

- [24] *Japa*, muttering prayers—repeating passages from the Vedas, silently repeating names of deities, etc. Rituals often involve killing of animals. But *Japa* is free from such injury, and hence the best.
- [25] A class of demigods regarded as the musicians of gods.
- [26] *Uccaiśravas* and *Airāvata* are respectively the divine horse and elephant of Indra.
- [27] *Vāda*: discussion with open-mindedness, with a view to determining true purport; *Jalpa*: pointless debate; *Vitanḍā*: wrangling discussion. [*Jalpa* is that mode of debate by which both parties establish their own viewpoint through direct and indirect proofs, and refute the view of the opponent through circumvention (*Chala*) and false generalization (*Jāti*) and by pointing out unfitness (of the opponent) to be argued with (*Nigraha-sthāna*). But where one party establishes his viewpoint, and the other refutes it through circumvention, false generalization and showing the unfitness of the opponent to be argued with, without establishing his own views, that is termed *Vitanḍā*. *Jalpa* and *Vitanḍā* result only in a trial of strength between the opponents, who are both desirous of victory. But the result of *Vāda* is the ascertainment of truth between the teacher and the disciple or between others, both unbiased.—Gloss of Shridhara Swāmī on this verse.]—Tr.
- [28] *Dvandva*: A compound of two or more words which, if not compounded, would stand in the same case and be connected by the conjunction ‘and’.—Tr.
- [29] *Nārīnām* may mean ‘of the feminine qualities’. According to Shridhara Swāmī and Ś., the words *fame* etc. signify the Goddesses of the respective qualities. According to M.S. these seven Goddesses are the wives of the Bhagavān Dharma.—Tr.
- [30] Here Aṣṭ. adds: *tatra yah prāna-harah sah (sarva-harah ucyate)*—Among them, that which destroys life (is called