THE SANSKRIT POEMS OF MAYŪRA
THE SANSKRIT POEMS
OF
MAYŪRA
EDITED
WITH A TRANSLATION AND NOTES AND AN INTRODUCTION
TOGETHER WITH THE TEXT AND TRANSLATION
OF
BĀṆA'S CANDĪṢATAKA
BY
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Printed from type, February, 1917
to

M. C. Q.
PREFATORY NOTE

It gives me sincere pleasure to include in the Columbia University Indo-Iranian Series, as its ninth volume, this presentation of the works of Mayūra, a Sanskrit poet of the seventh century, together with a supposedly rival poem by his contemporary Bāṇa. The volume represents years of labor on the part of my friend and pupil Dr. Quackenbos, and I commend it to the consideration of students of Sanskrit literature as a distinct contribution to our knowledge of a special variety of Hindu poetry.

A. V. WILLIAMS JACKSON.
PREFACE

It is now more than a decade since this volume was begun under the inspiration and guidance of my friend and teacher, Professor A. V. Williams Jackson. My original plan was to make available for students of Sanskrit an English translation of the Sūryaśataka of Mayūra, but as the work progressed the plan was gradually extended. The finished work includes a translation of all of Mayūra’s writings, so far as they are known, a translation of Bāṇa’s Caṇḍīśataka, alleged to be a rival poem to the Sūryaśataka, and a collection of all the available material throwing light on the life of Mayūra.

Soon after beginning my task I discovered that the Sūryaśataka had already been translated into Italian by Dr. Carlo Bernheimer (Livorno, 1905), but a search of the records failed, and still fails, to reveal the existence of any English translation before the one here given. Of the Caṇḍīśataka of Bāṇa, and of some of the stanzas under Mayūra’s name in the various Sanskrit anthologies, I believe it can be said that they are here for the first time presented in a modern European tongue. Mayūra’s Mayūrāṣṭaka, which was first edited by the present writer from a Tübingen manuscript and published by him, with English translation, in the Journal of the American Oriental Society for 1911 (vol. 31, p. 343–354), is here reprinted with some slight changes.

The Sanskrit text of all the works translated in the volume is given in transliteration, for my plan to have the printing done in Oxford, with devanāgarī characters for the Sanskrit passages, was abandoned when war broke out in 1914. In the transliterated portions of the work, wherever the final vowel of any word is of the same quality as the initial vowel of the next word, the final vowel is marked long whether it happens to be so or not, and the initial vowel is elided. Elision of an initial short vowel is denoted by a single quotation mark, and elision of an initial long vowel by
double quotation marks. For example, na 'alam is printed in the transliterated text as nā 'alam, dhāతānī 'iddham as dhāతānī 'iddham, līlayā adhaḥ as līlayā 'dhah, puṣṇa ātmasama as puṣṇa ātmasama, etc.

In the preparation of this volume I have been fortunate in having the advice and assistance of several friends and scholars, and it is a pleasure to record here, publicly, my thanks and my gratitude. My work would have been sadly incomplete but for the courtesy of Professor Richard Garbe and Dr. William Geiger of Tübingen University, who most kindly forwarded to Professor Jackson for my use the Tübingen manuscript of the Mayūraśṭaka. I am also debtor to Professor Leroy Barret for some criticisms of my trans,aleration of the sāradā text of the Mayūraśṭaka manuscript; to Professor Mario E. Cosenza, who verified the translation I made, for comparative purposes, of Bernheimer's Italian rendering of the Sūryaśataka; and to Mr. F. W. Thomas, librarian of the India Office Library, for information regarding the authorship of the Āryāmuktāmālā, and for his kindness in sending to Professor Jackson for my study and perusal the Basāk edition of the text of the Sūryaśataka. I gratefully recall, too, many pleasant hours spent with Dr. Louis H. Gray, who helped me with suggestion and criticism in several parts of the volume, but especially in the editing of the Mayūraśṭaka.

To my friends and fellow-workers in Indo-Iranian subjects, Dr. Charles J. Ogden and Dr. George C. O. Haas, there is due a very large measure of thanks. To Dr. Ogden for a most painstaking critical reading of the proof, for the verification of numerous references, and for many invaluable suggestions, criticisms and corrections; to Dr. Haas for a critical reading of the proof in its entirety and for placing freely at my disposal, during the preparation of my rather intricate manuscript for the press, his wide knowledge of things editorial.

My greatest debt, one that cannot be paid, is that I owe to Professor A. V. Williams Jackson, for many years guide, counselor and friend. During the long period that I have passed under his tutelage, and especially while I have been engaged upon
the present volume, his interest in the progress of my work has been untiring. Page by page, and stanza by stanza, he has reviewed the work with me. No details have been too small to gain his notice, no problems too trifling to enlist his help. He has always been patient, always encouraging. His advice and suggestion have always been freely mine even during his busiest times. Never could a pupil have had a better guru, and if it is true, as of course it is, that the guru is reflected in the work of his pupil, then whatever is good in this volume is his.

G. Payn Quackenbos

November, 1916
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drum, 1909 (Trivandrum Sanskrit Series).
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1894.
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Sūryaśataka of Mayūra. For the five editions used in the preparation of this volume see Introduction, pages 83 and 103–105.


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<th>Abbreviation</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Alankárasarvasva.</td>
</tr>
<tr>
<td>Abth.</td>
<td>(Abtheilung), section, division.</td>
</tr>
<tr>
<td>ad loc.</td>
<td>(ad locum), in the passage cited.</td>
</tr>
<tr>
<td>Anm.</td>
<td>(Anmerkung), note.</td>
</tr>
<tr>
<td>B</td>
<td>Basák's text of the Súryaśataka, Calcutta, 1874 (in the <em>Variae Lectiones</em> of the Súryaśataka).</td>
</tr>
<tr>
<td></td>
<td>Bühler's text of the Caṇḍiśataka, IA, i.iii–i.15 (in the <em>Variae Lectiones</em> of the Caṇḍiśataka).</td>
</tr>
<tr>
<td>Bd.</td>
<td>(Band), volume.</td>
</tr>
<tr>
<td>cap.</td>
<td>(caput), chapter.</td>
</tr>
<tr>
<td>cat.</td>
<td>catalogue.</td>
</tr>
<tr>
<td>CII</td>
<td>Corpus Inscriptionum Indicarum.</td>
</tr>
<tr>
<td>cpd.</td>
<td>compound.</td>
</tr>
<tr>
<td>d.i.</td>
<td>(das ist), that is.</td>
</tr>
<tr>
<td>EI</td>
<td>Epigraphia Indica.</td>
</tr>
<tr>
<td>fl.</td>
<td>(floruit), flourished.</td>
</tr>
<tr>
<td>fol.</td>
<td>folio.</td>
</tr>
<tr>
<td>frag.</td>
<td>fragment.</td>
</tr>
<tr>
<td>H</td>
<td>Haeberlin's edition of the Súryaśataka.</td>
</tr>
<tr>
<td>HS</td>
<td>(Handschrift), manuscript.</td>
</tr>
<tr>
<td>HSS</td>
<td>(Handschriften), manuscripts.</td>
</tr>
<tr>
<td>IA</td>
<td>Indian Antiquary.</td>
</tr>
<tr>
<td>idg.</td>
<td>(indogermanisch), Indo-Germanic.</td>
</tr>
<tr>
<td>introd.</td>
<td>introduction.</td>
</tr>
<tr>
<td>Introd.</td>
<td>the Introduction of this volume.</td>
</tr>
<tr>
<td>J</td>
<td>Jivánanda's edition of the Súryaśataka.</td>
</tr>
</tbody>
</table>

xx
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>JASB</td>
<td>= Journal of the Asiatic Society of Bengal.</td>
</tr>
<tr>
<td>JBRAS</td>
<td>= Journal of the Bombay Branch of the Royal Asiatic Society.</td>
</tr>
<tr>
<td>JCRAS</td>
<td>= Journal of the Ceylon Branch of the Royal Asiatic Society.</td>
</tr>
<tr>
<td>JRAS</td>
<td>= Journal of the Royal Asiatic Society.</td>
</tr>
<tr>
<td>K</td>
<td>= footnotes in the Kāvyamālā editions of the Sūryaśataka and Caṇḍiśataka.</td>
</tr>
<tr>
<td>loc. cit.</td>
<td>= (locus citato), in the passage previously cited.</td>
</tr>
<tr>
<td>Mbh.</td>
<td>= Mahābhārata.</td>
</tr>
<tr>
<td>MS</td>
<td>= manuscript.</td>
</tr>
<tr>
<td>MSS</td>
<td>= manuscripts.</td>
</tr>
<tr>
<td>n.</td>
<td>= note.</td>
</tr>
<tr>
<td>OB</td>
<td>= Orientalische Bibliographie.</td>
</tr>
<tr>
<td>op. cit.</td>
<td>= (opus citatum), the work previously cited.</td>
</tr>
<tr>
<td>pl.</td>
<td>= plate.</td>
</tr>
<tr>
<td>pref.</td>
<td>= preface.</td>
</tr>
<tr>
<td>pub.</td>
<td>= published.</td>
</tr>
<tr>
<td>PWB</td>
<td>= Sanskrit-Wörterbuch, by Böhtlingk and Roth, in 7 vols., St. Petersburg, 1855-1875.</td>
</tr>
<tr>
<td>RV</td>
<td>= Rig Veda.</td>
</tr>
<tr>
<td>S.</td>
<td>= (Seite), page.</td>
</tr>
<tr>
<td>sec.</td>
<td>= section.</td>
</tr>
<tr>
<td>seq.</td>
<td>= (sequentia), the following.</td>
</tr>
<tr>
<td>Sér.</td>
<td>= (Serie), series.</td>
</tr>
<tr>
<td>Sitzungsb.</td>
<td>= Sitzungsberichte.</td>
</tr>
<tr>
<td>Skt.</td>
<td>= Sanskrit.</td>
</tr>
<tr>
<td>st.</td>
<td>= stanza.</td>
</tr>
<tr>
<td>Subhāṣ.</td>
<td>= Subhāṣitāvali.</td>
</tr>
<tr>
<td>s. v.</td>
<td>= (sub verbo), under the word.</td>
</tr>
<tr>
<td>Tom.</td>
<td>= (Tome), volume.</td>
</tr>
<tr>
<td>tr.</td>
<td>= translation of, translated by.</td>
</tr>
</tbody>
</table>
transl.  = translation.
v.  = verse.
V  = Vidyodaya edition of the Sūryaśatakam.
Vikr.  = Vikrama (era).
V. L. = (variae lectiones), variant readings.
ZDMG = Zeitschrift der Deutschen Morgenländischen Gesellschaf.

(a), (b), (c), (d) These symbols indicate the pādas, in order, of the four-line stanzas of the Sūryaśatakam, Caṇḍīśatakam, etc.

<>, «», «» These angle-brackets indicate paronomasia; for explanation of their use see page 91.
GENERAL INTRODUCTION
CONCERNING THE SANSKRIT POET MAYURA
GENERAL INTRODUCTION

CONCERNING THE SANSKRIT POET MAYŪRA

FOREWORD

In the following pages I have sought to collect, as completely as possible, the scattered references that throw light on the life and history of the Sanskrit poet Mayūra. A part of the ground has already been covered in a preliminary way by M. L. Ettinghausen, who gives a fairly full account of our poet in his monograph on the reign of Harṣavardhana,¹ although I have been able to supplement and correct his work in some details. In addition to this, both Bühler and Peterson have recorded most valuable and recondite data concerning Mayūra, so that it is but fair to say that without the groundwork of their researches, even the meager account here presented of this interesting author would have been impossible.

THE DATE OF MAYŪRA

It may be regarded as fairly certain that Mayūra flourished in the first half of the seventh century. This conclusion rests on a double basis. In the first place, there is a bit of contemporary evidence in the shape of a statement by Bāṇa, the well-known writer of the seventh century, to the effect that Mayūraka was his friend. It must be acknowledged, however, that the identification of this Mayūraka with our poet has been called in question. In the second place, persistent tradition, beginning in the ninth and tenth centuries, insists on making Mayūra a contemporary of Bāṇa, and a protégé of King Harṣa, who reigned 606–647 A.D. In fact, in the case of written records subsequent to 900 A.D., any verse or anecdote that men-

tions Mayūra, and does not also include the name of Bāna, is a rara avis, so far as I have been able to find.

The contemporary evidence, to which reference has just been made, is as follows. In Bāna's Harṣacarita¹ (ed. Führer), the author, when enumerating the friends of his youth, includes a certain jānguliko Māyūrakaḥ, which is rendered by Cowell and Thomas in their translation of the Harṣacarita as 'a snake-doctor Mayūraka.' The commentary of Śaṅkara, in the Führer edition of the Harṣacarita, and also in that of Parab and Vaze, gives as the gloss of jāngulika the word gārudika, 'dealer in antidotes.' Max Müller,² Peterson³ and Dutt⁴ have accepted this statement of Bāna as a reference to the poet Mayūra. Bühler, however, denies such identification, for he says:⁵ 'Der von Bāna selbst als ein Jugendfreund genannte Schlangengiftbeschwörer (jāngulika) Mayūraka (Harṣacarita, p. 95, Kaś. Ausg.) wird schwerlich mit dem Dichter identificirt werden können.'⁶

Unless there is some reason why a jāngulika could not become a poet—and Bühler gives none—I am inclined not to agree with his conclusion, but to side rather with Müller and Peterson, and to believe that the 'dealer in antidotes,' or 'snake-doctor,' was our poet.⁷ Besides I believe that this view is strengthened by a

¹ Edited by A. A. Führer, Bombay, 1909—see p. 67; Parab and Vaze, Bombay, 1892, p. 47. Cf. translation by Cowell and Thomas, cap. i, p. 33, Cambridge, 1897.
³ Peter Peterson, The Subhāshītāvali of Vallabhadēva, introd., p. 86, Bombay, 1886.
⁶ Some years earlier, however, Bühler identified the Mayūraka of the Harṣacarita with the poet Mayūra; cf. Bühler, On the Chaṇḍikāṣataka of Bāṇabhaṭṭa, in IA, vol. i (1872), p. iii.
⁷ Many great poets have been men of humble origin and limited means of education. Plautus was a miller and an actor's servant; Shakespeare held horses; Kālidāsa may have been a slave.
stanzas of Rājaśekhara\(^1\) to which I would direct attention, because it appears to me to contain an allusion to the early vocation of Mayūra, and represents him as still able to administer antidotes, figuratively speaking, even after he had become a poet. The stanza, a śloka, reads:—

\[
\text{darpaṇa kaviḥ kauṅgānāṁ gata śravanagocaram viśavidyeva māyorī māyorī vān nihṛntati}^2
\]

'The voice of Mayūra, when it reaches the range of hearing, destroys the <conceit> of poets,

As Mayūra's knowledge of poison destroys the <pride> of snakes.'\(^3\)

The second proof that warrants the placing of Mayūra in the seventh century—the fact that his name is so often and so persistently coupled with that of Bāṇa—will become very apparent as the various quotations in which their names occur are given in the course of the discussion.

\(^1\) The stanza in question is quoted by Prof. Peter Peterson from the Sūkṣtimuktāvalī, where it is ascribed to the pen of Rājaśekhara; cf. Peterson's article, On the Sūkṣtimuktāvalī of Jalhaṇa, a new Sanskrit Anthology, in JBRAS, vol. 17, part 1, p. 57–71. Peterson there states (p. 68) that this Rājaśekhara flourished at the beginning of the tenth century. He must therefore be the dramatist Rājaśekhara, whose date is fixed in the tenth century by the latest researchers (cf. Konow and Lanman, Karpūra-maṁjerī, p. 179, Cambridge, Mass., 1901). Besides, the date of Jalhaṇa's Sūkṣtimuktāvalī (approximately 1247 A.D., according to Mabel Duff, Chronology of India, p. 192, Westminster, 1899) would prevent the ascription of this verse to the younger Rājaśekhara, who flourished about 1348–1349 A.D. (cf. Duff, Chronology, p. 223, and M. Krishnamacharya, A History of the Classical Sanskrit Literature, p. 123, Madras, 1906). Konow and Lanman, however, do not include this verse in their list of the anthology stanzas ascribed to Rājaśekhara the dramatist (cf. Karpūra-maṁjerī, as cited above, p. 189–191).

\(^2\) Besides being in the Sūkṣtimuktāvalī (cf. the foregoing note 1), this stanza is quoted in the following works: Peterson, Subhāṣitāvalī, introd., p. 86; Parab and Durgāprasad, Sūryaśataka of Mayūra, p. 1, footnote (pub. as vol. 19 of the Kāvyamālā Series, 2d ed., Bombay, 1900); and Parab's modern anthology, the Subhāṣitaratnabhaṅga, p. 54, stanza 35, 3d ed., Bombay, 1891.

\(^3\) Lévi, Le Catalogue géographique des Yakṣa dans la Mahāmāyūrī, in Journal Asiatique, 11 Sér., Tom. 5 (1915), p. 117, interprets viśavidyeva māyorī as 'the Māyorī, a charm against poisons,' and as a reference to this well-known Buddhistic formula.
GENERAL INTRODUCTION

LIFE OF MAYŪRA

With the exception of the passage in the _Harṣacarita_, noted above, and referring to ‘the snake-doctor Mayūraka,’ I have not succeeded in unearthing any other allusions to Mayūra by his contemporaries. The next earliest mention of him is that by Rājaśekhara, about 900 A.D., and the latest falls in the seventeenth century, though perhaps some undated commentators, whose remarks I shall cite, may be even later. It is thus clear that our knowledge of the poet’s life comes only at second hand, through writers who have referred to or quoted him; for that reason due allowance must be made for inaccuracies of statement. Judgment must also be exercised in separating fiction from fact in the various anecdotes that form the basis of his biography.

EARLY LIFE AND OCCUPATION

Of the birth-place of Mayūra nothing has been recorded, and of his early life we know only that he was a _jāngulika_, ‘snake-doctor.’ His first real appearance, therefore, on the stage of history is as a full-fledged poet, entering the lists at a public recital, and winning for himself, by the charm of his verses, the favor and patronage of his sovereign, the reigning emperor Harṣa.¹

MAYŪRA IS SUMMONED TO THE COURT OF HARṢA

The story of Mayūra’s first step toward fame, along with certain other biographical details, is given by Madhusūdana in his _Bhāvabodhini_, which is a commentary on the _Sūryaśataka_ of Mayūra. Bühler fixes the date of Madhusūdana in the year 1654 A.D., and gives the extract from his _Bhāvabodhini_ as follows²:

\[ \text{atha vidvadvrndavinodāya śrīmadurddhavadanād viditaḥ śrīsūryaśata-} \]
\[ \text{kapradurbhāvaprasaṅgas tōvat procyate | sa yathā | mālavarājasyojjāyinirā-} \]


GENERAL INTRODUCTION

jadhānīkasya kavijanamūrdhanyasya ratnāvalyākhyayānātikākārtur mahāra-
jasārihārsasya sabhyātu mahākavi pārastyāu bāṇamayūrāv āstūm] tayor
madhye mayūrabhaṭṭaṁ śvaśuro bāṇabhaṭṭaṁ kādambāgravantaṁ kārtarā
tasya jāmatā | tayoh kavītvaprāsanāge parasparam sparāha "sit | bāṇas tu pūrvar
eva kadācid rājasamīte samāgato rājñā mahatyā sambhāvanayā svanikṣate
sthāpitaḥ kūṭumbena sahojāyinyāṃ sthitāḥ] kiyatv api dūrvarṣa bhūteṣu
kavītvaprāsanāge tatpadyāṇī śrutvā mayūrabhaṭṭo rājñā svadesād ākāritaḥ |
ityādi.

This passage Bühler translates as follows:—

‘Now, for the amusement of the learned, the account of the composition of
the illustrious “Century addressed to the Sun” [i.e. the Śūryaśataka] is
narrated, as it has been learnt from the mouth of the illustrious
ancients. It is as follows. Two eastern poets, called Bāṇa and Mayūra,
lived at the court of Mahārāja Śrīharṣa, the chief of poets, the com-
poser of the Nāṭika called Ratnāvali, who was lord of Mālava, and
whose capital was Ujjain. Amongst them Mayūrabhaṭṭa was the father-
in-law, and Bāṇabhaṭṭa, the author of the Kādambari, was his son-in
law. They were rivals in poetry. But Bāṇabhaṭṭa had before, at some
time or other, approached the king, had been honorably settled near him,
and dwelt with his family in Ujjain. After the lapse of some time the
king heard, on the occasion of a poetical recital, some verses of Mayū-
rabhaṭṭa, and called him from his country, etc.’

Bühler comments that this account ‘contains undoubtedly some
grains of truth, as it associates Śrīharṣa with Bāṇa and Mayūra,’
but it ‘is probably inaccurate in making Ujjain Śrīharṣa’s
capital,’ because neither the Harṣacarita nor Huān Tsang state
that he ever resided there. Bühler is not, on the whole, inclined
to give much credence to the tale. However, it should be noted,
as regards the details of the story, that the rivalry of Bāṇa and
Mayūra, and their relationship by marriage, are recorded by other
writers also, notably in Jaina tradition, and that there is another
account of a literary contest in which Mayūra played a leading
part.

MAYŪRA IS VICTOR IN A POETICAL CONTEST AT BENARES

The account of this second contest, which may perhaps be the
same as that recorded by Madhusūdana, is given by Jagannātha,
who, if he be the same as the Jagannātha (or Jagannādha) who
wrote the Prāṇābharanaṇam and the Amītalahari,1 flourished in

1 The following six works of Jagannātha have been edited in the
the seventeenth century. According to his commentary on the Śūryaśataka, a literary contest once took place at Vārāṇasi (Benares). The theme on which the contestants were to write seems to have been, if I have interpreted the text correctly, the ‘adorning of the Bald-headed (muṇḍamaṇḍana).’ The prize was apparently awarded as much for the knowledge of the śastras as for poetic excellence. Many court poets contended, but Mayūra, emaciated by tapas, carried off first honors. So, at any rate, I interpret the text, which I here append, together with my translation of it:

पुरा किला शाराचंद्र कहाँदानजितकापलालकपालीरकाभ्रमणावरी
तक्षेत्रकृष्णाकलेवरो वराणस्यम अते साधारण वराणसीग्रामवेदावेदाता
विद्वद्वितावेदारानाशितीनवसिलवा हासितासंग्रहमुद्योऽधोदरा 
...
muṇḍamaṇḍanaवादवादवादवाद रितिरवादवादवादवादवादवादवाद
राजाकायवादवादवादवादवादवादवादवादवादवादवादवादवादवादवादवाद
श्रीरामपञ्चाभा
...

Formerly, indeed, the most revered teacher, the celebrated Mayūrabhaṭṭa, whose emaciated body had subdued its passions [lit. had restrained its sphere of action] by the gift of the salvation-bringing knowledge of the Veda, [a gift bestowed] by Śiva whose skull [i.e. whose head] is adorned by the crest of the autumnal moon, (this Mayūra), the rival of the troop of seers in the adorning of the Bald-headed One [i.e. Śiva?]...
...

... having at Benares conquered the interior of the entire mundane egg [i.e. the universe; meaning here, perhaps, literary rivals] by his mercenary soldiers [i.e. his verses] which were at hand, and which seized as their pay the wealth of the knowledge of the Veda and Vedānta in the contest [involving] the discussion of all the śastras, (even that Mayūra) who in ascetic practises outdid all ascetics, and who felt noble pride at the poems of the group of royal poets being disregarded in favor of his poetry which possessed the three styles of eloquence, etc.


1 Krishnamacharya, Sanskrit Literature, p. 127.
2 This text is given by Mahāmahopādhyaśa Haraprasāda Sāstrī, in Notices of Sanskrit Manuscripts, Second Series, vol. 1, p. 411, no. 412, Calcutta, 1900.
3 The three styles of eloquence (riti) are the vāsidarbhi, the gāuḍī, and the pāṇḍāla; cf. Daṇḍin’s Kāvyādarśa, r. 42 (ed. O. Böhtlingk, Leipzig, 1890); cf. also Bhojadeva’s Sarasvatīkhaṇḍābharaṇa, 2.52 (ed. Jīvāṇanda Vidyāsāgara, 2d ed., Calcutta, 1894), where are enumerated six different styles, including the three just named.
The contest here described may or may not be the same as the one mentioned by Madhusūdana. The prominent part played by Mayūra in both competitions would, however, make the identification possible. But, apart from that question, it is interesting to note, by way of comment, that the break in the text, if filled in, might possibly give the title of a work by Mayūra, not now known, perhaps including Mayūra’s *vakrokti* stanzas, which, in Peterson’s estimation, formed the introduction to some lost work of that poet. The *vakrokti* stanzas deal with Śiva, and *munḍa*, ‘bald-headed,’ is, according to the lexicons, sometimes used as an epithet of Śiva. Possibly there is some connection between the two compositions, but it must be confessed that the evidence is very slight.

It has already been stated, on the authority of Madhusūdana, that Mayūra was summoned from his country by Harśa and became a courtier of that monarch. Confirmation of this statement is given by Rājaśekhara, in the following sloka:

\[
\text{aho prabhāvo vāgdevyā yan mātaṅgadīvakarāḥ}
\]

\[
\text{śrīharṣasyā 'bhavat sabhyāḥ samo dāṇamayūrayoh}
\]

1 See below, p. 230–232, where the text and also the translation of Mayūra’s *vakrokti* stanzas are given.

2 Peterson, *Subhāṣitāvalī*, p. 8 of the notes at the end of the volume.

3 Peterson, *On the Sūkṭimuktāvalī of Jalhaṇa*, in *JBRAS*, vol. 17, part 1, p. 57–71, refers this stanza, on the authority of the Sūkṭimuktāvalī and other anthologies, to the pen of the dramatist Rājaśekhara (900 A.D.). In this he is followed by Bühler in *Die indischen Inschriften*, p. 14, footnote. Konow and Lanman, however, in their edition of the *Karpūra-maṅjarī*, p. 191, assign it to the younger Rājaśekhara who flourished 1349 A.D. (cf. Duff, *Chronology of India*, p. 223). But if Fleet, following Bhandarkar, is correct in assigning the date of the composition of the Sūkṭimuktāvalī to 1247–1260 A.D. (cf. *Imperial Gazetteer of India*, the second volume of *Indian Empire*, the article *Epigraphy* by J. F. Fleet, p. 20, Oxford, 1908), stanzas of the younger Rājaśekhara could not be included, as is this stanza, in that anthology.

4 The text of this stanza, besides being found in the Sūkṭimuktāvalī, is also given in the *Paddhati* of Sārṅgadhara (cf. the edition by Peterson, stanza 169, Bombay Sanskrit Series no. 37, Bombay, 1888, and the partial edition by Th. Aufrecht, *ZDMG*, vol. 27, p. 77), and in Parab’s *Subhāṣītaratnaḥbhaṅḍāgāra*, p. 54, stanza 36.
'Great is the power of (Sarasvatī), the goddess of speech, seeing that even the outcast Divākara
Became a courtier of the illustrious Harśa, on equal terms with Bāṇa and Mayūra.'

The exact meaning of this stanza has caused speculation. Fitzedward Hall¹ inclined to the view that mātaṅgadīvākara was a shortened form of mānataṅgadīvākara, referring to Mānataṅga, the well-known Jain of whom we shall hear more anon. Hall’s view was adopted by Max Müller,² who writes, referring to Mānataṅga: '[Mānataṅga], called also Mātaṅga, as in the verse of Rājaśekhara, aho prabhāvo etc. Cf. Hall, Vāsavadattā, pref. p. 21. This surely proves that all three were favorites of Harśa (whatever Maheśa Candra Nyāyaratna in his edition of the Kāvyaprakāśa,³ Vijñāpana, p. 19, may say to the contrary); for the meaning is that the power of Sarasvatī is so great that even a Jaina could become a favorite of king Harśa, like Bāṇa and Mayūra, i.e. as if he were their equal.' Peterson,⁴ however, makes a correction and introduces a variant reading. He says: ‘But there is no warrant for identifying Mātaṅgadīvākara⁵ with the Jain writer Mānataṅga, as Hall and Max Müller have done. The fact is that Divākara is the real name of our poet, not Mātaṅga. There is a reference to him under the name Divākara in our verse 30,⁶

¹ F. Hall, Vāsavadattā of Subandhu, introd., p. 21, Calcutta, 1859.
² Max Müller, India: What Can It Teach Us?, p. 330, note 5.
³ I have not been able to procure this edition and learn the views of its editor.
⁵ A stanza under the name of Mātaṅgadīvākara is given in the Paddhati of Śārīgadharā (cf. Aufricht, ZDMG, 27.73, or Peterson, no. 1227), in the Subhāsītāvalī of Vallabhadeva (Peterson, no. 2544), and in the Subhāsītaraṇabhāṣyāgarā, p. 208, stanza 33. Three other stanzas, attributed to the same author, are given in the Subhāsītāvali (Peterson, nos. 30, 2496 and 2546). See also Aufricht, Miscellen, in Indische Studien, vol. 17, p. 171–172.
⁶ Verse 30 of a list, compiled from the Sūktimuktāvali and other anthologies, of verses ascribed to Rājaśekhara (cf. Peterson, On the Sūktimuktāvali of Jalhaṇa, in JBRAS, vol. 17, part 1, p. 60). The text of this verse is as follows:
where he is put in one compound with Bāṇa. In the Śūktimuk-tāvali, the reading in the present verse is caṇḍāla Divākara for mātaṅga Divākara.’

I believe that Peterson is right in not permitting the identification of mātaṅga with Māṇatuṅga, the more so since I have shown below (see p. 18) that there is reason to believe that Māṇatuṅga was not a contemporary of Bāṇa and Mayūra at all, but flourished in the third century A. D. I would, therefore, as Peterson does, regard mātaṅga as a common noun, equivalent to caṇḍāla, ‘outcast,’ but I would adopt the reading mātaṅga rather than caṇḍāla, because mātaṅgadivākara is the traditional form of the name, caṇḍāladivākara seemingly being found but once. If then we accept the rendering of mātaṅga as ‘outcast,’ the meaning of the stanza appears to be that the power of literary excellence is great enough to enable its possessor, even though of the lowest caste, to gain access to the charmed circle of royal literati. This would be a not improbable state of affairs, when it is remembered that Buddhism, the great leveling and democratic force in India, was, although beginning to wane, still comparatively strong in the days of Harṣa.¹

bhāso rāmilasomilāv vararuciḥ śrīśāhasāṅkakaḥ kavir
meṣṭho bhāravikālidāsataralāḥ skandhaḥ subandhuḥ ca yaḥ
daṇḍī bāṇadivākaraḥ gauḍapatiḥ kāntaś ca ratnākaraḥ
siddhā yasya sarasvatiḥ bhagavati ke tasya sarve 'pi te

This Aufrecht (ZDMG, 27.77) translates as follows: ‘Bhāsa, Rāmila, Somila, Vararuci, der Dichter Sāhasāṅka, Meṣṭha, Bhāravi, Kālidāsa, Tarala, Skandha, Subandhu, Daṇḍin, Bāṇa, Divākara, Gaṇapati, und der reizende Ratnākara: wer mit der erhabenen Redegöttin wohl vertraut ist, was braucht sich der um alle diese zu kümmern?’ The text of the stanza may also be found in the Paddhati of Śāṅgadāhara (Aufrecht, ZDMG, 27.77, or Peterson, no. 188), and in the Subhāṣitaratnabhaṅḍāgāra, p. 56, stanza 68.

¹ Huán Tsang, the celebrated Chinese pilgrim who visited India in the seventh century A.D., testifies that there were many Buddhist monasteries scattered throughout the Indian peninsula, and that he expounded some of the tenets of the Buddhist faith to the emperor Harṣa; cf. Vincent A. Smith, Early History of India, p. 344-345, 3d ed., Oxford, 1914.
MAYŪRA GAINS FAME AT COURT

But we have wandered slightly afield, and must now return to Mayūra. If the testimony of Jayamaṅgala, a commentator on the Śūryaśataka, may be believed, our poet Mayūra became at court the very embodiment of Sarasvatī herself, and endeared himself to all his hearers by the verses proceeding from his lotus mouth. Jayamaṅgala testifies:—

bhaktamayūravaṃkṛtāpādavinyāsāśālinī
nartakī 'va narīnartti sabhāmadhye sarasvatī

'Sarasvatī, abiding in the arrangement of the verses from the lotus mouth of the beloved Mayūra,
Sports in the midst of the assembly-hall, like a dancing-girl.'

RIVALRY BETWEEN MAYŪRA AND BĀṆA

Granting that Mayūra's success at court was so great, it is not difficult to imagine the state of Bāṇa's feelings, as he saw himself being supplanted in popular and royal estimation by a newcomer, even though that newcomer was his relative and the friend of his youth. Bāṇa was not more than human, and therefore quite vulnerable to the attacks of jealousy. A feeling of rivalry towards his father-in-law—doubtless reciprocated—would be only the natural result of the situation, and the royal smile of approval would become the source of contention par excellence. This view, besides finding direct support in the Jaina tale about Bāṇa and Mayūra (see below, p. 26), is confirmed by the following śloka taken from the Navasāhasāṅkacarita of Padmagupta, 3

1 Extracts from the commentary of Jayamaṅgala, including the śloka quoted here, are given by Rājendraḷāḷa Mitra in Notices of Sanskrit Manuscripts, vol. 4, p. 214, no. 1643, Calcutta, 1878.
2 From an entirely different point of view, Dr. Louis H. Gray, in the introduction to his translation of the Vāsavadattā (p. 3, 10, New York, 1913), has also charged Bāṇa with jealousy, this time of Subandhu, his rival in romance-writing. I am informed by Dr. Gray that when he reached this not particularly flattering opinion of Bāṇa, he was entirely ignorant of the similar tradition respecting the rivalry between Bāṇa and Mayūra.
3 Bühler and Zachariae (I A, vol. 36, p. 150, 172) give the date of Padmagupta's literary activity as 975-1025 A.D., and fix the date of the composition of the Navasāhasāṅkacarita as about 1000-1010 A.D.
which states in so many words that King Harśa, in connection with the literary activities of the two poets, was the cause of the rivalry between them. The śloka runs as follows:—

sa citravarnavicchittiḥōriṇor avanisvarah
śrīharṣa iva samghaṭṭam cakre bāṇamāyurayoh

‘He (King Sindhurāja), the lord of the earth, brought about a collision 2 between peacocks and [his] arrows—[peacocks] that enchanted [people] by «the variegated arrangement 3 of their coloring», and [arrows] that enchanted [Śaśiprabhā] by «the wonderful arrangement of the letters [inscribed upon them]» 4; just as the illustrious Harśa caused «a rivalry» «between Bāṇa and Mayūra» who enchanted [him] by «the wonderful arrangement of words [in their literary compositions]».

There is no good reason for supposing that Padmagupta has not preserved a true record of the cause of the rivalry between these two poets laureate of Harśa’s reign, and until contrary evidence is adduced, his statement of the matter may be tentatively accepted as fact.

1 The text of this śloka is given by Th. Zachariae in an article entitled Sanskrit vicchitti schminke, published in Bezzenberger’s Beiträge zur kunde der indogermanischen sprachen, vol. 13, p. 100, Göttingen, 1888; by Bühler and Zachariae, On the Navasāhasāṅkacarita of Padmagupta or Parimala, in IA, vol. 36, p. 151; and also in the edition of the Navasāhasāṅkacarita (cap. 2, stanza 18) by V. S. Islāmpurkar, Bombay, 1895. The text quoted here is that of Zachariae. Bühler has eva for iva. Islāmpurkar reads avanipatiḥ, and in a footnote offers sammandam as a variant for samghaṭṭam.

2 Zachariae (see note preceding) explains that by ‘a collision between peacocks and arrows’ is meant that the king killed peacocks with his arrows.

3 For vicchitti in the sense of ‘arrangement,’ and for a full discussion of the puns contained in this śloka, see Zachariae as cited in the note preceding.

4 The heroine, Śaśiprabhā, read on the arrow taken from the body of her pet antelope, which had been shot by the king, the name of the marksman—Navasāhasāṅka [i.e. Sindhurāja]. As soon as she had read the name, love for its possessor filled her heart; hence the arrow ‘enchanted’ her. In the Vikramorvaśī (act 5, stanza 7) also the name of the marksman Āyus was inscribed upon his arrows; cf. Bühler and Zachariae, On the Navasāhasāṅkacarita of Padmagupta or Parimala, in IA, vol. 36, p. 155.
GENERAL INTRODUCTION

MAYURA DEFEATED IN PHILOSOPHICAL CONTROVERSY

But Mayūra was not always successful in his literary endeavors. The Vedāntists and the Jains have preserved records—partly fictitious, but containing some grains of truth—of his defeats at the hands of their champions. The former of these tales—that of the Vedāntists—is given in the Saṃkṣepaśaṃkara-jaya of Mādhava, who flourished 1300–1350 A.D. The story runs that the gods, seeing mankind given over to Buddhism, sought the aid of Siva. That deity, assuming the form of Saṃkara, the celebrated Brāhmanical reformer and the real founder of the Vedānta system of philosophy, descended to earth. In the course of a grand tour of India he met in philosophical disputation many noted opponents, including representatives of the Jains and other sects. All were confuted, and many were converted to the true religion (Brāhmanism) by the invincible guru. Among those who yielded to his prowess in argument are enumerated Bāṇa and Mayūra. The portion of the text that treats of their downfall is as follows:—

sa kathābhīr avanīṣu prasiddhān
vibuddhān bāṇamayūradaṇḍimukhyān
śiśhilktadurmatalībhimānān
nijabhāṣyaśravasukāṃś cakūra

‘He (Saṃkara), by his talks, made the celebrated pandits in Avanti, chief of whom were Bāṇa and Mayūra and Daṇḍin, desirous of listening to his own Bhāṣyas (“commentaries”), after he had overcome their envious self-conceit.’

1 This work is a copy, with some changes, of the Saṃkaravijaya of Anantānandagiri; cf. Aufrecht, Catalogus Codicum Sanscriticorum Bibliothecae Bodleianae, p. 260, a, line 2 seq., and p. 247, no. 624, Oxford, 1864; also, K. B. Pathak, The Date of Saṃkarachārya, in IA, vol. 11 (1882), p. 175. A summary, with abstracts, of this work of Mādhava is given by Aufrecht, op. cit., p. 252–260, no. 626.

2 This Mādhava was the brother of Śaṇyāna, who wrote the well-known commentary on the Rig Veda, cf. Aufrecht, as cited in note preceding, p. 519, c. He, like his brother, flourished in the 14th century; cf. Duff, Chronology, p. 223.

3 I have used the text as given on p. 258, b, of Aufrecht’s abstract; cf. above, note 1.
By way of comment, it has been rightly noted by Telang that 'Bāṇa and Mayūra, and Daṇḍin, who is mentioned with them, are now hardly known as philosophers.' Bühler is not content with so mild a criticism. 'Mādhava's work,' he says, 'is devoid of all historical value. It is nothing but a mass of legends heaped one upon the other for the glorification of the great master. To give only one instance of its inaccuracies, Saṃkara is made to refute Bāṇa and Mayūra, the two well-known poets of the seventh century.' Still, granting that we are dealing with legend, as of course we must be, since Saṃkara flourished a hundred years and more after the close of Harṣa's reign, it is yet possible to regard the defeat of Bāṇa and Mayūra as a fact around which legendary matter has been grouped. It can at least be said that there may have been a literary contest of some kind, in which Bāṇa and Mayūra were worsted by somebody. I admit that this is hardly a satisfactory datum from a historical standpoint, yet the fact is possible none the less. But apart from such speculative uncertainties, the story is of value as showing the esteem in which Mayūra and Bāṇa were held by the writers of generations that succeeded them; for the author Mādhava was doubtless acute enough to realize that the greater the fame of those whom his hero Saṃkara was made to conquer, the greater would be the glory of that hero. Therefore, in selecting Mayūra to pose as a victim of Saṃkara's eloquence, Mādhava has paid our poet a delicate but obvious compliment.

3 It is generally accepted that Saṃkara flourished at the beginning of the ninth century A.D.; cf. especially K. B. Pathak, The Date of Saṃkarāchārya, in IA, vol. 11 (1882), p. 175, and the same author in Bhartṛhari and Kumārila, in JBRAS, vol. 18 (1890-1894), p. 233. His conclusions place Saṃkara between 750 and 838 A.D. K. T. Telang, however, contends that Saṃkara should be placed toward the end of the sixth century A.D.; cf. The Date of Saṃkarāchārya, in IA, vol. 13 (1884), p. 103. See also Duff, Chronology, p. 69, and Krishnamacharya, Sanskrit Literature, p. 119. Some additional notes on the subject of Saṃkara's date are given by D. R. Bhandarkar, in IA, vol. 41 (1912), p. 200.
The Jain Tale about Mayūra and Bāṇa

The other tale concerning Mayūra, to which reference has already been made (see above, p. 14), seems to owe its origin to Jaina tradition, or perhaps it would be more accurate to say that in the highly embellished form in which we receive it, it comes direct from Jaina writers. Some of the facts it relates receive confirmation from other sources, but much that it presents is nonsense and must, of course, be rejected. Its theme, or rather purpose, is the glorification of the Jaina religion, which is shown to be superior to other religions because one of its devotees, Mānatuṅga, is able to work greater miracles by the recitation of his verses than Mayūra and Bāṇa could accomplish by the recitation of theirs.

The date of Mānatuṅga. This Mānatuṅga is the well-known Jain ācārya, the author of the Bhaktāmarastotra and Bhayaharastotra, but his date appears to be a matter of uncertainty. According to most of the sthirāvalis, or lists of the Jaina hierarchs, he should be placed in the third century A.D. Other traditions, such as the story under consideration, make him a contemporary of Bāṇa and Mayūra in the seventh century. A paṭṭāvali of the Tapāgacha sect of the Jains, which presumably derives its in-


2 Bhāu Dāji, On the Sanscrit Poet, Kālidāsa, in JBRAS, vol. 6 (1861), p. 24, 222-223. Dāji, in spite of the unanimous evidence of seven sthirāvalis which he examined, places Mānatsuṅga in the seventh century—apparently for no other reason than because his name is coupled with that of Bāṇa and that of Mayūra in the Jaina tale under discussion. See also G. Bühler, On the Chandikāṣatakā of Bāṇabhaṭṭa, in IA, vol. 1 (1872), p. 115.

3 This paṭṭāvali is outlined, and extracts from it are given, by Johannes Klatt, Extracts from the Historical Records of the Jains, in IA, vol. 11 (1882), p. 245-256; see especially p. 252, no. 20.
formation about Mānatsuṅga from the Prabhāvakacaritra, a work composed by the Jain writers Prabhācandra and Pradyumnasūri about 1250 A.D., both makes him a contemporary of Bāṇa and Mayūra, and author of the Bhaktāmarastotra, and at the same time describes him as

mālavaccauluksavyayarasiṇhadevāvāṃśyaktāh
‘councillor of the Cāukukya Vayarasiṃhadeva, Lord of Mālava’.8

Now if Vayarasiṃha be, as seems likely, the same as Vārisiṃha I or II, Paramāra kings of Mālava, who reigned sometime between 825-950 A.D. (Duff, Chronology, p. 300), Mānatsuṅga would have to be placed in the ninth or tenth century. Still other evidence points to the eighth century as the time of Mānatsuṅga’s Blütezeit; for example, Weber4 informs us that in an edition of ‘Kalpasūtra translated into Bhāṣā (Lakhnav, 1875), p. 96, 3, wird die Zeit des Mānatsuṅga, Verfassers des bhaktāmarastotra, auf Vikr. 800 [i. e. 742 A.D.] angegeben.’

With such contradictory evidence, it is next to impossible to determine the period when Mānatsuṅga wrote and flourished. In favor of an early date is the evidence of the sthirāvalis and the fact that in some of them Mānatsuṅga is named as only the 20th, or 23d, hierarch in direct descent from Mahāvīra, the founder


3 So Klatt, in IA, vol. 11, p. 252, no. 20; but Weber, Verzeichniss der Sanskrit und Prakrit Handschriften zu Berlin, Bd. 2, Abth. 3, S. 1003, No. 20, does not include this passage in his text; compare, however, Weber, opus cit., p. 932, note 1, where this quotation is ascribed to a paṭṭāvalī of the Vṛhadgacha sect.

4 A. Weber, as cited in the note preceding; cf. P. Peterson, Search for Sanskrit Manuscripts, Fourth Report, introd., Index of Authors, p. 92, Bombay, 1894.

of Jainism, who died, according to tradition, about 527 B.C.\(^1\)

On the other hand, in support of a later date is the evidence set forth in the page just preceding, and the fact that the Bhaktamarastratra, Mānatuṅga’s work, is written in Sanskrit, although, as pointed out by Jacobi,\(^2\) early Jain writings are for the most part written in the Māhārāṣṭra Prākrit, and not till after 1000 A.D. did the Jains generally adopt Sanskrit as their literary language. This would argue, though not absolutely conclusively, against the Bhaktamarastratra’s being an early work. On the whole, the evidence for making Mānatuṅga a contemporary of Bāṇa and Mayūra seems to me to be the weakest, being supplied to us, as it is, from this quasi fairy tale of the Jains and from the apparently self-contradictory passage in the Tapāgacha paṭṭāvalī. Until more evidence is forthcoming, I am inclined to give most credence to the sthirāvalis that were examined by Bhāū Dāji (see above, p. 16, note 2), and I would therefore place Mānatuṅga, tentatively, in the third century A.D.,\(^3\) even though Max Müller says that this date ‘is systematic rather than historical.’\(^4\)

The Jaina tale first found in the Prabhāvakacaritra. According to the paṭṭāvalī\(^5\) of the Tapāgacha sect of the Jains, and to

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\(^3\) It may be noted that Jacobi, when editing the Bhaktamarastratra, with transliteration and German translation, was unable to determine Mānatuṅga’s date; cf. *Indische Studien*, vol. 14 (1876), p. 360-361. It has not escaped my attention that Peterson, *Search for Sanskrit MSS, Fourth Report*, introd., p. 92-93, lists two Jaina Mānatuṅgas. The latter of them, however, lived about 1200 A.D.


\(^5\) This paṭṭāvalī is given in part by Klatt, in *IA*, vol. 11 (1882), p. 251-256. See especially p. 252-253, where Mānatuṅga is named as the 20th in descent from Mahāvīra among the hierarchs of the Jain persuasion. The paṭṭāvalī of the Khatara sect is given by Weber, *Verzeichniss der Sanskrit HSS zu Berlin*, Bd. 2, Abth. 3, S. 1034, and by Klatt, in *IA*, vol. 11, p. 245-250. It makes Mānatuṅga the 23d, instead of the 20th, in descent from Mahāvīra. In this connection see also Müller, *India: What Can It Teach Us?*, p. 337-338.
Dharmasāgaragaṇi’s commentary on his Gūrvāvalīsūtram, the three-cornered contest between Mayūra, Bāṇa and Māṇatūṅga is first described in the Prabhāvakacaritra, a Jain work which, as noted above (p. 17), was composed by Prabhācandra and Pradyumnaśūri about 1250 A.D. A portion of the text of this paṭṭāvalī and of the commentary on the Gūrvāvalīsūtram runs as follows:

śriprabhāvakacaritre prathamaṃ śrimāṇatūṅgacaritram uktam

‘The deeds of the illustrious Māṇatūṅga are first told in the illustrious Prabhāvakacaritra.’

Since I have no text of the Prabhāvakacaritra, I am compelled to rely on Weber for confirmation of the presence of the story in that work. This he gives in the following note taken from his catalogue of the Berlin Sanskrit manuscripts: ‘Klatt’s Freundlichkeit verdanke ich noch folgende Angabe: “Das Prabhāvaka- caritra (ca. saṃvat 1250 verfasst), in welchem Māṇatūṅga’s Leben (śrīga 12) erst hinter dem des Bappabhaṭṭi († saṃvat 895) folgt, erschüttert nur die bekannte Legende von dem Wettstreit zwischen Bāṇa, Mayūra und Māṇ. vor dem König Harṣa in Vānārasī.”’ And the Tapāgacha paṭṭāvalī, which, as noted above (p. 16), probably derives its information concerning Māṇatūṅga from the Prabhāvakacaritra, likewise states that ‘Māṇatūṅga, councillor of the Cāulukya Vayarasimhadeva, Lord of Mālava (mālaveśvaracāulukyavayarasimhadevāmātyāḥ), con-

1 For this commentary, see Weber, Verzeichniss der Skt. HSS zu Berlin, Bd. 2, Abth. 3, S. 1003. This commentary appears to be identical with the Tapāgacha paṭṭāvalī as outlined by Klatt, in IA, vol. 11, p. 251–256.
2 See above, p. 17, notes 1 and 2. This Pradyumnaśūri is presumably not the Jain hierarchy mentioned (IA, 11. 253) as 32d in descent from Mahāvīra; cf. Peterson, Search for Skt. MSS, Fourth Report, introd., Index of Authors, p. 79–81, where are listed 7 writers by the name of Pradyumnaśūri, the hierarchy being distinguished from the author of the Prabhāvakacaritra.
4 Weber, Verzeichniss, etc., S. 932, Anm. 1; cf. Peterson, Search for Skt. MSS, Fourth Report, introd., Index of Authors, p. 92, Bombay, 1894.
verted the king (Harṣa ?), who was beguiled by the sorceries of Bāṇa and Mayūra, at Vānāraśi, by the Bhaktāmarastavana.\(^1\) So much for the source of the story.

The four versions of the Jaina tale. The story itself, in more lengthened form, and with variations of detail, is found in several accessible places, but I have, unfortunately, been unable to secure a complete text. Fitzedward Hall,\(^2\) as early as the middle of the last century, gave a summary of the tale as found by him in an anonymous\(^3\) commentary on Mānatūṅga's Bhaktāmarastotra. Hall\(^4\) must also be credited with the discovery of a second version of the story, found in a second anonymous commentary on the Bhaktāmarastotra, and partly translated by Bühler\(^5\) in the Indian Antiquary. A third version is supplied by Madhusūdana’s commentary\(^6\) on the Sūryaśataka of Mayūra, from which we have already quoted above (p. 6), and still a fourth is contained in the Prabandhacintāmaṇi of Merutūṅga, translated by Tawney.\(^7\) I shall submit first the account found in Hall’s second anonymous commentary on the Bhaktāmarastotra, as translated by Bühler, then point out its principal variations from the first and third versions, and conclude by giving the account contained in the Prabandhacintāmaṇi. Though Hall’s second commentary is anonymous, Bühler has concluded, on the

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\(^1\) Klatt, in IA, vol. 11, p. 252, no. 20.

\(^2\) F. Hall, Vāsavadattā, introd., p. 7–8, note, Calcutta, 1859.

\(^3\) C. Bendall, in his Catalogue of the Sanskrit Manuscripts in the British Museum, p. 101, London, 1902, is wrong in making Merutūṅga the author of this anonymous commentary. Had he read Hall’s account (see note preceding), and compared it with that of Merutūṅga, which is given in the Prabandhacintāmaṇi (p. 64–66 of the translation by C. H. Tawney, Calcutta, 1901), he must have noted striking differences in detail.

\(^4\) F. Hall, Vāsavadattā, introd., p. 49. Part of this commentary is given, in transliterated text, by Weber, Verzeichniss Skt. HSS zu Berlin, Bd. 2, Abth. 3, S. 939, No. 1669.


\(^7\) C. H. Tawney, p. 64–66, Calcutta, 1901.
strength of internal evidence, that the commentator lived probably about the beginning of the fifteenth century.  

The Jaina tale as told by an anonymous commentator. I have been able to secure in text form only the first part of the commentary. This is supplied by Weber, from his catalogue of the Berlin Sanskrit manuscripts, and runs as follows²:

purā 'maravatījayinyān śrī Ujjayinyān purī vṛddha-Bhojarājanjya 
dhitaśtrāpūro Mayūro nāma paṇḍitaḥ pratīvāsati sma, tajjamātā Bāṇaḥ, so 'pi vicakṣāṇāh, dvayaḥ anyo-nyaḥ matsaraḥ, uktāṃ: na sahanī ikka-m-ikkaṃ | na viṇa ciṭṭhanti ikka-m-ikkeṣa | rāsahavasahaturagā jāyāri paṇḍiyaśīmabhā | anyedyur vivadamānaṃ nṛṇo v 'ktāu: bho paṇḍitān yuvāṃ Kāśmirān gachatāṃ, tatra Bhārati yaṃ paṇḍitam adhikāṃ manyate sa evo 'tkṛṣṭāḥ

Bühler’s translation of this commentary, or rather, so much of it as refers to Mayūra, is as follows³:

Formerly there lived, in Amarāvatī Ujjayinī, Śrī Ujjayinī, a Pandit, named Mayūra, who had studied the Śāstras and was honored by the elder Bhoja.⁴ His son-in-law was Bāṇa. The latter also was clever. The two were jealous of each other, for it is said,—na sahanī ikkaṃ ikkaṃ na viṇa ciṭṭhanti ikka-ikkeṣa rāsahavasahaturagā jāyāri paṇḍiyaśīmabhā, “donkeys, bulls, steeds, gamblers, Pandits, and rogues cannot bear each other and cannot live without each other.”

One day they were quarrelling. The king said to them, “Ho Paṇḍits, go to Kashmir. He is the best whom Bhāraṭi, who dwells there, considers to be the better Pandit.”

They took food for their journey and set out. They came on their road to the country of the Mādhumaras (Kashmir). Seeing five hundred oxen which carried loads on their backs, they said to the drivers, “What have you got there?” The latter answered, “Commentaries on the syllable Om.” Again they saw, instead of five hundred oxen, a herd of two thousand. Finding that all these were laden with different new explanations of the syllable Om, they lost their pride.

They slept in some place together. [jāgarito Mayūro vānyā śatacandraṇaṃ nabhaṣṭataṃ samasyāpadaṃ vadvantya | ardhoṭhitena natena] Mayūra

⁴ Bhoja and the Bhojaśprabandha are discussed below, p. 41-49.
was awakened by the goddess Sarasvatī who gave him this theme for a verse, "The sky filled with a hundred moons." He half raised himself, bowed, and gave the following solution,—

dāmodararāgghātavikalikṛtacetasa
ḍṛṣṭam caṇḍramallena ṭatacandraṇa nabhaśtalama

"Caṇḍramalla, stunned by the blow of Dāmodara’s hand, saw the sky filled by a hundred moons".

'[Bānopī tathāva ṭṛṣṭaḥ | hrṇkāraṁ kṛtvā 'pi kathita] The same question was addressed to Bāṇa. He growled, and worked the theme in the following manner—

tasyāṁ uttuṅgasāudhāgravilolavadanāmbujāḥ
vīrarāja vibhāvaryāṁ ṭatacandraṇa nabhaśtalama

"In that night, on account of the lotus-faces that moved to and fro on the high terraces, the sky shone as if filled by a hundred moons."

'The goddess said, "You are both poets who know the Śastra, but Bāṇa is inferior, because he growled. I have shown you that quantity of commentaries on the syllable Om. Who has ever attained a complete knowledge of the dictionary of the goddess Speech. It has been also said, ‘Let nobody assume pride, saying ‘I am the only Pandit in this age. Others are ignorant.’ Greatness of intellect is only comparative.’"

‘Thus Sarasvatī made friendship between the two. When they arrived at the outer wall (of Ujjayini), they went each to his house. One after the other they paid their respects to the King as before. It has been also said,—"Deer herd with deer, kine with kine, steeds with steeds, fools with fools, wise men with wise ones. Friendship (has its root) in the similarity of virtues and of faults."

‘Once Bāṇa had a lover’s quarrel with his wife. The lady, who was proud, did not put off her pride. The greater part of the night passed thus. Mayūra, who was taking his constitutional, came to that place. Hearing the noise made by the husband and his wife through the window, he stopped. Bāṇa fell at the feet of his wife and said, ‘O faithful one, pardon this one fault; I will not again anger thee.” She kicked him with her foot which was encircled by an anklet. Mayūra, who stood under the window, became sorry on hearing the sound of the anklet, and on account of the disrespect shown to the husband. But Bāṇa recited a new stanza—

1 The Sanskrit word is samasyā, and means a part of a stanza given to another person to be completed. Cf. Aufrecht, ZDMG, vol. 27, p. 51: ‘Dieser Vers dient als Beispiel einer Samasyā, das ist, eines Spieles, in welchem zu einem gegebenen Thema (hier: ṭatacandraṇa nabhaśtalama) die übrigen Versetheile hinzugedichtet werden, nach Art unserer Glossen. Auch Kṣirasvāmin im Commentar zu Amara gibt diesen Vers zu samasyā.’

2 The Paddhati of Śāṅgadhara, 32.5 (Peterson’s edition, no. 498; cf. Aufrecht, ZDMG, vol. 27, p. 51) ascribes this stanza to Bāṇa, not to Mayūra.
GENERAL INTRODUCTION

"O thin-waistoned one, the night that is nearly past escapes swiftly, like a hare; this lamp nods as if it were sleepy; O fair-browed one, thy heart also has become hard on account of its vicinity to thy breasts, so that, alas! thou dost not put off thy pride and thy anger at the end of my prostrations."

‘Hearing this, Mayūra said,—“Don’t call her fair-browed but passionate (caṇḍi), since she is angry.” Hearing this harsh speech, that faithful wife cursed her father, who revealed the character of his daughter, saying, “Mayest thou become a leper by the touch of the betel juice which I now have in my mouth.” At that moment lepra-spots appeared on his body. In the morning Bāṇa went as formerly to the Court, dressed as a Varaka, and made with reference to Mayūra, who also came, the following speech containing a pun, “The Varakōḍhit has come.”

1 This stanza, which is in the sikhariṇī meter, is quoted in the Subhāṣītāvali (Peterson, no. 1612), in the Paddhati of Sāṅgīadhara (Peterson, no. 3713), in the Kavindravacanasamuccaya (edition of F. W. Thomas, in the Bibliotheca Indica Series, Calcutta, 1912), stanza 367, and also, according to Thomas (Kavindravacanasamuccaya, stanza 367, footnote), in the following: the Sūktimuktāvali (120, a) of Jalhaṇa, the Alankāratilaka (Kāvyamālā Series, no. 43, p. 54) of Vāgbhaṭa, the Sabhyālaṃkaraṇa Sānyogasāṅgāra (4.21, a) of Bhaṭṭa Govindajit, the Padyaracanā (Kāvyamālā Series, no. 89) 9.1, and the Padyaśeni (5.34) of Venidatta. The Subhāṣītāvali assigns it to Bāṇa, and the Kavindravacanasamuccaya to Mahodadi; in the other works cited it is given anonymously. The Subhāṣītāvali has the following variants: (a) sāśī sidata iva. (c) prañāmanto mānas, tathā ‘pi krudham aho. (d) caṇḍi (for subhru). The Paddhati has: (a) rātriḥ saṃmukhi śaśī śrīyata iva. (c) prañāmanto mānas tad api na jahāsi krudham aho. (d) caṇḍi (for subhru). The Kavindravacanasamuccaya has: (a) sāśī śrīyata iva. (c) prañāmanto mānas tāyāsī na tathā ‘pi krudham aho. (d) caṇḍi (for subhru). It should be noted that the first pāda as given by Bühler is metrically one syllable short.

2 Punningly, ‘Don’t call her the <fair-browed> <Subhru>, but <Caṇḍi>, <a scold>.’ See below, p. 247, where I have discussed this passage more at length.

3 That is, she spat down on him from the window beneath which he was standing.

4 Bühler (IA, i. 114, footnote) says: ‘I am unable to translate the term Varaka. The words of the text are—varakavastram paridhāya sametam mayūram prati (āv āv varakoḍhi) iti śīṣṭam vaca uvāca.’ The lexicons give ‘cloak’ as the meaning of varaka; I would therefore render: ‘He made, referring to Mayūra, who came wearing a cloak as his garment, the
The king, understanding this, and seeing the lepra-spots, sent (Mayūra) away, saying, "You must go." Mayūra fixed himself in the temple of the Sun, sat down, keeping his mind concentrated on the deity, and praised the Sun with the hundred verses, which begins *jambhārati bhakumbhodhavam,*, etc.

When he had recited the sixth verse which begins *śrīnaghrāṇāṅghrīpāṁ,* etc.—the witness of the world's deeds appeared visibly. Mayūra, bowing to him, said, "Lord, deliver me from my leprosy." The Sun answered, "Friend, I also suffer even now from leprosy on the feet, in consequence of a curse, because I had sexual intercourse with the horse-shaped Rannādevi against her will. Nevertheless, I will cover the leprosy caused by the curse of the faithful wife by giving you one of my rays." Speaking thus, the Jewel of the Sky went away. That one ray, enveloping his (Mayūra's) body, destroyed the lepra-spots. The people rejoiced. The King honored him. Bāna, being jealous of Mayūra's fame, caused his hands and feet to be cut off, and making a firm resolution, praised Caṇḍikā with the hundred verses, beginning *mā bhaskīr,* etc. At the recitation of the sixth syllable of the first verse Caṇḍikā appeared and restored his four limbs.

'Here,' says Bühler, 'I break my translation off. The remainder of the *kathā* states that the Jainas, who were anxious to show that their holy men could work as great miracles, produced Mānatsuṅga Sūri to uphold their good name. This worthy allowed himself to be fettered with forty-two iron chains, and to be locked up in a house. He then composed the forty-four verses of the *Bhaktāmarastotra,*, and freed himself thereby. He of course converted King Bhoja by this miracle to the Jaina religion.'

**Variations from the Jaina tale as narrated by the anonymous commentator.** The principal variations from the story as just punning remark: "The *varakoḍhī* has come". Resolve *varakoḍhī* as *varaka-ūḍhī,* 'the one wearing a cloak', and also, punningly, as *vara-koḍhī,* 'the one possessing excellent lepra-spots'; *koḍhī* is perhaps dialectic for *koḍhī,* the recognized spelling (cf. also Ettinghausen, *Harṣa Vardhana,* p. 126, note I).

1 This is the opening line of Mayūra's *Śūryaśataka;* cf. below, p. 108.

2 This is the opening line of Bāna's *Caṇḍīśataka;* cf. below, p. 267.

3 The *Bhaktāmarastotra* has been edited—transliterated text and German translation—by H. Jacobi, in *Indische Studien,* vol. 14 (1876), p. 363–376; and also in the Kāvyamālā Series, part 7, no. I, by Durgāprasād and Paṅashīkar, 3d edition, Bombay, 1907. Other editions are mentioned by Ettinghausen, *Harṣa Vardhana,* p. 127, note 2. The meter of the *Bhaktāmarastotra* is vasantarālā.
narrated are as follows. In the account of Madhusūdana, the King is Harṣa, not Bhoja, and the cause of Mayūra's leprous condition is given as the composition of a licentious description of his own daughter's charms. Besides, there is no mention at all of the Jain Mānatuṅga, a fact which makes it clear that Madhusūdana was not a Jain, and adds more weight to my supposition (see above, p. 18) that Mānatuṅga has been brought forward by his fellow-religionists from the third century, where he probably belongs, and made the contemporary of Bāna and Mayūra for the purpose of his own glorification. The fact, too, that Madhusūdana calls the king Harṣa, while all the other versions name him Bhoja, may indicate that he is following a tradition free from Jain influence.

In the account taken from Hall's first commentary on the Bhaktāmararastotra, the cause of Mayūra's curse and leprosy is similarly given as due to a licentious description of his daughter's charms, but we are here vouchsafed the further piece of information that the name of this poem was the Mayūraśṭaka. Bhoja is represented as a patron of literature, surrounded at his court by five hundred men of letters, among whom Mayūra and Bāna were not the least.

The Jaina tale as given in the Prabandhacintāmaṇi of Merutuṅga. It would seem that the manuscripts of the Prabandhacintāmaṇi must differ, since the account of our tale as given in Tawney's translation of this work is different from the

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2 This composition was the Mayūrāśṭaka, which is translated and edited on p. 72–79 of this volume.
4 See above, note 2.
5 This is reminiscent of the Bhoja-prabandha, which also states that Bāna and Mayūra were to be found among the five hundred savants that thronged the court of Bhoja; cf. below, p. 43.
one drawn therefrom by Yajñēśvara. In Tawney's translation, Mayūra is represented as Bāna's brother-in-law, having Bāna's sister as his wife. Besides, Bāna is made out to be the author of the Sūryaśatakā, while Mayūra is said to have written the Caṇḍīśatakā, and it is Bāna, not Mayūra, who is cursed for his eavesdropping propensities. In Yajñēśvara's account, on the contrary, Bāna's wife is said to be Mayūra's sister.

The account as given in Tawney's manuscripts is not always very lucid, and once, at least, is self-contradictory. It runs as follows:—

'Then two pañcits, related as sister's husband and wife's brother, who were called Mayūra and Bāna, and were engaged in a perpetual rivalry on account of their own respective literary merits, had obtained an honourable position in the king's court. One day the pañdit Bāna went to his sister's house at night, to pay her a visit, and as he was lying down at the door, he heard his sister's husband trying to conciliate her, and paying attention to what was being said, he managed to catch these lines:—

"The night is almost gone, and the emaciated moon is, so to speak, wasting away,
This lamp, having come into the power of sleep, seems drowsily to nod,
Haughtiness is generally appeased by submission, but, alas! you do not, even in spite of submission, abandon your anger,"—

'When Bāna had heard these three lines repeated over and over again by Mayūra, he added a fourth line:—

"Cruel one, your heart also is hard from immediate proximity to your breast."

'When Mayūra's wife heard this fourth line from the mouth of her brother, being angry and ashamed, she cursed him, saying, "Become a leper". Owing to the might of the vow of his sister, who observed strictly her vow of fidelity to her husband, Bāna was seized with the malady of leprosy from that very moment. In the morning he went into the assembly-hall of the king, with his body covered with a rug. When Mayūra, with a soft voice, like a peacock, said to him in the Prākrit language, "Ten million blessings on you!" the king, who was foremost among the discerning, looked at Bāna with astonishment, and thought in

1 Yajñēśvara Sāstrī edited the Sūryaśatakā of Mayūra, with a commentary composed by himself. I have been unable to secure a copy of this work of Yajñēśvara, but Bühler, writing in 1872 (cf. IA, vol. 1, p. 115, footnote), refers to it as being in course of publication at that time. The portion of the commentary that I give below is quoted by Jhalalkāra, in his second edition of the Kāvyaprakāśa, cap. 1, 2–3, p. 10–11, Bombay, 1901.

2 The stanza beginning gataprāyā rātrih, etc. See above, p. 23, note 1.
his own mind that Bāṇa would, on a future occasion, make use of some device for propitiating the deity; but Bāṇa rose up from his seat in the assembly-hall utterly abashed, and setting up a post on the border of the town, he placed under it a fire-pit, full of charcoal made of Khadira wood, himself mounted on a palanquin at the end of the post, and began uttering a hymn of praise to the sun-god. At the end of every stanza, he cut away, with his knife, one support of the palanquin, and at the end of five stanzas five supports had been cut away by him, and he was left clinging to the end of the palanquin. While the sixth stanza was being recited, the sun-god appeared in visible form, and owing to his favour Bāṇa at once acquired a body of the colour of pure gold. On a subsequent day he came with his body anointed with golden sandal-wood and clothed in a magnificent white garment. When the king saw the healthy condition of his body, Mayūra represented that it was all due to the favour of the sun-god. Then Bāṇa pierced him in a vital spot with an arrow-like speech. “If the propitiating of a god is an easy matter, then do you also display some wonderful performance in this line.” When he said this, that Mayūra aimed at him the following retort, “What need has a healthy man of one skilled in the science of medicine? Nevertheless, so much I will do. You, after cutting your hands and feet with a knife to confirm your words, propitiated the sun with your sixth stanza, but I will propitiate Bhavānī with the sixth syllable of my first stanza.” Having made this promise, he entered the back part of the temple of Caṇḍikā, sitting in a comfortable litter, and when he uttered the sixth syllable of the poem beginning, “Do not interrupt your coquetry,” by the favour of Caṇḍikā visibly manifested his tender body seemed to be entirely renewed, and then he looked at the temple of the goddess fronting it, and the courtiers, headed by the king, came to meet him, and uttered the cry of “Bravo! Bravo!” and so with great jubilation he entered the city.

At this conjuncture, the law of the false believers being triumphant, some principal men, who hated the true religion, said to the king, “If among the adherents of the Jaina system any such display of power takes place, then establish the white-robed Jainas in your territory, but if not, then banish them.” No sooner had this been said than the king summoned the teacher, Mānatinaga, and said, “Show some miracle of your deities”. He said, “As our deities are emancipated from the bonds of existence, what miracle is possible for them here? Nevertheless, I will

1 I do not see the point of this thought of the king.
2 The Sūryaśataka is evidently meant.
3 The author has evidently forgotten that he has just made Bāṇa’s miracle to be the palanquin incident. The ordinary account of the story represents Bāṇa as cutting off his hands and feet; cf. above, p. 24.
4 These are the opening words of the Caṇḍiṣataka; cf. below, p. 267.
5 It is not clear to me just what miracle is described in the words ‘his tender body seemed to be entirely renewed’. It might lead one to believe that in Merutunaga’s estimation Mayūra also was a leper. At any rate, the spectators were duly impressed.
show you a manifestation of the power of their servants, the lower gods, that will astonish the universe.” When he had said this, he caused himself to be bound with forty-four fetters, and placing himself in the back part of the temple of Rṣabha, who was worshiped in that city, he composed a new hymn of praise, full of spells, beginning, “Having duly worshiped the two feet of the Jīna illuminating the brightness of the prostrate crest-jewels of devoted gods,”¹ and with each stanza of the hymn one fetter broke, until he had completed the hymn with a number of stanzas equal to the number of fetters. Then he faced the temple and preached the law.

‘Here ends the story of the great teacher Mānātūṅga.’

Yajñeśvara’s account of the story, as given in the Prabandhacintāmaṇi, is as follows²:

mayūrakavi kuṭṭhāragapratīta kārayām tu bhaṭṭa yajñeśvarakṛtyām sūryasatakāṭkiyām abhāhitam tathā hi—purā kila śvīkramārkaśamayād āṣṭasaptatrayuttarasahasrasamniteṣu 1078 saṃvatsaresu (1022 kṛhistādeṣu) vyaṭteṣu saṃprāptodayasya śrīmadbhījarājasya sabbhāsamantratadipī māhākavi mayūro dhūrānagarim adhīvasati sma | tasya ca bhaginīpiṭh kādambarīgadyaprabandhanirāmi māhākaviḥ paramamitram āśiḥ | atha kadācin mayūrakavi nīṣak śrīte saṃprāptaprabodhaḥ katiciḥ padyāṇi kavaṇāṃ ca kṛte | tāni ca tīva sarasaramahāyān adhīsya tadānīm evotkattasamukhāṭhavān nijasuhṛde bāṇakavaye nivedayitumānas taddāvaḥbhavanam abhiṣajāma | tatra ca bāṇakavir nijavallabhāṁ mayūrasvaśaraḥ mānakaśāśtīṁ prassadayanāṃ tāṭkalakalāpīṁ
gataśrāyā rātriḥ kṛṣatam śrī śrīyata iva

pradīpo 'yaṁ nirāśvaśam ugaṭato ghṛṇita iva
prāṇamūnto mānas tyājasī na tathā 'pi kṛduḥ aho
ili pādanaḥ padyāṁ paṭhitvā caramacaraṇasamgatiṁ kaḥpaṇāṃ tāvad eva pāṭaḥkhyāṁ ca kṛte | atrā 'vasare ghanastanitasyeva gambhirasya bāṇakaviḥ-bhāṣaṇasya śravayena vivāśīntaḥkaraṇo mayūrakaviḥ svapnābhāpavāyanah nirodham akṣamas tatpadye 'peśitaṁ susaṅgataṁ caturhacaraṇam
cukaprayāṣatīyā hṛdayam aṭi te caṇḍi kaṭhinam

ity evaṁrpānaḥ kekānīnādam iva mandramadhurasvareṇḍrayāṁ āsa | tac chruṭvā sajjadhanaṁ tāryāṁ bāṇo laksyam iva 'yaṁ aṭi bāṇakaviḥ nījaṁno 'nvarthaḥsamarthanāya [iwa] līlāsaddhow ihaṣīti vinirgatyā prāṇadhipāriyāṁ suḥṛdvaranā mayūrakaviṁ samājagāna | tato 'syā bāṇavaṇātyā rasabhaṅjanitaṃnaḥkṣobhavatīḥ pāṭivrataṛaprabhaye 'cīraṛ eva śāpataḥ sa mayūrakaviḥ kuṭṭhāragakavalsaravāṅgāḥ saṃvṛttaḥ | athā 'syā pāśaroṣya samālm unmnāṇāyā śataṃkhyākharṇyaṭamapadaya-ghaṭitaśāhyabandhena bhagavantuḥ bhāskaradevaṃ stutva tatprasādamahinnā pranāṭitaḥpāpahōgaḥ kanakacūriraṅgatra 'yaṁ mayūrakaviḥ sama-

¹ These are the opening lines of the Bhaktāmarastotra.
² Quoted by Jhalakikara, Kārṣyaprakāśa, p. 10-11.
bhāvety evaṁ tātparyaka itikāso merutuṅgacāryakṛtaprabandhacintāmāny-adigranthe sthitath-itī

'The cause of the acquisition, by the poet Mayūra, of the disease of leprosy is set forth in the commentary on the Śūryaśaṭaka, composed by Bhaṭṭayajñēśvara, as follows: "Formerly, indeed, after one thousand plus seventy-eight years had passed away, according to the era of the illustrious Vikramārka (i.e. 1022 A.D.), the great poet Mayūra, the jewel-lamp of the assembly-hall of the illustrious Bhojarāja who had obtained his rise [to fame], dwelt in the city of Dhārā. And the husband of the sister of this (Mayūra), the poet Bāṇa, author of the Kādambarī, a prose composition, was very friendly [to Mayūra].

"Then once, the poet Mayūra, becoming wakeful toward the end of night, composed some stanzas of poetry. And noticing that these (stanzas) were exceedingly charming by reason of their possessing sentiment, he then, indeed, because of being subject to an ardent longing to communicate [them] to his own friend, the poet Bāṇa, went to the place of his (Bāṇa's) abode.

"There the poet Bāṇa, [seeking] to conciliate his own wife, Mayūra's sister, who was contaminated by pride, was reciting the following stanza, composed on the [spur of the] moment, and lacking one pāda:—

'O slender-bodied one, the night is almost gone; the moon, as it were, fades; This lamp flickers as if it were subject to the control of sleep; Haughtiness is appeased by prostration; yet thou, alas! dost not abandon thy anger.'

"Seeking to arrange the fitting in of the last pāda, he meanwhile kept reciting repeatedly [the first three lines].

"At this juncture, upon hearing the voice of Bāṇa, which was deep, like heavy thunder, the poet Mayūra, his mind [working] spontaneously, [and being] unable to restrain the current of his own wit, uttered, in a voice that was pleasant and sweet, the desired fourth pāda in his (Bāṇa's) stanza—a fourth pāda that was very suitable, and like the noise of a peacock—

'Thy heart, O angry one, [has] also [become] hard by reason of its proximity to thy breasts.'

"Hearing this, the poet Bāṇa, for the sake of conformity to the meaning of his own name, like an arrow (bāṇa) [sped] quickly from a strung bow to its mark, instantly rushed from his pleasure-house, [and just outside] came upon the poet Mayūra, his best friend, dear to him above his life.

"Then that poet Mayūra, cursed full quickly by the power of the conjugal fidelity of that wife of Bāṇa, whose mind was possessed of an agitation produced by the interruption of the sentiment, became affected [lit. eaten] in all his limbs by the disease of leprosy.

"Then the poet Mayūra, for [the purpose of] eradicating entirely his sin and disease, praised the blessed Light-making god (Śūrya) by means of the production of a literary composition consisting of most charming stanzas amounting to a hundred [in number], and by the greatness of the
kindness of that (Sūrya) came to have his sin and his disease annihilated, and his body radiant as gold—such is the gist (tātparya) of the story according to the account set forth in the first book of the Prabandha-cintāmaṇi composed by Merutunga.”

Allusion to the Jaina tale in the Kāvyaprakāśa. A glimpse of the Jaina tale, consisting of an allusion to Mayūra’s miraculous cure from leprosy, is found in the Kāvyaprakāśa of Mammaṭa and Allāṭa,¹ a rhetorical work composed 1050-1100 A.D.² In chapter 1 of that work, the case of Mayūra is cited as an example of the power of poetry to remove misfortune or sin:—

ādityāder mayūrādinām ivā ‘narthanivāraṇam³
‘The removal of misfortunes [or sin], as in the case of Mayūra and others, [through the power] of Āditya (Sūrya) and others.’

This is explained by the commentator Jayarāma, who says⁴:—

mayūrānām kavih sataślokenā “dityam stutva kuśṭhān nisīrṇya iti prasiddhiḥ
‘the poet, Mayūra by name, having praised Āditya (Sūrya) by a hundred ślokas, was delivered from leprosy—so says common report.’

¹ For the joint authorship of the Kāvyaprakāśa, see G. A. Jacob, Notes on Aḷaṃkāra Literature, in JRAS, new series, vol. 29 (1897), p. 282.
² For the date of the Kāvyaprakāśa, see the English translation of that work by Gaṅgānātha Jhā, introd., p. 16, Benares, 1898; and also Krishna-macharya, Sanskrit Literature, p. 164.
⁴ Jayarāma’s commentary on the Kāvyaprakāśa is quoted by Hall, Vāsavadattā, introd., p. 8, note. See also other commentaries on the Kāvyaprakāśa, as, for example, the Narasimhamanisā (i.e. the Manisā of Narasimha Thakkura; cf. M. A. Stein, Catalogue of the Sanskrit Manuscripts of the Mahārāja of Jammu and Kashmir, p. 60, Bombay, 1894, and Aufrecht, Catalogus Catalogorum, part 2, p. 19, b, Leipzig, 1896), which is quoted by Jhalakikara, Kāvyaprakāśa, p. 10, and which says: mayūrānām kavih ślokaśatenā "dityam upaślokya kuśṭhorogān nisīrṇya iti janaśrutir, ‘the poet, Mayūra by name, having praised Āditya (Sūrya) with a hundred ślokas, was freed from the disease of leprosy—so says common report’; and the Udyota of Nāgojihāṭa (quoted in D. T. Chandorkar’s edition of the Kāvyaprakāśa, ullasā 1 and 2, p. 5, Poona, 1898), which reads: mayūrāśarmanā sūryāstakena kuśṭhān nisīrṇya iti ca prasiddham, ‘Mayūra was delivered from leprosy by means of the Sūryaśataka—so says common report.’
This reference in the Kāvyaprakāśa to Mayūra's cure from leprosy is of special interest as being the earliest datable allusion to any of the incidents narrated in the Jaina tale, being even earlier than the Prabhāvakacaritra (1250 A.D.),\(^1\) in which, as noted above (p. 19), the name of Mānatur̆ga is first coupled with those of Bāna and Mayūra. For the very reason of this chronological antecedence it is possible that the ‘Jaina tale,’ as I have dubbed it, may not be of Jain origin so far as it relates to Bāna and Mayūra, although its inclusion of Mānatur̆ga, and the highly embellished form in which we have received it, are, I think, undoubtedly due to writers of the Jaina faith.

Allusion to the Jaina tale in the Sudhāsāgara. Again we are indebted to Jhalakikara for supplying us with the following passage from the Sudhāsāgara,\(^2\) which describes Mayūra’s release from the thrall of leprosy by the composition of the Sūryaśataka. As related in this work, the incident recalls Bāna’s feat with the palanquin, described in the Prabandhaśintāmaṇi (see above, p. 27):—

\[
\text{uktam ca sudhāsāgarakārair āpi—purā kila mayūraśarmā kuśṭhī kaviḥ}
\]
\[\text{kleśam asahiṣṇuḥ [sūryaprasūdāna kuśṭhān nistarāmi prāṇān vā tyajāmi}
\]
\[\text{‘ti niṣcitya haridvāraṃ gataśa gangātaśe] atyuccatarasūkhāvalambī śaṭa-
\]
\[\text{rajjusīkym adhirādhāḥ sūryam astāṇṣit | akaroc cāṅkākapadyānte ekāka-
\]
\[\text{rajjuvicchedam evam kriyamāṇakāvyaprārūpito raviḥ sadya eva nirogaṃ}
\]
\[\text{ramaṭiyām ca tattanum akāṛṣṭ prasiddhaḥ ca tanmayūraśatakam (sūrya-
\]
\[\text{yaśatakāparāryayam)}—ītī\(^3\)

‘And it is also said by the writers of the Sudhāsāgara—‘Formerly, indeed, the poet Mayūra, a leper, [becoming] unable to endure his affliction, [having resolved: ‘I will gain deliverance from leprosy by the kindness of Sūrya, or I will abandon life,’ went to Haridvāra\(^4\) on the bank of the Ganges], and mounted into a swing [formed] of a hundred ropes and hanging from a very high limb of a tree. [Then] he praised Sūrya, and at the end of each stanza he cut one rope. Ravi (Sūrya), satisfied by the

\(^1\) See above, p. 17, note 2.
\(^2\) The Sudhāsāgara of Bhīmasena, a commentary on the Kāvyaprakāśa; cf. Aufrechte, Catalogus Catalogorum, part 1, p. 102, a.
\(^3\) Jhalakikara, Kāvyaprakāśa, p. 10.
\(^4\) Haridvāra, ‘Viṣṇu’s Gate,’ is a celebrated town and sacred bathing-place, situated where the Ganges leaves the mountains for the plains of Hindustān. It is now called Harvdvār; cf. Monier-Williams, Sanskrit-English Dictionary, Oxford, 1899, s.v.
poem composed under these circumstances, at once indeed made his body free from disease and lovely, and [made] his Mayūraśataka (another name for Sūryaśataka) renowned."

Allusion to the Jain tale in Jagannātha’s commentary on the Sūryaśataka of Mayūra. Still another reference to Mayūra’s affliction with leprosy is recorded in Jagannātha’s commentary, from which we have already quoted (p. 8).¹ This reference is as follows²:

ṣrīmanmayūrabhaṭṭaḥ pūrvajanmadurāṣṭahetukagaliakusṭhajauṣṭo g . . . kṣamo vāndhayaskandhāvalambī bhagavatsūryamandirasaṅkiryaadvāravalamānanāśaktas taitpaścād upaviṣṭaḥ pūrvajanmadurāṣṭasṛṣṭakusṭha-rogaṇpandanepsur vāndhayāśirvādavyājena raśmirjirathamanyāla . . . m eva bhagavantam stātti jambhārāṭibhetti

‘the celebrated Mayūrabhaṭṭa, having become afflicted with incurable leprosy caused by his misfortune in a previous existence . . . [text broken] . . . patient, leaning on the shoulder of a kinsman, unable to rest against the narrow door of the temple of the blessed Sūrya, and having sat down behind it, striving, under the pretense of the utterance of a benediction³ on his relatives, to obtain a removal of the disease of leprosy which was produced by his misfortune in a previous existence, praises the Blessed (Sūrya) with the [poem] beginning jambhārāṭibha⁴ [devoting some stanzas] to the series of rays, [others] to the chariot, disk⁵ . . . [text broken] . . . ’

Here, it may be remarked, the cause of Mayūra’s affliction with leprosy is not ‘the curse of the faithful wife,’ but the outworking of karma in a previous existence, and the commentator does not commit himself to the statement that the leprous spots were removed by the composition of the Sūryaśataka, but merely says that Mayūra ‘strove (or, desired) to obtain (iṣṇu) the removal of the disease’ by that means. It may even be possible that Jagannātha is not drawing from the Jain story at all, for he

¹Jagannātha probably flourished in the seventeenth century; cf. above, p. 7–8.
³Every stanza in the Sūryaśataka is in the form of an āsis, or ‘benediction’.
⁴The opening words of the Sūryaśataka; cf. below, p. 108.
⁵The division of the subject-matter of the Sūryaśataka is discussed below; cf. p. 84–85.
follows it only in general outline, and I am the more inclined to this view because he gives information—namely, the account of a literary contest at Benares (see above, p. 8)—which no one else has recorded for us, thus showing his independence.

**Comments on the Jaina Tale**

**Origin of the tale.** Having given the story, we are now prepared to comment upon it. The reader probably noted in the course of the narrative the statement\(^1\) that the goddess Caṇḍikā appeared and restored Bāṇa’s amputated limbs at the recitation of the sixth syllable of the first stanza of the *Caṇḍīśataka*. Now in the first stanza of this poem, though not including the actual sixth syllable, occurs the following pāda:

\[* ity udyathopaketūn prakṛtim avayavōn prápayantyeva devyā\*

‘by Devī (Caṇḍī), who caused by these words, as it were, the parts of [her] body that displayed signs of rising anger to resume their normal state.’

Bühler has cleverly pointed out\(^2\) that in all probability the story of Bāṇa’s self-mutilation had its inception in this sentence, the Jain commentator taking the words as a reference to the author instead of to the goddess. And this suggested explanation of Bühler’s is very much strengthened by applying the same line of reasoning in the case of the *Bhaktāmarastotra* and the *Sūryasātaka*.

Consider first the *Bhaktāmarastotra*. According to the Jaina tale, as the reader will remember,\(^3\) Mānatūṅga was loaded with 42 chains which dropped from him successively, one at the conclusion of each stanza, as the *Bhaktāmarastotra* was recited. The forty-second stanza\(^4\) of this stotra reads as follows:

\[\text{\textsuperscript{1} See above, p. 24.} \]
\[\text{\textsuperscript{2} For the text of the *Caṇḍīśataka*, see below, p. 267–357.} \]
\[\text{\textsuperscript{4} See above, p. 24 and 28.} \]
\[\text{\textsuperscript{5} Stanza 42 of the edition by Jacobi in *Indische Studien*, vol. 14, p. 359–376, Leipzig, 1876; but stanza 46 of the edition in the Kāvyamālā Series,} \]
śūrdakṣaṇīḥ samrāntāḥ
vaiśīṣhāyaśaśeṣitaḥ
pṛjñāh bhragnīdāgoṣṭiṅgṛṣṭa-jangḥāḥ
īrṇāmamāntram anīśaṁ manuṣaṁ śmarantāḥ
sadyaḥ svayāṁ vīgamadbandhabhāya bhavanti

‘Mortals whose limbs are clothed from neck to foot in mighty fetters, And whose shanks are severely chafed by millions of stout chains, Will, by incessantly meditating on thy name as a mantra, Become at once, by their own efforts, freed from the distress of [this] confinement.’

Here it is even more obvious than in the case of the Cāṇḍiśataka and Bāṇa, that the starting-point of the ridiculous story, so far as it refers to Māṇatūṅga, is found in this forty-second stanza of the Bhaktāmarastotra.

Similarly, in the case of the Sūryaśataka, it is equally obvious that the story of Mayūra’s miraculous recovery from leprosy owes its origin to the wording of the sixth stanza of the Sūryaśataka, for it was at the recitation of the sixth stanza, according to the Jain commentator,1 that Sūrya appeared in person to relieve Mayūra’s suffering. This sixth stanza runs as follows:—

śūnaḥkṛṣṇānāṅghrīṇāṁ pranibhīr apaghaṇāṁ ghargharāvyaktāghosān
āgrhāgrātān aṅghaṅghāḥ punar api ghaṭayati eka uḷāghoṣyān yāḥ
ghāṃkaraṁ tasya vo niśardaṅghaṇaḥ mahāṇāṁvyāhvaṁśītrṛ
śattārghaḥ siddhasaṅghāḥ vidadhate ghrṇayāḥ śīgrahī ghaṅgriḥātām2

‘The Hot-rayed (Sūrya) alone makes anew and cures those who, because long rank with multitudes of sins,
Have shriveled noses, feet and hands, whose limbs are ulcerous, and who make gurgling indistinct noises—
He alone makes them new, his conduct being free from restrictions, and subject [only] to the abundant compassion [that exists] in twofold measure in his soul.
May the Hot-rayed (Sūrya’s) rays, to which oblations are offered by hosts of Siddhas, quickly cause the destruction of your sins.’

This stanza, besides being a masterpiece of the alliteration of gh sounds, sufficient in itself to gain the ear and admiration of a

by Durgāprasād and Paṇḍālikar, 3d revised ed., Bombay, 1907. However, in the preface (p. 1) of the Kāvyamālā edition, the editors take the ground that stanzas 32–35, as printed by them, are almost certainly not the work of Māṇatūṅga, but were added by a later hand.

1 See above, p. 24.
2 See the text of the Sūryaśataka, given below, p. 108–225.
Sūrya of stone, contains allusions to disfigured limbs and features, wound-like ulcers, and a hoarse gurgling voice, which are plain references to leprosy.\(^1\) And these symptoms Sūrya is here said to cure. Bühler’s theory as to the origin of the miraculous tale of Bāna’s recovery from his self-mutilation is thus strengthened by the application of a similar line of reasoning in the case of Mayūra’s cure, although it may be argued that the story of Mayūra’s wonderful resuscitation was already common property by the time of the Jaina fabricator.\(^2\) At any rate the latter was doubtless familiar with the Sūryaśataka, so that a reference to its sixth stanza would be quite apropos for the purpose of further embellishment.

**The legend of Sāmba.** It must be borne in mind that the idea of effecting a cure of leprosy by the aid of the Sun was not a new one in the Orient. According to Herodotus, the ancient Persians believed that affliction with leprosy was the consequence of sinning against the Sun. In the first book of his history it is recorded\(^3\):—

\[
\delta \varepsilon \ \delta \varepsilon \ \tau \nu \ θον \ ας \tau \nu \ λεκτην \ \varepsilon \chi\nu, \ \varepsilon \ \pi \lambda \nu \ \omega\nu\rho\iota \ \tau\alpha\varsigma \ \kappa \alpha \tau \varepsilon \chi\nu \ \iota \ \omega\mu\iota \ \gamma\nu\xi \ \varepsilon \ \tau \nu \ \\varepsilon \ \iota \ \varepsilon \ \tau \alpha\varsigma \ \varepsilon \ \chi\nu \ \varepsilon \ \chi\nu
\]

‘Whatsoever one of the citizens has leprosy or the white [leprosy] does not come into the city, nor does he mingle with the other Persians. And they say that he contracts these [diseases] because of having committed some sin against the Sun.’

From this it may be argued that the Persians believed the Sun could cure leprosy, for the same god who brought contagious diseases upon men must surely have been able to take them away again.

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2 It has been pointed out above (p. 17 and 18) that the Jaina tale about Mayūra and Bāna seems to have been first told in the *Prabhāvavakacarittra* (1250 A.D.), but that a reference to Mayūra’s recovery from leprosy—the reference is so regarded, at least, by the commentators—occurs in the *Kānyaṭrakāśa* (1050-1100 A.D.).

GENERAL INTRODUCTION

There is some reason for believing that this Persian conception of the power of the Sun to inflict and remove leprosy was brought by some Magi into the northwest of India, and that the Iranian saga dealing with the history of Śām and the hoary Zāl was the parent of the Indian legend of Sāmba. The latter tale, which is, I imagine, the prototype of our Mayūra story, is told in the closing chapters of the Bhavisya Purāṇa. Since no text of the Bhavisya is available for my use, I shall give the synopsis of the Sāmba legend as taken from that Purāṇa by Wilson and recorded by the editor of Wilson’s Viṣṇu Purāṇa. It runs as follows: ‘The last twelve or fourteen chapters of the Bhavishya Purāṇa are, in fact, dedicated to the tradition, of which a summary and not altogether accurate account has been given by Colonel Wilford, in the Eleventh Volume of the Asiatic Researches, and which records the introduction of the worship of the Sun into the north-west of Hindustān, by Sāmba, the son of Kṛishṇa. This prince, having become a leper, through the imprecation of the irascible sage Durvāsas, whom he had offended, and despairing of a cure from human skill, resolved to retire into the forest, and apply himself to the adoration of Sūrya, of whose graciousness and power he had learned many marvellous instances from the sage Nārada. Having obtained the assent of Kṛishṇa, Sāmba departed from Dwārakā; and, proceeding from the northern bank of the Sindhu (Indus), he crossed the great river the Chandrabhāgā (the Chinab), to the celebrated grove of


2 H. H. Wilson, Viṣṇu Purāṇa (translated into English), vol. 5, Corrigenda, p. 381, London, 1870. The editor states that the synopsis, which I here append, was a communication from Wilson to Père Reinaud, and was included by the latter writer in his Mémoire géographique, historique et scientifique sur l’Inde, etc., p. 391–397.

Mitra (Mitravana), where, by fasting, penance, and prayer, he acquired the favour of Śūrya, and was cleansed of his leprosy.’

It seems to me reasonable enough to suppose that the fabricator who first stated that Mayūra was cured of leprosy by the power of the Sun had in mind this legend of Sāmba. It cannot, of course, be proved that he did, but the suggestion is worthy of consideration.

**What was the leprosy of Mayūra?** Another interesting point for speculation and discussion is the nature of the disease from which Mayūra is said to have suffered. Was it genuine leprosy, or might it possibly have been some form of skin trouble that would be benefited by exposure to the rays of the Sun? Bloch hazards the suggestion that by the word λεύκη (white leprosy), used by Herodotus in the passage quoted above (p. 35), is meant the modern leukoderma, a disease that even today in India is confused by ignorant people with leprosy. He even goes so far as to say that albinos might be regarded as suffering from λεύκη. It has also been suggested to me that Mayūra’s ‘lepra-spots’ were perhaps nothing more than the eruption of some venereal disease, and, as such, comparable and similar to the ‘thousand eyes’ of Indra. And it is interesting to note, in this connection, that the ‘thousand eyes,’ which were originally bhāga, were—like the leprosy of Sāmba, according to the account supplied from the Sāmba-Purāṇa—imposed as punishment for illicit amours.

**The real reason for the composition of the Śūryaśataka.** The real reason for the composition of the Śūryaśataka is probably to be connected with the presumed fact that the cult of the Sun was popular or fashionable in the days of Harṣa.¹ We

¹ Bloch, as cited in the note preceding, p. 733, footnote 2.
² See the discussion of Indra’s ‘thousand eyes’, given below (p. 217), under Śūryaśataka, stanza 94, note 4.
³ See above, p. 36, note 3.
⁴ Some scholars believe that sun-worship was introduced into northwestern India from Persia; cf. the article The Sect of Sāuras and the Northern Sun-Worship, p. 154, in the latest addition to Bühler’s Grundriss, the volume by R. G. Bhandarkar, entitled Vaiṣṇavism, Saivism, Strassburg, 1913; see also Bloch’s article cited above, p. 36, note 1.
know, at any rate, from several of Harṣa’s inscriptions, that that
monarch’s father, and some of his ancestors, were paramādityabhakta,¹ ‘devoted to the supreme Āditya (Sūrya),’ a statement
that finds support in Bāna’s Harṣacarita, which says of Harṣa’s
father Prabhākaravardhana that ‘the king was by natural pro-
clivity a devotee of the sun. Day by day at sunrise he bathed,
arrayed himself in white silk, wrapt his head in a white cloth,
and kneeling eastwards upon the ground in a circle smeared with
saffron paste, presented for an offering a bunch of red lotuses, set
in a pure vessel of ruby and tinged, like his own heart, with the
sun’s hue. Solemnly, at dawn, at midday, and at eve he muttered
a prayer for offspring, humbly with earnest heart repeating a
hymn having the sun as its center.’²

There are, besides, in the Harṣacarita a number of incidental
references to sun-worship,³ and Hūna Tsang, the Chinese Bud-
dhist pilgrim who visited India during Harṣa’s reign, has left in
his writings the account of a quinquennial religious festival held
by Harṣa at Prayāga⁴ (Allahābād), and records that on the occa-
sion when he himself was present at one of these festivals, the
statues of Buddha, Sūrya and Śiva were made the centers of
worship on three successive days. Perhaps our poem was written
because of royal command, like the Carmen Saeculare of Horace,
and it may have been intended to grace the celebration of some
such festival as those held at Prayāga. Of course the statement
made by Anvayamukha—

¹ See the Madhuban Plate of Harṣa, in EI, vol. 7, p. 157–159; the Bans-
khera Plate of Harṣa, in EI, vol. 4, p. 210; and Harṣa’s Sonpat Seal, in CII,
Cambridge, 1897.
³ Cf. Cowell and Thomas, Harṣa-carita, p. 40, 118, 147, 156, 163, 241,
and 246.
⁴ Ettinghausen (Harṣa Vardhana, p. 48, note 4) refers, for an account
of this festival, to St. Julien, Histoire de la vie de Hiuouen Tsang et de ses
voyages dans l’Inde, p. 254; see also Samuel Beal, Buddhist Records of
the Western World (translated from the Chinese of Hūna Tsang), vol.
1, p. 233, Boston, 1885. See also Ettinghausen, op. cit., p. 92, 108, 163.
mayūra namā mahākavir antāḥkaranalyādisvarvayavaniśśiddhayesa
va-
janopakārīya ca...ādityasya stutīṃ slokaśatena pravītavān

'the great poet named Mayūra composed a hymn to Āditya (Sūrya)
in a hundred slokas, for the attainment of emancipation from all the
pangs (?) of the soul, and for the benefit of all people'—
is a statement of an entirely formal nature, containing general,
and not particular reasons. And the same is true of the assertion
made in the one hundred and first stanza of the Sūryaśataka, to
the effect that that poem was 'composed by Mayūra for the good
of the world.'

The real reason for the composition of the Caṇḍīśataka. By
a similar line of reasoning, the Caṇḍīśataka of Bāṇa may owe its
origin to the prevalence and popularity of Śāivism, or Śiva-
worship. Peterson, who accepts Mānauṅga as a contemporary
of Bāṇa and Mayūra, is inclined to adopt the view that 'the
Caṇḍīkūṭa of Bāṇa, the Sūryaśataka of Mayūra, and the
Bhaktāmarastotra of Mānauṅga are three opposing poems
written by devotees of one or other of the great forms of
religion which flourished side by side under Harṣa's protection.'
Here by 'the great forms of religion' Peterson presumably means
Śāivism, Sun-worship, and Jainism. Under this ruling, Mayūra,
because of his authorship of the Sūryaśataka, must be classed
among the Sāuras, or Sun-worshipers, although we shall see later
that there is some reason to believe that he also composed
a poem or literary work in honor of Śiva.

Mayūra not a Jain. Ettinghausen states that Mayūra was a
Jain. I do not agree with Ettinghausen on this point, and I
cannot see on what grounds he has reached such a conclusion,

1 This quotation from Anvayamukha's commentary on Mayūra's Sūrya-
śataka is given by M. Winternitz, in A Catalogue of South Indian Sanskrit
Manuscripts, p. 54 (no. 46), London, 1902. Dr. Winternitz says that the
manuscript containing the commentary should be dated about 1775 A.D.
This is presumably also the date of Anvayamukha.
2 See below, p. 225.
3 Peterson, Kādambarī, introd., p. 97.
4 See below, p. 61 and 233, note 2.
5 Ettinghausen, Harṣa Vardhana, p. 93: 'Mayūra, quoique jaina, était un
des poètes favoris de Harṣa.'
for, besides the statement of the Jaina paṭṭāvalī that ‘Mānattuṅga converted the king who was beguiled by the sorceries of Bāṇa and Mayūra,’ 1 we have the evidence of our fully embellished Jaina tale, which clearly represents Bāṇa and Mayūra as opposed both to Jainism and to its representative, Mānattuṅga. The only reference I have found that could lead anyone to believe that Mayūra so much as favored the Jains, is a passage in the Yāsastilaka 2 of Somadeva, a Jain writer who flourished 959 A.D., 3 and even this does not claim him as an adherent of the sect. In the course of the story—the Yāsastilaka is a quasi-historical novel—the king Yaśodhara adopts Jainism, and in defending his step against the objections of the queen-mother, makes the following remark:—

urvabhāravībhavabhūtiḥbhārtrharibhartṛmenṭhakaṁṭhaṅgaṇūḍhyavāsābhā-
saṃsākāliḍāsabāṇamayūranarāyaṇakumāramāgharājaśekharādīmahakavi-
śāvyaṇa tatratatārasare bharatapraṇitte kāvyādhyāye sarvajanaṃprasid-
dheṣu teṣu teṣaḥ pūkhyāṇese ca kathāni tadvīṣayā mahat prāsiddhiḥ.

‘[Don’t you see that] in the writings of the great poets Urva, Bhāravi, Bhavabhūti, Bhārtṛhari, Bhārtṛmenṭha, Kaṁṭha, Gūṇāḍhya, Vyāsa, Bhāsa, Vosa, Kālidāsa, Bāṇa, Mayūra, Nārāyaṇa, Kumāra, Māgha, Rājaśekhara, here and there, when occasion warrants, and in the chapter on kāvyā, written by Bharata, and in various tales famous among all people [i.e., folk-stories], there is great fame in reference to it.’ 6

Such a statement, taken from a Jain author, 7 should hardly be

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1 See above, p. 19–20.
2 The Yāsastilaka has been edited by Śivadatta and Parab in the Kāvya-
mālā Series; two volumes, Bombay, 1901 and 1903.
3 Duff, Chronology, p. 74 and 93. Peterson, Search for Skt. MSS, First Report, p. 56, gave the date of the Yāsastilaka as Sanvāt 881; this he corrected, in Second Report, p. 33, to Saka 881.
6 By the phrase ‘in reference to it’ is meant ‘in reference to Jainism’; cf. the commentary on this passage of the Yāsastilaka: tadvīṣayā digam-
barasarṣambandhāntaḥ, ‘in reference to it [means] reference to the Digambara [sect of the Jains].’
7 Somadeva, author of the Yāsastilaka, was a Jain; cf. Duff, Chronology, p. 93; Peterson, Search for Skt. MSS, Second Report, p. 33.
made authority for the belief that Mayūra was a Jain, especially as it is certain that Bhartṛhari, Guṇāḍhya, Kālidāsa and Rājaśe-khara were orthodox Brāhmans; and as concerns the accuracy of the statement itself, I would say that in reading the Sūryasatāka and the other writings of Mayūra, I have not noted, even 'here and there,' as Somadeva asserts, any commendation of the Jainas or their system. On the whole, the evidence which we have is altogether opposed to Ettinghausen's view that Mayūra was a Jain, and until some new and reliable testimony to the contrary is forthcoming, I think we are not warranted in placing our poet among the followers of Mahāvira.

King Bhoja. With regard to the king Bhoja whom the Jainatale substitutes for Harṣa as the patron of Bāṇa and Mayūra, two of our versions call him vrddhabhoja, or the 'elder Bhoja,' king of Ujjain; but in a third version, the Prabandhacintāmaṇī of Merutuṅga, he is called Bhoja of Dhārā. The last-named is a king well-known in later Indian history both as an author and, more especially, as a patron of literature, and he ruled over Mālava in the eleventh century of the Christian era. Since Ujjain and Dhārā are both cities of Mālava, we may fairly conclude that Bhoja of Ujjain is identical with Bhoja of Dhārā, the more so since Abu-I-Faḍl in his A’in-i Akbarī states that Bhoja moved his capital from Ujjain to Dhārā.

1 This information about Bhartṛhari, etc., was given me by Dr. Louis H. Gray.
2 See above, p. 21 and 24–25.
3 See above, p. 29.
5 Aufrecht (Catalogus Catalogorum, vol. 1, p. 418) believes that all the works attributed to Bhoja's pen—he lists more than twenty such—were written by authors who lived during Bhoja's reign or some time later.
6 For the date, see the references cited in the second note preceding.
GENERAL INTRODUCTION

THE BHJOJAPRABANDHA

In this connection it is interesting to note that the literary composition Bhjojaprabandha, a highly legendary history of Bhoja of Dhārā, written by Ballāla in the sixteenth century, associates Bāṇa and Mayūra with that monarch. Like the first anonymous commentary on the Bhaktāmarastotra, referred to above, it states that these two poets were among five hundred men of letters who received support and maintenance at the hands of this generous Mālava king, the only difference in the two accounts being that in the commentary on the Bhaktāmarastotra the king is called Bhoja of Ujjain, while the Bhjojaprabandha terms him Bhoja of Dhārā. This little volume—the Bhjojaprabandha—which may be a work of Jain origin, is divided into two parts. The first part gives a narrative of events, showing how Bhoja succeeded his uncle Muṇja on the throne of Mālava. The second part consists largely of a series of anecdotes about Bhoja.

1 This work has been edited by K. P. Parab, 2d revised edition, Bombay, 1904; cf. the articles, containing some text, and translations in French, of extracts from the Bhjojaprabandha, by Théodore Pavie, in Journal Asiatique, as follows: Bhodjaprabandha, histoire de Bhodja, vol. 64 (1854), p. 185-230; Le Poète Kālidāsa à la cour de Bhodja, vol. 65 (1854), p. 385-431; Les Pañjits à la cour du roi Bhodja, vol. 66 (1855), p. 76-105. See also the monograph, Die Resensionen des Bhjojaprabandha, by Ludwig Oster, Darmstadt, 1911.


3 See above, p. 25.

4 See below, p. 43.

5 Bhāu Dājī, On the Sanscrit Poet, Kālidāsa, in JBRAS, vol. 6, p. 222, makes the following statement which has, apparently, not received later contradiction: 'According to tradition, the poets Bāṇa and Mayūra were contemporaries to Bhoja. Some Jain records make them contemporaries of a Vṛddha, or elder Bhoja; others, such as the author of the Bhjojaprabandha, bring them down to the age of Muṇja and Bhoja, in the eleventh century of the Christian era.'

6 This Muṇja, the Paramāra king of Mālava, must not be confounded with the eighth-century writer Muṇja, who composed the Gaṅḍavaḥo; cf. Haas, Daśarūpa, introd., p. 22, note 5, New York, 1912.
and his relations with the many poets and literary lights that were wont to throng his court. Mayūra is mentioned a number of times, principally in the anecdotes, and it has seemed best to me simply to record here these references to him, although I realize their probable utter lack of value as real historical and biographical data. In perusing them, the reader must always bear in mind that Ballāla is dealing with fictitious events, possibly leavened, here and there, with a germ of truth, and that the Bhojaprabandha is universally condemned1 for its anachronisms and inaccuracies. The allusions, however, are as here recorded.

