

BHARTRIHARI,

NITI AND VAIRAGYA SHATAKAS,

WITH

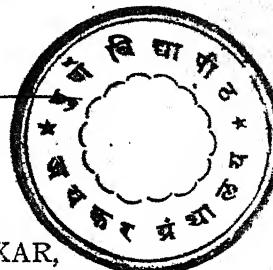
*Notes, Translation, a Critical
Introduction,*

AND

Bombay University Question Papers,

BY

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PREFACE.

In presenting this new and revised edition of Bhartrihari's Niti-Shataka and Vairāgya Shataka to the student-world we have only a few words to say. The importance of Bhartrihari's epigrammatic stanzas both from a didactic as well as from a moral point of view has been so well recognised by Indian and European scholars that it would be superfluous to say anything about it here. The high pressure under which the Indian student has to study a variety of subjects within a limited period leaves him very little time—and many even do not really possess the facilities—to look at the various books from which references are generally given in annotated editions. Our efforts have, therefore, been to make our notes as complete in themselves as possible even at the risk of being charged with having left very little for the student to do. It certainly is laudable in a student to explore things for himself. This undoubtedly is more serviceable to him. But how many do it, how many have done it, and how many will do it, is the question. Many there are who go with misty ideas and half-gathered notions from lecture-notes hastily taken down and as hastily passed from hand to hand. It is to obviate this state of things that the notes in the present edition have been given. It is hoped they will enable the student to obtain a clear and critical elucidation of the knotty points in Bhartrihari's stanzas.

Likewise a word about our translation. We have heard it often remarked that students cram translations. We have no hesitation to say, even that is not so deplorable as the unidiomatic and ludicrous renderings so often seen. Of course, it goes without saying, those who choose to cram and retain what they have done so, in an undigested form, can never escape its consequences, under the stern law of nature. Those, however, who cram it intelligently and digest it, will be none the worse for it.

In the preparation of this edition Mr. Telang's text which is, by far the most exhaustive, as all his works are, has been followed, although in some places we had to make slight alterations as has been pointed out in our notes. We had the advantage of three new manuscripts, (one with a commentary) from the Berars lent to us by Pandit Váman Shástri, in the preparation of our edition.

We have also to acknowledge the help we derived from Mr. Kâle's edition in meeting a number of questions which will have their value to the student.

Whatever be the utility of a work it often remains as a manuscript unless some publisher undertakes to send it forth into the world in a printed form either to stand or fall before public scrutiny as it may deserve. In this connection, therefore, our thanks are due to the silent and unassuming but spirited publishers.

We shall, we believe, be wanting in our duty towards the printers but for whose patience under our exacting requirements coupled at the same time with their vigorous energy this work would not have appeared in this revised form within the limited period of no more than a month and a half.

Our thanks are due to Shâstri Venkatâchârya of the Baroda College for the valuable help he rendered us in the fixing of the figures of speech in the stanzas and in the discussion of some of the grammatical points. Our thanks are also due to Krishna Shâstri of Shankarâchârya's Shringeri-Matha for the help we fortunately had from him in the annotations of some part of the Niti-shatka.

K. M. JOGLEKAR.

INTRODUCTION.

Much has been afloat in the shape of tradition and folk-lore in regard to the author of the poems called the Sringára Shataka, the Níti Shataka and the Vairágya Shataka. Speculative conjectures and the efforts of antiquarians to explore even some fragmentary yet definite information about the mental and social status of the author, or the endeavours of modern *savants*, to discover and ferret out even scraps of materials in the haziness of antiquity to enable them to build up information about our author with some amount of certainty, have till now resulted in a greater or less disappointment. What is put down as a conclusive certainty by one explorer is condemned by another as untenable; whatever is viewed as a landmark by one, is washed off by another as worthless—in fact nothing has yet been known which can be classed as satisfactory and trustworthy about the author of these Shatakas. In olden days the system of putting down and recording facts does not appear to have been so much in vogue as it is now. Hence it is a matter of no surprise that the personal histories of almost all authors of Sanskrit works have been more or less conjectural themes and an independent field of literary discussion for antiquarians. This has been the case even with such a voluminous author and commentator like Sáyanáchárya who had everything in his favour. He fore-saw that his commentaries on the Vedas would not survive the ruthless attacks of Father Time and they would all be lost to future generations, unless he adopted some special plan * to ensure the preservation of his laborious works.

2. The three Shatakas belong, without doubt, to that class of works which have survived the unavoidable effects of the working of Time and have held a high position in didactic literature for the last two thousand years.† Even foreigners were struck with the composition to such an extent that Abraham Roger translated these Shatakas of Bhartrihari into Dutch so far back as the middle of the seventeenth century. It behoves us, therefore, to make an effort to deduce from all available materials as much connected information about the authorship of these epigrammatic poems as we can.

* It is said Sa'yana'cha'rya got a number of copies to be made of his commentaries and buried them in different places.

† See § 47.

(II) WHO WAS THE AUTHOR OF THE SHATAKAS.

3. There are various opinions about the authorship of the Shatakas, the universally current one being that they were composed by Bhartrihari. Colebrooke says, "A beautiful poem has been composed in his name containing moral reflections which the poet supposes him to make on the discovery of his wife's infidelity. It consists of either three or four Shatakas or centuries of couplets." *

This observation indicates that the Shatakas were composed by some poet and put forth under the name of Bhartrihari. Colebrooke has not, however, given any proofs in support of his view, nor does it appear to have been accepted by antiquarians. Perhaps Colebrooke thought that kingly affluence and learning were not possible of co-existence in one and the same individual, and that it was easier for the former to gain the labours of the learned. The co-existence of learning and riches is no doubt a rare occurrence, but instances of this are found in all countries and there seems no reason to deny the credit of the same to Bhartrihari. Instances of authorship or at least learning side by side with wealth, are met with in Kádambari and Dashakumárcharita. The instances of Bhoja, Shúdraka, and Rájashékhará only strengthen our view of the possibility of wealth and learning going hand-in-hand, and we have no hesitation to place Bhartrihari among King-authors. †

4. It will be shown further on that Bhartrihari possessed instinctive poetical faculty to a pre-eminent degree, and that there is very little ground to doubt his learning and erudition. The subject matter of the Shatakas is such, that at least two of them ‡ the Niti and the Vairagya, must have been composed after the abandonment of all kingly power and regal splendour. It seems more than possible to get a worldly poet to compose poems and allow them to be ascribed to an individual, who had relinquished all splendour and power and from whom, therefore, there was very little chance of any gain.

* See Colebrooke's Essays Vol. II p. 6 note.

† See § 11.

‡ From Kavicharita and other works it can be seen that Bhartrihari composed the three Shatakas after he had renounced his kingdom. See the extract from Mr. Athalye's *Ms.* § 14. Whatever may have to be said against this view can, with perhaps some propriety, be said with regard to the Shringara Shatka, but it seems more compatible with reason that the Niti and Vairagya were composed by our author when he was in a condition most fitted for them, i.e., after the renunciation of the kingdom.

5. With regard to the current idea and Colebrooke's remark 'on discovery of his wife's infidelity' we have our own doubts. The assumption of this as a fact lends support to our idea and only weakens Colebrooke's view of the poems having been composed by some poet and ascribed to Bhartrihari. An utter stranger and one working from a worldly view, cannot in the nature of things come forward to touch upon such a delicate subject as that mentioned in the second stanza of the Niti Shatakas, and on which almost all theories about Bhartrihari seem to have been built up. There is very meagre, collateral or circumstantial, evidence for this incident and it is too much to deduce any definite conclusion from a stray allusion to an incident in the most general terms possible.

6. The third part of Colebrooke's observation *viz.*, Bhartrihari composed 'three or four Shatakas or centuries of couplets' will be examined further on (see § 26).

7. Bohlen and a few others seem to be of opinion that these Shatakas were not composed by Bhartrihari but were only selections made by him from the works of other authors. Only two arguments seem to us to lend some support to this view—(1) There is not a regular continuity of thought in the Shatakas. (2) Some of the verses in these Shatakas are to be found in other works such as Shákuntala, Mrichhakatika, Mudrá Rákshas, Dasha Rupaka, Panchatantra, Shárangdhara Paddhati &c.

8. We do not see any great force in the first argument. Readers of Wordsworth, Milton and Shakspeare have not till now found a continuity of thought in the sonnets of these great western poets. Each sonnet is a complete piece by itself and composed in reference to incidents or on occasions as they came into the minds of these poets. Similarly the Bhámini Vilás of Pandit Jagannátha is a compilation of poems which have no continuity. Why should it not then be supposed, that Bhartrihari noted down thoughts as they occurred to him.

9. Equally untenable appears the view that these Shatakas are 'common-place' books. The verses appearing in other works, as far as they have been discovered to this day, are so few. The works in which they are found are, with the exception of Shákuntala, from the pens of authors who cannot be said to be superior to Bhartrihari. Moreover, many of them flourished long after Bhartrihari. The authorship of the Stanza (Niti. 70) is a point difficult to decide.

Whether it is Bhartrihari's or Kálidasa's must remain an open question just like the other idea of the stanza being neither Bhartrihari's nor Kalidasa's but an older one.* Another stanza अनाश्रातं पुर्वं &c. found in Shákuntala is met with in only one *Ms.* of Bhartrihari's Shatakas. In this connection there is one fact, which must be prominently mentioned. As the very name implies, each of the Shatakas must have originally consisted of no more than 100 Stanzas. But the majority of *Mss.* now forthcoming contain Stanzas which make up something like 400 Stanzas for the three Shatakas.† Who (and at what time) introduced all the interpolations, is impossible to determine, at this distant date. On the whole, therefore, we feel there is no sufficient ground to adopt any of the above surmises, but it is safer and sounder to accept Bhartrihari as the author of the Shatakas which occupy so important a place in Sanskrit literature.

IO (III) POPULAR TRADITIONS ABOUT BHARTRIHARI.

- (a) Bhartrihari was the elder brother of Vikramáditya, the well-known ruler of Ujjaini and the founder of the Samvat Era.
- (b) His faith in worldly matters was shaken by the discovery of a domestic intrigue and he abdicated his royal position and retired into the forest as an ascetic.
- (c) He composed one lac of Kárikás or rules on Patanjali's Mahàbháshya.
- (d) He was the author of Bhattikávya.
- (e) He wrote a small poem called Ráhat Kavya.
- (f) He was the author of a Shataka called Vidnyána Shataka in addition to the three Shatakas.
- (g) He was the contemporary of Kalidas.

* Dr. Bha'nda'rkar suggests that "the Stanza in question is one of those Subhashitas which are floating about in popular talk. According to him this Stanza might be, both in the Nitishataka and in the Sha'kuntala, a mere reproduction of a part of what may be called the literature living in the mouths of respectably educated people." This theory the learned Doctor does not suggest to be universally applicable.—*Telang.*

† Mr. Kale says he has a *Ms.* in his possession which consists of 100 Stanzas for each Shataka with ten sub-divisions in each. More *Mss.* of this class would be desirable to enable the interpolations being eschewed.

- (h) He was one of the nine jewels of the court of King Vikramáditya.
- (i) He was a prominent Hattha Yogi and contemporary of Matsyendranath, Gorakshanath, &c., and a disciple of Charpatināth.

(IV) POSITION OF BHARTRIHARI.

11. The traditions alluded to above, go a great way towards ascertaining and establishing some information about Bhartrihari. A full examination of each of them and the conclusions derivable from them will find its proper place but the variety of the traditions by itself suffices to show that the author was highly respected and was very popular. Bhartrihari was an exception to the general rule that learning and wealth are not co-existent. He was not an ordinary landed proprietor or a minor chief, but had sway over a large part of India. With such regal splendour he acquired a high position in literature. His asceticism was also of a very high order. Thus were conflicting conditions—regal splendour and learning, power and asceticism centred in one individual. In addition to this, he appears to have been endowed with personal beauty, coolness of temper, and justice and mercy—qualities which show him off and which are rarely met with. The couplet

विक्रमविरागविभवशुतिभिः स्तुतिपात्रमेव भर्तृहरिः ॥

एकोऽपि च यश्चतुरश्चतुरोऽपि हरिम् स्वयं समतिशेषे ॥१॥

., The wise Bhartrihari who outstrips the four Haris (Vishnu, the son of Rishabha, Indra, and the sun) by his valour, asceticism, wealth and splendour respectively, deserves all praise. The various titles accorded by commentators to our poet only strengthen this view. Among others the following deserve notice :—

- (i) श्रीमद्भर्तृहरिकृतं नीतिशतकं प्रारम्भते ।
- (ii) इह खलु राज्ञिप्रवरः भर्तृहरिः.....शतकत्रयात्मकं ग्रन्थं चिकीर्षुः ।
- (iii) अथ भर्तृहर (?) भूपतिकृतवैराग्यशतकप्रारंभः ।
- (iv) इति श्रीमहाखुनीदभर्तृहरिकृतौ.....।
- (v) इति श्रीमहाकविचक्चूडामणिना भर्तृहरिणा विरचितं....।
- (vi) इति श्रीभर्तृहरियोगिदिण विरचिते.....।
- (vii) इति श्रीमहाराजाविराजं-सामन्तसीमन्तचूडामणि-कविशेखर-योगीन्द्र-सुकुटमणि-राजपिं-श्रीभर्तृहरिविरचितं...।
- (viii) इति श्रीभर्तृहरियोगीन्द्रविरचितायां सुभाषितरत्नावल्यां.....।

In one, Bhartrihari is called a king, in another a great sage, in a third he is styled the first among poets; while in a fourth he is called the Mahárájádhirája, &c. From all these, it can be safely said, that our poet was not an ordinary individual and that he was respected for his learning and power.

(V) BHARTRIHARI THE ELDER BROTHER OF VIKRAMADITYA.

12. There seems to be hardly any diversity of opinion among antiquarians on this point.* Some enquirers say that Bhartrihari ruled† in Jambunagara for some time, but afterwards transferred his seat to Ujjaini on beholding the valour of his brother with his concurrence. While reigning there he discovered the domestic intrigue and as is generally believed, the infidelity of his wife, created such a disgust in him that he handed over the kingdom to his brother, renounced the world and retired into the forest as an ascetic.

(VI) BHARTRIHARI'S RENOUNCEMENT OF THE WORLD.

13. The popular notion that Bhartrihari renounced the world is based only on the somewhat vague allusion to a domestic incident in the second stanza of the Niti Shataka. Another stanza alluding to the same incident is found in one of the MSS: lent to us by Mr. Váman Shastree Islampurkar. We have expressed our views about it in the notes and do not therefore repeat them here.

14. Mr. Y. V. Athalye had lent a MS: to Mr. Telang wherein, we are told, the name of Bhartrihari's wife to whom the second stanza refers, is given as Anangasená. It is further stated तदा सप्रत्ययो राजा परं विशादमापन्न इहसुखाच । अहो लीणां वित्तचरित्रं च न केनापि ज्ञायते । विगेनामेतत्पत्रन्त्रं मां चेति ॥ न वैराण्यात्परं भाग्यं न बोधादपरः सखा ॥ न हरेरपराक्राता न संसारात्परो रिषु ॥ इत्यादि पठित्वा विक्रमार्कं राज्येऽभिषिद्य स्वयमत्यन्तं विरक्तः सन्नेतच्छोकवर्यं (शतकवर्य?) च करोति ॥ From the additional information about this tradition, the name of the योगीन्द्र and विप्र of the stanza

* Dr. Bhau Daji has shown some doubt about Bhartrihari being the elder brother of Vikramaditya. He says if the poet were the brother of such a powerful king, how can the operations alluded to in Stanza 4 of Vairagya Shataka be reconciled? We have given the meaning and intention of the Stanza in § 18 which easily reconciles the point. Mr. Telang has also conclusively shown the unsoundness of Dr. Bhau's doubt. Moreover the spot pointed out as Bhartrihari's Gumphá at Ujjaini to this day, adds weight to the argument that there was some relationship between our poet and Vikramaditya.

† See § 49.

given in our notes was Sumanta, an inhabitant of Ujjaini. Sumanta made a present of the 'fruit of immortality' to the King. Passing from hand to hand, as mentioned in the stanza, it came back to the original donor, Sumanta, to whom it was given out of respect by a courtesan. Sumant recognised the fruit, was annoyed at the return of it through a courtesan, took it again to the King and wished him to eat it. The King set to himself the task of enquiry about the return of the fruit to him, and it proved to be painful. The courtesan declared that she got the fruit from the King's keeper of the horse. The keeper was sent for and interrogated. He was taken aback and struck dumb. An assurance was given when he confessed that the fruit had been given to him by the Queen. The King allowed the keeper to depart, ate the fruit and without saying a single word to the queen, left his kingdom and betook himself to a forest where he composed, in all probability, the Vairagya Shataka.

15. The feeling of remorse and shame was too strong for the Queen. She, too, quietly left the palace and went to the forest and immolated herself. While wandering in the forest, the King met Charpatinath who gave a full account of the Queen's former birth and her doings. He said to the King, that his queen—Padmákshi—was a courtesan in her former birth who had promised to meet a person at his house. She failed to keep the appointment and her lover died. That lover is now your keeper of the horse. Thus there was, he said, no reason to be angry with any one and that he would bring queen Padmákshi to life again. He did so and sent back the King with his queen whom he now named Pingalá, enjoining him to rule his dominions for twelve years and return to the forest. Both the King and the Queen returned to the city much to the delight of the people, reigned for twelve years and returned to the forest after the expiry of that period. Here the King killed an antelope. His mate threw herself on the antelope's horns and expired. The King exclaimed—"Ah ! what devotion this is." Pingalá said there was nothing extraordinary in it except that such devotion was to be found even in the brute-creation, and that it was a lesson for man. A woman, who did not survive the death or even the tidings of the death of her husband, was certainly a devoted wife. The King kept quiet, and after some days sent out a report of his death. Pingalá brought her life to an end at this. The King was maddened and while roaming about, came across Gorakshanath who broke his gourd-vessel in front of the King and began bewailing its loss. The

King saw through the joke and said to the ascetic that the gourd was not impossible to replace, while the loss of Pingalá was an irreparable one. Gorakshanath, with his superhuman powers, made hundred Pingalás stand before him. The King now clearly saw through the insignificance of worldly objects, and placing his brother Vikramáditya on the throne, went to the forest to lead the life of a Yogi.*

16. Bohlen gives a different account. He says, on the authority of Roger, a religious missionary who settled in the Karnatic about 1630, that "Bhartrihari had 300 wives and was addicted to a voluptuous life. Having been severely reproved by his father for his dissolute conduct, he repudiated his wives and collected—not composed—these Shatakas by making selections from older writers." †

Such is the tradition about Bhartrihari, which has been current among people, so much so that Hariharopadhyáya has composed a drama called Bhartrihari-nirveda on the basis of this traditional account. ‡

17. There is no doubt, a good deal of extravagant romance has been mixed in this account, which materially reduces its worth, but the very few variations, which appear to have crept into it in passing from mouth to mouth, lead us to the conclusion that some incident must have occurred in the life of Bhartrihari while in full splendour, to make him sick of the world and retire to a forest. His expressions indicative of disgust and stoic indifference for all mundane matters and his stern attacks on the female sex throughout his Shatakas § only strengthen this conclusion.

18. The Stanza given by us in the notes to the second stanza is not found in any other Ms. than the one recently obtained through Pandit Vaman Shastree from the Berars. We are not inclined to look upon it as Bhartrihari's. The conclusions arrived at in the foregoing paragraphs have been, therefore, mainly from the second stanza and all the traditional accounts. It must be borne in mind that the stanza alone, with the subject of the sentence in the first person in it, is not a sufficient basis by itself for any conclusion. If an inference is to be drawn from the subject being in the first person

* See Na'tha'lila'mrita Chap. 17.

† See Bohlen's Praefatio p. 12 quoted by Mr. Telang.

‡ See Ka'vyamala' No. 29.

§ These are so numerous and obvious, that they can be easily found out by the student himself.

that, the narration refers to the poet's own circumstances in life, then a variety of conflicting conjectures and surmises can be drawn from Stanzas 32, 40, 42, and 87 of the Vairagya Shataka; while the fourth stanza in the same Shataka would only lead us to the conclusion, that a powerful and wealthy personage like our poet was harassed and tortured with miserable poverty and all his efforts resulted in nothing but utter disappointment. There was no necessity for Bhartrihari to hanker after wealth: the description does not refer to himself, but is only a graphic picture of what people yearning after lucre do and how far their efforts are successful. In Sanskrit the use of the first person pronoun has not necessarily any reference to the personal condition of the writer. Prof. Weber has held the same view that we do, with regard to Patanjali. He says "there would result a very curious biography of Patanjali, if all the examples, which he draws from common life and which are given by him in the first person, were to be considered as throwing light on his own personal experiences." (Ind. Antiquary Vol. II. p. 207 a).

(VII) WAS THE AUTHOR OF THE VAKYAPADIYA AND THE SHATAKAS ONE AND THE SAME INDIVIDUAL?

19. The *Ka'rika's* on Patanjali's Mahabhashya, which are held in high esteem by Sanskrit Grammarians, are ascribed to Bhartrihari. As regards their importance, Kaiyata the commentator of Mahabhashya, in his Bhashyapradipa says:—

भाष्याचिः क्रतिगंभीरः क्रां मंदमतिस्ततः ॥
छत्राणामुपहस्यत्वं यास्यामि पिशुनात्मनाम् ॥
तथापि हरिवद्देन सारेन ग्रन्थसेतुना ॥
क्रममाणः शनैः पारं तस्य प्राप्तास्मि पंगुवत् ॥

These one lac of Karikas are called by some Vakyapadiya, while others call them Harikarika. The author of this work was the pupil of Vasurát. Kaiyat wrote the Bhashyapradipa with the help of this work, which was thrown into the back-ground by it. Colebrooke and Bohlen have alluded to this account and it has been accepted by Telang in determining the time of Bhartrihari. We are not inclined to place much credence in this tradition and would rather go with the Nibandhamalakára who says:—

"Patanjali, Kaiyata and others must have flourished long before Kalidas and Vikrama, since many of the grammatical forms which were current in the time of Kalidas had long been settled. It is not

thus possible to reconcile the view that Kaiyata who lived* years before Vikramaditya could have been in any way indebted for his Karikas to the Bhartrihari who flourished in the times of Vikramá-ditya. Even there is a ring of greater antiquity in the names Kaiyata, Patanjali &c., than in the names Bhartrihari and Kalidas. The idea of Kaiyata being the pupil of Bhartrihari appears to be no more than mere tradition arising out of a similarity in names. ”

But to our mind this is insufficient. Kaiyata only calls the author of the Karikas by the name Hari.† It is no doubt possible to use Hari instead of Bhartrihari just as Bhámá is often used instead of Satya-Bhámá, but there are strong grounds to say that the author of the Shatakas and that of the Vakyapadiya were not identical. Mr. K. B. Pathak has proved that the author of the Vakyapadi'ya was a follower of the Buddha religion, while the same cannot be said about the author of the Shatakas.

Mr. Kale has summarised the arguments of Mr. Pathak. He says:—

“ The Chinese traveller I-tsing who paid a visit to India, towards the close of the seventh century, states that the grammarian Bhartrihari died forty years before his visit. The author of the Vakyapadi'ya, the Chinese pilgrim says, was a Buddhist, who ‘believed deeply in the three jewels and meditated on the twofold voidness.’ Vachaspatimishra, a writer of the 11th century, speaks of the author of the Vakyapadi'ya as a Báhya which means Veda-báhya and this word was applied to the Buddhists. This confirms the statement of I-tsing that the grammarian Bhartrihari was a Buddhist. Kumarila indulges in a violent invective against the author of the Vakyapadi'ya, which it would be difficult to understand under any supposition except that he was a Buddhist.”

20. All this tends to confirm our view that the author of the Vakyapadi'ya and that of the Shatakas were two separate individuals. Looking at the Shatakas from a grammatical point of view, we cannot say that they are the compositions of a close grammarian like the author of the Vakyapadi'ya.‡

* Dr. Buhler considers Kaiyata to be not older than the 13th century !

† In some of the *Mss.* of the Shatakas, we have not even Hari but only Hara or Bhartrihara e. g. in the Stanza (Niti. 2) our poet is called so.

‡ See § 22 h.

(VIII) WAS THE BHATTIKAVYA COMPOSED BY
BHARTRIHARI ?

21. The Bhattikávya written in Valabhi during the reign of Shridharasena (about the middle of the 7th century) contains an account of the exploits of Rama and special attention seems to have been devoted to the grammatical formations with a view to help the students. Even the author of the Siddhant Kaumudi has used illustrations and examples from Bhattikávya. Not only does the poem abound in grammatical forms, but some of its cantos are full of figures of speech. This poem consists of 22 cantos and the whole of it is available. It does not, therefore, require any detailed reference. It is believed to have been written by Bhartrihari the author of the Shatakas. This is perhaps because one of the commentators* (Bharata) mentions Bhartrihari as the author of the poem. But this Bhartrihari and the author of our poem, were not the same as will be seen from the following observations.

22. The author of the Vakyapadiya was a learned grammarian, so was the author of the Bhattikávya; but the former followed the Bhuddhistic religion, while the latter did not belong to that sect as can be seen from the internal evidence of the Bhattikávya. This settles one point. The other one, that remains, is with regard to the identity or otherwise, of the author of the Bhattikavya and of the Shatakas. They were different, because

(a) The commentator Bharata calls the author of the poem by the name Bhartrihari. This is the only mention without any other reference or allusion. The other commentator Jayamangala mentions the author's name as श्रीस्वामिद्वयः भट्टिनामा. Thus there is a disagreement between the two commentators.

(b) Colebrooke says that Bhartrihari the author of Bhattikavya was the son of Kshiraswami. There were two individuals of this name—one the tutor of King Jayapida and the other who was at the court of Prataprudra. Colebrooke does not say, which of these two was the father of Bhartrihari.

(c) Bhartrihari the author of the Shatakas was an Adwaitawadi, but it can be safely asserted that he was devoted to the worship of Shiva, while the author of the Bhattikávya was a devotee of Vishnu.

* There have, in all, been nine commentators on this poem, of whom the commentaries of Jayamangala and Bharata are, well-known at the present day.

(d) The author of the Shatakas was a Kshatriya, while that of the Bhattikāvya was a Brahman.

(e) The author of the Shatakas was connected with Ujjaini, while the author of Bhattika'vya resided in Valabhi.*

(f) Shridharsena the ruler of Valabhi flourished, as Lassen says, between 530 and 545 A. D. and our poet flourished long † before that.

(g) As observed by Mr. Govind Shankar Shastri Bapat in his preface, the old writers refer to them with different names and the author of the Bhattika'vya is generally referred to by the name Bhatti. ‡

(h) There is a studied care and accuracy about the grammatical forms and construction in the Bhattika'vya. Such, however, is not the case in the Shatakas. In some places there is looseness of structure and grammatical forms § which, in all probability would never have been allowed to creep in by the author of the Bhattikāvya in his compositions.

From all these facts we are led to the conclusion that the authors of the Bhattika'vya and the Shatakas were two different individuals. Moreover, some say Bhatti was the son \$ of Bhartrihari. Some call him Bhartrihari's brother, while others affirm that Vikrama took

* In the original work the author has not made any mention of his name, but has given the name of the place where the poem was written and the name of the King, in the last stanza :—

काव्यमिदं विहितं मया 'वलभ्यां' श्रीधरसेननरेन्द्रपालितायाम् ।
कीर्तिरतो भवतान्नृपस्य तस्य क्षेमकरः क्षितिपो यतः प्रजानाम् ॥

"Valabhi appears to have been the next capital (after the old Dwarka, of the country (Saurashtra), the ruins of which were discovered at Bilbi 10 miles N. W. of Bhowanagar." Apte.

† See § 47.

‡ कथर्तर्हि 'हा पितः क्वासि हे सुषु' इति भट्टः *Siddh. Kau.*

§ शाल्यनं सपृतं पयोदविषुतं सुखन्ति ये मानवा (Shrin. 95) where it ought to have been भुञ्जते. भुजेऽनवने *Pani.* I. iii. 66; see also Stanzas 2; 9; 81; 86; 98 of the *Niti.* and 45 of *Vaira'*. and our notes on them. We are of opinion that such in accuracies could not have been acceptable to the Bhattikara whose special aim was grammatical forms, or to a grammarian like the author of the *Vakyapadiya*.

\$ Dr. Bha'u says:—"Bhatti is popularly believed to have been a son of Bhartrihari, *Jour. B. B. R. A. S. Jan.* 1862, p. 219.

Bhatti as his Prime Minister * after he had gained the throne. From all these various conjectures one conclusion is certain that Bhatti and Bhartrihari were two different individuals.

(IX) Is RAHATKAVYA BHARTRIHARI'S ?

23. The Kavicharitra makes mention of a small poem of 22 stanzas called Ráhatka'vya by Bhartrihari in which is epitomised the whole of the epic poem of the Ramayana and that it has been written with accuracy according to the rules of grammar and rhetoric. Even if such a laconic writer as Pánini could not condense his Ashtádhyáyi into less than 4,000 Sutras, it seems hardly possible to have all grammatical and rhetorical questions condensed into only twenty-two stanzas. The name of the poem too is curious. We have not seen the poem ourselves but taking all collateral circumstances into consideration, we are inclined to agree with the Nibandhama'lā' which says:—"it has been mentioned in the Kavicharitra that a poem called Rahat-Kavya is current under the authorship of Bhartrihari, but we feel there is some mistake and that the author of the Kavicharitra had perhaps Bhattika'vya in mind."

(X) WAS BHARTRIHARI THE AUTHOR OF THE VIDNYANA SHATAKA ?

24. Krishna Shastree Ghule of Nagpur has sent out the Vidnyana Shataka with a commentary and introduction &c. and says that the poem is by Bhartrihari ; but a cursory perusal of the poem failed to produce, on our minds, the impression that the poem was from the pen of Bhartrihari. We fully agree with the remarks in the Granthma'lā'* on the subject. We give a substance of the views expressed in that magazine.

25. Krishna Shastri relies for his conclusion mainly on the similarity of letters, similarity of words and thought, a current of the same Vedantic philosophy running through the three Shatakas as well as the Vidnyana Shataka; while to our mind these very arguments seem to go against the theory of one authorship and tend to prove that the Vidnyana Shataka is a recent production.

(a) Stiff and complicated expressions such as उत्कान्तिभाजः for mortals, प्रालेयाचल for Himalaya, सुपर्वसवन्ती for Ganges, उपजारक in the

* Bohlen says:—"They say that Vikrama in fact got possession of the kingdom and took to himself Bhatti as his Prime Minister;" also see Sheshagiri Shastree's view *infra*.

† Granthamala Vol. V. No. 3.

sense of enticing, उपरीहा to convey the idea of 'desire for final emancipation,' and expressions such as प्रबलदुरितानीतविशुरं; श्रुतिजनितविभासभूषितः are to be found in the Vidnyana Shatka, while their conspicuous absence from the three Shatakas is noteworthy.

(b) There is a similarity of thought in many places but in the one the style is simple and pure, in the other it is rugged and involved; thus in the Vairagya Shatka we have

यस्यास्ति वित्तं स नरः कुलीनः स पंडितः स श्रुतिमान् गुणजः ॥
स एव वक्ता स च दर्शनीयः सर्वे गुणाः काव्यनमाश्रयन्ति ॥

This idea is spun out in Stanza 82 of the Vidnyana Shatka in the following manner:—

आव्यः कश्चिदपाणिदत्तोऽपि विदुषां सेव्यः सदा धार्मिको
विषेषास्त्रुपजारको मृगदृशामानन्दकन्दाकरः ॥
कर्पूरशुतिकीर्तिश्रूषितहरिदृश्मण्डले गीयते
शब्दद्विदिजनैर्महीतलभूतः पुण्यैर्न कस्योदयः ॥

Another illustrative instance:—

पुरा विद्वत्तासीदुपशमवत्तां क्लेशहतये
गता कालेनासो विषयस्त्रुतिस्थैर्विपर्यणाम् ॥
इदानीं तु प्रेष्य श्रितितलभूजः शास्त्रविशुद्धा—
नहो कर्दं सापि ग्रतिदिनमधोऽवः प्रविशति ॥

Vaira. St. 28.

निस्सारा वस्त्राधुना समजनि प्रौढप्रतापानल—
ज्वालाजालसमाकुला द्विपदासंघटविशेषिता ॥
म्लेच्छानां रथवाजिपतिनिवैरुर्न्मीलिता कीदृशी—
यं विवा भवितेति हन्त न सखे जानीमहे मोहिताः ॥

Vidnya. St. 66.

(c) In the Vidnyana Shatka the philosophy of Shankaracharya and his phraseology is largely used; Krishna Shastri perceives the same in the three Shatakas and therefore he says that the Vidnyana Shatka is by the same author. He goes further to say that Bhartrihari must have flourished after Shankaracharya; but phrases and words such as जापत्, स्वप्न, सूक्ष्मि, तुरीय, मायाप्रपञ्च, कूटस्थ, रज्जुसप्नयाय, तत्त्वमसि, प्रत्यगात्मा, गग्न-नगर which are to be found in the Vidnyana Shatka distinctly, are absent from the three Shatakas. It is therefore not correct to assign the Shatakas to a period after Shankaracharya, although the same cannot be said about the Vidnyana Shatka.

(d) A pointed mention of the country being harassed by the Mahomedans is made in Stanzas 28-65-66-96 of the Vidnyana Sha-

taka. Krishna Shastree finds the same in Stanza 28 of the Vairagya Shataka and adduces this as an argument in support of one authorship. We are, however, bound to say what we feel. The account in Stanza 28 of Vairagya Shataka is a general one and the last two lines of it are almost similar to बोद्धानो मत्सरपस्तः &c. *Vairagya* St. 2. Moreover, there is not a single Stanza in all the three Shatakas where there is any pointed allusion to the Mahomedans, and we fail to see why it should have been made in the Vidnyana Shataka alone, if it were by the author of the other three Shatakas.

(e) The benedictory verse of the Vidnyana Shataka is addressed to Ganapati (the elephant-headed deity), while none of the *Mss.* of the three Shatakas contain even a single verse addressed to that class of deities.

(f) The Vidnyana Shataka abounds in Stanzas of the longest metres and is characterised by a conspicuous absence of the smaller even such as the अनुष्ठूप्, आर्या, इन्द्रवज्रा, उपजाति, वंशस्थ, द्रुतविलम्बित, शालिनी and others, while these are largely adopted by the author of the three Shatakas.

(g) The three Shatakas have alluded to the Dashawatara, Bramhā, and Vishnu and the author has shown a marked predilection for devotion to Shiva, while in the Vidnyana Shataka we have allusions to Chakrapani, Shri Krishna, Shri Ranga, Gopal, Mukund, &c., without the special adoption of a particular deity.

26. Mr. Colebrooke's remark of an existence of "three or four centuries of couplets" cannot to our mind refer to the existence of the Vidnyana Shataka, but may, in all probability, be only made on account of the total Stanzas of the three Shatakas having gone up to four hundred and over, by the additions made to the original from time to time.

27. Although there are some Stanzas in the Vidnyana Shataka which come up to those in the three Shatakas of Bhartrihari in style and richness of thought, and although we welcome the Vidnyana Shataka as an addition to Sanskrit literature, we cannot accept it as Bhartrihari's.

(XI) WAS BHARTRIHARI A CONTEMPORARY OF KALIDAS ?

28. It seems to be believed by some that Kálidás and our poet were contemporaries. There is a great similarity in the style and poetic flow of both. The general notion of Bhartrihari being the elder

brother of Vikramáditya and Kálidas being one of the nine gems of the court of that King, give a strong support to the view of contemporaniety.

29. Mr. Nandargikar observes ".....From these proofs we think we have no hesitation to place Kálidas somewhere between 300 B. C. and 100 B. C. To this date perhaps grammar would be an objection. But we know that Kálidas uses लृङ्, लङ्, लिं promiscuously. In his works we think the poet makes no distinction whatever between लृङ्, लङ्, लिं" * From this it appears Bhartrihari flourished after Kálidas. Mr. Telang holds the same view. He says in his Introduction to his Edition of Bhartrihari, that "our author was probably later than Kálidas, but the date of Kálidas himself cannot be regarded as so well settled that it need be allowed to interfere or modify any conclusions arrived at by other lines of reasoning."

30. The nine gems of the court of Vikramaditya were—

बन्धन्तरिः शपणकोशरसेहर्षंकुवेतालभृष्टकर्परकालिदासाः ॥
रुयातो वराहमिहिरो नृपते: सभायां रत्नानि वै वररचिन्व विक्रमस्य ॥

The name of Bhartrihari does not appear in this verse. Moreover, there seems to be a stronger and preponderating opinion that Bhartrihari handed over his kingdom to his brother Vikrama and went to the forest. Hence there is hardly any ground to establish Dr. Bhan's view that our poet was one of the nine gems.

(XII) BHARTRIHARI THE DISCIPLE OF CHARPATINATH AND COMPANION OF MATSYENDRANATH, GORAKSHANATH AND OTHERS.

31. Bhartrihari was a great Yogi and recluse. Near old Ujjaini, a hollow in the mountain is pointed out as Bhartrihari's 'Gumpha' which had a subterranean communication with Benaras in olden times, but is now closed. Such accounts of subterranean passages are very popular, but in connection with the present cavern, it might be said that it points, though in a very slight degree, to Bhartrihari's retirement from the world. An account about Charpatinath and of the advice by Gorakshanath has already been given in § 15. Mainawati the sister of Bhartrihari † was the mother of Gopichanda whose connection with Gorakshanath, Matsyendranath and others, is

* Nandargikar's preface to Raghu. p. 201.

† See § 48.

well-known. An argument against this view is, that those ascetics came in before Vikramaditya. The only way to reconcile this point would be to assume that they had secured longevity by their austere life or that Matsyendranath, Gorakshanath &c., were names generally adopted by the leaders of the school, just as every one who became the head of the Matha was called Shankaracharya.

(XIII) PERIOD WHEN BHARTRIHARI FLOURISHED. *imp.*

32. We have already given all the current traditions and popular beliefs about Bhartrihari and his poems. Now we propose to examine all the data which may help us in determining the period when he flourished and give the conclusions which are deducible from them.

33. Two classes of data have to be examined in the determination of the period of an author—one is the external evidence, and the other, the internal. These have to be resorted to, in the absence of documentary proofs, which is the case with regard to almost all Sanskrit works.

34. There is no mention, not even an allusion to the poet's own period in the Shatakas, nor is there any direct information about the poet himself. Under such circumstances whatever indirect proofs may be adduced, they are sure to be conflicting or hazy.

35. There does not appear to be any opposition among antiquarians to the idea that Bhartrihari was the elder brother of Vikramaditya. There is a mention of this fact in the opening portion of the Sinhásan Battishi and the Vetalpanchawishi. The point then which has to be determined is the time of Vikramaditya, which will by itself serve to fix the period of our poet.

36. The present is the 1956th year of the Samvat era which is current in India north of the Narmadá. It is a well-known fact that Vikramáditya was the founder of this era. Apparently then, there seems to be no difficulty about the age of our poet, but there are certain facts brought forward against this view. For instance:—

(i) Dr. Kern, Prof. Weber, Prof. Maxmuller, are all of opinion that there is no proof to show, that any King by name Vikramáditya at all flourished in India 56-57 years before Christ.*

* The Literary remains of Dr. Bhau Daji p. 9. See also Dr. Fleet's Gupta Inscriptions, Introduction pp. 37, 56.

(ii) Mr. Fergusson has started the bold theory that what is called the era of Vikramáditya 56 B. C. was a date arrived at by taking the date of the great battle of Korur in which Vikrama Harsha of Ujjaini finally defeated the Mlechchhas in 544 A. D. and by throwing back the beginning of the new era 6×100 (or 10×60 before that date i. e. 56 B. C.* See Nandar. Preface to Raghu. p. 48.

(ii) Dr. Kern has held in his preface to the Brihatsanhita, that the Vikrama or Samvat era was not established in 56|57 B. C., but in or about 78 A. D. and this view appears to have been countenanced by Mr. Telang.

37. The first idea can easily be perceived to be untenable since,

" From an extract of the Patawali (composed by Merutungacharya, a Jain Pandit) it will be seen that there was a King named Vikramáditya who reigned 135 years before the commencement of the Shaka era." Nandargikar's Preface to Raghu. p. 47.

The account in the Katha Saritsagar supports the above view. Katha. 120, p. 651.

If the system of Aryan computation recognised by Jyotish Shastra be taken into consideration, the first view shrivels into nothing. Six promulgators of eras are mentioned.

युधिष्ठिरो विक्रमशालिवाहनौ ततो नृपः स्याद्विजयाभिनन्दनः ॥
ततस्तु नागार्जुननूपरतिः कलौ कल्की षडते शककारकाः स्मृताः ॥

The first, Yudhishtira, flourished in Indraprastha and his era lasted for 3044 years; the second was Vikrama whose era continued paramount for 135 years. Third was Shaliwahana. This information is to be seen in every Hindu calendar. How this line of the founders of the several eras has come down in an unbroken chain can be seen by a reference to the second number of Vol. IX Vividha Dnyana Vistara. From the commencement of the Kali-yuga there reigned eight Kings, during whose time the Yudhishtira era was current. The era of Vikrama, King of Ujjaini began in the Raktakshi-náma Samvatsara.

38. With regard to the second view it might be mentioned, that there were perhaps more than one Bhartrihari and more than one Vikrama. That Bhartrihari, who was coeval with Vikrama the

* Journal of the Royal Asiatic Society 1880, on the Shaka, Samvat, and Gupta eras; a supplement to his paper on Indian Chronology, 1870.

founder of the Samvat era, was without doubt the author of the three Shatakas. Mr. Nandargikar has proved that the King who defeated the Mlechchhas at the battle of Korur was not the founder of the Samvat era. We give the conclusion of that critical gentleman in his own words with regard to Mr. Fergusson's view: "Mr. Fergusson's theory collapses and the tradition upon which our belief in the Vikramaditya of the 1st century B. C. really rests, is, in this instance, corroborated by a fact and also substantiated by a tradition of remote antiquity, founded upon an astronomical data."

Pref. to Raghu. p. 60.

39. The third theory is also exploded by these arguments, and the general idea, which has come down unchallenged, is no small support to the view we uphold.

40. From all that has been said in the foregoing paragraphs, it will be perceived that the founder of the Samvat era ruled in Ujjaini about 56/57 B. C. and that ought to be taken as the period when our poet flourished.

41. There are a few references to support our view which we quote.

(a) "This celebrated poet was born in the latter half of the 30th century of the Yudhishtira era. He was the elder brother of Vikramaditya and ruled in Ujjaini before him. Hence he flourished about 2000 years ago."

Arvachina Kosha.

(b) "Bhartrihari was the elder brother of Vikramaditya and ruled in Ujjaini about 135 years before Shaliwahan."

Kavicharitra.

42. There is no reference to Bhartrihari in other old works. In the Panchatantra is found one of the Stanzas* from Bhartrihari along with others from different authors. An extract exactly similar to it is found in the Persian Kalila-u-Dimnah which is a translation of the Panchatantra (though not direct as Mr. Telang remarks, See his preface p. xiii) prepared for the Persian monarchs about 531-79 A. D. From this it is clear that the Panchatantra must have been

* Stanza 91, Nitishataka.

A. S.
composed about 500 B. C. and the Nitishataka ought to have been before that date.

43. The arguments in favour have thus far been examined and we now propose to go into those which are opposed to our view.

(1) There is only a very little difference between our date and Mr. Telang's. He has taken Bhartrihari about 135 years forward i. e. according to his view Bhartrihari flourished in the concluding period of the first century or the beginning of the second century after Christ.

(2) Antiquarians assign about 150 years before Christ as the period of Patanjali, the author of Mahabhashya. For a time this work was in the background and was brought forward by Chandracharya, Vasurata and others. Later on the author of the Vakyapadiya prepared his work on the basis of the Mahabhashya with regard to which he himself says:—

‘यः पतञ्जलिशिष्येभ्यो धृष्टो व्याकरणागमः ॥
कालेन दाक्षिणात्प्रेषु ग्रन्थमात्रव्यवस्थितः ॥
तदेव बुद्धस्तत्कल्पो जातो व्याकरणागमः ॥
पर्वतादागमं लब्धवा भाष्यबीजाल्लासारिभिः ॥
स नीतो बहुशाखत्वं चंद्राचार्यादिभिः पुनः ॥
न्यायप्रस्थानमार्गास्तानभ्यस्य स्वं च दर्शनम् ॥
प्रणीतो गुरुणाऽस्माकमयमागमसंग्रहः ॥
धृष्टास्यान्नायसारस्य वैव्याकरणगामिनः ॥
मूलभूतमवाप्याथ पर्वतादागमं स्वयम् ॥
आचार्यवस्तुरातेन न्यायमार्गात् विचिन्त्य च ॥
प्रणीतो विविवद्यार्थं मम व्याकरणागमः ॥
भयापि गुरुनिर्देशाद्वायामायाविलुप्तये ॥
कांडत्रयक्षेमार्थं निबन्धः परिकीर्तिः ॥ ॥’

(3) Mr. Telang accepts Bhartrihari as the elder brother of Vikramaditya, but according to his opinion the three Shatakas and the Vakyapadiya have one and the same author, and since the latter came out after Patanjali's Mahabhashya, it is more than probable that at least 200 years must have elapsed before “all those vicissitudes in the treatment of the Mahabhashya and that line of its decent to himself which Bhartrihari refers to at length in Vakyapadiya.” On this theory Mr. Telang seems to base his view that Bhartrihari flourished in the beginning of Shalivahan era, which he calls the Vikrama era. We do not agree with this view

as has been already said above, nor do we accept the idea that a period of 200 years should have elapsed between Patanjali and the author of the Shatakas, for we have already shown that the author of the Vakyapadiya and the author of the Shatakas were two distinct individuals. We do not, therefore, see any objection to assign B. C. 56-57 to Bhartrihari the author of the Shatakas.

44. In his preface to the Vidnyanshataka, Krishna Shastri Ghule assigns the first half of the 7th century A. D. as the time for Bhartrihari on the assumption that he was the brother of Vikramaditya who defeated the Mlechchhas at Korur. In support of this, the Shastri brings forward the writings of the Chinese traveller I-tsing. Since we do not accept Vidnyanashataka as the work of our Bhartrihari, we do not enter into a discussion of the date assigned by Ghule Shastri to the author of the Vidnyanashataka. The conqueror of the Mlechchhas at the battle of Korur was Harsha Vikrama and was a different personage from the founder of the Samvat era.* He was not the brother of Bhartrihari our poet. The Bhartihari, who is mentioned by I-tsing the Chinese traveller as having died in A. D. 630, was in all probability the great grammarian and author of the Vakyapadiya as has been shown above.

45. Ghule Shastri discovers a similarity both as regards phraseology and thought in the writings of Shankaracharya and in those of the Shatakas. This view holds good to a pretty great extent with regard to the Vidnyanashataka. It must, however, here be mentioned that the difference between the संसारविच्छिन्नि and स्वर्ग, कर्मनिर्मूलन, विभुवनमपि ब्रह्मतुते and such other general Vedantic ideas, which are met with in the three Shatakas, existed long before Shankaracharya as will be seen by a reference to the Upanishadas, Vedanta-sutra and the Bhagwatgita. This, therefore, is enough to show the hollowness of the argument that the author of the three Shatakas flourished after Shankaracharya.

46. There is a reference to the Puranas in Stanza 81 of the Vairagyashataka. European Scholars with Prof. Wilson at their head, deny any great antiquity to the Puranas and Samhitas. They do not concede to them an antiquity beyond 1000 years, but that is all more or less on conjecture. What makes up the original Puran, how much of it is interpolation, and how it has been introduced, are

* See § 33 supra.

points which, it is next to impossible, to decide. But there are numerous ground to establish their antiquity far beyond 1000 years.

(a) Prof. Wilson, who has upheld the Puranas to have come into existence after Shankaracharya, has probably not noticed a reference to them in Shankaracharya's commentary on the Shwetashwara Upanishad. Assuming the eighth century as the time when Shankaracharya flourished,* this very reference in the commentary is by itself a sufficiently strong argument to dispel the notion of the Puranas not being older than 1000 years.

(b) There is a consensus of opinion that Bâna flourished about the sixth or seventh century. The Puranas in general are mentioned in his Kadambari and there is a specific allusion to the Vayupurana in it.

(c) There is mention of the Puranas in the Upanishadas and Yâdnavalkya Smriti. But we do not think that these Puranas, and those now current, are identical. The Puranas alluded to in the Upanishadas and Yâdnyâvalkya Smriti must have been some old works not now forthcoming. Prof. Wilson himself accepts this view. Hence the mere mention of Puranapathana by Bhartrihari is not enough to fix his date, for we are not in a position to say with confidence, which of the two Puranas he had in his mind when he wrote the 51st Stanza of the Vairagya Shataka.

(d) It is a general belief that Vyâsa was the author of the 18 Puranas and expressions such as अष्टादशपुराणे व्यासस्य वचनद्रव्यम् and others are current in the language. Vyâsa systematized and arranged the Vedas. Thus on the one hand, he put into order the Vedas and on the other, composed the Puranas. He might, therefore, be safely looked upon as the connecting link between the Vedic and the Pauranic periods. Astronomical calculations have shown that the Pandavas flourished 5000 years ago. This can be verified from the Yudhisthira era mentioned above. It is well-known that the Pandavas disappeared from this world at the commencement of the Kaliyuga. In the Hindu Calendar for Shaka 1821, we find a mention made of 5000 years of the Kaliyuga having gone by. This then is by itself enough to establish the disappearance of the Pandavas 5000 years

* Mr. Telang, Dr. Bhandarkar and others have assigned the sixth or at the most, seventh century to Shankaracharya, (*vide* Telang's preface to the *Mudrâ-Râ.*). An examination of the papers in the records of the Shringeri Matha show that Shankaracharya the founder, flourished long before the sixth century.

ago. Vyása was their grandfather and if he composed the Puranas, we can easily compute their antiquity. In this connection we give a short extract from No. 2 Vol. 9 of Balabodha. "The Hindus look upon the Vedas—their sacred book—as coeval with the breath of the Divinity. But Vyása arranged the Vedas, hence he is called Veda-vyása. He might, therefore, be looked upon as the founder of the Hindu religion. Vyása's mother was Satyavati the daughter of a fisherman. His father was Paráshara Rishi the son of Shakti who himself was the son of Vasistha. Thus Vyása was the great-grandson of Vasistha. King Dhárma and the five Pandavas were the grandson of Vyása. These left the world in the begining of Kali-yuga which is now 5000 years old; hence Vyása, the founder of the Hindu religion, must have existed long before 5000 years and the Vedas, many centuries before this."

47. Thus taking all the *pros* and *cons* into consideration and weighing all circumstantial and corroborative testimony, we see no reason to accept any other but B. C. 56⁵⁷ as the date of our author.

(XIV) BHARTRIHARI AND HIS FAMILY.

48. A connected account of the ancestors of Bhartrihari is not available. The Arwachina Kosha mentions 'Virasena' as the name of his father who is said to be a Gandharva. In one or two Marathi works Gandharwasena* is mentioned as the father of our poet and Vikramaditya as his brother. This Gandharwasena had four wives. They bore him six sons of whom Bhartrihari was the eldest and Vikramaditya was the youngest. The names of the other children are not mentioned. In the Arwachina Kosha it is said that four children were born *viz.* Bhartrihari, Vikramaditya, Subhata-virya and Mainawati. The last was the mother of the celebrated Gopichanda.

49. Bhartrihari's mother was Sushila the only daughter of the King of Jambudwipa. This king had no other issue and hence entrusted the reins of his kingdom to the eldest son of his daughter—Bhartrihari, who transferred the seat of government to Ujjaini, handed over the kingdom to Vikramaditya and nominated Subhata-virya to the office of commander-in-chief.[†]

* The following account appears in Govind Khanderao Chitnis' Bakhar:—Vikrama was born of a Rajput woman at Cambay from a Gandharva. He went to Ujjaini and acquired a kingdom from Kshipraka of Delhi.

[†] See Nath-Lilamrita Chap. XIV.

50. The name of Bhartrihari's wife was Padmákshi and she was the daughter of Sinhasena, King of Magadha. She came to be called Pingalà later on.* We have already mentioned that her name appears as Anangasena in one Ms. Hariharopadhyaya gives her name as Bhánumati. Bohlen says Bhartrihari had 300 wives !

51. Mr. Sheshagiri Shastri gives a very curious account. He says "King Vikramaditya is said to have been the son of a Brahman named Chandragupta who married four wives, one of the Brahman caste, another of the Kshatriya, the third of the Vaishya and the fourth of the Shudra caste. They were called Brahmani, Bhanumati, Bhagyawati, and Sindhumati. Each of the four bore him a son. Vararuchi was born of the first wife, Vikramárka of the second, Bhatti of the third and Bhartrihari of the fourth. Vikramark became king while Bhatti served him in the capacity of Prime Minister." "

(XV) THE SHATAKAS, THEIR PHILOSOPHY AND RELIGION.

52. The Shatakas were composed when Bhartrihari had renounced the world. It is not easy to say in what order they were written, but from the subject matter of each of them, it is likely that the Shringarashatak was written first, then followed the Niti and lastly the Vairagyashataka. The Nibandhamalakára has remarked that the sentiments and ideas pictured in the Shringar Shataka are such as suit the adolescence of youth, those in the Niti Shataka are appropriate to middle age, while those in the Vairagya Shataka appear most suited to ripe old age. The first gives expression to feelings and sentiments which arise in the mind when there is buoyancy of spirit, freshness of vigour and vivacity of youth; the second manifests thoughts arising from a deeper insight into the world and its trammels; and the third is the outcome of a mind tired and disgusted with the turmoils of mundane material matters seeking repose in renunciation, calm contentment and quietitude and religious meditation. †

53. We shall endeavour to give a fuller account:—

The Shringar Shataka which deals with erotic sentiment describes beautiful women, their nature and deportment and their

* See § 15 supra.

† Nibandhamala. No. 28.

effect on the mind of man. Along with this there is a description of the different seasons. The poet "shows himself" says Prof. Macdonnell, "to be well-acquainted both with the charms of women and with the arts by which they captivate the hearts of men." He graphically pictures the effects of all this on the strongest of minds and how they fall victims to the shafts of Love. He, however, does not forget to despise harlots and to censure the weakness of man, exalting him who stands proof against the wiles and amorous attractions of woman. Towards the end of the Shataka the poet declares himself to be 'an altered man;' youth has gone by, and my thoughts are bent on the forest; my infatuation is over, and I now view the whole world as no more than a blade of grass. This may be said to show the tendency of our poet's views in his days of youthful ardour, and the gradual change it was undergoing.

The second or Niti-Shataka, is an endeavour to show the difficulty of the task of bringing fools to their senses, and the various, methods resorted to by the greedy to acquire wealth, is rich in high sentiments about conduct in this world, such as the nobleness in adhering to a promise, the value of learning, self-respect, valour, moral courage, and large-mindedness. In addition to this, it inculcates principles which will be met with in almost every religion, the importance of industry, the traits of a true friend and a contrast of the conduct of a virtuous and noble hearted man with that of a selfish and little-minded individual. These and other various subjects are so pointedly treated in an epigrammatic form and are of such general applicability that the stanzas will continue to hold a high rank in the literature selected for the inculcation of principles and rules for the conduct of youth in this world.

The third and the last viz. Vairagyashataka, as its very name indicates, abounds in aphorisms holding out the greedy to ridicule, and the arrogance of the rich to contempt. It has pointed out in vigorous language the high pressure of physical wants under which the strongest of minds are apt to break down but exhorts the reader to a devotion to the Supreme Providence who is the only controller of all the universe, and exults in directing man to a renunciation of all worldly matters and seek final beatitude in the Great Almighty through His various manifestations.

✓54. Some critics have hinted that Bhartrihari was Buddhistic in his teachings, but we see no grounds to go with them. If there

are aphorisms inculcating the principles of kindness to all living creatures and the like, they are such as can be found in any other religion. Although there was religious feud and controversy between Brahmanism and Buddhism, and although the Brahmans showed extreme intolerance at one time, still even their declared work—the Mahabharata—contains broad and liberal sentiments: e. g.

“ Men of high rank win no esteem
If lacking in good qualities;
A Shudra even deserves respect,
Who knows and does his duty well.”

We have no hesitation to say that the principles laid down by our poet are of such universal a nature that they will suit all faiths and all times, if rightly interpreted. If any particular faith is at all to be ascribed to Bhartrihari, we would set him down as an Adwaitwádi from the numerous specific references which he makes to Vedantic theories in his poems. His expressions with regard to the devotion to that manifestation of the Almighty in its material form as Shiwa* and his strictures on womankind in general, show him to be an austere ascetic who had very little regard for the material world. In a word, Bhartrihari's Vairagyashataka is full of devotion, knowledge and contentment which is its peculiar characteristic. The vividity and accuracy of the scenic descriptions given by him cannot be realised by those who are the slaves of the world and who are panting after its fleeting and ephemeral gains; but they can be appreciated by those who have turned aside their minds from all such matters and have devoted themselves to the contemplation of that benign Providence who is the haven of all—the rich as well as the poor, the happy as well as the distressed. For instance, those who have undertaken and accomplished the circuit of the river Narmadá, have amply borne out our poet with regard to his rich descriptions of moonlights on the sides of the river and the high moral pitch to which the mind is carried in those scenes, on calm and quiet nights such as are delineated by our poet.

(XVI) THE POSITION OF THE SHATAKAS FROM A LITERARY POINT.

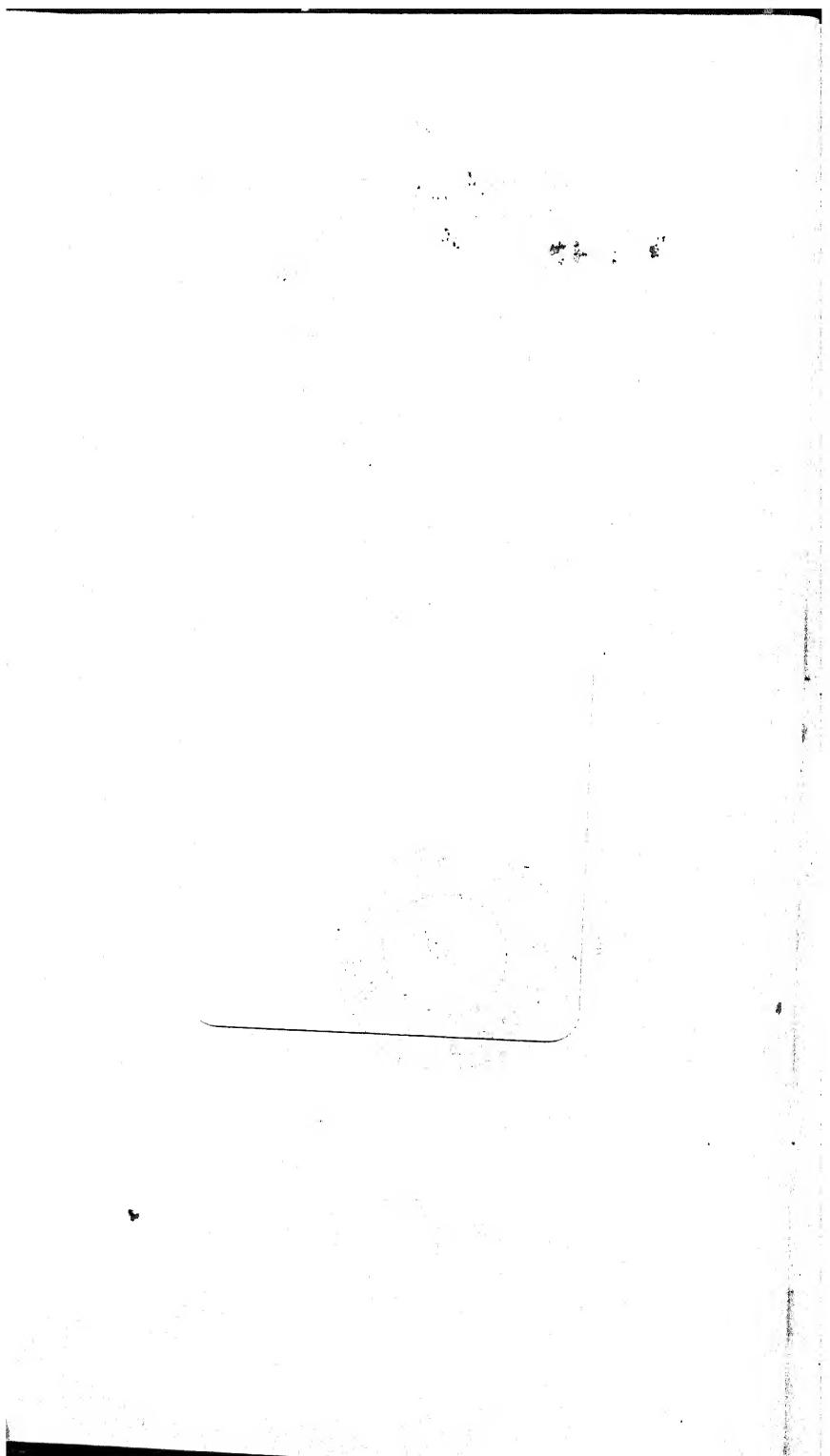
55. Although the style of composition of the Shatakas can not

* See Buckle's History of Civilization.

be said to come up to that of Jayadeva or Jagannath Pandita, still it is fluent, harmonious, and rich in words full of meaning. It is neither artificial nor laboured. It is so chaste, so simple and so flowing that the meaning and thought of the author is grasped by the most ordinary reader, even if he does not possess an accurate knowledge of the Sanskrit language in its manifold complexities. Enough has already been said of the accuracy of description of physical phenomena and of their effects delineated by our poet. The propositions and general principles enunciated by Bhartrihari have been so lucidly put forward and so well substantiated by instances from every-day life, that they readily catch the heart of the reader. His verses possess these characteristics to such a degree, that they are quoted freely in conversation and didactic discourses, which in itself is no small proof of the richness and superiority of the compositions of Bhartrihari. We must not forget that there are some grammatical inaccuracies and involved constructions in Bhartrihari's poems, but both are so few and small that they do not block the progress of the reader either in grasping the meaning or in appreciating the beauty of thought.

The metres adopted in the Shatakas are small, vigorous and varied, which serve not only to break the monotony but to lend a charm to the composition. Moreover, the verses abound in figures of speech which are so natural and easy that they neither demand any extraordinary labour nor great learning from the reader. The more these stanzas are read, the more agreeable they become. The mind is never satiated; new beauties are discovered every time a Stanza is read and either a new train of thought is set in motion or the same more firmly impressed. The charm of the poem is heightened with each reading. क्षणे क्षणे यन्नवतासुपैति तदेव रूपं रमणीयतायाः *Magha* IV. 17. can be aptly said with regard to Bhartrihari.







॥ श्रीगणेशाय नमः ॥

॥ अथ नीतिशतकम् ॥

दिक्कालाद्यनवच्छिद्वानन्तचिन्मात्रमूर्तये ॥
स्वानुभूत्येकमानाय* नमः शान्ताय तेजसे ॥ १ ॥

यां चिन्तयामि सततं मयि सा विरक्ता
साप्यन्यमिच्छति जनं स जनोऽन्यसक्तः ॥
अस्मत्कृते च परिशुष्यति* काचिदन्या
धिक् तां च तं च मदनं च इमां च मां च ॥ २ ॥

अज्ञः सुखमाराध्यः सुखतरमाराध्यते विशेषज्ञः ॥
शानलवदुर्विदग्धं ब्रह्मापि नरं* न रञ्जयति ॥ ३ ॥

प्रसद्य मणिमुद्धरेन्मकरवक्रदंशाङ्कुरा-*
त्समुद्रमपि संतेरेत्पचलदूर्भिमालाकुलम् ॥
भुजङ्गमपि कोपितं शिरसि पुष्पवद्वारये-
न तु प्रतिनिविष्टमूर्खेजनचित्तमाराधयेत् ॥ ४ ॥

लभेत सिकतासु तैलमपि यत्नतः पीडय-
निपबेच्च मृगतृणिकासु सलिलं पिपासादितः ॥
कदाचिदपि पर्यटज्ञशविषाणमासादये-
न तु प्रतिनिविष्टमूर्खेजनचित्तमाराधयेत् ॥ ५ ॥

* A star in the text indicates the position of a variation in the reading.

1. स्वानुभूत्येकसाराय; 2. परिशुष्यति; 3. ब्रह्मापि तं नरं; 4. दंश्रान्तरात्.

व्यालं वालमृणालतन्तुभिरसौ रोहुं समुज्जृभते
 *छेत्तुं वज्रमणीजिशारीषकुसुमप्रान्तेन संनह्यते ॥
 माधुर्यं मधुविन्दुना रचयितुं क्षाराम्बुधेरीहते ॥
 नेतुं वाञ्छाति यः खलान्पथि सतां सूक्तैः सुधास्यन्दिभिः ॥६॥

स्वायत्तमेकान्तगुणं विधात्रा
 विनिर्मितं छादनमज्ञतायाः ॥
 विशेषतः सर्वविदां समाजे
 विभूषणं मौनमपणिडतानाम् ॥ ७ ॥

यदा किंचिज्ञोऽहं द्विप इव मदान्धः समभवं
 तदा सर्वज्ञोऽस्मीत्यभवद्वलितं मम मनः ॥
 यदा किंचित्किञ्चिद्गुधजनसकाशाद्वगतं
 तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः ॥ ८ ॥

कुमिकुलचितं लालाङ्किष्ठं विगन्धि जुगुष्टितं
 निरुपमरसं *प्रीत्या खादन्नरास्थि निरामिषम् ॥
 सुरपतिमपि श्वा पार्श्वस्थं विलोक्य न शङ्कते
 न हि गणयति क्षुद्रो जन्तुः परिग्रहफलगुताम् ॥ ९ ॥

शिरः शार्वं स्वर्गात्पशुपतिशिरस्तः क्षितिधरं*
 महीधादुक्तुङ्गाद्वनिमवनेश्वापि जलधिम् ॥
 अधोधो गङ्गोयं* पदमुपगता स्तोकमथवा
 विवेकभ्रष्टानां भवति विनिपातः शतमुखः ॥ १० ॥

शङ्कयो चारयितुं जलेन हुतमुक्तुत्रेण सूर्यातपो
 नागेन्द्रो निशिताङ्कुशेन समदो दण्डेन गोगर्दभौ ॥
 व्याधिर्भेषजसंग्रहैश्च विविधैर्भन्तप्रयोगैर्विर्वं
 सर्वस्यौषधमस्ति शास्त्रविहितं मूर्खस्य नास्त्यौषधम् ॥ ११ ॥

साहित्यसङ्गीतकलाविहीनः
 साक्षात्पशुः पुच्छविषाणहीनः ॥

6. भेत्तुः; 9. निरुपमरसप्रीत्या; 10. स्वर्गात्पत्ति शिरसस्तत्, स्वर्गात्
 पत्ति विरसोतः; 10. अधो गङ्गा सेयम्.

तृणं न स्वादद्वपि जीवमान-
स्तद्वागधेयं परमं पशूनाम् ॥ १२ ॥

येषां न विद्या न तपो न दानं
*ज्ञानं न शीलं न गुणो न धर्मः ॥
ते मर्त्यलोके भुवि भारभूता
मनुष्यरूपेण मृगाश्चरन्ति ॥ १३ ॥

वरं पर्वतदुर्गेषु भ्रान्तं वनचरैः सह
न मूर्खजनसंपर्कः सुरेन्द्रभवनेष्वपि ॥ १४ ॥

शास्त्रोपस्कृतशब्दसुन्दरगिरः शिष्यप्रदेयागमा
विख्याताः कवयो वसन्ति विषये यस्य प्रभोनिर्धनाः ॥
तज्जाड्यं वसुधाधिपस्य कवयो ह्यर्थं विनापीश्वराः
कुत्स्याः स्युः कुपरीक्षका न मणयो यैरर्वतः पातिताः ॥ १५ ॥

हर्तुर्याति न गोचरं किमपि शं पुष्णाति यत्सर्वदा
*ह्यर्थिभ्यः प्रतिपाद्यमानमनिशं ग्रामोति वृद्धिं पराम् ॥
कल्पान्तेष्वपि न प्रयाति निधनं विद्याख्यमन्तर्धनं
येषां तान्प्रतिमानमुज्ज्वत नृपाः कस्तैः सह स्पर्धते ॥ १६ ॥

अधिगतपरमार्थान्पण्डितान्मावमंस्था-
स्तृणमिव लघुलक्ष्मीनैव तान्संरुणद्धि ॥
अभिनवमदलेखाद्यामगण्डस्थलानां
न भवति विसतन्तुर्वारणं वारणानाम् ॥ १७ ॥

अम्भोजिनीवननिवासविलासमेव
हंसस्य हन्ति नितरां कुपितो विधाता ॥
न त्वस्य दुर्घञ्जलभेदविधौ प्रसिद्धां
वैदग्ध्यकीर्तिमपहर्तुमसौ समर्थः ॥ १८ ॥

केयूरा न विभूषयन्ति पुरुषं हारा न चन्द्रोज्वला
न स्नानं न विलेपनं न कुसुमं नालंकृता मूर्धजाः ॥

वाण्येका समलंकरोति पुरुषं या संस्कृता धार्यते
 क्षीयन्ते खलु भूषणानि सततं वाग्भूषणं भूषणम् ॥ १९ ॥
 विद्या नाम नरस्य रूपमधिकं प्रचलन्नगुप्तं धनं
 विद्या भोगकरी यशःसुखकरी विद्या गुरुणां गुरुः ॥
 विद्या बन्धुजनो विदेशगमने विद्या परं दैवतं*
 विद्या राजसुपूजिता *न तु* धनं विद्याविहीनः पशुः ॥२०॥
 क्षान्तिश्वेत्कवचेन * किं किमरिभिः क्रोधोऽस्ति चेद्देहिनां
 ब्रातिश्वेदनलेन किं यदि सुहृदिव्यौषधेः किं फलम् ॥
 किं सर्वैर्यदि दुर्जनाः किमु धनैर्विद्यानवद्या यदि
 ब्रीडा चेत्किमु भूषणैः सुकविता यद्यस्ति राज्येन किम् ॥२१॥
 दाक्षिण्यं स्वजने दया परजने *शाठ्यं सदा दुर्जने
 प्रीतिः साधुजने नयो नृपजने विद्वज्ञनेष्वार्जवमः ॥
 शौर्यं शत्रुजने क्षमा गुरुजने नारीजने धूर्तता
 ये चैवं पुरुषाः कलासु कुशलास्तेष्वेव लोकस्थितिः ॥ २२ ॥
 जाड्यं धियो हरति सिंश्वति वाच्चि सत्यं
 मानोन्नर्ति दिशति पापमपाकरोति ॥
 चेतः प्रसादयति दिक्षु तनोति कीर्तिं
 सत्संगतिः कथय किं न करोति पुंसाम् ॥ २३ ॥
 जयन्ति ते सुकृतिनो रससिद्धाः कर्वीश्वराः ॥
 नास्ति येषां यशःकाये जरामरणं भयम् ॥ २४ ॥
 सूरुः सञ्चरितः सती प्रियतमा स्वामी प्रसादोन्मुखः
 स्त्रियं मित्रमवश्वकः परिजनो निष्कलेशलेशां मनः ॥
 आकारो रुचिरः स्थिरश्च विभवो विद्यावदातं मुखं
 तुष्टे विष्टपकष्टहारिणि* हरौ संप्राप्यते देहिना ॥ २५ ॥

20. परा देवता; राजसु पूजिता, पूज्यते; न हि; 21. चेद्वचनेन; 22. परि-
 जने; प्यार्जवम्; 25. विष्टपहारिणीष्टद्।

प्राणादातान्निवृत्तिः परधनहरणे संयमः सत्यवाक्यं
काले शक्त्या प्रदानं युवतिजनकथामूकभावः परेषाम् ॥
तृष्णास्तोतोविभंगो गुरुषु च विनयः सर्वभूतानुकम्पा
सामान्यः सर्वशास्त्रेष्वनुपहतविधिः* श्रेयसामेष पन्थाः ॥२६॥

प्रारभ्यते न खलु विद्वभयेन नीचैः
प्रारभ्य विद्वविहता विरमन्ति मध्याः ॥
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
* प्रारब्धमुत्तमज्ञना न परित्यजन्ति ॥ २७ ॥

* असन्तो नाभ्यर्थ्याः सुहृदपि न याच्यः कुशधनः
प्रिया न्याय्या वृत्तिर्मलिनमसुभंगेष्यसुकरम् ॥
विपद्युच्चैः स्थेयं पदमनुविधेयं च महतां
सतां केनोद्दिष्टं विषममसिधाराव्रतमिदम् ॥ २८ ॥

क्षुत्क्षामोपि जराकृशोपि *शिथिलप्रायोऽपि कष्टां दशा
मापन्नोऽपि विपन्नदीघितिरपि प्राणेषु नश्यत्स्वपि ॥
* मत्तेभेद्विभिन्नकुम्भकवलग्रासैकवद्वस्पृहः
किं जीर्णं तृणमत्ति मानमहतामग्रेसरः केसरी ॥ २९ ॥
* स्वल्पस्त्रायुवसावशेषमलिनं * निर्मासमप्यस्थिकं
श्वा लब्ध्वा परितोषमेति न तु तत्स्य क्षुधाशान्तये ॥
सिंहो जम्बुकमङ्गमागतमपि त्यक्त्वा निहन्ति द्विपं
सर्वः कृच्छ्रगतोऽपि वाज्छति जनः सत्त्वानुरूपं फलम् ॥३०॥

लाङ्गूलचालनमधश्वरणावपातं
भूमौ निपत्य वदनोदरदर्शनं च ॥

26. अनुपहतगतिः; 27. प्रारभ्य चो; 28. In Mr. Telang's Edition the first line of this stanza is second with त्वसन्तो instead of असन्तो and the second is first. 29. शिथिलप्रायोऽपि; कुम्भपिशित; 30. स्वल्पम्; प्यस्थि गोः;

श्वा पिण्डदस्य कुरुते गजपुङ्गवस्तु
धीरं विलोकयति चादुशतैश्च भुद्धके ॥ ३१ ॥

परिवर्तिनि संसारे मृतः को वा न जायते ॥
स जातो येन जातेन याति वंशः समुन्नतिम् ॥ ३२ ॥

कुसुमस्तवकस्येव * द्वयी वृत्तिर्मनस्विनः ॥
मूर्धिं वा सर्वलोकस्य * शीर्यते वन एव वा ॥ ३३ ॥

सन्त्यन्येपि ब्रह्मपतिप्रभृतयः संभाविताः पञ्चवा-
स्तान्यत्येष विशेषविक्रमरुची राहुर्न वैरायते
द्वावेव असते दिनेश्वरनिशाप्राणेश्वरौ * भास्वरौ
* भ्रातः पर्वणि पश्य दानवपतिः * शीर्षावशेषीकृतः ॥ ३४ ॥

वहति भुवनश्चेणीं शेषः फणाफलकस्थितां
कमठपतिना मध्येष्टुं सदा स विधार्यते ॥
तमपि कुरुते क्रोडाधीनं पयोधिरनादरा-
दहह महतां निःसीमानश्चरित्रविभूतयः ॥ ३५ ॥

वरं पक्षच्छेदः समदमधवन्मुक्तकुलिश-
प्रहौरैरुद्धच्छद्वहलदहनोद्वारगुरुभिः ॥
तुषाराद्रेः सूनोरहह पितरि क्लेशविवशे
न चासौ संपातः पयसि पयसां पत्युरुचितः ॥ ३६ ॥

यदचेतनोपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकान्तः ॥
तत्तेजस्वी पुरुषः * परकृतनिकृतिं कथं सहते ॥ ३७ ॥

सिंहः शिशुरपि निपतति मदमलिनकपोलभित्तिषु गजेषु ॥
प्रकृतिरियं सत्त्ववतां न खलु वयस्तेजसो हेतुः ॥ ३८ ॥

जातिर्यातु रसातलं गुणगणस्तस्याध्यधो * गच्छतु
शीलं शैलतटात्पतत्वभिजनः संदह्यातां वन्हिना ॥

33. द्वे गती स्तो मनस्विनाम्; 34. विशीर्येत वेऽथवा; भासुरौ; आन्तः;
शीर्षावशेषाकृतिः; 37. परकृतविकृतिः; 39. गच्छतात्, गच्छताम्;

शौर्ये वैरिणि वज्रमाशु निपतत्वर्थोऽस्तु नः केवलं
येनैकेन विना गुणास्तृणलवप्रायाः समस्ता इमे ॥ ३९ ॥

तारीनिंद्रियाणि सकलानि तदेव कर्म
सा बुद्धिरप्रतिहता वचनं तदेव ॥
अर्थोऽमणा विरहितः पुरुषः स एव
त्वन्यः क्षणेन भवतीति विचित्रमेतत् ॥ ४० ॥

यस्यास्ति वित्तं स नरः कुलीनः
स पण्डितः स श्रुतवान्युणज्ञः ॥
स एव वक्ता स च दर्शनीयः
सर्वे गुणाः काञ्चनमाश्रयन्ते ॥ ४१ ॥

दौर्मन्त्यानुपतिर्विनश्यति यतिः सङ्गात्सुतो लालना-
द्विप्रोऽनध्ययनात्कुलं कुतन्याच्छीलं खलोपासनात् ॥
न्हीर्मद्यादनवेक्षणादपि कुविः स्नेहः प्रवासाश्रया-
न्मैत्री * चाप्रणयात्समृद्धिरनयात्यागप्रमादाद्वन्म् ॥ ४२ ॥

दानं भोगो नाशस्तिस्तो गतयो भवन्ति वित्तस्य ॥
यो न ददाति न भुक्ते तस्य तृतीया गतिर्भवति ॥ ४३ ॥

मणिः शाणोळीढः समरविजयी * हेतिनिहतो
मदक्षीणो नागः शरदि सरितः श्यानपुलिनाः ॥
कलाशेषश्चन्द्रः सुरतमृदिता बालवानिता
तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु * जनाः ॥ ४४ ॥

परिक्षीणः कश्चित्सपृहयति यवानां प्रसृतये
स पश्चात्संपूर्णः कलयति धरित्रीं तृणसमाप् ॥
* अतश्चानैकान्त्याद्बुरुलघुतयार्थेषु धनिना-
मवस्था वस्तूनि प्रथयति च संकोचयति च ॥ ४५ ॥

राजन्दुधुक्षसि यदि क्षितिधेनुमेतां
 तेनाद्य वत्सभिव लोकममुं पुषाण ॥
 तस्मिंश्च सम्यग्निशं परिपोष्यमाणे
 नानाफलैः फलति कलपलतेव भूमिः ॥ ४६ ॥
 सत्यानृता च पुरुषा प्रियवादिनी च
 हिंसा दयालुरपि चार्थपरा वदान्या ॥
 नित्यव्यया प्रचुरनित्यधनागमा च
 वेश्याङ्गनेव नृपनीतिरनेकरूपा ॥ ४७ ॥
 आज्ञा कीर्तिः पालनं * ब्राह्मणानां
 दानं भोगो मित्रसंरक्षणं च ॥
 येषामेते पद्मगुणा न प्रवृत्ताः
 कोर्थस्तेषां पार्थिवोपाश्रयेण ॥ ४८ ॥
 यद्वात्रा निजभालपट्टलिखितं स्तोकं महद्वा धनं
 तत्प्राप्नोति मरुस्थलेऽपि नितरां मेरौ ततो नाधिकम् ॥
 तद्वीरो भव वित्तवत्सु कृपणां वृत्तिं वृथा मा कृथाः
 कृपे पश्य पयोनिधावपि घटो गृह्णाति तुल्यं जलम् ॥ ४९ ॥
 त्वमेव * चातकाधार इति केषां न गोचरः ॥
 किमम्भोदवरास्माकं * कार्पण्योक्तिः प्रतीक्षयसे ॥ ५० ॥
 रे रे चातक सावधानमनसा मित्र क्षणं श्रूयता-
 मम्भोदा वहवो हि सन्ति गगने सर्वेऽपि नैतादशाः ॥
 केचिद्विष्टभिराद्यन्ति वसुधां गर्जान्ति केचिद्वृथा
 यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि दीनं वचः ॥ ५१ ॥
 अकरुणत्वमकारणविग्रहः
 परधने परयोषिति च स्पृहा ॥

48. सज्जनानाम्; 50. चातकाधारोऽसीति; कार्पण्योक्तिः प्रतीक्षयते.

