

Prakrit Text Series
No. 18

G A Ü D A V A H O

by

VĀKPATIRĀJA

Edited by
Prof. **N. G. SURU.** M. A.
Poona.

PRAKRIT TEXT SOCIETY.
Ahmedabad - 9; Varanasi - 5.

1975

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General Editors :

**P. L. VAIDYA
A. N. UPADHYE
H. C. BHAYANI**

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VĀKPATIRĀJA

Edited

With an Introduction, Sanskrit Chāya, English Translation,
Notes, Appendices, and Glossary

by

Prof. N. G. SURU. M. A.
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प्रकाशक :

दृष्टसुख मालवणिया,
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मुद्रक :

डॉ. र. गो. काकडे,
आर्यभूषण प्रेस,
६१५ शिवाजीनगर, पुणे ४११ ००४,

साहिज्जइ गउडवहो एस मए संपर्यं महारंभो ।
णिसुए सुअंति दप्यं जम्मि णरिंदा कइंदा अ ॥

गउडवहो — १०७४.

“ Now will be narrated this “ *Gaiidavaho* ”, a big enterprise (indeed), which, when listened to (by them), great kings and great poets shed their own pride.”

Gaiidavaho — 1074.

FOREWORD

Vākpati, or Vākpati-rajā, was attached to the court of Yaśovarman of Kanauj and enjoyed his patronage. He has paid high compliments to his patron's "great prowess, handsomeness and impetuosity". He was well read in earlier classics of Bhāsa, Kālidāsa and Subandhu, and was close to Bhavabhūti. He was honoured by the title of Kavirāja, possibly by his patron. His literary activities are to be assigned to the first half of the 8th century A. D. He has bestowed high praise on the Prakrit language in which he wrote two poems. His Mahumahavijaya was composed earlier than the Gaüdavaho; and, in his opinion, it was far superior to the latter, but its MSS. have not come down to us. His Gaüdavaho reminds us of the Rāvanavaho of Pravarasena, but it has a form of its own: a continuous whole with Gāthās grouped into Kulakas, but having no divisions of cantos etc. This form is later adopted by Kutūhala in his Līlāvati.

It was in the seventies of the last century that G. Bühler came across a Ms. of the Gaüdavaho in the Jaina Bhandara at Jaisalmer, which, along with Pattan, is well known for ancient MSS. It is at his instance that S. P. Pandit edited it, after securing three more MSS. (all of them from Western India and Jaina Collections), along with the Sanskrit commentary of Haripāla, in the Bombay Sanskrit and Prakrit Series, 34, Bombay, 1887. Pandit equipped his edition with an unusually lengthy Introduction, various readings and Index Verborum. In his Introduction, besides giving an abstract of the poem, he elaborately discussed the framework of the Poem, date of Yaśovarman, slaying of the Gauda king and cultural gleanings from the poem. His additional Notes I-V give a good bit of data on historical and chronological problems connected with the author and his age. His observations on Prakrit Studies and genuineness of the language exhibit his keen interest in the Prakrit languages. A reprint of Pandit's

edition, with supplementary Notes, setting forth the critical views of Bühler and Jacobi on this poem, was brought out by N. B. Utgikar in the same Series, Poona, 1927.

A study of the poem has shown that it does not possess as much historical material as we expected in the beginning. It is full of descriptions of mythological episodes, scenes of nature, seasons, sports, pastimes, march of armies and such other items usual in *Mahākāvyas*. Descriptions outweigh the narrative portions and eclipse the theme suggested by the title.

The form of the poem, as it stands to-day, has been a subject of controversy, which is not likely to be decisively cleared, unless some more MSS. of the *Gaüdavaho* come to light. Pandit takes the view that the present work is only a prelude to what the author planned, but possibly never completed. Bühler agrees with him on the whole; Jacobi, on the other hand, considers that the present Text is all that the author wrote or planned to write, but he adds that the Text has suffered epitomisation, eschewing all that was narrative and historical and keeping only that much as is of permanent interest for the poets.

Vākpati, no doubt, is a gifted poet, worthy of being ranked with Māgha and Bhāravi. Even a few *Gāthās*, which Pandit has rendered into English in his Abstract of the Poem, point out to the originality, keen observation and imaginative flights of Vākpati. They bear testimony to his 'poetical imagery and lively yet philosophical observations', and mature worldly wisdom. His style is precise and pregnant with meaning. If Kālidāsa is well-known for his *Upamās*, Vākpati stands unrivalled in his *Utpreksās*. He often rises above the usual conventions of classical poets and has something characteristic of his own in delineating natural scenes, countryside, and village folk etc. There is a touch of personal experience in his descriptions.

The poetic merits of Vākpati, in a way, get sidetracked by the controversy about the form of the poem, about the relation

between Vākpati and BappaBhaṭṭi etc. There are some reasons why Vākpati's poetic abilities were not duly appreciated. First, as Jacobi puts it, '— Vākpati is a first-rate poet and would have been generally acknowledged as such, but for the language in which he composed his works. Secondly, there is no good Sanskrit commentary on the Gaūḍavaho to explain the poetic niceties in the Gāthās. Thirdly, although Pandit was aware of Vākpati's merits while presenting his observations on the Prakrit language etc. and he even prayed in conclusion : ' May Vākpati's merits be recognised by the reader', he could not add the explanatory Notes planned by him.

Under the circumstances the Authorities of the Prakrit Text Society yearned to have a good edition of the Gaūḍavaho, an edition which marks a further progress on what was done earlier and also goes a long way to help the reader to understand and appreciate Vākpati's poetic abilities.

It was extremely good of Professor N. G. Suru to have kindly agreed to give such an edition of the Gaūḍavaho for publication in the Prakrit Text Society's Series. He has more than fulfilled the expectations. In Professor Suru, we have a mature scholar of Sanskrit and Prakrit. He is a gifted literary critic and a balanced connoisseur of poetic sentiments and embellishments. He has an eye for polished expression and for depth of thought and feeling. And thus, indeed he has, by this edition, put Vākpati's Gaūḍavaho on a better footing for further study and appreciation both by scholars and students.

The Prakrit Text is neatly presented along with the Sanskrit Chāyā on the same page below. Professor Suru's English translation is at once faithful and fluent, and would certainly help the reader for understanding the text clearly. His Notes are scholarly and cover a wide range of his classical studies. The Appendices are valuable accessories for a further study of Vākpati. His Introduction is a scholarly piece, judiciously touching almost all

the aspects of the poem and its author. His exposition of the choice topics from the poem, his observations on the stark realism of Vākpati's descriptions, and his sketch of the Society, as revealed in the poem, have really raised Vākpati to a higher pedestal in the galaxy of our classical poets.

The General Editors are quite happy over this valuable edition of the Gaūdavaho by Professor Suru and earnestly hope that it would inaugurate a fresh study of Vākpati from various points of view.

P. L. Vaidya

Joint General Editor
and

President, Prakrit Text
Society of India.

PREFACE

The Gaüdavaho of Väkpatiräja is a unique Mahäkäavya, on par with Bhäraüi's Kirätärjuniya and Mägha's Sisupälavadha and in Prakrit literature it attracts by its merits along with Pravarasena's Rävañavaho (Setubandha) in a golden setting of twin gems, as it were. If Kälidäsa is a master of simile, Väkpatiräja is a master of Utpreksä. He remained unnoticed, however, just because he wrote in Prakrit. The attention of scholars, both in India and abroad, was drawn to him, when that eminent, erudite scholar S. P. Pandit brought out his edition of the Gaüdavaho in 1887 and then, learned men like Jacobi, Bühler, Hertel wrote about him in journals in appreciation of the poet. No effort, however, was made to give a full translation of the Poem in English, French, German or any other language in India and abroad. A full-fledged edition of the Gaüdavaho with an Introduction, Translation, Notes, etc. was thus a long felt need. When, therefore, a proposal was made to me by my friend, Dr. A. N. Upadhye that I should undertake this task on behalf of the Prakrit Text Society, I readily agreed and immediately started the work in this connection in right earnest. I had before me the excellent edition of the Gaüdavaho by S. P. Pandit, which gives the Text and the commentary of Haripäla, an alphabetical Index of words occurring in the Text and a long Introduction dealing mainly with the historical aspects of the Poet and his Patron, King Yaśovarman. The same was reprinted by N. B. Utgikar in 1927, with a few additions of supplementary Notes to the Introduction of Pandit.

For the preparation of the Text of the Gaüdavaho, Pandit utilised four different Manuscripts, one of which gave Haripäla's Commentary. That was long back in about 1880 A. D. It was, therefore, hoped that some more manuscripts of the Gaüdavaho may be traced in Gujarat or roundabout. Inquiries were made in this connection by Pt. Dalsukh Malvania, the Secretary of the Prakrit

Text Society, in 1965, but he wrote to me to say that no MSS. of the Gaüdavaho were to be had. I got hold of two MSS from the Bhandarkar Oriental Institute and both Dr. Upadhye and I examined them thoroughly, only to find that they were among the four MSS already used by Pandit for his own Text. We, therefore, decided that the Prakrit Text of the Gaüdavaho, as given by Pandit, should be fully utilised for my edition, with a few orthographical changes, such as the dropping of the Ya-śruti, 'Na' to be invariably changed to 'Na' and the semicircular sign (˘) to indicate the shortness of vowels of letters ending in 'O' (ओ) to be replaced by an inverted sign ˘. There is no unanimity among the editors of the Prakrit texts as to whether enclitics like pi, vi, ccia, ccea, jeva etc. are to be spaced off from, or joined to-gether, with the previous words. In the present Text, generally, they are joined to-gether. The additional Gāthās given at the end by Pandit in his edition as an Appendix have been incorporated in the body of my Text. No translation of them, however, has been attempted. The Sanskrit construction or the Chāyā word for word, in the order of the Prakrit Text has been given for every Gāthā on the same page as that of its Text. The English Translation, which follows afterwards, is almost literal, as far as possible and difficult Prakrit words have been noted in italics therein within brackets. Notes have been added after the Translation only for such Gāthās as were considered difficult to comprehend even with the aid of the Translation and, wherever necessary, extracts from the Commentary of Haripāla have been given in the Notes for elucidating the central ideas of the Gāthās. The Appendices contain an extract from the Rājatarānginī, describing the campaign of Lalitāditya, Yaśovarman as a Poet, Verses attributed to Vākpatirāja in Anthologies, and a note on the commentator Haripāla. In the Glossary, only such words, as would be found difficult to understand, are noted with their meanings in English and the Introduction deals with all pertinent topics regarding the Gaüdavaho proper.

I have been working on this edition off and on since 1961 and it was a pleasure to be associated with this remarkable Poet for such a long period, during which I was living, as it were, two existences, the present one and that of Bhavabhūti and Vākpatirāja in the eighth century. Dr. Upadhye stood by me all along through thick and thin, spurring me on from time to time whenever he found me slack in my efforts. Himself an eminent high-ranking scholar of Indology, he plays the laudable rôle of a mentor to many of us, giving us inspiration for work by his own example and guiding us all along in our difficulties. An outward expression of a few words of gratefulness would be quite inadequate to tell him what I feel about him for all the help he gave me in my work.

I am also indebted to Pandit D. Malvania, the Secretary of the Prakrit Text Society, for including my Edition of the Gaüdavaho in the Society's plan to bring out new editions of ancient Prakrit literary works and I do sincerely thank him for it. Dr. P. L. Vaidya, President of the Prakrit Text Society of India and an eminent savant of Indology has graced my edition of the Gaüdavaho with a Foreword, for which I am deeply grateful to him.

As the work went to the press, the problem of proof-reading stood before me like a bug-bear in my present physical condition, handicapped as I was, by age and impaired eye-sight. I was relieved, however, when my cousin, Prof. N.V. Vaidya, Professor of Prakrits, Fergusson College Poona, (retired), offered to help me in this connection and I am glad to say that he did this job very well. I feel it is my duty to thank him for this help, although he may not like it.

The printing work has been expeditiously done in the Aryabhushan Press under the vigilant supervision of its meticulous Manager, Shri. V. A. (Shasaheb) Patwardhan, who guided and goaded me throughout during the last year and half. I am

extremely grateful to him for his uniform courtesy and kindness in this respect.

The Gaūḍavaho is no doubt a tough literary work and I have stumbled against not a few Gāthās, about the meaning and interpretation of which I feel diffident. I would gladly welcome suggestions, if any, from my readers, offering different interpretations.

25 December, 1974.

N. G. Suru

‘Madhuranjan’, Poona-4.

GAÜDVAHO

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GÄUDAVAHO

INTRODUCTION

The Gaüdavaho of Väkpatiräja is a unique historical Poem in Prakrit. It is a stupendous work, comprising, as it does, 1209 Gäthäs in an Äryä metre, not to mention the additional 26 Gäthäs, noted by Pandit in his edition of 1887. It is no doubt a Mahä-Kävya having a wide variety of topics, but unlike its prototypes in Sanskrit or Prakrit like the Raghuvamśa, the Kirätärjuniya, the Śiśupälavadha or the Setubandha (alternately called Rävana-Vaho), the Gaüdavaho has no chapters, variously called Sargas, Adhyäyas or Utchhaväsas, to indicate its division in different topics. It is just one long, continuous composition and thus looks like a magnificent mound of floral garlands and bouquets in the form of Gäthäs, individually knit together in Kulakas and piled in a heap one over the other.

The purpose of this Poem, a Praśasti-Kävya, as it is, is obviously to celebrate the glory of his patron, King Yaśovarman, with particular reference to his slaying of the Gauda King. This most important incident which should, therefore, have been the main theme of the Poem, has been only cursorily mentioned in the whole Poem, and strangely enough, the last Gäthä of the Poem ends with an assurance by the poet that 'the life of this great King, so purifying, picturesque, astonishing and unparalleled, will now be narrated. So listen ye all !'¹

1. The question of the character and the composition of the Gaüdavaho is discussed later.

I Synopsis of The Gāudavaho

Invocations :

In the true spirit of catholicism, Vākpatirāja, unlike many of his predecessors, shows no preference or predilection for any particular deity from among the Paurānic pantheon. To him almost all the gods and the goddesses are equally worthy of invocation. Like a cameraman projecting his slides, he moves before our eyes, word-pictures of the various divinities in concrete form and shape, that people of his age cherished and idolised in deep devotion. He begins with Brahmā, seated in meditation in the lotus springing through the navel of Viṣṇu, a white sacred thread across his torso and a rosary of crystal beads revolving in the palm. Then comes the dark-complexioned Viṣṇu, leisurely reposing on the luminous surface of the oceanic flood-waters of the deluge. This is followed by the description of Viṣṇu's incarnations : the Man-Lion who threw the Demon on his lap and in his fury tore open his chest with His claws; the great Boar who supported the submerged earth on His tusk, the Dwarf who tried to compress the worlds in His small belly; the Tortoise who bore the earth's burden on His back; the young Damsel (Mohinī) whose breasts and buttocks came to be formed and fashioned out of the worlds, sliding up and down inside His body; Kṛṣṇa, the child of Yaśodā, the young lover of Rādhā, the God who had earlier lopped off the head of Rāhu (before he could swallow the nectar). Kṛṣṇa, in the company of his elder brother Balarāma, who brought the river Yamunā at His feet; Viṣṇu, with His consort Laks̄mi, who leaves traces of her embrace on the bosom of her yellow-clad Lord. Next comes god Śiva, the last of

the Trinity, who burnt and reduced to ashes Kāma, the god of love, who wields the crescent moon on top of his matted hair, who swallowed deadly poison which discoloured His throat, who in worship exchanged His own eye with that of Viṣṇu, who portioned off half of His body to accommodate the softer half of His consort Gaurī within Himself and who sustains on his head the mighty heavenly river jumping down from the heaven. Nearby is the third eye of the God, situated on His forehead which deserves your homage. And now the Poet turns his attention to the members of Śiva's Family. The son Kārtikeya whom the Love-god leaves untouched through mortal fear, His consort Pārvatī in her blissful and fearful aspects, as the slayer of the Demon Mahiṣa, as Kālī, the Night of destruction and as hideous Cāmudā. Sarasvatī, the goddess of Learning, who stealthily moves on the tongues of poets. The lovely moon's orb with a colourless dark spot on it, the Sun-god whose chariot is driven by his seven horses in the firmament, the great Śeṣa who bears the earth's burden on his multiple hoods, Ganapati with His elephantine tusk protruding over the left mouth-corner, the goddess Lakṣmī emerging out of the ocean with a lotus in her hand, Kāma the god of love and finally the river Gaṅgā on the lap of the Himālaya, who incurs Pārvatī's jealousy and in whose waters, on the head of Śiva, floats the skull of Brahmā, the Grand-father !

Praise of Poets :

After Invocations, in the next 36 Gāthās (62-97), Vākpatirāja talks in general about poets, great and small, old and new, the impact and the response they get from readers, their difficulties and handicaps, the language,

Sanskrit or Prakrit, used as medium, their aspirations and disappointments. Says he— “Blessed indeed are these poets who show us the omniferous world as reflected in their poetic words, to be either meaningful and full of joy or absolutely hollow and unsubstantial” (62). “They establish their greatness solely by their words and thus evoke admiration” (63). “The hearts that truly delight in poetry, forget their own conditions of poverty or prosperity and become one with the poet in his moods of happiness and misery as expressed in his poetry” (64). “Prakrit lends charm to the words in Sanskrit, while Sanskritisation gives dignity to the Prakrit words” (65). “Good poets are like magicians, showing the real and the concrete as unreal, giving solid shape to an airy nothing or presenting things just as they exist” (66). “Modesty and manifestation of punitive strength, though contradictory, heighten the king’s glory and dignity. Similarly, pompous style, associated with sweet simple diction, embellishes the poet’s speech” (67). “Note, however, the difference between Laks̄mi and Saraswati. A little of the former gives to the man some charm and pleasure. Learning, meagre and imperfect, makes the man a laughing stock” (68). “How can your style, which was at one time virile and vigorous, as in your first work Madhumatha-Vijaya, become soft (*maūlāū*) now?” If such a question were asked, I would say in reply that the first blossoms of a forest-creeper are always wild and thick compared to the later ones, which are thin and soft” (69). Speaking about vile critics and detractors, he observes that “blasphemous utterances of the wicked do not affect the good ones; on the other hand, they recoil on the very persons who speak them out” (70). “Even men, good and pure, feel a pang of jealousy to hear others being extolled for their excellences, like elephants

getting a tooth-ache because of the moon's rays" (72). It matters very little whether they are censured or praised by the low and the inferior. Their condemnation, therefore, does not in the least depress them" (73). "Most people, in general, have a low or average level of intelligence and, therefore, they acclaim poets of a mediocre calibre, whom they easily understand and appreciate and who thus become undeservedly famous" (75). "While ordinary poets have to make a frantic search for topics, great poets have no difficulty in this respect, because themes themselves rush to their hearts" (86). "Talking in praise of the Prakrit language, the Poet observes, "It is only in Prakrit that we have, in an abundant measure, a presentation of ever fresh themes and a rich variety of styles (92). For those who have remained ignorant of the excellent features of the Prakrit, we only have pity, but no sad feelings" (95). "All languages merge in Prakrit and emerge from the same. Waters flow into the ocean and flow away from it" (93). "My heart (as I start to write this Poem) is somehow apprehensive, embarrassed, benumbed, exhausted, distressed, overwhelmed and yet elevated with elation" (98).

The Poem begins :

"Rules there the Lord of Earth, King Śrī Yaśo-varman (*Jasavammo*) who, having removed all sin from the whole world, delighted great Indra and the fame of his virtues reached the ends of directions" (99). Thus does the Poet begin, in a subservient attitude of a dependent towards his patron-monarch. He believes, as people of those days did, that the king is an incarnation of Viṣṇu and accordingly in his glorification of him, he deifies him, identifying him with Viṣṇu or his incarnation of Child-

Kṛṣṇa and closely associating him with Indra, the lord of gods, who often invites him to sit by his side on the same throne. It is in this strain that the Poet continues with his description of the King Yaśovarman, telling us how, 'when he moves with his big army on expedition, the great Snake flutters his hoods in agony, but will not shake off the earth firmly fastened on them" (101). "His feudatory kings bow down their foreheads in supplication and thus hide the angry frowns on their faces" (103). 'His voice, deep and demanding great action, roams over worlds and reaches the oceans like the great river Bhāgīrathī" (107). "Even heavenly nymphs pine for love of him, inspired at the sight of his heroic deeds on battle-fields" (113). "And then even Indra honours him by offering him a seat by his side on the throne. Oh ! the mighty Indra, who cut away the wings of flying mountains and made them immobile" (160). This episode is now described. (114-160).

Indra the Wing-cutter of Flying Mountains :

The very idea of mountains having wings, flying through the air from place to place and halting for rest at intervals, is quite fantastic². It catches the Poet's Fancy which he now lets loose in visualising and depicting scenes of destruction. The mountains are imagined to be sentient living beings, with families consisting of males, females and young ones, on the analogy of humans or that of the Papa-bear, Mama-bear and Baby-bear of the Fables. The female mountains are even supposed to have conceived and be in advanced stages of pregnancy at the time of this disaster ! "The mountains" says he "allowed themselves to be burnt, having nowhere else to go to,

2. The legend has its origin in the fight of Indra with Vṛtra who blocked the waters, as described in the Rgveda.

although they lifted themselves up a little for flight" (114). "The thunder-bolt, swinging up and down at every resistance, gets itself whetted on those very mountains on whom its edge got blunted, as it came down with a crashing sound in its violent, bouncing impact" (117). "The mountain-beloveds suddenly start rolling on the ground in an agony of miscarriage due to fright, when they see big birds coming back the moment they flew out from the caves" (118). "The mountain-beloveds, heavy with young ones, hiding inside their (womb-like) caves, fearfully reach the outskirts of the sky, grown lazy and languid because of pregnancy, as it were" (125). "Wings loosely spread out, the mountains are seized by the rushing thunderbolt and then falling down finally after a high upward flight, they are unable to jump up even slightly" (128). "Thunderbolt strikes the mountains, mountains, slashed by the thunderbolt and collapsing, strike the earth and the earth also, hit by the falling mountains, smites Śesa's circle of hoods" (129). "Mountains, struck by the thunderbolt, had their flowers, fruits and foliage turned into burning pieces of charcoal and the creeper-bowers, places of Love's assignment of the heavenly couples, became objects of mourning to them" (136). "The thunderbolt would not leave even those mountains which threw themselves in the sea, their long downward descent not yet completed and hence their peaks are to be seen stretched far and high in the sky" (145). "One would imagine, it was not the mountain that entered the ocean, but that the ocean entered the mountain, in its impetuous haste, flooding its inside of valleys and caves, huge like the interior of the nether world" (147). "A mountain-couple gives up their life in the blissful satisfaction of their bodies in the grip of a final cold embrace, as the warmth-giving wings are burnt up" (157). "The

earth disintegrated, the circle of mountains smashed and the seas pushed far back, the three worlds were thus brought to universal destruction by Indra, wanting ultimate peace and stability" (156). "The thunderbolt goes back in the hand of Indra, light in body but gaining in weight (respect), by the discharge of its mission, its sharp edge destroyed while breaking the tough wings of the mountains" (159).

After this, he goes back to the main theme and gives a short description of the water-sports (161-162), indulged in by the King's courtesans in the bathing tanks (*Vāpis*) of his vanquished enemies. Thereafter he digresses again to give us a picturesque description of Pralaya or a periodic dissolution of the Universe, the sole survivor of which is Lord Viṣṇu or Bālaka-Hari, now incarnated in the human form of King Yaśovarman.

Pralaya Scenes (167-181) :

"As the heavenly grove of trees started burning, the swarms of bees were screened by thick smoke and their bunches of tender leaves were clasped by the sylvan deities with their palms (in an effort to save them)" (168). "The moon's orb blazes in flames, its spot-like deer running away and the attendant planets dropping off in the guise of flying sparks" (169). "The fire approaches the Lord of gods who is trembling with fear, as it were, the flames fluttering with the breeze stirred by chowries being waved over him by the nymphs" (173). "Śeṣa holds aloft the circling mass of smoke, which looks like a canopy of Viṣṇu's bodily complexion, as He reposes on him" (176). "Such playful activity (*lilā*) was displayed by our King who assumed the form of the enemy of Kamsa (Kṛṣṇa-Viṣṇu) at the time of the universal destruction" (181).

Then follows, in a Kulaka of 10 Gāthās (182-191), a short description of the lamentable condition of the wives of the King's enemies, unaware, as they are, of their condition of widowhood " (191).

Yaśovarman's Expedition for world conquest :

Back to the main theme, the Poet tells us that the King's Abhiṣeka (Coronation) ceremony was done and as soon as the rainy season was over, the King started on his triumphant march for world conquest (192).

What happened when the march began ? :

(i) All the gods were delighted. Cool, heavenly breezes started blowing. Celestial nymphs moved with graceful, dancing steps. The underground treasures also moved along, escorted by their attendant serpents and Indra opened out his thousand eyes in joy (199).

(ii) The city-beauties stood collected in graceful poses on the terraces of their mansions to have a glimpse of the King (207) and he too fixed his eyes on their faces (211).

(iii) The bards and poets eulogise him for his great accomplishments (209), mentioning the fact that even Indra nodded his head in admiration, as he thought of the King—the great Indra who lopped off the mountains' wings (235). This gives an occasion to the Poet to describe this miraculous event of wing-cutting once again (224-234), in some more poetic fancies, without repetition.

(iv) The Army has four constituents viz. infantry, cavalry, chariots and elephants (Hasti-Asva-Ratha-Padāti). Of these, the Poet describes the King's army horses in 8 Gāthās (255-262) and his victorious elephants in 6 Gāthās (263-268).

“Now come gradually with their charm the days of the cold season (winter), the swans cackling at midnight and the sunlight bereft of its bright strength” (270). Thus follows the description of winter for over six Gāthās (270 – 276) and the King, “casting his eyes on the village-borders thriving in the cold season, gradually reached the region distinguished by the big Śona river” (276). From there he goes to the Vindhya mountain ‘where ascends the sun with great difficulty’ (280) and ‘which, with its peaks penetrating the sky and the sky filling the caves, has screwed up and steadied, as it were, the surfaces of the sky and the earth’ (283).

The Vindhya-Āśinī Goddess:

Here, “directed by the Śabarās clothed only in leaves, he goes to the temple of the Goddess situated in the cave of the Vindhya mountain and pays his homage to her with requisite ceremonies” (338) in a long Kulaka of 53 Gāthās (285–337). She is variously called by him as Mādhavī, Bhairavī, Candī, Nārāyanī, Śankarī, Kālī, Śabari, Gaurī and Tāpasi in the course of his homage, in which he says, “The arched entrance of your temple is embellished with strings of bells, snatched, as it were, from the whole family-herd of the buffalo-Demon seized by you” (285). “The head of the buffalo-Demon, hit by the brilliance of your toe-nails, looks like a foot-stool in the form of a block of snow placed by your father Himālaya for helping you to ascend” (286). “The mountain Himālaya, being your father, has been elevated in dignity; so, too, is the mountain Vindhya, by the grace of your residence in its cave” (290). “Physically you stay in just half of the body of the crescent-decorated God (Śiva); in His heart, however, O Śankarī, you have complete, undivided scope (to occupy)” (292). “Not

even for a second, your temple-park is left by the peacocks, out of affection, as it were, for the peacock of Kārtikeya near at hand" (299). "You shine with your bosom besmeared between the breasts with red sandal paste, bleeding as it were, by the pricking thorns of the garlands of Bilva leaves" (304). "The inner hall of your temple, darkened by the blue lustre of swords and daggers gifted by warriors, leaves the owls, during the day even, free from fear" (306). "The stone-slabs (of the pavement), with reflections inside of the red banners, are licked by female jackals under the illusion of the flow of blood from the easily available (animal) offerings" (310). "The dim rows of lamps in the interior of the hall, O Goddess, reel and falter, as if blinded by the darkness of the hair of the offered heads" (318). "Your female worshippers (of the Kaula sect), mounting one over the other in their excitement to see the great beast (man) being slaughtered, raise up, as it were, a house of perfumes in the air" (319). "With your feet characterised by people bent down (at your feet), looking much reduced in size in their reflections in your jewel-like toe-nails, you look beautiful, O Mother, being bowed, as it were, by the thumb-sized gods (*Vālakhilya*)" (320). "In your maidenhood, for the propitiation of god Siva, a veritable Bilva sacrifice, as it were, was done by you, with the help of your tiny breasts over your heart inflamed by love" (325).

King's Reflections at the Sight of a dead Body :

After such a homage (*namakkāra*) to the Goddess Vindhya-Vāsinī with all its gruesome, blood-curdling details, the King steps out and on the precincts of the temple he sees a human corpse reduced to a bony skeleton, observing which he is filled with sad

thoughts (347), which have, indeed, a Shakespearean touch about them, as also a touch of Omar Khayyam. This is what he says :—

“ Alas ! the head, that formerly was caressed when lying on his beloved’s arm, comely like a bamboo shoot, rolls now on the slope of an ant-hill that serves as his pillow ” (342). “ How strange is this glossy transformation of a lovely braid of hair into a hollow skull, matted with dry grass sprouting from its interior filled with mud ! ” (343). “ Alas ! Alas ! This row of teeth, overspread with greenish dirt, appears as if it is emitting even now the juice of many a betel chewed before ” (344). “ By the presence of the feathers of bees here, it looks as if the Cupid’s blossom-darts (*mañjari-bāna*) were discharged by him (even on this dead body) ! ” (345). “ For him, dead as he is, the whole world becomes at once enveloped in impenetrable darkness, although we (on the earth) still have the sun rising, the friendly moon shining, the fire burning and the jewels shedding their lustre ” (346).

From the temple, the King advanced over the slopes of the Vindhya mountain, “ regaled by the notes of peacocks and glanced at from a distance by the frightened Šabara women holding peacock feathers over their eyes and dropping clusters of Gunja fruit on the way ” (352-353).

Hearing of the King’s approach, the Lord of Magadha fled away in fear (354).

The Summer :

Now comes Summer with its scorching heat and the Poet treats us to some very fine, unconventional ideas with reference to this season.

“ The earth warms up, oppressed by summer, thick heaps of chaff falling in showers and then clearing away, the ponds made muddy upto their bottoms, and grassy sprouts rare and withering ” (356). “ The travellers pass off the summer (night) sleeping inside the temples, cooled by the holy ablutions of Śiva’s *linga* (during worship) and filled with the fragrance of the Kadamba and Arjuna blossoms wafted inside ” (361). “ The days are lovely, the city-roads being heated, while the sun’s orb is overcast with hanging clouds. The heat of summer is confined to the earth. In the sky the (clouds of the impending) rainy season stand suspended ” (363). “ A bevy of beauties moves about on terraces, their vigour diminished as a result of (the heat of) summer and the surface of their cheeks cooled by a few drops of water (sprinkled over) ” (370).

“ Men of the Army, too, softened by the longings of love in their home-sick condition, spoke thus in appreciation of the characteristic symptoms of the season ” (371-380). “ The forest-grounds here look beautiful, bristling with Palāśa fruit soiled with fine sands and making noise when ejecting water (under trampling feet) and appearing darkish even when slightly sprinkled (with a shower) ” (375). “ These southern women with their bound tresses of hair scented by fresh Ketaka flowers, look beautiful in their turmeric pigment, the yellow brightness of which is heightened without effort (having the same natural complexion) ” (379). “ How and why would Cupid, who vanquishes only with his fine, flowery bow, not flash forth (triumphant) all the more, having obtained (additional aid) from the bow of Indra (i. e the Rainbow) ” ? (380).

The Rainy Season :

Then come the rains. At first, occasional light showers which thicken the dust in clods and cool the surface of the earth (383). This is followed by heavy showers and now “ the rivers start flowing their yellowish and undrinkable waters, being splashed by showers, as the cranes (flying above) pick up the floating fish ” (384).

“ The rainbow appears in the sky, lovely like a strip of lawn and there moves a curving line of cranes resembling a herd of white cattle ” (388). “ The lustre of sugar-cane crops brightens up after the first shower, as the dust is washed away, although their twigs are browned off by the summer heat ” (392). “ The travellers enjoy their rest under the cool-shaded trees, noisy with (chirping) birds and with sandy mounds (nearby) by the sides of rivers full of rippling streams of water ” (385). “ The (village) borders look lovely with their slightly yellow rice-fields moistened with drops of fresh water, while the tracts of land (in between) appear grayish like the backs of tortoises ” (397). “ With fresh clouds (in the sky) the day appears to have just begun, although the sun has risen high, while even when the close of the day was far off, it appeared, the sun was about to set ” (400). “ The nights present a brighter twilight glow, the gurgling sound of the mountain-streams becomes doubly increased and the shrill notes of crickets (and such other insects) go on continuosly ” (402). “ The cities look pleasant with their smelling, soiled grounds, producing a bright, yellowish glow (up above) and the notes of musical instruments are carried over long (distances) by the peculiar (pattering) sound of the rainy day ” (403). “ The nights present the scene of rain-water being drained out in noisy streams over the roads when showers have ceased and the clouds in the

sky are observed in their clear demarcation, when illuminated by lightning flashes" (404). "The villages with their groves of trees, discernible only at their tops owing to the up-heaving overgrowth of grass on the forest borders, appear to have sunk down, as it were, by the coiling columns of smoke" (409). "The forest-borders, with cool breezes (blowing) after a break in showers, delight the heart (at the sight) of the herds of cattle returning by their land-paths" (411).

King Yaśovarman slays the Magadha King :

The group of kings, allies of the Gauḍa king, who had earlier deserted him and fled away (414), now returned and joined him in a fight which was fierce (415). Blood of soldiers flowed profusely and the gods sent down showers of Mandara flowers to the accompaniment of the sounds of big, heavenly drums (416). *In such a furious fight, the King Yaśovarman seized the Magadha King as he was running away and made a morsel of him* (417).

After having slain the Magadha (or the Gauḍa) king, Yaśovarman marched ahead through the outskirts of the coastal forests of the sea 'smelling the fragrance of cardamom' (417). "There he wandered through the cocoanut palm forests, studded with stones massed on the shore and smelling sweet with the broken pieces of cocoanuts" (418).

Defeat of the King of the Vaṅgas and the Southern King :

In the course of his expedition, he meets the king of the Vaṅgas, who clashes with him with his mighty elephants. The brave Vaṅgas are, however, defeated and made 'to bow down in homage by him' (420). He moved on in the South, 'casting his eyes on forest lands bristling with pumpkin gourds, with herds of deer

squatting down unconcerned' (421). The Southern king submitted and gave him a cordial salutation, after which he proceeded 'by the path over the Malaya mountain' (423).

Vāli and Rāvana :

After the defeat of the Southern king, he lands with his army on the shore of the sea 'where Vāli, the son of Indra, roamed about, thrusting the mighty ten-faced Rāvana under his armpit' (430)—the great Rāvana who, at one time, uprooted the Kailāsa mountain and balanced it on his hands (428) and who cut off his heads and offered them at the feet of god Śiva to obtain the favour of a boon (424).

The defeat of the Pārasikas :

From there the King marched against the Pārasikas, as did Raghu in the course of his world-conquest³ and 'there was a fierce (*tumula*) fight⁴ between the two opposing forces' (439), in which the armies with their bodies, lifeless and heavy, scattered over the battlefield, became a heavy burden for Śesa to support on his head' (438).

The Feat of Earth-levelling by the King Pṛthu :

After defeating the Pārasikas, the King came down to the difficult regions of the Western mountain-ranges, from where he collected his tribute. These tracts had become inaccessible on account of the fact that in ancient days the King Pṛthu levelled up the earth, pushing back, east and west, the intervening mountain-ranges, with the tips of his mighty bow (459). This was a feat, more miraculous than that of Indra who cut the wings of the

3. Cf *Raghuvamśa*—IV. 59.

4. *Ibid*—IV. 62. Even the word 'Tumula', occurring in this verse, appears to be taken over by Vākpatirāja.

mountains and the Poet takes this opportunity to indulge in fine poetic fancies, the scenes of which he visualises in his powerful imagination extended over 19 Gāthās (440-458). Says he - " the masses of mountains are being driven along, their bottoms grating, their trees and water-streams set in motion, big boulders tumbling down, the mountains, rising and falling in ' waves ', cross over the uneven surfaces of the earth " (445). ' These lofty mountains, proceeding onward under the driving pressure of the bow's tip, are being smashed by quarter-elephants, suspecting them to be their rivals, rushing to attack ' (446). ' The places where the mountains were removed and the places where they were lodged by the King — both these looked quite different now, having completely changed their appearance ' (450). ' Greater damage was done to the mountains by their enforced movement, than by the outrage of their wing-cutting, after which they had been happy, having secured stability and having grown, in due time, forests and grass ' (456).

Yaśovarman then comes over to the bank of the river Narmadā, who at one time had fallen in unrequited love for the royal sage Kārtavīrya. The love-sick condition of the river, imagined as a fair lady, is described by the Poet in the next 6 Gāthās (460-465)'. " Parts of her body become yellowish-pale in spots where the sandal-paste is applied (to give her relief) in her agony of love's torment, looking as if her sandy mounds are exposed to view, because of her debility (as observed in her thin stream) ' (462). " Often times her restless bodily activities in the form of waves terminate just in her heart, greatly agitated by her longings of a union with her lover, the pleasure of which is relished, having been conjured in memory but lost soon after ' (463).

March across the Marudeśa (Marwar) :

From the banks of the Narmadā river, where he encamped for some time in an atmosphere charged with romantic memories of the legendary love of the River (465), the King goes over to that part of the sea-shore, where the gods witnessed the miracle of the emergence of the nectar-jar from inside the ocean (470). Having stayed there for a while, 'he trudged onward over the dreary paths across the desert of the Marudeśa, where great elephants happened to be killed by haughty lions and the water of the small wells was made turbid by his soldiers, crowding over to draw it from them' (471).

The legend of the Sarpa-Satra (Snake Sacrifice) :

He now arrives in the vicinity of the suburbs of the city of Śrīkantha (Thanesar) 'where Janamejaya, the descendent of Pandu, performed a serpent-sacrifice in revenge of the murder of his father and he stays there for a long time' (484). This episode inspires the Poet to give a graphic description (472-483) of this sacrifice. Says he, "Strips of sloughs in rows were cast off by the serpents, getting prematurely old through panic, having been afraid of being speedily burnt" (475). "The female cobras, trailed by the red glow of jewels on their pink, spread-out hoods, drop themselves in fire, wearing decorations, as it were, in their endeavour to die (as Satī) soon after their mates" (479). "With his belly fully stuffed with coiled clusters of burning snakes, the fire appears to have his circling entrails bloating and wriggling after his feast (on serpents)" (481). "The lord of gods (Indra), whose feet are clasped by the king of snakes with his twisted hoods, trembles in fear, as if mounted on the ladle dispatched (to the heaven to bring him down as an

offering in the fire) by the angry king (Janamejaya) " (483).

Visit to the famous lake in Kuru-kṣetra :

Leaving the place of the serpent-sacrifice, he moves over to the famous lake in Kuru-kṣetra, in which he relaxed in the enjoyment of water-sports with his beloveds (486). The lake was the scene of the final fight between Bhīma and Duryodhana who, as he lay hidden, submerged under water, was dragged out from its bottom like a big fish (485), after having reviled him for his folly of attempting to trap and strap Mādhava (Kṛṣṇa), for his lecherous act of disrobing Draupadī and his obscene gesture of stroking his thigh, ' on which alone lies the strength of cowards ' and which was smashed by Bhīma (489). All this the King remembered at this site, as also the last fight between Karna and Arjuna, fought here—of which the princes assembled talked among themselves, praising the magnanimity of Karna ' who refused to fix again to his bow the serpent-shaft, which failed to hit the mark on Arjuna and who gifted away to Indra the precious armour that had been as an inseparable part of his bodily skin ' (493). It was here that ' the great Karna met his death when he was engaged in extracting his chariot-wheel that tore into the earth ' (494).

Ayodhyā, former city of Harīcandra, bodily lifted and lodged in Heaven :

From the Kuru-kṣetra the King goes over to the city of Ayodhyā ' where he built a palatial temple in one day ' (508). This was in ancient days the city of the famous king Harīcandra, who accepted a place in heaven on condition that his city also was transported to the heaven. The gods acceded to his request and accordingly

the whole city, with all its appurtenances viz. mansions with terraces and turrets, wells, gardens, snakes, men and women, was suddenly uprooted, lifted and like a giant spacecraft, transported and lodged in the heaven ! It is no wonder that this legendary miracle of a flying city (507) catches the imagination of our Poet, who vividly depicts this wonderful phenomena in graphic pen-pictures in the following words : " The sky became a curved rampart for the city, being observed by its frightened citizens coming out only on balconies " (495). " The snakes, recoiling from the path of descent, as they observed clear open space through the cracks (in the subsoil), stayed put, huddled in fright, just in their holes " (496). " The wells, with their (feeding) springs uprooted, became dried up, developing deeper, hollow depths " (498). " The eyes of (loving) couples, remaining big and wide open, in the absence of the blinking action, are painful (to observe), having been deprived of dalliance even at the pleasure of seeing each other " (500). " The city becomes lighter day after day, as its supporting earth-foundation is gradually crumbling because of the violent winds beating against it " (501). " Even with a (celestial) park (Nandana) full of trees of heavenly branches and juicy blossoms and fruits (at hand), the earthly trees (of the city) were favoured and fondled (by the citizens), because of the bond of their first friendship " (505). " Even as the earth's surface (down below) had darkened with the enveloping darkness of the night, there was day only in this city on account of the overspreading bright light of the sun " (506). (A case of the midnight sun, as in Sweden and Norway).

Visit to the Mandara mountain and tracts in the North :

From the city of Ayodhyā, he advances further and reaches the slopes of the Mandara mountain ' shaded blue

by its towering peaks, where he receives presents offered to him by rich country-folk' (510). Then he proceeds in the Northern direction 'indicated by the Lord of Yakṣas, the tracts of which are perfumed by the juicy exudation oozing from deep cuts on the Devadāru trees and cooled by the fragrance of wines freshly distilled ' (512).