ALLUSIONS TO MAYŪRA IN THE BHOJAPRABANDHA

In the following extracts, taken mostly from the anecdotes contained in the Bhojaprabandha, I have given text and translation of such passages as actually include the name of Mayūra. Of other parts, introduced merely for the purpose of making clear the context, only synopses or abridgments are given.

A list of poets at Bhoja's court. The text runs as follows:—

tathaḥ krameṇa paṇcaśatāni vidūṣāṁ vararuci-buṇa-mayūra-rephaṇa-hari-
śaṅkara-kaliṅga-karpūra-vināyaka-madana-vidyā-vinoda-kokila-tārendra-
mukhāḥ sarvaśāstravicaksanāḥ sarve sarvajñāḥ śribhojarajasyabham alam-
cakruḥ ²

'Then there ornamented the court of the illustrious King Bhoja all the five hundred omniscient savants, versed in all the śāstras, chief of whom, in order, were Vararuci, Bāna, Mayūra, Rephaṇa, Hari, Śaṅkara, Kaliṅga, Karpūra, Vināyaka, Madana, Vidyā, Vinoda, Kokila and Tārendra.'

The poet Kṛiḍācandra joins the court circle of Bhoja. One day an unknown poet, clothed in a loin-cloth only, seeks admission to Bhoja's presence. Upon being admitted, he takes a seat, unbidden, and recites a stanza. Bhoja inquires his name, and after slight demur he confesses—in verse—that his name is


Krīḍācandra. Kālidāsa, who is present, vouches for Krīḍācandra’s ability and reputation as a poet, and Krīḍācandra thereupon proceeds to justify Kālidāsa’s opinion of him by reciting several stanzas whose purpose is to praise Bhoja and cause the royal purse-strings to loosen. One of these stanzas runs:

\[
\text{jñāyate jātu nāmā 'pi na rājāḥ kaviṁśi vinā}
kaves tadāvyatirekeṣa na kirtiḥ sphurati kṣītāu.}
\]

‘The name even of a king is not ever known without poetry;
Without that, the fame of a poet on earth is not manifest.’

On hearing this, Mayūra adds as his quota to the conversation the following śloka in praise of poets:

\[
te vandyaś te mahātmānas teśām loke sthiram yasāḥ
yeir nibaddhāni kavyāni ye ca kavye prakrititāḥ.
\]

‘Those by whom poems are composed, and who are celebrated in the realm of poetry,
Are to be respected, are great-souled, and in the world their fame is lasting.’

After Vararuci has likewise uttered a stanza in praise of poets and poetry, Bhoja expresses his delight by presenting to Krīḍācandra a quintet of villages and twenty elephants.

The banishment of Kālidāsa. Some of the pañḍits, jealous of Kālidāsa’s prestige, and of his influence with the king, seek to bring about his undoing. They conspire, with the help of a female slave, the royal betel-bearer, to discredit the famous poet in the eyes of his royal patron. This slave makes the king believe that Kālidāsa has been having a liaison with the queen. Kālidāsa is banished, but his reputation is cleared soon after by the queen, who, to prove her innocence, undergoes the ordeal of fire. The king would recall Kālidāsa, but cannot discover his whereabouts. As a matter of fact the poet is still living in Bhoja’s capital, in concealment, in the house of a courtier.

1 Parab’s 2d edition, p. 23, stanza 120.
2 Parab’s 2d edition, p. 23, stanza 121. This śloka is quoted, though without mention of the name of the author, in Vallabhadeva’s Subhāṣītāvali, stanza 146 of Peterson’s edition. See also Ludwig Oster, Die Resensionen des Bhojaprabandha, p. 22, Darmstadt, 1911.
3 See Parab’s 2d edition, p. 25–32.
The king mopes, pining for his favorite. One night he composes a half-stanza. Next day he assembles the poets, recites to them the half-stanza, and enjoins them to complete it under pain of being banished from the kingdom. They go home and seek to compose the missing part, but none of them is successful. Finally they send Bāṇa as spokesman to request a delay of eight days, promising to give the desired missing part on the ninth day, or else to depart. Eight days pass. On the ninth, Bāṇa tells the assembled poets, who have meanwhile been unable to complete the stanza, that the reason of their failure is the fact that they caused the banishment of Kālidāsa.

At this point in the story Mayūra is introduced as an active or leading spirit, but it is uncertain whether, on the strength of mayūrādayaḥ, ‘beginning with Mayūra,’ we are justified in attributing the following remarks and śloka to the mouth of that poet alone. At any rate, I will append them as such, and the reader may exercise his judgment in the matter:

\[ \text{tataḥ sarve gūḍhaṁ kalahāyante soma mayūrādayaś ca | tatas te sarvān kalahān nivārya sadyaḥ prāhuk—adyāvā 'vadhiḥ pūraḥ | kālidāsām anta-} \\
\text{reṇa na kasyacit śāmartyam asti samasyāpūraṇe} \\
\text{saṅgrāme subhaṭendrāyāṁ kavīnāṁ kavimaṇḍale} \\
\text{dīptir vā dīptihānir vā māhurtenaiva jāyate} \]

\[ \text{yadi rocate tato 'dyāiva madhyāraḥ promuditacandramasi nigūḍham eva} \\
\text{gacchāmāḥ saṃpattisambhārā māyā | yadi na gamyate āvoc ājāsevakā} \\
\text{asman balān niḥsārayanti | tadda dehamātreyāiva 'smābhir gantavyam | tadda} \\
\text{'dya madhyāraḥ gamisyāmaḥ | iti sarve niścitiya gṛham āgatyam baltvardo-} \\
\text{vyūḍheṣu sakaṭeṣu saṃpadbhāram āropya rātrāv eva niśkṛṇtaḥ} \]

‘Then all, beginning with Mayūra, kept bickering much. Then these, suddenly suppressing all their bickering, said: “To-day, indeed, time is up. No one, with the exception of Kālidāsa, is able to complete the stanza; [for it is said]:—

‘For Indra-like warriors in the battle, for poets in the circle of poets, 
Fame, or loss of fame, is born just in a moment.’

‘If it pleases you therefore, just to-day, at midnight, in the gladsome moonlight, we will go forth secretly, taking what is needful for our welfare. If we do not go, to-morrow the servants of the king will cause us to leave by force; in that case, we shall verily have to go with our bodies only [i.e. without our possessions]. So to-day, at midnight, we

1 Parab’s 2d edition, p. 30-31. The stanza is no. 151 of the Bhojaprabandha.
shall start." All, having decided [to act] in accordance [with this advice], went home, and having placed the bulk of their possessions on ox-drawn vehicles, departed in the night.'

But Kālidāsa, who, as noted above, was still in the city, heard the noise of their passing wagons, and having learned who the fugitives were, determined to find out the reason for their flight. So, putting on a disguise, he ran ahead, taking a roundabout course, and met them face to face. Having ascertained the trouble, he supplied them with the missing half-stanza, and left them. They, believing they had met the goddess Sarasvatī incarnate, returned joyfully, and recited the missing part of the troublesome stanza to Bhoja. The latter was convinced that no one but Kālidāsa could have supplied the missing part, and concluded that that poet must be somewhere at hand. He accordingly made further, and this time successful, efforts to find his favorite, with the result that Kālidāsa was soon found and restored to his former position at court.

The poet Śukadeva joins the court circle of Bhoja. One day, when Bhoja was sitting on his lion-throne, a poverty-stricken poet, who announced his name as Śukadeva, requested admission to the court. Bhoja asked his poet-friends what they knew of Śukadeva's reputation. Kālidāsa and the poetess Sitā spoke of Śukadeva in the highest terms, and then Mayūra uttered the following śloka, which is evidently an adaptation of Pañcatantra 1. 32, or, more probably, a quotation with variant readings¹:

\[ \text{apṛṣṭas tu naraḥ kiṃcida yo brāte rājasāmsadi} \\
\text{na kevalam asaṃmānam labhate ca vidambanām}^2 \]

'The man who, unasked, says anything in the assembly of the king, Gets not only dishonor, but also mockery.'

This śloka Mayūra immediately follows up by the recitation of another, and concludes by urging the admission of Śukadeva to the assembly:—

deva tathā 'py ucyate
kā sabhā kiṁ kavijñānam rasikāḥ kavyaś ca ke
bhova kiṁ nāma te dānaṁ sukha tuṣyatī yena saḥ
tathā 'pi bhavanadvāram āgataḥ śukadevaḥ sabhāyām ānetavya eva

'Sire, it is also said:

"What court [is there], what poetic knowledge, what esthetic poets,
And what gift of thine, pray, O Bhoja, by which this Šuka can be
satisfied?"

'However, Šukadeva, since he has come to the door of the palace, must be
brought into the court.'

Bhoja, following this suggestion of Mayūra, had Šukadeva
admitted, listened to but one of his stanzas, and gave him four
hundred elephants and a gold dish full of rubies.

Mayūra in disfavor. It appears, for some unstated reason,
that Mayūra had fallen into disfavor. The text of the passage
relating to this occurrence runs as follows:

ekadā kṛṣṇodyānapāla āgatyāikam ikṣudandaṁ rājñāḥ puro munoca
| taṁ rāja kare grhitavān | tato mayūrkavir niśantaṁ paricayavaśād atmanī
rājñā kṛtām avajñāṁ manasi nidhāyeśuṃśeṣeva "ha
   kānto 'si nityamadhuro 'si rasākulo 'si
   kiṁ cā 'si pańcaśararakārmukam advītyam
   ikṣo tavā 'sti sakalāṁ param ekam ānāṁ
   yat sevito bhajasi nirasaṭāṁ krameṇa

rājā kaviḥrdayaṁ jñātva mayūraṁ saṁmāṇitavān

'Once upon a time, the gardener of the pleasure-garden, going up to a
single stalk of sugar-cane, broke it off in the presence of the king. The
king took it in his hand. Then the poet Mayūra, relying on [lit. on ac-
count of] his great intimacy, [and] having in mind the disesteem felt [lit.
made] by the king towards himself, said, under pretext of [addressing]
the sugar-cane, [but really referring to the king]:

"Thou art lovely, thou art mellifluous ever, thou art filled with syrup;
Moreover thou art the incomparable bow of the Five-arrowed (Kāma).
O sugar-cane stalk, everything about thee is of the highest quality; [but]
one thing is lacking—
In that thou, though cultivated, becomest, by degrees, insipid."

'The king, realizing the feelings of the poet, treated Mayūra with respect.'

Incidental mention of Mayūra. Once upon a time, Bhoja

2 Parab’s 2d edition, p. 52, stanza 235. The stanza is written in the
vasantatilakā meter. I have emended -kārmakam of the text to -kārmukam.
was walking alone at night through the city, and overheard a vāśya saying to his wife:—

kāścit stotraparāyaṇār mayūrādikavibhīr mahimānam prāpitō bhojaḥ

'ʻBhoja attains greatness by [the help of] certain poets, Mayūra and others, who are engaged in praising him.'

In another passage we read that Kālidāsa is disobedient, but Mayūra obeys:—

tataḥ kadačid rājā vidvadvrṇdāṇā nirgataṃ kālidāsaṃ cā navaratave-
śyālampatatāṃ jñātāṃ vyacintayat—ahāha bāṇamayūraprabhṛtayo madiyām
ajñāṃ vyadadhuh | ayanā ca vesyālampaṭatayā mamā "jñāṃ nā "driyate |
kim kurmah iti

'ʻThen once on a time, the king, noticing the assembled crowd of savants, and [knowing] that Kālidāsa was constantly lustful after court ezans, pondered: "Ah, Bāṇa, Mayūra and the others have performed my command; but this (Kālidāsa), because of his lustfulness for court ezans, does not heed my command. What shall I do?''

Elsewhere we are told that another poet is admitted to the court:—

tataḥ kadačit simhāsanam alaṃkurvaṇe śribhōje kālidāsa-bhavabhūti-
dāṇḍi-bāṇa-mayūra-vararuci-prabhṛtikavītiścakulāṃkṛtāṃ sabbhaṭāṃ
dvārapāla etya "ha

'ʻThen once on a time, when the illustrious Bhoja was ornamenting his lion-throne, and when the court was adorned by the assemblage of poet-ornaments, at whose head were Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, Mayūra and Vararuci, the door-keeper, entering, said':—

Then follows the usual story of a poet being introduced, reciting verses, and receiving gifts.

This completes the references to Mayūra in the Bhoja-prabandha.

**COMMENT ON THE BHOJAPRABANDHA**

Bhoja not a contemporary of Mayūra. Having, with the help of the Bhoja-prabandha, fixed the personality of the Bhoja mentioned in our Jaina tale, we are next face to face with the

1 Parab's 2d edition, p. 38.
3 Parab's 2d edition, p. 78.
chronological difficulty of making Bāṇa and Mayūra, of the seventh century, contemporaries of Bhoja, who reigned four hundred years later. A search of the historical records reveals no Bhoja as early as the seventh century, with whom the well-known Bhoja of Dhārā and Ujjain might have been confounded in the minds of Ballāla, Merutuṅga, and the Jain commentators, and we are therefore prone to conclude that the association of Mayūra and Bāṇa with Bhoja is perhaps another of those fabrications of the Jains, who have taken as great liberties with the king of Dhārā as they did with Mānatsuṅga, bringing the one from the eleventh century and the other from the third, and making them associate as contemporaries in the seventh.

The Credibility of Jaina Tradition

Bühler’s opinion. As a matter of fact, our Jaina tale and the Bhojaprabandha illustrate so well what Bühler has said of the credibility, or rather, incredibility, of the Jain historical works, that I cannot refrain from quoting the most pregnant of his words in support of some of the conclusions I have here reached. ‘The objects,’ he says, ‘with which the Caritas and Prabandhas were composed, were to edify the Jain community, to convince them of the glory and power of the Jain religion, or, in cases where the subject is a purely secular one, to provide them with an agreeable entertainment. . . . In particular, must it be admitted that the persons introduced in the older, as well as in the more recent narratives, are really historical characters. Although it is frequently the case that an individual is introduced at a period earlier or later than that to which he really belonged, or that the most absurd stories are told with regard to him, yet there is no case forthcoming in which we could affirm with certainty that a man named by these chroniclers is a pure figment of the imagination. On the contrary, nearly every freshly discovered inscription, every collection of old manuscripts, and every really his-

1 Cf. Duff, Chronology, Index.
2 I have given above (p. 42, note 5) my authority for classifying the Bhojaprabandha as a Jain work.
torical work that is brought to light, furnishes confirmation of the actual existence of one or other of the characters described by them.1

THE FAMILY OF MAYŪRA
Sāṅku, Son of Mayūra

Direct allusion to the family of Mayūra is confined to the statements, already noted, which make him either the father of Bāna's wife, or the brother of Bāna's wife, or the husband of Bāna's sister—that is, Bāna's father-in-law or his brother-in-law.2 There is, however, a possibility that Mayūra had a son, who was also a poet, for in the Paddhāti of Sārīgadhara, and also in the Sūktimuktāvalī,3 there is found a stanza ascribed to sāṅkukah mayūrasūnun, 'Sāṅkuka, son of Mayūra.' The stanza is lyrical in character, written in the śārdūlavikṛti meter, and is not without poetic merit. It runs as follows:—

durvarāh smaramārgaṃh priyatamo dāre mano 'py utsukaṃ
gādham premā navam vayo 'tikaṣṭhināh prānāh kulaṃ nirālam
strīvaṃ dhāryanvirdhi manmathasuḥṛ kālaḥ kṛtanto 'ksāmi
śodhavyāh sakhi sōn pratam katham ami sarve 'gnayo duhsahāh4

1 This quotation is given by Tawney, in his Prabandhacintāmaṇi (introd., p. 6), and is a translation from the German of Bühler's article, Ueber das Leben des Jaina Mönches Hemacandra, which is published in Denkschriften der kaiserlichen Akademie der Wissenschaften, Philosophisch-Historische Classe, vol. 37, p. 171–258, Wien, 1889.
2 See above, p. 21, 26, and 29.
3 See the references in the note following.
4 The text quoted above is that given by Peterson in his Paddhāti of Sārīgadhara, no. 3753; cf. Aufrecht in ZDMG, vol. 27, p. 91, where text and German translation are given. The stanza is also quoted in the Subhāṣitāvalī (Peterson's edition, no. 1156—it is there ascribed to Sāṅkuka, but without mention of the latter's relationship to Mayūra), in the Kāvyaprakāśa, 10.507 (edition of Jhalakīkara, p. 835), in Parab's Subhāṣitaranabandhagāra, p. 458, stanza 34, and also, according to Peterson (Subhāṣitāvalī, introd., p. 127), in the Sūktimuktāvalī. The following variants occur: (a) Kāvyaprakāśa, Subhāṣitāvalī and Subhāṣitaratna:- mano 'tyutsukaṃ. (c) Kāvyaprakāśa and Subhāṣitāvalī: kṛtanto 'ksamo. (d) Kāvyaprakāśa and Subhāṣitāvalī: no sakhyaḥ caturāḥ katham nu virahah śodhavya ittham ivaḥ; Subhāṣitaratna:- the same except that at the end it reads ittham mayā instead of ittham ivaḥ.
Irresistible are the arrows of Kāma; my dearest is far away; my heart is repining;
Strong is my love; fresh is my youth; [yet] my life is exceedingly hard.
My family[-name] is spotless;
My womanly nature is opposed to constancy; the time is ripe for amorous passion; death is impatient.
O friend, how are all these unendurable fires now to be endured?'

As regards the date of this author, whom we may assume to have been the son of our Mayūra, it can only be said that the stanza just cited is found in the Kāvyaprakāśa and must therefore be earlier than 1050–1100 A.D., which is the date, as we have seen above, of the composition of the Kāvyaprakāśa. It must, however, be borne in mind that we have records of the existence of two other poets bearing the name Śaṅkuka or Śaṅku, who may, or may not, be the same as the author of the durvārāḥ stanza just cited. One of these is described in the Rājatarāṅgini as the author of a poem entitled Bhuvanābhuyudaya, and his date is fixed by Jacob as about 816 A.D., a date that would preclude his being a son of our Mayūra. In the Subhāsitāvali several stanzas are ascribed to him, even including our durvārāḥ verse. The Paddhati of Śrṅgadhara places one stanza (ed. Peterson, no. 3894) under his name, and the Kāvyaprakāśa cites him as a rhetorician and an authority on kāvya.

The remaining, or third, Śaṅku was likewise a poet, and his name is listed in the astrological work Iyotirvidābharana (22. 8,

1 For the date of the Kāvyaprakāśa, see above, p. 30, note 2.
2 Kalhaṇa's Rājatarāṅgini, 4.705 (edited by Durgāprasāda, Bombay, 1892), has the following śloka:

kavir budhanamahāḥ sindhūsaśāṅkaḥ śaṅkukābhīdhaḥ yam uddīṣyā 'karo bhuvanābhuyudayābhīdham

'With reference to that (battle), the poet named Śaṅkuka, the moon of the ocean of learned minds, composed a poem entitled Bhuvanābhuyudaya.'
4 Peterson, Subhāsitāvali, introd., p. 127.
5 In the Subhāsitāvali, this stanza (ed. Peterson, no. 1787) is ascribed to Mudrika.
GENERAL INTRODUCTION

10, 19), as one of the ‘nine gems’ that graced the court of the celebrated Vikramāditya. The stanza of the Jyotirvidābharaṇa that refers to Śaṅku is as follows:—

\[
\begin{align*}
dhanvantariḥ kṣapaṇako 'marasiṁhaśaśaṅku \\
vetālabhaṭṭaḥgahaṭakarpakālīdāsaḥ \\
khyaṭo varāhamihira nṛpatēḥ sabhāyām \\
ratnāni vāi vararucir nava vikramasya^{1}
\end{align*}
\]

‘Dhanvantari, Kṣapaṇaka, Amarasiṁha, Śaṅku, Vetālabhaṭṭa, Ghaṭakarpaka, Kālīdāsa,
The celebrated Varāha Mihira, and Vararuci
Are the nine gems at the court of Vikrama, Lord of Men.’

Chronological considerations would, of course, forbid the placing of a son of our Mayūra either in the ninth century or in the age of Vikrama.\(^2\) Therefore, if the author of the durvārāḥ stanza be the son of our poet, he cannot be identified with either of the other two writers who bear his name. The whole matter, however, is little more than guesswork, and whether the author of the durvārāḥ stanza is a son of Mayūra, or a ‘gem’ of Vikrama, or the author of the Bhuvanābhuyadaya can, in the present state of our knowledge, be only food for conjecture.\(^3\)

MAYŪRA AS VIEWED BY LATER POETS

To make complete the tale of references that I have gathered on the subject of Mayūra, I append a list of seven stanzas by


\(^{3}\) The Harihārāvali of Harikavi contains a stanza beginning mayūrād asamo jajīne mānyāḥ kulicuriḥ kaviḥ, ‘from Mayūra there sprang the unequaled, revered poet Kulicuri’ (cf. Peterson, *Report of Operations in Search of Skt. MSS*, vol. 2, p. 59). From this it was supposed that Mayūra had a son, or a descendant, or perhaps a pupil, by the name of Kulicuri. This supposition vanishes, however, in the light of a revised reading of the line, which should run: māyūrājasamo jajīne nā ‘nyāḥ karaculiḥ kaviḥ, ‘no other poet of the Karaculi family was born equal to Māyūrāja’; cf. Bhattanatha Svamin, *Mayura*, in *IA*, vol. 41 (1912), p. 139; and also Thomas, *Kavindravacanasamuccaya*, introd., p. 87, foot.
various authors who testify to his ability as a poet, and who show that, in the estimation of later generations, he was deemed worthy to be classed with such names as Kālidāsa, Bhavabhūti, Subandhu, and the ever-present Bāna. Two of these stanzas have already been given (p. 5 and 12), but for convenience they may be repeated here. The list follows.

THE STANZAS ASCRIBED TO TRILOCANA¹

ḥydi lagunā bāgāna yan mando 'pi padakramaḥ
bhavet kavi-kurangāṇāṁ cāpalaṁ tatra kāraṇām
tāvat kavi-vighanāṇāṁ dhanir lokesu sasyate
yūvan no viśati śrotre mayūramadhuradhvanīḥ²

'When slow is the step of deer-like poets by reason of the arrow (Bāna)
Clinging in their hearts, agitation is the cause of it.
The noise of bird-like poets is praised in the world until
The honied notes of the peacock (Mayūra) enter our ears.'

¹ Of Trilocana but little is known. A poet of that name is said, in the
Jyoti-viṇīdhāhana (Weber, in ZDMG, 22. 722), to have adorned the assembly-hall of Vikramāditya, but if this statement is correct, it must have been a different Trilocana who praised Bāna and Mayūra, since Vikramāditya antedates (cf. above, p. 52, note 2) the seventh century, according to the conclusions of modern scholars. Besides the stanzas ḥrdi, etc., here cited, the Paddhati of Sāṅgadharā ascribes to Trilocana a stanza beginning uccāḥ sthāna- (Peterson, Paddhati, no. 764); so also the Subhāṣitaratā-
nabhāṇḍāgāra, p. 332, stanza 37. He is also said to have composed a work entitled Pārthavijaya, as the following stanza of Rājaśekhara testifies:—

kartuṁ trilocanād anyāḥ kaḥ pārthavijayan kṣamaḥ
tadarthaḥ sakyate draṣṭuṁ locanadvayīhibhiḥ katham

'Who else but Trilocana is able to compose a Pārthavijaya? How can
its purport be perceived by the two-eyed?' [i.e., if it took a three-eyed
(trilocana) man to compose it, how can a two-eyed mortal understand it?]

This stanza is ascribed to Rājaśekhara in the Sūktimuktavali (cf.
Peterson, in JBRAS, vol. 17, part 1, p. 58) and in the Harīhāravali of
the date of Trilocana, it can only be said that he antedates Rājaśekhara,
900 A.D. (cf. above, p. 5), who mentions him in the stanza just cited.

² These stanzas are ascribed to Trilocana in the Paddhati of Sāṅgadharā
(cf. Peterson’s edition, no. 186-187, from which I quote the text here
given, and Aufrecht, ZDMG, vol. 27, p. 32), and in the Subhāṣitaratana-
bhāṇḍāgāra (p. 53, stanzas 24 and 34). In the Sūktimuktavali (cf. Peter-
son, in JBRAS, vol. 17, part 1, p. 59, no. 17), the first stanza, referring
to Bāna, is ascribed to Rājaśekhara. Ettinghausen cites the second śloka,
THE STANZA ASCRIBED TO RĀJAŚEKHARA, 900 A.D.¹

darpaṇa kaviḥ suṣaṅgānāṁ gata śravaṇagocaram
viṣaśvidyeva māyāṁ māyāṁ vāṁ niśāṇitati

'The voice of Mayūra, when it reaches the range of hearing, destroys the <conceit> of poets,
As Mayūra’s knowledge of poison destroys the <pride> of snakes.'

THE STANZA ASCRIBED TO VĀMANABHATTABĀNA, 1441 A.D.²

pratikaviḥ daṇabāṇaḥ kaviḥārakaṁ mahāraṇakaṁ
saṅkhyālokaṁ subtānāṁ jayati śrībhāttabāṇaṁ kaviśāraṇaḥ³

'An arrow (Bāna) for piercing hostile poets, a peacock (Mayūra) for wandering through the forest of the trees of poetry,
A goodly kinsman (Subandhu) for all connoisseurs, is the noble Bhaṭṭa-bāṇa, king of poets. Glory to him!'  

THE STANZA OF JAYADEVA, 1500–1577 A.D.⁴

yādyaś coraś cikurṭikaṁ karaṇaḥ pura mayūro
bhāṣo hāsaṁ kaviṅkalurūṁ kālīdaśo vilāsaḥ
harṣo harṣo hṛdayavasatiṁ paścābāna ca bāṇaḥ
keśaṁ nāśaṁ kathayo kaviṅkāminī kautukāya⁵


¹ For the date of Rājaśekhara the dramatist, and for the ascription to him of this stanza, see above, p. 5, note 1.
² The date of this author is given by Krishnamacharya, Sanskrit Literature, p. 104. Krishnamacharya also states (loc. cit.) that Vāmana probably received the cognomen of Bāṇa because his work, the Vīrāṅgāyacarita, was modeled on Bāṇa’s Harṣacarita. He is sometimes called Abhinavabhaṭṭabāṇa, ‘the modern Bhaṭṭabāṇa,’ to distinguish him from his more illustrious namesake, Mayūra’s rival.
³ I cite this stanza from L. H. Gray’s Vāsavadattā (introd., p. 5, New York, 1913). Dr. Gray refers it to the Vīrāṅgāyacarita of Bhaṭṭabāṇa, on the authority of Krishnamachariar’s edition of the Vāsavadattā (introd., p. 41, Sṛiṅgaṇam, 1906–1908).
⁴ This date for Jayadeva is given by Paranjpe and Panse, in the introduction (p. 7–11) of their edition of Jayadeva’s Prasannarāghava, Poona, 1894; cf. Krishnamacharya, Sanskrit Literature, p. 108.
⁵ This stanza is found in Jayadeva’s Prasannarāghava, act. 1, stanza 22; cf. edition by Parab, Bombay, 1893, and that by Paranjpe and Panse, Poona, 1894. It is quoted by Aufrecht (Catal. Cod. Skt. Bibl. Bodl., p. 142, a.), by the Subḥāṣītaratnakoṣa (p. 56, stanza 67), and by Ettinghausen (Hṛṣa Vardhana, p. 99, note 1).
'Oh, say, to whom would not Poetry as a mistress be an object of admiration,
Since she has Cora (Bilhana) as her mass of hair, Mayura as her earrings,\textsuperscript{1}
Bhasa as her laughter, Kalidasa, guru of the race of poets, as her grace,
Harsha as the joy dwelling in her heart, and Bana as her god of love?'

**THE STANZA SUPPLIED BY JAYAMANGALA**

\[ bhaktamayuravaktr̥jabadavinyásaśālīni \]
\[ nartaki 'va narinartti sabhamadhke sarasvati\textsuperscript{2} \]

'Sarasvati, abiding in the arrangement of the verses from the lotus mouth
of the beloved Mayura,
Sports in the midst of the assembly-hall, like a dancing-girl.'

**AN ANONYMOUS STANZA**

\[ māghaś coro mayūro murariṇpur aparoc bhāravīḥ sāravidyaḥ \]
\[ śrīhārāḥ kālidāsaḥ kaviḥ aha bhavabhūtyāhpayo bhōjarājaḥ \]
\[ śrīdaṇḍi ḍṃḍimākhyaḥ ṭrutimuktāgurur bhallaṭo bhaṭṭabāyaḥ \]
\[ khyātāś cā 'nye subandhavādaya iha kṛtibhir viśvam āhādayanti\textsuperscript{3} \]

'Magha, Cora, Mayura, the second Murariṇpur\textsuperscript{4} (i.e. Murari), Bhāravi
whose knowledge is renowned,
The illustrious Harṣa, Kālidāsa, and also the poet named Bhavabhūti,
Bhojaraja,
The illustrious Daṇḍin, called 'the Drum', Bhallaṭa, weighty with the
diadem of fame, Bhaṭṭabāna,
And other celebrities, chief of whom is Subandhu, gladden the universe
here by [their] compositions.'

\textsuperscript{1} Mayura is called Poetry's 'earrings' simply because, in the Sanskrit,
karṇāṇu rhymes with mayūro. So also, harṣo harṣo, for 'Harṣa' and
'joy,' etc.
\textsuperscript{2} See above, p. 12, note 1. It is probable that Jayamangala is quoting
this stanza from some other writer.
\textsuperscript{3} This stanza is found in the *Subhāṣitaratnavabhāṣyāgūra* (p. 56, stanza
70), where it is given anonymously. It is cited and translated by Gray,
*Vāsavadātā*, introd., p. 5.
\textsuperscript{4} The dramatist Murari is doubtless meant, but murāriḥ would not suit
the meter, which is sragdharā. The *first* Murariṇpur was, of course, Viṣṇu
(Kṛṣṇa) who slew the demon Mura. I need hardly add that ripu and
ari both mean 'foe,' so that Murariṇpur and Murari may both be rendered
'Foe of Mura.'
GENERAL INTRODUCTION

SUMMARY OF THE LIFE OF MAYŪRA

The traditions concerning Mayūra fall into two classes: traditions separate from the Jaina tale, and traditions in the Jaina tale itself.

If we are to construct even a tentative biography, it seems justifiable to accept as facts any reasonable statements that are made in the former of the two classes, provided that we always bear in mind that there is no evidence contemporary with Mayūra himself, except Bāṇa’s statement that Mayūraka was a friend of his youth. Furthermore, as regards the Jaina tale, we must reject at once palpable fabrications, such as the miracles and the gross anachronisms which associate Mayūra with Mānatsuṅga and Bhoja. On the other hand, I am inclined to accept as credible data for our poet’s biography all those statements in Jaina tradition which relate to events that may in all likelihood have occurred, especially when such statements receive support from evidence external to the tale.

To come now to the actual summary. On the evidence of the Harsacarita, which mentions Mayūraka as the friend of Bāṇa’s youth, and also from the fact that the names of Bāṇa and Mayūra are so often associated in literature, I believe that we are justified in fixing Mayūra’s Blütezeit as the first half of the seventh century. Of his birthplace and early life no one, so far as I have been able to discover, has given us even a hint, and we first meet him on the threshold of his public career. It is Madhusūdana who tells us that he was summoned to court because King Harṣa was pleased with some verses that he had delivered at a public recital, and we saw that a possible support of this statement was found by identifying with the public recital a literary contest at Benares, in which, as we learn from Jagannātha, Mayūra came off the victor. The evidence, however, on this point is not altogether convincing. We are not sure that the literary contest at Benares is the same as the public recital described by Madhusūdana, and we must also take into account the fact that Madhusūdana, though he makes no mention of Mānatsuṅga, and though
most of his statements are entirely reasonable, nevertheless describes Mayūra's miraculous manner of recovery from leprosy, and must therefore be regarded with suspicion.

Even if we cannot be sure as to the exact way in which Mayūra gained the emperor's favor, we stand on firmer ground in saying that he actually became one of Harṣa's courtiers, for this is attested for us not only by the commentator Madhusūdana, but also by the much more reliable statement of Rājaśekhara to the effect that Bāṇa, Mayūra, and Divākara were all in attendance at Harṣa's sabhā. There can also be no doubt that the king who became Mayūra's patron was Harṣa, and not Bhoja of Dhārā, as the Jain writers would have us believe. Bhoja may be eliminated, because he belongs in the eleventh century, whereas Harṣa, besides being especially mentioned in the Harṣacarita as the patron of Bāṇa, belongs, as is certain, in the seventh. Still further confirmatory evidence on this point, if any be needed, may be found in the stanza quoted above (p. 13) from the Navasāhasūnkacarita of Padmagupta, which speaks of intimate relations existing between Harṣa and the poets Bāṇa and Mayūra.

The statement that Bāṇa and Mayūra were rivals in the literary field is found in all three of the Jain accounts of our story,¹ as well as in the commentary of Madhusūdana, and is moreover confirmed by the stanza of Padmagupta just referred to in the preceding paragraph, where it is explicitly stated that Harṣa was the cause of their rivalry in connection with disputes of a literary nature. Nothing, indeed, seems more likely than a jealous falling out between the two poets who were both striving for the royal favor, and the existence of such a feeling in the case of Bāṇa and Mayūra may, on the evidence adduced, be set down as an accepted fact.

On the other hand, the tradition that one of the two rivals was related by marriage to the other is not so well attested. One of the Jain commentators, as already shown, states that Mayūra was Bāṇa's father-in-law, and this is supported by a similar statement

¹ Yaṭīneśvara's version of the Prabandhacintāmaṇi (see above, p. 29), however, represents Bāṇa and Mayūra as the firmest of friends.
in Madhusūdana’s account. The Prabandhacintāmaṇi, which has thoroughly confused the details of the story, in one version represents Mayūra as married to Bāṇa’s sister, and in the other makes Bāṇa out to be the husband of Mayūra’s sister. It is, of course, not unlikely that Mayūra may have given a daughter in marriage to his friend, and some later discovery may prove the truth of the Jaina record, but at present, in the light of the evidence we have, the statement must be regarded as belonging to the class of unproved possibilities. Nor, as regards other suggested ties of relationship, can it be proved that Śaṅku was a son of Mayūra.

It is very likely that Mayūra engaged in literary contests, for besides the testimony of Jagannātha, to which we have already referred, and which makes him a victor at Benares, we have put forward several allusions to affairs of this kind in which he is said to have participated. For example, the statement of the Sāmkṣepaśaṃkara-jayajaya that he and Bāṇa were defeated in philosophical discussion by Śaṅkara, though in itself false, is probably based on the fact that the poets of Harṣa’s court were wont to exhibit their literary prowess in public competition. Then, too, the whole Jaina tale may preserve, under its guise of fable and miracle, the record of some kind of contest in which the popular religious systems of the age were championed by their respective devotees. On such a hypothesis, Mayūra represented the Sāuras, or Sun-worshipers, with the Sūryaśataka, Bāṇa, the Śāivites, with his Caṇḍīśataka, while Mānatunḍa, with his Bhaktāmarastotra, was added by the Jains for the glorification of their religion. Though this theory of Peterson’s, and the assumption we have drawn from the statement of the Sāmkṣepaśaṃkara-jayajaya, may seem to some too speculative, there is no good reason for rejecting the testimony of Jagannātha that Mayūra entered at least one contest, that at Benares, where he was victor.

As regards the story of Mayūra’s affliction with leprosy, we are compelled to acknowledge that the tale of his miraculous recovery from that disease is probably not of Jaina origin, for it is referred to in the Kāvyaprakāṣa, which, as we saw above, antedates by a century or more the Prabhāvakacaritra where the Jaina ac-
count of the tale is first told. Bāṇa’s miracle is not mentioned in the Kāvyaprakāśa, though it, as well as Mayūra’s, may with equal fairness be ascribed to the ‘effects of poetry.’ Yet it is by no means impossible, I fancy, to infer from this that Mayūra’s supposed cure was the kernel from which grew the whole Jaina tale. As a confirmation of this suggestion, the Jaina commentary translated above (p. 21–24) clearly implies that the miracle of our poet was the central point of the theme, and that the miracles of Bāṇa and Mānatuṅga were mere adjuncts. If we accept the supposition that Mayūra’s alleged cure was the starting-point of the Jain legend, it is quite possible to conceive that the story of this cure may trace its origin to the fact that Mayūra really was a leper. Moreover, Jagannātha, whose statements about Mayūra are most sanely put, and whom we have no special reason to discredit, tells us that Mayūra was afflicted with this disease, and tried to effect a cure by praising the sun with a hundred ślokas. It may possibly be that Jagannātha has preserved a true account of the matter, and that what Mayūra attempted to do was magnified by someone of a later generation into actual achievement. Our evidence on this point is, however, not altogether convincing, and the most we can say is that the reality of Mayūra’s affliction with leprosy lies somewhere between the realms of the possible and the probable, the balance inclining, in my judgment, to the latter.

It need hardly be added that Mayūra actually wrote the Sūryaśataka—tradition and the manuscripts prove this—but we cannot say with certainty that the poem was written with any particular object in view. That the Mayūrāśṭaka also is attributable to our poet there can be little question, as I have shown below (p. 71), nor is there any reason to doubt the authenticity of the various stanzas that appear under Mayūra’s name in the anthologies. That Mayūra ranked high in literary merit is proved by the testimony of later writers who class him with Kālidāsa, Bhavabhūti, Bāṇa, and the other names that compose the honor-roll in the history of Sanskrit literature.

A summary in a paragraph would be as follows: Mayūra
flourished in the first half of the seventh century A.D. Of his birthplace and early life nothing is known. His earliest vocation seems to have been that of a jāngulika, ‘snake-doctor.’ His poetical ability, exhibited at a public recital, attracted the attention of the reigning emperor, Harśa, and Mayūra was summoned to court, where he seems long to have enjoyed the favor of his royal patron. He became the rival of Bāṇa, and may have been the father-in-law of that poet. Other details of his family life are lacking, nor can it be proved that ‘Saṅkuka, son of Mayūra,’ was his son. It is likely that he engaged in literary contests, and at one of these, held at Benares, he is said to have carried off the first honors. He wrote the Sūryaśataka and the Mayūraśṭaka, and several scattered stanzas in the anthologies are attributed to him. His literary qualities are highly praised by later poets. It is possible that he may have been a leper. He was not a Jain, but probably a Sāura, or Sun-worshiper.

MAYŪRA’S EXTANT WRITINGS

The Mayūraśṭaka

We must not leave Mayūra without taking note of what he has written. Perhaps the earlier of his two complete poems that have come down to us is the little poem Mayūraśṭaka, consisting of eight stanzas and presenting the charms of a certain young woman who, according to the statement of a Jain commentator (see above, p. 25), was Mayūra’s own daughter. The work exists, so far as I have been able to discover, in but a single manuscript, which is in the library at Tübingen. A special interest attaches to this poem, because it is popularly supposed to be the cause of Mayūra’s affliction with leprosy, having roused his daughter’s anger to such an extent that she cursed him with that loathsome malady (see above, p. 25). Since in the legend the Mayūraśṭaka caused the leprosy which the Sūryaśataka cured (see above, p. 24), it may be tentatively regarded as chronologically antecedent to the Sūryaśataka. For the text and a translation of the Mayūraśṭaka, see below, p. 72–79.
THE SŪRYAŚĀTAKA

Mayūra’s principal contribution to the literature of his day was, so far as present knowledge goes, the Sūryaśātaka. It has come down to us in a goodly number of manuscripts, and comprises, as its name implies, a century of stanzas in praise of Sūrya, the Sun-god. The author, however, or else some editor or commentator, has added an extra stanza, promising all kinds of prosperity to anyone who, in the proper spirit of devotion, will take the trouble to read the poem through.

An analysis, together with text and translation, of this composition of Mayūra will be found on pages 108–225 of this volume.

SCATTERED STANZAS IN THE ANTHOLOGIES

Scattered through the anthologies (Subhāṣītāvalī, Paddhati of Śāṅgadhrā, Padyāvalī, Śūktimuktāvalī, Padyāmytatarāṅgīnī, Sūrasaṅgraha, Subhāṣitaratnakosa and Sadvikārṇīma) are found, (partly) under Mayūra’s name, besides quotations from the Sūryaśātaka, seventeen different stanzas dealing with miscellaneous subjects. Of these, the most interesting are the seven stanzas, forming one group, and illustrative of vakrokti, or ‘punning in dialogue’. They picture Siva and Pārvatī playing with dice, and perhaps formed the introduction to some work by Mayūra, now lost.

Another stanza is of interest from a historical point of view, as it probably contains an allusion to King Harṣa, Mayūra’s patron, and forecasts, apparently, one of Harṣa’s campaigns. This I have called the ‘Stanza in Praise of Harṣa.’

Three other stanzas, which from their content I have entitled ‘The Cow and her Calf’, ‘The Traveler,’ and ‘The Two Asses,’

1 See the list of manuscripts of the Sūryaśātaka, given below, p. 101–102.
2 The anthology stanzas attributed to Mayūra have been grouped by F. W. Thomas, in his edition of the Kavīndravacanasamuccaya, introd., p. 67–68, Calcutta, 1912.
3 In vakrokti, according to Kāvyaprakāśa, 9.1 (78), the words of one person are, either through paronomasia or intonation, construed in a manner different from that intended by the speaker.
4 See below, p. 233, note 2.
are descriptions of genre scenes. They are veritable word-pictures, characterized by the usual Hindu wealth of detail, and are excellent specimens of descriptive poetry.

The twelfth stanza, for lack of a better name, I have called the ‘Maxim on Separation.’

Four of the five remaining stanzas deal with mythological subjects. They are found in the Saduktikarnāmṛta¹ (one of them is found as well in the Padyōvali and in the Krṣṇakarnāmṛta), and the names I have given them are in keeping with the titles of the Saduktikarnāmṛta chapters in which they are included. I have called them ‘The Burning of the City of Tripura,’ ‘The Anger of Umā,’ ‘The Claws of Narasiṁha,’ and ‘The Dream of Krṣṇa.’

The sixteen stanzas just mentioned will be found reproduced and translated on pages 229–242 of this volume. The seventeenth stanza is found in the hitherto unpublished Sūktimuktāvalī of Jalhaṇa, and I have, unfortunately, been unable to secure a copy of it.

THE ĀRYĀMUKTĀMĀLĀ WRONGLY ASCRIBED TO MAYŪRA

A work entitled Āryāmuktāmālā has been ascribed to Mayūra’s pen by Bühler²; and Aufrecht and Ettinghausen, evidently accepting Bühler’s statement, have included the Āryāmuktāmālā in the lists which they have given of Mayūra’s writings.³ This view is, however, certainly incorrect, for the Āryāmuktāmālā is,

¹ The Saduktikarnāmṛta, an anthology, compiled by Srīdharā Dāsa, and completed by him in 1205 A.D. (cf. Rājendralāla Mitra, Notices of Skt. MSS, vol. 3, p. 134, no. 1180, Calcutta, 1876), has been partially edited (376 out of 2380 stanzas) by Rāmāvatāra Sarmā, in the Bibliotheca Indica Series, Calcutta, 1912. Thomas (Kavindravacanasamuccaya, introd., p. 67–68) shows that only the four stanzas I have cited are ascribed to Mayūra in the Saduktikarnāmṛta.

² Bühler, Catalogue of Skt. MSS contained in Private Libraries of Gujarāt, etc., Fascicle 2, p. 72, Bombay, 1872.

in the catalogue of the India Office library, 1 ascribed to a certain Rāmanandana Mayūra or Moropant (i.e. Mayūra Paṇḍit), a Marāṭhī writer of the eighteenth century (1729–1794), who wrote both in Marāṭhī and in Sanskrit. 2 In like manner Barnett makes Moropant the author of the Muktāmālā 3 (ed. by Vāman Dāji Oka, Bombay, 1896)—doubtless the same as the Āryāmuktāmālā—and places him under the heading ‘Mayūra,’ the Sanskrit equivalent of his Marāṭhī name Moro(pant). This identity of name probably led Bühler wrongly to ascribe the Āryāmuktāmālā to our Mayūra—a view which I find is also held by Mr. F. W. Thomas, librarian of the India Office, London. 4 I therefore conclude that the Āryāmuktāmālā must be stricken from the list of Mayūra’s works.

A COMMENTARY AScribed TO MayūRA

There is also attributed to Mayūra the composition of a prose commentary (ṭīkā) on a work of Dhanamjaya. The commentary is entitled Sabdalingārthacandrikā. The ascription of this work to Mayūra is, however, made by William Taylor, in his Catalogue Raisonné, a work not altogether reliable, 5 so that it is somewhat

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4 In reply to an inquiry on this point, Mr. Thomas wrote: ‘Curiously enough, I had myself quite recently noted for verification Mayūra’s supposed authorship of an Āryāmuktāmālā. Bühler’s catalogue contains no further information, and I have no doubt that what his ms really contained was Moropant’s work of that name, often called Muktāmālā simply.’

doubtful if Mayūra can rightfully be credited with the authorship of such a composition.

OTHER MAYŪRAS

In the course of my investigation into the life of the seventh-century poet Mayūra, I have discovered the existence of a number of kings, princes and writers bearing this name. It does not seem amiss to make brief mention of them here. The list is as follows.

Mayūra, a prince or chieftain, living in the ninth century. He is mentioned in an inscription recorded in JRAS, new series, vol. 26 (1894), p. 3 and 8; cf. EI, vol. 5, appendix, p. 47, no. 330. The inscription states that Mayūra defeated Nandavalla, and was himself afterwards defeated and slain by Bāuka, one of the Pratihāra chieftains, in a battle that was fought near Bhūakūpa.

Mayūra, father of Śaṅkuka. Of this Mayūra nothing is certainly known, as has been pointed out above (p. 52), though I have there suggested the possibility of his being identified with our seventh-century poet.

Mayūra, author of the Padacandrikā, a collection of synonyms; cf. A. C. Burnell, A Classified Index to the Skt. MSS in the Palace at Tanjore, p. 48, a, London, 1880. In the index to this catalogue, Burnell distinguishes between this Mayūra and Mayūra kavi, the author of the Sūryasatāka, but he does not state on what grounds he makes the distinction. It is interesting to note that in the opening lines of the Padacandrikā—Burnell supplies the text of the beginning and ending of the work—there is found a list of synonyms, or rather epithets, of Sūrya.


is almost useless without the assistance derived from the Alphabetical Catalogue of the Oriental MSS in the Library of the Board of Examiners, by T. S. Condaswami Jyer, Madras, 1861'. This Alphabetical Catalogue is not available, and I have been unable to get any light from other sources on the reliability of Taylor's work.
Mayūrākṣaka, a minister of king Viśvavarman. He is mentioned in an inscription dated 424 A.D.; cf. CII, vol. 3, p. 74, and EI, vol. 5, appendix, p. 2, no. 2. The inscription, which belongs to the Gupta period, records that he built a temple of Viṣṇu, and also a temple of the divine Mothers.


Mayūraśarman, a Kadamba king, earlier than the sixth century A.D.—perhaps identical with one of the Mayūravarmans; cf. EI, vol. 8, p. 28–31, especially footnote 6 on p. 28; and vol. 7, appendix, p. 105, no. 603, and footnotes.


Mayūrapanta or Moropant (i. e. Mayūra Paṇḍit) the well-known Marāṭhī writer of the eighteenth century, author of the Kekāvalī, Āryāmuktāmālā, etc. He has been discussed above, p. 63.

Mayūravāha, author of the Kalpākārikāsāra, a work dealing with Vedic subjects. A manuscript of this work is recorded by Kāvyatīrtha and Shāstrī, in their Catalogue of Printed Books and
Manuscripts in Sanskrit belonging to the Oriental Library of the Asiatic Society of Bengal, p. 37 and 121, Calcutta, 1904.

THE MAYŪRĀŚṬAKA OF MAYŪRA
THE MAYŪRĀŚṬAKA OF MAYŪRA

INTRODUCTION

The reader will probably remember that in one version of the Jaina tale about Bāṇa, Mayūra, and Mānautuṅga, it is recorded how Mayūra once wrote, in verse, a licentious description of the charms of his own daughter, Bāṇa’s wife. The lady, enraged, cursed her father, who, in consequence of the curse, became a leper and was banished from court. One version of the legend, namely, that given by the first anonymous commentator on the Bhaktāmarastotra, tells us that the name of this obnoxious poem was the Mayūrāśṭaka. In the course of my study of the life and writings of Mayūra, I noted that a poem of this name was listed in Professor Garbe’s catalogue of the Sanskrit manuscripts at Tübingen University. Through the kindness of Professor Garbe and of Dr. Geiger, the librarian at Tübingen, the manuscript containing the Mayūrāśṭaka was forwarded to Professor Jackson for my use. The material is birch-bark, folded in book form, each leaf being \(7\frac{5}{8}\) by \(6\frac{3}{8}\) inches, with 16 lines of writing to a full page. The writing is in the śāradā script, and the date should probably be placed in the seventeenth century.

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2 This account and translation of the Mayūrāśṭaka is here reprinted, with some minor changes, from JAOS, vol. 31, p. 343-354, where I published it in 1911, under the title, The Mayūrāśṭaka, an unedited Sanskrit poem by Mayūra.

3 See above, p. 25.

4 Richard Garbe, Verzeichniss der indischen Handschriften der königlichen Universitäts-Bibliothek, Tübingen, 1899, no. 182, F.

5 The ms, 182 F in Garbe’s Verzeichniss (see note preceding), was one of those purchased in 1894 by Marc Aurel Stein at Śrīnagar in Kaśmīr (Verzeichniss, p. 3), and the date is according to the Saptarṣi era (ibid., p. 5, n. 1; personal letter from Prof. Garbe, April 4th, 1911). At the end of the Durgāśṭaka [one of the pieces in the collection contained in the manuscript in question] the copyist gives the date (lāukīka) saṅvat 87,
THE MAYŪRĀŚṬAKA OF MAYŪRA

The Mayūrāśṭaka, which covers one full leaf and parts of two other leaves, consists, as its name implies, of eight stanzas. Of these, the first and the sixth are incomplete, owing to a tear in the manuscript. Stanzas 1, 2 and 4 are in the sravadharā meter, the others in śārdūlavikriḍīta. The dedication is to Hari and Hara (Viṣṇu and Siva), and at the end is the colophon iti śrīmayūrāśṭakam samāptam. After the colophon comes a kind of diagram, which may be something astrological, though I have been unable to decipher anything from it except the words saṃvāt 2.

The theme of the poem is the description of a girl or young woman, and at times, especially through the double entendres and puns, the sentiment is decidedly erotic, and might very well have given offence to the person portrayed. In a general way the style is not unlike the style of other compositions ascribed to Mayūra. For example, the puns and double entendres, already referred to, besides other Kāvya elements, are common to it and to the Sūryaśataka, and that Mayūra did not disdain the erotic sentiment elsewhere is shown by a perusal of the descriptive verse on two asses, which is found under his name in the Subhāṣītāvalī of Vallabhadeva and also in the Paddhati of Śāṅgadhara.¹ It

ग्रावति ५, चानौः' (Stein, in Garbe, Verzeichniss, p. 78), and, as Prof. Garbe writes me, 'die Ähnlichkeit der äusseren Beschaffenheit aber zeigt, dass die beiden darauf folgenden Stücke [Vetālastotra, Mayūrāśṭaka] in annähernd derselben Zeit geschrieben sein müssen.'

The Saptarṣi era began B.C. 3076 (Bühler, in Weber, Indische Studien, vol. 14, Leipzig, 1876, p. 407–408). During the centuries which, in consideration of the average age of birch-bark manuscripts (see Bühler, Indische Palacographie, Strassburg, 1896, p. 88), can alone be here taken into account, the fifth of Śrāvaṇa fell on Saturday in the year 87 of any century of this Saptarṣi era only in 4687 and 4487—Saturday, Śrāvaṇa 5, 4687 corresponding to Aug. 13, 1611 (Gregorian calendar), and Saturday, Śrāvaṇa 5, 4487 to July 25, 1411, of the Julian calendar (as reckoned according to Robert Schram, Kalendariographische und chronologische Tafeln, Leipzig, 1908). Since of these two dates the former is the more likely, we may ascribe the completion of our manuscript to Aug. 13, 1611. (On the Saptarṣi era, see Sewell and Dikshit, The Indian Calendar, London, 1896, p. 41; Ginzelt, Handbuch der mathematischen und technischen Chronologie, Leipzig, 1906, vol. 1, p. 382–384; A. Cunningham, Book of Indian Eras, Calcutta, 1883, p. 6–17.)

¹ This stanza will be found edited and translated below, p. 237–238.
may count for something, too, that the meter of three of the stanzas is the sragdharā, the same as that in which the Sūryaśa-taka is composed, as well as a number of the anthology stanzas attributed to Mayūra.

"In view of all the facts and circumstances as set forth, it seems not unreasonable to believe that the poem Mayūrāśṭaka, contained in the Tübingen manuscript, is a creation of the poet Mayūra, although it must be acknowledged that the evidence is not especially strong. It might be argued, for example, that the name Mayūrāśṭaka may mean 'the aṣṭaka on the peacock,' or that the commentator on the Bhaktāmarastotra ascribed it to Mayūra merely because of its name, or that it is the composition of another Mayūra, not the seventh-century poet of that name.

But on the other hand stand the facts that the name śrī-mayūrāśṭakam is found in the colophon of the manuscript, that the subject-matter of the manuscript poem harmonizes with the content of the Mayūrāśṭaka described by the commentator, that there is not the faintest allusion to a peacock in any of the stanzas, and that there is a general similarity in point of style between the manuscript poem and the known writings of Mayūra. The pros are, on the whole, stronger than the cons, and it can at least be said that there is no direct evidence to show that Mayūra did not write the Mayūrāśṭaka contained in the Tübingen manuscript. Until such evidence is adduced, I am inclined to accept it as his work.
THE MAYŪRĀṢṬAKA OF MAYŪRA

TEXT AND TRANSLATION

1

oṃ namaḥ śrīhariharābhyām
eśāḥ kā prastutāṃgi praclalitanayanā haṃsalilā vrajanti
dvāu hastāu kuṃkumārdrāu kanakaviracita...ū .......
...Śūṃ[gāṃ]gegata śā bahukusumayūta baddhaviṇā hasantī
tāmbūlaṇā vāmahaṣṭe madanavaṣagata gūhya śālāṃ praviṣṭā
g

Om! Reverence to the illustrious Hari and Hara!

Who is this (maiden), with beautiful limbs and wandering glance,
approaching with the gait of a hamsa?

Her two hands are moist with saffron, her ...... composed of gold,

She has ...... on her [body]; she is decked with many flowers,
girt with a lute, and is smiling.

Concealing betel in her left hand, and having yielded to the
power of love, she enters the [private] chamber.

Notes. 1. The meter is sragāharā. 2. In the matter of transliterating
nasals, I have faithfully followed the manuscript, which is inconsistent,
sometimes writing anuṣvāra instead of the appropriate nasal consonant.
Compare, for example, lagāṃga (2a), prīyāṃga (3d), and gaganāṃ-
ganā (8d), with bhrūḍhāṅgam and anaṅga (7b). Note also antāh for
antaḥ (3c), caṇḍaka with lingual nasal, instead of caṃpaka (8b), and
caṃpakā for caṃpakā (5b). In the use of the nasal before k, there
appear to be no irregularities except saṃkayantsa for saṅkayantsa (2b);
cf. kuṃkuma (1b), and paṅka (7c). 3. The word līlā is one of the stock
terms used to define the natural graces of the heroine; cf. Daśarūpa, a
Treatise on Hindu Dramaturgy, tr. Haas, New York, 1912, 2.60, ‘Sport-
iveness (līlā) is the imitation of a lover in the actions of a fair-limbed
maiden.’ 4. One, possibly two consonants must come between the a and
the ā; the syllable containing the a must be heavy, and six syllables must
be supplied after the ā. 5. One syllable is missing. 6. Betel was as much
an adjunct of love-making among the ancient Hindus as candy and con-
fections are to-day. Usually it was brought by the man to the girl, but here the girl appears to be carrying it as a gift to her lover; cf. Schmidt, Beiträge zur indischen Erotik, Leipzig, 1902, p. 728. 7. Was the left hand the erotic one, as implied, for example, in the epithet ‘left-handed,’ when used to denote the obscene form of the Tantra cult? 8. I take gāhīya to be a gerund (cf. Whitney, Skt. Grammar, 992 c), but the author doubtless intended that it should be read also, though with short u, as first member of a compound with śālām—guhysālām, ‘private chamber’; cf. guhyadeśān (4 d). 9. In śāradā, the same ligature represents both śīḍa and śīha. Prof. Barret, who has transliterated part of the Pāippalāda Manuscript of the Atharvaveda, which is in śāradā (cf. JAOS, vol. 26, 2d part, p. 197-295), writes me: ‘about śīḍa and śīha; as far as I have seen, there is no difference made, the same sign serving for both.’

2
eśāḥ kā bhuktamukta pracalitanayanā svedaśagnāṅgavastraś pratyūṣe yāti bālāḥ mr̥ga iva cakīṭa sarvataś śaṃkayantī kenedāṃ vaktropadmaṃ sphuradhararasaṃ śaṭpadenāivaṃ pitaṃ svargāḥ senāḥ ‘dya bhukto haranayahanahato manmathah kasya tuṣṭaḥ

Who is this maiden that has been enjoyed and [then] let go, and who, with wandering glance, and with garments clinging to her limbs with perspiration, At dawn goes here and there, timid [and] distrustful, like a gazelle? How is this? Has this lotus face, with its lower lip’s welling nectar, been sipped by a bee? By whom has heaven been enjoyed to-day? With whom has Kāma, [once] slain by Śiva’s eye, been pleased?

Notes. 1. The meter is sr̥gḍharaḥ. 2. For perspiration as a mark of love, see Sappho, frag. 2, v. 4, ἀ δὲ μὰθρος κακχεῖται. 3. In erotics, bālā means a young girl under sixteen, who wishes to be loved in darkness, and delights in betel (Schmidt, p. 243-246; especially the citation (p. 244) from Anaṅga-raṅga, fol. 5 b). She is also a mṛgī, ‘gazelle’ (cf. mṛga 2 b; hariṇī, 3 b), and has high-set breasts; cf. Schmidt, p. 212. 4. Saṭpada suggests bhramara, which means both ‘bee’ and ‘lover.’ 5. In the ligature here transliterated by kk, I have taken the first element to be the sign for jihvāmālītya, the surd guttural spirant; cf. Whitney, Skt. Grammar, 69, 170 d, 171 c. Prof. Barret, however, in his transliteration of the Pāippalāda Manuscript of the
Atharvaveda, adopted śk as the transcription of the character; compare, for example, *JAOS*, vol. 26, 2d part, New Haven, 1906, p. 218 foot, v. 18, vaś kāmā, and p. 224 foot, v. 25, jataś kāyaṇa, with the Pāippalāda fac-similes, folios 6a, line 3, and 7b, line 12, respectively. But he has since written me: 'The signs which I transliterated śka and śpa are not exactly representatives of lingual ś, but that seemed the best rendering.'

3
eśā† kā stanaśūnabhārakaśthinā† madhye daridrāvati† vibhrāntā hariṇī† vilolanayanā saṃstrastasyūthodgataḥ amṛtasv[ë†]dagajendraṃdagadalitā† saṃśūlayā† gacchati† drṣṭvā rūpam idaṃ priyāṅgagahanam† vṛddho† 'pi kāmā- yate†

Who is this timid gazelle, with a burden of firm, swelling breasts, With roving glance, and slender of waist, gone forth from the frightened herd?
She goes like as she were fallen from the temple of a rutting lord of elephants.
Seeing this form, with its adornment of beautiful limbs, even an old man becomes a Kāma.

Notes. 1. The meter is svardulavikṛṣṭita. 2. Perhaps, 'stiff with the burden of her swelling breasts'; i.e. she must walk very upright, or the weight of her breasts would make her stoop-shouldered. 3. There may be an obscene pun in madhye daridravati; for the passionateness of the mṛgī, see Schmidt, as cited in stanza 2, n. 3. For daridravati, not found in the lexicons, cf. Whitney, *Skt. Grammar*, 1233 d. 4. For hariṇī, 'gazelle,' see mṛgī, stanza 2, n. 3. 5. The reading of the manuscript is saṃstrastha. 6. The manuscript is broken above the sv ligature, but the restoration of the ś is unquestionably correct. 7. According to folk-belief, even in modern India (cf. W. Crooke, *The Popular Religion and Folk-Lore of Northern India*, 2d ed., Westminster, 1896, vol. 2, p. 240), there is in the forehead of an elephant a magic jewel, the gajamukta, which grants to him who possesses it his every wish. The author seems here to be comparing his heroine to this magic jewel. 8. I have rendered saṃśūlayā as 'like'; cf. St. Petersburg Wörterbuch, unabridged ed., s.v. līlā, 3. The compound of līlā and sam is not found in the lexicons, but occurs twice in this poem; cf. 8 c. 9. The whole of pāda 3 may be read with a second rendering, containing an obscene pun: 'She goes, possessed, through her wanton sport with [her lover], of that which falls from the temple of the rutting lord of elephants,' i.e. possessed of the mada, which also means semen virile and ḍṛṇdvāra vṛtṛ; this latter, in the case of the mṛgī, has the odor of
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flowers (Schmidt, p. 213), and would therefore attract bees (or lovers; cf. st. 2, n. 4), just as the mada of a must-elephant does. [Prof. Jackson takes this second rendering to be the correct interpretation, as opposed to that presented in the text and in notes 7 and 8.] 10. The compound priyãngagahanaṃ may be read in two ways. In the first way, take gahanaṃ as from gahanā, 'adornment,' and the second reading, which is obscene, may be found by taking gahanaṃ as 'place of concealment,' and priyãnga as a tatpuruṣa compound, priya denoting the lover. 11. Is vyddho a reference to Bāna, the husband of Mayūra’s daughter? Bāna may have been of the same age as Mayūra, and so considerably older than his wife. 12. The regular causative of the root kam is kāmayate. I therefore take kāmayate to be a denominative from Kāma; cf. Whitney, Skt. Grammar, 1059 c, and Brugmann, Vgl. Gram. der ind. Sprachen, Strassburg, 1892, 2.769 (p. 1107). The meter requires that the second syllable of kāmayate should be long.

4

vāmenāî “veṣṭayanti praviralakusumāṃ keṣabhāraṃ kareṇa prabhraṣṭaṃ cottaṇiyanāṃ ratipatitagunāṃ mekhalaṃ dakṣiṇena tāmbulaṃ codvahantī vikasitavadanā2 muktakesā narāgā3 niškrānta guhyadesāṃ madanavāsagatā mārutaṃ prarthayanti

With her left hand doing up her heavy hair, on which few flowers [now remain],
And with her right holding up her upper garment, her girdle, whose cord had slipped down
During love, and her betel; with blooming face, with disheveled hair, with passion sated,
Coming forth from the private chamber, having yielded to the power of love, she longs for the breeze.

Notes. 1. The meter is sragdhara. 2. ‘With blooming face,’ or, punningly, ‘with open mouth,’ ‘yawning.’ 3. The word narāgā is not found in the lexicons, but on the analogy of naroga, ‘not ill,’ I have taken it to mean ‘not passionate,’ i.e. ‘with passion sated.’

5

eśāî kā navayāuvanā śaśimukhī kāntā "pathī" gacchati nidrāvyākulitā vighūrṇanayanā sampakvabimbādharā keśāir vyākulitā nakhāir vidalitā3 dantāīs ca khaṇḍikrītā4 kenedaṃ ratirākṣasena ramitā śārdūlavikriḍitā
Who is this lovely one advancing along the path, moon-faced, in the bloom of youth, Bewildered with sleep, her eye rolling, her lower lip like a ripe bimba fruit, Bewildered by her [disordered] locks, scratched by finger-nails, and torn to pieces by teeth? How is this? By a demon in love has she, imitating tiger-sport, been beloved!

Notes. 1. The meter is sārdulavikriḍita. Note the pun possibly implied in sārdulavikriḍita, line 4. 2. I resolve as kāntā āpathi. Compare the Vedic āpathyo (RV, I.64.11), which evidently means, as Geldner (Der Rig-Veda in Auswahl, Stuttgart, 1909, vol. 1, p. 23) says, 'auf der Strasse fahrend' (cf. also Bezenberger, in Pēṣas, Abhandlungen zur idg. Sprachgeschichte Aug. Fick ... gewidmet, Göttingen, 1903, p. 175-176), a connotation which is also supported by Sāyaṇa's commentary ad. loc. Or perhaps we should read kāntā pathī, with pathī as fem. nom. sing. of *patha (*pathi), with which compare the epithets of the Maruts—āpathi, viśpathi, antas-patha, anvīpatha, RV, 5.52.10; yet note tripathā. 3. The manuscript reads vimalāti. 4. References to scratching and biting, as concomitants of indulgence in rati, are found throughout Sanskrit erotic literature. For nakhaçhedya (scratching with the nails), see Schmidt, p. 478-496, and for daññacchedya (biting with the teeth), ibid., p. 496-508. Is there not also in khaṇḍikṛta a possible punning allusion to the khaṇḍācbhāka ('broken-cloud') bite on the breast, in the form of a circle, with uneven indentures from the varying size of the teeth (Schmidt, p. 504)? The reference to his daughter's disheveled appearance, as being due to the scratches and lacerations, may have been responsible for that lady's anger and her subsequent curse of Mayūra (see Introd., p. 25). And in this connection it may be added that the obscene puns in stanza 3 would probably not tend to lessen her displeasure.

6
eśā kā paripūrṇacandrávadana gāurīmṛgā kṣobhini
lilāmattagajendraḥsagamanaṁ ē . 5
n[ī]ḥvāsādharagandhasītalamukhi vācā mṛdūllāsini
sa ślāghyaḥ puruṣas sa jīvati varo yasya priyā hi "drśi

Who is this frantic tigress, with a face like the full moon, With the gait of the hamsa, or of the lordly rutting elephant in wantonness ..................
With her face cooled by the perfume of her sighing lower lip, and gently mirthful in her speech?

That man is to be envied, that lover [really] lives, who has such one as his beloved.

Notes. 1. The meter is śārdūlavīkrīḍita. 2. I take gāurīmrgā to mean 'beast of Gaūrī' (with a pun on mrgā [cf. above, stanza 2, note 3] as the sort of girl the heroine is), and the beast of Gaūrī (in her incarnation as Dūrgā) is the tiger. As Pārvati also, Gaūrī's vehicle is the tiger; cf. Moor, Hindu Pantheon, London, 1810, plates 20, 21, 24. My interpretation as 'tigress' seems also to be strengthened by the allusion to 'tiger-sport' in the last line of the preceding stanza. 3. The word kṣobhinī is not recorded in the lexicons except, with lingual nasal, as the name kṣobhinī of a certain śruti in Saṅgītāsārasamgraha, 23 (cf. St. Petersburg Wörterbuch, abridged ed., s.v. kṣobhinī); it is here probably best regarded as the feminine of kṣobhaṇa or of kṣobhīn. 4. In Maṅga, 3.10 (haṃsavāraṇagāminim), the gaits of the haṃsa and of the elephant are mentioned as among the desirable graces of women. 5. Seven syllables are needed to fill out this pāda. 6. The manuscript is broken here, but part of a vertical stroke can be seen, and the restoration of an i seems certain. 7. The manuscript reads jīvatīh. For the sentiment expressed in jīvatī compare the well-known line of Catullus (5.1), Vivamus, mea Lesbia, atque amemus.

eṣā kā jaghanasthālī sulalitā pronymattakāmādhikā
bhṛūbhāṅgaṃ kuṭilam tv anaṅgadhanuṣah prakhyaṃ prabhā-

candravatā
rākācandrakapolaṅkaṇaṃ kṣāmodarī sundarī
viṃḍañḍam idaṃ vibhāti tulitaṃ veladbhujaṃ gacchati

Who is this lovely one that goes, with rounded hips, with an excess of ecstatic love—

Her curving frown like the bow of the Bodiless (Kāma), and like the moon in splendor—

With cheeks like the full moon, and a lotuslike face, and she [herself] slender-waisted and beautiful?

This neck of her lute seems like a raised quivering arm.

Notes. 1. The meter is śārdūlavīkrīḍita. 2. Lalita is one of the stock terms used to define the graces of the heroine; cf. Daśarūpa, tr. Haas, 2.68, 'Lolling (lalita) is a graceful pose of one of fair form.' 3. In the ligature here transliterated by ḫ, I have taken the first element
to be the sign for the upadhāniya, or surd labial spirant; cf. Whitney, Skt. Grammar, 69, 170 d, 171 c. In Prof. Barret’s transliteration of the Pāippalāda Manuscript, this same ligature is transcribed by ṣp (cf. JAOS, vol. 26, 2d part, New Haven, 1906, p. 213 foot, devūs pitaro, and vaṣ pari-, with the Pāippalāda facsimiles, folio 4 b, lines 11 and 12), though Prof. Barret says (see above, st. 2, n. 5) that it does not exactly represent ṣp. 4. The accusatives in line 2 are hard to explain, unless they may possibly comprise an extension of the simple adverbial accusative, on which see Carl Gaedicke, Der Accusativ im Veda, Breslau, 1880, p. 171–175, 215–233. Or perhaps bhrūbhāṅgaṁ is to be regarded as neuter (cf. note on bhujā below), though it is not found as neuter elsewhere. If it is neuter, it probably becomes the subject of an astit understood. 5. The form vuṣṭānja is not given in the lexicons; the regular spelling is viṣṭānja, though the word is given only by the lexicographers, and is not found in the literature. 6. In tulitāṁ, the manuscript shows only the upper part of the i, the vertical stroke being missing. 7. Bhujā is not found as neuter elsewhere, but for neuters of this class of compounds (including viṣṭānja, see Hacken, Altindische Grammatik, Göttingen, 1905, II. i. 15 b (p. 39); and on the interchange of masculine and neuter (cf. dvāndha and dvāndha), see Delbrück, Vgl. Synt. der idg. Sprachen, Strasbourg, 1893, i. 37 (p. 130).

8
eśāṁ kā ratihāvabhāvaṁ vilasacadandrānanaṁ bibhrai gātraṁ canpākādāmagnāurasadṛśaṁ pīnastanālambita padbhyaṁ saṁcarati pragalbhaṁ hariniṁ saṁnilayā sveçchayā kiṁ caīsaṁ gaganāmagnā bhuvitale saṃpaditā brahmaṁ

iti śrīmayūrāṣṭakaṁ samāptam

Who is this with her moonlike face shining through her incitem-ent to and her state of amorousness, Drooping from [the weight of] her full-rounded breasts, with a body like the yellowness of a garland of champaka flowers, A wanton ‘gazelle,’ going on two feet, in dalliance as she feels? Surely this is a celestial nymph, produced on earth by Brahmā.

Here ends the illustrious Mayūrāṣṭaka.

Notes. 1. The meter is śārdulavikrīcita. 2. I have rendered bhāva in two ways, ‘incitement to’ and ‘state of.’ 3. The manuscript reads mūrasadṛśaṁ, which is unintelligible. I have emended to gāurasadṛśaṁ, at the suggestion of my friend, Dr. C. J. Ogden, who referred me to the compounds kanakacampakadāmagūrini (Bilhana’s Caurapañcasikā, v. 1),
A LEAF OF THE BIRCH-BARK MANUSCRIPT CONTAINING THE MAYŪRĀŚTAKA

(THE LEAF CONTAINS PART OF STANZA 7, STANZA 8, AND THE COLOPHON. SEE PAGE 69.)
and campakadāmagūrī (cf. Mahābhārata, 15.25.13). 4. Pragalbhā is another of the stock terms (cf. lilā, rā, and lalita, rā) defined in Hindu rhetorical treatises; it is translated ‘experienced’ by Haas, in his translation of the Daśarāpa, 2.29. For pragalbhā as a type of heroine, cf. Schmidt, p. 264–266.
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INTRODUCTION

ANALYSIS OF THE SŪRYAŚATAKA

ORDER OF THE STANZAS

As has been pointed out in the General Introduction, the Sūryaśataka comprises 101 stanzas. But the order of the stanzas is not the same in all of the editions. In the preparation of my translation, I have used five editions, and have adopted as the norm the second edition of Durgāprasād and Parab, in the Kāvyamālā Series, Bombay, 1900. The other four are: (a) the edition included in John Haeberlin's Kāvyasangraha, p. 197–216, Calcutta, 1847; (b) the anonymous edition, probably edited by its publisher,¹ in the library of the India Office, Calcutta, 1874; (c) the edition included in Jīvānanda Vidyāsāgara's Kāvyasangrahaḥ, Calcutta, 1886; and (d) the partial edition, comprising stanzas 1–75 inclusive, published in the Vidyodaya, or Sanskrit Critical Journal, vol. 25, June–September, Calcutta, 1896. In these four last-named editions, I have noted the following departures from the order of the stanzas as given in the edition of Durgāprasād and Parab:—


Jīvānanda, Haeberlin, the Vidyodaya, and the anonymous edition in the library of the India Office present the following order of stanzas 61–70 of Parab's edition: 61, 62, 68, 63, 64, 66, 67, 69, 65, 70.

FORM OF THE STANZAS

Each stanza is in the form of an āśis, or 'benediction,' invoking the aid, protection or blessing of Sūrya, or of his rays, his horses,

¹ See below, p. 104.
his chariot, his charioteer, or his disk, upon an unnamed plural 'you,' who, according to Jagannātha's commentary on the Sūryaśataka, were the poet's relatives.\(^1\) The only stanza that omits the 'you' is the 44th, where the benediction reads: 'May the horses of Pataṅga (Sūrya) protect the worlds!'

The favorite request is for protection, which is invoked in 30 stanzas, viz. 3, 16, 19, 29, 30, 37, 44, 46, 50, 53, 57, 58, 59, 61, 65, 69, 71, 75, 80, 81, 82, 83, 84, 85, 88, 91, 92, 96, 97, 99. Deliverance from sin is invoked in 17 stanzas, viz. 6, 10, 11, 21, 27, 35, 36, 39, 47, 48, 51, 56, 63, 64, 67, 68, 74; prosperity, in 15 stanzas, viz. 2, 4, 25, 40, 42, 66, 72, 73, 79, 86, 87, 89, 90, 93, 94; happiness, in 7 stanzas, viz. 8, 15, 18, 41, 49, 55, 62; joy, in 6 stanzas, viz. 9, 23, 26, 34, 70, 78; removal of all troubles, misfortunes and distresses, in 11 stanzas, viz. 5, 7, 14, 17, 22, 31, 32, 45, 54, 60, 98; bestowal of blessings, wealth, welfare, and the satisfaction of desires and requests, in 11 stanzas, viz. 1, 12, 13, 20, 24, 28, 33, 43, 52, 95, 100; cessation of rebirths, in stanzas 38 and 77; and purification, in stanza 76.

The āśis is regularly expressed by the prejective, or by the imperative, and it is perhaps worthy of note that the imperative in -tāt\(^2\) occurs 21 times, the list being given below (p. 96), under the Grammatica Notabiliora.

**Subject-matter**

In general, the subject-matter of the Sūryaśataka is the praise of Sūrya, but the following subdivisions of the main theme, presumably based on manuscript authority, are indicated in some of the editions and are referred to, in a general way, in Jagannātha's commentary.\(^3\) Stanzas 1–43 are devoted especially to the de-

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1 See above, p. 32.
2 For the imperative in -tāt, see Whitney, Sanskrit Grammar, 570–571. Whitney there states that the formation is not rare in the early language, but is rather uncommon in the later period, only one example being quotable from the Mahābhārata, and one from the Rāmāyaṇa. He also says that no instance of its use with benedictive implication, as prescribed by the native grammarians, is quotable.
3 See above, p. 32.
scription and praise of Sūrya's rays; stanzas 44–49, to the horses that draw his chariot; stanzas 50–61, to Aruṇa, his charioteer; stanzas 62–72, to the chariot itself; and stanzas 73–80, to the solar disk. The remaining stanzas are miscellaneous in character. In some of them (viz. 91, 92 and 93), Sūrya is compared to Śiva, Viṣṇu, and Brahmā respectively, and in stanza 88 he is shown to be superior to those divinities in the matter of conferring blessings upon the universe. Stanzas 85, 95 and 96 picture conditions on the earth when Sūrya is absent at night, and stanza 87 gives the opposite picture, describing how all nature moves smoothly in its accustomed channels as long as Sūrya continues to shine. In stanza 94 is attested Sūrya's universal supremacy; in 99, he is identified with the principal gods of the Hindu pantheon; and stanza 100 states the incomprehensibility of his nature.

Among the ideas that a perusal of the Sūryāsataka conveys with more or less emphasis to the reader, may be mentioned the following: Sūrya is a reservoir of water which is drawn up from the earth and afterwards poured down again in the form of rain (stanzas 9, 14, 30, 73, 91, 93); emancipation from rebirth may be obtained through Sūrya (stanzas 9, 10, 11, 29, 73, 80, 86, 89); Sūrya drives away sin (cf. above, p. 84, where the aśīs is discussed); Sūrya is the life of the world and the benefactor of the universe (stanzas 59, 77, 80, 87, 88, 97, 100); the nature of Sūrya is incomprehensible, except to yogins (stanzas 29, 65, 100); Sūrya is responsible for his acts to no one except himself (stanzas 6, 19, 84, 97); he is identical with the Vedas (stanza 89); his twelve personalities will eventually destroy the worlds (stanza 94).

Of passing interest, too, is the 6th stanza, in which Sūrya is said to cure what are apparently the symptoms of leprosy; also stanza 13, which is a kind of play on the numerals from 1 to 10; stanza 38, showing the unusual doubling of a series of syllables at the beginning and end of each pāda; and stanza 50, which contains a rather elaborate simile drawn from the realm of the drama.
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MYTHOLOGICAL ALLUSIONS

The Sūryaśataka is replete with mythological allusions drawn from the whole range of Hindu mythology. Among them—to name only a few—are included references to the churning of the ocean, and to all the objects produced by the churning; to Brahmā’s birth from the lotus of Viṣṇu’s navel; to the mundane egg, Viṣṇu’s ‘three steps,’ and Garuḍa’s enmity to the snakes; to Mts. Meru, Asta, Lokāloka and Kāllāsa; to Kṛṣṇa’s conquering of the Kāliya snake, and the slaying of Tāraka by Kārttikeya; to the Āurva fire, Nārada and the other sages, Aruṇa’s mutilated condition, the semi-divine beings, and so on. The wide range and great number of these allusions make it very evident that Mayūra—as Sarasvatī said in the Jaina tale—was well versed in the śāstras.¹

Most of the mythological allusions may be readily traced to their source in the Vedas, Epics and Purāṇas. In most cases I have given such sources in the notes to the stanzas, omitting, however, reference to some of the better-known legends, and indicating the few instances where I have been unable to trace an anecdote to its starting-place in śruti or śāstra.

In the matter of the references to Sūrya, it seems almost certain that Mayūra must have been familiar with the hymns to Sūrya, or with the accounts of that god, found in the Mahābhārata,² in the Mārkandeya Purāṇa,³ and in the Viṣṇu Purāṇa,⁴ for so many of the things that are there said about Sūrya find their echo in the stanzas of the Sūryaśataka. The author, however, by no means confined himself to these hymns and accounts, for the reader will find scattered through the notes references to other Sanskrit works, including other Purāṇas, the Rāmāyaṇa, the Vedas, the Sūrya Upaniṣad, etc.

¹ See above, p. 22.
² Mahābhārata, 3. 3. 15-79.
INTRODUCTION

EPIThETS OF SŪRYA

In every stanza save one of the Sūryaśataka, Sūrya is mentioned under some one of his many epithets. These epithets are most frequently descriptive of the beauty or power of his rays, or of his ability to bring heat and the daylight; less often, they refer to his function as stimulator and maintainer of the universe, to his ruddy color, his seven steeds, his overlordship of the planets, etc. I append a full list, as follows, including adjectives derived from the epithets proper.

Epithets of Sūrya containing reference to his rays. Candārcis (40), Candāmsū (78), Candabhānu (79), Candarocis (12), Tigmarocis (4), Tigmahānu (18), Tivrabhānu (5, 11, 69), Tikṣnatvis (26), Tikṣnahānu (42), Gharmanśū (6), Gharmatvis (15), Kharāṃśu (8, 41), Uṣṇatvis (23), Taptāmsū (82), Ahimāṃśu (37), Ahimaruci (71), Aśīśiramahas (43), Aśīśirakiraṇa (72), Sītētarāṃśu (56), which all mean 'Hot-rayed One.' To this group may be added Dīptāmsū (9, 75, 94), which means 'Flashing-rayed One.'

In close relationship to the above are Aṃśumat (67, 90), which signifies 'Ray-possessor'; Sahasratvis (17), Daśasatarucis (52), Daśasatābhiśu (100), all meaning 'Thousand-rayed'; Bhāṣāṃ Iśa (73), 'Lord of Rays'; and Arciśām Ākara (93), 'Mine of Rays.'

Epithets of Sūrya as the maker of day. Dinakara (10), Dinakṛt (70, 89), Divasakṛt (36), which mean 'Maker of Day'; Divasasyāikahetu (95), meaning 'Sole Cause of Day'; Dinapati (20, 22, 38), Divasaṇati (57, 66), Ahnāṃ Pati (92), Aharpati (25), signifying 'Lord of Day'; and Hetur Ahnām (97), 'Cause of Days.'

Epithets of Sūrya as the bringer of heat and light. Arka (28, 30, 31, 34, 35, 49, 83, 85, 86), the adjectives Tāpana (19) and Tāpanī (47), which signify 'Shining One' or 'Heater'; Bhāskara (2), and the adjective Vaiḥhākarī (33), meaning 'Maker of Light' or 'Maker of Splendor'; Dhāmādhipa (54), 'Lord of

1 In stanza 51, Aruṇa, Sūrya’s charioteer, takes the place of his master.
Light’; Bhāsvat (21, 60, 63, 88), ‘Possessor of Light’; Bhānu (13), and the adjective Bhānavīya, ‘Splendor’; and Timirarīpu (16), ‘Foe of Darkness’.

Epithets of Sūrya as the maintainer and stimulator of the universe. These include only Savitar (27, 29, 62), and the adjective Sāvitra (64), signifying ‘Stimulator’ or ‘Vivifier’; and Pūsan (53, 58, 61, 74), meaning ‘Prosperer.’

Miscellaneous epithets of Sūrya. Bradhna (3, 24, 32, 46, 65, 80), signifying, perhaps, ‘Ruddy’ or ‘Yellowish’; Pataṅga (23), and the adjective Pātaṅga (44), perhaps from roots āt and gm, meaning ‘He who goes flying’; Ravi (59, 68, 77, 81, 96), possibly signifying ‘Ruddy One’; Mārtanda (14) and the adjective Mārtandaṃ (76), said to be from māritam āṇḍam, ‘destroyed egg’ (cf. Sūryaśataka, stanza 14, note 2); Ina (97), and the adjective Āinī (39), signifying ‘Master’ or ‘Mighty’; Grahagraṃanī (98), ‘Lord of the Planets’; Eka (99), ‘the One’; Saptasapta (45), ‘Possessor of Seven Steeds’; Asamahari (48), ‘Possessor of Matchless Steeds’; the adjective Hāridāśva (7), ‘Possessor of Tawny Steeds’; Aryaman (63, 84), seemingly connected with ary, ‘Favorable’ or ‘Master’; Āditya (90), ‘Son of Aditi’; and last, Sūrya (50, 87, 89, 91, 99, 101), and the adjective Sāura (55).

Of the hundred and eight names of Sūrya given in the Mahābhārata (3. 3. 16–28), only the following eight appear in the stanzas of the Sūryaśataka: Sūrya, Aryaman, Pūsan, Arka, Savitar, Ravi, Dīptānūs and Bhānu. But of the list, containing seventy-two names of Sūrya, given by Hemacandra in his Abhidhānacintāmani (95–98),¹ 20 can be paralleled in Mayūra’s poem; viz. Āditya, Savitar, Aryaman, Kharāṃṣu, Ravi, Mārtanda, Bhānu, Sūrya, Arka, Pūsan, Pataṅga, Tāpāna, Bradhna, Saptasapti, Dinakara, Vibhākara, Bhāskara, Ina, Haridaśva and Bhāsvat.

¹Edited by Sivadatta and Parab, in part 3, no. 6, of their Abhidhānasaṅgraha, Bombay, 1896. In this connection, see also J. Burgess, Miscellanea, in IA, 33, p. 63, where a long list of Sūrya’s names has been collected, including those found in the Mahābhārata (3. 3. 16–28) and those in the Abhidhānacintāmani.
INTRODUCTION

STYLE

The *riti*, or 'style,' of the *Śūryaśataka* is the *Gāudi*, which is characterized by strength (*ojas*) and grace (*kānti*), and abounds in compounds and alliteration (*anuprāsa*).\(^1\) A perusal of the poem shows that it meets these required conditions. The compounds are evident to even the casual observer, and that the language is vigorous, and yet at the same time graceful, no careful student will deny. A list of the more noteworthy cases of alliteration is given in one of the following paragraphs (p. 91). Furthermore, according to Danḍin,\(^2\) the *Gāudi* style is apt to affect obscure words that need to be explained etymologically, as e.g. *abjanman*, 'water-born,' meaning 'lotus.' The *Śūryaśataka* contains many such words; compare, e.g., the epithets of Śūrya, *ahimāṃśu* (stanza 37), *aśīśiramahas* (stanza 43), *ahimaruci* (71), and *aśīśirakirana* (72), which all mean 'he whose ray is not cold'; see also *ambhoruha* (3), 'water-growing,' for 'lotus'; *visadhara* (47), 'poison-bearer,' for 'snake'; *hemādri* (49), 'golden mountain,' for 'Mt. Meru'; *pathyetarāṇi* (60), 'things other than wholesome,' for 'troubles'; *kṣmābhṛtaḥ* (87), 'earth-bearers,' for 'mountains'; and so on—very many instances might be given. Still another characteristic of this *riti* is the running together of harsh-sounding syllables,\(^3\) and illustrations of this are seen in *Śūryaśataka*, stanzas 6 and 98. Besides, the *Sāhityadarpana*\(^4\) says that the *Gāudi* style is *ādambara*, 'resonant arrangement (of words),' as though it were, as Regnaud puts it,\(^5\) *le tambour [ādambara] de la poésie,* and this quality of it is exemplified in stanzas 33, 36 and 70 of the *Śūryaśataka*, where there is a noticeable prevalence of *bh*, *dy* and *nd* sounds respectively.

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1 For these characteristics of the *Gāudi* style, see P. Regnaud, *Rhétorique Sanskrit*, p. 253-255, Paris, 1884; also L. H. Gray, *Vāsavadattā*, introd., p. 16, and the references cited there.
2 Danḍin's *Kāvyādārśa* (ed. O. Böhtlingk, Leipzig, 1890), 1. 46.
3 See *Kāvyādārśa*, 1. 72.
5 Regnaud, *Rhétorique Sanskrit*, p. 255.
RHETORICAL DEVICES

In addition to the āsis or 'benediction,' already mentioned as a characteristic of each stanza,1 I have noted in the Sūryāśātaka instances of the following figures or devices.

First, the rūpaka. This is among the most elementary and oldest devices, and is of more or less frequent occurrence in most of the so-called classical Sanskrit works.2 It corresponds most nearly to our 'metaphor.' As examples of one of the most common types, there may be cited from the Sūryāśātaka such compounds as ikṣaṇakamalavānam (stanza 58), 'the lotus-cluster of thine eyes'; khuramusalāh (stanza 61), 'with club-like hoofs'; dhūkstambhe (stanza 67), 'pillar-shaped axle-pin'; bahulatama-tamakpañka (stanza 79), 'very thick pitchy darkness.'

Another elementary device is the dīpaka, or 'illuminator,' which is said to exist when one noun is found as subject, or object, etc., of many verbs, or when one verb is connected with many nouns in the same case or construction.3 As examples from the Sūryāśātaka, take stanza 37, where 'the dawn-splendor of the Hot-rayed (Sūrya) . . . is inferred to be near, because of the drying up of the moonstones, the dimness of the stars, . . . and the withering of the plants'; or stanza 81, where 'Ravi (Sūrya) is praised by the Siddhas, . . . by the gods, . . . by the Cārānas, . . . by the Gandharvas, . . . by the Serpents, . . . by the Yātu-dhānas, . . . by the Sādhyas, . . . by the Rṣis, . . . and by the emancipated.'

The ślesa, 'pun' or 'paronomasia,' is of very frequent occurrence in the Sūryāśātaka.4 In some stanzas only a single word

1 See above, p. 83. For a definition of the āsis, see Kāvyādārśa, 2.357.
2 Johannes Nobel, Beiträge zur älteren Geschichte des Alāṃkāraśāstra (Berlin, 1911), p. 9, groups the rūpaka, dīpaka, yamaka and upamā as among the earliest devices. See also Kāvyaprakāśa, 10.6 (92-93), or in the edition of Jhalakikara, p. 718.
3 See Nobel, as cited in preceding note; and Kāvyaprakāśa, 10.15 (103), or in the edition of Jhalakikara, p. 775.
4 On the ślesa, see Kāvyaprakāśa, 9.4 (84), or Jhalakikara's edition, p. 615; Kāvyādāra, 2.310 and 2.363; Vāmana's Kāvyālaṃkārasūtrāṇi (ed. Durgāprasād and Parab, Bombay, 1889), 3.2.4; and references cited by Gray, Vāsavadattā, introd., p. 17. For Vāmana's date (eighth or ninth century A.D.), see G. A. Jacob, Notes on Alāṃkāra Literature, in JRAS, new series, vol. 29 (1897), p. 288.
may be found capable of a double rendering; in others, a number of words, and occasionally practically the whole stanza may be translated in two ways. The more noteworthy instances in the Śūryaśataka of this form of rhetorical embellishment occur in stanzas 4, 9, 10, 15, 18, 20, 24, 25, 28, 32, 35, 42, 47, 52, 53, 64, 68, 72, 79, 92, 93. In my translation of the śleṣas, the two English words that translate a single Sanskrit word are indicated by their inclusion between the symbols < >; and if a second Sanskrit word in the same pāda is also capable of a double rendering, the two English words by which it is translated are inclosed by the same symbol doubled, viz. < >; similarly, < > is indicative of a third śleṣa, < > of a fourth, and so on. As an example of śleṣa, the following may be cited from stanza 25 of the Śūryaśataka:

'The light of the Lord of Day also <scornfully> «eclipses [the brilliance of] fire» and the «glittering splendor of the moonstone»,

Whereas Guha <in sport> «rides on a peacock» «which is resplendent with the flashing tips of the eyes in its tail».'

Here the Sanskrit word lilayā is rendered by <scornfully> and <in sport>; kurvāno... adhah śikhinam by «eclipses fire» and «rides on a peacock»; and lasaccandrakāntāvabhāsam by «glittering splendor of the moonstone» and «which is resplendent with the flashing tips of the eyes in its tail».

The anuprāsa,¹ 'alliteration,' is also of common occurrence in the Śūryaśataka. See especially stanza 6, where the letter gh occurs 23 times, and stanzas 12 (c, 26 times), 33 (bh, 29 times), 36 (dy, 20 times), 94 (d, 25 times, and ṝ, 27 times), and 98 (g, 25 times).

Closely connected with anuprāsa is yamaka,² 'assonance,' described by Dr. Gray as 'repetition' or 'chiming.' It consists in

¹ For anuprāsa, cf. Kavyāprakāśa, 9.2 (78), or p. 597–599 of Jhalakikara's edition; Kavyādāra, 1.55–59; Kavyālaṅkārasūtra, 4.1.8; and the references cited by Gray, Vāsaavadattā, introd., p. 23.

² For yamaka, see Kavyāprakāśa, 9.3 (82), or p. 605 of Jhalakikara's edition; Kavyādāra, 1.61; Kavyālaṅkārasūtra, 4.1.1; and the references cited by Gray, Vāsaavadattā, introd., p. 20.
placing in juxtaposition words or syllables similar in sound but different in meaning. Scarcely a stanza of the Sūryaśataka but has instances of the occurrence of this form of literary adornment. For example, see stanza 71:—

cakrī cakrāpaṇīktī harīr api ca harīn dhūrjaśīr dhūrdhvajāntān
akṣanī nakṣatranātho 'ruṇam api varṇāḥ kubārāgraṇ kuberaḥ

As other good examples, stanzas 81 and 94 may be cited; and note especially also the exaggerated yamaka in stanza 38, where the first two and the last three syllables of each pāda are repeated.

Another device that is far from uncommon in this poem of Mayūra is utpreksā,¹ ‘poetic fancy’—the imagining of one object in the guise of another. It is usually indicated by the presence, in the text, of an īva, ‘as if.’ Without attempting to make an exhaustive list, I have noted examples of utpreksā in stanzas 1, 2, 3, 5, 14, 15, 16, 22, 24, 25, 42, 49, 52, 54, 55, 63, 68, 72, 74, 79. An instance may be cited from stanza 5, as follows:—

pakṣacchedavṛṣṭi kṣruta īva dīṣado darśayan prātaradrer

‘causing the rocks of the Dawn Mountain to appear as if streaming with blood from the wounds [caused by] the cutting off of its wings.’

Here the streaming red light of dawn, flooding the sides of Mt. Meru, is imagined to be the blood of the wound resulting from Indra’s amputation of the wings of the mountain.

The figure called vyatireka,² ‘contrast’ or ‘distinction’—the placing of two objects in antithesis and the noting of the difference between them—is found in stanzas 21 and 23 of the Sūryaśataka, and there is also an implied vyatireka in stanza 43. Daṇḍin, in the Kāvyādārśa (2. 180), defines vyatireka as follows:—

śabdopātte prāśīte vā sāḍīye vastunor dvayoḥ
tatra yad bhedakathanaṃ vyatirekāḥ sa kathyate

¹ On utpreksā, see Kāvyaprakāṣa, 10. 4 (91), or edition of Jhalakikara, p. 707-712; Kāvyādārśa, 2. 221-234; Kāvyālāṃkārasūtrāṇi, 4. 3. 32. Other authorities are cited by Gray, Vāsavadattā, introd., p. 19.
² For comment on and definition of vyatireka, cf. Ānandavadhana’s Dhvanyāloka, 2. 23-24 (ed. Durgāprasād and Parab, p. 91-92, Bombay, 1891); Jacobi’s translation of the Dhvanyāloka, in ZDMG, 56. 613-614; Kāvyādārśa, 2. 180; Kāvyālāṃkārasūtrāṇi, 4. 3. 22; Kāvyaprakāṣa, 10. 17 (104), or ed. of Jhalakikara, p. 783.
This Böhtlingk, in his edition of the Kāvyādārśa (Leipzig, 1890), renders as: ‘Wenn bei der ausgesprochenen oder bekannten Gleichheit zweier Dinge ihr Unterschied angegeben wird, so nennt man dieses Vyatireka.’ In stanza 21 of the Sūryaśatakā, Sūrya, as the eye of the world, is placed in antithesis to an ordinary eye, and stanza 23 notes the distinction between a lamp-wick and Sūrya’s splendor. In stanza 43, there is drawn, by implication, a distinction between the goddess Śrī and the śrī (splendor) of Sūrya.

There are also found in the Sūryaśatakā examples of the figure virodha,¹ ‘apparent contradiction,’ which consists in representing as antithetical objects which are really not so. The incongruity is often merely verbal, depending at times on a śleṣa. The presence of the figure is often denoted by api, ‘although.’ As an example, see Sūryaśatakā, stanza 80, where the disk of Sūrya is placed in antithesis to the eye of Śiva:

\[
\text{cakṣur daḥsadviṣo yan na tu daḥati pūraḥ pūrayat eva kāmaṇ ān}
\]

‘[Sūrya’s disk], which, [although it is] the eye of (Śiva), Foe of Dakṣa, does not burn < Kāma > [standing] before [it], but verily fulfils < desire >.’

Other examples of virodha occur in this same stanza 80, and also in stanza 86. See the notes to those two stanzas.

So far as I have noted, only a single instance of the kākāśi-golakanyāya, or ‘maxim of the crow’s eyeball,’ occurs in the Sūryaśatakā—in stanza 57. This figure, to quote Apte,² ‘takes its origin from the supposition that the crow has but one eye, and that it can move it, as occasion requires, from the socket on one side into that of the other.’ It consists in allowing a word which appears but once in a clause or sentence to be translated twice—both times with the same meaning. It is thus different from the śleṣa, where the word that is rendered twice always has two different meanings. In stanza 57 of the Sūryaśatakā,

¹ On the virodha, see Kāvyāprakāśa, io. 23 (109–110), or ed. of Jhalakī-kara, p. 807–808; Kāvyādārśa, 2. 333–339; Kāvyālaṃkārasūtrāṇi, 4. 3. 12; Gray, Vāsavadatta, introd., p. 18; Apte, Skt.-Engl. Dict. s.v. virodha.
² Apte, Skt.-Engl. Dict. s.v. nyāya; a number of the popular maxims, including the kākāśigolakanyāya, are there grouped and explained.
the word *sapta*, 'seven,' though occurring but once, must be rendered twice, first as a modifier of *aśvān*, 'horses,' and again as a modifier of *kakṣāḥ*, 'apartments.'

There is also in the *Sūryaśataka* at least one instance of the rhetorical figure *tulyayogitā*, 'grouping together of similar things,' or, as described by Apte, 'the combination of several objects having the same attribute.' In stanza 94 this figure is exemplified by the phrase *sādridyūrvinadāśa daśa diśo*, 'the ten quarters, with the mountains, sky, earth and oceans.'

Last, but by no means least, either in interest or importance, among the rhetorical figures which I have noted in the *Sūryaśataka*, is the *upamā*, or 'simile.' It exists in our poem in considerable numbers. Some of the instances, such as the 'drama' simile (stanza 50), the simile of the 'painter's brush' (stanza 26), of the 'antidote' (stanza 31), of the 'garden and trench' (stanza 34), of the 'thirsty man' (stanza 14), are quite elaborate, and are discussed in the notes to the stanzas where they occur. Others, not so elaborate, but still worthy of notice, will be found in stanzas 4, 15, 38, 49, 52, 54, 55, 57, 74, 79, 82. There are, besides, many of minor import which I have not attempted to list.

Before leaving this topic of the rhetorical devices, I would say that I have by no means attempted to give an all-inclusive list of those that grace the stanzas of the *Sūryaśataka*, but have merely appended instances of the occurrence of some of the more familiar ones, or of such as have been pointed out by the commentator, or otherwise called to my attention. I frankly confess that I do not readily recognize many of the more obscure

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2 Nobel, *Beiträge* etc., p. 9, states that the *upamā* is one of the oldest rhetorical devices, being mentioned by Bharata, *Nātyaśāstra* (16.41), along with the *dīpaka, rāpaka* and *yamaka*; see also *Kāvyaprakāśa*, 10.1 (87), or edition of Jhalakikara, p. 653.
*alaṃkāras*, and subdivisions of the *alaṃkāras*, that are set forth, with characteristic Hindu fondness for detail, on the pages of the Sanskrit works dealing with this subject. I have not attempted an exhaustive treatment or discussion, because it seems to me that such would fall rather within the province of a specialist in this department of Sanskrit studies.

**VEDICISMS**

Bernheimer, by way of comment on *vibhavatu* (stanza 33), points out that the use of *bhū* in the active, with prefix *vi*, is almost exclusively Vedic.¹

The combination of final and initial vowels in *caturarcāṃ* (stanza 40), instead of the more usual *caturarcām*, is also Vedic,² and is doubtless employed to meet the requirements of the meter.

The indeclinable particle *śam*, ‘prosperity,’ found in stanza 94, is common in the Veda, but rare in the later language.³

To these there may also be added the rather extensive use—21 instances—of the imperative in *-tāt*. This has been discussed below among the *Grammatica Notabiliora*,⁴ where it is shown that such forms are not of uncommon occurrence in the Vedic literature, though rare in the so-called classical period.

**GRAMMATIC A NOTABILIO R A**

In the notes to each stanza I have called attention to whatever might seem of interest to students of Sanskrit grammar, but for convenience my findings in this line will be grouped together here.

In case-constructions I have noted, as possibly worthy of mention, the instrumental of qualification without preposition, *apaghanāir* and *kaṃdharaśrdhāir* (stanzas 6 and 48 respectively;

¹ Carlo Bernheimer, *II Sūryaśatakam di Mayūra*, p. 19, footnote 1, Livorno, 1905. His comment is: ‘Si noti l’uso quasi esclusivamente vedico di *bhū* attivo con *vi’.*


⁴ See below, p. 96.
cf. bhayacakitadvra in Caṇḍiśataka, stanza 100), the genitive of agent with gamya (stanza 23; cf. Caṇḍiśataka, stanza 42), the locative (davyasi) to express the limit of motion (stanza 22), the locative (cakre trṣṇaṃ) to express the object of a feeling (stanza 59), the avyayibhava compound adhipaladhi (stanza 88), and the locative absolute with an adverb—usually yattra—forming one member (stanzas 20, 76, 83, 85, 88, 95). There is also the accusative alīm (stanza 38), apparently used as a sort of object of the peculiar alīḍhāpūrva.

Among the verb forms may be noted the combination vitaratitarām (stanza 28), in which the comparative suffix is added to a personal form of a verb; suṣka (stanza 83), ‘dried,’ used with the force of a participle; and the imperative in -tāt. This last-named form is said by Whitney¹ to be of rather rare occurrence in the later language, but there are 21 instances of it in the Sūryaśataka, and 17 in the Caṇḍiśataka. In the Sūryaśataka the commonest example is stāt, ‘may it be,’ which occurs in stanzas 5, 16, 21, 27, 35, 51, 70, 78, 87 (v. l. syāt), 93. The other cases are: avatāt (stanzas 30, 59, 71, 83, 85, 99), upanayatāt (stanza 26), apraratāt (stanza 31), upacinutāt (stanza 40), vyasyatāt (stanza 48), and punitāt (stanza 76). There is also the imperative jahihi (stanza 59; cf. Caṇḍiśataka, stanza 34) with short penult, a form allowed by the grammarians and doubtless used here to fit the meter; and the denominative participles, vetrāyamāṇāḥ (stanza 11), sūtradhārayamāṇāḥ (stanza 50), and padmarāgāyamāṇāḥ (stanza 56).

To the above list I would add also the double negatives (stanzas 23, 38, 59, 87); the absence of ya as correlative to sa (stanzas 33 and 98); the absence of sa correlative to ya (stanza 24; cf. Caṇḍiśataka, stanza 9); the adverb rucimāt (28)—an adverb with suffix -mat being, seemingly, a rare occurrence²; the long compounds gadvapadyavatikaritavacohṛdyam (36) and akṣunnychempalapataalam (44), used as adverbs; the compound alīḍhāpūrva (38), the -pūrva having the force of an adverb;

¹ See Whitney, Skt. Grammar, 570, b; and see also p. 84, note 2.
and netrāhīnena (72), an example of the śākapārthīva compound—a species of compound that omits its middle member.

**Meter**

The meter of the Sūryaśataka is the sragdharā, in which are also composed some of the stanzas of the Mayūrāṣṭaka and a number of the anthology stanzas attributed to Mayūra. It consists of 21 syllables, with caesural pauses after every seventh syllable, the scheme being as follows:—

---|---|---|---|---|---|---

This is not among the most widely-used meters,¹ although employed by Mayūra in the Sūryaśataka, and by Bāṇa in the Caṇḍīśataka. Kālīdāsa has occasional recourse to it, as for example in the Śakuntalā, act 1, stanzas 1 and 7, and in the Mālavikāgnimitra, act 1, stanza 1, and act 2, stanza 12. Bharṭṛhari also employs it 22 times in his three śatakas, as noted by Dr. Louis H. Gray, in his article *The Metres of Bhartrihari*, appearing in *JAOS*, vol. 20, first half (1899), p. 157–159.

For comment on, and discussion of, the sragdharā, see the article *La metrica degli Indi*, parte 2, *La poesia profana*, by A. Ballini, published in Pullé’s *Studi Italiani di Filologia Indo-Iranica*, vol. 8, puntata 1 a, 2 a, 3 a, Firenze, 1909, 1910, 1912; especially puntata 3 a, p. 132. See also Piṅgala’s *Chandaḥśāstra*, 7. 24 (in the edition by Kedāranātha and Paṇashikar, Bombay, 1908, in the Kāvyamālā Series), and Albrecht Weber’s monograph *Ueber die Metrik der Inden*, published in *Indische Studien*, vol. 8, especially p. 400–401, Berlin, 1863.

In the Sūryaśataka I have not noted any metrical irregularities in the text of Durgāprasad and Parab’s second edition, which I have adopted as the standard. Bühler (*IA*, vol. 1, p. 115, footnote) and Max Müller (*India: What Can It Teach Us?*, p. 330, note 3) are wrong in stating that the meter of the Sūryaśataka is sārdūlavikrāḍita.

¹ For a list of the occurrences of the sragdharā meter in the principal works of classical Sanskrit poetry, see Kühnau, *Metrische Sammlungen aus Stenzler’s Nachlass*, in *ZDMG*, vol. 44 (1890), p. 1–82, especially p. 82.
SANSKRIT WORKS THAT QUOTE THE SŪRYAŚATAKA

As indicated in the notes to the various stanzas, I have discovered quotations from the Sūryaśataka in the following Sanskrit works which belong, for the most part, to the alamkāra literature.

The Dhvanyāloka of Ānandavardhana (855–884 A.D.)\(^1\) cites stanza 9 as exhibiting a type of śleṣa,\(^2\) and stanza 23 as an illustration of the rhetorical figure called vyatireka.\(^3\)

The Kavikaṇṭhābharaṇa of Kṣemendra (1025–1075 A.D.)\(^4\) cites stanza 18 as an example of a bit of poetry that contains faults as well as excellences.\(^5\)

The Kavyaprakāśa of Mammatā and Allatā (1050–1100 A.D.)\(^6\) quotes stanza 6, seemingly as an illustration of harshness in sound,\(^7\) where harshness is neither a fault nor an excellence, and stanza 71 as an example of a stanza wherein facts are distorted in order to effect a desired alliteration.\(^8\)

The Gaṇaratanamahodadhi (2. 149) of Vardhamāna (1140 A.D.)\(^9\) quotes the first pāda of stanza 79 to illustrate the use of the dya stem (for div), signifying sky.