सुजनवन्धुजनेष्वसहिष्णुता
प्रकृतिसिद्धमिदं हि दुरात्मनाम् ॥ ५२ ॥

दुर्जनः परिहर्तव्यो विद्यया * भूषितोऽपि सन् ॥
* मणिनाऽलंकृतः सर्पः किमसौ न भयंकरः ॥ ५३ ॥

जाड्यं हीमति गणयते ब्रतरुचौ दम्भः शुचौ कैतवं
शूरे निर्वृणता * मुनौ विमतिता दैन्यं प्रियालापिनि ॥
तेजस्विन्यवलिपता मुखरता वक्तर्यशक्तिः स्थिरे
✓ तत्को नाम गुणो * भवेत्सु गुणिनां यो दुर्जनैर्नाङ्कितः ॥ ५४ ॥

लोभश्चेदगुणेन किं पिशुनता यद्यस्ति किं पातकैः
सत्यं चेत्पसा च किं शुचि मनो यद्यस्ति तीर्थेन किम् ॥
सौजन्यं यदि किं * निजैः स्वमहिमा यद्यस्ति किं मण्डनैः
सद्विद्या यदि किं * धनैरपयशो यद्यस्ति किं मृत्युना ॥ ५५ ॥

शशी दिवसधूसरो गलितयौवना कामिनी
सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः ॥

प्रभुर्धनपरायणः सतंतदुर्गतः सज्जनो
* नृपांगनगतः खलो मनसि सप्त शल्यानि मे ॥ ५६ ॥

न कश्चिच्छण्डकोपानामात्मीयो नाम भूभुजाम् ॥
* होतारमपि ज्ञाहानं स्पृष्टो दहति पावकः ॥ ५७ ॥

मौनाम्बूकः प्रवचनपटुश्चाटुलो जलपको वा
धृष्टः पाश्वे वसति च तदा दूरतश्चाप्रगल्मः ॥

क्षान्त्या भीरुर्घदि न सहते प्रायशो नाभिजातः
✓ सेवाधर्मः परमगहनो योगिनामप्यगम्यः ॥ ५८ ॥

उज्ज्वासिताखिलखलस्य विशुद्धलस्य
* प्राग्जातविस्तृतनिजाधमकर्मवृत्तेः ॥

53. अलंकृतोऽपि; मणिना भूषिताः; 54. क्षजो; भवेत्सुगुणिनाम्; 55. गुणैः;
जनैः; 56. नृपाङ्गनगतः; 57. होतारं ज्ञाहतमपि; 59. प्राग्जातविस्मृत.

दैवादवासपिभवस्य गुणद्विषोऽस्य
 नीचस्य गोचरगतैः * सुखमाध्यते कैः ॥ ५९ ॥
 आरम्भगुर्वीं क्षयिणी क्रमेण
 लघ्वी पुरा वृद्धिमती च पश्चात् ॥
 दिनस्य पूर्वार्धपरार्धभिन्ना
 छायेव मैत्री खलसज्जनानाम् ॥ ६० ॥
 मृगमीनसज्जनानां तुणजलसंतोषविहितवृत्तीनाम् ॥
 लुब्धकधीवरपिशुना निष्कारणवैरिणो जगति ॥ ६१ ॥
 वाञ्छास सज्जनसंगमे परगुणे प्रीतिर्गुरौ नप्रता
 विद्यायां व्यसनं स्वयोषिति रतिलोकापवादाद्यम् ॥
 भक्तिः दूलिनि शक्तिरात्मदमने संसारगुरुक्तिः खले
 * येष्वेते निवसन्ति निर्मलगुणास्तेभ्यो नरेभ्यो नमः ॥ ६२ ॥
 विपदि धैर्यमथाभ्युदये क्षमा
 सदसि वाक्पटुता युधि विक्रमः ॥
 यशसि * चाभिरतिर्व्यसनं * श्रुतौ
 प्रकृतिसिद्धमिदं हि महात्मणाम् ॥ ६३ ॥
 प्रदानं प्रच्छन्नं गृहमुपगते संभ्रमविधिः
 प्रियं कृत्वा मौनं सदसि कथनं * चाप्युपकृतेः ॥
 अनुत्सेको लक्ष्यां निरभिभवसाराः परकथाः
 सतां केनोद्दिष्टं विषममसिधारावतमिदम् ॥ ६४ ॥
 करे शाश्यस्त्वागः शिरसि गुरुपादप्रणयिता
 मुखे सत्या वाणी विजयिभुजयोर्वीर्यमतुलम् ॥
 हृदि * स्वच्छावृत्तिः श्रुतमधिगतं च श्रवणयो-
 र्विनाप्यैश्वर्येण प्रकृतिमहतां मण्डनमिदम् ॥ ६५ ॥

59. सुखमास्यते; 62. ष्वेते येषु वसन्ति; 63. चाभिरुचि; श्रुते. 64.
 नाप्युपकृते; 65. स्वस्था,

संपत्सु महतां चित्तं भवत्युत्पलकोमलम् ॥

आपत्सु च महाशैलशिलासंघातकर्कशम् ॥ ६६ ॥

संतप्तायसि संस्थितस्य पयसो नामापि न * श्रूयते
मुक्ताकारतया तदेव नलिनीपत्रस्थितं राजते ॥

स्वात्यां सागरशुक्रिमध्यपतितं * सन्मौक्तिकं जायते
प्रायेणाध्यममध्यमोत्तमगुणः * संसर्गतो जायते ॥ ६७ ॥

* प्रीणाति यः सुचरितैः पितरं स पुत्रो
यद्भूतुरेव हितमिच्छति तत्कलत्रम् ॥

तन्मित्रमापदि सुखे च समक्रियं य-
देतत्रयं जगति पुण्यकृतो लभन्ते ॥ ६८ ॥

नम्रत्वेनोन्नमन्तः परगुणकथनैः स्वान्गुणान्व्यापयन्तः

स्वार्थान्संपादयन्तो वितपृथुतरारम्भयत्नाः परार्थे ॥

क्षान्त्यैवाक्षेपरूक्षाक्षरमुखान्दुर्मुखान्दूषयन्तः

सन्तः साश्र्वर्यचर्चां जगति बहुमताः कस्यनाभ्यर्चनीयाः ॥ ६९ ॥

भवन्ति नप्रास्तरवः फलोद्घमै-

* नवाम्बुभिर्भूमिविलम्बिनो धनाः ॥

अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैष परोपकारिणाम् ॥ ७० ॥

ओत्रं श्रुतेनैव न कुण्डलेन

दानेन पाणिर्न तु कङ्कणेन ॥

विभाति कायः करुणापराणां

परोपकारैर्न तु चन्दनेन ॥ ७१ ॥

पापाद्विवारयति योजयते हिताय

गुह्यं च गूहति गुणान्वकटीकरोति ॥

67. ज्ञायते; तन्मौक्तिकं; संवासतो; 68. यः प्रीणयेत्; 70. नवाम्बुभिर्भूरि.

आपद्वतं च न जहाति ददाति काले
 सन्मित्रलक्षणमिदं प्रवदन्ति सन्तः ॥ ७२ ॥
 पद्माकरं दिनकरो विकर्चीकरोति
 चन्द्रो * विकासयति कैरवचकवालम् ॥
 नाभ्यर्थितो जलधरोऽपि जलं ददाति
 सन्तः स्वयं परहितेषु कृताभियोगाः ॥ ७३ ॥
 एते सत्पुरुषाः परार्थघटकाः स्वार्थं परित्यज्य ये
 सामान्यास्तु परार्थसुद्यमभृतः स्वार्थाविरोधेन ये ॥
 तेऽमी मानुपराक्षसाः परहितं स्वार्थाय निन्नन्ति ये
 ये तु न्नन्ति निरर्थकं परहितं ते के न जानीमहे ॥ ७४ ॥
 क्षीरेणात्मगतोदकाय हि गुणा दत्ताः पुरा तेऽखिलाः
 क्षीरे तापमवेक्ष्य तेन पयसा * स्वात्मा कृशानौ हुतः ॥
 गन्तुं पावकमुन्मनस्तदभवद्वृष्टा तु मित्रापदं
 युक्तं तेन जलेन शाम्यति सतां मैत्री पुनस्त्वीद्वशी ॥ ७५ ॥
 इतः स्वपिति केशवः कुलभितस्तदीयद्विषा-
 मितश्च * शरणार्थिनः शिखरिणां गणाः शेरते ॥
 इतोऽपि वडवानलः सह समस्तसंवर्तकै-
 रहो विततमूर्जितं भरसहं च सिन्धोर्वपुः ॥ ७६ ॥
 तृष्णां छिन्धि भज क्षमां जहि मदं पापे रति मा कृथा:
 सत्यं वृहुत्याहि साधुपदवीं सेवस्व विद्वज्जनम् ॥
 मान्यान्मानय विद्विषोऽप्यनुनय प्रच्छादय स्वान्गुणा-
 न्कीर्ति पालय दुःखिते कुरु दयामेतत्सतां * चेष्टितम् ॥ ७७ ॥
 मनसि वचासि काये पुण्यपीयूषपूर्णा-
 खिभुवनमुपकारश्रेणिभिः * प्रीणयन्तः ॥

73. विकासयति. 74. एके; ये निन्नन्ति. 75. ह्यात्मा. 76. शरणार्थिनाम्.
 77. लक्षणम्. 78. पूरयन्तः.

परगुणपरमाणून्पर्वतीकृत्य नित्यं
निजहृदि विकसन्तः सन्ति सन्तः कियन्तः ॥ ७८ ॥

किं तेन हेमगिरिणा रजताद्रिणा वा
यत्राश्रिताश्च तरवस्तरवस्त एव ॥

मन्यामहे मलयमेव यदाश्रयेण
कङ्गोलनिष्वकुटज्ञा * अपि * चन्दनाः स्युः ॥ ७९ ॥
रत्नैर्महार्हैस्तुतुषुर्न देवा
न भेजिरे भीमविषेण भीतिम् ॥

सुधां विना न प्रययुर्विरामं
न निश्चितार्थाद्विरमन्ति धीराः ॥ ८० ॥

कचिद्द्वौ * शायी कचिदपि च * पर्यङ्गशयनः
कचिच्छाकाहारी कचिदपि च शाल्योदनरुचिः ॥
कचित्कन्थाधारी कचिदपि च दिव्याम्बरधरो
मनस्वी कार्यार्थी * गणयति न दःखं न च सुखम् ॥ ८१ ॥

ऐश्वर्यस्य विभूषणं सुजनता शौर्यस्य वाक्संयमो
ज्ञानस्योपशमः श्रुतस्य विनयो वित्तस्य पात्रे व्ययः ॥
अक्रोधस्तपसः क्षमा प्रभवितुर्धर्मस्य निर्व्यजता
सर्वेषामपि सर्वकारणमिदं शीलं परं भूषणम् ॥ ८२ ॥

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु
लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ॥
अद्यैव वा मरणमस्तु युगान्तरे वा
न्याय्यात्पथः प्रविचलन्ति पदं न धीराः ॥ ८३ ॥

भग्नाशस्य * करण्डपीडिततनोर्मलीनेन्द्रियस्य श्रुधा
कृत्वाखुर्विवरं स्वयं निपतितो नक्तं मुखे भोगिनः ॥

79. कुटजान्यपि; चन्दनानि. 81. शश्या; शयनम्; न गणयति.
84. करण्डपीडित.

तृप्तस्तत्पिशितेन सत्वरमसौ तेनैव यातः पथा

लोकाः पश्यत दैवमेव हि नृणां वृद्धौ क्षये कारणम् ॥ ८४ ॥

पातितोपि कराघातैरुत्पतत्येव कन्दुकः ॥

प्रायेण साधुवृत्तानामस्थायिन्यो विपत्तयः ॥ ८५ ॥

आलस्यं हि मनुष्याणां शरीरस्थो * महानिरपुः ॥

नास्त्युद्यमसमो बन्धुः * कृत्वा यं नावसीदति ॥ ८६ ॥

छिन्नोपि रोहति तरुः क्षीणोऽप्युपचीयते पुनश्चन्द्रः ॥

इति विमुशन्तः सन्तः संतप्यन्ते * न ते विपदा ॥ ८७ ॥

नेता यस्य वृहस्पतिः प्रहरणं वज्रं सुराः सैनिकाः

स्वगां डुर्गमनुग्रहः किल हरेरैरावतो वारणः ॥

* इत्यश्वर्यवलान्वितोपि बलभिद्ग्रन्थः पैरः संगरे

तद्वयकं वरमेव दैवशरणं धिर्धिर्वृथा पौरुषम् ॥ ८८ ॥

कर्मायत्तं फलं पुंसां वुद्धिः कर्मानुसारिणी ॥

तथापि सुधिया भाव्यं सुविचार्यैव कुर्वता ॥ ८९ ॥

खल्वादो दिवसेश्वरस्य किरणैः संतापितो मस्तके

वाञ्छन्देशमनातपं विधिवशात्तालस्य मूलं गतः ॥

तत्राप्यस्य महाफलेन पतता भग्नं सशब्दं शिरः

प्रायो गच्छति यत्र भाग्यरहितस्तत्रैव यान्त्यापदः ॥ ९० ॥

शशिदिवाकरथोर्ग्रहपीडनं

गजभुजंगमयोरपि बन्धनम् ॥

मतिमतां च विलोक्य दरिद्रतां

विश्रिरहो बलवाननिति मे मतिः ॥ ९१ ॥

८६. महारिपुः; कुर्वाणो नावसीदति. ८७. न विष्टुता लोके. ८८ इत्याश्वर्य.
९०. This line changes place with the second.

सृजति तावदशेषगुणाकरं
पुरुषरत्नमलंकरणं भुवः ॥
तदपि तत्क्षणभङ्गिकरोति चे-
दहह कष्टमपणिडतता विध्येः ॥ ९२ ॥

पत्रं नैव यदा करीरविटपे दोषो वसन्तस्य किं
नोलूकोष्यवलोकते यदि दिवा सूर्यस्य किं दूषणम् ॥
धारा नैव पतन्ति चातकमुखे मेघस्य किं दूषणं
यत्पूर्वं विधिना ललाटलिखितं तन्मार्जितुं कः क्षमः ॥ ९३ ॥

नमस्यामो देवान्बनु हतविधेस्तेपि वशगा
विधिर्वन्द्यः सोऽपि प्रतिनियतकमैकफलदः ॥
फलं कर्मायत्तं * किममरगणैः किं च विधिना
नमस्तत्कर्मभ्यो विधिरपि न येभ्यः प्रभवति ॥ ९४ ॥

ब्रह्मा येन कुलालवन्नियमितो ब्रह्माण्डभाण्डोदरे
विष्णुर्येन दशावतारगहने क्षितो महासंकटे ॥
रुद्रो येन कपालपाणिपुटके भिक्षाटनं कारितः
सूर्यो भ्राम्यति नित्यमेव गगने तस्मै नमः कर्मणे ॥ ९५ ॥

नवाकृतिः फलति नैव कुलं न शीलं
विद्यापि नैव न च यत्नकृतापि सेवा ॥
भाग्यानि पूर्वतपसा खलु संचितानि
काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥ ९६ ॥

वने रणे शत्रुजलाश्रिमध्ये
महार्जवे पर्वतमस्तके वा ॥
सुप्तं ग्रमतं विषमस्थितं वा
रक्षन्ति पुण्यानि पुरा कृतानि ॥ ९७ ॥

या साधूंश्च खलान्करोति विदुषो मूर्खान्हितान्द्वेषिणः
प्रत्यक्षं कुरुते परोक्षमसृतं हालाहलं तत्क्षणात् ॥

तामाराश्रय सत्कियां भगवतीं भोकुं फलं वाज्ञितं
 हे साधो व्यसनैर्गुणेषु विपुलेष्वास्थां वृथा मा कृथाः ॥९८॥
 गुणवदगुणवद्रा कुर्वता * कार्यमादौ
 परिणतिरवधार्या यत्नतः पण्डितेन ॥
 अतिरभसकृतानां कर्मणामाविपत्ते-
 भवति हृदयदाही शल्यतुल्यो विपाकः ॥ ९९ ॥
 स्थाल्यां * वैदूर्यमय्यां पचति तिलखलीमिन्धनैश्चन्दनादैः
 सौवर्णैर्लंडलामैर्विलिखति वसुधार्मक्षूलस्य हेतोः ॥
 छित्वा कर्पूरखण्डान्वृतिमिह कुरुते कोद्रवाणां समन्ता-
 त्याप्येमां कर्मभूमिं न चरति मनुजो यस्तपो मन्दभाग्यः ॥१००॥
 मज्जत्वम्भसि यातु मेरुशिखरं शत्रूञ्जयत्वाहवे
 वाणिज्यं कृषिसेवनादि सकला विद्याः कलाः * शिक्षताम् ॥
 आकाशं विपुलं प्रयातु खगवल्क्षत्वा प्रयत्नं पुरं
 नाभाव्यं भवतीह भाग्यवशातो भाव्यस्य नाशः कुतः ॥१०१॥
 भीमं वनं भवति तस्य पुरं प्रधानं
 सर्वो जनः सुजनतामुपयाति तस्य ॥
 कृत्सना च भूर्भवति सन्निधिरत्नपूर्णा
 यस्यास्ति पूर्वसुकृतं विपुलं नरस्य ॥ १०२ ॥
 को लाभो गुणिं संगमः किमसुखं प्राज्ञेतरैः संगतिः
 का हानिः समयच्युतिर्निपुणता का धर्मतत्वे रतिः ॥
 कः शूरो विजितेन्द्रियः प्रियतमा कानुव्रता किं धनं
 विद्या किं सुखमप्रवासगमनं राज्यं किमाज्ञाफलम् ॥ १०३ ॥
 मालतीकुसुमस्येव द्वे गतीह मनस्विनः ॥
 मूर्धिं वा सर्वलोकस्य शीर्यते वन एव वा ॥ १०४ ॥
 अप्रियवचनदरिदैः प्रियवचनादैः स्वदारपरितुष्टैः ॥
 परपरिवादनिवृत्तैः क्वचित्क्वचिन्मणिडता वसुधा ॥ १०५ ॥

कदर्थितस्यापि हि धैर्यवृत्ते-
 नं शक्यते धैर्यगुणः प्रमार्षुम् ॥
 अधोमुखस्यापि * तनूनपातो
 नाधः शिखा याति कदाचिदेव ॥ १०६ ॥

कान्ताकटाक्षविशिखा न * लुनन्ति यस्य
 चित्तं न निर्दहति कोपक्षशानुतापः ॥
 कर्षन्ति भूरिविषयाश्च न लोभपाशै-
 लोकत्रयं जयति कृत्स्नमिदं स धीरः ॥ १०७ ॥

एकेनापि हि शूरेण पादाक्षान्तं महीतलम् ॥
 क्रियते भास्करेणेव स्फारस्फुरितेजसा ॥ १०८ ॥

* वह्निस्तस्य जलायते जलनिधिः कुल्यायते तत्क्षणा-
 न्मेहः स्वल्पशिलायते मृगपतिः सद्यः कुरज्ञायते ॥
 व्यालो माल्यगुणायते विषरसः पीयूषवर्षायते
 यस्यांगेऽखिललोकवल्लभतमं शीलं समुन्मीलति ॥ १०९ ॥

* लज्जागुणौघजननीं जननीमिव स्वा-
 मत्यन्तशुद्धद्वयामनुवर्तमानाम् * ॥
 तेजस्विनः सुखमसूनपि संत्यजन्ति
 सत्यव्रतव्यसनिनो न पुनः प्रतिज्ञाम् ॥ ११० ॥

MISCELLANEOUS.

अग्राद्यं हृदयं यथैव वदनं * यद्वर्षणान्तर्गतं
 भावः पर्वतसूक्ष्ममार्गविषमः स्त्रीणां न विज्ञायते ॥
 चित्तं पुष्करपत्रतोयतरलं विद्वद्विराशंसितं
 नारी नाम विषाङ्कुरैरिव लता दोषैः समं वर्धिता ॥ १ ॥

106. कृतस्य वन्हे: 107. खनन्ति; 110. लज्जाम्. अनुवर्तमानाः.
 1. सद्वर्षणान्तर्गतम्.

अभिमुखनिहृतस्य सतस्तिष्ठतु तावज्जयोऽथवा स्वर्गः ॥
उभयबलसाधुवादः श्रवणसुखोऽसौ बतात्यर्थम् ॥ २ ॥

इयत्येतस्मिन्वा निरवधिच्चमत्कृत्यतिशये
वराहो वा राहुः प्रभवति चमत्कारविषयः ॥
महीमेको मग्नां यदयमवहद्वन्तसलिलैः
शिरःशेषः शत्रुर्निर्गिलति परं संत्यजति च ॥ ३ ॥

उदन्वच्छन्ना भूः स च निधिरपां योजनशतं
सदा पान्थः पूषा गगनपरिमाणं कलयति ॥
इति प्रायो भावाः स्फुरदवधिमुद्रामुकुलिताः
सतां प्रज्ञोन्मेषः पुनरयमसीमा विजयते ॥ ४ ॥

एको देवः केशवो वा शिवो वा
एकं मित्रं भूपतिर्वा यतिर्वा ॥
एको वासः पत्तने वा वने वा
एका भार्या सुन्दरी वा दरी वा ॥ ५ ॥

कमठकुलाचलदिग्गजफणिपतिविधृतापि चलति वसुधेयम् ॥
प्रतिपन्नममलमनसां न फ (च ?) लति पुंसां युगान्तेऽपि ॥६॥

किं कूर्मस्य भरव्यथा न वपुषि क्षमां न क्षिपत्येष य-
तिं वा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः ॥
* किंत्वङ्गीकृतमुत्सृजन् * स्वमनसा श्लाघ्यो जनो लज्जते
निर्वाहः प्रतिपन्नवस्तुषु सतामेतद्वि गोत्रवतम् ॥ ७ ॥

को न याति वशं लोके मुखे पिण्डेन पूरितः
मृदङ्गो मुखलेपेन करोति मधुरध्वनिम् ॥ ८ ॥

क्षुद्राः सन्ति सहस्रशः स्वभरणव्यापारमात्रोद्यता:
स्वार्थो यस्य परार्थ एव * स पुमानेकः सतामग्रणीः ॥

7. किंचा, किंवा; न मनसा. 9. परमो नैकः

* दुष्पूरोदरपूरणाय पिवति स्नोतः पर्ति वाङ्गो
जीमूतस्तु निदाघसंभृतजगत्संतापविच्छिन्नतये ॥ ९ ॥

दूरादृथं घटयति नवं दूरतश्चापशब्दं
त्यक्त्वा भूयो भवति निरतः सत्सभारजजनेषु ॥

मन्दं मन्दं रचयति पदं लोकचित्तानुवृत्त्या
कामं मन्त्री कविरिव सदा खेदभारैरमुक्तः ॥ १० ॥

दैवेन प्रभुणा स्वयं जगति यद्यस्य प्रमाणीकृतं
तत्त्वस्योपनमेन्मनागपि महान्नैवाश्रयः कारणम् ॥

सर्वाशापरिपूरके जलधरे * वर्षत्यपि प्रत्यहं
सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोविन्दवः ॥ ११ ॥

परिचरितव्याः सन्तो यद्यपि कथयन्ति न सदुपदेशम् ॥

यास्त्वेषां स्वैरकथास्ता एव भवन्ति शास्त्राणि ॥ १२ ॥

प्रायः * कन्दुकपातेन पतत्यार्थः पतन्नपि ॥

तथा त्वनार्थः पतति मृत्पिण्डपतनं यथा ॥ १३ ॥

यदि नाम दैवगत्या जगदसरोजं कदाचिदपि जातम् ॥

अवकरनिकरं विकिरति तर्तिकं कृकवाकुरिव हंसः ॥ १४ ॥

यन्नागा * मदवारिभिन्नकरटास्तिष्ठन्ति निद्रालसा
द्वारे हेमविभूषणाश्च तुरगा वलगन्ति यद्यर्पिताः ॥

वीणावेणुमृदङ्गशङ्खपटहैः सुसस्तु यद्वोद्ध्वते
तत्सर्वं सुरलोकदेवसदृशं धर्मस्य विस्फूर्जितम् ॥ १५ ॥

ये * संतोषनिरन्तरप्रमुदितास्तेषां न भिन्ना मुदो
ये त्वन्ये धनलोभसंकुलधियस्तेषां न तृष्णा हता ॥

इत्थं कस्य कृते कृतः स विधिना तावक्षपदं संपदां
स्वात्मन्येव समाप्तहेममहिमा मेरुर्न मे रोचते ॥ १६ ॥

9. दुःपूरो. 11. वर्षत्यपि. 13. पातेनोत्पतत्यार्थः. 15. मदभिन्नगण्ड.
16. संतोषसुखप्रमोदमुदिता.

रक्तत्वं कमलानां सत्पुरुषाणां परोपकारित्वम् ॥
असतां च निर्दयत्वं स्वभावसिद्धं त्रिषु त्रितयम् ॥ १७ ॥

वचो हि सत्यं परमं विभूषणं
गजाङ्गनायाः कृशता * कटौ च ॥
द्विजस्य विद्यैव पुनस्तथा क्षमा
शीलं हि सर्वस्य नरस्य भूषणम् ॥ १८ ॥
वरं तुङ्गाच्छृङ्गाद्वृशिखरिणः क्वापि * विषमे
पतित्वायं कायः कठिनदृष्टदन्तर्विदलितः ॥
वरं न्यस्तो हस्तः फणिपतिमुखे तीव्रदशने
वरं बन्हौ पातस्तदपि न कृतः शीलविलयः ॥ १९ ॥
विरम विरसायासादस्मादुरध्यवसायतो
विपदि महतां धैर्यध्वंसं यदीक्षितुमीहसे ॥
* अयि जडमते कलपापाये व्यपेतनिजक्रमाः
कुलशिखरिणः क्षुद्रा नैते न वा जलराशयः ॥ २० ॥
स्पृहयति भुजयोरुत्तरमायतकरवालकरुहविदीर्णम् ॥
विजयश्रीर्वीराणां व्युत्पन्नप्रौढवनितेव ॥ २१ ॥
अयममृतनिधानं नायकोऽप्योषधीनां
शतभिषगनुयातः शम्भुमूर्खोऽवतंसः ॥
विरहयति न चैनं राजयक्षमा शशाङ्कं
हतविधिपरिपाकः केन वा लङ्घनीयः ॥ २२ ॥
शुभ्रं सद्य सविभ्रमा युवतयः श्वेतातपत्रोज्वला
लक्ष्मीरित्यनुभूयते चिरमनुस्युते शुभे कर्मणि ॥
विचिछिन्ने नितरामनङ्कलहक्रीडानुटत्तनुकं
मुक्ताजालमिव प्रयाति इष्टिति भ्रश्यद्विशोदश्यताम् ॥ २३ ॥

18. कृशतातश्च. 19. पुलिने. 20. अपि.

॥ श्रीगणेशाय नमः ॥

॥ अथ वैराग्यशतकम् ॥

दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्रमूर्तये ॥
स्वानुभूत्येकमानाय नमः शान्ताय तेजसे ॥ १ ॥

बोद्धारो मत्सरग्रस्ताः प्रभवः स्मयदूषिताः ॥ *
अबोधोपहताश्रान्त्ये जीर्णमङ्गे सुभाषितम् ॥ २ ॥

न संसारोत्पन्नं चरितमनुपश्यामि कुशलं ॥
विपाकः पुण्यानां जनयति भयं मे विमृशतः ॥
महद्द्विः * पुण्यौघैश्चिरपरिगृहीता हि विषया
महान्तो जायन्ते व्यसनमिव दातुं विषयिणाम् ॥ ३ ॥

उत्खातं निधिशङ्क्या क्षितितलं ध्माता गिरेद्यातवो
निस्तीर्णः सरितां पतिर्नृपतयो यत्नेन संतोषिताः ॥
मन्त्राराधनतपरेण मनसा नीताः इमशाने निशाः
* प्राप्तः काणवराटकोऽपि न मया * तृष्णेऽधुना सुञ्च माम् ॥४॥
* भ्रान्तं देशमनेकदुर्गविषमं प्राप्तं न किञ्चित्फलं ॥
त्यक्त्वा जातिकुलाभिमानसुचितं सेवा कृता निष्फला ॥
भुक्तं मानविवर्जितं परगृहेष्वाशङ्क्या काकच-
त्तृष्णे * जृम्भसि पापकर्मनिरते नाद्यापि संतुष्यसि ॥ ५ ॥

* A star in the text indicates the position of a variation in the reading.

3. पुण्यौघैश्चिरपरिगृहीताश्च, पुण्यौघैश्चिरमपि गृहीताश्च. 4. संप्राप्तश्च वराटकोपि;
त्तृष्णे सकामा भवत्वा; 5. जृम्भणि, वैरिणि,

खलाल्लोपाः सोढाः कथंमपि तदाराधनपरैः
 निंगृह्णान्तर्बाष्पं हसितमपि शून्येन मनसा ॥
 कृतश्चित्स्तम्भः * प्रतिहृतधियामञ्जलिरपि
 त्वमाशे मोघाशे * किमु परमतो नर्तयसि माम् ॥ ६ ॥
 आदित्यस्य गतागतैरहरहः संक्षीयते जीवितं
 व्यापारैर्बहुकार्यभारगुरुभिः कालो * न विज्ञायते ॥
 दृष्टा जन्मजराविपत्तिमरणं त्रासश्च नोत्पद्यते
 पीत्वा मोहमर्यां प्रमादमदिरामुन्मत्तभूतं जगत् ॥ ७ ॥
 दीना दीनमुखैः सदैव शिशुकैराकृष्टजीर्णास्वरा
 क्रोशाङ्गिः * क्षुधितैर्नरैर्न विधुरा दृश्येत चेद्देहिनी ॥
 याच्चाभङ्गभयेन * गद्ददगलत्वुष्यद्विलीनाक्षरं
 को देहीति वदेत्स्वदग्धजठरस्यार्थं मनस्वी जनः ॥ ८ ॥
 निवृत्ता भोगेच्छा पुरुषबहुमानो * विगलितः
 समानाः स्वर्योताः सपदि सुहृदो जीवितसमाः ॥
 * शैर्यष्टुप्त्यानं घनतिमिररुद्देच न नयने
 अहो * धृष्टः कायस्तदपि मरणापायचकितः ॥ ९ ॥
 हिंसाशून्यमयत्तलभ्यमशनं धात्रा मस्तकालिपतं
 व्यालानां पश्चवस्तृणाङ्कुरभुजः सृष्टाः स्थलीशायिनः ॥
 संसारार्णवलङ्घनक्षमधियां वृत्तिः कृता सा नृणां
 यामन्वेष्यतां प्रयान्ति * सततं सर्वे समाप्तिं गुणाः ॥ १० ॥
 न ध्यातं पदमीश्वरस्य विधिवत्संसारविचिछिन्नये
 स्वर्गद्वारकपाटपाटनपदुर्धर्मोऽपि नोपार्जितः ॥
 * नारीपीनपयोधरोस्युगलं स्वप्नेऽपि नालिङ्गितं
 मातुः केवलमेव यौवनवनच्छेदे कुठारा वयम् ॥ ११ ॥

6. प्रहसितधिया; किमपर. 7. उपि न ज्ञायते. 8 क्षुधितैर्निरन्त्रविधुरा; गद्दता
 लद्धच्छिदि. 9. उपि; शैर्यष्टुप्त्यानं; दृष्टः; 10. सहसा; 11. युगुलं.

भोगा न भुक्ता वयमेव भुक्ता-
 स्तपो न तसं वयमेव तसाः ॥
 कालो न यातो वयमेवयाता-
 स्तृष्णा न जीर्णा वयमेव जीर्णाः ॥ १२ ॥

 क्षान्तं न क्षमया गृहोचितसुखं त्यक्तं न संतोषतः
 * सोढो दुःसहशीतवाततपन क्लेशो न तसं तपः ॥
 ध्यातं वित्तमहर्निंशं नियमितप्राणैर्न शम्भोः पदं
 तत्तत्कर्म कृतं यदेव सुनिभिस्तैस्तैः * फलैर्वच्छ्रिताः ॥ १३ ॥

 वलिभिर्मुखमाकान्तं पलितैरङ्गितं शिरः ॥
 गात्राणि शिथिलायन्ते तृष्णौका तरुणायते ॥ १४ ॥

 येनैवाम्बरखण्डेन संबीतो निशि चन्द्रमाः ॥
 तेनैव च दिवा * भानुरहो दौर्गत्यमेतयोः ॥ १५ ॥

 अवश्यं यातारश्चिरतरमुषित्वापि विषया
 वियोगे को भेदस्त्यजति न जनो यत्स्वयममून् ॥
 व्रजन्तः स्वातन्त्र्यादतुलपरितापाय मनसः
 स्वयं त्यक्ता * ह्येते शमसुखमनन्तं विद्धति ॥ १६ ॥

 विवेकव्याकोशे विकसति * शामे शाम्यति तृष्णा-
 परिष्वज्ञे तुङ्गे प्रसरतिरां सा परिणतिः ॥
 जराजीर्णैश्वर्यग्रंसनगहनाक्षेपकृपण- *

 स्तृष्णापात्रं यस्यां भवति मस्तामस्यधिपतिः ॥ १७ ॥

 कृशः काणः खञ्जः श्रवणरहितः पुच्छविकलो
 ब्रणी * पूयक्लिन्नः कृमिकुलशतैरावृततनुः ॥
 श्रुधाक्षामो जीर्णः * पिठरककपालार्पितगलः
 शुनीमन्वेति श्वा हतमपि च हन्त्येव मदनः ॥ १८ ॥

१३. सोढा दुःसहशीतवाततपनाः क्लेशान्तः फलैर्वच्छ्रितम्; १५. भानुः
 अश्यः १६. स्वेते; १७. शैनैः; ०८. कृपापात्रः; १८. पूतिकिलन्नः; पिठरजकपालार्पित,
 पेठरककपालादित्.

भिक्षाशनं तदपि नीरसमेकवारं
शश्या च भूः परिजनो निजदेहमात्रम् ॥
वख्यं * सुजीर्णशतखण्डमयी च कन्था
हाहा तथापि * विषयान्नं जहाति चेतः ॥ १९ ॥

स्तनौ मांसग्रन्थी कनककलशावित्युपमितौ
मुखं श्लेष्मागारं तदपि च शशाङ्केन तुलितम् ॥
स्ववन्मूत्रक्षिण्णं * करिवराशिरस्पर्धि * जघन-
महो निन्द्यं रूपं कविजनविशेषैर्गुरु छ्रुतम् ॥ २० ॥

* अजानन्माहात्म्यं पततु * शलभो दीपदहने
स मीनोऽप्यज्ञानाद्विज्ञायुतमश्वातु पिशितम् ॥
विजानन्तोऽप्यैते वयमिह विपज्जालजटिला-
क्ष मुञ्चामः कामानहह गहनो मोहमहिमा ॥ २१ ॥

* कलमलमशनाय स्वादु पानाय तोयं
* शयनमवनिपृष्ठं वल्कले वाससी च ॥

* नवधनमधुपानभ्रान्तसर्वैन्द्रियाणा-
मविनयमनुमन्तुं नोत्सहे दुर्जनानाम् ॥ २२ ॥

* विपुलहृदयैर्घन्यैः कैश्चिज्जगज्जनितं पुरा
विद्युतमपरैर्दत्तं चान्यैर्विजित्य तृणं यथा ॥
इह हि भुवनान्यन्ये धीराश्वतुर्दशा भुजते
कतिपयपुरस्वाम्ये पुंसां क एष मदज्वरः ॥ २३ ॥

त्वं राजा वयमप्युपासितगुरुप्रज्ञाभिमानोन्नताः
व्यातस्त्वं विभवैर्यशांसि कवयो दिक्षु प्रतन्वन्ति नः ॥

१९. च जीर्णशतखण्डमयी च, च जीर्णशतखण्डमलीन; विषया न परित्यजति; २०. ०करस्पर्धि; जघनं परं; २१. अजानन्दाहात्म्यं, अजानन्दाहार्ति; शलभस्तीव्र; २२. विस; ०मवनिपृष्ठे; निधुवन, धनलव; २३. विपुलमतिभि.

इत्थं मानद नातिदूरसुभयोरप्यावयोरन्तरं
यद्यस्मासु पराज्ञुखोऽसि वयमप्येकान्ततो निस्पृहाः ॥ २४ ॥

अभुक्तायां यस्यां क्षणमपि न यातं नृपशतै-
र्भुवस्तस्या लाभे क इव बहुमानः क्षितिभुजाम् ॥
तदंशस्याप्यंशे तद्वयवलेशोऽपि पतयो
विषादे कर्तव्ये विद्धति जडाः प्रत्युत सुदम् ॥ २५ ॥

मृत्यिण्डो जलरेखया वलयितः सर्वोप्ययं नन्वणु-
* भाँगकुत्य तमेव संयुगशतै राज्ञां * गणा भुज्जते ॥
* तद्युर्ददतेऽथवा न किमपि क्षुद्रा दरिद्रा भृशं
धिग्धिकतान्पुरुषाधमान् * धनकणं वाञ्छन्ति तेभ्योपि ये
॥ २६ ॥

न नटा न विटा न * गायना
न परद्रोहनिवद्धुद्धयः ॥
नृपसद्गानि नाम के वयं
कुचभारानमिता न योषितः ॥ २७ ॥

पुरा * विद्वत्तासीदुपशमवतां क्लेशहतये
गता कालेनासौ विषयसुखसिद्धयै विषयिणाम् ॥
इदानीं तु प्रेष्य क्षितितलभुजः शास्त्रविमुखा-
नहो कष्टं सापि प्रतिदिनमधोऽधः प्रविशति ॥ २८ ॥

स जातः कोप्यासीन्मदनरिपुणा मूर्धि धवलं
कपालं यस्योच्चैर्विनिहितमलंकारविधये ॥
नृभिः * प्राणत्राणप्रवणमतिभिः कैश्चिदधुना
नमद्धिः कः पुंसामयमतुलदर्पज्वरभरः ॥ २९ ॥

26. रड्गीकुत्य तमेव; गणैभुज्यते; नो दद्युर्ददतेऽथवा किमपि ते; धनकणान्;

7. गायका; 28. विद्वत्तासीदमलिनवियां; 29. प्राणत्राणप्रवलमतिभिः

* अर्थानामीशिषे त्वं वयमपि च * गिरामीश्महे यावदर्थं
शूरस्त्वं * वादिर्पैज्वरशमनविधावक्षयं पाटवं नः ॥
सेवन्ते त्वां धनाढ्या * मतिमलहतये मामपि श्रोतुकामा
मय्यप्यास्था न * चेत्तत्वयि मम सुतरामेष राजनगतोस्मि॥३०

यदा किञ्चिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
तदा सर्वज्ञोऽस्मीत्यभवद्वलितं मम मनः ॥
यदा किञ्चित्किञ्चिद्गुधजनसकाशादवगतं
तदा मूखोऽस्मीति ज्वर इव मदो मे व्यपगतः ॥ ३१ ॥

अतिक्रान्तः कालो * लटभललनाभोगसुभगो
भ्रमन्तः श्रान्ताः स्मः सुचिरमिह * संसारसरणौ ॥
इदानीं स्वःसिन्धोस्तटभुवि समाक्रन्दनगिरः
सुतारैः फूत्करैः शिव शिव शिवेति प्रतनुमः ॥ ३२ ॥

माने * म्लायति खण्डिते च वसुनि व्यर्थं प्रयातेऽर्थिनि
क्षीणे बन्धुजने गते परिजने नष्टे शनैर्यौवने ॥
युक्तं केवलमेतदेव सुथियां यज्जन्मुक्त्यापयः-
* पूतग्रावगिरीन्द्रकन्दरतटीकुञ्जे निवासः क्वचित् ॥ ३३ ॥

परेणां चेतांसि प्रतिदिवसमाराध्य * बहु हा
प्रसादं किं नेतुं विशासि हृदय * क्लेशकलिलम् ॥
प्रसब्बे * त्वय्यन्तः स्वयमुदितचिन्तामणिगुणे
विमुक्तः संकल्पः किमभिलाषितं पुष्यति न ते ॥ ३४ ॥

भोगे रोमभयं कुले च्युतिभयं वित्ते नृपालान्द्रयं
* माने दैन्यभयं वले रिपुभयं रूपे जराया भयम् ॥

30. अर्थानामीश्वरस्त्वं; गिरामीश्वरा; वाग्मि; ह्यतिविमलधियो; चेत्तवय्यपि, ते चेत्तवयि; 32. ललितललनाभोगसुखदो; संसारसरणीम्; 33. म्लायिनि; °दरीकुञ्जे; 34. बहुधा; क्लेशकलिलम्, क्लेशमफलम्; त्वय्येव; 35. मौने.

शास्त्रे * वादभयं गुणे खलभयं काये कृतान्ताद्धर्य
सर्वं वस्तु भयान्वितं भुवि नृणां वैराग्यमेवाभयम् ॥ ३५ ॥

अमीषां प्राणानां तु लितविसिनीपत्रपयसां
कृते किं नास्माभिर्विगलितविवेकैव्यवसितम् ॥
* यदाद्यानामग्रे * द्विषिणमदनिः संज्ञमनसां
कृतं वीतव्रीडैर्निजगुणकथापातकमपि ॥ ३६ ॥

* रम्या सा नगरी महान्स नृपतिः सामन्तचक्रं च त-
त्पाश्वं तस्य च * सा विद्गधपरिषत्ताश्चन्द्रविम्बाननाः ॥
* उद्रिक्तः स च राजपुत्रनिवहस्ते बन्दिनस्ताः कथाः
सर्वं यस्य * वशादगात्स्मृतिपथं कालाय तस्मै नमः ॥ ३७ ॥
वर्यं येभ्यो * जाताश्चिरमपगता एव खलु ते
समं यैः संबृद्धाः * स्मृतिविषयतां तेऽपि गमिताः ॥
इदानीमेते स्मः प्रतिदिवसमासन्नपतना न
* गतास्तुल्यावस्थां सिकतिलनदीतीरतरस्मिः ॥ ३८ ॥

* यत्रानेके क्रचिदपि गृहे तत्र तिष्ठत्यथैको
यत्राप्येकस्तदनु बहवस्तत्र * नैकोऽपि चान्ते ॥
इत्थं चेमौ रजनिदिवसौ दोलयन्द्राविवाक्षौ
कालः काल्या * भुवनफलके क्रीडति * प्राणिसारैः ॥ ३९ ॥
तपस्यन्तः सन्तः किमधिनिवसनामः सुरनदीं
गुणोदायान्दायानुत परिचरामः * सविनयम् ॥
पिवामः शास्त्रौघानुत विविधकाव्यामृतरसा-
न्न विज्ञाः किं कुर्मः कतिपयनिमेषायुषि जने ॥ ४० ॥

35. वादि. 36. यदज्ञाना; ०निःशङ्कमनसां. 37. आतः कष्टमहो; सापि
राजपरिषद्; सद्वृत्तः; ०स्मृतिपद्. 38. जाताश्चिरपरिगता, जाताश्चिरतरगता; स्मरण-
पद्वी; द्रता. 39. यत्रानेकः; चान्ते न चैकः; सह बहुकलः; प्राणिसारैः,
४०. सविनयान्.

गङ्गातीरे हिमगिरिशिलावद्धपद्मासनस्य
 ब्रह्मध्यानाभ्यसनविधिना योगनिद्रां गतस्य ॥
 किं तैर्भाव्यं मम सुदिवसैर्यत्र ते निर्विशङ्काः
 * कण्डूयन्ते जरठहरिणः शृङ्गमङ्गे मदीये ॥ ४१ ॥

स्फुरत्स्फारज्योत्स्नाधवलिततले क्वापि पुलिने
 * सुखासीनाः शान्तध्वनिषु रजनीषु द्युसरितः ॥
 भवाभोगोद्धिग्राः शिव शिव * शिवेत्युच्चवचसा
 कदा स्थामानन्दोद्भूतबहुलबाष्पाष्टुदशः ॥ ४२ ॥

महादेवो देवः सरिदपि च सैवामरसरि-
 द्वुहा एवागारं वसनमपि ता एव हरितः ॥
 सुदृढा कालोयं * व्रतमिदमदैन्यव्रतमिति
 कियद्वा वक्ष्यामो वटविटप एवास्तु दयिता ॥ ४३ ॥

शिरः शार्व * स्वर्गात्पशुपतिशिरस्तः क्षितिधरं
 महीध्रादुच्छ्राद्वनिमवनेश्वापि जलधिभ् ॥
 * अधोऽधो गङ्गेयं पदमुपगता स्तोकमथवा
 चिवेकभ्रष्टानां भवति विनिपातः शतमुखः ॥ ४४ ॥

आशा नाम नदी मनोरथजला तृष्णातरङ्गाकुला
 रागग्राहवती वितर्कविहगा * धैर्यद्वमध्वंसिनी ॥
 मोहावर्तसुदुस्तरातिगहना प्रोक्तुङ्गचिन्तातटी
 तस्याः पारगता विशुद्धमनसो नन्दन्ति योगीश्वराः ॥ ४५ ॥

आसंसारं त्रिभुवनमिदं चिन्वतां तात ताढ़-
 श्रैवास्माकं नयनपदवीं श्रोत्रवर्त्मांगतो वा ॥

41. संप्राप्त्यन्ते जरठहरिणः शृङ्गकण्डूविनोदम्, कण्डूयन्ते जरठहरिणः स्वाह्यमङ्गे मदीये. 42. समासीनाः; शिवेत्यार्तवचसा, शिवेत्यार्तवचसः, शिवेत्यार्तवचसः: 43. ०मदैन्यव्रतमिदं. 44. स्वर्गात्पतति शिरसस्तत्, स्वर्गात्पतति शिरसोऽतः अथो गङ्गा सेयं. 45. धर्म.

यों धत्ते * विषयकरिणीगाढ़रुद्गाभिमान-
क्षीवस्यान्तःकरणकरिणः संयमालानलीलाम् ॥ ४६ ॥

ये वर्धन्ते धनपतिपुरःप्रार्थनादुःखभाजो
ये चालपत्वं दधति विषयाक्षेपपर्यस्तबुद्धेः ॥
तेषामन्तःस्फुरितहसितं वासराणां स्मरेय
ध्यानच्छेदे शिखरिकुहरग्रावशय्यानिषणः ॥ ४७ ॥

विद्या नाधिगता कलङ्करहिता वित्तं च नोपार्जितं
शुशूषापि समाहितेन मनसा पित्रोनै संपादिता ॥
* आलोलायतलोचना युवतयः स्वप्नेऽपि नालिङ्गिताः
कालोर्यं परपिण्डलोलुपतया काकैरिव * प्रेरितः ॥ ४८ ॥

वितीर्णे सर्वस्वे तरुणकरुणापूर्णहृदयाः
स्मरन्तः संसारे * विगुणपरिणामा विधिगतीः ॥
वयं पुण्यारण्ये * परिणतशरचन्द्रकिरणां
त्रियामां नेष्यामो हरचरणचित्तैकशरणाः ॥ ४९ ॥

वयमिह परितुष्टा वलकलैस्त्वं * दुक्षुलैः
सम इह परितोषो निर्विशेषो विशेषः ॥
स तु * भवतु दरिद्रो यस्य तृष्णा विशाला
मनसि च परितुष्टे कोऽर्थवान्को दरिद्रः ॥ ५० ॥

* यदेतत्स्वच्छन्दं विहरणमकार्पणमशानं
सहायैः संवासः श्रुतमुपशमैकव्रतफलम् ॥
मनो मन्दस्पन्दं वहिरपि चिरस्यापि विमृश-
न जाने कस्यैषा परिणतिरुदारस्य तपसः ॥ ५१ ॥

46. गाढ़रुद्गाभिमान; 48. ०लोचनाः प्रियतमाः; प्रेरितः; 49. विरसपरिणामां अधिगतिम्, विगुणपरिणामावधिगतिम्; 50. किरणैङ्गियामां, किरणे त्रियामां; 50. च द्युम्या; भवति; 51. यदेतत्स्वच्छन्दं.

पाणिः पात्रं पवित्रं भ्रमणपरिगतं भैक्षमक्षय्यमन्नं
विस्तीर्णं * वस्त्रमाशादशकमपमलं तत्पमस्वल्पमूर्वी ॥
येषां * निःसङ्गतान्तःकरणपरिणामिः स्वात्मसंतोषिणस्ते
धन्याः संन्यस्तदैन्यव्यतिकरनिकराः कर्म निर्मूलयन्ति ॥५२॥

* दुराराध्याश्वामी तुरगचलचित्ताः श्वितिभुजो
वयं तु स्थूलेच्छा * महति च पदे बद्धमनसः ॥
जरा देहं मृत्युर्हरति * सकलं जीवितमिदं
सखे नान्यच्छ्रेयो जगति विदुषोऽन्यत्र तपसः ॥ ५३ ॥

भोगा मेघवितानमध्यविलसत्सौदामिनीचञ्चला
आयुर्वायुविधिताभ्रपटलीलीनाम्बुद्धज्ञुरम् ॥
लोला * यौवनलालना * तनुभृतामित्याकलय्य द्रुतं
योगे धैर्यसमाधिसिद्धिसुलभे बुद्धिं विधध्वं बुधाः ॥ ५४ ॥

पुण्ये ग्रामे वने वा महति सितपटचञ्चपालीं कणालीं
मादाय * न्यायगर्भद्विजहुतहुतभुग्धूमधूमोपकण्ठम् ॥
द्वारं द्वारं * प्रवृत्तो वरमुदरदरीपूरणाय क्षुधातों
मानीं प्राणीं * स्वदेशो न पुनरनुदिनं तुल्यकुल्येषु दीनः ॥५५॥

चाणडालः किमयं द्विजातिरथवा शूद्रोऽथ किं तापसः
किंवा * तत्त्वविवेकपेशलमतियोगीश्वरः कोपि किम् ॥
* इत्युत्पन्नविकल्पजल्पमुखरैः संभाष्यमाणा जनै-
ने कुद्धाः पथि नैव तुष्टमनसो यान्ति स्वयं योगिनः ॥ ५६ ॥

52. वस्त्रमाशासुदशकममलं, वस्त्रमाशादशकममलिनं; निःसङ्गताङ्गीकरण; 53.
दुराराध्यः स्वामी; सुमहति; दयितः 54. यौवनलालसा; जल रयाचेत्याकलय्य; 55.
ज्ञानगर्भं; प्रविष्टो; स धन्यो; 56. तत्त्वविवेश; ०मुखरैराभाष्यमाणा, ०मुखरैराभाष्यमाना.

अहो धन्याः केचित्पुटितभववन्धव्यतिकरा
 * वनान्तेऽचिन्चन्तो विषमविषयाशीविषगतिम् ॥
 शरच्चन्द्रज्योत्सनाथवलगगनाभोगसुभगां
 नयन्ते ये रात्रि * सुकृतचयचित्तैकशरणाः ॥ ५७ ॥

एतस्माद्विरमेन्द्रियार्थगहनादायासकादाश्रय
 श्रेयोमार्गमशेषदुःखशमनव्यापारदक्षं क्षणात् ॥
 शान्तं भावमुपैहि संत्यज निजां कछोललोलां गतिं
 मा भूयो भज भद्रुरां भवरर्ति चेतः प्रसीदाधुना ॥ ५८ ॥

पुण्यैमूलफलैः * प्रियैश्चसलिलैर्वृत्तिं कुरुष्वाधुना
 भूशय्यानववलकलैरकरुणैरुत्तिष्ठ यामो * वनम् ॥
 शुद्राणामविवेकमूढमनसां यत्रेश्वरणां सदा
 * वित्तव्याध्यविकारविह्लगिरां नामापि न श्रूयते ॥ ५९ ॥

मौहं मार्जय तामुपार्जय रति चन्द्रधर्घचूडामणौ
 चेतः स्वर्गतरङ्गिणीतटभुवामासङ्गमङ्गीकुरु ॥
 को वा वीचिषु बुद्धुदेषु च तदिष्टेखासु च खीषु च
 ज्वालाग्रेषु च पन्नग्रेषु च सरिद्विग्रेषु च प्रत्ययः ॥ ६० ॥

अग्रे गीतं सरसकवयः पार्श्वतो दाक्षिणात्याः
 पृष्ठे लीलावलयरणितं चामरग्राहिणीनाम् ॥
 यद्यस्त्येवं कुरु भवरसास्वादने लभ्पटत्वं
 नो चेचेतः प्रविश सहसा निर्विकल्पे समाधौ ॥ ६१ ॥

विरमत बुधा योषित्सङ्गासुखात्क्षणभद्रुरा-
 त्कुरुत करुणामैत्रीप्रक्षावधूजनसंगमम् ॥

५७. वनान्ते वित्तान्तर्विषमविषयाशीविषगताः; ०चित्तैकशरणाः ५९. प्रिये
 अणयिनि वृत्तिं, प्रियप्रणयिनीं वृत्तिं; भूशय्यानववलकलैरकरुणै, भूशय्यां नवपल्लवैः कुरु
 ग्रै; वने; वित्तव्याध्यविवेक, वित्तव्याध्यविवेक.

न खलु नरके हाराक्रान्तं घनस्तनमण्डलं
शरणमथवा श्रोणीविस्वं रणन्मणिमेखलम् ॥ ६२ ॥

प्राणाधातान्निवृत्तिः परधनहरणे संयमः सत्यवाक्यं
काले शक्त्या प्रदानं युवतिजनकथामूकभावः परेषाम् ॥
तृष्णास्त्रोतोविभङ्गे गुरुषु च विनयः सर्वभूतानुकम्पा
सामान्यः * सर्वशास्त्रेष्वनुपहतविधिः श्रेयसामेष पन्थाः
॥ ६३ ॥

मातर्लैशिम भजस्व कंचिदपरं मत्काङ्क्षणी मा स्म भू-
भौंगेभ्यः स्पृहयालब्दो न हि वयं का निस्पृहाणामसि ॥
सद्यःस्यूतपलाशापत्रपुटिकापात्रे पवित्रीकृते
* भिक्षासङ्कुभिरेव संप्रति वयं वृत्तिं समीहामहे ॥ ६४ ॥

यूयं वयं वयं यूयमित्यासीन्मतिरावययोः
किं जातमधुना येन यूयं यूयं वयं वयम् ॥ ६५ ॥
बाले लीलामुकुलितममी मन्थरा दृष्टिपाताः
किं क्षियन्ते विरम विरम व्यर्थं एष श्रमस्ते ॥
संप्रत्यन्ये वयमुपरतं बाल्यमास्था वनान्ते
क्षीणो मोहस्तृणमिव जगज्जालमालोकयमः ॥ ६६ ॥

इयं बाला मां प्रत्यनवरतमिन्दीवरदल-
प्रभाचोरं चक्षुः क्षिपति किमभिप्रेतमनया ॥
गतो मोहोऽस्माकं स्मरकुसुमवाणव्यतिकर-
ज्वरज्ज्वाला शान्ता तदपि न वराकी विरमति ॥ ६७ ॥

रम्यं हर्ष्यतलं न किं वसतये श्राव्यं न गेयादिकं
किं वा प्राणसमासमागमसुखं नैवाधिकं प्रीतये ॥
किं * तूङ्गान्तपतत्पतेङ्गपवनव्यालोलदीपाङ्कुर-
च्छायाचञ्चलमाकलरय सकलं सन्तो वनान्तं गताः ॥ ६८ ॥

किं कन्दाः कन्दरेभ्यः प्रलयमुपगता निर्झरा वा गिरिभ्यः
प्रध्वस्ता वा तरुभ्यः सरसफलभृतो वल्कलिन्यश्च शाखाः ॥
वीक्ष्यन्ते यन्मुखानि प्रसभमपगतप्रश्रयाणां खलानां
* दुःखोपात्तालपवित्तस्मयपवनवशान्नर्तिं भ्रूलतानि ॥ ६९ ॥

* गङ्गातरङ्गहिमशीकरशीतलानि
विद्याधराध्युषितचारुशिलातलानि ॥
स्थानानि किं हिमवतः प्रलयं गतानि
यत्सावमानपरपिण्डरता मनुष्याः ॥ ७० ॥

यदा मेरुः श्रीमान्निपतति युगान्ताग्निनिहतः
समुद्राः शुष्यन्ति * प्रचुरनिकरग्राहनिलयाः ॥
धरा गच्छत्यन्तं धरणिधरपादैरपि धृता
शरीरे का वार्ता करिकलभकर्णाग्रचपले ॥ ७१ ॥

एकाकी निस्पृहः शान्तः पाणिपात्रो दिग्मवरः ॥
कदा शास्मो भविष्यामि कर्मनिर्मूलनक्षमः ॥ ७२ ॥

प्राप्ताः श्रियः सकलकामदुधास्ततः किं
दत्तं पदं शिरसि विद्विषतां ततः किम् ॥
* संमानिताः प्रणयिनो विभवैस्ततः किं
कल्पं स्थितं तनुभृतां तनुभिस्ततः किम् ॥ ७३ ॥

जीर्णा कन्था ततः किं * सितममलवरं पट्टवर्णं ततः किं-
मेका भार्या ततः किं * हयकरिसुगणौ राघृतो वा ततः किम् ॥
भक्तं भुक्तं ततः किं कदशनमथवा वासरान्ते ततः किं
द्यक्तज्योतिर्न * चान्तर्मथितभवभयं वैभवं वा ततः किम्
॥ ७४ ॥

69. ०स्मयवशपवनानर्तिं; 70. तरङ्गकणशीकर; 71. प्रचुरसलिल; 73. सन्मानेता; 74. सितममलपटं पट्टसूत्रं; शतगुणगुणिता कोटिरेका; वान्तर्मथित.

भक्तिर्भवे मरणजन्मभयं हृदिस्थं
होहो न बन्धुषु न मन्मथजा विकाराः ॥
संसर्गदोषरहिता विजना वनान्ता
वैराग्यमस्ति किमतः परमर्थनीयम् ॥ ७५ ॥

तस्मादनन्तमजरं परमं विकासि
तद्वह्नि चिन्तय किमेभिरसद्विकल्पैः ॥
यस्यानुषङ्गिण इमे भुवनाधिपत्य-
भोगादयः कृपणलोकमता भवन्ति ॥ ७६ ॥

पातालमाविश्वसि यासि नभो विलङ्घय
दिष्ट्वाण्डलं भ्रमसि मानस चापलेन ॥
* भ्रान्त्याऽपि जातु विमलं कथमात्मनीनं
तद्वह्नि न स्मरसि निर्वृतिमेषि येन ॥ ७७ ॥

रात्रिः सैव पुनः स एव दिवसो * मत्वाऽबुधा जन्तवो
श्रावन्त्युद्यमिनस्तथैव निभृतप्रारब्धतत्त्वत्क्रियाः ॥
व्यापौरैः * पुनरुक्तविषयेरवंविधेनामुना
संसारेण * कदर्थिताः कथमहो मोहान्न लज्जामहे ॥ ७८ ॥

मही रम्या शश्या विपुलमुपधानं भुजलता
वितानं चाकाशं व्यजनमनुकूलोऽयमनिलः ।
* स्फुरद्वीपश्चन्द्रो विरतिविनितासङ्गमुदितः
सुखं शान्तः शेते मुनिरतनुभूतिर्नृप इव ॥ ७९ ॥

त्रैलोक्याधिपतित्वमेव विरसं यस्मिन्महाशासने
* तद्वद्वाशनवस्थमानघटने भोगे रर्ति भा कृथाः ॥
भोगः कोपि स एव परमो नित्योदितो जृम्भते ॥
यत्स्वादाद्विरसा भवन्ति * विषयाख्यैलोक्यराज्यादयः ॥८०॥

77. भ्रान्त्याऽपि; 78. मत्वा मुघा; पुनरुक्तभूत; कदर्थिता वय. 79. शरचन्द्रो दीपो; 80 तद्वद्वाशन; विभवा.

किं वेदैः स्मृतिभिः पुराणपठनैः शास्त्रैर्महाविस्तरैः
स्वर्गग्रामकुटीनिवासफलदैः कर्मक्रियाविभ्रमैः ॥
मुक्त्वैकं भववन्धदुःखरचनाविध्वंसकालानलं
स्वात्मानन्दपदप्रवेशकलनं * शेषा वणिग्वृत्तयः ॥ ८१ ॥

आयुः कल्पोललोलं कतिपयदिवसस्थायिनी यौवनश्री-
रथीः संकल्पकलपा घनसमयतडिडिभ्रमा भोगपूरा: ॥
कण्ठाश्लेषोपगूढं तदपि च न चिरं यत्प्रियाभिः प्रणीतं
ब्रह्माण्यासकचित्ता भवत भवभयाम्भोधिपारं तरीतुम् ॥ ८२ ॥

ब्रह्माण्डमण्डलीमात्रं किं लोभाय मनस्त्विनः ॥
शफरीस्फुरितेनाव्ये: क्षुब्धता * जातु जायते ॥ ८३ ॥

यदासीदज्ञानं स्मरतिभिरसंस्कारजनितं
तदा दृष्टं नारीमयमिदमशेषं * जगदपि ॥
इदानीमस्माकं पदुतरविवेकाङ्गनजुषां
समीभूता दृष्टिभिरुभनमपि ब्रह्म मनुते ॥ ८४ ॥

रम्याश्वन्द्रमरीचयस्तृणवती रम्या वनान्तस्थली
* रम्यं साधुसुहृत्समागमसुखं काव्येषु रम्याः कथाः ॥
कोपोपाहितबाष्पविन्दुतरलं रम्यं ग्रियाया मुखं
सर्वं रम्यमनित्यतामुपगते चित्ते न किंचित्पुनः ॥ ८५ ॥

भिक्षाशी जनमध्यसङ्गरहितः स्वायत्तचेष्टः सदा
दानादानविरक्तमार्गनिरतः कञ्चित्पस्वी स्थितः ॥
* रथ्याकीर्णविशीर्णजीर्णवसनैरास्यूतकन्थाधरो
निर्मानो निरहंकृतिः शमसुखाभोगैकवद्भस्पृहः ॥ ८६ ॥

81. शेषैर्णिग्वृत्तिभिः; 83. न दु; 84. जगदिति; 85. रम्यः साधुसमागमः रमशुखं, रम्यं साधुसमागमोद्भवसुखं; 86. रथ्याकीर्णविशीर्णजीर्णवसनैः संप्राप्तकन्थाधरो, रथ्याकीर्णविशीर्णजीर्णवसनैः संप्रोतकन्थाधरो.

मातर्मेदिनि तात मारुत सखे तेजः सुवन्धो जल
 भ्रातव्योम् निवद्ध * एष भवतामन्त्यः प्रणामाऽजज्ञिः ॥
 युध्मत्सङ्गवशोपजातसुकुतोद्रेकस्फुरन्निर्मलः
 शानापास्त्वस्तमस्तमोहमहिमा लीये परे ब्रह्मणि ॥ ८७ ॥
 यावत्स्वस्थभिर्द * शरीरमरुजं यावज्जरा दूरतो
 यावच्चेन्द्रियशक्तिहता यावत्क्षयो नायुषः ॥
 आत्मश्रेयसि तावदेव विदुषा कार्यः प्रयत्नो महान्
 ✓ * संदीप्ते भवने तु कृपखननं प्रत्युद्यमः कीदृशः ॥ ८८ ॥
 नाभ्यस्ता भुवि वादिवृन्ददमनी विद्या विनीतोचिता
 खङ्गाँग्रैः करिकुम्भपीठदलनैर्नाकं न नीतं यशः ॥
 कान्ताकोमलपुल्लवाधररसः पीतो न चन्द्रोदये
 तारुण्यं गतमेव निष्फलमहो शून्यालये दीपवत् ॥ ८९ ॥
 ज्ञानं सतां मानमदादिनाशनं
 केषांचिदेतन्मदमानकारणम् ॥
 स्थानं विविक्तं यमिनां विमुक्तये
 कामातुराणामतिकामकारणम् ॥ ९० ॥
 जीर्णा एव मनोस्थाः स्वहृदये यातं * च तद्यौवनं
 हन्ताङ्गेषु गुणाश्च वन्ध्यफलतां याता गुणश्चैर्विना ॥
 किं युक्तं सहसाभ्युपैति * बलवान्कालः कृतान्तोऽक्षमी
 * हा ज्ञातं स्मरशासनाङ्गियुगलं मुक्त्वास्ति नान्या गतिः
 ॥ ९१ ॥

* तृषा शुघ्यत्यास्ये पिबति सलिलं * स्वादु सुरभि
 शुधार्तः सञ्जालीन्कवलयति शाकादिवलितान् ॥
 प्रदीप्ते रागान्त्रो सुदृढतरमास्तिष्ठ्यति वधूं
 ✓ प्रतीकारो व्याधेः सुखमिति विपर्यस्यति जनः ॥ ९२ ॥

87. एव भवतामेष, एष भवतामग्रे; 88. कलेवरगृहं यावच्च दूरे जरा; प्रोद्धसि;
 91. जरां यौवनम्; बलवान्काले हि सर्वान्तकृत; ह्याज्ञातं; 92. तृषार्तः सन्प्राणी;
 शीतमधुरम्.

स्वात्वा गङ्गैः पयोभिः शुचिकुसुमफलैरर्चयित्वा विभो त्वं
ध्येये ध्यानं नियोज्य * क्षितिधरकुहरग्रावपर्यङ्गमूले ॥
* आत्मारामः फलाशी गुरुवचनरतस्त्वत्प्रसादात्स्मरारे
* दुःखं मोक्ष्ये कदाहं समकरचरणे पुंसि सेवासमुत्थम् ॥ ९३ ॥

शश्या शैलशिला गृहं गिरिगुहा वस्त्रं तरुणां त्वचः
सारङ्गाः सुहृदो ननु क्षितिरुहां वृत्तिः फलैः कोमलैः ॥
येषां * नैर्जीरमम्बुपानमुचितं * रत्यै च विद्याङ्गना
मन्ये ते परमेश्वराः शिरसि धैर्यद्वो न सेवाज्जलिः ॥ ९४ ॥

सत्यामेव त्रिलोकीसरिति हरशिरश्चुम्बिनीविच्छटायां
सद्गृत्तिं कल्पयन्त्यां * तटविटपिभवैर्वलक्लैः सतफलैश्च ॥
कोऽयं विद्वान्विपत्तिजवरजनितरुजातीव * दुःखासिकानां
वक्रं वीक्षेत दुःस्थे यदि हि न विभृयात्स्वे कुदुम्बेऽनुकम्पाम् ॥ ९५ ॥

उद्यानेषु विचित्रभोजनविधिस्तीव्रातितीवं तपः
कौपीनावरणं सुवस्त्रममितं भिक्षाटनं मण्डनम् ॥
आसनं मरणं च मङ्गलसमं यस्यां समुत्पद्यते
तां काशीं परिहृत्य हन्त विबुधैरन्यत्र किं स्थीयते ॥ ९६ ॥

✓ नायं ते समयो रहस्यमधुना निद्रातिनाथो यदि
स्थित्वा द्रक्ष्यति कुप्यति प्रभुरिति द्वारेषु येषां वचः ॥
चेतस्तानपहाय याहि भवनं देवस्य विश्वेषितु-
र्निर्दैवारिकनिर्दयोक्त्यपरुषं निःसीमशर्मप्रदम् ॥ ९७ ॥

* प्रियसख विपद्धण्डग्रान्तप्रपातपरमपरा-
परिचयचले चिन्ताचक्रे निधाय विधिः खलः ॥

93. ग्रावशश्यानिषण्णः; आत्मारामोपलीनो; दुःखान्मोक्षे कदाहं तव चरणरतो
यानमागैकप्रश्नः; 94. निर्जीर; रत्येव; 95. वटविटपिभवै; दुस्वासिकानां दुःखासिकानां;
98. प्रियसखि विपद्धण्डत्रातप्रताप.

मृदभिव बलात्पिण्डीकृत्य प्रगल्भकुलालव-
ङ्गमयति मनो नो जानीमः किमत्र विधास्यति ॥ ९८ ॥

महेश्वरे वा जगतामधीश्वरे
जनार्दने वा जगदन्तरात्मनि ॥
* तथोर्न भेदप्रतिपत्तिरस्ति मे
तथापि भक्तिस्तरणेन्दुशेखरे ॥ ९९ ॥

रे कन्दर्प करं कदर्थ्यसि किं * कोदण्डटङ्कारितैः
रे रे कोकिल कोमलैः कलरवैः किं त्वं वृथा * जलपसि ॥
मुग्धे * स्निग्धविद्गधमुग्धमधुरैलोलैः कटाक्षैरलं ॥
चेतश्चुम्बितचन्द्रचूडचरणध्यानामृतं वर्तते ॥ १०० ॥

कौपीनं शतखण्डजर्जरतं कन्था पुनस्तादशी
निश्चिन्तं सुखसाध्यमैक्षमशनं शायथा इमशाने वने ॥
मित्रामित्रसमानता * पशुपतेश्चिन्ताऽथ शून्यालये
* ध्वस्ताशेषमदप्रमादमुदितो योगी सुखं तिष्ठति ॥ १०१ ॥
भोगा भङ्गरवृत्तयो बहुविधास्तैरेव चायं भव-
* स्तत्कस्येह कृते * परिभ्रमत रे लोकाः कृतं चेष्टितैः ॥
आशापाशशतोपशान्तिविशदं चेतः समाधीयतां
कामोच्छित्तिवशे स्वधामनि यदि श्रद्धेयमस्मद्वचः ॥ १०२ ॥

धन्यानां गिरिकन्दरे निवसतां ज्योतिः परं ध्यायता-
मानन्दाश्रुजलं पिबन्ति शकुना निःशङ्कमङ्गेशयाः ॥
अस्माकं तु * मनोरथोपरचितप्रासादवापीतट-
क्रीडाकाननकेलिकौतुकजुषामायुः * परिक्षीयते ॥ १०३ ॥

99. न वसुभेद; न भेदहेतु; 100. कोदण्डटङ्कारवै; बलगसि; ० मधुराक्षेपैः; 101. प्रतिविमला चिन्तातिशून्यालये; ध्वस्ताशेषतमःप्रमोद; स्वात्मानन्दमदप्रमोद. 102. स्तत्कस्यैव; परिभ्रमथ; 103. मनोरथैः परिचित; परं क्षीयते.

* आग्रातं मरणेन जन्म जरया विद्युच्चलं यौवनं
संतोषो धनलिप्सया शमसुखं प्रौढाङ्गनाविभ्रमैः ॥
लोकैर्मत्सरिमिर्गुणा * वनभुवो व्यालैर्नृपा दुर्जनै-
रस्यैर्येण * विभूतयोप्युपहता त्रस्तं न किं केन वा ॥ १०४ ॥

आधिव्याधिशतैर्जनस्य विविधैरारोग्यमुन्मूल्यते
लश्मीर्यत्र पतन्ति तत्र विवृतद्वारा इव व्यापदः ॥
जातं जातमवश्यमाशु विवशं मृत्युः करोत्यात्मसा-
त्तर्किं नाम निरङ्गुशेन विधिनायश्चिर्मितं * सुस्थितम् ॥ १०५॥

कृच्छ्रेणामेध्यमध्ये * नियमिततनुभिः स्थीयते * गर्भवासे
कान्ताविश्लेषदुःखव्यातिकरविषमे यौवने विप्रयोगः ॥
नारीणामप्यवशा विलसति नियतं वृद्धभावोप्यसाधुः
संसारे रे मनुष्या वदत यदि सुखं स्वलपमप्यस्ति किंचित्
॥ १०६ ॥

आयुर्वर्षशतं नृणां परिमितं शत्रौ तदर्धं गतं
तस्यार्धस्य परस्य चार्धमपरं बालत्ववृद्धत्वयोः ॥
शेषं * व्याधिवियोगदुःखसहितं सेवादिभिर्नीयते
जीवे * वारितरङ्गच्चलतरे सौख्यं कुतः प्राणिनाम् ॥ १०७॥

* ब्रह्मज्ञानविवेकिनोऽमलधियः कुर्वन्त्यहो दुष्करम्
* यन्मुञ्चन्त्युपभोगवन्त्यपि धनान्येकान्ततो निस्पृहाः ॥
न प्राप्तानि पुरा न संप्रति न च प्राप्तो दृढप्रत्ययो
वाञ्छामात्रपरिग्रहाण्यपि परं त्यक्तुं न * शक्ता वयम् ॥ १०८॥

व्याघ्रीव तिष्ठति जरा परितर्जयन्ती
रोगाश्च शत्रव इव प्रहरन्ति देहम् ॥

104. आकान्तं; स्तु पवनो; विभूतिरप्यपहता. 105. उस्तिरम्. 106. नेयमितकृतुभिः; गर्भमध्ये; गर्भगते. 107. व्याधिविदेश; ०बुद्दुदसमे. 108. ०विवेकनि-
र्मलधियः; यन्मुञ्चन्त्युपभोगकाञ्चनधना, यन्मुञ्चन्त्युपभोगभाज्यपि धना; तानि क्षमाः.

* आयुः परिस्त्रवति भिन्नघटादिवाम्भो
लोकस्तथाध्यहितमाचरतीति चित्रम् ॥ १०९ ॥

सृजति तावदशेषगुणाकरं
पुरुषरत्नमलंकरणं भुवः ॥
तदपि तत्क्षणभङ्गि करोति चे-
दहह कष्टमपण्डितता विघ्नः ॥ ११० ॥

गात्रं संकुचितं गतिविंगलिता भ्रष्टा च दन्तावलि-
ईष्टिर्नश्यते वर्धते बधिरता वक्रं च लालायते ॥
वाक्यं नादियते च वान्धवजनो भार्या न शुश्रूषते
हा कष्टं पुरुषस्य जीर्णवयसः पुत्रोद्यमित्रायते ॥ १११ ॥

क्षणं वालो भूत्वा क्षणमपि युवा कामरसिकः
क्षणं वित्तैर्हीनः क्षणमपि च संपूर्णविभवः
जराजीर्णेरझैर्नट इव वलीमंडिततनु-
र्नरः संसारान्ते विशाति यमधानीजवनिकाम् ॥ ११२ ॥

अहौ वा हारे वा बलवति रिपौ वा सुहृदि वा
मणौ वा लोष्टे वा कुसुमशयने वा दृष्टिं वा ॥
तृणे वा स्त्रैणे वा मम समदशो * यान्तु दिवसाः
* क्वचित्पुण्यारण्ये शिव शिव शिवेति प्रलपतः ॥ ११३ ॥

MISCELLANEOUS.