What the Army-men saw in their trek :

The Army-men, marching through different territories, East, South, West and North came across various lovely scenes and objects of nature, such as a lake, its environment, the forests and the flora and fauna thereabout, the forest villages and their inhabitants, the spring season, the mountainous parts, caves and the villages and rivers therein, the sea and its coastal region, the Himalayan tract including the Kailāsa mountain and luminous herbs therein, the seasons of summer and autumn etc. In a long Kulaka of 146 Gāthās (513-658), the Poet, a great lover of Nature, depicts their lovely aspects 'as observed by the soldiers of the King's Army ' (658). One is led to believe that Vākpatirāja must have traversed these parts in person to observe them minutely and collect the details thereof with a view to poetising them later. The following are a few of the interesting features, as described by the Poet :—

" Here are these (lake) tracts, that look lovely, as cries of the swans get blended with the sweet, throaty (notes) of the intoxicated geese and the clumps of Nicula reeds are penetrated by female cranes " (517). Vain cries (of frustration) from ospreys, hovering over in the sky (to catch fish), emanate here on the pools of water (thickly covered) with lotus leaves kicked up by the gambolling fish (underneath) " (520). " Here these bordering areas

of the banks (of lakes) where crows come down (to feast on) worm-riddled, dehydrated, flattened frogs and where tiny conch-shells and moss are gathered (in nets) and drawn (to the bank) by fishermen " (521). The heart finds relief on paths over the forest-skirts, being filled with the fragrance of sun-plants in full bloom, (carried) by the breezes along with the fragrance of lotuses " (535). " The jackals (going) through the scared, thinning (ranks) of vultures, approach a bony skeleton of a buffallo, while the crows, having moved away in fear, collect together in another direction " (541). " The summer nights look charming, the sky above being screened off by a thick film of dust, the fog being absent during evening time and the moon's pleasing orb (shining) in the other half of the sky " (569). " Here comes out (of the pond) a herd of boars, with bodies made more formidable, as it were, and with lazy, blinking eyes as their eyelids are soiled in the act of wallowing in mud " (576). " Strolls over sandy mounds here during evening give peculiar pleasure, an additional delightful feature being the sight of birds (in the vicinity) casting furtive glances, as they recede with slanting necks " (579). " A traveller sucks an inner piece of orange, thinking it to be his beloved's lower lip, downy and reddish-gray as it looks, with a skin from which the threads are loosened " (591). " Blessed (and happy) are the days of village festivals, when children are decorated and women feel the pride of (wearing) pink sarees, while (poor) farmers (look on disinterested) without even a tremour (of excitement) " (598). " The forest villages here, where children are delighted to get fruits(as gifts) and which look beautiful with well-planned timber houses, attract the heart by the fact that they are not thickly crowded with people " (607). " The heart, for some peculiar reason, lingers in the deserted villages,

shattered by the growth of trees (over dilapidated houses), while columns of smoke are now confined only to the habitations of cowherds with a few crows loitering in between " (608). " Here is a grove of trees nestling by the hillside, where in a vacant (solitary temple), Siva's *linga* is bathed by a religious man coming (by chance) to the village and which, stinking of leaves (dry and rotten), has a pool of water (Kunda), deep and bluish " (609). " Squatting on their feet, chin uplifted and their mouth-line extended - such a slumbering pose of lions here looks charming, (especially) as the sharp tips of thir claws protrude under pressure (on paws) " (622). The wide, reverberating echo of the loud, tinkling sounds of cymbals beaten, takes a long time to quieten, being halted and sent back through a series of (surrounding) caves " (623). The tracks of boars shot by arrows are here pursued by the hunters, marked, as they are, with seal-like drops of blood looking brighter further and further " (627). " Here on the mountain-ridges, monkeys go on licking their own sweet-smelling hands, thickly smeared with the juice (toddy) of the mountain-palms cracked by the force of winds " (633). " And now the mountain Kailāsa passes by - Kailāsa, where the orb of the moon, on account of the snowy frost, fades away, feeling distressed, as it were, by the grief at the memory of (his friend) Cupid's downfall " (638). " Here on its ridges, even during nights, the blazing twigs of highly (potent) medicinal herbs, enveloped in their own jewel-like lustre, cannot be clearly distinguished, although the cobras (nearabout) have been repelled by their (anti-venom) smell " (638). " The mountain-caves here (illumined) by the light radiating from the sages in still meditation and concentration (of the mind), become dark as soon as their meditation ceases " (642). " Happy are the evenings when grassy regions are cooled by the (falling)

shadows and paths on the forest outskirts (echo) the songs of cow-herdesses (*Gopīs*) returning from cities " (644). The moon, shedding off the rising glow, his rays now yellowish like an old piece of ivory, looks beautiful, as his orb rests on the mountain-peak " (646). " At the time of the first shower of rain, water (in different pools), which becomes cool at the surface but (hot down below) because of its retention over heated grounds, is drunk by the forest deer, touching their mouths just a bit (hesitatingly), to the surface of the water " (649).

Desolation of Enemies' Cities :

Having fully satiated himself with his ramblings in the various lovely spots of nature over wide areas of lands, the Poet resumes his task with a graphic description of the sad, lamentable conditions of desolation to which the homes, cities and territories of the kings, who joined Yaśovarman in his expedition, were reduced. He devotes 30 *Gāthās* (659-688) to this description, for which he, perhaps, has a parallel in a similar description of the city of Ayodhyā, given by Kālidāsa in R. V. XVI. " The interior halls of houses, with their roofs demolished and their walls sloping outwards, now look like dry, big wells" (662). " In the parks, the swings underneath the trees have their ropes snapped and the remnant parts are tied in knots and left over their boughs, where the grass grown, has become thin and old " (669). " The structural monuments of past kings have collapsed and are now reduced to fine reddish dust, their existence now to be inferred from old reptiles crawling about " (670). " The premises of houses cause distress, when it is observed that their palms and date-trees are despoiled and left bare by people in their greed for fruits and foliage, while the old, water-drawing wheels on the wells have their iron-bars

removed and their wooden spokes lying broken and thrown about" (685). "The terraces of houses strike terror and are hair-raising, because of the fear of ghosts, which conjures imaginary sudden sounds where none exist" (684). "The streets during nights are enveloped in pitchy darkness and are greatly reduced in width by the houses crumbling over them." (687).

After this the Poet switches on to describe a few erotic scenes (689-693), indulged in by the army-men, when they met their wives after the expedition was over.

Bards' Eulogy :

The joyful occasion of the King's victory is hailed by the panegyrists, who shower their profuse praise on him in poetic fancies full of exaggeration. 41 Gāthās (695-736) are devoted by the Poet to this topic, in which, incidentally, the legendary episode of the god Sun, trimming himself to make his lustre bearable to his wife Avarcā, is described to show that 'even the blazing Sun-god, with his orb doubly lustrous because of his being chiselled by Tvaṣṭṛ, the gods' sculptor, does not fully come up for comparison with the brilliance of our King's prowess!' (704). Note, for instance, some of these fancies :— "It is true that when you are seen, it looks as if there is none like you; for your sight alone establishes your greatness of the era" (706). "If, (as is supposed) Vāsuki has a thousand tongues, then why does he not fully praise you? (That were possible, however,) if he were competent enough to grasp all your merits in one single mind of his" (710). "The bright-red vermilion used for seals on your commandments is received by your servants as a symbol of your affection, but your adversaries look upon it as a glow of the fire of your wrath" (715). "The merits of the people, O Master

do not become known merely by their eminence, but only after having been decorated with honours by you" (717). "Some of your enemies exhausted themselves and (breathed their last) on your sword; some others surrendered and sought refuge with you. The remaining ones escaped to the sea, while a few found shelter—(God knows where)" (721). "The censure of fickleness (attached) to Laks̄mi has been completely wiped out by you alone. She gave you overlordship, without, however, the evil traits of a dictator" (723). "Vanity was passed on by you to your supplicants, who now strut about, stiff and erect, with the fulfilment of their great desires; hence it is that no such trait (of vanity) persists in you even in your position of supreme authority" (728). In the end they describe in minute details the act of the removal of bodice by his beloveds (731-736), before they get into bed with him, 'dressed in thin, flimsy apparel.'

Thus, as the Poet tells us, "the King stopped all other activities with a view to concentrating on the pleasures of love" (737). Among the ladies that stood in attendance on him were those of the king of the Magadhas, whom he had slain and whose wives he had captured as prisoners and collected them in his harem. They were made to wave chowries over him as so many slave-girls and, as a result of such a woeful plight, says the Poet, "the streams of tears (flowing down) on the cheeks of these ladies, which bear reflections of the hairy strings of chowries (wielded and) waved by them in his service, are not observed, having been already absorbed inside (the cheeks) through fear" (697).

Love Scenes :

The Poet seizes this opportunity to satisfy one of the requirements of a Mahākāvya by depicting scenes of

love's enjoyment of the King with his beloveds. The incident of the Madanadahana or the burning of the Love-god by God Śiva is described in 4 Gāthās (738-741). "But although reduced to a body-less condition as a result of his being burnt by Śiva, he still depends for the victory of his arrows on these women " (742). "The gallant King, with his broad neck caressingly pressed by the encircling arms of his beloveds, puts on an assortment of a summer dress " (744). "He is looked for by the ladies with longing eyes, which rush up towards him with streaming tears of joy, (the eyes) extending their delicate arms, as it were, to hold him in an embrace " (749). "Dressed in an attractive, green apparel, put on for the special occasion of a love-tryst, they exhibit by their straight (tapering) thighs, the inside stems of plantain trees with their equipment (of fluttering, green leaves) " (755). "They look beautiful with a pair of their rounded breasts, swelling at the prospect of getting from their lover a close embrace, which look very much like a pair of wheels of the Cupid's chariot heading towards their lover " (759). "With the rays of their teeth, tinged slightly red by the rosy lustre of their lower lip, it appears as if they have white bandages, soaked in blood, tied over the wounds on their bosom inflicted by Cupid " (762). "They bathe and wash clean, as it were, even the image of their sinful lover (reflected) in their broad cheeks, (thinking it be) polluted by his close contact with another woman " (764). "With their bosom filled with a thick accumulation of pollen (fallen) from flowers on their ears tossed in anger, they appear to be sprinkling (healing) powder, as it were, over wounds (inflicted) by Cupid, but now in the process of getting cured " (766). "Their eyes, with eye-lashes throbbing in the tremulous grace of love's dalliance, appear to be

flying towards their lover, with the flapping ends of their caving wings " (770). " With the rays from their bright teeth, meeting the lower lip of their lover who is sitting near them, they appear to be sipping the nectar of his mouth with tender (straws of) lotus fibres " (771).

Playful Acts of Gallantry :

Next 23 Gāthās (773-795) are given to a description of the playful acts of the King as a gallant lover with these ladies inside the palace or in parks outside the city and in his summer-resort. " The rounded (plump) breasts of a pretty, young girl, becoming wheel-shaped on his chest under the pressure of an embrace, attained the charm of moist lotus-leaves placed on the bosom " (773). " A girl's laughter, a face with rolling eyes, cheeks pale-white like a fresh Bakula flower and buttocks with a girdle, constitute the life-breath of love's romance " (776).

Then in a Kulaka of 11 Gāthās (777-787), the Poet describes the beautiful features of the toilette and make-up of these ladies after bath. " Bright flashes a crest-decoration of flowers (of a girl) placed on the head, when moist locks of hair (after bath) have spread all along the earrings overreaching her shoulders " (777). " The lotus-like face (of a girl) looks attractive, with saffron rouge wiped off over the lower-lip (but) preserved on the fringes and with eye-brows emerging in black lustre, having been combed with nails " (778). " The broad bosom (of a girl) presents a happy sight, with its white upper garment overspread with the glitter of the inner necklace of gems, (beautified) with a decoration of a garland of black and white flowers placed above " (780). " A saffron-shade, soft and delicate like the rising moon, shines on their faces, bristling with the lines of brownish, dotted drops of musk " (785). " Thus attracts the bevy of his beloveds breathing the

fragrance of (chewed) betel leaves, mingled with the smell of wine sipped in small quantity" (781). "Thus does his eye rest on these young girls, who, in their innocence, indulged in love's continuous enjoyment (to satisfy) their sexual desire for the first time, languid in their covert dalliance (with him)" (796).

Personal Account :

Now follows an important chapter of the Gaūḍavaho in which the Poet strikes an autobiographical note and gives us some details of his personal life. He tells us that "he, Bappai-rāa, (Vākpatirāja) a drop in the ocean of the King Yaśovarman's favourites, was decorated with the distinctive title of Kavirāja (797) and that he was held in high esteem by the Poet Kamalāyudha" (798). "His special features as a poet are but the spray-particles of poetic nectar churned out from the ocean of Bhavabhūti's (works)" (799). "He found great delight in (the works of Bhāsa - Jvalanamitra, Kuntideva, (Kālidāsa) — the author of Raghuvainśa, Subandhu and Harichandra" (800). "Scriptures, works on Grammar or Mīmāṁsā, Prosody, Bharata's Nātyaśāstra, Gautama's Nyāya System, legendary narratives (such as Mahābhārata and Purāṇas), as also the works of many other outstanding poets have been his source of great delight" (802). "His own graceful display of poetic speech, full of sentiment, is full of substance, brilliant and solid in thought (801) and hence his listeners, (as they hear), nod their heads in wonder, pushing down, what they have heard, to make room, as it were, for more poetic excellences that would follow" (803).

A Request made :

(On one occasion) they preferred their request to the Poet to tell them about our King Yaśovarman, as

they were seated in an assembly, 'to hear the life-stories of great and good men being narrated by the learned' (804).

The reasons why they made their request to him, were, according to them, the following :—

(A) Our King, with his nick-name 'Vigraha-tunga,' is an emanation of Hari or Murāri (Viṣṇu), who, at the time of the Universal Deluge, became the safe resort of the three worlds (805-814).

(B) This King, "in his incarnation as Kṛṣṇa, used to be carried respectfully by Garuḍa, the son of Vinatā, who acquired prominent glory for having shaken off multitudes of poisonous cobras" (817-826).

(C) When dreadful portents, such as an eclipse of the moon and the sun, neighing of horses etc. occurred, this King had his eye-corners twitching in frowns at that time" (827-832).

(D) (Like Lord Kṛṣṇa), he enjoyed "the celebration of Madanotsava in the company of a band of his beloveds, indulging in novel forms of love-sports in pleasure-houses (*panai-bhavana*)" (837) and even the captive women of his enemies looked up to this King with impetuous longing, conjuring the image of the God of Love in their agonies of bereavement" (843).

For all these reasons, "these people (assembled here) wish to be told by you, leaving no detail, (the narrative of) how the Magadha King was put an end to by our lofty monarch" (844).

The Poet's reply :

Then, smiling a little, he said, "In my effort to praise our Master, my speech just wriggles and rolls round in my throat, having been choked by the distressing delight

thus appearing as if it is incapable (of the task) " (847). " Our King stands no comparison, even with the Lord of the Earth, Pṛthu, who earlier came to the rescue of the Earth when, in utter chaos, she ran away, assuming the graceful form of a cow " (848-855). " What of other kings then, insipid stories about whom, narrated in glorification, would be least entertaining " (856). " A priceless reward may fall to the lot of the people who are living such a dry and insipid wordly life, when they listen to the narration of our Master's sanctifying merits " (1006).

Ways of the World :

Then in a Kulaka of 150 Gāthās, the longest in the whole Poem, the Poet dilates upon ' this dry and insipid worldly life ' of his times. As Pandit observes, " This is one of the best and most remarkable parts of the Poem and abounds in sentiments of the very highest order. " As a Poet Laurete enjoying the patronage of the ruling monarch, he must always have moved in a highly elite circle of intellectuals, nobility, courtiers, sycophants and men belonging to the rich, upper classes of the society. The varied experiences, mostly unwelcome, that he had of them in his dealings with them, left him, on the whole, a bitter man and he seizes an opportunity in this Poem to give vent to his sad feelings. He tells us how merit, even of the highest order, is always deprecated and devalued, as there is nepotism everywhere with high men in authority. There are very few good men and even these few have lost all interest in their worldly life and would rather take to the forest. The rich men, who can afford to give, are stingy, close-fisted misers. There is fraud and wickedness all round and there is no such thing as happiness in life. " All this

Form in the guise of the universe is a clear manifestation of Abhāva or Non-existence, like the blue appearance of the sky, which is just an illusion of ocular perception" (1005).

Such are the reflections of Vākpatirāja, as given by him in this longest Kulaka. His criticism of the society, however, is very guarded and he speaks the language of a man of caution, who cannot afford to be blunt and outspoken for fear of offending the susceptibilities of the people who count. He wants to strike, but is afraid to wound. His expression, therefore, takes a devious, roundabout, twisted turn and is at times difficult to comprehend. Here are some gems of thoughts that one would like to cull from this 'book of life':—"With vain, (flattering) praises, men in authority are (so played upon and) mocked by rascals, that they (begin to) entertain peculiar notions about themselves, although what actual merits (they have) are too patent" (858). "It is surprising that kings who are so suspicious and vigilant in guarding the (privacy and) secrecy of their wealth and wives, keep a class of low people in attendance (on themselves)" (863). Every day good men are filled with two-fold grief : that they had not (the good fortune) to be born in an age when good men prospered and that they are now born in the age (dominated by) the vile and the wicked" (872). "Bad men delight in the company of the low people, although good people are at their disposal. It is a frivolous whim of those, for whom jewels are easy to have, to wear glass beads" (917). "The misers stay away without even touching Lakṣmī, although within reach by their side, looking upon her as their wife (in menses) to be avoided, having an unclean person" (921). "Attachment to

pleasures constantly throbs within, although the mind has been forcibly taken away from them. Sound, uninterrupted, is (heard) inside the ears, though blocked by fingers " (937). " O fool, how can there be any relaxation (and release) for you, when you are fastened by the bonds of love ? They would only tighten up firmly on you, if you try to stretch them to extricate yourself " (942). " Is this also not love of pleasures, (prompted by which) men leave their houses full of fraud and deceipt and seek delight in the innermost recesses of the forests, abounding in perennial water-streams " ? (948). " Indeed, even his own beloved goes away from the man who has lost all his property. Does the night, with all her body (i. e. for all time) unite with the moon, when he is not complete (with all digits) ? " (953). " Let this tall talk of uplifting the afflicted masses stop. How is that possible for pygmies ? These fellows are not capable of arranging for their own welfare even ! " (955). " Since there is no respect for men who have not even an iota of wealth, although otherwise they are highly regarded for their merits, we pay our salutation to wealth ! And for this reason, too, we say—Away with wealth " (969). How could these men, whose heart is always bowed low, being constantly pulled down by anxiety (to find food) for their belly, look up with high and lofty minds, all their enterprises having come to naught ? " (972) " A man of affluence revels in special and novel forms (of enjoyment) ; while a man of limited extention (and addition to his property) desires only stability. The (poor) man with no money seeks a sound body and a man with diseases is satisfied only to (breathe and) survive " (991).

Talking of old age, he says, " (With age) man's hair becomes long and gray, which, I believe, are veritable

paths for heart's emotions now going out every day, as they came (before)" (999). " The bodily stoop, bending the whole body, shows by its gray hair the fact of the whole body soon turning into an alms-bowl in old age " (1000). " The old man's body gets bent in all places, bowed and pulled by the tendrils of skin-folds, the face now turned down towards the earth (soon to be its burial place)" (1001). " Such is this selfish, sordid world full of vanity. It would be rewarding to you all, if you hear our King's sacred virtues being dilated upon."

Our King's Greatness :

To test his superhuman strength, even god Śiva entered into an encounter with him, assuming a lion's form⁵ (1007-1010). Along with heroism, he also combines in himself virtues of religiousity and benign, benevolent rule. For instance, " The creeper-like columns of smoke from his sacrificial performances looked like the dark path of the thick fluid of ichor of the heavenly elephant of Indra, who is invoked (on the earth) by his good deeds" (1013) and " Although abiding strictly by the code of controls and restrictions (imposed) under his legal authority, he rules the world with their opposites (viz. love and sympathy) " (1015). He is an incarnation of Viṣṇu and even to-day he carries over his chest the goddess Lakṣmī (1039), a gift from the ocean, when it was, in ancient days, churned by the gods and the demons to obtain nectar and Viṣṇu took the form of the Tortoise (1016-1038).

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5. " It is possible that this self-imposed metamorphosis of Śiva into a lion refers to some fancied or true encounter that Yaśovarmā had with a lion ".

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The wives of his enemies were reduced to the deplorable condition of widowhood (at the death of their husbands), ' smitten by the King's frowns in a casual outburst of anger ' (1043). Our King is thus no other than god Viṣṇu, ' whose famous conch Pāñcajanya bears resemblance with the primordial Egg ' (1044). " He is Keśava incarnate, reposing on his own glory and on Śesa " (1045). To him, in his form as Viṣṇu, approached the Goddess of Earth in the beauty of human form⁶, when she was in trouble from her oppressors " (1063). Yaśovarman is born in the lunar race – the race of the Lord of Night and among the many renowned kings belonging to this race, he is great and outstanding (1065). He holds a great impassioned fascination for even the captive women of his enemies (1066–69) who, ' flushed red by (the flames of) fire inside the bowl, tried (without success) a malevolent, magical ritual to do away with him ' (1071). Such is our King ' for the narration of whose good deeds, even a thousand mouths of the Lord of snakes would be insufficient. Who are we then for this task (1072)! But at the end of this night you may listen to the ' Mirror ' reflecting the glory of the haughtiness of his arms, which put an end to that of earlier kings (1073). Now will be narrated this Gaūḍavaho, " a big enterprise indeed, which, when listened to (by them), great kings and great poets shed their pride " (1074).

Evening and After :

The afternoon session of the learned men is over and the assembly disperses to meet next morning. As

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6. Pandit is wrong to imagine that the earth assumed the form of a cow to approach Viṣṇu, as described in Gāthās (1046–1063). The cow form is described earlier in Gāthās (848–855) when she approached king Pṛthu.

Pandit observes, ' the refusal to narrate the story of the slaying of the Gauḍa king in the evening and not till next morning, is merely a contrivance to get an opportunity to describe the circumstances under which the evening (the night) and the morning present themselves to the eye of a poet, such as our Poet is ". He, therefore, describes first the beauty of the sunset "with the expanse of the sun's orb reeling down (in the west), the forest outskirts looking pleasant with flocks of pigeons returning to the trees (for rest) " (1076), "the white cows, their udders plump and oozing milk, coming back from the forests lazily on account of their heavy haunches " (1080) and " the directions, darkened by dust at the end of the day, collecting together, as it were, drawn by their curiosity (to hear) the life-story of the King " (1106).

And now the moon-rise. " Look at the moon's orb, reddish like a big lump of candied sugar " (1114). "Flushed red with (erotic) excitement, because of his companionship with Cupid, the moon steps out with his curved bow, now fully stretched (to form) a circle under the guise of his halo-ring " (1116). " The moon's orb, reddish like the interior, navel-like cavity of a conch, bursts (on the horizon), the red colour having been imbibed, as it were, from the offerings of wine-filled glasses, made by lovers at that time " (1118). " The moon heaves upward in a state of flickering rays, appearing as if he is holding up, suspended (in his hands), clusters of lotus-fibres, uprooted impetuously with the idea of destroying day lotuses " (1119).

After these descriptions, " he reposes on his bed and surrenders himself to sleep, finding himself unable, as it were, to do the narration of His Majesty's exploits (1120), because " the glories of the great just devitalise, if incorrectly narrated " (1121).

Although in bed, he gets no sleep. He, therefore, utilises the time at his disposal till next morning to depict the 'Night Life' of lovers in a Kulaka of 42 Gāthās (1122-1163), fantasizing many a love-scene, mostly modelled, like that of his predecessors on Vātsyāyana's Kāma-Sūtra, which had almost served as a guide or a manual to them all. The special toilet and make-up of the young girls for this occasion (1122-1128), meeting of the loving couples and the flirtatious dalliance of these ladies (1129-1138), the couples drinking wines to-gether (1144-1148), the embrace, the kissing, sex-enjoyment and sleep afterwards (1151-1163) are some of the features of the Poet's description of these night-activities.

The end of the night, heralding the advent of dawn, is the theme of the next 19 Gāthās (1163-1181), followed by the sunrise (1182-83).

The Poet has awakened by this time and 'having finished his morning duties, gets ready to narrate the life of the King, which is very much like the life of Cānakya' (1184). The whole universe feels alerted by this great event and there follow interesting scenes of great excitement and enthusiasm on the part of the gods and celestial nymphs in' the heaven (1186-89), the ascetics, the flocks of birds and all people on the earth (1190-92). "The whole surface of the sky was filled by the suspended, circling rows of aerial cars of gods, terraced one over the other" (1193).

Having thus collected in a vast, open auditorium all gods, nymphs, men, women and clusters of birds, (as, earlier, Bhavabhūti had done for his Garbha-Nāṭaka in the Seventh Act of the Uttararāmacarita, called Sammelana), the Poet starts with eulogistic address (*sambohana*) from other poets, almost in the manner of

Nāndī or Benediction. The moment he commenced his narration, there was perfect silence, as all people became mute and quiet. "This our King, at whose sprinkling ceremony (in celebration) of his conquests, the enemies' captive queens, given the assignment of waving chowries over him, would hide their tears behind them (1208)—the life of this great King, so picturesque and purifying is now being told. So listen, ye all".

Thus ends the Gāthā-Pedestal of the Gaūdavaho of Bappairāā, having the title of Kairāā.

II. Character and Composition of the Gaūdavaho :

Such is the synopsis or a general outline of the Poem, Gaūdavaho. It can be observed that it generally satisfies almost all the requirements of Mahākāvya, except one viz. that it should be a composition with well-marked divisions called Sargas or Cantos. The hero is an illustrious King. The principal sentiment is Heroism of which the hero is 'Yuddha-vira', while the other sentiments like those of Love, Pathos, Disgust etc. play supplementary or subordinate rôles with reference to the main sentiment of Heroism. The theme of the Poem is historical and it begins with homage to a number of gods and goddesses, while men of merit are deservedly eulogised and the villains duly censured. The metre of the whole Poem is Āryā or Gāthā except in Gāthās 60 and 61, where the metre is Samagalitaka.⁷ The topics treated in the Poem are :—

7. "Dhruva holds that the verses No. 59 and 60 (it should be 60 and 61) have not been correctly edited and printed so far. He gives the correct reading and suggests that they together form one verse of 25 Mātrās each in Samagalitaka metre". See Padya-racanānī Aitihāsika Ālocanā". Quoted from 'Sanskrit and Prakrit Mahākāvyas' by Ramji Upādhyāya, P. 261.

The march of the army, fights on the battlefield, description of cities and villages with their festivals, seasons, forests, mountains, sea, tracts of lands, deserts, lakes and rivers, the sunrise and the moonrise, mornings, evenings, nights, nocturnal darkness, sacrificial performance, sex-delights, water-sports, the Poet's auto-biographical account, mythological episodes etc. and the Poem is named after a historical event of the slaying of the Magadha king.

It is, therefore, strange that such a big poem, which fulfils almost all the requirements^{7A} of a Mahākāvya, should not have its big bulk divided topic-wise into Sargas or Cantos and it is equally surprising that in its concluding Gāthā (1209) the Poet should say that "the life of this great King, purifying, picturesque and unparalleled, will now be narrated. So, listen, ye all." In this connection, it is interesting to note how the Poet was requested by his learned friends sitting with him in an assembly, to describe to them the incident of the slaying of the Gauḍa king and how every time he put them off by bringing in irrelevant digression with a view to

7A. सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
 आशीर्नमस्तिक्या वस्तुनिर्देशो वापि तन्मुखम् ॥
 इतिहासकथोदभूतमितरद्वा सदाश्रयम् ।
 चतुर्वर्गफलायतं चतुरोदात्तनायकम् ॥
 नगरार्णवशैलर्तुचन्द्राकोदयवर्णनैः ।
 उद्यानसलिलकीडामधुपानरतोत्सवैः ॥
 विप्रलभ्मैविवाहैश्च कुमारोदयवर्णनैः ।
 मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥
 अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।
 सगैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसंधिभिः ॥
 सर्वत्र भिन्नवृत्तान्तैस्तेतं लोकरजनम् ।
 काव्यं कल्पान्तरस्थायि जायते सदलंकृति ॥

काव्यादर्श I. 14-19

diverting their attention from the main theme. In Gāthā 844, for instance, they request him ' to tell them at length how this great King killed the Magadha king '. Hearing this the Poet just smiles a bit and tells them " how difficult it is to find words to adequately praise our Master, since the very joy of it fills and chokes up the throat (847). He excels even the great king Pr̄thu who cannot stand comparison with him " (856). Then he gives a long discourse about wordly life, the types of people one comes across and a sense of futility and frustration which life in this world breeds (857-1005). " You will, however, be cured of this sad feeling and this will be your precious reward, if you listen to the great merits of our Master being extolled by me " (1006). " To test his great strength, God Śiva had once assumed the form of a lion (1011). Our King even now upholds on his bosom the goddess Lakṣmī, coming out of the milky ocean churned long back by the gods and demons (1039). He is Keśava or Viṣṇu incarnate, enveloped in his fair glory (1045). He it was who viewed and interviewed the goddess Earth when, harassed, she approached him in the form of a fair lady to tell him of her woes (1063). He is born in the race of the Moon which boasts of many an illustrious predecessor (1065). Such is this King, to describe whose greatness, even the great Snake would find it difficult with his thousand tongues (1072). How are we then competent to do so ? I shall, however, tell you *at the end of the night* how the eastern King was killed by our Master (1073). This Gaudavaho, a great (literary undertaking-*Mahārambha*), will now (i. e. next morning) be narrated by me, hearing which, both the great kings and the great poets will lose their own pride of achievements and (feel themselves small before our King and before me) " (1074).

We imagine that after this assurance from the Poet the meeting must have dispersed and all his friends must have retired to their homes for evening worship, to collect once again next morning for a recital of the Gaūḍavaho. It was evening time when the sun was about to set and, therefore, the Poet utilises this respite to describe the sunset, with the sun's orb on the western horizon, the twilight glow, the darkness of the night, the rise of the moon and the moon's orb in the east, at which time "all directions converged together, as it were, attracted by curiosity to hear the life story of our King" (1106). And now here rises the moon's orb. Saying this the Poet laid himself on his bed, promising to himself to accept the almost-impossible task of narrating the great deeds of the King" (1120).

The moon-rise gives an impetus to the frenzied activities of lovers, which the Poet describes at length and in details, to await the time of the arrival of the early morning, "when the tiny stars drop down in a shower from the sky, like flowers released by gods on the occasion of the narration of our King's exploits" (1164). And then there was sunrise, the sun's orb appearing on the horizon, dispelling nocturnal darkness for good, as it were. "The Poet finishes his morning duties and feeling relieved and happy, *prepares* to narrate the King's heroic deeds, very much like those of Cānakya" (1184). At that time stood suspended in tiers the multitude of the aerial cars of gods who came down with nymphs to hear the narration. (1193). The court bards too started their songs of the King's praise. On such an auspicious golden day, the people, gathered, suddenly became quiet to hear him in whom, everything of the Goddess of Learning was, as it were, fully transferred." (1206).

From what has been stated above, especially with reference to the Poet's procrastination, suggesting his obvious reluctance to grapple with the main theme of the Gaüdavaho, viz. the slaying of the Magadha king in greater details than what he has cursorily done before, it is clear that the Poet had no intention to deal with this topic in this Poem. He would rather like to reserve the matter and the material thereof for another bigger (Mahāraimbha) poem of greater magnitude. It might preferably be a continuation of the present one and might contain topics like the march and the meeting of opposing forces, the fourfold constituents of the army, namely, infantry, cavalry, elephants and chariots, their encampment, the battle-array and scenes of warfare with the use of the available weapons and missiles of those times, later culminating in the slaying of the Gauḍa King, whom he encounters on the battle-field. Such has been the pattern of the earlier Mahākāvyas like Rāvanavaho Kirārājuniya and Śiśupālavadha, which, for its many features, might have served as models to our Poet. In the last two Āśvāsakas, for instance, viz. 14th and 15th of the Rāvanavaho, popularly known as Setubandha, Pravarasena deals with the warfare that raged between the army of monkeys and that of the demons, ending ultimately in the slaying of Rāvaṇa by Rāma. In the Kirātārājuniya also, the last Sarga is devoted by Bhāravi to an encounter of Arjuna with god Siva in the guise of a Kirāta or a mountaineer. The same is the case with Māgha, a competitor of Bhāravi in every respect. Vākpatirāja, too, perhaps, wanting to emulate these earlier poets, had planned his Poem on these patterns and, therefore, he ends the present Poem with an assurance in his Gāthā 1209 that 'the life of this great

King, so purifying, will now be told to you all, which you will do well to listen".

This evidently leads one to conclude that the present Poem is just prefatory or "a Prelude", as Pandit prefers to call it. Says he^{7B} "It may be added that if we are to take the present poem as the whole poem and not merely as the prelude, then it is a singular one. For we have neither the name of the Gaudian king, nor that of his capital, nor the reasons why he was killed, nor the circumstances under which, nor the manner in which, he was killed. It is improbable in the highest degree that the killing of an unnamed and therefore, obscure king who is disposed of in three or four couplets, out of twelve hundred and more—most of which have no concern with him or his death—could have given the name to the Poem which it bears"..."The conclusion, accordingly, ... is that what we now have of the poem is merely the preface or prelude, and that the real Poem, giving a full account of the circumstances under which Yaśovarmā slew the king of Magadhas, has not been found, if it was ever written, or it may be, has not come down to us; and that the bare reference to and short mention, in one or two places, of the flight and death of the king of the Gaudas, before the second part of the present Poem begins, are merely made to serve as incidents, which make the learned friends of Vākpati prefer their request to him that he should narrate fully the story of the slaying by Yaśovaramā; and that there is nothing either in MSS. or in the Commentary to militate against this conclusion; indeed the latter directly supports the conclusion, so far as it says anything on the subject."⁸

7B Pandit : 'Gaüdavaho' — Reprint, Pages xlvii — xlxi.

8 Haripāla, commenting on the word 'एवं' in Gāthā 1073, explains it as — वश्यमाणकथाप्रबन्धं.

This view of Pandit has been accepted by Bühler, an eminent German scholar, who says of the Gaüdavaho that 'the author (Vākpatirāja) bestows as much care as possible on the accessories and gives as little as possible on real history.' He gives an additional reason in support of the view of the present Poem being a prelude. Of the four MSS of the Gaüdavaho, two style the work in their colophon as 'Kahāvīḍham' (कहावीडं), one calls it 'Gāhāvīḍham' (गाहावीडं), while the fourth MS is silent about it. Bühler observes that कहावीडं, which is Prakrit for कथापीठम्, is the title of the first or introductory Lambaka of the Sanskrit rendering of the Gunādhya's Brhatkathā, both by Kṣemendra and by Somadeva and which, therefore, must have been found in the original Prakrit work of Gunādhya. "On this analogy we may hold that our present Poem too should be an introductory part of another larger Poem. The reading गाहावीडं is perhaps a mistaken reading for कहावीडं." 9

Another German scholar, J. Hertel, also agrees with this view of Pandit. He relies on the concluding words of the colophon of one of the MSS, which are — कहावाय-लंछणस्स वप्पहरायस्स गउडवहे ॥ गाथावीडं समतं ॥ and says that the existing Poem is but the introduction—the कथापीठ. Its author never carried out, however, his intention of writing the real Gaüdavaho.

This view has, however, been controverted by the eminent German scholar, H. Jacobi. "He argues that if the existent work is to be looked upon as a prelude to another larger historical work, the former would have to be regarded as a very unique work indeed, without any like of it in the whole range of Indian literature. The present work is too great to have formed only one Āśvāsa, being only a little shorter than, for instance, the

9. 'Gaüdavaho' — Reprint by Utgikar, P ccxxxix.

Rāvanavaho, the most famous Mahākāvya of the Prakrit literature. If the present 1209 (or 1233) verses of the work were to represent only the preface, what colossal extent we shall have to postulate for the whole poem proper !! If this objection be not regarded as very serious, still there is another difficulty that confronts us. What should have led the poet to put the best part of his work (description of nature etc.) in the body of this (presumed) preface ? In the case of other poets, we find, on the other hand, this item reserved for the main part of their work and gradually worked up with the subject-matter."

" All such difficulties are removed, if we hold (says Jacobi) that the present work was only an epitome i.e. an abridgment (Auszug) of the original work, from which all that concerned historical incidents was dropped, as being neither of general nor of lasting interest. As an epitome of the original poem, the Gaūdavaho must have come to lose its division into Āśvāsas etc., though the internal division of the subject-matter was preserved. Thus we can still recognise distinctly the successive parts of the poem :— (1) The poet's introduction, consisting of the usual Maṅgala and praise of poetry in general, (2) the work proper, of which, even though there are left now only the description of nature and such other secondary matter, still sufficient traces are left to enable us to formulate the general march of events, such as (a) the praise of Yaśovarman (b) his triumphant march and (c) his life of enjoyment after his grand achievement and (3) as conclusion, the poet's own life. Bilhana's ' Vikramāṅka-devacarita ' is composed on similar lines and this type seems to have been the usual one for historical poem."¹⁰

10. ' Gaūdavaho ', Reprint by Utgikar — Introduction
P. ccxlii.

Jacobi finds support for his argument also in the variation of the number of verses or Gāthās contained in each of the four manuscripts of the Gaüdavaho, one of which has only 1102 Gāthās, while the other three have 1235 i.e. 133 more Gāthās. Haripāla, the commentator also calls his commentary as 'हरिपालविरचितगौडवधसारटीका'. Jacobi surmises that "Haripāla who, besides his father, had many predecessors, probably found in the old MSS, the colophon गौडवधसार i.e. an epitome of Gaüdavadha, and therefore he called his commentary गौडवधसारटीका."

Pandit bases his opinion on the last Gāthā, No. 1209, to conclude therefrom that the present work is just prefatory. There is, however, one more verse in Upajāti metre noted in two MSS. The verse is as under :-

कइरायलंछण(स्सव) वप्पइरायस्स गउड(वहम)।
(नामे)ण कहावीढं रइयंचिय तह समतं च ॥

Pandit also has recorded this verse in his list of various readings. Jacobi observes, "So much is certain that after V. 1209 there followed only a verse or verses, which brought the Poem to its finish and that, therefore, it is not at all necessary to hold that after V. 1209, the history proper of Yaśovarman was to follow."¹¹

The arguments advanced by Jacobi are quite ingenious, indeed. But it is difficult to accept his view that the present Poem is merely an epitome. His contention regarding the bulk of the Gaüdavaho, present and prospective, has not much substance. Poets, Post-Kālidāsian, like Bāna, Bhavabhūti and others, revelled in voluminous writing, in quantity more than quality. Such has been the case, especially with Jain writers like Hari-

11. 'Gaüdavaho', Reprint by Utgikar, Introduction.
Pages ccxlii-ccxliii.

bhadra, Pādalipta-Sūri, author of *Taraṅgavatī*, Dhanapāla, the author of *Bhavisatta-Kahā*, not to speak of Hema-candra, who, of course, is a later writer. Prolificity appears to be the order of the day and, therefore, our Poet's aspiration to write the *Gaūḍavaho proper* in continuation of the present one which might just be a prelude to what was to follow, is in keeping with his times. It is doubtful whether he did the same. Even if he had, it has not come down to us, just like his other work, *Mahumaha-Viaya*, which, as he himself says that he had written, but which has failed to reach our hands. The loss of the one viz. *Mahumaha-Viaya*, which is a fact, is equally possible in the case of his other work 'which he promises to write' (1209), but which he, perhaps, could not continue, because of circumstances, mainly political, beyond his control.

His other contention that the Poet has already put the best part (description of nature etc.) in the present work, is not very convincing. For the prospective *Gaūḍavaho proper*, he might have earmarked topics (like those already mentioned above) with a profuse padding of many, relevant, legendary episodes, culminating in the death of the Magadha king. Items like the description of nature etc. which might prove, according to the Poet, out of context there, are included in the earlier part viz. the 'prelude'.

Variation in the number of *Gāthās* contained in each of the four manuscripts can be no argument for holding the present *Gaūḍavaho* as an abridgment. The copyists of MSS have their preferences and accordingly they pick and choose *Gāthās* as they like. Jacobi himself observes that "this or that copyist of the prevalent epitome might have put in, at their appropriate places, such verses from

the original poem as might have pleased him or such as he would not find wanting for other reasons". One would be inclined to believe that the manuscript, which has the lowest number of Gāthās viz. 1103, may be an abstract (Sāra) or abridgement, while the other three MSS having 1209 (or 1235) Gāthās, represent the original Gaüdavaho and not the epitome, as viewed by Jacobi. Since Haripāla commented on a copy of the MS which had this lowest number and, therefore, the colophon 'गौडवधसार', it is proper that Haripāla should label his commentary as 'गौडवधसारटीका'. But he himself admits that what he is commenting upon is an earlier part of the Gaüdavaho — call it prelude or Sāra or whatever name you give — and that its continuation is yet to follow.

The additional verse in Upajāti metre, given in two MSS after the concluding Gāthā No. 1209, is invoked by Jacobi to prove that "the present work is all that we have of the Gaüdavaho, which finishes here once for all and, therefore, it is not at all necessary to hold that after Gāthā 1209, the history proper of Yaśovarman was to follow". This argument of Jacobi is absolutely incorrect. For one thing, the veracity or authenticity of this verse in question is in doubt. It cannot obviously be from the pen of Vākpatirāja. When he says in Gāthā 1209 that the life-story of this great King will now be told, how can he say in the same breath that the Gaüdavaho is finished! It is like the Sūtradhāra introducing a dramatic performance with reference to its author and main characters in his prelude and later, when the curtain goes up for the main scene of the drama proper, he comes on the stage to announce that the performance is finished! Evidently, therefore, it is from the MSS copyists. But even this verse

tells us that the ' the Gaüdavaho, named Kahāvīdham (काहावीडं) is finished, which means that the Kathāpītha part or prelude of the Gaüdavaho is finished. In this context, the reading ' Gaüdavahe ' (locative) suggested by Bühler appears cogent, as it will then mean " In Gaüdavaho, the kathāpītha has been finished. "

The absence of chapters or divisions like Āśvāsakas etc. can be no argument for any one to infer that the present Gaüdavaho is an epitome. No doubt, the Mahākāvyas like the Setubandha have such divisions. But, the prose compositions, like the Kādambarī of Bāna or the Vāsavadattā of subandhu (whom the Poet admires) have a continuous, undivided narrative without chapters. Līlāvatī, a Jain Mahākavya by Koūhala, a later poet, has also no divisions in it.