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1 For the date of the Dhvanyāloka, see G. A. Jacob, Notes on Alamkāra Literature, in JRAS, new series, vol. 29 (1897), p. 289; Duff, Chronology, p. 77; Krishnamacharya, Skt. Literature, p. 162.
3 The Dhvanyāloka, 2.23–24; cf. Parab’s ed., p. 92; and Jacobi’s translation in ZDMG, 56.613–614.
5 The Kavikaṇṭhābharaṇa, 4.1.11; cf. ed. by Durgāprasād and Parab, in Kāvyamālā, part 4, p. 133, Bombay, 1887.
6 For the date of the Kavyaprakāśa, see above, p. 30, note 2.
7 The Kavyaprakāśa, 7, stanza 301; cf. edition of Jhalalikara, p. 507.
8 The Kavyaprakāśa, 10, stanza 580; cf. edition of Jhalalikara, p. 938.
9 See J. Eggeling’s edition of the Gaṇaratanamahodadhi, part 1, p. 185, London, 1879. For the date of the Gaṇaratanamahodadhi see G. A. Jacob,
The *Rasikajivana* of Gadādhara, an *alamkāra* work in 10 books (*prabandhas*), of the 17th century, cites stanzas 1 and 2, but in what connection I have been unable to determine, since no complete copy of the text of that work has been published, so far, at least, as I have been able to learn.¹

Stanzas 1 and 2 of the *Sūryaśataka* are also cited in Śāṅgadārhi's anthology, the *Paddhati* (1363 A.D.).²

The *Sūryaśataka* is also said to be quoted in the *Tikāsarasvava*, Sarvānanda’s commentary on the *Nāmālingānusāsana* of Amarasimha, which is dated by M. S. Sastri as 1417-1431 A.D.³

The *Kavīndravacanasamuccaya* (stanza 53), an anthology of unknown authorship, consisting of 525 stanzas, and dated earlier than 1200 A.D., cites *Sūryaśataka*, stanza 34, in its chapter entitled *Sūryavrajyā*.⁴ And Thomas authorizes the statement that stanzas 19, 42 and 71 of the *Sūryaśataka* are cited by Ujjvaladatta, on *Uṇādisūtra* (Aufrecht's edition, p. 19), 4, 51, 4. 233, and 4. 213 respectively.⁵

Among the modern anthologies, it should be noted that the *Subhāṣitaratnabhanḍāgāra* quotes stanzas 1, 2 and 6 of the *Sūrya-


¹ The *Rasikajivana* exists in several manuscripts, which ascribe it to Gadādhara; cf. Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 497, and vol. 2, p. 116; Bühler, *Two Lists of Skt. MSS*, in *ZDMG*, vol. 42 (1888), p. 554. The first 46 stanzas of the first book of the *Rasikajivana* have been edited, from manuscript no. 217 of the collection in the Bibliothèque Nationale in Paris, by P. Regnaud, and published by him, under the title *Stances Sanskrites Inédites*, in *Annuaire de la Faculté des Lettres de Lyon*, fascicle 2, p. 201-223, Paris, 1884. Stanza 1 of the *Sūryaśataka* appears as stanza 32 of the first book of the *Rasikajivana*, and stanza 2 as stanza 31 of the same book. Regnaud, in the introduction, states that the *Rasikajivana* is an anthology and consists of 11 *prabandhas*. Aufrecht (loc. cit.) states that Gadādhara’s work is an *alamkāra* consisting of 10 *prabandhas*.

² See Peterson’s edition of the *Paddhati*, nos. 137 and 138. For the date of the *Paddhati*, see Aufrecht in *ZDMG*, vol. 27, p. 2.


⁵ See Thomas, *Kavīndravacanasamuccaya*, introd., p. 68.
ṣataka,¹ but that no citation from Mayūra’s writings seems to be found in Böhtlingk’s Indische Sprüche (2d ed., St. Petersburg, 1870–1873).

Among the grammatical works, I have noted that the Durghaṭaṅkvṛtti² of Śaranađeva cites portions of stanzas 2, 3, 25 and 52 of the Sūryaśaṭāka, in connection with comment on certain grammatical peculiarities recorded by Pāṇini. These citations have been discussed in the notes to the stanzas where they occur.

As regards lexicographical works, it may be noted that odd or unusual meanings and uses of certain words employed by Mayūra have caught the attention of more than one investigator. For example, see Theodor Zachariae, Der Anekathasamgraha des Hemachandra, herausgegeben mit Auszügen aus dem Commentare des Mahendra (published by the Vienna Akademie der Wissenschaften as Band 1 of the series entitiled Quellenwerke der altindischen Lexikographie, Wien and Bombay, 1893), where are given Mahendra’s comments on the following words of the Sūryaśaṭāka: stanza 1 of the Sūryaśaṭāka, the word jambha (see page 47 of the commentary, in Zachariae’s volume); stanza 2, kālīya and bhāskara (p. 53 and 143); stanza 4, yathā (p. 193); stanza 6, argha, ghrāṇa, ghṛṇa, ghṛṇi, gharma (p. 12, 24, 49); stanza 8, khara (p. 61); stanza 9, go (p. 3); stanza 71, ṛkṣa, kūbara (p. 79 and 139).

See also Theodor Zachariae, Der Maiṅkhaṅkaśa (published as Band 3 of the series cited in the preceding paragraph, Wien and Bombay, 1897), the commentary on which cites the following words from Mayūra’s poem: Sūryaśaṭāka, stanza 1, the words bhāṇu, jambha, udaya (see pages 59, 76, 91 of the commentary, in Zachariae’s edition); stanza 2, kṛōḍa (p. 24); stanza 3, garbha (p. 75); stanza 4, vīta (p. 36); stanza 8, udgāḍha (p. 25); stanza 11, rāi (p. 94); stanza 12, prāc (p. 16); stanza 23, vartti (p. 37); stanza 36, gandharva (p. 75); stanza 37, vāno (p. 60); stanza 71, dhur (p. 95).

¹ See Subhāṣitaratnaabhaṁḍāgūra, p. 40, stanza 11; p. 41, stanzas 12 and 16.
² The Durghaṭaṅkvṛtti was composed in 1172 A.D.; see the edition by T. Gaṇapati Śāstrī, in the Trivandrum Sanskrit Series, preface, p. 2, Trivandrum, 1909.
INTRODUCTION

To the above may be added the word udghātanaṁ (Sūryaśataka, stanza 2), cited on page 134, line 8, of Der Dhātupātha des Hemachandra, edited by Joh. Kirste, and published as Band 4 of the series entitled Quellenwerke der altindischen Lexikographie (see second paragraph preceding), Wien and Bombay, 1901.

MANUSCRIPTS OF THE SURYAŚATAKA

Aufrecht, in his Catalogus Catalogorum (vol. 1, p. 732; vol. 2, p. 175; vol. 3, p. 150), has listed 33 references to manuscripts of the Sūryaśataka—or Mayūraśataka, as some of the manuscripts call it—and I have been able to add 6 other manuscripts that are mentioned in catalogues issued subsequently to the Catalogus, or else were omitted by Aufrecht.¹ These 6 are as follows.

A Sanskrit manuscript listed by Cecil Bendall, in his Catalogue of the Sanskrit Manuscripts in the British Museum, p. 100–101, no. 257, London, 1902; this is accompanied by a verbal explanation, in Sinhalese, by Parākramabāhu Vilgam-mūla.

A manuscript listed by M. Raṅgācārya in A Descriptive Catalogue of the Skt. MSS in the Government Oriental MSS Library, Madras, vol. 5, p. 2135, no. 2886, Madras, 1909. This manuscript is described simply by the title Sūryaśataka, without mention of the author’s name. I have taken it for granted that Mayūra’s Sūryaśataka is meant.


Two manuscripts which Aufrecht has not included—perhaps purposely—in his Catalogus. They are listed by William Taylor,

¹Two of the manuscripts listed by Aufrecht have been described in subsequent catalogues; Hultsch 90 (Cat. Cat., vol. 1) in Winternitz and Keith, Catalogue of Skt. MSS in the Bodleian Library, vol. 2, p. 178, no. 1256, Oxford, 1905; and Ox., p. 348b (Cat. Cat., vol. 1) in Keith’s Appendix to Vol. 1 (Aufrecht’s Catalogue), p. 103, no. 819, Oxford, 1909.
Catalogue Raisonné of Oriental MSS in the Government Library, vol. 2, p. 212 and 370, Madras, 1860. The one mentioned on p. 212 is accompanied by the commentary of Gopinātha; the other (p. 370) is described by Taylor as 'Bānuvīyam. By Mayura cavi; 100 slokas, complete. Praise of the sun.' Since the subject-matter, and also the number of slokas, of this Bānuvīyam coincide with the subject-matter and number of stanzas of the Sūryaśataka, and since the word bhānavīya occurs in stanza 1 of Mayūra’s poem, it seems almost certain that we have here a manuscript of the Sūryaśataka. Hence my inclusion of it in this list. However, I would add that I have been unable to determine whether Taylor’s Catalogue Raisonné has been supplemented, or wholly supplanted, by the later and more elaborate Descriptive Catalogue of the Skt. MSS in the Government Oriental MSS Library, Madras. It is worthy of note, in this connection, that Aufrecht, when compiling his Catalogus, used neither vol. 2 nor vol. 3 of Taylor’s work, and his opinion of vol. 1 is not, as was remarked above (p. 63, note 5), very flattering. It may be that these two manuscripts mentioned in Taylor’s second volume are the same as the ones Aufrecht (Catalogus Catalogorum, vol. 2, p. 175) lists from the Alphabetical Index of MSS in the Government Oriental MSS Library, Madras, p. 65 and 109, Madras, 1893.

I am unable to say whether the three manuscripts used by Durgāprasād and Parab in preparing their edition of the Sūryaśataka (second edition, Bombay, 1900), and mentioned by them in the introduction of that volume, are included among those referred to by Aufrecht or enumerated above, but it seems likely that they are. And the same problem faces me in the matter of the manuscript used by Kālikṛṣṇabahādur when he edited the Sūryaśataka in Haeberlin’s Kāvyā-sangraha (Calcutta, 1847.) According to Weber (Indische Studien, vol. 1, p. 472, Berlin, 1850), this manuscript included a commentary in Bengali, but in Haeberlin’s Kāvyā-sangraha the commentary has not been edited.
COMMENTARIES ON THE SŪRYAŚATAKA

Aufrecht, in the Catalogus Catalogorum (s. v. Sūryaśataka), lists 7 references to manuscripts of anonymous commentaries and 18 references to commentaries by known authors. The following commentators are mentioned by name: Jayamaṅgala, Tribhuvanapāla, Madhusūdana, Yajñēśvara, Vallabhadeva, Śrīraṅgadeva, Liṅgaya, Gaṅgādhara Pāṭhaka, Bālambhaṭṭa, Harivaṃśa, Gopīnātha, Anvayamukha, Jagannātha, and Rāmabhaṭṭa. To Aufrecht’s list I would add the anonymous Bengali commentary mentioned by Weber (Indische Studien, vol. 1, p. 472); the Sinhalese verbal interpretation by Parākramabāhu Vilgam-mūla (cf. Bendall, Cat. of Skt. MSS in the British Museum, p. 100, no. 257), probably identical with the Sinhalese commentary attached to manuscript no. 1257 of the Bodleian Library (cf. Winternitz and Keith, Cat. of Skt. MSS in the Bodleian Library, vol. 2, p. 178); and the ṭīkā of Gopīnātha, listed by Taylor in his Catalogue Raisonné of Oriental MSS in the Government Library, vol. 2, p. 212.

EDITIONS OF THE SŪRYAŚATAKA

I have succeeded in finding record of thirteen editions of the Sūryaśataka, and there have doubtless been more. These thirteen are as follows.

An edition of 1848, or probably much earlier. In a List of Books in the Pali and Sinhalese Languages, read Feb. 26, 1848, by the Rev. R. S. Hardy, and published in JCRAS, vol. 1, no. 3 (1848), p. 200, the name ‘Sūya-satake, Sans[krit]’ appears as the title of vol. 441 of the list. Nothing further is said of the work, so it is barely possible that not Mayūra’s Sūryaśataka, but another composition bearing the same name, is meant.

1 See above (p. 63, note 5), where the question of the reliability of Taylor’s work has been discussed. This commentary of Gopīnātha is perhaps identical with the commentary of Gopīnātha listed in the Alphabetical Index of MSS in the Government Oriental MSS Library, Madras, p. 65, Madras, 1893 (see Aufrecht, Catalogus Catalogorum, vol. 2, p. 175).


An edition by Yajñeśvaraśastri. It is mentioned by Bühler (IA, i. 115, footnote) in 1872 as being then in course of publication. It was to be equipped with a commentary by its editor, and in this regard the editor seems to have fulfilled his intention, for the commentary is mentioned in Aufrechter’s Catalogus and in the introduction to the Kāvyamālā edition of the Sūryaśataka, and is quoted, as we saw above (p. 26, note 1), in Jhalakikara’s edition of the Kāvyaprakāśa.

Edited, without commentary, by Jīvānanda Vidyāsāgara, in

Edited, with the commentary of Tribhuvanapāla, by Durgā-prasād and Parab, as vol. 19 of the Kāvyamālā Series, Bombay, 1889. A second edition, revised, appeared in Bombay in 1900. This last is the one I have used in preparing my translation of the *Sūryaśataka*.

A partial edition, comprising the first 75 stanzas, without commentary, appeared serially in the *Vidyodaya*, or *Sanskrit Critical Journal*, vol. 25 (1896), June–September, published at Calcutta.

**TRANSLATIONS OF THE SŪRYAŚATAKA**

I have discovered only three translations of the *Sūryaśataka*. One is a translation into Italian, with introduction and notes, by Doctor Carlo Bernheimer. It is entitled *Il Sūryaḥatakom di Mayūra*, and was published at Livorno, in 1905. The notes are not very full, and the translation, so far as my poor knowledge of Italian will permit me to judge, is not intended to be a literal one. I have found this volume a help in many stanzas, though I have not always agreed with its renderings.

The third is a Sinhalese translation, found, with text and Sinhalese commentary, in a manuscript of the Sūryaśataka. The manuscript is now in the Bodleian Library, and is recorded, together with mention of the translation, by Winternitz and Keith, in their Catalogue of the Skt. MSS in the Bodleian Library, vol. 2, p. 178, no. 1257, Oxford, 1905.

OTHER SŪRYAŚATAKAS

Besides Mayūra’s poem, we have record of five other compositions bearing the name of Sūryaśataka. Three of these are listed in Aufrecht’s Catalogus Catalogorum (vol. 1, p. 732, and vol. 2, p. 235), one in Taylor’s Catalogue Raisonné, and one in Barnett’s Catalogue of Telugu Books in the Library of the British Museum. These five are as follows.


A Sūryaśataka, or hymn to Śūrya, composed by Śrīśvara Vidyālāṃkāra. A manuscript is recorded by Rājendralāla Mitra, Notices of Skt. MSS, vol. 7, p. 113, no. 2340, Calcutta, 1884. According to Aufrecht (Cat. Cat., vol. 1, p. 675), Śrīśvara was still alive in 1884.

A Sūryaśataka by Rāghavendra Sarasvatī, composed in 1593 (cf. Aufrecht, Cat. Cat., vol. 2, p. 220, s. v. Rāghavendra), a manuscript of which is recorded by Peterson in his Catalogue of the Skt. MSS in the Library of His Highness the Mahārāja of Uīwar, no. 2438, and Extracts, no. 676, Bombay, 1892.

A Sūryaśataka by Līṅga Kavi. A manuscript of this is re-
corded by Taylor, *Catalogue Raisonné of Oriental MSS in the Government Library*, vol. 2, p. 370, no. 523. Taylor there describes the poem as '100 *slocas* with a *tica*: description of the Sun, and praise, as to a deity.'¹


I have been told that the group of 108 names of Sūrya, found in *Mahābhārata*, 3. 3. 16–28, is sometimes called *Sūryaśataka*, but I am inclined to think that this is more commonly known as *Sūryastotra*, the name by which it is called, for example, in Aufrechte's *Katalog der Sanskrit-Handschriften der Universitäts-Bibliothek zu Leipzig*, p. 37, no. 175, Leipzig, 1901.

¹ The statements of Taylor must always be accepted with caution (see above, p. 102). It is possible that this is merely the commentary on Mayūra's *Sūryaśataka* by Lingaya, as noted in the *Alphabetical Index of MSS in the Government Oriental MSS Library*, Madras, p. 109, Madras, 1893.
THE SŪRYAŚATAKA OF MAYŪRA
TEXT AND TRANSLATION

1

jambhārātībhakumbhodbhavam iva dadhataḥ sāndrasindūra-
reṇuṃ
raktāḥ sikṭā ivāughāir udayagiritatidhātudhārādravasya
āyāntyā tulyakālaṁ kamalavanarucevā 'ruṇā vo vibhūtyāi
bhūyāsūr bhāsavyanto bhuvanam abhinavā bhānavo bhāna-
vīyāḥ

The1 new rays of Bhānu (Sūrya) bear dense particles of ver-
milion like that [which] appears on the frontal globes of the
elephant2 of (Indra), Foe of Jambha,3
And are red as if moistened by floods of the liquid of the stream
of metals on the slope of the Mountain of Sunrise,4
And glow as if with the luster of the clusters of lotus—a luster
that appears simultaneously [with the advent of the sun].5
May these rays of Bhānu (Sūrya), which illumine the earth, exist
for your welfare6!

Notes. 1. This stanza is quoted in the Paddhati of Śrāṅgadha, 4.51
(no. 137 of the edition by Peter Peterson, Bombay, 1888; cf. the partial
edition by Th. Aufrecht in ZDMG, vol. 27, p. 70); in the Rasikajñvana
(book 1, stanza 32), an alaṅkāra Sanskrit work by Gadādha (cf. Th.
Aufrecht, Catalogus Catalogorum, vol. 1, p. 497, and vol. 2, p. 116), par-
tially edited from manuscript no. 217 of the Bibliothèque Nationale de
Paris, with French translation, by P. Regnaud, under the title Stances
Sanskrites Inédites (published in Annuaire de la Faculté des Lettres de
Lyon, fasc. 2, Littérature et Philologie, p. 217, Paris, 1884); and in the
modern anthology, Subhāṣitaratnakdbhūṣādāra, p. 40, stanza 11 (ed. by K.P.
Parab, 3d ed., Bombay, 1891). 2. The painting of elephants for pur-
poses of adornment or display is still in vogue in India. 3. Accor-
ding to the commentary, the 'Foe of Jambha' was Indra, and this is
supported by Mahābhārata, 12.98.49 (Bombay edition, 1862–1863; cf. the
translation by P. C. Roy, Calcutta, 1883–1895), where Indra claims the
honor of having slain that demon. Indra's elephant was Āirāvana or

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Airāvata, a product of the famous churning of the ocean; cf. Mahābhārata, i. 18. 40. For a picture of Indra mounted on Airāvata, cf. Edward Moor, Hindu Pantheon, pl. 46, p. 176, Madras, 1864. 4. The 'Mountain of Sunrise' (Udaya-giri) was Mt. Meru, from behind which the sun was said to rise. This was a mythical mountain of gold, 84,000 yojanas high, and the central point of all the dvīpas. On its summit Viśvakarman, the artificer of the gods, erected a splendid palace, where dwelt the celestials, both devas and asuras. On it were situated the points of the compass, and so, of course, the seats of Indra and of the other seven lokapālas, the guardians of the eight points of the compass. It contained wonderful lakes, and rivers, and forests full of golden-plumaged birds, and the Ganges was said to flow forth from its summit. The sun, moon, winds, and planets revolved about it as a center, and it contained the court of Brahmā, the Creator, and was the source of all gems and precious stones. The personified Meru was the father of Menā, and so the grandfather of Pārvatī (Caṇḍi) and father-in-law of Himālaya. Cf. Mahābhārata, i. 17. 5–10; 3. 163. 12–33; 6. 6. 10–31; Rāmāyaṇa (Bombay edition by the Lakṣmīvenkaṭēśvara Press, 1895; cf. ed. by Gaspare Gorresio, Parigi, 1843–1858; French tr. by Alfred Roussel, Paris, 1903), i. 35. 12–17; 4. 42. 36–46; Māraṇḍeṣya Purāṇa, 45. 65; 54; 55; 56 (tr. F. Eden Pargiter, p. 223, 275–283, Calcutta, 1904); Viṣṇu Purāṇa, 2. 2 (tr. H. H. Wilson, London, 1864–1877, vol. 2, p. 109–126). In the Śūrayaśataka, Mt. Meru is referred to in no less than 27 stanzas, viz., 1, 5, 12, 27, 34, 37, 38, 39, 41, 44, 46, 48, 49, 50, 56, 61, 62, 65, 68, 69, 74, 75, 82, 83, 93, 97, and 98. In a few of these stanzas mention is made of some of the features of Meru as noted in the Epics and Purāṇas; for example, the trees on the summit of Meru are spoken of in stanza 38; its golden composition in stanzas 41 and 82; its crystal, ruby and emerald slopes in stanzas 46, 56 and 65; and its relation to the dvīpas in stanza 97. 5. This appears to be the idea of the commentary, which says: 'With Savitar (Śūrya) comes the splendor of the clusters of lotuses.' 6. Note the alliteration (anuprāsa) in the 4th pāda, and the assonance or chiming (yamaka) in śandrāsindūra, raktah siktā, kālam kamaśa-, etc. Both of these rhetorical figures are exemplified many times in the stanzas of the Śūrayaśataka, so hereafter only the more noteworthy examples will be called to the reader's attention. The rhetorical figure known as 'Poetic Fancy' (utpreksā), the imagining of one object under the guise of another, is here illustrated by conceiving the red of the sun to be either glowing streams of molten metal, or vermilion, or the reflected luster of the lotus. Other instances of utpreksā are found in stanzas 2, 3, 5, 14, 16, 22, 42, 49, 52, 54, 55, 63, 64, 68, 72, 74, 79. For further explanation and discussion of all these rhetorical figures and devices, and also for the āsis, or 'Benediction,' see the Introduction, p. 90.

Variae Lectiones. [In the Variae Lectiones, which will be found grouped together after the notes of each stanza, the letter V indicates the readings of the Vidyodayaḥ edition; J, the readings of the edition by Jīvānanda Vidyāsāgara; H, those of the edition included in Haeberlin's
anthology; B, those of the anonymous edition (presumably, as is not an uncommon practise in India, edited by its publisher, Bābū Bhuvanacandra Basāk) of Calcutta, 1874, a copy of which was kindly forwarded to America for my use by the India Office; and K, the variants that are given in the footnotes of the Kāvyamālā edition. For further data on these editions see the Introd., p. 104–105. Where variants from other sources are cited, the titles of the works in which they occur are usually given in full. The symbols (a), (b), (c), (d) indicate the pādas of each stanza, taken in order.] For the first stanza the variants are as follows: (a) and (b) Rasikajiwana (see note 1) reads -reṇuraktāḥ. (b) JHBL saktāś ivūghāir, V saktāś ivogha, Peterson and Parab (see note 1) raktāḥ sikitā ivūghāir. (c) Rasikajiwana (see note 1) reads āpātyā tulyakālāṃ.

2

bhaktiprahvāya dātuṃ mukulapuṭaṅkoṭaṅkorakoḍalānāṃ
lakṣmim ākaṛṣṭukāmā iva kamalavanodghātanaṃ kurvate ye
kālākārāndhakārānanapatiṣṭajāgatsādhpasaṅwasmaksakalyāḥ
kalyāṇaṃ vaḥ kriyāsuh kisalayarucayas te karā bhāskarasya

The rays of (Śūrya), Maker of Light, cause the unfolding of the clusters of lotuses, as if desirous to take away the <splendor> and the <wealth>²

That cling to the hollow interior of the cup-like bud [which constitutes] their house—desirous to take away this wealth, in order to bestow it on the [worshiper] prostrated in devotion;

[And they also] are able to destroy [any] fear that the universe has fallen into the maw of a darkness that has the guise of Fate,

And they possess the beauty of young sprouts. May these rays of (Śūrya), Maker of Light, bring about your prosperity³!

Notes. 1. This stanza is quoted in the Paddhati of Sāṅgadīśa, 4.52 (stanza 138 of ed. by Peterson; cf. Aufrecht, ZDMG, vol. 27, p. 70); in the Rasikajiwana, book 1, stanza 31; and in the Subhāṣitaratnakāṇḍāyura, p. 41, stanza 12; for the editions of these works, cf. stanza 1, note 1. 2. The yellow rays of the sun, by their superior brightness, dim the luster of the yellow interior of the lotus, and rob it of its splendor (lakṣmi). The idea, however, that the interior of a lotus contains wealth, is not real, but rests upon a word pun, Lakṣmi—‘Wealth’ personified—being the appellative of the goddess of good fortune, who appeared at the Churning
of the Ocean, resting on the expanded petals of a lotus; cf. Viṣṇu Purāṇa, 1.9 (Wilson, vol. 1, p. 144-145); Mahābhārata, 1.18, 34-37. But in order to give sense to bhakti-prahāvaya dātum, ‘to bestow on the [worshiper] prostrated in devotion,’ lakṣmī must here be rendered as ‘wealth,’ the picture presented being that of the sun robbing the lotus of its ‘wealth,’ in order to bestow this ‘wealth,’ as a reward, on some sun-worshiper. This imagining of the rays as robbers stealing wealth is an instance of the rhetorical figure known as ‘Poetic Fancy’ (utpreksā); for a list of stanzas of the Sūryaśataka where this figure occurs, cf. stanza 1, note 6. 3. The long ā in udghājanam (pāda b) is noticed as a grammatical peculiarity by Śaraṇadeva, in his Durghaṭavṛtti (1172 A.D.), in connection with comment on Pāṇini, 6.4.92 (cf. the edition of the Durghaṭavṛtti by T. Gaṇapati Sāstrī in the Trivandrum Sanskrit Series, p. 105, line 18, Trivandrum, 1909).

V.L. (a) V -kuṭikāuṭa-.
(b) VJHB akṛṣṭukāmā, Rasikaśivana (see stanza 1, note 1) reads akṛṣṭukāma.
(c) V kālakālandhakārā-; Rasikaśivana reads -dhvāṃsakalpāḥ, B -jagatsādhyasadhvāṃsakalyāḥ.

3
garbheṣv ambhoruhānāṁ śīkharisu ca śītāgreṣu tulyaṁ patantaḥ
prārambhe vāsarasya vyuparasitamaye cāikaṛupās tathāiva
nisparṣayaṁ pravṛttās tribhuvanabhavanaprāṅgane pāntu
yuṣmān
uṣmāṇāṁ samtaṭādhvaśramajam iva bhṛṣaṁ bibhrato bradhnapādāḥ

The rays of Bradhna¹ (Śūrya) fall alike on the sharp-peaked mountains and on the interiors of the lotuses²;
And are verily also of one form [both] at the beginning of the day, and at the time of [its] ending;
And are diffused all at once³ on the courtyard of their dwelling,
the three worlds,
And bring [with them] an excessive heat, produced, as it were, by the toil of their continuous journey.⁴
May the rays of Bradhna (Śūrya) protect you⁵!

Notes. 1. The epithet Bradhna, of doubtful origin, appears to mean ‘ruddy’ or ‘mighty’; cf. Monier-Williams, Sanskrit-English Dictionary, Oxford, 1899, s.v. 2. In this stanza, the rays (pāda) of the sun are contrasted, by implication, with the feet (pāda) of mortals. For example,
the feet of mortals, by choice, are placed only on the soft places, but the rays of the sun fall alike on the soft lotuses and on the sharp-peaked summits of the mountains; cf. the commentary, which says: 'For the feet (pāda) of any other [person] step on ground that is covered with green grass plots, and not on that which is stony and thorny, but [the rays (pāda)] of Bradhna (Sūrya) fall alike on the interiors of the lotuses, which are endowed with exceeding softness, and on the sharp-peaked mountains.' 3. Lit. 'come forth out of order,' or 'come forth not alternately.' A human being, as he walks, moves his feet (pāda) alternately, but the rays (pāda) of the sun alight all at once on a given spot. On this the commentary says: 'For the feet of any other move (lit. go forth) alternately in the courtyard of his dwelling, but of this [Sūrya, the rays] verily [come forth] at the same time.' 4. The meaning is that the rays (pāda) of the sun, by reason of their constant exercise in moving continuously through space, become warm, just as the feet (pāda) of a mortal become warm when he journeys by walking. This imagining of the rays in the guise of human feet is an instance of 'Poetic Fancy' (utprekṣā); cf. stanza 1, note 6. 5. The lingual v in prāṅgane (pāda c) is noted as a grammatical peculiarity by Śaṅkadeva in his Durghaḍavṛtti (cf. Sūryasataka, stanza 2, note 3), when commenting on Pāṇini, 8.4.32 (cf. Śāstri's edition of the Durghaḍavṛtti, p. 130, line 10).

V.L. (b) HB cākarupās. (c) J patantas triḥṭhuvana--; Śaṅkadeva (see note 5) prāṅgane. (d) V uṣṭāmaṇi, JHB uṣṭāmaṇi.

4

prabhraśaty uttarīyatviśi tamasi samudvīkṣya viṭāṛtīn prāṇ jantūṁs tantūṁ yathā yān atanu vitanute tigmarocir māricīn te sāndrībhūya sadyāḥ kramaviśadadaśāśādaśālīviśālaṁ śaśvat sampādayanto 'mbaram amalam alanā maṅgalaṁ vo diśantu

The¹ Hot-rayed (Sūrya), upon seeing mortals without covering at dawn, when darkness, whose guise is that of an upper garment,² is slipping away, spreads wide his rays, just like threads [spread by a weaver]. And these [rays], <becoming dense>, <reveal at once the ever spotless sky> «which is extended by the series of its fringes that are the ten³ quarters [of the sky] successively coming into view⁴>>, [Just as the threads], <on being close[-woven]>, <fashion at once an ever spotless garment> «which is extended by the row of fringe on its ten divisions that are duly displayed>.
May these rays of the Hot-rayed (Sūrya) bestow upon you abundant prosperity!

**Notes.** 1. The picture presented in this stanza is as follows: The sun beholds the nakedness of the world, whose garment, night, has been removed by his arrival, and, like a weaver, he spreads out his thread-like rays, and fashions the sky for its garment—a garment whose fringe is composed of the ten quarters of the sky, or directions of the compass. 2. The commentary glosses by aṃśukanibhe tīmire, 'darkness like an upper garment.' 3. The 'ten quarters [of the sky]' doubtless mean the eight points of the compass, together with the zenith and nadir. The *Mahābhārata* (3.134.17) allows the existence of 'ten quarters' (dīśo dāśoktaḥ), and likewise the *Vetālapāṇīcavīṁśati*, 1, in the prose between stanzas 25 and 26 (cf. the edition by Heinrich Uhle, Leipzig, 1881). In *Sūryaśatakā*, stanzas 13 and 58, the 'quarters' are specified as being eight in number, but in stanzas 7, 17, 85, and 94, they are again referred to as being ten. 4. Lit. 'broad by [reason of] the row of fringe [which is] the ten quarters manifested in due order.' The idea to be conveyed by the phrase 'manifested in due order' is that the quarters become visible one after the other, as fast as the rays of the rising sun fall upon them and the earth.

5

nyakkurvann oṣadhiśe muṣitarucī sucevāuṣadhiḥ proṣitābhaḥ bhāsvadgrāvogatena prathamam iva kṛtābhuyudgatiḥ pāvakena pakṣacchedavraṃśaḥksruta iva dṛṣado darśayan prātaradṛer ātāmras tuvrabhānor anabhimatanude stād gabhastyudgamo vaḥ

The ruddy rising of the rays of the Hot-rayed (Sūrya) humbles the [splendor1 of the] plants, whose beauty is effaced as if through their grief at the Moon’s2 being robbed of his splendor3

And offers at first a greeting of welcome4 <as it were>, with a fire <like> that which proceeds from the sun-stone,5

And causes the rocks of the Dawn Mountain6 (Meru) to appear as if streaming with blood from the wounds [caused by] the cutting off of its wings.7

May the rising of these rays of the Hot-rayed (Sūrya) exist8 for removing whatever is not to your liking9!
Notes. 1. The commentary says: 'By the word oṣadhi is meant the splendor reposing in plants.' 2. Lit. oṣadhiśa means 'Lord of Plants,' an epithet applied to the Moon, because as Soma he presides over and feeds the plants; cf. V. S. Apte, Sanskrit-English Dictionary, Poona, 1890, s.v. 3. Even before the sun rises, the night-blooming lotuses close, and the glory of the moon begins to fade; cf. Kālidāsa’s Sakuntalā, 4.2-3. 4. Lit. ‘makes at first a rising,’ but abhyudgati is glossed by abhyudgamanā, ‘rising from one’s seat to do honor,’ and also by vihitavāgata, ‘making (or, offering) a greeting.’ 5. The first peep or glint of the sun above the horizon is comparable to the tiny flash from the jewel called the sun-stone. This tiny flash is the sun’s greeting. On the sun-stone (sūryakāṇṭa), see Narahari’s Rājaniḥghaṇṭu, varga 13.205-207, as published (with German translation) by Richard Garbe, under the title Die indischen Mineralien, p. 27, 88, 89, Leipzig, 1882. Eight Sanskrit names of this gem are recorded by Garbe, who identifies it with the modern sun-stone, which is a species of feldspar (adularia). 6. On Meru, see stanza 1, note 4. 7. The commentary says: ‘Formerly indeed the mountains were winged; Indra cut off these [wings] of theirs.’ This familiar legend is recorded in the Māitrāyaṇi Saṃhitā (ed. by L. von Schroeder, Leipzig, 1881-1885), i.10.13; cf. C. R. Lanman, Sanskrit Reader, p. 393, Boston, 1898, for references to the myth in the later literature. The imagining of the streaming dawn-light to be blood is an instance of utpṛekṣā, ‘Poetic Fancy’; cf. stanza 1, note 6. 8. For a list of the imperatives in -tāt which are found in the Sūryaśataka, see the Introd., p. 96. 9. The commentary says that ‘what is not to your liking’ may mean either ‘sin’ or ‘an enemy.’

V.L. (c) B pakṣacheda-, V pakṣacchedanāṣyṛ; BH drśado.

6
śīrṇaghṛṇāṅghripāṇīṃ vṛaññibhir apaghanaṁ gharharāvyaktānaghoṣān
dirghāṅgrātan aṅghāughāḥ punar api ghaṭayaty eka ullaṅghayan
yaḥ
gharmāṃsos tasya vo ’ntardvīṇaghaṇaṅghṛṇāṅghnirvīṅgh-
navṛttter
dattāṅghāḥ siddhāṣaṅghāḥr vidadvathu ghṛṇayaḥ sīghram
aṅghovighātām

The Hot-rayed (Śūrya) alone makes anew and cures those who, because long rank with multitudes of sins, Have shriveled noses, feet and hands, whose limbs are ulcerous, and who make gurgling indistinct noises—
He alone makes them new, his conduct being free from restrictions, and subject [only] to the abundant compassion [that exists] in two-fold measure in his soul.  

May the Hot-rayed (Sūrya's) rays, to which oblations are offered by hosts of Siddhas, quickly cause the destruction of your sins!

Notes. 1. This stanza is quoted in Mammaṭa's Kāvyaprakāśa, 7.301, in the chapter dealing with 'Defects in Poetry'; cf. 2d ed. of Jhalakīkara, p. 507; and cf. also tr. by G. Jhā, Benares, 1898, p. 153. Under the subheading 'Exceptions to Defects in Sense,' the author says (I quote from Jhā's translation, p. 151, 153): 'In accordance with the speciality of the speaker, etc., sometimes even faults become excellences, and sometimes they are neither. ... Where there is no Rasa, the faults cease to be either faults or excellences; e.g., śīrṇaghrāṇā, etc.' Just what estimate the author of the Kāvyaprakāśa would place upon this stanza is not made clear to me by the above quotation, but it is fairly obvious, as Jhā points out, that importance seems to be placed upon mere alliteration—the letter gh occurs 23 times—rather than on the kindness of the sun. But perhaps the alliteration of gh is due to a striving for onomatopoeia, for lepers (see note 6) speak with harsh, gurgling notes, and the word gha means 'a rattling or gurgling sound'; cf. Monier-Williams, Skt.-Engl. Dict. s.v. This stanza is also quoted in the Subhāṣitaratnabhaṅḍāgāra (cf. stanza 1, note 1), p. 41, stanza 16. 2. On ekā, 'alone,' the commentary says: 'Rudra, and others also, assuming the incarnation of Sūrya, verily make [a man] free from disease.' 3. According to the legend, Mayūra's miraculous recovery from leprosy was the happy consequence of the recitation by him of this stanza; cf. Intro'd., p. 24. 4. The commentary regards the 'multitudes of sins' as the cause of the affliction, with leprosy, of hands, feet, throat, etc. It explains: 'In the disappearance of nose, etc., and in the ulcerous condition of neck, lip, etc., he (Mayūra) says, describing the cause: “They are long rank with multitudes of sins.”' 5. The term āghṛāta, 'smelled at,' I have rendered as 'rank'; cf. Homlet, 3.3.36: 'O, my offence is rank, it smells to heaven.' 6. The shrieved limbs, the ulcers, and the raucous voice are concomitants of leprosy. 7. With vṛṇībhīr aṇaghanāir, 'ulcerous (lit. wounded) limbs,' the commentary supplies upalakṣīta, 'characterized [by ulcerous limbs].' Grammatically, aṇaghanāir may be regarded as an instrumental of qualification without a preposition; cf. above, Introduction, p. 95; J. S. Speijer, Sanskrit Syntax, 67, Leyden, 1886. 8. The Siddhas were semi-divine beings of great purity and holiness, and possessed the eight supernatural powers called siddhis (cf. Wilson, tr. of Viṣṇu Purāṇa, vol. 1, p. 91, footnote); according to Mārkaṇḍeya Purāṇa, 63.25 (Pargiter, p. 403), the chief of the Siddhas was Vaśiṣṭha. Monier-Williams, Skt.-Engl. Dict. s.v. siddha, states that according to Viṣṇu Purāṇa the Siddhas,
88,000 in number, live in the sky (Bhuvarloka), north of the sun and south of the seven Rṣis. I have been unable to locate the passage in the Viṣṇu Purāṇa. The Siddhas are mentioned again in Śūryaśataka, stanzas 20, 52, 67 and 81, and it is recorded in stanzas 36, 48, 72 and 81, that Śūrya is praised by various of the other semi-divine beings, viz., the Cārāṇas, Gandharvas, Ahipatis, Yātudhānas, Śādhyas, and Kīmnaras. Bühler also calls attention to the fact that in the Praśasti of Vatsabhāṭī, a metrical inscription on the temple of the Sun at Mandasor, dated 473-474 A.D. (cf. CII, vol. 3, p. 80), as well as in the Śūryaśataka, it is stated that Śūrya is praised by the semi-divine beings just mentioned; cf. G. Bühler, Die indischen Inschriften und das Alter der indischen Kunstpoesie, in Sitzungsberichte der Philosophisch-Historischen Classe der kaiserlichen Akademie der Wissenschaften, vol. 122, part 11, p. 1-97, Wien, 1890; see especially p. 8-17.

V.L. (a) J, and Jhalakikara (see note 1) in a footnote, read gṛhyābhīr apagahanāir. (b) Jhā (see note 1) reads aghogāhīḥ pūnar api. (c) I have adopted tasya vo, the reading of VJHB; the Kāvyamālā text reads tasya vo; Jhā reads -gṛṇāvighna-, V -nīghnāvighna-; VB -vrīṭāīr. (d) B siddham anūghāir, J siddhashāṅkhāir vadadhatur; the Kāvyamālā text reads śīghram anūgho-, but I have adopted śīghram anūgho-, which is the reading of VJHB.

7

bibhrāṇā vāmanatvaṁ prathamam atha tathāiivā 'ṁśavaḥ
prāṁśavo vah
krāntākāśantarālās tadanu daśa diśāḥ pūrayantas tato 'pi
dhvāntād ācchidya devadviṣa iva balito viśvam āśv aśnuvānāḥ
krcchraṇā ucchraṇayahelopahasitaharayo hāridāśvā harantu

The¹ rays of (Śūrya), Possessor of Tawny Steeds, at first are
dwarfish,² but afterwards indeed are long;
They traverse the intermediate space of the sky, and then also,³
afterwards, fill the ten directions;
And they quickly pervade the universe, wresting it from
darkness, as if <from Bali>,⁴ the <mighty>⁵ Foe of the Gods;
And they mock Hari (Viṣṇu) by reason of their contempt at the
height [to which he attained].
May these rays of (Śūrya), Possessor of Tawny Steeds, destroy
your⁶ troubles!

Notes. 1. All through this stanza there is an implied comparison be-
tween the rays of the sun and Viṣṇu in the Vāmana Avatāra, or 'Dwarf
Incarnation’ (cf. below, note 4). For example, the rays, on first appearing above the horizon, are short, just as Viṣṇu was at first a dwarf; later in the day, the rays are long-extended, just as Viṣṇu later extended his dwarfish form into the person of a giant; the rays pervade the universe, and fill the ten quarters [of the sky] (cf. stanza 4, note 3), just as Viṣṇu did with the second of his ‘three steps’; and the rays snatch the universe from darkness, as Viṣṇu rescued it from Bali (cf. note 4). The rays, however, mock Viṣṇu, because they mount higher in the heavens than even that god went when taking his ‘three steps.’ 2. Lit. ‘bear dwarfishness.’

3. The commentary makes tato ‘pi, ‘then also,’ connect pādas (b) and (c)—‘fill the ten regions, and then also quickly pervade.’ 4. The story runs that heaven, earth and sky were once in the power of the demon Bali. The gods appealed to Viṣṇu for aid. That deity assumed the form of a dwarf, and, pretending to be a Brāhmaṇa, went to Bali, and asked, as an alms, for as much territory as he could cross over in three steps. This request was readily granted by Bali. Thereupon the dwarf at once became a giant; his first step covered the earth; his second, heaven; and not knowing where to place the third, the god planted it on the head of Bali and sent him to Pātāla; cf. Mahābhārata, 3.272.62-69; Rāmāyaṇa, 1.29.4-21; Harivaṃśa (ed. by Vināyakarāya, Bombay, 1891), 1.41.79-80, 99-103 (cf. transl. by M. N. Dutt, p. 173-175, Calcutta, 1897); see also the illustration in Musée Guimet, Annales, Bibliothèque d’Études, vol. 18, p. 101, Paris, 1905.

5. The commentary says that balītas is equivalent to balavatās (abl.), ‘from the mighty,’ and that it also denotes ‘from Bali’ (bali with ablative suffix -tas); hence the double rendering in my translation.

6. The position of vah, ‘of you,’ in the first pāda, so far removed from kṛcchrāny, on which it depends, is noteworthy.

V.L. (b) J omits dīśaḥ. (c) K devadruhaḥ iva; V asruvānah, B aśrubānah. (d) HB kṛcchrāny (with dental nasal); VJHB -helāvahasita-.}

udgādhenā 'ruṇimnā vidaḍhati bahulaṁ ye 'ruṇasyā 'ruṇatvaṁ mūrdhoddhutāu khalinākṣatarudhirarucu ye rathāśvaṇaneṣu šāilānām śekharatvaṁ śrītaśikhariśikhas tanvate ye diśantu preṇkhantaḥ khe kharāṁsoḥ khacitadinamukhas te mayūkhāḥ sukham vah

The rays of the Hot-rayed (Sūrya), by their intense redness, produce the deep red of Aruṇa,1 (the Dawn),

And have the color of the blood from the wounds [caused] by the bits in the mouths of the chariot-horses,2 when they toss their heads,3
And diffuse a halo about the mountains,\(^4\) as they cling to the pointed summits,\(^5\)
And go dancing through the sky, purifying\(^6\) the opening of the day.
May these rays of the Hot-rayed (Sūrya) bestow happiness upon you!

Notes. 1. Aruṇa, charioteer of the car of Sūrya, is the personified Dawn. He is especially praised in stanzas 50-61 of the Sūryaśataka, and is mentioned besides in many of the other stanzas. According to the mythology, he was the son of Kaśyapa and Vinatā, and brother of Garuḍa. Vinatā, in fulfilment of a divine promise that she should become the mother of twin sons, in course of time gave birth to two eggs. These she kept warm for 500 years; but then, when no progeny appeared, she grew impatient, broke the shell of one egg, and brought to light an embryo Aruṇa with the lower part of his body in an undeveloped state. From this latter circumstance, Aruṇa is called ‘thighless’ (Anūru). At the expiration of another 500 years, Garuḍa was hatched from the second egg; cf. Mahābhārata, i. 16.3-25. Another legend tells how Sūrya, angered because he received no assistance from the gods when Rāhu attempted to devour him, sought to burn up the worlds. In order to prevent such a calamity, the gods placed Aruṇa in the forepart of Sūrya’s car, to veil that deity’s splendor and to absorb some of his heat. Aruṇa thus became Sūrya’s charioteer; cf. Mahābhārata, i. 24.5-20. 2. Stanzas 44-49 of the Sūryaśataka are especially devoted to the praise of Sūrya’s horses, and stanzas 62-72 to that of the car. The horses were seven in number; cf. stanzas 45, 57, 92; Rig Veda, 4.13.3; 5.45.9; Mahābhārata, 7.189.54; Markandeya Purāṇa, 107.2 (Pargiter, p. 572); Viṣṇu Purāṇa, 2.8 (Wilson, vol. 2, p. 239). They are also said to be of a greenish or tawny (harit) color; cf. stanza 7; stanza 46, note 8; Caṇḍiśataka, stanza 8, note 2; Rig Veda, 1.50.8; 7.60.3. And the Viṣṇu Purāṇa (2.8) states that they are identical with the seven meters of the Veda. The car is said (Viṣṇu Purāṇa, 2.8) to have been 9,000 leagues in length, with an axle 15,700,000 leagues long. To the car was attached a single wheel; cf. Sūryaśataka, stanza 59; Caṇḍiśataka, stanza 99; Rig Veda, 4.28.2; 5.29.10; Mahābhārata, 7.189.54; 12.362.1; Ratnadāriṇī (ed. Parab and Joshi, Bombay, 1888), 3.5; Kavyādārśa, 2.328; the Madhuvan Plate of Harṣa (7th century A.D.), as pub. in Epigraphia Indica, vol. 7, p. 159, note 2. Synopses of other accounts of the car of Sūrya, as given in several of the Purāṇas, are found in Wilson’s translation of the Viṣṇu Purāṇa, vol. 2, p. 237-239, footnotes. 3. Lit. ‘in the tossing of [their] heads.’ 4. Lit. ‘diffuse the crownness of the mountains’; for a similar idea, cf. stanza 74, note 6. 5. Or, ‘clinging to the summits of the mountains.’ 6. The commentary glosses khacita, ‘purified,’ by spaṣṭikṛta, ‘made distinct’; if this be adopted, we might render ‘illuminating the opening of the day.’
V.L. (b) B inserts -racira- between -rudhira- and -ruco; this of course would be metrically impossible. (c) K śritaśikharasikhāḥ. (d) VB prekhantaḥ.

9
dattānandāḥ prajānāṁ samucitasamayākṛṣṭasṛṣṭāiḥ payobbhiḥ pūrvāhne viprakīrṇā diśi diśi viramaty ahni samhārabhājaḥ diptāṃśor dirghaduḥkhaprabhavabhabhavbhayodanvaduttāra-
navo
gāvo vaḥ pāvanānāṃ param aparimitāṃ prītim utpādayantu

The¹ rays of the Hot-rayed (Śūrya) are bringers of joy to mortals, by reason of the «rain-waters»² that is «drawn up and poured down [by them] at suitable times»,
And <cows> are bringers of joy to mortals, by reason of their «milk» that is «milked, and poured out [at the sacrifice]³ at suitable times»;
The <rays>, at the beginning of the day, are «spread out» in all directions, and when day is ended, are [again] «contracted»⁴;
And <cows>, at the beginning of the day, are «dispersed» in all directions,⁵ and when day is ended, are [again] «collected»⁶;
The <rays>,⁷ and also <cows>,⁸ are [veritable] ships for crossing⁹ the ocean—the ocean which is the fear of rebirth,¹⁰ the source of long unhappiness,
And [both rays and cows constitute] the best of purifications. May the rays of the Hot-rayed (Śūrya) produce for you unbounded joy!

Notes. ¹. This stanza is quoted in the Dhvanyāloka (2. 25) of Ānandavardhana (floruit circa 850 A.D., according to Mabel Duff, Chronology of India, p. 77, Westminster, 1899, and M. Krishnamacharya, A History of Classical Sanskrit Literature, p. 162, Madras, 1906). The Dhvanyāloka has been edited in the Kāvyamālā Series (no. 25, Bombay, 1891) by Durgāprasād and Parab, and has been translated, with introduction and valuable notes, by Hermann Jacobi, in ZDMG, vol. 56 (1902), p. 392-410, 582-615, 760-789, and vol. 57 (1903), p. 18-60, 311-343. The portion of the text referring to this stanza is found in the Kāvyamālā edition, p. 99-100, and its translation by Jacobi in ZDMG, vol. 56 (1902), p. 764.
Jacobi’s translation of Anandavardhana’s comment is as follows: 'In diesen Beispielen gelangt durch die Bedeutung der Wörter ein zweiter Sinn zur Erkenntnis, der aber ausserhalb des Zusammenhanges steht; damit das, was der Satz besagt, nicht ungereimt sei, muss man zwischen dem Sinn, der in den Zusammenhang passt, und dem, der ausserhalb desselben steht, das Verhältnis von Verglichenem und Vergleichsgegenstand annehmen, infolge der Tragweite (der Wörter); somit ist dieser śleṣa durch den Sinn nahegelegt und nicht lediglich auf die Wörter gegründet. Dadurch unterscheidet sich von dem eigentlichen śleṣa das Gebiet des “Tones,” dessen unausgesprochener Sinn gleichsam nachklingt.'

2. The idea that the sun is a reservoir of water that is drawn up from the earth and then poured down in the form of rain, is also found in stanzas 14, 39, 73, 91 and 93; cf. also Mahābhārata, 3.3.6, 49; 12.263.11; Mārkaṇḍeya Purāṇa, 27.23; 104.39; 108.13 (Pargiter, p. 147, 563, 575).

3. For the milk poured out at the sacrifice, see below, note 8. 4. Lit. ‘have recourse to contraction.’ 5. The meaning is that the cows are turned out to pasture in the morning. 6. Cows return at night to their stable. 7. With the sentiment expressed in this pāda, cf. stanza 80, where the disk of Śūrya is called ‘a ship on the ocean of rebirth’ (yāhāpātraṁ bhavābdhaṁ); and this same idea—that salvation or emancipation is attained through the sun—is found as well in stanzas 10, 11, 29, 73, 80, 86 and 89. Bühler too has noted the existence of this idea in the above stanzas, and he also calls attention to Yogāyātā of Varāhamihira, stanza 1 (edited with text and German translation by H. Kern, in Indische Studien, vol. 10, p. 101-212, Leipzig, 1868, and vol. 14, p. 312-358, Leipzig, 1876), where Śūrya is called mokṣadvāram, ‘the door to emancipation’ (cf. Sūryaśataka, stanza 73, dvāram yan muktibhājāṁ, ‘the door for those who attain emancipation’), and to the phrase vidheyaviṣṇyāṁ mokṣārthibhir yogiḥḥ, ‘die Sinnenlust beherrschenden Büsser, da sie sich nach Erlösung sehnen,’ which occurs in stanza 1 of the Prāṣasti of Vatsabhaṭṭi, a metrical inscription of 44 stanzas, found in the temple of the sun at Mandasor, and dated 473-474 A.D. (cf. CII, 3.81, and Bühler, Die indischen Inschriften, p. 14-16, 91). In this connection see also Sūryaśataka, stanza 29, note 4, and likewise the following: Mārkaṇḍeya Purāṇa, 103.10 (Pargiter, p. 558), ‘ascetics . . . meditate on thee (Śūrya) . . . while they desire final emancipation from existence’; ibid. 109.66 (Pargiter, p. 582), where Śūrya is said to be ‘the supreme gate to final emancipation’; and Mahābhārata, 3.3.37, where it is said: gati tvam munukṣatāṁ, ‘thou (Śūrya) art a refuge for those wishing emancipation.’ 8. By way of explaining the part played by cows in freeing mortals from rebirth, the commentary notes: ‘Those versed in the sacred traditions say that “people escape metempsychosis (samsāra) by means of milk [used as] food [i.e. oblations] in the [sacrificial] fire of the priests (vīpura).’” 9. The commentary explains udanavaduttāra as ‘rescuing from the ocean.’ I have rendered the phrase as ‘crossing the ocean.’ 10. The commentary glosses bhava, ‘worldly existence,’ by samsāra, ‘metempsychosis.’ I have rendered by ‘rebirth.’ Cf. Bhāktīmaraṇastra (Kāvyamālā edition), stanza
26: tubhyam namo jina bhavodadhiśoṣaṇaya, ‘honor to thee, O Jina, for thy drying up of the ocean of existence.’

V.L. (a) The Dhvanayoloka (see note 1) reads -ākliṣṭasṛṣṭāih, K -ākliṣṭasṛṣṭāih. (b) HB pārvāhāne (with dental nasal). (c) J -prabhavabhayodanvad- (omitting bhava).

10

bandhadhvāṃsāikahetum śirasi nativaśābadhhasaṃdhāyaṅja-līnāṃ
lokānāṃ ye prabodhaṃ vidadhati vipulāmbhojakhanḍāsaṃayeva
yuṣmākaṃ te svacittaprathimapṛthutaraprapāthanākapavṛkṣāḥ
kalpantāṃ nirvikalpaṃ dinakarakiranāḥ ketavaḥ kalmaṣasya

The rays of (Sūrya), Maker of Day, <produce> for «mortals» the «knowledge» that is the sole cause of the destruction of «mundane bondage»—

For mortals, who, [with hands] «to the head» «make the twilight aṅjali by reason of their addiction to humble obeisance»—

And, as if in [fulfilment of] the expectation of the large group of lotuses, «cause» the «expanding»—which is the sole cause of the destruction of «their condition of having buds»—

«at the head [of their stalks]»—

Of these «creatures (lotuses?)» which, «at twilight, form [themselves into buds resembling in shape] the aṅjali,» by reason of their proclivity for bending»—.

And these rays are wish-trees for [granting] wishes that extend beyond the range of one's thought. 7

May these rays of (Sūrya), Maker of Day, become, in no doubtful fashion, destroyers of your sin!

Notes. 1. The commentary says: ‘Mundane bondage (bandha) is three-fold—its form is prākṛta [i.e. bondage to the eight prakṛtis], vāikārika [i.e. bondage to the sixteen vikāras], and daksinā [bondage consisting in fees (daksinā) to priests]. For mortals bound by it are not released.’ This is a doctrine of Saṃkhya philosophy; cf. Max Müller, The Six Systems of Indian Philosophy, p. 357, New York, 1899. 2. Lit. ‘fondness for bending.’ 3. The commentary glosses bandha, in the second rendering, by mukulāvasthā, ‘condition of being a bud.’ As the lotuses expand, the bud-like shape, which they exhibit when closed, of course dis-
appears. 4. The lotuses close at sundown, and the closed bud-like form resembles two hands folded in the aūjali; for a similar conception, see stanza 20, note 4. 5. The meaning appears to be that the lotus blooms ‘bend’ themselves into different shapes, changing from bud to blossom at sunrise, and from blossom to bud again at sunset. 6. The kalpavrksa, one of the five trees that stood in Indra’s paradise, was fabled to grant one’s every wish; cf. Amarakośa, i. 1. 50 (ed. by Durgaprasād, Parab and Śivadatta, in the Abhidhāna-Sangraha, part 1, Bombay, 1889); Mahābhārata, 3. 281. 5; Kumārasambhava, 6. 6 (ed. by Vāsudev Pansikar, Bombay, 1908); Viśṇu Purāṇa, 5. 30 (Wilson, vol. 5, p. 95). The other four trees were the mandāra, the pārijāta, the saṃtāna, and the haricandana; cf. Amarakośa, as just cited. The pārijāta tree, which was a product of the churning of the ocean, cf. Viśṇu Purāṇa, i. 9 (Wilson, vol. 1, p. 144), is mentioned again in Sūryaśataka, stanza 42 (note 14). 7. Lit. ‘wish-trees for [granting] wishes more widely extended than one’s own thought’; or, if prathita is read instead of prathima (cf. V.L.), we may render as ‘wish-trees for [granting] the rather numerous wishes displayed in one’s mind.’ 8. Lit. nirvikālpaṁ means ‘without admitting an alternative’; it is glossed by asamśayan, ‘without doubt’; I have rendered as ‘in no doubtful fashion.’ 9. The term ketavaḥ, which ordinarily means ‘rays’ or ‘flags,’ is here glossed by vināśakāḥ, ‘destroyers.’ The lexicographers give also the meaning ‘enemies’ for ketavaḥ.

V.L. (a) The Kāvyamāla text reads nativasaśbadha-, VJ nativasaśbadha-, HB nativasaśvaddha-. (b) VJHB -āmbhojaśaṇḍāsyaeva. (c) VJHB te yuṣmākaṁ; the Kāvyamāla text and J read -prathitapṛthutara-, VHBK -prathimapṛthutara-.

11
dhārā rāyo dhanāyāpadi sapadi karālambabhūtāḥ prapāte tattvālokāikādīpās tridaśapatiapuraprasthitāu vīthya eva nirvānodyogiyogipragamanijatanudvāri vetrāyamānās trāyantāṁ tivrabhāñor divasamukhasukhā raśmayaḥ kalmaśād vah

The rays of the Hot-rayed (Sūrya) are streams of wealth [capable of satisfying] at once the pangs of avarice, and are like the support of a hand on a precipice,

And are the sole lamps [by which] one may discern real truth, and are verily paths on the journey to the city of (Indra), Lord of the Thirty (Gods),

And appear as doorkeepers at the door of (Sūrya), their own body, which is the pathway for yogins making efforts towards nirvāna,
And their delight is the dawn. May these rays of the Hot-rayed (Sūrya) protect you from sin!

Notes. 1. Lit. ‘streams of wealth in the calamity of avarice’; the commentary glosses dhanāyāpadi by dravyarthakāyapidāyām (-kāya- is doubtless a typographical error for -kāma-), ‘[streams of wealth] in the pain of love of objects of wealth.’ 2. The commentary glosses prapāte, ‘on a precipice,’ by narake durgatāv, ‘in Naraka, in Hell.’ 3. Lit. ‘sole lamps for the discerning of real truth.’ Again, in stanza 18, the rays are compared to a lamp, and in stanza 23, the splendor of Sūrya is called ‘a lamp-wick,’ and Sūrya ‘the lamp of all the dvīpas’; cf. also Mārkandeya Purāṇa, 107. 10 (Pargiter, p. 574), where Sūrya is called ‘the lamp of all the worlds.’ 4. The city of Indra was Amarāvati, as pointed out in the commentary, and as related in Mahābhārata, 3. 42-43, where a description of the town and its delights is given. We are told that no one could enter its gates without having practised rigid austerities. 5. The epithet trídaśa, ‘thirty,’ signifying ‘the gods,’ is probably reminiscent of the ‘thrice eleven’ gods referred to in Rig Veda, 9. 92. 4, and probably comprising the twelve Ādityas, eight Vasus, eleven Rudras, Indra and Prajāpati; cf. Bhāg-Āranyaka Upaniṣad, 3. 9. 2. 6. The term vetrāyamāṇiḥ, ‘appearing as doorkeepers,’ appears to be a denominative middle participle derived from vetra, ‘staff’; cf. W. D. Whitney, Sanskrit Grammar, 1059, c, 3d edition, Boston, 1896. The gloss of vetrāyamāṇiḥ is prathārāḥ, ‘doorkeepers.’ For similar forms, cf. sūtraḍhārāyamāṇiḥ in stanza 50, and padmarāgāyamāṇiḥ in stanza 56. 7. The commentary glosses pragama by apunarāvṛttih, ‘a not-turning-back-again,’ and also by panthāḥ, ‘a path.’ In explanation of the latter interpretation, it says: ‘pragama is “path,” with the idea that on it they go forward (pragacchanti).’ I have adopted the second definition. The ordinary lexicons interpret pragama as meaning ‘the first advance in courtship.’ 8. For the idea that emancipation, or nirvāṇa, may be attained through the sun, cf. stanza 9, note 7. 9. The commentary glosses divasamukhasukhāḥ, ‘whose delight is the dawn,’ by divasādrambhe sukhabhāriṇaḥ, ‘causing happiness at dawn.’

V.L. (a) HB ṛyo dhanāyāpadi. (b) H tatvālokāika-.; VJHB tridivapati-.; J pūrahprasthitau. (c) J yogipraśamanija-. (d) K tvarabhāsaḥ; K kaśmalād vah.

12

prācī prāg ācarantyo नातिचरम acale cārucūdāmaṇītvam muñcanyo rocanāmbhaḥ pracaram iva diśām uccakāśi car-canāya
cātūtkāśi cakranāmnāṃ caturam avicalāir locanāir arcyamāṇāś
ceṣṭantāṃ cintitānām ucitam acaramāś caṇḍarociruco vah
The rays of the Hot-rayed (Sūrya) at dawn cause (Meru), the Eastern Mountain, to appear for a short time as if surmounted by a beautiful crest-jewel,¹
And [afterwards] they pour out, as it were, a profusion of yellow² pigment water for anointing³ the quarters⁴ on high,⁵
And are knowingly treated with honor⁶ by the ruddy-geese, with eyes fixed and [full of] longing for the blandishments⁷ [of their mates].
May these eastern⁸ rays of the Hot-rayed (Sūrya) bring to pass whatever is agreeable to your wishes⁹!

Notes. 1. Lit. ‘at dawn, for a not excessively long period, they go to the state of being a beautiful crest-jewel on the Eastern Mountain’; cf. Mārkandeya Purāṇa, 107.6 (Pargiter, p. 573), where Sūrya is called ‘the crest-jewel of the Mountain of Sunrise’ (udayācalamāulimānīḥ). The ‘Eastern Mountain,’ or ‘Mountain of Sunrise,’ was Meru; cf. stanza 1, note 4. 2. The commentary notes: ‘At first the rays of the Hot-rayed (Sūrya) are compared to a crest-jewel, because of their deep-red color; afterwards, having become reddish-yellow, [they are compared to] the water of yellow pigment.’ First comes the red of dawn, and later, when the sun has risen, the yellow blaze of full sunlight appears. 3. The noun carcana, in the sense of ‘anointing,’ appears not to be found in the literature, but only in the lexicographers; cf. Monier-Williams, Skt.-Engl. Dict. s.v. The gloss is bhūṣaya, ‘adorning.’ 4. In stanza 15, the quarters are said to be women; hence the appositeness of their being adorned with pigment. 5. Or else, ‘for the excessive anointing of the quarters’; the adverb uccakāth, ‘aloft,’ is glossed by atyartham, ‘excessively.’ 6. The participle aroṣyamānāh, ‘treated with honor,’ is glossed by saspham ikṣyamānāh, ‘wistfully gazed upon.’ 7. Lit. ‘treated with honor by the eyes, fixed and longing for endearing words, of the ruddy-geese.’ The cakravāka, [sometimes, as here, cakrānāman], or ‘ruddy-goose’ (anas casarca), the modern Hindi chakwā, and the ‘Brahmany duck’ of English writers, was supposed to be separated from its mate between sunset and sunrise. It therefore welcomed the rising sun as the harbinger of reunion. The commentary explains: ‘For, when the Blessed (Sūrya), garlanded by rays, has risen, there is a mutual reunion of the ruddy-geese who have been separated. Therefore—so it is said—his rays are honored with reverence.’ In the classical period, the cakravāka is regarded as the type of conjugal fidelity, and even as early as the Atharva Veda (14.2.64 of the two-volume translation by Whitney and Lanman, Cambridge, Mass., 1905), is held up as a model to the bride and groom in the marriage ceremony. It is mentioned in the Rīg Veda (2.39.3); cf. Macdonell and Keith, Vedic Index of Names and Subjects, vol. 1, p. 252–253, London, 1912. See also Sūryaśataka, stanza 25, note 9. 8. The term carama means ‘west-
ern,' and so, presumably, acarama means 'eastern,' although this definition is not found in the ordinary lexicons. The gloss of acarama is aprucina, 'recent.' 9. Note in this stanza the alliteration (anuprasa) of the letter c, which occurs 26 times.

V.L. (b) J kuicantyo; J rocanambu, VHB rocanambu (with cerebral nasal). (c) K suciram avicalair. (c)-(d) V arcyamânâcsectantâm. (d) B cañcarociraco vaḥ.

13

ekam jyotir dṛśau dve trijagati gaditâny abjajâsyâis caturbhir bhûtânâm pañcamaṇ yâny alam ōtuṣu tathâ šaṭsu nânâvidhâni yûsmâkaṁ tâni sapatrâdaśamuninatûny aṣṭâdibhâñji bhânor yânti prâhâ navatvaṁ daśa dadhatu śivaṁ didhîtinâṁ šatâni

The rays of Bhânu (Sûrya) [constitute] the one¹ light, and [are] the two eyes² in the three worlds, being [so] spoken of by the four³ mouths of the Lotus-born⁴ (Brahmâ);

They also [constitute] the fifth⁵ of the elements, and are very various⁶ in form in [the course of] the six seasons⁷;

And they are praised by the seven sages⁸ of the Thirty⁹ (gods), they dwell in the eight quarters [of the sky],

And <are fresh> and <form an aggregate of nine>¹⁰ in the beginning of the day.

May these rays of Bhânu (Sûrya), ten hundred¹¹ [in number], promote your welfare!

Notes. 1. As will be readily seen, the rays of Sûrya are in this stanza connected with various numbers. 2. In stanza 32 Sûrya is called 'the eye of the three worlds,' and in stanza 21 his light is described as 'the sole eye of the three worlds'; cf. also Märkaṇḍeya Purâṇa, 107. 5 (Pargiter, p. 573), where Sûrya is described as 'the eye of all the worlds'; and Atharva Veda, 5.24.9, 'lord of eyes,' and 13.1.45, 'the one eye of what exists.' 3. The Mâtsya Purâṇa, as recorded by Vans Kennedy (Ancient and Hindu Mythology, p. 317, London, 1831) and W. J. Wilkins (Hindu Mythology, p. 100, 2d ed., Calcutta and Simla, 1900), tells how Brahmâ fell in love with Sâtarûpâ and gazed ardently at her. The maiden, in confusion, turned away from the gaze of the god, but no matter in what direction she looked, she was constantly confronted by a new head of Brahmâ, produced for the purpose. Thus Brahmâ acquired five heads. Subsequently (Wilkins, op. cit., p. 101-103), Bhâirava, a product of Siva's anger, cut off one of the heads, leaving the god with only four, the number
with which he is commonly credited. For pictures of the four-headed Brahmapa, see Moor, *Hindu Pantheon*, plates 1, 2 and 13. See also stanza 40, note 9. 4. According to some accounts, Brahmapa was produced from a lotus that sprang from Visnu's navel; see, for example, *Mahabharata*, 3.203.14-15: *svapatas tasya devasya padmam... nabhyan vinishtam diwam tarotpannah... brahmapa... catuvrada... caturmukha,... as that deity (Visnu) lay asleep, a divine lotus... sprang from his navel. From that (lotus)... sprang... Brahmapa... who is the four Vedas... and who has four faces.' Cf. also stanza 88, note 5, and stanza 93, note 2; and *Caṇḍīśataka*, stanza 69, note 2. For a representation of Brahmapa resting on the lotus, see Moor, *Hindu Pantheon*, pl. 3 and 4. 5. The fifth of the elements was 'light' (*tejas*); the other four were 'earth' (*prthvī*), 'water' (*ap*), 'air' (*vāyu*), and 'sky' (*ākāśa*); cf. *Mahabharata*, 12.248.3; *Mārkaṇḍeya Purāṇa*, 45.40-47 (Pargiter, p. 220-221); *Visnu Purāṇa*, i.2 (Wilson, vol. i, p. 38); J. Dahlmann, *Mahābhārata-Studien*, Band 2 (*Die Sāṃkhya-Philosophie*), p. 73-79, Berlin, 1902. The *Atharva Veda* (13.4.31-37) asserts that Sūrya is composed of the five elements. 6. The commentary explains that 'they are various in kind, because of their being divided by partition into hot, weak, etc.' The meaning seems to be that the sun, and so the weather, on some days is hotter than on others. 7. The six seasons were 'the cold season' (*āśīra*), 'spring' (*vasanta*), 'summer' (*grīṣma*), 'the rainy season' (*varṣa*), 'autumn' (*saraṇ*), and 'winter' (*hima*). For bibliographical references dealing with the Hindu seasons, see Konow and Lanman, *Rājaecakara's Karpūra-mañjarî*, p. 214, Cambridge, Mass., 1901. 8. The names of the seven sages are given differently by different authorities. The list given in *Mahābhārata*, 12.335.29, is as follows: Marici, Atri, Aṅgiras, Pulastya, Pulaha, Krtu and Vasishtha. Stanza 36 and 81 also record that Sūrya was praised by the sages, or *munis*, as does likewise the Praśasti of Vatsabhaṭṭi (cf. Bühler, *Die indischen Inschriften*, as cited in stanza 6, note 8). 9. For the 'thirty gods,' cf. stanza 11, note 5. 10. The idea of 'nine' is applied to the rays only through a word-pun, *nava* meaning both 'new' or 'fresh,' and 'nine.' 11. Sūrya is called 'Thousand-rayed' in stanzas 17 (*sahasratviś*), 52 (*daśāśatārupa*), and 100 (*daśāśa-tābhīṣṇu*); and his 'thousand rays' (*daśāśaṁ bhāsāṁ*) are mentioned in stanza 15.

V.L. (a) HB -āsvacaturbhir. (c) VB aṣṭadīgbhāji. (d) HB prāhne (with dental nasal); K dadatu śivam.

14

āvṛttibhrāntaviśvāh śramam iva dadhataḥ śoṣinah svoṣmaṇeva grīṣme dāvāṅnitaptā iva rasam asakṛd ye dharityā dhayanti te prāvṛṣy atātāpatiśayaruya ivodvāntatoyā himartāu mārtaṇḍasyā 'pracaṇḍās cīram asubhabhīde 'bhīśavo vo bhavantu
In summer the rays of Mārtaṇḍa (Sūrya), having become, as it were, wearied from continually wandering over the universe, and as if drying up with their own heat, Repeatedly suck up water from the earth, like [men, who drink water when] heated by a forest-fire; But in the rainy season, as if [they had been] made sick by excessive drinking, they vomit out [this] water, And in winter are, [in consequence], feeble. May these rays of Mārtaṇḍa (Sūrya) long be in existence for the destruction of what is inauspicious to you!

Notes. 1. In this stanza the rays of Sūrya are compared, by a rather elaborate simile (cf. Introd., p. 94), to a human being. In summer, like a thirsty person, they suck up water from the earth. Having drunk too much, they become sick, and in the rainy season vomit out what they have drunk, in the form of rain (cf. stanza 9, note 2). Just as anyone feels weak after vomiting, so also do the rays, and that is why the sun’s rays are weak and give but little heat in winter. Other elaborate similes in the Sūryaśataka are found in stanzas 26, 31, 34 and 50. The imagining of the rays in the guise of a human being is an instance of the rhetorical figure ‘Poetic Fancy’ (utprekṣā); cf. stanza 1, note 6. 2. A fanciful etymology of the name ‘Mārtaṇḍa’ is given in the Markandeya Purāṇa, 105.8–20 (Pargiter, p. 564–565). The story accounting for the origin of the name is as follows. The Sārusumna ray of the sun once entered the womb of Aditi. Aditi fasted. Kaśyapa, her husband, said to her: ‘Why dost thou destroy the egg that is in thy womb by fasting?’ When the child was born, a voice from the air was heard, saying: ‘Whereas thou, O Muni, hast spoken of this egg as destroyed, to thee therefore, O Muni, this thy son shall be called Mārtaṇḍa [from mārtam aṇḍam, “destroyed egg”].’ For a picture of the ruins of the Mārtaṇḍa temple of the Sun in Kaśmīr, see Vincent Smith, The Early History of India, p. 372, 3d ed., Oxford, 1914. 3. Lit. ‘bearing weariness, as it were.’ 4. Lit. ‘having the universe wandered over with repetition.’ 5. Lit. ‘having sickness acquired through excess of drinking.’

V.L. (a) V āyurtibhrāntavimbhā; JHB svośmaṇḍa, V svoṣuṇeva. (b) B dāvāgniaptā isā. (c) B ivodvāntate ya himartiḍau. (d) VJHB mārtaṇḍasya pracaṇḍaś; V -bhīde bhīśavo, JHB -bhīde bhīśavo.

tanvānā digvadhūnām samadhikamadhurālokaramyām ava-
sthām
ārūḍhaprāuḍhileṣotkalitakapilimā 'laṃkṛtiḥ kevalāiva
The thousand rays of the Hot-rayed (Sūrya) spread over the realm of the quarters [of the sky], which are women—a realm beautified by [the rays'] exceeding soft splendor; [And are therefore] like a fringe of down spreading around the vulva of women, which is beautified by its exceeding soft luster;

And just breaking out at the opening of day, which has the splendor of the eye of an expanded lotus, They are verily its sole adornment, and manifest a redness, since only a part of their development has been attained.

[Hence these rays are also] like a fringe of beard, which, when just sprouting on a youth's face, Forms the sole adornment of it, and manifests a tawny color, since only a part of its growth has been attained.

May these thousand rays of the Hot-rayed (Sūrya) bestow happiness upon you!

Notes. 1. The commentary says: 'The quarters, to be sure, are women.' In stanza 12, the quarters are said to be adorned with pigment, as if they were women. Cf. dikkāmini, 'maiden quarter,' in Kalhana's Rājarājanī (ed. by Durgāprasāda, son of Vrajalāla, in 3 vols., Bombay, 1892-1896), 3. 382. 2. Lit. madhura means 'sweet,' 'honied,' but the gloss is mrātu, 'soft.' 3. The word dig- in digvadhānā appears to have no paronomasiac rendering. 4. The dawn color is red; but when the maturity of the rays is attained, and when the sun is above the horizon, the full blaze of its light is yellow. On the form -kapilā, fem. from a -man stem in composition, cf. Whitney, Skt. Grammar, 436, 437. 5. The commentary explains: 'it sprouts out on the face of youths.' The dina- in dinamukhe, and the compound ujjṛmbhāmbhojanetradyutini appear to have no paronomasiac rendering.

V.L. (b) HB āruḍhaprāṇḍhi-. (c) J aśruṣreṇīva; VJHB tāsāṁ diśatu.

 añulīndor māiśa mośid dyutim iti vrṣabhāṅkena yaḥ śaṅkineva pratyagrodghāṭitāmbhorukaruhāraguhāsusthiteneva dhāṭra
kṛṣṇena dhvāntakṛṣṇasvatanuparibhavatrasnuneva stuto 'lam trāṇāya stāt tanīyān api timiraripoṣa tviṣām udgamo vaḥ

The rising of the rays of (Sūrya), Foe of Darkness, is warmly praised by (Śiva), whose attribute is the bull, because [that god is], as it were, fearful lest [Sūrya] should obscure the splendor of the moon on his head,

And is also praised by (Brahmā), the Creator, who is, as it were, comfortably settled in his hiding-place—the hollow of a newly-opened lotus,

And also by Kṛṣṇa (Viṣṇu), who, as it were, fears the humiliation of his own body, which is black as darkness.

May the rising of these rays of (Sūrya), Foe of Darkness, even though their light is dim, exist for your protection!

Notes. 1. In this stanza, Sūrya is praised by Śiva, Brahmā and Viṣṇu. On this, the commentary notes: ‘He (Mayūra) indicates the greatness of Ravi (Sūrya), through having him praised by the chief gods.’ Cf. stanzas 88, 91, 92 and 93, which compare Sūrya to Brahmā, Viṣṇu and Śiva. 2. As the commentary notes, the śiva, ‘as it were,’ in this, and also in the two following pādas, indicates the presence of the rhetorical figure ‘Poetic Fancy’ (utpṛekṣā); cf. stanza 1, note 6. 3. Brahmā is afraid that the sun may cause the lotus in which he reclines (cf. stanza 13, note 4) to close its petals—some lotuses close in the daytime—and so imprison him; cf. the commentary, which attributes to Brahmā the following thought: ‘May he (Sūrya) not cause [for me] any uncomfortable position (duḥṣṭhitiṁ) by the contraction [of the lotus].’ 4. The commentary attributes the following thought to Kṛṣṇa: ‘He (Sūrya) may humiliate my body, through mistaking it for darkness.’ Since light dispels darkness, Kṛṣṇa, the ‘Black One,’ is fearful lest his black body should be humiliated by the bright sunlight. Kṛṣṇa was born with a black body; cf. Mahābhārata, 1.197.32–33, where it is stated that Kṛṣṇa was the product of one of Viṣṇu’s black hairs. 5. Lit. ‘may the rising of the rays, although [it (the rising) is] rather slender, exist, etc.’ The meaning appears to be that the light shed by the rays at dawn is slight as compared to their mid-day radiance.

V.L. (a) VHB māulindor māiva; HB maṣidynatim. (b) H pratyagro ghwāṭītāmbhoruha-, B pratyagrodhwāṭītāmbhoruha-. (c) H kṛṣṇeṇa (with two lingual nasals).

17

vistīrṇaṁ vyoma dīrghaḥ sapadi daśa diśo vyastavelāmbhaso 'bdhīn
kurvadbhir dṛṣṭyamānaṁ naganagaragaṇābhogaprthvīm ca
prthvīm
padmīṇy ucchvaśyate yāir uṣasi jagad api dhvaṃsayitvā
tamisrāṁ
usrā visraṃsayantu drutam anabhimaṇaṁ te sahasratviṣo vah

The rays of the Thousand-rayed (Sūrya) at once make visible
the wide-spreading sky, the far-extending ten squares, and
the oceans with their tide-tossed waters;

And also the broad earth with [all] the extent of its groups of
cities and mountains;

By them, when they at dawn destroy darkness, the lotus-plant is
opened, and the universe also is revived.

May these rays of the Thousand-rayed (Sūrya) quickly destroy
what is not to your liking!

Notes. 1. For the thousand rays of Sūrya, see stanza 13, note 11. 2. For the 'ten quarters [of the sky],' see stanza 4, note 3. 3. Lit. 'oceans, the waters of whose tides are tossed about,' or 'oceans, whose flood-tides are tossed about.' 4. Lit. 'making visible also the earth, [which is] broad by reason of the extent of its groups of cities and mountains.' The reading of the Kāvyamālā text (see V.L.) would be rendered as 'making (i.e. creating) the earth, [which is] broad by reason of the extent of its various mountains, cities and trees [thus] made visible.' I take it that the adjective dṛṣṭyamānaṁ, 'visible,' modifies the compound naga . . . prthvīṁ, and is understood with vyoma, diśo and abdhin. 5. Or else, 'is gladdened.' 6. Lit. visraṃsayantu means 'may they cause to fall asunder.'

V.L. (b) The Kāvyamālā text reads dṛṣṭyamānaṇaṁganagaragaṇābhoga-; I have adopted the reading of VJHB, dṛṣṭyamānaṁ etc., as given above in the text; H prthvīṁ ca prthvīṁ. (c) V ucchāśyate; HB tamisrām (with palatal sibilant). (d) HB uṣrāvi śraṃsayantu, J uṣrāvi śraṃsayantu, V uṣrā viśraṃsayantu, K uṣrā viśrāvayantu.

18

astavyastatvaṁyo nijarucir aniśānaśvarah kartum īso
viśvaṁ veśmeva dīpaḥ pratihatatimirṇaṁ yaḥ pradeśasthito 'pi
dikkālāpekṣayā 'sau tribhuvanam aṭatas tigabhānor navā-
khyaṁ
yātaḥ śaṭakratavyaṁ diśi diśatu śivaṁ so 'rciṣām udgamo vah
The rising of the rays of the Hot-rayed (Sūrya), although fixed in its place, is able to dispel darkness from the universe, as a lamp [dispels darkness from] a dwelling; But the rising of the rays is not subject to the dissolution of death, its splendor is innate, and it is eternally imperishable.

Whereas a lamp is not praiseworthy and is devoid of soul, its splendor is not innate, and it is perishable in a day.

In regard to place and time, the rising of the rays makes a fresh appearance in Indra's quarter [at every dawn].

May that rising of the rays of the Hot-rayed (Sūrya), who wanders over the three worlds, bestow happiness upon you!

Notes. 1. This stanza is quoted in the Kavikanṭhābhāraṇa (4.1–2) of Kṣemendra (fl. 1037 A.D., according to Mabel Duff, Chronology of India, p. 118; or 1050 A.D., according to Krishnamacharya, Sanskrit Literature, p. 43). The Kavikanṭhābhāraṇa has been edited in the Kāvyaṃāla Series, by Durgāprasad and Parab (see part 4, p. 133, Bombay, 1887, for this stanza, and compare article, Kṣemendra's Kavikanṭhābhāraṇa, containing analysis and comments, by J. Schönberg, in Sitzungsberichte der Philosophisch-Historischen Classe der kaiserlichen Akademie der Wissenschaften, vol. 106, p. 477–504, Wien, 1884). The subject of chapter 4, where this stanza of the Sūryaśataka is quoted, is 'Distinction between Faults and Points of Excellence' (atha guṇadosavibhāgaḥ). On Mayūra's stanza, Kṣemendra says: 'The three good qualities in poetry are clearness in words, sense and sentiment; the faults of poetry are obscurity in words, sense and sentiment. Poetry is possessed of good qualities, or lacks them; is either faulty or lacks faults; or is both faulty and possessed of good qualities... An example of poetry that is both faulty and possessed of good qualities is the stanza of Mayūrabhaṭṭa, beginning astavyasta.'

2. Lit. 'is able to make the universe to have its darkness destroyed.'

3. For other instances in the Sūryaśataka where the rays are compared to a lamp, see stanza 11, note 3.

4. Lit. 'is free from the condition of being tossed about by death'; i.e. is not subject to rebirth.

5. Resolve this pāda as asta-vyāsatvā-sānyo nija-rucir anīśa-anāśwaraḥ. The commentary explains that a lamp's splendor is not innate, 'because of its (the lamp's) having to be supplied with oil, etc.'

6. For the second rendering, resolve as a-stavyas tatva-sānyo 'nija-rucir anīśa-naśvaraḥ. The term anīśa, in the sense of 'day,' is not found in the lexicons, but the gloss is divasaḥ, 'day,' and niśā, meaning 'night,' is found. The phrase 'perishable in a day' is seemingly synonymous with 'transitory.'

7. Lit. 'in the matter of quarter and time, that rising of the rays has gone to a new name in Indra's quarter.' The commentary notes: 'In the matter of
quarter and time, “quarter” [means] east, etc., [and] “time” [means] dawn, etc.; it (the rising of the rays) is called “new,” with the idea that it is seen in the eastern quarter at dawn. But in reality this (Sūrya), who is deprived of his name (?vyapadesaśānyo), is not new, but old.' For a similar conception of the relation of Sūrya to time and place, see stanza 97, note 1. 9. Lit. novākhyāyi yātāḥ means 'gone to a new name.' I have rendered as 'makes a fresh appearance.' 10. Indra's quarter was the east. The lokapālas, or guardians of the eight points of the compass, beginning with the east, and taken in order, were as follows: Indra, Vahni (Agni), Pitṛpati (Yama), Nāīrīṭa (the Rākṣasas), Varuṇa, the Marut (Vāyu), Kubera, and Īśa (Śiva). This is the list as given in Amarakośa (1.3.75), and also found in Sūryaśataka, stanza 58. In Manu (5.96), the eight are enumerated as Soma, Agni, Arka (Sūrya), Anila (Vāyu), Indra, Vittapati (Kubera), Appati (Varuṇa), and Yama. See also Rāmāyana (2.16.24), where the guardians of the north, east, south and west are said to be Kubera, Indra, Yama and Varuṇa. The eight elephants belonging to the eight regents are enumerated by Amarakośa (1.3.76), in the following sloka:—

āīrītvataḥ puṇḍariko vāmanah kumudo 'njanah
puṇḍodantaḥ sārvabhūnamah supratikaś ca diggajāh

V.L. (a) The Kavikaṇṭhābharaṇa (see note 1) reads -aniśānaśvaram; B kartum iṣo. (b) VJHB pradeśe sthito. (c) The Kavikaṇṭhābharaṇa (see note 1) reads dikyālōpke ayāsāu tribhuvanam; H tribhuvanam (with cerebral nasal). (d) The Kavikaṇṭhābharaṇa (see note 1) reads śīvam śociśom udgamo.

19

mā gān mlānim mṛṇalimrdur iti dayayevā 'praviṣṭo 'hilokaṁ lokālokasya pārśvam pratapati na paraṁ yas tadākhyārtham eva
ūrdhvaṁ brahmāṇḍakhaṇḍasphutanabhayaparitvadāśraghyo dyusimni
svecchāvāsyāvakāśāvadhir avatu sa vas tāpano rociroghaḥ

The flood of rays of the Heater¹ (Sūrya) does not enter (Pātāla), the Snake-world, as if through pity lest [that world], tender as a lotus stalk, should wither up,²

Nor does it illumine the farther side of Mt. Lokāloka³ (Visible-invisible), for the sake of the name (Invisible) of that [farther side],⁴

And afterwards, [when] on the boundary of the sky,⁵ it abandons longness,⁶ because of its fear of breaking open a piece of the egg of Brahmā.⁷
May the Heater's (Sūrya's) flood of rays, the limit of [whose] sphere [of action] is subject [only] to its own will, protect you!

Notes. 1. Or, the 'Illuminator.' 2. Lit. 'as if through pity, with the thought: “May [that world], tender as a lotus stalk, not go to withering.” 3. A mythical circular mountain-range, separating the earth from void space, was called Lokāloka, 'Visible-invisible.' It was so high that the light of neither sun, moon nor stars could reach its farther side. Hence the farther side was always wrapped in inky blackness; cf. Bhāgavata Purāṇa, 5.20.34-37 (ed. Bombay, 1898; cf. tr. by M. N. Dutt, vol. 1, book 5, p. 74-75, Calcutta, 1895); and Viṣṇu Purāṇa, 2.4 (Wilson, vol. 2, p. 204-205). 4. Lit. 'it does not illumine the farther side of Lokāloka, just because of its name.' If Sūrya should shine upon the invisible (aloka) side, that side would become visible (loka). 5. That is, at sunset, when the sun is on the western horizon. The horizon, as being the place where sky meets earth, may be called 'the boundary of the sky.' 6. The rays become shorter as Sūrya nears his setting; cf. stanza 7, where it is said that 'the rays at first [i.e. at dawn] bear dwarfishness, but afterwards indeed are long'; and stanza 98, which describes the 'new' rays as 'not having attained their full length.' 7. The fanciful picture presented seems to be that Sūrya shortens his rays, fearing lest their heat should cause the mundane egg to break—heat hatches eggs—and so destroy the universe which rests within the egg. But it is not clear to me why the egg should be more endangered when Sūrya nears the horizon than at any other time of day. The story of the birth of the universe from the egg of Brahmā is told in all the Purāṇas; cf. for example, Viṣṇu Purāṇa, 1.2 (Wilson, vol. 1, p. 39-40), or Mārkandeya Purāṇa, 45.62-70 (Pargiter, p. 222-223). The 'golden egg' is also mentioned in Manu, 1.9. 8. Lit. avakāśavadhīr means 'limit of [whose] place.' I have rendered as 'limit of [whose] sphere [of action].' 9. That Sūrya is responsible for his acts to no one but himself is an idea expressed also in stanza 6. 10. According to F. W. Thomas (ed. of the Kavīṇdravacanasamuccaya, introd., p. 68, Calcutta, 1912), this stanza of the Sūryaśataka is cited by Ujjvaladatta, on Uṣṇisūra (Aufrecht's edition, p. 19), 4.51.

V.L. (a) V hi lōke, B 'hiloka.

20

asyāmāḥ kāla eko na bhavati bhuvanānto 'pi vīte 'ndhakāre sadyah prāleyapādo na vilayam acalaś candramā apy upātī bandhaḥ siddhāṁjalināṁ na hi kumudavanasyā 'pi yatrojjihāne tat prātaḥ prekṣaṇiyaṁ disatu dinapeter dhāma kāmādhikāṁ vaḥ
When the splendor of (Sūrya), Lord of Day, rises, and when darkness disappears, not only does time become <free from night>, but also the limits of the earth become <freed from gloom>;

Not only does the <snow on the foothills> of the mountain at once <begin to melt>, but also the moon <with its snowy rays> <begins to grow dim>;

Not only is there <performance> of the aṅjali by Siddhas, but also a <closing up> of the lotus-cluster.

May that splendor, lovely at dawn, of (Sūrya), Lord of Day, bestow on you more than your desire!

Notes. 1. In the expression yatrojjihāne (in pāda c), yatra appears to be the equivalent of yasmin dhāmini, correlative to tat . . . dhāma (in pāda d). This, at any rate, is the explanation of the commentary. For a similar use of yatra in a locative absolute construction, cf. stanzas 76, 83, 85, 88, 95, and see Whitney, Skt. Grammar, 1999, b. 2. Time is regarded as being divided into day-time and night-time; consequently, when time is 'free from night,' it must be day-time. 3. Lit. 'not only does the mountain, <whose foothills are snowy>, at once go to <melting>, but also the moon, <whose rays are snowy>, goes to <disappearance>.' 4. The position of the hands, when folded in making the aṅjali, resembles the bud-like shape of a closed lotus; cf. stanza 10, note 4. 5. The commentary notes: 'For Siddhas, when approaching the Blessed (Sūrya), make the aṅjali.' On the Siddhas, cf. stanza 6, note 8. 6. The white lotus is night-blooming, and closes at sunrise. The commentary says: 'The white lotuses (kumudāṇi) also close at this time.'

V.L. (a) VHB bhuvanānte; K vītāndhakāraḥ. (b) VJ candramā ś ca 'bhyupāiti, HB candraśaś ca 'bhyupāiti. (c) V naddhaḥ, H vaddhaḥ, B baddhaḥ siddhānjalinām. (d) B kāmādikaṃ.
The light of (Sūrya), the Shining One, [is] the sole eye\(^1\) of the three worlds, [but is] different from an ordinary eye;

For it does not take away, but, on the contrary, makes more lovely the beauty of the lotuses,\(^2\)

And it does not support, but indeed always very quickly obscures the splendor of the stars,\(^3\)

And it is unable to _make_ a wink, although it can _create_ the noble day.\(^4\)

May that light of (Sūrya), the Shining One, be\(^5\) the destroyer of your sin!\(^6\)

_Note._ \(1\). For other instances where Sūrya is called an ‘eye,’ see stanza 13, note 2. \(2\). An ordinary eye does appropriate the beauty of a lotus, as evidenced by the common Sanskrit epithet, ‘lotus eye.’ The commentary, however, says: ‘But the other (i.e. the ordinary) eye takes away the beauty of the lotuses, with the idea that it is indeed an imitation of them.’ Perhaps this means that the pupil of the eye is like the heart of a lotus, while the lashes are like the petals. Besides, an eye opens and shuts, like a lotus. \(3\). In this _pāda_, the words _dhatte tārakābhāṃ_ are capable of a double rendering, on which is based the distinction between Sūrya, as the eye of the three worlds, and an ordinary eye; thus: ‘Sūrya does not _support_ the splendor of the stars’, but an ordinary eye does _maintain_ the brightness of its pupil.’ \(4\). An ordinary eye cannot refrain from winking, but is unable, like Sūrya, to make day and night. Bernheimer (see _Introd.,_ p. 105) sees a slightly different meaning. He renders: ‘esso non può battere nel tempo di un istante (come quello dei mortali) ma nel tempo di un giorno’; and in a footnote he explains: ‘L’occhio dei mortali batte cioè si apre e si chiude in un istante; quello del sole si apre al mattino e si chiude alla sera, batte dunque in un giorno.’ That is, it takes the sun a whole day to make one wink. \(5\). On the euphonic combination _bhāsvatāstān_ (for _bhāsvataḥ stān_), cf. Whitney, _Skt. Grammar_, 173, a. \(6\). The distinction drawn in this stanza between Sūrya and an ordinary eye is an instance of the rhetorical figure _vyatireka_; cf. stanza 23, note 1, where this figure is discussed at length.

_V.L._ (b) _K ṇadhatte tārakābhāṃ_; _V niratām āśu_. (c) _V trilokyām._

22

kṣmāṃ kṣepīyaḥ kṣapāmbhairśiratarajalasparśatarśād _ṛteva_ 

-drāg āśā netum āśādviradakarasaraḥpuṣkarāṇi ’va bodham 

prātaḥ prollaṅghya viṣṇoḥ padam api ghṛṇayevā ’tivegād daviyasy
uddāmamaḥ dyotamanāḥ dahatu dinapater durnimittaṁ dyutir vah

The splendor of (Sūrya), Lord of Day, goes quickly to the earth,
as if because of its desire to sip the cool water of the dew,¹
[And also] goes² swiftly to [all] the quarters [of the sky], as if
to cause to open³ the <tips>, <[shaped like] pond lotuses>⁴
of the trunks of the elephant[-guardians] of the quarters,⁵
And at dawn, impetuously transcending even the step of Viṣṇu,⁶
as if in contempt,⁷ it goes⁸ to more remote⁹ [places].
May this fiercely-shining splendor of (Sūrya), Lord of Day,
burn up whatever is of ill omen to you!

Notes. 1. Lit. ‘because of its desire for touching the rather cool water
of the night-water.’ This fanciful idea that the hot rays come to earth,
in order to satisfy their thirst by drinking the cool dew, is an instance of
utprekṣā; cf. stanza 1, note 6. 2. The commentary says that ritā, ‘is
gone,’ which occurs in pāda (a), is to be supplied both here and in pāda
(c). 3. Lit. ‘as if to lead to expanding.’ 4. The tip of an elephant’s
trunk opens out to seize objects of food, etc.; the basis of the comparison
between the tips and lotuses rests only on this similarity—that they both
open. The imagining of the tips in the guise of lotus-blossoms is an
instance of utprekṣā; cf. note 1. 5. On the regents of the eight direc-
tions, and their elephants, cf. stanza 18, note 10. 6. The ‘step of Viṣṇu’
is poetical for ‘sky’; cf. stanza 7, note 4. 7. The contempt is for Viṣṇu,
because the rays go higher in the sky than that deity went; cf. stanza 7.
8. The commentary supplies ritā, ‘is gone’; cf. note 2. 9. The locative
davīyasī denotes here, according to the commentary (cf. note 8), the limit

V.L. (a) VHBK- -iśīrataratalasparśa-, J- -iśīrataratalasparśa-. (b) V pṛg
āśā; J -puśkarūḥāṃ vibodham. (c) J -vegaḥ gāryasya. (d) V udāmadyo-
tamānāḥ, JHB udāmadyotamānāḥ.

23

no kalpāpyavāyor adayarayadalatksmādharasyā ’pi gamyā
gādhodgirṇojjvalaśrīr ahani na rahitā na tamaḥkajjalena
prāptotpattiḥ pataṅgān na punar upagatā moṣam uṣṇatviṣo vo
vartīḥ sāivā ‘nyarūpā sukhayatu nikhiladvipadipsaya diptīḥ

The¹ splendor of the Hot-rayed (Sūrya), the lamp² of all the
dvīpaḥ,³ is verily a wick, [but] of a nature different⁴ [from
that of an ordinary wick];
For it is not assailable\(^6\) even by the wind [that accompanies] the destruction of a *kalpa*\(^5\)—a wind that rends the mountains with merciless force\(^7\);

And in the daytime it pours out a dense shining splendor,\(^8\) and is free from\(^9\) the ink of darkness\(^10\);

And it derives its origin <from Pataṅga (Śūrya)>, and, moreover, is not subject to being extinguished <by a moth>.\(^11\)

May that splendor of the Hot-rayed (Śūrya) bring you joy!

**Notes.** 1. This stanza is quoted in Ānandavardhana's *Dhvanyāloka* (2.23–24; p. 92 of the Kāvyamālā text as cited in stanza 9, note 1) as an example of the rhetorical figure *vyatireka,* 'distinction.' The author's remarks on this stanza of Mayūra are as follows: *atra hi sāmyaprapānca- pratipādanaṁ vināva vyatireko darśitāḥ,* which Jacobi (*ZDMG,* 56.614) renders as: 'Hier ist nämlich der *vyatireka* (die höhere Vortrefflichkeit der Sonne im Vergleich mit einer Lampe) gezeigt, ohne dass die Ähnlichkeit ausdrücklich dargestellt ist.' Jacobi (*loc. cit.,* p. 613, footnote 3) defines *vyatireka* as follows: 'Vyatireka heisst ein Vergleich, der darauf hinausläuft, das Subjekt als höher oder als geringer denn das Objekt des Vergleiches hinzustellen; der Vergleich fällt also zu Gunsten des Objekts aus.' Another definition is that of Daṇḍin in the *Kāvyādārśa* (2.180): *sabdopātte prātie va śādyeyo vasantor dvayaḥ | tatra yad bheda-kathanaṁ vyatirekah sa kathyate.* This Böhtlingk, in his edition of the *Kāvyādārśa,* renders as: 'Wenn bei der ausgesprochenen oder bekannten Gleichheit zweier Dinge ihr Unterschied angegeben wird, so nennt man dieses *Vjatireka*; d.i. Gegenüberstellung mit Angabe des Unterschiedes.'

It may be noted in passing that stanza 21, which compares Sūrya to an eye, is very similar to this stanza in its general arrangement, and presents another instance of *vyatireka.* 2. For a list of the stanzas where Sūrya is compared to a lamp, see stanza 11, note 3. 3. The *devāpas* were geographical divisions of the terrestrial earth. According to the Purāṇas, they were seven in number, and were grouped around Mt. Meru (see stanza 1, note 4) like the petals of a lotus, each being separated from the other by a distinct ocean. The central one was Jambudvipa, in which was situated Bhāratavarṣa, or India; cf. *Viṣṇu Purāṇa,* 2.2 (Wilson, vol. 2, p. 109–110, and note); see also stanza 97, note 2. 4. Cf. stanza 21, where the light of Sūrya is said to be 'an eye different from an ordinary eye.' 5. With *kalpāpāyavāyor . . . gamyā, 'assailable by the wind, etc.,'* cf. *Caṇḍiśataka,* stanza 42, where again is found a genitive of the agent with *gamyā,—gamyam agner, 'assailable by Agni'; so also in *Bhaktāmara-stotra,* stanza 16, *gamy na . . . marutāṁ, 'not assailable by the winds.' On this genitive, see Speijer, *Sanskrit Syntax,* 114. 6. A *kalpa* was a period of 4,294,080,000 years, and constituted one day of Brahmā. At the end of every *kalpa,* the three worlds were all consumed with fire and then immersed in ocean. Chaos then existed for a night of Brahmā, which
was as long as one of his days. Then Brahmā awoke from his sleep—he reposed as Nārāyaṇa (Viṣṇu) on the serpent Śeṣa (stanza 35, note 8) at the bottom of the ocean—and began anew the work of creation; cf. Viṣṇu Purāṇa, 1.2–3 (Wilson, vol. 1, p. 41–54, and notes). 7. Lit. ‘having mountains bursting through its merciless force’; the commentary glosses dalaḥ by śīrṣamāṇa, ‘crushed.’ The sense of this pāda seems to be that the flame of Sūrya cannot be blown out even by the strongest of winds, but any puff of air will put out a flaming wick. With the sentiment expressed here, compare stanza 16 of the Bhaktāmarastotra (cf. Introd., p. 24): gamyō na jātu marutīṁ calitācalānāṁ dīpo ‘paras tvam asi nātha jagatprakāśaḥ, ‘Thou, O Lord Jina, art not ever assailable by the winds that move the mountains; thou art a second lamp (Sūrya) illuminating the world.’ 8. In the full glare of sunlight the light of an ordinary lamp is scarcely discernible. 9. The double negative of course makes an affirmative; I have rendered na rahiṭaḥ no, ‘not undeprived,’ as ‘free from.’ For other instances of the use of the double negative in the Śūryaśatāka, see stanzas 38 (note 3), 59 (note 6), and 87 (note 3). 10. Sūrya is free from the ink (kajjala) of darkness, but a lamp-wick is not free from lamp-black (kajjala). 11. A lamp-wick is not descended from Pataṅga (Sūrya), and is subject to extinction by a moth. The meaning appears to be that a moth, fluttering at a light, may extinguish it; cf. Mṛcchakaṭākā, 3.18+ (in the prose), where the burglar Sarvilaka, embarrassed in his movements by a lighted candle, releases a moth, which he carries for the very purpose, to flutter against and extinguish the flame. See the edition of the Mṛcchakaṭākā by Parab, Bombay, 1900, and the translation in the Harvard Oriental Series by A. W. Ryder, Cambridge, Mass., 1905.

V.L. (a) HB -dalakśmādharaśyaḥ; K and the Dhvanīyāloka (see note 1) read ‘pi śamyā. (b) B rahiṭa ne tamaḥ-. (c) V uṣyatvīṣo vā.

24

nīḥśeṣa śāśvāpūra-pravāna-pururoguṇaśālāghamaniyāvaritā paryāptāṃ nodayaḍaū dinagamasamayopapraveṣpy unnatāiva atyantaṃ yaḥ ’nabhijñā kṣaṇam api tamaśā sākam ekatra vastuṃ bradhnasyeddhā rucir vo rucir iva rucitasyā ”ptaye vastuno ’stu

The bright splendor of Bradhna1 (Sūrya) is like desire:

For the very nature [of the splendor] is praiseworthy for its good qualities, and2 is intent on filling [with light] all <the quarters [of the sky]>,

Whereas the very nature [of desire] is praiseworthy for its good qualities, and is inclined to fulfil all <wishes>:
And [the splendor] verily reaches its culmination not at the beginning of its rising, but at the time of its disappearance at the close of the day,
Whereas [desire] verily reaches its culmination not in the beginning of its prosperity, but in its adversity;
[The splendor] cannot remain, even for a moment, in the same place with darkness,
Whereas [desire] cannot endure, even for a moment, to be without the object of its wish.
May [this] bright splendor of Bradhna (Sūrya) bring about for you the fulfilment of your desires!

Notes. 1. For the meaning of 'Bradhna,' cf. stanza 3, note 1. 2. The commentary, which I have followed, takes the long compound in the first pāda to be a dvandva. 3. Lit. paryāptam . . . unnatā means 'is fully upraised'; I have rendered as 'reaches its culmination.' 4. Lit. 'is not able to be, even for a moment, in one place with lack.' 5. There is no demonstrative in this troublesome stanza, to act as correlative to the yā; cf. Caṇḍiṣaṭaka, stanza 9 (note 4), for a similar omission; and see stanzas 33 and 98, where there is no relative to match the demonstrative. 6. Lit. 'may it be for the acquisition of your desired object.'

V.L. (b) J paryāptā; HB unnateva. (d) K rucirasyā "ptaye, B racitaṣyā "ptaye.

25
bibhrāṇaḥ śaktim āśu praśamitabalavattārakāurjītyagurvīṁ kurvāṇo līlayā 'dhaḥ śikhinam api lasaccandrakāntāvabhāsām ādadhyād andhakāre ratim atiśayinīṁ āvahan vikṣaṇānāṁ bālo lakṣmīṁ apārām apara iva guho 'harpater ātapo vaḥ

The <early> light of (Sūrya), Lord of Day, is like a second <youthful> Guha (Kārttikeya)¹:
For it quickly brings a <power>² <that is mighty and² that utterly extinguishes the splendor of the stars>,
Whereas Guha bears a <spear>⁴ <that is heavy and that quickly overcomes the power of the mighty Tāraka>⁵;
The light of the Lord of Day also <scornfully> <eclipses [the brilliance of] fire>⁶ and <the glittering splendor of the moonstone>⁷,
Whereas Guha in sport' rides on a peacock' which is resplendent with the flashing tips of the eyes in its tail;
The light of the Lord of Day brings superabundant joy to the eyes in darkness,
Whereas Guha brings superabundant joy to the eyes of (Śiva),
Foe of Andhaka.

May the light of (Śūrya), Lord of Day, bring you unbounded prosperity!

Notes. 1. For the birth and origin of Kārttikeya, his appointment to be commander of the army of the gods, and his slaying of Māhiṣa and other demons, see below, in the introd. to the Caṇḍīśataka, p. 248, 272; Mahābhārata, 3.223–232; Rāmāyaṇa, 1.37.1–33; on his parentage, see Caṇḍīśataka, stanza 5, note 1, and stanza 28, note 2. See also the section Skanda or Kārttikeya, in the latest addition to Bühler's Grundrisse, the volume by R. G. Bhandarkar, entitled Vaiṣṇavism, Śāivism, p. 150–151, Strassburg, 1913. He was called Guha, 'secret-born,' because born in the solitude of a forest; cf. Mahābhārata, 13.86.14. 2. The commentary explains that this 'mighty power' was 'the ability to illumine the universe.' 3. The commentary explains as 'a power, mighty because of extinguishing, etc.' 4. Kārttikeya's peculiar weapon was the šakti, 'spear,' cf. Mahābhārata, 3.231.95–99. 5. For the slaying of Tāraka by Kārttikeya, cf. Mahābhārata, 13.86.29. 6. Lit. 'making the fire subsidiary,' or 'making the fire down.' 7. Or, as noted in the commentary, we may render: 'the lovely splendor of the shining moon'; or, 'the lovely splendor of glittering gold.' On the moon-stone, see stanza 37, note 5. 8. Lit. 'makes a peacock [to be] beneath him.' As is well known, the peacock was the vehicle of Kārttikeya; cf. W. Crooke, The Popular Religion and Folk-Lore of Northern India, vol. 2, p. 156 (Westminster, 1896), where are listed the vehicles of all the Hindu deities—a hanṣa for Brahmā, Garuḍa for Viṣṇu, the bull Nandi for Śiva, a buffalo for Yama, a peacock for Kārttikeya, a rat for Gaṇeśa, etc. Crooke (loc. cit.) suggests that in the vāhanas, or 'vehicles,' there may be indications of totemism, or that the vehicles may represent tribal deities imported into Hinduism. 9. The commentary explains that the 'eyes' here mentioned refer to the eyes of the ruddy-goose; cf. stanza 12, where the eyes of the ruddy-geese are said to be 'full of longing for blandishments.' 10. Śiva was the reputed father of Kārttikeya; cf. Caṇḍīśataka, stanza 5, note 1, and stanza 28, note 2. 11. It is stated several times in the Mahābhārata—e.g. 7.155.44—that Śiva killed the demon Andhaka, and the preface (p. 79 and 82) of Wilson’s translation of the Viṣṇu Purāṇa records that descriptions of the fight between Siva and this demon are given in the Kūrma and the Matsya Purāṇas. 12.Śaraṇadeva’s Durghaṇṭavṛtti (cf. Śūryaśataka, stanza 2, note 3), in connection with comment on Pāṇini, 1.3.12 and 6.1.10 (see Śastri’s edition of the Durghaṇṭavṛtti, p. 13, line 22, and p. 93, line 20), notes
as grammatical peculiarities that ādadhyaṭ is in the active voice, and that it is an optative (instead of the more usual preceptive or imperative) to express benediction.

