STUDIES ON BILHANA AND HIS VIKRAMANKADEVACARITA
Studies on Bilhana and his Vikramankadevacarita

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PREFACE

The investigations submitted here have grown from a study of Bilhana’s Vikramāṅkadevacarita (Vgar.), which I undertook under the guidance of Professor Paul Thieme.

In Chapter I, a number of textual improvements are proposed. Even if not each of them will be accepted, it will emerge from my treatment that our MS. tradition, scanty as it is, shows more doubtful readings as seems to have been realized (for example: by Bühler, Vcar., Introd. p. 46). At least in two cases, the text, as it stands, cannot give a true picture of the historical events described (see p. 8 on 4.119c (in Bühler’s ed. 4.118c) and p.10 on 5.78a).

It is hoped that the treatment of certain lexicographical items in Chapter II, will not only help the understanding and interpretation of Bilhana, but will be welcome as a small contribution to the history of the Sanskrit vocabulary in the late Middle Ages. Now-a-days it will generally be accepted that the usage of individual poets is more differentiated than commentaries that rely exclusively on works like Amarakośa or even the PW. make us realize.

The secondary source material, dealt with in Chapter III, comprises a quantum of quotations from Vcar. in the five important Subhāṣita-s, viz. Subhāṣitaratnakośa (Srk.); Saṅkutikaraṇāṃśa (Skm.), Saṅktimuktāvalī (Smk.), Saṅgadharapad- dhati (Sp.) and Subhāṣitāvalī (Subh.). As far as can be made out, the readings of the anthologies are inferior or deliberate changes (cp. e.g. on 16.2). In fact the readings offered by the anthologies can hardly help us to correct the MS. readings. An exception may be formed by 8.37c; 8.71d and 16.51c. Some readings in the anthologies are due to the distinct intention of rendering a given verse a more general application (cp. on 16.44, 51, 52; 17.11, 12). Curiously enough, some of Bilhana’s verses are quoted in anthologies anonymously. These are marked in the table of concordance of quotations on pp.65-68.

The most interesting result of Chapter IV, is the proof that Vidyākara quotes Bilhana’s Karnasundari (cp. verse 39) on p. 81
whereby Kosambi’s argument regarding the time of Vidyākara, in so far as it is based on his not knowing Bilhana (cp. Srk. Introd. p. xxxiii), is shown to be invalid. Verses not verifiable in the extant works of Bilhana, but ascribed to him in the anthologies, have been taken either from oral tradition of single verses or from works of his which are altogether lost. Four of the verses ascribed to Bilhana (cp. vv. 14, 64, 71 and 79) treat the subject of the Rāma-story. This may seem interesting in connection with the Vcar. 18.94 and Bühler’s assumption of Bilhana’s having composed Rāmastuti (a proper “Rāmacarita” with Bilhana as an author seems rather unlikely). On several occasions the verses treated here show affinity in style or vocabulary with the extant work of Bilhana and these as such have been discussed critically. Not in all cases the genuineness of the ascription to Bilhana is warranted by such further evidence.

Chapters V and VI, give or retrieve available information on Bilhana and his works, with a view to revive interest in this poet and his works and to facilitate future research thereby.

I express may deep sense of gratitude to my revered teacher Professor Dr. Paul Thieme, who has given me the benefit of his great learning by going through the entire text of Vikramāṅka-devacarita with me as well as his valuable guidance in making this work presentable. I am thankful to Dr. W. Gebhardt, Director of the University Library, Tübingen, for appointing me as Academic Assistant (Indology) in the Oriental Section of the University Library, thus enabling me to finance my years of study in Tübingen. To Dr. A. Wezler, who always helped me in academic and other matters, I express my gratefulness. Had it not been for Miss Angelika Ilsch’s excellent typing accuracy, this dissertation would never have attained its present, almost flawless presentation. I would like to take this opportunity of warmly thanking her for her co-operation. Of my German friends I would especially like to mention Mr. and Mrs. E. Plöger: the affection I feel for them can hardly be expressed. Last but not least, I wish to express my deepest feelings to my parents and my wife Durgā for being so patient and loving.

G. N. Jhā Kendriya Sanskrit Vidypeetha, ALLAHABAD  
Ist September, 1976.
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Specimens of Textual Difficulties

1.48b lakṣa- "aim" : a wrong orthography (cp. also 12.5 ; 18.30) instead of lakṣya "to be observed/marked", gerundive of root lakṣ "to mark, to observe", cp. 7.73 ; 12.76 ; 13.19, 52, 55 ; 17.4, 53 ; 18.8.—cp. on 12.5b ; 18.30d.


1.64c On nāgarakhaṇḍa, see below Chap.II.10

1.74a For—mauktikaśrīṅḥ, "splendour of the pearl", (in all edd.) read mauktikah śrī- and construe śrī- with satyāśrayah as an honorific word, which is fully confirmed by the parallel stanzas, e.g. 1.68 śritālāpah, 1.79 śrījayaśimhadevah. For the wrong orthography cp. below on 7.29c ; Chap. II, n. 48 ; Chap. IV, v. 66.

1.115c For vidṛtya "having caught" read vivṛtya "having opened", cp. below Chap. II, n. 29.

2.31a mama may either be construed with sadrśam or gūṇaiḥ. This kind of construction is styled in Sanskrit kākāśigolakanyāya-, lit. "the manner of a crow's eye-ball", a curious term arising from the common belief in India that the crow possesses but a single eye, which may readily be transferred from one eye-socket to the other,
2.38d āgraḥa-, is used in the sense of “stubborn wish, persistent resolution”, hence kṛtāgraḥa-, “he who has formed a firm resolution”. Contrast Hindi āgraḥa, meaning “request”. Cp. āgraḥa- 5.18, 9.130, 10.87 (emend lilāvagāhagraha-to lilāvagāhagraha-); durāgraha “bad (=ill-advised) resolution”. 3.52 ; 4.115 ; 6.7;7.12;16.42.

2.39a kṛtaśrutāgamaḥ of the MS. may be interpreted (cp. p.1 on 1.74a) as standing for kṛtaś śrutāgamaḥ. If this interpretation is accepted as it is by the 3rd ed. the construction would be:

“I am one who has studied the Veda, who has heard (from an authoritative teacher) the tradition, rather much exertion/strenuous work (bhāyān śramaḥ) has been done (kṛtaḥ...asti) [by me]...”

* * *

The word order seems rather strange, we do not expect kṛtaḥ before śrutāgamaḥ, because kṛtaḥ belongs in the asṭi sentence, while śrutāgamaḥ belongs to the asmi sentence. The interpretation of Bühler and ed. sec. (kṛtaśrutāgamaḥ), therefore, is to be accepted:

* * *

adhūtavedo 'smi kṛtaśrutāgamaḥ
śramo sti bhāyān itihāsavartmasu

“I am one who has studied the Veda, who has done (executed) the tradition of the sacred texts (i.e. of the śruti) there exists rather ample exertion [undergone by me] on the paths of the lore of stories”.

An objection against this might be raised. The expressions adhūtaveda- and kṛtaśrutāgama- amount to the same thing, there would be a tautology (paunaru-ktya or piṭṭapeśaṇa).

A possible way to remove this tautology is to emend śrutāgama-into smṛtāgama-, “the smṛti tradition”. The king would refer to his study of the Veda (veda) of the Dharmaśāstra (smṛtāgama) and the Epics (itihāsa).
2.58a netrācakora- may be analysed as an upamīta-compound (Pān.2.1.56) "eyes like Cakora birds" or as a rūpaka- compound (according to Pān. 2.1.72 in its traditional interpretation) "Cakora birds that are in reality eyes" (netrāṇy eva cakorāḥ).

The second analysis would be preferable: the implied comparison (upamā) is of the prince and the moon, while the eyes are equated with Cakora birds¹ (ed. ter. correctly: upamārūpakayoḥ saṃkaraḥ).

2.80a For vitīrṇa-, "bestowed", (all ed.) substitute vikīrṇa-. "thrown about, scattered", which seems to be more suitable. vikīrṇa also in 6.10—vikīrṇa-. . . samīra—"the breezes scattered by". Cp. also 18.14 sīlā viprakīrṇāḥ "the rocks that were scattered." 18.6—kīrṇakarnāṁrtta- "by which nectar for the ears is scattered". aksata- "uncrushed grain", as an object of ud-kṛti, compare 2.83 aksatotkaraḥ "by the throwings up of uncrushed grain".

d On—aṅcitam (ed. sec. and ter.), see below Chap. II n. 2.

2.81d samarpayanti nṛpatra mahotsavam, "offering the king a great festival", genitive far dative: In later Sanskrit, the use of genitive instead of dative is found with increasing frequency. This is due to the influence of the vernaculars in all of which the genitive has taken over the function of the dative. Further examples from our text are:

2.89a akathayad avanīndor nandanotpattivārttām "told the king the news of the birth of the son";

9.31ab ...smaraḥ...asyāḥ kathayāṁ babhūva..."the god of Love told her...";

1. The Cakora bird (red Partridge, Perdix rufa) is supposed to live only on moon-beams. Eyes that are Cakora birds are, then, eyes highly appreciative of lunar beauty.
9.73b ...sakhīṇāṁ kim api bruvāṇā... “saying something to [her] girl friends”;

9.93a pradarśayāṁ āsa tataḥ kumāryāḥ... “then he showed to the maiden...”;

9.94 yasya...maurvitravah...
...pāṭālalatalasthitānāṁ...kathayāṁ babhūva
“whose bowstring twang told those who dwell on the bottom of the Pāṭāla...”;

13.50ab samarpayāṁ āsa payāṇsi...
jaladhiḥ payomucām
“the ocean offered water to the clouds.”

2.90ab For cañcat-(all edd.) read carcat-, and for-karaṭi- “elephant” in b read with Bühler-karaṭam “a kind of drum”. For discussion of this pāda cp. Chap. II on root luṭ.

3.5a ...-arunaratnadipaprabhā-, would be: “the shine of the lamp that was the red jewel [in his hand]”. Following the lead given by 1.91 dīprapatāpānala- “fire of a fierce glow”, we might conjecture :-dīprapa- bhā- “the fierce shine [of the red jewel]”. The following comparison of the shine with a blood-smeared sword seems to go better with the expression “fierce glow” than “glow of a lamp [that was...]”.

3.7a addatta, use of ātmanepada (middle voice), for paras- maipada (active voice) recurring in 4.67; 12.12, is remarkable; cp also avocata in place of avocat in 3.8a; bruvāna in place of bruvati in 9.71b. Since root dā is ṅit (Dhātup. 3.9) and vac is substituted for brū, which is ṅit (Dhātup. 2.35), the ātmanepada must be used, according to Pāṇ. 1.3.72, to denote that the benefit of the action goes to the agent. “He gave
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for his benefit”, “he said for his benefit” would be said in the sense of “he gave/he said without being asked”, that is “spontaneously”. This “spontaneously”, added in the translation to the adduced passages, would make good sense everywhere.

3.30d āstām ayam, “let it rest”, is correct (so edd. sec. and ter.). māstām (mā āstām), as read, by Bühler against the MS., which has samāstamāstām does not make sense.4

3.60d yaśovatamśa- used here as bahuvarīhi: “one whose wreath is fame”:

papau...yaśovatamsāni jayāṃrtāni

“he drank the glory-wreathed nectar of the victories”.

The idea seems to be that the cup from which he drinks the nectar is wreathed with [the white flowers of] fame. Compare also:

1.86 yaśovatamsāṃ nagaram surānāṁ/kurban...

“making the city of the gods wreathed (adorned) by his fame.”

6.7 raṇarabhavasālāsakautuke5 na sthitim...bibhrad asau yaśovatamsām

“not exhibiting continuance in (=continuous attachment to) the glory-wreathed (=glory rewarded) curiosity (=desire) for the sport of battle fury”.


4. Bühler might have thought of a form stām, 3rd pers. sing. imper.ātmama-nepada (formed according to Pāñ. 6.4.111), of root as “to be”, which, however never takes ātmamepada.

5. Read - kautuke, “loc. in the curiosity” instead of—kautukena, as an instrumental case (in all edd.), and separate na “not” from it as above.
6.71 —mauktikāvataṁsadviradaśirāḥsthalo—
“the pearl-wreathed elephant-head”;

10.70 krīḍāsaras tāmarasāvataṁsaṃ...
“play-pool wreathed by tāmarasa (red lotus.)”

16.33 viṣadakīrtiṅtāvataṁsaḥ—
“he for whom a wreath was formed by [his] white fame”.

4.6cd sāmrājya,—“rulership, empire”...ṣitopacārasāmrāj-yam bhejur malayanimnagāḥ “the rivers of the Malaya [-mountain] acquired rulership in cooling treatment (in the medical sense); i.e. “they became royally potent”, may just be possible. Easier would be to read sāmarhiṇyam, “capacity”: [they acquired capacity] for the cooling treatment. Cp. 4.120d sāmarthya,—“capacity”.

4.40b sthiti,—“state or condition of staying”, used here in the sense of “condition of health”; cp. 4.5 sthiti—“condition of wellbeing”; but 6.7 sthiti—“continuance”.

4.67a For adatta, ātmanepada, see above on 3.7a.

4.44c vyāpārti(vy—ä with root prī, “to keep oneself engaged”, cf. vyāpra-,“occupied, engaged” in verse 5.27) is a remarkable from, used here instead of the usual vyāpriyate, obviously on the strength of Dhātup. 3.4.

4.56b sevaka—derived from sev in the sense of “to frequent”, means “visitor” and not “attendant” or “servant” as explained by the Eng. rend. The verse in question:

ātmānam unmadadvāḥstha—
galahastitasevakāḥ/
agamyam api dai vasya
vidanti hatapārthivāḥ||

“Deluded kings, whose [unwelcomed] visitors (sevaka) are seized by the throat by their furious
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door-keepers, know (i.e. think they know) that their self is unapproachable even by fate [that brings death].

Otherwise: 16.3cd kāntāmukhānāṁ hemantāḥ sevaka-vam aśiṣṭata, “winter learnt to become a servant of the faces of the lovelies [by destroying the beauty of their rival, the moon]”. Here sevaka- is derived from sev in the sense of “to serve”. sev, meaning “to honour”, is used either in the sense of (a) “to honour by a visit” (e.g. a god, a temple, a palace) = “to visit, to frequent”, or in the sense of (b) “to honour by offering service to [a god, a king etc.]” = “to serve”.

4.69-71 These three verses stand in contextual unity, 69-70 being the chief sentence which runs: “he...wept so” (ruroda...tathā), 71 being a dependent clause, which gives the ensuing result “that even the sun thought” (...manyate sma yathā...tigmāṁśuḥ). The Ahmedabad MS., therefore, is right in calling them a viśeṣaka (“group of three verses”) while Bhardwāj (ed. ter.) in treating 69-70 as a yugma (ka) (group of two verses), separating them from 71, can hardly be right.

4.83cd The MS. has two versions:

I. bhāgyānāṁ eva me dośād eṣa jātaḥ parikṣayaḥ
II. madbhāgyadosād evaśa jāne jātaḥ parikṣayaḥ

In the second one the 5th syllable of c is long, which is against the metrical rules given for the śloka. The first one removes this blemish and must, therefore, be considered to be a deliberate improvement (made by somebody, who noticed the poet’s slip, afterwards) Cp. blow Chap. III on 16.2.

4.90c kavinā sukha-gosṭhi...virahitā 91]: “an assembly for wellbeing/pleasure” or “pleasurable assembly (left) by a poet (=without a poet)”?: unrecorded in lexicons but of course unexceptionable. Possibly yet to be amended: kavināsura-gosṭhi- “the assembly of
the Asuras (demons) [left] by (without) Kavi (= Šukrāchārya, the preceptor of the Asuras)". In view of the comparison in the very next verse...kavitvenevā vāgmītā "like eloquence [left] by poetry", one might expect kavi-in 4.90c to designate not just a poet.

4.119c Bühler reads kupito kṣmābhṛt—which is, of course, impossible. Ed. sec., followed by ed. ter., silently changes to kupitaḥ. Better sense results if we read kupita-instead of kupitaḥ and compound it with kṣmābhṛt-

c api ca kupitakṣmābhṛtsenāgajesu nijesubhiḥ
d kārisu vidadhe dhairyadhvamsanāna sāhasalān-
chanah ||

"and in how many elephants of the army of the enraged king (that is Somadeva) did Vikramāditya not cause crumbling of fortitude by his arrows?"

The expression "arrows" is strange as a battle with his brother, at this point, certainly did not take place; cp. 5.5 and 6. Perhaps we should amend nijer-

ṣubhiḥ: "by his jealous ones (his male elephants that smell the king’s elephants in their stables start to trum-
pet, whereupon these get afraid)".7 īrṣu for īrṣyu is a common misspelling (see Apte. s. v. īrṣyā, īrṣya,īrṣyu), Cp. also above on 1.48b (lakṣa for lakṣya).

Note that Vikramāditya, though in distress about the bad behaviour of his elder brother Somadeva, is himself not “enraged” (kupita) neither can he be designated, as yet, as kṣmābhṛt (king): verses 116-

117. Somadeva, of course, is “enraged, because his younger brother leaves the town spontaneously—and obviously, without giving due notice—with an army: 5.3-5 (cp. in particular kvathammanāḥ in 5.5, said of Somadeva).

6. Battles with other kings ensue only after Vikramāditya has crossed the Tuṅgabhadra (5.18), the southern frontier of the Cālukya kingdom.

7. As to the jealousy (īrṣyā, āṣiyā, amaṛṣa, roṣa) of the male elephants, cp. Ragh. 4.23 (āṣiyā); Śiś. 5.32-36, 42 etc.
5.6d  gahana-, “deep (of a stream: 12.6), dense, thick (of a jungle)”, used here, nominalized in the sense of “impenetrableness, insuperable difficulty” (lit.: “what is dense, impenetrable”), as second member of a bahuvrihi: agahana-, “without insuperable difficulty”, i.e. “who cannot be embarrassed” ; cf. 15.61 agahana-; 15.37 nirgahana-. The adjective gahana- “insuperably difficult”: 6.99; 7.74; 18.80. Construed with dative of aim: poṣaṇāya gahana- “insuperably difficult [on their way] to make prosperous...(that is: ...when they want to reach the aim to make prosperous)” (6.99); dramabhājjanāya gahana- “insuperably difficult (on somebody’s way) to break trees, (that is: when he wants to break tree)” (7.74).

5.18cd  āhavaprāptidurlalitabāhu-, “whose arm was spoiled by the obtaining of fight”, seems not intelligible. Read, therefore, āhavāprāptidurlalitabāhu-, “whose arm was spoiled by not obtaining fights”, i.e. unruly because of not getting fights, like a child that was fonder too much or kept from exerting itself and hence gets restless.

5.22a  khanḍa-. Manuscripts, particularly from the West, often confound saṇḍa-, “thicket, multitude”, and khanḍa-, piece, fragment”, because sa and kha are—at the time of our MSS.—pronounced the same way (xa). The compound nārikelaphalakhanḍa- (all edd.) should therefore be interpreted as “multitude (saṇḍa) of coconut fruits”. Compare also:

13.88a  vidyutpaṅkajakhanḍapāṅkapatrali... ambho-dharaḥ
“the cloud...which is the swamp for the multitudes (saṇḍa) of the lotuses that are the lightnings”.

16.22  ...sa rājate sma khanḍena...nilotpalānām iva rājahanṇasaḥ
“...he (the king) shone [through his dark blue umbrella] like a royal goose through a
multitude (śānda-) of blue lotuses”.

18.7d drākṣākhandaśu,

“in the multitudes (śānda-) of the grapes”.

śānda and khaṇḍa (both spelt khaṇḍa) side by side:

18.18 śrikhaṇḍāmbhah “sandal water”, and drākṣākhanda-, “multitude (śānda) of grapes”.

khaṇḍa is correct in 13.15:

apaśyad asmin samaye mahipatiḥ payodakhaṇḍaṁ militārkamāṇḍalam |
sakundaṁ vārimucāṁ aneḥsaḥ kutoʾpi mardhanaṁ ivārdhanirgatam ||

“At this moment the king saw a piece (khaṇḍa) of a cloud that had met the orb of the sun, [a cloud, which looked] like the head of the rainy season (lit.: “the time of the clouds”) adorned by an earring having half come out from somewhere”.

On nāgrakhaṇḍa (1.64) cp. below Chap. II.10.

5.78a kṛtasthitih...In 5.56 the messenger of the Cola king proposes Vikramāditya to return (ni—vṛt) [from the Cola country he has invaded] and to take his stand in the vicinity/proximity (upāntavartmani)—obviously of the Cola country. This vicinity/proximity is defined as tuṅgabhadrayā mudrite, “sealed by the Tuṅgabhadra”. Whether we understand sealed (mudrita) in the sense of “marked” (ciṁnita) or “sealed off, closed” (cf. 11.19 amudrita “unsealed; unrestrained”; Karnasu. 4.5, 6 mudrita “closed, sealed”) the northern shore of the Tuṅgabhadra, which lies outside the Cola country, but in its immediate vicinity (upāntavartmani), must be meant. The peacetreaty the Cola king proposes and which he wants to cement by offering his daughter to Vikramāditya as a wife, can be concluded only—it seems obvious—when
Vikramāditya has left the country: only on this condition the Cola king’s “gift of friendship” (that is the giving of his daughter in matrimony) cannot be looked at as a “gift of fear” (verse 58). This is borne out by the following description of the Cola king’s army reaching the Tuṅgabhadrā, putting up a camp alongside its shore (verse 76) and enjoying bathing in the river (verse 77): this would be impossible if King Vikramāditya had himself with his army occupied the southern shore. Consequently the reading of all the editions in verse 78 daksīṇataṇe kṛstasthitih kuntalenduh... “the moon of the Kuntalas having taken, his stand on the southern shore”, cannot be correct. We have to amend daksīṇataṇe kṛstasthitī and construe it with tadbalam. Thus we get:

a tatra daksīṇataṇe kṛstasthitī
b kuntalendur avalokhya tadbalam |

“the moon of the Kuntalas having seen [from the northern shore] his (the Cola king’s) army, that had taken its stand on this southern shore......”.

Afterwards messengers are sent (verse 80) of course across the river.

6.7a Interpret ranarabhasavilāsakautukena not as instr., “by the curiosity for the sport of battle fury”, but as loc. kautuke, “in the curiosity......”, and following negative particle na, see above remark on 3.60d.

6.18,19 Verse 19 describes—like the preceeding verses 12-17—the behavior of one particular girl at the sight of the king, while verse 18 gives a comprehensive finishing statement: iti......abhavad...vītāṣaḥ... “thus was the playful behaviour [of the beautiful women of the town]...”. The order of the verses 18 and 19 should, therefore, be inverted.

6.19a āluloke “was looked at” in 19a is peculiar as it cannot be derived from ālokāya-, “to look at”, of
which the perf. pass. would be ālokayāṇī cakre, but must be taught to belong to ā- lok (Dhātup. 1.76 loky darśane) : ālokate, not met with outside grammatical works and possibly a grammatical fiction.

6.21c niviṣṭa- does not mean dalita -, “torn asunder”, as it is glossed in ed.ter. What is expected in this context caranatalaniviṣṭadūṣṭavargaḥ, “by whom the crowd of the evil ones was......by the soles of his feet”, would be nipīṣṭa-, “crushed”. The sounds p and v appear to be easily confounded by Jain writers, cp. ed. sec. Prastāvanā, p.3.

6.26d The expression prakṛtvirodhahata- might mean according to Bühler (Introd., p.35 and note 3) either: “slain in consequence of a disagreement (virodha) with his subjects (prakṛti)” or “killed (by Rājīga) in consequence of an inveterate enmity”; There is a third, however: yaśovirodhin- in 6.62 means “what is in conflict with a good name”, i.e. disgraceful”, dharmavirodhin- in 6.65 means “what is in conflict with sacred tradition”, i.e. “impious”. Hence prakṛtvirodhin- in 6.27 would mean “who is in conflict with nature”, i.e. “unnatural”. This fits well as a qualification of Somadeva, who indulges in an unnatural hatred towards his brother. In 6.26 we should have to understand: “slain by conflict with nature”, which does not seem to make sense. I propose to read instead of prakṛtvirodhahatasya rather: prakṛtvirodhihatasya “who was slain by an unnatural one”, that is a relative who thereby acted towards him in an unnatural way. It may be noted that also historically a palace intrigue led by a relative of the king is rather more likely than a rebellion of the subjects. This latter point may be the reason that the Eng.rend. interprets: “distressed by the revolt of his subjects”. But hata- obviously is not “distressed”, rather only “slain, killed”.