The reason why he has not divided the big bulk of his Poem into chapters is to be sought in the character and composition of the Gaüdavaho. His writing, as can be observed, is mainly Kulakapradhāna i.e. – in groups of verses, small and big, each group having one idea, theme or topic, loosely connected with the main story in its last Gāthā. The Kulaka is like a cavalcade or a caravan of cars, (each unit giving one idea), passing in a procession before our eyes, with its last unit carrying a flag to indicate whose-who or whom it belongs to. The Poet has chosen this Form, and not the conventional, uniform pattern of chapters or cantos, with the sole idea of ensuring fullest freedom for his poetic Muse, as she sallys and soars with her wild flights of Fancy, untrammelled by any restrictive norms laid down for a Mahākāvya by rhetoricians like Dandin or Bhāmaha. In this respect, we may say that like his revered Guru Bhavabhūti, he, too, is a rebel against standardisation of poetic Form.

III. King Yaśovarman and His Date :

“ Madhya-Deśa¹² or Mid-India, is a valley between the Ganges and Jumna, which has been the prominent centre of Indo-Aryan civilisation. The principal kingdoms here in the 7th century A. D. were Thanesar (Sthanviśvara) and Kanauj, both ruled by King Harṣa. They were in fact the ancient Kuru and Pañcāla kingdoms united once again, as they once were, under Janamejaya and the combination was so powerful that Harṣa, like Janamejaya, easily became the emperor of Hindustan. As Harṣa usually lived at Kanauj, that city rose in importance and assumed the status of the capital of India. It had already gained some importance during the days of Maukhari Kings, Isāna-Sarva and Avantivarṇā, who ruled there during the latter half of the 6th century over the eastern portion of the Gangetic valley, while the Vardhanas of Thanesar established overlordship over the western. The union of Thanesar and Kanauj at once raised Kanauj to the position of the capital of India, now lost completely by Pāṭaliputra. The city of Kanauj consequently acquired grandeur and accumulated riches commensurate with its dignity. When the Chinese pilgrim, Hiuen Tsang, visited it, it was already a great city. This is how he describes it¹³. “ The city where Hinduism flourished as well as Budhism, could show more than two hundred temples with thousands of worshippers, the city

12. C. V. Vaidya - “ History of Mediaeval Hindu India ”.

Pages 26 ff.

13. Vincent A. Smith - “ Early History of India ”

Pages 390-391.

Kānyakubja, Kanyākubja, Mahodaya and Gādhipura are synonyms of Kanauj. ‘ कन्यकुब्जं महोदयम् । कन्याकुब्जं गाधिपुरं । अभिधानचिन्तामणि - IV. 973-974.

which was strongly fortified, then extended along the east bank of the Ganges for about four miles and was adorned with lovely gardens and clear tanks. The inhabitants are rich and happy and every caste rolls in wealth. Flowers and fruits abound everywhere, cultivation and harvest take place at regular time. The climate is temperate. The manners of the people are sincere and honest. The inhabitants have some noble and graceful traits of character. They apply themselves ardently to a cultivation of literature. They speak with clearness and discuss with subtlety." Later, it became also the capital of our King Yaśovarman and afterwards of the Gurjara-Pratihāra Kings, Mihira-Bhoja and Mahendrapāla. Bānabhatta, Bhavabhūti, Vākpatirāja, Rājaśekhara and Kṣemīśvara were some of the great poets who lived in this city, enjoying the patronage of their contemporary monarchs.

Harsā's death (in 647 A.D) threw the whole country into chaos and 'produced a medley of petty states with ever-varying boundaries and engaged in unceasing internecine war'. As a result, there came on the scene a King named Yaśovarman, a Kṣatriya of the lunar race (1064-65). He was a descendant of the Maukhari king Avantivarman, who reigned at Kanauj and whose son, Grahavarmā, married to the princess Rājyaśrī, was earlier murdered by a Mālava king of Ujjain. The murder was avenged by Rājyavardhana, the brother of the princess and of Śrī-Harsā, the patron of Bānabhatta. The kingdom of Kanauj came to be later restored to some member of the family of his sister's late husband, Grahavarmā, from whom descended the King Yaśovarman.

"After¹⁴ ascertaining the (relative) strength or weakness of powers, place, time, seasons for marching,

14. R. P. Kangle — 'Kautilīya Arthaśāstra' Part II, sec 135.

time for raising armies, revolt in the rear, losses, expenses, gains and troubles of himself and of the enemy, the conqueror should march, if superior in strength, otherwise stay quiet ". Such was the dictum of Kautilya whose work, the *Arthaśāstra*, had served as a manual for all kings to follow. Accordingly, Yaśovarman, after his coronation, started on his military expedition of " world conquest " immediately after the rainy season (192), equipped with a mighty army, including a big force of cavalry and elephants (255-269). He crossed the big Sona river (276) and in the Vindhya mountain visited the temple of the goddess of the Vindhya (285-347) and straightway marched against the Magadha king, who fled in fear along with his feudatory princes (414). They first deserted him, but feeling ashamed, they rallied round and gave a fight to Yaśovarman, only to be defeated soon in a fierce battle (415-416). Yaśovarman then chased the Gauda king and put him to death (417). He then went over to the eastern (*elāsurabhi*) sea-shore and fought successfully with the Vaṅgas (419-420), after which he pushed South. He vanquished the southern kings and went in the direction of the Malaya mountain (423). After this he crossed sword with the Pārasikas¹⁵ (431-439) and later, collecting tribute from the two Koṅkanas, came to the Narmadā river (460-465). He then pushed west and going by the sea-coast (470), he crossed the desert region of Marudeśa (Marwar) (471) and landed on the suburbs of Śrikanṭha

15. " These Pārasikas in the South are a riddle to many. But they appear to be a reality ... Parsis seem to have first gone to the further South in their flight from the Arabs about this time i. e. 700 A. D. before their coming to and finally settling on the Gujarat coast. " C. V. Vaidya — ' History of Mediaeval Hindu India. '

or Thanesar (484). From there he reached Kurukṣetra (494), the famous battle-field of the Kaurava-Pāṇḍava war and then came to Ayodhyā (495-508), where in just one day he built a magnificent temple (509) and received precious presents from the people (509-10). Afterwards he went North in the Himalayan region (511) and subdued the petty chiefs of the Himāchala territory. This marked the end of his expedition, which he celebrated in joyful festivity, along with the soldiers of his army (694).

Such is the description of Yaśovarman's *dīvijaya*, recorded by Vākpatirāja in his Poem. It is highly poetic, but as Dr. Mirashi says,¹⁶ it is mostly a fictionalised piece of narrative, mentioning no names of kings defeated, nor any dates thereof. It is, of course, modelled on similar descriptions of conquests given by Kālidāsa in his *Raghuvamśa* (canto IV) and by Harisena the Poet-laureate of Samudragupta, as recorded in the form of an inscription, which, we may presume, must have been seen by our Poet at Allahabad. He had also probably before him an account of king Śrīharaśa's campaigns of the earlier century to help him in this respect.

The Magadha king, very probably the same as the Gauḍa king, might have been, according to Dr. Mirashi, Jīvita-Gupta II, who gave for a sun temple the grant of a village named Vārunika, now known as Deva-Varunārka, situated in Bihar. There is no doubt that Yaśovarman had subjugated the Magadha country. There is an inscription¹⁷ at Nālandā which gives the following description of Yaśovarman :—

16. Mirashi — 'Bhavabhūti' — Pp. 20-21.

17. Mirashi — 'Bhavabhūti' — P-21.

सर्वेषां मूर्ध्नि दत्त्वा पदमवनिभृतासुद्रतो भूरिधामा
 निखिलाशुप्रतानप्रदलितनिखिलारातिधोरान्धकारः ।
 रुद्यातो यो लोकपालः सततवसुमतीपाद्विनीवोधहेतुः
 श्रीमान् भास्वानिवोच्चस्तपति दिशि दिशि श्रीयशोवर्मदेवः ॥

“Here blazes high, in every direction, the famous King Yaśovarman, of great fulgence, who, stepping on the heads (tops) of all kings (mountains), destroyed with his quick-projecting sword all his enemies (dreadful darkness) and caused the awakening of the whole earth (lotus-plants)”. He is also supposed to have founded a town called Yaśovarmapura, to commemorate his victory over the Magadha king and the annexation of this country into his own kingdom.

History records Yaśovarman’s conflict with king Muktāpīda alias Lalitāditya of Kashmir. He belonged to the Karkoṭa or Nāga dynasty and spent most of his life in expeditions of conquests. According to Kalhana, the author of the Rājatarāṅgini, he conquered most of the eastern kings and those in the Antarvedi or the region between the two rivers, Gaṅgā and Yamunā. After the defeat of the eastern kings, the first bloodless victory he had was over the King Yaśovarmā of Kanauj, because ‘this King showed what was the best thing to do, when he turned his back on Lalitāditya and became his obedient servant’. Peace was made between the two, much against the wishes of Lalitāditya’s minister of peace and war and his soldiers too felt dissatisfied that a treaty was effected before their desire of fighting a longer battle was gratified. At the same time the allies of Yaśovarman took up a bellicose attitude and showed fight. Lalitāditya, therefore, deposed the king of Kanauj and rewarded his own minister with five great titles. Yaśovarman, under

whose patronage were the poets,¹⁸ Vākpati, Bhavabhūti and others, became a dependent of Lalitāditya, employed in proclaiming his praises like a court bard.' Thus the land of Kanauj, from the banks of Yamunā to the banks of Kālikā, came under his sway, ' appearing as if it had been a yard attached to his house.'¹⁹

There is no reason to disbelieve the account about Lalitāditya, as recorded by Kalhana in his *Rājatarāṅgini*. As Pandit observes²⁰ ' he is a safe witness as to the main facts of his narratives, not only as a compiler or chronicler of accounts which he found in the old chronicles, but even as a critical and discriminating historian. We may, therefore, safely accept as true, without any doubt, the following facts : that Yaśovarmā was a contemporary of the king Lalitāditya of Kashmir ; that Vākpati and Bhavabhūti were poets at his court ; that Yaśovarmā did not, when attacked by Lalitāditya in his expedition of conquest, come out successful, but had to become his vassal, if, indeed, he was not entirely deprived of his throne and that a treaty to this effect was made between the two. '

As mentioned by Kalhana, it appears that Yaśovarman was a poet of no mean order. There are stray verses ascribed to him in the anthologies viz. the *Sūktimuktāvali*, the *Subhasitāvali* and the *Śāringadharapaddhati*. In his introduction to the edition of *Subhasitāvali*, Peterson makes a mention of a drama, called *Rāmābhuyada*, written by Yaśovarman, " which must have been a

18. कविर्किपतिराजश्रीभवभूत्यादिसेवितः ।

जितो ययौ यशोवर्मा तद्गुणस्तुतिबन्दिताम् ॥

राजतराङ्गणी. IV. 134

19. राजतराङ्गणी — IV. 126-145.

20. Pandit—' *Gāudavaho*,' P. Lxxii.

widely known play, as the numerous references to it and quotations from it in works of poetics and dramaturgy show.”²¹

The question of the date of Yaśovarman is closely linked with that of Kashmirian king Lalitāditya, whose contemporary he was. “According²² to the Rājatarāṅgini, Lalitāditya must have come to the throne in 693 A. D. He is recorded to have reigned for 36 years, 7 months and 11 days, between 695 A. D. and 732 A. D. Accordingly, his conquest of Kanauj and destruction of the sovereignty of Yaśovarman, if that was really achieved, must have occurred in the first 10 years or so, of the 8th Century, if not earlier. Accordingly, Yaśovarman must have reigned in the latter part of the 7th and the first part of the 8th century. As we must suppose that he had finished his own expedition of conquest and slain the king of Gaudas, before he was himself overthrown by Lalitāditya and, as Lalitāditya’s victory over him was one of the earliest achievements of that sovereign, it would follow that some considerable portion of his reign must have fallen in the latter part of the 7th century Yaśovarman may have had a long reign, beginning from some date anterior to A. D. 693 and ending by some years after A. D. 744. He may have continued to reign as a vassal of Lalitāditya after his subjugation by that king and to reign even after the death of that king”. This is Pandit’s view.

In his book ‘ Ancient Geography of India ’, General Cunningham, however, relying on Chinese sources, had adopted a correction of 31 years, so that the accession of Lalitāditya, according to him, falls in A. D. 724. Professor G. Bühler and Professor Max Müller also have accepted

21. V. Raghavan — ‘ Some old lost Rāma Plays ’ P. 1.

22. Pandit — ‘ Gaūḍavaho ’— Pp. xcv — xcvi also P. Lxxxv.

this correction. Dr. R. G. Bhandarkar²³ too accepts this view. In his book 'Early History of India', Vincent Smith²⁴ records that Muktāpīda, also known as Lalitāditya, received investiture as king from the emperor of China in 733 A. D. This prince, who is said to have reigned for 36 years inflicted a crushing defeat upon Yaśovarman about the year 740 A. D. According to Jacobi, Gaüdavaho verses 827-832 mention certain portents that took place in the world. Among them, V. 829 mentions an eclipse of the sun ; and this, Jacobi states, was visible according to astronomical calculations, on 14th August 733 A. D. In V. 832, he accepts the reading णियय-पय-भंग of a MS. instead of Pandit's—'भूलयाभंग' and this along with the earlier words खणणिवाडिय, are interpreted by him to mean 'shaking of his position (पय) that was brought about in a moment or temporarily'. This, according to him, obviously refers to the invasion of Lalitāditya against Yaśovarman, which must have taken place after he (Yaśovarman) had returned from his expedition against the Gauḍa King.

"The dates²⁵ of Lalitāditya's reign being thus ascertained to be 724 to 760 A. D., Yaśovarman's reign may generally be said to cover the second quarter of the 8th century. His defeat by the king of Kashmir will have to be placed in 733 A. D. before which Yaśovarman must have defeated the king of the Gaudas. Yaśovarman had sent an embassy to China on his own behalf in 731 A. D. and later when Lalitāditya sent a similar embassy to China in 736 A. D., he claimed Yaśovarman as his ally. This fact shows that Lalitāditya had defeated

23. Bhandarkar—'Mālatī-Mādhava. P. ix.

24. 'Early History of India'. P. 386.

25. 'Gaüdavaho'—Introduction P. ccLxviii.

Yaśovarman in 733 A. D. and instead of annexing the Kanauj territory, had formed an alliance with him. In the words of Kalhana, the kingdom of Kānyakubja came under the control of Lalitāditya "as if it were the yard of his house".

This view has been accepted by Dr. Tripathi and Dr. P. V. Kane also. According to Vincent A. Smith,²⁶ 'Yaśovarman, the earliest known king after Harṣa's death, who sent an embassy to China in A. D. 731, was later dethroned and slain by Lalitāditya Muktāpida of Kashmir, nine or ten years after i. e. in 740 A. D. Dr. Mirashi²⁷ also accepts 740 A. D. as the year of Yaśovarman's defeat and not 733 A. D. as suggested by Jacobi and other scholars. He thinks that no poet, especially a poet like Vākpatirāja, who enjoyed the patronage of the ruling monarch, would describe the defeat of his master in his Poem. The description given by him, therefore, might refer to the defeat of other kings who were his enemies. The commentator Haripāla also has suggested the same thing. Commenting on Gāthā 829, he says—

यस्यां दिशि कृपितो यशोवर्मा भवति तत्र विनाशस्य सूचका उत्पाता
हराविव जगत्प्रलयोद्यते भवन्तीति तात्पर्यार्थः ।

The Jain works like the Bappabhattī-Sūricarita, the Prabandha-Kośa and others also help in fixing the duration of the reign of Yaśovarman. The Prabandha-Kośa mentions that Muni Bappabhattī converted King Āmarāja to Jainism in Vikrama Samvat 807 (A. D. 754). Āmarāja was the son of Yaśovarman who, as these Jain works record, was already the ruling monarch in Vikrama 800 (A. D. 743). Later when Āmarāja came to the throne, he honoured Bappabhattī with the title of a 'Sūri' in

26. V. Smith - 'Early History of India'. P. 392.

27. Mirashi - 'Bhavabhūti' - P. 24.

Vikrama 811 (A. D. 754). This means that Yaśovarman must have died some time about 754 A. D. We may therefore, put the reigning period of Yaśovarman between 725 A. D. to 752 A. D.²⁸

IV. Vākpatirāja—Some Personal Details and his Date:

Speaking about himself in his autobiographical account (797-804), Vākpatirāja gives the following particulars :—

(i) A Poet at the court of Yaśovarman, whose favourite he was (*Panai-lava*), he was honoured by him with a distinctive title of *Kavirāja*.

(ii) The revered poet Kamalāyudha, his contemporary, held him in high regard.

(iii) He owes a deep debt of gratitude to the great poet Bhavabhūti, since, whatever good points may be found even to-day in his (own) voluminous (*Viāḍa*) compositions, are like the spray-particles of poetic nectar, (obtained by churning) the ocean of Bhavabhūti's literature.

(iv) Bāha-Jvalanamitra, Kuntideva, Kālidāsa, the author of the *Raghuvainśa*, Subandhu and Haricandra, were his great source of delight.

(v) He was well read in scriptures, grammar, Prosody, Nātya-Śāstra, Nyāya-Śāstra (logic or dialectics), legendary narratives like the *Mahābhārata* and *Purānas* and works of many great poets.

(vi) He commanded a large circle of learned friends and admirers, who loved to listen to his poetic utterances with wrapt attention, “ nodding their heads in appreciation ”.

28. Mirashi - Bhavabhūti - P. 6.

Other Sources :

Peterson in his Introduction to the edition of the *Subhāśitāvali* of Vallabhadeva observes — “Vākpatirāja is stated to have been the son of Harṣadeva. The following verse has been quoted in this anthology :—

यनोद्यानच्छायामिव मरुपथादावदहना-
नुषाराम्भोदापीमिव विषविपाकादिव सुधाम् ।
प्रवृद्धादुन्मादात् प्रकृतिमिव निस्तीर्य विरहा-
ह्यभेयं त्वद्भर्त्ति निरुपमरसां शंकर कदा ॥ No 3114
श्रीहर्षदेवात्मज-वाक्पतेः ।

That Vākpatirāja was a prince as well as a poet is evident both from the passage in the *Rājatarānginī* and from the following reference to him, found in Halāyudha's commentary on the *Piṅgalasūtras* —

स जयति वाक्पतिराजः सकलार्थिमनोरथकल्पतरुः ।
प्रत्यर्थिभूतपार्थिवलक्ष्मीहठहरणाद् दुर्लिलितः ॥

Halāyudha's verse is quoted in the *Daśarūpāvaloka* with the note that the king referred to is Muñja. According to a statement in the *Yaśastilaka*, Vākpatirāja was thrown into prison by Yaśovarman and there, like James I of Scotland, composed his poem. “The poet Soddhala in his *Udayasundarikahā* also mentions him as one born in a royal family—

सामन्तजन्माऽपि कवीश्वराणां महत्तमो वाक्पतिराजसूरिः ।
यश्छाययाऽप्यन्यमपीडियन् सन्तुत्यादयत्यर्थमनन्यदृष्टम् ॥

In the *Subhāśita-ratna-bhāndāgāra*, the following verse is ascribed to Harṣadeva—

यातोऽस्मि पद्मनयने समयो ममैष
सुप्ता मयैव भवती प्रतिबोधनीया ।
प्रत्यायनामयमितीव सरोरुहिण्याः
सूर्योऽस्तमस्तकनिविष्टकरः करोति ॥ P. 295 / v. 50

In the Introduction of the *Subhāśita-Ratnākara*, Kosambi and Gokhale say : " *Vākpatirāja* is generally taken as son of *Harsadeva* and author of *Gāudavaho* and court Poet of *Yaśovarman*. He is highly praised by *Yogeśvara*, who appears to be a *Pāla* court poet, best appreciated for his verses on country scenes. He himself praises *Bhavabhūti*, *Bāna*, *Kamalāyudha*, *Keśāṭa* and *Vākpatirāja*, which may be the chronological order. The verse is as follows :

उच्चीतो भवभूतिना प्रतिदिनं बाणे गते यः पुरा
 यश्चीर्णः कमलायुधेन सुचिरं येनागमत् केशटः ।
 यः श्रीवाकपतिराजपादरजसां संपर्कपूतश्चिरं
 दिष्ट्या श्लाध्यगुणस्य कस्यचिदसौ मार्गः समुन्मीलति ॥

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These anthologies also contain many stray verses ascribed to *Vākpatirāja*.²⁹

Jain Sources :

Mention of *Vākpatirāja* with reference to his association with *Bappabhattī-Sūri* and *Āma*, the son of *Yaśovarman*, is to be found in some Jain works. They are :—

Bappabhattī-Sūri-carita, which gives an account of the life of *Bappabhattī*, mentions the following details³⁰ regarding *Vākpatirāja* :—

(i) *Vākpati*, a great poet, born in the royal family of *Paramāras* (Powars), was present during the discussions that took place at *Laksanāvati* between *Bappabhattī-Sūri* on the side of king *Āma* and the Buddhist scholar *Vardhanakuñjara*, sponsored by king *Dharma*. *Vākpati*,

29. See Appendix.

30. Pandit—*Gāudavaho*—Introduction, Pp. cxxxviii to cxli.

at the instance of his old friend Bappabhaṭṭisūri, played a trick and forced his opponent Vardhana-kuñjara to spit out by gargling the magic pill in his mouth and thus helped him to win his debating contest, as a result of which, in accordance with the agreement, king Dharmā was forced to surrender his kingdom to king Āma. The Buddhist scholar complained against the treacherous conduct of Vākpati to king Dharmā. In consideration of his long services, however, the king pardoned his servant, the Poet.

(ii) After some time, Yaśodharmā, the king of a neighbouring country, defeated king Dharmā of Lakṣanāvati in battle and took possession of his kingdom. He threw Vākpati into prison, where he wrote his Mahākāvya in Prakrit, called Gaudavaho and showed it to king Yaśodharmā. The king, who was a good judge of merit, liberated the poet and begged his pardon. Being thus honourably set free, Vākpati went to Bappabhaṭṭi and became his great friend.

(iii) Bappabhaṭṭi had a great influence over king Āma, who was converted to Jainism by him. This king once asked Bappabhaṭṭi to see if he could bring about the conversion of Vākpati, who was then living at Mathurā as a Sanyāsin, practising austerities in the Varāha temple. Bappabhaṭṭi succeeded in his effort to make a convert of Vākpati to Jainism, because when he saw the image of Pārśvanātha in the temple built by king Āma, he was so impressed that he gave up his belief in Brahmanism and became at once a Jinārṣi of the Śvetāmbara sect. As he was old, he practised fast unto death (Anāśana), expired and went to the heaven. Bappabhaṭṭi was born in Vikrama 800 (A. D. 744) and died in Vikrama 895 (A. D. 839).

Pandit mentions another Jain work 'Prabandhakosa', from Rājaśekharasūri, in which, among the many life-stories, is that of Bappabhattī. We are told in this work that while Bappabhattī was being educated by his teacher Siddhasena, at Modherakapura, a young prince named Āma was also there, being taught the 72 arts and sciences along with him. Āma was the son of King Yaśovarmā of Kānyakubja reigning at Gopālagiri-durga (Gwalior), by Yaśodevī, who, not being a favourite of her husband was abandoned by him. He was born during her banishment and was brought up by Siddhasena. After his mother's and his own restoration, he was expelled by Yaśovarmā, because he was a spendthrift. He thus came a second time to Modheraka and it was during his second stay at that place that he was being educated as above. Yaśovarmā was soon taken ill and when on the point of death, he sent for the Prince, at the instance of his ministers, that he might be crowned king in succession to himself. Some time after Āma began his reign at Gopagiri, he sent for his friend Bappabhattī.....and made him the chief of the learned people at the court of Gopagiri. While Bappabhattī was at Gopagiri, he happened to take offence at some thing done by the king and at once left Āma's court and came to Laksanāvatī, where king Dharma was reigning. The poet Vākpati, who was in the service of king Dharma, assisted Bappabhattī to get an honorable welcome for him from the king Dharma. Soon afterwards, Āma regretted and brought him back to his court Vākpati is called Prabandha-kavi, writer of Prabandhas or biographical poems. The other details, viz. the invasion by Yaśodharmā, the defeat and death of Dharma and the appropriation of his kingdom, Vākpati's incarceration etc. are the same as in Bappabhattī-carita. Vākpati is liberated by Yaśodharmā,

when he shows him his poem Gauḍavadha, which he wrote in prison. He then goes to Gopagiri-durga, where he writes his great Prakrit Poem Mahumahaviyayo and shows it to Āma, who rewards him with one lakh of gold pieces. Afterwards when Vākpati was living the life of a strict recluse at Mathurā, he was converted to the faith of Jina by Bappabhattī.

The Prabhāvaka,-charita, composed by Prabhā-candra-sūri and revised by Pradyumna-sūri, is merely an amplification of the Prabandha-kośa of Rājaśekhara, except that Yaśovarmā is described here as having descended from and being a bright ornament of Chandragupta. As in the Prabandha-kośa, the composition of Mahumahaviyayo is wrongly placed after that of the Gaūḍavaho. After Vākpati was set at liberty and left the prison at Laksanāvatī, he came, however, to Kanauj and not to Gopagiri. There he was liberally patronised by Āma. Āma thought he was fortunate in having Vākpati at his court. There is no allusion to his having ever been at Kanauj before, or to his having been connected with Yaśovarmā.

The other two Jain works viz. Tirthakalpa and Gāthāsāhasrī of Samayasundara are also mentioned by Pandit for their references to Bappabhattī-suri.

According to Pandit³¹, however, these Jain sources cannot be relied upon, since they do not agree as to the dates and the whole story of Bappabhattī and also for the fact ' that they give to Āma an extraordinary reign of much more than eighty years and a life of over one hundred years...! The whole story of the life of Bappabhattī is little better than a fabrication intended to show how easily he

31. Pandit—'Gaūḍavaho'—Introduction, Pp. clviii to clx.

converted such great kings as Āma, defeated such learned scholars as Vardhanakuñjara and made even such poets and sanyāsins as Vākpati abjure their faith and become Jains, when they were on the point of death... The story is told as if there were no connection between Vākpati and his friend and patron Yaśovarmā, the great King of Kanauj and father of Āma, although it is that King whom he has eulogised in his poem and whose achievements he has celebrated... All the credit that the Jain stories have a right to claim is, that king Āma was, perhaps, the son of Yaśovarmā and was known to have been one who favoured Bappabhattī... He also favoured the Jains, that the poet Vākpati was known to them, that his works were read and admired by them and that he was believed to have lived about, not at, the time of Bappabhattī. ”

The detailed discussion given above regarding the Jain notices of Vākpatirāja and incidentally about his patron King Yaśovarman clearly prove how unreliable and biased they are and therefore not very helpful from the historical point of view. In their enthusiasm to glorify the Jain faith, every distinguished personality of repute in Hindu mythology or Indian history has been dragged and twisted by the Jain writers in the network of their stories and very clever and ingenious attempts have been made by them to show how, coming under the influence of great Jain teachers, they ultimately succumbed and got converted to the Jain Faith, abandoning their previous allegiance to their earlier religion. The great writer, Vimalasūri, for instance, in his Paüma-cariya accused the Poet Vālmīki as a big fraud, who gives a pack of lies in his Rāmāyaṇa and in his zeal for Jainism has depicted the hero Padma i. e. Rāma as a pious Jaina layman, finally attaining perfect knowledge and entering

Nirvāna ! This was because, probably, many of the teachers like Haribhadra were previously learned, erudite Brahmins, well read in all branches of the Brahmanical knowledge, before they themselves became zealous converts to the Jain Faith.

Be that as it may, we cannot escape the conclusion that there were reverses in the fortunes of Vākpatirāja, in the latter part of his life. He had, no doubt, endeared himself to his patron King Yaśovarman by his earlier Poem, Mahumahavijaya, which, although apparently in praise of the god Viṣṇu, must have had a slant suggestion of the glorification of Yaśovarman, who, even in the Gaūḍavaho, is often referred to as an incarnation of that great God. The Poet, it appears, was still basking in the sunshine of his patron's favours when he wrote of his Gaūḍavaho, the Gāhāvīḍha, or the 'Pedestal'. The drastic, revolutionary events that followed later on, namely, the defeat of Yaśovarman by Lalitāditya and his consequent humiliation, disturbed the whole tenor of the Poet's peaceful life, forcing him, perhaps, even to migrate and seek refuge elsewhere. All this must have chilled his enthusiasm to write anything further in continuation of the Gaūḍavaho, since the very hero of this Poem had fallen in disgrace. Further³² misunderstandings between the two must have led to a wider rift in their relations, resulting, perhaps, in the incarceration of the Poet, as the Jain sources, especially the Yaśastilaka, indicate. Such had been probably the decline and the tragic end of the Poet's career.

32. The relations between the king Yaśovarman and his son Āma do not appear to have been very cordial. It might be that the closer association of Vākpatirāja with Āma, as suggested by the Jaina sources, caused further estrangement between the two.

Among his predecessors and contemporary writers, Vākpatirāja mentions Bhāsa-Jvalanamitra, Kuntideva, Raghukāra, Subandhu and Haricandra (Harianda). The epithet Jvalanamitra for Bhāsa, according to Dr. Winternitz, is quite appropriate. “ The³³ appearance of Agni in human form, as also the mention and the description of conflagrations and fires in a number of his Plays are sufficient to justify this epithet ”. No information is available about Kuntideva, who remains an unknown figure. Raghukāra is, of course, Kālidāsa, the author of Raghuvamśa, a Mahākāvya, which Vākpatirāja has drawn upon for the description of his King’s Digvijaya and of the desolation of his enemies’ cities. The epithet ‘ Raghukāra ’ for Kālidāsa appears to have been popular in those days, as can be seen from the following verse in Sadukti-Karnāmṛta :—

सुबन्धौ भक्तिर्नः क इह रघुकारे न रमते
धृतिर्दक्षीपुत्रे हरति हरिचन्द्रोऽपि हृदयम् ।
विशुद्धोऽक्षिः सूरः प्रकृतिमधुरा भारविगिर-
स्तथाप्यन्तमोदं कमपि भवभूतिर्वितनुते ॥

Who is this Haricandra (Harianda), who was such a great delight to Vākpatirāja and who has been mentioned as the ‘ captivator of hearts ’ in the verse, quoted above ? In the Harśacarita, Bāna mentions one Bhattāra Haricandra³⁴ ‘ whose prose-composition stands

33. See ‘ Bhāsa, a study ’ by Pusalkar P. 44.

Also note the following verse, attributed to Rāja-śekhara in Sūktimuktāvali :—

भासनाटकक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्रवासवदत्स्य दाहकोऽभूत्र पावकः ॥

34. पदबन्धोऽज्ज्वलो हारी कृतवर्णकमस्थितिः ।
भट्टारहरिचन्द्रस्य गथ्यबन्धो नृपायते ॥

pre-eminent as 'a sovereign, luminous with its employment of words, delightful and preserving rigidly the traditional rules of letters'. Bhaṭṭāraka, an honorific title, was much in vogue among the earlier Jains and referred to those who abandoned the worldly life. But the work of Haricandra, which, according to Bāna, was 'like a king among prose compositions', is perhaps irretrievably lost to us and we have no means to ascertain the age when Haricandra lived. There is another Haricandra, Vaidya-Haricandra noted by Peterson. 'He is a physician, who wrote a commentary on Caraka-saṁhitā and is mentioned by Maheśvara,³⁵ author of Viśvakośa, among his ancestors. A third Haricandra, the writer of Dharmāśarmābhuyuda-Kāvya has been discovered by Peterson. He is the son of Ārdradeva and Rādhā. Jacobi, in his article on Māgha and Bhāravi, has drawn attention to the remarkable coincidences in language and thought between certain passages of the Dharmāśarmābhuyuda and the Gaūḍavaho and he comes to the conclusion that this Haricandra positively borrowed his ideas from and slavishly copied the style of Vākpati and, therefore, this Haricandra must be younger than Vākpati We must, therefore, hold that Haricandra referred to by Vākpati is the same Haricandra as mentioned by Bāna.

Subandhu, referred to by Vākpatirāja is the author of Vāsavadattā, a prose composition like Bāna's

35. The subhāṣitāvali gives the following verse on his name :—

अव्यापाररता वसन्तसमये ग्रीष्मे व्यवायप्रिया:
 सक्ताः प्रात्रषि पल्वलाम्भसि नवे कूपोदकद्रेषिणः ।
 कटुम्लोष्णरताः शरद्यविभुजो हेमन्तनिद्रालसाः
 स्वैर्देवैरपचीयमानवपुषो नश्यन्तु ते शत्रवः ॥ No. 2547

Harśacarita, famous for his 'pun on every word'.³⁶ According to Dr. Bhandarkar, Subandhu, who comes after Bhavabhūti, wrote his work in the first quarter of the 8th century, sometime after Bhavabhūti had composed his Mālatīmādhava.

The two other poets mentioned in the earlier Gāthās (798 and 799) are Kamalāyudha and Bhavabhūti. The respectful reference made to him by Vākpatirāja, especially the word 'carana' used as a suffix after his name, clearly indicates the high regard the Poet has for him, almost as that for a teacher. The anthologies give the following verses, ascribed to Kamalāyudha :—

लघुनि तृणकुटीरे क्षेत्रकोणे यवानां
नवकलमपलालस्तरे सोपधाने ।
परिहरति सुषुप्तं हालिकद्विभारत
कुचकलशमहोष्मावद्वरेखस्तुषारः ॥

सुभाषितरत्नभाण्डागरे-346।25

हंसानां निनदेषु यैः कवलितैरासज्यते कूजता—
मन्यः कोऽपि कषायकण्ठलुठनादाघंरो निस्वनः ।
ते संप्रत्यकठोरवारणवधूदन्ताद्विरस्पर्धिनो
निर्वाताः कमलाकरेषु विसिनीकन्दाग्रिमग्रन्थयः ॥

सुभाषितरत्नकोषे-P. 52

करिकवलितमृष्टैः शाखिशाखामपत्रै—
रसुणसरणयोऽमी भीषयन्तेऽद्यकुञ्जैः ।
चलितशबरसेनादत्तगोगृद्वगचण्ड—
ध्वनिचकितवराहव्याकुला विन्ध्यपादाः ॥

सुभाषितरत्नकोषे-P. 274

36. प्रत्यक्षरश्लेषमयप्रपञ्चविन्यासवैदर्धयनिधि प्रबन्धम् ।
सरस्वतीदत्तवरप्रसादश्वके सुबन्धुः सुजनैकबन्धुः ॥

—वासवदत्ता.

The great poet Bhavabhūti, in whose foot-steps Vākpatirāja³⁷ followed with the title of Kavirāja at the court of his patron Yaśovarman, is also mentioned by him with great respect. “ Whatever good things are still to be found in my poems ”, says the Poet, “ are mere drops of nectar obtained by me, as they fell out from the ocean of Bhavabhūti (his poetry ”). The word ‘ *ajjavi* ’ (still) suggests that Bhavabhūti was not alive when Vākpatirāja wrote this Gāthā or when he wrote his big, voluminous (*viada*) Poem. “ It appears clear that Vākpati had been in his youth, either a pupil or a personal admirer of Bhavabhūti, who was alive then but had died since, i.e. the Gaūḍavaho was written after his death ”.³⁸ Dr. Belvalkar observes : ‘ We are probably justified in concluding that Bhavabhūti’s connection with the court of Yaśovarman fell in the earlier part of that monarch’s reign and that the dramatist was somewhat earlier than Vākpatirāja³⁹ ”.

The question arises : Among the past writers of repute, why has Vākpatirāja not mentioned famous poets like Bāṇa, Bhāravi, Māgha and even Pravarasena, the author of the Rāvanavaho (Setubandha), a Prakrit Māhakāvya, on which is modelled his own Prakrit Poem, the Gaūḍavaho ? The omission is, no doubt, surprising and significant. While discussing this point, Prof. P. V. Kane remarks : “ It is curious to note that while

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- 37. Mirashi thinks that the relationship of Bhavabhūti with Vākpatirāja might have been that of a ‘ friend ’ philosopher and guide, ‘ from whom he obtained suggestions from time to time, as he read out his poetic writings to him. Mirashi—“ Bhavabhūti ”—P. 81.
 - 38. Pandit—‘ Gaūḍavaho ’—Introduction, P. IXVI.
 - 39. Belvalkar—‘ Rāma’s Later History ’ P. XIVI

Vākpatirāja mentions the work of Subandhu in the same breath with Bhāsa and Kālidāsa, he is silent as regards Bāna, who wrote a prose work similar to Subandhu's. What then is the natural conclusion ? It is that when Vākpatirāja wrote, Subandhu was a famous author, while Bāna was yet unknown to fame". Prof. A. B. Gajendragadkar, however, does not accept this view. He observes⁴⁰ : . " We may guess at a probable reason why Subandhu's work delighted Vākpati In the days of Vākpati, Subandhu was quite a modern author and in that age which was marked by a deterioration in men's ideas about poetry and poetical excellence, his work 'with its pun on every word', must have created some commotion. Vākpati read it and, being a child of his times, he found great delight in Subandhu's puns and mentioned his work in his Gaūdavaho, while speaking of his education. " " The word 'Ānando' in Gāthā 800 is quite significant. While the writers mentioned by him in this Gāthā were to him a great source of delight, the other writers, although his predecessors, did not much appeal to him and hence not mentioned by him.

V. The Date of the Comyosition of the Gaūdavaho :

According to Pandit, the Poem was composed years after the destruction of the Gauda king, mainly at the instance of his friends and admirers and not at the bidding of the King Yaśovarman, nor because he felt inspired to write it. His reasons for this view are :—

(i) In G. 797, Vākpatirāja speaks about himself as ' a poet, having the title of Kavirāja and one who was (*āsi*) an humble favourite of the King. The past tense ' was ' is quite significant.

40. Gajendragadkar — ' Introduction to Harsacarita '
Footnote (e) P. XXIV

(ii) In G. 844, the learned men seated in the assembly (804) propose to him : “ We wish to hear being told by you, at full length (*nīsesam*), the death as it was formerly accomplished, of the king of the Magadhas by our lofty monarch ”. The adverb ‘ *purā* ’ in addition to the past passive participle ‘ *nīthavio* ’ indicates that many years had passed after the death of the Magadha King.

(iii) In the next Gāthā (845) we read that he (Vākpati), gently smiling and manifesting goodness, spoke as follows :—the hearts of the pure are ever opposed to the spirit of cavilling (*Kaiava*) ”. This implies that because of the innate goodness of his heart, he would not hesitate to comply with their request, although the King had suffered in the estimation of his people through his defeat at the hands of the king of Kashmir. Whatever, therefore, other people thought, he would not raise any frivolous objections and would gladly comply with their request.

(iv) In Gāthā 1204 we find that from among the Poet’s interlocutors, the bards and other poets sing a panegyric ⁴¹ of Yaśovarma, which ends in G. 1204 thus— “ In this manner at that moment were uttered by the poets, praises of the virtues of the monarch, which, though really absent, appeared to be present, because they were imagined to have presented themselves. ” This, according to Pandit, ” is almost conclusive to prove that Yaśovarmā was dead at that time, as otherwise the virtues of a living monarch could not be spoken as ‘ absent ’ by his own subjects and, in all probability, by his dependents.

41. Note that Gāthā 1194 of this panegyric tells us that the Gauḍa king was put to death by the king by cutting his throat with sword in a hand-to-hand encounter.

(v) In Gāthā 113 we are told that “the young wives of gods, in whom the passion of love was excited by the pleasure they felt at the sight of his fighting on the battlefield, are, I believe, still love-sick in their hearts.” The expression ‘*still*’ can only refer to a state of circumstances under which any fighting by ‘him’ had become impossible i.e. he had been dead.

“The above considerations” says Pandit⁴² “lead us to infer that the Gaüdavaho was probably written in the first quarter of the 8th century or between A. D. 700 and A. D. 725, for at that time Yaśovarman must have slain the Gaudian king, long before he was himself deprived of his throne by Lalitāditya, which event must have occurred, if it did occur, in the very early part of the 8th century, as it was the first exploit of the Kashmirian king after he came to the throne in A.D. 695.”

The arguments advanced by Pandit to prove that the Gaüdavaho was written long after the death of the Magadha king by Yaśovarman and also after his own defeat at the hands of Lalitāditya and perhaps his own death also, are not at all convincing. The reasons given by him may at the most go to prove only one fact viz. that the composition of the present Gaüdavaho was done by Vākpatirāja some years after the memorable event of the slaughter of the Gauḍa king in the course of the King’s Digvijaya. But even after many years the event of the Gaüdavaho was so fresh in the minds of his subjects that the Poet had at last been prevailed upon by his learned friends to take up the writing of this Poem in commemoration of the event. The words indicative of the past tense, like ‘*āsi*’ and ‘*purā*’, only go to prove that

42. Pandit—‘Gaüdavaho—Introduction. p. xcvi to c.

the Gaüdavaho was composed years after the heroic event of the killing of the Magadha king and nothing more. If he was, for instance, the 'King's favourite' before, he continues to be so even now, as much as he continued to be the 'Kavirāja' at his court, which certainly was not a thing of the past, when he wrote the Gaüdavaho. We would, therefore, hold that Yaśovarman was at the zenith of the glory, when Vākpatirāja wrote the present Gaudavaho i. e. only the Prelude. Then came, in 740 A.D. the defeat and the disgrace of Yaśovarman, which, perhaps, prevented Vākpatirāja from writing further in continuation of the present Poem. The period of reign of Yaśovarman is 725 A. D. to 754 A. D. The date of the composition may, therefore, be some time between 731 A.D. and 735 A.D. M. M. Mirashi places it between 727-731 A.D. Says Dr. Belwalkar⁴³ : "In determining the date of the writing of the Gaüdavaho, no question could be more pertinent than this : Why does the poem, planned upon an 'enormous' scale, stop short with the prelude and not even take up the slaughter of the Gaudian king, that is, the very subject, which, to judge from the title of the poem, should form its main substance ? The most natural answer is that Vākpatirāja began his panegyric in the days of Yaśovarman's greatest successes and that, after writing his prelude of 1200 stanzas, he was moved to abandon the subject proper by reason of some great disaster or humiliation that befell his patron – presumably the humiliation experienced at the hands of Lalitāditya. If this is certain, as it is plausible, the composition of the Gaüdavaho would be not far from A. D. 736".

