Parāka. He repeatedly stumbled while crossing the shadow of persons observing fasts lasting a month.

61. Verses 163–204 describe Kali’s despair at the sight of the observances of piety and religion in Nala’s capital.

62. In Kramapāthā the words are repeated in succession, e.g., षोषपथ: सं । सं वदेरे । वदेरे सोमन । सोमन सह । सह राजा । राज्यित राजा || Rigveda 10.97.22
174. There he saw goddess Gāyatrī, as she drew near from the orb of the sun, being invoked by Brāhmaṇas. Seen by her, he vanished in terror.

175. Nowhere did he find a rest for his foot; neither in houses full of householders, nor in woods full of anchorites, nor in any habitation of ascetics, nor in any temple.

176. Nowhere did he see any slaughter, dear to him, though he looked for it. Even in the mouths of fools he never found there his friend, dispute.

177. He rushed forward, rejoiced to see a cow meant for slaughter in sacrifice. But, devoted to the Religious Virtue inherent in the Soma sacrifice, the cow repelled him, an ass, even from a distance.

178. He deemed the silence of people observing religious vows to be a rebuke aimed at him. He felt his head to be spurned by those who were bowing to men worthy of homage.

179. Seeing in the hands of sages seats of Kuśa grass, he thought 'They are going to kill me with iron clubs.' Seeing in their hands water while they were washing their face, he thought 'They are going to curse me with the water.'

180. 'They are coming to bind me with ropes and strike me with sticks'. Thus he feared the Brahmacārins who wore girdles of Munja grass and carried sticks of Palāśa wood.

181. There he became gloomy with terror at the sight of sacrificial cakes before him. He shed tears, imagining the sacrificial ladies to be snakes.

182. He was rejoiced to see handling of wine by a Brāhmaṇa, but was sad to see him perform the Sautrāmaṇi sacrifice.

183. As many palmfuls of blood shot up from his heart as he saw hands folded in religious devotion by those who were versed in the Vedas.

184. He knew that those who had gone through the ceremonial bath marking the end of Vedic studies were his executioners. He knew, those whose passions were subdued were like Death to him. He was fearful at the very sight of a devotee who observed the vow of silence, as if the latter were the god of death.

63. Also: attached to a gentle ox (sūmamūḍḥākṣa).
64. The use of wine was permitted in this sacrifice. See Vocabulary.
185. Like a man looking for water but meeting with fire, the sinful wretch turned away in pain when he, looking for heretics, came across men learned in the Vedas.

186. He was rejoiced to see a man killing a Brâhmaṇa, but despaired to find that he was performing the ‘all-sacrificing’ Sarvamedha sacrifice.

187. He seemed to be threatened by the bamboo sticks in the hands of ascetics. The various modes of reading the Vedas employed by householders distressed the malevolent creature.

188. He wished to leave the very kingdom, when he saw persons sleeping on the bare ground in course of religious austerities. He experienced thunder-terror at the sight of sacrificial Kuśa blades.

189. Looking for a Jaina, he saw deerskins used by religious students. Looking for a Buddhist mendicant, he saw the discipline of persons initiated into Vedic sacrifices.

190. At the sight of persons engaged in religious meditation, telling the beads in their rosaries, he turned his eyes in the opposite direction and felt the pangs of the wrenching forth of the soul by death.

191. He would rather uproot his own eyes than see there Brâhmaṇas recite the ‘Sin-destroying’ verses of the Veda at morn, noon and eve.

192. Going about with the object of inquiring about the existence of even the slightest trace of falsehood in Nala and Damayantī, Kali nowhere saw anything that was akin to himself.

193. Kali who is hostile to ascetics without rhyme or reason, was mortified to see in the city the prosperity of things averse to him, namely, religious meditation, study of the Vedas, and Vedic sacrifices.

194. There he was glad to see a man having amorous relations with all women that came to him. But he became dejected, when he knew the man to be a worshipper of the Sāma revealed to Vāmadeva.66

195. Purity, an enemy to him, allowed him no passage on the earth; while the sound of the Vedas permitted him no refuge in the sky.

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65. Lit. felt feverish.
66. It was permissible to associate with women promiscuously during the adoration of this Sāma.
196. He was pained to see the New Moon and the Agniśṭoma sacrifice. He staggered as he viewed the full moon sacrifice, and considered the Soma sacrifice to be Death himself.

197. He saw men who killed heroes (in battle), but none who “killed” the sacred fire (by allowing it to expire). He saw none who slept while the sun was setting, but saw those who had attained salvation while living.

198. He was glad to see Brāhmaṇa eating in contact with one another, but became sad when he saw them taking Soma juice that had remained after oblations in the fire.

199. He obtained satisfaction, hearing of a person who was smeared with dust; but felt distressed when he saw him exposing himself to the dust raised by cows and scattered by the wind.

200. Joyfully he ran to where he saw a cow being killed. But the fool slowly turned back on learning that it was for guests.

201. He was glad to see a Brāhmaṇa who was forsaking his daily and occasional religious duties. But he fled far away with a dejected look, when he concluded him to be a man engaged in performing a Vedic sacrifice.

202. He was rejoiced to see in the city a man committing suicide, but was then pained to find that he was performing the Sarvasvāra sacrifice.

203. Seeing in the Mahāvrata sacrifice the dalliance of a religious student and a courtesan, the fool concluded sacrificial rites to be a haphazard wild dance of hypocrites.

204.

205. Kali then came to see Nala, whom the evil-eyed could not look at with ease, while he was in the company of Damayanti;

67. Regarded as a sin.

68. Promisucious eating was not regarded as a violation of caste rules on this occasion.

69. One of the recognised methods of bathing, known as ‘wind-bath’.

70. In ancient times cow-killing for the entertainment of guests was not regarded as a sin.

71. A sacrificer is under special rules and temporarily exempted from his ordinary religious duties.

72. It was permitted to commit suicide in the Sarvasvāra sacrifice owing to some incurable disease and the like.

73. See Vocabulary.

74. The poet here refers to an indecent episode of the horse-sacrifice. Kali called the author of the Vedas a hypocrite on the strength of this episode.
just as the Sun, who cannot be looked at by those who have defective eyes, is accompanied by the Light of the sun.

206. At the sight of the depth of their love he felt as if he were pierced by a lance. He felt as if his vitals were torn away at the sight of the waves of their mutual joy.

207. Unable even to glance at them, Kali departed from the place because of his own jealousy and vices, and the perfection of their radiance.

208. Looking for a place of refuge, Kali, hostile to Nala, went with a sigh to the beautiful house garden of Nala, whose splendour equalled that of Rāma.

209. There was no hindrance to his entering the garden, though it was surrounded by a hundred thousand guards; for no ascetics were there. The proud Kali felt that the atmosphere in the garden was partly sympathetic to him.

210. But he could not there climb the trees, which had been planted by Nala with the object of worshipping gods and Brāhmaṇas with their leaves, flowers and fruits.

211. Then he saw a single Bibhitaka tree, which, though useless for religious purposes, was planted (by Nala) merely to render complete the presence of all species of plants in the garden.

212. Kali highly valued the tree as his shelter in the woodland. Close to Nala's palace, it served as a banner of the palace garden.

213. The Bibhitaka tree, because it there gave shelter to the helpless Kali, became not only 'Kali's tree' but proved a Kalpa tree to him.

214. Methinks, because Kali had made Virtue stand on one leg, this tree was now his only place of refuge.

215. There, taking up his abode in that tree, he dreaded the Kṣatriya king, who maintained the sacred fire, and was initiated into sacred ritual; just as one who lives in a house of straw fears the dove, the bird with fire.

75. The Bibhitaka tree which supplies the wood for making dices is also called 'Kali's tree' (कलिकृत्रम).  
76. The all-giving divine tree of that name.  
77. Virtue is believed to have only one foot in the Kali age. Kali had made him stand on one leg (पद), but now he himself had only one पद, which means in this case 'footing', 'place of refuge'.  
78. A dove perching on the roof of a house is regarded as an evil omen involving risk of fire.
216. Thus staying, having occupied the Bibhītaka tree, Kali could not overcome the holy king who was Damayanti’s beloved.

217. When Kali obtained that place of refuge, he lived there many a year, looking for some sin in Damayanti and in Nala.

218. In that wood, there was the phenomenon of the Kali Age, sleepless in his eagerness to beguile Nala; just as there were creepers with sleepless buds of flowers.

219. Wishing to know of any offence committed by Nala, Dvāpara roamed over the earth, thinking “No one is free from blemish in the opinion of the crowd.” But his hope was futile.

220. Taking up his abode in the garden, which ever rivalled the moon with its flowers blossoming on account of the constant application of fertilising processes, Kali looked like the emblematic deer in the moon by reason of his possessing a lustre glossy as the gleam of the (dark) wings of Kādamba geese.

221. In Nala’s city, which was so vast, long was the sojourn of Kali in the garden. But he met with a serious obstacle on account of the religious merits of the people. Meanwhile, with a boundless joy in his heart, Cupid made the tip of his bow touch the top of his ear to wait upon Damayanti and Nala.

222. Epilogue. Śrihīra etc.

In the epic, The Story of Nala, composed by him, very similar to the sister work, The Panegyric of (king) Chinda, the seventeenth canto, brilliant by nature, is at an end.

79. i.e., drew it full length.
CANTO XVIII

1. Nala then made Damayanti enjoy love's dalliance, after he had thus won her, the best of wives. She was to him a boat for crossing the ocean of pleasure, the third object of human endeavour.

2. A knower of the self, he acquired no sin, though he enjoyed pleasure with her day and night. An artificial devotion to worldly pleasure taints not one whose mind is purified by knowledge.

3. Entrusting his kingdom to his ministers, eagerly did he worship Cupid in the company of his beloved, in his golden-storied mountain-high palace, with floors made of crores of multicoloured gems.

4. The palace surpassed the mountain of the gods, by virtue of having objects coming at its will, owing to the power of the string of divine gems which adorned Nala's neck.

5. The interior of the palace was incessantly perfumed with the best of dark Agaru wood, and was cooled by a breeze, mellow with the camphor and sandal powder applied to the windows.

6. At one place, the palace was brightened by lamps with highly fragrant oil, having wicks made of the incense known as 'Cupid's arrow'; (lamps) that seemed to be sprouts of the might of Cupid's flashing arms.

7. The floors of the palace, with beautiful bejewelled pavements, shone forth, plastered with a paste of saffron and musk. They were washed with water scented with camphor, and had wreaths of mountain flowers scattered in the corridor.

8. In one part of the palace, a bed made of flowers assumed the beauty of an ornamental brow-mark on the floor. It had charming hues, softness and fragrance mellow from the pressure of Nala's limbs.

9. In another part, the waves of fragrance from masses of opening flower buds in the house garden near by, were perfectly like Damayanti's breath.¹

10. The wind worshipped the Prāṇa breath, chief among the

¹. Lit. adopted a kinship to Damayanti's nostrils. See also Vocab. under कुटिः.
breaths\(^2\) of those who lived in the palace, with offerings of sprays of the honey of mango blossoms rent by parrots living in the garden,\(^3\) that had trees of all the seasons in their glory.

11. In one place, all the parts of the edifice were made of gold. In another it was made of immaculate jewels. In one place were picture galleries made. In another it was a magician with its unsteady shapes.\(^4\)

12. The Creator, a king among artists, was supposed to be suffering from gout owing to his old age, while he shook his head (in wonder), repeatedly looking at the palace, which contained multiform images reproducing the beauty of diverse wonderful objects, worthy of being reproduced.

13. The palace provided amusement in the form of mysterious talking and the like by persons kept hidden in chambers inset in the walls. It had numerous puppets causing wonder by their peculiar movements controlled by means of strings.

14. Even on dark nights it had profuse moonlight from the rays of jewels set in its walls.\(^5\) Even in the summer it utterly dispelled drowsiness caused by heat with showers gushing from water spouts.

15. There a house sparrow, expert in the art of love, occupying an ivory perch, observed what modes were followed in the dalliance of Damayanti and Nala, and what were not.

16. There, at one place, the eyes of Nala and Damayanti met with the amorous gaiety of pairs of swans adorning a pool of water; just as they did the repetitions of the sensual sports indulged in by frenzied sparrows.

17. There, their murmurs of love were drowned by the notes of lyres and the sound of flutes, by the cooings and hummings of cuckoos and bees in the pleasure garden, and by the noise of bracelets and other ornaments of dancers.

18. Even in the interior of the inner apartment, they heard the whistlings of the unsuspecting idols\(^6\) of Cupid and Rati in-

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2. Lit. chief of its family. The Prāṇa or life breath passing through the nose is the chief among the five vital winds (Prāṇa, Apāṇa, etc.).

3. i.e., the inmates of the palace could inhale the fragrance of the mango blossoms wafted by the breeze.

4. The reference seems to be to the play of light and shade.

5. Lit. jewel-rays present on the walls.

6. Idols consecrated with mantras are supposed to have life (cf. राणप्रतिष्ठा).
stalled in the palace, through windows stripped of their curtains7 at night.

19. In the front of the palace, a unique rivulet, sweet and bright-watered, curved like the horns of the black antelope, and resonant with the beautiful songs of Kinnarís, never ceased to flow day or night.

20. There on the walls were legends depicted in pictures in their entirety; Cupid laughing at Brahmá’s egregious rashness, his passion for his own daughter (Sarasvati).

21. The rash act of adulterous frolic of Indra, the paramour of Gautama’s wife,8 was engraved on the walls; (an act) that proclaimed Cupid’s triumph.

22. The Fame of the edifice, acquired by surpassing Indra’s palace, and resembling an autumnal9 full moon night, brightened the world, disguising itself as the bevies of pigeons flying over it.

23. In the courtyard of the palace were enacted plays based on the story of the moon’s amorous wantonness in regard to Bṛháspati’s wife; (plays) that were nectar streams of the art of Bharata.

24. The golden dove-cot of the palace was engraved with beautiful utterances strung together by Śukrācārya, on the subject of Śiva’s amorous enjoyment in the Devadārum grove, and Kṛśṇa’s sports with the cowherd maids.

25. A parrot, going about there, sang of the sage Parāśara who caressed in broad daylight the fisherman’s daughter10 on the Yamuná, being made restless by Cupid who respects no time, place nor object.

26. There at one place were sages depicted in pictures, supporting themselves on the pitcherlike breasts of nymphs, without crossing the ocean of austerities, whose shore had come well within reach of their hands.11

7. This is the alternative meaning of कपूरुष्कुट्टिकम् given by Nārāyana. The sentence might also mean: ……windows which were made to give up the character of counterfeit walls at night, i.e., the windows of the sacred chamber were opened at night, but kept closed during the day when they looked as if they were part of the wall.
8. Ahalyā.
9. Lit. belonging to the month of Kāṛitika.
10. i.e., Satyavatī.
11. The reference is to the stories of sages yielding to the temptation of nymphs. The imagery is that of a swimmer exhausted before reaching the shore, and supporting himself on a floating pitcher.
27. At the rumbling sound of drums, the peacock of the palace danced with the idea: “My master, and I who carry him, have both conquered Cupid who is so powerful, because we abstain from amorous dalliance.”

28. There, as if out of rivalry, Nala and Damayanti played the role of Cupid and Rati in order to conquer their conquerors, Cupid and Rati, who were yielding to passion at the sight of them both.

29. In that palace, resembling the mountain of the gods, there took place their sports of love, unseen even by great poets, unlearnt even by courtesans.

30. What fear did Damayanti have for her husband, Nala, a manly youth; while she was a girl who had not yet passed the years of her maidenhood!

31. Because she had formerly confessed her love to her beloved, when he met her during his mission, she knew not for shame what to do, thinking of the liberty she had taken.

32. Because she had hastily chosen Nala of her own accord, discarding all shame in the open assembly; recalling her rashness, she could not now look him in the face.

33. She did not even glance at the direction, which Nala occupied, on a seat covered with the rays of its gems; as if she were offended, becoming jealous of it.

34. Bowing her head so low as to plunge into the river of bashfulness, and looking like a puppet on the doorway, she turned a deaf ear to a hundred invitations of her consort.

35. For fear she entered not her consort’s apartment. When persuaded to enter it, she occupied not the bed. Though induced to occupy the bed, she did not lie close to him. Though persuaded to lie down, she turned not her face towards him.

36. Not only did Damayanti feel deeply shy before Nala; but Cupid himself, overpowered by Dame Shyness in Damayanti’s heart, was positively ashamed for a long space of time.

12. Kārttika, whose conveyance is a peacock, is a chaste bachelor, while the peacock is said to have offspring without sexual connection.

13. i.e., the deities of love, who had made Nala and Damayanti suffer the pangs of love, now themselves yielded to passion at the sight of the newly married couple.

14. See Canto IX.

15. Direction (रित्र) is feminine in Sanskrit and often described as a woman.
37. Even when she herself wished to do something, she who was fair as Pārvati desisted from the attempt, when her consort besought her to do it.

38. When he recalled her feelings towards him, which he had ascertained during his mission to her; he suppressed in his mind, which suspected a coldness in her, the apprehension caused by her indifference to him from excessive shyness.

39. At first he had let her come to him in the company of her girl friends; then in the company of only one. Full of wiles, he sent away this one, too, on some errand, and reduced Damayanti to the position of having him alone as her companion.

40. A master of the art of love, he drew his beloved near with the circle of his embrace with the manner of one still far away, though she had been placed close to him by her maiden friends.

41. As she was drooping with shame, he kissed her first on the forehead; then on the cheeks, as she by degrees bent herself less. Then as her confidence grew at this, he smiled, abruptly kissing her on the face.

42. Child Cupid, just when he was astir a little in her heart, again sank low, admonished first by Shyness coming to her heart; and then threatened by powerful fear.

43. During love's revelry, each one of her beloved's arms, which wanted to clasp her round by force, was long resisted by the maid who left no entry for them, pressing herself close against the bed.

44. Feigning a curiosity to look at the beauty of her pearl-string, her consort touched the extremity of her neck with his hand, which passed close to her bosom.

45. He touched her budlike breasts, as he put his pearlstring (round her neck), saying, “Since thou didst honour me with thy wreath in the Svayamvara assembly, it is proper that I, too, should pay my homage to thee.”

46. While the fair maid was unconscious with sleep at night, his trembling hand, which he had placed near the knot of her skirt, was pushed back by her, when she was awakened by the movements of his hand to and fro.

16. Lit. caused by her who was indifferent.
17. Lit. as if he were at a distance.
18. The reading अघास्यविशिष्टम् has been followed. Lit. he had his hand removed by her who was awakened, etc.
47. The king smiled, gazing at the silken scarf of his beloved's thighs. Overwhelmed with shame, she covered it with the fringe of her cloth, as if she were nude.

48. Clever as he was, he thus a little removed her fear by degrees. In her mind, too, Cupid slightly suppressed her bashfulness while he bent his bow.

49. She smiled, but laughed not; amused though she was by his witty remarks. What woman doth show to others the two rows of her priceless ruby teeth?

50. At the sight of Damayanti's breasts, marked with the imprint of the gems of her necklace pressed into them, her maiden friends guessed (in the morning) that the fair damsel had undergone the ardour of her beloved's embrace.

51. When (in the morning) she asked her friends, who helped her to dress, to tighten the knot of her skirt, they guessed with a smile: "Here took place some frivolous act of her consort's hand."

52. Concealing her feelings somewhat out of shyness, and somewhat manifesting the grace of them with good humour, she, a woman of the Lily class, resembled a lily with buds and full-blown flowers.

53. Cupid urged the fair-browed maid to look at Nala; but shyness prevented her looking at him. Her looks ran towards her consort; but turned back from their path over and again, full of shame.

54. She brought her consort neither within the range of her sight, nor placed him beyond it; for she fixed her eyes on diverse objects, by looking at which he could be looked at as well.

55. Impatient of separation during the day, she had longed for the night, the time when to meet her beloved. But abashed at her consort's dalliance at night, for shame she wished for the coming of the day again.

56. "I only will do what thou dost allow. Be not shy. Away with fear. I am just like thy maiden friends." Thus did Nala reassure her ever and anon.

57. The fire of her love, which had remained smothered by the magic herb of bashfulness, was stirred again by effective invocations, her beloved's loving words.

19. पद्मिनी, the best of the four classes of women.
58. Firmly she covered her breasts with her arms, turning back her beloved’s hand placed on her bosom. It seemed as if she, discarding her beloved from shyness while he was by her side, embraced his image that was in her heart.

59. “Once will I drink of thy lips; nothing else do I beg of thee.” Thus saying in a low plaintive tone, he tasted her lips, crushing them with force.

60. “I, thy slave, have drunk the wine of thy mouth. Now I should do my duty. So I will render service to thy thighs.” Thus saying, he placed his leafy hand on them.

61. “Was there anything wrong during kissing and the like? Now, too, do not fear in vain.” Thus saying, he effected the first unloosening of the gazelle-eyed maiden’s girdle.

62. Then did she experience a dalliance that had in it plenty of resistance and curiosity, perspiration and tremors, fear and desire, pleasure and pain.

63-4. “Proper it is that thou shouldst be abashed. For to thy mind new is thy union with me. But, even my mind, shameless because of constant union with thee (in dreams), yields now to shame!” Thus he, being clever, ridiculed her in such wise that she was ashamed even to feel shy before him; though she had been overwhelmed with bashfulness,\(^{20}\) full of resistance to him at the beginning of the dalliance.

65. Even during the day, when hustling people were about, he said to her by signs when he saw her, “I long for the clasp of thy arms and the fragrance of thy mouth; the joy of thy hips and the contact of thy bosom; and the curve of thy legs.”

66. At morn, holding her back when she would leave his bed, Nala, the Indra of the earth, compelled her, the Śacī of the earth, to give him a pleasure, to wit, the reposing of her face on his own and the like; something which he at other times could never compel.

67. At daybreak, going forth from her consort’s bed, she was ashamed to see the joy of her fair-browsed comrades, spontaneously remembering her own recently finished gaiety of love.

68. Making himself invisible by virtue of the boon of the gods, he stood by and overheard her talk with her friends. Then did he emerge into view, laughing at her, while she narrated to a maiden friend the doings of herself and her beloved at night.

\(^{20}\) See Vocab. under लक्षित.
69. She was laughed at by her consort, as she was struck with fear when she saw female Cakravāka birds part with their mates. But the mind, perturbed about something without any cause, doth speak of events yet to come.  

70. That she did not draw back her face when kissed, showered nectar in her consort’s heart. No longer she pushed back his hand when he placed it on her. Was not his whole being gratified at this?

71. He could place his hands only on her arms, with which she had covered her bosom; then on the scarf of her bosom without her arms on it; and then even on her uncovered breasts.

72. When she refused to give him a scratch with her fingernails despite his entreaties, he made her distracted with talk, and was delighted to scratch himself with her nails, while taking hold of her hand to place it on his bosom.

73. He, being the master, could take off by force the fair damsel’s scarf, the outer covering of her bosom. But never could he remove the inner screen of her maiden shame.

74. Brightly she shone, a frail maid who could not be made to shun bashfulness and patience even by mighty Cupid. Even without raiment might one appear to be beautiful, but not by discarding patience and shame.

75. Shaking her head, she turned him back, who was eager to make her talk. He said thus to her, “Since thou dost not say ‘no’ to me when I ask thee for love’s satiety, clearly hast thou given thy consent to me.

76. “Have I not grasped the meaning of the shaking of thy head, meant to express a ‘no’? The equal number of the negatives does clearly express an affirmative, thine own longing for love-play.”

77. “Wilt thou not speak? Wilt thou not? Should I not then hear thy words?” Thus saying, he related in her own gentle words what she had told him, when he had gone as a messenger to her.

78. Formerly she had firmly restrained his hand when he placed it on the border of the knot of her skirt; but thereafter she did so with a languid hand. By degrees, she came to thwart him, by saying merely No, No, No.

21. This was a tragic foreboding of how she would one day be forsaken by Nala in the woods.

22. She had shaken her head twice, which Nala interprets as two negatives making one affirmative.

23. See Canto IX.
79. Everyday she came to him ever new, displaying her art separately in her beauty, her dress, her clothing, beauty paint, ornaments and the like; an art which caused one to mistake her for a nymph.

80. She charmed him ever more, manifesting the ocean of her love by the expression of her feelings; her power of appreciation with pleasing words; and her devotion with constant service.

81. Though she appeased her beloved, when he was angry at her refusal to offer herself to him; she did not yield so far as to allow him to enjoy her by force, when he besought her again.

82. Offering her tender limbs to her beloved with a great reserve, she preserved for them the same affection from him as on the first occasion of dalliance; for they were made inaccessible by her stubborn pride, resistance, and bashful nature.

83. Devoted to her husband, she dallied with him, creating by her religious austerities (magic) forms one after another, and all that was fitted to accompany such forms; forms for her consort, beginning with that of Śiva and ending with that of a tree; forms for herself, beginning with that of Pārvatī and ending with that of a creeper.

84. There was no earthly spot nor ocean nor wood nor table-land nor province nor region of the universe where she did not sport with him. No mode was there in which she did not unite with him.

85. Bending herself, she blew out the burning light with the breath of her mouth, when her beloved pulled her scarf. But, with wonder she saw the regions around her lit up by her consort's crown gem.

86. When she placed her lotus ear-ring on her beloved's head, wishing to cover up the gem, it seemed as if she worshipped Cupid disguised as her beloved in order to sport with her.

87. She was glad to have covered up the gem. But when she saw a light emerging on either side of her, she was so confused that the sentiment of her love was merged in a commotion of curiosity, wonder, shame and fear.

88. She saw that, when she put out one of the lights, the other, though she had already put it out, burnt again. Then recalling the fire god's boon to Nala, she merely closed her eyes, shaking her head.

24. Lit. had a state of mind where the sentiment, etc.
25. See 14. 77.
89. "Timid girl, see thou canst not be seen by me, since thou hast closed thy eyes!" Thus mocking her, he enjoyed the bashful maid, bringing on darkness again.

90. "Here I kiss thee; here I scratch thee with my finger nails. Here I clasp thee round; here I carry thee on my bosom. I will do thy behest alone. But leave me, o leave me. I am thy serving maid." Thus, during love’s career, feigning to be entirely submissive in her caresses, she, a cunning maid, played a trick on her beloved and on shame itself; while she gave him kisses and the like. What, indeed, is inconceivable to those who have a clever mind!

92. In the dark room, with the help of a lightning-like lamp, no sooner lit than extinct at his will, he enjoyed the pleasure of looking at her facial expression born of a dalliance free from diffidence.

93. While she knit her eyebrows during love’s union, it seemed as if Cupid bent his bow. The moaning sound which she then made was Cupid’s hum while discharging his arrows.

94. While she shook her hand, her lips being hurt by her beloved’s teeth, she was seen to give lessons to Cupid in dancing, who was at that moment transported with joy.

95. Embracing her beloved, she could not clasp round his spacious bosom; nor could he the bosom of the maid with arched eyebrows, widened as it was by her breasts, high and plump.

96. The circle of their creeper arms locked in an embrace which held fast both of them, was truly Cupid’s nose made of stalks of golden lilies.

97. On the beloved Damayanti’s bosom, the resting ground of Cupid and Rati, her breasts pressed by her beloved’s embrace looked like two pillows, round and contiguous.

98. Damayanti’s thighs shone forth with the gentle nailmarks given by Nala, as if they were two golden triumphal pillars of Cupid and Rati with their panegyric engraved on them.

99. Her breasts, stout and firm as a pitcher, transmitted the

26. The eyebrows of a beautiful woman likened to Cupid’s bow.
27. Lit. pressed by her beloved in an embrace.
28. Lit. acquired the character of......
29. Indelicate.
lustre of the pearlstring over them to her beloved’s tender lotus hands, which wanted to squeeze them in their grasp.

101. With Palāśa blossoms, his own finger nails, he worshipped the breasts of his bride, which had a blue and red hue, embellished with musk and saffron, and grew up spontaneously on his beloved’s bosom.

102. Then Nala’s face like the lunar orb, while it kissed the face of the maid whose face was like the lotus resembled the moon not fully risen from the ocean, and joined to its own reflection on the water.

103. During their delights, they perfectly enjoyed the pleasure of wine drinking with the nectar of their lips; (nectar) reddened by an excess of betel in their mouths, and perfumed with the camphor known as the Rising Sun.

104. At that time, making a whistling sound, and passing through violent emotional tremors, the fair damsel declared, even without the medium of language, that her consort’s mouth while kissing was like the cold-rayed moon.

105. The orb of Nala’s face, while it came in contact with his beloved’s breasts, in order to kiss them, resembled the moon with two golden pitchers attached for filling them with the moon’s own nectar.

106. Looking and looking again at her, he looked at her more and more in joy. Embracing her more than once, he embraced her again. Though he had kissed her, eagerly did he kiss her again. But in no wise was satiety to be found.

107. The beautiful fair-eyed maid, with her bosom spotted with drops of sweat, did not long notice the wide circle of the pearlstring on her bosom, though it was torn asunder by the sportive movements of the dance of dalliance.

108. “Merit” was the reason why the pearls of her pearlstring could abide on her bosom. Otherwise, at that moment, stripped of their “merit,” why could they not remain there?

109. At that time, the pearlstring resting on one of them became by reflection an ornament of the other’s bosom, which was flooded with perspiration, and had its own pearlstring torn asunder.

30. Lit. struck her beloved’s....hands with the lustre of the pearlstring.
31. The breasts are indirectly likened to two phallic forms of Śiva. See Notes.
32. There is a pun on तुषा which means both “merit” and “thread”; here, the thread with which the pearls had been strung together.
110. She ranged unto the farthest limit of all joys, while her budding youth was enjoyed by Nala, who kept a nightlong watch over her face, and destroyed Cupid's pride of beauty with utter disdain.33

111. In contact with her limbs, Nala felt his inmost heart to be solaced. To look at her was to him the feasting of his eyes on the quintessence of nectar.

112. He was first delighted with the ornaments of his beloved. But he was sad to think they were standing in the way of his looking at parts of her body, screening them from view.

113. They regarded even the interval caused by their thrills during embraces as one of miles. While looking at each other, they felt even the blink of their eyes to be an interval of years.

114-17. 34

118. The scratches which they gave to each other with their finger nails in their frenzied joy, when they reached the culmination of their passion, was like a seasoning of molasses with red pepper sprinklings, giving relish though sharp.

119. Her beloved was not tired of looking at her, when she was for a moment languid with the exhaustion caused by love's exertion, eyes half closed and pupils rolling.

120. Her exhaustion led her beloved to fan her for a while. A wife like her, a goddess of worldly happiness, makes even the Creator lose the stability of his mind.

121. With drops of perspiration on the tip of her nose; with the red lac paint of her nether lip gone; with thrills half dying on her cheeks, her face brought indeed delight to Nala.

122. To her beloved's mind, owing to her love, her face was at that moment worth a million; deeply abashed it was, imbued slightly with passion, heavily weary, and tinged with joy.

123. Strange that the thirst of Nala's eyes was not quenched, in a measure proportionate to their drinking in the pores of his beloved's skin filled with perspiration!

124. He sank in an ocean of delight at the sight of her shining armpits made visible by herself, when she threw back her hands to bind her lock of hair that had no longer its wreath of flowers.

125. The slender-waisted maid could not help smiling at the

33. Lit. with the sole of his left foot.
34. Indelicate.
sight of her consort's nether lip, which was beautiful with the col-lyrium paint of her eyes attached to it, and looking like a red Bandhūka blossom with a bee clinging to it.

126. Seeing her turn back and smile, her consort asked her the cause of her mirth, whereupon the bashful bride gave him a reply, putting a mirror into his lotus hand.

127. When she saw his face, the brow charming with the red lac paint of her feet attached to it, while he kissed them, she recalled the rising moon with its crimson hue still remaining, bending and bending her face in shame.

128. Drooping with shame, she with her extremely gentle breath, removed the erotic langour of her beloved, while she saw him reflected on her perspiring bosom; as if he lived incarnate in her heart.

129. Finding on her nether lip a cut left by her beloved's teeth, she gently touched it and was surprised; it was causing a pang hitherto unfelt, owing to the freaks of Cupid's commands.

130. Ever looking at the playful nailmarks left by her beloved on her breasts, she cast a look at her smiling consort; the corners of her eyes shrinking with a gentle wrath.

131. Seeing that his beloved's face seemed to be tinged with ire, he said to her in a voice somewhat tremulous with fear, "Slender one, I know not who made thee angry.

132. "Slender maid, let not this untimely colouring with a thin paint of the saffron of anger, appear in thy silent drooping face, worthy of the moon's respect.

133. "Let this wish-fulfilling wreath of gems clasping my neck, shower sprays of nectar, besought to do so by me. Let it remove thy pain anon, caused by my finger-nails and teeth."

134. "My hand which produced rainbowlike nailmarks on thy bosom wiped off its offence by its service of fanning thee. Let it again, if need be, caress thy feet."

135. "Fair maid, if it was improper for my mouth cruelly to bite thee with its teeth; why not, say, take revenge on it, biting my lips in thy turn?"

136. "Let my crown gem, which rendered futile the putting out of the lights by thee, while I was stripping thee of thy vesture,

35. Lit. the play of finger-nails.

36. Lit. nails and the like.
bow low at thy feet. Compensation alone will not make amends for its offence.”

137. After he had spoken these gentle words, bowing low on the bed; he brought the stream of the beams of his crown gem in contact with her crimson lotus feet.

138. Combined with his own reflections on all her toe-nails, he looked like Cupid, as if the latter assumed eleven forms in order to overcome the manifold forms of Śiva.

139. He said to her, “Cease thy wrath. Look, the brief vernal night decays. Wilt thou another night choose to pursue for a moment the remainder of this same wrath?”

140. Then the fair damsel gratified her consort, hiding with her hands her lotus feet; while she showed a smiling face, whose sensitive pride was swept away by his obeisance.

141. By virtue of the elixir of their mutual love, they became desirous of union again; but could not fulfil their wish. Shortlived was the lowborn night.

142. When they occupied the bed for sleep, the lover freely spoke to his beloved, his words being interrupted at intervals by the revelry of biting and drinking her lips.

143. “Let lifelong devotion be the apology of Nala, who cruelly gave so great an offence to thee, fearing to deviate from the path of virtue, having undertaken a mission on behalf of the gods.

144. “Fair maid, it is a carnival to look at thee. Whatever delights thee I value as if it were a mighty realm. The joy of embracing thy limbs is an ablution of nectar to Nala.

145. “What happiness is there in Viṣṇu’s installing his beloved on his bosom, or in Śiva’s union with the half of Pārvati’s body? But, slender maid, during love’s revelry, I wish thee to be united with me as a river is with the ocean.

146. “It would be unseemly to say to thee, ‘Devotedly consider me to be thine own.’ With the price of thy kindness hast thou bought me, spurning Indra like a straw.

147. “When overhearing thy conversation with thy maiden friends, more than once have I seen thee restless with fear on hearing the story of Sitā, fated to be forsaken by Rāma without cause.

37. Lit. he whose hair kissed the bed.
38. i.e., the eleven Rudras.
39. i.e., by way of preventing him from touching her feet.
148-9. "When thy friends spake of their terror, caused by the shrub which shrinks up when its leaves are touched, and by the quivering flesh of turtles, and the chameleon which keeps moving its head; I have secretly heard thee say thine own fear was caused by the chance of separation from me. But never will I part from thee." This boon he uttered, for he was afraid of speaking falsely.

150. "Sleep seems to flee from us to-night, angry with us, saying, 'Alas, you are devoting my time of repose to your love-play, though I helped you to live during your separation, uniting you (in dreams)'."

151. While her beloved spake thus, she lightly closed her eyes in joy; just as the night lily closes its petals, owing to its keeping awake at night, when at dawn the cuckoo sweetly sings.

152. Then they slept, pressing each other with the fold of their embrace, and beholding their mutual acts in dreams; thighs interlaced and lips conjoined.

153. In joy slept the couple, the oneness of their life's breath being clearly declared by the ceaseless mingling of the currents of the gasps caused by their lovelorn languor, which could be noticed from the rapid intake and outgoings of their breath; while the king's bosom, imprinted with the figures of elephants and dolphins that were among the pictorial designs painted on his young consort's bosom, symbolised the unity of their hearts.40

154. Epilogue.

Śrīhīra etc. In his work, the epic "Story of Nala", praiseworthy for its relationship of a good brother to the sister work "Śiva-sakti-siddhi", the eighteenth canto is at an end.

40. Lit. the couple whose hearts had a unity symbolised by the king's bosom, etc.
CANTO XIX

1. As the night declined, bards, wishing to awaken Nala, Cupid of the land of Nisadaha, lying by the side of his beloved, chanted forth strains lavishly drenched with distinct poetic sentiments, and accompanied by a variety of emotions, and expressed with the art that is in melodious wreaths of words.

2. "Victory, victory to thee! Mighty king! Richly reward the beauty of the morn, glancing with thy slightly weary lashes. Quickly rising from bed, let Damayanti be the first sight of good omen to thee. Yea, no benign agency is there more potent than a dear one's lotus face!"

3. "The Region that is Indra's queen shows now a smiling face, her clear aspect, as if she were looking at the moon while he visits the Region that is Varuṇa's wife; (the moon) grown nude by the gradual loss of his raiment of rays.

4. "Such stars as are not very large are no longer visible to the eyes. Gradually the rays of the sun pervade the sky, proceeding in an endless chain. Yonder moon, too, decaying in life, speaks of the weariness of his rays that fight with the gloom of the night.

5. "In contact with the rays of the sun surpassing the lustre of red lac, the mass of darkness is glistening bright like an expanse of clay, clearly pecked by the quick beaks of numerous white-winged birds. The bee, though it thinks it is black, flashes as if it had a purple hue.

6. "The limpid water drops lying on the tips of young Kuśa blades, accumulated by a succession of drops of dew, which look like sprays emitted by the Night, have surpassed pearls in beauty, marvellously fitted by a pearleater into the sproutlike tips of iron pins."

7. "The stars in the sky are being carried away to serve as neat and clear Anusvāras in the Om syllables preceding those

1. Lit. by giving the eyes which have....lashes.
2. The East.
3. The West. The East smiles at the setting moon visiting the West like a paramour.
4. The water drops are compared to pearls and the Kuśa blades to iron pins.
5. It will be remembered that the Nāgari Anusvāra is represented by a dot.
Rigveda verses, the rays of the sun. Doubtless for the formation of the accents of these verses, the rays have been taken away from yonder orb of the moon on account of their being placed high aloft in the sky.6

8. "The sun is speedily killing the night, catching it by its lock of hair, the darkness. Seeing this, the night lotus falls into a swoon. Thou, Nala, art covering thy eyes (with thy hands); and, the moon is completely bereft of its strength: just as Indrajit killed the magic Sitā, while the monkey Kumud, seeing this, fell into a swoon; the monkey Nala closed his eyes; and Sugriva's spirits were greatly quenched.7

9. "In the sky, the pleasure bed of divine couples, the galaxy of planets doth assume the rich beauty of a part of the flower wreaths cast off during amorous dalliance. And the full moon, filled inside with masses of cotton wool, its tender rays, bears the semblance of a pillow.

10. "Verily the rays of the sun now adorn the neighbouring region, assuming forms that are apparent manifestations of the thousand ramifications of the four Vedas. It is their echo, consisting of the words of the Vedas, that goes up on the highway from the mouths of those who recite the Vedas.10

11. "Lord Sun, the natural friend of the day lotus to some extent makes the terrace of Indra’s palace his foothold. His tireless revolution round the Mountain of Gold is crowned with success, because he hems in Darkness, his receding foe, in the region of the western sky.

12. "Concluding from the hoverings in yonder sky of those hawks, the rays of the sun, killing the crows of darkness, that the sun is going ahunting; the moon betook himself to the west for

6. उष्णकालतत्त्वया is explained by Nārāyana as उष्णितरामू उद्विर्मालतत्तवा युध्यतत्त्वा, अथ ज.......उपरिप्लनितत्त्वा च. The sentence means also: The rays have been taken away......doubtless for the formation of the high-pitched acute accents (उष्णकालतत्त्वा सर्वविरुचनाय). It is fancied that the lunar rays are suitable for serving as the straight lines indicating the Udātta or acute accent in Vedic verses.

7. See Notes for the puns.
8. i.e., looks like.
9. Lit. does not forsake.
10. The so-called thousand rays of the sun are pictured as the texts of the thousand schools of the Vedas, while the voice of the people reciting the Vedas is imagined to be the “echo” of these rays representing Vedic texts.
fear of his hare\textsuperscript{11} being killed; while those pigeons, the stars, flew away on receiving the news.

13. “The stars had densely filled the sky, the courtyard of the gods, as if they were pearls dropped from the pearlstrings torn asunder during the amorous sports of the gods. Now, at morn, owing to the cleansing by the sun,\textsuperscript{12} the sky doth look different with the beauty of its natural state.

14. “The sky first welcomes the rays of the sun with unbroken grains of rice, the stars; variegated with joints of Durvā blades, the surrounding expanse of gloom. It then offers a hospitable entertainment with barley flour mixed with water, to wit, the flakes of powdery snow hovering in the sky.\textsuperscript{13}

15. “If Sukrācārya, the preceptor of the demons, were not afraid of breaking the vow of silence during early morning prayers, would he not utter the charm that brings back the dead to life and plays in his throat, in order to restore Darkness to life as he did Kaca; (Darkness) friendly to the demons, who hath met with death at the hands of the sun?

16. “At this moment, during the night’s battle with the day, the peaks of the Mount of Sunrise, where the sun now roves, bear streams of red chalk melting with heat. Garuḍa, the younger brother of Aruṇa, having come there out of his eagerness to salute the rising Aruṇa, the charioteer of the sun; should there be assumed, on account of the meeting of the two, the presence of a rampart of newly baked brick.\textsuperscript{14}

17. “Now surely do the mares of Indra’s army have an amorous desire for the horses of the sun’s chariot, seeing them near.\textsuperscript{15} Now does the female Cakravāka bird, deep in her love, have an amorous passion for her mate,\textsuperscript{16} her heart yielding to Cupid’s arrows.

18. “Swishing their tails, colts neigh gently in hunger, desiring to have milk, having been without any food during the night.

\textsuperscript{11} Hawks are called “hare-eaters” (शाबादन).
\textsuperscript{12} See Vocab. under बृहदर.
\textsuperscript{13} The imagery is that of receiving a guest with offerings of rice, Durvā blades and barley flour.
\textsuperscript{14} The golden body of the bird-king Garuḍa glistening with the rays of the rising sun is fancied as producing a flaming wall round the top of the Sunrise mountain.
\textsuperscript{15} Indra’s position being in the east, his mares come across the horses of the rising sun.
\textsuperscript{16} Lit. master.
A troop of horses, hastily rising from their places (in the stable), and making a low sound, desire to have salt; for they are known to be fond of licking the rocky salt found in the Mani-mantha mountain.

19. "Is it not right for the assembly of stars, nor proper for the night that they now refrain from looking at their consort, the Moon, whose rays now wane? But, the Moon's heart is clearly made of stone, its dark petrified look coming into view. For, alas, the heart was not quickly rent asunder even when they were separated from him.

20. "The Sun, I ween, is wedding yonder Dawn, who offers the stars as grains of parched rice as an oblation in the fire, the glow of the sun. Like her, the Sun too will go round the wedding fire. Who is not eager to look at his hand with the nuptial thread attached?"

21. "You two who have the beauty of Cupid and Rati! Since we master bards are fully responsible for imparting friendly advice, we boldly speak unto you. Even though our harsh words are a hindrance to your pleasure, which is contrary to religious virtue, will they not (in the end) lead to your good humour, even to joy?

22. "Let thy beloved quickly part from thee. Thou who art pure with austerities, say thy morning prayers. How is it that this morning twilight, sister to the night, prompts thee not? Only a few moments will the sun remain mature in the womb of the east. Then must he initiate the day.

23. "O Damayanti, strange it is that an utter neglect of religious observance appears even in Nala to-day, his heart being distraught by thee, the abode of arts! For, though he makes the morning twilight barren, he counts it not as an offence, nor would he now salute the sun.

24. "Thou who art high-minded, no woman is there wiser than thou! Be not the cause of thy husband's sin of deviation from the established rites. By reason of his not leaving thee for a moment, reckless slanderers of a truth will call him happy in a woman of passion.

17. Also: Who is not eager to look at his rays with pleasure?
18. Lit. the couple Cupid and Rati.
19. Lit. pleasant words.
20. Lit. stolen.
21. I.e., by failing to say the morning prayers.
25. "Sire, leave thy consort for a moment, best of woman though she be. The sky paints itself with the rays of the sun which slowly unfold. The deities of beauty, going in joy from the night lotus to the day lotus, cherish a desire to see yonder pitcher of gold, the sun emerging from the sea.\textsuperscript{22}

26. "The rays of the sun, after they have had an unclouded vision of Indra owing to their being travellers of the east,\textsuperscript{23} will soon after see thee here. Ah, let them then skilfully judge the prosperity of Indra and thyself; for they can elucidate and eliminate, by virtue of their possession of effective power.\textsuperscript{24}

27. "At the approach of the dawn, the bees, mature in strength, because they are male, forced their entry into the tip of the lotus, not too soft, and went out with something in their mouths. They fed their wives with fresh food, giving them the honey of the lotus which they had brought.

28. "At daybreak, with a single petal unfolded first, the lily gives the onlooker to think, 'About to feed on the expanse of the rays of the sun, is the lily first hollowing its palm to take the water hallowed by the Āpośāna formula?'\textsuperscript{25}

29. "Now, in pools of water, the sleep of the lily, the shrinkage of its flowers, hath come to an end, as if at the combined chirpings of bevies of birds on the trees on the bank. The bee drinks the honey of the lotus, sweetening it ever and anon with the nectar of the lips of its bride.

30. "Now come bees with their fellows to full-blown lotus blossoms, from inside the lotus buds which had closed up from pity at the decay of the day agone. The bees were confined in the

22. The night lotus shrinks at sunrise and Beauty leaves it for the day lotus. It is auspicious for travellers to see a pitcher full of water before starting.

23. Indra's home is in the east.

24. ऋषि means 'supplying an ellipsis'; in the case of the rays of the sun, 'bringing to light things not visible before'. आपोषेष means 'the refutation of an argument by means of a counter-argument'; here, the repelling of darkness by the sun. By means of puns, the rays of the sun are described as being expert in reasoning, hence able to evaluate the relative prosperity of Nala and Indra.

25. It is the custom before meals to drink some water from the hollow of the palm by stretching out the little finger, while the other fingers are kept closed. Here the lotus plant is described as being about to feed on the rays of the sun; and the first petal to unfold itself is fancied as an outstretched little finger. See also Vocab. under अथोषान.
nest-like buds (during the night). Now are they seen to break their fast with honey. 26.

31. "The thin-starred regions of the sky are whitening at the disappearance of gloom. What pool is there that appears not white with the laugh of the lotus? Only the zenith turns blue with deep disgrace, because it welcomed the light which destroyed the darkness that had taken refuge in the sky.

32. Should not the beds of the day lotus laugh, the sun, their ally, being up? Should not the night lotus slumber, the moon, its friend, having lost its radiance? Perhaps the day lotus blossoms have exchanged their sleep for yonder smile of the night lotus bed; 27 (the smile) that resembles the Himalayan rocks 28 in beauty.

33. "It matters not whether the new come swarm of bees drinks the day lotus honey. They are satiated with the honey of night lotus blossoms. But the Cakravāka birds, having passed the night in thirst, 29 suck now the honey, namely, the nether lip of the lotus mouths of their brides.

34. "The Cakravāka couple alone in the world is well versed in the art of love. Parting and parting with each other, 30 mutually do they enjoy as new the pleasures of love. Likewise the mighty Śiva, the lord of the gods, swallowed poison, because he was satiated with nectar, the selfsame food from day to day.

35. "The Cakravāka birds now repeatedly call their ever-distraught consorts by name, their tongues gib from separation. The heat of their grief is about to leave their hearts for the solar gem. 31 Separation from a young wife hath now become the lot of the moon, forsaking the night.

36. "Doth any one blame the night lily for choosing to remain blind, who looketh not at the sun with her bud-shaped eyes? But, hear ye. Hear. In the works produced by the genius of poets, wives of kings are written and read of as 'not being in the habit

26. Lit. Now is seen the breaking of their fast with honey by bees, coming .... from the lap of lotus buds .... to full-blown lotuses, (bees) that had entered a nest (during the night).
27. Lit. the day lotus blossoms have acquired yonder smile of the night lotus bed in return for their own sleep.
28. i.e., the smile is "white" as snow.
29. i.e., being separated from their mates at night.
30. Cakravāka birds are believed to be separated from their mates at nightfall.
31. i.e., the sun-stone heated by the sun.
of looking at the sun." Will she not then be so, too, being the wife of the moon?

37. "The bees shine forth in the sky, as if they were drops of water slipping from the hands of the sun through the space between his fingers, for he hath drunk up the ocean of darkness from the hollow of his palm. Then by clinging to both sides of the streams of honey dripping from the lotus blossoms, the bees give me the idea of their being the ooze of the ocean of gloom.

38. "Rejecting the beauty of the rows of saffron blossoms; the perfectly young rays of the sun, ranging over the surface of pools of water, adopted the beauty of the clumps of (red and black) Gunjā blossoms; because the rays were dappled by the bees, flying up with the joy of lotus scent.

39. "Yonder pool, with its expanse whitened by masses of white lotus buds bursting into bloom, verily hath become diverse of hue; for the perfectly young sunbeams redden it; while a swarm of bees, about to settle on it, strives to turn it blue.

40. "Behold! in doing good to the day lotus, the Sun fulfils a magnanimous mission. He benefits the eyes of men, which are compared to the lotus by poets, desirous of expressing the presence of beauty. He lets alone the eyes of owls, because they are not like the lotus."

41. "Thou traveller on the path of sacrificial rites, if a profound devotion to the sun be thine, worship him quickly, as he emerges. At this moment, the palmfuls of water, thrown up in worship, towards the sun, act like watery thunderbolts on the Mandeha demons."

42. "Verily, I know not who brought into view yonder orb of the sun, an inexhaustible mine of rubies, its own newborn rays, situate on the peak of the Mount of Sunrise, removing the covering rock of night, black with gloom.

43. "Once did Indra take as a gift from Kāṇa a pair of earrings. Truly he gave them then with pleasure to the East; for

32. This is the literal meaning of अयोध्म्यपश्चा 'a woman keeping indoors to avoid the look of men'. The expression राज्य वश: 'the wife of a king' means also 'the wife of the moon', the word राज्य having both meanings.
33. Lit. for not being so.
34. These are supposed to attack the sun when it rises.

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he is her lord. One of them was seen there, the rising moon. The other, streaming with the gold of ever new rays, is now seen, the gem of the day.\textsuperscript{35}

44. "The devoted Light had entered the fire, when the Sun, her husband, went down, having reached the hour of decline of the byegone day. Now she appears as the image of the vow of a devoted woman; for she hath brought about the ascent of the sun to heaven, forcibly raising him from the world below.\textsuperscript{36}

45. "It is but true, the saying of the wise that the blackness of the complexion of a child is due to his father’s food, black, green or the like. For from the Sun’s darkness-absorbing body, though it has a spotless lustre, Yama, Yamunā and Śani came forth black.

46. "Bringing into being Kāla consisting of the day, over and again, on the decay of each night, the time-producing divine Sun acquired such a lasting practice that, in times of yore, on account of it, he could not certainly give up this habit, even while generating Yamunā and Yama.\textsuperscript{37}

47. "What wicked person will not laugh at us (for praising the sun)? For the Sun himself is ridiculed by the wicked thus. ‘He has fine feet! His chariot is furnished with the beauty of his charioteer’s thighs! He produced, indeed, two sons Yama and Śani to protect the world! He is an ocean of kindness to Cakrāvāka birds, and a friend even to human eyes!’\textsuperscript{38}

48. "There rises the sun. He has a round of benevolent activities. He giveth warmth, for the happiness of creatures suffering from cold, and water for the relief of those whose mouths are dried by his scorching rays. He giveth heat to those who are afraid of water, and moisture to those who are subjected to heat.

\textsuperscript{35} This is the literal meaning of दिनमयि ‘the sun’.

\textsuperscript{36} The sun is believed to set in the evening, leaving its light in the fire. The light is here fancied as the sun’s devoted wife who, on the death of her husband, commits suicide by entering the fire and brings about his resurrection next morning by virtue of her religious merit.

\textsuperscript{37} Kāla means both ‘time’ and ‘black’, and the colour of Yamunā and Yama is black.

\textsuperscript{38} The whole of this is sarcastic. The sun’s feet are abnormal, being a thousand in number; while the contemplation of his feet in prayers is believed to cause leprosy. As regards his charioteer Aruṇa, he has no thighs at all; while Yama and Śani, sons to the sun, are the most dreaded of the gods. Then it is a bird that the sun has chosen for his special favour, for he reunites the Cakrāvāka couple after their separation during the night; while his friends are inanimate objects, namely, the eyes of men, which he enables to see.
49. "Who is not astonished that the rays of the sun, which drank up in a moment the expanses of darkness abiding in the bosom of all the four regions, were powerless to destroy the shaded darkness, which managed to live, taking shelter under the trees?"

50. "The two Aśvins seem to practise the art of healing, having studied the science of medicine under their own father, the Sun, he who cures darkness in the world, and the swoon of the day lotus beds. But the Sun is also the father of Yama, the god of death. So is it not natural that he should rise cruel to bring about the untimely end of the night lotus blossoms?"

51. "The moon had oppressed the sun's wife, the day lily, left behind by her consort; and the night lily had laughed at her. So both of them crouch in fear, I surmise. For the new risen sun, gleaming red like a plum, doth now advance forward.

52. "Every night I know, Ananta, the king of serpents, with his two thousand eyes, hears separately and sees simultaneously at close quarters the thousand accented and shining ramifications of the rays of the sun, journeying by the underground passage of the earth; (the sun) whose body is composed of the Vedas."

53. "Coral-hued are the rays of the sun, the friend of the lotus. Verily they appear to have numerous finger-nails at their tips. It is proper that parts of them, long as they are, will assume the beauty of fingers, entering through the windows.

54. "From the window of the top chamber, quickly look at the fingers of the sun's hands, like stalks of the lotus that have come inside. Laden with moving atoms, they seem to whirl with speed. Are they not perhaps once more placed on the lathe by the carpenter of heaven?"

55. "The day, like a barber, banished the Night, lopping off her braid of darkness, with sharp razors, the rays of the sun. Verily the surface of the earth doth glisten black with masses of hair falling in consequence all around in the guise of diverse shadows.

39. As the sun journeys through the nether world, the serpent Ananta who upholds the earth on his thousand hoods looks at the sun, whose "thousand" rays represent the texts of the thousand schools of the Vedas. As the serpent has two thousand eyes, two on each hood, he surveys with one set of eyes the thousand Vedic texts in the shape of the solar rays; while with the other, he "listens" to each of the texts, serpents being believed to hear with their eyes.

40. I.e., Viśvakarman, the father-in-law of the sun, who once did this to make the sun's heat more tolerable. Cf. 21.18.
56. "Nala, the conch blown for luck we call thy fame. The moon, brother of the conch, is in the sky clearly engraved. Behold the decay of its rays, which doubtless makes one believe in their kinship. Behold also the moon's dense area of gloom, its deer-shaped stain.

57. "The moon is heavily pressed by the rays of the sun, advancing with might and main; (the sun) that is overshadowing the Viśākhā star and opening the lotus. The moon hath already half set, resembling at this moment a conch-cutting saw turning white with the paste of conch-dust, produced by the water applied to the conch for cutting it through.

58. "The sun frees the eyes of men from sleep at the same time as he bursts open the lotus; and Viṣṇu completed with his eye the (required) number of a thousand lotuses (while worshipping Śiva). So there is a real kinship between lotus blooms and eyes. Based on this, the comparison of the eyes to the lotus is esteemed highly by poets.

59. "I know the night lotus kept a nightlong watch over the day lotus bed, opening its petal eyes. At the advent of the day, it now enjoys the pleasure of sleep deep with snores, the hum of the bees moving inside its petals.

60. "Say, what are the two original forms, for which Tātang is substituted in the Mahābhāṣya?" Thus asked by the crow whose voice is characterised by a form of the interrogative pronoun Kim, the cuckoo at dawn gave reply in the form of its sound Tuhi.

61. "Yonder dove was certainly a student of Pāṇini's system of grammar. It has on its neck an ornamental sign, the remains of numerous chalks worn out in the course of forming heaps of words. Having forgotten everything it had learnt, it now shakes

41. i.e., by uprooting it. See Notes for the story.
42. The day lotus closes at night, while the night lotus opens at night and closes in the morning.
43. The crow is fancied as crying Kau, Kau (कौ) which in grammar is the dual of किम् and means 'which two?'. It is imagined that the crow wants to know the two original forms for which the verbal suffix तत् is substituted; whereupon the cuckoo, crying Tuhi, Tuhi (तुहि), replies that the forms in question are Tu and Hi (तुष्य हिन्त्र तुहि). The grammatical rule referred to is that तत् (तत्) may be substituted for the imperative suffixes तु and हि to denote benediction, e.g., भक्तदत्तः.
44. Lit. is accompanied by an adornment, etc.
45. The streak of white on the neck of a dove is fancied as caused by the dust from the writing chalk used by it in the course of its grammatical lessons.
its head, shouting forth the grammatical term Ghu, which it has by chance remembered at dawn, owing to the previous impression left on its mind by its reading from wooden slates. 46

62. "In the east the sun, a golden pitcher over Indra's palace, charms one's heart with the amassed newborn beams of the palacebanner possessing the smooth beauty of saffron. Proper it is that the rays born of this pitcher should drink up the ocean of gloom." 47

63. "Even two or three of its rays, acting like a conflagration in consuming the Tamāla forest of darkness, gave to the assembly of lotus blossoms the festival of day. So in vain the sun now hastily expands a flood of rays that is merely crushing the already crushed evil of darkness lingering on the surface of the earth, and in the directions and the sky.

64. "The sun, the submarine fire of the ocean of darkness, hath ascended far, an entertaining jester for the languid day lotus bed. How is it that the sun still assumes not its refulgent whiteness, and the expanses of solar rays still redden the sky?"

65. The minstrels then put on a set of ornaments, which the maids of the inner apartments placed before them, saying, "Pleased with this description of the morning, the queen has given you these presents, ornaments from her own person." The set of ornaments was chasing poverty away with the glare of its eyes, red with an impulse of wrath; (the glare) consisting of the lustre of its rubies.

66. Then the king, after he had performed his morning ablutions in the waters of the celestial Gaṅgā, his exit from the palace being unknown to the bards who came later, came in joy, occupying his chariot, superior to Kubera's Puspaka car, which he had obtained as part of his consort's dowry; and obtained in a moment the hospitality of the eyes of the bards describing the dawn.

67. Epilogue.

Śrīhīra etc. In the epic, The Story of Nala, composed by him who is engaged solely in creating new things, the nineteenth canto is at an end.

46. 'Ghu' is the natural sound of the dove (cf. Bengali বৃন্দ). It is here imagined to be the grammatical term Ghu which the bird repeats as the last remnant of its knowledge of grammar. See Vocab. under বৃন্দ.

47. The sage Agastya, also born of a pitcher, had drunk up the natural ocean.
CANTO XX

1. Like a cloud from heaven, the chariot, its speed increasing with the wind, reached the bejewelled floor of the mountain-high palace, a plateau with numerous minerals.

2. Damayanti then went up to receive her approaching beloved, as the waves of the western ocean do to receive the moon at dawn.

3. He who had seen the beauty of the golden lotuses of the celestial Gaṅgā perceived in her face, his looks full of love, a deep loving welcome.

4. Holding in her hand the lotus given to her by him as a message from heaven, she shone like Laksṇī, her eyes resembling fullblown lotus blooms.

5. Though of little value, she valued it highly, because it was given by her beloved. She considered it worth a million, though it was worth a cowrie.

6. Her beloved said to her, "Slender one, if it please thee, let me finish the remaining rites which prevent me from clasping thee round."

7. "Why does so much pleasure-restricting ritual fall to thee today?" Thus she said to him in anger in her mind, though not in words.

8. At that moment Kali said in his mind, "Foolish girl, thou art vexed even at a rite that separates thee from thy beloved for a moment. But do I not purpose to sever thee from him for good?"

9. She then went from the king to a lotus-faced companion of hers, as if disdainfully; just as Beauty goes from a night lotus bed to a neighbouring day lilly.

10. Nala gratified the Triad of sacrificial fires in the daily session of Agnishotra oblations, as if he thought, "Let not them also be hostile to me like Kali and Dvāpara."

1. Lit. chariot-cloud.
2. e.g., the Agnihotra oblation.
3. The word त्रेता meaning both the Tretā age and the three sacrificial fires is played upon. At first sight the sentence means: 'Let not the Tretā age also be hostile to me like Kali and Dvāpara'. The hostility of these two Ages to Nala has been described in Canto XVII.
11-12. After he had finished the morning rites, he went behind her, and closed her eyes with his hands, forbidding her girl companion to warn her with his hand. Damayanti's laughing comrades watched him, as if he were measuring the extent of his beloved's eyes with his outstretched palms.

13. "My dear, I recognise thee." Half uttering these words, she knew the touch to be another's as she unloosened the grasp of his hand. She then remained silent, assuming an air of being offended.

14. But he said to the fair one, "Thy anger is out of place, beloved. Should I not observe the religious austerities, by virtue of which I won thee?

15. "If it is thy purpose to take offence, because I greeted thee not after bathing, although I was thy slave during the night; then tell me, I bow to thee."

16. With fear and anger, resisting her consort's hands, with which he was about to touch her feet, she charmed him with her glances.

17. Bewitched by the dazzling in the corners of her eyes, Nala spake to the slender damsel thus.

18. "Have thy eyes, speedily going afar by casting side glances, turned back in fear at the sight of a pitfall, thy ears?

19. "Angry though thou art, thou dost bring me delight, o thou with lotus eyes! The light of the sun, though hot, creates the fragrance of the lotus.

20. "The Creator, whose creation varies from object to object, marked the moon, I fancy, with a dark spot, in order to remove all confusion between the moon and the orb of thy face.

21. "Thy words, clear and sweet, perfectly rival the pearls found on the banks of the Tāmrapañjī river; pearls that seem to be born in the womb of the moon.

22. "Thy words rose from the ocean of milk together with nectar. Lo, even to-day they are accompanied by smiles which look like jots from a flowing expanse of milk."

23. Bringing his beloved to his lap, he then adorned a couch, just as the moon, embracing the moonlight, adorns the mountain of the east.

24. Like as the mellow raincloud clings to the sky at the beginning of the rains, so he, loving as he was, long embraced his beloved to alleviate the pain caused by his absence from her.
25. Whelmed with emotion, he kissed her smiling face, as does the sun the flowering lotus, while reflected in its honey.

26. Beckoning to a maiden friend of his beloved, Kālā by name, he made her sit before him, and spake to her, making her a witness of his jesting.

27. "Why is it that Damayantī, thy lotus-faced comrade, takes no pity on us? Loving you all as she does, she, I fancy, values others lightly.

28. "But does she not, telling a lie, deceive even her friends, when she says, 'I favoured my beloved at night, surrendering myself to him?"

29. "She says to her friends, 'I have none but Nala in my mind.' But it is untrue; for Cupid "who abides in the mind" is in her, his presence being inferred from her youth.

30. "If thou shouldst describe the beauty of her face, I would listen to thy words; for that beauty is unseen to me even now, her head being bent with shame.

31. "She looks at her comrades straight in the face; but she casts merely a hasty look at me with the atom of a corner of an eye, as if I were an offender.

32. "Since she does not look at me now, methinks she has forgotten me, such being her attitude. But she did look at me when I went as a messenger to her.

33. "With nectar streams of words pleasant and true, she shows affection for her comrades. But, assuming a sullen pride, she does not tell me 'Thou art mine.'

34. "Kālā, whom among her friends does she not call by name? But she fights shy of my name 'Nala.'

35. "In her heart, cruel to me, and enveloped by her plump breasts, there is not the slightest room left. Where will she give me a place?

36. "Knowing her heart to be such, I realise why her hard breasts turn away from me, though their action is something which befits them."

37. When Nala became silent, having spoken thus ironically to Kālā, she said to him with a smile imitated from Damayantī's face.

38. "Rightly dost thou think she is cherishing for thee an

4. Lit. with both eyes complete.
affection that is fresh. But her feeling towards us her friends is in keeping with an affection that is old.5

39. "How can our newly married tender friend tell us how she was enjoyed by thee, thou, an adept in the art of love?"

40. "Sire, the worlds celebrate thee as one who speaks truth; a wife who spoke otherwise would not be worthy of thee.

41. "Cupid is, indeed, in her mind. But, sire, Cupid is thyself; for our friend's mind is thy place of sojourn day and night.

42. "Cupid is thine own reflection, thine, who art in our friend's heart. Otherwise how doth Cupid resemble thee in beauty?"

43. "Or, perhaps she cherishes both of you, Cupid and thyself, in her mind, there being a doubt about the identity of each, owing to your similar beauty. But it is thou she longs for."

44. "Seeing that it is hard to draw back one's heart once it is set on thee, the lotus-eyed maid, being afraid, casts only a glance at thee.

45. "From the moment of her seeing thee, thou hast been inseparable from her eyes. If there be doubt, look for thyself.6 What faith is there in the words of others?"

46. "When she transferred to thee the saffron of her breasts while embracing thee, really she said 'Such is my heart's love'7 for thee."

47. "Our friend's throat is devoted to uttering in silent prayer thy name, a hymn of love. It has a rosary disguised as her necklace."

48. "We say, our comrade's heart being occupied by thy majestic self, her breasts came without, having no longer any room in her heart.8"

49. "Hurt and scratched by thee (at night), how can her plump faultless breasts appear before thee,9 covered as they are with shame?"

5. Verses 38-49 form a reply to what Nala had said to Kalà about Damayanti.

6. The girl playfully suggests that Nala should look into Damayanti's eyes and see his image in them.

7. There is a pun on राग meaning both "redness" and "love", which suggests that the saffron was the emblem of her love.

8. See Verse 35.

9. Lit. show their face. In Verse 36 Nala had complained of the बुद्धि or aversion of her breasts. बुद्धि means literally "turning away of the face".

N. 38
50. When he was thus drenched by Kalā with nectar-shower-
ing pleasant words, he asked his beloved, raising her face, "Is this really so?"

51. Nala's hand, while raising his beloved's face, shone forth like a day lotus, reconciled after long with the moon (by chance).

52. At that moment, smiling and bashful, Damayanti brought an intense delight to her consort, bowing her face once again.

53. Being in the company of his beloved, the king smilingly spoke to Kalā, her friend, desiring to have the pleasure of jesting again.

54. "Let thy comrade try to forgive the offence given to her by the day, in that she cannot practise on me the meaning of the verb niśi (to kiss), in the day, as she is wont to do at night.

55. "If the day has eclipsed the moon, the friend of her face, it has brought about the splendour of the day lotus blossoms, also the friends of her face.

56. "Having played with me, she has already overcome her bashfulness with regard to me. So ask her, for whom it has come back now.

57. "Let her not be angry with me for biting her lips at night: does ever a Bimba creeper get angry with a parrot which pecks at her fruits.

58. "Look, her breasts stole the beauty of an elephant's temples. The marks left by the driver's goad can be clearly traced on them. Should I not then punish them, being a king?

59. "My mouth might be guilty of drinking the nectar of her nether lip. But what is the offence of my head that it is debarrèd from bowing low at her feet?

60. "Ask her then if I have offended her by paying heed to thy words. The lyre, indeed, sounds now harsh to me, while the cuckoo sounds cruel.

61. "With thee, her friend, let her have companionate talks (as she likes). But why does she forget the affection which she had cherished for us?"

62. Kalā then whispered something in Damayanti's ears, on the pretext of bringing her ear near to Damayanti's face.

10. Lit......the beauty that is well marked by the traces left by the goad. The reference is to the nail marks on Damayanti's breasts.
63. "Well, wicked girl, thou didst not tell me anything about thy secret doings. Wait till I make the amiable king himself relate what thou didst do.

64. Damayanti remained silent. Kalā, pretending to hear words from her, made an affirmative sound at frequent intervals, and went on speaking.

65. Damayanti, however, struck her with the toy lotus of her hand, whereupon she stepped forward and spoke to the king, describing Damayanti’s maturity in the art of love.

66. "Sire, look, look how she strikes me and threatens me with her frown; for she is angry because I pleaded for thee.

67. "She says to me, ‘By what sign dost thou know that he is Nala? I fear he is Indra coming in a magic form.’

68. "Besides, as a proof that thou art Indra she contends that thou didst give her a lotus from a golden lily of the river of heaven as well as that thou hast come from heaven."

69. "She says, ‘I have seen how Indra assumed Nala’s beautiful form by magic.’ She says also, ‘I have heard how Indra wronged Ahalyā, Gautama’s wife.’

70. "Damayanti’s intelligence is keen as the tips of Kuśa blades! She fancies thou art Indra, because thy lotus hand has a sign like the thunderbolt in it.

71. "So if thou art the real Nala, remove her suspicion by relating to her face those secret doings, witnessed by none except thyself and her."

72. Hearing these words, the falsity of which was concealed by Kalā’s skilful delivery, Nala said to Damayanti, being unable to ascertain her feelings.

73. "Dost thou remember, while feigning to be asleep, thou wast thrilled with joy when I put my hand on thy navel? It looked like a lotus (on account of the bristling hairs)."

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11. Indelicate.
12. See Verse 4 and 19. 66.
13. See Canto X.
14. Lit. infers thee to be Indra from thy lotus hand which clasps the thunderbolt. Indra is the wielder of the thunderbolt, while the ‘thunder-sign’ on the palm of the hand is a mark of sovereignty.
15. Lit. thou didst become lotus-navelled.
75. "Dost thou remember, o tender maid, in love's new revelry while thou wastwhelmed with bashfulness and fear, I let thee go for fear of hurting thee, though I had only half completed my course with thee.

76. "Recollect, once when I came after winning a battle I pinched thee with my fingers amid a dense crowd, while thy hand was about to touch my feet in obeisance.

77. "Thou dost know, once after a love quarrel, grieved to have left me, thou didst draw and look at a picture depicting thyself and me in the company of each other. When I discovered thee, thou didst sever the figures by drawing a line between them.

78. "Thou hast not surely forgotten how enraptured by our joys of love, I drank thy tongue, not content with thy lips.

79. "Thou mightst remember how I told thy smiling comrades that a fresh nail-mark, imprinted on my bosom from thy breasts, while I embraced thee, was given by thee.

80. "Thou dost know, in convivial drinking bouts, while jesting with other maidens, I was angrily looked at by thee, and lay prostrate at thy feet before them.

81. "Thou dost know, once on my return from abroad, while I looked at thee with my heart full of love, thou didst embrace and kiss a comrade of thine in expression of thy sportive delight in her.

82. "Dost thou recollect, after passing bits of betel from my mouth into thine I justly demanded them back.

83. "Remember the joy of our mutual company when we never turned our backs on each other even during sleep. For we turned our backs at night, only after exchanging places with each other.

84. "Only remember, even in the presence of people, at a moment when their eyes were distracted, looking at something else, thou didst threaten me, pointing to thy nether lip which I had bitten.

85. "Remember, on seeing this, I appeased thee by folding my hands under the pretext of revolving the stalk of the toy lotus in my hand.

86. "Thou canst not remember, I fancy, an occasion when I

16. Indelicate.
offered thee betel without giving thee a nail-mark on thy lotus hand; nor can I remember one, when thou didst the like.

88. "Remember how thou didst join thy friends, leaving me when I told some lie. When I followed thee there, thou didst gracefully rend a blade of grass in twain before me.

89. "Beloved, thou mightst remember, when thou couldst not proceed with love's course for a second time, I called thee in jest 'a summer night' resounding with the notes of the cuckoo.'

90. "Thou mightst remember thy anger, when, on seeing me partake of fresh Nimba fruits in the spring, thou didst suspect that I loved thy co-wives, and didst give me more of them to eat."

91. "Remember how, after tasting a sugared dish, I praised it because it was prepared by thee; and how I feared thy nether lip which seemed to turn red with anger, because I disparaged it (by praising the sweetness of the sugar)."

92-96. 19

97. Whelm'd with shame while her beloved was thus relating her secrets, she covered her friend's ears with her hands in the midst of his speech.

98. It seemed as if those red lotus blossoms, Damayanti's hands, pressed her girl companion's ears, seeing that the girl's blue lotus eyes also "pressed" her ears.

99. Damayanti (while she covered her friend's ears with her hands) seemed to cover up her consort's words which had got into her companion's ears, with the object of confining her secret in them, on account of her shame.

100. While Nala laughed aloud, seeing his beloved's prank, other companions of her smiled at a distance, even without knowing what the matter was.

101. Fairies of the earth as they were, they fondly showered on husband and wife flowers of their smiles, fragrant with their breath.

102. The smile of the girls, occasioned by Nala's laugh, beamed as if it were the blooming of a night lotus bed brought about by the light of the moon.

17. Summer nights are proverbially short.
18. Damayanti interpreted Nala's liking for the bitter Nimba fruit as a degeneration in taste, which led her to suppose that he was likewise fond of her co-wives.
19. Indelicate.
20. i.e., reached as far as the ears.
103. Among them, the clever Kalā recognised the voice of an intimate friend, ringing with laughter, and became bolder still.

104. Calling her aloud, Kalā said to her, "Come, fair maid, thou art deprived of a celestial joy. Drink thou the moon's nectar streams, these words from the king."

105. The slim-waisted girl had, however, heard a portion of the king's words, though she was at some distance from him. Just so people in the sacred Badarī, a little place, hear the tiny noise of the (adjoining) Kalpagrāma site.\textsuperscript{21}

106. Kalā then saw that the expression of Damayanti's face, who was at her back listening to Nala's words, was reflected in Nala's crown gem.

107. Kalā seemed to be\textsuperscript{22} hearing Nala's words still (though Damayanti had covered her ears), for she was mimicking her friend's bashfulness and other expressions of her feelings, inferring them from Damayanti's facial expression, reflected in Nala's crown gem.

108. Assuming similar airs again and again, she said to Damayanti, "I heard all that the king said. Let my tutelary deities prove false, if thou shouldst think I am telling a lie.

109-10. "Sire, thou shouldst check thy beloved. Her hands will merely ache from pressing my ear-rings hard." Thus saying, Kalā set free her ears from Damayanti's grasp. The latter also obeyed her consort when he asked her not to fatigue herself in vain.

111. The sound produced when Damayanti abruptly let go Kalā's ears seemed to be a clapping of the hands marking the termination of the continuous rumbling sound in her ears while they were kept shut by Damayanti with her hands.

112. Kalā stepped aside a little; then smiled and rejoiced. She then went near a comrade and pitifully entreated her thus.

113. "I will tell thee their secrets, all that I have heard. Come, friend, tell me what thou hast heard; exchange news with me."

114. Damayanti and Nala, who had been astonished while Kalā feigned to hear Nala's words, now shook their heads, when she entreated her comrade to tell her what she had heard.

\textsuperscript{21} Lit. Just as the tiny Badarī hears the small noise of........

\textsuperscript{22} Lit. was inferred to be.
115. Nala said to her while she thus spoke to her friend: "Wait, I will teach thee a lesson if thou hast really deceived both of us with the audacity of a false oath."

116. Kalâ replied, "Why dost thou suspect that I, thy beloved's serving maid, have spoken to-day a disgraceful falsehood?"

117. "I really heard something then; but it was the rumbling sound in my ears. Beside, I said simply 'I heard', but did not say I heard thy words.

118. "It is true that an oath in the name of the gods, though true, brings evil in its train. So, sire, with thyself as my witness I declare that my oath was not meant to be taken seriously."

119. "Alas, I am blamed when I play a hoax upon you two. But why do both of you deceive me by saying that you never dallied with each other?"

120. Both the girls then whispered in each other's ears what they had heard (about the amorous play of Nala and Damayanti). They expressed their surprise ever and anon, and smiled profusely.

121. Then said Kalâ, "Damayanti, be not angry with me. I whispered thy secrets in her ear, concealing them even from her other ear."

122. Nala then said to his beloved, "Thou hast seen the skill of thy comrades in deception. So beware of relying entirely on thy maiden friends."

123. But Kalâ, too, said to her, "Friend, forsooth, thy consort never reveals thy secrets anywhere! Such a gallant personage is to be trusted, indeed!"

124. When she retorted in this way, Nala said to his beloved, "Say, Damayanti, I will turn out these two wicked girls from the room."

125. When the fair Damayanti delighted him with her consent, nodding her head, Nala, raising the empty hollow of his folded palms, showered water over the girls.

126. Though they were at a distance, their robes were com-

23. Lit. why hast thou suspected a scandal, the falsity of the words of thy... maid?

24. Lit. appealing to thee, I maintain the meaninglessness of that (oath or those words).

pletely drenched by showers of water multiplying at Nala's will, while they stood agape with wonder.

127. With torrents of water easily accessible to him by virtue of Varuṇa's boon, he drenched their bosoms with water as he imbued their hearts with wonder.

128-9. With joy he then asked Damayanti to look at the two girls, who did not retire even at this. "Slender maid, look at these comrades of thine. They have been turned into Jaina ascetics by the water, drenching their clothes before me. Their breasts are now open to view without let or hindrance, in spite of their wearing silken robes."

130. When their limbs were laid bare by the water, though they were covered with clothes, it seemed to be a magical illusion due to the fact that water is called Śambara.

131. Or, perhaps their limbs became visible, because clothes are called Ambara, a name of the sky; while the beautiful gems in their pearlstrings were the stars visible in the sky.

132. The two girls then went out ashamed, when they saw their condition; while the other girls, all of them, went out one after another, eager to look at the other two.

133. The girls, when they were out of the room, said to Damayanti, "O thou who hast studied the science of polity, those two comrades of thine are not to be neglected even now; for they are acquainted with thy secrets."

134-36. The king, however, shouted to the girls, "Your comrade Damayanti says: They two heard my secrets, but I saw theirs. Never believe their words, for they are hostile to me; the Creator himself installed them on the throne of falsehood and fraud. With ink drops of falsehood, who doth not, besides, play the artist in besmirching the spotless character of an enemy, cleansed though it may be with showers of fame?"

137. But the two girls replied, "We shall not speak much. We shall only tell the reason why we have been all expelled."

26. The reference is to Digambara ascetics who do not wear clothes.
27. Śambara "water" is also the name of a demon famous for his magical powers. See Vocab. under शाम्बरी.
28. Lit. Or, perhaps owing to the clothes being Ambara, this invisibility took place, characterised by the vision of stars, namely, the beautiful gems.
29. Lit. the purpose for which.
138. The girls did not notice even the waving of hands with which chamberlains, whose hands quivered with age, forbade them to speak such words.

139. "Saucy jades, away hence. Fie on your foul speaking!" When the chamberlains so said, the girls ran away in fear; and the former retired as well.

140. Nala then said to his beloved, who stood with her face downcast, ashamed at the words of her comrades, "Never was there a girl companion so shameless and false.

141. "Ah, thy beautiful face looks abashed; harsh words would not come forth from it, even if thou shouldst suffer a mighty grief." 31

142. He then lay down on the bed, placing her on his bosom. He closed his eyes, and enjoyed the softness of her limbs.

143. Placing his hand on her breasts, and passing it over the knot of her skirt, he rewarded the toil of his hand in taking hold of her hands during the marriage rites.

144. Carrying her with delight, seated on his bosom, he clearly declared that he had gone through the ceremony of "carrying her aloft." 32

145. On account of the musk paint of her bosom being erased in contact with his perspiring fingers; that he had kneaded his beloved's breasts was likely to be echoed round among her maiden friends. 33

146. He started up while giving her a scratch with his fingernails on her bosom. When she looked at him, he said, "Has it not hurt me, abiding as I do in thy heart?

147. "Ah, it was improper that my sharp finger-nails should have left on thy spotless bosom a bloodstained mark; just as

30. Lit. did not notice the prohibition made with the waving of hands...
31. Means also: Ah, the gold of thy face was burnt, enclosed in an earthen case (i.e., refined); silver would not come forth from it, even if it should be oppressed with intense heat.
32. This is the literal meaning of उद्धुम "marriage".
33. Lit. he made his beloved's breasts such that (the fact of) their being kneaded was liable to be echoed....
34. Lit.......a mark was made in such a way that blood was in it.
harsh-speaking knaves fabricate a scandal about an innocent man, as if he were a sinner.

148. "Thy scarf kisses thy hips and thighs, and embraces thy bosom. Excellent, it enjoys something in keeping with its auspicious luck."

149. Looking at her perspiring, slightly visible hips, with her silken scarf lying flat on them, he cursed with a sigh the length of the day.

150. He bit even the portion of his beloved's face near her lips; and even there he imitated the movement of sucking her nether lip.

151. "Unbearable is the pain which Cupid's arrows inflict on me; have pity, have pity on me, o thou with nimble glances." Thus he teased her while she was in a pleasant mood.

152. Nala's eyes moved from the beloved's lotus face to the expanse of her bosom, and from there to her hips ever and anon.

153. Damayanti, however, quickly got up, and anxiously followed her friends, fearing the rashness of his impatience.

154. Damayanti's breasts and hips, which gently moved, seemed to retard her movements as best as they could; for they were eager to have the loving touch of Nala's limbs.

155. Though he had arms strong like the posts to which elephants are tied, and though she walked slowly owing to the weight of her hips, he could not catch hold of her, paralysed as he was by the touch of her limbs.

156. She crossed the doorway, turning back and smiling, as she saw her beloved, his words unfinished: "Embracing and embracing me o slender maid.........."

157. The shy maid, sad in her heart, because she was cross with her beloved, could neither go to her comrades nor could she return.

158. A fair woman bard, coming near the door, then announced the midday to Nala. "Victory to thee, o king! The earth, arid with the heat of the noon, desires to drink the water in which thou bathest thyself.

159. "Conch-white water has been brought from the Gaṅgā. In contact with the ripples of thy hair, it desires to acquire the
beauty, which it would by mingling with the (dark) Yamunā, uneven with ripples.

160. "Mounting the crest of the world, the sun now radiates its heat, possessing as it does a stupendous might, like thine own. But, after worshipping and meditating on Śiva, thou wilt see the sun brought low by thy religious merit."

161. At the approach of the time for worshipping and meditating on Śiva, the king, though morose at his beloved's absence, seemed to call up joy with an effort, and rose to go out; while he turned his eyes ever and again in the direction of the side-door, thinking of the possible return of his beloved who had abruptly gone out.

162. Epilogue.

Śrīhīra etc. In his epic, The Story of Nala, which describes emotions and topics not attempted by others, the twentieth canto, brilliant by nature, is at an end.
CANTO XXI

1. The kings, who paid their homage to Nala as he went out of Damayantis bejewelled palace, demonstrated once more their feudatory status by offering their hands to him.

2. On either side the kings, as they bowed to him, covered the passage with the wreaths of their heads; as if they thought it was too hard for his feet, though overlaid with China silk tapestries.

3. Rewarded with the high honour of being looked upon by him, the kings quickly offered marvellous jewels from their own countries, made all the more marvellous by the excellence due to the skill expended on them.

4. There were kings who received from him as a sign of his favour the jewels presented to him by other kings; he indicating his offer of them by pointing his finger, or with a gleam in his eye or a movement of his eyebrows.

5. Like a father, he sent them away, after they had been gratified by his unceasing queries about their welfare conveyed in words pleasant and true. Then he whose valour was beyond measure, trained those brought to him by a sense of discipleship, in the practice of weapons for hurling and weapons for striking.

6. He taught his able students an art of wielding weapons, not prevalent among mortals. Breathing restlessly, he longed for a bath, his forehead spotted with drops of sweat.

7. His body was first gently rubbed with the fragrant ‘Yakṣa paste’ while his head was smeared with musk. High-bosomed women poured on him perfumed water, which attracted bees.

8. There helped him to bathe a friendly holy priest. The king was full of a mighty religious virtue. The priest poured over him ripples of sacred water streaming down from jars.

9. While Nala bathed, his lotus hands looked beautiful with blades of ceremonial Kuṣa grass held in each; as if they carried streaks of smoke issuing from the fire of his absence from his beloved’s bosom.

1. The word कर्डता means also “the offering of one’s hand.”
2. Lit.……excellence produced with care.
3. Lit. with pourings of pleasant and true words about welfare.
4. See Vocab. under यक्षकर्म.
10. The water of the Gaṅgā, which he took in the hollow of his palm to rinse his face with, seemed to put heaven in his hand, reflected in the purity of the water.

11. The loving Earth, finding him, her husband, separated from Damayantī, seemed to embrace her lover, limb touching limb, when he took up clods of earth softened by water.

12. Blades of Kuśa grass sprinkled on his head sacred water, which seemed to be emitted by the waves of Gaṅgā, present in the bowl of Brahmā who lives at the root of Kuśa blades; waves present also at the feet of Viṣṇu who abides in the centre of them; and on the head of Śiva who lives at their tips.

13. While he was engaged in the religious observance of holding the breath in the midst of the waters, his face looked beautiful as the moon, when it lived in times of yore in the waters of the ocean.

14. He, Cupid of the earth, put on a fringed cloth which was pure-shining and bright as the sky; as if he wished to rival Śiva, whose attire consists of the ten regions of the sky.

15. An Indra among pious kings, did he not enwrap his bosom with the ambient of his scarf, as if he wished to restrain his heart which went forth to Damayantī ever and anon?

16. The lucky goddess of beauty presiding over his bath waited upon him. The bathing jars were her shining breasts; the ornamental dot of white clay on his brow was her moonlike face; and the drops of water which remained in his hair were her pearly teeth.

17. His nose tried to smell the water, seeking its fragrance in vain; when it saw that his eye enjoyed the purity of the water;

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5. A king is called the husband or lover of the earth.
6. It is the custom to apply sacred earth to the body while bathing, the colour of the earth depending on the caste of the individual. In the case of a Kṣatriya, the colour is red.
7. The water sprinkled by Nala on his head with Kuśa blades is fancied as sprays of Gaṅgā water supposed to lie hidden in them.
8. Designed to mean also: put on the sky itself, divided into ten regions, and possessing stars white-shining as mercury.
9. Lit. seemed. It is a part of the bathing rites to hold under the nose a palmful of water while reciting the अचन्य verses. The nose is fancied as trying, like the other limbs, to enjoy the properties of the water. As, however, water is odourless, its effort to smell it was in vain.
his body its coolness; his ears the mystic formulas invoking the waters; and his tongue the sweetness of it.

18. While the king was sprinkling round the water which he had taken up with his hand, in order to worship the sun, the swirl of the spray in the flashing light of the sun suggested that the sun was once more moving on the lathe of the carpenter of heaven.

19. While he was telling his beads with care, the Vedic incantations seemed to resort to his lotus hand, assuming the guise of the crystal rosary; the pure, clear colour of the formulas appearing in the polished beads.¹⁰

20. The auspicious marks of barley sheaves on the joints of his fingers seemed to add to the grains of barley put by him in the water offered as a libation to the gods; while the mark of black sesamum on his hand was redoubled by the grains of black sesamum lying in the water offered by him as a libation to the Manes.

21. Going by a passage, perfectly clean, and untrodden by any one else, the sage king, with pure hands and feet, then entered the household temple,¹¹ where religious students acted as attendants.

22. There, at one place, over a large number of vases containing wreaths of flowers for the gods, there was in the air the smoke of incense provided by dark aloe wood, like a swarm of bees.

23. Lights were placed there, ornamental dots of gold to be put on the brows of the gods. On account of them, the night, become yellow like turmeric, its darkness destroyed by the lustre of the lights, looked as if it were putting forth young shoots.

24. There conch vases looked beautiful, filled with saffron powder, which seemed to be the symbol of the fire of their grief willingly borne out of love; grief caused by their separation from the pearls which had been inside them.

25. Vessels made of blue Garuḍa stones containing thick sandal paste resembled there Rāhu’s mouth, with the moon falling an easy prey to its jaws.

¹⁰. Means also: Vedic incantations, ‘the letters of which were lucid and clear owing to the presence of sacred mystic syllables’ (e.g. ह, श्च etc).
¹¹. See Vocab. under चुरावचित्ता.
26. Vessels of silver full of black musk paste looked like the moon with its bosom darkened by the deer serving as its emblem.

27. Rows of richly sugared curd-rice offerings, resembling Buddhist Stūpas, seemed like sprouts of piety emerging from that woodland of religious virtue.

28. At one place there an exuberance of Campaka blossoms surpassed in hue the golden Meru mountain, the abode of the gods; while a mass of Mallikā flowers excelled the crystal-peaked Kailāsa in whiteness.

29. The Earth there, hiding herself even in the presence of her beloved, the king, surpassed a matron in bashfulness, being without any space uncovered, owing to delightful offerings to the gods being spread out on it.

30. On the bejewelled pavements which had rays of sapphire inset in them like beautifully gleaming locks of hair, there appeared graceful movements on account of the trembling heads of singers being reflected therein.

31. Nala, the moon of the earth, occupied an immaculate raised seat of gems in that chamber of worship, full of ornaments made of many-hued gems. It contained pure offerings to the gods, and was beautiful with heaps of multicoloured cloths.

32. While Nala worshipped the Sun perfectly and patiently, the deity thought that Karna’s devotion to him was slight. The Sun concluded that even Sāmba (compared with Nala) had a heart believing only.

33. During his repetition of the various mystic formulas dedicated to the sun, the wreath-shaped collection of rosary beads made of red sandal wood occupied his hand, as if to learn its deep rosy hue.

12. Lit. holding an interior thick with musk paste.
13. Lit. On......pavements which had hair in the shape of the rays of sapphire, hair overlaid with lovely rays (also: hair pressed by a lover's hand), there appeared graceful movements owing to the reflection (therein) of the trembling of the heads of singers. The bejewelled pavements are fancied as young women, the bluish rays of sapphire being their hair. The movements of the heads of the singers reflected in the pavements are fancied as the movements of these women trying to get rid of the importunities of their lovers. See Vocab. under कृष्णित.
14. i.e., believing, but not profoundly devoted. For the earlier and better reading see Notes. Sāmba was Kṛṣṇa’s son, a devotee of the Sun.
34. Siva’s idol then looked beautiful, worshipped by Nala with a Dhattūra flower, as if it were a flowery trumpet acquired by Nala, defeating Cupid in a battle.

35. Worshipping Siva’s hand with a smiling Nāgakesara flower, he seemed to decorate it with the white skull of Brahmā, the ruler of the region which exists neither sideways nor below.

36. Decorating Siva’s neck with a wreath of blue lotus blossoms, he made even the crystal frame of the idol accord with the name Blue-necked Siva.

37. He burnt the incense ‘Pura’ and ‘Cupid’s arrow’ before Siva’s idol, thinking that Siva, the enemy of ‘Pura’ and the enemy of Cupid, would be pleased if he did so.

38. He closed his eyes in the depth of his meditation, as if for fear of the moon on Siva’s head; for even at that moment Damayanti’s absence was unbearable to him.

39. He bowed to Siva, lying prostrate on the ground, as if he were Cupid surrendering himself, leaving the flowers serving as his sword, bow and arrows at Siva’s feet.

40. 

41. Like a wreath of bees, the string of rosary beads occupied his hand graceful like a new leaf, while he, devoted to Siva, was engaged in meditating on the Satarudriya hymn.

42. The king then worshipped Viṣṇu with the rites connected with the Puruṣa-sūkta hymn. He bowed also to the twelve images of Viṣṇu uttering the ‘twelve-lettered formula.’

43. He looked at Viṣṇu’s idol seated on a winding wreath of Mallikā flowers, looking like a Duṇḍubha snake; as if he saw Viṣṇu himself resting on the coil of the serpent Ananta’s body.

15. It will be noted that Dhattūra is a trumpet flower.
16. i.e., in a contest of beauty.
17. Siva had cut off one of the five heads of Brahmā, and during the penance that followed he had to use the skull as a begging bowl.
18. i.e., the upper regions.
19. ‘Pura’ here refers to the three cities (पुर) of the demons destroyed by Siva. See also Vocab. under पुर and क्षमशर.
20. It will be remembered that the moon is unbearable to separated lovers.
22. ओऽम् नमः समवेते बाणेदेवाय.
23. Lit. placed on a seat made with a......
44. Nala's votive garland made of blue lotus blossoms flashed on Viṣṇu's bosom; as if it were an endless succession of the wide flashes of Lakṣmī's glances, whose bejewelled home consists of the Kaustubha gem on his bosom.

45. With a wreath of gold, he made superfluous the hundreds of Ketaka flowers of golden hue, which were on the idol's head; with a wreath of silver the offering of white lotus blossoms; and with a wreath of rubies the Karavīra flowers.

46. By virtue of the offerings of boiled rice made by Nala, Viṣṇu became "one to whom the demon Bali was wholly devoted"; by means of the musk offered by Nala he became "Krīṣṇa"; while in consequence of Nala's worshipping him with water contained in a multitude of conch vessels, the idol "became provided with Viṣṇu's emblems—the conch, the wheel and the lotus."27

47. While the king worshipped Viṣṇu, the smoke wreaths from the incense of black aloe wood went out through the windows; as if they were Śiva's snakes darkened by the disgrace of their fear (of Viṣṇu's emblem, Gāruḍa).

48. Covering the image with thousands of smiling garlands of Mālatī flowers, interspersed with priceless wreaths of gems, Nala seemed to immerse it in the ocean of milk abounding in gems.

49. The lotus seed beads in the rosary, coming into contact with his hand, while he was meditating on the Viṣṇu hymn, seemed to reoccupy for ever their lotus home.

50. The long wreath of Mallikā flowers placed by the king in humility at Viṣṇu's feet with a bent head looked like the Gāṅgā starting for the earth, followed by the suppliant Brahmā.

24. Means really: 'one to whom a plenty of boiled rice was offered.'
25. Means really: 'black'.
26. Means really: 'one whose worship took place with water contained in a multitude of conch (vessels).'</n
27. The verse is designed to mean at first sight by puns that Nala by his devotion endowed the idol with the characteristics of the real Viṣṇu. The puns have been explained above, but when the epithets are rightly construed the verse becomes a mass of meaningless repetitions.

28. Śiva's idol was obviously close to that of Viṣṇu. The bird-king Gāruḍa feeds on serpents.

29. Lit: him. The original makes no distinction between Viṣṇu and his idol.

30. The natural home of Viṣṇu.
31. Nala's hand is the lotus.
32. From Viṣṇu's feet.
51.2. “The holy Viṣṇu, though he gave evidence of his love for the goddess of wealth Lakṣmī by placing her on his bosom, honoured Sarasvati, the goddess of speech, placing her in his throat, above Lakṣmī’s abode.” Thus thinking, Nala, not content with worshipping Viṣṇu with plentiful rich offerings, adored him with gifts of pearlstrings of pleasant words.

53. “Thy praise is far beyond the range of words. The attribution by us of a visible form to thee is a reproach to thee. So do thou forgive my incoherent utterance.” Having thus said, he spake these words.

54. “O thou who art self-manifest, is it not true that my desire to describe thee, foolish as I am, is like a desire of darkness to reveal the radiance of the sun?”

55. “Thou art not comprehended by mind and speech; yet ought not these to direct themselves to thee? Clouds gratify the anxious Cātaka pair, though it reaches not the clouds.

The Fish Incarnation—

56. “While thou wast disguised as a fish, the waters of the ocean thrown up by thy tail dashing against them, perhaps became white in contact with the surface of the sky, and emerged as the Gaṅgā of heaven.

The Turtle Incarnation—

57. May thy Turtle Form, who art able to protect the earth, protect the world; a form marked with circles on the border of its back, as if they were scars left by the earth upheld through many a creation.

Boar Incarnation—

58. “May thy jaw, the abode of the world, gratify me; the jaw of thy Boar Form, whose four hoof marks in the regions are the four oceans, I know.

59. “Playful Boar, because thou didst embrace the Earth, slipping from thy grasp while she was being elevated by thee from the nether world; the orb of the universe, since thou didst transcend its limits, looked like a Kadamba flower wherewith to worship thee, on account of thy densely bristling hairs projecting forth from it.”

33. It is imagined that the boar was so gigantic that, while clasping the Earth, his erect hairs pierced through the orb of the universe, which in consequence looked like a Kadamba flower with its erect filaments blossoming in Viṣṇu’s honour.
The Man-lion Incarnation—

60. "Protect me, O Lion, with thy roars, deep and fierce. Thou didst emerge from the woodland of the chief of the demons; the husk whose human half was created by the piety of the gods, which acts as an armoury destroying their foes.

61. "May the five claws of thy hand protect us; (claws) with the demon's entrails resembling torn ropes attached to them, while thou didst seem to draw out Indra's riches fallen into the demon king's cavernlike belly."

The Dwarf Incarnation—

62. "O Dwarf, give us the joy of our hearts, thou, a stripling, clever in cunning speech; for thou didst say, 'O Bali, thou dost fulfill the desire of all; why dost thou not fulfill mine?'

63. "I bow to thee, disguised as a dwarf. Bali said to thee with a thrill passing through him, 'Here I am. Ardently I long to bestow my wealth on thee, who art eager for a gift."

64. "Dwarf, protect the world with such veiled words as these, 'Living for ever, thou wilt have home and family ties with happy beings in heaven and on the earth. Here is my hand; pour on it the ceremonial water.'

65. "O Dwarf, sanctifier of the humble! Mayst thou protect us. Bali spake to thee thus, 'Ah, why dost thou hold out thy hand? I will give all to thy revered self.'

Parāśurāma Incarnation—

66. "Victory to thy arms, to thine, who wast incarnate as Parāśurāma! They were fitted to destroy that Kṣatriya race which

34. Might mean also: Thou didst originate in that primeval forest, namely, the demon (i.e., Hiranyakasipu whose vicious oppression made this incarnation necessary).

35. i.e., this man-lion form was produced by the religious austerities of the gods for the destruction of the demon.

36. The imagery is that of a person pulling out a valuable object fallen into a well with a prong. The entrails of the demon are likened to the ropes torn in the process of extrication.

37. Lit. gift-water, i.e., the ceremonial water offered as a prelude to a gift.

38. The dwarf's words really meant: 'In the heaven of the nether regions thou wilt have thy abode and captivity, held fast by serpents for ever. Here is my hand, give the world to me!' The expression 'heaven of the nether regions' is either sarcastic or used as in 2.84.
had emerged from thine own arms, while thou wast creating the world in primordial times.

67. "Glory to thy assiduity in doing what is right! thou didst give the earth to the birds for food; the ever impure earth with many a husband. She had been cut into nine pieces by the Creator in his wrath."

68. "O son of Renukā, being the destroyer of Kārtavirya, thou couldst easily have slain Rāvana. So I bow to the fact of thy reappearance as Rāma, inexplicable as it is owing to the simultaneity (of the two incarnations).

Rāma Incarnation—

69. "O Rāma, verily the Creator who surpasses all other artists created the first Rāma born of Renukā, merely by way of sketching practice with the object of creating thee."

70. "Thou ornament of the world, o thou who art free from birth, thou mayst be born as the son of Daśaratha as thou wilt. No harm in it. Thine own might, o lord, is able to remove all harm.

71. "Hero among the Raghus, if thou dost not vouchsafe to me the knowledge of the supreme truth, give me even that delusion, as a result of which the army of Rāvana, deluded in the course of the fight, saw the whole world pervaded by thee.

72. "Twice didst thou renounce 'the earth-bornsplendour.' First at the command of thy father, then for fear of the ignorant.

39. The earth is fancied as a lewd woman who has many lovers in the kings who are styled 'husbands of the earth.' The earth divided into nine spheres (See Notes) is the body of the woman cut to pieces by the angry Creator and given to birds for food. The word द्रव 'bird' means also a Brāhmaṇa, and refers to the story of Paraśurāma annihilating the Kṣatriyas and presenting the earth to the Brāhmaṇas as a gift.

40. Kārtavirya who was killed by Paraśurāma was even more powerful than Rāvana, having once imprisoned the latter. So Rāvana could easily have been slain by Paraśurāma, and there was in fact no necessity for the Rāma incarnation in order to kill Rāvana.

41. i.e., Paraśurāma was created as a preliminary exercise in order to create his more perfect younger contemporary Rāma.

42. (1) The royal sovereignty which Rāma had to give up when banished by his father; (2) Sitā, born of the earth, whom Rāma renounced, believing popular gossip.
Didst thou not twice traverse the 'ocean'\(^{43}\) that hath Lāṁkā in the midst of its waters?

73. ‘Let me not die from the arrows of the god of love by surrendering Sītā.’ Thus thinking the monster Rāvaṇa chose a blessed death at thy hands,\(^{44}\) making true the boon that he should not die at the hands of a god.\(^{45}\)

74. “Is it not true that Śambuka’s ocean-traversing fame is brighter even than a cluster of conchs, because he died by thy hand, which had destroyed Rāvaṇa with his army?”\(^{46}\)

75. “Having earned thy fame by striking terror into the heart of Rāvaṇa, terrible to Death himself, wast thou not ashamed to have renounced thy consort for fear of insignificant villains?”

76. “O saviour of the helpless, be thou my refuge. Thou wast an ocean with a submarine fire, to wit, thy separation from thy beloved consort. But thou didst sacrifice thy life, like an offering of straw, in the fire of thy momentary separation from thy brother Lākṣmaṇa.”\(^{47}\)

77. “Moved to pity by thee, rightly did the first-born poet\(^{48}\) compose a poem, an ocean of verses; the poet who had composed a verse in his grief even at the sight of a Krauṅca bird’s misery.

78. “Assuming the form of Lākṣmaṇa, didst thou not, knowing what was right, cut off Śūraṇa’s ears? For thou didst

\(^{43}\) वारिरा: refers to the ocean which was crossed by Rāma on his way to Lāṁkā. When construed as वारिरा: it refers to the enemies subjugated by Rāma, i.e., the Rāksasas who lived in Lāṁkā in the midst of the waters.

\(^{44}\) Lit. purified himself with thy weapons.

\(^{45}\) Rāvaṇa had received a boon from Brahmā that he should not die at the hands of a god. It is here fancied that he allowed himself to be killed by the holy man Rāma rather than succumb to the arrows of the god of love, by returning the stolen Sītā to Rāma.

\(^{46}\) Śambuka, a Śūdra, was killed by Rāma to put a stop to the evils caused by his performing religious austerities from which Śūdras were debarred.

\(^{47}\) i.e., Rāma patiently bore the grief caused by his separation from Sītā, but he could not live without Lākṣmaṇa even for a moment. It is well-known how Rāma fell into a swoon at the news of Lākṣmaṇa being wounded by Meghanāda, and later drowned himself after Lākṣmaṇa had done so in the waters of the Sarayū.

\(^{48}\) i.e., Vālmiki who described Rāma’s sufferings in the Rāmāyaṇa.
think, 'Earless' is her father's name, and it is not proper that she should have ears. 49

Kriṣṇa Incarnation—

79. "May thy arms, thine, who art disguised as Yādava, destroy the creeper of my sins. Thy arms uprooted an all-giving Kalpa tree, as if because it vied with them in the pride of its charity. 50

80. "At that epoch, during the sports of thy childhood, thou didst cut asunder the waves (of the Yamunā), striking them with pot-sherds; as if it were a prelude to thy subsequent sport of cutting off Bāṇa's arms. May that protect us.

81. "Salutation to thee! In order to baffle Karna's power (Śakti), thou didst provide Arjuna's chariot with a banner, namely, the monkey Hanūmat, who had extracted the spear from Laksmana's body as he lay with the Śakti spear stuck in his bosom.

82. "Though Bhūṣma was devoted heart and soul to thee, thou didst not favour him by transporting him to heaven in his corporeal form, in order that he might abstain from union with the nymphs even in heaven for fear of breaking his vow. 51

83. "Thou wast moved to pity by Karna, the son of the sun, whom 52 Arjuna killed with thy help; and didst gain thy object when Arjuna, born of the dynasty of the moon, defeated 53 Karna with thy help. Carrying the weeping sun and the laughing moon in the form of thy eyes, thou didst then exhibit both 54 sorrow and joy.

84. "O thou to whom Rādha is dear as thy life! thy friendship with Arjuna, the enemy of Rādha's 55 son Karna, was in no way fitting. But it is certainly proper that thou, the beloved of

49. The reference is to the temptation of Lákṣmana by Śūrpaṇakha. Her father's name was Vāravas which means literally 'earless.' She was disfigured by Lákṣmana with whom Rāma is here identified.

50. Kriṣṇa transplanted the Pārijāta tree from heaven to the courtyard of his mistress Satyabhāmā, by defeating Indra in battle.

51. i.e., in order that Bhūṣma might continue to be a chaste bachelor even in heaven.

52. Lit. whom thou caused to be killed (by Arjuna).

53. Lit. on account of Arjuna whom thou caused to be victorious.

54. Lit. half. The sun and the moon form the eyes of Viṣṇu. Now, as the Sun wept at the death of his son Karna and the Moon rejoiced at the victory of his kinsman Arjuna, Viṣṇu appeared to shed tears of joy and sorrow simultaneously.

55. The name Rādha is played upon. Karna's foster-mother Rādha was not the same as Kriṣṇa's mistress of that name.
Srī, the goddess of wealth, shouldst hold 'the child of Srī' incessantly on thy bosom.

85. "Verily thou art Balarāma, who is a white hair from that other form of thine (viz., the all-first Nārāyaṇa). Balarāma again is identical with the serpent Ananta. It is proper that this incarnation of thine should be graceful like the grey hair of thy primeval form.\(^\text{58}\)

86. "Thou art the lord of sweet-smelling voluptuous women. Thou art infinite, though assuming a finite form.\(^\text{60}\) Thou dost possess a charm made graceful by wine, the source of pleasure. Thou hast a beaming moonlike radiance.

87. "O lord of Revati, thou fulfiller of wishes, it is proper that the beauty of thy azure clothing should be charming in contact with the (white) lustre of thy body. Thou art delighted when the earth is happy.\(^\text{61}\)

Buddha Incarnation—

88. "Thou exponent of monistic being, the stream of consciousness is the only reality for thee. Thou art wise, even without being learned in the three Vedas. Thou didst reject the four categories of existence. Thou art conqueror of the five-arrowed Cupid and possessor of the six forms of knowledge. Do thou protect me.\(^\text{62}\)

89. "While thou, the conqueror of Cupid, wast realising the momentary character of things and the non-existence of the soul,

\(^{56}\) This is the literal meaning of Srīvatśa which is really the footprint of a Brāhmaṇa on Viṣṇu's bosom.

\(^{57}\) The fair-complexioned Balarāma, here identified with Kṛṣṇa, is believed to represent a grey lock of hair which the all-first Nārāyaṇa i.e. Viṣṇu plucked from his head.

\(^{58}\) Balarāma is usually regarded as an incarnation of the white-bodied Ananta who upholds the earth on his head. But he is here identified with Kṛṣṇa and described as white like the grey hair of the all-first Nārāyaṇa referred to above.

\(^{59}\) Balarāma is the subject of Verses 86 and 87.

\(^{60}\) Means also: the form of the serpent Ananta (see above). शेष 'finite' is also a name of Ananta.

\(^{61}\) Lit. with the lustre of thy body, thine, whose delight is caused by the appearance of the joy of the earth (or by the blossoming of the night lotus). कु: पृथिवी तथा मुदे हर्ष्यविभविन भाविता उवातिता श्री: पृथिवी तथा।

\(^{62}\) See Appendix I (Buddhist Doctrines) and Vocabulary under पड़मित.
Cupid's flowery arrows dropped (from his hand), like a shower of flowers from divine hands. 63

90. “The tips of Cupid's flowery arrows became round in shape 64 because they turned completely blunt, when he discharged them at thy heart whose armour was its steadfast moral strength.

91. “Brahmā is called four-mouthed, 65 because he is eloquent in celebrating thy praise; while Śiva's throat is black, because he calls himself omniscient while thou dost exist, knowing all.

Kalkin Incarnation—

92. “Do thou uproot my tenfold sin, 66 through the agency of thy tenth incarnation Kalkin, who wieldeth in battle a sword dark as smoke, and destroyeth infidels, like the fire of the epoch of universal ruin.

93. “On account of thee, roaming over the earth, and white all over with the dust of battle, like fame incarnate and pervasive, the name of thy father Viṣṇuvasas became true to its meaning. 67

Dattātreya Incarnation—

94. “I bow to thee incarnate as Dattātreya, who followed the path of absolute monism. He gave Arjuna his fame. 68 His appellation 'Sinless' was occasioned by his Yoga meditations. He acted like the sun on the darkness of worldly delusion to which king Alarka was subject.

Diverse forms of Viṣṇu—

95. “Victory to thee! Incarnate as Rāma, thou didst kill Indra's son Vālī, having favoured the Sun's son Sugrīva. I bow to thee, Kṛṣṇa; thou wast the ally of Indra's son Arjuna, and didst slay the Sun's son Karna. 69

63. The idea is, the arrows of the baffled Cupid dropped from his hand and looked like a shower of flowers released by the gods in honour of Buddha.

64. Lit. umbrella-shaped. The reference is to the full-blown flowers serving as Cupid's arrows.

65. चतुरास्य 'four-mouthed' means also 'able-mouthed' (चतुर अमस).  

66. See Notes.

67. Viṣṇuvasas is the father of Kalkin. The word means “one who has a pervasive fame” (विष्णु व्यापक राशो गम्य).

68. Lit. the cause of the earning of fame by Arjuna (Kārtavīryārjuna).

69. i.e., through the agency of Arjuna. Viṣṇu is here described as doing during one incarnation things diametrically opposite to what he had done during another.
96. "Victory to thee. Thou didst pervade the regions with thy form with the three steps, after thou hadst assumed the form of the tiniest dwarf. Salutation to thee, o thou who massacred one and all, assuming the form of Kalkin, after thou hadst become incarnate as Buddha, remote from all talk of slaughter.

97. "Thou with the three (all-pervading) steps, do thou purify me. Did Rāhu, coming into contact with thy foot, serve as thy shoe? Did the bear Jāmbavat, circling round thee in worship, give thee an encircling noose while thou wast binding Bali?

98. "Is it to be wondered at that one who had, with a semi-circular axe, lopped off the thousand arms of Kārtavīryārjuna, cut off with an entire circular blade the multitude of Bāṇa's arms?

99. "Taking the Pāṇcajanya conch and a lotus in thy hands, thou dost tell the demons, 'Ye are surely sentient. Look, even inanimate things have renounced their hostility to me.'

100. "On thy bosom with a shining sylvan wreath on it, the high-bosomed goddess of wealth abides, thrilled by her unbroken contact with thee; as if she were a Bilva twig with a pair of fruits attached to it.

101. "The lotus forsakes not thy hand, as if with the object of learning its perfect beauty. The moon whose rays make the night lotus bloom waits upon thy face, its orb serving as thy (left) eye.

102. "Ah, glorious are the combinations formed by thee, those of Nara and Hari, which served to destroy thy arch-enemy Hīranyaśātipu and Rāvana and the throng of the Kaurava heroes.

70. When Viṣṇu disguised as a dwarf assumed the proportions of a giant, one of his footsteps was located in the sky which is, therefore, called Viṣṇu's footstep. The black Rāhu consisting of a severed head is here likened to a shoe.

71. The ceremonial circumambulation of the bear is likened to a noose.

72. During the Parasurāma incarnation.

73. i.e., the Sudarśanacakra.

74. During the Krīṣṇa incarnation.

75. कषट्टिकित् 'thrilled' refers also to the Bilva twig which, too, is कषट्टिकित् 'thorny'.

76. In the case of Hīranyaśātipu, Nara and Hari mean Man and Lion, referring to the Narasihha incarnation; in the case of Rāvana, Man (i.e. Rāma) and Monkey (i.e. Sugrīva); and in the case of the Kauravas, Man (i.e. Arjuna) and Krīṣṇa. The word Hari has here three different meanings.

N. 41
103. “Of what nature is the half-Siva form which thou hast assumed, magician as thou art? Surely thou art Siva entire! The man who understands by means of the Vedas doth, however, know thee to be infinite, even though thou dost assume a finite form.

104. “The argument for salvation being meaningless on account of the concatenation of ever succeeding births due to deeds performed in previous births, no solution ever occurs to any one save intensive contemplation of thee.

105. “In order to assume the Hari-Hara form, didst thou divide thy body in two halves, vertically splitting it? But, during the Man-Lion incarnation, why didst thou split it from side to side? Indeed, what questioning is there of one who is free?

106. “Thou who hast realised all desires, why dost thou create the universe? Why dost thou destroy it, if it is made by thee? Why dost thou maintain it, descending to the earth again and again, if it must be destroyed by thyself?

107. “Rising from the waters of the ocean, the fickle goddess of wealth, Lakṣmī, settled on thee, thinking of her former companions—the Gaṅgā abiding at thy feet, the lotus in thy hand, the Kaustubha gem upon thy bosom, and the moon in thine eye.  

108. “Owing to the opposition of manifold objections based on reasoning, the phenomena of the world cannot properly be the basis of the diversities that exist. So it is at thy will that the universe has this and that (apparent) diversity coming into view. That is the meaning of the truth.

109. “Thou dost know which self of the sage Mārkaṇḍeya (after he had entered into thy stomach) went out of it, unable to distinguish between his two selves mingled together, having seen inside thy stomach the things of the universe just as they were outside.  

110. “Let the universe first rest on the foundation of thy innate power, thou being the Absolute; then might it rest on the

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77. The form known as Hari-Hara, half Viṣṇu and half Śiva.
78. These were in the ocean along with Lakṣmī before the churning episode.
79. It is said that during the universal deluge the sage Mārkaṇḍeya entered into Viṣṇu’s stomach and saw there the whole universe just as it used to be outside. Here, the supposed confusion is between Mārkaṇḍeya’s own selves: the one that was in Viṣṇu’s stomach, like the rest of the universe, and the other that had just gone in.
80. Lit. creeper.
head of Ananta, the lord of serpents, or in thy own stomach while thou art disguised as a child. Thou art in every way the support of the worlds.

111. "At thy feet is the river whose waters are the source of religious merit. On thy bosom the goddess Lakṣmī doth beam, the source of wealth. The god of desire is thy child. Thyself thou art the Absolute, giving ultimate freedom.

112. "It is hell that should fear those who utter thy name, even at random, destroyer of hell as thou art. Why should they fear hell?

113. "A man who is devoted to thee need not fear among the causes of death even the thunder. For, at such a moment, from a Vaiṣṇava's throat, thy name quickly goes up, even without any effort.

114. "A train of thought devoted to thee washes out the refuse that accumulates in the heart of man, even as refuse accumulates in the interior of a house which is being in every way cleansed.

115. "Rāma', thy name, is an abode of virtues, incomprehensible though its particulars are to people such as we; otherwise, how is it that, in three generations, thyself didst adopt this name?

116. "Taking pity on me, devoted to thee, do thou deliver me from darkness, with thy right eye, the sun. With thy left eye, the moon, turned towards me, wilt thou not allay my heat, o lord?

117. "Shameless I am, desiring with mere words to receive thy favour, difficult to obtain even by austerities; I who, alas, daily transgress thy commands in the form of injunctions and prohibitions.

118. "Thou whose form is the universe, o thou Creator of the universe, in my tiny heart how much of the prodigy of thy might can I comprehend? How much gold does a poor man tie in his rags, when he acquires the Mount of Gold?"

119. After he had invoked Hari in these words, Nala became completely absorbed in meditation, while he did acts in keeping with his love and devotion to Viṣṇu, seen by him in a vision by virtue of contemplation.

120. Liberally he showered riches on the hands of Brāhmaṇas, and gave away to worthy recipients the offerings made in the sacrifice in honour of the Manes. He then entered his resi-

81. See Footnote on Verse 109.
dence, full of humility, after he had, with beatitude, worshipped Viṣṇu in the Hari-Hara form.

121. After the midday rites, Nala, the moon of the earth, regaled with the nectarlike rice taken by him, adorned with his lustre his marvellous mountain-high chamber, which faced the east and approached Indra's palace in beauty.

122. Damayanti, after she too had finished her devotional worship of the gods, took her meal after her husband had eaten. With her limbs extremely languid on account of the weight of her ornaments, she occupied his lap which was eager to hold her in its bosom.

123. A maiden friend of hers followed her, carrying in her lotus hand a parrot's cage like a mass of beauty. The parrot's beak was clearly red as the ripe Bimba fruits eaten by it; while its feathers were deep green like unripe fruits.

124. Another girl followed her with a frenzied cuckoo perching on a crystal rod sidewise held; a singing cuckoo, which was, as it were, the climax of the blackness of the dark half of the month. In it the word Kuhū and its meaning were clearly joined in mutual relationship.  

125. Damayanti's companions, daughters of the king of the Gandharvas, and disciples of herself in the practice of the arts, who were adept in playing soft music on the lyre, went over to the king, seated as he was, to sing to the lyre before him.

126. The lyre of the gazelle-eyed maidens shone forth, having just uttered an indistinct, soft and low air; as if it, at the outset, felt too nervous to produce any sound near Damayanti's creeper-like throat, so full of melody.

127. The lyre had joined itself to tunes in order to acquire resemblance to Damayanti, who was the abode of the perfection of all the arts and qualities possessed by her. So even now the lyre is known among people as 'Full of Disgrace'; for it had first occasioned a scandal, its own impudent act.

82. Acc. to Nārāyana: 'which represented the climax of the deep black of its wings.' See also Vocab. under चुंबन.

83. Kuhū is an onomatopoetic word signifying the sound of a cuckoo, but it means also the dark Amāvāsyā night which the bird resembled in colour. Cf. 1. 100; 8. 65.

84. i.e., its audacity in vying with Damayanti's voice. परिवारित्व 'seven-stringed lyre' means also 'scandalous' (fem.); परिवार द 'means both 'scandal' and 'the bow with which a lyre is played.' The epithet पुरुषार्जितकल्लगुण....... refers
128. Like a female elephant, the lyre, resting close to the mighty king, sent up a high-pitched note melodious with the Nisāda tune; while it vibrated at its top to the accompaniment of quarter tones, and underwent a wondrous play of the hand.

129. Was not Damayanti’s sweet-toned throat made by extracting the entire quintessence of lyres? Perhaps on account of this, the lyre, realising its inner hollowness, kept to the corner in houses, being ashamed.

130. The lyres then chanted forth songs of eulogy acting like honey on the ears of that couple, with the sequence of their letters perfectly distinct, in such wise that the tame parrot of Damawanti, the Rati of the earth, repeated all the songs thus, showering delight.