आर्किचनस्य दान्तस्य शान्तस्य समचेतसः ॥
सदा संतुष्टमनसः सर्वाः सुखमया दिशः ॥ १ ॥

109. आयुश्च संस्त्रवति. 113. यान्ति; क्वचित्पुण्येरण्ये.

अनावर्तीं कालो ब्रजति स वृथा तत्र गणितं
दशास्तास्ताः सोढा * व्यसनशतसंपातविधुराः ॥
कियद्वा वश्यामः किमिव * वत नात्मन्यपूर्तं
* त्वया यावत्तावत्पुनरपि तदेव व्यवसितम् ॥ २ ॥

अभिमतमहामानग्रन्थिप्रभेदपटीयसी
गुरुतरगुणग्रामाभोजस्फुटोज्वलचन्द्रिका ॥
* विपुलविलसल्ज्जावल्लीविदारकुठारिका
जठरपिठरी * दुष्पूरेयं करोति विडम्बनम् ॥ ३ ॥

अश्रीमहि वयं भिक्षामाशावासो वसीमहि ॥
शर्यीमहि महीपृष्ठे कुर्वीमहि किमीश्वरः ॥ ४ ॥

उच्चिष्ठ क्षणमेकमुद्रह गुरुं दारिद्र्यभारं सखे
श्रान्तस्तावदहं चिरं मरणं सेवे त्वदीयं सुखम् ॥
* इत्युक्ते धनवर्जितेन सहसा गत्वा इमशाने शवो
दारिद्र्यान्मरणं वरं वरमिति ज्ञात्वैव तूष्णीं स्थितः ॥ ५ ॥

उदन्वच्छज्ज्ञा भूः स च निधिरपां योजनशतं
सदा पान्थः पूषा गगनपरिमाणं कलयति ॥
इति प्रायो भावाः स्फुरद्वधिमुद्रामुकुलिताः
सतां प्रज्ञोन्मेषः पुनरयमसीमा विजयते ॥ ६ ॥

एको देवः केशवो वा शिवो वा
एकं मित्रं भूपतिर्वा यतिर्वा ॥
एको वासः पत्तने वा वने वा
एका भार्या सुन्दरी वा दरी वा ॥ ७ ॥

एको रागिषु राजते प्रियतमादेहार्धहारी हरो
नीरागेषु जनो विमुक्तललनासङ्गो न यस्मात्परः ॥

2. व्यसनशतसंताप; च तदा; किमस्माभिर्यावत्. 3. वल्लीवितान; दुःपूरेयं.

5. इत्युक्तं धनवर्जितस्य वचनं क्षुत्वा.

दुर्वारस्मरवाणपन्नगविषव्याविद्वमुग्धो जनः
शेषः कामविडम्बितान्न विषयान्भोकुं न मोकुं क्षमः ॥ ८ ॥

एता हसन्ति च रुदन्ति च * कार्यहेतो-
विश्वासयन्ति च परं न च विश्वसन्ति ॥
तस्मान्नरेण कुलशीलसमन्वितेन
* नार्यः शमशानघटिका इव वर्जनीयाः ॥ ९ ॥

कदा वाराणस्याममरतटिनीरोधसि वस-
न्वसानः कौपीनं शिरसि निदधानोऽलिपुटम् ॥
अये गौरीनाथं त्रिपुरहरं शम्भो त्रिनयन
प्रसीदेत्याक्रोशभिमिषमिव नेत्यामि दिवसान् ॥ १० ॥

कार्कश्यं स्तनयोर्द्दशोस्तरलतालीकं मुखे श्लाघ्यते
कौटिल्यं कचसंचये * प्रवचने मान्द्यं त्रिके स्थूलता ॥
भीरुत्वं हृदये सदैव कथितं * मायाप्रयोगः प्रिये
यासां दोषगणो गुणो मृगदशां ताः * स्युः पश्ननां प्रियाः
॥ ११ ॥

* कचिद्वीणावादं कचिदपि च हाहेति रुदितं
कचिद्विद्वद्गोष्ठी कचिदपि सुरामन्तकलहः ॥
कचिद्रामा रम्याः कचिदपि गलकुष्ठवपुषो
न जाने संसारः किमसृतमयः किं विषमयः ॥ १२ ॥

गात्रैर्गिरा च विकलश्चनुमीश्वराणां
कुर्वन्नयं प्रहसनस्य नटः कृतोऽसि ॥
तं त्वां पुनः पलितकर्णकभाजमेनं
नाटयेन केन नटयिष्यति दीर्घमायुः ॥ १३ ॥

* * * * * ॥ १४ ॥

9. वित्तहेतो; वेश्याः ॥ । ।. च वदने; मायाप्रयोगप्रिये; किं नराणां प्रियाः ॥

12. कचिद्वीणावादः ॥

चला लक्ष्मीश्वलः प्राणाश्वलं जीवितयौवनम् ॥
चलाचले च संसारे धर्म एको हि निश्चलः ॥ १५ ॥

चूडोत्तंसितचारुचन्द्रकलिकाचञ्चिछखाभासुरो
लीलादग्धविलोलकामशलभः श्रेयोदशाग्रे स्फुरन् ॥
अन्तःस्फूर्जदपारमोहतिमिरप्राभारसुच्चाटयं-
श्रेतःसद्वनि योगिनां विजयते ज्ञानप्रदीपो हरः ॥ १६ ॥

चेतश्चिन्तय मा रमां सकृदिमामस्थायिनीमास्थया
* भूपालभुकुटीकुटीविहरणव्यापारपण्याङ्गनाम् ॥
कन्थाकञ्चुकिताः प्रविश्य भवनद्वाराणि वाराणसी-
रथ्यापङ्किषु पाणिपात्रपतितां भिक्षामपेक्षामहे ॥ १७ ॥

जातः कूर्मः स एकः * पृथुभुवनभरायार्पितं येन पृष्ठं
शुद्धयं जन्म ध्रुवस्य भ्रमति नियमितं यत्र तेजस्विचक्रम् ॥
संजातव्यर्थपक्षाः परहितकरणे नोपरिष्ठान्न चाधो
ब्रह्माण्डोदुम्बरान्तर्मशकवदपरे जन्तवो जातनष्टाः ॥ १८ ॥

तुङ्गं वेशम सुताः सतामभिमताः संख्यातिगाः संपदः
कल्याणी दयिता वयश्च नवमित्यज्ञानमूढो जनः ॥
मत्वा विश्वमनश्वरं निविशते संसारकारागृहे
संदृश्य क्षणमङ्गुरं तदखिलं धन्यस्तु सन्यस्यति ॥ १९ ॥

ददतु ददतु गालीर्गालिमन्तो भवन्तो
वयमपि तदभावाद्वालिदानेऽसमर्थाः ॥
जगति विदितमेतदीयते विद्यमानं
न हि शशकविषाणं कोपि कस्मै ददाति ॥ २० ॥

दूरादर्थे घटयति नवं दूरतश्चापशब्दं
त्यक्त्वा भूयो भवति निरतः सत्समारज्जनेषु ॥

१७. ० कुटीरविहरव्यापार; १८. पृथुभुवनमथ स्थापितं येन पृष्ठे.

मन्दं मग्दं रचयति पदं लोकचित्तानुवृत्त्या
कामं मन्त्री कविरिव सदा खेदभारैरमुक्तः ॥ २१ ॥

न भिक्षा दुष्प्रापा पथि मम महारामरचिते
फलैः संपूर्णा * भूदीपमृगसुचर्मापि वसनम् ॥
सुखैर्वा दुःखैर्वा सद्वशपरिपाकः खलु तदा
त्रिनेत्रं कस्त्यक्त्वा धनलवमदान्धं प्रणमति ॥ २२ ॥

नो खङ्गप्रविदारिताः करटिनो नोद्वेजिता वैरिण-
स्तन्वङ्गथा विपुले * नितम्बफलके न कीडितं लीलया ॥
नो जुर्णं गिरिराजनिर्झरझणज्ञांकारकारं * पथः
कालोऽयं परपिण्डलोलुपतया काकैरिव प्रेरितः ॥ २३ ॥

परिग्रमसि किं वृथा क्वचन चित्त विश्राम्यतां
स्वयं भवति यद्यथा भवति तत्तथा नान्यथा ॥
अतीतमपि न स्मरन्नपि च भाव्यसंकल्परा-
* न्रतर्कितगमागमाननुभवस्व भोगानिह ॥ २४ ॥

पाणि पात्रयतां निसर्गशुचिना भैक्षेण संतुष्यतां
यत्र क्वापि निषीदतां वहुतृणं विश्वं मुहुः पश्यताम् ॥
अत्यागेष्ठि तनोरखण्डपरमानन्दावबोधस्पृहां
मत्यैः कोपि शिवप्रसादसुलभां संपत्स्यते योगिनाम् ॥ २५ ॥

पातालान्न विमोचितो बत बली नीतो न मृत्युः क्षयं
नो मृष्टं शशिलाङ्घनं च मलिनं नोन्मूलिता व्याधयः ॥
शेषस्यापि धरां विद्युत्य न कृतो भारावतारः क्षणं
चेतः * सत्पुरुषाभिमानमनिशं मिथ्या वहत्विद्यसे ॥ २६ ॥

22. भूर्मृगविटपिचर्मापि; 23. निबद्धफलके; वयः; 24. न्रतर्कितसमागम;
26. मृत्युक्षणं; सत्पुरुषाभिमानपदवी मिथ्यैव किं खिद्यसे.

प्रशान्तशास्त्रर्थविचारत्वापलं
 निवृत्तनानारसकाव्यकौतुकम् ॥
 निरस्तनिःशेषविकलपविस्तरं
 प्रपञ्चुमन्विच्छुति शंकरं मनः ॥ २७ ॥

 फलं स्वेच्छालभ्यं प्रतिवनमखेदं क्षितिरुहां
 पयःस्थाने स्थाने शिशिरमधुरं पुण्यसरिताम् ॥
 मृदुस्पर्शी शथ्या सुललितलतापलुबमयी
 सहन्ते संतापं तदपि धनिनां द्वारि कृपणाः ॥ २८ ॥

 भवयं * भक्तं ततः किं कदशितमथवा वासरान्ते ततः किं
 कौपीनं वा ततः किं किमथ सितमहच्चाम्बरं वा ततः किम् ॥
 एका भार्या ततः किं शतगुणगुणिता कोटिरेका ततः किं
 त्वेको भ्रान्तस्ततः किं करितुरगशतैर्वेष्टितो वा ततः किम्
 ॥ २९ ॥

 भिक्षा कामदुघा धेनुः कन्था दीतनिवारिणी ॥
 अचला तु शिवे भक्तिर्विभवैः किं प्रयोजनम् ॥ ३० ॥

 * भिक्षाहारमदैन्यमप्रतिसुखं भीतिच्छुदं सर्वदा
 दुर्मात्सर्यमदाभिमानमथनं दुःखौघविघ्वसनम् ॥
 सर्वत्रान्वहमप्रयत्नसुलभं साधुप्रियं पावनं
 शम्भोः सत्रमवार्यमक्षयनिधि शंसन्ति योगीश्वराः ॥ ३१ ॥

 भूः पर्यङ्को निजभुजलता कन्दुकं खं वितानं
 दीपश्चन्द्रो विरतिवनितालब्धसङ्गप्रमोदः ॥
 * दिक्कान्ताभिः पवनचमरैर्वैज्यमानः समन्ता-
 द्विक्षुः शेते नृप इव भुवि त्यक्तसर्वस्पृहोऽपि ॥ ३२ ॥

 भोगास्तुङ्गतरङ्गभङ्गचपलाः प्राणाः क्षणधर्वसिनः
 स्तोकान्येव दिनानि यौवनसुखं ग्रीतिः प्रियेष्वस्थिरा ॥

31. भुक्तं ततः किं कदशनमथवा; 32. ० मदैन्यमप्रतिहतं भीतिच्छुदं; दिक्कान्ताभिः

* तत्संसारमसारमेव निखिलं बुद्धा * बुधा वोधका
लोकानुग्रहपेशलेन मनसा यत्नः समाधीयताम् ॥ ३३ ॥

यद्वक्रं सुहुरीक्षसे न धनिनां ब्रूषे न चाढुं सृषा
नैषां गर्वगिरः शृणोषि न पुनः प्रत्याशया धावसि ॥
काले वालतृणानि सादसि सुखं निद्रासि निद्रागमे
तन्मे ब्रूहि कुरङ्ग कुत्र भवता किं नाम तसं तपः ॥ ३४ ॥

यन्नागा * मदवारिभिन्नकरटास्तिष्ठन्ति निद्रालसा
द्वारे हेमविभूषणाश्च तुरगा वल्गान्ति यद्वर्षिताः ॥
वीणावेणुमृदङ्गशङ्कपटहैः सुप्रस्तु यद्वोद्वयते
तत्सर्वं सुरलोकदेवसद्वशं धर्मस्य विस्फूर्जितम् ॥ ३५ ॥

यां चिन्तयामि सततं मयि सा * विरक्ता
* साप्यन्यमिच्छति जनं स जनोऽन्यसक्तः ॥
अस्मल्लते * च परिशुद्ध्यति काचिदन्या
थिक् तां च तं च मदनं च इमां च मां च ॥ ३६ ॥

ये * संतोषनिरन्तरप्रमुदितास्तेषां न भिन्ना मुदो
ये तन्ये धनलोभसंकुलधियस्तेषां न तृष्णा हता ॥
इत्थं कस्य कृते कृतः स विधिना * ताहकपदं संपदां
स्वात्मन्येव समाप्तहेममहिमा मेरुन्मे रोचते ॥ ३७ ॥

वर्णं सितं शिरसि वीक्ष्य शिरोरुहाणां
स्थानं जरापरिभवस्य * यदेव पुंसाम् ॥
आरोपितास्थिशकलं परिहृत्य यान्ति
चाणडालकूपमिव दूरतरं तरुण्यः ॥ ३८ ॥

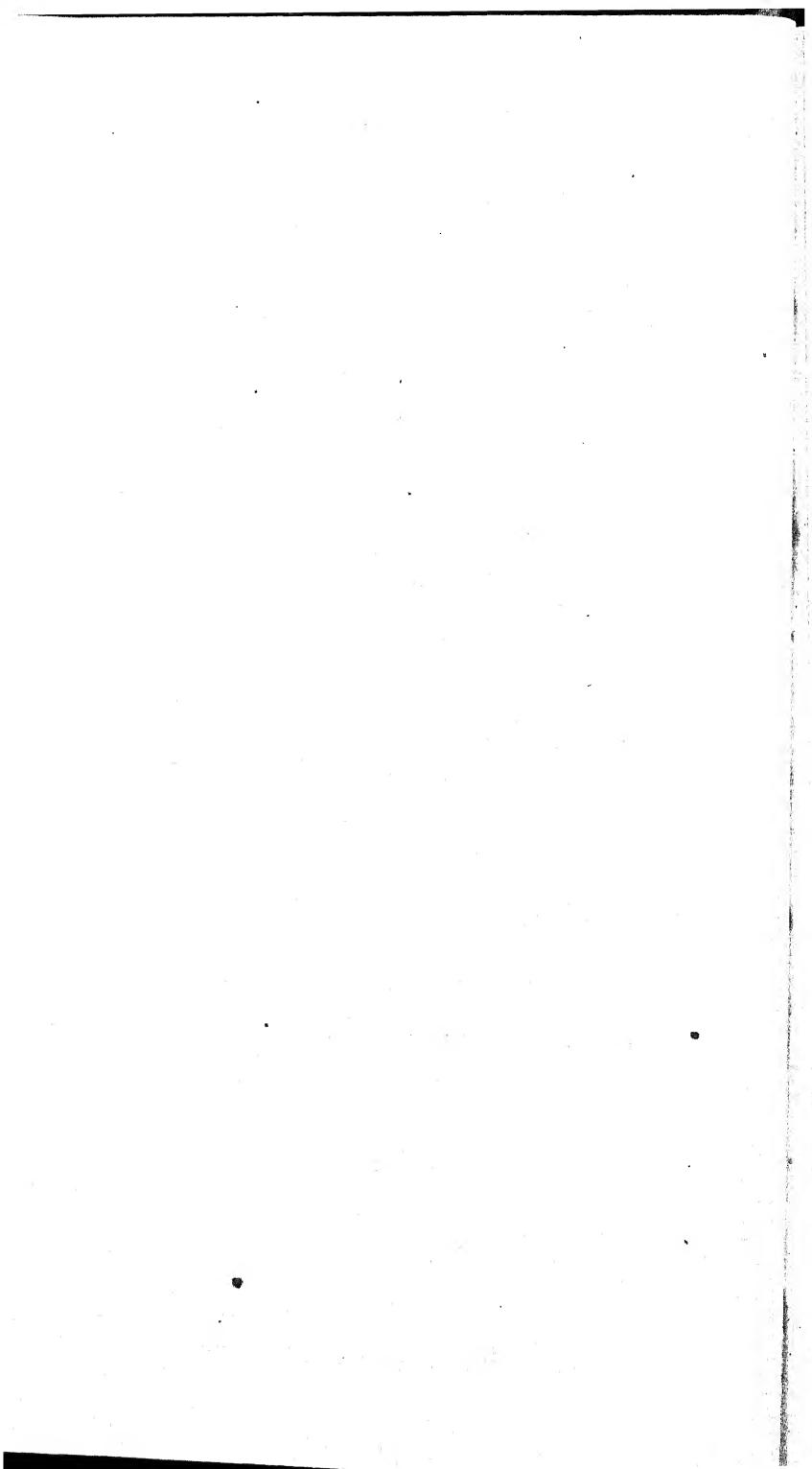
33. तत्सारमसारमेव; बुधा यौवने; 35. मदभिन्नगण्डकरटा; 36. न रक्ता;
सा चान्य; 37. परिशुद्ध्यति; 38. संतोषसुखप्रमोदमुदिता; ताहकपति; 39. तदेव
पुंसाम्, तदा पुमांसम्.

समारम्भा भग्नाः कर्ति न कर्तिवारांस्तव पशो
पिपासोस्तुच्छेऽस्मिन्द्रविषमृगतृष्णार्णवजले ॥
तथापि प्रत्याशा विरमति न तेऽद्यापि शतधा
न दीर्ण यच्चेतो नियतमशनिग्रावघटितम् ॥ ३९ ॥

संमोहयन्ति मद्यन्ति विडम्बयन्ति ॥
निर्मत्संयन्ति रमयन्ति विषादयन्ति ॥
एताः प्रविश्य सदयं हृदयं नराणां
किं नाम वामनयना न समाचरन्ति ॥ ४० ॥

सिंहो बली द्विरदशूकरमांसभोजी
संवत्सरेण रतिमेतः किलैकवारम् ॥
पारावतः खरशिलाकणमात्रभोजी
कामी भवत्यनुदिनं वद कोऽत्र हेतुः ॥ ४१ ॥

स्थितिः पुण्येऽरण्ये सह परिचयो हन्त हरिणैः
फलैर्मेघ्या वृत्तिः प्रतिनदि च तलपानि दृष्टदः ॥
इतीयं सामग्री भवति हरभक्ति स्पृहयतां
वनं वा गेहं वा * सद्शमुपशान्तैकमनसाम् ॥ ४२ ॥
* स्वादिष्टं भधुनो धृताच्च * रसवद्यत्प्रस्त्रवत्यक्षरं
दैवी वागमृतात्मनो रसवतस्तेनैव तृप्ता वयम् ॥
कुक्षौ यावदिमे भवन्ति धृतये भिक्षाहृताः सक्तव-
स्तावद्वास्थकृतार्जनैर्न हि धनैर्वृत्तिं समीहामहे ॥ ४३ ॥



NOTES & TRANSLATION.

According to Rhetoricians Bhartrihari's Nitishataka and his other two Shatakas are Kávyás of the पश्च class belonging to the श्रव्य variety. Kávyás are either गच्छ or पश्च which are subdivided into दृश्य and अव्यय. A Kávya is variously defined, but the following definition may be taken as a comprehensive one:—रमणीयार्थप्रतिपादकः शब्दः काव्यम्. *Rasagangādhara*.

Sanskrit poets open their poems in three ways, either (1) by a benedictory passage, (2) by a salutation to the favourite Deity of the author, or (3) by a brief indication of the main subject of the poem:—आशीर्नमस्त्क्या वस्तुनिर्देशो वाऽपि तन्मुखम्. *Kāvyañudarsha*. It is also the general usage among Sanskrit poets to have a मङ्गलाचरण, at the beginning of their writing, in which they invoke their favourite Deity to help them in their work. This they do by a direct appeal either to the Deity itself or to some of its attributes. Commentators are very particular as regards the necessity of a मङ्गलाचरण. If they fail to find a distinct invocation at the commencement of a poem they even go the length of remarking that the poet must have had a mental invocation (मानसिक मङ्गलाचरण). Bhartrihari has adopted the second method (नमस्त्क्या) in opening his present poem and has for his मङ्गलाचरण a salutation to the attributes of his favourite Deity—Sadāshiva. The devotion of our poet to Sadāshiva can be seen in Stanzas 99 and 100 of Vairāgyashataka and in the frequent references to that Deity throughout both the Niti and Vairagyashatas.

In a Ms. recently discovered we read the following as the first verse of Nitishataka:—युगादिदेवोप्ययुगादिदेवः पुरा द्वितीयोऽपि सदा द्वितीयः ॥ स पञ्चशाखोऽपि सहस्रशाखः सोऽभङ्गलो मङ्गलमातनेतु ॥ १ ॥

1. दिक्षालौ—दिक्षाल=Space and time; आदि refers to गुण, धर्म, &c. as well as to material objects which are themselves the recipients of गुण, धर्म &c. अनवच्छिन्न=lit. not अवच्छिन्न i. e. cut, measured; hence, unconditioned, undefined. अनन्त=Infinite. चिन्मात्र=Pure intelligence itself. मात्रं कात्स्येऽवधारणे *Amara*. न विश्वते अन्तः: यस्य तत्=अनन्तम्; विदेव चिन्मात्रम् (मयूरव्यंसकादि समासः). दिक्षाच कालश=दिक्षालौ; दिक्षालौ आदी येषां ते=दिं दयः तैः अनवच्छिन्नं अत एव अनन्तं चिन्मात्रं मूर्त्तेः यस्य तस्मै=दिं चिं मूर्तये. This is an adjectival clause to the neuter noun तेजस्. The usual form of the dative of this clause would, therefore, be °मूर्त्तेन; but °मूर्तये can also

be accounted for, since neuter adjectives ending in इ, उ, ऋ, take optionally the corresponding forms of the masculine in the singulars of the instrumental, dative, ablative, genitive and locative as also in the duals of the last two e.g. धात्रा—धातृणा; धात्रे—धातृणे; अनादये—अनादिने &c. by 'रुतीयादिपु भाषितारुस्कं उंवद्वालवस्य' Panini VII. i. 74. This compound may also be analysed as consisting of three adjectives दिक्कालायनवच्छिन्नं, अनन्तः, and चिन्मात्रमूर्ति forming together a Karma-dhāraya. Several commentators have taken मूर्ति as the principal member of a Bahuvrihi compound, and all that precedes that word is made an adjective to it. We have, however, preferred to take चिन्मात्र as the principal member, since it is used to indicate one of the chief essences of the Divinity; and the previous portion as an adjective to it. Commentators have taken दिक्काऽ—च्छिन्नः; अनन्तः &c. in the masculine, which, however, cannot be accounted for with the विशेष्य 'तेजम्' in the neuter. स्वातुभू०—स्वातुभूति=Self-perception. एकः=Principal, chief. एके मुख्यान्यकेवलः Amara. मानः=प्रमाणः=Basis, the means of knowing. "मानं प्रमाणे प्रस्थादौ" Hemakosha. स्वातुभूतिरेव एकं मानं यस्य तस्मै॥ स्वाऽ मानाय. The commentary of the Ms. V1 dissolves this compound as:—स्वकीयायाः अवभूतेः अवभवात् एकं मानं यस्य. The Vedántins and chiefly the Sánkhyas recognise three means of arriving at a correct knowledge of things:—"प्रत्यक्षातुमानगमाः प्रमाणानि". Pa'tanjaladarshana; while the Naiyáyikas add one more viz. उपमानः, "प्रत्यक्षातुमानोपमानशब्दाः प्रमाणानि" Nyāyadarshana. Different schools of philosophy have their own number of *pramāṇas*; still, all of them recognise प्रत्यक्षप्रमाण as the most important one. Though the word अवभूति is applicable to all the *Pramáṇas* here it stands according to the Vedántins only for परोऽकातुभूति, or according to the Naiyáyikas for the मानसप्रत्यक्ष of आत्मा. Mr. Telang adopts the reading स्वाऽ—सांराय and says, it is "susceptible of a two-fold interpretation, meaning either (a) to him who is the sole essence of self-knowledge, or (b) to him whose sole (or perhaps, एकः should be taken to mean principal here) essence is self-knowledge." He considers the former interpretation preferable, and observes that it "would refer to the doctrine of the unity of the Supreme and Individual soul, since what we know when we know ourselves truly is the Bramha". We have, however, taken स्वाऽ—मानाय in our text, because स्वातुभूति is the best means of arriving at the final goal viz. perfect realisation of the Divinity. Instead of viewing the Divinity as the sole essence of self-perception, it is preferable to say that it can be chiefly realised by means of self-perception" or in other words, the exact comprehension of the Divinity is the ultimate result

arrived at by means of self-perception. नमः=(Indecli.) Salutation. The words नमः, स्वर्ति &c. govern the dative by 'नमस्वस्तिस्वाहास्वधालंवष्टयोगाचः' Pani. II. iii. 19. शान्तम्=Peaceful; शान्ति is one of the chief essences, as तेजस् also is, of the Divinity. तेजस्=Splendour, light.

Bhartrihari has identified his favourite Deity,—Sadáshiva, with Bramha in this Stanza according to the Vedántic philosophy which looks upon peace, light, intelligence, infinity, indestructibility &c. as the forming essences of the Supreme Being. The following extracts will illustrate the ideas of the Vedántic School on this subject—

यं भान्तं चिद्धूनैकं क्रितिजलपवनादित्यचन्द्रादयो ये
भासा तस्यैव चाबुप्रविरलगतयो भान्ति तस्मिन्वसन्ति ॥
विद्युत्पुज्ञोऽग्निसंयोऽप्युडगणवितातिभासयेत्क परेण
ज्योतिः शान्तं द्वनन्तं कविमजममरं शाख्तं जन्मशून्यम् ॥ १ ॥ Veda'ntake.
देशकालान्यवस्थानां कल्पितत्वाच्च मायया ॥
न देशादिकृतोऽन्तोऽस्ति ब्रह्मानन्तर्यं स्फुर्तं तथा ॥ १ ॥ Panchdashi.

In connexion with this idea may be compared Gregory Nyssen's description (which we extract from Mr. Telang's notes) of the Divine Nature quoted by Mr. Mansel in his 'Philosophy of the Conditioned'. "It is neither in place nor in time, but before these and above these in an unspeakable manner, contemplated itself by itself through faith alone, neither measured by ages, nor moving along with times". Cudworth's Intellectual System has the following description of Divinity—"A perfect conscious understanding Being existing for itself from eternity and the cause of all other things." Book I, chap. iv, Sec. 3.

Metre—अनुष्टुप्—

श्लोके षष्ठं गुरु ज्येयं सर्वत्र लघु पञ्चमम् ॥ द्विचतुःपादयोद्दर्शं सप्तमं दीर्घमन्त्ययोः ॥ १ ॥

Trans.—Salutation to the peaceful light, whose form is only pure intelligence unlimited and unconditioned by space, time, &c., and the principal means of knowing which is self-perception.

2. This Sloka is supposed to have been the outcome of the feelings of disgust in the mind of Bhartrihari at the discovery of infidelity on the part of his wife. It is said a Brahman came by a fruit which conferred immortality on him who ate it. He gave it to Bhartrihari who handed it to his wife. She bestowed it on her paramour, who made a gift of it to a sweetheart of his, and Bhartrihari saw this fruit in the hands of the last. This legend has been current in almost all parts of India. In one of the MSS: marked V a stanza is found preceding the present one. It stands as under:—योगीद्रेण फलं प्रदत्तम्-

जरामृत्याय यस्मै पुनः रास्ये भर्तुहरेण दत्तमनया वंशाय कर्मै ददे॥ वंटेनादितहीनपुण्ययुक्ते
 विप्राय वारक्रिया विप्रेणाऽपि तदव दैवशतो राजे प्रदर्शनः ॥ १ ॥ In this Stanza
 the construction of the first line is neither clear nor grammatically
 accurate; and we are inclined to think that the Stanza has been an
 interpolation by the scribe, and not to be Bhartrihari's own. There
 is also a disagreement about the return of the fruit in the legend and
 the stanza; but the fact remains all the same that some kind of
 impression with regard to domestic intrigue, the cause of Bhartri-
 hari's disgust of the world, was popular even when the Ms. V was
 written. मयि—Words signifying love, attachment, respect, &c., govern
 the locative of the person or thing for whom these feelings are shown.
 अन्यसक्तः—अन्यस्यां सक्तः=अ०सक्तः. According to the ordinary formation
 of compounds this ought to have become अन्यासक्तः; but by the Varti-
 ka 'सर्वनामो वृत्तिमात्रे पुंवद्वावः,' i.e. pronouns, though standing for feminine
 nouns, take the masculine form in compounds and other Vrittis. Cf.
 अनन्यभाजं पतिमाद्युद्धिति Kumar. III. 63. कृते=(Indecli.) For the sake of
 This is generally compounded with another word, as काव्यं यशसेभृकृते.
 When not so compounded it governs the genitive; cf. अमीपां प्राणान्
 कृते. Vairagya. 36. परिशुद्धति—Looking at the general context, we are
 inclined to the reading परिशुद्धति in preference to परितुष्टति. The latter
 is explained to mean "is delighted with all that I do". It is more
 natural for a woman in love to pine for her lover than to be merely
 delighted at his doings. काचित्—A certain (woman); चित्, चन्, अपि
 and sometimes स्वित् added to interrogative pronouns and adverbs
 give them the sense of indefinite pronouns, as "न कश्चिच्चण्डकोपानाम्" Niti. 57. कदाचिदपि पर्यटन्. Niti. 5. यिक्=(Indecli.) Fie: governs the
 accusative; cf. यिगिमां देहभृतामसारताम्. Raghu. च इमां—The two words
 च and इमां have not here been joined according to the rules of Sandhi;
 which is permissible under the ruling:—संहितैकपदे नित्या नित्याधातूपरसग्योः॥
 नित्या समासे वाक्ये तु सा विवक्षामपेक्षते॥ Siddh. Kau. Sandhi must invariably
 be done in all grammatical forms, between Upasargas and Dhātus, as
 well as in compounds, but grammarians leave it to the option of an
 author to make a Sandhi or not in composition. Rhetoricians, how-
 ever, look upon words not joined by the rules of Sandhi as a defect
 and call it विसन्धिदोष. Metre—वसन्ततिलका—उक्ता वसन्ततिलका तभजा जगौगः।
 The pause is after the 8th syllable.

Trans.—That woman about whom I constantly meditate has no
 affection for me; she, however, yearns after another who is attached
 to some one else; while a certain woman pines away for me. Fie on
 her, on him, on the God of Love, on that woman, and on myself.

३. अज्ञः = Ignorant, जानातीति जः; न जः अज्ञः. विशेषज्ञः—विशेषं जानातीति= विं-ज्ञः सुखम् and सुखतरम् = Easily and more easily, used as adverbs. ज्ञानलब्ध० ज्ञानस्य लब्धः ज्ञा०-लब्धः, दुर्विदग्धः यथा स्यात्तथा विदग्धः दुर्विदग्धः; ज्ञानलब्धेन दुर्विदग्धः ज्ञा०-लब्धः. दुर्विदग्ध is explained as 'arrogant'. विदग्ध is lit. well-burnt, burnish-ed, hence, refined with culture. Comm. V has कदाप्रहृप्तस्त i.e. filled with foolish obstinacy: it is paraphrased by some by the word दुश्चतुर=अर्थे ज्ञवलित=half-refined, imperfectly (lit. badly) clever or educated. A number of MSS. insert तं in the last line and read ब्रह्माऽपि तं नरं न रूज्यति. It is also heard recited by Hardásas and others in the same way; but it is incorrect according to the rules of prosody. रंजयति=रञ्ज् (causal) means 'to colour, to impart one's hue to', hence 'to gratify,' 'to propitiate, to win over.' Metre आर्या—यस्या: प्रथमे पादे द्वादश मात्रास्तथा तृती-इष्टपि ॥ अष्टादश द्वितीये चरुर्थके पञ्चदश साऽऽर्या ॥ Shritabodha. The last charana ought not, therefore, to consist of more than 15 *ma'tra's*. If the तं be inserted, the line comes to consist of 16 *ma'tra's*. As it stands in the text it contains only 14 *ma'tra's*, but the last syllable here can be taken to be long by the rule 'पादान्तगोऽपि वा', and thus the 15 *ma'tra's* made up.

Trans.—An ignorant man can be easily propitiated, a wise man can still more easily be propitiated; but even Bramhá cannot please him who is puffed up with a little knowledge.

४. प्रसद्य (Indecli.) = Forcibly. मकर०—दंशांकुर=tip of the fang. मक-स्य वक्त्रं; तस्य दंशः म०—दंशः; तस्या: अंकुरः, तस्मात्-म०—द०—इकुरात्. Some MSS. read मकरवक्त्रदंशान्तरात्=From within the cavity formed by the fangs in the mouth of a crocodile. प्रचल०-ऊर्मिणां मालाः, ऊ०-मालाः; प्रचलन्त्यश्च ताः ऊर्मिमालाश्च प्र०-मालाः: ताभिः आकुलः तम्—प्रच०-कुलम्. Com. V has प्रचलन्तः ये ग्रन्थैः तप्ता मालाभिः आकुलः. The student may note the two ways in which the compound has been dissolved. He may also note that the word ऊर्मि is both *masc.* as well as *fem.* प्रतिनि�०-प्रतिनिविष्ट=Perverse, obstinate in holding contrary opinions. मूर्खश्वासौ जनश्च म०—जनः; तस्य चित्तं, म०—चित्तम्; प्रतिनिविष्टं च तत् म०—चित्तं च प्र०-चित्तम्. Com. V1 has प्रतिनिविष्टोऽसौ मूर्खजनश्च तस्य चित्तम्. पुष्पवत्—पुष्पेण तुल्यम्=Like a flower. The affix वत् is joined to nouns in the sense of 'तेन तुल्यं' 'equally with' when the equality refers to action. 'तेन तुल्यं क्रिया चेद्रतिः' Pani. V. i. 15. Metre—पृथ्वी—जसौ तस्यला वसुग्रहयतिश्च पृथ्वीं गुरः The pause is after the 8th syllable.

Trans.—One may forcibly recover a jewel from the tip of the ang of a crocodile; he may even swim across the sea (whose waters are) agitated by a series of waves in motion; he may as well wear an excited serpent on his head as if it were a flower; but he cannot win over the perverse mind of a fool.

5. सिक्तासु—The word सिक्ता is always used in the plural. यत्नतः तस् is added to words belonging to the आदि class in the sense of the instrumental, ablative, locative &c. by the Vártika; आव्यादिभ्य उपसंख्यानम् Siddh. Kau.; for further explanation *vide* note on St. 10. पीडयन् =Pressing or squeezing together. मृगतृष्णिका—मृगाणां तृष्णा यस्या सा, मृ० तृष्णा; सैव मृगतृष्णिका—a mirage; a phenomenon noticeable in the sandy tracts of the tropical regions. शशविषाण—The horn of the hare; an impossibility वन्ध्यासुत, खपुण्य, मृगतृष्णाजल, and शशभृङ्ग are “expressions most in use to signify things which do not exist” *vide* Vairagya. Misc. St. 20. प्रतिनिविष्ट—*vide* note on St. 4. सिक्तासु तैलम् and मृगतृष्णिकासु सलिलम्—we have given the ordinary meaning of these phrases in the translation. These, however, can be looked upon as compound phrases, the सु going with तैल and सलिल meaning ‘Excellent oil could be extracted from sand, and one troubled with thirst could drink first class water from off the mirage’. This interpretation, perhaps, heightens the force of the arguments and preserves the प्रक्रम in the verse. The compounds in this case are to be dissolved as सिक्तानां सुतैलम् and मृगतृष्णिकायाः सुसलिलम्. Metre—पृथ्वी. *vide* St. 4.

Trans.—A man may get even oil from sand by strenuous pressure; when oppressed by thirst he may drink water from the mirage; he may perchance even come across the horn of a hare in [his] wanderings; but he can never win the obstinate mind of a fool.

6. व्याल—This word means both a wild elephant and a serpent; व्यालो दुष्टगज सप्ते Medini. The former is preferable as it heightens the beauty of the Alanákra. Besides, a serpent is hardly heard of being tied by any thing, while an elephant is always secured by chains. *Cf.* न भवति विसतन्तुर्वरणं वारणानाम्. *Niti* 17. For a similar idea शब्दशास्त्रमनवीतियः पुमान्वकुमिच्छति वचः समान्तरे बहुमिच्छति वने मदोत्कर्ट हस्तिनं कमलनालतन्तुना ॥ १ ॥ वालमृ०—वालं च तत् मृणालं च वा०—मृणालं; तस्य तन्तवः, तैः—बा०—मृ०—तन्तुभिः रोद्धम्—The Sanskrit Infinitive is formed by the addition of तुम् to the root and is used when one action is being done for another: thus it shows motive or purpose of an action and corresponds to the English ‘Infinitive of purpose.’ तुमुष्वुलौ क्रियायां क्रियार्थायाम्. *Panini* III. iii. 10. It is also used with verbs meaning ‘to be able, to be bold, to know, to be wearied, to strive, to get, to begin, to set about, to bear, to be pleased, to be,’* and also with the verbs meaning ‘to wish’ provided its agent be the same as that of the verb, although one action be not for another by शक्वृपज्ञाग्लाघटरभलभक्तसहर्हास्त्यर्थेषु तुष्टुन् *Panini* III. iv. 65. and समानकर्तृषु तुष्टुन् *Panini* III.

* *Vide* Apte's Guide § 176 and note thereon.

iii. 10. समुज्जम्भते—(1st Conj. Atm.) Strives; endeavours. छेत्तुम्—*vide* note on रोद्धूम्. वज्रमणीन्—वज्रमणि:=A Diamond. वज्रोऽस्मि हीरके पवौ. *Amar.* शिरिष०—‘शिरीषस्य कुष्ठमम्’, The Shirisha flower; known to be the most delicate and softest of flowers, तस्य प्रान्तः—प्रकृद्येऽन्तः extreme edge; तेन—शिः—प्रान्तेन. संनहते—नहू with सम् is *Atma* when used in the sense of ‘preparing’, ‘being ready for’; as युद्धाय संनहते. *M. Bha'shya.* रचयितुम्—*vide* note on रोद्धूम्. नेतुं वाञ्छति *vide* note on रोद्धूम् *supra*. पथि—The root नी takes two objects. It is optional with the speaker to put the अक्रथित or indirect object in the accusative or in its natural कारक case, which latter is done here. सुधा०—Com. K dissolves the compound as सुधां स्यन्दन्ते तच्छीलैः सु०—स्यन्दिभिः=अमृतसाविभिः: mellifluous. The root स्यन्द् (स्यन्दु प्रस्वरणे) is generally intransitive as “नदी वहति स्यन्दत इत्यर्थः” *Siddh. Kau.* However, Dhātupātha is not clear on the point of प्रस्वरणे being transitive or intransitive: we find the root used in the transitive sense in Bhātikavya “स्नेहमिव स्वन्तीः”; therefore, in the present instance we must take स्यन्द् to be either transitive, or it must be looked upon as अन्तर्भावितपर्यार्थ i. e. containing the causal force, or the phrase may be analysed in altogether a different manner as सुधा इव स्यन्दः अस्ति एषां तैः—सु०—स्यन्दिभिः. सजैः=By good words. *Alankara—मालानिर्दर्शना—*

× × × निर्दर्शना

अभवन्वस्तुसम्बन्ध उपमापरिकल्पकः ॥ १ ॥

अनेकोपमानयोगान्मालारूपाऽप्येषा ज्ञेया. *K. Pra.*

When a connection of impossible things implies a comparison it is called निर्दर्शना which becomes मालानिर्दर्शना “Garland of Illustrations” when the उपमानाः or ‘things compared to’ are numerous. In the present instance a connection is established between the उपमेय (thing to be compared) viz : सत्पथे खलनयनेच्छा and the उपमानाः (things to be compared to) viz: मृणालतन्तुभिः व्यालनिरोधनम्, शिरीषकुष्ठमप्रान्तेन वज्रमणिच्छेदनम्, and मधुबिन्दुना क्षाराम्बुधेः माधुर्यरचनम्. *Metre—शार्दूलविक्रीडितम्.* सूर्याभैर्यदिमः: सजौ सततगाः शार्दूलविक्रीडितम्. The pause is after the 12th syllable.

Trans.—He who wishes to lead the wicked into the path of the virtuous by sweet persuasive language is like one who endeavours to curb a maddened elephant by means of tender lotus filaments, like one who tries to cut the diamond with the edge of (a petal of) the Shirisha flower, or like one who hopes to sweeten the salt waters of the ocean by means of a drop of honey.

7. स्वायत्तम्—स्वस्य आयत्तम्=Within one's own control. एकान्त०—एकान्तः=Excessive, certain. तीव्रेकान्तनितान्तानि *Amar.* गुण=Advantage, efficacy; एकान्तः: गुणः स्थिमन् तत्—ए०—गुणम्. For the use of एकान्त in the sense of ‘certain’, cf. एकान्तविधिंसिषु मद्विधानां पिण्डेषु *Raghu II. 57.* छादनम्—

छायते अनेन इति छादनम्—Cover. The affix स्युर् (अन्) is added to roots in the sense of भाव, करण, and अधिकरण. 'करणाधिकरणयोश्च' Pāṇini III. iii. 117. विशेषतः—*vide* note on यत्नतः: St. 5. सर्व०—सर्वं विदन्ति ते सर्वविदः=Knowing many subjects, well versed. विभूषणम्—*vide* note on छादन supra. अपण्डितानाम्—पण्डा=सदसद्विवेकवती बुद्धिः=intelligence, knowledge पण्डः पण्डे विधि खी स्यात् *Medini*. पण्डा सञ्जाता एषां ते पण्डिताः, न पण्डिताः अपण्डिताः; तेषां अपण्डितानाम् “तदस्य सञ्जातं तारकादिभ्य इतच्च” Pāṇini V. ii. 36. Metre—इन्द्रवज्रा—स्यादिन्द्रवज्रा यदि तौ जगौगः Pause after the 5th syllable.

Trans.—The Creator has produced for ignorance, a cover which is within one's own control and which is certain in its efficacy. In the assembly of the well-verses, silence specially becomes the ornament of the ignorant.

8. किञ्चिज्ज्ञः—Knowing a little. Mr. Telang takes यदा किञ्चिज्ज्ञः equal to यदा अकिञ्चिज्ज्ञः to mark distinctly the contrast with the third line. There is hardly any necessity of doing so. The repetition of the किञ्चित् in that line by itself indicates a progress and therefore a continued addition to the stock of knowledge; *vide* note on किञ्चित् *infra*. We prefer किञ्चिज्ज्ञः for, there is a greater possibility of a man who knows only a little to be blinded by pride than for one who knows nothing. Cf. “A little learning is a dangerous thing.” Pope. “उथल पाण्याला सळाळीं फार.” and “ज्ञानरुद्गुर्विदग्धः” St. 3 supra. द्विप—द्वास्यां (सुखेन शुण्ड्या च) विवरीति द्विपः मद—The rut of an elephant; pride or arrogance. अवलिम्—Proud. किञ्चित्. The repetition here of किञ्चित् shows continuous acquisition of knowledge. ‘सित्यवीट्योः’ Pāṇini VIII. i. 4 i. e. words are repeated when they are intended to show excessiveness, frequency, succession or continuity of actions or things. Some Commentators construe the last line as तदा मूर्खोऽस्मीति मम मनः अभवत्. This is far fetched. It has been taken by some as ज्वरे इव मे मदः व्यपगतः but this does not appear satisfactory; for we find the poet comparing मद to ज्वर in various places; e. g. क एष मदज्वरः *Vairūgya*. 23 and दर्पज्वरभरः St. 29 of the same. We would construe the line as तदा मूर्खोऽस्मीति (अवगत्या) ज्वर इव मे मदः व्यपगतः taking अवगत्या as 'understood' from the context. ज्वर इव मदः—Just as fever is not confined to any particular portion of the body but affects the whole of it, so also pride deranges the whole of the mental system. *Alankara*—उपमा—उपमा यत्र सादृश्यलक्ष्मीरूपस्ति द्रव्योः i. e. A comparison is one in which the beauty of similarity between the two objects of comparison sparkles out. In the first line there is पूर्णोपमा or complete comparison and in the last line there is छुप्तोपमा. Metre—

शिखरिणी—रसैरदैशिच्छना यमनसभलागः शिखरिणी. The pause is after the 6th syllable.

Trans.—When I knew but a little, I was blinded by pride as an elephant is blinded by rut from excitement, and my mind was puffed up with the idea that I knew everything. When, however, I gradually gained knowledge through the contact of the wise I found I was a fool; and the pride, which had possessed me like fever, left me.

9. कूमिं—कूमीणां कुठैः चितम्. कुल—Swarm, cluster; चिर्तं—Filled. लाला०—हिन्न—Moistened; covered with saliva. विगन्धि—Grammatically it ought to be विगन्धम् (विरुद्धः गन्धः यस्य तत् *Bahu*:). This is one of those forms which, though often met with in classic literature, are not easily reconcilable by grammar. As such they form knotty points for grammarians. The word as it stands in the text cannot be a Bahuvrihi compound because, गन्धस्येदूपूतिसुषुरभिष्यः *Pani*. V. iv 135; गन्ध at the end of a Bahuvrihi compound becomes गन्धि when preceded by the words उत्, पूति, सु, सुरभि, e. g. उद्गन्धिः &c. The prefix वि is not included in the words enumerated above nor does it come under the Su'tras ‘उपमानाच्च’, ‘अल्पाख्यायां’ &c. We must, therefore, look upon the word विगन्धि to be merely an adjective formed from the word विगन्ध by the addition of the possessive suffix इन्, and ought to analyse it as विरुद्धः गन्धः विगन्धः, सोऽस्यास्तीति विगन्धि. This, too, is not quite satisfactory, because wherever the required sense of a phrase can be secured by a Bahuvrihi there is no necessity of adding affixes showing possession, ‘न कर्मधारयान्मत्वर्थीयो बहुवीहिश्चेतदर्थप्रतिपत्तिकरः’ Mallinātha accounts for तुल्यगन्धि in *Raghu*. IV. 47 by looking upon it as an इन्नतबहुवीहि. जुण्डितम्—(*past par.* from the root गुण्)—Disgusting, abominable. Generally सन् (स्) is added to a root to convey the sense of desire with regard to the root-meaning, and the root is reduplicated before it. A few roots however such as गुप्, तिज् &c., do not take the सन् in the above sense but in some special meaning of the root itself, their desiderative base being formed by adding another सन्; thus गुप् takes सन् in the sense of censure and forms its primitive base जुगुप्त्. निरूपमरसम्—निर्गता उपसायसात् उः निरूपमः, निरूपमः रसः यस्मिन् कर्मणि यथा भवति तथा नि०—रसमः; taken separately as an adverbial clause to खादन् meaning ‘eats with unparalleled relish,’ it makes a better sense (and no less than eight MSS. have it) than निरूपमरसप्रीत्या-निरामिषम्—without flesh, devoid of flesh. परिध्य—*the thing possessed, a possession.* फलगुप्त—Worthlessness. *Alankara*—अर्थान्तरन्यास—सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ॥ यत्र सोऽर्थान्तरन्यासः साधस्येणतरेण वा ॥ *K. Pra.* When a general or a particular statement is strengthend by its

opposite, either under a resemblance or its opposite, that is (termed) 'corroboration'. In this verse the callousness of a dog is supported by the general proposition of a low creature gloating over its possession of even an insignificant thing. *Metre*—हरिणी—नसमरसलाग षष्ठ्वदैर्हयैर्ह-
रिणी मता. The pause is after the 6th and then after the 4th syllable.

Trans.—A dog, even if he sees the lord of the Heavens (Indra) standing by him, hesitates not to devour with unparalleled relish and delight a human bone though it be destitute of flesh, full of clusters of vermin, emitting a loathsome stench, be disgusting, and covered with saliva. Verily a mean man gives no thought to the worthlessness of what he has come by.

10. शार्वम् (*adj.*)—शर्वस्येदम्—of Shiva. “ईश्वरः शर्व ईशानः शंकरः” Amar. पशु—पशुपतिः—पश्नां जीवानां पतिः=Lord of the animal-world. The word पशु according to the Pashupatas means a soul. पशुपते: शिरसः इति पः—शिरस्तः It is an *inde*. When तस् is added to nouns it gives them the sense of the Ablative and the phrase becomes an adverbial one; but phrases thus formed cannot be used with the root रुह् to grow and हा to abandon. This तस् should not be confounded with the तम् in यत्नतः St. 5 *supra*, which is सार्वविभक्तिक. क्षितिधरम्—धरतीति धरः क्षित्या: धरः क्षि०—धरः and not क्षिति धरतीति. Some MSS. read the first line शिरः शार्व स्वर्गात्पतति शिरसस्तत्क्षितिधरम्. Here तद्वितिधरम्=सचामौ क्षितिधरय, तम् i. e. ‘to that well known mountain.’ The force of तर् is not quite apparent and it breaks the symmetry of construction. An endeavour has been made by Krishna Shastree to take तर् equal to तस्मात् to go with शिरसः meaning ‘from that head’ but we are not aware of the use of तर् in the sense of तस्मात् as a pronoun in the Ablative case going with a noun in that case.

Whenever a gradual progress is indicated step by step, it is usual to repeat the word shewing the previous stage, or use its equivalent at the commencement of the next one. Cf. दारिद्र्याद्विषयमेति द्विषयितः सत्त्वात्परिभृश्यते निःसत्वः परिभृयते परिभृतान्वैदमापद्यते । निर्बिषणः शुचमेति शोक-निहतो बृहद्या परित्यज्यते निर्बुद्धिः क्षयमेत्यहो निधन ता सर्वापदामास्पदम् ॥ *Mri.* I A similar arrangement is followed in this Stanza. The reading adopted in the text therefore makes a better sense. महीप्रात्—महीं धार-यतीति महीप्रःः मही+ध—*the affix क* added under the rule कप्रकरणे मूलवि-भुजपद्यः उपसंस्थानम्. अयो०—This line is to be construed ‘इयं गंगा अधोधः स्तोऽर्चं पदम् पगता’ i. e. this Ganges has come to an insignificant position by going down lower and lower. This reading clearly indicates the gradual descent of the Ganges step by step, and conveys a more

vivid idea. The words उपरि, अधि, and अधस् are repeated to convey the sense of gradual continuous progress 'उपर्युदयवसः सामीप्ये' Pānini VIII. i. 7. The reading अधो गङ्गा सेर्यं &c. can be construed as सा इयं गङ्गा अवः स्तोकं पदं उपगता 'that same Ganges has come down to such a low position.' स्तोकम्=Insignificant, or little. अथवा=It is no wonder. शतमुखः "applies literally to the fall of the river and to that of the man who is lost to all sense of right and wrong. It applies in the sense of 'a variety of ways.'" Telang. A full account of the passage of गङ्गा from the Heavens to the sea is given in the Rāmāyana I. 35-45 "How Bhagiratha got the Ganges to Shiva's head, thence to the Himalaya, thence to the nether world, and how her waters sanctified the off-spring of Sagara is well-known." Alankāra—अर्थान्तरन्यास. (Vide St. 9), and also पर्याय. पर्यायो यदि पर्यायेणकस्यानेकसंश्रयः Kuval. The general proposition about the fall of a विवेकभृष्ट is strengthened by the particular one viz. the descent of the Ganges, and hence there is अर्थान्तरन्यास. There is पर्याय because the Stanza contains a narration of the Ganges resorting to several places. Metre—शिखरिणी. Vide St. 8 supra.

Trans.—The Ganges falls from Heaven on the head of Shiva, from the head of Shiva to the mountain, from that lofty mountain to the earth, and from thence to the ocean. Thus falling lower and lower has this river come to an insignificant position: what wonder, in a variety of ways comes about the fall of those who are lost to all sense of right or wrong.

11. वारयितुम्—For the use of the Infinitive with the root शक् see note on गोद्धूम् St. 6. /हुतसुक्-हुतं सुइके इति Fire. सर्यातपः-सर्यः=सरति आकाशे यद्वा स्वति कर्मणि लोकं प्रेरयति see Sid: Kau on Pani. III. i. 114. नाग=न गच्छतीति अगः; न अगः नागः यद्वा नगे भवः। नागेषु इन्द्रः श्रेष्ठः or an upamita comp. नागोऽयमिन्दः इव. निशितांकुश=A sharp hook. भेषजसंयैः=By taking medicines in the right way. मन्त्रप्रयोग is the 'actual application' of spells and charms. शास्त्रविहितम्=Laid down by the Shāstrás. We do not see the propriety of the word शास्त्र here. Metre—शार्दूलविक्रीडित. See St. 6.

Trans.—Fire can be quenched by water, the heat of the sun can be warded off by an umbrella, a wild elephant can be controlled by a sharp hook, a bull or a donkey by a cudgel; illness (can be got over) by taking medicines in the proper way, and poison can be eradicated by the use of various charms. A remedy has been ordained by the Shāstrás for everything, but there is no medicine for a fool.

12. साहिं—Two interpretations are possible of this compound. सङ्गीतस्य कला सं० कला, साहित्यं च सं० कला च ताम्यां विहीनः or साहित्यं च संगीतं च कलाश्च, ताभि॒ विहीनः (1) Devoid of literature and the art of music. (2) Devoid of literature, music and the arts. For Kalás see St. 101 *infra*. खदन्—*pre. part.* It is used here to show cause i. e. the means of existence; लक्षणहेत्वोः क्रियायाः *Pánini III. iii. 126.* जीवमानः—This must not be confounded with the *Atm. pre. part.* which is formed by the affix शानच् (आन), because जीव is Parasmaipadi. This is a special form by the Su'tra ताच्छील्यवयोवचनशक्तिषु चानश्. *Panini III. ii. 129.* i. e. 'चानश्' (आन) is affixed to roots to indicate 'disposition or habit, a particular standard of age, or capacity to do a thing.' The present participle refers to present time, the form by the addition of the affix चानश् however is not restricted to any particular time, and the affix can be added to both *Pars.* and *Atm.* roots; while शानच् to only *Atm.* roots. भागधेयम्—भाग एव भागधेयम्=Lot; fortune. धेय is a Taddhit affix added to the nouns भाग, रूप, and नाम without making any change in the original meaning. Metre—उपजाति—स्थादिन्द्रवज्रा यदि तौ जगौ-गः । उपेन्द्रवज्रा प्रथमे लवौ सा ॥ अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयादुपजातयस्तः ॥१॥. *Alankara*—रूपक—विषयभेदतात्पुररूपन विषयस्य यत् ॥ रूपकं ततिवधाविक्य-न्युनत्वादुभयोक्तिभिः ॥ *Kuval.* In the stanza the identity between man and beast is established by the word साक्षात् and the deficiency in the case of man is expressed by the phrase पुच्छविषाणहीनः hence the Alankára is न्युनाभेदरूपक (one of the subdivisions of रूपक.)

Trans.—A person destitute of literature, music or the arts is a very beast except that he has no tail or horns. That such a one lives and that too without eating grass is the good fortune of the beasts.

13. /विद्या-विदन्ति अनया इति विद्या (व्याकरणमीमांसादि):=Learning; see St. 101 *infra*. ज्ञान=Knowledge. शील=Good conduct, virtuous career. शीर्ण स्वभावे सदृष्टते *Amar.* Stanzas 49 and 109 *infra* may be referred to in connection with the sense in which Bhartrihari uses the word शील. Mr. Telang remarks that the word is very common in Buddhistic literature. धर्म=Duty. For detailed enumeration शील and धर्म see *Budaha*. Canto III. मर्यलोके is to be construed with चरान्ति. भारभूताः—Three different meanings of this phrase are possible owing to the numerous senses in which the word भूत can be used. (1) भारभूताः—भाराः भूताः भार भूतामपि तां समाधे: *Kumar.* I. 59. and see Mallinath's commentary thereon. (2) भारैः भूताः (समाः) who are like burden to the earth. (3) भाराणां भूताः (उचिताः) भार भूताः fit for burden. भूतं × × × \

त्रिषुचिते ॥ प्राप्ते वृत्ते समे सत्ये *Medini*. मनुष्यरूपेण—The instrumental is used here to show identity. शृगः—Beasts. शृगः पशौ कुरुद्दो च *Medini*. The reading न चापि शीलं though met with in only a few MSS., is preferable because it obviates the necessity of finding a distinction between विद्या and ज्ञान and that of supplying the indeclinable न before ज्ञान. *Alankāra*—रूपक—तद्रूपकमधेदयं उपमानोपमेययोः *K. Pra.* Metaphor is that in which there is identity between the thing compared and the thing compared to. In this Stanza there is identity between beast and man. *See St. 12. Metre—उपजाति—Vide St. 12 supra.*

Trans.—Those who have neither learning nor penance, nor liberality, nor knowledge, nor good conduct, nor virtue, nor the observance of duties, pass their life in this world of mortals like beasts in human form, and are mere encumbrances to the earth.

14. वरम्—Some look upon this word as a noun always in the neuter gender meaning मनाक्षिप्रिय. ‘देवादृत्ते वरः श्रेष्ठे त्रिषु लीवं मनाक्षिप्रिये.’ *Amar.* Others look upon it as an indeclinable मनागिष्टे वरं क्लीवं केचिदाहुस्तद्व्यर्थं’ *Medini*. वरं with न generally followed by च, तु or पुनः is used in the sense of ‘better than,’ ‘better-but not,’ to express preference, वरं being used with the clause containing the thing preferred, and the न च &c. with the clause containing the thing to which the first thing is referred.’ *Apte.* पर्व०—दुर्गम्=A difficult place; a place difficult to be passed through, दुर्गमेन गच्छति अत्र. When the Upsargas सु, and दुर् are prefixed to the root गम् it takes in the sense of अधिकरण (place) the affix ह (अ) before which the अम् of the root is dropped. स्फुरोरधिकरणे *Vartik* on *Pani* III. ii. 48. भान्तम्—par: abs: noun. Cf. ‘गतं तिरथीनमनूरुसारये’ *Magha* I. 2. Participial abstract nouns which are formed from roots by the affix त are in the neuter gender. It may be mentioned that the past participle formed by the addition of त to the root may be used as a noun, verb, or an adjective. Cf. अवसितं हसितं प्रसितं शुदा विलसितं हसितं स्मरभासितं ॥ न समदा: प्रमदा: हतसंसमदा: पुरहितं विहितं न समीहितम् ॥ १ ॥ *Bhatti* V. 6. वनचरैः—वने चरन्तीति वनेचरा: or वनचरा: The former is the more usual form. तत्पुरुषे कृति बहुलम्. *Pani*. VI. iii. 14. *Metre—अतुष्टुप्. vide St. 1.*

Trans.—Better to roam with the dwellers in woods in difficult mountain defiles than to live in the mansions of the Lord of the gods (Indra) in company of a fool.

15. (शालो०—शालेण उपस्कृताः (polished) शद्दाः तैः सुन्दरा गीः येषां ते, शा०—गिराः—उपस्कृत past parti. from कृ with उप०=अलंकृत Beautified, ornamented. The augment सुद् (स्) comes in according to the Sutra उपात्प्रतियत्नवैकृतवाक्याहारेषु च (चात् भूषणे समवायेच) *Pani*. VI. i. 139. स्

is inserted between उप and कृ when these senses are to be implied, as also in the senses already given [in the preceeding Sutras] and therefore, उपस्फुता कन्या अलंकृता इत्यर्थः or also as in उपस्फुतं कूते वाक्या ध्याहारेण ब्रूते see *Siddha. Kau.* // शिष्य०—शिष्येभ्यः प्रदेयः आगमः येषां ते. It is better to take प्रदेय in the sense of प्रदातुं योग्यः ‘fit to be imparted instead of दत्त ‘given’ as taken by Ramarshi (Telang’s notes). आगम=Learning. कवयः=Learned men. संख्यावान् पण्डितः कविः *Amar.* जाड्य=dulness, inability to appreciate merits. हि=Because, since. कुपरीक्षकाः=Bad examiners; कुत्सिताः परीक्षकाः कुपरीक्षकाः “कुगतेरादप” *Pánini* II. ii. 18. The particle कु is always compounded with a noun to impart to it the sense of कुत्सित or depreciation. ईश्वरः=Powerful, respected or rich. जगन्मान्यः समर्थो वा Cf. *Víiragya* St. 59 for the use of this word in the sense of the rich कुत्स्याः, Pot: Par: from the root कुत्स् to despise. अर्थ= Value. मूल्ये पूजाविवावर्थः *Amar.* The use of यस्य in the second line is peculiar. We do not meet with the use of the pronoun यत् without its correlative तत् although the latter is often met with singly. The last line is to be construed यैः मणः अर्थतः पातितः ते कुपरीक्षकाः कुत्स्याः स्युः न मण्यः. *Alankara*—विरोधाभास with दृष्टान्तः आभासत्वे विरोधस्य विरोधाभास इत्यते ॥ चेद्विम्बप्रतिविम्बत्वं दृष्टान्तस्तदलंकृतिः ॥ *Kuval*. In the Stanza the semblance of incongruity (विरोधाभास), is indicated by saying that poets are rich although not possessed of wealth; and the incongruity is reconciled by the double meaning of the word ईश्वर. Likewise दृष्टान्त or exemplification arises in consequence of the reflective representation of जाड्य and कुत्स्यता. *Metre*—शार्दूलविक्री दित. See St. 6.

Trans.—When learned men of celebrity, whose speech adorned with words polished by the Shástrás (grammar &c.), and whose learning is fit to be imparted to pupils, have to live in poverty in the kingdom of a prince, then that betrays the folly of the ruler, for the learned are respected even without wealth. If jewels are priced lower than their due worth the blame attaches to the incompetent examiners and not to the jewels.

— 16. | गोचरम्—गावः (इन्द्रियाणि) चरन्ति अस्मिन् (see *Pán.* III. iii. 119)= The range wherein the organs of senses have their working. गोचरा इन्द्रियार्थात् *Amar.* किमपि-अपि when affixed to कि sometimes gives it the sense of indescribable. शः=A particle meaning happiness, welfare. पुष्णाति=Promotes, imparts. प्रतिपाद्यमान=Being imparted, प्रतिपादनं तु दाने प्रतिपत्तौ प्रबोधनं *Medini.* कल्पान्त=कल्प=Universal destruction. संवर्तः प्रलयः कल्पः क्षयः कल्पान्त इत्यपि *Amar.* Mr. Telang takes the phrase to

mean literally 'end of a Kalpa' but it appears to be used more in its figurative sense instead of an exact period. निधन=Destruction. विद्या=Learning, knowledge. According to Hindu theory the knowledge acquired in one birth passes on to the next, विद्याकुलजव्यूरिति जहाति नो जन्मजन्मापि. तान्प्रति—प्रति governs the accusative. मान=Pride, high sense of one's own greatness. उज्ज्ञत—*Impa.* of उज्ज्ञ (6th Conj: Pars:) to give up. Construe भो तृपाः तान्प्रति मानसुज्ज्ञत. The reading of the text as well as the one at the foot सर्वदाव्यार्थम्: &c. are more or less defective. The first has no अपि or its equivalent and therefore falls short in the probable force of expression. In the second the construction is involved and far-fetched. *Alanka'ra*—विरोधाभास; see Stanza 15. This Alankāra arises in the Stanza in consequence of the mention of the apparent incongruity in the increase of the stock of knowledge notwithstanding its being freely given; the incongruity, however, is reconciled by the inherent nature of learning. Metre—शार्दूलविकीर्णिति. *Vide* St. 6.

Trans.—Oh Kings! cast off your pride before those who possess the secret treasure of wisdom—a treasure which comes not within the scope of the thief, which always imparts indescribable happiness, which largely increases even though constantly given to those who desire it and which is not destroyed even at the time of universal destruction. Who can compete with such persons?

17. अधि०—परमार्थ=Philosophical knowledge, true knowledge. अधिगतः परमार्थः यैः तान् अ०—परमार्थान् पण्डितान्—see St 7. मावमंस्थाः—मा—The augment of the aorist of a verb is usually cut off after the particle मा. In the 1st and 3rd persons the forms with the augment thus cut off acquire the sense of *that* with *may* or *might* and in the 2nd person the forms get the sense of the Imperative. अवमंस्थाः—Imp. 2nd per: sing: of the Aorist of मन् with अव (to disregard) with the augment cut off. लघु—This is to be construed with तृणमिव, and the phrase is to be लघुतृणमिव लक्ष्मीः. Some construe it as तृणमिव लघुलक्ष्मीः but it is grammatically faulty. The first too, is not quite free from defect inasmuch as लघु which expresses the common property does not agree in gender with both the objects whose common property it expresses; this, however, is not as great a fault as the former. Some commentators construe तृणमिव with मावमंस्थाः but it interferes with the Alankāra in the Stanza. संहणदि—3rd person sing. of the present of रुध् with सं. अभि०—अभिनवश्रासौ मदश्च, तस्य लेखा, तथा स्थामानि गण्डस्थलानि येषाम् वारणम्=The means of restraining; see St. 7. वारणानाम्—वारण—an elephant; मतझंगो गजो नागः कुञ्जरो वारणः करी *Amar.*

Alankara'ra—प्रतिवस्तुपमा—वाक्ययोरेकसामान्ये प्रतिवस्तुपमा भता. *Kuval*. The trait of not being brought under restraint by insignificant objects which is common to the उपमान and उपमेय is expressed by separate phrases in the stanza, hence the Alankára is प्रतिवस्तुपमा. Metre—मालिनी. ननमययुतेयं मालिनी भोगिलोकैः: Pause after the 8th syllable.

Trans.—Despise not wise men who have acquired philosophical knowledge. The worthless lucre, which to them is as insignificant as a blade of grass, does not tie them down. The filament of a lotus-stalk is no restrainer to elephants whose temples are blackened with the streaks of fresh rut.

18. अम्बो०—अम्बोजिनीनां वनं तस्मिन् निवासः तस्य विलासः तम् नितरां (*Indecli*) नि + तराम्=Excessively. It may be construed either with हन्ति or कुपितः though the latter is to be preferred. “तर and तम when suffixed to verbs and indeclinables forming adverbs assume the forms of तराम् and तमाम् e. g. पचतिराम्, उच्चतराम् &c.” *Ka'le*. न तु=But not. द्राघ०—द्राघं च जलं च तयोर्भेदः तस्य विधिः तस्मिन् वैदाध्यकीर्तिः=Fame about skill. अपहर्तु न समर्थः—The Sutra पर्याप्तिवचनेवलमध्येषु *Pani*. III iv, 66 authorises the use of the Infinitive with words meaning ‘sufficient, able, proficient, &c.’ Cf. अहमप्यसमर्थः श्रोतुम् *Ka'dam*. The idea of the peculiar skill of the swan to separate milk from water is very common in Sanskrit literature. Com.—आस्वादितं भवद्विद्यद्रुणि तदृष्टमन्यथा ॥ पीतं पयो राजहंसैर्वारि तैर्दूरभुजितम् ॥ १ ॥ *Pan*: *Pra*: *Bhana*: नीरक्षीरविवेके हंसालसं त्वयेव कुरुपे चेत् ॥ विश्वेऽस्मिन्नान्यः कुलवतं पालयिष्यति कः ॥ १ ॥ *Bha*. *Vilas*. Metre—वसन्ततिलका See St. 2.

Trans.—Highly irritated Bramhá can destroy for the swan the enjoyment of residing in beds of lotuses, but he can not deprive him of his fame about the natural skill of separating milk from water.

19. केग्राः=के बाहुशिखरे योतीति केशः an armlet. कुसुमम्—Singular used for the class ‘जात्यभिप्रायेण एकवचनम्’. मूर्धजा—मूर्धनि जाता: hair on head. संस्कृता=Polished. Malli explains this word in Kumar I. 28 by व्याकरणजन्या शुद्धिः here the sense is stronger. The insertion of स् between सं and कृ is according to the Sutra सम्परिम्यां करोतौ भूषणे *Pani*. VI.i 137. Metre—शार्दुलविकीर्तिः. See Stanza 6.

Trans.—Neither do bracelets, nor necklaces brilliant like the moon, nor, batings nor anointing (of perfumes), nor flowers, nor decorated hair, become ornaments to a man; but it is polished speech alone which adorns him. Adornments are, for a fact destructible; but the one of eloquence is an everlasting ornament.

20. नाम=Verily. प्रच्छन्नं—प्रच्छन्नं च तत् गुप्तं च Concealed and protected. भोगकरी=Cause or source of enjoyment, (from भोग + कृ). The root कृ takes the affix ट (अ) when it denotes a cause, natural habit, or favourableness; as यशस्करः, शाद्वकरः, वचनकरः according to the Su'tra कृतो हेतुतान्धील्यातुलोप्येषु Pani. III. ii. 20. The feminine of these words is formed by the addition of ई. यशःसु०—यशश्च सुखं च य०—सुखे, ते करोति तच्छीला यशःसुखकरी. This is formed in the same manner as भोगकरी. गुरुणां गुरुः=The greatest of the great. गुरुः may be taken as a noun and then there remains no necessity of taking it in the feminine as done by Mr. Telang; since predicative substantives need not necessarily be in the same gender as that of the subject; *mark* विद्या बन्धुजनः, विद्या अधिकं रूपं in the stanza itself. राजसुपूजिता—This can be taken either as a compound with its two members राज and सुपूजिता, or two separate words as राजसु and पूजिता meaning 'worshipped among kings.' This however cannot be said to make an elegant sense. Moreover, पूजित is a past passive participle; as such it may be used in the past or present sense. It ought to be taken in the latter to convey the general statement of the learned being respected in all times by princes. In this sense the locative is inadmissible since past participles used in the sense of the present govern the genitive, कस्य च वर्तमाने Pani II. iii. 67, making राजां पूजितः but such is not the phrase of the text. The only course then is to dissolve the compound as राजभिः सद्य पूजिता रा०—पूजिता taking पूजित in the past sense. राजपूजितः त्यादौ तु भूते कान्तेन सह वृत्तियान्तस्य समाप्तः S. Kaumudi. न तु—This has a greater force than न हि. Metre—शार्दूलविक्रीडित; see Stanza 6.

Trans.—Learning, indeed, imparts high splendour to a man; it is a valuable treasure which is (always) concealed and well-guarded, it is the means of securing glory and ease, it is the greatest of the great, it is a kinsman in travelling through foreign lands, and is the supreme divinity. Learning is highly honoured by kings and not wealth. A man without learning is but a brute.

21. क्षान्तिः=Patience. कवचेन किं=What need of an armour. ज्ञानशब्दं करे यस्य दुर्जनः किं करिष्यात्. The reading वचेन किं means what use of (soothing) words (from others) if a man (is gifted) with patience.' It is interpreted by some 'what effect of words from bad people if one is gifted with patience.' The reading adopted by us is smoother and makes a better sense. किं—Words like इ, कार्य, अर्थः &c., expressing use or need govern the instrumental of इत which is used or needed and the genitive of the user. ऋषि—anskrit writers look upon anger as one of the six enemies of man.

“नात्ति क्रोधसमो रिपुः” ज्ञाति:—Relatives. These have always been a source of trouble in this world; “दायादा: सहजारयः”. सहृत्=A friend or a good heart; स्वान्तं हन्मानसं मनः *Amara*. The word हन्य becomes हृत् after सु or दुर् when the sense is ‘friend’ or ‘foe’, see *Pani*. V. iii. 150. दिघ्यौषध= A medicine of divine or wonderful potency. व्याधितस्यार्थहीनस्य देशान्तरगतस्य च ॥ नरस्य शोकदायस्य सुहृदश्चनमौषधम्. The phrase in the verse can be interpreted in two ways: (1) If a man has a good friend he needs no medicine of potent virtue. (2) A man with a tranquil heart dose not stand in need of medicine. The importance of peace of mind is well known. किम्—किम्+उ has the same sense as किम्. अनवश्य—Flawless; न वश अनवश्य. वश is *pot. part.* of वद् to speak. The forms resulting from the indeclinable न with the root वद् by the addition of the affix य are अनुय and अवश्य; the former conveys a general meaning ‘that which ought not to be spoken’ while the latter (अवश्य) has a deprecatory sense ‘that which is not fit to be spoken.’ अवश्यपण्यवर्या गर्वपणितव्यानिरोधेषु *Pani*. III. i. 101; e. g. अवश्य पापम्, अनुयं गुरुनाम. त्रीडा—Generally we find this word used in the sense of modesty as an ornament in the case of the fair sex; but here it appears to have been used by the poet to express ‘sense of shame’ in undertaking a bad work; see St. 110. सुकविता &c. Bhartrihari has evinced a high predilection in favour of poetry in several places. In this connection see Kávyá Prakásha ‘काव्यं × × × सवः पर-निर्दत्ये (भवति)—सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसुखभूतं विगतिवेशान्तरमानन्दं (ददाति). *Alanka'ra*—प्रतीप—आत्मेप उममानस्य प्रतीपं *K. Pra.* In the Stanza the उपमानास कवच, अरि, अनल &c. are condemned since the उपमेयास क्षान्ति, क्रोध, and ज्ञाति &c. are considered quite capable of serving the purpose of the उपमानास. Metre—शार्दूलविक्रीडित; see St. 6.

Trans.—If man has patience what need has he of an armour, if he has anger what other enemy need he fear. If he has relatives what need of any fire, if he has a true friend what use has he of medicines of potent virtue; if there be bad people about him why should he fear serpents; if he has flawless learning what worth are riches to him, if he has sense of shame what other ornament does he require; if he has good poems what pleasure can he have from a kingdom.

22. | दक्षिण्य=Indulgence. स्वजने—The word जन is often used in Sanskrit to represent the class; Cf. अनिष्टन्त्रपादयोगो नाम तपस्विजनः *Shaka*. नय=Politic behaviour. | शाक्ष=Deceit, deception; hence, caution in dealing with rogues. परजन=stranger as opposed to स्वजन. परिजन=attendant. Mr. Telang has विद्वजनेप्यार्जवम् where अपि has no force.

Had it been in the last clause or had there been any opposite idea expressed, there would have been some propriety in it. As it is, there is only a continuous narration of how one should behave with different people. | आज्ञवम्=straightforwardness क्रजोभैवः आज्ञवम्. धूर्तता=Shrewdness. तेष्वैऽन्ते=On them rests the लोकस्थितिः=lit: existence of the world, hence, preservation of social order. Metre—शास्त्र-विकीर्णित, see Stanza 6.

Trans.—Indulgence towards one's own people, kindness to strangers, caution with respect to the wicked, love for the good, politic behaviour with kings, straightforwardness in dealings with the learned, bravery with enemies, forbearence towards elders, shrewdness with regard to the fair sex; those who are versed in these and the like arts are the persons on whom rests the preservation of social order.

23. दिशति=Gives, imparts, directs. | अपाकरोति=Removes. वाचि सत्यं सिन्चति is, as Mr. Telang remarks, a curious phrase. For an idea parallel to that of the Stanza compare the following. दूरीकरोति कुमर्ति विमलीकरोति चेतधिरत्नमधं चुलुकीकरोति ॥ भूतेषु किं च करणां वहुलीकरोति संगः सत्ता किञ्चु न मंगलमातरोति ॥ *Bhd mi.* 1. 122. *Alankara*—कारकदीपक—सैव क्रियाषु वव्हीषु कारकस्येति दीपकम् *K. Pra.* The *Alankara* of the stanza is कारकदीपक, because the subject-noun सत्संगतिः is mentioned only once in connection with many verbs viz: हरति, सिन्चति &c. Metre—वसन्त-तिलका; see Stanza 2.

Trans.—Say, what does not the company of the good do to men—it removes the dulness of the intellect, instils veracity in their speech, directs them to the loftiness of self-respect, removes sinful tendencies, purifies the mind and spreads their fame in all directions.