V.L. (a) HB -guru. (b) -kāntāvabhasam. (c) K ādeyāṭ andhakāre, Saranādeva (see note 12) ādeyāṭ; K āvahan ikṣaṇānām.

26 (27 in J)

jyotsnāṃśākarṣapāṇḍudyuti timiramaśīseśakalmāsam īṣaj jṛmbhodbhūtena pīṇgāṁ sarasijarajasā samādhayā śoṇaśocīḥ praṭaḥ pārambhakāle sakalam iva jagaccitram unmilayanti kāntis tīkṣnatviṣo 'kṣaṇām mudam upanayatāt tūlikevā 'tulāṁ vaḥ

At¹ the time when dawn begins,² the splendor of the Hot-rayed (Sūrya), like a painter's brush,³ Portrays, as it were, the whole universe <in various colors>, [like] <a picture>;

For it [the universe] is of a white luster through its having appropriated⁴ particles of moonlight; it is mottled with black owing to the remnant⁵ of the ink of darkness;

Is yellow because of the lotus-pollen that is [just] becoming visible through the slight expansion⁶ [of the petals]; and possesses a red glow by reason of the [dawn]-twilight.

May the splendor of the Hot-rayed (Sūrya) bring unbounded joy to your eyes!

Notes. 1. In J this stanza is no. 27, no. 29 of the Kāvyamālā text appearing as no. 26 in J. The resultant order in J is therefore 25, 29, 26, 27, 28, 30, 31, etc. For other changes in the order of the stanzas cf. Introd., p. 83. I have adopted throughout the order of stanzas that is given in the Kāvyamālā edition. 2. Lit. 'at dawn, at the time of the beginning.' 3. There is presented here the simile of a painting. The universe is the canvas, and Sūrya's splendor is the paint-brush. The colors are the white of fading moonlight, the black, or gray, of departing night, the yellow of the lotus-pollen, and the red of dawn. For a list of the more noteworthy similes in the Sūryaśataka, see stanza 14, note 1. 4. Or, if instead of -ākarṣapāṇḍu- we read -ākṛtmsapāṇḍu-, which the commentary and J offer as a variant, we should render 'is of a whitish color (lit. a color not all white), etc.' This, the commentary informs us, is due to 'the littleness (i.e. the dimness) of the moonlight.' 5. The gray vestiges of departing night are meant. 6. Lit. 'lotus-pollen proceeding from the slight expansion.'
THE SŪRYAŚATAKA OF MAYŪRA

V.L. (a) The commentary offers as a variant jyotsnāṃśākṛtsna-, J jyotsnāṃśākṛtsna-, HB jyotsāṃśākṛtsna-, V jyotsāṃśākṛt sapāṇḍu--; VJHB timiramaśi--; B -kalmāsam śpacch-. (c) I have adopted sakalam iva, which is the reading of VJHB; the Kāvyamālā text reads sakalam api. (d) H tiksnetiśvokṣayān; VHB upanayatāntīnālikēvātalān; J upanayatāntīnālikēvātalān; B va (for vah).

27 (28 in J)

āyānti kim sumeroḥ saraṇīr arunītā pādmarāgāih parāgāir āhosvit svasya māhārajanaviracītā vaijayantī rathasya mānḍiṣṭhī praṣṭhavāhāvalividhutaśiraścāmarāli ni lokāir āśañkyā "lokītāivaṃ savitur aghanude stāt prabhātāprabhā vah

The dawn-splendor of Savitar (Sūrya) is gazed on by mortals who are doubtful
Whether it is a pathway, reddened with ruby dust, coming from [Mount] Sumeru,¹
Or perhaps the banner of [Sūrya’s] own chariot,² made of [cloth] dyed in saffron,
Or the madder-red row of streamers on the tossing heads of his line of noble steeds.³
May the dawn-splendor of Savitar (Sūrya) remove⁴ your sin⁵!

Notes. ¹. For a description of Meru, or Sumeru, which was composed of gold, and was the source of all precious stones, see stanza 1, note 4. ². For Sūrya’s chariot, see stanza 8, note 2. ³. For Sūrya’s seven horses, see stanza 8, note 2. ⁴. Lit. ‘may the dawn-splendor of Savitar exist for the removing of your sin’ ⁵. For the position of this stanza in J’s text, see stanza 26, note 1.

V.L. (a) V saraṇīm, B saraṇir unītā; V padmarāgīh. (b) VHB māhārajanaviracītā. (c) VJB -vidhītasīraśi--; K -cāmarālīva; B lokāur. (d) J syāt (for stāt); VJHB prabhāte prabhā vah.

28 (29 in J)

dhvāntadhvāṃsaṃ vidhatte na tapati rucīman nā ’tirūpaṃ vyānakti nyaktvaṃ nītvā ’pi naktaṃ na vītaratitarāṃ tāvad ahnas tvīsaṃ yaḥ sa prātar mā viraṃśid asakalapaṭiṃ pūrayan yuṣmadāśāṃ āsākāśāvakaśāśavataraṇataruṇaprakramo ’rkaprakāṣaḥ
At dawn the splendor of Arka (Sūrya) does not possess its full intensity,
But [gains] fresh strength in the crossing of the intermediate space between the sky and the directions;
[At dawn] it brings about the destruction of darkness, but 
<does not shine intensely>,¹ nor <does it display its complete beauty>,
And it brings about the destruction of error,² but <does not willingly³ cause pain>, nor <does it display excessive conceit>⁴;
And, although it has humiliated night, it does not yet pour out in full measure⁵ the light of day.⁶
May that splendor of Arka (Sūrya) not cease to fulfil your expectation!

Notes. 1. The commentary glosses rucimat, which is not found in the lexicons, but appears to be an adverb, by diptimat, 'brilliant,' and kathoram, 'piercingly.' For the suffix -mat used to form adverbs—a rare formation—see Whitney, Skt. Grammar, 1235, e. 2. Error, or ignorance, which is synonymous with error in Hindu philosophy, is spiritual darkness. 3. The commentary here glosses rucimat by svecchayā, 'in accordance with its own will,' apparently taking ruci in the sense of 'desire.' 4. The commentary here glosses nā 'tirūpaṃ vyanakti by ātmānaḥ na śāghate, 'does not praise itself'; I have rendered as 'does not display excessive conceit.' 5. I have rendered the suffix -tarāṃ as 'in full measure,' taking it to be the suffix of comparison in the feminine adverbal form. For the attaching of this suffix to personal forms of verbs, cf. Whitney, Skt. Grammar, 473, c. 6. The commentary, omitting the na and the api, obtains a second rendering of this pada, interpreting it as follows: naktāṃ rūpaṃ vipakṣaṃ pratikṣipyā divisakalyamitrasya tējavṛddhāṁ karoti [read kalya for kalpa], 'disregarding night, its contrary form, causes an increase of the splendor of its friend, the dawn of day.' 7. For the position of this stanza in J's text, see stanza 26, note 1.

V.L. (a) J dhvāntadhvasan; VJHB taṣati nitarāṃ nā 'tirūpaṃ. (b) K nyaktān; K ahni tvāṣan. (c) VHB mā vyaramsid; VHB yuṣmadāsa. (d) V aśakaṣa cakāśāvataraṇa.-

29 (26 in J)

tīvraṃ nirvāṇahetur yad api ca vipulaṃ yat prakarṣena cā 'nu pratyākṣaṃ yat parokṣaṃ yad iha yad aparāṇa naśvaram śāśvataṃ ca
yat sarvasya prasiddham jagati katipaye yogino yad vidanti
tyotis tad dviprakaram savitur avatu vo bahyam abhyantaram
cia

The two-formed splendor of Savitar (Sūrya) is both external and internal:
For it is hot, [yet] also the cause of final beatitude; it is widely expansive, [yet] also exceedingly atomic;
It is perceptible, [yet] imperceptible; it is near, [yet] remote;
it is transitory, and [yet] eternal;
It is well known to everyone in the universe, [yet only] some yogins [really] know it.
May that splendor of Savitar (Sūrya) protect you!

Notes. 1. The apparent contradictions in this stanza rest on a distinction made between the physical nature of Sūrya as known to ordinary mortals, and his metaphysical nature which is known only to those practising yoga meditation. 2. The commentary defines ‘external’ (bāhyam) as ‘definable by external means,’ and ‘internal’ (abhyantaram) as ‘attainable by yoga meditation.’ 3. The distinction apparently rests on a kind of pun—it is hot, or sharp (tīram), yet also the cause of nirvāṇa, the state wherein all senses are dulled. 4. For other passages where Sūrya is said to be the cause of emancipation, see stanza 9, note 7. Cf. also Kennedy, Hindu Mythology, which quotes (p. 348) the Brahmā Purāṇa as saying ‘by devotion to whom (Sūrya) alone can final beatitude be obtained’; and the same work (p. 346), which quotes from the Sūrya Upaṇiṣad the thought that ‘from Sūrya proceed existence and non-existence.’ 5. The commentary explains as perceptible and imperceptible by the senses; cf. stanza 96 (note 4) for a similar idea. 6. Kennedy, op. cit. (see note 4), p. 347, quotes the Brahmā Purāṇa as saying that Sūrya is ‘the witness of everything, but himself unseen and incomprehensible.’ 7. The commentary explains: ‘The twice-four yogins, headed by Vyāsa, know [it].’ 8. For the position of this stanza in J’s text, see stanza 26, note 1.

V.L. (a) VHB prakaraṇa ca tha.

ratnāṇaṃ manḍanāya prabhavati niyatoddeśalabhdhāvakāsaṃ
vahner dārvādi dagdhun nijajaḍimatatāy kartum ānandam
indoḥ
yat tu trāilokyabhūṣāvidhir aghadahanam hlādi vrṣṭyā "śu
tad vo
bāhulyotpādyakāryādhikataram avatād ekam evā 'rkatejaḥ
The₁ [splendor] of jewels, whose part is played in a circumscribed place,² is for adornment³ [only];

The [splendor] of fire can burn up wood and the like; [and] the [splendor] of the moon is able to bring joy by its innate coldness;

But the splendor of Arka (Sūrya), being the means of adornment of the three worlds, the burner-up of sin, and the swift bringer of joy through rain,⁴ is alone greater [than the other splendors] by reason of its abundantly performing [all their] functions.⁵

May that splendor of Arka (Sūrya) protect you!

Notes. 1. The meaning of this stanza seems to be as follows: Jewels are for personal adornment only, but Sūrya adorns the whole world; fire burns wood, but Sūrya burns up sin; the moon gives joy by its cold rays, but Sūrya gives joy by the rain that he draws up and pours down. Jewels can only adorn, not burn; fire can only burn, not adorn; the moon can only give joy, not burn or adorn; but Sūrya, or Sūrya's splendor, can both adorn, burn, and give joy; therefore the splendor of Sūrya is greater than the splendor of jewels, fire, or moon. 2. Lit. ‘whose opportunity is grasped in a circumscribed place,’ the meaning being that jewels perform their function of adorning only in some little place, as on the finger, in the ear, or around the neck. 3. Lit. ‘is able for adorning,’ or ‘avails for adorning.’ 4. The commentary quotes from an unnamed source, which I find to be Mahābhārata, 12.263.11: ādityāj jāyate vṛṣṭih, ‘from Āditya (Sūrya) rain is produced.’ The same passage is quoted again in the commentaries on stanzas 77 (see note 1) and 93 (see note 5). For other places in the Sūryaśatāka where the idea is expressed that Sūrya is a reservoir of water, see stanza 9, note 2. 5. Lit. ‘greater because of [these] actions produced in abundance,’ or ‘greater because it commonly produces [all these] actions.’

V.L. (a) HB maṇḍalāya prabhavati; VHB niyate deśa-. (b) V vahner dāvāgni-; VHB -dagdham. (c) VJHBK read yat tu, which I have adopted; the Kāvyamālā text reads yac ca.

31

mīlaccakṣur vijihmaśruti jaḍarasanaṁ nighnitaghrāṇavṛtti svavyāপāraśksamatvak parimūṣitamaṇaḥ śvāsamātrāvāśeṣaṇaṁ visrastāṅgaṁ patitvā svapad apaharatād aśriyaṁ vo ’rkajanmā kālavyālāvalīḍhamaṁ jagad agada iivotthāpayan prākpratāpaḥ
The dawn-splendor of Arka (Sūrya), like an antidote, rouses the universe which, bitten by Time, [as if by] a black serpent, [lies], fallen and unconscious.

With its eye closed, its sense of hearing dulled, deprived of the sense of taste, the function of its nose suspended, its skin insensible to touch, bereft of the power of reason, its limbs limp, having only breath left.

May the dawn-splendor proceeding from Arka (Sūrya) dispel your misfortune!

Notes. 1. We have here a simile. The sleeping world is likened to a man who has been bitten by a snake and lies unconscious. The rising of Sūrya is the antidote that rouses to life. For a list of the more noteworthy similes in the Sūryaśataka, see stanza 14, note 1. 2. The commentary glosses avalīghaṁ, ‘touched,’ by grastam, ‘devoured.’ I have rendered as ‘bitten.’ The commentary implies that both Time and serpents cause death. 3. Lit. ‘sleeping.’ 4. Lit. ‘possessing a closing eye.’ 5. Lit. ‘with crooked ear.’ 6. Or, ‘its tongue paralyzed.’ 7. Lit. ‘its skin incapable of its own function.’

V.L. (a) VJHB viijheaṛuti; VJH vighnitataghrāvavṛtti. (b) V śyāmamātrāvaseṣam. (c) Ḩ visrastādgaṁ, B visrastādgaṁ; JK apaharatād aṛiyan.

32

nīṣeṣeṣaṁ nāīśaṁ ambbaḥ prasabbaḥ apanudanno aṣrūlaeśānu-kāri
stokastokāpaniṭāṇuṇarucir acīrād astadoṣaṇaṁgaḥ
dātā dṛśṭiṁ prasannaṁ tribhuvananayanasyā "śu yuṣmad-
viruddhāṁ
vadhyād bradhnaśya siddhāṇjanavidhir aparāḥ prāktano rciḥ-
pracāraḥ

The eastern appearing of the rays of Bradhna (Sūrya), the eye of the three worlds,
Is the action of divine fire, and [is also] another application of magical eye-salve, for it bestows pure wisdom as eye-salve makes bright the pupil of the eye.

It removes perforce all the dew that resembles tear-drops, as eye-salve quickly dries up the water, resembling tear-drops, [that seeps between the eyelids] at night,
It *gradually loses the glow of dawn* as eye-salve *gradually drives away the redness of inflammation*; it *speedily abandons the embrace of night*, as eye-salve *quickly dispels [all] traces of eye-affections*. May the eastern appearing of the rays of Bradhna (Sūrya) quickly destroy whatever opposes you!

**Notes.** 1. Ordinarily, *prāktana* means ‘former;’ ‘ancient.’ I have rendered as ‘eastern’ on the basis of *prāk*, meaning ‘in the east.’ 2. For other passages where Sūrya is compared to an eye, cf. stanza 13, note 2. 3. The commentary, however, glosses by *avyabhicaritam aṇjanam vidhātā, ‘creator of not-moved-about (or, inviolable) fire.’* 4. Or, ‘application of well-compounded eye-salve.’ 5. Lit. ‘grants the pupil [to be] bright;’ or, perhaps, ‘makes the pupil clear,’ meaning that it removes from the pupil film-like accretions, etc. 6. Lit. *prasabham* means ‘violently,’ ‘exceedingly.’ I have rendered as ‘perforce’ and ‘quickly.’ 7. Lit. ‘gradually has the glow of dawn taken away;’ perhaps, ‘gradually outshines the glory of Aruṇa;’ Aruṇa was Sūrya’s charioteer, as noted in stanza 8, note 1. 8. Lit. *arūṇa* means ‘red color;’ I have rendered here as ‘inflammation.’ 9. Lit. ‘dispelling the consequences of ills;’ this the commentary explains as ‘dispelling the consequences of ills, such as jaundice, etc.’ 10. On the root aorist optative *vadhśat, ‘may he destroy,’ see Apte, Skt.-Engl. Dict. s.v. *vadh*, where it is said that the root *vadh* is ‘not used in classical Sanskrit except as a substitute for han in the Aorist and Benedictive’; and cf. *Pāṇini*, 2. 4. 42.

**V.L.** (c) H *tribhavanananasyā śu; JHB yuṣmad dhi ruddhaṃ.*

33

bhūtvā jambhasya bhettuḥ kakubhi paribhavārāmbhabhūḥ šubhrabhānorrh bhiriṣṇā babhrubhāvaṇaḥ prasabham abhinavāmbhrajṛmbhā-pragālbhā bhūṣā bhūyīṣṭhaśobhā tribhuvanabhavanasyā 'syā vāibhākarī prāg vibhrānti bhrājamānā vibhavatù vibhavodbhūtaye sā vibhā vaḥ

At dawn the splendor of (Sūrya), the Maker of Splendor, dazzlingly brilliant, [becomes] the most beautiful ornament of this mansion, the three worlds,

And, after having been the cause of the beginning of the humiliation of the White-rayed (Moon) in the quarter of [the sky belonging to] (Indra), Slayer of Jambha,
It assumes a tawny-red color, [and is] exceedingly proud of [its ability to cause] the expanding of the new lotuses. May this splendor of (Sūrya), the Maker of Splendor, bring about for you the production of wealth!

Notes. 1. The commentary says that vibhrānti is ‘used as an adverb’ (kriyāviśeṣaṇam), but gives no gloss of it. Bernheimer (see Introd., p. 105) renders vibhrānti bhrājamanā by ‘che abbagliante scintilla,’ which I have translated as ‘dazzlingly brilliant.’ Or should we read vibhrānti- bhrājamanā (cpd.), cf. Wackernagel, Altind. Gr. 2.1.82, b? 2. Sūrya adorns his dwelling, the three worlds, with the spoils—viz. the splendor —that he has secured by robbing the moon. This the commentary implies, when it says: ‘Just as anyone, standing in the position of a warrior, and having slain his adversary, adorns his own house with wealth, even so it is to be understood in this case.’ 3. Lit. ‘ground of the beginning of the humiliation.’ 4. On the quarters of the sky, and their respective guardians, see stanza 18, note 10. 5. On Jambha, see stanza 1, note 3. 6. Lit. ‘a red-brown state of being’; 7. The commentary takes prasabhām, ‘exceedingly,’ with bibhrāgā, ‘it assumes,’ and not, as I have done, with -pragalbhā, ‘proud.’ 8. Lit. ‘may it be adequate for the production of wealth for you.’ On vīdhavatu, Bernheimer (see note 1) observes that the use of vi with bhū active is exclusively Vedic. 9. The alliteration throughout the stanza of bhū (29 times) is perhaps worthy of comment. Note also the absence of a yā correlative to the sā; cf. stanza 24, note 5.

V.L. (a) K sthitvā jambhasya; H sābhṛabhāṇor. (b) VJ pragalbha is separated from the preceding compound. (c) HB bhāṣā bhūrīśṭhaśobha; VJHB tribhuvanabhavanasyā ’su vāibhākarī. (d) Knirbhānti bhrājamanā.

34

saṃsaktam sīktamulād abhinavabhuvanodyānakāutūhalinyā yāminyā kanyayevā 'mrṭakarakalaśāvarjitenā 'mrṭena arkālokah kriyād vo mudam udayaśiraścakravālālavlād udyan bālaprāvalapratimarucir ahaṃpādapaprākpraroḥah

The1 splendor of Arkha (Sūrya), possessing a beauty like that of a young twig, [forms] the first sprout on the tree of Day, As it rises from the trench [formed by] the circle of the summits of Udaya,2 [the Dawn Mountain]—

A trench whose bottom is continually soaked with ambrosial dew3 poured from the moon> [serving as] a pitcher in the immortal hand of Night,
Who, like a maiden,\(^4\) takes an interest in [the welfare of] her garden, the freshened world.
May the splendor of Arka (Sūrya) bring you joy\(^5\)!

**Notes.** 1. This stanza presents a rather elaborate simile. The circle of the summits of Mt. Udaya (Meru) forms a trench, such as is ordinarily dug around the roots of a tree to hold water. From this trench grows up the tree Day, and the first sprout on this tree is the splendor of the rising Sun. Into the trench, which is situated in the universe as in a garden, Night, like a maiden, pours the water of the ambrosial dew from her pitcher, the Ambrosia-making (Moon). For other similres in the Sūryaśataka, see stanza 14, note 1. 2. Udaya is Meru, the Dawn Mountain; cf. stanza 1, note 4. 3. Lit. amṛta means ‘nectar,’ ‘ambrosia,’ but the commentary says that ‘dew’ (tuṣāra) is meant here. 4. Lit. ‘from the trench, whose bottom is continually soaked by Night, as by a maiden, with the dew, etc.’ 5. This stanza is quoted in the Kavīndravacanasamuccaya (stanza 53), an anthology by an unknown compiler, and of date not later than 1200 A.D.; cf. the edition of this work by F. W. Thomas, in the Bibliotheca Indica Series, introd., p. 1–5, Calcutta, 1912.

V.L. (c) B arkōmokah kriyād. (d) The Kāvyamālā text, together with J and H, read abhaḥ as separate from the following compound; but VB and the commentary, which I have followed, read abhaḥpadapaḥ; VJHB and the Kavīndravacanasamuccaya (see note 5) read -prākpravālaḥ.

\[35\]

bhinnam bhāsā ’ruṇasya kvacid abhinavāyā vidrumāṇāṁ tvīṣeva
tvaṅgannakṣatraratnadyutininikarakalāntarālaṁ kvacic ca
nā ’ntarniḥṣeṣakṛṣṇaśīryam uddadhim iva dhvāntarāśīṁ piban
stād
āurvaḥ pūrvo ’py apūrvo ’gnir iva bhavadaghaplustaye ’rkāva-
bhāsaḥ

The splendor of Arka (Sūrya) swallows\(^4\) up the mass of darkness [which is] like the ocean, For [darkness] <is penetrated here and there by the new light of dawn, as if by beautiful twigs>,\(^2\)
And [the ocean] <is, as it were, pierced here and there by beautiful [branches of] coral,\(^3\) with the fresh luster of their red hue>;
Here and there «the yawning\(^4\) depths [of darkness are filled] with the mass of splendor of the sparkling\(^5\) jewel-like stars>,
And here and there «the fearful abyss [of ocean is filled] with the shimmering mass of the splendor of its star-like jewels»; The «innate splendor [of darkness] is not utterly black», and [the ocean] is «not without Seṣa, Kṛṣṇa and Śrī in its depths».

May the splendor of Arka (Sūrya), although ancient, [yet ever] new, like the submarine fire, burn up your sin!

**Notes.** 1. Lit. pitān means ‘drinking.’ The commentary glosses by grasan, ‘devouring.’ 2. Lit. ‘as if by the beauty of twigs.’ The rays, projecting themselves through the sky, are like long twigs, or shoots, sprouting from the branches of a tree. 3. Lit. ‘as if by the beauty of corals.’ 4. The commentary glosses karāla, which ordinarily means ‘gaping wide,’ ‘dreadful,’ by viṣamonnata, ‘unevenly raised,’ and would render [darkness], whose depths are unevenly raised by the mass of splendor, etc. As this explanation appears to convey no sense, I have supplied the words ‘filled with,’ and have rendered karāla as ‘yawning’ in the first translation, and as ‘fearful’ in the second. 5. Lit. tvāṅgat means ‘trembling,’ ‘waving.’ I have rendered here as ‘sparkling,’ and in the second translation as ‘shimmering.’ 6. The jewels of the ocean are, of course, its pearls. 7. Lit. [darkness] not possessing an internal completely black splendor. Night’s utter blackness is relieved by the light of moon and stars. 8. According to mythological legend, Śrī, or Lakṣmī, the goddess of good luck, was produced from the ocean on the occasion of its famous churning; cf. the references cited on stanza 2, note 2, and stanza 42, notes 3 and 6. It is also recorded that Kṛṣṇa, as Viṣṇu, reposes upon the great serpent Seṣa in the depths of ocean during the intervals of creation; cf. stanzas 23, note 6; 75, note 5; 88, note 6; cf. also Mahābhārata, 3.203.10–13; Viṣṇu Purāṇa, i.2 (Wilson, vol. 1, p. 41), and 2.5 (Wilson, vol. 2, p. 211–213, and notes); Moor, Hindu Pantheon, pl. 3 and 4. 9. This is an allusion to the āurva fire. In Mahābhārata, i.180.1–23, it is related that the sage Āurva threw into the ocean his burning wrath which was threatening to consume the world. Though partly quenched, it continued to blaze as submarine fire, and acquired the form of the head of a mare. Mention is made of the āurva fire also in Cauḍīśataka, stanza 84.

**V.L.** (b) VJHB bhinnam nakṣatraratna-; V kacic ca. (c) VJHB an- tarnihéseṣa- (omitting initial negative); VJHB -kṛṣṇapriyam uddhīṁ; V pīvaṃstād. (d) JH -pluṣṭayerkavabhāṣaḥ.
āsādyā "padyate ṣat punar api ca jagad yāuvanām sadya udyann
uddyoto dyotitadyāur dyatu divasakṛto 'sāv avadyāni vo 'dy a

The rising splendor of (Sūrya), Maker of Day, is praised by Gandharvas with pleasing words of mingled prose and verse, [to the accompaniment of] musical instruments of the ātodya [type],

And is also praised with discrimination by the ancient seers, famed for their knowledge, chief of whom is Nārada.

And furthermore, the universe, upon coming in contact with this (splendor), at once obtains again the loveliness of youth. May this rising splendor of (Sūrya), Maker of Day,—a splendor that illumines the sky—to-day mow down your sins!

Notes. 1. Note in this stanza the alliteration (anuvṛśa) of dy—20 times. 2. In the Rig Veda, the term Gandharva is commonly applied to a male being, ‘the heavenly (dīvya) Gandharva,’ who is associated principally with Soma, but in several passages is connected with some form of celestial light. In this latter conception he is brought into relation with Sūrya (cf. Rig Veda, 10.123.7 and 10.177.2), and in Rig Veda, 1.163.2, he is said to grasp the bridle of Sūrya’s steed. In other passages of the Rig, the Gandharvas are spoken of in the plural. Their number is fixed as 27 in some of the Yajus texts, but in Atharva Veda (11.5.2) is said to be 6333. On the whole subject of the Gandharvas, see A. A. Macdonell, Vedic Mythology (p. 136–137), in Bühler’s Grundriss, Strassburg, 1897, and the concise yet comprehensive account in Monier-Williams, Skt.-Engl. Dict. s.v. gandharva. In the Epic and Puranic literature, the Gandharvas are regularly regarded as the celestial choristers; so also in this stanza of the Sūryaśataka; cf. Märkandeya Purāṇa, 106.63 (Pargiter, p. 571); Mahābhārata, 1.123.54; S. Sörensen, Index to the Names in the Mahābhārata, part 6, London, 1911, s.v. Gandharva. Bühler has noted that in stanza 2 of the Praśasti of Vatsabhaṭṭi, Sūrya is praised by Gandharvas, Kimnaras, Siddhas, etc., and he compares Sūryaśataka, stanzas 6, 13, 36, 52, 67 and 8t, where it is likewise stated that Sūrya is praised by various of the semi-divine beings; see Bühler, Die indischen Inschriften (p. 14–15), as cited in stanza 6, note 8. 3. The commentary says that the compound gadyapadya . . . hrāyaṃ is to be regarded as an adverb. 4. The commentary says that ātodyavādyāni, ‘the ātodya musical instruments,’ are of four types, exemplified respectively by the lute, the cymbal, the drum, and the flute; cf. Rājah Tagore, Hindu Music (Calcutta, 2d ed., 1882), esp. p. 191, where the vīṇḍ, ‘lute,’ is portrayed. 5. Lit. vibhidya means ‘having divided,’ ‘having discriminated.’ 6. I take vedavedyāir as meaning ‘famed for their knowledge.’ The commentary, however, takes vedā
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to mean ‘the Vedas,’ glossing by vedēsu vedyāḥ, ‘famous in the Vedas.’
7. Nārada was regarded as the inventor of the lute; cf. his epithet vānāṣya,
‘lute-faced,’ and see also Rāghuvāmaśa, 8.33–34 (ed. by Nandargikar, 3d
ed., Poona, 1897). In Moor, Hindu Pantheon, pl. 9, Nārada is pictured
holding a lute. In Mārkaṇḍeya Purāṇa, 106.55–63 (Pargiter, p. 571),
Sūrya is represented as praised by Gandharvas, other celestial beings
(see above, note 2), and by ‘Nārada ... skilful in music.’ In Rāmāyaṇa,
2.91.45, Nārada is called gandharvarāja, ‘king of the Gandharvas,’ with
evident reference to his bent for music. For other passages in the Sūrya-
śataka where it is said that Sūrya is praised by the seers, see stanza 13, note
8. 8. Lit. yānuvam means ‘youthfulness,’ but the gloss is manojñātvam,
down (deyāt) your cares!’ Both dyatu and deyāt are from the root do;

V.L. (b) VJHB yo devo nārādādyāīr (omitting the initial ādyāīr); K
abhinoto vātavedyāīr vīvidya. (c) VJHB āsādya "pādyate. (d) VJHB
udyoto; J dyotitadysyor dyatu.

37

āvānāiś candrakāntāiś cyutatimiratayā tānavāt tārakāṇām
eṇāṅkālokaḻopād upahatismahasām oṣadhīnām layena
ārād utprekṣayamāna kṣaṇam udayataḫantārhitasyā īhīmāṃśor
ābhā prābhāṭikī vo ’vatu na tu nitarām tāvad āvīrbhavantī

The dawn-splendor of the Hot-rayed1 (Sūrya), who is [still] for
a moment2 concealed by the ridge of [Mount] Udaya3
(Meru),

Though not yet completely manifest,4 is [nevertheless] inferred
to be near,

Because of the drying up of the moonstones,5 the dimness of the
stars [resulting] from the vanishing of darkness,

And the withering6 of the plants whose beauty is impaired7 by the

disappearance of the rays of the Deer-marked8 (Moon).

May this splendor of the Hot-rayed (Sūrya) protect you!

Notes. 1. Lit. akīmāṃśor means ‘of the not cold-rayed.’ 2. The
time pictured is just the moment before the Sun’s first glint appears above
the horizon. 3. On Meru, see stanza 1, note 4. 4. The Sun is not
completely manifest, or visible, till he rises above the horizon (cf. note 2).
5. Lit. ‘because of the dry moonstones.’ The term avāna seems not to be
found, but vāna, ‘dried,’ occurs. The gloss of avānāḥ is sūṣayadhbhīḥ,
‘dried.’ The commentary says: ‘These (moonstones), when touched by
the Cold-rayed (Moon), distill water, [but if] deprived of the rays of the Moon, they become dry.' This curious belief—that the moonstone distils water—is, I have been told, mentioned in Suśruta, i. 173. 1; cf. the Rājanigahaṭu of Narahari, varga 13, stanzas 211, 212, 213 (p. 27, 28 and 90, with footnote 4, of Die indischen Mineralien, under which title R. Garbe has translated varga 13 of the Rājanigahaṭu, Leipzig, 1882). Garbe classifies the candraṅāsta, 'moonstone,' as a species of feldspar. We are familiar with this stone in jewel ornamentation of the present day, and the finest specimens come from Ceylon. 6. Lit. layena means 'by the melting.' 7. The moon is often called 'Lord of Plants'; and certain plants, especially the night-blooming varieties, were supposed to wither when the moonlight faded; cf. stanza 5, notes 2 and 3. 8. The epithet Eṇāṅka, 'Deer-marked,' is perhaps applied to the moon with reference to the dark spot, shaped somewhat like a prancing four-footed animal, that may be seen on the disk of the full moon. The term as applied to the moon is seemingly of late origin, not being found in Sorensen's Index to the Names in the Mahābhārata, nor in Bloomfield's Vedic Concordance, nor in the index to Macdonell's Vedic Mythology. Modern representations picture the Moon as being conveyed in a chariot drawn by a deer; cf. Moor, Hindu Pantheon, pl. 49. The Moon is also called Saśāṅka, 'Hare-marked'; cf. stanza 42, note 7.

V.L. (a) J āralātiś candra-, K āvāntāś, which is explained by īṣat salilabindusrāśvibhir, 'slightly distilling drops of water'; H vakanaṅaṁtāś; V catatimiratayā, HB cutatimiratayā; VJHB bhānavāt tārakānāṁ. (d) HB prabhātakī; J nitarān tāvad.

38

sānāu sā nāudaye nā 'ruṇitadalapunaryāuvaṇānāṁ vaṇānāṁ ālim āliḍhapūrvā pariḥṛtakuharopāntanīṁ tanīṁbhā vo bhāvopāsāntim diśatu dinapater bhāsāmānā 'samānā rājī rājīvareṇoḥ samasamayam uteti 'va yasyā vayasyā

The1 splendor of (Sūrya), Lord of Day, after first licking,2 on Udaya's (Meru's) summit,3

The row4 of trees that [forthwith appear to] have a renewal of youth by reason of their leaves' being tinged with red, Penetrates,5 because of its thinness, the depths and corners of cavernous places, And with it there rises at the same time, like an attendant companion,6 a streak of the pollen of the blue lotus. May the gleaming, matchless splendor of (Sūrya), Lord of Day, bestow on you cessation of rebirths7!
Notes. 1. Note in this stanza the exaggerated assonance (yamaka); each pāda begins and ends with a reduplication of syllables. At the beginning of each pāda, the first two syllables are repeated, and at the end, the last three. The final consonant of the first pāda must be sounded with the first syllable of the second pāda. For somewhat similar cases of yamaka, see Dāṇḍin, Kāvyādarśa, 3. 46, 48, 50. 2. Lit. uḍāḍhapūrva means ‘previously licked.’ For this use of pūrva in compounds, see Whitney, Skt. Grammar, 1291, c. 3. I have not attempted in my rendering to translate the double negative in nāudyate nā ‘ruṇita-. The commentary says on this: ‘The two na’s cause [the word] to go to its original sense;’ that is, two negatives make one affirmative. For other double negatives in the Sūryaśataka, cf. stanza 23, note 9. 4. I have taken śīm, ‘row,’ as a kind of object of uḍāḍha, ‘licked.’ 5. Lit. parihṛta means ‘shunned,’ or ‘moved or carried around;’ but I have rendered as ‘penetrated,’ because the idea seems to be that light, by reason of its ‘thinness,’ can permeate and find its way through every chink and crevice into the most remote recesses. 6. If samānā (see V.L.) be read, instead of asamānā, we should render as ‘an equal attendant companion.’ 7. The commentary, followed by Bernheimer, reads bhavopāsāntinaḥ and interprets as ‘cessation of misfortune.’

V.L. (a) VB-nalaphumayāvvanānām, K-dalalasadyāvvanānām. (c) VJH bhavobhavopāsāntin, B bhavo bhavopāsāntiḥ; VJHB and the Kāvyamālā text read bhāsamānā samānā; following a gloss of Śāstri’s—asamānā anupamā—quoted in the footnotes of the Kāvyamālā edition, I have resolved as bhāsamānā ‘samānā.

39

ujjṛmbhāṃbhuruhānāṃ prabhavati payasāṃ yā śriye noṣṭa-
tāyāi
puṣnāty ālokamātram na tu diśati drśām drśyamānā vighātam
pūrvādṛer eva pūrvaṁ divam anu ca punaḥ pāvanī diṁnu-
khānām
enāmsya āinī vibhā ‘sāu nudatu nutipadāikāspadam prāktani
vaḥ

The dawn-splendor of Ina¹ (Sūrya), the sole recipient of [our] verses of praise,²
is able to bestow beauty,³ but not heat,⁴ on the waters with their expanded lotuses,
And it increases⁵ the range of vision⁶ of [our] eyes, but does not,
when gazed upon, cause [them] pain⁷;
And it is indeed a purifier, first of (Meru), the Dawn Mountain,
<then> <of> the sky, and afterwards of the depths of the quarters [of the sky].

May this dawn-splendor of Ina (Sūrya) destroy your sins!

Notes. 1. The term Ina means ‘mighty,’ or ‘a master’; it is used as an epithet of Sūrya in stanza 97 also. 2. Lit. ‘the sole abode of [our] verses of praise.’ 3. Lit. ‘avails for the beauty, not for the heat, of the waters, etc.’ 4. The sun at dawn is not powerful enough to heat to any great extent the objects on which its rays may light. 5. Lit. ‘it nourishes the measure of vision.’ 6. The meaning is that one can see farther when the sun is shining than at night. 7. One may look at the sun at dawn without feeling pain in the eyes. Lit. vighāta means ‘obstacle’ or ‘ruin,’ but the gloss is vyathā, ‘pain.’ 8. Lit. ‘<then> a purifier <in respect to> the sky,’ with anu rendered in two ways. There seems to be no other way to explain the accusative divam. The gloss is tadana dyām divam lakṣṭikṣyta pūvanī, ‘then a purifier in reference to the sky, the heaven.’ 9. Lit. ‘of the mouths of the quarters.’

V.L. (b) HB pūrṇātipālokamātraṇ. (c) K anu ca tataḥ pūvanī. (d) HB enāmsy enī.

vācām vācaspater apy acalabhucidācāryakānām prapañcāir vāirañcānāṃ tathocāritacaturaḍcāṃ cā ’nanānāṃ caturnām ucyetā ’rcāsu vācyacautiśuci caritaṃ yasya noccāir vivicya prācyaṃ varcaś cakāsac ciram upacintat tasya caṇḍārciśo vaḥ

The conduct of the Hot-rayed (Sūrya), pure by reason of [its] freedom from reproach,1

Could not be [adequately] described—[even by one who] divided up [the subject] minutely2 in [his] praises3—

By volumes4 of the words of even Vācaspati5—words fit to instruct6 (Indra), the Cleaver of Mountains,7

Nor [by volumes of the words] from Vīrañcā’s8 (Brahmā’s) four9 mouths, which utter clever10 verses.11

May the shining dawn-splendor of this Hot-rayed (Sūrya) long prosper you12!

Notes. 1. Lit. ‘pure, because of the falling away of what may be said [against it].’ 2. Lit. uccāṭa means ‘aloft,’ or ‘excessively’; I have rendered as ‘minutely.’ 3. The term arcāsu, which I have rendered ‘in praises,’ commonly means ‘in idols’ or ‘in worship’; it is glossed by both pratimaśu, ‘in idols,’ and stutīśu, ‘in adorations.’ 4. Lit. prapañcāṭa
means 'by copiousness'; I have rendered as 'by volumes.'

5. The epithet Vācaspati, 'Lord of Speech,' is commonly applied to Brhaspati, the preceptor of the gods; cf. e.g. Bhāgavata Purāṇa, 6.7.8-9 (Dutt, vol. i, book 6, p. 30), where it is related that Indra once failed to arise and salute the preceptor Vācaspati upon the entrance of the sage into the throne-room of the god, whereupon Vācaspati, offended, vanished for a time from the presence of the celestial world. 6. Lit. 'words whose instruction is suited to the Cleaver of Mountains.'

7. In the Rig Veda (5.32.1-2; 10.89.7), it is related that Indra cleft the mountains and released the pent-up waters. We have already (stanza 5, note 7) referred to the legend that records how Indra cut off the wings of the mountains. 8. The epithet Vīrāṅca is probably to be derived from vi and the root racak, meaning ‘to produce’ or ‘to fashion’; cf. Monier-Williams, Skt.-Engl. Dict. s.v. This would be apposite, since Brahmā was the creator and fashioner of the universe. 9. For the four heads of Brahmā, see stanza 13, note 3.

10. The commentary glosses catura, 'clever,' by aghavighātapātru, 'clever in the prevention of sin.' The combination of vowels seen in caturarcaṃ is what is commonly found in Vedic texts, the ordinary classical form being caturarcaṃ; cf. Whitney, Skt. Grammar, 127, a. It may be noted that the meter requires caturarcaṃ.

11. For the sentiment, expressed in this stanza, that words are sometimes inadequate to convey the thoughts and feelings, cf. Iliad, 2.488-490: 'For I could not describe nor name the multitude, even if I had ten tongues, ten mouths, a never failing voice, and a brazen heart within me.' This has been imitated by Vergil in Georgics, 2.42-44.

12. The alliteration of c in this stanza (27 times) is perhaps worthy of note.

V.L. (b) JH vāriniyāṇāṃ, VB vāriniyāṇāṃ; VJHBK tathoccāritaruciracycaṃ; VHB anānānāṃ (for ca 'nanānānāṃ'). (c) K arcāsv avācyacyutī.
(d) H vakāsac ciram, K cakāsac chriyam.

41

mūrdhny adrer dhāturāgas taruṣu kisālayo vidrumāughhaṃ samudre
dīṃmataṅgottamāṅgeṣv abhinavanihitaḥ sāndrasindurareṇuḥ
simni vyomnaḥ ca hemmahā suraśikharibhuvvo jāyate yaḥ
prakāśah
śoṇimnā 'sāu kharāṃsor uṣasi diṣatu vaḥ śarma śobhāikadesaḥ

The <light> of the Hot-rayed (Sūrya), the sole abode of splendor, appears, because of its redness at dawn, to be
Like3 the red of mineral-ore on the top of a mountain, the young sprouts on trees, a mass of coral in the ocean,
A thick vermillion powder newly placed on the heads of the elephant-[guardians]² of the directions,
[Or like] the \textit{glitter} of the gold that exists on (Meru), the Mountain of the Gods, on the boundary of the sky. 
May this light of the Hot-rayed (Sūrya) bestow happiness upon you!

\textbf{Notes.} 1. The commentary explains that \textit{iśa}, ‘like,’ is to be supplied. 
2. For the names of the elephants belonging to the regents of the eight points of the compass, see stanza 18, note 10. For another mention of the custom of adorning elephants with vermillion, see stanza 1. 3. For the gold and jewels that compose Meru, see stanza 1, note 4.

\textbf{V.L.} (a) H \textit{mūḍhny adrer}; B \textit{adre dhāturāgas}; VJHB \textit{kiśalayo} (with palatal sibilant). (b) K \textit{abhinavavihitaḥ}. (c) B \textit{yaḥ prakaśaḥ}.

\textbf{42}

\textit{astādriśottamāṅge śrītaśaśini tamaḥkālakūṭe nipīte}
\textit{yāti vyaktīṃ purastād aruṇakisalaye pratyuṣaḥpārijāte}
\textit{udyanty āraktapitāmbaraviśadatarodvikśitā tīkṣnabhāṇor}
\textit{lakṣmīr lakṣmīr ivā 'stu sphaṭakamalapuṭpāśrayā śreyase vaḥ}

The splendor of the Hot-rayed (Sūrya) [is] like\textsuperscript{1} Lakṣmī,\textsuperscript{2} whose couch is the hollow of an expanded lotus\textsuperscript{3}; 
For the splendor, as it rises, [is gazed on as being more brilliant than a yellow sky tinged with red],\textsuperscript{4}
And Lakṣmī, on rising [from the ocean], [was tenderly\textsuperscript{5} gazed on by her devoted Pīṭāmbara (Viṣṇu)\textsuperscript{6};]
As the splendor rises, [the Hare-possessing (Moon) is clinging to the summit of the lordly Western Mountain,\textsuperscript{7} and the black mass of darkness is being absorbed],\textsuperscript{8}
And as Lakṣmī rose, [the Hare-possessing (Moon) was [already] resting on the head of [Īśa (Śiva)],\textsuperscript{9} [lord] of Mount Asta,\textsuperscript{10} and the ‘black deception\textsuperscript{11} of illusion was being drunk [by Śiva]]; When the splendor rises, [the dawn-[colored] coral-tree, whose tender shoots are red, becomes visible to the eyes],\textsuperscript{12}
And as Lakṣmī rose, [the \textit{pārijāta} tree of dawn,\textsuperscript{13} the scion of Aruṇa, was making its appearance before the eyes [of the gods]].
May the splendor of the Hot-rayed (Sūrya) bring you prosperity\textsuperscript{14}!
Notes. 1. The similarity is not real, but rests solely on word-puns.
2. See stanza 43, where Sûrya's splendor is again compared to Lâkshmi (Sîri).
3. The goddess Lâkshmi rose from the ocean, on the occasion of its famous churning, resting on the expanded petals of a lotus; cf. stanza 2, note 2, and also Mahâbhârata, 1.18; Viûnu Purâna, 1.9 (Wilson, vol. 1, p. 144-145).
4. The commentary's explanation of this pâda is: ïsadrank-taptâbhâvabhâji samdyhayâ nabhasi sphujataram dhrstâ, 'is seen more distinctly in a twilight-sky that partakes of the nature (i.e. color) of yellow and slightly-red.'
5. In the second rendering the commentary glosses vißadatarâ by eyaktam, 'plainly,' and would render 'is plainly seen by Pitãmbara (Viûnu).'
6. The legend runs that Lâkshmi, upon arising from the ocean, almost immediately cast herself on Viûnu's breast; cf. Viûnu Purâna, as cited in note 3.
7. The moon is called Saśin or Saśânaka, 'Hare-possessing' or 'Hare-marked,' because the Hindus believed that the dark spot on the moon's orb resembled a rabbit. There were several legends accounting for this honor that was accorded the humble rabbit; cf. Hitopadeśa, 3.3 (ed. by Godbole and Parab, 3d ed., Bombay, 1890), and the other sources cited by Lanman, Sanskrit Reader, p. 326. In stanza 37 (cf. note 8), we have seen that the moon was called Eûânta, 'Deer-marked.'
8. Lit. 'the summit of the lord of the Western Mountain possesses a clinging moon.' The commentary, however, explains as 'the head of Íśa—i.e. Mahâdeva—[who is] verily the Western Mountain, possesses a clinging moon.' The evident meaning is that the moon is sinking to its setting in the west, while the sun is rising in the east.
9. That is, the darkness of night is vanishing before the rising sun. The commentary would render 'darkness, like the black mass (kâlakâta), is being absorbed.'
10. The moon was also a product of the churning of the ocean, and on its appearance was at once appropriated by Siva and placed on his head; cf. the references cited in note 3.
11. Mount Asta, 'Home Mountain,' was the mountain behind which Sûrya went to his setting, but I have not noted that Siva is anywhere mentioned as its lord and master; perhaps, therefore, we should render as 'resting on the head of Íśa (Siva), as on the Western Mountain,' which is suggested by the commentary in its astâdrîr ivesah, 'Íśa, like the Western Mountain.' Mount Asta is frequently mentioned in the Mahâbhârata, as noted in Sorensen, Index to the Names in the Mahâbhârata, s.v.; cf. also Râmâyana, 4.37.21, and Mârkaṇḍeya Purâna, 58.34 (Pargiter, p. 371).
12. It is again referred to in Sûryasataka, stanzas 65 and 97.
nadanvāṇi janmabhūmir na tadudarabhuvo bāndhavāḥ kāustubhādyā
yasyāḥ padmaṁ na pāṇāu na ca narakariṇaḥṣṭhalī vāsavesma
tejorūpā ‘parāiva triṣu bhuvanātalesv ādadhānaḥ vyavasthāṁ
sā śrīḥ śreyāṃsi diśyād aśiśiramahasō maṇḍalāgrodgatā vah
(iti dyutivarṇanam)

The splendor of the Hot-rayed¹ (Śūrya), proceeding from the
edge of his disk,
Is verily a second embodiment of glory²; but it causes stability³
in the three worlds,
Its birth-place is not the ocean,⁴ its relatives are not the kāustubha
jewel and the other things born from the womb of that
(ocean),
It has not a lotus in its hand,⁵ and its abiding-place is not the
breast of (Viṣṇu), Foe of Naraka.⁶
May this splendor of the Hot-rayed (Srūya) bestow blessings upon you!

(Here ends the praise of the splendor.)*

Notes. 1. Lit. asiśiramahaso means ‘of the not-cold-rayed.’ 2. The real ‘embodiment of glory’ is the goddess Srī, whose name means ‘Splendor’ or ‘Good Fortune.’ In this stanza, the goddess Srī is, by implication, compared to the srī (splendor) of Srūya; cf. stanzas 21 and 23, where the splendor of Srūya is compared, also by implication, to an eye and a lamp-wick, respectively. In stanza 42, Srūya’s splendor is compared to Lakṣmī, who is Srī. 3. The splendor of Srūya is stable and constant, but the goddess Srī, or Good Fortune, is notoriously unstable andickle. 4. Srūya’s splendor (srī) does not originate in the ocean, but the goddess Srī was born from the ocean, on the occasion of its celebrated churning, along with the pīrijā tree, the elephant Airāvata, and the kūnstubha jewel which was appropriated by Viṣṇu; cf. references to the story of the churning of the ocean as cited in stanza 42, notes 3 and 14. 5. The goddess Srī was born from the ocean, resting on the expanded petals of a lotus, and with a lotus in her hand, and soon after her appearance cast herself upon Viṣṇu’s breast; cf. stanza 2, note 2, and stanza 42, notes 3 and 6, and the story of the ocean’s churning as already cited. 6. Naraka was a demon, slain by Kṛṣṇa (Viṣṇu); cf. Harivamśa, 2.63 (Dutt, p. 512–521); Bhāgavata Purāṇa, 10.59.21 (Dutt, vol. 2, book 10, p. 264). 7. The first 43 stanzas have been devoted to the praise of the rays, or the splendor, of Srūya; the following 6 stanzas deal with the praise of the horses that drew Srūya’s chariot; cf. Introd., p. 84, where the subject-matter of the Srūyarāṣṭaka has been discussed.

V.L. (a) B nodanvaj jannabhāmir; H -bhāmir na. (b) VJHB pāṇāu na ṭadmaṇaḥ na ca; VJHB narakaripāraśthalti. (c) K tribhuvanabhavane, VJHB trīsu bhuvanatātesv. (d) JH śrīśreyōṣī; K tejovarnanam (for dyutivarnanam).

44

rakṣantv akṣūṇahemopalapaṭalam aḷaṃ lāghavād utpatantaḥ pātaṅgāḥ paṅgavavajñājitapavanajavā vājinās te jaganti yeṣāṃ vitānayachhoṇnayam api vahatāṁ mārgam ākyātī merāv udyann uddāmadīptir dyumaṇiṃaniśilāvedikājātavedāḥ

The¹ horses of Pataṅga² (Srūya), which outstrip Pavana (the Wind) in speed, by reason of their contempt for the Lame One,³ Do not, because of their extreme lightness,⁴ crush⁵ [with their
hoofs], as they mount upward, the mass of gold and jewels [on Meru’s surface],
And their pathway, as they move on Meru, although its upward course7 has no other sign-posts,8
Is indicated9 by the sun-stones,10 whose unrestrained splendor
mounts up like fire11 on the altar.12
May these horses of Pataṅga (Sūrya) protect the worlds!

Notes. 1. Stanzas 44–49 are devoted especially to the praise and description of the horses that draw Sūrya’s chariot; cf. stanza 8, note 2, and stanza 45, note 1. 2. The term Pataṅga, from the acc. of the noun pata and the root gam, means ‘the one who goes flying’; cf. Monier-Williams, Skt.-Engl. Dict. s.v. 3. The ‘Lame One’ means Vāyu (Wind); cf. the commentary, which says: ‘There is contempt with the thought: “Vāyu, to be sure, is deprived of his feet; what sort of speed will he have? (vāyuḥ kīla caraṇarahitas tasya kiyān vego bhaviśyatī t’u avajñā).”’ I have been unable to find any anecdote that would account for Vāyu’s legless condition, and the commentary of Sāstri, quoted in the Kāvyamālā edition, footnote, suggests that the epithet ‘Lame One’ may refer to Aruṇa. 4. Or, aḷaṃ lāghavād may mean ‘because of their extreme speed.’ 5. In the commentary, the compound aṅkṣiṇa . . . paṭalām is regarded as an adverb of manner, being there made to answer the query katham, ‘how.’ 6. The commentary explains that the surface of Meru is meant; for its composition of gold and jewels, cf. stanza 1, note 4; and especially stanza 46. 7. Lit. unṇaya means ‘act of leading up’; I have rendered as ‘upward course.’ 8. Lit. ‘whose act of leading up has other signs absent.’ 9. Lit. akhyāti means ‘signifies’; its gloss is sūcayati, ‘points out’; although mārgam, ‘pathway,’ is grammatically the object of akhyāti, I have rendered in the passive voice as ‘pathway is indicated.’ 10. Lit. dyuṇaṇaṃgaṇiśīlā means ‘jewel-stone of (Sūrya), the Jewel of the Sky,’ but the gloss is sūryakāṇṭa, ‘sun-stone’; on the sun-stone, cf. stanza 5, note 5. 11. In Mahābhārata, 2. 31. 42, the etymology of Jātavedas, ‘Fire,’ is given as follows: vedās tvadarthanāṁ jātā vāi jātavedas tato hy asi, ‘the Vedas were created for thy sake; therefore indeed thou art “He for whom the Vedas were created.”’ Apte, Skt.-Engl. Dict. s.v., gives several other etymologies. 12. Lit. ‘the fire on the altars of the jewel-stones of the Jewel of the Sky, [a fire] mounting up as unrestrained splendor, signifies the pathway—though its [i.e. the pathway’s] leading up has other signs absent—of these [horses] as they move on Meru.’

V.L. (a) JHB rakṣannakṣuṇṇahemopala-. (b) JH pataṅgopāṅgavajñā-, B pataṅgopāṅgavajñā-. (c) JHB -cīhnoṇvayam api, V -cīhnoṇcayam api; B merav. (d) VJHB uddāmaṇidiptiyuṃṇi-. The commentary quotes a reading jātakā jātavedāḥ, and explains by saying jātakāsabdo vedikā- paryāyāḥ, ‘the word jātakā is a synonym of vedikā.’
pluṣṭāḥ prṣṭhe 'ṁśupātāir atinikaṭatayā dattadāhātirekāir
ekāhākrāntaḵṛtsnatridīvapathapṛthuṣvāsāsoṣṭā śramena
tīvrodanyāś tvarantām ahitavihataye saptayaḥ saptasapte
abhyaśākāsagaṅgājalasaralagalāvāṁnatāgrānanā vaḥ

The horses of (Śūrya), who has seven steeds, are burnt on the
back by the outpouring of the rays, which, because of their
close proximity, shed forth excessive heat;
They are also parched, and² their breathing is heavy by reason
of the fact that they have traversed in one day the entire
pathway of the sky;
And, being exceedingly thirsty because of fatigue, they bend
down their straight necks, [and thrust] the tips of their noses
into the water of the nearby Heavenly Ganges.³
May these horses come quickly to destroy whatever is harmful to
you⁴!

Notes. 1. On the seven horses of Śūrya, cf. stanza 8, note 2. The
Viṣṇu Purāṇa, 2.8 (Wilson, vol. 2, p. 239), states that the seven horses of
the sun are the seven meters of the Veda—‘Gāyatrī, Brḥati, Uṣṇih, Jagati,
Trīṣṭubh, Ānuṣṭubh, Paṅkti.’ 2. Lit. ‘possessing a parching of their breath-
ing, which is heavy, etc.’ 3. Lit. ‘possessing faces with tips bent down
by their straight necks into the waters of the nearby Heavenly Ganges.’
In stanza 6ś, the horses are pictured as lying on the banks of the Heavenly
Ganges and dabling their feet in its waters. For the Heavenly Ganges,
cf. Caṇḍiṣataka, stanza 3, note 2, and Śūryaśataka, stanza 47, note 7. 4.-
Lit. ‘may the horses make haste for the destruction of what is harmful to
you!’

V.L. (a) HB pluṣṭā ṁśemśupātāir, J pluṣṭāḥ ṁśemśupātāir, V pluṣṭāḥ
puṣṭo 'ṁśupātāir. (b) HB ekāhākrāntaḵṛtsnati diva-. (c) J titroandvāṣ
 tvarantām. (d) V ramyābhākāśa-, JH abhyāsikāśa- (with dental sibilant),
B ramyāsākāśa-; J -gaṅgājalaśavala-, HB -gaṅgājalaśarala-; VJHBK
-galāvarjītāgrānanā.

matvā 'nyān pāṛsvato 'svān sphaṭikatataḍṛṣadṛṣṭadehā dra-
vantī
vyaste 'hany astasamdhhyeyam iti mṛdpadā padmarāgopaleṣu
sādṛṣyādṛṣyayamūrtir marakatakaṭake kliṣṭasūtā sumeror
mūrdhany āvṛttilabadhadrupagatir avatu bradhnavāhāvalir vaḥ

Bradhna’s (Sūrya’s) row of horses has acquired a fixed course¹ in their recurrent appearances on the summit of Sumeru,
And, as they see [their own] bodies [mirrored]² in the stones on the crystal slopes, they believe other horses are by their side, and run³ [after them];
But their footsteps loiter⁴ over the jeweled [ledges of] ruby,⁵ for they think: ‘Day is now ended, and this is the twilight of sunset⁶;
And on the emerald⁷ zone, their image is invisible⁸ by reason of its similarity [of color].
May Bradhna’s (Sūrya’s) row of horses, whose driver⁹ is distressed, protect you!

Notes.  1. Or, ‘who have acquired a fixed gait.’  2. The commentary supplies pratibimbita, ‘reflected’ or ‘mirrored.’  3. The commentary remarks: ‘This is the behavior of horses—when they see another horse, they run.’  4. Lit. ‘possessing a slow footstep.’  5. Lit. ‘jewels of ruby.’  6. The meaning is that they mistake the red of the ruby for the red of sunset, and believing the day’s work to be ended, they slacken their speed.  7. For Meru and its composition of gold and precious stones, cf. stanza 1, note 4.  8. The commentary explains that no reflection of the horses can be seen in the emerald slopes, because the horses are, like the emeralds, of a greenish (harit) color. This epithet (harit) is applied to the horses of Sūrya even in the Rig Veda; cf. stanza 8, note 2; cf. also stanzas 7, 47, 49, and Cauḍīštaka, stanza 8, note 2.  9. The driver was Aruṇa; the word ‘distressed’ (kliṣṭa) may contain a reference to his legless condition (cf. stanza 8, note 1), or perhaps the meaning is that Aruṇa fretted because his steeds were inclined to loiter and to play with the imaginary horses mirrored in the jeweled slopes of Meru. If the latter view be accepted, we might render: ‘The row of horses that torment their driver.’ The commentary glosses kliṣṭa, ‘distressed,’ by kadarthīta, ‘despised,’ ‘teased.’

V.L. (a) VHB taṭadrśad- (with palatal sibilant); B dehā dravanita. (c) J marakatadrśadī. (d) H mūrdvany; H āvṛttilabadhrvva-, V āvṛttibaddhrvva-, B āvṛttīvadhrvva-, K āvṛttiladbhadruta-; V gatīvavatu; VJHB -āvalī vaḥ.

helāloloṃ vahantī viṣadharadamanasyā ’grajena ’vakṛṣṭā svarvāhinyāḥ sudūraṃ janitajavajayā syandanasya syadena
nirvyājaṁ tāyamāne haritimani nīmade spīṭaphenēḥitaśrīr
aśreyāṁsy aśvapaṅktiḥ śamayatū yamunēva 'parā tāpanā vai

The Heater’s (Śūrya’s) row of horses is like a second [River] Yamunā.

For the horses <move along with sportive restlessness>, and <are brought under control by the elder brother of (Garuḍa), Tamer of Snakes>;

And the Yamunā <flows along with restless dalliance>, and <was dragged [from its bed] by the elder brother of (Krṣṇa), Subduer of the Snakes>;

The horses, <by the speed of their car>, <gain decisive victory in the matter of speed over the River of Heaven>;

And the Yamunā, <by the speed of its current>, <gains decisive victory in the matter of speed over the Ganges>;

To the horses <a beauty is truly imparted by the copious froth that flecks the green color [of] their [bodies]>,

And to the Yamunā <a beauty is truly imparted by the abundant foam on the green expanse [of] its [waters]>

May the Heater’s (Śūrya’s) row of horses destroy your sins!

Notes. 1. Or, tāpani may mean ‘the Illuminator’s.’
2. The term helāloleṣa, which I have rendered as ‘with sportive restlessness,’ and ‘with restless dalliance,’ is here taken adverbially, as the commentary suggests; for compounds used as adverbs, cf. Whitney, Skt. Grammar, 1311.
3. The ‘Tamer of Snakes’ was Garuḍa. The story of the origin of his enmity for the tribe of serpents is told in Mahābhārata, 1.20–34, and runs as follows: Once on a time Vinatā, mother of Aruṣa and Garuḍa (cf. stanza 8, note 1), had a wager with her sister and co-wife Kadrū over the color of the tail of Indra’s horse Ucçāhiśravas. The Kādraveyas (i.e. sons of Kadrū), who were serpents, at Kadrū’s bidding changed themselves into black hairs on Ucçāhiśravas’s tail, and so enabled their mother to win the wager. Vinatā, having lost, became the slave of the serpent Kādraveyas. They, however, promised Garuḍa to set his mother free from slavery, if he would bring to them the immortality-causing ambrosia (amṛta) which was produced in the Moon. After a series of exploits and adventures, Garuḍa actually succeeded in purloining the amṛta, and was returning with it, when first Viṣṇu, and then Indra, interfered. The upshot of the matter was that Garuḍa, in exchange for the gift of immortality, became Viṣṇu’s vehicle (Mahābhārata, 1.33.16–17), and that Indra made him promise not to let anyone drink the precious nectar. In return for this promise, Garuḍa was granted permission to feed perpetually on
the snakes (Mahābhārata, 1.34.13–14). It was arranged that Garuḍa should present the amṛta to the Kādraveyas, thus securing the freedom of Vinatā, but that Indra should snatch it away before any of it could be taken. This program was duly carried out. Garuḍa presented the amṛta, and the Kādraveyas declared Vinatā free. Then, while the Kādraveyas were performing ceremonial ablutions preparatory to quaffing the sacred beverage, Indra, unseen, bore it away. The Kādraveyas licked the grass on which the amṛta had been resting, and in consequence their tongues were cleft. As a whole the anecdote is probably to be regarded as the later form of the Vedic myth of the theft of Soma by the Eagle; cf. Macdonell, Vedic Mythology, p. 111–12, 152. 4. The reference is to Balarāma, elder brother of Kṛṣṇa. The story is told that Balarāma, when intoxicated, summoned the Yamunā (Jumna) to come to him, that he might bathe. His command being unheeded, he dug a furrow, or channel, with his plowshare, from the bank of the river, thus deflecting the waters and dragging them after him, until the Yamunā, assuming the shape of a human being, asked for his forgiveness; cf. Vishnu Purāṇa, 5.25 (Wilson, vol. 5, p. 65–67). 5. Kṛṣṇa is entitled to be called ‘Subduer of the Snake,’ because of his victory over the serpent Kāliya. The latter was a denizen of the River Yamunā, whose waters he caused to boil with the fires of passion, thus blighting the trees along the river’s bank, and killing the birds by the engendered heat. Kṛṣṇa, in order to rid his friends, the cowherds of Vṛndāvana, of the presence of the hated monster, plunged into the stream and challenged Kāliya. After a struggle, the god gained the upper hand, and was about to slay the serpent, but was prevailed upon by the entreaties of the female serpents to spare his life. Kāliya, although escaping death, was banished to the depths of ocean; cf. Vishnu Purāṇa, 5.7 (Wilson, vol. 4, p. 286–296); Bhāgavata Purāṇa, 10.16 (Dutt, vol. 2, book 10, p. 79–87). There is also another story of a victory by Kṛṣṇa over a serpent, told in the Bhāgavata Purāṇa, 10.12. 12–36 (Dutt, vol. 2, book 10, p. 54–56); there it is related that Kamsa, king of Mathurā, having been warned that Kṛṣṇa was destined to cause his death, sent a demon to destroy the god. This demon, assuming the form of a serpent, made a sudden and unexpected assault, and swallowed Kṛṣṇa and his friends the cowherds. The deity, however, as soon as he realized his predicament, at once expanded himself and burst the serpent, thus at the same time regaining his liberty and destroying his foe. 6. Lit. sudārāṇ means ‘in a high degree’; I have rendered as ‘decisive.’ 7. The ‘River of Heaven’ is the Ganges, which originated in heaven and descended to earth; cf. Caudāsataka, stanza 3, note 2, and stanza 4, note 3. It is mentioned in the Sūryaśatāka, stanzas 45, 61, 66, 68, 70, 73, 95. 8. Lit. ‘truly having a beauty imparted by copious froth, their own greeness being spread [around].’ The commentary, and also Bernheimer (see Introd., p. 105) would read nijaspīta-, ‘their own copious froth, etc.’ The meaning is that as the horses toss their heads, the froth or saliva, that has gathered on their lips as a result of champing their bits, is scattered about, and lands here and there on their bodies, flecking them with white. For the green (harit) color of Sūrya’s steeds, cf. stanza 8, note 2.
48

mārgopānte sumeror nuvati kṛtanatāu nākadhāmnāṁ nikāye vikṣya vriḍanatānāṁ pratikuharamukham kimnarināṁ mu-
khāni süte 'sūyat api 'ṣajjadagati vahatāṁ kamādharārdhāir valad-
bhir vāhānāṁ vyasyatād vah samam asamaharer heṣitaṁ kalmaṣāni

While the assemblage of the gods, [gathered] along the road¹ up
Sumeru, is making obeisance and uttering [hymns of] praise,
The horses [of Sūrya], catching sight of the faces of the
Kimnara² women, who are modestly bowed at the entrance
of every cavern,
Proceed at a slightly slackened pace,³ with necks half-turned⁴ [to
look at the Kimnara], although [such action] angers their
driver.⁵
May the simultaneous neigthing of these horses of (Sūrya), whose
steeds are uneven⁶ [in number], take away your sin!

Notes. 1. Lit. ‘on the border of the road.’ 2. The Kimnaras were
mythical semi-divine beings, described in Hemacandra’s Abhidhānacint-
tānaṁ, 194 (ed. by Sivadatta and Parab, in Abhidhāna-Sangraha, part 6,
Bombay, 1896), as turāmgavadana, ‘horse-faced.’ So also in Amarakoŝa,
1.1.71. They are frequently mentioned in the Mahābhārata, often in con-
nection with Yakṣas, Rākṣasas, or other semi-divine beings; cf. Sørensen’s
Index, s.v. See also Manu, 1.39, where they are classed with fish, cattle,
men, etc., as products of Brahmā’s creative power. For other passages
where it is said that Sūrya is praised by the Kimnaras, see stanza 36, note
2. 3. Lit. ‘proceeding with a slightly torpid gait.’ The term ṣajjad-
agati is best regarded as an adverb; or else, read ṣajjadagativaḥatāṁ
as a compound. 4. Lit. ‘with turning half-necks,’ the instrumental being
one of qualification, without governing preposition; cf. Whitney, Skt.
Grammar, 279, and Speijer, Skt. Syntax, 67. 5. The meaning of the
stanza seems to be as follows: The car of Sūrya is being driven up the
slope of Meru through the midst of the gods, who offer praise and oblata-
tions as it passes; but when the horses attached to the car catch sight of
the horse-faced Kimnara women, they mistake them for other horses, and
so slacken their pace, and turn to look, and neigh. This action on their part arouses the anger of Aruṇa, their driver, who desires to drive past the assembled gods in dashing style. 6. Or, ‘matchless.’

V.L. (b) VJHB bṛdāvatīnāṁ pratikuhara-. (c) VH kandharārdhāir, K kandharāgrāiḥ; VHB vahadbhir. (d) VHB asamaharad hreṣitaṁ, J asamaharer hreṣitaṁ.

49
dhunvanto nīrādālir nijaruciharitāḥ pārśvayoḥ pakṣatulyās tālūttānāiḥ khalināiḥ khacitamukharucaś cyotatā lohitena uḍḍiyeva vrajanto viyati gativaśād arkavāhāḥ kriyāsuḥ kṣemaṁ hemādrihṛdyadrumaśikharaśiraḥśreṇiśākhāsukā vaḥ (ity āsvavarṇanam)

The horses of Arka (Sūrya), [resting] on the row of the summits of (Meru), the Golden Mountain, are like parrots [perched] on the branches in the top of a favorite tree,

[For] they agitate the line of clouds that [project] like wings on either side, and that have a greenish tinge [reflected] from their own [i. e., the horses’ own] color,

And their beautiful mouths are flecked with the blood that trickles out because of the bits stretched across their palates,

And, in conformity with their [usual] behavior, they, as it were, fly up and move about in the sky.

May these horses of Arka (Sūrya) bring you happiness!

(Here ends the description of the horses.)

Notes. 1. For a description of Meru, see stanza 1, note 4. 2. The commentary supplies iva, ‘like.’ 3. Lit. ‘parrots on the branches—which branches are the row of summits—in the top of a favorite tree—which tree is the Golden Mountain’; the compound is of unusual form, with the words curiously intermingled. 4. That is, as the horses fly through the clouds, the latter appear to be the wings of the horses. The commentary notes that parrots also flap their wings. 5. On harit, ‘green,’ as applied to the horses of Sūrya, see stanza 8, note 2; stanza 46, note 8; and Caṇḍīśataka, stanza 8, note 2. The commentary notes that parrots also are green (harit). 6. Lit. ‘the beauty of their mouths.’ 7. Lit. khacita means ‘inlaid.’ 8. For this same picture—the mouths of the horses stained with blood from the wounds caused by the bits—see stanza 8. The commentary notes that parrots also have red on their beaks. 9. Parrots also of course fly. 10. For the divisions of the
subject-matter of the Sūryaśataka, see Introd., p. 84. The following twelve stanzas—viz. 50 to 61—are devoted to the praise of Aruṇa, the charioteer.

V.L. (b) VJHB tāṇūttāṇāḥ; VHB -mukharucacyotatā, J -mukharucaḥś cyotatā. (D) B hemādriḥdyadadruma.-

50

prātaḥśāilagraraṅge rajanijavānīkāpāyasaṃlakṣyalakṣmīr vikṣipyā 'pūrvapuṣpānjalim uḍunikaraṃ sūtradhārāyamāṇaḥ yāmeṣv aṅkeṣv ivā 'hnaḥ kṛtarucisu caturṣv eva jātapratisṭhām avyāt prastāvayan vo jagadaṇṭanamahānāṭikāṃ sūryasūtaḥ

The1 charioteer of Sūrya [appears] on the top of (Meru), the Dawn Mountain, [as on] a stage, with his splendor revealed by the removal of the curtain of night,

And, coming forward2 as the director,3 scatters multitudes of the stars as handfuls of wonderful flowers,4

And utters the prologue of the great drama [whose action comprises] the wandering [of Sūrya] over the universe—

[A drama] that verily produces fixed arrangement in the four divisions of the day,5 whose splendor is [successively] unfolded as if in [four6 successive] acts.

May (Aruṇa), the charioteer of Sūrya, protect you!

Notes. 1. Stanzas 50-61 are especially devoted to the praise and description of Aruṇa, the charioteer of Sūrya's car; cf. stanza 8, note 1. In this stanza appears another of the rather elaborate similes that occur here and there in the Sūryaśataka (cf. stanza 14, note 1). The 'Wandering of Sūrya over the Universe' forms the subject of a drama. The stage is the top of Mt. Meru. Night is the curtain. Aruṇa, the Dawn, is the director, who appears on the stage, scattering the stars instead of the customary flowers, and utters the prologue. It is of course quite apropos that Dawn, the forerunner of Sūrya, should give the prologue where Sūrya is to be the chief actor. The four periods of the day are the four acts. The technical words nāṭikā, 'drama'; raṅga, 'stage'; javanikā, 'curtain'; sūtra-dhāra, 'director'; aṅka, 'act'; and prastāvayan, 'uttering the prologue,' are readily recognized by students of the Sanskrit dramatic literature. 2. With sūtradhārāyamāṇaḥ, 'coming forward as the director,' compare the similar formations, veṭrāyamāṇaḥ, 'appearing as the doorkeepers,' in stanza 11 (note 6), and padmarāgāyamāṇaḥ, 'appearing as the ruby,' in stanza 56 (note 5). 3. I have rendered sūtrādhaṛa by 'director.' It is more commonly translated as 'stage-manager,' but the real term for the latter seems to have been sthāpaka; cf. Konow and Lanman, Rājaçekhara's Karpūra-
mañjari, p. 217, and p. 223, note 8. 4. It was customary for the ‘director’ (ṣātrādhāra), or the leading performer, to scatter handfuls of flowers when beginning the prologue; cf. H. H. Wilson, *Theatre of the Hindus*, vol. 1, introd., p. 67, 3d ed., London, 1871. 5. That is, divides the day into four fixed periods. The word yāma denotes a period of three hours, like the vigilia of the Romans. 6. The nāṭikā regularly had four acts; cf. Wilson, *Theatre of the Hindus*, vol. 1, introd., p. 31; Sylvain Lévi, *Le Théâtre Indien*, p. 146, 155, Paris, 1890; Daśarūpa, ed. Haas, 3, 48, p. 96, where full references to Hindu dramaturgic treatises are given.

V.L. (a) HB -śāilāgravānge. (b) V udānikaram. (c) VK eva yātaḥ prátiśhām, JHB eva yātaḥ prátiśām.

51

ākrāntyā vāhyamānaṁ paśum iva hariṇā vāhako 'gryo harināṁ bhrāmyantam pakṣapātāj jagati samaruciḥ sarvakarmākāsākṣi śatrum netraśrutinām avajayati vayojaṭabhāve same 'pi sthāmnāṁ dhāmnāṁ nidhir yah sa bhavadaghanude nūtanaḥ stād anūruḥ

(Aruṇa), the Foremost Driver of Horses, is superior¹ to

(Garuḍa), who is forcibly ridden by Hari² (Viṣṇu), like a brute beast,

And (Aruṇa), the Sole Witness³ of Every Deed, whose splendor is equally [diffused] over all the world [without <partial-ity>],⁴ is superior to (Garuḍa), who wanders over the world <by the flapping of his wings>,

And (Aruṇa) is superior to (Garuḍa), Foe of Serpents,⁵ even though <the nature⁶ of (Garuḍa), Chief of Birds>, is the same as that of (Aruṇa), <who is his elder [in point] of age>.

May that [ever] new Thighless⁷ (Aruṇa), the repository of eternal⁸ splendors, bring about the removal of your sin!

Notes. 1. As the commentary notes, the superiority here mentioned lies in a word-pun—the idea being that Aruṇa, who drives the hari (horses) of Śūrya, is better off than Garuḍa, who is driven by Hari (Viṣṇu). For somewhat analogous puns on the word hari, cf. stanzas 53, 64, 71, 72, and Caṇḍīśataka, stanzas 15 and 19. 2. For Garuḍa as the vehicle of Viṣṇu see Mahābhārata, 1.33.16–17; cf. stanza 47, note 3, where a summary of Garuḍa’s adventures is given; cf. also Wilkins, *Hindu Mythology*, p. 451–453. 3. Cf. stanzas 21 and 32, where Śūrya is called the ‘Eye of
the Three Worlds,' and also an anonymous commentator on the *Bhaktāma-
vrastotra* (cf. Introd., p. 24), who calls Sūrya the 'Witness of the World's
Deeds.' 4. As the commentary again points out, there is here another
word-pun—though only implied—to account for Aruṇa's superiority over
his brother, the idea being that Aruṇa diffuses light without *pāksapāta* (par-
tiality), but Garuḍa must use *pāksapāta* (wing-flapping) in moving about.
5. Garuḍa was the inveterate foe of all serpents; cf. stanza 47, note 3.
Lit. *netraśrutīnām* means 'of those whose ears are eyes,' but the gloss is
*sarpāṇām, 'of serpents.'* 6. The nature of Aruṇa and Garuḍa was the
same, since they were both born of the same parents. In fact, they would
have been twins, but for the impatience of their mother Vinatā, who
brought forth Aruṇa in an imperfect state—thighless—some 500 years
before the birth of Garuḍa; cf. the story related above in stanza 8, note 1.
7. Aruṇa was thighless (*anāru*); cf. the citation in note 6. 8. The
word *sthāmnām,* according to the lexicons, is a noun and means 'of
strengths' or 'of places'; the gloss, however, is *sthīrāṇām,* an adjective
meaning 'of fixed,' 'of eternal.'

V.L. (a) VJHB *hariṇām vāhako.* (c) *VB śatram netra.* (d) VJHB
*sthāmnā dhāmnām;* JHB *nīlanastiād.*

52

dattārghāir dūranamāir viyati vinayato viṅkṣitaḥ siddhasār-
thālḥ
sānāthyaṁ sārathir vaḥ sa daśāsataruceḥ sātirekaṁ karotu
āpiya prātar eva pratatahmapayaḥsyandinir indubhāso
yaḥ kāṣṭhādipano 'gre jaḍita iva bhṛṣam sevate prṣṭhato ’rkam
(Aruṇa), the charioteer of the Thousand-rayed (Sūrya), is gazed
on in the sky by troops of Siddhas,² who respectfully² pre-
sent oblations and make deep obeisance,
And indeed, after having, at dawn, swallowed² up the splendors
of Indu (the Moon), which oozes with the water of the snow that overspreads it,
[He becomes],<as it were, chilled⁴ through [with cold]>, [and]
worships Arka (the Sun) with his back⁵ [to it], «while light-
ing up the directions [of the sky] in front [of him]»,
Like [a man] thoroughly numbed [with cold], who worships
Arka⁶ (the Sun) with his back [to it], and «kindles the fuel
in front [of him]».
May this (Aruṇa), the charioteer of the Thousand-rayed⁷
(Sūrya), afford you abundant assistance!
Notes. 1. On the Siddhas, see stanza 6, note 8. 2. The term vina-
yatas appears to be an adverb formed, with the ablative -tas ending, from vinaya, 'propriety of conduct,' 'decency'; the gloss is praśrayāt, 'with respectful demeanor'; I have rendered as 'respectfully.' 3. Lit. ṛḍīya means 'having drunk.' Saranadeva in his Durghaṭavyottti (cf. Sūryasatka, stanza 2, note 3) has noted as a grammatical peculiarity (see Pāṇini, 6.4. 69) the gerund ṛḍīya, with i instead of a (see Sāstrī's edition of the Durghaṭavyottti, p. 104, line 9). 4. The fanciful idea that Aruṇā, the Dawn, becomes chilled from drinking the melted snows of the Moon, is an instance of the rhetorical figure utprekṣa; cf. stanza 1, note 6. 5. Lit. praśhitas means 'behind the back,' 'secretly'; I have rendered 'with his back [to it],' the idea seeming to be that Aruṇā has his back to Sūrya, his passenger, and while facing ahead to direct his horses, sheds light on the regions in front of the car. 6. The commentary quotes the following śloka from an unnamed source: praśhata ṛkaṁ niśeveta jāhara-
reṇa hūtāśanam, 'one should worship Arka (Sūrya) with his back [to it], but (Fire), whose food is oblations, facing it (literally, with the belly).’ This quotation is probably to be referred to Hitopadeśa, 2.2.3 (see 3d revised edition by Goḍabole and Parab, Bombay, 1890), where the words are almost identical: praśhataḥ sevayed arkaṁ jāharena hūtāśanam. 7. For the thousand rays of Sūrya, cf. stanza 13, note 11.

V.L. (a) V dattāghāir, JH dattārgher, B dattārghedrāranamrāir, H drāranamrāir; VJB siddhasaṅghāiḥ, H siddhasaṅghāiḥ, K siddhasaṅghāiḥ. (b) J sāmarthyaṁ sūratir; VB vah sudaśaśataruceḥ; H karottu. (c) V pratatahinamayaḥ; VHB -syandanti ṛṇīdbhāso. (d) B jaṅīna iva bhṛṣam.

muṇcan raśmin dinādau dinagamasamaye saṁharamś ca
svat榕tras
totraprakhyāṭavīryo 'virataharipadākrāntibaddhābhīyogaḥ
kālotkarśāl laghutvaṁ prasabhām adhipatāu yojayan yo dvī-
jānāṁ
devāprītena pūṣṇā "tmasama iva kṛtas trāyatāṁ so 'ruṇo vah

Aruṇa has been made by Pūṣan (Sūrya), who was pleased with his (Aruṇa’s) devotion, the equal, as it were, of (Pūṣan) himself:

For Pūṣan <pours out his rays at the beginning of the day, and at the end of the day withdraws them, in accordance with his own will>,

And Aruṇa <loosens the reins at the beginning of the day, and at the end of the day gathers them in, in accordance with his own will>.
Pūṣan’s might is celebrated in hymns of praise, and his efforts are continually bent on mounting the sky;\(^4\)

And Aruṇa is renowned for prowess with the goad,\(^5\) and his care is constantly exercised in [watching] the stepping of his horses’ feet;\(^6\)

Pūṣan bestows signal insignificance on (the Moon), the Lord of the Twice-born (Brāhmans), through the protraction of time;\(^7\)

And Aruṇa bestows signal insignificance on (Garuḍa), Lord of the Twice-born (Birds), because of pre-eminence in age.\(^8\)

May that Aruṇa protect you!

Notes. 1. The ‘equality,’ like the ‘similarity’ in stanzas 25 and 47, rests only on word-puns. 2. Grammatically, svatantras, ‘independent’ or ‘relying on one’s own will,’ is nominative, modifying ‘ruṇo. 3. The words svatanstrastotra-, when referring to Aruṇa, must be resolved as svatantras totra-, but when applied to Pūṣan, svatantra stotra- must be read. For the omission of visarga, when, as in the latter case, an initial sibilant is followed by a surd mute, cf. Whitney, Skt. Grammar, 173, a. If it is permissible to read svatanstrastotra ... vīryo as one compound, we might render ‘(Pūṣan), whose power is celebrated in hymns and tantras of his own.’ Pūṣan is celebrated in 8 hymns of the Rig Veda; cf. for example 6.53 and 10.26. For the etymology of Pūṣan, from the root puṣ, see Macdonell, Vedic Mythology, p. 37. 4. Literally, haripada means ‘a step of Hari (Viṣṇu),’ but the gloss is ākāśa, ‘sky.’ Viṣṇu once covered the sky with one of his famous ‘three steps’; cf. the anecdote related in stanza 7, note 4; for other puns on hari, meaning ‘Viṣṇu’ and ‘horse,’ cf. stanza 51, note 1. 5. The commentary offers, as an alternate rendering, turagapadā årānto baddha udyamo, ‘whose concentrated (baddha) exertion is outdone by the feet (or footsteps) of the horses.’ 6. A Brāhmaṇ is said to be ‘twice-born,’ because he is supposed to undergo spiritual regeneration at the time of his investiture with the sacred thread—the upanayana ceremony; cf. Manu, 2.36, and Monier-Williams, Indian Wisdom, p. 201, 3d ed., London, 1876. The commentary states that adhipatō dvijānāṁ, in its second rendering, means ‘the Moon, (Candra), the Lord of Brāhmans (dvijānāṁ brāhmaṇānāṁ adhipatūṁ candre);’ cf. Viṣṇu Purāṇa, i. 22 (Wilson, vol. 2, p. 85), and 4.6 (Wilson, vol. 4, p. 2). 7. The commentary explains: ‘The time of the rising of the rays of (Śūrya), Maker of Day, is protracted (prakṛṣṭe);’ this means, perhaps, that the moon gets dimmer and dimmer as time (i.e. daylight) advances. 8. Birds are ‘twice-born,’ being born once in the egg and a second time from the egg. 9. Lit. ‘because of pre-eminence in time,’ but the commentary explains: ‘Because of his birth at a previous time (pūrvakālōttapannatvāt).’ Aruṇa was born 500 years before Garuḍa; cf. stanza 8, note 1.
54

śātaḥ śyāmālatāyāḥ paraśur iва tamo'raṇyavahner iva 'rciḥ prācyeyā 'gre grahītum grahakumudavānaṁ prāg udasto 'grahastah
äikyaṁ bhindan dyubhūmyor avadhir iva vidhāteva viśvaprābodham
vāhānāṁ vo vinetā vyapanayatu vipan nāma dhāmādhipasya

The driver of the horses of (Sūrya), Lord of Splendor, is like a sharp ax, [ready to cut] the vine of night, or like the gleam of a fire in the forest of darkness.¹

Or like the fingers of a hand,² raised at dawn to grasp, [as if they were] a bunch of lotuses, the planets [that lie] in front of the eastern quarter.³

Or like a boundary line, breaking the unity of earth and sky,⁴ or like <Brahmā>,⁵ <causing> the awakening of the universe.⁶

May this driver of the horses of (Sūrya), Lord of Splendor, verily remove your misfortunes!⁷

Notes. 1. Bernheimer (see Introd., p. 105) renders: ‘che abbrucia l'oscurità come il fuoco la foresta.’ 2. The commentary glosses 'grahasthaḥ, 'fore-hand,' by hastāgraḥ, 'tip of a hand'; I have rendered as 'fingers of a hand.' 3. The commentary has prācyā pūrṇaya diśā 'gre purastāt, which seems to mean 'in front of the eastern quarter.' 4. Owing to the darkness of night, the place on the horizon where earth ends and sky begins cannot be distinguished; earth and sky are therefore seemingly unified; but when the light of Dawn (Aruṇa) approaches, the horizon becomes visible, and the apparent unity of earth and sky is broken. The horizon-line, being on the boundary, ordinarily breaks this unity, but since it is also broken by Dawn (Aruṇa), this Aruṇa, the driver of Sūrya's steeds, may be compared, as he is here, to the horizon-line. 5. Brahmā, at every creation, quickens the void slumbering mass of matter into life; cf. Viṣṇu Purāṇa, 1.5 (Wilson, vol. 1, p. 68-88); Manu, 1.1-13. Dawn, since he rouses the sleeping world to life, is comparable to Brahmā, who puts life into dormant matter. 6. The imagining of Dawn (Aruṇa) under the guise of an ax, fire-light, a hand, a boundary-line, or Brahmā, exemplifies the rhetorical figure utprekṣā, or ‘Poetic Fancy’; cf. stanza 1, note 6. 7. Note that vipad, which is regularly feminine, is here apparently neuter.

V.L. (a) J śāta śyāmālatāyāḥ. (b) HB prācy agrē prāg grahītum.
pāurastyas toypadartoḥ pavana iva patatpāvakasyeva dhūmo viśvasyevā "disargāḥ praṇava iva param pāvano vedarāṣeḥ samādhyaānṛtyotsavecchor iva madanaripor nandināndinīdhāḥ sāurasya 'gre sukhaṃ vo vitaratu vinatānandanaḥ syandanasya

(Aruṇa), who rejoices Vinatā,¹ [standing] in the forepart of Sūrya's chariot,
Is like the east wind² of the rainy season, like the smoke³ of the fire that has descended⁴ [from heaven],
Like the original creation⁵ of the universe, like Om,⁶ the supreme purifier of the compilation of the Vedas,
And like the sound of the drum⁷ of Nandi,⁸ preceding (Siva), Foe of Madana,⁹ [when he is] desirous of the twilight dance.¹⁰
May [Aruṇa] bestow happiness upon you!

Notes.  1. Vinatā was the mother of Aruṇa; cf. stanza 8, note 1.  2. Aruṇa and the east wind are said to be alike for the following reason. Aruṇa (Dawn) is the herald of the sun, and his coming is the signal for mankind to begin their daily round of the ordinary duties of life, whereas the east wind is the herald of the rainy season, and its coming is the signal for mankind to begin plowing and other agricultural tasks. This seems to be the meaning of the commentary, from which I quote as follows: 'Just as verily the east wind, perceived in the beginning of the rainy season, and indicating the rains, causes mortals to busy themselves with their plowing and the other duties incident to that time, even so this (Aruṇa) also, when perceived in the forepart of [Sūrya's] car, indicating [i. e. heralding] Sūrya's car, causes mortals to busy themselves with the duties, in city or village, that occur at that time.'  3. Aruṇa and the smoke are alike, because both precede the kindling of the sacrificial fire. When the sacrificial fire is kindled by attrition with the twirling-stick (araṇī), smoke comes before the flame or spark appears; and Aruṇa (Dawn) must come before the sacrificial fire may rightfully be kindled. This is the explanation of the commentary, which says: 'Just as, when the twirling-stick (araṇī) is twirled, the smoke, perceived first, indicates the descent of Vāiśvānara (Agni, or Fire), even so this (Aruṇa), causing the sacrificer to busy himself with the sacrifices of the new moon and the full moon, is like smoke, with the idea (iii) that there is non-performance of these [sacrifices] while Sūrya is [yet] unrisen.'  4. The god Agni (Fire) descends from heaven to the sacrifice.  5. The commentary, in explaining why Aruṇa is like the original creation, says: 'Like the original creation of the three worlds, composed of the five elements, and characterized by the following [development]: From the primal element
(pradhāna) [came] intelligence (mahat); from intelligence [came] individualization (ahāmkāra) [cf. Viṣṇu Purāṇa, 1.2 (Wilson, vol. 1, p. 20-33)]. By the employment of the word ādi (‘original’), he distinguishes the creations of [i.e. that follow] the secondary destructions of the world [at the end of every kalpa]. Just as the original creation, approaching the causation of the manifestation of the universe, arrives at the condition of causing mortals to be intent on the objects of their respective pursuits whose end is final beatitude, even so this (Aruṇa) also, placed in the forepart [of Sūrya’s car], approaching the state of being the cause in regard to the knowledge of the manifestation of Sūrya’s car, marks [i.e. is the distinguishing characteristic of] the state of the ‘half-risen’ time [i.e. twilight, when neither stars nor sun are visible]. Verily at this time the sacrifice of these begins, not [at the time] when he is [yet] unrisen.’ 6. Aruṇa is like Om. The former stands in the forepart of Sūrya’s chariot, and the latter stands at the beginning of the Vedas. Aruṇa really purifies a man who engages in ceremonial bathings, sacrifices, the presenting of oblations, and the like, because these forms of worship are not efficacious till Aruṇa (Dawn) has appeared; and Om purifies a man who engages in the utterance of mantras and prayers extracted from the Vedas, because such mantras and prayers are not efficacious unless prefaced by the pronunciation of the syllable Om. On this the commentary says: ‘For it (Om) is indeed uttered at the beginning of the Vedas, and it purifies a human being by means of the pronouncing of muttered prayers and precepts. Even so Anūru (Aruṇa) also stands in the front part of the car of Sūrya, and purifies a human being by means of the performance of ceremonial bathing, gifts, muttered prayers, oblations, etc. Thus [Aruṇa is said to be the purifier], because of the non-occurrence of ceremonial bathings, etc., while he is [yet] unrisen; therefore he is like Om.’ 7. The ordinary lexicons do not give the meaning ‘drum’ for nāndī, but the gloss is murajāviṣeṣa, ‘a kind of drum.’ 8. Nandi, as is well known, was one of Śiva’s attendants. 9. Madana is a name of Kāma, the god of love. The story is told that on one occasion this Hindu Cupid dared to shoot the arrows of love at the great god Śiva. The latter wandered everywhere, seeking rest for his love-harried soul, and constantly calling for his dead wife Satī. Upon meeting Kāma some time afterwards, he recognized in him the cause of his unhappiness, and burnt him to ashes with his third eye. Such is the story told at length in the Vāmanā Purāṇa (cf. Kennedy, Hindu Mythology, p. 297-300), and briefly alluded to in Rāmāyana, 1.23.10-14. A different account is given in other Purāṇas, which state that the gods, oppressed by the demon Tāraka, could not be freed unless a son of Śiva should come into existence and slay the demon. Śiva, however, since the demise of his wife Satī, was utterly insensible to the tender passion. So the gods urged Kāma to shoot an arrow at Śiva when deep in meditation, and thus inflame him with love for Pārvati, who was standing nearby and was pining with love for the great god. Kāma, persuaded, shot the bolt, but paid dearly for his temerity, for Śiva, angered at the disturbance of his meditations,
turned on the disturber the full blaze of his third eye and reduced him to ashes; cf. Kennedy, Hindu Mythology, p. 300, footnote. This latter version of the legend is a favorite one with the Śaiva Purāṇas (cf. Wilson's translation of Viṣṇu Purāṇa, vol. 5, p. 76, note 1), and is prettily told by Bāna, in the third act of his Pārvatiparīñāya (ed. by M. R. Telang, Bombay, 1892; cf. the German translation, under the title Pārvati's Hochzeit, by K. Glaser, Triest, 1886), and by Kālidāsa, in the third canto of his Kumārasambhava. See also the illustration in Wilkins, Hindu Mythology, p. 258. It may be noted, in passing, that apparently no mention of the Kāma legend is found in the Vedas, there being no reference to it, at any rate, in Macdonell's Vedic Mythology; and, judging by the references in Sörensens Index, it receives but the barest mention in the Mahābhārata (12.190.10). Kāma, after his body had been burnt, became known as Anāṅga, 'Bodiless One'; cf. Rāmāyana, 1.23.14. Reference to Kāma's unhappy fate is made in Śuriṣṭaśaṭa, stanza 80, and Caṇḍiśaṭa, stanza 49. 10. Aruṇa and the sound of Nandi's drum are alike, for Aruṇa (Dawn) heralds the approach of the sun in the morning-twilight, and Nandi's drum heralds the approach of Śiva for the evening-twilight dance. In Caṇḍiśaṭa, stanza 16, Śiva's fondness for the twilight dance is again mentioned.

V.L. (a) VHBK ātān pāvakanaya. (b) V prāvanaṁ vedarāśe, JHB pāvanaṁ vedarāśe. (c) B sandhyāṁtyoātsav.-

56

paryāptaṁ tapacāmikarakatakatate śiṣṭaśītetrāṁśāv
āsidatsyaṃdānaśvānuktimarake padmarāgāyamanāḥ
yah sotkarśāṁ vibhūṣāṁ kuruta iva kulakṣmābhṛdīśasya meror
enāṁsy ahnāya dūrāṁ gamayatu sa guruḥ kādraveyadvīsa vaḥ
(Aruṇa), the Elder Brother\(^1\) of (Garuḍa), Foe of the Kādra-
veyas,\(^2\) constitutes, as it were, the most splendid ornament
of Meru, Lord of the Principal Mountains\(^3\);
For on the slope of its ridge of molten gold,\(^4\) to which the Hot-
rayed (Śūrya) closely clings,
He appears as the ruby,\(^5\) while the emerald is the reflection\(^6\) of
the approaching chariot-horses.\(^7\)
May that (Aruṇa), Elder Brother of (Garuḍa), i.e., of the
Kādraveyas, speedily remove your sins afar!

Notes. 1. For the relationship of Aruṇa and Garuḍa, cf. stanza 8, note
1. 2. For Garuḍa, and his enmity to the Kādraveyas, see stanza 47, note
3. 3. Lit. kulakṣmābhṛt means 'Family Mountain.' The principal ranges
nītvā śvān sapta kakṣā iva niyamavaśaṁ vetrakalpapratodas
 turṇam dhvāntasya rāśāv itarajana ivotsārite dūrabhāji
 pūrvaṁ praṭhīto rathasya kṣitibhṛdadhīpatīṁ darśayaṁs ṭraya-
tāṁ
 trāilokyāsthānādānodyatādīvasapateḥ prākpratīhārapālaḥ

[Aruṇa], exercising a restraining control over his seven steeds,
as [a doorkeeper would] over seven apartments, and possessing a goad like a [porter’s] staff,
Quickly drives away to the far distance the [dark] mass of night,
as though [it were] a common person;
[And], as the conductor from of old of [Sūrya’s] car, he ushers
into view the lordly mountains,
And is the principal doorkeeper of (Sūrya), Lord of Day,
[when that deity is] intent on granting audience to the three worlds.
May [Aruṇa] protect you!

Notes. 1. Note throughout the stanza the comparison between Aruṇa and a doorkeeper. 2. Lit. ‘having led the seven steeds to the control of a restraint’; on the seven steeds, cf. stanza 8, note 2. 3. According
to the commentary, the word *sāpta*, ‘seven,’ must be taken as modifying both *aśvāṃ*, ‘steeds,’ and *kakṣāḥ*, ‘apartments.’ This is in accordance with the rhetorical figure known as ‘the maxim of the crow’s eyeball (*kākākṣi-golakanyāya*),’ a figure that, to quote Apte (*Skt.-Engl. Dict.* s.v. *nyāya*), ‘takes its origin from the supposition that the crow has but one eye, and that it can move it, as occasion requires, from the socket on one side into that of the other; and the maxim is applied to a word or phrase which, though used only once in a sentence, may, if occasion requires, serve two purposes.’ 4. Lit. ‘the mass of darkness, like an “outsider,” being driven away, possessing distance.’ The commentary notes: ‘Just as an “outsider” is driven away, [and], being held by the throat, is thrown out.’ 5. I have rendered *prākṛtikārapālaḥ* as ‘principal doorkeeper,’ following the commentary, whose gloss is *mahāpratikāraḥ.* 6. Or, a possible alternate rendering may be: ‘intent on [distributing] gifts in his audience-hall, the three worlds.’

V.L. (a) K *sāpta kakṣyāḥ.* (d) J *tàilokyāsthāna-.*

58

*va*jrīṇ jātaṁ vikāśi *kṣaṇakamalavanam bhāsi nā *bhāsi vahne tātaṁ natvā *śvapārśvān naya yama mahiśam rākṣasā vikṣitāḥ anstha
saptīṁ siṅca pracetaḥ pavana bhaja javam vittapā *veditas tvam
vande śarveti jalpan pratidiśam adhipān pātu pūṣno *'grānir vah

(Aruṇa), who precedes Pūṣan (Śūrya), addresses the regent-guardians [of the quarters], region by region, saying:

‘O Vajrīṇ* (Indra), the lotus-cluster of thine eyes has opened;
O Vahni (Agni), thou dost not shine in complete* splendor*;
O Yama, after making obeisance to thy father* (Śūrya), lead thy buffalos away from the horses; O Rākṣasas, ye are glanced at*;
O Pracetas (Varuṇa), sprinkle the horses*; O Pavana (Wind),
shed [on us] the vehemence* [of thy breath]; O Vittapa (Kubera), thou art announced*; O Śarva (Śiva), I greet* [thee].’

May (Aruṇa), who precedes Pūṣan (Śūrya), protect you!

**Notes.** 1. On the eight guardians of the points of the compass, here addressed by Aruṇa, cf. stanza 18, note 10. 2. According to the com-
mentary, the " of ābhāsi is equivalent to samantāt, 'completely.' Monier-Williams, Skt.-Engl. Dict. s.v. ā (4), recalls another instance of the same usage in a commentary on Raghvanśa, 3.8. 3. The commentary explains: 'O Vahni (Agni), now that thy master (Sūrya) is risen thou dost not shine exceedingly splendidly (ābhāsi adverbially) [by contrast with him].'

4. According to the Rig Veda (10.14.5; 10.17.1-2), Yama was the son of Vivasvat (Sūrya) and Saranyū, the daughter of Tvāstār. 5. The buffalo was Yama's vehicle; cf. Crooke, Popular Religion and Folk-Lore of Northern India, vol. 2, p. 156; Monier-Williams, Brāhmaṇism and Hindūism, p. 104, note 3. The lexicons give mahiṣavāhana, 'whose vehicle is a buffalo,' and mahiṣadrāvāja, 'whose emblem is a buffalo,' as epithets of Yama, but I have been unable to learn how the buffalo came to be associated with Yama. The command here addressed to Yama, to lead his buffalo away from the horses, was prompted, the commentary says, by 'the endless enmity of these towards each other.' Cf. Cauṇḍīšataka, stanza 8, where the buffalo-demon Mahiṣa threatens to attack the buffalo of Yama. 6. The meaning seems to be that though Sūrya regards the demon Rākṣasas as the dust under his feet, he yet deigns to notice them with a word and a glance. The commentary explains: 'These, although the lowest caste of the gods, are made happy by the [meager] greeting, "ye are glanced at," [which is vouchsafed them] because of their appointment to the guardianship of a quarter [of the heavens]. For a servant, when commended by his master according to his deserts, becomes attentive to his duties with a deathless devotion.' The Rākṣasas were the guardians of the southwest quarter; cf. stanza 18, note 10. With viścīṭāḥ sthā, 'ye are glanced at,' cf. no drṣṭyāše, 'thou art not seen' (i.e. 'thou art disdained'), in Mayūra's stanza entitled 'The Dream of Krṣṇa,' translated below, p. 241. 7. The commentary explains: 'He (Varuṇa) is verily obliged [to fulfil] this command because of his being the generator of water. He is honored by this master (Sūrya), for a servant deems himself happy upon receiving a command from his master.' 8. The meaning seems to be that Pavana (Wind) is requested to blow hard, and so to cool the horses by causing the water, with which they have been sprinkled by Varuṇa, to evaporate. The commentary says: 'O Pavana (Wind), shed [on us] the vehemence [of thy breath], because of which the horses proceed gladly, after having received the sprinklings from Varuṇa, enjoying the coolness [bestowed] on thy part.' 9. The commentary says: 'Inasmuch as this (Kubera), being attentive to his own duty, is the sole cause of stability in the three worlds, and is also intent on the protection of his pair of treasures, named 'Shell' (śaṅkha) and 'Lotus' (padma), therefore he is respectfully announced to the blessed Ravi (Sūrya). In the literature the two treasures of Kubera are often personified, and often grouped together; cf. e.g. Mahābhārata, 2.10.39; Rāmāyana, 7.15.16; Harivamsa, 1.44.17; Rājatarangini, 1.30. In later literature Kubera is often credited with the possession of nine treasures (nīdiḥ), which, in the Tantrik system, are worshiped as demi-gods; cf. Dutt's translation of Harivamsa, p. 188, footnote 3. 10. Siva is saluted
as an equal. The commentary explains: ‘Ravi (Sūrya) is Sarva (Śiva) through having 8 forms. For it is said: ādityam ca śivaṃ vidyāc chīvam ādityarūpiṇam [ubhayor antaraṇā nā śti ādityasya śivasya ca], “One should know Āditya as Śiva, and Śiva as the incarnation of Āditya (Śūrya); [there is no difference between these two—Āditya (Śūrya) and Śiva].’ The commentary does not name the source of the śloka.

V.L. (a) VB vajrīn jātaṃ (with dental nasal); VJHB vikāśikṣaṇa- (with palatal sibilant); VJHBK bhāsi no bhāsi. (b) HB yama hiṣāṃ. (c) J saptān śīca. (d) HB vande śavvōti.

59

pāśān āśāntapālād aruṇa varuṇato mā grahīḥ pragrahārthāṃ trṣṇāṃ kṛṣṇasya ca kre jahihi na hi ratho yāti me nāikacakraḥ yoktum yugyaṃ kim uccāihśravasam abhilaśasya aṣṭamaṃ vrtraśatros tyaktāyāpekṣāvīśvopakṛtīr itī raviḥ śāsti yaṃ so ’vatād vai

Ravi1 (Śūrya), who requires no assistance from others in bestowing his benefits on the universe,2 instructs (Aruṇa), saying:

‘O Aruṇa, do not take for thy reins the nooses3 of Varuṇa, guardian of the [western] end of the sky;

Abandon4 thy yearning for the disk5 of Kṛṣṇa (Viṣṇu), for my car moves on only one wheel6;

Why dost thou desire to yoke up, as an eighth steed, Uccāihśravas,7 [the horse] of (Indra), Foe of Vṛtra?’

May that (Aruṇa) protect you!

Notes. 1. The meaning of this stanza appears to be as follows: Aruṇa desires to borrow the nooses of Varuṇa for reins, Viṣṇu’s disk for a second wheel, and Indra’s horse Uccāihśravas, to be added to the seven that regularly draw the sun’s car. Ravi (Śūrya), however, who wishes to bestow his benefits without the aid of any other divinity, forbids his driver to add in any way to the usual equipment of the car by borrowing from the other gods. 2. Lit. ‘who abandons [the bestowing of] benefits on the universe in association with others.’ The commentary explains: ‘The meaning is that in the matter of showing favor to the universe, he does not require as his helper any person, such as some protector of the quarters.’ 3. The noose (pāśa) was Varuṇa’s attribute and weapon. It is associated with him even in the Rig Veda (cf. 10.85.24, varuṇasya pāśā), and seems to have been used by him as a means for punishing the wicked; cf. Manu, 9.308, varuṇena yathā pāśāir buddha eva ‘bhīdṛṣyate,
'just as [the sinner] is verily seen, bound with nooses by Varuṇa' ['sinner' is supplied from the context]. In *Athaṛava Veda*, 4.16.6-7, the nooses of Varuṇa are said to be 'seven by seven,' and they are all especially invoked to bind those that speak untruths. In *Kumārasambhava*, 2.21, and *Caṇḍīsataka*, stanza 23, may be found further references to Varuṇa's nooses. For Varuṇa as guardian of the west, see stanza 18, note 10. 4. The form *jahīhi*, 'abandon,' with short penult, is required here by the meter; the regular form is *jahīhi*, with long penult, although *jahīhi* is allowed by the grammarians; cf. Whitney, *Skt. Grammar*, 665. The form *jahīhi* occurs again in *Caṇḍīsataka*, stanza 34. 5. The locative *cakre* is seemingly here used to express the object of a feeling, and depends upon *tṛṣṇāti*, 'yearning for the disk'; cf. Whitney, *Skt. Grammar*, 304, b. For a representation of Viṣṇu holding on one finger the small wheel-shaped discus, see Moor, *Hindu Pantheon*, pl. 6, p. 22. 6. Lit. 'for my car does not go [if] not on one wheel.' For other double negatives, see stanza 23, note 9; for the 'one wheel' cf. stanza 8, note 2. 7. Uccāliṣravas, 'Long Ears' or 'Loud Neigher'—so the etymology is given by Monier-Williams, *Skt.-Engl. Dict.* s.v.—was Indra's steed, and was one of the products of the churning of the ocean; cf. the references cited in stanza 42, notes 3 and 14.