131. “Verily, from our own words will ye both know the shallow ford of our intellect, of high talents as ye are. Yet we sing your praise, lest even such knowledge as we possess should remain undiscovered by you, on account of our silence on an occasion demanding speech.

132. “The mountain-born Pārvatī occupies the lap of the moon-crested Śiva, who is beautiful with the forms of the serpents on his body. Thou, too, king’s daughter, dost occupy the lap of this Crown-gem of kings, who is lucky in the joys of life. A parallel indeed is this; but there is a difference. Even in this life, also to the lyre in which case the Gunas are the strings and the Kalās the pegs of the lyre. See Notes.

85. Lit. the ‘elephant’ of the race of kings. कुञ्जरे त्र्यम् means in such cases ‘great’, but here the lyre sounding before Nala is likened to a female elephant trumpeting near her mate. The awkward comparison is due to the belief that the Nisāda tune produced by the lyre had its origin in the roar of elephants. Applied to the female elephant, the epithets mean: ‘resting close to a mountain-born elephant and shaking the head with the ears and moving the trunk in diverse ways.’

86. Apparently, worthlessness. Lit. tenuity. The reference is to the holes in the frame of a lyre.

87. Also: did not forsake its bow in the course of the cadences. कोण ‘corner’ means also ‘the bow with which a lyre is played.’ बा-आलकेनु (in houses) is to be construed also as बा लकेनु (during cadences).

88. i.e., Nala.
thou art the Sati\(^{89}\) of thy consort, famed for participating in Indra's being.\(^{90}\)

133. "Who ever fancies Damayanti is Rati (Cupid's wife); she whose lustre begets Rati (love)? Who again surmises thee to be Cupid, whose tenure of life as a god was cut short by (the fire of) Śiva's eye?\(^{91}\)

134. "Thou art rejoiced at the sheen of her moonlike countenance. Her pearlstring has a gleam exceeding that of a stream. She resembles a sacrificial altar in the region of her waist,\(^{92}\) and the middle of her body is delightful to men. Carrying her in thy lap, thou dost shine forth like the ocean, which carries the earth on its bosom. The earth has pearlstrings charming with their gleam, namely, the rivers; it is beautiful with the Antarvedi region (between the Gangā and the Yamunā); it possesses the Middle Country (between the Himalaya and the Vindhya), delightful to men.

135. "This slender maid, with ornamental designs painted on her body, brings triumph to Cupid; her face being the moon provided with eyes. Is it on account of the extreme frailty of her waist that thou hast ousted Cupid, and dost thyself enjoy her?\(^{93}\)

136. "Damayanti, thou art verily Cupid's capital, with a dolphin acting as the capital's banner, namely, the pictorial designs painted

89. The word सति is played upon. Pārvati was called Sati in her previous life when she was born as the daughter of Dakṣa. Damayanti was a Sati (a devoted woman) not only in her previous but present life.

90. A king has in him portions of Indra and the other divine lords of the regions. Cf. 6. 94, 95. It is also implied that Pārvati was Śiva's consort Sati in her previous life, in which case the epithet नाक्षात्रलक्षणाकलित refers also to Śiva and means "known for carrying (Brahmā's) skull (in his hand)." See verse 35.

91. I.e., Nala exceeds Cupid in beauty, who was burnt by Śiva; just as Damayanti excels Rati.

92. I.e., she is slender in her waist.

93. The idea is, though Cupid triumphs over Nala with Damayanti as his weapon, it is Nala and not Cupid who enjoys her, probably owing to the frailty of her slim waist, which is fancied as a weak barrier unable to safeguard Cupid's possession. By means of puns the verse is designed to mean also: 'This slender damsel gives the victory to Cupid, assigning to him the document establishing his victory and making the moon-faced girls (her companions) her witness. Is it the result of the extreme weakness of the judge that (the right of) enjoyment here belongs to thee who hast ousted (or humiliated) Cupid?' In this case, Nala and Cupid contend for the possession of Damayanti's person, and the latter acting as the judge gives the decision in favour of Cupid. But it is Nala who takes possession of the disputed object, obviously owing to the weakness of the tender judge.
on thy bosom. Young maid, who doth not call thy eyebrows a triumphal gate of the capital, which doth witness the festival of Cupid's momentous rise?

137. "Why is Cupid not tired, ever going from thee to her, and from her to thee? Perhaps your shadows remove Cupid's fatigue from journeying, as he thus keeps coming and going.

138. "Sire, the row of thy hairs, taking delight in its bath of perspiration, practises the devotion of keeping awake in the hope of dalliance, and thou dost look beautiful in consequence, as if thy limbs were bristling with the filaments of Cupid's flowery arrows, stuck in thy body, and thickly coated with the honey of flowers.

139. "Sire, this lotus-eyed goddess of thy life is also beset with drops of sweat. Since the diverse arrows of Cupid consist of flowers, is perspiration likewise the blood of the wounds caused by his arrows?

140. "Have the west and the sun both turned red, perceiving the mutual love of you both? And, at the sight of this, do the lotus blooms of your pleasure brook now assume a shape suitable for serving as Cupid's arrows?"

141. "So let this crowd of girl companions depart. They are an obstacle to your voluptuous abandon, mutually loving as you are. How can, indeed, Cupid the Maddener be maddening, if he does not make people cast off their raiments, or make them fight with finger-nails and teeth?"

142. When the parrot thus finished reciting, the girls, recalling the manifold evening duties of the king, went away on false pretexts. Damayantī, their friend, glanced at them in anger, as they then slunk away, as if they were lilies fading.

94. i.e., the pictorial designs represent the dolphin supposed to act as Cupid's banner.
95. The hairs of Nala's body standing upright and wet with perspiration are fancied as keeping awake in the hope of amorous dalliance. They are besides compared to the filaments of the flowers serving as Cupid's arrows.
96. Designed to mean at first sight 'redness'. रक्त means both 'love' and 'redness'.
97. The lotus blossoms closing in the evening are described as making themselves arrow-shaped for Cupid's use.
98. Lit. half looked at by the eyes of their angry friend, and shrinking as if on account of being lotuses. For a better reading see Notes.
143. The red-eyed cuckoo, whose beak was adept in repeating wreaths of words heard by it, with affection in its eyes, as if towards the king, then cried ‘Stuhi’ ‘Stuhi,’* as if to the parrot which had recited Nala’s praise.

144. Then, from her high palatial abode, Damayanti saw her pleasure brook, which looked extremely small and glistened with that gem, the reflection of the solar orb. The meandering stream was brought to notice by the pairs of Cakravāka birds with their cry of distress, fearing it was a snake, and flying away along its bank, openly parting company.

145. At the sight of a Cakravāka pair, red as if with blood, smitten by the entirely unbearable nature of their (impending) separation; she, with her sighs, then made even that sleeping hour of lotus blossoms** full of a lotus scent.

146. Damayanti said to her consort, “Merciful one, look at the plight of the Cakravāka pair. Ah, who will not weep, seeing their plight, which severs them from each other, and rends my heart?***

147. “The sun hath cherished a desire not to tarry, unable to bear the mirth to come of the night lotus blossom; and, do the birds chirp on the trees, with the dart of the Cakravāka’s plaint thrust into their hearts?"

148. “Alas, here is an instance in support of the inference that the actions of animate beings are determined by fate. These two birds bring ill to themselves, their own separation, guided though all their previous actions have been by a sense of their personal good.

149. “Wishing to tear asunder the Cakravāka pair, is the Creator whetting this visibly black sword, applying it to yonder grindstone, the sun, red with the filings from its brick frame, the scarlet of its rays? The grindstone is ceaselessly turned by Aruna, holding the strings; and shines with a ‘rod’.”****

150. Drinking the nectarlike wine of these charming words offered by the moonfaced lady’s mouth, Nala said to her, with his

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* Means: ‘Praise’ (Imperative): but the words are onomatopoetic.
** i.e., the evening.
*** Cakravāka couples are believed to separate at nightfall.
**** The evening twilight is the black sword, and the sun the grindstone. The glow of the setting sun is described as the filings from the brick frame. Aruna holding the reins of the sun’s chariot is fancied as turning the grindstone by means of cords. ‘Rod’ (रूढ), one of the attendants of the sun, is the rod to which the cords are attached. Cf. 1.92.
face inclining towards her, and tinged with a smile, "Clearly, so it is, so it is, as thou sayst.

151. "Thy eyebrows I know to be the two bent bows of Cupid and Rati, who have considered the propriety of conquering respectively all men and women. Two bamboo tubes of theirs I know to be disguised as thy nose, desirous as they are of letting go their arrows; while two whiffs of thy breath I know to be their airy weapon composed of vernal breezes.

152. "Yellow is the excellence of colour, and it is very sweet as it appears on thy body. Who does not, with esteem, celebrate as 'fair-hued' the gold that bears that colour? There is no need to describe other colours. In spite of its partaking of the nature of whiteness, a king among objects of vision, silver acquires the ill fame of possessing a tawdry colour.

153. "If in a place where sugar forms the soil, and which is tilled after it has been gratified by rainclouds whose water is honey, there should grow a sugarcane plant, with cream cakes as a fertiliser; and if it bear fruit by virtue of being watered with wine, then to distinguish thy voice even from this, the superlative suffix would have the word 'sweet' as its base!

154. "If by revolving the 'Mountain of Sugar' included in religious gifts, like a churning rod; while using as a rope the creeperlike threads produced during the boiling of seething molasses; the nectar-fed Cupid raise up single-handed a new kind of nectar from the ocean of sugarcane juice, that might perhaps rival thy voice, a source of the highest delight to my ears.

155. "Sarasvati dwells in thy mouth. It has the redolence of the toy lotus in her hand. The soft music of her lyre is present in thy mouth as the sweet gaiety of thy voice. In thy mouth are charming lips, which are worthy of Sarasvati's pleasure walk, and seem to be made of red chalk and lime. And, do the two rows of thy teeth shine forth, acting as her necklace of pearls and gems?

103. See Vocab. under नारीक.
104. Lit. creepers.
105. Gold is called 'fair-coloured', while silver is called 'ugly-coloured'.
106. The gods combined had churned the briny ocean, using the Mandara mountain as the necessary churn-staff.
107. Lit. the product of thy tongue.
108. The reading रमाघर has been followed.

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156. "Thy voice is a river of love’s emotion, Cupid’s sacred resort. The sand of this river’s shore is oftentimes described as candied sugar. Is it with the clay of its bank that pure and white ringlets of sugar are made? Its waters, are they nectar? Its confines, are they thy lips?

157. "Youthful lady, because young cuckoo maids cannot properly utter in song thy voice, a nectar river’s stream; how many times do they not learn it by rote, in the mango grove of thy pleasure garden, in order to retain it in their eager throats!

158. "Beloved, thy upper lip is Cupid’s bow made of a wreath of (red) Bandhūka flowers. The creeperlike outline of the lower border of thy nether lip is the string of that bow. Thy voice, too, is indeed Cupid’s science of archery. Rightly is this science practised by lyres, possessing as they do bows, the bows with which they are played.

159. "Fair lady, he who does not reply, ‘It is thy lips’ to the question ‘What is honey?’; he who does not reply, ‘Thy person’ to the question ‘What is gold like?’; he who does not reply, ‘Thy voice’ to the question ‘Of what nature is nectar?’ is a rustic; he is ever an outcaste in the company of wits; Cupid’s arrows disdain even to touch him.

160. "Thou art slender in thy waist. Thy hips are gravid and breasts high. Thou hast a watchful control over thy mind, and dost wield supremacy over me. Thy smiles are light. In elegant speech thou canst be as charming as thou wilt. Thy fame makes unimpeded progress in every region and quarter. Hence Śiva, pleased with thee, gave thee, his own creation, the eight supernatural powers, all of them.109

161. "We are not able to praise sufficiently thy voice; so we praise nectar instead. Rightly did Garuḍa and Indra, I know, fight for nectar; for thy voice was pleased to drench110 with nectar thy words: thy voice which destroys the pride of fermented vine juice, and treats milk with utter contempt.

109. The eight powers of Śiva in the order in which they are referred to in the verse are अभिमान, the power of being small; गरिष्ण and महिष्ण, the powers of acquiring weight and height; विज्ञ, self-control; श्रीदश, supremacy; अभिमान, the power of being light; श्राकाम्य, irresistible will, and कामाक्षातिहिता, going anywhere at will. See also Vocab. under मृति.

110. Designed to mean also: thy Voice was pleased to wash its feet with nectar.
162. "Fair one, if the grief of the Cakravāka pair is causing thee pain, say, I thy servant will go to the river and beseech the sun resting on its waters not to set. If the sun proves obdurate and grants not my prayer, even when I fold my hands, then wilt thou see, I will come back here to thee, after offering to the Cakravāka pair the palmful of water meant for the sun."

163. "So, for a moment, seek thy maiden companions who are in hiding somewhere here, amusing them with thy jests." On this pretext, making his consort eager to find her comrades, he went out, desiring to perform the evening rites.

164. Epilogue.

Śrīhīra etc. In his work, an entirely novel poem consisting of the narration of Nala's career, the twenty-first canto, brilliant by nature, is at an end.

111. Sunset is the time for separation of the Cakravāka pair.
112. Nala's words are an excuse for leaving Damayanti and going down to the river for the evening ablutions.
CANTO XXII

1. The king, after he had finished the evening rites, his mind at the sight of the western glow recalling his beloved's lips, came to the palace where Damayanti was on the seventh floor.

2. He set himself upon a couch with a bed ready in the middle, which had been just left by his beloved, when she went forward to receive him. He caused her to sit as well, and described the evening twilight in verse.

3. "Grace with thy look the region that is Varuna's spouse. It seems to be washed with liquid red lac, and covered with saffron paste.

4. "From the lofty summit of the sky, fallen is the sun, a rock of red chalk torn asunder. The dust raised by it, when it was dashed to pieces by the fall, now emerges as the evening glow.

5. "Has the west suddenly been reddened by the crests of the tame fowls belonging to the line of Sabara houses on the peak of the Sunset Mount; bristling up during their hourly crowings?"

6. "Look, the Evening twilight now takes up her position as doorkeeper of the night, the day being debarred from entry. She holds a cane painted with vermilion, the rays issuing from the swiftly setting sun.

7. "Siva the great dancer, after meditating on the mighty goddess of the evening twilight, bright as red arsenic, now perhaps dances in the glow of the (setting) sun; his body, the sky itself, garlanded with rows of stars.

8. "Look, the moon-crested Siva, the dancer of the eve, decorates the horizon with the broken pieces of his ornamental

1. Lit. which held.
2. The west.
3. The top of the Mountain of Sunset (अस्तान्तल) is fancied as being occupied by Sabara tribes with tame fowls in their houses.
4. Lit. Look at the exercise of authority by the evening twilight in her position as door-keeper, from which the day is debarred.
5. i.e., after the evening rites.
6. कुन्दी 'red arsenic' means literally 'a bad dancer', which is contrasted with महानंद 'the great dancer'.
7. The sky is one of the eight forms of Siva. Evening being the time for Siva's dance, he is described as dancing in his sky form, the twinkling of the stars being the rhythm of his dance.
wreath of bones torn asunder in dancing; these now assume the guise of myriads of stars.

9. "Death the Hunter slew the day, an elephant whose scarlet dots are clearly visible. The beautiful evening twilight is his streaming blood, while the stars are the pearls which were inside his temples.

10. "In times of yore, while marrying Pārvati, the mighty Śiva, whose clothing is the regions of the sky, wore, I ween, the region rosy with the evening glow, at the festal time of assuming flower-dyed crimson attire.

11. "Fair-eyed one, while marrying Satī and Pārvati, did the sky-clad Śiva acquire as his attire both the red regions, east and west, in order to use the two twilights as flower-dyed crimson vesture?

12. "The mendicant sun wanders through all the regions, taking with him a 'stick.' Like an ascetic, he hath put on a scarlet robe, the evening sky, plunging into the ocean at dusk.

13. "Selling that lump of gold, the sun, that was tested on the touchstonelike Mount of Sunset, the evening glow being the trail left by the abrasion, the sky hath taken in return cowries, the stars!

14. "Death hath plucked yonder ripe pomegranate, the orb of the sun. Eating the seeds, he cast off its rind, the evening twilight; while he seems to have thrown out the starry stones of the fruit."

15. 12

16. "Look, the sky is decked with splinters of crystal rocks flying up from the Mount of Kailāsa, owing to the impact of Śiva's feet lighting upon it, while he danced at the end of the evening rites."

8. In the case of the day, lotuses. The day being figured as an elephant, the lotuses are likened to the scarlet dots on the face and trunk of an elephant.

9. Lit. with a view to the two twilights, i.e., with a view to using the morning and evening twilights as ceremonial dress in the two marriages. See Vocab. under पुष्पस्तिरिक्रा

10. The sun has an attendant named Daṇḍa (lit. stick) who is here fancied as the sun's travelling stick.

11. i.e., the stars are the stones ejected from the mouth after eating the fruit. Lit. he cast off the evening twilight, like its rind, etc.

12. The verse is a variation of Verse 14 and regarded as an interpolation by Nārāyaṇa.

13. The splinters of crystal rocks refer to the stars.
17. Thinking the evening twilight had departed, as if from shame caused by such a description, Nala said again, looking at the sky furrowed with stars and gloom.

18. "O thou with eyebrows like Cupid’s bow, it is not the sky; it is the ocean with fishes and conchs mixed up with sharks. The ocean in bygone times upward shot, owing to the acute pain in its vitals, wounded by Rāma’s arrows.\textsuperscript{14}

19. "The stars, I ween, are the (flowery) arrows loosed by Cupid for the infatuation of gods and nymphs. Verily the word ‘five’ in the name of the ‘five-arrowed’ Cupid means ‘wide’ as in the ‘wide-faced’ lion.\textsuperscript{15}

20. "The stars are tear drops shed by female Cakravāka birds living on the banks of the celestial river,whelmed with grief at separation from their mates at night; while streams of their tears come down in the form of descent of stars.\textsuperscript{16}

21. "Methinks those stars are water animals frequenting the river of the gods—alligators, dolphins and crabs.\textsuperscript{17} Clearly we discern them at the bottom of the river from here, diving deep for fear of the gods sporting in its waters.

22. "Is it Cupid’s conch\textsuperscript{18} that shines in the sky, to be blown in celebration of his conquest of the worlds? What other warrior could play music upon starry flowers?

\textsuperscript{14} Lit. owing to the acuteness of the pain caused by the wounding of its vitals by Rāma’s arrows. The ocean is said to have shot upward to crave Rāma’s mercy, when it was wounded by his arrows at the time of his throwing a bridge over it to reach Laṅkā. The stars are fancied as fishes and conchs, and the darkness as sea animals like whales and sharks, which were thrown up at the time.

\textsuperscript{15} Cupid is called Pañcaśāra ‘five-arrowed’, but as one who has only five arrows cannot discharge as many of them as there are stars, the word is interpreted as ‘one who has extensive arrows’ on the analogy of the word pañca meaning also ‘wide’, as in pañcaśaya ‘wide-faced’, a lion.

\textsuperscript{16} Lit. streams of tears fall in the shape of (downward) shiftings of the stars. The shooting stars seem to be fancied as streams of tears shed by the Cakravāka birds living on the banks of the celestial Gaṅgā. The word सेक्षमण may be taken also in the sense of ‘reflection’. In that case, the unsteady reflections of the stars on the waters of rivers and pools would be referred to as tear drops fallen from the sky.

\textsuperscript{17} Makara ‘dolphin’ and Crab are signs of the Zodiac; hence indirectly refer to the stars connected with them. Godhā refers to the polar region, or the lunar mansion known as Jyeṣṭhā. See Nārāyaṇa.

\textsuperscript{18} The Viśāṅkha star known as Saṅkhā ‘conch’ is fancied as Cupid’s conch. Cf. 19. 57. See Vocab. under ताराश्रे.\textsuperscript{18}
23. "Is the night a woman, adept in mystic rites, who hath
given life to Cupid, and made the day lotus faint? Yonder conch,19
detached yet adhering to the sky, doth indeed proclaim her great
mystic power.

24. "The night, a votary of nihilistic thought, declares the
world to be false, though clearly visible, by pointing to the stars,
the flowers of heaven, which are eclipsed during the time of right
knowledge, the day.20

25. "The emblematic deer21 in the moon of thy face was
severely wounded by Cupid, who doth flash on thy face, and hath
thy eyebrows for his bow. The deer went to the sky, with Cupid's
arrow attached to him, visible in the form of a starry wreath of
flowers.22

26. "The vault of the universe gleams, a primeval pavilion,
serving as the abode of the worlds. Throughout its regions23 are
the stars, looking like incisions made by insects on timber, and emitting
heaps of dust, their own beams.

27. "Look, Damayanti, in the region24 that is Śaci's co-wife,
thickly doth darkness spread; as if it were a flood of the streaming

19. The Visākhā star mentioned above. Conch might here refer also to
the moon. Cf. 19, 56. The mysterious 'conch' is fancied as being upheld by
the Yogic power of the night.

20. The world is declared by the nihilistic school of Buddhists (शन्यवृत्ती)
to be a universal void. It is fancied that the night, too, does the same by
citing the example of the stars (तारा: निद्रश् पथिर), which are visible
at night, but invisible in the day; i.e., just as the stars, though they appear
to have a real existence under cover of night, are found to be non-existent
in the day, similarly the phenomena of the world, though they appear to be
real in the state of ignorance, are found to be unreal when right knowledge
dawns upon the mind. The stars have been purposely called here खुपशाणि
'flowers of the sky'. A खुपि is 'something which does not exist', 'a mare's
nest'.

21. Or, 'the deer in the form of the lunar spot'.

22. Damayanti's face is the moon, but as the deer associated with the
moon is not perceptible on her face, it is fancied that Cupid who is ever pre-
sent on Damayanti's lovely face shot at the animal one of his flowery arrows;
and the deer with the star-like flowers of the arrow attached to his body fled
to the sky where he became the constellation known as Mrigaśīra 'deer's
head' or simply as Mriga 'deer'. See also Vocab. under तारामुग्ध.

23. अनुवल्लष्ठ्र means also: on the wood, i.e., on its wooden frame.
The vault of the universe is figured as an age-worn, dilapidated wooden
building. The rays of the stars are fancied as the whitish yellow dust issuing
from the incisions made by insects on old timber.

24. i.e., the east regarded as Indra's wife.
ichor of Indra's elephant. The flood breaks loose, because its dam, the day, hath burst.

28. "The buffalo, carrying the god of death, assumes the form of darkness, pervading the region\textsuperscript{25} where Rāma's bridge looks like a line of hairs. Seeing it from afar, the sun seems to have departed, taking away his terrified steeds.

29. "The orb of the sun was perhaps a ripe Mahākāla fruit\textsuperscript{26} on the slope of the Mountain of the West. Positively I know, the expanses of darkness are the (black) seeds of this fruit, split when it tumbled on the rocks.

30. "The musklike darkness of the region, which has pictorial designs painted on its body, namely, the garden of Kubera,\textsuperscript{27} forms the disgrace of the Himālayas, neglected by the sun; since it revolves round the mountain of Sumeru.

31. "The sky was held aloft during the day, as if by the thousand hands of the thousand-rayed sun. That same sky, descending sunless, is coming to the closest proximity. How can there be darkness here?

32. "Yonder lamp, the sun, had left soot in the sky which resembles a vessel placed above it, mouth downward.\textsuperscript{28} Has the soot now dropped on the earth as darkness, becoming heavy with its growing volume?

33. "Damayanti, thou mightest be jealous. At this moonless hour of the night the bashful regions of the sky, looking like maidens setting out to meet their lovers, are coming towards me. The darkness is their musk paint; the blue sky their apparel; and the stars the flowery arrows of Cupid hovering above them.

34. "Slender one, darkness we call the eyelashes of Viṣṇu, while he swiftly closes his solar eye, with both the lids pressed one against the other. They\textsuperscript{29} surpass the lunar spot with the grace of their sombre hue.\textsuperscript{30}

\textsuperscript{25} i.e., the south in which Rāma's Bridge (Setubandha) is situated. Yama is the regent of the south.

\textsuperscript{26} A kind of wild fruit, red in colour, with black seeds.

\textsuperscript{27} The north, of which Kubera is regent, is meant.

\textsuperscript{28} Soot is allowed to accumulate in a vessel placed over a lamp, mouth downward, for the purpose of preparing collyrium.

\textsuperscript{29} i.e., the eyelashes. The sun being Viṣṇu's right eye, the evening is fancied as being caused by his closing of his right eye, while the deep black of the eyelashes is imagined to be the gloom of the night.

\textsuperscript{30} Lit. eyelashes (sing. in the original) which conquered the lunar spot, etc.
35. "It seems that the sun took away the rays of men, also called eyes, which happened to be mixed up with his own thousand rays. Verily this blindness is due to that, not to the evening gloom.\[31\]

36. "O thou with beautiful thighs, in the quest of the nature of darkness, the Vaiśeṣika doctrine seems to me to be sound. Verily it is said this system of philosophy\[32\] was propounded by an owl; hence it is able to determine what darkness is.\[33\]

37. "This plethora of darkness, black and intangible, like the prosperity of the impure and untouchable king Triśaṅku,\[34\] brings delight to nothing but the eyes of owls.\[35\]

38. "Verily the light, in which the sheen of the stars is overshadowed by the radiance of the sun, the king of planets, was seen by the owls in the form of a clear-shaped darkness amid the day.\[36\]

39. "The darkness had employed shadows, attached to diverse objects, as its spies, in order to find out the movements of things during the day, its enemy.\[37\] It hath now recalled them\[38\] as if to question them (on the work they have done)."

40. The king then described in verse the rising moon, as if with a desire to appease it. It was red like a Japā flower, being enraged at his having thus described the darkness, its foe.

31. There is a pun on the word नी which means 'cow', 'ray' and 'eye'. The imagery is that of a cowherd who drives away not only his own cows, but those of others mixed up with his herd. The setting sun takes away his own rays as well as the 'rays' or eyes of men, i.e., their power of vision.

32. दृष्टि means also 'eye'. The sentence means also: Verily they say, the eye of the owl is capable of determining the nature of darkness.

33. The idea is, the Vaiśeṣika system discusses the nature of darkness; and as this system is called Aulūkā (lit. propounded by an owl), it is quite proper that the problem of darkness should engage its attention.

34. Triśaṅku was a king of the solar race, but became a Cañḍāla under the curse of the sons of Vaśiṣṭha.

35. There is a pun on the word Kauśika meaning both 'owl' and 'the sage Viśvāmitra'. In the case of darkness, the word means 'owl'; in the case of Triśaṅku, it means Viśvāmitra who attempted to elevate him to heaven by force of his religious austerities.

36. The verse may also be translated thus: Verily the light that is the lustre of the sun, the king of the planets, (the light) that overpowers the sheen of the stars, was seen by the owls as (a sort of) diurnal gloom assuming a definite shape. See also Notes.

37. Lit. How do these fare during the day, my enemy?

38. I.e., the evening shadows. Lit. caused them to enter (the house).

N. 43
41. "Look, beloved, yonder moon, though screened for a moment by the curtain of the mountain’s tableland, dissolves into showers, filling the mouths of Cakora birds with its beams.\[39\]

42. "Imagine, the borders of the trees are maidens seeking their lovers. They came to the trysting place under cover of darkness. Discarding their blue robes, the shadows, they now depart, wearing scarves suited to the light of the moon.\[40\]

43. "O thou with thighs rounded as banana stems, with thy eyes, beauteous-shining as the night lotus, drink thou deep the moon, a mirror of the beauty of thy face; it is feeding the Cakora birds with its beams.

44. "The moon while living in the ocean doubtless emerged from the mountain\[41\] that churned the ocean in bygone times. For even now it seems to us to rise from a mountain, though it abides\[42\] in the sea.

45. "Did the moon’s younger brother, the elephant\[43\] carrying Indra, the lord of the east, take the moon on his vermilion-painted head when it came as a guest to the east? Is it for this that the moon emerges with a crimson hue?

46. "Indra’s mistresses kissed the moon with loving mouths, because it resembled their faces. So it rises with its orb reddened like a Bimba fruit, in contact with the crimson paint of their lips.

47. "Does the Creator fashion the faces of women, with their eyes and other features clearly visible, by means of yonder mould of gold, the moon, where eyes and like features are hard to discern, owing to the designs being carved in an inverted form?

48. \[44\]

\[39\] Cakora birds are believed to feed on moonbeams. Cf. 12.6.

\[40\] The borders of the trees enveloped in darkness prior to moonrise are fancied as young women secretly coming to meet their lovers, wearing blue clothing which makes them invisible in the darkness. After moonrise the borders glistening with moonlight are fancied as the maidens returning home with white scarves on, which now make them invisible in the light of the moon. The shadows cast by the trees are imagined to be the blue clothing discarded by the maidens when they changed for white. Lit. having discarded blue clothing in the guise of shadows.

\[41\] The Mandara mountain with which the ocean was churned.

\[42\] i.e., sets.

\[43\] i.e., the Airâvata elephant who during the churning of the ocean came forth after the moon.

\[44\] A mere repetition of Verse 47.
49. "A while ago the eastern sky was in the jaws of night. Coated with powdery moonbeams, surely it hath now assumed a crimson hue.\textsuperscript{45}

50. "It seems as if the raw-smelling blood which Paraśurāma offered to the Manes by cutting off the head of the thousand-armed Arjuna, went to the world of the Manes and coloured the moon.\textsuperscript{46}

51. "Lo, devoid of ears and nose, and burdened with a stain, is not the scarlet-rayed moon, resembling Śūrpanākhā’s face, ashamed to see thy countenance, lovely as Sītā’s own?\textsuperscript{47}

52. "Dusk the Impostor gave a counterfeit gold coin, the reddening moon, to the sky; and took possession of the sun, heaven’s radiant gem. Forthwith the coin turned out to be a pale piece of silver.

53. "The orb of the moon is like a flashing silver top, let go by such a child as the time of evening is. In the course of its career it is discarding its redness, like a silken cord covering a top, getting loose in course of its whirl.\textsuperscript{48}

54. "While the moon erased the panegyric of darkness, which the night had written on the black sky in starry letters of chalk, its own rosy lustre\textsuperscript{49} paled.

55. While here the moon shines white, elsewhere it rises with a reddening hue. And so who knows the secret of radiance and pallor in the moon, the abode of arts?\textsuperscript{50}

56. "With moonbeams, the best of sandal, the maiden\textsuperscript{51} regions of the sky gradually have painted their bodies, which were

\textsuperscript{45} The words अभ्यार, पीत, रजनी and नूष also mean respectively ‘cloth’, ‘yellow’, ‘turmeric’ and ‘lime’. The imagery is that of a yellow cloth dyed with turmeric being reddened by applying a coat of lime.

\textsuperscript{46} The moon is the king of the world of departed ancestors. The story of Kārtavīryārjuna killed by Paraśurāma is referred to in XXI. 68.

\textsuperscript{47} The rising moon is compared to Śūrpanākhā’s bloody face, without ears and nose which were cut off by Lakṣmana. The compound लक्षणाबिन्दुत: ‘overpowered by a dark stain’ is designed to mean at first sight ‘vanquished by Lakṣmana’, which makes vivid the allusion to Sītā.

\textsuperscript{48} Lit. a cord covering made of silk threads discarded in course of its whirl. The ruddy film that appears to cover the rising moon is fancied as the coil of a red silk cord twined round a top; the moon casts off the red film, just as the top in motion discards the red string.

\textsuperscript{49} Also: hand. The imagery is that of the hand coloured white while erasing writings in chalk.

\textsuperscript{50} There is a pun on कल्या meaning both ‘art’ and ‘a lunar digit’.

\textsuperscript{51} ‘Lady’ or ‘woman’ would be more exact.
burnished with the saffron rays of early eve, and bore the musk paint of gloom.

57. "Cutting and cutting the winter days, the Creator, with their inmost layers, makes the moonlit nights. If it were otherwise, why are these nights similar to winter days, and why are the winter days short in duration?"

58. At the end of these words Nala said to his bride, who in listening to his beautiful utterances was silent with rapt attention, "Why, beloved, art thou silent about the moon, as if in dejection at the moon's jealousy of thy face?

59. "Flood thou my ears with a wreath of words on this thesis of the moon, a golden jar of the sentiment of Eros. Verily the sugarcane is an imitation of grass growing on the bank of that stream of emotion, thy charming voice.

60. "On this very matter I desire now to hear from thee also words like honey." Thus exhorted by her beloved, she then began to praise the glory of the moon.

61. "In order to increase the tide of the ocean, how much water does the moon, I wonder, extract from moonstones, and how much from the eyes of Cakravāka maids mourning their separation from their mates!

62. "The darkness, resembling a flood of the Yamunā that is the night, having subsided, the river's sandy island formed by moonbeams comes into view, with its flashing, pure shining lamp.

63. "The gleam of the smiles of night lotus blossoms, all of them, made the world, I fancy, white as milk; for, during the day, when they are not in bloom, the world shines not so, though the moon is still there.

64. "Living on the matted hair of the Death-conquering Śiva, the moon never dies; death being far away for fear of Śiva: nor does it grow, terrified by those Rāhus, the severed human heads in Śiva's wreath, which the moon's own nectar restores to life.

52. Lit. on account of the moon.
53. Might mean also: . . . . . . with a wreath of words, a repository of the nectar (सुधा + अक्षर) that is in the golden jar of the sentiment of love.
54. These are believed to part with their mates in the evening.
55. The expanse of moonbeams is the island, and the moon the lamp.
56. Lit. they being with their mouths closed.
57. The reference is to the new moon on Śiva's head, which neither waxes nor wanes. See Verse 85 and 11. 92.
65. "The moon doth thrive, giving its beams to the Cakora bird, its nectar to the gods, and even a lunar digit, a part of its own body, to Śiva. Yet all this is scant charity on the part of one who is brother to the Wishing Tree.  

66. "Though Śiva honours the sixteenth digit of the moon by placing it on his head; (the moon) that carries a piece of musk, the lunar spot, and is purified by its nectar: yet he is not worth even a sixteenth part of the moon; (Śiva) whose neck is black with poison, and who is white with the ashes of cremation grounds.

67. "The moon with a black and white surface was made of Cupid's half burnt bones. For, though carried by Śiva, enemy to Cupid, on his head, it does what gratifies Cupid and strengthens his power.

68. "Verily the monster Rāhu swallows the moon out of greed for the deer therein. But the moon, even at the risk of its own life, surrenders not the deer sleeping in its lap. So with pleasure doth Rāhu let go the moon.

69. "Proper it is that the gods render the moon empty, drinking it up. In times of yore, its father, the ocean, was emptied too, by the sage Agastya drinking it up.

70. "Yonder moonshine, in its plenitude looking like the River of Heaven, and filling up the borders of the four regions of the sky, dispels the moon's grief caused by the termination of its life amidst the tides of the Ocean of Milk.

71. "Let this moonshine, the moon's daughter, be dance-teacher to the ocean; let it be food to the Cakora bird, and friend to the eyes of men. Yet it is something beyond value to the night lotus bloom; its very name Kaumudi says it is so.

58. Both the moon and the Wishing Tree rose from the ocean during the churning.

59. The love-inducing moon is fancied as being made of the bones of the god of love. Nārāyaṇa refers to a popular belief that he who takes shelter with another and yet helps the latter's enemy is in his next life made of the bones of that enemy. Here, the ungrateful moon lives on Śiva's head, but helps to reanimate Śiva's enemy, Cupid. Hence the surmise that the moon was made of the bones of Cupid.

60. It will be remembered that the moon was churned out of the ocean.

61. The moon is consoled by the fact that the white expanse of its light looks like its lost home, the ocean of milk.

62. Moonlight which makes the night lotus bloom is called Kaumudi which means literally 'something belonging to the night lotus (Kumuda)."
72. "The rays emitted by the white portion of the moon are gleaming upon the earth, with a lustre blended with the blue light coming from the lunar spot; for the moon's rays have gaps in them, disguised as the shadows of the objects located on the earth, which is milky white with the light of the moon.  

73. "Just as a certain portion of the sky hath been cleared up by the moon, dispelling the gloom, so hath it been blackened by the waters of the briny ocean stirred up by the selfsame moon.

74. "Why should the moon not be subject to waxing and waning, which are attributes of its ultimate source, the ocean? Strange that it exhibits them at intervals, and not daily like the ocean.

75. "Strange that the moon, though (clearly) visible like a mirror, is invisible throughout the Amāvāsyā night; though it has its abode on Śiva, it originated from the sage Atri's eye.

76. "Yonder orb of the moon, with its store of plenty meant for the enjoyment of the gods, is pure as a sacrifice. But just as the latter has an impure aspect, the killing of animals, so has the moon an unclean portion, its stain.

77. "The deer in the moon was the steed of the Pravaha Wind; he got loose from his chariot, desiring to drink. With an ever-sipping mouth he is in the desert sky, drinking the nectar-drops oozing from the moon.

78. "But there was no deer in the moon while it was a child. When it grew to be a youth, its mistresses, the herbs, sent the deer as a present. The moon, I fancy, held him on its bosom, as a message from the woods.

63. The shadows looking like gaps in the moonshine are imagined to be a kind of dark light emitted by the lunar spot.

64. The apparent meaning is: It is strange that though beautiful like a mirror, the moon does not possess a form beautiful like a mirror; though its abode is on the Three-eyed One, it originated from one who did not have three eyes. द्रस्य means both 'visible' and 'beautiful'; आदर्श means a mirror, but in the second line it has to be construed as आदर्शम्—द्रस्यमात्र अद्वितीयसाब्दिनिमित्याध् अद्वितीय means both निमित्ति and अन्तिमेत्र.

65. i.e., nectar.

66. Lit. conveyance.

67. Ref. to Pravaha Wind. For अनुवह see Vocab.

68. Lit. waterless.

69. The moon is regarded as the king of herbs and plants (अर्धच, feminine in Sanskrit). The deer or the lunar spot is clearly visible only when the moon waxes.
79. "The deer lives happily as the lunar spot, feeding on the leaves of the plants that come to attend on the moon; while he drinks the streams of nectar shed by it.

80. "Yonder deer, I fancy, took shelter in the moon, thinking it was the crown gem of Śiva, when he saw in terror the distressed ‘Starry Deer’ far away in the sky, chased by Śiva’s arrows.\textsuperscript{70}

81. "My lord, if thou dost think there may be a deer on the back of the moon like the one in its lap; do thou ascertain the truth from thy face, for it saw the moon’s back in a contest of beauty.\textsuperscript{71}

82. "Reason declares that the white-bellied hare, the emblem of the divine moon, has his face turned towards heaven.\textsuperscript{72} On account of this, I would all the more believe that the divine cows, too, go about, facing heavenward,\textsuperscript{73} as told in the Vedas.

83. "Verily the redness of the fur on the back of the hare, though it actually exists, is not visible to us; because those who are afar off see only blueness in a thing that is red and blue.\textsuperscript{74}

84. "In the use of words, popular custom can destroy the pride of grammar. For the moon is not called Mrigin, though it has a Mriga (deer); as it is called Śaśi, because it has a Śaśa (hare).\textsuperscript{75}

85. "The ocean must have produced the moon in the same dimension as it is produced by the new moon night. The smallness of the moon taken up by Śiva on his head, when it rose from the ocean, is evidence here.\textsuperscript{76}

\textsuperscript{70} When the sacrifice of Dakṣa was broken up by Śiva, the Sacrifice ran away in the form of a deer and ultimately became the constellation known as ग्रहीय or Deer’s Head. See Vocab. under तारामृग. It is here fancied that another deer saw this and took refuge in the moon, thinking it would be able to protect him from Śiva who honoured the moon, having placed it on his head.

\textsuperscript{71} i.e., when the moon turned its back as a sign of defeat.

\textsuperscript{72} Lit. turned upward. The idea is that it is the grey back of the hare that is visible from the earth.

\textsuperscript{73} Lit. facing upward. Cf. 2. 105.

\textsuperscript{74} The verse explains why the fur on the back of the hare in the moon appears to be blue, and not red and blue, as it really is.

\textsuperscript{75} i.e., grammatically ग्रहीय would be as correct as शशी; still popular custom accepts only शशी and not ग्रहीय in the sense of ‘the moon’.

\textsuperscript{76} Śiva bears on his head a single digit of the moon; hence the inference that the moon emerged from the ocean in this form; for it was at this time that Śiva took it up on his head.
86. "If yonder moon with leaf-shaped digits is imagined to be a Ketaka flower, the image will correspond with truth, owing to the redolence of the musk in the navel of the deer serving as the emblem of the moon.  

87. "The moon was globular as taught by the science of astronomy. Evidently it became flat, being reduced to the condition of an oil-cake, when its nectar was extracted by the crushing wheel of Rāhu’s jaws.

88. "The moon is not Cupid’s friend, for there is no resemblance between the two. Surely camphor known as ‘the moon’ is his friend; for the burnt Cupid and camphor when burnt both prove stronger than in their former state.

89. "Or, perhaps the friendship of the moon and Cupid is quite fitting. Cupid was merged in Śiva’s burning eye; the moon is merged in Viṣṇu’s eye, the sun, when the sun visits the Amāvāsyā day.

90. "When, in times of yore, the moon became the lotus eye of the Primeval Being, the lunar spot looked beautiful, as if it were the bee-like pupil of his eye.

91. "That very god rightly employed the moon as his eye, and Garuḍa as his conveyance, having observed the similarity between the two. Both are ‘two-winged’; both ‘lords of the twice-born’; and both ‘resorted to by Hari’.

77. i.e., if the deer in the moon gives out any smell, it must be like that of the Ketaka flower owing to the resemblance of the lunar digits to its white, elongated petals.

78. i.e., Cupid, though burnt by Śiva, is more powerful than ever; and camphor, too, diffuses a stronger scent when burnt. It will be noted that words signifying the moon are used also in the sense of ‘camphor’.

79. Cupid was burnt by a flame issuing from Śiva’s third eye.

80. The sun is regarded as Viṣṇu’s right eye; and on the moonless Amāvāsyā night the moon is supposed to be merged in the sun. Cf. 3. 33.

81. The moon is regarded as Viṣṇu’s left eye.

82. i.e., Viṣṇu.

83. An artificial similarity is sought to be established between the moon, and Garuḍa by means of puns. Applied to the moon, ‘two-winged’ (उन्मयक्षम-माक्ष्य) means ‘resorting to the two पंक्तिः or fortnights.’ In the case of the moon, द्विः ‘twice-born’ means Brāhmaṇas, of whom the moon is supposed to be the king; in the case of Garuḍa, the word means ‘birds’, Garuḍa being the king of the birds. Lastly, इद्रिष्डिंहित ‘resorted to by Hari’ i.e., as his conveyance, is true of Garuḍa only. Applied to the moon, it is to be construed as हरियम्य-अष्ट्रित ‘resorted to by a deer’ i.e., the lunar spot.
92. "Methinks, those who inferred the existence of fire in snow, on account of the lilies being consumed by snow, opined also that the dark spot of the snow-rayed moon was a volume of smoke issuing from this fire.

93. "Pervaded by rivers, as if they were streams of perspiration, the earth, wearied by the world's weight over it, loses its fatigue, plunging into the moon, an ocean of nectar, in the guise of its shadow.\(^{84}\)

94. "Such is my inference—the Golden Mountain (Meru) hath turned blue with the formation of a blue rust in the course of the ages. Otherwise its yellow surface would have been reflected in that portion of the moon which consists of the shadow of the earth.\(^{85}\)

95. "The moon whose radiance makes the day lotus shrink may not enjoy the charm of being worshipped with blossoming day lotus flowers. But, I fancy, it enjoys that charm, being adorned with the eyes of the deer\(^{86}\) serving as its emblem.

96. "What wise man ever wonders at the fact that yonder hare abides in the moon? In the bosom of the ocean, the father\(^{87}\) of the moon, there was an elephant as well as a horse.\(^{88}\)

97. "The dark night, a mistress of the moon, would shine most in the company of a husband who was white; while the moonlit night, another mistress of the moon, would shine most in the company of one that was dark. So the moon assumes a black and white form, as if with a desire to look beautiful before both.

98. "The moon I know to be a fullgrown mushroom among those tiny mushrooms, the stars, which grow on yonder mass of timber, the regions of the sky,\(^{89}\) long exposed to rain and heat.

\(^{84}\) The lunar spot is sometimes supposed to be the shadow of the earth falling on the moon.
\(^{85}\) The lunar spot being the shadow of the earth falling on the moon, the golden Meru mountain reflected in the moon along with the earth would have left a yellow patch in the dark portion of the moon, had it not been covered with a blue rust.
\(^{86}\) i.e., the lotus-like eyes of the deer take the place of day lotus blossoms.
\(^{87}\) Cf. Verse 69.
\(^{88}\) The Airavata elephant and the Uccaihārasas horse were churned out of the ocean and given to Indra.
\(^{89}\) कान्ती means both 'a heap of wood' (कपट + ओष) and 'the multitude of the regions of the sky' (कपट + ओष).
99. "Since the sun sank low all of a sudden, at the end of the day, the eyes of the universe traverse the expanse of darkness, a river of peril, with the help of the moon at night."

100. "Does not the moon exist even in our eye, a glimmering luminous dot, momentary and small? But proper it was that, in the eye of the great Atri, it was greater in size, and liable to destruction at the interval of a month."

101. "Neither the herbs with their (medicinal) power nor the Brāhmaṇas with their mystic formulas could save their lord, the waning moon; nor could the ocean with its gems save it, the ocean's child; nor could nectar with its virtues save it, nectar's own home."

102. "Or, perhaps it is false that moonbeams consist of nectar; perhaps this nectar prevents not old age and death; otherwise, why is it that the Cakora birds are not free from old age and death, although they drink in the rays of the moon?"

103. With these mature expressions, Damayanti made the king benumbed with joy; and, for a moment she imbued him with a sense of wonder, like a cascade of snow.

104. "From this mouth arose this speech, sweet as a stream of nectar." Thus saying, he kissed the orb of her moon face, closely resembling day lotus blooms in beauty.

105. When her beloved thus lovingly spoke to her, she who was a pearl of the royal dynasty of Vidarbha emitted a jet of ray, her smile, like a shooting star descending from heaven.

106. She said to the king, "It is proper that thy moonlike mouth is wholly indifferent in praising the moon, having employed me to do so. For it is not proper for one to describe oneself."

107. Induced by the fair one, Nala, the noblest on the earth, and dear to her as her life, spoke to the lucky maid words brim-

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90. तर णि means both 'the sun' and 'a boat', and उर्नुषय both 'the moon' and 'a raft.'
91. The luminous halo that seems to appear at one corner of an eye when the other corner is pressed with a finger is here fancied as a miniature moon, which is contrasted with the fullsize moon said to have come out of the sage Atri's eye.
92. The moon is the king of the Brāhmaṇas and of the vegetable world (cf. Verse 78).
93. See Verse 69.
94. The moon is called Sudhākara 'a reservoir of nectar.'
95. The moon is called Sudhārāṇā 'nectar-rayed.'
ming with the spirit of jest, smiling as he spoke, about to describe the moon.

108. "Having listened to the erstwhile song of thy mouth, yonder deer in the moon, eager to hear it again, wishes never to forsake the moon, mistaking it for thy face, I know.

109. "Let thy tongue, with a song, attract the deer in the moon to thy face, which he might approach, mistaking it for the moon. Perhaps thy ears took the form of a noose to tether this deer."

110. "Oppressed by heat, Sound the Traveller travels not in day as much as he does at night, owing to his being refreshed by the rays of the moon, or on account of the coolness produced by the woodland of gloom.

111. "Having reached the climax of the enjoyment of sweetness, by listening to thy songs even from afar, the moon doth surely throw away its store of nectar, its beams, as if in disdain.

112. "Slender maid, the moon gives us no cause for wonder that it became the (left) eye of Viṣṇu. It is its nature, in keeping with its origin, born as it was of the sage Atri's eye.

113. "Slim-waisted maid, Night the Cleanser hath washed off in a moment yonder blue tint of the sky formed by the darkness, with these moonbeams that are like streams of milk.

114. "O thou with beautiful thighs, the autumn that removed the black of the clouds could not in the least wipe off the dark tint of the lunar spot.

115. "Eleven digits of the moon, when it sets, perhaps betake themselves to the heads of the eleven Rudras; while the remaining five, entering Cupid's quiver, become his 'half moon shafts'.

116. "Slender maid, if another moon, without spot, were made by fusing together thousands of stars, it would have the beauty of thy face.

117. "Gazelle-eyed one, the hostility, I ween, between the day lotus and the moon is caused by their desire to have the self-same object; for both the lotus and the moon wish to acquire the charm of thy face.

96. Lit. thy face which is fit to be approached.
97. Lit. Did thy two ears become a noose, being about to bind?
98. अष्टशृंग 'a kind of arrow with a semi-circular blade.' Cupid's arrows are described as crescent-shaped.
99. The day lotus shrinks at moonrise.
118. "Having drunk the nectar of the lips of thy moon face, the nectar which even the lord of the gods\textsuperscript{100} could never drink, I have a disdain for the nectar of yonder moon, reduced to dregs by the gods, drinking it up.

119. "Bearing on his head this very moon, the lord of medicinal herbs,\textsuperscript{101} Siva swallowed the terrible ocean-born poison, and carries serpents about him, free from fear.

120. "See, no degradation did the moon suffer, though he had amorous relations with his teacher's wife.\textsuperscript{102} Worldly actions fetter not those who have the Self for their light, and have reached the final stage of physical being.

121. "The moon's nectar decked with the hue of the lunar spot is but the water, variegated with sesamum seeds, and purified by faith, which offered by sons to their Manes, reached the moon; for it is the abode of the Manes.

122. "Look, on the waters of thy pleasure brook, easily perceptible by standing in this lofty edifice, a female goose is kissing the reflection of the moon, mistaking it for its mate which is long in the water, having dived into it.

123. "Yonder moon, made empty in the day by the gods drinking up its nectar, seems to lie immersed in thy brook in the guise of its reflection, being replenished with nectar at night.

124. "In this pleasure brook, the night lily's flowery hand hath come\textsuperscript{103} into contact with the moon's hand, its light; and the spray of the honey of the flowers, like the ceremonial gift-water,\textsuperscript{104} seems to declare the nuptial gaiety of moonlight and lily.

125. "Yonder night lily growing on the water is a hind living in the woods, with eyes, its flowers, blossoming, blue and large. She is looking at her mate, the deer, which she thinks is in the moon of thy face,\textsuperscript{105} high up here.

\textsuperscript{100} i.e., Indra.
\textsuperscript{101} Cf. Verse 78.
\textsuperscript{102} Brihaspati's wife Tārā.
\textsuperscript{103} Lit. having come.
\textsuperscript{104} Lit. the shower of gift-water in the guise of honey. The "hands" of the night lily and the moon coming in contact with each other are fancied as those of a bridal pair during the ceremony of प्रियम्यहस्त or marriage. The dripping lotus honey is the ceremonial water confirming the giving away of the bride in marriage. It will be remembered that the moon is called the husband of the night lily.
\textsuperscript{105} Lit. the deer present in thy moon-face. The night lily is fancied as a hind who mistakes Damayanti's face for the moon and looks in it for the deer supposed to be in the moon.
126. "During the break up of the meditations of the night lotus blossoms, performing austerities in the midst of the waters, the moon, I am aware, is the face of a nymph, the night; (a face) with nectar for its nether lip, and beautiful with ray smiles.106
127. "The moon is Cupid's pool. The small lunar spot is the ooze of the pool, while the moon's nectar is its water. Cupid carries as his emblem a fish of this pool. It is deathless even in the absence of water, for it drinks the nectar of the moon.
128. "The sky clearly declared itself to be a form of Śiva. The stars are its decorative bones. It upholds the moon and the celestial Gaṅgā. It has a lustre brightened with ashes, the rays of the moon, and wears a necklace, the serpent Vāsuki, disguised as the galaxy.107
129. "The eye of the sage, which produced the moon, had but a single 'star'.108 But the moon's wealth hath surpassed its father's; for it has seven and twenty of them.109
130. "Gazelle-eyed maid, since yonder orb of the moon is Cupid's parasol beaming white, the decay of the moon that follows the full moon night, is verily the decay of Cupid's sovereign power.
131. "Sensitive maid, the moon that could not be conquered by Rāvana110 in times of yore, even though he had conquered111 the worlds, has yonder stain attached to it, being outmatched in beauty by thy face.
132. "All these days the moon hath been seen to wax.112 But when, being full, it vies with thy face, immediately wilt thou see its decay.
133. "Just as Paraśurāma, the great Brāhmaṇa, after he had defeated all the Kṣatriyas, suffered defeat at the hands of the Kṣa- triya Rāma; similarly the moon, after vanquishing all the day lotus blossoms,113 is now defeated by thy lotus face.

106. The night lotus blossoms with their petals closed are fancied as ascetics engaged in austerities with eyes closed. The night, at the advent of which the flowers open, is imagined to be a nymph coming to disturb these ascetics in their meditation.
107. The sky is one of the eight forms of Śiva. White ashes, decorative bones, the moon and the celestial Gaṅgā, snaky necklace etc., are all associated with Śiva who is here figured as the sky.
108. i.e., the pupil of the eye. The reference is to Atri.
109. i.e., the twenty-seven main stars regarded as the wives of the moon.
110. The story is found in the Rāmāyana (Uttarakānda) in a Canto regarded as an interpolation. See fourth N. S. ed., p. 1012.
111. Lit. even after conquering.
112. Lit. So many days the moon has been seen to surpass its former condition.
113. i.e., by making them shrink.
134. "Watchful maid, look, a white outline adorns the border of the moon. Look, the figure of a deer darkens its centre." Thus did Nala show to Damayanti now the border, now the centre of the moon.

135. "Is the moon called ‘twice-born’, because it was born of two, the ocean and the sage Atri’s eye? And, being thus born of (the Brähmana) Atri, has it finally attained the rank of a Brähmana?"

136. "Slender one, because Brahmā made the lunar orb, an abode of snow, with a deer in the middle, (and set it) in the sky, the pleasure ground of the stars, he became an ornament to the denizens of heaven, with Viṣṇu’s assent, by virtue of that pious act.

137. "O thou with a face resembling in beauty the orb of the moon, because the moon is called mere straw, compared with thy face, yonder deer clings to the moon owing to the eagerness of deer (for grass). In the consciousness of animals the influence of delusion never vanishes."

138. "The Nectar of the moon was harrassed by Rāhu with threats that he would forcibly drink it up. So it left the moon, and

114. Usually the moon is called ‘twice-born’, because once ‘born’, it dies, and is ‘born’ again. Here a different explanation is suggested.

115. The moon is said to have issued from the sage Atri’s eye. It is regarded as the king of the Brähmanas. The second line may mean also: And, being thus born of two (त्रि+ज), why has it finally become (known as) born of Atri (alone)? There is, however, a pun on अत्रिज, and the sentence is designed to mean at first sight: Being thus born of two, has it finally become known as ‘not born of three’ (अ+त्रिज+ज)?

116. The verse contains a reference to Buddhist ritual. It means also: Slender one, because in the shrine of the goddess Tārā, Brahmā made a circle of camphor, (like) a snowy tract, redolent with musk, he became an ornament to the denizens of heaven for that pious act, in conformity with Buddha’s doctrine. The making by Brahmā of the orb of the moon, with a deer in it, in the midst of the stars is compared to the Buddhist ceremony of making a white circle of camphor mixed with musk in the shrine of the goddess Tārā. तारा means (1) the stars, (2) the goddess of that name. विहूरम्: means (1) a pleasure ground, (2) a Buddhist shrine. जननमयी मध्यली means (1) the lunar orb, (2) a circle of camphor.

117. The idea is, people are wont to call the moon वहुतृण “slightly unfinished grass”, “grass-like” (i.e. mere straw, worthless) in comparison with Damayanti’s face. But the more explicit meaning of वहुतृण is “abounding in grass”, misled by which the deer in the moon is still clinging to it in order to reap some day a harvest of grass in the moon! The word सुमारृणा, lit. the thirst or desire of a deer (in the present case, for grass), means really a mirage which points to the illusion of the animal,
resorted to thy nether lip ruddy with betel. It now hides its emblem of whiteness with the lip’s crimson hue.

139. “The moon was defeated by thy lotus face; the moon that serves as Viṣṇu’s left eye, and was born of the region that is Indra’s wife; the moon whose body hath been fattened by a deer or perhaps a hare cast into its bosom. But the defeat of the moon was like that of a single person at the hands of a multitude numbering millions. Rāhu alone is a (fitting) adversary for the moon.

140. “Beloved, if it is true that the lotus with an indescribable beauty is thy face, the lotus which the lotus-born Brahmā adored with his lotus eyes; then what is yonder moon? It is a crane living among the reeds in the wood along the bank of the celestial river, which abides on the head of Śiva, the hunter who killed the Sacrifice disguised as a deer.

141. “Methinks, in the bosom of the spotless moon wandering in the east, all of whose digits are unanimously held to be white, the lunar spot resembling a blue lotus came into being by chance; perhaps because the moon came into contact with the drops of ichor issuing from the cheeks and temples of the Airāvata elephant owned by Indra, the conqueror of Bala.

118. i.e., the east presided over by Indra.

119. The moon is called both ’deer-marked’ (मुगाड़) and ’hare-marked’ (शाळाड़).

120. i.e., the moon is fit to have as its rival the monster Rāhu, not the beautiful face of Damayanti.

121. The अर्द्धसूरियम्भ: अर्द्धसूरियम्भ: अर्द्धसूरियम्भ: अर्द्धसूरियम्भ: अर्द्भा एकाकृतिः प्रदाता (भगेष्व) वर्णोऽस्मात् भवेऽऽस्मात् अजनितान् ततैः एकाकृतिः प्रदाता (भगेष्व) वर्णोऽस्मात् अजनितान् ततैः. The idea is, the contest of the moon with Damayanti’s face is like that of one fighting against many. हर्षको means also ‘a lion’, and पावः in the third line means also ‘an elephant’. By puns the verse conveys also the imagery of an elephant defeating a lion in spite of the latter being gorged with a deer or a hare. Nārāyaṇa says अथवाः हरिता हरिद्वयाः हरे: सिद्धस्य पत्त्वा सिद्धिक्षयः प्रामृत्तयः, तथा मुग्धं शर्यं वा श केतु वसूः जन्ते सिद्धिक्षा भस्वीवा सिद्धतस्य, अतएव संज्ञापरिश्रवस्य, अतएव हर्षकोप्रेक्ष्यः सिद्धां प्रामृत्तोऽस्मात् सिद्धां प्रामृत्तोऽस्मात् तवन्नुबायः वराज्योऽविन स एकाकृतिः केतुवात् प्रदाताद्युगजयेद्वपराज्यः. सिद्धां गजाशुमेश्व: यथा तात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः: यथायथि: तथात्त्वस्तः नहिन्तथिताः:

122. Brahmā was born of a lotus growing out of Viṣṇu’s navel. The lotus being his progenitor, he worships it with his own lotus-like eyes serving as the requisite flowers.

123. While destroying the sacrifice begun by Dakṣa, Śiva cut off the head of the Sacrifice when the latter attempted to flee in the shape of a deer.

124. Lit. the creation of all whose digits is based on the unanimity about its whiteness.

125. Indra is the lord of the east. So the moon would come across the Airāvata elephant owned by Indra.
142. "The sixteenth part of the moon is called a digit, but only fifteen digits round off the moon, growing from the new moon to the full moon night. Was then the remaining digit, which had no lunar day allotted to it, taken out of the moon and made an ornament for Śiva?\textsuperscript{126} And, in its place, do I see in the moon a dark cavity, namely, the lunar spot?

143. "Fair one, the moon desires to prevent thy face from surpassing it in beauty, because thy face has beautiful eyes.\textsuperscript{127} So it feeds the young Cakora\textsuperscript{128} with its rays, in the hope of obtaining from the bird its longdrawn eyes; the bird being cajoled into submission by the moon, which seems to\textsuperscript{129} have the purpose of husbanding its resources. The moon tends also a deer in its bosom with care, in order to acquire\textsuperscript{130} its eyes as well.\textsuperscript{131}

144. "Thy face was made with the full measure of beauty, and the moon with what little remained of it in the vessel of beauty, and that, too, half soiled; because it was obtained by scouring the vessel. Having made the moon and thy face, the Creator surely washed his hands with water; and even now, with the particles of that beauty settling in the waters, lotus blooms are made.

145. "Thy face was made with the whole measure of beauty, and the moon with what little remained of it in the vessel of beauty.\textsuperscript{132} ......

...... A mere digit of the moon, priding itself on its beauty, became Śiva's crest jewel; while the night and the day lotus became each the abode of beauty,\textsuperscript{133} because they resorted to water, the resting place\textsuperscript{134} of the moon.

\textsuperscript{126} Ref. to the digit of the moon on Śiva's head.
\textsuperscript{127} Lit. desirous of making thy face equal (to it) also in respect of the beauty of eyes.
\textsuperscript{128} Cakora birds are described as drinking the rays of the moon.
\textsuperscript{129} Lit. as if to increase its capital (मूलमुपूजाविनिवृत्तिस्व).\textsuperscript{130} Lit. to touch (or possess) that very thing.
\textsuperscript{131} The moon tries to acquire a pair of beautiful eyes in order to surpass Damayanti's face, and for that purpose tends a foolish bird and an equally foolish animal in order that it may snatch away their beautiful eyes on a suitable occasion.
\textsuperscript{132} Same as above.
\textsuperscript{133} श्री means both 'beauty' and 'Lakṣmi'.
\textsuperscript{134} The word खज is purposely used as it means both 'foot' and 'resting place', giving literally the sense: 'the night lotus and the day lotus became the abode of beauty, because they touched the moon's feet.' A hierarchy of beauty is established with Damayanti's face at the top, the moon and the lotus following in a descending order.
146. "Surrounded by the assembly of stars, the moon hath become a jar of sunstone for the convivial drinking bouts of the stars. Look, beloved, poets who use the figure 'Poetical Fancy' can easily describe the moon as carrying a bowl of sapphire, namely, the hare in the moon, designed to draw its nectar with.

147. "Fair lady, thy face was made, I fancy, by extracting from the lunar orb all its excellence; that is why yonder moon is called 'a storehouse of defects.' A pair of charming eyes, I see, was then set in thy face, by removing them from the deer in the moon. Indeed, if the deer had eyes, would he abide in the moon while thy face was here?

148. "Slender lady, dost thou not think those numberless white-rayed stars on the surface of the sky look like the footprints of the horses of the sun's chariot, filled up by the nectar cozing nightly from the bottom of the moon?

149. "Set about the worship of Cupid. Let me be thy aid. Starry flowers are at hand. Offer the moon as a present; it looks like a rice-cake stuffed with sesamum.

150. "May the divine moon delight our hearts! In the gay festival of ceremonial bathing forming part of the marriage of Cupid with Rati, the moon, looking like a jar with a thousand apertures, showers nectar, its beams, which fall through the holes bored in it by Rāhu's jaws, each time he comes to gorge the moon."

151. Epilogue.

Śrihīra etc. In the epic, The Story of Nala, composed by him who is also the author of a Campū on the life of Navasāhasānka, the twenty-second canto, brilliant by nature, is at an end.

135. Lit. on account of the joviality due to drinking together.
136. The moon is a white jar of nectar and its black spot is a blue bowl from which the jovial stars drink the nectar.
137. देवाकर 'moon' means literally 'the maker of the night' (देव + आकर), but it is here interpreted as देव + अकर 'a repository of defects'.
138. Lit. Being non-blind, would it abide in the moon (or take delight in the moon)?
139. As the eyes of the deer in the moon were taken away to serve as Damayanti's eyes, the animal became blind, and being thus unable to appreciate her beauty, chose to abide in the moon, though all its beauty had been taken away from it to create Damayanti's face.
140. Lit. the moon that has a shower of ray-nectar falling through the holes originating from the boring tool of Rāhu's jaws etc.
I then turned to the question of how to approach the problem of social reform. I believed that the key was to understand the root causes of social injustices and to address them directly. I encouraged the formation of a committee to study the issue and to propose solutions.

As we worked together, we realized that the problem was complex and multifaceted. We had to consider the political, economic, and social factors that contributed to the situation. We also had to think about the role of the individual in creating change.

Over time, we developed a series of recommendations that we believed could help to address the issue. We presented these recommendations to the local government, and they were ultimately incorporated into a new law that aimed to improve the lives of all citizens.

In the end, we were able to make a significant impact on the community. The new law provided a framework for addressing social injustices and helped to create a more just and equitable society.
NOTES

C. P. = Cānduṇapāṇḍita; Vidyā = Vidyādhara; Jīna = Jinarāja;
N = Nārāyaṇa. All unnamed readings refer to Nārāyaṇa.

CANTO I

4. The apparent contradiction lies in the fact that by means of four special attributes superimposed on each of the 14 branches of learning, the king produced merely चतुर्दशम् ‘the attribute of fourteen’ (चतुर्दशलब्धि चतुर्दशानां भाव: Vidyā). But the word means really ‘the quality of having four stages’ (नत्तो दशा शासनो तार्किकाभाषाः भासकत्वम्). Narahari says उपाधिविद्याः. समुदायकरण—सामाग्रीयभाषाः चतुर्दशानां विवाहां चतुर्दशानां भासकत्वम्। प्रथेतार्किकरणाद्भाषाः त एकाक्षया विवाहाधृत्तवेशम्, न चतुर्दशलं संसारलं इत्युद्वापि चतुर्दशलं न संपनते। तत्साधृत्तं कुंत: हत्तात्त्विकांस्कपः। यदा चतुर्दशांस्कपम् चतुर्दशांतोपमे तद्धातार्थविश्वासोम्। एकाक्षयाः चतुर्दशलब्धि कुंत: हत्तात्त्वाः। पिष्टपाद्विश्वासोम् पद्धतियोक्ष्याः। यदा चतुर्दशांविश्वासोम् चतुर्दशां न कुंत: हत्तात्त्वां कथा व्युत्तवा न हत्तात्त्वां, अथवा सर्वात्त्विकां सर्वात्त्विकां वेदिः। नत्तो दशा शासनो तार्किकाभाषाः भासकत्वम्। नत्तसद्व दशा च चतुर्दशां शासनो भासकत्वमिति च।

उपाधिविद्याः: Vidyā. प्रकारी: N. विशेषाः: Malli.

9. Narahari explains the verse thus—सुरूनचतुर्दशलब्धि यया त्या चतुर्दशलिनिना, चन्द्र विविधा ये आशुपुण्य बाल: तेनं चतुर्दशम् तुषड़ा या हृदी: साचन्द्रचक्रमाणीविश्वासो: तेनं नाथम। चतुर्दशलिनिना चतुर्दशमाणीविश्वासो: तदन्नाथकालान्तरप्रवव: भक्तिवृत्ती कारणो हृदा चतुर्दशलिन्नानां समाना:। यदा स नाथी चन्द्र नल एव भेद इत्यथे:सुरूनचतुर्दशलिन्नानां नापि चतुर्दशलिनिन्नानां व्याकरणमकालान्तरप्रवव: तदन्नाथकालान्तरप्रव: न भयं भविष्यते निर्वाचिताणां आत्मन: ध्यानादिकारात्मकप्रवव्य:। तथा सुरून चतुर्दशलिनिनन्तर विश्वास: यथा वशीत्त्वाणां तेते च चन्द्र नाथुपालन: सुरूनचतुर्दशलिनिनन्तर तेते
NAIŚADHACARITA

10. Vidyā explains the verse thus—स भूतः दुधिः सर्वं यस्य सम्पर्कम् तत्। तदात् सहस्त्रं यथाश्रयं यथोद्भवतः।

12. C. P., Vidyā, Isānadeva, and Narahari read दिव्यां गणेश्वरम् found in Malli and N. Narahari gives the latter reading as a variant.

13. Vidyā remarks—राजाः हि हि चारे। सः दुधिः। तथा च मान।—चारे-

14. Narahari says गणेश्वरम् गाव। परम्परा ब्राह्मणं हृदनामुक्त। चारे। परम्परा राजानहुः भवतिष्यते जनः। इति। इति। यथा विदेशविदेशस्वयं। इति। इति। इति। इति। इति। इति।

16. Narahari says हिमालीति तिबिये विनामायपापिविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविवিজিতं जिज्ञासु नितिनितिद्वितेष्वेव तत्त्वं सः

35. C. P., Vidyā, Malli and Jina read कपालस्येवुच्य प्रथमानि

40. The verse is variously interpreted. Narahari’s explanation is important—नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व. Narahari's explanation is important—नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व.

The verse is variously interpreted. Narahari’s explanation is important—नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व नितिनितितत्त्व.

Jina remarks on महायस्ति महायस्ति कालिकेपाठे कृत्यगतिमिति व्याख्यायेत।
Narahari's explanation is based on the Māṇḍūkyya Upaniṣad 1.5—

C. P. finds no reference to सुपुष्टि in the verse. He interprets it as referring to dreams. In this case ब्रह्मत्वमौन or the inertia of the sense organs (during dreams), and even of the mind (हृदयिषों संगोष्ठ), as stated in Śriharṣa's verse, may be explained with reference to Śaṅkara's remark in his Bhāṣya on the Brihadāranya 4. 3. 265—

The verse is variously explained. Trans. follows Nārāyaṇa's construction—and the commentator's interpretation. The verse is explained as follows:

54. C. P., Vidyā, Malli and Jina read अर्थात् नाम रोकने दोगुढ़ियां for... रोकने मत—बिविधत्वमुख्त दृष्टि नलिमि नामात्माते रोकूर्दम् अर्थ समाधिः न अभयन।

55. C. P., Vidyā, Malli and Jina read नैपूष्पाने for नैपूष्पाने.

56. C. P., Vidyā, Īśānadeva and Jina read पुरोपक्षकेंद्र स बनाम for पुरोपक्षकेंद्र समानम् found in Malli and N. In verse 57 C. P. and Vidyā read केतित for केतित found in the later commentators.

59. C. P., Vidyā, Malli and Jina read कुदूपूष्पाने for कुदूपूष्पाने.
61. The phrase अचर्विति चक्रवतिः is applied by C. P. to both Nala and the chariot of the Sun—हारण्यस निलयस चक्रवतिः: अचर्विति परंतपमन्येवामण्येवा-मानसेषया उद्दहीतारं. श्रीसुवर्धिण: शिल्म महारथस्वर्णमन्यिनि चावरितहरि चक्रे स ते श्रीवर्धिण: परमायुक्तया उद्दहीता क्रांतिन्ति व न त्यक्तिन्ति।

66. C. P., Vidyā, Malli and Jina read स वाह्याहोनित्तस्यपेशायः for स्वाहा............Narahari has the former reading.

68. C. P., Vidyā and Jīna read प्रार्थ for प्रार्थ. found in Malli and N.

73. Vidyā reads तः: शुभिज्जते for ताम् विप्रतीते found in C. P. and others. See Extracts below.

77. C. P. and Vidyā read उद्देन for उद्देन।

Narahari says वायस्तास्वस्य साध्यते अतिप्राये अतिक्रमे उद्देनो यो बलो वायस्थापिति स्तो रामाज्जस्तेन कृष्णेन नारायणे उद्देनो यो वायस्थापिति कृष्णेन प्रार्थ एवं करे वायस्थिति पुष्पाणि च समादिति मिति: शाश्वितिन्ति शिरस्वकुलहार्यात् वने तस्य नस्यालिती विशिष्टम्। शाश्विति इति बेदाश्रयवेदुपमिति व्युष्टिते।

78. The ban on the Ketaka flower is explained in Śiva Purāṇa (शानसंहिता, chap. 30). It is said that once Sitā performed विनुष्कां on behalf of Rāma during the latter's absence on the bank of the Falgu river. The Manes including Daśaratha manifested themselves to her, and asked the Ketaka flower among others to bear witness to their visit. When Rāma and Laṅkamaṇḍa came back, they refused to believe the story of the visit of the विनु; and when Sitā appealed to the witnesses they denied having seen the Manes coming to the Śrāddha. At this Sitā cursed the witnesses and condemned the Ketaka flower to eternal exclusion from the worship of Śiva.1

80. C. P. and Narhari read दालालसे, Vidyā reads दालक्ष्यते like N. Malli reads क्षरणांते—दालक्ष्यति दारणा: विचारकः भेता। स इवाच-रत्नीति दारणांते।

94. Vidyā and Malli read सन्त् for क्षत्. C. P., Vidyā and Jīna read सन्तास for सन्तास।. There is a pun on वज्ञ and क्षत्र—(मायस्य-फले) वाराणाश्रयाः। वैशालि कीलर्तां पहलानां विषनां कष्टकेयः। क्षत्रा भवन्ति C.P.

1. There is an injunction in Padmapurāṇa (Kriyāyogasāra 12.55) that Viṣṇu should not be worshipped with Ketaki flowers in the month of Bhādra: न भद्रेषु केतकीपुष्पेः। पुण्डितयो जनाध्यो।

यथा माल्यपदेः मालिक्षेऽपि स्मां युग्माः।
97. C.P., Vidyā, Malli and Jina read पुरा. for पुरा.

101. Jina remarks—अव रक्षणसिद्धान्तालोलिततुष्ट्वयमतायन्त्रावस्ययाभवामयः- यात्रानिष्के श्रद्धादीप्तिवाच्चालान्यंखिनियंसाहमनातद्वितीयलिप्यः: अथात्तोहिन्दिशार्थम्.

105. Narahari explains the verse thus—स नलः सार इस लोके-नारः। किं कुन्हित्वः—हुमाॅलॉमूच्नि निविशस्ते इति शाभा निविशर्यो माने मान्य- निंच च करणे दुःखान्। सच्: रतुधिः: संसर्गेऽनन्म मित्र वस्त्त्वमानसर्विनु नमयस्मिने हुव।

युज्यासनवाणिज्जुरारध्वीयुमेयुपथ्युपुष्पः।

चैन्याकृष्ट्वत्तोमराराष्ट्रामृथुचार्यः। भेष्यके यज्ञोत्तरः।
मत्यसद्विकृत्वात्याज्याल्पक्रियायिन्यः।

पदेः पाणि।देवस्य उ भवति भृगूयोऽनुमूलोचः।\| इति वरोः। N

118. C.P., Vidyā and Jina read चः: for कः:; found in Malli and N.

120. Vidyā reads इति for इत्येन. चेतान्य पानरः। यत् मानिनि युस्तानी विषेषिण्यः भवति तत्र च तथ तदनुयो जनसाधारो मान्यस्मिने: C.P., Narahari, N and Malli read इत्येन.

121. C.P. and Jina read रत्क्रमालयः for रत्निः। Vidyā reads रत्क्रमालयः। रत्निः: सिद्धपरित्यागीतिशिष्यः निवारः।

124. Vidyā alone reads मौलिना for मौलिना—मौलिना मुक्तेनोपलिनः।

He remarks ब्रम्हायापि मौलिना पदेः च भ्राताद्वादशोभयंपाः।

129. Vidyā alone reads करपण्ड for करपण्डः।

135. Vidyā reads क्रमाण्ड, and explains the last two lines thus—तथोष्बोऽऽ्येप्रेक्ष्ये। इति। एव इस्यानेन वाक्यचैत्। इति। न हि मा विवाह तंत्रोपथः। बेदपि गतिरित्। ततो ओऽके नल इति गार्तुः। तत्र मायेद्वनः पीड्वनः। मो भिः विभ संस्करन्त रक्षणं धार्यं न ह गार्ति। अयः ताध्रोशीलव्यः। तत्र मायेद्वनः पीड्वनः। तत्र श्रुतिः।

रत्निःऽस्त्रप्रकारः। तत्र रक्षणं चेति कमांदमुः। अथवा तथोष्यस्य ततो मायेद्वनः। तत्र भिः भिः चेति इति संबंधस्य:।

कर्मस्काराः स्थित:।

N also takes वार्त्वधन, in the vocative —तं मायेद्वन धार्येन है विषेषं। अर्थाविष्टं संबंधने च इति याज।\| इति गात्र।

138. C.P. remarks on ब्रह्मायापि—ब्रह्मायापि ब्रह्मायापि ब्रह्मायापि। 'प्राप्तमायमुः—इति। दृष्टे। \| 'स्त्रार्थमातस्मातः।' इति वाक्यवाक्यः। अथवा कर्मवर्ति असमानपदः।
140. C. P., Vidyā, Narahari and Jina (Text) read है हृत:—ही इति खेदे।

142. Vidyā explains the verse thus—

भो सुता: पुनः: भिगिय बड़ुकाः चुंबन: सुंदराः: आह्या आकाश युवं कथालु विषय- 

cघो कथालोप भविष्यध। तत्र कथामक्त प्रति मुखानिः वदनानि च कघारणि च विषाय 

हुता युवं कथालोप भविष्य इवमेण प्रकारण निमित्त निमित्ते हुता स हेसो दृष्टे जाग- 

रित:। कथालु विषयाभित्ति 'शिष्य अस्वाभियोग' इति विकल्पेन तत्र कर्मकारिण परमेव। 

Jina, like Nārāyaṇa, gives an alternative explanation—कमाहुय कै च 

क्षीणिः मुखानि क्षमणि विषयः कथालु विषयं चुरुा मविषयः । किः दिव्यशिल्पेनः। 

शिष्याभित्ति व्याप्ते कसर भैवानुवादसरे कबुरवन्यामविखलने सर्वकालपादभुत्ता परमेव।।

**EXTRACTS FROM C. P.**

4. अहम्मु हृति न वैद्य वत् अयं न: चुतुर्दस्या विषयां विषये चुतुर्दस्यामु जीवानि- 

िभिंक्त कृत: इत्यवन: स्वयमः। किः कुकैन-अधीतिरिरिंत्यं बोधोऽकाराविचारणामु अस्त- 

रणमधोहागिदासरणमु प्रारम्भमु अभ्यासाभिभ्रातं बढ्यत्यामु। एभिविशंखाभिविधानाः 

चतस्यो दशा अवस्था: प्रणवमु कुन्दव:। नतस्यो दशा विषय: चुतुर्दस्या: तत्स्यात्मकतस्यामु। 

अयमार्थाः यत्र स्वामाविकं जातिमये न भवति तत्साधारिष्येकी कर्त्यत्यामु। श्राव्यविष्णोढाकारीजामु आकाशविष्णोढाकारीजामु। 

तत्र दोषाविष्णोढागान: कुण्डलोपाविष्णोढागान: घटाकाशपटमागथाकाशकपुपाविष्णोसंवस्त्रानाः भवावे त्वमहावेयः। कुटुरदस्याभाषणाः संवस्त्याः चुतुर्दस्यानामानाः नामानाः जाति: रघुवाकिंकरसति। तत:। कथ्येत नतस्याभिभिन्निभियुविद्यालेबलार्मेव इत्यवन:। तत्र जाते हिंस्यामु:।

5. कमुधा नवत्य विषय भैदासशातामु अग्रहात। तवायास्वादा: यत: लेूमार्तानाः 

पुराण न्याया मूर्मासो भामधशातामु। तथा नायायेत्र्य पनुवेदे नीतिशाक्रणिः अनुवेदेवेलधार- 

दश विषय:। किमूलाः—रसनामानवेकी रसनाय अरण संहुस्याः। र्याः—नववस्यानाः 

अधाशानाः दीपानाः पुष्करृ पुष्करृ या सर्ववित्य तत्साधारिष्येन श्राव्यविष्णोढाकारीजामु आकाशविष्णोढाकारीजामु। 

अर्थांतितिविष्णोढाकारीजामु: विद्यानाः जातिः। पंवदीयचं च नवस्यां भारतस्यां च नववस्यामु। 

कार्यतिविष्णोढाकारीजामु अनुप्याय विषये रसनाय अरणायामु नायायेत्र्याः 

विषय: कुण्डलोपाविष्णोढागान: घटाकाशपटमागथाकाशकपुपाविष्णोसंवस्त्रानाः भवावे त्वमहावेयः। कुटुरदस्याभाषणाः संवस्त्याः चुतुर्दस्यानामानाः नामानाः जाति: रघुवाकिंकरसति। तत:। कथ्येत नतस्याभिभिन्निभियुविद्यालेबलार्मेव इत्यवन:। तत्र जाते हिंस्यामु:।

9. परे शान्ताः अयस्यो बिशेषः। किमूलाः—कर्मवित्ते: परे परे जाताः। उद्देश्य- 

विज्ञा तेजःसिद्धेन: शांतस संवादालिमः अस्तारमिन:। किमूस्य प्रत्यः—सुरदेवः

3. C जीवानिभिंक्त कर्मम्।

4. C इत्यवन:।
निश्चले वस्य स तथा एवंक्रियाशास्त्र स च नवत्व स एव छनो मेषः तस्याद्विगुणामां (वायुनामाम), अथवा चनानामावधुगानां प्रमाणया हृदया व्यवित्वय शब्दितस्। अत्यतः शतस्वनां श्रावस्य अंगारः, क्रुःगमनं शब्दित। अक्षीतिः क्रुः। मेषस्य पदुममण्डित विनांताम्। सनापायाधि वा विन्छया हस्यः। तता स्तुर्दर्दितिः पदमः। आदुगणेऽवज्यां नास्ति श्रीहिंशः।

10. स राजः नास्ति निविदातापः। सुर्याः मीरामनयः आराद्विविकावर्षेन राजा। कि हृदयाः घुरो वल्लो प्रद्दिशीक्रया। किंवत्वः त्यष्टः। किंमुःः अनुपान्य दशान्य वायुरीणाः दुःप्रायम् अन्तः कः पढ़ैतदविर्यावः भूलीभूतः। किंमुः उक्तः तरेरूः। किंमुःः राजः हृदीति राजधः। अथवा निद्रतान राजः कोरोतात्ततः। तथा अनेयाः राजामानसकरण राजेऽदोर राजः।

40. निद्रया अथ दमयतवः स महापित्तमहतः रहस्यकरितं। कि हृदयाः अविश्वायाः संयोगः। किम्बतात् निमीःकलिताः निविदाशाशः। यथापि चढःपौर्णमयाः तथापि चढःपौर्णपलयः। तदृश मनसा शातो भवनित्योतालार्कः हृदेद्यापि मानतावरितं संयोगः। कवर्भुतान् वाः निंद्रियाणां च चुः अकारात्कान नामीन निमीःकलितनेन मुख्तितं पिलिताः। किंमुः तथापि अत्वात्। रहस्यं किल पुरुषपरिवर्तितं महत्ति, सर्वस्वयम् गोपाते। इन्द्रियात् मनसा हर्षारणाः, ताति यथा जिह्वाहिति भवितं तत्वा अतः कारणं किमिः न विजितात्। तदृशं कंढः तनोज्ञश्च। यथा जादुवस्यामाः अद्विताशाः आत्मा सुदः दुःकेः भूगो वा सुहकेः तथा स्वान्ध्यस्यामाः पूर्वकृविश्वासं नारदिनिमित्वं तत् तत् तदेऽदेऽ नन्दे नवे नवे नवे नमयं शुष्केऽत्र रा तेऽदे श्रावायुगाः राज्य रान्त्य भोगाः भूक्त्या पुरुषोऽपि पुरुषार्थे प्रकृवितम्। तथाः वस्त्रेऽविते शाताश्च त्रृति: "अप्राणं रक्षयमर्दुःकारयं बहिः। कुलायादवादारितेऽतः। स ईयैऽस्वृतो या तर्के दिरिकरणः पूप ईयैऽस्।" हिंदिः।

52. यद अवे नलः। अलक्षितः आन्तः श्वस्तितं जिमयाम्। अवे इतं संबोध्य भवासे तत् समाप्तेऽन्नाहूः न शाशक। पूर्वावाक् एव अवेवर्ते वा संकोचयम्। । तथा स्मार्ते समासम्मे। तद् पवर्यसंस्मृतानुसारे शान्तरामणे बौधकृत्तितवदनास्ंशिविविद्। आलेखितासु प्रार्थायु मुऽदिः मोहे याप्त तत् अपवितरु न शाशक। तत् प्रवक्ते उपरि किमिः न शक्यते कृताः। एतेन प्रतापस्वै सन्धर्येऽस्कृतः।

5. Vidyā says संगरे संग्रामे परे वद्रो निजस्य आद्मीश्च तेजः विशिष्टः। तेजोध्वनी- जारातमम् उपप्रकुमक्रू अया। विदेवः: किल्लानितावत्। किमिःकिल्लः। ऐकर्षितः स्कुरवर्तिनिः स्वस्वर्यहस्यार्पिनीनेऽपि नव नन्दस्य च चनाद्विगानाः विबिद्वारणाः प्रमाणा महुःती कृति:। तथा व्यवित्वयक्ष्णस्य।

6. C adds अथवा निजप्रापतः। ज्वलन्तं मूमण्डलं प्रद्रशीकृतं रागायाः कृताः नीरार- जनया राजः।

7. Vidyā says मीनेन हृदरावेन।

8. Bṛhadāranyaka Upaniṣad, 4.3.

9. C adds अथवा अर्येऽदेवेऽनविहोऽदे शाशक। यद समाजे एव समेव मुऽदिः तदस्य देवानुकुलवेऽ हिति वा। तथा समाजे समायथे तस्मात्।

10. Narahari says अथ नलो मिच्छावद्वितिया विष्योऽदुःपाये तस्मात् शाशक। अवे किपादे।
66. स नन्ये महारंगम हिम्म अर्लेहहार चतुर्द तमराकांस्ये। कोकेबोलिबे। किन्मलः। बाहेर अलेवने यो वाहो गर्मणे तरस्य उशितो यो वेशो वेशः। तेन पेशः। ११। किन्मले॥—प्राचे
देव निन्यंददराधी अवस्य परमाणे वेयां नानकांस्ये। विषयत वेत इति वेशः। तलाब्यं शकराक
माहः॥ " निन्यंद इति पार्व्य विनिव भो। नहं अत्य पवलोकणमाणस्य। कस्यिदकार्पोडाधीम् अश्य न निन्यतः।" सुधारांकित्वद संज्ञायं मुख्यविभागानातः।

71. तत्तद सुपृथ्व सादिमोदीव्वारा ये भवस्यालाते ते विहक्षते रशमेवाय मृत्युविश्रिपि अनु
राणिपि तुर्जमान मण्डलीकरणाराय संभूममण्डलक्ष्म्य बालाली वा कालिवरणः। यथा सैन्यः। सिगुदेशोधावा लोकः। जिन्य उक्तिः भादनम् अहारचायन विहराक्षेपं मण्डलमेवाय सर्वनिश्चिलस्य मण्डली कार्यानि। मण्डलकपः वामानतो भ्रमानि। वुढ़वालायिनि वा। सादिमोदीव्व सैन्यः।**

73. अवश्यपि मन्त्र बायुदात्तः अभवी न विषयने न शक्तयुर्मिन्तं विशिष्ठतः प्रवीणां न भवति। शके। सन्नतां भिन्नकाणां इश्वम्यपादम्। तथाय ब्रह्मोद्वितसंपरिभयः। इति कृत्य सूत्य काशिकायां विश्वेज्यसाकाणां हेतु वक्त्यभयं कहराणम्। जन्योत्सरणाय। वियाधु विद्यते। भव्यति विद्यते। तेन तारा। युविष्ठेन इति पाठ्य व्याख्याते। ततः अभवी वायु विद्यते न साहु अशेलमभिष्यति। विशेषेकारणानि आत्मोपरि प्राघोक्ते। तथापि कथेकारकं विनिव्य।

75. बनान्तो वायकेशः। समस्तवंद्वुविवचं भालाकपमुख्यते। यहा—बनान्त
देवताकेशः पाल्यसीकांतः भुवि। मायमंत्रारसित्ता निर्माऻालाशाकारिके। हेतु प्रकरां
तरं रे समस्तवंद्वुविवचिंदरणं एकादिनं रूपं १४ बहुम मस्माहयं अशासितवं भार्गवाजेन
स्वालंकारे व्यवनाताम्।

83. असी वियोगिनी दार्श्मीमेतान। वि वसी तेन युक्तम्। अथ न बिहिभि
शियाबाणें शिलपेणे। वेशिकः तै। समासारव आविष्ठिताः पुनः। पुनरुभितात्स नव
महामे गौणभार भवते देवेन देवेन कर्तविते निहोत्य शराकः। रावणापरानंतविष्टानुभयंनिन्युनादविनिन्यः।

11. Vidyā says वाह्यहोबिते अवक्षप्यक्षेपेन बशेनाक्षेपेन पेशको मनोकः।
12. Vāmana’s Kāvyālāṅkāra 5.2.89. Calcutta ed. reads विनिव्य, but gives विनिव्य as a variant.
13. Vidyā remarks ये चित्र सौभाग्यां बौधः। ते जलोवक्तु अवहमबममितः। सतो विहारदेः प्राणे मण्डली शीक्षाधिना अवबादिना वा देवाने स्वयं कुवित्त आशाकारं कार्यानि। तदा भूर्तिरुज्जमाणितः बुधवसिद्धानन्ते बुध्रोठकानं नायकानिपि कार्यानि। N says सौभाग्यां इव हस्तुदेक्षोधर्वा निस्त इन। विहारदेः सुर-
ताम्यं प्राणे यथा जिना मण्डलव्यवहिताने तथेकां। तेनायम स्वर्गायाः। तण्डलसिद्धानामवने मण्डली कार्यानिपि तदुस्त्राधायविदः।
14. C है।
88. नज: स्मृती: स्मृती: स्मृती: क्षणका यस्यं ततो तथा। विराहिनी हि रोमाधिनिता महतिः। मर्दृशसरागत:। किन्हूष्मान्—फलायेव सनाः। तेषां स्माने विद्यां न्युनादिते रामनुजं यतं हत्वं ततं विद्यान्ति दुःखनामानायामि मुखानि एव स्मरस्य किन्हूष्मान:। किन्हूष्मानप्रवण:। यस्य:। सा तां त्रथा। 

d)ष्ठलमि हि रत्ने न्युनादिते च श्रुत्कमिस्यते।

विन्योगिनिष्ठ इदम् कामनाधैवीक्षोधतेः। सन्नद्धान्ते राति च महतिः। 15

95. स न: पाठायामः। स्वरुपः। तुःणी माता प्रकृमितः। किन्हूष्मान्—युनोभां इदै: बोधोधना तस्याविद्येते कृते सति निमान्विनिष्ठानि यामि प्रमुखानि। तेन: श्रुत्वेऽदौर्कालो यो गमिन्यो तेन गहरे गहनम्। श्रुत्वेऽदौ गमिन्यो महत्त्वं गहनम्। यथा बोधोधनाते।

135. तयोहम्योपरिपु मानुषमयोपर्या महान्यो जनोनामेवे गति: दर्शनम्।।

tे मानिस्मेवबिधम्। अद्वयं: पीढ़यति: हि विवेके हि देव्य लयो करणा दया न रूपं। ततुद्यानि: शान्ति:।

142. हि सुताः। यूः स्माहुय विनया चुंबुः। चुंबरः। आकार्यं मान्यं प्राप्तयवथं इति श्रेष्ठ।।

अर्थांक एव गद्दाकाठवताः। हि सुता:। कृति कम्परा मुखानि प्रर्थानिः वमनानि विनाय नीः पय्यं। क्षुद्रविवग्न:। अर्थांक एव सचकाय्यं।

15. Vidyā says फलाये वनस्यानं कुचकैत्ये:। तत्र विद्या: न्युनादिते यतं रामि श्रुत्थिनि: श्रायुष्यं यथा। इदं द्वैत विश्वं श्रुत्युक्त् वायस्य: मुखायेव स्मरस्य कामस्य िन्हूष्मान:। यथा-श्रुत्युक्तस्वादः। यस्य:। सा ताम्।

16. The reference is to the Kātantra rule तत्त्वान: शान्तयुक्तस्वादः। कृति: कामस्य करणामिन्तययोः। (छुट्टिः, पाद 4)।
CANTO II

22. **lokākṣāma** is taken by C. P. and Vidyā in the sense of 'heaven and earth.' Acc. to Mallī and Nārāyana, it is mātaṇkula and pīṇḍika—lokākṣāmaḥ mātaṇkulaḥ pīṇḍikulaḥ vāyatāḥ sākṣāte pārśva-pārśveṇaḥ māṣaḥ iśvarāḥ: This is certainly a better explanation. A beautiful woman is often described as the ornament of both pīṇḍika and mātaṇkula: Cf. kūṇam—tīrtha sa pūrṇaṁ tāṁ vāsthaṁ vāmaṁ vandate (Verse 167).

24. C. P. and Vidyā read अधरं किं विश्वनामकं फलमायामिति for . . . फलमायामिति, and रद्दप्रत्येके (neuter dual) बदत्त for रद्दप्रत्येक बदात्, found in later commentators. Jīna says ādhyām, रद्दप्रत्येके चरित पाठस्तः सर्वादांशुः। अधरं द्रव्यनात्म-पाठस्तः तदाधिकारेण गद्योद्योगान तदाधिकारेण उपेक्ष्यम्। C. P. and Vidyā, however, quote प्रतापावमात्तरः to show that रद्दप्रत्येके is used in the neuter also. See C. P. below.

Narahari who reads . . . फलमायामिति and रद्दप्रत्येके बदत् remarks—रद्दप्रत्येके बदातिरि पाठेन 'वद त्वमेव' बदत् रद्दप्रत्येके बदाति पाठं शिरीरिविदिकारेण व आद्यामिति पाठं रद्दप्रत्येके बदातिरिविदिकारेण।

26. The reference is to a custom of warding off the evil eye by revolving round the face of a person a vessel smeared with cowdung and containing flour water. The Creator is fancied as revolving the moon round Damayanti’s face, like such a ceremonial vessel, the pale surface of the moon being likened to the flour water, and the lunar spot to the cowdung.

27. The verse refers to the procedure of the water ordeal. We gather from the Mitākṣara on Yājñavalkya (व्यवहारार्थायः 109) that

17. A गाता

18. Quoted in Kāvyaprakāśa (Chap. 7) to illustrate न्यूनपद कपितेवरुणः.
the practice is to shoot three arrows, and send some one running to take up the one in the middle. Another swift runner stands ready at the place from which the arrows are shot, and at a given signal runs to the spot where his predecessor waits with the arrow in his hand. Simultaneously with this, the person undergoing the ordeal dives in a pool of water; and the person who was waiting with the arrow in his hand now comes running to the scene of diving: if he finds the diver under the water, the latter wins; but if he is found above the water level, he is declared to have lost his case. Keeping above the water is thus a sign of defeat; so the poet says that the lotus blossoms, which engage in a contest of beauty with Damayanti's face, declare their own defeat by keeping afloat on the water.

30. C. P., Vidyā and Jina read हृदसीख्य for हृदसीख्य found in Malli and N. C. P. says विश्वात च तदुत्तेऽत्तमां: उत्तरं वशः वीकनेन चेति विश्वातात्-हुरेः वमसी बाल्यवीदने तथा हुरीश्य दशस्यन्या विभवस्य श्रार्द्धिन्यशार्द्धिन्योऽर्ब्राह्मणं गृहवा न रज्ज्यतः: राज्यं न प्राप्तः। किमुतुमायां—विद्वाना विचारिता अथ व शास्त्रोंकेन प्रकरणं रोमरेभ्यं गृहसीख्यं अधि। जोमरेन्तं दोमा तथा हृदायामृणं न मितिला सुभि कृतः।

32. Usually the properties of the constituent cause or समवायकारण (e.g. clay) are found in the effect (e.g. a jar), which, however, does not partake of the properties of the accessory cause or असमवायिकारण (e.g. the potter's rod). Here it is fancied that the jar has become Damayanti's breasts, and in its new form it has somehow acquired even the properties of its former accessory cause (i.e. the potter's rod). Now, the function of the potter's rod is to turn the wheel (चक्रामकारिता); the 'jar-breasts' (कुचकलस) also revolve, as it were, a circle of streaming lustre (प्रभाषर्स्य चक्रामकारिता), i.e., a halo of lustre encircles the breasts.

If we construe प्रभाषर्स्य चक्रामकारिति as प्रभाषर्स्य चक्रामकारिति, the sentence will mean that the 'jar-breasts' give one the idea of (i.e., look like) two Cakravāka birds in a stream of lustre. This is a better explanation, as the breasts of a woman are often compared to a pair of Cakravāka birds. But in this case, there will

1. Nārāyana gives this as the निमित्तकारण (instrumental cause)
be no connection between the ‘jar-breasts’ and the potter's rod, except by pun. Both produce कक्रम, though it does not mean the same thing in the case of both. Examples of such artificial comparison based on word-play are very common.

The meaning suggested in the Footnote to the Trans. follows N, who says प्रमादरण कक्रमं कुलांकक्रममण्डवात् हेतुः: करोति। सन्तरसस्तु

dर्षेन्द्रेत्रं हेतुप्रमणं मवति।

Narahari says घटे कक्रमकारितामण्डवो रस्यस् स विनयत्र घटस्य हेतुभूतात्

प्रणात: किन्नु। अन्यन्तर समाविश्वकारणातद्गुणात् कायं हेतुप्रमणं। अन्त्र समाविश्वकारणात्

हेतुप्रणात् हेतुप्रमणं समाविश्वकारणात्। कायं घटे कक्रमकारिता कथमिलस्य आह—यतो हेतुः

स घटस्य हेतुप्रमणं कायाः। उपाख्यतः: प्रमणे प्रवृत्तेषु प्रकर: प्रयत्नविभाजित मन्त्राः: प्रमणे प्रवृत्तेषु प्रकरः प्रयत्नविभाजित

तनोनि। राज्यम्ये कक्रमं मवति।

34. All except N read स्कुरद्वृत्तिवेदन for स्कुरद्वृत्तिवे C. P.,

Vidyā and Malli read चतुरपुलित्वः for चतुरपुलित्वः। In the latter form, तत्पुरुषस्यस्मालोऽह: समावधायः: इवत्। The construction of चतुरपुलित्वः is, acc. to Malli, कसाणभाष्यां लोकोऽह: समाहारवधायः। तद्विताः— इवत् इवत्

समाहारवधायः।

40. Vidyā remarks—सदसततांस्थायोऽर्थदीर्घतां वाक्याः: अवभिविश्वते

अन्त्रीजोऽह:। यदुकम—अर्थस विभारे।। यथा—अर्थ सम्बन्धस्य व्योगित्रेषिगते

कालिदासः। सहद्वें वकोविज्ञाविकारण भौष पर्यायवकारकाभादः। कथ्यते।। यथा—कुमारं

कुदकलक्षेत्रितव वकर्षे यथमशाश्वकालकेशुऽह:।

V. C. P. also remarks—हेतुप्रमणोऽह: इवमपलम विभारे।। वकोविज्ञाविकारण

भौष भौषवकारकाभादः। कथ्यते।

62. Malli alone reads अविसाध्यता साध्यविसिद्धम् (अविसाध्य गच्छ हेत्यतात

साध्य) for the more melodious अविसाध्य साध्यविसिद्धम्।

70. C. P., Vidyā and Jina read हेतुप्रमणं: for हेतुप्रमणं:। The meaning is the same. Vidyā and Jina, probably C. P. also, read हेतुप्रमणं: for हेतुप्रमणं:। Malli is alone in reading सदसततांस्थायोऽर्थदीर्घतां: for सदसततां

स्थायांस्थायोऽर्थदीर्घतां:। His explanation is सदसस्तु वेने शास्त्रानिः हेतुप्रमणं

पर्यायदित्वः: पर्यायदित्वः:।

Narahari reads स्वदशान्तारितप्रणालिति: like N and others, but he mentions Malli's reading as a variant.
79. The reflection of the buildings on the large pool of water is compared to the heavens, while the surrounding water not occupied by the reflection is fancied as the moat of heaven.

81. Jina's explanation of this verse is different from that of other commentators—तत्त्वज्ञानीपरिपुर्णाः पतालभूमिस्मुखिनि द्रष्टानि जगताः अजाते या नगरी अनुभवं अवदम्यता आद्यवर्त्ता अनेन अभूत। के: हुतंत्रस्वाभ-प्रकाश न अवस्था न धर्मार्थे न सत्तिना महाराज्ञि तेषु विद्यावनस्तु: विवर्धेन्: भूषुर्दृश्यकार्य-भिन्नत: हुमा इच्छेन विमुखिक् प्रारत्तापेते स्वाते। कीर्षेष्वरः:—प्रथम निजचिस्मिनि समव-लक्षणानि धारायमयेम्वंशीयोत्वे:। पाताललुघुणां निर्याये लक्षे सत् पातालस्यहृदयं। अवमर्युहुणां भन्नेन लक्षणे तद्वस्तृते तत्स्वात्।: अते एक सारे: भएः।

84. Nārada's statement occurs in Viṣṇupurāṇa, Part 2, chap. 5.

85. Malli and Narahari read सकुतुरेंसे for सकुतुरेरः। Malli connects सकुतुरेंसे with प्रतिहर्ये।—सकुतुरू सौभरं वस्मिन्। प्रतिहर्ये तत्स्वात्।

90. Narahari reads असिसायम् for अनुसायम्।—सायं सायमायसायम्। अभिरामाय:। इति वीपस्या कर्मधेयवर्त्तायसायम्।

92. Vidyā alone reads अवेत् for अवेत्। He says अवेद्वित विशेषस्तत्।

Jina remarks—केचित् अवेद्विति, पांडमेश्वरे विवे कुमुज्जचिन्ति, तथैव बस्म-धारादुर्श्चतम्।

93. N. and Jina read सकलाः ज्वलनायितोमणि। C. P. and Vidyā read सकलाःज्वलने। On this Jina remarks सकलाःज्वलने। रेणुशाय इति र:। इति केचित्, तद्वैश्च न:। Malli reads सकलाःज्वलन:। (राजाः:संकिर्म्मन्त्रु, राजाह:। पुस्तिन इति पुङ्खिदता। अवलोकनसङ्गो दितीया।) योविवभागात् समास:। Malli)। Narihara reads सकलाःम्र like N. He says सकलं व तदाद् सक-लाहः। ऋरुहेतु:संकिर्म्मन्त्रु।। सकलाः ज्वलनायितो यथा यथा तेन रविकान्तंमवेन सेतुना कर्मभन्तेन।

95. Vidyā relates the following story about the Mahābhāṣya—आदी आध्यात्मिय यज्ञिकानेमणे वैद्यनाथानुसार शिप्येन सह संकेत:। इति: यदृ भाष्यं व्याकरणायामामामिय विद्यमान: या फकिका लया न वृथान्ते सा फकिका व्याहृतुर् लया न ग्रहत्वा। शिप्येन व तथाजीतकम्। ततो भाष्यिकृता नागरीयेन या: फकिका व्याधृताय अथि शिक्षेन्द्र न शास्त्रात्। कृप्यिताः। इदानीमध्यि तात्त्वविवेचने विश्वेद्ये। परे कस्याति मनोमोगर: न मन्तन्तिति वार्ता।

23. तस्य इत्यादि लोचने लगनमिपि नैश्चरीटमिपि संज्ञानीति: शोभा तस्य गवेषणेन दृष्टिप दरिद्रे गवेशितं विद्याते। किमूलाति—अनातनेन अवधिने व्यासे पूजिते। किंतुै—गन्तिनं मलिनं विनियमिती। तथा युक्ति सौमिग्यं अस्तुतिहृिे ॥ भविते अंतर्यात्मिन्द्र। अन्तर्यात्मिन्द्रार्थियोक्तिः।

24. अधारवत्थ हृितं अध: पर्यु अस्तस रत्नप्राये वदति ओषधि महामाणं संवं भवय स्रष्णीयमु अन्तस्य अत्रं सम्बनं। किष्क वयस्तात सम्बनामस्य मलिनम्यास्य सम्बनाय: अधरपु अधरपि हेतुं वर्णनीपपमु पर्यानन्तस्य वशस्त: स: अधरवत्थ:। अधघ अधघ एव अधघ एव विन्द:। अधघ: इत्याति अधघ:। वदह गत्ताचाराः—अधघ: अधघेन:। अधघो न धारितं हृिवृत्तिः प्रतिविधाप्। रत्नयो: छदे इति वासस:। नपूू किष्कं कि छदस्य प्रतापर्मालें: अध: पक्षो गवेष्यान्य: सुपि छूटवत्सिः। तथा गवेष्यापि दोषवियमु:। उभेदः।

32. किमू कथ्यं कथसे कुमे चक्राकर्मं करोदसृतीव्यवसी: चक्राकर्मकारिताश्यतः श्रुणं: कथे मित्याति हृितं प्रथः। किमुमु:—निजस्य कल्यस्य हृिु: असमवावहिर्माणं यो दृष्टः। तस्मा जाता:। यस्य कल्यसस्य उत्ती कुपी भवन: प्रभासे चक्राकर्मं चक्राकर्ममूसमात्मतीत:। अधरबह:—कथे वहुत्तयो तथा जायमाने कारणस्य भवति। एकं सामविकार्यं शृणुकं। उपादनकार्यमपि तद्भवत्यते। हिमीयमु असमवावहिर्माणं स्युथकं विकृविवर्दोर्मकार्यार्यां। तथाकार्यमपि तदेक्षते। तृतीयं निमित्तकार्यं कुलालार्य अध्यायं च। तत्र उपादनकार्यस्य शुल्कालार्ये:। शामालार्ये पदे कथे समवतेः। ततो घटोपिः इत्यसः भवति। पर्यु असमवावहिन्यं: सहकारिकार्यस्य चक्राकर्मकारिकार्यां: न घटे समवतेः। निमित्तकार्य:कुलालार्ये गुणोऽ न कथे समवतेः। गौरीण कुमारकारणं छः: घोंसे गौरीरो न भवति। इत्येत्त द्रष्टादृष्टादृष्ट:। इत्येत्त द्रष्टादृष्टेन जोतारित:। घटे:। इत्येत्त मवत:। कित्तवर्गस्य सहकारिकार्यस्य न दृष्टादृष्ट: असमवावहिन्यं। अधघ घटे वशसंकारिताश्यतः गुणोऽ दृष्टेर: स च असमवावहिर्माणं, दृष्टादृष्ट:। न हि हृिु:। अनुपपधे नाम:। तत:। कथेफँेसे कुमे हृिु:। यत: कथेफँेको नाम:। किंक चक्राकर्मसे हृिु:। चक्षे आथुत्तप एव वहुतु यत:। आश्चयेत:। तदार्थार्थार्थमेव अनुपपान्तनाि:। अधघ:। अनुपपान्तनाि: सहस्रारुिे श्रुण्याहि: शास्त्रमेव भवति। अधघ:। न प्रथमावहे चक्राकर्मकारिता करोदती। स च दृष्ट:। दृष्टादृष्ट: सम्पत:। हृित: शब्देकेन:। अनुपपान्तनाि: किंतु इत्येत्तेन नािन्तमुनमु:। इत्येत:। न हि तदानुपपान्तनाि: तुरीवेति तुरीवेति नािन्तमुनमु:। गुण:।

2. Vidyā says ृपृतीं सूविगमस्वपुर्वती अनामत्वमाणं। न निन्दं हरितयात्त्वगते नमने वापषे सैूयया इत्यः। Nārāyana's first explanation is much better —ृपृतीममस्वपुर्वतीकामस्वपुर्वती अध्यात्मज्ञाते अनाममादिते, which is contrasted with अनामादिते of the next line. Malli explains ृपृती as सूविगी.

3. Also quoted under 7. 39. From Nirukta 2. 11. 1 (Sivadatta's ed.).

4. C चक्राकर्मकारिताश्यतः गुणः.
CANTO III

12. C. P., Vidyā and Jina read मृणालिकाम् for मृणालीम् found in Malli, N and Narahari.

5. Sklovartika 2. 47. C reads इति गृहस्तम्. C. S. S. edition has इति गृहस्तम्.

6. अजनि निरमायि Nārāyana. Vidyā says—जगताः सारे च: पदं गृहस्तम् अक्षरो अनवये साधवाः अजनि भूमि। कौशलयाम्—स्तन्वात्कथाचार्याणि पातालमये—स्वर्गाक्षायाम्।
13. C. P. reads किमिधः like N. Vidyā reads किमिधः which is given by C. P. as a variant. Jina, Narahari and Malli read किमिधः.

14. C. P. reads अप्रेः for अप्रेः found in the other commentators, but he gives अप्रेः as a variant. C. P. and Vidyā read क्षोःतुःकार्फः for ..... तिरा, which is given by C. P. as a variant.

24. C. P. and Vidyā read पूः पुनः for पूः तथः found in later commentators.

28. C. P.,¹ Vidyā and N read लोकपालः for नाकपालः found in Narahari, Malli and Jina.

Narahari remarks on द्वार्म्र्तुःलोऽम पुरोहितः—लत्वः नलिविशये भज्यारसार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्ः: नाभद्वारे शक्ति श्वारसार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्सार्ः स्वाभित तत्त्वमानाश्चत्त इति वष्णुः सः। प्राविष्कर्तः सः महद्धैः। वीद्याभ्रमणेन स्वाभिताद्वारे: क्षमिद्विध निन्द्यम्।

32. C. P., Vidyā and Jina read सूड्धपुष्पिः for हर.....found in N and Malli.

43. C. P., Vidyā and Jina read विन्द्यति योः बुद्धोऽपि विन्ध्यकः for विन्द्यति योः हृदोऽपि विन्ध्यकः found in Malli, Narahari and N.

49. C. P. reads संदर्भोऽते for संदर्भोऽते (N) which he gives as a variant. Vidyā, Narahari and Malli read संदर्भोऽते.

50. C. P. and N read चक्रधारः. Vidyā, Malli, Jina and Narahari read पचकः (चक्रम्यः).

51. C. P. and Vidyā read कतमा पुनः स्थापः for कतमा तत्तः स्थापः found in N and others. C. P. however, says तस्य प्रकाशम्. Malli reads तस्यः.

54. C. P., Vidyā and Malli read बाणम् for वाण्यम्.

63. C. P., Vidyā and Jina read अवाप्यते वा, like N. Malli reads अर्ह्यते वा, which he explains as आश्वयते अर्ह्यवद्वत तद्दशत्स इत्येक जिपिः 'अर्ह्यवद्वतानामानुपुस्तकम्' इत्यादिगम:.. The sentence अर्ह्यते वा किमिद्—

Iśānadeva remarks द्विमिद्विधातांत्रिस्वस्तवः। पाताः तदवधिस्माप्ति विवर्ग्यस्माप्ति तदवधिस्माप्ति मध्यमाप्ति गृह्यस्माप्ति, गृह्यस्माप्ति चाशयमाप्ति उपरियस्माप्ति वाडः। स्वामिः

1. Ms. A reads नाकस्य पालितम्. C reads लोकपालः नाकस्य...
Narahari also reads अवर्त्। He says शोधः। मौनोमांसि। वतते स कहे दुल्लम निति भावः।

64. C. P. reads समाज्ञम् for समाज्ञम् which he gives as a variant. Narahari says अर्ज शौर्यम् मामीश्वरम् अः जानीसि। कीहसम्—यथा असरे गाम्बिजानातीति सुवान्मिष्ठा इत्यस्य रसना विज्ञा यस्तासि सुवान्मिष्ठसः। तथेऽ जावस्तता सैव उपया आयासान् बस्यम्। सा सुवान्मिष्ठसंज्ञोपसत् समजः क्रिययस्य तमू। अधसालाभारिः न भवतीलाहिस्वितितिन्यथः। यथा सुभा नामिजानातीति सुवान्मिष्ठा। तेन्यं रसं यवार्द जानातीति सुवान्मिष्ठसः। तथेऽ जावस्तता सैवैपञ्चा आयासान् बस्या। सा ताहिय समजः बस्यं तमू। सत्यमापिनः सह संगता रत्नक्रियार्थः। ‘उपजोपकमं तदार्थाविति–ह्यवसायाम्। इति नणुसुकलम्। यथा उपजाबयते इत्युप्या सा चाती समजः न। ‘पुनः कर्मभारस्’ इति लब्धिनः पुज्ञवल। यथा सुवान्मिष्ठसंज्ञयता उपया समजः बस्येति विद्वाः।

65. C. P., Vidyā and Jina read चल्लीयम्दा यथा न (see Extracts) for चल्लीयम्दा (i.e. अद्वययात्। सत्त्वमापितृ न चल्लि) found in Malli, Narahari and N. Malli and Narahari read संगता for सत्त्वम्।

68. C. P. reads वक्षाः for चक्षुः। Jina remarks—इसाधवकालशकाञ्जानांसैक:सिताच्छः। इस्युकः। वक्षेपीपि पाठः। साधीयान।

69. C. P. and Vidyā read सुखिया for सुखिया found in later commentators.

70. All except N read तदं एव for तदं एव। N, however, says तदं एव।

73. C. P. and Vidyā read शाहिता क्रियाकिले और शाहिताविकिले।

81. Narahari and Malli read दुमेव क्रिया: for दुमेवक्रिया:। Malli takes दुमम् in the sense of द्वयस्म्यम्।

Narahari says अर्ज मम तस्य नर्त्यात् प्रािति। प्राणपरित्यागो वा ततेव हस्ते इत्य शौर्य आत्मः। एतान्त हितंयायन्ती तद्भिन्नितयः। एक्षेऽवह इति पाठे तव हस्ते इत्येवेकोष्टिति एक्षेऽवेकोष्टिति। एक्षेऽवहौ शेषेऽवेकोष्टिति। एकाक्षेऽवहौ शेषेऽवेकोष्टिति। इत्येवेकोष्टिति।

83. C. P. and Vidyā read आभित्यपालनोत्यम् for आभित्यपालनोत्यम्.

found in later commentators.
86. C. P. reads लहणार्थि शोदुम् for लहणार्थि शोदुम् and gives क्रेणु as a variant. Vidyā reads लहणार्थि शोदुम्, Malli reads लहणार्थि शोदुम्. Jina reads लहणार्थि शोदुम्, but thinks लहणार्थि शोदुम् (लहणार्थि शोदुम् विषे श्रुद्धिविहिना महितमविहिना) is a better reading.

Narahari says लहणार्थि शोदुम् शोदुम्यन्वयकोरुप अशोदुम् (अशोदुम् ?) अमिनीरुम्.

90. Trans. follows Nārāyaṇa’s second explanation. The verse has two meanings. (1) The bird (विः) becomes the ultimate cause (भूम्) of the रण (noise, anxiety or restlessness) produced all of a sudden by Cupid (अफ्रान्तेव अपाम् कामेन अबिनिष्ठः), i.e., Damayanti began to pine for Nala when she heard the bird’s story. The bird is now asked by her to apply sandal paste to her heart, i.e., to calm her anxiety by bringing Nala to her (नलद्वेषेऽ). (2) The bird is to solace Damayanti’s heart by becoming, as it were, the root (भूम्) of the वीरण grass used as a sedative. This grass, says D, was made for her by the Creator without any joints (भवत्विन्मने अक्रान्तेव पवेशितम् आभृत्वा ब्रह्मणां अविनिष्ठः). By becoming the भूम or root of वीरण, the bird would naturally act as नलद्वेषेऽ, which is the same as वीरणभूम. By pun, however, the bird is asked to give Nala to her (नलद्वेषेऽ और नलद्वेषेऽ).

Vidyā reads आकाश्म for आकाश्म and explains the verse thus —

विः पशि नलद्वेषेऽ मे भम हदेव हुद्यस्य तन्नवेशस्य कृत्य सर्घ कलिः किन्तृतं किन्तृतं तिर्थस्म. चन्दनन्याय हि सर्घ शैल्यं कुञ्जते. तदा तदद्वा मूलया वत्पित करति करति करति. नन्दायुद्धीयनापि शैल्यं कुञ्जते. किन्तु तिर्थस्म रणस्य रणस्य रणस्य रणस्य उक्कठ्ठाय: मूलेन कारणां मूलेन. तवा हि नालुण्डन मद्यं प्रकृतितास्तत्तव रणस्यकर्ता जातम. तत्साय, तस्य लम्बवेश मूलमयिष्ठेऽ: ।।।।।।कुर्मास्त: — आकाश्मेऽ अग्रसत्वेऽ आभृत्वा स्वरेभिः अविनिष्ठः कुशस्य. एतेन कामकः रणरणकः श्वत्ततमविष्ठेऽ:। (पक्षे) वीरणस्य आभृत्वा आभृत्वा असम्भवे हुशस्य। वीरणेऽ तृते हि शीतकाले भवति। अथ रेख:।

94. C. P. and Vidyā read भृि for कुः found in later commentators.

Malli seems to be alone in reading विज्ञापणीया न गिरो मद्यथा: for तवा निधीयां न गिरो मद्यथा:.

2. C. शोदुम् (शोदुम् ?).
98. Malli alone reads स्मरण्यंतित्वम् for परस्परंतित्वम्. His reading is corrupt. The idea of the verse is, Siva and Cupid wish to excel each other in jubilation, the one being the rival of the other (परस्परंतित्वम्). स्मरण्यंतित्वम् can be applied to Siva only, and does not convey the idea of Cupid's rivalry with Siva.

105. C. P. and Malli read न चिन्तनामकांलित तत्र चिन्तनेनन्तरं यद्यविवेकतित्वम् for न चिन्तनामकांलित तत्र चिन्तनम् etc. The former reading makes the last two lines extremely simple. C. P. says—ततः चिन्तनामकांलित षड्योऽन्तरं नानाकामात्त्व चतुर्खं एव एकायो उपरिययस्मात् तत्तथात्, नानाकार्त्तार्थे। Narahari's reading is same as that of C. P. The accompanying Text has न चिन्तनामकांलित तत्र चिन्तनम् etc. Narahari says एवं तत्तथ नानाकार्त्तार्थे। न्यतद्वारे कवित्वम् यथास्य भवत्य इत्यादिकृतम्। तद्र्यात्मुद्वारे अवश्यं यथाकार्त्तार्थे नानाकामात्त्व नानाकार्त्तार्थे। Trans. follows the following construction—चिन्तनामकांलित एतन्मण्ड्रो अवश्यामकांलित तत् (भवत्याः) चिन्तनामकांलित (अवश्यामकांलित) तत्र चिन्तन र नानाकार्त्तार्थे।

109. C. P. and Vidyā read तत्त्व for नानाकार्त्तार्थे found in later commentators.

114. C. P., Vidyā and Jina read युवा for युवा (N and Malli).

118. Narahari and Malli read रचना for बल्ना found in C. P., Vidyā and N. Jina seems to read रचना, though in the accompanying Text बल्ना is found.