6.5c Instead of Bühler’s (ed pri.) navendranilā- the MSS, and subsequent edd. have navendranīla-:
c  

gaganagiritañi navendranila-

d  

druti śatanirjharadhariniva reje //

"the top of the mountain of the sky (lit. which is the sky) shone like bearing a hundred cascad- 
es of fresh meltlings of (blue) sapphires (=of just molten sapphires)."

While druti-, "melting, molten substance", here fits well as qualification of nirjhara-, "cascade", it should be changed into dyuti- in 11.41a ketakadrutinibham ...mahaḥ...indoḥ, "the splendour (mahaḥ) of the moon that was like the shine (dyuti) of a (white) Ketaka flower". Cp. 11.87:

a  

nikšipyā..............................................

b  

ātmadyutim dadhati pāṇḍuratāṁ prātipāḥ/

"having thrown down their own lustre (dyuti), 
the lamps are taking on whiteness (becoming pale)."

6.53c  

For ranarasacalitam, "moved towards the taste of battle", substitute ranarasavalitam, "addicted to the taste of battle" valita- from the root val in the sense of "to turn to, to be drawn to, to be attached to" (Apte, s. v. 3).  in the MS. is difficult to distinguish (cp. Bühler, Introd. p.45).

6.88bd  

Bühler (ed. pri.) reads in b kelikārah (against keli- 
kālaḥ of second and third editions, which do not mention his reading), and -punḍarikakośam in d- against punḍarikāsēṣam (second and third edd., which in this case mention Bühler's reading) kelikārah in b is certainly preferable.

a  

dviradapatir amuṣya śatrusena-

b  

bhaṭamukhapadnamardakelikārah /

"His (Vikramāditya's) leading elephant making (-kāra, i. e. playing) the play of crushing the
lotus flowers that were the faces of the soldiers of the enemy army”.

is as an allusion to the well known sportive nature of elephants—a famous example: Megh. 1.2 vaparakṣīḍ-āpariṇatagaja-, more suitable than: “His...elephant, the god of death in (for) the play/game of crushing...”.

Seeing that Bühler’s reading is not even mentioned, we may even consider the- kālah of the second ed., taken over by the third ed., to be due to a slip of pen.

—śesam in d (against Bühler’s kośam) seems to have the support of the MSS. and alone makes good sense:

c. ..........raṇasaraś cakāra lakṣmī /

d. karadhṛtvibhramapunḍarīkaśesam /

“...he (the elephant) turned the pool that was the battle, into one in which there was left only the lotus held by the hand of Lakṣmī (the goddess of Fortune)”.

......punḍarīkakośam, “he turned the battle-pool into one in which the lotus calix was held by the hand of Lakṣmī”, would not express the idea, neccessary in this context, that this was the only lotus left.

7.14b nimīlita-, “having been closed”, does not make sense here. What is required, is a participle meaning “tormented” (=vyathita, glossed in ed. ter.). Hence read nipīlita- >nipīlita>nipīlita).

7.29c asaṃvrītasrastadukālabandhe : it is difficult to construe this as a compound, for the hips of the women (jaghane vadhūnām) are not first “uncovered”

8. Cp. also 1.115... yaśahaṭṭolunāthanakelikārah, “indulging in the sport of robbing the dress that is (white) fame”; 16.52... suhinagīritakelikārah samārāḥ, “the winds indulging in sports on the slopes of the snow mountain”,
(asaṃvṛta-) and then “loosing their linen dress” (-srastadukūlabandha-) as we have to understand according to Pāṇḍ, 2.1.49. Better is the conjecture of ed. ter.: asaṃvṛta srastadukūlabandhe, “[the hips of the women] having been uncovered, their underwear having gone”. Easiest, and therefore best, would be to interpret the tradition as: asaṃvṛta [s] srastadukūlabandha and construe asaṃvṛtas with manobhāh “love, unfettered”. Cp. above p. 1, on 1.74a.

7.71ab kuhūtkārī-: the wrong orthography kuhūt- (all edd. and anthologies) instead of kuhū, “a sound, like the cry of the Kokila”, may be due to false analogy after phūtṛ (8.18 ; 11.23) “to make a hissing sound”. Cp. below Chap. III on 7.71.

bhāṃkārī f. “a certain (rambling) sound” in b (onomotopoetic ?), also attested in 9.22, to be connected with bhāṃkārī f. “gad-fly”, or just wrong for jhāṃkāra- (cp. jhāṃkṛtā 9.148).

8.41a māti: the reading of MS. (mātī) should be kept (with ed. sec.) and not changed into bhātī (edd. pri. and ter.). It can, of course, not mean āgacchati (ed. sec.) but fits, finds place in”. Cp. 2.79 kvacin na māti sma mudā nareśvaraḥ, “the king did not find a place anywhere through joy”, i.e. “cannot contain himself for joy”, cp. Śiś. 1.23 etc. The verse in question

māti nirvivare tasyāś citrām kucayugāntare
krīḍākuṇḍalitoccaṇā kodandaḥ kusumāyudhaḥ

should be rendered as follows:

“God Love, whose terrible bow is playfully arched, fits, [it is] marvelous, in the space between her breasts, which [yet] is without an opening [which might give him room]”.

8.86c Instead of nesyyate (na- īṣyate) “is not desired” pass.
of *anveṣaya* read *anveṣyate* (*anu-iṣyate*) “is looked for”, cp. below Chap. III on 8.36.

9.41d *asti* with *sma* - is a hapax, presumably *metri causa* for *saṁbhavati*.

9.68 The *kulaka* starts from this verse, not from the next one (thus erroneously *ed. ter.*).

9.92a *kumāryāḥ*, in second and third editions, conjectured for *kumāryāṇi*, in the MS. and *ed. prl.* is hardly correct. *kumāryāṇi* (loc.) is to be construed with *agamatō*, like *nice* in the comparison: “the instruction went to the girl in vain, like a service [goes in vain] to a vile one”. For the thought compare: Bhāsa, Cārudatta, 1.19; Bālacakī 1.15 (=Śūdraka, Mrčchakaṭika, 1,34);

\[limpatīva
tamo'ṅgāni
varṣatīvāñjanaṃ
nabhaḥ
asatpuruṣaseveva
dṛṣṭir
viphalaṁ
gataḥ
\]

Bhāravi, Kirāt., 13.33:

\[upakāra
ivāsati
pravuktah
sthitim
aprāpya
mṛge
gataḥ
pranāsam\]

\[kṛtaśaktir
adhomukho
gurutvāj
janitavṛīḍa
ivātmapuruṣena\]

10.13d For *labdhhārjanānām*. “of those that have obtained acquisition”, which does not make sense in the context (*labdhhārjanānām ayam eva mārgaḥ*, “this is the way of those that have obtained acquisition”). *ed. ter* conjectures: *labdhair janānām*, which seems better— as it is indeed a greedy bee that is spoken of in the verse—but is difficult of construction: “this is the way of people with the greedy”. We should expect rather a loc., than an instrumental; besides, the verse is concerned with bees, not with people. More

9. Cp. Raghu, 6.66. . . *tadiyo lebbe antaram cetasi nopadeśah*, “her instruction did not obtain a place in her mind”,
conservative and without difficulties would be to read: lubdhārjanānām ayam eva mārgaḥ..., “this is the way of the acquisitions (=thus it goes with the acquisitions) of the greedy ones...”.

10.27a vilāsa-(vi- las with ghañ), used as an adjective (ed.ter., comm.; vilāsār=vilāsayuktaiḥ) is hardly possible. Read perhaps for vilāsair rather vikālair:

tavāṅgavallikusumair vilāsair
avalmi kāmo hriyamāṇanetraḥ
caitrārāpitāṁ nātanam astraḥaṁ
saṁdhātukāmo 'pi na saṁdadhāti /

“God Kāma, whose eyes, I think, are robbed, (forcibly taken) by the timeless (vikāla) flowers (=flowers that know no season) of the liana that is your body, does not place on his bowstring the new arsenal of arrows [i.e. flowers] offered by the season Caitra, though he is wishing to do so.”

11.23c nivāritadīpāḥ: here nivārita-; “kept off” does not yeild the sense praśānta, “extinguished” (ed. ter., comm.). I would suggest, in the light of the context, reading nivāpptā-, “extinguished”, and thus render: “lamps were extinguished [by the women...]”. For cāpalaṁ (all edd.) in d read cāturāṁ, which suits well, since god Kāma’s action of procuring a love meeting without obstacles is one of “cleverness” (cātura) and not of “fickleness” (cāpala).

11.41a For ketakadruti-, “melting of the Ketaka flower”, read ketakadyuti-, “shine of a (white) Ketaka flower”, cp. above on 6.51c.

11.70b Instead of mukhavibhramalakṣmīḥ, “the beauty of the dalliance of their faces”, read sukhamvibhramalakṣmīḥ, “the beauty of the dalliance of their bliss (could not be measured/contained in their cabinet d’amour)”,
11.79c For *ghanamasṛṇavibhūṣākhaṇḍana*-...read *ghanaghūṣṇa*-...since *masṛṇa*- (cp. also 18.17, 29, 31), “soft, smooth, tender”, is not a fitting qualification of *vibhūṣā*, “ornament”, and it is impossible that the jilted girls are said to actually break their ornaments. The cheeks (*ganda*) are “terrible [looking]” rather by “the breaking (getting destroyed) of the ornament which is the solid, thick (*ghana*) saffron”. The use of *kuṅkuma* or *ghūṣṇa*, “saffron”, (cp.11.1 ; 16.47; 18.31) for cosmetic purposes is quite common.

12.5b For *lakṣīkṛtā* read *lakṣyīkṛtā*, see above on 1.48.

12.12c For *adatta*, ātmanepda, see above on 3.7a.

12.20b For *dorvēṇikayā*, “with the braid that was her arm”, read *dorvēṇukayā*-atarjayata, “he was threatened [by some girl] with the bamboo (=Hindi *lāthi*) that was her arm”.

12.27d Instead of *parāsām* (gen. pl. f. *para*,- “the other one”) read *parāsam* (acc. sing. of *parāsa*-m. “driving away”) in order to get an object for *karoṣi*, as “which” *kim* is not suitable.

\[
\text{cd} \quad \text{kim tuṅgavātāyanaśaṅgatānāṁ}
\]

\[
\text{karoṣi mātsaryaparā parāsāṁ} \]

“why do you, being keen on jealousy, cause driving away (*parāsa*) [of the girls] that have come together on the high roof platform”.

12.45a It is preposterous to compare the king’s body with the height of the Himālaya: *vapus tuṣārācalatūṅgam asya*... “his body, high as the Himālaya”.

For *tuṅga*, “high”, read *raṅga*, “colour”.

\[
\text{ab vapus tuṣārācalatūṅgam asya}
\]

\[
vyarājad ālepanacandanaṇa \]

“His body appeared of the colour (*raṅga*) of
the snow mountain by the sandal that was his coating (with which he had smeared his body).

12.69 The agent of cakāra is "he" the king. In the preceding verse, however, "some girl" (kācana) is the agent of the verb (vīlaṅghayām āsa). As the change to a new subject (the king) would necessitate this to be named, verse 69 should be read before 68 and after 67, where devah "the king" is explicitly given as the subject.

13.8a Emend prabuddha-to pravṛddha-; cp. ed. ter., comm. where prabuddha-is explained by pravṛddha-under the requirement of the text: pravṛddhakārśyāḥ...nimnagāḥ, "the rivers whose leanness had grown big...". prabuddha- in 13.11d should also be emended to pravṛddha- by which it is again glossed in ed. ter., commentary.

13.11 Previous attempts in translating the verse have been banal, since the poet's use of punning (śleṣa) in it could not find expression in them. The pun, how it should be understood and explained is as follows:

nirantarā ghaṭṭitapātalādharāḥ
kramān nidāghasya ghanoṣmasaṅgināḥ |

vyaramśisūḥ śvāsasamīraṇāḥ iva
prabuddhāḥ10 dāvānalabandhavo' nilāḥ ||

"The incessant (nirantarāḥ) winds that are the friends of the grown/big forest fires (i.e. that are accompanied by forest fires), that rubbed (violently shook) the pāṭala-trees (lit. "the bearer of the Pāṭala- blossoms"), that were in connection with (were accompanied by) violent heat—that were] like the incessant breathings (śvāsasamīraṇāḥ) of the hot season [in the act of violent love-making], that are like grown forest

10. Read pravṛddha, see above on 13.8a,
fires (i.e. that are hot like forest-fires)\textsuperscript{11}, that hurt (lit. violently rub) [his] red lips, that are accompanied by sibilants/hissings (in the effort to cool them)—in due course (krāmāt) came to a stop”.

13.18d According to Pāṇini the voc. sing. of subhrā- is subhrās, since 1.4.4 forbids bhrā- to be called a nādi and thereby substitution of a short vowel in the vocative according to 7.3.107 (with subsequent loss of s according to 6.1.69). The vocative form subhru (also 13.32,35), however, is quite commonly used even by great poets: e.g. Kālidāsa, Kum. 5.43\textsuperscript{12}; Vikr. 3.2; Bhavabhūti, Mālatīm. 3.8 and also Bhaṭṭ. 6.11.

Historically this form is to be considered an analogical formation after the model of vadhūs, nom.-sing.: vadhū, voc. sing.; cp. also Wackernagel, Aitind. Gram., Bd. 3, para., 100f. Later indigenous grammarians try by various methods to give a Pāṇi- an justification for the voc. sing. subhru (cp. e.g. Śaraṇadeva, Durghatāvṛtti, 4.3.4=ed. L. Renou, vol. 1, p. 65; Padamaṇjari on Kāśikā on Pāṇ. 1.4.4).

Other authorities think it unjustifiable (cp., e.g. Bhaṭṭojīdikṣita, Siddhāntakau., Udantaprakarana (before Pāṇ. 8.4.12) and more elaborately; Śabdakauṣṭubha (Chowkhambā Sans. Ser. 2), p. 3; Vāmana, Kāvyālaṃkārasūtra, 4.2.48).

13.36c calad ankalilayā is understood by ed. ter. as “moving with the beauty of a seal”, which is impossible because calat n. cannot be construed with vāridā-gamaḥ m... “With the beauty of the moving curved line” (Eng. rend.) is grammatically possible, but

\textsuperscript{11} In this case the compound ending in—bhandhavaḥ is to be taken as bahuvrihi “whose friends (i.e. equals) are. . .”.

\textsuperscript{12} On the discussion, see Saṃjīvanī of Mallaṇāṭha,
gives very poor sense. The text seems to be not correct. I propose: \textit{caturaṅgalilayā}:

\begin{quote}
\textit{tṛṇāni bhūbhṛtkaṭakeśu niksipan na kaiḥ sphurad-dhiramṛdaṅganisvanah} / \\
taḍitpradipaṅh caladaṅkalilayā nidāgham anvṛṣya-
ati vāridāgaṁah / /
\end{quote}

"By which lamps, which are [its] lightnings, does not the rainy season search for the hot season, with the beauty (showing the splendour) of a [moving] army (\textit{caturaṅga}), the sound of deep drums bursting forth from it, throwing down grass on the mountain slopes (or: the camps of the kings)" \footnote{13}

13.37a For \textit{ayāḥ}, "iron" (in earlier edd.), \textit{ed. ter.} reads \textit{ayam}, "this" (taken from the ed. of Pt. Rāmāvatār Śarmā). \textit{aṇaḥśyāmala-}, "black as iron", in itself would make good sense. Yet, since the description concerns here a single detail—one particular cloud—of the rainy season, \textit{ayaṁ...vāridāḥ}, "this (particular) ...cloud", seems called for. Cp. next verse; \textit{amī... payomucaḥ}, "those (particular) clouds".

13.50b On \textit{payomucām}, gen. pl., cp. on 2.81d above. \textit{prastha-}, "mountain terrace" or "a particular measure" in c is punning (śleṣa). The line \textit{mahāgiriprat haṣahasra-śodhitam...ambu} should be understood as:

(i) "the water that was cleaned by thousands of terraces/slopes of big mountains" (the idea seems: the water is cleared by its falling down in cascades from one mountain terrace to the next one).

(ii) "the water that was investigated (measured)\footnote{14} with 1000s of \textit{prasthas} by the big mountains".

13. "Throwing grass on" [the camps] is used in the sense of: making them left by the vanquished armies, cp. 9.113.

14. On \textit{ṣodhayal-}, "to investigate, examine", see 6.94.
14.44c Instead of *khalatvam*, "roguishness", which cannot be construed unless one makes an arbitrary addition like "*tava niścitam eva*" (ed. ter., comm.) and changes the nominative *vallabhaḥ* into the vocative *vallabhaḥ*, read *tat khala tvam...vallabhaḥ* "therefore thou, rogue, art the friend of ...".

15.6b On nāgarakhaṇḍa, see below Chap. II, 10.

16.22c On *khaṇḍa*, cp. above on 5.22.

17.29d *vibhūśya*, "having decorated", does not suit the context here. Read *vimūśya*, "having stolen" (Dhātup. 1.707 *mūṣa steve)*:

\[b—d\] cakāra tatraiva puraṇśa pārthivah /
virīṇcilokāt suralokataś ca yad
vibhūśya bhāgāv iva......kṛtam / |

"The king built just there a city, which was made [by him] as if he had stolen/robbed (*vimūśya*) two pieces [one] from the world of Brahman, and [the other] from the world of the gods".

Note that ed. ter. explains *vibhūśya* by *alāṃkṛtya*, but gives in the end as the sense (*bhāva*):......bhāgau grhītvā racitam. न and ṇ are easily confounded in the MS.

17.64c There is no such word as *rānta*-(edd. sec. and ter.) ; Bühler therefore conjectures *śānta*- which, however, does not yield good sense, since *pravīrakaṇṭha-grahaśāntakautuka*-, would mean: "the desire that had ceased from embracing the great heros".

Read *sāndra*, "intense, strong" (cp. 17.18 ; 18.52) : -sāndrakautuka-, "intense desire", cp. Kum. 7.62 tāśām...sāndrakutūhalānām, "of those women whose desire/curiosity was intense".
18.7d On *khaṇḍa*, cp. above on 5.22.

18.20c *manasijakathāghāṭabhagnā yuvānāḥ* (in the MS. and subsequent edd.), “young men broken by the beatings of the love-stories” does not give good sense. More appropriate would be *manasijakāśāghāṭabhagna* (cp. also 7.52; 12.26), “tormented by whip strokes by Kāma”. य and य in Devanāgarī are often confused.

18.22c For *dolālīṭaralagatīṣu preṇkhitā yattaraṅgaiḥ*, which is not construable, read: *dolālīṭaralagatibhiḥ*, (“by those of the Jhelum waves) the movement of which is unsteady like that of an elegant swing”.

18.30d On *lakṣīṭbhavanti*, see above on 1.48.

18.35c For *kṛḍā*- read *vṛḍā*: *vṛḍālavasabalitāḥ...dṛṣṭipātāḥ*, “glances that are variegated/disfigured by a little bit of shame”. For an analogous idea compare 18.57 *savṛḍobhūt*, “he felt ashamed”. The idea seems that shame gives the eye a particular colour.

On the colouring of the face caused by emotions, cp. Kāśikā on Pāṇ, 5.4.31 *lohitakāḥ kopena*, “he is red from wrath”; *kālakāṃ mukhaṃ vailaksyena “his face is black from shame”*; Śp. 206c *roṣakaśāyito-daradrś-, “whose eyes are made brownish by wrath”.

18.38c *śītabhitā*- proposed in ed. sec. (p.316) for *hāsabhita*- (in other edd.) seems not to be required. *hāsabhita-“afraid of the laughter”, gives good sense; cp. 7.4 *śītarubhityā, “out of fear of the winter season”*

18.48b For *vicarati* read *na carati: tyāgaḥ kāśāṃ na carati girāṃ gocare kāntakīrtiḥ*, “in the domain of which poetry does not move his liberality, which is of lovely glory”?

18.65b For *gatiḥ* read *matiḥ* and construe: *yasya matiṃ vāḍināṃ vākcāturye maunamudrā prasarati, “his (of*
the king) thinking springs forth as a seal of silence on the cleverness of speech of the [disputing] scholars”.

18.93c *yam* (acc. m.) cannot be construed with *vṛttam* n., as in ed. ter., comm. It clearly must refer to Bilhana, as the relative pronouns in the previous verses (18.90d, 91d, 92c) do. *vṛttam* must be analyzed as accusative of a masculine noun. Perhaps for *vṛttam* read *bhṛtyam*:

c ...so *pi yam prāpya bhṛtyam*

d *karṇah...āsvādam antas tatāna //

“Even this King Karṇa enjoyed in his heart (Bilhana’s poetry) after having him got as his servant (court poet)”.

16. In the verse 18.95 Bilhana tells of his victory in a contest over one Gaṅgādhara who presumingly was his rival for the king’s favour. Cp. also Kosambi, Srk., Introd. p. 76.
Some Lexicographical Points of Interest

1. \( \text{aṅkur} \text{a- m.} \)

aṅkura-, "a sprout, shoot", in the end of a compound:

a) ratnāṅkura-, "a sproutlike jewel" (ratnam aṅkura īva) = "a new/young jewel" = "a small jewel" (MW. only from the Mṛchh.) : 1.18; 12.3; 15.77; vyāghrana-khāṅkura- "a sprout like a tiger nail" = "a small tiger nail", tied around the neck of children, even now-a-days, as an amulet, to ward off the bad effect of an evil spirit, cp. Hindi baghanā/baghanaḥā/baghanakhā.¹ : 3.13.

b) radāṅkura- /dantāṅkura- "sprout of the tooth/tusk" (radasya/dantasyāṅkuraḥ)—"tip of the tooth/tusk" (PW. and MW. only from Abhidhānac. of Hemacandra, 297) : 17.50a radāṅkuraprotam arātidantinā "pierced with the tip of its tooth/tusk by the enemy elephant";

17.56...radāṅkurāḥ...tān mukṣeṣv atādayan "the tips of the teeth/tusks...struck at the diadems (helmets) [of the soldiers]".

More: literal "struck them (the soldiers) at their diadems (helmets)".

1.65cd karīndradantāṅkuralekhanibhir alekhi.........vijayapraśastih/ /

1. vyāghranakhāṅkura- a kind of "medicinal herb" (Eng. rend.) to be tied around the neck of children, is probably a substitute for the real tiger nail, which for a king was more easier to obtain than for a common man.
"a victory inscription was written by the pens, which were the tips of the tusks of the elephants".

2. Root aṁe “to bend” and denom. aṁe a ya a - “to mark”

A. aṁe “to bend”

(a) ni—aṁe “to bend down”:

9.53

\[
\text{mukhena lajjābhīnayapragalbhā}
\]
\[
\text{līlālavanyāṅcitakandhareṇa} / \]
\[
\text{pratyādiṣantīva... ... ...}
\]
\[
\text{... ... ... mṛgāṅkam} / / \]
\[
\text{[64a : āvirabhūvātha patimvarā]}
\]

“Putting as it were the moon in its place by her face, its neck having been made to bend down a little..., she, clever at acting: blushfulness, made her appearance.”

(b) ud—aṁe “to bend up” = “to rise, to raise (to arch)”;

1. of fluids:

2.55

\[
\text{udaṁcadānandajalaplutekṣaṇas tataḥ...}
\]
\[
\text{sa vallabhām.........atoṣyat} / / \]

“Then with eyes flooded with rising tears of joy, he delighted [his] beloved”.

11.67

\[
\text{ity udaṁcitavilāsarasānām}
\]
\[
\text{........................./}
\]
\[
\text{jalpitāni.....sa śṛṇva}
\]
\[
\text{subhrvāṁ.........../} / \]

“When he listened to the talks of the lovely

2. Cp. 2.80d; for arcitam in MSS. and ed. prl., aṅcitam in ed. sec. (followed by ed. ter.) is done needlessly by the editor, obviously in silent reference to Pāṇ. 6.4.30 and 7.2. 53, yet Bilhana has no example of aṅcita in this sense.

3. Usually the neck is thought to belong to the head, rather than to the face.
girls who thus had raised (that is: drawn up— from a well) the flavour/fluid of charming behaviour”.

2. of things and animals:

7.52 *udañcayan kimśukapuspūcīh.*

.................................
viyogināṁ nigrahāṇāya sajjāḥ
kāmājñayā dakṣināmūruto ’bhūt/

“By the order of Cupid the southern wind sprang up, ready for tormenting those separated [from their beloved ones]... raising up the needles, which were the kimśuka flowers.”

6.81cd *pratisubhaṭakapālapāṣanāya
dviradam udañcayati sma rājasūnuḥ/*

“The prince caused his elephant to rise in order to crush the heads of the enemy soldiers.”

12.3bc *udañcitaṁ vāmapadāṁ dadhāna/
babhāra kāpi vratam ekapādam*

“Keeping her left foot raised up, some girl executed the vow of (standing on) one foot”...