V.L. (c) V yāugyaṇ kim, J yogyaṇ kim, B yugman kim; K tvāṣṭraśatroh. (d) B šāstri yoṣi so 'tād vah.

60

no mūrčāchinnavāṇchaḥ śramavivaśavapūr naïva nā 'py āśyaśoṣi
pānthāḥ pathyetaṛaṇi kṣapayatu bhavataṁ bhāsvato 'gresaraḥ saḥ
yaḥ samśrītya trilokīm aṭati paṭutarāis tāpyamāno mayūkhāir ārād ārāmalekham iva haritaṃvaiṣyāmalam aśvapaṇktim

That (Aruṇa), who precedes the Shining (Śūrya), and wanders over the three worlds as a traveler,
Does not [ever] lose consciousness by swooning,¹ nor is his body [ever] helpless from fatigue, nor does his mouth² become parched³;
But, when heated by the very intense rays, he has recourse to his row of steeds, dark-colored as the emerald,⁴
Just as [any traveler would have recourse] to the [green] row [of trees] in a nearby grove.⁵
May that (Aruṇa) destroy whatever is not conducive to your welfare⁶!
Notes. 1. Lit. ‘whose desire is not cut off by swooning.’ 2. Lit. ἀσύασότι means ‘possessing dryness of the mouth.’ 3. The commentary explains that an ordinary traveler is subject to swooning, fatigue and parched tongue, discomforts that are presumably due to the heat of the sun. 4. For the emerald-colored steeds, cf. stanza 8, note 2. 5. The commentary explains: ‘Just as any traveler, when heated by the rays [of Sūrya], has recourse to the shade of the trees of a grove that is situated nearby, and then traverses his path, even so does Aruṇa. 6. Lit. ‘may he destroy things other than wholesome to you!’

V.L. (a) HB -chinnvāncaḥ; VHB -vapur nāivam ṣṛṣṣ ἀσ्यα ὁστί. (b) J paṭhatarāṇi; V kṣamayatu; B bhāsvato (with palatal sibilant). (c) VHB paṭutarāṇi sthāpyamāno. (d) H ārūḍādāmalekhām, J ārūḍārūmāre-khām, B ārūmadāmalekhām; K haritāṛṇa.-

61

sīdanto 'ntar nimajjajjaḍakhuramusalāḥ sāikate nākanadyāḥ skandantaḥ kandarālīḥ kanakāṣikharinī mekhalāśu skhalaṅtāḥ dūraṃ dūrvāṣthaltkā marakadāṛṣadī sthānasavo yan na yātāḥ pūṣno 'svāḥ pūrayaṃs tāís tad avatu javanāir humkṛtenā 'grago vah

(ity aruṇavarṇanam)

The steeds of Pūṣan (Sūrya) lie down on the sandy bank of the River of Heaven, with their club-like hoofs, insensible [to feeling], immersed in [the stream],

[Or else] go leaping over the series of valleys of (Meru), the Golden-crested Mountain, and stumble up its slopes;

But on the emerald ledge they stand still, being exceedingly desirous [to remain on] the place [where the] dūrvā grass grows.

[However, when they stop], (Aruṇa), the Guide of Pūṣan (Sūrya), by [uttering] a ‘get up,’ causes that place which the horses have not reached to be pervaded by these [same] swift coursers.

May (Aruṇa), the Guide of Pūṣan (Sūrya), protect you!

(Here ends the description of Aruṇa.)

Notes. 1. The ‘River of Heaven’ is the celestial Ganges; cf. stanza 47, note 7. 2. The accusative kandarālīḥ is seemingly the object of skandantaḥ. The root skand, however, appears elsewhere to be only intransitive. 3. For Meru’s composition of gold and precious stones, cf.
stanza 1, note 4. 4. The horses mistake the green of the emerald for green grass. 5. The indeclinable drāṇa, which commonly means ‘to a distance,’ is here glossed by atyarthan, ‘exceedingly.’ In stanza 66 (see note 2), it is glossed by aṭṭavatayā, ‘exceedingly.’ 6. When the horses stop to feed on the dūravā grass, Aruṇa urges them forward over the remaining part of their course. Bernheimer’s translation (cf. Introd., p. 105) adopts the reading prerayams tān for pūrayams tāḥ, for he renders, ‘e dovunque da sè non penetranol li spinge veloci coll’ urlo il cocchiere del sole.’ I have followed the commentary and its rendering.

V.L. (a) JHB šidanto (with palatal sibilant); VJHB -muṣalāḥ (with lingual sibilant); B nākanadyā. (b) J kandarāli. (c) HB drūraṇa drūr-vāsthalokā; VHB -dvādi (with palatal sibilant); H sthāmuro yan na, B sthāsuro yan na. (d) K prerayams tān; V hāṃkṛtenāgrago, HB hāṃkṛte-

62

nāgrago, J hāṃkatenāgrago, K hāṃkṛtār agraṇīh. K iti sūtavaraṇanam (for ity aruṇavarṇanam).

pīnorahpreritābhṛśi caramakhurapuṭāgrasthitāḥ prātaradrāv ādīrghāṅgāir udasto haribhir agapatāśaṅganiḥsabdacakraḥ uttānānūrūmūrdhāvatanīṭhāṭhahavadvipratipapraṇāmahi

prāhne śreyo vidhattāṁ savitur avataraṇa vyomavīthimīn ratho vaḥ

The1 car of Savitar (Sūrya), ascending2 the pathway of the sky in the morning, is drawn upwards by his horses, Who, on (Meru), the Dawn Mountain, dispel the clouds with their rounded chests, and rear up on the tips of their hollowed hind hoofs, Extending their bodies to full length.3 The wheel4 is noiseless, being free from contact [with the ground], And the car tips back—the result of the force of the [backward] bending of the head of Anūru (Aruṇa), who is supine.5 May this car of Savitar (Sūrya) cause you happiness!

Notes. 1. Stanzas 62-72 inclusive are devoted especially to the description and praise of Sārya’s chariot; cf. stanza 8, note 2. 2. Lit. avataraṇ means ‘descending,’ but the gloss is adhirohan, ‘ascending.’ 3. Lit. ādīrghāṅgāir means ‘with long bodies.’ 4. For the single wheel of Sārya’s car, see stanza 8, note 2. 5. Lit. ‘possessing an inverted bending arising from the force of the bending of the head of the supine Anūru.’ As the car mounts straight upwards, Aruṇa, although standing upright in the car, assumes a horizontal position with reference to the
earth. The weight of his body, his head being the point of greatest leverage, makes the car tip back. Bernheimer (see Introd., p. 105) would render this difficult pūda as follows: 'mentre è necessariamente inverito il vostro inchino ad Anūru, che vi giace supino, col capo ripiegato indietro.'

V.L. (a) VHB -puṭapraṣṭhitait. (b) VH adīrghāṁśor udasto, B adīr- ghāṁśor udasto, J adīrghāṁ agāir udasto; H upagataśat. (d) B prāhne (with dental nasal); K ṣreyo vidhātāṁ.

63 (64 in VJHB) dhvāntāughadhvamsadikśavidhipaṭu vahata prāk sahasraṁ karāṇāṁ aryamāṁ yo garimṇāḥ padam atulam upāṇiyatā 'dhyaśanena sa śrāntāṇāṁ nitāntaṁ bharam iva marutāṁ akṣamāṇāṁ visoḍhum skandhāṁ skandhām vrajan vo vṛjnavijitaye bhāsvataḥ syandano 'stu

The car of the Shining (Sūrya) has been brought to an incomparable position of dignity through the occupation [of it] by Aryaman (Sūrya),

Who at dawn ushers in his thousand rays that are skilled in the performance of their initiatory rite, [which is] the destruction of the mass of darkness;

And it passes from shoulder to shoulder of the Maruts (Winds), who become, as it were, weary and unable to bear its excessive weight.

May this car of the Shining (Sūrya) make you triumphant over your sins!

Notes 1. This stanza is no. 64 in VJHB; cf. Introd., p. 83. 2. The term garimṇāḥ, 'dignity,' has punningly the meaning of 'weight,' the thought being that the car has been brought to such a degree of weight that the Maruts are unable to hold it up. 3. Just as boys, at the beginning of their life as adults, undergo the initiatory rite of investiture with the Brāhmaṇical thread, so the rays, at the beginning of each day, perform an initiatory rite, which, in their case, is the destruction of the darkness of night. 4. The commentary says: 'The shoulders of the Vāyus (Winds) are subject to the car of Ravi (Sūrya), [are], indeed, its supports. And these [shoulders] are many. The Blessed (Sūrya) goes around Meru from left to right, passing over these [shoulders] in due order. So say those versed in the sacred lore.' 5. The commentary notes:
Just as one [burden] is unable to be borne by one [person] because of the excessive weight of the burden, [and as] it, [therefore], goes from shoulder to shoulder, being carried by many in turn, even so this [car] also.' This imagining of the Winds in the guise of human beings who become weary carrying burdens, is an instance of the rhetorical figure utprenkṣā, 'Poetic Fancy'; cf. stanza 1, note 6.

V.L. (a) VJHBK -vidhiguru vahatā; K drāk sahasraṃ, H sahaśraṃ (with palatal sibilant). (b) VJHB aryamna (with dental nasal); VHB garimnah (with dental nasal). (c) V ākṣamāṇāṃ (with dental nasal); H viṣṭhūṃ, B viṣṭūṃ. (d) VHB vṛjinavihataye; HB bhāsvataḥ (with palatal sibilant).

64 (65 in VJHB)

yoktrībhubtān yugasya grasitum iva puro dandaśūkān dadhāno dvedhāyastāṃbuvāhāvalīvitahatpaṅkṣavikṣepasobhaḥ sāvitraḥ syandano 'sāu niratiśayarayaprīṇitānūr enaḥ kṣepīyo vo garutmaṇ iva haratu haricchāvidheyapracāraḥ

The car of Śavitar (Sūrya) is like Garutmat (Garuḍa).

For [the car] <bears in front snakes as the pole-thongs of its yoke>, [and Garuḍa] <prefers snakes, like the pole-thongs of a yoke>, to devour²;

[The car] <possesses a beauty through the moving of its mighty wings, which consist of the rows of clouds that are divided into two parts>³;

[And Garuḍa] <possesses a beauty by reason of the flapping of the mighty wings with which he is endowed, and which scatter the rows of clouds on either side>;

[The car] <pleases⁴ Anūru (Aruṇa) by its matchless speed>, [and Garuḍa] <delights Anūru (Aruṇa) by his unsurpassed swiftness>;

[The car's] <movements are subject to the will of the horses>, [and Garuḍa's] <wandering is obedient to the wish of Hari⁵ (Viṣṇu)>.

May that car of Savitar (Sūrya) speedily destroy your sin!

Notes. ¹ This stanza is no. 65 in VJHB; cf. Introd., p. 83. ² The Viṣṇu Purāṇa, 2. 10 (Wilson, vol. 2, p. 289), states that 'the serpents draw [Sūrya's chariot] (vahanti pannagāḥ),' which is explained by its commentary as meaning 'harness the chariot (rathaṃ saṁnakhanti).’ A literal translation of the pāda would be: ‘Bearing snakes in front, like the
thongs of a yoke, as if to devour.’ For Garuḍa’s diet of snakes, cf. stanza 47, note 3. 3. The sun’s beauty, and so also the beauty of his car, is revealed as that luminary breaks through a cloud. The two parts of the cloud then appear to be like wings of the sun. 4. Aruṇa’s pleasure is natural, since he is the brother of Garuḍa, and driver of the car; cf. stanza 8, note 1. 5. As was pointed out above (stanza 47, note 3), Garuḍa was the vehicle of Viṣṇu. For other puns on the meaning of hari, cf. stanza 51, note 1.

V.L. (c) HB -rayaprīṇitā- (with dental nāsāl).

65 (69 in VJHBK)

ekāhenāiva dirghāṁ tribhuvanapadaviṁ laṅghayan yo laghi-
ṣṭhaḥ
prṣṭhe meror garīyān dalitamanidṛṣṭvatvīṁśi piṁṣaṁ śirāṁsi
sarvasyāivopariṣṭad atha ca punar adhastād ivā ’stādramūrdhni
bradhnasyā ’vyāt sa evaṁ duradhiśamaparispandanaḥ syan-
dano vaiḥ

The a car of Bradhna (Sūrya) [is] very light, [for] it verily tra-
verses in one day the long path of the three worlds,
[Yet it is also] very heavy, [for] on the top of Meru it crushes
the summits which [consequently] sparkle with pulverized
precious stones c;
Moreover it is above the universe, and yet is also, as it were,
beneath [it] when on the summit of the Sunset Mountain.

May this car of Bradhna (Sūrya), whose movements d are thus
so inscrutable, protect you!

Notes. 1. This stanza is no. 69 in VJHBK; cf. Introd., p. 83. 2. For Meru’s composition of gold and precious stones, see stanza 1, note 4. 3. The astādri, ‘Sunset Mountain,’ behind which the sun was supposed to set, is mentioned frequently in the Mahābhārata; cf. e.g. i. 3. 52; many other references are given in Sørensen’s Index to the Names in the Mahābhārata; cf. also stanza 42, note 11. 4. Lit. parispandanaḥ means ‘throbbing,’ ‘vibration.’ I have rendered as ‘movements.’ The move-
ments, or nature, of Sūrya’s car are inscrutable, because it is both light and heavy, both above and beneath.

V.L. (a) K kṛṣṇāṁ tribhuvana-, V dirghahāstribhuvana-. (b) H -dṛṣṭ-
avīṁśi, VB -dṛṣṭavīṁśi. (c) VJHB yah sarvasyopariṣṭad atha ca. (d) V -parispandanaḥ (with lingual sibilant), HB -parisyandanaḥ.
dhūrdhvastāgyagrahāṇi dhvajapāṭapavanāndolitendūṇi dūraṃ rāhau grāsabhilāṣād anusarati punar dattacakravyathāni śrāntāśvaśvāsahelādhutavidhuddhuninirjharāmbhāṃsi bhadrāṃ deyāsur vo davīyo divi divasapateḥ syandanaprasāthiṇī
deyāsur vo davīyo divi divasapateḥ syandanaprasāthiṇī
The car of (Śūrya), Lord of Day, in its journeys scatters the principal planets1 with its pole, and violently2 agitates the moon by the wind of its cloth flags;
And its wheel fills with fright anew [the demon] Rāhu,3 who pursues [Śūrya] with intent to swallow [him],
While the water of the cascades in the River of the Gods4 is sportively agitated by the panning of the tired horses.
May the journeys, far off5 in the sky, of this car of (Śūrya), Lord of Day, bestow prosperity upon you!

Notes. 1. Lit. 'the journeys of the car of the Lord of Day scatter the principal planets, etc.' 2. I have rendered dūraṃ, which commonly means 'to a distance,' by 'violently.' The gloss is atīvatāyā, 'excessively.' For a similar usage of dāram, cf. stanza 61, note 5. 3. After the nectar had been produced by churning the ocean with Mount Mandara, the demon Rāhu attempted to swallow some of it, and so attain to immortality. While in the act of drinking, he was seen by the Sun and Moon, who called Viṣṇu's attention to the theft about to be perpetrated. Viṣṇu at once cut off Rāhu's head with his discus (cakra). Since the nectar had got no farther than Rāhu's throat, only his head became immortal, and this head still seeks to revenge itself on the Sun and Moon by swallowing those luminaries in eclipses; cf. Mahābhārata, i. 19.1-9, and Śūryaśataka, stanza 79, note 1. In this stanza the poet points out that Rāhu, in his pursuit of Śūrya, has a wholesome fear of the cakra (wheel) of Śūrya's car, presumably because it reminds him of the cakra (discus) of Viṣṇu, which had cut off his head. 4. The 'River of the Gods' is the celestial Ganges; cf. stanza 47, note 7. 5. The commentary says that davīyo, 'far off,' may be taken adverbially as equivalent to atīvatarāṃ, 'more excessively,' and construed with bhadrāṃ deyāsur—'may they grant you excessive prosperity.'

V.L. (a) VJHB dhūrdhvastāgagrahāṇi; K -āndolitendāni dūrāt.

akṣe rakṣāṃ nibadhya pratisaravalaivāyair yojayanto yugāgraṁ dhūḥstambhe dagdadhūpāḥ prahitaśumanasas goto care kūbar-asya
cárcaś cakre carantyo malayajapayasā siddhavadhvas trisāṃdhyaṁ
vandante yaṁ dyumārge sa nudatu duritāny aṁśumatsyandano
vaḥ

Along the pathway of the sky, Siddha¹ women worship the car
of the Ray-possessing (Sūrya) at the three twilight periods;²
Tying their amulets to the axle, encircling the end of the yoke
with their [nuptial] thread-bracelets,³
 Burning incense on the pillar-shaped axle-pin,⁴ placing flowers
along the pole,⁵
And anointing the wheel with sandal water.⁶
May this car of the Ray-possessing (Sūrya) remove your sins!

Notes. ¹ On the Siddhas, see stanza 6, note 8. ² According to the
commentary, the word trisāṃdhyaṁ, which I have rendered ‘at the three
twilight periods,’ is ‘used as an adverb (kriyāvīśeṣayām).’ The three
sāṁdhyaś or ‘twilights,’ came at dawn, noon, and sunset. They are men-
tioned also in Caṇḍīstātaka, stanzas 4 and 49. ³ I have rendered prati-
saravayāṁr as [nuptial] thread-bracelets,’ following the gloss kāutukor-
ḍakāṭikāṭaur, ‘wool bracelets [constituting] the marriage-threads.’ On
this kind of adornment, see Alfred Hillebrandt, Ritual-Litteratur (in
Bühler’s Grundrisse), p. 65, sec. 6, Strassburg, 1897; cf. also Kumāra-
sambhava, 5.66, and Rāghuvamśa, 8.1 (third ed. with Engl. transl. by
G. R. Nandargikar, Poona, 1897). ⁴ Lit. dhūḥstambhe means ‘on the
pillar of the axle-pin,’ but the commentary explains as stambha iva dhūḥ,
‘an axle-pin like a pillar.’ ⁵ Lit. ‘placing flowers in the realm of
the pole.’ ⁶ Lit. ‘making anointings on the wheel with sandal water.’

V.L. (a) HB pratisaravayāṁr. (b) VJHB dhūḥstambhe; VJHB prati-
hatasumano gocare. (c) K cārcaṁ cakre; VJHB dadatyo malayajarajasā;
VJ siddhasādhyas, HB siddhasādhvas. (d) VJHB dahatu duritāny.

68 (63 in VJHB)

utkīrṇasvarṇareṇudrutakhradalitā pārśvayoḥ saśvad aśvāir
aśrāntabhṛntacakrakramanikhilamīlānemānimnā
bharenā
meror mūrdhany aghaṁ vo vighāṭayatu raver ekavīthi rathasya
svośmodaktāmburiktaṇapraṇakṣitāpulindhūśaṁ sahā
va

The¹ single² track of the car of Ravi (Sūrya) on the summit of
Meru is, because of the weight³ [of the car],
Indented⁴ by the felly which is connected in its entirety with the
course of the wheel that is unweariedly revolving;
And it is like the River of Heaven; for [the ground] <on both sides [of the track] is repeatedly trampled by the swift hoofs of the horses that scatter the golden dust>,

While [the ground] <on both banks [of the river] is frequently trampled by the swift hoofs of horses that scatter its golden sand>;

[Moreover the track] <is yellowish-white because its sandy spots are exposed to view through being emptied of the water [of its mud-puddles] that has evaporated by its own heat>,

[And the river] <is yellowish-white because its sandy flats are exposed to view through [the river’s] being emptied of water which has evaporated by its own heat>.

May the single track of the car of Ravi (Śūrya) destroy your sin!

Notes. 1. This stanza is no. 63 in VJHB; cf. Introd., p. 83. 2. The track of Śūrya’s car is single, because the car had but one wheel; cf. stanza 8, note 2. 3. I have rendered bhareṇa by ‘because of the weight’; its gloss, however, is prāgbhäreṇa hetunā, ‘because of the slope,’ and the reference would seem to be to Mount Meru, with the idea that the track has a downward trend (-nimnā) because of Meru’s slope. It is difficult, however, to connect the remainder of the pāda, referring to the felly, etc., with this conception. 4. I have rendered -nimnā by ‘indented.’ A more literal translation would be ‘bent.’ The gloss is avanatā, ‘bent down.’ 5. The ‘River of Heaven’ was the celestial Ganges; cf. stanza 47, note 7. 6. I have rendered udakita by ‘evaporated’; literally it means ‘drawn up.’

V.L. (a) K -svaṁpareṇuṛ druta-. (b) V abhṛntabhrānta-; J -cakrabhrmanikhiḥ-. VJH -nemnī nimnā, B -nemnīnimnā. (c) H raver eka-devitt. (d) VHB svośnodastāṃbu-, K svośnodastāṃbu-, J svośnodastāṃbu-; VHB -puinoddhāṣarā (with lingual sibilant); VJHB svardhunī vaḥ.

69 (68 in VJHB)
nantum nākālayānām anīsam anuyatāṃ paddhatiḥ paṅktir eva kṣodo nakṣatraraśer adayarayamilaccakrapīṭasya dhūliḥ heṣāhṛdo harinām suraśikharidariḥ pūrayan neminādo yasyā 'vyāt tīvrabhānoḥ sa divi bhūvi yathā vyaktacihno ratho vaḥ

The car of the Hot-rayed (Śūrya) exhibits the [same] characteristics in the sky, as if [it were running along] on the earth.
[For] its roadway is the line of the heaven-dwellers that follow continually to render obeisance,
And its dust is the pulverized bits of the masses of the stars, ground off by the wheel that is endowed with merciless speed;
[It is also accompanied by] the sound of the neighing of horses, and the noise of the felly with which it fills the caverns of (Meru), the Mountain of the Gods.
May that car of the Hot-rayed (Sūrya) protect you!

Notes. 1. This stanza is no. 68 in VJHB; cf. Introd., p. 83. 2 These characteristics are that it moves on a roadway, raises dust, and is accompanied by the neighing of horses and the sound of wheels. 3. Lit. 'joined with merciless speed' (adayarayamila-). 4. Here the noise of the felly is mentioned, but in stanza 62 we are told that 'the wheel is noiseless (niḥṣabdacakraḥ).'

V.L. (a) VJHB aniṣam upanatām, K aniṣam upayatām. (b) VHB kṣode nakṣatra-; VJHB akrṣarayamila-. (c) VJB hreṣāhrūdo, K heśānādo. (d) H yas pāvyat tivarabhānoḥ.

70

niḥspandānāṁ vimāṇavālitatadīvāṁ devavṛndāraṇānāṁ
vṛndāīr ānandasāndrodyamam api vahatāṁ vindatāṁ vanditum
no
mandākinyāṁ amandāḥ pulinabhṛti mṛdur mandare mandirābhe
mandārāīr maṇḍitāraṁ dadhad ari dinakṛtsyandanaṁ stāṁ
mude vaḥ

Not slow is the car of (Sūrya), Maker of Day, [as it runs] over the Celestial Ganges and its sand-banks, but [it does go] slowly over [Mount] Mandara which is like a city;
[And] it bears a wheel whose spokes have been adorned with coral-tree blossoms by multitudes
Of the foremost of the gods, who fill the sky with the rows of their vehicles, but who, having become wearied,
Do not succeed in [overtaking and] paying homage [to the car], although riding along with joyful effort.
May the car of (Sūrya), Maker of Day, bring you joy!
Notes. 1. The idea in this pāda seems to be that the sun quickly passes over and floods with light any flat surface like a river or sand-bank, but in a city there is more or less shadow, and the sunlight is slow in reaching all the nooks and crannies. Mount Mandara, with its dells, ravines and lesser peaks, in this respect resembles a city. Similarly, a car moves rapidly over flat places, but its speed is retarded as it passes through the crowded and contracted confines of a city. The commentary says: 'For a city causes the speed of a car to slacken (lit. stumble) because of its unevenness (or, crowded condition). For this reason, slowness is connected with it.' 2. Lit. nihśpanda means 'motionless,' but is here glossed by śrānta, 'wearied.' 3. If the gods cannot move fast enough to overtake Sūrya, we must conclude that they adorned the wheel with the coral-tree blossoms before the car started on its daily round. Or, as is also suggested in the commentary, we could take devavṛṇḍāraṇāṇāṁ vṛṇḍāir . . . vindatāṁ as genitive absolute, and render: 'while the principal gods, in troops, do not succeed, etc.' 4. Note in this stanza the alliteration (anuprāsa) of v and m, and the assonance (yamaka) occasioned by the prevalence of vnd and mnd sounds.

V.L. (a) VJHB nīśpandānāṁ; K vimānāvalivaliatiśām; VHB devavṛṇḍāraṇāṇāṁ. (c) VJHBK mandare mandarobhe. (d) J mandārāir man-ḍito ṛaṃ; VJ dadhad api, HB dadhad avi; VJHB dinakṛṣsyandananāṁ.

71
cakrī cakrārapañktīm harir api ca harin dhūrjaṭīr dhūrdhvac- jāntān
aksam nakṣatranātha ṛunam api varuṇaḥ kūbarāgraṁ kuberaḥ
ramhaḥ samghaḥ suraṇāṁ jagadupakṛtaye nityayuktasya
yasya
stāuti prītiprasanno 'nvaham ahimaruceḥ so 'vatāt syandano
vaḥ

A¹ multitude of gods, filled with joy,² day after day praises the speed of the car of the Hot-rayed (Sūrya),
Which is ever employed in benefiting the universe:
(Viṣṇu), Possessor of the Discus, praises the row of wheel-spokes, Hari³ (Indra) praises the horses, and Dhūrjaṭī⁴ (Śiva) praises the ends of the flags on the yoke;
The (Moon), Lord of the Stars, praises the axle, Varuṇa praises Aruṇa, and Kubera praises the tip of the pole.
May that car of the Hot-rayed (Sūrya) protect you⁵!
Notes. 1. This stanza is quoted in the Kavyaprakāśa of Maṃḍaṭa, 10.56.1 (stanza 580). Chapter 10 of that work deals with ‘Ideal Figures of Speech,’ and Mayūra’s stanza is given as an example of ‘Defects of Alliteration.’ After quoting the stanza, Maṃḍaṭa says (p. 268 of the translation by Gaṅgānātha Jhā, Benares, 1898): ‘Here the nominatives and objectives of the “eulogy” are made such only for the sake of Alliteration; they [i.e. the gods] are not so described in the Purāṇas, and thus this is contrary to generally recognized facts.’ It will be noticed by the reader that each god praises that part of the car which most nearly resembles in sound his own name; e.g. Maṃḍaṭa praises the hari, Cakrīn praises the cakra, Varuṇa praises Aruṇa, etc. Maṃḍaṭa would seem to imply that the Purāṇas nowhere state that Hari praises the horses, or Cakrīn the wheel, etc., but that Hari is made to praise the horses here merely because hari (horses) resembles in sound his own name Hari, and so on. For somewhat similar cases of assonance (yamaṇa), cf. stanza 81, and Caṇḍiśataka, stanzas 36 and 52. 2. Lit. pratiṣṭhāsanam means ‘bright with joy.’ 3. The term Hari is more often applied to Viṣṇu, but here, and also in stanza 72, and in Caṇḍiśataka, stanzas 15 and 19, it is used to designate Indra. For other word-plays involving hari in its double sense of ‘horse’ and ‘Indra’ (or, ‘Viṣṇu’), cf. stanza 51, note 1. 4. The term Daṇḍīṣṭa (Śiva) means, according to Monier-Williams, Skt.-Engl. Dict. s.v., ‘He who has matted locks like a burden’; but in Mahābhārata, 7.202.129, it is said: daṇḍīrasing ca yat tasya daṇḍīṣṭasya daṇḍa cacyate, ‘and since his form is [like that of] smoke, he is for that reason called Daṇḍīṣṭa.’ In stanza 99 also, and in Caṇḍiśataka, stanza 80, Śiva is designated by this epithet. 5. According to Thomas (Kavindravacanasamuccaya, introd., p. 68), this stanza of the Śūryaśataka is cited by Ujjvaladatta, on Uṇādisūtra, 4.213 (Aufebricht’s edition, p. 19).

V.L. (a) VJHB and Jhalakikara’s edition of the Kavyaprakāśa (see note 1) read daṇḍīṣṭajāgān. (c) HB jagadūpakutaye; VHB nityamuk-tasya. (d) K akimarucatḥ.

72

nettāhinena mūle vihitaparikaraḥ siddhasādhyār marudbhīḥ pādpānte stuto iva baliharirabhasā karṣaṇābaddhavegaḥ bhrāmyan vyomāmburāśv aśiśirakirāṇasyandanaḥ saṃtataṃ vo diyāl lakṣmīm apāram atulitamahimevā 'paro mandarādriḥ (iti rathavarṇanam)

The car of the Hot-rayed (Sūrya), like a second Mount Mandara, continually turns about in the ocean of the sky; Moreover, the car <is made ready by its driver (Aruṇa), who is mained in the lower part of his body>,


And Mandara is encircled at its base by Ahīna [serving as] the twirling-cord;
The car is warmly praised by divine Sādhyas and Maruts [standing] near its wheel,
And Mandara is warmly praised by divine Sādhyas and Maruts [standing] among its foothills;
The car obtains its speed from the impetuous pulling of the strong horses,
And Mandara obtains its speed from the impetuous pulling of Bali and Hari (Indra).

May that car of the Hot-rayed (Sūrya), which possesses incomparable majesty, bring you unbounded prosperity!

(Here ends the description of the car).

Notes. 1. The commentary authorizes the translating of santataṁ, 'continually,' both with bhrāmyan, 'continually wandering about,' and also with dīṣyāt, 'may it continually bring.' 2. For the twirling of Mount Mandara in the milky ocean, cf. stanza 42, notes 3, 6, 12, 14. 3. Lit. 'has its girding up attended to by its driver, who is mutilated at the root.' Aruṇa was legless; cf. stanza 8, note 1. Resolve nētrāhīnena here as nētra hīnena, but in the second rendering as nētra-ahīnena. 4. In the churning of the ocean (cf. note 2), Vāsuki, or Ahīna (King of Serpents), acted as the twirling-cord which was pulled by the gods and demons, the former holding the tail of the serpent king, and the latter the head. In this stanza Indra and Bali are to be taken as representatives of their respective classes, gods and demons. The compound nētrāhīnena, 'by Ahīna [serving as] twirling-cord,' is an example, as noted by the commentary, of the type of compound that omits its middle member. Such composites are called sākapārthiva, from sāka-[priya]-pārthiva, 'a king [dear to] his era'; cf. Vāmana's Kāvyālaṃkārasūtrani, 5.2.15 (ed. by Durgāprasād and Parab, in the Kāvyamālā Series, Bombay, 1889), and the commentary thereon. Monier-Williams, Skt.-Engl. Dict. s.v. sākapārthiva, states that Patañjali explains as sākabhojī pārthivāḥ, 'a king fond of vegetables.' 5. Or, perhaps, siddhasādhyāīr is to be taken as meaning 'Siddhas and Sādhyas'; the gloss is devavīṣeśāḥ, 'kinds of gods.' For the Siddhas, see stanza 6, note 8. According to Monier-Williams, Skt.-Engl. Dict. s.v. sādhyā, the Sādhyas are mentioned as early as Rig Veda, 10.90.16; they lived in the Bhuvoloka (Yāska, Nirukta, 12.41) and had exquisitely fine nature, like the gods (Manu, 1.22); in the Purāṇas, their number is usually 12 or 17, and in the later mythology they are superseded by the Siddhas. 6. The term pūḍa in pūḍopānte is glossed by caraṇa, 'foot,' but must certainly mean 'wheel'; cf. stanza 82 (see note 6), where aṅga, 'limb,' is used to designate the wheel. 7. Lit. 'obtains
its speed from the pulling, because of the impetuosity of the strong horses.'
The commentary and Bernheimer (see Introd., p. 105) read -rabhasa-
karṣanā-. 8. For Bali and Hari, see note 4. For the use of the epithet
Hari to designate Indra, see stanza 71, note 3. For word-plays on the
double meaning of hari, see stanza 51, note 1.

V.L. (b) H karṣanāvaddha- (with dental nasal). (c) HB vyomombu;
VJ saṅtataṁ vo, B saṅtataṁ voḥ. (d) VJHBK lakṣṇṁ atulyāṁ; HB
atunitamahimevōpara; B mandādriḥ (one syllable too few to suit the
meter).

73

yaj jyāyo bijam ahnām apahatatimiram caṇṣusāṁ aṇijanaṁ
yad
dvāraṁ yan muktibhājāṁ yad akhilabhuvanajyotiśām ekam
okaḥ
yad vṛṣṭyambhonidhānam dharaṇirasasudhāpānapātraṁ mahad
yad
diśyād iśasya bhāsāṁ tad avikalam ālaṁ maṅgalam maṇḍalam
vah

The4 disk of (Śūrya), Lord of Rays, is the pre-eminent cause of
days, and destroys <darkness> as an eye-salve [destroys]
<semi-blindness> of the eyes3;
It is [also] the doorway for those who obtain emancipation,9 and
is the sole abode of the splendors of the entire universe;
It is the reservoir of rain-water,4 and the mighty drinking-cup
[full] of the water [that is as] ambrosia to the earth.
May that disk of (Śūrya), Lord of Rays, bestow upon you a
very full [measure of] prosperity!

Notes. 1. Stanzas 73–80 inclusive are devoted especially to the
description and praise of Śūrya’s disk. 2. Lit. ‘is the timira-destroying
eye-salve of the eyes.’ The term timira means both ‘darkness’ and ‘semi-
blindness.’ 3. For the idea that the sun is the doorway to emancipation,
cf. stanza 9, note 7, and Bühler, Die indischen Inschriften, as cited above
in stanza 6, note 8. 4. For the notion that the sun ‘draws water’ from
the earth, and afterwards pours it down again in the form of rain, cf.
stanza 9, note 2.

V.L. (a) K jyāyo yat bijam, B yaj jyāyo vijanmahāṁ; VJHBK apahrtatimiram;
VJHB aṇjanam yat. (b) J yadvāraṁ muki-, VH yad dvāraṁ
muki-, B yad dvāraṃ muki-. (c) J vṛṣṭyāmbho-. (d) K diśyād devaśya
bhānoḥ tad adhikamam ālaṁ, J bhāsāṁ satatam avikalam maṇḍalam
maṅgalam, VHBK maṇḍalam maṅgalam.
velāvardhiṣṇu sindhoḥ paya iva kham ivā 'rdhodgatāgryagrahoḍu
stokodbhinnavacihnaprasavam iva madhor āsyam asyan
manāṃsi
prātaḥ pūṣno 'subhāni praśamayatu śīraḥśekharibhūtam adreḥ
pāurastyasyodgabhasti stimitatamatamaḥkhaṇḍanaṃ maṇḍa-
laṃ vah

The disk of Pūṣan (Sūrya) <that increases in the course of
time>² is like the water of the ocean <that rises with the
tide>;
And since it <makes the eastern planets and constellations to ap-
pear dim>,² it is like the dome of heaven <whose principal
planets and constellations are [sometimes] only half-visible>;
And while <the manifestation of its innate characteristic—[its
splendor]—is only just beginning>,³
It captivates the minds [of men], like the advent of spring⁴
<whose flowers—its peculiar characteristic—are only just
[beginning to] expand>.
May this radiant disk of Pūṣan (Sūrya), which at dawn destroys
the very thick darkness⁵ [of night],
And which appears as a diadem on the head of (Meru), the
Eastern Mountain,⁶ blot out your sins!

Notes. 1. That is, the disk seems to grow larger, for as time advances
more of it appears above the horizon. 2. Lit. ‘possessing half-risen
eastern planets and constellations.’ The commentary explains: ‘They, [the
planets], are said to be somewhat perceived [i. e. dimly seen] because of
being outshone [lit. excelled] by the brightness of that (disk).’ The
‘the manifestation of its own characteristic is broken out a little’; i.e.
the splendor, which is the disk’s innate characteristic, is just beginning to
appear. 4. Lit. ‘mouth of spring.’ 5. Lit. stimitatamatamaḥ means
‘very fixed darkness.’ 6. Lit. ‘becoming the head-diadem of the Eastern
Mountain’; for a similar conception, cf. stanza 8, note 4.

V.L. (a) J-ārdhodgato'gragrahoḍu, VHB-ārdhodgatogragrahoḍu. (b) The
reading stokodbhinnavacihnaprasavam is that of JH and the com-
mentary; the Kāvyamālā text reads stokodbhinnavya cihnaprasavam, B
reads stomodbhinnavacihnaprasavam, and V reads stomodbhinnavacihna-
prabhasavam; VJHBK asyan maḥāṃsi. (d) VHB pāurastyasyodgabhas-
testimita-.
pratyuptas taptahemojjvalarucir acalaḥ padmarāgena yena
jyāyaḥ kimjalkapuṇjo yad alikulašīte ambarendīvarasya
kālavyālasya cihnaṃ mahitatamam ahomūrdhni ratnaṃ mahad
yad
diptāmśoḥ prātar avyāt tad avikalajaganmaṇḍanām maṇḍalam
vah

The disk of the Hot-rayed (Sūrya) [constitutes] at dawn the
entire ornament of the universe;
Because of it, Mount (Meru), which possesses the dazzling
splendor of molten gold, [appears to be] studded with ruby;
[And] it is beautiful¹ [like]² the mass of the filaments of the
celestial blue lotus that is black with a swarm of bees³;
[And] it [also serves as] the most revered crest-ornament⁴ of the
Serpent of Time,⁵ [and] as a mighty jewell on the head of
Day.
May that disk of the Hot-rayed (Sūrya) protect you⁶!

Notes. 1. The term jyāyaḥ, which I have rendered as ‘beautiful,’ regu-
larly means ‘elder,’ ‘superior.’ 2. The commentary supplies īva, ‘like.’
3. Apparently the yellow disk of Sūrya is here compared to the round
yellow cluster of filaments and anthers in the center of a lotus. The sur-
rounding blue petals, covered with the dark-colored bees, may be likened
to the blue-black sky which serves as background for the solar disk. 4.
The commentary, which I have followed, glosses cihnaṃ by śiroratnaṃ,
‘crest-jewel.’ 5. By ‘Serpent of Time’ is perhaps meant the thousand-
headed serpent Śeṣa (cf. stanza 35, note 8), who served as Viṣṇu’s couch
at the bottom of the ocean. He was regarded as the emblem of eternity,
one of his epithets being Ananta, ‘Endless One.’ He was said to have
a thousand jewels on his crest, and to bear the entire world on his diadem
(cf. Viṣṇu Purāṇa, 2.5 [Wilson, vol. 2, p. 211–213]), but I have nowhere
seen it stated that Sūrya’s disk formed his crest-jewel. 6. The com-
mentary quotes from an unnamed source, which I find to be Satapatha
Brāhmaṇa, 10.5.2.1: yad etan maṇḍalāṃ tapaiḥ iti śrutiḥ. It is worthy of
note that stanza 89 of the Sūryaśatakā opens with nearly the same words,
viz. ‘etad yan maṇḍalāṃ khe tapaiḥ.’

V.L. (a) HB padmarāgena (with dental nasal). (b) VJHB kimjalka-
puṇjaṃ; VJHB alikulasīte (with dental sibilant). (c) HB ratnaṃ
mahat tat. (d) H -jaganmaṇḍaṇaṃ (with last nasal a lingual), B -jagan-
maṇḍalaṃ; VJHB maṇḍalaṃ vah.
kas trätä tārakāṇāṃ patati tanur avaśyāyabindur yathendur vidrāṇā dṛk smarārer urasi muraripoh kāustubho nodgabhastiḥ vahneḥ sāpahnaveva dyutīr udayagate yatra tan maṇḍalam vo mārtāṇḍiyāṃ punitād divi bhuvī ca tamāṃṣi 'va muśṇan mahāṃṣi

The disk of Mārtāṇḍa (Śūrya) destroys, in heaven and on earth, all splendors as if [they were] darkesses;

For when this [disk] has risen, the splendor of fire [becomes], as it were, concealed,

And the moon, like a tiny drop of dew, disappears, leaving the stars without a protector,

The eye of (Śiva), Foe of Smara, is feeble, and the kāustubha jewel on the breast of (Viṣṇu), Foe of Mura, is not radiant.

May that disk of Mārtāṇḍa (Śūrya) purify you!

Notes. 1. On the etymology of Mārtāṇḍa (‘destroyed egg’), cf. stanza 14, note 2. 2. That is, the sun’s splendor outshines all splendors. 3. In udayagate yatra, ‘when this [disk] has risen,’ we have a locative absolute construction with one member (yatra) an adverb; cf. Whitney, Skt. Grammar, 303, d; and for other instances of the same usage, see stanza 20, note 1. 4. Lit. patat means ‘falls’ or ‘flies [away];’ I have rendered as ‘disappears.’ 5. Lit. ‘who is the protector of the stars?’ The moon is called Nakṣatranātha, ‘Lord of the Stars,’ as e.g. in stanza 71. 6. Smara is Kāma, who, as is well known, was burnt up by Śiva’s third eye; cf. stanza 55, note 9. 7. Lit. vidrāṇā means ‘roused from sleep,’ or ‘run away;’ the gloss, however, is mīnā, ‘weak,’ ‘faded;’ I have rendered as ‘feeble.’ 8. The kāustubha jewel was one of the products of the churning of the ocean. It was appropriated by Viṣṇu, and worn by him on his breast; cf. stanza 43, note 4. 9. The slaying of the demon Mura by Kṛṣṇa (Viṣṇu) is mentioned in Mahābhārata, 5.158.7.10. The term udgabhistiḥ, which is apparently not found in the ordinary lexicons, is here glossed by unmayākha, ‘radiant,’ a meaning which I have adopted.

V.L. (a) HB tārakāṇām with dental nasal; H yathendrur, J yathendu. (b) J nidrāṇā dṛk, HB vibhrāṇā dṛk; J smarārer uṣasi; HB madhuripoh kāustubho no gabhastiḥ. (c) By an evident typographical error, B has inserted pāda (c) of stanza 77 between pādas (b) and (c) of stanza 76, thus giving stanza 76 an extra pāda, and making stanza 77 one pāda short. JHB vahneḥ sāpahnutāiva. (d) JHB punīyād divi.
yat prācyāṁ prāk cakāsti prabhavati ca yataḥ prācy asāv ujjihānād
iddhaṁ madhye Yad ahno bhavati tataruca yena cotpādyate 'haḥ
yat paryāyena lokān avati ca jagatam jīvitaṁ yac ca tad vo viśvānugrāhi viśvam sṛjad api ca raver maṇḍalam muktaye 'stu

The disk of Ravi (Sūrya) first shines in the east, and that east attains pre-eminence because of the [disk's] rising out of it; In the middle of the day it is blazing, and by it, through the diffusion of its splendor, day is produced; It also protects mortals by its regular recurrence, and is the life of the worlds¹; And shows favor to the universe, which it also creates.² May that disk of Ravi (Sūrya) bring about your emancipation³!

Notes. 1. Bühler (Die indischen Inschriften, cf. stanza 6, note 8), has noticed the expression of a like sentiment, viz. that the Sun is the life of the world, in the Praśasti of Vatsabhaṭṭi. A similar idea is expressed also in stanza 87 (note 1). In this connection the commentary quotes from an unnamed source the following verse: adityāj jāyate viṣṭir viṣṭer annam tataḥ praśāh | praśāsāukhyāc ca devānām parā tṛpitir iti śrutiḥ, 'From Āditya (Sūrya) rain is produced; from rain, food; from that (food), creatures; and the chief satisfaction of the gods [arises] from the comfort of their creatures; so says revealed tradition.' The first half of this sloka is found in Mahābhārata, 12.263.11; I have failed to locate the source of the second half. The first three words of the sloka—adityāj jāyate viṣṭih—are quoted in the commentaries on stanzas 30 and 93; cf. those stanzas, notes 4 and 5, respectively. 2. Lit. 'May that disk of Ravi (Sūrya), which, besides creating the universe, shows favor to the universe, bring about your emancipation.' 3. The commentary quotes the Veda (Satapatha Brāhmaṇa, 10.5.2.3) as follows: vede: etasmin maṇḍale puruṣo 'py etad amṛtaṁ yad etad arcī dipyate iti śrutiḥ. This is rendered by J. Eggeling in his translation of books 8–10 of the Satapatha Brāhmaṇa (pub. in Sacred Books of the East, vol. 43, p. 366, Oxford, 1897) as follows: 'and that man in yonder (sun's) orb [is no other than Death]; and that glowing light is that immortal element. For the idea that the way to emancipation is through Sūrya, cf. stanza 9, note 7.

V.L. (b) B digkhaṁ madhye yad ahno. (c) This third pāda is found, in B, between pādas (b) and (c) of stanza 76; see note in V.L. of stanza 76.
78
śuṣyanty ūdhānukārā makaravasatayo māraviṇām sthalinām yenottaptāh śphuṭantas taḍiti tilatulāṃ yānty agendrā yu-
gānte
tac caṇḍāṃśor akāṇḍatribhuvanadahanāśaṅkayā dhāma kṛc-
chrāt
samhṛtyā "lokamātraṃ pralaghu vidadhataḥ stān mude maṇḍalaṃ vaḥ

At the destruction of the world,¹ the habitations of the sea-
monters² are dried up [by the disk of Sūrya],³ and bear
resemblance to desert places,
And the lordly mountains are scorched, rent asunder with a crash,
and ground to dust⁴;
[But now], through fear of an untimely⁵ burning up of the three
worlds,
The Hot-rayed (Sūrya) modifies his effulgence, [though] with
difficulty, and reduces the intensity of his splendor.⁶
May that disk of the Hot-rayed (Sūrya) bring you joy!

Notes. 1. Lit. ‘at the end of a yuga.’ The universe was supposed to
be destroyed and recreated at the end of every yuga or ‘age’; cf. stanza
23, note 6.  2. By ‘habitations of the sea-monsters’ the ocean is meant.
3. In Mahābhārata, 3.3.57, it is said: samhārakāle samprāpte tava krodha-
vinihṛṣṭaḥ | samvatattakāgus trāilosyaṃ bhaskṛtyā vatiṣṭhate, ‘when
the time of universal dissolution cometh, the fire saṃvatarka, born of
thy [i.e. Sūrya’s] wrath, consumeth the three worlds and existeth [alone].’
4. Lit. ‘go to the resemblance of small particles.’  5. By ‘untimely’ is
meant that the burning up and destruction of the world might occur before
the end of a yuga or kalpa; cf. note 1.  6. Lit. ‘making small the
measure of his splendor.’ I have departed here from the commentary,
which would render this pāda as follows: ‘making small his effulgence
(dhāma), whose measuring-standard (mātrā) is visibility, having modified
[it] with difficulty.’

V.L. (a) J adhāndhakārā, HB āṭāndhakārā. (b) K caṭitī tilatulāṃ.
(c) JHBK dhāma kṛtman.  (d) K ṛṣṭyāloka-, B maṇḍṛtyāloka-. The
reading of JHB and the commentary, adopted here, is -mātraṃ pralaghaḥ;
the Kāvyamālā text reads -mātra pralaghaḥ; K pratannu vidadhataḥ; J
vidadhastān mude, HB nidadhastān.
udyad dyūdyanāvapyāṁ bahulatamatamahpaṅkapūraṁ vi-
dārya
prodbhinnam paṭtrapārśvesv aviralam arunacchayaya visphur-
antyā
kalyāñāni kriyād vaḥ kamalam iva mahan maṇḍalam caṇḍa-
bhānor
anvitaṁ tṛptihetor asaktād alikulākāriṇā rāhuṇaṁ yat

The disk of the Hot-rayed (Sūrya) is like a lotus, [for] it is oft
pursued by Rāhu as [a lotus is visited] by a swarm of bees,¹
And it <rises up in the sky>² as in a garden-pool, while a lotus
<rises up in a garden-pool [which is like] the sky>³;
Moreover, it <cleaves the stream of mud-like very thick dark-
ness>, as a lotus <cleaves the mass of mud [which is like] very thick darkness>;
And it <is constantly reflected>⁴ on the flanks of the horses by the
flashing splendor⁵ of Aruna>,
While a lotus <is constantly tinted>⁶ on the sides of its petals with
a flashing red luster>.
May this mighty disk of the Hot-rayed (Sūrya), [who is] the
cause of happiness,⁷ bring you prosperity!

Notes. 1. Lit. 'followed by Rāhu possessing the semblance of a swarm
of bees.' The term akāriṇā is presumably a possessive formation from
akāra, 'form' or 'semblance'; the gloss is vibhrameṇa, which sometimes
has the meaning of 'illusion' or 'semblance.' On Rāhu, and his pursuit
of Sūrya, see stanza 66, note 3. 2. Vardhamāna's Gaṇaratnamahodadhi,
2.149 (p. 185 of the edition by Julius Eggeling, part 1, London, 1879),
quotes the first pāda of this stanza of Mayūra as an illustration of the
use of the dyu- stem (for div-) meaning 'sky.' 3. That is, the pool, or
well, is round, like the firmament. The word gagana, here used as the
gloss of dyu, 'sky,' means both 'sky' and 'cipher.' A cipher, of course,
is round. 4. Lit. 'germinated (prodbhinnam) on the flanks of the
horses.' 5. The term chāyā, which I have rendered here as 'splendor,'
more commonly means 'shadow'; but the gloss is prabhā, 'splendor.'
6. The word prodbhinnam, 'germinated,' is glossed by raṇijitaṁ, 'tinted,'
or 'colored.' 7. Or, tṛptihetor may mean 'for the sake of satisfaction,'
and be construed, as it is in the commentary, with anvitaṁ rāhuṇaṁ.

V.L. (a) JH udyaḍyudyaṇanavapyāṁ, B udyaḍyudyaṇanavāyyāṁ; K baha-
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latama-, H vahulatamatataḥpaṅkāpūram, B bahulatamatataḥpaṅkāpūram. (b) B ṭatrapārśev; JHB avimalam arūc. (c) K maṇḍalaṁ caṇḍa-raśmēḥ.

80
cakṣur dakṣadviṣo yan na tu dahati purah pūrayaty eva kāmaṁ nā 'staṁ juṣṭaṁ marudbhir yad iha niyamināṁ yānapātraṁ bhavābdhāu

yad vītaśrānti śāsvad bhramad api jagatāṁ bhraṅtim abhrānti hanti

bradhnasyā 'vyāḍ viruddhakriyam atha ca hitādhāyi tan maṇḍalam vaḥ

(iti maṇḍalavaranṇanam)

Though the disk of Bradhna (Sūrya) is inconsistent\(^1\) in its actions, it is also a bestower of benefits;

Though it is the eye of (Śiva), Foe of Dakṣa,\(^2\) it does not burn 'Kāma'\(^3\) [standing] before [it], but verily fulfils <desire>;

Though it is, in this world,\(^4\) a ship\(^5\) for the yogins\(^6\) on the ocean of transmigration, yet it is not driven by the Maruts (Winds), but is worshiped [by them];

Though it wanders unceasingly without weariness, yet, being free from sin, it destroys the sin of the [three] worlds.

May this disk of Bradhna (Sūrya) protect you!

(Here ends the description of the disk.)

Notes. 1. The inconsistencies are noted in the course of the stanza; e.g. 'though the disk is Śiva's eye, it does not burn'; 'though it is a ship, it is not driven by the wind,' etc. In the third and fourth pādas, however, the inconsistencies noted are such only by virtue of word-puns. Thus, in pāda (c), if the inconsistency is to be made apparent, bhramad api abhrānti should be rendered 'though sinning, yet free from sin'; but bhramad is not applicable to Sūrya in the sense of 'sinning,' but only in its meaning of 'wandering [over the universe].' Again, in pāda (d), to apprehend the inconsistency, viruddhakriyam would have to be rendered 'hostile in its actions,' thus forming a contrast to hitādhāyi, 'bestower of benefits,' but since Śūrya is not 'hostile in his actions,' the translator must confine himself to the rendering 'inconsistent in his actions.' Such inconsistencies as are here set forth, inconsistencies which are not real, but only apparent, are examples of the rhetorical figure virodha, 'apparent contradiction'; cf. Daṇḍin, Kāvyādarśa, 2.333–339, and Mammaṭa, Kāvyaprakāśa,
10. 23 (p. 233–235 of translation by Jhā; ed. of Jhalakikara, 166 [110], stanzas 482–491), for explanation and examples; cf. also stanza 86, note 4; Caṇḍīśataka, stanza 62, note 2; and Introd., p. 93. 2. Siva is called the ‘Foe of Dakṣa,’ since he interrupted Dakṣa’s sacrifice, and pierced the embodied Sacrifice with his arrow; cf. Mahābhārata, 10.18.13; 13.161.10–24; Bhāgavata Purāṇa, 4.2–6 (Dutt, vol. 1, book 4, p. 6–25); Vaiṣṇu Purāṇa, 30 (cf. synopsis of this Purāṇa by Th. Aufricht, Catalogus Cod. Sanscriticorum Bibliothecae Bodleianae, p. 54, Oxford, 1864, and translation of the account of Dakṣa’s sacrifice, taken therefrom by Wilson, and included in his translation of the Viṣṇu Purāṇa, vol. 1, p. 120–134); Caṇḍīśataka, stanza 62, note 5. 3. The burning of Kāma by Siva’s third eye, which here is said to be the disk of Sūrya, has already been referred to in the Sūryaśataka; cf. stanza 55, note 9. 4. I have rendered iha, ‘here,’ by ‘in this world.’ 5. In stanza 9, the rays of Sūrya are said to be ‘ships for crossing the ocean of the fear of transmigration’; cf. stanza 9, note 7. 6. The adjective niyamināṁ, ‘of the controlled ones,’ is glossed by yogināṁ, ‘of the yogins.’

V.L. (a) K na dahati nitarāṁ (for na tu dahati purah); K punah pūrayati, JHB purā pūrayati. (b) HB nātaṁ yṣṭāṁ; B yānapatram. (c) J yad vitabhrānti śāsvad; B bh(?)mad api; JHB jagatāṁ bhrāntimaddbhṛantī.

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siddhāhīḥ siddhāntamiśraṁ śrītavidhi vibudhāiś cāraṇāiś cātu-garbaṁ
gītyā gandharvanumkhāyīr muhur ahipatibhir yātudhānāiṁ yatātma
sārgham sādhyaṁ munindrāiṁ muditatamamano mokṣibhiḥ pakṣapātāṁ
prātaḥ prārabhyamāṇastutīr avatu ravar viśvavandyodayo vah
Ravi (Sūrya), at his rising, is worthy of being adored by the universe, and [unto him], at dawn, hymns of praise are begun;
[He is praised] by the Siddhas, with various canonical texts; by the gods, with performance of ceremonial rites;
By the Cāraṇās, with full measure of flattery; by the foremost of the Gandharvas, with song; by the Lords of the Serpents, again and again;
By the Yātudhānās, with [proper] restraint; by the Sādhyas, with oblations; by the chief Rṣis, with feelings of great joy; and by those seeking emancipation, with partiality.
May Ravi (Sūrya) protect you!
Notes. 1. Lit. 'may Ravi, whose rising is worthy, etc., protect you.' It is worthy of note that in the first three pādas of this stanza the words are arranged in pairs, a noun with an adverb, and that in each pair the adverb begins with the same letter as the noun, or else some word or syllable in the noun-compound imitates in sound some word or syllable in the adverb-compound. This constitutes an interesting example of yamaka, 'assonance'; cf. Introd., p. 91, and, for somewhat analogous instances of assonance, cf. Sūryaśataka, stanza 71, and Caṇḍīśataka, stanzas 36 and 52. 2. The Siddhas have been mentioned in stanzas 6 (see note 8), 20, 52, 67 and 72 (see note 5). Bühler, when comparing the opening stanzas of the Praṇasti of Vatsabhaṭṭi with the Sūryaśataka (cf. Die indischen Inschriften, as cited in stanza 6, note 8), notes how in both poems it is stated that Sūrya is praised by the semi-divine beings, such as Siddhas, Gandharvas, etc. In this connection, cf. Mahābhārata, 3.3.40, where it is said that the Siddhas, Caṇḍālas, Gandharvas, Yakṣas, Guhyakas, and the Nāgas (Serpents), desireous of obtaining boons, follow the course of Sūrya's car through the sky; see also Viṣṇu Purāṇa, 2.10 (Wilson, vol. 2, p. 284-289), which tells us that the Śāṅkis, Śis, Gandharvas, Apsarasas, Yakṣas, Serpents and Rākṣasas guide the car of Sūrya, one of each class being assigned to this service during each of the twelve months. 3. Lit. 'with a mixture of established truths.' The commentary, however, explains this as meaning 'accompanied by the ceremony called siddhānta.' The commentary further notes that siddhāntamisrānt, 'with a mixture of established truths,' and śrītavidhi, 'with performance of ceremonial rites,' are adverbs (kriyāviseseṣayam). 4. Lit. śrītavidhi means 'ceremonial acts having been resorted to.' 5. The Caṇḍālas, according to the commentary, were the 'bards of the gods (devavarnakāthā).' In the Mahābhārata they are often mentioned as praising or worshiping some person or object, especially in company with the Siddhas and Gandharvas; cf. Sorensen, Index to the Names in the Mahābhārata, s.v. Caṇḍa. 6. Lit. 'with a fullness of flattery'; this the commentary amplifies into 'with flattery, chiefly consisting of a reiteration of his good qualities.' 7. According to the commentary, the foremost of the Gandharvas was Viṣṇuvasu. He is the reputed author of Rig Veda 10.139, being mentioned in that hymn (stanza 5) as its composer. For the Gandharvas as a class, cf. stanza 36, note 2. 8. According to the commentary, the Yāudhānas were the goblin Piśācas. They are mentioned in the Rig Veda (1.35.10; 7.104.15; 10.87.12-13), and appear to have been flesh-eaters and causeurs of disease; cf. Macdonell, Vedic Mythology, p. 163. 9. Lit. 'with self-restraint.' 10. The Śadhyas are mentioned in stanza 72 (see note 5). 11. The argha (sometimes spelled arghya), which I have rendered as 'oblation,' is defined in Yājñavalkya's Śṛṅgīti (ed. in 2 vols. by H. N. Árjuna Poonam, 1903-1904), 1.289: āruvāsarṣapāpyaṁ daivā ṛgḥam (ṛgḥam) pṛṇam añjalim, 'having given as an oblation a full handful of āruvā grass, mustard and flowers.' 12. Lit. 'with very joyful mind.' 13. According to the commentary, the 'emancipated' are the yogins. 14. The term paksapāṭē, which I have ren-
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bhāsām āsannabhāvād adhikatarapaṭōś cakravālasya tāpāc cheddād acchinnagacchatturagakhrapuṭanyāsaniḥśaṅkaṭaṅkāīḥ niḥśaṅgasyandanaṅgabhramanjanikaṇānāt pātu vas triprakāraṁ taptāṁśus tatparikṣāpara iva paritaḥ paryātan hāṭakādram

The Hot-rayed (Śūrya), traveling completely over (Meru), the Golden Mountain,¹ [is], as it were, intent² upon a threefold³ testing of it;

[For it tests the gold] by the heat [arising] from the nearness of the excessively intense multitude of its rays,

By cutting with the firm⁴ chisels [which are] the blows⁵ of the hollow hoofs of the horses that continually bound along,

And by the touchstone, [which in this case is] the wandering of the wheel⁶ of the freely-moving chariot.

May the Hot-rayed (Śūrya) protect you!

Notes. 1. For the golden composition of Meru, cf. stanza 1, note 4. 2. Lit. ‘having the testing of it as its chief object.’ 3. The commentary notes: ‘Gold is tested in three ways—by burning, cutting, and by the touchstone.’ 4. Lit. ‘fearless (niḥśaṅka) chisels.’ 5. Lit. ‘the placing down of the hollows of the hoofs, etc.’ 6. I have rendered anga, ‘limb,’ by ‘wheel’; cf. stanza 72 (note 6), where pāda, ‘foot,’ is used in the sense of ‘wheel.’

V.L. (a) JHB -bhāvādrikatarapāṭulaś cakravālasya; B pāṭāt (for tāpāc). (b) B cheddāc chinnagacch- (one syllable short); HB -tura- gakhara-; K -puṭanyasta-. (c) HB niḥśaṅkasyandan-; K pātu vas tri- prakārāiḥ.

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no śuṣkaṁ nākanadyā vikasitakanakāṃbhohjayā bhṛjitaṁ tu pluṣṭā nāivopabhogyā bhavati bhṛṣatarāṃ nandanodyāna- lakṣmīḥ

no śṛṅgāṇi drutāni drutamamaragireṅ kāladhāutāṅi dhāutā-
ni 'ddhāṃ dhāma dyumārge mradayati dayayā yatra so 'rko 'vatād vah

Since¹ Arka (Sūrya), through pity, softens his blazing splendor in the pathway of the sky,
The River of Heaven² does not dry up, but is embellished by the expanding of its golden lotuses³;
The beauty of the garden of Nandana⁴ [in Indra’s paradise] is not scorched, but becomes indeed much more enjoyable;
And the golden⁵ peaks of (Meru), the Mountain of the Immortals, do not melt, but are quickly made to glisten.⁶
May that Arka (Sūrya) protect you!

Notes. 1. The construction here is locative absolute—mradayati yatra—with the adverb yatra as one member; for similar usages, cf. stanza 20, note 1. 2. The ‘River of Heaven’ is the celestial Ganges; cf. stanza 47, note 7. 3. Lit. ‘it is not dried up, but is embellished by the River of Heaven, whose golden lotuses are expanded.’ According to the Hindu grammarians, śuṣka, ‘dried up,’ is reckoned as a participle; cf. Whitney, Skt. Grammar, 958. 4. The grove in svarga (Indra’s paradise) was called Nandana; cf. V. Faussboll, Indian Mythology, p. 86, London, 1903. It is so designated, as Faussboll points out, in Mahābhārata, 3.43.3; 3.168. 44. 5. The term kāladhāutāni, ‘purified by time (?)’, is glossed by kiraṃmayāni, ‘golden.’ 6. The dividing of dhāutāni, so that its last syllable is carried over into pāda (d), is unusual.

V.L. (a) JHBUK -kanakāmbhoruhā; H bhṛajitantu, B bhṛajitantuḥ, J bhṛajitantuṇ. (b) B -odyinatalaṃ. (c) HB śṛṅgāni (with second nasal dental); HB kāmadhāutāni. (d) HB dayayā yaḥ sa vo 'vyād ino vah, J dayayā yatra so 'vyād ino vah.

84
dhvāntasyāivā 'ntahetur na bhavati malināikātkmanah pāpmano 'pi
prāk pādopāntabhājāṃ janayati na paraṃ paṅkajānāṃ prabodham
kartā niḥśreyasānāṃ api na tu khalu yaḥ kevalāṃ vāsarānāṃ so 'vyād ekodyameccchāvihitahubhadrādviśvakāryo 'ryamā vah

Aryaman (Sūrya) arranges many and great activities in the universe in accordance with [his own] will, and by the efforts of [himself] alone¹:
He is not only the cause of the destruction of darkness whose nature is one with vileness,² but also [the cause of the destruction] of sin;

He not only brings about the <expanding> of the lotuses at dawn, but also [brings] <enlightenment>³ to those⁴ who enjoy proximity to his rays;

He is verily not only the <maker> of days, but also the <bestower> of final beatitude.⁵

May that Aryaman (Sūrya) protect you!

**Notes.** ¹ Bernheimer (cf. Introd., p. 105) renders this pūda as follows: 'Vi protegga il sole che pur essendo solo, al suo levare molte e grandi cose compie nel mondo.' ² The commentary, which I have followed, takes the epithet malināikātmanah as a modifier of dhvāntasya. Bernheimer (see note 1) makes it modify pāpmano, and renders: 'ma anche al maleficio dalla nera anima.' ³ I have rendered prabodham as 'enlightenment,' taking it to mean intellectual or spiritual enlightenment. The gloss is tattvadarśanam, 'perception of truth.' ⁴ The reference is probably to the yogins, who enjoy proximity to the sun's rays in a metaphysical or spiritual sense. ⁵ Lit. niḥśreyasānām means 'of final beatitudes.'

**V.L.** (a) H dhvāntasyāivāntakahettur. (b) B paṅkajānānām mabodham. (d) B -viśvakāryoryoryabhāvah.

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loṭamī loṣṭādiceṣṭāḥ śritaśayanatālo niḥśahībhūtadehaḥ
samdehi prāṇitavye sapadi daśa diṣaḥ prekṣamāṇo 'ndhakārāḥ
niḥśvāsāyāsāniṣṭhaḥ param aparavaśo jāyate jivalokah
śokenevā 'nyalokān udayakṛti gate yatra so 'rko 'vatād vah

When Arka (Sūrya) has gone to other worlds,¹ to make his appearance [there],

Mortals² become, as it were, very miserable³ with grief, and prone to sighing and weariness;

They lie on their beds⁴ and toss about, as incapable of exertion as a clod,⁵ their bodies without power,

And doubtful as to the duration of their lives, as they see the ten quarters⁶ [of the sky] all at once plunged in darkness.⁷

May that Arka (Sūrya) protect you!
Notes. 1. Lit. ‘when he, making a rising, has gone to other worlds.’ When Sūrya rises on other worlds, it is night on the earth. Note the locative absolute construction gate yatra, with the adverb yatra as one member; for similar constructions, cf. stanza 20, note 1. 2. Lit. ‘the world of mortals (jīvalokaḥ).’ 3. Taken literally, aparavāsa seems to mean ‘subject to others,’ but the gloss, which I have followed, is duḥsthita, ‘miserable.’ 4. Lit. ‘having recourse to the surface of their beds.’ 5. The compound loṣṭaviceṣṭah is glossed by loṣṭavaḥ ceṣṭārahitah, ‘deprived of motion, like a clod.’ 6. For the ‘ten quarters,’ cf. stanza 4, note 3. 7. Lit. ‘seeing the ten quarters all at once as darknesses.’

V.L. (a) HB loṭhal loṭā-. (c) K -niṣṭhaḥ cirataram avāso. (d) J šokenānyatra lokābhuyadayakṛtī, K šokenevānyalokābhuyadayā-, HB šoke-nāivānyalokobhyadayā-.

krāmaṁl lolo ’pi lokāms tadupakṛtikṛtāv āśritaḥ sthāiryakoṭīṁ nīṃam drṣṭīṁ vijihmāṁ vidadhad api karoty antar atyantabhadrām yas tāpasyā ’pi hetur bhavati niyaminām ekanirvāṇadāyī bhūyāt sa prāgavasthādhikatarapariṇāmodayo ’rkaḥ śriye vaḥ

The rising¹ of Arka (Sūrya) effects a transformation superior to the previous condition;

Although he passes over the worlds [with constant] coming and going, he yet attains the acme of fixity in bestowing favors upon them¹;

Although he causes the eye of man to look sidelong,² yet he makes the [eye] within³ exceedingly happy;

Although he is the cause of heat, he is also, to the yogins, the sole giver of final beatitude.⁴

May that Arka (Sūrya) bring you prosperity!

Notes. 1. The idea is that Sūrya, though transitory (lola), is fixed (sthāirya); though he constantly moves, yet he attains fixity. Such apparent contradiction is an instance of the rhetorical figure virodha; cf. stanza 80, note 1. Other instances of the same figure are found in the two following pādas of this stanza; cf. notes 3 and 4. 2. Lit. ‘makes the eye turned away.’ No one can look straight at the mid-day sun without painful results. 3. The antar, ‘[eye] within,’ is the soul; so, at any rate, I gather from the commentary, which explains: antahkarāṇau-rāpān, [the eye] assuming the form of the seat of feeling.’ The virodha (cf. note 1) lies in the conception that Sūrya causes both misery and hap-
piness; misery to the physical eye that tries to gaze on the sun's dazzling splendor, and happiness to the soul, man's inner eye. 4. To make the virodha (cf. note 1) apparent, tāpa, 'heat,' must be taken in its other meaning, 'pain.' The sun gives pain, and also gives extinction of pain, or final beatitude. For the idea that the way to emancipation is through Śūrya, cf. stanza 9, note 7.

V.L. (a) HB kṛāmal lolo; JHB -āsthitaḥ sthāiryakofīṃ. (b) JHB dṛṣṭīṃ vijihnāṃ.

87

vyāpañnatūrt na kālo vyabhicarati phalaṁ nāuṣadhīr vrṣṭīr iṣṭā
neṣṭāis trpyanti devā na hi vahati marun nirmalābhāni bhāni
āśāḥ śāntā na bhindhanty avadhīm udadhayo bibhrati kṣmā-
ḥṛtāḥ kṣmāṃ
yasmiṃs trāilokyam evaṃ na calati tāpati stāt sa sūryaḥ śriye
vaḥ

When¹ Śūrya shines, the seasons succeed each other at their regular time,² the fruit does not fail [to grow on] the plants, the wished-for rain [comes], the gods are not without pleasure in sacrifices,³ the wind blows, the constellations are of spotless splendor, the quarters [of the sky] are tranquil, the oceans do not break their bounds, the mountains [continue to] support the earth; And thus, [through Śūrya’s aid], the [regular course of events in the] three worlds goes on undisturbed.⁴

May Śūrya bring you prosperity!

Notes. 1. This stanza is quoted by Bühler in Die indischen Inschriften (cf. stanza 6, note 8). He there comments on the emphasis here laid on the conception of Śūrya as the nurturer of gods and men, and as the maintainer of the universe. In this regard, see stanza 77, where Śūrya is called the 'life of the worlds (jagatāṃ jīvitaṁ.).' Compare Śūrya’s name Pāsaṇ, which probably means 'Nourisher' or 'Prosperer'; cf. Macdonell, Vedic Mythology, p. 37. In stanza 2 of the Gwalior Stone Inscription of Mihirakula (cf. CII, vol. 3, p. 162), Śūrya is said to be arithātā, 'a dispeller of distress' or 'remover of assailants'; and King Harśavardhana, the emperor of Northern India in the seventh century, says, in stanza 3 of his Madhuban Plate (cf. EI, 7.157), his father Prabhākaravardhana was ekacakrarathā īva ṭṛajñānām ārīyaraṇe, 'like (Śūrya), the possessor of
the one-wheeled car, relieving the distress of mortals.' 2. Literally, 'time is not possessed of disarranged seasons.' 3. Note the double negative in neṣṭāis trṣyantī devaḥ na hi, 'the gods are not un-pleased with sacrifices'; for other double negatives in the Sūryasataka, cf. stanza 23, note 9. 4. Literally, 'the three worlds do not tremble.'

V.L. (a) HB vyāpannaritun na. (b) JHB neṣṭāis tuṣyantī. (c) JHB and Bühler in Die indischen Inschriften (see note 1) read bhindantī, which I have adopted; the Kāvyamāla text reads bhindaty. J kṣmābhṛ- takṣmāṃ, B kṣmābhṛtākṣmāṃ. (d) Bühler, in Die indischen Inschriften (cf. note 1), reads tāpata syāt.

88

kāllāse krṣttivāsā viharati virahatrasadehodhakāntaḥ
śrāntaḥ śete mahāhāv adhijaladhi vinā chadmanā padmanā-
bhaḥ
yogodyogāikatāno gamayati sakalam vāsaram svam svayam-
bhūr
bhūri trāilokyacintābhṛti bhuvanavibhāu yatra bhāsvān sa vo
'vyāt

While\(^1\) the Shining (Sūrya), Lord of the Universe, is constantly taking thought for [the good of] the three worlds, (Śiva), who is covered with a skin,\(^2\) takes his diversion on Mount Kālāsa,\(^3\) carrying in his body\(^4\) his beloved (Pārvatī), because of his fear of being separated [from her], (Viṣṇu), whose navel is a lotus,\(^5\) wearied, reposes on the Great Serpent\(^6\) (Śeṣa) in the ocean,\(^7\) without disguise,\(^8\) And the Self-existent (Brahmā) passes the whole of his own day\(^9\) intent only on the effort [involved] in meditation.\(^10\) May that Shining (Sūrya) protect you\(^11\)!

Notes. 1. Note the locative absolute construction with yatra, an adverb, as one member; cf. stanza 20, note 1. 2. Śiva's epithet krṣttivāsas, 'whose clothing is a skin,' is presumably traceable to his wearing the skin of an elephant; cf. Caṇḍīśataka, stanza 29, where Śiva is advised to exchange his elephant's skin for the softer hide of the buffalo-demon Mahiśa. Śiva is referred to as krṣttivāsas in Mahābhārata, 2.46.14 and 8.33.59, and in other places noted in Sørensen's Index. 3. Mt. Kālāsa is sometimes called the abode of Śiva, as e.g. Mahābhārata, 3.109.17, but more often (cf. Sørensen's Index, s.v.) the home of Kubera; cf. e.g. Mahābhārata, 3.139. 11-12. See, however, the illustration in Moor, Hindu Pantheon, pl. 11,
where Śiva and Pārvatī are pictured sitting together on Mt. Kālīśa. 4. This is a reference to Śiva’s ardhanārīśa form, wherein he appears as half man and half woman; cf. Monier-Williams, Brāhmaṇism and Hinduism, p. 85, 225, London, 1887. The conception of Śiva as the ardhanārīśa is seemingly a late one, finding no place, so far as I have been able to discover, in either Vedas or Epics. Further reference to this form of Śiva is found in Caṇḍīstāka, stanzas 26, 28 and 80, and also in Mayūra’s stanza entitled ‘The Anger of Umā,’ translated below, p. 240. 5. According to one account, Brahmā was unfolded from a lotus that grew from Viṣṇu’s navel; cf. stanza 13, note 4. 6. Viṣṇu becomes warried by the effort expended in the work of creation; therefore, in the intervals between the creations, he reposes on the great snake Śeṣa; in the depths of the ocean; cf. stanza 35, note 8. 7. The compound adhijaladhi, as noted in the Introduction (cf. p. 96), belongs to the class of composites called avyayiḥśāvā; cf. Whitney, Sanskrit Grammar, 1313, b. 8. The meaning of vinā chadmanā, which I, following the gloss avyājena, ‘without deceit,’ have rendered ‘without disguise,’ is not quite clear to me. The commentary explains by the gloss yogas tāpādīcchalaṃ vinā, which seems to mean ‘meditation without pretense of austerities, etc. ’ 9. A day of Brahmā equaled approximately four and one third billion years of mortals; cf. stanza 23, note 6. 10. The commentary quotes, though without so stating, from Patañjali’s Yoga Sūtra, 1.2: yogas citta- [vr̥ti-] nirodhas, ‘meditation is the hindering [of the working] of thought,’ meaning that spiritual consciousness is gained by control of the versatile psychic nature; cf. the translation of the Yoga Sūtra by Charles Johnston, New York, 1912; but see also the more recent translation by James H. Woods, appearing as volume 17 of the Harvard Oriental Series, Cambridge, Massachusetts, 1914. And the commentary adds, by way of explanation: tatrodyoga udhayas tatrā- katāna ekāgraḥ, ‘intent on the effort involved in that [i.e. in meditation].’ 11. The commentary notes: ‘These [i.e. Śiva, Viṣṇu and Brahmā] are earth-protectors in name [only], being intent only on their own affairs, but this Blessed (Sūrya) is [really an earth-protector], being girded up for action.’

V.L. (b) J vinā cchadmanā. (d) HB bhuvanavidhān.

#89

etad yan maṇḍalaṃ khe tapati dinakṛtas tā ṛco ‘rciṃṣi yāṇi
dyotante tāni sāmāṇy ayam api puruṣo maṇḍale ‘nur yajūṃṣi
evaṃ yan veda vedatritayamayam ayaṃ vedavedi samagṛḥ
vargṛḥ svargāpavargapraṅkṛṭi avikṛtīḥ so ’stu sūryaḥ śriye vaḥ

All the1 host versed in the Veda knows that Sūrya consists of the threefold Veda2;
That which blazes in the sky as the disk of (Sūrya), Maker of Day, [constitutes] the Verses (i. e. Rig Veda);
The rays which scintillate [constitute] the Songs (i. e. Sāma Veda); and that atomic Soul in the disk [constitutes] the Sacrificial Formulas (i. e. Yajur Veda).

May that Sūrya, who is Unchangeableness [personified], and who is also the fundamental cause of heaven and emancipation, bring you prosperity!

Notes. 1. Lit. ‘all this host, etc.’ 2. The identification of Sūrya with the Vedas is a concept found also in Mārkaṇḍeya Purāṇa, 103.6 (Par- giter, p. 557), Viṣṇu Purāṇa, 2.11 (Wilson, vol. 2, p. 294–295), and according to Kennedy, Hindu Mythology, p. 346, in the Sūrya Nārāyaṇa Upaniṣad. With reference to this identification, Wilson in his translation of the Viṣṇu Purāṇa (vol. 2, p. 295, footnote) suggests that ‘this mysticism originates, in part, apparently, from a misapprehension of metaphorical texts of the Vedas,—such as sāṣā travy eva vidyā tapati, “that triple knowledge (the Vedas) shines,” and ṛcas tapanti, “the hymns of the Rich shine,”—and, in part, from the symbolism of the light of religious truth by the light of the sun, as in the Gāyatrī.’ 3. The conception of puruṣa as the ‘Soul’ seems to have originated in the teachings of Śāṅkhyā philosophy, a conception seemingly distinct from that found in the Puruṣa hymn (10.90) of the Rig Veda; cf. A. A. Macdonell, Skt. Literature, p. 132–133, 137, New York, 1900; id., Vedic Mythology, p. 166; cf. also Paul Deussen, The Philosophy of the Upanishads, p. 239–250, Edinburgh, 1906. According to the commentary, the ‘Soul’ or puruṣa is ‘attainable by yoga (yogagamyah).’ 4. The commentary quotes the following phrases, which I find occur in Sātapatha Brāhmaṇa, 10.5.2.1–2 (cf. Eggeling’s translation in Sacred Books of the East, vol. 43, p. 366): travya vā eṣa vidyā tapati (cf. note 2), ‘this threefold knowledge shines’; tā ṛcaḥ sa ṛcaṁ lokaḥ, ‘the verses: this is the realm of the Rig’; yad etad ācīr dīpyate tan mahābhramaṁ tāṁ sāmāni sa sāmānī lokaḥ, ‘that which shines as the ray is a great religious observance, the hymns: this is the realm of the Śāman’; ya eṣa etasmin maṇḍale puruṣaḥ so ’gnis tāṁ yajāṇiṣi sa yajusāṁ lokaḥ iti śrutih, ‘that which is the man in this disk is Agni, the sacrificial formulas: this is the realm of the Yajus; so says tradition.’ 5. Bernheimer (Introd., p. 105) takes avikriṭh, ‘unchangeableness,’ to be an adjective, and renders: ‘immutable cause della beatitudine celeste.’ 6. For the idea that Sūrya is a means for the attaining of emancipation, cf. stanza 9, note 7, and stanza 29, note 4.

90

nākāukahpratyānīkakṣatipaṭumahasāṁ vāsavāgresarāṇāṁ sarvesāṁ sādhu pātaṁ jagad idam aditer ātmajatve same 'pi yenā "dityābhidhānaṁ niratiśayagunāṁ ātmāṁ nyastam astu
stutyas trāilokyavandyāis tridaśamunigaṇāḥ so 'ṃśumāṇi śreyase vaḥ

Although sonship to Aditi\(^2\) is common to all [the deities] who well protect this universe,
Who are led by Vāsava\(^2\) (Indra), and whose might is able to destroy the foes of those dwelling in heaven,
[Yet] the Ray-possessing (Sūrya), who is worthy to be praised by troops of the gods and sages that are revered in the three worlds,
[Is the only one who], because of his matchless qualities, [rightly] applies to himself the name of 'Son of Aditi.'
May that Ray-possessing (Sūrya) bring you prosperity!

Notes. 1. Aditi, whose name may mean 'boundless' or 'endless' (Fausböll, Indian Mythology, p. 76), was the mother of the Adityas; cf. Macdonell, Vedic Mythology, p. 120-121, and Mahābhārata, 1.65.14. Sūrya was one of the Ādityas, or perhaps it is more accurate to say that the twelve Ādityas (cf. stanza 94, and Caṇḍīśataka, stanza 42) were but manifestations of Sūrya in the twelve months of the year. The names of these deities, as given in Mahābhārata, 1.65.15-16, are: Dhātar, Mitra, Aryaman, Śakra (Indra), Varuṇa, Aṃśa, Bhaga, Vivasvat, Pūṣan, Savitar, Tvaṣṭar, Viṣṇu. According to Viṣṇu Purāṇa, 2.10 (Wilson, vol. 2, p. 284-289), where a slightly different list is given, 84 special attendants were assigned to the care and superintendence of Sūrya’s car, one for each month of the year, from each of the following seven groups: Ādityas, Rṣis, Gandharvas, Apsarasas, Yakṣas, Sarpas (Serpents), and Rākṣasas. 2. Indra was called Vāsava as being chief of the Vasus, or closely associated with them; he is invoked along with them in Rig Veda, 7.10.4 and 7.35.6. In the Mahābhārata, Vāsava is one of Indra's most common designations; cf. Sōrensen's Index, s.v. Indra.

V.L. (a) The Kāvyamālā text reads nākāukaḥ pratyaniṣa-; I have emended to nākāukaḥ pratyaniṣa-, which seems to receive support from the gloss devapratipanthe-. We cannot look to J or H or B for help on such a point, because in those texts the words are frequently crowded together or very oddly divided. B-pañamahasāṁ. (c) JHBK niratśaya-guṇenā ‘tmani. (d) HB stutyatrāilokyavandāis.

91

bhūmiṁ dhāmno 'bhivrṣṭyā jagati jalamaṁ pāvanīṁ saṁ-

smṛtāv apy

āgneyiṁ dāhāṣaktyā muhur api yajamānāṁ yathāprārthi-

tārthāiṁ
līnāṁ ākāśa evā 'mṛtakaraghaṭitāṁ dhvāntapakṣasya parvany
evaṁ sūryo 'ṣṭabhedāṁ bhava iva bhavataḥ pātu bibhrat
svamūrtim

Sūrya, like Bhava (Śiva), possesses an eightfold form.¹ [As
Śiva] is the <earth>, [so Sūrya] is the <repository> of
splendor;
[As Śiva is water, so Sūrya] consists of water, [as proved] by his
shedding rain upon the universe²;
[As Śiva] is <wind>³, [so Sūrya] is a <purifier>, even in recalling
[his name];
[As Śiva is fire, so Sūrya] is fiery, [as proved] by his ability to
burn;
[As Śiva is the sacrificing priest, so Sūrya] is frequently like the
sacrificer because of the desired gifts⁴ [which he bestows];
[As Śiva is ether, so Sūrya] is identical with the sky in which he
is merged;
[And as Śiva is the sun and moon, so Sūrya, the sun], is united
with the moon at the conjunction in the dark half [of the
lunar month].
May Sūrya protect you⁵!

Notes. 1. The commentary quotes from an unnamed source: kṣīti-jala-
pavanahutatāsanaya-jamānākāsasomas-sūryākhyāk, ‘Earth, Water, Wind, Fire,
the Sacrificer, Sky, Soma (Moon), and Sūrya [are] the names [of the
eight forms of Śiva]. These eight forms or aspects are also allotted to
Śiva in the opening verse of Kālidāsa’s Saṅkuntalā; see also Maheśvara (Śiva) is called aṣṭamūrti, ‘possessing eight
forms.’ 2. For the idea that Sūrya is a reservoir of rain-water, see
stanza 9, note 2. ³. The term pāvanīṁ, ordinarily meaning ‘purifying,’
is here, punningly, to be regarded as an adjective from pavana, ‘wind,’
and to mean ‘consisting of wind.’ Its gloss is vāyumayīṁ, ‘consisting of
wind,’ and a footnote to the commentary points out that there is a pun
involved. The far-fetched likeness to the wind is probably not real, but
only such by virtue of the word-pun, although there may possibly be
involved a reference to the inspiration of the breath, or of air, as a stimu-
lator of thought and of the intellectual faculties—like the ‘rhythmic
breathing’ of the present-day swamis. The literal translation of pāvanīṁ
samsṛtiṇaṇ āpy is ‘purifying, even in remembering,’ and this doubtless
means that a devotee of Sūrya gains purification by merely recollecting, or
meditating on, that deity. The gloss smaraye ‘pi kṛte sati pāvanīṁ
śuddhikarīm, ‘purifying, even when remembrance is made,’ seems to bear out this idea. Bernheimer (Introd., p. 105) also is in accord, and renders: ‘come purificazione, nell’ espressione del suo nome.’ 4. As the sacrificer bestows gifts on the officiating priests, so Sūrya on his devotees and worshipers. 5. It is of passing interest that this stanza compares Sūrya with Śiva, and that the two following stanzas, 92 and 93, compare Sūrya with Viṣṇu and Brahmā, the other members of the so-called ‘Hindu Trinity’; cf. stanzas 16 and 88, where is attested Sūrya’s superiority over these three deities.

V.L. (a) HB dhāmābhīvṛṣṭyā, K dhāmno ‘tha ṣṛṣṭyā. (b) JHB dāhāaktiṃ mukur; J yajamanātmikāṃ prārthitānāṃ, HB yajamanātmikāḥ kāprārthitānāṃ, K yajamanātmikāṃ prārthitārthāḥ. (c) JHB līlāṃ ākāśa; HB -mṛtakaraghaṭitaṃ. (d) JHB sūryo ’ṣṭabheda.

92

prākkāllon nidrāpadmākaraparimalanāvirbhavatpādaśobho bhaktyā tyaktorukhedogati divi vinatāsūnunā niyamānaḥ saptāsvāptāparāntāny adhikam adharayan yo jaganti stuto 'laman devāir devaḥ sa pāyād aparā iva murārāτir ahnām patir vaḥ

The divine (Sūrya), Lord of Days, is like a second (Viṣṇu), Foe of Mura¹;

For <the beauty of the feet [of Viṣṇu] is made apparent by massage² at the hands of Padmā³ (Śri), [who] from of old [has been] attentive⁴ [to his wishes]>,

And <the splendor of the rays [of Sūrya] is enhanced⁵ by the perfume⁶ of the clusters of lotus that expand at the time of dawn>;

[Viṣṇu] <is conducted in heaven by (Garuḍa), Son of Vinatā,⁷ who, because of his devotion, feels no weariness>,⁸

[And Sūrya] <is conducted in the sky with devotion by (Aruṇa), Son of Vinatā, who mounts upward without feeling pain in his thighs⁹>;

[Viṣṇu] <is loudly praised by the gods as he constantly traverses¹⁰ the seven worlds,¹¹ quickly reaching their farthest limits>,

[And Sūrya] <is loudly praised by the gods as he constantly traverses the worlds, reaching their western extremities with his seven horses>¹²

May that (Sūrya), Lord of Days, protect you!
Notes. 1. On Mura, see stanza 76, note 9. For Śūrya’s relation to Viṣṇu, see stanza 91, note 5. 2. The term parimalana, which is not found in the ordinary lexicons, is glossed in the first rendering by hastasanyāhahana, ‘massaging with the hand.’ In the second rendering its gloss is avagāhana, ‘plunging.’ I have followed the commentary in the first rendering, but in the second, I translate by ‘perfume,’ thinking it possible that parimalana may be a variant form of parimala, ‘perfume.’ It seems to me also possible that the original reading may have been parimilana, ‘touch,’ which would fit both renderings. 3. Paśmā or Śṛi, the wife of Viṣṇu, is presumably called Paśmā, ‘Lotus,’ because she appeared, when the ocean was churned, resting on the expanded petals of a lotus; cf. stanza 2, note 2, and stanza 42, note 3; cf. also Moor, Hindu Pantheon, plates 3 (p. 12) and 4 (p. 19), where Paśmā is pictured in the act of massaging Viṣṇu’s feet. 4. Lit. unnidra means ‘sleepless’ or ‘expanded.’ It is glossed both by jāgarita, ‘long awake,’ and by sāvadhāna, ‘attentive.’ I have adopted the latter rendering, but Bernheimer (Introd., p. 105) prefers the former, translating ‘che presto si è desta.’ 5. Lit. āvirbhavat means ‘manifest.’ 6. For parimalana in the sense of ‘perfume,’ see note 2. The commentary would render: ‘the splendor of the rays is made manifest by plunging into (avagāhana) the clusters of lotuses that expand at dawn’; cf. note 2. 7. Garuḍa, son of Vinatā, was Viṣṇu’s vehicle; cf. stanza 47, note 3. 8. Lit. ‘who, through devotion, abandons the mighty (uru) rise of weariness.’ Bernheimer (Introd., p. 105) renders: ‘sānīlalza nel cielo, appena la fatica ha abbandonato le zampe di quello.’ The compound tyaktorukhedodgati must be taken as an adverb. 9. Aruṇa, son of Vinatā, as already often noted,—see especially stanza 8, note 1,—was the driver of Śūrya’s car. He was born thrice (cf. stanza 8, note 1). Bernheimer (Introd., p. 105) renders: ‘sānīlalza nel cielo, appena la fatica ha abbandonato le zampe dei suoi cavalli.’ 10. Lit. adharayan means ‘excelling,’ but the gloss is laṅghayan, ‘traversing,’ ‘crossing.’ 11. The seven lokas are meant; these are bhūri-loka or earth, bhuvan-loka or sky, svar-loka or heaven, mahar-loka or the middle region, janar-loka or the place of re-births, tapar-loka or the mansions of the blest, and satyaloka or the abode of truth; cf. Viṣṇu Purāṇa, 2.7 (Wilson, vol. 2, p. 225-227). For this rendering, resolve the compound as saptā āśva-āpta-. 12. Resolve the compound here as sapta-āśva-āpta-, ‘reached by the seven horses.’ For the ‘seven horses,’ cf. stanza 8, note 2.

V.L. (c) B yo jayanti stuto. (d) JH devāir dāivāḥ; HB mūravātir ahnām.

93

yaḥ sraṣṭā ’pam purastād acalavarasamabhyunnater hetur eko lokānāṃ yas trayāṇāṃ sthita upari param durvilaṅghyena dhāmnā
sadyāḥ siddhyāi prasannadyutiśubhacaturāśānahaḥ stād vi-
bhakto
dvedhā vedhā ivā 'vishṛtakamalarucih so 'rciśām ākaro vah
(Sūrya), the Mine of Rays, is like (Brahmā), the Creator, who
was divided into two parts⁴;
[For Brahma] <revealed the splendor of the lotus [from which
he was born]>² [and Sūrya] <lays bare the splendor of
[ordinary] lotuses>⁸;
[Brahmā] <in the beginning was the creator of waters, and the
sole cause of the elevation of the Principal Mountains>⁴
[And Sūrya] <is a creator of waters,⁶ and the sole cause of the
rise [to fame] of (Meru), the Best Mountain,⁶ in the east>;
[Brahmā] <is superior to the three worlds⁷ by reason of his posi-
tion,⁸ to which it is very difficult to ascend>,
[And Sūrya] <is situated above the three worlds with a splendor
that is very hard to excel>;
<The faces [of Brahма], four⁹ [in number], like the quarters
[of the sky], are radiant with bright splendor>,
[And Sūrya, as he rises], <causes the faces of the four quarters
to be radiant with bright splendor>.
May that (Sūrya), Mine of Rays, speedily bring you prosperity!

Notes. 1. The golden egg, created by Brahmā, regarded as identical
with Brahmā, and from which Brahmā and the universe were evolved, was
divided into two parts by the power of that god’s meditation as the Self-
existent One, one part becoming heaven, the other, earth; cf. Manu, 1.9–13.
Hence Brahmā is here said to be ‘twofold’ or ‘divided into two parts.’
For Sūrya’s superiority over Brahmā, as attested in the Sūryaśataka, see
stanza 91, note 5.  2. According to some accounts, Brahmā was pro-
duced from a lotus that grew out of Viṣṇu’s navel; cf. stanza 13, note 4.
3. The meaning is that the light of the sun causes lotuses to open.  4.
The ‘Principal Mountains’ were the kulasātālas, or kulakṣmābhṛtas, which
have been discussed above; cf. stanza 56, note 3.  5. The commentary
quotes for the third time: ādityaḥ jāyate vṛśṭih, ‘from Āditya (Sūrya)
rain is produced’; cf. stanza 30, note 4, and stanza 77, note 1. For the
conception of Sūrya as a reservoir from which the earth is supplied with
water, cf. stanza 9, note 2.  6. According to the commentary, the ‘Best
Mountain’ is Meru. The commentary explains: ‘For Meru is brought
to fame (gauravam) as the “Sunrise Mountain” through the rising of the
Blessed (Sūrya)’; cf. stanza 1, note 4.  7. Lit. ‘stands above the three
worlds.' 8. The gloss of dhāmnā is sthānena, ‘place,’ ‘position.’ The meaning is that Brahma has reached brahmāloka, or satyaloka (cf. stanza 92, note 11), the seventh heaven, which is far above the three lowest worlds. 9. For the four heads of Brahman, and the anecdotes accounting for the loss of an original fifth head, cf. stanza 13, note 3.

V.L. (a) HB parastād; J - samamynyunnater, HB - samabhynnatehātir. (b) JHB u pari pade durvi-. (c) B prasannadyati-, K prasannadyutiśuci- catur-; JHB - mukhostād vībhatko.

94

sādridyūrvinadiśā diśati daśa diśo darśayan prāg drśo yaḥ sādṛśyam drśyate no sadaśaṇaṭadṛśi trāidaśe yasya deśē diptāṃśur vaḥ sa diśyād aśivayugadaśādarśitadvādaśātmā śaṃ śasty aśvāṃś ca yasya "śayayād atiśayād dandaśūkāśa- nādyāḥ

The Hot-rayed (Sūrya) at dawn bestows [on us] the power of sight,¹ revealing the ten quarters,² with the mountains, sky, earth, and oceans³;

His like is not to be seen in the realm of the gods, presided over by the Thousand-eyed⁴ (Indra);

His twelve personalities⁵ will be made manifest by fate at the destruction of the world;

And (Aruṇa), the elder brother⁶ of (Garuḍa), Devourer of Snakes, curbs his steeds, knowing well their [every] intention.

May that Hot-rayed (Sūrya) bring you prosperity⁷!

Notes. ¹ Lit. ‘bestows eyes.’ The meaning, of course, is that Sūrya brings light whereby we are enabled to see. ² For the ‘ten quarters’ of the sky, see stanza 4, note 3. ³ The commentary notes that the compound sādridyūrvinadiśā, ‘with the mountains, sky, earth, and oceans,’ embodies an instance of the rhetorical figure tulyayogita. This is defined by Apte (Skt.-Engl. Dict. s.v.) as the ‘combination of several objects having the same attribute, the objects being either all relevant or all irrelevant’; cf. also Daṇḍin, Kavyādārśa, 2.48; and Viśvanātha Kavirāja’s Sāhityadarpaṇa, 10, stanza 695 (ed. by Jivānanda Vidyāsāgara, Calcutta, 1895). The rhetorical figures occurring in the Sūryasataka have been grouped and discussed in the Introduction, p. 90-95. ⁴ Lit. ‘with its Thousand-eyed One.’ In Mahābhārata, 1.211.22-28, it is related that Indra’s eyes (like Brahma’s heads—cf. stanza 13, note 3) were multiplied
so that he might see the maiden Tilottamā, whichever way she turned. Another account says that Indra once violated Ahalyā, the wife of the sage Gāutama (Mahābhārata, 5.12.5-6; 12.266.45-50; Rāmāyaṇa, 7.30.25-34). Gāutama thereupon cursed the god, ordaining, among other things, that his body should be disfigured with a thousand 'sex-marks' (so Roy renders bhoga, meaning perhaps the pudendum muliebre; cf. Mbh., 13.41.21). Afterwards the sage relented, and allowed the thousand disgraceful marks to be turned into eyes; cf. Mbh., 13.41.21; 13.34.28? (13.2137 of the Calcutta text, which is cited here because the latter part of 13.34 is out of place, and apparently missing, in the copy that I have used of the Bombay text). It is worthy of note too that the Skanda Purāṇa, 17–18, (quoted by Kennedy, Hindu Mythology, p. 363) records how Indra, on one occasion, in order to escape from the demons who had besieged him and other gods in the city of Amarāvatī, turned himself into a peacock, a bird that, as noted in Sūryaśataka, stanza 25, has many 'eyes in its tail.' See Cauḍiśataka, stanza 42, and also stanza 57, which refers to Indra's 'row of eyes.' 5. The 'twelve personalities' are the twelve Ādityas, on whom comment has been made in stanza 90, note 1, and Cauḍiśataka, stanza 42. From Veṇīṣamhāra, 3.8 (ed. Parab and Mādgāvkar, Bombay, 1898), dagdhum viṣvaṁ dahanakirṇayāṁ nodita dvaśasā 'rkā 'the twelve Arkas (Sāryas) have not [yet] risen to burn up the universe with their scorching rays,' we may infer that the twelve Ādityas formed one of the destructive forces that became active at the end of every kalpa. In this connection, compare also Mahābhārata, 3.3.59, kṛtva dvaśasadāhī 'tmānaṁ dvaśasadādityatāṁ gataḥ | saṁhṛtyāikārṇovāṁ sarvaṁ tvam śoṣayasi raśmībhiḥ, 'having divided thyself into twelve parts, and becoming as many suns, thou (Sārya) destroyest the whole ocean and dries it up with thy rays.' 6. On Aruṇa's relationship to Garuḍa, see stanza 8, note 1; and on Garuḍa's fondness for devouring snakes, see stanza 47, note 3. 7. The indeclinable particle sāṁ, 'prosperity,' used substantively, is common in the Veda, but rare in the later language; cf. Monier-Williams, Skt.-Engl. Dict. s.v. Note in this stanza the alliteration (anuprāsa) of d, and the assonance (yanaka) due to the prevalence of d and s sounds. The letter d occurs twenty-five times, and s occurs twenty-seven times.

V.L. (a) J sādridyaravindikā; J and the Kāvyamāla text read prák drśo, K darśayan drāk drsō. (b) B sadaśasatadṛṣi (with last sibilant lingual). (c) HB saṁ śasty (with dental sibilant in saṁ); JHB atiśayanī dandaśukasanādyah.

95
tīrthāṇi vyarthakāṇi hradasarasarinjharāmbhojhināṁ nodanvanto nudanti pratibhayam aśubhaṁ śvabhṛapātānu- bandhi āpo nākāpagāyā api kaluṣaṁuṣo majjātaṁ nāiva yatra trātum yāte 'nyalokān sa diśatu divasasyāikahetur hitaṁ vaḥ
When¹ (Sūrya), the Sole Cause of Day, has gone to other worlds, in order to afford [them] protection, 
The sacred bathing-places at pools, rivers, lakes, waterfalls and lotus-ponds are of no avail,² 
The oceans do not wash away the fearful³ sin that has as its consequence a descent into hell, 
And even the waters of the River of Heaven⁴ do not absolve from impurity those that take ceremonial baths [in them]. 
May that (Sūrya), Sole Cause of Day, bestow upon you what is salutary!

Notes. 1. Note the locative absolute construction with yatra as one member; cf. stanza 20, note 1. When the sun has gone to other worlds, it is night on the earth; cf. stanza 85, which, like this stanza, describes the effects and consequences of Sūrya’s absence from the world of mortals; cf. also Mahābhārata, 3.3.53: tava yady udayo na syād andham jagad idāṃ bhavet | na ca dharmaḥthakaṃeṣu pravartteran manṣīṇaḥ, ‘If thou (Sūrya) shouldst not rise, this universe would be blind, and the learned would not employ themselves in [the attainment of] virtue, wealth and pleasure.’ 2. The purport of this stanza is that ceremonial bathing is not efficacious as an absolver from sin, except in the daytime when Sūrya is shining. In the commentary to stanza 55 (cf. note 3) we are told that sacrifice also is fruitless if performed before the coming of dawn. 3. The commentary takes pratibhayaḥ as a noun meaning ‘sin’ (pāpaḥ), and reads āsubhaṣvabhra- as a compound meaning ‘inauspicious abysm,’ glossing it by naraka, ‘hell.’ 4. The ‘River of Heaven’ is the celestial Ganges, whose descent from heaven is recorded in the Mahābhārata, 3.108–109, and in Rāmāyaṇa, 1.43.35–38; cf. Caṇḍīsātaka, stanza 3, note 2, and Śūryaśātaka, stanza 47, note 7.

V.L. (b) JHB nudanti pratidinam; JHB āsubhamaḥ śubhra-; the commentary suggests āsubhaṣvabhra-. (c) K ēpo svargāpagāyāḥ. (d) K yāte ‘nyalokaṁ.’

96
etat pātālapanākaplutam iva tamasāivākam udgādham āsīd aprajñātāpratarkyaṁ niravagati tathā ‘lakṣaṇaṁ suptam antaḥ yādṛk srṣṭeḥ purastān niśi niśi sakalam jāyate tādṛg eva trāilokyaṁ yadviyogād avatu raviḥ asāu sargatulyodayo vah

The entire three worlds, when separated from Ravi (Sūrya), whose rising is like creation,¹
Become, each night, such as they were before the creation;
[For then] they were utterly [plunged] in darkness, [being] indeed one [mass], and, as it were, submerged in the mire of Pātāla,\(^2\)

Uncomprehended and incomprehensible; also, incapable of perception by the senses,\(^3\) without distinguishing marks, and immersed in sleep.\(^4\)

May that Ravi (Sūrya) protect you!

**Notes.** 1. The rising of Sūrya is like creation, for as creation quickened into life the dormant mass of matter, so Sūrya arouses the sleeping universe to activity. 2. Lit. 'they were as if submerged in the mire of Pātāla, being indeed utterly one because of darkness.' 3. I have rendered niravagati by 'incapable of perception by the senses'; its gloss is pratyakṣasyā 'visayam, 'beyond the reach of perception by the eye.' 4. This stanza recalls Manu, i. 5, where the condition preceding creation is described as follows: āsid idāṁ tamobhātām aprajñātām alakṣayam | aprataryam avijñeyam prasūptam iva sarvatah, 'This (universe) existed as darkness, uncomprehended, without distinctive marks, incomprehensible, unknowable, and, as it were, wholly immersed in sleep.' Lit. suptam antaḥ means 'asleep within.'

V.L. (a) JHB īva tamasā sākam udgaśham. (c) JHB niśi nikhilaṁ jāyate.

97

dvīpe yo 'stācalo 'smin bhavati khalu sa evā 'paratrodāyādṛir yā yāminy ujjvalendudyutir iha divaso 'nyatra tīvṛatapaḥ saḥ yadvaśyāu desakālāv iti niyamayato no tu yaṁ desakālāv avyāt sa svaprabhutvāhitabhuvanahito hetur ahnāṁ ino vah

The Mighty (Sūrya), the Cause of Days, by his own power brings about the welfare of the world, And he is not held in restraint even by time and place, for time and place are subject to him\(^1\); For what in this quarter of the earth is the Sunset Mountain, in another, indeed, is (Meru), the Mountain of Sunrise; And when here it is night with brilliant moonlight, elsewhere it is day with intense heat.\(^2\)

May that Mighty (Sūrya) protect you!

**Notes.** 1. The commentary explains that 'time' means 'dawn, etc.,' and 'place' means 'east, etc.' For a similar conception of the relation of
Sūrya to time and place, cf. stanza 18, note 8. 2. The divisions (dvāpas) of the terrestrial world were, according to different authorities, four, seven, nine, or thirteen in number, and were grouped around Meru as lotus petals are grouped around a lotus; cf. stanza 23, note 3. The commentary explains: ‘When indeed the blessed Thousand-rayed (Sūrya) rises in the south of Meru, then it goes to its setting in the north of Meru; [it goes to] mid-day in the east of Meru, and [it goes to] midnight in the west [of Meru]; from this as a cause, these two—place, beginning with the east, and time, beginning with the dawn-twilight—are dependent on this Ravi (Sūrya), but Ravi is not dependent on these two—time and place. Therefore the measuring severally of time and place by the revolving of the wheel of Sūrya is renowned in the mathematical science of computation.’ On the ‘Sunset Mountain,’ cf. stanza 42, note 11.

V.L. (a) HB ‘stäcalesmin bhavati. (b) HB njvalendudyutir; JHB ‘nyatra diptātopaḥ saḥ. (c) K no nu yāṃ, HB niyamato no bhayaḥ desakālāv (one syllable short), J hi niyamato no bhayaḥ desakālāv. (d) H svapnabhāvāhitabhuvanahito, B svapnabhāvāhita.

vyagrāir agryagrahendugrasanagurubharāir no samagrāir udagrāih
pratyagrāir iṣadugrāir udayagirigato gogānāir gārurayan gām udgāḍhārcirvilīnāmaranagaranagagrāvagarbhaṁ ivā ‘hnāṁ agre śreyo vidhatte glapayatu gahanaṁ sa grahagrāmānir vaḥ

(Sūrya), Lord of Planets, as he approaches (Meru), the Mountain of Sunrise, at the beginning of each day,^1 gilds^2 the sky^3 with quivering^4 multitudes of rays.

[These rays] are new, and shoot upwards, and [yet] have not attained their full length,^5 and are [only] slightly hot; Their difficult task^6 is to eclipse the moon and the principal planets, and, [as the sun rises higher], They dissolve,^7 as it were, with their intense splendor, the offspring [of the sky], the clouds [that cling] about the mountain [which constitutes] the city of the gods.]

May (Sūrya), Lord of Planets, [who]^9 bestows prosperity, cause [all] your distress^10 to vanish^11!