24. जयन्ति=(They) prosper; glory (to them). सुकृतिनः==शोभनं कृतं (काव्यरूपे) कर्म रसात्मनरूपं च अस्ति एवं ते—Skilful workers (1) in the art of poetry (2) in the preparations of mercury. रस०—रस०=(1) Sentiment; (2) Mercury. Hence रससिद्धाः=(1) Perfect in the rasas or sentiments, masters of style, capable of ruling the passions and feelings of men. (2) Possessors of the elixir of life. रस is looked upon as the soul of poetry; वाक्यं रसात्मकं काव्यं *Sa'hitya Darp.* The rasas are शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ॥ वीभत्सोऽहृत इत्यदौ रसाः शान्तस्तथा मतः. Sanskrit works on medicine have given great importance to mercury; एकोऽसौ रसराजः शरीरमजरामर्ते कुरुते *Rasaratna'kara.* The compound can be dissolved in two ways:—(1) सिद्धः रसाः येषां ते—Those who are masters of sentiments; सिद्धः रसः येषां ते—Those who have skilfully manipulated mercury. In this the word सिद्ध

becomes the last member of the compound, the phrase being considered as one of the आहिताग्नि class. (२) रसेषु सिद्धाः—Proficient in style; रसे सिद्धाः—Proficient in (the preparations of) mercury. The words सिद्ध, शुक्र, पक्ष and वन्ध form the locative Tatpurusha; सिद्धशुक्रपक्षवन्धं यथा Panini II. i. 41. यशःकाये—यशः एव कायः तस्मिन्: Cf. यशःशरीरे भव मे दयालुः Raghava II. 57. जरा०—जरा च मरणं च ताम्यां जातं जगामरणजां. The root जन् takes the form ज according to the Sutra पञ्चम्यामजातौ Panini III. ii. 98. Alanka'ra—श्लेष—श्लेषः स वाक्य एकस्मिन् यत्रानेकार्थता भवेत् K. Pra. In this Stanza the words सुकृतिनः, रससिद्धाः &c. have more than one sense, hence there is श्लेष. Metre—भ्रुदुप, see Stanza 1.

Trans.—Poets who are endowed with a mastery in their art and who are therefore perfect in the exposition of sentiments in their compositions, do prosper. There is no fear of decrepitude or death to the form (body) of their fame as in the case of those skilful persons who have acquired the knowledge of the manipulation of mercury.

25. प्रसाद०—उद्तं चुलं यस्य असौ उन्मुखः: one whose face is turned up. प्रसादस्य उन्मुखः—Ready to confer a favour. स्निर्वै—This word is used in various senses in Sanskrit. Here it means ‘affectionate.’ निष्ठेश०—क्लेशस्य लेशः क्ले०—लेशः निर्गतः क्ले०—लेशः यस्मात् तत् निष्ठेशलेशः. In Mr. Telang's text we find the Visarga of निर् retained, but it is not correct, since Visarga preceded by इ or उ and not belonging to a termination is changed to औ when followed by a hard consonant of the guttural or labial class. इदुपधस्य चाप्रत्ययस्य Panini VIII. iii. 41. | विश्वा०—विश्वा अवदातं i. e. purified by learning; अवदातः सिते पीते शुद्धे Amar. विष्टप०—विष्टप=world, विष्टप्सुवनं जगत् Amar. हारिन्=Destroyer. विष्टपस्य कष्टं हरति तच्छीलः विं क० हारी=one who destroys the troubles of the world. विष्टपहारिणि इष्टदहरौ is the reading in Telang's text which can be explained by taking हारिन्=attractive, hence विं हारिन्=Joy of the world and इष्टदहरि=Hari who gives the desired objects. विष्टपहारिन् has been explained by some commentators as विष्टपं हरति उद्धरति सः and by a few others as स्वर्गवासी or स्वर्गसंतोषकारी. Neither of these appears satisfactory. The use of a separate adjective referring to the last member of a compound is not a very usual construction and is considered defective by rhetoricians. Similarly the use of हरति in the sense of उद्धरति is, if at all, quite uncommon. विष्टप is not known to mean स्वर्ग the synonym for it being श्रिविष्टप. Alanka'ra—तुल्ययोगिता—नियतानां सकृदम्भः सा उनस्तुल्ययोगिता K. Pra. Here the common property ‘acquisition’ is mentioned only once in connexion with सञ्चरितसञ्च &c. which being the matters in hand

(नियत=प्राकरिणक) are described as the result of Hari's favour.
 Metre—शदूलविकीडित; see Stanza. 6.

Trans.—A well-conducted son, a devoted wife, a liberal master, a loving friend, an honest servant, a mind free from even the least anxiety, a handsome form, abiding riches, a mouth purified by learning—all these can be gained by a man when Hari the destroyer of the troubles of the world is pleased.

26. संयमः—Restraint over the mind. काले—At the proper time. प्राणा०—प्राणानां आधातः (destruction of lives) तस्मात् शक्त्या०—According to one's power. युव०—जनः—Collection or class; see St. 22 supra. मूकभाव =Silence. युवतीनां जनः, तस्य कथाः, तासु मूकभावः. परेषां goes with युवतिजन. In the ordinary course of compounds the phrase ought to have been परयुवतिजन &c., but instances like परेषां युवतिजन are not rare in classic literature; they are permissible like the phrase देवदत्स्य गुरुकुलम्; 'सापे-क्षत्वेऽपि गमकत्वात् समासः' Cf. अनिर्वर्णनीयं परकलत्रं नाम *Sha.* V. युवति is the femi. of युवन् by *Pani*. IV. i. 77. तृष्णा०—तृष्णायाः स्रोतः, तस्य विभङ्गः; see St. 45. *Vaira'*. सामान्यः—Common (to all Shástrás) सह मानेन वर्तते समानः। ततः स्वार्थं व्यञ्ज see *Vártika* on *Pani*. V. i. 124. अठु०—न उपहृतः विधिः यस्य सः—Whose regulations are unobjeeted. Metre—स्फगधरा. प्रभ्र्यानां त्रयेण विष्विनियतियुता स्फगधरा कीर्तितेयं ॥ The pause is after each of the 7th syllable.

Trans.—Abstinence from destroying life, restraint in depriving others of their wealth, speaking the truth, timely liberality according to one's power, not even gossiping about the young ladies of others, checking the stream of covetousness, reverence for elders, compassion towards all creatures—this is the universal path to happiness violating no rules or ordinances of any Shástras.

27. विरमन्ति—रम् is *Atmanepadi* but preceded by the prepositions वि, आ, परि, it becomes *Parasmaipadi*. The propriety of the reading of the text is self-evident. This Stanza is met with in Vishákha-datta's *Mudrarákshasa*, Act II. Metre—वसन्ततिलका; see Stanza 2.

Trans.—Weak-minded men do not begin anything at all through fear of difficulties, mediocres begin a work but abandon it no sooner obstacles come in their way; but strong-minded persons though repeatedly hindered by difficulties do not give up what they have once begun.

28. The position of the first two lines has been changed from that in Mr. Telang's edition and the system of about six MSS. has been adopted in our text, because तु has no force and appears to be redun-

dant। सुहृत्=One having a good heart, a noble-minded person. (हन्ता-नसं मनः Amar) शोभनं हन् यस्य and not शोभनं हृदयं यस्य (which is equal to चहृत् a friend) by the rule सुहृद्वदो मित्रामित्रयोः Panini V. iv 150.

There is a greater propriety in taking सुहृत् to signify 'a noble-minded person' as opposed to असन्तः than to take it in its restricted sense 'a friend.' कृशवन्=One with slender means, in reduced circumstances.

न्याय्या—न्यायादनपेता=Not swerving from the right path; धर्मपथः-न्यायादनपेते Panini IV. iii. 92. The words धर्म &c. take the affix यत् in the sense of अनपेत=not swerved from. असुकर्ण—सुष्टु क्रियते तत् सुकर्ण न सुकर्ण असुकर्ण. The affix खल् (अ) is added to any root with इष्ट्, दुष् or चु पrefixed to it, when the idea of ease or difficulty is present. उपदृःसुकृच्छ्राकृच्छ्रार्थेषु खल् Panini III. iii. 126. विपवुचैःस्था=To live in a dignified manner in misfortune. पदमनु—पदं अनु+वि+धा=To follow the foot-steps. उदिष्टं=उपदिष्टं advised, laid down. असिं—असेधारा इव व्रतम्=A vow (a course) as difficult as walking on the edge of a sword; i. e. the vow of performing the most difficult things and of withstanding the most powerful temptations. यत्रैकशयनस्यांपि प्रमणा नोपभृज्यते ॥ असिधारावतं नाम वदन्ति भुनिषुङ्गवाः ॥ इदं चासिधाराचंकमणतुल्यत्वादसि धारवतमित्युक्तं Mallinath on Raghu XIII. 67; also *vide* St. 64 *infra*. Metre—शिखरिणी. see Stanza 8.

Trans.—Not supplicating evil men, not begging even of a noble-minded person when he is in reduced circumstances, regard for a just mode of behaviour, incapability of putting one's hand to a dirty work even at the risk of life, living in a dignified manner in misfortune, and following the foot-steps of the great: by whom has this course difficult as the walking on the edge of a sword been advised to the good?

29. भृत्याम—क्षाम *past part.*: of क्षै to waste away. भृत्या क्षामः-भृत्यामः Emaciated by hunger. | शिथिलप्रायः—प्रायेण शिथिलः शिं—प्रायः “प्राये चाहृल्यतुल्ययोः” Medini. प्राय generally coming as the last member of a compound should be rendered by 'mostly, almost'. विप०—विपत्वा (नष्ट) दीर्घितिः (तिजः) यस्य सः: प्राणेषु—The word प्राण in the sense of 'life' is used in the plural; गुरुत्व भूम्यसवः प्राणाः Amar. मत्तेष्व०—मत्तानां इभानां इन्द्रः म० भेन्दः, विभिन्नौ च तौ कुम्भौ च विं—कुम्भौ; मत्तेभेन्दस्य विं—कुम्भौ तयोः कवलः (mouthful) तस्य ग्रासः (swallowing), तस्मिन् एका (अद्वितीया) बद्धा स्फृहा येन सः. Prof. Gole dissolves the compound मत्तः इभेन्दः तस्य विभिन्नौ कुम्भौ तयोः कवलः तेषां ग्रासः तस्मिन् एकस्मिन् केवले बद्धा स्फृहा येन सः= Who has set his heart upon devouring nothing but mouthfuls from the wounded temples of powerful intoxicated elephants. मान०—

मानेन महान्तः, तेषाम् अग्रेसरः—अग्रं अग्रेण, अग्रे वा सरतीति अग्रेसरः. The word अग्र takes the form अग्रे before the root सृ under the Su'tra पुषोऽग्रतोऽग्रेषु सतेः Panini ii. 18. Rare instances of अग्रसर are met with in literature. केसरिन—केसरः अस्यातीति. केसर is the correct form when signifying the mane of a lion and not केशर which means the filament of a flower. Alankara—अप्रस्तुतप्रशंसा—अप्रस्तुतप्रशंसा या सा सैव प्रस्तुतायां K. Pra. There is अप्रस्तुतप्रशंसा in the Stanza because the description of a man of self-respect which is the matter in hand is implied by the description of the nature of the lion which is not the matter in hand. Metre—शार्दूलविक्रीडित; see St. 6.

Trans—The lion, the foremost among the proud, has unparalleled eagerness for swallowing a mouthful out of the temples broken by himself of a great intoxicated elephant; does he—although emaciated by hunger, weakened by old age, almost exhausted and come to a miserable plight, with all his vigour gone, and even on the verge of death—ever feed upon withered grass?

30. // स्वल्पस्नां—स्नायवश्च वसा च स्नां—वसं (Samâhar Dwandwa)
 तस्य अवशेषः स्नां व० शेषः; स्वल्पः स्नां व० शेषः यस्मिन् तत् स्व०-देष्व, स्व०-शेषं च तत् मलिनं च स्व० स्नां मलिनं. अस्थिकं—अल्पं अस्थि=अस्थिकं. The suffix क is added to nouns to impart a diminutive sense. It is also used to convey a deprecatory sense कुत्सितं अस्थि=अस्थिकं. Mr. Telang has स्वल्पं अस्थि गोः. We do not see any beauty in that reading which makes a special mention of the bone of a cow; the reading अस्थिकं does away with the necessity of taking स्वल्प as an adjective to अस्थि. Moreover स्वल्प with स्नायु०-देष्व imparts a greater force to the sentiment. आप्-nom: sing: of the irregular word भन् a dog. क्षुधा०—क्षुधायाः शान्तिः तस्यै. Mark the idiomatic use of the dative. Generally we find क्षुध् instead of क्षुधा in literature though the latter is permissible according to Bháguri who says that even words ending in consonants may take the feminine affix टाप् (आ), while Pánini allows it only in the case of words ending in अ. ‘वष्टिभागुरिरिष्टोपमवाप्योरुपसर्गयोः ॥ आपं चैव हलन्तानां यथा वाचा निशा दिशा’’. Cf. क्षुत्वाम St. 29 *supra* and St. 84 *infra*. सिंहः—हिनस्तीति सिंहः a word of the पृष्ठोदरादि class ‘सिंहो वर्णविपर्ययात्’ Sid: Kau. कृच्छ्रगतः—कृच्छ्रं गतः a Dvitiyá Tatpuru. A noun in the accusative case is compounded with the words श्रित, अतीत, पतित &c. द्वितीया श्रितातीतपतितगतात्पत्तप्राप्तवैः Panini II. i. 34. /सत्त्व०—according to one's character; see Malli. on Raghu VI. 21. /सत्त्व=Disposition, character, strength. सत्त्वं गुणे पिशाचादौ बले द्रव्यस्त्वभावयोः Medini. Alank'ara—अर्थान्त-

रन्यास; see Stanza 9. Here the particular characteristic of the lion is confirmed by the general statement of one's conduct according to his nature. Metre—शारदूलविक्रीडित; see Stanza 6.

Trans.—A dog rejoices over a little bone destitute of flesh and filthy with small remains of tendons and fat on it, though it does not appease his hunger. The lion rejects a jackal even though he may have come under his paw and kills an elephant. Each one sets his desire on an object according to his inborn nature although he may be in distress.

31. चरणा०—चरणयोः अवपातः=falling at the feet. पिण्डद—lit. one who gives a ball, hence 'giver of food;' see Misc: Stanza 8 *infra*. Some word as उरस्नात् or उरतः should be supplied after पिण्डस्य. पुङ्गव—Primarily it means an ox, but secondarily at the end of a compound it signifies 'chief, best, pre-eminent of a class'; स्युहतरपदे व्याघ्रपुङ्गवर्षभ-कुञ्जरः ॥ सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः *Amar.* ^ धीरम्—with patience. चादुग्रोतैः=By numerous coaxing words; 'चाटु चाटु प्रिये वाक्ये' *Amar.* *Alan-* *ka'**ra*—स्वभावोक्ति—स्वभावोक्तिस्तु दिम्बादेः स्वक्रियारूपवर्णनम् *K. Pra.* In this Stanza the description of the characteristic action and posture of the dog and the elephant are described. Metre—वसन्ततिलका; see Stanza 2.

Trans.—The dog falls down at the feet of one who gives him food, wags his tail, and prostrating himself on the ground shows his (upturned) mouth and belly to him; but the lordly elephant, on the other hand, calmly looks on and eats his food only when entreated with various flattering words.

32. परिव०—परिवर्तते तच्छीलः (revolving), तस्मिन् संसारे=In this world. "The allusion is to the ever recurring birth and death in this world. पुनरपि जननं पुनरपि मरणं पुनरपि जननीजठरे शयनम् are familiar verses to the same effect" *Telang.* को वा—The interrogative pronoun कि and its derivatives are used idiomatically with the indeclinables वा, नाम, इव, तु, to give emphasis to the question and may be translated by 'who indeed, possibly' &c. *Gole.* Mr. Telang seems to take the phrase 'who indeed being dead is not born again.' We also construe it in the same manner and differ from Mr. Kale who construes it thus 'who is not born and who is not dead'. समुच्चाति elation, rise. Metre—अनुष्पृ. see St. 1.

Trans.—Who, indeed, that is once dead in this revolving world is not born again? But that man is born by whose birth his family attains to dignity.

33. स्तवक=Cluster, bunch. द्वयी=(*fem.* of द्वय) two-fold. The numerals take the affix तय् (तय) to denote a partitive sense, which according to *Pa'ni*. V. ii. 42,43 in the case of द्वि and त्रि is optionally hanged into अय् (अय) and the ending ई dropped, giving the forms द्वितय or द्वय, त्रितय or त्रय. मनस्त्वन्=High-minded, प्रशस्तं मनः स्तिं अस्य. Words ending in अस् and the words माया, मेधा, and सूज् like विन् in the sense of possessive affixes which indicate greatness, exaltation, praise &c. भूमनिन्दाप्रशंसात् नित्ययोगेऽतिशायने ॥ संबन्धेऽस्तिविवष्टा भवन्ति मतुञ्चादयः॥१॥ *S. Kau.* “The idea of placing flowers and ornaments on the head is common in Sanskrit literature”. Even at this day both sexes are seen using flowers on the head in Mysore and whereabouts. The reading द्वे गती &c., only indicates a course without any effort; and means ‘there are two courses, while द्वयी वृत्तिः conveys the idea of a certain amount of determination on the part of the high-minded. Likewise it is preferable to have मनस्त्वी the उपमेय in the singular, as it is in juxtaposition to स्तवक the उपमान, which is in the singular. शीर्षते in the present tense conveys the sense of a general proposition and is therefore to be preferred to the potential form of the verb. Some such verb as शोभते must be supplied after द्वि. Stanza 104 *infra*, is the same as this one with a slight variation in the wording. For a similar idea compare ‘नैसर्गिकी सुरभिणः उपस्थि सिद्धा मूर्धि स्थितिर्न चरणैरवताहनानि’ *Uttara*, विशीर्येत—lit. lies down, once, retires (into). *Alankāra*—उपमा. All the conditions required for this *Alankāra* are found expressed in this Stanza; कुसुमस्तवक is the उपमान ‘the thing compared to’, and मनस्त्वी is the उपमेय ‘the thing compared’ being on the head or withering away in the woods is the common property, and इव is the word conveying the sense of comparison. *Metre*—अद्वृष्टप्—see Stanza 1.

Trans.—The position of the high-minded is twofold as in the case of a bunch of flowers, either to be on the head of the people, or wither away in a forest.

34. वृह०—वृहस्पति (from वृहत् speech and पति lord. The substitution of स् for त् of वृहत् and तत् before पति and कर respectively is by *Vārtika* on *Pani*. VI. i. 157); प्रभृतिः (आदिः) येषां ते. सम्भाविताः=held in high esteem. पञ्च०—पञ्च वा पञ्च वा च पञ्चपाः This is *Bahuvrihi*, यथा व्यासाद्वारापिकसंख्याः संख्यये *Panini* II. ii. 25; a compound of an declinable, a numeral, or the words आसन्न, अदूर or अधिक with a numeral is a *Bahuvrihi*. In the formation of such compounds the final vowel or the final consonant with the preceding vowel of the latter numeral is dropped and अ added on, द्वौ वा त्रयो वा द्वित्राः. तान् प्रति—See

St. 16 *supra*. विशेष०—विशेषे (शत्रुविशेषे) विक्रमः—Valour with regard to an extraordinary enemy. विशेष is generally used as a noun; some instances are found where it is an adjective; e. g. असीद्धिशेषा फलमुण्डवृद्धिः *Raghu*. II. 14. Taken as an adjective here it means ‘unusual valour’ and the compound is to be dissolved विशिष्यते इति विशेषः; or (2) विगतः शेषः यस्य with nothing remaining; hence, complete; विशेषशासौ विक्रमश विशेषविक्रमः। तस्मिन् रुचिः यस्य. वैरयते—वैरं करोति denomi. from the nominal base वैर enmity. The affix क्यङ् (य) is added to the nominal bases शब्द, वैर &c. in the sense of doing or making, and the nominal verbs so derived are conjugated in the *Atmanepadi*; शब्दवैरकलहाप्रकण्वमेवेभ्यः करणे *Pa'nini* III. i. 17. भास्वर—Shining. पञ्चिणे—on the day of conjunction or of full moon. भ्रात्—Voc: Sing: of भ्रातुः; not literally but a mere term of endearment. Some MSS. read भ्रान्तः which is interpreted as “insensate.” On this construction, however, “an अपि or some word of like import would seem to be necessary.” भ्रान्तः might also mean, भ्रमण् कुर्वन् ‘having revolved’, the affix त being added to the root भ्रम in the active sense by *Puni*. III. iv. 72. शीर्ष०—शीर्षं अवशेषः यस्य सः शीर्षावशेषः, न शीर्षावशेषः अ०—शेषः, अ०—शेषः शीर्षावशेषत्वेन संपत्तः कृतः शीर्ष०—शेष कृतः. Some MSS. have शीर्षावशेषाकृतिः which may be dissolved as शीर्षमव अवशेषः यस्याः सा शीर्षावशेषा, शीर्ष०—शेषः आकृतिः यस्य सः. The mythological incident referred to in this Stanza will be found in the 8th Skandha of Bhágwata as well as in the Matsya Purana. The deities obtained Amrit by churning the ocean. By a strategem Ráhu gained admission into their assembly and drank some of the Amrit. The sun and the moon discovered the theft and reported it to Vishnu who cut off Ráhu’s head. On this account an animosity has been established between the two planets—the sun and the moon—and the demon Ráhu who is supposed to periodically swallow them. *Alanku'ru*—अप्रस्तुतप्रसंसा see Stanza 29. Here the description of Ráhu’s conduct which is not the matter in hand leads to the implication of the disposition of a wicked person which is the matter in hand. Metre—शार्दूलविक्रीदित; see Stanza 6.

Trans.—There are some five or six planets (besides the sun and the moon) with Brihaspati at their head, who are held in esteem: Ráhu desirous of figuring in special valour does not show enmity towards any of them. The Lord of the demons (Ráhu) though he has nothing left him of his form but his head, devours at conjunction and opposition only the splendid ruler of the day and the lord of the night. Mark this, oh! brother.

35. मुवन०—The number of Bhuanas is either three as in the familiar expression त्रिमुवन, or fourteen; see *Vaira'*. 23. Here the poet

seems to have used the word in a limited sense. The phrase means 'the different regions of the world'. फणा०—फणा एव कलकं The flat surface formed by the hoods, (see *Matsya Pu.*) तस्मिन् स्थितां क्रमठ०= By the lord of the tortoises. मध्येषुषम्—पृष्ठस्य मध्ये मध्येषुषम्. (An *Avyayibhāva* compound). The words पारे and मध्ये optionally form the *Avyayibhāva* compound with a noun in the genitive and are placed first with the final अ changed to ए; as पारेगङ्गन् or मध्येगङ्गन् &c. पारे मध्ये षष्ठ्या वा *Pani*. II. i. 18. क्रोडार्थीनम्—क्रोडे अथ इति क्रोडार्थीनम् (Loc: *Tat-purusha*) =on the breast of the ocean. अथि takes the form अर्थीन when it is the last member of a compound अद्युत्तरपदात्त्वः. “न ना क्रोडं भुजान्तरम्” *Amar.* अन दरान्—Easily, without difficulty. The ocean seems to take very little notice of the huge body of the tortoise. See *Matsya Pu.* अहह०=Oh, what wonder; अद्वैत्यद्वृते खेदे *Amar.* “The point of the Stanza is that each of the great personages mentioned does some remarkable act, and yet each later one outdoes each preceding one.” *Telang.* *Alanka'ra*—अर्थान्तरन्यास; see Stanza 9. Here the general proposition with regard to the magnanimity of the doings of the great is confirmed by the description of the ocean easily holding the king of the tortoises on his breast. *Metre*—हरिणी; see Stanza 9.

Trans.—The Shesha bears the several regions of the world on the flat of his hoods, he is constantly borne by the king of the tortoises on his back who, in his turn, is again held without difficulty by the ocean on his breast. Ah! boundless is the brilliancy of the performances of the great.

36. वरम्—See note St. 14 supra. समद०—मदेन सहितः समदः; समदश्चासौ। मघवांश स०—मघवा, स०—मघोना सुक्तं च तत् कुलिशं च स०—कुलिशं, तस्य प्रहारैः। The word मघवन् is also found as मघवन् see *Sidd:* *Kau:* on *Pani*. VI. iv. 128. उद्धच्छ०—दहनस्य उद्धाराः द०—द्वाराः, वहलाश्च ते द०—द्वाराश्च व०—द०—द्वाराः; उद्धच्छन्तथ ते व०—द०—द्वाराश्च, तैः गुरुभिः; उद्धच्छ०—गुरुभिः. तुषाराद्वैः=of the mountain of snow i. e. *Himālaya*. His son is called *Maináka*. *Read* असून सा नागवधूपभोग्यं मैनाकमभोनिविदसरख्यम् ॥ कुद्देऽपि पश्चच्छिदि उत्रशत्राववेद-नार्जे कुलिशक्षतनाम् *Kumar* I. 20. अहह०=Alas. क्लेश०—क्लेशेन विवशः overwhelmed by calamities. संपातः=Falling and thereby secreting oneself. पयसां पतिः=The ocean. उचितः is more or less redundant with the construction. वरं—न च; the signification, as remarked by *Telang*, being implied in the construction itself. For the allusion in the stanza see *Ramāyana* *Sundar Kanda*. प्रत्युत्राच्च हन्मन्तं वाक्यज्ञो वाक्यकोविदम् ॥ पक्षवन्तः पुरा शैला बभूदुः शेशगामिनः ॥४०॥ व्रजन्ति स्म दिशः सर्वा गरुडानिलरहसः ॥ तत्-ते तु प्रयातेषु देवसङ्घाः सहस्राः ॥ ४१ ॥ भूतानि च भयं जग्मुत्तेषां पतनशङ्कया ॥ ततः कुद्दः सहस्राः पर्वतानां सहस्राः ॥४२॥ पक्षांश्चिद्देह वज्रेण तत्र भतक्तुः ॥ स मासुपागतः

कुद्दो वज्रमुथम्य देवराद् ॥ ४३ ॥ ततोऽहं सहसा द्विषः पवनेन महात्मना ॥ अर्द्दमल्लवण-
तोये च विशिष्टा वानरघर्भ ॥ ४४ ॥ गुप्तपक्षः समर्थश्च तव पित्राभिरक्षितः ॥ तदा गिरीणां
सर्वेषां छित्रमानान्महात्मना ॥ ४५ ॥ पक्षान्दृष्ट्वा महेन्द्रेण प्रविष्टोऽहं महार्णवम् ॥ सोऽ-
हमिन्द्रभयात्तात् प्रविष्टो वरणालयन् ॥

Ms. V₁ has प्राणच्छेदः in place of पक्षच्छेदः and explains it भैनाकस्य
पितरि हिमाचले कुशविघ्नले सति कुलिशप्रहारैः प्राणच्छेदो जीवनाशो वरम्. Metre—
शिखरीणी; see Stanza 8.

Trans.—Better for the son of the Himalaya to have allowed his wings to be cut off by the proud Indra by strokes of his thunder-bolt which became unbearable on account of their emitting huge masses of flame; but alas! his throwing himself in the waters of the ocean and seeking refuge there was improper when his father was overwhelmed by calamity.

37. यत्=As, inasmuch as. पादैः=By the rays; allegorically, by the feet. This double sense is found used in literature in several places. तेजस्वी—Of extraordinary lustre; possessing great valour. The suffix विन् shows ‘excess’ अस्मायामेवासजो विनिः *Pd'ni.* V.ii.121. इनकान्तः=Sun-stone तत्=Therefore. निकृति=Insult or injury. In the reading विकृति, the meaning is the same but it requires straining. कथं सहते—The present is used in the sense of the potential. For a similar idea Cf. न तेजस्तेजस्वी प्रसूतमपरेषां प्रसहते स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः ॥ मरुवैरश्रान्तं तपति यदि देवो दिनकरः किमग्रेयग्रावा निकृत इव तेजांसि वमति ॥ १ ॥ *Uttar.* VI. *Alankara*—दृष्ट्यान्त. see Stanza 15. There is a reflective representation of प्रज्वलन and असहन, hence this Alankara. Metre—आर्या. See Stanza 3.

Trans.—The sun-stone though lifeless acquires burning heat when touched by the rays of the sun: how then should a spirited man bear an injury inflicted by another?

38. सिंहः—दिनस्तीति सिंहः The word belongs to the पृष्ठोदर class. भवेद्दर्णगमादंसः सिंहो वर्णविपर्ययत् ॥ गृदात्मावर्णविकृतवर्णनाशात्पृष्ठोदरम् ॥ *S. Kau.*

। मद०-प्रशस्ता: कपोलः कपोलभित्यः, मदेन मलिनाः कपोलभित्यः येषां, तेषु म०-म०-क०-
भित्यिः is a Karmadhāraya compound by the Sutra प्रशस्तावच्चनैश *Panni* II. i. 66. मतङ्गकोद्घमित्राः स्युः प्रकाण्डस्थलभित्यः *Gan: Maho:* All these words at the end of a compound signify pre-eminence of the preceding noun. The compound can also be dissolved as a genitive Tatpurusha कपोलानां भित्यः where भित्य means ‘a region.’ भित्यः प्रदेशे कुड्ब्ये च *Vishwa*. According to the first view कपोलाभित्यः=‘large temples’ and in the second it means ‘the sides of the temples.’ For the flow of the rut see *Pa'laka'pya* करात्कटाभ्यां मेद्राच्च नेत्राभ्यां च मदस्तुतिः Cf. निधौतदानाभरणगण-

भित्तिर्वन्यः सरित्तो गज उन्ममज्ज *Raghu*. V. 43. हेतुः—Cause. *Alanka'ra*—अर्थान्तरन्यास; see Stanza 9. Here the particular proposition of a young lion pouncing upon an elephant is strengthened by the general one that spirit does not depend on age. *Metre*—अर्धा. See Stanza 3.

Trans.—The lion though young attacks elephants whose large temples are blackened with rut: such is the natural disposition of the vigorous; spirit does not certainly depend upon age.

39. रसातल=One of the seven regions under the earth which are अतल, वितल, सुतल, रसातल, तलातल, महातल and पातल. Verbs implying motion govern the accusative. गच्छतु—The reading गच्छताम् is incorrect because गम् is *Parasmai*. शील=Virtuous conduct, शीर्णं स्वभावे सदृते *Amar*. This is a word of very wide import and conveys the idea of moral rectitude. It appears to be one of *Bhartrihari's* favourite words; *vide* Stanzas 13, 42, 82, 109 and Misc. 18 and 19. Com. VI explains शील by ब्रह्मचर्यलक्षणम् which does not seem to be correct. अभिजन=Noble birth. This word has been rendered by commentators by स्वजन, परिजन, &c., but “as all other things enumerated are qualities residing in an individual, that meaning, if allowable elsewhere, is not admissible here.” *Telang*. अर्थ=Wealth. शृण०—तृणस्य लवः तेन प्राया:(तुल्याः) सू०-ल०-प्रायाः=like a blade of grass, like a piece of straw. प्रायो बाहुल्यतुल्ययोः *Medini*. *Alanka'ra*—काव्यलिङ्गम्—समर्थनीयस्यार्थस्य काव्यलिङ्गम् समर्थनम् *Kuvala*. In this Stanza the phrase निकेन &c. constitutes the reason for desiring wealth only regardless of जाति &c., and therefore it is काव्यलिङ्गम्. *Metre*—शार्दूलविक्रीडित; see Stanza 6.

Trans.—Let our caste go to the lower regions, our virtues may go still lower, our conduct may fall [as it were] from a precipice, our noble birth may be consumed by fire, a thunderbolt may suddenly strike our bravery—our enemy; wealth alone should be ours; (for) without that one all virtues are like a blade of grass.

40. तानि, तद्, सा—The pronoun तद् generally with एव expressed or implied is used by itself without its correlative यद् in the sense of ‘every, same, celebrated, or well-known’ &c. प्रकान्तप्रासिद्धातुभूतार्थविषय-तच्छब्दोयच्छब्दापादानं नापेक्षते *K. Pra.* शुद्धिरप०=Sharp intellect, “a head which is at home in every subject.” *Telang*. अप्रतिहत=Unrepulsed. शृ०—Without the warmth of wealth. Construe अर्थेऽप्मण्ड विरहितस्तु। एव पुरुषः क्षणेन अन्यः भवतीत्येतद्विचित्रम्. *Metre*—वसन्ततिलका; see Stanza 2.

Trans.—All the organs are the same, action the same, sharp intellect the same, speech the same; a man, though he is the same,

becomes quite a different person the moment he is deprived of the warmth of wealth: this is indeed wonderful.

41. पण्डित—See note in Stanza 7. श्रुतवान्=Learned in the Shastrás; श्रुतमार्कण्ठे शास्त्रे Medini. Alank'ra—काव्यलिङ्ग see Stanza 39. In this stanza the phrase सर्वेणुणाः काञ्छनमाश्रयन्ति explains the reason why a person having wealth is considered कुलीन, पण्डित, &c. Metre—उपजाति; see Stanza 12.

Trans.—He who possesses wealth is well-born, is wise, is looked upon as learned in the Shastras, and is (considered) an appreciator of merits, he alone is eloquent and handsome. All qualifications attach themselves to gold.

42. दौर्मन्त्यात्=दुष्टो मन्त्री यस्य सः दुर्मन्त्री, दुर्मन्त्रिणः भावः दौर्मन्त्यम्, तस्मात् सङ्कल्पः=Attachment to worldly objects. There does not appear to be any propriety in taking the word in its restricted sense. विप्रः—This word in ordinary language conveys the idea—a Bráhman, but it is something more. “जन्मना ब्राह्मणो ज्ञेयः संस्कृरैर्द्वज उच्यते । विद्यया याति विप्रत्वं विभिः श्रोत्रिय उच्यते ॥ कुतनयः—तनोति कुलमिति तनयः, कुत्सितः तनयः कुतनयः खलोपासना is serving a wicked person. अनयः=a conduct which is not straight, impolitic conduct. शीलं—see note in Stanza 13 and 39. अनवेक्षणः=Want of supervision. अपि—has no force here. अप्रणयः=Indifference, want of affection. त्यागप्राप्तः—त्यागे प्रमादः तस्मात्=By carelessness or indiscretion in giving. The reading त्यागात् प्रमादा breaks the symmetry, since this is the only place where two causes are given for one result. The construction प्रमादात् यः त्यागः तस्मात् may perhaps preserve the symmetry but it is an involved one. Alank'ra—रुल्ययेगिता (see Stanza 25) since नुपति, यति &c., which are the matters in hand have a common verb विनश्यति. Metre—शार्दूलविक्रीडित; see Stanza 6.

Trans.—A king is ruined through evil counsel, an ascetic by attachment to worldly objects, a child by being fondled, a Brahman by neglecting study, a family by an ill-behaved son, virtuous life by associating with the wicked. Decency is lost by wine, agriculture by want of supervision, affection by being in travels, friendship by indifference.

43. “The language of this Stanza is” as Mr. Telang remarks “much condensed.” In the second line the word वित्तम् must be taken understood as the object of ददाति and भुझेत्; and वित्तस्य must be supplied from the first line. Construe यः वित्तं न ददाति, न भुझेत् तस्य (पुरुषस्य) वित्तस्य दृतीया गतिर्भवति. Metre—आर्या. See Stanza 8.

Translation—Giving, enjoying, and loss, are the three courses by which wealth is diminished. The third one is open to the wealth of him who neither gives nor enjoys it.

44. शाणो—Ground or cut on a polishing-stone. हेतिं—हेतिभिः
निहतः=Wounded by weapons. मदशीणः—मदेन शीणः. श्यान०—श्यान pust
par: of the root श्यै to become dry, to go &c. श्यानानि (शुकाणि) पुलिनानि
यासां ताः; compare शैने: श्यानीभ्रूताः सितजलधरच्छेदपुलिनाः Mudra. III. 7.
कला०—कला एव शेषः यस्य सः कलाशेषः. Sanskrit poets have spoken in high
terms of admiration about the कलाशेषथन्दः in several places. ‘प्रणमन्य-
नपायस्त्वितं प्रतिपञ्चन्द्रमिव प्रजा नृपम्’ Kirata. II. 11. ‘पर्यायपीतस्य सुरैर्हमांशोः
कलाक्षयः श्लाघ्यतरो हि द्रुद्धः’ Raghu. V. 16. The mythological account of
the manner in which the digits of the moon gradually disappear will
be seen from the following:—प्रथमां पिवते वन्हिन्द्रितीयां पिवते रविः ॥ विश्वे-
देवास्तृतीयां तु चतुर्थीं सलिलाधिपः ॥ पञ्चमीं तु वषष्टकारः वर्षीं पिवति वासवः ॥ सप्तमी-
षष्ठयो दिव्या अष्टमीमज एकपात ॥ नवमीं कृष्णपक्षस्य यमः प्राभाति वै कलां ॥
दशमीं पिवते वायुः पिवत्येकादशीषुमा ॥ द्वादशीं पितरः सदै समे प्राभन्ति भागशः ॥
त्रयोदशीं धनाध्यक्षः कुबेरः पिवते कलाम् ॥ चतुर्दशीं पशुपतिः पश्चदशीं प्रजापतिः ॥
तनिमना=By slenderness. तनिमन् is an abstract noun from ततु. The
words पृथु, मृदु, महत्, पदु, ततु, लघु &c. take the suffix इमनिच् (इमन्)
optionally to form abstract nouns; as प्रथिमा or पार्थिम, प्रदिमा or मार्दिम
&c. पृथादिभ्य इमनिज्वा Pani. V. i. 122. Alanka'ra—दीपक—सकृदट्टाचिस्तु
र्वस्य प्रकृतप्रकृतात्मनाम् K. Pra. The common property शोभा i. e. beauty
is mentioned only once with regard to जना: which is the matter in
hand and मणि, समरविजयी &c., which are not the matters in hand
Metre—गिरिरिणी. See Stanza 8.

Trans.—A jewel cut on a polishing-stone, a conqueror wounded
by weapons, an elephant weakened by passion, rivers with their
sandy banks laid bare in autumn, the moon slendered into a crescent,
a young damsel become languid through enjoyment: all these appear
beautiful by their slenderness : same is the case with persons whose
wealth has been diminished by being given to the needy.

45. परिक्षीणः—In reduced circumstances. कथित् see note on काचित्
Stanza 2. प्रसृतये—प्रसृति=Handful; पाणिर्निकुञ्जः प्रसृतिः Amar. hence
by लक्षण what is contained therein. The root स्पृह governs the
dative of the person or the thing desired. स्पृहेरिप्सितः Pani. I. iv.
36. संपूर्णः as opposed to परिक्षीणः. कल्यति=Considers. तृणसमाम्—तृणेन
समाम्. अतः=Hence. अनेकाऽन एकान्तं अनेकान्तं तस्य भावः अनेकान्त्ये=
व्यभिचारः. Variability, uncertainty. गुरुङ०—गुरुश्च लघुश्च, तयोः भावः तया.
अर्थेषु=पदार्थेषु. In objects. अवस्था=The state of life. प्रथयति=पृथग्नि

करोति (Denominative from पृथु) makes great. The last two lines of the Stanza are intricate and have been variously explained. Some take अतः with अनैकान्त्यात् but it is better to take it as showing an illative relation of the previous statement with what follows. धनिनं अर्थेषु अनैकान्त्यात् अवस्था एव गुरुलघुतया वस्त्रनि प्रथयति च संकोचयति च is a construction adopted by some, where अर्थ is taken to mean 'wealth'; but we would prefer to take the word in its general and wider sense पदार्थ, and construe धनिनं with अवस्था and गुरुलघुतया with अनैकान्त्यात्, the meaning of the instrumental being प्रयोजयत i. e. गुरुलघुताप्रयोजयं यदैकान्त्यं तस्मात्. In taking गुरुलघुतया with प्रथयति &c. the construction becomes an involved one and the यथासंख्य अन्वय of the compound phrase गुरु—तया with two separate verbs प्रथयति and संकोचयति is also not free from fault. Taking all these points into consideration we would construe the lines as अतः, अर्थेषु गुरुलघुतया अनैकान्त्यात् धनिनं अवस्था (परिकीणावस्था संपूर्णवस्था च) वस्त्रनि प्रथयति च संकोचयति च. Mr. Telang's translation of these two lines coincides with our construction except the interpretation of अतः. *Metre*—शिखरिणी; see Stanza 8.

Trans.—An impoverished person longs for a handful of barley, but when, after a time, he has got it full he counts the world as straw; hence, there is variability with regard to the greatness and smallness attached to things in consequence of which (it is to be inferred) that it is the condition of the rich which makes things big or small.

46. दुषः—*Desi.* of दुह which although a root taking two objects is used here with only one object. तेन is here in the sense of तर्हि. अव—The propriety of this word in the Stanza is not clear, except in the wider sense 'now, at present'. पुष्ण—*Imper.* 2nd per. Sing. of पुष्. नानाफलैः फलति is a curious phrase. *Alanka'ra*—उपमा. The continuity of comparison in the Stanza has not been preserved throughout. *Metre*—वसन्ततिलका; see Stanza 2.

Trans—Oh King! If thou desirest to milk this cow in the form of the earth i. e. to enjoy the world, then take care of the subjects who are like a calf. If they (the calf) be constantly well-looked after the soil will yield various fruits like the creeper of plenty.

47. हिस्—Murderous, cruel. From हिस् with र suffix added in the sense of the suffix ताच्छील्य by Pani. III. ii. 147. अर्थपरा=अर्थ एव परं यस्या: सा=Covetuous. वदान्त्या=Liberal. नित्य—नित्यं व्ययः यस्यां सा. प्रतुः—प्रतुरः नित्यं धनागमः यस्या=In which there is a continuous and plentiful acquisition of wealth. It is preferable to take नित्य as an adverb. *Alanka'ra*—उपमा. *Metre*—वसन्ततिलका.

Trans.—Now false now true; now with harsh now with agreeable words, now cruel now merciful; at one time covetous at another liberal; either always squandering money or continuously heaping it together—such is the policy of kings like a courtesan who has manifold appearances.

48. आज्ञा=Authority, power to command. “निदेशः शासनं च सः ॥ शिष्टिशाज्ञा” *Amar.* See Stanza 103 *infra*. येषां—The genitive is used in the sense of simple relation according to the *sutra* वृषी येषे *Pani* II. iii. 50. गुणाः=Good things. कोऽर्थः *see note on किम्* in Stanza 21. The reading सज्जनानाम् would, in these days, be more agreeable. Rāmarshi considers the word त्राण्णन here, including ‘all people’ by उपलक्षण. पार्वियोपाश्रय—Taking shelter with a king *i.e.* becoming a king’s favourite. *Metre*—शालिनी—शालिन्युक्ता मत्तौ गतौ गोऽवध्यलोकैः The pause is after the 4th syllable.

Trans.—Authority, fame, the guarding of Brāmhans, liberality, enjoyment, protection of friends: what profit is there to those who serve kings if they have not gained these six blessings?

49. निजः—भालमेव पट्टः भालपट्टः, निजे भालपट्टे लिखितं स्तोकं—A little. भ्रह्म=विष्णुन्तेऽस्मिन् भूतानि (जलाभावात्) इति मरुः=Waterless tract, a desert. In these days Maru is the tract known as Mārwād in which there are large areas extending over miles without a drop of water where mirages are seen during the hot season. नितरां—*see note on Stanza 18.* मेरै=On the mountain of gold. मेरुः सुमेरुर्हैमाद्री रत्नसातुः सुरालयः *Amar.* “The mount Meru, which is formed of gold and jewels is according to the geography of the Purāṇas the central point of the earth round which the whole firmament of stars is supposed to revolve.” *Kale.* तत्—तस्मात्, therefore. कृपणां दृतिः=Humiliating conduct. मा कृथाः—*see note on मावमस्थाः Stanza 17.* तुल्यं=Equal, same. *Alanka'ra*—काव्यलिङ्गं because the phrase कूपे पश्य &c., constitutes the reason for धीरो भव &c. *Metre*—शादूलविकीर्डित. *see Stanza 6.*

Trans.—The quantity of wealth written on the forehead by fate whether it be little or much, is gained for a fact in a desert and no more even on mount Meru. Be patient, therefore, and do not uselessly adopt a humiliating conduct towards the rich. Mark! a jar takes up the same quantity of water whether it be from the well or the ocean.

50. गोचरः—*see note, Stanza 16.* कार्पण्योक्तिः=Humiliating words. *OJ.* दीनं वचः in next Stanza. The reading adopted by us preserves ‘sequence of voice.’ It is a popular belief that the water fallen on the

earth is not congenial to the Chátaka; “धरणीपतितं तोयं चातकानां रुजाकरं” *Raghuv. 17*; and that he depends for drink on the clouds from where he gets only a few drops of water. For the same idea see the next Stanza and Misc: Stanza. 11. *Alanka'ra*.—अप्रस्तुतप्रशंसा. *Metre*—अदुट्.

Trans.—Who does not know thee, oh cloud! as the only support of the Chátaka. Why, Oh most beneficent cloud! dost thou wait for our cry of misery.

51. साव०—सावयानं च तत् मनश्च, तेन—Attentively. क्षणं—*accus.* of time. कालाध्वनोरस्यन्तमयोगे *Pani. II iii. 5.* एतादशः—such; may refer to चातकाधार in the above Stanza. नैताऽ—न विविश्वितसदृशः—मनोरथपूरकः not such (as fulfill one's desires). यं यं—तस्य तस्य—For the repetition see note on किञ्चित् Stanza 8. *supra*. पुरतः governs the genitive. *Alanka'ra*—अप्रस्तुतप्रशंसा. *Metre*—शाद्गुविकीडित.

Trans.—Ah! friend Chátaka! listen attentively for a moment to what I say. There are no doubt numerous clouds in the sky, but all are not such as you expect them to be. Some wet the earth by their showers, while others make a useless noise; do not utter humiliating words before every one that you may chance to meet.

52. अकारण०—कारणेन विग्रहः का०—विग्रहः न का०—वि० अका०—विग्रहः परवने परयेषिति &c., are instances of विषयसम्पर्की; see note on मयि Sta. 2. दुराऽ—दुष्टः आत्मा (स्वभावः) येषां ते दुरात्मानः, तेषां. इदम्—The subjects अकारणत्वं, अ०-विग्रहः, स्पृहा &c., are in opposition to the pronoun इदम् with which the predicate agrees. *Metre*—ह्रुतविलम्बित—ह्रुतविलम्बितमाह नभौ भरौ. Pause after every 4th syllable.

Trans.—Cruelty, causeless quarrels, desire for another's wife or wealth, envy of the good or of one's own relatives. This is the natural characteristic of the wicked.

53. Mr. Telang observes that this Stanza is attributed to Chánakya. *Alanka'ra*—दृष्टान्त *see Stanza 15.* There is a reflective representation between the उपमेय statement दुर्जनः परिहर्तव्यः &c. and the उपमान statement मणिं—सर्पं: &c.

Trans.—An evil man though he be adorned with learning should be avoided. Is a serpent though adorned with the 'serpent-stone' not dangerous?

54. The language of this Stanza is condensed; दुर्जनैः has to be taken as the subject in each of the several clauses. Construe न्हीमति यः (न्हीरूपः) युणः सः दुर्जनैः जाङ्घमिति गण्यते &c.; न्हीमति—न्हीः (लज्जा) अस्ति अस्येति न्हीमान्, तस्मिन् त्रतरुचौ—त्रते रुचि: यस्य, तस्मिन्—In one who likes

rigid vows. कैतवम्—कितवस्य भावः=Shrewdness. निर्वृणता—(वृणा=compassion)=Hard-heartedness, cruelty. मुनौ—‘दुःखेष्वद्विग्रहमनः सुखेषु विगतस्पृहः ॥ वीतरागभयक्रोधः स्थिरधीर्मुनिस्त्रूप्यते’ Bha: Gi'ta. II. 56. The word मुनि means मननशील i. e. a contemplative, meditative person. विमतिता=Want of sense, foolishness. तेजस्वी०—see note on मनस्त्रिन् in St. 33. अवलिप्तता=Haughtiness, pride. अवलेपस्तु गर्वे स्याष्टेपने भूषणोऽपि च Medini. मुख०—निन्दितं मुखं (वचनं) अस्येति मुखरः मुख + the affix र added in the sense of मरुप् (see note in Stanza 33) as per Vartika एकरणे खमुख-कुञ्जेभ्य उपसंख्यानम्. मुखरस्य भावः मुखरता=garrulousness. को नाम see note on को वा in St. 22. अङ्कितः=कलङ्कितः: Branded. Construe the last line तत् (तस्मात्) को नाम सः गुणिनां गुणां भवेत् यो दुर्जनैर्नाङ्कितः. Metre—शार्दूलविक्रीडित; see Stanza 6.

Trans.—Evil-minded persons ascribe dulness to the shy, hypocrisy to one who has a liking for rigid vows, deceit in the case of the pure-minded, cruelty to the brave, ignorance to one given to meditation, servility with reference to the courteous, pride to the spirited, prattling to the eloquent, feebleness to the steady: what trait, then, in persons possessed of good qualities is not branded by the wicked?

55. लोभ=Greediness, avarice. This has been looked upon as one of the greatest of human frailties. यशो यशस्विनां शुद्धं श्लाघ्या ये गुणिनां गुणाः ॥ लोभः स्वल्पोऽपि तान्हन्ति खित्रं रूपमिवेपितम् ॥ Bha'gwata. अगुणेन—गुणविरुद्धः अगुणः=दोषः: The opposite of merit; vice. The meanings of नश् (अ) are six:—तत्सादृश्यमभावश्च तदन्यत्वं तदन्पता ॥ अप्राशस्त्वं विरोधश्च नवर्थाः धद् प्रकीर्तिताः ॥ The meaning here is विरोध or opposition. पिशुनता=Wickedness, slandering. पिशुनौ खलस्त्वकौ Amara. सत्यं=Truth, veracity; सत्ये सर्वं प्रतिष्ठितं तस्मात्सत्यं परम वदन्ति Shruti. सौजन्यं=Civility. निजैः=With one's relatives. This reading is preferred to यजैः since a man possessed of civility can easily win over strangers to himself, while mere civility alone cannot carry a man through life. स्वमहिमा—for महिमा see note on तनिमा Stanza 44. धनैः—This is a reading decidedly preferable to जनैः. Bhartrihari looks upon learning as the best of wealth, *vide* Stanzas 16, 20, 21. अपयशः=Digrace. तंभावितस्य चाकीर्तिर्मरणदतिरिच्यते Bha: Gi'ta'. This Stanza remarkably coincides with Stanza 21 in regard to style and forms of expression. Alanku'ra—प्रतीप; see Stanza 21. Metre—शार्दूलविक्रीडित.

Trans.—What other vice is there beyond avarice, what sin can be worse than slandering, what worth of penances when there is veracity, where is the need of a sacred place to the pure mind, what need of relatives if there be civility, what better ornament than one's own

fame, what value of wealth when there is learning and where remains the fear of death after disgrace.

56. दिव०—धूसर=Pale. दिवसे धूसरः Mr. Kále has दिवसेन (the instru. being हैती) धूसरः 'rendered pale by (the light of) day. अनक्षरं—न विदते अक्षरं (शार्वं) यस्मिन् तत् स्वाकृ०—सुषु आकृतिर्यस्य, तस्य i. e. of one who has a handsome form. सत०—दुर्गतः=Distressed, in reduced circumstances. नृपा०—नृपाङ्गनं गतः Dvitiya Tatpurusha; see note on कृद्र० in Stanza 30. In Mr. Telang's text we read नृपांगण instead of नृपांगन, but there is no special ruling for the change of न to ण in the word अंगन. Vishwakosha gives the word in the नान्त class. Jagadhara in his commentary on the Málati-Mádhava remarks:—"अंगनशब्दे विद्यायकाभावाण्टत्वशृतिरयुक्ता पृष्ठोदरादिवाण्टत्वमित्यपि वचोऽमूलकमेव." Likewise, Ruchipati the commentator of Murári has "अंगनशब्दो णकारान्तद्विति केचित्पठन्ति तदप्रामाणिकं, न च पृष्ठोदरादिपाठेन णत्वमिति वाच्यं पृष्ठोदरादिपाठे प्रमाणाभावात् तथाविद्यानुप्राप्तयमकादेरदर्शनाच." There are however rare instances such as "अध्यास्य सौरभेयं मौक्किकरचिरंगणं पु विहितमति;" Rasikaranjan Ke'rya, where it is absolutely necessary to take the word as अंगण without which the double meaning running through the poem cannot be preserved. If therefore the word has at all to be taken as अंगण it can only be done as suggested by Rámáshramíkára by including it in the पृष्ठे दर class. एतानि—Should be supplied in the last line:—एतानि मे मनसि सप्त शल्यानि (भवन्ति). Alanka'ra—समुच्चय—तत्सिद्धिहेतावेकास्मिन् यत्रायत्तकरं भवेत् ॥ समुच्चयोऽसौ. K. Pra. Here दिवसधूसरः शब्दी is alone sufficient to become a शल्य to my heart. Yet other शल्यas such as गलितयैवना कामिनी &c., are mentioned. Metre—पृष्ठी विद Stanza 4.

Trans.—The moon obscured by day-light, a woman who has lost her youth, a pond destitute of lotuses, a person handsome but illiterate, a prince entirely devoted to money, a good man always in difficulties, an evil man frequenting a king's court: these are seven thorns to my mind.

57. कवित्—see note on काचित् St. 2. चण्ड०—चण्डः (अत्यन्तः तीव्रः वा) कोपः येषां ते चण्डकोपाः, तेषां=of those who are highly irascible, full of wrath. होतारं—accu. sing. of होतु one of the chief sacrificial priests. There are sixteen priests at a grand sacrifice:—ब्रह्मा, अध्यर्थ, प्रस्थाता, देवा, उद्येता, ब्राह्मणोच्छंसी, अपीघ्रः, पोता, उद्गता, प्रस्तोता, प्रतिहता, अस्तुब्रह्मणः, होता, मैत्रावरुणः, अच्छावाकः, and ग्रावस्तुतः of these होता, उद्गता, अध्यर्थ, and ब्रह्मा are the chief. जुहूति तत्त्वीलः जुहूनः, तं—see note on जीवगान in

Stanza 12. There is a variant in which the present participle of this root is found. *Alankd'ra*—दृष्टान्तः. *Metre*—अनुष्टुप्.

Trans.—Kings full of wrath have verily none whom they call their own. The sacred fire burns even the priest who usually offers oblations, if he happens to touch it.

58. प्रवचनपदुः=Eloquent. चादुलः=चटु+लच् (ल)=चटुलः. The affix लच् is optionally added to words of the सिध्म class in the sense of possessive affixes, सिध्मादिक्यश *Pa'nini* V. ii. 97; चटुल एव चादुलः Flatterer: जल्पकः=A garrulous person. Regularly the word ought to be जल्पाकः but as it stands it is to be analysed as जल्पतीति जल्पः, कुत्सित जल्पः जल्पकः: For the use of the affix कन् (क) see note on अस्थिकं in Stanza 30. अप्रगत्यम्=Bashful. प्रायशः=Probably. अभिजातः=Well-born. अभिजातः कुलीने स्यान्न्यायपदितयोनिषु *Medini*. योगिं—योगिन्=A contemplative saint, one practising *Yoga* and therefore endowed with the power of knowing past, present and future. In the case of potential passive participles the agent of the action is put in the genitive or instrumental case, कृत्यानां कर्तविं वा *Pa'nini* II. iii. 71. अगम्यः=Not fathomable. *Metre*—मन्दाकान्ता—मन्दाकान्तास्तुवेरसनगैर्मो भनो तौ गयुमम्. Pause after the 4th and then after the 6th syllable.

Trans.—One who holds silence is considered dumb, he who is clever in speech is marked a flatterer or a garrulous fellow, the man who stands close by is looked upon as forward, while he who remains at a distance is considered bashful, the forbearing is counted as timid, the impetuous is generally viewed as ill-bred. Inscrutable are the rules of conduct in service: they are beyond the comprehension even of contemplative saints.

59. उद्ग्रासिताऽ—उद्ग्रासिताः अखिलाः खलाः येन, तस्य=of him who has imparted lustre to all scoundrels, i. e. who has brought notoriety to the whole set. Commentary V1 has explained this as उदर्यं प्रापिताः अखिलः: खलाः येन. विश्व०—विश्वेखलर्ण गृंखलायाः विगतः=Unbridled, unlicensed. प्राग्जात०—प्राग्जातानि [पश्चात्] विस्तृतानि [यानि] निजाधमकर्मणि तेषु द्वितिः (आसक्तिः) यस्य, तस्य=Of one who indulges in wicked deeds commenced before and now developed. With the reading विस्मृत for विस्तृत the compound may be dissolved as प्राग्जाता (पश्चात्) विस्मृता प्रा०—विस्मृता कर्मभिः द्वितिः कर्मद्वितिः प्रा०—स्मृता निजा अधमा कर्मद्वितिः येन. It will not do to take कर्मसु द्वितिः as it is in continuation even now. गोच०=By those come within the range of. For गोचर see note in Stanza 16. सुखमा०—The difference in the readings is clear. *Metre*—वसन्तातिलका; see Stanza 2.

Trans.—What persons can have peace when they happen to fall within the range of a low man who is (as it were) a luminary of all scoundrels, who indulges in wicked deeds commenced before and now developed, who has quite luckily come across wealth and who has been an enemy to all good qualities.

60. आरम्भे गुर्वीं गुर्वीं—feminine of गुरु. Adjectives ending in ं not preceded by a conjunct consonant except खर्त take डीष् (ई) optionally to form their feminine bases. गौतो गुणवचनात् *Panini* IV. i. 44. and खर्ससंयोगेपचान् *Vartika*. दिनस्य पूर्वार्धपरार्धभिन्ना is an instance of the एकदेशी अन्वय for which see note on परेषां Stanza 26. पूर्वार्धं च परार्धं च ताम्यां भिन्नाः—“Distinguished (*i. e.* as belonging to) the first half and the second half.” *Telang.* खलं—खलाश सज्जनाश तेषाम्. *Alankara*—उपमा. Metre—उपजाति.

Trans.—The friendship of good men and of evil men differs as widely as the shadow (of an object) in the first half and the latter half of the day. In the first case great at the commencement it gradually diminishes. In the second, small at first it goes on increasing.

61. तृणं च जलं च संतोषश्च, तैः विहिता द्वितीये येषां तेषां. द्वितीर्वत्तनजीवे *Amar.* Really speaking संतोष cannot be the means of subsistence though the word is co-ordinated with तृण and जल. The phrase संतोषविहितद्वृत्तयः here, is equal to यदृच्छालाभसंतुष्टाः *i. e.* content with whatever may be got. निष्कारणं—निष्कारणं वैरिणः निष्कारणवैरिणः wanton enemies. *Alanka'ra*—यथासंख्य—यथासंख्य क्रमेणैव क्रमिकाणां समन्वयः *K. Pra.* In this Stanza लुधक, धीवर and पिशुन are mentioned as the enemies of मृग, मीन and सज्जन respectively. Hence this is यथासंख्य. Metre—आर्या; see Stanza 3.

Trans.—The deer, the fish, and the good are [respectively] satisfied with grass, water, and anything that may be got by chance; still in this world the huntsman, the fisherman and the wicked are their wanton enemies.

62. सज्जनं—For the locative see note on मयि Stanza 2. व्यसनं=Devotion, strong attachment. व्यसनं त्वश्चुम्हे सक्तौ *Medini*. रति=Affection, attachment. लोकां—अपवाद=Censure. अपवादस्तु निन्दायामःज्ञाविश्राम्भणेरपि *Mukuta*. In the case of words expressing fear or protection from danger, that from which the fear or danger proceeds is put in the ablative case by भीतार्थानां भयहेतुः *I. a' nini* I. iv. 25. शूलिनि=In the god Shiva. आत्मं—आत्मनः दमनं, तस्मिन्=In self-denial, in restraining the mind. आत्मा कलेवरे यस्ते स्वभावे परमात्मनि ॥ चित्ते धृतौ च बुद्धौ च परव्यावर्तनेरपि

च Dharani. खले संसर्गमुक्तिः: For the construction see note on परेचां in Stanza 26, and Stanza 60. The reading खलेयु breaks the uniformity of construction with regard to the use of the singular. Metre—शार्दूलविकीर्णित see Stanza 6.

Trans.—Desire for the company of the good, regard for the merits of others, reverence for elders, diligence in acquiring knowledge, affection for one's own wife, fear of the world's blame, devotion for Shiva, power of self-restraint, freedom from the contact of an evil man: persons in whom these excellent qualities reside are to be respected.

63.—वाक्पद्मता=Skill or ability in speech, eloquence. युधि—*Loc. sing.* of युध् battle. व्यसनम्—see St: 62 *supra*. The respect with which Bhartrihari speaks of Vedás leads to the inference that he was not a Buddhist. श्रुतौ=In the Vedás. इदम्—see note on this word in Stanza 52. Metre—दुनविलम्बित—see Stanza 52.

Trans.—Firmness in adversity, forbearance in prosperity, eloquence in an assembly, bravery in battle, desire for glory, devotion for the Vedás: this is the natural characteristic of the high-minded.

64. प्रच्छन्नं=Concealed. संभ्रमविधिः=Arrangement of welcome. संभ्रमः साध्वसेऽपि स्यात् संवेगादरयोरपि *Medini*. “The usual meaning of hurry may also do. It would mean the flutter of preparation to do due honour.” *Telang*. उपकृतेः—परकृतोपकारस्य=of favours or benefits received. अबुत्सेकः=Absence of haughtiness or pride. For the meaning of नश् (अन्) see note on अग्नुष in Stanza 55. निरभिः—अभिभव=Contempt. सार—essence, निर्गतः अभिभवः यस्मात् सः सारः याष्ट ताः For the meaning of the last line see note on same in Stanza 28. This Stanza occurs as an instance of सञ्चयालंकार in Kuvalayánanda with a variation in the reading which is as follows:—प्रदानं प्रच्छन्नं गृहस्तुपगते संभ्रमविधिर्निरुत्सेको लक्ष्म्यामनभिभवगन्धाः परकथाः ॥ प्रिये कृत्वा मौर्नं सदसि कथनं चाप्युपकृतेः श्रुतेऽत्यन्तासक्तिः पुरुषमभिजातं कथयति ॥ १ ॥ Metre—गिरिरणी; see Stanza 8.

Trans.—Secret generosity, cheerful hospitality to strangers arrived at one's house, doing good to others and being silent about it, but proclaiming among people the benefits received from others, absence of pride in prosperity, speaking of others in terms free from contempt; who has taught to the good this excessively difficult conduct as sharp as the edge of a sword.

65. करे०—करे श्लाघस्त्यागः see Stanza 31. गुरु०—प्रणयिता=Devotion. Some commentators interpret the word by नम्रता, but for this sense the word प्रवणता would have been more appropriate. विजयि०—Krishna Shástri takes विजयि as a separate word going with वीर्यम् but we would prefer to construe it with भुजयोः. विजयेते तच्छीलै विजयिनौ, तौ च भुजौ च, तयोः. हृदि०—Loc. sing. of हृदय. The word हृदय optionally takes the form हृद् before all terminations commencing with the accusative plural e. g. हृदयानि, हृन्दि, &c., हृदये, हृदि; see Panini. VI. i. 63; हृद् may also be taken as a separate word of which हृदि is the locative singular. स्वान्तं हृन्मानसं मनः Amar. स्वच्छा०=निर्मला pure, clean. The reading is obviously preferable. श्रुतं—see note in St. 41. Cf. श्रोतं श्रुतेनैव न कुण्डलेन; St. 71. अधिगतं Obtained, acquired. ऐश्वर्येण—governed by विना. The indeclinables पृथक्, विना, and नाना govern the ablative, the accusative and the instrumental cases; पृथग्विनानानाभिस्तुतीयान्य तरस्याम् Panini II. iii. 32. प्रकृ०—प्रकृत्या महान्तः तेषां इदम्—see note Stanza 52. Alanka'ra—विभावना—विभावना विनापि स्यात्करणं कार्यजन्म चेत्. Kuvala. In this Stanza the result मण्डन is narrated without ऐश्वर्य its cause. Metre—शिखरिणी. See Stanza 8.

Trans.—Liberality is the fitting virtue for the hand, bowing at the feet of elders for the head, true speech for the mouth, incomparable prowess for valiant arms, pure feeling for the heart, the acquisition of the Shástrás for the ears: this is the adornment of persons naturally great even without any other pomp.

66. महा०—महांशासौ शैलश्च, तस्य शिलानां संघातः, स इव कर्कशम्=As hard as the collection of stones on a big mountain, or a great mountain-rock. Cf. विषदि० धैर्यम् &c., St. 63. Alanka'ra—उपमा. Metre—अदुष्प्र.

Trans.—In prosperity the heart of the great is as soft as a lotus but it is as hard as a great mountain-rock in adversity.

67. संतप्ता०—(अयस्=Iron) on red hot iron. नामा०—Even the name is not heard. नामश्रवण is more appropriate than नामज्ञान, as it is usual to hear of a name than to perceive it; hence the reading श्रूयते. तदेव=The same (water). स्वात्याम्—During the time the Sun is in the Swáti Nakshatra. See Panini. IV. ii. 3 and the next Sutra. The Swáti Nakshatra annually comes on the ecliptic about the 22nd of October. It has been a belief that the rain-drops falling into the open oysters during Swáti become pearls. For this see Brihatsamhitá of Varáhmihira chap. XV. 13. Cf. पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः जलमिव सञ्चुदशुक्तौ चुक्ताफलतां पयोदस्य ॥ १ ॥ Malavika'. सागा०—

सागरे या शुक्लिः तस्याः मध्ये पतिर्तं सन्मैत्तिकः—A good pearl. We have preferred the reading सत् for तत्. The Maráthi poet Váman Pandit has also adopted the same in his translation:—‘तें स्वातीस्तव अविघशुक्लिपुष्टकीं मोतीं वडे नेटके’’. अथमम०—अथमश्च मध्यमश्च उत्तमश्च एषां समाहारः अ०—तत्त्वं तत्त्वासौ गुणश्च, अथ०—गुणः. जायते—The repetition of this verb in the last line with the same meaning as in the previous one is rhetorically considered a defect called कथितपददोष. *Alanka'ra*—अर्थान्तरन्यास. Metre—शार्दूलविक्रीदित.

Trans.—Not even a vestige remains of the water thrown on hot iron, the same shines in the form of a pearl on a lotus-leaf, should it fall in an oyster-shell during the period of the Swáti Nakshatra it becomes a splendid pearl; in the same manner, the disposition of men generally becomes bad, middling, or excellent according to company.

68. प्रीणाति=Please. Our reading preserves the uniformity of Mood and Tense throughout the Stanza. भर्तुः—The use of the genitive with the word हितम् is a controvertible point among grammarians. By the special Vártika हितयोगे च the phrase ought to have been भत्रे हितम्; but the use of the genitive is allowed by some grammarians under the Su'tra षष्ठी शेषे. एव—The force of the indeclinable in the place where it stands is to bring out the pre-eminent position in which a wife is to regard her husband according to Hindu ideas. Mr. Telang remarks that this word “is better construed with हितम् than with भर्तुः.” The word does not appear to us to be necessary, the force being conveyed by the context itself in such constructions. Cf. स जातो येन जातेन याति वंशः समुच्चितम्. Since the word does appear in the text, we would construe it after the pronoun तद् in each of the statements as स एव पुत्रः, तदेव कलन्त्रम्, तदेव मित्रम्. कलन्त्रम्—Wife; a neuter noun. The genders in Sanskrit are more or less arbitrary and depend more on usage than on any rules as said by Patanjali लिङ्गम्-शिष्यं लोकाश्रयत्वाहिङ्गस्य. For instance, there are three words in the three genders for a wife दार *musc:* (always in plural); भार्या *fem:*; and कलन्त्र *neut:* एतद्—see note on इदम् in Stanza 52. त्रयम्—see note on द्वयी in Stanza 33. पुण्यकृतः—*nom. plu.* of पुण्यकृत् (पुण्यं कृतवान् पुण्यकृत्) a meritorious person. The word is formed from पुण्य + the root कृ according to the Su'tra सुकर्मपापमन्त्रपुण्येषु कृतः: *Pa'nini* III. ii. 89. This su'tra has been a great point of discussion between the old and new grammarians. Metre—वसन्ततिलका; see Stanza 2.

Trans.—He is the worthy son who delights his father by good actions, she is the wife who seeks her husband's good, he is the friend

whose conduct is the same in prosperity as well as in adversity. It is the meritorious who get these three things in this world.

69. नम्बत्वेन उन्नमन्तः rising to greatness by humility. रुद्धापयन्तः—*pre: par.* of the caus: of रुद्धा. स्वानुग्रहाऽ—“Showing their own good qualities (namely—good nature, freedom from envy &c.,) by describing the good qualities of others.” *Telang.* विततः—आरम्भाऽन्ते इति आरम्भाः deeds, actions; प्रथुतराश्च ते आरम्भाश्च, तेऽु यतः पृ०—यतः; विततः (कृताः विस्तृतः वा) पृ०—यतः यैः येषां वा, ते. आश्वेष—आश्वेष=reviling. आश्वेषो भृत्यना कृष्टिः *Medini*'. आश्वेषैः रुद्धाणि अक्षराणि, तैः सुखरं (सशब्दं) सुखं येषां, तान्. “क्षान्त्यैव &c.=rebuking only by patience those revilers whose mouths are full of harsh and slanderous words.” *Telang.* साक्षर्य०—साक्षर्या चर्या येषां ते, of admirable conduct. कस्य०—For the use of the genitive *see* note on योगिनां in Stanza 58. *Metre*—संग्रहण; *see* Stanza 26.

Trans.—Those who are ennobled by humility, who display their own virtues by relating the virtues of others, who achieve their own objects by extended efforts in large deeds undertaken for others, who rebuke, only by their patience, evil-speakers whose mouths are full of harsh and slanderous words, are the persons of admirable conduct commanding the respect of all in this world: who would not respect them?

70. नम्राः—Bent down; hence, gentlemanly, well-behaved. भूमिविलभिनः—विलभन्ते तच्छिलाः विलभिनः (आश्रयिणः); भूमैः विलभिनः भूमिविलभिनः—touching the earth. Rain-giving clouds known as ‘nimbus’ are always on the horizon nearer the earth than the other classes of clouds. The present reading has been preferred to भूरि on this argument. अदुद्धताः—न उद्धताः *lit.*: ‘not uplifted;’ hence, नम्राः. This Sloka occurs in *Sha'sku*. V. *Alanka'ra*—प्रतिवस्तूपमा and also अर्थान्तरन्यास. Ra'ghavbhatta in his commentary on this Sloka has mentioned कियादीपक and मलादीपक as the Alanka'ras existing in this Stanza besides the above. *Metre*—वंशस्थ—जतौ तु वंशस्थसुदीरितं जरौ.

Trans.—Trees bend down under the weight of fruits, clouds surcharged with an addition of new water hang down near the earth: good men are not up-lifted [elated] through prosperity. Such is the natural disposition of the liberal.

71. श्रुतेन—By the Sha'stra's. *Alanka'ra*—परिसंख्या—किञ्चित्पृष्ठम् पृष्ठं वा कथितं यत्प्रकल्पते ॥ तादृगच्यपोहाय परिसंख्या तु सा स्मृता ॥ *K. Pra.* Here mention has specially been made of the Sha'stra's &c., as imparting lustre to the ear &c., for the purpose of excluding the ear-ring &c., which are the common ornaments. *Metre*—उपजाति; *see* Stanza 12.

Trans.—The ear is adorned by hearing the Sha'stra's and not by an earring, the hand by liberality and not by a bracelet: the whole person of the kind-hearted shines by doing good to others and not by anointing sandal-ointment.

72. पापात्—The use of the ablative is noteworthy. That from which a person is warded off, or prevented is put in this case. “वारणा-र्थानमीप्सितः” *Pa'ni* I. iv. 27. योजयते हिताय—This phrase can be interpreted in three ways (1) causes him (the friend) to apply himself to the achievement of his own good (हितं सावयितुं) [अथात् श्रमे कर्मणि] प्रवर्तयति. (2) applies himself to his (friend's) good (आत्मानं) हिताय योजयते. (3) undertakes to work for his good हितं कर्तुं उच्यन्ते. In the last case the verb loses its causal force निवृत्प्रेषणादातोहेतुमण्णौ शुद्धेन तुल्योर्थः, तेन ‘प्रार्थयन्ति शयनोस्थिते प्रिया’ इत्यादि सिद्धम् *Sid. Kan:* हिताय—Mark the use of the Dative; हिताय योजयते=हितं कर्तुं or सावयितुं योजयते. When the sense of an ‘infinitive of purpose’ is suppressed in a sentence the object of this infinitive is put in the dative case. क्रियार्थोपदस्य च कर्मणि स्थानिनः *Pa'nini* II. iii. 14. आप०—आपदं गतः आपदूतः, तं see note on कृच्छ्रगतः in Stanza 30. *Metre*—वसन्ततिलका; see Stanza 2.

Trans.—The wise have laid down the following as the characteristics of a true friend; he disuades his friend from evil acts, puts him to whatever may conduce to his welfare, rigidly keeps his secret, declares his good qualities, does not abandon him in difficulty and renders him timely help by giving.

73. पद्माकरं—आकर =Collection. विकचीकरोति=opens out. A de-nomi. verb from विकच=विगतः कचः (a fold) अस्मात् ‘full blown, expanded’; “प्रकुलोत्कुलसंकुलव्याकोशविकचस्फुटः” *Amar.* विकासयति=opens out. Mr. Telang has विकाशयति but the word is found generally written with the dental स in the sense of ‘blowing out’, ‘expanding’, hence the reading adopted by us. कैरव=White lotus. सिते कुचुक्कैरवे *Amar.* चक्रवाल=Collection; ‘चक्रवालं तु मण्डलम्’ *Amar.* The lotus-flower has been widely alluded to by Sanskrit poets in their composition. The Padma or Pankaja is supposed to open out under the influence of the rays of the sun while the Kairawa or Kumuda which is white, opens by moonlight. It has been a convention among Sanskrit poets to describe particular things in a particular manner. Thus अह्यस्मोज्जनिशायां विकसति कुचुदं चन्द्रिका शुक्रपक्षे मेघध्वानेषु नृत्यं भवति च शिखिनां नाप्यशोके फलं स्यात् ॥ न स्यञ्जाती वसन्ते न च कुष्ठमफले गन्धसारद्रुमाणामित्याशुव्रेयमन्यत्कविसमगतं सत्कवीनां प्रवन्धे ॥ १ ॥ *Sahitya Darp.* नाभ्यर्थितः=Unasked.

This phrase is to be applied to दिनकर, चन्द्र and जलधर. अपि—This particle does not make a very good sense in its present position. It should be construed with नाम्यार्थितः स्वयं—of their own accord. कृता०—अभियोग—perseverence, application. Alankara—अर्थान्तरन्यास. Metre—वसन्ततिलका.

Trans.—The sun even though unasked opens a collection of Padma lotuses, the moon though unsolicited expands a group of Kairawa lotuses, the cloud gives water even without being importuned : the good are of their own accord perseveringly devoted to the interest of others.

74. एते—Mr. Telang has एके which he renders by ‘some’. The correlative of the pronoun ये is ते in the 3rd line, and the construction is ते एते सत्पुरुषाः ये &c. The adoption of the reading एते instead of एके gives a greater force to the principal assertion. परा०—घटकाः=ac-complishers. तु—This particle is used for the sake of emphasis. उथम०—उथम विप्रति ते. मातुष०—मातुषाः राक्षसाः इति A Karmadháraya compound under the Su'tra उपमितं व्याग्रादिभिः सामान्याप्रयोगे Pa'nini II. i. 56. स्वार्थार्थ—For the use of the dative see note on हिताय Stanza 72. ये तु निवन्ति—This has evidently a greater force than ये निवन्ति. Metre—शार्दूलविक्रीडित.

Trans.—Those men are good men who accomplish the good of others disregarding their own; those are ordinary men who devote themselves to do good to others in a manner as not to clash with their own interests; those are monsters in human form who destroy the good of others for their own profit. However, we do not know what to call those who aimlessly cause injury to another's prospects.

75. आत्म०—आत्मानं गतं च तत् उदकं च तस्मै. पुरा—(Indecli:) At first. ते=Well-known. तापम्—This word has a double sense (1) Heat (2) irritation. तेन पयसा—By that water. For the use of the pronoun तद् in the phrases ते गुणाः, तेन पयसा, and तेन जलेन see note on तानि &c., in Stanza 40. पयः क्षीरं पयोम्बु च *Amar.* स्वात्मा=One's own form. For the several meanings of आत्मन् see note, Stanza 62. The reading is decidedly preferable to आत्मा. कृशानौ=In fire. कृशातुः पावकोऽनलः *Amar.* उन्मनः—उत्पन्नितं मनः यस्य तत् anxious, impatient. उत्कृ उन्मनाः *Amar.* तत्—That [milk]. युक्तम्—Some commentators render this by उचितम् but we prefer to construe it with तेन जलेन in the sense of ‘joined to’, ‘mixed’ as suggested by Mr. Telang. उनस्तु—These two particles together are used in the sense of ‘exactly’. The particles may be taken separately and construed as तेन जलेन पुनः युक्तं तु शम्यति. “The

Stanza, it needs scarcely be said, gives a moral aspect to the actual physical phenomenon of boiling milk being prevented from overflowing by water being thrown upon it." Telang. Metre—शार्दूल-विक्रीडित; see Stanza 6.