13.29cd *udañcaducanḍataḍitkaras tviśām
adhiśam ity ākṣipatīva vāridaḥ/ *

The cloud, whose hand, the violent lightning, is rising up, scolds, as it were, the sun saying...”

4. K. Hoffmann, KZ 79, p. 171ff., has collected passages from Vedic texts where *ud—aṅc “to draw (water)” is attested to. Whether his explanation of the connection between the ideas “to bend” (aṅc) and “to draw water” (ud aṅc) is correct, seems doubtful. Rather “to bend up (a leg etc.)” leads to “to raise”, which then was used with water as an object.

5. Cp. Śat. Br. 5.1.45 pādam *udaçya tīṣṭhati* (K. Hoffmann, KZ 79, p. 171)
3. “to arch” (eye-brows): 

2.76 udañcitabhṛr mukharāṇi...vilokayāmāsa vibhūṣāṇāny api

“(She) with [her] eye-brows raised/arched, looked even at the talkative ornaments”.

udañcita, of course, p.p. of the caus.
ud—aṅcaya— “to raise” 6

8.77 kiñcit savibhramadāṅcibhūlatā bhāti......
tarjayantīva yauvanam

“Her eye-brows playfully raising somewhat, she appears as if threatening (scolding) youth”.

9.84cd udañcitabhrūlatikāpatākam
akāraṇād eva mukhaṇi cakāra / /

“He made without any reason his face one in which the eye-brow-flags were raised.”

10.33 gītāṃ sphuratpaṅcamam aṅcitabhrū
vilokitaṃ nūpuranisvanaś ca /
nṛpāṅganāyās trayam etad āsīt
trailokyarājye madanasya śastram / /

“Her singing, in which the fifth note thrilled/sounded, her glance, in which the eye-brows were curved (raised), the jingling of her anklets—these three things of the princess were the weapons of Cupid in his royal rule over the three worlds”.

4. metaphorically

15.36cd yad udāṅcayati sna sādhvasam
jagatāṃ........................... / /

“which (army) raised fear (produced fear) in the world”.

6. Wrongly does Kuiper, Vāk 2, p. 36ff, derive aṅcita- from the present stem aṅe—; the p.p. is in Sanskrit differently to vernacular procedure—never derived from a present stem, but always from the root. Only exception: the stem of the causatives and denominatives.
2.54cd udañciromāñcayā samantatah
sa śaityasamparkam iva nyavedayat

“He (the king) by the manifestation of horripilation/bristling of heir all around indicated, as it were, contact with coolness”.

udañcin derived from udañca- m. “raising up (not in dictionaries).

Literally: “by the condition of one in whom horripilation was characterised by raising up”.

B. añcaya- “to mark, characterise”

7.50 unnidrapaṅktisthitacampakāṇi
cakāśire kelivanāntarāṇi |

vyogīnāṃ kavāliṅtānāṃ
suvarṇakāñcībhir ivāñcītāni |

“The interiors of the parks, whose campaka-trees standing in rows, were fully bloomed (with yellow-golden flowers), appeared as if marked by the golden belts of jilted lonely girls [who intented to hang themselves by their belts].

13.21 ...aṅkavarṇāḥ...tām...indrakārmukam

“the rainbow marked (characterised by) several colours”.

17.50 ...mukham......pulakotka.āṅcitam

“a face marked by horripilation”.


4. Root k u c (+ s a m)

sam—kuc means, in contradistinction to vi—kuc, "to open (like flower)"—"to close, to shrink, to shrink back". Thus in 1.66......te viṣṇoḥ pratiṣṭheti vibhiṣaṇasya rājye param⁰ saṃkucitā bahhāvuh "they (the kings of the Chaulukya family) shrank, however, with respect to the kingdom of Vibhiṣaṇa (Ceylon) (i.e. they shrank back from entering it) [thinking] it is the standing point/domain of Viṣṇu".⁰⁰ Cp. also 1.27 ; 9.115 ; 12.53 ; 16.1; 18.53 etc.

5. kṛita kṣaṇa-  

kṛta kṣaṇa- lit. "having made the leisure" is used in the sense of "having taken the time to learn":¹¹  

7.36 kramāl lipijñānakṛta kṣaṇasya, "of him who had taken time to learn, in due course, the knowledge of writing". Cp. also 9.13 ; 13.41 ; 14.35 ; 16.4. kṛta kṣaṇa- is synonymous to vihitakṣaṇa- 9.13 prachādanārtham vihitakṣaṇaḥ, "he who had taken the time to learn, to conceal (his feelings)", cp. MW. s. v.

6. keyūra -  

keyūra - "armlet" (1.49; 3.72; 9.88) has been explained by

9. param obviously not used in the sense of kevalam (ed. ter., comm.) here. Cp. also 1.85; 2.30; 4.30; 7.19; 7.65 15.72; yadi param "if at all" (PW—"wenn überhaupt").

10. Bihāra’s statement seems to be historically correct, since no king of the Chaulukya dynasty undertook military expeditions to Ceylon. In any case Bühler’s understanding of 1.66 (“narrow was the realm of Vibhiṣaṇa” : Introd., p. 26) cannot be accepted.

¹¹ Cp. Lat, schola "leisure" and "school",
“bracelet” in the Eng. rend. Although Amarak. 2.2.107 equates keyūra- with āṅgada-, there is some difference between keyūra- “armlet” (worn on the upper arm) and āṅgada- “bracelet” (worn on the forearm), as appears from their being distinguished in Rāmāyaṇa, 2.32.8; 6.3.43; MBh., Udyogaparvan, 6.3.43; Sāhityadarp., 10.46 (keyūrikṛtam āṅgadam “a bracelet that turned into an armlet”). keyūra- is also distinguished from kaṅkaṇa- in Srk. 713 (attributed to Rajaśekhara)...keyūrikṛtakaṅkaṇa-, “one whose bracelet was transformed into an armlet”.

7. carmacakṣus-
carmacakṣus- is not recorded in the standard lexica, and is left unexplained in the Eng. rend. There are two instances of its occurrence in Bīlāna: Vcar. 5.5 and Karnaṇa. 2/9/11. In both these passages, carmacakṣus- ought to be analysed as a bahubrihi: carmanī caksur yasya saḥ “he whose eye is [only] in his skin”, meaning “having [only] a carnal eye”, as opposed to the jñānakṣus- (=divyacakṣus-, atindriya-) “whose eye is in his knowledge”, i.e. having power to know things beyond perception of the senses. An actual occurrence of this confrontation is Ganeśagītā 8.4 (ASS. 52).

It seems to be a rare word, to be met with otherwise only in some late commentaries: e.g. Mallinātha on Śīru. 1.37; Kavīndrasaravatī in his Padandrikā, on Daś. Pūravapitihkā, 2. Ucchv. (N. S. ed., Bombay 1951, p. 28) where jñānekṣaṇagamyaṇāḥ “to be reached by one whose eye is in his knowledge” is explained by: jñānekṣaṇena na tu carmacakṣaṇā gamyaṇāḥ.

In other passages carmacakṣus- ought to be analysed as tatpurusa: carmanī cakṣuḥ “eye in the skin”, meaning “a

12. The only lexicon, known to me so far, which records this word is the Abhidhānaraṅgendrakoṣa by Vijayarājendrāśtri, vol. 3 s.v. (instanced from the Aṣṭaka by Yaśovijaya: carmacakṣurbhūte “one whose eyes are in his skin [only]” (bahuvrihi).
carnal eye’’ : Śrīdharārācārya on Bhag. 11.8 anenaiva-
tusvīyena carmacakṣusā māṁ draṣṭum na sakyate “It is not
possible to perceive Me by [your] carnal eye alone”. S.
Radhakrishnan (Eng. Tr. of Bhag.) quotes the verse

māyā hy esā mayā srṣṭā/
yan māṁ paśysi nārada
sarvabhūtaguṇair yuktam
na tu māṁ draṣṭum arhasi |

from Mokṣadharma and Madhusūdana, who, com-
menting on it, says : sarvabhūtaguṇair yuktam kāraṇo-
pādhīṁ māṁ carmacakṣusā draṣṭum nārhasi.13

Vcar. 5.5 sa vyasarjayad atha kvahanmanāḥ
puṣkalaṁ balam amuṣya prṣṭhataḥ/
kīṁ na sambhavati carmacakṣusāṁ
karma lubdhamanasāṁ asāttvikam |

must then be translated as follows :

“There then, of boiling mind, sent after him a nume-
rous army. What dishonest action is not possible
for those whose eyes are in their skin [only] (i.e. who
are possessed of carnal eyes only and thus devoid of
moral insight) [and] whose minds are greedy.”

8. citraśālā -
citraśālā- (4.30) “hall with paintings”, also citraves-
man- (9.35) “room with paintings”, provided with vilāśbhittis
“pleasure wall paintings” (9.15). Cp. Hindi citarasārī 14
wall painting” Skt. citraśālīya.

13. It seems doubtful whether the purport of the verse is correctly ex-
plained. The second line appears rather to say ; “you ought not to
look upon Me as provided with the qualities of all [=of any of] the
[material] elements”.

14. V. S. Agrawala, Melanges d'Indianisme ; A la Memoire de Louis
Renou, p. 14,
9. \textit{cīnapiśṭa-} 

\textit{cīnapiśṭa-} “vermilion, red lead” (3.61; 14.68) and attested in Kathās., 23.85, seems to be used in particular by Kashmirian poets. \textit{sindūra -}, a synonym of \textit{cīnapiśṭa-}, is in 12.70 also used for decorating elephants; cp. also \textit{cīnāṃśuka-} “China texture” (=silk).

10. \textit{nāgara-khaṇḍa-} 

\textit{nāgara-khaṇḍa-} (1.64; 15.6), possibly written for \textit{nāgarāṣṭaṇḍa-} (cp. above p. 9 on \textit{khaṇḍa- / ṣaṇḍa-}), is unknown to the dictionaries (cp. remark in Eng. rend. on 1.64). Since \textit{nāgara-} is quite common as a designation of a kind of ginger, \textit{nāgara-khaṇḍa-} might be taken as “piece of ginger” (cp. Stein’s remark in Eng. trans. of Rājat. 7.194). A close examination, however, shows that the word is a name of a creeper from which a particular betel leaf was taken or the designation of this betel leaf itself.

Characteristic seems Vcar. 1.64 : ...\textit{nāgara-khaṇḍa-}
\textit{cumbiṣṇaṭadruma-} “areca-nut trees touching \textit{nāgara-khaṇḍas}”.\textsuperscript{15} Cp. also

15.6ab \textit{subhaṭah pramadākaṃcarārputan}
dalayan \textit{nāgara-khaṇḍavīṭkām} /

“A soldier cracking a \textit{nāgara-khaṇḍa} roll (Hindi : bīḍā), offered him by the hand of his beloved one.”

Other occurrences of this word : Śambhukavi, Anyoktimuktālata (KM. 2), v. 6 : \textit{pakvan nāgara-khaṇḍa-pallavam “a ripe sprout of the nāgara-khaṇḍa”; Skm. 2081, ascribed to Rājaśekhara : parṇāṃ nāgara-khaṇḍam ārdraṣubhagam “a green beautiful leaf of the nāgara-khaṇḍa”.

\textsuperscript{15} Description of areca-nut trees kissing betel-creeper herself, and betel-creeper embracing the areca-nut trees elsewhere (cp. Ragh. 6.64; Vīḍṭha, 4.11), symbolises the union,
Even in Rājat. 7.194 nāgarakhaṇḍa- “a particular betel leaf” (thus tr. R.S. Paṇḍit is superior to “ginger piece” (tr. M.A. Stein).

In fact nāgarasaṇḍa- is in modern Gujarāṭī language a designation of a particular betel leaf. It seems necessary, then, to correct the orthography of our MSS. (nāgarakhaṇḍa-) and read nāgarasaṇḍa-, when it means “betel creeper or leaf”.

Probably nāgarasaṇḍa- corresponds to what in Hindi is known as nāgarīpān, cf. Hindi - Šabdāsāgar, vol. 5, s.v. This is considered to be a superior quality of betel in some areas of the Indian subcontinent. Cp. the Gujarāṭī saying: pānāmāhi nāgarasaṇḍa pāna “amongst Pān (Piper betel) Nāgarasaṇḍa is the [ best ] Pān”.16 Karpūravallī, Vcar. 9. 60, in Hindi known as kapurī, is another variety of betel, yellowish, hard, and full of veins, but of good taste and smell.17

nāgarīpān and kapurīpān are perhaps cultivated18 betels and liked by the eaters for their particular smell, i.e. of ginger and camphor19 respectively.

11. pāthonidhi-

pāthonidhi- (pāthas- nidhi-) “ocean” (1.11, 109)

17 Abū-l-Fazl Ṭallāmī, Ain-I-Akbarī, tr. from the original Persian, by H. Blochmann, Calcutta, 1873, vol. 1, pp. 72-73.
18 This may be inferred from the designation nāgra-, which is the contrary of ḍraya- “wild, growing wild”, see P. Thieme, Kleine Schriften, Teil 2, p. 718.
19 Camphor as an ingredient of betel chewing is attested widely from literature, cp. Vcar. 9.82; Caurap. (Tadpatrikar, ed.) v. 9; Suśr. Sūtrasthāna 149; Yogaratnākara 5.58. The Borneo camphor is called “eatable camphor”(da mangiare) by Barbosa and other writers because it is used in medicine and with betel. (Yule and Burnell, p.116). For further details on camphor, cp. da Orta, Garcia, Samples and Drugs of India, ed. and annot. by Conde de Ficalho, London, 1913; W. H. Schoff, JAOS 42, p. 355 ff.
occurs occasionally in classical literature. It is an example of Vedicism in the style of Bilhana. The word pāṭhas- was explained as “water” (e.g. by Nir. 8.17; Uṇādis. 4.23; Amarak. 1.2.3). The proper Vedic meaning of pāṭhas- was discussed by E. Sieg, Gurupūjākaumudi, p. 97 ff. (“drinkable food”, then “food” in general); otherwise Oldenberg, ZDMG 54 (1900), p. 599 ff. = Kleine Schriften, Teil 1, p. 99 ff. It is interesting to note that many Vedic words were revived in classical literature, and used in a sense that was assigned to them by Yāska.

12. praṭiṣṭhā-

praṭiṣṭhā- “likeness, sameness” is an idiomatic use of Bilhana, not recorded in lexica:

1.35cd bimbam dadhe bimbaphala praṭiṣṭhāṃ rājāvinijīvitavallabhasya

“the orb of him who is the lover of the lotuses (i.e. the sun) took the likeness of a bimba fruit”.

1.41 ātapatram... kuraṅganābhītilakapraṭiṣṭhāṃ... samārohati, “the umbrella climbs up / aquires the likeness of a tilaka of musk”.

There are some instances where praṭiṣṭhā- is used in its literal sense, as a derivation of praṭi- sthā “to stand against”, meaning “footing, standing” : 1.57ab kṣmābhīrtkulānām upari praṭiṣṭhāṃ avāpya “having gained footing above the family of the kings / mountains”;

1.66cd viṣṇoh praṭiṣṭheti vibhīṣanasaya rājye paraṃ sāṅkucitā babhūvah

“They shrank / refrained from [ entering ], however, with respect to the kingdom of Vibhīṣaṇa (Ceylon) [ thinking ]: it is’ the standing point / domain of Viṣṇu”.

Cp. also 3.17; 16.29: para praṭiṣṭhā “firmest stand”;
1.79 kulapraṭiṣṭhā- “firm stand of a family”; 18.59:
śāstrapratiṣṭhā- “firm footing in the [traditional] teaching”.

It seems that pratiṣṭhā- in the sense of “likeness” is derived from “reflection [in a mirror]”, lit. “what takes its stand [in the mirror]”. Compare 6.48ab pratiphalananibhāt sahasrabhāsā maṇimayapalyayananapratiṣṭhitena...

“by the sun, sitting under the pretext of reflection, on the saddle made out of jewels”.

13. b h aṅ g i - / b h aṅ g ī -

bhaṅgi- / bhaṅgī- f. in instrumental case : 1.1. pāṇcajanapratibimbabhaṅgyā “under the semblance of the reflection of the Pāṇcajanya” (cp. also 1.49, 108; 3.24, 62; 6.94; 7.45; 9.26, 34,59; 10.10, 42; 12.51; 18.19) is used interchangeably with miśena (2.4, 64; 5.67; 6.41, 49; 8.87), vyājena (3.70), chalena (2.65, 66; 4.4; 5.69; 15.13), śaṅkayā (18.10), and nibhena (9.56, 147), all of which indicate the poetic figure utprekṣā “poetic fancy”.

bhaṅgi- / bhaṅgī - is used outside of an utprekṣā in the sense of “semblance (beautiful appearance, show, splendour)” :

12.44 candanacārulekhā...dadhāra sphaṭikaliṅgabhaṅgīm “the beautiful mark of the sandal-paste [on the forehead] bore the semblance of a crystal [Śiva-] liṅga” (cp. also ¶9.105; 11.73, 78; 13.25, 32; 15.4).20

bhaṅgī-, when applied to the action of dancing, amounts to “beautiful show / performance” : 13.24 taḍḍāvadhūlāsyarahaṣyabhaṅgīsu “in the beautiful performances of the dances of the lightning-women”.

20 In view of these passages, MW. (s.v. bhaṅg) records “mode, manner, way” for bhaṅgī-, referring to Vear. in particular,
The usage corresponds most closely to that of śobhā- “beautiful appearance, show, illusion”.  

It seems that bhaṅgī- developed from “illusion” to “beautiful semblance” as śobhā from beauty to “illusion”.  

14. **mukta-**

**mukta-** “pearl” (1.79 etc.) is interesting here for its etymological derivation. Among several suppositions, offered by the scholars, most appealing and convincing is that given by Lüders (cf. KZ 42, 193 ff.—Philologica Indica, 179-83). According to him it is a wrong sanskritization of vernacular mutta- “pearl”. In Pāli or Prākrit mutta- is a feminine of the p.p. mutta- (Sanskrit mūrtā-) of mūrchati “congeals”. (Cp. also P. Thieme, Language, 31.3, p. 441=Kleine Schriften, (1971) Teil 2, p. 709: against Burrow’s Sanskrit Language (1955), p. 385, who thinks mukta- a loan from Dravidian).

The compound muktāphala- “pearl” (9.50) a common substitute of the earlier mukta in classical literature, was investigated by Lüders (loc. cit.) and shown to be a tautological expression: the second component of the compound phala- “congelation”. (from phalati “congeals, gets thick, ripens”, distinct from the denominative phalati “bears fruit”) is synonymous to the first component muktā- “congelation”. Cp. also P. Thieme, Language (loc. cit.)=Kleine Schriften (loc. cit.).

21 From śobhā- in this sense is derived saubhika, ‘shadow player’; cp. Lüders, Philologica Indica, p. 391 ff.

22 It would appear likely that a bhaṅgī- ‘illusion’ derives from bhaṅga- “hemp, hemp leaf”. In this case the correct orthography ought to be *bhaṅgī- “the condition (avasthā) caused by hemp”. bhaṅgī- ‘step’ and *bhaṅgī- would have been confounded in writing. Cp. luthe : lut (see below p. 40), khaṅga- : saṅga- see above p. 9, kaṅtaki- : kaṅtaki- (Smk. 4.27).

23 bhaṅgu- m., recorded in MW. from Vcar. as a name of a demon or of a mountain, is not attested in any extant work of Bilhana.
15. *mugdha*- adj., primarily "confused". It comes to be used in the sense of "naive, simple, tender, beautiful" etc., *mugdha*- may be an antonym of *praudha*- "bold, strong, mighty, sexually experienced (said of a woman)". Conversely *mugdha*, when negated (i.e. *amugdha*), stands in synonymity with *praudha*- In a verse like amugdhabhyo mṛṇālībhyaḥ (8.64) "from grown up lotus stalks" it means that which is not "simple" in the sense of "naive, tender" (sarala= *mugdha*).

*amugdha*- in 2.9, qualifying the *dugdhabhī-, "the milk ocean", seems to be meant in the sense of "strong, mighty, luxuriant [because of yet being possessed by the valuables which were churned out of it by gods and demons]". The explanation of *amugdha*- by svaccha-, "clear", in ed. ter. comm. is hardly defensible.

*mugdha*- as a second member of a compound "beautiful as..." amounts to "strikingly similar to": Vcar. 12.58 pāthasi *dugdhamugdha*- "in the water [that was] strikingly similar to milk"; 15.28 ...-śuktibhiḥ śaśimugdhabhiḥ "by shells strikingly like the moon"; Karṇasū. 1.18 sudhāmugdhaṅhair aṅgaṅiḥ "by [her] limbs which were strikingly similar to nectar".

16. Roots *lun ṭ h* "to rob", *lun ṭ (h) 1 to "roll" and *lun ṭ h 2. "to strike, beat against".

The dictionaries know a root *lut* "to roll, wallow" and a root *luth* "to roll, wallow". It seems that the latter form though wide-spread, is actually only a wrong spelling for *lut* (cp. Hindī *loṭā* "to roll, wallow" against *lūṭnā* "to be robbed", Skt. *lūṇṭh*). In the following

24 W. D. Whitney, Roots, Verb-Forms and Primary Derivations of the Sanskrit Language, Leipzig 1885, only *lun ṭ h* 'roll'.
25 Also cp. the root *lud*, which is Prākṛt for *lut* and then retaken into Sanskrit: *d- loday- 'to churn' Vcar., 4.19,96; *loḍana- 'churning', 1.90; 6.68. From this *lūḍ* is to be derived *loḍa* 'rolling, moving', cf. 11.79 *gandahalavilūlītabāṣpa- 'tears have begun to roll on the cheeks'. For *d*, *l* between vowels, see Lüders, Philologica Indica, p. 546ff.
the verb for “to roll, wallow” will be spelt throughout as \textit{lut(h)} (meaning the invariable MS. spelling \textit{luth}), the verb for “to strike, beat against”, will be spelt \textit{luth} (in agreement with the MSS).\textsuperscript{28}

A. \textit{luth} “to rob”

1.11 b-d \textit{kārnāmṛtam rakṣata}......... / \textit{yad aṣya}.......\textit{lunīṭhanāya} \textit{kāvyārthacaurāḥ pragunībhavanti} / /

“Protect the nectar of the ears (your poetry)..., because the thieves of the property which is poetry are becoming expert in (lit. for) robbing / stealing (\textit{lunīṭ}) it...”

1.84ab \textit{yātrāsu dikpālapurīṃ vilunīṭya na diggajān kevalam āgrahīd yath} /

“who having looted (\textit{vi} with \textit{lunīṭ}), on his expeditions, the city of the guardians of the quarters, did not seize / conquer the quarter elephants only...”.

1.115 \textit{prthvībhujanāgah parikampitāṅgūṁ yasāḥpatōlunīṭhanakelikāraḥ / vidhṛtya kāścīṁ bhujayor balena yaś colarājyaśriyam ācakarṣa} / /

“Who, as the paramour of the earth (as a king) snatched / raped by the strength of his arms the royal fortune / the Fortuna of the kingdom of the Colas, whose army\textsuperscript{27} had been shaken / whose limbs had started to tremble,\textsuperscript{28} after he had opened\textsuperscript{29}

\textsuperscript{26} The spelling \textit{lut} for \textit{luth} ‘to strike’ does, however, occur elsewhere; cp. PW. s. v. \textit{lut}.

\textsuperscript{27} An army consists of four \textit{aṅgas}, thus \textit{aṅga}- stands here for \textit{caturaṅga}-‘army’.

\textsuperscript{28} I take \textit{kampita-} to be p.p. of the causative \textit{kampaya-} when applied to the army and p.p. of the root \textit{kamp} when applied to the body of Fortuna.

\textsuperscript{29} Read \textit{vivṛtya} instead of \textit{vidhṛtya}; cp. Bühler, Introd., p. 45, on the difficulty of distinguishing \textit{ṛ} and \textit{ṝ} in the MS.
Kāncī / her belt, indulging in the sport of robbing (ud with lūṣṭitā) it (the capital) / her (the Fortuna) of its flags / of her [white] cloth (dress) that was its / her [white] fame / honour.”

4.16bd ...tatsainyalūṣṭhitāh...payasāṁ nidīhi / |
“...the ocean that was robbed [of it pearls] by his (the king’s) soldiers...”

6.24 b-d ..................sa.................. /
nayanaculukalūṣṭhyamāna kāntir |
dravidāvadhdūbhīhi......................... / |
“...he (the king) whose beauty was robbed (stolen; i.e. taken away by stealth) in the bowls that were their eyes by the women of the Dravidas...”

8.65d32 ...mṛṇālīkīrtīlūṣṭhanam
“...The robbing/stealing of the fame of the lotus root.”

14.54ab kvāpi dāham aparatra lūṣṭhananī |
bandhananī kvacīd adāj janasya saḥ |
“He conferred on the people in some place burning [of their cities], in another places looting (lūṣṭhana), in some places captivity...”