126. The verse refers to a custom of testing bamboo before using it for the frame of a bow. Vermilion powder seems to have been rubbed into a piece of bamboo; if the powder adhered to the bamboo, it was considered fit for use. Nārāyana says कथानकार्था धनुशाक्षरकोपरार्थां नानाकामार्थ सत्तुल्य चतुर्वा चेतुत्रा परिपक्वेको ब्रह्म इति धनुशाक्षरादित: Jina says यथाकार्त्तार्थ: चतुर्वा, which makes the meaning clear. Here, Damayanti's rosy silk ribbon is compared to the trail of vermillion when applied to a piece of split bamboo.

Narahari says अन्तः स्मार: त्वम धनुषस्तता धा विष्णुहस्तति। कीर्तिः त्वमं धनुषवंथं च—रस्वधानमेव इत्यथमायात्त्व, सत्तुल्यान्तरं बल्नाम: सत्तुल्य धनुषवंथयां यथास: सा तयां धनुषवंथस्य चेतुर्वा। इत्यथा भौगोलिकायां मुख्यां तत्त्वान्तरं कक्षेकमेव अभाज्यनामाः। धनुषवंथं पुराणाय भक्तिदातराय विज्ञातुसत्तुल्यान्तराय कक्षेकमेव पहचर्तुल्येव भासमालामिबिवलयाः। धनुषवंथस्य वल्लभायाः—
127. C. P., Vidyā and Jina read वासितम for नासितम found in Malli, Narahari and N. C. P., Narahari and Malli read मुख्यमान for मह्य्यमान.

128. C. P., Vidyā, Malli, Jina and Narahari read निमित्य अध्यापलम for ... धार्मवम, Vidyā and Jina read तंजित for तनिजत, Malli reads यनिजत.

131. C. P. and Vidyā read तस्या धारीपतिवन्तुमुन्नजन्या for तस्या धशो नुष्टिवन्तुमुन्नजन्या. C. P. says—तस्या भृम्या धशा हुद्त्वा अथवस्तेन्द्रे: बवः ते इत्सम अतुजन्या: तस्या: न विरारेत्र वाप्पवारी नयणजलवस्तिवधेश्वः.

Jina reads तस्या दशो धभिषिततीत....—अथवस्तेन्द्रे नवानितः ते हस्य—मनुजन्या: तस्या धशो ममीमेन्यः.

Malli and Narahari read—तस्या धशो विब्यति बनयुमुन्नजन्या: The latter says तस्या भृम्या बनयुहृस नमस्ति अतुजन्या धशो नेनर्यः.

132. C. P., Vidyā, Jina, Malli and Narahari read आस्वाला for आस्वातम. Vidyā takes it as a हूः form; acc. to others, the suffix is हूः.

135. C. P. and Vidyā read माशीकमन्तता: for ... माशीकमन्त: found in other commentators. Jina, however, criticises the earlier reading— माशीकमन्तिधि पाठ पाठविया अयुजन्त: करणे अथिगतम: अन्त: करणे सान्त्रान्त्रमाशीककरणे वा तन्त्राधिलिकित्तित केवलत्व व्याख्यानितः. तत्व तकारान्तिनितः साहसिन्यान्त्रान्त्रमाशीकविकलिकतितितितितिः. Malli reads माशीक for माशीक. Narahari says साधुस्वामिन्नस्मु नतः। माशीकिति पाठे मुद्दीकाय बिकारः। इदे माशीक श्राधारामुः। ‘मुद्दीका गोलान्ना श्राधा’। तेन नत ईश्वः.

Extracts from C. P.: 4. अति दमयन्ती आदरिणि आद्रस्त्वस्ते श्रेयोऽस्ते हस्तेन अथवा दरिणा स्रोभामात्र उद्धवन्तीतिः मयङ्कलने यथात्तु हंस्य प्रहोतुकोमा मित्सल्तां अहाः। किंभुतम—पक्कायम् आत्मायाः तन्न वारिहृ सब्बिहित चरनं गच्छन्ति महतन्ते वा। तस्मि इति एक्षः तस्माः। “प्रत्यास्यां काल पूर्वकाल। हेषापलम” इति प्रत: “न यायस्यो” रितिदिनेवाधिकारे “उद्धीवामात्र। स्तुवेन्य श्वसूर्य:।” हेतु उद्धीयो नितिवाधिकारे च “भद्रेन्याश्चातास्ता नवपुर्वाणामपिः।” इति स्वाश्चालय:। स्ताने योक्त्याकास्य हेतु न भवति।
9. छल्लसेत तयं इतस्य भीष्मभक्ति अभिमुखी यात्रा प्रयाण म शला। प्रतिस्वीयाय यात्राया: शास्त्रे निपद्धतात्।

यदाहु:—
दिनकरकरारतात्त्व मकरादाबूलरो न पुरान च।
यायात् कक्षदृश्याद्वाय याम्यामाणि प्रतीची ।
तत्मांशुदार्शनयोरसुकुलमाहुण्यांन प्रवासमयोऽस्यवादयोऽस्यात्।
यायाहिवानितंधारसदयम् तु यातुभव्यति बुधमा वधवन्यदृष्टाः।
अयानसुकुलमंन ह्यितसमृद्धोपेयस्यसपत्तै।
युनिष्ठो जयाय यायाभिधरीये केशस्वचन्नाः।
अयानेन गतोदक्षिणोऽये युनिष्ठाः बः स्थितोऽये: प्रस्वद्य गुप्तक।
विदुपायत्व शान्तवार्तविद समभावे हितां विराजते।
तथा समस्ये मूले प्राची यात्रा सुसूराशिमुखी यात्रा—
दिशामधीया रक्षकःमीतमोमेंतरितित्रस्ययुज्याः: स्थु।
क्षत्रियो न प्रथेनेन्द्रायो गन्त्यव्यविभिन्नः खल कम्भकःसे।
व्यासायांवर्णदिविदरमहसर्वगोस्तो राणिणायो ललाटी
माहेय: कर्मसंस्यो हिममन्तन्यो वनयुगो हिन्दिसंस्यः।
जीवो लमानस्मृहिण्डरसर्वसुर: सामसर्ववर्णेऽसु:।
सत्य गुनः: सिन्हिष्ठाया निचनवथमः सवदैव प्रयाणी।

22. ववं भुवितःिला मः ये: अवतारेव तुष्य ते नल्य ब्याक्योपिकाः भुत्तिकाः तुष्य
पक्षे: बीजवाम:। किम्बुते:— चामरण बद्दस्यः सत्सारिषेः| गुनः किम्बुते: पक्षे:—
स्वाहिन्याग्राणा भारिक्ष: अवक्षोः। “बीजिङ्गसूपु अप्तितोपिच धा प्रयोगान्ति मिति-
क्षिप्रकारपितान्वितस्यभावम् इत्यथ:।”

3. From Kaśikā 7. 3. 47.
4. Ibid. Kaśikā gives स्वक्षा and स्विक्षा as examples.
5. C reads क्षिप्य for क्षिपि.
6. This portion also is from महेन्द्रसार.
तथा च महेन्द्रजन्म स्वायत्ते—
शुका संबन्धविद्रहाद्वयं पदेन पदान्तरसः
गुणक्षति प्रथानेन निन्यंते रूपः च तदुः
भव्यस्ति यतः: शुका धृत्यास्विभ्या च तेन तदुः
समालक्षुपरमेक्षेदसाहिष्विति च दुः
समालक्षुपरमेव मालाध्यक्षस्वरूपः
यदीक्षेधाशुकी प्रथाप परस्परेन रूपः तदुः
हेतुन्तः
उत्कर्षः पतंज्लि पिपलाशिवाकल्पान्यिमः
राजस्वरूपदीव्यं शरदेव चर्योऽपि
इति एकदेशविवर्तुयुक्तानि यथायथातमः

24. स राजा नलः यज्ञा यजनकुषः: तत्तविवधाय्या विदुष्मायक्त हुतवा राज्यं सुनके। कदा—अवरस्य यज्ञस्य सदा आचरणा गुरुत तदु उपमया एव। यथा आचरण विवधाय्या देवतासम्बन्धे देही हुतवा सुनके तथा। श्रीमणु—श्रीमणु स्रोतिप्रायमां अपत्त्याट्ठर आत्माक्षेत्रे स तथा। अपः पूर्वम् अवरस्य आचरणे श्रीमणु देही हुतवा सुनके। अन्यं राज्यम् आचरणे समस्माप्ति हुस्ते कामविविक्ता। अनुसार उपमा व्याख्यारकः। "शब्दोपारं प्रतिवदे सारःस्य वस्तुनिश्चये:। तत्त्र यदूदक्षरम् व्याख्यारकः। स उभारेत्।" उपमया चित्ति पाठ उदेश्यापि।

62. समस्मात्वार्दरिणि तमसेविति पाठो यथातः। समस्मात्वार्दरिणि तमसेविति पाठो यथातः। वस्मधृव मामाध्यमोऽहृतम् इति पाठै एकधिमालैः इति इति अक्षरस्त्वो निपातः। तथा जावसुककल्यस्मृति द्वाराधार्यापि—इति एकधिमालैः इति इति प्रवेषो द्वाराधि इति इति प्रवेषो द्वाराधि इति इति प्रवेषो द्वाराधि। इति मामाध्यमोऽहृतम् इति पाठानि। आश्चर्य इति आश्चर्य इति इति निपातः। इत्यं अनुमा प्रकरणेऽमां लख्म आश्चर्य वज्रप्रीये:। समलक्षात्व स्महौ इति पाठान्तरसः।

64. हेद्याय ओऽद्बद्वेदस्य अष्ठाक्षरम् ऐतर्ये तथा यो विषयः। परिशिष्टेऽववः। तदृशैः कुस्यां मये यास्या:। स तथा। तस्या: संबोधनम्। अनात्मार्गीण:। हेद्याय द्रोणदारी लोकेषु सदा तथा लोकेषु:। श्रीमणुंहस्ति जनात्स्यायाम मये वर्तमानं विनाभ्याप्त पक्षम्। अश्रुम अजनाजमाध्यमोऽमां तथमेव एविषयम् अव जानिवोऽहृतम्। श्रीमणु—मुद्यानोविचारे:।

7. Vidyā says— यथा किल स बुधा अवरस्य द्विनिविध्याज्ञा हुतवा देवेश्वरः दुश्चक तथा किल राज्यमीविध्यः। देवेश्वरः तद्द्वः। यथा आचरणे द्विनिविध्याकारः। राज्यमीविध्यः पुनः। श्रीमणुः हुतवा किल, अन्यं राज्यमुखेसु समस्माप्ति:।

8. उपमेतीति? Vidyā and Malli read उपमेती for उपमेवः।

रसान्तायां: सालवादित्याः उपजा तथा प्रथमत: श्रीता समजाः११ कौतिं: यथा मम तः तथा। ।
"उपजोकरः तदलाभासानि" भिष्ठी सुन्दर रससतोपव तेजमेक्षि तलुप्पस्य मयुस्कलम्।
मम कौतिं:॥१२ सालवादित्योपस्मिरामि:। एतुदुः भवति—युष्णा अद्वितामाय: अभिषा रश्या
जिद्वा शेषा ते तशोऽथ: तेन भावकाता तत्र उपजा॥१३ उपकमसतः समजां कौतित्वयः मम स तथा।
सलवादनोप: मम कौतिरिश्यः। समाज्यातेः अनया इति समजाः कौतिः। समजेऽति পাতে
সমশসम: সত্য্য: শত: ইত্য:। अथात् सुपारभिज्ञान रसान्ताय सहदण्डः: तेनाः भवति युष्णा
नमिর्गरसतः तत्र उपजा आय्यान् येशाः ते तथा तेनु समजां कौतियियाण्यां तेनु मध्यान्तानी
शारी यथा तथा। सलवादिनां रश्याः श्रीभिमिष्यः। । "उपजा शानमायं व्यातः।"
पशी कूल तामससुसिद्धात: जष: अरुतवाक्म सवति। अभेः तु न तथा।
तस्मात्मयः विश्वास
भृहः। अनुभास:।

65. नोस्माय युष्णे स तरस्वति वाणी वर्तते सा सुतीनां वैदानां प्रतिविशिन्नां
श्रीभृगुचरि तुरतिवेषभानि तत्र शिखातां मध्ये कापसाती। अथवा ममुके एव प्रतिगभिचन्द्रि
शिखातां सुतीनां मध्ये तरस्वही वर्तति। अथ अवश्यम इत्य: अस्माहान्तात्ते तांत: दुह्व: एव
श्रीत्वम् त्वज्ञ: न च नवति। उक्षस्ते—सत्स्मृतियो तदाः यथा तदा इव सवास्मातत्रैव
युष्णो: रण्डः: तेन ब्रह्म हृद। या किष्ट युष्णो दौरान्ते वयस्ते सा ज न नवति। ध्रुवेदी-
नामेव संभवनामाभ्यानकमतात्, उद्रेकाःामविविषितस्य साध्येतामात्रस्य प्रतिवादिने पारिताः
धराष्ट्रोऽसमावामनाभ्यानस्तिकविशिष्टवासमध्यः।।१४ यथा—उद्रेक। वीचिकामान्युकुलोऽ
भेकोत्सुः। न अर्जुनावुच्छ: वाचकोकुः वते।। अतः (अ)वाचकश्रमः अत:। केदिनुमाणमधुच्छः वाचकोकुः
महासनिष्पुलत: हु प्रयोगः।। तथाने—शरीरवदः
प्रथमाध्य: सम्यः इत्युतः।। समासोक्ष्यमेन च।
उपमा: वा पक्षे अनुभासोऽपि।

73. हे दमन्ति नयापि वा अथवा असिन् नड़पर्यंग्नयोऽद्विपे निपातम्
अहें किम् अभिकर्मण:। अपि तु नाहें न तम अधिकारी कर्मण:। \( \text{किन्तु-वाहिना संदर्भा}
\) पति के विखाया विधारें यय तत्र तथा। हे उद्वितिपुष्टि हि: अस्मात् कार्यां प्रथेकः अन्यत:

10. Ought to be समजाः।

11. Cf. Nārāyana's second explanation— सुपादभिज्ञा सलवादिनी रश्या जिद्वा
येशा तैय: भव: शलवादित्या, सुपादभिज्ञासताय: उपजा (अथ्यः आन्नम्) सुपादभिज्ञासतोपः
तेन समजां कौतित्वयः।

12. C explains समजाः as प्रतिज्ञा which does not suit the context.

13. C. . . . . . . . . . . . . उपकम: तस्य समजाः समकृ ज्ञाः यथा मम स तथा। सर्व-वदनोप: मम ज्ञानमिक्ष्यः।

14. Cf. Kāvyaprakāśa, Chap. X—उद्रेकाः समावामने प्रतिपाद्विदोऽवाचकोकुः। तथा
चायमाविविषिष्टवायद्वित्ति तत्राविकित्सायायाचकाय: श्रृः। यथा-उद्रेक सीपिका etc.
100. इस प्रकार विषयों बहिरिदिव्यां वाचा बालकां चतुर्दशी ज्योतिषभविषय अतिक्रमे देवभूमें देवभूमभावनम् अय चतुर्थमभिन्नते। विषयां वाचा बालकां चतुर्दशी ज्योतिषभविषय अतिक्रमे देवभूमभावनम् अय चतुर्थमभिन्नते।

15. C देवलिंक्षेत्र ।
16. काव्यप्रकाशः, चाप. VII.
17. C म: किल अतिक्रमे भविष्य बीरण ज्योतिषभविषय मूलें भविष्यं स कर्ष नलन्दमुख सखैलिंक्ष्यां प्राण प्रह्लेपकृतमं वर्तित।
18. Vidyā says उस्म्षेत्रे-नृणं निर्तितं परस्परिविषयं हस्तं स्वरे श्रीम्या श्रंस्वरे हरे इतर्वः।
CANTO IV

13. C. P., Vidyā, Malli and Jina read आगमितु मुखम for आगमि तन्मुखम. The latter reading is artificial.

16. C. P., Vidyā, Malli and Jina read स्मरकरित्वम for स्मरकरातम. 

63. अमोहता—Acc. to Nārāyaṇa, who reads अमा कुटा, अमोहता इति पाठः: किंकरणयेव पेश्यः. C. P., Vidyā and Iśānadeva read, however, अमोहता. Malli reads अमा कुटा. Jina does the same, but he explains the reading अमोहता. Malli explains अमा कुटा thus—सा च तिथिः अमा अभिमित्ते हजारमणस्यामिति व्युत्पन्ना अमा अमानमक्त्रा कुटा किम्। भातेवाद्विषेय सम्पदादिकिपि नष्टमन्त्रे मल्लीवी चाकारप्रक्षे कस्येति कोपे अजुक्तात्तप्। न तत्मा सहभावोक्ष्या सूयस्यंद्रमोरिति व्युत्पन्ना इत्तुस्येता। अभेति सहायों अव्ययां ततो भावप्रकाशनमत् वर्षाया-कारात् टाप्। For C. P's explanation see Extracts.

66. C. P., Vidyā and Jina read मुखिजितम for मुखभितम found in Malli and N.

68. C. P. reads वृत्तिभया for सृतिभया (N and Malli). The former reading is given by N as a variant.

70. C. P. and Vidyā read हिजरांभिया for……...पिया. The latter reading is given by C. P. as a variant.
73. C. P. and Vidyā read वियोगितवनसां for. . . . कणासां found in N and Malli. The former reading is given by N as a variant. Jina reads. . . . . क्षणसां and gives. . . . . क्षणसां as a variant.

76. The verse is variously explained. See C. P’s explanation in the Extracts.

Vidyā alone reads प्रिन्तु for परिण्तित C. P., Vidyā, N and Jina agree in reading निरेखत. Malli and Isānadeva read निरेखत, but the latter explains the reading निरेखत also. Acc. to Jina and C. P. निरेखत is the लघु form of हस्त मावे, preceded by ति: Acc. to Nārāyaṇa, it is the मावे लघु of the आलमेरदी root हस्त संयुक्ते. Isānadeva derives it from हस्त माती (दिविश्च). Jina mentions the reading निरेखत and says निरेख्यतेन यथाक्षयित यमण्डित.

Acc. to Nārāyaṇa and Jina, “to be three-eyed (निग्रे)“ means “to be angry“. Jina says also that the “third” eye might refer to ज्ञान्य (नेत्ररूप ग्रहद्वेय कृती ज्ञानूप).

Narahari says लघु अविर्यते हस्ते सति हस्ते सति च कस्य जनस्य जिमीत्रपन निरेखत न प्रादुर्भाद्वम, अविर्यत हस्ते अन्यायी लघूसङ्केषितार्थः। अविर्यत्व लघू अविर्यता गते कस्यो नामैर्य नेत्रान्यात्यन प्रादुर्भाद्वम वर्ष्यापाय जस्य जिमीत्रपन:। प्रादुर्भाद्वार्। अतो हस्त माती न्याय जन्त हस्त:।

77. C. P., Vidyā, Malli and Jina read लघु च सति for लघु चस्ति.

90. Some read अश्च विमाहितम for अश्चविमाहितम. Malli reads अश्च विमाहितम and explains it as वेर(विमाहितम): निरेखत.

91. All read द्वियय for the incorrect द्वियय found in N. See Pt. Sivadatta’s note on the verse.

96. The विरेखित, in order to avoid looking at the rising moon, turns his back at the east; and the south wind (द्विययवत्त) which might mean also ‘the wind from the right’ comes and touches him on his left, and not on the right (द्वियय), because he faces the west.¹ The द्वियय wind is thus not द्वियय. The real meaning is,

1. Narahari says प्राच्यां हि च चन्द्रेष्य:। तदिवेश्वरस विभिन्नाधिक द्वियय सद्वियय:। पवनो द्विययो न भवति वादभागवङ्कितवात्।
however, that the south wind, though called दक्षिणपवन, is never दक्षिण (favourable) to forlorn lovers. The epithet शमनदिकपवन ‘the wind that comes from the South, the region ruled over by Yama’ is purposely used; such a wind, of course, cannot be pleasant or favourable (दक्षिण). If, however, we insist on calling it दक्षिण, we must suppose it to be the right (दक्षिण) arm of Cupid. Throughout the verse the word दक्षिण is played upon.

The idea of forlorn lovers turning their backs at the moon is found in Kādambara— इन्हुदपरिवर्तितवेहतवा गृह्नागमितपितृः....सिद्धितिमि शाशिकिरणीः.

102. इतिहथ वकोजः: C. P. Vidyā says इतः: सकाशाद्यहु तत्कथा। शाशिकिरणीः: यहुदुक हदृः—वक्ता यदन्योभोक्ते व्याप्तिः बायन्याः तहुसरदः। बचने बलं प्रभवेहतवाः सा शाशिकिरणीः।

110. C. P. and Vidyā read अनुपपत् कवितामपि तु: शिता for अनुपपत्व मल्लिमितिहु: शिता. Malli and Jina also read अनुपपत्व मल्लिमितिहुः शिता.

111. C. P., Vidyā and Jina (Text) read बिसम (श्रम) for हिस्म found in Malli, Jina and N. The latter, however, gives बिसम as a variant.

112. C. P. reads जलजालमुणाल्ललादिलिः: for जलजालमुणाल्ललादिलिः: found in Vidyā and N. C. P. remarks जलजालमुणाल्ललादिलिः: पाठलाप्तम्। नालाल-मुणाल्ललादिलिः: पाठलाप्तम्। Jina (Text) has जलजालमुणाल्ललादिलिः: but Jina reads नालालमुणाल्, and remarks that, though नाल and गृह्नाल mean the same thing, we have to suppose a difference in shape. Malli reads जलजालमुणाल्ललादिलिः and says जलजाललादिः: पाठमुणाल्।

113. C. P. mentions जलजाललादि as a variant for जलजाललादि.

115. C. P., Vidyā, Iśānadeva, Malli and Jina read मुदाय्यमेल्वान् for मुदाय्यमेल्वान्त। भीविशाः found in N. Malli reads शुद्धताः for शुद्धताः: for शुद्धताः found in C. P., Vidyā, N and Jina.

17. Narahari reads मेद्यपाक्तिसिद्ध:प्रतिशतम्: for मेद्यपाक्तिसिद्ध:प्रतिशतम्: प्रतिशतम्: He says ताम्यामकमेश्चविभव्यनमांमपि तद्भव: मेद्यपाक्तिसिद्धान्तस्य अर्थमेवन वा अयाग्नो भिष्कपितातो विरोधः: प्रतिशतो वा अवश्यं प्रतीखजनक्तं वा: यतः तद्येववामूः। तवाहि द्राह्यां सक्षुचायमण्योः प्रस्थरम्मायंकलेः वा स्वातः। अन्योन्य-
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2. Narahari says "तथा बन्यः इत्याथासिहि यस्य इति अतिवोधिः। स धुनधनः। वियोगातिश्रेयः सुवीकृत्य हरिया पापभाग्याः यस्य तद्विविध्यांभिः। हरिया तथा रहितानुसः। काममिमांशे अतिे। लोके अन्तःअन्तःकारणे काममांसे तत्कारणे न भवति। अत्र तु विवु: सृज्ञे स्वः कल्याणः। तत्कारणे सन्य सति पिने न नत:। पिने ज अनातः इति अकारणोऽपि श्रावः।"

3. Māgha 1. 1, 3.
44. یه سخت نرایش سراشیب کمابزرگ که تا انتهای سایه‌های آب‌رمایه کوه‌های یادگاران یادآوری می‌کند. نمایشگاه سایه‌ها نمایشگاهی است که در آن این چشمه را از زمین پدید می‌آورند.

63. یکاده یکداره

67. سه‌باره دریاچه‌ای دردسرتکان درست می‌کند. 

121. یکاده یکداره

4. مسئله: 


6. Vidyā says विद्यासागरस्य यदि परिशिष्टाः व्याससिद्धां श्रद्धाः। शरीरभोज जनो मा त्रिनेषिर्मलविउपरिवर्धनं विधिः: इति: इत्यतः। 

7. Abhidhānaratnāmilā 2. 211.
4. C. P. reads इन्द्रभुवन (चन्द्रलक्ष) for इन्द्रभवन found in Malli, Narahari and N. Vidyā and Jina read इन्द्रभुवन (चन्द्रशाला) which is given by Nārāyaṇa as a variant. C. P. mentions इन्द्रभुवन as a variant, but it is probably a mistake for इन्द्रभवन.

11. C. P. and Malli read ये पुमाण् for ये पुमाण. Vidyā reads ये पुमाण—ये नारदः: तान्त्रिकमित्त्वाद दुमाण् विवेद.

17. बिम्बवन्यलक्ष्याः: (Malli and N) …… बशा (Jina and Vidyā) …… श्रुताः: C. P., Jina and Malli read संपद: for श्रीम्भ排; found in C. P. and others.

34. C. P., Vidyā, Jina and Malli read ब्रम्हस्तीमित्त्वाः: for ब्रम्हस्तीमित्त्वाः:.

49. All except N read निम्पान्तते for निम्पान्तते.

82. C. P. and Vidyā read अष्टि for अष्टि.

85. Malli alone reads शासुनाथविनिकरितसत्तैंतैं for साधुनाथविनिकरितसत्तैं.

94. C. P., Vidyā, Malli and Narahari read अमृतादाम् for अमृतादाम.  

8. Cf. Vidyā—कौशिक रुचिरियाह—कौशिक: कौशिक समाव शान्त्व नायो नस्या: सा। बधा चर्चा: अस्स: कृष्णव शान्तीपतिः। Nārāyaṇa says कौशिक माण शान्ति नवन्ति प्राप्त तत्त्वीकितं कौशिकर्ममन्यवा (रूपिते:)। नयेते: पवाचाच। कौशिक: शामयं इति कौशिककोषियवेष्टे। यहे नयेदत्तिकारः।  

9. Cf. Malli—सत्कीर्मान्विविष्यं उत्किर्मव वाशिकमत्त्वा कार्यान्वितवत्त्वा तथा उपायमूलः रुचि: कौशिक: etc.
110. C. P. remarks—कुमारीयत्र अमन्त्रण सरस्वती न शान्तीम्। अभिप्रेत-मिल्यादिवत्से होष्ये कोकेन संबीतवाद। तथाकौशलसिकारः क्वाले(कारे)—"असभाय- यात्रितमस्मयःसुतिहठूः अद्वितीयमिल्यावर्तः"। नामदेवसुत्राशुरुन्तः। 
(वामनाकृतास्मायुक्तारी. 2. 1. 15. 16)। अभिप्रेतदलाशबशिकलोकसंबी- 
तस्मयपरं नाश्चे लम्बम्। "

112. C. P., Vidyä and Narahari read भीमजाशेरपर्याचतर्वर्णे for.. बाटी (N and Malli). N remarks याचतवाचे इति पाठे प्रार्थितवनाथाय।

113. व्यत्यातं—"न गतिहिःसारंभं। इति प्रतिष्ठात्। कर्त्ति कर्मयति- 
हारं। इति प्रात्सा आत्मानेदानं अनावे श्रंगुलयः। C. P.

115. C. P., Vidyä, Malli and Jina read विखरत् for निखरत्।

117. C. P., Vidyä, and Jina read रोहिणीरमणवंशमुच्ये for.. भुवेव। 
Jina says यथा चत्तुकुलाध्येनौचन्ते तथा लब्धा नोकलमिः। Malli reads रोहिणीरमणवंशमचिेन।

121. C. P. and Malli read प्रस्थूतः, like Nārāyaṇa. Vidyä and 
Jina read विस्मृतः। C. P. remarks अन्त प्रसृतः: विस्मृतः हुः; न तु 
थोगात् प्रस्थूतः

132. C. P., Vidyä and Isānadeva read यात् परं प्रति परेक्षितितर: 
for यात् वरं प्रति ......found in other commentators. C. P. says 
राम अस्मान प्रति परं केवल परं अन्ये लोका अधिक्षितितर:।

133. C. P., Vidyä and Jina read शान्तजनितिर्हुःश्रीं: for दानः- 
जितिभुवःश्रीं:। (Malli and N).

135. C. P., Vidyä, Isānadeva, Malli and Narahari read इष्टिम 
for इष्टिम। Vidyä, Jina (comm.) and Malli read चम्फा like 
N. C. P., Jina (Text), Isānadeva and Narahari read चम्फाः।

See Extracts.

1. See also Extracts 8. 96.
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Extracts from C.P.—

29. वस्मादेने दुःखानं सा प्रसिद्धा योगिनां थिः बुद्धिरपि न परस्यति। योगि-
नोदातीनियजया अपि न जाननित। यस्या: योगियुक्ते: पन्था बयथ: यत्वस्य अबिपि:
परमाण:। परमाणवो हि योगिप्रलयः। ततोपि सूक्ष्मतरे योगिर्देरमोकंग्रम। किम्बुतम—
तथा वाल्या दुमयिस्या निवणारसि एव परमाणो हि लजानै सौभरी तत् पशवनविं दूर्विः
सिंहेः कर्त्तम्। चिन्नमसः। यथा निरिशास्थितं सिंहेः न कर्त्तम पवस्यतिः। परमाणपरिमाणां
मन:। काम: संक्षोपि विनिकिसा गहं अर्धनां सम्ब:। विरित्तिः हि: थिः। भीरित्तिः सवं वन
देवित धसू:। मनपरमाणमचे लजः। तत्त्वेश्यो धसूः सिंहे शुपं तत्त्थापि बालयनु होहिते
क: पवस्यति। वातावरो हि दुमोऽि मनि:। तथा क सुरारः—मनोवपि चंकनानाथीनि—
वाल्यास्विक्षिते। अपदबिष्णायुवायस्माती मधस्येन:। परमाणसवादशे प्रमाणम्। अनु—
परिमाणांतरसंस्थि कविरिल्प्तानि परिमाणानांस्थि। महत्यपरिमाणानास्थि यथा अन्नमार्थी
वार्तान्तम्। अतएव च निवल्यम् तस्य विभिन्नम्। यतः परे विनिमाणो नागित स परमाण:।
कारणविनाशात् कारणविभागात् वहुदर्न विनिमः। परमाणो वार्तान्त महत्तत अवबयः एव न
सति। कृत्तसंपूर्व: विनाशात् विनिमाणो विनाशाद्वः समस्मति। ततो निलादाम्। निर्णयं
वस्तुव्यात् अतितिनियतम्। तथो योगिमागे प्रख्यात: परमाणः।

39. तत्स श्रीकृष्ण्या जैमिनिन्दुरंस्त्रीयो जयत्म। इद्दौ गतौ। किभुतम—
कियुपमुर्तीकल्लाल्लात् धरणात् ऊपरयं घटमन्तम्। विभवत्मतं जरे जैमिनिराचार्योऽष्टि सौम्यानि—
शाले सूतकार:। किबः तस्य धनाधिकारणमधे एकं विक्रेत्रविधिकारण कल्ल्लाल्लात्। अधरेष्टर
प्रभाविकर्षण नाम कल्ल्लाल्लात्। तत्र त्रयंदेखिते हि कर्मयो हर्षासित हर्षाधिकरण वायरित—
मसि। तथा तो यो विक्रेदं कल्ल्लाल्लात स जैमिनः। श्रीकृष्णेऽष्टि कियुपमुर्ती
कल्ल्लाल्लात् लजः। तस्मात् जैमिनिराचार्यानमप्रभास्योश्च विनिमाणसंस्थि। सोपपि जैमिनिराचार्यानि वर्षे वर्षानि
निहायः। यतो मन्त्रमुः यमामुः देवाणि विविधे बारिरसिनिष्ठुः।

मन्त्रमधवी हि देवता मीमांसकाङ्गां न विनिमहति। इदमात्वे इदमन्त्राय ततुजयंत्त्त्त्त्तमान
पद्य देवता। केवल वेदान्तमन्त्रम:। नेवारिकास्वाधेशिकासु दास्याध: विविधतेति देवतामाहः।
तद्यत:—तत्ता विख्यति वसि युगपदेक्षयमानां कर्णः जायवाननेषु एकस्मात्त्त्तरारूपमः
एवषु यानमु तत्र तस्मिन्न कांि अर्परस्य धाे: कथा यहाँ योगपत्त:। अभ्यवस्या अनेक—
शायरारणी लजः। गुणपत्त: सवर्ज्ज्ञ प्रायस्यत्ि। यथा योगी योगविक्रेत्र कौितु शायरीविनिमाः
सिन्ते। कौितु उम्ः तन्त्त्त्त्तर्विनिति। तद्तपि न:। न हि या: नापि न देवता यदे भागम् लम्ती।
ततानात् सवर्ज्ज्ञापि परमेघेयायोगस्व। देवतामन्त्रायापि यानो भागसिन्वसींदिति। तथा ता
अनुसम्बंधिताः:—"ता कौितु: मन्त्रस्म शुपेतो सा देवता चेतना अचेतना वा भवतु।
कृष्णाण: कौितु: कृष्णाणी।" निरन्तरांशरीपु सुकमाणो हिंसामत्स्थ देवता हृदाय।
यथा विख्याते सा तत् देवता। तत्ता विख्याते विनिमाणासु युगपदेक्षया देवताया
हिंसांशेण साध्यस्मल्यात् कर्मानामेव वेदान्तामानाम स्वात। मन्त्रमधवी तु जातानि विनिमाणाः.
शारीरामावतः, इदमिद्याैः मडुविच्छिन्तः पतः देवता। तत्सा ज्ञातः: सर्वः एकवातः अनेक-गणनाद्रि संबधयो ररपते। तत्थ वेदाङ्गायम्। इस्थ जैमिनिराजायः देवतानां विमहावर्ये न सहते। नदु यद्य विमहावर्ये नालि तत्थ, कर्ष वश्यतः: पुरुरव्य इद्यादिनि शुभो इन्धसा हस्ताक्षियोपार्थः इत्यावश्यः आह। स ममाध्यनि वजङ्कः इति विवेशितः यथार्थवधाया द्विबन्धः। प्रशंसामपानिमदम्। न पुनःव्यथपम्। यतो विरोधैः सति अथ गुणावर्ये नीरिनिर्मिते वशःवस्तितः वाक्यम्। तथा च महाह्यायः--विरोधे गुणवदः: साधुवपुदोवधारिते। मूलाधे-बादस्तःबादस्तःदशेवादिकः मतः। इति। अथवा मद्यनि यथार्थः निगाज। जैमिनि: स्मरणे समदु: पताति। तथा च—जैमिनि समुदा वैशामयाय पुष्च च। पुष्चः पुष्चथवेन पञ्चते वश्यार्थः। इत्यपि केशिनां:। अचुपाया हेतुवित्त्वायकीकः।

124. अथ यस्मंमह्मनसम्मतीव। इह बीरसेनकुलस्य दीप यत् किम्पीलीपापाध्य समीपे तम: स्मरणि अभिमुक्तिः। तत: किं च चन्द्रवेजस्वर्ये नन्यः विवेचनं वा भएः: चन्द्रवेजस्वर्ये चक्षुः अथ दु: न। तस्मां दीपो गुणमुक्ताः चन्द्रान्येहि भुक्तः। तमोज्यां च। दीपस्य हि यथार्थाधिकार्यः तमोङ्क्षः। चन्द्रवेजस्वर्य च न कारणवशः। अभावाधिक: पुनः: किहिन्द्रामुक्तान्त्रिनिमिति निरस्तरिेि।। तथवेचि हि गुणमुक्त्यो दशः। यथा—

127. यत् कहु स्तोतक्कः चालकः चन्द्रुपुरेण अर्थात्ता समिज्ञाता अत्यति श्रवणानेवजीता। 1 तथा च—नकुलस जस्वल्ल चन्द्राविशारदिसरर्वाय। तथायामेववित्तमनीचुदेशीयु तेर्वतिक्षिपु चित्यते पेयः प्रार्थनानि नं कुतिलतः। तत: हि अस्मानमम्बाया पीठल्ल च देवरुपचन्त्र मिनावास्थवाहः। पीठः च देवीवेभ्यसद्यः। तद्व च नानां सम्मो नेपाईः मन्याय: कादिमा उत्कस्तः। किन्नोरी—सीतामु कागुपायमु दुभाप जस्त दिस्मिता दातुमिच्छिन्ते। अथ च आकाराकुदुम्बिणि दिवस्ति।

135. या अथ ते तथा मोहसमाकः इद्यमिद्यायः प्रति प्रतिशुश्वतःकारोड़्चुः, दान्यामीत। किन्नोरी—सहः स्मार्य धारादिनो। ले तात्कर्माय: प्रति 2 युस्ला वेदेन सह प्रतिमट्टिहुः प्रतिमावयेत् इत्य सिद्धान्तमाला अमित पर्वमुक्तमु अस्मायाः सर्वस्माया नाम मथा एवनियो युस्ला। सस्ता वेदायाः संरक्षया तथा कुः। अद्भुतत्तताः दाने चर्माय: शमाय। अथ च इति यान्य अभिन्नः प्रति या प्रतिशुश्वतः। 3 यथार्थवशमु अस्तु चौर्रट इति वाक्यं तथार्थः चारूस्त्राद्वारे: नौर्वारसुदारे: नामा—

3. C सेवत

4. C धनर्मायः प्रति प्रतिशुश्वला वेदेन...........

5. See Vocab. sub voce. Vidyā says तां प्रतिशुश्वतस्माकाराय युजः कु ः। कामस्था ते प्रतिशुश्वतः। मोहसमाकः इद्यमिद्यायः प्रति अभिमुक्त प्रति अस्मायाः समायात्मायः प्रति यथैते अतिशीरः। 4 चर्मायः अभिकारेण आहाराद्वारे इहैते शीलाय स्वाराहादिनी। तथा चर्मायः।
नरहरि नेपाल उद्धारकार्य र वैनेडेको लागि सुनीललाल चिपा रामलाई रामकेश रामलाई योजनालाई आयोजन गर्दै थियो र उनको हिस्सा रहेको छ।


Narahari explains the first two lines thus—

अस्माकमिश्रितम्या प्रति अयसमदक्षमपूरण इत्यः: तत् या प्रतिष्ठित: करोमेतीति प्रतिज्ञा अथात्। कीहसि—खराधानी खरेण मध्यरवरेषनाधारकारणी ता प्रतिज्ञा धमाँको धर्ममघरो ज्ञातित्मकलयुक्तमणयत वेदप्रतिष्ठिनिनिनी ऋष्ट्रा अनिताबालमयम अनिवा तमणातैं संवेच ध्यामन्यवपदे यथा। सा तमाहको चुख प्रतिज्ञात्मकसङ्गाठनम परम कौष्ठी। च संवेच इत्यः। धृतिरति वेदविशमिति दर्शषुमातासत्विनावहिप्तत्त्वत् प्रकरणात। तथा आयातः खरेण ओऽकारणाधानिनी आयात्त्वमयात्मिनिनतादिनी च। तथा धमाको धर्मप्रतिष्ठिनिनी।

चोङ्दनात्मिकोऽवरथी धम मृत्त्वभये। तथा अनिताबालमनिधायपापे वस्या: सा तद्वेच। भूषण इति धृतिरति हितियोऽवरथे। अथ च न: इति याग्य प्रति ते या प्रतिज्ञात् पृथ्वीममातासा जाता। पृथ्वीमातासा: धृतिप्रतिष्ठिनिलाभः। कीहसि—आयो य्: स्वेच्छा, आयो योऽफळ: य्: स्वेच्छा इति न तस्याधानिनी। (तत्) धमाभागमृत्त्वभयापदे परिहः। इति इत्यः—धृतिप्रतिष्ठिनिलाभः। कीहवाह:—अनिताबालमयम अनिताबालमयम आयातः कथन तर पव वह्वासाय वस्या: सा तद्वेच। अतिरिक्तत्त्विनिश्चिकतालिने पदार्थसुविद्यात्मिन्नताधित्याधिको मौमासम:। अथ च आयाया अभिचारः। द्विनामितिध्यादिनी इत्यः। अनिताधिने परस्पर संबद्धास आयातं अभिचाराय अभिचाराय वस्या: सा ताक्षाली। आकार्याधिकिनी परस्परसंबंधमण्यशास्त्राभिमुक्तः भजिता। अभिचारितान्तसाधिनो मौमासमः। इति प्रथमप्रथमवेत तुल्योऽवरथे।
CANTO VI

1. C. P., Iśānadeva, Vidyā, Narahari, Malli and Jina read रक्षसदास्य for रक्षस तस्मां found in N.

9. C. P. and Iśānadeva read तत्त्वाद्वारा पुरमवै दिशि-
   रक्षावदे राजकुलातिथिस्मृतिः for
tतत्त्वाद्वारा पुरमवै दिशि
   रक्षावदे राजकुलातिथिस्मृतिः found in N.

Malli and Narahari follow the same reading as C. P. except that they read विग्रहामाना,

15. C. P. Vidyā, Iśānadeva and Jina read प्रसादः for प्रसादात्
(Malli, Narahari and N).

30. C. P. and Malli read तत्त्वाया for तत्त्वाया found in Vidyā,
    Iśānadeva, N and Jina.

32. Vidyā and Iśānadeva read प्राणान्वि स्वातः सुधः: like N, Jina
    and Malli. C. P. reads प्राणान्वि प्राणुतः.

36. Vidyā, C. P. and Malli read उपलक्षया for अविलक्षयम्.
    Nārāyaṇa admits that उपलक्षया इति पातः साधीयान.
    Vidyā reads अपत्तिः for व्यक्तं—विद्वानितमानस निर्भयं इत्यवान.

45. हारिद्राकोषा—Nārāyaṇa explains it as हरिद्राकोषाय सुबफळेर्दाय
    वा, Vidyā takes हारिद्र in the sense of ‘gold’ only.

48. C. P., Vidyā and Malli read विवेद for व्यविक.

51. आलिल्लितालिक ... Acc. to Vidyā, आलिल्लितालिकमार्गस्य पर-
    स्मरनमञ्चयो देव तद्य आलिल्लितालिककारस्य एवबुधमानन्;
    मनो यथा बदेमवल्लोकायमयात
tतस्मानसमस्यानमयात
dतत्समस्याय। एतेऽन अलिल्लितालिकमार्गस्य
    देवताय भेमी आलिल्लितार्। भेमी अलिल्लितालिकमार्गस्य
    देवताय भेमी आलिल्लितार्।
    तस्मान शरणार्थाय आलिल्लितार्।
    परस्मिन्त्रयत्रविविहारणाय सर्वं शानं न वर्षेत्वेश्च:।
    परस्मिन्त्रयत्रविविहारणाय सर्वं शानं न वर्षेत्वेश्च:।
    परस्मिन्त्रयत्रविविहारणाय सर्वं शानं न वर्षेत्वेश्च:।
    Nārāyaṇa’s explanation is simpler—आलिल्लितालिकमार्गस्य
    परस्मिन्त्रयत्रविविहारणाय सर्वं शानं न वर्षेत्वेश्च:।
    तस्मान सर्वमापि भिष: परस्मिन्त्रयत्रविविहारणाय आलिल्लितार्:।

53. See Extracts for variants.

54. Malli alone reads संवेगः संवादमোহমানা—তুঃ सংবেগ সত্রাণীটে
    সন্যায় মৃথঃ সন্যায় পরস্পরস্যমিথিস্ত।
    अलिल्लितालिकमार्गस्य परस्परस्य आलिल्लितालिकमार्गस्य
    संवেগমোহমানান্তः সিদ্ধসাত্ত্বক শিষ্যস্ব ন শৈক্ষত:।
    संवेग संवादमোহমানান্তः is the
    common reading.
C. P. reads रूपशिवाय तथ्यकर्म for रूपशिवाविद्यकरम्. Vidyā has the latter reading like Nārāyaṇa and Malli; but, unlike N, he takes अवामानी as intransitive. This makes the verse very simple—

t'ि भैरवमोलोक्ष्य हृदा तु पुनः केलिसात्वा क्रीडामुकाय किरतु न शेक्तुः। क्रीडामन्यमितलह—सर्वत्र संकेते संवायं, यथा न शेतु भैरवीं तथा हृदा, यथा भैरवमच्या नल: अुत्त: तथा हृदा हृदम्यः। तथा रूपशिवाय वाच्याशीरसं कर्मकार्यो अवामानी कितेरोहिणयम्। रामिति केलिसात्वा किरतु न शेक्तुरिलावह—

अवामानी अयंतिश्चरी। न हि तथोदातीं कर्मकर्मो विवेक्मानवत: वाच्याश्च विवेच्या विहरान्तः।

Jina's first explanation is like Nārāyaṇa's—(परस्परम्) अवामानी समर्थ्यें सभासमानी। His second explanation is like that of Vidyā—अवाम परस्परभीरमात्त्यिवावायिविविरीधी अवामानी पुनः। परस्परभीरमात्त्यिविविरीधी अवामानी पुनः। परस्परभीरमात्त्यिविविरीधी अवामानी पुनः। परस्परभीरमात्त्यिविविरीधी अवामानी पुनः।

Isānadeva simply reproduces Vidyā's interpretation.

56. Vidyā and C. P. read पुन: पुनस्तत्र पुन: द for पुन: पुनस्तत्र पुर: found in Malli and N.

57. C. P., Narahari, Vidyā, Isānadeva and Malli read विद्यम- राजप्रणवाचसाम, for निमित्तः found in N.

66. Vidyā, Isānadeva, C. P. and Malli read हर्मीतिुःसे: for हर्मीतिुःसे: found in N. The former seems to be the more natural reading. Malli says हर्मीतिुः गुः: गुःश्चमिक्ष्यः संबन्धसामालक्ष्ये पदी। Vidyā says हर्मीतिुः गुः: गुःश्चमिक्ष्यः।

Nārāyaṇa expounds the compound as हर्मीतिशुः. ने—(सर:) ते (प्रयोधेरणे) हर्मीतिुः भैरवलेखः सकाशादातमाने गोपायतीति हर्मीतिशुः एवकृत्वः सन्न्ते केलितोहत्। वे तस्मात् कालमात्रेः परस्परभीरमात्त्यिविविरीधे पुियाः। अवामानी अयंतिश्चरी।

Jina reads हर्मीतिुः—हरात वा भैरवति: तथा: सकाशादा आत्मानं गोपायतीति हर्मीतिशुः एवविविरीधे। सन्न्ते सहस्र: सन्न्ते सहस्र:......। हर्मीतिशुः भैरवाति: तथा हर्मीतिुः गुः गुःश्चमिक्ष्याः आत्मरकाय कालात्तुः।

Narahari reads हर्मीतिुः, but says हर्मीतिशुः: रक्षण तथा हेतुः। गुः गुःश्चमिक्ष्याः। हर्मीतिुः भैरवाति: सकाशादातमानं गोपायतीति हर्मीतिुः शुः भैरवाति: सन्न्ते सहस्र: सहस्र:।

1. Narahari reads रूपशिवाय तथ्यकर्मः.
71. C. P. and Vidyā read सक्रज्ञे ज्ञे ज्ञे found in Narahari, Malli and N. C. P. and Vidyā take the compound स्वापत... 
हस: as a कर्मचारण. Nārāyaṇa takes it as a क्रुद्धिमिष्ट qualifying Nala.

76. C. P., Narahari, Vidyā and Malli read मैम्मम्म for मैम्मा:.

83. देवे ध्वे—Vidyā and Malli read देवे भवत; C. P. reads देवे वरे.

84. लघूत्तरसं वलियाचगोने ... Vidyā remarks—यदुकम्म—एके घुट लुणालुलुह लुणालु कह याचक। वायुना किं न नींतोस्मी माधवि प्राप्तिभिप्तिः।

87. C. P. and Vidyā read काचनापि for काचनापि.

95. C. P., Narahari, Vidyā and Malli read इन्द्रदृष्टी referring to Damayanti.

N reads इन्द्रदृष्टी:—अहे जे निरोऽश्रीमम। किभूता गिरे:—इन्द्रे आदरो-

dक्ष्यासां ता:।

96. C. P., Vidyā, Malli and Narahari read मैम्मी for मैम्मी—

eन्नसे-वचनीं द्वा मामु अनुतापिका नामयेः।

99. C. P., Vidyā, Malli and Narahari read आयतम for आयती 

and connect द्वेशगोष्टे with शक्रे.

100. C. P., Vidyā and Iṣānadeva read कम्रकेढः for कम्रकेढः found 

in Malli, N and Narahari. The latter says कम्रण पुष्पेन आतीते आगुपि 

विनाह एव य: स्वरः: नवनारात्रिः.

102. C. P. and Vidyā read अनादिधिविश्वदिपरयारा: for अनादि-

धिविश्वसरयारा: found in Malli and N.

C. P., Vidyā, Narahari and Malli read पर्यंतबुध्य काभे: for पर्यंत-

योग्योऽथक्षे: See Extracts.

Jina reads अनादिधिविश्वदिपरयारा:; like Nārāyaṇa, but remarks 

आदि दधातीवाधिवा न आदिधिवाधिवा आदिधिवा आदिधिवा 

विश्वदिपरयारा हेतुवः: सोतिः इति केनित। मीपायेन विदिते अदइधिवस्तुतम जीवानम्: कारण्यम्। 

केदारतयायातिकारिनसिद्धान्ते अदइधिवस्तुस्य इश्वरस्य कारण्यम्।

Narahari who reads अनादिधिविश्वदिपरयारा: says न विदाते आदिधिवे- 

किविशु तथा धार्मिकादिधिवाथीवाविष्कृतिते ते रसस्त्रात्त तस्यः। बहा अनादि-

धिवाथाबिनाग्यायात्मामालामान्त नक्षीमेमिलायामान्त परस्परवः। भुवे युगे हि नक्षीमेमिलायात्मामालामान्त परस्परी। भुवे युगे हि नक्षीमेमिलायात्मामालामान्त परस्परी। युगेन युगे हि नक्षीमेमिलायात्मामालामान्त परस्परी। युगेन युगे हि नक्षीमेमिलायात्मामालामान्त परस्परी। युगेन युगे हि नक्षीमेमिलायात्मामालामान्त परस्परी। युगेन युगे हि नक्षीमेमिलायात्मामालामान्त परस्परी। युगेन युगे हि नक्षीमेमिलायात्मामालामान्त परस्परी।
2. Sūryabhaṣyaḥ dūtām śivārṣaṇī śivaśāh sāmā viniścaṃ.  

Excerpts from C. P.

2. Sūryabhaṣyaḥ dūtām śivārṣaṇī śivaśāh sāmā viniścaṃ.  

2. Sūryabhaṣyaḥ dūtām śivārṣaṇī śivaśāh sāmā viniścaṃ.
सलमाहिकाणं जातम। अथवा आभिन्निलीकपरस्मृत्ति अतस्तिमं पदयर्थवः इति कित्वा-विद्वेषणं तथाविद्वेषणं वा। युहिरलीकभृमोपित्तमं नन्द्वें सान्यभेदी आभिन्निट। अलीक-नल्लविद्वेषित्याय मौम्यय च समग्रार्थ आभिन्निट। अथ श्रेष्ठम् बिद्वेषप्रम। किं कुष्याः—अन्योद्यमनवनतं अन्यश्रद्धे सत्तावविव इश्यमाणी बिलोक्षणी। क्यों पर्यायेन अन्युविलोक्तिपुराणमक्तिरडिप्ती आभिन्निटविषणिय देशे। एकापि सिद्धापप्विर साक्षापि तिय सार्थे नितयं आन्यत्मा मियाउन्निलीबन्धभावसः तथाय भानं आन्याभिन्निटम्यं मन्येऽति सस। परं प्रार्थितरं वस्मतं आन्यितकाळे सत्येऽमं भविष्ठ। यथा स्मृतं—स्मारतवाचार्यकाष्ठे सर्वं प्रायायानं भविष्ठं, तथायालीकाभिन्निटम्यं तत्त्वाधे सत्यं प्रभावान। यथा न सुक्षमवतं तत्त्वाधे सत्यं प्रभावान बाध्यम। परम्यं विशेष। आन्यत्मा दस्यमाणसं दिक्षितं जटारंदीरं भगवं भविष्ठं, बिलोक्षणं गये सत्येऽमं भविष्ठं भविष्ठं तद्या सम रज्ज्वसत्तं भविष्ठं। अथ तु स्मारताभिन्निलीक आन्याभिन्निलीबन्धभावस।

अिः बािनगं बित्रियवती। सत्याभिताबादी सांत्वः। आन्ती दुक्षितस्तक्ते यक्तकत्र रूपति प्रतितात्त्वः तत्त्वं दण्डेव कापि बिन्निलीमेव। अस्मान्विताबादी बौद्धः। शून्यावादी मायापमिः। असदेव शून्येऽरतं आन्यत्मा भविष्ठ। अन्या स्वाभिताबादी नैयायिको भक्तं। अन्याय वार्तामाणेऽन्ताइं जवानेऽन्ताइं स्थलोविश्वासं दुक्षितकत्र अन्यत्माम् भविष्ठ। बलत्तनसंगतं अन्यायोक्तिपुराणमक्तिरडिप्ती। शब्दतत्वोत्तरं ज्ञ्यादाय मानतापि एवं ज्ञायताय अन्यत्माम् भविष्ठ। अन्या स्वाभिताबादी नैयायिको भक्तं। अन्याय वार्तामाणेऽन्ताइं जवानेऽन्ताइं स्थलोविश्वासं दुक्षितकत्र अन्यत्माम् भविष्ठ। बलत्तनसंगतं अन्यायोक्तिपुराणमक्तिरडिप्ती। शब्दतत्वोत्तरं ज्ञ्यादाय मानतापि एवं ज्ञायताय अन्यत्माम् भविष्ठ। अन्या स्वाभिताबादी नैयायिको भक्तं। अन्याय वार्तामाणेऽन्ताइं जवानेऽन्ताइं स्थलोविश्वासं दुक्षितकत्र अन्यत्माम् भविष्ठ। बलत्तनसंगतं अन्यायोक्तिपुराणमक्तिरडिप्ती। शब्दतत्वोत्तरं ज्ञ्यादाय मानतापि एवं ज्ञायताय अन्यत्माम् भविष्ठ।

3. मार्ग: बृहदेश
4. क्योंसे ध्यानस्माने द्वरा निद्रे में स्वरूपे।
53. ತಿಂಗ ಪುನರುಳ್ಳ ಸ್ಥಾನತಾಣದಲ್ಲಿ ನೀರಿಟಕ್ಕೆ ನೆನಪುತ್ತಾರೆ. ಅತ್ಯಂತ ಭರ್ಧಿಸಿದ್ದ ಸ್ಥಳದಲ್ಲಿ ಹೊರತು. ಸೂರ್ಯ, ಚಂದ್ರ, ಪೂರ್ಣಂ, ಮತ್ತು ಸೂರ್ಯ, ಚಂದ್ರ, ಪೂರ್ಣಂ ಅನುವಾದಕ್ಕೆ ಆಸಕ್ತಿ. ಇದು ಅಧಿಕ ಪ್ರತ್ಯೇಕತೆಯಾದ ವಸ್ತ್ರೀಪರುಳ್ಳ ವೇಳೆಗೆ ಪ್ರತಿಪಾದಿಸುತ್ತದೆ. ಅತ್ಯಂತ ಭರ್ಧಿಸಿದ್ದ ಸ್ಥಳದಲ್ಲಿ ಹೊರತು. ಸೂರ್ಯ, ಚಂದ್ರ, ಪೂರ್ಣಂ ಅನುವಾದಕ್ಕೆ ಆಸಕ್ತಿ. ಇದು ಅಧಿಕ ಪ್ರತ್ಯೇಕತೆಯಾದ ವಸ್ತ್ರೀಪರುಳ್ಳ ವೇಳೆಗೆ ಪ್ರತಿಪಾದಿಸುತ್ತದೆ.

54. ತಿಂಗ ಕೆಳೆಕ್ಕೆ ಕ್ರಿಯಾಧಿಕ್ಯದಿಂದ ನಿಶೂಭೀಪಡಿಸಿ ದೇಹಕ್ಕೆ ತಪ್ಪಿಸುತ್ತದೆ. ದು ಪುನ, ಪರಸ್ಪರ ಅತ್ಯಂತ ಅಭಿಮುಖ ರೂಪವೇ. ಕೆಳೆಕ್ಕೆ ಪರಸ್ಪರ ಅತ್ಯಂತ ಅಭಿಮುಖ ರೂಪವೇ. ಆತಿಧಿಕರು ಕುರುಚು ಪ್ರಾಣಾಣೀಯ ವೇಳೆಗೆ ಕೆಲಸುತ್ತದೆ. ಬೇಕಾಗಿರುವ ಸ್ವಸ್ಥೀಪದ ಸಂವಹನ ಮೂಲದ ಸಂವಹನ ಸಂವಹನ. ನಂತರ ಸ್ವಸ್ಥೀಪದ ಸಂವಹನ ಸಂವಹನ. ಬೇಕಾಗಿರುವ ಸ್ವಸ್ಥೀಪದ ಸಂವಹನ ಸಂವಹನ. ಬೇಕಾಗಿರುವ ಸ್ವಸ್ಥೀಪದ ಸಂವಹನ.

100. को भीरो विहार तम्म, आपातसोभोमुखः। तथकालस्य परिवर्तनादिरस। नाकम
अपवधस्य भुमुखः। या: स्वार्थ: प्राच्छकरमणः। कुः: चयात्र प्राच्छकर: प्रश्चणे, तुड़ते अस्युपि
जीविते कर्मः। सुहुःके: कुः: कर्णान्त्यतुड़ते उप:पःकर्मा। संगतिकरणे अस्यास्माने
पदम्। न तिष्ठति आयुर्युपातितः स्वर्गः। यथा आपातम्। कमःके: कमःकर्मणेन प्रश्चणे
आयुष्यं नस्तुड़तितः। न तिष्ठति आयुष्यं। तदपर्यः तत्थाकर्मः को भोजनमिच्छति।

102. हे आयथः। सत्यं एष महाशयो जनः। अनादिहि बीजज्ञकुर्यायेन निखाया
विश्वपरमाया: सोतसिः प्रवेशः आयतथः। परत्नवपुद्रः। न स्वतन्त्रः। हिति मीमांसकः।
स्मायावादिनोदिकः न। अनादिरेक अनादिहि। तथा एष जनो हेतुस्य: कारणमालयः।
प्रवेशः आयतथः। पूर्वप्रस्थानाभि: कमःकमः। काश्यन्तिर्ततेः जनः प्राणिनः न स्वतन्त्रम्
इलाहकार्यावादिनो नैवायिकः मीमांसकः। इत्यर्थः वा आयतथः। इत्यर्थः कुर्याये
मायावाचः तथा उच्यते हि वेदान्तमः। अथवा इत्यथ्रेद्यथारः जानावकः हि नैवायिकः।
"इत्यथ्रेद्यथारः गवेश्यः स्वर्गः वा भक्तेः कावः।। इत्यथः। परतन्त्रो महाशयो संसारिमौ: परंपुरुषः
हुतः हि कार्यः। न किमि मयं परतन्त्रः। पञ्चायत्कार्यः। विश्वपरम्
रागायति मुखः। पाठः। विश्वपरमायाम् आयतथः।। अनुअस्यो हेतुः समुचयः।

109. हे दृष्टि अहं परततंत्रः हुतः निराम्यो निराकरणवति तदा आममात्रयं एव
विश्वा आस्था यथा तदूः यथा भवति तथा आयत्वात्तिरिप। कथव निराम्यः-आयू
वेगो श्रीः। केवेलः-मनसा इथे निराम्यः। यथा मनोस्वाहिः तथा केवेन निराकृतः।
यतः प्रतिनः परतताः किस्मे मनोस्वःतत्वा आयू गच्छति। तथा अनुवर्तस्यःमयाः
वेतः हुते न सत्यः स्वर्गः आयु निराकरणवः। वायुस्वाहिः स्वर्गः। भवति। अभ्युतस्यः दृष्टि
निराम्यः। निरोतस्या इथे भवेऽब्राह्मणकः। यथा गहः भविष्यः यथाहृः वहति तथा
निराम्यः। अथवा केवेलः हुते निराम्यः। किमुतारः-मनसाः हुते निराम्यः। यथा मनः
कपिलः हुते मिश्रा भवति। प्रतिनः हि यथा एव न तु धरारः। देशियाः स्वर्गः स्वर्गः हुते
निराम्यः। यथा बायुमधः हुते मिश्रा न तु धरामाचारिकः। सन्यासाणां मैलः तस्य देवः
किमुतः ग्रामाम्यः। तृतीयः निरोतस्या इथे हुते निराम्यः। यथा ग्रामास्तेषु हुते न
किमुतः ग्रामाम्यः। तथा अयत्वः परिन्यास्यः। तृतीयः नागरायन्यः वायुः। पाणिं च मूलः
गतम्। अथवा मनः प्रथमः ज्ञानामिदि परतमग्रामास्तित्वाध्यायाः धरारः। सन्यासां इथे
आयत्वविनः। नमस्ता बायुमधः आयू आयत्तितः। निरोतस्यः आयू आयत्वविनः
निराम्यः अहं निराम्यः। अभ्युत स्थायत्वाधिति पशुः।। 10व्यवहरः।। हुताशनीकाकटकोपः
हुते निराकरणस्यरिजुकः। तत्तत्ररकरणे कविरहेति। केवेलारथिमिति पशुः दमवन्यः
वचनं हुस्येति। तत्संपादः। उपेश्यायामापस्पर्शः इत्यदृशः प्रति निराकरणवचनस् न

8. C. स्मायावाचिनाथ तथा।
9. Malli says परंपुरुषः उपास्यः किं कर्मः कार्तिकं शकं।। कार्यतेर्चो यस्त।
10. Vidyā reads निराम्यः like C. P.
CANTO VII

6. C. P. and Vidyā read पायथ्य for पायथ्य. Jina remarks प्रयासपायथ्य धीरज्ञ: पाठितयः:

12. C. P. reads नवाजं स कामं; like Nārāyaṇa. Vidyā, Malli and Jina read नवाजापायामः.

14. C. P. says अपितु पुनरमीथि बल्लु सहें बन्धुधिकरम् उपमा उपमां बलसा अपमानः। उपमाया उपमान हितं वा. Viśvesvara says अभिप्रयासमाप्तीपुनमा समीकरणं बलु वयाक्षुल्लु अपमानो चचुपुरणमः.

17. C. P. reads असंवास for असपात्य found in Vidyā, N and others.

24. Most commentators including C. P. reads पूर्मम् for पौष्पम्.


32. Vidyā says निमेष एव बन्तं तेन हुअया। य: किल हिदुध्रुवतीयां सह आदिध्यते स बन्धुधिकर्ति इल्वया:। तत्र चक्षणेमहीनेनेन्द्रयोऽनेप्रय: निमेषः प्रसिद्धः। प्राणधितयः (हृदेः)राशः संक्षेपः।

37. C. P., Vidyā and Jina read सहोधिसिध्याम् for सहोधिसिध्याम्. See Extracts. Malli alone reads सहोधिसिध्याम्.

38. Most commentators read सुधमाविभव्यस्य for मुधमूविभव्यस्य found in N, though some read मुधेन्द्रः: for मुधेन्द्रः. Narahari says अस्य मुधेन्द्रः संस्कृत सुधमावादस्योपयः: विभव्य विभव्य प्रतिविभव्य: तदातः। अया न गुफः। ततो विभव्य सम्बवते वेति हित: लवगतवच्य एव श्रीमान्यणात्। अन्यत्र कुंडके विभव्यस्यमात्। अध्यात्मकम् त सा कांतिविभुमिव प्रचोदः मुधरव्यवैवमानः। अतो न गुफः: प्रतिविभव्य इच्छ्यः। See also Extracts.

43. For निमित्त्य see Extracts. Malli alone reads निमित्त्य (निमित्त्य). "हिदुध्रुव प्रेषणे:"

44. Trans. follows Nārāyaṇa, but Vidyā's explanation of the verse is simpler—किन्तुदूरं किन्तुसमाही रहस्यिन्द्रन्ति इन्तर्यंगृहिमाहिमान्यरति। केशोऽक्तिनिसिद्धवाहि—चन्द्रात अधिकमितिरिक्त वहेतुत्त अया दम्यलय मुखमानः.
तस्य या चन्द्रका ज्योतिकालयो नान्दिक्षेत्रत्मुखान्नाधिकायत्वमेवच वनानां मेघानां विनदुक्षन्मिभः। कौशंकविनदुक्षन्मिभः—तेन्यो ज्योतिकालयेन सकलात्मक, विद्विष्ठं, लघुराग, पतनामिति हेतु: द्रुतमंतरसहस्यम्। अर्थितिविद्विष्ठतपेत्तुसिक्माः—पुर्व-राष्ट्राणि अग्रामानीि
लघुतानि व्युत्तानि व्याप्तिविनदुक्षन्मिभि द्वितीयानि वस्थ तत्। पुर्व-सरास्वतपुद्वितीयम्।
एतेनात्त्वी चूना ने विन्दुक्षन्मित अहस्तात्त्वपिनिकारितीत्। पञ्चन्त के पतनोमुक्तानि: विन्दुक्षन्मित अहस्तात्त्वपिनिकारितीत्। Jina while explaining this verse copies Vidyā.

53. C. P. seems to read पौर्णामिम्त for पूर्णामिम्त found in N. N says पूर्णाम आह्यं प्रारम्भो बायस् (हिमांसो:); नूदये पौर्णामिति i.e., the full moon. Vidyā also reads पूर्णामिम्त, but his derivation is different. See Extracts. Viśveśvara, Malli, Jina and Narahari read पूर्णामिम्त.

Jina says—कौशंकविन्दुक्षीम्त—पूर्णामित्व गुणाविसारिति तत्। पूर्णामाय आह्यं संबंधिति वा। पौर्णामिति पाठे प्रत्ययविनितस्तः। दिवादिवेशंधरादप्रस्थनेन वा
दिवादिवेशं सम्बंधिति। पौर्णामाय पाठवेत तु संबंधाय अस्थित्येन सम्बंधिति। Iśānadeva reads पौर्णामिम्त (पूर्णामित्वमेव), and this might be the reading of Vidyā as well, in spite of my manuscript.

In श्रुतकर्ण्द द्वारेऽपि देशसमितः; all except Nārayana take श्रुतकर्ण्दम as a single compound. N, however, connects it with अर्यम्—अर्यश्रुतकर्ण्दम: श्रुतावेन श्रुतकर्ण्दम देशसमितः.

Viśveśvara says—अस्था मुखस्य पूर्णमाया: पौर्णामाय आह्यं मुखं हिमांसोऽ वन्नेति विलवेत् पूर्णस्य प्रारम्भो सतो महामह्या महत्तमस्य न। नेत्यं काकः। महत्तमेऽबि—
मुखी एव त्वम्रमक्ष्म लगाविधानके द्वारं द्वाराय यथास्य मुखस्य तृतीयोऽ भागो लगाविधानम: बाहुः। मुखस्य भागाधिक्यात् महत्तमिति मात्। Naraharimarks मुखस्य तृतीयोऽ
भागाधिक्यात् महत्तमिति नात्। अत्यन्तरात् मुखमिक्ष्मोन्मेवः। 65. C. P. and Narahari read चिपिपिये and take it as a noun. See Extracts and Vocab. sub voce. Nārayana reads चिपिपिये and takes it as an adj. qualifying कर्णले। Vidyā reads चिपिपिये, while he seems to read अर्यस्य for चिपिपिये। Nārayana gives चिपिपिये as a variant. Acc. to Vidyā—अस्था दमायतः। कर्णले कर्णाल्यां तस्य कामस्य चापोऽ्। चन्द्रोऽः
कि ज्ये मीयः। अस्था मुखी तबाध्याना्याविपिदी दमायतः। चापोऽ् इति चोऽ्ः। कौशंकविपिदी—वक्त्वस्य भेदोऽमायतः। तस्य च चन्द्री तस्य: कर्णाल्यां दमायतां कर्णले, वंघामायां च दमायतांभुविक्षिप्तः।

Nārayana’s explanation is cumbrous—अस्था भेदोऽमायतः। चन्द्रोऽः
किस्मतोः। चिपिपिये चिपिपिये कर्णले एव वंघामायां च दमायतांभुविक्षिप्तः।
Malli and Viśveśvara also read किपिते; but they make it qualify उपे. Malli says स्मरः च याय्योरस्य श्रुति: अस्या एव क्षणले वेदस्य लघुगममिष्ठ चिपिते अन्ते भुजू उपे किम्. He reads, however, चतुर्दशिर: for चतुर्दशिर:—चतुर्दशिर: चतुर्दशिर: शिष्ठर:.

66. Malli and Narahari read सहस्त्रस: for सुहृत्तस: Their reading hardly gives any sense. Narahari says श्रीवा अनिष्ठतामु आलिखन-भोय्यां दशलीलप सहस्त्रसागरबिष्यायकां समानं रूपं वस्य सहस्त्रस: भावस्तवं तां मञ्जरीति सहस्त्रसागर अन्वितः अर्जुकः उपरिभाषान् सस्या: सा.

71. C. P. and Jina (Text) read कर्स्यांचेनगितित्वः for ...गर्यांगितिः: Vidyā and Jina (comm.) read गर्यांगितिः.

Narahari reads कर्स्यांचेनगितित्वः—कर्स्यांपर्यं गर्यांगिति शृण्टतीति वा कर्स्यांगितित्वानि। "श्रुत अभिकाशाशयम्." गंभेके अभिकाशाशयां वा। इत्याशी उद्दिः शोभा वस्य इद्भो य: पावः।

78. C. P., Vidyā, Malli and Narahari read क ताम्मायम फळ न ताम्माम्.

80. C. P., Vidyā and Narahari read स्तनाते for स्तनावें and नेशा: for रेशा: Isānadeva and Malli also read स्तनाते. Jina reads स्तनाते, which is given by C. P. and Isānadeva as a variant.

82. All except Nārāyaṇa read अमृत्तेः for अमृत्वेः.

85. C. P., Vidyā, Malli and Narahari read रोमादमा for रोमराजिः.

87. पुण्याधि बाणाः...—केन्द्रित्वं शोभेः न प्रकृति C. P.

89. Malli alone reads यदि for युधि.

93. Trans. does not bring out the meaning fully. Usually a पत्र (lit. leaf) "a document asserting one's superiority" is delivered to a rival. Here the banana plant instead of delivering the "challenge leaf" to its rivals, viz., Damayanti's thighs, covers its own body with "leaves", obviously because it cannot distinguish between its own stem and her thighs owing to the perfect resemblance that exists between them. Vidyā remarks विद्या कारणेन अन्योर्थोऽपि भास्या स्मरः आत्मम: प्रकाश्यापरि पत्राणं ददाना ददाती जागिते स्थनुति। प्रकाश्यापरि फिल पत्राणं भवनिता। तत केवः श्वयच्छतिमहि—नायात्मन उपरि केनापि पत्रं ददाति। किं ततो विप्रस्यस्मापिरी दीयते। उरु न रङ्गेव। अतो रङ्गाम नित्यासन: प्रक्षण्मापि न जानार्थसत्वः। See Vocabulary under पत्र.
Visvesvara explains the verse thus—

Ramaa kahali aatman: sva prakrtaa svamametaataa ca ca vhein aatman v na vivitata n labhati tit.

Kutu Ekhaah—bheavashramah aashay: udbhavamah aasthaa avamah prakrtaataa etoiparitat paraatit daanit devatvashrayparaat daanit deedsaar aapayantii sadhii sa Ramaa aapayita.

Ramaa Ordhanvaa svaraparitat paraatmnamah paurishito tit mah.

99. C.P. reads suvidha: for labhad: which he gives as a variant.

106. C.P. and Vidyaa read devyam: for suudevam.

Extracts from C.P.

36. kumamukhahatit samaprayam. eten dvaraalaa: padhiniyalavatam.

37. aasthaa ahourishayaa ahat: svacchane sriyashr samasthitii svamishnih sameetam.

38. aasthaa (mukeshii) aapar oophu: suitya aamutah bh: aatmam.

43. bhati yaa suupamoh: sivamasthaa sivamaranii najivatvah svah sivaasthaa.

1. Vidyaa says aasthaa mukeshii aaparohu: suupamukhasthanu.

2. In Ms. A where this verse is found mutilated a later hand adds an itakar (nimmichay).

Vidyaa and Isanadeva also have nimmichay (Samvika).

Narayana and Jina read nimmichay.
53. अथवा: पूर्णस्य मुखस्य पौर्णासांस्वर्णिन्यम् हिमाद्वः जिवता महिमा न अतो मा सुविदत: इति काहा, अषितु भवति। वस्त्र मुखस्य तुतीयो भागो भाषा: लज्जाम अर्थं इति: चम्पेः। किं कुलुवि भाषा: अर्थं इति:। किं प्रार्थ्यां भाषा: लज्जाम कलहस्य क्षार्य दुःख:।

54. अथवा: पूर्णस्य मुखस्य चन्द्रमास न अतो मा सुविदतः इति विशेषे। वस्त्र मुखस्य तुतीयो भागो भाषा: लज्जाम अर्थं इति: चम्पेः। किं कुलुवि भाषा: अर्थं इति:। किं प्रार्थ्यां भाषा: लज्जाम कलहस्य चन्द्रमास न अतो मा सुविदतः इति विशेषे।

3. Māgha 17. 26
4. Vidyā says पूर्णस्य मुखस्य अस्तु: पूर्णास्य:। साधारणस्य य:। पूर्णस्य पूर्णासिन्यम:।
5. Ms. लक्ष्मीप्रभुद्वी भाषी।
6. The portion च विचित्रा महिमा is supplied from the ms. of Isānadeva in which C. P.'s gloss is quoted.
7. Narahari who also reads विचित्रा explains the verse thus—अनज्ञात विचित्रा महिमाविवेश स्वतंत्र:। तथापति:। कामनाप्रवृत्तयोऽभि कुसाहास्य त्व:। अस्य भौमः। विचित्रा कामनाविवेश च विचित्रा महिमा।
86. सैयं श्रीव अदृश्यं। यतं अहुँनु हुकादिक्रया शीतिरथिनि माणकेन हरेष्य प्रसाधिता। या किंत न बलना शीतिनि भवति सा कर्म माणकेन बलुना प्रसाधिते हि निरोधाधिक्षेमु। तथा आलिख्ययतमां, अबलबमणा तथा मुरुपतो श्रीमृणमुक्तां।

80. अवस्याण्यन पद्धते कर्मप्रकरण स्तन्तन्ते हरावलीराणाम् महुवाते प्रोणाः धारा: अंगव: तवकारा वनान्तोदस्वकं युगानस्ते परमात्मात्म जातस्य स्वल्पस्य शेखाः स्नुरितिः। धरयाः पद्धते प्रवर्तेद्वे चर्याधिक्षेमु।

81. वनमये श्रीपेन्य इङ्क्षापि सता श्रोमने उदरेष् बलिम्यो बलिन्द्रवाध्यक्षेमु न प्राप्ये, ततं द्वार भीमशुयः दमयाण्यम् अन्न्यार्यपतु विजुहितता विस्मायायेन भ्रमर कारी। क्रिम्भुतायायः केवलु अभोज्यः स्वदेशस्य वषस्यायायायः। 

8. ए A चलन
9. C दमयाण्यस्यायायः
10. Abhildhāna-cintāmaṇi 4, 98
11. Māgha 20, 70.
12. Cf. Vidyā—अचववाण्यान्तरम्। श्रीपेन्य श्रीपेन सता सापुषा बलिम्यो वद्राक्षण न प्राप्ये स स्वार्थदुराचार्यप्रग्रामं इहवः।
CANTO VIII

3. On the ray of the eye see Appendix I.

5. C. P., Vidyā, Iśānadeva, Narahari and Jina (Text) read पुन: स्म तत्स्या विक्षेत्रज्ञ नेत्रात्, पुजय द्वेषो बलान्नवित्ति for पुन: स्म तत्स्या विक्षेत्रज्ञ नेत्रात्, द्वेषो बलान्नवित्ति (N).

6. C. P., Vidyā, Iśānadeva and Jina read सर्व तमाशाः काथि कर्णा for सर्व तमाशाः काथि कर्णा (Malli and N). In 7 they read न च गमीस्वः for न च नातु शेखुः (Malli and N).

14. C. P., Vidyā, Narahari, Iśānadeva and Jina (Text) read सम्बन्धनम् (i.e., सम्बन्धनसंस्माम्) for सम्बन्धनम् found in Malli, N and Jina. N remarks सम्बन्ध इति पाठ सम्बन्धचेता बनुचूँत्ते.

17. C. P., Vidyā, Iśānadeva and Jina read प्रमाणमेतेषु प्रवृत्ति for प्रमाणमेतेषु प्रवृत्ति found in Malli, Narahari and N.

19. C. P., Vidyā, Iśānadeva and Jina read अथ सर्षेत्रविभावती, भावं निःसे मूरगतिन्द्र for अथ सर्षेत्रविभावती, भावं सर्षेत्रविभावती (Malli, N and Narahari). The former reading is given by N as a variant.

20. C. P., Vidyā, Iśānadeva and Jina read उक्त्यापि युक्ता मुमुक्षुः-गमिन्तं विक्रमसाधविष्य चतुत्ता मै for उक्त्यापि युक्ता मुमुक्षुः-गमिन्तं विक्रमसाधविष्य, कैवियी विवेचते मुमुक्षुः.. The latter reading is given by C. P. as a variant.

C. P., Vidyā and Jina read also अतिस्मात्मां for अतिस्मात्मां.

1. This reading is given by Narahari as a variant. He reads विनाशस्त्रकः etc., like Malli and N.
22. C. P., Vidyā, Malli and Jina read खण्डकृतान्तात्त्विकः for खण्डकृतात्त्विकः; Jina (both Text and Comm.) reads समजनेन for समजनेन. The former might be the reading of C. P. also. See Extracts.

27. C. P., Vidyā and Jina (Text) read हृदयः for मनः found in N and Malli. The latter, however, reads हृदयः for हृदयः. Narahari also reads हृदयः मनः, but remarks हृदयः त्वथा मनः मुक्तातिष्ठे हृदयः त्वथा.

31. C. P., Vidyā and Jina read इतीरयंत्ति for भूषोऽपि वाला (N and Malli).

35. C. P. and Vidyā read वल्लकः for वल्लकः; found in later commentators.

36. C. P., Vidyā, Malli, Jina and Narahari read नवकृतकेषवेन for नवकृतकेषवार. Malli alone reads जेवतकेषवेन for रत्नांकेषु. Reading जेवतकेषवेन, and remarks रत्नांकेष्वक एव प्रकृतांकुक्ति सर्ववाक्यार्थियम् स्वभावोपायदाने पौनमक्कः दोषार्थिति.

37. C. P., Vidyā, and Jina read रहस्येन्तान्ताधिक्षेत for रहस्येन्ताधिक्षेत found in Malli and N.

38. C. P., Vidyā and Jina read विकाम चित्म पौर नेत्रे for कृष्णसारस्य यथोमृगस्य।

अनुराजमाधिकारणाली—

चक्रवत्सल्यच्छद्धिधिपरिष्कृतम्॥ instead of

कृष्णा द्वारा ते समयंविचिते

फळ कृष्णसारस्य तमोगुप्तम्

अदृश्यस्मिन्त: प्रकारात्मक्यं चित्मच्छुद्धिपरिष्कृतम्॥ (Malli and N).

The older reading is much the simpler. Narahari and Iśānadeva's reading is same as that of C. P. except that they read पौर for पौर.

47. C. P. and Jina read महात्स्वदेशम् for महात्स्वामिः which they give as a variant. The former reading is mentioned by N—महात्स्वदेशम् नल्लवती महदेशो शस्याति संवृदे.

51. C. P. reads आममायमार्गः for आममायमार्गम. Narahari, Jina and Malli read आममायमार्गम. C. P. mentions आममायम as a variant.
Vidyā and Jina (Text) read आक्षणमामजत्. All except N read क्वनानापीयः for क्वनानापीयः.

52. C. P. and Vidyā read अहूपति: for अहूपति:, and स प्रतीच्छन् for स्प्रतीच्छन्. Malli and C. (Text) read अहूपति:.

55. C. P., Vidyā and Jina read लवद्धम् for लवद्वीयम्, and वहुः for पुरुषा found in Malli and N.

56. C. P., Vidyā and Jina read दृष्ये हि वष: for दृष्ये वष:; फलिना विचेयम् for फलिना विचेयम्; found in Malli, Narahari and N.

58. C. P., Vidyā, Narahari and Jina read हरस्ते ने भैसे दिसाम-धृश्मान: for हरस्ते ने दिस्थु दिसाम-धृश्मान: found in N and Malli. The latter reads, however, पृथाधिपत्यान:.

59. C. P., Vidyā and Jina read तविषि लिपितेऽन्त्य for तविषि लेखमेति found in Malli and N.

80. C. P., Iśānadeva, Vidyā, Jina and Narahari read दृष्येत तदा स प्रतिकाय निते, गमी वन्यायमि पुन्नें पान्यः for तदा स प्रतिकाय: पुन्नें गमी वन्यायमि पान्यः: found in Malli and N.

82. C. P., Vidyā and Jina read तेनाभित्रता शैत्येणादानुषुदमालः for तेन किता शैत्येणादानुषुदमालः found in Malli, Narahari and N.

85. C. P., Narahari, Vidyā and Malli read सारोजेश्वरेऽतिरिक्त for सारोजेश्वरेऽतिरिक्त found in Jina, N and Iśānadeva. Jina mentions the earlier reading. Narahari mentions the reading सारोजेश्वरेऽतिरिक्त.

All except N read संग्पायति दम्यन्ति for ..........हृदयनि.

87. C. P., Vidyā and Iśānadeva read the verse as in Nārāyaṇa and Malli, except that C. P. and Iśānadeva read निवर्षस्वता for निवर्षस्वता—

अयासायमेत्युपेक्षोऽस्येवच्यत् स्वामीस्वरूपे:।
चुष्ये न निवर्षस्वता तृष्णे न स्वात्म्यसातः गर्भितः मुख्ये ते:॥

But after this they read another verse, which practically means the same thing, but which they explain as an independent verse.
The verse is—

व्याख्यानान्तः समर्थनेष्वत्ततःस्तंभमितंतुष्णेन ।
अपेक्षापदेपयुपोषयथा मुख्तेरसमयस्वाहिः ॥

(C. P. reads अपात् for अपात)

Both these verses are found in Jina (Text), though Jina explains the first only.

88. C. P. reads देवी मनोभूषरदवाहे

दिये तदवर्थिं तथ मज्जाद्रः ।
सुराभिनार्थः । ................. for

निवा मनोभूषरदवाहे देवीवत्तवेष्य निमज्जाद्रिः । शुरेपु सारे: ।................................

found in Malli, Narahari and N.

The reading of Vidyā, Isānadeva and Jina (Text) is the same as that of C. P. except that they read स्वरोक्ष्याः: for सुराभिनार्थः.

90. C. P., Vidyā, Isānadeva and Jina read प्रयोक्तु for एक्षम, and ले न; प्रसंसन्तापभावशालाप्यतुष्टातुष्टो विशालायज्ञविचितप्रेरित्या for ले मुख्तेरस मः: स्मरितत्वथाय-\n
संधि: विशाल्यायपि etc., found in Malli and N. C. P. gives the latter reading as a variant, except that he has भाष्ट for भिन्न.

91. C. P., Vidyā, Narahari and Jina read पिपासः: for पिपासाद् found in Malli and N.

92. C. P., Vidyā, Isānadeva and Jina read अनुप्राहोऽस्माः दवि

लव्यलक्षदेहि देहि बुद्धम्बालालि । चावानेन निर्विवायण तापमात्रः ।................................ for निजे

सुसरप्ताः भुजे मनस्तः वाल्विद्यायण परिवेष्यायम्। प्रतीढ निर्विवायण तापमात्रः ।................................found in Malli and N. The former reading is given by N as a variant. Narahari's reading is same as that of Malli and N except that he reads प्रिया for लव्य, but in my ms. Narahari gives अनुप्राहो-\n
स्माः etc., as an independent verse and remarks इति श्रोक्तमेते स्लायणः. Jina mentions another variant—निजे भुजे ले परिवेष्यभाव-\n
दित्यपलय प्रक्षरे बिचेिः (अवदितयथाच देवस्तेचाय प्रक्रेस्माहिण्य परिवेष्ये वेदनकारां भजत: परिवेष्यभाषी एवविचे निजे भुजे बिचेिः। अहंकारी प्रवचन्ति भाष: ।)

93. भिन्न वर्ष तीश्वकाधक्षः:

प्रस्माव प्रस्मावः परिद्रः।

C. P. reads भीष्म as a separate word in place of तीश्व found in Vidyā, Malli, N and Jina. Vidyā and Jina (Text) read प्रिये
for अथः; but C. P. says the reading ा is अनुपयुक्त acc. to साहित्य.
Jina remarks on अथः—अणि इति श्रुव्य गत्वि अस्य कर्तमानोज्ज्वलानम्। प्राप्ये-स्वातः गर्गवाचिके परेत्रेनसंस्कृता इति हैम्नवनागः।

In the first line, Malli alone reads द्रव्य नो शोति नैवमस्मान्य for द्रव्य किं शोति स्वमस्मान्य.

94. C. P., Vidyā, Isānadeva and Jina read कैतवनातितम्म for कैतवनातितम् (Malli and N).

96. C. P., Vidyā, Isānadeva and Jina read श्मावेश श्वेताभ्यासं नयामो भूमी रतिक्षेत्रज्ञानम्भोज भूमी धृति यसि यदि खमूमी (Malli, Narahari and N). The latter reading is given by C. P. as a variant.

103. C. P., Narahari, Vidyā and Jina read श्रेष्ठअ for श्रेष्ठव। Malli alone reads श्रेष्ठस्य च किं न; for अपां निन्दणं न किं न। His reading is given by C. P. as a variant.

104. C. P., Vidyā, Jina, Isānadeva and Narahari read शुचारसाधयाकेषः प्रयः
प्रसीद वैदिक निजाधरे न; for
प्रसीद तस्मादिके निवे तु, प्रयः पातु रद्दन्त्यादे न:, which is a distinctly inferior reading found in Malli and N. Narahari reads अस्माकम-स्मानदनास्माद्योज्ज्वलयथ पीपुरस्रोतशि नासि for नासामस्मा…………..पीपुरसाधानानि.

107. C. P., Vidyā and Jina read लघुविवस्य for लघुमवस्य (Malli and N).

Extracts from C. P.—

22. अतिङ्गे पद्योर्योगोलमारितिष्ठं प्रशालणं लर्या अथार्यं पानीयान्यं या
अनुपमम् अनुष्ठोतकं साप्तस्याचैः सेमभव्यते। तत्तत्तमात् सांकृत श्रव्य आलोचनः
संयुति उपहृते तथा हृता प्राज्ञात्यार्यं कर्तमाहं योस्या। तावत् कर्तव्याः। सहेष्ठ्यं
दर्शनसंस्य। केन—अलेके कर्तसंपुद्द्य संज्ञनं संज्ञनम्। प्राज्ञो भाशुवाणुभावे।
अथैर्य आलौकिकोपलं प्राज्ञोऽनुभवन्ति स प्राज्ञात्यार्यं भाषालताः। राजधरालुप्तियमदकाले
अद्यान्ते। प्राज्ञात्यार्यावैद्यक्षणेण त्रित्वात्त्विति कार्यब्धाः।

2. In Ms. A this has been changed into संज्ञनेन।
40. इं पुष्क कादा विकृति सम्पूर्ण नेत्रशीलय रूपम्। किम्बुद्धः—किकुलेन असुप्रियस्य। एव ततैव सुस्ता पुष्का पुष्का स्थुरणाम् नामस्य सुख्यो गुर्गो गुणस्यः। किम्बुद्धः—नितं, दीपः कल्पायो धर्मिकाः एव वेष्ये समस्य सः तथा।

41. तु पुनर्गतः नामेऽति नामस्य वादः—कुस्तुभतुरी रमणः प्रतिष्ठिताः। हेतुत्तितिः किम्बुद्धः—विकृति वेष्ये शिष्याः। दुम्बाः श्रमेभास्या अन्जलीकरणात् अस्तित्वात् रजस्या समरे न देवते। सा वाणीमां जीवः। अर्यं तु नवः। तथा वादः—विविधाः पक्षप्रतिपक्षपरस्याः वादः।

42. पतिंचरानीपर्ययं शिष्यः। कण्पक्षांगुणमुक्तम्। कान्तेमात्रिकोषेण उक्तम्।

59. अथ हे दमगनां तेषां दिष्ट्यां विविधां तथा विरितं वचनं विविधाः विरितं चरत् सत्त्वा विकृति। किम्बुद्धाः शास्त्राः विविधा वर्त्तमानं श्रृपणसा शास्त्राः विविधाः विकृति। किम्बुद्धाः—तेषां शास्त्राः। कृत्याः कृत्याः। नामस्य पक्षप्रतिपक्षपरस्याः वादः। किम्बुद्धाः—कृत्याः। कृत्याः। नामस्य पक्षप्रतिपक्षपरस्याः वादः। किम्बुद्धाः—कृत्याः। कृत्याः। नामस्य पक्षप्रतिपक्षपरस्याः वादः। किम्बुद्धाः—कृत्याः। कृत्याः। नामस्य पक्षप्रति...
CANTO IX

17. C. P.—

स तो सत्संतमाह सम। कि हुवा—प्रिया गरो वाणीइद्वा अभिनय स्वरूपा। प्रतिवाद्य समुखेन बादेन अनुलतः। यें यदि नाम न भागसे ततो माधवी गदिविनांचरो नाल्ले इति प्रतिकन्द्माखलका उत्तरतिहि: हुवा। ताधोभेष प्रतिवादने यत्र बादिने प्रति किले सा प्रतिकन्द्री नाम उत्तरायति: हे वामाधिक प्राणाने अहं बदामि व खमित्वाच कवः परेः बिवये मा क्षिप मा बादी। अंते तु तव परो न भवामि लघीव एवाहमः। किंभूति बचः—माधिक मनु आक्षितां मनुरवणेन निर्जन्नम्।

Vidyā takes आक्षित as a verb. He says दमवन्ताह पृथिवीर्ये गहुक यत् 'परेः पुष्प सी ममापि अनि' — (9.16) इत्यादिवचनन्तः तद्विच्यमाहिताय अवरोधे। कटोंचकुः—माधिक मनुकुमारम्। गये व पुरुषसे तदांत्र कथाप्रायमि। परं लिहां परेः प्रचाये न गमन्नी इति पृथविनाक्षेणः।

Vidyā explains प्रतिकन्द्रायुताः thus—कि देवो नाना—प्रतिकन्त्री विरोधी अनुसूर्यमागमाय कः। वदा हि दमयन्ती उसरे न ददाति तत्रूरितमेव न चिन्येचः, अतं: प्रतिकन्द्रायुताः। Isanadeva reproduces Vidyā’s explanation. The following marginal note occurs in the later ms. of Vidyā: नंदेन हि वामाधिके महाढार्यावरपरिपालकारणमुक्तम्। ततो बृहमापि कुलवद्याचारपरिपालनमेव....

7. Kāvyālārakāra 2. 1. 15, 16, 17, 18.

8. From Halāyudha’s commentary on Pīngala. Calcutta edition of Halāyudha reads वक्त्रायुस्म for आतास्म. See also C. P. on 12. 91.
The following additional note occurs in the Ms. of Isānadeva: अन्योन्यसंसंगीतुतारहितः।

तत्कथा तत्स्वयं दृष्टमञ्चयते स तत्: प्रतिवन्दः। 

See also Vocabulary under प्रतिवन्दः.

20. C. P.—

यथा यथा कह तव उपेक्षया औद्दासीनेन एव महाकालो जनो निमेच्छायमि विलंबते।

अथवा त्वापूजपत्र उपयोग्य अतुप्रवर्त्य इश्वरा सुरेशु कुर्त तव श्रीकृष्ण निविद्धत: इयोमेश्वरा देहः।

यथा भगवत्य यादेन ‘एकमुशाचेवेष्यु निपतति उपेक्षितव्यः।’

इयुस्यम्। ‘एकमेव अक्षरेः उदाहरणाः शुभःकर्तरूपः समाअधितः इत्यवे शुभःकर्ता निपतति।’

प्रयुक्तमात्रानाच्छ व्रजशास्त्रितार्थार्थिकोऽविनाशप्रायोगक्ये विशेषेऽविनाशप्रायः।

कः। केदरसे अथ्वा केदरः इत्यवे इश्वरः। प्रतिवन्दः।’ हवालयमनवभुदुर्णेण न व्याक्तम्।’

तत्वेषवर्तिते पाठे तत्वे अपेक्षया अपित्य श्रियस्तेष्यम्।

थर्यथा अथ रूपः पति: कामो यथा विद्वृकोषां शार्यवीकरणं केही लयरः। अनुमानानि:त्यविशिष्टः।

42. C. P., Vidyā, Isānadeva, and Jina read अथोपिकारसिर्तिलम् for अथोपिकार्ष शर्तिलम्।

Vidyā says—विद्वृक्षां देवानामनवभुदुर्णेष्य भावमयेऽविनाशप्रायोऽविनाशम्।

इयुस्यमकेले—अथवा श्रीकृष्ण विकारस्य ख्र:। श्राभः। न एव श्राभः। संबद्धो यथायमेऽविनाशम्।

विकारानि: तेनां भावोऽथोपिकारसिर्तिलम्योऽविनाशप्रायोऽविनाशम्। अयस्तां श्रीहानां कुर्ते

इयुस्यमुक्ते अथितमु न कुलोऽपि। केदराहाः—विद्वृक्षस्या शार्यवीकरणेऽविनाशप्रायोऽविनाशम्।

विद्वृक्षानि यथा श्रीहानां भविता तदात्तेतां श्रीहानां गच्छित स्वायत्वं भवित।

एवे यथा भावमयेऽविनाशप्राय: भविता तदात्तेतां भावमयेऽविनाशम् भवित। कथिते श्रीहानां

C. P. says—अयस्तां श्रीहानां विद्वृक्षस्या शर्तिलमोऽविनाशप्रायोऽविनाशम्।

According to Nārāyaṇa, विद्वृक्षानि अथोपिकारसिर्तिलमुऽविनाशप्रायोऽविनाशम्।

1. Nirukta 1. 4. Pandit Sivadatta’s edition reads the passage in a different order.

2. This portion of Durgācārya’s commentary is not printed in Pandit Sivadatta’s edition.
Malli reads अयोधिकारे खरितम—अयोधिकारे अय:प्रस्ताव खरितमभाष-हुते, तेनु परिष्णेनीत वाहत्. Narahari’s reading is practically the same as Malli’s—अयोधिकारखरितम. Narahari says —देवानामेवाचाच्यात् मनुष्यो मनुष्यवाच्यात् परिवर्जनं दिवंगत्यं प्राप्तित् न च चुप्पर, मनुष्यवाच्यात् चाहुऽनाया. लोहांग्निवर्गवस्तुसूचिनां चुप्परकरणसविवाहनांपि अयोधिकारखरितमसंस्कृत ी ी प्रवृत्ते दोष्टे इत्यत् व्यव-हारायमातिनिमित्तनुष्ठानोहलोकमांहसम्ममुक्त: ी ी प्रवृत्ते न कुतोद्धि. 'स्याब्धोपलोक:।' संबंधं स स स स स स स स स स मोदकरणो लोहव्यव्याह्यसत्तिति व णिनीवव्ययरणे 'खरितमाकारे' इति गुणेण परिभाषा हुता. खरितमन लोहिकारिके वेदितवष्ट इति. वा— अनभित्तिेत् 'प्रलयः' 'परोऽ'वव्यव, तथा अन्तर्वेख खरितमाकारानाशकंनकामित्वयः। अयोधिकारिते पाठे लोहिकारसश्वास्थायस्यमिते एवः। न तु व्याकरणसबन्धी वित्तियोग्यः।

43. C. P. says…….इति करारत् अहं त्वा करात्। उदात्, अभि च उँहें गुरुरां गुरुवें वदे श्रापमुखी वदामि। अथवा करारणे त्वा करमोऽद्वारे भो इति बदे। इति हण्डे दशीरमन वेरीयंद्रकुमारणं, अतो विवक्षावाहि:। किवृति:—वाम्बवधुकर्मणूँ रत्ताः मायेन प्रवृत्ताः। तथा तैयसिन हृदयं वें तसः तथा। मनुष्यिराचर्य साध्वः: क्षणिकानी शमीति। अत: करारत् उः। मणिक्यक्षणत्रिकमोत्तमविभक्षगपि करमः। स्वातः करमवदृ- भु यस्या: तस: संवधानं किरते। 'कहलतरपदावीपने' इति जावः। हे करमोऽ अनुक्रमवतुरुद्धोऽ इत्स्यपारामेर्षोऽध्यात्म। शुद्रूऽ करमोहसन्तः कविभि:। प्रसुभवते। त्वथि त्व पवोषणं अभिमायनेण अहं प्रसुभवे। गायकोपवाच्यैः वद” ‘इति’ करीरामनोदाम। 'भावनोपवस्याणायमवधिप्रमुखाधिपणु वद' इति पवाणीयम।

भो इति is the common reading instead of भोरिति. Malli remarks अव म. इति ग्रहणवतात् ग्रहितसिद्धिः। With regard to करमोऽद्वारे he says —करम इवो यस्या इति ‘कहलतरपदावीपन’ हल्युऽनइत:। करारणे: करमोऽद्वारे इति च पवः त्व मनुष्यिरातिविन्दयताः श्रापमुखीसुरवाहित:। 'उत्तुतः’ हल्युऽनइत: नदीहसूः। यथायावामन:\--मनुष्यिरातिविन्दयताः करमोऽद्वारे।

Narahari remarks on करमोऽद्वारे—करमादुपुरुऽपुरुऽ मृक्तत्तुष्णानिकाको त्वा जावा भो: करमोऽद्वारे इति बद्। त्वथि करमादुः इत्स्यपारामेर्षोऽध्यात्म। अन्वेषेन करमोपपदेन संवधान:। त्वथि करमादुः पव: इत्स्यपारामेर्षोऽध्यात्म। न तु करमादुः पवः समायः सति हल्युऽन गुण: इति गुणेण महत्त्वं करमोरै इति। त्यया चेतो च इवान्दि। तत: च च हल्युऽनः। संज्ञांगुप्तोऽहि कवितिरितिः इति परिभाषामेवाच्यात्मादिः। चिपणे हल्युऽनमालिखः प्रवृत्तामानोऽगुण:। पव: इविक्षणं प्रवृत्ताः। तेन हल्युऽनं भववचवेन। करमादुः पवः इत्स्यपारे 'कहलत- पदावीपने' इति उल्लभ। 'अभिमायनोऽहि' इति हवेन च करमोऽद्वारे इति सिद्धं पदम। न चात्रे: गुणेणार्थः: हल्युऽननमेव सर्वसाधः। केचित: करमादुः पवः शुद्धावस्य-
कल्य मन्यमानाः समाजाय अनुकरणशाश्वद्वारासारिकाय विचारित। अनेक तथाः—नृतार्थवं श्वमुक्तिकल्याणम् नामकरणमेतत्। किन्तु करोभासो इस्थेक पदमित्वं न समायसत्य पुण्याः भवतीत।

50. C. P.— ज्ञात्वा एव तत् निपेधवेयो विभिः: निपेधवारेण इन्द्रादीनासु अवदीकरणविदः। तत्सात् वाचिः विषयं वक्ता वक्तिकः। तत्वेश्व विधिप्रदानाः।

तत्वतानसु। किल वसात् वल्ल धनेनवेदुःक्ष्यम् इत्यदि निपेधं वच विभिः किल्ल प्रज्ञमितम्। तस्य निपेधवकारकेविभिसिद्धिताः विद्वाच्या नामाः वैद्यम् आक्षरः।

तथाः। लिपि विद्वाच्यात्ततः सम्बति। यथाः—नित्यभुवणस्तदन्तं स्तरस्तवे निपूर्द्धरणजोधोषरोपाः।

वेदं धुमं जन्तुसुरं वहितं विचारमर्यादाः। भवसुरमितिः। सत्त्वकालिन्य सुदृढैत्यं।

अवः तदा तदत्तत्वेते नानानांतरैः स्ववेश्च। केवल एषमः व्याहुः।—तस्मादरो न इत्युक्ते निपैशः। किं तत्त्वं सुन्दरः। इत्युक्ते स्वपनिविशेषेण आपि तु सुन्दरः इति प्रतीतित्तकोवः।

C. P., Vidyā and Jina (Text) read तत्वम् for तत्वेः। Vidyāsays—

अथवा ते तत्वाय निपेधवेयों विभिन्नमिश्रितेषु विभिन्निर्विशेषः। खलु निपिते तत्वेः तेन निपेधवेयेषुविभिन्नकारणेण वाचि वचने वक्ता योग्याः। किलेत सम्बत्तते। यथा धनेनवेदुःक्ष्यम् इत्यदि निपेधमुखार्केविभिन्नमात्रा धनेराकरो विद्वाच्याकारवेधेन विद्वाच्याकाण्डनम्। प्राणेण विद्वाच्याकाण्डकमुखेण एवं निपेधमुखार्केविभिन्नमात्राः। प्राक्षरः। विमानगतित्विभिन्नेण। यथाः। किलेत तु पुराणं कालविभिन्नतत्र तद्यथा।

व्याहुस्य कालविभिन्नतत्र। भवते। तथाः तत्वातुरो भविज्ञानमिष। शास्तिः अथवा न ज्ञात्रस्तु अस्मि नगेभि म पथात्यात्। इति विचारो निपेधमुखो विभिन्निर्विशेषः।

एकाकाकी वसवल्ल तथा तत्वादिकिष्ठम् गुः इति प्रत्येकं गतो विदेशम्।

किं वचने तत्वाय बासामिष। वर्षी धर्ममानसाल्यविरा नदु मूर्धणः।

तस्मादुक्क्षमतित्ततः यहः ते निपेधमुखः बदरसालः।

Narahari reads तत्वम् and says—

तत्वम् वाचि वक्ता वसववल्ल यज्ञयाचारिकान्यमन्यमी-लममिष। इत्यवाच्ये। किं तत्वातुरो भविज्ञानमिष। शास्तिः। इति निपेधवेयो विभिन्निर्विशेषः।

तस्मादुक्क्षमतित्ततः यहः ते निपेधमुखः बदरसालः।

71. C. P.—

यो धम्मः भिन्न विनियन्त्यान्यान्यान्यान्यान्यान्यागतिनिर्विज्ञानाः। यथाः। भिन्नाः संधार्य एवं विनियमणं। उत्तिष्टं लक्षं। किमदेहम्—क्षणिनि। श्रीमहार्देवस्य नामागासात् कोणानां। तस्य भीम कामः। तस्य हुते। स्मारकाद्वायुः। सत्यममात्रां लक्षं यथाथ भिन्नाः भिन्नाः संधार्य कुते अनेके स्वरुपम् विशेषतिम्। अथवा भिन्नाङ्केन
75. C. P.—

शिवी विजयरति तव अवासित्व गामान्य विशावास सर्वाधिकारिक सर्वथा कार्यकारक केवल विचारेत्। किलम्:—स्वयम् आसनम् प्राक्तु मृतिसु आहवनीयाणि पुराणैं हृदयभूधन्ते स तथा। असिनति एवम् मथे स्थितो भागे मुखे वस्ते। स्वयमयित एवरत्सिनि यागेनु पुवि अविद्वेदः पुरा वासमन्ता वासमन्ता हृदयभूधन्ते स तथा। अर्थावः स्थानां मथे स्थितो मथे मथे वस्ते। स्वयमयित एवरत्सिनि यागेनु पुवि अविद्वेदः पुरा वासमन्ता वासमन्ता हृदयभूधन्ते स तथा। अर्थावः स्थानां मथे स्थितो मथे मथे वस्ते। स्वयमयित एवरत्सिनि यागेनु पुवि अविद्वेदः पुरा वासमन्ता वासमन्ता हृदयभूधन्ते स तथा। अर्थावः स्थानां मथे स्थितो मथे मथे वस्ते। स्वयमयित एवरत्सिनि यागेनु पुवि अविद्वेदः पुरा वासमन्ता वासमन्ता हृदयभूधन्ते स तथा। अर्थावः स्थानां मथे स्थितो मथे मथे वस्ते। स्वयमयित एवरत्सिनि यागेनु पुवि अविद्वेदः पुरा वासमन्ता वासमन्ता हृदयभूधन्ते स तथा। अर्थावः स्थानां मथे स्थितो मथे मथे वस्ते।
हे अभे ततः महत् उत्तर्गभिज्ञो तव स्वप्नं हर्षमात्रतो वैन वैदिकः सर्व त्वम् अष्टः प्रविष्टिष्ठि। हे जातवेद: अभे तर विष्णु: तनं: सर्वविष्णुं वहुधा माताहार्यं श्रीराणी शाल्याति पवनमार्गवशुचारी गुणविशेषानि शरीराणि एकसाहेवा उदयः पवन्तं नवम् अजवानात्। इति शुभाय अमेनेकथम् ॥ १ ॥

को मा ददर्श कलम: स देवो यो मे तनो बहुधा पर्ययस्यस्य।

काह भिन्नार्थत्रिः हिष्ठस्तम्भविष्णु: समिदेश देवयानी। ॥ २ ॥

हे भिन्नार्थत्रिः मा को देवो ददर्श। तथा स कतमो देवो यो मे तनो गात्राणि पययस्यस्य। सम अभे: विष्णु: देवयानी: समिदेश: देववन मुद्र्यते: समिदेश: तन: हे इति प्रके त्व हिष्ठस्ताति नवम्यति। इति भिन्नार्थत्रिः देवयानु—

देवस्मात लो बहुधा जातवेद: प्रविष्टिष्ठि अष्टम् भोजीपीठः।

ते तस्वि मयं आदिकन्विताणां द्रवशालम्योद्धतिरोजमानम् ॥ ३ ॥

अभे हे जातवेद: वर्ष तस्वि लावु समु प्रविष्टिष्ठि बहुधा ऐष्ठम् अन्वेषितत्वः।

ते तस्वि मयं देव: अन्वेषितज्ञही। हे चिन्तामणी दीपकित:। किंभुत लावु—दधारस्यत: अन्तरम्यात अन्तरसतत: अतिक्रम रोजमानम्। यथाति मनोच्छन्द महस अन्तरसतत: अन्तिक्रम तवत्ति वहुधोजान भवन्तिक्रमम् देवदाम्योजमानम्। ॥ ३ ॥

होऽहाः वर्ष विभयदर्श देवेद मा युजनजनश्रव:।

तस्वि मे ततो बहुधा निश्चिता अदन्तः न च विके ताहामसि। ॥ ४ ॥

हे वर्ष आहे होऽहाः होऽहाः होऽहा विभयदर्श विभयदर्श विभयदर्श विभयदर्श विभयदर्श विभयदर्श:। अदन्त: कर्मणि देवामा मा मा नेतु: एव युजनजनश्रव: मा मा मयोधु:।

तस्वि मे ततो: बहुधा निश्चिता: प्रविष्टिष्ठि। अहम् अभि: ऐति हविक्षमणम् न च विके तामा न जाने। नेतु: शर्यो मयंवाणो माताहार्यं। वादाह यस्तथाचारः। "अध्यापि नेत्रेष इत्येक्ते युजनसे परिवृतो। यथा—हविशिरे विचारः सर्जनो अनुवद्याते। एकसे सन्तो तस्मात: प्रविष्टिष्ठि। तस्मात: प्रविष्टिष्ठि। तस्मात: प्रविष्टिष्ठि। तस्मात: प्रविष्टिष्ठि। तस्मात: प्रविष्टिष्ठि।।१०॥

एवदु मतवेद्युत्स्वकमो वर्षकोशत्राति तमसि केल्यो।

सुगान पव: शुभाह देवयानान वह हविक्षमण सुमनस्यस:। ॥ ५ ॥

हे अभे एहे अन्तिक्रमः किंभुत:—मतवेद्युत्स्वकम इत्येक्ते प्रविष्टिष्ठि। मनोवेश्युत्स्वकम मतु। ॥ ॥

6. The portions within inverted commas are from Nirukta 1. 11. C. P. explains शाब्दः: as कम्भुः। Durgācārya says शाब्दा बाला स्थानिस्म:।
नैसाद्हाकरिता

ब्रम्ह आत्मानं तमसि गुहस्सने अरम्भ अतितथेयं हुवः क्षेषि निवससि। विधातुर्निवर्ये।
देवयानसं पञ्चो मार्गानं न्युक्तानं खुलुहि। ले सुमनस्मानो हुहः सन ह्यानि वह...। ॥ ५ ॥
औषि: पूवें आतरो अर्यमेऽते स्थीरवाच्यामनंतरवरिुः।
तस्मादिव्रया वरण दूरमार्गः गीरो न श्रोधारितो ज्यायः। ॥ ६ ॥

hे देवा: मम औषि: सौमीक्ष्य पूवें आतरो योगेश कैवःराजसुपविविधयावकाशा एते
हविवैहनम् अर्घम् अन्तर्वरिुः। अनुप्रेमण सन्यत्वत: पूवे प्राध्यामाला: सन्त इति शतपथे।
सतते हविवैहनत: समस्तो वयुत्करोणे क्षणः हुवः। छिऊषः ततो नाजीकतवन्: इति कहुरुदा-भुकमपयम्।
तथाच वस्तुकरोणे हुवः त्रसु इसीकोशिरप: प्रविध्या देवे: समवदुर्तरः-
प्रिमि:...।

इदुमार्गोऽपि नुहेतः वत्यामुः

वैधानारे गृहपरी यविकिद्री न पावके।
वस्तूकरोणे हुवः असी च सहसा: सुने। ॥
अपाकामतु सौमीकी भवादमिरिति शुरिति।
स वैविद्यपक्षयं कहुः तथा वनस्पतीन। ॥
ततोक्रुः: प्राहृतानसं नंतेमी ह्यवाहाने।
अस्मिन्यावैश्वैरं देवा ह्यवाहारुण गुः। ॥
तं तु हरावम्बैवः व्युव्याहारानवतामु।
उभो चैतं समावाये देवानेवांविज्ञेतु। ॥

dूहुः देवस्वनममुरसे ह्यानि नो वह।
बरनु गृहाय वासस्तवविवाहानो भजन्न न। ॥
प्रक्षुवव: तदवरित्वानसं विला बुत यथा न माम।
ततो करिन्ते लुप्तातु तु होत्र व पव जना मम। ॥

dाचार्यमुः: श्रीनितो युवो। गृहपरिवय्य व।
उत्तरो विज्ञावासिरेत पव जना: स्तृताः। ॥

dाचार्याः: यिन्नो देवा अकुरा रावसालस्य।
वहची वस्तु तनेतेनाहुत: पव वः जनान। ॥

dधार्शणकामान: वातिन्न: सम्पते शाक्तायणः।

dविविधवाहान: वर्गन्न: सम्पते शाक्तायणः।

c्यक्षो वेमानां च शाक्तमुर्लितम्य सम्पत॥
आयुरस्तु च मे दीर्घ ह्यवैसं ववविधानि च।
वरिष्टिः पुविनां च भावानामृचारणवरिः॥

dवाजात्मानायाज्ञायात्तु सोमे च य: पाण:।
मंडवतिनां न सन्तु यतो महेन्द्रस्तु च॥
तथा श्रीपरशु सहायिनि तथा श्रीपरशु शालिनि च।
विशालिकेष्वेऽदेवाणां सदनितानि वराणि वदुः।
ततोहस्ति: समवा: श्रीतो विभूतिवेः परविष्टः।
विरुयङ्गानि बहेवु: चैके हृद्मतत्तन्त्रः।
आलम्बिन: सहित: श्रीतो विव्यासामा हवावहनः॥
रोमाणि काव्याः: केवलस्वु कुषालरमणवास्तव।
अन्नाणि आबःपञ्चकामा महासिद्धप्रकृति:॥
च्युरकृपि च विचिर्भाषाः भाषनो मैरिकादयः।
एवमर्शिव देवाश्च सूक्ष्ममविलित ज्ञिमि।॥
समुद्रवर्षे परे तसाकैदेवे सूक्ष्म तु तत्तु ये। इतिः॥

यथा रक्ती महास्वातमम् आयामम् आकृतिः रणविणि तस्माति, होरात्मा, भिषा हे वर्ण
अहं दूरे नद्याप्रायम् आयुम् अगमः। यतोहस्तिपि अभवेन विभेषिमि। नाश्यद्व इत्रां। यथा गौरो
हरिण: केसो: उप्या भन्तुवा मैरिका विभेषित।॥ ६॥

कर्म्मल्ल आयुरस्वरूपे रक्तेण यथा दुःस्वरूपे जातवेदेषे न रिष्या:॥
अथ वहासि सुमनस्यामानि भास्ये देवभ्यों हविप: सुधात॥ ७॥

हे अर्था बर्षे ते तत ति तत्तावता अजरम् अभिन्नरे वर्तदेणेन कुम्बे:। यथा तुते
दुभिर्गुप्त: सन् न रिष्या: न पीपसेः। रिषु हिसायम्। अथ परिावते ते सुमनस्यामानः
सन् हविसा भास्ये देवभ्यों वहास स्वसिः हे सुधात॥ ८॥

प्रयाजनः भे अनुबाणां कैव्यान्वेषद्वन्ते हविषो दत्तमाम्।
छति नांघं पुरवें वीषभानामसभेः दीर्घायुरस्ते देवाः॥ ९॥

हे देवा मम प्रयाजना भागाविशेषानं अनुबाणां कैव्यां, कृजल्कां हविषो दत्ता
भागम्। असाधारणं दत्ता तस्माति अन्नाल्यापि हविषि कृजल्कां वदसंवात मम दत्ता।
तथा अपणा द्रविधायाम् औपचार्यां पुरवे सारे चतु: न मम दत्ता। ममाभ्यं दीर्घायुरस्ते॥ १०॥

तव प्रयाजा अनुयुद्धाख्यात उद्ववहनान्तो हविष: सन् भागाः।।
तवोऽवेशवनस्ति सवस्तुभ्यं नमनं प्रवेदस्यकलम्।॥ ११॥

हे अर्थे तव केवले असाधारणं एव प्रयाजा अनुयुद्धाख्यात तथा हविषि कृजल्कान्तो भागाः
सन्। किं वहुनाःहे अर्थे तव सर्रवोऽवेशवनस्ति। तथा दुवंद्रया नतृत्वोऽवेश देश: प्रवन्तानां
सवं तैव प्रवेश भन्तु। तवं होत्र कुरु। तद्नान्तरे विवेशिन्याणि भागः: सवर्वदिव्याः
असाधारणं एव।॥ १२॥ इत्येव नवानावयुमन्ते देवानासभेः संवदः।।

7. Brhaddevatā (Macdonell's ed.) 7. 61-81. There are many variations from the printed Text. C. P. has also omitted some lines.
84. Last two lines—निवारितावधेहनीरिनिर्चरे मनोमलंकलमलम्मयदुःश्चाः।

C. P. and Jina (Text) read अपारिताः। C. P. explains the lines thus—ततः। खर्दी मनोमलंकल्यां अववचनाभ्यस्तस्य कालस्य। किम्—न च बालित: अववचनं दृष्टिनिरोचित नीरिनिर्चरे यथोः: ते तथा। अपरं स्वरूपं अववचनं वापिनवारणं न कुम्। हर्दौदेशः। अपारितावधेहिः पाठ न पारित: वर्यंत: अववचनोऽख्येतोऽली। अपारितावधेहेनीरिनिर्चरे वच ते तथा। Vidyā’s reading is not clear from my Ms. He seems to read अपारितावधेहः।

Narahari and Malli read निवारिताः। like Nārāyaṇa who says निवारितालो निम्पोक्तंहाः वर्ष्प्रतिवन्यो वयेवेक्किंहोभ्रततप्रभसो नीरिनिर्चरे जठ्रप्रववाहो यथोः। (छोः)। Malli says निवारितावधेहेन निप्रतिमयेन नीरिनिर्चरे यथे तेऽख्योऽली।

85. C. P.—

तत्स्या विलोलनमयोऽभेदः। सिद्धित्यं विकारिताद्व्यम उपविन्यासं वक्तस्य। दृष्टं कर्मापि आकाशी भाषी श्रवणस्तृतीली तरली। नाली अब नवी नाली मणि। इतिनाली विन्यासश्रम। कविता—अन्तःस कम्पाङ्गी। उपक्रमा वा। कथा—कुवाक्ष तुः पालारभाया। अभेदः पुष्पकमलं पुष्पांतरं संनर्धति।

मणिवादीगपुरस्यविन्यासमिति मणिव विहंतिकेशतः।" दिनचन्मणि। इति। सन्ध्यानिषेष्यो न भवति। तदुपहृः। "इद्विदिनक्षणे मणिवादीर्व अन्यत्वेः। कम्पाङ्गिः। मणिवालवेद विशेष्य वस्त्रतरी मणि। दम्पतीव रोदीव।" इति। भारते मेल्दुरुपालणे। प्रत्येकोऽधिकम्। कह उपमावाचकी वस्त्रदेशविद्वाति। सथा। ततो सुवाच रतिवेष्टिविवाहसागरी। कान्तनीयमुबद्धिविद्वानोहरण। रोगन्तरे दशमक्षरंतरभरण। कामद्रविविद्वान। व पुस्तज्ञ। इति। अनुप्रस्त उपभेष्य हृष्टं आनिष्मान कामारण्यसुप्रम। च।

94. C. P.—

कामकारणोऽपाध्याकाः आलम्बरी शरीरं श्रेयसः। तमू अतनः सिद्धंकारस्ये स्वतंत्रमू अहे-वाचस्ये नत्ती नोग्यति। नति व मनो न सुभवति। मनोभिः कामवाच्यो न सुभवति। पुष्टिकाल्यम् विद्वारारसम् उपविन्यासं मनः। "बुधविम्नायणं खलु यथा तथा। अपराणं कमेतिवर्णमनं ज्ञातिरत्नाद्वयं। इति। अनुप्रस्त उपभेष्य हृष्टं आनिष्मान कामारण्यसुप्रम। च।

8. Kātantra (सन्ध्याःपुत्र 3, 43).
9. Kāśikā 1. 1. 11.
10. Sāntiparva 176. 12 (Kumbhakonam ed.)
च तमः पुनर्भागी पुः। ॥ इति वुष्णकम्। बुङ्किमेर्दिययाणि। मनोऽवद्यांकारतद्वुत्तवः। प्राणातिमाणाभावान्वदा। प्रृथ्विव्यादि वरभकम्। कामः। कमः जुनाश्वमम्। तमोऽविष्ठः। मनोऽविष्ठः विष्ठः यात्रा कामः वस्तुऽविष्ठः न वाजित। जोवे उक्षामिति इत्यावाणि उक्षामिति। विष्ठः उक्षामिति वस्तुऽविष्ठः पात्रकौशिकः विचित्रते। तथा च शुरुः।— ततुक्षामिति प्राणोऽनुक्षामिति। प्राणातिमाणाभावान्वदा। स्वच्छात्मकातिः। भावः। ततो तमम मरणः नाभितः।

116. C. P. says—
इत्यं मोर्चाती कोऽयोस्तव कृप्याः परिचारिका दशृष्ठारी उच्चिता। यतो हुः। अर्थात परिचारिका कीर्तिका या दशांचर्या विचारते। तोमेपर्यथा इति(१)। विद्याः says परिचारिका कीर्तिका पारार्थ इति लोके।

Vidyā reads हुःद्वराहेस्तु नी, like Malli, Nārāyana and Jina (नी आलोकेः हुःद्वराहेः): C. P. and Jina (Text) read नी, C. P. says — नोक्षामिति हुःद्वराहेः ततो तमम च हुः। त्यु काँह न, "स्वादादीनि स्वतिनिश्चायम्" इति स्वादानि निष्ठितेऽस्तरे शश्व जवः स्वादादीनि निष्ठितेऽस्तरे। "स्वादादीनां निष्ठिते वदा वदा परं तस्य निष्ठिते।" इतस्वहो इतिवेच्छे अस्यमद्विद्योऽस्तरे। इति बुङ्किमम्।

119. The verse शुक्लामार्गस्तवदन्तज्ञनम्: is not found in C. P., Vidyā, Īśānadeva and Jina, nor is it found in all Mss. of Malli. Pt. Sivadatta says in his Footnote to this verse that it is not explained by Malli. The editor of the Palghat edition has, however, included it in Malli on the authority of a single Ms. Besides, he puts the verse after 116. The verse is found in Narahari.