43. Belwalkar – 'Rāma's Later History', Introduction.
p. xLIV.

VI. Vākpatirāja, as a Poet :

Every poet is essentially a deep thinker. The impressions he collects and the experiences he gathers, as he moves about among the people roundabout or in the course of his excursions in urban and rural areas, through valleys, mountains, rivers, forests, villages etc. deeply affect his mind and sets him seriously thinking about who and what he is, his relations with things in Nature and with the Maker, if any, of this wonderful creation, comprising the heaven and the earth. Gifted with powers of deep thought, close observation, penetrating perception and high imagination, in addition to the schooling he gets in the prevalent systems of thought like the Sāmkhya, Mīmāṃsā, Nyāya and the reading he does of the legendary literature and of the Mahābhārata, the Rāmāyana and the Purāṇas, he soon formulates his own philosophy, which serves as the plinth or the foundation, on which he builds the superstructure of his writings. It is in this sense that every poet is basically a philosopher at heart.

Believer as he is in polytheism, Vākpatirāja bows his head in reverence before all Divinities of the Paurāṇic pantheon, without preferences, although we find from his writings that he looks up to Viṣṇu, as the supreme God. His earlier work, the Mahumaha-Viaya, must have been in praise of Lord Viṣṇu, whom, also in his present Poem, the Gaūḍavaho, he holds aloft above all other gods even including god Śiva.⁴⁴ Indra, the Sun

44. In Gāthā 812, the Poet humorously describes how God Śiva, overcome by the disaster of the Deluge, tries to escape in the silvery boat of the crescent moon, as it dropped down from His head !

and the Moon etc. are lesser gods, carrying out the behests of the supreme Divinity viz. Viṣṇu. These gods are interested in the activities of humans on the earth and we find how the Poet, introducing a supernatural element in his narration, tells us that they sent down showers of heavenly flowers at the time of the King's victorious encounters on the battlefield and that heavenly nymphs felt libidinous emotions at the sight of his heroic, valourous deeds. The Sun-god goes up and moves in the firmament in a chariot drawn by (seven) horses, rising on the top of the mountain in the east and setting on that of the mountain in the west, while the Moon has his retinue of stars and planets roundabout, himself installed in his crescent shape on the matted head of god Śiva. Śiva stays on the Kailāsa mountain with his 'family', comprising his consort Pārvatī, ever blended with Him as his better half, his two sons Ganeśa and Kārtikeya and the retinue of his followers or Ganās, including Nandi or the Bull. There is Yama, the God of Death, riding on his Buffalo, with a noose in his hand, to snap and snatch the lives of the mortals whose allotted span of life has ended, while Kāma, the God of Love, is there to make life worth living by means of his flowery bow and arrows. Viṣṇu, the God of gods, who reposes on the bed made of the body of the great Snake Śeṣa on the surface of the Milky Ocean, holds aloft the great Brahmā, encased in the Lotus shooting from His navel, while Laksミ, sprung from the occan as a result of its churning, sits at His feet as his wedded consort, with Garuḍa at His disposal, ever ready for a flight whenever required. Often He comes down on the Earth to save her in her distress, by assuming various forms like those of the Tortoise, the Boar, the Man-Lion, the Dwarf or the black-complexioned Kṛṣṇa. Laksミ too, like a faithful

consort, often accompanies, whenever needed and lodges for the time, in a lotus or on the arm or on the sword of mortal kings, who are just emanations of this God and of whom, probably, Vākpatirāja was an ardent devotee.

In such a multi-coloured picture of the heaven, which the Poet faithfully accepts, as traditionally handed down to him from the Paurānic mythology, the Poet weaves a fine network of the descriptions of striking legends, skillfully dovetailed into his Poem. Following are the legends that he has selected for his Poem :—

1. Indra cutting the wings of flying mountains. 2. Universal conflagration. 3. King Pr̥thu, levelling the earth. 4. Janamejaya's serpent-sacrifice. 5. Heavenward Flight of Ayodhyā. the city of Hariscandra. 6. Floods causing universal Deluge. 7. The Earth approaching King Pr̥thu in the form of a cow. 8. God Śiva in the form of a lion. 9. Churning of the Ocean. 10 The Earth in Female Form approaching god Viṣṇu. 11. Tvaṣṭṛ trimming the sun on a lathe. With a wonderfully superb power of imagination, wide and vast in its range, soaring high in the heaven beyond the limits of the earth and fathoming the depths of the nether world as well, the Poet handles the themes of these mythological episodes with great skill. As Kālidāsa was the master of Upamā, Vākpatirāja was a master of Utprekṣā ^{44B} or Poetic Fancy, which, at times, is rampant, riotous and deeply penetrating. He conjures graphic pictures of these mythological incidents and the minute details that he gives of these scenes are so accurate that one feels that he had at his place set up a workshop and a laboratory, as it were, equipped with models, of clay or wood, to test what happens in accordance with the (then known) physical laws of nature,

44 B. Hence the Poet's nickname *Iva-kavi*.

when huge things topple down, or are pushed upwards and sideways or are burnt up, deluged and destroyed.

Down on the earth, Vākpatirāja had to face a two-fold confrontation; the Society of men and women in which he was required to move as a person of distinction in his capacity as a Court-Poet and Nature that presented to him pictures of beauty and loveliness in its urban and rural aspects. In his society he had often to face men in authority, courtiers, nobility, worthless and villainous cycophants. Their behaviour and the treatment he received at their hands had, perhaps, given rise in his mind to bitter feelings of resentment and displeasure and the Poet gives vent to them, of course, in an indirect, oblique way, when he dilates on the ways of the world, on the wickedness of rogues and men in authority, the lot of the meritorious and the meritless, wealth and its possessors, the miserly rich as opposed to the impoverished but saintly men of high merit. In such surroundings Vākpatirāja must have felt ignored and, at times, discarded and even humiliated, all of which has, perhaps, led him to include in this Poem a lengthy lampoon on the society in as many as 150 Gāthās. In the end, dwelling upon the vanity of worldly life, he says to himself in despair : "O heart, find solace somewhere else. How long would you torture yourself in this mood of frustration ?" (954).

Eroticism :

The pleasure-seeking propensities of men and women, especially of the royalty, find full scope in this Poem. The element of eroticism, as one of the requirements of a Mahākāvya, gets more than its due share at the hands of Vākpatirāja, who devotes 169 Gāthās for the description of the various aspects of this Sentiment.

Following is the distribution, topicwise, as contained in this Poem :—

1. Love-smitten celestial nymphs — (109–113)	5
2. Water-sports with courtesans—(161–166)	6
3. Widowed wives of enemies—(182–191)	10
4. Ladies watching the King's procession— (202–211)	10
5. Love-sick Narmadā—(460–465)	6
6. Love-sports of the wives of soldiers — (689–694)	6
7. Removal of Bodice—(731–736)	7
8. Graceful dalliance of ladies—(743–772)	30
9. Playful acts of gallantry—(773–787) " " " " (792–796)	15
10. Enjoyment in pleasure-houses—(833–837)	5
11. Glances of captive women—(839–842)	4
13. Earth as a human beauty—(1046–1063)	18
14. Activities of the Night and Amourous pleasures—(1122–1163)	42
Total	169

Among the topics mentioned above, the city-ladies watching the King in procession is a time-worn one, having been handled by poets like *Asvaghosa*, *Kālidāsa* and *Bāna*. For his description of the various other topics, we have to take into consideration the Poet's basic concept of the beauty of the female form (by now conventional and standardised), on which hinges his poetic imagery. A beautiful lady has, no doubt, a peculiar fascination to the Poet. The face with its sparkling, enchanting eyes, alluring lips, big breasts and broad buttocks, are features often invoked by the Poet

for his descriptions of ladies in their various conditions, such as removal of bodice, the after-bath toilet and make-up, floral decorations, meeting the lover, scenes of carousal, consequent inebriation, fore-play consisting of kissing and embracing, bites, bruises and scratches on lips and hips, the love-making, resultant exhaustion and sleep thereafter. It must be confessed that there is nothing subtle or sublime in the depiction of the love-scenes, which aspect we find in Bhavabhūti's writings. It is all between voluptuous men and flirtatious women and stinks of rank carnality. There is too much of 'wallowing in the flesh' on the part of the Poet, especially when he tries to extol his patron-monarch for his enjoyment of sex-pleasures in the company of a bevy of courtesans or young, beautiful girls. This smacks of indulgence of what Vātsyāyana describes as of Goyūthika type (- one bull in the midst of a herd of cows-). One wonders how far his Patron appreciated such a discription of himself, since it is certainly not very complimentary to him. This, however, is perhaps the 'fault' of the age in which the poet lived and moved about, -the age which knew of no inhibitions whatsoever in the matter. We have, for instance, the case of Kālidāsa who, 'unashamedly' describes in details the honeymoon delights of Śiva and, Pārvatī, 'the parents of the world', in the cool recesses of the Himālyan heights in his Kumārsāmbhava and the morbid sex-indulgence of Agnivarna, the last king of the Raghu dynasty. Poets like Bhāravi and Māgha, too, are not found wanting in this respect. The Kirātārjunīya of Bhāravi has three cantos, numbering 198 verses, distributed in 8th, 9th and 10th cantos dealing with these topics and the Siśupālavadha, too, in its 3 cantos, 7th, 8th and 9th, gives us a total of 223 verses, masterfully depicting the aspects of love in its different stages and phases, without

any reserve or restraint. The only exception is that of the Setubandha which, barring a few verses⁴⁵ in the 10th and the 12th Āśvāsakas, is fairly chaste, untainted by the distemper of love. These poets were indeed lucky to be born in an age of 'permissiveness', when there was no censorship nor any fear of prosecution for 'obscene writing !

Nature :

Our Poet's rapport with Nature stands in glaring contrast with that of his predecessors. It appears that by the time of Vākpatirāja, there had evolved two mutually differing schools of Poetry. One was, what we may style, the Romantic school, headed by Kālidāsa and his ilk, like Harṣa and Bāṇa, and the other, Realistic school of Bhavabhūti and his Sadharmās. Bhavabhūti, for instance, like Kālidāsa, could not be one with Nature, a part and parcel of it, feeling paternal affection for trees and creepers, mountains, rivers and clouds, receiving vibratory responses of joys and sorrows in his own similar moods. He felt no attraction and was never drawn to its soft and beautiful aspects of bright, lovely nights with their full moon, the vernal glory of rich mango-blossoms with humming bees and warbling cuckoos, a sisterly Navamālikā—a veritable Vanajyotsnā - fit to be married to an *upabhogakṣama* mango-tree, or a young fawn to be nursed and nurtured daily by Nivāra handfuls. These features of Nature never appealed to his serious mind. Alone would he wander on high hills and dales to satisfy his inner cravings of a poet and remain there for long in mystic awe and wonder at the grim, frightful scenes they presented—wild, fearsome forests, the mellow peaks of

45. Only 27 verses (56 to 82) in the 10th Āśvāsaka and 5 verses (12 to 16) in the 12th Āśvāsaka.

mountains, panoramic views from their tops, the mad onrush of cascades down the hill-slopes, the hooting of owls in bamboo thickets, wriggling snakes on old, rotten sandal trees, growls of bears in caves, frightful roars of wild beasts and pythons, lurking still in crevices with their spread-out huge bodies, as lizards lick drops of sweat over them. Such has been his approach to Nature, that of a man stupefied and mystified and this explains his peculiar fondness for delineating the awful and the frightful in Nature, with as great force and precision as the sublime and the beautiful.

This also practically sums up in a nutshell what Vākpatirāja feels and thinks of Nature. His love of Nature, too, like that of his master, Bhavabhūti, strikes a different path and finds original, unconventional and unorthodox ways of expression. His feelings of mystic awe and wonder are vented in his grand descriptions of the cosmic phenomena of the wing-cutting of mountains, universal destruction by fire and floods, the Serpent-sacrifice of Janamejaya, the churning of the ocean and similar other scenes. The description of the goddess Kālī on the Vindhya mountain with all its gruesome, blood-curdling details of blood-spilling and animal slaughter, clearly indicates his close association with Bhavabhūti, "the ocean from whom he has culled just a few drops of nectar". In the same vein are given to us the King's saddening thoughts at the sight of a dead body, reduced to a rotten, worm-riddled condition, observed by him on the precincts of the temple of Kālī.

Stark Realism prevails and dominates his descriptions of the seasons as they affect, changing the life on the earth at intervals. The summer heat and its effects, massing of clouds, shower-bursts, mountain-rivers

flooding and flowing turbid water, the skies bespangled with rainbows, peacocks flying up with spreadout plumage, Bhil women, decorated with peacock feathers placed on their ears and collecting Guñja fruit, herds of elephants, wild boars, buffalos, squatting lions, jackals picking up flesh and bones from the rotting carrion, over which crows also have gathered in clusters, lakes full of clumps of Nicula reeds with swans moving through them, swarms of fish, mud-plastered by recent floods, wailing of ospreys and other birds flying overhead to take a dive for picking fish, plantations of water-melons, fields of rice, barley and discoloured sugar-canies, deep wells, multi-coloured forests with grey, green, pink and mixed shades, forest-fires, rat-infested land-tracts and huge ant-hills, villages with an encircling belt of forest-ranges, looking whitish with houses of newly-laid thatches, solitary temples with a Šiva linga, the resort of lonely travellers, the bells in which, when sounded, spread their echo over long distances, cowherd habitations where visiting travellers drink water, made whitish when poured from milk-containers, the occasional village festivals, being enjoyed mainly by women dressed in coloured sārees and by children, who relish presents of fruit offered to them, singing groups of cowherdesses returning to their homes and these lovely Southern women, anointed with a turmeric pigment, holding, in their abundant hair, a yellowish-pale Ketaka petal which adds to their attraction.

These are some of the features of Nature which the Poet has described with a remarkable gusto, over which he has expended more than 200 Gāthās in his Poem. This, obviously, is blatant Realism, because the pictures he gives are just objective, 'photographic prints' in black and white, of his mental impressions, true in every detail

of whatever he saw in his survey of the wide areas of countryside, and not gay and gorgeous paintings drawn imaginatively in gaudy colours.

The Flora and the Fauna :

It is interesting to note the wide and unique variety of the trees, creepers and their flowers, the birds, and the animals which the Poet has mentioned in his Poem. They can be classified as under :—

Trees :

(Red) Aśoka, Kesara or Bakula, Kadaṁba with its variety of Jala-Kadaṁba, Candana, Jambū, Arjuna, Cūta (Sahakāra), Kharjūra, Tamāla, Pūga, Nālikera, Tāla, Sarala, Palāśa, Uduṁbara, Mālūra, Badara, Dhava, Campaka, Kāncanāra, nicula, Java, Uśira, Nāraīṅga.

Creepers and Flowers :

Mālatī, Ketaka, Alāṁbusā, Karīra, Karavīra, Karahāta, Kumbhī, Kāraha, Kinva, Kaccūra, Karamanda, Kunda, Kaseru, Kamala, Kuvalaya, Tāmarasa, Damanaka, Marubaka, Kuṭaja, Arka, Kandalī, Lavalī, Sallakī, Māludhānī, Dāḍīmī, Mustā, Haridrā, Vālunkī, Mādhavī, Yūthikā, Kāśa, Saptalā, Hiṁsī, Tuṁbī.

Birds :

Kalahāṁsa, Marāla, Krauñca, Sārasa, Balāka (-kā), Jalarainku, Kukkubha, Kurara, Sarātī, Kalaviṁka, Kapota, Vāyasa, Lāvaka, Madhukara, Kīta.

Animals :

Vṛśabha, Varāha, Viḍima, Mahiṣa or Sairibha, Siṁha, Gaja, Mṛga (Kastūri), Ruru, Sāhāsāraṅga (Monkey), Karabha, Undura, Kamāṭha or Kacchapa.

Poetic Features :

Vākpatirāja claims for his graceful literary composition (*Gīvīlāsīa*) the following special features :—

They are 'like so many paintings in words, steeped in sentiment, soft for the tongue to recite, full of substance, of permanent value and solid in their shadow of thought.' It is difficult to be in total agreement with all that he has said of himself in this respect. We may accept the fact that his descriptions are graphic word-pictures, that they are full of substance and solid in thought and we may also look upon them as of everlasting value. The style he has adopted in this Poem is a mixture of the Gaudī and the Vaidarbī—more of Gaudī than Vaidarbī—and except in certain portions, it is certainly not 'soft for touch' to the tongue. It also lacks delineation of the Sentiment, if we presume that Heroism should constitute its prevailing Sentiment, which perhaps, the Poet has reserved for the Gaūḍavaho proper, the continuation of the present Poem. It is certainly tough and 'solid in thought' (*chhāyaghāna*), because, unless its hard, external shell, like that of a coconut, is broken to bits, the sweet juice of its inside cannot be tasted.

Writing about Vākpatirāja's Prakrit poetry, Pandit observes : "He is a master in bringing a master-poet's eye to look upon ordinary things and finding out all the poetry that is in them. He has a wonderful way of laying under contribution some mythical event, and of giving an original description of it from the standpoint of his own imagination." Referring to his beautiful picture of the country scenery, Pandit says⁴⁶ : "All that part of the Poem embodies nothing, as it were, but what the Poet had witnessed with his own eyes and what none but a true poet of nature like him could picture in such life-like colours The style of Vākpati is highly cultivated and very pregnant Vākpati is not

46. Pandit—'Gaūḍavaho'—Introduction, Pp. LII to LIV.

pedantic like his fellow Prakrit poets and unlike his Sanskrit confreres, he is free from puns or plays upon words and from analogies or similes drawn from grammatical or dialectical quibbles. He chiefly delights in two Figures of Speech, the Simile and the *Utprekṣā* Perhaps in many places Vākpati might have used words more easy to identify and shorter compounds of words ; but he might not then have been so sententious, or so exact or so free from prolixity or so appropriate As the partiality for long compounds is, however, a vice of the age to which he belonged, and though it considerably detracts from the merits of his otherwise *most excellent poem*, we must not judge him independently of what the scholarship of his age considered as essential and beautiful ”.

VII : Picture of the Society, as revealed in the *Gaūḍavaho* :

Religious conditions :

In the medieval period, as in Europe so in India, Religion played a dominating rôle in the life of the people. It was almost their life-breath for which they lived and at times even died. By the time of Vākpatirāja, three religions had developed in Mid-India viz. Hinduism, Buddhism and Jainism. There was perfect tolerance among the people who owed their allegiance to any one of them and lived happily without embitterment. “ If⁴⁷, for instance, the father was a devotee of Śiva, the son was a devotee of Buddha and the same man might change his religion without causing disturbance either in the family or the society.” With the progress of the cult of Devotion as one of the three Paths to obtain salvation, idolatry had taken root and considerably developed among the

47. C. V. Vaidya ‘ History of Medieval Hindu India ’ P. 100.

people in general and, as a result, hundreds of temples to adore various gods were raised all over mid-India, chiefly those of Śiva, Viṣṇu and the Sun. Similar was the case with the adherents of Buddhism and Jainism, who also had their temples in which big statues of Buddha and Bodhisatvas and of Jain Tīrthāmkars were installed. Many of them were mostly built out of the munificence of kings in celebration of their victories and liberal endowments were also given by them for their maintenance. Kalhana speaks of the king Lalitāditya⁴⁸ raising temples in every city and village that he conquered and in Gāthā 508 Vākpatirāja mentions how Yaśovarman caused a magnificent temple to be built in Ayodhyā in one day. Side by side there were the Śāktas or worshippers of Śakti or the consort of Śiva in her fierce form called Kālī, Karālā, Cāmundā etc. Of the Śāktas, there are two classes : Kaula or Kaulika and Samayin, often associated or identified with the Śaivite schools of Kāpālikas, who indulged in the offering of animals and even human sacrifice. Describing the weird scenes at the temple of the goddess Vindhya-Vāsinī, Vākpatirāja refers to the Kaula women (in Gāthā 319) standing in serried rows one over the other, in their eagerness to witness the slaughter of a Mahāpaśu i. e. man. These are women who belong to the Kaula sect of the Śāktas.

Along with the idolatrous forms of worship of these gods, there still survived the old vedic worship of fire. The Brahmins had kept up the Agnihotra and the Kṣatriyas also indulged in elaborate ceremonial sacrifices celebrated on a large scale. The King Yaśovarman is

48. न तत्पुरं न स ग्रामो न सा सिन्धुर्न सोऽर्णवः ।

न स द्वीपोऽस्ति यत्रासौ प्रतिष्ठां न विनिर्ममे ॥ राजतरंगिणी. IV. 18

described (1013) as performing such sacrifices, " in which the god Indra was invoked and their creeper-like line of smoke appeared like the thick streak of ichor flowing from the heavenly elephant. "

Practice of sorcery (magic and witchcraft), even at high level, to achieve evil designs, appears to have been resorted to in some quarters. In Gāthā 1071, the Poet refers to an attempt being made on the King's life by his enemy kings, who themselves perished in the attempt, " their faces flushed red by the flames of fire in the bowl in which they made offerings accompanied with magic incantation " (*Abhicāra*).

Social Conditions :

The Society was sub-divided into the conventional four castes viz. the Brahmins, Kṣatriyas, Vaiśyas and Śūdras, although there was no rigidity about the professions and avocations they pursued. Cases of men belonging to the Brahmin caste following the profession of warriors, traders or political administration were quite common. " It is not impossible to suppose from the Mṛchhakaṭika where a Brahmin thief is introduced that Brahmins were good and bad in those days (as they are now) and followed good and bad professions; but the generality of them may be taken to have followed, then as now, either a religious life or the profession of Government servants, a profession in which they often rose to the high position of governors of provinces⁴⁹. "

The Kṣatriyas were mostly warriors and often ruled as kings of the countries to which they belonged. The two prominent races, the Solar and the Lunar, to which most of the kings took great pride to belong, grew greatly

49. C. V. Vaidya ' History of Medieval Hindu India, '
pp. 69-70.

in importance in ancient days. The hero of the Gaūḍavaho is mentioned as a scion of the Lunar race and very probably even the Poet Vākpatirāja was a Kṣatriya prince. Ascetics or Munis mentioned in the Gaūḍavaho might have been men belonging to the upper classes, who, disgusted with their worldly life, retired to the forests with their families and often found their residence in mountainous caves. Classes of artisans and craftsmen such as potters, blacksmiths, goldsmiths, jewellers, tailors, masons, carpenters, florists, brick-layers, weavers etc. had also grown up to cater to the multifarious requirements of the society. Gāthā 1173 mentions a kind of a ginning machine (*Loḍhāa*) for the purpose of clearing cotton of its seeds.

On the whole, the people lived a happy life of abundance and prosperity, though there might be cases of penury and shortage of basic needs. The rich chose to live in cities, while those with limited means and subsisting on lands distributed themselves in villages. Magnificent mansions in rows overlooking the city-streets, with their balconies, domes and terraces from which ladies could watch the processions down below, the halls (*sāla*) inside, beautified with wall-paintings (1083) and well-ventilated windows, adorned the big cities, encircled by a rampart with gates and towers (*gopura*) in every direction. They were built in stone (*kuruvinda*) or in bricks (*ittā*), cemented with chunam (*cūṇa*), with arches (*torana*) at the entrance, stone-pillars, often studded with precious stones, and wells (*avāda*) on the premises from which water was drawn with the help of water-wheels (*arahatta*). The threshold was in stone fixed with iron plates, the floor in polished stone or marble and the ceiling was in wooden cross-pieces (*kiliñca*), resting on a supporting wooden beam (*pindibandha*). In

the gardens attached to the mansions, full of all kinds of trees and creepers, there were swings (*dolā*) suspended from the branches of trees. The city-parks with pleasure-houses (*panai-bhavana*) were provided for diversion. There were also monuments in commemoration of the past, illustrious kings (*Purāna-narendra-kirtana-sthāna*).

“The clothing, both of men and women, consisted of one piece of cloth wound about the loins, and taken up above one shoulder in the case of men and above both in that of women. The *Uttariya* or upper piece of cloth was used by both men and women some-times.....The difference between the great and the low consisted in the fineness of its texture and the whiteness of its colour. Hiuen Tsang speaks of different fine cloths of silk, wool and cotton as follows : “*Kauṣeya* being of silk, *Kṣauma*, a kind of linen and *Kambala*, a texture of fine wool and *Holala* made from the wool of a wild animal.” The art of making fine cloth of silk, wool and cotton had then reached perfection... The white was the colour esteemed by men; but probably women liked different colours and different designs of patches of ornamentation such as pairs of swans”.

The simplicity of dress was, however, compensated by the ornaments which men and women, especially of the rich classes, wore. The kings had as their head-ornaments garlands and tiaras of precious stones and their bodies were adorned with rings, bracelets and necklaces, in addition to the *keyūras* and *kundalas* or ear-rings.

Women too wore necklaces and garlands (*prālamba*) round their necks reaching upto their breasts (G. 833), over the bodice (*kañcuka*) fastened over the bosom by

50. C. V. Vaidya - ‘History of Medieval Hindu India.’
P. 89.

means of a silken string passed through eye-let holes (731). They had rings and ear-ornaments (*Karṇapūra*), a crest-jewel (*Cūḍāmani*) as also a golden girdle with bells on the waist to hold fast the lower garment. They also made use of floral decorations of Kunda, Bakula or Kadamba flowers with Damanaka or Marubaka nosegays. For their toilet and makeup, sandal paste or saffron was used, the face being beautified with 'a line of black musk-dots' (G. 785). The hair was arranged in braids, falling over the back (*patthireṇī*) and the betel (*tāmbūla*) coloured their lips, while the cheeks became pink with the intoxication of wine (*dara-cakkhia-madirā*) taken by them. Such was the city life.

The Poet seems to have great fondness for villages, nestling under the shelter and shadow of high mountains. They had, on their outskirts thick forests, infested by the herds of elephants, boars, lions, jackals, deer etc, and big lakes, rivers or mountain-rivulets on their flanks. Marshes, pasture-lands with cattle grazing on them, women combing the areas round about to collect dried cow-dung cakes for fuel, houses of good timber with thatched roofs, granaries (*kusūla*) smelling in the heat of summer, roads full of dust rising up in the air as herds of cows return from adjoining forests in the evening, cowherdesses singing their way back to their homes in villages, are some of the outstanding features of the village life. The festivals were a source of joy to the villagers "when children are adorned, when the women feel proud at the newly dyed sārīs which they wear." There is a pointed reference in the Poem to the cheeks of a young Dravidian woman, painted with turmeric (G. 601). "It appears,⁵¹

51. C. V. Vaidya,—'History of Medieval Hindu India'. P. 74.

the original Dravidian population of the land became now the agriculturists of the country and of course formed the great Śūdra class ". The Poet also refers to the Śabara women of the aborigines of the Vindhya. The young men were clad only in leaves to cover their lower parts, while women had decorations of peacock feathers on their ears. Migration, perhaps, was a usual feature. Referring to such deserted villages (608), the Poet observes : ' The heart somewhat clings to the abandoned villages, in which the trees have burst through walls and the smoke rises only from the sheds of cowherds and in which a few crows perch here and there ". Solitary temples in thick groves of trees, with a Śiva *linga* were also to be met with in the country. A pious religious man (*dhārmika*) from a village nearby would come and wash this *linga* on occasions. One also came across monks living in the mountain caves, ' in which the stones have become loose owing to the leaking of the stream-water through them, their garments yellow-brown as an old seed of jujube fruit ' (615).

Political Conditions :

In the monarchical form of government, the king was absolute and the kingdom and the people belonged to him almost as his property. He was imagined to have divine origin, ' god Viṣṇu⁵² in human form '. He was looked upon as the father of the people and he was also the dispenser of justice. The king was, of course, born to enjoy, as he had come to the royal station, by reason of austerities that he had performed in his previous lives. He was, therefore, always surrounded by young and beautiful women and they were given various duties,

such as those of Chāmara-bearers or Tāmbūla-Karaṇka-bearers. For this purpose, wives of kings, captured after they were conquered or slain were selected and in addition, they were also kept in the harem as concubines. Their miserable plight has been a favourite theme for poets to exhibit their poetic art and Vākpatirāja too has described their condition in his Poem.

The Sāmantas,⁵³ who generally waited upon the king, were the king's kinsmen or relatives, who were territorial lords or subordinate kings in their own territories. They had their own small armies, with which they helped their sovereign king, whenever he moved against his enemies. To help the king in his administration, he had his ministers, called Mantris or Sacivas or Amātyas, the most important among them being the Sandhi-Vigrahika or the minister for peace and war. Besides the ministers, there were other important officers called Superintendents or Adhyakṣas of Šulka (Customs), Koṣṭhāgāra (Storehouses), Durga (fortifications) etc. The king's army usually consisted of infantry, cavalry and elephants. The chariots had long ceased to be of use on the battlefield. The elephant was considered to be a formidable part of the Army. They were obtained from the many forests on the borders of the Himalayas and the Vindhya. The art of catching the elephants, rearing and training them for fighting had almost reached perfection and there were regular treatises dealing with these topics. The horses for the cavalry were mostly obtained from Persia, Arabia and Afghanistan. In the training of horses also, the same perfection had been attained as that of elephants. The

53. C. V. Vaidya—'History of Medieval Hindu India'.
P. 152.

soldiers forming the infantry were armed with bucklers and swords. The foot archers did not prominently figure in the infantry ; but riders on elephants usually used the bow and the arrow. The armour (*kavaca*) was also in use for the warriors.

The palace had, besides the harem, three or more courtyards (*kakṣas*) ; the outer one being for people and for State reception, the next inner one for Sardars and the third for intimate persons only. The palaces were stately buildings, though not of stone. The floors, however, are described as made of shining stones. The columns and walls were ornamented with gold and even precious stones. The palace was usually a several-storeyed building with inner gardens of flower-beds and large fruit trees.”

The recreational entertainments, that people including the royalty indulged in, were musical concerts, dancing demonstrations and theatrical performances at the time of religious festivals or other such joyful occasions. Often they were sponsored by kings, who themselves were literary men fond of such cultural activities, and there were men and women who had devoted themselves to the cultivation of such fine arts, as music, dancing or histrionics.⁵⁴ Conferences of learned men for debates, discussions and even contests to decide the merit of poets and philosophers, often presided over by kings, were convened and suitable awards were distributed to the persons who distinguished themselves in them. The poet *Vākpatirāja* might have been, perhaps, such a recipient of the honour and the

54. *Bhavabhūti*, for instance, refers to his association with a group of actors in dramas.

title of Kavirāja, when he proved his merit and gained the King's approval in such a contest. He also speaks of a session of learned men assembled at his place, where he was requested to narrate to them the heroic exploits of their beloved monarch Yaśovarman.

Such is the picture of the Society under normal conditions. But when subjected to an attack from a foreign power, which was not an infrequent occurrence, there must have been chaos and confusion, causing dislocation of the normal state of affairs. The enemy's soldiers, if their master triumphed, must be indulging in plunder, dishonour of women, their capture as spoils of war and other such indignities that a victor was likely to inflict on the vanquished. Even migration of a part of the population to other neighbouring countries must have been the case, when Yaśovarman was attacked by the king Lalitāditya of Kashmir.

VIII. The Language of the Gaüdavaho :

It is a fact now beyond doubt that the Prakrits have not originated from Sanskrit, as was supposed by grammarians like Hemacandra, but that they have come down from a dialect or dialects that were contemporaneous with the Vedic language. "As⁵⁵ against Sanskrit, which means a refined or 'polished' language the Prakrits were, as the name itself indicates, 'natural' or 'common' dialects used by the masses among different tribes and in different regions. It is indeed not improbable that the language actually spoken in workaday life by the classes, who used Sanskrit for literary purposes, was more akin to the Prakrits than to Sanskrit. Besides it is certain that Sanskrit and the Prakrit had been influencing

55. R. N. Dandekar, Journal of the University of Poona, No. 23. P. 32.

each other in the course of their respective developments Historically speaking, a kind of recognition seems to have been given to the Prakrits first in the 6th century B. C. The Buddha had said that his word might be learnt by the monks 'each in his own dialect.' Another religious leader, Mahāvīra (699-527 B. C.) also preached his doctrines in the dialect of his own region in eastern India.⁵⁶ It is also significant that the earliest written records in any Indian language, which have become available, are the Prakrit inscriptions of Aśoka (3rd century B. C.) and of Khāravela (2nd century B. C.)".

" The literary Prakrits⁵⁷ make their appearance with the Bṛhatkathā, circa first century A. C. if not earlier. Vararuci's grammar, the Prakṛita-Prakāśa, presupposes the previous existence of the Prakrits at least in a spoken form. Vararuci belongs to the first century B. C. so that we shall have to date the beginning of the Prakrits from that epoch. The lower limit would be about the eleventh century A. C. after which the modern vernaculars begin to appear on inscriptions or in literature. The period of the Prakrits, then, would roughly fall between the first and the tenth centuries of the Christian era. The last Sanskrit line on an inscription of the Cālukya king Vijayāditya Satyāśraya at Badami, Śaka 621 i. e. A. C. 699 or nearly the beginning of the eighth century, clearly indicates the existence of Prakrit in some form at that time. The line runs thus : अतःपरं प्राकृतभाष्या पद्यान्येतानि दत्तानि. Unfortunately the further lines which would have shown us the actual form of the Prakrit, are obliterated. So much is, however, certain that a Prakrit in some form

56. Known as ' Addha-māgahā Bhāsā '

57. P. D. Gune, ' Comparative Philology ', P. 222

was used on inscriptions between the close and the beginning of the 7th and the 8th centuries respectively ”.

Among the four Prakrits mentioned by Vararuci viz. Mahārāṣṭrī, Śaurasenī, Māgadhī and Paisācī, Mahārāṣṭrī was recognised as the Prakrit par excellence⁵⁸ and earlier works like Hāla’s Gāhāsattasai and Pravarasena’s Setubandha came to be written in this language. “ It⁵⁹ must have become a literary language sometime before the first known dramatist wrote his work, as in all dramas Prakrit poetry is written in माहाराष्ट्री only. The heroines, for instance, speak the शौरसेनी, but when they speak in verse, they exclusively use the माहाराष्ट्री ”. Speaking about the language from the point of view of literature, Rājaśekhara, describing his Kāvya-Puruṣa⁶⁰, observes : “ Sanskrit is your mouth, Prakrit the arms, Apabhraṁśa the buttocks, Paisācī the feet and a mixture of these the chest. ” When the king holds his durbar, he says,⁶¹ “ The Sanskrit poets should be seated to the north (of his regal seat), the Prakrit poets to the east, the Apabhraṁśa poets to the west, the Paisāca poets to the south. ” An ambidexterous poet like Vākpatirāja, well-versed both in Sanskrit and Prakrit, might have had his berths reserved in both the classes !

“ Mahārāṣṭrī is also the language of artificial epics, of which up till now two have been published, the Rāvana-vaho and the Gaūḍavaho ... They are very strongly

58. महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः ।
सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥ काव्यादर्श. I.
59. Dr. Gune, ‘ Comparative Philology,’ Pp 192-193.
60. काव्यमीमांसा III.
61. तस्यां राजासनम् । तस्य चोतरतः संस्कृताः कवयो निविशेरन् ।...
पूर्वेण प्राकृताः कवयः...पश्चिमेनापभ्रंशिनः कवयः ॥ काव्यमीमांसा X

influenced by Sanskrit patterns and are written in thoroughly high-flown and artificial language, with unending compounds, as are found in the dramas of Bhavabhūti and occasionally in Mṛchhakaṭīka as well ”.⁶²

The Gauḍavaho Prakrit is thus essentially Mahārāṣṭrī, with a wonderful variety of vocabulary, consisting of Tatsama and Tadbhava words, as also a profuse sprinkling of Desī words. Vākpatirāja evinces profound love of the Prakrit language, which, according to him is the fountain of all languages, even including Sanskrit, which after all is Prakrit, ‘ polished and refined ’. “ It is like an ocean in which all languages merge and from which all languages emerge. It is only in Prakrit that we have, in an abundant measure, a presentation of ever fresh themes and a rich variety of styles. It gives a peculiar delight which dilates and closes the eyes (in wonder) and thrills the heart ” (92–95). This is quite a forceful plea in defence of Prakrit, perhaps in reply to his critics who might have derided him for having had recourse to Prakrit, instead of the conventional and fashionable Sanskrit. It appears, however, that Prakrit had attained a literary status of prestige and dignity even among the elite, and his patron, the Poet-King Yaśovarman thought it fit to honour him by giving him a seat of distinction at his court as Rājakavi. ‘ Poets generally write for fame, for wealth ”.... says Mammaṭa⁶³ in his Kāvyaprakāśa and Sanskrit poets like Kālidāsa have benefited accordingly. That even Prakrit poets like Vākpatirāja or Rājaśekhara should have earned these benefits and got recognition from the royalty for their Prakrit compositions is a fact, which is quite significant and proves the popularity of the Prakrits

62. R. Pischell, ‘ Comparative grammar of the Prakrit Languages,’ Pp. 13–14

63. काव्यं यशसेऽर्थकृते.....। काव्यप्रकाश. I

In the case of Vākpatirāja, however, it appears that in his Gaüḍavaho, he tries to placate both the learned and the common masses. He adopts a two-fold style, a mixture of the Gaüdi and the Vaidarbhi, “*Tamkāro mahurattāram ca*” (G. 67.). The pompous style is meant for the scholarly pandits, while sections like the eulogy of poets, descriptions of Nature and ways of the world etc. are intended for the common man.

When one reads portions of the Poem given in an ornate, highflown style, full of long compounds, one gets the impression that this is all Sanskrit prakritised by the Poet to cater to the literary tastes of his times. It is Prakrit ‘distorted’, because such is not basically the genus or the intrinsic nature of Prakrit, which is essentially an analytical language, like English or a modern Indian language like Hindi, Gujarati or Marathi. He probably first put his ideas in a Sanskrit draft—because he thought in Sanskrit—and then dressed them in a Prakrit garb in verse. “The Gaüḍavaho was probably written after the vernaculars of the present day had also commenced their derivation and were recognised as separate popular dialects, although many, especially the educated persons, still understood Prakrit.”⁶⁴

If, therefore, like the Sūtradhāra⁶⁵ of Bhavabhūti of his drama, the Uttara-rāmacarita, one were to become a contemporary of Vākpatirāja and a resident of Kānya-kubja, he would have to be conversant with three languages viz. Sanskrit, Prakrit and the provincial Apabhraṁśa. The official court language would, of course, be Sanskrit. When he happens to meet the king, his courtiers or

64. Pandit, ‘Gaüḍavaho, Introduction, P. lxiv.

65. एषोऽस्मि कार्यवशादायोध्यकस्तदानींतनश्च संवृत्तः । उत्तररामचरित. Act I

men of distinction at the palace, he would have to converse with them in Sanskrit, which would be the official language of administration, judiciary, correspondence within the state or inter-state, royal proclamations, edicts or such other important political documents. Meeting ladies of the upper classes, he will find them talking to him in Prakrit, chiefly the Śaurasenī. Stepping on the streets, he will come across masses of men belonging to the lower strata of the society, engaged in various professions and occupations, who would speak in their own native, 'unrefined', Apabhraṃśa-like dialect, since literacy might not be quite high in those days. Visiting temples, Saṅghas, Parisads or Mathas where teaching, discussions, debates or conferences of a religious or metaphysical nature are carried on, he would find that Sanskrit alone is the medium of dialogues among the participants. Going over to the theatrical halls for entertainment, he would witness the dances or the dramatic performances of playwrights like Kālidāsa, Śrīharsa or their contemporary Bhavabhūti, presented in diverse dialects. For musical concerts, the songs selected might be mainly from Prakrit or even Apabhraṃsa, like those in the dramas of Kālidāsa, while for the illiterate masses, popular folk-songs or lyrical melodies, mainly in their provincial dialect viz. Apabhraṃsa, might have been the only feature of their entertainment.



कद्दिरात्र-वप्पद्दिरात्स्त्र

ग उ ड व हो ।

मङ्गलाचरणम्

पढमं चिअ धवल-कओवरीअम्बुरुह-गोअरं णमह ।
हारि-जदर-णिगममुकिवत्त-णाल-मुत्तं पिव सयंभुं ॥ १ ॥
सो जअइ कणिआ-वलअ-गब्ब-परिगृह-विअड-बीअम्मि ।
जो वसइ णिहाणीकअ-बहु-बंभेंडे व्व कमलम्मि ॥ २ ॥
तं पणमह तिंगिच्छ-च्छलेण णिवसइ णिवेस-कमलम्मि ।
जस्स परमाणु-णिवहो व्व भुवण-णिम्माण-पडिवण्णो ॥ ३ ॥
अट्टिअमावत्तंती सो जअइ जबुज्जअस्स सा जस्स ।
फलिहकखावलि-कज्जम्मि घडइ बंभेंड-परिवारी ॥ ४ ॥
पणमह हेटु-टिअ-विअड-सेस-विस-कंद-कंदलाहिंतो ।
पडिभिण्ण-कण्ह-पंकं विणिगमं णाहि-णलिणस्स ॥ ५ ॥
विअड-ससि-मंडलाअंत-सलिल-भरिअम्मि भुवण-वलअम्मि ।
हरिणो हरिण-च्छाअं विलास-परिसंठिअं जअइ ॥ ६ ॥

कविराज-वाक्पतिराजस्य

गौ ड व ध म्

प्रथममेव धवलकृतोपवीतमम्बुरुहगोचरं नमत । हरिजठरनिर्गमो-
त्क्षिप्तनालसूत्रमिव स्वयंभुवम् ॥ १ ॥ स जयति कर्णिकावलयगर्भपरिगृह-
विकटबीजे । यो वसति निधानीकृतबहुब्रह्माण्ड इव कमले ॥ २ ॥ तं प्रणमत
पद्मारजश्छलेन निवसति निवेशकमले । यस्य परमाणुनिवह इव भुवन-
निर्माणप्रतिपन्नः ॥ ३ ॥ अस्थितमावर्तमाना स जयति जपोद्यतस्य सा यस्य ।
स्फटिकाक्षावलिकार्ये घटते ब्रह्माण्डपरिपाटी ॥ ४ ॥ प्रणमताधःस्थित-
विकटशेषब्रिसकन्दकन्दलात् । प्रतिभिन्नकृष्णपङ्कं विनिर्गमं नाभिनलिनस्य
॥ ५ ॥ विकटशशिमण्डलायमानसलिलभृते भुवनवलये । हरेर्हरिणच्छायं
विलासपरिसंस्थितं जयति ॥ ६ ॥

५. उठिभण्णं° for पडिभिण्णं°. विणिगमं°.