18.42 ...no kāyasthaiḥ kuṭilalipibhir no............|
na.................................lūṣṭhitā......ca |
.................................yat samgrhitā |
lakṣmīḥ................................. / |
“The fortune acquired by him was robbed (lūṣṭhitā) neither by Kāyasthas, whose writing is crooked, nor by...nor by...”.

30 The capital of the Colas.
31 On Bühler's spelling lūṣṭhamāna, see below note on 3.76 and further on lūṣṭhyamāna in 2.90.
32 Cp. below Chap. III on 8.65 for the verse being quoted in Skm. 8.50
Some Lexicographical Point of Interest

B. l u t (h) 1. “to roll”

1.67cd. ...tuṣārādritaṃ luṭ(h) antaḥ sītena khinnās turagāḥ...
“horses became tormented by the cold (snow) when rolling/wallowing on the slopes of the Himalaya”.

1.71 yasya............................................
...........jāne dhavalatvam āpuḥ |
arātināriśarakaṅḍapāṇḍu -
ganḍasthaṁ tīnirluṭ(h)anāḍ yaśāṃsi ||

“Whose fame...became white, I fancy, because of its rolling (niḥ - luṭ(h)33) on the cheeks, white as sugar-cane stalks34 [from grief], of the wives of the enemies.”

This is an utpreksā, that is: a poetical fancy, not a description of a real happening. The Poet imagines the fame (actually: “the fames”) of the king to roll/wallow on the cheeks in a feeling of exuberance, like say, those horses of verse 1.67 (cp. also 7.37). In reality “fame” is always thought to be white by nature, it need not become white.

3.24 uccaiḥ sthitam tasya kriyaratnam
tejodhanānām upari sthitasya /
ksamām iva prārthayitum luoṭ(h)a
saṃkrāntibhaṅgāya manipādapiṃthe ||

“His (the king’s) crown-jewel, which had its place above him, who had his place above all [other] resplendent ones, rolled on his jewel foot-stool under the pretext of [its own] reflection - as if to beg pardon [for its impertinence].”

Rolling at somebody’s foot is a sign of self-humiliation; cp. 6.91.

33 Cp. nirluṭ(h)ana- : 5.3.
34 For whiteness of (ripe) sugar-cane stalks cp. e.g. Viddh. 1\textsuperscript{32}/33...

paripaṅkapāṇḍurāṇāṃ sarakāṅḍanām.
4.43c kathayāṁ āsa nāsāgra-
vilu(h)ad bāspaśikaraḥ //
“...he said while a shower of tears rolled to the tips of his nose”.

4.70cd ...ruroda vapuṣā bhūpṛṣṭhalu(h)itena saḥ //
“he wept with his body rolling on the ground”.
Rolling on the ground is a sign of intense grief; cp. 11.6.

5.3c talpanirlu(h)anaśīrṇacandanaḥ
“he whose sandal paste had gone on account of his rolling (niḥ - lu(h)), on his bed in the nights”.

5.49c oṣṭhāpṛṣṭhalu(h)itasmitāṅcalaḥ
“on the back of whose lips the fringe of a smile had begun to roll”.

6.91ab ubhayanarapatipratāpalamśmyau
vīlu(h)atuś carañadvaye tadiye /
“Both the kings’ majesties rolled round (vī- lu(h)) at his feet”.

Cp. on 3.24

7.37b lulo(h)apuspotkarareṇupuṇje
“...he (the spring season) rolled/wallowed in the heap of the polen of the many flowers...”.

7.44ab viyoginīṇāṁ......lulo(h)a kaṇṭheṣu līlākalapaṇcamo
yah/
“The soft fifth note that rolled (thrilled) in the throats of the women...”.

Cp. e.g. Viddh. 1.27...kaṇṭhe lolaṇtaḥ parabhṛt-
avayasāṁ paṇcamaṁ rāgarājam...samirāḥ dākṣ-
iṇātyāḥ.

35 Instead of vilu(h)ad “rolling round” (cp. 6.91) read nilu(h)ad “rolling down”? Cp. on 12.76.
Cp. on 13.87.

11.6ab  krandati sma...luṭ(h)ati sma
  “he cried, he rolled around on the ground”.

Cp. on 4.70

11.51a-c  sapraṇāmam iva pāṅigatebhyaḥ  saṃmukhaṁ viluṭ (h)ītā  caṣakebhyaḥ.............madirā..............
  “the wine rolling towards them from the drinking cups in their hands as if bowing down in salu-
  tation”.

12.76cd... pāṅḍugandasthalaviluṭ(h)itābāśpa... 37...
  tears that began to roll on the yellow cheeks”.
  Instead of viluṭ(h)ita-read niluṭ(h)ita-?

Cp. on 4.43.

13.35cd  kṣitau luṭ(h)antaḥ...navābhrabindavah
  “new rain drops rolling on the earth”

13.87c  mattairāvaṇakaṇṭhagarbhaviluṭ(h)adghambhiragarjā-
  ghanaḥ
  “strong as the deep roaring sound rolling inside the throat of Airāvaṇa (Indra’s elephant) in rut”.
  Cp. the English idiom “Rolling thunder”. Some-
  what similar seems the idea of the “rolling (=thri-
  lling) fifth note” in 7.44.

14.52ab  ...dvipaṅghatāh kaṭaṭhaḥ nīrluṭ(h)adbahaladānanir-
  jharāḥ
  “multitudes of elephants, with streams of thick
  rut rolling (niḥ - luṭ(h) on their temples”.

14. 63ab  prāṭhanīrluṭ(h)itabhūmirenavaḥ tasya vāraṇavarā
  virejire
  “his excellent elephants, with the dust of the ground
  having rolled on their backs, appeared [like...]”

36 Ed. ter. comm., incorrectly glossed viluṭ(h)ītā by viluṭhītā ‘robbed’.
37 Cp. 11.79 gaṇḍasthalaviluṭitābāśpa- ‘tears have begun to roll on the
cheeks’ : lūlita- Sanskritized Prākrit lūjitā/lūlita=Skt. lūtīta- ‘rolled’. 

śrīkāśmīvakṣitibhuji gate vaśyatām yadguṇānām
ūhūs cintāklamaparicayaṁ kāni nāntāḥpurāṇī |
vacchā kīrtir nabhasi bisinipattramitre luliṭ(h)ā
śeyotaddhārāsalilam akarod dhāma lakṣmīṁ
krpāṇam //

“When the king of Kashmir had become a slave of her (the queen Subhaṭa’s) excellent qualities, which of his harem-wives did not acquire familiarity with the exhaustion of worry [because he did not care for them any more]. His spotless (resplendent) fame (Kīrti) [formerly also a ‘beloved one’ of his, for whom he does not care any more] rolled on the lotuslike (blue nymphaea is intended) sky (i.e. the dark night sky). His fortune (Lakṣmī) (formerly also a “beloved one of his) took as her dwelling his sword, from which there drops the water of the blade (its shine)”.

18.51cd ................................bhūbhujāṁ vallabhā śrīṁ
khaḍge yasya dvipamadamaṇīkālīpte luliṭ(h)ā //

“Royal fortune; who was the beloved of the kings, rolled on his sword that was smeared with the bog (=the black bog) that was the ink that was the rut of the elephants”.

Cp. on 4.70.

18.66ab ........................................tarunyāḥ bāśpapāṇke lut(h)anti

“the young girls roll in the bog of tears”.

Cp. on 18.51.

C. l u ṭ h 2. “to strike, to beat against (upaghāte, pratighāte)

38 Cp. on 4. 7d. Possibly the poet thinks of the fame as being in the shape of the stars that roll/turn round the polar star.

39 Probably the poet thinks of the tears of Lakṣmī as the ‘water of the blade’.
1.61a.c śatrukaṭhorakanṭha pithāsthinirlothanakunṭhadhāraḥ

"the sword whose edge was blunt through its beating asunder (niḥ-loṭhana) the hard bones of the basis of the necks of the enemies."

7.71cd ḍravīḍīnām karpūrapāṇḍugāṇḍasthalalūṭhitarayā... vāyavaḥ...

"the winds, whose vehemence was beaten off (lūṭh) by the cheeks, yellow through camp thor of the Dravida women."

10.86ab narendralilākarayan-travārī luloṭha devyāḥ kucakum-bhāpīthe

"The water from the play fountain that was the king's hand beat against the pot that was the breast of the queen."

15.65ab tam turaṅgavāhinī haṭhanirloṭhanabaddhakautukam

"him who had formed a wish to beat asunder (to utterly destroy) by force the cavalry army."

D. Doubtful or ambiguous spellings

2.90 caṅcaṅ cāraṇadiyamānakanakaṃ saṃnadhaṭita-dhāvani

spṛṇāḍgāṭhakunṭhyanānakaraṇaprārabdha-nṛttotsavaṃ

"The king's palace...was one in which gold was being given to alternately reciting bards, in which the sound of singing was connected (continuous), in which the (male) singers were bursting forth (starting loud songs), in which drums were beaten, in which a festival of dancing had started."

The MS. reads karati-, which would be "elephant". If this is adopted, no acceptable sense can be worked out from the text: "where elephants were being

40 For caṅcaṅ- ('jumping') read caṅcaṅ- ('repeating, alternating'), see above, p. 4,
robbed” cannot be twisted into “were carried away” (i. e. fascinated[41] [by the singers]) as interpreted by Eng. rend., apart from it that elephants are not known to enjoy music. We have to follow Bühler in correcting - karaṭi - into - karaṭa -, which is - not only “temple [of an elephant]”, but also — “particular musical instrument” (Medini: karato vādyabhede, in PW. s. v.), which fits in the context well. This musical instrument, of course, would be of the shape of an elephant’s temple, hence a kind of drum. From this results that we have to change - lūṭhyamāna- “being robbed, taken by force” into - lūṭhyamāna- “being beaten”.

Occasionally there occurs instead of lūṭh a form lũṭ, which may be nothing else but a (bad) copyist’s spelling. It is, however, frequent enough to have induced the dictionaries to pose a lũṭ” “to rob” beside lūṭh. In verse 3.76 Bühler (ed. pri.) has twice lũṭ the second and the third editions have once lūṭh (in a) and once lũṭ[42] (in c). Intended is obviously everywhere lūṭh “to rob”.

3.76a kāṇci...vḷuṭhītāḥ bhūt...
“Kāṇci was looted (vi - lūṭh)”.

c lūṭhāka[44] luptanikhilāmbara......
“[whose] entire dresses were taken away by the looters”.

18.95d sutrāmpdo 'pi śravasi lūṭhitam yasya śaṅke kathābhīḥ the tales about him (Bilhana) knocked against the ear even of Indra”.

lūṭhitam...kathābhīḥ...may be interpreted also as “the

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41 To fascinate in Sanskrit would be mano (acc.) ḫṛ. A mano (acc.) lūṭh, in the sense of ‘to fascinate’ would, of course, be unexceptionable.

42 Cp. also 6.24 where Bühler has lūṭhyamāna- and subsequent editions (correctly) lūṭhyamāna-.

43 Bühler (ed. pri.): viluṣṭītā.

44 Instead of lūṭhāka in all editions read : lūṭḥāka : see also Vcar. 1.11 quoted in Alamkāras, by Ruyyaka wherein certain editions (cf. TSS. 40, p. 143 (1915); ed. S.S. Janaki, p. 147) read lūṭandāya instead of (correct) lũṭhandya in other editions (cp. Kāvyamālā, 35, p. 118; ed. R.C. Dwivedi, p. 218 Delhi, 1965) and in our text,
tales rolled towards the ear even of Indra (kathā-bhiḥ...lūthitam, as tena gatam “he went”). Bühler’s: “came...to the ears of Indra” avoids to decide the issue.

E. Conspectus of grammatical forms used

lūṭḥ “to rob”:

Verb. (-) lūṭḥita (3. 76 ; 4. 16 ; 18.42)
   lūṭḥya (1.84)
   lūṭḥyamāna 47 (6.24)

Deriv. : lūṭḥana (1.11, 115; 8.65; 14.54)

lūṭḥ is compounded with vi : 1.84; 3.76; 18.42.
   lūṭ(h) 1. “to roll”.

Pres. lūṭ(h)atī, lūṭ(h)anti (11.6; 16.66)

Perf. lūlo(h)a (3.24; 7. 73, 44; 18. 43, 51)
   - lūlu(h)atuh (6.91)

Verb. (-) lūṭ(h)ita (4.70; 11.51; 12.76; 18.95)
   (-) lūṭ(h)ant (1.67; 4.43; 13.35, 87; 14.52)

Deriv. : lūṭ (h) ana (5.3)

lūṭ (h) is compounded with :

niḥ (5.3)
   vi (4.43; 6.91; 11.51; 12.76; 13.87)

lūṭ 2. “to strike, to beat against”.

Perf. lulo(h)tha (10.86)

Verb. lūṭḥita (7.71; 18.95)
   lūṭhyamāna (2.90) (see note 47 below)

Deriv. : loṭḥana (1.61; 15.65)

lūṭḥ is compounded with niḥ (1.61; 15.65)

17. Root ṣaḥ (+ u d)

ud—yah is on several occasions used in the sense “to

45 In this case read lūṭ(h)itaṃ.
46 Arrangement according to that of W.D. Whitney, The Roots Verb-Forms... Leipzig (1885).
47 lūṭhyamāna- in 2.90 is to be emended to- lūṭhyamāna - , see above p. 46,
exhibit, to show, to make manifest”, which seems rather a rare use (not properly recorded in lexica). Thus in

1.4 ekas stanaḥ...........................

... ... /
yasyaḥ priyārdhaḥṣṭhitim udvahantyāḥ
sā pātu vah parvatarājaputri //

“May that daughter of the king of the mountains (i.e. the Himālaya) protect you, the one breast of whom, who exhibits standing in the half part of her beloved one, has gone...”.

In this sense ud- vah occurs also in 1.51; 3.39; 5.10,20; 9.11, 32; 10.23, 36; 12.50; 14.47 etc.

Interpreting this word literally (on 1.14 edd. sec. and ter., comm.) commentators seem to have missed this sense. Their comment on udvahantyāḥ as equivalent to dhāra-
yantyāḥ “carrying”, alludedly showing Bilhaṇa to be a šākta has no cogency. Bilhaṇa has used ud- vah in the non-figurative sense of “carrying” in 12.48...asyodva-
hataḥ karābje...ambhoruhiṇīpalāsam “of him, who was carrying in his hand the leaf of a lotus”; cp. also 15.64; 18.77. The figurative use of ud - vah by Bilhaṇa may be compared to that of roots bhṛ and bhaj : in 1.91 bibhrat and 11.37 bhājī are replaceable by the corresponding forms of ud- vah.

18. vātāyana-

vātāyana- is invariably glossed in ed. sec. and repro-
duced in ed. ter. by gavākṣa- “a round window” at the

48 ekastanah (ed. ter.) is a bad orthography for ekah stanaḥ (edd. pri and sec.). Cp. p. 1 on 1.74a.

49 Śiva and Pārvatī are sometimes united in the form of a single androgy-
nous deity. The right hand side of the divinity represents Śiva and the left Pārvatī. It is Śiva, ardhanārī ‘half women’ and half iśa ‘lord’. The male half has jaṭāmukta on the head and the single breast of the female side is prominent, the waist pinched in, the hair done up in a knot (dhammila). Cp. e.g. the figure of Ardhanārīṣvaram of Mahābalipuram, belonging to 7th cent. A.D. (T.A. Gopinatha Rao, Elements of Hindu Iconography, vol. 2, pt. 1, p. 328). Cp. also the verse on ardhanārīṣvaram in Smk. 1.11, ascribed to Bilhaṇa,
instance of Amaraka. 2.3.9. Literally vātāyana- may be
explained as vātasyāyanaṃ yena “by which the wind goes
[and comes] =window” or vātasyāyanaṃ yatra “where
there is the going [and coming] of the wind”. Thus it
comes to be used not only in the sense of gavākṣa-
but as a designation of “the flat roof of an Indian house, roof-terrace, balcony, portico” etc.

From the context it appears that “balcony” or “flat roof”, is the sense in which vātāyana is used in 9.91... vīḷāsavātāyanaśeśavanena “by enjoying the pleasure bal-
cony”.

9.129cd vātāyanaḥ kelivimānakaḷpaś
tavāstu kāṇcī nayanotsavāya

“May Kāṇcī be to the feast of your eyes by its bal-
conies which are like pleasure vimānas”.

Cp. also: 12.21, 27; 17.10, 30, 32, 60; 18.4, 9, 25, 30;
Karnaśu. 1.22.

19. v yā k h yā -
vyākhyā- “interpretation” is obvious in 18.4b and 78b.
In 18.79c mahābhāṣyavāyākhyā-, is taken as “comment-
tary on the Mahābhāṣya” by Bühler, followed by others,
which seems doubtful :

50 Kathās. 95.18 svagrhottongavātāyanaṅgataḥ ‘staying on the lofty roof of the-house’; ibid. 103.16 harmanvātāyanaṅrūdhah ‘having climbed on the roof of the palace (cp. also Hcar. 4, para. 7...sa rājā...harmasya prṣīhe sūrdpā “that king slept on the roof of the palace”). Tawney’s explana-
tion of vātāyana- by ‘window’ for these passages in Kathās., is shown to
be wrong by the context.

51 Bcar. 3.19-21; Ragh. 7.6-8; Rudrakavi, Rāṣṭrauḍha, 20.57. Balconies (=vātāyana) framed by small railings, are found in sculptures at Bāhrut, Sāncī, Mathurā etc. Young women, crowding each other, stand on these balconies in excitement, looking at scenes below. Cp. A. Coomara-
swamy, Early Indian Architecture (Palaces) pp. 181-217 (East-
ern Art, 3).

52 For a similar description cp. particular passage in Bāṇabhaṭṭa’s Hcar., in
which queen Yaśovatī is described to enjoy moonlight on a balcony by
putting on her upper garment,
mahābhāṣyavākyāḥ yām akhilajanaivandyaṁ vidadhataḥ sadā yasya echātrais tilakitam - abhūt prāṅgaṇam api //

"[Jyeṣṭhakalaśa] even whose courtyard was always adorned by pupils when he gave his explanation of the Mahābhāṣya, praiseworthy to all people (respected by everybody)".

The idea is that when he gave his instruction, there were so many pupils, that they had to stand partly outside the room in the courtyard.

Therefore, vyākhyā- "interpretation [given to his pupils]", like former occurrences, is more likely in above stanza. Moreover, no commentary on the Mahābhāṣya by Jyeṣṭhakalaśa is known or mentioned elsewhere.

20. vēla-

velā- is explained by tata- “shore” edd. ter. and sec. comm. on verse 9.7, which is hardly correct:

śṛṅgāraratnākaravelayeva
tayā praveśe vihite tarunyā |
navaṃrāgena manas tadiyaṇa
ratnotkareṇeva sanātham āsit //

“When the entrance was effected by that young girl, who was like the flood wave of the ocean of love, his mind was joined with new affection (colouring) as if with a scattering of jewels”.

The idea is that she causes his mind to be full of affection like the flood wave of the ocean (ratnākara- “jewel mine”) scatters jewels (makes the shore full of jewels). Cp. 12.40cd:

samucchalantyā prāṇayīkṛtāni
lāvanyaratnākaravelayeva //

“as if embraced by the gushing up flood wave of the ocean of loveliness”.

In 7.75 velācala- “coastal mountain” is used for “shore”,

"shore",
velā- originally means “tide, flow”, whence developed some secondary senses, viz. “wave” (originally: “of which the tide consists”), “shore” (originally: “on which the tide” is observed”), “boundary/limit” (originally: “of the tide”). Cp. Amarak. 3.3.198 abdhy-ambu-, vikṛtau velā kāla-maryādayor api.

velā- prefixed with ud (=udvela-) in 8.52 and 10.70 is used in the sense of “limitless”.

21. s aṃṣṭhīta -

samsthita- (4.88b) “stopped, ended”, an euphemism for mṛta- “dead” : cp. e.g. akārya- (4.111) “what must not be done” for “killing”.
Secondary Source Material relating to Vikramankadevacarita

1.14 Smk, 4.28.

(a) For -āyāti guṇāḥ : -āyānti guṇāḥ, plural instead of singular.

1.26 Smk. 4.5; Sp. 167

(a) For prthvīpateḥ : both maḥīpateḥ, seems to be a gloss substituted for the original.

(d) For jānāti nāmāpi : Sp. nāmāpi jānāti ; for teṣām : Smk. yeṣām, which agrees with the conjecture offered by O. Böthlingk (BIS. 4773), but is refuted by the agreement of Vcar. MSS. and Sp.; for teṣām : Smk. yeṣām, subordination for coordination.

1.29 Smk. 4.27; Sp. 144

(a) For vimucya : Smk. vihāya (gloss).

(b) For doṣe Prayatnāḥ : both doṣeṣu yatnāḥ ; for khalānām : both khalasya, seemingly to establish a correspondence of number between khalasya and kramelakah in (d).

(c) For nirikṣate : both avekṣate ; for praviṣya : both praviṣṭāḥ.

(d) For kaṇṭaka- : Smk. kaṇṭaki-, a questionable modern by-form of kaṇṭakī.

A similar idea is expressed by Rudrakavi (ca. beginning of the 17th cent. A. D.) in Bhāvavilāsa, v. 19 (KM. 2, p. 114) :
guṇināṁ guṇeṣu satsv api
piṣunajano doṣamātram ādatte |
kusume phale virāgi
kramelakah kanṭakāugham iva //

The reading of the edition kanṭhakāugham is apparently a typographical error. piṣunajanaḥ corresponds to Bilhana’s: khala –; kanṭakāugham to his kanṭakajālam.

7.20 Smk. 65.27 ; Śp. 3877

(b) For dolāsu lolāsu: both dolāsu dolāsu, a simple mistake.

(c) For prasādāl labhate: Smk. pramādāl labhate, seems to be a scribal mistake of श for श. It is remarkable that also the MS. of Vcar. has pramādāl labhate, corrected by Bühler and ed. ter. to prasādāl labhate “on account of a boon given to him”, which evidently is correct. The explanation of ed. sec. (p.247) of pramādāt=anavadhānatāṁ parityajya is not acceptable, vārtt. I on Pāṇ, 2.3.28, on which it is based (example: prāśādāt prekṣate “he looks from the palace [roof]”, construed to stand for: “having climbed the palace roof, he looks”) would not justify the unmotivatable dropping of parityajya.

7.23 Smk. 65.29 ; Śp. 3879

(b) For -jāyaḥ : Śp. bimbāḥ. The text reading is more characteristic: “the stiffness of whose hips had been loosened”, than of the anthology: “the orb of whose hips...”:

(d) For puruṣāyiteṣu : Smk. puruṣāyiteṣa, is obviously a misprint.

7.63 Smk. 59.15

(b) For keṭikarmaṇi : kerākarmaṇi, (gloss).

7.64 Skm. 1234

(c) For -jagajjayārjanaruceḥ : -jagattrayārjanaruceḥ, seems to be a simple improvement on the original.
(d) For *trailokyajaitro : trailokyamallo*, is also a simple improvement.

7.71
Smk. 59.27 ; Šp. 3807
(a) For *-kuhūtkāri : Smk. -kuhūkāri*, is a correct orthography. Cp. above Chapter I on 7.71ab.
(b) For *-drumabharita- : Smk. -drumacarita-* is simply a mistake.
(c) (d) Instead of:

\[\text{unmīlannīlamocāparicayaśiśirā vānty anvīt drāviḍinām karpūrāpāṇḍuganḍasthalaluṭhitarayā vāyavo dākṣiṇā–tyāḥ} ///

"these southern winds, whose impetus is beaten back by the camphor-yellowish cheeks of the Drāviḍa women, blow, being cool from their familiarity with (their coming in touch with) the blossoming black Mocā-trees"

Smk. and Šp. read:

\[\text{ete tanvanti velāvanalalitalatāṇḍavaṇḍi drāviḍastrī–karpūrāpāṇḍuganḍasthalaluṭhitarayā vāyavo dākṣi–nātyāḥ} ///

"these southern winds, whose impetus is beaten back by...cause wild dancing of the lovely creepers of the shore-forests‖.

This change seems to be meant to be an improvement. Some scholar appears to have taken umbrage at the genitive *drāviḍinām* being construed with the first member of the following compounds, which is considered not good (a so called *sāpekṣasamāsa*).

Secondly, he wanted to bring the qualification of the winds, which is "cool" in the original, into a connection with the statement of (d), that their "impetus was beaten back". So he made them cause the creepers to "dance".