121. C. P.—
अती नलोऽवश वधानः प्रकृत्योध्वुधुको भोजिविनाये शति नवपाने स्वे नलस्य प्रक्षालोऽन्तमवुःपत, मनो उदातिमाणा इत्यम्भमो नाभित इति नलोऽवशानान्। ततोऽवान्तमत्वात् तदअ अपिवेंस्करते तत्बृहस्पतिः गृहामाणे स्वगति धनामाग्नाति प्रत्येकम् प्रक्षालः शामाविकृतिमवस्यां प्रपणां प्रात: विलेक्षय गिरोणां वाणी: अस्मात्तु स्वाच्छ।।

तन्त्र क इत्यं यथा वुधिः। भावावः। ब्राह्मणां अनेकत्वार्थिन्यातिः ब्राह्मणादिभिक्षाम्बेदन प्रक्षालपरिवर्ति कामन्विकिल्लमेर्दिययाणि च नूतनकममाभावान्व। अतःक्रमकुङ्कुमया मोग्नेः तन्त्रमार्दित्रमभावोऽर्थव शमामाणे कपिल कमशादशाधनम्बद्यस्यायनेऽस्तरे शामाविकृतिमसादृऽति प्रकृत्योध्वुधुको ब्राह्मणावर्त्ता आसामणे प्रक्षालः निल्युक्तद्वुधुःध्वेस्याभावायुः वुधिः। अवपान्तम—नित्यियायाः: अहो ब्राह्मणीति प्रतिपाद्येते। तथा जनानार्थेऽस्कराराम्बेद्या च ता प्रकृति प्रकृति तत्स्मात्तरस्मासां स्वामासां मात्रायुः अनालितमिवां प्रपणां पूर्णमभुतां विलेक्षय
124. C. P. and Vidyā cite the following illustrative verse—

केकैयेशेकोमधागता: प्रियोद्धार श्रद्धि को नाम मुझ जनानाम।
बाठैन ने वालुङ्गो विकौषिधाताः भोगिनः कुम्भिलो वर्षदृत्त।

133. Malli, Jina, Narahari and N read—

तवेल्योगसाराजकोदप द्वारा किरणायुण मायमलं भविरस्यायम्।

नकासुमनाथ यद्व वाकार्यं महामायनला सकुम्ब्राते स तः॥

C. P., Vidyā and Iṣānadeva read न तवेल्योगसाराजकोदप and मयामायने मायमुक्मते स। This makes the verse very simple. C. P. explains it thus—

अयोगसाराजकोदप विराहालोकदप में सम अनेन प्रकृतेः कदर्दन मामा अलक्ष्यता द्वैर न वा सिद्धिमात्र। किशाखाः। इत्यादि न सकार। तत्वेवायाद्विदिप तत्व वासंमनली अयोगसाराजकै इति संकल्पः। यद्य मायमण्य मया आचान; प्रकाेः कार्यायुण में पार्श्व-दलालांक्षेपल प्रकट कार्यायुण सन्ति स विरहसाराम्यायुण अनुक्षेपता सम। प्रकारायुणिति अनूपक्षेपने हेतुः। यथिकथा तत्त्विति। आलम इति मैविश अयोगसाराजकै इति व्याख्यानात्मम्। अनुप्रसा उच्चलोके आश्रये हेतुगुणामतिरस्योक्ति।

140. Vidyā reads सुभाषित for सभाषित found in C. P. and others. He says सुभाषित: मुपुर्च यः सक्षातिः उद्धवार्मायस भोहविलासस्य कमः। परिपाठी स दमखुद्वंद्वत्या इत्यादिह आन्तिनिनाय अनारणं सूचितमातः।

C. P. explains the verse thus—

केदिन नलेनां भाषितो यः सक्षातः उद्धवार्मायस विलासस्य विलासः तस्य कमः परिपाठी। अवध सभाषित: झुड्डुहर्विलासो येन इत्यादि उद्धवार्मायस भाषित आन्तिनिनाय अनारणं। योढानकर्मणि। अवधारिति पाठे काशाय निरस्तति सम। श्री

11. A omits फ़्कः।
NAIŚADHACARITA

तत्कारणः। अथवति । "प्राणायनाक्षणेऽ वा वायुहम्," इतिअो च सिद्ध लोपः। सुभाषितेिचौ पाठन्तरम्। इतातीत तितथा—स्त्रयौ वशस्ते सन्तोष नल्माम यहीवा व्याख्या असी नल्माम विश्वस्य व्याख्यानोमितं नल्मामाः। किंविषिष्ठम्—मत्तकाशात् युद्धः जातम् इति आचिन्ति देवमन्ती निरालकारः। अथं देवदृशः नगो न्यः । भवति। किंतु मा नल्मामाः। युद्धः आलासः नल्म त्वयमित्र इति राता अयपता। इति अथं नको न्यः स्वातः ततः। कथमुःना। मम प्रवत्ते विरहेण उद्द्धमविद्विषमवाहः इत्यं श्राविलो मंजेतः। तत्स्ता नः तत्स्ता आध्यमि।)

150. C.P., Vidyā, Isānadeva and Jina न्या सुन्तस्तानायुगमात्रोस्पि मामायतः। (Malli, Narahari and N).

Vidyā says तब तदुन्निर्तिरिक्षिद्या तदल्क्षमुदयतं क्षणं भद्धम्। तदल्क्षः किमिति क्षतिमिलातः—स्वस्तास्क त्रस्त्रस्य आच्छादनाति वाणिज्यो मा न अवृः न रक्तत् एवद्दृढः। कामाण्यमः रक्तित्व न शाबोधी। Narahari says पुष्पपतिः बाणादिपि मामायतः। अवक्षेणो मामायतः तव तदल्क्षः भूमि । पाठनन्ते कन्द्रपायान्ति मा नावन क नरस्य, भी नल वशेकन्तरः।

156. प्रमोक्तस्तानायुगमात्रोस्पि मामायतः:। (N, Malli and Narahari).

158. प्रमोक्तस्तानायुगमात्रोस्पि मामायतः। (N, Malli and Narahari) also read क्षणः हुःक्षणः, but they read स्वारा तिष्ठः, like N.

CANTO X

5. C.P. and Vidyā वष्ठे पश्यशक्ति महामहेन्ने: for सैन्यस्य परराष्ट्र बभूः। C.P. says महामहेन्ने राजभि: हुः पश्य माण्यो तथा तद्रस्ते अभावं जातम्। सैन्यस्य परराष्ट्र बभूः: इति पाठन्तरम् (This is the reading of N, but he gives the reading of C. P. and Vidyā as a variant).

6. C.P. and Vidyā नः: पुरः स्वायत्तवताः पश्यताः: कथं नात्ममः। अवधिन्यसिद्धसंस्थमतम्भ संयत्रस्यसिद्धार्थ्यसिद्धिविश्वसितोस्पि। for नः: पुरः स्यं । प्रतिवदलमाः स्वायत्तसिद्धार्थ्यसिद्धिविश्वसिद्धार्थ्यसिद्धमाः।

12. This is from Durgasimha's Vṛitti on Kātantra (प्राक्ष्यातः 4. 216).
This is the reading of Malli and Nārāyaṇa, though the former reads अतिरंडकमः.

C. P. mentions the latter reading as a variant.

10. C. P., Vidyā and Jina read आक्षण्डे दण्डधरः शिवानः
    पति: प्रतीच्छा हेतु दःस्माहेतः।

    for आक्षण्डे दण्डधरः क्राहान्
    पापीति नाथे: क्षुद्रां न चतुर्भि:।

    The latter reading is found in Malli and N, but it is given by
    C. P. as a variant. Malli alone reads यथे तदुल्लाहरसास्य श्रेयः।
    for सवथवरे तत्र गतं न श्रेयः; but his reading is found in
    C. P. as a variant.

    आक्षण्डे-आक्षण्डे सर्वो ताति गुहातीति तद्भीमलति सवथवः।
    स्थानेण। अथवा आक्षण्डे तण्डमनिवाया लातीलाहस्तः।
    अस्मिन्विवाय। सवथवः गुहातीलाहः।
    C. P.

15. C. P. and Nārāyaṇa read अहिंसौगौरसातौसिदितः

    Malli reads क: for यः—महीगौरव महीगौरव सासक्षूंच्द सोडऽ अन्योदिहि: सर्वः कछरिति न कौडविलयः।

    C. P. says—
    महे मही: सासक्षूंच्द को हेति पाठातानम्। Jina says अहिंसौगौरसातौसिदिति
    कोठ्ण इवपि कविति पाठः। This is the reading of Vidyā and Iśānadeva.

16. C. P. and Vidyā read

    स्वायं विदुषयोऽस्त वर्णवाच्यं स्वायंवरे प्राचित्त म न स्वायोऽ।
    व्यासोंक लोके गृहिणी: श्रुतो वा समो विवाह: क पितामहेन।

    Jina's reading is the same except that he reads श्रुतिभि: for गृहिणी: which he gives as a variant. Nārāyaṇa and Malli read—

    यथी विदुषयोऽस्त वर्णवाच्यं वीरितवर्णवाच्यं।
    व्यासोंक लोके श्रुतिः स्वर्तै वा .................।

    This reading is given by C. P. as a variant except that he reads
    श्रुतै: for स्वर्तै।

17. Jina, Vidyā and C. P. read the first two lines thus—

    श्रुता निकरे भीमजया निरार्यः
    वृक्षमुखारिष्ठमुखा विरीशा:।

    *
Malli and Nārāyaṇa's reading (भेमीनिरस्ते समनेत्र दुःखा सूखाति...निर्गौशा:) is given by C. P. as a variant.

Malli and Jina read स्नदे (गमने) for स्नदे. Jina gives स्नदे as a variant.

18. Vidyā and C. P. read शुमोति for संजेत. C. P., however, says संजेत इति पाठान्तरः.

19. C. P. reads प्रवस्ततम् like N, but Vidyā reads प्रपर्वताम्. Malli alone reads तद्वैतस्ततिः वततुपेने for नेवारामेन तत्क्षामीसिद्धि found in C. P. and others. He says तत्र नाम्य हृदं तस्तिद्विशिष्टिः: श्रीमणवलिसिद्धि: तद्वैतततास्तस्ततिः शिरिति यथा.

22. C. P., Vidyā and Jina read जमहितः for कष्टितः, and read the last two lines thus—भालाश सारेण्मद्वादसफहीतः—

C. P. says

ते सबे देनाव दुःखवस: सदाशाय इय सारे: श्रीति: स्तम्भ आत्माने नाम्य अनुवर्तें हीनकलं किंकितः सहदशम् अकल्यन्ति। भालाशाय न्यायोधिषि सारे: वं कल्याणिः सा

23. C. P., Vidyā and Jina read ऊचे for आह्यतः (N and Malli).

25. Malli and Nārāyaṇa read तत्त्रागमदायुकिरियाभूमामलस्तोम्यस्तुगौरवेहः. C. P., Vidyā and Jina read ईशवासात् for ईशमू. Vidyā says—

ईशवासात् ईशरतेहात् (अगमत्). C. P. says—ईशमूधमस्त इति पाठान्तरः।

Jina says ईश शाखमयुष्मि बास: तत्सन्ताहेति: भर्मोपदेशेन... गृहि वेदाहेति यस्मादि:। ईशवासात् कैलासात्रिते के चित। N gives ईशवासात् as a variant.

27. Vidyā, C. P. and Jina read the first two lines thus—

सप्लेयाया कृष्णनानकनाथः

शस्तेनु पास्तेनु निखेषिणेन।

Malli and N read शस्तेनु हम्येनु निखेषिणेन सप्लेयाया कृष्णनानकनाथः.

C. P. says—शस्तेनु शस्तेनु प्रथायेनु फस्तेनु हावेनु निखेषिणेन।

Malli and N read ... नमःताहः। C. P., Vidyā and Jina read ...

नमःताहः।

1. This is the reading of Malli and Nārāyaṇa.
28. Malli alone reads औदार्यािलिपिणयायादामानान्तुदशिनी for दाने दशा सुरुतमािविशिष्यतुदशिनी.

32. Vidyā, Īśānadeva, C. P. and Jina read the last two lines thus—

विदर्शीता शेष विजानन्ते शम
तम्प्रमात्र नायकमेव लोकः।

C. P.—तेव्राराजां परिदेशस्य दुःखमािलस्य विलासयय वैदशयक्त्व अमाक्यानां न श्रीः। शोभा तथा अमूत्वो आसीत्। शेष विदर्शीता अमी लोकः। तम्प्र शुभासय नायकमेव विजानन्ते शम। नायकमेव कविविद्विदत्व पाठान्तरम्। तथा—अज्ञासिवृष्ट:। नायकमेव कविविद्विदत्व अष्टागतः नायकमेव कविविद्विदत्व इति पाठः। (N and Malli).

33. C. P. remarks—

अस्त्राभ्याक्ष्याएवर्त्तमात्रात्।
श्रीस्यादं प्रियोऽनुसिद्धीः।

अमायानाला विपुलायपि—
तेव्रा शेषावध भिषं न में:।

इति पाठान्तरको:।

C. P., Vidyā and Jina (Text) read—

न हन्तिद्विन्नानािमरात्वेतन
सर्ववैचाित निमेयनेत्रः।

for n हन्तिद्विन्नानािमरात्वेतन निमेयनेत्रः: प्रियोऽनुसिद्धी: found in N.

34. Vidyā, C. P. and Jina read व्यवहािरक्षु for व्यवहािरक्षु (Malli and Nārāyaṇa). C. P. says व्यवहािरक्षु व्यवहािरक्षु कुिल्लु। व्यवहािरक्षुत्तमतिपाठान्तरम्।

(Ms. C however says व्यवहािरक्षु कुिल्लु। व्यवहािरक्षु इति पाठान्तरम्।

But Ms. C is not very reliable.)

Vidyā, C. P. and Jina read स्वायत्वमः for स्वायत्वमः (Malli and N).

41. C. P., Vidyā and Jina read कम्भुः for निनिन्त्वः (Malli and N). C. P.—

हितीश्च इमेन न्याय स्तुतित्वभावात् मलतरिणः। सत्तों कम्भवः। निनिन्त्वः। कर्मसिद्धि—एव
कि भवि प्रकारमः कुष्ठचः। तथा किमिरति हितीश्च। स्मरः। किमिर्त तुतियो दलः। अथिनीकुमारः। प्रयागमिद्वितितृत्तियै इति भवः क्षणेचतिविष्मः। एस्मुत्तरापि आदेशादि। वथा—

2. This is Malli’s reading.
42. Malli reads इहेडळा: सावित्री क्रिष्ण दृढ़तर्मितानिवासलक्षलकि तैः: for मायावलोकनरणरूपममतृहि च समा: सावित्रा क्रिष्ण: found in C.P. and others. Malli’s reading is given by C.P. and N as a variant.

44. C.P., Vidyā and Jina (Text) read the verse thus—

भिक्षुचकोलणवनों हङ्गारीः-
क्रोपोपेिकाँवदत: सुभेधान्।
उभयः किमेन्द्र न दर्पक्कः
भवन्ति नासल्वुदुः सवंतः॥

Narāyaṇa’s reading is given by C.P. as a variant. N, Jina and Malli read नलानस्मीववदत: स सवं: क्रोपोपेिकाँ सवं च सुभेधान्।

गोमाविखाद्भ: किभु दर्पक्कः भवन्ति नासल्वुदुः सवंतः॥

Malli, however, reads नासल्वुज्जी, while Jina reads उभयः किमेन्द्र न दर्पक्कः।

47. C.P.—

हे नरेन्द्र यद्व द्वेषन आभमा तद्व रूपम् अधिगम्य प्राप्त दृष्टि अयाच ध्वान नाम अते वयं भ्रमणसाया इह समाजे आभाम भवम। पश्चादिशुषुषवहवहनम्। अस्तु मुचि धातुः। सुभेधायो मनोहरः। अयाच मुचि मुदा:। तस: आभान: आशो िह्वात तथा आपत्तितानि.

अवधि तथाद्वारेद्वान्ते च घितः। अयाच न: भस्मरि आदीनायो दिच्छेदः पत्तितान: आमान: घितः।

अवधि नः: भस्माकम् आशापतितानि. दिच्छिततं घितः। इद्भध्मक विचुक्ततेऽ(च) घितः अश्वः।
51. It is related in Skandapurāṇa⁢ that there was a dispute between Brahmā and Viṣṇu as to which of them could discover the extremity of the Phallic Śiva. Viṣṇu went down to the nether regions to find the lower end of the Liṅga, and being unsuccessful in his quest, admitted his failure. Brahmā, on the other hand, went to heaven to discover the upper limit of the Phallus, and being at a loss where to find it, he besought the Surabhi cow and the Ketaki flower to aver falsely that he had seen and worshipped the crest of the great Phallus. A voice from the air condemned them as false witnesses, and Brahmā together with the cow and the flower were subjected to various curses, as a result of which the Ketaki flower was excluded from the worship of Śiva. The story reappears in another section of Skandapurāṇa⁴ with a slight variation. There is here no mention of Surabhi; Brahmā and Ketaki alone being cursed by Śiva for speaking a falsehood.

अयि केतकचर्चेऽ यदाप कुव्साकृतिष्ठम्।
अतः परे न जातु तन्मातृतु मूर्तिः स्थितिः॥

75. C. P., Malli and Jina read निहृत्त for निहृत्ति।

76. C. P., Vidyā and Jina read....पव्वद्वीसन्धितसमयस्थितिम् for...

...सुचिन्मयम् !

C. P.—

वसा देव्य भुजवन्ते छन्दः वेदाश्रम्भूत। किष्मतम्—जाल्ला छः समुद्रा गण इवादिकम् पिशलोकया, इस्ते समस्यसम्बिष्टस्म मित्रस्म। चैति तदुपेतृ इत्स्त। इत्तराकारे य द्वितियोऽध्वः ध्वः पिशलोकया जाल्ला वुत्तीयवर्त्त्यमोक्षेन इत्स्ते भिष्ममयस्म हिंदास्ववः। तदुपेतृ—पर्य चतुर्धीर्ती तत्र इत्स्ते जातिरितिः हिंदास्वः। केतिलु मात्रा व्वात्त्युपेतृस्वितिः मान्त्र्यन्तसाम्यपः इवन्त्यवहारः पस्यन्ते व्वाक्षरहे। संधारीया भोगलादिवर्त्त्यक्यक्ययाया जाला वान्यगृणिष्ठाया इत्स्ते इत्रवाप्रकौश्यमण्यवथि भिष्ममयम्।

पुनः किष्मतम्—कोषक्य अथे या विश्वनिपुर्व्यमण्यवथि: व: पव्वद्वीसन्धि: कृप्यार्द्धः: तेन भुजव सुरमय्यम सर्वने यथा न्यायः किल्तः यथा।

Vidyā says—

बद्धाय शुमाहन्ते बान्धुवम् छन्दः शाक्यमूर्तः। जाल्ला (च) इत्स्त (च) भिष्ममयम्। अत्र जातिरितस्त्यम् आयामार्गितवितताक्तव्यप्रमुख्य। इत्स्ते वर्ष्णते श्रीक्षेत्रिवनिपुर्व्यमण्यवथि भिष्ममयम्।

3. Māheśvara Khaṇḍa, chap. 6 of Kedāra Khaṇḍa.
5. Ibid., 15. 13.
78. यद्रजनाय—Acc. to N and Malli, ज्योतिमायी विषय यद्रजनाय वसयायः
देवया: शैवाय दासशतना वधुयाः।

C. P., Vidyā and Jina read तद्रजनाय। Vidyā says—तेषा ज्योतिर्याय
tाराणां भजनाय विभागेन अवक्षापाय। गगनेन विभाजते अयुक्तो ग्रहो भेषादिरता
विषयीत।

C. P. says—तेषा नक्षत्राणां भजनाय भागुर्णाय भग्नेष्मु अष्टादशे अहुँ एक-निवादिना मृता पूर्ता।
ज्योतिर्ये हि गुणकारभागातः: अहां विषये।

Vidyā explains पराच्छादनचार इn the same way as C. P. Jina
says कीर्तिमायेष्मु—परमोक्षोधशवाय्याचारो भाष्याने निराकरणे चाह चतुर्मु।
मीमांसाया हि अगमुक्तस्वतेष्मु अष्टादशक्तिः जीववमाण एवं कारणेन न स्थिन्त।
यहा परेण शीतिः शीतिकाराणां आच्छादने चाह। N and Malli give the
latter explanation only.

82. C. P. explains the verse thus—

N explains पत्रं क दातुः thus—वातो वादनिमित्तान्तात्तित्वानि पत्रं प्रतिपत्तं
दातुः तस्योपरिम पराच्छादनं करतं प्रतिविपणोऽद्रताः
पत्रं अनुप्रस उपेतिः शैवाः। Trans. does not bring out the meaning fully. See Vocabulary under पत्रं.
87. C. P.—

88. The Kātantra rule is ग्रुणांनांतःदुप्पश्रूण (कृद्वृत्ति 2.119).

89. C. P. and Jina read बिन्दुसरस्य for अबिन्दुसरसी (Malli and N). Vidyā reads बिन्दुसरसी. C. P.'s reading is given by Nārāyaṇa as a variant. C. P. says—

92. C. P., Vidyā, Īśānadeva and Jina read नासीरकम्पु for नासीरकम्पु (Malli and N).

93. C. P. on the first two lines—

See also Appendix I.
Vidyā says श्रीसहि तनुजाम—सिम्बर्लन मांग्रांकेन मायाजलने मृगतण्या कृत्वा
च बयाकसं लेखोपः। संस्त्रोक्षालनं वसय ततः
तथा सवयं बायाश्रव्यं राजाकृतिर्मूलं शुद्धिर्यत
tतसः, एवंभूते वदेशुरू हुसस (तेन) मा नारितिनिष्ठाते ग्यसः: तामू।
सिम्बर्लन स्मरितिः, समाक्षण्यालने प्रकाशितसं, सवयं यथा भवयेश्वर राजाकृतिर्मूलवः, लक्ष्यितमिति बोधकः, एवंभूतस्य ख्यातानीश्च।

Iśānadeva says सिम्बर्लाभो तामायुलेभोसिंहक्षणायामस्यः। त च राजस्वाधृपि-
नृपः। एतस्य नावे सवयं वदेशु दोपरिहितं रत्नान्तं तस्य वे अन्त्र्वः: करणास्तेश्वरः
शुद्धिर्यतु दुःखिनामेव तेनसं यथामयां श्रीसविश्वासाम।
सिम्बर्लाद्रिश्वायस्यने रजेन शुद्धिक्रमण दामां श्रीसविश्वासाम।

Trans. follows N who says सिम्बर्लव तैलाभ्यकामासायम, मायाजले कृति-
मोर्द्रकः, लेखः अ्योभाभी वर्णोपेयकारिकसः द्रव्यान्तरसंयोः; एतेना व्रणाणां दोषाणां लोपे
अणावे सवलानी।... अपनीदोषाणीयाः। तेयं रत्नान्मदुःखमा करणातिँद्वः etc.

Jina says सिम्बर्लव नैमर्मायात मायाजल्य कृतिमानीसय, लक्षण्यं जालसववयं
मरे पुड़ितकेति लोकःविदसय, यो लेखः प्रेक्षसलास लोपे निराकले सवलानी साधारानी, रलानां हि नैमर्मायानाममविदस्यालात जालसववयं घुड़िता दीयते शेति नायाजले तममेंकः
रहितानि मायाजलप्रेक्षेन विवेक निमर्मानीयाति दामाः, एवविधानां बामः राजा तेयं न्यूः-श्वः
करणातिं दुःखा शुद्धिर्यतु: एवविधानां अंजुकाणां वर्णानामाना दीक्षितविश्वासाम।
समवाविष्ठाणामैल्यातरक्षितसंक्रमकरः: सिम्बर्लान्तिर्यासः: प्रतुः जातालेः। अपवा
एवविधानां रत्नान्मदुःखः रुजः चरीरयोज्वाचलीकरणौ तयाः, अंजुकः न च, आ नामस्तेय भा
करणातिं श्वासाम।

Malli takes मायाजले to mean जलमिर्या। He says—
सिम्बर्लव मायुण्याण: मायाजले जलमिर्यानालुः। लेखेन राजावः दोषः,
"राम-शास्प प्रवेशदुःख रेता च जलमिर्या। सवरेल्यामयी पव दोषः: साधारण तुः।"
इति बामः: तस्यावायामो कोः, तस्यां सवलानी उपवाधिग्रेमत गुणसमर्थविनिर्धार्यां शुद्धि-
नीयाः; तेयं रत्नान्म अंजुयज्ञ मारणासाद: सववायसः बालव्रतमा श्वासाम।

97. Vidyā remarks on गोरोजना—गोरोजगत्विवेय वर्याः कित्योः
99. All except N read वर्मू for अवर्मू in the first two lines
C. P. says किम्वूतमार राजस्वं रहस्य समस्व पातुः कापे न पाता विधिना पुत्र: अवकाशो

6. Ms. चेयेमू

7. This seems to be an alternative explanation or possibly a quotation as
it is different from Iśānadeva’s first explanation—सिम्बर्लव शारीराणात भद्धोवले
मायाजले मोहकवात् तस्य यो लेखलास लोपे छाड़ैने वे सवजा:.... रत्नावायो रत्नकिरणात-
स्वत्विनामानां निमर्मानीकरणेन तेन कृत्वा बालव्रतमा न्यायिकविश्वासाम।
109. C. P. reads अत्रेयुद्धार्थिनीप्रियीहितायाम for अत्रेयुद्धार्थिनीप्रियीहितायाम. Vidyā seems to read अत्रेयुद्धार्थिनीप्रियीहितायाम-मच्छेन etc. Malli and Jina (Text) read...चं प्रियीहितायाम.

113. C. P., Vidyā and Malli read बुहा कन्या: for बुहा नाकन्या:.
Vidyā says बुहा अतिशिवने कन्या: स्थलम: Acc. to Nārāyaṇa बुहा अतिशिवने मनोजयी न कन्या: एव (न+अक्षरीय: = नाकन्यी: i.e. कन्यी:).

115. C. P.—
भैरभैर मुखमेव साक्षु: अथवा वानगेन सहृदंतिविषयो सुख्यः: सुर्यः: । फुटाटिर्यां मन्ये:।
दिव: शाखाओ दिवि इति पाठे दिवि हि यो: शाखाकं: स लक्षणिकः: लक्षणया सान्तत्यंचिनित्या इत्या नतु अभिवत्याः। अथ या लाभणेन लाभणेन निष्पत्त: शाखाइत्वाः। तथा एतत्सा चुवी मुखम: भन्त्रजयम: । बुहो हि बुहे भविषयत: मुखम:। मुचिवेष्टिन हस्तावज्जिवेयः: अर्धी́-नतरेयः: प्रथम प्रतीयामेन सुख्यः: अथ:। तदुद्धारः—शब्द्याङ्गापरांतो यत्र प्रतीतित्य सुख्यता। अर्थवाक्स्य पुनःसम्यङ्गमयित्वाणि। लक्षणमेतो गुणहिति। तत्र पुनःसम्यः पुनःस्मार्थित्वाणि चापे ततः गुणमाण्डित्या गौणरुपः। अथव ततः किला चापे भविति ततः गुणे मौधिया विलिते।

Vidyā explains the verse thus—स्फुटं निदित्तं भैरभैर मुखमेव सुर्यः:सुर्यः। दिव अकालस्य शास्त्रादत्री लक्षणिकः: हृदन्तः। तत्था एतत्सा चुवी मुखम् प्रथममन्विषया सार्कमुक्षम्। तत्र पुनः पुनः भक्तमन्निषया तत्र पुनःगुणमाण्डित्या गौणके। एततं व्यक्तिर्प्रतिद्वाः प्रतितिद्रुतों विशिष्टवर्तन्। गौणभैरभैरभैरभैरभैरभैरमुक्षम् विशिष्टवर्तन्। हल्लकिर्त्तिकादिन्मुक्षम्। अथवानिर्द्विन्दुरककलकुस्यः।

Jina explains लक्षणिक as आयुर्मानिक, like N, and then says अथ वैभैरभैरभैरमुखमेव साक्षु: अभिभाव्यः सुर्यः: अधर्मयमुखाख्यासंपकायन्त्। व्यमभिक्षितस्तु
116. C. P., Vidyā and Jina read व्यंग्यम् for यक्षे (Malli and N).

118. अन्तर्हृदमुष्टि चाप्रम्— Acc. to Nārāyaṇa, स अत्मम्: कामो भैरव: श्रूपमेव अत्तं: मधे आच्छायलेन ज्ञो मूर्द्धेण। मुडिना मया रविमलदर्शनमद्धम्: एवंभूतं चाप्रमय आदिर्ग्राम सूतं धनं: करोतु। Acc. to C. P., चर्चक् (चाप्रम्):-अन्तर्हृदयो श्रूणि: मूर्द्धिसंखमाधिकरिकिसेनेन तत्त्वा। Vidyā also says8 अन्तर्हृदयो श्रूणि मूर्द्धिसंखमाधिकरितान्यथा यथा श्रूपमेव बस्त्वान तत्त्वा। अन्तर्हृदयो संभारे मूर्द्धिसंख तत्त्वा।

120. All except न, read एतद्विषोः: for एतद्विषोः:—एतस्य समयस्य दशः।

122. C. P., Vidyā, Isānadeva and Malli read इहेश्वते: for इहेश्वते: (N and Jina).

133. C. P. reads तन्त्रभूति कमति मेनकाणि, like N and Malli. Vidyā and Jina read तन्त्रभूति कमति:............. Vidyā says मे मम संस्कृतिन्य सैप्तन्त्री भूति: तन्त्रभूति: म्बूति। तथा स्मिनेन तत्वा गौरी नाम स्वंतरण तां भैरवी नातिकमति। तथा दशा दशवा तत्वा हरिणी व तत्वान् दशवस्ति: नातिकमति: etc.

135. C. P.—अहो मिथ्याधृतेऽ: स इन्द्र: सः आत्मान्ते नैन्द्रियप्रमृ आदेशविविक्षे ना मनुष्य: पुल्लः: नष्ठ: तर्क‌ः किं प्राणिविवार उद्भवं इदन्त्रवशे शैवंनवस्तुकार्यम्। क्षमादृः नैन्द्रियप्रमृ तत्वा इदन्त्र: काव्यस्य दशवस्तिधिम्मयमाधिमर्ग स्योतोरि। ताहो कवी दुक्तल्लिङ्गं पुनः: ताहो भर्तीप्रसः स्यं भैरविर्मणोतिवेतायदिवश्वाद्रावन्ते व्याकरणं व्यास्याम्बो अर्थ: कथा तथा: एतेच्छोकं यथेता स तथा: एतेच्छोकं यथेता स सः कथा ह्यानिविवार उद्भवं:। अहो कथानिविवाराध्येऽ: विवाच्छा। “साधवरूपतंत्रस्य प्रत्येको”

8. Ms. C gives Vidyā’s explanation, but not that of C. P.

9. Trans. follows N who construes नामग्नि: as न नामग्नि: नामग्नि: i.e. नरः। But he says also— अवच ना मनुष्यो नलो: संबंधि: प्राणिकरणं इदन्त्रवशे दुन्ते भावमायेऽ विश्लेषणम् उपवात्:।
प्रागुप्त आचार्यों को होमते यथा: एवं देवानं मिरे: भेद्यं खलु निधिते सन्ते।

CANTO XI

10. Vidyā reads प्रागुप्त for प्रागुप्त found in C. P. and others— स स स च सा सान्। क्षणं संविधितच्यं सुन्दरं हस्तं। की सः आmania शृंखवस्तो वस्वते। एवं देवानं मिरे: भेद्यं खलु निधिते सन्ते।

11. This portion is a quotation from Kāśīkā. Ms. has several lacunae which have been supplied from the printed Text (Bāla Sastri's ed.).
Isanadeva follows Vidyā's reading, but he gives the other reading as a variant.

37. Vidyā reads सुधीरसुधीमवन्नः (i.e. चन्द्रमगङ्गः संपथामानवं मिता) for सुधीरसुधीमवन्नः found in C. P., Isanadeva, Jina and N. Jina mentions Vidyā's reading. Malli reads सुधीमबन्नः— सुधीरसुधीमवन्नः सुधीमबन्वन्नः चिन्तुमन्त्राहेतुं तवानुर्मान्तरः.

41. Verses 41 and 42 (कालकालाः .........and लवकुक्पपादः..........) are not explained by C. P., Malli and Jina. In my ms. of Vidyā both text and commentary have been added in the margin, probably by a later hand. The verses are not found in Isanadeva.

46. बाल्यापाततनमुः मुखाम्बृजुः अपि—

Vidyā alone reads बाल्यापाततनम. He says सा बाल्यापातु समस्तान्त अथवत्ष्टु च पे एकमेव दृष्णमानीजातु एकदीदे संभावितामाः। कृते—नयनानां नेत्राणां मंदु मनोजः मुखाम्बृजुः स्वस तत्सति। Here दृष्णमानीजातु ought logically to refer to Damayanti and not to Sarasvati. Vidyā's alternative explanation is not more satisfactory— अथवा सा दमयान्ती अतिरत् च पे एकमेव दृष्णमानीजातु इति योज्यम्। तथा बाल्यापाताचतुकतनमुः मंदु मुखाम्बृजुः तत्सति समासः।

65. C. P. Vidyā, Isanadeva and Jina read श्रीमान्मालतिपदाः। Vidyā says—अथ जन्वय: विवर्गसा सर्वपतेन च पाता तत्वां तामपनीव अन्ये राजन्यं श्रव्यं निन्ये। उपासनमहं—अय्या याचको यथा विवयस्वित्वाराज्जानां पुरुषविद्वद्वाओऽप्राधनां निवर्ष विववस्व विवठवादत्त्रयं पुरुष प्रति नयति। उमयाविद्वद्वाओ: ष्ठिया कान्त्या मािः महाक्षा भाविते सेविते पदे चरणी यसालाः श्रीमान्मालतिपदाः (दमयान्ती)। अविद्याशाचारिणि श्रीमािः सर्गसहितवान महाभावितानि विवचारानि पदानि वचनानि यसालाः तामू। कृतैण: .......त्पे श्रीमात्वं च चतुर्वेदाधिवनानि भवन्ति याचायामेति Trans. follows Narayana, but the earlier reading gives a simpler meaning. Malli and Visvesvara read श्रीमान्मालतिपदाः, like N. N says—श्रीमािः श्रीनािः भावितानि चाहितचरणां गच्छताति चरणाबाह्रनेन

1. The Palghat edition says that the verses are found in some mss. of Malli.

2. Jina says—श्रीमािः अश्वशोभामहािः माितानि चाहितानि पदी यसालाः (दमयान्ती)। कृतैणा याचायाम— श्रीमािः सर्गसहितवान महाभावितानि रविवानि त्यं दक्षे ह्रणार्ण प्रतापाकाण्डवाचारार्णि पदानि यसालाः तामू।
69. C.P. reads कार्मणणीन for काममणस्वीम which he gives as a variant.

77. C.P.'s explanation of the verse is different from that of Nārāyana—अहह्र हत्ति हें। तस्य हृदेश्या या विष्णुनाम्भी तर्थंशिण नदी न उस्तंपिणी। तस्यकि सम्भवे पढ़ी। उत्क्रम सप्तीतोषीला एवंविषा। न तस्य वैष्णव विनायितबृह वर्णान्तर गच्छित। तस्मादेव वर्णं समुद्रं। तथा विष्णुपुराणोऽवस्थ्रोऽहृदेश्या शान्ताभावादीनि सत सद्य भवयुक्तोऽस्मि। तेलि निर्देश वर्णं तु समुद्रं। नामस्तत्ता। प्रश्नावारता। पापं हरनि या। अनुतता शिक्षी चैव विपाव्या विविदा कमः। अतो युज्ञता चैव सत्ततस्तत्त्र निन्नमः। या विष्णुविनामी तर्थंशिणी तस्य हृदेश्या न उस्तंपिणी। कामपूर्व सप्तीतोषीला न अधिकाः किटु दृष्टोपासना। तथा व विष्णुपुराणी—तताः। पिपिन्त सदा हृद नदीद्रजनपदस्तले तें। अवस्थिताणि तेषा न चैवस्तपिणीविन्दाः॥। अस्यायमर्थः—ते जनपदः।....ता नदी। पिपिन्त। किमः। तदन्ति। तेषा वाच्यां न अवस्थिताः।। तेषांमर्थिति कर्मणि पढी। न हृदेश्याः सकाहार होमाः। न च तेषांस्वस्तपिणोऽहृदेश्याः। किंतु वाच्यां वाच्यां यावद्याममु लोकोपवेशः। अथ न श्रेष्ठं तर्थंशि लोकोपवेशनेऽउस्तंपिणी नाधिकाः। अत एव वाच्यांस्त्रथाम् लोकोपवेशसिद्धिः पदम्। तस्य विपाव्या जाता नवसरोजराजः। तस्य नेत्रोऽहृदेश्याः। नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि। तस्य नेत्रोऽहृदेश्याः। इत्यादि।

79. C.P. reads वेलावलाक्रमण for वेलावलाक्रमण—सरितामित्वः। तस्य समुद्रस्य परपारे या वेला परत्ते तस्य बद्देन आक्रमणेः विकर्मः। He mentions वेलावल as a variant.

80. Vidyā expounds गम्भीरम् thus—गम्भीरे विश्वासिव गुद्ध्यां रुपे यस्तो गम्भीरम्। गम्भीरे उदरमणे एवं अस्य रुपे न भावाभासिवेत् निन्दा।

3. The quotations from Vīṣṇupūrāṇa are from द्वितीयांश, chap. 4.

4. Ms. reads विन्दु:। Printed Text has द्रिङ्छ। The reading of the Vangavasī edition (अपसपिणि etc.) is incorrect.
92. C. P.—अश्ल राज्य: आसामसाधी वाभुं विद्यमानये नामा।: सिंह: पवयमान-करं न अभिययं अथि न वापि। तस: समिति: कामो भवानं तास्वत। तत्तवं एका चान्द्री हेमा नामाः अथापि अपमणधित। किमुता—वर्माली वायुलाः सदर्दा सिखित। किमुता—अवस्थायेऽतुष्वताः तिवि: युक्तः तिवान्नामा । अथावा पवयमानकल्पन्न! इति केशिप्रथमात्म। अभिस्थानपुरणाज्योति: शाक्षस्य न्तो पोवयमानकल्पन्त। तथावासंबवे कथिताराय—यवः पद्मावीिषुगाद्वित (7.107)। अस्त्या कल्ला दशं इति काल्याणाः। अतोद्योद्योहेतुं: तिथिधर्मावासा। तस्यां कल्लामात्रोपवन्नम्। परं न द्रश्यतेतिशथितानि:। पोवयवी कल्ला मूलभूता। तिथितं तस्या युक्तं विवेकायेष्वितायणुमतीवर्माप्रमुखयस्मिन:। पवयमान कल्ला बर्षेर्न्त। हसिन्ना व। तस्यां: केतुश्रकमा। यवः तिथिः एका चान्द्रकल्ला तथा अवस्थाय।। तत्ततः श्रीमाहाकालशिरसि:। एका चान्द्रकल्ला सदासित।। तत्ततः एकासां कठोरवचने महारं त्रित्य अवस्थाय।।

Vidyā says अवस्थायेऽहुः: यस्यिथियवासा चान्द्रकल्ले वा। आत्मोपद्वितिः बिशेषोपिः काथिकःमेकारः।

Other commentators think that the tithi in question is युक्त-प्रतियुद्धः। Viśvesvara remarks—शिष्य धि त्रितियपदिः नाथाये। यद्रामाणेऽऽपतिगुर्जरीऽसा विवेचने तस्या रतवी।

94. C. P., Vidyā, Isānadeva and Jina read कहुः: for कहुः। (Malli and N). Vidyā says कहुंतकरणः। कहुरित बहदः: परोक्षानांत्याय भास्तुमनोकर्षयात। Jina says भास्तुकिलितमि अवस्थये कहुः: अवझन अन्त्या प्रायःमात्। C. P. says कहुः: वितर्कयामात्। कहुरित विवेचने वितर्कितत्त्वाय प्रायःमात्। कहु वितर्के इत्यादि वहा अर्पणे इत्याय प्रायः कहुः। जातिके विविक्त:। अनुस्रविदे। C. P. remarks on शिष्यिकांचे वर्ष:—अद्वरे (अर्थमात्ये) इति तस्मिन्नवचने। प्रायःमात्रहुवचनं वा। अद्वरे अधिश्रेय सिथिा: विशिवा बहन्तः।

96. Most commentators read द्राधिन्न for the unusual द्राधिन्न given by Nārāyaṇa and explained as ईवधिक्षष। Vidyā says—मत्स्यालावस्य कामस्य द्राधिन्न ईव्यदारोपित:। बहायो भस्तुलस भासा कान्ना नोरमालितश्रुवम्। कामकानितिः: निरमुन्नेन नियते दस्यवन्तीश्चुरौरिच्।।

C. P. says ईव्यत अस्तित्वं श्रुक्। Jina says कामस्य द्राधिन्न:। ईव्यदारोपितो य:। नाय: वछुः: तस्य भासा कान्ना नोरमालितविने मुन्नेने प्रायः अर्थांतताम्।। कामकानूकानितिः:। दस्यवन्तीश्चुरौरिच्चुन्नेने विशिष्यते तस्यौपक्षिकेच्च।।

97. C. P. and Vidyā read सुमाहुसाये for……. सिन्धी। The latter says कौस्तो जन्मे—सुधामुन्ना अमुतोदकेन हल्ला साध्यातपमस्तास्विन सुधामुसाये।
In spite of the Palghat edition, Malli also seems to read नुषाधिवाच, for his explanation is अस्मावधिवाच.


Vidyā remarks on धमनि—धामनि एक एवं वर्धः संवृत दस्य्यम्। तथा रामायणे हृदयरकादे—हृदयरकादे लघुधमनियानाः।

101. Vidyā reads आदास्य for आदास्य—भूमि भूमि उद्देश्य: अस्त्यमादास्य एवं उद्देश्य: नाम आदास्य विद्याय वादस्य आवश्य:। आदास्य इति अस्त्यमादास्या।

C. P. refers to this reading, but he gives it as आदाश्य.

104. Jina takes मणि in the sense of मध्यान्त स्यायमोऽमिथ स’.

हृदय: Acc. to him, अस्त्य युपुराजः पाणी हत्ये मणि मध्यान्त पर्यः। कौराण मणिम्—उद्देश्य: मध्यान्त चातुः हत्ये हस्य मध्यातां एवं उद्देश्य: नाम आदास्य अस्त्यमादास्य वादस्य आवश्य:।

उद्देश्य: नाम आदास्य इति अस्त्यमादास्या।

C. P. refers to this reading, but he gives it as आदास्य.

115. C. P. reads नमेश्वरा, like N and Malli. Jina reads नमेश्वरा—धमनिवाच।

5. Ms. reads हृदयरकादः.
deva and Jina (Text) read नारेष्वर्या. Vidyā says हृदया दया एव खः: शंभु: पुरानविद्वत सदेव। आसेश्वर्या निजामिलयेण इति रेदगमिधमां च च्यामां नापत नापार्यत। बालकपेन मायां हला शंभु: हरोदेवी शंभी छ्या न भवति। कि तथी हृदया एव हरोद। मातिकी बिष्णुरा कतं यस्या: सा विभिन्नकुः यो शेषकुः-लस्या: कहांति हृदान्ति आलोक्य निरर्थ्या भविष्यनुः।लान्ति विलेख्य हृदया शंभु: हरोदेवलः। यदृ दस्यां भारान्ति स खः: संतारात्त्त्वाति संतारान्यित्वाति नोकां तत पुरी वारणीमहर्षि तत्सात्त्वा हृदया ब्रेहो हरोदेवलः। अन्त्यपुरुषुक्तकाम्यलिखितकारी।

Malli and Jina (Text) read आलोक्य for आलोक्य.

C. P. quotes here Bhāgavata 3. 12. 8-12—

स वै हरोदान्त देवाला पुरुषों मगवानं भवः।

नामानि कुः मे धात: भानानि न जगद्धुरोऽ॥

इति तथा वचः पाश्च मगवान परिपालया।

अन्याचाद्युदश बचास मा रोदीस्तु, करोमि ते ॥

नदरोदी: सुरसेष सोहेंग इव बालकः।

ततस्वामिज्जायति नासा खः इति प्रजा:॥

हरदिन्यायामुन्यांम बादुरुपमिकते महै।

सुर्यढुन्दरसपिव भानात्यां भुतानि ते ॥

मन्युमुम्मूहानासो महानं रिव भताचारः।

उद्रोठता भव: काः भाईसो हुततः॥

इति भोमाबन्चे तृतीयसन्न इद्वसाध्याति स्वामायमणिगमः।

117. N remarks अवतान्तीति इत्यदि मिलिकेत: कौमाराणं संज्ञा। Vidyā says तथा ज कौमारलुम्ब—अर्थात्मुर्जसाविष्टकोऽ।

C. P.—हे भीमोद्रासे नगरापुराण्या: पमुल्लमरीमेल मघाच्छी संतारे धाव:। जलवर: संतारी भवसशक्रस्य सामुज्य सकुंचन्त्वति। किमुसा नगरायमु—भूताना विशाखाचार्यानामिष्ठानेनासिंभिः। पर्यंत बहुः भमिपंतल्वर्त परमेश्वरस।। अवत अविमुखो भागातुम्बुर्वर्वभन्ने वर्तते। तत्तथ वाणिज्ये हिृदीताचार्यवृत्त्वादायद्वित्तमसुइं अभिमहिते इत्यत पदमारी-कारण वाणिज्यः। तथा शृंगिरि इमामहण्य। रत्नाग्रस्तस्तल्पामिष्ठाने मादते इत्यत अनुभवनि रज्जुः।। शारान्ध्रानुनि य भभामिष्टे।। अभि त्वा देव सक्तिरिवमिष्ठि।۔

6. Ms. इत्यदि...
127. C. P. remarks on तहस्तेदव्यः—तहस्तेदव्यः महात्स्वम् अवः—अवः: असां, नहुँतेन व विज्ञः, अवः: अवः: प्रस्तूतानि गतः:। चन्द्रसि व्रजः।।

129. C. P. explains the verse thus—

9. ‘सौ क मध्यन मध्यव व’ is a Kātantra rule (Nāmaprakarana, Pāda 3).
10. ‘नागानाथक’ 'lord of the serpents' seems to refer to Ananta or Śeṣa, the reputed author of the Mahābhāṣya. Cf. Notes 2. 95.
11. The reference is to Sarvavarman, the author of the Kātantra. Vijayānanda’s statement may be compared with the following remark found in Durgasīnha’s Tilākā on the rule: ‘सौ क मध्यव ’ चन्द्रस्केती योगविन्यमितिः भाषकरोऽहाध्ये। शास्त्रयोगसंबंधानुष्ठात्य महाभाषयप्रवतमले। तसां—भाष्याद्वाल्लाविनिदेशानि, शास्त्रीयवित्ततियतां व्रज इति व हस्त रत्ते। Saranadeva in his Durghaṭāvṛtti gives the same examples (भाष्याद्वाल्लाविनिदेशानि and शास्त्रीयवित्ततियतां) and remarks चन्द्रसि अष्टि कः कृष्ण, भाष्याय महुः स्नेन्न इति.'
C. P. here refers to the seventh chapter of the Chândogya Upaniṣad and summarises nearly the whole of it. This chapter gives the story of Nārada and Sanatkumāra, and propounds the nature of the Absolute as transcending all physical objects and mental processes such as water, light, ether, name, speech, mind and its functions, hope, strength and food. It will be seen that C. P. finds references to most of these in the verse, and accordingly explains certain words differently from the other commentators. Besides, in the passage from the Upaniṣad, unlike Śaṅkara, he explains श्रेष्ठ 'strength' and अञ्ज 'food' as air and earth respectively to suit his interpretation of the verse.

Vidyā says उपनिषद तिने शासन आशायूष्यो दिक्षरतान, अनेकान, प्रायमुचि। कान्तासपूर्वीनिमाहौ-तेजःतला विहिको मिलिब्रह्मविशिष्टमहतो देव: पारिवध्वा राजा अर्पि, भ्रातमिन्। एतेन विकृतयों न भवति अकरदेवयों न भवति देवराजयों न भवति इति तत्र मुचि। तथा दिष्ठाज: स्न्यत्समहण, etc. Isānadeva says the same thing.

Later commentators find in the verse a reference to the nine Dravyas of the Vaiṣeṣika system except the soul—earth, water, light, air, ether, time, space and mind. This interpretation is found in Malli, N and Jina. Malli, for instance, says उपनिषदसे तु सांनाना-नाकासाधितान। 'अनन्ते मुक्तमं शाम्' इसमः:। दिष्ठाज: कालधुनान। 'दिष्ठ
5. C. P., Jina (Text) and Malli read प्रमूहितं for प्रमूहितं found in Vidyā, Jina and N.

6. C. P., Vidyā and Jina read निपर्वतम् for न पीवतम् (Malli and N).

Trans. follows the following अन्वय-नक्षेरजिह्या—चन्द्रिका न पीयतात् नाम, अपितु पीयतम्. Malli differs—एतन्नुकंडनस्तकरसा नक्षेरसा जिह्या कुष्ठिदिपि न पीयतात् नाम पायविनुमशकैलाल. तथापि भवनुक्षुशाती तथाकुहरत्मना परिणछे नक्षेरसा कुष्ठी इमामेन्तुंकंडनस्तकरसा कि चिरे नायामयेः न पायवसे. चन्द्रिका च फ्रिमिति न पीयते फ्रिमिशेने न पायवीलकाल:। चामे: प्रह्वयासार्थं तव गतिविद्वेद्वादिना ज्ञारोफळकहः कालम्. “निगरणाचलनांभंवष्” इति चामेणिधि परस्परदिन्यागितमदाटम्ये-पद किन्तम्. C. P. remarks on आचामयः—

निगरणाचल्यं भव्यस्य आधमेन्द्रियेन चिन्तम्. तत्स्वरूपेण—ज्ञु:कुम्भकश्च आधमेन-रमोवहारावस्यस् अथिष्ठायसार्वं वापे वीरण्य धार्मिकस्य. अथवा धातुनाम् अधनेवर्षिमावात् न परस्परदाम्. अन्ये तु अन्तःसृष्टिमण्डलाशिबं तुरदो तत्तथात्। तत्तथात् ‘दुष्कुलोि ख्योि...’ निगरणेयादिना स्वाधिक्यं त्या परस्परदाम अथात्: ‘चिन्तच’ इत्यादिमण्डलाम्. शीर्षणमभिशेषम्. अतो निगरणाचलनां आधमेन्द्रियेन. कबितु “न पाद्यायमाृत्यमसागरसिद्धिकीर्ष्टितवदस्” इत्यत्व एव इत्यादिको निदित्वं:। इत्यत्व एव इत्यादिको निदित्वं:। तत्तथात् पादिव ‘घेट उपस्थतानां’—मिवुलम्। यथा धार्मिक्यं शिशुमहें समीची इति।

9. Vidyā, C. P. (Ms. A) and Jina (Text) read क्रोणिठि for क्रिणोति. Ms. C reads क्रिणोति. Jina remarks on क्रिणोति—शाक्तदायिनी-स्वामियाः तु अथवा धातुः पायवते। अत्याश्रयेयमेश्वराश्च शर्म्वेण्याश्च सत्ततिस्तिकलानाश्च प्रमोगात्यकारण शिप्लोकोतिः साधितम्। एवेष्ट च पशुः क्रिणोतिः सिद्ध। शाक्तदायिन्य—पुनः छात्रस्य अथ प्रयोग: भाषायां तु किंचि न पापोति तन्नस्ये क्रिणोतिप्रत्येको भाषायामसाब्धिः। क्रिणोतिः पाठे श्रुत हिन्यासामस्य प्रयोगे न काँधुपप्पतिः।

1. अनेकार्षीचादिः?
10. अन वीरस (वीरसस्रव 7) व आश्रमो नावकः तत्त्वपक्षर्वः निवेदितो
भयानकः गुरुः नायकोऽक्ष्मायमाधातीति भविष्यकेस्वर्णेन निवाहि:। यथा अपूणचरिते—
हमावो श्रवणवते पुरे पुर्वद्विषयः।
भविष्यते समुपर्यते धृताचरणी किरितिनः।

इति वीरभयानककोऽयोः एकाक्षालने विशेष एव तत्त्वपक्षहस्तस्थले भयानको निवेदिति: C. P.
सौधाक्रमेऽ पतापि— Vidya and Jina (Text) read तत्ते for नंते। Vidya says सौधाक्रमे पताकोहरितमांकारः वदू पतापरे पताकारणां ततः।
Vidyā mentions सौधाक्रमेऽ as a variant. C. P. and others read नंते।

22. अङ्कित्विति— C. P. says अङ्कित्विति श्रेयस्तत्तमः। शित आवरणे हुह। आत्मेप
दण्डपथस्येकक्रमवमः। कालापके (अस्व व्यक्तरणेपु च ए) अभाषयतती। Vidya
first says शित आवरणे श्रेयस्तत्तमः, but says at the end शिता बणेन श्रेयस्तत्तमाः।
N says ‘विन्दुः (विन्दुः acc. to Jina) श्रीक्षेण’ इल्लमाण्यतात् कर्मणि व इल्लमाण्यपदमः।
Dhātupātha and Kātantraṇaṁāla have शिता बणेन।

32. तदन्त्वकाररस्त्रकणा— C. P. says तस्य राज्य: अवभवने द्वोऽ हेणे: ततः।
कर्मिनिको तस्य: तरस्य राज्यं वस्या: सो तथा। N says तस्य अवभवने तद्विषित
र्था: तारानामतिविभाजनाँ तरस्याण इल्लमाण्यरणां राज्यं गतिविभायः। इव इल्लमाण्यतिकिरित
वर्णान्वितस्रवणांतः।

Vidyā reads तदन्त्वकाररस्त्रकणात् and connects it with कुण्यमवणपुप्प
—तारस्ती तत् दमयन्ती गृह्यमाण्यैव अववदृत्। कीर्त्येन तपस्यम्—कुण्यमवणैपुप्प: च
कालापके: रस्यां तस्यां तथा। तस्य दमयन्त्यां व अर्थेण गृह्यात। तथा गृह्य तारस्य कर्मिनिकायस्त
राज्यं राज्यम् अभ्यां तस्यां। यद्य कामाधोपि सनुः स न भ्रेते तत्व, कर्म गृह्ययेष राज्यम्
तस्यां तथा।

37. C. P. remarks on कुण्यम—कुण्यमि। विन्दुरिति कुण्यम। ‘नेमम्
नियमम्’ इति मम तत्वित। कालापाली यो त्रिविरूपः इति कुण्यम। इति तत्वित: वाचनपाल
—प्रधन्य एव शास्त्रकारणों मात्यकारणों ज्ञम्। तथा च शाश्वस्यायो ज्ञानमाणक्रमे
‘इति कुण्यम्, इति कुण्यम्’ किरिति कुण्यमाणात् एव तद्विषितप्रतिपादे सिद्धे ‘न तद्विषित’प्रतिप
वाचनपालनिपुष्टम् वयम्। .....मित्रम्।

38. C. P., Vidyā and Jina read इस्तेतरा for इस्तेतरः: (Malli and N.)

2. ‘सिद्धति: सिद्धति’ Pāṇini 3. 3. 88.

3. The reference is to the Kātantra rule इल्लमाण्यतिक्रिमिकृ तेन निधित्वान् (Kṛdvyṛtā, Pāda 5). The Vṛtti says इल्लमाण्यतिक्रिमिकृ, कर्णेन निधित्वान् इल्लमाण्यम्.
C. P.—

Vidyā explains this somewhat differently —... He explains the last two lines thus —... Malli reads द्रष्टेऽति: and connects it with इन्द्रुः; and does not take स्फटिकः to mean कैलास. He says असाक्षितुःस्य जलासिद्धिः द्रष्टेऽति:...
N who reads इसानेद्व एव यह निचरसिंहसिंहत्वः असी एव यह श्रीसिंहसिंहसिंह:

For the latter explanation see C. P. above.

56. C. P. says—

58. Malli on the second line—वशभदीयो वधभद्विदो वशसंस्यायिनिभूम।

62. All except N read वर्लोकम्, and वा for ने in the first half.
C. P. explains नवलक्षम twice—

आगमतू ऐत नवलक्षम नाम ताजाए गृही या अयाधिक जनपाभारणे न........त्या एवमन-बलोकायैऽ गृही हुताम। किम्भुतम नवलक्षम—सब तुहारे स्वर्णसरलक्षम आगमतूम।

Vidyā says वा अचा आहास स्वर्णसरलायांत नवलक्षम्युवजने गृही अनवलोक-नाम अधिनाय तृप्तितय कृत; त्या गृही हुताम।

65. तत्र करुणप्रतिकिम्बठम— C. P. says तत् किमु गृही किम्बठम गृही सामायथाधिक्यम। किम्बुना गृही किम्बठम गृही वा पशी।

Vidyā remarks on पवायं and अहुद्याद—किराहुप्रतिकिम्बठमेतथ्योष-यथा शुष्क: किम्बते शुष्कपरिपथिक किम्बते। शृङ्गस्तेनिम्न पवायं। अथवा पवायां शरणसयोक्तकिम्बतम अहुद्याद: किमु गृही हुदाहाय सन्धेह।

C. P. says पवायं: अभिधानात्मतम। किमु हृदयासिध्यो: पवायं सर्वानुवाद एकदेशानुवादानायात।

In the second line शरणप्रतिकिम्बठमेतथ्योष is explained by C. P. and N as शरणप्रतिकिम्बठमेतथ्योष: किम्बहस्य तयम सिद्धिभ्यम: शरणप्रतिकिम्बठम: किमु सिद्धिभ्यम किमु शरण-प्रतिकिम्बठमेतथ्योषः पवायः।

Vidyā reads श्रीगम्य 8 ‘lotus’ and says—शरणप्रतिकिम्बठमेतथ्योष: केलाधस्ताता सिद्धेच्छ वतृ श्रीगम्य तत् ते अथ निवासत्य तत् इहेतेन्द्रियत्युषादुरावल श्रीगम्य 8।

Vidyā’s reading is mentioned by इशानदेव: श्रीगम्य किम्बतम। श्रीगम्य 8।

66. Nārāyaṇa reads शुरुआत, though the N. S. ed. reads शुरुआत। Vidyā and Jina (Text) read ‘शुरुआत। For C. P. see below. Jina reads शुर—उत्रे: क्रामानुवादलेखिनिनाम: शुरुआत।

C. P.—

अध्याय करे: के: जैनतचिन्वय: न उक्तम् विचारित; अपि उक्तम् स्वरूपिन्। किम्भुतम्—निक्रियोप चक्रोप बुद्धन्वितानि प्रतिकिम्बठमेतथ्योष: किमु क्रामानि शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्योष: किमु सिद्धिभ्यम: शरणप्रतिकिम्बठमेतथ्यो�
71. C. P. points out the significance of unbarbed arrows—

कण्णधारा: करण: तथातिरिक्त ये आशुमा बाणा: तत: संयुतम् आज्ञेन वेयां तेषां भाव: तत: तां गहे: शरूपाणि: दुराक्षरवात: 


classic rendering: He explains the verse thus—संधार्युक्तम् आशुमा आज्ञेन वेयां तेषां भाव: तत: तां गहे: 

73. C. P., Vidyā and Malli read मिल्लपाप्रमुम्वूर्म for मिल्लपाप्रमुम्बूर्म. 

C. P. remarks—

प्रतापाद्यस्य रज: किल्लुधम्: वत्स: भवितिः व्याहित: 

C. P. explains the verse thus—क्रिय गुणकारणेत्र रश्यो या दिवां जैत्रयाना तत्समस्तं निर्देशं 

समस्तं पद्यत: तत: आज्ञाक्षरिणी एतस्य नासीरे अयपाने ये वाणिज्य रजातेश्वरे शररूपे जाता रजात: रज: अत: राज्यपाय: 

C. P. चतुर्दशिका द्वीपम् इत्यविषये बलात्: च चतुर्दशिका द्वीपम् इत्यविषये बलात्:
prāgya eva śvarūpam; tēnaś sāh mīlita yoguṣṭhaṃ mūrtām bāhūyāṃ tathāḥ abhāyām na āśīrveśaḥ. 
āpi tā kalāṃśaś ca āvarta īshāṃśe bhavanti tadbhāme śvarūpāṃ bāhūyāṃ bhavati.
śrūyāṃś ca nīlāṃśaś pāhātām.

76. Vidyā reads करङ for करुङ—स्वरुपवर्येवाहिनी स्वरुपःहलयः—

dhārika dhāri.

91. The metre is शारीचिकित्तिकित्तित consisting of 12 + 7 syllables. 
But in the first line the pause falls in the middle of a word—

मृदुक्ष्यां शारीचिकित्तिकित्तितिं विक्रमरे—पापाहितारि कमात. 

C. P. here remarks that in svaraṇī the ekavāde might be regarded either as forming
the last letter of the preceding word or as the first letter of the
word immediately following. He says "पूजनातवत् स्वरसंबधि कान्तिदेवि प्ररिद्विद्विदि कान्तिदेवि विधीयमानः कार्यत् पूजनातवत् कार्यत् प्ररिद्विद्विदि। 

Tathā pāhīmāṃ: स्वरषम्—अन्तादिवव इति ॥"

And: "स्वरसः प्ररिद्विद्विदि वहनमां तदस्यज्वालां तदादिवव् भवति ॥"

Cf. C. P. on 8, 105.

99. C. P. reads जवयेत: for जवज्जैः.

102. C. P. असौ कार्यं सवां सवर्यासं पुरोहितो वहो महान्। अवचं वाप्ते: समुद्रोधच 

हदो वात्रकु:। यत: पाण्डुरे वसुविन्नत:। किम्बुतम्—त्यक्षात्मिनं विलंकुम्। 

केन पाण्डुरम—हस्यवली एव पलिते तेन तथा। तावान अविश्वे वैविशां पविण्य वहिः 

भाल्लू श्यत स सत। 

पुनः: किम्बुतं:—वद्या बदरीप्रमुखं दोषोत्त्वा मन्त्रेराववायण 

तदादिवद्वर्तकाचे मध्ये प्रविष्टत्वा कलितं: अवगाढः। 

तथा न आगमः—

शालो विगुणं पादनिनामनपे नाविकाम। 

हदो तेजोनसुवर्यो साल्य्यो बदरीकाद्विधाम ॥

शालिका समाप्तवर्यो चम्ववृत्तिः द्वारे। 

अन्तावहमुहे मध्ये निःश्वेत:हितिष्ठिकाम। ॥

9. 6. 1. 85. Kāśikā says एका: पूजनातवर्येवाहिनी अवधमेकावेषो विधीयः स पूर्वयां

न्तवद्वे भवति प्ररिद्विद्विद्वे भवति।

10. The portions within inverted commas are cited almost verbatim from 

Halāyudha's commentary on Piṅgala (chap. 6). Ms. reads तद्भुमदृश्यतात् तद्धि

tadābhavatī

11. C साल्य्योन्दराद्विधाम्

12. A निःश्वेत्येदिद्वष्ठिष्ठिकाम्
Vidyā's explanation is different, and more lucid. दमनयत्वी श्याकोपयै दासार्थितां स्थितिविकताम् अभृत भवार। दमनयती अतिशक्तिकारका शुभेवर्त्। स्वयं भोजनमहान् किरु महान् भोजनमहान्। तथातः तत्साधनमहान् किरु महान् भोजनमहान्। गङ्गानी स्वयं भोजनमहान् किरु महान् भोजनमहान्।
Trans. follows N who says—

सा मै श्रीकुशः सूर्यतापपरिपायमुद्रिताः कोपेति:— सत्य रहस्यार्जितः कमः
तस्य बुद्धि अनेकं भास्व बुद्धि नंते विवेचनार्थ व्याख्यार्थमिलापुरुषमृत्त दृश्याः
नं नि मृत्युम् जातेिति भावः।। स्वसुमाध्याच्याः च नाफः।।

111. C. P., Vidyā and Jina read आहादामुनिपः for आनन्दवकु न्दिपः (Mallı and N.). They read also तत्तत्त्वकारीबाबवते जनार्ज for तत्तत्त्वकारीभवनाजनाय found in Mallı and N.

Vidyā, Mallı and Jina (Text) read तत्तत्त्वकारीबाबवते found in C. P., N and Jina. Vidyā says तत्तत्त्वकारीभवनाजनाय for तत्तत्त्वकारीभवनाजनाय.

C. P. and Jina read नायान्तः for साम्यान्तः. Jina says तस्य सम्बन्धानि चतुरः: अमान, नैष्क्षण, सलनवपेत्याः अलंकारः नामान् शकादिनः र्थाय पाठु मनाकृ स्ववापि नवुरा नामूनः।। नामान्तिति स्थाने साम्यान्तिति पाठे साम्यान् सलनवपेत्यान्.

Vidyā reads माल्यां like Mallı and N.

C. P. on the last two lines—

आहादामुनिपि चिमीव्य निमितां दुसुरं गाता परमोक्तवः याता। अत एषे तेषी
नामान्तः अलंकारिकाबाबे जनाय सलनवपे पातालकपुआः आति दथती। अबाबा
तत्तत्त्वकारीकैत तत्तत्त्व आहादामुनिपि: तत्तत्त्व अलंकारिकाबाबे जनाय नल्लुवाय
पातालकपुआः आति दथती। बोधंसिद्धित्वसः साक्षाति स पातालकपुाः पृथिवि
तत्तत्त्वकारीबाबे जानेयति पाठातारपम्। अन्ये तु तत्तत्त्वकारिकति, साम्यान्तिति, तत्र
चालंकारीबाबे इति पनुं: कामुद्यष्या यथा तत्तवान् सत्यं अर्थं अलंकारात् इति साम्यान्
इति सादस्यां यातः... तत्र समायां अलंकाराएवं रूपेिमाघिति व्ययाच्छे।१५।

CANTO XIII

5. The verse केशोमुसतामुदुः... is not found in C. P., Vidyā, Jina and Isānadeva.

26. C. P. says—

इह वाणी अनेकनुलालवत्माः अनेकादविियाः शाहीव यता। तस्यः संति न क्षेत्यतु
मा छिन्नाः। वर्ष बेठर्नापूर्वयोः। ज्ञात। अभेदिका समाना इत्यर्द्रोः। यद्याक्षिल अभेदिका
अभेदनविशेसाः कृतार्तकार्थि सा अनेकनुलालश्याविभेदावलिताः यताः न मिन्ति (?) न

15. Ms. is corrupt here. Several emendations have been made.
चिनलिः। तथा इष्टपि महेड़त्रायेन्द्रनामसबलिः सा चिनलिः। परम् अत्र किंचे यत 
दस्यन्ती प्रति नभेचे जलेपैरे न दुःखन तात्र अवघेषन्त्र अविचनलताः। या हि एकत्र न 
चिनलिः सा अवरुप कर्थं चिनलिः हि ति विरोणामास्:। विरोणापरिहारस्तु पूर्वा हि 
कर्षयामासिः इलयः।।

अथवा व्याख्यातात्तरम्। इत्य वाणी दस्यन्ती प्रति अनेकनालस्यस्यां शाक्तालात्तरम्। 
अनेकनालस्य साधारणवक्ती सति किं न विषयातु, अथि तु इति नवादु परे यत नभेचे 
अत्तरे न दस्यन्ती प्रति दाः तुः तुः तुः अवघेषन्त्र अत्र चिनमाः। मनोष्ठ वर्णं किंवते वर्णं 
किंवते इशुमोरिः पुत्रमेव भैसेत् अनेकश्रुवा शाक्त श्वेतवात्रिः इलयः चिनमाः। अथवा नभेचे 
बातिष्य- 
परिचारक यथा प्रत्यर्थ भावमपि प्रभावः: (हि) तथा मुखमभवत्।। जलेपैरे परिहुक्तस्य 
कालात् कालमभे न अथवाप्रभावः तत्पर्यः।।

34. देव: परिनिदुप्य नैण्याराजगर्हाः। 
निर्देशस्य न किमु निर्देशस्य मार्हलाः। 
नार्थं नरह: काल तांत्रिमन्त्रालाभो 
वणेनमुलुकासि वर: क्तर: परस्ते।।

C. P. says—इदंप्रेण—

हे बिदुप्य नैण्याराजगर्हाः। प्रश्वोलसिः प्रति:। अपि तु स्वर्यः। किमुलताः। देव: स्वर्यं 
किङ्गा त्रिकोणात्। किमु न निर्देशस्य, अथि निर्देशस्य एव इलयः। यशोधरवः मार्हलाः 
न निर्देशस्य। अथि नामो न भवमत्त। किङ्गु तथा नवादु: आवण्या नवादु। आभासात इलयः।। 
किमुलताः।—वणेन: अतिश्रुवातेति। महर्षीयो यथा तथा स: अतिश्रुवा:। बात्तद्व एनात्त उज्ज्वाः 
से तथा अथि अथि दो: पर: शालुषेव।

अस्मिप्रेण—

एव: अथि देवो दीपिताः। भराजगर्हाः भराजगर्हाः य: अधि: मेध: तत्स्य गाय 
नेवालाभाः अथि तद्दुः मनोधे न न निर्देशस्य वैभवा देशान्तर: प्रभावः। तद्व अथि 
परि: आभासाः दिच।।। ततो भवमा किमु हि प्रेते न निर्देशस्य। अभि गलाव न 
वणेनालाभाः।।। अधि पूर्वकायो नववन्यान्तराः बैक्क हि प्रेते नववन्यमात्तिः।।

अथि तद्व न नर: किमु अनल: वाहि:। अतिश्रुवाः अतिश्रुवाः नाम: नृत्व: 
चाभासाः दीपिताः। वणेनालाभाः तद्वस्त्र पर: अथि: क्तर: पर इल:। किमुशाव: प्रेते।।

C. P. says here that, in निर्देशस्य न किमु न निर्देशस्य भवमा, some 
connect the हि of निर्देशस्य with निर्देशस्य on the strength of the 
in व्यवहिताम् (Pāṇini 1. 4. 82) which allows the use of the 
Upasarga apart from the verb in the Vedic language; the च, 

1. Ms. नलेम्।
acc. to them, is meant to cover classical Sanskrit also. In this
case, the form is निर्मिति. C. P. says किन्तु ममवा न निर्मिति निर्मिति:
समेतान्यां दिन दिन मभवि।

तमया—
एषं देवं बोद्धनारं, पतिः दश्युणिष्ठा: किन्तु अपितु मभवे। तेन
कारणे भरताया असंधुनुकेन धम्मराजगला निनांव नित्येक्षा किन्तु प्रशे मभवा न
शिष्ये। अथ न नलं: अपितु हन: जता प्रणिं दशि युक्ति प्रति धर्मश धम्मका
इति युस्मां कालस्य रूपम्। खुद तदा (तदः) अति महत्त: अनस्य प्रणावः नागः।
नमस्य जीविताध्विर्दैल्यात्। यथेतम्य उद्दितस्य ततं: तेन परं: कतरो वरः के
पानीः ततति ततं: कतरो वरो वरण।

गुरुपः—
एष धरताया धराया धुविष्ठा सतं धरताय धुविष्ठाज्ञतमः अनुप्रादि तस्य गति:
उदङ्कके तस्य उदङ्कहकायाः: पतिः न, अपितु पतिरेत्। जीवितः उदङ्कके
ड़ुबागः। अथवा एष जग्गा धतो धतां स चाही अज्ञ नारायणवः तस्य गति:
प्रथम गमनम् आकार उदङ्कके धरताया गति: तस्य न पतिः। अपितु गति:।
दानान्त, देवस्। तथा धस्तः आपो नारा
इति गोकायां आपो व नारसुरः। ता यदियान्तबः पूर्वः तेन नारायणः: स्पूत:।
निर्मित्यं किन्तु न निर्मिति नित्येक्षा, न शिष्ये न ( किम्।)

न अर्थः नकः किन्तु: वरण।। किन्तु—-तव हेतो: अतिमहति नलस्य आमा
स्त्री स:। अथो तदा अतिमहान्, अलाभो विविधात्,[ अकारो विविधानकः। वेधमें
खजसि वर: कतर: सुखः किन्तु पत्र् देशे धिष्टमिल्याः।

गुरुपः—
एष नलस्य रजस्य तस्य गति: भरते देवस् देवोऽयुक्तः किन्तु न निर्मिति तथा
कस्मात् (न) शिष्ये भवस्य नास्थान्। नैष्कराजो गति: सस्त्राः सा तस्य इति
भवस्येति पदविशेष्यां वा। न पुरुषोऽवः नत: नाम्। तवातितमहान् अलाभो बंदि एनमुखस्य। वरः
कतरः पर: तेष न केका इत्याः। अर्थे विद्यान्त्योऽवः। वेधाः अस्य शोकायाः।

36. सामुर्ग प्रकारं न प्रकारं त तां
ताकामपि सिमि न पममोकोटितमागे।
भद्रां देवो नित्यधराराधिष्ठिताः मताना-
महीतलो इव हजरतरशे पोकः।।

Vidyā reads श्रामः for श्रामोः. He reads also स्फारसरे for स्फारसरे, but in an alternative explanation he interprets the verse according to the latter reading. The reading स्फारसरे (Ms. स्फारसरे: ) is found also in the Text accompanying the Ms. of Vidyā used by me. Vidyā explains the verse thus—सा दमन्ती नित्यधराराध्विष्ठिती नर्मेवरील्ये
C. P. also reads प्राणयुम् for सापयुम्, but his explanation is different— निघारारुः नूः: पक्षचुतुष्टेव व्यास्यानेन ताः प्राणुः न प्रस्वच्छित सति पथमकोटिमात्रेश्वर खस्तश्वयामचार्याः तत्दादि: शस्तिविस्मितविपर्ययीपिण्यः प्राणुः न दैवः। यथा लोकः मानसं प्रविक्ति सति सल्लत्राक्षी कृंडततल्लितः अः न चतुः। कृत्वा कालम् प्रविक्ति सति। ।

केतिल्यो व्यासारे—लोकः निगरारुः शस्त्र्विस्मितविपर्ययीपिण्यः प्राणुः न दैवः। कृत्वा कालम् प्रविक्ति सति।
The following interpretation of the verse is found in Ms. B for which see Introduction—sa damśata niṣṭhākrāvastī talaḥsita naḥṣṭārādi anibhaye sahīḥaṃ viśeṣaṃ sādhu-sukhaṃ ucyate sādhuindersaṃ na dēte na bharat. k azt—pāγuṣuṭhaye indriyāhī ca tāḥāḥ na pāγchātyā nā dṛṣṭi nātāṃ. kēdeṣa pāγuṣuṭhaye—tataḥpāγhaṃ viśeṣaṃ kēna bāḥṣaṃ sañcayī te teṣāḥ kāye. k azt—pāγuṣuṭhaye saṣaṭsāḥ pāγhaṃ sañcayī te sañcayī te yataḥ pāγuṣuṭhaye—tataḥpāγhaṃ viśeṣaṃ kēna bāḥṣaṃ sañcayī te kēdeṣa pāγuṣuṭhaye—tataḥpāγhaṃ viśeṣaṃ kēna bāḥṣaṃ sañcayī te teṣāḥ kāye.

The following interpretation of the verse is found in Ms. B for which see Introduction—sa damśata niṣṭhākrāvastī talaḥsita naḥṣṭārādi anibhaye sahīḥaṃ viśeṣaṃ sādhu-sukhaṃ ucyate sādhuindersaṃ na dēte na bharat. k azt—pāγuṣuṭhaye indriyāhī ca tāḥāḥ na pāγchātyā nā dṛṣṭi nātāṃ. kēdeṣa pāγuṣuṭhaye—tataḥpāγhaṃ viśeṣaṃ kēna bāḥṣaṃ sañcayī te teṣāḥ kāye. k azt—pāγuṣuṭhaye indriyāhī ca tāḥāḥ na pāγchātyā nā dṛṣṭi nātāṃ. kēdeṣa pāγuṣuṭhaye—tataḥpāγhaṃ viśeṣaṃ kēna bāḥṣaṃ sañcayī te teṣāḥ kāye. k azt—pāγuṣuṭhaye indriyāhī ca tāḥāḥ na pāγchātyā nā dṛṣṭi nātāṃ. kēdeṣa pāγuṣuṭhaye—tataḥpāγhaṃ viśeṣaṃ kēna bāḥṣaṃ sañcayī te teṣāḥ kāye.
CANTO XIV

6. C. P., Vidyā and Jina read न वा कै: for नवोऽधिनिः—कैवः सबौः: न आनवः अपित शरैः।

10. C. P. and Vidyā read समाया for समाया.

C. P.—

अथवा याः यथा गाथा खऽदुः निषिद्धेत येन येन अर्मने इन्द्राणिः श्रेष्ठ परिवर्तिने न तथा प्रति समायः संबद्धार्थः तत् तद् गाथा तद्नेन तस्मात् इत्यदेः: सकारात्म अनेन अनकानिः ताः अवशेषं तस्मात् बिस्ते भेदम् इतःश्रियम् व्यतिरेकः प्रति संदर्भे समाय इत्यमभः। यथा इत्यदेः न नेन य समायाः ताः इतःश्रियमंग्नि केवले सस्माया। इत्यम् इतःश्रियमंग्नि प्रत्येके गाथाम् एकत्रि:कालेः दमन्ती स्मृतवति। तस्मात् परिषद्यातुमानेन नस्ते श्रातः।

11. C. P. and Vidyā read दासा इव for आशा इव।

C. P.—यथा गाथा अवश्याकर्ष्यविजयपापसः इत्यावाक्षतः दिशा प्रतिवतालं अयोऽसः। कुः—प्रतिलोक्यालम् एकौक्तिं। एका गाथा एकत्रिं लोकवाते वतंते, दिशोद्विं इथव वतंते। ता नक्षत्रित्वं उक्ता अथ आत्मा एकंक्रत लोकवाते संख्या: तथा शाला आसन्नः।
12. Vidyā and Jina (Text) read सहाजःनेत्र for समाजःनेत्र. C. P. has the latter reading, like N, but he reads the verse after verse 13 (निषिद्ध शेषम् etc.), and attributes the words to Damayantī. He reads also शेषा: for संपा and explains the verse thus—

वा गाथा 'कि ते भवति:' (13. 31) इत्यादि बाषिनां बरणेन (समा) समाना वासिन्य। तथा अधानिरपाणिना इत्यादि समा, 'अधाविजस्वयः'— (13. 28) इत्यादि।

यथानेत्र समा, 'वधाण्डम्'— (13. 30) इत्यादि। अधानेत्र समा, 'केशमुनि'— (13. 29)

इत्यादि तथा ज्ञातसत्यः, तानेत्र गाथामतिरिलनां नल्लस मिलितां भेने ज्ञातसत्यां अभस।

शेषा: सर्वः पूर्व गाथा अनल्लस नल्लथिरिलन इत्यादि: विशेषाय मेलव योक्ता:।

27. C. P., Vidyā and Jina read शिल्म for शिल्मम्.

31. " " " " बितीश्चते वशिण्डुं न मेषयियि for न दीयते वशिण्डु ममापी।

38. " " " " अदेविताम् for अदेवितम्।

39. " " " " वेमलयियम् for वेमलयियम्।

All except N read खुदुम् with short द।

41. " " " " कत्मीचिती for कथमीचिती।

44. C. P., Vidyā and Jina (Text) read शेषं तु हन्तुं किमियय्य पति कथम् for शेषं तु कं हन्तुं किमियय्य पति।

58. C. P.—

तस्य श्रीवाक्षितं मात्ये राजा द्वारिपि न्यासमिति न्यासमुष्म इव आर्या। कुतः—

रागात। यत्: हस्तम् अम्मु जतं तत्र प्रतिविभिविव। नल्लस्य सुपस्य अश्शोः तत्

प्राम्बं मात्यस्य अत्मपूष्म अत्मपूष्म अम्मु जतं तत्। कविविःश्योरंनयं—सैत्यतो-

रेव श्रीवाक्षितकविता। अतमस्य—राजा द्वारः: न्यासमिति न्यासमुष्म। स्थिरवि श्री

पुनःसिंहते। तथा प्रतिविभ्वति न बस्तु अर्थंक्रियाविकालभावात् उपस्मकः न शाक्यते।

नल्लस्य पुनरंस्योः मात्रः प्रतिविभ्वता। अतात् प्राम्बंश्वद्व: 

स्वयं अम्मु: तत्र यत् मुखते। तद् न्यासमुष्म सिंहति तत्र मात्येश्वद्व: प्रक्षः: कविना।

सनमात्यं तत्। धारणार्थम् न तु उपभोग: न्यासमयः ...प्रतिक्रियाविवः अनुभोशयस्यताः

न्यासस्मूत्त्वा दमयन्ति प्रासील्वश्यार्थंक्रियाकारिल्वात्।
Vidyā and Jina read राज्ञा for राजाम्. Vidyā explains the verse thus—

माये माला दत्तभु:। हरिकृष्णः। तत्र प्रतिविच्छ तत्तित्वे यथा तत्तत्वा आर्तये। उदेशस्ते—राज्ञ मत्वेन दत्तभु: नेत्रयोगमये गानसुस्मरणे न्यास्ते निःस्मरे। न स्वेतवर्जये न उपस्ये। कुमारे मये। स: किल तत्र। पिण्डित तत्र तथा मध्यमालम्बे। ‘प्रालम्बुमुकलम्ब स्वाते।’

Jina’s explanation is a variation of above, but he mentions and explains the reading राजाम् also.

62. C. P.—

तथा स प्रवरे दशः। इत्रविवशे आयर्न। यं प्रवरम् अनिपुषाकाम कृपा सत्त्वे वरे अर्ने पुरुषकार। तत्तथ वैज्ञानकाम अनिपुषाकाम पृवतिधिरिति प्रवर:। एवम्प्रेष्यामि। किम्बु: (विषादे)—गोत्रसन्न अनुकूलतेन भवे। उदेशस्ते—तथा गोत्रसन्न प्रतिकृतयास्तिद्वितौ। तत:। गोत्रश्च:। अत्यमानश्च।। गोत्रानुभवतुलक्तनेन विवाहो मन्त्रित प्रवरणां व। अহं गोत्रसन्नुलक्त: प्रतिकृत:। तत: प्रवरानुकूल: विवाहो मन्त्रित।। अत:। प्रवरे पुरुषकार। अस्मातन्माविभाय। विवाहो इति समारणत।

Vidyā’s explanation is different. He does not take प्रवर to mean ‘the founder of a gotra’. He says तथा दमक्ष्या स प्रवरे दशः। स कष्टिलाः गोत्रानुभवतुल क्षर्न आचू:। प्रवरो दशः। वरे सत्त्वे विषय सत्त्वे मन्त्रित पुरुषकारो बृहत:। गोत्रानुभवतुल किम्। शाच्यश्चलेन उदेशस्ते। विवाहो उपयमे.
Vidyā's explanation, as amplified by Jina, is the correct one. Pravara was a companion of Indra (see Vocabulary), and he had come with the latter to the Svayaṃvara festival. He had been invisible, but was now seen by Damayanti. As, however, the word 'pravara' means 'the oldest member or founder of a gotra', it is suggested by means of puns that Indra had brought a Pravara sage to make up for his lack of a gotra, without which it was impossible to marry. Indra being a god had, of course, no gotra; besides, he was called गोत्रज which at first sight means 'the enemy of a gotra or ancestral family', though the word gotra is here taken to mean 'mountain'. But the first meaning is also applicable to Indra. See Vocabulary under गोत्रज.

68. C. P. and Vidyā read ब्राह्मणेयायात्त. for ब्राह्मणभुयेयायात्त. C (Text) also reads ब्राह्मण.

Vidyā remarks—सहिष्ठितीयः ब्राह्मणेयेयात्त. अस्यार्थः—ब्राह्मणपी एकाकी नोपेरात्त नमच्छेत अपूर्व तह द्वितीयेय सहायेय करेते सहिष्ठितीयः सहायः ब्राह्मणपी ब्रजेद्विधीयः। आलम्बन्तरः प्रामाणिकम्। ब्राह्मणपी इति अपि विकटः।

88. The verse is variously explained. C. P.'s explanation is the best—कामे अर्थे वायायसं प्रथमम् अर्था ओकरेण तथा मा मकरेण ओकरेण—लखः। यतः हर्ष द्वितीयेय हित्यारेश मृत्यु सति द्वितीयेय ओकरेण दक्षिणाधिकपि मूलम् प्रातं भगवधिषेष्यं भवति श्रद्धावचकम्। कृमितः—उभयकारसः ओकराधिश्च एकस्माणु.
The verse contains in a veiled form the formula ओम् हृ ओम्, called the चिन्तामणिमन्त्र. The epithets are applied by some to both भगवद्गृहेऽयं रूपम् and मन्त्रम्, while Sarasvatī's मन्त्र is sometimes identified with the अर्थार्थार्थरूप form of Siva, because it represents the mystic nature of that form. Vidvā's explanation is in this respect more lucid than that of Nārāyaṇā. ० न नरस्ते नल तत् भगवद्गृहेऽयं महाइश्वरवर्णम् रूपम् में मम मन्त्रममनवमिसि स्मर चिन्तय। N says—यदृः भगवति न मंगावथ भगवन्ति पारसीपरमेश्वरी अस्मिष्ये यथा। यद्य—भगवन्त्वद्-वाच्यमर्नरार्थरूपम्.

1. C. P. construes हर्मम as ह्र + अर् = ह्र, रू + अर् = रू, मू + अर् = मू, ह्र + अर् = य्र। By omitting the अs we get हृम्।

2. N also says सेन्त्रम् इठ इद्युष तामाया सह वर्मानम्। इरकरण अर्थार्थरूप व युक्तम। तथा सकलं गलं अनुसरितसनहितं। सेन्त्रम्, इरकार्विन्दुरतमिति वा।
Vidyā goes on to say कीर्तिम्—हर्मम् इत्रसहस्यम् इवतरसहितम्।
अथवा हुकारेक्षमयम्। अथवा हुकरस वनस्प व साम्भवः।
सह इत्ततुष्णे चतुर्वशेऽन्ति विधिष्ठैः। तत्र कीर्तिम्—अन्यं कार्यत
नानादेशोपाधिम्। इवतरसहितम्। तत्र निराकारो नीहापस्वक्षम्।
नैव शिबभीमय मन्न्य कार्यवाहित निराकारवलात। तत्र निद्रामिलात्—नैव सकलं समस्त
सीमाशुभम्। इशाकारं दिलेष्वषं मन्न्य। हुकसम्—उपस्धारकेण ध्यानोगतास्तत पृथक
पुष्पकारणेण युक्ततीवभाषय। यतस वामायं अध्यमः पर्वती तेष्वी बिधते। अतैव अर्थः
हुष्य बिधा अर्थं च पुरुस्सेवते दिलेष्वषं मन्न्य। समस्त विद्यासम् आकारवाहितोपेते
हुकम् तुतीयं व्यथं नास्तीत्वं। यदुर्धः व्यस्यन्—
’’व वज्रकार्यसोरेषाम्’’ विशालितं पदय जगद्धाः
’’’
हुस्तलोकन् हि कान्तोऽस्र, परमेनिन्चुडः खडु दर्पणे न।
मन्न्यस्य व्यय्यान्ते—सत्त्ववर्षं विख्या मन्न्य। उमावार्यासरणात् अहर्द्यायोगाद
सकलं समस्त मन्न्यं अचर्यालयस्य जानातीत्वं। अथवा सकल्मुखः (रूपम्) इशामिनाय।
कार्यसहितमवलात्—यथा अध्यमः मा कार्यम् प्रणवेण युक्ता
अर्थं वामायं देवीं वार्य। वामायं व्यषनोपाधिम् इशमिनायुख्य।
अथवा हुकारेक्षमय निद्रामिलात्। तद्र्त पर्यम्यवोरे हुकसम् मन्न्य। अथैव वामायं
संबंधं स्रषः प्रसिद्धो द्वीपभावः। भो पुष्यं तं मन्न्यं अचर्यासरणात् अव।
स मन्न्यस्य तत् जिद्यतु निष्यवलात्। अत्रामाष्टेः शेषाकारं। शिखरिणोऽ

Nārāyaṇa construes अवामायं as अध्यमः (पुष्पोत्स) अवा अमा
or मा (तथा उपस्थिताः) अवा अमा or मा (प्रणवद्यंसप्तितायः). अवा is
titudes of अा, and अमा or मा that of अम or मा.

CANTO XV

11. C. P.—स ततो विद्यमानं नियत्वत्तुल्लभवं: स नले पुष्ठारः आङम्यां
बभूए। यथा रवः: नवजाय: निवशासनं तपन्धरीपदामानस्य। किमुतुत्तुष्णे तान्त्रकः
कुक्कुटस वाखः देव स तथा। “कीर्तिमुक्तिमयमयस्य” इति मुदी स्तो “अमायं:
वामायणसंपीतिमयसं सक्तम्।” अमा काल्हरणम्। तत्र न “हुष्य आप्थुपुष्पते
लिष्टिः” इति अमालवर्त्ते “कुक्कुटसयोगे” इति काल्हरणसं प्रायः। “हुष्य विमोक्ती
सध्य—” “इति हुष्य नक्षल इति प्रलहारेण शुष्क: अप्रयोगे “अप्रयोगे” “अम्मायमबः
कुक्कुटसयोगे” इति कुक्कुटसयोगे वर्मि इतिहासमालयः। काल्पके तु एकमेव पदं
परस्परपदेशवात्।

3. Ms. reads भावितम् which violates the metre.
12. तदालेखनदानपञ्जितत—तत्स दस्यत्ता आलेखनदाने उदरतनकरणे पञ्जितता
दक्ष: C. P. तदा विनाशलिने कावित आलेखनसन सुविधे: दाने चवलने तत्स पञ्जितता
Vidyā. तदा कावित स्थाने लेखनादेने पञ्जित सामाजिकविद्वत्तमणि पञ्जितता। चतुर्विकसित–
पाण्य हर्मशास्त्रादित्विधित तत्त्वादिपतिः ततस दाने आलेखनकरणे कुलाऽ N. आलेखने हरिद्रवा
मिलिक्रिया तत्त्वादिपतिः लालनाविद्वत्तम Išānadeva.

16. C. P., Jina, Išānadeva and N read अमानामानमदविशिष्टवाच्यमहतीति।
N. says अन्दरे मुरारजा/विचित्रविशिष्टवा इदंपारुपानयते अमानामपरिवृत्त यथा तथा
उपर्युक्तत। Vidyā reads अमानामदविशिष्टत स चावुते—अमाने नाराहिते यथा
व्यावस्थालिकक्षमा च स विकसिती च महुरे श्रव्दे नारकश्रव्यः। C. P. refers
to this reading.

22. This verse (पुरा प्रभावा त्) is a variation of verse 21, and
not found in C. P., Vidyā, Išānadeva and Jina (Text).

31. C. P.— तदा तरसं फाले तस्या: कुटिल गुंडक्रिया अपित: कश्चक्षा
कुपलोऽ: पुष्पसुकलः तो वसुमां जहास्, ता कविक्षत्क्रिया महुरोऽ नगराः गता सती वल्लभस
हलन कुटिल गुंडक्रिया अपितः। किंभुता—चन्दराणीमः महुरा कुटिल। तार्किकाया
आपदने महुराः इवदावनमणि कृद्वता महुरस्ते तापहारानेन वल्लभेण वमुना उषा, यति
वक्ष्याल्प मां सिज तपस्तो दुः। यदा वसुमा नामना तदा हलन आकुष्य कुदावने
हलितः इति श्रीविन्युपराणः (5. 25)।

34. Išānadeva says तत मुक्षिमाविद्वत फङ्कः इति रोके। विस्तिर्यने हि
सूर्यपुरः सरे अपेक्षा कृमिनस्ते।

35. Trans. follows N’s अन्य—कान्तीकविनानीतमणण: रहितमा सा (कान्ती
रेखथलया) सवदित:। विनाशसवरण:। किमु भार्जि, वल्लभेन्। N. remarks सरा
तनांगमाननेन सद्येष्ठायात्तारानितंतमणणकिमिप्रेभे नेत्रप्रानि नीतीहतो न जन्मः।
Išānadeva says कामाद्रिष्टिर्विद्विद्विधित्वत्तकाशभीष्येण युक्तः कान्तीरेखार्यकारात्तमानम
दिल्लाञ्चः।

Vidyā explains the verse thus—कान्तीकविकारात्ते एव नीतिमण्ण:। तस्य
रहितमानाकिरणेन अच्छे:। काजः: सार्वतिरमणीयवल्लभित्त:। आलाध्यः। किमु न भार्जि किमु न
rकितः।। अन्तः कृप्याराम्युक्ता इत्येक्षः।। कृद्वत्कारात्तानितमणणः:। पुनःसरः वारस्यां
नेत्रप्राने थापतीतः वल्लभीर्षितस्य संप्रदयः।। धार्मिकोत्पातः अन्तःकालालिमः। कामक्षेत्रितः।। अन्तः
कृद्वत्कारात्तानितमणणः।। अन्तः रहितमानाराजितिः। वचनार्थश्चाक्षिकप्रत्येकतत्त्वानना
सहस्त्रानन्तस्य चतुर्दशकारः।। अपालालितः इति नेत्रसोभवेच्छन्तिर्नितिमणणीयमः।

40. C. P., Vidyā and Jina read चापाण्याद्यकृमेते for किमुक-
कामुंकोदिरे।
C. P.—विद्मंचुण्या: अव्यात्तसिकाया: मणीमहः मणीनां तेजस्वदेव वापस्ये पलाशकुठमलं कृंदत्तलावां धनुः। तद्र उद्दीता नेत्रोल्लेवेन वापस्यस्यूंति: संघारं यस्य स तथा एवविशं: सन्न समां परं केवलं नरं लघुर्वे वेध्यं अव्यकता। अव्यक्तं कार्याभिनेव। अव्यक्तं तेनिनावानवार्तम्। N says अव्यात्तसिकाप्रेयेन अव्यक्तक्षणापि अतिसिनिधिः सुचारुनाथः। अव्यक्तमप्रवोधः। युक्त हत्सम तर्कणात् समां। Acc. to Vidyā, (मणीमहः:) एव वापस्यालोक्षमः पर्यन्त किषुक्षुमां तत्स्मान्। परसुकुठं लघुयं। नाल एव रमणीयवचव्यपदवीमालमं नान्यः इत्थविचव्यावामालिकः। परशुरमार्ग जीवितम्। उद्दीता उद्दीता नेत्रोल्लेवं एव बापस्यस्यूंति: सर्वार्थार्थो यस्य सः। N says नेत्रोल्लेवानं नौवीयवधावानं बापसाभी यस्य एवविशं:। Jina remarks…… कुमल इति ध्वनिमे कवानानावाटे सर्वविशेषणापेक्षे योक्तमाः। This is Ṣāṅadeva’s reading.

41. C. P.— परसुकुठं लघुयं इति ध्वनिमे कवानानावाटे सर्वविशेषणापेक्षे योक्तमाः।
N says ध्वनिमे कवानानावाटे सर्वविशेषणापेक्षे योक्तमाः।

42. C. P.—वयस्यां सर्वैं मैथी कुड़ते परिप्रेयायां अव्यक्ति दण्डः। स्वाधीननाते: अभ्याः कुड़ताभ्यां अभिन्नून मूर्तयः। समवयाः: संवेदनाः: भूमितिः मने दौस्युरं पुरं अव्यक्ति।
Vidyā and Ṣāṅadeva read दौस्युरी and दुरूर्. Jina (Text) reads दौस्युरी, and Jina (comm.) दौस्युरी and दुरूर् (also दुरूर्). N who reads दौस्युरी and दुरूर् says ' शुद्धविश्वायां वद्यमेव दौस्युरी दुरूर्'। तदात्

1. Cf. Jina—(मणीमहः:) तदस्य वच्च चापिमूर्तं बत्त न्यायमलकर्मां किषुक्षुमिकाः
तत्स्मां। कालक्रमाः एव चापि कार्यवतैः कुमलयवोपादमाः।
52. C. P., Vidyā and Jina read निवासिन्य.  
58. C. P., Vidyā, Iśānadeva and Jina read अवायक्ष्य.  
61. C. P., Vidyā, Iśānadeva and Jina read अबायस्यमय.  

67. C. P., Vidyā, Iśānadeva and Jina (Text) read गद्यतत्त्व for विधयतत्त्व and पप्पर यस्तत्त्व, for अपूर्वसत्त्व. Jina (comm.) also reads पप्पर यस्तत्त्व. Vidyā says—स तस्य नक्षत्र ध्वजः समुद्रायेत समुद्रेष्ठ वर्गायेत। यह मुद्रा अनुवाक्यकेष्व तस्य समुद्रस्य गच्छे। अथ जीवाधिकृतम्-समुद्रायेत सागरायेत समुद्रश्रेणियो भूपमेलं। अथ कीमयो भूजः समुद्रवेदित सागरमाह। इत्यादि।  

75. C. P.—क्यापि श्रीया हारे: धृत्रा क्षण उत्सवे स्त्राज्ञोष्कण धाांनां वामने कृतम्। क्षमान:—अच्छानन्द क्षणे विपुःपु विघ्नाय भून्तनात्। क्षमाहः—करस्य हस्तस्य। क्षमासः—जवात्म उद्धस्य उदास्यस्य। क्षमान: श्रीया—सखीनेन दर्ष्यमानाया।  

78. गिनः इति क्ष्यामिष्ये क्रियापदे आयमेपदम् हस्तोन्तरस्यामिष्ये। सुवेधे अवि-वादिरस्त्यामेपद उपस्वाध्यायमिष्ये विरास्ताव्ये कर्मसंज्ञा। क्षेत्रभाषाय मात्रे नामस्यामेपदम्। आयमेपदामावे च कर्मार्कामावे। यथा—“स्वे हि दर्श्यान्ति ते परेण का” इति क्षन्ति (18. 49)।  

89. For the महाज्येश्वी festival see Vocabulary sub voce.

2. Iśānadeva quotes this from व्यवहारसार.  
3. The verse occurs in कोष्ठीप्रकी. Calcutta ed. reads—राशिवय डान्त्यालिामाना कष्माद्विकृतीयम्: सुनात। उभयस्थिति खंडिते केन्द्रमसंज्ञाकोष्ठीम्। See also Vocabulary under दौर्घरी. 
90. C. P.—�न्तः अवसानः अभिशिष्कृतस्य शत्सारः नले वैद्य्यः विपुलो गोद्युगमार्गस्य कल्मातः द्रश्यायां तीमाः निर्मायिन्
सौमयम्य निग्रापदे। कैः—तस्य अनुरा:ग्या सौमय्यम् वा
इतवान निग्रापानि वानि हृतानि। अथवा ‘‘मेरेष्यथे इत्यम्’’ इति
निपाततानि इतानि अन्तिमाः परिभाषा:भि: नन्दसौमय्युः कालितम्।
किंच आस्माकारः नरेन्द्रनुपस्या दमयन्ति तस्या सुभंगताया। सम्भूतोऽग्नि
देवेन्द्रस्य अरण्येऽपि प्रसारितस्य व ज्ञाती इन्द्राणि तस्या
विबाहिताः द्रुता अविशेषः। आशीवर्धनरम्यर्सा सैव लक्षके
प्रतिमूर्तिः धोः। कल्मातः नर्युतसाधनोऽपि। दमयन्तः
सौमय्युः शास्त्रीः दत्त:-
मिनय्यः। कल्मातःभायाभारतिः वा धावः।

Jina, like C. P., reads आशीर्विण्य: for आशीर्विण्य:. Vidyā reads आशी:-
स्तुतिः। (आशीवर्धनुः स्तुतिः:।) Jina remarks आशी:स्तुतिःस्तुतिः पाठ आशिःएव
सलाल्यः स्तुतिः।। Isānadeva and Jina (Text) have this reading.

92. C. P., Vidyā, Isānadeva and Jina (Text) read सतः: (विश-
मायाः। Jina (comm.) and N read सतः: (मछलः। N says (आनन्दः)
नन्दननेनमिन्नायाः शर्वदीर्घः वा दिनयं नन्दननेनसमापे श्रवतम:......
उदयवेलविभिष्याः गृहतः उदयवेलस्यसिद्धिः।

Vidyā says कुञ्जिकैः: पदार्तः: पदार्तायाः: सन्दर्भः: दोरो स तस्य
(नभोः। In the case of the moon, he takes कुञ्जिकैः in the sense of
पदार्तः or हिदुः and remarks: कुञ्जिकैः माणिके हिदुः च। Jina also
takes it to mean हिदुः when applied to the rays of the moon.
He quotes Hemacandra (Anekārthasaṅgīraha 4. 139, 140)—कुञ्जिकैः:
पदार्तः मुकुर्माहिन्नेश्वरः।। दूःरायः हिदुः मुक्ते।

The commentators do not connect नन्दन with the moon. In
the Trans. I have taken it to mean ‘air’ in the case of the moon (see
Footnote to Trans.). Mythology, however, attributes a chariot to
the moon as well, so that Nala journeying in a chariot to his bride’s
home is compared to the Moon travelling in his chariot to the
pleasure hill of the East bordering on the Nandana garden
dनन्दन: बालिकयोऽशनेरीः। शतक्तुद्वारिकादिः यत: गृहत: इद्योऽविष्णु। For the Moon’s
chariot see Vocabulary under नन्दन।

4. Acc. to N, शानातः or अर्धकरणातः। Acc. to Vidyā, मधवान्।

5. Cf. Siddhānta-Kaumudi—इत्यत छन्ददाधीण:। संपवादितम्। अभिविभिन्तम् यावान।
अन्यन्त्र तु विदिताः।}

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13. C. P., Vidyā and Jina read उदकेश्वरीने for उदकेश्वरीने. C. P. says—स नत: अपितं मृगपक्ष यदृच्छिकत्वतः प्रमाणं उदकेश्वरीने उत्तरकाले इति तत्र बिचारं व्याख्यात। यदृच्छिकतत्त्व नत: भौमिजाय अर्थगृहाकाले पास्यत: सन्: तदनेन मृगपक्षमिषएन पुष्पाविच्छिन्न महत्तवार्थमहते।

Vidyā says उदकेश्वरीने उत्तरकल्ला। मृगपक्षमाला हि ममोत्सरपित मृगमान संभविप्रभेदित विचारित्वात्। यत: सन्तान् इति। N says तदुदकेश्वरं विचारात् फलस्वात............बुधवादिविचारिणे लोकावेद्यत तत्रतस्मृत्वं व्याख्यात।

20. Jina reads शास्त्रनिष्ठितं for शास्त्रनिष्ठितं—शास्त्रेण शास्त्रां सन्तानं निर्याविष्कारणं शास्त्रतत्त्वं वा नितरं धीतं धारा शास्त्रनिष्ठितंधारा। He remarks शास्त्रनिष्ठितं पाठवितः। शास्त्रेण इति तत्तुर्वर्तित्वं शास्त्र:। अग्राशिकोण:। 'शास्त्रस्तु विचारः कथा' इति हैमः। 'शास्त्रे प्रक्षणे शास्त्रेण: परमाण्य शास्त्रतत्त्वं चेष्टायुगदिशिति। 'शास्त्रे मायेनुस्त्रे कथने कथातुरे चेष्टित शस्यवर्षे। 'शास्त्रेण सारांतोले कथा कथने कथाकारे' इति अधिपः। 'शास्त्रेन प्रक्षणे' इति हैमः।

22. C. P., Vidyā and Jina read अस्ते for अस्ते।

C. P. explains the verse thus—सवा: शास्त्रविविधायक: अन्य सभृंगी उद्योगपति: भूमिकर्षेन विरुद्धत: शास्त्रविविधायक: उद्योगपति:—राज्यमिनितः शास्त्रतत्त्वं रूपायनं पत्रवाही कस्तक्रितेश्वरा देवकालं एव ते देव अधि कश शास्त्रविविधायक: दश्यारस्ते इति। अन्योपिष्टीस्वरूपाय: राज्यमिनित: दश्यारस्ते इति।

33. C. P., Vidyā and Jina read अस्ते for अस्ते।

44. C. P., Vidyā and Jina (Text) read अस्ते for अस्ते।

C. P.—परमधर्मरूपोऽवित्साद्वाकारः महोत्सवताः कस्यं स्वाध्यायेऽपि अस्ते।

45. C. P., Vidyā and Jina read अस्ते for अस्ते।

C. P.—अमूल्यतन्त्रस्मृतं पार्थिवत: पुरोपक्ष्यत: अविचि अविचि अस्ते।

62. C. P., Vidyā and Jina (Text) read अस्ते for अस्ते।

N remarks अस्ते for अस्ते।

Jina also says—स्वाध्यायेऽविचित्रितं पुष्पाविच्छिन्नमहत्त्वार्थमहते।
63. C. P., Vidyā and Jina read चेठ.... for चेठि...

67. This verse ("पूर्व विनीतः") is not found in C. P., Vidyā and Jina. In the ms. of Jina the text of the verse has been added in the margin. N remarks अर्थ खोफ़: दक्षिणः.

74. C. P. and Vidyā read भित्तम for दिस्तम. C. P. says भित्त खत्र प्रकुण् पृष्ठ सुदूर अर्थ पवातु दाह्वायिः.

79. 'कोणेण कूरे---', N says अर्थ खोफ़: शेपकः. It is not explained by C. P., Vidyā and Jina

95. C. P. Vidyā and Jina (Text) read सिरया कृत्त तया for सिरयापि कित तया, and पुलिच्छलले for पुलिच्छलले.

98. It is not clear what the subject of राजः is. Acc. to Nārāyaṇa, तत्तु, राजः. By तत्तु he understands तत्तु पुरोविक दक्षिणतिरिक्त व्यञ्जनम्—

श्रीरवते: पुष्पकथितसमायांविभिन्नांकाले: पक्षांविभिन्न: अनवन्तु तत्तु..... व्यञ्जनम् राजः.

Vidyā takes दलोदरम् (दिस्तम्) as the subject, but his meaning is not very clear. Nārāyaṇa does not connect दलोदरम् with the banquet at all. Acc. to him, तत्तु (i.e. व्यञ्जनम्) दलोदर श्रीततळादिपञ्जनमध्यमम् राजः.

Jina’s explanation seems to be the right one. He takes दलोदरम् as the subject and explains it as referring to a kind of consecration—

तत्तु दलोदर (दिस्तम्) नागवीणमध्यम उदरे मधे यस्य (तत्तु) गोधूमवृणीवपुष्पिततिरिक्तलोकांस्योगपीपितसत्कविकाळेव: पर्र विभिन्न निमित्तम् वैकर्णशास्त्रातीरि राजः

श्रीरवते: पुष्पकथितसमायांविभिन्नांकाले: पक्षांविभिन्न: अनवन्तु तत्तु..... व्यञ्जनम् राजः.

श्रीरवते: पुष्पकथितसमायांविभिन्नांकाले: पक्षांविभिन्न: अनवन्तु तत्तु..... व्यञ्जनम् राजः.

श्रीरवते: पुष्पकथितसमायांविभिन्नांकाले: पक्षांविभिन्न: अनवन्तु तत्तु..... व्यञ्जनम् राजः.

C. P. also takes दलोदरम् as the subject of राजः, but his explanation of the word is different. He says—अस्त्रां पुराणां दलोदरे माजनमध्ये श्रीरवते: पक्षांविभिन्नरूढः सत्र राजः. उत्तेजकः—वैसास्विन्यान्ती समातीलिया गृहराजिक्याः पुष्पकथितसमायांविभिन्नांकाले: पक्षांविभिन्न: अनवन्तु तत्तु..... व्यञ्जनम् राजः. निमित्तम् वैकर्णशास्त्रातीरि राजः.

‘बाल: पाकः: विषुविद्विम्’ इति हैमः। पकः हुपच्छ पाकः, पकः वैकर्णशास्त्राय इत्यतं पाकः।
किलरका बहुमुख अन्यथा समस्याती समासितिचिन्त्वत पदाकाराः। वहाँनि पातकेन रजिदतानि
बहावणि न। तथा तद्दृशाणानार्ते किलेनुमिस्यां समागतिः। यतोम्यथ मोचेनि। ।

Iśānadeva says तद्दृशां झरकर्मभूणिं घुंडां द्रोहदर्शी पत्रमध्ये दुर्गमार्गेण जवरुलक्षु
राज। भोजवसविेवतुं यस्मातृ समासितिचिन्याः छक्काकहत्वा आचार्यभित्तिवत्व आधित्यिनि।

99. C. P. and Vidyā read अविवारी (उद्देशे) for अविवारी (पानपात्रे)।
102. C. P. remarks उद्देशे तत्सां भेदिततजाने पद्धतिर्मित्वेत्र विद्येशिचिन्तितश्चा: शास्त्रयासाः।
122. C. P., Vidyā and Jina read पश्चाद्ये for प्रायाम्।

C. P. says द्यां नलग्नमनमार्गिणां पश्चाद्ये। 'पादप्राप्तामेक्षकः
श्रेष्ठ: ' इतिवदसः। 'कालावतिवेदो द्यु ' भेद्वित्वप्राप्तामेक: श्रेष्ठः' इतिवदसः।

Vidyā reads ससार for मदारःससारा श्रीचा मालाविक्येत्रं तद्वेवभूतूत्तरं तोरणेन
वस्यः्श्रेष्ठः। सः।

125. C. P., Vidyā and Jina (Comm.) read अमुन्ताः—मुनि
विद्वरिणामयां जात्तेन उपसः, Jina (Text) and N read स्वहताः—स्वविविषिक्षिताते
उपसः।

129. Jina reads लाजावाजामाजः (कुमुदहस्ति:), like N, and remarks—
लाजा स्वरत्वालयं: तेऽस्मां श्वरां च भजेन इति शकुनपारस विकृतां लाजाणां
श्रृहितवेष्टदेशात्तीयां च कुमुदशाहितम्। लाजा न भविता किंतु पुण्यश्रवयः इवः। लाजाजैति
पाठे (C. P.) लाजार्जु मृत्तकालितां महतिः इति तदनंतरताः इवः। अस्मिन्पाठे
kumudhasthitam abhitva eva. लाजाजैति लाजाणां अस्मि दीर्घतत्व महति तत्तादीर्घी
तदनंतरता इति च। ब्रजेवेतिपाठे प्रहसिद्धात्तक श्रविक्षेत्रणां समस्येनाम। Vidyā reads
लाजावतः.............

130. C. P. points out the force of इवः। नान्के गन्थु प्रणीतविलेखः—
किल इवश्वपेति इति सूचयति यद्य मन्तुप्रमाणो नान्कि।

CANTO XVII

23. C. P., Vidyā, Iśānadeva and Jina read विज्ञापन for
विज्ञापनाः।

26. C. P., Vidyā, Iśānadeva and Jina (Text) agree in reading निःस्वात्तः for निःस्वात्तः found in N. Acc. to Pt. Śivadatta, Malli also
reads निःस्वानः।

28. C. P. reads गाय्तिकेष्वे पद्वेते.
C. P.—वो लेखक: सांभू हिंदीयेत सदा यथा एवंकिषोदमि जिहां यहु अवलम्बते। किं फल्मु—तस्मां जिहां यदूपेते पदेने याच्चाच्चत्रे ख्याताच्छायामिनितमु आच्छाओ भूमा विशेषतिमितयथ। महाभाबुत्रकाल्याणु अन्तर्भाँक:। पाठव इति पाठे पाठे यदूपेते पदेने आचार्यकमिनितमु। किमण्डम्—याच्चाच्चत्रे प्रवर्धानाच्छायाराय।

Jina (Text and Comm.) reads याच्चाच्चत्रे पाठेवे। Jina says तस्मां जिहां यदूपायः अध्यायः प्रावर्धानाच्छायः सम्भविष्य यथास्त्रियकोस्य पाठा पाठवं प्रौढीके तस्मां पाठे गुढ़स्य विक्रमितम्। Isānadeva says the same thing, but he reads याच्चाच्चत्रेवे।

Vidyā reads याच्चाच्चत्रे पाठवोदिनितमु एवं स्वतः याच्चाच्चत्रे प्रवर्धानाच्छायः वाक्यायः तस्मां जिहां यदूपायः कमानाम्येवो गोविन्दत इलवेयः। तथा तस्मां जिहां यदूपायः यथा अर्धेत्व चन्द्रमनितमु पाठवः सामयेम्। नामायः चाहृतरसायेव वर्त्तीयः।

N reads याच्चाच्चत्रे पाठेवे—तस्मां जिहां याच्चाच्चत्रे प्रवर्धानाच्छायः विप्रतहस्तेवे पाठव पद्दल्लिस्ये याच्चाच्चत्रे प्रवर्धानाच्छायः किन्नरस्ये आचार्येके गुढ़मनितमु।

37. यथा अध्यायः इति विद्यालयित्वानां वाक्यं प्रवर्धानाच्छायास्य तथा अस्ति येन व्यालास्य ग्यायामां स्याल्लास्य प्रवर्धानाच्छायास्य ग्यायास्य। यथा श्रीरतिपि तस्मादिर्द्वाति C. P.

Vidyā adds तस्मात् का तथा यथा यथोदितः कामाला कामाग् विलीलितो वजित उत्तरः कुत इलवः। N says विलीलितो बदत। लक्ष इलवः।

38. C. P.—केनापि बोधिसत्वशे वैद्वेदमप्रकृतिः जाते प्रातुभूतं यत्र लोकिः गहि सोपि महाप्रामालिकः। सर्वेण अर्धस्कारिणेन हेतुना जगहिस्मीपिरे श्रणिकं जगदे प्रतिखः। किमयम्—नदमेहिताय। वेदिन हि सर्वेण विद्वदिहलोकाचरकादिके कमापूर्वादिके वाची-कित्यते। तथाय प्रयोगः। विस्तरं श्रणिकं सर्ववनं यथा वर्णिकं न द्वैतं सत। यथा द्वैतिव्यायाम्य। यथा द्वैतं तत्र श्रणिकं वथा प्रदीपं। सर्ववनं तस्मात् श्रणिकम्। सर्ववनं-किमकारित्वम्। बावरं बासानां व्यास्य: प्रक्षणिपिता च। यथा, बहुतं तत्र श्रणिकम्। सन्तनवेंद्री भवती इति तथेऽ मते।

Vidyā says केनापि सर्वेण हेतुना कस्यापि प्राणिन: कारणेन।

Jina says—केनापि बोधिसत्वशे जिनमहारकेन वैद्वेदान्त मम रहस्यं तस्म यथेऽ यथा भवते भवते। यत्र यथा, सर्वेण हेतुना सच्चाच्छायान्त साध्येन सत् तत् तत् क्षणिकं यथा जात्तत: सन्तथाय भवति इलविद्यापेन ज्ञात् अस्थिरं सर्वस्मितं क्षणिकं ज्ञात। तथाहि घटं: क्षणिकं। सर्ववनं अर्धस्कारिणेन। यत्र क्षणिकं न सन्तथाय तत्र अर्धस्कारिणेन भवितं यथा खुल्लयम्। एवं चानित्यरोपनं विद्विन सर्वेण हेतुना सर्वस्त्रियं ज्ञ्यत: क्षणिकं सर्ववनं तस्मान्तत: क्षणिकं सर्ववनं, संबन्धम् उपयोगकालस्य एकपाधकरणस्यावधायं अंशितिनिर्यितानां विषिनिषिद्धानां निराक्रमत्या शुद्धीमाप्रामालिकायं भूत। इलवः।
40. C. P.—इसी नामी श्रीधर सुभस्तिसमेत यज्ञ इलादिज्ञातिचरणां० अरोहमान। जाति दृष्टियत। यज्ञ यसा एकादश एकेकृतिपिन्हत। पितृत: बैंसतो इटुड़मातृवायरूखणा मातृबार्त यज्ञ बैंसतो बैंसतारणमास। तस्य: श्रीसद स्वज त्योहार पिन्हत: श्रीराम त्योहार पिन्हत: एवं दृष्टियत। श्रीपिन्हत: श्रीपिन्हत: वीपायण विध्विषापम्। तत्त्वसन्तुकुलदीपतबृक्षिप्यते। केवलु दृष्टियत: त्योहार पिन्हत: श्रीदृष्टि साबिन्ध्यायत। तत्संस्कार द्रष्टानं वाक्यम् अनन्तानं कुलानं डौप्यावि अन्तोषा व्यभिचारायर्देहिता जाति: स्वात। सा का जातिजन्त। न कामीति माय:। तस्मायालश्यिनां डौप्यति माय:।

41. C. P. reads काम शाख्ष्यमतम् and gives कामशाख्ष्यमतम् found in N as a variant. He says—जनमोहनं न अस्त्रहिति न शाख्यं कहते। काम नामितें संसर्गां दुःखां द्रष्टवत्म। कामशाख्यित पाथ कामेन द्रष्टवत्म। अर्था किमभूति (जनन) कामशाख्यम् द्रष्टवतीर्थं यस्य तस्य। कामेन रहितमिल्य:। अर्था कामार्थं निहित चर्यमिल्यस्य व्यक्ति यस्य। व्यक्ति: श्रीसम्बन्धने दुःखां दुःखां दृष्टिनिर्मिते। Vidyā says मोहे न कामस्य स्वरूप स्वातां कामी श्रीपिन्हत: यस्मिन्ति ज्ञनं तत्र। मुद्देन: कामस्त्रय सरस्य स्मर्तमं च कामनां परिप्रेयम्यं बुधुवभावानां च कामनर्तिताय:।

Malli and Jina (Text) read कामशाख्ष्यमिल्यं ज्ञात।

N says कामये न खार: फलम्। तेन शाख्यं रहितमेकादश्यापासाधितं यस्य मदनेन कुला श्रीमिति निष्णूलां नर्त: यस्य वा।

44. C. P. and Jina (Text) read मह: for श्राह:। C. P. says येव यो गुहारं युपुक्ष्यमसं: गुप्तार्थं दृष्टिपिन्हतं निष्णूलं आर्थिकं महत्तेजः।।

51. C. P.—नृत्यव्याप्तिनामरूपानु गहारदीनाममबालं कापिन न दृष्टम्। ययो व्याख्या बुद्धिलक्षणमेते। तस्माद चार्यावृत्तां दुःखितं:। अत एकैयम्य व्याख्या चन्द्रा:। तत: सामुखविचे उतनस्तिः अस्मृतिः न उपस्थितिः आदर्श्याः एव। तथाचार्यनु—नर्त्तित्वार्तित्वाभुवेदुत्कान्ततिवत्कान्ततिवत्वम्। ऐतिहासिकहितां पर्यायनार्थावृत्तां निग्रहतञ्च:। चन्द्राविविद्यावृहम् कं तथाचार्यसीवायम्।।

52. C. P., Jina (Text) and C (Text) read कं तत्त्वमवर्तमानं for कं तत्त्वावर्तमानं।

C. P.—ननु सुभस्तिसपूतिव्याख्यावे श्रीकिरुविपन्नायं श्रीमनीविद्रमहारक्षामात्रम्यूति-किश्चिद्विदन्तात्विशेषन्तिः भावायां अव्र भावायां वर्णाश्चार्याः उपयोगक्षयिष्ठ नर्त्तित्वार्तित्वा वायाः पारंपरितावृत्ताः आदिद्वारे एव। यस्मिन् कं तत्त्वमानं अस्मीति भी। अहमिति दुःखित:। तत्र दृष्टि: दृष्टि: यो गुहारं दृष्टिपिन्हताम् नर्त्तित्वार्तित्वाभुवेदुत्कान्ततिवत्कान्ततिवत्वम्। यथासमयाः कं तत्त्वमानं अस्मीति भी:। तथातिरित्यज्ञानासैिकं एव दृष्टि: अस्मीति भी:। तथातिरित्यज्ञानासैिकं एव दृष्टि: अस्मीति भी:।

1. This portion is not found in B.
60. C. P. — वद्धे वेद वलिकानाथाभिस्मितो न श्रीमुदिरकरणां, प्राचीन्यविधिरस्तप प्राचीन्यतिमोहिनी स विद्यामित्रस्य।
वामानानाथाय जगत्त्वन्नाथाय नाथाय नाथाय वहनान्याय।
यस्य विद्यामित्रस्य विद्यामित्रस्य।

3. The reading is uncertain. Ms. has आलोपीप्रो. Cf. N — सवैयंपि चेतो विद्यें प्रत्येकपक्कात्मकं॥

4. Mimāṃsāsūtras 1. 3. 3. 4.
Jina says, "sātvat śṛutiṁ ētvand abhāyānāṁ śāntasāvānāṁ śrīśāntāśāntāṁ. Jina says, "śṛutiṁ ētvand abhāyānāṁ śāntasāvānāṁ śrīśāntāśāntāṁ.