Notes. 1. The phrase aṁnāṁ agre, ‘at the beginning of days,’ should perhaps, from its position, be taken with the benediction glapayatu gahanaṁ, ‘may he cause your distress to vanish.’ The commentary, however,
does not so take it, and I have followed the commentary. 2. The participle gaurayan, 'gilding,' is seemingly a denominative formation from gaura, 'yellow.' 3. Bernheimer (Introduct., p. 105) takes gam, which I have rendered as 'sky,' to mean 'earth,' and renders: 'indorando la terra, per modo che coi suoi monti e roccie immerse nelle fiamme ardenti, sembra la città degli dei.' 4. Lit. vyagriir means 'confused,' 'agitated,' 'bewildered'; I have rendered as 'quivering.' 5. Lit. no samagrir, which I have rendered 'have not attained their full length,' means 'not entire.' The full length of the rays cannot be seen, because the disk of the sun is still below the horizon; cf. stanza 19, note 6. 6. Lit. -gurubharrir means 'heavy burden'; I have rendered as 'difficult task.' 7. Lit. vilation means 'melted,' the idea being that the clouds and mists appear to melt away under the action of the sun's rays. 8. Lit. 'gilding the sky, whose offspring, the clouds [that cling to] the mountain [that is] the city of the gods, are melted by [their] intense splendor.' For Bernheimer's rendering of this pada see note 3. It may be remarked that garbha, which I have rendered as 'offspring [of the sky],' is used in a somewhat similar sense in Ramanava, 4.28.3, to denote the fogs and vapors that are drawn up by the sun's rays during nine months, to be poured out again from the clouds upon the earth in the form of rain: navamasadhatam garbham bhaskarasya gabhasitibhiḥ | pitā rasaṃ samudrīnaṃ dyauḥ prasūte rasāyanam, 'The sky, having drunk the moisture of the oceans by means of the rays of (Sūrya), Maker of Light, brings forth the elixir [of rain] as an offspring, which it has carried for nine months.' 9. The omission of a yaḥ as correlative to the sa in pada (d) is unusual and leaves vidhatte, 'bestows,' grammatically without a subject. I would suggest emending the text so as to read sam yo for sreya. A similar omission of the relative occurs in stanza 33. Cf. stanza 24 (note 5), and Caṇḍīśataka, stanza 9 (note 4), where the demonstrative has been omitted. 10. Or, gahanam, 'distress,' may mean 'sin'; its gloss is padaṃ, 'sin.' 11. Note in this stanza the alliteration (anuprāsa) of g, which occurs 25 times, and the assonance (yamaka) occasioned by the numerous recurrences of gr sounds.

V.L. (a) JHB vyagriir ugragrahoṇugrasanagurutarir, K -gurutarir; the Kavyamāla text reads -guru bhariir; I have emended as above. (c) J uddhūṁcīrivilinā; J -nagaranagāgrāmgarbham, H -nagaranagāgrāgarbham, B -nagaranagāragarbhām; J -garbham ivāhrām. (d) HB agre 'sreya (with avagraha).

99

yoniḥ sāmnāṃ vidhāta madhuripur ajito dhūrjaṭiḥ saṃkaro 'sāu
mṛtyuh kālo 'lakāyāḥ patir api dhanadaḥ pāvako jatavedāḥ
itthāṃ saṃjñā daśitthādīvad amṛtabhūjāṃ ya yaḍṛcchā-
pravṛttaḥ
tāsām eko 'bhidheyas tadanuguṇaguṇāir yaḥ sa sūryo 'vatād
vaḥ

(Brahmā),¹ Creator, [is called] the Originator of the Songs,² (Viṣṇu), Foe of Madhu,³ [is called] the Invincible; (Śiva), who has a burden of matted locks,⁴ [is called] the Beneficent;
Mṛtyu (Yama) [is called] Time; (Kubera), Lord of Alakā,⁵ [is called] the Giver of Wealth; and Jātavedas⁶ (Agni) [is called] the Purifier;

These names of the gods thus originate by chance, after the fashion of Īdvitha⁷ and the like,
And Sūrya alone is signified by them, by virtue of [his] qualities which are in accord with those [names].
May that Sūrya protect you!

Notes. 1. This stanza offers difficulties at best, and the explanation of the commentary is not quite clear to me, but the meaning seems to be as follows: The epithets of the gods, such as Śaṅkara, Pāvaka, etc., are, by convention, arbitrarily applied to Śiva, Agni, etc., but are pre-eminentively applicable to Sūrya only, because Sūrya alone is really the Beneficent (Śaṅkara), the Purifier (Pāvaka), etc. Thus, by virtue of having the same name, Sūrya is to be identified with all these deities. With reference to this identification, Bühler (Die indischen Inschriften, as cited in stanza 6, note 8) notes, in connection with this stanza, that Sūrya, in the Praśasti of Vatsabhaṭṭi, is extolled as Creator and Destroyer of the universe and so is identified there also with Brahmā and Śiva. Cf. also Sūrya Upaniṣad (as quoted by Kennedy, Hindu Mythology, p. 346), where it is said: ‘Praise, therefore, be to thee, O Āditya (Sūrya), who art manifestly Brahmā, Viṣṇu, Rudra (Śiva), and all the gods.’ 2. The commentary notes that by ‘Songs (sāmnāṃ)’ is meant the Śaṁma Veda; Brahmā is usually credited with the production of the Vedas, as e.g. in Viṣṇu Purāṇa, 1.5 (Wilson, vol. 1, p. 84-86). 3. The slaying of the demon Madhu by Viṣṇu is described in the Mārkaṇḍeya Purāṇa, 81.50-76 (Pargiter, p. 469-472); cf. Mahābhārata, 3.203.9-35. 4. On the etymology of Dhūrjaṭi, ‘Possessor of a burden of matted locks,’ cf. stanza 71, note 4. 5. Kubera’s city Alakā, which stood on a peak of the Himālayas, is described in the Mahābhārata, 3.160.36-41, as embellished with golden houses and crystal palaces, surrounded by a golden wall, and peopled by dancing, jesting women; cf. V. Fausböll, Indian Mythology, p. 186. 6. On the etymology of Jātavedas (Agni), see stanza 44, note 11. 7. The term īdvitha, which is said to mean ‘wooden antelope,’ is glossed by īṭṭha. The latter is defined in the major St. Petersburg lexicon as
THE SŪRYAŚATATAKĀ OF MAYŪRA

either 'ein hölzerner Elephant,' or 'ein wohlaussehender, dunkelfarbiger, mit allen Wissenschaften vertrauter junger Mann.' On ṣāvittha and ḍīṭha as technical grammatical terms to indicate any arbitrary designation of a person or object, see Śāhityadarpaṇa, 2.12.

V.L. (a) HB, 'sāu is in pāda (b), thus making both (a) and (b) have the wrong number of syllables. (c) and (d) J yadṛcchāpravṛttiḥ stāsāṁ eko, HB have yadṛcchāpravṛttiḥ tā- in (c), and begin (d) with -sām eko, thus making both (c) and (d) metrically wrong. (d) JHB tadanugṛṇa
gano yaḥ, K -guṇagaṇaḥ.

100
devaḥ kim bändhavaḥ syāt priyasuhṛd athavā "cārya āhosvid
arya rakṣā caksur nu dīpo gurur uta janako jivitaṁ bijam ojaḥ
evaṁ nirṇiyate yaḥ ka iva na jagatāṁ sarvathā sarvadā 'sāu sarvakāropakāri diśatu daśaśatābhīṣur abhyarthitaṁ vaḥ

It cannot indeed be determined whom the Thousand-rayed (Śūrya) is like,
Whether he is a god, or a kinsman, or a kind friend, or a teacher,
or a master,
Or protection, or perhaps an eye, or a lamp, or a spiritual pre-
ceptor, or a father, or life, or the primary cause, or energy;
[But it is certain that] under all [these] guises, and at all times,
and in all ways, he bestows benefits on the worlds.¹
May the Thousand-rayed² (Śūrya) grant your request!

Notes. ¹ I have taken jagatāṁ with sarvakāropakāri, ‘a benefiter, in
all guises, of the worlds.’ The commentary, however, supplies madhya, ‘in
the midst,’ and connects closely with nirṇiyate—'it cannot be determined
in the midst of the worlds whom he is like.’ ² For the thousand rays of
Śūrya, cf. stanza 13, note 11.

V.L. (a) J āhosvid āryo, HB āhosvid āryo, K āhosvid āryaḥ. (b) JHB
vijam okaḥ. (c) JHB sarvadā sarvado 'sāu, K sarvadā sarvadaḥ. (d) I
have adopted daśaśatābhīṣur, which is the reading of JHB and the com-
mentary; the Kāvyamālā text reads daśaśatābhīṣur. B avyarthitaṁ, J
amyarthitaṁ.

101
ślokā lokasya bhūtyāi śatam iti racitāḥ śrīmayūreṇa bhaktyā
yuktaś cātāṃ paṭheda yaḥ sakṛd api puruṣaḥ sarvatāpāīr vimuk-
taḥ
ärogyam satkavitvam matim atulabalam kāntim āyuḥprakārṣam
vidyām āīśvaryaṃ arthaṃ sutam api labhate so ’tra sūryaprasādāt

Here¹ end the hundred² stanzas³ composed by the illustrious Mayūra for the good of the world.
The mortal who, imbued with devotion, shall read these, though but once, will be absolved from all [his] sins,
And in this world, through the kindness of Sūrya, will receive freedom from disease, the true poetic gift,
Intelligence and unrivaled strength, beauty, length of days, knowledge, sovereignty, wealth, and offspring.

Notes. 1. A footnote in the Kāvyamālā edition states that this last stanza is not included in the commentary of Tribhuvanapāla, but does occur in one of the manuscripts used by the editors, and is also found in the commentary of Yajñēśvaraśāstri; cf. Introd., p. 103. 2. The commentary, referring to the singular śatam, ‘hundred,’ as a modifier of the plural ślokās, quotes the following verse: viṃśatīdyāḥ sadāikate sarvāḥ saṃkhyeyasaṃkhyayok, ‘in the case of numbers and enumerated objects, all [the numbers], from twenty upwards, are always in the singular.’ This is in accord with the rule as stated in Whitney, Skt. Grammar, 486, b. 3. The commentary, with reference to the term śloka, and its use here to signify the sragdharā meter, says: ‘Although the word śloka is [used] in [the sense of] a division of the anuṣṭubh meter according to the utterance of the Śrutabodha [contained in the following maxim]: śloke ṣaṣṭhaṃ guru jñeyaṃ sarvatra laghu paścanam, “in a śloka, it is [a] recognized [rule] that the sixth syllable [must] always [be] heavy, [and] the fifth light,” yet, among its several meanings (nānārthakatvāt tasya), [there is] a use [of it] in [the sense of] “meter in general.” And Amarasiṃha [cf. Amarakośa, 3.3.1175], by way of instruction, says: pāye yaśasi ca ślokaḥ, “[the term] śloka [is used] in [the senses]metrical composition and fame.” And in the Saṃkrāntinirṇaya, [which constitutes] the first part of the Nirṇayasindhū [-sindhu is the usual spelling], such metrical lines as prāg tṛḍhvaṃ daśa pārvatāḥ gaḍavanis tadvat pārāḥ pārvataḥ are made current by Kamalākarabhaṭṭa, who refers to them as atra māmakaḥ saṃgrahaślokaḥ, “my stanzas of recapitulation.”

V.L. (c) J atulavalaṃ kīrtīm. (d) JHΒΚ sukham api labhate.
ANTHOLOGY STANZAS ATTRIBUTED TO MAYŪRA
ANTHOLOGY STANZAS ATTRIBUTED TO MAYŪRA

INTRODUCTION

The stanzas attributed to Mayūra, both in the published and also in the unpublished anthologies, have been listed by Thomas in his recent edition of the Kavīndravacanasamuccaya. They are seventeen in number, not counting citations from the Sūryāśataka, and of these seventeen, sixteen are found in anthologies that have been already published. The exception is a stanza in Jalhaṇa’s Sūktimuktāvālī (1247–1260 A.D.), an anthology as yet unedited. I have not been able to secure a copy of this verse, but from its opening words, sādhīprāyaṃ praṇayasarasāṃ (quoted by Thomas, op. cit., p. 67), it appears to have been composed in the mandākrāntā meter.

Of the sixteen published stanzas, some are quoted here from the Subhāṣitāvālī (after 1469 A.D.) of Vallabhadeva, others from the Paddhati (1363 A.D.) of Śāṅgadārā, and still others from the Saduktikarṇāṃṛta (1205 A.D.) of Śrīdāra Dāsa. The other anthologies which also cite some of these stanzas of Mayūra are, as listed by Thomas (loc. cit.), the Padyāvāli of Rūpagosvāmin (reported published in Calcutta), and the following, which are as yet unpublished: the Padyāṃṭatarāṅgini of Haribhāskara, the Sārasangraha of Śambhūdāsa, and the Subhāṣitaratnakosa of Bhaṭṭa Śrīkṛṣṇa.

2 See above, Introduction, p. 9, note 3.
3 For the date of the Saduktikarṇāṃṛta, see above, Introduction, p. 62, note 1.
5 See Thomas, Kavīndravacanasamuccaya, introd., p. 11.
6 Thomas, op. cit., Corrections and Additions, p. xi, states that one stanza of Mayūra is quoted in the unpublished Sūktiratndāvālī of Vādyanātha.
The titles appended below to these miscellaneous stanzas have been supplied by myself, except that in the case of those quoted from the \textit{Saduktikarṇāmyta}, the titles I have used are suggested by the headings of the \textit{Saduktikarṇāmyta} chapters in which Mayūra's stanzas appear.

I have not included in the following group the four stanzas attributed to Mayūra in the \textit{Bhojaprabandha}. These were given above,\footnote{See above, Introduction, p. 44, 46, 47.} and one of them, it will be remembered, was a quotation from the \textit{Pañcatantra} (1. 32).

\textbf{Siva and Pārvatī}

\begin{enumerate}
  \item vijaye kuśalas tryakṣo na kṛṣṇitum aham anena saha saktā vijaye kuśalo 'smi na tu tryakṣo 'kṣadvayam idaṁ pāṇāu

  \item kim me durodareṇa prayātu yadi gaṇapatir na te 'bimataḥ kaḥ pradveṣṭi vināyakam ahilokaḥ kim na jānāsi

  \item vasurahitena kṛṣṇā bhavatā saha kīḍrśī na jihreśī kim vasubhir namato 'mūn surāsūrān eva paśya puraḥ

  \item candragrahaṇena vinā nā 'smi rame kim pravartayasy evam devyāi yadi rucitam idaṁ nandinn āhūyatāṁ rāhuḥ

  \item hā rāhāu śitadaṁśtre bhayakṛti nikaṭasthite ratiḥ kasya yadi necchasi saṁtyaktaḥ sampratya evāiṣa hārāhiḥ

  \item āropayasi mudhā kim nā 'ham abhijñā kila tvadāṅkasya divyaṁ varṣasahasraṁ sthitveti na yuktam abhidhātum
\end{enumerate}
ittham paσupatipesalapsakalilāprayuktavakrokteḥ
harṣavāṣataratalārakam ānanam avyād bhavānyā vaḥ

1
Pārvatī²: ‘O Vijāyā,³ the Three-eyed (Śiva) is [too] skilful; I cannot play with him.’
Śiva: ‘I am skilful at winning, but I am not supplied with three dice⁴; here are [but] a pair of dice in [my] hand.’

2
Pārvatī: ‘Why do I bother with this dice-play?’⁵
Śiva:
‘Let Gaṇapati (Gaṇeṣa)⁶ depart if he is not wanted by you.’
Pārvatī: ‘Who hates [i. e. wants to get rid of] Vināyaka⁷ (Gaṇeṣa)⁷?’
Śiva: ‘The snake-world [hates Vināyaka⁶ (Garuḍa)]. Do you not know that?’

3
Pārvatī: ‘[Now],⁸ what sort of play is this with Your Highness minus funds⁹ [to stake]? Are you not ashamed?’
Śiva: ‘What [do you want] with the Vasus,⁶ [my attendants]? Just see before [you] those gods and demons making obeisance.’

4
Pārvatī: ‘I have no joy, if I don’t get the moon.¹⁰ Why are you thus devising [puns]?’¹¹
Śiva: ‘Nandin,¹² let Rāhu¹³ be summoned, since it [so] pleases Devī (Pārvatī).’
5

Pārvatī: ‘Mercy! Who can take any comfort, when that
sharp-fanged, awe-inspiring Rāhu is present?’

Śiva: ‘If you do not like [my] snake-necklace, I’ll take
it off at once.’

6

Pārvatī: ‘Why do you uselessly produce [these puns]?
I made no reference to your ornament.’

Śiva: ‘[What! not know my lap?] That’s not a nice
thing to say when you have been sitting in it for a divine millenium.’

7

Benediction: So may the face of Bhavāni (Pārvatī), the
pupil of whose eye is tremulous with joy, protect you!

[This is that Pārvatī] to whom (Śiva), the Lord of Cattle, uttered <clever> puns, «like <soft> nooses», «while at dice-play».

Notes. 1. These seven stanzas are given under Mayūra’s name in the Subhāṣitāvali of Vallabhadeva, 123–129 (ed. Peterson, Bombay, 1886), and also, but without indication of the name of their author, in the Alāṃkārasarvasva of Rājānaka Ruyyaka (fl. between 1128 and 1149 A.D.; cf. Duff, Chronology, p. 142, and especially H. Jacobi, in ZDMG, vol. 62, p. 291). In Ruyyaka’s work they are given as an illustration of vakrokti, which is defined in the Alāṃkārasarvasva (translated by Jacobi in ZDMG, vol. 62, p. 609) as follows: ‘Wenn ein in bestimmtem Sinne gesprochener Satz durch Betonung oder Śleṣa in anderem Sinne genommen wird, (so ist das die Figur) Vakrokti.’ Perhaps ‘punning in dialogue’ best expresses in English the idea of vakrokti. For an exhaustive treatment of this rhetorical device, see the articles by Carl Bernheimer and Hermann Jacobi, in ZDMG, 63 (1909), p. 797–821; 64 (1910), p. 130–139, 586–590, 751–759. The Alāṃkārasarvasva has been edited, with the commentary of Jayaratha, in the Kāvyamāla Series, by Durgāprasād and Parab, Bombay, 1893 (see p. 176–177 for Mayūra’s stanzas), and translated, with valuable introduction and notes, by Hermann Jacobi, in ZDMG, 62 (1908), p. 289–336, 411–458, 597–628 (Mayūra’s stanzas on p. 610); cf. also Lüders, Würfelspiel im alten Indien, p. 66, note 1. 2. I have adopted, in general, the text and
arrangement of stanzas as given in the *Subhāṣītāvali* (see note 1). Departures are indicated in the notes or in the *Variae Lectiones*. For convenience, in giving the variant readings, S is used to indicate the *Subhāṣītāvali* text, and A the *Alaṃkārasarvasva*. The stanzas portray Śiva and Pārvatī engaged in the pastime of throwing dice, and in the estimation of Peterson (*Subhāṣītāvali*, p. 8 of the notes at the end of the volume), they formed the introduction of some work by Mayūra, now lost. 3. Vijaya was one of Pārvatī’s attendants; cf. *Cāṇḍīsataka*, stanza 15, note 7. The pun rests on viṣaye (vocative), ‘O Vijaya,’ and viṣaye (locative), ‘in winning’; for a similar pun involving the two meanings of this term, see *Cāṇḍīsataka*, stanza 12. 4. The term tryakṣa means both ‘Three-eyed (Śiva)’ and ‘supplied with three dice.’ 5. Lit. ‘what is there of me with [this] dice-play?’ 6. By kim me durodareṇa, ‘What is there of me with dice-play?’ Siva pretends that he understands kim medurudareṇa, ‘Away with Fat-belly (Gaṇeṣa).’ 7. The pun rests on vināyaka, ‘Remover (of obstacles),’ meaning Gaṇeṣa, and vi-nāyaka, ‘Chief of Birds,’ denoting Gaṇuḍa. The latter was the inveterate enemy of all snakes, which formed the principal article of his diet; cf. *Śūryaśatika*, stanza 47, note 3. 8. In the arrangement of stanzas as given in the *Alaṃkārasarvasva*, this couplet is the fifth, and not the third, as it is in the *Subhāṣītāvali*. 9. The pun here rests upon vasurashttena, ‘without funds,’ and secondarily, ‘without Vasus.’ 10. Lit. ‘without the seizing of the moon, I am not in joy.’ Peterson (p. 8 of the notes at the end of his edition of the *Subhāṣītāvali*) renders: ‘Unless you stake the moon, I do not play.’ Siva wore the moon on his diadem; cf. *Śūryaśataka*, stanza 42, note 10. 11. Jacobi reads pratiṣrayasy and renders: ‘Warum hingehst du mich so?’ 12. Nandin was one of Śiva’s attendants. 13. Śiva willfully understands candragrahana, ‘seizing of the moon,’ to mean ‘Seizer of the moon,’ i.e. the demon Rāhu, who is said to swallow the moon in eclipses; cf. *Śūryaśatika*, stanza 66, note 3. 14. Lit. ‘whose is the pleasure?’ 15. Siva pretends he understands not hā rāhau nikāṭasthite, ‘mercy! when Rāhu is present,’ but hāraḥau niṣṭhite, ‘when your snake-necklace is present.’ 16. Lit. ‘if you do not like [it], this snake-necklace is just at once abandoned.’ 17. Or perhaps, ‘Why do you attribute falsely?’, meaning ‘Why do you put a false construction on everything I say?’ Jacobi, however, reading mudrām (unmetrically) for mudhā, renders: ‘Was gebraucht du als Siegel?’, and in a footnote says: ‘mudhā ist wohl verlesen aus mudrām. Die Situation ist wohl die, dass Pārvatī Sivas Siegelring besuchen will.’ 18. Lit. ‘I am not knowing of thy ornament.’ By ‘ornament,’ Pārvatī means the hārūhi, ‘snake-necklace.’ 19. Śiva interprets tvadānka, ‘your ornament,’ as meaning ‘your lap.’ 20. The puns are comparable to nooses, because they entangle. 21. The meter of these vakrokti stanzas is the ārya.

V.L. [In the following list of variants, the *Subhāṣītāvali* text is indicated by S, and that of the *Alaṃkārasarvasva* by A (cf. above, note 2).] Stanza 3: S has vasubhimamato; A has surāsurūṃ nāiva paśyasi pūraḥ.
Stanza 4: A has *pratārayasya evam*. Stanza 5: S has *nīkātasthe sita- daṃśire bhayakṣītī ratīḥ kasya*; S has *necchasi tattyaṅktaḥ*; A has *sampraty eṣāvāma*. Stanza 6: S omits *kila*; S has *sthitvāvāṃ yuktiṃ abhidhātum*. Stanza 7: A has *iti kṛtopaśupatīpelavapāśakalīprayuktavakrokti*.

**Stanza in Praise of Harṣa**

bhūpālāḥ śāśibhāskarānvayabhuvah ke nāma nā "sāditā bhartāraṃ punam ekam eva hi bhuvās tvāṃ deva manyāmahe yenā 'ṅgāṃ parimśya kuntalam athā "krṣya vyudasyāyaṛatam colaṃ prāpya ca madhyadeśam adhunā kāncyāṃ karaḥ pātitaḥ

What earth-protecting [kings] are there not found, forsooth, descended from the sun and moon?

Yet we regard you, Your Highness, alone indeed as the [real] husband of the earth;

For, having touched her person, and caressed her hair, and thrown aside her long robe,²

And seized [her round] the waist, your hand is now laid upon her girdle.

[Or, punningly],

What earth-protecting [kings] are there not found, forsooth, descended from the sun and moon?

Yet we regard you, Your Highness, alone indeed as the [real] master of the earth;

For, having seized Āṅga, and drawn Kuntala [under your sway], and scattered the uncontrollable Colas⁸

And taken possession of the Madhyadeśa, your hand is now laid upon Kānci.

**Notes.** ¹. This stanza is quoted, under Mayūra's name, in the *Subhāṣīta-vali* of Vallabhadeva (stanza 2515 of Peterson's edition), and is supposed by Peterson (op. cit., introd., p. 86) to refer to the conquests of the emperor Harṣa, Mayūra's patron. It should be noted, however, that Harṣa never extended his dominions so far to the south as to include the Colas and Kānci, for he was prevented from entering Southern India by his rival, Pulakesin II, the emperor of the South; cf. Vincent A. Smith, *The Early History of India*, p. 349, 3d ed., Oxford, 1914. Ettinghausen,
who notes and translates the stanza in his Harṣa Vardhana (p. 47), believes it to be a stanza written before a campaign, forecasting what Harṣa intended to do. If this is so, the date of its composition may be approximately set as a little before 620 A.D., the probable year of the defeat of Harṣa by Pulakesīn II; cf. Vincent Smith, op. cit., p. 340, 425. The meter of the stanza is the sārādālavikṛṣṭa. According to F. W. Thomas, in his Kavīndravacanasamuccaya (Calcutta, 1912), introd., p. 68, this stanza of Mayūra is also quoted in the following unpublished anthologies: Under the name of Vidyā in the Saduktikārnāṃṭa (book 3, stanza 71) of Śrīdhara Dāsa (the Bibliotheca Indica edition of this work has not reached book 3); anonymously in the Padyāṁṭataraṅgiṇī (2.7) of Haribhāskara; anonymously in the Subhāṣitaratnakośa (4.41) of Bhaṭṭa Śrīkṛṣṇa; and anonymously in the Sārasaṅgraha (2.36) of Śambhudāsa. According to Thomas, op. cit., introd., p. 107, this stanza is likewise quoted anonymously in the Padyoracanā (3.1). This metrical treatise by Lakṣmana Bhaṭṭa has been edited in the Kāvyamāla Series, no. 89 (Bombay, 1907–1908), but this edition is not accessible to me. 2. Resolve vyudasyāyatam of the text as vyudasya āyatam. 3. Resolve vyudasyāyatam of the text as vyudasya āyatam.

V.L. The text reads parimṛṣya; I have emended to parimṛṣya.

THE COW AND HER CALF

āhatyā ”hatya mūrdhnā drutam anupibataḥ prasnutam mātur ūdhaḥ
kimcīt kubjāikajānand anavaratakacalaccārupalchasya dhenuḥ
utkarnaṃ tarnakasya priyatanayatayā dattahumkāramudrā
visraṃsatskrārdrāhārāvalaśabalamukhasya ’ṅgam āṭṛpti leḍhi

While4 the calf repeatedly butts with its head, as it greedily drinks from its mother’s dripping udder,

With one knee slightly bent, and its pretty tail ceaselessly swishing,
The cow, contentedly lowing over her dear offspring,2 whose ears are upraised,
And whose nose is flecked by drops of the stream of milk falling [upon it], licks its body to her heart’s content.

Notes. 1. This stanza is quoted, under Mayūra’s name, in Śrīnagadharā’s Paddhati (stanza 597 of Peterson’s edition; cf. Aufrecht’s partial edition in ZDMG, vol. 27, p. 70), in Vallaḥdeva’s Subhāṣitāvali (stanza 2425 of
The Traveler

saṃviṣṭo grāmadevyāḥ kaṭaṇghaṭaṇṭuṣṭikṣṣuṇakṣṇiḥaṅkaṇāṅkadeṣe
sīte saṃvāti vāyāu himakaṇīni raṇaddantapaṇktidvāṃgraḥ
paṇṭhah kanthāṃ nīṣīthe parikuthitajāratattantusamṭānagurvīṃ
gṛīvāpañḍāgajānugrahaṇaṃcaṭaṭakarpātiṃ prāvṛṇoti

Having gone to rest in a certain spot in the angle of the wall of the straw-built house of the tutelary goddess of the village, while the wind, mixed with snowflakes, blows cold, and the edges of his two rows of teeth are chattering, the traveler, at midnight, wraps about him his patched cloak, heavy with its texture of very malodorous old threads, [And] whose tatters crackle whenever he grasps his neck, or his toes, or his knees.

Notes. 1. The text of this stanza is given, under Mayūra’s name, in the Paddhati of Sāṁgadhrā, 138.13 (stanza no. 3947 of Peterson’s edition), in Parab’s modern anthology, the Subhāṣitaratnakāṇḍāgāra (p. 567, stanza 21), and in Vallabhadēva’s Subhāṣītavali. It is not, however, included in Peterson’s edition of the Subhāṣītavali, because of its being in a corrupt state in Peterson’s manuscript; cf. Peterson, Subhāṣītavali, introd., p. 86. According to Thomas (Kaviṇdravacakasamucchaya, introd., p. 56), the Saduktikarṇāṁra (2.870) ascribes it to Bāna. The text I publish here is, with the exception of two words, that given in Peterson’s Paddhati. The meter is sraṅghāra. 2. Perhaps ‘wandering ascetic,’ rather than ‘traveler,’ would better fit the individual here described as paṇṭhah; and the word kantāḥ, which I have rendered ‘patched cloak,’ is often used to denote the patched garments of a certain class of ascetics; cf. Monier-Williams, Skt.-Engl. Dict. s.v. kantāḥ. 3. A stanza very suggestive of this one by Mayūra, but attributed to Bāna, is given in the Paddhati (stanza 3946 of Peterson’s edition; cf. Aufrecht’s partial edition, ZDMG, vol. 27, p. 52). The occurrence in both stanzas of the words paṇṭhah, grāmadevyāḥ, vāṭī,
himakauini, karpaṭa, jarat, and koṇa, makes one wonder if they were not both worked out from the same samasyā (cf. above, Introd., p. 22, note 1). Because of the alleged rivalry of Bāṇa and Mayūra, I have thought it would not be amiss to present here this stanza of Bāṇa's, which runs as follows, the meter being sradgārā:—

 пуṇyāgnānā puṇavāṭiḥcaḥ prahatham agaṇitaśoḍasaḥ pradoṣe
 pāṇthaḥ suptvā yathecchaṁ tadanu tanuitṛye dhāmanī grāmadevyāḥ
 utkampi karpaṭārdhe jarati pariṣade chidriṣi cchinnanidro
 vāte vāti prakāmaṁ himakauini kavaṇ koṇataḥ koṇam eti

 'The traveler, his desire [for warmth] satisfied at the public fire, [but] not at first taking into account the danger of being scorched, Forthwith at evening goes to sleep at his pleasure in the thinly-thatched dwelling of the tutelary goddess of the village, But when his slumber is broken, as the wind, mixed with snowflakes, blows at will through his old, cold, Half-[length] ragged garment that is full of holes, he, shivering and crying, goes from corner to corner.'

 It may be noted that this stanza is cited under Bāṇa's name in the Saduktikarnaṁṣṭa (2.869), and the Sūktimuktaṁvalī (127, b); and anonymously in the Sūktimuktaṁvalī-saṅgraha (104, a) and the Subhaṣītaṁvalī (no. 1857), cf. Thomas, in his Kavindravacanasamuccaya, introd., p. 55–56. It is also cited by Parab in his Subhaṣītaratnakarpriyāgāra (567.20).

 V.L. to Mayūra's 'Traveler.' (a) The reading kata- (for Peterson's kuṭa-) is supplied by Aufrecht (ZDMG, vol. 27, p. 71). (d) The reading karpaṭānī (for Peterson's -karpaṭaṇī) is that of Parab.

 V.L. to Bāṇa's 'Traveler.' (b) I have adopted Peterson's yathecchaṁ; Aufrecht reads yathecchaṁ. (c) Peterson reads cchinnanidre, and Aufrecht reads cchinnanidro. I have emended as above, the double cch in cchinna-, being necessary for metrical reasons. (d) Peterson reads kaṇat koṇataḥ.

 The Two Asses

 āghrāyā "ghrāya gandhaṁ vikṛtamukhapuṭo dārsaṇyā danta-
 paṅktiṁ
dhāvann unmuktanādo muḥur api rabhasā "krṣṭayaḥ pṛṣṭhalag-
naḥ
gardabhyaḥ pādaghātadvignititasuratapṛtīt ākrṣṭaśiśno
vegād āruhya muḥyann avataraṁ kharaḥ khaṅḍitecchaḥ cirāya
An ass, repeatedly sniffing the scent of a she-ass, his hollow mouth distorted, displaying a row of teeth,

Let's out a bray again and again as he runs along, eagerly following close at her heels because of [her] attraction [for him],

And, with his amorous delight redoubled by her kicks, he [at length], with membrum virile extended,

Mounts [her] with impetuosity. [Finally], stupefied [by his ecstasy], he descends [again to the ground], his desire at last sated.

Notes. 1. This stanza is assigned to Mayūra in Vallabhadeva's Subhāṣītiwāli (stanza 2422 of Peterson's edition), in Sārāgadharā's Paddhati (stanza 585 of Peterson's edition), and in Parab's Subhāṣitaratnakāndagaṇā (p. 327, stanza 17). I have adopted the text as given in the Subhāṣītiwāli, and have given the variants below. The meter of the stanza is the sragdharā. 2. Lit. 'with hollow of mouth distorted,' the meaning being that the lips are drawn back and the jaws held apart. 3. The compound prsthalagnāḥ, which I have rendered ‘following close at her heels’ (cf. Monier-Williams, Skt.-Engl. Dict. s.v. prśtha), may perhaps be taken literally, meaning ‘clinging to her back [in copulation],’ but such a rendering rather anticipates vegād ārukhya, ‘having mounted [her] with impetuosity,’ of the fourth pāda. 4. The word ākṛṣṭāya appears to be an instrumental from a hypothetical nominative ākṛṣṭā; I have rendered by ‘attraction.’ 5. Lit. ‘with desire destroyed.’ 6. For the salacity of the ass as noted in Sanskrit literature, see Pischel and Geldner, Vediche Studien, vol. 1, p. 82, Stuttgart, 1888. This stanza of Mayūra is cited anonymously in the Sūktiratnāvali (423); cf. Thomas, Kavindravacanasamuccaya, Corrections and Additions, p. xi.

V.L. (a) Peterson (Paddhati) and Parab, vikātamukhāpūto. (b) Peterson (Paddhati) and Parab, dhaṅvatā unmuktanādā mühr aśi ca rasād bhraṣṭayā prsthalagnāḥ. (c) Peterson (Paddhati), gardabhyā pāda-. (d) Peterson (Paddhati) and Parab, cireṇa (for cirāya).

**Maxim on Separation**

anudinam abhyāsādṛḍhāhīḥ sudhūm dīrgho ’pi sakyate virahāḥ pratyāsannasamāgamamuhūrtavighno ’pi durviśahah

Separation¹ [of lovers], even though long, can be borne by those who are persevering at their studies day by day;

[But] even a momentary hindrance to a reunion that is close at hand is intolerable.²
Notes. 1. Text given in Peterson’s edition of the Subhāṣītāvali, stanza no. 2045, where it is ascribed to Mayūra. However, in the introduction to the Subhāṣītāvali (p. 86), Peterson marks this stanza with a (?), but gives no reason why he questions its authorship. This stanza is also given, though anonymously, in the Paddhāti of Śāṅgadhāra (no. 3958 of Peterson’s edition), which reads -vighnas tu durvirahah for -vighno ’pi durviṣahah. 2. The meter of this stanza is āryā.

The Burning of the City of Tripura

sāṃvyānāṁśukapallavesu taralaṁ venīguṇeṣu sthitaṁ
mandam kañcuksamāṃdhisu stanataṭotsaṅgeṣu diptāriṣam
ālokyā tripurāvarodhanavadhūvargasya dhūmadhvajaṁ
hasastrastaśarāsano vijayate devo dayārdreksaṇaḥ

Glory¹ to the God (Śiva), whose bow fell from his hand, and
whose eye became moist in pity,
As he saw the fire trembling on the scarfs of the mantles of the
-crowd of women in the inner apartments of Tripura,²
Running up their rope-like braids, slowly [creeping] over the
folds of their bodices,
And flaming brightly on their laps and their rounded breasts.³

Notes. 1. This stanza is attributed to Mayūra’s pen in the Saduktikarṇāṁṛta (1.15.3), an anthology consisting of a collection of 2380 miscellaneous stanzas by 446 different poets. The stanzas deal with various subjects, five stanzas being devoted to each subject. The collection was compiled by Śrīdhara Dāsa, and was completed by him in 1205 A.D. (cf. Rājendralāla Mitra, Notices of Skt. MSS, vol. 3, p. 134, no. 1180, Calcutta, 1876). The Saduktikarṇāṁṛta is being edited in the Bibliotheca Indica Series by Rāmāvatāra Śarmā; the first fascicle, containing 376 stanzas (seventy-five full divisions of five stanzas each, and the first stanza of the seventy-sixth division), was published in Calcutta, in 1912. Thomas’s analysis (given in his Kavīndravacanasamuccaya, introd., p. 67–68) shows that only four stanzas in the Saduktikarṇāṁṛta bear Mayūra’s name. These four occur in the first part of that work, and I cite them here from Śarmā’s edition. 2. On the burning of Tripura, the triple city of the demons, by the flaming arrows of Śiva, see Cauḍīśataka, stanza 16, note 3. 3. The meter of this stanza is the sārdūlaviśṛṣṭita. The following variant is given by Thomas, who cites the stanza in his Kavīndravacanasamuccaya, introd., p. 67, n. 3: (c) ałoke.
anyasyāi sampratī 'maṃ kuru madanaripo svāṅgadānapra-
sādāṃ
nā 'haṃ soḍhum samarthā śirasī suranadīṃ nā 'pi saṃdhyaṃ
praṇantum
ity uktvā kopaviddhaṃ vighaṭayitum umām atmadehaṃ
pravṛttāṃ
rundhānaḥ pātu śambhoḥ kucakalasahaṭhahasparśaṅktāṃ bhujo
vaḥ

'Now¹ bestow upon another woman this favor of giving [a dwell-
ing-place in] thy body,² O (Śiva), Foe of Madana;
I am not able to carry on my head the River of the Gods,³ nor
can I make obeisance to Saṃdhi.⁴
As Umā,⁵ full of anger, and bent upon separating [her] own body
[from Śiva’s], was saying these words,
The arm of Śambhu (Śiva), [though] strained by violent contact
with her jar-like breasts, held her in check.⁶
May the arm of Śambhu (Śiva) protect you⁷!

Notes. 1. This stanza is given under Mayūra’s name in the Sāduki-
karpūmṛta, 1. 28. 5. 2. On the ardhanārīśa form of Śiva, see Śūryaśataka,
stanza 88, note 4. 3. Gāṅgā (Ganges), the River of the Gods, and
Saṃdhi, or Saṃdhya, the personification of Twilight, were other wives
of Śiva; cf. Cauḍiśataka, stanzas 3 (note 2), 27 (note 3), 61 (note 4), and
74 (note 5). Śiva seems to have paid adoration to Saṃdhi at the twilight
periods, and he is said to have been fond of the twilight dance; cf.
Śūryaśataka, stanza 55, note 10, and Cauḍiśataka, stanza 16, note 4. 4.
On Umā, see Cauḍiśataka, stanza 17, note 4. 5. The picture presented
is that of the enraged Umā pushing her breast against Śiva’s encircling
and detaining arm in her efforts to escape from his body. 6. The meter
of this stanza is sragdharā. The following variants are given by Thomas,
who cites the stanza in his Kavaḍravacanasamuccaya, introd., p. 67, note
1: (b) voḍhum, suradhunīṃ. (d) rundhānaḥ pātu śambhoḥ kucakala-
sahaṭhahasparśaṅktāṃ.

The Claws of Narasimha

asrasrotastaraṅgabhramiṣu taralitā māṁsapaṅke luṭhantah
sthūlāsthigranthibhaṅgāir dhavalavisalatāgrāsām ākalpayan-
tah
māyāsīṁhasya śaureḥ sphuradaruṇahṛdambhōjasamślesa-
bhājaḥ
pāyāsur dāityavakṣasthalakuharasarājahamsā nakhā vaḥ

The nails of Śāuri (Viṣṇu), [who had assumed] the guise of a
lion, dabbled in the whirlpools and waves of the stream
of [Hiranyakaśipu’s] blood,2
And wallowed in his flesh, [as if in] mud, and with fragments of
the joints of his massive bones made a mouthful of white
lotus-stalks,
And they enjoyed their tight clutch on his red and palpitating
lotus-like heart,3
And were the king-flamingos of the pool-like hole in the breast
of that Dāitya.
May the nails of Śāuri (Viṣṇu) protect you4!

Notes. 1. Mayūra is said to be the author of this stanza, which is re-
corded under his name in the Sadukti karṇaṁṛta, i. 41. 3. 2. Viṣṇu, in
his incarnation as the Narasimha, or Man-lion, tore open with his nails
the body of the demon Hiranyakaśipu; cf. Caṇḍīsataka, stanza 11, note 1.
3. Literally, ‘enjoying close contact with the red and palpitating lotus of
his heart.’ 4. The meter of this stanza is the sragdharā. The follow-
ing variants are given by Thomas, who cites the stanza in his Kaśōndra-
vacanasamuccaya, introd., p. 67, note 2: (a) māṃsapaṇke ‘bhyaṭantaḥ.
(b) -bhaṅge dhavalabisalatā. (d) dāityavakṣaḥsthala.

THE DREAM OF KRŚNA

śambho svāgamatām āsyatām ita ito vāmena padmodbhava
krāuṇcāre kuśalam sukham surapate vitteśa no drṣyase
ittham svapnagatasya kāiṭabharipoḥ śrutvā yaśodā girah
kim kim bālaka jalpasī ty anucitaṁ thūthūkṛtaṁ pātu vaḥ

‘O Śambhu1 (Siva), welcome! Be seated here; and thou, here
on my left, O Lotus-born (Brahmā).2
Hail to thee, O (Kārttikeya), Foe of Krāuṇca,3 and happiness to
thee, O (Indra), Lord of the Gods! O (Kubera), Lord of
Wealth, thou art not seen.’4

17
When Yaśodā⁵ heard these words of Krṣṇa), Foe of Kāṭabha,⁶ as he lay dreaming,
She said, with the indecorous accompaniment of a sound as of spitting: ‘What possibly art thou babbling, child?’
May Yaśodā protect you⁷!

Notes. 1. This stanza is attributed to Mayūra in the Saduktikarṇāmṛta (1.53.1), and also, according to Thomas (Kaviṇḍravacanasamuccaya, introd., p. 67), in the Krṣṇakarṇāmṛta (2.59), and in the Padyāvalī (stanza 146) of Rūpagosvāmin. This last-named work is reported to have been published at Calcutta (Thomas, op. cit., introd., p. 11), but neither this edition nor any edition of the Krṣṇakarṇāmṛta is available for my use. 2. Siva appears to have the place of honor on Krṣṇa’s right hand, while Brahmā must be content with a seat on his left. 3. In Mahābhārata, 9.46. 80-92, it is related that Kārttikeya pierced with his weapons the mountain Krāuṇca, son of Himālaya, in order to get at the demon Bāṇa who had taken refuge within that mountain; cf. Mahābhārata, 3.225.33. 4. The words no dṛṣyase may possibly signify ‘thou art disdained’; compare Sūryaśataka, stanza 58, where the phrase vikṣitah stha, ‘ye are glanced at,’ embodies a gracious compliment addressed by Sūrya to the Rākṣasas. 5. Yaśodā was foster-mother to Krṣṇa; cf. the anecdote related in the notes to Caṇḍiśataka, stanza 25. 6. In Mahābhārata, 3.203.9-35, it is related that when Viśṇu (Krṣṇa) was reposing on the great snake Śeṣa in the depths of the ocean, two demons, Madhu and Kāṭabha, attempted to slay Brahmā as he lay in the lotus that grew from Viśṇu’s navel. Viśṇu, awakened by the trembling of Brahmā, arose, and after some parleying, obtained from the demons the boon that he (Viśṇu) should be their slayer. He thereupon cut off their heads with his discus. A similar account of Kāṭabha and Madhu is given in Mārkandeya Purāṇa, chapter 81 (Pargiter’s translation, p. 465-472); see also Sūryaśataka, stanza 99, note 3. 7. The meter of this stanza is sārdulavikṛṣṭīa.
THE CANDIŚATAKA OF BĀNA
THE CAŅḌĪŚATAKA OF BĀṆA

INTRODUCTION

ANALYSIS OF THE CAŅḌĪŚATAKA

NUMBER AND FORM OF THE STANZAS

Although supposed to contain a hundred stanzas, as the term śataka implies, the Caṇḍīśataka really consists of one hundred and two stanzas. Of these, all but eight are in the āśis or 'benedictive' form, like the stanzas of the Sūryaśataka, and these eight (viz. stanzas 3, 4, 21, 33, 38, 54, 71, 102) invariably contain, as substitute for the āśis, a jayati or jayanti, 'Hail to,' 'Glory to,' 'Victorious is,' etc. The āśis, or 'benediction,' usually assumes some such form as 'May Caṇḍī protect you,' or 'May Caṇḍī grant you prosperity,' 'destroy your sins,' 'purify you,' 'grant your desires,' 'ward off troubles,' 'further your joy,' etc. Protection seems desired most, and is asked for in 55 stanzas. Sometimes it is not the goddess herself who is invoked to grant the protection, prosperity, etc., but some part of her body, as, for example, her foot (stanzas 10, 12, 22, 92, 101), her lotus face (53), her toe-nails (9), or else some other agency, as her utterances (59), or her arrow (18). In some instances the boon is invoked through the medium of her son Kāṛttikeya (5, 67), her handmaid Jayā (19), Jayā's amazement (69), and even through the slain Mahiṣa's blood (40). The benediction is commonly expressed by a present imperative, active or middle, but seventeen times (stanzas 1, 5, 12, 22, 27, 29, 31, 42, 50, 62, 63, 69, 73, 77, 79, 82, 87) by a preceptive or root aorist optative, and seventeen
times by the imperative in -tāt 1 (stāt in stanzas 17, 19, 36, 39, 58; avatāt in stanzas 20, 28, 48, 51, 65, 75, 89, 93, 96, 97, 99, 100).

Mention should also be made of the dramatic touch given to nearly half of the total number of stanzas by the introduction into them of a character speaking in the first person. There is, however, no dialogue, since no reply is made to any utterance in any of the stanzas. As an illustration in point, we note that Cāṇḍī is introduced as speaker in ten stanzas (viz. 1, 20, 24, 29, 31, 47, 48, 59, 60, 61). Her utterances may be classified as (a) taunts to the gods for having run away in the battle (stanza 24, 29, 59, 60, 61); (b) an address to her limbs (stanza 1); (c) a rebuke to Mahiśa (31); (d) a speech to Śiva (48); and (e) soliloquies (stanza 20, 47).

Mahiśa is the speaker in 19 different stanzas. He taunts, reviles, or derides the gods in general, and Viṣṇu, Śiva and Indra in particular, in stanzas 23, 34, 35, 57, 62, 65, 80, 83, 85, 91, 92, 99, 100; and he heaps opprobrium on Cāṇḍī and her sons in stanzas 27, 28, 76, 77, 81, 82. Many of his taunts are coupled with boasts of his own prowess, but in every instance his words are cut short by the coup de grâce from the foot of Cāṇḍī.

Jayā, Cāṇḍī’s handmaid, is the speaker in 7 different stanzas. She at times jests with (stanza 32), or praises (89) Cāṇḍī, or consoles the wives of the gods (33); at other times, she mocks the gods (15, 69, 86), or incites them to greater efforts against Mahiśa (38). Vijayā, a second handmaid of Cāṇḍī, taunts the gods in stanza 21.

Śiva is quoted in 5 stanzas (12, 14, 16, 30, 88), and all his speeches are either addressed to, or are in praise of, Cāṇḍī. The other speakers include Kārttikeya, Cāṇḍī’s son (67), the gods (4), the gods and demons (70), the sages of the three worlds (97), the foot of Cāṇḍī (90), and even the toe-nails of Cāṇḍī’s foot (11). In all, 48 different stanzas contain a speaking character.

1 See above, p. 96, where this construction has been discussed in connection with the analysis of the Sūryaśataka.
INTRODUCTION

SUBJECT-MATTER

All but four of the stanzas of the Caṇḍīśataka picture some detail of the prolonged struggle between the goddess Caṇḍī, who is more generally known as Pārvatī, wife of Siva, and the buffalo-shaped demon Mahiṣa. The struggle of course ended with the death of the demon at Caṇḍī’s hands, or in this instance we might rather say at Caṇḍī’s feet, for it is worthy of remark that in more than 60 of the stanzas of this poem the killing of Mahiṣa is attributed directly to the power of the goddess’s kick.¹ Of the four stanzas excepted, three (25, 45, 54) deal with the legend that portrays Kaṃsa’s attempted slaying of Caṇḍī (Yoganidrā), and one (49) describes Siva on his knees, begging Caṇḍī’s pardon for the humiliation caused her by the burning up of Kāma.

THE LEGEND OF THE DEMON MAHIṢA

This legend of the demon Mahiṣa, the chief topic of the Caṇḍīśataka, can be traced to its source in the Mahābhārata and Purāṇas, but not until the Puranic period of the literature does

¹ See below, p. 251, and Caṇḍīśataka, stanza 4, note 4. Apropos of this glorification of Caṇḍī’s foot or kick, I cannot refrain from hazarding the suggestion that perhaps the Caṇḍīśataka was written by Bāṇa to propitiate the anger of his wife by praising the foot with which she had spurned him. The reader will remember (see above, p. 22–23) how Mayūra, while eavesdropping, heard a lover’s quarrel in progress between Bāṇa and his wife. Bāṇa was saying: ‘O faithful one, pardon this one fault; I will not again anger thee.’ But she spurned him with her foot, and Mayūra heard her anklet tinkling (the tinkling of Caṇḍī’s anklet is mentioned in stanzas 6, 13, 43 and 44 of the Caṇḍīśataka). Then Bāṇa recited a propitiatory stanza in which he addressed his angry spouse as subhrā, ‘fair-browed.’ Thereupon Mayūra, unable to restrain his propensity for punning, interrupted the quarrel and said: ‘Don’t call her Subhrā (Subhrā was one of the six kritikās, the Pleiades, who were accounted the six mothers of Skanda; Caṇḍī was his seventh mother; cf. Caṇḍīśataka, stanza 28, note 2), but Caṇḍī,’ which, punningly, means ‘Don’t call her fair-browed, but a vixen.’ May not therefore the title Caṇḍīśataka have the underlying meaning of ‘The Hundred Stanzas to the Vixen?’ The matter is all legend, or mostly all; but speculation, even in legend, is not without interest.
Caṇḍī make her appearance as the opponent of the buffalo-shaped demon. In the *Mahābhārata* we are told that on one occasion Indra appointed Skanda (Kārttikeya) to be commander-in-chief of the army of the gods, and sent him forth to do battle against the hosts of the demons. In the contest the gods at first swept everything before them, and were slaughtering their foes with unexpected success, when the champion of the demons, Mahiṣa, rushed forward to stem the tide. In his hand he carried a mass of rock as big as a mountain, and throwing it, he killed ten thousand of the celestial army. Then even Indra fled, and the chariot of Rudra fell into the hands of the raging demon. But just at this critical juncture, when the day seemed lost to the gods, Skanda, encased in golden armor, and riding in a golden car, came flying to the rescue, and hurling his *sakti*, severed Mahiṣa’s head. And this head, we are told, ‘falling on the ground, barred the entrance to the country of the Northern Kurus, extending in length for sixteen *yojanas*, though at present the people of that country pass easily by that gate.’

Again, in another book of the *Mahābhārata*, it is related in similar fashion that Skanda was made general of the army of the gods, and in one battle slew the demons Tāraka, Mahiṣa, Tripāda and Hradodhara, and, according to Aufrecht, the *Vāmana Purāṇa*

3 W. Crooke, *The Popular Religion and Folk-Lore of Northern India*, vol. 1, p. 45, 2d ed., Westminster, 1896, with evident reference to this passage, says: ‘But besides these dragons which infest rivers and lakes, there are special water gods, many of which are the primitive water monster in a developed form. Such is Mahishāśura, who is the Mahishobha of Berā, and like the Bhainsāsura already mentioned, infests great rivers and demands propitiation. According to the early mythology this Mahisha, the buffalo demon, was killed by Kārttikeya at the Krauncha pass in the Himālaya, which was opened by the god to make a passage for the deities to visit the plains from Kailāśa.’
likewise credits the six-faced Skanda with the killing of the buffalo-shaped Mahiśa.  

Literature subsequent to the Mahābhārata, however, notably the Puranic, is, with the exception of the passage in the Vāmanā noted above, seemingly unanimous in ascribing the death of Mahiśa not to the prowess of Skanda, but to that of Skanda’s mother, Śiva’s wife, who is variously denominated, although her most common appellatives are Devī, Pārvatī, Kāli, Caṇḍī, or Durgā.  

Even in the Mahābhārata, Durgā is once addressed as ‘Slayer of the Demon Mahiśa (mahiśāsuranāśini),’ though the passage is supposed to be an interpolation.  

Elsewhere in the Epic it is Skanda, as we have seen, who is described as Mahiśa’s conqueror. As there seems to be no way of surely settling the rival claims of Durgā and Skanda to the honor of having killed the demon in question, we must either suppose that Durgā has usurped the fame originally belonging to her son, or else that Mahiśa, after being once killed by Skanda, was obligingly born again in a second incarnation, so that the goddess might gain glory by bringing about his death a second time.  

The best account of Caṇḍī’s struggle with Mahiśa is given in the Devāmāhātmya section of the Mārkaṇḍeya Purāṇa. A syn-

1 Th. Aufrecht (Catalogus Codicum Sanscriticorum Bibliothecae Bodleianae, p. 46, b, line 29, Oxford, 1864) says that the birth of Kārttikeya and the death of Mahiśa are described in chapters 57-70 of the Vāmanā Purāṇa.

2 For Caṇḍī’s relationship to Skanda (Kārttikeya), see Caṇḍiśataka, stanza 28, note 2.

3 Once, so far as I have discovered; there may be other references that I have failed to unearth, but no other instances are given in Sörensen’s Index to the Names in the Mahābhārata. The vocative maḥiśāsykpriye, though addressed to Durgā in Mahābhārata, 6.23.8, I take to mean ‘O thou fond of buffalo’s blood.’ It is not cited by Sörensen as a proper name.

4 See Mahābhārata, 4.6.15.


6 In the Skanda Purāṇa it is related that the demons Caṇḍa and Muṇḍa, who had been slain by Caṇḍī, were born again and subsequently slain a second time by Śiva; cf. Vans Kennedy, Ancient and Hindu Mythology, p. 339-340, and footnote.
opsis of this account is as follows. Once, during a conflict between the gods and demons, Indra and the gods were vanquished and driven from heaven by the buffalo-demon Mahiṣa. Appeal for help was made to Viṣṇu and Śiva. As these two divinities listened to the tale of the defeat of their fellow-immortals, a great energy, full of intense anger, issued from their faces. This energy, amalgamating with the energies that proceeded from the bodies of the rest of the gods, became incarnate as the goddess Caṇḍī (‘Angry One’). She was hailed by the gods as their champion against Mahiṣa, and weapons and gifts were showered upon her. Śiva gave her his trident; Kṛṣṇa (Viṣṇu), his discus; Agni, a spear; the Maruts, a bow and arrows; Indra, the thunderbolt; Yama, a staff; Varuṇa, a noose; Kāla, a sword; Himavat, her father, a lion to ride on; and Viśvakarman, an ax and many jewels, including armlets and anklets. Caṇḍī, thus equipped, uttered a loud shout, and rushed forth to give battle to the army of the demons. Her thousand arms were kept busy hurling weapons, and immense numbers of the demons were slain. At length came the duel with Mahiṣa himself. The struggle was prolonged. In the form of a buffalo (mahiṣa), the demon bit, kicked and gored to death hundreds of the celestials immediately surrounding Caṇḍī, or lashed them with his tail, bellowing loudly meanwhile. Then, as he caught sight of the lion of the goddess, he pawed the ground, and tossed huge mountains. When he had approached within range of the goddess, and she had succeeded in entangling him with her noose, he on the instant turned himself into a lion, and the fight began anew. After a further exchange of blows, and as Caṇḍī was severing his head from his body, he became a man, then an elephant, and finally was metamorphosed into his original shape—that of a buffalo—and began to toss hills and mountains at Caṇḍī with his horns. The goddess, pausing only long enough to drink some intoxicating liquor,

1 See the translation of the Mārkandeya Purāṇa by F. Eden Pargiter, in the Bibliotheca Indica Series of the Asiatic Society of Bengal, chapters 82–84. Cf. also Ludovicus Poley, Devimahatmyam (Sanskrit text and Latin translation), Berlin, 1831.
sprang at Mahiṣa, her eye red with anger, and struck him with her foot. Then, as he lay stunned upon the ground, she pierced him with her trident and cut off his head.

In this account of the duel as given in the Mārkaṇḍeya, emphasis seems to be laid on the efficacy of Cāndī’s kick as the final coup de grâce that ended the struggle. The same emphasis appears in the Cāndisataka. As already pointed out, this little poem consists merely of a series of stanzas of which nearly every one contains a reference to, or pictures some incident in this battle between Cāndī and Mahiṣa, the dominant thought that gives unity to the whole being the glorification of the foot of Cāndī, and it is the kick of the goddess, rather than the goddess herself, that is praised in a majority of the stanzas as the conqueror of Mahiṣa.

Prominence is also given to the foot of Cāndī as Mahiṣa’s executioner in the following prayer addressed to Durgā (Cāndī) by a character in one of the anecdotes of the Kathāsaritsāgara:—

\[
\text{namas tubhyam mahādevi pādau te yāvakāṅkitau}
\]
\[
\text{mṛditāsuralagnāsrapāṅkāv īva namāmy aham}
\]

\[
\text{paritrātās tvayā lokā mahiṣāsurasūdāni}^2
\]

Homage to thee, O Mahādevi (Cāndī); I worship thy feet that are stained with lac-dye,

As if with the clinging, clotted blood [lit. mud of the blood] of the demon that was crushed [by them] . . .

The worlds were protected by thee, O Slayer of the Demon Mahiṣa.

^2 For a picture of this combat, see E. B. Havell, Indian Sculpture and Painting, plate 20, p. 61, London, 1908. Here is represented a stone relief, found at Singasari (Java), and now in the Ethnographic Museum at Leyden. It belongs to the period of Brahmanical ascendency in Java, 950-1500 A.D. The goddess is portrayed standing over the prostrate carcass of a buffalo, under which form Mahiṣa had concealed himself, and having seized the real dwarf-like person of the demon, who had issued from the buffalo, is preparing to deal him his death-blow. A somewhat similar picture is found in Moor’s Hindu Pantheon, plate 19. According to an account given in EI, vol. 9, p. 160-161, the cult statue in one of the temples at Dantewārā (near Jagdalpur) shows the goddess, with eight arms, in the act of slaying the buffalo-demon.

Again, in two other passages of the *Kathāsaritsāgara*, the achievement of the goddess is mentioned; in one of these allusions Durgā (Caṇḍī) is addressed in the following words:—

\[ jaya mahiṣāsuraṃōriṇī \]
\[ jaya jagadarcitacarane \]

Hail thou Slayer of the Demon Mahiṣa; . . .
Hail thou whose foot is worshiped by the universe.

In the other passage it is said of a devotee of Durgā (Caṇḍī):—

\[ praviṣyā "yatanaṃ tasyāḥ praṇayam ca vibhāvyam ca \]
\[ pādapaḍaṃtalakṣiptamaḥiṣāsuraṃardinīm \]

Having entered her temple, and having worshiped, and having meditated on her . . .
As the Crusher of the Demon Mahiṣa who was spurned by her lotus foot.

Compare also, in this connection, Bāna’s *Kādambarī*, where a certain *caṇḍālī* maiden is said to be

\[ aciramṛditamaḥiṣāsuraṃudhiraraktacarayanām iva kātyāyanīm \]

like Kātyāyanī (Caṇḍī), whose foot was reddened by the blood of the demon Mahiṣa who had recently been crushed [by it],

and see the stanza in Padmagupta’s *Navasūhasāṅkacarita* which reads:—

\[ mahāmaḥiṣaniśpeṣakeliḥ pāram āgād dvayoh \]
\[ rājnas tasya 'ticāṇḍasya caṇḍikācarapasya ca \]

The sport of clashing [in fight] with a mighty buffalo (*mahīṣa*) reached its culmination [in the case] of [these] two—
That very angry king and the foot of Caṇḍikā.

In two inscriptions we find the same emphasis laid on the foot, or kick, of Caṇḍī. One is an undated copper-plate inscription found in the district of Gorākhpur, and now the property of

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1 See Brockhaus, 12, 78. 90–91; Tawney, vol. 2, p. 255.
2 See Brockhaus, 12, 60. 27–28; Tawney, vol. 2, p. 263.
4 See the edition of the *Navasūhasāṅkacarita* by V. S. Islāmpurkar, part I, chapter 2, stanza 25 (p. 24), Bombay, 1895.
the Asiatic Society of Bengal. The inscription is in Sanskrit, and is metrical, consisting of 23 stanzas. Its purport is the grant by Madoli, minister of a certain prince Jayāditya, of the village of Dummuddumāka to Durgā (Caṇḍī), the intent of the donor presumably being that the income derived from the village should be applied to the support of that goddess’s worship. The invocation, consisting of four stanzas, is addressed to several deities, and the fourth of these stanzas, the one which invokes Pārvatī, runs as follows:—

\[ \text{nāma \ 'stu nirjitaśeṣamahiśasuraghātine} \\
\text{pārvatīpādāpadmāya jagadānandadāyine} \]

Salutation to the lotus foot of Pārvatī (Caṇḍī), which gives joy to the world, And which destroyed the demon Mahīṣa by whom all had been overcome.

The other inscription, in Sanskrit, and metrical, but undated, was discovered in 1785 A.D., cut in the rock near the entrance to a cave of the Nāgārjuni Hill in the Gayā District of the Bengal Presidency. It records the installation in the cave, by the Maukhari chieftain Anantavarman, of an image of Caṇḍī under the name of Kātyāyani, and the grant of a village to the same goddess. The opening stanza, in the śārdūlavikridīta meter, is as follows:—

\[ \text{unnidrasya sarorhasya sakalām ākṣipya sōbhām rucā} \\
\text{sāvajñam mahiśasurasya śirasi nyastāh kavānānāpuraḥ} \\
\text{devyā vaḥ sthirabhaktivādāsadṛśīṁ yuñjan phalenā \ 'rthītāṁ} \\
\text{diṣyād acchanakhānśujalajajīlāḥ pādaḥ padaṁ sampadāṁ} \]

The foot of Devī (Caṇḍī), [which] excels in splendor the entire beauty of a full-blown lotus, Was, with its tinkling anklet, disdainfully placed on the head of the demon Mahīṣa; And it endows with a [suitable] reward [that] state of supplication which is such as bespeaks firm devotion. May [this] foot of Devī (Caṇḍī), fringed with the rays of [its] pure nails, point out to you the path to prosperity!

1. Edited, with text and translation, by H. T. Colebrooke, Miscellaneous Essays, 2, 220, 222, 225, London, 1873; edited later by Prof. Kielhorn, IA, vol. 21 (1892), p. 169. Kielhorn believes the inscription may be dated as belonging to the beginning of the tenth century A.D.

But to return to the legend. According to Aufrecht, the origin of Kātyāyanī (Caṇḍī), and her killing of Mahiṣa, are also related in the Vāmana Purāṇa, chapters 19–21. As I have no text or translation of the Vāmana accessible, I shall have to give the substance of the account as taken therefrom by Kennedy, and included by him in his Hindu Mythology. It differs somewhat from the account given in the Mārkandeya, and runs as follows. Mahiṣāsura defeated the gods in battle, and they thereupon hastened to Viṣṇu to implore aid. As they were all gathered together, there issued from their eyes and faces a mountain of effulgence, and from it Kātyāyanī (Caṇḍī) became manifest, blazing like a thousand suns, and having three eyes, hair black as night, and eighteen arms. The gods presented to her their several weapons, and thus equipped, she proceeded to the Vindhyā Mountain. There she was seen by two demons, Caṇḍa and Muṇḍa, who reported to their master, Mahiṣa, the existence of a lovely maiden dwelling alone on the Vindhyā. Mahiṣa sent forthwith, proposing marriage, but the wily goddess replied that the custom of her family required that its daughters should marry only those who were able to conquer them in battle. Mahiṣa accepted the challenge and marshaled his forces. The battle raged long and fiercely, and Caṇḍi had to contend against the great difficulty that Mahiṣa had been rendered invulnerable by a boon of Śiva. Finally, however, she sprang upon the demon’s back, and with her tender feet so smote his head that he fell senseless to the ground. She then cut off his head with her sword.

For still another account of the slaying of Mahiṣa, the reader is referred to the Vārāha Purāṇa, where, according to Aufrecht’s

1 Aufrecht, Cat. Cod. Bibliothecae Bodleianae, p. 46, b, lines 10–12. As was noted above (p. 249), the Vāmana, in a later chapter, ascribes the death of Mahiṣa to the prowess of Skanda.

2 V. Kennedy, Ancient and Hindu Mythology, p. 335–337.

3 In the Mārkandeya Purāṇa (chapters 85–92), there is a legend similar to this, but the demon who sues for Caṇḍi’s hand is there said to be Sumbha, not Mahiṣa, and the mountain is Himālaya, not Vindhyā; Caṇḍa and Muṇḍa play the same part in both accounts.
INTRODUCTION

synopsis—I have no text from which to quote—the story is told in chapters 92–94. We should also note the stanza in Kṛṣṇa-miśra's Prabodhacandrodaya, where it is said:—

krodhanī...kātyāyanī 'va mahaṁṣaṁ vinipātayāmī

I will destroy Anger, as Kātyāyanī (Caṇḍī) [destroyed] Mahiṣa.

See likewise the major St. Petersburg Sanskrit lexicon, where the following cognomina ex virtute are listed as appellatives of Caṇḍī in recognition of her victory over the great demon: mahaṁṣaghnī, mahaṁṣamathanī, mahaṁṣamardini, mahaṁśāsuraghātinī, mahaṁśāsurārdinī, mahaṁśāsurasūdāni; mention is also made there of the mahaṁśamardinītantra, -mantra, -stotra.

As regards other references to Mahiṣa in Sanskrit literature, the Bhāgavata Purāṇa states that he was one of the demons who fought with the gods for the possession of the nectar produced at the churning of the ocean, and that on that occasion his opponent was Vibhāvasu (Agni, Soma, or Kṛṣṇa—the epithet is applied to all three), while Bhadrakāli (Caṇḍī) fought with Śumbha and Niśumbha. The Bhāgavata also gives Mahiṣa's

1 Aufrecht, op. cit., p. 59, a, line 12.
2 See the ed. by H. Sastri, Calcutta (undated), act 4, stanza 45, p. 106.
3 In Durgotasaṇapadhatī and Deviḥūṭa, which are cited in the Sabda-kalpadruma (vol. 3, p. 678, a), a modern encyclopedic work by Rādhākāntadeva.
5 See Hemacandra's Abhidhānacintāmaṇi, 205 (ed. by Sivadatta and Parab, in the Abhidhāna-Sangraha, no. 6, Bombay, 1896); see also Aufrecht, op. cit., p. 94, b, line 44. At Rāmtek, in the Central Provinces, there is a temple dedicated to an eight-armed Mahiṣāsuramārdini; cf. IA, vol. 37 (1908), p. 203.
6 See Harivāṁśa, 9428, or 2. 107. 11.
7 See Harivāṁśa, 10274; but the text which I am using—ed. by Nārāyaṇāṁśajī Vināyakarāṇī, Bombay, 1891—reads here (2. 120. 43): bandhana-mokṣakārīṇī.
8 See Kāthāsaritsāgara, 7. 37. 46; cf. above, p. 251.
9 Aufrecht, op. cit., p. 104, a, line 14 (tantra); p. 93, b, line 2 (mantra); p. 94, a, line 32 (stotra).
10 See Bhāgavata Purāṇa, 8. 10. 31–32; ed. by Tukārama Jávaji, Bombay (?), 1898.
genealogy, making him the son of Anuhrāda, grandson of Hiranyakāśipu, and greatgrandson of Kaśyapa and Diti. He was first cousin to Rāhu, and had a brother named Bāṣkala.¹ In the Sāura Purāṇa² there is described a combat between Caṇḍī and Raktāsura,³ a son of Mahiṣa, but I have found no further reference to a family of the demon. In the Vāmana Purāṇa he is said to be the son of Rambha,⁴ and according to popular belief in India to-day, he was the son of Jambha.⁵

The reason why Mahiṣa is presented to us in the form of a buffalo is given by Crooke in his Popular Religion and Folk-Lore of Northern India. I quote from this work as follows:⁶ ‘According to the legend as told in the Mārkaṇḍeeya Purāṇa,’ Diti, having lost all her sons, the Asuras, in the fight with the gods, turned herself into a buffalo in order to annihilate them. She underwent such terrible austerities to propitiate Brahmā, that the whole world was shaken and the saint Supārśva was disturbed at his devotions. He cursed Diti that her son should be in the shape of a buffalo, but Brahmā so far mitigated the curse that only his head was to be that of a buffalo. This was Mahiṣāsura ... who is supposed to be the origin of the godling Mahasoba, worshiped in Western India in the form of a rude stone covered with red lead.’

In modern times Mahiṣa still ‘lives in fame,’ for Māisur, or

¹ See Bhāgavata Purāṇa, 6.18.10-16.
² Wilhelm Jahn, Das Sāura purāṇam, ein Kompendium spätindischer Kulturgeschichte und des Sivaismus, chap. 49, Strassburg, 1908.
³ This is doubtless the same as the demon Raktabija, whose death at the hands of Caṇḍī is described (Mārkaṇḍeeya Purāṇa, chapter 88) as an incident in the battle between Caṇḍī and the demons Sumbha and Niśumbha. The death of Raktabija is celebrated to-day in the Shyāmā Pūjā in honor of Kaśī (Caṇḍī), India’s most terrible and gruesome festival; cf. W. J. Wilkins, Modern Hinduism, p. 231-232, London, 1887.
⁵ See the English translation of the Mahābhārata, by P. C. Roy, vol. 4, p. 15, footnote.
⁷ I have been unable to locate the passage in the Mārkaṇḍeeya.
Mysore, is certainly derived from Mahiṣāsura,¹ and the great festival of the Durgā-Pūjā is annually celebrated in Bengal during the month āśvina (Sept.–Oct.), to commemorate the demon’s death at the hands of Durgā or Cāndi. At this festival the goddess is represented, both in painting and image, with her many arms brandishing various weapons, in the act of slaying the buffalo-demon; and the festival is regarded as such an important event, that the government offices are closed and business is suspended so long as the holiday is in progress.² It is also recorded that at Sapta Śṛṅg, in the Chandor range of hills, a spot is pointed out where Mahiṣa, in the course of his struggle with Cāndi, flew directly through a rock.³ And it may be noted, too, that the Cāndi-Mahiṣa legend is probably responsible for the fact that even to-day buffalos are sacrificed to the goddess Durgā (Cāndi).⁴

**Mythological Allusions**

Apart from references to the legend of Mahiṣa, mythological allusions are very common throughout the Cāndiśataka. They are connected not only with Cāndi’s life and acts, but also with many of the oft-told tales that form the basis of the Vedic, Epic, and Puranic mythology. To name only a few, there might be mentioned the allusions to the slaying of Hiranyakaśipu by Viṣṇu, to the descent of the Ganges from heaven, to the growth of the Vindhya mountain, the destruction of Tripura by Śiva, Viṣṇu’s plunge into the waters of primeval chaos, Skanda and his foster-mothers, the thousand eyes of Indra, and so on. The more obscure allusions will be explained in the notes to the various stanzas.

³ Cf. *IA*, vol. 2 (1873), p. 163.
THE CANDIŠATAKA OF BĀNA

EPITHETS OF CANDI

Although Bāna's poem is entitled Candišataka, the name Candī, or Candikā, occurs in but five of the stanzas, and only 28 different appellatives in all are used in referring to the goddess, who is mentioned by some title in every stanza. These 28 epithets or titles are as follows.

Epithets belonging to Candī as the daughter of Himālaya. These include Pārvatī, 'Daughter of the Mountain' (a patronymic derived from parvata, 'mountain'; it is found in stanzas 10, 13, 16, 18, 20, 34, 37, 47, 56, 60, 65, 72, 73, 74, 77, 80, 90, 97, 100, 101, and in stanza 23 as V.L.—21 stanzas in all); Hāimavatī, ‘Daughter of Himavat’ (stanzas 19, 33, 38, 59); Kanyā 'āreḥ (35, 84); Sutā 'āreḥ (68); Sāiloputri (82); Adrijā (28), all of which mean 'Daughter of the Mountain'; and Umā (stanzas 17, 24, 27, 31, 36, 39, 57, 58, 62, 63, 85, 91—12 times in all), which is etymologically explained as from u mā, 'O don't!' (cf. Candīšataka, stanza 17, note 4).

Epithets belonging to Candī as the wife of Śiva. These include Śivā (stanzas 2, 6, 23, 30, 32, 88, and stanzas 7, 11 and 39 as V.L.); Bhavānī (21, 66, 79, 81, 94, and 30 as V.L.); Rudrānī (70, 78, 92, 98); Šarvānī (64, 83, 95); they signify the female counterparts of Śiva, Bhava, Rudra and Šarva, respectively. To these should be added Smararipumahīṣī (69), 'Consort of (Śiva), Foe of Smara (Kāma),' and Mātr (5, 67), 'Mother (of Kārttikeya).'

Epithets belonging to Candī in her horrific aspects. These include Kāli (11, 26, 41, 61) and Kālikā (51 as V.L.), which mean 'Black One'; Bhadrakāli (22, 76, 89), meaning 'Honored Black One'; Kālaratri (53), 'Night of Fate'; Durgā (8), 'Inaccessible One'; Candī (9, 71) and Candikā (46, 49, 102), meaning 'Angry One'; Lohitā (41), 'Red One'—the redness being due to anger; and Kātyāyanī (14, 25, 43), referring, perhaps, to her fiery aspect.

Epithets belonging to Candī in her benign aspects. These include Devī (1, 4, 7, 10, 15, 40, 42, 44, 50, 52, 97, and 8 as V.L.),
signifying 'Goddess'; Ambikā (12, 48, 51, 75, 86, 93, 96, 99), meaning 'Mother' or 'Good Woman'; Saptalokājanā (54), 'Mother of the Seven Lokas'; Āryā (3, 55), 'Noble One'; Kṣamā (45), 'Patience,' or 'Earth,' or 'Able One,' or 'Mighty One'; and Gaurī (29, 41, 87), 'White One.'

**Epithets of Mahiśa**

Mahiśa is mentioned by name or epithet in all of the stanzas, except five, viz., 25, 45, 49, 54, 71. He is regarded by the poet as having but three aspects—that of the buffalo, that of a descendant of Diti and Danu, and that of a foe of the gods. His epithets may therefore be conveniently grouped under these three headings, although it should be noted that the epithets belonging to each group are often intermingled with those belonging to the other groups.

**Epithets belonging to Mahiśa by virtue of his buffalo form.** These include Mahiśa (stanzas 2, 3, 4, 8, 9, 15, 16, 19, 22, 24, 29, 30, 31, 39, 41, 42, 44, 48, 50, 51, 55, 58, 63, 66, 67, 68, 88, 92, 93, 96), meaning 'Buffalo'; Lulāya (102), signifying 'Waller'; Paśupati (37), 'Lord of Cattle'; Mahiśāsura (72), 'Buffalo-demon'; Mahiśasurāripu (5, 17, 77, and 6 as V.L.), 'Buffalo[-shaped] Foe of the Gods.'

**Epithets belonging to Mahiśa by virtue of his being a descendant of Diti and Danu.** These include Ditija (21), Dittanaya (60), and Dāitya (35), which all signify 'Offspring of Diti'; Dāityādhiśa (7), Dāityapati (56), Dāityanātha (84), and Dāityendra (80), all meaning 'Lord of the Dāityas'; Dāityasenādhinātha (83), 'Overlord of the Army of the Dāityas'; Dāityah janamahiśah īva (79), 'Dāitya like an Ordinary Buffalo'; Dāityah mahiśavapuh (38), 'Dāitya with the Body of a Buffalo'; Dāityah mahiśitavapuh (52, 67, 74), 'Dāitya whose Body had been changed into that of a Buffalo'; Dāityah chala-mahiśatanuh (86), 'Dāitya in the Guise of the Body of a Buffalo'; Dāityah gīrvānaśatruh (87), 'Dāitya, Foe of the Gods';

Epithets belonging to Mahiṣa by virtue of his being a foe of the gods. These include Devāri (76, 93), Devadvīṣ (40), Surāri (13, 94, 97, 99), Surariṇu (20, 90, 97, 100), Gīrvaṇārī (28), Amarariṇu (24, 98), Marudasūḥṣṭ (1), and Divāṅkoriṇu (23), which all mean ‘Foe of the Gods’; Tridasāriṇuṇaḥ (59), and Vibudharirupati (78), both meaning ‘Lord of the Foes of the Gods’; Tridasāparipati (6), ‘Foe of the Lord of the Gods’; Duṣṭadevārīṇātha (81), ‘Lord of the Wicked Foes of the Gods’; Devāriṣ mahiṣacchadmā (69), ‘Foe of the Gods, disguised as a Buffalo’; Devāriṣ kāśitāvāniśkrītamahiṣāvapuh (75), ‘Foe of the Gods, who had assumed as Disguise the Body of a Buffalo’; Surāriḥ miṣamahiṣatānuḥ (95), ‘Foe of the Gods, disguised under the Body of a Buffalo’; Surāriḥ mahiṣātāpavapuh (101), ‘Foe of the Gods, whose Body had been changed into that of a Buffalo’; Gīrvaṇaśatrūḥ mahiṣatanubhīṭ (73), ‘Foe of the Gods, bearing the Body of a Buffalo’; Mahiṣākaraḥ suradvesṭ (32), ‘Foe of the Gods in the Form of a Buffalo’; Dydhāṁnam vidvīt mahiṣātāpavapuh (18), ‘Foe of the Gods, whose Body had been changed into that of a Buffalo’; Chalamahiṣatānuḥ nākalokadvīṭ (10), ‘Foe of the Heavenly World, disguised under the Body of a Buffalo’; Trivīṣṭaparipu (55), ‘Foe of Indra’s Heaven’; Gotrasya śatrūḥ (24), ‘Foe of the Family (of the Gods)’; Ari (11, 12, 15, 21, 29, 37, 46, 60, 94), Ṛipu (30, 33, 34, 38, 65, 88, 89), Śatrū (11, 26, 58, 61, 64, 90), Devīṣ (12), Deviṣat (14), Arāti (31), and Dveṣiṇ (67), all meaning ‘Foe’; Devīṣ mahiṣātāpavapuh (36), ‘Foe who had the Body of a Buffalo’; and Kāśitāvāniśkrīta-mahiṣatānuḥ vidvīṣan (35), ‘Foe who had assumed as Disguise the Body of a Buffalo.’
INTRODUCTION

STYLE AND RHETORICAL DEVICES

The style of the Caṇḍīśataka appears to be the Gauḍī, like that of the Sūryaśataka, for it abounds in compounds, has strength and grace, and has a fair number of instances of anuprāsa, ‘alliteration.’ As regards rhetorical figures and devices, the poem presents examples of such as are typical of every kāvya composition. For instance, the āśīs, as was noted above, occurs in almost every stanza. The śleṣa, or ‘pun,’ is also of frequent occurrence, and occasionally the paronomasia is carried to such an extent that nearly a whole stanza may be rendered throughout in two ways (see stanzas 13, 21, 27, 30, 34, 41, 55, 69, 77, and especially stanzas 8, 46, 62, 65, 68, 70, 88). Frequent use is also made of yamaka, or ‘assonance,’ the placing in juxtaposition of words or syllables having similar sounds (cf. stanzas 36 and 52); and the kindred device, anuprāsa, or ‘alliteration,’ is not uncommon (cf. stanzas 38 and 70). Worthy of remark, too, are the examples of citra (‘picture’), and venikā (‘braid’), types of varṇanuprāsa, or ‘syllable alliteration’ (cf. the notes to stanzas 40 and 66), of virodha, or ‘apparent contradiction’ (stanza 62), and of utprekṣā, or ‘poetic fancy’ (stanzas 1, 22, 40). Noticeable is the absence of the elaborate similes that appear here and there in the text of the Sūryaśataka.

GRAMMATICA NOTABILIORA

Among the more or less unusual grammatical constructions occurring in the Caṇḍīśataka, I would call attention to the following: the imperative in -tāt (discussed above, p. 96); the imperative jahihi, with short penult for metrical reasons (stanza 34; cf. Sūryaśataka, 59); the accusative devān (stanza 38), used as a sort of object of the compound jayokte, ‘in the address of Jayā

1 For explanation of the various rhetorical devices that are mentioned in this paragraph, see above, p. 89-95, where the style of the Sūryaśataka has been discussed in detail.

2 See above, p. 245.

3 Attention has been called to most of these rhetorical devices of the Caṇḍīśataka in the notes to the stanzas in which they occur.
to the gods’; the genitive of the agent with gamya (stanza 42; cf. Sūryaśataka, 23)—gamyam agner, ‘assailable by Agni’; the imperative with na (stanza 57)—na avata, ‘do not protect’; the phrase sthātum gatabhayam (stanza 86), ‘unafraid to stand,’ with the infinitive depending on the compound; the adverbial gerund dhūyām dhūyām (stanza 97); the absence of a demonstrative correlative to the ye in stanza 9; the use of the particle purā (stanza 33) to give to a present tense the force of a future. For further discussion of these constructions, see the notes to the stanzas in which they occur.

METER

All the stanzas of the Caṇḍīśataka, except six, are composed in the sragdharā meter, which, as will be remembered, is likewise the meter of the Sūryaśataka. The six exceptions—stanzas 25, 32, 49, 55, 56 and 72—are written in sārdalavikrīḍita.

SANSKRIT WORKS THAT QUOTE THE CAṆḌĪŚATAKA

The Caṇḍīśataka seems not to be widely cited either in the anthologies, the alaṃkāras, or in other Sanskrit works. The Paddhati of Sāṅgadēhaṇa quotes but one stanza (no. 66), and none of the verses appear to have found their way into Vallabhadēva’s Subhāṣitāvali. King Bhoja’s rhetorical work, the Sarasvatīkaṇṭhābhāraṇa, cites stanzas 40 and 66 as illustrations of the rhetorical devices citra and venīkā (see below, in the notes to Caṇḍīśataka, stanzas 40 and 66), and also stanza 49, but I have not discovered any other citations in the alaṃkāra literature. In Mahendra’s commentary on Hemacandra’s lexicographical work, the Anekārthasaṃgraha, the use, in stanza 1, of anghri (or, anhri) for pāḍa, ‘foot,’ is considered worthy of note.1 Stanza 66

1 The editors of the Kāvyamālā edition of the Caṇḍīśataka state (p. 1, note 2) that this work of Bāna is cited in the Kāvyāmūdasana of Vāgbhaṭa, and in Arjunavarmadeva’s commentary on the Amaruśataka.

2 See p. 59 of Zachariae’s edition (cf. above, p. 100).
appears to have been a favorite, for besides being quoted in the Paddhati and in the Sarasvatikaṇṭhābharana, it is found in the Harihārāvali of Hari Kavi, in the Saduktikarṇāmṛta of Śrīdhara Dāsa, and in the Subhāṣitaratnakāndāgarā, Parab’s modern anthology. References to these citations will be found in the notes to stanza 66.

MANUSCRIPTS AND COMMENTARIES

Auffrecht, in the three volumes of his Catalogus Catalogorum (vol. 1, p. 177; vol. 2, p. 36; vol. 3, p. 38), lists six references to catalogues recording the existence of manuscripts of the Caṇḍīśakatakā. Possibly there are to be added to this list the manuscripts used by the editors of the Kāvyamālā edition of this work of Bāna’s, and the manuscript acquired and read by Bühler (cf. IA, vol. 1, p. 111), but it is more reasonable to suppose that these are included among those to which Auffrecht refers. In a manuscript of the Wish collection (cf. Auffrecht, vol. 3, p. 38), the Caṇḍīśakatakā is called the Caṇḍikāsaptati, apparently because it there contains only about the first seventy stanzas.

Of commentaries on the Caṇḍīśakatakā there appear to have been discovered two, or possibly three. One of these is by Dhaneśvara, son of Someśvara of Daśakurajñāti (cf. Auffrecht, vol. 1, p. 177; S. R. Bhandarkar, Report of a Second Tour in Search of Skt. MSS made in Rajputana and Central India in 1904–5 and 1905–6, p. 52, Bombay, 1907), and was used by the editors of the Kāvyamālā edition, as noted by them on p. 1, note 2. A second, anonymous commentary, which was also used by the editors of the Kāvyamālā edition, is possibly the same as that recorded by Kielhorn in his Report on the Search for Skt. MSS in the Bombay Presidency, during the year 1880–1881, p. 84, no. 31, Bombay, 1881. A third, of Jain authorship, and comprising marginal glosses for verses 1–84 (cf. Bühler in IA, vol. 1, p. 111; J. Eggeling, Catalogue of the Skt. MSS in the Library of the India Office, part IV, no. 2625, or 2538a), is perhaps identical with the foregoing anonymous tīkā.
EDITIONS AND TRANSLATIONS

The only edition I have been able to find recorded is that printed in Kāvyamālā, IV (1887), p. 1–37, edited by Durgāpраsāda and Paraba, with an abridged commentary extracted from the śīkā of Dhaneśvara and the anonymous commentary mentioned in the preceding paragraph. I have not discovered the existence of any translation from the original Sanskrit.

COMPARISON OF THE SŪRYAŚATAKA WITH THE CANDIŚATAKA

The Sūryaśataka and Candīśataka, though by different authors, exhibit in some regards noteworthy similarity. Both are satakas, the Sūryaśataka containing 101 stanzas, and the Candīśataka, 102. The meter in both is the sragdhāraṇa, except that six stanzas of the Candīśataka are composed in sārdūlavikṛṣīta. In both poems the stanzas, except eight in the Candīśataka that contain a jayati or jayanti, are in the āśīs, or ‘benedictive,’ form. In both the āśis is expressed by a precative or imperative, and the imperative in -tāt is a feature in both, occurring 21 times in the Sūryaśataka and 17 times in the Candīśataka.

As regards subject-matter, both poems deal with well-worn themes—the praise of the deities Sūrya and Candī respectively—and both authors, Mayūra and Bāṇa, have embellished their productions with numerous allusions drawn from the vast and seemingly inexhaustible storehouse of Vedic, Epic and Puranic mythology.

In the matter of style, both poems are in the Gāṇḍī riti, and both exhibit the usual kāvyya elements, such as śleṣa, yamaka, etc.; but the rhetorical devices are on the whole more marked and more numerous in the Sūryaśataka than in the Candīśataka. Especially noticeable in this regard is the absence in the Candīśataka of the rather elaborate similes that occur here and there in the stanzas of the Sūryaśataka. The use of descriptive epithets to
indicate the chief characters is a marked characteristic of both compositions.

Among the points of difference may be mentioned the fact that about half of the stanzas of the Cauḍīśataka contain a speaking character, although there is no dialogue, whereas nearly all the stanzas of the Sūryaśataka are descriptive in style. Again, the Sūryaśataka contains subdivisions of the subject-matter, devoting some stanzas to the praise of Sūrya’s rays, others to that of his chariot, horses, etc.; but the Cauḍīśataka has no such subdivisions and adheres closely to its set theme, the praise of Cauḍī and of her victorious left foot. And it may be noted that the lack of variety thus engendered sometimes approaches monotony in this poem of Bāna’s. On the whole, the Sūryaśataka appears to me to be the more scholarly and thoughtful work of the two. The Cauḍīśataka is distinctly in lighter vein, and its stanzas, if measured by occidental ideas and standards, often lack dignity and seriousness. Besides, among later writers the Sūryaśataka seems to have enjoyed a greater reputation than its rival, the Cauḍīśataka, if we may judge by the greater number of times it is found quoted in Sanskrit literature.

COMPARISON OF THE SŪRYAŚATAKA AND CANDĪŚATAKA WITH THE BHAKTĀMARASTOTRA

It seems not inappropriate, in view of their association in the Jaina tale, to compare the Sūryaśataka and Cauḍīśataka, which are more or less alike, with the supposedly rival poem of Mānatuṅga, the Bhaktāmarastotra. There is really little basis for comparison. The Bhaktāmarastotra is not a śataka, but consists of 44 stanzas (48 in some MSS) in praise of the Jina, the latter in most of the stanzas being directly addressed by the worshiper. The stanzas are not in the āśis form, like those of the Sūryaśataka and Cauḍīśataka, and their meter is vasantatilakā, not the vrāg-dharā in which the other two poems are composed. The Sanskrit, in spite of the numerous compounds, is comparatively simple, and
there seems to be an almost utter absence of śleṣa, or paronomasia, a fact that may perhaps be adduced as an argument in favor of adopting the earlier date—3d or 4th century A.D.—which I have advocated above (p. 18) for the Bhaktāmarastotra. There are numerous mythological allusions, as in the Sūryaśataka and Caṇḍiśataka, and in several stanzas praise is heaped without stint upon Sūrya. On the whole, the Bhaktāmarastotra is a much less elaborate work than either of its alleged rival poems.
THE CANDISATAKA OF BANA

TEXT AND TRANSLATION

1

mā bhāṅkṣīr vibhramaṁ bhrūr adhara vidhuratā keyam āsyā
'sya rāgaṁ
pāne prāṇy eva nā 'yaṁ kalayasi kalahaśraddhayā kim tri-
śūlam
ity udyaṭkopaketūn prakṛtim avayavān prāpayantyeva devyā
nyasto vo mūrdhni muṣyān marudasuhṛdasūn saṃharann
aṅghrīr aṃhaḥ

'Spoil¹ not thy coquetry, O brow; O lower lip, why this distress?
O face, banish thy flushing;
O hand, this (Mahīṣa) is not² indeed living; why dost thou
brandish a trident, with desire for combat?³

While Devī (Caṇḍī) caused by these words, as it were, the parts
of her body that displayed signs of rising anger to resume
their normal state,
Her. foot,⁴ which took away the life of (Mahīṣa), Foe of the
Gods, was set down upon his head.⁵

May the foot of Devi (Caṇḍī) destroy your sin!

Notes. 1. Professor G. Bühler, in a short article entitled On the
Chandikāsataka of Bāṇabhaṭṭa, in Indian Antiquary, vol. I, p. III-II5,
gives the transliterated text and the translation of stanzas 1-5, 9 and 102.
2. The commentary offers also the alternative of taking nā as meaning
puruṣah, 'male,' and paraphrases: 'O hand, this male, a mere insect, is
to be slain by a mere blow from my foot.' 3. Such personifying of
parts of the body is an instance of the rhetorical figure called utprekṣā,
'Poetic Fancy'; cf. Introd., p. 92. 4. The use here of aṅghrī (or,
aṃhri) for pāda, 'foot,' is considered worthy of note by Mahendra in his
commentary on Hemacandra's lexicographical work, the Anekārtha-
samgraha; see p. 59 of the edition of Zachariae, mentioned above, Introd.,
p. 100. 5. Bühler (IA, i.113) renders as 'placed on your heads,' but I
have followed the commentary.

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Variae Lectiones. [Variant readings taken from Bühler’s transliteration (cf. note 1) are indicated by B. The great majority of the variants are those found in the footnotes of the Kāvyamālā edition, and they are given without distinguishing letter, except that they are indicated by K in stanzas 1-5, 9 and 103, to distinguish them from the variants given by Bühler. The letters (a), (b), (c), (d) refer to the pādas of the stanzas, taken in order.] For the first stanza the only variant is found in (c), the reading of K being sthāpayantyeva devyā.

2

huṃkāre nyakkṛtodanvati mahati jite śīṁjitāir nūpurasya śīśyacchṛṅgakṣate ’pi kṣaradasṛji nījālaktakabhṛntibhājī skandhe vindhyādribuddhyā nikaśati mahiśasya "hito 'sūn ahārśīd
ajnānād eva yasyāś caraṇa iti śivaṁ sā śivā vaḥ karotu

While the mighty bellowing [of Mahiśa], which [ordinarily] surpassed the [roar of the] ocean, was outdone by the tinkling of [Caṇḍī’s] anklet.¹

And while the wound [caused] by his horn that encircled [her foot], created, with its flowing blood, the mistaken impression that it was her own lac-dye,²

Her foot, being set down on Mahiśa’s scraping shoulder, in the belief that it was the Vindhya Mountain,³

'All unawares⁴ took away his life. May that Śivā (Caṇḍī) bring about your happiness!

Notes. 1. The usual mighty bellowing had sunk to a dying moan. 2. As Śivā’s (Caṇḍī’s) foot rested on the demon’s shoulder, it was encircled by his long horn (cf. stanzas 41 and 44), whose tip inflicted an insignificant wound as he writhed in the death agony. The wound was scarcely noticed by the goddess, who mistook the slight flow of blood for her foot-lac. 3. The commentator sees in vindhyādribuddhyā a śleṣa, and would permit a double rendering of it, as follows: 'Her foot, in the belief that it was [resting on] the Vindhya Mountain, was set down on Mahiśa’s shoulder, that rubbed against it, believing it to be the Vindhya Mountain.' The reciprocal error whereby the foot of Śivā (Caṇḍī) mistook Mahiśa for the Vindhya, and vice versa, was due, the commentator informs us, to the dark color both of the buffalo-demon and of the foot of the goddess. Śivā (Caṇḍī), it will be remembered, was once taunted by Śiva because of her dusky complexion; cf. Wilkins, Hindu Mythology, p. 289. The Vindhya range was one of the abodes of Śiva, and if we adopt the double
rendering here suggested, we shall have to suppose that Mahiṣa was wont to use it as a rubbing-post. 4. The explanation of 'unawares' (ajñānāt) seems to be as follows: The foot of Śiva (Caṇḍi) cannot believe that Mahiṣa is present; first, because of the absence of any bellowing; secondly, because so powerful a demon would certainly have inflicted a much more serious wound than the slight scratch it has received; and in the third place, though the foot does see Mahiṣa, it mistakes his dark body for the familiar Vindhya. Being thus unconscious of Mahiṣa's presence, it 'unawares,' or 'unwittingly,' takes away his life. This appears to be the idea of the commentator, who concludes: 'Thus the error arose from the triple cause that has been mentioned.'

V.L. (a) B nudati jīte. (b) B śīṣyachṛṣīgakṣitepi, emended by Bühler to śīṣyacchṛṣīgakṣatāt prakṣaradārṣṭi.

3 jāhnavyā yā na jāta 'nunayaparaharakṣiptayā kṣālayantyā nūnaṁ no nūpureṇa glapitaśaśirucā jyotsnaya vā nakhānām tām śobhām ādadhānā jayati navam ivā 'laktaken piḍayitvā pādenāiva kṣipantī mahiṣam asurasādānaniśkāryam āryā

[There is a beauty of Caṇḍi's foot]¹ that was not produced by the purifying Jāhnavi² (Ganges), when sent by Hara (Śiva), intent on conciliating her,

Or indeed through her anklet that dims the luster of the moon,
or through the gleam of her toe-nails.

[But] Āryā (Caṇḍi) acquired this beauty in her victory,³ by crushing Mahiṣa and tossing him aside merely with her foot

<As worthless through the taking away of his life-juice>, like a fresh lac-branch <which becomes worthless through the taking of its sap>.⁴

[In this stanza the usual benediction is omitted.]

Notes. 1. Three of the recognized means of adorning the feet among the ancient Hindus were anklets, polishing the toe-nails, and staining with red lac-dye. If we bear this in mind, the meaning of the stanza seems to be as follows: The beauty of foot which the wife of Śiva never acquired by anklet or toe-nail, or by washing in the Ganges (also a wife of Śiva), whose stream was sent by him to pacify her jealousy, she does acquire when, as Āryā or Caṇḍi, she slays the demon Mahiṣa and receives the red stain of his blood, which, like lac, gushes over her foot as she stamps on him and crushes out his life. 2. The Ganges was brought down to earth
by Bhagiratha, to purify the ashes of the sixty thousand sons of King Sagara. In order to lessen the force of its fall, Siva caught it on his head and checked its course by his matted locks. He afterwards sent it on its way to earth by way of the Himalaya Mountain. This descent of the Ganges disturbed the sage Jahnu as he was performing a sacrifice, and in his anger he drank up its waters; but afterwards, relenting, he allowed the river to flow from his ear; hence the Ganges is called Jāhnavī, 'Daughter of Jahnu'; cf. Mahābhārata, 3.108–109; Rāmāyaṇa, 1.43.35–38; Moor, Hindu Pantheon, pl. 7, 9, 11; John Dowson, A Classical Dictionary of Hindu Mythology, p. 108, London, 1879. 3. Lit. 'is victorious, appropriating this beauty.' 4. I have treated the compound asurasādāna-niśkāryaṃ as a śleṣa, and have given it a double rendering, following the suggestion of the commentary, which reads: 'Just as anyone, having crushed lac with his foot, and having extracted its juice, throws away the sapless part, so Devī (Caṇḍī), having taken the life, which corresponds to the juice [in lac], threw away Mahiṣa.' For a similar conception, cf. stanza 39, note 4. 5. A similar omission of the benediction occurs in stanzas 4, 21, 33, 38, 54, 71 and 102. In all of these stanzas, however, there is, as substitute for the benediction, either a jayati or a jayanti, 'victorious is (or, are),' 'glory to,' 'hail to.'

V.L. (a) B jatūnayaparīhara-, K jātā 'navamaṇpurahara-. (c) B niyam īvā 'laktakam.

4

mṛtyos tulyāṃ trilokīṃ grāsitum atirasān niḥśrīṭāḥ kim nu jīhvāḥ
kim vā krṣṇāṅghripadmadyutibhir aruṇitā viṣṇupadyāḥ pada-
vyāḥ
prāptāḥ saṃdhīyāḥ smarāreḥ svayam uta nutibhis tisra ity
ūhyamānā
devāir devītriśūḷāḥhatamahiṣaḥṣajuśo raktadhārā jayanti

'What? Have the tongues of Mṛtyu (Yama) issued [from his mouth] in his excess of greed to devour the three worlds all at once?

Or are the streams of Viṣṇupadā (Ganges) reddened by [contact with] the splendor of the lotus feet of Krṣṇa (Viṣṇu)?

Or have the three twilights appeared voluntarily [in response] to the worship of (Śiva), Foe of Smara?'

Such was the speculation of the gods in regard to the victorious
jets of blood welling\textsuperscript{2} from Mahiśa who was slain by the trident\textsuperscript{3} of Devī (Caṇḍi).\textsuperscript{4}

\textit{[In this stanza the usual benediction is omitted.]}\textsuperscript{5}

\textbf{Notes.} 1. The epithet Smara denotes Kāma, the Hindu Cupid. For Śiva’s hostility to Kāma, see \textit{Śarvaśataka}, stanza 55, note 9. 2. Lit. ‘victorious are the jets of blood dwelling in Mahiśa.’ 3. The jets of blood issuing from the triple wound caused by the three-pronged trident are three in number and are red; we should therefore expect the tongues of Yama, the streams of Ganges, and the twilights, which are all compared to the jets of blood, to be likewise three in number and red. As for the tongues of Yama, they may be assumed to have been red, like ordinary tongues, but I have been unable to find any reference to their number. The streams of Viśnupadi (Ganges) are three, for it is stated in the \textit{Mahābhārata} (3.109.10) that Gaṅgā, on her descent from heaven (cf. stanza 3, note 2), divided herself into three streams; cf. also \textit{Rāmāyaṇa}, 1.44.6. It may be significant, too, that the most sacred spot along the Ganges is Allāhābād, or Triveni (‘Triple-braided’), where the Ganges, Yamunā (Jumna), and the alleged subterranean Sarasvati come together into one stream. Jacobi explains the three streams of Ganges as the three manifestations of Gaṅgā—in heaven, on earth, and in Pātāla; cf. Jacobi, \textit{Brāhmaṇism}, in Hastings’s \textit{Encyclopaedia of Religion and Ethics}, vol. 2, p. 809. The text of the stanza tells us that the Viśnupadi (Ganges) was reddened by contact with the lotus foot of Viṣṇu; cf. \textit{Viṣṇu Purāṇa}, 2.8 (Wilson, vol. 2, p. 271–272), where it is said that Gaṅgā has ‘her source in the nail of the great toe of Viṣṇu’s left foot.’ We must assume that the lotus foot was a rosy pink color. As regards the twilights, there were three—the morning, noon and evening periods—and two of these, namely, the dawn and evening twilights, were marked by the red glow of sunrise and sunset. The commentary adds: ‘The twilights also are red-colored.’ 4. No mention of the foot of Caṇḍi is made in this or in the following forty-two stanzas: 14, 15, 16, 18, 19, 21, 23, 24, 25, 26, 27, 31, 33, 34, 35, 38, 40, 45, 50, 51, 53, 57, 58, 59, 60, 61, 62, 63, 65, 66, 67, 69, 70, 71, 72, 77, 80, 85, 87, 91, 96, 100. In several of these stanzas, however, the action of the foot is suggested in such expressions as ‘trampled on’ (51), ‘crushed’ (15, 24, 35, 62), etc. 5. For a similar omission of the benediction in other stanzas, cf. stanza 3, note 5.

\textbf{V.L.} (a) K yāmyās tulyāṁ; B atirasāṁ niśkṛtāḥ. (d) K devyās tri-
śālakṣatamahiśa-.

\textbf{5}

datte darpāṭ prahāre sapadi padabharoṭpiṣṭadehāvaśiṣṭāṁ
śliṣṭāṁ sṛṅgasya koṭīṁ mahiśasuraripor nūpuragramathisimṇi
muṣyād vaḥ kalmaṇi vyatikaraviratāv ādadānaḥ kumāro
mātuh prabhraṭaśilākuvalayakalikākarṇapūrādareṇa

\textit{THE CAṆḌĪṢATAKA OF BĀṆA} 271
<Kumāra>,¹ <the son> of the Mother (Caṇḍi), out of regard for her ear-ornament, an imitation lotus-bud,²
Which, [as he supposed], had fallen off, picked up, at the conclusion of the battle,³ the tip of the horn⁴ <of Mahiṣa>,
The <buffalo-shaped> Foe of the Gods, which had clung to the edge of the knot of her anklet—being all that was left of his body,
Which had been crushed on the spot by the weight of her foot, when he presumptuously struck a blow.
May Kumāra⁵ destroy your sins!

Notes. ¹ Kumāra is one of the names of Kārttikeya, reputed son of Śiva and Pārvatī (Caṇḍi). His parentage, however, is variously given. He is usually called the son of Agni and Svāhā, according to the story of his birth as given in Mahābhārata, 3. 225. 15-17; but in Mahābhārata, 6. 23. 12, Durgā (Caṇḍi) is identified with Svāhā, and in 6. 23. 11 is addressed as Skandamātā, 'Mother of Skanda (Kārttikeya)'; and again, in Mahābhārata, 3. 229. 27-31, it is explained that Rudra, who is Śiva, is sometimes regarded as the father of Skanda (Kārttikeya). See also Śūryasatāka, stanza 25, notes 1, 4, 8; and Caṇḍiśatāka, stanza 28, note 2. ² An ear-ornament in the shape of a lotus. ³ The word vyatikara, 'contact,' appears not to be generally used in the sense of 'battle'; but the commentary here glosses it by yuddha, 'battle,' and in stanza 72 also it must have that meaning. ⁴ The implication that the tip of the horn was shaped like a lotus-bud is plain. ⁵ According to the commentary, kumāro is not the logical, but only the grammatical, subject of muṣyād, 'may destroy.' It reads: 'If any logical connection is intended in the words "may Kumāra destroy your sins," then there would exist the condition of a logical connection with what is irrelevant, by reason of Kumāra's not being connected with the subject-matter. Therefore we must paraphrase by supplying the following: "May that Mother, whose son picked up, etc. . . . destroy your sins."

V.L. (c) K muṣyād vaḥ kilbiṣāṇi.

6
śaśvad viśvopakāraprakṛtir avikṛtih sā 'stu śāntyai śivā vo yasyāḥ pādopaśalye tridaśapatiripur dūraduṣṭāsayo 'pi näke prāpat pratiṣṭhām asākrd abhimukho vādayaṁ śrṅgakotyā hatvā koṇena viṇāṁ iva raṇitamanīṁ maṇḍaliṁ nūpurasya
Śivā (Caṇḍi) is unchangeable,¹ and is a perpetual source of benefits to the universe.²
Through contact with her foot,\(^3\) (Mahiṣa), Foe of the Lord of the Gods,\(^4\) although of utterly depraved mind, Obtained a place in heaven, [for], when facing her [in battle], he repeatedly caused her circular anklet, With its tinkling jewels, to resound, striking it with the tip of his horn, as if [he were striking] a lute with a quill.\(^5\) May Śivā (Caṇḍī) bring you prosperity!

Notes. 1. In Śūryaśataka, stanza 89, Śūrya is called avikṛtiḥ, 'the unchangeable.' 2. Or, 'is continually the source of all benefits.' 3. Lit. 'in the suburbs of whose foot.' The commentary reads: 'He became an inhabitant of heaven through an excess of merit engendered by contact with her foot.' This contact occurred through his repeatedly striking her anklet with the tip of his horn. 4. Mahiṣa, foe of Indra, who was the leader of the gods in their struggle with Mahiṣa. 5. The commentary says: 'What one, indeed, causes a lute to sound on the sole of the foot of Devī (Caṇḍī), that one, when dead, reaches heaven.' The noise of the anklet is referred to again in stanzas 13, 43 and 44.

V.L. (b) mahiṣasurāripur.

niśṭhyūto 'ṅguṣṭhakotyā nakhaśikharahataḥ pārśninirīyātasāro
garbhe darbhāgrasūcilaghur iva gaṇito nopasarpan samīpam
nābhāu vaktraṁ praviśṭākṛtivikṛti yayā pādapātena kṛtvā
dāityādhiśo vināśaṁ raṇābhuvi gamitaḥ sā 'stu devī śriye vaḥ

Spurned\(^1\) by the tip of [Caṇḍī’s] great toe, struck by the point of her toe-nail, robbed of his strength by her heel, (Mahiṣa), Lord of the Dāityas, who had been accounted as no more worthy of notice than the prick of a tip of darbha grass on one's foot,\(^2\)

Came creeping [back] into her presence. [But then], after she had doubled him up with a kick, so that his face, Which had taken on an altered appearance, was against his navel,\(^3\) she put him to death on the field of battle. May that Devī (Caṇḍī) bring you prosperity!