(d) For *luṭ(h)ita : Smk. lulita*, see above p. 38 on *luṭh*. 
7.76 Skm. 1248 ; Smk. 59.18

(a) For 'grāmaṇīḥ : Skm. śrāvanīm, but I.O. (cp. Skm. ad versus) reads grāmaṇīṃ supporting the genuineness of our text.

(b) Instead of
chāyāmātrarparigrahe 'pi jagṛhe pañceṣu jaitresu-tām/

: Skm.

chāyāmātrarparigraheṇa vidadhe pañceṣavim astraṭāṃ /

for-parigrahe 'pi : Smk. -parigraho 'pi.

(c) For-śaṅcārātaḥ : Skm. -darīsaṅcārītaḥ, Smk. -vaṭsaṅcārītaḥ,

8.6 Smk.53.86 ; Śp. 3362

(a) For tasyāḥ : Smk. yasyāḥ ; for śreṇīḥ : both śreṇī, cp. on 8.60 below : mudrikāvalī ; mudrikāvali.

(b) For laṭabhabhrvah : Smk. laṭahabhrvah ; Śp. laṭasubhrvah, laṭaha- and laṭabha- both mean "handsome" and are equally possible. Since laṭabha- is the spelling in other passages of our text, e.g. 8. 82 ; 10.58 ; 18.69. it should be preferred. It is resanskritised from Pkt. laḍaha-, naḍaha-(cp. Ratnacandra, An Illustrated Ārdha-Māgadhī Dictionary, s.v.).

(d) For-samudgatā : Smk. -samuddhatā, an improvement.

With this verse starts the description of Candralekha. According to poetic convention the description of a divine being should start from the feet, and that of a human being from the head (cp. Mallinātha on Kum. 1.33). Since Candralekha belongs to the

1 The verse is quoted anonymously in Smk., which, however, has later been assigned by the editor from : Vcar 7.76; cp. Smk. end page 84.
Silahara dynasty, that traced its descent from Jimutavahana, the lord of the Vidyadhara (semi-divine beings), she is given a divine treatment by the poet; cp. also Karṇasū. 1.13.

8.8 Smk. 53.84; Sp. 3360; Subh. 1570 (anonym.)
(c) For kopād : Smk. rośād (gloss).

8.10 Smk. 53.85; Sp. 3361
(c) For padadvayasya : both pādadvāyasya (gloss).

8.14 Smk. 53.81; Sp. 3359
(c) For kṛtālaṇam vāllabhyāt : both lāvanyāya kṛtaṁ sthānāṁ, an improvement on the original, which is also attested to in one of the Sp. MSS. (cp. ZDMG 27, 1873, p. 58).

8.30 Smk. 53.70

(a)(b) For samāptalāvanyasāre sarge : samāpte lāvanayasārasarge. In the reading of Smk. the sense would be:

“When the creation of the substance (raw material) or loveliness was exhausted, the creator went away without filling up the navel-hole of the antelope-eyed one”.

In the reading of Vcar.:

“When, in the creation of the antelope-eyed one the substance of loveliness was exhausted, the creator went away without filling up the navel-hole [or hers]”.

This seems to be clearer and preferable also because the genitive mrgīdrśah can be construed with a word of the same line (sarge). For samāpte “exhausted, finished, gone”, cp. 6.76; 7.2.

(d) For praṇāpatīḥ : caturmukhaḥ (gloss).

2 M. Winternitz (Geschichte der ind. Lit., Bd. 3, p. 85) blames Bilhaṇa calling mythically Candralekha a vidyādharakumāri, which however, is her correct designation known from many inscriptions sources pertaining to this dynasty.
8.37 Smk. 53.63
(c) For *stanayos tasyāḥ: stanayos tanyāḥ* the substitution of the poetical adjective (*tanyāḥ: cp. also 8.82*) for the possessive pronoun (*tasyāḥ*) seems to be meant as an improvement. For the substitution of *tasyāḥ* for *tanyāḥ* no motive could be found: hence it is, most likely, the original reading.

8.60 Smk. 53.44; Šp. 3334
(a) For *aṅgulībhīḥ: Šp. aṅgulīṣu* is a lectio facilior: *aṅgulīṣu kuraṅgāksyāḥ śobhate mudrikāvalīḥ* “a row of rings shines on the fingers of the antelope-eyed one”, the much more sophisticated *lectio difficilior* must be kept: *aṅgulībhīḥ kuraṅgāksyāḥ śobhate mudrikāvalīḥ* “a row of rings shines (=is beautiful) through her fingers”. The idea is that in this case it is not the rings that beautify the fingers, but the fingers that beautify the rings.
(b) For *mudrikāvalīḥ: Smk. mudrikāvalī, cp. on 8.6 above for śreṇiḥ: śreṇī.*
(c) For *paṅcesoḥ: Šp. puspesoḥ* (gloss).
(d) For *sūksma: Smk sūkṣmā, due to wrongly construing it with paramparā f.. In fact sūkṣma-qualifies the word next to it: lakṣya-.*

8.62 Subh. 1532
(a) For *haste cakāṣṭi bālāyāḥ: kare bhīhāti tanyāṅgyāḥ* (gloss).
(b) For *tasyāḥ kaṅkaṇaṁālikā: raṇad valaya saṁhātiḥ* (gloss).

8.64 Skm. 849; Smk. 53.42
(a) For *eva: Smk. api.*
(b) For *yadi: Smk. citram.*

The changes may be motivated as an attempt to make the verse clearer:
"How did her arms, even though straight / naive, [ it is ] marvelous, rob their beauty from the luxuriant / sophisticated lotus roots?"

The original *sarale evá dorlekhe yadi...* means:

"If her arms were straight/naive, how did they rob their beauty from the luxuriant/ sophisticated lotus root?"

8.65 Smk. 850
(b) For *-niruddha- : niśiddha.*

8.69 Smk. 53.24
(b) For *daśanamālikā : daśanamallikā,* an improvement.

8.71 Smk. 53.13 ; Śp. 3304
(d) For *tūṇeva,* both *tūṇīva,* seems alone correct: there is only a feminine *tūṇī* - and masculine *tūṇa-* "quiver".

8.76 Smk.53.17 ; Śp. 3306
(a) For *vaktrendau : Śp. vakrendau,* is a misspelling.
(b) For *sūritau "strung together": both sūcitau "indicated, suggested", must be an error. Passages with *sūtraya- "string together, shape, create": Vcar. 9.20 ; 11.23 ; 18.23, 35 ; Karnaṣu. 1.37, 41 ; 2.5.*

8.79 Smk. 820 ; Smk. 53.7 : Śp. 3297
(a) For *-rekhā- : Śp. -lekhā-.
(d) For *nāsāvanīṣasya nirgata : Smk., Smk. nāsāvanīṣśavinirgata ; Śp. nāsāvanīṣśavinirgata. In
Vcar. nāsāvāṃśasya cannot be construed with nirgatā, but must be construed with pattradvayīva.

8.85 Smk. 52.1

(c) For parataḥ “further away, beyond” : parītaḥ “all around, in all direction” (cp. 7.13 candanādreḥ parataḥ “beyond the Malaya mountain” ; 7.69 candanādreḥ parastāt). Both readings seem equally possible.

8.86 Smk. 507; Smk. 51.14; Śp 3278

In Smk, lines (b) and (d) are transposed with vāpuḥ for vayaḥ. It seems better to say : “the age (vayaḥ), that is friendly to (suitable for) love, i.e. her youth is ready to give up naivety” than “the body...”, cp. below Chapter IV on v. 9(c).

This verse describes a girl on the border line of adolescence (Smk., Śp. in the section vayaḥsandhi-).

In Śp. lines (b) and (c) are transposed, for (c) being substituted:

sāśaṅkaṃ tanuṅaṭṭakakṣatabhiyā krīḍāvane krīḍati /

For iṣyate (of the MS. and edd.) “is desired”, read anvesyate “is looked for” : “the touch by the thorns is looked for by the tricky one”, the idea being: that she enjoys the scratchings that would take place in passionate embraces. The mistake nesyate (na- iṣyate) for ’nvesyate must, however, be old, as the paraphrasing line in Śp. shows.

8.87 Smk. 51.13

(b) For dolanena ; ḍolanena, Rather an orthographic variant. Cp. Bālar. ḍolā for dolā (MW); below p. 60 on 13.80.

(c) For vā varṇanayā : vyāvarṇanayā.
10.46 Subh. 1869 (anonym.)

(d) For tāsām : striṃam; for stana- : kuca- (gloss).

10.71 Subh. 1884

(a) For dattaṃ sarobhyaḥ phalam “the fruit was given to the ponds...” : labdhanaṃ sarobhiḥ phalam “the fruit obtained by the pools...”. Both readings amount to the same thing and are equally possible.

(c) For niṃganaṃbhīḥ : varāṃganaṃbhīḥ, (gloss).

10.75 Subh. 1885

(c) For nisargakānteḥ : visargakānteḥ, a mistake,

10:87 Cp. above Chapter I on 2.38d.

11.77 Smk. 82.2

(c) For pṛṣṭhaparāgapāṇḍura- : pṛṣṭapaḥparāgapanḍura-.

The reading of Vcar. MS. seems to be a scribal mistake. Cp. also 11.84d.

11.83 Smk. 82.6; Śp. 3726

(c) For -protapluta- : Smk. - plotapluta-.

13.9 Smk. 60.32

(b) For nyaveśayat : nivesayan.

Bilhana coordinates: “he puts his glance...on the breasts, he did not find (consequently)...the jet of water...?” Smk. subordinates: “...putting his glance...he did not find...”.

13.25 Subh. 1781 (anonym.)

(a) For -paṭṭakesu : kuṭṭimesu.

(b) For pattrināḥ “arrows” : mārganāḥ “arrows” (gloss).
(d). For \textit{taḍillatā...sevate : taḍillatāḥ...bibhrati}, replacement of singular by plural and of root \textit{sev} by synonymous root \textit{bhr} "bear"; for -\textit{sphullingabhaṅgī} lalitāṅgi: \textit{sphullingabhaṅgī-}\textit{lalitāṅi}.

13.80 Smk. 71.10

(b) For \textit{dolā : dolā-}, orthographical variants, cp. above p. 58 on 8.87b.

(c) For \textit{viśiryaṭe : pradīryate} (gloss).

13.84 Śp. 3762

(c) Omits \textit{me}, which spoils the metre.

(d) For \textit{prasannatāṃ etya : prasannatāṃ etu}.

The verse is quoted under the section \textit{asati-caritam} (description of unchaste women).

13.88 Smk. '61.1

(a) For \textit{khaṇḍa- : sānḍa-}, which is the correct orthography: see above Chapter I on 5.22a.

For the neuter \textit{sādvalaṃ} : masculine \textit{sādvalaḥ}, which is less common, though quoted by lexicographers.

(c) For \textit{sevāla- : saivāla-}, which is orthographically more correct; cp. MW. s.v. \textit{saivāla-}.

14.32 Smk. 62.19

(c) For \textit{avalokayat : vyalokayat}.

16.2 Smk. 63.2; Subh. 1827

(c) For \textit{athājagāma : Smk. ājagāmātha}; Subh. \textit{prā-pṭāḥ sapādi}. It seems, these are deliberate changes introduced in order to get rid of the two undesirable iambi in the beginning of the \textit{sloka} line:

instead of \textit{V—V—V} we get \textit{—V——V} (Smk.) or \textit{——VVY} (Suhh.) respectively.

16.9 Subh. 1829

(a) For sašaṅkena : sāšaṅkena (synonymous).

(d) For nāsprśyata : sprśyate na, the transposition of the past tense into the present requires changing the word order : na sprśyate would contain an iambus before the iambus formed by the fifth and sixth syllable (— —V—V—V). The cadence becomes all right reading sprśyate na kucastalī : —V—VV—V—. Cp. above on 16.2.

16.10 Smk. 63.14

(a) For abhūvan : abhavan.

(c) For kucotsaṅgāḥ kṛśāṅgīnām : stanotsaṅgā mṛgākṣīṁām, which are synonymous expressions.

16.14 Smk. 63.9; Subh. 1830

(d) For niradahyata : Smk. paryabhūyata (gloss).

Í6.44 Smk. 109.17

(d) For calukyavīraḥ : dhanurdharo 'yam, a deliberate change to make the verse applicable to any hero. Cp. below on 16.51d, 52d; 17.11d, 12d.

16.49 Smk. 64.3

(b) In our MS. the first three syllables are missing. They have to be supplied from Smk., which reads talpeṣu (accordingly edd. sec. and ter.) against Bühler’s vistirṇa -.

(d) For tuṣāragarvaḥ : tuṣārāvargah; is due to metathesis of व and व,
16.51 Smk. 63.22

(b) For śrīkaṇṭhahārora-gaīḥ : śrīkaṇṭhakaṇṭhora-gaīḥ, repetition of the syllables are seemingly for the sake of rhyme (yamaka).

(c) In Vcar. MS. the syllables ha in bṛhat and rāg-raghaṇṭā are left out. Bühler (ed. pri.) tried to fill the gap by his own wording, ed. sec. changed - silently - following secondary tradition (Smk. 63.22).

(d) For kuntalapateh : saṃtataṃ amī (void of relevant significance), in order to cancel reference to a particular king. Cp. above on 16.44d.

16.52 Smk. 64.10

(a) For piḍayaṇtaḥ “tormenting” : piḍayaṇtaḥ “making to coagulate”, which might be a deliberate change meant to make the winds freeze and not only shake the rivers. piḍayaṇtaḥ, however is recorded in Smk. v.l.

(d) For tasya prīyai : lokaprīyai, is again a deliberate change in order to make the verse more generally applicable (i.e. not only to the present king but to people in general). Cp. above on 16.44d.

17.11 Subh. 2560

(b) Instead of ayaṃ tu mām vetti... “this king thinks me...” sa mām sadā vetti... “that king thinks me always...”, which seems to be slightly more emphatic.

(d) Fos svak hedam ākhyātum abhūt krtāspadam “[the gold] had made its place [on the ears of...] in order to tell its grievance...” : svak hedam ākhyātum ivāsti bhūpate “[the gold] is [on the ears of...] in order to tell its grievance,
O king!”, which is a deliberate change from the past to the present, and from a laudatory statement concerning one particular king to an eulogy that may be addressed to any king, cp. above 16.44d.

17.12 Subh. 2561
(a) Instead of narendracāmikara- : tvadāptacāmikara-.
(c) Instead of itas tataḥ ploṣābhīyeva durgatir mūmoca : sam unmiṣad dāḥabhiyeva durgatir jahāti. The changes are deliberate; the verse is turned into an address (tvadāpta-), and the past action (mūmoca) into a present one (jahāti); cp. on 17.11 above.

17.33 Smk. 107.8
(a) For sthitāsu : stutāstu (some MSS. sthitāsu), is not construable.
(b) For nirantarāsu ca : nirantarāśmasu “that are without interstices/gaps”, (to be construed with - sthalīṣu) seems to be a deliberate change.3
(c) For kiyaty api : viyatv api “even in the air” : mārga kiyaty api “on a way of a certain length”, which is supported by 16.32 kiyantam api mārgam “a way of a certain length”.
(d) For nirālambagatiśramam : nirālambagateḥ śramam, which is an equivalent expression.

3 There is no rule that forbids to use a bahuvrihi : nirantarāśman- as a feminine, though nirantarāśmakā might be more usual,
A concordance of verses quoted from Bilhana in anthologies

1. Vikramāṅkadevacarita

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4 Instead of Vcar. *haste cakāsti bālāyāḥ...,* in Subh. the verse starts: *kare bibhāti tamaṅgyā...*.

5 Instead of Vcar. *dattam sarobhiḥ...,* Subh. the verse starts: *labdham sarobhiḥ...,*. 
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3. Caurapaṅcāśikā

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6 The only verse quoted in anthologies from the Karṇasu., that has come to my notice so far, is Srk. 536 (below. p.81f.) The Karṇasu., verse 1.46, however, is found in Śṛṅgāraṭatakā of Bhartṛhari (ed. D.D. Kosambi, Bombay 1948, p. 54 v. 139), as already was noticed by K. Schonfeld (cp. Śāntiṭatakā., Leipzig, 1910, p. 41).

7 The verse was overlooked by D.D. Kosambi in his discussion on the age of Vidyākara (cp. Srk., Introd. p. xxxiii). The reason might be the different starting of this verse in Srk. (sodveḍa mṛga-... and Karṇasu (nirṛgā mṛga-...), cp. below p. 81 on 39.

8 References are to Caurap. ed. P. von Bohlen, Berlin 1833, and, for the northern recension, to Caurap. ed. B.S. Miller, New York, 1971, p. 14 ff,
Verses Ascribed to Bilhana in Anthologies

1. atrākaṇṭham viluṭha salile nirjalā bhūḥ purastāj
   jahyāḥ śoṣāṃ vadanavihitenāmalakyaḥ phalena |
   sthāne sthāne tad iti pathikāstrijana [ḥ] klāntagātrīṃ
   paśyan sītāṃ kim u na kṛpayā vardhito roditaś ca ||

   Smk. 90.19 : karaṇapaddhatī ; Bilhanāsya.

   (d) vardhito roditaś ca “gladdened (comforted) and made
       to weep” : the wives of the travellers are comforted
       by their compassion (kṛpā), because they realize that
       there is a woman even more unhappy than them-
       selves. vardhaya- “to gladden (comfort)” : Vcar.
       5.26; Karnas. 2⅓ ; 2 5/6.

2. atrāvāsaparigraham grhapater ācakṣya caṇḍodyamaīḥ
   caṇḍālair upasevītaḥ sakhi dhanurhastaḥ purastād imāḥ |
   utkālākulasārameyarasanālelihyamānannta -
   dvārāgratvagavāsthisārasakalasragvallayah pallayah ||

   Smk. 93.5 : bhayaṇakapaddhatī ; Bilhanāsya. Seems
   badly damaged.

   (c) For senseless utkālākula- read : utkaṇṭhākula-
       “filled with longing” ?

   (d) For dvārāgratva- read: dvārāgrastha- “staying on the
       door fronts” ; for senseless gavāsthisāsra- read :
       gavāsthisāsna- “cow bones and dewlaps” (neuter
dvandva). The first two conjectures are of course by
   no means certain.
3. athopagūḍhe śaradā śasānke
prāvṛt yayaus śāntataṭikatākṣā |
kāśām na saubhāgyagunō ‘ṅganānāṃ
nāṣṭaḥ paribhṛastapayodharāṇām ||

Smk. 62.5 : śrādarvānana-paddhatiḥ ; Bihāṇasa. Śp. 3911 :
śrātśvabhāvākhyāṇam ; kasyāpi.

Variant :
(b) For prāvṛt- : Śp. śarad-, certainly a mistake.

4. abhisaraṇarasah kṛṣāṅgayāster
yām aparatra na viśītaḥ śruto vā |
ahim api yad iyaṁ nirāsanāṇghrer
nibīḍitānāpuram ātmanānubuddhyā ||

Smk. 71.9 : abhisārikā-paddhatiḥ ; kasyāpi. In Bhand. rep.
(p. xxxiv) the verse is attributed to Bihāṇa.

Variant :
(c) MSS. nirāsatānghrer, corrected into nirāsanāṇghrer
by the editor.

5. aye keyaṁ līlādhaivalagṛhavātāyānanatale
tulākoṭikvānaiḥ kusumadhanusāḥ jāgārayati |
ahe netṛadvandvam vilasati vilāṅghya śrutipathāṁ
kathām na trailekoṣaṁ jayaṁ maṇḍaṁ smeravādanaṁ ||

Smk. 49.11 : nāyikānāyakayor avalokanam ; Bihāṇasa,
Śkm. 2367 : uccāvacaprayāhe samasyā ; kasyacit ; Śp. 3518:
sam -bhogaśṛṅgāre parasapravaloḥkanam ; kasyāpi.

Variants :
(a) For lilā- : Śkm. dhanyā ; for -tale : Śkm. -gatā. By
vātāyana- is apparently meant here “open roof”,
not “window” as it is translated by Th. Aufrecht
(b) For kusumadhanuśaṃ : Skm. viṣamaviśikhaṃ (gloss). tulākoṭikvāna- "jingling of an anklet", cp. Vcar. 8.8; 10.65; 12.47; Karṇasu. 1.18.

For the idea of (b), cp. Vcar. 18.13; Karṇasu. 4.4.

(c)(d) Skm. reads:

purā yā prāneśe gatavati kṛtā puspadhanuṣā
sarāsāram rātrīṃ divam akrpaṃ ujjāgarakṛṣā //

For śrutipathāṁ : Śp. śrutim aho in (c) yields a redundant word aho.

6. aratir iyam upaiti māṁ na 'nidrā
gañayati tasya guṇān mano na doṣān //
vigalati rajanī na saṅgamāśā
vrajaṭi tanus tanutāṁ na cānurāgah //


Variants :

(b) For gañayati "counts" : Subh. prathayati "extends, proclaims".

(c) For vigalati "oozes away" : Smk., Subh. viramati "takes a rest, ceases" (gloss).

Further quotations : Srk. ad versum.

7. asau rasaucityaguṇoṣjvalo 'pi
gumpho na kāvyavyapadeśayogyah //
dhatte khalasyāpi na durviṣahya-
dveṣagrahotsāraṇamantraṭām yah //

Smk. 4.11 : kavikāvyapraṣāṁśāpaddhatiḥ : Bilhaṇasya.

(c) khalā- "detractor, faultfinder" (nindakapuruṣa) : Vcar. 1.18; 6.78.
(d) For dveṣagraha- read dveṣāgraha ?.

8. āḥ kaṣṭaṁ vanavāsasāmyakṛtayā siddhāśramaśraddhayā pāllīṃ bālakuruṅga saṃpratī kutaḥ prāptosi mṛtyor mukham |
yatrāneka kuruṅgakofikadanakriṇḍolasaloḥita-
srotobhiḥ paripūrayanti parikham uḍḍāmarāḥ pāmarāḥ |
Śp. 946 : hariṇānyoktayah ; Bilhaṇasya.

9. āpūjitaiśtu girindrakanyā
kīṁ pakṣapātena manobhavasya |
yady asti dūti sarasoktidāṣā
nāthaḥ patet pādatale vadhūnām |
Smk. 41.3 : dūtipreṣanapaddhatiḥ ; Bilhaṇasya. Śp. 3438 :
nāyakaṁ pruti dūtipreṣanam ; Bilhaṇasya.

Variants :

(a) For āpūjitai- : Śp. apūjitai-, which is certainly correct. ā - pūj is not attested to anywhere and the sense is : “no prayer is called for, neither to Pārvatī nor to Kāma ...”.

(d) For nāthaḥ patet pādatale : Śp. dāsaḥ patiḥ pādatale. The reading of Smk. ka (MS.) : tadā patiḥ pādatale...

10. ugragrāham udanyato jalam atikrāmaty anālambane
vyomni bhrāmyati durgamaṇ kṣitiḥtāṃ prāgbhāram
ārohati |
kīṅam yāti viśukulair ahikulaiḥ pātālam ekākini
kīrtis te nayanābhirāma kṛtakaṇṭ manye bhayaṁ
yoṣitām |
Smk. 97.43 : rājavarṇanapaddhatiḥ ; Bilhaṇasya¹. Subh. 2554 : cāṭavaḥ ; anonym.

¹ Editor of the Smk. (Kovināmānukramaṇī, p. 57) refers this verse to Cor-
apaṇcāśikā fol. 6a (reference not clear to me).
Peterson (Subh., Notes p.80) notices that the verse is attributed to Khañjakanakavi in Subhäṣita-häraväli². Cp. also G.A. Grierson, Ind. Ant. 16, 1887, p.46 ff.

11. unmilanti nakhair lunthi vahati kṣaumāṇcalenāvṛṇu kriḍākānanam āśrayanti valayakvāñalah samutrāsaya / itthaṃ vañjuladakṣiṇānilakuh ūkāṇṭhīsu sāṅketika -
vyāhārāḥ subhaga tvadiyavirahe tasyāḥ sakhiṇāṁ mithāḥ

Smk. 44.13 : näyakasyāgre dūtyuktiḥ ; kasyāpi. In Bhand. rep. (p. xxxiv) the verse is attributed to Bilhaṇa.

Skm. 624 : śṛṅgārapravāhe priyasaṁbodhanam ; Amaroḥ . Śp. 3489 : näyakasyāgre dūtyuktiḥ ; Satkaviniśrasya.

Variants :

(b) For āśrayanti ; Skm. āviśanti.

(d) For vyāhārāḥ : Śp. vyāpārāḥ.

Further quotations : Skm. ad versum.