Vidyā and Isānādeva read, "śṛutiṁ ētvand abhāyānāṁ śāntasāvānāṁ śrīśāntāśāntāṁ. Vidyā and Isānādeva read, "śṛutiṁ ētvand abhāyānāṁ śāntasāvānāṁ śrīśāntāśāntāṁ.

Nārāyaṇa's interpretation of śṛutiṁ as elephants tied to or as high as sacrificial posts is incorrect. C. P.'s interpretation based on the Mimāṃsāśūtras is the correct one. śṛutiṁ is a kind of sacrificial cloth (see Vocabulary). There is a Smṛti text which

5. Somanātha in his comm. on Śastraśāpikā 1. 3. 3. 4 says, "śṛutiṁ ētvand abhāyānāṁ śāntasāvānāṁ śrīśāntāśāntāṁ. Somanātha in his comm. on Śastraśāpikā 1. 3. 3. 4 says, "śṛutiṁ ētvand abhāyānāṁ śāntasāvānāṁ śrīśāntāśāntāṁ.


7. B śṛutiṁ: B śṛutiṁ:
says that this cloth is to be given to the officiating priest. Usually Smriti injunctions are regarded as authoritative, because they are based on Vedic texts extant or lost (in the latter case, the existence of such texts is to be inferred). But in the present case the Smriti injunction was clearly introduced by some greedy priest in his desire to have the cloth, and the relevant Vedic text, even if it existed, must be regarded as an interpolation. Thus the injunction in question is not valid. The Cārvāka here ridicules the inconsistency in regarding the Veda as of the highest authority and rejecting certain of its dicta as interpolations.

66. This verse (‘न प्रात: किला—') is not found in C. P., Vidyā and Īśānadeva. The verse is included in my Ms. of Īśānadeva, but the scribe remarks अर्थ श्रेष्ठो माध्ये माति, मूलप्रतिवेदनातो।

75. C. P.—अपेश्वरप्रख्तितोऽस्य इति वैशेषिकाणां मुक्ति खण्ड्यात्। यो गोतमः क्षणादः सचेतसां इति मुख्ये विशालतयाय पाण्डरकाप्रजायथैः शाख्यपूर्वे क्षत्वान्। तेतदेव मने निर्मणोऽजो अस्माय, आदर्शायाः अत्रुः: मुखायत्थ अस्तस्य; संयोगाः। ततः शक्तार्थ्यानम अयावतिकी कु-शौकितसिंहोऽस्य इति तत्क्रियांतः यथा विभुवीय यूष्य साज्ञीय तथेऽत अयो इतिश्रृष्टोऽस्य मोतमः पर्यते। य: सहस्राणां निवेदतां मुक्तिमां। Vidyā remarks तथायथ “तथासरीरं कृष सत्यं प्रधानिङ्गेऽ(मुखुः:के) न स्पष्टत:,” अतः विशालप्रस्तावः इत्यथा तस्मां मूर्तिरित्य मध्यब्रह्मिकविद्यार्थस्याः।।

79. C. P.—केषां नैणः विद्वद्यावधिकरणां अनुसरणस्य न साधनाः। तौ कुष्टी—अन्योन्यं परस्परं व्यतिरेकं विनिमयेन उत्तरवत्तमः। विनिमये न गतिक्रिया,’ इत्यं इत्यादिना हिंदीनेव वातावरणां अमृतेन वैद्यक्षेत्राः। अतः—तत्क्रिया अप्रतिष्ठितं साम्यार्थी। सर्वसंस्कृतो समतताः। तत्क्रिया साधनां अतः समधोपयोगे। अतः—तत्क्रिया तत्क्रिया साम्यार्थी प्रसंस्कृतो मात्रायमाणि 1111—सत्प्रतिष्ठितं। वश्यं सत्प्रतिष्ठाः हेतुः—प्रमाणं हृदानात्मकताः। For सत्प्रतिष्ठा see Appendix I.

Vidyā reads मत्रीनाम for मत्रानाम and says—अयुमानानादिप्रमाणेन इवरूपस्य स व किमानदयान्य इति निराकस्तुमिदमाह। केषां पूर्विणां संविनिभीनां मत्रानां अनुमानानादिप्रमाणायमाणि न सत्यं न स्थितं अयो तु सर्वसंस्कृतो अस्मानाम्। अतः—तत्क्रिया तत्क्रिया साम्यार्थी। शास्त्रं अध्यायं परस्परं 8. Chāndogya Upaniṣad 8.12.1. Cited also in Śastraṇidipikā (Tarakapāda) in connection with the Mīmāṁsā view of salvation.
क्यतिष्ठतः पञ्चमम् खण्डयताम्। दश्यान्तमहे—सतशतिष्ठवत्। यथा साह्यं वतन्ति सवं संदेह नासुतुप्तः। नैाथावकाशं वतन्ति असुनुप्तः। तस्मात् तकाशत्रिष्ठा सांवः ततथ मतशीतामाशामायमेव। अनोकमल्लवः। Jina remarks—मतानाम-प्रामाये दश्यान्तमहे—सतशतिष्ठवत् सवं प्रतिष्ठो विरहेन्द्रावतःहो हेतुवः नदं माने सतशतिष्ठवत् विपरीतार्थवतसः सामवेकवक्षमानान्तरसिद्धस्यं। यथा शाश्वोऽनिन्यं द्रुत-लवः सामवेकवक्षमानान्तरसिद्धस्यं। विश्वसः निलः। ब्यतिशमानः सति ज्ञानवतः। शब्दवतः निरववचनामानेति मीमांः। अव यथा इन्द्रितः प्रमाणवतसः एकसः अन्यां अन्यां तथा मतानामभी विनियोगस्य सामान-तत्त्वो न कामसः शाश्वसः सवमेव। तस्मात् प्रवृत्तप्रणामः। सवीकारः सवास्मानिः। प्रमाणवतः शाश्वसः सवमेव। समस्त निरक्षामात्रतिः।

86. C. P.—हे नातिक ब्रह्मादेवं महायोगिनीमुः परिश्रतू सतीरू भजं स्वायतः वा असक्षीणां अन्तराण। अहं संवोधनेन। जातेवं अलोकेन न प्रमाणः। अनयां अन्यन्तरार्ण। अभिमुक्षः सः अततेन न भजाने। अतुल्यः भवति—यथा दिशय-दिनः। अहं श्रद्धः प्रार्थसः अहं कुर्ँ भवितः। स शाश्वसं प्राणायं कारणः। ततेनु-मानेन वर्णान्तरार्णः जातेवं अलोकेन प्रकारान्तरार्ण। अभिमुक्षः सः अततेन न भजाने। शाश्वसः आनन्दः। यथा हेतुः गजारः बहुदेवः व्यतिरेकः आर्थाः। अन्यः व्यायामः परस्परेऽवर्धतः कारणः। अन्यः व्यायामः व्यतिरेकः कारणः। तथा भजः। अन्यः व्यायामः। अन्यः प्रकारः। व्यतिरेकः। व्यायामः श्रवणः हुः। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने। न भजाने।

101. C. P., Vidyā, Jina (Text) and C (Text) read ताक्ते for ताक्ते:

C. P.—'शुचिप्रस्तर्चोपेदु वैक्कमायम्' इति, तथा 'नाग्रामण् मतानां स्वायत्' इति च खुदुः सत् समाधेन। श्रीते एव श्रीपदं धमं स्वातत्वं स्वायत्। कुः—ताक्ते तस्मात्।

9. B पञ्चमम्
Vidyā says कोषेद्रपि भर्मे तत्तते वेद्यते स्वर्ण कम्यं स्वयं विद्यमयं:। पुराणवचि- धर्मर्थार्थपि वेद्यता धर्मस्तमाति सोदर्थपि प्रमाणनेवेत्ययः। अथ भृतवल्लिकः:।

N. says कोषेद्रपि निष्कृष्टादिकामयितस्त्वऽर्थादिके काम्ये ज्ञोतिःमात्राध्यायं स्वयं विद्यमयं। कुत:—तत्ततः तस्य वेदेत्य तत्ते: करणात्। यद्य तत्तते वेदेत्य शुच्याक्षमाति शोषे स्वयं वर्तपि भर्मे स्वयं विद्यमयं। Jina remarks कार्यान्वयिन्यादनाश्वादिके अहःते वेदेत्य भर्मे स्वयं नीतिर्दट्यानि स्वयं विद्यमेव शुच्याक्षमाति। अःन्नम्यात्, अश्रूविज्ञानान्त्यादानन्दश्रीनितिद्विव- नाज्यात: इत्यत प्रदिदारपि स्वीयाय इत्ययः:।

144. C. P., Vidyā and Jina read निषिद्धतिः for निषिद्धतिः।

151. C. P., Vidyā and Jina (Text) read दक्षिणात्, for दक्षिणात्। C. P.—ले नले सभी च अन्तरा मध्ये न अन्तरा अन्तरयज्ञ। दक्षिणात्। यथा दक्षिणात्: शणिः च अन्तरा मध्ये न प्रविष्टतिः। किंतु मथ्यम्—केमण संस्कृत मथ्यमम्। ततः ‘पढो गो ने’ इति दक्षिणात् पार्वते कुत:—दक्षिणात्सन्धाक्षि:।

Vidyā says उपयोगमाहं— यथा शणिः मध्ये दक्षिणात्: अःम्—पढीवर्त्तानि चाते मध्ये दक्षिणात्: तत्तब शणिः च अन्तरा अन्तरयज्ञ। दक्षिणात् दक्षिणात् इत्ययः। ततः ‘पढो गो ने’ इति गुठे विचारः। ततः: शणिमयस्य दक्षिणात्सन्धाक्षेऽनात्सन्धायेः।

The rules quoted by Vidyā belong to Kātantra. Calcutta ed. of Kalāpa reads ः: for ः in ‘हृण्यता—’। By this rule the ः of पढो is changed into ः। But optionally the ः may become ः by ‘बा बरिम’ when पढः stands by itself; while the change is obligatory when an अर्थे letter follows as in पढः। In a विन्निक्षि, however, the ः is immediately changed into ः when न follows, according to ‘पढो गो ने’। So दक्षिणा has no chance of getting into पढो।

The reading दक्षिणा gives a different meaning. See Nārāyaṇa. He calls this verse an interpolation, but, as we have seen, both C. P. and Vidyā explain it.

161. This verse (मण्डलं निष्कृष्टाद्वयं etc.) is not found in C. P., Vidyā and Ṣāṇādeva. Acc. to Pt. Sivadatta, it is not found in Malli.

169. C. P., Vidyā and Jina (Text) read तप्पेः: for तप्पे।

10. The दृष्टि is हृण्यतानि यज्ञानीति शणामान्त्यस्य बिरिमे यज्ञायदि च बो मष्टि, e.g. पढो (�), पढः: etc.
175. C. P., Vidyā and Jina read गृह गृहिण्यां पूर्णे for ...........
गृहिणि: .............Jina (Text) has गृहिणीपूर्णे. C (Text) reads मठामारे for (अ)मरणारे.

177. C. P.—स हिंसा एव मौलतां वीश रिस्तु: सर्व भावति सम. ‘गोहत्तितिदिति—
पद्धेः’ हि अत्रज्ञाया। क—मले यागे पद्धिसामि भावः। सा तु एव दुवे गृहिणापादिति भावति। सा तु पुनः समर्थनेन गृहेन सौमयामोक्षस्वेत्रं कर्मणु अस्तता तं कल्य चरे तीनं दुरत। निरसः। वत: गृहिणापादिति (सर्वे) गर्भं दुरतं निराकरते। वत: यागे पशु(लक्षणं) अर्धमार्गमारे हस्तस्वच्छः। भाषणंहस्तं बलसुनामां ख्यातं कल्याणं। अरोपते तिंपद्धवमुपाधि:। बाणांहिंसां शास्त्रे निरुपणः। इस्मं ’अर्थोम्यें पद्ममुल्लेत’ हि शुष्क विहितः। अरोपते धर्मस्वच्छमारे, एवं हिंसा। सति साधनसम्बन्धिकरितिविविधविविधलक्षणमिरचितः।

N says मले गोमेष्ठाय यजे हिंसागरी हिंसासविनिगच्छ गळी वीश रिस्तु: हृदर्षितः
स निरुपणंहस्तं निरिवा हि भावति सम्। सा तु हस्तमाना गी: पुनः सौमयाने
सब्देवं ताक्तकं सब्दाले हृदं भर सतता सौमो रमणिः: पार्बतीक कर्मविस्तार: करे पाप-
हस्तलक्षु:सौं दुरविद्य मिरसः।

182. C. P., Vidyā, C (Text) and Jina (Text) read आनन्दः
for सुमुः।

184. Jina says मलके पद्ध हेरे वेदान्त वा परिवृत्तमधुल कल्पज्ञीकरणार्थ युक्तमे-
प्रृच्छः गोदानात्यकर्मज्ञभूतायामन्यत्यानकारिण ‘हृदस्थ: स्तान्तं गृहि’ हि भवनातः
प्रतिपच्छिद्वितीयम पलके क्षितज्ञांत्यत्यत महर्षि भगवाने।

187. C. P., Vidyā and Jina (Text) read रम्मे: for रम्मे:। C. P.
says रम्मे: दुसः। Vidyā says वेत्ते:। दोः।। N says रम्मेषुन्नुः दुसः। ‘रामस्तु
कर्त्वः’ इल्वः। रम्मे वेत्ते:। तस्येवम्’ हि अपि। N explains वेदविधिः: as
dुसःर्देन सत्विनिः। वेदान्तम कन्तथुराधिकारिः सत्थितिः।

Vidyā explains it as अतिलक्षु:। C. P. takes वेद in the sense of
dुस्मुः and this is the meaning applicable here.

188. Vidyā says परिवृत्तमार्गपरिवृत्तमार्गामालोकनाद दशस्त्रानात पवित्रवचे
ब्रजमयमविन्दवः प्राप्त। ब्रजमयमविन्दवाम मने। अत्र प्रतियामोक्षार्थुपिन्दपविनिर्देशमामासं:।
Jina says परिवृत्तमार्गान्नविविधविविधविविधलक्षणमामासं:। C. P. says परिवृत्तमार्गान्न
सोमाननमकक्षस्य आलोकणातः। भवां उद्वर्तवने बल पवित्रम्। अत्रां प्रालोकायु हुक्ता:
पवित्रमासं।

189. C. P. says सदीक्षक्यं श्रीहोत्रदर्शक्यं वज्रमानस्त: स: अर्थमामात: अर्थावस्थः
रक्षतं। वज्रमानाः हि अर्थार्थाने श्रीहोत्र: सादृशृः रम्मे:। N says अर्थमामात:
194. Isânadeva remarks सामर्थ्यवेयोपरि द्वारा स्वाभाविकमार्थाम् बुद्धिभावति।
तदुपातितरेष्व तत्त्व प्राथमसीमामिति भव।।
बद्धा शाखा (Ms. शाखा) विभागे ममनी।

196, 197.  These two verses (द्वारा द्वीपनात्— and तेनार्द्धस्य—)are not found in C. P., Vidyā and Jina (Text). They are found in Isânadeva. Jina explains Verse 197 thus— तैम कृमिगुणे वैषम्यं भयं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं वैषम्यं

Jina's gloss on Verses 196 and 197 is found quoted in the later manuscript of Vidyā. As regards the earlier manuscript (B), some leaves are here missing, but it is almost certain that it did not contain the two verses in question. The number of verses in this Canto is, according to Ms. B, 217 as against 221 recognised by Nārāyana, and we get the number 217 only by omitting these two verses as well as two others (66 and 161) which are also not found in Vidyā (see above).

211. C. P. and Jina (Text) read कुलम् for कुलम्. Vidyā reads कुलम् like N. C. P. says अत्य स एक व्यक्तिक प्रदेशामाणां गुण ददाने। धमेदुः अक्षमेखपि रोपितम्।
वर्णणस्य सवशृंगामाणामि: असंस्कृता तत्त्वा: पूर्णाय रोपितम्।
तथा दुः निहृतम्।
अथवा धमेदुः कुलमाणि रोपितत:।
अक्षमेखपि कुलमाणि हेदः।।

213. C. P. and C (Text) read निष्णुद्य (i.e. निष्णुद्य.), Others read निष्णुद्य (अवधारहितस्य). Jina remarks निष्णुद्यस्य पाठे पदांत्रमाणि गति समर्थस्यत हेदः।

12. This interpretation is found in Isânadeva also.
215. C. P., Jina (Text) and C (Text) read संग्रासम, like N. and Jina. Vidyā reads संतापम. C. P. says—स तत्र उदेश्यः यथा निःशिल्प आवासी येन स तथा। सत्यां सातुः अस्मिन्यः राशो निःशिल्पार्थिवान् विजाति, क्षमितान्, चीरान्यान् संतापस् यापि। क्षोततिरः। गथा कविता नृत्यसमावेसः क्षोतात् साम्प्रदायिकानुप्राति, हितार्थम्, आकर्षितात् संग्रासम् प्रपात। श्रेष्ठे हि क्षोतप्रयोगे क्षोतोपशिर्मिर्मिविषयिनय नाम श्रेष्ठित: किर्ति।

N remarks अभि: क्षोतजगरणंः अविश्वसं एव तद्दुःखिन्यः पाण्यकणिकापि जीवं इत्यतिश्रयः। उद्देशी विज्ञानाधिना निःशिल्पम् तु चिस्तोन्यार्थनेन श्वेतप्रेमोऽभधीनतवः प्रभावी युक्तसमावेशं निःशिल्पितान्यानि, क्षोतान्य भूकात्, पवित्रः स्काकाशबः तत्त्वानि अभ्रविति तथाब्याप्ति।

219. C. P. and C (Text) read दोषान् for दोषम्. C. P., Vidyā, Jina (Text and Comm.) and C (Text) read न दोष: for अदोष:। Vidyā says लोकस्य मुः कृपिया दोषो नास्तीतिः दुर्गावत्। उपचारल, निस्था दोषेन लोको गृहे न वा इति दुःखमिर्मिर्मिव दुःखमिर्मिर्मिव।

CANTO XVIII

5. C. P., Vidyā, Īśānadeva and Jina read युद्धरामऽरम् for युद्धरामऽरम्, which N. explains as यद्यमो गम्भीरमः। C. P. says बल्च चौधर्षम्-तत्सर्य उद्रामऽर्को श्यायाकार्श मथोमेलकव्यं वि।

6. कामवरेण सुरभिमूखः विशेषः हता: संग्रासा वधुला वा वर्तमायो यासं तासं तासथाच च. C. P.

9. C. P., Vidyā, Īśānadeva and Jina read अभिप्रयत्तिः for भक्तिप्रयत्तिः। C. P. says—काव्यः प्रवेशे बल्च चौधर्षम् निकटे वे निकुटा:। उपवनतरम्: तत्र सुभूमनं यो निलोक्ष्याः सीतैः निर्भोभिभि:। साधने बहले यथा महति तथा भीमानस्य नासिकापुटसेव कृद्दति तत्र कुःमित्तात् बास्तव्यता अभ्रविति च। युधारामऽर्म निकुटः। प्रभुकृतिः पाठे नासिक्षेष प्रभुकृति केणिका।

Vidyā says दमन्यथा यो नासिकापुटः। न एव कृद्दति शाला तस्मां कुःमित्तात् अभ्रविति च। दमन्यथा नासिकापुटसेव मद्या तृतं। (सीतैः:) स्थितिभिन्नाः। कुःमित्ती हि कुःमित्ती बनसिते। एतेन युधारामकुःमार्वाम्रम्र दमन्यथा अहःनिंश ्युवातुभिःते।

Trans. follows N’s second explanation भैमीनासापुःकृः कुःमित्तात् बास्तव्य एवं चतुः।

13. B दोषेनस्त्रेष्ट्तिः। The next sentence is not found in B.
11. कापि चालिषविभैद्वालिंकः—C. P. reads अछिष्विभैद्वालिंकः and says कापि अछिष्व वर्षा भरत्ते एवाः ऐन्द्रजालिंकः। यथा इन्द्रालः भरत्ते तथा इन्द्रायते। अछिष्वविभेदः—पाठ अछिष्वार्थः विबधामः। प्रकारः इन्द्रजालिंकः इति व्यस्तः।

Vidyā says अछिष्वार्थाभिध्यांविधासः प्रकारः: हुला इन्द्रजालिंकः हुरिनेवालिंकः।

C (Text) and Jina (Text) also read अछिष्वविभेदः for अछिष्वविभैद्वालिंकः.

13. Udayana in his Nyāyakusumāñjali (Chap. 2) mentions a similar working of puppets by means of strings: यथा हि मायाबी मूलः संचाराधिष्ठितं दाहुप्रक्रमेऽपरिवृत्तं स कदाहुप्रक्रमकथा करीति etc.

16. C. P.—वर्ष सङ्की तयोद्धरमनीतिनुवः: हतिधिः: कापि प्रक्रेसे वाचिकानामुलत्ता ये हृतान्तःहि भिन्नानि तेपो स्मरोत्सवः अवापि। कथे यथा भरति मन्ता येचलविधः: ते शंकिता या अस्य्यक्षितः: अस्माय सम्भोगकादि यथा हुला पुरुषस्थः यथा भरति पुरुषस्थः कत्वकः। पुरुषस्थः इशुहर्मानो वा किंवतः प्रक्षः। चतकः अथि स्मरोत्सवं दुःक्षः सान्तः। ते अथि हृतः।

Jina reads पुनःहक्षितम् and says—पुनःहक्षितम् पुनःहक्षितम् यथा सान्तः तथा। प्रथमे कलविधुसदिंशिः अनन्तरे च मरलक्षितरिति पुनः: मुरुतवकोकचातः पुनःहक्षितः। पुनःहक्षितोदिती पाछे उमायानां वहतुलसः। यथा कलविधुनः भूमिः-भूमि: कालक्षितरिति तथा हृतान्तमयि स्मरोत्सवं दशालिंकः।

Vidyā mentions यन्त्रकलविधः as a variant—यन्त्रेदि पाछे यन्त्रण रविताः। कलविधः यन्त्रकलविधः इति मध्यपदोऽपि सामायः। ते हि तत्र यन्त्रवनोनाश्विकर्षिकते कुर्बिते।

17. C. P., Vidyā and Jina (Text) read कल्रणि for कह्णापि। C. P. reads श्रव्यते: for हृतः, which he mentions as a variant.

18. This verse (सीतकालः यह...) is not found in C. P., Vidyā, Isānadeva and Jina, nor in Malli, acc. to Pt. Sivadatta.

22. C. P., Vidyā and Jina read उच्छवन्तर् for उच्छलन्त, Jina (Text) reads उच्छलन्तः।

C. P.—

यस्य शरणसा श्रीति: अवन्त अवद्रयति स्म हृद्य चकाराः। दैव धोषने। किंभूता—बाजयतस्य इन्द्रसादस्य विज्ञेन अविज्ञः। कस्माः—

उच्छलन्तः कलवहा हुला: अथाहा शुभपरार्यता: तेपाम् आकिः श्रेणि:। अवय उच्छलन्तोऽलोकानां न: कलवहः: तस्य आकिः श्रेणि: तत्कैतवातः। यदा कवित्ते वादे पराजिन्ये।
24. C. P. reads दासबन for दाशबन. He says श्रीमत; तत्र: सह या बचे स्मृतिकिया स्मृता। श्रमुद्धारा।—इति पात्रश्रमुद्धाराणछत्रके वेदालबन क्षयते। तत्र इतिहासग्रन्थः कृष्णप्राची। सह संभोगिका। अथवा दासबनश्रमुद्धारा भैरवी भैरवेन इतिवर्णयते वेदालबन क्षयते। श्रीमोत्रु संभोगिका। विद्यार दावन. The episode is described in Kūrmapurāṇa, Part 2, Chap. 37.

26. C. P.—

यथा करन प्रदेशे मुख्यो विभाौम्याया: विचारायाः शायनो वर्तते। कुल: श्यायिः——

The reference is to Vidyā who reads नीतमेव कर्मोपराततमः (तपो-प्रेमशमः) for कर्मचारातमः.

C. P. (Ms. A) reads कुचक. Ms. C, on the other hand, reads कुचक, which is no doubt the right reading, as Iśānadeva, Vidyā and Jina also read कुचक, and N. mentions it as a variant. Vidyā and Iśāna read, however, कुचकालमिन (मुनया). Jina (Text) reads कुचत, which is also the reading of N.

1. In C पार is neuter.
28. C. P. reads ज्ञानीः Others read ज्ञातः which विद्या explains as उक्तः० वर्तमानयोः.

C. P.—
नन्य सांचे ते नन्यदमनयान् कामव भावरणि च वा चेतुः। चिन्तितप्यते लोपः।
किधम्भम्—तत्तत्त्वाचार्यार्क ज्ञाय यथप्रयत्ति हृवः। यतः ज्ञानीः विभवणजनशील्याः।
किभुते्ः—नन्य भीमसेनगच्च उमां शिश्न गुह्याः श्येण मित्तलाटः। यथा अन्यस्य
रत्नाकाः जे ततीय तथा तयोः ज्ञाय नन्यदेवनयान् रत्नाकाः जाती तथा।

Trans. follows N who says गुह्याः सुरतात्त्वारिणः। ज्ञातः सूरालकौण्
वर्तमानयोः। अथाच नन्यमेविन यथस्वः दुलयतः।

29. C. P. remarks—केष्ठः किभलिनः अनेन किभ श्रीदायः केष्ठ ठलने वा.

30. C. P., विद्या and Iśānadeva read योक्तितम् for योक्तिता। C. P. reads स्वामिनि (Cf. 10. 135). विद्या and others read स्वामिनि।

C. P.—
भीमसेन न न्यदयापि सांच्यं न प्राप्तः। क सति—चुलं तत्येण तस्य गोपितः पौर्णं
दृश्यति सति। विपरीतार्थार्थं हि नान्यका पुरुषम्बं भजते। पुरुषः श्रवः: श्येन।
किभुते्ः नन्य—स्वामिनि आवेदिता। नन्य श्येन दम्यन्त्यादेशः: संहारः। किभुता—
सति: तदीयो नन्य्य भानो यथास तथा तया। तया नन्दादेः प्राप्तः। तथा किभलू,
श्येन श्येनश्यानिणः उवाचमित्तवापि।

Acc. to विद्या, दम्यन्त्याशायस्य भवं न प्राप्तः। नन्ये स्वामिनि पत्वी गोपिताः
श्रीणां पौर्णं कर्म दृश्यति। श्रीणो यथूपकर्णनायक्ष्यम मुक्तित कर्म नक्षेत्रं कर्मरूपः।
न तु हुयाते किभली कर्थेषु तथा भयं नन्यग्यते। अतेत् श्रीत अक्षितार्थीः नन्यवियो
भावोः गुह्यं तथा। स्वामिचेत्यं व हुयते। नन्येन तद्याचरितं यथा सा नन्य्याध्यापि
प्रभवतः। एतेन तस्य कामव्याभिमानस्वमुक्तः।

31. शाश्विकः—
‘अनुभेयस्वायार्यम् ए इलम्यासोकरार्यः’ इतिं श्रवणं भावार्तितिश्रवणं भावार्तिति
श्यावताना भावार्तिति। अन्यस्य अविन्यावर्तितिः पठितं श्यावचे ए। आद्यमो
गिरो बन्धतानि प्रयोगशिष्येष् गिरा मेने उवाचेलस्यः। C. P.

Vidyā reads शाश्विकः।

35. C. P., Vidyā and Jina (Text) read सविधम् for शवनम्। C. P. remarks सांच्यावर्तिति सत्यं संन्वध्यते। श्रीपक्षमल्लोः। Jina (Text) reads न बन्धुं स्वृद्धिः for न न बन्धुभावनव।

2. Mss. have सत्यान्तः।

3. From Durgasimha's उपति on Kātantra 3. 106 of अशिश्बावर्तः।
46. C. P., Vidyā and Jina (Text) read शयमपासवधिजम् for शय- मपासवधिजम् which is cumbersome and artificial. See N.

49. C. P.—

सा तेन परिदासाभाष्यः: श्रीविद्याम् न हुस्तित द्वम्। किन्तू लिखिते हिंदुमायं नहे।

युक्तस्वप्नं—हि यस्मात् का श्री श्रेष्ठार्थे श्रीविद्याम् न हुस्तितं द्वम् एव कुम- रिन्द्रानि भाशितं तथा मालके हु सारे दशस्यं परम् रसस्य पालितं।

परेण इति अनित्यस्य कर्तुः: तुस्तीया। कर्मविश्वामात्वा आत्मविद्वद्वारं 'अभिविश्वासःकर्मविश्वारं उपसनयतनम्।' इति विभाष्यं विभित्तिया: कर्मविश्वार अभावात् नित्यं तुस्तीया एव। यद्य हु नैं तत्रोपक्रमेऽस्यां वशयणं दशासंवर्णाय इति 15. 75. See C. P. on this verse.

सं हि ते इति पाठे स्वाष्ट्रः: ऋणवचन इति स्वम्। इति कुमरिन्द्रानल्ले ऋणवचन इति आविस्वर्णतः व्यासेयम्। Vidyā reads स्वम् for श्रेष्ठार्थे।

63. श्रीअविश्वारति मातर्क मनः—

C. P. points out that आविश्वारति means here करोति and has nothing to do with the literal meaning of the root बह। So the करा

is हिंदुम, not real.

C. P. says, अन्यथा हुहिंदुमात्मार्थखंविमिति केशप: स्वाष्ट्र। यथा—विभाष्यं न ये भूमिकल्पनेन न ते विभाष्यं। आविश्वारति न ते हुःस्य प्रसरंतं न ते विभाष्यं। तथा—

ते हुःस्यविभाष्यं हुस्टितं ये प्रसरंतं विभाष्यं दोषं। यथा—विभाष्यं न ते हुःस्यविभाष्यं हुस्टितं ये प्रसरंतं विभाष्यं दोषं।

इसमा विद्वारति: करोखं न ते साधारणे। तेन लाजया: हिंदुमल्ले न ते हुः- 

कलाकल्पितम् श्रृवत्ते।

65. This verse (बहुवक्रत्वम्) is, acc. to C. P., an interpolation (आय: केशपः). Isānadeva says that it is not found in many Mss.

68. C. P. reads पिभानमांस for पिधारं दधतः—

स मियो रहस्ति सर्वं विभाष्य आत्मन: न निधारित: अभिविश्वासः तत्ते गत:। पर्वतस्वप्नं सुरवरात्रिपिधानं न तत्ते गत:। नतं निधाओ न स्वयम् पर्यं तत्ते गत:। केशप: इति पिभानमांस इति श्रवणं द्वारानुबाधि इति। सुरवरात्रिपिधारं दधतृतिष्ठ यत: इति इति सम्बन्धे व्यासेयम्। यथा स्वयम् पिधानं तत्ते गत:। सुरवरात्रिपिधारं दधतृतिष्ठ यत: इति। वशयं: हिंदुमात्रं तत्ते गत:। पर्वतस्य: अनुप्रायोऽश्योऽपि।

Isānadeva and Vidyā read पिधारं दधतृतिष्ठ, like N.
69. C. P. and Vidyā read द्वंसति for वद्रति, which alters the meaning—

सा देवी चक्त्वाय चक्त्वाय विरङ्ख्याय आलोकस्य क्षे समये विम्बति सती
प्रवस्य भूतः इयत्स्य हृतात्म अवभद्रत। धी कुङ्खति—कापि वज्ञन आस्मो नालन सधे
वियोगलक्षणे वषूसे अनागतमेव भविष्यत् प्रयमेव चित्तम् एवंविधे द्वंसति।
किभूतम्—उदात् उद्यमानमान्ति अनिमिते बैठते गय चिते तत्तथा। अथवा चक्त्वाय
विरङ्ख्याय अस्त्यमेव विम्बति वशिष्याय अवभद्रत। कापि अनिमिते रतिहस्तं बस्तुनि चिते
द्वंसति। सन्या तावधानं अथ कि कि राठी भविष्यति उद्यमगिताभिः द्वंसतीलविप
व्याख्या॥।

Nārāyaṇa's reading कापि वज्ञन बदलनागतं, चित्तमयविनितमद्रकक्तम्
gives a better meaning—कापि किभूताद्वितियय विषय उद्यमानमानानिमित
तत्तकारण बैठते हयोशक्मयवादि यस्यचेतव्यतुति चिते कर्त्तु अनागतं भविष्यति
ब्रह्मदूषम् वा द्वंसति।

90, 91. C. P., Vidyā, Iśānadeva and Jina (Text) read अधीक-तत्तकारण वार अधीकतत्तकारण। C. P. says अधीकते सुधा कतारा भीहः।

101. C. P.—

श्री बघुकुली क्रजमेव उपमेवन कस्त्रित्रिक्ता कुस्तमेव न अवतती पूजिती अतावे
नीलोक्षिता च दहस गयों: नी तथा। स नवं: द्विवाल उरसि स्वयंसूचि; तथो: ननकरा
न्येव रतिवाय, किमंद्रि तिः: अवभद्रमु: आन्त्यार। अभव नीलोक्षितो रद्दस: सः: स्वयंमूल्यं
भवति स कस्त्रित्रिक्षि दिन्यं: पूजित: पुरोपरच्छि। ननकरणक्तारण ननकरानां ननकरदेव
अभिमानम्।

102. C. P. reads पूगाम for पूरामाय। Vidyā and Jina (Text) read पूणामोगः।

116. C. P. and Vidyā read भावनर्जने वार भावनर्जने।

129. C. P., Vidyā and Iśānadeva read चमक्ष्टता किवत् for चमक
कार व। C. P. remarks—पूः क्रमाक्रमवचारसाती पीडा न शाता। पवात् दशकार
मित्यादित्वती सती पीठाः जही। उर्ध्व व—पवातीमित्वमेव बीठते, शास्त्रवातित
तुरामो यथा। कमुःप्रिः तथा रात्रि, छोड़िमितत्तकारण पवातः॥॥

131. C. P., Vidyā and Iśānadeva read मृत्तिकासि तव कोपरोपणम्
for कमकार तव कोपरोपणम्।

4. This व्याख्या is found in Vidyā.
5. The verse is quoted by both C. P. and Vidyā. The former (Ms. A) reads स्वेद for छेद.
138. C. P., Vidyā and Išānadeva read श्रमनीति for श्रमम्.

141. C. P. reads अल्पजीविता for अल्पजीवन। Vidyā reads अल्प-जीविनी।

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CANTO XIX

1. C. P. on the last line—किन्ना बिकरः—धुतिमधु धोगमधुपुरा या पदस्कृ पदनां माला तथा बैद्यबी तथा विलासितो श्राप्तो यो भाविक्। साहित्याम्: रवादिभिः संगुः। अथवा माकिंते मन्यो यथा: स्फुटो रसः ध्यानार्धिः: ते तु भूवमन्यन्ता: हताद्वारः।

7. C. P.—

अमः: तारका विहायति केनापि उपायने संगुः। न किन्तू—रविवर्तं एव अनं: तत्सामम् आराम्ये स्फुटा अभयते ये बिवर्त; तद्वा गमयतुम्। तारकं हि वहिता भवनिति निरोऽिन्द्रे न। तथा अस्तम् भिविरहात्स: नस्त्रा विम्बात् अनं: किरः; असंवयम् ध्राम्य श्रुताम् उवैः। वर्तवनयं हता:। कथा—उदात्तत्वाः। कः आदर्शात् हति उदात्त:। मन्त्रेनु तितात् सरोभयि भवति। विरः अथ उदात्ता भवनित। भवम् उपरिभामम् आदर्शे व्यासयुतिः। आङ्गरासिका किरं: मन्त्रे भवति।

N says चन्द्रश्च विम्बात् सकारांतः भोजोक्षरकामभक्तिरत्र युक्तम्। उत्तरस्य अर्पणस्या यही तत्त्वाः, अथ वक्ताववायाः भिविरहात्स: विशाल्योपरिवर्ततया या, अथवा ‘चन्द्रीकहताः’ ।

8. C. P.—गमिताः श्रीमहः: राथ्रिः हिनिति। कथम्—लघु लिङ्गे यथा भवति। तिमिरेष्व विकुलेन्द्रे श्रीमका। क सति—कुमुदे तद् कमः द्वु मोहेः संकीचं वज्रति सति। गंधे व गंधे दशः। अल्पिनाथके न विकास्यके अतिग्राहके भवति जागरितलाल उन्मत्तितन्ये सति। तारापति व चत्रे दृष्टे हतीजसि गतर्तवति सति। प्रमाःसमसये हि एवंविचारे जायते। काव्यिः हिनिति।—कुमुदे: धृष्टं मातामहो जायाः कीमामी यथा रावणमन्यात: केवले यही तत्त्वाः हतात्। कः अमः—लघु शीर्षे यथा भवति। व सति—कुमुदे वानरे सति हन्तमानां द्वु मोहेः वज्रति सति। नन्दाच्छिन्न वानरे तत् कमः हंसकालिके चंडुमले भवति सति। दृश्याद्वारे चन्द्राचे व दुष्पिते हतीजसि सति।

11. C. P., Vidyā and Išānadeva read मण्डलीलयन for मण्डली-लयन। The latter two read भ्रमि for भ्रम।

C. P. explains the verse thus—

अनवं भगवान अमृतज्ञ अतिवर्ष्णवर्ष: निफकारणवन्तु: श्रीमहः न संघवटावायस् इत्यतं युद्धं ज्ञानं विद्यारण्यकोऽपि अपिन्द्रे वेदवेदके च विकारसि उपासताम् अर्थवतान्
NAISADHACARITA

12. C. P.—

[Text continues]

13. C. P., Vidyā, Isānadeva and Jina read तिव्यहर्षवस्म for तिव्यहर्षवस्म (युर्जानांकिर्तिः वद्यगमम). They read also मुक्तिनाम; for मौदिनाम; Vidyā says इत्यद्ध, अतिमोहव, तिव्यहर्षवस्म.

16. C. P.—

[Text continues]

6. There is no specific Kātantra rule for such forms. But under स्वाख-गद्यस्तुतिः कारं Durgāsinha remarks—स्वाधिग्नापि मकरणांगमां दृष्टये। श्रीनात्ता तैत्यपतिः कृदा (Kridvritti, Pāda 1).
17. C. P.—

अभ्यर्थना में उपस्थित विहिषमाकीतुकी विभर्षण की पृष्ठभंडारण शेष एवं समाप्तिपूर्वनापुरुष प्रधानों के सम्बन्ध में संशोधन के चरणों में विवेचनात्मक रूप से विस्तारित होता है। प्रधानों का सभापति श्री क. प. अग्रवाल ने इस समिति के लिए अपनी समन्वयन की मुद्दा को सम्बन्धित रूप से संबोधित किया। इसमें विवेचनात्मक रूप से विस्तारित होता है।

7. A. विहिषमाकीतुकी प्रधान में बहुत शैली प्रस्तुत।

8. Cf. Tattvabodhini— ऐसा, ऐसा श्रवणरूप से। इवादाहिं अनुसंधान स्वार्थों के लिए।

9. This is a Kātāntara rule (Kridvritti, Pāda 6).
27. C. P. and Vidyā read उपयोगे for उपयोगेन. N gives उपयोगे as a variant.

C. P. says—अर्थः: जायों भरमें उपयोगे प्रमाणे रवाशमन्यकर भूजयामादुः। कि छूँवा—सरोजन्या महुरसं मकरेण वितीयः। किमभत्तम—सुखः सुखे शृङ्गा किमपि अनीताम्। ......यूपतिये सहस्रन्याहरसपाषणे दर्शानात उच्चायोगे हुनेन उत्तराराधारम्योग इत्यां ध्येयः। उत्तराराधार च यूयोतिस्यम्येषु सत्त्वाराम्यणमो गदितम्। उत्तराराधाराब्रह्मेन च आपाते पौण्डर्कसि स्कृत्यते। तत्र च वाप्लाय प्राहः।। वाप्लाय च इत्याकामाक्यण शाश्वायनवश्चा ित्यात्।। विहितम्। सुखत आनीतामिति सुखः। अर्थः: वाप्लायकम एवानीति किमपि अर्थात्पणीति सूचयते। तथा च कालायन: अ(1)प्रथमसिति कर्मान्याचेष्यमुक्तम् 'अश्रस्ता प्रक्ष्य: इत्यात्। 'अमे पाक: अधाराक: प्रथमसिति ीत्याक्षणम्।' 10। महुरसं वितीये इत्याने च 'अद्य महुरसं दृश्यति आर्यावरणा रस' इति शृङ्गा 'महुरसं दृश्यति' इति। 11। केलपन च रतिपतिद्वित 'महुरसं दृश्यति' आर्यावरणा रस' इति। 12। केलपन च रतिपतित 'महुरसं दृश्यति' आर्यावरणा रस' इति। 13। जायामिति .........षौतेन पदेन ्यम्यथः: कर्मिधु सहायिकारः सूचयः।

C. P. remarks on उपयोगे—उपयोगे रात्रेयवसाये अथवम्। तथा उपयोगे वाप्लायः। But he goes on to say उपयोगे इत्यानारंत: अथवं रात्रिवचन:। तथा च 'नफ़्मुहा च शर्वा' इति ध्येयः।। 'उपयोगे शर्वाकृत्ते' इति। 14। तथा 'उपयो शर्वा तदन्ते च' इति। 15। तथा च हेमचन्द्र राजमिरमु 'शाक्ता निषिद्ध बाणुवः च इत्यानेकार्य्काणेष्टि।' 16। 'अद्य शर्वा' इत्यादिः अमराकिनीमहाभरतः। 17। तथापि 'हारामहादेवधरा तमात: इति तमात: उपायं, उपायं बसाते ये—मालायम्' तथायत्।। 18। तथा 'प्रश्नोत्सुहुः।'
C. P. explains the verse thus—

इह मधुकिंहिं मिशेिु अमोहेहेषु सतु सहजरेः सह समायतं संभवल्लानानि
मुखो मुकरणस्वार्णार्य भोगवानि आलोकनेते।
किविशालानाम्—भूतपूः गतं
गतवरे यत् दिनं तस्य शान्यो श्रेणे विनशे अन्ते सति द्राया उद्योगे संकुचन्ते
ते कमलानि मुकुल। ते एव दृश्यानि तत्त्वविश्ाल तस्य कोडबा वा नीह्रप्रवेशायुष्याम्।
कोडव—
नीह्रप्रवेशायुष्यामिति पाठे तेषां कोडान् उत्सवाय तनावे नीह्रप्रवेशायुष्याम् इति
वा
पदम।
तदा नीह्रप्रवेशायुष्याम् इति धानावतार्ने नीर् समायतं तत्र आन्न्ताकिमवर्थः।
अतएव रात्री उदोवितहताति पराणा।
भूतपूः चर्चं।
अनुगा: सहोक्ति: समासोक्ति: प्रकारानत्वार्थायामे पर्यायच।

N says कमलानि मुकुलानि कलिकार्थेऽि कोडान् भवानास् हेतोनिहितु प्रवेशायुष्यां
प्राप्तानाम्। सम्भवसमयिकृ कलिकेः सितानाम्, अनन्तरं च तेषा नंसुकृतितेरु वहिनिगंगुः-
मशक्कवत् संकुचकम्भामःिहेषु नींििु सितानामिति वार्त।

41. C. P., Vidyā and Jina read यदि समार्थीमिति: for यदि महती
भक्ति: and अनयं तमम्बरपदते: for अध्यनं तसम्भवावर्ते: 50 C. P. says—
हेतु यत् लोकार्थं भानी विषये महती भक्तिर्यस स तर्ते एव्विद्धोक्ति।
भक्तिवद्धे पुष्पार्थार्थिणि पाठात् महतीति पुष्पवावावम।
तत् एवम् उदद्वरुम् उदद्वरुम् उदद्वरुम् उदद्वरुम् उदद्वरुम्
केवलार्थं भवावर्थं यत् आदम्येनेदाव गैयनेन्यर्थं करण्यावत् व्यपं्य पदम।
‘पद्धतान्योक्तः’ इति 51 वा आदम्येनेदाव पदम।
पदि कर्तीरा—अर्था पन्यः श्रृंगारपदितते।
आदाराने महावर्तापदितते।
किमूते—अनयं चर्चं: आदाराने वाद्यम।
‘अनयं
वतुस्से’ इति यत्।

Isānadeva reads यदि तमम्बरसत्ति भक्ति: like N, but mentions the earlier reading.

45. C. P.—
इदे तुम्ववानां प्रामाणिकानां कथा तस्यव एव्यव।
किमत तद्वज्ञान: अपित्यस्ता तोणी चारीरे पिशुः; विहितर्व: कुष्ण्यवर्षा: तस्या हरिद्वर्ष: शाकादिवर्ष: तदान्ति; य: आहारारि

19. Kṣirasvāmin on Amara 3. 6 (अन्ययस्य).
20. This is N’s reading—हेतु अनवरपदस्यंभागैत्याध्यन् अन्यं महायानिक नल।
21. This is a Kātantra rule.
भक्तिः तस्मात् जततः कालिं मनवति पिटतामाय वः शाक्याभारः फिक्ते तेन परिपातो गर्भभूधरीरेत् कुणणमायः। यत् शमीतो सम् शुमना नदी कोडः बैनवरः तैः अमल्प्चाराद्विप उपायसर्गादिप इतो भासतः भ्रातुसूया कायात् देहात् कक्षः कुणणवय्यर्थभूयत। किमसंपतं कायात् — तस्मात्म अभियंतरणं पिवात् भक्तज्ञात् वः किल कुणणवणूमू अभक्यारूमू आहर्तत् तथापपालावान प्रायमानी तिलानी तिलानन्तमेव।

तथाच श्रावणिकायाम उदयास्वम्। स इवम् मैन्येतनवतात्। यो यो मैन्येतनवतात्। यथार्थं अवयसं परिणवमानः। तथाचायं तस्मात् इवम्। असिमेन अतुमानेन अपवर्तकरे इवम् मैन्येतनवम् इवमानवलेकलं किवित् देवान्तरांगतस्यापि मैन्येतनवस्य इवमानवस्य साधिततावाद्। तदनुपान्तं प्रतिवातुं द्वैपतिं। द्वादशे मैन्येतनवादे श्रावणेशं मैन्येतनवलं हेतौगृहं किंतु शाक्याभारःपरिणवलयः उपाधि। योधे इवम् शाक्याभारःपरिणवतवाद् इवम्। गर्भभूधरे असिमेन मात्रा शाक्याभारीण आहरो गुणींत तवरणावेशम्। तस्मात् पूर्वों हेतुः अम्यान्तवान्त् उष्णामास।

तथा च उपाधिक्षामः। साधनवाारपरों सतिः साधनसम्स्वातिशिशिणि। साधवेन श्रावणेन समा व्यक्तिर्यं हेतों तस्मात्। यो यो इवम् शाक्याभारःपरिणवलय यो यो शाक्याभारःपरिणवलय शाक्याभारःपरिणवलय इति समा व्यक्तिः। क सतिः — साधनसमा मैन्येतनवस्य ३२ अथवाकानोनतिः सतिः। यो यो मैन्येतनवादे शाक्याभारःपरिणवलय इति व्यक्तिनासितं। तत्स्य असम्परिणवलयतमभवाद्। तथा अन्यद्विप उपाधिक्षामः — यमासमावामावकरक्षकी यदा तदा। समेन यदै नो ज्ञात्वहेतौ नास्ति महाधारकृशः। इति। अस्वायः। यदु एकत्र साधी श्रावणेषु मांससमावामावभविः हेतुः श्वरः समाभवसत एकः शाक्यदिल्भणं सम्वधारम्। अपरप्रां मैन्येतनभावविद्वल्भणं असम्वधारम्। यो यो इवम् शाक्याभारःपरिणवलय इति (व्यक्तिः) नासितं अन्यद्विपणं श्रावणस्य संबन्धतवाद्। तत्समासम्स्वाशक्तिः हेतुर्मात्रवादः। समेतेन शाक्याभारः हेतुवातः किमेतेन शाक्याभारः हेतुवातः किमेतेन शाक्याभारः हेतुवातः। तुसूतीवम् उपाधिक्षमाः — एकसाधारावादनां व्यक्तिः संबन्धायुं साधारणवातः। साधकाभाववातिः साधारणवातः। इत्यतयतमूलस्यातमः इत्यतयतमूलस्यातमः। इत्यतयतमूलस्यातमः। मित्रसंवेशः परस्परस्यातः। तथा श्रावनोऽद्विगतिः श्रावनोऽद्विगतिः। तद्रिते इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः। इव मैन्येतनाव कायाभारःपरिणवलयवस्यावोऽद्विगतिः।

52. C. P.
अभम् इति जने। शृवत्तमायतोऽन्वः नानोऽन्वः बले दैलवस सदनानासाना पालानेन। अथाश्च कात्यायनं पालातः। अथाश्च कात्यायनं पालातः। अथाश्च कात्यायनं पालातः। अथाश्च कात्यायनं पालातः। अथाश्च कात्यायनं पालातः। अथाश्च कात्यायनं पालातः। अथाश्च कात्यायनं पालातः।

22. C तन्त्रवाचः
23. C शाक्यदेहृदयम्

651.8 श्लोकः।
Vidyā says—

भानो: श्रवण भाषा द्रा शतार्थि सहस्राभ्याः। द्वारा: अहिपति: शेष: प्रथकः मिला:।

C. P. reads अखुविनित्ताता for अखुविनित्ताता.

C. P.—

ते अमी भानो: प्रवास्थित: विद्विभवत: पादवत: वा रक्षा: कर। कित्राण अथ च हंसता वर्तते। श्रेष्ठ: अथ्रे प्रथम वहु अयोष्क खरता तीव्रता न प्रतिमाते वह। तथा: कदाँ

The passage cited is from Praśastapādabhāṣya on Vaiśeṣikasūtras 2, 1 3 (51) with slight omissions and variations.
N reads अष्टिविधिशीलिमा and explains लीलिमा as ‘beauty’ (see Vocab.). He says खानते: एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी. खानते: एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी.

Vidyā also reads लीलिमा, which he explains as लालिमा. खानते: एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी.

54. C. P. and Vidyā read नवनाजुवेष्टकम् for नवनाजुवेष्टकम्.

55. C. P. reads दिशासुखाराति, दक्षिणाराति for दक्षिणाराति.

C. P. reads तिमिरकर्मरोऽतिमि for तिमिरकर्मरोऽतिमि. He explains the verse thus—

56. दिशा राजितिराजनिति निलिकारिति निलिकारिति निलिकारिति निलिकारिति निलिकारिति निलिकारिति निलिकारिति निलिकारिति निलिकारिति निलिकारिति.

25. The Ms. reads लीमा, लिमा and लिमा, but we get the correct reading from Isānadeva who as usual follows Vidyā and reproduces him—हरे अष्टिविधिमा: खानते एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी एकाएकधवजेक्रेश्वरी.

26. Kāśikā gives केशलीमा as an example.
Jina and Vidyā read तिमिरकर्षणी हस्तान्त छल्लूँ छल्लूँ for तिमिरकर्षणी हस्तान्त हस्ता. Vidyā says दिनै निवा निरदेशातृत। कि हस्तान्त—सरचि: करे: हस्ता तिमिरकर्षणी हस्तान्त छल्लूँ छल्लूँ छल्लूँ छल्लूँ मल्ल। Malli seems to read तिमिरकर्षणी हस्तान्ती, like C. P. Pt. Śivadatta gives the following Footnote—"जातिकालाध्यादेशोऽधिकः पराक्रमः इति द्वस्तितित्वान्तशिष्य परिनिपातः। 'बहुवीश्चातान्तोद्दालात्' इति धीरू इति जीवात्: Jina remarks on the reading तिमिरकर्षणी हस्तान्ती followed by N—करोऽहस्तान्त्यामतिपाठस्तु बहुवीश्चातान्तोद्दालात्।

The story is found in the Mahābhārata, Sāntiparva, chap. 23 (Kumabhakonam ed.).

58. C. P.—

58. C. P.—

The story is found in the Mahābhārata, Sāntiparva, chap. 23 (Kumabhakonam ed.).

C. P.—

नरसीध्रेण्य प्राणारामपि द्वारारपि चोचनानां व तत्त्र वैतस्वर्य वासमार्गिक साजायं समान्तातित्वम् अव्यक्तमल। चाल्ड्यस्य प्रश्नंतितिविविधयुमयश्च एकमेव सामान्यविविधयाः। मधे तात चालाल्य स्वस्तिः सा वन्यालय कवित्रिविश्व: कवित्रिविश्व: च युध्य: प्रस्त: उपमा अद्वितियतागमं ॥

यद्तपाथादानाम कलानाम विविधग्राहाराणे विकाससंगमाविश्व श्रीपृथ्वीः श्रीपृथ्वी: लोकांमयपि प्राणार प्रियत्व नितिधनिर्विविधिन्ति। निदर्शादित्यन: जुलवे। इत्येव कारण समान्ततित्वाः। दितिर्यधेयम्। यद्य सत्यं अस्य हरि: श्रीरूपः जलहारी कलानां सहस्रं पूर्णविबं च पूर्णविबं च एकेऽन्यां कलामृन्यां निज्ञालं लोकांमुद्रां च पूर्विताः। पुरान्तो चितत्व दर्शान्तः श्रीकृष्णेन सहस्त्रमधूः। प्रतिदिनं नयन यूँजा कामी इति प्रतिज्ञा उपविन्यथे परस्परारं भक्तिमिश्रिताय परिवर्तितात्त्वमालोऽहस्तान्तोद्दालात्। एकस्य एकतः सति स्वस्तकं तन्नमुद्रां च पूजनं इत्यादाम्गमः। यद्यपि—हरिरः साहसं कमलकवितिमलादि।

27. C नित्याद्वारेत्

28. In A this portion beginning with सरसीध्रेण्य प्राणारामपि is at the end.
The story occurs in Śrīmad-Līlāvītā, chap. 98.

60. C. P. reads परिम्रथ for परिमरथ found in most commentators. He explains the verse thus—इन उपसि प्रभाते नायकेन काकेन एव कौकिलः किम् इति नृसः। किमित्वतेैः-नृसां श्रीसति वः किवन्दः तौष्पय प्रकोष्ठं वारे वारे निमित्ता वाक् येन। वायसो हि प्रातः कि कि किम् इति शब्दः करोः कि स नृसां श्रीसतः। कि पृथ्वी इत्यादि। कि कौकिलः लं भयेत वद परिमरथे श्रीसते परिमरथे: पाणिः: तस्य व्याकरणे तताय: अदिवः की श्चायिनी। तथाच पाणिनीपद्यः पाणिः:।

'गाजिकिर्दिकेशकिल्लिनिविनं' इति। प्रविषयं इत्यादि: पारसः। तुस्किर्तिः हि तुस्ति पाणिः:ः। न तु भाष्याये। अत एव तस्य की आदेशिनी करोः: स्थाने तात्त्वः मवः इति प्रश्ने सति स कौकिलः: किवन्दनृसावन्योतस्मृतृः किवन्दतः तुही इति वागेय उत्तरे वेन स तथा।

तुही तुही इति शब्दः पारसः: पिकः: करोः। उत्तरवाक्यनिःक्रमयः यथा पूज्यवनत्त्रस्यात् इति उत्तरान्तरणे यथै: प्रश्ने शातः। तुस्तोलात्र्कुशिक्षिणय्यतस्यात् स्तूत्वहरिति पाणिः:।

शाब्दिकेनेत्रि आदेशिति तुस्तोलात्र्कुशिक्षिणय्यतस्य वक्तवियः। तुस्तोलात्र्कुशिक्षिणय्य न तात्त्वः भवति। माकिनीहृदः। वेयः उत्तरे च।

CANTO XX

21. C. P. and Vidyā read इकुकुलिजै: (मीकीकै:)। C. P. says रसाल इकुकुलिजै:। इकुकुलिजै:।

Vidyā says इकुकुलिजै:बंकुकुलिजै:। N reads इनुकुलिजै:।

C. P. quotes the following two verses found in धन्वन्तरीमाणिक्यः 4. 120, 122—

इकुकुलिजै: करुकौटकते वेश: कान्तारो वेणिः:सतः। इकुकुलिजै: पौण्णुलक रसाल: लुकुमारः। अन्यः करुकौटकते। स्त्राजित्योग्योधुहारितिः। तथायथ इकुकुलिजै: सहितः: किनिहारः।

32. C. P., Vidyā and Jina read नालोकेते for न लोकेते।

32. C. P., Vidyā and Jina read नालोकेते for न लोकेते।

29. प्रपन्धार्थिति प्रपन्धार्थिति यत्तिः किवन्दनयः काकेहादि तेन प्रतिनियंत्वमात् संयुक्ताँ वाक्

In the text:
1. Anandāsrama ed. reads वेणिः:सतः:।
2. Ibid. करुकौटकते।
3. Ibid. इकुकुलिजै:।
4. Ibid. तथायथ इकुकुलिजै:।
5. For details see राजस्थानः।
54. C. P.—इन्हें बयस्या सबी अथ दिनत्व मन्तू पराशार खन्तु सों। ब्यवस्थाय अपराधसहनाय ब्यवसाय करोह। यथा अथ दिनत्व निरिक्षणातोर थववत्ते नोखवत्ते न आचरित। निशिष्ठ बयस्या राजी चुम्बत तथा दिखानेन। अतो दिनत्वार्थं बाहिरवा चुम्बनं करोह। शिशिक बुन्देन। The correct form of the root appears to be निलं (निस्ते), which is given by all grammarians. The form निशिष्ठ is criticised in Mādhavya-dhātu-vrātta: तात्त्विष्कारस्तु तात्त्विष्कारस्तु प्रत्या “वा निष्ठा” इति मूलतमं क्षणानुगुणं पाठ। तत्तु “नमुनेनििनीििस्वर्थाय्यंिर्यिति” इवत् श्रुतं ध्यान-पदमाशायणान्त्योिनविलुभितम् 2.15.

C. P., Vidyā, C (Text) and Jina (Text) read व्यवस्थाय, while N and Jina read व्यवस्थात। Jina remarks व्यवस्थातातिति पाठे आलमेपिवं क्रियाम्। इव बयस्या अथ दिनत्व मन्तु हस्तेन तथा ब्यवस्थातं व्यवसायं प्रारूपतातिति कराणामेपिवं क्रियामिति केवल। तदपि।...व्यवस्थातातिति प्रारूपस्याम्।

62. C. P. and Vidyā read संनिधाय for संनिधाया।

63. C. P. and Vidyā read आश्रामयम् (आश्र+अस्रामयम्) for आश्राम सामयम्।

C. P. says आहमात्त शीघ्र ततु रहोष्टुम इवं भूपमेव अभिधायये वादत्वामि। फिरिष्ठेद रहोष्टुतम—अस्रामयम् शीघ्रं प्रामयम्। N says तम आश्र तिः। सम्य मध्यस्य सल्यादिनिमिमं मूर्तं नलमेज्यामयधायये।

119. C. P., Vidyā, and Jina (Text) read अनाहंस्ती for अनाहंती। C. P. says हंस बेदेण। सा इवं किमानाहंस्ती अनौपीपिती। तु पूज्येदेवे सुवर्णं विप्रात्रम् ततु किमसुविष्टाम्। अहंती भव आहंती। श्रीमारामकिल्लगं भगवत्ते अनुपवेश्येऽपेशामवाय। पाणिनेऽसु ता भावं देवं अर्धस्तित्वं गुणवत्ते: गुणवचनवाचणसमध्यम: कर्मज्ञ च इति व्यापृ। ‘अहंती नमू च’ ‘विद्वीराधिनं’ इति गीय।

Vidyā says यथा मवती वा बयस्यतस्तथा आहमपि मवती बयस्यायमालितेऽयेऽेऽेः। N, on the other hand, says यथा तु पुनः अहं कुचात्रयामिः सेवनमहंस्ती अथोमा अनुविष्टकारिणी हंस कदन विश्र्वद् वेदि कावः।

135. C. P. and Vidyā read विराधितयोः for विरोधितयोः; and अस्रामयम् for अधार्थयम्।

C. P.—यथृ है सयः। एत्योम्यससस्य्यायिः वाक्ये न अश्रायत्वं तथातिति अयस्यो न कर्मः। सतो मथा बिराधितयोः। उदा। त्रेक्षकथायोः अपराधितयोः। Jina remarks अश्रायमालं फातख्व अस्राय। He reads अश्रायम् (तस्यवुद्धिः न करित्व)।
138. C. P.—

इलूङीच्छायां व्यायामती स्थापित:। यद्या तिलकमिस्वः कंठे इति तथः। पनमें कः। स्थायित: परिधिः स्थापित:। तत्र भवा इति ‘दिशाविरुद्धमयपल्लुचात्तुप्र:’।

139. C. P.—

हे धोधे हे पाण्यबुफ़क सहख्ये इति: अपवातु युवाम्। वां युवयोः अश्रीलशीलङ्कामसाधवः
स्वनवलेष्चिन्द्रनिनयः। इति उँचे सहख्ये सहख्ये न ते हे अपि उक्तवन:। ते सौवित्वार्ध शब्दं शब्दं चिन्यं च व्यतितः। व्यतितः शाखातुराद्यपदाः।
द्विचनतीपेशावालनेपदाः, वर्तमानाः आते। तथा शापवहुलपेशा वहुवचनः, अन्ते। ‘आलमे नानाकारान्’` इति नलोपः।। ते इति श्रीविजयिववनं पुनःपित्युबचनं वा।
ते च ते च इति इत्यद्य ‘लाजधीनी सर्वंतिनिम्’ हि व्यावः ‘धुमान निम्या’ इति पुनःपित्युबचनं
एकत्रितस्ते ते इति।

Both N. and Jina remark इति: परस्परपतिीतायामनेपदः चिन्यः। Jina adds क्रियाविश्विहारवानात। अथ परस्परकण्यापरे क्रियाविश्विहार हि तत्तेन वधपि
स्थापितात्मात सहख्ये पक्षाते तेवालं वधाः:। सहख्ये मेत्यात पालः। प्रकाशिता:। ते च तेकं पक्षाः
इति संहङ्करते राजार्य इति सबाः: क्रियाविश्विहार:। संभवितं, तच्चपि इति इत्वेकर्ष्यं
व्यावः ‘अमलतिहितसबशिष्टः’.................इति प्रतिवेचाः चिन्येनेव। न स्वयत्विनाति
स्मेति पद्ग्रीयम्।

151. C. P., Vidyā and Jina (Text) read स्मरशर्यात्मक् for स्मरशर्यायाम्। In 158 they read अक्षम्यन्त् for अक्षम्यन्तः, and in 159 अपि
हुतम् for उपहुतम्।

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CANTO XXI

7. C. P. and Jina (Text) read नीलिति for मीलिति। न स्वयत्विरिक्ष्यां मीलिति:। संवृतः प्राप्तिः मीलिति:। नीलिति:।
Vidyā and Iśānadeva say मीलिति:। The later Ms. of Vidyā reads मीलिति:।

8. C. P., Vidyā, Iśānadeva and Jina read तत्तोव व। पुरोषः। C. P. says तत्तोवः..............अनन्तरम् आतो हितार्थी शुचि:..............आश्रयादि:।
ते स्वयत्ति: सा, Acc. to Jina, तत्: पुरोहितः।। ते स्वयत्ति: सा। ते प्राप्ति: सा। ते स्वसार्थविहीरीः।
उपरित्वाद अथ साक्ष्येन संदर्भः प्रश्नम्।। अथ प्रासारक्ष्योरिति हैमः।। ततोदेवति विषयतं
समुदायः। अनन्तवर्भि: इत्यर्दः। C (Text) reads ज्ञानीष: for पुरोषः।

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11. अज्ञमान्यमुख पारिते तमु — C. P., Vidyā and Isānadeva read अज्ञ किम्। N says अज्ञातामानः कामुकः। Acc. to the earlier commentators, अज्ञमान्यमुख चर्चित यथा किं परिते।

20. C. P., Vidyā, Isānadeva and Jina (Text) read कर्तालुतिल for कर्तालुतिल। C. P. says कर्तालुतिल हस्तमये तिनो नाम सामुदायकरणियन्यासिक: कस्मानविशेषः।

27. Vidyā and Isānadeva read सुप्रस्तूतिः for सुप्रस्तूतिः found in C. P., Jina and N. C. P. says सुप्रस्तूतिः सुमन्द्राणार्थ (C कुदालवांशी)। सुप्रस्तूतिः.......इति पाठे हुङ्गु द्वारानि यानि सुधार्षवालितानि (सौभागी)।

32. C. P., Vidyā, Isānadeva and Jina (Text) read अहितानहद्यूच्च प्रति for the artificial अहितानहद्यूच्च प्रति found in N. C. P. says तं नर्द अहितानहद्यूच्च प्रति वसा तं नर्दावर्त्तवर्त्तप्रति व अस्मार्मिन्: श्रीस्योऽश्च अभ्यः खंचितमये निर्देशीत, निर्धिष्टाः: शाश्वताद्विधिन किर्त्यं चकार।

40. According to N, the verse (शय्मकस्तु पदयो: ...) is श्रेष्ठ; so he does not explain it, the meaning being the same as that of 39. C. P., Vidyā and Isānadeva explain the verse fully. C. P. remarks on सैय—सैय इति जब्रजसहायण:। ‘सौदचि लेपे चेतु पादपुरुषम्’ इति सुलोचः। Vidyā says सैय इति सन्तोषातिपेशयो न भवति पादपुरुषकालः। तदुक्तं कालन्वितस्तारः—न तद: पादपुरुषः। ववः—सैय दारार्थी राम इति, Isānadeva also says तः तु तु मृग कालन्वितस्तार: etc. .......किर्त तो seem to be the correct reading.

42. C. P.—

स महीयतृत, उत्तमं पुरूषं श्रीकृष्णं पुरुषसुकलित्योऽः। सहस्रीयोऽस्मिन्यारिष्यावेशन अवानाबतीवैतत्तापर्यमानमममुप्यूषदैनंवेदत्यमानप्रदर्शित्यात्ताः। योेशपोषणे, तथा योेशपोषणं तेनः निजारीरे श्रीकृष्णवैरे। बाजायसरकारकत्वस्य महत्तः स स पुष्यति स। तथा द्राशायिं केत्तावस्य मूलाः:। द्राशायरसमनम् ‘अौ नमो भगवते बाकुरुद्वाय’ इति मन्मथुदिवषय ववने नामम। केत्तारायणायमथामोनिविविषयमुक्तितिकम्विज्ञानश्रीस्यर्हयोकेत्तावसानाभिमोहरमाऽसोः। उपरितन्दर्शिनिमुजाताः। प्रस्तुति प्रासरित्वेन सुज्ञातुदे ववासांस्य श्रव्वयकारदण्डापाणि केत्तावस्योऽ। अवकाशतन्दर्शिनिमुजादारम्य श्रव्वयकारादपाणे। नारायण:। उपरितन्दर्शिनिमुजादारम्य श्रव्वयकारादपाणे। अथस्तवामुजादारम्य श्रव्वयकारादपाणे:। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे। कोंक्त्रोऽ:। उपरितन्दर्शिनिमुजादारम्य श्रव्वयकारादपाणे। विविषयः। उपरितन्दर्शिनिमुजाताः। श्रव्वयकारादपाणे। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे। कोंक्त्रोऽ:। उपरितन्दर्शिनिमुजाजराम्य श्रव्वयकारादपाणे। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे:। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे:। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे:। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे:। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे:। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे:। अथस्तवामुजाजराम्य श्रव्वयकारादपाणे:।
For the twelve images of Viṣṇu and some corrections see Appendix II.

53. C. P. reads लघुसंपदनिभा for लघुसमन्दनिभा which he gives as a variant.

58. C. P., Vidyā, Iṣānadeva and Jina read अभयविधि for अभयवैभिः.

60. C. P. and Vidyā read दानवाय for दानवाय. Iṣānadeva has the latter reading, but gives the former as a variant. C. P. says—

दानवायमयं हुःखे पायं तैवेक गहरं वनं ततः प्रमः उत्तरायन्यं स तथा। दानवेन हिरण्य—

कथिष्णशु दुःशिते जगति रुसिहो जात। किंविष्णः—वैदिरारिणि दिविषयं देवानि

हुःखको अध्रामाधार्यमाय अध्रामाधार्यमवं वा भवत्। मुनुजार्य मानुक्यार्य यथा स तथा।

स तदाहुःखतेवरङ्गः केवलेन सिद्धेन मुनुजार्य वा न किंवयेत् देवानि

ततो निर्धीर्षिते देवानि अस्तिन सिद्धेन मुनुजार्य वा न किंवयेत् देवानि

N says दानवायमयं हिरण्यकथिष्णशु अध्रामाधार्यमाय अध्रामाधार्यमवं वा भवत्। अस्तिन सिद्धेन मुनुजार्य वा न किंवयेत् देवानि

61. Vidyā and Iṣānadeva read उदरास्म्भु for उदरास्म्भु (उदरास्म्भु अभु सृप:).

Vidyā says उदरास्म्भुनिबिधुएदरास्म्भ्यनिबिधुएदरास्म्भु.

63. C. P., Vidyā and Iṣānadeva read विक्रमेन्द्र (voc.) for विक्रमेन्द्रास्म्भु.

65. Iṣānadeva and Vidyā read किंवति for किंवति. Vidyā says तथा अभं समन्तात् तथा हस्त विकर्षितियज्ञार्यार्य सवव्ह स्ततासरणं किंमिति तथा किंमिति.

67. अर्थ यस्मात् भावम् जन्मवृत्तिः लघुवृत्तिः भारतीयर्थिकिरुक्तवेणाहतमविवेकके—

मालाम्बकर्षितन्तरक्कुसंसर्कार जाधवम्.

69. C. P.—हे राम रुक्तिक विकार वासु त् राम भार्त विभासमवेत् वस्ते रुक्ति

कर्षितानुद्विक्षितम् प्रकटात्। भवदर्श्व लव्याव तव सम्पायेम्। किंभुम्—जन्मवाणुवातिस्मृतादि

एणुका यथा।

Vidyā and Iṣānadeva read जन्मवाणुवातिस्मृतादि वस्तेम् for ......., रुक्ति

समानीयता भद्रदेशम् found in C. P. and N. Vidyā says अस्मिन्ना अविभामानः

अर्थः श्रोतसं वस्ते किंमिति व्योजे्ने न समाभवते।
71. All except N read खुबस्य for खुबसीर.

72. C. P. on the last two lines: कष्टितः भवता किमु न दिव्विरिवरिवहितः 
काहचिरहः—

भवता बारिराशः: किमु दिरिन् बनिधितः अयिन् तु लंगितः। किमुद्धः: सुमहः: 
उद्दन कस्व अक्कुमा मच्छणा लहाः यस्स स तथा। पती को अर राङ्गाण राशि: सुमहो न लंगितः। 
कयु यथा भवति—उत्त, उल्लह्वमं अर्हु सः सुमहं अंको त्वमण्य यस्स गच्छस कह्वः स उद्दनं: 
एवं विदो गहः: कणो ययु लंघने तद्दृश्य यथा भवति। कियाभिबोधनम्। यद्य अर्हाण गल: 
छियो तथा उद्नहेय अर्हु सः लंगितः। कियाभिभोधनम्।

76. The verse might refer also to how Rāma laid down his life after Lakṣmana had drowned himself in the Sarayu. See the concluding chapters of the Rāmāyaṇa.

85. C. P., Vidyā and Jina (Text) read तावक्रेपरतनो: for तावक्रेपर 

तनो: C. P. explains the verse thus—

हे बलभद्र तव इति तावक्रया: परनो: आदिमु: स्तितकेवा: श्रेरतकेवा: स एव श्रीवनागः।
अतीत तव अवतारः: बलः श्रेष्ठतया तस्य सुःतः: यो जरु पवित्रविद्वेर्ग्रामाः: केशरागः: तस्य 
विलासं भवेत्। तद्य सतु उल्लितम्। पूर्वनिर्विकार वैवभवानिररणिकार देवे: सहिता 
आदिमुः: परमेश्वरेऽर्जीवऽर्जीविकाराण्यां तद्यां केशरागः निवज्ञिविशस्य उद्विज्ञाव भवेत्। 
ती भारोतारार्क्ष ध्रुवार्तवाविज्ञान इति पुराणे। (वासः) श्रीवन 
नागभ उभी घड़ी न। अौनण्य: यमः। ‘श्रीया पुंश पद्यवदितिना प्रासाय पुङ्क्तव्रावस ‘न 
कोपायम्’ इति प्रतिशेषः। काला पैकेपनू ‘महापुरुषोपाध्यासः न’ इति प्रतिशेषः। 
भित्तिकेशः इति पाठे सम्बन्धार्थ भित्तिकेशः: उल्लितकेशः: तव्य: उल्लितकेशः: 
श्रीवनागः स्थाय: पुत्र: भेष्ट: विद्वप्तिकेवा: एव केशो हसः बलभद्रः।
सितिरेशः इति तत्पुत्रस्य उत्तरं प्रस्तायम् और्थित: प्रतास्तः: परमुद्रवरः। अथवापराय: इति श्रवणातन्त्रस्य 
अथवापराय: इति श्रवणातन्त्रस्य। यथा—
अथ शायदानासास्मात्। केशरागः श्रवणातन्त्रस्मात्। तथा वैदिक त्रिभुवनान्तित: अथ लोमात: 
तेवामसयंह इति। तेषामति त्रिभुवकाशीति परमस्य। तद्दुःख—वर्णणात्तिति: द्वय्यव 
श्रवणात्तिति:। इति श्रवणात्तिति:। केशरागः सम्बन्धिते राष्ट्रायादिते श्रवणात्तिते। 
राष्ट्रायादिते राज्यादिते राष्ट्रायादिते। इति श्रवणात्तिते।

1. Ref. to Mitākṣarā on बाहुवलक्ष्य । 1.14—गर्भिनेष्टम्मे बाह्यं आहारसंपोष 
नवामनम्। राष्ट्रायादिते सैन्यो यथासम्बन्धिन्नम्॥ Mitākṣarā says गर्भिनेष्टम्मे 
वर्णणात्तिते। समस्ये पुष्पमुद्यक्षिति गर्भाश्चित्स्य। इति स्मरणात्तिते।
Vidya's explanation of the last two lines is missing in both the mss. used by me. He explains the first two lines thus—किष्कुंयामपे ताढ़ेर हो भाल्महाद्र लो। तादीकी द्वाया या परत्तुः शरीरे तत्सः खिंतः दुधु मः केषास्तत्तिः स एव बलमद्र एव शेषोजनत॥

Jina says तादीका: तत संतोत्सियस्य: अपराय अनुस्यः लोः।

N says न वीरेषे परोवधाया यसा: सा तादीकी अपरा तद्वश्च-संविश्वातीस्य सर्वोक्तका सत्मृततस्सा: निवेशः: श्वेतकेशरुः हुः तितवाकारिद्वाशावतारविषार्थती यसा ले शिल। 'तादीकपर'— इति पाठः साधियाणः। यसः 'सुभादनयोः' इत्यवित तादीकः इत्यसतः 'सुभद्रिनिश्चलः' इत्यवित तादीकः इत्यसतः 'सुविक्कत्त्वः' इत्यवित तादीकः इत्यसतः 'सुभादकारिद्वाशावतारः' इत्यवित तादीकः इत्यसतः 'सुभादकारिद्वाशावतारः' इत्यवित तादीकः इत्यसतः

86. and 87. These two verses (हुळ्मध्यवह— and रेवतीशुपष्मा—) are not found in C. P., Vidya, Jina (Text) and Iśānadeva.

88. C. P.—हे विभी लें में पाहि। किम्भुतः—एका वित्तसंतोत्तियस्य सः।

तथा बृहदारण्यः हि बुध्दिसंततिरेका प्रवाहिः। तस्याम् अनेके शणः। तथा हे व्रजवादयशुः विश्वान्यतिरेकेः हि विनाशिचायाः। तथा तव नायी वेदामिः न परिचिता। अथव तब वृक्ष उपिष्ये। ग्रहिणीश्रेष्ठम् न मनोः स कथे धुधे। वेदाक्यसम्बन्धाय वायुवर्तायः कालिर्दस्याविनायात्। किम्भुतः—निबृहति नारायणेऽपि कोतिनुक्ते नेव स तथा। तथाचं नासः सब सदर्भवन्यासुभादकारिद्वाशावतारः। चतुर्दोषेनिगिरिन्यः तरव भाविष्याः। तते पुष्टी अभिमानयः। तथा पुष्टी अभिमानयः। वेदाक्यायाचेत समः। तथापि वेदाक्यायाचेत समः। अच एकदयपत्रीचेत: वेदाक्यायाचेत समः।

92. C. P.—द्वायाये द्वायाये द्वाये मर्त्ये सवत्त गमेवतस्वत्त्वयुः दुःखे वुद्धत्वयुः। अधरः ग्रीविषेक किविक्रमः। बुधवरिषे वाचिकमः। ग्रीविषेन मानसमः। एवं द्वायाये दुःखमः। तथा न श्रीमहानारेते प्रवाहितां स्तेयं व परर्वभावं न।

श्रीमो भाविनं किष्कुंयान्त संवेदनेभेदः। अस्यायाः पारायेन वेदाक्यसम्बन्धः। तथाचं नासः सब सदर्भवन्यासुभादकारिद्वाशावतारः। वेदाक्यायाचेत समः। अन्यसः श्रीमो किष्कुंयान्त स किष्कुंयान्त सिद्धायाः

93. C. P., Vidya, Iśānadeva (Text) and Jina read विष्णुश्रुक्तचे वेदाक्यायाचेत समः।

2. C अभिमानतुल्। For शब्दभिमत्तुल see Vocabulary sub voce.

3. According to Nārāyaṇa's interpretation, पवस्युः।

4. C हिसने।
C. P.—भवता विनयुा हे कल्कि तव जनयिकः: पितुविनयुसाधी विनयुश्र 
ईति नामो भ्रात्रणम् नाम अभिमानं भ्रस्य, जीवितः सानवयं: अर्थं यथा तत् भ्रस्य तथार्थसम्भवं- 
भूतं। विनयुश्र यथा: कीर्तितः यथा स विनयुस्तिः। भित्रहृदेण भवता—उदाहरणं प्रविधिव्यां 
भ्रस्यत। तथा राज्यसम्भिः पाण्डुरेण। अतकरोक्तेत्यते—देविन्स मृत्तिकता भ्रस्ति स हूँ। 

Vidyā says विनयुश्र ईति नामपेयं भ्रस्य तथार्थसम्भवसम्भूतिः। विनयुसाधिः विश्व व्यायिः च यथा यथा स्वस्तं। इस्व घटनात। 

N explains his reading thus—विनयुसाधिकशास्त्रमस्तय जनयिकः: पितु: 
विश्वरिति नाम भवता च त्यथा ऋतु सानवयसम्भूतं। 

94. C. P. does not explain the verse. He says सायतःयथिति 
वा: श्रोऽि। Vidyā fully explains it, but he and Isānadeva read वशो- 
वशानविजयम् for शशोञनविजयम्—आदिनं यथा: कीर्तिततत्तव अदृश्य: कुलकमुखस्तय 
कीर्तितम। नीताः यहाँ तहस्सातुनागकर्यो दत्तात्रयस्ते वरो दत्तात्रे साक्षे तात्सम्भुर्ले 
वा: शशाहस्तृेत राज्यम्। 

Isānadeva remarks about दत्तात्रे—किंतु तथाः (विद्याः) निपेधः वा 
नास्तीतिः। यहुँकर्मम्—मिस्त्रेनुपयो विष्णु विशरयां को विष्णु: को निपेधः: ईति। 

108. C. P.—वस्तु भट्टिंस्यकों भेज भवनार्धिनाम्नं भ्रस्य बास्तु आश्वयो न 
घटं। कैः—याशा युक्तिसिद्दं भेज विष्णु अनेकवाणिा: अर्थितेषाः विरोधाधिति तैनं घटते। 
तद्वत्तमानं एतत्विष्शास्त्रम् तत्व ईश्वितम् इत्याहमात्रं अविभावकार तेन विज्ञिताम् यहिस्ता: 
ते तव घट्टिस्तव्यामो नीर्विशाखात्मद्: मथाखलुप्रेक्षात्मयुक्तः तात्सम्भुर्लेन्ता नेता यथा 
तत्त्ववाचिक विधम्। त्यथा विनायकं सायतः यथिति तत्त्ववाचिक दर्शनम्। 
एकमेवीदयाः आप्ने नेता गामाविश्वासीति वेदान्तवाचार्याम् एकमेव त्यथा भावना भेजः। 
तथांहि इत्यद्वै स्यामात्तं भ्रात्रणस्य स्यामात्तं भ्रात्रणास्य। केषीति भेजनिर्वाचक्यम् 
परायामात् एकमेवीदांत्याः आप्ने नेता गामाविश्वासीति द्राताः भावनाम् गामाविश्वासाः 
गौरिणां बद्विति। तद्धुँकर्मम्। यत्थाः प्राक्षेषाय भेजवाचिकम्य भेज्यात्म निपेदायति निपेदायति 
यथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
यथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
यथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
तथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
तथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
तथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
तथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
तथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
तथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
तथाः केवलं भेज्यात्म गोचरस्तेन तत्क्षेत्रकेवलसापस्तृमम्य। निपेदायति निपेदायति 
5. अथात्?
6. A भेदेन जाते सति....बस्तु जातां च

7. A is here incomplete. C's citation is full, but contains mistakes. The citation of neither A nor C fully agrees with the printed text of Nyāyamakaranda. See Chowkhamamba edition, p. 54 ff.
114. शुद्धि शेषिः असते ग्राम भविष्यीत तत्त्वा। N says भविष्या संसारिणाः शुद्धि।

121. C.P., Vidyā, and Isānadeva read वुद्धिभेदिक्षण for वुद्धिभेदिक्षणः। In 122 they read परिरिपुमच्छ वरुणस्व परिरिपुमच्छ वरुणस्व परिरिमच्छ। Vidyā and Isānadeva read अतिरिक्तावलिक्षण for अतिरिक्तावलिक्षणः found in C.P. and N. C.P. says अतिरिक्त निःसर्गम अस्तम्भम् यथा: सा तथा। केवल अतिरिक्तस्ता प्रकटता। अतिरिक्तस्तावलिक्षण यथा इति समापने अतिरिक्तत्वावलिक्षणः इति अ व्याख्याते।

123. C.P., Vidyā, Jina (Text) and Isānadeva read अतिरिक्त for अतिरिक्त (सक्षमता)। Vidyā says अतिरिक्तस्ता पद्धति हि विशेषदेशिते श्रेयम् य: पार्थ: स एव तस ्त् त्वा च वन्यरूपित्वे तस्य। अतिरिक्तस्ता हि विशेषदेशिते परें सदिशिरापितं श्रेयम् श्रेयम्। एतेन्त अतिरिक्तस्तावलिक्षणः।

126. C.P., Vidyā and Isānadeva read अभाष्यत for अभाष्यता।

127. Vidyā says मरीण श्रुत्वं तमविनाय दुराचारे परिवादकरणोनिषेधवग्ना गता कोके अमलपुष्पापि परिवादिनै विदिता विख्यात। परिवादकर्णोद्योग्या अस्तित्व। तं कर्मवादिवाहा—जयं यस्मात् कारणं सा श्रीण खरे च रहस्यपचारादित्या संगता संव्रदभूतं बभूत। अथ त्रिसमातमागः गता। क्रियात्मकम्—मैम्मा दमन्यन्तत तु तुला साम्यं तथासिद्धि: प्रामाण्यमधोऽव:। वत: स्वरूपम्—यतं आचरणं क्लोगं श्रीवाजीवानां तथा शुरुणाम तत्त्वीयं यद्योपम बाहुल्यं तस्य भूमि: स्वारो यथा सा तथा। परिवादिनैविवादां हि सत्त तत्त्वां मभूत। तबि एव जीविका:। दमन्यन्ति एवंभूता:। धृता आचरण अभिज्ञ: समस्ता या: क्लोगा गीताकाराविद्या, गुणा: सौन्दर्यविद्वान तेषां यथोपम बाहुल्यं तस्य भूमिराधारधृता:। ततो दमन्यन्तीभाष्यां वे विन्यस्त:। अत: स परिवाद:। अत्र भेदान्तित्योक्तिकारः। क्लोगा जीवा च कथ्यते।

128. C.P., Vidyā, Isānadeva and Jina (Text) read चाप्पमभ्-भवन्ती for चाप्पमभवन्ती।

129. C.P.—

तस्य दमन्यन्त् दुस्स्त्रेः कर्माल्ये बाध्यकोणाः बीणानाम् अविन्दे सारसाः विचित्रम् (किंतु) न असांख्य अर्थसाधी। तेन कारणेन किंतु वा कार्य वा बीणा हेतु ततो आत्मरुपे आत्मन्तरे तत्त्वज्ञाने चाप्पमभ् अत्यन्तुः लक्ष्यं हुमाच्छिन्नविद्वेदे दृष्टे अपनते न अवच्छ न गुमायेः। वसा किय ते तत्त्वि सविश्वेदे उपर्यट्येषु उपर्यं तर्कत्वम् अन्वणस्वायत्वाय प्रापत् कोण न मुख्यत।

8. N says परिवादेः स्वुतो ग्राम पूर्वैर्मेय प्राप्त, अथवा परिवादेः बीणावादन-साधनम्। परिवादोगता परिवादिनी। अथवा बीणावादनसाधनमुक्ता।
Iśānadeva, Vidyā and Jina (Text) read किमुताल्पेतु for किमु वा ल्येढु-बीणि किमुत किमाल्पेतु आध्रेष्ये कोणेः वादनवत्त्वे नामचतुः न तत्वाजः। यथा: किल सार्वाभिनेत्रे साद्वत: दुर्भिरा भवितः। तथा सात्तारायण ग्राश्य हिणा सती आल्पेतु ग्र्येहुः कोणे न मुखितः। Iśānadeva remarks एते निमाश्राबदन्मुक्तम्।

132. C. P. and Jina (Text) read मुसुद्रवाचमुबि for मुसुद्रवाचमुबि। C. P. says सा मुसुद्र: प्रवतात् भवा पांवी राजा चन्द्र: विशायं मुद्दमणिमयसं महैरक्षाः भौमेवदस्य आनुमुबि धरीरमभूमी वदते। ये मुसुद्रवा राजञ्जना। अस्य राजा विशिष्यामेरः मुखः नल्याः आकुमुः उस्ते।।

Iśānadeva and Vidyā read मुसुद्रवाच मुबि—आः भो दमयति मुबि मुहृ अस्य राजशिरामाणे। मुसुद्रवा राजवक्तज्ञाऽस्य सा यत मुसुद्रवा राजवीरी। ले भवितः। मुसुद्रवा पार्वती किल राजवुःरामाणे। चन्द्रदुःष्ट परमंत्री संकोचक्षुगमेरः।

C. P., Vidyā, Jina and Iśānadeva read—वैदित्यस for किलित्यस—(ले) नाक्काल्लक्य इन्द्रय कलनायो प्रवाहमापणयो गणनायो वैदित्यस तत्त भूः:(नल्याः संवंतिनी) C. P.

Vidyā says नाक्काल्लक्य इन्द्रय सा कलना समताञ्जने तता वैदित्यस विद्धवात्।। शंभोरष्टि नाक्काल्लक्यम् विद्धवात्।। शंभुधि कपल्लवञ्चरी वैदित्यस।। धौ नल्या प्रभुस्ति गमयतः।। (न कपल्लक्यम् कपल्ल्वरण्या अकपल्लक्यम् न अकपल्लक्यम् नाक्काल्लक्यम्।। इ.े कपल्लक्यम्।। तथा प्रसिद्ध सेेंभो।।)

135. C. P.—

इत्य तन्नाम मन्नायो जये दते। किमुता:—जनते पत्रवकीयो निवेदने यथा सा तथा। तथा साश्रीरेश्चंदु दशाक्षरेश्चंदु वदनं वस्या।। किमुतां महिमतेः उदरस्थे बलु दुर्बलस्य तत्त फलम यद्य अस्य यथा विलेण तत्सुवसु:।। किमुता:—अभिन्नो निराहारो मातबभेद्यैः तत्त तथा। यया किल बलेदे सति भोवाः भूमि:। जयपद्वासामन्त्यित-प्रमाणायायेऽस्य साश्रितस्य मया वस्य जये दते यन्त् रावा भविकं तत्र निर्मास्य अन्यहारा मुक्ते तत्र नात्तम:।। मन्ना: सम्भवसामपत्तादि विवाहाकादुमयुर्वतमा: प्रतिद्वृध्यो वा अन्तरस्य:।। अत्र न मद्यनिबिद्ध महामायो मुखे।। तथाच:—आयमेषु पराख सैय भूमि:। खल्पि यथा नाम नो।।। तस्या कुमारसमापमायो।। तथा—प्रत्योश्चुतो मुहृद्वहनिः: विवृत्ति-वाष्प्विकित्वत् वाःस्वपृणे स्मृताशेषः।।

9. N reads अंकुमुः and explains it as उत्संगदेशः।
10. N who reads कलित्यस says नाक्काल्लक्येऽजय कलागःदाशेऽक्षेत्रीमधवरत्ना तत्या कलित्यस व्याख्यात्तम राजवधारणाशेऽजय प्रसिद्धम भूमेवदस्य संवेदनी।
11. याजवल्कय—व्यवहारारायण, verse 27.
12. Ibid., verse 24.
142. सूर्य यथा:—सूर्य मिश्रेन C. P. C. P., Vidyā, Jina (Text) and Isānadeva read साम्भवेलम् for साम्भवेलम् found in N and Jina. The latter says विनारकिषिप्तेऽधृतिः मयेसामिक्षिप्तसन्यासमयसम्बन्धम्.

C. P., Vidyā, Jina (Text and Comm.) and Isānadeva read निकोब्ज्वलम् (द्वात्) for निकोब्ज्वलम् (सह्य: ) found in N. Vidyā says:
कीतिर (सह्य: )—कुष्टिका कुष्टिका न निजसनही दमृवस्ति तत्त्व द्वात् नेत्रं तथा अभिषेषः।
किमिति मां परिलक्ष्म्या सुप्रचेति मुखवाित कोवचः। कीतिर (सह्य: )—तथा तस्मान् समये निकोब्ज्वलम् सद्योजनतयाः।

149. C. P. reads तेजस्येते (सत्यक्रियते) for निज्यते found in Isānadeva, Jina (Text and Comm.) and N. Jina says निज्यते छुँदी—किर्यते निसिरा बिक्षिते. With regard to Vidyā, Ms. B which is older reads निज्यते (निसिर: किर्यते). The later Ms. reads both तिज्यते and निज्यते. Nārāyaṇa says निज्यते ‘यथिरत शैलेत’ इत्यमात् कर्मणि यथा। नकारे तकारामार्येव तिज्यते इति पाठिता।
तत्त्ऽतया, Jina adds तिज्यते धमानिदशान्योरस्य साधिके सानि कृमाया तितिको इत्येव रुपं भविता।
निदानेच बुद्रादिपादतात् तेजस्यतिती नभवित। C. P. remarks तिज्यते इति पाठमूल विभाष्यः।
थाकीथितं समयं:।
तथान्त्य—अपि चारागतिरेदि यथे चारागतिरेदि। प्रयुगमायो नेष्लादिनां त्रायेन परिप्रेयते॥
इति प्रायवचनानां रोहितेन कन्म प्रबन्धती कर्मप्रवचनीवविशुद्धताकुचनम्।
एवं लादेयर्पि क्रियत्वे प्रयोगी गुपादीवो न विरूः।

158. C. P., Vidyā, Isānadeva and Jina (Text) read आरम्भते for आन्यते.

161. The fight between Garuḍa and Indra is described in the Mahābhārata (Ādiparva), which relates how Garuḍa brought the nectar from heaven by defeating Indra, in order to emancipate his mother from slavery.

CANTO XXII

6. C. P., Vidyā and Isānadeva read तिरंकरावः for निरंकरावः.

7. C. P.—स महानोः धीमहादेवः: आश पुनः: विषया आकाशोऽन्तः शरीरस्य हारं कित्सति।
यु इति किर्यते। कथा—ताराणां नक्षत्राणां कृमि: सैव खकृ: माला तथा।
सार्वम् किं शूलः:—भासुरानो सुरूङ्गीविहिते सत्स ईशां सन्यासम् धारिं संपाव संस्कृतः।

13. A निसारिद: (?)
तिमूलाम्—कुत्रातमपि कुरुस्तम्यमषितं नन्दति अवशिष्टस्वात्। हर्य न ताराणां मृत्तिकानां श्रुत्या भवति। य: किल कावित्, ससति स तद्ध हारे प्रगुणयति।

अथ शास्त्र महान्तो नर्तकः सापधा: अतुरार्गावः कृति प्रतिभायम नर्ती मध्यान्त: मध्यान्त शास्त्रमार्ग: असस्त्रमित्रे तनोति। नाटकेन किल मुखापेस्तितुम्बार्मास्त्रिनवीणोदस: सन्थे:क भवति। श्रीमाधवान्ताच तस्य नदी इश्वर भवति।

य: किल महान्तो भारताधि स मानुर्गे तां: नुतुम मनःविषाः लं: संधाय कृष्या ताराः हृदयया श्रेयितल्लाव्या किरकता च अन्तःक्रेण च आवेयोऽय हारे करोऽति।

Nārāyaṇa and Jina who follows him give several alternative explanations of this verse. C. P.'s explanation is the best. Vidyā reads तारा for तार and explains the verse thus—सांप्रज्ञमुनी महान्त: श्रीमुल्लु पुनःहर्य नस्य नन्दति कुट्टके। किल हारे नन्दति—विविषायाम अकाराशिपां मूर्त्यां। अयुक्तिः हमाश्च च। कथा इवात् ताराशिपां महाप्रथमिल्लाव्या। किल इवात्—इश्वरानि दृश्यां संधायम जाप्याम महाप्र

10. C. P.—अहमत्यक्ष्याधिर श्रीमुल्लु किरड्राङ्ख: मानुर्गादेव वृहद्यमेव प्रभुमकेनो श्रीमन्तः। ताराशिपां महाप्रथमिल्लाव्या। किल हारे पुरुषिन्द्रा रिकयाणे पर्यंत्यां परिहितः। तंत्र संधाय सराम:।

1. C समायम् अन्तुमानंतिकम्:

2. Wrongly corrected into तामुगे in a marginal note in A.

3. Jina says विविषायाम व्योमपल्लुक्तिया न। यदा व्योमपल्लु क्षणया च व्योम

—विभृत्यां। यदा आ सामस्येन विवाह च तया आविष्याय व्योमन्तिकां च।

Again, विविषायायात् ताराशिपां महाप्रथमिल्लाव्या।
Vidyā remarks अग्रान्त्रस्त्रेर्धान्त्राय:। प्रथम विवाहमहोत्सवं वदृः परिश्रिये सा रक्षसिन्दुरिका।

11. N takes सती and उमा as referring to Siva's two wives in different generations—Dakṣa's daughter and Pārvatī respectively. Vidyā's explanation is different, and he reads द्विसिन्दुरिका अभि for द्विसिन्दुरिका। विसिन्दुरिका। He says भो छुनेने दिव्याणासा श्रृङ्गामा दुःसे दिव्याणासा श्रृङ्गामा दुःसे वर्तमानसे असिन्दुरिका। विसिन्दुरिका। विसिन्दुरिका। विसिन्दुरिका। विसिन्दुरिका।

C. P. reads इमाम for उमाम। He explains the verse thus—

हे छुनेने दिव्याणासा च इमाम सती पर्यानां कदेघोषते दिव्याणासा श्रृङ्गारपतिमेः किम् दुःसे वर्तमानसे असिन्दुरिका। विसिन्दुरिका। विसिन्दुरिका। विसिन्दुरिका। विसिन्दुरिका।

Trans. follows N who says सती दाक्षाण्यीमणां पर्यानां कोदहता परिष्णवता हुरे सिन्दुरिका। हे अधि प्रात्सामस्ये श्रीकृष्णे दूरे प्रात्सामस्ये उमे दुःसे वर्तमानसे असिन्दुरिका। विसिन्दुरिका। विसिन्दुरिका।

20. C. P.—

तारा नमोनदी गजा तसया: कुँटे कुलायो निलयो गयं तति तति कचीकुलं चक्रकादीकुंटे तसया द्रष्टं सन्ति अधमु दुरकारो प्रवत्नि विद्वध। सन्ति इति नामपदं प्रथममहुः वेवलालां दूष्टविवेचनम्। शाश्वतं आश्वतश्रमभिः। तासां तारणं संक्षमणानि प्रतिविविभ-तान्ति अधूराश्रम सन्ति। किमितः—नरं राशीं विवाहकुलस्य।

Vidyā explains the verse thus—

तारास्तरां रुखोरममप्रवत्नि विद्वध्यं सन्ति बिध। कश्यामसुचिद्विलाह—नमस्य आकाशस्य नदी गजा। तसया: कुँटे तते द्रष्टे कुलायो नीलयो गयं तति नमोनदीकुलायो कचीकुलं चक्रकादीकुलं तसय। कीदेवस्य। नरं राशीं विवाहकुलस्य बियोग्योहिद्वित्य। अतएव तारान्धृष्टेण तारा: सन्ति। तासां तारणं संक्षमणानि पतनानि अधुरबिन्दुराः: प्राधाः: पतनति।

N says चक्रकादीकुलस्य द्रष्टेन्त्रोपरामुरजालानि प्रवत्नि ये बिध: सन्ति त एवं तारं। तासां तारणं संक्षमणानि पुष्पक्षवचित्-भूमि प्रकाशमनानि गहाण्डय्य-जलाणि धारा एव पतनति etc.
24. C. P.—हे निवा ध्यानचि ध्यानवादमे गोळीने हड्डावं प्रकटेहि जगते किवे सुया मिया आय वदित। कि कुर्वतो—तरां एव खुपुणाणि आकाशे कुमाणि निदर्शयन्ति। किमतूलि—प्राकृतकाले जागरणसमे अहि वाचितामि हुसामि अत्यन्त प्रकोषे शाने सिंह विवे काय्यते। खुपुणाशान्ते पारमार्थिकं ध्यामु।

33. C. P., Vidyā and Jîna read मन्दाकनमन्दः: for मन्दाकनमन्दः।

C. P. says—हे प्रेये एता दिष्ट: निविष्ट मन्दाकनं द्विवा मन्दः सल्लः मां प्रति अयानाति। किमतूलि—अत्यसारकारसद्य:। किमुतायां निविष्ट—अतिमदी सत्त्रहितायाम। तस्याः लक्षणाः सामास्याः भव। किमतूलि—ज्ञातान्ते एकांगानि:। कस्तूरि तथा बिरोणित:। विवेरणे सुनिता:। तथा सिद्धितना ध्यानवेणि कमले अक्षात: क्षतार्कां अत्यन्त:। अत्यन्त तारानुजळः शरः। अभिसिद्धाः मसामप्रेये हृदं तथा इन्द्रं कर्मुविचिता:। अत्यन्त अन्यान्यार्थान्ते मन्दैरके—रितिनवेदिशिशयोऽपि मन्दः:। असपाः।

Vidyā reads सेविभाव्या यात्र त संपूर्णा:। देव:। 

He says दिष्टः: अतिमदी चतुर्विधायां निविष्ट राजी यात्र नोपवधयते। कीर्ति:—अभिसिद्धाः। अभिसिद्धातुवाः।। तथा केनोपपलिताः।। सिद्धितना ध्यानो अक्षात्कान्ते।। तथा सिद्धितना भाषायाः।। कस्तूरिकारः अत्यन्तान्ते रक्षस रक्षस उपविचिता यात्र।। तथा सूत्रार्थि कामसः द्वारे गणिते:। ताराजिह्वस्यपलितिः।। अभिसिद्धाः अपि युद्धार्जः:। कुमुदमृतमिति सवनित।। उत्सीवे तस्ते:। मां प्रति सेविभाव्या इव अम्बायुस्य इव।। यस्य मन्दायामन्दः ज्ञायामन्दः।। इमान्याः:। संनिधाने सेविभार्यव:। अत्र रूपकोपमार्तमामानोऽस्तार्थार्वार्याः।।

36. C. P.—हे वामोह ध्यानस्य विचाराणां लैतिविकल्पां वाकाराञाः संविनि यथावतसर दर्शने तन्मे सम चाह ममतः।। खुदु नत: तहबिनाम: भौसमाहाः:। चुप्प:। किमस्थतम:—तीतम:।। तत्र स्वप्नां तत्कथायां समस्यां थषय:।। उद्वर्ध्काणि महाचूर्वरेण कावाद्य ध्वयां उपदिश्यः।। अत्यन्त उद्धर इव कामद्रायनकामनाः।। उद्धर दहने इति:। तत्परेति तत्ततानां गजनयान्तिपदिशार्यानि निविष्टमन्दः:।। तथा पृथ्वीपुस्ताविकाराकावाद्यान्तेन नवी हृयाणि।। इत्यत करङ्गस्कारः। प्राह:।

"इत्याच्यो तबं तर्क्षिष्यादिनि किमसम्प्रायिः संनिते। नेनाया। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनाया। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी। नरु नवानां वाकारां ध्यानस्य विष्णुवाच्यादिनि किमसम्प्रायिः संनिते। नेनायाः। नवी。


6. C. प्रतिवातक...

7. C.……चारि प्रभाविण्डः

8. Quoted also in Sāṃkhyaśāstravṛtti 1. 56. Garbe’s edition shows some variations.
38. C. P., Vidyā and Isānadeva read

शूरामिशर्मः खलु यो महाणा तंत्रा (: समासकनिष्ठकश्चैव।

दिनान्तेकारस्वतमंत्रमालोकताः लोकमुदकलोकः।

for............. तद्वासामासकनिष्ठकश्चोमयः। विवाक्षरः

स्वतंत्रमंत्रमालोकालोकमुदकलोकः। found in N.

C. P.—उदकलोकः लोकं अगतू आलोकताः राजै। किम्बद्धम्—अन्यकारे स्तुत्

लघु लघु धन यथा। किम्बुः—दिवसो दिवसे सत्य सूक्ष्म वनस्पति समासकनिष्ठता अवभूतता

कृत्यानां निर्यात्यां स्वतंत्रमालोकं अन्यकारे तथा। उदकोहि तारकाधाराविन्दुः अन्यकारे

रूपमें परम्यति। तस्य मासा खलु निविदति यो महाणां शूरामिशर्मः राजा श्रीमुकः।

Vidyā says उदकलोकोक जनालोकताः पश्यतु। उदकोहि तारकाधारोन्धुः कर्ममें परम्यति।

दिवसे हि सहायः। उदकलोकता:। अतो दिवसा न परम्यति। यो हि शूरामिशर्मः

किम राजयो महाणां सोम्यक्ष्मः मिलितः।

N says उदकलोकोकः सहस्त्राद्विति दीप्या समासकनिष्ठा निःपराभूमा

कृत्यानां निर्यात्यां झल्किनां नवतांतरं स्वतंत्रमालोकः। तथा स्तुतुस्मुदकलोकः अन्यकारे

जनेन देवाने घटादि-लघुप्राणिय देवतामे पारम्यति देवाने कर्मभूतू दिनम् अन्यकारे

मालोकः।

Jina says शूरामिशर्मः पाठे उदकलोकः: दिवसो दिवसे हि महाणा राजा

तस्य सूक्ष्म वनस्पतिः मालोकमुद, अन्यकारमालोकः अन्यकारे नवाने। कौशिकी तद्वासम्

—अन्यकारे अन्यकारे उदकलोकः शूरामिशर्मः। कातिवासम् ताम्।

स्तुतुस्मुदकलोकमुदकलोकः आलोकमालोकः। अन्यकारे राजी आलोकविन्दुः मेने इत्यादि।

दिने स्वरूपालोकः तसद्वारे राजी

तमेको मेने इत्यादि:।

N remarks शूरामिशर्मः पाठे नर्तिष्ठति समासानविषपेक्षनिन्तः फलमावः।

Isānadeva mentions another reading तद्वासामासकनिष्ठति शूरामिशर्मः

which he interprets thus—विवाक्षरः निःपराभूमिः। दिवसो निःशील शूरामिशर्मः तद्वासा

मासकनिष्ठति। तसद्वारे क्षमा यथा देवाने भवति

तथा व्याख्येयम्।

53. C. P. and Vidyā read लस्तिम्मम् for लस्तिम्मम्। C. P., Vidyā

and Jina (Text) read इन्दूमिस्मम् इन्दूमिस्मम्, and नेत्राः

for नेत्राः। Jina (Comm.) reads लस्तिम्मम्, but is found in Jina

(Text). Isānadeva seems to read लस्तिम्मम् (लस्तिम्म?)}
C. P. says—अय्यस्मिन्दृश्येः शोणिमाने श्रवित। लक्ष्यं विद्यसत् विम्बसिव। गौदेदेशे प्रसिद्धे बल्लुभं वचकारी विम्बनामार्गं वाल्कीदनकं भविति तदव्। विभुदमु—
बालेन नवेन नर्मक्षममेव सुवच श्रविमु। विभुदमु—रिवेच हृदयमाम। विभुदमु विम्ब।—
अभिम्मकात्र अभिम्मकात्र विद्यता पपुस्ममजकं नेत्रविनो वक्ष्यसं आविष्टं आविष्टं वेन स तथा।  
शीर्षकृतं हि पपुस्मत्वश्चेषेः रक्षणं भवति। कोवितावशालेसः स्वस्वयोगिः भवित।  

N says लससालसाले दिम्बे बाल्कीदासाकं स्वमरकविमे। वर्त मानकाले वितकीलक्षे श्रवित। धक्काशाखां धक्काशाखीयानं नवेन। नववितन्तरसं पपुस्मसं नेत्रं दोरं दोरुगतत्वता आविष्टेश्चं तृणमृ। अथव शस्त्राभिकारवं नववितन्तरसं वेनवं दोरं शोणिमाने रक्षिमाने श्रवित। नेत्रावशेषे—इत्य पात्रे अभिम्मकालेतोर्विश्वासं या पपुस्मनोश्वातिश्वसं हेतुे। शोणिमाने श्रवित।  

55. C. P. remarks चन्द्रसुडः हि सवेदा दीपपकं स्त्रात।  
एकेशमय:  
नेत्रविनो।  
केमादित्वं मयाहः।  
तथा—

इन्द्रादिने पुरे तिष्ठक् स्त्रात्तेष्व पुरक्षम।
हृत्वप्रकाशैं पवित्रस्वयं धक्काशाखीं पुरक्षम।

70. C. P., Vidyā, Iśānadeva and Jina (Text) read हाद्दैं for हाद्दे।
C. P. says ज्ञोत्सवै ऐति चन्द्रसुडः श्रीरोदसुदभश् पुरोदरे श्री वास्तवः हाद्दैं प्रातितेने वैरस्यं तषितसत।  
श्रीरामकार्यविन्दसः बद्दे विरस्यं पञ्चार्कवीरो।  

80. Vidyā explains the verse thus—अयमसयो अन्योपर्ण एनो दुर्यो 
हः सूचे शार्वेष विषेष अध्विहीयण श्रम अनुक्रमाः  
ईशुरामणि समुद्धिरोरसरं मला तालव।  
ईशुरामणि चन्द्र: जूहामणि।  
तत्सावेतस्यं विषयं शार्वेष गते मधु श्राद्धव्यं  
भविष्यति।  
किमिति शार्वेष प्रकृतिहेतुहाः—व्ययमिनि नम्बसि आत्मेदि स्तार्वतं बीखं वियमां नास्यं।  
यत्रो विद्येभिः प्रकृतिहेतु पाश्चतातिमात्र।  
आराद्धां विद्येभि रागाः  
अन्योक्षालकरः।  

Jina explains the allusion—दुर्यो प्रदिप्ताह्थतात्त्वा केनास्यनिमालिपता  
सती यदा यक्षक्षं देवतापापं प्रविष्टे तत्थुपदशाधारवं वास्तवं यथार्थसाधीर रक्षें श्रीमान्याम्बे जगाम।  
स एवं शुभारम्भनस्त्रम।  
आइनाकवां न व्यापकस्म।  
अत्युप सुविधीं नस्ते सुः।  
आइनाकवां न रामायति निष्कार्यं—  

tहां।  

87. C. P., Vidyā, Iśānadeva and Jina read व्याप्तिनिमेव for व्याप्तिकिमेव।  
N says ज्ञोतिरिक्ष्यक हतेति प्रथ्ये ज्ञोतिम, 'विश्वासं हतेति  
श्रवितृहं हतेति श्रवितृहं' ईश्लृ।  
Jina who reads ज्ञोतिकिम् adds श्वदृष्टाभावबेति निमालेव।  

9. C कीड़नकामु
90. C. P., Vidyā and Jina (Text) read अदालदानीम for अमालदानीम and इन्दिर for इन्दिनर.

97. C. P. reads ज्योत्सर्ण for ज्योत्सर्णी. Vidyā, C (Text) and Jina (Text) read ज्योत्सर्णी.

C. P.—गौरवं धृत्रेस संग्रहिता तमिला राधि: कृष्णविशेषात मातित्तमाम्। वज्र
भीत्र अङि कंधे कुम्भीवीरयुतसंग्रहिता राधि: नैवेद फलमेवेद भावति। व्रताः। अङि
तयोऽरभवेवर्धाकृष्णविशेषात्महाम्: शोभायो आतिषोभात्म सत्तमामसि संग्रहित। च मृत्ति
क्रियाति।

Vidyā says तमिला तामसी राधि: कृष्णलालः गौरेः शुचे प्रवेशे वत्मेवेद भावति
तमामसिर्वेदेन शोभते, दशता कहना च। ज्योत्सर्णी भूमित्वसुवर्ण राधि: सा नैवेद
द्वारामेवेदेन संग्रहिता शुष्कमाण्ये मृत्ति बड़े
विम ति धारिते। उत्त्वर्ते—तत्तोः इन्दिरभाषाज्योत्सर्णी: शोभायो आतिषोभात्म
कान्तिये आतिषोभात्म। अत्रोलिपिक्षाकरः। बारम्बे इति।

Iśānadeva reads ज्योत्सर्णी like N.

109. This verse (इन्दिरभाषाज्योत्सर्णी बोधे) is not found in C. P., Vidyā and Jina. The Ms. of Iśānadeva says that the verse is not in the मृत्ति.

N admits that the verse is regarded by some as an interpolation.

134. C. P., Vidyā and Jina (Text) read वधे for पश्ये which is given by C. P. as a variant. वधे पतिते C. P.: वधे वधे स्वर्णिमि Vidyā
परे विलेक्षतं चतुर्जना.

136. C. P.—हे तत्त्व युद्धा धार्मा तारा बोधानां केवल तत्त्वा विहारभूवनवाले
तत्र नन्दमयी मण्डली चतुः: कृष्णलाललिं हिमालमितोत्सर्णी लम्बानाभवे कृष्णविशेषात
वातित चकार। तत्र भुजपते बलपते भिन्नानांने तत्र (१) धाता स्वर्णी: द्वारा: तत्र
जोकात्मेये मण्डलण्ये अधकादनपत्तां नववेद बलवेद नववेद। जोकात्मा देवायेसे मृत्तिका
अन्तः सर्वां नन्दमयी विहारभूवन आकारे नन्दमयी मण्डली चकार। हिंिे तुढ़ििे तत्त
भुवनालमितानाम। संरचना हरिरतिः तत्त्व वासमितानम। वातावरणे पाठे वाधे
भुवनालमितानाम।

139. C. P.—
अमूच तत्त्व दर्शे: श्रीकृष्णया अधीनिकत: नन्दमयी: तथा कुर्हा युग्म यहा शाश्वम्
अङि प्रवाहि यज्ञता विकीता परिपुर्णानं तनुस्वस्य तस्य तस्य।
तत्त्वा हरिरतिः परन्या हरिता
दृश्या उपायुद्यतत्स्य। एवेविक्ष्या अस्य यद्य तत्र वदनामुज्जात नृत्त: पराजये: अज्ञानि तत्

10. अमूच
N takes पण also in the sense of 'elephant' and the numeral of that name. He says परिप्रेसा आचाले तदनदर्थानुजातः यदवः भजो जातः तस्माकैविनोसदाकस्य स्मावः। बुधविरेकः पराशीय इति युक्तेऽमेक्षेतः। अथवा..............

143. C. P., Vidya and Isanadeva read परिप्रेन्दुम for परिप्रेसामुद्रम.

C. P.—हे मुनेश विवृत्त्वां नवनाथियां अनाधि विचित्राः सन बकोरेश बयोसा पलिण्या ज्योयोकाम आदम्यते। 'अद्यते भजोः'। असात्स इतनात्तु आदम्यदम। अभिन्नस्-कोषारत् कर्ति तुसिरा। तत्त्र कमले न। 'नीणाङ्कद्रव्यावराण्वाकांव्रयानु' इति कमलिश्च। तत्तुसावः—' अदिशां: प्रतिशेषो वक्तरुः' इति। कि कर्तुसिष्यः—

Vidyā says चकोरात् मुले सारसुप्पोजितुमाबितुमि। कौराण-सेतुपिणां ज्योत्कारोज्जनेन आधीकुशात् स्वीकुशात्। शीत त्वं बकोरी न वस्तु भवस्तु करोति। अपेक्षा सारे वस्तु परिप्रेसामात्रतः साद्रः सन।
APPENDIX I

PHILOSOPHICAL ALLUSIONS

The Naiṣadha contains a large number of philosophical allusions. Śriharṣa in his Khaṇḍana-khaṇḍa-khaḍya tries to establish the supremacy of the monistic Vedānta on a logical basis. In the Naiṣadha he refers to doctrines of all the systems including the Vedānta, and passes in review a number of characteristic theories, as if he desired his poem to serve also as an introduction to the study of the philosophical systems. An attempt has been made here to enumerate and discuss where necessary the various doctrines referred to in the poem.

I

Nyāya-Vaiśeṣika doctrines

(a)

There are several references to Nyāya-Vaiśeṣika doctrines in the Naiṣadha. In 3. 125 the poet refers to Dvyaṇuṅka or a combination of two atoms, the first item in the process of atomic creation. More interesting is the reference to the Vaiśeṣika theory of darkness in 22. 36. The poet playfully says that the Aulūka system of philosophy (lit. the system propounded by Ulūka or an owl) is capable of determining the true nature of darkness. The reference is important and requires some discussion.

According to the Vaiśeṣikasūtras of Kaṇāda, darkness is non-existence or Abhāva, because it is different in origin from Substance, Quality and Action, and is occasioned simply by the obstruction of light by some other substance. This has led to considerable discussion among Vaiśeṣika writers, who generally raise the point in connection with the question whether there are only nine substances as held by Kaṇāda or ten. If darkness is regarded as a substance in accordance with the Mīmāṁsaka view, the number

1. 'परमाणुभुवनम्'
2. 'यथान्तर्य नामश्रृविविभागायुः कैन्यकृ च यम तत्त्वं मत्ते मे।'
3. 'कृत्यसुभवन्तिविविभागविद्मानवस्मिन्। तेजसो इत्यादिनाबरणां 5. 2, 19, 20.'
of substances would, of course, be ten; but the Vaiśeṣika thinkers limit the number to nine, and say that darkness is not a substance, but merely the absence of light.