Notes. 1. Literally the word niśṭhyūta means 'spat out,' 'ejected.' I have rendered as 'spurned.' 2. Lit. 'he, being as it were insignificant as the needle of a tip of darbha grass on the interior [of her foot—
garbhe is glossed by pādamadhye], was not taken into account.' Caṇḍī was not hurt by stepping on or kicking Mahiṣa, any more than anyone would be hurt by stepping on a sharp spear of grass. It will be remembered (cf. stanza 2) that she received a scratch on the foot from the tip of Mahiṣa's horn. See also stanza 51, where again Mahiṣa is compared to a spear of grass. 3. Lit. 'by her, having by a blow of her foot made his face, into which a change of appearance had entered, in his navel, he was put to death.' The commentary regards praviṣṭākṛtivikṛti as an adverb—(may it not better be neuter, modifying vaktraṇa?)—and connects praviṣṭa with nābhaḥ. It reads: 'In the first place, his face was caused to enter his navel by a blow of her foot; then afterwards, he was put to death; or, in what [face] there was an alteration of its own appearance—the appearance that had entered [into it]—such a [face], the face of Mahiṣa, she caused to enter his own navel by a blow of her foot.' I suggest the following as another possible rendering of this third pāda: 'Having, by a blow of her foot on his navel, made his face to assume an alteration of appearance.'

V.L. (a) pārṣuṁiṣṇatasařaḥ. (c) pratiṣṭhākṛtivikṛti. (d) sā 'stu śantiyaś śiva vah.

8

grastāśvaḥ śaśpalabhād iva haritaharah aprasodhānalośmā
sthāṇau kaṇḍīṁ viniya pratimahśiṣaruṣevā 'ntakopāntavarti
kṛṣṇam paṅkaṁ yathecchan varuṇam upagato majjanāyeva
yasyāḥ
svastho 'bhūt pādam āptvā hradam iva mahiṣaḥ sā 'stu durgā
śriye vah

Mahiṣa² devoured the horses of Śūrya² as if through his longing for young grass, and would not brook the fiery pride of Anala (Agni);

On Sthāṇu (Siva) he removed his itch,³ and came near to Antaka (Yama) as if in anger at a rival buffalo⁴;

He sought out Kṛṣṇa (Viṣṇu) as if he were mud,⁵ and approached Varuṇa (Ocean) as if for the purpose of plunging [into him]⁶;

But when he came in contact with the foot [of Durgā (Caṇḍī)], as with a sacred pool, he became emancipated.

May that Durgā (Caṇḍī) bring you prosperity⁷!

Notes. 1. The meaning of this stanza seems to be that Mahiṣa treated the gods with indifference and contempt, till he was brought to himself
(svastha) with a round turn by Caṇḍī. There is also the underlying meaning that after many wanderings (in sin), which consisted in mistaking the gods for something they were not, he finally came to rest, and obtained emancipation (svastha) [the commentary glosses svastho by nirvṛtyah svargasthaḥ, 'obtains nirvṛṇa, is placed in heaven'] by touching the foot of Caṇḍī (cf. above, stanza 6, note 3). This latter interpretation, which appears to be that of the commentary, is more readily grasped if it is remembered that the Sanskrit root bhram means both 'wander' and 'err,' and the Hindu mind would supply the idea of bhram as soon as the force of svastha, 'coming to rest,' 'emancipation,' struck home in his intellectual consciousness. 2. Lit. 'of Him whose horses are green.' Because the horses were greenish-yellow in color, Mahiṣa shows his contempt for Śūrya by carelessly devouring them as if they were blades of fresh young grass.

On the color of Śūrya's steeds, see Śūryaśataka, stanza 8, note 2, and stanza 46, note 8. 3. Mahiṣa wilfully mistook Sthānu (Śiva) for a sthānu (rubbing-post). For similar puns on the term sthānu, cf. stanzas 88, 92, 100 and 101. 4. Yama's vehicle was a buffalo (cf. Śūryaśataka, stanza 58, note 5), and so would be a rival of Mahiṣa, whose name signifies 'buffalo.' 5. The dark color (kṛṣṇa) of Viṣṇu in his incarnation as Kṛṣṇa led to the suggestion of mud in which Mahiṣa might wallow. 6. Varuṇa was Ocean. Mahiṣa lost sight of the person of the god, and saw only the water. 7. This stanza, as implied in part by the commentary, admits of a double rendering, except in the first part of pāda (a). Even there I have sought to find a śeṣa, though my translation of grastāśvaḥ by 'outdoes a horse' is hardly warranted by the Sanskrit. The second rendering runs as follows:—

A buffalo outdoes (?) a horse in his greed for young grass, and cannot endure the heat of the fire of the sun;
He dispels his itching on a rubbing-post, and comes near to death in his rage, as it were, at rival buffaloes;
He is, as it were, fond of [wallowing in] black mud, and goes to water, as if for the purpose of plunging [into it];
And having found a pond he is content, as if he had found the foot [of Durgā (Caṇḍī)].
May Durgā (Caṇḍī) bring you prosperity!

V.L. (d) sā 'stu devī mude vaḥ.

9

trāilokyātaṁkaśāntyāi praviśati vivaśe dhātari dhyānatandrīm indrādyeṣu dravatsu draviṅapatipayaḥpālakālānaleṣu ye sparśenāiva piṣṭvā mahiṣam atiruṣaṁ trātavantas trilokīṁ pāntu tvāṁ pañca caṇḍyāś caranānakhanibhenā 'pare loka-pāḷāḥ
When the Creator (Brahmā), helpless, entered into the lassitude of meditation for alleviating the distress of the three worlds, And when the Lord of Wealth (Kubera), the Guardian of Waters (Varuṇa), Kāla (Yama), and Anala (Agni), headed by Indra, ran away,

Five other world-protectors, under the guise of the [five] toenails on the foot of Caṇḍi, Became guardians of the three worlds by crushing with a mere touch the exceedingly angry Mahiṣa. May [these] other world-protectors protect thee!

Notes. 1. The commentary says: 'For he who is a prey to lassitude is verily helpless,' implying that the helplessness of Brahmā was due to the lassitude of meditation; but it seems more natural to suppose that Brahmā retired to meditate because he was helpless to offer aid against Mahiṣa. 2. It was because the gods had been defeated in battle and put to rout by Mahiṣa that Caṇḍi was created to save them; cf. Introd., p. 250. 3. For a list of the world-protectors (lokapālas), or guardians of the eight points of the compass, cf. Sūryaśataka, stanza 18, note 10. 4. There is no te correlative to the ye in pāda (c), but in Bühler's text (cf. stanza 1, note 1) there occurs an ime in pāda (d). For another instance of the omission of the demonstrative, cf. Sūryaśataka, stanza 24. The relative has been omitted in Sūryaśataka, stanzas 33 and 98.

V.L. (a) B trālokyātanānāye; B dhyānatanandrām. (c) B sparṇenā-vātra piśvā (omitting initial ye); K trātavanto jaganti, B trāsayingantam jaganti. (d) B pātu tvām; B carāvānakhham ime nā 'pare lokapalāh, K carāvānakhmātipā 'pare.

prāleyotpīḍapīnvāṃ nakharajaniṅkṛtām ātapena 'tipāṇḍuḥ pārvaṭyāḥ pātu yuṣmān pitur iva tutilādrindrasāraḥ sa pāḍaḥ yo dhāriyān muktalilāsamucitapatanāpātītāsūr āsīn no devyā eva vāmaḥ chalamahiṣatanor nākalokadviṣo 'pi

Very white is the foot of Pārvaṭī (Caṇḍi) because of the luster of the moon-[shaped whites] of her toe-nails—which whites are in a healthy state by reason of their pressing against the snow;

And that foot is like the foot of her father (Himalaya), and equals in strength the (Himalaya), Indra of Mountains:
With resoluteness it took away the life [of Mahiśa] in the instant of its descent upon him—a descent that was suited to an absence of [any feeling of] playfulness;

Nor was this the <inauspicious (left)> foot of Devī (Caṇḍī), although it was <inauspicious> to (Mahiśa), Foe of the Heavenly World, who was disguised in the body of a buffalo. May that foot of Pārvatī (Caṇḍī) protect you!

Notes. 1. The commentary says: ‘Snow is white; there is a healthy condition of the whiteness [of the nails] through [their] pressing against that (snow); Bhagavatī (Caṇḍī) as a rule walks about on the Snow-mountain (Himālaya).’ The meaning seems to be that the snowy whites of the nails are kept in a fresh or healthy condition by contact with the snow that presses against them as Caṇḍī walks barefoot on the snows of Himālaya. Apparently the only reason offered by the commentator to explain why snow benefits the whites of the nails is that both are white—the action of the snow is in the direction of keeping the whites of the nails white. 2. The commentary says that the word pūḍāḥ is to be read twice. It also suggests the following rendering: ‘Her <foot> is, as it were, the <foothills> of her father Himālaya.’ 3. The commentary explains that the comparison is complimentary to Caṇḍī, because ‘a girl who resembles her father is fortunate.’ 4. For āpāta, the commentary gives an alternate gloss, either ārambhā, ‘in the beginning,’ or āpātatās, ‘instantly’; I have inclined to the latter, and have rendered as ‘in the instant.’ 5. The commentary says: ‘Where there are resoluteness and prowess, etc. as exponents of the “heroic” sentiment, there is no playfulness manifesting the “erotic” [sentiment]; hence [arises] the mention of the “absence of playfulness,” and because of this [absence of playfulness], the destruction of an enemy is proper.’ On these terms, ‘playfulness,’ etc., cf. Daśarāṣṭa, ed. and tr. Haas, New York, 1912, as follows: for ‘resoluteness’ (dhāirya), p. 62; for ‘heroic sentiment’ (vīrāraṣa), p. 128, 141; for ‘playfulness’ (īlā), p. 62; and for ‘erotic sentiment’ (śrūgāraṣa), p. 128, 130–140. 6. There is a pun here, vāma meaning both ‘left’ and ‘hostile.’ Elsewhere in the poem, where the foot is specified, it is always said that Caṇḍī killed Mahiśa with her left foot; cf. stanzas 42, 47, 74, 75, 82, 89, 93, 94 and 101.

V.L. (a) prāleyotpiḍadīṭām or prāleyotpiḍadītyat.

11

vakṣo vyājāṇarājaḥ sa daśabhir abhinat pāṇijāh prāk surāreḥ pañcāivā 'stam navāmo yuvaticaraṇajāḥ śatrum ete vayaṁ tu ity utparrabhīmānāir nakhaśasimaṇibhir jyotṣnayā svāṃṣu-mayyā
yasyāḥ pāde hatārāu hasita iva hariḥ sā 'stu kāli śriye vaḥ

‘In a former age, he (Viṣṇu), in the guise of a lion,¹ split open with his ten finger-nails the breast of (Hiranyakāśipu), Foe of the Gods;
But we, these mere five toe-nails of a young woman, bring our foe (Mahiṣa) to utter destruction.¹²
In these words Hari (Viṣṇu) is, as it were, mocked by the pride-filled toe-nails on the foe-killing foot of Kāli (Caṇḍī)—Toe-nails that are veritable moon-stones by reason of their self-radiant splendor.
May that Kāli (Caṇḍī) bring you prosperity!

Notes. 1. The word evarāja means, literally, ‘king of antelopes,’ but is glossed by sīnha, ‘lion.’ The reference is to Viṣṇu in his fourth incarnation, when, as the nara-sīnha, ‘man-lion,’ he tore open with his finger-nails the breast of the demon Hiranyakāśipu; cf. Mahābhārata, 3. 102. 22; Bhāgavata Purāṇa, 7. 8. 12–31 (Dutt, book 7, cap. 8, p. 40–42); Harivamsa, the Bhaviṣya Parvan, 39 (Dutt, p. 919); Moor, Hindu Pantheon, pl. 26, p. 112. See also Mayūra’s stanza, entitled ‘The Claws of Narasimha,’ translated above, p. 240. 2. The commentary says: ‘They were the finger-nails of Hari (Viṣṇu); we are but toe-nails of a woman; they were ten, we but five; by them merely the breast [of Hiranyakāśipu] was torn open, but by us our foe (Mahiṣa) was brought to utter annihilation; hence the cause of our pride.’

V.L. (c) ity utpannavāhāmanāvā hātīrucīranākhāiḥ. (d) sā 'stu śāntyāi śivā vaḥ.

12
raktākte 'laktakaśūrī vijayini vijaye no virājaty amuṣmin
hāso hastāgrasaṃvāhanam api dalitādrīndrasāraḍiśo 'syā
trāsenaivā 'dya sarvaḥ pranamati kadanenā 'munetī kṣatāriḥ
pādo 'vyāc cumbito vo rahasi vihasata tryambakenā 'mbikāyāḥ

'O Vijayā,'¹ there is no sheen of lac-dye glistening on this victorious [foot], which is [already] smeared with blood <in the victory>,
And a massaging with the fingers of this [foot] that has destroyed its enemy (Mahiṣa), mighty as (Himālaya), Indra of Mountains, would be mockery;
And today everyone, merely out of fear because of this killing [of Mahiṣa], is making obeisance [to it].'

By Tryambaka (Siva), smiling as he uttered the above words in private, the foe-slaying foot of Ambikā (Caṇḍi) was kissed.²

May the foot of Ambikā (Caṇḍi) protect you!

Notes. 1. Vijayā was one of Caṇḍi’s attendants; she is mentioned again in stanza 21; see also stanza 15, note 7, where Jayā and Vijayā are discussed at length. Here, vijaye may likewise be a locative, meaning ‘in victory’; for a similar pun, see above (p. 230), in stanza 1 of the vakrokti stanzas of Mayūra. 2. The thought conveyed by the stanza seems to be that Siva kisses the foot of Caṇḍi, because all the ordinary attentions by which one would honor a foot are in this case either superfluous or are being done by someone else. Thus, there is no use in anointing Caṇḍi’s foot with lac, because it is already stained red with the blood of Mahiṣa; and a foot so mighty as to be able to destroy a Mahiṣa would scorn such tender caresses as massaging; and since the whole world is making obeisance to her foot, Siva, who prefers to be more individual, does not care to honor it thus, and therefore kisses it. This seems to be the interpretation of the commentary, which says: ‘In [the case of] a foot, coloring with lac-dye, massaging with the fingers, and making obeisance are the three things suitable; but by Mahādeva (Siva) just a kissing of it is made, with the thought: “In this case (i.e. in my case), even those three things do not take place.”’

V.L. (b) tulitādrindrasāradviṣo.

13

bhaṅgo na bhrūlātāyās tulitabalatayā 'nāstham asthāṇāṁ tu cakre
na krodhāt pāḍapadmaṁ mahad amṛtabhujām uddhiṛtaṁ śaḻ-
yam antaḥ
vācālaṁ nūpuram no jagad ajani jayaṁ saṁsad aṁśena pārśner
muṣṭyangā 'sūn surāreḥ samarabhauh yayā pārvaṭi pātu sā vaḥ

By¹ Pārvati (Caṇḍi), as she, on the field of battle, destroyed with a part of her heel the life of (Mahiṣa), Foe of the Gods, There was made not only <a knitting> of her creeper-like brows, but also <a breaking> of his bones without concern, owing to her mastery of his might²;
Not only was her lotus foot <upraised> in anger, but also the great thorn³ in [the side of] the gods was <extracted>;
Not only was her anklet <set tinkling>,⁴ but the universe was <set talking>, extolling her victory.
May that Pārvatī (Caṇḍī) protect you!

Notes. 1. For convenience, I have translated the fourth pāda first. 2. Lit. 'because of his strength being equaled.' 3. The commentary says: 'For the gods regarded Mahiṣa as a thorn [sticking] in [them].' Cf. Mahābhārata, 3.231.106: so 'yam tvayā mahābāho samito devakāṇṭakah, 'this thorn of the gods has been tamed by thee, O Strong-armed (Skanda),' addressed to Skanda (Kārttikeya) after he had killed Mahiṣa. In the Epic, Skanda, and not Caṇḍī, is recognized as the conqueror of the buffalo-demon; cf. Introd., p. 248. In stanza 56 also, Mahiṣa is called a 'thorn.' 4. Reference to the tinkling of the anklet is made also in stanzas 6, 43 and 44.

14

niryan nānāstraśastrāvali valati balaṃ kevalaṃ dānavānāṃ
drāṅ nīte dīrghanidrāṃ dviṣati na mahiṣi 'ty ucyase prāyaśo
'dya
astrīśambhāvyaviryā tvam asi khalu mayā nāivam ākāraṇīyā
kātyāyanyā āttakelāv iti hasati hare hrīmati hantv arīn vaḥ

'The army of the Dānavas,² which advanced with its ranks [equipped with] various arms and missile weapons, is hastening away, leaderless,'³

And since thy foe (Mahiṣa) has been quickly despatched [by thee] to his long sleep, thou art not called "Mahiṣi" by me today, [as] generally,³

Nor indeed art thou, who hast strength not to be expected in a woman, to be thus summoned hither by me.'⁴

As Hara (Śiva) was laughing at his jest⁵ made in those words, Kātyāyanī (Caṇḍī) [became] embarrassed.
May Kātyāyanī (Caṇḍī) slay your foes!

Notes. 1. The army of Mahiṣa, who was lord of the Dānavas. 2. The word kevalaṃ literally means 'alone,' but the commentary glosses by svāmīśtvayaṃ, 'without a leader.' 3. There is a pun here which it is difficult to bring out in the translation, mahiṣi meaning both 'consort queen' and 'female buffalo.' It would not be proper to address Caṇḍī as
'female buffalo,' since she had slain a male buffalo (Mahiṣa). On this the commentary says: 'How can she, who kills a male buffalo, be spoken of by the term "female buffalo"? A female buffalo is weaker in strength than the male, but thou art of a strength which is ten million times superior to that of a male buffalo (meaning Mahiṣa). 4. Caṇḍī had performed so manly an act in slaying Mahiṣa that she is no longer regarded by her husband Siva as a woman. Nor does Siva exercise the usual privilege of a husband—that of summoning his wife to wait on his needs. So the commentary, which reads: 'Summoning a wife who is a woman is proper, but thou hast the behavior of a man; therein lies the jest.' 5. For the explanation of the jest, see note 4.

V.L. (a) tiryak nānāstraśastrāvali.

15
jātā kim te hare bhīr bhavati mahiṣato bhīr avaśyaṁ hariṇāṁ adyendor dvāu kalaṅkāu tyajati patir apāṁ dhāiryam ālokya candram vāyo kampyas tvayā 'nyo naya yama mahiṣād ātmayugyaṁ yayā 'rāu piṣte naṣṭaṁ jahāsa dyujanam iti jayā sā 'stu devī śriye vaḥ

'Why is fear born in thee, O Hari?' Surely there is fear of Mahiṣa, a buffalο, on the part of horses; On the Moon today there are two spots; and (Varuṇa), Lord of Waters, on seeing the Moon [running away], loses his courage; O Vāyu (Wind), another should be shaken by thee; [thou thyself shouldst not tremble]; O Yama, lead thy vehicle away from Mahiṣa.

With these words, after Devī (Caṇḍī) had crushed her foe (Mahiṣa), Jayā mocked the inhabitants of heaven who had run away.

May that Devī (Caṇḍī) bring you prosperity!

Notes. 1. According to the commentary, the epithet Hari may signify either Viṣṇu or Indra; this is supported by Sørensen, Index to the Names in the Mahābhārata, s.v. Hari. Indra is called Hari in Śrīyaśataka, stanzas 71 and 72, and Caṇḍiśataka, stanzas 19 and 59. 2. It is difficult to bring out the pun in the translation, the idea being that Hari (Viṣṇu or Indra) should not be afraid of Mahiṣa, even if hari (a horse) is usually afraid
of māhiṣā (a buffalo). For other puns involving the two meanings of hari, cf. Sāryaśataka, stanza 51, note 1. 3. One of these spots is supposedly the dark blotch that can be plainly seen on the white disk of the full moon; the other is the stigma incurred by his defeat in the battle with Māhiṣā, a blot, as it were, on the Moon’s escutcheon. This is the explanation of the commentary, which says: ‘One [of the two spots] is, to be sure, innate; but the second assumes the form of a reproach because of his having fled in the battle with Māhiṣā.’ 4. The commentary points out a second rendering for this half of the second pāda: ‘The Lord of Waters, the Ocean, upon beholding the moon, would abandon his stability—i.e. would move in the direction of the tide.’ 5. The Wind (Vāyu) usually shakes others and causes them to tremble, as, for example, the leaves and boughs of trees. Now he is taking his turn at trembling, through his fear of Māhiṣā. The commentary says: ‘But thou thyself art trembling—that is the meaning.’ 6. The vehicle of Yama was a buffalo; cf. Sāryaśataka, stanza 58, note 5. The commentary says: ‘A buffalo, seeing another buffalo, gets angry,’ and the implication is that Yama and his vehicle were so thoroughly frightened that they are ironically kept away from the dead Māhiṣā (buffalo), lest the latter should attack the buffalo of the god. 7. Jayā was one of Cāṇḍī’s attendants; she is mentioned also in stanzas 19, 32, 33, 38, 69, 86 and 89, and appears to be not the same person as Vijayā who is mentioned in stanzas 12 and 21. In the Mahābhārata, Durgā (Cāṇḍī) is twice at least addressed as Jayā and Vijayā (4.6.16, jayā tvam vijayā ca, ‘thou art Jayā and Vijayā’; and 6.23.6, vijayate jaye, ‘O Vijayā, O Jayā’), and nowhere in the Epic does either name appear to be applied to any of Cāṇḍī’s attendants—not being so recorded, at any rate, in Sørensen’s Index, nor in the index of A. Holtzmann’s Das Mahābhārata, Kiel, 1895. But in Bāṇa’s Pārvatiparīśāgavya, acts 4 and 5 (ed. M. R. Telang, Bombay, 1892), both Jayā and Vijayā appear as separate and distinct persons, attendants of Pārvatī (Cāṇḍī). In the Kathāsaritsāgara, t. 7.107 (ed. Brockhaus, Leipzig, 1839), Jayā is represented as wife of Puṣpadanta, and portress, or doorkeeper, of Pārvatī (Cāṇḍī).

16
śūlaprotād upāntaplutamahi mahiṣād utpatantyā sravantyā vartmanyā ārajaṇmāne sapadi makhābhujām jātasamdhya-pra-
mohah
nṛtyan hāsena matvā vijayamaham aham mānayāmi 'ti vādi yām āśliṣya pranṛṭtaḥ punar api purabhit pārvatī pātu sā vaḥ

When the pathway of the gods¹ was quickly reddened by the stream [of blood] that inundated the earth in the vicinity,² As it spouted from Mahiṣa who had been stabbed by the trident,
THE CANḌĪŚATAKA OF BĀṆA

Purabhidā (Śiva), under the mistaken impression that [the red of]
Twilight had fallen, began to dance⁴; but when he realized [his mistake], he said, with a smile:
‘I am honoring a festival of victory,’ and having embraced Pārvatī (Caṇḍī), he began to dance again.
May that Pārvatī (Caṇḍī) protect you!

Notes. r. The ‘pathway of the gods’ is the sky. 2. In the commentary it is stated that the compound upāntapolutamahi is an adverb, and the translation which I have adopted for it is suggested there. 3. Śiva acquired the title of Purabhid, ‘Destroyer of Cities,’ by burning with a flaming arrow the three cities built of gold, silver, and iron, in the sky, by Maya for the Asuras; cf. Mahābhārata, 13. 161. 25-31. See also Mayūra’s stanza, entitled ‘The Burning of the City of Tripura,’ translated above, p. 239. 4. The commentary says: ‘And furthermore, after taking thought, he realizes [the truth]: “The sky is really reddened by a stream of blood spouting from Mahiṣa who has been stabbed by the trident of my wife; it is not the twilight-time.”’ Śiva’s fondness for the twilight-dance has been referred to in Sūryasataka, stanza 55, note 10.

V.L. (a) The Kāvyamālā text reads upāttapolutamahi; following the commentary, I have emended to upāntapolutamahi.

17
nākāukonāyakādyāir dyuvasatibhir asīṣyāmadhāmā dharitrīṁ rundhan vardhiṣṇuvindhyācalacakitamanovṛttībhir vikṣito yaḥ pādotpīṣṭaḥ sa yasyā mahiṣasuraripur nūpurāntāvalambī lebhe lolendranilopalaśakalatulāṁ stād umā sā śriye vaḥ

[Mahiṣa], who possessed the dark-blue sheen of a sword, seemed to the gods, at whose head was Indra,³
To cover the earth, and their minds were agitated at [what they supposed was] the Vindhya Mountain beginning to grow.²
But he, this buffalo[-shaped] Foe of the Gods, after being crushed by the foot of Umā (Caṇḍī), took on the appearance Of a dangling piece of sapphire-stone,⁸ as he clung to the edge of her anklet.
May that Umā⁴ (Caṇḍī) bring you prosperity!

Notes. 1. Lit. ‘was viewed by the inhabitants of heaven, beginning with the Lord-of-those-whose-dwelling-is-the-sky.’ 2. The gods mistook the
great dark-blue bulk of Mahiṣa for a mountain, an addition to the Vindhyā range, and they were alarmed, fearing a repetition of an unpleasant experience which they had had with the Vindhyā on a previous occasion. According to a legend related in Mahābhārata, 3.8782 seq. [i.e. 3.104. 1-15], the personified Vindhyā, jealous of Himālaya, demanded that the sun should revolve round him in the same way as about Meru, which the sun declining to do, the Vindhyā then began to elevate himself, that he might bar the progress of both sun and moon; the gods, alarmed, asked the aid of the saint Agastya, who approached the Vindhyā and requested that by bending down he would afford him an easy passage to the South country, begging at the same time that he would retain a low position till his return; this he promised to do, but Agastya never returned, and the Vindhyā range consequently never attained the elevation of the Himālaya; cf. Monier-Williams, Skt.-Engl. Dict. s.v. Vindhyā. The comparison of Mahiṣa with the sapphire, as with the blade of a sword, or a distant mountain-range, was due to the bluish color of his skin. In Harivansha, i.18.13-22, it is related that when Pārvatī (Caṇḍi) began a rigorous course of austerities, her mother, Menā, seeking to dissuade her, said: u mā, ‘Oh don’t!’ Hence her epithet of Umā, which is first applied to her in the Keśa Upaniṣad (3.11.12); cf. J. Muir, Original Sanskrit Texts, 4.420-421, 2d ed., revised, London, 1873. The same account is given by Kālidāsa in the Kumārasambhava, i.26.

durvārasya dyudhāmnāṁ mahiṣitavapuṣo vidviṣaḥ pāṭu yuṣmān
pārvatāḥ pretapālasvapuruṣaparauṣaḥ preśito ’sāu prśatkaḥ
yaḥ kṛtvā laksyabhedaṁ hṛtabhuvanabhayo gāṁ vibhidya pra-
viṣṭaḥ
pāṭālaṁ pakṣapālīpavanakṛtapatatārkiṣyaśaṅkākukāliḥ

An arrow, sharp as the very messengers of (Yama), Keeper of the Dead, was sped by Pārvatī (Caṇḍi) At the irresistible (Mahiṣa), Foe of the Gods, who had changed his body into that of a buffalo; And this [arrow], by hitting its mark, removed the anxiety of the world, and piercing the earth, entered Pāṭāla; Where it agitated the serpents with the fear that Tārkiṣya (Guruḍa) was descending—a fear caused by the wind of its fringe of feathers. May that arrow [of Pārvatī (Caṇḍi)] protect you!
Notes. 1. Sharp as Death, the messenger of Yama. The commentary glosses svapurusah, ‘his own men,’ by svaktyadatuh, ‘his own messengers.’ 2. The genitive vidvișah, ‘Foe,’ appears to be an objective genitive depending on preśito, ‘was sped.’ 3. Lit. ‘having made a cleaving of the mark’; the ‘mark’ was Mahîṣa. 4. The words găm ... pátalam occur again in stanza 39, in the same order as here, and in the same position in the pādas. 5. Târıkṣya was Garuḍa, the inveterate foe of all serpents; cf. Sûryaśatakā, stanza 47, note 3. The commentary says: ‘Formerly the snakes were frightened by Garuḍa’s entering Pâtâla, because of the wind [stirred up] by his wings; even so by the [winged] arrow of Pârvatî (Caṇḍî).’

19

vajraṁ vinyasya hāre harikaragalitam kaṇṭhasūtre ca cakrāṁ
kesāṁ baddhvā ’bdhipāśāir dhṛtadhanadagadā prāk pralīnān
vihasya
devān utsāraṇoṭkā kila mahiṣahatāu mīlato hrepayanti
hrīmatyā hāimavatyā vimativihataye tarjitā stāj jayā vaḥ

Jayā,1 by placing in her garland of pearls the thunderbolt2 <that had fallen from the hand of Indra>,3 and on her necklace the discus <that had fallen from the hand of Viṣṇu>, By binding up her hair with the nooses of (Varuṇa), the Ocean, and by carrying the mace of (Kubera), Giver of Wealth, mocked the gods who had formerly fled, And with pretended4 desire to drive them away, put them to shame as they reassembled
On [the occasion of] the death of Mahiṣa. But she was re- buked by the modest Hāimavati5 (Caṇḍî). May that Jayā remove your errors of judgment!

Notes. 1. Jayā was one of Caṇḍî’s attendants; cf. stanza 15, note 7. 2. The gods had abandoned their weapons in their flight from Mahiṣa; Jayā, who had picked up these weapons, now flaunts them in the faces of their quondam owners. 3. Hari is an epithet both of Viṣṇu and of Indra; cf. stanza 15, note 1. 4. The particle kila seems to have an ironical force here. 5. A patronymic from Himavat, ‘Snow-possessing,’ an epithet of Himālaya, who was Caṇḍî’s father.

20

khaḍge pāṇīyam āhlādayati hi mahiṣam pakṣapāti prṣatkaḥ
śūleneśo yāsobhāg bhavati parilaghuḥ syād vadhārhe ’pi
daṇḍaḥ
hitvā hetir itī 'vā 'bhihatibahalitaprāktanāpāṭalimnā pārśṇyaiva proṣitāsum suraripum avatāt kurvati pārvati vah

'On the sword there is that which may be drunk; but it would indeed refresh Mahiṣā;'

The <flying> arrow <sides with>² [him]; [if killed] by the trident, he would become Īśa³ (Siva), and entitled to fame;

And in the case of one who is deserving of death, a staff [as instrument of punishment] would be too light.'

With this thought, as it were, Pārvati (Caṇḍī) laid aside her weapons, and simply with her heel, whose previous redness⁴ was increased by striking him, made (Mahiṣa), Foe of the Gods, reft of life.

May Pārvati (Caṇḍī) protect you!

Notes. 1. There is blood on the sword, and Mahiṣa would be refreshed by any kind of drink. 2. The arrow is pakhapāṭ, 'flying,' but in order to bring the translation into harmony with the sentiment, the meaning 'siding with,' 'partial to,' must be used. 3. Mahiṣa, if the trident were sticking in his body, would be a 'trident-bearer'; but śulīn, 'Trident-bearer,' is one of Siva's epithets; Mahiṣa would thus become Siva (Īśa). See the illustration in Moor, Hindu Pantheon, pl. 6, p. 22, where Siva is pictured holding a trident. 4. The commentary says: 'In the case of Devi's foot, its natural reddishness was increased by the slaying of Mahiṣa.'

21

kṛtvendra karma lajjājanananam anaśane śakra mā 'sūn vihāsir vitteśa sthāṇukaṇṭhe jahi gadam agadasyā 'yam evopayogah jātaś cakrin vikacro ditija iti surāṁs tyaktahetin bruvantyā vṛīḍāṁ vyāpāditārīr jayati vijayayā niyamanā bhavānī

'O Śakra (Indra), <who didst abandon thy thunderbolt>,¹ even though thou hast committed such a shame-causing deed, do not, <in fasting>, abandon thy life;

O (Kubera), Lord of Wealth, dispel the disease on the neck² of Sthāṇu (Siva), for that is surely the [proper] employment of <medicine>,³ and of <one who is bereft of his mace>;

O (Viṣṇu), Bearer of the Discus, (Mahiṣa), Offspring of Diti, is <deprived of his army>,⁴ but thou art <deprived of thy discus>.'
By Vijayā,

uttering these words to the gods who had abandoned their weapons, Bhavānī (Caṇḍī), who destroyed her foe (Mahiṣa), was put to the blush.

Glory to Bhavānī (Caṇḍī)!

[In this stanza the usual benediction is omitted.]

Notes. 1. The pun depends on anaśane (loc.), 'in fasting,' and anaśane (voc.), 'O thou deprived of the thunderbolt.' The meaning is that Indra should not starve himself to death in chagrin, merely because he abandoned his weapon and ran away in the battle with Mahiṣa. The commentary says: 'For he who commits a shame-causing deed abandons life by fasting.'

2. Śiva drank the poisonous fluid kālakīṭa that was produced at the churning of the ocean, and its virulence was such as to stain his neck dark-blue; hence one of his epithets is nilakaṇṭha, 'whose neck is dark-blue'; cf. Mahābhārata, i.18.41-43 and Sūryaśataka, stanza 42, note 12.

3. The pun rests on agada, meaning 'medicine' and 'deprived of the mace.' Kubera lost his weapon, the mace (gadda), in the battle with Mahiṣa.

4. The pun rests on vicakra, 'without an army' and 'without the discus.'

5. Vijayā was one of Caṇḍi's attendants; cf. stanza 12, note 1, and stanza 15, note 7.

6. Caṇḍi is ashamed because her handmaid thus presumes to taunt the gods.

7. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (b) artheśa sthaṇuṣkaṇṭhe. (d) lajjan vyōpādītārīr.

22
deyād vo vāṁchitāni cchalamayamahiṣotpeśarōṣānuṣaṅgān
nītaḥ pātālakukṣīṁ hṛtabhuvanabhayo bhadrakālyāh sa pādaḥ
yaḥ prādakṣīnyakāṅkśāvalayitavapūṣā vandyaṃāno mūhūrtam
śeṣeṇevendukāntopalaracitamahānūpurābhogalakṣmīṁ

Because of its connection with anger, in crushing Mahiṣa, who was full of deceit,
The foot of Bhadrakāli (Caṇḍi), which had taken away the fear of the world, was brought to the depths of Pātāla, Where, resplendent with the circle of its mighty anklet that was made of moon-stone jewels,
It seemed to be for an instant adored by Śeṣa, whose body entwined it out of a desire to circumambulate it properly.

May that foot of Bhadrakāli (Caṇḍi) grant your desires!

Notes. 1. The commentary seems to imply that the foot of Caṇḍi was
brought to Pātāla as a punishment for the loss of merit engendered by yielding to anger, but it may be that the idea involved is simply that, in killing Mahiśa, the foot struck so hard a blow in its anger, that it crashed through the earth's surface, and momentarily entered the lower world. Śeṣa, the serpent king of Pātāla, mistaking the circular anklet on this foot for a serpent, and being desirous of treating his visitor with proper hospitality, circumambulated the anklet—and so the foot of Caṇḍī at the same time—by entwining his body about it. Thus the mighty Śeṣa became but the foot-ornament of the goddess. On Śeṣa, see Sūryaśataka, stanza 35, note 8, and stanza 75, note 5. 2. On the moon-stones, see Sūryaśataka, stanza 37, note 5. 3. Respectful circumambulation required that the object honored should be kept to the right of the circumambulator. 4. The fanciful picture portrayed in this stanza is an instance of utpṛekaṣa, 'Poetic Fancy.'

V.L. (a) -doṣānuṣaṅgān. (b) kṛtaparamabhayo bhadrakālyāḥ.

śūlaṁ tūlaṁ nu gāḍhaṁ prahara hara hṛṣīkeśa keśo 'pi vakraś cakreṇā 'kāri kiṃ me pavir avati na hi tvāṣṭraśatro dyurāṣtram pāsāḥ keśā 'bjanālāny anala na labhase bhātum ity āttadarpāṁ jalpan devān divāukoripur avadhi yayā sā 'stu śāntyāi śivā vah

'O Hara (Śiva), is thy trident nothing but cotton? [therefore] strike hard1; <O (Viśṇu), Lord of the Senses>,2 <whose hair is thy joy>,

Is my hair also made twisted by thy discus3? O (Indra), Foe of Tvaṣṭar's Son,4 thy thunderbolt does not indeed protect thy quarter of the sky;
O (Varuṇa), Lord of Waters, thy nooses5 are but lotus-stalks6; O Anala (Agni), thou canst not [longer] shine.7 As with these words (Mahiśa), the Foe of the Gods, was proudly8 addressing the gods, he was put to death by Śivā (Caṇḍī).
May that Śivā (Caṇḍī) bring you prosperity!

Notes. 1. Śiva's trident made no more impression on Mahiśa than would a flock of cotton. 2. The compound hṛṣīkeśa may be resolved into hṛṣaṁ-keśa, 'Lord of the Senses,' and hṛṣi-keśa, 'whose hair is his joy.' In the latter sense, it probably contains an allusion to the śrīvatsa, a curl of hair, the result of Śiva's spear-thrust in Viśṇu's breast, and worn by the latter as a treasured possession over the wounded spot; cf.
Mahābhārata, 12. 342. 132–133. In Mahābhārata, 1. 64. 53, Śrīvatsāṅko kṛṣṇa-kṛṣṇaḥ is read, with these two words in juxtaposition, among a series of epithets applied to Viṣṇu; so also in Mahābhārata, 13. 147. 3. But in Mahābhārata, 12. 342. 66–67, the etymology of kṛṣṇa is explained as ‘whose hair is [Agni and Soma], the two joys,’ kṛṣṇi being taken as dual. 3. The taunt is intended to shame Viṣṇu, who abandoned his weapon, the discus, in his flight from the battle. 4. In Rig Veda, 10. 8. 8–9, it is recorded that Viśvarūpa, the three-headed son of Tvaṣṭar, was slain by Indra and Trita; but in the Bhāgavata Purāṇa, 6. 9. 11–18, the son of Tvaṣṭar is identified with Vṛtra, Indra’s celebrated adversary; cf. stanza 60, note 3. 5. The noose was Vṛuṇa’s weapon and attribute; cf. Sūrya-Uttara, stanza 50, note 3. 6. That is, they have no more strength than the sparks of a lotus. 7. The commentary notes: ‘Thou art slain [outshone?] by the splendor of me.’ 8. On the analogy of āttagarva and āttagandha, ‘humiliated’ (cf. Böhtlingk and Roth, PWB, and Monier-Williams, Skt.-Engl. Dict. s.v.—cf. also āttamanaska, āttavacas, etc.), one might render āttarṣap, which the commentary says is to be taken adverbially, as ‘shorn of pride’; but it is probably used here to mean ‘with an assumption of pride.’ In stanza 57, where āttarṣap refers to Mahiśa, the meaning ‘with an assumption of pride’ best fits the sense, and in stanza 57, āttahāsā must mean ‘assuming mockery,’ ‘mocking’; cf. pūb, s.v. āttavidyā, ‘having gained knowledge,’ and āttavibhava, ‘having attained wealth.’

V.L. (d) yāyā pārvatī pātu sa vah.

24

śāṅgīṁ bāṇaṁ vimuṇca bhramasi balir asaṁ saṁyataḥ kena bāno
gotrāre hanmy ahaṁ te ripum amararipus tv eṣa gotrasya śatruḥ
dāityā vyāpādyatāṁ drāg aja iva mahiṣo hanyate manmahe 'dyety utprāśyomā purastād anu danujatanaṁ mrdaṁ tāyataṁ vah

‘O Bowman (Viṣṇu), let fly thine arrow; thou art mistaken [in supposing that] this (Mahiśa) is Bali; why is thy arrow held back?

O (Indra), Foe of the Gotraś (Mountains), I am slaying thy foe; [for] this (Mahiśa), Foe of the Gods, is also a Foe of the Gotra (Family);

O ye Dāityas, today at my festival a buffal (Mahiśa) is sacrificed like a he-goat; let him be quickly despatched.’
Having in these words first derided [the gods], Umā (Caṇḍī) then crushed the body of the Dānava\(^s\) (Mahiṣa).

May Umā (Caṇḍī) protect you!

**Notes.** 1. The commentary supplies *iti*. 2. This *pāda* may also be read as follows: ‘O Viṣṇu, let Bāṇa go; thou art mistaken [in supposing that] this [thy captive] is Bali; why is Bāṇa held in captivity?’ The demon Bāṇa, who was Bali’s son (cf. *Mahābhārata*, i. 65. 20), was, like his father, an enemy of Viṣṇu. The struggle in which Bāṇa was worsted by Kṛṣṇa (Viṣṇu) is described in the *Viṣṇu Purāṇa*, 5. 32–33 (Wilson, vol. 5, p. 107–120). The commentary says: ‘Thou art the cause of the confining of Bali, therefore the setting free of Bāṇa is [a] suitable [act] for thee.’ For Bali, and his relations with Viṣṇu, see Sāryaśataka, stanza 7, note 4. 3. Indra is called Gōtrārī, ‘Foe of the Mountains,’ because, as is told in familiar legends, he cut off their wings and cleft the hills with his thunderbolt (cf. Sāryaśataka, stanza 5, note 7, and stanza 40, note 7), but in the epithet gōtraśya śatrūḥ, as applied to Mahiṣa, gōtra must be taken to mean ‘family,’ the explanation, as given by the commentary, being as follows: ‘This foe of the gods, Mahiṣa, is a foe of the gōtra, that is, of his own family, since both gods and demons are descendants of Kaśyapa; therefore he also is a gōtrārī, and I therefore, thinking it not suitable that there should be two gōtrāris, am putting to death this one, thy foe.’ 4. The commentary says: ‘At the festival of Devī (Caṇḍī), a he-goat is slain.’ To-day, at the Durgā festival, held in Bengal and other parts of India, buffaloes, as well as goats, are sacrificed as victims; cf. Introd., p. 257. Blood sacrifices to Caṇḍī are authorized by the *Kālikā Purāṇa*; cf. the Rudhi-rādkāya, ‘Blood-chapter,’ of that *Purāṇa*, translated by W. C. Blaquière in *Asiatic Researches*, vol. 5, p. 371–391, London, 1799. 5. The Dānavaś were sprung from Danu, wife of Kaśyapa and daughter of Dakṣa.

V.L. (b) *ripum asurariṇuḥ.*

25

spardhāvardhitavindhgyadurbhharabharavavyastād vihāyastalamḥ

hastād utpatītā prasādayatu vaḥ krtyāni kātyāyanī
yām śūlamātiva devadārughātītāṃ skandhena mohāndhadhir

vadhvyoddhatsesaśabāṇdhavakuladhvaṃśāya kaṃso 'nayat

From\(^1\) [Kaṃsa’s] hand, crushed\(^2\) by her weight that was as hard to support\(^3\) as the Vindhya,

Which expanded\(^4\) itself in emulation [of Himālaya], up to the sky rose Kātyāyanī (Caṇḍī),

Whom Kaṃsa, with mind blinded by error, had carried on his shoulder, like a spear\(^5\) made of devadāru\(^6\) wood,
To the place of execution, in accord with his [purpose of] destroying the entire family of his relative.  
May Kātyāyanī (Caṇḍī) make successful your acts!

Notes. 1. The events narrated in this stanza are doubtless to be referred to the following story given in the Harivaṃśa, 2. 1–4 (ed. Nārāyaṇātmaja Vināyakarāyā, Bombay, 1891; cf. Engl. transl. by M. N. Dutt, p. 244–259, Calcutta, 1897), in the Viṣṇu Purāṇa, 5. 1–3 (Wilson, vol. 4, p. 245–271), and referred to in Mahābhārata, 4. 6. 1–3: Kaṃsā was king of Mathurā, and the sage Nārada had foretold that the eighth child of Kaṃsā’s aunt (or, cousin) Devakī should kill Kaṃsā. By divine appointment, this eighth child was to be an incarnation of Viṣṇu (Krṣṇa). Kaṃsā, having heard the prophecy, had the children of Devakī put to death as soon as they were born, and in this way the first seven were disposed of. But Viṣṇu, who was destined to be the eighth, arranged for his own preservation in the following manner. He ordained that Nidrā (whom the context shows to be identical with Durgā or Caṇḍī) should be born of Yaśodā, wife of Kaṃsā’s herdsman, the same night on which he himself was to be born of Devakī. Vasudeva, the husband of Devakī, managed, under cover of the darkness, to exchange the two babes, taking Krṣṇa to Yaśodā, and bringing back the girl child Caṇḍī to the bed of his wife Devakī. Kaṃsā was informed by Vasudeva, who was under obligation by promise to announce the birth of every child of Devakī, that a girl child had been born, and that he was earnestly begged by the parents of the infant to spare its life. This, however, Kaṃsā refused to do, and seizing the babe by its foot, he dashed out its brains against a stone. Then, instantly, the goddess rose from the ground, full-grown and in full panoply, and after telling Kaṃsā that his crime in killing her should be expiated by his own death, she mounted up to the sky. Stanzas 45 and 54 of the Caṇḍīśataka contain further reference to this same anecdote, as does also Maṅgala’s stanza entitled ‘The Dream of Krṣṇa,’ translated above, p. 241. 2. Lit. vyāsta means ‘scattered’; it is glossed by vikala, ‘maimed’; I have rendered by ‘crushed.’ 3. The idea perhaps is that Caṇḍī, though but an infant, was nevertheless a goddess, and therefore of weight sufficient to crush a mortal hand; or perhaps the hand was symbolically crushed, looking forward to the time when Kaṃsā would be wholly crushed by the weight of her anger, in accord with her prophecy that he should atone for her murder with his own death (see note 1). 4. For the story of the growth of the Vindhyā, see stanza 17, note 2. 5. He carried the infant as easily as one would carry a spear. 6. The Pinus Devadāru or Deodar (also Avaria Longifolia and Erythroxylon Sideroxyloides); so Monier-Williams, Skt.-Engl. Dict. s.v. devadāru. 7. Devakī, whose children Kaṃsā had been killing, was his father’s sister (or, his cousin), and so his relative. 8. It is noteworthy that this stanza contains no mention of Mahiṣā, and the same is true of stanzas 45, 49, 54 and 71. The meter of this stanza is sārdalavikrīḍita.
26

tūrṇaṁ toṣāt turāṣātprabhṛtisu śamite śātrave stotraṅkṛtsu
klāntevepetya patyus tatabhujayugalasyā 'lam ālambanāya
dehārdhe gehabuddhiṁ prativilitavatī lajjayā "liya kāli
kṛcchraṁ vo 'nicchhayāivā "patitaghantarāśleṣasāukhyā vi-
hantu

While those who are led by Indra, quickly, and because of joy
over their fallen enemy (Mahiṣa), compose hymns of praise
[in honor of Caṇḍi],

That goddess flies for refuge, as one who is weary, to her hus-
band, who has a pair of arms outstretched for her secure
protection,²

And, seeking to conceal any knowledge of [the whereabouts of]
hers homeⁿ in one half of his body,⁴ she clings to him in her
bashfulness.

Thus, without design, she verily enjoys the felicity of a more than
close embrace.⁵

May Kāli (Caṇḍi) ward off trouble from you!

Notes. 1. The compound turāṣāt, ‘he who overcomes the mighty,’ is
here, according to the commentary, an epithet of Indra. 2. Lit. ‘for
her excessive support.’ 3. Lit. ‘guarding against knowledge of her
home.’ 4. A reference to Śiva’s manifestation as the Ardhanārīśa, half
man and half woman; cf. stanzas 28, 80 and 91, and Sūryasataka, stanza
88, note 4. 5. Lit. ‘to whom indeed has fallen, without design, the
felicity of a rather close embrace’; this is the result, of course, of her
living in one half of Śiva’s body.

V.L. (a) tūrṇaṁ roṣāt.

27

āstāṁ mugdhe 'rdhacandraḥ kṣipa surasaritaṁ yā sapatnī
bhavatyaḥ
krīḍā dvābhyaṁ vimuṅcā 'param alam amuṇāikena me pāṣa-
kena
śulaṁ prāg eva lagnaṁ śirasi yad abalā yudhyase 'vyād vidag-
dham
sotprāsālāpapātāir ḫi danujam uma nirdahanti dṛśā vah
O lovely lady (Caṇḍi), leave the <arrow> and <crescent> alone, but throw [at me] the (Ganges), River of the Gods, who is thy co-wife;
The game [is played] with two <dice> or <nooses>; throw another one; have done with that one <die> or <noose> for me;
[As for your <trident>], a <pang> has just come into my head, since thou, «a woman», «without an army», fightest with me.'
<Clever> [though Mahiṣa was] with these shafts of derisive speech, Umā (Caṇḍī) with her eye burnt up that Dānava, [who was accordingly] <consumed>.
May Umā (Caṇḍī) protect you!

Notes. 1. Each of the first three pādas contains, punningly, a reference to some one of Caṇḍī’s weapons—the arrow, noose and trident—and this underlying notion of the weapons, together with Mahiṣa’s scorn of them, is the only thing that gives coherence to the stanza. 2. A certain type of arrow is called ardha-candra, ‘half-moon,’ presumably because its barb is shaped like the cusp of the crescent moon. 3. Siva wore both the crescent moon and the Ganges on his head; cf. Śīryaśataκa, stanza 42, note 10, and Caṇḍīśataκa, stanza 3, note 2. Mahiṣa implies that there is jealousy between Gaṅgā and Caṇḍi, inasmuch as they are rival wives of Siva. See Mayūra’s stanza, entitled ‘The Anger of Umā’ (p. 240, above), where Umā’s (Caṇḍī’s) jealousy of Gaṅgā is again alluded to. 4. According to the commentary, śāla means ‘a weapon and a disease.’ 5. The commentary reads: ‘Since thou, a woman, fightest with me, this is a śāla having the form of a disgrace; or, since I have an army (sabalaḥ sāstinyah), and thou art alone, without an army, this is indeed a śāla having the form of a disgrace clinging to my head.’ As applied to the weapons, śāla means ‘trident,’ and we may translate: ‘A trident entered my head, when you fought [historical present] with me.’ This pāda offers difficulties at best. 6. The cleverness refers to Mahiṣa’s ability to pun. 7. The scorn was for Caṇḍi’s weapons.

vaktrāṇāṃ viklavaḥ kim vahasi bata rucam skanda śanāṃ viśaṇṇāṃ
anyāḥ śaṃ mātaras te bhava bhava sakalas tvam śarīrārdha-
labdhyā
jihmāṃ hanmy adya kālim iti samam asubhiḥ kaṇṭhato nirgata
gir
girvāṇārer yayecchāṃrudpadamṛditasyā 'drijā sā 'vatād vah

'O Skanda (Kārttikeya), why, alas, dost thou, so distressed, wear a despondent expression on thy six faces? Thou hast six other mothers.

O Bhava (Śiva), become thou whole by taking possession of the [other] half of thy body, for today I shall slay the false Kāli (Caṇḍi).

These words went out from the throat of (Maḥiṣa), Foe of the Gods, together with the [breath of his] life, As he was crushed at her pleasure by the tender foot of (Caṇḍi), the Daughter of the Mountain.

May (Caṇḍi), Daughter of the Mountain, protect you!

Notes. 1. I have rendered rucaṃ by 'expression,' although its literal meaning is 'luster.' 2. Skanda is Kārttikeya, usually called the son of Agni and Svāhā, but sometimes of Śiva and Pārvatī (Caṇḍi); cf. the account given above, in stanza 5, note 1. He really had no mother, as the story related in Mahābhārata, 3. 225, and Rāmāyaṇa, 1. 37, points out, but he was fostered by the six Kṛttikās (the Pleiades), who from this circumstance are called his six mothers; cf. Mahābhārata, 3. 226. 22–25, and Rāmāyaṇa, 1. 37. 24–29. He was born with six faces; cf. Mahābhārata, 3. 225. 17, and Rāmāyaṇa, 1. 37. 29. Maḥiṣa is here seeking to console Skanda for the death of Caṇḍi, which he (Maḥiṣa) claims to be on the point of bringing to pass. 3. Caṇḍi occupied one half of Śiva's body; cf. stanza 26, note 4. 4. The commentary attributes the following thought to Maḥiṣa: 'She is dishonest and black (kālī), but you are honest and white; hence the union of you two is not fitting; therefore I am slaying her.' 5. Caṇḍi, or Pārvatī, was the daughter of Himālaya.

V.L. (d) girvāṇārer yadṛccchāṃrdu-

29
gāhasva vyomamārgam gatamahiṣabhayāir bradhna viṣrābdham asvāiḥ
śrṅgābhyaṁ viśvakarman ghaṭayasi na navaṁ sāṛṅgīṇaḥ sāṛṅgam anyat
āibhi tvan niṣṭhureyamī bibhṛhi mṛdum imām īsvarety āttahāsā gaurī vo 'vyāt kṣatāriḥ svacaraṇagarimagragraṅgivānaṅgarvā
THE CANDISATAKA OF BĀNA

'O Bradhna (Sūrya), roam confidently over the pathway of the sky\(^1\) with thy horses that need now have no fear of Mahiṣa; O Viśvakarman,\(^2\) art thou not fashioning another new bow for the Bowman (Viśṇu) from the two horns\(^3\) [of Mahiṣa]? O Īśvara (Śiva), that elephant’s skin [thou art wearing] is rough; take this soft [skin of Mahiṣa].’ Thus in derision\(^4\) Spake Gāurī (Caṇḍī), who slew her foe (Mahiṣa) and humbled the pride\(^5\) of the gods by the weight of her foot.

May Gāurī (Caṇḍī) protect you!

Notes. 1. Lit. ‘plunge confidently into the pathway of the sky.’ 2. Viśvakarman was the artificer of the gods, and in the Epic and Puranic periods is invested with the functions of the Vedic Tvaṣṭar; cf. Dowson, Hindu Mythology, p. 363–364. He corresponds to the Vulcan of the Romans, and to the Hephaestus of the Greeks. 3. The implication is that Viśṇu needs a new bow, since he lost his old one in the battle with Mahiṣa. But if we render as ‘thou art not fashioning, etc.,’ the idea would be that there is no need to fashion a new bow for Viśṇu, since Caṇḍī, by killing Mahiṣa, had recovered his old one which Mahiṣa had won from him in the battle. 4. On āṭṭahāsē, and its meaning, see stanza 23, note 8. 5. Lit. ‘devoured the pride.’

30

kṣipto bāṇah kṛtas te trikavinatitato nirvalir madhyadesaḥ
prahṛādo nūpurasya kṣataripuṣirasah pādapātāir diśo 'gāt
saṅgrāme saṁnatāṅgi vyathayasi mahiṣaṁ nāikam anyān api
tvāṁ
ye yudhyante 'tra nāivety avatu patiparīhāsahṛṣṭā śivā vah

‘The arrow was sped>, and «thy abdomen», «stretched taut by the twisting of thy shoulders», «became free from wrinkles»,\(^1\)

While <Bāṇa was laid low>, and «the Middle Region»,\(^2\) «being stretched in obeisance to the three sacred syllables»,\(^3\) «became freed from Bali»;

Because of the stampings of thy foot on the head of thy slain foe (Mahiṣa), the <noise> of thy anklet, and also <Prahrāda>,
went to the skies;

O (Caṇḍī) of the contracted limbs, [thus] in the battle thou
didst discomfit not Mahiśa alone, but also others who did not fight there at all.'

With these witty speeches of her husband (Śiva), Śivā (Caṇḍi) was delighted.

May Śivā (Caṇḍi) protect you!

Notes. 1. Owing to the muscular effort put forth in drawing a bow, the shoulders are thrown back, and the trivali, or triple wrinkle over the abdomen—considered a mark of beauty in women—is momentarily smoothed out. This seems to be the explanation of the commentary, which reads: 'For at the moment of despatching an arrow, the abdomen, owing to the upright position (ārdhavottambhana) of the body, becomes free from wrinkles.' 2. The Middle Region (Madhyadesa) comprised the north central part of India. 3. The three sacred syllables (vyāhṛti) are the names of the first three of the seven worlds—bhūr, bhūvas and svar—and are pronounced after om by every Brāhman on commencing his daily prayers; cf. Monier-Williams, Skt.-Engl. Dict. s.v. vyāhṛti. 4. The 'others' were the demons Bāṇa, Bali and Prahrāda, who are referred to, punningly, in the words 'noise' (praḥrāda), 'arrow' (bāṇa), and 'wrinkle' (bali or vali). According to the commentary, the wit or jest lies in the conception that Caṇḍi discomfited three people who were really not present in the battle at all. Prahrāda was Mahiśa’s uncle; Bali was grandson of Prahrāda, and father of Bāṇa; cf. Bhāgavata Purāṇa, 6.18.10-19, where the genealogy of the Dāityas is recorded.

V.L. (c) sanīrāme samātā vo. (d) ye vidyante 'tra; pātīparihāsatuṣṭā bhavāni.

31

merāu me rāudraśṛṅgakṣatavapuṣi ruṣo nāiva nītā nadinām bhartāro riktatām yat tad api hitam abhūn niḥsapatno 'tra ko 'pi etan no mṛṣyate yan mahiśa kaluṣitā svardhunī mūrdhni mānyā śambhor bhindyād dhasantī patim iti śamitārātīrītīrīrūmā vah ‘When Meru had its body wounded by thy cruel horns, I felt no anger; and when the (Oceans), the Lords of Rivers, Were brought to a state of emptiness, that too was agreeable, [for] then a certain person came to be without a rival; But this, O Mahiśa, is not forgiven—that the revered (Ganges), River of Heaven, on the head of Śambhu (Śiva) should be defiled.'
With these words Umā (Canḍī), who slew her fœ (Mahiṣa), mocked⁶ her husband (Śiva).

May Umā (Canḍī) destroy your distresses!

Notes. 1. Meru, the Dawn Mountain (cf. Śūryaśataka, stanza 1, note 4), was Canḍī's grandfather, the father of Canḍī's mother Menā; cf. Rāmāyana, i. 35. 16–17. 2. The Mārkandeya Purāṇa, 83. 24–26 (Pargiter, p. 480), in describing the battle between Mahiṣa and Canḍī, says: 'And he [Mahiṣa], great in valour, pounding the surface of the earth with his hooves in his rage, tossed the mountains aloft with his horns, and beloowed; ... and the sea, lashed by his tail, overflowed in every direction; ... mountains fell in hundreds from the sky, being cast down by the blast of his breath.' 3. Lit. 'no angers at all.' 4. The 'certain person' was Śiva. On this the commentary says: 'Ocean and Mahādeva (Śiva) were both husbands of Gaṅgā (Ganges), but on Ocean's being made empty, Mahādeva's (Śiva's) husbandship of Gaṅgā came to be without a rival.' 5. The commentary says: 'She became impure by touching another man.' On Śiva's relation to Ganges, cf. stanza 3, note 2. 6. She ironically pretends to be solicitous only for her rival Gaṅgā.

V.L. (a) The Kāvyamāla text reads nadinā; following the commentary, I have emended to nadināṃ.

32

sadyaḥ sādhitasādhyam uddhṛtavati śūlaṃ śivā pātu vaḥ pādaprāntaviṣakta eva mahiṣākāre suradvesiṇī diṣṭyā deva vrṣadhvajo yadi bhavān eṣa 'pi naḥ svāminī samjāta mahiṣadhvajeti jayayā kelāu kṛte 'rdhasmitā

Just when Śivā (Canḍī) had pulled out [from Mahiṣa's body] the trident¹ that had effected its object,
And while the tip of her foot was resting on (Mahiṣa), Foe of the Gods, who was in the form of a buffalo,² She half smiled when a jest was made by Jayā,³ who said: 'Is it not auspicious, O God (Śiva), that whereas Your Excellency's emblem is a bull, (Canḍī), this mistress of ours, has also acquired an emblem, namely, a buffalo (mahiṣa)?'⁴

May Śivā (Canḍī) protect you⁵!

Notes. 1. Mahiṣa had had a taste of all of Canḍī's weapons before he received the final coup de grâce from her foot. 2. Lit. 'while the fœ
of the gods, in the form of a buffalo, was adhering to the edge of her foot.' The picture presented in the first two pādas is that of Cāndī bracing her foot against Mahiṣa's body in order to pull out the trident. While in this position, she appears to be standing upon or mounted on him, thus giving rise to Jayā's little jest which compares her to Siva, since the latter is often represented as mounted on his bull. 3. Jayā was Cāndī's handmaid, as already explained in stanza 15, note 7. 4. The commentary says: 'Proper is the union of you two, for you both have cattle as your emblems; this, however, is the laughable thing—that you are mounted on a bull, but she on a buffalo.' 5. The meter of this stanza is śārdūlavikṛti.

V.L. (b) proaprāntaviṣakta.

33

vidrāṇendrāṇi kim tvam draviṇadadayite paśya saṃkhyaman
svasakhyāḥ
svāhe svasthā svabhartya amṛtabhujī mudhā rohiṇih roditi 'va
lakṣmī śrīvatsalakṣmorasi vasasi purety ārtam āśvāsayantyāṁ
svargastrāṇaṁ jayāyāṁ jayati hatariyor hrepitaṁ hāimavat-
yāḥ

'O Indraṁ,¹ why art thou perplexed? O wife of (Kubera),
Giver of Wealth, behold the [successful] conflict of thy
friend (Cāndī);
O Svāhā,² compose thyself, for thy husband (Agni) [will soon
be] enjoying the residue of sacrifices³; Rohiṇī⁴ is weeping,
as it were, without cause;
O Lakṣmī, thou wilt⁵ soon [again] be reposing on the breast of
(Viṣṇu), whose emblem is the śrīvatsa.'⁶ As Jayā⁷ in these
words
Was consoling the unhappy⁸ women of heaven, a modest feeling⁹
[arose in] Hāimavatī (Cāndī), who slew her foe (Mahiṣa).¹⁰
Glorious is the modesty of Hāimavatī (Cāndī)!

[In this stanza the usual benediction is omitted.]¹¹

Notes. ¹. The wife of Indra. ². The wife of Agni. ³. Usually,
amṛtabhuj means 'nectar-enjoyer,' 'god,' but I have rendered as 'enjoy-
ing the residue of sacrifice'—a meaning allowed by the lexicons—because
the commentary says: 'Now, since Mahiṣa is slain, he (Agni) will be
worshiped with joy by Brāhmans.' ⁴. The wife of the Moon. ⁵. The particle puṛā, when used with a present tense, sometimes gives to that
tense the force of a future; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. 6. Viṣṇu wore on his breast the curl of hair known as the śrīvatsa, which was produced by a thrust of Śiva’s lance; cf. stanza 23, note 2. On Laksṇī, and her relation to Viṣṇu, see *Śṛyāṣṭakā*, stanza 2, note 2, and stanza 42, notes 3 and 6. 7. On Jayā, see stanza 15, note 7. 8. The wives of the gods were unhappy because they believed that their husbands had perished in the battle with Maḥiṣa. 9. I have taken hreptāṃ to be a participial noun, meaning ‘modest feeling’ (cf. stanza 38), although it is not so recognized in the lexicons. 10. Caṇḍī was overcome with emotion at the thought that she had saved the husbands of all these women. The commentary says: ‘Devi (Caṇḍī), on hearing all this consolation of the women of heaven, blushed (or, was ashamed).’ Owing to her excessive modesty, she desired no praise for her acts. 11. For similar omission of the benediction, cf. stanza 3, note 5.

V.L. (b) *svabhātury amyātsṛjī.* (d) The Kāvyamālā text reads hāima-vatyā; I have emended to hāimavatyāḥ, which is the reading of the commentary and of a similar passage in stanza 38.

34

nirvāṇaḥ kim tvam eko raṇaśirasi śikhiṇ Śāṅgadhanvā ’pi vidhyamś
tat’te dhāiryam kva yātaṃ jahihi jalapate dīnatām tvam
nadīnaḥ
śakto no śatrubhaṅge bhayapiśuna sunāsīra nāśiradhūlir
dhig yāsi kveti jalpan ripur avadhi yayā pārvatī pātu sā vaḥ

’O Śikhin (Agni), art thou alone <worsted>¹ in the forefront of the battle? [Nay, for] he (Viṣṇu) whose bow is the śāṅga is also <without arrows>, having shot [them away].

O (Varuṇa), Lord of Waters, where has that bravery of thine gone? Give over² thy timidity, [for] thou art <Lord of Rivers>, and <not timid>.

O cowardly <Sunāśira (Indra)>, <whose vanguard is excellent>, the dust of thy vanguard is not effective in defeating [me, thy] foe.³

Out upon thee! Where canst thou go?⁴ While uttering these [taunting] words, the Foe (Maḥiṣa) was slain by Pārvatī (Caṇḍī).

May that Pārvatī (Caṇḍī) protect you!
Notes. 1. The force of the pun is lost in the translation; as applied to Agni (fire), nirvāṇaḥ means ‘extinguished.’ 2. The imperative jahīhi, ‘abandon,’ ‘give over,’ usually has a long penult—jahīhi; cf. Whitney, Skt. Grammar, 665. The form with short penult is found also in Śāraśāatakā, stanza 59. 3. The commentary says: ‘Just as formerly [thy] enemies fled upon merely catching sight of the dust arising from the vanguard of thy army, even so now [they do] not.’ 4. These same words—dhīg yāsi kveli—occur, with similar meaning, in stanza 82. The ‘thee’ and ‘thou’ refer to Caṇḍī. The commentary explains: ‘Wherever thou wilt go, just there thou art slain.’

35

nandinn ānanda-do me tava murajamṛduḥ samprahāre prahārah
kim dante romṇi rugñe vrajasi gajamukha tvam vaśībhūta eva
ninghnan nihnann idānīṁ dyujanaṁ iha mahākāla eko ’smi nā ’nyāḥ
kanyā ’drer dāityam ittham pramathaparibhave mṛdṇatī trāya-tāṁ vah

‘O Nandin, in the battle thy blow, soft as [the noise¹ of] a drum, was to me a giver of joy;

O Elephant-faced (Gaṇeśa), why dost thou wander about, absolutely subdued,² with thy hair-like tusk³ broken off?

I alone am <Mahākāla>⁴ <the great destruction>; there is no other here now who keeps constantly slaying the folk of heaven.

As he was thus insulting her attendants,⁵ (Caṇḍī), Daughter of the Mountain, crushed the Dāitya (Mahiṣa).

May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. The commentary supplies dhvani, ‘noise.’ 2. Gaṇeśa’s corpulence did not permit of his running far or fast, so, although he attempted to flee, he was easily overtaken and subdued by Mahiṣa. The commentary says: ‘Because of having a protuberant belly, it is not possible [for thee] to make a distant flight.’ 3. Lit. ‘thy tusk, a hair,’ but the commentary supplies ‘like.’ Presumably the tusk was comparable to a hair, either because it curled or because it was slender. The cause of the loss of Gaṇeśa’s tusk is variously given; the Brahmaśāivavarta Purāṇa (3.40) tells how it was lost in conflict with Paraśurāma (cf. stanza 67, note 2), the Śīnapāla-
vadha (1.60) states that it was cut off by Rāvaṇa, and the Haracarita (18.23) says that it was lost as the outcome of a wager between Kumāra and Gaṇeṣa as to which of them could most quickly encircle the earth; cf. H. Jacobi, Brāhmaṇism, in Encyclopaedia of Religion and Ethics, vol. 2, p. 799–813, sub-heading Gaṇeṣa (p. 807), ed. James Hastings, New York, 1910. The Caṇḍīśataka, stanza 67, tells us that the tusk was broken off by the demon Maḥiṣa. 4. Maḥākāla was the name of one of Śiva’s attendants, as well as being an epithet of Śiva himself. 5. Nandin, Gaṇeṣa and Maḥākāla were all attendants of Śiva, and so also of Caṇḍi, Śiva’s wife. Gaṇeṣa was the reputed son of Śiva and Pārvatī (Caṇḍi); for his parentage, see Kennedy, Ancient and Hindu Mythology, p. 352–356, and especially H. Jacobi, Brāhmaṇism, as cited in note 3; see also Moor, Hindu Pantheon, pl. 9, p. 42, where the infant Gaṇeṣa is pictured held in Pārvatī’s (Caṇḍi’s) arms.

36

vajrāṃ majño marutvān ari harir urasāḥ śūlam īsaḥ śirasto đaṇḍaṃ tuṇḍāt kṛtāntas tvaritagatigadām ashtito 'rthādhi-nāthāḥ

prāpan yatpādapiśte dvisi maḥiṣavapuṣy aṅgalagnāni bhūyo 'py āyūṃṣi 'vā ’yudhāni dyuvasataya iti stād umā sā śriye vaḥ

When¹ Umā (Caṇḍi) crushed with her foot the Foe (Maḥiṣa) who had the body of a buffalo,
The inhabitants of heaven (obtained) again their weapons «that were sticking in his body», just as they (saved) their lives «inherent in their bodies»²;

(Indra), whom the Maruts attend, [recovered] the thunderbolt from [Maḥiṣa’s] marrow; Hari (Viṣṇu), the discus from his breast; Īśa (Śiva), the trident from his head;
Kṛtānta (Yama) [recovered] the staff from his mouth; and (Kubera), Lord of Wealth, the swift-moving mace from his bones.³

May that Umā (Caṇḍi) bring you prosperity!

Notes. 1. For convenience, I have translated the last two pādas first. 2. The commentary says: ‘Formerly, in the battle with Maḥiṣa, the weapons of all the gods were plunged into his body; now, when Maḥiṣa has been crushed by Devī (Caṇḍi), their weapons are obtained by them again; in like manner their lives are obtained (i.e. saved) through the destruction of Maḥiṣa; for otherwise their lives were verily precarious. 3. Note that the name of the god has some similarity in sound
with the name of his weapon, or with the name of the part of the body from which the weapon is drawn; e.g. Hari draws the ari from the uras, and Iśa draws the śila from the śiras—an exaggerated assonance (ya-maka), which, however, finds its counterpart in stanza 52, and in Sūryaśata-taka, stanzas 71 and 8r.

37
dṛṣṭāv āsaktadṛṣṭiḥ prathamam īva tathā sammukhīnā "bhīmukhye
smerā hāsapragalbhe priyavacasi kṛtaśrotrapeyādhikoktiḥ
udyuktā narmakarmany avatu paśupatāu pūrvvat pārvatī vah
kurvāṇā sarvam īṣad vinihitacaraṇālaktakeva kṣatāriḥ

Pārvati¹ (Caṇḍī), with her glance fixed on [Paśupati's (Siva's)] glance [in affection], [and on Paśupati's (Maḫīṣa's)] glance in anger], thus facing them face to face at the outset, as it were,

Smiling [affectionately when Paśupati (Siva)] «proudly joked», [and scornfully «when Paśupati (Maḫīṣa)» «proudly mocked»,

Adding even more words worth listening to [when Paśupati (Siva)] «flattered» [and when Paśupati (Maḫīṣa)] «spoke her fair»,

Intent upon the carrying on of the sport [of battle] «in the case of Paśupati (Maḫīṣa)», just as formerly [she had been intent upon carrying on the sport of love] «in the case of Paśupati (Siva)»,

Doing everything triflingly [«in the case of Paśupati (Maḫīṣa)», but with real affection «in the case of Paśupati (Siva)»],

Killed the Foe (Maḫīṣa), and became smeared, as it were, with lac-dye on her foot.²

May Pārvati (Caṇḍī) protect you!

Notes. 1. This is a troublesome stanza, but it seems to be clear that there is a pun, running all through, on the two meanings of the term Paśupati—Siva and Maḫīṣa. 2. After killing Maḫīṣa, Caṇḍī found her foot smeared with blood, as if with lac-dye; cf. stanzas 2, 3, 12 and 44.

V.L. (a) -dṛṣṭiḥ kṛtaṃkha vimuktiḥ sammukhīnā. (c) paśupateḥ.
38
dāityo dordarpaśāli na hi mahiṣavapuḥ kalpaniyābhyupāyo vāyo vārīsa viṣṇo vṛṣagamanavṛṣan kim viṣādo vṛthāiva badhnīta bradhnamisrāḥ kavacam acakitaś citrabhāno dāhā
'tīn evam devāṇi jayokte jayati hataripor hrepiṭam hāimavatyāḥ
'The Dāitya (Mahiṣa), in the form of a buffalo, and full of pride in his prowess, is not indeed one in whose case the [ordinary] expedients are effective;
[Therefore], O Vāyu (Wind), O Lord of Waters (Varuṇa), O Viṣṇu, O Bull-riding (Śiva), O Bull (Indra), why [this] wholly vain dependency?
Gird on your armor, together with Bradhna (Sūrya), ceasing to be cowards; O thou (Agni) whose luster is variegated, burn up thy foes.'
While Jayā was thus speaking to the gods, a modest feeling [arose in] Hāimavati (Caṇḍī), who slew her foe (Mahiṣa).
Glorious is the modesty of Hāimavati (Caṇḍī)!
[In this stanza the usual benediction is omitted.]

Notes. 1. The sense of this stanza is that the gods must make special efforts to subdue Mahiṣa, since none of the ordinary means for subduing enemies are effective against him. 2. Lit. ‘full of pride in his arm.’ 3. The four recognized upāyas, or means of subduing an enemy, were ‘conciliation’ (sāman), ‘bribery’ (dāna), ‘sowing dissension’ (bheda), and ‘open assault’ (daṇḍa); cf. Manu, 7. 107–109, 198, and Caṇḍīśataka, stanza 46, note 1. The commentary says: ‘He (Mahiṣa) is incapable of being subdued by the employment of sāman, etc.’ 4. That is, dependency does no good; it is time for strenuous effort. The alliteration (annprāsa) in this pāda is noteworthy. 5. Lit. ‘without fear.’ 6. On Jayā, see stanza 15, note 7. 7. The accusative devāṇ must be taken as a sort of object of jayokte used with a verbal force—‘in the utterance of Jayā to the gods.’ The commentary glosses devāṇ by devāṇ prati, ‘to the gods.’ 8. For the construction of hrepiṭam, see stanza 33, note 9. 9. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (b) bṛhat kim viṣādo. (d) hataripur hrepiṭasvarṇikāyā.

39
ā vyoma vyāpisimnāṃ vanam atigahanaṃ gāhamāno bhu-jānāṃ
arcirmokṣeṇa mūrchan davadahanarucāṁ locanānāṁ trayasya yasyā nirmajjamajjaccaraṇabharaṇato gāṁ vibhidya praviṣṭāḥ
pātālaṁ pañkapātonmukha iva mahiṣāḥ stād umā sā śriye vaḥ

Mahiṣa, plunging into the very impenetrable forest [composed] of [Umā's (Caṇḍi's)]² arms whose extremities reached to the sky,²
Became dazed at the emission of flame from the triad³ of her eyes that gleamed like a fire in a burning forest;
[Then], bowed by the weight of her foot which sank into his lifeless⁴ [body], he clove the earth,
And entered Pātāla,⁵ as if expecting to wallow in its mud.⁶
May that Umā (Caṇḍi) bring you prosperity!

Notes. 1. The commentary says: 'Of the arms, that is to say, [the arms] of Devi (Caṇḍi).'
² I have changed the division of the words in the reading of the Kāvyamālā text, from a vyoma vyāpī simnāḥ into a vyoma vyāpīsimnāḥ, which is the reading of the commentary. This is, I confess, open to the objection that vyāpī appears not to be used at the beginning of compounds (cf. ṭub, s.v.). As another alternative, one might read āvyoma vyāpīsimnāḥ as a compound word. For the 'forest of arms' of Caṇḍi, cf. stanza 64, and Moor, Hindu Pantheon, pl. 19. ³ In the Devī Upaniṣad, Caṇḍi is addressed as 'thou represented with three eyes'; cf. Kennedy, Hindu Mythology, p. 492; her three eyes are also mentioned in the account of her birth given in the Vāmana Purāṇa; cf. Kennedy, ibid., p. 335. See also Caṇḍiśataka, stanzas 40 and 51. It may likewise be noted that since Śiva had three eyes, Caṇḍi, who is Śiva's sakti—i.e. the female personification of his 'energy'—is also entitled to the possession of a like number. ⁴ Lit. 'marrowless,' meaning deprived of the life or the blood; for a similar conception, cf. stanza 3, note 4. ⁵ The words gāṁ ... pātālaṁ occur in the same order, and in the same position in the pādas, in stanza 18. ⁶ The commentary notes an implied simile in this stanza. It reads: 'Just as any other buffalo (mahiṣa), when wandering in a forest, and heated by a forest-fire, enters a hollow, expecting to wallow in the mud, even so also this [buffalo—i.e. Mahiṣa], completely scorched by the flame of the eyes of Devi (Caṇḍi), enters Pātāla.' For the fire in Caṇḍi's eyes, cf. stanza 51.

V.L. (a) The Kāvyamālā text reads ā vyoma vyāpī simnāḥ; following the commentary, I have emended to ā vyoma vyāpīsimnāḥ. (b) locanānāṁ trayena. (d) sā śivā 'stu śriye vaḥ.
nīte nirvāyajadīrghām aghavati maghavadvajralajjānīdāne
nidrām drāg eva devadviṣi muṣitaruṣāḥ saṃsmaranantīḥ svābhāvam
devyā drghbhyaḥ tisṛbhhyas traya iva galitā rāśayo raktatāyās
trāyantāṁ vas triśulakṣatakuharabhuvo lohitāmbhaḥsamudrāḥ
When the sinful (Mahiṣa), Foe of the Gods, who had put to
shame the thunderbolt of the Munificent (Indra),
Had been brought full quickly to the sleep that is ineffably long;
Devī (Caṇḍi), reft of her anger, came back to herself;
And the oceans of flowing blood, issuing from the holes of the
wounds [caused] by the trident [in Mahiṣa],
Became, as it were, three masses of the redness [of anger]
streaming from her three eyes.
May these oceans of blood protect you!

Notes. 1. Indra’s thunderbolt was ashamed because it had been unable
to subdue Mahiṣa. 2. Lit. ‘long beyond semblance.’ 3. Lit. ‘recol-
lecting her own nature.’ 4. Lit. ‘blood-water oceans.’ 5. Upon seeing
the blood, Caṇḍi realized that the killing had been effected, her rage sub-
sided, and the red of anger faded from her eyes. The fanciful imagining
of the red blood flowing from Mahiṣa to be the redness of anger receding
from the eyes of Caṇḍi, is an instance of the rhetorical figure utpākeśā,
‘Poetic Fancy.’ For Caṇḍi’s three eyes, cf. stanza 39, note 3, and stanza
51, note 1. 6. This stanza is quoted in the Sarvasvaṭīkaṇṭhābharaṇa (2.
296) of Bhojadeva (fl. 1010–1042 A.D.; cf. Mabel Duff, Chronology of
India, p. 109, Westminster, 1899), as an illustration of the rhetorical figure
citra, ‘picture,’ a type of varṇāṇuprāsa, or ‘syllable alliteration’ (see the
2d ed. of this work by Jivānanda Vidyāśāgara, p. 255, Calcutta, 1894).
Stanza 66 of the Caṇḍiśataka is also quoted in the Sarvasvaṭīkaṇṭhābharaṇa
as an illustration of the venikā (‘braid’) type of varṇāṇuprāsa; cf. stanza
66, note 1.

V.L. (b) muṣitabhiyaḥ. (c) rāśayo sōpitasya. (d) rakṣantu tvāṁ tri-
śulakṣata-. The text as given in the Sarvasvaṭīkaṇṭhābharaṇa (see note 6)
shows the following variants: (a) -vajranidrānīdāne. (d) rakṣantu tvāṁ
triśulakṣatikuhara-.

41
kāli kalpāntakālākulaṃ iva sakalāṃ lokam ālokaṃ pūrvaṃ
paścāc chīṣṭe viṣāṇe viditaditisutā lohitā matsareṇa

21
pādotpiṣṭe parāśāu nipatati māhiṣe pārāśāu nipatati māhiṣe prāksvabhāvena gāurī prāksvabhāvena gāurī vaḥ pātu patyūḥ pratinayanam ivā ”viśkṛtānyonyarūpā viśkṛtānyonyarūpā [Caṇḍī], on seeing the whole world as if confounded by Fate at the end of a kalpa, became at first <black>, and so <Kāli>\(^1\); Afterwards, when she perceived (Mahiṣa), Son of Diti, with his horn encircling\(^2\) [her foot], she became <red> with anger, and so <Lohitā>;
But when Mahiṣa, crushed by her foot, fell lifeless, she became, by [virtue of] her original nature, <dazzling white>, and thus <Gāurī>.
May this Gāurī (Caṇḍī), whose forms are but reciprocal manifestations of the eyes of her husband (Śiva)\(^3\)—
May she, Gāurī (Caṇḍī), protect you!

Notes. 1. The meaning is that Caṇḍī, on seeing the destruction wrought by Mahiṣa, assumed her dark, horrific aspect of Kāli, ‘The Black One.’ For the periodic destructions of the world at the end of every kalpa, cf. Śūryaśatāka, stanza 23, note 6. 2. See stanzas 2 and 44, where the same is said of Mahiṣa’s horn. 3. Lit. ‘whose reciprocal form is manifested, as it were, according to the eyes of her husband.’ That is to say, the three eyes of Śiva, the black (kāḷi), the red (lohitā), and the dazzling white (gāurī), became incarnate as Caṇḍī, under the names, which she bore, of Kāli, Lohitā and Gāurī. It should be noted, however, that Lohitā seems not to occur elsewhere as a name of Caṇḍī, although it is found, along with Kāli and Karāli, two recognized epithets of Caṇḍī, among the names of the seven tongues of Agni; cf. Munḍaka Upaniṣad, r. 2.4, as quoted by J. Muir, Original Sanskrit Texts, vol. 4, p. 429, London, 1873; cf. also H. Jacobi, Durga, in Encyclopaedia of Religion and Ethics, vol. 5, p. 117–119, ed. James Hastings, New York, 1912.

V.L. (d) pratinayana ivā ”viśkṛtānyonyabhāvā.”

42
gamyāṃ nā ’gner na cendoḥ sapadi dinakṛtāṃ dvādaśānāṃ asahyaṃ
sakrasyā ’kṣṇāṃ sahasraṃ saha surasadasā śādayantaṃ prasahya
upṭātogrāndhākārāgamam ivā mahiṣaṃ nighñatī śarma diśyād
devī vo vāmapādāmburuhanakhamayāīḥ pañcabhiṣ candramo-

bhiḥ
Mahiṣa, who was assailable¹ neither by Agni nor by Indu (Moon), and who could not be resisted for an instant by the twelve Suns,²
Who violently destroyed the thousand eyes³ of Śakra (Indra) together with the assembly of the gods, And who was like the approach of the terrible darkness of some [evil-boding] portent, was killed by Devī (Caṇḍī) With the five moon-like toe-nails of her left lotus foot.⁴ May Devī (Caṇḍī) bestow happiness upon you!

Notes. 1. In Sūryaśataka, stanza 23, gamya, ‘assailable,’ is again found with a genitive case. 2. By the ‘twelve Suns’ are meant the twelve manifestations of the Sun in the twelve months of the year; cf. Sūryaśataka, stanza 90, note 1, and stanza 94, note 5. 3. For Indra’s thousand eyes, cf. Sūryaśataka, stanza 94, note 4, and Caṇḍiśataka, stanza 57, note 6. 4. Lit. ‘with the five moons constituting the nails of her left foot-lotus.’ Stanza 10 says that Caṇḍī killed Mahiṣa with her right foot, but elsewhere in the Caṇḍiśataka, whenever specific mention is made, it is always said that she used her left; cf. stanza 10, note 6.

V.L. (a) na 'gnner jitenam; dvādaśānām asakyaṁ.

43
dattvā sthūlāntramaśvalivighasahasahasmarapretakāntaṁ kātyāyanyā "tmanāiva tridaśariṣumahādāityadhepahāram viśrāntyāī pātu yuṣmān kṣaṇam upari dhṛtaṁ kesariskandhabhītter bibhrat tatkesarālīm alimukhararaṇānuppuraṁ pādapadam

After Kātyāyanī (Caṇḍī) had verily in person offered as an oblation the body of the great Dāitya (Mahiṣa), the Foe of the Gods—
An oblation that roused the mockery of the voracious female ghouls,¹ since the residue² [for their consumption] was [merely] the series of the festoons of his large intestine,³ Her lotus foot,⁴ possessed of a jingling anklet⁵ that hummed like a bee, was placed for a moment, for the purpose of resting [it],
On the wall-like surface of the shoulder of her lion, [and therefore seemed to be] wearing a fringe of his mane.

May the lotus foot [of Kātyāyanī (Caṇḍī)] protect you!

Notes. 1. Lit. ‘wives of the ghouls.’ 2. The residue of the oblation, usually eaten. 3. The commentary says: ‘There is cause of mockery by the wives of the ghouls, with the thought: “There has been left over for us by Devī (Caṇḍī) merely the sapless pile of entrails.”’ The implication is that the body of Mahiṣa had been reduced to a shapeless mass by the force of Caṇḍī’s kick, nothing being left but one intestine. 4. According to the commentary, the term ‘lotus foot’ is aptly applied here, because it has an anklet that hums (lit. ‘is mouthy’) like a bee, while a lotus is always surrounded by bees, and because the foot has a fringe of kesara (mane), while a lotus has kesara (filaments). 5. The noise of Caṇḍī’s anklet is mentioned also in stanzas 6, 13 and 44.

V.L. (c) upari kṛtāṁ.

44

kopenevā 'ruṇatvam dadhad adhikatarālakṣyalakṣārasaśriḥ śīṣyacchṛṅgāgrakonaṅkvanitamanitulākoṭihumkāragarbhah pratyāsannatmamṛtyupratibhayan asurāir īkṣito hantv arīn vaḥ

pādo devyāḥ kṛtānto 'para iva mahiṣasyoparipriṣṭān nivīṣṭaḥ

The foot of Devī (Caṇḍī) is, as it were, red from anger, and the sheen of its lac-dye becomes [thereby]¹ more apparent²; And it diffuses sound³ from its jeweled anklet that is twanged by the tip of [Mahiṣa’s] encircling horn,⁴ as with a quill; And it is gazed on by the demons with fear that their own death is imminent⁵; And it <is placed on Mahiṣa>, [being thus also] like a second Kṛtānta (Yama), [for the latter] <is seated on a buffalow>.⁶

May the foot of Devī (Caṇḍī) destroy your foes!

Notes. 1. The commentary introduces ato eva, ‘just thereby.’ 2. Lit. ‘possessing a more apparent lac-juice sheen’; for other passages in the Caṇḍīśataka where mention is made of the practise of staining the feet with lac-dye, cf. stanza 3, note 1, and stanza 37, note 2. 3. Lit. ‘is filled with the sound.’ 4. For the ‘encircling horn,’ cf. stanzas 2 and 41, and for the noise of the anklet, cf. stanzas 6, 13 and 43. 5. Following the commentary, I take the compound pratyāsannā . . bhayam to be an adverb. 6. Yama’s vehicle was the buffalow (mahiṣa); cf. Sūryaśataka,
stanza 58, note 5. The commentary calls attention to the various points of comparison between Caṇḍī’s foot and Yama, as follows: ‘Yama also is red from anger, makes a sound (hunṛkora—the death rattle?), is seated on a buffalo, and is gazed on by mortals fearful that death is imminent.’

V.L. (a) dadhad adhikam alom.

45

āhantuṇ nīyamāṇā bharavidhurabhuṣaṇaṃśamānobhayāṃsaṃ kaṃṣenāināṃsi sā vo haratu hariyaśorakṣaṇāya kṣamā ’pi prāk prāṇan asya nā ”syad gaganam udapataḥ gocaranyā śilāyāḥ samprāpya ”gāṁvindhyācaśikharasilāvāsasayogodyateva

Kṣamā (Caṇḍī), when carried off to be slain by Kaṃsa—his two shoulders stooping as his arms were burdened by her weight—Although capable of defending the renown of Hari (Viṣṇu),
did not at once despatch his (Kaṃsa’s) life,
But after having, [at his hands], come into forcible contact with a rock, rose up to heaven,
As if intent on meditation in her future home of rock on the summit of the Vindhya Mountain.
May that Kṣamā (Caṇḍī) destroy your sins!

Notes. 1. For the story of Kaṃsa’s attempt to destroy Caṇḍī, see stanza 25, note 1. 2. It is worthy of note perhaps that ‘Kṣamā’ and ‘Kaṃsa’ contain similar sounds. The epithet Kṣamā is applied to Durgā (Caṇḍī) in the Devī Purāṇa; cf. PWB, s.v. 3. The body of Caṇḍī as a baby, though not actually heavy, was figuratively so, because Kaṃsa was destined in the future to be crushed by the weight of her might; cf. stanza 25, notes 2 and 3. 4. Caṇḍī, in the incarnation here referred to, was Kṛṣṇa’s (Viṣṇu’s) substitute, having elected to be killed in Viṣṇu’s stead; cf. stanza 25, note 1. 5. Lit. ‘in the first place,’ ‘at first.’ 6. Lit. ‘having attained the realm of rock,’ the meaning being that Kaṃsa dashed out Caṇḍī’s brains against a stone. 7. When Kṛṣṇa (Viṣṇu) persuaded Caṇḍī to be born of Yaśodā as a mortal, he promised her as a reward that she should be the adored of gods and mortals and should have a dwelling-place on the Vindhya; cf. Harivamśa, 2.2.30, 49 (Dutt, cap. 57, p. 249–250). 8. Note in this stanza the absence of any reference to Mahiṣa; cf. stanza 25, note 8.

V.L. (a) ṣghatam nīyamāṇā.
sāmnā nā "māṇāyayoner dhṛtim akṛta harer nā ’pi cakreṇa bhedāt
sendrasyāirāvaṇasyā ’py upari kaluṣitaḥ kevalaṃ dānavrśtyā
dānto daṇḍena mṛtyor na ca viphalayathoktābhhyupāyo āhato ’rir
yenopaṃyaḥ sa pādaḥ sukhyatay bhavataḥ pañcamaś caṇḍikāyāḥ

[Mahiṣa]¹ took² no pleasure either in the «conciliation» or in
the «Sāma Veda» of (Brahmā), the Source of the Vedas,³
and because of [his fondness for] «dissension», «was in-
different to» the discus of Hari (Viṣṇu) with its «ability to
cleave»;

<With regard to>⁴ Indra’s [elephant] Āirāvaṇa,⁵ he was simply
«angered»⁶ by the «shower of gifts», just as he was
«smeared» «over» by the «flow of ichor» [from its fore-
head];

Nor was he subdued by the «open assault» and the «staff» of
Death (Yama), these expedients, as described, being all
ineffectual;

But he, the Foe (Mahiṣa), was slain by a fifth expedient—the
foot of Caṇḍikā (Caṇḍī).

May that foot of Caṇḍikā (Caṇḍī) prosper you!

Notes.  1. The meaning of this stanza is that the gods were unable to
subdue Mahiṣa by any of the four recognized means of success against an
enemy, and so employed a fifth—the foot of Caṇḍī. The four recognized
means (upāyas) of subduing a foe were ‘conciliation’ (sāman), ‘sowing
dissension’ (bheda), ‘bribery’ (dāna), and ‘open assault’ (daṇḍa); cf.
Manu, 7.107–109, 198. In this stanza there is a pun on each of these four
terms. In stanza 38, Mahiṣa is said to be ‘not one in whose case the ordi-
nary expedients (abhyupāyas) are effective.’  2. The word akṛta appears
to be a root-aorist middle used in Vedic literature; cf. W. D. Whitney,
Roots, Verb-Forms, and Primary Derivatives of the Sanskrit Language,
s.v. 1st kṛ, Leipzig, 1885; but it is recognized by the grammarians as
forming a part of the s-aorist; cf. Whitney, Skt. Grammar, 881, c. 3.
Brahmā is usually credited with the production of the Vedas; cf. Sūrya-
śataka, stanza 99, note 2.  4. I have regarded Āirāvaṇasya as governed
by upari, ’in regard to’; the commentary, however, makes Āirāvaṇasya
depend upon dānavrśtyā, and it takes upari closely with kaluṣitaḥ, in the
sense, apparently, of ‘smeared over.’ The commentary does not authorize a double rendering of *upari.* 5. On Āirāvaṇa, see *Sūryasataka,* stanza 1, note 3. 6. For *kaluṣṭitaḥ,* the commentary gives a double gloss—‘defiled’ (*malinatvam gataḥ,* and ‘angered’ (*krodhaṃ gato na tu tuṣṭaḥ*); so also Apte, *Skt.-Engl. Dict.* s.v.

V.L. (b) *pulakitaḥ kevalaṃ.* (d) *pādaḥ nudatu bhavadaghaṃ.*

47

bhartā kartā trilokyās tripuravadhakṛtī paśyati tryakṣa eṣā kva strī kvā "yodhanecchā na tu sadṛśam idaṃ prastutanā kim mayeti matvā savyājasavyetaracaranaṁcālāṅguṣṭhakonāḥbhimśtaṁ sadyo yā lajjitevā ’surapatim avadhīt pārvatī pātu sā vaḥ

‘The three-eyed (Śiva), [my] husband, creator of the three worlds, and the bringer of destruction to the three cities,¹ is looking on here.

What has a woman to do with the lust for battle? But this is not seemly; why did I undertake it?’

Being abashed, as it were, at such a thought, Pārvatī (Caṇḍī) slew in an instant² (Mahīṣa), Lord of the Demons, Who had been struck by the sharp point of the quivering great toe of her left³ foot.

May that Pārvatī (Caṇḍī) protect you!

Notes. 1. The triple city of the demons is meant; cf. stanza 16, note 3. 2. Caṇḍī slew Mahīṣa at once, so as to bring to an immediate close the spectacle of a woman engaged in a matter so far outside her normal sphere as fighting. 3. According to the commentary, which I have followed, *savyāja* is here taken adverbially with *savyetaracaranā-,* the literal rendering being ‘a foot falsely other than left’; that is, ‘falsely right,’ and therefore ‘left.’ The commentary glosses by *vānapūdasya,* ‘left foot.’ It may be noted that, according to stanza 10, Caṇḍī killed Mahīṣa with her right foot; but all other stanzas, when specific mention is made, say she used her left; cf. stanza 10, note 6.

V.L. (c) *savyājasavyetaracaranakhaṅguṣṭhakoṣena piṣṭvā.*

48

vṛddhokṣo na kṣamas te bhavatu bhava bhavadvāha eṣo 'dhuneti
kṣiptaḥ pādena devaṁ prati jhaṭiti yayaḥ keliṅkantaṁ vihaṣya dantajyotsnāvitānāir atanubhir atanur nyakkṛtardhendubhā-bhir gāuro gāur eva jataḥ kṣaṇam iva mahiṣaḥ sā 'vatād ambikā vaḥ

'Thy old bull, O Bhava (Śiva), is no [longer] capable; let this one now be the vehicle of Your Highness.'

As [Ambikā (Caṇḍī)] uttered these words, laughing in pleased amusement, [Mahiṣa] was at once kicked over to the god (Śiva) by her foot;

[For] the mighty Mahiṣa, by reason of the not small masses of light [emanating] from his teeth—masses that dimmed the splendor of the crescent moon—Became shining white (gāura), and so actually a bull (gāur) for an instant, as it were.

May that Ambikā (Caṇḍī) protect you!

Notes. 1. The bull was Śiva's vehicle. 2. 'In pleased amusement' is my rendering of keliṅkantaṁ, which I take to be an adverbial accusative. 3. The word atanur, 'mighty,' despite its position, must modify mahiṣaḥ; if, however, any hesitation is felt about so taking it, an emendation to atanunyakkṛtā-, forming a compound, may perhaps be suggested. This change would not affect the meter, and the translation would be: 'that dimmed in no slight degree, etc.' 4. For the splendor of Mahiṣa's teeth, cf. stanza 50. 5. Lit. '[being] shining white, became actually a bull.' 6. The reason for Ambikā's (Caṇḍī's) amusement lies in a pun whose force it is very difficult to convey in translation. It consists in the idea that the black buffalo (mahiṣa) turns into a white bull (gāur), the metamorphosis being attained as follows: A buffalo, being a gāura (the bos gaurus, a species of buffalo), is therefore momentarily a bull (gāur); momentarily, because gāura is gāur, before its final syllable -a is pronounced. The rendering of the pun is further complicated by the fact that the other meaning of gāura—'shining white'—must be used in the translation in order to make the stanza read intelligibly. It may be added that as Śiva's bull was white, a white (gāura) substitute would be acceptable to him.

V.L. (c) dantajyotsnāvītanāir alabhata tanubhir.

prāk kāmam dahatā kṛtaḥ paribhavo yena trisamdhyanatāiḥ sṛṣyā vo 'vatu caṇḍikā caraṇayoḥ svamī pātayantī patim
kurvatya 'bhyadhikaṃ kṛte pratikṛtam muktena maulau muhur bāspeṇa "hitakajalena likhitam svam nāma candre yayā

The jealous Caṇḍikā (Caṇḍī) caused her husband (Śiva), by whom she had been formerly humiliated through his burning up of Kāma,²

To fall at her feet with prostrations at the three twilights;
And, having [thus] exacted excessive retribution for [his] action,² she wrote her own name on the moon³

With the tears mixed with collyrium⁴ that were repeatedly shed upon his diadem.⁵

May Caṇḍikā (Caṇḍī) protect you⁶!

Notes. 1. As is well known, Kāma was reduced to ashes by Śiva's third eye, because he interrupted Śiva's meditations and called his attention to Parvati (Caṇḍī); cf. Śūryaśataka, stanza 55, note 9. 2. Lit. 'causing an excessive counter-deed in his deed.' 3. Śiva wore the moon on his diadem (cf. Śūryaśataka, stanza 42, note 10), and perhaps we have here a fanciful Hindu explanation of the darkish blotch visible on the full orb of the moon. I have, however, been unable to find any allusions in Hindu mythology to support such a view. 4. Lit. 'tears in which collyrium has been placed.' 5. We must imagine Śiva kneeling at Caṇḍī's feet, and her tears dropping on his head, and so on the moon-diadem with which his head was adorned. The collyrium, which was lampblack, when washed from her eyelids by the tears, formed with the tears a dark fluid akin to ink, with which Caṇḍī could write her name. Just why Caṇḍī wept is not apparent, but the fact that she was humiliating the mighty Śiva may have been too much for her emotions. It will be remembered that, as Kāli, she is often represented with her tongue out—a sign of overwhelming shame—because on one occasion she found herself dancing on her husband's (Śiva's) body; cf. Wilkins, Hindu Mythology, p. 309 and 311. 6. Note in this stanza the absence of any reference to the demon Mahiṣa; stanza itself is cited in the Sarasvatikāṇṭhābharana, 5.633, as an example of the mṛdvikā ('grape') variety of pāka ('consequence'); cf. ed. of Jivānanda Vidyāsāgara, p. 752-3. The commentary on this stanza in the Sarasvatikāṇṭhābharana authorizes the following rendering for the first two pādas:

Caṇḍikā, jealous because her husband Śiva, by whom she had been formerly humiliated through his burning up of Kāma,
Was bowing before Saṃdhya, caused him to fall at her feet.

V.L. (a) trisamdhyanateh, (d) likhitam nāmeva candre. The text as given in the Sarasvatikāṇṭhābharana (see note 6) shows the following
variants: (a) yenā 'tha sandhyānatōm. (b) caraṇayos tam. (c) kuruvantya. (d) vāśpetā "hytakajjalena likhitam lakṣηmeva.

50

tuṅgāṃ śrṅgāgrahūmim śrıtavatī marutāṃ pretakāye nikāye kuṅjautsukyād viṣatsu śrutikuharapuṭam drāk kakupkuṇjareṣu smitvā vaḥ saṃḥrītāsor daśanarucikrtākṛṇākāḷiśabhāṣaḥ pāyāt prṛṭṭhādhirūḍhe smaramuṣī mahiṣasyoccahāseva devī

When² the assembly of the gods, on the dead body of Mahīṣa, resorted to the lofty ground of his horn-tip—

Of Mahīṣa, whose life had been taken away, and who had unexpectedly assumed the splendor of Kālīṣa owing to the gleam of his teeth²—

And when the elephants of the sky-regions,³ through longing for a [shady] bower, entered quickly into the hollow cavity of his ear,

Devī (Caṇḍī) smiled; but when (Śiva), the Destroyer of Smara,⁴ mounted on his back, she laugheded outright, as it were.

May Devī (Caṇḍī) protect you!

Notes. 1. The mighty body of Mahīṣa is mistaken for Mt. Kālīṣa, a favorite resort of the celestials (cf. Śṛṇyaśatāka, stanza 88, note 3). Some of the gods think his horn a lofty peak, and the elephant guardians of the eight points of the compass take the interior of his ear for a shady bower, while Śiva, who had a dwelling on Kālīṣa, climbs on his back, believing it to be one of the ridges of that mountain. Caṇḍī laughs at their blunders. 2. For the radiance of Mahīṣa’s teeth, cf. stanza 48. 3. These were the elephants of the lokaḥpālas, or regents; they are mentioned again in stanzas 57, 59 and 100; see also Śṛṇyaśatāka, stanza 18, note 10. 4. Smara is a name of Kāma, whom Śiva destroyed by the fire of his third eye; cf. stanza 49, and Śṛṇyaśatāka, stanza 55, note 9.

V.L. (a) tuṅgāḥ śrṅgāgrahūmīḥ; protakāye nikāye.

51

krṭvä pāṭālapaṅke ḷayaratayāṅgner vilayanavagalacṛṇgaśuṇyottamāṅgāḥ dāhān netratrayāṅger vilayanavigalacṛṇgasūnīyottamāṅgāḥ kṛḍākrodābhīṣaṅkāṁ vidadhad apihitavyomasīma mahimnā viṣṣya kṣuṇṇo yayā ’ris trṇam iva mahiṣaḥ sā ’vatād ambikā vaḥ
Mahiṣa, whose head had been shorn of its horns that trickled away when melted by the heat of the fire of [Caṇḍi’s] triad of eyes,¹

Made a plunge into the mud of Pāṭāla, in accord with his desire for the general inundation that accompanies the onrush of [the final] destruction,²

And thus sought to create the impression of a ‘mock-boar.’³

But, though he filled the sky⁴ to its borders with his great bulk,

Ambikā (Caṇḍi), beholding the Foe (Mahiṣa), trampled on him as if he were a [mere] blade of grass⁵.

May that Ambikā (Caṇḍi) protect you!

Notes. ¹ See stanza 39, where a similar scorching of Mahiṣa is recorded; for the three eyes of Caṇḍi, cf. stanza 39, note 3, and stanza 40, note 5. ² At the end of a kalpa the earth is destroyed by being immersed in ocean. Brahmā, the Creator, then begins the work of re-creation; cf. Śūryaśataka, stanza 23, note 6. At the beginning of the present kalpa, Brahmā created himself as Viṣṇu, and the latter, in his incarnation as a boar (varāha), descended into the flood, and raised the earth out of it on his tusks; cf. Viṣṇu Purāṇa, 1.4 (Wilson, vol. 1, p. 55-65). Mahiṣa is here represented as being so scorched by the fire of Caṇḍi’s eyes (cf. stanza 39), that he desires an ocean large enough to drown the whole world in order to have sufficient cooling water to relieve his burns. Being a buffalo (mahiṣa), his instinct teaches him that wallowing in mud will bring relief; so he plunges down to muddy Pāṭāla—descending to Pāṭāla is synonymous with death—and his descent thither is sarcastically compared to Viṣṇu’s plunge into the waters of primeval chaos. The commentary says: ‘Just as the First Boar (Viṣṇu) made a plunge into the inundation accompanying the destruction [of the world], even so by this (Mahiṣa) [a plunge] is made into the mud of Pāṭāla.’ ³ Lit. ‘suspicion of a play-hog.’ The meaning is that Mahiṣa is seeking to be a ‘make-believe’ Viṣṇu, as pointed out in note 2. ⁴ Mahiṣa again (see note 2) seeks to imitate Viṣṇu by filling the sky. It will be remembered that Viṣṇu, in his dwarf incarnation, filled the sky with one of his famous ‘three steps’; cf. Śūryaśataka, stanza 7, note 4. Caṇḍi, however, is not deceived by this false Viṣṇu, and slays the impostor. ⁵ In stanza 7 also Mahiṣa is compared to a blade of grass.

V.L. (a) pāṭālapaśāḥ kṣayarayamilitār arṇaveccchāvagāhan. (b) vilayanavilasat-. (d) kalikā vaḥ.
52

śūle śāilāvikampanaḥ na nimiśitam īśāu paṭṭiśe sāṭṭahāsaṁ
prāse sotpṛāsam avyākulam api kuliśe jātaśāṅkaṁ na śaṅkāu
cakre 'vakram krpaṇe na kṛ(pa)ṇaṁ asurārātibhiḥ pātyamāne
dāityaṁ pādena devi mahiśitavapuṣaṁ piṇḍatī vah punātu

The Dāitya¹ (Mahiṣa), whose body was changed into that of a
buffalo, was firm as a rock² when the trident³ was hurled [at]
him
By the enemies of the demons⁴; he was unwinking when the
arrow was sped, and loud in his laughter at the spear;
Scornful of the dart, not stunned by the thunderbolt, and having
no fear of the pike⁵;
Unbending⁶ before the discus, and untroubled by the sword.⁷
But Devī (Caṇḍi) crushed him with her foot.
May Devī (Caṇḍi) purify you!

Notes. 1. For convenience, I have rendered dāityaṁ, and its modifiers,
śāilāvikampanaḥ, nimiśitam, etc., as subject, though they really constitute the
object of piṇḍatī. 2. The commentary glosses śāila by śāilavat, 'like
a rock.' 3. Grammatically, śūle, īśāu, etc., the names of the weapons,
are in the locative absolute construction with pātyamāne. 4. The 'en-
emies of the demons' are the gods. 5. Or, 'staff'; śaṅkū may mean any
sort of weapon. 6. Lit. 'not crooked.' The commentary glosses by
saralam eva sthitam, 'standing straight.' The meaning is that he did not
dodge or stoop. 7. The instances of assonance (yamaka) in this stanza
are noteworthy. Each adjective that modifies dāityaṁ has much the same
sound as the name of the weapon with which it is coupled in the sentence.
For a somewhat similar use of this rhetorical device, see stanza 36, and
Śūrasyātaka, stanzas 71 and 81.