12. upaśamaphalād vidyābijāt phalaṃ dhanam ičchatāṁ
bhavati vipalaḥ prārambo yat tad atra kim adbhutaṃ
niyataviśayāḥ sarve bhāvā na yānti hi vikriyāṁ
janayitum aloha śāler bījaṃ na jātu javaṅkurām


13. ausmāyaṃānavanavuanamugdhabhāvaḥ
śṛṅgārasāgaramanojñataraṅgalekhaḥ
kandarpakelirasaladbhayasaśahapatkāh
pañyāṅganāḥ puram imām adhivāsayaṇti

Smk. 107.13 : nagarīvarṇaṇapaddhatiḥ ; Nāthakumārasya.

In Bhand. rep. (p. xxxv) the verse is ascribed to Bilhaṇa.

2 Harikavi, Subhäṣita-häravāli (ca. 1685), a court poet of the Marāṭhā. king Sambhājī, unpublished (BORI, MS. 92/1883-84).
Variant:

(a) For **uṣmāyamāna-** : Bhand. rep. **uṣmāyamāna-**.

14. kākutsthena śīraṁśi yānī sātaśaś chīmānī māyānīdheḥ | paulastyasya vimānasimani tathā bhrāntāni nākaukasām
tānya evāya dhanuḥsrāmapraśamanāṁ kurvanti sītāpateḥ
dridācāmaraḍaṁbarānukṛṣṭibhir lolāyamānaṁ kacaiḥ |
Smk. 95.7 : adbhutapaddhatiḥ; Bhiḥaṇaṣya Śp. 4018 :
idem.; Bhiḥaṇaṣya.

15. kāmaṁ vāneṣu hariṇās īṣṭena jīvanta ayatnasubābhena |
vidadhati dhanisu na dainyaṁ te kila paśavo vayaṁ
sudhiyāḥ |
sources, records : Pad. p. 91.57 Bhiḥaṇaṁsataṅkāt; Ssm.
1038 Bhiḥaṇaṣya.
Smk. 2124 : uccaṇvacapravāhe manasvisevakāḥ; Šilayaṣya.3
Smk. 26.1 : hariṇapadhatiḥ; anonym. Śp. 261 : manas-
vipraśaṁsā; anonym. The verse is found also in the
Śaṅtiśataka (1.14), ascribed to Šilayaṇa.

Variants:

(b) For vidadhati dhanisu na dainyaṁ : Smk., Śp dhanisu
na dainyaṁ vidadhati; for kila : Śp. khalu.

16. kṛtvā nūpuramākataṁ caraṇayoh saṁyamya nivīmaṇīn
uddāmadhanipapāṇḍitaṁ parijane kīṃcit ca nidrāyat/kaśmāt
cupīṣi yāvad asmi calīṭa tāvad vidhipreraṃtaḥ
kāśmīrīkucakumbhavihramadharāḥ subhrāṁśur
abhyaṇḍataḥ |
Smk. 70.13 : abhisāre kāmijanapralāpapadhatiḥ; Kāśmīrī
Bhilāṇaṣya. Smk. 899 : śrīṅgāraprāvāhe māṇī nāyakaḥ;
kasyacit. Srk.834 asatīvrajya : anonym.

Variants:

(b) For -dhvanipapāṇḍitaṁ (“clever in [making] sounds”):

3 In anthologies there is often confusion, too, in ascribing verses to
Bhilāṇa or to Šilayaṇa, cp. D.D. Kosambi, Srk., Introd. p. xxxiii.
Srk. -dhyanipinditañ- ("conglomerated by [?] sounds"), not preferable; for nirdrayite : Srk., Skm. nirdrayati, which seems better.

(c) For kasmāt : Srk. -kasmät, Skm. tasmin, both are hardly construable.

(d) For -vibhramadharah : Srk. saṃbhramadharah, Skm. vibhramakaraha; for subhrāṃśur abhyudyataḥ : Srk. stīṃśur abhyudyatah, Skm. stīṃśur abhyudygatah. The phrase kasmāt kupyasi, addressed to the lover who is angry because of the girl's delay, is correctly explained here. Its source might have been Skm. Further quotations : Srk. ad versum.

17. kvāpy agniḥ kvacid adribhūr naraśīrakīrṇā kvacin
   nimnagā
   rūksā kvāpi jaṭā kvacid viṣadhorā raudram viṣaṃ
   kutracit
   tāḍṛgbhūtagaṇair vrto mama citābhasmormikimūrtaḥ
   saṃśūram pratimucya yātīr āpunāyogāya paṁthāḥ
   śīvaḥ ||

Skm. 23 : devapravahe Śīvaḥ ; Bilhaṇasya (ed. : Śp. [MS.] Śilhaṇa).

18. kṣoṇibhṛtakataprayāṇasamaye přeṇākulaḥ pryaṣā
defastavastivuddhatanālaṇāṁ dātuṁ śirasya āgatā |
saṃsvedāḥ virāhānalāt karayuge jātaḥ ca pakvadanāṁ
   taṁ drśtvā gurusaṃnīdhu kṛitavai niśrjanaṁ lajaya |

Skm. 40.7 : viyoginipralāpapaddhatiḥ; Bilhaṇasya.

(d) Instead of taṁ read tad?

19. galaty ekā mūrčā bhavati punar anya yad anayoḥ
   kim aṣīn madhyam subhaga nikhilāyaṁ api niśī |
   likhantyaś tattṛayāḥ kusumaśaradekhaṁ tava krte
   samāptīṁ svastīti prathamapadabhāgo 'pi na gataḥ ||
Studies on Bilhana and his Vikramāṅkadevacarita

Smk. 44. 20: nāyakasyāgre dūtyuktiḥ; Bilhaṇasya. Śp. 3477: idem.; kasyāpi.

20. guṇā yatra na pūjyante kā tatra guṇināṃ gatiḥ / nagnakṣapaṇakagragme rajakaḥ kim kariṣyati //
Sūktiratnahāra 4 32.33: durjanapaddhatiḥ; Bilhaṇasya.
For a somewhat similar idea cp. Vcar. 1.25

21. grhitakhaṇḍaḥ śaśiśekhareṇa / prāptaḥ śaśivodarapūraṇāya / bhujena lakṣmīmukhacandrabhāṣāṃ / sā pātu vaḥ śripatiśācajayanyah //
Smk. 2.102: asīrvadapaddhatiḥ; anonym. In Bhand. rep. (p. xxxiii) the verse is ascribed to Bilhaṇa.
(c) Edition replaces (senseless) bhujena convincingly by puṇjena.
Cp. also Vcar. 1.1; 12.48.

22. grhitam tāmbūlaṁ pariṇanavacbhiḥ katham api / smaraty antahśunyaḥ subhaga vigatāyām api niṣi / tathaivāste hastāḥ kalitapanivallīkisalayas / tathaivasyaṁ tasyāḥ kramukaphalapālīparicitam //
Smk. 44.18: nāyakasyāgre dūtyuktiḥ; Bilhaṇasya. Śp. 3475: idem.; Bilhaṇasya.
(b) For vigatāyām: Śp. viratāyām (gloss).

23. grāmāṇāṁ upaśalyasīmāni madodrekaśphurat sauṣṭhavāḥ / phetkāradhvanim uḍgirantu paritaḥ sambhūya gomāyavaḥ / anyaḥ ko 'pi ghanāghanadhvanighanaḥ pārindraguṇijāravah / suṣyadgaṇḍam alolāsunḍam acalatkarṇaṁ gajair yaḥ / śrutaḥ //
Smk. 22.9: sīṃhapaddhatiḥ; Ralhaṇasya. In Bhand. rep. (p.xxxiii) the verse is attributed to Bilhaṇa. Śp. 913: sīṃhānyoktayaḥ; Ralhaṇasya. which Th. Aufrecht (ZDMG 27, p. 56) attributes to Bilhaṇa.

4 Edited by K. Śāṃbāśīva Śāstrī, Trivandrum, 1938 (TSS. 141).
Variants:
(b) For udgirantu: Śp. udgiranti.
(c) For anyaḥ ko'pi: Śp. so'nyaḥ ko'pi.

24. gharmāṁśuḥ bhagavān asūta yamunāṁ tāpyāḥ kṛtaṁ
gāṅgāyā
pātho 'syāḥ kvathītaṁ purāṇīmukute netrānalajñālayaḥ / syandaiś candanaśākhīnāṁ śatamukhāḥ kimmīrunīrora-
mayaḥ
sevāyai malayācalendarsarasitaḥ sambhūya tiṣṭhantu me //
Smk. 43.11: viyogipralāpaṇadhatīḥ; Bilhāṇasya.
(c) For śatamukhāḥ read: śatasukhāḥ; for kimmīra-:
kīmīra-, cp. above 17 (c) -kīmīritaḥ.

25. candro na ced vrajati tat sakhi kimcid eva
cakrāṁ kathāṁcīd apasāraya tārakāṇām /
etāh kadācid aṣubhaih patikhaṇḍitānāṁ
piṇḍatvam etya racayanti vidhuṇī dvitīyam //
Smk. 40.8: viyoginīpralāpapraddhatīḥ: Bilhāṇasya.

26. jaḍātmā 'pi svakālottah kliśnāti balino 'py arīn /
ākrāmati sahasrāṁśuṁ himo hemantajñīmbhitah //
Smk. 63.7: hemantavarnānapraddhatīḥ: Bilhāṇasya.

27. jyotsnāṁ bibeyuḥ kiyatim cakorāḥ
kīṁ nātra dhāṭrā kariṇo niyuktāḥ /
śīgham yad esāṁ karṇāraṇena
jāyeta candrah prabhayā vihīnāḥ //
Smk. 40.9: viyoginīpralāpapraddhatīḥ; Bilhāṇasya.

28. tanvānah śītalatvāṁ jaladhitatvanottātalatāśavānāṁ
dolāvāloλolacīligururamanabharotphālalāhāsyāḥ /
vāyur vāty esa dantavaṇam adharada lālayan keralīnāṁ
unmilallakṣyaśaśikṣāśramakusumadhanurdakṣiṇo
dākṣinātyāḥ //
Smk. 59.28: vasantaravṛnanapraddhatīḥ; Bilhāṇasya.
(b) -ramaṇa- of the MSS. should be retained instead of
-caraṇa- (?) of the edition. ramaṇa = jaghana "back-
side, behind” is taught by Hemacandra, Anekartha. 3.211 (till now not attested in literarture); -utphāla in the sense “jumping up” : Vcar. 16.39; Karṇasū. 2.2.

29. tasya tvayā karkaśavādīno ‘pi prakāśāṇīyaṁ maśṛṇatvam eva / premno ‘sti bhagnasya na hi prarohaḥ puṣpasya vṛntād iva vicyutasya ||
Smk. 41.4 : dūtīpreṣāṇapaddhātiḥ; Bilhaṇasya.

30. tāḍidalam kācana karṇapāse nivesayantī sutanuḥ karābhyaṁ / ratāja karṇāntavisarpidṛṣṭīḥ śāṇe dadāneva kaṭāksabānān ||
Smk. 86.2 : sambhogāviṣkaraṇam; Bilhaṇasya. Śp. 3307 : taruṇīvarṇanam; Bilhaṇasya.

Variants :
(a) For tāḍī : Śp. tāṭī-, orthographic variant; for kācana- : Śp. kāḍcana, (senseless).
(b) For nivesayantī : Śp. prasārayantī (gloss).
(c) For -visarpidṛṣṭīḥ : Śp. nīṣaṇṇadṛṣṭīḥ.
(d) For dadāneva : Śp. dadhāneva, preferable ?

31. tiṃraḥ ko ‘pi viṃrbhate varatanos tvādviprayogajvarāḥ kim brūmāḥ subhaga tvayā pariṇaḥ kautūḥkālād drśyatām / kaṇṭhe śeṣam adhāayaḍagadagirā kṛtvā sakhīnāṃ tvayā gaurāṅgitvam anāṅgamapūrvィdaḥ sarvāḥ parityājitāḥ ||
Smk. 44.19 : nāyakasyāgre dūtyuktīḥ; Bilhaṇasya.
(c) For śeṣam : read śleṣam “embracing” ?
(d) Seems obscure : “they all are made [by her] to let go (to give up) the gaurāṅgitva (?) of the freind of the heat of love (?)”.

32. dehāpraviṣṭādrisutāmukhendu- dvitiyakhaṇḍārdham ivāgato yaḥ / avāptukāmaḥ paripūrṇabhāvam sa pātu yaḥ sambhujārdhadandraḥ ||
Smk. 2.52: āśīrvādapaddhatiḥ; Bilhaṇasya-
(a) Read induṇ for indu-. “The half moon in Śiva’s hair... that has approached the face moon of Pārvatī...as if it were its second half....

33. dehārdhaṇ kuru pārvati sthirapadaṇaḥ [haste] dhanur
dhāraya
vedārdhaṇa yadi mṛyyatāṁ karatalaṁ bhaṁśāṅgarāgēna-
me /
evāṇa jālpata eva bāṇāṣikhini proḍhiya sīṁjāphani-
śvāsaṁ praśāste pūresu jayati smeraṁ purārera mukham //

Smk. 1.11: namaskārapaddatiḥ; Bilhaṇasya.
(c) sīṁjā- as “bow string” (rare use) also Vcar. 8.88; 9.1, 32.

34. drāghīyasā dhārṣṭiyagunaṇena yuktāḥ
kaiḥ kair apūrvaṁ parākāvyakhaṇḍaiḥ /
āḍambaraṁ ye vacasāṁ vahanti
te ke ‘pi kantḥākavayo jayanti //

Śp. 193: kukavinindā; Bilhaṇasya, Smk. 5.1: idem; Kṣemendrasya (not attested).
Verses denouncing plagiarists (kāvyacaura) in Vcar. 1.11, 18.

35. dhatte dṛṣṭim adhitavibhaṃramalavāṁ sā puṣpalāvijane
caitrasya kṣaṇam ādāreṇa mahatā mauhūrtikāṁ prcchati |
śyenā [t] tuṣyati kokiladhvaniruṣā samtyāyā yā lilāṣukān
niḥṣokā tavyā durlābhe kīṁ āpārām śākyāṁ varākyā tayā //

Smk. 44.15: nāyakasyāgare dūtyuktiḥ; Bilhaṇasya.
(c) tuṣyati here with the abl. of starting point.

(d) For niḥṣoka- read niḥṣāka- “o merciless one !”?: because of her wrath with the kokilas “she is contented on account of the falcon”; varāka/- fem. varākī- in the sense of “miserable, to be pitied”; Vcar. 1.18, 98; 8.46; 11.9 (-ī), 65 (-ī ); vārākī- in the sense of “miserable, wretched, of vile behaviour”; Vcar. 6.35; Karnaṇa. 1.11,
36. dhik tvāṁ re kalikāla yāhi vilayaṁ viparyastatā hā kaśtaṁ śrutisālinaṁ vyavahṛtir mleccocita dhṛtyate | ekair vāṁmayadevatā bhogavitā vikretum ānīyate niḥśaṅkarī aparaiḥ parikṣaṇavidhau sarvāṅgam udghātyate //

Śp. 194 : kukavinindā ; Bilhaṇasya. Smk. 5.2: idem. Raḷhaṇasya. In Bhand. rep. (p.xxxiii) the verse is ascribed to Bilhaṇa.

In anthologies there is often confusion in ascribing verses to Bilhaṇa or to Raḷhaṇa Thus Śp. 913; 988, are ascribed to Raḷhaṇa by most, but to Bilhaṇa by some MSS⁵. and by Brhacchāṅgadharapaddhati⁶.

37. nābhūvan bhuvī yasya kutracid api spardhākarāḥ kuṇjarāḥ
simhaṇīpi na laṅghita kim aparāṁ yasyoddhata
paddhatīḥ |
kaśtaṁ so 'pi kadaṁtye karivarāḥ phārāvaiḥ
pheravair
āpāḷalagabhīrpankapatetālmagnō ‘dyā bhagnodyamaḥ //

Śp. 924 : gajānyoktāyaḥ ; Bilhaṇasya.

(b) kim aparāṁ or kim anyat “why [say] more” as a parenthesis is frequent in Vcar. : 3.33; 6.90; 11.77; 13.93; 17.4; 18.6, but occurs also in other writers: cp. Śp. 1084, 1118, 3448 etc. and above 35.

38. nidṛārāmdhamīltadvśo madamantharāṇī
nāpy arthavanti na ca nāma nirarthakāṇi |
adyāpi me mṛgadrśo madhurāṇi tasyāś
tāny aṅgarāṇi hṛdaye kim api dhvananti //

Śp. 3468 : viyogipralāpaḥ ; Bilhaṇasya. Smk. 34.26

⁵ ZDMG 27, 1876, p. 56
Variants:

(a) For madamantharâni: Subh. madamantharâyâ.

(b) For apy arthavanti: Smk. atyarthavanti; for náma Smk., Subh. yâni.

The authenticity of the verse is not beyond doubt, for the last pâda of it is quoted by Abhinavagupta (980-1020 A.D.) in his Locana on Dhvanyâloka (KSS. 135, p. 163) and by Dhanika (ca. 1000 A.D.) in his Avaloka on Daśarûpaka on 4.23, without any attribution. The verse is quoted in entirety by Kuntaka (950-1000 A.D.) in Vakroktijîvita on 1.19 and repeated twice partially on the same (for further quotations: cp. ed. S.K. De, 1961 ad versum).

The verse occurs in the Kashmirian recension of the Caurap. (ed. W. Solf, verse 36), but in other recensions it is missing (cp. B.S. Miller, Phantasies of a love-thief, p. 134—35).

The ascription to Bilhaṇa by Šp. may be due to the fact that to its author, who was a Kashmiri, the Kashmirian recension of the Caurap. was known.

39. nirâgâ mrgalânchane mukham api svan̄ nekśate darpane trastâ kokilakûjitâd api giraṁ nonmudrayaty āîmanâh | citraṁ duh̄shahadâyini dhyâdvegâ 'pi puṣpâyudhe mugdhâ sā subhâga tvayi pratipadaṁ premâdhikaṁ puṣyari|

Smk. 44.16: nâyakasyâgre dûyuktiḥ; Bilhaṇasya. Srk. 536: dûvâcaṇavaṇajâ; Šr̄ngârasya. Smk. 647: Šr̄ngârâ-pravâhâḥ Šr̄ngârasya. Šp. 3488: nâyakasyâgre dûyuktiḥ; kasyâpi.

Variants:

(a) For nirâgâ: Srk.; Smk. sodvegâ.

(c) For citraṁ duh̄-: Smk. itthâṁ duh̄.
(d) For mugdhā sā subhagā tvayī : Srk. bālā sā ...; Śp. sā bālā subhagaṃ prati; for pratipaḍaṃ premā- : Skm. pratimuhuḥ premā-.

That the ascription to Bihāna is correct, is proved by the verse occurring in Karnasu. 2.29. Here we read:

(b) khinnā kokilakūjitād api; (d) mugdhākṣī.

khinnā...-kūjitāt seems to be emended into trastā...-kūjītāt “afraid of”. But “tormented on account of the crying...” is unobjectionable, cp. above verse 35c...ṣyenā[r] tūṣyati”.

The verse was overlooked by D.D. Kosambi? when discussing the age of Vidyākara (the compiler of Srk.), Introd. p. xxxiii. It shows his conclusions to be wrong. Also the statement, concerning the verses of Karnasu., given by B.S. Miller, Caurap. p. 4 n7 does not stand.

40. paśyantu kautukam idam sakalāḥ kavindrāḥ
    kṣipraṃ himādriśīkharāṇi rajānicareśaḥ
    vāme kare rajatakumbhavad eṣa dhṛtvā
dhatte kareṇa himanirjharapānalīlāṃ ||

Smk. 95.8 : adbhubapaddhatiḥ; Bihānasya.

(d) Instead of kareṇa read ‘pareṇa? “holding the snow mountain...in the left hand...he performs with the other one the show of drinking the cascades of ice [water]”.

41. putram ambujamukhi śavabhāngyā
    kṛtrimaṇi śirasi kāpi vahanti
    kāntaveśmāni jagāma rudanti
    kaṇaṃ vidambayati no kusumēshaw ||

Subh. 1952 : abhisārikāḥ; Bihānasya.

7 Which is pardonable as the verse starts differently in Srk. (sodvegā mṛga-) and Karnasu. (nirāgā mṛga-).
(a) On śavabhaṅgya “under the semblance of a dead body”, cp. on bhaṅg- above Chapter II on 13.

(d) Occurs as (d) of Vcar. 11.24.

The metre (svgata) is identical with the metre employed by Bilhaṇa in Vcar., canto 11, where the designs of abhisārikās are described in similar fashion (verses 23-25).

42. puraḥ sthitvā kimcid valitamukham ālokaya sakhe
sakhedāḥ sthāsyanti dhruvam idam adṛṣṭās tava dhṛṣṭā |
itaś caṇcatkāṅciraṇitamukharān saudhaśikharān
arākāyāṁ keyāṁ kavacayati candreṇa mahasā ||

Smk. 49.12: nāyikānāyakayoḥ avalokanam; Bilhaṇasya.
Śp. 3517: sambhoge parasparāvalokanam; kasyāpi.

Variants:

(a) For adṛṣṭāḥ “not having seen”: Śp. adṛṣṭvā “not having seen.” hardly possible.

(c) For -mukharān saudhaśikharān: Śp. -mukharat saudhaśikharat, not construable.

(d) For kavacayati : Śp. kavalayati, kavacaya- “to cover with an armour” (e.g. Karnaṣu. 1.45... kavacitaḥ paṁceṣuh...; 2.8... racitakavacaḥ... kusumāyudhaḥ “covers the creeper with sprouts”; 4.13... kavacitaṁ candrasya kāntyā mukham “the face covered with the loveliness of the moon”, in the sense of simply “to cover”. Note in particular the similarity of the idea and expression of (d) and Karnaṣu. 4.13(a).

This rare use of kavacayati “covers” seems not to have been understood by Śp., which replaces it by kavalayati “swallows”.

43. pratyāṣṭāmi pratimaturdaśī devayātṛā-
yājena dikṣu ca vidikṣu ca saṁcarantyaḥ |
enidṛṣṭaḥ pranayakaṇḍalitaḥ kaṭākṣair
ātandvate ratipater iha dīrgham āyuḥ ||

Smk. 107.15: nagariṇaṁnapaddhatiḥ; Sarvajñavāsudevasya,
In Bhand. rep. (p. xxxv) the verse is ascribed to Bilhana.

(c) kandalita- "produced in plentitude, multitude, abundance" cp. Vcar. 11.53 kāmakīrtiṇ... kandalayanti...;
kandala- "plentitude"; Vcar 13.22; kandalī- "plentitude"; Vcar. 7.76.

44. prayātavati yāminīramaṇacandrikāpāthasi
praśāntam iva bhāsatē sarasakardamābhāṃ nabhāḥ |
praveśṭum iha śaṅkitair iva raves turaṅgair dhṛtaḥ
kṣaṇaṃ tyajati nodayācalaviṇaṅkavīthāṃ rathaḥ ||

Smk. 82.19: prabhātavārṇanapaddhatiḥ; Bilhanasya.

45. prāleyādris tvaritam urasi kṣipyatāṃ saityahetor
āstāṃ yadvā sa khalu nikhilāḥ syād vītiyā[ś]maśeṣaḥ |
tyaktvā kṣaṃ jalaḥsaliṃ jāhnaviṭoyapūrṇas
ṭūrṇaṃ gātre mama jalamucaḥ kañcukatvaṃ prayāntu ||

Smk. 43.42: viyogipralāpapaddhatiḥ; Bilhanasya.

46. bībhatsā viṣaya jāgupsitatamaḥ īyavaya gatvarāṃ
prāyo bandhubhir adhvanīva pathikair yogo viyogā- 
|hāṭayvo 'yam asāra eva virasaḥ saṃsāra ityādikaṃ
sarvasyaiva hi vāci cetasi punaḥ kasyāpi punyāt-
manah ||

Skm. 2276 : uccāvacappravāhe vicikitsitam; Bilhanasya, in
the second ed. the verse is ascribed to Bilhana. Srk. 1610:
śāntivrajāḥ; Bhartṛhareḥ, edition, inter alia, records: S3
Bilhanasya; Pad. p. 90.52 Bilhanasatakāt; Ssm. 1018
Bilhanasya.

Variants :

(b) For yogo : Srk. saṃgo.

8 The second edition of the Saduktikarpāṃṭa of Śrīdhārādāsa (1205 A.D.)
appeared posthumously in the name of Pt. Rāmāvatāra Sarmā, Lahore,
1933 (Punjab University Series 15).
(c) For asāra eva: Srk. asamstavāya; for virasaḥ: Srk. visaraḥ

47. bhaktih prayasi saṃśriteṣu karunā śvaśrūṣu namraṃ śiraḥ prār jñātiṣu gauravaṃ gurujane kṣaṇīḥ kṛtāgasy api || āmnātaḥ kulayoṣītāṃ vratavidhiḥ so ’yaṃ vidheyā punar madbhartur dayitā iti priyasakhibuddhiḥ sapatniṣv api ||

Smk. 118.5: kulavadhuvṛttapaddhatiḥ; Bilhaṃsya; Śp. 3756: idem.; Bilhaṃsya.