असुरोराटि-णिहंसण-विसद्ध-धूमावलंवि-णह-हीरो ।
 रव-रोस-गहिअ-घण-मंडलो व्व णर-केसरी जअइ ॥ ७ ॥
 तं णमह समोसरिआ णहग-विहडाविओरवीढस्स ।
 जस्स दइच्चम्मि अलद्ध-ववसिअच्चेअ भुअदंडा ॥ ८ ॥
 णमह विआरिअ-दणुइंद-रुहिर-पल्लविअ-गअण-पेरतं ।
 रिउ-चह-समय-पसारिअ-संद्वं गिव महुमह-मइंद ॥ ९ ॥
 मुके वि णर-मइंदत्तणम्मि बोकार-कलुसिअ-गलस्स ।
 हरिणो जअइ चिरं विहअ-सद्ध-परिघ्यरा वाणी ॥ १० ॥
 अवहीरिअ-दिग्गअ-चंद-हरिण-पल्यब्भ-जाल-रसिअस्स ।
 असुरेच्चिअ संरंभा जअंति माया-मइंदस्स ॥ ११ ॥
 रव-रोस-दलिअ-घण-णिरवलंब-संघडिअ-तडि-कडप्पो व्व ।
 णर-हरिणो जअइ कडार-केसरो कंधरा-बंधो ॥ १२ ॥
 सो जअइ गोव-भावे जो विमलिअ-गूढ-णाहि-णलिणाहि ।
 णीसरमाणेहिं चेअ परिमलं वहइ ससिएहिं ॥ A ॥
 दाढा महा-वराहस्स वअण-मग्गेण णिग्गआ जअइ ।
 उअर-ट्टिअ-णाही-कमल-कंद-मूलाहि व मुणाली ॥ १३ ॥

असुरोरोऽस्थिनिर्धषणविकसितधूमावलम्बिनखप्रान्तः । रवरोष-
 गूहीतधनमण्डल इव नरकेसरी जयति ॥ ७ ॥ तं नमत समवसृता नखाय-
 विघटितोरःपीठस्य । यस्य दैत्येऽलब्धव्यवसाया एव भुजदण्डाः ॥ ८ ॥
 नमत विदारितदनुजेन्द्ररुधिरपल्लवितगगनपर्यन्तम् । रिपुवधसमयप्रसारित-
 संध्यमिव मधुमथमृगेन्द्रम् ॥ ९ ॥ सुक्तेऽपि नरमृगेन्द्रवे बुकारकलुषित-
 गलत्य । हरेर्जयति चिरं विहतशब्दपरिघरा वाणी ॥ १० ॥ अवधीरित-
 दिग्गजचन्द्रहरिणप्रलयाभ्रजालरसितस्य । असुर एव संरम्भा जयन्ति
 मायामृगेन्द्रस्य ॥ ११ ॥ रवरोषदलितधननिरवलम्बसंघटितडित्समृह
 इव । नरहरेर्जयति कडारकेसरः कंधराबन्धः ॥ १२ ॥ स जयति गोपभावे
 यो विमर्दितगूढनाभिनलिनात् । निःसरम्भरेव परिमलं वहति श्वसितैः॥A॥
 दंष्ट्रा महावराहस्य वदनमार्गेण निर्गता जयति । उदरस्थितनाभिकमलकंद-
 मूलादिव मृणाली ॥ १३ ॥

७. °रोसमहिय° ८. °वीढम्मि for वीढस्स.

तं णमह जो वराहत्तणम्मि फण-मणि-घडत-पडिविवो ।
 सेस-द्विअं पि वसुहं वहइ व्व पहाव-संकंतो ॥ १४ ॥
 हृद-द्विअ-सूर-गिवारणाअ छत्तं अहो इव वहंती ।
 जअइ ससेसा वाराह-सास-दूरुक्खवा पुहवी ॥ १५ ॥
 अंगाइँ विण्हुणो वामणत्तणे विसम-मास-थउडाइँ ।
 मडहोअर-णपहुपंत-भुवण-भरिआइँ व जअंति ॥ १६ ॥
 जअइ धरमुद्धरंतो भर-णीसारिअ-मुहग-चलणेण ।
 णिअ-देहेण करेण व पंचंगुलिणा महा-कुम्मो ॥ १७ ॥
 रक्खउ वो रोम-लआ माया-महिलत्तणे महुमहस्स ।
 गूढोअर-तामरसाणुसारिणी भमर-माल व्व ॥ १८ ॥
 सो जअइ जस्स जुवइत्तणम्मि खामोअरोसरंतेहि ।
 भुवणेहि व थण-जहणाण गारवं किं पि णिव्वडिअं ॥ १९ ॥
 सो जअइ जामइलाअमाण-मुहलालि-वलअ-परिआलं ।
 लच्छि-गिवेसंतेजर-वइं व जो वहइ वणमालं ॥ २० ॥

तं नमत यो वराहत्वे फणामणिघटमानप्रतिबिम्बः । शेषस्थितामपि वसुधां वहतीव प्रभावसंक्रान्तः ॥ १४ ॥ अधःस्थितसूर्यनिवारणाय छत्रमध इव वहन्ती । जयति सशेषा वाराहश्वासदूरोत्क्षिप्ता पृथिवी ॥ १५ ॥ अङ्गानि विष्णोर्वामनत्वे विषममांसस्थपुटानि । अल्पो-इरनप्रभवदभुवनभृतानीव जयन्ति ॥ १६ ॥ जयति धरामुद्धरन् भरनिःसारितमुखायचरणेन । निजदेहेन करेणेव पञ्चाङ्गुलिना महाकूर्मः ॥ १७ ॥ रक्षतु वो रोमलता मायामहिलात्वे मधुमथनस्य । गूढोदरतामरसानुसारिणी भ्रमरमालेव ॥ १८ ॥ स जयति यस्य युवतित्वे क्षामोदरापसरज्जः । भुवनैरिव स्तनजघनानां गौरवं किमपि निर्वर्तितम् ॥ १९ ॥ स जयति यामिकायमानमुखरालिवलयवेष्टिताम् । लक्ष्मीनिवेशान्तःपुरवृत्तिमिव यो वहति वनमालाम् ॥ २० ॥

१५. हेडागय° १६. भमरपंतिव्व. १९. थणरमणाण २०. तं णमह for सो जयइ.

बालत्तणमिमि हरिणो जअइ जसोआए चुंबिअं वअणं ।
 पडिसिद्ध-णाहि-मग्नुद्ध-णिग्नअं पुंडरीअं व ॥ २१ ॥
 णह-रेहा राहा-कारणा॒ ओ करुणं हरंतु वो सरसा ।
 वच्छ त्यलमिमि कोत्युह-किरणा॒ अंती॒ ओ कण्हस्स ॥ २२ ॥
 तं णमह जेण अज्जवि विलूण-कंउस्स राहुणो वलइ ।
 दुक्खमणिच्चरिअं चिअ अमूल-लहुएहिै सासेहिं ॥ २३ ॥
 पणमह वलस्स हुंकार-भअ-वसा घोलमाण-जउणे व्व ।
 मअ-दोस-सिद्धिल-कसणावरिल्ल-संदाणिए चलणे ॥ २४ ॥
 अन्तो-संलीण-फणा-सहस्स-रअण-प्पहं पिव वमंती ।
 हलिणो मआरुणा विद्वेज दुरिआइं वो दिट्ठी ॥ २५ ॥
 अप्पाण-गमिअ-विअणत्तणेण भर-दलिअ-सेस-कुम्माण ।
 णिरुवालंभं वल-केसवाण परिविग्निअं जअइ ॥ २६ ॥
 तं णमह पीअ-वसणं जो वहइ सहाव-सापल-च्छाअं ।
 दिअम-णिसा-लअ-णिग्नम-विहाअ-सबलं पिव सरीरं ॥ २७ ॥

बालत्वे हरेर्जयति यशोदया चुम्बितं वदनम् । प्रतिषिद्धनाभिमार्गं-
 धर्वनिर्गतं पुण्डरीकमिव ॥ २१ ॥ नखरेखा राधाकारणाः करुणं हरन्तु वो
 सरसा: । वक्षःस्थले कौस्तुभकिरणायमानाः कृष्णस्य ॥ २२ ॥ तं नमत
 येनाद्यापि विलूनकण्ठस्य राहोर्वलति । दुःखमकथितमेवामूललघुकैः
 श्वसैः ॥ २३ ॥ प्रणमत वलस्य हुंकारभयवशाद् धूर्णमानयमुनाविव । मद-
 दोषशिथिलकृष्णोत्तरीयसंदानितौ चरणौ ॥ २४ ॥ अन्तःसंलीनफणा-
 सहस्ररत्नप्रभामिव वमन्ती । हलिणो मदारुणा विद्रावयतु दुरितानि वो
 द्वष्टिः ॥ २५ ॥ आत्मगमितवेदनत्वेन भरदलितशेषकूर्मयोः । निरुपालभं
 वलकेशवयोः परिवलितं जयति ॥ २६ ॥ तं नमत पीतवसनं यो वहति
 स्वभावश्यामलच्छायम् । दिवसनिशालप्रनिर्गमविभागशब्दामिव शरीरम्
 ॥ २७ ॥

२३. चलइ for वलइ, मूललहुएहिै for अमूललहुएहिं, २६. अणवा॑ for
 णिरुवा॑.

सिरि-थण-णिवेस-मग्गा जअंति भिण्णंगराअ-णिवडिआ ।
 वच्छम्मि णाहि-णलिणी-दलाअमाणा महुमहस्स ॥ २८ ॥
 सो जअइ जस्स णाडाल-लोअणासंगिणी भुमअ-लेहा ।
 अज्ज वि दीसइ कामस्स दाह-कसणा धणु-लअ व्व ॥ २९ ॥
 तं णमह काम-णेहा अज्ज वि धारेइ जो जडा-बद्धं ।
 तइअ-णअणाग्गि-णिवडण-कअ-ववसाअं पिव मिअंकं ॥ ३० ॥
 सो वो सुहाँ उवणेउ विअड-तइअच्छि-पेल्लिअं जस्स ।
 णिवसइ सीसम्मि ससि-च्छलेण णिअअं पिव णडालं ॥ ३१ ॥
 कहुअ-कुसुम-रउकर-कडार-चाव-च्छलेण सो जअइ ।
 अहिधाविउण गिलिओ व्व जस्स तइअच्छिणा कामो ॥ ३२ ॥
 मउडुच्छंग-परिगह-मिअंक-जोणहावभासिणो णमह ।
 णिचं चिअ पसुवइणो परिटुअं वामण-च्छाअं ॥ ३३ ॥
 केयूरोरअ-सुंकार-संकुले वाण-भुअ-वण-च्छेआ ।
 सो जअइ सणीसासे व्व वहइ जो अमरिसा वाहू ॥ B ॥

श्रीस्तननिवेशमार्गा जयन्ति भिन्नाङ्गरागनिर्वार्तिताः । वक्षसि नाभि-
 नलिनीदलायमाना मधुमथनस्य ॥ २८ ॥ स जयति यस्य लालाट-
 लोचनासद्गिनी भ्रूलेखा । अद्यापि दृश्यते कामस्य दाहकृष्णा
 धनुर्लतेव ॥ २९ ॥ तं नमत कामस्नेहाद्यापि धारयति यो जटाबद्धम् ।
 तृतीयनयनामिनिपतनकृतव्यवसायमिव मृगाङ्गकम् ॥ ३० ॥ स वः सुखा-
 न्युपनयतु विकटतृतीयाक्षिप्रेरितं यस्य । निवसति शीर्षं शशिच्छुलेन
 निजकमिव ललाटम् ॥ ३१ ॥ कृष्टकुसुमरजउत्करकडारचापच्छुलेन स
 जयति । अभिधाव्य गिलित इव यस्य तृतीयाक्षणा कामः ॥ ३२ ॥ मुकुटो-
 त्सङ्गपरियहमृगाङ्गकउयोत्स्नावभासिणो नमत । नित्यमेव पशुपतेः परि-
 स्थितं वामनच्छायम् ॥ ३३ ॥ केयूरोरगसूत्कारसंकुलौ वाणभुजवन-
 च्छेदात ॥ स जयति सनिःश्वासाविव वहति गोऽमर्षद्व बाहू ॥ B ॥

२८. °पंकय° for °णलिणी° २९. °कसिणा° for °कसणा° ३३. °हासिणो°
 for °भासिणो°

उद्धं अंधअ-रिउगो णअणं पजलिअ-तारअं णमह ।
 उक्तरिसिअ-पडिचकं व चक्रिगो बाणभंगम्मि ॥ C ॥
 जमिअ-सिहंडस्स वि विसहरेण हत्थो पिणाइणो जअइ ।
 लंवि-जडा-भास-फणा-रअण-मऊहेसु घोलंतो ॥ D ॥
 कुपिआइ चलण-पणओ रहसुमिखत्त-मउली हरो जअइ ।
 सीस-ट्टिअ-बंभ-कवाल-फंस-संकाएँ व उमाए ॥ E ॥
 तं पणमह अज्ज वि वहइ तिवहआ-वीइ-भंग-कुडिलाइ ।
 जस्स जडा-बंध-णिवेस-विसमिआइ व सलिलाइ ॥ F ॥
 जअइ जडा-संजमणं पसुवइणो जलहि-महण-विरमम्मि ।
 सिहिलेण सेल-णिहसण-किलंत-वच्छेण वामण-च्छाअं ॥ ३४ ॥
 पत्थारोसण-तरलिअ-करंगुली-मलिअ-तंबिर-णडालं ।
 पडिसिद्ध-तइअ-णअणुगमं व णमिमो हर-किराअं ॥ ३५ ॥
 सो जअइ झत्ति-कवलिअ-विसस्स कंठम्मि जस्स णिवडिआ ।
 खण-दिणुववत्त-कअंत-पास-णिहसोवमा रेहा ॥ ३६ ॥

अर्धमन्धकरिपोर्नयनं प्रज्वलिततारकं नमत । उत्कृष्टप्रतिचक्रमिव
 चक्रिगो बाणभङ्गे ॥ C ॥ यमितशिखण्डस्यापि विषधरेण हस्तः पिनाकिनो
 जयति । लम्बिजटाभासफणारत्नमयूखेषु धूर्णमानः ॥ D ॥ कुपि-
 तायाश्वरणपणतो रभसोत्क्षिप्तमौलिर्हरो जयति । शीर्षस्थितब्रह्मकपाल-
 स्पर्शशङ्कयेवोमायाः ॥ E ॥ तं प्रणमताद्यापि वहति त्रिपथगावीचिभद्रग-
 कुटिलानि । यस्य जटाबन्धनिवेशविषमितानीव सलिलानि ॥ F ॥ जयति
 जटासंयमनं पशुपतेर्जलधिमथनविरमे । शियिलेन शैलनिर्घण्डकान्त-
 वक्षसा वासुकिना ॥ ३४ ॥ पार्थारोषणतरलितकराङ्गुलिमदितताम्रलला-
 टप् । प्रतिविद्वतुतीयनयनोद्भममिव नमामो हरकिरातम् ॥ ३५ ॥ स जयति
 झटितिकवलितविषस्य कण्ठे यस्य निर्वतिंता । क्षणदत्तोऽन्तकृतान्तपाश-
 निघर्षोपमा रेखा ॥ ३६ ॥

३४. °किलितदेहेण for °किलंतवच्छेण

तं पणमह जो सीसार्हो कह वि लहसिअ-टिअं समुब्बहइ ।
 अज्ज वि कुसुमीकअ-केसवच्छ-वत्तं व तइअच्छ ॥ ३७ ॥
 उवरि-टिअ-चंदालोअ-पुंजिआ जअइ कंठ-मूलम्मि ।
 सीस-च्छाय व्व विस-पहार्ह थाणुणो रेहा ॥ ३८ ॥
 देहद्वद्ध-परिटिअ-गोरि-हराराहणेक-हिअं व ।
 खंडत्तणेण पणमह परिटिअं तिणअण-मिअंकं ॥ ३९ ॥
 तं णमह जस्स मुह-यडिअ-सासि-अला-सुत्तिणा चिरं पीआ ।
 सीसम्मि सअण्हेण व सुर-सरि-धारा कवालेण ॥ ४० ॥
 घोलिर-कडार-तारं णडाल-णअणं पिणाइणो णमह ।
 अज्ज वि खआहुईकअ-जलंत-बंभंड-पिंडं व ॥ ४१ ॥
 तं णमह कुलं पिव जस्स मुलह-संभावणं परिहरंतो ।
 अज्ज वि बाणमणंगो णो मुअइ भया कुमारम्मि ॥ ४२ ॥
 सा जअइ णेजरिलेण जीएँ चलणेण ताडिअ-क्वंधो ।
 उभिण्ण-सहिर-कुसुमो जाओ महिसासुरासोओ ॥ ४३ ॥

तं प्रणमत यः शीर्षात् कथमपि भ्रष्टस्थितं समुद्रहति । अद्यापि
 कुसुमीकृतकेशवाक्षिपत्रमिव तृतीयाक्षि ॥ ३७ ॥ उपरिस्थितचन्द्रालोक-
 पुत्रिजिता जयति कण्ठमूले । शीर्षच्छायेव विषप्रभामयी स्थाणो रेखा
 ॥ ३८ ॥ देहार्धार्धपरिष्ठितगौरीहराराधैनकहृदयमिव । खण्डत्त्वेन परिष्ठितं
 त्रिनयनसूगादकम् ॥ ३९ ॥ तं नमत यस्य मुखघटितशाशिकलाशुक्त्या ।
 शीर्षे सत्रृणेनेव सुरसरिद्वारा कपालेन ॥ ४० ॥ धूर्णनशीलकडारतारं
 ललाटनयनं पिनाकिनो नमत । अद्यापि क्षयाहुतीकृतज्वलद्व्रह्माणडपिण्ड-
 मिव ॥ ४१ ॥ तं नमत कुलमिव यस्य सुलभसंभावनां परिहरन् । अद्यापि
 बाणमनङ्गो न मुश्रति भयात् कुमारे ॥ ४२ ॥ सा जयति नूपुरवता यस्याश्र-
 रणेन ताडितस्कन्धः । उद्दिन्द्रसधिरकुसुमो जातो महिषासुराशोकः ॥ ४३ ॥

४१. जयइ for णमह. उभिण्ण° for °उभिभण.

पठम-हरालिंगण-लज्जिआएँ अज्जाएँ वो सुख देंतु ।
 कंठ-प्पहावलंबण-थोअ-त्थामाइँ अच्छीइँ ॥ ४४ ॥

भमिअं पलय-पओसे विविह-कवालम्मि णमह कालीए ।
 मिलिआसेस-णिसा-लक्ख-विसम-बहु-चंद-खंडे व्व ॥ ४५ ॥

डिंबं वो चामुंडाएँ पिहु-सिरा-दंड-मंडणं हरउ ।
 मडहोअर-णपहुप्पंत-बलअ-भरिअं पिव सरीरं ॥ ४६ ॥

सा जअइ चउ-मुहासण-तामरस-दलोअरेसु दुल्लिआ ।
 कइ-जीहा-णिवहेसु अ जा णिमिअ-पअं परिभमइ ॥ ४७ ॥

तं णमह जस्स दीसइ विंबं विच्छाअ-लंछण-च्छायं ।
 गंगा-णिगम-परिगलिअ-मज्ज-लावण्ण-तुच्छं व ॥ ४८ ॥

बेरुलिअ-णिहा तं णमह जस्स ते संदणं परिवहंति ।
 तदिअस-पठम-पेलिअ-तम-मइलंगा इव तुरंगा ॥ ४९ ॥

जअइ जअ-रक्खणे पुंजिअं व जं फुरइ पअणुअं रविणो ।
 पलयम्मि जं च पविरलिअं व बहलाइ गो-जालं ॥ ५० ॥

पथमहरालिङ्गनलज्जिताया आर्याया वः सुखं दत्ताम् । कण्ठप्रभाव-
 लम्बनस्तोकस्थामनी आक्षिणी ॥४४॥ भ्रान्तं प्रलयप्रदोषे विविधकपाले नमत
 काल्याः । मिलिताशेषनिशालक्षविषमबहुचन्द्रखण्ड इव ॥ ४५ ॥ डिम्बं
 वश्चामुण्डायाः पृथुशिरादण्डमण्डनं हरतु । तनूदरनप्रभूतान्त्रवलयभृतमिव
 शरीरम् ॥ ४६ ॥ सा जयति चतुर्मुखासनदलोदरेषु दुर्लिता । कवि-
 जिह्वानिवहेषु च या निहितपदं परिभ्रमति ॥ ४७ ॥ तं नमत यस्य दृश्यते
 विम्बं विच्छायलाङ्गुलच्छायम् । गङ्गा निर्गमपरिगलितमध्यलावण्यतुच्छ-
 मिव ॥ ४८ ॥ वैद्यूर्यनिभास्तं नमत यस्य ते स्यन्दिनं परिवहन्ति । प्रतिदिवस-
 प्रथमप्रेरिततमोमलिनाङ्गा इव तुरंगाः ॥ ४९ ॥ जयति जगद्रक्षणे पुंजित-
 मिव यत् स्फुरति प्रतनुकं रवेः । प्रलये यच्च प्रविस्तृतमिव बहलायते
 गोजालम् ॥ ५० ॥

४५. जयइ for णमह ४६. खामोअरणपहुतंतवलयवलियं पिव. ४७. °वहेसु
 व for °वहेसु अ. ५०. पविरेलियं पि.

तं णमह कोल-तुलणे सअल-फणा-मणि-पसत्त-पडिविवं ।
उव्वहइ व जो बहु-सिर-विहत्त-लहुअं धरा-वलयं ॥ ५१ ॥

पणमह कालिंदी-सलिल-दंड-घडिअं व सुर-सरि-प्पवहं ।
दंत-क्खंभं वीसंत-विअड-हत्यं गअ-मुहस्स ॥ ५२ ॥

तं णमह गअ-मुहं विअड-दंत-कर-दंड-कलण-लीलासु ।
मिलिअ-हिमवंत-विंज्ञे व्व कुणइ जो मेरु-पभारे ॥ ५३ ॥

गण-वइणो सइ-संगअ-गोरी-हर-पेम्म-राअ-विलिअस्स ।
दंतो वाम-मुहदंत-पुंजिओ जअइ हासो व्व ॥ ५४ ॥

णमह दणुएंद-णिहणे माआ-महु-मूअणं उवेतीए ।
माणिअ-तरलत्तण-विब्भमाइँ भामिआइँ लच्छीए ॥ ५५ ॥

हत्थालांबिअ-पंकअ-मिअंकमुअहीओ णिगअं जअइ ।
आसंघिअ-णिअ-आणण-सोहग-गुणाएं व सिरीए ॥ ५६ ॥

कोसुम-धणु-बाण-गह-सोरह-लग-भमरे व्व कामस्स ।
ओपुंसिअ-रइ-पणअंसु-कज्जलंके करे णमह ॥ ५७ ॥

तं नमत कोलतुलने सकलफणामणि प्रसक्तप्रतिबिम्बम् । उद्रहतीव
यो बहुशिरोविभक्तलधुकं धरावलयम् ॥ ५१ ॥ प्रणमत कालिंदीसलिल-
दण्डघटितमिव सुरसस्तिप्रवाहम् । दन्तस्तम्भं विश्रान्तविकटहस्तं गज-
मुखस्य ॥ ५२ ॥ तं नमत गजमुखं विकटदन्तकरदण्डकलनलीलासु ।
मिलितहिमवद्विन्ध्यानिव करोति यो मेरुप्रागभारान् ॥ ५३ ॥ गणपतेः
सदासङ्गतगौरीहरप्रेमरागव्रीडितस्य । दन्तो वाममुखार्धान्तपुंजितो जयति
हास इव ॥ ५४ ॥ नमत दनुजेन्द्रनिधने मायामधुसूदनमुपयन्त्याः ।
मानिततरलत्वविभ्रमाणि भ्रान्तानि लक्ष्म्याः ॥ ५५ ॥ हस्तालम्बित-
पद्मकजमृगाद्यकमुदधेर्निर्गतं जयति । संभावितनिजाननसौभाग्यगुणाया
इव श्रियाः ॥ ५६ ॥ कौसुमधनुर्वाणिग्रहसौरभलमभ्रमराविव कामस्य ।
उत्प्रोतिछतरतिप्रणयाश्रुकज्जलाद्यकौ करौ नमत ॥ ५७ ॥

५१. °समतपडिविवं, °घडन्तपडिविवं. ५४. दन्तो वलियमुहदंत°
५५. °इमणे for णिहणे. ५७. ओपुंसिय° for ओपुंसिअ°.

देव सुहं वो पसु-वइ-सिराहि गोरी-विसूरि अव्वेहिं ।
 सोवालंभ व्व हिमालअंक-परिघोलिरी गंगा ॥ ५८ ॥
 सा जअइ हर-सिरत्थम्मि जीए सालिलम्मि धोलिर-कवालो ।
 अज्ज वि पिआमहत्तमणहं चउराणणो वहइ ॥ ५९ ॥
 हरि-चलण-णह-पहाए विच्छोलिअं व पदमअं ।
 हर-ससिणो पाअएहिं संवलिअं व वीअअं ॥ ६० ॥
 गहिअ-हिम-च्छाअअं व तुहिणदि-समावडणए ।
 कारण-परिसुद्धअं व गंगाए णमह सलिलअं ॥ ६१ ॥

इदातु सुखं वः पशुपतिशिरसो गौरीखैः । सोपालम्भेव हिमालया-
 द्वकपरिघूर्णनशीला गङ्गा ॥ ५८ ॥ सा जयति हरशिरःस्थे यस्याः सलिले
 घूर्णनशीलकपालः । अद्यापि पितामहत्वमनधं चतुराननो वहति ॥ ५९ ॥
 हरिचरणनखप्रभया धौतमिव प्रथमकम् । हरशशिनः पादैः संवलितमिव
 द्वितीयकम् ॥ ६० ॥ गृहीतहिमच्छायकमिव तुहिनाद्रिसमापतने । कार-
 णपरिशुद्धमिव गङ्गाया नमत सलिलम् ॥ ६१ ॥

अथ कविप्रशंसा

इह ते जअंति कइणो जअमिणमो जाण सअल-परिणामं ।
 वाचासु ठिअं दीसइ आमोअ-यणं वा तुच्छं वा ॥ ६२ ॥
 णिअआएँच्चिअ वाआएँ अत्तणो गारवं णिवेसंता ।
 जे एंति पसंसंच्चिअ जअंति इह ते महा-कइणो ॥ ६३ ॥
 दोगच्चाम्भि वि सोक्खाइँ ताण विहवे वि होंति दुक्खाइँ ।
 कव्व-परमत्थ-रसिआइँ जाण जाअंति हिअआइँ ॥ ६४ ॥
 उम्मिलुइ लायणं पअअ-च्छाआएँ सक्कअ-वआणं ।
 सक्कअ-सक्कारुक्करिसणेण पअअस्स वि पहावो ॥ ६५ ॥
 ठिअमटिअं वा दीसइ अठिअं पि परिटिअं वा पडिहाइ ।
 जह-संठिअं च दीसइ सुकर्ण इमाओ पर्यइओ ॥ ६६ ॥
 विणअ-गुणो दंडाडवरो अ मंडंति जह णर्सिं-सिरि ।
 तह टंकारो महुरत्तणं अ वाअं पसाहेंति ॥ ६७ ॥
 सोहेइ सुहावेइ अ उवहुज्जंतो लवो वि लच्छीए ।
 देवी सरससई उण असमग्गा किं पि विणडेइ ॥ ६८ ॥

इह ते जयन्ति कवयो जगदेतइ येषां स्कलपरिणामम् । वाचासु स्थितं दृश्यत आमोदधनं वा तुच्छं वा ॥ ६२ ॥ निजयैव वाचात्मनो गौरवं निवेशयन्तः । ये यन्ति प्रशंसामेव जयन्तीह ते महाकवयः ॥ ६३ ॥ दौर्गत्येऽपि सुखानि तेषां विभवेऽपि भवन्ति हुःखानि । काव्यपरमार्थरसिकानि येषां जायन्ते हृदयानि ॥ ६४ ॥ उन्मीलति लावण्यं प्राकृतच्छायया संस्कृत-पदानाम् । संस्कृतसंस्कारोत्कर्षण प्राकृतस्यापि प्रभावः ॥ ६५ ॥ स्थित-मस्थितमिव दृश्यतेऽस्थितमपि परिष्ठितमिव प्रतिभाति । यथासंस्थितं च दृश्यते सुकवीनामेताः पदव्यः ॥ ६६ ॥ विनयगुणो दण्डाडम्बरश्च मण्डयतो यथा नरेन्द्रश्रियम् । तथा टङ्कारो मधुरत्वं च वाचं प्रसाधयतः ॥ ६७ ॥ शोभयति सुखयति चोपभुज्यमानो लवोऽपि लक्ष्म्याः । देवी सरस्वती पुनरसमग्गा किमपि विनाटयति ॥ ६८ ॥

६३. निसेवंता. ६४. एवर for होंति. ६५. सक्कयपयाण. ६६. तहडियं व for परिष्ठियं व. ६८. सुहावेइ व; कं न, किं न for किं पि.

महुमह-विअअ-पउत्ता वाआ कह णाम मउलउ इममि ।
 पठम-कुसुमाहि तलिणं पच्छा-कुसुमं वण-लआण ॥ ६९ ॥

लगिहिइ ण वा सुअणे वयणिज्जं दुज्जणेहिै भण्णतं ।
 ताण पुण तं सुअणाववाअ-दोसेण संघडइ ॥ ७० ॥

पर-गुण-परिहार-परंपराएँ तह ते गुणण्णुआ जाआ ।
 जाआ तेहिं चिअ जह गुणेहिै गुणिणो परं पिसुणा ॥ ७१ ॥

जं णिम्मला वि खिज्जंति हंत विमलेहिै सज्जण-गुणेहिै ।
 तं सरिसं ससि-अर-कारणाएँ करि-दंत-विअणाए ॥ ७२ ॥

जाण असमेहिै विहिआ जाअइ णिंदा समा सलाहा वि ।
 णिंदा वि तेहिै विहिआ ण ताण मणे किलामेइ ॥ ७३ ॥

णंदंतु णिअअ-गुण-गारवामि अद्विटु-पर-मुह-च्छाआ ।
 गरुआ स-सील-दोलाअमाण-पर-दिटु-मुह-राआ ॥ ७४ ॥

बहुओ सामण-मद्वत्तणेण ताणं परिग्रहे लोओ ।
 कामं गआ पसिद्धिै सामण-कई अओच्चेअ ॥ ७५ ॥

मधुमथविजयप्रयुक्ता वाक् कथं नाम मुकुलयत्वस्मिन् । प्रथम-
 कुसुमात् तलिनं पश्चात्कुसुमं वनलतानाम् ॥ ६९ ॥ लगिष्यति न वा सुजने
 वचनीयं दुर्जनैर्भयमानम् । तेषां पुनस्तत्सुजनापवाददोषेण संघटते ॥ ७० ॥

परगुणपरिहारपरंपरया तथा ते गुणज्ञा जाताः । जातास्तैरेव यथा
 गुणगुणिणः परं पिशुनाः ॥ ७१ ॥ यन्निर्मला अपि खिद्यन्ते हन्त विमलैः
 सज्जनगुणैः । तत्सद्वशं शाशिकरकारणया करिदन्तवेदनया ॥ ७२ ॥

येषामस्मैर्विहिता जायते निन्दा समा श्लाघापि । निन्दापि तैर्विहिता न
 तेषां मन्ये क्लमयति ॥ ७३ ॥ नन्दन्तु निजकगुणगौरवेऽदृष्टपरमुखच्छायाः ।
 गुरवः स्वशीलदोलायमानपरदृष्टमुखरागाः ॥ ७४ ॥ बहुः सामान्यमतित्वेन
 तेषां परिग्रहे लोकः । कामं गताः प्रसिद्धिै सामान्यकवयोऽत एव ॥ ७५ ॥

७१. गुणण्णया. ७३. गुणत्तणेण for महत्तणेण.

मुअण-सहवे वि गओ जडम्मि कत्तो गुणो समुल्लसइ ।
रविणो वि जलम्मि ठिअं पडिविंबमहोमुहं फुरइ ॥ G ॥

हरइ अणू वि पर-गुणो गरुअम्मि वि णिअ-गुणे ण संतोसो ।
सीलस्स विवेअस्स अ सारमिंग एत्तिअं चेअ ॥ ७६ ॥

इअरे वि फुरांति गुणा गुरुण पढमं कउत्तमासंगा ।
अग्गे सेलग्ग-गआ इंदु-मऊहा इव महीए ॥ ७७ ॥

णिव्वाइंताण सिवं सअलं चिअ सिवअरं तहा ताण ।
णिव्वडइ किं पि जह ते वि अणणा विम्हअमुवेंति ॥ ७८ ॥

पासाम्मि अहंकारी होहिइ कह वा गुणाण विवरुक्खे ।
गव्वं ण गुणि-गअ-मओ गुणत्थमिच्छति गुण-कामा ॥ ७९ ॥

अहिलंविझण लोअं ठिआण एकत्तणे गरुआण ।
बीआवेकवी अवलंविझण कं मच्छरो फुरज ॥ ८० ॥

णिअ-मइ-संदेहोच्चिअ मइ-संदेहावलोअणे जाण ।
होांति विआर-द्वाणं ठिअ-रुआ ते ण लोअस्स ॥ ८१ ॥

सुजनस्वभावेऽपि गतो जडे कुतो गुणः समुल्लसति । रवेरपि जले
स्थितं प्रतिबिम्बमधोमुखं स्फुरति ॥ G ॥ हरत्यणुरपि परगुणो गुरावपि
निजगुणे न संतोषः । शीलस्य विवेकस्य च सारमेतदियदेव ॥ ७६ ॥
इतरस्मिन्नपि स्फुरन्ति गुणा गुरुणां प्रथमं कृतोत्तमासङ्गाः । अग्ने
शैलाग्रगता इन्दुमगूखा इव मह्याम् ॥ ७७ ॥ निर्वत्यमानानां शिवं सकलमेव
शिवतरं तथा तेषाम् । निर्वत्ते किमपि यथा तेऽप्यात्मना विस्मयमुपयन्ति
॥ ७८ ॥ पार्वेऽहङ्कारी भविष्यति कथं वा गुणानां विपरोक्षे । गर्वो न
गुणिगतमदो गुणस्थमिच्छन्ति गुणकामाः ॥ ७९ ॥ अभिलङ्घ्य लोकं
स्थितानामेकत्वेन गुरुणाम् । द्वितीयापेक्ष्यवलम्ब्य कं मत्सरः स्फुरतु
॥ ८० ॥ निजमतिसंदेह एव मतिसंदेहावलोकने येषाम् । भवन्ति
विचारस्थानं स्थितरूपास्ते न लोकस्य ॥ ८१ ॥

७६. असंतोसो; रमियव्वं for सारमिंग. ८०. गुरुआण; फुरइ.

तुच्छा-सुहेण विजाएँ मच्छराडंबरो खल-अणस्स ।
 दुक्खेण सज्जणाणं हियउकंपी समिजंति ॥ H ॥
 सुकई.....भेसु जाण परिसंठिआइ णामाइ ।
 णिअअ-णिवधेसु अ ताण णणु समत्तं च काअद्दं ॥ I ॥
 पाणमइआओ जाणं धरंति कव्वेसु वण्ण-मालाओ ।
भावा जीअस्स ते जिअंतिच्चिअ मआ वि ॥ J ॥
 किं रतुसमारूढ-गुणाण जीविअं लद्द-पिसुण-भावं व्व ।
 तेहिं पसंसिज्जंतो वि जं गुणी णेअ पत्तिइअइ ॥ K ॥
 सा जअइ मई गुरुआ गमण-पडिबोह-कारणा ।
 पडिबोह-संकमा जा सअं व पडिवज्जइ सरूवं ॥ L ॥
 जो अणणाण सारं पेच्छइ अणस्स सो वि पीहेइ ।
 पडिवज्जइ जो वि पराओ सो वि ओत्तेआ ॥ M ॥
 गुणिणा अहमा अ ठिआण णवर ताणं च दो च्चिअ विसेसा ।
 सो वि अहमोच्चिअ कओ मज्जिम-संभावणा जस्स ॥ N ॥

तुच्छसुखेन विद्याया मत्सराडम्बरः खलजनस्य । दुःखेन सज्जनानां
 हृदयोत्कम्पाः शाम्यन्ते ॥ H ॥ सुकवि.....येषां परिसंस्थितानि नामानि ।
 निजकनिबन्धेषु च तेषां ननु समाप्तं च कायार्धम् ॥ I ॥ प्राणमयो येषां
 धियन्ते काव्येषु वर्णमालाः ।भावात् जीवस्य ते जीवन्त्येव मृता
 अपि ॥ J ॥ किं.....समारूढगुणानां जीवितं लब्धपिशुनभावमिव । तैः
 प्रशस्यमानोऽपि यद् गुणी नैव प्रत्येति ॥ K ॥ सा जयति मतिर्गुर्वीं
 गमनप्रतिबोधकारणा..... । प्रतिबोधसंक्रमाद् या स्वयमिव प्रतिपद्यते
 स्वरूपम् ॥ L ॥ य आत्मनः सारं प्रेक्षतेऽन्यस्य सोऽपि स्युहयति । प्रतिपद्यते
 योऽपि परस्मात् सोऽपि..... ॥ M ॥ गुणिनोऽधमाश्च स्थितानां केवलं
 तेषां द्वावेव विशेषौ । सोऽन्यधम एव कृतो मध्यमसंभावना यस्य ॥ N ॥

को णिंदइ णीअअमे गरुअअरे को पसांसिउं तरइ ।
 सामण्णच्चिच ठाणं थुईण परिणिदिआणं च ॥ ८२ ॥
 सोऊण मुण्णति परं जे ण विअप्पति अप्पणच्चेअ ।
 ते अणरह व्व गव्वस्स उत्तुणा कह ण लज्जांति ॥ ८३ ॥
 काल-गुणा पढम-कईहिै भमिअमपरिगहेसु मग्गेसु ।
 इहरा मईहिै हीरंति दुकरं के वि काणं पि ॥ ८४ ॥
 कत्तो णाम णइदुं सच्च कवि-सेविएसु मग्गेसु ।
 सीमंते उण मुक्कमि तम्मि सच्च णवं चेअ ॥ ८५ ॥
 जडबुद्धीण पहुप्पइ मइलो गुण-णिगमो ण मण्याण ।
 णीलं ण णहं सा नायणस्स तेअस्स विगिवित्ती ॥ ० ॥
 अत्थालोअण-तरला इअर-कईणं भमंति बुद्धीओ ।
 अत्थचेअ णिरारंभमेति हिअअं कइंदाण ॥ ८६ ॥
 आ-संसारं कइ-पुंगवेहिै तद्विअह-गहिअ-सारो वि ।
 अज्ज वि अभिण्ण-मुद्दो व्व जअइ वाआ-परिष्फंदो ॥ ८७ ॥

को निन्दति नीचतमान् गुरुतरान् कः प्रशांसितुं शकनोति । सामान्यमेव स्थानं स्तुतीनां परिनिन्दितानां च ॥ ८२ ॥ श्रुत्वा जानन्ति परं ये न विकल्पयन्त्यात्मनैव । ते उन्हां इव गर्वस्य गर्विणः कथं न लज्जन्ते ॥ ८३ ॥ कालगुणात् प्रथमकविभिर्भ्रान्तमपरिग्रहेषु मार्गेषु । इदानीं मतिभिर्हिन्यन्ते दुष्करं केऽपि केषामपि ॥ ८४ ॥ कुतो नाम नदृष्टं सत्यं कविसेवितेषु मार्गेषु । सीमन्ते पुनर्मुक्ते तस्मिन् सर्वं नवमव ॥ ८५ ॥ जडबुद्धीनां प्रभवति मलिनो गुणनिर्गमो न मनुजानाम् । नीलं न नभः सा नायनस्य तेजसः परिवृत्तिः ॥ ० ॥ अर्थालोकनतरलेतरकवीनां भ्राम्यन्ति बुद्धयः । अर्था एव निरारम्भमेन्ति हृदयं कवीन्द्राणाम् ॥ ८६ ॥ आसंसारं कविपुंगवैः प्रतिदिवसगृहीतसारोऽपि । अद्याप्यभिन्नमुद्र इव जयति वाक्परिस्पन्दः ॥ ८७ ॥

८३. अणहरव्व, अणरिहव्व. ८४. मइए, मईए. ८५. अइदुं for नइदुं.

किं अण्णमण्ण-मणेहि॑ ताव सु-कर्दहि॑ सिक्खिवआ वाआ ।
 जाअं णीसामण्णाण ताण मूअत्तणं जाव ॥ ८८ ॥
 को व विआरेइ विसेस-वित्थरं ताण जं ठिअं लोए ।
 णामेच्चिअ संकंता गरुआण गुणा फुरंति व्व ॥ ८९ ॥
 जाण सरुवावगमे वि गविआ किंपि होंति अणे वि ।
 ते आआसाअ वहंति अत्तणो णवर माहण्ण ॥ ९० ॥
 मोह-पडिबोह-कारिच्चणेण तिमिरं व जं पआसो व्व ।
 तं जअइ विरुद्धं पिव विअण-जालं कर्दाण ॥ ९१ ॥
 णवमत्थ-दंसणं संणिवेस-सिसिराओ बंध-रिद्धीओ ।
 अविरलमिणमो आ-भुवण-बंधमिह णवर पअअम्मि ॥ ९२ ॥
 जे सुणा इव बहुसो कहिं पि दीसंत-विरल-गुण-सारा ।
 दर-वसिअ-पुराआरेहि॑ तेहि॑ किं वा णिबंधेहि॑ ॥ P ॥
 णिम्माआ तेच्चिअ णवर कव्व-कित्तीओ जाण लोअस्स ।
 कणे विसंति हिअए वसंति पसरंति अ मुहम्मि ॥ Q ॥

किमन्यदनन्यमनोभिस्तावत्सुकविभिः शिक्षिता वाक् । जातं निः-
 सामान्यानां तेषां मूकत्वं यावत् ॥ ८८ ॥ को वा विचारयति विशेषविस्तरं
 तेषां यत् स्थितं लोके । नाम्न्येव संक्रान्ता गुरुणां गुणाः स्फुरन्तीव
 ॥ ८९ ॥ येषां स्वरूपावगमेऽपि गर्विताः किमपि भवन्त्यन्येऽपि । त
 आयासाय वहनन्यात्मनः केवलं माहात्म्यम् ॥ ९० ॥ मोहप्रतिबोधकारित्वेन
 तिमिरमिव यत् प्रकाश इव । तज्जयति विरुद्धमिव विकल्पजालं
 कवीन्द्राणाम् ॥ ९१ ॥ नवमर्थदर्शनं संनिवेशाशिशिरा बन्धर्द्धयः । अवि-
 रलमेतदाभुवनबन्धमिह केवलं प्राकृते ॥ ९२ ॥ ये शून्या इव बहुशः कुत्रापि
 दृश्यमानविरलगुणसाराः । ईषदुषितपुराकारैस्तैः किं वा निबन्धैः ॥ P ॥
 निर्मातारस्त एव केवलं काव्यकीर्तयो येषां लोकस्य । कर्णे विशान्ति हृदये
 वसन्ति प्रसरन्ति च मुखे ॥ Q ॥

८८. °मणाहि. ८९. हियए for लोए. ९०. अप्पणो for अत्तणो.
 ९१ तिमिरं च जं पयासो य.