Trans.—At first milk imparted all its well-known qualities to the water mixed with it. Perceiving heat in the milk the water burnt itself in fire; the milk in its turn noticing the distress of its companion became impatient to throw itself in the fire, but when again mixed with water it became still. Such is the friendship of the good.

76. इतः—Here; when it is repeated with two or more assertions it means 'in one place—in another place', 'here-there.' कुलम्—Host, family. तदी०—तस्य इमे तदीयाः, तेषां द्विषः, त०—द्विषः=The enemies of his followers *i. e.* the demons such as Ka'lakeya's, Lawana, Shankha &c. Through the support of Vrittra'sura the Ka'lakeyás troubled the gods but when Vritra was killed they concealed themselves in the ocean. *Vide Maha' Bhārata Vana Parva* 102-105. शरणार्थिनः शरणमर्थयन्ते इति शरणार्थिनः. शिखरिणां गणाः see the reference quoted in Stanza 36. Mr. Telang is not aware of more than one mountain except Maina'ka having sought shelter in the ocean, but the following Stanza has a reference in this connection:—पश्चच्छिदा गोत्रभिदात्गन्याः शरणमेनं शतको महीयाः ॥ तृष्णा इत्योपद्धविनः परेभ्यो धर्मोत्तरं मध्यममाश्रयन्ते ॥ *Raghu.* XIII. 7. वडवानलः=The submarine fire. और्वस्तु वाहवो वडवानलः *Amar.* This fire was an outcome from the thigh of the sage Urva, as will be seen from the following reference उर्वेण किलायेनिजपुत्रार्थिना ऊर्मयितः, तत्र ज्वालामयः पुरुषो जातः, तस्य च सुषुद्र आवार आसीत् इति श्रुतिः—इति उक्तः; see also *Misc.* St 9. सह—Particles expressing 'accompaniment' such as सह, साकं, सार्वं, समं &c., govern the instrumental case. समस्तसंवर्तकैः=with all the fires of destruction. अहो=Oh what wonder. वितर्तं=Extensive, wide. अर्जितं=Powerful. भरसहं—सहते इति सहं, भरस्य सहं भरसहं able to endure burden, mighty. *Alanka'ra*—अप्रस्तुतप्रशंसा. Metre—पृथ्वी; see Stanza 4.

Trans.—Oh what wonder ! How wide, powerful and mighty is the expanse of the ocean, (for) on one side of it sleeps Keshawa, on the other there is the host of enemies of his followers; in one place lie the numerous mountains seeking shelter, in another there is the submarine fire with all the fires of destruction.

77. जहि *Imp:* 2nd *pr̄:* Sing of हन् to kill. मा कृथाः—see note on मावर्मेस्थाः—Stanza 17. साधु०—Path of the virtuous. अतुनय=appease.

Mr. Telang looks upon the construction of the Stanza as similar to that of Stanza 51, *Canto I* of *Ma'gha* according to Su'tra सुच्चये न्यतरस्याम्. In such constructions all the verbs must be in the Imperative mood, but here माकृथाः an aorist form breaks the uniformity of the mood and therefore the construction cannot come under the scope of the Su'tra alluded to. *Alanka'ra*—सुच्चय and दीपक. *Metre*—शार्दूल-विक्रीडित.

Trans.—Restrain desire, cultivate forbearance, leave off pride, have no inclination for evil deeds, speak the truth, follow the path of the righteous, seek the company of the learned, honour the respectable, appease even enemies, conceal your own virtues, guard your reputation, be kind to the distressed—such is the conduct of the good.

78. पुण्य०—पुण्यमेवपीयूर्जं (अमृतं) =merit, as it were, nectar itself तेन पूर्णाः. विभुवनम्—त्रयाणां भुवनानां समाहारः. विभुवनम्. This is a Samáhára Dwigu compound. उपकारश्च०—श्रोणि=A line, series. The ending vowel of this word is either short or long according to the Vártika कृदिकारादक्तिनः. Here it is short while in Stanza 35, it is long. प्रीण-यन्तः=Pleasing. This reading is obviously better than पूरयन्तः which conveys an impersonal idea. पर्वतीकृत्य—A compound of the च्चि class =नपर्वता: अपर्वताः, तान् पर्वतत्वेन संपत्तान् कृत्वा पर्वतीकृत्य='magnifying to the size of a mountain; hence, making much of.' कियन्तः—lit: how many; hence, some, a few. Compare the Marathi किती एक. निजहृदि—see note on हृदि in Stanza 65. *Metre*—मालिनी; see Stanza 17.

Trans.—In this world, what a small number is there of good men whose thoughts, words and persons are as it were filled with nectar in the form of meritorious deeds, who please the three worlds with numerous benevolent actions and who are always enlivened in their minds by exalting even the very smallest virtues of another to the size of a mountain.

79. किं—See note on this word St. 21. हेम०—हेमगिरि=Meru; see note on मेरौ Stanza 49. रजताद्रि०—This is not the Himálaya as some commentators take it, but is Kailásá; see *Meghaduta* Stanza 58 and Mallinath's commentary thereon, and also ईशः करस्थीकृतकांचनाद्रिः कुवेरमित्रं रजताचलस्थः *Vishwagundadarsha*. ते तरव एव—They are the same (unchanged) trees. मन्यामहे—We esteem, respect. मलयम्—A mountain in the south of India abounding in sandal trees. We do not understand how Mr. Telang accepts the reading कुटजानि, since the word is always found in the masculine. चन्द०—This word is either masculine or neuter. The masculine form harmonises better with the subject

कङ्गो—कुटजा: मन्यामहे—We respect, we honour; cf. “अहमेव मतो महीपतेः”
Raghv VIII. 8 and *Malli* on it. Metre—वसन्ततिलकः see Stanza 6.

Trans.—What profit is there in the mountain of gold (Meru) or in that of silver (Kailásá) where the trees that grow remain the same trees (without any change). We honor the Malaya mountain alone, for by its contact even the Kankola, the Nimba, and the Kutaja become [acquire the fragrance of] sandal trees.

80. रत्नैः—For the churning of the ocean and the acquisition of the fourteen jewels see *Ma'hal Bhu'rata*, *A'diparva* 17-18, also *Bha'gvata*, 8th *Skandha*. The jewels are enumerated in the following popular Sloka:—लङ्घ्मीः कौतुभपारिजातकचुरा धन्वन्तरिश्वन्दमा गावः काम-दुषाः सुरेभरगजो रस्मादिदैवाङ्गानाः ॥ अथः सप्तसुखो विषं हरिवतुः शंखोऽमृतं चामृते रत्नानीह चतुर्दश प्रतिदिनं द्वुर्वन्तु वो मङ्गलम् ॥ १ ॥ महाहैः—महान् अर्हः (मूल्यम्) येषां, तैः—Very costly, precious. Cf. महार्हश्चयापरिवर्तनच्युतैः *Kumār V.* 12. शीर्ति न भेजिरे—Did not give themselves up to fear, were not disuaded through fear. विना—see note on this word in Stanza 65. निश्चितार्थत विरमन्ति—Words denoting ज्ञाप्त्या ‘abhorence’, विराम ‘cessation’, ‘refraining’ and प्रमाद ‘swerving from’ govern the ablative case. जगुप्ता—विरामप्रमादार्थानांपुष्पसंख्यानम् *Vārtika*. Also see note on विरमन्ति in Stanza 27. अलक्ष्मी—अर्थान्तरस्त्यास. Metre—उपेन्द्रवत्रा.

Trans.—Costly jewels pleased not the gods, nor did terrible poison frighten them; they paused not till they had got the nectar: the strong-minded do not rest until they have gained the object on which they may have set their mind.

81. क्रचित्-क्रचित्—At one time—at another; now-now. भूमौ शायी—A grammatically better reading is भूमीशायी found in the copy in Benfey's Chrestomathie. शाका०—Subsisting on vegetables. The words शाकाहारी, कन्धाधारी and कार्यर्थी are formed under the Su'tra सुप्यजतो पिणिस्ताच्छीत्ये *Pa'ni*. III. ii. 78 whereby the affix पिणि: (इन्) is added to a root, when a Subanta other than one denoting a class precedes it in the sense of 'in the habit of', 'disposed to'. शाल्यो०—शाल्योदने रुचिः यस्य सः दिव्याऽ—दिव्यं च तत् अभ्वरं (वर्णं) च, तस्य धरः. मनस्त्री—see note in Stanza 33. कार्यर्थी—“Bent on business,” bent or resolved upon securing one's own object. Metre—शिखरिणी; see Stanza 8.

Trans.—A man of constant mind resolved upon securing his own object heeds not pain or ease; at one time he may lie on the ground, at another he may sleep on a couch; now he may live on vegetables, now on cooked rice of superior variety; sometimes, he may wear a patched quilt of rags, at others a magnificent garment.

82. उपशमः—शान्तिः peace, steadiness. विनय—Modesty, reverence. प्रभवितुः=प्रभोः This is the only place in the Stanza where a concrete noun has been used. निर्यजता—Straightforwardness. सर्वेषाम्=Of all persons. सर्वकारणम्=cause of all, such as ऐर्ष्य &c. शीलम्—see Stanza 39. परम्—The best. *Alanka'ra*—दीपक. Metre—शार्दूलविक्रीदित.

Trans.—Courtesy is the ornament of affluence and reticence that of bravery; calmness is the ornament of knowledge, reverence that of learning; liberality towards worthy objects is the ornament of wealth, freedom from wrath that of practising penances; clemency is the ornament of the powerful, straightforwardness that of justice: good conduct, however, is the highest ornament for every one being the source of all virtues.

83. नीतिनिः—Experts in the rules of conduct. यदि वा=अथवा. वा is an alternative conjunction meaning 'or'; its position is different in Sanskrit, being used either with each word or assertion or only with the last, but it is never used at the begining of a clause. वा added to यदि gives a greater force. When repeated वा has the sense of 'either-or,' 'whether-or.' न्याय्यात्—See note in Stanza 28. धीराः—The wise; धियं बुद्धिमीरयन्ति विचारेण सर्वतः प्रवर्तयन्ति इति धीराः: *Ru'marshi*. धीरो धैर्यान्विते स्वैरे बुधे क्लीबं तु कुंकुमे *Medini*. Metre—वसन्ततिलका; see Stanza 6.

Trans.—Let experts in the rules of conduct pass censure or award praise, fortune may come or go as it may list, death may come this day or be as far off as the next Yuga: but for all that the firm-minded do not swerve a step from the path of righteousness.

84 “This Stanza indicates fatalism pure and simple” by describing how a rat cut a hole in the basket in which a snake-charmer had confined a serpent, how it was devoured by him, and how the latter gained strength by the food thus found and escaped, by the same hole through which the rat went in. भग्राऽ—भग्रा आशा यस्य तस्य=Of him who was disappointed (as regards escaping). करण्डः—करण्डे पीडिता ततुः यस्य=Whose body was squeezed or pressed in the basket. नक्तम्—(adv:) At night. तत्पिशितेन—By his (the rat's) flesh. तेनैव पथा यातः—Went away or escaped by the same path (i.e. the hole cut by the rat to get into the box). ददौ क्षये—When a word indicating cause is used the effect is often put in the locative. *Alanka'ra*—प्रहर्षण—उत्कण्ठितार्थसंसिद्धिर्विनायत्नं प्रहर्षणम् *Kuwal*. Here the eagerness of the serpent to escape and get food has been described as fulfilled without any effort; hence Praharshana.

Kávyaprakásha includes this Alankára in Samádhi. Metre—गार्दुल-विक्रीडित; see Stanza 6.

Trans.—A serpent who was confined in a basket wherein his body was squeezed and whence he had lost all hope of escape, was half-dead with hunger. Once on a night, a rat made a hole in the basket (through which he got in) and fell into the jaws of the serpent. The latter revived by the rat's flesh speedily made his exit by the same path [by which the rat had entered]. Oh people! behold, fate alone is the cause of the decline and prosperity of men.

85. सायु०—There is a play on the word वृत्त here. सायु वृत्तं (conduct) येषां ते. As applied to the ball सायु यथा तथा वृत्तः (वर्तुलाः) well rounded, perfectly spherical. अस्था०—न तिष्ठन्ति तच्छीलाः अस्था०—यिन्यः transient. Cf. misc: Stanza 13 *infra*. Alanka'ra—स्त्रेष. Metre—अरुष्टप्.

Trans.—A ball though thrown down by the strokes of the hand necessarily rebounds. Even so the misfortunes of good men are generally temporary.

86. कृत्वा ये &c.—Sometimes the relative pronoun यद् is used without its correlative तद्, for which see यच्छद्वस्तूतरवाक्यादुगतत्वेनोपातः सामर्थ्यात् पूर्ववाक्यादुगतस्य तच्छद्वस्योपादानं नापेक्षते K. Pra. The construction of the latter half of the Stanza is not rhetorically satisfactory since the pronoun ये refers to the noun उद्यम which has lost its prominence by being one of the members of a compound. नावसीदति—does not suffer; is not ruined. Alankara—रूपक. Metre—अरुष्टप्.

Trans.—Idleness is the great enemy of man residing in his body. There is no friend like industry by resorting to which man never falls.

87. रोहति=Grows. उपचीयते=Increases. विमृशन्तः=Thinking, considering. न सन्तप्त्यन्ते—Do not vex themselves. विषुताः=Over-powered by difficulties. न ते विपदा—This is decidedly a better and easier reading. Metre—आर्या; see Stanza 3.

Trans.—A tree that is pruned sprouts afresh; likewise the waning moon waxes again: thus do wise men reflect and though distressed do not vex themselves.

88. दुर्गम्—Citadel. For the formation of the word see note in Stanza 14. किल=Indeed. ऐरावतः—The elephant of Indra—one of the fourteen jewels from the ocean; see note in Stanza 80. ऐभ०—ऐभर्यं च बलं च ताभ्यां अन्वितः Possessed of wealth and army. ऐभर्यै lit.

means 'the accompaniments of royalty.' बलभित्=Indra, the destroyer of the demon Bala. भग्नः=Vanquished. व्यक्तं (adv.)=Evidently. Construe दैवशरणमेव वरम्. चिरिघक् वृथा पौरुषं—It is better to take the whole as one phrase; but it can be construed separately taking चिरिघक् as an interjection. Metre—शार्दूलविक्रीडितः; see Stanza 6.

Trans.—Indra was guided by Brihaspati and was armed with the thunderbolt, the deities were his soldiers, Swarga was his citadel, Aira'wata was his elephant; he was undoubtedly the favourite of Hari: though he had all this retinue and was endowed with power, still he was defeated in battle by his enemies. Hence evidently the power of fate is all in all; Oh! fie on vain human efforts.

89. कर्मायत्तं=Dependent on acts done in past life. फल—Result viz: pain or pleasure. बुद्धिः=Proclivity. कर्माङ्गसारिणी—In keeping with past acts; see Stanzas 94, 96, 97. Compare—क्रिया शरीरोऽवहेतुं राहृता प्रियाप्रियौ तौ भवतः सुरागिणः ॥ धर्मेतरौ तत्र उनः शरीरकं उनः क्रियाश्कवदीयते भवः ॥ *Rā'magi'ta'*. कर्माङ्गुरुपाणि शुभाशुभानि प्राप्नोति सर्वोऽपि जनः फलानि ॥ आश्रन्तश्चयेऽत्र जगत्प्रवाहे क्रिया भवेत्कर्मत एव सर्वा ॥ कर्माऽपि पुंसां भवति क्रियातो वीजांकुरन्यायतया न दोषः ॥ *Vidranmo'datarangini*. पुण्यः पुण्येन कर्मणा भवति पापः पापेन *Shruti*. The acts on which the position of man or his proclivity depends are recognised by writers on Hindu metaphysics as three सच्चित्, प्रारब्ध, क्रियमाण. Construe the second half तथापि सुचिया सुविचार्यैव कुर्वता भाव्यम्. This idiomatic phrase deserves notice. भाव्य is used impersonally in the sense of 'must be' or 'should be' and the noun or adjective (कुर्वता) coming after be must agree with the agent (सुचिया) like an ordinary adjective.

From the first half of the Stanza it may be argued that man is wholly at the mercy of acts done in past life but philosophers have propounded the theory that he can mould his course by his deeds in this life and thus be an " architect " of his future position. For this compare—उद्दरेदात्मनात्मानं नात्मानमवसादयेत् ॥ आत्मैव व्यात्मनो बन्धुरात्मैव रिषुरात्मनः ॥ *Bhagvat-gita* VI. 5. पुरुषकारपैवेकत्वात्सर्वप्रदत्तीनामुपायः प्रत्ययः ॥ अवश्यंभाविनोऽप्यर्थस्योपायपूर्वकत्वादेव । न निष्कर्मणो भद्रमस्तीति वात्स्यायनः ॥ *Ka'masutra* Cha. II. नालम्बते दैषिकतां न निषीदिति पौरुषे ॥ शद्रायौ सत्कविरिव द्वयं विद्वानपेक्षते ॥ *Ma'gha* II. 86. Metre—अरुष्ट्.

Trans.—The position of man depends on his past deeds, his proclivities too are in keeping with those deeds. However, a wise man should conduct himself with great circumspection.

90. सत्त्वादः=Bald-headed. अनातपम्=Free from sun, hence shady. विविशात्=through the force or influence of fate. तालस्य—

The Tála tree is not a particularly shady tree. Its selection here gives force to the assertions. सशब्दम् (adv.) —With a loud noise. Construe तत्राप्यस्य शिरः पतता महाफलेन सशब्दं (यथा तथा) भग्रम् Alanka'ra—विषादन and अर्थान्तरन्यास—इष्टमाणविशद्वर्थसंप्राप्तिस्तु विषादनम् Kuval. This Alankára is the opposite of प्रहर्षण; see Stanza 84. Metre—शार्दूलविकीर्णित; see Stanza 6.

Trans.—A bald-headed man was scroched on his head by the rays of the sun and anxious to find a shady place went, under the influence of fate, to the foot of a palm tree: while there, a large fruit of the tree fell on his head making a loud noise and broke it: generally calamities follow the unfortunate man wherever he may happen to go.

91. ग्रहो—ग्रहण (राहुणा) पीडनम् see Stanza 34 and also Môgha II. 49. मतिमतां—प्रशस्ता मतिः येषां ते मतिमन्तः. For the sense of मतुप् (भत्) see note in Stanza 33. विलोक्य should be construed with every assertion in the Stanza. इति मे मतिः=I am of opinion that &c. Alanka'ra-काव्यलिङ्गः; see Stanza 39. Metre—द्रुतविलम्बित; see Stanza 52.

Trans.—When I see the sun and the moon exposed to the assaults of the demon (Ráhu), when I behold the bonds of the elephant and the serpent, when I find the wise in poverty, then the thought strikes me—how powerful is fate !

92. सृजति—The subject of this is विधिः to be supplied from the context. तावत्—This particle is used to emphasise the statement in the sense of 'indeed,' 'really'. Some commentators take it to mean आदौ in the first place. अशेषगुणाकरम्—अशेषाश्रते गुणाश्र, तेषां आकरं (खनिं)=A mine of all merits, one endowed with all virtues. पुरुष-रत्नम्=The jewel-man. रत्नं स्वजातिश्रेष्ठपि मणावपि नयुंसकम् Medini. तद-पि०—(1) तत्=पुरुषरत्नं अपि तत्क्षणभङ्गः=तत्क्षणनाशशीलं (अल्पायुः). (2) तद-पि=तथापि (for this sense mark प्रायोऽन्व त्रृप्तिहेतुस्तदपि निगदितं कारणं भोक्तृयत्नः Vedánt-Kesari. तत्क्षणभङ्गः=तत् (पुरुषरत्नं) क्षणभङ्गः transient, frail, perishable in a moment. (3) तदपि—one of the commentators take तत् to refer to the whole of the previous assertion to convey the sense that the Creator creates a jewel-like man is by itself a folly if he has to destroy him after a short time. This Stanza appears in the Vâiragya Shatka numbered 110. विधेः=of the Creator. विधाता विभूत्त विधिः Amar. Metre—द्रुतविलम्बित; see Stanza 52.

Trans.—The Creator first creates a jewel among men, a very mine of all virtues, and an ornament of the world; then in a moment breaks him down. Oh alas! How unreasonable is the action of the Creator !

93. यदा is here in the sense of यदि. Its correlative तर्हि should be supplied. करीरविटपे—On the branch of the Kari'ra plant. This is a thorny plant growing in deserts and eaten by sheep and camels. It is known in Sindh as Kirada. शाखायां पङ्क्वे स्तम्बे विस्तारे विटपेऽक्षियां Rabbasa. उद्धकः—An owl. One of his names is दिवान्ध 'blind during day-time.' See *Ma'gha* I. 53. अपि—This particle seems to be redundant here. It has been construed with दिवा by Krishna Sha'stri. घारा नैव &c.—This idea will be clear by a reference to *misc:* Stanza 11. मेषस्य—मेहति सिंचति इति मेषः. ललाट०—It is a popular belief among the Hindus that the Creator marks on the forehead of a creature on the sixth day of his birth the future course of his life; see *Naisha*. I. 15, and I. 138. Metre—शारूलविक्रीडित्; see Stanza 6.

Trans.—Is it the fault of spring that there should be no leaves on the Kari'ra-bush? If the owl cannot see by day, is it the fault of the sun? What fault is it of the cloud that the current of rain-water does not fall into the mouth of the Cha'taka. Who can wipe off whatever is already written on the forehead by the Creator?

94. नमस्त्वामः—पूजयामः. The affix क्यच् (य) is added to नमस्, वास्त्रिस्, and चित्र in the sense of 'adoring, serving, and striking with wonder' respectively, whereby the nominal verbs are formed; see *Pani*, III. i. 19. देवान्—The accusative is used here because it is governed by the verb नमस्त्वामः; although नमस् alone would govern the dative as in the last line. "Cases governed by indeclinables such as नमः, स्वस्ति &c., are called Upapada-Vibhaktis as distinguished from those governed by verbs which are called Káraka-Vibhaktis. In cases where both are possible the latter predominate over the former." उपपदविभक्ते: कारकविभक्तिर्वलीयस्ती. नहु=न+हु. The combination of न (which has an interrogative force involving some 'doubt' or 'uncertainty') with ह is treated as a separate word and used in various senses. Here it is used as a corrective word like *why* in English. हतविधे—of wretched or accursed fate. हत is often used as the first member of a compound in the sense of 'wretched', 'accursed' &c. A similar word is दद्य; see *Vairügya* Stanza 8. Compare the Maráthi equivalents मेला and जळला for these words. Bhartrihari makes here a distinction between कर्म and विधि; कर्म is the action on which even the course of विधि is dependent. प्रतिनियत०—प्रतिनियतं (settled, fixed) च तत्कर्म च, तस्य एकं (कैवलं) फलं ददातीति. We are for taking this word with कर्म and not with फल as Mr. Telang seems to have done. फलं क०—See note in Stanza 89. किम्—For the use of this word see Stanza 21. येभ्यः प्रभवति—Words having the sense of अलम् such as

प्रभुः समर्थः, शक्तः &c., and also the word प्र+भू are used with the dative, see Siddhánt Kaumudi on Pánini II. iii. 16. The genitive may also be used with words like प्रभुः प्रभवादि योगे वष्टयति साधुः । तेन प्रभुर्भूर्भुर्वेवन् रथस्येति साधुः Sid: Kau.: Metre - शिंखरिणी; see Stanza 8.

Trans.—We adore the gods, but are they not in the power of accursed destiny? It is destiny then that must be adored, but it only dispenses to individuals the fruit of the settled deeds performed in their former state; the fruit of those acts, however, depends upon the acts themselves. Why then should we worship the gods of destiny? Let us pay our respects to those acts over which even destiny has no control.

95. कुला०—Like a potter; see note on पुष्पवत् in Stanza 4. This refers to the work of Brahmá viz. that of creating things. ब्रह्मा०—
ब्रह्माण्डं (the primordial Egg) एव भाण्डं (a vessel, a goblet) तस्य उद्दरे (पथ्ये). दशाव०—“There are two ways of interpreting the expression (1) गहन being taken as meaning forest, and महासंकटे as a Bahuvrīhi meaning ‘full of great difficulties’; (2) गहन being taken as an adjective meaning troublesome and महासंकटे in great difficulty.” Telang. The account of the incarnations of Vishnu is well-known. कपाल०—
कपालयुक्तः पाणिपुटकः क०—पा०—पुटकः, तस्मिन् (Madhyamapadalopi compound). The locative goes with भिक्षा and therefore it is एकदेशी अन्वय for which see note in Stanza 26. भिक्षाटनम्—येन रुदः भिक्षाटनं कारितः is a passive construction. In forming the passive construction of causal verbs, the principal object in the causal which is the subject (agent) of the verb in its primitive sense is put in the nominative case and the other object remains unchanged. प्रयोज्यकर्मण्येवां प्यन्तानां लादयो मताः Sid: Kau: on Pa'nini VII. I. 69. For the story Rudra's begging with the skull in his hand, see Skandha Purána सूर्यो चास्यति—Hindu astronomers have generally the theory of the sun going round the earth which is not in keeping with western investigations; see Siddhánt Shiromani. Mr. Kale's remarks on this Stanza are “The Sloka is faulty in many ways as regards the construction and meaning of almost every line. The Tad. affix वस् is used in such instances as ब्रह्मणवदधीति (Pa'ni V. i. 115) where वस् has a distinct relation with अधीति i. e. the किया. Now here कुलालवत् is to be taken with नियमित् where in the action is implied; then the construction becomes ब्रह्मा येन कुलालवत् ब्रह्माण्डभाण्डोदरे नियमितः etc. Here भाण्डोदरे goes well with Brahmá but not with कुलाल as it is absurd to suppose a कुलाल to be confined in a pot. Again Ramarshi says ब्रह्माण्डभाण्डे नियमितः i. e. ब्रह्माण्ड-भाण्डानि विधातुं नियमितः but then what is the meaning of गहन. In the

second line there is nothing objectionable but the construction is ambiguous, गहन being a noun as well as an adjective. In the third line the compound कपालपाणिपुटके is to be understood as a Madhyamapadalopi comp. Then follows भिक्षाटनम्. Now what relation is there between कपाल० and भिक्षाटनम् ? If any sense is to be given to the clause we must understand पुटके भिक्षा तदर्थमटनम् taking it as एकदेशी अन्वय. Perhaps the poet wrote पुटकः qualifying रुदः के being a mistake for कः committed by some careless scribe. Again in the fourth line the causal so prominently expressed by नियमित, शित् and कारित् altogether disappears, भ्रान्त्यति being used. Thus there is the fault called प्रक्रमभङ्ग.” Metre—शारदूलविक्रीडित. See Stanza 6.

Trans.—Adoration to action by which Bramhá has been constrained to work like a potter in the hollow of this universe, Vishnu thrown into the great difficulty of the troublesome ten incarnations, Rudra forced to wander a-begging with the skull in his joined hands and the sun compelled to constantly travel in the heavens.

96. आकृतिः—Handsome form, noble appearance. Cf. नद्याकृतिः सुसदृशं विजहाति वृत्तम् *Mrichhak.* भाग्यानि—Good deeds, merits. शील—Good disposition, character. पूर्व०—By observance of religious duties in former state. संचितानि—see St. 89 for the three kinds of fate viz. संचित, प्रारब्ध and क्रियमाण. पुरुषस्य goes with भाग्यानि. यथैव—The एव added to यथा lends a greater force to the comparison; cf. वितरति गुरुः प्रज्ञे विद्यां यथैव तथा जडे *Uttar Radm.* *Alanka'ra*—उपमा, क्रियादीपक, क्षेप. Metre—वसन्ततिलका.

Trans.—Neither handsome form, nor noble birth, nor character, nor learning, nor even service assiduously performed, but only the merits of men gained by the observance of religious duties in former state bring forth fruit as a tree does in its season.

97. शत्रु०—शत्रवश जलं च अग्निश्च, तेषां मध्ये. प्रमत्तं—Intoxicated, mad. महा०—अर्णासि सन्त्यस्मिन् इति अर्णवः; अर्णम्—water. We do not see any propriety of जल in the first line when we have the महार्णवे in the second. The Rev. Mr. Wortham appears to have taken शत्रुजनाग्रिमध्ये which avoids the difficulty. विषम०—In a dangerous or difficult position; see *Misc.* Stanza 19. also see Bhatti VI. 88; and Bhag. II. 2. *Alanka'ra*—क्रियादीपक. Metre—उपेन्द्रवज्ञा.

Trans.—Meritorious deeds performed in a former state save a man everywhere whether he be in a forest, in the battle-field or among enemies, in water or in fire. They save him even if he be in

the ocean or on the top of a mountain or whether he be asleep, intoxicated or in a difficult position.

98. The syntactical arrangement of the Stanza is defective. This defect is known as अविमृद्धविधेयांशत्व. Construe the Stanza या (सत्क्रिया) खलान् साधून् करोति, मूर्खान् विदुषः करोति &c. Some read चक्रिकाम् or वक्रिकाम् instead of सत्क्रियां when the construction would remain unchanged but looking to the exposition of principles throughout the poem we cannot accept the readings suggested. हितान्=Well-wishers. see Kirat. I. 5. प्रत्यक्षं=अश्वणः अभिसुखं प्रत्यक्षं Avyayibhāva compound. It can also be a द्विं तत्पु० by the Vārtika 'अत्यादयः क्रान्तावर्थे द्वितीयया and in that case it may be dissolved as अश्वमिन्द्रियं प्रतिगतम् प्रत्यक्षम्. In forming an Avayayibhāva compound the termination अम् should be added to अक्षि when preceded by प्रति, पर changed to परो, सम् and अतु, the इ of अक्षि being dropped under the Gana Sutra प्रतिपरसमन्तु-स्योऽश्वणः. Mark that the word अक्षि in compound and other *Vrittis* means an 'organ of sense' in general and not the eye only; दृतिविषये अविशब्दः इन्द्रियमात्रपरः *Manorama*'. परोऽक्षम्—See note on प्रत्यक्षम्. हालाहूँ—Deadly poison, one of the fourteen articles gained from the ocean; see Stanza 80. सत्क्रियां=Good conduct; see Sha'kuntala' 'शकुन्तला मृत्युमती च सत्क्रिया'. भगवतीं=ऐर्यवतीं Glorious, divine. व्यसनैः=By constant applications. see Stanza 62. गुणेषु विपुलेषु refers to the virtues enumerated above. आस्थां=Endeavour. आस्थानी यत्नयोरास्था Amar. मा कृथाः—See note in St 77. Metre—शार्दुलविक्रीडित; see St. 6.

Trans.—Oh good man ! If you wish to gain your desired objects, do not exert yourself in vain with constant application for the acquisition of various qualifications, but cultivate glorious good conduct which makes evil men good, the fools wise, enemies well-disposed, invisible things visible and which turns poison into nectar in a moment.

99. गुणवत्—गुणः विद्यन्ते अस्मिन् इति. परिणातिः=Result. अतिरभ०—रभसः=Rashness, headlong haste. आवि०—Up to the time of death. Cf. हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता *Raghу* VIII. 45. हृदयदाही—हृदयं दद्यति तच्छीलः. शस्य०—शल्य=A splinter, a thorn, any extraneous substance lodged in the body and giving it very great pain; see Stanza 56. विपाकः=orig: cooking; thence ripeness, consequence, result. Cf. अहो मे दारणतरः कर्मणा विपाकः *Ka'dam*. *Alanka'ra*—काव्य-लिङ्गम्. Metre—मालिनी.

Trans.—A wise man before undertaking any good or bad action must carefully look to its consequence; for, the result of actions per-

formed with excessive rashness, tortures the heart till the end of life like a foreign substance in the body.

100. स्थाली—a cooking vessel, स्थलति तिष्ठत्यन्नमत्र. वैदूर्यमय्यां—Mr. Telang has वैदूर्य which is not correct. Pánini' has a special Su'tra विद्वराब्ध्यः IV. iii. 84. on which Kaumudi runs “विद्वरात्प्रभवति वैदूर्यमय्यां मणिः” वैदूर्यपञ्चुरा वैदूर्यमयी. तिलखलीं—The lees of sesame, the refuse of sesame after the oil has been extracted. चन्द०—चन्दनानि आथानि येषु तैः लंग-लाग्नैः—By ploughshares. अर्कमूलस्य हेतोः—For the sake of the root of the Arka plant. अर्के=The *Calotropis Gigantea*; the swallow-wort. A plant known in Maráthi by the name of रुई and आखडे in Gujaráthi. The idiomatic use of the genitive with the word हेतु is note-worthy. When the word हेतु is used in a sentence, that which is the cause and the word हेतु are put in the genitive case वस्ती हेतुप्रयेणे *Pa'ni* II. iii. 26. कर्मरस्वण्डान=Collections of the camphor plants. अब्जादिकदन्त्ये खण्डमत्ति-याम *Amar.* वृत्ति=A hedge. कोद्र०—कोद्रव=A very coarse kind of grain called in Guj. कोद्रा and in Maráthi हुरिक. कर्मभूमि—This world is specially ‘the place of action, or as Butler calls it a world for man's probation’ as opposed to Swarga which is the place of enjoyment and called उपभोगभूमि; see Muir V. 325. कर्मभूमिरियं ब्रह्मफलभूमिरसौ भास् तपस् is used here in a wider sense as meaning the performance of one's religious duties of all sorts, necessary to elevate him to heaven. *Alanka'ra*—मालानिर्दर्शना; see Stanza 6. Metre—सागधरा.

Trans.—That unfortunate man, who having come into this world of action, does not walk piously, is like one who cooks the lees of sesame over fire from fuel consisting largely of sandal-wood in a pan of lapis-lazuli, is like one who turns the soil with a golden share to get the root of the swallow-wort, or is like one who cuts down a grove of camphor-trees to fence in a field of the Kodrava.

101. भेदशिलरं—See note in Stanza 49. आहवे=In battle. वाणिज्यं=वणिजः कर्म trade. विद्याः—The usual number of these according to Hindu notions is fourteen. अङ्गानि वेदाश्वत्वारा भीमांसा न्यायविस्तरः ॥ पुराणं धर्मशास्त्रं च विद्या शेताश्वतुर्देश ॥ *Manu.* also Raghu V. 21. कलाः—These are recognised to be sixty-four. They are गीतं, वायं, नृत्यं, आलेख्यं, विशेषकच्छेयं, तण्डुलकुसुमवलिविकाराः, पुष्पास्तरणं, दशनवसनाङ्गरागः, मणिभूमिकाकर्म, शशनरचनं, उदकवायं, उदकाघातः, चित्राश योगाः, माल्ययथनविकल्पाः, बैश्वरकापीडयोजनं, नेपथ्यप्रयोगाः, कर्णपत्रभङ्गाः, गन्धयुक्तिः, भूषणयोजनं, ऐन्द्रजालाः, कोडुमाराश योगाः, हस्तलाघवं, विचित्रशाकयूषभश्यविकारकिया, पानकरसरागासवयोजनं, सूचिवानकर्माणि, सूत्रकीदा वीणाडमरुकवायानि प्रहेलिका, प्रतिमाला, दुर्वाच्चक्ययोगाः;

पुस्तकवाचनं, नाटकाख्यायिकादर्शनं, काव्यसमस्यापूरणं, पटिकावेत्रवानविकल्पाः, तत्त्व-कर्मणि, तत्त्वाणि, वास्तुविद्या, रूप्यरत्नपरीक्षा, धातुवादः, मणिरगाकरज्ञानं, दृक्षाद्युवेदयोगाः, मेषकुकुट्ठावक्युद्धविविधिः, शुकसारिकाप्रलापनं, उत्सादने संवाहने केशमदने च कौशलं, अक्षरस्त्रुटिकाकथनं, म्लेच्छितविकल्पाः, देशभाषाविज्ञानं, पुष्पशक्टिकाः, निमित्तज्ञानं, यन्त्रमातृका, धारणमातृका, संपाद्यं, मानसी, काव्यक्रिया, अभिधानक्रोषः छन्दोज्ञानं, क्रियाकल्पः, छातिकयोगाः, वस्त्रगोपनानि, वृत्तविशेषाः, आकृष्टीडाः, बालक्रीडनकानि, वैनयिकीनां वैजयिकीनां व्यायामिकीनां च विद्यानां ज्ञानं, इति चतुःषष्ठिरङ्गविद्याः *Va't. Kam. Sut.* शिक्षताम्—The root शिक्ष् being *Atm.* the reading शिक्षतु is incorrect. खगवत्—See note on पुष्पवत् Stanza 4. परं=excessive. भाग्यवशतः=‘in obedience to the power of fate’ should be construed with भाग्यस्य; see note on विविवशात् Stanza 90. Cf. यदभावि न तद्वावि भावि देव तदन्यथा. *Bhag. Gita.* Metre—शार्दूलविक्रीडित; see Stanza 6.

Trans.—One may dive into the waters, he may ascend to the top of mount Meru, he may overcome enemies in a battle, he may devote himself to trade, agriculture, or service &c.; he may study all branches of learning and the arts, or he may voyage with great effort through the extensive aerial regions, but that which is not to happen in this world never happens; how can that, which is destined to befall one under the influence of fate, be averted?

102. तस्य सुजनतां उपयाति—*is friendly disposed towards him.* कृत्स्ना=Whole. सत्रिः—निधयश्च रत्नानि च निधिरत्नानि, सन्ति च तानि निधिरत्नानि च सत्रिविरत्नानि, तैः पूर्णाः=(1) Full of excellent treasures and excellent jewels. (2) सन् निधिर्येषां तैः रत्नैः परिपूर्णाः=Full of jewels in excellent collections. (3) सत् has been taken only with निधि by Krishna Shástri while Rámársahi takes (4) सन्निधौ समीपे रत्नैरस्त्वृष्टवस्तुभिः गवाभानवचादिर्भिर्मणिभिर्वा पूर्णा. Metre—वसन्ततिरुक्त; see Stanza. 2.

Trans.—A terrible wood becomes a splendid city, all people begin to be good, the whole world becomes full of excellent treasures and jewels to that man who has performed plenty of righteous acts in his former existence.

103. प्राज्ञः—प्रज्ञाः एव प्राज्ञाः: Both the forms प्रज्ञ and प्राज्ञ have the same meaning under the Su'tra प्रज्ञादिभ्यश्च *Pa'nini* V. iv. 38; Cf. St. 14. *supra*. प्राज्ञस्यः इतरे, तैः=With those other than the wise i. e. fools. सम०—(समयः=1. Right moment. 2. An engagement.)=(1) समयस्य च्युतिः Slipping of the right moment. (2) समयात् च्युतिः: Breaking of an engagement कः शरः—Cf. कः श्रूरो यो ललनालोचनवाणैर्न च व्यथितः *Shankard'chal'rya*; also St. 107 *infra*. अनुव्रता—अनुकूलं व्रतं (नियमः) यस्याः सा. किं धनं—See Stanza 16, 20, and 21. आज्ञाफलम्—आज्ञा एव फलं यस्य. The fruit of which is the capacity to command, to enforce obedience.

Cf. St. 48. *Alanka'ra*—परिसंख्या; *see Stanza 71. Metre*—शार्दूलविक्रीदित्.
See Stanza 6.

Trans.—What is gain? Company of the virtuous. What is trouble? Company of fools. What is loss? Letting slip an opportunity. What is vigilance? Devoted application to the principle of righteousness. Who is valiant? He who has subdued his passions. Who is the best beloved? The faithful wife. What is wealth? Learning. What is happiness? Not going out on travels. What is royalty? The power to command.

104. *See Stanza 33.* ह—An emphatic particle used to lay stress on the preceding word and translatable by ‘verily,’ ‘indeed’ &c., but it is often used expletively without any particular significance especially in Vedic literature. गती ह—This cannot be taken as गती इह as this is ungrammatical; गती being the dual form it cannot be joined with the vowel of the next word; *see Pa'nini I. i. 11.* and VI i. 125. *Alanka'ra*—उपमा. *Metre*—अनुष्टुप्.

Trans.—The position of the high-minded is twofold as in the case of the Málati flower either to be on the head of the people or to wither away in a forest.

105. अप्रि०—अप्रियवच्नैः दरिद्राः—Poor in disagreeable language, wanting in harsh language *i.e.* not given to use harsh language. प्रिय०—प्रियवच्नैः आदयाः (*संपत्ता*)=Rich in agreeable language *i.e.* given to using agreeable language. स्वदा०—दार=wife. A masculine word always used in the plural. दाराक्षतलाजासूनां बहुत्वं च *Linganusha'sana*. दारः पुंशुस्मिन् चाक्षतः *Amar*. परपरि०—Averse to speaking ill of others. The word परिवाद may be also परीवाद according to *Su'tra* उपसर्गस्य घब्यमदुष्ये बहुलम् *Pa'nini VI. iii. 122. Metre*—आर्या; *see Stanza 3*.

Trans.—This world is sparsely adorned by persons who are not given to the use of harsh language but are full of agreeable speech, are happy with their own wives and are averse to speaking ill of others.

106. कदर्य०—Despised, slighted, distressed. धैर्य०—धैर्येण दृतिः (*वर्तनं*) यस्य. धैर्यगुणः—धैर्यमेव गुणः. प्रमाद्यम्=To obliterate. For the use of the Infinitive, *see note in Stanza 6.* तनुपातः=Of the fire; “कृपीट्योनिर्जलो जातवेदास्तनुपात” *Amar*. Mr. Telang’s reading अधेषुखस्यापि कृतस्य वन्हे: is not grammatically satisfactory as observed by him. शिखा=Flame. *Alanka'ra*—दृष्टान्त; *see Stanza 15*. There is दृष्टान्त in this Stanza in consequence of the reflective representation of धैर्यदृति

पुरुष and तनूनपात्, कर्दीर्थतत्व and अयोमुखतत्व, as well as शिखा and धैर्यगुण. Metre—उपजाति; see Stanza 12.

Trans.—It is not possible to obliterate the virtue of constancy of a far-minded man however distressed he may be; never does the flame turn downwards even if the torch were held pointing towards the ground.

107. कान्ताक०—कान्तायाः कटाक्षाः, ते एव विशिखाः (ब्राणाः). लुनन्ति—The root कृ ‘to cut’ or ‘to wound’ is more appropriate for arrows than खन् ‘to dig’. Hence the reading adopted in the text. Mr. Kale prefers the reading खनन्ति यस्य चित्तं to be construed with लुनन्ति, निर्दहति and कर्षन्ति. भूरि adj.—Numerous. Metre—वसन्ततिलका; see St. 2.

Trans.—That firm man, whose mind is neither pierced by the arrows shot from the glances of women, nor consumed by the fire of anger, nor ensnared in the net of coveteousness by numerous mundane objects, predominates everywhere in the three worlds.

108. पादक्रान्तं As applied to the hero पादभ्यां आक्रान्तं; and as applied to the sun पादैः (किरणैः) आकान्तं. स्फार०—स्फार=Plenty, abundant. स्फुरित=Glittering, dazzling. स्फुरितं च तत्तेजश्च स्फुरिततेजः, स्फारं स्फुरिततेजः यस्य तेन. As applied to the hero तेजस्=Valour. There does not seem to be any necessity of finding out an allusion to the Vámana incarnation of Vishnu in this verse as Mr. Telang seems to do. *Alanka'ra*—उपमा and श्लेष. Metre—अचुष्टुप.

Trans.—The whole world is brought under full control by one single brave individual just like the sun who sheds abundance of resplendent light.

109. जलायते—जलमिव आचराति. The verbs जलायते, कुल्यायते, स्वल्पशिलायते &c., are formed from the nouns जल, कुल्या, स्वल्पशिला &c., according to the Su'tra कर्तुः क्यद्वृ सलोपश्च *Pa'nini* III. i. 11. The nominal verbs so derived are conjugated in the Atmanepada. कुल्या=A stream, a canal. मृगपतिः=The lord of beasts, the lion. व्याल=A serpent. See note in St. 6. माल्यगुण=Flower-wreath, garland. विषरसः=Poisonous fluid. पीपूषवर्ष=A shower of nectar. अविऽ—वद्धभतम्=Extremely agreeable. शीलं—See Stanza 39. *Alanka'ra*—उपमा. Metre—शार्दूलविकीर्वित.

Trans.—In a moment fire becomes as cool as water, the mighty ocean no more than a rivulet, the mount Meru only a small stone, the lion becomes as harmless as an antelope, the serpent a mere garland of flowers, a poisonous fluid but nectar for one who leads a virtuous life which becomes extremely agreeable to the whole world.

110. The adjectives लज्जागुणौवजनर्नीं, अत्यन्तशुद्धहृदयां and अनुवर्त्मानां apply both to जननी and प्रतिज्ञा. लज्जागु—लज्जा च गुणोवथ तयोः जननी (उत्पादयिर्णी)=In the case of जननी it means 'one who infuses sense of shame and various other qualities.' In the case of प्रतिज्ञा the phrase means 'the instigator of the sense of shame and other qualities.' अत्यन्तशु—अत्यन्तं शुद्धं हृदयं यस्या: or यस्यां वा. (1) one having an extremely pure heart, (2) that in which the motives are extremely pure. अनुवर्तमानां=(1) wholly devoted. (2) always binding. तेजस्त्विनः=Those having mettle in them; the spirited. सुखम्=(adv.) Readily, without any ado. The word can be taken as a noun, when the phrase would mean 'abandon comforts and even life itself. सत्यव्रत—सत्यमेव व्रतं तस्मिन् व्यसने अस्ति एषां ते=Those devoted to the resolution of being true. For व्यसन, see Stanzas 62 and 98. There does not seem any necessity of adding इन् to व्यसन since सत्यव्रतव्यसनः as a Bahuvrihi conveys the desired sense; see note on विगच्छि in St. 9. न पुनः=But not, rather than. प्रतिज्ञा=Promise, declaration. Some MSS: read लज्जां in the first line and अनुवर्तमानाः in the second, in which case लज्जां is to be construed as the object of अनुवर्तमानाः, when all the adjectives are to be applied to लज्जा and जननी, and अनुवर्तमानाः (acting under influence of) to be taken with तेजस्त्विनः. *Alankara—उपमा.* Metre—वसन्ततिलका.

Trans.—Spirited men, who are devoted to the resolution of being truthful, readily give up even their life rather than swerve from their word which to them is like their own mother who instils the sense of shame and various other qualities [in their minds], is perfectly pure-hearted, and wholly devoted to them.

MISCELLANEOUS.

1. अग्राद्य has two meanings:—(1) lit. seized; hence that what cannot be comprehended or fathomed; (2) what cannot be touched by the hand. यथैव—See Stanza 96. यत्—This pronoun appears superfluous here. भाव=Feelings, inclinations of the mind. भावोऽभिप्राय आशयः *Yādava.* see Raghu II. 26. पर्वं—सुश्वमार्ग=a narrow mountain path, defile; पर्वतस्य सुश्वमार्ग इव विषमः (अगम्यः). ऋणं goes with हृदये. भावः, and चित्तं. पुष्करं—पुष्करस्य पत्रे यत्तोर्यं तदिव तरलं =As unsteady as the water on a lotus leaf. आश्वसितं is here used for शंसितं=mentioned. नाम—Mr. Telang takes this word as an idiomatic expletive equivalent to 'verily'. Can it not here be taken in its most general sense of 'named,' 'known as,' 'by name.' नाम प्राकाश्य-

हुत्योः ॥ संभाव्याभ्युपगमयोरलीके विस्मये कुचि ॥ *Hema.* दोषैः समं—See note on सह Stanza 76. *Alankara*—उपमा. *Metre*—शार्दूलविक्रीडित.

Trans.—The heart of the woman is as impossible to be caught as the image of the face in a mirror, her feelings can not be ascertained since they are as difficult as the narrow defile of a mountain, her mind is said by the wise to be as fickle as the water on a lotus-leaf. She grows with her blemishes like a creeper with poisonous sprouts and is known as *Na'ri* (woman).

2. अभिं—अभिषुखं निहतः=Wounded in the front. *Cf.* न निवर्त्तेत् संयामात्कात्रं धर्ममनुस्मरन् ॥ *Manu* VII. 87. आहवेषु मिथोन्योऽन्यं जिघांसन्तो मही-क्षितः ॥ युध्यमानाः परं शक्त्या स्वर्गं यान्त्यपराङ्मुखाः ॥ *Ibid.* 89. Also see *Bhag. Gita'* II. 38. तिष्ठतु तावद्—Let that be apart; let all consideration about it be left aside. चत—An indeclinable expressing satisfaction. खेदातुकम्पासंतोषविस्मयामन्त्रणे चत *Amar.* अत्यर्थम्=Exceedingly. अतिवे-लभ्यात्यर्थातिमात्रोदानिर्भरम् *Amar.* साधु इति वादः=praise. अवण-सुखः—श्रवणं सुखयति इति that which pleases the ear. *Metre*—आर्या. See Stanza 3.

Trans.—Let alone the fact that a man killed in the front-ranks in a battle obtains victory or heaven; he certainly must obtain the eulogy of both sides which is exceedingly pleasing to the ear.

3. इय०—इयत्=So much, of this extent as indicated by a demonstration from the speaker. *Cf.* इमाविष्यन्तौ पुनरैपमस्ते ॥ पुनः कियन्तौ परस्तो भवेताम् *Ka'dya.* वा—Mr. Telang finds this particle inexplicable. We would suggest its being taken in the usual sense of 'or' with इयत् expressing a wider extent viz. the whole universe and एतत् a restricted one i. e. perhaps only this world. निर०—चमत्कृतीनां अतिशयः च०—त्यतिशयः, निरविश्वासौ च०—त्यतिशयश्च, तस्मिन्=In the unlimited extent of wonders. प्रभवति is used here in the sense of प्रकर्षण भवति. यत्=Because. दन्तसत्तिलैः—This is not quite clear. दन्तस्तुकूलैः may make a good sense and we have translated the Stanza accordingly though we must not omit to mention that such a reading is not found in any of the Mss. *Cf.* वसति दशनशिखरे धरणी तव लग्ना । शशिनि कलङ्ककलेव निमग्ना ॥ केशब धूतशकररूप जय जगदीश हरे *Git Go.* I. 8. Mr. Telang translates दन्तसत्तिलैः: 'by the waters in the jaw.' Mr. Kále has हन्त सर्तिले. शिरः—शेषः—पिर एव शेषः यस्य सः "शञ्च—परः would be a better reading" without making any change in the sense, since पर or अन्य is generally used with एक in the sense of 'the one-the other' with reference to two objects that are before specified. निगिलति—*Pre:* 3rd per : *Sing:* from गु to swallow, to devour, the रु being optionally changed to र् before

the vowel terminations by the Sutra अति विभाषा *Pa'nini* VIII. ii. 21. The third line alludes to the Varáha incarnation of Vishnu who went down deep into the waters and raised up the earth; see Raghu XIII. S. For Ráhu see Stanza 34. *Alanka'ra*—काव्यलिंग and यथासंख्य. Metre—शिखरिणी.

Trans.—In such an unlimited extent of wonders [of the universe] or even in that [of this world] the Varáha as well as the Ráhu chiefly become the objects of admiration; since the one bore the earth which was immersed [in the ocean] on the points of his jaw and the other, although remaining only with his head, swallows his enemy and again lets him off.

4. उद०—उदन्वत्—उदकानि सन्ति अत्र The ocean; उदन्वाहुदधिः सिन्धुः *Amar.* The word उदक+the affix मतुप् (वत्) irregularly forms the word उदन्वत् 'the ocean' or 'the Rishi of that name' by *Pani*. VIII. ii. 13.; regularly it is उदकवत् 'containing water'. उदन्वता छन्ना उदकछन्ना *lit.* covered but here 'engirt or bounded by the ocean, see Vairágya Stanza 26. योजनशतं=(accu: of place.) Extending over a hundred Yojanás. See *Páni*. II. iii. 5. पान्थः ever moving along a path from पन्थार्न नित्यं गच्छति इति. गगन०—कलयति=Takes the measure of the sky. भावाः=Objects, things. स्फुर०—स्फुरज्ञासौ अवधिश्च, तस्य मुद्रा, तया मुकुलिताः=“contracted within distinct boundary marks *i. e.* the bounds are clearly visible”, limited by well-defined boundary marks. प्रज्ञो०=Brilliancy of the intellect. असीमा०=असीमा०—न विद्यते सीमा मर्यादा यस्य सः Boundless, unlimited. विजयते—जि preceded by वि or परा is Atmanepadi. विपराम्यां जे: *Pa'nini* I. iii. 19. *Alanka'ra*—व्यतिरेक—उपमानावदन्यस्य व्यतिरेकः स एव सः *K. Praka'sh.* The mention of the superiority of प्रज्ञोन्मेष over the Upamánás *viz:* भू, समुद्र &c., in this Stanza, forms Vyatirekálankára. Metre—शिखरिणी. See Stanza 8.

Trans.—The earth is bounded by the ocean, that expanse of waters again is but a hundred Yojanás, the sun always takes the measure of the sky by his course; thus are objects generally limited within distinct boundary marks, but it is the brilliancy of intellect of the wise that is unlimited.

5. वा—An alternative conjunction. The first half of each of the four lines of the Stanza refers to one engrossed with worldly concerns, while the other half to him who is for renouncing mundane matters. *Alanka'ra*—विकल्प. विरोधे तुल्यवलयोर्विकल्पालंकृतिर्मता *Kurval.* The two opposed alternatives of equal force *viz:* कैश्च and शिव, भूपति and यति &c., have been put forth in the Stanza and they cannot both

be resorted to at one and the same time, hence there is Vikalpa. Metre—शालिनी—शालिन्युक्ता स्तौ तगौ गोऽदिवलोकैः. The pause is after the 4th syllable.

Trans.—[Choose] but one divinity—either Keshawa or Shiwa, one friend—either a king or an ascetic, one place of residence—be it a mansion or a forest, one companion in life—a handsome woman or a mountain valley.

6. कमठकुलाऽ—कमठ=के जले मठति इति अच्; the tortoise; *see St. 7 infra* and *Vairágya. misc.*; 18. The कुलाचलs are seven mountains supposed to exist in each division of the continent. Their names are: महेन्द्रो मलयः सद्यः शुक्रिमानृक्षपर्वतः ॥ विन्ध्यश्च पारियात्रश्च समैते कुलपर्वताः. *See Stanza 20 infra. दिग्गज*=The eight elephants supposed to preside over the eight cardinal points; they are:—ऐरावतः पुन्डरीको वामनः कुष्ठदोन्जनः ॥ उष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजः *Amar.* The Rámáyana gives these differently. फणिपति=The lord of the serpents; Shesha. *see St. 35 supra; Vairágya. misc.* 26. The Kamatha, Kuláchala &c., are well-known supporters of the earth:—कूर्मः पातालगङ्गापयसि विहरतां ततटीरुद्भुस्ता मादत्तामादिपोत्री शिथिलयुत फणामण्डलं कुण्डलीन्दः ॥ दिज्ञातद्वा मृणालीकवलनकलनां कुवर्तां पर्वतेन्द्राः सर्वे स्वैरं चरन्तुत्ययि वहति विभो भोज दर्वी धरिवीम् ॥ *Bhoja-Prabandha.* प्रतिपत्ते=Accepted, undertaken. अमलमनसां—of those whose minds are pure; *i. e.* who never use equivocal language. फलति seems to be incorrect, there must be चलति or some word of that import. For the general idea, *see the next Stanza. Alankára—अ्यतिरेक; see St. 4. supra. Metre—आर्या.*

Trans.—The earth though supported by the tortoise Kamatha, the Kuláchala mountains, the Díkgaja elephants, and the serpent Shesha, shakes; but whatever is undertaken by the pure-minded remains unchanged even at the end of a Yuga.

7. कूर्मस्य—कौ जले जर्मिः वैगो अस्य इति कूर्मः a tortoise. Mr. Telang has न मनसा instead of स्वमनसा and takes the third line as a question like the previous two; and suggests किं चाङ्गीकृतम् as the reading and further remarks—The reading किन्तु is more appropriate for the intended sense, but to obtain that न must be got rid of. But the questions in the first two lines refer to specific objects, while that in the third one is more of a general nature and also put in a manner different from that of the previous ones, which tends to mar the beauty of the Alankára. निर्वाहः=Carrying to the end; perseverance. गोत्रवतं=कुलधर्मः. Of. विशेषस्मिन्नयुनान्यः कुलवतं पालयिष्यति कः *Bha'mi.* Construe the last line एतद्वि सतां गोत्रवतं, (यत्) प्रतिपत्वस्तुषु निर्वाहः. This Stanza occurs in the Mudrá-Rákshasa. II. *Alanka'ra—अर्थान्तरन्यास. Metre—शार्दूलविक्रीडित.*

Trans.—Is it that the Tortoise is not pained by the heaviness of the load of the earth on his body because he does not throw it off; or that the sun does not sit down unmoved, is it because he is not fatigued? Not so. But a praise-worthy man is ashamed within himself to throw up whatever he has undertaken : it is the inherent trait of the good to adhere to the last to things once taken up.

8. कः वर्णं न याति—(An idiomatic phrase)=Who does not become subject to ? पिण्ड=A bolus. See Stanza 31. “The last line alludes to the flour applied to a Mridanga before it is played upon.” *Alankara—अर्थान्तरस्यास्.* *Metre—अनुष्टुप्.*

Trans.—What man in this world is not won over by him who may have filled his mouth with a bolus of food. A drum sounds sweet when it is annointed with flour.

9. स्वभरणव्याऽ—व्यापार एव व्यापारमात्रं, स्वभरणस्य व्याऽ—मात्रं, तस्मिन् उद्यतः: स्व०—शताःः. अग्रणीः=अग्रं नयतीति from अग्र+नी किंप् by *Pa'ni*. III. ii. 61. The न is changed to ण after अग्र and ग्राम by the *Vārtika* अग्रग्रामाभ्यां नयतेणो वाच्यः Foremost, leader. अग्रणीर्नायको नेता *Amar*. Construe the second line यस्य परार्थ एव स्वार्थः स एकः उमान् सतां अपणीः. Mr. Telang has परमो नैकः instead of सपुमानेकः and has explained it “there is not even one leader of the good &c.” which however is not in keeping with the statement in the fourth line; besides, the reading adopted by us makes a better sense. दुष्पू०—दुःखेन पूर्यते तदुष्पूरं (see note on अस्तकरं St. 28). दुष्पूरं च तदुदरं च, तस्य पूरणं, तस्मै. The reading दुःपूर is not correct; see note on निष्ठेश St. 25. वाडवः—See Stanza 76. जीमूतः=जीवनस्य मूतः (पटबन्धः) जीमूतः a compound of the पृष्ठोदरादि class. A cloud. घनजीमूतशुद्धिरजलधुमयोनयः *Amar*. तु=On the other hand, however. निदाऽ—निदाव=Summer, hot season. निदाव उष्णोपगमः *Amar*. विच्छिति=Destruction; see Vairāgya Stanza 11. निदावेन संभृतः: जगत्संतापः, तस्य विच्छितिः, तस्मै. The dative is तादर्थ्ये by the *Vārtika* तादर्थ्ये चतुर्थी वाच्या. *Metre—शादूलविक्रीहितः*; see Stanza 6.

Trans.—Thousands of mean fellows there are who are only busy in filling their own bellies. He only is the leader of the good who counts the interest of others alone as his own interest. The submarine fire consumes the waters of the ocean to fill his belly which is difficult of being satiated, while the cloud destroys the accumulated heat of the summer which tortures the whole world.

10. A double meaning runs through the whole Stanza—one, applied to a minister and the other, to a poet. दूराऽ—दूरात् नवं अर्धघटयति=(1) secures new revenue from afar. (2) brings about a new

meaning from afar. अपशब्दं—(1) offensive language. (2) Incorrect word, mistake. Mr. Kále takes चापशब्दं as one word to signify 'twanging of the bow' and explains the line thus—achieving lofty aims by a wise stroke of policy without having recourse to arms. सत्सभा०—The meaning of this expression can be taken to be the same in both the cases. मन्दं मन्दं—Gradually, slowly. This being an expression denoting quality, the repetition must be according to the Su'tra प्रकारे गुणवचनस्य; in that case, however, the regular grammatical form would have been मन्दमन्दं but as it is, there is no other course except to reconcile it under the Su'tra नित्यवीप्सयोः, see note in Stanza 8; Meghadu'ta Stanza 9 and Mallinátha thereon. पदं—(1) step. (2) word. शेक०—दृत्या (1) by consulting public opinion; (2) by going along with the current of ideas. कामं—Indeed, truly. खेदभैरवस्तुतः=not free from the burden of troubles. For a similiar idea see Mudrá-rákshasa IV. 2 and Mágha XI. 6. Alankara—उपमा. Metre—मन्दकान्ता.

Trans.—A minister, who brings together new income from afar, altogether avoids all offensive expressions, devotes himself to the task of pleasing the good, and gradually takes every forward move in consonance with the feelings of the people, is thus never free from the burden of troubles like a poet who brings about new meanings [in his expressions] from afar, avoids incorrect words, strives to please the learned and slowly compiles poems which would be attractive to the people.

11. प्रमाणं—न प्रमाणं अप्रमाणं प्रमाणत्वेन संपत्तं कृतं—Allotted as the share; "settled as one's measure i. e. as one's proportion or share." उपनमेत्—Will fall to the lot of. मनाक०=A little. Construe महान् आश्रयः मनागपि कारणं नैव. Some take it तत् मनागपि उपनमेत्, महानाश्रयः कारणं नैव. सर्वशां—आशा=Quarters, directions; also hopes. वर्षति—This with its subject forms *loc: absolute*. The root वृष् though transitive, is here used intransitively, its object जल being a well-known one. धातोरथान्तरे दृतेर्थात्वर्थेनोपसंयहात् ॥ प्रसिद्धेरविवक्षातः कर्मणोऽकर्मेका किया ॥ *Sid: Kau.* द्वित्रा—द्वौ वा त्रयो वा द्वित्रा: see note on पञ्चासः, Stanza 34. For the idea of the latter half of the Stanza, see Stanzas, 50, 51 & 83. Metre शार्दूलविक्रीडित; see Stanza 6.

Trans.—Whatever in this world is settled as one's share by all-powerful destiny shall go to him; any support, howsoever great, is of no avail in the least. Daily do the clouds which fill the whole sky shower down, but no more than two or three tiny drops of water fall in to the mouth of the Chátaka.

12. परिं=(सेव्या:) Should be attended upon, should be respected. The second quarter of the Stanza is metrically faulty and no reading has been found in any Ms. to correct it. Mr. Telang says that नो would suit the metre. We do not see how. सदृः—We do not see the propriety of सत् here. स्वैरकथा:—“Ordinary random conversations.” शास्त्राणि=Rules, regulations. *Alanka'ra काव्यलिङ्गम् Metre—आर्या.*

Trans.—The good are to be respected though they should give no advice; [for] even their ordinary random conversations become rules [for conduct].

13. कन्दुः—पतति—The regular idiomatic phrase ought to have been कन्दुकपातं पतति like the phrases पादसंचारं चरति, अजकनाशं नष्टः. It is not possible to explain the phrase in the text unless तुल्यं is supplied. We have taken the reading पतति instead of उत्पतति, because there can be no semblance between पात and उत्पत्तन्. The construction of the second half of the Stanza is equally unsatisfactory as the first, though the meaning and sentiment are very good; compare St. 85. *Metre—अशुद्धप्. See Stanza 1.*

Trans.—A good man may fall but generally he falls as a ball; when, however, an ignoble man falls he falls like a lump of clay.

14. यदि—तत्=If—then. नाम=Possibly. अवकृ—Mass of filth, dung-hill from अवकृ to gather together. विक्रिति=Scratches. कुकवाङः कुक्षेण गलेन वक्षीति—A cock. हंसः—See note on सिंह: Stanza 38. *Alanka'ra—अप्रस्तुतप्रशंसा. See Stanza 29. Metre—आर्या.*

Trans.—If by the decree of fate the world were ever to become deprived of lotuses, would the swan scratch the dung-hill like the cock?

15. यत्—(neu. sing.) This relative pronoun stands for the whole sentence in each of the three lines and has its correlative तत् in the fourth line. मद०=मदवारिणा भिन्नौ करटौ येषां ते=Whose temples have burst through rut. In the reading मदभिन्नगण्डकरट, गण्ड and करट are almost synonymous words, and therefore they do not make any good meaning. वीणा—For the idea expressed here compare Kiráta I. 38 and Raghu V. 65. द्वारे—goes with तिघन्ति as well as वस्तगन्ति. हैम०—हैमः विभूषणानि येषां ते. वलगन्ति=Prance. दर्पिता:=High-spirited. वीणा &c., are various musical instruments. सुरलोः—सुरलोके ये देवाः तेषां सदृः (अशुद्धप्) or सुरलोकस्य देवः (इन्द्रः) तस्य सदृशं. विस्फूर्जितं=(विलसितं) Manifestation of power. *Alankúra—उदात्. उदातं वस्तुनः संपत् K. Pra. Metre—शार्दूलविक्रीडित्. See Stanza 6.*

Trans.—Elephants, whose temples have burst through rut and who are heavy with sleep, stand at the gate, as well as high-spirited horses adorned with golden ornaments prance there, [and their owner] is awakened from his sleep by the sound of the lute, the fife, the drum, the conch-shell and cymbals: all this—a state like that of the Lord of the gods—is the manifestation of the power of religious merit.

16. संतोः—संतोषेण निरंतरं प्रमोदं, मुदितं more or less convey one and the same idea; hence the reading has been altered. भिन्नाः—Interrupted altered. मुदः=Pleasures, joys. धनः—धनलोभेन संकुला वीः येषां. इत्थे=So that, this being the case. कस्य कृते=For whose sake; see note on अस्मत्कृते in Stanza 2. पदं=Abode. “When words like पात्रं, स्थानं, आसपदं, पदं &c., are used as predicates they are always in the singular number and neuter gender though the subject be of any number or gender and the verb agrees with the subject and not with the predicative noun whatever be its position.” Apte. स्वात्मनि एव goes with समाप्तं only; see note on परेषां Stanza 26. मेरुः—See note, St. 49. मे—The root रुच् and others having the same sense govern the dative of the person or thing pleased or satisfied. रुच्यर्थानां प्रीयमाणः *Pa'nini* I. iv. 33. Construe:—इत्यं स्वात्मन्येव समाप्तहेममहिमा सः मेरुः, विचिना संपदां तादृक् पदं कस्य कृते कृतः, सः or एतत् (=विधेः कृत्यं) मे न रोचते. We do not see any beauty nor propriety in the last sentence सः: मे न रोचते. It seems to be superfluous. “Shárangdhara p. 20 ascribes this to Vidyápati.”
Metre—शार्दूलविक्रीडित; see Stanza 6.

Trans.—The pleasures of those who are constantly satisfied with contentment are never altered, while the desire of those, whose minds are engrossed with lust after riches, never ceases; then for whose sake was Meru so full of wealth, created by the Creator, [since] its golden splendour is confined to itself alone. I do not like it.

17. त्रिषु—If the poet had used the locative of कमल, सत्पुरुष &c. that would have been a proper and concise construction obviating the necessity of this word. त्रितयम्—त्रयोऽवयवा अस्य त्रितयम् according to संख्याया अवयवे तयष् *Pa'ni*. V. ii. 42. See note on द्वयी in Stanza 33.
Matre—आर्या. See Stanza 3.

Trans.—The three qualities viz.: red colour, beneficence and cruelty are natural to the lotus, the good, and the wicked, respectively.

18.—For the first line, comp: Stanza 65. गजाङ्गनाया:—The Rev. Mr. Wortham explains this word by ‘female elephant.’ We are not aware if leanness either of the body or the waist is the best quality in a female elephant. Mr. Kale takes अंगन in the sense of ‘gait’ and dissolves the compound as गजस्य इव अंगनं यस्या: ‘one who has the gait of an elephant.’ He also suggests another reading लज्जांगनाया: . We would explain the word as ‘a woman of the हस्तिनी class.’ नायिका उनर्मली वडवा हस्तिनी चेति. *Ka'masu'tra*. Some writers on erotical science have classified women as पश्चिमी, चित्रिणी, हस्तिनी, and शंखिनी. कटौ—Mr. Telang’s reading makes the 2nd line metrically defective. We have completed it by adopting this word as found in the Subháshit-Ratna-Bhándágára. Besides, this word is more appropriate since slender waist is a characteristic of beauty among women. शीलम्—See Stanza 82 and 109. *Alanka'ra*—दीपक. Metre—वंशस्थ.

Trans.—Truthfulness is the best quality [in man], slender waist in a woman of the Hastini class, and learning as well as patience in a Brahmin. Every one is best adorned by a virtuous conduct.

19. शृङ्ख—The top or peak of a mountain कूटोऽखी शिखरं शुंगम् *Amara*. For वर्णन्, see note in St. 14. गुरुः—गुरुश्चासौ शिखरी च तस्य=Of a great mountain. विषमे=विगतं विरुद्धं वा समम्, तस्मिन् In a difficult place. The reading कापि विषमे gives a greater force to the assertion कठिनदृष्टः दत्तविंदलितः. कठिनाश ताः दृष्टदश, तासां अन्तः: (भये) विदलितः=Crushed among hard rocks. तीव्रदशने=तीव्राः दशनाः यस्य, तस्मिन्. तदपि=तथापि. Metre—शिखिणी. See Stanza 8.

Trans.—Better to fall from the lofty top of a great mountain in some difficult place and have the body dashed to pieces among hard rocks: better to put the hand in the mouth of a serpent having sharp fangs: better to fall into the fire—than to swerve from good conduct.

20. विरम—See note in Stanza 27. विरसाऽ=“The troubles of which has nothing to sweeten it.” आयास is any bodily or mental effort. दुरः=दुर्घट्यवसायात्=From foolish occupation अघ्यवसाय by itself meaning ‘a resolute or determined undertaking.’ For the तस्, see note in Stanza 10 and for the use of the ablative, see note in St. 80. ईशितुम्—see note on ऐश्वर्य Stanza 6. अयि—This is a vocative particle, instead of which Mr. Telang has अपि which he construes with कल्पापाये. कल्पापाये=At the time of universal destruction; see note on कल्पान्ते Stanza 16. व्यपेतः व्यपेतः निजक्रमः येषां ते=Those who have left their limits. कुलः—See note on कुलाचल *mis.* Stanza 6 *supra*. छुट्राः=‘mean,’ ‘narrow minded’. The latter half of the Stanza is construed by Mr. Telang in two

rays:—कल्पापायेऽपि अव्यपेतनिजक्रमा: एते कुलशिखरिणः क्षुद्राः न भवन्ति न वैते लराशयः or (2) कल्पापायेऽपि कुलशिखरिणः व्यपेतनिजक्रमा: क्षुद्राश्च न [भवन्ति] न ते जलराशयः. He supports his interpretation by a quotation from *Tiracharita* न कम्पन्ते इच्छामहति किल वाति प्रतिदिशम् &c. It is a well-known mythological belief that the great mountains and oceans save their limits at the time of universal destruction. See *Bhágawat* th Skandha, 24 Chap. We would construe the lines in the following manner:—एते (महान्तः) कल्पापाये व्यपेतनिजक्रमा: क्षुद्राः कुलशिखरिणः न, लराशयो वा न or नैते क्षुद्राः कुलशिखरिणः; न वा एते जलराशयः [ये] कल्पापाये व्यपेतनिजक्रमा: [भवन्ति]. Compare:—गिरयो गुरुवस्तेभ्योऽप्युर्वीं गुर्वीं ततोऽपि गदण्डम् ॥ तस्मादप्यतिगुरुवः प्रलयेष्यचला महात्मानः ॥ *Bhd'mi*: I. *Alankūra*—पतिरेक; see Mis: Stanza 4. Metre—हरिणी; see Stanza 9.

Trans.—If thou expectest to see firm-minded persons fall from their fortitude in misfortune, cease from this foolish occupation, the trouble of which has nothing to sweeten it. Oh small-minded chap! these personages are not the wretched Kulashikhari mountains, nor oceans, which abandon their precincts at the time of universal destruction.

21. सुजयोरन्तरं=Bosom, chest. न ना क्रोडं सुजान्तरं *Amara*. The root सृद् governs the accusative of the object for which a longing or earnest desire is indicated. प्रकर्शविवक्षायां तु परत्वात्कर्मसंज्ञा, 'पुष्पाणि पृह्यति' *Sid. Kau.*; otherwise it governs the dative, see Stanza 45. आयतकरवाऽ—This is applicable to श्री and वनिता. When going with the former it means आयताश्च ते करवालाश्च, ते एव कररुहाः; तैः विदीर्ण=Wounded by nail-like swords. In the case of the second, आयता: करवालाः इव रुरुहाः; तैः विदीर्ण=Scratched by sword-like nails. व्युत्पन्नः—व्युत्पन्न=Accomplished. प्रौढवनिता=प्रगल्भा An accomplished mature woman clever in amorous sports. स्मरान्वा गादतारुण्या समस्तरतकोविदा ॥ भावोन्तता-खीडा प्रगल्भाकान्तनायका ॥ *Sahitya Darp*:. The definition will itself account for the nail-marks from the woman's hand on her lover's body. Compare:—उपहितं शिशिरापगमश्रिया सुकुलजालमशोभत किंशुके ॥ प्रण-धेनीव नवक्षतमण्डनं प्रमदया मदद्यार्पितलज्जया ॥ *Raghu* IX. 31. *Alanka'ra*—पमा. Metre—आर्या; see Stanza 3.

Trans.—The splendour of glory longs for the hero's chest marked by long nail-like swords, just as a forward woman clever in amorous sports longs for a man's chest scratched by [her] nails long and sharp like sword.

22. अमृतनिधानं=A store of nectar. नायकः is to be taken with प्रोपष्ठीनाम्; the phrase means 'the lord of herbs.' For the idea conveyed by both the adjectives compare the names of the moon 'चूधांशुः'

and 'ओषधीशः' अपि—This should be construed with each of the adjectives in the first two lines. शतभिं—शतभिषज् (1) The Shatatárka Nakshatra or the 24th of the lunar mansions containing one hundred stars. (2) A hundred physicians. The whole phrase therefore means 'followed by the Shatáráká Nakshatra' and allegorically, 'attended upon by a hundred physicians.' अवरंसः—Crest, an ornament of the head. The adjectives in the first half of the Stanza indicate that the moon possesses all the necessary means required to cure a disease. भिषग्द्रव्याण्युपस्थाता रोगी पादचुष्यम् Va'gbhat. विरहयति—Does not leave. राजयक्षमा—यक्षमणां राजा इति राजयक्षमा (यक्षमन्=a disease)=The lord of diseases viz. consumption; it also means 'consumption of the moon.' Comp. 'राजश्रन्धमसो यस्मादभूदेष किलमयः ॥ तस्मात् राजयक्षमेति प्रवदन्ति मनीषिणः' Yogaratnâkara. The moon was cursed to be consumptive for life by his father-in-law—Daksha—for paying sole attention to Rohini and neglecting his other daughters. But this sentence was commuted at the intercession of the wives of the moon. हतविविपरिपाकः—Result brought on by wretched fate; see note Stanza 94. Alanka'ra—विशेषोक्ति and अर्थान्तरन्यास. Metre—मालिनी.

Trans.—Consumption does not leave the moon although she is the store of nectar, is the lord of all herbs, is attended upon by Shatabhishak, and is the ornament of the head of Shiva. Who can avoid the operations of wretched fate?

23. सविभ्रमः—Sportive. खेता०—खेतं च तत् आतप्त्रं च तेन उज्वला For the idea see Naisha I. 1; Raghу III. 16, IX. 15. इति stands for the whole preceding statement and is the object of अनुभूयते. अनु०—अनुस्त०—Woven, unbroken; as opposed to विच्छिन्न in the third line. नितरं—see note in St. 18. The word goes with प्रयाति. अनङ्गक०—अनङ्गकलहस्य क्रीडायां त्रुट्टन्तः तन्तवः यस्य तत्. In this compound the affix क at the end, has been added according to the Su'tra शेषाद्विभाषा Pa'nini V. iv. 154. भश्यत्—Missing. दिशः प्रयाति—Goes in all directions; becomes invisible. Mr. Telang proposes दृशो दृश्यताम् instead of दिशो दृश्यताम् but we construe इति भश्यत् सत् दिशः प्रयाति; दृश्यताम्. Alanka'ra—उपमा. Metre—शार्दूलविकीर्णित.

Trans.—A magnificent mansion, sportive young damsels, prosperity attended with such signs of royalty as the white umbrella: these are enjoyed by man as long as he has an unbroken store of merits from his actions in former life; on its, however, being exhausted, behold ! all these things scatter away in all directions and disappear like the pearls of a necklace whose threads have been broken during love-sports.

VAIRĀGYASHATAKA.

NOTES & TRANSLATION.

1. We find चुडोत्तंसितचारुचन्द्र &c. (*vide* Vairāgya Mis: St. 16) as the benedictory verse in some MSS. of the Vairāgyashatak and we should have adopted the same since the subject of this Shatak is quite distinct from the previous one. We have, however, retained the benedictory verse of the Nitishatak as done by Mr. Telang.

For notes, translation &c. see Stanza 1 Niti.