Cp. Śak, 4.17 for similar idea.

48. madhur mūso ramyo vipinam ajanam tvam ca taruṇī sphuratkāmāveṣe vayasi vayam api āhitabharāḥ / vraja tvam vā mugdhe kṣaṇam iha vilambasva yadi vā punas tāvaj jātaḥ piśuṣnavacāsam eṣa viṣayaḥ //

Smk. 70.2: abhisāre kāmijanapralāpaḥ; Bilhaṃsya (some MSS. anonym.); Srk. 1693: saṃkīrṇavrajyā; Vallaṃsya.

Variant:

(c) For vraja tvam vā: Srk. (ed.) vrajatvambā; which, however, is correctly replaced by the reading Smk. by D.H.H. Ingalls (Srk. Eng. tr. p. 579).

49. manye pārvaṇacandramadhyasaḥakalenāsūrititaśa cirād aṅgair adbhutabhaṅgibhiḥ pariṇatavyutpatiṇā vedhasā| yoṣītsargavilakṣaṇākṛtir iyam yad drśyate bhāti ca chidadvāraḥvilokyaṃagnagānevādyāpi cāndrī tanuḥ //

Smk. 49.20: nāyikānāyaḥayor avalokanam; Bilhaṃsya.

(a) sūtra- “stringed together, shaped, created”; Vcar. 8.76; 9.20; 11.23; 18.23, 35; Karnaṃs. 1.37, 41; 2.5.

50. manye viśālāyataveśavīthi - vyājena devaḥ sahakārābānaḥ |
gambhirasamabhogamayapavarga-praveşamargam racayami caakāra

Smk. 107.14: nagarivarananapaddhatiḥ; Sarvajñavasudevasya. In Bhand. rep. (p. xxxv) the verse is ascribed to Bilhaṇa.

51. mātaṅgāḥ kim u valgitaliḥ kim aphaḷair aḍambarair jambukāḥ
sāraṅgā mahiṣā madaṇi tyajata kim śunye 'tha śūrā na ke /
kopaṭopasaṁudbhataṭakaṭasākoṭer ibhāreḥ śanaḥ sindhudhvānini hunkṛte sphurati yat tadiṅgarjitaṃ garjitaṃ

Smk. 22.6: śiṃhapaddhatiḥ; kasyāpi. In Bhand. rep. (p. xxxiii) the verse is ascribed to Bilhaṇa.

Variant:

(a) For mātaṅgāḥ: Bhand. rep. mātaṅgaiḥ.

52. mukharamuraṇam paurastrībhir na lāsyam upāsyate sarasamadhuraṇi nātyāgāre na kūjati vallakī |
ahaha paḥitadvārāṃ kasmād idam parītaḥ purāṃ [viratasurata] vyāpāratvāt prasuptam ivākhilam


(d) For viratasurata- of the edition: suḥkharataratara-reading of the MSS. is to be retained: "when the occupation is busy (rata) with the enjoyment (rata-n.) of happiness".

53. mugdhasya te vada vidhunātuda kim bhavāmi kim muktaṇāṇi asi mukhe patitaḥ saśāṅkam |
asyaiva bimbagalitena sudhārasena sandhānam esyati katham na jāratkabandhaḥ

Smk. 40.7; viyoginīpralāpapaddhatiḥ; Bilhaṇasya; Sp. 3430: idem.; Bilhaṇasya.
Variants:

(a) For bhaṇāmi : Śp. vadāmi (gloss). For the construction mugdhasya te kiṃ bhaṇāmi : cp. Vcar. 1.118; 18.6, 72.

(c) For asyaiva bimba- : Śp. asyārdrabimba-.

(d) For saṃdḥānam esyaṭi kathāṃ na : Śp. saṃdḥānam eti tava kiṃ na.

54. yah śroṭrāṃṛtanirjharāikavasatiṃ nirvyājam ārūḍhavān yah saṃjīvanamantritāṁ trīṇayanaplūṣṭasya cetobhūvaḥ | viṇāvan maṃṣṭo dhvaniṣ catasṛṇāṁ pātraṇ śruṇāṁ abhūt so 'yaṃ kokilakaṇṭhaṇuṇuvaravyāpāritaḥ pañ-camaḥ ||

Smk. 59.17 : vasantavarṇanapaddhatiḥ; Bilhaṇaṣya.

(a) For -vasatiṃ read -vasatir?

(b) For -mantritāṁ read -mantratāṁ (“lifegiving spell”).

55. yat saṃbhāṣaṇālālaseva kuruṣe vaktrendum ardhaṇa- 
     ārāṇa- 
     dhatse bāhulatārgalān kucaṭaṇe niṣkrāntibhīyeva yat | 
     kiṃ vā mantrayate jano 'yaṃ iti yat sarvatra 
     saṃkākulā 
     taj jñātāṁ hṛdi ko 'pi tiṣṭhati yuṣvā prauḍhāś ca 
     guṇḍhaś ca te ||

Smk. 39.1 : sakhīpraśnapaddhatiḥ; Bilhaṇaṣya. Skm. 599; śṛṅgārapravāhe laksitavirahiniḥ; Śilhaṇaṣya.

Variants:

(a) For -ardhānataṃ : Skm. -ardhonnataṃ.

(b) For -argalān : Skm. -argalāṃ, seems better.

(c) For jñātāṃ : Skm. jāne.
56. yathā tārācakramaḥ carati parītaḥ śīkaranibhaṁ
kalaṅkavyājena sphurati yad ayaṁ dhūmanivahāḥ /
tathā manye caṇḍipatinayanacaṇḍāgnivaśagas
ca Kakārśmin jhampāṁ himakaratātāke mānasijñḥ //

Smk. 72.24: candrodhayavārṇanapaddhatiḥ; Bilhaṇasya
(only one MS.). In Bhand. rep. (p.xxxiv) the verse is ascribed to Murāri (not found, however, in his extant work Anargharāghava).

57. yasmin pure nivasatāṁ ayaṁ eva lābho
yat prātar eva sūḍśo grhavedikāsu /
dhammillabhāraniyamonnatabāhūmāla-
saṃdārśanena nayanāni kṛtārthayanti //

Smk. 107.16: nagarīvārṇanapaddhatiḥ; Bilhaṇasya.

58. yenānargalaphālakelidalitapratyagrakādambini-
dhārādhorāṇidhautadhātuṣu purā śaileṣu līlāyitam /
so 'yaṁ śṛṅganipātabhagnacaraṇah sphārasphurat-
pheravi pherkūtaiḥ kupito 'dy khādati punah pāṇī
mṛgagrāmanīḥ //

Smk. 22.8: śiṅhapaddhatiḥ; Bherībhāṅkārasya. In Bhand. rep. (p.xxxiii) the verse is ascribed to Bilhaṇa. Śp. 908: idem. Bilhaṇasya.

Variant:

(a) phāla- “jump”; Vcar. 4.103; 13.77; 17.59.
(b) -dhārādhoraṇidhauta- : Vcar. 13.86 -dhārādhorāṇid-
hauta-.
(c) For punah : Śp. muhuḥ- (glass).

59. re mātaṅga madāmboḍambaratayā rolambarolan vahan
vanyānāṁ avalambanaṁ vanam idaṁ bhaṅktūṁ yad
utkāṇṭhase /
dṛṣṭāṁ tat kim aho mahommatadharādhaureyadhātrī
dharma-
prasthaprasthitameghayūthanathānottakṛṇthi na kaṇṭ-
hiravaḥ //
Sp. 915: *śimhānyoktayah;* Bilhaṇasya.

(a) Instead of nonsensical *rolambarolam:* read *rolambakholam* "[carrying] a helmet of bees" (the closed "helmet" prevents the elephant from looking properly). रोलम बक होलम is a simple mistake.

60. *lilāmīlanato vilocanayuge gachchanti mūrchām amī vaktre kecana mudraṇād adharayaḥ śidanti śākhāmr-gāḥ /

ye nāsāpuṭacārīnāḥ śravāṇayor ye ca sthitāḥ koṭare yuddhāvagakarasya te yadi paraṃ svastāḥ kṣaṇam rakṣasah ||

Smk. 95.6: *adbhutapaddhatiḥ;* anonym. In Bhand. rep. (p. xxxiv) the verse is ascribed to Bilhaṇa.

(d) *yadi param "if at all"* : Vcar. 7.65; 18.99.

61. *luthaty aparavāridhau kamathānirviśeṣaḥ saśi prarūdham udayācale culakamātram uṣṇam mahaḥ /

kṣaṇam gaganavedikām idam anāṅkuṣaṃ gāhate kalindagirikanyakātataṭamālanaṃ tamaḥ ||

Smk. 82.20: *probhātavārṇanopaddhatiḥ: Bilhaṇasya.* Skm. 429: *devapravāhe astamayah;* Śilhaṇasya.

**Variant:**

(a) For *kamathā-"tortoise, a water jar made of a gourd or coconut (only in lexicons)"* : Skm. *kamalā-"lotus".*

(b) *culakamātram : culukā- Vcar. 1.46; 6.24 (cp. also 16.44 culukya-).* The word occurs in three different orthographaies: *culuka-, caluka-, culaka.*

The verse, however, is not attested in the Śaṃtiśataka, a work ascribed to Śilhaṇa (Silhaṇa), as it has come down to us (ed. Karl Schönfeld, Leipzing, 1910).

62. *vācas tāvad apekṣate pikayuvā lambālakānāṃ śriyāḥ bhṛṅgāli viruṇaddhi cauçalkāsaubhāgyam āśaṃsati /
kiṇcānyat kathayāmi nirdaya dāṣa tasyās tathā vartate
ni[h]śvāsān api hantum icchatī yathā krūro vasantānīlaḥ //

Smk. 44.14: nāyakasyāgre dātyuktiḥ; Paraśurāmasya.
In Bhand. rep. (p. xxxiv) the verse is ascribed to Bilhana.

63. viraktam anyapramadānuraktam
vimuktadākṣīnyalavanāṃ sātham ca /
yā saṃvṛṇite khalu dūtikā sā
ko 'syāḥ samapremi jāne prakarṣaḥ //

Smk. 41.2: dūtīpreṣāṇapaddhatiḥ; Bilhanasya

64. viśvakṣobham vidadhad ahaḥa kundalabhraṃśabhaṅgyā
prabhraṭābhyaṃ tapanaśaśavanmandañḍalābhyaṃ ivābhyaṃ /
paulastyastrīkarakīṣalayākṣipramuktākṣataṃ tat
rāmacchinnam carati gagane kumbhakarṇottamāṃgam||

(c) For -kṣipra- read -kṣipta- “The head on which [auspicious] grain that were pearls [the women use pearls instead of usual grains]; were thrown by the women of Rāvana”.

Smk. 93.9: bhayānakapaddhatiḥ; Bilhanasya.

65. viro 'sau kim u varṇyate daśamukhaś chinnaiḥ śiredbhīḥ svayaṃ
yah pūjāsramam utsuko ghaṭayituṃ devasyā
khaṭvāṅginaḥ /
sūtrārthī harakaṇṭhasūtrabhujagyākaraṇāyodayataḥ
sātopam pramathaiḥ kṛtabhrukutibhiḥ sthitvāntare
vāritaḥ //

Śp. 3991: virarasanirdeśah; Bilhanasya.

66. vṛthā gāthāḥ[ḥ]ślokair alam alam alākāṃ mama
ruṣṭaṃ
ekadācid dhūrto 'yam kavivacanam ity ākalayati /
idam pārśve tasya prahiṇu sakhi lagnāṇjanalavasravadbāsopṭiṣṭagrathtubalipi tātāṇkayugalama //
Verses Ascribed to Bilhana in Anthologies

Smk. 41.6: dūripresaṇapaddhatiḥ; Bilhanaṣya. Skm. 607: śṛṅgārapravāhe virahinićvacanam; Śilhanaṣya.

Variants:

(a) Editions write gāthāślokaiḥ, which is hardly correct. cp. p. 1 on 1.74a.
(b) For ayam: Skm. asau.
(d) For tāṭāṅka-: tāḍāṅka-, which is the orthography of Bühler’s Vcar. MS.: 1.102; 8.88.

67. śalyāṇi marmāny api kīlītāni
galanty ayaskāntamaneḥ prabhāvat /
hṛdi praviṣṭasya punar janasya
na labhyate nirgamanabhyupāyaḥ //

Smk. 40.1: viyoginīpralāpapaddhatiḥ; Bilhanaṣya.

68. śīghraṁ bhūmigre gṛhāṇa vasatiṁ prāṇaiḥ kim u
krīḍasi
prāptāṁ paśyasi naiva daivahatike jyotsnāṁ
gavākṣodare /
itthanī manmathatīrvasaṁjvarajuṣāṁ gehēśu
vāmabhruvāṁ
udgacchanti kuraṅgalāṅchanaṁbhayaḥ dināḥ sakhīnāṁ
girah //

Smk. 38.26: virahiniyavasthāpaddhatiḥ; Bilhanaṣya. Śp. 3411; idem; Bilhanaṣya (Aufrecht, ZDMG 27, p. 58 also to Bilhanā).

Variants:

(b) For naiva: Śp. kim na; for gavākṣodare: Śp. gavākṣodaraiḥ.
(c) For -juṣāṁ: ZDMG 27 puṣām is an obvious mistake, cp. Böhtingk, ZDMG 27 (1873) p. 634.

69.  śucir iti paritaḥ prasiddhibhāji
prakaṭitatejasi durjaye kṛśānau /
nijavasunikurumbam astavelā-
vyatikaravāṁ nidadhe sarojabandhuh //
Smk. 68.4: sūryāstamayavaranṇanapaddhatiḥ; Bilhaṇasya.
Śp. 3593: sūryāstavaranṇacakravākāvasthākhyānam; Bilhaṇasya.

Variant:

(c) For -nikurambam: Śp. -nikurambam.

On vela- in the sense of "time", cp. above p. 50.

(d) On vyatikara- "action/effect" cp. below on v. 77a.

70. sete 'dyāpi na padmini kumudini sāntahsmiti vartate rāgāt kiṃca na kiṃcid eva ganayaty esa sprṣaty ambaram ity udbhinnamṛṇālakomalakare śītadyutau tatksaṇād yāmīnyā navayośiteva šamito ḍiptas īviṣām īśvaraḥ||

(d) For dītās: read dīpras, cp above ḍ.68 on verse 64c.

Smk. 72.1: candrodayaavaranṇanapaddhatiḥ; Bilhaṇasya.

71. saṃdhānakṣaṇa eva rāghavaśarair ye bāhavaḥ khaṇḍitās
tadbāṇā pariḥṛtya śighram apare karṣanty amarsād
dhauḥ/ prārabdāṁ tu daśānanasya vidaladvarṇām apūrṇām
giram mūrdhānaḥ paripūrayanti viśikhair anyatra nīta api||

Smk. 92.22: vīrapaddhatiḥ; Bilhaṇasya.

72. sarvasvaṁ grhavartī kuntalapatir grhṇātu tan me punar bhāṇḍāgāram akhaṇḍam eva hṛdaye jāgarti
bhok kṣudrās tyajata pramodam acirād esyantī man-
mundiram helāndoliaknātaṣṭalakaraṇaṁkhandhādhirūḍhāḥ śṣīyaḥ ||

Smk. 2150: apadesapravāhe guṇigarvaḥ; Śilhaṇasya, but in the secondd edition (Punjab Univ. Ser., 15) the verse is ascribed to Bilhaṇa.
The verse is not attested in the Śantiśataka (ed. Schönfeld, Leipzig 1910) a work ascribed to Śilhana. It is the very beginning verse of the Kashmirian recension of the Caurap. (ed. W. Solf, 1886), cp. also Caurap. (ed. Tadpatrikar) app. 4. 1, and the kuntalapati- must than be Vikramāditya. From this verse in Caurap. some scholars have concluded that Bilhana took at some time offence with Vikramāditya (cp. M. Krishnamachariar, Hist. of Classical Sans. Lit., 1970, p. 165). This might have happened when Vikramāditya would have appointed someone as his Vidyāpati.

73. 

sā dāti dhatte yadi roṣaṇatvam
   tad dāṣaṇatvena na śaṅkaniyam/
sādvutvam āyāti rasāntareṇa
   karambitā punḍrakaśarkarā 'pi /

Smk. 41.5 : dāṭipreṣaṇapaddhatiḥ ; Bilhanaṣya.

**Variant :**

(c) For sādvutvam: the reading of MS. (ka) svādutvam seeme preferable.

(d) karambita- “mixed with”, also: Vcar. 10.60 ; 13.13, 20;
   punḍraka- “a kind of sugar read”, also Vcar. 1.20;
   punḍrakaśarkarā-; 14.35; 16.13. The api obviously be-
   longs to karambita-.

74. 

siddhaṅganās tava yaśāṃsi ratāntareṇu
gāyanti yena ratakheḍam apākaroti/
utsaṅgaṃsaṅgata kuraṅga karomaharṣa-
ghaṅsaravamma vāghanāṃrtaṁ bindur induḥ /

Smk. 97.42 : rājavarṇanapaddhatiḥ ; Bilhanaṣya.

75. 

saṅhapraudhahimaklamāṇi śanakaṭiḥ patrāṇy adhāḥ
   kurvate
   saṁbhāvyachcadavāṃchayā hi taravah kecit kṛtaghnava-
   ratāḥ /
nāmanyanta tadātaṇām api nijacchāyākṣatīṁ taith punaś
teṣām eva tale kṛτajñacaritaiḥ śuṣyadbhir evāṣyate ||

Smk. 33.8 : vrkṣapaddhatiḥ ; Bilhaṇaśya. Skm. 1885 :
apadeśapravāhe tāruḥ ; Acalasimhasya. Srk. 1042 : anyāpa-
desavrajyā ; annoyin. .

Variants :
(b) For -vāñchāya hi : Smk., Srk. vāñchayaiva.
(d) For śuṣyadbhir eva : Skm., Srk. śuṣyadbhir apy

It is the only clear example of an anyāpa-desa- verse (allegorical epigrams) ascribed to Bilhaṇa. It is unique also insofar as a tree is described as ungrateful, while trees often are considered to be an example of gratitude (cp. D.H.H. Ingalls, Srk., Eng. tr., p. 302, para., 34).

76. sthāne sthāne malayamarutah pūrayanty ankapālīṁ
puspālsu smaragajarajahṣṇānayogyāḥ parāgāḥ /
jañati cūte madhu madhukaraprayāsjāmunadhīnaṁ
nirvighnatvaṁ sapadi bhajate rāgarājyābhisekāḥ ||

Smk. 59.14 : vasantavargaṇanapaddhatiḥ ; Bilhaṇaśya. Šp. 3792 : vasantasvabhāvākhyaṇam ; Bilhaṇaśya.

Variant :
(d) For rāgarājya- : Šp. rājarājya- , ankapalī- “circum-
ference of the lap” : Vcar. 13.12, 70 (kapolapāli in 6.4
“circumference of the cheek”).

There are altogether seven verses, describing the spring season (vasantavarṇanapaddatiḥ), quoted from Bilhaṇa in Srk. 59.14, 15, 17, 25, 26, 27, 28. The present verse and 59.17 (above no. 54), 59.28 (above no. 28) are not attested in any of his extant works while the others are found in Vcar. 7.5, 63, 70, 71.

77. sprāntyāḥ kṣāmatvaṁ madanaśaraṇaṅkavyatikarāt
kurangakṣyās tasyāḥ śṛṇu subhaga kautūhalaṁ idam /
apūrveti trāsāt pariharati tāmiñ kelihariṇī
na viṣve 'py āśvāsaṁ dadhati grhañīlāsakunayaḥ ||
Smk. 44.17: nāyakasyāgre dūtyuktiḥ; Bilhaṇasya. Skm. śṛṅgārapravāhah; kasyacit.

Variants:

(a) vyatikara- "reciprocal action" (from vyati—kṛ) to be separated from vyatikara- "mixing, blending together, union, contact", from (vyati kṛ) is used here in the sense of simple "action, effect [of a weapon]". Just so in Vcar. 7.68... śastra vyatikara- "effect of weapons...", and Smk. 68.4 etc. (see above verse 69)... ...astavelāvyatikaravant- "showing the action/effect of the evening time".

(c) For trāsāt : Skm. trastā.

78. svarṇaiḥ skandhaparigraho marakatair ullāsitaḥ pañlavā
muktābhīḥ stabakaśriyo madhulihāṁ vṛndāni nilotpalaīḥ
saṅkalpānvidhāyi yasya phalitam kas tasya dhatte
tulāṁ
dhig jātīṁ drumasaṃkathāsu yad ayaṁ kalpadrumo 'pi
drumāḥ ||

Śp. 988 ; vr̥kṣaviśeśasānyoktayah; Ralahāṇasya. Ascribed to Bilhaṇa by Th. Aufrecht (ZDMG 27, 1873, p. 58).

(b) For nilotpalaīḥ "with blue lotuses" which does not make sense, read nilopalaiḥ "with blue stones (sapphires)".

Variant:

(d) For dhig jātīṁ : Aufrecht dhig jātū.

79. hā vatsa kva gato 'si dehi vacanaṁ kenādhunā
madgirā
bhajyantāṁ atidāruṇāḥ phaṇipuradvārargalākotayaḥ ||
paulastyo 'syā na laṅghate vacanam ity āgatyā patyā saman
paulomi kva karotu rāvaṇarūṣaḥ śāṃtyarthaṁ
abhyarthanam

Smk. 90.9 : karuṇapaddhatī; Bilhaṇasya.

Lament thought to be spoken by Rāvaṇa’s mother Kaikaśī after his death. Line (b) alludes to Rāmāyaṇa 7.21.

Postscript

(This verse has to be inserted between the verses 5 and 6, see above p. 70-71.)

aye hēlāvelātulitakulaśaile jalanidhau
kuto vārām ogham bata jalada mogham vitarasi /
samanād uttālajvaladandalakilākavalana-
klamopetān etān upacara payobhir vitapināh

Śp. 775 : meghānyoktayaḥ; Bilhaṇasya. ZMDG 27 p. 55, also to Bilhaṇa.
Verses Ascribed to Bihana in Anthologies

Verses allegedly concerning Bihana’s love episode.

1. \( \text{āṅgaṇāṁ tād idam unmaddadvipa-} \\
\text{śreniśonitavihārīno hareṁ} \mid \\
\text{ullasattaruṇakelipallavāṁ} \\
\text{śallakīṁ tyajati kīṁ mataṅgajaṁ} \mid \)

Śp. 567 praśnottarākyānām; pūrvardham taccittaparik- 
śikāyā rājakanyāyā uktīṁ | uttarārdham tadanuraktasya 
Bihāṇasya pratyuktiṁ.

v. 31; 2 v. 77).

2. \( \text{amūṣmai caurāya svarasahatamṛtyupratibhiye} \\
prabhuḥ prītah prādād upahṛtavasādadvayakte } \\
svaṅgānāṁ koṭir daśā daśanukoṣ kṣatagirīn 
karīndrān apy aṣṭau madamuditaguhjanmadhulihāḥ \mid \)

Smk. 2144 : apadeśaprayāhe kavidānam; Amaroḥ.

3. \( \text{alam aticapalatvāt svapnamāyopamaturatvāt} \\
parinātiviṣatvāt saṅgamenāṅgaṇāyaḥ } \\
itī yadi sataṅktvas tattvam ālocayāmas 
tad api na hariṅkṣīṇa vismaratī antarātma \mid \)

Śp. 566 : praśnottarākhyānām; pūrvardham śikṣāṁ dadato 
guror uktiṁ | uttarārdham ca rājakanyānuraktasya Bi- 
haṇasya bhātītkehkaprayuktiṁ. Srk. 477 : anurāgavrajyaḥ; 
Dharmakīrtēḥ.

Variant :

(b) For aṅgaṇāyāḥ : Srk. priyāyāḥ, is an attempt at 
improvement. For further quotations : Srk. ad 
versum.

4. \( \text{nirarthakaṁ janma gataṁ nalinyā} \\
yayā na dṛṣṭaṁ tuhināṁśubimbam } \)
utpattir indor api niśphalaśva
ḍṛṣṭā vinidrā nalinī na yena ||

Śp. 568: praśnottarkhyānam; pūrvārdham rājakanyānu-
raktasya Bilhaṇasyoktiḥ | uttarārdham tadanuraktacittāyā
rājakanyāyāḥ... (Repeated in Śp. 762: meghānyoktayāḥ;
kasyāpi). Subh. 1964: candrodayah; Bilhaṇarājacakanyayoh.