Among the writers of the Vaiśeṣika school who preceded Śrīharṣa, Vyomaśivācārya, Śrīdhara and Udayana discussed the nature of darkness in detail in their famous commentaries on the Praśastapādabhāṣya, and the poet was doubtless familiar with their views. Vyomaśīva, who is probably the earliest of the three, criticises the view that darkness or a shadow is a substance, because it moves, and is endowed with qualities like coolness. Vyomaśīva points out that the movement does not belong to the shadow, but to the object which shuts out the light; while attributes like coolness are transferred to the shadow, because these are experienced where there is shade.

Śrīdhara was the next writer to discuss the nature of darkness in his Nyāyakanda. He, too, holds that darkness is not a substance, there being only nine substances excluding darkness. But he rejects the view that darkness is absence of light on the ground that it has a distinct black colour, which would be impossible if it were mere non-existence. At the same time it is not a substance, because it cannot be proved to be produced by atoms, and because what is perceived is nothing but blackness. Śrīdhara, therefore, concludes that what appears to be darkness is a kind of colour or form (Rūpa) superimposed on all sides in the absence of light. He seems to hold that darkness is not a substance, but a quality.

4. Nārāyaṇa in his commentary refers to the three Vaiśeṣika writers, and mentions Vyomaśivācārya first, which shows that he considered him the earliest.

5. Śrvandmānṭamadhyam śātvā vā ḍāvyāvāṣaṛavaṇā, Praśastapādabhāṣya with Vyomavatī (C. S. S., No. 316, p. 47).

6. Āyamānṭapēte niyamamāntvān ātyaṃdrīm ōn māntvān ćo. Tadhī māsāmabhā akṣaryat n. Tasya niyamamāntviṣeṇa pratiṣeṣeṇa. Śrīdhara’s discussion of darkness is quoted in full in Cāṇḍupāṇḍita’s commentary, from which this and the following extract are taken. See Notes.

7. Hīmavatīśvāryaṃ samastateṣaṃ śātvā sattā sāvat: samāryaśātvam ćrī māntviṣet. Aniruddha in Śāṅkhyasūtravṛtti summarises Śrīdhara’s view (1, 56) — hīmavatīśvāryaṃ śātvā rudrakṣat kāyaśātvam śātvā. He remarks that darkness may be a quality or a substance, but it is not non-existence (Abhāya).
The next writer to discuss the question of darkness is Udayana who in his Kīraṇāvalī gives the most systematic exposition of the Vaiśeṣika view. Udayana’s task is twofold. First, he proves that darkness is absence of light by showing that it does not come under any of the categories Sāmānyā (Generality), Viśeṣā (Individuality), Samavāya (Inherence), Action, Quality, Space, Time, Mind, Self, Sky and Air. Secondly, he refutes Śrīdhara’s theory by saying that darkness is not a colour or form (rūpa) visible in the absence of light, because the eye cannot perceive anything without the help of light. Nor can it be said that the perception of darkness is a mental process like a dream, not requiring the activity of the eye; because if we keep our eyes shut, we cannot find out by the mind alone whether there is darkness in a room or not. Śrīdhara had said that if darkness were non-existence, it would be impossible to attribute to it positive qualities like blackness. To this Udayana replies that this is not impossible. We attribute, for instance, the positive quality of pleasure to a condition characterised by absence of pain; a man carrying a burden says, for example, that he is happy as soon as the burden is removed. Udayana concludes that darkness may be black, but blackness, whether imaginary or real, is not darkness. If it were so, we would mistake a black cloth or skin for darkness. The conception of darkness as a black colour is not possible even as an error, for even an error must have a basis. We have thus to rely on personal experience and say that darkness is merely absence of light.

8. Kīraṇāvalī (Benares ed.), p. 15 ff. This part of Udayana’s discussion is reproduced as a Pūrvapakṣa in Citsukha’s Tattvapradīpikā, p. 28 (N. S. ed., 1931).

9. तस्मै नैति न हु नीलिमा तत्तं इति। न चारोपिणेन वासवेन वा नीलिमा तत्मेवुद्विद्ययपेदेती गमानाय।

10. Udayana’s criticism of Śrīdhara’s theory is reproduced in part in the chapter on the Vaiśeṣika system in Sarvardaśanasāṅgraha. The line न चायमनाल्लेवः प्रत्ययः तदानविभाजनस्वान्तयाः सिद्धवातुः is a quotation from Kīraṇāvalī (p. 17), and should be shown as such in printed editions. Among later writers,Śrīdhara’s theory is criticised by Vedāntadesīka (Venkaṭanātha) in his Nyāyasiddhāṇḍījana, a work of the Rāmānuja school published in the Pandit, Vol. XXIII. Cf. also his Nyāyaparipāṣadhi (Chowkhamba ed., p. 506) —रेगेन किषयति किताताना मूत्माणो प्रविन्दयववानां हृणो गुणमम इति पशोद्धिन निरस्तः.... गुणमात्रत्यानं व कस्यामुपस्माति।
We have summarised the views of Udayana and Śrīdhara at some length, as Śrīharṣa must have been well-acquainted with them, especially with those of Udayana. The other systems of philosophy have also treated the question of darkness. The Vedāntists and the Mīmāṁsākas of the Kumārila school hold that darkness is a substance; while according to the Prabhākara school of Mīmāṁsā, darkness is the absence of the vision of colour. The reason why Śrīharṣa singles out the Vaiśeṣika theory for reference in his poem seems to be that the latter view is the most plausible of the various theories of darkness, and gave rise to a controversy which continued till after the time of the poet.

(b)

In 17. 75 the poet refers to the Nyāya conception of salvation.

मुक्त्ये व: शिकलालाय भाग्मुर एस चेतसम्।
गोतमं तम्केल्यः यथा विद्वं तशैव सः॥

Here the poet plays on the word Gotama (lit. a perfect ox), a fit appellation for a sage who reduced salvation to a condition similar to that of a stone. According to the Nyāya system, salvation is absolute cessation of pain, and this pain is regarded as having twenty-one forms covering the whole range of human experience including knowledge and pleasure. As Vātsyāyana says, salvation is a state of quietude; it is the absence of all attributes, and the cessation of all experience. Vātsyāyana insists that there can be no element of bliss in the state of salvation. Happiness is like honey mixed with poison, and must be avoided by all who desire final release. This is not only the view of Vātsyāyana but of

11. See Sarvadarsanasaṅgraha (chapter on the Vaiśeṣika system) and Padmanābha's Setu on Praśastapādbhāsya (C. S. S., No. 316, p. 36 ff.). The Vedānta view is defended in Citsukhi, Vivaraṇaprameyasaṅgraha, Nyāyasiddhāṅjana (op. cit.) and other works.

12. हृददशानामावः. See Vivaraṇa-prameyasaṅgraha (V. S. S., p. 10) and Sarvamatasaṅgraha (T. S. S., p. 31). According to Sarvadarsanasaṅgraha, a section of the Prabhākaras holds that darkness is the absence of the knowledge of light (आलोकक्षा नामावः).

13. See the beginning of Uddyotakara’s Nyāyavārttika.

14. शास्त्र: सत्सन्भवं सत्यविप्रस्योऽभ: सवंपरमोपत्व: 1. 1. 2. Cf. Praśastapādbhāsya —दृश्येन्नानल्लवुपशमी मोऽ॥
Uddyotakara, Vācaspati and other authoritative writers on the Nyāya system. According to this view salvation is a colourless condition devoid of all attributes, it is described in our verse as a state resembling that of a stone. It may be mentioned that this view of salvation is the same as that of the Vaiśeṣikas and of the Mīmāṁsā system, as interpreted by writers like Kumārila and Pārthasārathi.

It should, however, be noted that there is at least one important Nyāya writer whose conception is different from that of Vātsyāyana and his followers. Bhāsarvajña says in his Nyāyasāra that salvation is brought about by the vision of Śiva, and it is an existence full of bliss. Salvation is, indeed, the absolute cessation of pain, as the older writers held, but according to Bhāsarvajña, it is accompanied by eternal bliss. Dr. S. C. Vidyābhūṣaṇa assigns Bhāsarvajña to the early years of the tenth century, and he is therefore earlier than Śrīharṣa, but the poet has ignored his view and followed the earlier view represented by Vātsyāyana, Uddyotakara and Vācaspati.

Bhāsarvajña mentions the fact that according to some, salvation consists in the extinction of all particular attributes, and means a condition of the soul resembling that of the sky. This seems to be a reference to the earlier Nyāya view, but commentators agree in holding that the author here refers to the Vaiśeṣika conception of salvation. The influence of Bhāsarvajña is clearly visible in the opinion expressed in some later texts that the Nyāya view of Mokṣa is radically different from the Vaiśeṣika view inasmuch as the former admits and the latter denies the presence of bliss in the state of salvation. The distinction between the two views is

15. See Vātsyāyana on Nyāyasūtras 1. 1. 22. See also Nyāyavārttika, p. 84 (Ben. ed.); Nyāyavārttikatātparyāḥ (K. S. S.), p. 239 ff. Cf. Udayana’s Kirāṇavali (Ben. ed.), p. 9. Vātsyāyana says on Nyāyasūtras 1. 1. 9 that birth and the acquisition of happiness should be regarded as pain owing to their painful character, and salvation consists in the extinction of the cycle of birth, death and pain.

16. Pārthasārathi discusses Kumārila’s view in Śastradīpikā and says तस्मां संवन्धो नित्यनामव्रो मोक्षः. See also Ślokavārttika (Jha’s Trans.), p. 367.

17. निःस्वरूपः स्वद्विशिष्टव्याक्तिकी कुः लन्नित्ति: पुरुषस्म मोक्षं इति (Poona ed.)

alluded to in Sarvasiddhāntasamgraha, of uncertain date.\textsuperscript{19} We find it also in Saṅkaradīgīvijaya of Vidyārānya, who relates that on a certain occasion Saṅkara, being questioned about the difference between the Nyāya and Vaiśeṣika views of salvation, explained the former as admitting the consciousness of pleasure in the state of salvation.\textsuperscript{20} Bhāsarvajña’s theory is mentioned also as the Bhūṣaṇamata\textsuperscript{21} in the Nyāyaparipṛṣuddhi of Veṅkaṭanātha, a famous writer of the Rāmānuja school.\textsuperscript{22}

In spite of the popularity of Bhāsarvajña’s view, it has never eclipsed the more authoritative theory of the earlier writers, and it was natural for Śrīharṣa to ignore the former’s opinion. The earlier writers have, in fact, stated their position very clearly. Vātsyāyana mentions the fact that according to some, bliss like magnitude, comes into evidence during the state of salvation, but he and his followers have rejected this view. Vācaspati reiterates the earlier view that salvation is an object of endeavour for the devotee even if it contains no sense of pleasure. The wise, he says, forsake even heaven, because it is like the shadow cast by the hood of an angry serpent.\textsuperscript{23} The Sarvadarśanasamgraha, in the chapter on the Nyāya system, explains the Nyāya theory of salva-

\textsuperscript{19} कर्षोपरं त्वाया पापायायद्विझितं।
\textsuperscript{20} अल्पनात्स्तो गुणसंबंधे स्थितिनिभीक्त क्रमागतं।
\textsuperscript{21} भृषाणा यो भृत्यश्यास्माद साधनसंबंधित स्वस्वतः।
\textsuperscript{22} चोक्षकं त्वा वातव्यन्ते चात्मकप्रमाणेन प्रतिपर्व्यायत।
\textsuperscript{23} वाचस्पाति स्वस्वतः स्वस्वतः साधनसंबंधित स्वस्वतः।
tion according to the ideas of Vātsyāyana, and ridicules the theory that salvation is characterised by the manifestation of bliss. Rājaśekhara in his Śaḍdarśanasamuccaya explains the Nyāya system as Śaiva-mata, and gives only the earlier theory of salvation, though he mentions Bhāsarvajña among the writers of the Nyāya or Śaiva school. The Prapañcahirdaya too, mentions only the earlier or the orthodox view in its summary of Nyāya doctrines. In certain works, however, Bhāsarvajña’s opinion is mentioned side by side with the earlier view, but the texts in question take care to keep the two views distinct from each other. This is the case with Guṇaratna’s commentary (14th century) on the well-known compendium of Hariśhradā. Similarly, the Sarvamatasaṅgraha (of unknown date), after mentioning the earlier view, refers to Bhāsarvajña’s theory as that of a section of Nyāya writers.

The testimony of the above writers shows that Bhāsarvajña’s opinion, though accepted by a few as the standard Nyāya conception of salvation, failed to oust the earlier theory, and was either ignored or kept apart from the orthodox view. In these circumstances it is easy to see why Śriharṣa ignored his views, if he was at all acquainted with them.

In the Naiṣadha verse we are considering, the speaker is a Cārvāka, who, being a sensualist, was opposed to a kind of salvation which had no room for happiness. But as a Vedāntist Śriharṣa himself was bound to be opposed to such a view of salvation,

24. नून गुणविज्ञनकुञ्जिकितिः पैठे देवताभावपवित्तिं तद्व्रुति इतुपूवज्यते।

25. The section on Śaiva-mata is reproduced in Appendix III to the Gaṇa-

26. T. S. S. (p. 64). Mādhavācārya in his commentary on Sūtasaṁhitā (4. 22, 24, p. 525) gives the earlier view as that of the Tārākikas—नूनयुक्तं

27. पुर्वपि वेदाविद्ययुक्तं जान्मुन्नेषादयत् सद्वर्त्तार्थात्मकं विशेषितस्मि।

28. प्रकाशानुवादनम्प्रभावादिवोधिकारक्विदं नूनयुक्तं जान्मुन्नेषादयत्तैः।

सूतसाम्विक्तिं नूनयुक्तविद्विक्षितस्मि।
and we have no doubt that he takes this opportunity of ridiculing the Nyāya conception which ran counter to the Vedānta theory that liberation is eternal bliss. The Naiyāyikas were, in fact, aware of the Vedānta objections, but they contended that the word 'bliss' in the Śruti texts bearing on the question meant simply 'absence of pain', an interpretation which suited the negative view of Mokṣa held by them.29

It will be seen that the earlier Nyāya view of Mokṣa is the same as that of the Vaiśeṣika system. Both systems held that salvation was simply absence of pain;30 only the method of acquisition was different. The charge of being like the condition of a stone शिलाला has thus been brought against the salvation of the Vaiśeṣikas as well, and we find the great Vaiśeṣika authority Śrīdhara defending the view against this charge in his Nyāyakandaḷī.31 It is not impossible that Śrīharṣa got the idea of शिलाला from the opponent's objection (Pūrvapakṣa) mentioned in the Kandaḷī. However that may be, the simile of the stone came to be generally applied to a type of salvation which involved the extinction of pleasure, pain and all other individual attributes. The Prapaṇcaḥrīdaya applies the comparison to the salvation of the Vaiśeṣikas,32 and the Sarvasiddhāntasaniṅgraha uses it for that of Prabhākara.33 The 'stony' type of salvation found a strong opponent in Venkaṭanātha who attacks it in several of his treatises on the philosophical system of Rāmānuja.34

30. For the Vaiśeṣika point of view see Udayana's Kīranaāvali (Beng. ed., p. 8) where he says तत्त्वादिनिश्चितर्द्विशिष्टार्थार्थिको निःश्रवस्य and heaps abuse on those who hold that there is consciousness of happiness in salvation. See also Nyāyakandaḷī (Jha's Trans.), p. 611.
31. Jha’s Trans., p. 610. Śrīdhara replies to the following objection: “If the Self were unconscious, it would be like a block of stone which experiences neither pleasure nor pain; and if the Self also were to experience neither of these, what would be the difference between it and a block of stone?”
32. अल्पनिक्रःतस्नितिश्चक्षः वाण्धवात्रो शक्या भवति विवेचनत्वम्।
33. Keith—Karmamāṁsā, p. 73.
34. Cf. Adhikaranāsārāvali: जीवनानितिज्ञातं कु दयनुक्षरं क्षेत्रयेता नातपमें 3. 2 (Verse 303); Nyāyasiṣṭihāṣṭiṇa, p. 79—ववद्विवेचनंत्वमवाचिन्ने दयमतीनितिविवेचनेन गुणशक्ति अभिविवेचनीयत्वमवाचिन्ने उत्त्वमाणप्रकटकाऩ्याद्विदितं तत्रागमाभासलालयम्: (Pandit, New Series, Vol. XXIII), See also his Tattvamuktākāla (Jivasara).
There are a few more references to Nyāya doctrines. In 5. 29\textsuperscript{35} the poet calls the mind an atom, a theory propounded by the Nyāya as well as the Vaiśeṣika system, according to which the mind is an atom, because if it were all-pervading, there would be simultaneous cognitions of colour, taste etc., owing to the fact that the mind would be in contact with all the sense organs at one and the same time.\textsuperscript{36}

The rays of the eye are referred to in 8. 3.\textsuperscript{37} According to the Nyāya system, the human eye has rays like those of the eyes of a cat, and perception takes place when the ocular rays come into contact with an object.\textsuperscript{38} In 10. 81\textsuperscript{39} the poet refers to the sixteen categories of the Nyāya philosophy, and to enunciation (उद्धेश्य) and definition (विकृति), two of the three methods of scientific discussion recognised by that system.

In 17. 7\textsuperscript{40} the poet refers to the fallacy known as Satpratipakṣa, which may be described as an ambiguous or inconclusive statement, being counterbalanced by a contrary proposition of equal force.\textsuperscript{41} Gotama and Vātsyāyana call this Prakaraṇasama (1. 2. 7), but the term Satpratipakṣa occurs in Vācaspati’s Nyāya-vārtikatātparyāṭikā.\textsuperscript{42}

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\textsuperscript{35} बाह्य निवचनः परमाणू होदारियथरीढमेनाम्।

\textsuperscript{36} Nyāyasūtras 3. 2. 60; Nyāyakandaññal (Jha’s Trans.), p. 206. Cf. Aniruddha on Sūmkhyasūtras 3. 14 (अणुपरिमाणे तत्तुक्तिन्तुते); Vijñānabhikṣu differs. See also the Prābhākara treatise Prakaraṇapaṇḍitika, p. 151 (Tattvāloka).

\textsuperscript{37} अपाध्यायः हृदोन्नर्दिसम्बलक्षमभौममिच्छिल्लघ्यावावतृ।

\textsuperscript{38} Nyāyasūtras 3. 1. 35, 46.

\textsuperscript{39} उद्धेश्यव्ययां चक्षुपद्विच्चित्वियोऽविदेः; गोधसस्ति: पवद्यते।

\textsuperscript{40} तक्तृप्रतिपदा साम्यद्वेषः र्व्यतिपातिताम्।

\textsuperscript{41} For a detailed explanation see Athalye-Tarkasaṅgraha (Notes, p. 306).

\textsuperscript{42} P. 342 (K. S. S.)
Mīmāṁsā doctrines

(a)

Several doctrines of the Mīmāṁsā system are referred to in the Naiṣadha. In 5. 39 and 14. 73 the poet refers to the Mīmāṁsā theory that the gods have no existence apart from the Mantras with which they are invoked. The gods have no corporeal form, according to the Mīmāṁsakas, because they are never visible. Besides, if they had bodies, it would be impossible for them to attend the large number of sacrifices performed by the priests at one and the same time. Further, if the gods had any physical form, they would be perishable like mortals, and the Vedic words signifying them would lose their eternal character, owing to their association with transient and perishable objects. The Mīmāṁsā view has been attacked by both Śaṅkara and Rāmānuja, who make a spirited defence of the traditional view that the gods have a corporeal existence. Both Śaṅkara and Rāmānuja contend that without a physical form it would be impossible for worshippers to concentrate their minds on the deity.

(b)

In 2. 61 Śrīharśa refers to the Mīmāṁsā theory of the self-validity of knowledge (स्वतःप्रामाण्य). Nala says to the swan that the benevolence of the good proceeds from their own impulse, just as cognitions are valid on their own account. The reference here is to the Mīmāṁsā view that the validity of cognitions is inherent in

43. विद्वंशक्रतनाद्यपरेषा तथा शैविमित्रभृत्यबुद्धीपूर्वां यथा महामुखब्रह्मविश्वायक्यात् मद्यलिं स निनाय॥
44. Indra says to Nala—
प्रात्यक्षत्वमविलम्ब्य मूर्तिः हुतानि गहेऽपि तवोपयोगः श्रवेयते
संसारंतेद्वाभिदेशविश्वं सुर्व शत्र हि नन्दाविकिर्तिविमोऽविन ॥
Naiṣadha 14. 73
45. See Śāṅkarabhāṣya on Vedāntasūtras 1. 3. 27 ff. and the relevant portion of Śrībhāṣya.
46. स्वतः एव सतो परार्थता प्राप्तानां हि यथा गयायत्त॥
Cāndūpanītī quotes here Ślokavārtika 2. 47—
स्वतः सबैप्रामाण्यमधूष्टते गयायत्स ।
न हि स्वतोपसती शक्ति परस्मैस्वेन शक्तस्ते ॥
Malli says ‘स्वतः जाता मनिष्यः स्वतः एव मानयः’ इति भीमासकाः।
them, and they are therefore able to bring about the apprehension of an object without depending upon any other source of knowledge. If the apprehension of an object must be deferred until the purity of the source of the cognition is ascertained, we shall have to wait for the production of another cognition to test the validity of the first. The latter again will require another cognition for the same purpose, and there will be an endless series of cognitions, making knowledge itself impossible. The Mīmāṃsakas, therefore, believe in the authoritative character of the cognising faculty (Buddhi), and maintain that a cognition that has definitely taken place does not require corroboration by other cognitions, and should be regarded as authoritative or self-evident.

The self-validity (Svatah-prāmāṇya) of knowledge is held by the Mīmāṃsakas in general but there are differences of opinion about the truth of the cognitions so produced. In the Naiṣadha verse we are considering, the word Yathārtha means, strictly speaking, 'true'; and it is probable that the poet here refers to the Prābhākara view that all cognitions are true, because they are cognitions. It may be noted that according to the Prābhākara school, knowledge or cognition is self-luminous, and the sense organs have by nature the power of bringing about correct cognitions; hence there is no error or misconception as such.

The theory of the Prābhākaras that all cognitions are correct has led them to propound a theory of error known as Akhyātivāda. According to Cāṇḍūpaṇḍita, Śriharṣa refers to this view in Naiṣadha 6. 51—

अन्योऽमाण्यवैक्षण्डकामः परस्यर्यात्याविदेशि वेवेषे
आत्मिकिताकर्षणर्यात्मतः मिथ्यति परिपक्वाते

In the sixth Canto, Nala goes about invisible in the inner apartments of Damayanti, and distracted with love, he sees her in an illusion all around him. Damayanti is in a similar condition, and sees Nala before her in an illusion. Though both of them are

47. तस्याद्वौधात्मकक्लेंम अता हुँदे: प्रमाणता Slokaवत्तिका 2. 53.
48. तस्याद हुदे वहुतप्रेमो नापि संबाददृष्टति सानांतरेण विज्ञानं तत्र प्रमाणे प्रतीतितम् Ibíd. 2. 80
49. Cf. Prakaraṇapāṇiṇikā, p. 57—स्वतः एव वहुतप्रेमे न तत्र परासेन युक्ता। नेवाराः भास्क तत्रः प्रकृति तत्तथे: परासेन। स्मिताः च काविद्वाप्यर्यतिनास्ति स्वयंप्रकाशेऽऽऽस्ति।
together in the same place, they think themselves to be away from each other, and embrace each other’s illusory figure, thinking it to be real. But still they may be said to have had real embraces in the midst of the embraces of their illusory figures; that is, although there were no actual embraces, the illusory ones were in a sense real or true, and this is possible according to the Prabhakara view.

As we have said above, the Prabhakaras do not recognise error as such. In the typical instance of mistaking nacre for silver in the expression 'This is silver', there is a dual conception: first, the idea of ‘this’ is occasioned by the direct perception of the nacre; secondly, the idea of silver is brought about by the awakening of the memory of silver, so that there is a remembrance of silver seen somewhere else, brought about by the similarity in colour between the nacre and the silver. The so-called mistake is due to a lack of discrimination between the perceived nacre and the remembered silver, but the apprehension of silver in the present case is by no means an erroneous cognition.50

Candupandita applies the Prabhakara theory with great ingenuity to the verse in question. First, the embraces of the illusory figures were a direct experience. Then came the remembrance of past embraces, of which both Nala and Damayanti may be supposed to have had actual experience among their comrades. Both experiences were thus in a sense real, and there was no illusion about the embraces of Nala and Damayanti in the present case, according to the Prabhakara view.51

Candupandita is the only commentator who finds a reference to the Prabhakara doctrine of cognition in Naisadha 6.51. According to the other commentators, since Nala and Damayanti were both present in the inner apartments (though the former was invisible), they happened to come into contact with each other, and had some real embraces in the midst of the illusory ones. Candu,

50. For the Prabhakara view see Nyayakandali (Jha’s Trans.), p. 380; Prakaranapañcikā, p. 34 ff. (संचित्रित्मज्ञानकेण रजस्मतिभविति गृहम् संबा ! नेतििश्योकर्मियोद्ययमणि तादृश परिसुचिति ||; Comm. on Bhoja’s Tattvprakāśa (T. S. S.), p. 64 etc.

51. अतोत्त्वस्य काहस्महत्याधारणानि स्मरणाय चोभयमणि तथ्यमेव न दुर्विध्या युक्तत्त्वो, सिंहंपरिधया: स्मरणायव अवभित्तावृत्ति: सति: मोक्षकेकदेशानि प्रभ-करणमार्गाय: Candupandita. See Notes.
however, lays stress on the phrase अन्ध्येन्निस्मृतवृद्धिमाणी, and rules out the possibility of any actual embrace, which would have been repulsive to both Nala and Damayanti, in view of the former's mission on behalf of the gods. Cāṇḍu's interpretation keeps up the atmosphere of illusion better, and seems to be the right one.

In 11. 64 Śrīharṣa refers to the atheism of the Mīmāṁsā system. Mīmāṁsā is described as rejecting Lord Śiva, though he is glorified by all the Vedas, and exerts himself for the sake of others without any interest of his own. There is no doubt that Śiva here stands for the Supreme Being. The chief exponents of the existence of God were the followers of the Nyāya system, and they were generally Śaivas, and evolved a conception of Śiva, which transcended the well-known physical characteristics attributed to that deity. Bhāsarvajña, an authoritative writer of the Nyāya school, identified Śiva with God, by declaring that salvation is brought about by the vision of Śiva. The Bodhicaryāvatāra-pañjikā, while presenting the Nyāya theory of God, states that Saṅkara or Śiva is the name of God. It is also interesting to note that in 17. 16 Śrīharṣa himself represents Śiva as the formless God, while referring to the episode of the burning of the god of love by Śiva.

In 11. 64 Śrīharṣa has obviously in view the controversy about the existence of God, which was carried on by the Nyāya and Mīmāṁsā writers in the centuries immediately preceding his time.

52. वेदेऽवेदोभिनिकः: इति कीर्तित्रेषे हेतु विनेव प्रतिविद्याक्षयः।
   मीमांसेवं भगववापांद्रांली तत्समन महीयुत्त तयायूमितिः सेरजे।

53. See, for example, Haribhadra's Saḍdarśanasanamuccaya and Guna-
   ratna's comm. thereon, p. 51.

54. Cf. the verse न स्वृपूणी न फणिनो न क्षालया नimming quoted by Gunaratna (op. cit.), p. 50.

55. 'शिवदर्शिित गोवः'।

56. ईश्वर इति शकरस्वाल्यः p. 544.

57. विपरीतो तुम्मिव बुधस्य स्वरूपः यः।
   यस्येवतुक्तवारुत्कुल्लम्बकरार्पदिरि:।

Nārāyaṇa remarks ईश्वरो दि सार्ववामात स्वरूप श्रद्धा; तस्मात तत्तपन्ते
   तस्यादारीरक्तः स्वयमवित्तवेनाशीर्भनिमित्तमिथः।
   तथा अवर्धिण एवेक्षरस्य करुः समिति
   न्यायविदः, तथा अवमध्याणश एव सन् कार्यार्पदः॥
We need only to refer to Maṇḍanamiśra’s Vidhiviveka with the comprehensive Nyāyakaṇṭha commentary of Vācaspatri among Mīmāṃsā works, and to Udayana’s Nyāyakusumāṇjali among Nyāya treatises. The Vidhiviveka refutes the arguments in support of the existence of God, and dismisses them as mere gossip (वातम्); while the Nyāyakaṇṭha denies the existence of Īśvara or the Supreme Being endowed with the six attributes. Udayana, on the other hand, proclaims the existence of God whom he calls the great Lord Bhava or Śiva. He devotes a chapter to the refutation of the Mīmāṃsā view; and one of his many arguments is the universal use of words signifying God, among which we find Īśāna, Īśvara and Maheśvara, which are also popular names of Śiva. Udayana, as a matter of fact, propounds the existence of God in the abstract, but he recognises the possibility of God assuming a physical form as occasion demands. He quotes a verse illustrating the six great attributes of Maheśvara; but, as we saw above, the Mīmāṃsakas deny the existence of this very Maheśvara. It may also be noted that the poet makes a significant allusion to the spontaneous benevolence (परार्धस्य) of Śiva or God, for this is one of the theses brought forward by the theists and rejected by the Mīmāṃsakas.

Apart from the identification of Śiva with God, Śiva with his peculiar physical characteristics seems to have been particularly repugnant to the Mīmāṃsakas. In the well-known satirical play Laṭṭakamelaka written in the twelfth century, we find the Mīmāṃsaka Mithyāśukula declaring that he turned out Śiva from his sacrificial shed, mistaking him for a Kāpālika.

58. P. 210 ff. (Benedes ed.)
59. न तावत्त...युगपदंसंकेत्यवरारविक्षणकायेद्वैतेद्वैतिधिवनिवयनिविकल्पार्थकाण्वविशाली विवरणां ईम्यः: तेषु विवरणां ईम्यः: (Ibid., p. 216.
60. Nyāyakusumāṇjali, chap. 5, p. 76 (Chowkhamba ed.)
61. Ibid., p. 61.
62. The Vaiśeṣikas also identify Maheśvara with God, but their view is not accepted by the Mīmāṃsakas. See Pārthasārathi on Ślokovārtika (Sambandhākṣepaparāhāra), Verse 66.
63. Cf. Vidhiviveka, p. 222—स्त्राभिः पराजयेऽरोऽदुः...लोकसंयम्येद्वैतेद्वैतात्व-निविकल्पातिष्ठैर्तन्यमात्राविविधमिति: स्यात्. The Naiyāyikas, on the other hand, describe God as पराजयेऽरोऽदुः (Vācaspatri’s Tātparyatākā, p. 597, K. S. S.).
64. कोणास्योऽरोऽदुः पराजयेऽरोऽदुः वृजया गौरीमुग्धोऽदुः मया।
हृदयाशाबिकलं: कपालिकार्या निपकासितो धृष्टिः: || Act II.
Some of the commentators in their gloss on 11. 64 hint that the Mīmāṃsakas do not entirely reject the existence of God. Viśveśvara says that they do not believe in the corporeal existence of God, as if a formless God would be acceptable to the Mīmāṃsā school. Kumārila in his Ślokavārtika clearly rejects the possibility of a Supreme Being, whether with or without a body. If God had a body, it would be perishable like other bodies; while if he had no physical form, it would be impossible for him to exercise any control. Nārāyaṇa also makes a remark similar to that of Viśveśvara. He says that the Mīmāṃsā system does not entirely disbelieve in God, and quotes in this connection the introductory verse of the Ślokavārtika, in which Kumārila seems to invoke Śiva. It should, however, be noted that Pārthasarathi, consistently with the tenets of the Mīmāṃsā system, interprets the verse also as an invocation of the Sacrifice, and even if we suppose that Kumārila regarded Śiva as a tutelary deity, we have to remember the important fact that he has definitely rejected the notion of a Supreme Being in his systematic exposition of the philosophical doctrines of the Mīmāṃsā. He was regarded as an atheist by the Nāyāyikas, who, as we have seen, were votaries of Śiva. Kumārila is spoken of as the leader of the atheists in the Sarvadarsaṇa-saṃgraha in the chapter on the Nyāya system.

The remark made by Nārāyaṇa is based on a later tradition that the Mīmāṃsā system was not really atheistic. Vidyārāṇya's Śaṅkaradigvijaya refers to Maṇḍanamiśra as an atheist, but argues that Jaimini, being a disciple of Vyāsa, could not have propounded doctrines contrary to those of his teacher. The tradition finds

65. शीमांतका हीवरस विष्णुवर्ष नाशिकुमन्ति ।
66. शलौकार्तिका (Sambandhākṣepaparipāra, Verses 77, 78).
67. विद्यार्ध ज्ञानन्दीय जीवनविष्णवश्च ॥
श्रेयः वै शिलिनिमित्ता नमः सोमार्यांधरिणे ॥
Srīdhara in his Nyāyakāndali also refers to this verse as an instance of the invocation of a deity by an author.
68. सोमाल अर्थ स्थान मन्त्रसादि तदार्थेण इति गुज्जश्रेष्ठि स्यंस्फूतेत ॥
69. ततुस्महापारयः—
प्रयोजनमनिविश्व्य न मन्दोदधिः अवत्ते ॥
जगद्गगुज्जश्रेष्ठकिं नाम न हृत्त मन्वेत॥ इति (शलौकार्तिका, Sambandhākṣepaparipāra, shows variations.) अष्ट्रेष्ते। नासिकविहिरामणे ताव्यक्षश्रेष्ठायते चाचुर्म निमित्तम परिभाषयुग्रम ॥ p. 255 (Poona ed.). 70. 13. 7.9.
expression also in the works of certain later Mīmāṃsakas who import the notion of God as a loose appendage to the Mīmāṃsā doctrine. Āpodeva in his Mīmāṃsānyayaprakāśa speaks of devotion to Govinda, an idea foreign to the Mīmāṃsā philosophy, and his statement must be regarded as a belated concession to the theistic schools of thought. Similarly, Nārāyaṇabhaṭṭa in his Mānameyodaya rejects the God of the Naiyāyikas, but accepts a kindly Vedic God, whose nature, however, he does not explain. This Vedic God cannot, of course, be the Supreme Being, as he is neither omniscient nor recognised as the author of the Veda, which, according to the Mīmāṃsā, is eternal. It is here interesting to note that the Sarvakasamgraha definitely states that the Mīmāṃsā system recognises neither the God of the Naiyāyikas nor that of the Upaniṣads.  

As Cāṇḍīpāṇḍita says in his gloss on Naiṣadha 11. 64, the Mīmāṃsā system does not recognise the existence of God; for if it does so, He will have to be regarded as the author of the Veda, and that will destroy the eternal or non-originated character of the Veda advocated by the Mīmāṃsā school.

(d)

The atheism of the Mīmāṃsā is contrasted with the theism of the Nyāya and the Vedānta in Naiṣadha 6. 102. The mind of man is described as being dependent either on God or on the chain of causes originating the succession of individual souls (or the cycle of worldly existence) without a beginning. The latter theory is held by the Mīmāṃsā, according to which the cycle of existence is eternal; and actions (Dharma and Adharma) lead to birth and rebirth, and bring about their own results through the mysterious agency known as Apūrva, which preserves the efficacy of an action, for example, a sacrificial rite, for a future occasion. It is thus unnecessary to assume the existence of God as the dispenser of the results of acts done by sentient beings. Creation has neither beginning nor end, and depends upon Adṛṣṭa or the sum total of Dharma and Adharma, leaving no room for the conception of a

71. अथ तस्ताकात्याभिभवत ईश्वर एव निरस्त्रो नोपिनिषद्भिन्नः प्रेक्षानुस्रूपमुत्ति इति वेति। तति। 'कृष्ण देहमित्रान्तविनयज्ञ क्षेत्रः' इति वदति। महत्ति वैद्यम 'वमृक्कोलिः' चाश्र्यु-प्रवाहङ्गः। प्रेक्षानुस्रूपमुत्तिविशिष्टरूपिनाब्द्रताः प्रमाणप्रतिपद्यताः वाव।

72. अनादिव्यविस्मयि वाज्ञ्यवास्तव वेदत्ततीत वेदवेदः। लोकस्थिति वैद्यवेदः।

आयुर्वीर्यानं जनस्तवः। किमिद्यानं पर्यायेऽग्यम्यः। इ॥

For variant readings see Notes.
personal Creator. Kumārila suggests that if an intelligent agency (e.g. the will of God) be regarded as being at the root of Creation, the task of Creation could as well be accomplished by the actions of living beings who are all intelligent agents.

The self-sufficient character of Karma or Adrśta is denied by the Nyāya as well as the Vedānta. Uddyotakara says that neither atoms nor Karma can do their work unless controlled by an intelligent Cause. Śaṅkara compares the Āpūrva propounded by the Mimāṃsā to a piece of wood or a clod of earth. Both the Nyāya and the Vedānta postulate the existence of God, without, however, denying the activity of Karma or Adrśta. As a matter of fact, they advocate the co-operation of God and Karma, and conceive God to be the dispenser of the results of actions done by sentient beings, whose freedom is thus not denied. Vātsyāyana rejects the theory that God alone produces the results of actions, and says that he only favours or helps forward the personal endeavour of the individual. Śaṅkara reiterates and explains the same view in detail in his commentary on the Vedāntasūtras. The Mimāṃsakas object to this dual conception of God and Karma. The simultaneous insistence on the omnipotence of God and the activity of Karma is to them an inconsistency. As Kumārila says, if the will of God be the cause of the world process, it is useless to postulate the activity of Karma; if on the other hand, the course

73. Nyāyakaṇāka on Vidhiviveka—सच्चपरिपाकादिष्ठत्तेनवैयंतोगविविष्कप्रक्षणकारौवस्तवक्ष्यापैश्चरासनुपमेन तुर्यावाचकस्वेश्वरः p. 223 (Ben. ed.).
74. Ślokavārtika (Sambandhākṣepaparīhāra), Verses 75, 76.
75. हृदमध्यकाराधिताति: परमार्थ: कर्माक्षण न प्रवतत्त्व इति। p. 460 (Chowlkhamba ed.).
76. Śaṅkara on Vedāntasūtras 3. 2. 38.
77. The Advaita Vedānta accepts a personal God only in the phenomenal stage. Cf. Bhāmati—नास्य पारमार्थिक रूपमधिकैतिष्कित्वेति किंतु सांप्रयवहारिकम् 3. 2. 38.
78. Cf. Vācaspatī’s Tātparyatīkā, p. 596 (K. S. S.)—कार्यशिरोधितादं वस्तु- समाबनुविद्धयत्वादं गच्छिर्मध्यसहकारी जगद्वैविष्यं विचलते।
79. See Vātsyāyana on Nyāyasūtras, 4. 1. 19, 20.
80. पुरुषकारसीद्धरोजुग्राहाति 4. 1. 21.
81. See Śaṅkarabhāṣya and Bhāmati on Vedāntasūtras 2. 1. 34; 2. 3. 42; 3. 2. 41.
22
of the world is assumed to be regulated by Dharma and Adharma, that would be accepting an agency other than the will of God.\textsuperscript{82} Nevertheless, the Vedāntins and the Naiyāyikas, especially the latter, insist on the supremacy of God, and quote in this connection a verse from the Mahābhārata, which says that all creatures are ignorant and helpless, and go to hell or heaven as directed by God.\textsuperscript{83} This verse has been cited by some of the commentators while explaining Śrihariṣa’s reference to the dependence of the working of the human mind on God.\textsuperscript{84} In the Naiṣadha verse we are considering, the poet has, in fact, in view the controversy about Karma and Īśvara carried on by the followers of the Māṁśās, Nyāya and Vedānta schools, and Śrihariṣa here gives in a nutshell the two main conclusions put forward by the rival systems.

(e)

In 17. 61\textsuperscript{85} Śrihariṣa refers to the Māṁśā view of certain Śruti injunctions and their authority. The allusion has been explained in the Notes q. v.

\begin{itemize}
  \item \textsuperscript{82} इत्यादिष्ठ यदीप्यते सैव स्यांशोककरणम्।
  \textsuperscript{83} इत्यादिष्ठावशिष्ये हि नीष्कल कर्मकक्षना॥
  \textsuperscript{84} स्वाधीनत्वाद हमविकसने हृदयो न युत्ते॥
  \textsuperscript{85} तद्वेदन्त प्रक्षीती वा व्यतिरिक्तः सयुत्ते॥
\end{itemize}

Ślokavārtika (Sambhandhākṣepaparipāhāra), Verses 72, 83. The Buddhists who deny the existence of God employ a similar argument इत्यादिष्ठः कर्मयेत् एव महत् सामर्थ्यमेव प्रकाशितं स्वात्। तद् ब्रह्म जयेत् परमात्मायेत्। Bodhicaryāvatārapāṇījīkā, p. 547.

\begin{itemize}
  \item अस्यो जनुरणोषध्यः यात्रातः।
  \item इत्यादिष्ठावशिष्ये हि नीष्कल कर्मकक्षना॥
\end{itemize}

Quoted in Uddyotakara’s Nyāyavārtika, p. 467; Nyāyakusumāṇjali, chap. 5; Bhāmatī 2. 3. 42. Quoted also by writers of other schools in illustration of the Nyāya view, e.g., in Vidhiviveka, p. 216; Nyāyakapikā on Vidhiviveka, p. 216; Māṭharavritti on Śāṅkhyaśāstra, p. 546; Yaśas-tilaka, Vol. II, p. 255; Gunarātana on Haribhadra’s Saḍdarśanasamuccaya, p. 53.

\begin{itemize}
  \item \textsuperscript{84} Cf. शौचकर्मेश्वरनमित्रेऽनि स्नित्तक ् योविनां धोषस्मानं परेक्षे गमयति सामकराभास्या
\end{itemize}

on Vedāntasūtras 1. 1. 20.

\begin{itemize}
  \item \textsuperscript{85} शून्ति ब्रह्म दयाविष्टम्। प्रक्षितां शूष च शृंगम्॥
  \textsuperscript{86} स्यांशोककरणम्॥
\end{itemize}
NAIŚADHACARITA

III

Sāṃkhya and Yoga doctrines

There are very few references to doctrines of the Sāṃkhya and the Yoga system in our poem. The Satkāryavāda seems to be referred to in 5.94 where the poet says that there is no difference between the cause and the effect. Cāṇḍūpanḍita finds a reference to Sāṃkhya doctrines also in 22.76, where the slaughter of animals is represented as a blemish or an unclean feature of the Vedic sacrifices. Cāṇḍū here quotes Sāṃkhyakārikā (verse 2) which characterises the Vedic sacrificial system as impure, and hence ineffective as a means of averting pain. In 21. 119 there is a reference to the Sāṃprajñāta form of Yogic meditation.

IV

Vedānta doctrines

(a)

There are several references to the Vedānta doctrine of the realisation of the Absolute. The characteristics of salvation and the worldly state—joy and delusion respectively—are referred to in 8.15. There is an allusion to the Vedāntic theory of dreams in 1.40.

86. 'नानि जयजन्मकृत्यतिमेदः' 
87. See Vocabulary under समप्रजात.
88. नेत्राशयं बेदक्षणस्तविनी विनिन्दणंतिदिष्ययमध्राणि 
7.3.3 एसं तत्त्वमात्रतिदिष्यति निश्चलानाम Vivo श्रवणकाराय 3.4 
5.8 स सूर्योत्सर्व विनयतन्त्रार्थं नात्रभक्तिमनस्यकोणकार 89. तत्कालानन्दमानावतिनीन्द्रियानुप्रेयस्यमोहि 
sā मुनिसंसारिसत्सारामवाल स्वास्थ्यमवल्लक्ष्ममनस्यमुक्त विद्धम । 
N remarks आनन्दाधिकारी सुमुखदाशा आनन्दाधिकारी सुमुखदाशा शर्माशुद्धिमेहि शुद्धिर हृदि शुद्धिर: । अनिवर्ष- 
नीमोहतत्तत्त्वात् संसारिसत्साराय: ।
90. निमील्लितातिशिवरागृह निद्रया एवोपि बालोनिन्द्रिमायमुक्तिकार ।
4.3 अद्भृतं संसारमभ्रमणभूतं शहसमस्य: स महमहाद्वीपित: ।
See the interpretation of Cāṇḍūpanḍita and Narahari in the Notes.
In 9. 94 there is a reference to the Liṅga-śarīra or the Subtle Body, which is regarded as the repository of the sense impressions. Damayantī says that her inner being is occupied by her beloved, her mind is attached to him, and the five vital breaths are attached to the mind: so she cannot die. Mind is here taken as referring to the Subtle Body. The mind being the chief of the constituents of the Subtle Body, it is often used in the latter sense, and the poet here refers to the process of departure of the Subtle Body at death, as described in the Upaniṣads. The Liṅga-śarīra is composed of various elements such as the mind, the vital breaths, the senses etc. When death comes, the Soul departs followed by the Vital Breath (in its five forms), the mind and the ten senses, all of which belong to the Subtle Body.

In 11. 129 we have an elaborate description of the devotion of the Upaniṣad to the Absolute. The doctrine of the Upaniṣads is described as devoting itself to the One Being, beyond the range of speech, an ocean of consciousness, an infinite joy, by discarding air and earthly objects, watery objects and light, the sky, time, space and the mind. Certain commentators find in this enumeration of objects a reference to the nine substances of the Vaiśeṣika system minus the Soul. Cāṇḍūpanḍita, however, refers to the story of Nārada and Sanatkumāra in the seventh chapter of the

91. कियत सहिते न हि गुरुर्ति मे। स मां न कान्तं: स्फुटमन्तकन्ध्वत

92. See Śaṅkarabhāṣya on Bṛhadāraṇyaka Upaniṣad 4. 3. 20.

93. Cf. śiśu मनः; मन:प्रशान्तवत् बिजऽय मनः बिजऽयुक्तेIbid., 4. 4. 6.

94. For details see Nārāyaṇa's commentary, and extracts from Cāṇḍūpanḍita in the Notes.

95. ‘तस्मुकमन्त्वं प्राणेःनूक्मात्मति, प्राणमनुक्मात्मतः सचेव प्राण अनूक्मात्मति’ (प्राण: = the mind and the ten senses). See Śaṅkara on Vedānta-सूत्र 2. 4. 6, 17, 19; Vijñānabhikṣu on Śaṅkhya-सूत्र 3. 14.

96. सानन्तानात्पत्तेरेव ससिनिगल्लसतिं विद्ममाजः

97. ग्यार्घ्यानुपत्त्वेऽवतुरुक्तां काले ग्यार्घ्यां मनः इति द्विद्वाणि Vaiśeṣikasūtras 1. 1. 5.
Chāndogya Upaniṣad, and explains the verse in the light of the Upaniṣadic passage, which propounds the nature of the Absolute as transcending all physical objects and mental processes, such as water, light, ether, name, speech, mind and its processes, hope, strength and food.\(^{98}\)

In 9. 121\(^{99}\) the poet refers to the emergence of the knowledge of the Self, and the consciousness that it is different from Prakṛti or the Primordial Matters,\(^{100}\) accompanied by relevant utterances based on the recollection of the past.\(^{101}\)

In 21. 108\(^{102}\) the poet gives us a synthesis of Vaiṣṇava and Vedāntic doctrines. The apparent diversity of the external phenomena attributed to Māyā is represented as being a mere flash of the will of Viṣṇu.\(^{103}\)

(c)

Perhaps the most interesting reference to Vedānta doctrines is to be found in 13. 36. Speaking of the failure of Damayanti to distinguish the real Nala from the four bogus Nalas, the poet says:

\[
\begin{align*}
& \text{सापुिं समाचारिता न शरीरदुधे ता तत्तत्तयसिनि न प्रभूकोटियने } \\
& \text{श्रद्धा दृष्टे निष्पचारिक्षितसै मन्तवायसेक्तत्तत ेह समर्थर्षेपि लोङ्क: } \tag{114}
\end{align*}
\]

"Just as in the presence of a diversity of doctrines people do not believe in the truth of monism, the fifth alternative, though truer; four other theories, wishing to win this (faith), being engaged in preventing such a belief (in monism) from gaining ground: similarly, Damayanti, in the face of this doubt about Nala, did not believe in the reality of the fifth alternative,\(^{104}\) though more genuine than the rest, four other persons\(^{105}\) desirous of winning her, having prevented her from acquiring such a trust."

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98. For Cāṇḍūpāṇḍita’s interpretation see Notes.
99. मूलिक्यमानमण्ड प्रभुतवान् प्रभुवतन्त वस्मानवत्यात्. अथि प्रभुति प्रथिति विवेकी तामःप्रत्यक्षावत्वाभुजदृश: गिर:.
100. "आसमा बाहुदे जातव: प्रभुतिसते विवेकव: '". quoted in Sāṅkhyaatattva-kaumudi (Kārikā 2) in illustration of the Upanishadic view.
101. See Notes.
102. बस्त्रु बाहु चतुर्वि न विदुरिना। वौजावलम्बाविभाविविवेकि. ' तत्तत्त्वविद्यानित्वामहत्तदृशेशोरेपि। तत्तत्त्वविदिति तत्तत्त्वनिर्दर्शः."
103. For the Advaita arguments see Cāṇḍūpāṇḍita’s gloss quoted in the Notes.
104. i.e., the real Nala.
105. i.e., the four gods disguised as Nala.
The imagery of Śriharṣa is based on two verses of the Gauḍapāda-kārikā, which mention four doctrines about the Self, namely, ‘It exists’, ‘It does not exist’, ‘It exists and exists not’, ‘It exists not, it exists not’, and represent the Self as ‘untouched’, that is, incomprehensible by any of these Koṭīs or doctrines. According to Śāṅkara, as interpreted by Ānandagiri, the first theory refers to the Vaiśeṣikas and others, the second to the Vijñānavādins Buddhists, the third to the Jainas, and the fourth to the Śūnyavādins Buddhists. The Vedānta doctrine, which represents the Self as beyond the ordinary modes of thought and expression, is different from all these theories and is thus the fifth Koṭī.

There is no doubt that Śāṅkara’s interpretation of the Kārikās is artificial and not the only one possible. The Gauḍapāda-kārikā is a work which shows unmistakable traces of Buddhist influence, and the Kārikās in question seem to be based on the Mādhyamika definition of the Ultimate Reality found in Buddhist works.

 sắpसः सदसः चाप्युभवताकसः।
चतुष्ठोतिविविधाः तत्र्च माध्यमिकः विदुः॥

The Ultimate Reality of the Mādhyamikas is here represented as beyond the four Koṭīs, which means modes of predication (or categories of existence) rather than ‘theories’ as interpreted by Śāṅkara. It will be seen that Gauḍapāda and Śriharṣa alike apply the same definition to the Self, the Ultimate Principle of the Advai-

106. अशिष्ट नास्तिसिद्धान्तीति नासित नास्तीति वा पुनः।
चतुष्ठिरोभिज्ञानावृत्तिः।
क्रौञ्चर्गतः एतत्तू प्राचर्यायाः सदाहृतः।
भावानाभिस्वरस्त्रो वेन द्वसः स सर्वदृशः॥

Śāṅkara remarks अशिष्ट नास्तिसिद्धान्तीति नासित नास्तीति वा पुनः।
चतुष्ठिरोभिज्ञानावृत्तिः।
क्रौञ्चर्गतः एतत्तू प्राचर्यायाः सदाहृतः।
भावानाभिस्वरस्त्रो वेन द्वसः स सर्वदृशः॥

107. नमतः वेदश्रव्यतिरितिवृज्ञानस्तियाय॥
वैशेषिकविविधः।
क्रौञ्चर्गतः एतत्तू प्राचर्यायाः सदाहृतः।
भावानाभिस्वरस्त्रो वेन द्वसः स सर्वदृशः॥

108. Nārāyana, for instance, explains the परंतु तद्यथा as referring to the Sāṅkhya, Nyāya, Jaina and Buddhist theories of the soul. For the different interpretations see Notes.

109. For the four Koṭīs see below (Buddhist Doctrines, Section B).
tavādīn, and likewise describe it as beyond the four modes of predication.110 The rejection of the Koṭis is thus common to the Mādhyamikas and the Advaita Vedāntins. In 21. 88 Śrīharṣa himself describes Buddha as having discarded the four Koṭis, while the Advaitins, too, have been blamed by other schools of thought for rejecting the Koṭis.111 Both the Mādhyamikas and the Advaita thinkers describe the Ultimate Reality as beyond the comprehension of mind and speech, and beyond the range of world phenomena (Prapañca).112 The Ādiśānta of the Mādhyamikas may be compared with the Upāśānta of the Vedānta.113 The Vedāntins, it is true, did not admit this remarkable similarity between their Brahma and the Śunya or the Ultimate Principle of the Mādhyamikas. Saṅkara characterised the doctrine of Śunya as contrary to all proof,114 and relying on the literal meaning of the word, reduced the Śunya theory to mere nihilism. Nāgārjuna, however, contends that his doctrine is neither non-existence (nāstitva) nor non-being (abhāva); and Śunyatā is, in fact, characterised as Ta-thata (thatness), Bhūtakoṭi (true limit) and Dharmadhātu (totality of things).115 It may be added that the cognate theory of the non-origination and the dreamlike character of things is also common to the Vedānta and Mādhyamika systems.116 In view of

110. Cf. Yogāvāśīṣṭha (Śhítiprakaraṇa) 53. 45—

असात् सत सदसत् सवं संक्लप्येदेः नामयत्;
संक्लप्यं सदस्तोषाविन्ध तत्तं किमुच्यताम्॥

The Comm. remarks सदस्तवाद्य: सवं बिकल्पं...........संक्लप्येश सदस्तोषान्ते विकल्पितूं

न शक्तुविन्त ह्व परस्माशतसंक्लपं ब्राह्मण न स्तुवान्तिति कि बाच्यम्.

111. Cf. तत्त्वं बिकल्पेन विकल्पोद्वृत्युक्तेन यथावथम् ।

निरूप्यान्ति निलेष्ज्ञनिनिविविध्याविवच्यते।

Veṅkaṭanātha’s Nyāyasiddhānātha, p. 93 (Lazarus).

112. The epithets used by the Mādhyamikas have been brought together by Dr. N. Datta in the Annals of the B. O. R. I. Vol. XI, Part II. See also Das Gupta-History of Indian Philosophy, Vol. 1, p. 425 ff.

113. Bodhicaryāvatāra, p. 359; Saṅkarabhāṣya 3. 2. 17.

114. Saṅkarabhāṣya 2. 2. 31.

115. See Dr. Datta’s paper (op. cit.).

116. Cf. न स्वतेन नापि परस्तो न हाम्यां नाप्यतेत:।

उत्प्रव जातं बिध्ये भवाम्: कल्मकः कल्मकः॥

Bodhicaryāvatāra, p. 357.

See also p. 587.

स्वतेन च परस्ते नापि न कविद्वस्तु जावंते।

सदस्तु सदस्तुपचि न कविद्वस्तु जावंते॥

Gauḍapādākārikā (Alātā-śānti)
the striking similarity between the doctrines of the two schools, Śrīharṣa’s definition of the Advaitatattva, though apparently based on the Gauḍapādakārikā, looks like an adaptation of the Mādhya-
mīka definition of the Ultimate Reality.117

V

Buddhist doctrines

(a)

There are several references to Buddhist doctrines in the Naiṣadha. In 10. 87118 the poet speaks of Śūnyatāmatāvāda, Vijñānasāmānayastya, and Sākāratāsiddhi. The first refers to the Śūnyā doctrine of the Mādhya-mīkas which we shall discuss later. The second refers to the theory of the Yogācāras, generally known as the Vijñānavādins. According to them, the universe is nothing but consciousness, there being no external objects, which are a creation of the mind. External objects and notions have no existence apart from the forms conceived by the intellect and thus exist only in the mind.119 The forms conceived by the mind seem to us to be external objects.120 The Sākāratāsiddhi mentioned by Śrīharṣa refers to the doctrine of the Sautrāntikas who believe in knowledge endowed with form (saṅkāra).121 They with the Vaibhāṣikas represent the Sarvāstivādin school of Buddhist philosophers.122 The

117. The commentator Īśānadeva has actually explained अनंततत्त्व as बीजमता in an alternative explanation of his gloss on Śrīharṣa’s verse. See Notes.

118. ..........शुन्यात्मावादवाद्योत्तेव I विशालसामान्यसामान्यतेव, साकारतासिद्धि-

119. See Śāṅkarabhaṣya on Vedāntasūtras 2. 2. 28. Vācaspati remarks in

120. ‘यज्ञवर्धन्यथः तद्भवित्तवमसाते’ quoted in Śāṅkarabhaṣya (2. 2. 28)

121. ‘साकारविज्ञानवद्दी साकाराः साकारतासिद्धित्वन्त्यं’ quoted in Śāṅkarabhaṣya (2. 2. 28) and Sarvadarśanasamgraha, p. 35 (B. O. R. I. ed.).

122. ‘वैभाषिकवादसाकारप्रचारसामान्यतमोर्वते’ Advayavajrasamgraha, p. 17.
Sautrāntikas, like the Vaibhāṣikas, believe in the existence of the external world, though transitory; but while the Vaibhāṣikas hold that external objects can be perceived directly, the Sautrāntikas assert that they must be inferred. An external object first imprints its form on our consciousness, and from this form or image we infer the existence of the object. Just as the act of eating is inferred from nourishment, a country from the language spoken by its people, and affection from cordiality, similarly external objects are inferred from the form or image left on the consciousness. In other words, we infer the existence of external objects from their reflection in our consciousness, just as we infer the existence of the face from the reflection in the mirror.

The reference to Śūnyavāda in 10. 87 may be brought into relation with the verse in the twenty-first Canto of our poem, in which Buddha is called विद्युतकोटिनिद्रक्ष्यकन्तुककत्वं व अहंकारित्वम् (21. 88). According to the Śūnyavādin or the Mādhyamika school, things have only an illusory or dreamlike existence. They are like the figures created by a magician, which are believed to be real by the ignorant. Things exist so long as the attendant cause is present, and disappear when the cause ceases to exist. They are like the reflection of an object, which appears when there is a mirror near it, and is lost to view when the mirror is removed. None can tell whence these illusory objects come and where they go. The Śūnyavādins do not believe in the origination of things in the real sense, and things, according to them, are neither really existent nor suffer extinction. The Ultimate Reality is, on the

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123. इति निर्द्वन्दनिद्रय विद्येयस्थोताए शाने ट्राकारुमशक्तया समर्पितेन वाकारेण तथावेयावारेयो परेतः Sarvadarśanasaṅgraha, p. 36 (B. O. R. I. ed.).
124. Ibid., p. 36.
125. शाने श्रेष्ठन्तिकिम्बो बिम्वरः सत: प्रतिविम्बसः दर्श्यात्मात्व दर्श्यात्मात्व प्रतिविम्बसः प्रतिविम्बसः Sarvamatatasāṅgraha, p. 21.
127. यदन्यस्रोतापौल: हं न तद्भवात् प्रतिविम्बसः दर्श्यात्मात्व दर्श्यात्मात्व कथम्।
Ibid., 9. 145. हेतु: संज्ञाय शेषाय तद्भवात् सत्त्व ये। कर्म नाम न सत्त्व नत्र प्रतिविम्बसः सत्त्व॥
Ibid., 9. 144.
other hand, described as beyond the four Koṭis or modes of predication; that is, it is neither existent nor non-existent nor the combination nor the negation of the two.\(^{130}\) It is, in other words, \textit{विद्युत्तिमित्तम्}, that is, cannot be brought under the four categories mentioned above. It is to this doctrine of the Mādhyamikas that Śrīharṣa refers when in 21. 88 he describes Buddha as one who discarded the four Koṭis or modes of predication. Similarly, Buddha is called in the verse an exponent of absolute monism (\textit{अद्वैतवादिन्}), because the Śūnyatā or the ultimate reality is described as Advaya or non-duality.\(^{131}\) The expression Advayavādin is included among the names of Buddha in the Amarakoṣa, but Śrīharṣa uses it with a view to the philosophical aspect of the term. A Vedāntist like him was, of course, familiar with the following line occurring in a quotation from the Bodhicittavivarana found in Vācaspati’s Bhāmati (2. 2. 18):

\begin{quote}

\textit{भिन्नपश्चि मेयानामिश्रत्वा शून्यताद्रवर्ज्यत्या}.

\end{quote}

We may also refer to the following verse cited in the Bodhicaryāvatārapañjikā to illustrate the nature of Śūnyatā—

\begin{quote}

\textit{अवज्ञानमन्यथाद्विस्तरत्सवृद्धियम्}.

\textit{अवकाशो बोधिविबं व बोधिविद्यत्या}.

\end{quote}

\(^{132}\)

It may also be noted that according to Advayavajra, one of the two Mādhyamika schools is called Māyopamādhyavādin, ‘one who believes in Advaya or non-duality comparable to Māyā or illusion.’ Advayavajra explains that the doctrine that the reality transcends the four categories of existence mentioned above is propounded by this school.\(^{133}\)

It is noteworthy that in 10. 87 Śrīharṣa mentions only three of the four Buddhist schools—Sautrāntika, Yogācāra and Mādhyamika—and omits the Vaibhāṣika school. It is generally believed that the Mādhyamika and Yogācāra schools belong to the Mahāyāna, while the Sautrāntika and Vaibhāṣika schools are affiliated to the Hinayāna. But Advayavajra says in his Tattvaratnāvali that the Yogācāra, Mādhyamika and Sautrāntika schools belong to the Mahāyāna.\(^{134}\) The grouping together of these three schools by

\(^{130}\) See Vocabulary under \textit{कोटि} for references.

\(^{131}\) The Dharmaśarmanābhyudaya Kāvyā (a Jaina work) speaks of the Advaitavāda of Buddha \textit{अद्वैतवाद सुगृहस्त इहिति पदक्षो यष्ट ज्ञहितात्मकम्} 17. 66.

\(^{132}\) P. 421

\(^{133}\) Advayavajrasaṅgraha (G. O. S.), p. 19

\(^{134}\) Ibid., p. 14
Śrīharṣa seems to suggest that he is following the same tradition as Advayavajra, and presents the three Mahāyāna schools envisaged by that tradition. This is particularly interesting in view of the fact that Advayavajra, who is assigned to the eleventh century, is not far removed from Śrīharṣa in date.

VI

Jaina doctrines

There is a reference to the three Jewels in 9. 71. The conception of the three jewels is found both among the Buddhists and the Jainas, but commentators agree in taking the reference as one to Jaina tenets. The three Jewels are Samyagdarśana, Samyagjñāna and Samyakcārita. Samyagdarśana means faith in the teaching of the Jaina Scriptures. It is sometimes called also Samyaktva and Ruci. Samyagjñāna means a thorough knowledge of the doctrines propounded in the Scriptures. Samyakcārita is cessation from all activities leading to sin. It involves the practice of the five Vratas or vows to renounce violence, theft, falsehood, lust and greed. Kundakundācārya says in his Pravacanasāra (1. 7) that Cārita is Dharma which is śama or equanimity, a condition of the soul free from delusion and perturbation. Jayasena remarks that Śama is that which alleviates the suffering caused by the fire of the passions. Cārita is thus a quiescent frame of mind, and described as the cessation of all worldly activities containing the germ of Karma.

The three Jewels were made familiar in the Kāvyā literature by Jaina poets and writers before the time of Śrīharṣa. There are

136. न्यूषेशिर रश्चतीत्वे जिनेन यः स परमानन्तामणिरहितंतो सवा।
    कमालिकोपनक्तस्मस्मस्म: पुते तददेव भसम लघुः परते तथा। Tattvārthādhyamāsūtra 1. 3.
137. तत्तत्वार्थोव्यं वस्मविद्वतन्तम्
    Tattvārthādhyamāsūtra 1. 3.
139. चारिक तें हर्दो हर्दो जो सो समोलि विद्रही |
    सोदहुरक्षोपविविष्णो परिणामो अपणो हु समो।
See Upadhye's edition with the commentaries of Amṛtacandra and Jayasena (Bombay, 1935).
140. कमालिकोपनक्तस्मस्मस्मस्म: पुते तस्मिन रश्चतीत्वे जिनेन यः स परमानन्तामणिरहितंतो सवा।
    Tattvārthādhyamāsūtra 1. 3.
    Yaśastilaka, Vol. II, p. 269; अवदासी परं रश्चतीत्वे जिनेन यः स परमानन्तामणिरहितंतो सवा।
    Tattvārthādhyamāsūtra 1. 3.
many references to them in Somadeva’s Yaśastilaka where in one place they are collectively called Bodhi. In the allegorical Upamitibhavaprāpañcā Kathā, they are elaborately explained and represented as three medicines for the soul. There are references to the three Jewels also in Kāvyas like Candraprabhacarita and Dharmāśarmābhuyudaya. The latter work gives a lucid and simple definition of the Jewels as the means of salvation.

VII
Cārvāka doctrines

There is a popular exposition of Cārvāka doctrines in 17. 37 ff. (see Translation). The Cārvāka attack on the Nyāya conception of salvation and God will be found in 17. 75, 77, 78. The Vedānta theory of the Self is attacked in 17. 74. The Cārvāka being a gross materialist does not believe in the existence of the soul and rebirth, and argues that a creature once burnt to ashes at death can by no means return. This is the doctrine of annihilation known as Uchedavāda and referred to in works like Āryaśūra’s Jātakamālā (Mahābodhijātaka).

Being without any vision of the life beyond, the Cārvāka devotes himself to the world and its delights. Sensual pleasure is his summum bonum, and the Cārvāka in our poem requisitions even the aid of grammar in support of his doctrines; he quotes and misinterprets a rule from Pāṇini to prove that salvation is fit only for a eunuch.

141. 2. 114, 157.
143. निषेधकम्पनिनिर्मीः स मोकः कथ्यन्ते जिने॥
श्रानदर्शनाबिचित्रशास्त्रीः परिणयिनः । मध्यसामायमनेत्र्नविविकैरेव जायते॥
तत्त्वसाधारणां अथां तस्य दश्यनमः । पापार्मिस्ततिस्तु चारित्रं कथ्यते जिने॥
144. See p. 512.
145. अपर उच्चेदादशाबिचित्रवेद गतमिवमुक्ति एव अतायामासं—
दार्श्ये नैवकिर्पणद्वायाहस्ति कम्बरत्कलिः न भवति भवनि चैव।
नताये चैव च यथा पुनर्जनविपरियोगस्यवयिनि सैवयः परायणः: सात॥
146. उस्मी प्रकृति: कोमे स्वायत्ती भवेमेंः।
अपवर्ते तत्त्वायेति भवति: पाणिनेति॥ 17. 70
APPENDIX II

Minor Allusions

Dattātreya

In the hymn to Viṣṇu in the twenty-first Canto, Śrīharṣa refers to the ten incarnations of the deity; and in addition to these, assigns a verse to the Dattātreya incarnation,¹ which is not included among the commonly accepted Avatāras, whose number came to be fixed at ten by the twelfth century, if not earlier. The conception of the ten Incarnations was popularised by Jayadeva in the well-known hymn in his Gitagovinda, while Govardhana, in his Āryāśaptasati (verse 60), speaks of ‘those who recognise ten Avatāras’.² Hemacandra in his Dvyāśrayakāvyā 15, 119 uses the expression द्वाकातारी in the sense of ‘a temple containing the idols of the ten incarnations of Viṣṇu’.³ Earlier than this, Kṣemendra, in the eleventh century, describes ten Incarnations in his Daśāvatāracarita; while, in the tenth century, Somadeva speaks of the same number of Incarnations in his Yaśastilaka.⁴ The conception of the ten Incarnations is no doubt still older, but the number ultimately came to be fixed at ten; and the usual group of ten Avatāras does not seem to have at any time included Dattātreya. The Matsyapurāṇa (47. 237-48), it is true, enumerates ten Avatāras of Viṣṇu, and includes Dattātreya among them; but this group of Incarnations is different from the usual ten, consisting as it does of Dharma Nārāyaṇa, Narasiṁha, Vāmana, Dattātreya, Māndhāṭrī, Jāmadagnya, Rāma, Vyāsa, Buddha and Kalkin.

In spite of the exclusion of Dattātreya from the usual Daśāvatāra group, there are many references to him as an incarnation of

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¹ सन्तमद्वयमेवचनि द्वाकायमण्ययोंहोर्जनवीजम्।
मौमस योगजनितान्यदंति लाभसंकेपवस्तोतरसंकेपम्। ॥ ॥ 21. 94

² ‘कामन हति भिक्कुभद्भिषति द्वाकातारिकौ’

³ The comm. says द्वाकातारी नारायणद्वाकातारप्रतिमायात् ब्राह्मण। Under 13.

⁴ Of the same work (द्वाकातारी आरामान्तु), the comm. says द्वाकातारी:

समाहृत द्वाकातारीय तदेव भवनमणि उपचाराद्वाकातारी तस्य द्वाकातारीभवनस्य
संबोधित आरामान्तु उपचारानुत्तरमान्तु।

⁴ ‘द्वाकातारण स बर्तते वा,’ Chap. 4
Visṇu. Māgha refers to the Dattātreya incarnation in 14. 79,⁵ and so does the Bhāgavata (2. 7. 4; 6. 8. 16), which recognises an indefinite number of Avatāras, as pointed out by R. G. Bhandarkar. Dattātreya is described in the Purāṇas as the son of Atri and Anasūyā, and brother to Durvāsas.⁶ The Brahmapurāṇa (213, 107-9) explains that on the decline of the Vedic religion, Visṇu assumed the form of Dattātreya, and restored the Vedic rites and reestablished society.⁷ Fuller details about Dattātreya are given in Mārkandeyapurāṇa,⁸ which describes him as a sage of peculiar character; he is addicted to sensual pleasure without being affected by it.⁹ He is an Avatāra of Visṇu, and Lakṣmī is his consort. He is the type of a Yogin who is in the world, and yet outside it, and who without being mad behaves like a mad man.¹⁰ Dattātreya appears in this role also in the Upaniṣad called after him, which is, however, a compilation of later times. The Mārkandeyapurāṇa (19, 10-11) states that the sage god is to be worshipped with wine and flesh and music. The Matsyapurāṇa (99, 14) and the Agnipurāṇa refer to idols of Dattātreya like those of the other Incarnations. The latter work (49, 27) describes his image as two-armed with the figure of Lakṣmī on the left. The Visṇudharmottara,¹¹ on the other hand, says that he should be represented exactly in the same way as Vālmīki, a white figure with matted hair on the head. The Ahirbudhyasamhitā, a famous work of the Pāñcarātra school, includes Dattātreya among the thirty-nine Vibhavas or manifestations of Vāsudeva or Visṇu (5. 50 ff).

In the Naiṣadha verse referred to above, there are two references to legends concerning Dattātreya. The one is to the story of

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5. संप्रदायविगमाहुदेमुखी नाथमविना। सिबिविज्ञान।
6. मार्कन्देयपुराणा में एक तीसरे भाग दिया गया है।
7. विशुद्धरमोत्तरपुराण (पार्श्व, मार्गी) का यह तरीका वाचन है।
8. चैतुवृत्तिः इति।
9. दत्तात्रेय का आदर्श है जो दिस्मेण विद्वेषता विरोधी है।
10. उनके आदर्श उपासना का नाम संप्रदायिक भिक्षुकों में समिलता है।
11. दूरदर्शी परमानन्द नाम संबंधित रूप में उल्लेख किया गया है।

Khaṇḍa 3, 85. 64.
the sage conferring boons on Kartavirya Arjuna, who was his favourite devotee. This story is independent of the tradition about the sage being an incarnation of Visṇu, and found in the Mahābhārata, Matsyapurāṇa and other works. The second story relates how the sage taught Yoga to king Alarka. The Mahābhārata describes how Alarka attained perfection in Yoga, but there is no reference to Dattatreyaya. The Brahmapurāṇa (180. 32), however, mentions that the sage instructed Alarka in the Astāṅga Yoga. The story is narrated in detail in Mārkaṇḍeyapurāṇa which gives a summary of the teachings of the sage. It is here important to note that it is as a teacher of Yoga that Dattatreyaya is better known in later times, and he is aptly called Yoganātha in the Bhāgavata (6. 8. 16). He is, as a matter of fact, sometimes quoted as an authority on topics related to Yoga. In Brahmapurāṇa (chap. 117) the sage appears also as a great devotee of Śiva, and addresses an eloquent hymn to Śiva in the form of Somanātha. Dattatreyaya plays an important part in the Tāntric literature also. The Dattātreyatantra, which gives details of many magical practices, is ascribed to him, while the sage sometimes appears as a teacher of Tāntric doctrines. It is significant that his disciple Kartavirya also appears in Tāntric rituals. Dattatreyaya is thus an important figure in Indian religious literature. The well-known Avadhūtagītā is attributed to him, and Śrīharṣa describes him as an adherent of Absolute Monism. There is even a Dattatreyaya school of thought, the main ideas whereof are briefly recounted in the Kāthabodha (K. S. S.). The Kāśikhaṇḍa (84. 18) mentions a Dattatreyatīrtha, and says that a person bathing in its waters

12. Anuśāsanaparva, chap. 152, 153 (Vangavasi ed.). See also Vana-parva, chap. 115.
13. Chap. 43
14. Aśvamedhparva, chap. 30 (Vangavasi ed.).
15. Chap. 37 ff.
16. See, for example, Nilakaṇṭha on Śāntiparva, 284. 102 (Vangavasi ed.).
17. Published by Jīvānanda.
18. See, for instance, Tripurārahasya, chap. 12 (Sarasvati Bhavana Texts).
19. Mantramahodadhi, chap. 17 (Jīvānanda).
20. Kapila, Dattatreyaya, Vyāsa and Śaṅkara are mentioned together in Śaṅkaradaridgījaya (9. 22) as the teachers of the Satya, Tretā, Dvāpara and Kali Age respectively.
attains perfection in Yoga. Dattātreya seems to have been a saint and teacher elevated to the rank of divinity.21

21. The cult of Dattātreya is at present widely prevalent in Maharashtra where the Datta-sampradāya has a large following. But here Dattātreya is worshipped not as an incarnation of Viṣṇu, but as the combined manifestation of Brahmā, Viṣṇu and Maheśvara. In an Āraṇī (devotional song) of Saint Ekanātha of Maharashtra he is referred to as Trīguna Avatāra and Trīmūrti embodying in himself the attributes of the Hindu Trinity. Though the spiritual genealogy of the Dattātreya sect is traced back to Vasiṣṭha, Parāśara, Śukra, Gauḍapāḍācārya and Śaṅkarācārya among others, the sect as a religious organisation does not appear to be very old, as its leading personalities come to the fore from about the fourteenth century onwards. Śripāda Śrivallabha who flourished in the latter part of the fourteenth century may be regarded as the first historical teacher of the community. Even more important is Nṛsiṁha Sarasvatī (A.D. 1408–1458), born at Karanja in Berar, whose benevolent mission, teachings and miracles are described in detail in the Gurucaritra in Marathi verse composed in the sixteenth century. This work was completed by Sarasvatī Gaṅgādhara in 1558 A.D. and is regarded as the Veda of the Datta sect; it deals with Ācāradharma and other tenets of the school. Among other teachers of the sect whose succession comes down to recent times may be mentioned Janārdana Svāmi (1504–1575), Ekanātha (1533–1599), Dāsopant (1551–1615), etc. The gospel of Dattātreya is one of peace and forbearance and its philosophy is based on Advaita Vedānta. The relation of the universe to the Self is held to be like that of the waves to the sea or of the light to the sun. The teachers of the Datta school laid great stress on Ācāradharma which rendered notable service to Hinduism in a critical period, and their mission of peace and concord promoted communal harmony which extended even to Hindu-Muslim relations in the Deccan. The subsequent development of the Datta cult and its influence on the masses show the importance of this Avatāra, but, as we have said, Dattātreya came to be regarded as an incarnation of the Trīmūrti rather than of Viṣṇu. Among the holy places of the Datta Sampradāya may be mentioned Gaṅagāpurā in Hyderabad on the banks of the Bhīmā; Narasobhāchit Wāḍī, a great centre of pilgrimage not far from Kolhapur, at the confluence of the Paṇcagangā and Krṣṇā, named after Nṛsiṁha Sarasvatī who lived here for twelve years; Audumbar on the banks of the Krṣṇā, and Māhūr in Hyderabad. There is an old temple of Dattātreya on one of the peaks of the Girnar hill in Junagadh and there are others found in different parts of Bombay State. It is usual to worship the pūdulas of Dattātreya who is sometimes represented with three faces and six hands, but the one-faceted image is the more common. The famous idol of the deity at Bhatgaon in Nepal is of this type. Saint Ekanātha who composed Abhāṅgas on Dattamānas-pūjā and Datta-nāma-mahīmā describes the Dhyāna of Dattātreya in one of his songs as follows: “Datta resides at Audumbara. He has matted hair. He holds in his hands a trident and a drum. The Kāmadhenu and a dog stand by his side. The alms-bag hangs from his shoulders. The half-moon is on his forehead. He holds in one hand a kamandalu and a stick in the other. His body is smeared with ashes. He enshrines in his heart mercy and peace.” While the conception of Dattātreya as a great Yogin has led to his being adored as an apostle of peace and forgiveness, the physical characteristics enumerated here seem to have been elaborated in later times.
Trivikrama and Hari-Hara

The Vāmana incarnation is described by Śrīharṣa in connection with the ten Avatāras, but an additional verse is assigned to Trivikrama, who is only another form of Vāmana. It is, however, usual to make a distinction between Vāmana and Trivikrama. The Bhāgavata says, for instance, 6. 8. 13. We shall also see that it was customary to worship Vāmana and Trivikrama separately, there being different idols for both. According to Agnipurāṇa (236. 15), Trivikrama is to be worshipped on the eve of a military expedition.

In the Naiṣadha verse referred to above, there is an allusion to the tradition that the bear king Jāmbavat sang the praise of Viṣṇu while he was banishing Bali to the nether regions. The story of Bali and Vāmana is found in many places; but the reference to Jāmbavat is extremely rare, though it occurs in the Bhāgavata.

The Hari-Hara form of Viṣṇu is referred to in 21. 103 and 105. This dual form of Viṣṇu and Śiva seems to be the same as the Śiva-Nārāyaṇa mentioned in Matsyapurāṇa (chap. 260), which gives directions for constructing the idol representing the form in ques-

Dattātreya appears in a leading role in the religious tenets of another sect of Maharashtra, that of the Mahānubhāvas, founded by Cakradhara at Paithan in the latter half of the thirteenth century. This sect worships the five Kṛṣṇas, namely, Śrīkṛṣṇa, Dattātreya, Cakrāpāni, Guṇḍama Rāula alias Govinda Prabhu and Cakradhara, and regards Dattātreya not as the incarnation of a god but of God himself. He is the Ādīguru who has existed in the four yugas. There is a legend that Dattātreya appeared in the guise of a tiger before Cāṅgadeva Rāula, the Guru of Cakradhara, and gave him religious instruction. The Mahānubhāva sect has survived in Berar where it has some Mathas with a number of followers. See P. R. Mokasi’s article on Datta Sampradāya in the Marathi Magazine Prasāda (Poona, June, 1954); Chitrav- Madhyayugina Caritra Kośa, Poona, 1937, pp. 350-354; and articles in the Marathi encyclopaedia Jñānakosa edited by Ketkar on Dattātreya, Narasobāchī Wāḍi, etc. The Bombay Gazetteer (Index Volume, No. 27, 1904) contains the following references to Dattātreya: Shrine of D. at Cheul; Temple of D. at Nirmal; Image of D. in Sopara Cakresvara Temple; Footprints of D. at Tungā; D. Image and pool at Gokarna. Dattātreya is believed by his followers to have been born on the full moon day of the month of Mārgaśīrṣa.

22 मात्र त्रिविक्रम पूर्वी हि वदे ते यक्षजनिन राहुस्यान्तरः।
सखिनुद्विष्णु-तुषारिपां जाम्बवानदिति ते विस्मयने॥ 21. 97
tion (नामपद मागवं विशाखिक्षे शुक्ण्यजनम्). 23 It is stated in Vidyāranya's Śaṅkaradigvijaya (12. 7–8) that at a sacred place called Hari-śaṅkara, Śaṅkara worshipped Hari and Śiva 'who manifested the emblem of unity.' 24 The Hari-Hara form seems to be referred to here, which is mentioned also in Harṣacarita (chap. 4). 25

The 'White Hair' of Viṣṇu

While describing the Kṛṣṇa incarnation, Śrīharṣa refers to Balarāma as the 'White Hair' of Viṣṇu conceived as the Primeval Being, and identifies him with the serpent Ananta. 26 Kṛṣṇa, Balarāma and Ananta are, as a matter of fact, represented here as identical. The poet here follows the tradition preserved in Viṣṇupurāṇa 27 that in order to save the earth from the oppression of the demons, Viṣṇu plucked from his head two hairs, the one white and the other black (उज्ज्वलरत्नमः केशी सितकुण्णी), and ordained that the two mysterious hairs should be incarnate on the earth in the form of Balarāma and Kṛṣṇa respectively. Viṣṇu explained the circumstances relating to Kṛṣṇa's birth in Devaki's womb, and said that prior to this, the serpent Ananta, a partial incarnation (अंश) of his own, would be born as 'the part of a part' (अंशांशिन) in the form of Balarāma.

The tradition is referred to in the Mahābhārata 28 and in the Bhāgavata, 29 Śrīdharasvāmin, in his commentary on the latter work, says that the black and the white hair refers to the colour of Kṛṣṇa and Balarāma respectively. Hemādri, on the other hand, in his commentary on Muktāphala where the Bhāgavata verse

23. There is a Somavrata in which, while worshipping Śiva, the right half of the deity is to be contemplated and adored as Hara, and the left half as Hari. See Purāṇa text cited in Kṛtyakalpata (Vratakanda), p. 269.
24. 'अहेतुसुरास्मिदं दर्शवल्लो',
25. 'संप्रान्तातिरं भवति हरिहरोद्विशयनम्',
26. तात्कारणोऽस्सतं हस्ती किल एव च शेषः। साध्वादवतत्वतत्वं धते तः ज्ञातकुर्विकस्मम। ॥ २. ८५
27. Section 5, 1. 59-74, summarised in Brahmapurāṇa, chap. 181.
28. 206. 55 (Kumbhakonam ed.). See also quotation in Śrīdhar on Bhāgavata 2. 7. 26.
29. भूमे: सुरेतस्तकविशेषितवा; केशवमयां कलया सितकुण्णेऽक्रेश: २. ७. २६. Śrī-
dhara says Kṛṣṇa is the manifestation of Kṛṣṇa — वर्णाच्य सह जात: | सितकुण्णी केशी यथा भगवतः। स एव साकात। | सितकुण्णेऽक्रेशः शोभेण्य, न तु वयः परिणामकक्षमविकारिविवाचारि।
referred to here is quoted, explains the word केश in the sense of 'lord or possessor of happiness' (क + इश). 30 He quotes in his support a verse from Narasinghapurāṇa, which uses शशि for केश—

ब्रह्मेश्वर देवकुमारात्मेऽ महीत्तः

सितकुण्डः च तत्युक्ति केशावान् घटातिप्रस: ॥ 31

Hemādri's explanation seems to be farfetched and artificial, and Śrīdhara is no doubt right in taking केश in its usual sense of 'hair'. The testimony of Śrīharṣa's verse is to the same effect.

Rādhā

Śrīharṣa refers to Rādhā in connection with the Kṛṣṇa incarnation in 21. 84. It is not certain when the Rādhā legend came into being, but Rādhā made her entry into Kāvya literature several centuries earlier than Śrīharṣa's time. Rādhikā is mentioned in one of the introductory verses of Venīsaṁhāra composed not later than the eighth century. In the ninth century, Anandavardhana in his Dhvanyāloka (chap. 2) cites a verse which alludes to Rādhā in the following lines—

तेषां गोपवृत्तिः रुपसुकृतं राधारं स्नातां

क्रेमं मदु कलिन्देश्वरनवायातीर्य व्यासितममाः ॥

The poetic emotion inspiring this verse is almost as strong as in the Gītāgovinda, and the advent of Rādhā in Sanskrit poetry must have taken place considerably before Anandavardhana's time. In the tenth century, Trivikrama refers to Rādhā's love for Kṛṣṇa by way of word-play, 32 in his Nalacampū (chap. 4); while Somadeva refers to the same topic in a more explicit manner in his Yaśastilaka (chap. 4). 33 Rādhā and Kṛṣṇa are the subject of a sentimental verse twice quoted in Sarasvatīkāṇṭhābhārana. 34

30. सितं निमित्ते सुनिश्चितम:। क्रमेण मलिनं मुक्तिपं यवं कं सुलं तस्येष:। केशौ मुख्यामिनी। सितो रामः: Hemādri.

31. Hemādri remarks अतएव नरसिंहपुराणे क्रमांत्तरसङ्गेः शक्तिशाब्द एव प्रचुरः न हुि केशाचान्दः:।

32. 'अप-राधारिका'

33. 'कि न रेसे राधा नरायणेषः'

34. क्रमकलालस्वच्छे राधायोगरमण्डले

नववाल्योरसामसामात्मकृत्ति अतिलिंगिताम्।

असितसिचयमानत्मानाय मुहुःकुश्किष्यं

शयति जनित्रीबाहुसः: दियाहितोत्ति हरि:।
Among other writers, Kṣemendra mentions Rādhā in his Daśāvatāraracita,35 and Govardhana does the same in his Āryāsaptaśati.36 The allusion to Rādhā in Naiśadha is thus an interesting link in the literary fortunes of Kṛṣṇa's beloved in later Sanskrit poetry.37 It may also be mentioned that there was a drama called Rādhāvipralambha by Hejjala. Rāmacandra refers to it in the commentary portion of his Nātyadarpaṇa (1. 65) composed in the twelfth century. In Prākrit poetry, Rādhā is mentioned in Hāla's Gāthāsaptaṣati (1. 89) and Vākpati's Gaūḍavaho (verse 22) composed early in the eighth century.

In the Naiśadha verse referred to above, Śriharṣa addresses Kṛṣṇa as प्राणवत्र प्राणिवरण, and we have reason to believe that Rādhā being 'dear to Kṛṣṇa as his life' had become a stock phrase by Śriharṣa's time. In Debibhāgavata we frequently find epithets conveying a similar idea; for example, प्राणाधिक्रियतमा, हृदयाधिक्रियतमा, हृदयाधिक्रियतमा etc. The Debibhāgavata is earlier than Śriharṣa; and, at any rate, the epithet used by the poet seems to be based on some such Paurāṇika text. We may here note that among the earlier Purāṇas, Rādhā appears as a goddess, and is treated as holy in Padmapurāṇa,41 Varāhapurāṇa,42 and Lingapurāṇa.43 In our poem she is mentioned only as the beloved mistress of Kṛṣṇa, but in the first half of the thirteenth century she appears in the role of a paramount goddess in Someśvara's poem Surathotsava (1. 19), wherein her blessing is invoked along with that of Pārvatī, Rāma, Kṛṣṇa and others.

35. 8. 170, 171, 176.
36. Verses 431, 508, etc.
37. The following anonymous verse about Rādhā is quoted in Hemacandra's Kāvyānuśasana (chap. 2), Kuntaka's Vakroktijīvita (p. 106), and Saduktikarnāṁtra:

याने द्वारस्ती पुरे मधुरिमि तदस्वर्णयाय
कालिन्दितमुक्तबुध्यमानमयो सोतकण्ठया।
उद्दीत श्रृणोपग्रहदुःखकारश्च राघवे
शेषान्तर्जितारथिरध्वनिचरणेऽस्तकण्ठमाकृजितम्॥

(Lahore ed., p. 43)

Two verses (41, 42) about Rādhā are attributed to an unknown poet named Sonnoka in Kavīndravacana-samuccaya (not later than 1200 A.D.)

38. 9. 1. 44
39. 9. 2. 46
40. 9. 8. 92
41. Pātālakhaṇḍa 50. 53 etc.
42. 164. 36
The Twelve Idols of Viṣṇu and their Worship

In 21. 42 Nala is described as worshipping the twelve idols of Viṣṇu.⁴⁴ According to Cāṇḍūpanḍita, the images are those of the twelve manifestations of Viṣṇu, namely, Keśava, Nārāyaṇa, Mādhava, Govinda, Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛṣikeśa, Padmanābha and Dāmodara. The only difference in these idols is that the four emblems of Viṣṇu—the lotus, the conch, the mace and the discus—are placed by permutation in varying order in the four hands of Viṣṇu, as will be seen from the following list.

Keśava—Conch, discus, mace and lotus, beginning from the upper right hand.

Nārāyaṇa—Conch, lotus, mace and discus, beginning from the lower right hand.

Mādhava—Conch, lotus, mace and discus, beginning from the upper left hand.

Govinda—Conch, discus, mace and lotus, beginning from the lower left hand.

Viṣṇu—Conch, discus, mace and lotus, beginning from the upper left hand.

Madhusūdana—Conch, lotus, mace and discus, beginning from the upper right hand.

Trivikrama—Conch, lotus, mace and discus, beginning from the lower left hand.

Vāmana—Conch, discus, lotus and mace, beginning from the upper right hand.

Śrīdhara—Conch, lotus, discus and mace, beginning from the lower left hand.

Hṛṣikeśa—Conch, mace, discus and lotus, beginning from the lower left hand.

Padmanābha—Conch, lotus, discus and mace, beginning from the lower right hand.

Dāmodara—Conch, mace, discus and lotus, beginning from the upper right hand.⁴⁵
The above list is based on Skandapurāṇa, which gives four groups of six idols each, making twenty-four in all. It was obviously allowed to select twelve idols from these groups in the order given above.

The Agnipurāṇa (chap. 48) also mentions twenty-four idols of Viṣṇu, of which the first twelve appear in the same order as in the above list, though the arrangement of the four emblems is different. The Ahirbudhnyasarnitā (chap. 26), on the other hand, mentions only twelve images in the same order as above, though here too the emblems appear in different combinations to those in other texts.

The twelve idols of Viṣṇu correspond to the twelve months of the year; and according to certain texts, they are to be worshipped by turns in each successive month, and not, as in our poem, on the selfsame occasion. The Mahābhārata says that Keśava should be worshipped in the month of Agrahāyaṇa, Nārāyaṇa in Pauṣa, Mādhava in Māgha, Govinda in Fālugna, Viṣṇu in Caitra, Madhusūdana in Vaiśākha, Trivikrama in Jyeṣṭha, Vāmana in Aṣāḍha, Śrīdhara in Śrāvaṇa, Hṛṣikeśa in Bhadra, Padmanābha in Āśvina, and Dāmodara in Kārtika. This tradition is found also in Viṣṇudharmottarapurāṇa, and Aparārka quotes some verses to the same effect in his commentary on Yājñavalkya (1. 154). The idols are to be worshipped on the twelfth day of the month.

We find, however, in Skandapurāṇa (Utkalakhanda, chap. 43) that the twelve idols of Viṣṇu are to be worshipped one by one every day, with twelve kinds of flowers and fruits as well as other offerings. The idols should be of gold, and placed on twelve pitchers, covered with copper dishes and wrapped in white cloth. This ritual is prescribed in connection with the Mūrti-pañjara vow, usually lasting for a year. The idols are to be worshipped with the 'twelve-lettered' formula mentioned in our poem, but there is no reference to the Puruṣa hymn, to which Śrīharṣa gives prominence. All the idols are, however, worshipped on the same occasion, as Nala does in our poem.

46. Kāśikhaṇḍa, chap. 61.
47. This is the maximum number of arrangements available by permutation.
48. Anuśasanaparva, chap. 109 (Vangavasi ed.)
49. Khaṇḍa I, chap. 159.
50. The citation in Aparārka mentions twenty-four images; the first twelve for Śrīharṣa and the second twelve for Kṛṣṇadāsa.
In the above verse, Śrīharṣa says Nala worshipped Viṣṇu with the twelve-lettered formula (ह्रादशाश्वर). This is the well-known ह्रादशाश्वरमन्त्र, sometimes called ह्रादशाश्वरविभा, equivalent to ॐ नमः भगवते कामुदेशाय. There are numerous references to this formula in the Purāṇas. The Viṣṇupurāṇa speaks of the ह्रादशाश्वर-विनतका, and the twelve-lettered formula along with the eight-lettered one (ॐ नमः नारायणाय) is held to be particularly sacred by the Vaiṣṇavas. The Viṣṇudharmottara purāṇa mentions them together, and says that they can be used by Brāhmaṇas as well as women and Śūdras (Khaṇḍa I, chap. 163).

The poet further says that Nala worshipped Viṣṇu with the rites connected with the Puruṣasūkta (पुरुषसूक्तिवाच). The Puruṣa hymn is essential in the worship of Viṣṇu, and the sixteen verses of which it is composed correspond to the sixteen items of worship (उपचार) in honour of the deity. The Padmapurāṇa says that each of these items (invocation, offering of water for washing and other purposes, perfume, incense etc.) is to be accompanied by a verse of the Puruṣasūkta as well as the basic formula (मूलमन्त्र), which obviously refers to the twelve-lettered formula mentioned above. According to certain texts, the formula in question is the eight-lettered one, but both mantras are held to be equally sacred. The application of the Puruṣa hymn, verse by verse, is explained also in some verses quoted by Aparārka on Yājñavalkya I. 101. The deity is to be invoked with the first verse of the hymn; the ceremonial seat is to be offered with the second; water for washing the feet

52. Part I, 6. 39.
53. See also Bhāgavata 6. 8.
54. प्रत्येक पुरुषसूक्त गूढमन्त्र सूचन: । मन्त्रदीनेन क्षयित्वा पादश्रृंगपारङ्कः ।
भूव: प्रत्युपचारंतु द्वादशतु पुषाधिततः ॥
Padmapurāṇa, Uttarakhaṇḍa, 253. 58, 59.
Cf. Bhāgavata—गूढमन्त्रब्रजेण बोडाहाोजजनानि: 11. 27. 41. Śrīdhara says मूलमन्त्रसूक्ताराजः। तथा पोडाहा श्रौघे यस्मिन् तेन गूढमन्त्रं च अवदानं: प्रत्युपचारतितिमागमेऽन्यः। Bhāgavata (11. 27) refers to some mantras not found in Padmapurāṇa.
55. The verses are ascribed to Yogiyaṭṭi in Madanapārījāta (Chap. 3).
is to be offered with the third, and so on till the sixteen Upacāras are completed. The poet thus refers to the entire course of the daily worship of Viṣṇu, when he says पुरुषसूक्तिकविधानः. The Vidhi of the Puruṣasūkta is referred to in the following verse quoted by Aparārka from the Narasimhapurāṇa—

जटे देवं नमस्त्वऽ हसेयो: पुनः: ।
विष्णु: पुरुषसूक्तिकत्रमः समस्येतु॥

The Puruṣasūkta-vidhāna includes Homa or oblation in the fire, which is also accompanied by the Puruṣa hymn. It may be mentioned that apart from the customary worship of Viṣṇu, there are special Vaiṣṇava vows, for example, the Hāṁsavṛata, the observance of which requires systematic contemplation of the Puruṣa hymn over a definite period.

The Buddhist goddess Tārā

There is an important reference to the Buddhist goddess Tārā in 22. 136. The poet speaks of the custom of making a circle of camphor mixed with musk in the shrine of the goddess. Tārā is mentioned as a Buddhist deity also in Āryāsaptāṣṭi of Govardhana and in Vāsavadattā. More interesting is the reference to Tārā in Haravijaya of Ratnākara who flourished in the ninth century. Tārā is here mentioned in a hymn to Caṇḍi, in which the great goddess Caṇḍi is identified with the Supreme Being, and the poet says that she is called by some Tārā, "whose origin has been seen, i.e., who originated, in the domain of Āryāvaloka," and "who is said to have been born amidst lotus blossoms". With regard to

56. The quotation in Madanapārījāta reads पौरुषसूक्तिकविधानः.
57. 'गोरेष्ठो जपेत् प्रृक्तेन ज्युतायतवा' Viṣṇudharmottara quoted in Vīra-mitrodaya (पूजाप्रकाश). Padmapurāṇa calls this वैकुण्ठो, Uttarakhanda 253. 78.
58. ताराविहारसुविन चन्द्रमथां नवकार
 गम्यसत्त्री हिंसुभूं गुणानाधिकासम
 तेनैव तन्त्र सूक्तेन मते तिर्यक्ते etc.
Nārāyaṇa says तारायां युद्धदेव्या विहारस्यान्ते पुज्यायाने.
59. अनिपीलितातरेष्य दृष्ट: श्रुतिकम्बुफलम् सुतातु ।
जिनसिद्धान्तसिद्धितिरिव सवासना कं न मोहयति ॥ Verse 21
60. ' शिवाकीव तारानुभुरागिरार्थायानी' विनिसिद्धान्तसिद्धितिरिव सवासना कं न मोहयति ॥
61. गर्भिज्ञानवृक्षविने सत्समसाग्नुन्यायनप्रकाशितिकथायास्मातः ।
आयंत्ववेदोऽसुविने लोकितसंपन्नवस्ती च ताराविहारसुविनां ॥ 47. 54
the first epithet, Āryāvaloka evidently refers to the great Bodhisattva Avalokiteśvara who is often called Āryāvalokiteśvara, and we find in Śādhanaṃśa, a collection of ritual texts of Vajrayāna Buddhism, that in a frequently repeated mystic formula the goddess Tārā, also called Āryatārā, is invariably mentioned with Āryāvalokiteśvara.\textsuperscript{62} With regard to the second epithet, we may note that in Śādhanaṃśa Tārā is always described as being seated on a lotus,\textsuperscript{63} and sometimes as being evoked from the lotus.\textsuperscript{64} The above references to Tārā in Buddhist and non-Buddhist works testify to the wide popularity of the Tārā cult in medieval India. The cult seems to have been well-established in the seventh century. Nāgārjuna II who is assigned to about the middle of the seventh century, wrote two Śādhanaṇas or manuals, one for the worship of Vajrārā and the other for that of Ekajatā, who is closely allied to Tārā, and both the texts are included in the Śādhanaṃśa collection.\textsuperscript{65} It may also be added that Tārā is frequently mentioned in the early Mahāyāna work Āryamaṇḍūraka.\textsuperscript{66} We need not here discuss the question when Tārā was admitted to the Hindu pantheon, but she already appears as a Hindu goddess in some of the earlier

\textsuperscript{62} “नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारणिकाय तथा द्वितीय तुलारे” etc. Śādhanaṃśa, Vol. I, p. 178 (G. O. S.), p. 192, etc. “नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारणिकाय नमस्तीर्य” p. 221. “नमस्तीर्य नम आर्यावलोकितेश्वराय बोधिसत्त्वाय नमस्तीर्य नम समायताय नम समायताय नम समायताय नम तुलारे तुलारे.........” p. 237. Cf. Āryamaṇḍūraka, Vol. II, p. 501 (Trivandrum Sanskrit Series)–महाकारणिकाय देवी तारा भवति पश्चमी.

\textsuperscript{63} सितंकलोपरि चन्द्रास्तेषस्माय Ḍib., p. 193; भगवतीमयात्तारोही.........

\textsuperscript{64} सितंकलमयात्तारोही सितंकलमयात्तारोही सतयशमयात्तामयादि p. 204, etc. ‘Candra’ might mean here ‘camphor’ as in Naśadha 22: 136, and the Maṇḍala might be the circle of camphor mentioned by Śrīharṣa. In that case the goddess would be seated on a white full-blown lotus within a circle of camphor. ‘Moon’ signifies ‘camphor’ also in Hindu religious texts. See Vocab. under चन्द्र.

\textsuperscript{65} सितंकलमयात्तारोही सितंकलमयात्तारोही Ḍib., p. 176; तारार्जनानुपाकमयादि मिन्दीवरी धर्त्त्रात्तार तारार्जनानुपाकमयादि Ḍib., p. 178. तारार्जनानुपाकमयादि is the mystic letter representing Tārā.

\textsuperscript{66} Bhattacharya-Buddhist Esoterism, p. 68. Vajrārā is the central deity of one of the Maṇḍalas or mystic circles named after her in Abhayakaragupta’s Nispānayaogāvali (G. O. S.) composed at the end of the eleventh century.

\textsuperscript{66} e.g., तारा व लोकविष्णुआत देवी पश्चाद्विनी Vol. III, p. 621 etc. (Trivandrum Sanskrit Series).
Purānas. Ratnakara also, in another verse of Haravijaya, represents Caṇḍī as shining among the eight Saktis beginning with Tārā. The eight Saktis seem to be Tārā and the seven Mothers, and Tārā is here conceived as a Brāhmaṇical deity. Tārā seems to have been worshipped side by side by both Hindus and Buddhists, though the former in course of time introduced many changes in the conception of her image and the mode of worship. There is sometimes even a deliberate attempt to obliterate the Buddhist affinities of the goddess by representing her as a typically Brāhmaṇical deity hostile to the Buddhists. Yet, as late as the eighteenth century, the famous Tāntric commentator Bhāskarārāya, in his commentary on Lalitāsahasranāma, describes Tārā as a Buddhist deity, though he calls her a form of the great Hindu goddess Tripurā.

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67. E.g., Liṅgapurāṇa, p. 780 (Jīvānanda's edition). Devīpurāṇa often refers to Tārā, and says in one place Tārāvṛddhaṇḍeśaṣṭa Caṇḍi 37, 36.

68. क्षणे महेश्वरिनिर्जनलं द्वारानारसारिकं । किले शक्ति तं ।

69. Cf. Sādhanaamālā माहमुद्वत्मस्वत्वं तारादेवी विभवायेत् Vol. I, p. 179. The eight Saktis mentioned in Prapañcasastra Tantra 14, 72, 73 (Avalon's ed.) are different, and do not include Tārā. In Aryamaṇjuśrīkalpa, Tārā appears as one of the eight Maḥāmudrā deities (Vol. II, p. 508).

70. दक्षिणता तथा तारा संहित्रिता स्वपि तत्र मया ।

71. For the date see Sarasvatī Bhavana Studies, Vol. VI, p. 187.

72. Pundrarṣṇapūjāya jñānavānapāsāyabāṇā yādeśa: पूजादेशान्तरात्मानाथानुमोदकेशिवेति शास्त्र। The term जिन can here mean only Buddhist, the word जिन being used in the sense of Buddha also. The Pundrarṣṇapūjā referred to by Bhāskara is described in शास्त्रावतन्त्र 16. 131—4, and we learn that the six systems are Sāiva, Brāhmaṇa, Śākta, Sūrya and Baudhā (सूप्त्यं बौद्धशास्त्रं-

तुलनम्). It may also be noted that the Jain writer Gunaratna calls Tārā a Buddhist deity in his commentary on Haribhadra's Saḍḍarsanasaṁuccaya (section on Buddhism)—तारादेवी जातने विढ्नासिधिः, p. 24 (B. I. ed.)
The large number of references to Tārā as an essentially Buddhist deity by poets and lexicographers,\textsuperscript{73} and the elaboration of her cult in early Mahāyāna and Vajrayāna texts prove the Buddhist origin of the goddess; and as Dr. B. Bhattacharyya has shown,\textsuperscript{74} there are many points in the description of Tārā in Hindu Tāntric works, which cannot be understood without referring to Buddhist ritual texts. Nowadays the worship of Tārā is found only among certain sections of Hindus in Bengal, and her Buddhist votaries are said to be confined to the hill tracts of Nepal.\textsuperscript{75} We may contrast with this the widespread popularity of the Tārā cult in medieval India, as evidenced by the large number of Sādhanastrīs or manuals for her worship incorporated in Sadhanamālā, one of the manuscripts of which was written in 1165 A.D.\textsuperscript{76} The cult was also prevalent in Tibet. It is stated in the colophon of the Sādhana relating to the worship of Ekajātā composed by Nāgārjuna II (see above) that it was discovered by him in Tibet.\textsuperscript{77} This seems to be the reason why the four-armed variety of Ekajātā was called Mahācīna Tārā.\textsuperscript{78}

The cult of Tārā figures prominently in the expansion of Mahāyāna Buddhism in Java under the Śailendra kings in the last quarter of the eighth century. The Kalasan inscription of 778 A.D., which opens with a salutation to Āryatārā, records the building of a temple of Tārā by the Śailendra king Panaṅkaraṇa, who also granted the village of Kālasa for its maintenance. This edifice is the present Chandi Kalasan in the plain of Prambanan, and belongs to the important series of Buddhist monuments in central Java.\textsuperscript{79}

\textsuperscript{73} Medinī says बुद्धेयतामेदे बालिकीण्डिमार्यो. Vişaprapakāśa says बुद्धेयच्छ मतातार, and Hemacandra's Anekārthasarangraha says the same thing. Trīkāṇḍāseṣa mentions Tārā among twenty-one Buddhist goddesses.

\textsuperscript{74} Introduction to Sādhhanamālā (Section 9).

\textsuperscript{75} See Introduction to Tārātātra (Varendra Research Society). The cult of Tārā was widely prevalent under the Pālas in Bengal where a number of her stone images has been discovered. She was once worshipped by the Buddhists of Chittagong, and in the Rāmu Magh dialect of that place she is called Phra Tārā, Phra being the Burmese equivalent of Āryā. The Buddhists of Chittagong no longer worship Tārā, but she is worshipped by the Hindus under the name Magadhēśvarī. See S. C. Das's Note in Chittagong Gazetteer by L. O'Malley, I.C.S., 1908, p. 66.

\textsuperscript{76} See Preface to Sādhhanamālā, Vol. I.

\textsuperscript{77} 'आयैनागांतुङ्गालासेतीमुः उद्धृतम्.'

\textsuperscript{78} Bhattacharya-Buddhist Esoterism, p. 134.

\textsuperscript{79} Coedès-Les États Hindouisés, p. 154 (1948).
**VOCABULARY**

अन्शक (n) 15. 8, an astrologically favourable moment (e.g. for the marriage rites) (शास्त्री सौरज्यसंस्कन्दकृतम्). Nārāyaṇa says अन्शक वैवाहिक लम्पम्. Cf. Yaśastilaka (chap. 2)—मात्रुणो लम्पस्यक्तम्. The comm. says वृष्टिभवन जियुऽगीयो हिर्यदेवत मात्रुणः.

अंकाकार, a champion warrior (धीरुणसद्युऽस्चतित्मृत बैराग्यकरे 12. 84). Bālarāmāyaṇa, Act 8, describes a fight between the champions or Āṅkakāras of Rāma and Rāvaṇa—किमस्विल्वाननरासराससज्जकरणं संप्रागेन, तदेक्षे तुलस्वूर्त प्रतताययः। तत्र च—पुलियकारविजयेत तव राम लक्ष्म, शीता च ते पुराणवेभवनोहस्मद्य दारा:। मद्यकारविजये तु समाधिर्ययः, तत्थो च ते पुरा कालजजने च तत्। The word secondarily means ‘rival’; ‘surpassing’; ‘similar’, e.g., in Naiṣadha 11. 122—नखप्रमाणें हलो लगी ते.......

Nārāyaṇa remarks in his gloss on 11. 122—अहुः दन्तुद्वे दुष्टनीविः-कारे:। Acc. to Viśvaparakāśa, अहुः means चित्रयुः.

आरण 16. 20, pictorial designs, e.g. on a sword (सान्तरामकाननं). Nārāyaṇa says सूमामण्यानि अहकालि सुदुःखश्वेतायुऽस्वाणि तेषामनं जीवनं वत्र। तत्वारं इति वत्रत। सान्तराणां पूर्वोंकानामेवानानि कालनं समुहो यत्र। Jinarāja says the same thing. Vidyādhara says सान्तरामति-गहनमाणानि पुष्कराणि काननखिम यत्र.

अभ्भुम्बि 16. 22, the blade of a knife or sword (सद्र्भुम्बि चम्बु:।). अभ्भुम्बि (dual) refers to the upper and lower portions or the two sides of a blade. Nārāyaṇa says अभ्भुम्बि पश्चिमायः उर्वरांगोदेशी। Cāṇḍupandita says आरण भूमि उर्वरपक्ष: भूमिपितम्। Vidyādhara says ततः: दुर्लिङ्गा अभ्भुम्बि पुष्करपरिक्षमूम्बि। Jinarāja says आरण पश्चिमा तस्य भूमि उर्वरांगोदेशी।

अह्मतासन 18. 79, application of cosmetics and perfumes to the body.

आर (m) 2. 89, the top floor of an edifice (यद्वगरस्थताहुद्दिरम्)। Cf. 16. 127—सौभाग्यनी; 16. 129—अचेतनाप्पधार्यश्चै।
अतिपालुक 19. 5, surpassing (रचिविषः द्वारा अतिपालुकः).

अध्याय 12. 57, 'supplying an ellipsis' (Apte). Here it means 'complement'; 'that which makes an incomplete thing complete' (अध्याय: साराहितिर्स्त्राणेष्यस्य).

अष्टु 12. 10, the number three and a half (अष्टुः हि कोईश्च समरे रोमाणिः).

अनात्मणीन 11. 22, something unfavourable to oneself (तत्त् किमचि रूपमनात्मणीनम्).

अनासा 1. 88, indifference. See Trans. The word is explained also as (1) 'impatience'; (2) 'instability', 'transitoriness'. See Nārāyaṇa and Notes (Extracts).

अनुकृष्य, usually means a secondary rule prescribing something to be used as a substitute when the thing first prescribed (अथमकृष्य) is not available. In 17. 12 the word is used in the sense of 'an inferior substitute' (तत्त्त्विन्ति भारती दु:खी विरहादू मीमांसिकम्। ........विनिविषेणनुकृष्यमनोदति ॥). In 10. 22 it means 'similar'—स्वे कलयान्त्रि स्म नलात्मृताम्. Cf. भसिदं क्षमामण्डुरीं क्षातादुक्रक्षा विलिनवध्याक्षमYādavābhuyadaya 9. 17; राक्षसी तात्र्त्वायनात्मृताम: Surathotsava 13. 20.

अनुनासन 16. 64, entreaty; supplication (सुविपातानाथने मिवः).

अनुरोध 15. 91, esteem, a favourable attitude (अनुरोधपरसः).

अनुसंधि 3. 129, same as अनुसंधान.

अपूर्णति flood; fill (अपूर्णावलम विद्यवाधणातीतीतीतसुभिषितविभः: 12. 69; 

अपूर्णा अविश्वासापकरणं उपविश्वासानुसारं कर्म्युवेलिङ 22. 59).

अनु (m) 6. 107; 21. 61, a well.

अन्नव 18. 18, an inner room (अन्नवरात्नरेकरिः). Nārāyaṇa remarks अन्नवरा द्वारा अन्नवरात्नरेकरिः इत्यवरी ग्रहम् पवाणवः. The word occurs in Purñabhadrā’s Pañcatantra (Book I, p. 120)—कारापरसे क्षेपिताः। अन्नवरात्नरेकरितिविपुलपदाम्यनात्तरहरू। idid., p. 107.

अपदु (adv.) 17. 96, falsely; wrongly (अपदुः पठतः पायंविषः द्वारा ते). Nārāyaṇa saysअपदु प्रादु कालम्, in a contrary or hostile manner.

अन्नादान 22. 141, source, cause (गण्डकिणवायुपदाननान्तरस्ववः); 17. 118, a point of departure (अन्नादानं से स्वंयं एव न:).
the Airavata elephant, Abhramu being his wife. The word अभ्रमु occurs in Haravi-jaya 31. 29—प्रेमास्पदाभ्रमु.; which refers to the Airavata ele-
phant; in Yaśastilaka 1. 157—श्रीमताभ्रमु वारदे च मुखात्म-
ग्रियान्; in Surathotsava 4. 46—असी कुषण प्रश्चितामिश्रामथ: करोड़-
अभ्रमुहम्यः.

अभ्रमु 3. 86, limitless (अभ्रमुद्वारिष्टमुद्व्रमाम्).

अभ्रिका 7. 98, the poet refers to the nine Ambikās or the goddesses more commonly known as the Mātrās. As has been pointed out by Avalon in the Introduction (p. 35) to Prapañcasāra Tantra, the Mātrās are seven—Brahmāṇī, Rudrāṇī, Kaumārī, Vaiśpavī, Vārāhī, Aindrī and Cāmūnda or Mahābhairavi; usually eight are spoken of and sometimes nine; the others being Aparājītā and Nārasimhi. It should be, however, noted that there are occasional variations in the list of the Mātrās. Skandapurāṇa (Kāśikhaṇḍa) mentions the following nine: ब्रह्मणी, वैष्णवी, रौद्री, बाराही, नारसिंही, कौमारी, महेन्द्री, चामुण्डा and चण्डिका (83. 33 of Uttarārdha). Nine Mātrās are in-
voked in the Māṭṛ hymn found in Devīpurāṇa (chap. 87) and the worship of the following nine is prescribed in Brahma-
vaivartapurāṇa (Prakṛtikhaṇḍa) 64. 87-88 in connection with the Durgā cult—वैष्णवीक ब्रह्मणी रौद्री महेन्द्री तथा। नारसिंहीब बाराहीमिन्द्री कार्तिकी तथा। सर्वंशिकस्लह्यां श्राणां तथोक्ताम्। नव शक्तिक संपूर्ण यरे देवोऽत्पुज्वेत्॥

Deviḥāgavata, on the other hand, mentions eight Mātrās, namely, ब्रह्मणी, महेन्द्री, कौमारी, वैष्णवी, बाराही, इन्द्रणी, चामुण्डा and महालक्ष्मी (12. 11. 57, 58). The characteristics of these eight are described in detail in the Nityāśoḍaśikārṇava belonging to Vāmakesvara Tantra (8. 126 ff.), which goes on to say एवं शास्त्राः वज्रेतदाशकेश्वरी श्रिपुरी ततः. The eight Mātrās men-
tioned above are enumerated also in Prapañcasāra Tantra 7. 11, and invoked in the Karṇeṣjapa hymn found in Kulacūḍā-
maṇī Tantra (chap. 3). Devibhāgavata in another place (9. 50) enumerates the eight Māṭrṣ, but here Nāraśimhī is sub-
stituted for Mahālakṣī. In the list of the eight Māṭrs in
Devīpurāṇa (37. 83-90), Rudrāṇi takes the place of Nāraśimhī or Mahālakṣī, the other names being the same as in Devi-
bhāgavata. Eight Māṭrs are mentioned in Liṅgapurāṇa (Pūr-
vārdha 82. 96), in which a new name appears, Āgneyikā in place of Mahālakṣī or Nāraśimhī or Rudrāṇi. The eight Māṭrs mentioned in the Mantramahodadhi of Mahīdara (compiled
from earlier sources) are Brāhmī, Nārāyaṇi, Māheśvarī, Cā-
muṇḍā, Kaumārī, Aparājitā, Vārāhī and Nāraśimhī (3. 17, 18).
There is another list in 1. 64, 65, which agrees with that found in Devibhāgavata 12. 11 (see above). Varāhapurāṇa (chap.
27) describes the origin of the eight Māṭrs in the course of
Śiva’s fight with the Andhaka demon, and gives the following
names: Yogēśvarī, Māheśvarī, Vaiṣṇavi, Brahmāṇi, Kaumārī,
Māhendrī, Vārāhī and Yāmī (Yamadaṇḍadharā).1 Kathāsari-
tsāgara refers to a group of Māṭrs headed by Nāṛāyaṇī, the
other names being not mentioned (māheśvarī mahāvīrī
cīvānītātā (56. 76). Here the Māṭrs are described as being
accompanied by Bhairava. The Māṭrs figure prominently in
Tāntric ritual. They are invoked also during the Ordeal of
Balance (भट्टिक्ष). Vyavahāramayūkha (p. 65, Kane’s ed.)
says mātrā ṣvā āsṛayavībhūtāḥ tātātātā tātārāmājā. prāṇāi
māheśvarīḥ ca bhuve nāma vṛṇavīthā bha jā gāthā mātrā: ॥2
Hemacandra’s Dvyaśrayakāvyā (19. 59) refers to a māṭraṇeṣu or a house-
hold temple for the worship of the Māṭrs (Comm. says sāmājī

1. Viṣṇudharmottara Purāṇa (Part I, chap. 226), on the other hand,
enumerates a large number of Māṭrs created by Śiva to destroy the magic
forms of Andhaka that arose from the latter’s blood.

2. This enumeration is based on a quotation from Pitāmaha given in
an earlier section (p. 53).
and it is interesting to find that the marriage rites take place in the 

12. 71, (1) an armour; (2) an oar. Nārāyaṇa remarks—

15. 8). From रीण (री—रीये+क). "अरोङ् धरणे".

4. 101, a verse of which the first half is spoken by one 

17. 142, fruitless (परिभूताक्षरीय). 9. 131 (कत्थना: मुरेषु 

16. 64, a playful movement (अवचछटा काँपि कटकरणया).

11. 30, a branch root of a banyan tree (स्य्योऽमतमभरघारारामवि 

16. 26, brought near (तवादःतिस्मात्तरुप्तह:). From अगार,

10. 8, (1) a mythical serpent; (2) a mule.

9. 119, an astrological calculation for determining the 

15. 54, inborn, natural (आज्ञाकरागभूमिता). Nārāyaṇa says 

53, irresistible (असंवरे शम्भवरैरिविकमः).

15. 54, inborn, natural (आज्ञाकरागभूमिता). Nārāyaṇa says 

जन्मं जनः न जनोदाजनं अज्ञेन निहृतः स्वभूमेव संध्यत: आज्ञानिकः, 'तेन निहृतम्' 

13. 19—स एव......आज्ञानिकोऽदेहं सुभ्रायस्ये 

1. 3. 27, where Bhāmāti explains the word as स्वभावितः.

13. 19—स एव......आज्ञानिकोऽदेहं सुभ्रायस्ये 

1. 3. 27, where Bhāmāti explains the word as स्वभावितः.