दो च्चिअ णवरं हिअए लगांति जहा-णिवेस-रमणिज्जा ।
रमणीओ बल्लहाणं महा-कईणं च भणिईओ ॥ R ॥

सअलाओ इमं वाआ विसंति एत्तो अ णेंति वाआओ ।
एंति समुद्रं चिअ णेंति साअराओचिअ जलाइ ॥ ९३ ॥

हरिस-विसेसो विअसावओ अ मउलावओ अ अच्छीण ।
इह बहिहुत्तो अंतो-मुहो अ हिअअस्स विष्फुरइ ॥ ९४ ॥

अणुअंपा वा हासो व होइ अवहीरण व्व गरुआण ।
इअरेसु अणाअ-गुणंतरेसु ण उणो हिअअ-दुक्खं ॥ ९५ ॥

जे अत्तणो ण अहिआ सरिसा वा तेहिै किं भणंतेहिै ।
जह-तह पराओ इच्छंति तह वि गरुआ वि बहुमाणं ॥ ९६ ॥

हाँतु व्व विगअ-गव्वा माहप्प-समुत्तुगव्व विअरंतु ।
जह-तह णिव्वडिअ-गुणा हास-टुणं ण लोअस्स ॥ ९७ ॥

भीअं व लज्जिअं पि व थंभिअमिव किं पि होइ सुदिअं व ।
दूमिअमिव अप्पुणं व पहरिसुच्चं व इह हिअअं ॥ ९८ ॥

द्वे एव केवलं हृदये लगतो यथानिवेशरमणीये । रमण्यो बल्लभानां
महाकवीनां च भणितयः ॥ R ॥ सकला इदं वाचो विशन्तीतश्च निर्यन्ति
वाचः । एन्ति समुद्रमेव निर्यन्ति सागरादेव जलानि ॥ ९३ ॥ हर्षविशेषो
विकासको मुकुलीकारकश्चाक्षणोः । इह बहिर्मुखोऽन्तर्मुखश्च हृदयस्य
विस्फुरति ॥ ९४ ॥ अनुकम्पा वा हासो वा भवत्यवधीरणा वा गुरुणाम् ।
इतरेष्वज्ञातगुणान्तरेषु न पुनर्हृदयदुःखम् ॥ ९५ ॥ य आत्मनो नाधिकाः
सदृशा वा तैः किं भणन्निः । यथातथा परस्मादिच्छुन्ति तथापि गुरुवो
वहुमानम् ॥ ९६ ॥ भवन्तु वा विगतगर्वा माहात्म्यगर्विता वा विचरन्तु ।
यथातथा निर्वृत्तगुणा हासस्थानं न लोकस्य ॥ ९७ ॥ भीतमिव लज्जितमिव
स्तम्भितमिव किमपि भवति श्रान्तमिव । दूनमिवापूर्णमिव प्रहर्षोच्चमिवेह
हृदयम् ॥ ९८ ॥

६४. इय for इह. ९५. हासो व्व होइ. ९६. सरिसा अहिया वा.
९८. विम्हियमिव for थंभियमिव; सुहियं व for सुदियं व, भूसियमिव for दूमियमिव.

अथ काव्यमारभ्यते ।

अत्थ णिअत्तिअ-णीसेस-भुवण-दुरिआहिणंदिअ-महिंदो ।
 सिरि-जसवम्मो त्ति दिसा-पडिलग्ग-गुगो महीणाहो ॥ ९९ ॥
 घोलइ समुच्छलंती जम्मि चलंतम्मि रेणु-भावेण ।
 वसुहा अमुक्क-सेस-फण व्व धवलाअवत्तेसु ॥ १०० ॥
 वेहव्व-दुक्ख-विहलाण जस्स रिति-कामिणीण पम्मुक्का ।
 कर-ताडण-भीएहि॑ व्व हारेहि॑ पओहस्त्तच्छंगा ॥ १०१ ॥
 कबरी-बंधा अज्ज वि कुडिला ते जस्स वेरि-बंदीण ।
 हठ-कडूण-खुत्तंगुलि-णिवेस-मग्ग व्व दीसंति ॥ १०२ ॥
 चलिअम्मि जम्मि विअणा-विहुअ-फणा-मंडलो वि णो मुअइ ।
 महि-वेढं बल-भर-खुत्त-रअण-संदागिअं सेसो ॥ १०३ ॥
 णीसंदइ जस्स रणाइरेसु कीलालिओ गअ-मएण ।
 आहअ-वम्पाणल-दर-विराअ-धारो व्व कर-वालो ॥ १०४ ॥
 सेवंजलि-मिलिअ-णडाल-मंडला हाँति हठ-पणामेसु ।
 णामिअ-भिउटी-भंग व्व जस्स पडिवकर्व-सामंता ॥ १०५ ॥

अस्ति निर्विततनि शेषभुवनदुरिति भिनन्दितमहेन्द्रः । श्रीयशोवर्मेति
 दिक्प्रतिलभगुणो महीनाथः ॥ ११ ॥ घूर्णते समुच्छलन्ती यस्मिंश्चलति
 रेणुभावेन । वसुधापुक्षेषफणेव धवलातपत्रेषु ॥ १०० ॥ वैधव्य-
 हुखविहलानां यस्य रिपुकामिनी नां प्रसुकाः । करताडनभीतैरिव हारैः
 पयोधरोत्सद्ग्याः ॥ १०१ ॥ कबरीबन्धा अद्यापि कुटिलास्ते यस्य वैरिक्कन्दी-
 नाम् । हठकर्षणनिमम्भाद्गलिनिवशमार्गा इव दृश्यन्ते ॥ १०२ ॥ चलिते
 यस्मिन्वेदनाविधुतफणामणडलोऽपि न मुञ्चति । महीपीठं बलभरनिमम्भ-
 संदानितं शेषः ॥ १०३ ॥ निःध्यन्दते यस्य रणाजिरेषु कीलालितो
 गजमदेन । आहतवर्मानलेषद्विरागधार इव करवालः ॥ १०४ ॥ सेवाङ्गलि-
 मिलिलतलाटमणडला भवन्ति हठप्रणामेषु । छादितभुकुटीभद्ग्या इव यस्य
 प्रतिपक्षसामन्ताः ॥ १०५ ॥

१०१. महिवीढं.

जो ववसाआवसरेषु दप्पदर-दिदु-दाहिणंस-अडो ।
 दंसण-पसाअ सुहिअं कुणइ व्व भुअ-द्विअं लच्छि ॥ १०४ ॥
 कोउव्वत्त-ठिअ-विसम-तार-पहा-भेअ-कलुसिआइ व ।
 सामाअंति णडालाइ जस्स पडिवकव-बंदीण ॥ १०५ ॥
 पासम्मि पआवालुंखिअस्स जस-पाअवस्स व महल्लो ।
 अअसो रिजणं दीसइ छाआ-गिवहो व्व संकंतो ॥ १०६ ॥
 गंभीर-महारंभा संभाविअ-साअरं परिभमइ ।
 भुवणंतरेषु भाईरहि व्व सा भारही जस्स ॥ १०७ ॥
 जस्स अ वलंत-जय-गअ-सीअर-धारा-सहस्स-लुलिआओ ।
 संभम-संचारिअ-चामराओ धावंति व दिसाओ ॥ १०८ ॥
 अवि अ ।
 सोहइ विगिवेसिअ-पसिडिलंगुली-कोडि-कटुणुत्थलो ।
 पाअडिअब्मंतर-वण-णिवेस-दर-दंतुरो अहरो ॥ १०९ ॥
 मुच्चांति पेलिउवेलु-केसरा मूल-लुलिअ-पअरंदा ।
 णिहु भं लीला-कुवलअ-पडित्थिआ कह वि णीसासा ॥ ११० ॥

यो व्यवसायावसरेषु दर्पेषद्वृदक्षिणांसतटः । दर्शनप्रसादसुखितां
 करोतीव भुजस्थितां लक्ष्मीम् ॥ १०४ ॥ कोपोद्वृत्तस्थितविषमतारप्रभा-
 भेदकलुषितानीव । इशामायन्ते ललाटानि यस्य प्रतिपक्षबन्दीनाम् ॥ १०५ ॥
 पार्श्वे प्रतापस्वृष्टस्य यशःपादपस्येव महत् । अयशो रिपूणां दृश्यते छाया-
 निवह इव संकान्तः ॥ १०६ ॥ गम्भीरमहारम्भा संभावितसागरं परि-
 भ्रमति । भुवनान्तरेषु भागीरथीव सा भारती यस्य ॥ १०७ ॥ यस्य च
 वलमानजयगजशीकरधारासहस्रलुलिताः । संभ्रमसंचारितचामरा धाव-
 न्तीव दिशः ॥ १०८ ॥ अपि च । शोभते विनिवेशितप्रशिथिलाइगुली-
 कोटिकर्षणाच्छलितः । प्रकटिताभ्यन्तरव्रणनिवेशोषद्वंतुराऽधरः ॥ १०९ ॥
 मुच्चयन्ते प्रेरितोद्वेलकेसरा मूललुलितमकरन्दाः । निभृतं लीलाकुवलय-
 प्रतिष्ठिताः कथमपि निःश्वासाः ॥ ११० ॥

१०५. मोहुब्बत्तं, दरमोहुब्बत्तद्वियतारपहुब्बमेअकलुमियाइ व. १०६. जयं for
 जस् । १०७. भुवणंतरम्भ. भारई. १०९. घट्टं for कट्टू. ११०. °पडिच्छिया.

वाम-कराअड्हिअ-सुण्ण-मलिअ-विक्रिखत्त-कुंतल-सिहाण ।
 अरई-विलास-विसुराविआण णिव्वडइ सोहगं ॥१११॥
 अग्वइ मंगल-गहिएक-कुसुम-पेसिअ-पसाहणामेलं ।
 विमुह-णअणावहीरिअ-दर-वंदिअ-चंदणं वअणं ॥११२॥
 इअ जस्स समर-दंसण-लीला-णिमविअ-वम्मह-विआरा ।
 तिअस-तर्हणीओ अज्जवि मणे णिहुअं किलम्मंति ॥११३॥
 अहवा ।

सिहर-णपहुत्त-गअणा दिसा-पडिष्फलिअ-कडअ-विणिअत्ता ।
 डज्जांति दरुप्पइआ अलद्ध-गमणंतरा गिंरिणो ॥११४॥
 तं स-गुहा-मुह-णिव्वडिअ-धूम-वलआवलंविअ-णिअंवा ।
 वज्जाणल-धम्मंता लोहं व मुअंति धरणि-हरा ॥ ११५ ॥
 लविखज्जइ धूमाअंत-पक्ख-णिकखंत-सिहि-सिहा-णिवहो ।
 संभप-संचलिअ-चलंत-रअणि-दिअसो व्व सुर-सेलो ॥ ११६ ॥
 जेसुंचिअ कुंठिज्जइ रहसुबिमडण-मुहलो महि-हरेसु ।
 तेसुंचेअ णिसिज्जइ पडिरोहंदोलिरो कुलिसो ॥ ११७ ॥

वामकराकृष्णशून्यमलिनविक्षितकुन्तलशिखानाम । अरतिविलास-
 खंदितानां निर्वर्तते सौभाग्यम् ॥ १११ ॥ अर्घति मझगलगृहीतैककुसुम-
 प्रेषितप्रसाधनापीडम् । विमुखनयनावधीरितेष्ट्रनिदत्तचन्दनं वदनम् ॥ ११२ ॥
 इति यस्य समरदर्शनलीलानिर्मितमन्मथविकाराः । त्रिदशतरुणयोऽद्यापि
 मन्ये निभृतं कुम्यनित ॥ ११३ ॥ अथवा ॥ शिखरनप्रभूतगगना दिक्प्रति-
 फलितकटकविनिवृत्ताः । दद्यन्त ईषदुत्पतिता अलबधगमनान्तरा गिरयः
 ॥ ११४ ॥ तं स्वगुहामुखनिर्वृत्तधूमवलयावलम्बितनितम्बाः । वज्जानलधमाय-
 माना लोहामिव मुञ्चनित धरणिधराः ॥ ११५ ॥ लक्ष्यते धूमायमानपक्ष-
 निष्कान्तशिखिशिखानिवहः । संभ्रमसंचलितचलद्ररजानिदिवस इव
 सुरशैलः ॥ ११६ ॥ येष्वेव कुण्ठयते रभसोऽन्द्रेनमुखरो महीधरेषु । तेष्वेव
 निषज्जाति प्रतिरोधान्दोलनशीलः कुलिशः ॥ ११७ ॥

१११. वामयरा, ^० अरईविलासविसुरविआण. ११२. सोहइ for अग्वइ.
 ११३. तियय for तियस, मणे अज्जवि. ११४. ^०गयणंतरा. ११५. तह for तं. वमंति
 for मुयंति. ११६. ^०णिकिखत for णिक्खंत. ११७. निसज्जइ for णिसिज्जइ. ^०दोलिओ.

वेलंति कंदरोअर-णिवडिअ-वलंत-विअड-विहआओ ।
 सहसव्व सेल-सीमंतिणीओ भअ-मुक-गव्भाओ ॥ ११८ ॥
 विज्ञवइ वेलणोणअ-महि-वेढोभअ-दिसागअ-समुद्रो ।
 ठाण-परिसंठिओचिअ पक्ख-च्छेआणलं सेलो ॥ ११९ ॥
 तद्वियसं रवि-मंडल-संचलणुम्हाअमाण-कडएण ।
 उअयाचलेण कुलिसो मिलिओ वि चिरेण विणाओ ॥ १२० ॥
 दज्जांति विसाणल-वाअ विसहरामुक-चंदण-करंधा ।
 तिअस-विअसाविअंसुअ-सेविअ-धूमा मलअ-वक्खा ॥ १२१ ॥
 णिसुटिअ-पक्ख-पडंता महीएँ दल-विभमेण भज्जंति ।
 तकरण-तरल-पलाअंत-विसहरा महिहरुग्धाआ ॥ १२२ ॥
 कहवि धरेइ महि-अलं णिष्पक्ख-पडंत-गिरि-णिसुंभंतं ।
 दाढा-भिण्ण-ससोणिअ-मुह-णिवहारोसिओ सेसो ॥ १२३ ॥
 दीसइ जलंत-सेलं तावोसारिअ-वलंत-सुर-लोअं ।
 धूमुष्पित्थ-पिआमह-कमलालि-करंविअं गअणं ॥ १२४ ॥

वेलान्ति कन्दरोदरनिर्वृतबलद्विकटविहगाः । सहसैव शैलसी-
 मन्तिन्यो भयमुक्तगर्भाः ॥ ११८ ॥ विध्यापयति वेलनावनतमहीपीठो-
 भयदिगागतसुद्रः । स्थानपरिसंस्थितोऽपि पक्षच्छेङ्गानलं शैलः ॥ ११९ ॥
 प्रतिदिवसं रविमण्डलसंचलोष्मायमाणकटकेन । उद्याचलेण कुलिशो
 मिलितोऽपि चिरेण विज्ञातः ॥ १२० ॥ द्व्यन्ते विषानलवानविषधरामुक-
 चन्दनस्कन्धाः । त्रिदशविकासितांशुकसेवितधूमा मलयपक्षाः ॥ १२१ ॥
 निशुम्भितपक्षपतन्तो महां दलविभमेण भज्यन्ते । तत्क्षणतरलपलाय-
 मानविषधरा महीधरोद्वाताः ॥ १२२ ॥ कथमपि धारयति महीतलं
 निष्पक्षपतद्विरिनिशुम्भ्यमानम् । दंष्ट्राभिन्नसशोणितमुखनिवहारोषितः शेषः
 ॥ १२३ ॥ दृश्यते ज्वलच्छैलं ताषापसारितवलत्सुरलोकम् । धूमत्रस्त-
 पितामहकमलालिकराम्बितं गगनम् ॥ १२४ ॥

११८. चलंत for वलंत, °विडवाओ, विहगाओ for विहयाओ.
 ११९. °वीढोभय°. १२०. °मंचरण°. १२१. °वाण° for °वाअ°.

गब्भालसाओ व पुणो कह वि गुहा-लिहक-पोय-गर्हीओ ।
 पावंति भआ सेलंगणाओ गअणंगणुद्वेसं ॥ १२५ ॥

खण-तरलिअ-पक्ख-उडा कडार-विज्ञु-च्छडा-सिहालंमि ।
 सलहा इव अत्थाअंति पवि-पईवंमि धरणि-हरा ॥ १२६ ॥

थोआअंति व विरला दीहाअंति व्व खविअ-वित्थारा ।
 तुंगाअंति व तणुआ पवि-खंडिअ-पेहुणा गिरयः ॥ १२७ ॥

सिद्धिल-पसारिअ-वक्खा घेपंति पहाविएण कुलिसेण ।
 दूरुप्पाडिअ-णिवडिआ दर-पपुअ-णीसहा गिरिणो ॥ १२८ ॥

कुलिसो ताडेइ धरे धरा महिं कुलिस-खंडिअ-पडंता ।
 णिवडंत-सेल-पहआ मही वि सेस-फणा-वलअं ॥ १२९ ॥

णिअ-धूम-कडुइआइं गिरि-जालाइं धुअ-पक्ख-पम्हाइं ।
 फुझंति लोअणाइं व दिसाण मुकोज्ञरंसूइं ॥ १३० ॥

जाआ दाह-विणिग्गअ-संखाआयस-सिला-अड-त्थउडा ।
 कुलिस-पंडिच्छण-जोगा पच्छा कडआ महि-हराण ॥ १३१ ॥

गभालसा इव पुनः कथमपि गुहालीनपोतगुर्व्यः । प्राप्नुवन्ति
 भयाच्छैलाइगना गगनाइगणोद्वेशम् ॥ १२५ ॥ क्षणतरलितपक्षपुटाः
 कडारविद्युच्छटाशिखावति । शलभा इवास्तायन्ते पविप्रदीपि धरणिधराः
 ॥ १२६ ॥ स्तोकायन्तीव विरला दीर्घायन्तीव क्षपितविस्ताराः । तुझ्मा-
 यन्तीव तनवः पविस्तपितपक्षा गिरयः ॥ १२७ ॥ शिथिलप्रसारितपक्षा
 गृह्यन्ते प्रधावितेन कुलिशेन । दूरोत्पतितनिपतिता दरप्रप्लुतनिःसहा
 गिरयः ॥ १२८ ॥ कुलिशस्ताडयति धरान धरा महीं कुलिशखण्डितपतन्तः ।
 निपतच्छैलपहता महापि शेषफणावलयम् ॥ १२९ ॥ निजधूमकद्वकृतानि
 गिरजालानि धुतपक्षपक्षमाणि । स्फुटन्ति लोचनानीव दिशां मुक्तनिझरा-
 शूणि ॥ १३० ॥ जाता दाहविनिर्गतसंस्त्यानायसशिलातटस्थपुटाः ।
 कुलिशप्रत्येषणयोग्याः पश्चात् कटका महीधराणाम् ॥ १३१ ॥

१२५. °गभईओ for °गर्हईओ. १२६. °कराल° for °कडार°. °पह° for
 °पक्ख°. १२७. तणुयायंतिच्व for दीहायंतिच्व. १२८. दरपपुय° दूरपपुअ° for
 दरपपुय°. १३१. °यल° for °अड°.

दहु-वण-राइ-कलुसा तेच्चिअ सिहरोज्ज्ञरा सदुक्खाण ।
जाआ सकज्जला इव बाहोआरा गिरि-वहूण ॥ १३२ ॥
संखाअ-मसिण-पसरा पासुच-महा-भुअंग-सच्छाआ ।
दीसंति सेल-कटएसु दीहरा लोह-णीसंदा ॥ १३३ ॥
कुलिसाणल-पिंगलिओ उप्पअण-तलावसत्त-ससि-बिंबो ।
उकिखत्तामअ-कलसो गरुलो व्व गिरी परिभमइ ॥ १३४ ॥
सेल-णिअंबुप्पइआ वज्जाणल-सरिस-विज्जु-पिंजरिआ ।
लुअ-महि-हर-पक्ख-णिहा णहंमि घोलंति घण-णिवहा ॥ १३५ ॥
दीसंति कुठिस-मिलिआ अंगाराअंत-कुसुम-फल-किसला ।
तिअस-मिहुणाणुसोइअ-संकेअ-लआ-हरा गिरिणो ॥ १३६ ॥
वेअलु-चेलिराणं परिअत्तंता गिरीण कटएसु ।
सरिआ-मग्गा पावंति विअड-वण-वहुअ-च्छाअं ॥ १३७ ॥
ओअरण-लालसेहिं गिरीसु दीसइ गुहा-विणितेहिं ।
पक्ख-च्छेओ व्व तड-ट्रिएहिं वसुहा-वण-अरेहिं ॥ १३८ ॥

दग्धवनराजिकलुषास्त एव शिखरनिर्दराः सदुःखानाम् । जाताः
सकज्जला इव बाष्पावतारा गिरिवधूनाम् ॥ १३१ ॥ संस्त्यानमसृणप्रसराः
प्रसुम्भाभुजद्गासच्छायाः । दृश्यन्ते शैलकटकेषु दीर्घा लोहनिष्यन्वाः ॥ १३२ ॥ कुलिशानलपिद्गलित उत्पत्तनतलावसत्तशशिबिम्बः । उन्क्षिता-
मृतकलशां गहड इव गिरिः परिभ्रमति ॥ १३३ ॥ शैलनितम्बोत्पतिता
वज्जानलसद्वशिविद्युतिप्रतिरिताः । लूनमहीधरपक्षनिभा नभसि धूर्णन्ते
घननिवहाः ॥ १३४ ॥ दृश्यन्ते कुलिशामिलिता अद्गारायमाणकुसुमफल-
किसलयाः । त्रिक्षामिथुनानुशोचितसंकेतलतागृहा गिरयः ॥ १३५ ॥
वैकल्यवेलुनशिलानां परिवर्तमाना गिरीणां कटकेषु । सरिन्मार्गाः
प्राप्नुवन्ति विकटव्रणपट्टकच्छायाम् ॥ १३६ ॥ अवतरणलालसैर्गिरिषु
दृश्यते गुहाविनिर्यज्ञिः । पक्षच्छेद इव तटस्थितैर्वसुधावनचरैः ॥ १३७ ॥

१३२. वाहोवारा. १३५. °पंजरिया. १३७. °वलिराणां. १३८. तटिएहिं
[=तहटिएहिं=तथास्थितैः] for तडिएहिं.

जलिउप्पइअ-वलंता अद्वेहिं णहंगणे विसइंति ।
 अद्वेहिं मूल-गरुआ महीएँ णिवडंति गिरि-वक्खा ॥ १३९ ॥
 उवरि-धूम-णिवेसा मूलालग्ग-जलणाण दीसंति ।
 हट्टालोजकिवत्ता छाआ-बंधा इव तरुण ॥ १४० ॥
 परिलूण-पेहुणस्स वि सुर-गिरिणो अणह-वक्ख-संकाए ।
 घडिओ पुणो वि कुलिसो जालासु णिअंब-विअडासु ॥ १४१ ॥
 णिअ-सामत्येणांचिअ ण तहा वेएण णिदुर-प्पहरो ।
 अण्ण-गिरि-पक्ख-पहओ जह छिंदइ महि-हरं कुलिसो ॥ १४२ ॥
 महि-हर-वडणुच्छलिआ भमंति पसरिअ-मणि-पहा-वलआ ।
 सेल व्व जलिअ-वक्खा गअणांमि समुद्र-कल्लोला ॥ १४३ ॥
 उणिअ-तिअस-विसाओ णिक्खवमइ चिरेण दाह-कअ-विवरो ।
 कुविअ-गिरि-पक्ख-संपुड-संपीडिअ-णिष्फुरो वज्जो ॥ १४४ ॥
 असमप्पमाण-दीहर-मूलोआरे समुद्र-पडिए वि ।
 णह-दूर-हिअ-सिहरे णो मुअइ मही-हरे कुलिसो ॥ १४५ ॥

ज्वलितोत्पतितवलन्तोऽर्धैर्नभोद्गणे विघटनित । अर्धैर्मूलगुरवो महानं
 निपतन्ति मिरिपक्षाः ॥ १३९ ॥ उपरिधूमनिवेशा मूलालभज्वलनानां
 दृश्यन्ते । अधःस्थितालोकोत्क्षसाश्छायाबन्धा इव तरुणाम् ॥ १४० ॥
 परिलूनपक्षस्यापि सुरगिरेनघपक्षशाइक्या । घटितः पुनरपि कुलिशो
 ज्वालासु नितम्बविकटासु ॥ १४१ ॥ निजसामर्थ्येनैव न तथा वेगेन
 निष्ठुरप्रहारः । अन्यगिरिपक्षप्रहतो यथा छिनत्ति महीधरं कुलिशः ॥ १४२ ॥
 महीधरपतनांच्छलिता भ्रमन्ति प्रसृतमणिप्रभावलयाः । शैला इव
 ज्वलितपक्षा गगने समुद्रकल्लोलाः ॥ १४३ ॥ अर्पितत्रिदशविषादो निष्कामति
 चिरेण दाहकृतविवरः । कुपितगिरिपक्षसंपुटसंपीडितनिष्फुरो वज्रः
 ॥ १४४ ॥ असमाप्यमानदीर्घमूलावतारान् समुद्रपतितानपि । नभोदूरस्थित-
 विखरान्न सुन्नति महीधरान् कुलिशः ॥ १४५ ॥

१४०. हिंडा०, अवरिधूम०. १४२. भिंदइ for छिंदइ, ०पहारो. १४३. ०घडण०
 for ०वडण०. १४४. ०वक्ख० for ०पक्ख०. १४५. ०वडिए वि for पडिए विः

एको उण धरणि-हरो अद्विद्व-णिअंब-मूल-सिहरणो ।
 लिहको द्रुसुच्छलिए जलहिंमि व जलहि-कलोले ॥ १४६ ॥
 रहसा रसा-अलोअर-विसाल-कंदर-दरी-पलोइतो ।
 णजइ गिरी ण जलहिं जलहिच्चिअ महि-हरं विसइ ॥ १४७ ॥
 गिरि-लुलिओअहि-विहुआ संभंत-दिसेभ-ताडिअ-कर्वंधा ।
 वेवइ विअणा-वेलंत-महि-हरंदोलिआ वसुहा ॥ १४८ ॥
 अप्त्ता वि समुद्रं समुद्र-परिरक्खिअ व्व वोलंति ।
 वेअ-समुच्छलिअ-णिअंब-सिधु-परिणूमिआ गिरिणो ॥ १४९ ॥
 णिवडंत-सिला-छविअ-परितलिणाअंत-मूल-वित्थारो ।
 वोच्छिण्ण-मंथर-सिहो विरलाअइ धूम-संघाओ ॥ १५० ॥
 उप्पहइ-रेणु-णिवहा संवेल्लिअ-विअड-कंदर-च्छेआ ।
 तेन्नेअ पडण-भिणा पत्ता लहुअत्तणं गिरिणो ॥ १५१ ॥
 एकत्तो सल्लाअंत-वज्ज-धारा-कणा किलिम्मंति ।
 अण्णतो कटओसहि-पहाव-रूढ-वणा गिरिणो ॥ १५२ ॥

एकः पुनर्धरणीधरोऽद्वृत्तिनितम्बमूलशिखरायः । लीनो दूरोच्छलिते
 जलधाविव जलधिकलोले ॥ १४६ ॥ रभसा रसातलोदरविशालकंदरदरी-
 प्रलुण्टन् । न ज्ञायते गिरिन् जलधिं जलधिरेव महीधरं विशति ॥ १४७ ॥
 गिरिलुलितोदधिविधुता संभ्रान्तदिशेभताडितस्कन्धा । वेपते वेदना-
 वेल्लन्महीधरान्दोलिता वसुधा ॥ १४८ ॥ अप्राप्ता अपि समुद्रं समुद्रपरि-
 रक्षिता इव गच्छन्ति । वेगसमुच्छलितनितम्बसिन्दुपरिच्छादिता गिरयः
 ॥ १४९ ॥ निपतच्छिलापिहितपरितलिनायमानमूलविस्तारः । ध्युच्छिन्न-
 मंथरशिखो विरलायते धूमसंघातः ॥ १५० ॥ उत्पतितरेणुनिवहाः संवेल्लित-
 विकटकन्दरच्छेदाः । त एव पतनभिन्नाः प्राप्ता लघुत्वं गिरयः ॥ १५१ ॥
 एकतः शत्यायमानवज्रधाराकणाः क्लास्यन्ति । अन्यतः कटकौषधिप्रभाव-
 रूढव्रणा गिरयः ॥ १५२ ॥

१४७. गुहा^० for °दरी^०. १४८. °विहया for °विहुआ. विसहर^० for
 महिहर^० १४९. परिवेदिया for परिणूमिआ. १५०. °सेलदक्षिय^०, °सेलकड्डिय^० for
 °सिलाछविअ^०. १५१. तेन्निय पदुणुविभणा.

कुलिसो ण दीसइच्चिअ एकंमिच्चिअ गिरिमि मुज्जंतो ।
 एकं व सेल-सिहरं अदृइ कुलिसंमि गिरि-जालं ॥ १५३ ॥
 पकख-उड-कूड-पुंजिअ-कप्पंतर-दिष्पमाण-हव्यवहा ।
 पलएच्चिअ विज्ञाआ समुद्भर-पूरिआ गिरिणो ॥ १५४ ॥
 णीसह-विमुक्त-कायत्तणेण वोच्छिण-पकख-लहुअं पि ।
 तंचिअ भुअंग-वइणो जाअं गरुअं व गिरि-जालं ॥ १५५ ॥
 विहडिअ-वसुहा दलिअदि-मंडला दूर-विहुअ-समुद्दा ।
 यिइ-लालसेन हरिणा णीआ पलयंचिअ तिलोई ॥ १५६ ॥
 आमुअइच्चिअ जीअं गिरि-मिहुणं णिवुएहिं^२ अंगेहिं ।
 पज्जलिअ-पकख-संपुड-संपाडिअ-सिसिर-परिरंभं ॥ १५७ ॥
 भय-विहडिआण जाओ लुअ-पकखुदेस-णिवडिअ-थिराण ।
 अह णिरवसाण-दुसहो कुडंब-विरहो महि-हराण ॥ १५८ ॥
 कठिण-गिरि-वकख-मूडण-विहडिअ-धारत्तणेण सुर-वइणो ।
 आरहइ काय-लहुओ पेसण-गरुओ करं कुलिसो ॥ १५९ ॥

कुलिशो न दृश्यत एवैकस्मिन्नेव गिरौ मुश्वन् । एकमिव शैलशिखरं
 कथति कुलिशो गिरिजालम् ॥ १५३ ॥ पक्षपुटकूटपुञ्जितकलपान्तरवीप्य-
 मानहव्यवाहाः । प्रलय एव विध्याताः समुद्रभरपूरिता गिरयः ॥ १५४ ॥
 निःसहविमुक्तकायत्तेन व्युच्छिज्ञपक्षलघुकमपि । तदेव भुजइगपतेर्जातं
 गुरुकमिव गिरिजालम् ॥ १५५ ॥ विघटितवसुधा दलिताद्रिमण्डला
 दूरविहुतसमुद्रा । स्थितिलालसेन हरिणा नीता प्रलयमेव त्रिलोकी
 ॥ १५६ ॥ आमुञ्चत्येव जीवितं गिरिमिथुनं निर्वृतैरङ्गैः । प्रज्वलितपक्ष-
 संपुटसंपादितशिशिरपरिरम्भम् ॥ १५७ ॥ भयविघटितानां जातो लूनपक्षो-
 द्वेशानिपतितस्थिराणाम् । अथ निरवसानहुःसहः कुदुम्बविरहो मही-
 धराणाम् ॥ १५८ ॥ कठिनगिरिपक्षसूदनविघटितधारत्तेन सुरपतेः ।
 आरोहति कायलघुकः प्रेषणगुरुकः करं कुलिशः ॥ १५९ ॥

१५३. च for व after एकं. १५४. °केदरदर° for °कप्पंतर°. विज्ञाविया
 for विज्ञाआ. १५९. °सूयण° for °सूडण.

इति जेण खुडिअ-वक्तवा गिरिणो वि समंजसत्त्वे ठविआ ।
एकासण-संमाणं सो वि हरी मण्णए जस्स ॥ १६० ॥

अवि अ ।

चिहुरावीलण-पडिलग-ण्हाण-घुसिणारुणंसुय-सुअंधो ।
अग्वइ मंगल-गहिएक-कुसुम-दामुज्जलो वेसो ॥ १६१ ॥
दर-चक्रिवअ-मझा-मअ-पविरल-संबज्जमाण-सेअ-लवं ।
सोहइ मंथर-णित्याम-लुलिअ-णअणुप्पलं वअणं ॥ १६२ ॥
सहइ जलदासंदाण-विसम-मासलिअ-चंदण-च्छेओ ।
संकंत-पाडलामोअ-सुरहि-सिसिरो थणाहोओ ॥ १६३ ॥
योलइ महु-रस-विच्छुरिअ-मालई-मउल-कोमलाअंबा ।
णिदोअंजण-रमणिज्ज-पम्ह-मूलुज्जला दिट्टी ॥ १६४ ॥
विकित्वरिअ-चिहुर-मंजरि-सिहा-परिक्वलिअ-जल-लवालिज्जं ।
णिव्वाइ मउलिओणविअ-णह-चुहुप्पकुरं जहणं ॥ १६५ ॥
इति जस्स गिम्ह-दिवसावसाण-णिम्माअ-मज्जण-रसाहिं ।
लीला-वावीमु रिज्जण संठिअं वार-विलआहिं ॥ १६६ ॥

इति येन खण्डितपक्षा गिरयोऽपि समञ्जसत्वे स्थापिताः । एकासन-
संमानं सोऽपि हरिमन्यते यस्य ॥ १६० ॥ चिकुरापीडनप्रातिलभस्नान-
शुसुणारुणांशुकसुगन्धः । अर्धति मङ्गलघृहीतैककुसुमदामोज्जलो वेषः
॥ १६१ ॥ ईषदास्वावितमदिरामदप्रविरलसंबध्यमानस्वेदलवम् । शोभते
मन्त्यरनिःस्थामलुलितनयनोत्पलं वदनम् ॥ १६२ ॥ शोभते जलाद्वारा-
संबानविषममांसलितचन्दनच्छेदः । संकान्तपाटलामोदसुरभिशिविरः
स्तनाभोगः ॥ १६३ ॥ घूर्णते मधुरसविच्छुरितमालतीमुकुलकोमला ताङ्गा ।
निधौताङ्गनरमणीयपक्षमूलोज्जला दृष्टिः ॥ १६४ ॥ विकीर्णचिकुरमञ्जरी-
शिवापरिस्वलितजललवालिष्टम् । विश्राम्यति मुकुलितावनतनस्क्ष-
ताद्कुरं जघनम् ॥ १६५ ॥ इति यस्य ग्रीष्मादिवसावसाननिर्मितमज्ज-
नरसाभेः । लीलावापीषु रिपूणां संस्थितं वारवनिताभिः ॥ १६६ ॥

१६०. एयासण०. १६४. °विच्छलिय० for विच्छुरिअ०. १६५. °ओण-
मियणहचूडुप्पंकियं.

किं च ।

विवर-समोसरिअ-विराअ-हेम-महि-हर-रस-प्रवाहेहिं ।
 पाआलोआरिअ-पिहु-सिहो व्व पडिहाइ हव्व-वहो ॥ १६७ ॥
 वण-देवआ-पसारिअ-कर-अल-संवलिअ-किसलअ-कलावो ।
 डज्जाइ धूम-तमंतरिअ-महुअरो तिअस-तरु-संडो ॥ १६८ ॥
 पज्जलइ धूम-मंडल-णिह-विवलाअंत-लंछण-मअं व ।
 णिव्वडिअ-फुलिंग-च्छल-संगलिअ-गहं व ससि-विंवं ॥ १६९ ॥
 भीसण-सरूव-परिसंठिअं व जलणाहअं पि पडिहाइ ।
 वेआल-मंडलं मुहल-मुह-गुहा-घोलिरामि-सिहं ॥ १७० ॥
 कर-कलिअ-त्वग-लेहा-णिह-पदमुविष्ण-धूम-लेहं व ।
 डज्जाइ मिहुणं विज्ञा-हराण अविओअ-वीसत्थं ॥ १७१ ॥
 जम-महिसो कवलिज्जइ जाला-संवेलिओ हुअ-वहेण ।
 बंभंड-पडिष्फलिओणओ व्व णिअ-धूम-विच्छड्हो ॥ १७२ ॥
 अमर-रमणी-विहुवंत-चामरुष्पंक-पवण-लोल-सिहो ।
 भय-वेविरो व्व अलिअइ कहवि विवुहाहिवं जलणो ॥ १७३ ॥

विवरसमपसृतविलीनहेममहीधररसप्रवाहैः । पातालावतारितपृथु-
 शिख इव प्रतिभाति हव्यवाहः ॥ १६७ ॥ वनदेवताप्रसारितकरतलसं-
 वलितकिसलयकलापः । दद्यते धूमतमोऽन्तरितमधुकरस्त्रिवदशतरुषण्डः
 ॥ १६८ ॥ प्रज्वलति धूममण्डलनिभविपलायमानलाङ्गुनमृगमिव ।
 निर्वृत्तस्फुलिड्गच्छलसंगलितग्रहमिव शशिविम्बम् ॥ १६९ ॥ भीषणस्व-
 रूपपरिसंस्थितमिव ज्वलनाहतमपि प्रतिभाति । वेतालमण्डलं मुखर-
 मुखगुहाधूर्णनशिलाशिशिखम् ॥ १७० ॥ करकलितखङ्गलेखानिभप्रथमो-
 छ्न्दनधूमलेखमिव । दद्यते मिथुनं विद्याधरयोरवियोगविश्वस्तम् ॥ १७१ ॥
 यममहिषः कवल्यते ज्वालासंवेलितो हुतवहेन । ब्रह्माण्डप्रतिफलितावनत
 इव निजधूमसमूहः ॥ १७२ ॥ अमररमणीविधूयमानचामरसमूहपवनलो-
 लशिखः । भयवेपनशील इवालीयते कथमपि विबुधाधिषं ज्वलनः ॥ १७३ ॥

१६७. °समोअरिय°, °विलाय° for °विराअ°. १६८. °दुम° for °तह°.
 १६९. °संवलिय° for संगलिअ. १७२. °पडिक्षवनिओ° (= पडिक्षवलिओ° ?).

फुडिअ-घण-वडल-पाअड-तडि-च्छडा-संड-णिविडिओ जलइ ।
रवि-बिंब-वलय-बद्ध-फलो व्व जलणो णह-अलंमि ॥ १७४ ॥
डज्जांति सरल-सुंकार-दूर-विक्षिवत्त-सिहि-सिहा-णिवहा ।
तंडविअ-फणा-मंडल-पिंडिअ-धूमुगमा फणिणो ॥ १७५ ॥
उव्वहइ धूम-वलयं सेसो पट्टि-परिसंठिउभेअं ।
देह-पहा-विआणं हरिणो व्व णिवेस-संकंतं ॥ १७६ ॥
जलण-सिहा-संभाविअ-सरीर-णिव्वावणा-णिमित्तं व ।
डज्जइ ससि-मंडल-कलस-दिण्ण-कंठ-गहं मअणो ॥ १७७ ॥
रक्खा-भुअंगमुगिण्ण-विस-जलासार-विरलिउभेअो ।
अहिलेइ णिहि-द्वाणाँ कहवि जलणो कुबेरस्स ॥ १७८ ॥
सोहइ वलंत-वासुइ-परिवेस-विढत्त-विअड-पडिवंधो ।
दर-सिठिल-हर-जडा-पुंज-पिंजरो सिहि-सिहा-णिवहो ॥ १७९ ॥
पडिहाइ जलण-जाला-पंजर-संजमण-पुंजिआवयवो ।
उत्पत्ति-दिअस-परिसंठिओ व्व तणओ ति-णयणस्स ॥ १८० ॥

स्फुटितघनपटलप्रकटतडिच्छुटाषणडनिविडितो ज्वलति । रवि-
विभवलयबद्धफल इव ज्वलनो नभस्तले ॥ १७४ ॥ दहन्ते सरल-
सूक्कारदूरविक्षिमशिखिशिखानिवहाः । ताण्डवितफणामण्डलपिण्डितधूमो-
द्रमाः फणिनः ॥ १७५ ॥ उद्रहति धूमवलयं शेषः पृष्ठपरिसंस्थितोऽन्नेवम् ।
देहप्रभावितानं हरेरिव निवेशसंक्रान्तम् ॥ १७६ ॥ ज्वलनशिखासंभा-
वितशरीरनिर्वापिणानिमित्तमिव । दहते शशिमण्डलकलशादत्तकण्ठग्रहं
मदनः ॥ १७७ ॥ रक्षाभुअंगमोदीर्णविषजलासारविरलितोऽन्नेदः । अभिलाति
निधिस्थानानि कथमपि ज्वलनः कुबेरस्य ॥ १७८ ॥ शोभते वलद्वासुकि-
परिवेषार्जितविकटप्रातिबन्धः । ईषच्छुथिलहरजटापुञ्जपिञ्चरः शिखि-
शिखानिवहः ॥ १७९ ॥ प्रतिभाति ज्वलनज्वालापञ्चरसंयमनपुञ्जितावयवः ।
उत्पत्तिदिवसपरिसंस्थित इव तनयस्त्रिनयनस्य ॥ १८० ॥

१७४. °वडण° for °वडल°. १७५. मंडव° for °मंडल°. १७६. पट्टि-परिट्टि-
ओऽभेयं. १७७. °गहो. १७९. °विरल° and °वियड° for °सिठिल°. १८०. °दियह°
for °दिअस°.