Variant:

(d) In Subh. the line reads: na yena ḍṛṣṭā nalinī vibuddhā.
For further quotations: Subh. Note p. 62.
Eulogies (prāṣasti) of Bihāṇa

1. kaṃśirebhyo viniryātaṃ kāle kalaśabhūpateḥ |
vidyāpatiḥ yanḥ kārṇāṭaḥ cakre parmacīrihpatiḥ |
prasarpataḥ karaṭibhiḥ kārṇāṭakaṭakāntare |
rājho 'gre dadṛṣe tuṅgaṃ yasyaiva 'tapavāraṇam ||
tyāginam harṣadevam sa śrutvā sukavibāṇdhavam |
bihāṇo9 vaṅcanāṃ mene vibhūtiḥ tāvaṁ api ||

Rājat. 7. 935 - 937.
(a) Ed. A. Stein : viniryātaṃrājye.

2. bindudvandvataaraṅgitaśravāṃ kartā śirobindukanī |
karmeti pratibodhitānmayavido ye ke 'pi tebhya namaḥ |
ye tu granthasahasraśaṅkasaṇaḥ pratyayakalaṅkair girām |
ullekhaḥ kavyānti bihāṇakavis teṣy eva saṃmohiyati ||

Kānṣa, granthakartā prāṣastī. 3. (cp. n. 11, on v. 4 below) Skm. 2148 : aparādeśapravāhe guṇigarvah; Vallaṇasya; Smk. 4. 106 : kavikāvyapraśaṃsā; anonym. (but one MS. Bihāṇa-).

Variants :
(b) For pratibodhitānmayavido : Skm. anvayakalanī vidadhate. Smk. kraamaśīkṣitānmayakāthā.

3. bihāṇasya kaveḥ prāpta- |
prasādaiva sarasvati |
niyate jātu kālūsyam |
durjanair na dhanair api ||

Kīrtikaumudī10 1.19.

9 For Bihāṇo : Rilhaṇo in some of the Rājat. MSS. (cp. ed. Vishva Bandhu, ad versum) is a more conspicuous instance of confusion between Bihāṇa and Rilhaṇa/Ralhaṇa.
4. bhāṭṭaśṛiḥbilhaṇo 'syāḥ kavir akaḷuṣadhīḥ saddhayāḥ
   sāhasānāṁ
sraṣṭuḥ śiśtopakārayātapataramaguroḥ sanmukhā yasya
   tāṣ tāḥ |
ardhe candrārdhamauler viracitavasatir devatā sāpī
   yasmāi
sabdabhrahmābhyanujñāṁ samupanṣadā bālya evādīdea | /
Karṇasu., granthakartuḥ praśastiḥ\textsuperscript{11} v.1.
(b) Read sraṣṭuḥ for śrāsthaḥ, which is obviously a simple
   misprint !
(d) For the idea cp.Vcar. 18.81.

5. mahāno bilhaṇaś ceti
   vidyete satkaviṣvarau |
tatrāpi bilhaṇo nāma
   kavirāṭ kathyate budhaiḥ | /
Bilhaṇacarita (unpublished) colophon v.6,\textsuperscript{12}

6. yannūlam karuṇānidhiḥ sa bhagavān Valmīkajanmā munir
   yasyaike kavyaḥ parāśarasutaprayāḥ pratiṣṭhāṁ dadhuḥ |
sadyo yaḥ pathi kālidāsavoṣaṁ śrībilhaṇaḥ so 'dhunā
   nirvājāṁ phalitaḥ sahatva kusumottāṃsenā kalpad-
   rumaḥ | /
Karṇasu., granthakartuḥ praśastiḥ v.2.

7. vapur yāṁ āvāsah kucaparivṛtasa cedintpatiḥ
   paribhrānta ratnākaraparidhir eṣa vasumati |
na muktvā rāmānāṁ padam iha śiro 'nyasya namitaṁ
   kaviṇḍrai rājendraṁ lalitam iyati bilhaṇakathā | /
Smk. 4. 102 : kaviṅkāvyapraśaṁsaḥ; anonym. . Seems partly
   obscure.

\textsuperscript{11} The verses seem to be a later interpolation, appended in the end of the
   1918 No. 11975 (End v. 6) p. 8004.
8. valmīkaprabhāvena rāmanīpatir vyāsenā dharmātmajō
vyākhyaṭāḥ kila kālidāskavinā śrīvikramāṅko nṛpāḥ
bhōjaś cittapa bīlaṇaprabhaṛṭibhiḥ karno ’pi vidyāpateh
khyātim yānti naresvaraḥ kāvivaraḥ sṝḥāraṁ na bherī-
ravaiḥ

Subh. 186 : kavīkāvyapraṣaṅṣā; kasyāpi.
(c) Cittapa : also spelt Chittapa-, (cp. D.D. Kosambi,
Srk., Introd. p. xxvi).

9. vāsāḥ śubhram ṭur vasantasamayāḥ puspam śaranmallikā
dhānuṣkāḥ kusumāyudhoḥ parimalaḥ kastūrikāstram

dhanuḥ
vānī tarkarasojvalāḥ priyatamā śyāmā vayo yauvanam
mārgaḥ śaṃbhava eva pañcamalaḥ gūṭhī kavir bīlaṇaḥ

Śp. 1559 : miśrakaniṭhī; Bīlaṇasya. Smk: 4.103 : kavi-
kāvyā-praṣaṅṣā; anonym.

Variants :
(c) For vānī tarkarasojvalāḥ : Smk. vācas tarkarasojvalāḥ;
for vayo yauvanam : Smk. vapur nūtanaḥ, cp. above
p. 59 on 8.86.
(d) For śaṃbhava : Smk. saugata.

It should be said that the concept “road” (mārga)
fits much better with “saugata”, “of the Bhuddha”
(Gotama or Mahāvīra), than “śaṃbhava”, “of Śiva”:

The authorship of Bīlaṇa can hardly he consi-
dered to be settled.13

13 There is mention of another Bīlaṇa (i) son of Kalaṇa, grandson of
Yaśāhpāla, who wrote Sārasamuccaya (cp. Th. Aufrecht, C.C. pt. 2,
p. 112); (ii) Kacaṇa Bīlaṇa Kavi, who wrote Trīrūpakṣa (cp. Th.
Zachariae, Die indischen Woerterbücher, Strassburg: 1897 p. 38; Winter-
nitz, Gesch. d. Ind. Lit. Ed. 3 p. 409 n.); Aufrecht, C.C., pt. 2 s.v.);
(iii) Bīlaṇa as writer of a Alamkāraśāstra and other works, cp. Auf-
recht, C.C. s.v.
The verse is also attested in the Bilhaṇastava\(^{14}\) (a manuscript ascribed to Bilhaṇa, Madras Govt. Orient. MSS. Lib. Descrip. Cat., Vol. 19 (stotras) 1915, Nos. 11071-73) with (b) \textit{dhāvantah; parimalaṇi} (d) \textit{sānikara; pañcanilaya}. Cp. also Caurap. (ed. Tad-patrikar) \textit{Pariṣiṣṭa} 2 v. 14.

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14 Whether the Śivastuti, another small poem in praise of Śiva, ascribed to Bilhaṇa (cp. Krishnamachariar, Hist. of Class. Sans. Lit., 1970 p. 166) is identical with the Bilhaṇastava seems not yet to have been investigated.
## A Concordance of the Verses Ascribed to Bilhana in Anthologies

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15. If a verse ascribed to Bilhana in a particular anthology is attested to also in other such sources but under different ascription, the reference for the latter is bold face in the table. For details of such ascriptions and the text variants refer to the respective verse number.


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19 The verse is identified in Kāṇasū, 2.29.
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22 Skm. *editio secunda*: *Bilhaṇasya*. 
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</table>

23 One MS. to Bilhana, cp. Smk. *ad versum*. 
5

Mention of and Quotations from Bilhana in other Works

A. In Anthologies:

Srk. : see above Chapter 4.
Skm. : see above Chapter 3 and 4.
Smk. : see above Chapter 3 and 4.
Śp. : see above Chapter 3 and 4.
Subh. : see above Chapter 3 and 4.
Süktiratnahāra (TSS. 141) : see above Chapter 4.
Padyaracanā ;¹ pp. 33, 35, 38, 45, 64, 66, 91.
Śatakhatrayādi - subhāśitāsamgraha of Bhartṛhari (ed. D.D. Kosambi), v. 138 (=Karṇasa. 1.46); 839 (=Bilhaṇakāvya⁵⁸.
Śāntīśataka (ed. K. Schönsfeld) v. 33, cp. also Introd. p. 39-43.
Bṛihat śāṅgadharapaddhati.²

B. In Ānakāra Works:

Kpr. (ed. ASS. 89) : v. 198; 300 (Bhand. rep. from Bilhaṇa, cp. above p. 86 (v. 51).

Ānakāras., Ruyyaka (ed. KM. 35) : pp. 60 (Vcar. 116); 64 (Vcar. 7.6); 77 (Vcar. 8.9); 108 (Vcar. 1.11, 12; 7.8, 10); 119 (Vcar. 7.11).


¹ Padyaracanā of Lakṣmaṇa Sāstrī Aṅkolakara; an anthology compiled between A.D. 1625-50 (cp. P.K. Gode, JOR, (Madras), 14, 1941, pp. 184 f.), Bombay, Nirṇaya-sāgara Pr. 1908 (KM. 89).
² The work is reported to have been published in Benares 1931 (=A.D. 1875), by A.D. Pusalkar, P.K. Gode Comemoration Volume, 1960, pt. 3, pp. 157 f.
165, 171: Dharānandā on Cit. (Vcar. 8.9), 255 (Vcar. 1.116), 284 (Vcar. 7.6).
Sāh. of Viśvanātha 10 on vinokti (ed. Kāne, 1965, p. 40)³

C. In other works and articles
Arjunavarmadeva in his Rasikasamjñavani on Amarushataka (ed. KM. 18) on v.32...kṛtvā nāpuramākatāṁ caranayoḥ...: Kāśmiraka Bilhaṇasya.


D. Some doubtful allusions to Bilhaṇa
Vallabhadeva on Śiś. (ed. Nirṇaya - sāgar Press), Kavivarsavārṇana v.5.⁴


Refers to Sārasamuccaya, a treatise on Horses by one Kalhaṇa son of Bilhaṇa (MS. No. 119 of 1866-68 in the

³ For quotations of this verse in other Aṃkāra works, cp. Srk. 477 ad versum.
⁴ But the same is missing in Hultsch’s German tr. of Śiś., Leipzig 1926, p. 224; Introd. p. 4n.
Govt. MSS. Library, B.O.R. I., Poona). The work has, however, been ascribed conversely to Bilhaña in some MSS., cp. Th. Aufrecht. C.C. pt. 2 s.v.


The author has discussed the date and authorship of the Sārasamuccaya, ascribed to Kalhaña, son of Bilhaña, or to Bilhaña himself.


Bibliography of Bilhana and his Works

The aim of this bibliography is to gather the published literature related to Bilhana and his works and thereby to provide a convenient medium of reference for all those interested in further studies and research on this topic. The bibliography includes, in the main, books and articles of literary merit. A select list of writings, however, which throw some light on the historical events referred to in Bilhana's epic kāvya, Vikramaṅkadevacarīta, is added at the end.

The entries, listed in this bibliography, have been examined personally as far as possible within the time limits and while staying at Tübingen. In other cases I had to rely on the Catalogues of the India Office Library, British Museum, London School of Oriental and African Studies, and of the Library of Congress. Every attempt has been made to be as complete as possible. Corrections or additions will be gratefully accepted.

A. KARṆASUNDARĪ
   a. Text editions

   Second ed. 1895; third ed. 1932. The only ed. available, based on a single MS. A new and critical ed. is a long desideratum since three more MSS. are reported in the New C.C. 3 P. 185. Editors have provided an index to verses in the beginning of the third ed. and have also recorded their conjecture in doubtful cases,


B. VIKRAMĀṆKADEVACARITA

a. Text editions


The editio princeps, based on a single MS. is printed in Devanāgarī together with editor’s emendatory and conjectural readings. Introduction contains summary of the text, historical discussions about King Vikramāditya and some information pertaining to the MS.


This edition, which is full of inaccuracies, seems to have been associated by someone with the great name of Mahāmahopādhyāya Paṇḍita Rāmāvatāra Śarmā.


This ed., which has invariably been referred to by me as editio secunda, is in fact a great improvement on
the previous edd. by way of collating the MSS. thoroughly recording the text variants, emendatory and conjectural readings. A detailed account of the critical apparatus has been given in the twelve pages of the prastāvanā. An elaborated introduction of forty pages, an alphabetical list of proper names, an index to the verses, an extensive gloss, a map of the Chola and Chālukya empire, a reproduction of the Nilgunda copper plate inscription of Vikramāditya VI, dynastical tables of the Lohara, Chola and Western Chalukyas, and a concordance of important king-names, make this edition still more useful.


The edition, referred to by me as editio tertia, provides a running Sanskrit comm. and a Hindi tr. The editor in his introd. to every volume has given a resume of the contents, partly in Sanskrit (Vol. I and II) partly in Hindi (Vol. III) and has quoted some verses from the then unpublished work entitled Ayyana-vaṃśacaritakāvyya, in his historical discussion (cf. vol. 2, p. 3f.). No v 1. is recorded expect cases where the editor has come up with his own conjecture. Other features, viz. index to verses and proper names, genealogical tabs., map, inscription etc. have been mostly reproduced, as such, from the editio secunda.

b. Fragments

8. Saṃskṛta-pāṭhāvalī. The Sanskrit reader, 3 vols, [containing selections...; vol. II from the...Vikramāṇkadeva-çarita, etc.] Saṃskṛta-pāṭhāvalī. A Monthly Magazine


c. Translations


A copy of it, as informed to me by Prof. Thieme, was on the shelves of the Seminar for Indology of the University of Breslau (Poland) in the 1930. I presume, it is still there.


Both items were not available and hence unknown to Winternitz (Hist. of Ind. Lit., Eng. tr., vol. 3, pt. 1, p. 93n). The only copy known to me is from the Library of Congress, Washington (U.S.A.).


1 A University text book,

d. Critical studies

Dvivedi, Mahāvīra Prasāda: Vikramāṅkadevacaritacarca. 1907.

Written in Hindi; the author has drawn heavily on Bühlers’s Introd. (ed. pri.) for his informations and ideas expressed herein.

e. Articles, Notices, Reports etc.

Bühler, George: A short notice of the MS… Ind. Ant. 3, 1874, p. 89.

An account of the discovery of the Vcar. MS. from Jeselmir.

Analysis of the first seventeen sargas of Bilhaṇa’s Vikramāṅkakāvyā. (From Dr. Bühler’s Introduction to the Vikramāṅkadevacarita). Ind. Ant. 5, 1876, p. 317-323.


A review article by the editors of the journal in which is also given a metrical English translation of 26 verses (4.43 - 48).


An examination of this fragmentary MS., which begins with the second line of stanza 62 of the first canto, and concludes at the end of the seventh canto,
was conducted at Pātan (Ahmedabad) libraries. A comparison of the MS. with Dr. Bühler’s ed. and its readings is given in Append. III (p. 327f.).

C. **CAURAPANCĀSIKĀ**

a. Text editions


The Bengali recension of Caurap. with commentary of Gaṇapati (along with Bhartrhari’s Śataka): this is the first European edition. The editor has given a Latin translation of the verses and some notes on the commentary.


Bengali recension.


Southern Indian recension.


Sanskrit text with French tr.

2 Also called Cauri-surata-pancāśikā, Bilhaṇa-pancāśikā, Saśikalā-pancāśikā and Vidyā-rūpa-guṇa-varṇana. The work is ascribed to Bilhaṇa, who is also called Caura and Sundara.

Attributed to Caura.


Sanskrit text (of P. von Bohlen) and translation on opposite pages, in auto-lithography. Translation within red line border.


In the anthology the Caurapaṃcāśikā is ascribed to Sundarakavi.


30. Kāvya-samgrahaḥ [... Caura-pancāśikā-... prabhṛtipancasaptati-Saṃskṛta-kāvyātmakaḥ ...Śrī-Jivānanda-Vidyā- sāgara-Bhaṭṭācāryena saṅkalitaḥ saṃskṛtaḥ ca...] Com-


31. Kāvyā - sangraha ... Part II [containing the...Caurapañcāśikā, ... ]. Calcutta : Sangbhāda Jñānaratnakara press, 1874. pp. 30-38.


North Indian recension with text critical discussions based on Bühler’s M.S, originally submitted as doctorate - dissertation in 1868, Univ. of Halle.

33. Kaśmiraka Bilhaṇakavirājaviracitam Bilhaṇakāvyam. [Containing Caurapañcāśikā, the 50 stanzas form only an insertion from vv. 75-124], 2nd ed...Bombay : Nirṇaya-sāgara Press, 1916. pp. 145-69. (Kāvyamālā, 13).

Containing Southern Indian recension, together with Bilhaṇa’s Love Episode, though differently in each of two editions.


Western-Southern recension. The journal seems to be long out- of- print.


Second ed. (reprint) 1966. Text in Sanskrit with Eng. transl. . Includes appendices (Pariśiṣṭa) (I) pūrvapī-

University of Pennsylvania, Ph. D. dissertation 1968. The critical edition comprises 50 verses in each of the Northern and the Western-Southern recensions and 17 additional verses which are not attested to in either recension. An Eng. transl. of the verses is given on the opposite page, with variant readings, and notes. An appendix is devoted to historical and stylistic analyses of an 16th century illustrated manuscript from Rajasthan. The facsimile reproductions of the paintings in black and white on the last eighteen pages are of great interest to art critics in particular and indologists in general.

b. Fragments


c. Translations

38. Ariel, M., *tr.* : Tchorapantchaspät publiré, traduit et com-
mente par Ariel. Journal Asiatique, ser. 4. t. 11, Paris
1848, pp. 490-134.

French translation of the author's South Indian
recension, cp. above no. 21.

Liederbuch. Parlen aus dem Morgenlande, metrische
übersetzungen mit... Anmerkungen. Die 50 Stanzen
1-21.

An annotated German versification.

40. Anthologie erotique d’Amarou, suivi des sentences
erotiques de Bhartrihari et de contes orientaux. Paris :
Bibliothèque de Curieux, 1914.

The anthology includes French transl. of the
Caurapañcāśikā together with the Amaruśātaka and
Śrīgāraśātaka of Bhartṛhari.

41. Mathers, E. Powys. Black, Marigolds : being a rendering
into English of the “Panchasika of Chauras” [sic].

It is a free English tr. of the Caurapañcāśikā, also
reprinted later in : (i) A Anthology of World Poetry,
ed, by Mark von Doren. New York : Hartcourt,
Brace, 1936. pp.66.67. (ii) Love Songs of Asia, 1944,
pp. 35-38.

42. Gollwitzer, Gerhard. Des Pañḍit Bilhaṇa fünfzig Strophen
von heimlicher Liebeslust. Nachdichtung und Holz-
schnitte von Gerhard Gollwitzer. Goppingen : Frank

The German versification of fifty stanzas is of the
Kashmirian recension of the Caurap. ed. by Wilhelm
Solf, cp. no. 34. above.

43. Schwebell, Gertraude Clorious, *tr.* : The Secret Delights

d. Illustrations


Coloured reproductions of a Rajasthani painted MS, of this text; it includes Sanskrit text and translation into Eng. A detailed introduction to the text throws light on the style, period and other questions relevant to the paintings.

e. Critical and literary writings


A critical and explanatory note on the Bohlen’s ed. of the Caurap. and Bhartrihari’s epigrams.


Winternitz in his learned review deals with three recensions of this popular work: the first, the Bengali recension of Bohlen, the second, the South Indian recension of Ariel, and the third, the Northern Indian recension discovered by Bühler in a MS. found in Kasmir, and described by him in his, Detailed Report of a Tour in Search of Sanskrit MSS., made in Kasmir, Rajputana, and Central India, Bombay, 1887. Solf is of the opinion that this recension decides finally that the author of the work is Bilhana, and that it is the best text of the Pañcasikā. Although the writer of the review differs from Solf as to the
translation of the certain passages, he reports that, as an essay on textual criticism, his work is excellent (Ind. Ant. 66, p. 282).

47. Jacobi, Hermann, review. : Literaturblatt für orientalische Philologie, III, 63f.

Reviewed the Kashmirian recension of Caurap. ed. by W. Solf:


Included in the introduction to the author’s ed. of Caurapaṇcāśikā, Poona, 1946.

D. BILHAṆAΚĀVYA [ascribed]3

a. Text editions


Text in Telugu characters. Reprinted in 1873.


Printed in Grantha characters.


Printed in Grantha characters.


3 Also called Bilhaṇacaritra.
Studies on Bilhana and his Vikramaṅkodevacarita

First ed. 1903. Apparently another different versions of the Bilhana-caritra. Cp. also Caurap. (ed. Tadapatrikar, appen. 1) no. 31 above.

b. Translations, adaptations and paraphrases

53. Krishna-svami, Pandipeedi...[Bilhaṇa-charitramu, or Bilhaṇiyamu]. A poem in three āśvāsa, interspersed with prose, on the story of the poet Bilhaṇa’s amour with the princess, his pupil, and his escape from punishment. Edited by V. Ramasvami Sastri]. Madras, 1864. 56.

In Telugu language.

54. Rāmānujāchāryulu, Kandāḍai Krishṇamāchārya...[Bilhaṇanāṭakamu]. A lyrical drama on the legend of the poet Bilhaṇa and his amour with the princess, his pupil. Edited by Panchāṅgam Rāghavāchāryulu]. Madras, 1884. 101 p.

In Telugu language.

55. Siṅgāruḍu, Chitra-kavi. Bilhaṇiyamu. A poem in three āśvāsas, interspersed with prose, on the legend of the poet Bilhaṇa’s amour with the princess, his pupil, said to have been composed by Siṅgarāruḍu, and later sold by his son Nārasinpa to Paṇḍipeedi Krishṇasvāmi, who is now described as the author in the colophons and some interpolated verses. Edited by T. Deva Perumāḷlayya. Madras, 1910. (Anandasrama-grantha-ratna-mala - (Ananda Press Series).

In Telugu language.


In Telugu language.

in 5 acts on the story of the amour of the poet Bilhana with the princess, his pupil]. Vizagapatam, 1910. 4,2,2,93p. (Kalābhilāshaka-kāvya-mālīka, 3.
In Tamil language. The drama has been staged more than once.

58. Sarma, Sundaresa, Prem-vijaya (Triumph of love). Kumbhakoṇam (Tanjore) : General Stores, South Main Street, 1943.
A Sanskrit drama based on Bilhana’s love episode and Ambikapati in Tamil.

Based on the well-known amour of Bilhana.

E. A LIST OF RELEVANT HISTORICAL AND CULTURAL WRITINGS

a. Cultural


Trace of nose-pearl : nāsāvamśa...muktāphala in Vcar. 8.80 (=Bühler ed. 79).

Stanzas referring to candana, collected from Vcar.

Studies on Bilhaṇa and his Vikramāṇkadevacarita

b. Historical


71. Katare, S.L., The Chalukyas of Kalyāṇi (up to Ayyana II). IHQ. 13, pp.244-56 and vol. 17, pp.11-34.


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Bcar.:

Bhandarkar, R. G.:

Bhand. rep.:

Bhartṛhari:

Bhaṭṭ:

Bhaṭṭoji Dīkṣita:
BIS.: Indische Sprüche, 2nd rev. and enl. ed. by Otto Boehtlingk, 3 vols., St. Petersburg, 1870-73


BORT: Bhandarkar Oriental Research Institute, Poona, descriptive catalogue of MSS.

Caurap: Caurapāṇaṃśikā attributed to Bilhaṇa.


JOR.: Journal of the Oriental Research, Madras.

Studies on Bilhana and his Vikramāṅkadevacarita


Mālītīm. : Mālātīmādhava of Bhavabhūti, ed. by R. G. Bhandarkar, Bombay, 1876.

MBh. : Mahābhārata, for the first time critically ed. by S. Sukthankar and others. Poona : BORI, 1927.

Megh. : Meghadūta of Kālidāsa.


Pāṇ.: Aṣṭādhyāyī of Pāṇini, ed. by O. Böhtlingk. Leipzig, 1887.

PW.: Sanskrit - Wörterbuch von O. Böhtlingk und R. Roth. 7 Bde., St. Petersburg, 1855-75.


Rājat.: Rajataranīṅgiṇī, chronicales of the King of Kāśmīr ed. M. A. Stein (1892) and Eng, tr. 2 vols. London, (1900).


Śiś.: Śisupālabadha of Māgha with the comm. of Mallinātha, ed. by Jīvānananda Vidyāsāgara. Calcutta, 1875.


Surya. : Súktiratnahāra of Surya, ed. K. S. Sāmbaśiva Śástri. Trivandrum, 1938 (TSS 141)


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CATALOGUED.

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Sanskrit literature - Poetry