2. प्रभवः—men of poision. स्मय०—स्मय= Pride; *see Stanza 69 infra*. अबो०—“Smitten by ignorance.” जीर्णम्=absorbed, perished. सुभा०= Good speech. Past passive participles ending in त have sometimes the sense of neuter abstract nouns नपुंसके भावे तः: *Pa'ni*. III. iii. 114. *see note on आन्तम् Niti: 14.* “Learning remains absorbed in its possessor, without appreciation by others” Telang. For a parallel expression *see Stanza 91 infra*. *Alankara*—काव्यलिङ्गः; *see Niti: Stanza 39. Metre*—अरुष्टुप्.

Trans.—Learned men are under the influence of envious feelings, men of position are spoilt through pride, and the rest are smitten by ignorance: hence eloquent speech wastes away wherever it be.

3. संसारेत्पवं चरितम्—Course of worldly life. अरुपस्यामि=“see in prospect.” Cf. नच श्रेयोऽनुपश्यामि *Gita* I. 31. कुशर्ल=Happy. विपाकः=Result; *see Niti: 99.* मे भयं जनयति note the idiomatic use of the genitive. विमृशतः=वि+मृश् to think, consider; *Come:* Niti. 87. चिरपरि०—चिरं परिगृहीताः=Enjoyed for a long time. It may also mean ‘enjoyed after a long time’ as Rámarshi explains it. The first interpretation is, however, evidently to be preferred as a prolonged enjoyment of a thing creates an attachment for it. हि=Since, because. We have adopted हि in the place of च because the idea in the latter half of the Stanza is not simply co-ordinated with that of the first half but accounts for the terror produced on the contemplation of the result of meritorious deeds which is far from being a happy one as mentioned in the last line. व्यसनं=Misery. व्यसनं विषदि धैशे दोषे कामजकोपजे *Amar.* इव used in the sense of एव i. e. अवधारणार्थे should be taken with दातुम्. Construe विषया विषयिणं व्यसनं दातुमिव महान्ते जायन्ते. Men are tempted by worldly objects and their temptation increases along with misery in proportion to the tenacity with which they adhere to them. न जातु कामः कामानासुपभोगेन शाम्यति ॥ हविषः कृष्णवत्सेव भूय एवा-

सिवर्यंते *Gita*'. Whatever be the accumulation of the merits of such people, there is a limit to it and they have to fall back into the meshes of this mundane life; this is व्यसन. 'ते तं सुकृत्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति ॥' *Gita* IX. 21. विषयिणां &c.—Worldy matters trouble only those who cling to them and not the ascetics, hence those who wish to gain final beatitude must not attach themselves to worldly objects. *Metre—शिखरिणी.*

Trans.—I do not find any course of worldly life to be 'pleasurable.' When I reflect on the result of good deeds, I am seized with fear; for the material enjoyment secured for a long time by the performance of numerous meritorious acts, assumes greater proportions to prove as it were a source of pain to those who are attached to objects of sense.

4. निधिशङ्क्या—With the expectation of getting treasures. ध्माता:=Smelted. In former times several people in almost all countries spent their lives in the acquisition of the noble metals by the transformation of the baser ones by an admixture of the latter with mercury. स्फटन्तीरसमादाय रसेन सह मर्दयेत् ॥ रविपत्रप्रलेपात् दिव्यं भवति काञ्चनम् ॥ पीताम्रं गंगकं सूर्यं रक्तपुष्पं तु पञ्चमम् ॥ वत्रिक्षीरेण संयुक्तं वर्गं तारयते क्षणात् ॥ मृतरसपलमेकं पैचनार्गं तु देयं कनकबलविमिश्रं ध्मातसूतावशेषम् ॥ जयति शतवारं चैवमेव प्रकारं भवति स रसराजः कोटिवर्षी क्रमेण ॥ *Ni. Ratna*'. Even to this day we know of instances in which fortunes have been wrecked after alchemy. The pursuit after riches in this manner, if it has done nothing else, has at least helped the cause of chemical science in western countries and the Sanskrit works on रसवैद्यक have been more or less an outcome of this wild chase. धातवः=Ores "सुवर्णस्त्वयतामाशम् हरितालभनःशिलः । ऐरिकाज्ञनकाशमीर लोहसीसाथ द्विगुलः गंधकाक्रमित्यादा धातवो गिरिसम्भवा ॥ १ ॥ निस्तीर्णः=crossed. मन्त्रा०—मन्त्राणां आंराघनं (साधनं) तस्मिन् तत्परेण. The acquisition of supernatural powers by incantations was another wild chase in this country; see *Chandka*. act IV. People are after it even to this day. Sanskrit literature (तंत्रशास्त्र) abounds in treatises on incantations. श्मशाने—The burning ground is the place and the day of full moon, of eclipse &c. is the usual time for मन्त्रसाधन. नीता:=Passed. काणवरा०—काण=Broken. For the expression काणवराटकोऽपि न प्राप्तः cf. Marāthi "मला झटकी कवडी देसील मिळाली नाहीं." *Alankara*—काव्यलिंग. *Metre—शार्दूल-* विशीर्णित.

Trans.—In the hope of getting treasures I dug the earth, smelted the ores of the mountains, crossed the ocean, humoured kings with great effort, spent nights in a cemetery with my mind fully bent

upon the acquisition of charms: but failed even to get a broken cowrie. Oh Avarice! Do leave me now.

5. भ्रान्तं “Many intransitive verbs have past passive participles and they, as well as the past participles of transitive verbs used intransitively, are often used impersonally with an instrumental construction.” See *Pa'ni*. III. iv. 72. *Comp.* जनस्थाने भ्रान्तं कनकमृगतृष्णा-कुलविया *Uttar Ra'm*: हन्तजातमजातारः प्रथमेन त्वारिणा *Ma'gha*. II. देशं—is an accusative of place. It may be noted that the word देश is either *Mas.* or *neu.* vide *Nighantu*, and *Ma'ha' Bha'*. अनेक०—अनेकैः दुर्गैः विषम्. For दुर्ग see note *Niti*: 14. जातिकुलाऽ—जातिः कुलं च, तयोः अभिमानम्. भुक्तं—see note on भ्रान्तं *supra*. मानवि०—मानेन विवर्जितं यथा स्यात्तथा. आशङ्कया=Through fear of being noticed by others. *Com.* नद्याशङ्का हरिणशिशवौ मन्दमन्दे चरन्ति *Sha*. I. काकवत्=काकेन तुल्यं. Cf: काकोऽपि जीवति चिरं च बलिं च भुक्ते *Panch*. Being at strangers one is always afraid of being turned away. The view of Mr. Telang is ‘fear of being seen eating at the houses of a stranger.’ जृम्भसि=विकसिता भवसि=increasest in extent. The verb is *Atma*. It is put in *Paras.* only for Metre. पापकर्म०—Voc: Sing: going with वृण्गे. पापकर्म=Wicked or mean act. निरत=given to, attached to. *Alanku'ra*—विशेषोक्ति. Metre—शार्दूलविकीडित.

Trans.—I wandered over several regions risky on account of difficult tracts, but gained nothing. I put aside my appropriate pride of caste and family and rendered services which have proved useless. I cast off all self-respect and like a crow ate uneasily at the houses of strangers. Still, Oh Avarice! thou, who delightest in wicked acts increasest, and art not satisfied.

6. खलो०—उल्लाप=abuses, taunting words. सोदाः—Past passive participle from सद्धु to bear. कथमपि—With great difficulty. तदारा०—तेषां (खलानां) आराधने पैरैः (तत्परैः). अस्माभिः should be taken ‘understood’ after तदारा० पैरैः. The plural used here instead of the singular (see the word माम् in the last line) shows disrespect about oneself; see note on वयम् Stanza 11. *infra*. निगृह्य—अन्तः वाष्पं निगृह्य—Suppressing the tears. हसितं—for the construction see note on भ्रान्तं Stanza 5 *supra*. शूल्येन मनसा—With a blank mind; “without really feeling that which occasions the हसित.” Telang. Krishna Shástree interprets शून्य=स्तब्ध i. e. कार्याकार्यविचारशून्य. He takes हसितं as an abstract noun and construes शून्येन मनसा हसितमपि (of course खलानां must be supplied) सोदं, but the construction is farfetched. चित्तस्तम्भः=Suppressing the different feelings that arise in the mind. प्रतिहतवियां—प्रतिहता धीर्येषां ते=Senseless; dull-headed. आशे=Voc: sing: of आशा. Here the

principle of desire or avarice is personified. मोघाशै—मोघाः (निष्कलः) आशाः (मनोरथाः) यस्याः सा. किमपरं—construe अतःपरं किष्टु मां नतैयति. Mr. Telang has किमपरमतः in his text which is followed by Krishna Shastree and Mr. Kale, but अतःपरं is the more common expression of the two. Metre—शिखरिणी.

Trans.—With great difficulty have I suffered the taunts of evil men while engaged in propitiating them; even with suppressed tears have I smiled with a blank mind. I restrained my feelings and even bowed to the senseless. Oh Avarice who hast been unsuccessful! how much more than this wilt thou make me dance?

7. गतागतैः—गतानि च आगतानि च, तैः By the coming and going i.e. rising and setting; see note on सुभाषितं Stanza 2 *supra*. अहरहः Every day. This is an *accu.* according to अत्यन्तसंयोगे द्वितीया. Such repetition of words to impart the sense of ‘frequency,’ ‘intensity’ etc. is an idiom of the Sanskrit language and is known by the technical name वीप्सा. बहुकार्य०—बहवश्च ते कार्यभाराश्च, तैः गुरुभिः कालो न विज्ञायते *i.e.* the passing of time is not known. न विज्ञायते may also be taken with the previous expression जीवितं संक्षीयते इति न विज्ञायते कालश्च न विज्ञायते so as to suit the sense of the 4th line. जन्मजरा०—जन्म च जरा च विपतिश्च मरणं च, तेषां समाहाः. त्रासः=Fear. मोहमर्याँ—मोहप्रचुराँ=Delusive. The affix मयद् (*maya*) is added to nouns in the sense of ‘profusion or excess’ and also in the sense of ‘made of.’ तत्प्रकृतवचने मयद् *Pani*. V. iv. 21. उन्मत्तभूतं—उन्मत्तमिवेत्युन्मत्तभूतं । इवार्थे भूतशब्दद्विति कैयटः cf. आशास्यमन्यत्वुनस्त्वभूतं *Raghu*. V. 34. see the commentary of Chāritra Vardhan thereon and our note on भारभूताः *Niti*. Stanza 13th. *Alankara*—काव्यलिङ्गः. Metre—शार्दूलविक्रीडितः.

Trans.—Life daily decreases with the rising and setting of the sun. Even the flight of time is not felt by persons in consequence of their being engaged in numerous affairs which weigh heavily on them. No disgust is produced at beholding birth and old age, and trouble and death (here). This world is maddened by the intoxicating wine of delusion.

8. दीना goes with गौहिनी; and दीनभुखैः with शिशुकैः. शिशुकैः—शिशवः एव शिशुकाः तैः. आकृष्ट०—आकृष्टं जीर्ण अम्बरं (वस्त्रं) यस्याः सा=Whose tattered dress is pulled. कौशिद्रिः=Crying. विधुरा=विगता धूः कार्यभारो यस्याः सा *lit.* one having nothing to do; hence, ‘perplexed, dejected.’ विधुरं स्यात्प्रविश्वेषे न द्वयोर्विकले त्रिष्ठु *Medini*. गौहिनी=Wife. यात्राऽ—यात्रायाः भङ्गः, तस्य भयेन on account of the fear of a refusal of the request. गद्गद०—गद्गदः : गलः, तत्र श्रुत्यन्ति विलीनानि अक्षराणि यस्मिन्कर्मणि यथास्युत्तथा. गद्गदगलः=

choked up throat. त्रुव्यन्ति=Broken, interrupted, faltering. विलीनानि=Stuck. This is an adverbial phrase and modifies the verb वदेत्. Krishna Shástri takes the whole compound as गद्दं यथास्यातथा गलन्ति (श्वाद्वहिर्निर्गतानि) त्रुव्यन्ति (स्खलन्ति) अतएव विलीनानि (लुमानि) अक्षराणि यस्मिन्कर्मणि यथा भवति तथा. स्वदग्धय०—दग्ध=Wretched, accursed, vile. दग्ध before a noun is used to imply the sense of contempt. नाशापि मे दग्धेहः पतति Uttar. 4. अर्थे used adverbially 'for the sake of.' मनस्वी—see note Niti. Stanza 33. Metre—शार्दूलविक्रीदित.

Trans.—If a man did not see his wife distressed and having a care-worn appearance, with hungry and noisy children ever tugging at her thread-bare raiment with piteous looks, what man, who respects himself would, for the sake of his accursed stomach, cry out "give me"—the syllables being broken and absorbed in the choked throat for fear of the supplication being rejected.

9. भोगेच्छा—भोगस्य इच्छा= passions, carnal desires; पुरुष०—Here पुरुष may be taken as expressive of पुरुषत्व (भावप्रानो निर्देशः) and explained as पुरुषस्य बहुमानः pride of manliness; or otherwise पुरुषेषु बहुमानः great respect among men. समानाः=of equal age, rank &c. स्वर्याताः=Have gone to heaven, died. स्वर् is an indeclinable meaning 'Heaven, paradise'. स्वरव्ययं स्वर्गनाकविद्विदशालयः *Amara*. सपदि—Soon. सहदः—Friends, see note Niti, Stanza 28. जीवितसमाः=equal to (one's) life; as dear as very life जीवितेन समाः. A noun in the instrumental may be compounded with the words पूर्वे, सदृश, सम, उन and words having the sense of उन, कल्प, निपुण, मिश्र, स्फृण, and अवर. पूर्वसदृशसमोनार्थकलहनिपुणमिश्रमृद्धज्ञैः *Pa'ni*. II. i. 31 and अवरस्योपसंख्यानं *Vartik*. यष्ट्यु०—यष्टि a stick, यष्ट्या रुद्धानं. घनति०—तिमिर a kind of eye disease. घनेन तिमिरेण रुद्दे. अहो=What wonder ! धृष्टः impudent, shameless. तदपि=तथापि see Niti. Mis: Stanza 19. मरण०—मरणं एव अपायः तस्मात् चक्रितः (भीतः). *Alanka'ra*—विभावना. Metre—शिखरिणी.

Trans.—Desire for enjoyment is over, pride of adolescence is gone, friends who were our equals and whom we loved as our very life, have suddenly gone to Heaven; we get up slowly by the support of a stick, our eye-sight has been obstructed by thick cataract. Alas ! this shameless body is still afraid of death.

10. हिंसा०—हिंसया शून्यं Void of injury, got without injuring any one. Cf. "And from the mountains grassy side, a guiltless feast I bring" *Goldsmith*. अयत्न०—लच्छु योग्यं लभ्यं अयत्नेन लभ्यं अयत्नलभ्यं. अशर्न—Food. *Construe* धात्रा व्यालानां मस्तकानं कलिपत्तं. In such constructions the noun or adjective used to complete the sense of the verb of incomplete

predication, is put in the *nomi.* case; see Apte's Guide § 12A.
 वृणा०—त्रृणाङ्कुरान् भुञ्जते इति. स्थली०—स्थली०=अकृतिमभूमिः natural ground
 स्थलयां शेत्ते तच्छीलाः. For the affix इन् of the word शायिन् see note
 on शाकाहारी Niti. Stanza 81. संसार०—संसार एव अर्णवः तस्य लंघने क्षमा
 समर्था धीरेषां तेषाम् वृत्तिः mode of living. समाप्तिः—An end. समाप्तिः
 प्रयान्ति—are spent away, are all exhausted (in trying to earn their
 livelihood). Metre—शार्दूलविक्रीडित.

Trans.—Air has been provided as food for serpents by the Creator; it is easily obtained and involves no injury to animal life. Beasts living on land have been created with power to eat grass; while man, who is endowed with talents capable of carrying him over the ocean of life, has been assigned a mode of living, in pursuit of which all his good qualities are invariably brought to an end.

11. पदं=चरणः. Cf. संचिन्तयेद्गवतश्चरणारविन्दं *Bha'g.* विविवत्=
 according to rules laid down in *Yogashāstra*. संसार०—विच्छिति=cutting off or asunder, destruction. Cf. निदावसम्पृतजगत्संतापविच्छितये Niti Mis. St. 9. संसारविच्छिति is अपुनर्भव or मोक्ष “the destruction of future births.” There is a distinction between this and *Swarga* which is “the enjoyment of objects of sense.” स्वर्ग०—द्वार=Door. कपट=Leaf or panel of a door. स्वर्गस्य द्वारं, तस्य यत्कपाटं तस्य
 पाटने (उद्घाटने) पदुः (समर्थः). धर्मः=Religious merit. विहितकर्मजन्मो
 धर्मः *Tark.* नारी०—नारीः पीनौ यौ पर्यैवरौ तयोः ऊर्वेश्च युगलं. युगल is found in Mr. Telang's and other texts but it ought to be युगलम् which Bhānuji Dikshit derives as युगं लाति or युगमस्त्यस्य वा. मातुः goes with यौवन. यौवनवन०—यौवनमेव वनं, तस्य च्छेदे. जाताः should be supplied. Mr. Kale remarks “यौवनवन is not a happy metaphor as वन expresses a plurality of ideas. The poet could as well have said यौवनवृक्षः, वन is probably used for alliteration. वर्य—The plural here indicates disparagement of one's self. Cf. Stanza 64, 66, 67 *infra*; and वर्य तत्त्वान्वेषान्मधुकर इतास्त्वं खण्ड कृती *Sha'*. The distinction between स्वर्ग and संसारविच्छिति is noteworthy. “The destruction of future births,” “the enjoyment of paradise,” and “the enjoyment of worldly objects” are so to say in the descending scale. They have been mentioned by the poet in the first three lines of the Stanza. Moksha or the first condition is attainable by a contemplation of and perfect assimilation with the Deity. न स पुनरावत्ते *Shruti*. Sacrifices and holy deeds are the means to the attainment of *Swarga*. ज्येतिष्ठेमेन स्वर्गकामो यजेत *Shruti*. The enjoyment of *Swarga* is nothing as compared to *Moksha*. The last is the lowest form of enjoyment ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणं पुष्पे मर्त्यलोकं विशन्ति ॥ *Gita* IX. 21. *Alankadra*—काव्यलिङ्गम् Metre—
 शार्दूलविक्रीडित.

Trans.—We did not contemplate the feet of the Deity according to the prescribed rules, with a view to cut off the recurrence of worldly life; nor did we acquire religious merit, which has the power of opening ajar the doors of Swarga, nor did we embrace even in a dream a pair of full breasts and thighs of women. We have only served as hatchets to hue the forest-like bloom of the youth of our mother.

12. न भुक्तः—Not enjoyed. वयमेव भुक्तः—कालेनोति शेषः We have been devoured by Kála i. e. Death. Mr. Telang says “preyed upon by the desire for enjoyments which we have not enjoyed.” न तस्मै—Not performed. Compare अगणिततनूतप्तं तप्त्वा तपांसि भगीरथः *Uttar.* I. 23. तप्ताः—have been troubled with worldly cares and anxieties. तप् is both transitive and intransitive; here used intransitively. *Com:* तपति न सा किसलयशयनेन *Gi'ta Go.* VII. वयमेव याताः—Being interminable Kála may be said to be immoveable and we only pass off under his influence. Krishna Shástri has यस्मिन्काले यदुच्चितं कर्म तद्विहीनाः जाताः. तृष्णा न जीर्णा—*Com:* तृष्णोका तरुणायते St. 14. *infra.* जीर्णाः—“enfeebled by old age.” जीर्णा is past participle from जूँ to become old; see Stanza 2 *supra.* *Alanka'ra*—विषम. *Metre*—उपजाति.

Trans.—We have not enjoyed any pleasures but have ourselves been made the objects of enjoyment (by death); we have not undergone religious austerities but have been heated with worldly anxieties; time has not gone but we ourselves have gone. Desire has not withered but we have.

13. क्षान्तं—Pardoned or bore. For the construction see note on अन्तं St. 5 *supra.* न क्षमया not through forgiveness. गृहोऽ—गृहे उच्चितं सुखं. न संतोषतः not voluntarily. दुःसहृ—शीतं च वातश्च तपनश्च शीतवाऽ—तपनाः, दुःसहश्च ते शी०—तपनाश, तेषां हेताः. The ablative हेतात्, which is the reading in many of the texts before us, does not bring out the poet's idea clearly. Moreover, syntactical uniformity is preferable; hence the adoption of the reading सोढो दुःसह &c. न तस्मै तपः—Penance was not performed. नियमि०—*Com:* अन्तर्यश्च सुखुभिर्नियमितप्राणादिभिर्मृग्यते *Vikram.* तैस्तैः फलैविक्षितः—Deceived by the तैस्तैः various fruits. The substance is—neither in the pardoning of injuries nor in the abandonment of home was there any idea of self-abnegation; the first proceeding from want of power to revenge the injuries, the second, because the pleasures of home were inattainable. We have suffered as much pain in the pursuit of earthly things as if we had practised the acts of self-denial inculcated by the wise and the result is that

we have gained no fruits of righteousness. *Alanka'ra*—विशेषोक्ति.
Metre—शार्दूलविक्रीदित.

Trans.—We pardoned but not through forgiveness, we abandoned the pleasures of home but not voluntarily, we endured the pains of excessive cold, wind, and heat, but not for the sake of practising austerities; with suspended breath we devoted ourselves night and day to wealth but not to the feet of Shiva. We have exactly performed all the actions which ascetics perform but have failed in obtaining the various results (obtained by them).

14. वलिभिः—By folds or wrinkles. This word may be either वलि or वली under the Vártik कृदिकारादिक्तः. आकान्तं=one on which a footing has been made; hence, occupied. पलितैः—By grey hair. पलितं जरसा शौकल्यं केशादौ *Amara*. अङ्कुतं=Marked. तृष्णौका तरुणायते—तरुणीवाचरति Desire is ever fresh; see note on जलायते *Niti*, Stanza 109. For the idea compare जीर्यन्ते जीर्यतः केशा दन्ता जीर्यन्ति जीर्यतः ॥ जीर्यतश्चुषी श्रोत्रे तृष्णौका तरुणायते *Panch.* V. 38. *Metre*—अनुष्टुप्.

Trans.—The face is streaked with wrinkles and the head marked with grey hair; limbs have grown languid but desire alone remains in full vigour.

15. अम्बरः—अम्बरखण्ड=(1) a part of the sky; (2) a strip of cloth. संवीत—(*past part.*: from स्वे with सम्=covered, clothed. दोर्गत्यं=दुर्गतस्य भावः (and not दुर्गते: भावः as Mr. Kale explains it.) Wretchedness. *Alanka'ra*—स्लेष. *Kavya Pra.* defines it thus:—स्लेषः स वाक्य एकस्मिन्यत्रानेकार्थता भवेत्. *Metre*—अनुष्टुप्.

Trans.—What a wretchedness! the same strip of Ambar (sky or cloth) with which the moon is clothed at night clothes the sun by day.

16. उषित्वा is an indeclinable *past part.*: from वस् to dwell. The phrase चिरतरस्युषित्वा means 'even after staying very long.' The second line is rather complicated and does not clearly give the desired meaning. "वियोग seems to answer to स्वयं त्यक्ता: in the fourth line meaning voluntary separation." *Telang.* वियोगे &c.—The separation or renunciation of pleasures is of two kinds (1) either they may leave one or (2) they may be intentionally renounced. In either case they are severed, but there is a difference in the result which is shewn in the next two lines. अतुलः—अतुलः (अतुपमः) यः परितापः तस्मैभवन्ति should be supplied. In the case of the root क्लृप् and roots having a similar sense

such as संपद्, भू &c., a noun expressive of the result to which anything leads or of the effect for which anything exists, is put in the dative case; भू or अस् is often omitted after a dative used in this sense. “कल्पि संपदमाने च” *Vdrtika*. see *Apte's Guide* § 66. We cannot agree with Mr. Kale in his view of परितापाय signifying परितापं दातुम् शमसुखं—शमः=शान्तिः. *Comp.*: विहाय कामान् यः सर्वान् उभांश्वरति निस्पृहः ॥ निर्ममो निरंहकारः स शान्तिमधिगच्छति *Bhag. Gita'* II. 71. नित्यानन्दः प्रशान्ते हृदि तदिह सुखस्थैर्ययोः साहचर्यं *Vedd'nt-Kesari*. *Metre*.—शिखरिणी.

Trans.—Pleasures even after remaining with one for a long time are sure to vanish; what beauty is there in waiting to let them do so that a man does not voluntarily give them up. When they themselves depart, they give poignant pain to the mind, but when abandoned by one out of his own free will, infinite happiness is the result in consequence of the peace of mind (from the consciousness of having given them up).

17. विवेक—Discrimination of नित्यवस्तु (supreme invisible Spirit) from the अनित्य (visible or material world). व्याकोश—Expansion, development. व्याकोशविक्रस्तुदा: *Amara*. विवेकेन व्याकोशे which goes with शमः. If we take व्याकोश as a noun the compound would be व्यविकरण-वहुवीहि-विवेकस्य व्याकोशः यस्मिन्, तस्मिन्. शम is defined in the *Vedāntsāra* as श्वरादिव्यतिरिक्तविषयेभ्यो मनसो निय्रहः: restraining of the mind from attachment to anything except hearing, contemplating &c. the holy texts (*i. e.* *Upanishadás* &c.). परिष्वङ्गे—परिष्वङ्ग=lit. an embrace, hence “attachment to objects of sense.” परिणतिः=result, end. *Construe* विवेकव्याकोशे शमे विकसति, तुङ्गे तृष्णापरिष्वङ्गे शम्यति सति both loc: *abso.* प्रसरतितरां—For the addition of तरां see note on नितरां *Niti*. St. 18. जरा०—जराजीर्ण०=Worn out by long use; old through age. जरया जीर्णस्य ऐर्वयस्य यत् ग्रसनं ग्रासः (उपभोगः), तेन यः गहनः आक्षेपः (मनःकर्षणं), तेन कृपणः=Wretched by reason of the strong distraction of the enjoyment of greatness old through age. For आक्षेप *Comp.*: विषयाक्षेपपर्यट्टबुद्धः St. 47 *infra*. तृष्णापात्रं=An object of greed. यस्यां (परिणतौ) This is विषयसम्भी. मरुतामधिपतिः=The lord of the gods *i. e.* Indra. The third line as Mr. Telang remarks is not quite clear. It means “wretched by reason of the strong distraction of the enjoyment of greatness old through age;” greatness meaning the splendour and paraphernalia of a high position; or it may be taken to mean decrepit through old age, and wretched by reason of the strong distraction of the enjoyment of greatness. Krishna Shāstri explains the phrase as जरया जीर्णमैर्भर्य, ग्रसनं अन्नादिभक्षणं, तत्रि-मित्रो गहनो गम्भीरो य आक्षेपो निन्दा च, ताभ्यां कृपण एवंविद्यो मरुतामधिपतिः. The position of an individual engrossed in self-meditation is infinitely

superior to that of a great king or that of Indra himself, but it cannot be attained without abandoning all hankering after material objects. This even Indra is not able to do and therefore a feeling of pity has been expressed by the poet. The value of self-meditation will be seen from the extract from Vedánt-Kesari. It says आनन्दन् यश्च सर्वानहुभवति नृपः सर्वसंपत्समृद्धस्तस्यानन्दः स एकः स खण्ड शतशुणः संप्रदिः पितृनृपः ॥ अदेवब्रह्मलोकं शतशतशुणितास्ते यदन्तर्गताः स्तुत्रेद्वानन्दः स एकोस्त्यथ विषयसुखान्यस्य मात्रा भवन्ति ॥ Metre—शिखरिणी.

Trans.—When self-restraint shines forth in a man by the development of true discrimination; when the firm hold which desire has on the human mind is relaxed, then there appears that perfection (the last stage of contemplation) wherein even the lord of gods becomes an object of greed, since he is wretched on account of the strong distraction of the enjoyment of greatness worn out by age.

18. काणः=one-eyed काणः काकैकचक्षुषोः *Medini*. खञ्जः=Lame पूयक्षितः=Moistened with purulent matter. Some read पूतिक्षित, but the word पूति is rarely used in the sense of पूय which is common. जीर्ण=Decayed with age. पिठं—पिठर्मेव पिठरकं, तस्य कपाले (शक्ते) अर्पितः गलः येन one who has thrust his head into the brim of an earthen jar in the hope of finding something in the jar to eat. Mr. Telang has पिठरजकपाल which he explains “a fragment produced from i. e. of a jar” but this meaning is more easily got simply by जटीतपुरुष. Some have dissolved पिठरजं as ‘पिठराजाते इति’ but that is not correct. It ought to be पिठराजातं पिठरं as the root जन् takes the form ज, only in the past tense under the sutra पञ्चम्यामजातौ *Pa'mi*. III. ii. 98. अन्वेति—follows. In some editions, this stanza is found in the Shringára Shataka and perhaps that is its most appropriate place. *Metre—शिखरिणी*.

Trans.—A dog, even emaciated, one-eyed, lame, crop-eared and without a tail, covered with sores and with purulent matter, with his body covered with hundreds of worms, exhausted with starvation and worn out by age and with the brim of an earthen jar round his neck, runs after a bitch. Love smites even him who is already sufficiently tortured.

19. भिक्षा०—भिक्षया अशनं or भिक्षाया: अशनं. In the first case भिक्षा=begging; in the second it figuratively means ‘food obtained by begging’ as in the expression ‘भिक्षाणां समूहो भैषम्’ *Sid.* *Kau.*. तदपि taken with नीरसं and एकवारं gives a greater force to the expression. निजदेहमात्रं—निजदेह एव निजदेहमात्रं (मयुरब्ध्यंसकादिसमाप्त). सुजीर्णश०—सुतरां जीर्णानि याति सत्तं स्थानि, तेषां विकारः तत्प्रद्युग्य वा, सुजीर्ण०—यी See note on मोहर्यी St. 7

supra. Mr. Telang has two च's in the third line but one of them is superfluous, hence the reading सुजीर्ण &c. हाहा=अतिकर्त. In the last line Mr. Telang's reading is विषया न परित्यजन्ति in which अस्मान् or some such word must be supplied, which is obviated in our reading. Moreover instead of saying pleasures or enjoyments do not leave us, it is preferable to say our mind does not relinquish or abandon worldly enjoyments. It is the mind of man which tenaciously clings to material pleasures; hence the exhortations in Stanza 58 and 60 also cf. मनाचे स्तोक by Rámdásá, and Wámana. *Metre*—वसन्ततिलका.

Trans.—Let the food be that which is obtained by begging and that too, perfectly tasteless and sufficient for only one meal, the ground for bed, one's own self the attendant, the dress no more than a quilt made up of hundreds of worn out rags. Alas ! even then the mind does not abandon worldly pleasures.

20. कविवर०—The adoption of the reading कविवरशिरः is sufficiently obvious. कवि०=By certain poets. गुरु कृतं—made much of, highly praised. *Metre*—शिखरिणी.

Trans.— × × ×

21. अजान०—*Pres. Part.* used here to show cause; see note on सादन् Niti. St. 12. *Com.* अज्ञानात् the ablative showing cause in the next line. माहत्पर्य—Greatness, of course of the दीपदहन. बडिशयुतं—To which a fish-hook has been attached. बडिशं मत्स्यवेधनम् Amara. पिशितं—Flesh. *Com.* Niti. St. 84. विजान०—विशेषण जानन्तः एते—Mark the idiomatic use of the pronoun एतंत्. विपञ्जा०—जाल Collection “जालं समूह आनायः” Amara. जटिल—Complicated. कामान्—Objects of desire; cf. सर्वान् कामान् समश्रुते Manu. II. 5. न जातु कामः कामानाशुपभोगेन शम्यति Gita'. गहनः—दुर्ज्ञेयः Inscrutable; *com.* “गहना कर्मणो गतिः” Gita' IV. 17. *Metre*—शिखरिणी.

Trans.—Let a moth drop (itself) into the flame of a lamp ignorant of its power; let the fish too through ignorance bite the baited hook; but even endowed as we are with the power of discernment, we do not stand aloof from sensual pleasures circumvented as they are with a network of troubles. Alas ! how inscrutable is the force of infatuation !

22. फलं—The reading फलं is decidedly better than विसं as it is more commonly used in such places; see Stanzas 59, 93, 94 *infra*. शयनं—a bed, a couch. “शयनं छुरते निद्राशस्ययोश्च नपुंसकं” Medini. शी+स्थृद् (अन) added in the sense of अधिकरण. Pūnini III. iii. 117. अव-

निपृहं—This reading is preferred to अ० पृष्ठे to preserve a sequence of case. *Cf.* शस्या च भूः St. 19 *supra*; मही रम्या शश्या Stanza 59, 79 *infra*. नव०—नवं च तत् धनं च, तदेव मधु (मधं), तस्य पानेन भ्रान्तानि सर्वाणि इन्द्रियाणि येवं, तेषाम् अहमन्तुं नोत्सहे—I am not able to bear or tolerate. The idea in this Stanza is almost the same as in 59 *infra*. *Metre*—मालिनी.

Trans.—Fruits for food, fresh water for drink, bare ground for a bed (to lie upon), a couple of barks for clothing are acceptable; but I cannot tolerate the rudeness of wicked persons whose all senses have been maddened by the enjoyment of newly acquired wealth which has proved a wine to them.

23. विषु०—Large-hearted, high-minded. जनितं—refers to Bramhā. विष्टतं=upheld, preserved; refers to Vishnu. दत्तं—refers to Parshurām. तृणं यथा=तृणमिव. “व वा यथा तथैवैं साम्भे” Amara. भुञ्जते—refers to Bali. भुज् here means ‘to enjoy’ and not ‘to protect.’ भुज् is always Atmanepadi except in the sense of protecting. भुजोऽनक्ते Pánini I. iii. 66. कति०—is a loc: absolute कतिपयानां पुराणां स्वाम्ये सति=When there is supremacy over a few towns. मद्ज्वरः *Com.* ज्वर इव मदो मे व्यपगतः Niti. Stanza 8. *Metre*—हरिणी.

Trans.—Formerly the world was created by some large-hearted blessed persons; by some was it sustained, by others was it conquered and given away as if it were a blade of grass: some noble persons even now enjoy the fourteen worlds. What fever of pride (passion) then is it in men having supremacy over a few towns?

24. उपासितगु०—उपासित=Served. प्रज्ञा=Discretion, wisdom, उपासितः यः गुरुः, तस्मात् [लच्छा] या प्रज्ञा (क्रायीकार्यविवेकवती द्विदि), तस्याः अभिमानेन उत्तराः. मानद=(1) मानं ददाति one who confers honour on others; (2) मानं द्यति one who cuts the pride of his enemies. The second sense is preferable. अन्तरं—Distance, difference. पराऽ—पराक् भुख्य यस्य one whose face is turned away; hence averse, avoiding, cold. एकान्ततः=perfectly, totally. निस्पृहाः=Indifferent. (1) This word can be written as in the text, (2) निः स्पृहाः or (3) निस्पृहाः by the rule खर्णे शरि वा विसर्गलोपो वक्तव्य. *Va'rtik*. *Metre*—शार्दूलविक्रीडित.

Trans.—Thou art a king, we too are high (enough) through the strong confidence (we have) of our wisdom acquired from our preceptor whom we served: thou art celebrated through thy wealth, our successes are celebrated by poets in (all) directions. Thus, Oh mortifier of enemies! the difference between both of us is not at all great; if thou art cold towards us, we too are perfectly indifferent towards you.

25. अभुक्तायां—Construe यस्यां क्षणमपि अभुक्तायां (सत्यां) नृपशतैः न यात् म्—क्षणमपि—क्षणं is an accusative of time. नृपशतैः goes with both अभुक्तायां and यात् as an agent. For the construction नृपशतैः न यात् see note on भान्तं St. 5. *supra*. क इव=को वा see note Niti. St. 32. तदव०—तस्य (अंशस्य) अवयवलेशः, तस्मिन्। The locative may be accounted for by *Pa'ni*. II. iii. 39. विचादे कर्तव्ये प्रत्युत=Instead of being sorry. Mr. Telang here remarks “for having so little” they should have grieved, but it would be better to take as Mr. Kale has done “they should have chiefly grieved for being the lords of भुक्तौच्छिष्ठा पृथ्वी. We would further add that they should have grieved also for the transitory or ephemeral enjoyment of the earth. प्रत्युत=On the contrary. भुदम्—Delight. *Metre*—शिखरिणि.

Trans.—What extraordinary glory is it to kings in gaining (becoming possessors of) that earth, which was not left unenjoyed even for a moment by hundreds of kings: the senseless owners of a particle (as it were) of a part of a portion of its portion, instead of grieving (over the insignificance of the transitory possession already enjoyed by others and thus lost its newness) are, on the contrary, delighted ! !

26. मृत्पिण्डः—A lump or a sod of clay. जलरेख्या—By a streak of water. वलयितः—Encircled, engirt. सर्वोऽप्येन नन्वणः—Even this whole is a particle (insignificantly small). भारीकृत्य=‘Having partitioned’—seems to us to give a greater force to the sense than अड्गीकृत्य. Mr. Kale prefers स्वांशीकृत्य. संयुगशतैः—By hundreds of battles. राजां गणा भुजते—This reading with the ‘active’ form of भुज् has been adopted instead of गणैभुज्यते, to preserve symmetry. For भुजते see note on same, St. 23 *supra*. The last two lines have been translated by Mr. Telang—“Therefore these very poor insignificant people might or might not give anything. [There is nothing wonderful in that.] But fie on those &c.” धनकर्णः—Particle of wealth—may be taken to signify ‘a piece of coin.’ *Metre*—शार्दूलविक्रीदित.

Trans.—(This earth is but) a lump of clay surrounded by a streak of water: the whole of it is extremely small; (but) a number of kings parcel it out after fighting hundreds of battles over it and enjoy it. These very insignificant and poor fellows might or might not give anything. But fie on those miserable wretches who yearn for a piece of coin from them.

27. विटः—Flatterers, sycophants, panderers. In dramas, विट is the companion of a prince or a dissolute young man or of a courtesan. He is described as being skilled in the arts of singing, music,

and poetry and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of the *Vidu'shaka*; for definition, see *Sahi*. Darp. 78. गायनाः—Singers. The कृत् affix प्युष् (अन) is added to the root गै in the active sense; *Pa'nim'* III. i. 147. परदोह०—परेषां द्रोहे निचदा बुद्धियैः, ते. द्रोह=Malice, injury. के नाम—See note on को वा *Niti*. Stanza 33. Mr. Telang quotes here a parallel passage from Juvenal:—

“What's Rome to me, what business have I there ?
I who can neither lie, nor falsely swear,
Nor praise my patron's undeserving rhymes.”

Metre—वैतालीय.

Trans.—We are neither actors, nor sycophants, nor singers, nor are we those who have fixed their minds on injuring others, nor are we beautiful women bent under the weight of (their) bosoms : of what value then are we in a royal household ?

28. विद्वत्ता—Learning. उपशमवतां—उपशमः (शान्तिः) अस्ति एषां, तेषाम्=of the patient; see *Niti*. St. 82. क्लेशहतये—क्लेश=Worldly troubles; हति=Destruction. गता—construe कालेन असौ विषयिणां विषयस्तुत-सिद्धै गता. विषयिन्=(1) a king, (2) a sensualist. In course of time it went down to be of use in the acquisition of worldly or material pleasures for kings. शास्त्र०—Indifferent to literature or learning. सापि—Even that i. e. after it had fallen to the position of being subservient to the acquisition of worldly pleasures. अथोऽपः—see note on same, *Niti*. Stanza. 10. *Metre*—शिखरिणी.

Trans.—Learning was once employed for the destruction of the worldly troubles of the patient; after a time it began to be used for the acquisition of material pleasures for kings: but now alas ! finding that they have become indifferent to learning, it has been going down from day to day.

29. जातः—here equal to सफलजन्मा. He whose coming to birth is worth counting. *Cf.* स जातो येन जातेन यति वंशः समुक्तिम् *Niti*. St. 32. कोऽपि=Indescribable, some great person; see note on किमपि *Niti*. St. 16. मूर्धि—On the head, (*loc: sing.* of मूर्धन्). उच्चैः *inde*=With great regard; on high. विनिहितं=Placed. अलं०—For decoration. It has been a popular belief that Shiva places on his head the skulls of only those who are truthful, brave or who may have fallen on a battlefield, whence one of his names is कपाली, कपालमाली, कपालभृत्. *Cf.* कपालि वा स्यादथवेन्दुशेखरं (वपुः) *Kumā'r*. V. 78. चूडापीडकपालसंकुलगत्तमन्मन्दकिनी-

वारयः Mal. I. 2. प्राण०—प्रवण strongly bent on, inclined; प्राणानं त्राणे प्रवणा मतिः येषां, तैः. नमद्विः—should be taken with नृभिः. The instrumental shows हेतु or reason. The whole phrase नृभिः नमद्विः is as Mr. Telang says equivalent to नृणां नमनैः. अतु०—अतुलश्चासौ दर्पश्च स एव ज्वरः, तस्य भर.. Metre—शिखरिणी.

Trans.—He alone is a great person whose white skull is placed high on the head as an ornament by the God of Love (Shiva); and yet lo! what amount of immeasurable feverish pride (do we behold) in men to whom a few persons engrossed in the preservation of their lives, bend low.

30. अर्थानाम्=of wealth. The genitive according to अधीगर्थदयेशां कर्मणि Pa'nini II. iii. 52. Words implying remembrance and the roots दृश् and इश् govern the genitive of the object. वर्य—The plural is used here as well as in the second line (नः) instead of the singular, to show the high position of the speaker; cf. वर्यमपि भवत्यौ सर्वीगतं किमपि पृच्छामः Sha. I. गिरां—see note on अर्थानां for the genitive. यावदर्थ—This reading is preferable to यावदित्यम्. यावदर्थम्=यावानर्थः तावत्. The word अर्थ has a double sense in this phrase—(1) wealth, (2) the meaning of words. वादिद०—विधौ—वादिनां दर्प एव ज्वरः, तस्य शमनविधौ. अश्वयम्=Inexhaustible. पातवं—पटोः भावः Dexterity, skill. मतिं—For removing the impurities or irregularities in their intelligence. श्रोतुं कामाः=Desirous of listening. “The infinitive with the final म् omitted is used with the words काम and मनः in the sense of ‘wishing’ or ‘desiring’ or ‘having a mind’ to do that indicated by the root”—Apte’s guide § 181. आस्था—Regard, respect. सुतरां=much more so. Comparative of सु; see note on नितरां Niti. Stanza 18. Metre—स्नायरा.

Trans.—Thou art the lord of wealth in full, we too are, of words in all their senses. Thou art brave in battle; we possess inexhaustible proficiency in subduing the pride of controve rtists. The rich serve thee; there are those who are intent upon listening to me with a view to sharpen their intellect. Oh monarch! if thou hast no regard for me, much less have I for thee; here am I off.

31. See Niti. Stanza 8.

32. लट०—सुभगः—लटभाश ताः ललनाश ल०—ललनाः, तासां भोगेन सुभगः ल०—सुभगः. लटभ=Lovely, charming, handsome. Cf. तस्याः पादनखश्रेणिः शोभते लटभभुवः Vikramā'nk: VIII. 6. लटभा n. a lovely woman. सुभगः=pleasant, agreeable. संसार०—संसारः एव सरणिः (मार्गः), तस्याम्. स्वःसिन्ध्योः=of the heavenly river i. e. the Ganges; see note on स्वर् St. 9 supra.

समाक०=Cries of invocation. सुतारैः—सुतारै=Very loud; तारं च रजतेऽसुच्चस्त्रेऽप्यन्यवदीरितम् Vishwa. Construe सुतारैः फृत्कारैः शिवं शिवं शिवेति समाकन्दनगिरः प्रतुमः Metre—शिखरिणी.

Trans.—Time, agreeable through the enjoyment of charming women has gone; we are tired of having wandered for a long time through this worldly course: now on the banks of the celestial river we send forward with heavy sighs our cries of invocation—Shiva, Shiva, Shiva.

33. म्लायति—The reading म्लायिनि is ungrammatical, see *Pa'nni* III. ii. 78. खण्डिते lit. cut, broken in pieces; here it means 'destroyed.' व्यर्थ—Without obtaining any money. युक्तं=Proper, appropriate. सूख्यां—शोभना धीयेषां, तेषाम्. जन्हु०—कुञ्जे=जन्हुकन्यायाः पयसा पूताः ग्रावाणः यस्मिन्, एवंविघ्य गिरीन्द्रस्य कन्दरः तस्य तव्यां यः कुञ्जः, तस्मिन् जन्हुकन्या is the river Ganges. According to mythological account "the river when came down from heaven by the austerities of Bhagiratha, was forced to flow over the earth to follow him to the lower regions. In its course it inundated the sacrificial ground of King Jahnu, who being angry drank up its waters. But the gods and sages and particularly Bhagiratha, appeased his anger and he consented to discharge those waters from his ears; the river is therefore regarded as his daughter."—*Apte's Dic.* Another account states "that Jahnu was a Rishi performing penance and the Ganges disturbed him in his concentration, the sage stopped the course of the river by pressing it under his thigh. At Bhagiratha's entreaties, however, he let the stream flow again."—*Ka'le.* See also *Niti.* St. 10. The reading कन्दरदरीकुञ्जो does not seem to give a good meaning. कन्दर and दरी are synonymous terms. "दरी तु कन्दरो वासी" *Amara.* Our reading avoids pleonism and makes a better sense, since कुञ्ज i. e. a bower or a place covered over with creepers is so common on the bank of a river flowing by the side of a कन्दर or deep ravine. क्वचित्=somewhere; see note on काचित् *Niti.* Stanza 2. Metre—शार्दूलविकीर्णिति.

Trans.—Honour having gone, wealth having been destroyed, those importuning for relief being compelled to go without redress, relations being lessened, followers having departed, youth having faded by degrees, there is only one thing appropriate for the wise—residence somewhere in a bower on the banks in the valley of the mountain whose rocks are sanctified by the waters of the Ganges.

34. बहु (used as an adverb modifying आराध्य)=In a variety of ways. प्रसादं नेतुं=to propitiate. It should be taken with परेषां

चेतांसि. कलिलम् A large heap, confused mass, confusion. Cf. यदा ते मोहकलिलं बुद्धिर्यतिरिष्यति Bhag. Gita' II. 52. Mr. Telang reads कलितम् and takes it to mean वन्धन, but he himself says that it requires straining. त्वयि refers to हृदय. अन्तः goes with प्रसन्ने. स्वयम्भु०—स्वर्यं उदिताः चिन्तामणेः गुणाः यस्मिन् तस्मिन्. When one's mind is content i. e. when one has acquired the position of स्थितप्रज्ञ as described in the Gitā chap: II, he has nothing further to wish for, and therefore every desire of his can be said to have been gratified. The idea is as follows:—Oh mind! instead of flattering others be thyself satisfied. Trying to please others is not independent; it is fraught with difficulties, while it is within thy own control to be content and thereby to secure the fountain of all happiness. विष्वकृः संकल्पः &c.—Compare:—तद्रुत्कामा यं प्रविशन्ति सर्वे स शांतिमाण्नोति न कामकामी ॥ विहाय कामान् यः सर्वान् पुमांश्चरति निस्पृहः निर्ममो निरहंकारः स शांतिमधिगच्छति ॥ Bhag. Gita' II. 70, 71. यदा सर्वे प्रभुच्यन्ते कामा येऽस्य हृदि स्थिताः ॥ अथ मत्येऽद्यतो भवत्यत्र-त्रिवा सम्पुत्रे Shruti. (कामः=संकल्पः: Bhadshya.) Also see St. 16 *supra*. संकल्प=“the workings of the mind.” Telang. Alanka'ra—परिकर. Metre—गिरिरिणी.

Trans.—Alas! my heart! why dost thou enter into a heap of difficulties for the purpose of winning over the minds of others by propitiations in various ways from day to day. When thou art thyself inwardly pleased and the qualities of the *Chinta'mani* (“the jewel which gives its possessor whatever he desires”) have sprung up in thyself, what desire of thine will remain which (thy) tranquil condition will not be able to satisfy?

35. कुले=in noble birth. नृपालात् नृन् पालयतीति नृपालः तस्मात् माने दैन्यभयं is a better reading than मौने दैन्यभयं as Mr. Telang observes. He explains it—‘In (case of silence) there is the danger of being (considered) spiritless;’ but remarks rightly that ‘there is a break in the symmetry,’ since in all the other cases except मौने दैन्यभयं, one good thing is placed in juxtaposition with one evil result, while मौन is itself as Mr. Kāle takes it, a blemish apparently; but so far as we can see मौन (reticense) is not a fault in वैराग्य but a desirable quality. We would therefore say that it is inappropriate to link reticense with other material things so opposed to asceticism. वले—वल may be either prowess or army. नृणाम्—The word नृ has two forms नृणां or नृणां in the genitive, by the special rule नृ च. Pa'ni. VI. iv. 6. The Sloka as heard from the mouths of some Haridásás and others is read as:—भोगे रोगभयं सुखे क्षयभयं वित्तेषु भृष्टद्रयं दासे स्वामिभयं जये

त्रिभयं वंशे कुयोषिद्धर्यं ॥ माने म्लानिभयं गुणे खलभयं काये कृतान्ताद्रयं सर्वं नाम भयं
स्पदं भगवतो चिष्णोः पदं निर्भयम् ॥ Metre—शार्दूलविकीडित.

Trans.—In enjoyment there is fear of disease, in noble birth there is fear of a fall, in wealth one has fear from the king; in self-respect there is fear of misery, an army has fear from the enemy, beauty is exposed to danger from old age, learning has to fear controversy, merit has to fear the wicked, and the body is exposed to danger from the god of death. Every material object in this world is surrounded with danger, asceticism alone is free from all dangers.

36. तुलिं—विसिन्या: (कमलिन्या:) पंचेषु पयः; तुलितं वि०-पयः येषां, तेषाम्.
Cf. नलिनीदलगतजलवत्तरलं किं यौवनं धनं चायुः *Pra: R.* कृते goes with प्राणा-
नाम्. विग०—विगलितः विवेकः येषां, तैः. व्यवसितं=कृतं. यत्=यस्मात्. आब्या
नामग्रे—Before the rich. द्रवि०—द्रविणस्य मदेन निःसंज्ञ मनो येषां, तेषाम्.
निःसंज्ञ=senseless. वीतत्रीड़ैः—वीता (गता) त्रीडा (लज्जा) येषां, तैः. निज०—
पातकं—one's own praise is looked upon as a very bad action amounting to sin. इन्द्रेऽपि लघुतां याति स्वयं प्रख्यापित्तेषुः *Subha.* See Niti. Stanzas
64, 69, 77. Metre—शिखरिणी.

Trans.—What has not been done by us who have been destitute of discernment, for the sake of our life which is as unstable as the water on the lotus-leaf. Shameless that we are, we have even committed the sin of boasting our own qualifications before those rich persons whose minds are senseless through the intoxicating power of wealth.

37. Mr. Telang reads भ्रातः कृष्महो, but our reading gives an effective continuity of thought, beginning with the recollection of the grandeur of the town seen. The pronoun तत् has been used throughout the stanza in the sense of 'that well-known,' 'familiar.' सामन्तचक्र—The circle of tributary princes. समन्त=border. समन्ते
भवः सामन्तः—A frontier king, a tributary or feudatory prince. विद०—
Mr. Telang has राजपरिषत् but it is tautology since सामन्तचक्र has been already spoken of, hence विद्वाधपरिषत् (the assemblage of the learned) would be more appropriate. चन्द्र०—women with faces like the moon. चटिक्कः—*p. p.* of रिच् with उत्=haughty. राजपु०—the group of princes. अगात्मृतिपर्यं=resigned only to remembrance; "matter of history." Metre—शार्दूलविकीडित.

Trans.—That charming city, that powerful monarch, the circle of feudatory princes, the assemblage of the learned at his side, the moon-faced women, the group of haughty princes, the bards and the conversations have become the subject of mere recollection through Time. Our homage, therefore, to father Time.

38. अपगता:-Went away, died. Mr. Telang's reading is परिगताः; but it is not a very common expression in the sense of 'passed away.' स्मृतिं—स्मृतिविषय=The object of memory. गमिताः causal p. p. from गम्; of course कालेन should be supplied. Mr. Telang takes it as an instance of स्वार्थे गिच् but if कालेन were supplied, it makes very good sense. इदीनीं=now. आसन्नपतनाः—आसन्नं पतनं येषां ते. Some read पतनात्, but the nominative has been retained to bring out the comparison vividly. सिक्तिं—सिक्तिलः=(सिक्तिः + इलच्) सिक्ताः सन्त्यत्र Sandy. देशे लुबिलचौ च *Pa'nini* V. ii. 105. सिक्तिलं च तत् नदीतर्हि च, तस्मिन् तरवः; तैः. For the instrumental, see *Pa'nini* II. iii. 72. *Alanka'ra*—उपमा. Metre—शिखरिणी.

Trans.—Those from whom we were born have long since left us: those with whom we were brought up have become objects of mere recollection: now here we are with our fall approaching near day by day, which has made our condition comparable with that of trees on the sandy bank of a river.

39. अनेके—The word itself (अन्+एक) shows plurality, hence the reading अनेके as opposed to एकः in the same line. घृह—घृह is used here in a double sense (1) the house, (2) the square on the board of a game (here a diceboard). तदनु=after that, afterwards. Cf. संदेशं मे तदनु जलद श्रोध्यसि श्रोत्रपेयम् *Megh.* 13. नैकोऽपि—Mr. Telang reads न चैकः, but अपि added to एकः gives a greater force to the expression. इमौ—प्रसिद्धौ Well-known. अक्षौ—A pair of dice. कालः काल्या &c.—The two words काल and काली are used here, as Mr. Telang says, to signify the male and female personifications of the Destructive Principle; काल and काली may be taken to mean Māhādev and Párvati whose game at dice is described in many places in the Puráṇas. It is too familiar an idea to Hindu mind to need any further information than a mere reference. भुवनफलके—on the earth used as a diceboard. फलक=—A diceboard. भुवनं एव फलकं तस्मिन्. The adoption of this word makes the figure complete. प्राणिसरैः—सार (generally written शार)=The piece in the game of dice. प्राणिनः एव साराः तैः. *Alanka'ra*—उपमा. Metre—मन्दाकान्ता.

Trans.—In a certain house where at one time there were many there is now only one; where there was one, came in many after a time; and in the end there remained not a single one. Thus do Kála and Káli play a game in this world (which they use) as a dice-board with living beings as the pieces being tossed night and day as if they were the dice.

40. तपस्यतः—तपश्चर्तः Practising penance. The affix कर्त् is added to तप्त् in the sense of आचरण by the sutra कर्मणो रौमन्थतपोभ्यां वर्तिचरोः *Pa'nini* III. i. 15. सुरनदीमविनिवासमः—The root वस् with अधि governs the accusative. उपान्वद्याङ् वसः *Pa'nini* I. iii. 48; where, however, the नि which intervenes here between अधि and वसामः is not mentioned among the enumerated prepositions. Krishna Shastree takes अधि and निवासमः separately अधि going with सुरनदी, but gives no authority for such a construction. He comments thus:—“सुरनदी भागीरथीं अधि तत्तीर इति यावत् निवासमो वासं कुर्मः किम्.” गुणोऽगुणैः उदाराः, तान् दारान्—दार (*mas.* and always in the plural) a wife. शास्त्रोधान्—The several branches of learning. विविधोऽविविधाने काव्यान्येवामृतरसाः, तान्. Some take this as an adjective to शास्त्रोधान् but it does not make a happy sense. Taken separately it gives a better meaning. न विद्धिः किं कुर्मः—“We do not know what we *should* do.” कर्तिः—कर्तिपयाः निमेषाः आयुः यस्य, तस्मिन्. *Alanka'r'a*—विकल्प. *Metre*—शिखरिणी.

Trans.—Shall we reside on the (banks) of the celestial river in a life of penance? or shall we honourably remain with our noble and virtuous wife? or shall we drink deep of the various currents of philosophical thoughts or of the sweet flow of poetics? We do not know what to do, since the life of man is no more than a few twinklings of the eye.

41. हिमगिरि—हिमगिरे: शिलायां बद्धं पद्मासनं येन, तस्य. पद्मासन is a certain posture in religious meditation. It is described ऊरुमूले वामपादे पुनस्तु दक्षिणं पदम् ॥ वामोरौ स्थापयित्वा तु पद्मासनमिति स्मृतम् ॥ ब्रह्मद्याः—ब्रह्माद्यानस्य अभ्यासनं (अभ्यासः), तस्य विधिः, तेन. योगनिद्रां—योगः concentration of the mind. योगश्चित्तवृत्तिनिरोधः *Patanjali*. योगः एव निद्रेव निद्रा—The sleep of concentration in which the योगी is just as if dead to the external world during the time of his meditation. किं तैर्भाव्यम्=will they ever be? यत्र refers to सुदिवस. In the last line the reading in Mr. Telang's edition is संप्राप्त्यन्ते which requires some words meaning 'from me' or a similar expression. कण्ठूयन्ते=(A denominative from कण्ठः) Rub gently. *Metre*—मन्दाकान्ता.

Trans.—Have I a prospect of those happy days when on the bank of the Ganges, I may put myself in the *Padma* posture on a stone-slab in the snowy mountain, and fall into an unconsciousness resulting from a constant contemplation of Bramha, when the old antelopes growing fearless of me will rub their horns gently against my body?

42. स्फुरत्स्फा०—स्फुरत् shining; स्फार=Expanded, abundant; see Niti. 108. स्फुरन्ती स्फारा या ज्योत्स्ना, तया धवलितं तलं स्थ्य, तस्मिन् क्रापि—See note on काचित् Niti. St. 2. सुखासीना०—सुखेन आसीनाः. शुसरितः=of the heavenly river i. e. the Ganges: goes with पुलिने. पुलिने—तोयोथितं तत्पुलिनं Amara.=a sandy bank left by the receding waters of a river. भवाभा०—भव=life. आभोगः=(1) Extent, expansion; cf. गगनभोगस्भगां St. 57 *infra*. (2) आभोगः=आसमंताद्वागः Excessive enjoyment; cf. विषयभोगेषु नैवादरः Shantilakshana. शमसुखाभोगैकबद्धस्पृहः Stanza 86 *infra*. In the first case, भवानां (जन्मनां) आभोगेन उद्विग्नः and in the second भवस्य आभोगेन उद्विग्नः. उच्चवच्चसा—makes a better sense than आर्तवच्चसः. Mr. Kāle takes आत्तवच्चसः and explains it as आत्तं (गृहीतं) वचः यैः, ते. आनन्दो०—बाधपाप्लुत dimmed by tears. आनन्देन उद्भानि यानि बहुलानि बाध्याणि, तैः आप्लुते दृश्यौ यैषां, ते. Metre—शिखरिणी.

Trans.—When shall we, sitting at peace during still nights somewhere on the sandy bank of the celestial river, the surface of which (bank) has been made shining by resplendent moonlight, have our eyes bedimmed with copious tears of joy by crying out Shiva, Shiva, Shiva in consequence of our being wearied of the troubles of this world?

43. अमरसरित०—The heavenly river, the Ganges. ता एव=प्रसिद्धः well-known. हरितः=The quarters, directions. दिशस्तु ककुभः काष्ठा आगाश हरितश ताः Amara. वा—'I can give no account of वा unless it is उपमायाम्' says Mr. Telang. But we take it in the sense of एव. So कालो वा—काल एव. Compare the expressions गुहा एव, ताः हरितः एव; or it may be taken in the sense of समुच्चय as well as, also &c. Cf. पत्तलेसे कथय महाभेतायाः कादम्बर्याश्च कुशलं कुशलो वा सकलः परिजन इति Kalām. वा समुच्चय एवार्थं उपमानविकल्पयोः Hema. अदैन्य०—अदैन्य=freedom from humiliation, not appealing to others for help &c. Construe इदं व्रतं अदैन्यव्रतं भवति where इदं refers to all the previous statements, or अदैन्यव्रतं—इदं व्रतं=न विद्यते दैन्यं याचनारूपं यस्मिन् एतादृशं यत् व्रतं तदिदमेव नः व्रतं (नियमः). इति कियद्वा वक्ष्यामः—In this way how much more need we say: i. e. in short. वटविटप०—दियता refers to the गृहस्थाश्रम since गृहीणी गृहस्थ्यते. The phrase means 'Let the Vata tree be my home, sitting under which I may meditate on Shiva, renouncing all the pleasures of the world.' Metre—शिखरिणी.

Trans.—Mahādeva is the God, the celestial river the only stream of water (for me), a cavern (my) dwelling place, the quarters my covering, father Time my friend: this rule of life is free from all

humiliation. Let the Vata tree be my beloved companion; what more need we say ?

44. See Nitishatka Stanza 10.

45. मनोरथ—मनोरथा एव जलानि यस्यां सा. तृष्णा०—तृष्णा एव तरंगाः, तैः आकुला (व्याप्ता). रागग्राह०—रागाः=अग्रुरागाः; 'रञ्जयन्ति स्वभावान्तरं प्राप् यन्ति ते रागाः कामक्रोधादयः' *Rāmarshi*. ग्राह=A crocodile. रागा एव ग्राहाः सन्ति अस्यां सा. वितर्क०—वितर्कां एव विहागाः यस्यां सा. वितर्कं=Fancy, doubt. "The banks of rivers are often spoken of as thronged by birds. *Com.* क्रतुसंहार (शरत्) St. 28" *Telang*. घैर्यद्व०—घैर्यमेव द्रुमाः, तेषां ध्वंसिनी. मोहा०—दुःखेन तीर्यते सा दुस्तरा; उतरां दुस्तरा चुदुस्तरा; मोहा एव आवर्ताः, तैः सुदुस्तरा. आवर्त=An eddy or a whirlpool. अतिगहना—Very deep. प्रोत्सु०—प्रकर्षेण उतुंगा (उत्रता)प्रोतुंगा; प्रोतुंगा चासौ चिन्ता च, सैव तर्दी (bank) यस्याः सा. This ought to be प्रोत्सु०—तटीका by *Pánini* V. iiiii. 153, but as it stands, we can reconcile it by the Paribháshâ समासान्तविधिर-नित्यः. *Alanka'ra*—रूपक. Metre—शार्दूलविक्रीडित.

Trans.—Desire is verily a river which has men's plans for its waters and which is agitated by the waves of greediness; it has passions to take the place of crocodiles, doubts are its birds, it is the leveller of the trees of firmness; being full of eddies in the shape of infatuation it is very difficult to be crossed, it is very deep and has anxiety for its steep banks. Happy are the pure-hearted ascetics who have successfully crossed this river.

46. आसंसारं=संसारं मर्यादीकृत्य, संसारं यावत्. चिन्वतां—*gen:* plural of चिन्वत् search. तात—A term of endearment, pity or respect; *com:* न हि कल्याणकृत कश्चिर्गतिं तात गच्छति *Gita'* VI. 40. नयनपद्मी—the range of sight. नयन,—पद्मी,—पथ,—गोचर,—वर्त्म,—विषय &c. are the usual expressions in Sanskrit. विषयकरि०—गाढं यथा तथा रुदः deep-rooted; क्षीव (also क्षीव) intoxicated, excited. विषय एव करिणी (she-elephant), तस्यां गाढरुदः यः अभिमानः, तेन क्षीवस्य. Mr. Telang has गाढगृह instead of गाढरुद, where गृह means secret. अन्तःक०—अन्तःकरणमेव करी (an elephant), तस्य. संय०—संयमः (1) control over the senses or passions, or (2) concentration of the mind. आलान=The post to which an elephant is tied. *Com.* आलाने गृह्यते इस्ती *Mrich.* I. 50. संयमः एव आलानं, तस्य लीलाम्. The mind is here spoken of as an elephant, the sensual objects as the female elephant, and संयम or restraint as the tying post. The attachment of the elephant to his mate is well-known. *Alanka'ra*—रूपक. Metre—मन्दक्रान्ता.

Trans.—Oh friend ! while searching the three worlds during a lifetime, none has come within the range of our eyesight _ or within

hearing, who can readily be the tying post in the shape of self-restraint for his own mind which resembles an elephant intoxicated by the deep-rooted attachment for the female elephant in the shape of sensual objects.

47. धन०—धनपते: पुरः या प्रार्थना (याचना), तस्याः दुःखं भजतीति धन०—भाव्, तस्य. Mr. Kále reads दुःखदीर्घाः, but the idea of दीर्घत्व is already included in वर्धन्ते; hence the reading दुःखभाजः is to be preferred as furnishing the idea opposed to विषयाक्षेपपर्यस्तबृद्धे: in the second line. Mark the contrast between वर्धन्ते and अवपत्तं दधति; धन०—दुःखभाजः and विषबृद्धे: विष०—आक्षेप=Allurement, distraction. पर्यस्त (परि+अस्त)=thrown about, scattered about, distracted, "disordered." विषयाणां आक्षेपेण पर्यस्ता बृद्धिः यस्य=To one whose mind is distracted by the allurements of worldly objects. Krishna Shâstree explains विषयैः कृत्वा यः आक्षेपः भर्त्सनं, तेन पर्यस्ता विपरीता बुद्धिरस्य. अन्तः०—अन्तः स्फुरितं हसितं यस्मिन् कर्मणि यथा स्यात्था an Avya. compound. वासराणां—for the genitive see note on अर्थानां Stanza 30 supra. ध्यानच्छेद—ध्यान is defined by Patanjali as तत्र प्रत्ययैकतानता. (1) During the intervals of meditation. (2) At the end of meditation. शिख०—शिखरिन्=A mountain, कुहर A cavern, a hollow. कुहरं गव्हरे लिङ्गे Medini. शिखरिणः कुहरे यः ग्रावा (stone), स एव शश्या, तस्यां निष्पणः. We give the idea of the verse in Mr. Telang's words—"The suppliant of the rich thinks the days too long as he has to suffer the trouble of constant entreaties often unsuccessful; the person engaged in the pursuit of worldly objects thinks time too short, he has never enough of it to compass all his numerous ends. On the other hand the philosopher laughs at both for their delusions." *Metre*—मन्दाक्रान्ता.

Trans.—Seated on a stone in the hollow of a mountain, may I expect to recollect with a smile to myself, during the intervals of contemplation, those days which appear to be long to one suffering the troubles of supplicating before the rich, but which, however, are felt to be short by one whose mind is distracted by the temptations of worldly objects.

48. विद्या—See note St. 13 and 101 Niti. कलंकरहिता=Spotless, pure. शुश्रूषा—primarily means 'desire, to hear' and secondarily 'service, attendance'. समाहितेन—समाहितं=सम्यक् आहितं concentrated, devoted. पित्रोः—an instance of एकसेषद्वन्द्वः. माता च पिता च पितरौ (also मातापितरौ), तयोः परपिं—परपिण्ड food from others. For the idea of the 3rd line, compare the third line of the 11th Stanza and for that of the fourth *com.* भुक्तं मानविवर्जितं परपृहेष्वाशंक्या काकवत् Stanza 5 supra. *Metre*—शार्दुलविक्रीडित.

Trans.—Spotless knowledge has not been acquired; wealth has not been amassed, service was not done even to parents with a devoted mind, damsels with sparkling eyes were not embraced even in a dream. All this time has been passed by us like crows yearning to snatch food meant for others.

49. वितीर्णे—सर्वस्वे वितीर्णे सति=After the whole property has been given away. तरु०—तरु० tender, newly developed. विगुणः (adverse) परिणामः यासां ताः. विधिगतीः—The courses of fate i. e. the circumstances brought about by fate. परिणत०—परिणत fully-developed, full, perfect. परिणतस्य शरचन्द्रस्य किरणा॒ यस्यां; or परिणताः शरचन्द्रस्य किरणा॒ यस्यां, ताम्. Mr. Telang reads चन्द्रकिरणैः where the instrumental is not easy to explain, which he takes to mean 'in the company of' but चन्द्रकिरणां त्रियामाम् makes a better sense. Com. शरचन्द्रज्योत्स्नावलगगना॒ भोगसुभगाम् Stanza 57 *infra*. त्रियामा=the night. "याम is a *prahara* and the night is considered to consist of only three *prahara's* or watches, the first and the last half *prahara* being excluded" Apte. हरच०—हरस्य चरणयोः यत् चित्तं, तदेव एकं शरणं (रक्षितु) येषां ते । शरणं गृहरक्षित्रोः Amara. Perhaps विन्तैकशरणाः would be better and easier. Cf. St. 57 *infra*. Metre—शार्दूलविक्रीडित.

Trans.—Our hearts being stirred with tender compassion, every belonging of ours being given away, we, who have set our mind on the feet of Hara as the only refuge, bringing to mind the course of destiny which has an adverse ending in this world, shall pass in a holy forest the night which beams with the full autumnal moon.

50. दुकूलैः—दुकूल=A silk garment, a very fine garment in general. दुकूलैः is a better reading than च लक्ष्म्या, as it contrasts more vividly with वल्कलैः. निर्विशेषो विशेषः—विशेषः difference, distinction. निर्विशेषः (आविक्यरहितः भेदरहितः) without any importance, distinctive character, or difference. मनसि च &c. comp. "Poor but content is rich and rich enough" Shakespeare. Metre—मालिनी.

Trans.—Here we are satisfied with barks of trees, while you with fine fabrics; the satisfaction is equal, while the other difference is of no importance. He may be (called) poor whose ambition is boundless; the mind being content who is rich and who is poor ?

51. अकार्पण्ये—कृपणस्य भावः कार्पण्ये=दैन्यं, न वियते कार्पण्यं यस्मिन् तत्. This goes with अशनम्. For कार्पण्य, see कृपणां वृत्ति Niti. St. 49. अयैः श्वासः company of the good. श्रुतं Learning. उप०—उपशम peace of mind, controlling of the passions. त्रतं rule. उपशमः एव एकं भुव्यं त्रते,

तदेव फलं यस्य ततः मन्दस्पन्दं—मनः स्पन्दः (चलनं) यस्य ततः बहिः=towards external objects. अपि should be taken with मनः. मनोऽपि बहिः मन्-स्पन्दं=The mind too, moving (but) slowly towards external objects. परिणतिः result. Metre—गिरिरिणी.

Trans.—This rambling about without any restraint, this food without any humiliation, the company of the noble, this learning having for its result the rule of controlling the passions, the mind moving (but) very slowly towards external objects. I have pondered over this for a long time but I do not know to what grand penance is this condition to be ascribed.

52. भ्रमण०—भ्रमणेन परिगतं=प्रातं (very rarely used in this sense). भैश्वम्=भिक्षाणां समूहः. भिक्षा+The affix अण् (अ) in the sense of समूह. भिक्षादिष्ठोऽण् *Pāni*. IV. ii. 38. अक्षय्यं—क्षेत्रुं शक्यं क्षय्यं, न क्षय्यं अक्षय्यं See *Pāni* VI. i. 81. आशा०—आशाः quarters. दशकं=दशानां समूहः. In the reading आशासुदशकं the सु is redundant. तल्पं=Bed; उर्वी=The earth (*fem.* from उरु=great). For the idea of these two lines compare.—सत्यां छितौ किं कशिपोः प्रयासैवाहौ स्वसिद्धे शुपर्वहौः किम् ॥ सत्यञ्जलौ किं पुरुषात् पात्र्या दिवलकलादौ सति किं दुखौः ॥ *Bhdg. Sk.* II. निःसंग०—निःसंगता renunciation of or indifference to all worldly attachments. निःसंगताया-मन्तःकरणस्य परिणतिः=The development of the mind in renouncing worldly attachments. This, however, destroys symmetry; we must therefore, take निःसंगता and अन्तःकरणपरिणतिः separately. The construction now would be येषां अन्तःकरणपरिणतिः निःसंगता; *i.e.* the last stage or the result of whose mind (thoughts) is निःसंगता. The reading निसंगतांगीकरण as one word, breaks symmetry, as we have a separate subject and predicate in each of the previous expressions; besides it requires some straining. स्वात्म०—स्वात्मनि संतोषः अस्ति एवं ते. संन्यस्त०—संन्यस्त abandoned. व्यतिकर (1) contact or (2) calamity, misfortune. अथ व्यतिकरः शुस्ति व्यसनव्यतिषङ्ख्योः *Medini*; निकर collection. संन्यस्ताः दैन्यस्य व्यतिकराणां निकरा: यैस्ते. Metre—साधरा.

Trans.—The hand for a clean vessel, alms acquired by wandering and begging for an inexhaustible supply of food, the ten quarters (the expanse of the sky) serving as a large and clean garment, the earth for a spacious couch. Those fortunate persons who are satisfied with the above, the result of whose contemplation is renunciation, who are contented with themselves, and who have cast away a number of difficulties of humiliation—root out Karma.

53. अमी—प्रसिद्धाः. Mr. Telang has दुराराघ्यः स्वामी. Service is to be performed towards kings (शितमुजः) the word स्वामी then becomes no

more but a repetition. Besides दुराराध्यः and तुरग०—चित्तः can be appropriately placed in opposition to स्थूलेच्छः and मह०—मनसः. तुरग०—चल when taken in the sense of 'moving' explains the phrase, and will be easily comprehended by bringing to mind a spirited and well-fed horse held by the halter. He never remains in one and the same position for a minute; in fact that is the characteristic of the animal. The phrase means nothing more than—'whose minds are in constant restlessness like a spirited horse.' Construe the third line जरा दैहं हरति, मृत्युः सकलमिदं जीवितं हरति. अन्यत्र तपसः—तपसः अन्यत्र=तपसः विना. The word अन्यत्र can be dispensed with, since we have अन्यत्. Words meaning 'other than,' 'different from' such as अन्य, पर, इतर &c. are used with the ablative; see *Pa'ni*. II. iii. 29. Metre—शिखरिणी।

Trans.—Princes whose minds are as restless as horses, are difficult to please: while we have great desires and our minds are set upon a lofty goal. Old age consumes our body, while death puts an end to our very existence. Oh friend ! in this world there is nothing else but penance that will lead to the happiness of a wise man.

54. मेघवि०—वितान=Expansion, an awning, a canopy. वितानो यज्ञ उद्घोते विस्तारे पुनरुंसकं *Medini*; or a collection, see *Kira'ta*. XVII. 61. सौदामिनी (also सौदामनी or सौदानी) lightening. सुदामन्+अण्. सुदान्ना अदिणा एकदिक्, सुदान्नि मेघे वा भवा सौदामिनी। सुदामा तु पुमान् वारिवरपर्वतभेदयोः *Kosha*. मेघानां वितानस्य मध्ये विलसन्ती या सौदामिनी, सेव चंचलाः वायु०—विघट्टित scattered. अचपटली a small collection of clouds. पटलं=समूहः. अर्पं पटलं पटली. Some words are used in feminine to convey the diminutive sense, as मृणाली, कुंभी, कपाली, पटी, मठी &c. श्री स्यात्काचिन्मृणाल्यादिविवक्षाऽप्यचये यदि *Amara*. वायुना विबषिता या अचपटली, तस्यां लीनं यदम्बू, तद्रत्, भंगुरं—frail; from भञ्ज्+घुरच् (उर). भञ्जभासमिदो वुरच् *Pa'ni*. III. ii. 161. यौवनलालना the indulgence of youth, youthful happiness. Some read यो०—लालसा where it means the ardent desire or vehemence of youth. योगे—the usually accepted definition of योग is वित्तवृत्तिनिरोध i. e. controlling the functions of the mind and thus concentrating it, whereby the human soul is completely united with the Supreme Spirit and absolution secured. धैर्य०—धैर्य patience, courage. समाधि perfect absorption of thought into one object of meditation i. e. Supreme Spirit. There are eight Angás or stages of Yoga among which *Sama'dhi* is the last. They are यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि *Patanjali*. The last three of these are thus defined:—देशबन्धश्चित्तस्य धारणा । तत्रप्रत्यैकतानता ध्यानम् । तदेवार्थमात्रनिर्भासं स्वरूपश्चन्यमिव समाधिः *Patanj*. धैर्येण या समाधिसिद्धिः, तथा सुलभे. In order

to reach the last stage of योग i. e. Samádhi, one is required to have very strong courage to overcome obstacles (*viz.*: व्याख्याविस्त्यानसंशयप्रमादालस्याविरतिप्राप्तिः०—तेऽन्तरायः: Patanjali) that come in the way of meditation. Really speaking the mention of समाधिसिद्धि does include धैर्य &c. and hence the word धैर्य appears to be superfluous. Some dissolve the compound as धैर्यं च समाधिश्च, ताम्यां या सिद्धिः but this does not seem to be a very happy solution of it. Some others read ध्येयसमाधि, which avoids the difficulty. बुद्धिं विधध्वं=मर्ति कुरुध्वं fix your minds on. For the idea of the first three lines compare रायः कलत्रे पशवः सुतादयो गृहा मही-कुञ्जरकोशभूतयः ॥ सर्वेऽर्थकामाः क्षणभङ्गुरायुषः कुर्वन्ति मर्त्यस्य क्रियत्प्रियं चलाः ॥ *Bhāg. Sk. VII. Alanka'ra*—उपमा & काव्यलिङ्गः Metre—शार्दूलविक्रीदितः.