इथ पलयाणल-कवलिअ-सुरांमि बंभंड-कुहर-कुंडंमि ।
लीला कंसारि-सख्व-धारिणो जस्स णिव्वडिआ ॥१८१ ॥
अहवा ।

मणि-सबल-कुसुम-मालावबंध-पडिवद्ध-विभमा पठमं ।
जाआ धूमाहअ-वेणु-दंड-कविसा किणो वेणी ॥ १८२ ॥
किं णु हु कला-णिरंतर-मिअंक-पडिवकव-गंड-लेहं ते ।
दमणअ-सिहाहमहिसाम-धूसरं वअणमेत्ताहे ॥ १८३ ॥
धारा-हअ-धरणि-कणावरुद्ध-णव-कंदली-सिहा-फरुसं ।
महुरमवगाढ-सोहं अ वहसि विसमारुणं अहरं ॥ १८४ ॥
एअं पवण-पराहीण-सरल-लवली-दलाहिलोलं ते ।
पेच्छामि असंगअ-पंगलावअंसं सवण-वासं ॥ १८५ ॥
सासअ-मिअंक-मणि-कलस-वेसमवसण-हार-परिभोअं ।
णिरवसर-चंदण-रसं तं चिअ ते सुअणु थण-वटुं ॥ १८६ ॥
सरस-पडिवोह-लंधिअ-कलंब-केसर-पिसंगमंगेसुं ।
लायण्णं चिर-णिम्माण-खिण्ण-कणअ-च्छविं वहइ ॥ १८७ ॥

इति प्रलयानलकवलितसुरे ब्रह्माणडकुहरकुण्डे । लीला कंसारि-स्वख्वपधारिणो यस्य निर्वृत्ता ॥ १८१ ॥ मणिशबलकुसुममालावबन्धप्रति-वद्धविभ्रमा प्रथमम् । जाता धूमाहतवेणुण्डकपिशा कस्माद्वेणी ॥ १८२ ॥ किं नु खलु कलानिरंतरमृगाइकप्रतिपक्षगण्डलेखं ते । दमनकशिखाभम-भिश्यामधूसरं वदनमिदानीम् ॥ १८३ ॥ धाराहतधरणिकणावरुद्धनव-कन्दलीशिखापरुषम् । मधुरमवगाढशोभं च वहसि विषमारुणमधरम् ॥ १८४ ॥ एतत् पवनपराधीनसरललवलीदलाभिलोलं ते । प्रेक्षे असङ्कुत-मङ्कुलावतंसं श्रवणपाशम् ॥ १८५ ॥ शाश्वतमृगाइकमणिकलशवेषमवस-च्छाहरपरिभोगम् । निरवसरचन्दनरसं तदेव ते सुतनु स्तनपृष्ठम् ॥ १८६ ॥ सरसप्रतिवोधलङ्घितकदम्बकेसरपिशङ्गमद्वगेषु । लावण्णं चिरनिर्माण-खिच्छकनकच्छविं वहति ॥ १८७ ॥

१८१. °पेल्ल्य° for °कवलिअ°. १८२. वीणी. १८५. °सरस° for °सरल°.
१८६. °परिसोयं, °परिवेसं for परिभोअं.

उपमासु अपज्जतेह-कलह-दंतावहासमूरु-जुअं ।
 तं चेथ मलिअ-विस-दंड-विरसमालकिखमो इर्जिं ॥ १८८ ॥
 हा किं पु अणव-कच्चूर-भंग-विच्छाअ-पांडले तरुणि ।
 आवहासि इमे पडिबोह-कुंठ-कमलपहे चलणे ॥ १८९ ॥
 संचरइ चिर-परिगह-लायणुत्तिण-वेस-सोहगो ।
 सोच्चेअ पुराणालेकख-धूसरो परिअणो एस ॥ १९० ॥
 इअ अमुणिअ-वेहव्वागमाहिं आलोइऊण ता जस्स ।
 रिज-सुंदरीओ रुजांति णेह-सरिसं पिअ-सहीहिं ॥ १९१ ॥
 अह सो कआहिसेओ समयांमि णिमिल्ल-मेह-माहपे ।
 चलिओ सअल-धरा-वलअ-विजअ-पडिबद्ध-ववसाओ ॥ १९२ ॥
 किं च जाअं ।
 णिवडइ परोपरावडण-मुहल-मणि-मंजरी-कण-करालो ।
 गअणाहि विबुह-विहुओ सुर-पाअव-पलुवुप्पीलो ॥ १९३ ॥
 मंगल-लास-किलमंत-सुर-वहू-कुंठ-साथिलो वहइ ।
 आभिण-महुर-मंदार-सुंदरो सुर-वह-समीरो ॥ १९४ ॥

उपमासु अपर्यासभकलभदन्तावभासमूरुयुगम् । तदेव मृदित-
 विसदण्डविरसमालक्ष्याम इदानीम् ॥ १८८ ॥ हा किं नु अनवकच्चूरभंग-
 विच्छायपाटलौ तरुणि । आवहासि इमौ प्रतिबोधकुण्डकमलप्रभौ चरणौ
 ॥ १८९ ॥ सचरति चिरपरिग्रहलावणयोर्तार्णवेषसौभाग्यः । स एव
 पुराणालेख्यधूसरः परिजन एवः ॥ १९० ॥ इति अज्ञातवैधव्यागमाभिरा-
 लोक्य तदा यस्य । रिपुसुन्दरीयो रोद्यन्ते स्नेहसद्वशं प्रियसखीभिः ॥ १९१ ॥
 अथ स कृताभिषेकः समये निमीलितमेघमा त्ये । चलितः सकलधरा-
 वलयविजयप्रतिबद्धत्यवसायः ॥ १९२ ॥ निपतति परस्परापतनमुखर-
 मणिमङ्गरीकणकरालः । गगनाद्विबुधविधुतः सुरपादपलुवसमूहः ॥ १९३ ॥
 महगललास्यक्लाम्य सुरवधूकण्ठशीतलो वहति । आभिज्ञमधुरमन्दार-
 सुन्दरः सुरपथसमीरः ॥ १९४ ॥

१८८. एर्जिंह. १९१. °गमाओ for गमाहिं, °नेहसरसं. १९२. °पडिवण्ण°
 for °पडिबद्ध°. १९४. आभिज्ञमधुरमन्दार-

उत्तमिज्जांति णराहिवस्स समअं दिसा-गईदेहिं ।
 असरिस-पसत्थ-मणि-तोरण व्व विअडा कर-क्षवंभा ॥ १९५ ॥

साणंद-रोहिणी-बाहु-वलय-पडिवद्ध-वीअ-परिवेसो ।
 जाओे पसण्ण-गह-मंडलावलंबी णिसा-णाहो ॥ १९६ ॥

विभम-परिरंभण्णोण्ण-मिलिअ-मणि-दाम-मुहल-थण-विंबो ।
 लास-लय-कंस-तालो व्व चलइ सुर-सुंदरी-सत्थो ॥ १९७ ॥

किरण-किलामिअ-परिअर-भुअंग-विस-जलण-धूम-तिमिरेहिं ।
 उन्वेलु-महामणि-दंतुरेहिं चालिअं णिहाणेहिं ॥ १९८ ॥

वहइ महिंदो साणंद-सुंदरी-विहुअ-वास-संवलिअं ।
 हरिसावसरंमि वि विसम-विअसिअं लोअण-सहस्रं ॥ १९९ ॥

रहसुद्ध-तिअस-करिन्दंत-दंड-परितुलिअ-रवि-रह-तुरंगो ।
 तोरण-णिवद्ध-जय-पलुबो व्व जाओे णह-विआणो ॥ २०० ॥

इअ से पसत्थ-पत्थाण-समय-संभाविजसव-विआसो ।
 जाओे पहरिस-हीरंत-मुहिअ-हिअओ तिअस-लोओ ॥ २०१ ॥

उत्तम्भ्यन्ते नराधिपस्य समकं दिग्गजेन्द्रैः । असद्वशप्रशस्तमणि-
 तोरणा इव विकटाः करस्तम्भाः ॥ १९५ ॥ सानन्दरोहिणीबाहुवलयप्रति-
 वद्धद्वितीयपरिवेषः । जातः प्रसञ्चग्रहमण्डलावलम्बी निशानायः ॥ १९६ ॥
 विभ्रमपरिरम्भान्योन्यमिलितमणिदाममुखरस्तनविम्बः । लास्यलयकां-
 स्यताल इव चलति सुरसुन्दरीसार्थः ॥ १९७ ॥ किरणकून्तपरिचरभुज-
 द्गविषजवलनधूमतीमिरैः । उद्वेलमहामणिदन्तुरेश्वलितं निधानैः ॥ १९८ ॥
 वहति महेन्द्रः सानन्दसुन्दरीविधुतवाससंवलितम् । हर्षावसरेऽपि विषम-
 विकसितं लोचनसहस्रम् ॥ १९९ ॥ रभसोर्ध्वत्रिदशकरिदन्तदण्डपरितुलि-
 तरविरथतुरंगः । तोरणनिबद्धजयपलुव इव जातो नभोवितानः ॥ २०० ॥
 इति तस्य प्रशस्तप्रस्थानसमयसंभावितोत्सवविकासः । जातः प्रहर्ष-
 हियमाणसुस्थितहृदयस्त्रिदशलोकः ॥ २०१ ॥

१९६ विइय for वीअ. १९८ °विमल° for °महा°. २०१. हीरंतहियसुहिअो.

अवि अ ।

आमूल-वलिअ-वामोरु-वल्लरी-लंघिएअरोरु-लअं ।

तंस-द्विअ-दर-परिअतिअंग-दिट्टेक-थण-वटुं ॥ २०२ ॥

विणिअत्त-हार-वलअग-मिलिअ-मासल-णिअंब-पेरंतं ।

वलणा-मडह-द्विअ-मज्ज्ञ-कटिओवत्त-रोम-लअं ॥ २०३ ॥

सहि-त्वंध-द्विअ-दाहिण-पञ्चटु-वलिओणआणण-मिअंकं ।

एकेकम-णिविड-करंविअंगुली-मिलिअ-कर-किसलं ॥ २०४ ॥

परिअत्त-सरल-कुंतल-णालंजिअ-दाहिण-त्थणद्वंतं ।

लीला-बंधुर-सीमंत-पअड-चूडा-मणि-च्छाअं ॥ २०५ ॥

ओणविअ-सवण-तवणिज्ज-मंजरी-रुद्ध-कुंडलालोअं ।

वलिआगअण्ण-ताडंक-पलिअ-थण-कुंकुमालेकवं ॥ २०६ ॥

इअ वसुहाहिव-दंसण-वलंत-णअणुप्पलावअंसाण ।

भवण-सिहरेसु पुर-सुन्दरीण परिसंठिअं सहइ ॥ २०७ ॥

किं च ।

आमूलवलितवामोरुवल्लरीलदिघतेतरोरुलतम् । त्यश्रस्थितेष्टपरिव-
तिताद्गद्वृक्षकस्तनपृष्ठम् ॥ २०२ ॥ विनिवृत्तहारवलयायमांसलनितम्बपर्य-
न्तम् । वलनास्तोकस्थितमध्यकर्षितोद्वृत्तरोमलतम् ॥ २०३ ॥ सखी-
स्कन्धस्थितदक्षिणप्रकोष्ठवलितावनताननमृगाङ्कम् । एकैकनिविडकर-
म्बिताद्गुलिमिलितकरकिसलयम् ॥ २०४ ॥ परिवृत्तसरलकुन्तलनाला-
न्तिदक्षिणस्तनार्धान्तम् । लीलावन्धुरसीमन्तप्रकटचूडामणिच्छायम् ॥ २०५ ॥ अवनमितश्रवणतपनीयमङ्गरीरुद्धकुण्डलालोकम् । वलिताग-
तान्यताडङ्कमृदितस्तनकुङ्कुमालेख्यम् ॥ २०६ ॥ इति वसुधाधिपदर्शन-
वलन्नयनोत्पलावतंसानाम् । भवनशिखरेषु पुरसुन्दरीणां परिसंस्थितं
शोभते ॥ २०७ ॥

२०५. °णालंकिय, °णालंचिय° for °णालंजिअ°. २०६. ओणमिय°
°कुंडलज्जोयं. °मिलिय° for °मलिय°. २०७. °यंसीण.

ग. ३

अज्ज वि जस्स हराणल-जालावलि-संभर्म भरंतस्स ।
 कुसुम-कविसे असोए वि झत्ति दिट्टी समुविअइ ॥ २०८ ॥
 सो वि ससि-बंधवो जाण दंसणे पणइणीण कोवंकं ।
 कुणइ चिअ कुंद-सिहा-कसाअ-गंड-त्थलं वअणं ॥ २०९ ॥
 दिट्टे पहुम्मि अबलाण ताण आविद्ध-चंदण-कसाओ ।
 वसिओ अंगेसु समंत-पीण-कण-कबुरो सेओ ॥ २१० ॥
 दिट्टी सचंदणेसुं आरोविअ-रोअणेसु रमणीण ।
 तस्स णिसण्णा पुण्णाह-रअअ-वत्तेसु व मुहेसु ॥ २११ ॥

अवि अ ।

समरेसु खग-धारा-गआए पडिपेल्लिज्जण रिउ-खगं ।
 दिट्टो सिरीए तं णील-मणि-कवाडंतरेणं व ॥ २१२ ॥
 सइ सुहडासि-णिवासा संकंतायस-मल व्व सामाइ ।
 जा दोस-रआ सा णवर फुरइ तइ णिम्मला लच्छी ॥ २१३ ॥
 तुह जाअ-मच्छरेण व णरिंद उभिउडिणा णडालेण ।
 सअल-णडालाइ चिअ ठवियाइ पणाम-मगम्मि ॥ २१४ ॥

अद्यापि यस्य हरानलज्जालावलिसंभ्रमं स्मरतः । कुसुमकपिशे
 अशोकेऽपि झटिति द्वष्टिः समुद्दिजते ॥ २०८ ॥ सोऽपि शशिवान्धवो यासां
 दर्शने प्रणयिनीनां कोपाइकम् । करोत्येव कुन्दशिखाकषायगण्डस्थलं
 वदनम् ॥ २०९ ॥ द्वष्टे प्रभौ अबलानां तासामाविद्धचन्दनकषायः ।
 उषितोऽङ्गेषु समन्तपीनकणकर्तुरः स्वेदः ॥ २१० ॥ द्वष्टिः सचन्दनेषु
 आरोपितरोचनेषु रमणीनाम् । तस्य निषण्णा पुण्णाहरजतपात्रोष्विव
 मुखेषु ॥ २११ ॥ समरेषु खड्गधारागतया प्रतिप्रेर्य रिपुखड्गम् । द्वष्टः श्रिया
 त्वं नीलमणिकपाटान्तरेणेव ॥ २१२ ॥ सदा सुभटासि-निवासा संक्रान्ता-
 यसमलेव इयामायते । या दोषरता सा केवलं स्फुरति त्वयि निर्मला
 लक्ष्मीः ॥ २१३ ॥ तव जातमत्सरेणेव नरेन्द्र उद्भुकुटिना ललाटेन ।
 सकलललाटान्येव स्थापितानि प्रणाममार्गे ॥ २१४ ॥

२१०. विलयाण for अबलाण. आवद्ध° for आविद्ध°. °वंधुरो for °कबुरो.
 समत्त° for समंत°. २१२. °वेल्लिज्जण. २१३. सइ for जा. सा दोसरया सागेव.

गहिओ विवलाअंतीएँ पाणिणा तुह असी रणगम्मि ।
सहसा वेणी-दंडो व्व फुरइ पडिवक्ख-लच्छीए ॥ ८ ॥

पुरओ पुरओ तुम्हारिसेहिं विअडेहिं भूमि-वालेहिं ।
विवरीअग्ग-सरूवो व्व एस परिवड्हिओ वंसो ॥ २१५ ॥

सहइ णरिंद परिणओ मगोप्पिअ-दंड-पाविअ-त्थामो ।
सिरि-सुंदरीएँ पासे तुह धम्मो सोविदल्लो व्व ॥ २१६ ॥

दीहर-पआव-मूलं लच्छी पास-ड्हिआ जसुग्याअं ।
कंचण-दंडं पिव धवल-चामरं तुज्ज्ञ धारेइ ॥ २१७ ॥

विहवाअंतारि-वहू-समूह-पडिभग्ग-वलय-रासि-णिहा ।
तुह जस-कूडुकेरा दिसासु सअलासु दीसंति ॥ २१८ ॥

भरिमो असिं तु संगर-फुरंत-माअंग-मोत्तिअ-मऊहं ।
धारा-जलुत्त-विसमिव सिरीएँ पिअ-गेह-णलिणीए ॥ २१९ ॥

भीअ-परित्ताण-मइं पइण्णमसिणो तुहाहिरूदस्स ।
मणे संका-विहुरेण वेरि-वगे वि अवआसो ॥ २२० ॥

गृहीतो विपलायमानया पाणिना तवासिः रणाये । सहसा वेणीदण्ड
इव स्फुरति प्रतिष्क्षलक्ष्म्याः ॥ ८ ॥ पुरतः पुरतो युष्माहृशैर्विकटैर्भूमिपालैः ।
विपरीतायस्वरूप इवैष परिवर्धितो वंशः ॥ २१५ ॥ शोभते नरेन्द्र परिणतो
मार्गार्पितदण्डप्रापितस्थामा । श्रीसुन्दर्याः पार्श्वे तव धर्मः सौविदल्ल इव
॥ २१६ ॥ दीर्घप्रतापमूलं लक्ष्मीः पार्श्वस्थिता यशः संघातम् । काञ्चनदण्ड-
मिव धवलचामरं तव धारयति ॥ २१७ ॥ विधवायमानवधूसमूहप्रति-
भग्गवलयराशिनिभा । तव यशः कूटोत्कराः दिशासु सकलासु दृश्यन्ते
॥ २१८ ॥ स्मरामः असिं तव संगरस्फुरन्मातङ्गमौक्तिकमगूखम् ।
धाराजलोत्तिविसमिव श्रियाः प्रियगेहनलिन्याः ॥ २१९ ॥ भीतपरित्राणमर्यां
प्रतिज्ञामसेस्तवारूढस्य । मन्ये शङ्खाविधुरेन वैरिवर्गेऽप्यवकाशः ॥ २२० ॥

२१६. सोमहल्लो for सोविदल्लो. २१७. जस्स for तुज्ज्ञ. २१८. ^०धवल-
वलयनिहा for ^०वलयरासिणहा.

दारिथ-रिउ-गअ-मअ-सुरहिणि त्ति णिचं चला वि भमरि व्व ।
 खग-लआए णिवसइ फरुसाएँ वि तुज्ज्ञ राअ सिरी ॥ v ॥
 कौउहलेण आहव-पलोइआ गारवोपिअ करेण ।
 पद्मीओ परामुद्रा तुमाइ पणआण वेरीण ॥ २२१ ॥
 णिवसिज्जइ जय-वारण-कुंभ-विभेअ-क्षमे तुह असिम्मि ।
 तद्विअसं मुत्ता-कोस-संचआसाएँ व सिरीए ॥ २२२ ॥
 सो णत्थि चिअ इह जो णरिंद णेहिइ णडाल-वट्ठं वो ।
 अच्छीहिंतो करुणा-मआइ णणु वारि-विंदूइ ॥ २२३ ॥
 तद्वण-धणं व धरिआ लच्छी वच्छत्थ्यले महु-महेण ।
 भिन्नत्थि-बंधवेसुं ण उण विहत्ता जह तुमाइ ॥ w ॥

अहवा ।

उण्णअणाअर-संपिण्डिअंग-गिरि-णिवह-गारवोणमिअं ।
 सव्वाअर-बोद्धवं जाअं सेसस्स महिवेटं ॥ २२४ ॥
 पक्षवंतराल-परिअत्तमाण-रवि-मंडला णह-अलम्मि ।
 होंति अणागअ-संगअ-कुलिशा इव सेल-संघाआ ॥ २२५ ॥

दारितरिपुगजमदसुरभाविति नित्यं चलापि भ्रमरीव । खड्डलतायां
 निवसति परुषायामपि तव राजन् श्रीः ॥ V ॥ कौतूहलेनाहवपलोकिता
 गौरवार्पितकरेण । पृष्ठानि परामृष्ठानि त्वया प्रणतानां वैरिणाम् ॥ २२१ ॥
 न्युष्यते जयवारणकुम्भविभेदक्षमे तवासौ । प्रतिदिवसं मुक्ताकोशसंचया-
 शयेव श्रिया ॥ २२२ ॥ स नास्त्यवेह यो नरेन्द्र नेक्षते ललाटपट्ठं वः ।
 अक्षिम्यां करुणामयान् ननु वारिबिन्दुन् ॥ २२३ ॥ तद्वनधनमिव धृता
 लक्ष्मीर्विक्षःस्थले मधुमथेन । भृत्यार्थिवान्धवेषु न पुनर्विभक्ता यथा त्वया
 ॥ W ॥ उत्पतनादरसंपिण्डिताद्गगौरवावनामितम् । सर्वादरवोद्धवं जातं
 शेषस्य महीपीठम् ॥ २२४ ॥ पक्षान्तरालपरिचर्तमानरविमण्डला नभस्तले ।
 भवन्ति अनागतसंगतकुलिशा इव शैलसंघाताः ॥ २२५ ॥

२२१. वाहव° for आहव°. २२५. पक्षवंतरखण°.

मारुअ-भरंत-कंदर-गारव-परिमिथरं वलगंति ।
 वेअ-विअसंत-पाअव-णूमिअ-कडअंतरा गिरिणो ॥ २२६ ॥
 आगेहंति णह-अलं तारुज्जोइअ-गुहा-मुहाहोआ ।
 अणोण्ण-पेहुणाणिल-हीरंत-विसंदुला सेला ॥ २२७ ॥
 उपअणोहुर-पीलिअ-सरीर-मउलंत-विवर-णिवृद्धा ।
 उद्दं णिबद्ध-वेआ णिज्जर-धाराओ णिवडंति ॥ x ॥
 मुक्तुसारासारं लीलुडीणम्मि तुहिण-सेलम्मि ।
 वेवड अच्छकागअ-हिमकाल-किलामिओ लोओ ॥ २२८ ॥
 उपअण-रुद्ध-गअणा दूरुगम-णिवडंत-णह-लहुआ ।
 मूणंति मूल-मडहं खमग-विअडं व धरणि-हरा ॥ २२९ ॥
 दूरअरं उपइआ अद्ध-वहत्थमिअ-णिज्जर-तुसारा ।
 दीसंति विअड-लहुआ पणटु-काया महा-गिरिणो ॥ २३० ॥
 जं जं समुपअंता मुअंति सेला णहंगणुदेसं ।
 तं तं पुंजिअ-बहलो भरेइ मुहलुब्धडो पवणो ॥ २३१ ॥

मारुत्त्रियमाणकन्दरगौरवपरिमन्थरमारोहन्ति । वेगविकसत्याद-
 पस्थगितकटकान्तरा गिरयः ॥ २२६ ॥ आरोहन्ति नभस्तलं तारोद्यो-
 तितगुहामुखाभोगाः । अन्योन्यपक्षानिलहियमाणविसंदुलाः शैलाः ॥ २२७ ॥
 उत्पतनावाङ्मुखपीडेतशरीरमुकुर्लाभवद्विवरनिर्वृद्धाः । ऊर्ध्वं निवद्धवेगा
 निर्झरधारा निपतन्ति ॥ x ॥ मुक्तुषारासारं लीलोडीने तुहिनशैले ।
 वेपते अकस्मादागतहिमकालकान्तो लोकः ॥ २२८ ॥ उत्पतनरुद्धगगना
 दुरोद्धमनिर्वर्तमाननभोलघवः । सूचयन्ति मूलाल्पं खं अथविकटमिव
 धरणिधराः ॥ २२९ ॥ दूरतरमुत्पतिता अर्धपथास्तमितनिर्झरतुषाराः ।
 दृश्यन्ते विकटलघवः प्रणष्टकाया महागिरयः ॥ २३० ॥ यं यं समुत्पतन्तो
 मुञ्चन्ति शैला नभोऽङ्गणोद्देशम् । तं तं पुञ्जितबहलो विभर्ति मुखरोद्धटः
 पवनः ॥ २३१ ॥

२२६. °तम्मिय° for °णूमिअ°. २२७. गिरिणो for सेला. २२८. लीणुडीणम्मि.
 °हेमंत° for °हिमकाल°.

पासोसरंत-तल-मण्ग-घडिअ-कम-लहुअ-मासल-च्छाया ।
 उहुंति पक्ख-विअलिअ-दिग्गअ-दाणोज्जरा गिरिणो ॥ २३२ ॥
 एंति गअणोसरंतेसु कह वि उम्मुह-समीर-हीरंता ।
 थोउप्पअइ-णिविटा सेलेसु विहंग-संघाआ ॥ २३३ ॥
 ओअरण-विसेसिज्जंत-रवि-अरालोअ-चंचल-च्छाया ।
 दीसंति पविरिलाओ व वेउद्ध-दला वणालीओ ॥ २३४ ॥
 इअ जेण णहंगण-गोअराण खुडिआओ पक्ख-मालाओ ।
 सेलाण सो वि तं चिंतिइण अंदोलइ महिंदो ॥ २३५ ॥
 अणुधारं संदेह्न-मोत्तिए तुह असिम्मि सच्चविआ ।
 लीला-दर-दाविअ-हार-मेत्त-पअडब्ब जय-लच्छी ॥ २३६ ॥
 अयसेण रिइण करंविआओ कित्तीओ तुह धरिज्जंति ।
 कुवलय-दल-संवलिआ मालइ-मालाओ व दिसाहिं ॥ २३७ ॥
 पडिबद्धं णवर तुमे णरिंद-चकं पआव-विअहं पि ।
 गह-वलयमणुच्छिते धुवे व्व परिअत्तइ णरिंद ॥ २३८ ॥

पार्श्वापसरत्तलमार्गधटितक्रमलघुमांसलच्छायाः । उहुयन्ते पक्ष-
 विगलितदिग्गजदाननिर्झरा गिरयः ॥ २३२ ॥ एन्ति गगनापसरत्सु कथमपि
 उन्मुखसमीरहियमाणाः । स्तोकोत्पतितनिविष्टाः शैलेषु विहंगसंघाताः
 ॥ २३३ ॥ अवतरणविशेष्यमाणरविकरालोकचञ्चलच्छायाः । द्वश्यन्ते
 प्रविरला इव वेगोधर्वदला वनात्यः ॥ २३४ ॥ इति येन नभोइद्गणगोचराणां
 खणिडताः पक्षमालाः । शैलानां सोऽपि तं चिन्तयित्वा आन्दोलयति
 महेन्द्रः ॥ २३५ ॥ अनुधारं संलग्नेभमौक्तिके तवासौ दृष्टा । लीलेषद्विशित-
 हारमात्रप्रकटेव जयलक्ष्मीः ॥ २३६ ॥ अयशस्ता रिषोः करम्बिताः
 कीर्तयस्तव धार्यन्ते । कुवलयदलसंवलिता मालतीमाला इव दिशाभिः
 ॥ २३७ ॥ प्रतिबद्धं केवलं त्वया नरेन्द्रचक्रं प्रतापविकटमपि । ग्रहवलयम-
 नुत्क्षिते धुव इव परिवर्तते नरेन्द्र ॥ २३८ ॥

२३२. °सामल° by Commentator. °विलुलिय° for °विगलिअ°
 २३३. गयणोयर° २३४. ओसरण° for ओअरण°. वेओहु° for वेउद्ध.
 २३६. संदिहेभ°, संदेह°. २३७. वरिज्जंति for धरिज्जंति. २३८. नवरि-
 °वियडम्मि.

समरम्प्य करे विष्फुरइ णवर एको असी तुह च्चेअ ।
जो पावइ णिअ-जस-सोम-मंडले लंछण-च्छाय ॥ २३९ ॥

सविमो अणज्जुणमिमं अमहिंदमवासुइ च अप्पाणं ।
सेवंजलि-दंसण-गुण-कहासु तुह जो ण पज्जत्तो ॥ २४० ॥

णिवडइ पटण-समुच्छलिअ-जलण-कण-जाल-जटिल-धारगो ।
विमुह-गह-मंडलाअटिओ व्व खगो तुह रिऊसु ॥ २४१ ॥

तुह पटिवक्खेसु भया कत्थ वि अविलासमावसंतेसु ।
आरोवेइ ण काअर-गणणाएँ व चावमसमसरो ॥ २४२ ॥

सुहडाअटिअ-कोअंड-चंड-रव-दारुणे रणे तं सि ।
परिरद्धो भीयाएँ व सहसा गाढं जय-सिरीए ॥ २४३ ॥

सोहइ समागमेसुं अहिअ-पआव-पर्झव-मालासु ।
वावारंती कण्णुप्पलं व खगं तु जय-लच्छी ॥ २४४ ॥

जं इअरोवद्व-विद्वुआ वि मज्जंति तुह रिऊ णाह ।
बहु-रूवा ता धाराओ णवर तुह मंडलगस्स ॥ २४५ ॥

समरे करे विस्फुरति केवलमेकोऽसिस्तवैव । यः प्राप्नोति निजयशः-
सोममण्डले लाञ्छनच्छायाम् ॥ २३९ ॥ शापामहे अनर्जुनमिमं अम-
हेन्द्रमवासुकिं चात्मानम् । सेवाजलिदर्शनगुणकथासु तव यो न पर्याप्तः ॥
२४० ॥ निपतति पतनसमुच्छलितज्ज्वलनकणजालजटिलधाराग्रः ।
विमुखग्रहमण्डलाकृष्ट इव खड्गस्तव रिपुषु ॥ २४१ ॥ तव प्रतिपक्षेषु
भयात् क्वापि अविलासमावसत्सु । आरोपयति न कातरणनयेव चाप-
मसमशारः ॥ २४२ ॥ सुभटाकृष्टकोदण्डचण्डरवदारुणे रणे त्वमसि ।
परिरब्धो भीतयेव सहसा गाढं जयश्रिया ॥ २४३ ॥ शोभते समागमेषु
अहितप्रतापप्रदीपमालासु । व्यापारयन्ती कर्णोत्पलमिव खड्ङं तव
जयलक्ष्मीः ॥ २४४ ॥ यद् इतरोपद्रवविद्वुता अपि मज्जन्ति तव रिपवो
नाथ । बहुरूपास्ता धाराः केवलं तव मण्डलाग्रस्य ॥ २४५ ॥

२३९. णिरसिम्मि जए. २४०. इण्ण for इम्. तइ for तुह. २४५. जइ for
जं. वज्जंति for मज्जन्ति.

पणइ-अणत्थं आमुअइ कणअमिणमो इह द्विआ लच्छी ।
 कवआवाडिआ असिणो तु येंति णामी सिहि-फुलिंगा ॥ २४६ ॥
 कोवेण व कअ-कंपं रहसुद्ध-परिद्विआए घडिआइ ।
 तुह तज्जणीए कज्जाइ चंड-भुअ-दंड-दूर्ईए ॥ २४७ ॥
 आरुढो पासाअक्रमेण तह तं सि उवरि लोअस्स ।
 एको अ सो जहा वो अंडअ-बंधाअए मउली ॥ २४८ ॥
 बाहु-सिहरेसु दीसइ कामिणि-संकामिएण मअ-तिलओ ।
 भू-भारुव्वहण-वसा परिद्विओ पंक-लेसो व्व ॥ २४९ ॥
 भुमअग्ग-भमिर-लच्छी-चलणालक्तअ-णिहो तुवि फुरइ ।
 अवअंसारुण-मणि-मंजरी-भवो राअ-विच्छड्हु ॥ २५० ॥
 होंति कअत्था पणइ णह-माला-चलण-रोहणे तुज्ज ।
 आअंब-मणि-गुहार्हा व विसिज्जण पणाम-संकंता ॥ २५१ ॥
 अल्लीणा रहसागम-परिवत्तिअ-केसवंसुअ-धर व्व ।
 कवअ-दलणुग्गआणल-सिह-च्छला वो असिं लच्छी ॥ २५२ ॥

पणयिजनार्थमामुञ्चति कनकमेतदिह स्थिता लक्ष्मीः । कवचापतिता
 असेस्तव निर्यन्ति नामी शिखिस्फुलिङ्गाः ॥ २४६ ॥ कोपेनेव कृतकम्पं
 रभसोर्धर्वपरिष्ठितया घटितानि । तव तर्जन्या कार्याणि चण्डभुजदण्डदूत्या
 ॥ २४७ ॥ आरुढः पार्वाक्रमेण तथा त्वमसि उपरि लोकस्य । एकश्च स
 यथा वोऽण्डकबन्धायते मौलिः ॥ २४८ ॥ बाहुशिखरेषु दृश्यते कामिनी-
 संकामितेन मद्विलकः । भूभारोद्वहनवशात् परिष्ठितः पङ्कलेश इव
 ॥ २४९ ॥ भुवग्रभ्रमणशीललक्ष्मीचरणालक्तकनिभस्त्वयि स्फुरति ।
 अवतंसारुणमणिमञ्जरीभवो रागसमूहः ॥ २५० ॥ भवन्ति कृतार्थाः
 प्रणयिनो नखमालाचरणरोहणे तव । आतामणिगुहा इव विष्ट्रा प्रणाम-
 संक्रान्ताः ॥ २५१ ॥ आलीना रभसागमपरिवर्तितकेशवांशुकधरेव । कव-
 चदलनोद्वातानलशिखाच्छलाद्वोऽसिं लक्ष्मीः ॥ २५२ ॥

२४७. जाआइ for घडिआइ. २४८. सब्बस्स for लोअस्स. °बंधावए.
 २४९. °सिहरम्भ...संकामिए तुहअतिलए। भूभारुव्वहणायरपरिं. २५१. °पहाव°
 for °पणाम° २५२. रहसागय°. °वरठव for धरब्ब.

इति जो थुव्वइ पहरिसि-पूर-परिक्खलिअ-विसम-कंठेहिं ।
बन्दीहिं कइंदेहिं च भूअत्थेहिं चिअ गुणोहिं ॥ २५३ ॥
इति चादु-चउर-चारण-संचारिअ-चंद-चारु-चरिएण ।
णअराओ णर-वरिदेण णिगगअं णिगगअ-जसेण ॥ २५४ ॥
किं च ।

जवपचमाणस्स सरीर-चारिणो गव्य-वसहि-गेहेसु ।
जाण परिअत्तणेण व आवत्त-गईअो णिव्वाडिआ ॥ २५५ ॥
जे कुंकुम-त्थलीसुं केसर-भंगारुणोहिं दावेति ।
पइ-परिहोअं व महीएँ णव-णहंकं खुर-वएहिं ॥ २५६ ॥
जे पोह-त्वण-परिद्विअ-संखाअ-फेण-पिंड-घडिएहिं ।
हेसा-रवेहिं पूरिअ-पयाण-संख व्व दीसंति ॥ २५७ ॥
आयाण-मरगअ-च्छवि-विच्छहुडंबरेण मुचंति ।
जे बाल-जव-रसं पिव सयराहा पीअमंगेहिं ॥ २५८ ॥
दिणाओ षणालीओ व सम-वारि-विणिगमाअ धारेति ।
परिछिण-मज्ज-रेहा-णिहेण जे जहण-बंधेण ॥ २५९ ॥

इति यः स्तूयते प्रहृष्टपूरपरिस्खलितविषमकण्ठैः । बन्दिभिः कवीन्द्रैश्च
भूतार्थैरेव गुणैः ॥ २५३ ॥ इति चादुचतुरचारणसंचारितचन्द्रचारुचरितेन ।
नगराच्चरवरेन्द्रेण निर्गतं निर्गतयशसा ॥ २५४ ॥ जवपचमानस्य शरीर-
चारिणो गर्भवसतिगेहेषु । येषां परिवर्तनेनेव आवर्तगतयो निर्वृत्ताः
॥ २५५ ॥ ये कुङ्कुमस्थलीषु केसरभङ्गारुणैर्दर्शयन्ति । पतिपरिभोगमिव
महाया नवनखाङ्कं खुरपदैः ॥ २५६ ॥ ये प्रोथक्षणपरिष्ठितसंस्त्यानफेनपिण्ड-
घटितैः । हेषारवैः पूरितप्रयाणशङ्खा इव दृश्यन्ते ॥ २५७ ॥ आयानमर-
कतच्छविसमूहाडम्बरेण मुञ्चन्ति । ये बालयवरसमिव शीघ्रं पीतमङ्गैः
॥ २५८ ॥ द्रन्ताः षणालय इव श्रमवारिविनिर्गमाय धारयन्ति । परिच्छच्छ-
मध्यरेखानिभेन ये जघनबन्धेन ॥ २५९ ॥

२५३. कविवरेहिं for कइंदेहिं. भूयत्थेहिं विय. २५५. निम्मविया for
णिव्वाडिआ. °रोहेषु for °गेहेसु. २५६. णवरयंकं खुरवहेहिं for णवणहंकं etc.
२५७. पडिच्छिय° for परिद्विअ°. संखा इव सहंति. २५८. सयवारा for सयराहा.
ते for जे. २५९. °बंधेहिं, बिम्बेहिं for बंधेण.

मग्नेसु गुरु-बला वेअ-गाह-णिवडंत-कोडि-टंकेहिं ।
 उच्चरित्यां व लिहंति जे टआरे खुर-उडेहिं ॥ २६० ॥
 जे अज्ज वि हिम-सेलंत-संभवा अणह-सीअ-विअण व्व ।
 गुरु-तेअ-प्पसर-रसा ठाणे च्चिअ किंपि कंपंति ॥ २६१ ॥
 आरूढ-जोह-णिवहा ते तस्स तरंगिणो जय-तुरंगा ।
 मूर्खंति व्व पहरिसं जाआ पुरओ णरिंदस्स ॥ २६२ ॥
 अवि अ ।

उवहाणं पिव लीला-बलिअ-टुअ-पिहु-करत्तणा दोंति ।
 जे विअड-दंत-पल्लंक-कअ-णिवेसाएँ लच्छीए ॥ २६३ ॥
 दीसंति जाण परिअत्त-चलण-दलिआरि-सीस-भावेण ।
 अज्ज वि कवाल-सअल व्व पास-खुत्ता णह-क्तवंडा ॥ २६४ ॥
 असरल-लीला-गइ-विअलिआहिं जे तीहिं दाण-धाराहिं ।
 राअ-सिरीएँ रअंति व विलास-वेणी-लअं सुरहिं ॥ २६५ ॥
 पासलिआण जे पडिगआण खुत्तग-दंत-भावेण ।
 विभम-मुणाल-दंडेहिं रुहिर-सलिलं पिव पिअंति ॥ २६६ ॥

मार्गेसु गुरुबलाद्वेगनिपत्तकोटिटहूँकैः । उच्चार्येव लिखन्ति जे टकारान्
 खुरपूटैः ॥ २६० ॥ ये अद्यापि हिमशैलान्तसंभवात् अनघशीतवेदना इव ।
 गुरुतेजःप्रसररसाः स्थान एव किमपि कम्पन्ते ॥ २६१ ॥ आरूढयोध-
 निवहास्ते तस्य तरंगिणो जयतुरंगाः । सूचयन्तीव प्रहर्ष याताः पुरतो
 नरेन्द्रस्य ॥ २६२ ॥ उपधानमिव लीलावलितस्थितपृथुकरत्वाद् ददति ।
 ये विकटदन्तपर्यङ्कुतनिवेशया लक्ष्या ॥ २६३ ॥ दृश्यन्ते येषां परिवृत्त-
 चरणदलितारिशीर्षभावेन । अद्यापि कपालशकलानीव पार्वनिमग्ना
 नखखण्डाः ॥ २६४ ॥ असरललीलागतिविगलिताभिर्ये तिसृभिर्दीन-
 धाराभिः । राजाश्रियो रचयन्तीव विलासवेणीलतां सुरभिम् ॥ २६५ ॥
 पार्वीकृतानां ये प्रतिगजानां निमग्नदन्तभावेन । विभ्रममृणालदण्डैः
 रुधिरसलिलमिव पिबन्ति ॥ २६६ ॥

२६०. कोणि°, कोडि° for कोडि°. २६१. थामे° for ठाणे°. २६५. असरिस°
 for असरल°. °विललियाहिं for °विअलाहि. २६६. पासोल्लि°, पिवंति.

जे चंचल-चापर-पम्हलेहिं सोहंति कण्ण-तालेहिं ।
 उप्पअण-तरल-पक्ख व्व तिअस-गअ-जुज्ज्व-बुद्धीए ॥ २६७ ॥
 सुत्त-णिवेसं पिव देंति दीहरं दाण-वारि-धाराहिं ।
 पडिवासरं पवित्थारिणीए जे पत्थिव-सिरीए ॥ २६८ ॥
 ते तस्म जय-गइंदा सिअ-पिंडुतरिअ-सामल-च्छाया ।
 सरआवणीअ-कलुसा जाआ पुरओ जलहर व्व ॥ २६९ ॥
 किं च जाअं ।
 णवरि अ थोअ-त्थोअं अग्यांति णिसीह-मुहल-कल-हंसा ।
 दर-दूमिआरविंदा असार-मूराअवा दिअसा ॥ २७० ॥
 मउण-पराल-जणवआ धूमावद्ध-तिमिरा विराअंति ।
 संज्ञा-णिअंव-गव-पङ्कव व्व रअणीण मो-सग्गा ॥ २७१ ॥
 कासार-विरल-कुमुआ अमलिअ-विच्छाय-चंद-परिवेसा ।
 होंति बहलावसाया पहाअ-सिसिरा णिसा-बंधा ॥ २७२ ॥
 धोलइ अलद्ध-किरणो तुसार-लव-लंभ-धूसर-च्छाओ ।
 रविणो अलंबुसा-कुसुम-पाडलो बिंव-परिणाहो ॥ २७३ ॥

ये चञ्चलचामरपक्षमलैः शोभन्ते कर्णतालैः । उत्पतनतरलपक्षा इव
 त्रिदशगजयुद्धबुद्धया ॥ २६७ ॥ सूत्रानिवेशमिव ददति दीर्घ दानवारि-
 धाराभिः । प्रतिवासरं प्रविस्तारिण्या ये पार्थिवश्रियः ॥ २६८ ॥ ते तस्य
 जयगजेन्द्राः सितपिष्टान्तरितश्यामलच्छायाः । शरदपनीतकलुषा जाताः
 पुरतो जलधरा इव ॥ २६९ ॥ अनन्तरं स्तोकस्तोकं राजन्ते निशीथमुखरक-
 लहंसाः । दरदूनारविंदा असारसूर्यातपा दिवसाः ॥ २७० ॥ शकुनमरालज-
 नपदा धूमावद्धतिमिरा विराजन्ते । संध्यानिताम्रनवपङ्कवा इव रजनीनां
 गोसग्गाः ॥ २७१ ॥ कासारविरलकुमुदा अमुदितविच्छायचन्दपरिवेशाः ।
 भवन्ति बहलावश्यायाः प्रभातशिशिरा निशाबन्धाः ॥ २७२ ॥ धूर्णतेऽ-
 लब्धकिरणस्तुषारलवलम्भधूसरच्छायाः । रवेरलम्बुषाकुसुमपाटलो बिम्ब-
 परिणाहः ॥ २७३ ॥

२६७. बन्धुर^० for चंचल^०. °पब्भलेहिं for^० तालेहिं^०. °झूझ for °जुज्ज्व.
 २६८. रायलच्छाए for पत्थिवसिरीए. २७१. अमइल^० for अमलिअ^०.