13. 19—स एव......आज्ञानिकोऽदेहं सुभ्रायस्ये 

1. 3. 27, where Bhāmāti explains the word as स्वभावितः.
The word आपोशान is extremely rare in Kāvya literature. It is used also in Anargharāghava 7. 96—पूजात्मक चतुर्मोक्षितांनि तपोशानस्वांप्रक्रम सुषुभं। भूतात्मानि किंमिपि चक्षुपिरे सत सुभवानि। Rucipati remarks भोजनामुच्चलक्ष्ममपोशानम्. The word occurs in its प्रकृत्ता form in कृहलासे ललितका (verse 8): आपोशानि वा शीर्षा।
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6. 62, from आश्र, mica (चन्द्रभासं लिङ्के दधाना). Cf. Nava-
sāhasāṅkacarita 15. 7—चन्द्रभासंक्षुरितिलिङ्कितिलिङ्कनमाटान।

आकृत (n) 9. 28, a kind of brass (पिसल). आकृत (f), (1) 'a ridge or mound of earth crossing ditches or dividing fields etc.' (Monier-Williams); (2) a causeway, a bridge, as in 22. 28 (रामव 'Rāma's Bridge', i.e., Setuban-
dha). In Assamese आकृत is used in the first sense and means also 'a road'.

7. 66, (1) adj., worthy of being embraced; (2) n (m), a kind of drum described as having the shape of the tail of an ox.

अलेयन, (1) flour water (पिसोट). विपन्दकपाण्डुरम 2. 26. Nārāyaṇa and Narahari remark 'अलेयन' इति लोके प्रतिदम्पति, (2) an application of paint or whitewash. आलेयनदामनपिन्ड्यता 15. 12. Here the word is variously explained. See Notes. Nārāyaṇa and Iśānadeva say that आलेयन is rice paste mixed with turmeric, a composition which seems to have been used in painting walls and floors. Cf. Bengali आलपना.

3. 119, extremely charming; that which never satiates, but gives unlimited satisfaction (नालोन्यदेशतनकस्तस्वतु नलास्तृतिविलिङ्कीति-
सहितीयः). Amara says तद्वेषनक तुलसिनिधायततो यथा दर्शने। There is another form of the word—अलेयनक. Cāṇḍūpandita explains the verse in accordance with both the forms अलेयनक and अलेयनक. He says चन्द्र: नलय आलेयव शीतान्तु: तेन सहितीयः: सत्र तब चोर-
नवरसेवनक: आनन्दस्तेषुकतां अस्तु। अथवा तव लोकनवयवेशनक: अस्तु। अतुस-करोऽस्तु। यदि नन्दकेतुन सहितीयोऽभजृतै तदा वाल तव विलोकनवयः: तुलसिन भविष्यति।

"सासुतानक ग्राहुस्तृतिविलिङ्क्य न जायते।" (Halāyudha’s Abhidhānaratnana
māla 2. 195)। यथा: व्याढमास्तवास्तु: तुलसिन जायते, किन्तु तृणव यथाते स: अलेयनकः। तत्र हि हिरण्य व्याहारान्यः। (न) सत्यते आप्यायते सुमोजने मापि इति व्युपस्या, तथा न सिद्धते आप्यायते हमने व व्युपस्या अलेयनको भक्तिता मयं
The word in the form असेचनक thus means (1) insatiable (speaking of a person); (2) something which fails to satisfy by increasing the desire for it. The form असेचनक is the more common, and the other commentators explain this form only. क्रिःसवामिन in his comm. on Amara says असिभ्यते आश्चर्यते द्यमने असेचनक यस्य दर्शनात हेतु न तुषपति. The word is repeated many times in the Satāsāhasrikā Prajñāpāramitā (B. I.), p. 23 ff. —तत्र जामुदरांपार्श्वान्त मन्त्र्यां तत्तथात्मकात्मक दर्शनान्यां दक्षे एतदभवस्मां पुरस्तात्मको निर्णयो धम्म वेषपति and so on. It occurs also in Yaśastilaka (chap. 1, p. 176) —असेचनकाविको-कन्याराहि; in Harṣacarita (chap. 1) —असेचनकदर्शणं...सतारम्. The form असेचनक occurs in Haravijaya 27. 76. —असेचनकशेषनां. Alaka in his comm. quotes the following definition —‘न गम्ये वेन तुस्तस्तदसेचनके विवेचः’. Cf. Dharmasārmanābhyaḍaya Kāvyā 2. 4. तदासुवामात्मकिन्यां यत्र द्यायेचनक धनुः विवेचः.

अस्थापि 10. 57, a throne (अस्थापि रस्मां यदीसां जानामि वाचामधिदेवताय:). आहत 18. 2, artificial, not inborn (आहत हि विरैकानाता जानानामसतयं न विन्यति).

इशु 20. 21, this is the correct reading for इशु found in Nārāyaṇa. See Notes. Nārāyaṇa, however, mentions इशु as a variant and explains it as a kind of bamboo —इशुवश्वशेषः, तत्रो-स्त्रज्ञ्य मैण्डिक्षुप्तै शैलवि मधुः विलोपशामकवि चोकाम। बेकाग्नामैण्डिकोम्यत: प्रसिद्धा पूर्वतुखा न. Čāṇḍūpāṇḍita takes इशु in its usual sense of 'sugarcane', but the reference to pearls (मैण्डिकैरिन्दुकृष्टिः:) makes it practically certain that the word here means 'bamboo' as stated by Nārāyaṇa. There are frequent references to pearls being found in certain bamboos. Cf. Naiṣadha 22. 105 —विरैमभूमीपतिववशुष्का (Nārāyaṇa says बश्क: कुक्कुबं बंवार वेगुस्त्र जाता मुळा). Cf. also Yogavāśīṣṭha (Śhitiprakaraṇa) 35. 11

3. Ms. A reads कठुप्रकरणाश्रे अग्निस्तेथः.

4. Ms. असेचनक.
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—प्रतावतयिन्द्रायां मुक्तायामिन्य कीर्तिके; मुक्तार्थो यथा वेणाविकर्त्यतः तनी

ibid., 53. 23.

इश्लाल 1. 9, charcoal (निर्माण तेजःशिलिम: परर्वता नितेतुर्विज्ञालमित्रवाशः

परे). The reading इश्लाल is found in Nārāyaṇa and Malli.

Cāṇḍūpaṇḍita (Ms. A) reads इश्लाल, but Ms. C reads इश्लाल. Vidyādhara reads इश्लाल, but the accompanying Text has इश्लाल.

Iśānadeva reads इश्लाल and mentions इश्लाल as a variant. Narahari reads इश्लाल and mentions इश्लाल as a variant. Both Malli and Nārāyaṇa remark that इश्लाल is a vernacular word (भाषाद्वार द्वेर्याद्वार). The word is, however, included in the Vaijayanti lexicon (अज्ञारोढः व्रतानाराजिकिः: कारकांकितवः), but it is extremely rare in Sanskrit literature. It is found in Appayadikṣita’s Siddhāntalesasāngraha (chap. I)—तथाहि इश्लालार्थ

चुःउप्रकु देरीवाचिन्हविशेषविद्वांस्थानांमीस्तोल रज्ञावाङ्गे: (Chow-khaba ed., p. 228. 1916). The expression इश्लालकम्म

is found in Ardhamāgadhī (Uvāsagadasā, chap. 1).

इश्लाल 12. 93, easily available.

उस्षपिन, 11. 77, overflowing (उस्षपिनो न किल तथ तरणिणाः सा). Acc.

to Cāṇḍūpaṇḍita, who refers to Viṣṇupurāṇa, an उस्षपिनी river is one which overflows its banks. See Notes.

उस्षपिनः: 12. 25, words uttered during sleep.

उदरण: 17. 36, rising, overflowing (उदरण इश्लालानाः), Nārāyaṇa remarks

‘पुरूष उदरमे’ मयादिबासेण द्वमलालागृपीनयः:

उदरणा, standing on tiptoe. रोमाणि...... वर्षिवल्लसुक्तुकानि, उदरणा,विका-

द्वानिशावन्नभुवन 14. 53; आक्षोदुकानिकम्म 16. 122. Cf. Vāsavadattā

-कामिभुनिशुनिशुब्धीलादर्स्तानाविभिर्मेव द्वृत्तविकाशनानिकम्भु...

पदार्थेनु. उद्रेक 10. 81, in उद्रेकपयांचि व्यक्तिपि दिशिणोदिति: शोषासिः पदार्थः: Both

उदरण and व्यक्ति are terms of the Nyāya philosophy. The former means ‘enunciation’ and the latter ‘definition’. The Vātsyāyana Bhāṣya 1. 1. 2 says नामादेवेन पदार्थमाध्यमभावभायमेवादाय:,

तमोहिन्यालाजस्त्ववेद्यकोषः रथोऽलक्षणमः.

उद्र, in बेदवुदरताम 17. 163 (बेदवुदरतात तत्र मुक्ताविकर्त्य पदम्),

‘to draw out’, to recite the Vedas according to the different
methods of reading, Pada, Krama, etc. See Trans. Nārāyaṇa says वेदांनाध्याद्वृद्धरता गुणनिका खुट्याड़्यां. Jinarāja says वेदानां पद्यद्रो गुणनिकाः किद्रथाड़्यां. Guṇanikā is ‘repetition’ as in Māgha 2.75. Hemacandra in his Aneklārthasārīgra (4. 10) gives पाठ-निधान (determination of a particular reading) as one of the meanings of गुणनिका.

उदाहर 7. 46, (1) n. a betel nut; (2) m. anxiety (उदेगरणाद्याद्वृद्धरता:). Cf. Āryāsaptaśatī (verse 287) —दत्तवधोद्रेन शत्रु प्रीवेण श्वेतर गणवधाता। भोदुर्णता धाबनीये ताम्कुट्टैनेय नितासिं। Comm. says शवत्तुद्रेशं। पके चौर्णितूप्तुगताता.

उद्विषालक उन्मत्त 18. 103, a kind of camphor. Cāṇḍūpāṇḍita remarks that it is found in Gauḍa.

उन्मत्त 3. 98, (1) n. the Dhattūra flower; (2) adj. mad (उन्मत्तस्मात हर: स्मर: डाक्कुदीनां मुद्रद्वेदद्वेद)।

उपकारिका 6. 36, ‘a royal tent’ acc. to Kṣirasvāmin on Amara 2. 2. 10 who calls it a ‘royal mansion’ (राजस्वद्री।) Hemacandra (comm. on Abhidhānacintāmaṇi) follows Kṣirasvāmin. Acc. to Maṅkhakośa, it is ‘a tent’. Halāyudha (Abhidhānaratnamālā 2. 135) calls it ‘a dwelling-place (गृहस्थान) of kings’. Here, it might mean ‘a pavilion’ or perhaps ‘the inner court of a palace’. See Trans.

उपकारिका 15. 1, same as उपकारिका। Here it means ‘a royal tent’. Nārāyaṇa says पद्मयद्रथादिहुश्च उपकारिके।

उपस्थ (m) 17. 142, a shelter, a resting place; here used figurally (नव्यालाश्रुतृप्ता एवं मक्कवः)। Used also in 19. 11—वयति। मधवप्रातिवद्रुपद्रास्त्रोपप्रातिवक्तम्।

उपम 17. 90, one that knows (नानादशास्वयवज्ञः प्रक्षेपि न कथाः कथां)। Nārāyaṇa says नानादशास्वय उपम: अनुमिता बाह्येता त: सवाशाष्ठि इवतः।

उपम 3. 64, first knowledge; invention (मुदानभित्रसत्योपपश्चाताम्। पाणिनेनहि)

The classic example is पाणिःगुण्याणानानानास्वक्तमध्यम। पाणिनेनहि प्रथमः प्रश्नमतः कासिकार 2. 4. 21. Here, the bird’s fame is said to be the उपम of, that is, created by his truthfulness. See Nārāyaṇa and extracts from Cāṇḍūpāṇḍita.
उपर्युत 10. 97, smearing, painting (देहे देहात किर्त्तिमणीनाम्).

उपनिधि 15. 58, a deposit. In Smṛti it means a thing left in the care of some one in a sealed box without disclosing the nature of the contents; the article is to be returned to the owner exactly in the same condition. See Yājñavalkya 2. 65. The word is here used simply in the sense of a 'deposit'—कलापकृष्टपतिःप्रियःस्वः स वैवाल्पालापकस्यसदः।

उपतत्त्व 11. 28, a country (स्वामीमेन्तुप्पवत्तेतस्मस्मन्).

प्रावर्ष 1. 4, a qualifying attribute, विशेषण (अभिनवोधारणप्रचारारीशसः-कला), प्रावर्षमिति।). See also Notes and Extracts. The Viśvaprakāśa says उपाधिमिति विशेषणात् वैविशेषणः विशेषण। The word is used in this sense in Bhāgavata 1. 9. 25 ff.—अवृत्तचिन्तियन धर्मपरावृत्तज्ञानम्। पुर्वसमवेतिविभाजनं वस्तुतः यथाधर्मम्। वैराग्यरूप्राप्तिप्राप्तिमामат्सत्त्वः। द्राक्षश्रेोम् ततैवमां भौतिकमां विनाक्षणः। (Comm. says वैराग्यरूप्राप्तिप्राप्तिमां क्लेशामात्सत्त्वामां विनाक्षणः वधुरस्तः श्रेोम्।) तथा एव यथासाक्ष्यां साक्ष्यमानमपि।

Nārāyana explains उपाधि as 'mode', 'category' (प्रकारः). This meaning is particularly appropriate, as the Naiśadha passage quoted above is based on Mahābhāṣya 1. 1. 1 which says चतुर्विधिक्षरार्थक्षर्योपका सत्त्वत्स—अभिनवोधारण, स्वामीमेन्तुप्पति, प्रकारकाले, स्वामीमेन्तुप्पन्न। It will be seen that Śrihariśa uses the word उपाधि in place of प्रकारः. With regard to the various modes of learning, अभिनवोधारण corresponds to स्वामीमेन्तुप्पति; वैविशेषण to अभिनवोधारण explained by Kaiyaṭa as प्रहर्; आचरण to व्यवहार; and प्रचारण to प्रवचन (i.e. अभिनवोधारण). उपाधि is used in the sense of प्रकारः in the following passage of Rasagaṅgādhara (chap. 1)—इमें व (विविधमात) प्रवचनें प्रावः प्रतासदिक्षरिप्रियर्मिनितं। ते न प्रवाससमिक्षर-विराटेत्त्वावपि विशेषतप्रवमात्त्वम्पि: प्रकारितः। (Benares ed., p. 60).

उद्धृत 14. 51, a sound produced by women by blowing into the hollow of the palm on an auspicious occasion like a marriage (कापि प्रमोदस्तत्तविरिप्तस्वविदात्स्वविदात्स्वविदात्स्वविदात्स्वरीयनुवैरायक्रियनिष्ठचारः।) Nārāyana remarks that the custom of making this sound is prevalent among the women of Gauḍa,
and the poet here refers to a custom of his own country (खंडेरारिति: कविनोका). There is, however, nothing to warrant Nārāyaṇa's statement, as references to the Ulūlu sound are found in writers belonging to various parts of India. The word is used by Murāri in his Anargharāghava in connection with Sītā's marriage.⁵ Murāri is believed to be a Kashmiri, but Rucipati in his commentary on the play remarks that the Ulūlu sound is made by women of the South on an occasion like a marriage.⁶ According to Mallinātha, the custom is prevalent in the North (उद्दीयनामाचार: ). The word उद्दु is found also in the Naranārāyaṇānanda of the Jaina writer Vastupāla who flourished in Guzarat in the thirteenth century, and is better known as a statesman. He uses the word in his poem in connection with the marriage of Subhadrā and Arjuna.⁷ Amaracandra, a contemporary of Vastupāla, also uses the word in his Padmānanda Mahākāvyya in the description of the marriage of the Jaina Tirthaṅkara ṛṣabha.⁸ The Ulūlu sound has, in fact, been brought into special connection with the marriage festivities by certain later writers on Poetics. Amaracandra and Arisimha in their Kāvyakalpalatā include Ulūlu among the topics to be described in connection with a marriage (1. 5. 86). Ulūlu is likewise included in the similar lists found in Devēśvara's Kavikalpalatā (3. 36) and Keśa-miśra's Alamkāraśekhara.⁹

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⁵ ब्रह्मेश्वरकरणमाखण्डक:पूर्ण द्रिजाना मुखे | 
नारीणा च क्रोतकदच्छलें श्रवस्तुलुव्यनि: | 3. 55.

⁶ ‘उद्दु’ इति प्रसिद्ध: । ...कशिणदेवे विवाहवसरे श्रीमित्तुलुव्यनि: कियत 
इवचार:।

⁷ शुद्धित्वुपकङ्किनामद्वितलुव्यनि: ।।।

⁸ शुद्धित्वुपकङ्किनामद्वितलुव्यनि:।।।।४६८

⁹ काविकलपलताः (B. I. ed.) says विचारेः ...मृगोदलुव्यनि:। आलमकारा-
शेखराः (K. S. S.) reads मृगोदलुव्यनि: ...मृगोदलुव्यनि:। आलमकारा-
शेखराः (K. S. S.) reads मृगोदलुव्यनि: ...मृगोदलुव्यनि:। आलमकारा-
शेखराः (K. S. S.) reads मृगोदलुव्यनि:।
The word उल्लु is onomatopoeic in origin. Cf. Greek 
ololugê 'any loud cry, mostly of a joyous kind (unlike Lat. 
ululatus), used by women invoking a god' (Liddell and Scott).
Similarly, ololugmos is often used for the jubilant 
or triumphal shout of women on particular occasions,
as in Aeschylus: Agamemnon 28, 595; Choephoroi 387.
In Latin ululare means 'to cry, to shout', but ululatus often 
means 'a cry of lamentation'. Cf. 'feminarum ululatus'. The 
word उल्लु occurs in Chāndogya Upaniṣad 3. 19. 3 — अव 
सत्संज्ञात सोसावाकसियः तत् जावामाण घोपया उल्लुतोऽनृतिति.
....तस्मात्स्वयं प्रतिप्रत घोषया उल्लुतोऽनृतिति.
Here the word means simply 'a loud shout'. Saṁkara takes it as an adjective and 
thinks it is a variation of उत्तु—घोषया: शब्दः उल्लुः उत्तुः विस्तारित्या 
उत्तितिः. Anandagiri, on the other hand, says उल्लु निसर्गस्वरूपसः 
कालाणि: शब्दविवेषा देशविवेषोऽस्मिदा:।

उत्तु 17. 1, a wave (सूत्र: सरस्वतुषोज्याकृति जम्बुवधानम्). Cf. उत्तुः 
वसितोमित्रांहाराभम्: Udayasundarikathā, p. 81.

उत्तु 7. 66, a kind of drum, defined as विभवस्थाशरूपकः:

उत्तुपोः 19. 26, in......महातिम महापति:। पतिमवहनादुहुपोहित्वाभाषणवित्तवतामहाहु 
वुव्वोस्वाभाषणविवेचनन्तुरीपम्। उत्तु is elucidation and अपोः elimination.
Nārāyaṇa says अपास: श्वसाशद: श्वसाशदाचरणमहास, 
सत्त्व विविषादेयोपहो निराकरणम्. Jinarāja remarks उत्तु परिचयशिष्य 
अनुसारार्थेओ विद्यार्थी उत्तु। उत्तुः परिचयशिष्यम् 
परिहासितपोहितस्त शरूपक: सामान्यशिष्यानि तिथिदशस्त्राणि.
उत्तु is the power to discover and comprehend the 
hidden aspects of the matter under discussion; while अपोः 
is the application of the critical faculty involving the rejection 
of what is objectionable. Both उत्तु or उत्तु and अपोः are 
included among the eight Dhīgūṇas or intellectual qualities,
the others being अव्वण, अनुवण, धारण, अर्थव्विज्ञान etc. Cf. 
Hemacandra's Dvīṣārṣaya Kāvya 1. 182—पामाशाणां धोमुणिनाम् 
and commentary thereon. The eight qualities are somewhat 
differently enumerated in the Ratna commentary on the Pāśup 
work Gaṇakārikā, and collectively known as Vāsa in the 
Pāśupata system. धोमुणिषांहोपोऽमितिप्रत्येकादिकां विज्ञानावयाय 
मित्राविवेषानां वास
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combined means 'full discussion', 'consideration of the pros and cons' (Apte). The expression occurs in Ahirbudhnyasanhitā 20. 1—'वेदेन्द्रसारं वियाधानवप्रेषणः'। उच्चपादविधि

कुषयुक्तविनम्नोऽन्तरित्तमासमार्थग्रहणः । उच्चपादविधि

नानो वैदेशिकारिकयापः।' in Nātyaśāstra 33. 12—'तन्त्रीभिः गणव भवेतुिहुँिहोधविन

भावदः। (K. S. S.); also in Viṣṇudharmottarapurāṇa (विजयपर्व)

कहि तांतरभक्तिवित्वादः: 6. 5 (सत्तविक्षणः। Haradatta on

Gautamadharasūtra 3. 10. 46 explains उच्चविधि: as उच्चपादकुषयः।

कृष्णिनः । 5. 73, a name of Indra (अमुसा:)।

एकुरुर्ग, lit. bearing the same burden (एकुरुरु + व)। similar (तत्तहुँिहाल्यकुरुर्गविषयः । 6. 65) ; belonging to the same rank (कोपालकुरुरुः ।

10. 90). Cfr. Anargharāghava 1. 39—'कृषीराजसुज्ञातपिक्षणविन्दिक्षितारिथि

रकुरुः। (रक्षुः:)।

एकापादित्यः । 1. 121, standing on one leg (अयावलम्ब्य क्षणमेकदिका.......

खः:)।

ऐनवः । 11. 76, a moon-worshipper.

अवसम्ब्यः । 22. 56, belonging to the time just before the evening

(रसिम्भरीसम्ब्यः:)।

कश्चा । 6. 81, a point of excellence (अन्तित कश्चा किमतः परापि।। Nārā

यानः explains the word as उर्बम्, Mallinātha as उर्बहत्स्या, Cān-

dūpanḍita as विन्दिक्षितारिथि।

कुष्ठा (m), marsh, marshy ground, in कुष्ठाक्षणः 8. 101, grass growing

on watery soil; in कुष्ठाहसः 5. 7, explained by Nārāyaṇa as

'a flowering creeper'; or 'Dūrvā grass' (अद्वः: पाथमायमव कुष्ठ-

क्षमिः:)।

कट । 22. 66, a funeral ground (कटमस्मपादः:)।

कदन 4. 8; 14. 99, pain.

कपटकुष्ठा । 18. 18 in कपटकुष्ठवा। The word occurs in a verse

not found in the earlier commentators. Nārāyaṇa explains it

as meaning a coloured window curtain (तण्डुर्भुःण्डिमाकलिंगिं

निन्त्रमे भन्ते कपटकुष्ठम्। दिवोधिभिया गताःकृणु निन्त्रपता भिन्नमे etc.). The
literal meaning 'a counterfeit wall' is also applicable. See Trans.

करोलम् 7. 60, ornamental designs painted on the cheek (करोलम्-करम्, सङ्केतः).

करम् 10. 8, (1) a mythical serpent often mentioned in the Purāṇas;
(2) a blanket.

करम् (m) 4. 64, a preparation of curds mixed with rice or barley-meal. Nārāyaṇa says it is रसिनक। Haradatta in his comm. on Āpastambadharmasūtra 1. 5. 17. 19 where the word occurs remarks—करम् दृष्टिकोणमाहः करम् हृदि प्रसिद्धः। वेदेवत्यु-भर्य भवित। "यथा करक्षुत्तोति धन्यं: करम्: परिवाप" इति। The form करम् is used in Prākṛta. Cf. सिन्धुम करयय-वेदययम Lilāvai of Koūhala, verse 1110 (see Upadhye's Notes, p. 373). From करम् comes करिभ 'intermingled', 'blended', 'pered', e.g., in Naiśadha 1. 85 (करिभतः मकरन्दशीकृतः); 11. 44 (रुपण करिभस्तुर्गु) 9. 102 (किब्या: प्रियाय बल्लितः: करिभतः); 16. 94 (विन्दुमित्वः: करिभतः); 1. 115. The form करम् is used in 21. 139 (परमास्वाशो-करस्मनम्).

कलम् 1. 88; 15. 31, a variety of the citron tree, the shaddock (कल-णय कुङ्कुमः: निरूका कच्छडः) It is a small tree with whitish, sweet-smelling flowers in bunches.

करोति 18. 60, क्रोति (in tār करोमि भवदशम्); 18. 134, चरणो करोति (in भूष एव चरणी तातु वा), massage; caress; fondle. Vidyā- dhara remarks उषकर्णदेवनामिषा उषस्तामण्यते वर्तते. He makes a similar remark on चरणी करोतु.

कलम् 3. 120, a mature sprout; the middle sprout of a leaf (तेजाहरे राज्यति यकस्म)। Nārāyaṇa says कलम् मथामहुः। राज्यारा कन भवित। प्रथमकुरुपेश्वरा मथामहुःतिरस्यतलात। Narahari says कलम्वो नालः. Malli following Amara explains the word as मालाक्ष किसलयक्षे इल्ले। Nārāyaṇa quotes Viśvaparakāśa 'कलम्, सायके नीपे नाले शायके कलम्विति। The reading in the printed edition (Chowkhamba, p. 107) is corrupt—कलम्...नालिविलकरुद्यपि। Isānadeva says कलम्: प्रकरण: करम्; and remarks (probably quotes from some other commentary)—सस्य उक्षेया पदनिर्दिष्टोऽवः कलम्; मयूरपिठित्वष्ट्वाः.
कलरवः 18. 22, a pigeon. The word occurs in this sense in Ārya-saptaśati (verse 597) — कलरवः कण्तिः also in Dharmaśārmā-bhyudaya Kāvyā 10. 31—तत्त्वीरिकुशीविद्यामः कलरवकमपाठके पु. कला in 21. 127 means (1) art; (2) a peg of a lyre. See Notes.

कलाटः 8. 99, a goldsmith (कलाटः कलादः इव दुर्विद्यं ल्वदौरिमस्पर्िैव द्रहेम हेम). Hemacandra derives the word thus—कला आदिएँ कलादः कलेक्षणकालिकम् आर्थित आवल्यवति वा, अत एव कल चौते वन्देति कलभौतकम्. Cf. कथामनेर इत्यमे तुक्षेनाशुचम्भैव। काल्यहेम्नो पुराणविष्कार कलादः इव हुज्जन्।।

Tilakamāṇjari: क्मानमेन भद्यानिलबोधितेन काल: कलादः इव शारीकः प्रतापः मुकंदानन्दा ब्हाना (verse 255); कलादाशामीकरः Harṣacarita (chap. 1).

कलिदमः 17. 213, the Bibhītaka tree from which dice were made.

कलिप्रियः 6. 65, the sage Nārada (कलिप्रियः प्रियाश्चतंक्यवरणः).

कल्पवृक्षः 20. 105, a sacred site near Badarikāśrama. Cf. Varāhāpurāṇa 162. 67, 68—

कल्पप्रकः कि तत्त्व वाराणस्य च वा छुमे ।
महुरे हु समासाय यः कथितन्ताय सुवि ॥
भथि बोधः पत्नीः वा ज्ञाते स चहुँमुः ॥

Kalpagrāma is sacred to the Vaiśṇavas. It is stated in Padmapurāṇa (Uttarakhaṇḍa 71. 307) that the hymn to Viṣṇu containing his thousand names was, in the Kali Age, be taken to Kalpagrāma by Nārada. The word is found also in Yaśastilaka (chap. 2)—कल्पप्रकः परिपूर्वत्तकम् । but the commentator takes it in the sense of ‘heaven’. Śrihariṣa says संपूर्णाश्चतंक्यवरणजातपि । कल्पप्रादर्श्चिच्छेदवं बदरीव शाक्तौर्दरी ॥ 20. 105.

कादविविने 21. 153, a bank of clouds.

कामशार 18. 6; 21. 37, lit. Cupid’s arrow, a kind of incense. The following definition is cited by Nārāyaṇa under 18. 6—पुरसर्जनमभवलक्षशक्षाधिनिजादाय: || समः समस्मुग्राणेन रमः कामशार्मितः || इति कामशारो घुप्तः.

कारोरी 17. 94, a Vedic rite performed to bring rain (पुष्टिकर्षेनकारोरीमुखः श्रवणमभुवः). The rite is called कारोरी, because flour made from a plant named Karīra is mixed with honey and used in
making balls (षिंघ) for the purpose of oblations. A characteristic feature of the rite is that the sacrificer puts on black clothing, a symbol of the colour of the rain clouds. The Maruts are addressed as follows—रमयत महति: स्वेनमातिविन मनो-जवसं घवावे सुधिम्. The flour is mixed with honey by addressing the waters, of which eleven names are recorded. 

See Taittiriyasamhitā (Ānandāśrama ed.) 2. 4. 7 ff. and Sāyaṇa thereon. As regards Kārīra, Sāyaṇa describes it as the sprout of a creeper resembling the Soma plant. In another place (1. 8. 3) he says that according to some, it is the fruit of the date palm. The usual meaning of the word is ‘bamboo-shoot’.

The Kārīra is called मेघुष्ण by Hemacandra in Dvīpāsraya Kāvyā 8. 105 —मेघुष्णवदत्तयुयान्तः. Comm. says मेघुष्ण: कारी-रीन्तः.............तवया चानुवाजायाः अवहतिविवेषया न दीयन्ते इति श्रुतः.

कार्ण (n) 11. 69, 104, a charm prepared with herbs (श्रेण: स तत्र बितिर्च्यति...........सौमायकार्णमयीमुपरि; अवहितायकार्णमयस पद्य........ मणि). Yaśastilaka (chap. 3) refers to the herbs used for the purpose of कार्ण—कार्णमनेफकत्तायातिविवेषया कविकविवेषया कविकविवेषया कविककार्णमयानातकार्णमयानातकार्णमयानात: (Comm. says कार्णमा बदविकार्णमा दिग्रेयोगा.............जदा मुहल्लिन तस्या जातय: प्रकारा: etc.). The word is used in Manākhaka 3. 12—वयोवद;............श्रेष्ठ: कार्ण कार्णमयीमुपरि; हृरि: ; in Dharmaśarmabhuyapada 15. 59—तास्यति स्म हुरते न वर्धविवा प्रमकार्णमयवेष्य हुस्यातः; in Vatsarāja’s Kirātārjuniyavyāyoga (verse 9)—अवहितायर्गिरिकार्णम् मन्योभों मुश्टाकार्णमेव मन्ये. The word is often used in the sense of ‘a magic influence'; ‘something that charms or captivates', e.g., in Māgha 10. 37—कार्णमयलग्नधर: समपापु; in Anarghārāghava 3. 16—तिरंगं कार्णमयसुराभिवेशीयनाममक्षराजविवाहिनी तताय वाच: ; in Dharmaśarmabhuyapada 17. 12—ता............मधामुश्वतमहर्षधामी जगानम-कार्णमेकभेद: ; in Vikramāṅkadevacarita 8. 2; 9. 69—कार्णातप्रयु: पुदी विजगतेरकार्णमय: ; जावयातिरिक्तविचरितेद्यमिव: मनः कार्णमयै-मुहितः. Cf. also कार्णित: कार्णिशक्तिनवानावरही कार्णमया in a verse quoted in Rasagāngādhara (Benares ed., p. 59).
Strictly speaking, काृमण is what is known as मूल्यम, a magic rite with roots or herbs to bring some one under the influence of another. Kṣīirasvāmin says मूल्यमधिमितिस्तन्त्रवणक मण, काृमण मण, तदनुकाल काृमणगोष्ठी. Rucipati on Anargharāghava 3. 16 explains it as आभिरामक. Gopinātha in his Saṃskārakaratanālā, Vol. I (Anandāśrama ed., p. 540), while referring to certain popular observances in the bride's chamber in a marriage, quotes a Śāṅkhāyanabhāṣya to the effect that some women practise on the occasion Kārmaṇa or magical rites, which the bridegroom should avoid. These rites were most probably designed to make the bridegroom subservient to his future wife.

काृलकण्ड 1. 84, liver (स स्नानांकोकत स्नानमनिवत वियोगितल्पल्पित काृलकण्डम). The word occurs in the following Kāvyā texts—Bālarāmāyaṇa 3. 6 —उन्मुक्तकरतित स्नानितकालकण्डम; Haravijaya 46. 22 —प्रकटिस्वस्वत्तंकालकण्डनामि;... मूलिविहत: स तेषाम; Māgha 18. 77 —कालकण्डपदेशेन कोष दिम्बे व्यापणत।

कालना 2. 80, driving (हृदिह्यास्तिकालनाम). From कालयति, drive, found in Sāmavidhāna Brāhmaṇa 3. 3 —स: प्रकाश्यमानांयोपकालयमानां सदौपितितः Yādavābyudayāya 5. 9—अकालकल्यमं परेण पुस्तम; Haravijaya 6. 26—ह्यमय... कालयति कालमेव ततः

कार्यापि 22. 91, Garuḍa.

काल 16. 18, a buffalo, in कालसाहर्=महिशासर्. Cf. Anargharāghava, Act 6—कालिनिबित्तोपोकालिनामकरमेव रेण प्रजवनं रेणे

किलकिलित 2. 44, an emotional complex usually of a woman; a state of mental agitation in which there is a confused feeling of anger, sorrow, joy, fear and the like in the presence of the beloved (स्वप्न ब्रह्म विवाहते परे दासवष्टी किलकिलितं किल). किलकिलित is an Alamkāra term frequently used in the Kāvyas, e.g., in Maṅkhakha 14. 44—नवपाणाशिवित्तिकिलकिलितां; in Haravijaya 29. 45; 17. 80—किलकिलितामिति प्रामकोरो रसयति नाश पयिनैमूः; कालतानाः...चेतो रामायमेदिकिलकिलितेन जोह (Alaka quotes the following definition—“मुखष्ठन यान्त्रिकितमेता व शोभो महिषितमाजु पुनै गीतम्। व्यामिभ्रमृतिमह दर्शस्यमुक्तकुमक गतेन्द्र लहृदभिम; किलकिलितालेम्”);
in Yaśastilaka (chap. 1)—कामेद्विकिललिङ्गोद्विते ग्रीहातु कदानंदेन
सृजनीलोग सह रमने कामिनः; in Abhinanda's Rāmacarita 24. 50—
कि न प्रवचो लोगभागः कि चयन फिळकिलिंगिति। कि समाधा वरश्रीगं बीतौ बिकिलिंगि-
विषयते इ; and in Puruṣottama's Viṣṇubhaktikalpalatā 3. 30—
परविकिलिङ्गोद्वितिविषयता मलिनमिश्र मनः। Yādavabhuyudaya 10. 62
speaks of किलिंगिति of men—कृतिततात्र युद्ध किलिंगिति-
विनिता। लोगा इस च परमन्तो जिलिता इस नामवन। II It will be seen
that the word is sometimes spelt किलिंगिति। किलिंगिति
is illustrated in Māgha 7. 37—कृतितमययतोपस्थिति सचिव्विस्मिति-
वक्तव्याविजयः। मनसिन्धुवरथिणोपिदिः किमि पि रूसेन रसात्तरे भजनती
॥ कुट 17. 211, a tree (बिभक्तक ददशेंक कुट....): 18. 26, a pot, in कुचकुट
which is the earlier reading for कुचकुट। See Notes.
कुटी 18. 9, in नासिक्पुष्कली, nostril. कुटी means 'a hut'.
कृतिंगिति, कुटिंगिति 21. 30, it is an Alamkāra term signifying the
obstructive yet graceful movements of a young woman pre-
tending to be angry at the importunities of a lover.
Here the word means simply 'graceful movements' (मानुषमृणार
विविद्वन्नमाणन कृतिमितिणु कृतिमितानवि।। It is used in Kuṭṭanīmata
(verse 151)—रतिसंगविकिलिंगतमायकिति रसातः पुरुषस्मिन। कृतिमितानम्-
रसाः जनविंदसिः किलिंगितकोषं इ; in Brhatkathāmañjari 9.
2. 1281-2—ते बीक्ष्या पौरलोक ददशुमीममाणवि।। मोक्षायते: कृतिन्द्रिंगिति:
किलिंगितते। II; in Haravijaya 3. 22—निग्रन्नावतेरे कृतिमितानमुद्दविने
मृदुः मनः।।
कुज्जतमण 1. 14, a circle put round a word to indicate that it is
cancelled; 2. 95, a circle (परिमाणवलयचैदेन या...सुदद्धकनमाकसिता।।
Cf. कुज्जतमण 7. 95, twisting round (as the trunk of an elephant).
कुज्जतिका 10. 116, a ring, a wheel (क्षेत्रे धरं कुज्जके सदया तात्तियुम्र
स्मरणितिके किम्।।
कुज्जि (न) 10. 13, an ugly body or shape (वच्च्छतवाइलिङ्गकुज्जि:।
Nārāyaṇa says कुज्जि कुलिंग चैरे युषुः। Cāṅḍūpanḍita and
Vidyādharā say the same thing.
कुज्जि 22. 7, (1) red arsenic; (2) a bad dancer.
कुज्जि 19. 54, a turner's lathe. See also टिंकु.
Occasional references to the Kedāra deity are found in the later Kavya literature. In Hemacandra's Dvyāśraya Kavya we find Kumārapāla, king of Guzarat, repairing the temples of Kedāra Śiva and Somanātha. The temple of the former is referred to as केदारहम्य 20. 90. Comm. says केदारसय संभोगाययम. The idol is referred to in 20. 91—खण्डालयें देव आस्ते. Vastupāla, also of Guzarat, makes a curious reference to Kedāra in that he compares the buffaloes lying in the sun to an idol of the deity—सत्तनचेति तरणी करवण्डिक्षः करवण्डिक्षः लघुपाले। विम्हसकुकारितिनवनिबलात्थ ग्रामयन निमापिते। हित्या नमराजाधिकारदारिण नौत्ति निलज्ञयायसीति महादेवसचिवः केदारेष्वारितम्। Naranārāyanānanda 8. 55. Cf. also Nāgarāja's
Bhāvaśataka (verse 98)—व्: केदारपदार्बिन्दुमलप्रस्यज्ञाविनि-प्रास- 
क्षिप्रबिक्रिमयानविनि: सर्वोऽहतांभिज्ञ: (Kāvyamālā, Part IV).

More famous is the Śiva-liṅga known as Kedāreśvara located in the snowy region of Kedāra, and it is probable that Śrīharṣa has either the deity or the sacred site in his mind, to judge from his reference to 'snow' in the verse in which he speaks of Kedāra—(केदारभाषा चिन्तित्रमेवादत्वत्). In this connection we may refer to Śivapurāṇa (Jñānasamhitā, chap. 47), which describes the origin of Kedāreśvara on the snowy peak of Kedāra (तत्र केदारस्ये वै श्री हिमसुयुस्मकम्; 'केदारे हिमस्यक्रमः'; 'स्वयं स्वयत्तन्त्रां संभु: केदारेम्बरसंक्रमः')

This is the famous peak belonging to the Kedarnath-Badrinath group which feeds the Bhagirathi and Alaknanda headwaters of the Ganges in Kumaon.

केल्ली 18. 97, Cupid's wife Rati.

कोटि 7. 77; 21. 162, a Cakravāka bird (स्तनकोल्क्रमम् 7. 77). Cf

चेतोहरुन् कुन्युम मणिहर्यशिर्मयास्तुस्यन्त्रसत्वित्तांगासुमस्त।

क्राराहुःतनववेषवल्हरोके वचनक्षोकुत्सवित्तमस्तितोऽवः॥ Haravijaya

कोटि 23. 12.

कोटि (1) end, extremity, limit, alternative. सांहु प्रयण्तेन न पञ्च- 
व्यतुन्हे ्तां........... न ज्ञानकोटिमां। चढां देवे १३. 36. Here कोटि means

'alternative'. Cf. the word मूत्तकोटि 'the true limit or alternative' used to describe the Ultimate Reality of the Mādhyanikas (Bodhicaryāvatārapañjikā, p. 354). The word कोटि may be taken to mean also 'theory or doctrine' in Naiṣadha 13. 36. The word is taken in this sense by Saṅkara in his comm. on Gaṇḍapādakārikā—केदारंत्रम एलास्य प्रत्याविबायं सदवृत्त:। भवावनमिस्युः.........॥ Saṅkara says कोटि: प्रत्याविबायिण्यावः

(2) In 21. 88—विशुकोटिज्तुलत्क, the word is used in its 
Buddhist sense, 'a mode of predication'; 'a category of existence'. The four Koṭis are mentioned in the following verse—

न सर्वमम सर्वत्र चाण्यमयामकम्। सर्वकोटितिनिविदुः तर्थ्य भाष्यमिकाविदु:॥ quoted in Bodhicaryāvatārapañjikā, p. 359 and Advaya-
vajrasaṁgraha, p. 19. See also Notes 21. 88 and Appendix I, Sections IV (c) and V (b). Cf. Laṅkāvātāra-śūtra—तः महामेते चतुष्कोटिका यहूद एकत्वान्यकोणमोभाषितानालिङ्गमालिका-विशिष्टतां चतुष्कोटिकांमित वर्गितां। एतश चतुष्कोटिका महामेते रहिताः सर्वसमयः (P. 121, Fasc. I, ed. S. C. Das and S. C. Vidyabhusan, 1900).

(3) In 21. 44—मेभकोशलम्बी...विविधगुरुतिः स्पर्शिः स...श्रृङ्खलाशिवक्षणितोऽन्तः, the word कोट्स means 'a series', 'a succession'. Nārāyaṇa says कोट्स: परम्परेऽः कटाशिविक्षणितोऽन्तिरिवालोभम्. Cāṇḍūpanḍita, however, explains the word as 'resemblance'—कटाशिणैव विक्षणितोऽन्तिरिवस्तित सत्य कोटिमेधिमा साड़र्थ बलम्: सज: सा तत्त्व. Vidyādhara and Īśanadeva take कोट्स as an adj. and explain it as समान 'similar'—कटाशिणितविचिन्नसमानाः नीलोतपलमाला श्रुः नम्बे इत्यः.

कोटीर (m) 11. 18, matted hair.

कोषकार 22. 59, a kind of sugarcane black in colour(वषादवाणीरसवेणि-तीरंतुसःकरः कलु कोषकार:) The word occurs in Yaśastilaka (chap. 3) —कोषकारस्थायिकेरियायमध्यिनि....हेमने मरति , also in Bālārāmāyana, Act 5—अये हेमन्तः। इह इह बहत कम् कमिकेदवलिति, इविद्धवकितिगुणिताकोषकारः।

कौस्तुळ 10. 124, belonging to or coming from all sides (कौस्तुळलोक-बाधः: a multitude of people coming from every region).

कौशिक 5. 64, Indra.

कौशिक 5. 64, an owl.

कोड 19. 45, the planet Saturn (समन्वयमुनाकोडः)

छत्र्य (m) 11. 61, a churning-stick, in छुँड़नः.

छप्रधार 11. 123, an arrow with a razor-like blade at its tip (संप्रादासंगत-विरोधितुमिश्रितविष्णुव्रष्टिसर्गमस्तः). Hemacandra says छरम्भ लोधः.

10. Cf. Aryadeva’s Catuhśatikā (ed. H. P. Sastri), verse 192 and Candrakirti thereon—सदसर् सदस्वशित नोभयं चैवति कुष्ठेऽः” Candrakirti says सर्वामन्वयमशेषान्तराय सदस्वशित किष्टम्। भावाभिनवप्राप्ताय अवतिति किष्टम्। कुष्ठकार्यवृंदलागाय सदस्विकास्यविदितम्। सर्वामन्वयमशेषान्तराय नोभयमिति क्राक्षितम्।
prāti śūraṇī chaśramukheḥ: Abhidhānacintāmani 3. 444. See also Apte under śūraṇ. Rucipati in his comm. on Anargharāghava 4. 47 (śūraṇaḥkāraḥ: कौशलदिन्तन्तवप्र) refers to another form of the word, viz. śūraṇ—‘śūra viśarjan’ ‘śūra chetadeṇe’ īti śālakọbānēdyaḥ śāntaḥ kāvyaḥ. ‘द्वारानित्याक्रमाश्रयितः’ द्वार, पुरस्तात् ‘स्नायुधसुधरध्वनिकेरकथ्युतिविभागा वनमुगा’ हल्म च प्रमुखवात्. See also Cāṇḍūpāṇḍita’s remarks on 12. 66.

इत्तुरलीमहिषुब्धवाधमनाधपुषुच... Cāṇḍūpāṇḍita says śūrāṇi śūralī 
dhēyaḥpapā. On 21. 5 he takes śūralī in the sense of ‘a gymnasium’. Vidyādhara quotes Pratāpamārtanda—śūrāni amsthānāḥ. पुरस्तात् प्रतशानीष्ठा—प्रमस्तान शृङ्गिका शृङ्गी च. (Ms. B reads शृङ्गिका 11 for शृङ्गिका). The word is used in the sense of ‘a gymnasium’ in a verse of Pratāparudrayasobhāsana, p. 83 — शृङ्गिकबिहरायकारिंद्र... 
The Ratnāpāna commentary says śūrāन्मार्दिसाधारणद्वाय, while the Ratnasāna comm. adds भारतारे सा मुगरली.

śūralī is used in the sense of ‘practice of arms’ in Anargharāghava 4. 24—शृङ्गिकल्पे कुमारमघलित. Rucipati quotes Hārāvali—अम्बात: शृङ्गी योगम. Cf. Mahāvīrācarita 2. 34— अष्ट- 
प्रयोभोशृङ्गिकल्लो गणानो... जित एव मया कुमार... Virarāghava remarks ‘शृङ्गी लक्ष्यवधनाय’ īti kēvāy. Cf. also द्वारिष्ठ शृङ्गिकेन्तप्रसर्युपाकीर्यो भिन्ननावेनावितानो चतुसिन्धिरिति पदे परस्पर स्पर्शं बालारामायणा, Act 4; प्रस्तुतयामशृङ्गिकणान्तितता अमराचंद्रा’s Bālabhārata, Adiparva 11. 52. The form śūralī occurs in Yaśastilaka 3. 468—शृङ्गाद- 
शृङ्गाय खल क: करेतु. Abhinanda in his Rāmacarita 17. 50 uses the expression śūralīkā in the sense of ‘a gymnasium’ (शृङ्गाद- 
योग्यानित्यानि स्थषोबायनित्यानि शृङ्गीक्ष्म). Cf. Vastupāla’s Naranārā- 
यानानान्द 10. 47—यम्या लीलाशृङ्गीयोऽस्मि. शृङ्गी is used in the sense of ‘a target’ in Bihlanā’s Karnasundari 2. 6—साप्त स्वयं विशिल्कशृङ्गी कल्पिता ममवेन.

11. Bhāskararāya in his commentary on निष्णादिविकाण्व 8. 128 (Poona 
ed.) uses the form शृङ्गिका.
15. 28, a Campaka bud (त्योर्चिन्द्रक्षेत्रीविलिभिमयम्). Cf. तथा चोपार-संस्करण्दिदो देशोऽधिहितं गन्धकल्लर्दम्. Vidadhadhamadhava, Act 7. Candraupaṇḍita explains the word as the flower of the Priyangu plant.

10. 103, emerald (हरायज्ञधार्मक्षेत्रमर्दनम्). Cf. Gadhakarika 21. 25 (गाधाकरिकाजयमः). Cf. also गाधकरिकाजयमः: Manakhaka 7. 22; ब्राह्मणकारिकाजयमाला: ibid. 6. 20; राधिमण्डित्याविनिगत गाधाकरिकाजयमः: Raghu 13. 53.

11. 80, young (तस्मात् गम्भर्यमयी हस्तिनिहलोकम्). Malli remarks प्रशस्तो गभीरं गम्भयस्तं पूर्ववस्तमपीतवथः:। प्रवा साया हस्तिपुः। For another derivation see Notes. Cf. Anargharaghava 1. 15—बदू गम्भर्यमयी मामुस्वल्लस्ति सर्वस्म। Acc. to the Viśvaprakāśa, the word means 'a boy' as well as 'a youth'. In Mahāvīracarita 4. 32 Sitā and Rāma are referred to as गम्भर्य-युवनक्त्वहेतु गम्भर्यमयितकरमातल्लद्योग्यसमुत्ता:। Cf. Bālarāmāyaṇa, Act 6—दिबदिबिकाचि गम्भर्यमाणम्.

16. 84, a water jug. The word is used in the description of the marriage feast. Nārāyaṇa explains it as a gold vessel. The word occurs in Kirtikaumudi 6. 11, where Kathvate explains it as a vessel filled with water with a hole in the bottom. It was used for watering an idol. The word occurs in this sense in Kāśikhaṇḍa (Pūrvādha) 4. 85—देव देवा गलतिका:। in Padmapurāṇa (Srṣṭikhaṇḍa) 34. 268—वांववः योगपद्य स्वस्वाधिग गलतिकाम् (in connection with the worship of Brahmā).

11. 95, (1) n. gold; (2) m. Bhīṣma or Kārtikeya (गण्धर्यपीलर्दु-क्षिप्तमयम्).

7. 76, शुष्कमाबन्सि 3. 127 (त्यौरुद्धुलाबल्लिभिमोक्षिणि), a pearl-string; 'a pearl necklace of 32 (or, according to some, of 70) strings' (Apte).

21. 130, tame (सोमो...शुष्क...कृषि:).

14. 62, an epithet of Indra (गोवर्कुल्लल्लेन वित्ताः तदन्ततिकटित्व नोर्वल्लल्ला:। The word गोवर्कुल्लल्ला or गोवर्कुल्लल्ला is usually construed as 'the enemy (or cleaver) of गोवर्कुल्लल्ला or mountains' the reference being to the story that Indra cut off the wings
of the mountains. There is another derivation which suits the context better. Indra was really the enemy of his own gotra or family, for he killed a child of his stepmother Diti while still in the womb. Vāmanapurāṇa (chap. 71), while explaining why Indra is called गोत्रविद्व, relates that Diti, the mother of the demons, had in her womb a child destined to kill Indra, who, however, got scent of it and cut the embryo into seven pieces by entering Diti's womb through the nostrils. Vāmanapurāṇa 71. 42 says एवं पुरा स्वानि सोदरास् स गर्भसिद्धाति, पातित्वात् भयात्:। विमेद वंशार तत्: स गोत्रविद्व स्वानि महद्वेण्य भगवान्, संहेत्तः॥

गोधि (m) 21. 6, forehead (स्नेदकिनुक्तिगोधि:).

गोरोचना 10. 97, a yellow pigment, being “concretions found in the gall bladder of the ox” (Ray—Hindu Chemistry, Vol. 1, 1903, p. 25). Alaka on Haravijaya 19. 2 (गोरोचनाऽचिरिशिरि विरोचनस्य विष्णुः) remarks that Gorocanā is found in the horn of an ox. The word is frequently used in Kādambarī (Pūrvarāgā)—गोरोचनाऽचिरिशिरि विरोचनस्य विष्णुः—... (Pāṇini 1. 1. 20).

चत (m) 15. 16, musical instruments like bells and cymbals (तदा विश्लेषलयमा चतः घनम:).

घर्ऱ (m) 2. 85, a millstone.

घुरणा 19. 61, the grammatical term छ, a collective name for certain roots like द्रा, धा etc. ‘धाना धारा’ Pāṇini 1. 1. 20.

घोरणा 19. 59, snoring (द्विरेर्वेष्टेऽर्ज्ञर्गुणस्य विश्राव्यम्).

बंक्का 21. 156, a kind of confection, same as वर्णपल्लु, v. Cānduṇapāṇḍita says बंक्का: वक्कका मोलकः। वर्णपल्लु इति प्रसिद्धः। Vidya-dhara says बंक्का: वर्णमलः। शक्करार्चिताबंक्का: शक्करमिति वर्णलल्लु इति च कथ्यते।

चवः प्रसूति 15. 82, see under प्रसूति.
16.8, a loose robe worn by women (here, compared to the leaves of a plantain tree). According to Nārāyaṇa, it is a robe worn by dancing girls spreading out in a circular fashion (तत्तपयुक्तः पुरः पवशिष्यवतौ वास्तवं कालीसङ्कल्पं व नरीसि-रनतः परिचितयमानं क्रान्तक्षम). The word is generally used in the sense of a loose robe or skirt. Kṣirasvāmin says चण्डः भगवावति क्रान्तक्षम, यथा चण्डः कोशेः प्रतिः Amara says ‘अर्धाके वर्षीया& स्याढ़क्षमकः मन्दुरूक्म’. Cf. Yaastilaka, chap. 3—चण्डक्षमार्दनार्दनिणि. The commentator remarks चण्डक्षम क्रान्तक्षम। अतिचण्डक्षमर्दनार्दनेन व चण्डनक्षमिति घावत। The word is used in a similar connection in Vemabhūpālacarita—शतिविहरीवनमिनित्वचण्डक्षम आदिभावर्मिणि. In the same work, the peacock’s train is likened to a चण्डक्षम—कलितक्षमवर्षीयार्दनन्तरण्नितिनार्दननितिनिरूपनार्दनिणिनितानन्ति। We may note in this connection that there was a special kind of चण्डक्षम red in colour and studded with coloured dots, called पुलकवृन्द. Cf. Harṣacarita, chap. 1—कुमरभारावतं पुलकवृन्दचित्रं क्रान्तक्षम (The comm. explains पुलकवृन्द as नानाभूषणविनुमित्या व नानाभूषण:). Cf. also Haravijaya 23.3—आदिभावर्मिणिकतातिसारायामः दस्यदातिनितिनिरूपनितमितिविवेषम्। श्वाने बनार मुरकमवतीनययम चण्डक्षम: पुलकवृन्दमयोहरलम्॥ (Comm. says पुलकः: सितों बिनुशिषयः). Harṣacarita (chap. 3) speaks of a चण्डक्षम which is white like the inner petals of the Ketaki flower. A चण्डक्षम was thus of various colours, and plain or studded with white or coloured dots. Cf. also चण्डक्षम भीन्दिक्रियन्तर्वर्मियुनानामक्रान्तक्षम तिलकमा न्यूनातिटिनितिनिरूपनितितिविवेषम्। शीमान्तित्वा न्यायमानो मुहृत्त शोभा नेत्रेः पुलकवृन्दक्षमः॥ Haravijaya 18.87.

Yādavābhhyudaya 4.49 uses the word in the sense of a sort of petticoat or under-garment. The cowherd maids whose silk robes were taken away by Kṛṣṇa while they were bathing are described as having only their चण्डक्षम left (स कामचण्डक्षमकामनां कौमातिकौन्यानां स्वयंमानानां)। The word occurs in later Vedic literature. See Monier-Williams.

15.19, ornamental designs of various shapes (lotus blossoms, Svastikas etc.) painted on floors, altars and the like (चतुर्भजाहितिर्ष्य वेदिकोदरे)। Vidyādhara says चतुर्भजाहितिर्ष्य वेदिकोदरे।
Jinarāja says चतुर्खण्डमाध्यमनेन. Nārāyaṇa says चतुर्खण्डसंस्कृते नागार्जुनकलिभस्माणकत्सतिमाध्यमनेन. The word occurs in Tilakamaṇjari—प्रस्तावित्तिवद्वेष्टकारणम् मणिविद्या कारणम्; in Candraprabhaacarita 7. 92—प्रतिस्व नवनाल्लारे श्रणचतुर्खण्डमध्यवस्थितः, प्रतिस्व जरोधारुङ्क इशामाध्यमलरोपायम्; in Vatsarāja’s Häṣyacūdamani— जलमहिन गेहे रन्यते चतुर्खणिर कत्म; p. 132 of Rūpakaśāṭaka; in Sādhanamālā (Vol. 1), p. 130—चतुर्खण्डलोलितचत्रदाराग्रिदातमन्यकुटुम्बीतसे.

चन्द्रशाळा 16. 127, a chamber on the top of a building (निन्दिलनगर-सौपाहाबलीचन्द्रशाळा;). Cf. Haravijaya 21. 1—सीयोह्नन्दरचन्द्रशाळिकातः.... कंठस्मार्थसंस्तरे.

चन्द्र 12. 102, (1) moonlight; (2) baldness (चिन्तामन्त्रेऽब्रह्माययाच ्क क क्वित-चन्द्र). With regard to the latter meaning, Malli explains the word as विरोधमविशेष, while Nārāyaṇa says विगतकेषया चन्द्रक्रम वासिप्रेषयेन। ‘चान्द्री’ हस्ति काण्डकुक्लवासायाम्.

चन्द्र 16. 100, (1) pertaining to the moon; (2) belonging to camphor (चिन्तामन्त्रेऽत्तीर्थरणम्). चन्द्र is frequently used in Naiṣadha in the sense of ‘camphor’, e.g., in 1. 51; 6. 39; 11. 5; 18. 5; 22. 88. Cf. ‘चन्द्रनेनन्दुकुमारूप् दुःधिभूत विशेषणेऽ’ quoted in Kṛtyakalpataru (Vratakāṇḍa), p. 270 (G.O.S.). Comm. explainsइन्द्र as कूर्तस.

विश्व (n) 15. 62, an ornamental dot on the forehead, a Tilaka (विश्वचिन्त्रहिणी).

विन्दुखिणिनन्दन 9. 73, a name of Bṛhaspati, so called because he is the son of Aṅgiras who belongs to the group of विन्दुखिणिस्, more commonly known as सार्धिष्ठिन or the constellation Ursa Major. References to the विन्दुखिणिन् group are sometimes found in Kāvyā poetry, e.g. in Maṇkhaka 16. 25—अंते विन्दुखिणिन्नमार्गे गदी त्वरस्योऽस्मार्थितः; in Yaśastilaka (chap. 1)—विन्दु-खिणिन्नगुण्यांस्यमार्णमप्यायमप्रकरणः; in Bālārāmaṇa 10. 35, 98—एतव्यस्मार्थमराङ्क्योऽस्यस्य; in Haravijaya 3. 64—जन्तृकालनिन्दथमसे....

पवः: II; इत्यकृष्णे कुलपुर्णे इत्येऽपि विन्दुखिणिन्नम्। अहंन्धकतिमिर्भिः राम एयोद्धिक-कन्दे II; in Haravijaya 3. 64.—जन्तृकालनिन्दथमसे....

काक्षाय-पात विन्दुखिणिन्नमसे संयाः रूपिणराक्षसीक्रोः।
The Cintāmaṇi Mantra mentioned above is to be distinguished from various other Mantras of the same name. There is a Buddhist formula named Cintāmaṇipratna Mantra mentioned in Āryamanjuśrīmulakalpa (Trivandrum ed., Part II, p. 393). The Sādhana or the ritual text laying down the worship of the white Ekajatā form of the Buddhist goddess Tārā describes a formula which is very similar to the Cintāmaṇi Mantra mentioned by Śrīharṣa. The formula is ह्रेष्ट described as एकाश्रोवं मन्त्रारजिभित्तामणिक्ष्य, and like the Cintāmaṇi formula of our poem, claims to make a man a great poet, scholar and orator (see Sādhanamālā, G. O. S, Vol. 1, p. 269). The definition of the formula may be compared with that of the Cintāmaṇi Mantra quoted above—सतंमया चचित्वं वहिनेव इकारमेदितं अद्वैतमुद्िड़ितं श्च जपेत. Ahirbudhnyasamhitā 23. 96ff. describes a Cintāmaṇi formula which figures in Pāñcarātra ritual in connection with the Sahasrāramātkācakra. Praṇaṣcasāra Tantra (chap. 28) also deals with a Cintāmaṇi Mantra, of which the deity is the Ardhanārīśvara form of Śiva; but it is वशीकरणमन्त्र and has nothing to do with Sarasvatī and the acquisition of poetic power. Isānaśivagurudevapad-dhati, a comprehensive Śaiva work, describes in detail the
ritual connected with another Cintāmaṇi formula, of which the deity is Mahārudra (Trivandrum ed., Part II, Mantrapāda, p. 179). A Vaiṣṇava formula called the Mantra-cintāmaṇi, sacred to Kṛṣṇa, is explained in Padmapurāṇa (Pāṭalakhaṇḍa), chap. 50. We may refer also to a Cintāmaṇi hymn quoted by Bhāskararāya in his commentary on Lalitāsahasraśanāma (verse 87).

विचित्र 7. 65, in तःचापतोः कर्णले मुनयेः, बंशवंधष्ठी विचित्रे किमस्या:।
Nārāyaṇa takes विचित्र as an adj. in the sense of ‘extended’, ‘flat’. Malli takes it to mean ‘level’, ‘straight’. The earlier reading is, however, विचित्री for विचित्रे, and Cāṇḍūpaṇḍita as well as Narahari takes विचित्र as a noun and explains it as ‘the fleshy end of the ear’. See Notes and Extracts.

छम्रन्ध 1. 142, the cooing of young birds (सुहा: कमाहू विराय पुस्तुः:).

छस्तवह 22. 130, ‘the breaking of the (royal) umbrella’, loss of dominion.

छथम्पति 18. 148, touch (छथपस्तविनिमीलितान:). Cf. उन्मकारङ्गवर्षाय: वितामुरुरे...।

उपरिम्लावमभूमिमलक्षणवर्षायपेशन छथम्पति || Yaśastilaka (chap. 5).

जननम 17. 112, a Cāṇḍāla (विपुलात्व श्युम्मयें जननम इव ध्रुवः:).

The word occurs in Māgha 15. 35; in Yaśastilaka (chap. 5)—जननमाओऽसोऽहुः; in Harṣacarita (chap. 6)—जननमानामस्व वंशवाशाम-नायाः ध्रुवम्, and other texts.

जनाधव 10. 37, a pavilion (वर्ववर्ववानानाचरवः:).

जनी 12. 3, 23, a bride.

जन्य, in 11. 15 जन्या: means those who carry the bride (in a palanquin). In 11. 65, 95 जन्यन: means the same thing. In 16. 48 जन्यन is used in the sense of those who accompany the bridegroom to the bride’s place; the members of the bridegroom’s party, or वारयात्रेष्क, as they are called, in 16. 66. In 15. 72 जन्ययास्त्रा means ‘the marriage procession’, ‘the procession of the bridegroom’s party’. Nārāyaṇa says जन्या वर्ववर्वावस्तूः सह (यात्रा). The word is used in Moharājaparājaya, Act 1, वरस श्रु
भोगणे जलजालए धुंद ति (वरस खस भोजने जन्ययात्रावो पांढरित); also in Mālatīmādhava, Act VI—महेन्द्र: प्रलासचंतःवरसितिसर: जन्यमयांयांप्रेष्य: जगद्धारासया। Jagaddhara says जन्यमय वरसचंतोसयांयां यात्राय: प्रेष्यो बघुपूर्णामितः, and quotes Medini—'वरसितेवदिप जन्यम: सात.'

जम्बलान 7. 13, clay (जम्बलाजालात किमिकक्षेम जम्बुनाथाः). Cf. ममाः: हुङ्गवजम्बलाः 17. 30.

जल्मन्न 18. 14, a device for spouting water; an artificial fountain (जल्मन्नावलुकासरसर्वतापत्तिकः).

आलुकिक 12. 96, a snake-charmer (आलुकिकता बैरमा नालातम्बा ता).

भीविदेशरा 9. 74, 'mistress of one's life', a beloved woman.


श्लिर 15. 17, a kind of cymbal.

श्लकार 20. 17, brilliance (श्लकारश्लकारश्लकारवशीकातः). Nārāyaṇa remarks that it is a vernacular word (देस्यपदम्).

तत् (n) 15. 16, a stringed instrument (नाद: तत्सिदितिरां तत् तत्तमं).

तक्ते (m) 21. 18, a lathe (तक्ते काठरचित्सिदितः संपात्सत शति प्रतिद्र:. Vidyādharā says कुर्व शति प्रतिद्र:. The usual meaning of the word is 'a spindle'. See Monier-Williams.

ताराङ्र 10. 116, an ear-ring (ताराङ्रम रमरधनने किम्).

ताराकिका 22. 71, a dance teacher (ताराकिका विचोत्सालांविकात् सिम्बोः:).

तात्तिक 17. 64, one who is well-versed in religious doctrine (तात्तिका विशिष्टा सास्यां विशिष्टा विकारवृकासुः). Nārāyaṇa says तात्तिका तात्तिका तात्तिका विशिष्टा विशिष्टा विशिष्टा विशिष्टा विशिष्टा विशिष्टा. Cf. एष्ट न धारणेनुक्ता योगाशास्त्रिकासः। तात्तिकक्षेम गाराबान्वित्व: हृदिथ मुखित:। Yoga-Yājñavalkya 8. 4; तात्तिकेतु शुक्लित: ibid., 8. 25 (J.B.R.A.S., Vol. 28).

ताम्बूलपुरी 12. 76, a betel roll. Vidyādharā explains it as ताम्बूल-ग्रीतिक. Nārāyaṇa says ताम्बूलपुरीं पुष्पिकालिकादिरपर्यातिः श्रेकमन्त्र किशन्ते तत् वा मन्यकै भाषणा 'गुल्लव: इति ज्ञवहर्न्ति ताम्.
तार 7. 29, bright, radiant (स्वाबंशल मात्र तार) Cāndu says श्यामला तारा उदयकला तारा क्षीणिका यथा तत्र- Malli says तारा श्यामला. Narahari takes तासरा as a single expression and says द्यामलं तथ्य तारार्व वा उद्द्वर्तः वा. ‘कुलाकृतीं च तारः श्यामलः’. The word means ‘radiant’ in the following passages—उनिभवतरं तारं तारालं संज्ञयाः Maṅkhaka 10. 11; नौऽतारविधयोऽद्धर् Haravijaya 23. 62; तारा मुक्तकलिय ibid., 7. 64; कल्पौतहेवः ibid.; तारमणीकृष्णातः ibid., 5. 149; तारमणय: ibid., 5. 111; तारान्तस्तातारकृणोतकर... ibid., 4. 2.

ताराष्ण 22. 80, lit. the starry deer, the lunar mansion known as Mṛgasīrṣa consisting of three stars (स्थेरुविष्णुविन्यस्ताततारामणी मयैः). The poet speaks of the ‘Starry Deer’ as being chased by Śiva with his arrows. There are at least two legends which explain the allusion. It is stated in Vāmanapurāṇa (chap. 5) that the Sacrifice of Dakṣa when broken up by Śiva fled to the sky in the guise of a deer, and remained there with his limbs studded with stars. There is another story in Skandapurāṇa (Brahmakhaṇḍa, 40. 6—13 of Setumāhaftmya), according to which Brahmā attempted to commit incest with his daughter Vāk, and when the latter ran away in the form of a hind, Brahmā pursued her in the form of a deer. Śiva saw this and shot the deer-shaped god with his arrows. A light emanating from the wounded body of the deer went up to the sky and became the Mṛgasīrṣa constellation. Cf. शुरवाराणकुं इव श्युरे गल्लि तारानय श्युरे Harṣacarita, chap. 3. The Sāṅketa comm. says तारामो युवाबधिविष्णुदारकारः. Cf. also तारनुयोगिहिनितान्तरिक्ष... Haravijaya 30. 92; ऐक्षित स ब्रद्वस्कोलसहि राजमयं कुजाकुञ्चिकतान्तरिक्षम।... तारानुयश्व विश्वं परिवारलिवम्।। Ibid., 31. 43.

ताराशि 19. 57, the Viśākhā star called also Śaṅkha, Conch (ताराशि-विस्कोऽपि...तीतशिषवन:). Nārāyaṇa says बिशालकान्तश्रेयस्य म-नुमहल-सिद्धाय शाराकारवांते शाराय. This star is mentioned also in 22. 22—समस्य करम: किमचतरविद्रच. तिन्दुक 12. 19, the ebony tree (................प्रस्तांतहीनमहलपर्णितिन्दुकायांनेय विल-समस्य प्रतापनं:).
invoked, a follower of a religion or a sect. In 17. 50 the Carvaka addresses the adherents of the orthodox faith as तीर्थिक—स्वाभाविकता विचित्तिकता:- In 17. 103 the orthodox faith is characterised by one of its defenders as the तीर्थिक way, i.e., the traditional path—न अस्त्रापयते सुभाषितानां तीर्थिकानां कष्ठम्। नारायण says तीर्थिकानां नेप्तानां वैदिकानां। Vidyadhara says भौमानन्दादिविचारिकानां। Under 17. 50 Narayana derives तीर्थिक thus—तीर्थिक आगमेन चरति ठैक। सहुपञ्चयो वा तीर्थिक, तत्साधस्यं ठैल। Pt. Sivadatta points out in a footnote in his edition that ठैक will give the form तीर्थिक, and as a matter of fact, the Text accompanying Ms. C of Candrapanita reads तीर्थिक। The form तीर्थिक is found also in Prabodhacandraodaya (N. S. edition, 1924), Act II, p. 65; Act III, p. 122. In another place (Act II, p. 74) the word occurs in its Prakrit form (एवं खु तिर्थिको आलोचिते)। The Prakasha commentary explains the word as वैदिक and स्मार्त; and the Taitthikas are referred to in the play by characters like the Carvaka and the Kapalika. Similarly, the Buddhists use the word in the form तीर्थिक to denote the followers of other sects, especially those of the Brharmaical religion. Cf. Bodhicaryavatara, p. 434—सत्तिकत न काहलकमतिवेदांगम लख। तीर्थिक: सत्तिकत नामवात क्षेत्रवात गामलान्तरम्। The Panjika says तीर्थिक कैमान्त्विकान्तिविविधि:...... न केवले तीर्थिक। अपिुत्वं स्व्योऽदाही।...... Lankavatara-asutra (ed. S. C. Das and S. C. Vidyabhushan, Fasc. I, 1900) uses the words तीर्थ्य and तीर्थकर in a similar sense. As pointed out by the editors (Footnote, p. 20), the word तीर्थ्य (as also तीर्थकर) generally means 'non-Buddhists', who often turn out to be followers of the Brharmaical schools. Cf. तन् कथमेव भागवन् तीर्थिकारामावातुत्साहायं भौमानां न भवति। तीर्थिकरा अपि भगवान निष्ठा: कतारि निषोक्तं विज्ञातं इति आयमवर्णश्रीं कुर्वानतिविविधि। भगवानः आह न हि महामने तीर्थिकारामावातुत्साहायं भौम उत्साहायं भौमवर्णश्रीं। ibid., p. 80; एवमेव महामने तीर्थिक: कुर्वानकैत्विविधि। सहभाजर्णाद्विकाद्विविधिनि। तत्साधस्यं न कथमेव विनिशात्विविधिनि। ibid., p. 93; विनामेव स्थानीयं न तीर्थिकारामावात्साहायं।। सचासस्तो शास्त्राद्वः साह्यसविवीकितः स्मुः। ibid., p. 116। The Buddhists thus use the words तीर्थिक, तीर्थ्य and तीर्थकर to signify the adherents of non-Buddhist, especially Brharmaical, schools of thought,
as distinguished from the members of their own faith, the स्व-मूल्यस, as they are called in the Bodhicaryāvatārapañjikā (see above). The Jainas use the word तीखिक in a similar sense, e.g., in Upamitibhavaprapaṅcā kathā, p. 51—कुदर्शनमयस्ततप्रेषेतारथ कुतीखिक; in Jinaprabha's Pārśvanāthastava (verse 14) —वातिवातुपुरुषो मूल्यि मौल्यि (Kāvyamālā, Part VII); in Dhanapāla's र्हस्थपापमाचिकावि—तीखिका नवरति सुखमन्ये यथा तीखिकास्थि न स्मृ। तथापि तव मार्गमत्स मूल्यि तुष्यि: विवेकस्मानि (Sanskrit paraphrase); in Hemacandra’s Mahāvīrastotra (verses 4 and 20) —परस्तीखिकावि: (Kāvyamālā, Part VII).

Generally speaking, the word is used by non-Brāhmaṇical writers to denote the followers of the Brāhmaṇical religion. In our poem it is put into the mouth of a Cārvāka, and if a protagonist of the orthodox faith also uses it, he does so while replying to the Cārvāka.

The word तीखिक in तीखिक means शाख्त. तीखिक has this meaning in the expression तीखिककर. Cf. Saṁkaradigvijaya of Vidyārāṇya 7. 9; 15. 11; 16. 101, where Saṁkara is called तीखिककर and the word explained as शाख्तकर in the comm. of Dhanapati. Cf. also Vācaspati on Yogabhasya (Samādhipāda, Sūtra 25)—नन सतिर वहवस्तीखिककर बुद्धास्तकपिलिपिंग्रुषताय

tūri 1. 12, an implement of weaving; the beam of a loom round which the cloth is as woven wraps itself (तद्धटकसुनातेतुरी). Cf. Aryāsaptaśati (verse 443)—आळिकध कन्न तद्धटकसुनातेतुरी वहवस्तीखिसकासि.
The word is frequently used in the philosophical literature as an illustration, e.g., in Nyāyavārttika 4. 1. 21—यथा निमित्ति तद्वितयोः
समाविकारणसमाविकारणशृदरुपाकाम्, यथा तथादि तन्त्रां तन्त्रां तन्त्रां तथां तथां तथां चैति; in Saṁkarabhāṣya 2. 3. 7—नन निमित्तकारणानामपि तुरीवमादीनां समान-जातायतनविनिमोक्षित.

tuṣṭ, in tuṣṭvā 2. 92, to lift up, weigh, compare, etc.; here, weigh.
Nārāyaṇa remarks ‘तुल उनमिति’ इति स्थनतव्यतिसंतानुप्रक्षिपितवाद-प्र्यथमगुणावि: He makes a similar remark on tuṣṭa in 2. 20. tuṣ्यति is commonly used, though tuṣ्यति is the regular form.
Māgha writes तुलित्न in the sense of ‘weighing’ in 10. 38.
Cf. Naiṣadha 10. 127—तुलिता करेण. Similar instances are given in Monier-Williams. In Naiṣadha 7. 79 (इमी ती तुलितां तुलिता | कृष्णी केवलं) the root means ‘to resemble, wish to resemble, rival’. Similarly, it means ‘to resemble’ in Māgha 6. 4—तुलितार्थम् विलोचनसतार्थम्।।।।।मलिनिमालिनि माचवोषिन्ताम्।।।। The p. p. तुलित in the sense of ‘lifted up’, ‘overpowered’, ‘vanquished’, ‘set at nought’ etc. is used in Māgha 5. 31; 8. 12; 15. 30; 15. 61. It may, however, be noted that the form अतोलवत् is used in Naiṣadha 12. 80 (सूप: करार्यामुद्वेदवायुष्यताः...सूपः) in the sense of ‘raising’.

tृषण्डि 9. 152, from तृषण ‘to destroy’ (तृषणि विहलम्...तृषणा अव्रक्षण्डम्).

तृषीया (प्रहरितः:) 17. 70, a eunuch (उपमी प्रहरितः कामे सजदेषित सुनमेनः। अवषयं तृषीये मण्डलं: पाणिनर्ति॥). The Kāmasūtra 2. 9 divides eunuchs into male and female—हिक्षिता तृषीयाङ्रहिताः सूर्याधिकी अवषयां च etc. Cf. Vararuci’s Ubbhayābhisarikā (printed in Caturbhāni)—अहो राजयाग्यकरः सुधामरिकाः नाम तृषीयाङ्रहितात् एवारभूतं वतते। अहो अब्रक्षण्डनेषाः। The eunuch is here described in two elaborate verses. The eunuchs played quite an important part in the sexual life of former times. Haradatta on Gautamasūtra 2. 6. 15 makes a distinction between हिन्दु and तृषीयाङ्रहिताः हिन्दु वैष्णवियो न तृषीयाङ्रहिताः। Alaka in his comm. on Haravijaya 27. 79 remarks—नवुसकं तृषीयाङ्रहितः। सत्य लोकेष्यं नुसाराति।।

तेमन 16. 49, 76, 87, a curry (सुगममसाविष्ठं...सूढः तेमनं 16. 76).

बिद्रेण (न) 17. 39, in अस्मप्रेष्ठं थिरिन्तवं बिद्रेणं भस्मपुष्करम्, the three bamboo sticks tied into one carried by a religious mendicant. Cf. “श्रीर दण्डानायुविक्षुवायुवायुवायु दुर्पिशिन्ताय!...एतलात्र विविधता भिक्षु: भादापदि द्रुजः॥” Baudhāyana quoted by Mādhavācārya on Parāsara (chap. 2). The word is variously explained by the commentators. C. P. says बिद्रेणं वादीनामाथम: i.e., the mode of life of a Yati or a religious mendicant. Vidyādhara and Iśānadeva take it to mean मनविद्वद्रेणं. A marginal note in the Ms. of Iśānadeva says—नात्रप्राप्तावृद्धिप्यं वैद्यं मतम्। Cāndūpanḍita, Vidyādhara and Iśānadeva contrast बिद्रेणं
with भस्मपुष्पक which they explain as शैवदर्शन. Isänadeva says भस्मावतस शैव दर्शनम्; C. P. says शैववादार्थादित्वतम्. Nārāyaṇa, on the other hand, explains शिर्य as पारसुदतमत and भस्मपुष्पक as शैवदिव्यत. It is noteworthy that Isänadeva, himself a Śaiva ascetic, does not take शिर्य to mean a Śaiva vow, but calls it 'Bhāgavata or Vaiṣṇava doctrine'. In this connection we may refer to an interesting statement by Oppert in his Introduction to Vaijayantī that there is a stone pillar in the Vijayarāghavasvāmin temple at Tirupputkuli on which are engraved the figures of two hermits, Yādavapraṅgāśa holding in his hand the Ekadaṇḍa or single rod as an emblem of the Advaita Sanyāsin, and Rāmānuja carrying the Tridaṇḍa or three rods as an indication of his being a Viśiṣṭādvaita (or Vaiṣṇava) Sanyāsin. We may refer also to an important passage in Prabodhacandrodaya, Act II, which runs thus—एते शिर्यव्यपदेषणोपपितो हृदात्ममधीर्षेत्रएव. Both the Candrikā and Prakāśa commentaries here explain शिर्यव्यप as the followers of the Bhedābheda system of Vedānta propounded by Bhaṭṭabhāskara. The followers of Bhāskara, like those of Rāmānuja, were, in fact, Tridaṇḍins. Vardhamāna in his comm. on Nyāyakusumāṇjali (chap. 2) says भास्करक्रिर्याविरुध्वत्तमधायकर: (Chowkhamba ed., p. 67), and Bhāskara himself praises Tridaṇḍa in his Bhāṣya on Vedānta-sūtras 3. 4. 26—स्तुत्वा न मननास्त्र शिर्यव्यप्स्वीतादिनिः भास्मातन्मादः।

The word शिर्य is used in its original sense of "three sticks tied into one" in Jātakamālā (Harvard ed., p. 144)—समावेश शिर्यकुलकर्ण एव परिमार्जनकालिन्यक रक्षितासम्बरः; also in Sūtisāṃhitā (Jñānayogakhaṇḍa), chap. VI, which describes the life of religious mendicants, e.g., तुंगदिश कस्मश्रय... शिली यज्ञोपवेशी श्राच्च शिर्यक सम्बराहः; भवदर्श भवस्यस्य ... गोवालरुद्धसंप्रदेश शिर्यक शिक्षयमभूतम (परक्रेत); पररस्त्रिन्द्रे च राज्य गोवालार्थस्मितम. Cf. Kṣemendra's Daśāvatāra-carita—शिर्यविरुध्वकलिनिन्यपि; (पालन), Vāmanāvatāra, verse 191.
According to certain texts, the Kuṭīcaka and Bahūdaka mendicants carry Trīdāṇḍa; the Haṁsas and Paramahāṁsas carry only one stick. Cf.: "विद्रवण् कृष्णकपि चैव मूले चाय तालाचि-
काम...सवे मिच्छः परिवर्जने, ॥ ॥...कृष्णकपि त्रिमहस्तस्तु द्वारवेको लेख्यं न ॥";
"तत्र परमह्मस्ता नाम विद्रवणकपिवः ॥ ॥...यत् प्रोक्तात्कलालोक्या लक्ष्मिनो
न लेयं चमराधमाः" विष्णु और कान्वयाण्या नाम इन्दुकुपालाणो वायुकं नाम
tे चमराधमाः। Viṣṇu and Kāṇvāyana quoted by Amalānanda in Vedāntakalpaṭarure (3. 4. 20). See also quotation on वहस्प्तिः and परमह्मस्तत्वां from Skandapuruṣa in Mādhavā-
cārya's comm. on Parāśara (chap. 2). Mādhavācārya, however, remarks that according to some, all the four classes of religious mendicants should carry Trīdāṇḍa—हरीतवर्तमाने नामः।
कृष्णकपिवः भृगुरोपापथी उपण्यम संकराः त्रिमहस्तस्तु विद्रवणकपि विद्रवणकपि
विद्रवणकपिवः। The following passage from the Mahābhārata is cited by Mādhava and Amalā-
nanda—एकर्ष्य तिरङ्करी वा विश्व मुनिःश्च एव वा। कापयमात्रतरोपित
शतः पुष्पो नुष्पितर। II
The Jaina writer Siddharṣi in his Upaniṣṭhavaprapaṇcā
kathā (p. 547) classes the Trīdāṇḍin mendicants among heretics (साक्याक्षरचिकाः शैवः गौतमवधरकास्तिः), and goes on to say—
विद्रवणकृष्णकपिवः त्रिमहस्तस्तु विद्रवणकपि।। वैषयः परस्परे भिन्नः स्फूट एव प्रोक्तवाचः।
(p. 548).
The three sticks are supposed to represent the control of mind, speech and the senses. Cf. Manus 12. 10, 11 —व्र्कृष्णकपिवः
मनोध्यं: कापयमात्रः तव च। वयथे निपीता कुदन् त्रिमहस्तस्तु विद्रवणकपिं च।। हतः भेदः विद्रवणकपियाः
स्वभावीय षडधारणाः मानवः: etc. Kullūka remarks न तु द्रवणकपियाः मानवः यमात्रतरणकपियाः।
Mārkaṇḍeyapuruṣa 41. 22 gives the द्वारां कापयमात्रः और मनोध्यं। The identical verse is
found in Skandapuruṣa (Māheśvarakhaṇḍa) 55. 135, 6 of
Kumārikākhanda.

श्रेष्ठ 17. 146, (1) the Age of that name; (2) the three sacrificial
fires (गांगे, आंधनी and द्रिशिः).

श्रवण 21. 133, relating to स्वर्ण or Śiva (श्रवणिक्षणकृष्णकपिवः हतात्वः... मकरचन्द्...).
In the verse in question Nala is described
as superior to Cupid who was burnt by the third 'eye of Śiva'
(श्रवणिक्षण), and in this connection Vidyādharā gives another
explanation, viz., ‘looking with three eyes’ or becoming angry. He says यंत्रुनेयः यंत्रा अयंत्रा अयंत्रा अयंत्रा. संस्कृतम् संस्कृतम् लंबवते तिरिक्षिते। संस्कृतम् संस्कृतम् कामित्वे न विलोकनः। तेन नि: निरस्तितथ्यन्तिद्विनन्दनमुक्त: वाहूँ इसलिए: ‘To look at some one with three eyes’ is a popular expression meaning ‘to become angry’. It is used by Śrīharsa himself in 4. 76—स्त्रार निरैयम्त कल्याणाम् न विकृ hym गायन में संस्कृतम्: See Trans. and Notes. Īsānadeva remarks under 4. 76—हूँ हूँ हूँ कब्ज़ाईक अहो एम्बे हूँ हूँ हूँ हूँ जिनेश जात हिति. Nārāyaṇa adds त्रिक्रिक्रियम्.

दृष्ट, (1) a stick; (2) one of the attendants of the sun. आदाय दृष्ट सक्त-ठासु ठुड़ बोध धरावयित मानुंमिः। 22. 12; दृष्टांतित मानुंमिः। 21. 149.

उधु 9. 14, ‘what holds or bears’ (ध + व ऐ), (अवातसरसस्त्र दृष्ट यदे पढ़े पढ़े).

दम्मेल (m) 12. 19; 20. 71, thunderbolt.

दर्शान 19. 4, decaying (दर्शानासनलमंदित:। From the root दर्शन। Mādhaviyadhātvṛtti says दर्शान: स्वदु।

दशक 9. 19; 10. 44, Cupid.

दलोदर (n) 16. 98. The word is variously explained. Some take it to mean ‘a hollow dish made of leaves’. Acc. to Jinarāja, it is a kind of sweetmeat. See Notes.

दशामिता 19. 1, extreme old age; decline (मिति दशामितावलितन्याम्।

दशामिता means ‘very old’. Cf. also दशमी. Aparārka on Yājñavalkya 1. 116, 117 remarks क्षतरस्त्रयोऽदमी भागो दामी तस्मातः च…हो दशामीसतः। ‘चिकितो दशामीसत् इति (स्वयं।।’ बकोविदितमात्रता दशामी. Cf. Manu 2. 137—होशोविदा दशामी गतयः। The form दश म्भता occurs in Puruṣottama’s Viṣṇubhaktikalpalatā 3. 8—भवति क्र्मविक्षी न पत्ती-यती दशामितावलिता तुनरजित्तम्। The expression दशामीसत् is used in the sense of ‘dead’ in Yaṣṭaśīlaka (chap. 4)—दशामीसत् भवत सर्व मया सोडव्यः भवित्य निधिविद्यमानोऽहो…सिद्धदिखः। (Vol. II, p. 159). Kullūka on Manu 2. 137 says शतवर्गां दर्शा बिनगे दशामीसव नवतात्मिक भवति। The expression अदशामीसत् occurs in Harṣa-carīta (chap. 1)—कालेनदशामीसत् एवात्ममाण्ड। The Samketa comm. says अष्टाप्रतीवर्तयः।
19. 61, a name of Pāñini (शशीपुर्णम तामप्रभ).  

नाइसास्त्रित 5. 11, see under पारमिता.

दिनोकार 20. 2, dawn (दिन + ओकार. The Sandhi is regulated by ओमालोक). ओकार means here ‘beginning’, ‘prelude’, and is used in a similar sense in Harṣacarita—अकारमित कौँयः—हुषा-  

णुः; प्रयव्यस्तज्ञतिनेन सब्यन शनौरीकारमित कौँणि; in Anuyotimuk-  

tālatā (verse 2)—ओकार कृष्ण विराज्जर निजोप्नेपेन बोम्य: क्षणः (Kāvyā-  

माला, Part II, p. 61); and in Jalaṇa’s Mugdhopadesa (verse 62)—अकार: सहस्यानामः (ibid., Part VIII).

दिवा कौतित 19. 55, a barber (दिविनिनित दिवाकौतितस्तीशः धकः: सवित: कः: ). The word is used in this sense in Yaśastilakā (chap. 3)— कड़जलशम्भव: नाम वृहतिकौतितस्तीशेननाथिन: सामान्यतस्तान संतापवन संपूर्ण प्रकृपित-  

ताम्यः प्रह्लिमः……वचम्बाव. The word occurs in another place in the same chapter—दिवाकौर्तस्ता सब्येय स्वाहक्य संसारिक्ष,  

where the comm. explains it as meaning ‘a barber’ or ‘a Cān-  

daśa’. The word is used in the latter sense in Manu 5. 85.  

Kṣirasvāmin and Hemacandra derive the word thus in the sense of ‘a barber’—दिवा कौर्तस्ता दिवाकौतित:; राजी दिवाकौर्तिकरिकाः।

दिन्द्र (m. n.) 2. 17, 11. 129, time. Malli quotes Viśvakoṣa ‘दिन्द्र माये व  

काले व:’ Cāṇḍūpaṇḍita differs. See his gloss on 11. 129.

दिंधे 18. 120, caus. of दिंध (दीघे), consecrate, initiate; here,  

induce, impel (तद्वस्तमःतिदयःकार दिंध्वेन तालत्यतातम्य: नाभकम्)

हुःहालत 22. 138, hurt, oppressed. The suffix is दाह by ‘हुःहालत, प्रतिलो-  

म्ये’ (सम्मानुः……हुःहालतेःमधुसुः सुधा सुभादुम्).—Cf. Māgha 2. 11.  

हुःहालतरति नामः.

हुःहालत 21. 43, a long wreath (महिकुःहुमुद्वन्दुविकेन). The word  

is variously spelt in the Mss. as हुःहालत, हुःहालत etc. The word  

primarily means a kind of harmless snake (राजिन). Cāṇḍū-  

पाण्डिता and Viḍyādhara explain it as रांतिमासतिकरेऽपतः. Iśā-  

देवa remarks हुःहालतेः मालास्तनत्वपेक्ष: हुःहालतेः शर्कते. टोड्डर तित्ते तोडः।  

सूरिस्यन्यम् भूमिध्यां च व्युष्टिः व्युष्टिः हुःहालतेः तांत्रिकम्। हुःहालतस्तिकौतितहुःहालतेः  

हुःहालतेःमधुसुः नामानिकम्। हुःहालतानि प्रतिलोमानि हुःहालतेः  

हुःहालतेः मधुसुः तांत्रिकम्: ‘हुःहालतेः’ तित्तेः कः। ‘हुःहालतेः’ हुःहालतेः हुःहालतेः हुःहालतेः इत्यादिकः:  

हुःहालतिर्विद्यितः।
२. २३, poor, destitute (सच्चिदांबुधिभार).

२२, send some one as a messenger (अभिशेषे ते दृष्टयति).

२. ५८, a particular curl of hair on the neck of a horse (निगालमत्तेकिविरिवित). The word is found in Vāsavadatta—रक्षकरा हि सदेवसंगः......तुरंगमा; in Yaśastilaka (chap. २)—देशमणि:धर्मिणे-श्रीकृष्णरूपमानानिदिनमिनिवैः। Viṣṇudharmottarapurāṇa (Part II) says आवर्तेछु निगालस्ये हेत्ते देशमणि। शुम: ११. १९।

१२. ९२, from दिगुद्ध, 'a conflagration of the regions of the sky' regarded as an evil omen (दिगुद्धेदृशः मस्यभयंकरता हुष्टे:)। The phenomenon is referred to in Kumāra १५. ९६—भूमैं ज्योतिष्यौ भ्युधनम् मुखे रजो वृद्धिशः; and in Māgha १५. २१—काचित् कौणः रजोमिद्विमनु-विद्वे......काचिदतदिशा इव दिब्रे शाहम्। Matsyapurāṇa (२३३. ८) mentions दिगुद्ध among the abnormal phenomena which forebode ill to the state. The phenomenon in question is a lurid, red colour spreading in the regions of the sky; and Brāhatsamhitā explains that when it is yellow, it indicates peril for the king, and brings disaster to a country when it has the glow of fire (दाहो दिवशां राजभाय पीतो देशास्य नाशाय हुताशणः ३१. १)। The word दिगुद्ध occurs in Brāhatkathāmaṇjarī ९. २. ३—पञ्चवाहु-संवतमहिष्कोडङ्कारे। लोके वस्मादिगुद्धभूमैरिव समाभूते। in Harśacarita (chap. ६)—दिने दिने दाहण दिशां दाहा दस्यन्ते। दिगुद्धभूमिशनिकर इव निर्माणित नमोद्धाराट्यारणः; in Manikha १९. ५९—दृष्टे दिगुद्धासागा-वक्षणद्र मनो देश्यह्याद्वारासीतुः। in Kādambarī (Pūrvabhāga)—आश्चर्यः रिपुवचनिमित्ते दिगुद्धास्थेन्ने पात्त्वितिक्यमाणमस्यत्तमः। also in Yogavāsīṭha Rāmāyaṇa (Sthitiprakaraṇa) २८. १२—उहाँ तलो समविष्णुलचन्तपीय-दिगुद्धार्चिततुमाट्यानि।

१५. ४२, from देवधरा, a conjunction of the planets Jupiter and Venus with the moon regarded as highly auspicious for births. The word is variously spelt. See Notes. The word occurs in Māgha १३. २२—देवधरा कोमुनयमहामन्तरस्तितिकारितुः दुरुपराध्य-भिन्नुः। The verse राशियां देवधराः...... quoted by Vidyādhara (see Notes) is quoted also by Malli in his comm. on Māgha and attributed to Kālayānavarman. It is found also in Śrīnāthabhaṭṭa’s Koṣṭhipradipa (edited in Bengali character by
Pt. Rādhāvallabha, and gives a wider definition, according to
which when there are two planets, excepting the sun, in the
twelfth and the second place respectively from the moon, the
Yoga is called Durudharā. In the Naśadhā verse in question
Damayanti’s face with the two ear-rings is fancied as the moon
attended by two planets (अवादि भैमी परिधाप्य कृष्णाद्वेद वयस्याभ्यामिगि
समन्वयः | तदनन्मन्दो: प्रियक्रामजन्मनि अवलबं दौरहरी चुरूनम् ॥). Harsa-
carita (chap. 3) compares the ear-rings to Venus and Jupiter, but omits the reference to the moon—स्फःक्षुण्डलामूयां
शुकुन्यन्त्रत्तिमासितः......चुरूयमयां ददश।

दौहिदिक 6. 61. a gardener. From योह्द, a fertiliser. Cf. 21. 153—
रोहित योह्देन पप्प्य फिणेन चेबं पुष्पकः. In 1. 82 (दाहिमेद योह्दहुपिनि
हुषे) योह्दहुपिनं, means ‘fertilised with smoke’. See also Nārā-
याना under 17. 220. Nārāyana derives दौहिदिक thus—इदविदे-
योह्दे नियुक्ते दौहिदिक् ‘तनं नियुक्’, इदि ठः. In the sentence दौह-
िकोपनीतां...मपिपामाग 6. 61 he construes the word also as दौहिदिका
भाषी, but this meaning is not appropriate. Malli alone reads
dौहिकोपनीता and explains दौहिका as ‘nurse’, but his reading is
corrump and not supported by the other commentaries. Nara-
hari explains दौहिदिक as मालकार. Ms. C of the commentary
of Cāṇḍūpāṇḍita has दौहिदिकया वाटिकापालिक्या, but this is against
the reading of A which reads दौहिदिक.

हादशास्मन 10. 52, the sun. The twelve forms of the Sun are men-
tioned in the following verse cited by Nārāyana—विपासुमिसारे-
मणो वक्षित्रभयवचः | पूर्व विक्षमाण वर्णस्वायत्ता विण्यादिनेच्छरा: ॥. In चादशा-
ल्यकितद्विभिन्नितत्ततः 18. 115, the ‘sun’ means also the Iḍā artery
and the ‘moon’ the Pīngalā. See Nārāyaṇa.

हापर 13. 37, doubt, uncertainty.

द्विन्दन्ति—मित्र, the illusion of seeing two moons due to an eye
disease called Timira; also produced by pressing the eye cor-
ners. असित द्विन्दन्ति निद्रात (जनस्य) तत्र, मानी त्र्यम्ततिहितिवेतीरणादिराधि: 13. 42;
क्षासिदधिरे द्विन्दन्ति साविकर्मायकामायादमाय 15. 51. The ex-
pression is frequently used in philosophical literature as an
illustration of illusion, e.g., in Śrībhāṣya 1. 1. 1—द्विन्दन्ति नानादी हृ
The Yogācāra Buddhist who regards knowledge as the sole reality says that to see a difference between knowledge and its object is to see two moons in one—सहायता (समाधि पादा)त्र्यं क्रमानि वेदनात्मकमपि तद्वयथा तत्तद्वर्युक्तं यथायत्नानिन्दन्तरवर्युक्तं वै वै च शरीरसत्त्वनासंस्कृतं एवं भावति। Paramārthasāra (verse 22) says ‘तैमिमिकन्द्रस्य यथाभिषे अभ्यविलिङ्गामृ’

The idea is found also in other texts, e.g., Yogabhāṣya (Samādhi-pāda)—त्र्यं क्रमानि वेदनात्मकमपि तद्वयथा तत्तद्वर्युक्तं यथायत्नानिन्दन्तरवर्युक्तं वै वै च शरीरसत्त्वनासंस्कृतं एवं भावति।

Yogavāśiṣṭha (Sthitiprakaraṇa) 35. 36—गतिर्वनगरकाराः युगपुण्यो इत्यथादृष्टाः

छिन्नतुलक्ष्मिनां भूतं विविधित्वां इति। (ref. to Bhāmatī)

Vivaranaprameyasaṅgraha (V. S. S., p. 37) refers to ‘छिन्नतुलक्ष्मिनां भूतं विविधित्वां इति।

Kṣemendra's Kavikāṇṭha-bhārana (chap. 5)—तैमिमिकन्द्रस्य यथाभिषे अभ्यविलिङ्गामृ"1 and other passages. Cf. ‘छिन्नतुलक्ष्मिनां भूतं विविधित्वां इति।

In Greek literature the idea of seeing double is found to imply frenzy or madness. In the Bacchae of Euripides, Pentheus, inspired by Dionysus with frenzy, exclaims that he sees two suns, and a double Thebes and a double citadel (καὶ μὲν ἡράναν των ἄνθρωπων δίκλινος δοκοῦ, etc.). Cf. "the vision of two moons seen by a drunken person"—Bernard Shaw's Preface to Saint Joan.
NAIŚADHACARITA

1. 16, in दिल्लिबन्धाधिकुर: ‘hair parted in two.’ The expression is rare, but found in Padmapurāṇa (Pāṭalakhaṇḍa 52. 37)—दिल्लिबन्धाधिकुरे:. Cf. Assamese faḍ, side; section. The expression दिल्लिबन्ध would be दुधाते बन्ध in Assamese.

22. 99, a river.

2. 56, a verse of the Rgveda used in kindling the sacrificial fire, same as सामिषिनी (सदनालङ्कारेयम् मध्ये वा थाचा).

9. 3, one that owes something, a debtor, in उत्तराधरण (न महामन्त्री-लोकाधायक उपविशेष से साम्य तथा उपक्रमणांतां). Nārāyaṇa says धारणांति धारणः: ‘अपनाते सिद्धमिळ्टुधारणः’—इति शः। उत्तराधरण: इति समासः. Under the above Sūtra, Tattvabodhīnī refers to Śrīharṣa’s use of the form धारण.

1. 72, the pace of a horse (धाराधरणयिनं मण्डलकिरियङ्गाधारणः तुरगमः: स्थिती).

15. 29, a censer (धूपमधुघूमक्रोमवत:).

प्रसोचस्लियति (intrans.) 1. 81, smear the hands with dust (पद्मयुक्ति-करोपि). परंशेष्यावधूस्लियत्य).

15. 49, a continuous series (अवचित्यदिष्टश्रीणिः). Nārāyaṇa and Jinarāja remark that it is a vernacular word. Jinarāja mentions धोरण as a variant and derives it from ‘धोरण गति बानुः’ (धोरण). He quotes Hemacandra ‘धोरण नेत्रणी’.

The word frequently occurs in Kāvyā literature, e.g. in Maṅkhaka 14. 2; 12. 50—महुपार्थिवोरणी, शोचितियोरणीमिति:; in Bālārāmiyāṇa Act 9 (Prākṛta passage)—सर्दियोरणी, अत्याधारोरणीमिति; in Haravijaya 3. 44—प्रधारोरणी; in Rasamāṇjari nīcudārōरणी, कुन्तलधारोरणी; and in other works of a later age.

19. 41, a bard; a minstrel; a panegyrist. Hemacandra says नम: न्यूतितत्.. Cf. Tīlkamaṇjarī—नम: एक: समुत्थर्य जयवधर्म हमें शोकमप्रहता. अत्यधिक वैमन्यन्ति समरकेत्: ‘कुमार, सामसने महुपार्थि कमा किं द्यते किं वर्तने.’ Cf. also Kuṭṭanīmata, verse 897—तारसमुपसुपूर्तियं नमावर्यं: पपाठ नेत्रणे. The derivation of the word is not clear. Hemacandra, relying on the literal meaning of the word, describes नम: as an ill-clad person wearing only a small piece of loin-cloth. But it is extremely doubtful whether shabby persons wearing rags were employed by
kings to awaken them in the morning in melodious strains.\(^\text{12}\) The word नमाचार्य is a term of respect, and these bards, in our poem, allow themselves considerable liberty of speech (see Naiṣadha 19. 21, 24). Kuṭṭanāmata (verse 550) seems to imply that a नमाचार्य is a well-to-do person—व्यालकरणसुचित नमाचार्य; पयाग नसिन्ति:। तस्मात्रेय शरीरं निजमुल्लोकः श्रविदिता दश्य। It is, however, probable that these Nagna bards were sometimes Jaina mendicants. The word नम means also a Jaina mendicant, and it is remarkable that there is another word गोरेकु which also means both ‘a bard’ and ‘a Jaina mendicant’. Viṣvaprapakāśa, for instance, says ‘गोरेकु: पक्षविषति च भवेनामवन्दिनो:’, ‘क्षणविंदिनो:। नमसः’. Medini and Anekārthaśaṅkraha say the same thing, while Keśavasvāmin gives only नम and वन्दिन as the meanings of गोरेकु. Trikāṇḍa-śeṣa says ख्ये नमस च गोरेकु:। The double meaning of the two words नम (or नमाचार्य) and गोरेकु seems to suggest that Jaina mendicants sometimes served as bards or panegyrists.

नमस (m) 9. 84, the month of Śrāvana.

नमस (m) 9. 84, the month of Bhādra.

नागद्वार 18. 15, a peg in the wall; here a perch (सारिकाच्युतनमादन्तिकः).

Cāṇḍūpaṇḍita explains the word as भंडक.

नार्ययति 5. 89, (1) न + अर्ययति; (2) surrender to the king (e.g. property). ‘नार्ययति ताहि युतोपय’। Nārāyaṇa says नार्ययति राज्यशासन नान्ययति करोति नार्ययति.

नालैक (m) 2. 28, an arrow; acc. to Nārāyaṇa, a thin arrow shot through a tube (नलिका)—‘नलिके न तत्त्वातनसिके तथि नालैकंस्युचितिकामयोः’.

See 21. 151, where also नलिका and नालैक are used. Vidyādhara explains नालैक as नलिकापांच.

नासलंगुः 17. 146, (1) न + असलंगु i.e. सलंगु; (2) the two Aśvins. The latter meaning occurs also in 10. 45 — नासलंगु इत्यादि (i.e. आशिष्येल्लमू) नात्र विभागत वक्ष्यते। Cf. 10. 44—नासलंगुः।

निमेयविषयक 3. 43, a merchant with whom goods are left in deposit (त्राभिवस्त्राणाशाश्वनामकृतिविषयकः). Nārāyaṇa says निमेयविषयक शाप-

\(^{12}\) Māgha (18. 16) describes Nagna bards as singing the exploits of heroes on the battlefield.
In Smṛti, as opposed to उपनिषत्र q. v., is an open deposit entrusted to some one personally (संस्कृत संग्रह: Mitākṣarā 2. 67).

निगाल (m) 1. 58, the neck of a horse. See under देवमणि.

निमिच्छति, निमिच्छति, 7. 43, perform Nirājana or the ceremonial waving of lights round an object of worship or an idol; also round a person or horses and elephants as an auspicious act (इन्थों तथा निमिच्छति देवः सकलस गृहम). For the various forms of this word see Notes 7. 43. The word नीराजन-ना is also used in Naiṣadha, e.g., 11. 77 (त्वनेत्रजारहृदं नान विपाशि जाता, नीराजनाय नवकारंजरः); 1. 10 (राज नीराजनया स राजस्य); 1. 144 (ककिनिन्द्रकण्ठकण्ठन नीराजनं जस्तान्तो निजासांथवानाम्), and 2. 26 (अक्षरसुविच्छ विद्याजनननीराजनाध्यक्षमानकम्). The word occurs in Devipurāṇa 59. 26-नीराजने प्रकाश्यं नानागुरुगादियुः। कारत्क्या कारेक्यत् पूजां गाये वेदोक्तिः सदा:। in Catuḥṣaṣṭyupacāramānasapūjāstotra (Kāvyamālā, Part 9) राजान्त्रक्षेमयात्रानिर्दितार्गतिः सपिया दीपितः: ।।।।रज्ज्वरेपि: सदा, मातस्वाममाध्यात्रादुःधिः नीराजनमुन्नकक; ।।। in Yaśastilaka 3. 477—नीराजनार्जनिकी विशिष्टत प्रणुक्ता दोपावली सक्तस्वेषेन भूमि। नक्करप्रतिरित मेलमाध्यमस पृथ्वीस्वतिसदाय तन्त्रेयमस्तुः।।। in Bālarāmāyaṇa 9. 52—केष्ट्रिः श्रीनार्जनमर्गरितरिब्रम्बृवानितन्तवाभि:।।।।तारकाश्रयांत्रिकब्रम्बवाजीरिति च विनितता वक्तरनीराजनश्रीः।।। in Yādavābhuyodaya 5. 38; 8. 11—मह्युय: संयुक्तततलिथेतोयमन्त्रोत्तरिताविज्ञेयः।।। प्रणुक्तविश्वेषेन: पुनरः श्रीनेष नीराजनांर्जनबमुन्नक;।।।।आपूप्वेंद्रवैयुरितो नमस्तान काले:।।। प्रदोषोऽर्जन कारत्क्यः।।।।वनान्य स्वमयसंगाहम: मात्स्वामनीराजनाध्यक्षारः।।। in Prabodhacandrodaya 2. 8—अस्तुचरण बालय नूतंदिनिमरसिभिस्म:।।।।नीराजनवद्वृत्तीः पाद्यवीतात:।।। पृथ्वीस्वतिसदाय:।।।, and diverse other texts.

The Nirājana ceremony was originally military in character, being performed by kings on the eve of an expedition usually in the autumn. The object was the purification of the army and the elephants and the horses that formed part of it. Harivaṁśa says while describing the autumn—नीराजन्यवत् सैन्यानि प्रयासित विषज्ञकः।।।।अन्योन्यरावृत्तिमुलः: पाद्यंविशिष्टिः।।।।Viśnuparva 16. 33. A similar reference is found in Padmapurāṇa (Pāñjalakhanda), which describes how Kāntimati performed Nirājana in honour of her husband Puśkala on the
eve of his departure on a warlike mission (नीराजाज्ञातः सुभुदतं कान्तिमति सति। नीराजाज्ञातः बहुः: किरत्नी मौचिकायिन्तु। गलदशुचत्तला बैवय परियेमे पतः निजमें॥ 5. 102-3). The word has a similar significance in Naiṣadha 1. 10—जयाय सुर्यवा राज नीराजनया स राजप:, though the verse admits of another construction. Cf. Jātakamālā (Harvard ed.), p. 215—दुथाब्यशर्परुक्षवमनेनस्मरनीराजितं महादानीयमिं बलम्म; and Māgha 17. 16, on which Malli remarks नीराजनालं, साढ़ुस्वयं ईव्यायामः.

The military character of the ceremony finds prominence in Brāhmaṇaḥhitā (chap. 44), which prescribes the Nirājana of horses, elephants and men in the month of Aśvina or Kārttika, and lays stress on the rites connected with the horses in particular. The priest pierces the earthen figure of the foeman with a spear, and the king sets out on his expedition.13 The Nirājana ceremony was essentially a Sānti or a rite to counteract evil influences. Brāhmaṇaḥhitā says—हुस्ताश्रीराजनविचित्रां शान्तिम्. Gradually it lost its military character, but continued as a propitiatory rite. Rucipatī in his comm. on Anarghāghavā 2. 10 says नीराजन शान्तिकम्ये। तेजोर्ष्ण इति प्रतिक्रम, The circular waving of lights was a special feature of the Nirājana ritual, and that before idols is also known as आरतिक, popularly called अरति. In Kāvya poetry the word is often used in the sense of ‘illumination’; ‘adoration as with waving lights’.

In Naiṣadha 2. 26 (quoted above), the expression नीराजन-वर्धणानक means ‘a vessel revolved round the face of a person to ward off the evil eye’. See Notes 2. 26.

Kṣ瞿rasvāmin gives the following derivation of the word: नीरस्य शान्तिप्रसादस्यान्येपोषन नीराजनं, मन्त्रोयक्ष्या बहुराजवदनिषेपं रत्ने वात्त्र। The latter construction is the more probable. The word is derived from निः+राज. Māgha uses the form निर-राजवत् 17. 16.

13. Kṣ瞿rasvāmin on Amāra 2. 8. 95 says that Nirājana is followed by a rite called Lohābhisāra to be performed before the starting of the expedition.
7. 68, (1) (adj.) without any pain; (2) (n) a hole.

Vidyadhara remarks: ‘विषाणु हिन्नित पुरः कलतिकलाकलीका’

The verse 22. 15 is regarded by Narayana as an interpolation.

Narayana remarks—तुषो दोषेऽ: Cf. कबे: पुष्पतिनिदुः

Manikha 2. 7.

7. 69, helpless (निःस्वमास्ते घनपदास्यः).

8. faultless, pure (शाश्वत मौहूर्तसंस्कृतवाकम……उदयालिङ्गमः).

Narayana remarks—तुषो दोषेऽ: . Cf. कबे: पुष्पतिनिदुः

Manikha 2. 7.

7. 69, helpless (निःस्वमास्ते घनपदास्यः).

11. 96, illumined, made radiant (तां मस्तलाञ्चददरितीत्वास्य—भासा नैरातिकस्वभवे). Cf. अत्र नैराजित ६ वयवातिकस्वभवे—उवालाकले—

रघुनुबथे नकत्ति प्राणाम। Manikha 16. 9; प्रयासकितिः: पतिकमुः

नैरागिता भास्य; भाष्याः: कुमक्कुटसुदलहः; भाष्यामलेकुष्टे Anargha-

rāghava 2. 10.

2. 40, a region, a country (सरसी: परिशेलिविन्दू मया गमिकमात्रलैक—

निहृतः).

17. 116, a religious student who never marries and lives all his life in the house of a guru (……कप्पुस्तः सुतयां प्रभेषी ये नैरधारारधारिणम्).

Cf. Yājñavalkya 1. 49—

नैस्र्दिको श्रद्धारारि व वसेदाचार्यापीनिचि

दत्तवैस्य तत्वे पत्नी वैश्वानरंपि वा।

Aparārka remarks निष्ठा शरीरसातः; तदवैच्छि त्रद्रायचे संकल्पः कुत्यो वेन स

नैरधारारधारिः। स पुरानारायण्य संनिधिस वनेस समासोऽति

22. 5, the house of a low-caste Śabarā (अस्तिवृद्धिवृद्धिपक्षणाति……).

Cf. दुराचारिकोणे पक्षणां: Yaasastilaka, chap. 5.

22. 19, wide (पवज्ञस्तृं पवज्ञस्तृष्णा नाभिन प्रयवाची सतु पवज्ञाः).

15. 14. a shred of cloth (परिशालिककप्रणाः: कलाः).

16. 27, a spitoon (तमेक्षितकम्पयं महोस्ततं पतवः).

The word occurs in Haravijaya 32. 10—पतवःसहस्ताकलाः निवासानान्,

in Padmapurana (Pātālakhanḍa 41. 127—दशाना दवले हसे सा व

आपत्तद्वारः.) The form पतवः occurs in Śāṅkaradīvijaya 15. 173—कष्टवक्त्तद्वारः।

9. 81, a woman who chooses her husband herself.
The following verses contain actual Patras or challenges delivered by scholars in writing to rival Pandītas—प्राकृतकृतविचित्रे—दुः: परिष्ठिद प्रयत्नसङ्क्षमाय:।—महायादुभुतकर्मकर्मकर्मः किविच विद्यामदमः।।

The expression is extremely rare in the earlier poets. It is used in Bṛhatkathāmānjarī 9. 1. 664—विजेत्रपूर्विनित्वप्रकाशवांचनम् (सर:)। in Miharājaparājāya 3. 57—

Cf. also Prabhāvakacarita (Mahendrasūri Prabandha)—स राजमनिस्त्रधरी प्रागायमनु प्रदेशसय। कृषियायमुख पालिकेतस्त्र मानान्वितम्।।

To be noted: the word दुः: परिष्ठिद प्रयत्नसङ्क्षमा याथा, as it is used here, is quite rare in early poetry. It is found, however, in Keśavamīra's Alakāraśekhara. Cf. also Prabhāvakacarita (Mahendrasūri Prabandha)—स राजमनिस्त्रधरी प्रागायमनु प्रदेशसय। कृषियायमुख पालिकेतस्त्र मानान्वितम्।।
were often delivered at royal courts where disputations of rival Paññātis usually took place.

प्रतिष्ठा (क) 22. 9, (1) a lotus; (2) red dots on the face or trunk of an elephant.

प्रायः ते 14. 76, act like milk (विशादक भवते: प्रायः ते प्रायः प्रायः प्रायः).

पराक्रम 17. 193, in पराक्रमं, a religious vow involving a fast of twelve days. Cf. महापराक्रम: 17. 93.

परिपुरुष 4. 76, overabundance (ब्रिन्यासलं परिपुरुषं तिष्ठाविग्ना).

परिवाद 21. 127, (1) scandal; (2) an instrument with which a lyre is played (परिवादमेत्य लोके निमित्ति विद्विता परिवादनाति). The seven-stringed परिवादी lyre is mentioned also in Māgha 6. 9 and Naṣadha 15. 44.

परिष्ठुदराष्ट्र 7. 101 (2), (1) one that has refined heels; (2) secure or free from attack in the rear. See also परिष्ठुदराष्ट्र.

परिश्रे 16. 112, service; attendance; caresses (तारसंपदेशिं मिलति तियुमुपे-गुणं निषिः).

पण्ड 22. 149, a rice cake stuffed with sesameum (तिलकितकितपथर्मीन्द्रम-मिर्मम्). Nārāyaṇa gives तिलसुकुली as an equivalent. Cf. पप्पोदेन-पूजाया जलहोमेन चिंग्दा Devipūraṇa, chap. 50.

पद्यa 10. 83, (1) story, narrative (सवहः...बत्त पाणिवधम वहते पुराणम); (2) a leaf. In the latter case, the word may very well mean ‘red lac paint’. Jinarāja says पाणियुक्तमिति सह पद्येन अवक्रवागं कल्लते. This meaning is mentioned by Nārāyaṇa also.

पवि (m) 17. 188, thunder.

पवित्र 17. 188, (1) a pair of Kuṣa blades used at sacrifices for purifying and sprinkling clarified butter (पवित्राऽस्यकाशेः पवित्रां-समवित्त). Nārāyaṇa quotes Kātyāyan—अगभि सागी दमो पवित्रम्. (2) The word may here mean also ‘a cloth for straining Soma juice’. It is used in this sense in Vedic texts, e.g. Taittirīya-saṁhitā 1. 8. 21—कस्य: पूजः पवित्रम् पाणियेन अवक्रवागं. Sāyaṇa quotes Taittirīya Brāhmaṇa 1. 8. 5—पवित्रम पुनाति पवित्रम हि सोंम पुनाति, and remarks द्वापावित्रम सोमय शोचने प्रविक्रमे.

पश्च (adj.) 6. 39, what sees or looks on (पश्चाः पुराणी). Also दद्ध पश्चात्ते (पुराण) 16. 122.

पाणिकरण 9. 68, marriage.
Pāṇḍava 14. 37, in आश्चर्य नीलांकुट पाण्डुर्गा भूपालदिक्षाखलाखमथम्. Sarasvati takes Damayanti to the middle of the passage before the suitors seated in the Svayaṁvara hall and ‘makes her a पाण्डुर्गा’, i.e., makes her stand before the suitors. (1) Nārāyaṇa explains the word as meaning ‘a deity of the road’ (मानंदेवता), being a stone idol of Durgā worshipped by travellers (पाण्डुर्गा पणपक्षिकसिन्दुरादिपुजितशिलामयकपक्षदेवतामकं). Cāṇḍūpanḍita’s explanation is similar—पाण्ड्यानी हुंगा. He remarks इतने मार्गमये पगति. Vidyādharā also explains पाण्डुर्गा as पणपक्षिकसिन्दुरादिपुजितशिलामयकपक्षदेवतामकं and remarks—पाण्डुर्गा हि मार्गमये किवते. पाण्डुर्गा, lit. travellers’ Durgā, thus means an idol of Durgā installed on the roadside and worshipped by travellers. A very similar reference is found in Harṣacarita (chap. 2) which speaks of an image of Kātyāyanī or Durgā, engraved on a tree at the entrance of a forest, and saluted by wayfarers (पणपक्षिकसिन्दुरादिपुजितशिलामयकपक्षदेवतामकं, पणपक्षिकसिन्दुरादिपुजितशिलामयकपक्षदेवतामकं). Pāṇḍuṛgā was thus a मानंदेवता as explained by Nārāyaṇa, and in this connection we may refer to Hemacandra’s Dvīṣraya Kāvyā 7. 34, which describes a certain king as worshipping the deities of the road during his march against a rival—उपत्तथे चाश्चेदेवता: Abhayatilaka in his comm. remarks चेदेवता बृक्षशिक्षातुमुंदेवता निलसद्वाय उपत्तथे.

References to a Wayside Goddess are met with in Greek literature. Pausanias says in his Description of Greece III. 14. 9 that the Greeks of Colophon sacrifice a black female puppy to the Wayside Goddess (Enodios). More interesting is the reference to Athena as Keleuthēia (‘Lady of the Road’ or ‘Goddess of Paths’) in Pausanias III. 12. 4, her sanctuary being located at Sparta. Ulysses is said to have set up the image of Athena and named her Goddess of Paths, after he had vanquished the wooers of Penelope in the race. He founded three sanctuaries of the Goddess of Paths at some distance from each other. See Pausanias (Loeb), Vol. 2, p. 72 and Frazer’s Trans., Vol. 1, p. 151.

(2) Nārāyaṇa gives another explanation of पाण्डुर्गा. He explains it as a travelling image of Durgā, and refers to the idol of Durgā carried on a platform in the streets on festive
occasions. This custom is, in fact, still followed in Bengal and Assam on the Vijayādaśamī day of the great Durgāpūjā festival. See Trans. We may refer also to the description of the Rathayātra of the Devī in Devipurāṇa (chap. 31), which speaks of the idol of Durgā as being taken round in procession in a richly decorated chariot. A similar procession is described in Skandapurāṇa (Prabhāsakhaṇḍa) in connection with the worship of the Yogeśvari form of Durgā (chap. 83 of Prabhāsakṣetramāhātmya). It is, however, doubtful if पान्यापुरा has anything to do with such customs, and the first explanation of the word seems to be the right one.

पारण 22. 150. swallowing (प्रतिवारपारमिता-परमिता).

पारमिता, in दानपारमिता, perfection in charity (दानपारमिताशेष बदलमान्यान् 5. 11). Nārāyaṇa suggests the following derivation of पारमिता-कृतिकरणावलीकारण भावशुष्य घार्म; तत्त्वाद इतिह 'स्योति न' इति तद्विनिमित्तेषु तथापमीति सिद्धि. दानपारमिता is a Buddhist term. It is one of the cardinal virtues or Pāramitās of the Buddhists. Cf. Bodhicaryāvatārapaṇjikā, p. 347—‘ये कौशिक प्राणपारमिता बौद्धत्वानि महादानानि दानपारमिताभिमभवति शीलपारमिताभिमभवति क्षणपारमिताभिमभवति ध्यानपारमिताभिमभवति. The Kathāsāgarasāgara (Tārāṅga 72) illustrates six Pāramitās (द्रव, श्री, श्रम, थर्य, ध्यान and प्रत्य) by means of suitable stories. Cf. एवं बाल्य नौतुल्यां तत्र नौतुल्य भवामुनिष्ठू. वस बुद्धिकारिण्यस्तु परमिताः वृत्ता: // ibid., 72. 362. The Pāramitās are illustrated in a similar fashion in Kṣemendra’s Brhatkathāmaṇjarī (9. 1. 496 ff.). Cf. also Mattavilāsaprakārahasana (T. S. S.)—कपाली—नृनेत्रेण बुद्धनाथि दानपारमिता पूरिता.