Trans.—Pleasures are as fleeting as the flashes of lightening in a bank of clouds, life is as transitory as the water in a small collection of clouds scattered by the winds, the youthful ardour of mortals is ephemeral. Oh wise men, fully realise this and fix your minds at once on concentration which can be easily secured by a firm meditation of the Supreme Spirit.

55. सितपञ्चलः—पाली or पालिः the edge. सितेन पटेन छन्ना पाली यस्याः, ताम् कपाली—कपालं=घटशकलं. अल्पंकपालं कपाली, ताम् ‘कपालोऽभी चिरोस्मि स्याद्वादेः शकले वज्ञे’ *Medini*. For the diminutive sense, see पटली St. 54 *supra*. न्यायगर्भं—न्यायः गर्भे येषां, एवंविधाः ये द्विजाः, तैः ह्रुतः यः ह्रुतभूक्, तस्य धूमेन धूर्णं उपकृष्टं (अन्तिकभागः) यस्य, तत् (*द्वारम्*). न्यायगर्भं is a rather curious expression. नयनिति परमं पदं प्रापयन्ति विवकेनेति न्यायाः शृतिशास्त्रस्मृत्यादयः, ते गर्भे चित्ते येषां ते न्यायगर्भाः वेदादिविदः *Rā'marshi*. Mallináth commenting on Kumár II. 12 explains न्याय as the स्वर used in uttering the Vedás, according to which Mr. Telang translates न्यायगर्भाः द्विजाः as Bráhmans having within them *i. e.* in their mouths the Vedic accents. This appears to us rather far-fetched. We take न्याय to mean nothing more than ‘the real way or system in which one is to perform sacrifice—the ritual.’ न्यायगर्भाः द्विजाः would thus mean विधिधाः द्विजाः Bráhmans knowing the ritual. धूम of a smoky colour. द्वारं द्वारं प्रवृत्तः=going from door to door. वरं—*an indecli.* expressing preference and used with the clause containing the thing preferred which is put in the *nomi.* case—Apte’s Guide § 301 and also see note on वरं Niti. 14. उदर०—उदरमेव दरी, तस्या: पूरणाय. स्वदेशो—Mr. Telang reads here स धन्यो but our reading gives a greater force to the expression as न पुनः स्वदेशो तुल्यकुल्येषु दीनाः. *Com. Maráthi* परदेशीं भिक्षा स्वदेशीं चोरी तुल्य०—तुल्य equal in age. कुल्याः=कुल + यत् (य)—(1) कुले भवाः कुल्याः चोरी तुल्य० It may also be analysed as तुल्यं च तत् कुलं च by *Pāni*. IV. iii. [54].

तुल्यकुलं, तुल्यकुले साधवा: तुल्यकुल्याः the यत् being added by तत्र साधुः *Pa'ni.* IV. iv. 98 or (2)मान्यः respectable. तुल्याश्च ते कुल्याश्च, तेषु. *Metre—साधरा.*

Trans.—A man with self-respect when tortured by hunger would rather, for the sake of filling the cavity of the stomach, wander about a large forest, or with a broken pot whose edge is covered with a white piece of cloth, go about in a holy city from door to door the sills of which have been darkened by smoke arising from the fire into which oblations have been thrown by Bráhmins versed in the rituals, but will never be a constant suppliant among his equals in his own country.

56. तत्त्वविं—तत्त्व reality, true nature of things; विवेक discrimination, discernment; पेशल clever, skilled, sharp. तत्त्वस्य विवेके पेशला मति-र्यस्य सः—He whose intellect is keen in distinguishing between the visible world and the invisible spirit; or separating reality from mere semblance or illusion. इति=as described in the first two lines. उत्पन्नविं—विकल्प=doubt, indecision, uncertainty; जल्प prattling, utterance; मुखर=garrulous. उत्पन्नाः ये विकल्पाः; तेषां जल्पैः मुखराः; तैः. स्वयं=“by themselves.” *Alanka'ra—संदेह.* *Metre—शार्दूलविकीर्णिडित.*

Trans.—Is this a páriah or a twice-born; is this a Shu'dra or an ascetic or is he some great devotee whose mental powers are skilled in the discernment of the true essence of things. Ascetics, when talked of by men garrulous in the utterances of their doubts in this manner, are neither irritated nor pleased, but walk their way by themselves.

57. त्रुटिं—व्यतिकर=(1) contact or (2) calamity (व्यसन), see St. 52 *supra*. भव एव बन्धः; तस्य व्यतिकरः; त्रुटितः भवबन्धव्यतिकरः येषां ते. वनान्ते=वनप्रदेशे *Com.* St. 66 and 68 *infra*. अचिन्चन्तः—Not looking for, not seeking, not minding. विषमविं—आशीविष a serpent (आश्यां विषं अस्य; आशी a serpent's fang). विषयाः एव आशीविषाः; विषमाश्च ते विषयाशी-विषाश्च, तेषां गतिम् “the course of worldly objects which are like dangerous snakes” *Telang*; or the adjective विषम may be taken with गतिम्. विषमगति=a crooked course. शर०—आभोग expanse. शरवन्दस्य ज्योत्सन्य घवलः यः गगनाभोगः, तेन सुभगां. नयन्ते—With regard to this verb Mr. Kále remarks that “it is a violation of grammatical rules, the root being *Parasmaipadi.*” We do not know *how*; नी being *Ubhaya-padi* (णी॑ प्रापणे), see *Pa'ni.* I. iii. 72; there appears no grammatical objection in using it as an *Atmanepadi* verb though it is generally used as *Parasmaipadi*. उकृत०—उकृतानां चयस्य चिन्ता एव एकं शरणं येषां ते.

For the last two lines compare Stanza 49 *supra*. *Alanka'ra*—रूपक.
Metre—शिखरिणी.

Trans.—Ah! Fortunate some there are who having crushed (overcome) calamities in the shape of ties for this world and set their hearts only on the acquisition of merits without minding the course of worldly objects which are like dangerous snakes, spend in a forest the night beautiful on account of the resplendent light of the autumnal moon bathing the expanse of the sky.

58. इन्द्रि—इन्द्रियार्थ object of sense, material or worldly object. गहन=wood, deep impenetrable forest. 'गहनं कलिले त्रियु ॥ न उसकं गवहरे स्याद् वकाननयोरपि' *Medini*. इन्द्रियार्थः एव गहनं, तस्मात्. For the ablative see note on निश्चितार्थाद्विरमन्ति *Niti*. 80, also विरमत.....योषितंगात् Stanza 62 *infra*. आयासकात्—*abla.* of आयासक troublesome; goes with गहनात्. श्रेयोमार्ग—the obj. of आश्रय in the first line. श्रेयसः मार्गः. श्रेयस=(अतिशयेन प्रशस्य, comparative of प्रशस्य; superlative being श्रेष्ठ) (1) Welfare, happiness. *Com:* प्रतिब्रिप्ति हि श्रेयः पूज्यपूजाव्यतिक्रमः *Raghu*. I. 79. (2) Religious merit, righteous deeds; 'स्याद्मर्माद्वियां पुण्यश्रेयसी सुकृतं दृष्टः' *Amara*. or (3) Final beatitude, absolution; 'मुक्तिः कैवल्यनिर्वाणश्रेयोनिः श्रेयसामृतं' *Amara*. Any one of these meanings will suit here. अशेष—This adjectival phrase may go with श्रेयोमार्ग or perhaps better with शान्तं भावं in the third line. अशेषाणां दुःखानां शमनरूपे व्यापारे दशं (समर्थ). क्षणात् modifies शमन. कङ्गोलः—कङ्गोल a large wave. लोल unsteady, moving. गति=course, movement. भूयः=again. भद्रगुरां—see note St. 51. *Metre*—शार्दूलविक्रीडित.

Trans.—Oh heart! be pleased now; do not again be after perishable worldly happiness, cease from (entering) this troublesome mazy forest (in the shape) of material objects; take up the way to final absolution, give up thy course which is as unsteady as the waves and adopt a peaceful attitude which is capable of putting down all miseries in a moment.

59. प्रियैश्च सलिलैः—Instead of this Mr. Telang reads प्रिये प्रणयिनि. There are only two places (this and St. 98 *infra*) where such feminine vocative is met with. Masculine vocatives occur in the Shatakas and we would prefer a similar one in this place such as भातः; or प्रिये प्रणयिनि may be taken as, one commentator says, an address to चित्तद्यति. भूतयाः—If we take द्यति कु to simply mean 'to lead a life' in a general sense (*Com.* प्रियसखीद्यति सपत्नीजने, प्रिया न्याय्या द्यतिः &c.) the construction would be पुण्यमूलफलैः प्रियैः सलिलैः भूतयानववल्कलैश्च द्यतिं कुरुष्व; but the usual meaning of द्यति कु is 'to maintain oneself, obtain liveli-

hood' (*Com. St. 64 and Misc. St. 43 infra.*); with this sense we must construe the first two lines. (त्वं) अकरूपैः भूशय्यानववल्कलैः (युक्तः सन्) पुण्यैर्मूलफलैः प्रियैः सलिलैवाधुना द्विति कुरुष्व; उत्तिष्ठ, वनं यामः. Mr. Kále takes भूशय्या separately and construes the lines (हे) प्रणयिनि प्रिये (त्वं) भूशय्या भूत्वा पुण्यैर्मूलफलैरधुना द्विति कुरुष्व। उत्तिष्ठ, अकरूपैनववल्कलैः वनं यामः which is also an involved one. There is another reading प्रीतिं कुरुष्व which is perhaps better as going commonly with all the expressions in the instrumental. अक०—अकरूप not pleasing to the touch, hard, rough. ईचराण॑=of rich men. *Com. Misc. St. 4.* वित्तव्याधि०—Mr. Telang reads वित्तव्याधि॒ which does not appear preferable as we have अविवेकमृद॑ &c., in the third line. वित्तमेव व्याधि॑: तस्मात् ये विकारा॒: or तस्य ये विकारा॒: (उप-द्रवा॑: complications such as pride, rudeness &c.) तैः विवृद्धा॑ गी॑ येषां॑, तेषाम्॑ नामापि न श्रूयते *Com. Niti. St. 67.* For the idea of the verse see *Misc. St. 34 infra.*

Trans.—Get up (oh friend), let us go to the forest where even the name is not heard of the narrow-hearted rich whose minds are blunt through coarseness and whose speech is agitated by the effects of the malady of lucre. There [in the forest] maintain thyself now on pure roots and fruits and agreeable water, making the earth thy bed, and the rough barks of trees thy new coverlet.

60. मार्जय and उपार्जय Impera. 2nd person singulare impart greater beauty than the reading मार्जयतां (genitive plural of मार्जयत). तां (परमानन्ददायिनी॑). चन्द्राऽ—चन्द्रस्य अर्थः (शकलः=कला॑) एव चूडामणि॑: (शिरोभूषणं॑) यस्य, तस्मिन्॑ भित्तं शकलखंडे वा पुंस्यर्थोऽर्थं समेऽके Amara. चेतः॑ Vocative sing. को वा see *Niti. St. 32.* प्रत्यय॑=Faith. बुद्धुद॑=a bubble. तरिष्टेवा streak or flash of lightening. श्रीषु—some read श्रीषु which is an equally good reading. “The implication is that everything except devotion to Shiva is untrustworthy like the things enumerated” *Telang.* पञ्चगः—पञ्चं पतिर्तं यथा तथा गच्छति इति पञ्चगः *Alanka'ra*—संकर॑ of दीपक and तुल्योगिता. Metre—शार्दूलविक्रीडित॑.

Trans.—Oh my mind, shake off delusion and be devoted to him who bears the crescent of the moon as an ornament on the head [Shiva]; and domicile thyself on the banks of the celestial river. For, what reliance can be placed in waves and bubbles, in streaks of lightening and women, or in the tips of flames, or serpents, or the currents of streams?

61. दाक्षि०—दाक्षिणात्याः कवयः—Poets from the Deccan. They are well-known for their Vaidharbhi style of composition which is thus defined in the Sáliyá-darpana:—माधुर्यव्यंजकैर्वणै॑ रचना लितास्मिका ॥

अष्टतिरूपदृतिर्वा वैदर्भी रीतिरिष्यते ॥ Váman defines it as अस्पृष्टा दोषमात्राभिः समधगुणगुणस्फृता ॥ विपश्चित्वरसौभाग्या वैदर्भी रीतिरिष्यते. Dandin has very minutely distinguished this style from the Gaudiya, see Kávyádarsha I. 41—53. लीलाव०—वलय bracelet. रणितं tinkling. लीलया वलयानां रणितं. चाम०—चामराणि गृष्णहन्तीति चाऽग्राहिण्यः, तासाम्. निर्विकल्पे समावै—Samádhi (see note St. 54 supra.) is of two kinds: (1) सविकल्प (क) and (2) निर्विकल्प (क) of which the latter is thus defined in Vedánt-sára:—निर्विकल्पकस्तु ज्ञातृज्ञानादिविकल्पमेदलयापेक्षया अद्वितीयवस्तुनि तदाकाराकारितायाश्चित्तटतेरतिरामेकीभावेनावस्थानम्=“an exclusive concentration upon the one Entity without distinct and separate consciousness of the knower, the known, and the knowing and without even self-consciousness” Metre—मन्दाक्रान्ता.

Trans.—Oh mind! Be engrossed in the enjoyment of worldly pleasures, if thou hast singing in front of thee, sweet poets from the Deccan by thy side and the tinkling of deftly moving bracelets of damsels holding the *chauris* behind thee: otherwise plunge thyself at once into devout concentration freeing thee from all consciousness.

62. योषिस्त्वं—*in apposition with सुखात् करु० करुणा* compassion for living creatures. प्रज्ञा power of discernment. Krishna Shástri has आत्मज्ञानं for प्रज्ञा. करुणा, मैत्री, प्रज्ञा are here figuratively spoken of as eligible female companions. करुणा च मैत्री च प्रज्ञा च, ता एव वृद्धजनाः, तेषां सङ्घमम्. हारक्रान्तं covered with necklaces. शरणं=रक्षितृ. श्रोणीबिंबं—well-developed hips; the word is written either श्रोणि or श्रोणी. रण०—मणिलच्छिता or मणिपुक्ता मेखला मणिमेखला=a girdle set with jewels. रणन्ती मणिमेखला यस्मिन्, तत्. *Alanka'ra*—काव्यलिङ्ग. Metre—हरिणी.

Trans.—Oh wise men, refrain from the ephemeral pleasure of the company of the fair sex. Cultivate [the company of the ladies]—Compassion, Friendship, and Discernment. Neither will the full developed orbs of the bosoms of the fair covered with necklaces nor their well-formed hips having a tinkling jewel-girdle be your safeguard in the nether world.

63. See Niti-shataka Stanza 26.

64. मा स्म भुः—Sometimes मा is followed by स्म and is used with the Aorist or Imperfect with the augment dropped; see *Pa'ni*. III. iii. 176. Com: कैव्यं मा स्म गमः पार्थं *Bhag. Gita* II. 3; मा स्म प्रतीपं गमः *Shad'ku*: IV. 17; see also note on मावमंस्था: Niti St. 17. भोगेभ्यः—For the dative see note on प्रसृतये Niti. St. 45. स्पृह०—स्पृहयाङ्गुले=longing for, covetous; from स्पृह + आङ्गुल (आङ्गुल) by स्पृहिगृहिपतिदिविनिद्राश्रद्धाभ्य आङ्गुच् *Pa'ni*. III.

ii. 158. making गृहयाङ्गु, पतयाङ्गु &c. का निं—सि=what art thou to men indifferent to worldly pleasures ? सवःऽपत्रे—पलाशस्य पत्राणि प०—त्राणि; सवः स्फूतानां पलाशपत्राणां पुटिका, सैव पात्रं, तस्मिन् सवः quickly. This may be taken either as a member of the compound or separately with पवित्रीकृते. स्फूत sewn, stiched. पत्रपुटिका=a vessel made of leaves joined together. The usual word is पत्रपुटक. पवित्री०—पवित्रीकृत=purified. The verbal or other forms of कृ, भू, or sometimes अम् are added to a noun or an indeclinable to express the 'doing or being like' the thing denoted by the base, see *Pa'ni*. V. iii. 50. भिक्षा०—भिक्षणा प्राप्तः ये सक्तवः, तैः सकु barley. इति livelihood. see *Misc. Stanza 43 infra*. Metre—शार्दूलविक्रीदित.

Trans.—Mother Wealth, follow some one else, do not be longing for us. We have no eagerness for enjoyment. What art thou to us who are free from desires ? Now we wish to subsist on barley grain collected by begging in a purified vessel made of Palāsha leaves joined together on the spot.

65. यूर्य—This is addressed to a friend now estranged, as explained by Krishna Shāstri. “हे मित्र यूर्यं वयमेव, वयं यूर्यमेव, इति पूर्वं आव्योर्मतिरासीति । परस्परं सहच्चाभिनिवेशेनभेदद्विद्विरासीति । अयुना तु यूर्यं यूर्यमेव, वयं वयमेवेति बुद्धिर्जाता, इदानीं सहच्चाभिनिवेशाभावेन परस्परं भेदद्विद्धिर्जाता इत्यर्थः । ” Cf. पितामहोस्मि स्थविरः पिता पुत्रश्च भारत ॥ ममैव यूर्यमात्मस्था न मे यूर्यं नवो वयं *Bha'rat*. Metre—अतुष्टुप्.

Trans.—You were (as it were) ourselves and we were (as it were) yourselves, this was our sentiment (once). Now what has happened by which you are yourselves and we are ourselves.

66. बाले—*Voc.* of बाला a young woman. लीलासु०—सुकुलित् (सुकुल-लं a bud+इत्तच् (इत) by *Pa'ni*. V. ii. 36) half-shut, closed in the form of a bud. Cf. दरसुकुलितनयनसरोजं *Git. G.* II. also “दरसुकुलितनेत्रपालि” *Rasa. Man.* लीलया बुकुलितं यथा स्यात् तथा. मन्त्रयाः=(1) slow, (2) crooked; मन्त्रयः कोशफलयोर्वायमन्त्यानयोः उमान् ॥ कुसुंभ्यां न द्वयोर्मन्दे पृथो वक्रेऽभिधेयवत् *Medini*. उपरतं—(p. p. from उप+रम्) stopped, ceased. It goes with बाल्यं बालस्य भावः immaturity of understanding, puerility, hence youth. आस्था—(1) regard, desire; (2) effort. See St. 30 *supra*. also *Niti. St. 98*. आस्था त्वालम्बनास्थानयत्तापेक्षाषु योषिति *Medini*. क्षीणः—(p. p. from क्षिष्ये) worn away, weak. भोगः क्षीणः=Infatuation has subsided. जग्जाल=the net work of the world—the several ramifications of the incidents in this world. *Alankara*—काव्यलिङ्गः. Metre—मन्दाक्रान्ता.

Trans.—Oh young woman, why dost thou cast these side-glances from thy sportively half-closed eyes ? Refrain, do refrain.

his effort of thine is in vain. Now we are changed, youth has departed and a desire for the deepest part of a forest is strong in us. The delusion of attachment has subsided and we look upon all this *et*-like world as if it was a blade of grass.

67. अनवरतं—Unceasingly, continuously. इन्दी०—इन्दीवरस्य (नीलमस्य) दलं (पत्रं), तस्य प्रभां चोरयतीति इन्दी०—चेरं lit. one that robs the beauty of the blue lotus-leaf. In such phrases the roots चुर्, चुष् &c. figuratively mean ‘to possess, to bear, to surpass’ &c. Cf. अचूचुरचन्द्रसेऽभिरामताम् *Ma'gha*. I.16. मुष्णश्च अथमशोकानां रक्षः परिजनाम्बरैः ॥ गतैर्वैङ्गानां च कोकिलधरमरखनिम् *Katha'saritsa'gara* LV. 113. सरोरुहयुतिसुषां *Latna*'. अभिप्रेतं—(Past. Par. from अभि+प्र+इ=to mean, to intend,) used here as a verb. स्पर०—कुसुमान्येव चाणाः कु०—चाणाः; स्परस्य कुसुमबाणानां गतिकरणे यः उवरः, तस्य ज्वाला—“the blaze of the fever produced from contact with the flowery arrows of Cupid” *Telang*. तदपि—तथापि nevertheless, yet, still. See Misc. St. 28 *infra* and Niti. Mis. St. 19. राकी poor, miserable. This word is generally used to show pity and sometimes contempt. Cf. तत्क्षुजिहानजीवितं वराकीं नाशुकम्पसे *Ma'lati Ladha*. X. वराकीं तामत्रानय परिषदीत्यग्रजगरस् *Bha'rat-Champu*. *Alankara*—विशेषेति. Metre.—शिखरिणी.

Trans.—This young woman unceasingly casts at me her glances which have stolen the beauty of the blue lotus-leaf. What does she mean (by it)? Our infatuation has gone and the burning of the fever produced by contact of the flowery arrows of Cupid has been cooled, yet the poor girl does not cease!

68. वसतये—*for the purpose of a residence.* गेयादिकं—गेयं singing. प्राणस०—प्राणैः समा (तुल्या) प्राणसमा (प्रिया), तस्याः समग्रमस्य चुलं उद्भ्रा०—उद्भ्रान्त past par. from उद्+भ्रम् (क्त [त] being here added in the active sense by गत्यर्थकर्म—*Pd'ni*. III. iiiii. 72)=Bewildered; insensate; wandering upwards. दीपाङ्कुर=The taper of the flame of a lamp. Cf. कुरपटकविपाण्डुरं दधति धाम दीपाङ्कुराः *Viddh. Bhanji*. छाया=shadow. Krishna Shastree takes छाया to signify कान्ति: brilliance. Mr. Telang renders it by ‘flame.’ उद्भ्रान्ताः पतन्तश्च ये पतङ्गाः, तेषां पवनेन व्यालोलानां दीपाङ्कुराणां छायेव चञ्चलं. आकलय्य=ज्ञात्वा Knowing, understanding, looking upon. सन्तः *nom. plu.* of सत्. *Alanka'ra*—उपमा. Metre—शार्दूलविक्रीदित.

Trans.—Is not a palace pleasant to live in? Is not singing &c. agreeable to hear? Is not the pleasure from the company of one as dear as the very life, to one’s great taste? Yet the wise have looked upon all these things as unstable as the shadow of a taper

flickering through the wind produced by the wings of a bewildered moth falling on it, and have gone into a forest.

69. कन्दर—the slopes between two hills. प्रसर्वे forcibly, against one's own will. It goes with वीक्ष्यन्ते or may be taken with अपगत in the sense of 'exceedingly, very much', as in तवार्सि गीतरागेण हारिणा प्रसर्वे दृष्टः *Shakun*. अपग०—प्रश्रय courtesy, polite behaviour. 'प्रश्रय-प्रणयो समौ' Amara. दुःखोपा०—read वशान्तर्ति instead of वशान्त्रित; the reading वशान्त्रित may also be explained by adopting the एकदेशी अन्वय of the phrase वपनवशात् with नर्तत. दुःखेन उपात्तं (प्राप्तं) यत् अल्पं वित्तं तस्मात् यः स्मयः (र्गवः), तस्य वशेन आनन्दिताः भूलताः येषु, तानि (भुखानि). It refers to the eye-brows being sometimes raised and sometimes folded into wrinkles out of pride of greatness, and contempt of others in consequence " Telang. चीराणि किं पथि न सन्ति दिशन्ति भिक्षां नैवांत्रिपाः परभृतः सरितोऽप्यशुभ्यन् ॥ रुद्धा गुह्याः क्रिमजितोऽवति नोपसनान् कस्माद्बृजांति कवयो वनदुर्मृदान्वान् *Bhadag.* II. *Alankara*—निरङ्ग-रूपक. Metre—स्त्रंगरा.

Trans.—Have all roots disappeared entirely from the valleys, or springs from mountains, or branches of trees bearing succulent fruits and yielding barks (for garments) been destroyed that the faces, wherein the eyebrows appear to dance through the wind of arrogance of the small wealth earned with trouble, of the extremely mannerless wretches, are seen !

70. गङ्गानर०—हिमशीकर is better than कणशीकर since the words in the latter are synonymous; “शीकरोऽस्त्वुकणः स्मृताः” Amara. गङ्गायाः तरङ्गाणां हिमशीकरैः (शीतास्त्वुकणैः) शीतलानि (स्थानानि). विद्या०—विद्याधैः अश्युषितानि (अविष्टितानि) चारूणि शिलातलानि येषाम्. हिमवतः—of the Himálayás. सावमा०—अवमानेन सहितः यः परपिण्डः, तस्मिन् रताः or सावमानं यथा स्पातथा परपिण्डे रताः। भवन्तीति शेषः see परपिण्ड &c. Stanza 48 *supra*. Metre—वसन्ततिलका.

Trans.—Is it that the retreats of the Himálayás, which are cooled by the spray of the waters of the Ganges and wherein the splendid stone-slabs have been used as seats by the Vidyádharaś, have ceased to exist that men to their own disgrace remain content with the food from others ?

71. श्रीमान्=possessing riches. मत् is a possessive affix; see *Pani*. V. ii. 94. यदा=यदि. Its correlative तदा should be supplied in the fourth line. युगान्ता०—युगान्ते यः अग्निः, तेन निहतः. ससुद्राः—These as given by Rámársahi and quoted by Mr. Telang are क्षीरोद, इक्षुरसोद, छरोद, वृत्तोद, दधिमन्थोद, क्षारोद, and शुद्धोद. प्रबुरनि०—निकर collection. निल्य

abode. प्रचुरा: निकरा: येषां तेषां ग्राहणां निल्याः येषु, ते. धरणिव०—धरणिव० a mountain. पाद the foot of a mountain, a hill at the foot of a mountain. पादा: प्रत्यन्तपर्वता: *Amara*. The mountains are known according to Hindu mythology to be the supporters of the earth. Even their very names in literature such as भूवर, क्षमाभृत् &c., show them to be regarded as such; however, see *Kumār*. VI. 68. करिक०—करिणः कलभस्य (शिशोः) कर्णायमिव चपलं, तस्मिन्. *Alanka'ra*—काव्यार्थापति. Metre—शिस्तरिणी.

Trans.—When the majestic mountain Meru comes to be destroyed by the final fires (युगान्ताग्नि), the seas which are the abodes of multitudes of alligators get dried, and the earth, though sustained by the feet of the mountains comes to an end, then what of this mortal tenement as unsteady as the end of the ear of a young elephant?

72. एकाकी—एकः (केवलः) अकर्तीति (गच्छतीति) एकाकी, unaccompanied, all alone. पाणिपात्रः one to whom the hand is servicable as a pot. कर्मनि०—निर्मूलन rooting out. Here संसार is compared to a tree, with कर्म for its root which must be cut down if one wishes to be free from this संसार. The chief means of cutting it down is असंग. Cf. आदौ मध्ये तथान्ते जनिमृतिफलदं कर्ममूलं विशालं ज्ञात्वा संसाराट्कर्षं भग्मद्विदिताशोकतानेकपत्रम् ॥ कामत्रोधादिगारं सुतपशुवनिताकन्यकापक्षि संबं छित्वा संसारसिनैनं पटुमतिरभित्तिथि न्तयेद्वास्तदेवम् ॥ *Ved. Kesa.* or अवश्र मूलान्युत्सन्ततानि कर्माद्वन्वीनि मनुष्यलोके and अभ्यमेनं सुविरुद्धमूलमसंगशब्देण दृढेन छित्वा ॥ *Gita.* XV. 2 and 3. Metre—अरुष्टप्.

Trans.—Oh God Shiva, when shall I—a solitary one, free from desires, calm, with the hand for my cup, with the quarters for my garment,—be able to root out Karma?

73. सकल०—सकलान् कामान् दुहन्तीति सकलकामदुघाः. दत्तं पदं &c.—Cf. अकृत्वा हेल्या पादस्त्रैर्मूर्खस्त्रैर्विद्विषाम् ॥ कर्यंकारमनालम्बा कीर्तिर्यामविरोहति ॥ *Ma'gha* II. प्रणयिनः—प्रणयिन्=(1) a friend; (2) a suppliant, an humble petitioner. Cf. स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव *Vikra*. IV. 15. प्रणया-स्त्वमी ॥ विस्मयाद्वाप्रेमाणः *Amara*. कल्पं स्थितं—कल्पं an acc. of time. कल्प=A day of Brahmá or 1000 Yugâs, being a period of 432 million years of mortals and measuring the duration of the world. For the accusative and the construction see note on भान्तं देशं Stanza 5. For things preferred by the poet to those mentioned in this verse; see Stanza 75 *infra*. Metre—वसन्ततिलका.

Trans.—What, if wealth, capable of bringing every desired object, is gained; what, if the foot be placed on the head of the enemy; what if the suppliants are honoured by grants of wealth and what if mortals continue to live for several millions of years?

74. अमूलवर्ण पट्टवर्ण is clearer and easier of explanation. अमूलवर्ण the best among those that are spotless; the cleanest. पट्टवर्ण silken cloth. In the reading अमूलपटं पट्टसत्रं we must take अमूलपट to signify 'a clean cloth (पट being either masculine or neuter)' and पट्टसत्रं=having silken threads; of silk. हयक०—हयाश्च करिणश्च, तेवां शोभनैः गणैः or सुगणा body of clever servants or attendants, हयाश्च करिणश्च सुगणाश्च, तैः. The reading शतगुणगुणितं कोटिरेका makes a better contrast with एका भार्या than हयकरि &c. भक्तं=boiled rice, good food as opposed to कदशन in the same line. कदशनं—कुत्सितं अशनं कदशनं=bad food. The particle क is changed to कृ in a Tatpurusha compound when the latter member begins with a vowel, as कदधः, कदनं, according to कोः कृत्सुरुहौच P'a'ni. VI. iii. 101. व्यक्तज्योतिः—Mr. Telang observes that व्यक्तं would be better than व्यक्त. He translates the line "what, too, if there is not within that clear Glory of the Supreme by which all worldly dangers are destroyed." Mr. Kále takes two separate assertions and explains व्यक्तज्योतिः: वैभवं (यदि) न (ततः किं) ? अन्तर्मयितभवभयं वैभवं वा (यदि विद्यते) ततः किं ?=What if there is not the light (of the knowledge of Brahman) manifested inside (i. e. in the heart) or what if there is the glorification in which the fear of worldly existence is destroyed ? We would, however, explain the line by taking व्यक्तज्योतिः and मयित &c. as adjectives to वैभव. व्यक्तज्योतिः=व्यक्तं (प्रत्यक्षं) ज्योतिः (ब्रह्मरूपं) यस्मिन् ततः. Mr. Kále dissolves it as व्यक्ता ज्योतिः (ब्रह्मानरूपा) यस्मिन् but we are not aware of the feminine use of the word ज्योतिस्. अन्तः inside. मयितम्—मयितं भवभयं येन. The construction is अन्तः व्यक्तज्योतिः अतएव मयितभवभयं वैभवं वा न चास्ति ततः किम् ?=What, too, if there is not that Glory in which there is the manifestation of the Supreme Light inside and which is therefore able to destroy worldly dangers. In the reading न वान्तर्म०—वैभवं वा, one वा seems to be redundant.

In this Stanza, there is no distinct mention of the desideratum; a disregard for everything, even ब्रह्मसाक्षात्कार not excepted, is indicated. From the context of the foregoing and the next stanza, it will be seen that the poet appears to imply that the knowledge of Brahma is valueless without devotion to Shiva. For a similar idea *Com.* नैष्कर्म्यमप्यच्युतभाववर्जितं न शोभते ज्ञानमलं निरञ्जनं *Bha'gvat*. If, however, the predominance of ब्रह्मानन over भक्ति is to be taken to be

the view of the poet as being in consonance with his expressions elsewhere (e. g. Sts. 76, 80, 81, 84, 87), we must construe the last line as under:—अन्तः माधितभवभर्य व्यक्तज्योतिः न चास्ति, वैभवं वा विद्यते, ततः किम् ? (Here वा not as a disjunctive, but in the sense of एव; see Stanza 43). Metre—स्त्रावरा.

Trans.—What if there be a worn-out quilt or a white clean silk-cloth; what if you have the wife alone, or you be surrounded by horses, elephants and clever servants; what if you eat cooked rice of superior quality or only a coarse meal in the evening; what if there is not that glory in which there is the manifestation of the Supreme Light inside and which is therefore able to destroy worldly dangers?

75. भवेऽ—*loc.* of भव the god Shiva. “शोमकेशो भवो भीमः स्थाणू रुद्र उमापतिः” *Amara*. मरणज०—The fear of death and birth is essential in Vairágya, in fact it is the chief essence in it. स्नेहो न बन्धुषु &c. Cf. शत्रौ मित्रे पुत्रे बन्धौ मा कुरु यन्म विग्रहसन्धौ *Mohamudgara*. हृदिस्थं—an अल्लुक् समास, see *Pāni*. VI. iii. 14. Metre—वसन्ततिलका.

Trans.—When there is devotion for Shiva, fear of birth and death in the mind, indifference for kinsmen, no excitement of passions, possession of solitary and pure depths of forests, and asceticism, what more is to be wished for?

76. तस्मात्—we do not see any propriety of this word here. अनन्तं &c.—See note Niti. Stanza I. अजरं—not subject to old age ‘पुराणमजरं विदुः *Raghu*. X. 19. परमं=उत्कृष्टं the best, highest. परा उत्कृष्टा मा शब्देन मायाख्या शक्तिर्यस्य अथवा परा उत्कृष्टा मा शोभा यस्य तत्था Rámarshi. विकासि—विकासः सदा उदयः विद्यते अस्य नियोदितमित्यर्थः *Rá'marshi*. असद्विद्वा—विविधा: कल्पाः (कल्पना: पक्षा: वा) विकल्पाः; असन्तथे ते विकल्पाश्च, तैः विकल्पाः fancies or dreams. विकल्पाः=विषया: *Rá'marshi*. यस्य—refers to Brahma. अरुषक्षिणः—अरुषायामिनः following after, depending on. भुवनाधिः—भुवनानां आधिपत्यं, तस्य भोगः, स आदियेषां ते (विषयाः). कृपणलोकः—कृपणाश्च ते लोकाश्च, तेषां मताः highly esteemed by shallow-minded persons. For the idea of the last two lines com. आनन्दान् यश सर्वानुभवति नृपः सर्वसंपत्समृद्धस्तस्यानन्दः स एकः स खलु शतगुणः संप्रदिः पितृणाम् ॥ आदेव ब्रह्मलोकं शतशतगुणितास्ते यदन्तर्गताः स्युव्रद्धानन्दः स एकोऽस्त्यथ विषयसुखान्यस्य मात्रा भवन्ति *Veda'nt-Kesari*. Metre—वसन्ततिलका.

Trans.—Then contemplate that Brahma which is boundless and imperishable, and is supremest and brilliant, and on which depend all mundane things such as the sovereignty of the world and its pleasures which are highly esteemed by thoughtless people. Why these idle fancies?

77. मानस Vocative singular, an address to the mind. Some take मानसचापलेन as one word and explain it 'with the agility of the mind.' आन्याःपि even by mistake. जातु=Ever, at any time. न जातु=Never. आत्मनीनं=आत्मने हितं beneficial to oneself. आत्मन्, विश्वजन and compounds having भोग for their latter member, take the Taddhit affix ख (ईन) in the sense of 'तस्मै हितं' as विश्वजनीनः, राजभोगीनः &c. आत्मविश्वजनभोगोऽतरपदात्वः *Pa'ni.* V. i. 9. निर्वितिमेषि=सुखं (मोक्षसुखं) प्राप्नोषि. Cf. आत्मा-पिहस्य लिप्सोरापि भवति महान् शाश्वतः सिद्धिभोगो द्वात्मा तस्मादुपास्यः खलु तदभिगमे सर्वसोऽव्यान्यलिप्सोः *Veda'nt-Kesari* 86. Metre—वसन्ततिलका.

Trans.—O mind ! thou enterest the Pátála, soarest across the skies, and wanderest fleetly through the ethereal regions. How then is it that even by mistake thou never rememberest that Brahma which is pure and beneficial to oneself and through which one gains the pleasures of final emancipation.

78. सैव=सा एव same, similar. अडुयाः the ignorant. निभूतं—निभृतं यथा भवति तथा प्रारब्धाः तत्त्विक्याः यैः निभृतं firmly, steadily; it may also be taken to mean 'secretly, silently.' निभृताः=धृताः पौष्टिवा Krishna Shástri. पुनरुक्तं—पुनरुक्तं यथा स्यात्था भुक्ताः विषयाः येषु, तैः (व्यापारैः). पुनरुक्त repeatedly, over and over again. कदर्थिताः despised, disgraced. See Niti St. 106 and note on कदशन St. 74 *supra*. Metre—शार्दूल-विकीर्णित.

Trans.—Looking upon the same night and the same day to be repeating, busy ignorant folks run in one and the same course, steadily engaging themselves in their diverse occupations. Alas ! how is it that under the influence of infatuation, we do not feel ashamed at being put in a despicable position by this course of secular life wherein the undertakings comprise only a recurrence of worldly objects.

79. उपवानं—उपवीयते शिरोऽत्र a pillow. वितानं (also वितानः *masc.*) an awning, a canopy. अल्ली वितानशुद्धोऽत्रः *Amara.* अनिलः=breeze. विर०—विरति indifference to worldly pleasures. विरतिरेव वनिता, तस्या: सङ्घन भुदितः. अतरु०—भूतिः=(1) wealth, prosperity; (2) ashes. भूतिर्भूत्यनि संपदि *Amara.* न ततुः अतरुः=महती. अतरुः भूतिर्भूत्य. The first sense applies to a king and the second to a sage. The idea of this Stanza is almost the same as that of Misc. Stanza 32 *infra*. *Alanka'ra*—उपमा. Metre—शिखरिणी.

Trans.—The sage, pleased with the companionship of abnegation, with plenty of ashes smeared on his person, stretches himself

ke a prosperous monarch calmly and contentedly on the earth which serves him for a comfortable bed, the arm for an ample pillow, the heaven for a canopy, agreeable breeze for a fan and the moon for a bright lamp.

80. महाशासने—शास्यते तच्छासनं, तस्मिन्. महत् is changed to महा when it forms the first member of a Karmadháraya or a Bahuvrihi compound or when the word जातीय follows. आन्महतः समानविकरणजातीयोः *Pa'ni*. VI. iii. 46. महाशासनं=उपनिषदुपदिष्टब्रह्मज्ञानं the knowledge of Brahma as expounded in the Upanishadás. It is महत् because it comes from the four Mahâwákyás, it being the highest truth taught by them; or as Mr. Telang says “महाशासन means ‘whose commands are great,’ thus in one of the Upanishadás एतस्य वा अक्षरस्य गार्गे प्रशान्ते सूर्यचन्द्रमसौ तिष्ठतः or भीषप्रस्माद्वातः पवते &c; the greatness consisting in the great powers which obey these commands.” After महाशासने, some such expression as लब्धे or अधिगते सति should be supplied. अशनः—शनं च वलं च मानश्च, तैः घटना यस्य or तेषां घटना (or घटनं) यस्मिन् भौगो. Mr. Telang reads आसनवल्ल, but अशनवल्ल=(अन्नवल्ल is more natural than आसनवल्ल. Perhaps आसन may be included in मान इच्छा. भौगो रत्नं मा कृथा: Cf. पापे रत्नं मा कृथा; Niti. St. 77 and see note on मावर्मस्था: Niti. St. 17. क्रोधपि—Cf. स जातः कोऽप्यासीत् *supra*. St. 19. नित्योदितः: Ever existing, permanent. विरसा०—for the idea compare St. 76 *supra* and notes; and Bhagwat Gitá VI. 22. Metre—गद्दलविक्रीडित.

Trans.—The knowledge of Brahma having been acquired, even the sovereignty of the universe is without pleasure; when that has been obtained, do not have an attraction for the enjoyment contained in food, clothes, and position. That indescribable pleasure alone is the highest and everlasting, on tasting which secular objects such as the sovereignty of the universe &c. lose all charm.

81. किं वेदैः—for the use of the word क्रिम्, see Niti. St. 21 and note thereon. महाविस्तरैः—महान् विस्तरः पूर्वपक्षोत्तरपक्षादिरूपः यस्मिन्, तैः त्वर्गाम०—स्वर्गं एव ग्रामः, तस्मिन् या कुटी (गृहं), तस्यां निवास एव फलं, तददतीति, &c. Compare Gitá II. 42. The use of the word ग्राम and कुटी serve to indicate the small importance which philosophers like our poet attach to स्वर्ग as justly observed by Mr. Kale. कर्मक्रिया०—कर्मणां यागादिकर्मणां क्रिया कर्णा, तस्याः विभ्रामाः, तैःः कर्मक्रिया=‘The performance of rites and ceremonies’ Telang. सुकृत्वा=(Inde. Past Part. from सुच् having the force of a preposition) Except; see St. 91 *infra*. भवव०—रचना०=arrangement i. e. the assignment of troubles in future births. भव-

बन्धेन यानि दुःखानि, तेषां रचनायाः विधंसे (नाशे) कालानलं (प्रलयाप्रिसदूर्शं). स्वात्मा०—कलनं=The compassing or effecting. स्वस्यात्मनः यत् आनन्दपदे आनन्दरूपं स्थानं, तस्मिन् यः प्रवेशः, तस्य कलनम्: स्वात्मानन्दपद=“The seat where there is joy in oneself” Telang. Rámarshi explains स्वात्मानन्द एव परमानन्द एव पर्वते वस्तु, तत्र प्रवेशकलनमतुभवधारणम्. वणिगृह्यतयः=Mercenary doings. Metre—शार्दूलविक्रीडित.

Trans.—What is the use of the Vedás, the Smritis, the perusal of the Puráns, the vast Shástras, or the perplexing performance of rites and ceremonies which results in an abode for us in the heaven? All others are mere mercenary affairs except that one which secures an entrance into the place where there is joy in one's self and which proves to be like the final destructive fire in annihilating the series of miseries in the ties of this world.

82. कटोल०—कटोल=a large wave. कति०—कतिपयदिवसान् तिथिति तच्छीला. यौवनश्रीः=ताहृण्यश्रोभा. अर्थः=Wealth, riches. संकल्पकल्पः=Momentary like a thought. The Taddhit affix कल्पप् (कल्प) is added to nouns &c., in the sense of 'a little less than' 'almost like,' ईदसमाप्तौ कल्पदेश्यदेशीयः: *Pa'nini*. V. iii. 67. घनस०—घनसमये (वर्षाकाले) या तटित्, तस्य इव विभ्रमः येषां ते. भेणपूरा०=विषयसुखप्रवाहाः. कण्ठाश्लेष०—उपगृह०=(Past Part from उप+गृह् used as a noun) Embrace. कण्ठस्याश्लेषो यस्मिन् तत्कण्ठाश्लेषं. कण्ठाश्लेषं च तदुपगृहं च or कण्ठाश्लेषं यथास्यात्तथा उपगृहम्. Krishna Shastri explains कण्ठस्याश्लेष आलिङ्गनं तत्पूर्वकसुषुगृहमावरणम्. प्रणीतं=रचित् or कृतम्. भवभ०—भवभयमेवाभ्योपिः, तस्य पारं (परतीतं). *Alanka'ra*—काव्यलङ्घ. Metre—संग्रहरा.

Trans.—Life is uncertain like a large wave, the grace of youth is ephemeral, riches are momentary like thoughts, the streams of worldly enjoyments are like the flashes of lightening in autumn, even the close embrace of the beloved one, does not last long. Hence fix your attention on Brahma in order to cross the ocean of worldly fears.

83. ब्रह्माण्ड०—भण्डलमेव मण्डली (समृहः); ब्रह्माण्डानां मण्डली ब्र०—मण्डली; ब्रह्माण्डमण्डली एव ब्र०—मात्रं. मात्रं कात्स्न्येऽवधारणे *Amara*. शफरी=A small, glittering fish. जातु=Ever, at any time, possibly. The second line is a question implying a negative answer. Metre—अनुष्टुप्.

Trans.—What is mere collection of worlds to tempt one who has his mind under control. Is agitation ever produced in the ocean by the gambols of a small fish?

84. स्मरतिमि०—तिमिर=(1) Darkness, (2) A kind of eye-disease viz. amaurosis; तिमिरं ध्वान्ते नेत्रामयोन्तरे *Medini*. संस्कार=Effect,

operation. स्मर एव तिमिरं, तस्य संस्कारेण जनितं. Perhaps the second meaning of तिमिर (an eye-disease) would be more appropriate here as it blinds the eye and as we have अञ्जन in the third line as removing the disease. आपि—does not make a good sense where it is; it should be taken with अशोषम्. पदुतर०—विवेकः—सदसद्विचारः. अतिशयेनपदुः पदुतरः; पदुतरश्चासौ विवेकश्च; स एवाञ्जनं, तत् जुषन्ति, तेषाम्. समीभूता=Made even, corrected, brought to the normal condition समीभूता=समत्वं प्राप्ता शब्दुमित्रौदासीन्यरहिता एकरूपेत्यर्थः Krishna Shástri. *Alanka'ra*—रूपक. Metre—शिखरिणी.

Trans.—When there was lack of discernment through the amaurosis of passion, the whole of this world appeared full of women. But now our eye-sight which has become normal through the application of the collyrium of better discrimination looks upon the universe as Brahma.

85. चन्द्रमरीचयः—The rays of the moon; moon-light. तृण०—
तृणानि हरिततृणानि सन्ति अस्याम्. साधुसु०—साधवः ये सुहृदः (Karmadha. Com.) or साधवश्च सुहृदश्च (Dwandva Com). तथां समागमस्य सुखम्. Mr. Telang reads रम्यः साधुसमागमः शमसुखं where शमसुखं requires रम्यं to be supplied. काव्येषु रम्याः कथाः=काव्येषु याः कथाः ताः रम्याः, काव्यगताः कथा रम्या इत्यर्थः. “काव्येषु कथाः=Conversation about poetry”—Telang. Mr. Kale reads रम्यं साधु समागमोद्भवसुखं काव्येषु &c. and seems to take काव्येषु with the previous clause saying ‘In poetry there is the happiness arising from the company of good men.’ But this is far-fetched. काव्येषु goes better with कथाः. कोपोपाहित०—उपाहित (उप+आहित) lit. means स्थापित, but here it comes to mean प्राप्त. तरलं=भास्तरं Shining, glistening. Cf. न प्रभातरलं ज्योतिरस्तेति वसुधातलात् *Shākuntala*. (1) कोपेन उपाहिताः ये बाष्प-विन्दवः, तैः तरलं or (2) कोपेन उपाहिताः बाष्पविन्दवः यस्मिन्, तत्र तत्तरलं च; or (3) तरलं may be taken as quite a separate adjective. अनित्यतामुपगते—“अनित्यतामत्रुवतां। अस्थिरतामितियावत्” Krish Shá. Nothing is pleasant when the mind is distracted. पुनः=But, on the other hand. Metre—शार्दूलविक्रीडित.

Trans.—The rays of the moon are delightful, the verdant lawn is pleasing, happiness from the society of good hearty friends is agreeable, the narratives in poetic works are charming, the face of the beloved sparkling with drops of tears produced by anger is lovely. Everything is pleasing; nothing, however, pleases when the mind is unsteady.

86. भिक्षाशी—भिक्षामभातीति. जन०—जनमध्ये यः सङ्गः, तेन रहितः स्वायत्त०—स्वायत्ता स्वाधीना चेष्टा इन्द्रियव्यापारः यस्य सः, जितेन्द्रिय इत्यर्थः

दानादा०—दानं च आदानं च, ताभ्यां विरक्तः यः मार्गः, तस्मिन् निरतः (तत्परः). रथ्या०—आकीर्ण=Scattered or spread over. विशीर्ण=Shattered, broken to pieces. जीर्ण=Old. रथ्यायां आकीर्णनि विशीर्णनि जीर्णनि च यानि वसनानि, तैः. This whole phrase goes with आस्थूत only, and therefore it is an एकदेशी अन्वय. आस्थूतक०—आस्थूत=Sewn together, patched with. आस्थूत is more clear than संप्रोत which is more generally applied to threads extended lengthwise as opposed to ओत. Cf. ओतः प्रोतथ तनुष्विहवितपदथित्रवर्णेषु चित्रः *Veda'nt-Kesari*. 49. ०वस्नैः कृत्वा आस्थूता या कन्धा, तस्याः धरः. शमस्त्रादा०—आभोग=Full enjoyment; see note on भवाभोगोद्घिग्नां St. 42 *supra*. Or it may be taken to mean here परिपूर्णता as Rāmarishi takes it. शमस्त्राभोगे एकस्मिन् बद्धा स्पृहा येन. Cf. ०यासैकबद्धस्पृहः Niti. Stanza 29. Metre—शार्दूलविक्रीडित.

Trans.—There is scarcely an ascetic who lives on alms, and though among men keeps himself aloof from them, who is always self-controlled, and fixed in the path which is indifferent to give and take, who clothes himself with a cloak made up by stitching together old worn out clothes lying about in the streets: he is indifferent to honour, is not proud and has his desire fixed only upon the full enjoyment of the pleasure of tranquility.

87. मातर्मेदिनि०—The vocatives मातः, तात, सखे &c. appear to be meaningful—thus tender nursing like the mother, happiness like that from the father &c. The sage says to the five elements—"you have taken care of me and done me immense good till now, in fact through your help I was able to secure the knowledge of Brahma; for, that knowledge would have been an impossibility if I had not been in the corporeal tenement made up of you all. Now, that I am going to be absorbed in Bramha, I take your leave with grateful recollections." एष भव०—एष is decidedly better than एव which has not propriety. अन्त्यः प्रणामब्जलिः=The last salutation. युष्मत्स०—उद्वेक=Overflow, abundance. युष्माकं संग्रस्य वशेन उपजातं यत्स्फृतं, तस्य उद्वेकेण स्फृतत् निर्मलं च यत् ज्ञानं, तेन अपास्तः समस्तः मोहस्य महिमा यस्य, तथाभूतः(अहम्) लीये परे ब्रह्मणि=I now merge in the Supreme Brahma. *Alankadra*—काव्यलिङ्गः. Metre—शार्दूलविक्रीडित.

Trans.—Oh earth, my mother! Oh wind, my father! Oh light, my friend! Oh water, my good relative! Oh sky, my brother! here is my last salutation to you with folded hands, since all the power of infatuation has been removed (from me) by the pure knowledge resplendent with abundance of virtues produced by the influence of your company; I now merge in the Supreme Brahma.

88. स्वस्थमिदं शरी०—स्वस्थ=At ease. अरुजं—sound, healthy. रुक् or रुजा—Sickness, pain, disease. न विदते रुक् or रुजा यस्मिन् ततः; construe यावत् इदं शरीरं अरुजं सत् स्वस्थमस्ति, तावदेव (in the third line) &c. The sense of अरुज may be included in स्वस्थ. With that view कलेवरम्^{गृहं} is also a good reading. कलेवर body. अप्रतिहता=Unimpaired. आत्मश्रेयसि—For the meaning of श्रेयस् see St. 58 *supra*. संदीप्ते—संदीप्त is more common than प्रदीप्त. प्रत्ययमः—Split up into प्रति and उयमः. प्रति governs the accusative कूपवननम्. कीदृशः—“is an idiomatic expression; comp. the English, what shall we say to, what should we think of, such a thing”—Telang. Com. Marāthi expression “घराला आग लागल्यावर विहीर खणावयाची.” Metre—शार्दूलविक्रीडित.

Trans.—Strenuous effort should be made by a wise person for the welfare of his soul while this corporeal tenement is healthy and happy, while old age is afar off, while the power of the senses is unimpaired and while life is not on the ebb. What is the use of undertaking to dig a well when the house is on fire?

89. वादिदृन्दम०—वादिनां दृन्दं दमयतीति वादिट०—नी. करिकुम्भ०—करिणां अर्थात् अरिगजानां कुम्भपीठानि गण्डस्थलानि, तेषां दृलैः विदारणैः. नाकं=स्वर्गम्. कान्ता०—कान्तायाः कोमलपङ्खव इव यः अधरः तस्य रसः तारुण्य—Krishna Shástree says तारुण्यमित्युपलक्षणं सर्वं जीवितमित्यर्थः। *Alankara—काव्यलिङ्कः.* Metre—शार्दूलविक्रीडित.

Trans.—Knowledge befitting the well-conducted and capable of silencing hosts of disputants in this world has not been acquired, fame has not been exalted to heaven by shattering the vast temples of elephants by the point of the sword, nor has the juice of the tender sprout-like lower lip of our beloved been sucked by us at the rising of the moon. Alas ! our youth has passed off fruitlessly like a lamp burning in an empty house.

90. मानम०—मान=Haughtiness. विविक्तं=Solitary, lovely. विविक्तौ पूतविजनौ *Amara*. यमिनां=जितेन्द्रियाणाम्. विषुक्तये=मोक्षाय. *Alanka'ra—व्याधात्* and अर्थात् तरन्यास. Metre—वंशस्थ.

Trans.—In the case of the good, knowledge serves to destroy feelings such as conceit, vanity &c.; in the case of some it is the producer of vanity and conceit. A retired spot serves to secure emancipation to those who have controlled their senses but proves the cause of intensifying the excitement of those who are smitten by passions.

91. एव—We think एव goes better with स्वहृदये. तयौवनं—ततः=प्रसिद्धं (विलासादिसुखजनकं). The reading यातं च तयौवनं is better than

यातं जरां यौवनम् वन्ध्यफलतां=निष्कलत्वं. For the first two lines cf. Stanza 2 supra. युक्ते=Proper. कृतान्तः=कृतः अन्तः येन सः. अक्षमी=Unforgiving, unrelenting. हा ज्ञातं—हा=Ah ! woe me. It shows grief for nonfulfilment of the desired things described in the first three lines. Mr. Telang reads द्वाज्ञातं (हि+आ+ज्ञातं) where हि is redundant, आ by itself being taken स्मरणे as he suggests. In our reading also, आ can be taken out of हा. स्मर०—स्मरं शास्तीति स्मरशासनः शिवः, तस्या-द्विग्रियुगलं. भ्रक्त्वा—See note on the same Stanza 81. Metre—शादूल-विक्रीडित.

Trans.—Desires have wasted in our own heart, and the [pleasure-giving] youth has departed: alas ! all our qualities remaining in ourselves have proved barren for lack of admirers. What should be done ? Powerful and unrelenting Death—the all-destroyer—suddenly comes on. Woe me ! Oh I see, now there is no other alternative left except (resorting to) the feet of the punisher of Cupid (Shiva).

92. तृष्ण—Ins. Sing. of तृष्ण=thirst. शुष्प्यति—Loc. Sing. of शुष्प्यत् Pre. Part. from शुष्प्. कवलयति=भक्षयति. शाकादि०—वलित्=(mostly संब-लित्) mixed with. वलित्=वेष्टित—Krishna Shástri. प्रतीकारो व्याप्ते: सुवमिति वि०—“ People misunderstand the mere cure of pain as itself a pleasure ”—Telang. विपर्यस्यति=Thinks wrongly, misunderstands. Metre—शिखरिणी.

Trans.—A person drinks sweet and fragrant water when the mouth has become parched with thirst; when tortured with hunger he partakes of rice together with vegetables and condiments; when fired with amative feeling he tightly embraces his wife: people misunderstand the cure of pain as pleasure itself.

93. ध्येये—ध्यातुं योग्ये (तथि). क्षितिधर०—क्षितिधरस्य पर्वतस्य यत् कुहरं दरी, तस्मिन् यः ग्रावा पाषाणः, स एव पर्यङ्कः, तस्य मूले. We do not see the propriety of मूले here. आत्मा०—आत्मनि (स्वस्वरूपे) आरमतीति or आत्मनि आरामः (कीडा) यस्य सः. सम०—समं करचरणं (पाणिपादं) यस्य, तस्मिन् (पुंसि). On this Rámashí writes समकरचरणो हि पुमान् धनवान् भवतीति सामुद्रिके प्रसिद्धम्। मत्स्याकितचरणो हि पुमान् धनवान् भवतीत्यपि। The latter alternative meaning can be acquired from the phrase by dissolving it as समकरौ (मकरेण सहितौ) चरणौ यस्य सः पुंसि सेवासमुत्त्वं—पुंसि goes with सेवा only and therefore it is an एकदेशी अन्वय. पुंसि या सेवा, तस्याः सकाशात् सञ्चर्थं समुत्पन्नम्. Messrs. Telang and Kále read the last line as दुःखान्मोक्षये कदाहं तव चरणरतो ध्यानमागैकप्रभः; but this breaks the metre and does not give a good sense. Metre—स्त्रवरा.

Trans.—Oh enemy of Love! when shall I, with my soul at peace, living on fruits and obedient to the words of the preceptor and seated on a couch of stone in the hollow of a mountain after bathing in the waters of the Ganges and worshipping you, Oh Lord! with pure flowers and fruits and concentrating my mind on you as the fittest object for it, be liberated from the pain arising from serving a master having limbs just like myself.

94. नतु=निश्चयेन. क्षितिरहां=दृश्याणाम्. नैर्जरं=निर्जरसंवन्धि. येषां नैर्जरं अम्बु इच्छितं पानं=Whose proper drink is spring water. रत्यै=प्रीत्यै. The dative in the sense of तादर्थ्य. विद्याङ्गना=अङ्गना=(प्रशस्तं अङ्ग यस्याः सा-by अङ्गात्कल्पणे नः *Pāni*. V. ii. 100.) A beautiful woman. विद्यैव अङ्गना विद्याङ्गना. Krishna Shástri takes these two words separately and explains “विद्यैव येषां रत्यै अङ्गना ली, लीवत्सुखदेत्यर्थः.” In the third line, Mr. Telang reads निर्जर for नैर्जर and रत्यैव for रत्यै च, which do not give a good meaning and are not easy to explain. In the latter case, he supposes that र might be a mislection for स. (येषां विद्यैव सती अङ्गना). परमेभरः *Cf.* ईश्वर St. 59 *supra*. सेवाङ्गलिः—सेवार्थः अङ्गलिः सेवाङ्गलिः *Metre*—शार्दूलविकीर्णिडित.

Trans.—I look upon those persons to be supreme lords, who have never raised their hands to their heads in supplication, whose bed is a mountain-stone, whose habitation is a cave in a mountain, whose clothes are the barks of trees, whose companions are the antelopes, whose subsistence is verily on delicious fruits of trees, whose favourite drink is fresh water from streams and to whom learning proves a delightful companion.

95. विलोकीसि०—त्रयाणां लोकानां समाहारविलोकी. सरित्=A river. विलोकीसरित्=The river that flows through the three worlds i. e. the Ganges. हरशिरथुस्त्रिनी०—नीवि or नीवी=A garment worn round a woman's waist or (more properly the knot of the wearing garment). नीवी परिपणे लीणां कटीवस्त्रनिवन्धने *Medi*. छटा=Lustre, splendour, see *Ma'gh*. VIII. 38. हरस्य शिरथुम्भवति तच्छीला हरशि०—नी, तथाविधा नीविच्छिटा यस्यास्तस्याम्. One of the commentaries renders नीविच्छिटा by कान्चीप्रदेशः, Krishna Shástri says नीव्याः लीकटिवस्त्रवन्धनस्य कान्च्या इति यावत्। छटा कान्तिर्यस्यास्तस्याम्. Mr. Kále translates नीविच्छिटा as the border of whose garment &c. We are not aware of छटा meaning ‘border.’ It is a well-known fact that the Ganges has made her abode on the head of Siva. *Cf.* भवन्तु त्वङ्गन्तो हरशिरसि गाङ्गाः पुनरमी तरङ्गः प्रोत्तुङ्गा दुरितभवमङ्गाय भवताम्॥ *Gangalahari*; also शिरः शार्व स्वर्गात् *Niti*. St. 10. सद्वित्ति—वृत्ति, see Stanzas 59 and 94 &c. कल्प०—कल्पयन्ति=Furnishing. तदवै०—विद्यपिन्=A tree.

Messrs. Telang and Kale read वटविटपभैः but तट is better than वट as there is no necessity of mentioning a special tree like वट, and the fruit of it, too, is not much useful in eating. Trees generally yielding good fruit are meant here and the word तट shows their being near at hand. Cf. क्षितिरुहा द्वितिः फलैः कोमलैः St. 94, and तरस्यः सरसफलभूतौ वल्कलिन्यथ शालाः St. 69 &c. विपत्तिज्वरः—विपत्तिरेव ज्वरः, तेन जनिता या रुक्, तथा. This phrase goes with अतीव दुःखासिकानां. Some take it with दुःखे in the fourth line, while others with वीक्षेत. अतीव—modifies दुःख which is an adjective. दुःखासिकानां—(1) आस्ते आस्ते ताः आसिकाः स्थितयः दुःखाश्च ताः आसिकाश्च दुःखासिकाः=painful circumstances. (2) If we take दुःख as a noun, we may analyse it अल्पाः असयः असिकाः small swords; दुःखानि असिका इव, दुःखासिकाः. The phrase को विद्वान् दुःखासिकानं वक्त्रं वीक्षेत figuratively means 'what wise man would face the trying circumstances?' Mr. Telang reads दुःखासिकानां, but himself says "दुःखासिका and दुःखासिका is rendered by नारी in the respective commentaries. I cannot say what they mean." For the idea, cf. St. 8 supra. दुःखे—दुःखे=दुःखेन तिर्तीति, poor, miserable, distressed. Metre—साधारण.

Trans.—Whilst there is the river, which flows through the three worlds, the sparkling lustre of whose waist-garment touches the head of Shiva, which furnishes pure livelihood and dress by means of sweet fruits and barks of trees on its banks, what wise man would face trying circumstances painful on account of the pangs of poverty, if he had no compassion for his distressed family.

96. In the first three lines there is उद्देश्यविवेयभाव in every sentence. यस्यां तीव्रतितीव्रं तपः, उद्यानेषु विवित्रभोजनविधिः—Where the most rigorous penance is just like varied dinners given in gardens. Some take the two expressions as separate but it destroys प्रक्रम and besides there is no propriety of garden parties in the case of an ascetic. कौपीनाऽ—आव्रियते अनेनेति आवरणं आच्छादकं वर्णं, कौपीनस्य (गुणस्य) आवरणं कौ०—वरणम्. अमितं भिः—“(Where) roaming for alms over an immeasurable distance is a glory.” आसन्नं—समीपस्थ. हन्त—is used here खेदे. किं—Why. Some take it as a question implying the negative answer अन्यत्र स्थीयते किम्? अपि तु नेत्यर्थः. Metre—शार्दूलविक्रीडित.

Trans.—Alas! why do the wise live elsewhere than in the city of Benaras, where the most austere penance is just like a varied feast in a garden, where a strip of cloth is prized as a rich garment, where traversing long distances for alms is a glory in itself, and where imminent death is looked upon as an occasion for joy.

97. नायं ते समयः &c. are the excuses generally put forward by door-keepers at the doors of the rich. अयं ते समयः न=This is not the

time for you (to see the master). अधुना रहस्यं=Now confidential matters are going on. Mr. Telang takes it to mean—'Now [is the time to be in] private i. e. to be alone.' Krishna Shâstri takes रहस्यं as an adverb modifying निद्राति. यदि—construe यदि प्रभुः स्थित्वा द्रश्यति कुप्यति. Perhaps द्रश्यति would have been better. कुप्यति is here equal to कोप्यति. शूयते should be supplied after वचः. चेतः is voc. sing. विचेचिं—ईष्टसौ ईशिता=The ruler विभस्य ईशिता, तस्य. निदौवारिं—निर्गताः दौवारि-काणां निर्दयोक्तयः यस्मात्, तत् निदौवारिं—योक्ति, अतएव अपरुणं. The two as a compound or separately. निःसीम०निःसीम=Unbounded. शर्म=Happiness, शर्मशात्मुखानि च Amara. निःसीम शर्म प्रकर्षेण ददातीति. For a similar idea comp. Dryden:—

"Repulsed by surly grooms, who wait before
The sleeping tyrant's interdicted door."

Alanka'ra—परिकर. Metre—रादूलविकीडत.

Trans.—Oh heart ! leaving those at whose doors are heard such words as "this is not the time for you (to see the master)," "now he is in private," "the master is asleep;" "if he were to see you waiting he will get angry," go to the abode of that lord who is the ruler of the universe—an abode which gives unlimited felicity, and whose doors are free from all harsh words of the guards.

98. प्रियसख—See note on प्रियैश्च सलिलैः St. 59 *supra*. विपद्धण०—विपद्वेव दण्डः, तस्य प्रान्तस्य प्रपातपरपरायाः परिच्येन चलतीति विपद्ध०—चलं, तस्मिन्. Mr. Telang reads दण्डवातप्रताप, but दण्डप्रान्तप्रपात is more natural and easier. विधिः खलः=Wicked destiny. अत्र=अस्मिन् संसारे. *Alanka'ra*—उपमा. Metre—हरिणी.

Trans.—Dear friend ! wicked destiny, having per force formed our mind into a lump like that of clay by a clever potter, causes it to revolve round and round by placing it on the wheel of anxiety which is turned round by a series of strokes from the end of a rod in the form of adversity: we do not know what more will destiny bring about in this world.

99. महेश्वरे—शिवे. जगतां=of the worlds which are fourteen in number; see Stanza 23 *supra*. जनार्दने=विष्णौ. तयोः refers to महेश्वर and जनार्दन, and the locative is construed with भेद. भेदप्रति०—प्रति-पत्ति०=ज्ञानम्. प्रतिपत्ति०=प्रवृत्ते च प्रागलभ्ये गौरवेऽपि च ॥ संप्राप्तौ च प्रवृत्ते च पद-प्राप्तौ च योधिति Medi. तयोर्न भेद &c.=I have no idea of a difference between them. तरुण०—तरुणः इन्दुः: (=इन्दुकला) शेखरे यस्य, तस्मिन्. Metre—वंशस्य.

Trans.—I have no idea of a difference between the two gods Shiva the lord of the universe and Vishnu the inmost Spirit of the

universe. However, my devotion is towards the one in whose crest there is the crescent moon.

100. कन्दर्पे—(Voc. Sing.) मदन. It is thus derived—कंदर्पयामीति मदाङ्गजातमात्रो जगाद् च ॥ तेन कन्दर्पनामानं तं चकार चतुर्षुखः । करं कदथेयसि किं—Why do you trouble your hand? कोदण्डदङ्कारितैः—With the twanging sounds of the bow. Mr. Telang reads टङ्कारवैः (टङ्क + आरव, टमिति शब्दं कायतीति टङ्कः), but टङ्कारिति is more usual and better. कलरवैः—अव्यक्तमधुरधनिभिः. स्तिंग्यविद०—स्तिंग्यः Affectionate. विदग्धः=Skilful, artful. चुम्ब—Charming, beautiful. मधुरः=Sweet. चुम्बित०—चुम्बित should be taken with चरण or अष्टुत. चुम्बितौ (विषयीकृतौ) यौ चन्द्रचूडस्य चरणौ, तयोः ध्यानमेवास्तुं यस्मिन तत् or चुम्बितं चन्द्रचूडचरणध्यानाष्टुं येन, तत् (चेतः). One might dissolve it चुम्बितो चन्द्रो यथा, ताढ़ी चूडा यस्य, तत्य चरणयोः &c., but in this चुम्बित has no propriety, the desired sense of चुम्बितचन्द्रचूड being acquired by चन्द्रचूड only (चन्द्रः चूडायां यस्य सः). For the third line cf. St. 66 supra. Alanka'ra—परिकर. Metre—शार्दूलविक्रीडित.

Trans.—Why doest thou, Oh God of Love! give pain to thy hand with the twangings of thy bow? Why doest thou, Oh Cuckoo! chatter in vain in soft and sweet tones? Oh young woman! enough with thy sportive glances which are endearing, artful, charming, and delightful; since my mind is full of nectar in the form of contemplation of the feet of that Divinity who has the moon in his crest.

101. कौपीनि—A small piece of cloth (usually a small strip) worn over the privities. कूपपतनमहर्ति कौपीनि पापम् । तत्साधनत्वातद्वद्वोप्य-त्वातुरुषलिङ्गमपि तत्संवन्धातदाच्छादनमपि Sidd. Kau. on Pa'nini V. II. 20. शतस०—शतं (lit. a hundred but figu. several, a good many) खण्डानि, तैः जर्जरतरम्. भैश्च—See St. 52. मित्रा०—मित्रमित्रयोः समानता समभावः पशुपतेत्थिन्ता—Contemplation of God Shiva. For पशुपति, see note Niti. St. 10. अथ is समुच्चये. शन्यालये—In a secluded place. Mr. Telang reads अतिविमला चिन्तातश्न्यालये and suggests to take अतिविमला either with मित्रा०-ता or with चिन्ता. Our reading is easier and gives a clearer view, the object of contemplation being expressed. ध्वस्ताशेष०—(1) ध्वस्तौ निरस्तौ यौ अशेषमदप्रमादौ (अशेषः मदः गर्वः, प्रमादः अनवधानता च), ताभ्यां शुदितः हर्षितः or (2) ध्वस्ताः अशेषाः मदप्रमादाः (मदश प्रमादाश मदप्रमादाः or मद-त्प्रमादाः) यस्य, स चासौ शुदितश्च. Metre—शार्दूलविक्रीडित.

Trans.—An ascetic, delighted at having set aside all errors arising from arrogance, lives happily—(with his) strip of cloth worn out thread-bare, with a quilt to match, with his meal consisting of nothing but what is easily obtained by begging and for which no

anxiety has to be borne—sleeping in a cemetery or a forest having the same regard for friend or foe and contemplating on god Shiva in a secluded place.

102. भङ्गरुत्तयः=of a transient nature. वहुविधाः—वद्यः or वहवः विधाः (प्रकाराः) यैवां ते, तैरेव चायं भवः=And this worldly life is constituted of them only. तत्=Therefore, then. कस्येह is better than कस्यैव परिप्रमत—Mark the idiomatic use of the imperative. तत्कस्य कृते परिप्रमत=For what, then, should you wander ? The construction is common in such expressions as 'किं स वत्सः करोतु,' 'किं ते प्रियं करवाणि,' &c. परिप्रमथ, which is found in a few copies would mean 'Why do you wander ?' कृतं=(inde.) Enough with. It governs the instrumental. आशापाशऽ—आशायाः पाशाः, तेषां शतानि, तेषां उपशान्त्या विशदं (निर्मलं). समाधीयतां=Concentrate. कामोच्छिदऽ—कामानां संकल्पानां उच्छित्या नाशेन वशे अवीने. see St. 34 supra. स्वधामनि—स्वाधिष्ठाने=स्वप्रकाशे आत्मानि. Compare न तद्ग्रासयते सूर्यो न शशांको न पावकः ॥ यद्वत्वा न निर्वर्तन्ते तदाम परमं मम ॥ Bhag. Gitā XV. Metre—शार्दूलविक्रीडित.

Trans.—Enjoyments are numerous and they are of a transient nature and this wordly life consists solely of them, then, Oh people ! what for should you roam about here ? Enough with your exertions in that direction. If you have faith in our word concentrate your mind, purified by the breaking of hundreds of bonds in the form of desires, within its own dwelling which can be attained by the rooting out of passions.

103. ज्योतिःपरं=ब्रह्म. शकुनाः=Birds. अङ्केशया (An अलुक्समास) अङ्के (उत्सङ्के) शेरते ते अङ्केशयाः. मनोरथोऽ—मनोरथे or मनोरथेन उपरचितः यः प्रासादः; तस्य वाप्याः तटे यत् क्रीडार्थं काननं, तस्मिन् केल्याः कौतुकं ज्ञुष्टन्तीति मनोऽ—ज्ञुषः, तेषाम् or प्रासादश्च वापीतर्टं च क्रीडाकाननं च प्रासादऽ—काननानि; मनोरथेन उपरचितानि प्रासादऽ—काननानि, तेषु &c. मनोरथोपरचितप्रासाद &c.=“A palace &c. built in the mind i. e. building castles in the air.” Metre—शार्दूलविक्रीडित.

Trans.—Birds fearlessly perch on the laps of those blessed persons who dwell in a mountain-cave meditating on the Supreme Light and drink the tears of joy flowing from their (blessed persons') eyes : as for us, our life is being wasted away (as) we enjoy the pleasure of sports in parks adjoining the reservoirs near palaces reared up by our imagination.

104. आग्रातं=आकान्तम्. It should be construed with every expression except that in the last line. विशुच्चलं यौवनं—breaks the symmetry of the stanza, as this is the only place in the verse where an

adjectival phrase (विशुच्चरं) has been used. धनलिप्तया=धनस्य लिप्ता (लघुमिच्छा), तया. प्रौदां—विभ्रम=Amorous action or graceful movement, व्यालैः=सपैः. अस्थैर्येण=By inconstancy or instability विभूतयः—ऐर्ष्याग्नि. उपहता: is a better reading than अपहता:. The words आग्रात, उपहत and ग्रस्त in the Stanza have nearly the same meaning. Krishna Shástri reads अस्थैर्येण धृतिर्जगत्यपहता &c. *Alanka'ra*—तुल्ययोगिता. Metre—शार्दूलविकीर्णित.

Trans.—Birth is subject to death; youth unsteady like lightening to old age; contentment to covetousness of riches; the pleasure of tranquility is disturbed by the graceful movements of young women; virtues have to submit to envious people; forests are infested by serpents; kings are influenced by the wicked; even affluence is affected by instability; what, then, is there that is not overpowered by something else.

105. आविव्याधिं—आधि=Mental pain or anxiety. व्याधि=Bodily pain or disease. आयथश्च व्याघ्यश्च, तेषां शतैः: Construe the second line यत्र लक्ष्मीः, तत्र विट्ठद्वारा इव व्यापदः पतन्ति. विट्ठद्वाराः—विट्ठं द्वारामध्य इति विट्ठद्वाराः or विट्ठं द्वारं यासां ताः Com. *Kuma'r.* IV. 26. व्यापदः=विविधः आपदः; आपदः is the usual expression. जातं जातं=Every born being. आत्मसात् करोति=Takes in his possession. The Taddhita affix सात् is added to a word to show that something is completely changed into the thing expressed by that word or that it is left at the complete disposal or control of that thing. It is used with the roots कृ, भू, अभ् and सं + पद् see *Pa'nini'* V. iii. 53, 54. Compare “भस्मसात्कृतवतः पितृद्विषः, पात्रसाच्च वस्त्रां ससागराम् ॥” *Raghu.* XI. 86. तत्किं नाम &c.—“And what indeed is there which unbridled destiny has created well-constituted” *Telang.* Compare for the construction तत्को नाम गुणो भवेत्स गुणिनां यो दुर्जनैरङ्कितः *Niti.* 54. *Alanka'ra*—प्रतिवस्तूपमा. Metre—शार्दूलविकीर्णित.

Trans.—Health of man is undermined by hundreds of mental and bodily troubles of various sorts, misfortunes rush in through open doors, as it were, where there is wealth; death quickly brings under its sway every created being as it is powerless to resist it. What indeed is there which unbridled destiny has created well-placed?

106. कृच्छ्रेण=With difficulty. अमेध्य—अमेध्य=(Lit.) not fit for sacrifice, hence impure matters. अमेध्य (विष्मूत्रादि) मध्ये यस्य तस्मिन्. नियमित्तम्—नियमित=cramped, compressed, pent up. गर्भवासे—वसति अस्मिन्निति वासः वसतिस्थानं, गर्भस्य वासः गर्भवासः गर्भशयः, तस्मिन्. The read-

ing गर्भवासे avoids the repetition of the word मध्य. कान्ताविं—कान्तायाः विलवेण (वियोगेन) यदुःखं तस्य व्यतिकरेण (संक्षेपेन मिश्रणेन वा) विषमं, तस्मिन्= Painful through the distraction arising from the grief of separation from one's beloved. विप्रयोगः=Separation. In the second line the words विश्लेष and विप्रयोग have nearly the same meaning, so the reading कान्ताविं-विषमौ यौवने चोपभोगः should be preferred. नारीमवज्ञा—(The genitive used in the sense of an agent)=नारीकर्तुंका अवज्ञा. अपि—gives force to the expression. It includes the other family members, attendants &c. Construe the third line यत्र नारीणामप्यवज्ञा नियतं विलसति स दृढभावोप्यसाधुः. Metre—सागधरा.

Trans.—Man has to stay, with difficulty with the limbs pent up in the womb, in the midst of impure matters; there is separation in youth which becomes painful on account of the distraction arising from the grief consequent on one's parting from his beloved; old age too is undesirable, since at that period even the wife evinces a positive refractory temper. Ah ! men, say if there is even a particle of happiness in this worldly life.