V.L. (b) avyākulam iwa kuliśe. (c) cakre vakram krpaṇaṁ.

53

cakre cakrasya nā 'śr̥yā na ca khalu paraśoṁ na kṣuraprasya nā
'ser
yad vakram kāitavāvīśkṛtamahīṣatanāu vidviṣaty ājibhājī
protāt prāsena mūrdhnaḥ saṃghṛṇam abhimukhāyātayā kāla-
rātryāḥ
kalyāṇāny ānāmbjaṁ sṛjatu tad asṛjo dhārayā vakritaṁ vah
The lotus face of Kālarātrī (Caṇḍī)—which displayed no emotion\(^1\) either because of the edge of [Mahiṣa’s]\(^2\) discus,
Or for that of his ax, his sharp arrow, or his sword, as long as that Foe (Mahiṣa), disguised in the body of a buffalo,\(^3\)
Was intent on the combat—became softened\(^4\) in pity\(^5\) because of the stream\(^6\) of blood
Coming out before her eyes from [Mahiṣa’s] head, which had been pierced by her dart.
May that lotus face of Kālarātrī (Caṇḍī) shed blessings upon you!

Notes. \(1\) Lit. ‘that was not made wry’ (reading vakram—cf. V.L.). The sense is ‘altered by emotion’; cf. vakritam saγhṛam, ‘altered by compassion,’ or ‘softened in pity,’ as I have rendered it in pūdas (c) and (d).
2. Referring, according to the commentary, to the time when these weapons were hurled at Caṇḍī by Mahiṣa.
3. Lit. ‘manifesting the body of a buffalo for [the purpose of] deceit.’
5. The commentary says that saγhṛam is to be taken adverbially.
6. The word dhāra, here rendered by ‘stream,’ also means ‘edge,’ and hence punningly refers back to aṣṭī, ‘edge,’ in pūda (a).

V.L. (a) The Kāvyamālā text reads na ‘srya na ca; I have emended to nā ‘srya na ca. (b) The Kāvyamālā text reads yad vakram; following the commentary, I have emended to yad vakram. (c) The Kāvyamālā text reads kālarātryā; I have emended to kālarātryāḥ.

54

hastād utpatya yāntyā gaganam aganitādhāiryavīryavalepam
vāilakṣyeneva paṇḍudutyim aditisutārātim āpādayantyāḥ
darpānālpāṭṭahāsadvignātaraśitaḥ saptalokījanayanāś
tarjanyā janyaḍūtyo nakharucitatayas tarjayantyāḥ jayanti

Hail to those emissaries\(^1\) of war, those masses of splendor of the nail of the menacing\(^2\) forefinger of (Caṇḍī), Mother of the Seven Worlds—
Which masses had become doubly\(^3\) white by reason of her loud laughter excessive through pride,
As she sprang away from the hand [of Kaṁsa]\(^4\) and went to the sky, after making pale,\(^5\) as if through shame,\(^6\)
That [Kaṃsa], Foe of the Sons of Aditi,' whose pride in his own cowardly strength was [by her] disregarded.平常

[In this stanza the usual benediction is omitted.]

Notes. 1. The commentary glosses by dātyaḥ saṅgrāmusūcīkāh, 'female messengers, indicative of conflict.' 2. The commentary glosses: 'menacing the Dāityas.' 3. The meaning seems to be that when Caṇḍi smiled, the splendor of her gleaming teeth was added to the splendor of her flashing nails. 4. The commentary says that the hand of Kaṃsa is meant, and for that reason I have so interpreted it. For the story of Caṇḍi and Kaṃsa, see stanzas 25 and 45, and notes. 5. Lit. 'having caused the Foe of the Sons of Aditi to assume a white splendor.' 6. We of the Occident associate blushing with shame, and pallor with fear. As Caṇḍi rose from Kaṃsa's hand, she threatened him with his coming doom, and this threat may have made him pale with fear. Or else we are to understand that Kaṃsa was flooded with light reflected from the nails of Caṇḍi, and so appeared white or pale. 7. The 'Sons of Aditi' were the gods; cf. Sāryaśataka, stanza 90, note 1. 8. The commentary renders: 'that Foe of the Sons of Aditi, by whom pride in strength was, because of cowardice, disregarded'; but this seems doubtful to me, and I have not adopted it. 9. For the omission of the benediction, cf. stanza 3, note 5. Note also the absence of any mention of Mahiṣa; cf. stanza 25, note 8.

V.L. (c) darpānalpāṭṭahāsād dviguṇitarasitāh. (d) The Kāvyaṁalā text reads janyadāto; following the commentary, I have emended to janyadātyo; nakharucirarucaḥ.

55

prāleyācalapalvalāikabisinī sā 'ryā 'stu vaḥ śreyase
yasyaḥ pādasarojasimni mahiṣaṅkṣobhāt kṣaṇaṁ vidrutāḥ
nispiṣṭe patitās triviṣṭaparipāu gītyutsavollāsino
lokāḥ sapta sapakṣapātamaruto bhānti sma bhṛṅgā iva

Āryā (Caṇḍi) is the sole lotus in the pool of (Himālaya), the Snow Mountain,
And the seven worlds on the edge of her lotus foot seemed like bees;
For the seven worlds <were agitated for a moment by the quivering of Mahiṣa>, but when (Mahiṣa), the Foe of Indra's Heaven, had been crushed,
They <fell [again into position]>, as bees <are driven off for a moment by the shaking of a buffalo>, and [afterwards] <alight [again]>;
The seven worlds <sport in festivals of song>,7 and bees <delight in festivals of buzzing>;
The seven worlds <have the gods partial [to them]>, and bees <produce a breeze by the humming of their wings>.
May that Āryā (Caṇḍi) bring you prosperity!

Notes. 1. The meter is śārdālavikrīḍita. 2. That is, only daughter of Himālaya; see, however, Rāmāyana, i. 35. 17, where Umā and Gaṅgā, who are both regarded as wives of Śiva, are said to be the two daughters of Himavat (Himālaya). 3. Since the commentary, in drawing a comparison between the seven worlds and bees, contains the phrase pādasasthitā bhramarāḥ, ‘bees stand on a lotus,’ we may perhaps be justified in seeking to render the compound pādasarojaśīmni, punningly, as ‘[like bees] on the border of a lotus-petal.’ Such a rendering, however, seems to do violence to the order of the words pādasaroja; sarojapāda would more naturally be rendered ‘lotus-petal.’ 4. The foot of Caṇḍi is resting on the shoulder of Mahiṣa (cf. stanzas 2, 32 and 79), and as the body of Mahiṣa quivers in its dying throes, the foot of Caṇḍi, as well as the seven worlds that rest on her foot, are agitated, and disturbed in their position. Or, perhaps, the words are to be taken figuratively, meaning that the seven worlds were agitated (i.e. made anxious) while Mahiṣa was engaged in his campaign of destruction. On the ‘seven worlds,’ see Śūryaśataka, stanza 92, note 11. 5. The words niṣṭīṣṭe triviṣṭaparipaṭu, ‘when the Foe of Indra’s Heaven was crushed,’ appear to have no paronomasiac rendering. 6. That is, a buffalo on which they happen to have alighted. The meaning is that insects, such as flies or bees, fly off from an object when it moves, and return again when it is still. 7. That is, songs of victory over the fall of Mahiṣa.

56

aprāpyeśur udāsitāsir aśaner ārāt kutaḥ saṅkutaś
cakravyutkramakṛt parokṣaparasuḥ śūlena śīnyo yaye
mṛtyur dāityapateḥ krtaḥ susadrśaḥ pādāṅguliparvataḥ
pārvatāḥ pratipālaviṁ tribhuvanaṁ niḥśalyakalyaṁ taye

The1 death of (Mahiṣa), Lord of the Dāityas, although not brought about2 by the arrow, nor participated in by the sword,
And far from [being caused by] the thunderbolt, still less by the spear,3 being out of range of the discus,4 and beyond the aim of the ax5 not caused by the trident,
Was [nevertheless] a death very similar [to such], and was
brought about by Pārvatī (Caṇḍī) through the joint of her toe. The three worlds [were thus made] healthy by being freed from (Mahiṣa), the thorn⁶ [in their flesh]. May the three worlds be protected by Pārvatī (Caṇḍī)!

**Notes.** 1. The meter is śārdūlavikrīdita. 2. Reading aprāpyeṣuḥ; cf. V.L. 3. Lit. ‘how [could it be done] by the spear?’ 4. Lit. ‘causing an overstepping of the discus.’ 5. Lit. ‘in which the ax was invisible.’ 6. The ‘thorn’ was Mahiṣa; he is similarly spoken of in stanza 13, and in Mahābhārata, 3. 231. 106.

V.L. (a) aprāptesuḥ; the Kāvyamālā text reads aprāpyeṣuḥ; following the commentary, I have emended to aprāpyeṣuḥ. (c) pādaṅgulīparvāṇā.

57

naṣṭān aṣṭāu gajendrān avata na vasavaḥ kim diṣo drāg grhitāḥ sārūgin saṅgrāmāyuktyā laghur asi gamitāḥ sādhu tārkṣyeṣa tāikṣṇyam
utkhātā netrapaṅktir na tava samarataḥ paśya naṅyad balaṁ svamī
eṣṭāthety āttadarpaṇaṁ vyasam asuram umā kurvati trāyatāṁ vaḥ

‘O ye Vasus, do not¹ protect the eight lordly elephants² [of the sky] that have fled. What! Have the regions been suddenly seized?³

O Bowman (Viṣṇu), thou, being swift in preparation for battle, art fittingly carried swiftly⁴ [in flight] by Tārkṣya (Garuda)⁵;

O (Indra), Lord of Heaven, thy row of eyes⁶ has not been gouged out; behold thine own army vanishing from the combat.

Just as the Demon (Mahiṣa) was saying these words with an assumption of pride,⁷ Umā (Caṇḍī) took away his life.

May Umā (Caṇḍī) protect you!

**Notes.** 1. The imperative with na is worthy of note. 2. These are the elephants belonging to the eight regents of the directions of the compass; cf. stanzas 50, 59 and 100, and Sūryasataka, stanza 18, note 10. 3.
The commentary says: ‘Why are ye also fled?’ The meaning of this pūda is not clear to me, and the whole stanza is troublesome. The principal idea seems to be that Mahiṣa is seeking to deride the Vasus, Indra and Viṣṇu for having run away from the battle where they had been fighting with Mahiṣa. 4. Lit. ‘caused by Garuḍa to go to swiftness.’ The commentary glosses tāṅkṣṇyāṇi, which ordinarily means ‘sharpness’ or ‘severity,’ by śīghraṭāṇi, ‘swiftness.’ 5. The bird Garuḍa was Viṣṇu’s vehicle; cf. Sūryaśataka, stanza 47, note 3. 6. Indra is sometimes represented as ‘the thousand-eyed,’ with eyes all over his body; cf. Sūryaśataka, stanza 94, note 4, and Caṇḍiśataka, stanza 42, note 3. 7. Or, uttadarpanā may mean ‘reft of his pride’; cf. stanza 23, note 8.

V.L. (c) tava surapate paśya.

58

śrutvā śatrum duhitrā nihatam atiṣado ’py āgato ’hnāya harṣād āśliṣyaṇi chañalakalpaṇi mahiṣam avanibhṛdbāndhavo vindhya-buddhyā

yasyāḥ śvetikṛte ’smin smitaḍaśanarucā tulyarūpo himādrir drāg drāghīyān ivā "sīd avataramasanirāśāya sā stād umā vaḥ

The Snow Mountain (Himālaya), although very sluggish [with cold], came quickly in joy, upon hearing that the Foe (Mahiṣa) had been slain by his daughter (Caṇḍi),

And, since his relatives were mountains, he embraced Mahiṣa, who resembled a mountain, under the impression that he (Mahiṣa) was the Vindhya;

And so, since this (Mahiṣa) was made white by the [dazzling] splendor of [Umā’s (Caṇḍi’s)] teeth, as she smiled,¹

The Snow Mountain (Himālaya), whose form was similar [to Mahiṣa’s], quickly appeared to become more extended.²

May that Umā (Caṇḍi) remove your ignorance³!

Notes. 1. Caṇḍi smiled at her father’s mistake. 2. The flash of dazzling light emanating from Caṇḍi’s teeth (cf. stanza 67) enveloped Mahiṣa and made him seem white by its gleam. Being of mountainous size to begin with, and now being made white by the dazzling splendor of Caṇḍi’s teeth, he appeared, when embraced by the snow-covered Himālaya, to be an extension of that mountain, or, as the text has it, ‘the Snow Mountain appeared to become more extended.’ 3. Lit. ‘darkness,’ but the commentary says: ‘the darkness of ignorance.’ According to Hindu philosophy, the darkness of ignorance was sin, and prevented the merging of the individual soul in the All-soul of the Creator.

V.L. (d) atanujanunirāśāya.
kṣipto 'yaṁ mandarāḍriḥ punar api bhavatā veṣṭyatāṁ vāsuke 'bdhāu
priyavā 'nena kiṁ te bisatanutanubhir bhakṣitāis tārkṣya nāgāiḥ
aśṭābhir diggajendrāiḥ saha na harikarī karṣatī 'maṁ hate vo
hrīmatyā hāimavatyās tridaśaripupatāu pāntv iti vyāhṛtāni

'Let this Mount Mandara,¹ thrown into the ocean, again be
twirled by thee, O Vāsuki, [King of the Serpents].
O Tārkṣya (Garuḍa), be pleased [to partake] of this [buffalo]²;
why dost thou, [O Garuḍa], eat snakes whose bodies are
thin as lotus-stalks?
The elephant of Hari³ (Indra), together with the eight lordly
elephants⁴ of the quarters [of the sky], does not drag away
this (Mahiṣa).'
These were the utterances of the modest Hāimavati (Caṇḍi),
after (Mahiṣa), Lord of the Foes of the Gods, had been
slain.
May these utterances of Hāimavati (Caṇḍi) protect you!

Notes. 1. Mahiṣa, who was bulky as a mountain, is meant. Vāsuki, or
Ahīna, King of the Serpents, was used as a twirling-cord when Mount
Mandara was twirled in the celebrated churning of the ocean; cf. the
references cited in Sūryaśataka, stanza 42, notes 3 and 14, and stanza 72,
ote 4. 2. Lit. ‘be pleased with this; what is there of you with [these]
devoured snakes whose bodies, etc.’ Garuḍa is invited to abandon his cus-
tomy diet of snakes (cf. Sūryaśataka, stanza 47, note 3), and to partake
of a choice morsel of buffalo-meat (mahiṣa). 3. According to the com-
mentary, the allusion here is to Āirāvana, the elephant of Indra; this
animal is mentioned in Sūryaśataka, stanza 1, and Caṇḍiśataka, stanza 46,
and was one of the products of the churning of the ocean; cf. Sūryaśataka,
stanza 1, note 3. The epithet Hari is applied to both Viṣṇu and Indra;
cf. stanza 15, note 1. 4. The elephants of the lokapālas are meant; they
are mentioned in stanzas 50, 57 and 100; see also Sūryaśataka, stanza 18,
ote 10.

V.L. (a) vāsuke 'sāu. (b) prito 'nenaiva kiṁ te. (d) tridīvariṣuphatāu.
60

eṣa ploṣṭā purāṇāṃ trayam asuhṛduraḥpāṭano 'yam nṛsīṁho hantā tvāṣṭram dyurāṣṭrādhīpa iti vividhāṇy utsaveccāhṛtānāṃ vidrāṇāṃ vimarade dititanayamaye nākałokeśvarāṇāṃ aśraddheyāni karmāṇy avatu vidadhati pārvatī vo hatāriḥ

' [Can] this [be] (Śiva), Burner of the Triad of Cities? [And is] this the Man-lion (Viṣṇu), who rent open the breast of his foe (Hiranyakaśipu)? [And can] this [be] (Īndra), Lord of the Realm of Heaven, and Slayer of the Son of Tvaṣṭar? Thus spake Pārvatī (Caṇḍī), who slew her foe (Mahīṣa), And did various deeds that were incredible to the [aforesaid] Lords of the Sky-world, who ran away in the battle with (Mahīṣa), Son of Diti, But were brought back by a desire for the festival [of victory over their foe Mahīṣa].

May Pārvatī (Caṇḍī) protect you!

Notes. 1. That is, can it be possible that the courageous destroyer of Tripura, the ‘three cities’ of the demons, should have run away in the battle with Mahīṣa? The commentary says: ‘If by this one a burning of Tripura was made, why (kim) did he flee in the battle with Mahīṣa?’ On the destruction of Tripura, see stanza 16, note 3. Although in the text there is no kim, or other particle of interrogation, I have thought it best to follow the commentary in regarding the clauses in the first two pūdas as questions. For the omission of kim in interrogative sentences, cf. J. S. Speyer, *Vedische und Sanskrit-Syntax*, 255, in *Grundriss der Indo-Arischen Philologie*, ed. G. Bühler, Strassburg, 1896. 2. On the slaying of Hiranyakaśipu, cf. stanza 11, note 1. 3. Īndra slew Vṛtra, son of Tvaṣṭar; cf. stanza 23, note 4.

61

śatrāu śatatriśūkṣalakṣatavapuṣi ruṣā preṣīte pretakāṣṭhāṁ kāḷī kilālakulyātrayam adhikarayaṁ viṅśya viśvāsītadyāuḥ trisrotās tryambakeyaṁ vahati tava bhṛṣaṁ paśya raktā viśeṣān

no mūrdhnā dhāryate kim hasitapatit iti pṛtaye kalpatāṁ vaḥ
When the Foe (Mahiṣa), whose body was wounded by the sharp trident, had been despatched, through her anger, to the realm of the dead, Kāli (Caṇḍi), who inspired heaven with confidence,1 gazing upon the swift-flowing triple stream of blood,2 Said, mocking her husband: 'O Three-eyed (Śiva), see! This Triple-streamed3 (Ganges) of thine, exceedingly red, Is flowing impetuously along. Why is she not being carried on thy head?'4 May Kāli (Caṇḍi) further your joy!

Notes. 1. The commentary takes viśvāsitadyāuḥ, 'who inspired heaven with confidence,' to be a modifier of trisrotāḥ, 'Triple-streamed,' but from its position in the second pāda I have regarded it as more properly modifying kāli. 2. Lit. 'gazing on the triad of rivers of blood, whose speed is excessive.' The number of streams of blood corresponds to the number of the prongs on the trident; hence their confusion with the three streams of Ganges. To be in keeping with the idea of 'three,' Śiva is called 'Three-eyed' (tryambaka). 3. On the 'three streams' of Ganges, cf. stanza 4, note 3. 4. Śiva wore the Ganges on his head; cf. stanza 3, note 2, and Moor, Hindu Pantheon, pl. 7, 9 and 11.

V.L. (a) prośite pretaḥāṭṭhāṁ. (b) adhikataram vikṣya.

62
śṛṅge paśyordhvadrṣṭyā 'dhikataram atanuḥ san na puṣpā-
yudho 'smi
vyālāsaṅge 'pi nityaṁ na bhavati bhavato bhīr na yajño 'smi
yena
tvam muñcoccāiḥ pinākin punar api viśikham dānavaṇāṁ puro
'ham
pāyāt sotprāsam evam hasitaharam umā mṛdnatī dānavaṁ vaḥ

'Gaze more intently on my two horns with thy upper eye, for I, <being not weak>, am not one «whose weapons are flowers»,1 and though I am <bodiless>,2 yet I am not «Kāma»;
Nor have I ever fear of thee, even <because3 of thy arrows>,4 seeing that I am «not Yajña»,5 nor <because of thy snakes>,6 seeing that I am «versed in the mantras»7 [that control snakes]>;
O (Śiva), Bearer of the bow Pināka, again <shoot thy arrow upwards>, for I am «the cities of the Dānavas», and <shoot thy arrow with might>, for I am «at the front of the Dānavas».

While the Dānava (Mahiṣa) was derisively saying the above words in mockery of Hara (Śiva), Umā (Caṇḍī) crushed him.

May Umā (Caṇḍī) protect you!

Notes. 1. The meaning appears to be that if Śiva wishes to subdue Mahiṣa, he must put forth greater efforts than were required to kill Kāma (cf. Śūryaśataka, stanza 55, note 9), who was burnt up by Śiva's 'upper eye'—that is, his third eye, which was situated in his forehead. Mahiṣa here implies that Śiva's destructive eye has no terrors for him, and he further hints that Śiva will find his horns more dangerous weapons than the weapons of Kāma. The latter was armed with flowers, as his epithet puṣpāyudha, 'he whose weapons are flowers,' implies. 2. The epithet atanu, 'bodiless,' like anaṅga, 'bodiless,' was applied to Kāma after his body had been destroyed by Śiva's eye. As applied to Mahiṣa, 'bodiless' may refer to his frequent metamorphoses during the battle with Caṇḍi; cf. Introd., p. 250. Note the apparent contradiction—though I am Kāma (Atanu), yet I am not Kāma (Puṣpāyudha)—an instance of the rhetorical figure virodha; cf. Śūryaśataka, stanza 80, note 1. 3. Lit. 'even in contact (or, in connection), with thy arrow.' 4. The commentary glosses vyāla by bāṇa, 'arrow,' on the basis of a lexicographical quotation to the effect that 'vyāla means both "arrow" and "snake" (vyālaḥ syād bāna-sarpa-yoḥ).' The ordinary lexicons do not give the meaning 'arrow' for vyāla, nor does the Amarakaśa nor the Sabdakalpadruma. 5. The commentary says: 'Just as Yajña ran away out of fear of the descent of thy arrow, even so do not I.' The allusion appears to be to 'Sacrifice' (Yajña) personified, whom Śiva slew with an arrow at the sacrifice of Daḵṣa; cf. Śūryaśataka, stanza 80, note 2. 6. Śiva wore a necklace of snakes; cf. stanza 5 of the vakrokti stanzas of Mayūra, p. 232, above. 7. Read naya-jña, 'knowing maxims.' This the commentary glosses by gāruḍa śāstra-jña, 'versed in the Gāruḍa śāstras.' Gāruḍa was an authority on snakes, since they formed the principal article of his diet; cf. Śūryaśataka, stanza 47, note 3. For the formulas or mantras used to cure snakebites, cf. Gāruḍa Purāṇa, cap. 19–20 (ed. by Paṇcānana Tarkaratna, and revised by Viśrṣiṇhāṣṭ्रī and Dhirāṇandakāvyanidhi, Calcutta, 1890; cf. transl. by M. N. Dutt, p. 53–58, Calcutta, 1908). 8. Śiva was the possessor of the bow Pīṇāka, and is also called Sarva, 'the god who kills with arrows.' Ordinarily, the term 'Bowman' is applied to Viṣṇu. 9. Śiva destroyed Tripura, the triple city of the Dānavas, by setting it on fire with a flaming arrow shot from his bow; cf. stanza 16, note 3.

V.L. (a) yasyorddyadhikataram.
nandīśotsārya mānāṇāpasūtisamanamanāvākiloḥ nuvatyā
naptur hastena hastam tadanugatagatēḥ śaṁmukhasyā 'va-
labhya
jāmātur mārṭmadhayopagamapariṁhte darśane śarman diśyān
nedīyaḥ cumbayamānā mahīśavadamaneh menayā mūrdhny
umā vaḥ

At the celebration of the slaying of Mahīśa, Umā (Caṇḍī) was
kissed on the head by Menā, in the presence of [her
(Menā’s)] son-in-law (Śiva),
His eye being averted upon the approach of the mother (Menā)
into their midst,
Grasping with her hand the hand of (Kārttikeya), her six-faced
grandson, whose footsteps followed hers,
And praising the gods, who did homage as they withdrew when
ushered out by Nandiśa (Śiva).
May Umā (Caṇḍī) bestow happiness upon you!

Notes. 1. Menā was the wife of Himālaya and mother of Umā (Caṇḍī);
cf. Harivaṁśa, i. 18. 13–22. 2. The commentary glosses nedīyas, ‘near,’
by sanāṭam, ‘in the presence of,’ and supplies jāmātur, ‘of the son-in-law.’
3. The commentary takes jāmātur with darśane, ‘eye,’ and supplies another
jāmātur with nedīyas; cf. note 2. 4. Śiva, remembering his defeat at the
hands of Mahīśa, averts his glance in shame. 5. The six-faced
Kārttikeya was the reputed son of Śiva and Pārvatī (Caṇḍī); cf. stanza
5, note 1, and stanza 28, note 2; see also Moor, Hindu Pantheon, pl. 11,
p. 44, where is pictured the family group, consisting of Pārvatī (Caṇḍī),
Śiva, Gaṇeśa and Kārttikeya, at home on Mt. Kāilāsa.

V.L. (a) nākīṇṛtyaṃ nuvatyā. (d) deva saṁrūṣyamanāḥ mahīśavadha.
The Kāvyamālā text reads nedīyas cumbayamānā; following the comment-
tary, I have emended to nedīyaḥ cumbayamānā.

bhaktyā bhṛgvatrimukhyāir munibhir abhinutā bibhratī naiva
garvaḥ
śarvāṇi śarmane vaḥ praśāmítasakalopaplávā sā sadā ’stu
yā pārśṇikṣuṃṇaśatutr vigalitakuluiśaprāsparpāśatriśūlāṃ
nākāukolokam eva svam api bhujavanam saṁyuge ’vastv
amaṃsta
Śarvāṇī (Caṇḍī), who allays all misfortune, and who is praised with devotion
By the sages1 headed by Bhṛgu and Atri, does not indeed assume pride, [though it was she]
Who, after crushing the Foe (Mahiśa) with her heel, regarded as a useless thing her own forest of arms,2
As well, indeed, as [those belonging to] the world of the gods, [for from their arms, as from hers], there fell in the battle the thunderbolt, the javelin, the noose and the trident.3
May that Śarvāṇī (Caṇḍī) ever promote your welfare!

Notes. 1. For a list of the seven sages, see Śiśyāśataka, stanza 13, note 8. 2. For Caṇḍī's 'forest of arms,' cf. stanza 39, note 2. 3. The commentary explains: 'The thunderbolt, etc., fell from the hands of the gods because of fear, and from the hands of Bhavāṇi (Caṇḍī) for the purpose of [delivering] blows.'

V.I. (c) vīgilakuliśāpāstaśastraśīpinākaṁ or nagaṇitakuliśaphūsaśastraśīpinākaṁ. (d) evam svam api bhujavānaṁ samyuge or ārtham drutam iti rabhasaṁ samyuge.

65

cakram śāureḥ pratipaṁ pratihatam agamat prāg dyudham-nāṁ tu paścād
āpac cāpaṁ balārer na param aguṇatāṁ pūṣtrayaploṣaṁ 'pi śaktyā 'lāṁ māṁ vijetum na jagad api śīśāu śaṇmukhe kā katheti
nyakkurvan nākiloṁ ripur avadhi yayā sā 'vatāt pārvatī vah

'First the <discus> of Śauri (Viṣṇu),<being warded off>, <re-bounded>,1 and afterwards the <army> of the gods, <being repulsed>, <retreated>;
Not only did the <rainbow> of Bala's² Foe (Indra) attain <the condition of being without a bowstring>, but also the <bow> of (Śiva), Burner of the Triad of Cities,³ attained <the condition of being without efficiency>;
The world was not able to conquer me with its <power>; far less the Six-faced Boy (Kārttikeya) with his <spear>.⁴
As with these words the Foe (Mahiṣa) was humbling the god-world, he was slain by Pārvatī (Caṇḍī).

May that Pārvatī (Caṇḍī) protect you!

Notes. 1. Lit. 'went backward.' 2. Bala was a demon, brother of Vṛtra; cf. Mahābāhārata, 1.65.33; he was conquered by Maghavan (Indra), according to Mahābhārata, 3.168.81. 3. Śiva burnt Tripura; cf. stanza 16, note 3. 4. Lit. 'what is the tale in [the case of] the Six-faced Boy?'—the meaning being that Kārttikeya would be even less able to conquer him; this is implied also in the commentary. For Kārttikeya and his six faces, cf. Sūryaśataka, stanza 25, notes 1, 4, 8 and 10, and Caṇḍiśataka, stanza 5, note 1, and stanza 28, note 2.

V.L. (a) pratihatam apatat.

66

vidrāne rudravrṇde savitari tarale vajrini dhvastavajre jātāśaṅke šaśāṅke viramañi marutī tyaktavāire kubere vāikunṭhe kuṇṭhitāstre mahiṣam atiruṣaṃ pāuruṣopaghnanīgaṃ nirvighnaṃ nighnati vah śamayatu duritaṃ bhūribhāvā bhavānī

When¹ the troop of the Rudras ran away, when Savitar (Śūrya) trembled, when Indra lost his thunderbolt,

When fear was born in the Hare-marked² (Moon), when Marut (Wind) stopped, when Kubera was deserted by his courage,

And when the Sharp One’s (Viṣṇu’s) weapon was blunted, [then] Bhavānī (Caṇḍī), whose existences are manifold,

Easily³ slew the enraged Mahiṣa, who depended for safeguard on his own prowess.

May Bhavānī (Caṇḍī) destroy your sin!

Notes. 1. This stanza is quoted in the Paddhati (4.26) of Śāṅgadāhara (no. 112 of the ed. by Peterson; cf. the partial edition by Aufrecht in ZDMG, vol. 27, where text and translation are given on p. 53–54), in the Harīhāravaiya, or Subhāṣitahāravaiya (13 b), of Hari Kavi (cf. Peterson, Second Report of Operations in Search of Skt. MSS, p. 57–58, Bombay, 1884; see also Thomas’s edition of the Kavīndravacanasamuccaya, introd., p. 56, Calcutta, 1912; Peterson, loc. cit., states that this anthology is later than the Subhāṣitavaiya [1450 A.D.], or the Paddhati [1363 A.D.] of Śāṅgadhara), in the Saduktikarṇāmyta (1.25.5) of Śridhara Dāsa (ed. in the
Bibliotheca Indica Series by Rāmāvatāra Sarmā, the first fascicle having appeared at Calcutta in 1912; cf. Rājendralāla Mitra [Notices of Skt. MSS, vol. 3, p. 134, no. 1180, Calcutta, 1876], who gives the date of the Saduktikarṇāmṛta as 1205 A.D.), in the Sarasvatīkaṇṭhābharaṇa (2.295) of Bhojadeva (p. 254 of the edition by Jīvānanda Vidyāsāgara, Calcutta, 1894), and in Parab's modern anthology, the Subhāṣitaratnakūṭhāṇḍa (p. 19, stanza 48). The reason for its citation by the Sarasmvātīkaṇṭhābharaṇa is to illustrate the rhetorical device venikā (‘braid’), a type of varṇānuปราsa (‘syllable alliteration’); on p. 254 of Vidyāsāgara's edition, venikā is defined as follows: ā vākyaparimāṃter varṇānuปรา ṣanairvāho venikā, ‘venikā is the bringing about of the repetition of sounds as far as the close of what is said.’ Stanza 40 of the Cauḍīśataka is similarly cited in the Sarasmvātīkaṇṭhābharaṇa as an example of the citra type of varṇānuปราsa; cf. stanza 40, note 6. 2. For the ‘Hare-marked (Moon),’ cf. Sūryaśataka, stanza 42, note 7. 3. Literally, ‘unobstructedly.’

V.L. (b) The Hariḥrāvalī (see note 1, above) reads viramati mahati.
(c) Aufrecht (see note 1) reads mahiśam ahiruṣaṃ, and the Hariḥrāvalī reads mahiśam atiruṣa; the Hariḥrāvali and the Saduktikarṇāmṛta (see note 1) read -opaghnnavighnam. (d) the Hariḥrāvali reads samalana (for durītan).}

67

bhūṣām bhūyas tavā 'dyā dvīgūnataram aham dātum evāśa lagno
bhagre dāityena darpān mahiśitavapusā kim viśāne viṣāṇṇāḥ
ity uktvā pātu mātur mahiśavadhamahi kuḥi jarendrānanasya
nyasyann āsyu guho vah śītasitarucinī dveśiṇo dve viṣāne

‘I am indeed resolved to give back again [to thee] today thy adornment in twofold measure;
Why [then] art thou despondent over thy tusk’s having been arrogantly broken by the Dāitya (Mahiṣa),2 who changed his body into that of a buffalo?’
So speaking at the festival [of rejoicing] over the killing of Mahiṣa, Guha (Kārttikeya) flung into the face3 of (Gaṇeṣa),
who has the visage of a lordly elephant,
The two horns of his mother’s4 (Caṇḍi’s) hoe (Mahiṣa)—horns
made dazzling white by her smile.5
May Guha (Kārttikeya) protect you!

Notes. 1. Guha (Kārttikeya), the speaker, is here addressing his brother Gaṇeṣa, whose adornment was a tusk; he had but one, the other having
been broken off. Guha now promises to give him two tusks, namely, the
two horns of Mahiṣa, in place of the one he had lost. 2. This is not
the usual cause assigned to explain the loss of Gaṇeṣa’s tusk. According
to the story told in the Brahmāvatīvarīa Purāṇa, Gaṇeṣa and Paraśurāma
once came to blows because the latter attempted to force his way past the
former into Śiva’s presence. In the course of the struggle, Paraśurāma
threw his ax at Gaṇeṣa, and the latter, recognizing it as his father’s weapon
—Śiva had given it to Paraśurāma—received it humbly on his tusk, which
it forthwith severed; cf. Wilkins, Hindu Mythology, p. 327. For other
accounts of the manner in which Gaṇeṣa lost his tusk, cf. stanza 35, note 3.
3. Or, ‘placed them on the face’; that is, adjusted them to Gaṇeṣa’s
physiognomy. 4. Kārttikeya was the reputed brother of Gaṇeṣa, and
son to Śiva and Pārvatī (Caṇḍi); cf. stanza 5, note 1, stanza 28, note 2,
and stanza 35, note 5. 5. For the power of Caṇḍi’s smile to make objects
brilliant, cf. stanza 58.

68

viśrāmyanti śramārtā iva tapanabhṛtyaḥ saptayaḥ sapta yasmin
suptāḥ sapta ’pi lokāḥ sthitimuṣī mahiṣe yāminidhamnī yatra
dhārāṇām rāudhirinām aruṇimani nabhaḥsandrasaṃdhyām
dadhānas
tasya dhvamsāt sutā 'drer aparadinapatiḥ pātu vaḥ pādapatāiḥ

When <Mahiṣa>,1 «possessing the appearance of night»,2 de-
stroyed the «settled order of things»,3
The seven horses4 of (Sūrya), Bringer of Heat, sought repose,
as if oppressed with weariness, and the seven worlds5 [had
recourse to] sleep; [but]
(Caṇḍi), Daughter of the Mountain, a second (Sūrya), Lord of
Day,6 produced a deep twilight in the sky
By the redness of the streams of blood [that arose] from the
destruction of <that (Mahiṣa)> «through blows of her feet».
May (Caṇḍi), Daughter of the Mountain, protect you!
[And, punningly]
After the «powerful» «splendor of night» destroys the «uni-
formity of things»,7
The seven horses of (Sūrya), Bringer of Heat, seek repose, as
if oppressed with weariness, and the seven worlds [have re-
course to] sleep; [but]
(Sūrya), Lord of Day, produces a deep twilight in the sky by the redness of the blood[-colored] streams [of the dawn-light],
[Which arise] from the destruction of <that (splendor of night)>
«by the shedding forth of his rays».
May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. For the second renderings, compare the corresponding pādas in the second version of the stanza. 2. According to the commentary, the meaning is that Mahiṣa is black-colored, like night. 3. The ‘settled order of things’ is that men and animals work in the daytime and sleep during the night. Mahiṣa, by bringing the darkness of destruction upon the universe, makes night come unseasonably, and so disturbs the settled arrangement. 4. On the ‘seven horses’ of Sūrya, cf. Sūryaśataka, stanza 8, note 2. 5. For the ‘seven worlds,’ cf. Sūryaśataka, stanza 92, note 11. 6. Mahiṣa brings darkness and destruction, but Caṇḍī, like the sun (Sūrya), brings the light, and dissipates the darkness by slaying Mahiṣa. 7. Night destroys uniformity by alternating with day. Otherwise it would be always and uniformly daytime. 8. The word aparā, ‘second,’ as applied to the ‘Lord of Day,’ is necessarily omitted in the second rendering, for otherwise the point of the intended comparison between Caṇḍī and Sūrya would be lost.

69
devārēr dānāvārēr drutam iha mahiṣacchadmanah padma-
sadmā
vidrāṭī 'ty atra citram tava kim iti bhavan nābhijāto yataḥ saḥ
nābhīto 'bhūt svayambhūr iva samarabhūvi tvam tu yad vi-
smitā 'smī
ty uktvā tad vismitam vah smarripumahiṣīvikrame 'vyāj
jayāyāḥ

'<O Atra1 (Śiva)>, are you amazed <at this>—that the Lotus-
dweller (Brahmā) here ran quickly away from (Mahiṣa),
Foe of the Gods, who was disguised as a buffalo?
Are you amazed <at this>, seeing that he, although <sprung from
the navel> of (Viṣṇu), Foe of the Dānavas,2 is <not of
noble birth>?3
He (Brahmā) was [indeed] <sprung from the navel>,4 but I am
amazed that you also, like the Self-existent (Brahmā), were
<not fearless> on the field of battle.'
So spake Jayā, who was amazed at the prowess of (Caṇḍi), the queen-consort of (Śiva), Foe of Smara.
May that amazement of Jayā protect you!

Notes. 1. According to the commentary, atra is a vocative, meaning ‘O Śiva.’ Etymologically it may mean ‘non-protecting,’ as it does, according to \textit{FWB}, in \textit{Brhad Aranyak\textsuperscript{a} Upaniṣad}, 5.13.4. Such a meaning would be apposite here, since Śiva had failed to protect the three worlds in the conflict with Mahiṣa. It should be noted, however, that the term atra seems not to be used elsewhere as an epithet of Śiva. 2. The commentary connects dānavārer, ‘of the Foe of the Dānavas,’ with nābhijāto, ‘sprung from the navel,’ and although its position seems against this, the grammatical construction and the sense demand that it be so taken. For an account of Brahmā’s birth from a lotus growing out of Viṣṇu’s navel, cf. \textit{Śrīyaśataka}, stanza 13, note 4. 3. The commentary says: ‘For one well-born, running away is not becoming.’ 4. The full force of the pun in nābhītas is lost in translation. Jayā is amazed that Śiva, as well as Brahmā, should be nābhītas, ‘sprung from the navel [of Viṣṇu];’ but of course, apart from the pun, nābhītas as applied to Śiva must be taken only in its other sense of ‘not fearless’ (na-abhītas). 5. On Jayā, see stanza 15, note 7.

V.L. (c) and (d) vismitāsmāmst̄yaktvā or vismitāsity utktvā. (d) Jayā vaḥ (at the end of the pāda).

nistriṃśe nocitaṁ te viśasanam urasaś caṇḍi karmaś sya
ghoraṁ
vriḍām asyopari tvam kuru dṛḍhaḥdaye muṁca śastrāṇy
amūni
itthaṁ dāityāṁ sadāinyam samadam api surāis tulyam evo-
cyamānā
rudrāṇi dāruṇaṁ vo dravayatu dūritaṁ dānavaṁ dārayanti

‘<O Cruel One>,\textsuperscript{3} the cutting open of the breast [of Mahiṣa] is
<not> a proper [thing] for thee [to do]; <O Angry One>,
<give over> [this] «awful deeds»;
Do thou have shame <in regard to [killing] him>\textsuperscript{2}; <O Hard-
hearted One>,\textsuperscript{2} «lay aside» those weapons.’ [Thus spake
the demons;
But the gods said]: ‘<O Caṇḍī>, the cutting open of the breast
[of Mahiṣa] <with the sword>\textsuperscript{3} is a proper [thing] for thee
[to do]; «awful [are] the deeds» «of him»;
Do thou have shame in regard to [sparing] him⁴; «O Resolute-hearted One»,⁸ «hurl» those weapons at him.»
Thus addressed in the same words—by the demons piteously, and by the gods joyously—Rudrāṇi (Canḍī) split open the Dānava (Mahiṣa).
May Rudrāṇi (Canḍī) remove your dire sin⁶!

Notes. 1. Resolve here as nistṛimṣe na-ucitaṁ, but in the second rendering as nistṛimṣena-ucitaṁ. For the second meanings of the śeṣas in the first two pādas, see the second rendering, beginning ‘«O Canḍī ».’ 2. Lit. ‘do thou make shame in regard to him.’ The commentary says: ‘Through the killing of an animal there is shame.’ Mahiṣa, being a buffalo, was an animal, and the demons remind Canḍī that she, a good Hindu, should be ashamed to kill an animal. 3. The word drṇahahṛdaye, ‘O Hard-hearted One,’ is here glossed by aparādhasaṅgū ṣrdayaṁ, ‘a heart patient of sin,’ and in the second rendering by kathinaḥṛdaye, ‘O Firm-hearted One.’ 4. The commentary says: ‘If the killing of Mahiṣa is not brought about, then great will be thy shame.’ That is, if Canḍī did not kill Mahiṣa, she would have failed to accomplish what she had attempted to do, and so would be open to ridicule. 5. The alliteration (anuprāsa) of the letter d in the last pāda is perhaps worthy of note.

V.L. (b) drṇahahṛdayam.

71

cakṣur dikṣu kṣipantyaś calitakamaliniścārukośābhítamraṁ
mandradhvānānuyātaṁ jhaṭiti valayino muktabāṇasya pāṇeḥ
canḍyāḥ savyāpasavyaṁ surariṣu ṣarāṁ prerayantyaḥ jayanti
trutyaṁ pīnabhāge stanavalanabhārat samdhayaḥ kaṇcu-
kasya

Caṇḍī casts her glance out over the regions—a glance red as the beautiful bud of the tremulous lotus—
And it is instantly¹ followed by the deep humming sound of the arrow that is sped from her braceleted hand;
And, as she despatches her shafts right and left at the foes of the gods,
The joints of her corselet gape open at the part where it bulges out from the bulk of her swelling breasts.
Glory to these joints of Caṇḍī’s corselet!

[In this stanza the usual benediction is omitted.]²
Notes. 1. 'Instantly,' because she shoots as soon as she glances. The commentary, however, would take jhaṭiti, 'instantly,' with mukta, 'sped,' and regards the humming sound as that made by the bracelet. It would render as follows: 'A glance, followed by the deep humming sound of her braceleted hand that instantly speeds an arrow.' 2. For the omission of the benediction, cf. stanza 3, note 5; and for the omission of any mention of Mahiṣa, cf. stanza 25, note 8.

72

bāhūṭkṣepasamullasatkucaṭatāṃ pṛāntasphuṭatkaṇcukam 
gambhirodaranābhimanḍalagatalaṅcīdṛhtārdhāṃśukam
pārvatā mahiṣāsura-vyatikare vyāyāmaramyāṃ vapūḥ
parystāvadhibhandaḥ-bandhuralasatkesoccayaṃ pātu vaḥ

In¹ the conflict² with the Buffalo-demon (Mahiṣa), the body of Pārvatī (Caṇḍi) [appeared] lovely in its exertion;
[For] her corselet gaped open at the edges, and her rounded breasts³ came into view by the raising of her arm,
And the girdle-supported half of her upper garment slipped down to the circle of the navel deep-set⁴ in her abdomen,
And the shining mass of her hair, adorned with fillets to confine it,⁵ was disheveled.
May the body of Pārvatī (Caṇḍi) protect you⁶!

Notes. 1. The meter here, as also of stanzas 25, 32, 49, 55 and 56, is śrādālaviṃśiṣṭa. 2. For vyātikara used in the sense of 'battle,' or 'conflict,' see stanza 5, note 3. 3. Lit. 'slope of the breast.' 4. A deep-set navel was a mark of beauty. 5. Lit. 'adorned with fillets as limits.' 6. A stanza not unlike this as regards subject-matter, but in the srāgāhara meter, is found under Bāna's name in the Saduktārpaṁṛta (i. 25.4), and runs as follows:—

paḍāvaṣṭaṃbhanamārīktamahīṣatanor ulasadbāhumulam
śalaṃ prolāsayantāḥ saralitavāpaṇo madhyābhāgyaḥ devyāḥ
viśiṣṭaspaṣṭādṛṣṭomatavirdhuvyāṅkātagātvānśālas
tisro vah pāntu rekkhāḥ kramavāsaviḥsaktatkaṇcukaprīntamuktāḥ

'When Devī (Caṇḍi), with tense body, crushed the form of Mahiṣa with her pillar-like foot,
She brandished her trident, making visible her arm-pit, and the three wrinkles over her abdomen
 Came into view by reason of the opening of the edges of her corselet as she took a [forward] step,
And the very beautiful white spaces [of flesh] between [the wrinkles appeared], disunited, clearly seen, raised, and separated by intervals.
May the three wrinkles of Devī's (Caṇḍi's) abdomen protect you!'
The *Sarasvatikauśṭhābharaṇa* (3.10) of Bhojadeva also cites this stanza, but anonymously; cf. p. 439 [=339], ed. by Jīvānanda Vidyāsāgara, Calcutta, 1894. The variants are -valīvyakta- (for -bahavyakta-) and lekhāḥ (for rekhāḥ). The commentary in the *Sarasvatikauśṭhābharaṇa* says that the compound *ulasadābhūkmūlaṃ* is to be taken adverbially. Further reference to the *trīvali*, or triple wrinkle over the abdomen, is found in *Caṇḍīśataka*, stanza 30.

V.L. (c) *rudrāṇyāḥ mahīśāsura-; śringāraramyaṁ.*

73

cakrāṃ cakrāyudhāsya kvaṇati nipatitaṃ romanī grāvaṇī 'va sthānor bāṇaś ca lebhe pratihatim uruṇā carmanā varmaṇeṇa yasyeti krodhagarbham hasitahariharā tasya gīrvāṇaṣatroḥ pāyāt pādena mṛtyuṃ mahiśatanubhṛtaḥ kurvatī pārvatī vaḥ

'The discus of (Viśṇu), the Thrower of the Discus, when it descended on the hair [of Mahiṣa], rang out¹ as if [it had descended] on a stone,
And the arrow of Sthānu (Śiva) rebounded from the broad hide² [of Mahiṣa], as if from a coat of mail.'
Pārvatī (Caṇḍī), having mocked Hari (Viṣṇu) and Hara (Śiva) with these words in her anger,³ Brought about with her foot the death of that (Mahiṣa), Foer of the Gods, who bore the body of a buffalo.
May Pārvatī (Caṇḍī) protect you!

Notes. 1. Lit. 'rings out.' 2. Lit.'took a rebound by the broad hide.' 3. The word *krodhagarbhāṇi* is best regarded as an adverbial accusative.

74

kṛtvā vaktrendubimbaṃ caladalakalasadbhrūlatatācāpabhaṅgaṃ kṣobhavyālolatārāṃ sphurstaraṇurucispṛaparyantacakṣuḥ samdhyaśeṣvāparāddhaṃ bhavam iva purato vāmapādāmbujena
ksiptaṃ dāityaṃ ksiṃpantī mahiśitavapuṣaṃ pārvatī vaḥ punātu

After¹ Pārvatī (Caṇḍī) had, on the moon-like disk of her face, knitted her creeper-like, bow-shaped eyebrow that moved like a tremulous leaf,²
And after she had, in her agitation, caused the pupil of her eye to roll about, and when her eyelid was expanded, red-colored and quivering,

She spurned with her left lotus foot the Dāitya (Mahiṣa), whose body had been changed into that of a buffalo,

As if [he were] Bhava (Śiva), who formerly was spurned [by her] for having committed a fault by his adoration of Śaṅdhya.

May Pārvatī (Caṇḍī) purify you!

Notes. 1. Lit. ‘Pārvatī, having caused the moon-like disk of her face to have the knitting of its brow moving, etc., and to have its eye-pupil rolling about, etc.’ 2. Or, ‘which shines like the aśvattha tree’ ; caladala, ‘whose leaf is tremulous,’ is an epithet of the aśvattha tree (ficus religiosa). The derivative form dālaka for dala, ‘leaf,’ happens not to be found in the ordinary lexicons. 3. On the question which foot Caṇḍī used when she kicked Mahiṣa to death, cf. stanza 10, note 6. 4. The commentary reads kṣipram, ‘quickly,’ for kṣiptam, ‘spurned.’ If kṣipram be adopted, the sense would be: ‘quickly spurning, as she did Bhava.’ 5. Apparently Caṇḍī was jealous because Śiva was paying too much attention to Śaṅdhya (Twilight personified, a daughter of Brahmā, and wife to Śiva—so Dowson, A Classical Dictionary of Hindu Mythology, p. 277), and too little to herself, but I have been unable thus far to find any reference in the mythology to such an incident as that here described; in the following stanza, however, mention is again made of this spurning of Śiva. Compare also the rendering of stanza 49 suggested in note 6 thereon. In Mayūra’s stanza entitled ‘The Anger of Umā’ (see above, p. 240), Umā’s (Caṇḍī’s) jealousy of Śaṅdhī (Śaṅdhya) is again alluded to.

V.L. (b) kopāt vyālolataram.

75
gaṅgāsamparkadusyatkamalavanasamuddhūtadadhūlīvicitravyān
vāṅchāsammpūrṇabhāvād adhikatararasāṃ tūrṇam āyān
samipam
kṣiptaḥ pādene dūraṁ vrṣaga iva yayā vāmapādābhilāṣi
devārīḥ kāitavāviśkṛtamahिषavapuḥ sā ’vatād ambikā’vaḥ

(Mahiṣa), Foe of the Gods, who had deceitfully assumed the body of a buffalo,
Was, like the Bull-riding (Śiva), spurned\(^1\) to a distance by the foot of Ambikā (Caṇḍi), even though, [like him], desirous of her left foot,\(^2\)

And he was <made to appear speckled> by the pollen that was shaken off from the lotus-cluster damaged by [his] contact with Gaṅgā (Ganges),

[Whereas Śiva was] <beautified> by the pollen that was shaken off from the lotus-cluster damaged by [his] contact with Gaṅgā [his wife];

[The one, Mahiṣa], quickly approached [Caṇḍi] <with anger greater than the measure of his desire>\(^3\); [the other, Śiva], approached [her] <with sexual passion increased by the fulness of his desire>.\(^4\)

May that Ambikā (Caṇḍi) protect you!

**Notes.** 1. See stanza 74 (note 5), where a similar spurning of Śiva is recorded. Can this possibly be a veiled allusion to the kick Bāga received from his wife (cf. Introd., p. 22)? 2. The commentary explains: ‘Desirous to cling to [her] left foot, in order to propitiate and to injure [it].’ Mahiṣa, of course, was the one who wished to injure the foot, for it was Caṇḍi’s foot that was destined to cause his death; cf. stanza 10, note 6.

3. Lit. ‘with anger more than superior to the full state of his desire,’ and in the second rendering, ‘with sexual desire more than superior, etc.’

76

bhadre bhrūcāpam etan namayasi nu vṛthā visphurannetra-
bāṇaṃ
nā ḍham kelāu rahasye pratīyuvatiṅkṛtakhyātidoṣaḥ pināki
devi sotprāsam evaṃ dhṛtamahiśatanum ḍṛptam antaḥsako-
pam
devāriṃ pātu yuṣmān atiparūṣapadā nighnatī bhadrakāli

‘O my dear madam (Caṇḍī), vainly indeed dost thou bend [at me] that bow of thy brow, whose arrow is thy quivering glance;

I am not Pinākin (Śiva) making a mistake in [using] the name of a co-wife, while [engaged] in secret amorous play.'\(^1\)

While he was thus derisively speaking, proud and inwardly full of anger, and wearing the form of a buffalo,
The goddess Bhadrakāli (Caṇḍi) killed with her excessively hard foot [this] (Mahiṣā), Foe of the Gods.
May Bhadrakāli (Caṇḍi) protect you!

Notes. 1. Mahiṣa implies that Caṇḍi, when dealing with him, was not handling some little cause of misunderstanding in the domestic circle, as, for example, when her husband Śiva called her by the name of the co-wife. The commentary explains: 'I am not Śiva, making a blunder in a name.'

V.L. (a) śamaya mama ruṣā visphuran- or śamayasi tu ruṣā. (c) mahiṣitavapaṇaṁ āprāmaṁ.

anyonyāsaṁgādhavyatikaradalitabhraṣṭakāpālamālam svāṁ bhoḥ saṁtyajya śambhau khurapuṭadalitaprollasaddhūlī- pāṇḍuḥ bhadre kṛḍābhimarṇī tava savidham aham kāmataḥ prāpta iṣo 'trāivaṁ sotprāsam avyān mahiṣasurarpum nighnatī pārvatī vaḥ

'I have abandoned to Śambhu (Śiva) his garland of skulls that fell, crushed by the close contact of [our] clinching one another,
And I am white with the eddying dust that is pulverized by the hollow of my hoof, [and thus look like the ascetic Śiva];
And, gracious lady (Caṇḍi), I have come into thy presence here <purposely> «to oppress [thee] for my amusement», [Like] Śiva, who, <because of his desire>, «hugs [thee] in amorous play».11
As (Mahiṣa), the buffalo[-shaped] Foe of the Gods, was thus derisively speaking, Pārvatī (Caṇḍi) killed him.
May Pārvatī (Caṇḍi) protect you!

Notes. 1. Mahiṣa claims to be Śiva—first, because he has crushed Śiva's necklace of skulls; secondly, because he is white with dust, like Śiva, who, as an ascetic, is smeared with dust and ashes; and in the third place, because he acts like Caṇḍi's lord, 'hugging [her] in amorous play,' though this phrase is applicable to Mahiṣa only in its other meaning, namely, 'oppressing [her] for [his] amusement.' There may also be another double rendering as follows: 'And, gracious lady (Caṇḍi), since [in the battle]
I < oppressed [thee] for my amusement >, I have been obtained by due rite as thy « lord », « after [my] desire », and so in this case also am [like] « Siva », who, « because of [his] desire », < hugs [thee] in amorous play >.'

V.L. (a) and (b) -kūpālamālam svāṅgaṁ vīnyasya. (b) śambho. (c) kroḍābhimardī. (d) atra omitted.

78

jvālādhārākarālaṁ dhvanitakṛtabhayaṁ yaṁ prabhettum na śaktam
cakraṁ viṣṇor drḍhāśri prativihiatarayaṁ dāityamālāvināśī
kṣuṇṇas tasyā 'sthisāro vibudharipupateḥ pādapātena yasyā
rudrāṇi pātu sā vaḥ praśamitasakalopaplavā nirvighātām

The hard-edged discus of Viṣṇu, terrible as a stream of flame,
inspiring fear by its noise, annihilating hosts of demons,
Was not able to pierce that (Mahiṣa), and had its impetuous
onset warded off [by him];
But the [very] marrow of the bones of that (Mahiṣa), Leader of
the Foes of the Gods,
Was crushed with a blow of her foot by Rudrāṇi (Caṇḍī), who
alleviates all distress.
May that Rudrāṇi (Caṇḍī) unfailingly1 protect you!

Notes. i. Lit. ‘ unhinderedly.’

V.L. (a) svanitakṛtabhayam yatra kartum na śaktam. (b) The Kāvyamālā text reads drḍhāśri, but I have changed to drḍhāśri, which is one of the variants given in the footnotes, and which seems to be the preferred spelling, according to the recognized lexicons, PWB, etc. (b) sṛtivihiatarayaṁ dāityamāyāvilāvi. (c) vibudharipuvibhoḥ. (d) praśamitabhuva-nopādravā.

79

gāḍhāvaṣṭamabhapādaprabalabharanamatpūrvakāyordhva-
bhāgam
dāityaṁ samjātaśikṣaṁ janamahiśam iva nyakṛtāgryāṅga-
bhāgam
āruḍhā śūlapāṇiḥ kṛtavibudhabhayaṁ hantukāmaṁ sagarvam
deyād vaś cintitāni drutamahiśavadhāvāptatustīṁ bhavānh
Bhavāṇī (Caṇḍi), trident in hand, mounted on the Dāitya (Mahiṣa), who had filled the gods with fear, and was proud and eager to slay,
[But] who had the upper surface of the forepart of his body bending beneath the great weight of her firmly planted foot, And his head² brought low, like an ordinary buffalo that has been trained.²

[She then] obtained satisfaction by quickly despatching Mahiṣa. May Bhavāṇī (Caṇḍi) mow down² your cares!

Notes. 1. Lit. ‘chief part of the body.’ 2. Lit. ‘in whom learning has been produced.’ The meaning seems to be that, as a trained buffalo will lie down and put his head on the ground at the command of his master and trainer, so Mahiṣa’s head is brought to the ground by Caṇḍi, who lays him low after proving herself his master in the battle. 3. The form deyōt appears to be a precative from the root do or dā, which means ‘divide’ or ‘mow’; cf. Sūryaśataka, stanza 36, where dyatu, also from the root do or dā, is used in the sense of ‘mow down.’

V.L. (a) -pādopacurabharanamat-. (b) nījātaśiṣṭam or nirjāta-
śiṣyaṃ or nirjātaśāraṃ or nirjātaśīṣṭam; prākṛtāgyāṅgabhāgam, (c) kṛtavibudharuṣaṃ.

80

brahmā yogāikatāno virahabhavabhayād dhūrjaṭīḥ strikṛtātmā
vakṣaḥ śāurer viśālaṃ pranayakṛtapadā padmavāsā 'dhiśete
yuddhakṣmām evam ete vijahatu dhig imaṃ vas tyajaty eṣa
sakro
dṛptam dāityendram evam sukayatu samadā nighnatī pārvatī
daḥ

'Brahmā is intent on yoga meditation; (Siva), with his burden of matted locks, has had [half of] himself made into a woman through fear of becoming separated¹;
And (Lakṣmī), whose dwelling is a lotus, reclines upon the broad breast of Śāuri (Viṣṇu), having gained a footing in his affection.
Let these abandon the battle-field in that way, [if they choose], but fie upon him, namely, Śakra (Indra) here, who deserts it!²
As (Mahiṣa), the proud Indra of the Daityas, was uttering these words, Pārvatī (Caṇḍī), enraged, put him to death.

May Pārvatī (Caṇḍī) bring you welfare!

Notes. 1. A reference to Śiva in his ardhanārisa form, half male and half female; cf. stanza 26, note 4, and Śīryaśaṭaka, stanza 88, note 4. For the etymology of dhūrjaṭī, ‘possessing a burden of matted locks,’ cf. Śīryaśaṭaka, stanza 71, note 4. 2. The thought seems to be that the other gods have duties, attractions or occupations elsewhere that may have called them from the battle, but Indra, the war-god, has no such excuse, since fighting is his principal business.

V.L. (a) brahmaṇ; bhavaviraḥkabhayād; svakrtatmā. (c) dhīg imān yat tyajaty eṣa śatrūḥ or vidīśaṃ drāk tyajatu eṣa śakraḥ. (d) dṛṣṭaṃ daityendram.

81

evaṃ mugdhe kilā ’siḥ karakamalarucā mā muhuḥ keśapāsaṃ
so ’nyastrīṇaṃ ratādāu kalahasamucito yaḥ priye doṣalabdhe
vāīdagdhyaśd evam antahkaloṣṭavacanam duṣṭādevārīnāthaṃ
devi vaḥ pātu pāṛṣṇyā dṛṣṭhanum asubhir mocayanti bhavāṇī

‘O lovely (Caṇḍī), pray do not thus repeatedly, with thy lovely lotus hand,¹ throw [at me] thy noose of hair—
That [noose it is] which is suitable for chastising thy beloved (Śiva), when he has incurred a fault [by indulgence] in love’s pleasures, and the like, with other women.’²

As the massive-bodied (Mahiṣa), Lord of the Vile Foes of the Gods, was cleverly making this utterly foul speech,
The goddess Bhavāṇī (Caṇḍī) deprived him of life with her heel.
May Bhavāṇī (Caṇḍī) protect you!

Notes. 1. Lit. ‘with the beauty of thy lotus hand.’ 2. Mahiṣa would say that the noose with which Caṇḍī was trying to entangle him was commonly used by her as a means of chastising Śiva on the occasions when he was guilty of infidelity.

V.L. (a) karakamalatayā. (b) koṭalabdhe.

82

bālo ’dyā ’pi ’śajanmā samaram udupabhṛt pāṃsulilāvilāsi
nāgāsyāḥ sātadantaḥ svatanukaramadād vihvalaḥ so ’pi śaṅtaḥ
dhig yāsi kveti duṣṭaṁ muditatanumudaṁ dānavaṁ sasphuroktaṁ
pāyād vaḥ sāilaputri mahiṣatanubhiṁtaṁ nighnati vāmapārṣṇyā

' (Kārttikeya), the son of Īśa (Śiva), has become a child1 again
today, as regards combat2; the Crescent-bearing (Śiva) is
devoting himself to playing with dust3;
The Elephant-faced (Gaṇeśa), of sharp tusk, exhausted by his
intoxication for his own slender trunk, is also subdued;
And where—out upon thee!—art thou going?4 As the wicked
Dānava (Mahiṣa), bearing the body of a buffalo, and de-
lighting in the horripilating of his body,5
Was saying these words in a vibrant tone, (Caṇḍī), the Daughter
of the Mountain, killed him with her left6 heel.
May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. A sarcastic reference by Mahiṣa to Kārttikeya's epithet
Kumāra, which means 'child' or 'son.' For Kārttikeya's relationship to
Śiva, see stanza 5, note 1, and stanza 28, note 2. 2. The commentary
glosses samaram, which I take to be an adverbial accusative, by saṅgrāman̄
prati, 'in the matter of battle.' 3. The commentary glosses: 'Intent on
sprinkling [himself] with ashes.' The meaning is that Śiva, having failed
to overcome Mahiṣa in battle, has recourse to ascetic practices. 4.
Mahiṣa, after stating that Caṇḍī's husband, Śiva, and her two sons,
Kārttikeya and Gaṇeśa (cf. stanza 5, note 1, and stanza 35, note 5), have
given up the struggle and gone their respective ways, asks Caṇḍī where
she intends to go after he has defeated her. The phrase dhig yāsi kveti,
'and where—out upon thee!—art thou going?' occurs also in stanza 34.
5. Lit. muditatanumudan̄ means 'whose joy is a joyful body,' but the com-
mentary glosses mudita, 'joyful,' by romāñcita, 'horripilated.' 6. For
the 'left' foot, cf. stanza 10, note 6.

V.L. (a) samarasurapatir bhasamalilāvilāsi; -lālābhīyogyah. (c) kveti
dṛṣṭaṁ; mṛditatanumudaṁ; sasphūtokekaṁ.

83

mūrdhnaḥ śūlaṁ mamāitad viphalam abhimukham saṁkarot-
khātaśūlaṁ
saṅgrāmād dūram etad dhr̥taṁ ari hariṇā manmanaḥ karṣatī
'va
garvād evaṃ kṣipantaṃ vibudhajanavibhūn dāityasenādhi-
nātham
śarvāṇī pātu yuṣmān padabharadalanāt prāṇato dūrayanti

‘Useless is this trident (śūla) brandished¹ by Śaṃkara (Śiva)
before my face, it [merely causes] an ache (śūla) in my
head;
And this discus, borne by Hari (Viṣṇu) far from the battle,²
draws,³ as it were, my sensibilities [after it].⁴
As (Mahiṣa), the Overlord of the Army of the Dāityas, was thus
in his pride reviling the sovereigns of the race of the gods,
Śarvāṇī (Caṇḍi) removed him from life by crushing him with
the weight of her foot.
May Śarvāṇī (Caṇḍi) protect you!

Notes. 1. The word utkhāta, ‘eradicated,’ is here glossed by prahārā-
rtham uttambhītaṃ, ‘raised for the purpose of [delivering] a blow.’ I
have rendered as ‘brandished.’ 2. According to the commentary, the
phrase saṅgrāmād dāram, ‘far from the battle,’ is to be taken with hariṇā
dhṛtam, ‘borne by Hari,’ and not with manmanāḥ kāraṣṭa, ‘draws my
mind.’ 3. That is, draws one’s thoughts (or, sensibilities) to it by yoga
meditation. 4. The punning meaning seems to be that the trident (śūla),
which Śiva had thrust into Mahiṣa’s head, did not cause the latter any more
serious inconvenience than a headache (śūla), and the discus of Viṣṇu he
regarded not as a weapon for him to fear, but merely as an object of medita-
tion. For a similar pun on the meanings of the word śūla, cf. stanza
27, note 1.

V.L. (b) dāram asmat sthitam ari.

84

bhrāmyaddhāmāurvadāhakṣubhitajalacaravyastavicīn sakam-
pān
kṛtvāvā "śu prasannān punar api jaladhīn mandarakṣobha-
bhājaḥ
darpāḍ āyāntam eva śrutipuṣṭaparūṣaṃ nādam abhyudgirantaṃ
kanyā 'dreh pātu yuṣmāṃś caraṇabharanataṃ piṃṣati dāitya-
nātham

When (Mahiṣa), Lord of the Dāityas, had indeed quickly caused
the clear¹ [waters of the] oceans to be again disturbed [as
if] by [Mount] Mandara²—
While they heaved and their waves were tossed about by the aquatic animals that were agitated by the submarine conflagration\(^3\) with its flickering blaze,

He (Mahiśa) approached [Caṇḍī] in his pride, giving voice to a bellow that pierced the hollow of her ear;

But (Caṇḍī), Daughter of the Mountain, crushed him as he bowed beneath the weight of her foot.

May (Caṇḍī), Daughter of the Mountain, protect you!

**Notes.** 1. The word *prasanna* means both ‘clear’ and ‘calm,’ but the commentary prefers the former sense, for it glosses *prasanna* by *nirmala*, ‘spotless.’ 2. That is, the disturbance caused by Mahiśa when he plunged into the ocean equaled that which had formerly been made by Mount Mandara when used as a churning-stick (cf. *Śūryaśataka*, stanza 42, notes 3 and 14). 3. An allusion to the āurvā fire; cf. *Śūryaśataka*, stanza 35, note 9.

V.L. (a) *bhrāmyadbhāmorudehakṣubhitacalajala*. (b) *kṛtvā drāg aprasannān.*

85

māināṁ indo 'bhīnāisīḥ śritaปราพทุṣिकharāṁ śrīngayugmasya pārśvāṁ yuddhakṣmāyāṁ tanum svāṁ ratimadavilasatstrīkaṭākṣa-kṣameyam bhāno kiṁ vikṣitena kṣitimaḥiṣatanāu tvāṁ hi saṁnyastapādo darpād evaṁ hasantaṁ vyasum asuram umā kurvatī trāyatāṁ vaḥ

‘O Indu (Moon), do not bring that body of thine, which [usually] clings to the broad mountain-summits, near my pair of horns

On the battlefield, [for] that [body of thine] can endure [only] women’s sidelong glances\(^1\) agleam with ardent passion for love’s pleasures;

O Bhānu (Sun), what [canst thou do to me] with thy glance?

Thou mayest, perhaps, cast thy rays upon the body of an ordinary buffalo,\(^2\) [but not on me].’\(^8\)

As the Demon (Mahiśa) was thus mocking [the gods] in his pride, Umā (Caṇḍī) made him lifeless.

May Umā (Caṇḍī) protect you!
86

saṅgrāmāt trastam etam tyaja nijamahisaṁ lokajiveśa mṛtyo sthātum śūlagrabhumāu gatabhayam ajayaṁ māttam etam ġrhaṇa
dāitye pādena yasyāś chalamahisaṁatāu sāyite dīrghanidrāṃ bhāvotpattāu jayaivām hasati pitṛpatim sā 'mbikā vaḥ punātu

'O Death (Yama), Lord of the Life of the World, abandon that buffal of thine own,¹ who was frightened from the battle, And take this one [i. e. Mahiṣa], who is not afraid to stand² on the ground [in front] of the spear-points,³ who is invincible and furious in rut.'

In these words Jayā,⁴ in an outburst of feeling,⁵ mocked (Yama), Lord of the Manes, as the Dāitya (Mahiṣa), in the guise of the body of a buffal, Was caused to lie down⁶ in his long sleep by the foot of Ambikā (Caṇḍi).
May that Ambikā (Caṇḍi) purify you!

Notes. 1. The buffalo was Yama's vehicle; cf. Sūryaśataka, stanza 58, note 5. 2. The infinitive sthātum depends upon the compound gatabha-yam, 'with fear—to stand—absent.' 3. That is, in the forefront of the battle, facing the enemy's spears. 4. Jayā was Caṇḍi's handmaid; cf. stanza 15, note 7. 5. I have rendered bhāvotpattāu by 'in an outburst of feeling;' though I am not at all sure that such is the proper translation for it. 6. In sāyite we have a causative participle of the root śī.

V.L. (b) sastrāgrabhumāu. (c) prāpita dīrghanidrām. (d) drāg-durbhede jayaivām; hasilapitṛpatim.

87

śrutvāitāt karma bhāvād anibhṛtarabhasaṁ sthāṇunā 'bhyetya dūrāc
chliṣṭā bāhuprasāraṁ śvasitabharacalattārakā dhūtahastā
dāitye gīrvāṇaśatrū bhuvanasukhamuṣī preṣite pretakāśṭhāṃ gāurī vo 'vyān milatsu tridivisu tam alaṃ lajjayā vārayanti

After the Dāitya (Mahiṣa), Foe of the Gods, who destroyed the happiness of the world, had been despatched to the realm of the dead, Gāurī (Caṇḍī), her hand trembling, and the pupil of her eye rolling because of her labored breathing,¹ was embraced with outstretched arms

By Śthānu (Śiva), who had heard of that deed, and who came from afar with unconcealed impetuosity because of his love; [But] before the assembled inhabitants of heaven she restrained him because of her extreme bashfulness.

May Gāurī (Caṇḍī) protect you!

Notes.  1. Lit. 'weight of her breathing.'

V.L. (a) śrutvedāṇkara; sambhunā "gatya dārać. (b) bāhāpasādaṃ; udbhātahaṣṭa. (c) dāitye saṃtāpitāru; preṣite. (d) gāurī vo 'vyāt svaruṣaṃ tridaśapatiṣu lajjayā dhārayanti.

88

bhadre sthāṇus tavā 'ṅghriḥ kṣatmahirṣaraṇavyājakaṇḍūtir eṣa
trāilokyakṣemadātā bhuvanabhaharaḥ saṃkaro 'to haro 'pi
devānāṃ nāyike tvagunakṛtaVacano 'to mahādeva eṣa
ekēv evaṃ smarārir hasati ripuvadhe yāṃ śivā pātu sā vaḥ

'O lovely lady (Caṇḍī), that foot of thine is [really] <Śthānu (Śiva)>, for it is the <post> that destroyed Mahiṣa's itch¹ which took the form of [love of] fighting²;

And since it bestows felicity upon the three worlds, it is therefore <Saṃkara>, <the Beneficent (Śiva)>; and since it destroyed the fear of the world, it is also <Hara>, <the Destroying (Śiva)>;

And, O (Caṇḍī), Heroine of the Gods, it is obeyed because of thy greatness; therefore it is <Mahādeva>, <the Great God (Śiva)>.'
In these words (Śiva), Foe of Smara (Kāma), playfully jested with Śivā (Caṇḍī) on [the subject of] the killing of the Foe (Maḥiṣā).

May that Śivā (Caṇḍī) protect you!

Notes. 1. Cattle affected with the itch rub themselves on a post, and Maḥiṣā, being a buffalo, belonged to the cattle family. For other puns involving the meaning of sthānu, cf. stanza 8, note 3. 2. Or perhaps 'pretended itch for battle'; this, however, does not seem to fit the sense required here; but see the compounds quoted in the lexicons: vyājakhedā, 'pretended weariness,' and vyājatapodhāna, 'pretended ascetic,' etc. 3. On Śiva's hostility to Kāma, cf. Saṃyāsataka, stanza 55, note 9.

V.L. (a) -kaṇṭātīr eva. (b) trāilokyakṣemadānāt. (c) devānāṁ nāya- katvād guṇa- or devānī brahmādibhis tvadguṇa-. (d) smarārūṇa vadati ripuvadhe pārvati vaḥ punātu.

89

khaḍgaḥ kṛṣṇasya nūnāṁ rahitaguṇagatir nandakākhyāṁ prayātahāṁ
śatror bhaṅgena vāmas tava muditasuro nandakas tv eṣa pādaḥ bhāvād evam jayāyāṁ nutikṛti nitarāṁ samṛṣihau devatānāṁ savrīḍā bhadrakāli hataripur avatād vikṣītā śambhunā vaḥ

'The sword of Kṛṣṇa has attained the title of “Joy-bringer,” although its conduct now [in the battle with Maḥiṣā] was without [that] quality;

But that left2 foot of thine [is really] the “Joy-bringer,” since it brought joy to the gods by the destruction of their foe (Maḥiṣā).'

While Jayā3 thus, in the presence of the gods, was, because of her affection,4 paying deep adoration [to Caṇḍī],
The modest Bhadrakāli (Caṇḍī), who had slain the Foe (Maḥiṣā), was gazed on by Śambhu (Śiva).
May Bhadrakāli (Caṇḍī) protect you!

Notes. 1. In Mahābhārata, 5.131.10, the nandaka, 'Joy-bringer,' is mentioned among the weapons of Kṛṣṇa. 2. For the ‘left’ foot, see stanza 10, note 6. 3. On Jayā, see stanza 15, note 7. 4. The word bhāvāt is glossed by bhaktiviśeṣāt, 'a kind of devotion'; I have rendered by 'affection.'

V.L. (c) bhāvāt evaṁ gatānāṁ.
90

ekenāivodgamena pravilayam asuraṃ prāpayāmi ’ti pādo
yasyāḥ kāntyā nakhānāṁ hasati surariṇum hantum udyan
sagarvam
viṣṇos triḥ pādadadmaṁ baliniyamavidhāv uddhṛtam kāitavena
kṣipramā sā vo ripūṇāṁ vitaratu vipadaṁ pārvati kṣuṇṇaḥsaṭruḥ

‘With only one raising [of myself] I will cause the Demon
(Mahiṣa) to attain utter dissolution.’ In these words
The foot of Pārvatī (Caṇḍī), with [all] the splendor of its nails,
as it rose proudly1 to slay (Mahiṣa), Foe of the Gods,
Mocked the lotus foot of Viṣṇu, which was three times raised in
bringing about through a ruse the suppression of Bali.2
[This was] that Pārvatī (Caṇḍī), who crushed the Enemy
(Mahiṣa).
May Pārvatī (Caṇḍī) quickly effect the ruin of your foes!

Notes. 1. Or, sagarvam may be taken as an adjective with surariṇum
—‘proud Foe of the Gods.’ 2. For the story of Viṣṇu’s ‘three steps,’
and of how he overcame the demon Bali by deception, cf. Śūryaśatakā,
stanza 7, note 4.

V.L. (a) udgatena praviyayam apoṣam. (b) nakhānāṁ saha vibudhari-
ṇum or nakhānāṁ hasitasurariṇum. (c) udgataṁ kāitavena. (d) kṣip-
ramā sā vo.

91

khaḍgamaḥ khaṭvāṅgayuktaṁ yuvatir api vibho te śarīrārdhalinā
hāsyamā prāg eva labdham āsurajanasmitāu duṣkṛtena tvayāi-
vam
jatā bhūyo ’pi lajjā raṇata iyam alaṁ hāsyatā śūlabhartar
darpād evaṁ hasantaṁ bhavam asuram umā nighnati trāya-
tāṁ vaḥ

‘O Trident-bearing (Śiva), thy sword is combined with a skull-
topped club; and, O All-pervading (Śiva), a young woman
is united with one half of thy body1;
Formerly indeed, in the assembly of the gods, ridicule was en-
countered by thee who hadst thus done wrong.2
And now again shame³ has arisen [for thee] from the battle. 
This is cause enough for ridicule.'
As the Demon (Maḥiṣa) was thus in his pride mocking Bhava
(Siva), Umā (Caṇḍī) put him to death.
May Umā (Caṇḍī) protect you!

Notes. 1. For the ardhanārisa manifestation of Siva, see above, stanza
26, note 4, and Sūryasataka, stanza 88, note 4.  2. The reason for the
ridicule is not clear to me, though it seems to be connected in some way
with the ardhanārisa form of Siva; cf. note 1.  3. According to the com-
mentary, the shame was due to Siva's having run away from the battle.

V.L. (a) gaṅgā mālāu vilagnā yuvatir iti or khāvāŋgaṁ khaḍgāyuktaṁ
yuvatir apī. (b) prāg eva lagnaṁ. (c) yātā bhūyo 'pi. (d) haram
asurām umā.

92
sthāṇau kaṇḍūvinodo nudati dinakṛtas tejasā tāpitaṁ no
toyasthāne na cā "ptaṁ sukham adhikataram gāhanenā 'ṅga-
jātam
śūnyāyāṁ yuddhabhūmāu vadati hi dhig idam māhiṣaṁ rūpaṁ
evaṁ
rudrāṇyā "ropito vaḥ sukhayatu maḥiṣe prāṇahṛt pādapadmah
'There is no¹ removal of my itch on a <rubbing-post> by <Sthāṇu's
(Siva's)> removing [it], and my limbs are not warmed² by
the splendor of (Sūrya), Maker of Day,
Nor is excessive pleasure gained by plunging into the abode of
Water (Varuṇa).³ Out upon this buffalo form [of mine]!'
As Maḥiṣa was saying these words upon the deserted⁴ battlefield,
The lotus foot of Rudrāṇi (Caṇḍī) was placed [on him] and
took away [his] life.
May that lotus foot of Rudrāṇi (Caṇḍī) prosper you!

Notes. 1. The commentator, apparently reading naḥ for no in his text,
takes the first pāda to mean that the itch is removed on Sthāṇu, and
the limbs are warmed by Sūrya. Regarding sthāṇu, the commentary says:
'If a removal of the itch is made on sthāṇu, i.e. Siva and a rubbing-post,
them he (?) removes it, for this Sthāṇu (Immovable One) is not motion-
less (sthīra).' For similar puns on the term sthāṇu, cf. stanza 8, note 3.
2. Maḥiṣa's limbs can get no heat, because Sūrya, the Sun, has run away.
3. Varuṇa (Water personified) having fled, Maḥiṣa can find no refresh-
ing pool in which to take a plunge or wallow. 4. Deserted, because the gods had fled, leaving Mahiṣa alone in possession of the field.

V.L. (a) kaṇḍāvinodat; tāpitam vah or tāpitam vah. (c) The Kāvyamālā text has rūpaṃ ekam. I have adopted the variant rūpaṃ evam.

93

piṃṣāṇi chāilendrakalpaṃ mahiṣam atigurur bhagnagīrvāṇagarvaṃ
śambhor jāto laghiyāṇi chramarahañtapur dūram abhyūhya-pātaḥ
vāmo devāripṛṣṭhe kanakagirisadāṃ kṣemakāro 'ṅghripadmo
yasyā dūvāra evam vividhagunagatiḥ sā 'vatād ambikā vah

The irresistible leftootnote{1} lotus foot of Ambikā (Caṇḍi), a bestower of happiness to those dwelling on the Golden Mount (Meru),

<Inimical> to the back of (Mahiṣa), Foe of the Gods, has a gait possessing manifold excellent qualities,ootnote{2} as follows:

Although excessively heavy when crushing Mahiṣa, who resembled [in size] (Himālaya), Indra of Mountains, and who had humbled the pride of the gods,

It became nimbler than Śambhu (Śiva), with a form freed from weariness, and with a kick that was to be apprehended afar off.ootnote{3}

May that Ambikā (Caṇḍi) protect you!

Notes. 1. On the ‘left’ foot, cf. stanza 10, note 6. 2. Those who dwell on the ‘Golden Mountain’ are the gods. For Meru’s composition of gold and precious stones, cf. Sūryaśatakā, stanza 1, note 4. 3. Lit. ‘possessing a gait of manifold excellences.’ 4. Lit. ‘whose descent is to be inferred far off.’ On dūram abhyūkya- the commentary says: ‘For he who is heavy gets tired, and does not go far; but this [foot of Caṇḍi] has its form free from weariness, and altights at a distance.’

V.L. (a)sūṛgaṇgīrvāṇagarvaṃ or sūṛgaṇgīrvāṇagarvaḥ. (b) śambhor yāto gartyaṃ; vavpur nyasta utpātya kopāt. (c) and (d) kṣemakāro hi yasyāḥ pādo 'tulya-prabhāvah.

94

mārgaṃ sītāṃsubhājāṃ sarabhasam alaghūṃ hantum udyan surārīṃ
netrāir udvṛttatārāih sacakitam amarāir unmukhāir vikṣya-
māṇaḥ
yasyā vāmo mahīyān muditasuramanāḥ prāṇahṛt pādapadmaḥ
prāptas tanmūrdhasimāṁ sukhayatu bhavataḥ sā bhavāṁi
hatāriḥ

Impetuously mounting the pathway of (the stars) who are de-
voed to the Cold-rayed (Moon), in order to slay the bulky
(Mahiṣa), Foe of the Gods,²
And being gazed upon in awe by upward-looking immortals with
eyes whose pupils were dilated,
The very mighty left² lotus foot of Bhavāṁi (Caṇḍī)—a foot
that rejoiced the hearts of the gods⁸—
After taking away the life [of that foe], rested on the edge of his
head.⁴
May that Bhavāṁi (Caṇḍī), who slew her foe (Mahiṣa), prosper
you!

Notes. 1. The meaning of the bombastic image is that when Caṇḍī
raised her foot to bring it down upon Mahiṣa, it mounted the sky, which
is the pathway of the stars. The length of Caṇḍī’s stride did not, of
course, conform to mortal standards. 2. On the ‘left’ foot, cf. stanza
10, note 6. 3. The commentary regards the epithet muditasuramanāḥ
as modifying bhavāṁi; it would render as ‘Bhavāṁi, who rejoiced the hearts
of the gods.’ 4. Lit. ‘attained to the edge of his head.’

V.L. (b) asurāir unmukhāir.

95

mūrdhany āpātabhagne miṣamahiṣatanuḥ sannaniḥśabdakaṇ-
ṭhaḥ
śoṇābjatāmrakāntipratatagahanabṛhanmaṇḍale pādapadme
yasyā lebhe surārīr madhurasanibhrātadvādaśārdhaṅghrīlīlāṁ
śarvāṇi pātu sā vas tribhuvanabhayaḥṛt svargibhiḥ stūyamānā
(Mahiṣa), Foe of the Gods, disguised under the body of a
buffalo, his throat bent over and voiceless, his head crushed
by a kick;¹
Assumed, [as he lay] on Śarvāṇi’s (Caṇḍī’s) lotus foot, which
diffused a large thick circle of reddish² splendor, [like]³ a
red lotus,⁴
The semblance of a <motionless> six-footed5 (bee), <covered with> honey-juice.
May that Sarvāṇi (Cāṇḍī), who took away the fear of the world, and who is praised by the possessors of heaven—
May she, Sarvāṇi (Cāṇḍī), protect you!

**Notes.** 1. The lexicons do not give 'kick' as a meaning for āpāta, 'a falling,' but the gloss is prahāra, 'a blow.' 2. Cāṇḍī's foot was red with Mahiṣa's blood; cf. stanzas 2, 12 and 37. 3. The commentary supplies 'like.' 4. The commentary would take the long compound in the second pāda as a dvandva, the first member ending at -kānti-. 5. Lit. 'whose feet are half of twelve'; the commentary glosses by satpada and bhrama, which both mean 'bee.'

**V.L.** (a) suramahiṣatanuh or miṣatanumahiṣah. (b) -kāntih prata−; lasanamāndale. (c) madhupasunibhītra-. (d) pātu sarvatribhuvana.

96

pādotkṣepād vrajadbhir nakhakirāṇaṣatāir bhūṣitās candra-gāurāir
mūrdhāgre cā "patadbhiś caraṇatalagatāir amśubhiḥ somaśobhaḥ
saṃnyastālinaratnapraviracitakaraśiś carciṭaḥ kṣiptakāyaīr
yasyā devāḥ prāṇīto havir iva mahiṣāḥ sā 'vatad ambikā vaḥ

Mahiṣa, who is brought as an oblation to¹ Ambikā (Cāṇḍī) by the gods with prostrated bodies,²
Is adorned by hundreds of rays, moon-white, [that emanate] from their [toe-]nails, [and that are] set in motion by the raising of their feet,³
And he has a red⁴ luster because of the rays that proceed from the surface of their feet, and fall on the top of his head,⁵
And is covered with the rays produced by the jewels that are set in, and attached to [their diadems].⁶
May that Ambikā (Cāṇḍī) protect you!

**Notes.** 1. I have taken the genitive yasyāḥ (fourth pāda) as an objective genitive employed with the force of a dative construction. This view is perhaps strengthened by the fact that praṇīto is glossed by upanītah, 'brought to.' 2. Lit. 'whose bodies are thrown,' but the commentary glosses by daṇḍavat praṇamadbhir, 'prostrated like a staff,' i.e. prone in
a straight line; cf. Monier-Williams, Skt.-Engl. Dict. s.v. daṇḍavat with praṇam-. 3. The rays from the nails are set flashing as the feet are moved in walking. 4. Red, because the feet of the gods are presumably stained with lac-dye. 5. It will be noticed that Mahiṣa is flooded with both white and red rays, and therefore the more resembles an oblation, since the latter, if of meat, is also white and red (fat and lean?). This, at any rate, appears to be the idea of the commentator, who says: 'For he who brings an oblation to a divinity is prostrated like a staff. In such a case, the oblation is a lump of flesh, and that [flesh] is white and red.' 6. The commentary supplies devamukūṭēṣu, 'in the diadems of the gods.'

V.L. (b) anśubhiḥ padmaśoṇaḥ.

97

kvā 'yaṁ tīkṣṇogrādharāśatanīśitavapur vajrarūpāḥ surāriḥ pādaś cā 'yaṁ sarojādyutir anatigurur yośitaḥ kveti devyāḥ dhyāyaṅ dhyāyaṁ stuto yaḥ suraripumathane vismayābaddha-cittāḥ pārvatyāḥ so 'vatād vas tribhuvanagurubhiḥ sādaraṁ vandyamānaḥ

'Where is this (Mahiṣa), Foe of the Gods, in the form of a thunderbolt,' [and] with his body sharpened by hundreds of keen cruel edges?

And where is that foot of the young woman Devī (Caṇḍī), not very heavy, and possessing the beauty of the lotus?'

In these words the [foot] of Pārvatī (Caṇḍī) was praised with repeated meditation, and was respectfully saluted by the sages of the three worlds, Whose minds were seized with amazement at the destruction of (Mahiṣa), Foe of the Gods. May that foot of Pārvatī (Caṇḍī) protect you!

Notes. 1. The Purāṇas, so far as I have been able to find, do not state that Mahiṣa turned himself into a thunderbolt. 2. Or, we may take tīkṣṇogra . . . rūpāḥ as one compound, and render 'in the form of a thunderbolt whose body, etc.' The commentary, however, takes vajrarūpāḥ as a separate adjective compound, and I have followed the commentary. 3. The idea of the two interrogative 'where' clauses seems to be to contrast the relative positions of the mighty demon and the weak woman before and after the battle. 4. According to Monier-Williams, Skt.-Engl. Dict. s.v. dhyāyat, the adverb dhyāyaṁ, repeated, has the force of a gerund; the
commentary glosses by śhūtā śhūtāḥ; cf. Whitney, Skt. Grammar, 995, c. 5. Lit. 'with minds bound by amazement.'

V.L. (b) amarahvar yositaḥ. (c) śhūtā śhūtāḥ stuto. (d) sā 'vatāḥ; sādaraṃ vikṣayānāḥ or sādaraṃ vanditāyāḥ.

98

vajrītaṃ vajrapāner dītitanayabhidaś cakriṇaś cakrakṛtyaṃ śūlītvāṃ śūlabhartuḥ surakṣatakāvibhoḥ saktītā śaṅmukhasya yasyāḥ pādena sarvaṃ kṛtam amarāripor bādhayāitat surāṇāṃ rudrāṇi pātāḥ sā vo danuviphalayudhāḥ svarginām kṣemakāri

The wielding of the thunderbolt belongs to Indra¹; the employment of the discus pertains to Cakrin (Viṣṇu), who clave (Hiranyakaśipu),² the son of Diti;
The use of the trident³ belongs to (Śiva), the Trident-bearer, and the handling of the spear⁴ to the Six-faced (Kārttikeya),⁵ Lord of the Army of the Gods;
[But] all this, because of the outrage upon the gods by (Mahiṣa), Foe of the Immortals, was performed
By the foot of Rudrāṇi (Caṇḍī), bringer of happiness to the possessors of heaven who had struggled in vain against [the sons of] Danu.⁶
May that Rudrāṇi (Caṇḍī) protect you!

Notes. 1. Lit. 'thunderbolt-possession is of the thunderbolt-handed one.' 2. On the slaying of Hiranyakaśipu, see stanza 11, note 1. 3. Lit. 'tridentness.' 4. Lit. 'speariness.' 5. For Kārttikeya and his six faces, see stanza 5, note 1, stanza 28, note 2, and Śīryaśatakā, stanza 25, notes 1, 4, 8 and 10. 6. The Dānavas, sons of Danu, were the demons of whom Mahiṣa was chief. The commentary, in its gloss danuṣeṣu, supplies the word 'sons.'

V.L. (a) dītitanayabhidaḥ. (b) surasamītivibhoḥ. (c) pādena sarvaṃ dītitanayabhṛtaḥ.

99

paṅgur netā hariṇām asamahariyutaḥ syandanaś cāikacacro bhānoḥ sāmagryapetaḥ kṛta iti vidhinā tyaktavāiraḥ pataṅge darpāḥ bhrāmyan rauṣaṃśmāṃ pratibhāṭasamarāślesalubdhāḥ surārīr
yasyāḥ pādena nītaḥ pitṛpatisadanaṃ sā 'vatād ambikā vah
'The driver of the fallow steeds of Bhānu (Sūrya) is crippled, and his chariot is supplied with [an] uneven [number of] horses, and has [but] one wheel;
He is [therefore] lacking in equipment.' Thinking thus, (Mahiṣa), Foe of the Gods, abandoned his hostility towards Pataṅga (Sūrya), in accordance with prescribed rule;
[But] as he was disdainfully stalking over the battlefield, longing for the contact in battle with an adversary,
He was brought to the abode of (Yama), Lord of the Manes, by the foot of Ambikā (Caṇḍī).
May that Ambikā (Caṇḍī) protect you!

Notes. 1. Aruṇa, the driver of Sūrya’s car, was thighless; cf. Sūryaśataka, stanza 8, note 1. 2. For references to the seven horses, and to the one-wheeled chariot of Sūrya, cf. Sūryaśataka, stanza 8, note 2. 3. Lit. ‘is made.’ 4. The meaning is that no unfair advantage must be taken of a foe. The rules prescribing the proper etiquette to be observed in the treatment of one’s enemies are laid down in Manu; see especially Manu, 7.91–93. The commentary on our text, however, takes vidhina as belonging to Mahiṣa’s words, and explains: ‘Thus the chariot of Bhānu by fate is made devoid of equipment.’ 5. Lit. ‘wandering because of pride.’ 6. That is, he was killed.

100
yuktaṁ tāvad gajānāṁ pratidīśam ayanaṁ yuddhabhūmer digiśāṁ
hiyetā ”śāgajatvaṁ subhaṭaraṇaṅkṛtāṁ karmanā dāruṇena
yady eṣa sthāṇusaṃjñō bhayacakitaṅḍā naśyati ’ty adbhutaṁ
tad
darpād evaṁ hasantaṁ suraripum avatāṁ nighnati pārvati vaḥ

‘Withdrawal¹ from the battlefield to their respective quarters is, on the part of the elephants, guardians of the quarters, [quite] proper, forsooth,
[For]² the office of elephant[-guardian] of the quarters would come to an end by the dismal fate³ [incurred by these elephants] through engaging in battle with mighty warriors;
[But] that this (Śiva), who is named the ‘Post’ (Sthānu), should run away, his eye trembling with fear,—that is a marvel.’
As in these words (Mahiṣa), Foe of the Gods, was scornfully deriding [Śiva], Pārvatī (Caṇḍi) put him to death.
May Pārvatī (Caṇḍi) protect you!

**Notes.** 1. The meaning of this stanza seems to be as follows: The elephant-guardians (cf. stanza 50, note 3, and Sūryaśataka, stanza 18, note 10) of the quarters have a good excuse for running away from the battle, for if they were killed, there would be none to take their places as guardians, but Śiva (Śhānu) has no excuse, for he is a post (sthāṇu), and that a post should run is marvelous. For other puns involving the term sthāṇu, see stanza 8, note 3. 2. The commentary supplies yatāḥ, ‘since,’ ‘for.’ 3. Lit. karmāṇā dāruṇena means ‘terrible deed,’ but the gloss is maraṇa, ‘act of dying.’ 4. The compound bhayacakitadrśā is apparently an instrumental of qualification; cf. Sūryaśataka, stanza 6, note 7, and stanza 48, note 4. The commentary supplies upalakṣita, ‘characterized by an eye, etc.’

V.L. (a) pratidīṣagamanam. (b) subhaṭaratvayudhāṇi. (c) yā cāiśāṃ sthāṇusamāṇā bhayacakitadrśām.

101

srastāṅgah sannaceṣṭo bhayahatavacanah sannadordanāḍaśā- khāh
sthāṇur drṣṭvā yam ājau kṣaṇam iha saruṣaṃ sthāṇur evopa-
jātāḥ
tasya dhvamsāt surārer mahiṣitavapyo labdhamāṇāvakashāh
pārvatya vāmapādaḥ śamayatu duritaṃ dāruṇam vaḥ sadāiva

Sthāṇu (Śiva), upon catching sight, for an instant, there in the battle, of the enraged (Mahiṣa), became actually a post (sthāṇu),

[For he grew] limp of limb, languid in effort, with his [power of] speech destroyed by fear, and the staff-like limb of his arm enfeebled.

[Then] the left foot of Pārvatī (Caṇḍi) seized the opportunity for fame by destroying that (Mahiṣa), Foe of the Gods, whose body had been changed into that of a buffalo.

May this left² foot of Pārvatī (Caṇḍi) verily always alleviate your dire distress!

**Notes.** 1. Śiva, as Sthāṇu, ‘the one able to stand motionless,’ became sthāṇu, ‘the one deprived of the power of motion,’ being paralyzed by fear.
For similar puns involving the two meanings of sthāṇu, cf. stanza 8, note 3. 2. On the ‘left’ foot, cf. stanza 10, note 6.

V.L. (a) yam ḍrīvā srastaceṣṭaḥ. (b) sthāṇur dāityaṁ tam ājōu or sthāṇur dāityaṁ yam ājōu or sthāṇur ḍrīvā sūrāṁ; kṣaṇam īva sabhāyaṁ. (d) śamayatu bhavatāṃ dhvāntam antarhitārkaḥ.

102

kunte dantāir niruddhe dhanuṣi vimukhitajye viśāṇena mūlāl lāṅgūlena prakoṣṭhe valayini patite tatkṛpāṇe svapaṇeḥ śūle lolaṅghripātāir lahitakaratatalāt pracuyate dūram urvyāṁ sarvāṅgīṇaṁ lūlāyaṁ jayati caraṇataś caṇḍikā cūrṇayantī

Caṇḍikā¹ (Caṇḍi), when her spear was held fast by [Mahiṣa’s] teeth, when her bow had its string utterly loosened² by his horn,

When her forearm was encircled by his tail, and her sword had fallen from her hand,

When her trident, by reason of the swinging blows of his feet,³ had fallen from her gentle hand to a distance on the ground,

Crushed with her foot the buffalo (Mahiṣa), who was covering her whole body.⁴

Glory to Caṇḍikā (Caṇḍi)!

[In this stanza the usual benediction is omitted.]⁵

Notes. 1. Text and translation of this stanza are given by Bühler in Indian Antiquary, vol. 1, p. 113. 2. Lit. vimukhitita means ‘averted,’ ‘turned backward.’ Bühler translates (cf. note 1) as ‘his horn had entirely unstrung the bow.’ 3. Bühler (cf. note 1) renders as ‘spasmodic blows of his feet.’ 4. The meaning ‘covering, or thrilling, the whole body’ is that given by Monier-Williams, Skt.-Engl. Dict. s.v. sarvāṅgīṇa, and this seems to be in accord with the scene that is pictured here, where the bodies and weapons of the two combatants are described as being all tangled up and interlocked in the struggle, which was a virtual wrestling-match. Bühler (cf. note 1) renders as ‘crushed all the limbs of the buffalo’; Dr. Louis H. Gray suggests to me, ‘crushed the buffalo affected in every limb by her foot’; and Professor Jackson is inclined to translate as ‘crushed with her foot the buffalo, every limb of whose body [had been thrilled by her touch],’ with which he compares Vikramorevaśi (ed. G. B. Vaidya, Bombay, 1894), 5.9, icchāmi cāṇam adayaṁ parirabdhiṁ aṅgaṁ, ‘and I desire to embrace him ardently with [my] limbs.’ 5. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (a) K viśāṇena śālā. (b) Bühler’s manuscript, which he does not follow, reads valayite tatkarpanasya pāneḥ. (c) B lolaṅghrīghātāir.
ADDENDA

Page 23

Another account of how Mayūra became afflicted with leprosy as the result of his daughter’s curse is given by Rāmacand rakavi in his commentary on the Sūryaśataka. A portion of the text of this commentary is printed in the Descriptive Catalogue of the Skt. MSS in the Government Oriental Manuscripts Library, Madras, vol. 19, p. 7622, no. 11318, Madras, 1915. The account of the incident is as follows:—

atra khalu desōntarāc cirasamayāgatena svasutām ajānātā tatrabhavatā mayurānāmmā kavinā sānāyitham āgata sā
ēṇḍriyāḥ pāṇipuṭe niruddhā vēnir virejē śayanotthihāyāḥ
sarojakośād īva nissaranti śrenī ghanībāya madhuvratānām
ity anena varṇitā tataḥ sā ’pi ruṣā pītaram ajānātii kruddhā sati janmān-
tarādhigatakarmavipākam enaṃ kuṣṭhī bhaveli ṣaṭāpa tataḥ śvetakuṣṭh-
āṅgāḥ so ’pi—

ḥutāṣanād bhūtim icchej jñānam icchen mahēsvarāt
ārogyam bhāskarād icchen mokṣam icchej janārdaṇāt
iti śmṛteḥ sadyaḥ śvetarākṣataye tālavrēkṣāgrabaddhāsatarāṇjumayaśikya-
pari śhītā pratiślokaṃ ekākaraṇājukṣṣyantena śrībhagavatāṃ sūryam
ēbhīr jambhetyādīstavāḥ sūtrā śvetakuṣṭhād vimukta iti janaśrutiḥ

Then indeed she, having come for the purpose of ceremonial ablution, was described in the following [verse] by his Honor the poet, Mayūra by name, who did not recognize his own daughter, [since] he had come, after a long time, from a foreign country:—

Her braid, held fast in the hollow of the hand of [this] deer-eyed [maiden] who has risen from her bed,

Appears like a dense swarm of bees issuing from the calyx of a lotus.

Then she, being angry, and not recognizing her father because of her rage, cursed that [father] (who thus reached the result of his actions in a previous existence), saying: “Become a leper.” Then he, his body [afflicted] with white leprosy, also said, quoting from sacred lore:—

One should desire prosperity from Agni, one should desire knowledge from Śiva,

One should request of Sūrya freedom from disease, and from Viśṇu one should ask emancipation.

[Then] at once, for the removal of his unpropitious [affliction], he placed himself in a swing made of a hundred ropes and attached to the
top of a palm tree, and having praised the most blessed Sūrya with those [verses of] praise beginning jambha- [i.e., the Sūryaśataka], cutting the ropes one at a time, one at each verse, he became freed from the white leprosy—so says popular tradition.

Page 60

I have stated (p. 60) that seemingly the Mayūrāṣṭaka exists in but a single manuscript, the one at Tübingen University. There is, perhaps, another in the State collection of manuscripts at Bikaner. See the Report of a Second Tour in Search of Skt. MSS, made in Rājputāna and Central India in 1904-5 and 1905-6 (by S. R. Bhandarkar, Bombay, 1907), p. 50, where a mayūrāṣṭaka is listed. This, however, may be an aṣṭaka on a peacock (mayūra), for it is included in a series of aṣṭakas dealing with animals, birds, etc., as for example, hamsāṣṭaka, gajāṣṭaka, and so on.

Page 63, note 5

The Descriptive Catalogue of the Skt. MSS in the Government Oriental Manuscripts Library, Madras, does not list, in its vol. 3 (Madras, 1906), which includes manuscripts of grammatical and lexicographical works, any Sabdalingārthacandrikā by Mayūra.

Page 84

The division of the subject-matter of the Sūryaśataka is indicated also in three manuscripts in the Government collection at Madras; see the Descriptive Catalogue (as noted in Addendum to p. 23, above), nos. 11316, 11317, and 11318. In two cases (nos. 11316 and 11317), the division is indicated in an extra stanza, in sradgdhara meter, added to the text of the poem. In the other case (no. 11318), the commentator Rāmacandrakavi gives the division in two ślokas composed by himself. The stanzas are as follows:—

catuṅriṇāt prabhāyas tribhir adhikam ato vājīnāṁ śaṭkam uktam paścān netur dviṣaṭkam punar api ca daśa svandane caivam uktāḥ bhūyo 'ṣṭaṁ maṇḍalasya stutir api ca raver vinīśatiḥ śrīmayūrād itthan jatam pāṭheḥ yaḥ śatakam anudinaṁ sūryaśādyujyam eti
Forty and three [stanzas are uttered about] the splendor; a sextet [of stanzas] is uttered [about] the horses;
Then a double sextet [of stanzas is uttered about] the driver; and furthermore ten [stanzas] are uttered in [describing] the chariot;
Besides, eight [stanzas constitute] the praise of the disk, and twenty [the praise] of Ravi.
Whoever shall daily recite this Sataka, thus produced by the celebrated Mayûra, attains absorption in Sûrya.

nandabhâjir (19) varñito raśmir dvisûryâir (24) varñitam mahaḥ raśâir (6) aśvah stutâh padyâih sûryâir (12) aruṇa yâtaḥ
rudrâir (11) athat rathaṁ stutvâ maṇḍalâṁ vasubhiḥ (8) stutam svanétrâir (20) varñitâḥ sûryâṁ (-yâḥ) stutvâ mukto mahâgadât

The splendor [of Sûrya] is described in stanzas [that equal in number the 19] lotuses of Nanda; the brightness [of Sûrya] is described in stanzas [that equal in number] twice the [12] suns;
The horse is praised in stanzas [equaling in number the 6] rasas; Aruṇa is praised in verses [that equal in number the 12] suns;
Then he praises the chariot in stanzas [that equal in number the 11] Rudras; and the disk is praised in [stanzas that equal in number the 8] Vasus;
Sûrya is described in stanzas [that equal in number] his own [20] eyes.
And having praised [Sûrya, Mayûra] became free from his great disease.

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Pages 101–102

The Descriptive Catalogue of the Skt. MSS at Madras (see above, Addendum to p. 23), vol. 19, lists five manuscripts of the Sûryaśataka (nos. 11314–11318). It is highly probable that these five include the manuscripts mentioned in Taylor’s Catalogue Raisonné and in the Alphabetical Index of MSS in the Government Oriental Manuscripts Library, Madras.
ADDENDA

1, Sanskrit, A, p. 226, no. 139(b), Madras, 1913, lists an incomplete manuscript of the Sūryaśataka with anonymous commentary.

Page 102

The Descriptive Catalogue of the Skt. MSS at Madras (see Addendum preceding), vol. 19, no. 11320, lists Gopinātha’s commentary on the Sūryaśataka, and states that it accompanies manuscript 11314 of the text.

Page 103

The Descriptive Catalogue of the Skt. MSS at Madras (see Addendum to p. 23), vol. 19, lists four commentaries on the Sūryaśataka (nos. 11317, 11318, 11320, 11321). Of these four, two are anonymous, one is by Rāmacandrakāvi, and the fourth by Gopinātha. The last named is doubtless the same manuscript as that recorded by Taylor.

Pages 106–107

The Sūryaśataka of Liṅgakāvi, listed by Taylor, is also listed by the Descriptive Catalogue of the Skt. MSS at Madras (see Addendum to p. 23), vol. 19, no. 11319. According to the editors of this catalogue, Liṅgakāvi’s work is apparently an imitation of Mayūra’s Sūryaśataka, and is accompanied by a commentary composed by the author of the text.

Page 140, note 1

For further discussion of Kārttikeya (Skanda), see E. Washburn Hopkins, Epic Mythology, in Bühler’s Grundriss der Indo-Arischen Philologie, p. 227–231, Strassburg, 1915.

Page 151, note 2

For the Gandharvas, see Hopkins, Epic Mythology, pages 152–158.

Page 166, note 2

For the Kimānaras, see Hopkins, Epic Mythology, pages 158–159.
It should be noted that stanzas 58 and 59 of the Sūryaśataka contain a speaking character, but there is no dialogue.

Pages 262–263

Stanzas 2, 12, 20, and 23 of the Caṇḍiśataka are cited in Halāyudha’s commentary on Piṅgala’s Chandaḥśāstra, to illustrate certain types of caesural pauses. See the references cited under the Addendum to page 98.

Page 263

The Triennial Catalogue (see Addendum to pages 101–102), vol. 1, part 1, p. 136–138, no. 87, lists a manuscript containing, probably, some 70 stanzas of the Caṇḍiśataka and ending with stanza 73. It is entitled Caṇḍikāsaptati and is accompanied by the commentary of Vidyāpūrṇamunindra.

Probably Oppert’s two manuscripts having the title of Caṇḍikāsaptati, but without the author’s name (Cat. Cat. vol. 1, p. 176), are manuscripts of the Caṇḍiśataka in this shorter form.
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