पारिपारिक 12. 60, an attendant (प्रपारिपारिकान्); 17. 15.

पारिपारिक 9. 134, an attack by an enemy in the rear; here used figuratively (मा बिचारत् .... इत्यानुपातस्वरूप पारिपारिकम् ).

पिक्षमान 10. 129, the song of the cuckoo supposed to represent the fifth note of the gamut (चकार वालय पिक्षमान).

पिव 9. 124, what drinks (अनाजोत्विय सिंवे बदर्). Also नलचायपिवापि ह्ष्ट: 6. 34; इद्देश्व: 16. 90; 4. 58.

शुनयुक (म) 21. 153, a kind of sugar-cane.

पुष्पाविवि 15. 13, in आसिष्क्रिद्यमृणोपकर्मीर्त्तेत्—पृथ्वया मथु भीमजापि निशेष पुष्पाविवि तदाहित. शृणप्राह or शान्तिपुष्पाह is a ceremonial
rite performed on an occasion like a marriage or birth to remove the influence of unfavourable planets from the auspicious day. Cf. Haradatta on Gautamadharmasūtra 2.2.17 (शान्तिपुष्पाहस्......) शान्तिसहुर्द्व दैवीयावतिनिग्नानिविलाविषये बस्त भिन्ते अहादियादिपुष्पाहस्वुगां दिनवेयासायविवाहादित्वम् किलवेते.

In our poem the occasion is Damayanti’s marriage. Cf. Anarharāgha 2.33—नीराशसा सुभामुचिनि कठोरम्य पुष्पाहमहमुद्भिनि यजुरवाचारु। Rucipati remarks जन्मदिनसुहवाराणिक्युसबनिने तत्तवा मध्य बतू निलं तत्तु पुष्पाहमुगम्यवेदियोच्चे, Cf. also Brahmapurāṇa 72.15—पुष्पाहवाचार्यं इतमाहथेदमंम मारद। बेदिकायामुभाष्टिदर्माती द्वारसत्त्वमि॥

पुर (m) 21.37, the aromatic resin commonly known as Guggulu burnt as incense before idols (तत्तुः पुरावोमायमाकेश्वरशुमुःृप्रायम्).

पुष्पसिन्द्रिका, a kind of flower-dyed red cloth worn by the married couple on the fourth day of the marriage (पुष्पसिन्द्रिकायक्षरां 22.10). Nārāyaṇa remarks विवाहो चलयिधिदिने धर्मसिद्धिरिहितानि विशाल प्राणायां पिरङ्ङिय पुष्पसिन्द्रिकायक्षरां धृतस्माभिरिहितानि वर्यः पिरङ्ङियन्त इति ब्रह्मचारः. See also Notes. It will be seen that the festive occasion of wearing this cloth was called पुष्पसिन्द्रिकायक्षर. The word is extremely rare, but the custom of wearing red clothing in marriage is sometimes referred to. We find in Abhayadeva’s Jayantavijaya that a red cloth is presented to the bridgroom on his arrival at the bride’s place. तः कुप्रमसर्वितवलेष्वरणोपाय भिन्तवेद्य। सौधपुष्पसिमन्यमुगमेनः ।


पुराणवेंच 20.145 (पुराणाचार्यीदीन चके स सिद्ध विनासनीति). Nārāyaṇa explains the word as महाकल्लकलप्तीयवायुपलक्षणम् बुल्हक् means ‘to cry aloud.’ शार्यस्य ब्रह्मचिह्नित समस्त शाश्वेत प्रकटवती Upamitiḥbhavaprpaṇīcā kathā, p. 374; दवाच दुर्लभ एव विशिष्ट: पुराणः । यदृत शार्यस्य भो नाथाः नायावायुपस्म ibid., p. 483; न च समार्थकार: पुराणस्यश्चर्य चतुर: ibid., p. 543; कस्यामात्रां पुराणीये वचनसि; अथ नन्दव यस्य कस्यामात्राय पुराणः Udayasundarikathā, p. 75(G. O. S.); पुराणाकक्षस्य वचनसि ibid.; इलामपि शक्तृसमुलक-तत्तत् द्वारामहत्वास्म भवला नयनपुगेन नताशि पुराणः। Candraprabhacarita 9.38.
The word is explained also as 'a doe.' See Notes.

VI. 2. 23, in श्रवणमुद्रसती तद्वस्ते, a collyrium stick (अश्रानाशाखा). The word is explained also as 'a doe.' See Notes.

(22. 27), move or spread in all directions; overflow (पेय्यते...पूर्व इवावतः). Nārāyaṇa says 'पेय्यते सर्वेणि' इवावसाधुदुःशाचे पूर्व हिर्बन्धनम्. Cf. Vāmanapurāṇa 20. 46—प्रभुसित्ततां महिमासुरोपिणि पेय्यते सौर्यासदन्मुखानाम्. The same work (62. 46) uses the irregular form पेय्यति—नाहें पेय्यति वालवत् स, मुनिः असांविव नन्ते बेगात.

पीढ़ 1. 57, in जपेलपि मानेशपि न पौथारिकम्. पीढ़ is the size of a man with his arms and hands uplifted.

प्रणाम(m) 19. 11, a terrace in front of a building (सम्रासादस्य प्रणाम). प्रकारण 1. 4, teaching (अत्तितोवाचरणप्रकारण). प्रज्ञानशुद्र 12. 106, blind (प्रज्ञानशुद्रस्यशमानिति) मृगक्षतः: किंवान्तिः). Used in this sense in Bhāgavata 1. 13. 29—प्रज्ञानशुद्रिष्टो हामासिन्डः; in Dvissandhānakāvyya 13. 16, where applied to Rāvaṇa or Jārāsandha, it means शाराप्रेषण:, and applied to the Kalpataru, means बाघच्छुर्दुहितः. Cf. Manodūta (verse 115)—अरेमन्द्र प्रज्ञानयनस्मुत किं ते व्यवसितम् (addressed to Duryodhana). Here, प्रज्ञानयन refers to Dhṛtarāṣṭra (Kāvyamālā, Part XIII).

प्रतिचालिका 6. 45, a reflection.

प्रतिपति 21. 63, giving (सत्वारितिकात्विवृतेवारिते ते दृतिस्मुतरां प्रतिपतिः). प्रतिव (कुस्ती) 9. 17, a retort (प्रतिवन्यालतः). The messenger (Nala) had said that he could not tell his name as it was against the custom prevailing among the great to do so. Damayanti replied with a प्रतिवन्याशी that she, too, could not talk with him as it was against the custom prevalent among women of birth. See Notes. Nārāyaṇa uses the word प्रतिवन्याशी in his gloss on 20. 124—प्रतिच्छा............प्रतिरोधाकारिणाम्. Jinarāja remarks in his gloss on 5. 112—युक्तः यदुदद्वितं तत्तिः ममापीति प्रतिवन्याशी: The word is variously spelt and not probably used anywhere else in Kāvyā literature. It occurs in the following introductory verse of Seṣānuntācārya's comm. on Saśadhara's Nyāyasiddhāntadipa (Pandit, Vol. XXV, 1903)—रश्न योग्यनिद्ययार्चनमुर्तासमस्मुतितया, रश्ना कामपि पूर्वपरस्तल्लयायामायश्च दद्या हरे:। अजीष्ठः प्रतिकारितां सुन्तु विवाहतत्वे, तश्चा: सूप्रतिकम्यरस्मियमि कुप्पदन्ते कालिकित्वा:। The word is sometimes
found in later philosophical treatises, e.g., in Veṅkaṭanātha’s Nyāyaparīṣuddhi—प्रतिविन्द्यवत्तात्वविदेशसमादय इति मिदा (Chow-khambā ed., p. 234).

प्रतिबन्धरूपतः 9. 37, opposition, refutation.

प्रतिमुक्तः 20. 161, emphatic for मुक्तः. Nārāyaṇa says मुक्तिलक्षण प्रतिमुक्तः; शब्देन ‘सह लुण’, इति समासः। मुक्तिलक्षणः.

प्रतिबृत्ति 5. 135, (1) a promise; (2) the sacrificial formula अस्तु श्रीपूजः spoken by the Agnīdhra priest in reply to the Adhvaryu priest who addresses him by saying अश्रीवय. प्रतिबृत्ति is usually called प्रारूढत्व in sacrificial language. Cf. Satyāśaṅghārutasūtra 2. 1—अस्तु श्रीपूजः। प्रारूढत्व. The commentator Mahādeva remarks प्रतियोगिदं अश्रीवयतः। कथा श्रीपूजमन्तरस्तु इति. Sāyana in his comm. on Taṅtirīyasainhitā (Anandāśrama ed.) 1. 6. 11 says—हे अश्रीवय वस्त्रमणवेचकात। प्रति सत्वमयं दीयत इवविभूतभवेत् अवाचालवेच प्रति स अश्रीवयत। है देव वृद्धविभूतभवेत् हविर्दानं श्रुण्तेदयन्त्। See also Notes (Extracts).

प्रतिसीरा 14. 31, a curtain (प्रयोगप्रतिसीरा).

प्रतोष्की 6. 58, Nārāyaṇa takes the word in its usual sense of ‘a street’, but this meaning is hardly applicable here. Dāmayanti’s Sabhā is described as being located on a bejewelled platform of the प्रतोष्की of the royal palace (विक्षेप्यसमास सभा स भम्माहस्य प्रतोष्कीमणेवेरिक्षयाम). Here प्रतोष्की means ‘antechamber’, ‘entrance’, ‘corridor’. Cāṇḍūpaṇḍita says प्रतोष्की प्रवेशमयेः. Nāraḥari says हाराभी. The word seems to be used in the above sense in Udayasundarikāthā (श्रेष्ठलोचनवशयं निर्माणः) and in Abhinanda’s Rāmacarita 17. 9—तुष्येवाश्रंगीरसोहोल्लासं प्रतोष्कीप्रवेशस्वमु रश्मिज्जातीः। The word is used in a similar sense in Syāmilaka’s Pādatāḍitaka (in चतुर्माणी) —...... ववभिन्नतालस्वलयनीकन्तप्रतोष्कीकिंत्रइवसम्मयवाद्यानि..............भववरप्राप्तस्वानि वारुष्यानामः। The word is often used in the sense of ‘a fortified gate or door’, ‘a gateway’. In this sense प्रतोष्की is practically the same as ब्राह्मपुर. Cāṇḍūpaṇḍita in his gloss on 1. 22 and Kṛṣaṇavāmin on Amara 2. 2. 16 explain ब्राह्मपुर as प्रतोष्की. Srutasāgāra does the same in his comm. on Yaśastilaka (chap. 4)—


14. Dhanañjaya in his Nāmāmālā (Banaras, 1950) says प्रतोती गोपुराक्षति.

Mahāpa in his Anekārthatilaka (Poona, 1947) gives मांग and प्रतोती among the meanings of रच्या—रच्या मां ग्यां ल्याम्ये प्रतोती एस्कंबोऽि।
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praśāh 16. 86, a kind of broth. Nārāyaṇa says सुरूणा:दिद्धम्युक्ता आद्रकादिनः
संहिताःकादिदिनिमिती इवविवशतिः.

praśāh 14. 62, the name of a sage said to be a friend of Indra, in purāṇāh
praśāh वरे यमानन, साधन संहिताः तथा सा
, where there is an indirect reference also to the usual meaning of the word ‘the founder
or dean of a gotra’, ‘one of a group of sages associated with
the sage who actually founds a gotra i.e. a family or a line.’
Cf. Mādhavacārya on Parāśāra (chap. 2)—प्रश्र:—
गोविरकस्मसु
मुनेष्वरकनुर्मण्डस्य
साधनयार्कनुर्मण्डस्य
साधनयाविद्वारसीयो
हस्तितिः प्रश्र:।
With regard to the first meaning, see Harivaṁśa (Viṣṇuparva 96. 54 ff.)—
प्रश्र:—
एपिफोमिवः प्रश्र:स नित्यनाना।
etc. Nilakaṇṭha remarks—प्रश्र:।
इदस
साधनयार्कनुर्मण्डस्य
Harivaṁśa represents Pravara as a fighting sage.
In Pārijātaharuṇacakṣum 5. 27 ff., he is described as fighting
on Indra’s side to save the Pārijāta tree—प्रश्र: प्रवारः
प्राविष्णामाधिन शाक्य शादगा
ह्रिष्णुमा:। 5. 27.

pravahinī 22. 77, ‘one of the seven courses of wind said to cause
the motion of the planets’ (Apte). Here it is personified
(प्रवहिंतिकस् स्यूद तो रसाहितरिनाने।).

pravahih (प्रवहिंतिक) 16. 102, a riddle (विस्तःस्वयंतिरतितुतिणातिहि
प्रवहिंतिकोपाटनावते।). The Puruṣākāra comm. (13th cent.) on Daiva (p. 123, T. S. S.)
derives the word from बल्हू or कल्हू (वल्हूमति) ‘to speak’, and
remarks—‘प्रवहिंतिक बल्हूमति’।
माधवके विद्वान्याते
प्रवारः।
तथाका
वल्हूमति।
‘प्रवहिंतिक: दसांमतिः।
प्रवहिंतिकवें देवादुतात्युः प्रवारःप्रलोकन
शाक्यायम्।’

इति।
वाचः वेदवेदम्
गोविरकनुर्मण्डम्—
‘प्रवहिंतिक: 
बल्हूमति
विविद्वान्याते
विविद्वान्याते
माधविकान्याते
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‘विविद्वान्याते
विविद्वान्याते
माधविकान्याते

The Pravalihikās in question are given in full in Śaṅkhāyanas
raktātātrasūtra 12. 22. The earliest use of this word would thus
seem to be in Vedic ritual literature. Kṣirasvāmin and Hema-
candra derive the word as प्रवहौलोते (प्रवहौलोते)
प्रान्नाते प्रवहिंतिक (प्रवहिंतिक), which hardly gives any meaning. The root बल्हू प्रायः
mentioned by Puruṣākāra, but the latter does not connect
it with प्रवहिंतिक। Puruṣākāra says, for instance,
यथादैविमिन
चास्ता:।
प्रवहिंतिक ‘विविद्वान्याते
माधविकान्याते
‘विविद्वान्याते
माधविकान्याते
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विविद्वान्याते
माधविकान्याते
‘विविद्वान्याते
विविद्वान्याते
माधविकान्याते

praśāh 9. 96, made, brought into being (वष्टिस् वष्टी प्रवहिंतिके)।
प्रवारः—‘बल्हू प्रायः
यथादैविमिन
चास्ता:।
प्रवहिंतिक ‘विविद्वान्याते
माधविकान्याते
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माधविकान्याते
‘विविद्वान्याते
माधविकान्याते
‘विविद्वान्याते
विविद्वान्याते
माधविकान्याते

praśāh 15. 82, ‘looking
at him eagerly with their large eyes.’ Nārāyaṇa says
स्यूदयाम्यां प्रवहिंतिकां।
स्यूदयाम्यां प्रवहिंतिकां।
स्यूदयाम्यां प्रवहिंतिकां।
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स्यूदयाम्यां प्रवहिंतिकां।
स्यूदयाम्यां प्रवहिंतिकां।
Cf. 20. 11, 12—कराव्यं गृहाभस्मण्यं न्यायमि मांदृशी देहिः।...प्रयुक्तव्यासादयां मायायां प्रेयसीदेशाः। Cf. also प्रयुक्त
गृहाभस्मण्यं मा याशामुरा । प्रयुक्तव्यासादयां मायायां प्रेयसीदेशाः।

श्लाकम 2. 31, a pitcher used as a support in swimming.

वाकिकाः 2. 95, a grammatical proposition; the statement of a grammatical problem. See Notes. Cf. Prabhcadintamaṇi—अव पुराणवस्तं पुरि कथितविद्यम् भाषितविकाः पुराणवस्तवायांति
कुमाणिः...छात्रः। वाकिकाः पुराणवस्तवायांति कुमाणिः। p. 121 (Śiṅghe ed. 1933)

फलस्वरी 14. 7, the acquisition of a result; success (पुराणवस्तं हि स्नुभावना या सा पुरस्तवं फलस्वरी पुराणवस्तवायांति।)

Cañḍūpāndita says फलस्वरीपन्यां। फलस्वरी
उक्ते:।

Nārāyana says कर्मसिद्धि:।

फावित (n) 18. 118, condensed juice of the sugar-cane. Occurs in

अपस्ताम्बद्धरमस्तुरा 1. 5. 17. 19.

फाविका, a slice, a piece (सूढ्रयम-मांससम्बिकाक्षम् 16. 82। ताम्बूसम्बिकाक्षम् 20. 82। Occurs in

Yaśastilaka 3. 435—लघुक्रियक्षम्बिकितिमिः परिधितिः।

सब्दुत्तोक्ति रसः; अथर्वार्तालाबुल्फळसम्बिकितिकारम् ibid.

बक्षणी 16. 93, a cow with a full-grown calf (हृद्यिसोवल्कणीपण्यमुदंते)

बहुक कर 19. 13, the sun (बहुकरकरं शत: समाजनं)। The word here

असोबध रात्रिः। The usual sense.

बहुतुम 22. 137, (1) worthless (ह्रतु मुक्ताःतुम्यां तत्त बहु सुनिः); (2) abounding in grass. In the case of the first meaning, the
derivation is बहुतुमासिंधसमतुम्यां तुम्य, तुम्यासमप्ययस्तुम्यां तुम्यण्यात्रि
निवारमिति यात्रा...'किर्मिगयः सुमेधो बहुतुम्या। इति बहुतुम्या।

Nārāyana. Cf Māgha 2. 50—सुभुतुम्याः नरः। For a similar construction see

Haravijaya 45. 55—पौलान्ति किर्मिगयः तुरुत्तातुम्या। इति बहुतुम्या।

Kṣatriya quotes किर्मिगयः कर्मिके; where बहुतुम्या means resembling Makaras.' Alaka quotes

किर्मिगयः सुमेधो बहुतुम्या।

बहुल 4. 63; 21. 124, the dark half of a month (बहुल: खल पकः; बहुल-

पवतितितिमिः).

बालभाव 7. 26, (1) a hairy growth; (2) childishness.

बाल 12. 12, a Kṣatriya.

विद्वीजाः 17. 111, a name of Indra (तेजसेव विद्वीजा; 16. 36 (सिंहतस्तु नानाचाँति

विद्वीजासापि सः)। 5. 78; 5. 24 (विद्वीजसंविकितः। Nārāyana remarks

वेपस्य विद्वीजासापित विद्वीजासापित विद्वीजासापित। येव विद्वीजाः।

योगदानित्तित्वादिद्विजः। Used also in 14. 35.

विद्वीजाः 9. 104, a kind of word play. See Footnote to Trans.

The poet says विद्वीजां विद्वीजां विद्वीजां विद्वीजां। प्रामाण्यविद्वीजां विद्वीजां विद्वीजां।
संसारमात्रे तनोभि संसारसंहरणं यत: \(\|\) Cf. सुन्दरि विन्दुचिके तव नैनुपये बभुव पुण्ये। शाशिवुद्धि वस्त्रविधुतमुद्रितशी सम यत् लवणा लगरया \(\|\) Vidagdhamādhava 4. 48; तस्मातस्यक्षमानन्दक्षमली कामलासन। धिरोविकुट- वियुक्तेण शुभमानांकुलरतां कः \(\|\) Surathotsava 3. 63.

वि (विष) (m and n) 11. 37, a panegyric, in विषदविद्वेद, a reciter of panegyrics (सरददभुवविषदविद्वेदुग्रामणया...गिरा). The word विषदविद्वेद occurs in Vikramāndakavadacarita 7. 65— 

मृगस्वर्गविषयोगितगतिनाला

लस्य वैतालिकः। विषादविद्वेद विषदविद्वेदुर्यशार वन्धोंमेंमीः। Nārāyaṇa explains विषद as 'might' ( क्षण)। Jinarāja and Malli give श्रान्तस्वति and श्रान्तित respectively as equivalents. The word usually means 'a title of honour.' In Saṁkaradigvijaya 4. 78 (अंतःक्रियाःविषद- 

पण्डपण्डण:) विषद is explained by Dhanapati as 'proclamation' विषदप्रणयः। श्रान्तिकरणः घटयाः:)। The word occurs also in the same work (4. 41) in the usual sense. Dhanapati remarks that it is a देशवर्णय. Cf. विषदद नेश्वु श्रीकृष्णांसरसति (Prabhavakacarita, Mahendrasūripрабандha); प्रतिविश्वकृतें सुपकारमहय: 

हुणि- 

क्षण शिरण...हृदयालाल इति विषद विषद 

Prabandhacintāmani; 

हृदयालाल इति विषद विषद 

शक्तिं क्षमार्थां कोडवं लोकस्व विषदवादहुमानः। Viśvanātha's Saugandhikhāharāna.

वामाध्यविल 17. 183, the obeisance of a religious student (स्मिर्ययावतो वेदविषो वामाध्यविलती). See Manu 2. 71— वामाध्यविलसवासे य पा दो 

राखी नये योः। सदा। सहेल हस्ताक्षरे त वि वामाध्यविलः 

स्मृतः \(\|\) The feet of a teacher are to be touched before and after studying the Veda, while the hands are to be kept folded while studying the sacred text. This is known as Brahmān jalī. Cf. Saṁkhasmrī 3. 5—अनुजतस्वगुणाः ततोद्धयवन- 

माचरेत। 

हृद्यः वामाध्यविल पद्वरः गुरौनिवेदणमानमि: 

मभिमथवि 21. 32, one who has only a small measure of devotion (मभिमथविसुरमानककल्यः).

मभिमथवि 18. 137, a river.

भावमु 18. 25, 'daughter of the sun', the Yamunā river.

भावविक 19. 1, pertaining to or originating from the emotions; emotional (भृतिमथमुदक्षिणविभावितमाविक - स्तेनहस्याणमाणा कैतालिकै-
Cf. Māgha 4. 33—ग्रन्थयते सिद्धगणयं सोगतिवादामन्तं कल्माविवर्तितं—Malli explains the word as उड्डीपकः.

नाशदहारकर्त्ता 11. 96, Sarasvati.

मित 2. 74, a portion, a piece (गृहा: श्रवणुमितिनिरुभिभत्य:).

मृगाकम्भु 12. 35, a conch bracelet.

भूवन 21. 64, (1) water; (2) the world.

भूतगल्स 9. 159, truthfully (तद्भिलिमितं भूयं भूतगल्स:....अन्वित्यति स स्वतः-हृदयतत्त्वम्).

भूतपित 4. 55, (1) the sky; (2) Siva. In 11. 18भूतम्यु means Siva.

भूति 21. 160, a supernatural power. The eight well-known Bhūtis of a Yogi are indirectly mentioned in the verse—भोग्येन वद्याग्विता यथा सगरिमहिमंग्रोयिवसंगोज्यतुम्मा, जाभेन्तीविक्षितव विशेषतुम्मां नान्तीश्वलमेष्य। मर्त्यस्वाग्नरं तवस्य शरस्वतर्विश्वायता, भूतिरक्ष्याणो-शक्तिः विदितं स्वप्नदयेन तुम्मम्॥ The Bhūtis are अभिमित, महिमव, गणिमव, शरिमव, शिविम, विशव, प्रकाश्व and कामवसाभिता। See Trans.

Nārāyaṇa explains कामवसाभिता as कामेन सर्वेश्वव्य अभित्वस्मसर्वभावमेयो गति:। Cāṇḍūpanḍita says यत्र काम इत्यय तण्डव अवसाय: अवसायं यत्राणं सवशी सस्त्री सा। तत्र कामवसाभितव्य कमसहित:। गणय भूगी नववेश्वयाव तण्डवसाय:। In certain lists प्राति is substituted for गणमय, and the भूति or भूतिः, as they are called, are also somewhat differently explained. Mārkaṇḍeyapurāṇa 40. 31-33 says सुभाषित सुभाषितो-संस्कृतकं शोभावं लक्षिमान गुण:। महिमाशेषप्रयत्तवः प्राक्तात्त्वभयमवः तवू॥ प्रकाश्वमस्व व्यविविद्विविद्वेश्वरं रायो गतः। विशलवशिमानानाम सामी सामी गुण:॥ वेचच्चस्वायामयम्युः वत्र कामवसाभितता।। Sāmkhya-tattvakāmaudī explains nine Siddhis, both गणमय and प्राति being included (p. 44, Jha's Trans. and Text, 1896). It explains प्रकाश्व as इत्यमिवित, e.g. महाभुमयवज्ति निम्नज्ति च यथायोके; and कामवसाभित्व as सत्यसम्क्षयता, तेन वशवशवं शक्लयो भवति भूतुः तथेव भूतान्वि भवति। The eight Siddhis are referred to in Prabodhacandrodāya 3. 22 and explained in detail in the Candrikā commentary, which, however, omits कामवसाभित्व and includes both गणमय and प्राति.
10. 105, a short description in verse treating of pleasant objects like a flower garden, the spring, the virtues of a lover etc. It is divided into small sections of eight or four lines, called ‘skandhas’. Vidyānātha thus defines भोगवली in his Pratāparudrayāsobhūsāna. He says

The comm. remarks अय/ भोगोपकरणोपवसन्तनायककुणालिवर्णः प्रायेण काल्यामः. This definition is found also in Mandāramaran dadacampū (Kāvyapākaraṇa), and expresses the later Alānikāra view. Hemacandra gives a simpler definition (see below). Jonarāja on Maṅkhaka 6. 55 (अयशोभोगवलीपाठवन्दी) explains the word as उपभोगवर्णः. It is enough to note that the word is generally used in the sense of ‘a poetical compositor on a delightful subject.’ Cf. राजभवनभूमिपु भोगवलीपाठवन्दी Yaśastilaka (chap. 2), wherein the phrase is explained as गीतकार in the comm.; सोकटसुक्लक्रणः भोगवलीपाठवन्दी ibid. (here the expression is explained in the comm. as मुरतकीडावचनप्रमेयः); and भोगवलीपाठिनः ibid. (chap. 3), explained in the comm. as चारणामाट्यः. The testimony of Yaśastilaka points to the existence of a class of men employed by kings to recite भोगवली verses. The word occurs also in Tilakamaṇjari—महत्पाठकस्वयं...भोगवली......; in Viddhaśālabhaṇjikā (Act. 4)—शयू नरेन्द्रविन्दः कप्परकादवय प्रामात्भोगवलिम् (in Prākṛta); in Māgha 5. 67—निवेद्यत्वं कर्तव्यदिशियनुसारोधविजय राज्यम्। वैतालिकः......भोगवली; कलमिदि कस्वयं पदः। Bhogāvali is used in the sense of ‘panegyric’ or ‘hymn’ in Vemabhūpālcarita—अयः (चिरिक्तम्) पुनरपदनामभोगवली वैदः। and in Rāghavapāṇḍaviya 1. 6—स व: करोदु विद्वानं बारं किरणानि। मद्वारितितिवर्णभोगवलितिवालिमि। Cf. Ahirbudhnyasaṁhitā (Adyar ed.) 29. 65, 66—

15. अपदान=अवदान.
Here the reading भोगवली is a mistake. The variant तथापदान-चरितमहोगवली is, I think, the correct reading. तथा refers to Viśṇu, and भोगवली here means स्तव. Hemacandra says नमः स्तुतिनामस्य अन्यो भोगवली भक्तेऽऽ, and remarks भोगः सुखं तदेतत्त्वाय, भोगः स्तुतः, ततामावली भोगवली.

Bhogāvali verses or panegyrics were recited on the battlefield by way of encouraging the soldiers. Cf. Haravijaya 44. 59—आहासतारिथिन्यं परस्थां ते भोगवलीभिरपविचित्रनामचेव। The comm. says भोगवली बन्दिनां पाठः.

भोजकुल 16. 48, the dynasty of the Bhojas who ruled over the country of Vidarbha or Berar. See Bhandarkar—Early History of the Deccan, p. 20 (Third ed.). In our poem Damayanti's brother Dama is called भोजकुलाः द्वर्का.

भमणी 3. 19, same as भमण (विमे: कदाचित्व भमणीलयासे).

भमरित 2. 103, turned blue (यदिरिविमलिनीवेदसर्वाभमरितम्: शुचिलोच-वलवलि:).

महामृग्याच 22. 140, a name of Śiva. Lit. Hunter of the Sacrifice Deer, the reference being to the story of Śiva cutting off the head of Dakṣa's Sacrifice when it attempted to flee in the form of a deer. Cf. Naśadha 4. 67—महामृग्य यथा दृव्यं चिरं।. See also under चारागम. महामृग्याच occurs among the names of Śiva in the Mahābhārata, Sāntiparva 290. 159 (Kumbhakonam ed.) and in Brahmapurāṇa 40. 78.

मणिक (m) 7. 75, a jar. In 22. 146 मणिक and चपक ‘a cup' are used. Cāndupaṇḍita remarks—चपकं भास्यालम्। मणिके हि उद्दोक्दमायष्ठ लेटिका भवति.

मणिमाण्ड 19. 18, the name of a mountain where rock salt is found (मणिमाण्डमूपभरभिभिलालेहायायाद्यास्य: ).
16. 107, a kind of thin cake. Apte refers to Marathi मण्डक. Kāśīkhaṇḍa refers to Maṇḍakas mixed with mango juice—सच्चिदारमण्डकः; (80. 49 of Uttarārdha). Jñānārdana Tantra refers to Maṇḍakas seasoned with sugar and 'wrapped in birch bark' (?)—सच्चिदारमण्डकः: प्रिये। शक्तिरोक्षिता। देवि तुपुं सुग्रोडङ्कः तथा॥ 5. 20. Abhayatilaka on Dvīśrayakāvya 3. 140 explains मण्डक as पोलिका.

11. 62, a churning-stick (मण्डा नमः).

9. 113, maddening, in मद्दिर (voc.). Nārāyaṇa says मद्दिर इति मद्दिरे उन्नादनंके अक्षणि यस्मातःसंयुक्तं मद्दिराष्टि. Narahari says मद्धति धम्मायतः इति मद्दिरे etc. Nārāyaṇa further says मद्दिर श्लोक 'इति मद्दिर—' इलायनीतिपदिकः किष्टप्रयः। रामायणे—‘नारें मद्दिरलोचनः’ इति. Malli in his gloss on Raghu 8. 68 also refers to the Rāmāyaṇa passage and says मायावाण्यामिति मद्दिरे अक्षणि यस्मातः. It should, however, be noted that मद्दिर is the technical name of a kind of mildly frenzied look, of which the following definition occurs in Nāṭyašāstra (K. S. S.) 8. 79—व्यवृत्तीमानमन्न्या सा शामान्तावित्ताविोऽनपरन्ते। इतिभक्षितिपापः मद्दिरा तरसी मद्दिर॥ This verse is quoted anonymously by Alaka in his gloss on Haravijaya 26. 44 in connection with the expression मद्दिरेः. Appaya- dīkṣita in his comm. on Yādavāḥhyadaya 10. 31 (मद्दिरेः) quotes the above verse thus—व्यवृत्तीमानमन्न्ये च शामान्तावित्ताविोऽनपरन्ते। इतिभक्षितिपापः मद्दिरे तरसी मद्दिर॥ and says मद्दिराणि मन्दीरवति- इत्यदुक्तवाणिर्माणिर्वासां ताः। The word मद्दिर, though it literally means 'maddening' or 'frenzied', thus refers to rolling and graceful eyes, and denotes, like मुकुट etc., a particular look described in the Nāṭyaśāstra. The expression मद्दिरे, however, often means simply 'fair-eyed'. Cāṇḍūpanḍita says मद्दिराष्टि निर्मोऽनवेदे। The expression मद्दिरेः (f) occurs in Viddha- śālabhaṅgikā 1. 17.

14. 84, mental concentration. Nārāyaṇa remarks मनस ऐकाकास्यकर्तन् मनस्कारः। विचारास्यवेयं विचारभिस्तिस्विभेदः। ‘विचारसोयं मनस्कारः’ हि। अत: श्रोवस्तम—इति सल्लम। The word means here 'resolution', 'will' (मन्समनस्कारलयोज्यमेव)। Cf. निर्मोऽनवेदोप-


The Mandeha demons are supposed to attack the rising Sun who overcomes them with the help of the palmfuls of water offered by worshippers and consecrated with the Gayatri formula. The story of the Mandehas is given in Taittiriya Aranyaka 2.2. The line may be compared with the statement in the Aranyaka—Gāyatrīyāmāṁśamāṁśarājatām abhavedābhavābhavena kāśikhanḍa (Pūrvardha) 35.152-3 says gāyatrī śirasa hi naḥ mahāyānātāṃśamāṁśarājatām. The word mānḍeha in the Aranyaka is glossed as a red fruit with black seeds. Cāṇḍūpanḍita gives फलम् as an equivalent. Nārāyaṇa says महाकाळस्य ऐतिहासिकः: and refers to a custom of hanging this fruit on the door of a house to ward off evil spirits.
The poet says: The poet says the Mahākālaḥ सङ्गीतः प्रलोकितः प्राशितः: सानुनि मानविन्धम्॥ भिजय तस्येव श्रयिताताथिजानि जनानामितमां तमासस॥

Mahāyāṇī 15. 89, the name of a festival (ताभिरिष्टसत एव शान पविन महायाणैः मन्नहे कदरम्व: पुष्पोतम: परिवत: प्रासमधवणं हल:).

Sriharṣa refers to the idol of Puruṣottama, 'going in the streets, occupying a platform, during the Mahājyaiṣṭhi festival'.
The festival in question is described in Brāhmaṇa (chap. 65) and Skandapurāṇa (Utkalakhaṇḍa, chap. 29, 31, 32), and mentioned in Padmapurāṇa (Kriyāyogasāra 18. 35). It is stated that on the Mahājyaiṣṭhi or the Full Moon day of the month of Jyeṣṭha, the idols of Kṛṣṇa, Subhadrā and Balārāma are placed on a gaily decorated platform (नव), overhung with a canopy; and bathed with perfumed water drawn from a sacred well. The idols are carried overnight to the well 'with royal pomp' (राजवर्ण परिवर्ते); and the ceremony of bath takes place in the morning to the accompaniment of music and hymns, after which the holy images are led out in procession towards the south. According to Skandapurāṇa, a mantra called सुभ्रुतवख्या is used in connection with the bathing ceremony, while Brāhmaṇa gives the text of a long hymn in prose beginning with ज्योत ज्योत कोक्षान भक्तश्रुक. The whole ceremony is commonly known as ज्योति, and takes place in Puruṣottamakṣetra (Puri).

Great religious merit is said to accrue to those who witness the ceremony of bath or the southward procession,

16. सुभ्रुतवख्यातं मठरयं पुष्पोलमसम्।
हट्टा निरमयं यज्ञेन यात्ति नास्त्रूतं संवेद्यं॥

Brahmapurāṇa 65. 58

राजादर्शनम् पुष्पं समर्थं कस्मते स स:॥

राजां सुशीरि व: प्रवेभद्वजनते दक्षाणङ्गसम्॥

Skandapurāṇa (Utkalakhaṇḍa) 32. 9.

Cf. the following verse quoted by Nārāyaṇa—
दोलायद्तु मोहिन्देन समर्थं मधुकुलनम्।
रविष्या ब्राह्मणं द्यु युज्यन्ति न विषते॥

The festival is nowadays called Snānayātrā, the idols of Jagannātha, Bala-
it is the latter event which the poet has in his mind. While explaining this verse, Nārāyaṇa says that there are separate platforms for Kṛṣṇa, Balarāma and Subhadrā, and Kṛṣṇa occupies the first one. But the abovementioned Purāṇas speak of one platform only.

Jinarāja reads mahaṣṭṛi for mahaṣṭṛi and remarks that the former is the usual form of the word. He says mahaṣṭri are sabe pataṇṭi bṛjāṅgaṅa in purva. Pulkṣetu in gateva pātē drṣṭe. Māsanaṃpāi mahaṣṭri hareva vādantā. Nārāyaṇa says mahaṣṭri tā mahaṣṭri mahākūṭa bījāṅgaṅa. Laksanaṇaṇa lokaḥ, kṛṣṇaṇaḥ vā pātē pūrvaṃ vā. Dṛṣṭi purvaṃ vā. Mahāyaśī puts the following definition of the Mahāyaśīḥ day—ḥenē guḥ: bhrārī tavā prajāpanaṃ rāghita. Purīṃa mahaṣṭri purīṃa sa mahāyaśīḥ bījāṅgaṅa. Agnipūraṇa 121. 63. There is a reference to the Mahāyaśīḥ day in Vīdagghadhava 2. 28—mam rathā nirantarā śaktipratīpattīyam. Mahāyaśīḥ saḥstaḥ pravāhā śaitānāṃśvavam. The comm. remarks anyāpurīṃaṃ prativṛtti tattvāt sātmukha karmāyādenaḥkārāṃ śṛḍhābhaṅgaḥ mahāyaśīḥ. Kriyāt: pārthajete.


mahaṇaṭ 17. 203, a Vedic rite which involves amorous relations between a religious student and a whore (kṛtā mahaṇaṭe pāṇyaḥ brahmaśākhyā-रिरतम). The Mahāvrata takes place at the winter solstice at the end of the Gavāmayana sacrifice which lasted for a year. The sacrificers were required to observe the vow of chastity throughout this period, and the Mahāvrata is supposed to restore the power to return to the householder’s life. For this purpose a whore and a Brahmacārin of Magadha are brought together on the sacrificial altar. See Taittirīyasāṁhitā (Anandaśrama ed.) 7. 5. 9. This and a further custom of the same type associated with the Mahāvrata are regarded as calculated

rāma and Subhadrā being placed on a platform in an open space within the precinct of the famous temple, for the ceremonial bath in the presence of thousands of pilgrims.
'to promote human fruitfulness'; and the Mahāvrata itself, in which Agni and the sun are formally worshipped by the sacrificer, is believed to be 'an attempt to stimulate the sun at the winter solstice both by worship and by magic'. Keith—The Vedic Mahāvrata in Transactions of the Third International Congress for the History of Religions, Vol. II, p. 49.

माणवक 7. 66, (1) a boy; (2) a kind of pearlstring.

माधुकरी 7. 104 (पञ्चविद्यार्थिकरे रूपायित्वाभिभा भुजुर्गरोभासा ) a form of begging practised by a religious mendicant restricting himself to three, five or seven households. The word occurs also in the form माधुकर. Cf. मन्त्रविद्यार्थिकरे यहैंभीत्र, सत पवमान। मधुकरदारधें शुद्ध माधुकरमिति स्पुतम्॥ Uṣanas quoted by Mādhavācāryā on Parāśara (chap. 2). Bhāgavata 11. 8. 9 says स्तोक्त स्तोक्त अतेद्र रायं देखो बालता। युधानन्दसमन्तित्वत् शृंगती माधुकरी मुनि:॥ Mādhukari is so called because it resembles the gathering of honey by bees in small quantities. Śṛṅgārasvāmin’s explanation of the word in his gloss on the above verse seems to be irrelevant. He says श्रा मधुकरी विशिष्टस्मेनेमेमेंकस्मिन्वै वेज वसन अलसवसये मुखियो तामिन बर्थते एवं मुनिरिषि श्रण्डोमेमेंकस्मेव यह-माधितस्माहेव बर्थत इति.

मायाजल 10. 93, lit. artificial water, (1) a kind of artificial colouring or paint applied to jewels. Acc. to Nārāyaṇa, it is called also पाणिपद (नवम्बल्यार्थवाणिपदसंक्षकमायाजलप्रवेषणः...). (2) Acc. to Jinarāja, it is a layer of gold (स्वर्णपुटिका) applied to the bottom of jewels. (3) Acc. to Cāṇḍūpanḍita and Vidyādhara, it is a kind of lotion for polishing cloths. See Notes. The first explanation is the most appropriate. The presence of मायाजल on jewels is described in the verse as a defect; it seems to have been used as a make-believe.

मादुर 1. 94, a Bilva fruit (मादुरशतं पचेशिकम्).

मिशिकांल् 19. 35, the moon (राशीमुच्च मिशिकांलचं).

मीमांसादेशल 17. 61, in मीमांसादेशलप्रजाः, ‘those whose intellect is fattened on the Mimāṃsā philosophy’; a term of ridicule.
‘fat with Mīmāṁsā’ is a satirical expression meaning ‘dull’, ‘fat-witted’, ‘thick-headed’. Cf. अहो मन्दर्मण्डलम् मीमांसकांहृति किल्लुमल... मीमांसकांसिद्ध सैत् कष्ठिन्यं प्रमाणवति II Āgama-prāmāṇya of Yāmunācārya (Lazarus, p. 20).

5. 120, silence.

5. 119, a cloud (सुदरस्थितिन्द्रम्).

5. 51, in sarasvṛt (सारस्वति). ति सुदरस्थितिकालिक विशेषगतविषये. It is a small tree with large butterfly-shaped flowers with white petals.

4. 105, दुष्पानल, a smouldering fire. पद्मभाविन मुद्रंगिरविनिकदकारि मयाकारि विश्वामिरिकारि. विभां मुद्रंगिरविनिकदकारि 3. 23; बिनिमित्तमुद्रंगिरविनिकदकारि नु-तथा-वर्ण-प्राकारु...हि नदुः Yaśastilaka (chap. 1).

22. 58, silence (केवल तत्र प्रेयति मुद्रंगिरु).

11. 86, mud (in a commendatory sense) (आम्बुनें जगति विश्रातिक निमति तुष्णा). ‘युद्धलिकर्’ ‘सती प्रवेणवायम्’. Cf. Dvisandhānakāvyā 3. 7—युद्धलिकर्मवहरे..."

7. 31, the banana plant (सब्रंवत्तत्त द्वारे रौला मोचालावणं पवेश-पातनायम्). Cf. Mukundānanda Bhāna—सब्रंवत्तत्तत्त्वा रौला मोचालानुवा बाणा सब्रंवत्तत्त्वा मोहशोभस्यसि. The form मोह occurs in Bālarāmāyaṇa 5. 48—प्रमोह्या मोहपाक्षिक्ति..."

21. 7, lit. Yakṣa mud, a kind of fragrant paste. Nala's body is rubbed with Yakṣa paste before he takes his bath (Yakṣa पश्चात्मकम् यक्षे सिद्धताम्). According to Dhanvantariya Nighantu and Rājanighantu, the ingredients of Yakṣakardana are saffron, aloe wood (Aguru), camphor, musk and sandal. 17 Nārāyaṇa's quotation from Garuḍapurāṇa is to the same effect, except that

17. Rājanighantu states that Yakṣakardana is used exclusively by worshippers of Śiva (शिश्नूर्जनपरिक्षोवर). The statement need not be taken literally.
it substitutes Kakkola for saffron. Skandapurāṇa (Kāśi-khaṇḍa 80. 44—46) says that the paste is liked by all the gods, and gives the following recipe for its preparation: two parts of musk, two parts of saffron, three parts of sandal, and one of camphor. The idol of the Devī is to be smeared with Yakṣakardama. In Devīpurāṇa (31. 5) we read that the chariot in which the Devī is led out in procession is to be worshipped with various flowers, Yakṣakardama, and sandal. Agnipurāṇa (75. 50) prescribes Homa or oblations of Yakṣakardama in the fire in connection with the ritual of Śiva worship. Prāṇatosinī Tantra (5. 3) gives a quotation from a Matsyasūkta, according to which a kind of incense prepared from Yakṣa paste (यक्षदमक्ष) should be used in the worship of a Śivaliṅga. Padmapurāṇa (Kriyā-yogasāra 12. 8) tells us that he who applies the fragrant Yakṣa paste to the idol of Hari in the summer attains salvation. We hear of Yakṣakardama being used in Jaina ritual also. We find in Someśvara's Kirtikaumudi (9. 23) that the Kapardi-yakṣa, a Jaina idol with the head of a bull, is smeared with the Yakṣa paste. The paste was used also for various secular purposes, of which the reference in our poem is an example. We learn from Nalacampū that it was customary to wash the floor of a palace with water mixed with Yakṣakardama, and the same work describes the walls of a recreation hall as being sprayed with Yakṣakardama. Yaśastilaka likewise describes the walls of a palace chamber as being decorated

18. The Yakṣa incense mentioned in Dhanvantariya Nighantu (3. 121) is different (वाक्ष्याः प्रतिवर्णित: यक्षक्षोव्यस्मिनवल्लम). An incense called यक्षाः is described in a citation from Bhavisyapurāṇa in Kṛtyakalpataru (Vrata-kanda), p. 6 (G.O.S.).

19. यक्षक्षाः ततौ कपर्दिनयास्य यक्षोपपौद्भिल्य।

20. यक्षक्षाञ्चमृदिकतस्माणस्मिनतः यक्षकर्मकः।... chap. 7.

21. यक्षक्षाञ्चमृदिकतस्माणस्मिनतः यक्षकर्मकः।... अपाराद्विनोभवणीयं, chap. 7.
with pieces of camphor smeared with Yakṣakardama. 22 On festive occasions it seems to have been the practice to strew Yakṣakardama powder over the streets. 23 The Yakṣa paste was frequently used for personal decoration. We find in Skandapurāṇa 24 that it is an item in the adornment of Viṣṇu on the eve of his marriage. The same work describes Lakṣmī as having her body smeared with the Yakṣa paste. 25 A similar reference is found in Mahānātaka which incidentally enumerates the ingredients of Yakṣakardama. 26 Śeṣakṛṣṇa in his Kaṁsavadha speaks of Yakṣakardama powder as being used as beauty paint. 27

यन्त्र  (n) 10. 6; 22. 87, (here) a device for extracting oil from mustard and sesame seeds. Cāṇḍīpaṇḍita says यन्त्रे तिलपीडन-कम्. Nārāyaṇa says यन्त्रे निष्पीडनकम्. In 22. 150 यन्त्र means ‘a boring instrument’.

यमक 10. 24, the well-known device of repeating words similar in sound but different in sense; (here) duplicate, extremely similar (नर्हप्रेमकर्मविषयः).

यागेश्वर 12. 38, a certain crystal phallus of Śiva. See Notes. The word is spelt also यागेश्वर in the manuscripts as well as in Nārāyaṇa’s commentary. The word occurs in the form यागेश्वर in Pūrṇabhadra’s Panchatantra (ed. Hertel) where it is wrongly explained by the editor as meaning ‘gold.’ See Dr. Venkata-

22. यलक्षेममलचित्कूर्दमरुरितजातकूपभिनिति...... (G.S.O.).
23. Cf. तत्र च बसालोलथवती ...... (G.S.O.).
24. Viṣṇukhaṇḍa, 8. 5 of Veṇkataśācalamāhātmya.
25. यलक्षेममगुरुत्वात्तत्त्वं कस्ताक्षरस्य. (Ibid. 9. 102).
26. विद्यमानक्या (मिनीमात्मीनी) रसायनसन्तपत्य ज्ञानगुणमुख्य मिश्रभारतार्थिताश्री-विद्यमानक्या परमगुणमदुकुमलमोक्षसपुत्यक्षदेशविद्वात्तिविघण्यकुमुदवृक्ष-परिमोक्षारि. (Act 4).
27. उम्म्हांमि दिश्वन्महात्मलभें जलक्षेममथोद्म. Act 5.
subbia's Note in the Indian Hist. Quarterly, June, 1929. As I have pointed out in a supplementary Note in the same journal (March, 1931), the word is found in the form जागिर in Skandapurāṇa where it refers to 'a Śivalinga made of stone'—
तत्र जागिरं हिमत्य विविषितस्याम्। बल्लादुपलेघां तद्वर्णवारिकिल्लतिम्॥
(Māheśvarakhaṇḍa, 11. 6 of Kumārikākhaṇḍa). Yāgesvara is described in Naiṣadha as a water deity lying invisible in the waters (जन्म बाहिर्य इस्तेतरो, वस्यासी जन्तुदेवता स्तृतकमूर्तिति यागेश्वर:).
It may be noted in this connection that Yāgesvara is not the only form of Śiva to be associated with the waters. In Maṅkhaka's Śrikanṭhacarita (3. 14) there is a reference to the wooden Kaptaśevara Śiva, who is described as 'sleeping' in the midst of waters (स्थित: काष्ठमयं जले स्पर्शस्युद्गमये हृदि स्थित:).
See also Rājānaka Jayaratha's Haracaritacintāmani, chap. 14. Jñānārṇava Tantra (20. 18) also refers to a Śivalinga abiding in the waters (स्थितः मूर्तियज्ञं वा जलस्थितं)। Łingapurāṇa (18. 6 of Pūrvārdha) refers to a 'watery phallus' (हृदंशिवम् हृदाय वारिशिवम् बास्मये। शिवाय शिबशिवम्...॥); and in another verse describes Śiva as being in the midst of waters (सस्यितायां बास्मानं म सिये 18. 11). A similar reference is found in Brahmapurāṇa—स्विनयशच्यविश्वम् युगमान्तं नमो नमः 37. 6. Łingapurāṇa further describes the installation of a Śivalinga in the midst of waters with Viṣṇu in the form of a boar under the phallus, and the figure of Brahma with folded hands on one side.28 It is probable that the Yāgesvara-liṅga was likewise installed amidst waters, and being made of crystal, was invisible as described in Śrīharśa's verse. There are, however, other references to the Liṅga which do not mention these characteristics. The Jāgesvara (sic) Liṅga is mentioned as

28. विश्व सरस्वत्वेश्वर शिवस्याधस्वत्वेश्वरम्॥
बल्लादुपलेघा तस्म हृदायशिवम् मिथितम्॥
मথे शिवम् महाशेरों महामाथिः व स्तृतितम्॥
हृदाय भक्तम् प्रतिद्वाय विषवस्युद्गमाण्यात्॥

End of chap. 76 of Pūrvabhāga.
being installed in a brick temple of Śiva at Camatkārapura, which seems to be in Ānarta (Saurāṣṭra or Kathiawar), in Skandapurāṇa, Nāgarakhaṇḍa, chap. 271, verse 272. Another verse (214) refers to it as being swayed in a swing. A Jāgeśvara Tīrtha is mentioned in the same Khanda (chap. 108 and 109). It may also be noted that while the name Jāgeśvara is extremely rare, references to crystal Śivaliṅgas frequently occur in the Purāṇas, and are found even in Kavya literature. A crystal phallus of Śiva is mentioned in Vāsavadattā, Daśakumāracarita (1. 2), and Navasāhasāṅkacarita (18. 51). Liṅgapurāṇa (chap. 81 of Pūrvabhāga) mentions various Śivaliṅgas made of gold, silver, diverse gems, copper, wood and the like, and says that a crystal phallus is to be worshipped in the month of Phālguna.

The word गङ्गेश्वर means literally ‘the lord of sacrifices’, and it is noteworthy that गङ्गेश्वर which means the same thing is an epithet of Śiva. It is true that this epithet is applied also to Viṣṇu, but there are Śaiva texts which emphasise Śiva’s suzerainty over sacrifices. Śrikanṭhabhāṣya, for instance says—यथगते हि सच्चिदेश्वरायत: परमेश्वर:………‘मथपति नेवपति रंगेर इति……’ ‘उ भो राजनमथ्वर्ष रघुम’ । हर्षविदु । एतंमुका स्मिति-राणि परमेश्वरस्व सच्चिदेश्वरस्य वदति……(3. 2. 38).

वातिक 7. 56, something obtained by begging. It is a Smṛti term signifying clothing or ornaments borrowed from others for wearing on a festive occasion. The poet has this meaning in view—अस्या मुलधीप्रतिविचित्रबल्केव जला ततात्मुकराघु मित्रात्। अस्यचरे चतः खुल पद्मनन्दी विभूषणं वातिकों कहलाति॥ Mitāksarā on Yajñavalkya 2. 67 says—विवाहागुलमहे वातालकारादि वातिकानाति वातिकम्। Cf. वातिकमण्डलमिव छन्दाद्वृत्तिः परिजन: Yaśastilaka (chap. 4).

शृंग 19. 22, separated (लघूवहृदयान्तिः)। Nārāyaṇa says ‘शुल्कश्राण्याश्राणो’ कः। Cf. Taittiriyaśamhitā 1. 7. 13—इन्हे यह स्वयं आरामिदावे: सत्यकुण्डले: Sāyaṇa explains गुणोद्व अस्पुष्कृतेषु.

29. स्फाटिकविश्वासमिव गगनमहातपसस्य……भगवानुप्सतिःहृद्गाम.
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17. 61, a cloth wrapped round the sacrificial post in certain rites. The usual form of the word is युंगव्यर्गन, हल्ल being explained as 'a measure of length', 'a cubit.' See Notes and Extracts. Somanātha in his comm. on Śāstradiptaka 1. 3. 3. 4 says युग्मप्क्षा युग्मपरिमाणवांदम क्षुद्धि भवद्धपारः.

17. 2. 78, a cloth worn during meditation (भित्रस्थानविविधयोगपारः). The word occurs also in 11. 18. It is used in Kādambari (Pūrvabhaṅga)—एकात्मकलम्बित्योगपरिमाणाम...युग्मप्क्षा. Sūtasamhitā (Jñānayogakhaṇḍa) 6. 9 says युग्मप्क्षा वस्तिम्वं मृत्युनिर्देशी हृद्यावणिकम्। सवाजीनीद्रादन तद्निर्मण्युधि वैच्यासरेना। (in connection with the custom of religious mendicants).

योग्या 3. 117, practice (योग्या कप्याप्ते न युग्मा युग्मप्क्षा). Cf. विप्रयुग्मविविधात्मकमेश्वरे- विशेषेन विशिष्यति योग्याम्। Maṅkha 11. 12.

यौवत, a multitude of young women. दिशोरि यौवतैः 2. 41; युग्मपात्त मालिमाला 11. 90; बौरयौवत मालिमाला 11. 35; यौवतविविधयोगोद्भवः 16. 109.

राजनीत 12. 67, see under रोहण.

रसायन 1. 89; 2. 66, the mango tree. रसायनम् 3. 46, a mango grove.

राजसायत: 7. 46, the four frontal teeth (राजस्य ह्रणमिहर राजसायत:). Trikāṇḍāsēṣa says राजसायताद्वृत्त द्रवारू द्रवारूं पुर्णप्रत्यक्ता। Cf. Śrīgāradhanadaśatakā (verse 67) —राजस्य ह्रणमिहर राजसायताद्वृत्त द्रवारूं पुर्ण (Kāvyамन्त, Part XIII).

राजनिक 16. 73, black mustard. Nārāyaṇa remarks—‘राजी’ इति काण्यकुलमाणाणाम्.

रामाय 17. 187, a bamboo staff (वतिवस्थायिस्तान रामायाय मध्ये). See Notes.

रीढा 17. 111, contempt, disrespect (गृहोद्विकाशेः); 17. 128 (हृदाकोः).

रुपक 18. 12, a statue. From रूप. The meaning of the word has been discussed in I.A. (1913, p. 27). There is, however, no doubt that रूप very often means a ‘statue’. Kathāsaritsāgara distinguishes between a रूपकम् and a चित्रकम्—
Cf. शालभिविक्खण्डकर्तनरामायनवानन्दकर्तरामायनकर्त...पाराष्ट्र: Upamitibhava-prapañcā kathā, p. 55; सुदाहवत्व कृष्णमित्रणय इbid., p. 123. The word occurs also in Naisadha 2. 83 where it may have the same meaning, though differently explained by the commentators. The form रुप in the sense of 'an image' is found in Tilakamaṇjarī—उमयतो शिष्मितिमालाकर्तीतिलीलकम्.......कुसुमचारावसम्. The word is used thrice in Udayasundarikathā—उक्तीकारिविज्ञातिज्ञातालयणयोग्योभावालयनतंतमण्ड्ये; दारशाधोषोभाय्यकमालं; समतालाडितिभिन्मनेनस्वस्यापि रुपकाणि.

रोप, an arrow (रोपविष्णु 4. 87; चारोधि: 8. 105).

रोहण 5. 125; 12. 90 (मणिरोहण विवेच्य रोहण:) a legendary mountain located in Ceylon and supposed to produce jewels at the rumbling of clouds for the benefit of all comers. It is referred to as रोहण in 12. 67. See also विद्वृत्रि. The Rohaṇa mountain is mentioned in Vāsavadatta—रोहणिरं सकल्पायुरार्जायसम्भवसः; in Udayasundarikathā—निदिश्वभुमायुपुरिःश्चित्युपणस्य वितामिति रोहणेषु न मणिविकादन्तनासमन्याय भुजवजनोमन्याय रोहणसेतुः....कि नाम न शुभायमि .......रथसंबंधम् p. 56; in Bālārāmāyaṇa 10. 49—जनव शायुधायुतुति-मैणिपुर्देशरोहणः। नाममयाबिछुढ़ीप्रसुतोत्तुतित्वमिति सागरः॥ and other passages; in Upamitibhavaprāpañcā kathā, p. 865—क्षमिमि रोहण गवातपततलतमुक्ते: and in Abhinanda's Rāmacarita 24. 26—विभिन्नकणः कोडसी सति रावणरोहणे.

रोहित 7. 76, (1) red, rosy; (2) a rainbow appearing in a straight form (रोहित रोहितभो:)।

वक्षण 10. 81, see under उदेश्य.

लामक (२), 15. 90, a surety, security, bail. Used also in 16. 61 (तत्ताधिक्षम)।

लक्षित 18. 64 (used as a noun), a bashful act (संभविकिरणमभिविन्यासःलक्षितं).

वराहयज्ञक 7. 97, a kind of embrace by women (अभि भ्रमणिनिराश्खताः वायो वराहयज्ञकवनायम्).

“उपचितं दिवं काला सुविवेचयते यदि। तब्धीति हृदं कामातुभवेदिभि: ||” quoted by Nārāyaṇa.

ललितका 15. 33, a gold chain worn across the forehead (ललितकास-(भिन्न चुर्णकुन्तला: ललित+कर्) by ‘कर्णललितात्तकल्कारे’ Vaijayantī (and not Halāyudha, as stated by Nārāyaṇa) gives पत्रपाया as an equivalent. Hemacandra does the same. Acc. to Halāyudha, ललितका is an ornamental line painted on the forehead (रबिता ललितपेक्ष ललितका किपते रेखा), but this meaning is not applicable here. The word is used in Āryāsaptaśati in the same sense as in Naiṣadha—सुमुदु ललितवेशितललितके (verse 529).

लवणयति 19. 18, desire to have salt (सुर्गमः:......लवणयति).

ललित्क (v. r ललित्क) 22. 53, a top (बाँधन नकश्यमनुष रूपं ललित्क)ललित्क-मिवेन्दुस्वगमम्). See Notes for the variant. Nārāyaṇa remarks हिम्बः ललितविभि व गौड़देवभाषायाः श्रमरस्य संज्ञा। महाराष्ट्रभाषायाः कान्य-कुल्मभाषायाः व ‘भवरा’ हिति संज्ञा। Iśānadeva says गौड़देवे श्रमरस्य ‘ललित्क’ हिति नाम. Cf. the Bengali word লালিত, a top; Assamese লালু। The word ললিত্ক used in Brhatkathāmaṇjāri 9. 2. 55 (also ললিত্ক in 9. 1. 648) seems to be a corruption of ললিত্ক—পियालशादिकिनीতুলক ললিত্রমণ्डलক्. (ললিত is a kind of drum generally used by the Kāpālikas). The word ললিত্ক seems to have been corrupted into ললিত্ক, whence ললিত্ব and লালিত followed.

लालितिक 10. 115, having a secondary significance (सामान्यत: चुर्णकुन्तलेष्वर: भूम्या विव: स्वरूप लालितिक: श्राहः). See Notes.

लिहितपथित 19. 36, written and read about; described; known लिहितपथिता राणो दारा: कविकक्रिताम् श्रवणा भुन्त भुन्तकपायथा:।) Cf. Anargharāgaha 1. 31—हृदाकृया मिहितपथिता स्वयंपुत्रपौंडलिकापव:—प्रकार्मिकापायथे हि व्रतः। Rucipati remarks that it is a popular expression (सौकोजिजितविनम्)
13. 49, (used in plural) gods. Cf. देवध्रुव 22. 118; देवध्रुवको विविध.
11. 56.

बंट 16. 107, a fried ball of pulse, a kind of dainty. Cf. श्रीराज्य 16. 98, a बंट of this kind cooked in milk. Nārāyaṇa says श्रीराज्ये: 

dhunam-balinsāma-prāptetāntakāhyeva:. The word occurs in Kāśikāṇḍa 80. 49 (Uttarārdha)—वेदिका बटकाश्च वायुसब सकर्मवः; in Jñānārṇava Tantra 5. 19—बंटक: कुष्ठमाफार: पावसं हेमसिनिभ; and in Dvīśrayakāvyā of Hemacandra 3. 141-माफाण प्रतिसिने वेदिको बटकानि बिनेचित्यम.

बटी 7. 79, a small cowrie, an insignificant amount. "जाते बटीमायुष्णा न काल्पुर्ण," not worth even a cowrie. Nārāyaṇa remarks "बट: द्विदेव त्योममे " इति विषः: | "श्री स्वात कालिन्युयुष्णाल्पिबिविन्नाश्च वद्य: " हृदम-सिङ्गलपवनात्रक्ष्यो बटी बटी. In 2. 88 and 3. 88 बराहिलिका is used in the sense of a cowrie. There is a बराहिलिकासमीत्र in which any food bought at a price of three cowries should be taken. See citation from Bhaviṣyatpurāṇa in Kṛtyakalpataru (Vṛata-kāṇḍa), p. 184 (G.O.S.). The form बराह (m) occurs in Naiṣadhya 22. 13.

बतिमन् 3. 55, childishness (विद्व चापल बतिममपत्त्ववच). Nārāyaṇa says वसस्य बालस्य भावो बतिमाम बालवृम.

बाराह 19. 24, a speaker, in पराश्ववृत्त , a slanderer. Amara says वरो बाराहदेव बचा.

बरटा 1. 135, the female of a swan (वरटा तपस्थि मः). The word is used in Kāśikāṇḍa 3. 68 (Pūrvārdha)—कर्ष्णवमाण बरटा खच्छन्तुपुरखोलितिमि: | हंस्य कामयमाणे तु बाराहेष पश्चादाने: II बरण (m) 2. 86, a wall.

बरसति 17. 119, choose (भैमी बरसा साबरद्वरम्).

बरवं 16. 55, the members of the bridegroom's party in a marriage.

बराहठ 7. 18; 11, 110, the seed-pod of a lotus flower.

बराहठस्त्र 16. 111, 117, the king of Vidarbha or Berar The variant बराहठस्त्र is found in some commentaries.
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कर्णपित 10. 65, accumulation (दशत स्थवरं दुहितिवर्णांभि:).  
वर्षकित 19. 54, a carpenter (वर्षाकिता दिव:).

वर्षमानक (m) 2. 26, an earthen vessel. See under नीराजन.

वर्षीपात 16. 100, 'hailstone', a kind of sweetmeat ball (वर्षीपातमाणिक्यावली).

Vidyādhara remarks खण्डरितां गोलकः कपरिवारिता मशब्बिजितः  
वर्षीपात: कथने.  
Iśānadeva says वर्षीपात विरसोऽयः खण्डानिमित्त: त एव  
गोलकः:  
Jinarāja remarks वर्षीपात वर्षकोति बाह्यं प्रसिद्धः. See also  
under चक्रकः.

वल्ला 3. 118, moving turning; (here) making (e.g. of pictorial  
designs), same as रवच, 'पञ्चावलीमावल्ला'. Cf.  
Brahmavaivarta-  
tapuraṇa (Janmakhanda) 28. 96—पञ्चवली मवल्ला चक्कर ह  
and Yogavāsiṣṭha (Utpattiparakarana 28. 39; 34. 25)—पम्मभक्कला.  
The word is used in the sense of "movement" in Haravijāya  
2. 31—चन्द्रचन्द्राकाशः; वल्लालक्ष्मदन:; ibid. 3. 47. Cf.  
देवश्रीक्रस्मवल्ला  
in Yogavāsiṣṭha (Utpattiparakarana 48. 79).

बाकुपारीण (बाकपार-स्य) 22. 140, beyond the range of speech (बाकु-  
पारिणशिष्य:).

बातकिन 18. 12, gouty (वछवृतिरोऽयरात्रकी). Cf. Hemacandra's Mahā-  
virasvāministotra—जिन व्याख्यामववस्थे य: स गात्री नाथ विशालाका  
वा (Kāvyamālā, Part 7).

वामदेव्य 17. 194, the name of a Sāma or Vedic chant, the cult of  
which involved promiscuous relations with women (कन्ये त्रिप्र-  
नपाया विकाशी बौध्यय तुधवान:। स ममली तं विभाबवाच वामदेवाभुवादकः॥)  
Nārāyaṇa says वामदेवेन सुभिना हर्ष ब्रह्मासाख्यान रक्षान  
कन्या निधित्त:—'मल्लादिव वामदेवेम  
नाम तथा महाबिधाया अन्नापतिकामः....'वामदेवायोगासने सवः: विशिष्य: उपसीतिन्ति  
इति श्रुतिः। 'हर्ष साम: 'इलावे वामदेवदुष्कृति' इति वा. The cult or  
Vrata of the Vāmadeva  
Sāma is described in Chāndogya  
Upaniṣad 2. 13, which says न कायन परिहरेतु  
tद्वस्तमः. Both  
Saṅkara and Anandagirī take this literally and defend the  
rite as being prescribed by Śruti. The Vāmadeva cult is  
personified by Anandarāyamakhin in his allegorical play  
Vidyāparināyanam, Act 5—'इत्याया क्षितिलितकमशोदितेषां,' 'सवावेशी  
विद्वते खुर् वामदेव्य।.....हयं व कोपितिविमात्वस्ते हि विशा॥......
नायाखरना भूलिकार्यस्ताभिन्नतप्रतिदर्शनरिचनेवा प्राप्तुप्रमणनसज्जायत्वमोदप्रतिपतितग्येय- 
मखालब्दोपपलसाना......कथा वा मनो न हृति।

वासित 8. 77, perfumed (कन्दनाषिता दिक्); 21. 119, purified, edified (संग्राम्यतपतितम). Cāndūpanḍita says संस्कृतम्; Nārāyaṇa says 
अतिरं संभवितम्।।

वाह 1. 66, a horse, in वाहवाह 'riding'. Vidyādhara explains वाहवाह 
as 'a horseman.'

विकटाणिविलियम्, a flash; a charming display. कडायम्बचित्रपदार्थाय....किकटारियम् 
11. 40; अक्षाक्षाकिकमितिकहैद: 21. 44. In 18. 19 विकट 
means 'beautiful' or 'loud' (किक्षरिकिककितिकहैद:); Viśvaprakāśa 
says 'विकट: कुटुरे ग्रोहो विशालविक्ररामोः'।

विषरीत्त्र 22. 118, reduced to dregs (निविशद्वेभिगीत्रतयायां....सख्रा- 
याम्). विष 'the remnant of food' is used in Āryāsaptaśati— 
वक्षिश्वसप्रदायरानि व विरात कावेरि भविषयि; in Anarharāgha 4. 22—
प्रकृतवल्ल महो विषरीतियमि क्षित्यवदेशु ज्ञातितिर्वरण पर्ष; ; in 
Sāmbapāṇcāśikā (verse 27)—आमलस्य विषपमिक्षे मेते तत्कालशेषपर्मन।

विटं 18. 24, a dove-cot. Nārāyaṇa remarks—विषेशीण तद्दृष्टे वथ्यते 
द्वितिविद्यम।

वितायमान 10. 74, being spread out; spreading (आसीदवरि....विताय- 
माना.......)तुतितोधोदरोंरेक्का). The word may be derived from 
तन (passive) which takes the forms तन्यते and तावते by 
तनोस्थियति। It may be derived also from ‘तायु सन्तानपदनयोः’; 
Cf. Bhāgavata 4. 1. 22—वितायमानतवसि: (Comm. says असर:- 
प्रभुस्तितिवितायमानं वितायमानं यशो चेष्टायं तेत;) च वादिनेवे.......
वितायमानेन 
मॊतिम्धमः: ibid. 6. 13. 21.

विदर 8. 38, a cavity, a slit (विदरप्रणालीरेया)।

विदुर्विद्युत 9. 43, a woman who calls herself learned (न सजसि शाव 
विदुर्विद्युत कथम). Nārāyaṇa remarks विदुरी इति भीप: पचायने दुव- 
शदे परे 'प्रहया-' इति हृ:। पन्वदितु शब्द इति पाठसम्यन्त्रिव च विद्युजी 
न भवत:। Cf. सर्वविदुर्वित 21. 91, one who pretends to be all- 
knowing (सम्यन्त्रिविदि जापति शाश्व: सर्वविदुवल्लतया विदितिक्षतः।

विदुर्विद्युत, same as रोहण q. v. प्रवचनकर्मकर: पथा विदुर्विद्युत: 12. 55. Cf. 
Haravijaya 16. 25—स्मृतिविताभिनवर्जशालककेव नवभीति: स्फलविदुर्विता।
The different branches of learning are referred to as being fourteen and eighteen in number. The fourteen sciences are the four Vedas and their six Angas, Mimamsa, Nyaya, the Law Books and the Puranas. In 1. 5 the number is spoken of as being eighteen (अष्टादशदशताल) by including Medicine, Military Art, Music and Polity.

20. 113, to exchange (विनिमयताम).

7. 22, a dispute (विद्विषा कलापी विमतर्गताम).

10. 107, an open palanquin carried on men’s shoulders (विमानन सम्य विस्तारी). Cf. विमानवाह: 11. 23; विमानं : 13. 1 ‘palanquin bearers.’ It should be noted that विमान does not mean here ‘an aerial car.’ In the above sense, विमान is the same as कणिरिख. Appayadikshita in his comm. on Yadvabhuydaya 12. 88 remarks—कणिरिख: प्रवयं डयनं व सम्ब्रमित्वमरक्षणान्याने तुसामासेषक्षमान: विमानाययो रथ: कणिरिख इति दीर्घतमानी. In the printed edition Kaśirasvāmin says कणिरिख:....पुस्तको-समाना रथ:.....इदन्ते विहरतु मानस अनेन (डयनम) विमानायस्यानम्. In Jayantavijaya 13. 77, 79 the bridegroom comes to the bride’s place in a विमान.

19. 12, killing (शाश्विकशारसालात). Cf. वैक्ष (n) 9. 78 slaughter (राजव्रजवैशालात).


15. 61, a gold band worn by men across the forehead (नवश्य माथे मणिजीरपरिणीति:......). Isānadeva gives बीर्द्वी as an equivalent. Cf. पालापरतमयुरगनच्छत्रीरेष्टपुनाषिकिलातम् Maṅkhaka 12. 2;

आभिक्षु बीर्द्वी यत्रज्ञिं स्वमातकारणिः हतवा ।
गुल्मुन अस्वितिनमिनि हतवा यात्रवणाहितो बोधा ॥

Prapañcasāra Tantra 32. 23
Skandapurāṇa (Viṣṇukhaṇḍa) refers to a very similar ornament—कनकवल्ल मुकुटे श्रव (8. 5 of Venkaṭācalamāhātmya). Cf. also Yaśastilaka 2. 224—स्त्रियर्मण गजाटे पद्यगमनवाक्तू. The comm. explains पद्यगम्य as मस्तकालंकार.

बीरवते 12. 27, act like a hero (इसोपि कि बीरवते न). The form बीरवत्स occurs in Aitāreya Brāhmaṇa 12. 9 in this sense.

बीरहृत् 17. 197, one who allows the sacrificial fire to die out by neglect (तेनाहृतः बीरहृत न तु बीरहृणि ज्ञानाः). Kṣīrasvāmin and Hemacandra derive the word thus बीरवते बीरोक्तस्मिन्तुपेलक्ष्या हन्ति. This explanation does not seem to be correct. The word बीरहृत्व occurs in Manu 11. 41—असिद्धोमन्विधाताम् ब्राह्मणः काममुक्तः | ब्राह्मणेऽर्यं चर्चर्यां बीरहृत्वांगमं हि तत्॥ Kullūka explains बीर as पुनः and both he and Medhātithi quote the following Śruti—‘बीरहृत वा एव देवायं भवति गोस्तिमिः’ Taittirīyasāṁhitā 1. 5. 2. The Śruti is quoted also in Śāmkarabhāṣya 3. 4. 18.30 The word बीर thus means ‘a child’ and बीरहृत is a child-murderer. He who neglects the Sacred Fire is, according to the above Śruti, the murderer of the child of the gods, i.e. Fire. Manu, on the other hand, says that the offence of neglecting the sacrificial fire is as grave as बीरहृत or child-murder. According to this version, it would seem that a man who failed to maintain the Sacred Fire was relegated to the position of a बीरहृत or child-murderer, and gradually बीरहृत itself came to mean a sinner who allowed the sacrificial fire to become extinct.

It may be noted that बीर is frequently used in the sense of पुत्र in Vedic literature. See, for instance, Śāyaṇa on Rgveda 10. 68. 12 (स ति गोभि: सो ज्ञेष्ठ: स बीरभि:); ibid. 10. 115. 8 (स्वयम सुचिरवा शाच्चिय आयु: पत्रं दधाना: ) and other passages. The word is used in this sense also in the following and other

30. Cf. the following Śruti quoted in Māṭhavṛttī on Sāṅkhhyakārikā (2)—‘अहंके भाज्र्यमात्म्मे भुज्ञाय राजनवे...तथसे सस्त्रं दीर्घाय अरोहणम्’ Vājasaneyasāṁhitā 30. 5; Taittirīya Brāhmaṇa 3. 4. 1.

Keśava in his Paddhati on the same work (4. 35) speaks of a Bīrāṇa which seems to be the same as gāthāyogī. Similarly, in Pāraskaragṛhyaśūtra 1. 4, in the verse Bīrāṇaśūtrakāma śūrana bhaṅgo bhava hidvānāṁ bhītāy pade rite during the marriage rites, the word Bīrāṇa is explained as śrūta-jñāna in the commentary of Gadādhara. Cf. Taittirīyā Brāhmaṇa 3. 8. 13. It may be noted that the expression Bīrāṇa occurs in a citation from Adityapurāṇa in Kṛtyakalpataru (Vratakānda), p. 167 (G.O.S.) in connection with the Putrasaptami Vrata performed for obtaining a son. The compiler explains Bīrāṇa as abhīdhyāma. Here, too, Bīrāṇa might very well mean puruṣ.

With regard to Bīrāṇa, the word is rarely used in its original sense of child-murderer, and found only in the sense of nityāvān, this being the meaning given by Amara and Hemacandra, and recognised by the Smṛtis. The word seems, however, to be used in the original sense in the following passages of Liṅgapurāṇa—mānava pitoḥrā ṣeṭvā Bīrāṇa bhūya dhaṁ (Pūrvabhāga 65. 174); gopīśeṭvā multitvā Bīrāṇa bhaṁcet (ibid. 82. 118). The above conclusion is based on the fact that in similar enumerations of crimes found in Padmapurāṇa (Uttarakhaṇḍa) the word bhaṁ is substituted for Bīrāṇa, e.g. bhaṁhā bhaṁhā kā bhaṁhā gopī eva c 133. 32; bhūya dhaṁ bhaṁhā gopī c bhāvopal: ibid. 75. 13. Liṅgapurāṇa is a more archaic work than the Padma, and it is very probable that the former uses the older expression.

The word Bīrāṇa is extremely rare in Kāvyā literature. The expression Bīrāṇa is found in Śaṅkaradīvijaya of Vidyārāṇya—Bīrāṇaśūtrakāmaleśaḥ bhaṁhā dharma kṣat: 8. 26.

7. 97, a kind of embrace by women resembling the climbing of trees by creepers (क्रमोद्वता शीरवताभिषं श्राबिष्टः विस्वती
किमस्य: ). ‘बाहुभ्यां कष्टमाचिश्च कामिनी कात विलिवे। काशमारोहते नस
श्राबिष्टः स उरवमि।’ quoted by Nārāyaṇa. Cf. भृपौरुषिन्द्रपले चारिताभिषेक्षः निर्माणविष्णुशिल्पिपति परामिहस्माय। Haravijaya 5. 33.

इतसमातिशिक्रम 10. 86, lit. a circular terminal script, the Visarga ( विश्र।
कुण्डली इतसमातिशिक्रमः....कावे वादीये निर्माणी साति: ). Nārāyaṇa
takes the word to mean also ‘the round circular figures (resembling the Nāgari छ ) put at the end of a manuscript’. This is exactly the meaning of the word समातिशिक्रम used in
16. 98 (समातिशिक्रम भूमिक्रिमिकायत्वे: ... बृहस्तः)। Nārāyaṇa says
समातिशिक्रम भूमिक्रिमिकायत्वे: । और रावणसमातिशिक्रम ग्रंवद्धपुश्चिकारयात्वे:....ग्रंवद्धपुश्चिकारयात्वे: समातिशिक्रम भूमिक्रिमिकायत्वे:। In Anargharaghava 6. 70 the Sudarśana wheel of Viṣṇu is called सकलमानवीजित्यविशिष्टसमातिशिक्रमः.

वेषबन्ध 8. 35; 11. 54, a pool of water, a small tank.

वेशक 19. 16, in वेशकवेषना। Trans. follows the construction नब + इष्टक-
वेषना। But Cāṇḍūpanḍita construes the expression also as न
वेषकवेषना and explains वेषक as a kind of resin used for
catching birds. He gives वेष as an equivalent. See Notes
Cāṇḍū’s explanation is found also in Iśānadeva and Jinarāja,
but the latter two give another very curious meaning of वेषक—‘latrine’! Jinaraja says वेषकस्य चेतट इति नारायणाप्रसिद्धम्
वेषना आवरणमभितः। but he has the good sense to remark तद्
सुपारिष्ठस्तुत्गतिसमस्मायः

वेषव 1. 96, relating to the moon (বিষাদ)

वेषमात्रक 16. 129, a god (कुमुद्रावेशभरणवेषमात्रकानामः)

वेषलब्ध 3. 10, shame (वेषलव्यहते:); 1. 134 (विश्ले वेषलव्यहते नुषः)। From
विषय ‘ashamed’ used in 11.21; 6. 18.

वेषलब्ध 15. 55, widowhood, from विश्लब्ध ‘a widow’. ‘नाबृत् सवेषलव्य-
मनात्मोनानामानात्मुमिशिबः’

वेषवारिण 9. 110, a fish, in वेषवारिणीक्षेत्रं ‘the fish-bannered (god of love)’.

वेषहसिक 19. 64, a jester ( भूमुद्राम्यतमनभवनकृतवेशहसिकोवेषम)। Cf.
सुदृढमृतीनित्ववेशहसिकोवेषम सिववेषम विशेष ततः Anargharaghava
4. 4; नुषमयोन्येश्व वेशहसिकाः कपोत्रस्तुष्कुमारलिन्ति ibid., Act 6.
ल्यूतित्व 15. 88, joining together, uniting (ब्रीःूसःवायित्वःभानम).
ल्यूतित्वे 20. 124, oppose; resist; (here) say something in oppo-
sition (एती ल्यूतित्वमानव्य तस्माम् नतः भियाम).  
शतकोटिः (M) 7. 79, thunderbolt (करामाकाश्चक्तकोटिर्योः).

शाम्भाण 20. 83, ploughed twice; (here) doubly pierced (ल्या शाम्भा-
कत्वं त्रतम). नारायणा says प्रश्नम् फलःक्रेण क्षेत्रे पुनरिधि शीरावदारणातः
प्रश्नमक्तनचाक्तमथ एव पुनरिधि गाडतरे सबास्य स्वारूपमित्रे ततः एः
‘‘शाम्भाणते
द्वितीये यात्’’ एति निरृपः। शाम्भाणकुम्ते ‘कुनो द्वितीय—’ एति हाल
कवयमः प्रयोः। In the second ploughing is in a reverse direction.


Siddhāntakaumudi says शाम्भाण श्रिदते भ्रिदिते. कासिकः says साम्भाण श्रिदते भ्रिदिते।


Kalāpa (Cal. ed.) reads शाम्भ. Durgāsīmha remarks साम्भाणोते पुनर्विवेच्यः
कवयेष्ठमः। The word शाम्भ is explained also as meaning ‘a kind of
ploughshare’. Abhayatilaka in his commentary on Hemacandra’s Dvyāṣrayakāvyam 19. 36 (समा...शाम्भाणवाजपातालमिया) says
शाम्भ निबन्धः हताशणाभाणकवयेष्ठमोऽहा पुनर्विवेचकः कवयेष्ठमः। अन्ये लाहः
शाम्भसाधन हृदिरिततः श्रम्बेन हुलमेदेन हृदेष्ठमः।


शरोपासन 14. 54, archery practice (सारी शरोपासनःविदिकैः).

शरसुन्त 21. 154, in दानात्सुसुन्तकाचवौ... the ceremonial “mount-
tain” of sugar (a heap measuring eight Bhāras) given away
by pious donors together with four other smaller “mountains”
called Viṣkambhaśaparvata. Three golden trees are planted
on the “mountain”, while on the smaller “mountains” are
placed idols of Cupid, Kubera and Brahmā as well as a golden
image of the Surabhi cow. It was customary to give away
similar “mountains” of butter, salt, paddy, cotton and ses-
sumum seeds. The Matsyapurāṇa seems to be the only early
work which gives full details about these “mountains”,
and the relevant chapters of it are quoted in full by Aparārka in
his commentary on Yājñavalkya 1. 208.

शाम्बरी 6. 14, magic; illusion (शाम्बरीषिल्पमलकिष्ठिः दिल्ह). The word is
from शाम्बर, a demon famous for his magical skill. Cf. Nai-
saṣṭha 20. 130—अस्मृत: शाम्बरणेम भावेनाविःभूदिविमः; also 10. 123—च्छैम
तज्ज्ञमवरजः... In both the examples शाम्बर means also ‘water’.
is used in the sense of 'error', 'delusion' in Yogavāśiṣṭha (Stūlīprakaraṇa 47. 88) —किमेतसिन्य महामायाब्रवरे शामयात्मरे where the comm. explains शामयात्मरे as शामयामे. The word शामयारू occurs in Liṅgapuruṇa (27. 198 of Uttarārdha) as the name of one of the deities or शामयास mentioned in connection with a Tantric rite in which the king undergoes a ceremonial bath for the attainment of victory. शामयारू and शामयारिक are used in the sense of 'magic' and 'magician' respectively in Śivārkaṇapaḍīpikā or Śrīkaṇṭhābhāśya (3. 2. 6), Vol. II, p. 232 —शामयारिकयत्यप्यतस्य.... शामयारिकयसरसमायकालासात्यियकेन च वयांडयमप्यतमम् etc. Cf. Mallikāmārūta, Act I —पीयायवी शामयारू. The form शामयारू occurs in Yogavāśiṣṭha (Vairāgyapraṇakaraṇa) 12. 12—बत मुर्दा वरे तरे जानान अष्टि शामयारू. Comm. says शामयारू शामयारिकविधिः मायेंमिति भाष.:.

शार 9. 14, (1) autumnal; (2) able, clever (शिशिवेश शारः). Narahari and Nārāyaṇa explain the word as निपण. The latter explains it also as शार +द = हिंसाप्रद 'malevolent'. The word means also 'diffident, shy', and this meaning is implied in Naiṣadha 1. 20. See Notes.

शिष्ठित 20. 64, taught (शिष्ठिताति महूव चम.). The verb is used in 17. 80—अकोव शिष्ठितस्यान्य: कोषा वे तपोचान्या: शिष्ठित 'to learn' is used in 1.73 (महत शिष्ठितस्य न ताप शिष्ठिते); 1. 77 (तदांत्यामिशिन शास्तिभिः); 4.48 (गुरोऽ: कुत: शुभमिशितय दाघदायान्त्या). शिष्ठित 'learning, practice' is used in 15. 26 (सिद्धिशिताः).


शलकिर 4. 11, the pointed beard of corn (शलकिरे यदि शलकिरिय चह).

श्येन्तपत 19. 12, hawking; hunting. Nārāyaṇa says श्येन्तपता पत: श्येन-पता: सौभाग्यां फिरायां बन्धनं श्येन्तपता सुगमेति 'चन: साख्यं किनेति न',' 'श्येन्तिक्षया पाते न ' इति मुम. 

अवपत 7. 62, an ear-ring (अवपत:पन्नुगे प्रणालीरूप चावलामिशिक्षूपम).

वहमिल 21. 88, a name of Buddha. The six अभिबंशाः or supernatural faculties are the power of seeing unseen things, the power of hearing unheard sounds, knowledge of the mind of others,
recollection of previous births, destruction of the sources of human passion (भाववस्त्र), and miraculous powers in general (अर्ह्य). See Kṣirasvāmin on Amara 1. 14 and Hemacandra in his comm. on his Abhidhānacintāmaṇi 2. 147. Sarvānanda in his comm. on Amarakośa explains the word as meaning ‘one who has knowledge of the six Pāramitās’ (see above under वानपारमिता). Rāyamukuṭa mentions both the interpretations, and attributes the latter explanation to a Sarvadharma. Nārāyaṇa gives the last two faculties as अविवाक्यतारागुद्वाबिबेशायन्य-प्रभक्षयः and अधिमा्रविदिंदि:. Acc. to Vidyādhara and Isānadeva, they are the power of walking in the sky (वियवस्त्रतमः) and the capacity to assume a plurality of forms (काब्येवृत्तिमण्डितमः).

संक्षेप 16. 126, akin, similar (मुकुन्दकुलस्तुलायः).

सबक... 22. 47, 48, a mould (in which the outlines of the thing to be reproduced are inscribed in an inverted fashion) (विकाषितपि विद्वन्न क्रृत्रो विकाषितपि काब्यस्मृतिकृत्स्वकृत्स्व). Nārāyaṇa says सबकहि निष्पक्षमय वननो नित्योत्तमाय विजिरताय एवंकाले, He remarks that the thing is called बस in the language of Mahārāṣṭra. Cāndūpanḍita on 22. 48 explains सबक as मुखरिम, while on 22. 47 he explains it as वीजक (v.r. वीजक). Jīnarāja gives प्रतिविभक as an equivalent. Cf. Assamese साँच, a mould; an impression.

सम्बन्धित 17, 79, one of the fallacies of the Nyāya system (see Appendix I, p. 515.)

सप्तवागुत क्रम 22. 25, severely wounded (एण: सरेनाःक्रमः सप्तवागुतो भवद्-प्रुक्ततन्माना नाते). The suffix is आन् by ‘सप्तवागुतादितवत्वपरे’. Bhaṭṭōji says सप्तवागुतो विजिरमः. सप्तवागुतादितवत्वपरे सप्तवागुतादितवत्वपरे. Cf. सप्तवागुतस्यूपनिसंसरितसारा उपनितिकूलेऽने किर्तिकौमुदी 2. 4; सप्तवागुतादितवत्वपरे मूर्ति समान मार: सप्तवागुतेऽने विद्यार्यायस्रान्वितसारा विष्णुदिग्विजया 5. 84.

साततन्त 11, 100, a sacrifice (स्वर्गसततन्तस्यादिततसततन्तुजनमा...जगत्नि सततन्तुः). The word literally means ‘that which has seven Tantus’, but the meaning of Tantu is not clear. Acc. to Kṣirasvāmin, the reference is to the seven metres (सततन्त: छन्दोपरिवर्तन्तएवत्र इति). Hemacandra says पञ्चक्षेत्रः सा तन्तु:विद्यते सततन्तुः; but he explains the seven Tantus also as the seven varieties
of the Soma sacrifice, and quotes the following definition—

मदार—“अतिदीद्यमादवः संधामेवं सतास्वयं तनत्वं.” इति. Malli also explains 

तन्त्र as संस्क्षा in his comm. on Māgha 14. 6 (सततन्त्रमविद्यमादवः).

Bhāṇucandra in his comm. on Kādambarī (N. S. ed. 1928, p. 108) says प्रायाजादीनि पद्धानि सतामः प्रायाजः 

Sāyāna in his comm. on Rgveda 10. 124. I gives two explanations of the word. Acc. to one, the reference is to the 

seven varieties of the Soma sacrifice (Agniṣṭoma, Atyagniṣṭoma, Ukthya, Ṣoḍaśin, Vājapeya, Atirātra and Aprot-

yāma). The other explanation is सत तन्त्रसंस्क्षाः विविद्यमादवः सत वप्पुपारः द्वितीयसा. The last explanation is the more 

probable. Tantu means here ‘one who extends’, an organiser, i.e. the officiating priest. The word is used in this sense in 

Bhāgavata 4. 24. 37—चातुर्दशिनि सताम्, preceeded by नमः प्रह्लाद नामाय भगवद्वैयाय.... (Śridhara says चातुर्दशिनि कृति तस्मी तपस्याधिकारिनि). The word is used in this sense also in 

Bhāgavata 3. 19. 28—नमस्तेसोढिकाललक्षणांतन्त्रेः (addressed to the 

Varāha incarnation of Viṣṇu). Here Tantu clearly means 

विविद्यमादव, though the commentator says अविविद्यमानं सताम् विविद्यमादव कारणावलोकित बात. Here, too, it would be more natural to take the 

word in the same sense as in the other passage. सततन्त्र 

thus means ‘that which has seven organisers i.e. priests’. The 

seven priests are enumerated in Taittirīya Āraṇyaka 3. 5 in 

connection with the Saptahotṁantra. Sāyāna remarks 

होतासुव्युहाराजो भृजम प्रतिवा विविद्यमादवां उद्दालोतानि सतास्वयमां छोनमिन्नांका 

अभ्रोक्ता इवः मनः सतात् तेसुद्यम्ये. 

In the Naiṣadha verse in question the word सततन्त्र 

means at first sight ‘seven-threaded’ (see Footnote to Trans.), 

but the ordinary meaning of तन्त्र ‘thread’ does not seem to 

have anything to do with a sacrifice. Hemacandra, it is 

true, says in one of his explanations that ‘the seven threads’ 

are the cords with which the sacrificial animal is tied, but 

he does not quote any authority in support of this. In the 

verse of our poem, the alternative meaning ‘seven-threaded’ 

is mere word-play or शंद्यं अनियम employed for the purpose of
Virodhābhāsa or Apparent Contradiction. A similar word-play is found in Jñānākhyāna 6. 34 — यो धर्मस्य चुतः सातन्त्रूभिः सुगराधिभि:। तत्तुः स एव समाजा सम्यगामिनित्वस्वय।।

समाजा 3. 64, fame. Nārāyaṇa says समैः स्वेतायिते इति समाजा कीर्तिः। For the reading समाजा see Notes.

समर्थना 18. 136, compensation (e.g. for an offence). ‘नो तद्वगस्ति परे समर्थना’

संभित 4. 80; 12. 35, battle.


संविदेशय 16. 49, water.

स्वेतायार 17. 202, a Vedic sacrifice in which the sacrificer commits suicide, usually a man suffering from some incurable disease with little hope of life. Śrīharṣa says आनन्द निरीक्षायं पुरे तत्तालपातिनम्। स्वेत्वारस्य यज्ञानमेन द्वुष्टं किथ्यं।। Varadattasuta Ānartiya remarks in his comm. on Śāmkhāyanaśrautasūtra 15. 10. 1—सर्दायारं नामेकः। स सर्दायारो भरणमायय यज्ञानमय भवति प्रयोगान्तरे च स्वर्गक्षमय (Hillebrandt’s ed., Vol. II, p. 311).

संयं 12. 58, battle (संयंगम मिन्य when construed as संयंगमगम्य मिन्य); 5. 25, 35, 56. Used mostly in compounds.

संप्राज्ञ 21. 119, a kind of Yogic meditation or Samādhi, in which the object of meditation remains distinct, though the mind is absorbed in its contemplation; as opposed to the असंप्राज्ञ variety, in which the distinction between knowledge and its object is completely obliterated. Śrīharṣa says इतुर्थनं स हदिः प्रति संप्राज्ञताविविषतम्: समाविदि। Nārāyaṇa says स्वेतायाराध्यानायुष्य सार्कार्यानसमाधिः सम्प्राज्ञः। संविदेशयविलोपन निराकारस्वयमाययसानपदः क्षणासारायणस्यसमाधिश्रव्यतः इति गोमशाब्दम्। The Samprajñātā Samādhi is called Samāpatti in the Yogasūtras, and known also as Savikalpa Samādhi. Vācaspati says in his commentary on Pātañjala Bhāṣya (Samādhipāda) —तेतु प्रहृत्युप्सर्वस्य स्वित्स्य धारितस्य ध्यानप्रतिक्षाकशादपश्चात्त्वत्सम्रमोमक्य क्यतस्तत्त्वः वा तद्वगस्ति तदाकरतः स। समापति: संप्राज्ञातलक्षणो योग उच्चवते। The various modes of संप्राज्ञात—
are described in the Yogasūtras (Samādhipāda). Śivopādhyāya in his comm. on Vijñānabhairava (Kashmir Sanskrit Series) refers to another classification—‘इद्दीव [वाघेदोषि वर्तिः कर्तिः वस्तुति]। समाधिराजः समाधि नामहयुपमूक्षिप्त:॥’ इति दश्याविविधस्विकल्पः समाधि:। शास्त्रानुविद्वः सविकल्पः समाधिमह तमेव (वाघेदोषिः) ‘अल्पदासी वस्तु साधििनन्दकल्पयः। इत्यविविधस्विकल्पं समाधिराजः समाधि:॥’ p. 100. The संवाचालसमाधि is referred to as बौद्धमयो by Māgha—मैथिलिदिव्यपरिक्रमाविविधो बिधाय कृष्णाध्यायमित्र लघु-संवाचालमयोग: 4.55.

संवाचः, the recipient of a gift (ग्रांवयम). स्वास्त्वक कल्पविविधी फलसंक्रान्त्यां दूरः स एव विचारः 11. 125; बुधवारिकल्पमवसोमीसंक्रान्त्यां........कामरातुतोभभम 11. 4.

संवाचालसमाधि 6. 76, hear (विकालसमाधि: समाधि:........संवाचालसमाधि:). न संवाचालसमाधि शुभसारिकाल्पम उपामितब्धावप्रपाणां कथा, p. 887.

संवाच (f) 12. 10, 99, battle (used in loc.).

संवाचालसमाधि 8. 76, a new leaf of the lotus (स्वरेष्यवेव वर्णि तेन दत्ता संवाचालसमाधि शेवलवालसतिः). Kṣirasvāmin remarks on this word in his comm. on Amarakośa—संवाचालसमाधि शेवलवालसतिः, पदार्थां वेष्ठविविधशेवलवालसति:। Hemacandra says the same thing, but he reads शेवलवालसतिः. The word occurs in Anargharāghava 2. 4, 5—कम्यवि संवाचालसमाधि: अमोजसंवाचालसमाधिः; राजसंवाचालसमाधिः 2. 70; also in Nāgarāja's Bhāvaśataka (verse 90)........संवाचालसमाधि कृतक्री, बैयोगी वक्तुद्धवेव संवाचालसमाधि शेवलवालसति (कृपामाल, Part IV).

संवाचालसमाधि 22. 104, extremely similar; having a close resemblance to (सम्यवेव वेष्ठविविधशेवलवालसमाधि). संवाचालसमाधि 14. 21, desirous of embracing (स्वेतेद: स्वेतेद:.........संसिद्धसः). साधििमम 9. 44, excellence, perfection (साधििमम). साधििमम 22. 52, used as a noun for साधििमम in साधििमम:.

साधििमम 9. 155, a river, a stream. C. P. reads सारिणी.

साधििमम 12. 7, belonging to the Sarayū river (सारवसारिणीमिति:). सारु: + क्षः by निपतन, acc. to Pāṇini 6. 4. 174. Cf. Dvisandhānakāvyā 1. 12—सारवेष हृदे.
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Sāṅgūra 12. 56, warlike (संघुराजगत्वोऽसंगुरीन्ति स्वरुः). संगुर (n), battle, is used in 3. 39.

Sāṅgūra 19. 29, a loud noise, chirping (तत्तत्त्वमहते योऽसंगुरीवै.). Nārāyana says समन्तात्राद्भानाः सांगुर्विसमि अस्मिन्च भव इत्यादि इत्येक्षतात र्वकायं अस्मिन्दृष्टः. Cf. उत्तार: कस्तुप्नामप्रस्तुतयः सांगुर्विसस्वेदे मालतिस्महर्वन्तः Dvisandhānakāvyā 9. 16.

Sāṅgūra 1. 89, a tree (सतासाहः).

Sāṅgūra 10. 15, perfectly able to bear (महोगौरवसाससहः). From सह+ यत्र by नियम.

Sīchā 7. 84; 19. 3, cloth. The word occurs in Sāṅkhya-tattvakaumudī (Kārikā 61)—अयुक्तमयाः हि कुलयु: वस्याः समाद्विग्रहितम् सिचायते ; in Āryāsapatsati (verse 626)—स्तुतिः न वेदन स विभिन्तति सिचिये गुहाति न व बिमोचयति and other texts.

Sīta 12. 37, a cobweb (मच्छूफ़क्कुमक्कित्वच्छोभवत्).


Sītāras 9. 42, specially treated mercury believed to turn iron into gold (अयसा सितारस्यस्प्रभः च).

Sītārī 10. 6, mustard seed (वनस्पथिष्ठितमः पाने मयेष लक्ष्म्यस्यिदाभ्यं मम्मलय खम्). Cf. अविरललयाढिस्यादाभ्यं कामिनया कामसरसवितामिति... मालम Kādambarī (Pūrvabhāga).

Sūpaśūvika 7. 38, the lunar orb. The expression is, however, variously explained. See Trans. and Notes.

Sūrabhī 14. 3; 7, a god; 9. 44 (विक्रम हा सर्वपुल्लोपार्हिंतम्): 4. 90; 14. 41, 76.

Sūrabhī 18. 134, 'rainbow', a kind of nail-mark (पोषरे मातर: सुरभिक्षयस्ततः).

Sūrabhī 21. 21, a household temple. If अर्थ is taken in the sense of an 'idol', the meaning will be 'a chamber containing the idols of deities.'

Sūpāra 15, 16, flutes and similar instruments (अविनिता: सुपाराणिणि अणितम).
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sūtra 16. 15, an indication; a prelude (विशकाय सूजः पुराणिता तति-
भविष्यति:).

sūtra 18. 13, controlling or working by strings (सूजः पुराणिता भविष्यति).
See Notes. Used as an adj. in Yogavāsiṣṭha, 'controlled or tied
with a string'—सूजः पुराणिता भविष्यति (Upāsama 15. 15).

sūjānāyaka 18. 129, the god of love (सूजाणायकः पुराणिता भविष्यति).

so 9. 140, to bring to an end, to destroy (आन्तमसाइस्काहः).

sotāna 20. 100 (सोतानहासिनि), loud; loudly. Nārāyaṇa says उप्रा-
भोजोवैवें सह जया सर्वत्र हुसति सति. Cāṇḍūpāṇḍita explains it as
सोतानहासिनि 'mockingly'. Narahari says संभाविन्यस्य. Cāṇḍū's ex-
planation is supported by instances like the following—सम्यकः श्रावतः
श्रावतारः: जायसयेलाश्रीमितिस्वरुपताः।। Upamitabhav-

somasiddhānta 10. 87, Somasiddhānta is explained by the commen-
tors as Kāpālikadarśana or the doctrine of the Kāpālikas.
Kṣūrasvāmin in his commentary on Amara 2. 7. 50 quotes some
verses in which a Kāpālika is called Somasiddhānta.
Somasiddhānta is one of the characters in Kṛṣṇamiśra's Prabodha-
candrodaya (Act 3), and we get a good idea of its tenets from
the latter work.

Somasiddhānta is here represented as a
Kāpālika who describes himself as a votary of the Mahā-
bhārata form of Śiva. The latter is worshipped with human
sacrifice; oblations of human flesh are made in the fire, and
the worshipper drinks wine from a human skull (3. 13).

The Kāpālika boasts of extraordinary magical feats, and it is
claimed that his doctrine facilitates the attainment of the eight
superhuman powers known as Mahāsiddhis (3. 22). So far
as doctrine is concerned, the world, according to the So-
masiddhānta, though full of diversities, is identical with Śiva;

32. अथ महामहति । कपाली सोमसिद्धान्ती तान्तिकः स्वातिशेषः।
33. The Candrikā commentary summarises the main doctrines as
somasiddhānta तत्त्वानुसारः.
34. जगन्निनाथो मिश्रमिश्रितं भवतः । 3. 12.
and he who has obtained salvation assumes the form of Śiva and sports with a mistress beautiful like Pārvatī (3. 16).

Somasiddhānta appears as a character in another allegorical drama, the Vidyāparinayana of Ānandarāyamakhin, composed in the first half of the seventeenth century, and here, too, it is represented by a drunken Kāpālika. Questioned about his idea of religion, of heaven and of salvation, he replies that Mahābhairava, pleased with human sacrifices and wine, grants the worshipper Sārūpya or a form similar to his own, the summum bonum being salvation without discarding the body. As to heaven, it is a place where all desires are satisfied and the enjoyment of sensual pleasure unrestricted by any limit. It is interesting to note that Somasiddhānta is here put on the same level as the Pāñcarātra system. The Somasiddhānta personified in the play declares: ‘Just as we are regarded as vile heretics for indulging in wine and flesh in accordance with the Bhairava scriptures, although we accept the authority of the Vedas; similarly, the followers of Pāñcarātra, though they recognise the authority of the Veda, are regarded as Pāṣaṇḍas for following customs contrary to the teachings of the Vedas’. The followers of Somasiddhānta or the Kāpālikas would seem to have accepted in theory at least the Vedas, though their practices had nothing in common with the Vedic religion.

35. See editorial note in the N. S. edition (1930).
36. सावध्यादितसमाधिक्षणगुणसम्पर्क्या महाभैरवः।
   सावध्यं निजमाननीति बलभिद्वयं व भावं विद्वदे । 4. 29.
   सचेत्तेज्यभयमिदसेवं न: परमपुरुषार्थं।
37. ख्यातिस्वभावमेव यद्य समभिलिपत्तसवांचितिदिशिष्ठितिविनिवित्त: कामोपभोगं इति।
38. वच यथा मैरवमामारोपयेन वेदारम्भवाणिदिनो वेदविवर्दमधुमांवादिने विद्वानशयतया पाण्डुदेवयु गणणामहे, तद्रिवमेव पापरामामारोपयेन वेदारम्भवाणिदिनो वेदविवर्दहरारावः पाण्डुय एव।
Somasiddhānta is personified also in Gokulanātha’s philosophical drama Amṛtodaya written in 1693. Vardhamāna, the well-known commentator on Udayana’s Nyāyakusumānjali, is here described as fighting and killing Somasiddhānta, also called Somatantra, the friend of the Cārvāka. When Somasiddhānta is put to the sword, his associates or patrons Kāpālika, Nilaloheita, Mahābhairava, Bhūtaḍāmara, Uma, Mahēśvara and others flee from the battle.

The word Somasiddhānta means literally ‘the doctrine of Soma or Śiva.’ Soma is frequently used in the sense of Śiva in the Purāṇas, and Prabodhacandrododaya describes Soma-


40. See Act 2. ‘एव परिशिष्टकऽक्राक्षविषेण तुषो वर्धमानः’ etc. Parāśīṣṭaprakāśa is the name of Vardhamāna’s commentary on Udayana’s Nyāyaparīśīṣṭa, a commentary on the Nyāyasūtras. See G. N. Kaviraj in S. B. Studies, Vol. III, pp. 112 and 134. Parāśīṣṭaprakāśa does not refer to the Kusumānja-lalīprakāśa of the same writer, as stated by the editor of the N. S. edition of Amṛtodaya (1897).

41. The editor of the N. S. edition of the play makes the following remark in a footnote (p. 29): 'बौद्धायनकृत्कावयों वादिविनोदे श्रेष्ठमिन्द्राचरणप्रकाशः—‘ सोमसिद्धांतःपि जार्यकार्यीय संस्करित: ’ हि ति।

42. Cf. Kūrmapurāṇa—सोम: स हस्यव: देव: सोमो गयाहम्मधुपयवः; सोमं सोमायम्भूपम्म (Uparibhāga 31. 44, 48). In the same section a hymn to Śiva in eight verses is called सोमायम्म. Soma is included among the names of Śiva in Sūtasanhiṭa, chap. 33 of Yaññavaibhavakhanda, p. 620, Vol. II (Anandārama ed.). In Viṣṇudharmottarapurāṇa, the worship of Śiva is associated with सोमायम्म—यूक्तप्रायत्वम्य सोमायम्मयो नारायण । पूजयेत । सोपवासस्तु देवः देवः निःकोनम् ॥ Chap. 173. The ceremony in question is called महेश्वरायम्मवतः.

The following verses are quoted from Līṅgapurāṇa by Bhāskararāya in his commentary on Lalitāsaḥsara nāma, p. 69 (N. S. ed. 1927) — समसामय-बस्तवन प्रहृतेत्वेत्व विश्वतः । सोमायम्मको वुधेद्यो महादेव इति स्मृतः ॥ सोमायम्मकस्य देवस्य महादेवस्य सूरिनिः । द्वितिः रोहिणीं प्रेताः वुधेश्वर धरीरचः ॥ It will be noted that the moon or सोम is one of the eight forms of Śiva.
siddhānta as Pārameśvara (i.e. Śaiva) Siddhānta. In one verse of the play the Kāpālikā theory of salvation is, in fact, attributed to Śiva. Somasiddhānta is thus an offshoot of the Śaiva system, and we may in this connection refer to an important statement in Kūrmapurāṇa, in which Śiva declares that he propounded the holy Pāṣupata vow as well as certain degenerate systems such as Soma, Vāma, Pāṣupata (in its impure form), Bhairava and Lāṅgala. It is interesting to find that in one of the verses Śiva is called Soma, and there is no doubt that the Soma system is a degenerate branch of Śaivism.

Yāmunācārya in his Agamapramāṇya quotes a verse which enumerates four Śaiva systems, namely, Śaiva, Pāṣupata, Lāṅgda, and Saumya, and the latter obviously refers to the Somasiddhānta we are considering. The author quotes also some other verses which enumerate four Śaiva sects, namely, Śaiva, Pāṣupata, Kālāmukha, and Kāpāla. Here the latter

43. P. 119 (N. S. ed. 1924). The Candrikā commentary remarks काएक्यं तन्न्व पारसेवकरित्वेऽत्र व्यवहारित्वं हुँदा:.

44. पार्वत्य: प्रतिष्ठया दर्शितवा सानन्दमालिकितो मुक्त: कीडिति चन्द्रचढ़पुरिपूर्वे मृदुलीपि: || 3. 16.

45. अन्वयि नै कैव शाखाणि कोकर्षिन्मोहनानि न। वेदवादविभाजनं मयैः कपितानि हु || बांम पाण्डः सोऽम लाङ्जक्षेत्य सरस्मु। अस्विष्येमेतत् कपितं चेदवाह्यं तथेतरत्वम् || Kūrmapurāṇa (Upariḥbha) 37. 146-7. Appaya Dikṣita in his commentary on Śrikanṭhabhāṣya (2. 2. 38) refers to these verses and saysa तथाहि कृमपुराणं......प्रगांवतुं शैवं दक्षरत्व भुक्तवत-मुक्ति। बांम पाण्डः सोऽम लाङ्जक्षेत्य चैव सरस्मु। न शैव्येमेतत्तथं कपितं चेदवाह्यं तथेतरत्रह || इति मोहाज्जयश्चैविद्विंक पाण्डः तमन्यं संखोऽपितम् || Vol. II, p. 112.

46. Ibid. 37. 151.

47. शैवं पाण्डः सोऽम लाङ्जक्षेत्य सरस्मु, तन्न्व: समुद्र्व: संहरे न समाचरतेत् || P. 26. (Benares ed. Lazarus)

48. यथा कामालिकः: तालमुखः: पाण्डः तालचाणः। शैवस्मान्य न कामालिकः मतमेवं प्रचक्षते || Ibid. p. 46.
sect evidently corresponds to the Saumya or the Soma system, while the Kālāmukha sect corresponds to the Lāguḍa system, because the Kālāmukhas are described in the work as carrying a Lāguḍa or heavy stick. The evidence of Yāmuna-
muni's work is interesting as clearly showing that the Kāpālikas followed the Somasiddhānta or the Soma system. It may also be noted that Rāmānuja's classification of the Śaiva sects into Śaiva, Pāṣupata, Kāpāla and Kālāmukha in his Śrībhāṣya 2. 2. 35 is based on his teacher's work, Āgama-
prāmāṇya. The verses quoted by him to illustrate the Kāpālika view have already quoted by Yāmunamuni, and Rāmānuja reproduces the description of the Kālāmukhas from Āgama-
prāmāṇya.

The authorities we have considered so far agree in treat-
ing the Somasiddhānta or the Soma system as identical with the Kāpālikā doctrine. There is, however, at least one text in which the Kāpāla and Soma systems are mentioned separately. We find in the Sūtasaṁhitā belonging to Skanda-
purāṇa that the Kāpāla, Pāṣupata and Soma systems are referred to separately, which shows that the Soma system was not always regarded as identical with the Kāpāla school. In this connection we may also refer to the fact that Gopīnātha in his Samskāraratnamālā quotes some verses dealing with

49. कालामुख । अपि समस्ताः श्रवणितविद्येत्रकालामुक्तत्रामोजत...कृष्णद्वारण..Ibid. P. 47.
A general description of the Kāpālikas will be found in Bhandarkar—Vaishnavism, Saivism etc. I may add that it is stated in Skandapurāṇa that during the worship of Yogeśvari, a form of Durgā, the wine offered to the goddess is to be distributed among the Kāpālikas (Prabhāsakhaṇḍa, chap. 83, Prabhāsakṣetramāhātmya).

50. संहार: कापाल:।—धर्मः परमर्थतः। भगवतस्थितां ज्ञाता निर्वर्णमृदुल्लभति॥ etc.

51. कापाल: लाकुल: । तथा पाश्चात्यमृत्युष्ट्यमात्रम: ।

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certain Tantric formulas, and says that they are compiled from a Somasiddhānta and certain other works including the well-known Rudrayāmala Tantra. The Somasiddhānta referred to by Gopīnātha is clearly a Tantric work, but we do not know whether it had anything to do with the Kāpālikā system. It may also be mentioned that there is an early Śaiva writer named Somaśambhu who is quoted in Iśānasivaguru-devapaddhati (Kriyāpāda, chap. 21), but there is no reason to connect him with the Somasiddhānta.

सौरामणि 17. 182, a Vedic sacrifice involving the use of wine (गुप्ते मदरावल्य्र विद्वेश दिज़नम: रूप्षा सौरामणिमिदि तं इवेतरुदस्त ॥). सौरामणि is so called because one of the gods invoked in this sacrifice is युग्मणि or Indra. The wine is mixed with sprouts of barley, rice and other herbs, and addressed thus—अरिवभ्यं पच्चस्व सरस्वेदी गृहामणि पच्चस्व. Flour made from various plums is one of the oblations offered in this rite, and a bull is sacrificed in honour of Indra. A mare is prescribed as the Dakṣinā of Sautrāmaṇi (Taittirīyasamhita, Ānandāśrama ed., 1. 8. 21 and Śaṅkara thereon). The wine is drunk with the following Mantra—यमविना नतुरावासे दवि सरस्वलुगोक्रित्रयय । हम तं छुके मदु-मन्तामिदु सोमं राजानिमह मस्तामि ॥ Sāmkhāyanaśrautasūtra 15. 15. Mātharavṛtiti on Sāmkhyakārikā (2) refers to the drinking of wine in the Sautrāmaṇi sacrifice and to the fact that the priests engage in free conversation with a whore (सौरामणिभुरापार्म रथया सह स्त्रेष्ठालाप्यक अतिविजाम्).

स्तोत्रक 5. 127, the Cātaka bird (स्तोत्रकम खङ्गु चरखुपुटेन).

स्थानिन, (1) 19. 60, the original form in grammar for which something else is substituted and called आदेश (मणि पवित्रविशाल्य तल्लकः स्थानिनिकी). In the above example तु and हि are the स्थानिन or original forms, and तत्त्व is the आदेश or substitute. For the rule in question see Footnote to Trans. (2) 10. 135, here the grammatical meaning is implied by pun, and the word is used in the sense of 'original'—कि स्थानिनम् राजाभिस्मत्तुलकम् ॥ 'why

53. The word is used in Naiṣadha 15. 91—आद्यामि भागागामिमह मधुम.
did he retain his original evil nature?" (preceded by सं नैया०देशस्मोह विचार). Cf. Anargharāghava, Act 4—तपोभिषय आद्याणशेतेदारिष्ठ्व स्वतिभद्रान्वेन श्रद्धाकार्यं न जाह्ति.

स्वायत 20. 138, a chamberlain. The form स्वायत occurs in Jānaki-harana 7. 1—स्वायतद्वातान्तजनः परीता.

स्वायुक 12. 36, located; situated (कम्मासवित्वकावस्थानस्तथायुक्मौसिकि……).  
स्वरूप 6. 35, a kind of light embrace (नल्लष्मेकेश्वर हृद्य). It is described as the contact of a man with a woman while passing by her—“वदु योहितं संधुः तमानितत्ताया अन्वापदेशादू ब्रजतो नरसः गात्रेण गात्रं घटते यदेतदायिनेयं स्वरूपकामहारान्यं: ||” quoted by Nārāyaṇa.

स्वन्दन 15. 92, see Notes. There is a reference to the Moon’s chariot, though it is not so well-known as that of the Sun. Acc. to Viṣṇupurāṇa (12. 1 of 2nd. Arñśa), the Moon’s chariot has three wheels and is drawn by ten white horses.

स्वरित्व 9. 42, connotation, significance (स्त्र—स्वरित् +प +ल or स्त्र+ इततं +ल). अयोबिकारसरित्तल ‘the connotation अयोबिकार i.e. अयो-बिकारसरित्तलम्’. See Notes. Nārāyaṇa explains the word as आक्षितव ‘inclusion’ and says ‘स्त्र आक्षेपे’ इति चौराधिकादुन्तस्तानितविष. अयोबिकारे स्वरित्तविभु ‘inclusion or reckoning among objects made of iron.’

स्वारिस्क 3. 48, voluntary, spontaneous (विचारिष्ठ स्वारिस्क: प्रयासः परस्परे योग्यसमागमय ).

हृरिण 22. 134, (1) white; (2) a deer.

हस्तलेख, sketching practice before producing an object of art (अर्थ्य स्माय भव्यक सरोजाभिषिष्ठः हस्तलेखः 7. 72; हस्तलेखमयजत खर जनमशानरेतुकामसी भवद्यथम् 21. 69). Cāṇḍūpāṇḍita gives हस्तलेख as an equivalent. In 21. 69 the word लेखक used in connection with हस्तलेख means ‘an artist’.

हारिय 6. 45; 7. 13 (हारिद्रमात्य; हारिद्रिनिग्रामा); Nārāyaṇa and Vidyā (on 6. 45) explain हारिय as ‘gold’. Otherwise it is to be derived from हारिय ‘turmeric’.

हाहा 2. 27, the name of the court singer of Indra (हा हेति गायत्र वदशोभि तेन नामाणि हाहा हारियशोभ्रू). Some regard the word as a noun,
and others as an Avyaya. Malli remarks ‘हाहा बेवे दृढ़ हृद गम्भीर—मूं, धन्याय ’ इत्यक्रिये। अन्वयये प्रस्तुत इति थीयोजयाः। Cf. Kauśikasūtra 7. 56. 13—हाहालूहम्मां ला गम्भीरांम्यों परिद्राम्य (in connection with Upanayana).

हिमालुका 2. 88, camphor.

हुडक 15. 17, a kind of small cymbal.

हेमन’re 21. 34, the Dhattūra plant (हुिनामािकताप्रस्तवेन)’. Words signifying ‘gold’ have also this meaning. Kṣīrasvāmin and Hemacandra attribute this to the belief that a man who partakes of the fruit of the Dhattūra plant (Datura stramonium) sees everything golden before him, and obviously refer to the intoxicating properties of the fruit. The fact is also mentioned by the Jaina writer Jinadatta Sūri in his Kālasvaru-pakulaka (v. 12) composed in Apabhramśa: जो धत्तूरकुलु अमुकात पिपिलिवि नगवत तिलक समुजळ। जड़ सो तत्स रेख पियवाह इच्छात ता जगु सावु विश्रु विचछाह। Comm. says जगति सवु वृष्ण परम्बति। Apabhramšakavyatrayi (G.O.S.), p. 71. Bhānnāraddiyapūrāṇa (8. 110) has a fanciful explanation—अहो क्रियासाहें म्या व्यक्ताति के केन शक्यतेः। नामसामायादाहो नित्रेण दुहुनोरपित मदरमः। In 3. 98 Śrīharśa mentions the उमणत or ‘mad’, flower, i.e. the flower of the Dhattūra plant, as the favourite of Śiva. It was usual to worship Śiva with Dhattūra and other flowers, e.g. in connection with the Kālāśāmi and other Vratas. See Vāmanapurāṇa quoted in Kṛtyakalpataru (Vratakāṇḍa), p. 262 (G.O.S.); and citations from Bhaviṣyatpūrāṇa in the same work (pp. 251, 253, 255) which mention the Unmatta (ka) flower.

हेति 2. 80; 3. 80; 22. 13, the sun. Cf. Yaśastilaka 3. 403—हेति: केवलिन्यजन्यस्य:। ‘जपत, हेत्तति देवस्य नाम भक्ति पुनः पुनः।’ Bhaviṣyatpūrāṇa quoted in Kṛtyakalpataru (op. cit.), p. 141.

Note. The citations from the Purāṇas are from the Vangavasi editions published in Calcutta, with the following exceptions—Varāhapurāṇa (Bombay), Brahmāpurāṇa (Ānandāśrama), Mārkandeya (B. I.) and Viṣṇudharmottara (Bombay).
BY THE SAME AUTHOR

YAŚASTILAKA AND INDIAN CULTURE

OR

Somadeva's Yaśastilaka and Aspects of Jainism and Indian Thought and Culture in the Tenth Century

Jivarāja Jaina Granthamālā, No. 2

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