107. तस्यार्थस्य परस्य चार्धमपरं—this can be interpreted in two ways (1) construction:—तस्य अर्धस्य अर्धं परस्य अर्धस्य च अपरं अर्धं बालत्व-दृढत्योर्गतं=तस्य (रात्रौ यावत् गतं तस्य i. e. of 50 years) अर्धस्य अर्धं (12½ years) बालत्वे गतं=Half of the half of that which passes in night, goes away in child-hood, and तस्य परस्य अर्धस्य च अपरं अर्धं दृढत्वे गतं=and the last half of the other half of the same (50 years) is spent in old age. This view is supported by Krishna Shástri whose commentary on this runs thus:—“ तस्य पञ्चात्संख्याकस्यार्थस्य अर्धं सार्वद्वादश-संख्याकं पूर्वार्धं परस्य पञ्चाविंशतिसंख्याकस्योत्तरार्थस्यापरमवै सार्वद्वादशसंख्याकं बालत्व-दृढत्योर्गतम्.” (2) construction:—तस्य परस्य अर्धस्य च अपरमवै बालत्व-दृढत्योर्गतं=तस्य (आयुषः) परस्य (रात्रिगतार्थेतरस्य) अर्धस्य अर्धं (25 years) बालत्वदृढत्योर्गतं=The half of the other half (other than that passed in the night) of the whole life passes away in both childhood and old age. This view is simpler and Mr. Telang supports it; but अपरं has no propriety here though it may be said to have some in the first interpretation. Perhaps it may be taken here as an adverb in the sense of 'secondly, in addition to,' and may be construed as रात्रौ तदर्थं गतं, अपरं, तस्य परस्यार्थस्य &c.=In the first place half the life passes in the night, and secondly or in addition to that &c. शेषं—The remaining middle portion of life consisting of twenty five years. आयुषः—व्याविवियोगदुर्लभः=“ The pains of illness and separation.” जीवि=जीविते. जीवोऽस्मी जीविते तुंसि इति त्रिकाण्डशेषः. Metre—शार्दूलविरकीदित.

Trans.—The life of man is limited to one hundred years; half of it passes in night and out of the other half one half is passed in childhood and old age; the remainder which is full of troubles, illness and separation is spent in servitude &c. What happiness, then, can mortals have in their life which is more uncertain than a ripple (on the surface) of water?

108. ब्रह्मानविवेकिनः—ब्रह्मानात् विवेकः अस्ति एषां ते “Those who possess the discrimination (*i. e.* between things real and unreal) which results from the knowledge of Brahma.” *Telang.* अमलधिया.—अमला धीर्घेषां ते. उपभोगवन्ति=Yielding pleasures or enjoyments. Some read उपभोगकाञ्चनवनानि, but काञ्चन and वन are nearly the same, hence the reading उपभोगवन्ति has been adopted. एकान्ततो निःस्पृहाः=Absolutely free from all desires; see note on निःस्पृह Stanza 24. न च प्रसौदृप्रत्ययः=“No strong belief in their attainment.” *Kale.* वाञ्छामात्रप०—वाञ्छा एव वाञ्छामात्रं, तेन परियहो येषां, तानि. “Seized only by imagination” *Kale.* परं=केवलम्. It should be construed with वाञ्छामात्रप०. *Metre*—शार्दूलविक्रीडित.

Trans.—What wonder! persons of pure intelligence possessing discrimination which results from the knowledge of Brahma, perform a very difficult task, inasmuch as they cast off riches although contributing to all enjoyments with perfect indifference; while, these riches were not gained by us hitherto, nor now, nor is there any strong confidence as to their acquisition (in the future), and though they are grasped only by our imagination, still we are not able to abandon them.

109. परितज्जयन्ती=Threatening, menacing. प्रहरन्ति देहम्—देहे would be more idiomatic as प्र+ह is mostly used with locative. *Com.* “तस्मिन् प्रजन्हुर्युषि सर्वे एव.” *Raghu.* VII. 59. न प्रहर्तुमनागसि *Shaku.* I. 11. See however, *Dashakumára*. “बाणवर्षं तदझे विभुच्चन्नरातीन् प्राहरम्.” परिस्वति=dribbles, passes away. भिन्नघटात्=From a cracked jar. लोकः अहितमाचरति=People do injury to themselves, or lead an evil life. *Alankara*—उपमा. *Metre*—वसन्ततिलका.

Trans.—Old age stands in a menacing attitude like a tigress; diseases assault the body like enemies, life passes away like water from a cracked jar and yet, it is a wonder that man leads an evil life.

110. *See Niti. St. 62.* अहहेत्यद्भुते. कष्टमिति खेदे.

111. लालायते=लालावदिवाचरति. *See note on जलायते Niti. St. 189.* Here the word लाला=लालावत् having लाला. नादियते=आदियते is 3rd Per.,

Sing. from आ+द् Atm. 6th Con. Does not heed or care for, does not take notice of. न श्रूते=Does not serve (him). हा कट्ट=Alas ! Ah !. जीर्णवयसः=जीर्ण वयो यस्य सः जीर्णवयाः, तस्य. अमित्रायते=अमित्र इवाचरति. For the last line compare हा कट्ट जरयाभिभूतपुरुषः पुत्रैरवज्ञायते Pt. IV. 78. Metre—शार्दूलविक्रीडित.

Trans.—(In old age) the body is shrivelled, the steps fail, the set of teeth is lost, sight becomes dim, deafness increases, the mouth dribbles saliva, relatives do not respect word, the wife does not take care. Alas ! even the son of a decrepit old man hates him.

112. कामरसिकः—कामेषु रसिकः: Taking pleasure in enjoyments. संपूर्णविभवः—संपूर्णः विभवः: (ऐथये) यस्य सः. वर्लीमण्डिततत्तुः—वर्ली=Wrinkles. वर्लीमिः मण्डिता तरुयस्य. संसारान्ते=At the end of this worldly life. यमधानीजवनिकां—यमधानी=यमनगरी, सैव जवनिका तिरस्करिणी curtain. जवनिकां विशति=Goes behind the curtain. The comparison of man with an actor throughout the stanza is very impressive. Just as an actor, having acted several parts on the stage retires behind the curtain, so a man, after performing several parts in life on the stage of this world retires behind the seat of Death. *Alankara*—उपमा. Metre—शिखरिणी.

Trans.—Becoming a child for a moment, then for a while a youth taking delight in enjoyments, for a time destitute of wealth and for a short space in full splendour, man with limbs worn out through old age and the body covered with wrinkles disappears after his worldly life in the regions of death like an actor retiring behind the drop-scene.

113. अहौ—*loc. sing.* of अहि=A serpent. बलवति—breaks the symmetry there being no adjective to any noun among the pairs expressed. लोष्टे—लोष्टः—A clod, a lump of earth. लैणे—लैण=लौ + नश् (न) collection of women, the female sex. *Com.* इदं तत्प्रत्युत्पन्नमतिलैणमिति यदुच्यते *Sha.* V. समदृशः—समा दृग्यस्य, तस्य. यान्तु—The reading यान्तु is better than यान्ति, the imperative showing 'hope' or 'expectation.' Metre—शिखरिणी.

Trans.—Let my days pass in muttering Shiva, Shiva, Shiva in some holy forest with one singleness of view in regard to a serpent or a garland, a powerful enemy or a friend, a jewel or a clod of earth, a bed of flowers or a stone, (tall) grass or a bevy of damsels.

वैराग्यशतक.

MISCELLANEOUS.

१. अकिञ्चनस्य—अकिञ्चनः—नास्ति किञ्चन यस्य सः (मयुरव्यंसकादिसमाप्त) = Without anything, penniless. दान्त = self-restrained. समचौ०—समं चेतो यस्य, तस्य. सुखमया०—is not grammatically correct. सुखमध्यः is a correct form but it breaks the metre. Words having the affix मयू० (मय) at their end, must form their feminine by adding ई० See *Pa'ni*. I. vi. 15. For an idea parallel to that in the stanza compare *Shaku*; also “Poor but content is rich and rich enough.” Othello. *Metre*—अड्डुप्.

Trans.—All quarters are full of happiness to him, who possesses nothing, is self-restrained, is calm, preserves an equilibrium of the mind, and is always contented at heart.

२. अनावर्ती०=न आवर्तते (परावर्तते) तच्छीलः. तत्र गणितं=You have not minded. दशास्तास्ताः=Various conditions. व्यसनश०—व्यसन=Difficulty. विधुर=Distressing. व्यसनानां शतानि, तेषां संपातेन विधुराः० किमिव—See note on कोवा Niti. St. 32. construe त्वया आत्मनि किमिव नापकृतम् ? (अपि हु सर्वमपकृतमेवेत्यर्थः). वत्=Alas ! यावत्-तावत्=All that. तदेव=The same, which you did before. व्यवसितम्=कर्तुमारब्धं, कृतम्. See Stanza 36. Mr. Telang seems to construe त्वया यावत्तदपकृतं तावतदेव उनरपि व्यवसितम् and translates the two lines as, “Alas ! what self-injury is there having done which to yourself you have not immediately worked at the same again.” *Metre*—शिखरिणी०

Trans.—A thought has not been given (to the fact) that time which never returns is passing away uselessly: those numerous conditions which are distressful on account of the befalling of hundreds of difficulties have been endured. What else shall we say except (this)—Alas ! what injury hast thou not caused to thyself ? You have been doing all the same over and over again.

३. The adjectives in the first three lines go with जठरपिठी०. अभिमतम०—महामानः=great self-respect or pride. पटीयसी०=अतिशयेन पद्मः पटीयसी० Very sharp. अभिमतः यः महामानः तस्य ग्रन्थे० प्रभेदे पटीयसी० गुरुतरण्ण०—गुरुत्तर=Higher. ग्राम=A collection. अस्मोजः=A lotus that

blooms at sunrise as opposed to कुसुद which blooms at moonlight. अन्धाम्बोजं निशायां विकसति कुसुदं &c. *Salvi. Dar.* For the full explanation see our note on पश्चाकर &c. Niti. St. 73. चंद्रिका=Moon-light. गुरुतराणां गुणानां याम एव अम्भोजानि, तेषां स्फुटा चासौ उज्ज्वला च चन्द्रिका. Two classes of the lotus are known; the flower of one called कुसुद opens out under the influence of moonlight but closes when the sun rises; while the अम्भोज blooms out under the sun. The idea here is that the belly has the same deprecent influence on the virtues of a man that moon-light has on the अम्भोज. विपुलविं-विपुर्लं यथा तथा विलसन्ती या उज्ज्वलश्ची, तस्याः विदारे (विदारणे) कुठारिका a dimunitive from कुठार=a hatchet. जठरपिठरी-पिठरी=Pan, boiler. दुष्पूरा=दुःखेन पूर्यते सा. See *Pa'nini* III. iii. 126. The reading दुःपूरा is not correct. For the full explanation see note on निष्क्रेश Niti. Stan. 25. विडम्बनं=Mockery. 'Nothing noble can withstand the claims of the stomach!' For the idea see St. 8 *supra* or the following सुभाषित—अपहरति महत्वं प्रार्थना किं न जाने जनयति गुरुलज्जामित्यहं किं न वेद्धि ॥ तदपि वद वदान्यं तं सदा प्रत्यहं मां जठरपिठरवर्ती वस्त्रिर्थीकरोति ॥ *Alankura*—रूपक. *Metre*—हरिणी.

Trans.—This boiler of a stomach which is difficult to be filled makes a mockery (of life); it is sharp in severing the tie of the highly valued sense of self-respect; it is like the resplendent moonlight to the collection of day-lotuses in the shape of the higher qualities; and it is like a hatchet to hew and hack modesty which is like a large lustrous creeper.

4. अशीमहि—Pot. 1st. Per. plural from अश् to eat (9th: con.). आशावासः—आशा एव वासः. आशाः=दिशः, वासः=वस्त्र. वसीमहि—From वस् to cover with a dress, to put on (2nd conj.). कुर्वीमहि किमीचैरः=What have we to do with rich men (or great men)? *Metre*—अनुष्टुप्.

Trans.—We can subsist on alms, we can clothe ourselves with a garment in the form of the firmament and can sleep on the surface of the earth. What have we to do with the rich?

5. गुह=Heavy. धनवं—धनेन वर्जित. A poor man. तृणीम्=(Indecli.) Without speaking; silently. तृणीं स्थितः=Remained silent. *Metre*—शार्दूलविक्रीदित.

Trans.—Get up, oh friend! and bear the heavy load of poverty for a moment. I am now fatigued, so let me enjoy for a long time the happiness from death which thou hast. Thus was a corpse addressed by a penniless fellow who had hurried to the cemetery,

but it remained silent as it was well aware that death was far better than penury.

6. & 7. See Nitishatak Misc. Stanzas IV and V.

8. रागिषु—रागः अस्ति एषां, तेषु—Among those that are attached to worldly pleasures. प्रियतमायाः (पर्वत्याः) दैहस्य अर्धं हरति तच्छीलः. Shiva and Párvatí form together a single body, the right half of which is male, and the left one female, and therefore he is called अर्धनारीभरः. नीरागेषु=निर्गतः रागः येषां, तेषु Among those that have renounced worldly pleasures. न यस्मात्परः=‘To whom there is no superior.’ दुर्वास्मः—व्याविद्ध=Smitten; भ्रग्य=Stupified, perplexed. दुर्वारा: ये स्मरणाः; ते एव पत्रगाः (सर्पाः) तेषां विषेण व्याविद्धः अतएव भ्रग्यः. शेषः=Other than शिव. क्षमः=समर्थः. Two contradictory qualities are hardly found in one place. They are, however, to be met with in Shankara. He is said to have allowed the fullest latitude to the god of Love, so much so that he had his consort Párvati' as one-half of his own body, but when he turned round, he had the firmness to burn Cupid. No one can else claim this firmness of mind. The god of Love makes others dance to his tune; hence they can neither renounce the world nor fully enjoy it. प्रियः &c. shows the devotedness of Shankara to his beloved and his being under the fullest influence of Love, while विभुक्त &c. shows him in his other character as an ascetic who has renounced the world, while दुर्वार &c. indicates the want of firmness on the part of people at large to adhere to any particular state owing to the influence of Cupid. *Metre*—शार्दूलविक्रीडित्.

Trans.—God Shiva who has his beloved as one half of his body, shines foremost among the passionate: as abandoning the company of his consort he has no superior among those who have renounced passions: while the world at large being stupified by the influence of the poison of the irresistible serpent-like arrows of Cupid is neither able to give up nor to fully enjoy material objects which are made the butts of ridicule by the God of Love.

9. कार्यहेतोः=For some purpose. With words meaning ‘cause,’ ‘sake,’ ‘reason,’ the genitive is used according to षष्ठी हेतुप्रयोगे *Pa'nini* II. iii. 26. *Cf.* विस्मृतं कस्य हेतोः *Muldra'*. I. कुलशीलसमन्वित=One possessed of noble birth and good character. इमशानघटिकाः=Pots used at funeral ceremonies, unholy pots. This verse occurs in मृच्छकटिक with variants. *Alankara*=काव्यलिङ्ग. *Metre*—वसन्ततिलका.

Trans.—Women smile or weep with an object in view; they get others to put faith in them but do not themselves do so; they are,

therefore, fit to be abandoned, like pots in a cemetery, by an individual of high birth and character.

10. वाराणस्यां—वाराणसी=Benáras. अमरतटिनीरोधसी=On the bank of the river Ganges. त्रिपुरहर-त्रयाणां पुराणां समाहाराक्षिपुरं, तद्वरतीति विं-हरः, तत्संबृद्धौ. “There were three cities of gold, silver and iron in the sky, air and earth built for demons by Māyā. These cities were burnt down along with the demons inhabiting them, by Shiva at the request of the gods”—*Apte's Dic.* भक्तिशन्=crying out or calling out loudly. *Metre*—शिखेरिणी.

Trans.—When shall I pass my days as if they were so many moments, residing on the banks of the celestial river in Benáras, covered with a strip of cloth and with folded hands raised to my forehead crying out—“be kind, Oh Gaurinátha, Tripurhara, Shambhu, Trinayana”.

11. The reading च वदने in the 2nd line does not yield good sense and requires straining. प्रवचने is better and easier. Mr. Telang's text gives मायाप्रयोगप्रिये which should be corrected to माया-प्रयोगः प्रिये and it omits गुणो after गणो in the fourth line which should be supplied. कार्कश्य and the other corresponding words have here a double significance. We indicate below the double senses, first giving the bad quality implied by each epithet and secondly the expressed good quality, thus कार्कश्य=(1) Cruelty, sternness, (2) Hardness. तरलता=(1) Tremulousness. (2) Unsteadiness. अलीक=(1) Falsehood. (2) Forehead. कौटिल्य=(1) Crookedness, fraud. (2) Curliness. मान्यं=(1) Foolishness. (2) Softness (as in मन्द स्मित). स्फुलता=(1) Unwieldiness, sluggishness. (2) Falseness. भीरुत्वं=(1) Cowardice. (2) Coyness. सदैव कथितं “corresponds to लाघ्यते” *Telang*. मायाप्रयोगः(1) Employment of wiles or fraud; (2) Enchantment, spreading a charm upon. विक्रे—विक्रं the part about the hips उड्डं वंशावरे विक्रम् *Amara*. “This Stanza” as Rev. Wortham rightly observes “is one containing a play upon words throughout. The epithets which are used in a complimentary sense, referring to a woman's external form” are clearly expressed but they are intended to imply bad qualities “as applied to mental characteristics” or general conduct of women and this is the idea which runs as an under-current. The exact beauty of such verses having phrases conveying double meaning can only be adequately realised by retaining the double-meaning words in the translation. *Metre*—शार्दूलविक्रीडित.

Trans.—Women can be dear only to the brutes to whom their defects—hardness of the chest, unsteadiness of the eye, falsehood in

the mouth all of which are praised, crookedness of the hair, dulness in speech, unwieldiness of the hips, cowardice of the heart which is prized, employment of wiles towards the beloved—appear as so many good qualities.

12. वीणावादं—Krishna Shástri reads वीणावादः: perhaps better as opposed to शदितम्. विद्वान्नाथी—गोटी has two meanings (1) conversation, (2) an assembly. The former is preferable here as opposed to सुराकलहः. सुरा०—सुरया मत्ताः, तेषां कलहः. गलत्कुँडं वपुयेषां ते or यासां ताः. *Alankára—संदेह.* *Metre—शिखरिणी.*

Trans.—In some places, there is playing on the Veena, in others are wailings of lamentations; in some places there are learned conversations, while in others there are drunken brawls; in some places there are pretty damsels, while in others there are those whose bodies are covered with flowing leprous sores. Under these circumstances, I do not know whether worldly life is sweet like nectar or bitter like poison.

13. विकलः—Defective, deformed. चटुं—चटुः or चटु—Sweet or coaxing speech, flattery. चाटुः or चाटु also means the same thing. Cf. चाटुशत्रैथ शुड्डे Niti. St. 31. अयं—Mark the idiomatic use of the pronoun इदम्. प्रहसनस्य—प्रहसन is one of the ten Rùpkás thus defined:-भाणवत्संधिसंध्यगलास्यांगांकैर्विनिर्मितम्॥ भवेत् प्रहसनं बृत्तं निन्यानां कविकालिपम्॥ *Sah. Dar.* पलितक०—पलित=Grey-haired. Cf. अंगं गलितं पलितं शुण्डम् *Shankara'chārya.* कर्णौ एव कर्णकौ; पलितौ (no necessity of taking पलित-शुतौ as Mr. Kále does). कर्णकौ भजतीति पलि०—भाक्, तम्. एनम्—Should be construed with तम्; तमेन त्वाम्. Perhaps तं त्वां would have been sufficient. नटयिष्यति—(cau. from नट्)=Will make you dance or play. दीर्घमायुः—“Old age” Telang. This stanza occurs in Anargha. Rághav. *Metre—वसन्ततिलका.*

Trans.—Here hast thou, who art defective in limbs and speech, been now made the clown in a comedy while flattering the rich; what part will long life cause thee to play further in this condition of thine with thy ears covered with grey hair.

14. × × × × ×

15. जीवितयैवनम्—जीवितं च यौवनं च, तयौः समाहारः. But we have already चला: प्राणाः; so Mr. Telang explains it as ‘youth in life’ (जीविते यौवनम्) and Mr. Kále, as ‘The prime of life, youth.’ We do not see the propriety of जीवित here. The poet appears to indicate three things i. e. wealth, youth, and life, as being transitory, as we

see elsewhere. Cf. नलिनीदलगतजलवसरलं किं यौवनं धनं चागुः. *Shankar.* चलाच्छ्ले—may be explained as चलश्वासौ अचलश्व (चलः=नभरः transitory, अचलः=प्रवाहरूपेण स्थिरः, permanent by continuity) तस्मिन्; but this is not the meaning here. The form is a verbal *deriva. adjective* from चल+अ meaning the same as चल. चलतीति चलः or चलाचलः by the Vártik चरित्तिं पति वदीनां वा द्वित्त्वमस्याक्षयाभ्यासस्य (चर्, चल् &c. are optionally reduplicated and आ added in the reduplicative syllable वराचरः or चरः, चलाचलः or चलः, पतापतः or पतः &c.) Mr. Kále says 'चल' is repeated to intensify the meaning and thus explains it as अतिच्छ्ले, but it is neither supported by Kaumudi nor by any other authority. See *Pa'nini* III. i. 134 and Kaumudi thereon. Cf.—वरिष्णु जंगमचरं त्रसमिंगं चराचरम् ॥ चलनं कंपनं कंप्रं चलं लोलं चलाचलम् ॥ *Amara.* वदे वदावदो वक्ता—*Ibid.* where चलं and चलाचलं, वदः and वदावदः occur as synonyms. Cf. also लक्ष्मीमिव चलाचलां (*Kir.* XI. 30.) where *Mallina* *tha* renders चलाचलां by चञ्चलां. Besides, अतिच्छ्ले is unnecessary; it does not suit the previous statement. Here simply चले संसारे, एको धर्मः निश्चलः would do. Metre—अनुष्टुप्.

Trans.—Wealth is unsteady, so is life, and so is the prime of youth; in this ephemeral worldly career merit alone is firm.

16. In this Stanza हर् is compared with दीप, चन्द्रकला with दीपशिखा, काम with शलभ, मोह with तिमिर &c. चूडोत्तंसिं—चूडा=The hair on the top of the head, the head. कलिका is a diminutive of कला=a digit. चूडायायुत्तंसिता या चारः चन्द्रस्य कलिका, तस्याः चब्बन्त्यः (Moving, flickering) शिखाः, तामिः भासुरः. लीला०—लीलया दग्धः विलोलः (चञ्चलः) कामशलभः येन सः श्रेयो०—दशा=(1) a wick, (2) condition. श्रेयोदशाये=‘At the top of the wick of happiness.’ अन्तः स्फूर्जे०—प्राभार= A mass or heap. अन्तः स्फूर्जन् यः अपारः मोहः, स एव तिमिरं, तस्य प्राभारः, (a mass or heap; *vide* Mál. Mādh. V. 29.) तम् उच्चात्यन्=Dispelling. विजयते=सवौत्कर्षणं वर्तते. Shines pre-eminently. This stanza comes as the first and benedictory verse in Krishna Shastri’s edition; see note Vaira. St. I. *Alankara*—सांगरूपक. Metre—रादूलविक्रीडित.

Trans.—Hara, the torch of knowledge, shines in the heart of ascetics as if it were a house—that Hara who is resplendent by the flickering taper of light from the pretty digit of the moon forming his crest jewel, who easily burnt the fickle Káma as if he were a moth, who is manifested at the top of the wick of happiness, and who destroys the mass of darkness resulting from unbounded infatuation overwhelming the heart.

17. अस्थायिनी—तिष्ठति तच्छीला स्थायिनी, न स्थायिनी अस्थायिनी ताम्.
 आस्थया—With earnestness or solicitude. भूपालः—भूपालानां भूकुटी एव
 कुटीं तस्यां यत् विहरणं, स एव व्यापारः तस्मिन् पण्याङ्गना—‘A prostitute whose
 work is that of sporting in the house of a prince’s eye-brows.’ Laxmi is here compared to a prostitute dancing in accordance with
 the movements of a prince’s eye-brows. It is well-known that
 fortune favours those who are under the favourable look of a monarch
 while she turns away and leaves those who come under his disfavour.
 कन्थाकञ्चुकिताः—कन्था एव कञ्चुकः, स एषां संजातः कन्थाकञ्चुकिताः, by *Pal* *nini*
 V. ii. 36, कञ्चुक being a word of तारकादिगण. *Cf.* संप्रोतकन्थाधरः St. 86
supra. पाणिपात्रपतिं—पाणिरेव पात्रं, तस्मिन् पतिताम्; see Stanza 52 *supra*,
 also Misc. Stanza 25 *infra*. Metre—शारदूलविकीडित.

Trans.—Oh heart! do not even for once think eagerly of the
 fickle goddess of fortune who is a courtesan whose business is that
 of sporting in the house of a king’s eye-brow [moving according to
 the frown or smile of a king]; for, now clad in a quilt and entering
 the gates of houses in the streets of Benáras we stand expectant of
 alms put into our pot which is no more than the hand.

18. कूर्मः—refers to the second incarnation of Vishnu. See
 Niti. Stanza 35 and Niti. Misc. Sts. 6 and 7. श्रुवस्य—श्रुव was
 the son of Uttānapāda, and grandson of Manu. When quite a
 lad, he performed such rigorous austerities, that at last he was
 raised to the rank of a heavenly body and now holds the position
 of the polar star in the sky. संजातव्यर्थं—पक्ष=(1) Side, part.
 (2) The number two. (3) Wings. (1) विगतः अर्थः (प्रयोजनं) येषां
 ते व्यर्थाः, संजाताश्च ते व्यर्थाश्च संजातव्यर्थाः, तेषां पक्षो येषां, तैस्तुल्या इत्यर्थः=Be-
 longing to the side of those who are born to no purpose. (2) व्यर्थो पक्षौ
 स्वार्थपरमार्थलक्षणौ इहलोकपरलोकलक्षणौ वा येषां ते व्यर्थपक्षाः, संजाताश्च ते व्यर्थपक्षाश्च
 =Those who have not been able to secure earthly or heavenly good.
Of. इतोब्रह्मस्ततो अष्टः, इदं च नास्ति परं च न लस्यते. The word पक्ष is well known
 as meaning ‘two’ in astronomical works in Sanskrit, there being two
 Pakshas शुक्ल and कूर्म in a month. (3) संजाताश्च ते व्यर्थाश्च पक्षा येषां=
 (*Fig.*) Who possess wings to no purpose. नोपरिष्टात् न चाथः=Not high or
 low in the matter of doing good to others *i. e.* it is not useful to others.
 “In उपरिष्टात् and अथः there is also an oblique reference to the positions
 of श्रुव and कूर्म and perhaps also to the पक्ष which should enable them to
 go upwards and downwards” *Telang.* ब्रह्माण्डोदुः—ब्रह्माण्डमेव उदुम्बरं (the
 fruit of उदुम्बर), तस्य अः : (मध्ये) मशकः, तद्वत्. उदुम्बरमशक is a pro-

verbial expression like कूपमण्डक often used as a term of reproach for any useless person who knows only his own neighbourhood. जातनथः—Born and dead i. e. they do not really live. Cf. असंपादयतः कंचिदर्थं जातिक्रियागुणैः ॥ यदृच्छाशद्वत्पुंसः संज्ञायै जन्म केवलम् ॥ *Ma'gha.* II. 47. *Alankara*—अप्रस्तुतप्रशंसा. Metre—शार्दूलविक्रीडित.

Trans.—Among the born it was the tortoise alone that offered its back to bear the heavy load of the earth; the birth of Dhruwa too is glorious, since, on him depends the regular revolving of the bright planetary system; other creatures in the Brahmānda are as it were merely born and dead, since they have neither successfully secured earthly or heavenly good nor have by any method high or low, been able to do good to others, and are therefore like insects, in the fig-fruit possessing wings to no purpose.

19. कल्याणी=Blessed, fortunate. नवं वयः=Youth. निविशते=Sticks closely to. विश् with नि is Atm. See *Pū'nini* I. iii. 17. संन्यस्यति=abandons or renounces all worldly desires. Cf. काम्यानां कर्मणां न्यासं संन्यासं करयो विदुः *Gita'* XVIII. 2. Metre—शार्दूलविक्रीडित.

Trans.—Looking at the splendid mansion, children praised by the good, unbounded wealth, blissful wife, and prime of age, man engrossed in ignorance believes the universe to be constant and enters into this worldly life which is like a prison; while the wise man, knowing all this to be ephemeral, renounces it.

20. गालिमन्तः=गालि=abuse. मरुप् is used here in the sense of निन्दा. See note on मनस्विन् Niti. St. 33. शशकविषाण—See note Niti. Stanza 5. Metre—मालिनी.

Trans.—You may keep on abusing, since you are possessors of foul language; we are unable to do so, as we do not possess a stock of it. It is well known that whatever is available in the world can only be given. No one gives to another the horn of a hare.

21. See Nitishatak Misc. Stanza 10.

22. महाराम—On आराम Mr. Kāle remarks that it “means a garden but more probably here ‘delight,’ ‘pleasure;’ the path is full of delight because he is free from all desire.” He reads विटपिमृगाचर्म, where विटपिचर्म=The bark of trees. सुखैर्वा दुःखैऽ—“The result is the same with what are called pleasures or with sorrows i. e. whether I am in worldly affluence or other-wise, I get food and clothing in one case as in the other” *Telang.* On which Mr. Kāle says:—“But सुख and

दुःख here seem to refer to the two courses of life marked out viz. that of happily living on alms and worshipping Shiva or that of living a miserable life of sycophancy and humouring the rich. सदृश should better be rendered by 'similar' than by 'the same.' The result viz. obtaining food and clothing is *similar* in both cases but not the *same* as the one is full of happiness, the other attended by misery." We, however, think that the poet's view is more towards the effect on the mind of him who has become indifferent to mundane matters. Whether food and clothing is obtained easily in affluence or with difficulty in poverty, its result viz. the keeping up of the human system and satisfaction to the mind is the same in the case of an abnegate. For a similar idea compare Sts. 74 *supra*. and 29 *infra*. and also वयमिह परितुष्टा वल्कलैस्त्वं दुकूर्णैः सम इह परितोषो निर्विशेषो विशेषः ॥ स तु भवतु &c. *Vairāgya*. St. 50. वनं वा गेहं सदृशस्तपशान्तैकमनसाम् St. 42. *infra*. The contrast between त्रिनेत्र and अन्ध is noteworthy. *Metre—शार्दूलविक्रीडित*.

Trans.—Alms are not difficult to obtain in my course along rich gardens; the earth is full of fruits, so also the skins of elephants and deer (are plentiful) for covering: moreover, the result is the same as regards pleasure or pain; then who will leave aside the Trinetra (the three-eyed God—Shankara) and bow to him who is blinded by the pride of the possession of just a particle of wealth.

23. करटिनः—Elephants, of course, of the enemies. See the second line St. 89. उद्गजिताः—Harassed, afflicted. नितम्बः—नितम्ब=Broad hips. The reading नितम्बफलके, which is quite clear and appropriate here, solves every difficulty experienced in explaining नितम्ब-फलके. नो जुष्टं=न सेवितम्. गिरि०—गिरिराज=The mountain Himalaya. झणञ्जांकार०=Noisy; cf. Uttara. II. 14. प्यः— is decidedly better than व्यः which we find in Mr. Telang's text. The last line is the same as in St. 48. *Metre—शार्दूलविक्रीडित*.

Trans.—We did not destroy elephants with a sword, nor did we harass our enemies; nor did we sportively enjoy ourselves on × × nor did we sip of the water dashing down with a noise in the streams of the Himalaya; our time has been passed like that of crows yearning after the morsel of others.

24. कचन=In some place, somewhere. For the second line of घदभावि न तद्वावि भावि चेत्र तदन्यथा *Hito*. I. It may also be interpreted as Mr. Kāle does 'Things happen in the best way when they are

allowed their natural course. They are not brought about so well by exertions.' असंकल्पयन्=Not thinking or forming anticipations about. अत०—गमागम=going and coming. अरुभवस्व—The root अरु + भू being *Paras.* (*Cf.* अरुभवति हि मूर्धा पादप्रस्तीत्रभुष्णं *Shāk.*), the imp. 2nd per. sing. ought to be अरुभव, but as it stands, we must take it from भू—प्रातौ which is *Atm.* or it may be taken as अरुभव स्वभेगान्. Metre—पुष्टी.

Trans.—Oh mind ! why doest thou wander aimlessly ; rest thyself somewhere. A thing that comes to pass of itself in a particular manner cannot become otherwise. Hence without bringing to mind what has gone by or without meditating on what is to be, do thou enjoy objects in this world which come and go without their course being determined beforehand.

25. पात्रयतां—पात्रय= A denomi. verb from पात्र, पात्रयतां, संतुष्यतां, निषीदतां, पश्यतां (all genitive plurals go with योगिनाम्). भैक्षण—भैक्षण भिक्षाकदम्बकं *Amara.* See note on the same St. 52 *supra*. यत्र क्वापि= Somewhere or other. बहुतृणं=ईषदसमातं तृणं बहुतृणं=Almost equal to grass. बहु is optionally *prefixed* to a सुबन्त् in the sense of ईषदसमाति. कल्प means the same thing but it is *affixed*. ईषदनः पदुः बहुपदुः or पदुः कल्पः see *Sidd.* *Kau.* and *Pa'nini'* V. iii. 68 and the previous Sūtra. अत्यगेऽपि तनोः=Without casting off this body i. e. in this very life. *Cf.* जीवन्सुक्तिसुर्यसुक्तिः प्रथममथ ततो शुक्तिरत्यन्तिकी च ॥ *Veda'nt-Kesari.* अखण्ड—अखण्डशासौ परमानन्दश, तस्य अवबोधः, तस्मै स्पृहाम्. संपत्स्यते=will obtain, or acquire. सं + पद् seems to be used here transitively; generally it is intransitive *Cf.* संपत्स्यते वः कामोऽयं कालः कश्चित्प्रतीक्ष्यता *Ku.* II. 54. संपत्स्यन्ते न भसि भवतो राजहंसाः सहायाः *Megh.* II. 23. योगिनाम्=Belonging to the Yogis; which the Yogis possess. Metre—शार्दूलविक्रीडित.

Trans.—Some rare mortal will attain, even without casting off the body, that love for the knowledge of the unbroken and supreme bliss which is easily attainable by the favour of Shiva and which belongs to Yogis who use the hand for the pot, are satisfied with alms naturally pure, who sit wherever they list, and ever look upon the universe almost as a blade of grass.

26. बतेति खेदे. बली—A celebrated demon, who was very powerful and oppressed the gods. They invoked Vishnu for succour. He came to the earth in the shape of a dwarf mendicant and went to Bali for charity. The demon was very proud of his liberality and asked the dwarf to make his demand. The dwarf asked for only as

much ground as he could cover under his three foot-steps. The request was granted. The dwarf (वामन) assumed a mighty form, covered heaven and earth in two steps and placed the third on the head of Bali and sent him to Pátála allowing him to rule there. व्याधयः—Diseases or troubles of the world. The last line in Mr. Telang's text is not metrical, hence the reading सत्पुरुषाभिमानमनिश्च &c. This stanza occurs in Mahánátaक where the last line runs thus:—
चेतः सत्पुरुषाभिमानपदवी मिथ्यैव किं खियसे. Metre—शार्दूलविक्रीडित.

Trans.—Oh mind ! why dost thou overwhelm thyself with the continuous false pride of being good. Alas ! neither was Bali rescued by thee from Pátála, nor was death got rid of, nor was the dark blemish on the moon scrubbed out, nor were troubles extirpated, nor was Shesha relieved of his burden for a moment by thy undertaking to support the earth.

27. प्राशान्तं—चापलं—Rashness, unsteadiness. प्राशान्तं शाश्वार्थस्य विचारे चापलं यस्य तत्. निवृत्तं—नाना रसाः येऽु, एवंविधानां काव्यानां कौतुकं नानार०-कं, निवृत्तं नाऽ-हुकं यस्य, तत्. निरस्तं—विकल्प=doubts or fancies; see note Stanza 76. निरस्तः निःशेषः विकल्पविस्तरः यस्य तत्. प्रपत्तुं=To reach, to attain to. अविच्छिति=वाच्छिति. Metre—वंशस्य.

Trans.—My mind whose activity about the interpretation of the meanings of the Shástras has been completely calmed, whose ardour for poems of various sentiments has been cooled down and whose entire range of doubts has been removed, now wishes to reach Shankar.

28. प्रतिवनम्—in every forest. अखेदं (adv.) easily. शितिरुहां (Gen. Plu.) goes with फलम्. चुललितं—चुललिताः लतानां पश्चवाः; तेषां विकारः=Made of the tender leaves of creepers. तदपि=तथापि. Of. Stanza 22. Metre—शिखरिणी.

Trans.—Although fruits of trees are easily obtainable, at will, in every forest, although there is cool and sweet water of holy streams at every spot, and although there is the soft bed of tender leaves of creepers, still the shallow-minded submit themselves to troubles at the doors of the rich.

29. भव्यं भक्तं=Rich food, delicate food as opposed to कदशितं भवतीति भव्यं by Páni. III. iv. 64. कदशितं=कुत्सितं अशितं (=अशनं food) Poor food, bad food. सितमहत्=सितं च तन्महत्=White and costly.

आर्या—This word appears to be used in a wider sense than the usual one and includes attendants &c. शतगुण०—**गुण**=here means ‘a multiplier,’ generally at the end of compounds after numerals it denotes ‘fold’ or ‘times.’ गुणिता०=Multiplied. आन्तः—Past. Parti. from अन् to wander used in कर्त्तरि sense here. See *Pa'nini* III. vi. 72. See notes on Stanza 74 *supra*. in connection with this one as it is almost similar in thought and expression. “On the first line Rámarshi adds आहारस्य गिलितस्यैकरूपत्वादित्यर्थः; similarly on the second देहाच्छादनस्यैकरूपत्वादित्यर्थः; on the third भोगस्यैकरूपत्वादवसाने विरसत्वाच्च; on the last देहस्यनश्वरत्वे एकत्वानेकत्वभ्रमणे को विशेषः एतेन इसस्पर्शादयः पदार्थाः सर्वेष्यनित्या इति भावः”—Telang. Metre—स्त्राघरा.

Trans.—What if you eat rich food or only a coarse meal in the evening, what if you have only a strip of cloth or white rich dress, what if you have only the help-mate alone or there be an innumerable number of them, and what if you wander singly or be surrounded by hundreds of elephants and horses !

30. कामदुधा—कामान् दोषीति Fulfilling all desires. दुहः कव्यश *Pa'nini* III. ii. 70. शीत०—शीतं निवारयति तच्छीला. विभवैः—For the use of the instrumental see note on कवचे किं Niti. Stanza 21. Metre—अनुष्टुप्.

Trans.—Begging is the cow of plenty, a quilt is the protector from cold and the devotion for Shiva is firm; where, then, is the need of riches ?

31. अदैन्यं=न विद्यते दैन्यं यस्मिन् तत्=“That in which there is no humiliation or self-abasement.” अप्रतिसुखं=न विद्यते प्रतिसुखं यस्य तत्= Possessing unequalled or unparalleled happiness. Some read अप्रतिहतं but अप्रतिहतं and अवार्य in the last line have nearly the same meaning, hence we have preferred अप्रतिसुखम्. The words, however, may be made to signify different senses as Mr. Kále has done. अप्रतिहतं= Knowing no obstruction, producing every desired effect. अवार्य= that which cannot be opposed *i. e.* made to give way by being proved inferior.” Perhaps it is better to take अवार्य with अक्षयनिधिम्. see note *infra*. on अक्षयनिधिम्. भीतिच्छिदं—The reading भीतिच्छिदं, which Mr. Kále explains as ‘shielding (*lit.* covering) from fear,’ requires a straining; भीतिच्छिदं is quite clear. दुर्माण०—मात्सर्यं च मदश अभिमानश मात्स०—भिमानाः, दुष्टाश्र ते माऽभिमानाश, तेषां मथनम् or दुष्टं यन्मात्सर्यं तच्च मदश &c. दुःखौघविधर्व०—ओघ=collection, current. अन्त्यहं=Day after day, always. अप्र०—अप्रयत्नमतएव चुलभम्. साधु०—साधूनां प्रियं. सर्वं—(correctly सत्त्वं) from सद्+प्त्वन् (त्र) *Una'di*. IV. 159. सीदन्त्यत्र=That in which people sit down to worship or contemplate; hence it means here something

like मट. Some explain it to mean पूजन only. अक्षयनिधि—अक्षय=exhaustless. निधि—A treasure or treasury. Mr. Telang explains this as “ that in which there is an exhaustless treasure ” but in that case it would be अक्षयनिधि and not निधि, सत्र being neuter. We take अवार्य अक्षयनिधि as a predicative assertion and construe योगीश्वराः शंभोः सत्रं, अवार्यमक्षयनिधिं शसन्ति. Metre—शार्दूलविक्रीडित.

Trans.—Great ascetics praise the shrine of Shiva, as having free access, and as an inexhaustible treasury; for, it enjoins subsistence on begging, is free from humiliation, possesses incomparable happiness, is always capable of rooting out fear, crushes wicked jealousy, haughtiness, and conceit, and destroys the current of miseries; it is always easily obtainable every where, is agreeable to sages and is holy.

32. Compare St. 79 *supra* and see notes thereon. विरतिव०—विरतिरेव वनिता, तस्याः लङ्घः संगप्रमोदः येन. भिक्षुः—An ascetic. त्यक्तसर्व०—त्यक्ता सर्वा स्पृहा येन. *Alanka'ra*—उपमा. Metre—मन्दाक्रान्ता.

Trans.—A sage, though he has renounced all desires, enjoys himself stretching like a monarch on the ground as his bed-stead, his arm as the pillow, the sky as the canopy, and the moon as his lamp. He derives pleasure from the contact of the woman in the form of renunciation and is fanned on all sides by female attendants *viz.* the quarters with breezes serving as *chauris*.

33. तु रुद्धतरङ्ग०—तरङ्गानां भङ्गः, ते इव चपलाः. भङ्ग is one of the synonyms of तरङ्ग. भङ्गस्तरंग जर्मवी लियां वीचिरथोर्मिषु *Amara*. But as we have तरङ्ग in the text as well as भङ्ग, we must take the latter in a different sense. Mr. Telang renders it by ‘ breaking ’ preferring it to the sense of ‘ रचना ’ given by a commentator. Mr. Kále remarks that “ the usual sense of रचना is more poetical and better, as it corresponds to भोग the idea of breaking or vanishing being left to be implied.” It may also be explained as meaning ‘ portion ’ (तु रुद्धानां भङ्गः &c.) Cf. पुष्मोश्यः पङ्गवभङ्गमिनः *Kum.* III. 61. But we do not see any special propriety of भङ्ग; तरङ्गचपलाः is quite sufficient and poetical. Cf. आयुः कङ्गललोलं; St. 82. *supra*. जीवे वारितरङ्गचब्लतरे St. 107 *supra*. It seems, however, simply used for alliteration. See बोधकाः *infra*. दिनानि—The accusative of time; see *Pa'nini* II. iii. 5. बुद्धा-बोधकाः (सन्तः) = स्वर्य बुद्धा, इतरान् योधयित्वा चेत्यर्थः. The word बोधक also is used here more for the sake of alliteration than for any parti-

cular sense. लोकानुग्रहपेशले०—पेशल (written also पेषल or पेसल) = (1) Expert, skilful; or (2) soft, tender. लोकानां अनुग्रहे पेशलं, तेन. यत्नः—मुखै इति शेषः— Mr. Kále interprets this as ‘an effort to lead people to मोक्ष or to refer simply to the transactions of daily life.’ Metre—शार्दूलविक्रीडित.

Trans.—Enjoyments are fleeting like high billows, life is liable to perish in a moment; the happiness of youth is but ephemeral; love for the dear ones is transitory; hence, Oh wise men! understand that this whole world is perfectly worthless and advising the same to people, with a mind skilful in doing good to them, endeavour to attain [final beatitude.]

34. वक्त्रमीक्षसे—*Com. Sts. 69, 95. चाढ़ू—See note on the same in Misc. St. 13.* प्रत्याशया=With hope or expectation. *Alanka'ra—अप्रस्तुतप्रशंसा.* Metre.—शार्दूलविक्रीडित.

Trans.—Oh antelope! tell me where and what penance has been performed by thee that thou hast never to see the face of the rich, nor to speak flattering falsehoods, nor to hear their arrogant utterances, nor to run to them through expectation: thou eatest tender grass when wanted and takest rest at ease when overtaken by sleep.

35, 36, 37. See Niti. Misc. Stanzas ; XV. II. XVI.

38. The meaning of the first two lines is quite clear, but the construction in any case is not satisfactory. The lines in our text may be construed as यदेव तुंसां जरापरिभवस्य स्थानं, (तं) शिरोरुहाणां शिरसि सितं वर्णं वीक्ष्य. Mr. Telang has तदेव तुंसां which he construes as शिरोरुहाणां शिरसि सितं वर्णं तदेव तुंसां जरापरिभवस्य स्थानं वीक्ष्य &c. Mr. Kále prefers तदा उपमासम्, saying that ‘it is easier and there is no need of supplying तुंसः from तुंसां as object to परिहृत्य.’ But in that case also we must either have वीक्ष्यन्ते or some such finite verb instead of वीक्ष्य, or we must at least dispense with the word तदा. जरापरिभ०—जरया कृतः परिभवः, तस्य. Cf. व्याशीव तिष्ठति जरा परितर्जयन्ती St. 109 *supra*. आरोपिण०—आरोपितं अस्मन् शकलं यस्मिन्, तम्. “This refers to the bit of bone suspended over a चाण्डालरूप.” Telang. Mr. Kále says that “it seems more probable that the Chándálás line their well with bones for ornamentation;” we agree with Mr. Telang and do not see what grounds Mr. Kále has for his conjecture. It has all along been customary to assign distinctive and prominent marks to different castes. Thus a sweeper, however, he may dress himself, was bound in olden times to have a feather inserted in his head-dress. Even to this day in Káttiyawár

the dress of the mason-class is characteristically restricted as to the length of the coat. In the interior of the Deccan in villages, not yet come under the levelling influence of modern civilization, we find to this day a bone suspended over a well set apart for the use of the lower castes that others may not resort to it. चाण्डालकू०—अस्पृश्यत्वा-दित्यर्थः. Alanka'ra—उपमा. Metre—शिखरिणी.

Trans.—Beholding the white colour of the hair on the head of a man as the spot manifesting the defeat by old age, young women fly from him as from a Chándála's well over which a piece of bone is hung.

39. समारस्माः—Actions, attempts well-made. कतिवारान्—Accusative of time. पशो—because you do not show any signs of wisdom expected from humanity. पिपासोः—पातुमिच्छोः. द्रविण०—द्रविणमेव मृग-तृणार्णवः, तस्य जले. प्रत्याशा—See Misc. St. 34 *supra*. विरमति—See note on विरमन्ति Niti. St. 27. अशनि०—अशनिग्रावणा धटितं—Made of the adamant. Rámashí takes it as अशनिः (वञ्च) ग्रावाणश, तैर्धटितम्. Metre—शिखरिणी.

Trans.—Oh brute how many and how often have not thy efforts in anxiously drinking of the despicable waters of the ocean of the mirage of wealth been frustrated: still, thy expectation does not abate and as thy heart has not yet been broken into hundreds of fragments, it must have verily been made of adamant.

40. वामनयनाः—वाम=(1) Beautiful, (2) Crooked. This Sloka occurs in the Mricchakatika. Alanka'ra—क्रियादीपक. Metre—वसन्ततिलका.

Trans.—Women infatuate, excite, ridicule, despise, produce delight and pain. Taking possession of the tender heart of man what do not these awry-eyed ones do ?

41. द्विरदश०—द्विरदश शूकरश्च, तयोः मांसं भुक्ते तच्छीलः. खरशिं०—खर= Rough. खराश ते शिलाकणाश, त एव खरशिं०—मात्रं, तत् भुड़े तच्छीलः. अनु-दिन०=Day after day, always. कोऽन्नहेतुः—The expected reply is that the high-minded have a strong control over their passions. Metre—वसन्ततिलका.

Trans.—The powerful lion, though he eats the flesh of the elephant and the boar, comes into heat, it is said, only once a year; while the dove who eats only hard particles of stone is excited with amative feeling every day. Say what is the reason of this ?

42. हन्त—A particle expressing joy. मेघा=(lit. fit for sacrifice) Holy. वृत्तिः=जीवनम्; see St. 59. प्रतिनदि=नदीं नदीं प्रति. तल्पानि=Beds. For the first two lines Cf. St. 94. हरभक्ति स्पृह०—For the accusative see note on स्पृहयति Niti. Misc. St. 21. उपशान्तैक०—उपशान्तं (रागादिरहितं) एकं (केवल, एकाग्रं) मनो येषां तेषाम्. Cf. शान्तं भावमुपैहि Stanza 57. Mr. Telang has उपशान्त्यैक० which he corrects to उपशान्त्येक and translates “those whose minds are fixed exclusively on internal tranquility (self-restraint).” Metre—शिखरिणी.

Trans.—Living in a holy forest, delightful company of the deer, pure subsistence on fruits, beds of stones by the side of every river: these are the necessaries of life for those who long for the devotion towards Shiva; the house or the forest is alike to those whose mind is tranquil and concentrated.

43. स्वादिष्टं—is superlative from स्वादु. In many copies we find स्वादिष्टं which should be corrected to स्वादिष्टं, the termination of the superlative being इष्ट and not इट. The use of the superlative with the ablative is unusual though not incorrect. रसवत्—goes with अक्षरम्. मरुप् (वत्) is used here in the sense of प्रशंसा. See note Niti. St. 33. प्रसवति—see our note on सुधास्यन्तिभिः in Niti. St. 6. दैवी वाक्—The Divine Speech, the Vedas. Construe the first two lines:—दैवी वाक् रसवतः अमृतात्मनः, यत् मधुनः वृताच्च स्वादिष्टं रसवत् अक्षरं प्रसवति तेनैव तुमाः वयं &c.=“We are pleased with simply those sweet utterances more delicious than honey or clarified butter which the Divine Speech sends forth from her sweet ambrosial body.” अक्षरं can also mean Brahma (न क्षरतीति-अविनाशि व्रद्धेत्यर्थः). दैवी वाक् रसवत् अक्षरं प्रसवति—The Divine Speech propounds Bramha the source of eternal pleasure (through which all worldly enjoyments become insignificant). Cf. अथैतस्यैवानंदस्यान्यानि भूतानि मात्रामुपजीवन्ति Shruti. The most important portion of the Vedas are the Upanishadas and their subject is the expounding of Bramha. In this case अमृता (Immortal) should be taken with दैवी वाक् because the Vedas are considered to be eternal, being अपौरुषेय. These two lines can be made applicable to the immortal compositions of poets. Construe रसवतः अमृतात्मनः: (क्वचः) दैवी वाक् यत् मधुनः वृताच्च स्वादिष्टं रसवत् &c. For this see our notes on रस-सिद्धाः कवीर्थरा: Niti. St. 24. सुकविता यद्यस्ति राज्येन किम्? Niti. St. 21; and compare also नियतिकृतनियमरहितां लहादैकमयीमनन्यपरतंत्रां ॥ नवरसरुचिरां निर्मितिमादधत्ती भारती कवेजंयति Kad'rya Pra. I. i. वृतये—वृति=Support, sustenance. भिक्षा०—भिक्षया आहृताः दास्यकू०—दास्येन कृतं अर्जनं येषां, तैः (धनैः). वृत्तिं समीहामहे—Compare Stanza 64. supra. Metre—शार्दूलविक्रीडित.

Trans.—We are pleased with simply those sweet utterances more delicious than honey or clarified butter which the Divine Speech sends forth from her sweet ambrosial body : as long as we have for our maintenance, under our arm, a quantity of barley meal obtained by begging, we do not desire to maintain ourselves by the wealth acquired by servitude. The following are additional verses we have come across in some copies as belonging to the वैराग्यशतक.

सदा योगभ्यासव्यसनवशयोरात्ममनसो-

रविच्छिन्ना मैत्री स्फुरति कृतिनस्तस्य किमु तैः ॥

त्रियाणामालापैरधरमधुभिर्वक्त्रकमलैः

सनिःश्वासमोदैः सकुचकलशलेषसुरतैः ॥

योगाभ्यास०—योगभ्यासस्य व्यसनेन वशयोः (अधीनयोः). आत्म-
मनसोः—आत्मा (ब्रह्म) च मनश्च, तयोः. सनिःश्वासा०—निःश्वासा: श्वास-
च्छ्वासाः, तत्पंबन्धिनो य अमोदाः सुगन्धाः, तैः सहितैः (वक्रमलैः). सकुच-
कल०—कुचकलशयोः श्लेषण सहितैः (सुरतैः) । शिखरिणी वृत्तम्.

उन्मीलित्तिवलीतरहगवलया प्रोत्तुङ्गपीनस्तन-

द्रुद्वेनोयतचक्वाकमिथुना वक्राम्बुजोद्भसिनी ॥

कान्ताकारधरा नदीयमभितः कूराशया नेष्यते

संसारार्णवमज्जनं यदि ततो दूरेण संत्यज्यताम् ॥

उन्मीत्रि०—उन्मीलन्ती या त्रिवली (उदरस्थवलित्रय), सैव तरहगवलयं यस्यां
सा. प्रोत्तुङ्गपी०—प्रोत्तुङ्गं (उत्रं) पीनं (पुष्टं) च यत् स्तनद्रुद्वं, तेन । अस्य
उद्यतेत्यादिनासंबंधः । वस्तुतस्तु द्रुद्वोद्यतादि—समस्तमेकं पदमपेक्षितम्. उद्य-
तचक्र०—उद्यतं चक्रवाक्योर्मिथुनं यस्यां. वक्त्रा०—वक्त्रमेवाम्बुजं, तेन उद्भासिनी
(शोभमाना). कान्ताकार०—कान्तायाः आकारः, तस्य धरा (धारिणी).
कूराशया—(१) कूरा: (धातुकाः) आशयाः मकरादिजीवाः यस्यां (२) पक्षे
कूरः (कठोरः) आशयः (चित्तं) यस्याः सा ‘नृशंसो धातुकः कूरः’ इति, ‘कर्कशं
काठिनं कूरं कठोरं’ भिति चामरः. संसारार्ण०—संसार एवार्णवः, तस्मिन् मज्जनम् ।
संसारार्णवमज्जनं यदि नेष्यते ततः इत्यन्वयः । शार्दूलविकीडितं वृत्तम्.

इह हि मधुरपीतं नृत्यमेतद्वसोऽयं

स्फुरति परिमलोऽयं स्पर्शं एष स्तनानाम् ॥

इति हतपरमार्थैरन्द्रियैर्ब्राह्म्यमाणः

स्वहितकरणधूतैः पञ्चभिर्विचित्रतोऽस्मि ॥

स्फुरतीति सर्वत्र संबध्यते । पूर्वधेन पञ्चेद्रियाणां विषया व्याख्याताः ।
हतपरमार्थैः—हतः परमार्थः यैः, तैः. स्वहितक०—स्वहितस्य करणे धूतैः ।
मालिनी वृत्तम्.

Appendix.

A CHAPTER ON PROSODY.

A poet is born and not made is a maxim which applies to an individual so far as the flights of the imagination are concerned; but he too has to acquire "the accomplishment of verse" and he can best do it in "the docile season of youth" hence, a student would be all the better for studying the rules of versification.

Sanskrit prosody is a subject which has been carried to a very great fineness and there are many rules and regulations that govern versification in Sanskrit. The oldest work on the subject is the Pingala-chhandashástra ascribed to a sage named Pingala. There are numerous other works on the same subject, among which Vrittadarpana, Shratabodha and Chhandomanjari are well-known.

Sanskrit poetry is generally in the form of stanzas. A stanza or पद consists of four quarters or पाद which are regulated either by the number of syllables i. e. अक्षर or by the number of syllabic instants i. e. मात्रा; in the former case a metre is called a द्रुत्, and in the latter it is जाति.

The द्रुत् are subdivided into (1) समद्रुत्=that in which the Pádas or quarters composing the stanza are all alike; (2) an अर्धसमद्रुत्=that in which the alternate quarters are similar; and (3) a विषमद्रुत्=that in which the quarters are dissimilar. In metres regulated by मात्रा (syllabic instants) one मात्रा is allotted to a short vowel and two to a long one.

A syllable consists of a vowel with or without one or more consonants; and it is short (लघु) or long (गुरु) according as its vowel is short or long. The short and long vowels can be easily recognised except one or two. Thus a 'short' vowel becomes 'long' in prosody when it is followed by an Anusvára or Visarga or by a conjunct consonant. So also the last syllable of a (पाद) quarter is either short or long according to the exigency of metre. This is concisely explained in the following couplet:—

सत्रुस्वारश दीर्घश विसर्गी च गुरुभवेत्
वर्णः संयोगपूर्वश तथा पादन्तगोपि वा ॥ १ ॥

For facility in scanning Vrittas (metres regulated by the number of syllables), writers on Prosody have devised eight Ganas or syllabic feet, each foot or Gana consisting of three syllables either short or long. They are given in the following stanza:—

मत्तिगुरुद्विलघुश्च नकरोऽ। भादिगुरुः पुनरादिलघुर्यः ॥
जो गुरुमध्यगतो रलमध्यः । सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥ १ ॥

Explained graphically with the dash (—) for a गुरु i. e. a long syllable, and a crescent (~) for a short one

M	Gana consists of	—	—	—
न	" "	~	~	~
भ	" "	—	~	~
य	" "	~	—	—
ज	" "	~	—	~
र	" "	—	~	—
स	" "	~	~	—
त	" "	—	—	~

The metres that appear in the two Shataks are:—

(1) अनुष्टुप् or स्लोक—See Nitishataka stanza 1, notes for definition. There are many varieties of this metre but the most common one has in each quarter the sixth syllable long, the fifth one short and the seventh alternately short and long, being *long* in the first, and *short* in the second; again *long* in the third and *short* in the fourth quarter; while the first four syllables and the last syllable of each Páda may be either short or long. The scheme may be graphically represented thus:—

— ~ — ~ — | ~ — — ~ || ~ — ~ — ~ | ~ — ~ — ~
~~~~~ ~ | ~ — — ~ || ~ — ~ — ~ | ~ — ~ — ~

(2) उपजाति—For def: see Nitishataka stanza 12 and Notes. This metre is formed by the mixture of इन्द्रवज्रा\* and उपेन्द्रवज्रा.† The quarters of the two metres may be alternate or the first two may be of one and the last two of the other metre. The various arrangements of the quarters give us no less than 14 varieties. The scheme of the Ganas of the most common variety is

— ~ — ~ — ~ — ~ — | ~ — ~ — ~ — ~ — ||

(3) शालिनी—see Nitishataka stanza 48. Each quarter of a

\* स्पादिन्द्रवज्रा यदि तौ जगौ गः † उपेन्द्रवज्रा जतजास्ततो गौ. The Upendra-vajrā differs from the Indravajrā only in the first syllable.

stanza in this metre consists of eleven syllables with a pause or cæsura after the fourth syllable and the scheme is

(4) वैतालीय—(See Vairágya 27) belongs to the जाति class or metres regulated by the number of syllabic instants. The odd quarters contain fourteen *ma'tra's* or syllabic instants and the even quarters contain sixteen *ma'tra's* each. The last eight *ma'tra's* of each of the four quarters must consist of a र gana and a short and a long syllable. Furthermore, the *m'atra's* in the even quarter should not all be composed of short syllables or long syllables alone. The अपरवक्त्र as also the वियोगिनी metres of the अर्धसमद्वत् class i. e. having alternate quarters similar are sometimes called वैतालीय, but neither of them should be confounded with this. There should be a mixture of them; so also the even syllabic instant in each quarter i. e. the 2nd, 4th and 6th instants should not be formed conjointly with the next. The scheme of this metre is

vv - vv - v - v - | vv - - vv - v - v - ||

( 5 ) द्रुतविलम्बित—( see Nitishataka stanza 52 ) contains twelve syllables to each quarter with the pause after either the fourth syllable or at the end of each fourth syllable. The scheme is

— न — भ — भ — र —

( 6 ) वंशस्थ—( see Nitishataka stanza 70 ) formed of twelve syllables to the quarter with pause after the fifth syllable. The scheme is

卷之三

(7) वसन्ततिलका—also called वसंतिलकं, उद्धर्षिणी, सिंहोत्रता—( see Nitishataka stanza 2 ) a metre of frequent occurrence consists of fourteen syllables with the pause after the eighth syllable in each quarter, the four quarters being alike. The scheme of its Ganas is

— त् — ( ) — भ् — ( ) — ज् — ( ) — झ् — ( ) — न् — ( )

( 8 ) मालिनी—or मानिनी ( see Nitishataka stanza 17 ) containing fifteen syllables with pause after the eighth in the quarter or Páda, each quarter being alike. The scheme is

— — — — — — — — — —

( 9 ) पृथ्वी—( see Nitishataka stanza 4 ) contains seventeen syllables with the pause after the eighth syllable in each quarter. The scheme is

~ — ~ ~ — ~ — ~ ~ — ~ — ~ ल ग

( 10 ) मन्दकान्ता—(see Nitishataka stanza 58). This is a metre containing seventeen syllables to the quarter like the Prithvi but the pause is after the fourth syllable and again after the tenth syllable in each quarter and the scheme of the Ganas is also different. It is

— — — — ~ ~ ~ — — ~ — — ~ ग ग

( 11 ) शिवरिणी—See Nitishataka Stanza 8. This again is a metre in which each quarter of a stanza consists of seventeen syllables with a pause after the sixth syllable. This metre has been used in 48 stanzas in both the Shatakas. The scheme is:—

~ — — — म न स भ ल ग

( 12 ) हरिणी—( see Nitishataka stanza 9 ). This too is a metre in which the quarter of a stanza contains seventeen syllables with a pause after the sixth and after the tenth syllable. The scheme is:—

न स म र ~ स ल ग

( 13 ) शार्दूलविक्रीडित—( see Nitishataka stanza 6 ) Each quarter in this metre consists of nineteen syllables with pause after the twelfth syllable. This metre which is suited to scenic and other descriptions has been used by Bhartrihari in no less than 96 stanzas in both the Shatakas. The scheme is:—

म स ज स त त ग

( 14 ) साधरा—( see Niti Shaka Stanza 26 ) This is another of the longer metres in which Bhartrihari has composed 13 stanzas in the two Shatakas. Each quarter of a stanza in this metre consists of twenty-one syllables with a pause after every seventh syllable. The Scheme is

म र भ न य य य

( 15 ) आर्या—see Nitishataka Stanza 3. This is a Mátrá Vritta in which there are 30 Mátrás in the first half and 27 Mátrás in the second half. Each foot must contain four Mátrás,

except the sixth foot of the second half verse, which contains one, and the half verse must be divided by a pause at the end of the third foot. The scheme is as under:—

— ~ | — — | ~ — || ~ — ~ | — — | ~ — ~ | — — | —  
~~~~| ~ — ~ | — — || — — | — — | — — | ~ — — | —

(16) गीति—There is only one stanza in this metre viz. Nitishataka Stanza 17. This is no more than a variety of the Arya metre. In this the third and fourth quarters are like the first and second quarters of an Arya i. e. whose first and third quarters contain twelve *ma'tra's* and the second and fourth contain eighteen *ma'tra's*.

BOMBAY UNIVERSITY.

EXAMINATION PAPERS.

1868.

I. Translate into English.

(a) Niti. 15; (b) Niti. 94.

II. (a) Give the names of the metres of the above verses. Divide one line of each verse into feet according to the Hindu and European systems of prosody. Where are the cæsuras in both verses?

(b) Explain all compounds in the above verses.

(c) What religious idea is contained in the second verse. Illustrate it by another verse from the Nitishataka.

III. (a) Explain the construction of वरम्—न and that of किम्, कोऽर्थः &c. with the instrumental case. Quote instances from the Nitishataka for these constructions.

(b) Explain the force of the particle वा in such questions as मृतः कोवा न जायते.

(c) What force has the particle अपि in such expressions as सर्वैषि, त्रयोर्षिपि, चत्वारोर्षिपि.

IV. Quote two verses from the Nitishataka on one of the following subjects:—

(a') The difficulty of befriending fools.

(b) The necessity of acquiring wisdom.

(c) The power of riches.

1869.

I. (a) What are the subdivisions of Vairágýashataka ?

(b) What are the effects of time as given by Bhartrihari ?
Quote one or two of his verses on this subject or give an outline of his description of time in prose in Sanskrit.

II. Translate into English:—

(a) Vaira. Misc. 20. (b) Vaira. 7.

(b) Explain and analyse the following compounds, referring them to their several classes.

अतकितगमागमान्; बहुकार्यभारगुरुभिः;
जन्मजराविपत्तिमरणम् and प्रमादमदिराम्.

(c) Give as many synonyms of आदित्य, जन्मन् and जरा as you may have met with in your reading.

(d) Is there any difference in meaning between कृ & कचन ? If so illustrate it by two or three examples.

(e) What is the meaning of अविच ? Give its equivalent in Sanskrit.

III. To what does Bhartrihari compare life to illustrate its short duration ? Give the simile he has often used.

1873.

I. Translate and write notes on the words पञ्चाः; वैरायते, भास्करौ, शीर्षावशीकृतः; and निरमिभवसार; and translate,

(a) Niti. 34. (b) Niti. 64. (c) Niti. 75.

Quote two verses to illustrate and give an outline of the general teaching of (a) the प्रदानप्रशंसा or (b) the कर्मप्रशंसा.

1875.

I. Translate the following closely—

(a) Vaira. 16. (b) Vira. 33. (c) Vaira. 78.

(d) Vaira. 56.

- II. (a) Give the metres and ganas of b & c of I.
 (b) In Stanza (c) one copy reads आयासकादाश्रयश्रयोमार्ग &c.
 which reading do you prefer, and why?
 (c) Explain the word सकल्प in stanza 2.
- III. Explain (a) कर्मनिर्मूलनक्षमः; (b) दाक्षिणात्याः कवयः; (c) निर्विकल्प-
 समाधिः; (d) दग्धजठरः; (e) ये वर्णन्ते.....वासराणां स्मेरयं.....
 ध्यानच्छेद.....निषण्णः Vairagya 47.
- Explain gramatically the words:
 वासराणां स्मेरयं, लालायते & आत्मनीन.
- Quote and explain the Stanza in the Vairagyashataka
 in which आशा is likened to a river.
- IV. Quote verses from the Vairagyashataka of purport similar
 to the following.
- (a) Poor and content is rich and rich enough.
 (b) Learned men are not inferior to kings.

1885.

- I. Translate into English.
- (a) Vaira. 41.
 (b) किन्तुद्वांतपत्तपत्तपत्तपवनव्यालोलदीपाङ्कुरच्छायाचञ्चलमाकल्य्य सकलं
 सन्तो वनान्तं गताः
- Name and dissolve the compounds in the above.
- II. Translate and explain:—
- (a) वियोगे को भेदस्त्यजति न जनो यत्स्वयम्भून्
 (b) विमुक्तः संकल्पः किमभिलषितं पुष्यति न ते
 (c) धन्याः संन्यस्तदैन्यव्यतिकरनिकराः कर्म निर्मूलयन्ति
 (d) व्यापारैः पुनरक्षमुक्तविषयैरेवंविधेनामुना संसारेण कदर्थिताः
 (e) स्वर्गग्रामकुटीनिवासफल्दैः कर्मकियाविभ्रमैः
 (f) युध्मत्संगवशोपजातसुकृतोद्रेकः स्फुरन्निर्मलज्ञानापास्तसमस्तमोहमहिभा
 लीये परे ब्रह्मणि ॥

1887.

- III. Translate into English adding notes where necessary
- (a) मृत्यिण्डोजलरेखया वलयितः सर्वोप्यं नन्वणुः
 रंगीकृत्य स एव संयुगशतै राजां गणैर्मुज्यते ।

तद्युद्देतेऽथवां न किमपि क्षुद्रा दरिद्राभृतं
धिरिधक्तान् पुरुषाधमान्धनकणं वाच्छन्ति तेभ्योऽपि ये ॥

Vaira. 26.

- (b) विवेकव्याकोशे विकसति शमे शास्त्रति तुषा
परिष्वंगे तुंगे प्रसरतितरां सा परिणतिः ।
जराजीर्णश्वर्यं ग्रसनगहनाक्षेपकृपणः
तुषापात्रं यस्यां भवति मरुतामप्यधिपतिः ॥

Vaira. 17.

- (c) एको रागिषु राजते प्रियतमादेहार्धारी हरो
नीरागेषु जनो विमुक्तललनासंगो न यस्मात्परः
दुर्वारस्मरबाणपन्नगविषव्याविद्धमुर्धोजनः
शेषः कामविडम्बितान् विषयान् भोक्तुं न मोक्तुं क्षमः

Vaira. Mis. 6.

II. (a) Dissolve the compounds **1**, **2**, **3**, and name them. Give
and name the metrical schemes of the last two verses.

- (b) Write a short note on मरुतामप्यधिपतिः.

III. Explain clearly the following.

- (a) तं त्वां पुनः पलितकर्णकभाजमेनं नाथ्येन केन नटयिष्यति
(b) नहि शशकविषाणं कोपि कस्मै ददाति
(c) वाञ्छामात्रपरिग्रहाण्यपि परं त्यक्तुं न शक्ता वयम्
(d) स्वातुभूत्येकमनाय नमः शान्ताय तेजसे
(e) न जाने संसारः किममृतमयः किं विषमयः
(f) सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयो बिन्दवः

IV. (a) Give eight instances of ungrammatical or irregular
constructions used by Bhartrihari.

- (b) Quote the verse in which the wisdom of great men is
declared to be unlimited and paraphrase it in Sanskrit
in your own words.

1890

I. Translate into English:—

- (a) Niti. 69. (b) Niti. Misc. 4.

II. Name and dissolve the compounds in the above stanzas.

III. Explain giving the context.

- (a) स्वात्मन्येव समाप्तहेममहिमा भेलनं मे रोचते
- (b) नहि शशकविषाणं कोपि कस्मै ददाति
- (c) नरः संसारान्ते विशति यमधानीजवनिकाम्
- (d) विपाकः पुण्यानां जनयति भयं मे विमुशतः
- (e) कुत्स्याः स्युः कुपरिक्षका न मणयो यैरर्धतः पातिताः
- (f) नहि गणयति क्षुद्रो जन्तुः परिग्रहफलगुताम्
- (g) अवस्था वस्तूनि प्रथयति च संकोचयति च
- (h) प्रायेणाधमध्यमोत्तमगुणः संसर्गतो जायते

IV. Discuss the question whether Bhartrihari is the author or mere compiler of the Shatakas. Do you find any evidence in the Shatakas to show that he worshipped a particular god? What were his favourite places of resort as a devotee?

V. Give a synopsis of the views embodied in the Shatakas regarding:

- (a) The predominance of 'Karman.'
- (b) The use and greatness of knowledge.
- (c) The evanescent nature of human life and pleasures.

VI. Derive and explain the meaning of the following words.

विद्यग्ध, प्रतिनिविष्ट, अंकित, अभियोगव्याप्ति and परिहृत्य.

1893.

I. Translate the following—

- (a) Niti. 69. (b) Vaira. 33. (c) Niti. 64.

II. Explain the following giving in each case the substance of the whole stanza.

- (a) अतश्चानकान्त्याद्गुरुरुत्यार्थेषु धनिना
मवस्था वस्तूनि प्रथयति च संकोचयति च ॥
- (b) महद्दिः पुण्यैर्घैरपरिगृहीताश्च विषया
महान्तो जायन्ते व्यसनमिव दातुं विषयिणाम् ॥
- (c) स जातः कोऽव्यासीन्मदनरिपुणा मूर्धि धवलं
कपालं यस्योच्चैर्विनिहतमलंकारविधये ॥

- (d) तत्कोनाम गुणो भवेत्सगुणिनां यो दुर्जनैर्नाङ्कितः ॥
 (e) इत्थं चेमौ रजनिदिवसौ दोलयन्द्राविवाक्षौ
 कालः काल्यासह बहुकलः क्रीडति प्राणिसारैः ॥

III. Solve the following compounds.

- (a) पञ्चषाः; गद्वगलत्वुट्यद्विलीनाक्षरम्; निदौवारिकनिदयोक्त्यपुरुषम्;
 उद्ग्रान्तपतत्पतंगपवनव्यालोलदीपाङ्कुरच्छायाचञ्चलम् and असिधारा-
 ब्रतम्.

- (b) Make grammatical notes upon.

सिकतिलः, कदर्थिताः, आशीविषः, बहुतृणम्, आत्मनीनः and तपस्यन्तः.

IV. Quote verses giving Bhartrihari's views on any two of the following.

- (a) Extreme difficulty of the duty of servants.
 (b) Comparison of the king with the poet.
 (c) Comparison of the king with the ascetic.

1898.

I. What have you to say with reference to the following points put forward by some scholars to prove that the age of the author of the Shatakas should be brought down to about the 8th or 9th century A. D.

- (1) Resemblance in ideas and phraseology between the Shatakas and Shankaracharya's works.
 (2) Mention of the Puranas in one of the Stanzas of the Vairagyashataka.
 (3) Mention of Buddha as a tenth incarnation of Vishnu in one of the passages.

II. What part of India did Bhartrihari look upon as producing the best of poets. Quote in support of your answer.

III. Explain the following forms and give their meanings.

अंकेशय, सिकतिल, कदर्थयसि, लिप्सा, आत्मसाक्तरोति, लालायते,
 जीवमान, गायनः, शुशूष्टते.

IV. Translate:

(a) Niti. 97.

N. B. Mention and discuss the different variants for सत्क्रिया.

(b) Vaira. 83.

Dissolve the compounds स्वायत्तचेष्टः, संप्राप्तकन्थासखशमसुखाभोगैक-
 बदस्मृहः

1900.

- I. Translate into English:—
 (c) Niti. Misc. 10. (d) Vairagya. 33.
- II. Explain with reference to the context:—
 (e) अतश्चानैकान्त्याद्गुरुलघुतयार्थेषु धनिना-
 मवस्था वस्तूनि प्रथयति च संकोचयति च ॥
- III. Quote stanzas from the *Shatakas* which contain
 (a) Ideas similar to the following:—
 (i) स्थाने भवानेकनराधिपः सन्त्रक्षिच्चनत्वं मखजं व्यनक्ति ।
 पर्यायपीतस्य सुरैहिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः ॥
 (ii) दरिद्रस्य परा मूर्तिस्तृणा न द्रविणाल्पता ।
 (b) A description of *Siva* as a lamp of knowledge (ज्ञानप्रदीप)

1902.

- I. Translate:—
 (a) Niti. 36; (b) Niti. 80; (c) Vairagya. 59; (d) Vairagya 29.
 Explain the allusions in a, b, c & d.
- II. What were the religious and moral views of Bhartrihari.
 Quote a few lines to illustrate your answer.
- III. Explain the following similes.
 (a) छायेव मैत्री खलु सज्जनानाम्
 (b) वारांगनेव नृपनीतिरनेकरूपा
 (c) कामं मन्त्री कविरिव सदा खेदभारैरमुक्तः
- IV. Give the meanings of:—
 प्रतिनिविष्ट; इनकान्त; स्वाकृति; अवकर; प्राणिसा (शा) र; बडिश;
 कल्प; कुटीर.
- V. Derive:—क्षाम; उंगव; परायण; न्याय; अवदात; उत्तम; विहग and
 दैवारिक.

1904.

- I. Translate:—(a) Niti. 74; (b) Niti. Misc. 4; (c) Vaira. 94.
- II. Dissolve and name the compounds:—
 स्फुरदवधिसुदामुडलिताः; निदौवारिकनिदयोक्तिपर्षं.
- III. Name the metres in the following lines:—



- (a) एका भाया सुन्दरी वा दरी वा
 (b) वने रणे शत्रुजलामिमध्ये
 (c) भवन्ति नम्रास्तरवः फलोद्रमैः
 पाणिः पात्रं पवित्रं अमणपरिगतं भैक्षमक्षव्यमन्त्रम्.
 (iii) Write grammatical notes on:—

पञ्चाः; विरमन्ति; अभित्रायते; मा कृथाः;

- (iii) Give meanings of;

बलभिदः; अक्षः; लंगूलः; स्फार

- IV. What is Bhartrihari's attitude in regard to (a) Karma;
 (b) Daiva; (c) self-seeking servility and (d) religious
 bigotry of the Shaivas and the Vaishnavas.

- V. Give the context of:

- (a) नहि शशकविषाणं कोऽपि कस्मै ददाति
 (b) विषादे कर्तव्ये प्रददति जडाः प्रत्युत मुदम्
 (c) छायेव मैत्री खलसज्जनानाम्.
 (d) एतत्र त्रयं जगति पुण्यकृतो लभन्ते.

1906.

- I. Translate into English.

- (i) (a) Niti. 29. (b) Niti. 100. (c) Vairagya. 30.
 (d) Vairagya. 46. (e) Vairagya. Misc. 16.

- (ii) Explain the metaphor in (e) fully solving the compounds.

- II. (a) Give the meanings of:—

कुकवाकु; दुर्विदग्ध; फलगु; निर्विकल्प; उद्रेक; त्रात; अठीक; अपशद्;
 भैक्ष; अवकर.

- (b) Write grammatical notes on:—

मध्येष्ठ; लालायते; तरुणायते; स्थान; उपस्थृत; अहर्निशं; पूर्वार्थं;
 जुह्वान; दाक्षिणात्य; शार्व.

- (c) "Full many a flower is born to blush unseen
 And waste its sweetness on the desert air"
 Quote lines from Bhartrihari containing a similar idea.

- III. Support or refute the popular idea that Bhartrihari was a
 king.

Was he really the author of the Shatakas or did he merely
 collect the stanzas from various sources?