अग्वंति सिसिर-सलिला अणिउंचिअ कौच-सारस-विरावा ।
 खल-चुणिअ-कलमामोअ-वाहिणो गाम-सीमंता ॥ २७३ ॥
 कं व ण हरंति णिविडावसाय-संभिण्ण-सामल-करीसा ।
 गोहण-विणिवेमुद्वेस-धूसरारण्ण-पेरंता ॥ २७४ ॥
 अकंत-करीसुम्हा-सुह-णिकंप-जहण विणिकमइ ।
 कह वि जडाअव-परिभोअ-मंथरं रोहिणी-जूह ॥ २७५ ॥
 इअ हेमंत-समिद्वासु गाम-सीमासु मेइणी-णाहो ।
 दिंहि दिंतो पत्तो कमेण सोणंकमुद्वेसं ॥ २७६ ॥
 मलिआ पूअ-फल-कोस-वडण-रज्जंत-पल्लला तस्स ।
 सेणा-भडेहि णव-सालि-सालिणो गाम-सीमंता ॥ २७७ ॥
 मत्त-कुररासु दिट्ठी सहरी-विष्फुरण-कंपिअ-जलासु ।
 वीसमइ व वंजुलिणीसु ताण आहार-लेहासु ॥ २७८ ॥
 ताण णिसम्मइ हिअअं अणाविलाहार-सलिल-सुहआसु ।
 आ-मंजरी-परिगह-सुअंध-कलमासु सीमासु ॥ २७९ ॥

राजन्ते शिशिरसलिला अनिकुञ्चितकौत्रसारसविरावाः । खलचूर्णितकलमामोद्वाहिणो ग्रामसीमन्ताः ॥ २७३ ॥ कं वा न हरान्ति निविडावश्यायसंभिन्नश्यामलकरीषाः । गोधनविनिवेशोद्वेशधूसरारण्णपर्यन्ताः ॥ २७४ ॥ आकान्तकरीषेष्मासुखनिष्कम्पजघनं विनिष्कामति । कथमपि जडातपपरिभोगमन्थरं रोहिणीयूथम् ॥ २७५ ॥ इति हेमन्तसमृद्धासु ग्रामसीमसु मेदिनीनाथः । द्वष्टि ददत् प्राप्तः क्रमेण शोणाङ्कमुद्वेशम् ॥ २७६ ॥ सृदिताः पूगफलकोशापतनरज्यमानपत्वलास्तस्य । सेनाभट्टैव-वशालिशालिनो ग्रामसीमन्ताः ॥ २७७ ॥ मत्तकुररासु द्वष्टिः शफरीविस्फुरणकम्पितजलासु । विश्राम्यतीव वञ्जुलिनीषु तेषामाधारलेखासु ॥ २७८ ॥ तेषां निशाम्यति हृदयमनाविलाधारसलिलसुभगासु । आम-उजरीपरिग्रहसुगन्धकलमासु सीमसु ॥ २७९ ॥

२७५. °रमणं for °जहणं. २७७. °पल्लवा for °पल्लला. २७८. तस्स कासारलेहासु for ताण आहारलेहासु. २७९. तस्स for ताण. °सुहियासु for सुहआसु.

ल्हसमाण-जुओवत्ति-अ-तुरंगम-कर्वंध-केसरुप्पंको ।
 उम्मुह-धुरं समारुहइ जत्य रविणो रहो कह वि ॥ २८० ॥
 बाहिं-गआण जस्स अ णत्थि च्चिअ णह-अलं ति पडिवत्ति ।
 कंदर-परिद्विआण अ सो च्चिअ णत्थि त्ति पडिहाइ ॥ २८१ ॥
 वहु-कुहराविल-कडअत्तणेण णह-महि-अलंतर-णिवेसो ।
 गहिऊण व वसुहद्धं जो गअणद्धं च णिम्मविओ ॥ २८२ ॥
 जेण णहो-गअ-सिहरेण कुहर-पसरिअ-णहंगणेण च ।
 अण्णोण्णं कीलिअ-णिच्चलो व्व णह-महि-अलुच्छंगो ॥ २८३ ॥
 विज्ञाम्मि तम्मि रस-मुरहि-सल्लइ-भंग-णिव्वुअ-गअम्मि ।
 रोह-णिरंतर-ताली-वणम्मि जाओ मही-णाहो ॥ २८४ ॥
 अवि अ ।
 वंदीकअ-महिसासुर-कुल-कंटुम्मोइर्हैं व तुमाए ।
 माहवि यंटा-दामेहैं मंडिअं तोरण-दारं ॥ २८५ ॥
 दिटुं साहेजारुह-तुहिण-गिरी-खंड-दिणण-पीहं व ।
 महिसासुरस्स सीसं तुह चलण-णह-प्पहा-भरिअं ॥ २८६ ॥

संसद्युगोद्वर्तिततुरंगमस्कन्धकेसरसमूहः । उन्मुखधुरं समारोहति यत्र
 रवे रथः कथमपि ॥ २८० ॥ बहिर्गतानां यस्य च नास्त्येव नभस्तलमिति
 प्रतिपत्तिः । कन्दरपरिष्वितानां च स एव नास्तीति प्रतिभाति ॥ २८१ ॥
 वहुकुहराविलकटवेन नभोमहीतलान्तरनिवेशः । गृहीत्वेव वसुधार्धं यो
 गगनार्धं च निर्मितः ॥ २८२ ॥ येन नभोगतशिखरेण कुहरप्रसृतनभोद्दग्नेन
 च । अन्योन्यं कीलितनश्चल इव नभोमहीतलोत्सद्गः ॥ २८३ ॥ विन्ध्ये
 तस्मिन् रससुरभिसल्कीभद्गनिर्वृतगजे । रोहिनिरन्तरतालीवने यातो
 महीनाथः ॥ २८४ ॥ वंदीकृतमहिषासुरकुलकण्ठान्मोचितैरिव त्वया ।
 माधवि घण्टादामभिर्मण्डितं तोरणद्वारम् ॥ २८५ ॥ द्वष्टुं साहाय्यारुह-
 तुहिनगिरिखण्डदत्तपीठमिव । महिषासुरस्य शीर्षं तव चरणनखप्रभा-
 भरितम् ॥ २८६ ॥

२८१. °निच्चलव्व. २८३. °लुच्छंगा. २८६. °गिरिदिणणखंडपिंडं व, चरणन-
 हप्पहाभिमं.

भमरावलिओ भइरवि तुज्ज्ञं भवणाइरम्मि सामोए ।
 थुइ-मेत्तुम्मोइअ-जंतु-णिअल-मालार्हा व लुहंति ॥ २८७ ॥

णणु तुम्हं संभरणे रणम्मि विहडंति वारण-घडाओ ।
 दूरार्हा च्चिअ वाहण-पइंद-रव-विहुआर्हा व्व ॥ २८८ ॥

तुह चंडि चलण-कपलाणुवत्तिणो कह णु संजमिज्जंति ।
 सोरह-वह-संकिअ-महिस-हीरमाणेण व जमेण ॥ २८९ ॥

तुहिण-गिरी देवि तुमाइ जणथ-भावेण गारवं णीओ ।
 विंज्ञाअलो वि कंदर-णिवास-लीलाएँ कल्लाणि ॥ २९० ॥

सोहसि णारायणि रणिर-णेउराराव-मिलिअ-हंस-उले ।
 भवणम्मि कवालाविल-मसाण-राएण व भमंती ॥ २९१ ॥

अद्वेण सरीरे च्चिअ णवर ससि-सेहरस्स तं वससि ।
 हिअए उण से संकरि तुह अविहाएण ओआसो ॥ २९२ ॥

खलिओ तँ रहसुकिखत्त-मणि-तुला-कोडि-कुंडलाहरणो ।
 सिंगो भंग-टुविअ-वलय-वंधो व्व महिसस्स ॥ २९३ ॥

भ्रमरावलयो भैरवि तव भवनाजिरे सामोदे । स्तुतिमात्रोन्मो-
 चितजन्तुनिगडमाला इव लुठन्ति ॥ २८७ ॥ ननु तव स्मरणे रणे विघटन्ते
 वारणघटाः । दूरादेव वाहनमृगेन्द्ररवविहुता इव ॥ २८८ ॥ तव चण्डि
 चरणकमलानुवर्तिनः कथं नु संयम्यन्ते । सैरभवधशङ्कितमहिषहियमाणे-
 नेव यमेन ॥ २८९ ॥ तुहिणिरिर्देवि त्वया जनकभाविन गौरवं नीतः ।
 विन्ध्याचलोऽपि कन्दरनिवासलीलया कल्याणि ॥ २९० ॥ शोभसे
 नारायणि रणनशीलनूपुरारावमिलितहंसकुले । भवने कपालाविलद्दम-
 शानरागेणव भ्रमन्ती ॥ २९१ ॥ अर्धेन शरीर एव केवलं शशिशेखरस्य
 त्वं वससि । हृदये पुनस्तस्य शंकरि तवाविभागेनावकाशः ॥ २९२ ॥
 सखलितं त्वया रभसोत्क्षितमणितुलाकोटिकुण्डलाभरणम् । शृङ्गं भद्रग-
 स्थापितवलयवन्धमिव महिषस्य ॥ २९३ ॥

२८७. ^०भैरवि. भवरमणि तुज्ज्ञ for भइरवि तुज्ज्ञ. २९१. रणिय^० for रणिर^०.
 २९३. भंगपय^०.

तुह दारं थाम-त्थाम-दिण्ण-रुहिरोवहारमाभाइ ।
हर-पण्य-रोस-विससिअ-संज्ञा-सअलावइण्णं व ॥ २९४ ॥

तुह वअण-च्छवि-भिज्जंत-विअड-तम-मंडला सआ होति ।
कैहैं वि दिज्जंत-महा-महिसा इव भअवइ पओसा ॥ २९५ ॥

णिद्वा-रुवेण पअं णिमेसि जण-लोअणेसु तं चेअ ।
पडिबोहे जेण स-जावअ व्व लक्रिवज्जए दिट्टी ॥ २९६ ॥

पलयं वा कालि ण णिम्मवेसि रुवस्स ते अणंतस्स ।
सब्बंगे कह णु कवाल-मंडलाडंबरं घटउ ॥ २९७ ॥

थुव्वसि तकरण-विहट्टं-लोह-हिंजीर-सामल-गलेहिं ।
परिणअ-गणभावागअ-तिणयण-चिंधेहिं व णरेहिं ॥ २९८ ॥

णिमिसं पि णेअ मुच्चइ आयअणोववण-मंडलं तुज्जा ।
संणिहिअ-कुमार-मऊर-णेह-रसिएहिं व सिहीहिं ॥ २९९ ॥

पाऊण व उवहाराअरेसु सइ धूव-धूम-वडलाइ ।
उव्वमसि बहुल-रअणी-भावेसु णिरंतरं तिमिरं ॥ ३०० ॥

तव द्वारं स्थानस्थानदत्तरुधिरोपहारमाभाति । हरपणयरोषविश-
सितसंध्याशकलावतीर्णमिव ॥ २९४ ॥ तव वदनच्छविभिद्यमानविकटत-
मोमण्डलाः सदा भवन्ति । कैरापि दीयमानमहामहिषा इव भगवति प्रदोषा:
॥ २९५ ॥ निद्रारुपेण पदं निमिमीषे जनलोचनेषु त्वमेव । प्रतिबोधे येन
सत्यावकेव लक्ष्यते द्वृष्टिः ॥ २९६ ॥ प्रलयं वा कालि न निर्मापयसि रुपस्य
ते अनन्तस्य । सर्वाङ्गं कथं नु कपालमण्डलाडम्बरं घटताम् ॥ २९७ ॥
स्तूयसे तत्क्षणविघटमानलोहहिंजीरश्यामलग्लैः । परिणतगणभावागत-
त्रिनयनचिह्नैरिव नैव मुच्यते आयतनोपवन-
मण्डलं तव । संनिहितकुमारमयूरस्नेहरसिकैरिव शिखिभिः ॥ २९९ ॥ पीत्वेव
उपहारादरेषु सदा धूमधूपपटलानि । उद्भ्रमसि बहुलरजनीभावेषु निरन्तरं
तिमिरम् ॥ ३०० ॥

२९४. द्वाणद्वाण° for थामत्थाम°. २९८. बिबेहिं, चिणहेहिं for °चिंधेहिं,
जणेहिं for णरेहिं. ३००. उवहारायरेण and रयणीभावेण.

पणअ-जण-रक्खणंतरिअ-वेरि-करवाल-पंजरेणं व ।
 हारिंद-णील-किरणावलंविणा भासि वच्छेण ॥ ३०१ ॥
 जाहे रअणी-रुवेण फुरसि ससहर-विंदंविअ-कवाला ।
 ताहे वि णरहु-पसाहणम्मि तुह घडइ गह-चकं ॥ ३०२ ॥
 तं कुवलई-कुणंती ण वा दइच्छाण खग-मालाओ ।
 णिअ-चलण-पंकअच्छा-कज्जं वो कह णु संपडउ ॥ ३०३ ॥
 मालूर-पत्त-माला-कंटअ-कअ-सोणिअ व्व आहासि ।
 तं सरस-रत्त-चंदण-परिसोण-थणंतरा देवि ॥ ३०४ ॥
 संकंताज व रोसारुणच्छि-वलय-पहाओ महिसम्मि ।
 तुह सबरि सोणिअ-सिहा तिमूल-मग्गेसु दीसंति ॥ ३०५ ॥
 वीर-विडण-विकोसासि-धेणु-करवाल-कंति-कजलिअं ।
 दिअसम्मि वि देवि असंक-कोसिअं गब्ब-भवणं ते ॥ ३०६ ॥
 तं अत्यारुण-रवि-मंडलेण मुण्डोवहार-पुरवं व ।
 तारा-णिह-कअ-बलि-तंदुलाएँ पूज्जजसि णिसाए ॥ ३०७ ॥

प्रणतजनरक्षणान्तरितवैरिकरवालपञ्जरेणेव । हारेन्द्रनीलकिरणा-
 वलम्बिना भासि वक्षसा ॥ ३०१ ॥ यदा रजनीरुपेण स्फुरसि शशाधर-
 विडम्बितकपाला । तदापि नरास्थिप्रसाधने तव घटते ग्रहचक्रम् ॥ ३०२ ॥
 त्वं कुवलयीकुर्वती न वा दैत्यानां खडगमालाः । निजचरणपङ्कजार्चार्कार्यं
 वः कथं नु संपद्यताम् ॥ ३०३ ॥ मालूरपत्रमालाकण्टककृतशोणिते-
 वाभासि । त्वं सरसरक्तचन्दनपरिशोणस्तनान्तरा देवी ॥ ३०४ ॥
 संक्रान्ता इव रोषारुणाक्षिवलयपभा महिषे । तव शबरि शोणित-
 शिखास्त्रिशूलमार्गेषु दृश्यन्ते ॥ ३०५ ॥ वीरवितीर्णविकोशासि-धेनु-
 करवालकान्तिकज्जलितम् । दिवसेऽपि देवि अशङ्ककौशिकं गर्भभवनं
 ते ॥ ३०६ ॥ त्वमस्तारुणरविमण्डलेन मुण्डोपहारपूर्वमिव । तारानिभकृत-
 बलितपूदुलया पूज्यसे निशया ॥ ३०७ ॥

३०१. पणयि०, किरणावभासिणा. ३०२. °कवालं. ३०३. कुवलयं करेती
 °पंकयच्छणकज्जं. संघडउ. संपडइ for संपडउ, ३०४. मालूरि०. ३०७ पुरवं व
 for पुरवं व.

तं सहसि सजल-जीमूअ-गोअरा गौरि विज्जु-भावमि ।
 कंसोपिअ-वज्ज्ञ-सिला-सह व्व गअणे समुप्पइआ ॥ ३०८ ॥
 हर-फंस-सेअ-संवलिअ-जावआसंगि-णह-मणि-च्छाओ ।
 सहइ णअ-चंद-लेहा-सुर-सरि-संज्ञो व्व ते चलणो ॥ ३०९ ॥
 सुलहोवहार-रुहिर-पवाह-संभावणाएँ लिबंति ।
 अरुण-पडाआ-पडिमा-गव्भाओ सिला इह सिवाहिं ॥ ३१० ॥
 पूआहिसेअ-विअलिअ-णडाल-जावअ-रसं पिअंति व्व ।
 रुहिरासव-परिओसा तुह पुरओ भूअ-पडिमाओ ॥ ३११ ॥
 पच्चकर्ख-भाव-तकर्खण-मीलंतच्छि-हअ-दंसण-गुणेहिं ।
 तिअसेहिं वि तुह णिवृत्तणम्मि रुवं ण सच्चविअं ॥ ३१२ ॥
 तकाल-विमुह-हर-वहिएहिं सासेहिं तावसि तुमाए ।
 पडिवण्णो पाणायाम-णियम-बंधाअरो कह णु ॥ ३१३ ॥
 काम-डहणाणुतावा हरस्स तुह विभमेहिं णिवडिआ ।
 कट्टिअ-णडाल-णयणाणल व्व संताविणो सासा ॥ ३१४ ॥

त्वं शोभसे सजलजीमूतगोचरा गौरि विद्वृद्धावे । कंसार्पितवध्याशि-
 लासहेव गगने समुत्पतिता ॥ ३०८ ॥ हरस्पर्शस्वेदसंवलितयावकासङ्गि-
 नखमणिच्छायः । शोभते नतचन्द्रलेखासुरसरित्संध्य इव ते चरणः
 ॥ ३०९ ॥ सुलभोपहाररुधिरप्रवाहसंभावनया लिह्यन्ते । अरुणपताकाप्रति-
 मागर्भाः शिला इह शिवाभिः ॥ ३१० ॥ पूजाभिषेकविगलितलाटाया-
 वकरसं पिबन्तीव । रुधिरासवपरितोषास्तव पुरतो भूतप्रतिमाः ॥ ३११ ॥
 प्रत्यक्षभावतक्षणमीलदक्षिहतदर्शनगुणैः । त्रिदैरपि तव निद्रात्वे रुपं न
 सत्यीकृतम् ॥ ३१२ ॥ तत्कालविमुखहरवधितैः श्वासैस्तापसि त्वया । प्रति-
 पन्नः प्राणायामनियमबन्धादरः कथं नु ॥ ३१३ ॥ कामदहनानुतापा हरस्य
 तव विभ्रमैनिर्वर्तिताः । कृष्टललाटनयनानला इव संतापिनः श्वासाः
 ॥ ३१४ ॥

३०८. गयणं. ३०९. °फास°. for °फंस°. सह for णअ (= नत). ए for ते.
 ३१०. °वयार° for °वहार°. ३११. पिबंति व्व. ३१३. तकालविमुक्त°.
 ३१४. °डहणाणुयावा.

सइ सिद्ध-सिद्धि-पंडल-पईव-परिकंपिणो पओसेमु ।
 तुज्ज्ञोसव-गंध-सुहा सुहअंति समीरणुग्मारा ॥ ३१५ ॥
 तडिभावम्मि फुरंती सवारि-वारिहर-कूड-कोडीए ।
 अकंत-महा-महिस व्व सोहसे अमरिसाअंवा ॥ ३१६ ॥
 जण-दिण-केस-कलणा-लोमस-कलुसेहिं कंपमोपेसि ।
 वेआलेहिं व पडिअग्मिआइरा वाउ-दंडेहिं ॥ ३१७ ॥
 गंभीर-गब्भ-मंद-प्पहाओ तुह देवि दीव-मालाओ ।
 उवहार-मुंड-केसंधआर-मूढाओ व खलंति ॥ ३१८ ॥
 विससिज्जंत-महा-पसु-दंसण-संभम-परोपरारूढा ।
 गअणेन्चिअ गंध-उडि कुणंति तुह कडल-णारीओ ॥ ३१९ ॥
 णह-मणि-संकमणा मडह-पणअ-जण-लंछणेहिं चलणेहिं ।
 सोहसि पणमिज्जंति व्व अंव तं वालिहिलेहिं ॥ ३२० ॥
 अह परिअरो अणेओवअरण-पहरण-सहं कर-सहसं ।
 एकस्स वरोरु वरुजअस्स ते पाणि-कमलस्स ॥ ३२१ ॥

सदा सिद्धसिद्धिमण्डलप्रदीपपरिकम्पिनः प्रदोषेषु । तवोत्सव-
 गन्धसुखाः सुखयन्ति समीरणोद्भाराः ॥ ३१५ ॥ तडिज्ज्ञवि स्फुरन्ती
 सवारिवारिधरकूटकोटी । आक्रान्तमहामहिषेव शोभसे अमर्षाताम्रा
 ॥ ३१६ ॥ जनदत्तकेशकलनालोमशकलुषैः कम्पमर्पयति । वैतालैरिव प्रति-
 जागरिताजिरा वायुदण्डैः ॥ ३१७ ॥ गंभीरगर्भमन्दप्रभास्तव देवि
 दीपमालाः । उपहारमुण्डकेशान्धकारमूढा इव सखलन्ति ॥ ३१८ ॥
 विशस्यमानमहापशुद्वर्णसंभमपरस्परारूढाः । गगन एव गन्धकुटीं कुर्वन्ति
 तव कौलनार्यः ॥ ३१९ ॥ नखमणिसंकमणादत्प्रणतजनलाङ्गुनैश्वरणैः ।
 शोभसे प्रणम्यमानेव अम्ब्र त्वं वालिखिल्यैः ॥ ३२० ॥ अथ परिकरोऽनेको-
 पकरणप्रहरणसहं करसहस्रम । एकस्य वरोरु वरोद्यतस्य ते पाणिकमलस्य
 ॥ ३२१ ॥

३१५. सय for सइ. सिद्धसिद्ध०. तुह ऊमव०, तुह आसव०. ३१६. तडिभावेण.
 ३१७. दोहमप्पेसि, कंपमोपेसि. वाय for वाउ. ३१९. गहण०, कओल० for कउल०.
 ३२०. वालिखिलेहिं. ३२१. कयपरियरं for अह परिअरो.

थअ-वड-धारा-णिवहेहिं मंदिरं वो णवारुणाहेहिं ।
 तद्विअस-पमु-सिर-च्छेअ-पीअमामुअइ रुहिरं व ॥ ३२२ ॥
 मेहाअंतं तुह तइ-णयण-सिहि-धूम-मंडलं सहइ ।
 वामुइ-जीहाओ लहंति तडि-लआ-विभ्रमं जत्थ ॥ ३२३ ॥
 सीसम्मि कओ महिसस्स देवि मरणाअ जो हि संपणो ।
 सोच्चिअ जणस्स जाओ तुह चलणो मंगल-द्वाणं ॥ ३२४ ॥
 कोमारम्मि हराराहणाअ हिअअम्मि मअण-पज्जलिए ।
 तइ विहिओ मुद्द-थणुल्लएहिं मालूर-होमो व ॥ ३२५ ॥
 अंगमवलंबिआलंवि-सरस-णर-वअण-पाअडं वहसि ।
 अज्जवि कंस-फोटण-ललंत-णिअअट्टि-सिहिलं व ॥ ३२६ ॥
 सूएंति वीर-विक्रम-विक्रममिह जामिणी-पसाणेमु ।
 अवलंबिअ-कुणव-च्छेअ-पाडला साहि-साहाओ ॥ ३२७ ॥
 सरसट्टि-दंड-लोहेण चंडि अहर-प्पहारुणे तुज्ज्ञ ।
 जीहा णिअ-दसण-मऊह-मंडलेच्छेअ संवलइ ॥ ३२८ ॥

ध्वजपटधारानिवहैर्मन्दिरं वो नवारुणामैः । प्रतिदिवसपशुशिर-
 श्छेदपीतमामुञ्चति रुधिरमिव ॥ ३२२ ॥ मेघायमानं तव तृतीयनयन-
 शिखिधूममण्डलं शोभते । वासुकिजिहा लभन्ते तडिलताविभ्रमं यत्र
 ॥ ३२३ ॥ शीर्षे क्रुतो मार्महषस्य देवि मरणाय यो हि संपत्तः । स एव जनस्य
 जातस्तव चरणो मङ्गलस्थानम् ॥ ३२४ ॥ कौमारे हराराधनाय हृदये
 मदनप्रज्वलितं । त्वया विहितो मुग्धस्तनकैर्मालूरहोम इव ॥ ३२५ ॥
 अङ्गमवलम्बितालम्बिसरसनरवदनप्रकटं वहसि । अद्यापि कंसस्फो-
 टनललक्ष्मिजकास्थिशालमिव ॥ ३२६ ॥ सूचयन्ति वीरविक्रयविक्रममिह
 यामिनीश्मशानेषु । अवलम्बितकुणपच्छेदपाटलाः शाखिशाखाः ॥ ३२७ ॥
 सरसास्थिदण्डलाभेन चण्डि अधरप्रभारुणे तव । जिहा निजदशनमयूख-
 मण्डल एव संवलति ॥ ३२८ ॥

३२२. ते for वो. ३२५. °थणुरगमैहि, पओहरैहि for °थणुल्लएहि. विहिओ
 तइ. ३२६. °लुलंत° for °ललंत°. ३२७. सूयंति. ३२८. °डंड° for °दंड°,

पअइ-परसिक-काया पुरओ संचरइ रेवई तुज्ज्ञ ।
 इह सइ संणिहिअ-महा-परेअ-भय-मुक-मासच्च ॥ ३२९ ॥
 पूज्जसि भिण्ण-भुआ-विइण्ण-सहिरं व पाअवेहिं पि ।
 परसु-पहार-विअलिअ-कसाय-रस-सोण-साहेहिं ॥ ३३० ॥
 अण्णोण्ण-कलह-विअलिअ-केसर-कीलाल-कललिअ-हारा ।
 कअवाउणो वि तुह देवि सासणं अणुसरंति व्व ॥ ३३१ ॥
 उवहारुल्लूरिअ-मास-मंडलाडंवरुभडेहिं व ।
 डिंबं जावअ-पड-मंडणेहिं खम्भेहिं विविहेसि ॥ ३३२ ॥
 कुणवत्तण-सुलहूसास-काय-णिव्वडिअ-गारवो अण्णा ।
 तुह धारण-कखमो कीरइ व्व णणु वाहण-सवेण ॥ ३३३ ॥
 सोहसि मुह-मुक्कासरिस-रुहिर-धाराहें रआणि-रुवेसु ।
 भत्ति-विइज्जंतारुण-धअ व्व तं भवण-माईहिं ॥ ३३४ ॥
 बहुल-पओसा बद्धंकुर व्व तुह देवि महिस-सिंगेहिं ।
 पारोहिणो व्व लंबिर-पऊर-कंठेहिं रेहंति ॥ ३३५ ॥

पक्कातिपरिशुष्ककाया पुरतः संचरति रेवती तव । इह सदा संनिहितमहाप्रेतभयमुक्तमांसेव ॥ ३२९ ॥ पूज्यसे भिन्नभुजावितीर्णरुधिरमिव पादपैरपि । परशुप्रहारविगलितकषायरसशोणशाखैः ॥ ३३० ॥ अन्योन्यकलहविगलितकेसरकीलालकललितद्वाराः । कुकवाकवोऽपि तव देवि शासनमनुसरन्तीव ॥ ३३१ ॥ उपहारतुडितमांसमण्डलाडम्बरोऽन्तैरिव । डिम्बं यावकपटमण्डनैः स्तम्भैर्विविधत्से ॥ ३३२ ॥ कुणपत्वसुलभोच्छ-वासकायनिर्वृत्तगौरव आत्मा । तव धारणक्षमः क्रियत इव ननु वाहनश-वेन ॥ ३३३ ॥ शोभसे मुखमुक्कासद्वशारुधिरधाराभिः रजनिरुपेषु । भक्ति-विकीर्यमाणारुणध्वजेव त्वं भवनमातृभिः ॥ ३३४ ॥ बहुलप्रदोषाः बद्धा-द्ध्कुरा इव तव देवि महिषशृङ्गैः । प्रारोहिण इव लम्बनशीलमयूरकण्टैः शाभन्ते ॥ ३३५ ॥

३२९. भयवइ for पअइ. सय for सइ. ३३०. °पसरिअ° for °विअलिअ°. ३३१. °विललिअ° for °विअलिअ°. ३३२. °व जणेसि for विविहेसि. ३३४. °मुक्कायवकोमुमधाराहिं, °विइज्जंतारुण°. ३३५. बद्धफलव्व. संगेहिं. °लंबिय° for °लंबिर°.

तुह लोह-दप्पणावलि-संकमणालद्ध-कसण-भाव व्व ।
 सोहंति सबर-जुअला मेअअ-काया पणामेषु ॥ ३३६ ॥
 रुवंचिअ णवर कराल-दारुणं काल-रत्ति-लीलाए ।
 हिअअं पुण ते करुणा-रसेण सइ वच्छलंचेअ ॥ ३३७ ॥
 इअ विंज्ञ-गुहा-णिलयाएँ तम्मि-द्ल-सबर-सिटु-मग्गाए ।
 पहुणा सपरिअरं भअवर्द्दैँ विहिओ णमकारो ॥ ३३८ ॥
 आवि अ ।

इह अज्जवि किं णु पुराण-भाव-कविसीकअट्टि-बंधम्मि ।
 हिअउद्देसे रोसगिं-पिंगिमच्चेअ विष्णुरइ ॥ ३३९ ॥
 तम्मि च्चिअ संधि-पमूअ-कीड-मालाविले णडालम्मि ।
 हासाअ भिजडि-भंगो व्व विलिहिओ अह कअंतेण ॥ ३४० ॥
 बुब्मड ओलिंभाभाव-कुडिल-वलिएण वअण-विबम्मि ।
 मअणा!हिमलय-विच्छित्ति-विभमं संपद् रएण ॥ ३४१ ॥
 हा हा तंचेअ करिल्लु-पिअअमा-वाहु-सयण-दुल्लुलिअं ।
 उवहाणीकअ-वम्मीअ-मेहलं लुलइ सिर-कमलं ॥ ३४२ ॥

तव लोहर्दप्पणावलिसंकमणालद्धकृष्णभावानीव । शोभन्ते शबरयुग-
 लानि मेचककायानि प्रणामेषु ॥ ३३६ ॥ रूपमेव केवलं करालदारुणं
 कालरात्रिलीलायाः । हृदयं पुनस्ते करुणारसेन सदा वत्सलमेव ॥ ३३७ ॥
 इति विन्ध्यगुहानिलयायाः वस्त्रदलशबरशिष्टमार्गायाः । प्रभुणा सपरिकरं
 भगवत्यै विहितो नमस्कारः ॥ ३३८ ॥ इहायापि किं तु पुराणभावकपिशि-
 कृतास्थिबन्धे । हृहयोद्देशो रोषान्निपिद्धिगमैव विस्फुरति ॥ ३३९ ॥
 तस्मिन्नेव संधिप्रसूतकीटमालाविले ललाटे । हासाय भुकुटिभद्ग इव
 विलिखितोऽथ कृतान्तेन ॥ ३४० ॥ उद्यते उपदेहिकाभावकुटिलवालितेन
 वदनविम्बे । मदनाधिमलयविच्छित्तिविभ्रमं संप्रति रजसा ॥ ३४१ ॥ हा
 हा तदेव वंशाद्कुरुप्रियतमावाहुशयनदुर्लितम् । उपधानीकृतवल्मीक-
 मेखलं लुलति शिरःकमलम् ॥ ३४२ ॥

३३६. °दप्पणा°. सबरडिभा, सबरिडिभा. ३३७. कालकांति°. देवि for चेअ.
 ३३८. °सिद्ध° for °सिटु°. पत्तवसण° for तंमिद्ल°. ३३९. किणण and किंतु for
 किं णु. ३४१. ओलिंभियभाव°. ३४२. करील° for करिल°.

पंक-भरिओअरुबिभण-विरस-तण-जडिलिए कवालम्मि ।
जाओ अहो सिणिद्धो कवरी-बंधस्स परिणाहो ॥ ३४३ ॥
हा हा कंपावेइ व हरिअ-मलालंबिणी दसण-माला ।
अज्जवि विणिहट्टाणेअ-वीडिआ-रसमिव वमंती ॥ ३४४ ॥
ठिअ-भमर-पक्ख-भावा णिवाडिअ-पत्तणा इव सवेअं ।
कामेण इम्मि वि षूण पेसिआ मंजरी-बाणा ॥ ३४५ ॥
डहिणअरमिंदुसहं ठिआणलं स-रअण-पहमिमस्स ।
एकवएच्चिअ जाअं अखंड-तम-बंधणं भुवणं ॥ ३४६ ॥
इअ तम्मि णर-कलेवर-दंसण-मडइअ-मणेण णर-वइणा ।
पडिवण्ण-विवेअ-विअण-सरसमणुसोइअं सुइरं ॥ ३४७ ॥
अवि अ ।

बहुसो बहुत्त-विसहर-मणि-प्पहा-रंजिअ व्व ते जाण ।
अंतोच्चिअ णिंति णिवेसिअ-प्पहा पिंच्छ-पव्यारा ॥ ३४८ ॥
वरहीण ताण रसिअं पुलिंद-केआर-पविरल-दुमेसु ।
पंदेइ तस्स तड-णिज्ञरेसु गिरि-धूम-कलुसेसु ॥ ३४९ ॥ युग्मम्

पङ्कभृतोदरोद्धिन्नविरसतृणजटिलिते कपाले । जातः अहो स्तिरथः
कवरीबन्धस्य परिणाहः ॥ ३४३ ॥ हा हा कम्पयतीव हरितमलालम्बिनी
दशनमाला । अद्यापि विनिधृष्टानेकर्वीटिकारसमिव वमन्ती ॥ ३४४ ॥
स्थितभ्रमरपक्षभावा निर्वितपत्रणा इव सवेगम् । कामेनास्मिन्नपि नूनं
प्रेषिता मञ्जरीबाणाः ॥ ३४५ ॥ उद्दिनकरमिन्दुसहं स्थितानलं सरत्नप्रभ-
मस्य । एकपद एव जातमखण्डतमोन्बधनं भुवनम् ॥ ३४६ ॥ इति तस्मिन्
नरकलेवरदर्शनमृदूकृतमनसा नरपतिना । प्रतिपन्नविवेकविकल्पसरसमनु-
शोचितं सुचिरम् ॥ ३४७ ॥ बहुशः उपभुक्तविषधरमणिप्रभारन्तिता इव ते
येषाम् । अन्तरेव निर्यन्ति निवेशितप्रभाः पिंच्छप्रागभाराः ॥ ३४८ ॥
बहिणां तेषां रसितं पुलिन्दकेदारप्रविरलदुमेषु । नन्दयति तस्य तटनिर्जरेषु
गिरिधूमकलुषेषु ॥ ३४९ ॥

३४३. °यरुब्बरिय° for °यरुबिभण°. परिणामो for परिणाहो.
३४६. °निभरं° for °बंधणं° ३४७. °विग्रप्पपसरमणु°. ३४९. तडि°, तल° for
तड°. °कलसेसु.

उवउत्त सर्वैर्कंड-पाठलुच्चार केसरिलीओ ।
 पेच्छाइ मांग-वण-त्थलीसु सो जृह-पअवीओ ॥ ३५० ॥
 कीरइ व तस्स ताली-फल-पिंडामोडणमुह करेहिं ।
 रिउ-सिर-कवलण-जोगा परिगहो जय-गइदेहिं ॥ ३५१ ॥
 भय-लोल-पुलिंद-वहू विरिक्त-गुंजावली-कण-कराला ।
 जाआ से रोसाणल-फुलिंग-भरिअ व्व गिरि-मग्गा ॥ ३५२ ॥
 कण-ट्रिअ-सिहि-पिंच्छ-च्छलेण कअ-पत्तणा इव सलीलं ।
 मुच्चंति सवर-रमणीहैं णयण-वाणा णरिंदम्मि ॥ ३५३ ॥
 अह से भएण गअ-दाण-वडल-कलुसिअ-दिसा-अडाहोओ ।
 माया-णिम्मविअ-तमी-मुहो व्व चलिओ मगह-णाहो ॥ ३५४ ॥
 किं च जाअ ।
 किं पि विकंपिअ-गिम्हा अवरण्हुकंठ-सालस-मउरा ।
 हरिअ-वण-राइ-सुहआ उदेशा देंति उकंठ ॥ ३५५ ॥
 उम्हाइ-गिम्ह-विहुरा वहल-बुसासार-लंविअ-विमुका ।
 मङ्गलिअ-तलाअ-मूला किलंत-विरलंकुरा वसुहा ॥ ३५६ ॥

उपयुक्तसल्लकीकाण्डपाटलीच्चारकेसरवतीः । प्रेक्षते मातङ्गवनस्थलीषु
 स यूथपदवीः ॥ ३५० ॥ क्रियत इव तस्य तालीफलपिण्डामोटनोन्मुखकरैः ।
 रिपुशिरःकवलनयोग्यापरिग्रहो जयगजेन्द्रैः ॥ ३५१ ॥ भयलोलपुलिन्दवधू-
 विरिक्तगुंजावलीकणकराला । जाता अस्य रोषानलस्फुलिङ्गभृता इव
 गिरिमार्गाः ॥ ३५२ ॥ कर्णस्थितशिखिपिंच्छ-च्छलेन कृतपत्रणा इव
 सलीलम् । मुच्यन्ते शबररमणीभिन्नयनवाणा नरेन्द्रै ॥ ३५३ ॥ अथास्य
 भयेन गजदानपटलकलुषितदिशातटाभोगः । मायानिर्मिततमीमुख इव
 चलितो मगधनाथः ॥ ३५४ ॥ किं च जातम् । किमपि विकम्पितयीष्मा
 अपराहोत्कण्ठसालसमूरा । हरितवनराजिसुभगा उदेशा ददत्युक्त-
 णठाम् ॥ ३५५ ॥ ऊमायते श्रीमविधुरा वहलबुसासारलङ्घितविमुक्ता ।
 मलिनिततडागमूला क्वान्तविरलाङ्कुरा वसुधा ॥ ३५६ ॥

३५०. पिंच्छाइ सो विज्ञवण्ठथलासु मायंगपयवीओ. ३५२. °विरक्त°.
 ३५३. पिंच्छ°, सवेय for सलीलं. ३५४. मय° for गअ°. ३५५. अकंपिय° for
 विकंपिअ°. ३५६. उण्हाइ.

णव-रोह-च्छेअ-सुअंध-विसम-वसुहा-विलंबिअ-पवाहा ।
 घोलंति हिम-रसोआर-सिसिर-सलिला गिरि-णईओ ॥ ३५७ ॥
 अग्धंति णील-वण-राइ-परिअस्मिल्लमाण-सोहगा ।
 अहिणव-पठल-परिगह-गोर-गमा दिसाहोआ ॥ ३५८ ॥
 सायं स-मारुआसार-सेअ-सदलिअ-काणणा होंति ।
 गिम्हेच्चिअ जलआरंभ-कोमला महिहर-णिअंवा ॥ ३५९ ॥
 सोत-कलुषा णईओ पज्जत-कलंब-गंधिणो पवणा ।
 घण-डंबरं विणा पाजसस्स तारुण्णअं गलइ ॥ ३६० ॥
 वोलिंति गिम्ह-णिदं पहिआ लिंगाहिसेअ-सिसिरेमु ।
 ऊढ-कलंबज्जुण-परिमलेषु सुर-मंदिरंतेषु ॥ ३६१ ॥
 तह तत्त-णअर-रच्छा सहंति मेहावलंबि-रवि-विंवा ।
 धरणि-परिद्विअ-गिम्हा णह-घोलिर-पाजसा दिअसा ॥ ३६२ ॥
 णवरि अ वसुहाहिव-जय-गइंद-सीअर-कआहिसेअ व्व ।
 जाआ णिआह-परिणाम-धूसरा दिणअर-मऊहा ॥ ३६३ ॥

नवरोहच्छेदसुगन्धविषमवसुधाविलम्बितप्रवाहाः । धूर्णन्ते हिमरसा-
 वतारशिशिरसलिला गिरिनद्यः ॥ ३५७ ॥ राजन्ते नीलवनराजिपरिकरोन्मी-
 ल्यमानसौभाग्याः । अभिनवपटलपरिग्रहगौरग्रामा दिशाभोगाः ॥ ३५८ ॥
 सायं समारुतासारसेकशाद्वलितकानना भवन्ति । ग्रीष्म एव जलदारम्भ-
 कोमला महीधरनितम्बाः ॥ ३५९ ॥ शोतःकलुषा नद्यः पर्यातकदम्बगन्धिनः
 पवनाः । घनडम्बरं विना प्रावृष्टस्तारुण्णं गलति ॥ ३६० ॥ गमयन्ति
 ग्रीष्मनिद्रां पथिका लिङ्गाभिषेकशिशिरेषु । ऊढकदम्बार्जुनपरिमलेषु
 सुरमन्दिरान्तेषु ॥ ३६१ ॥ तथा ततनगरथ्याः शोभन्ते मेधावलम्बिरवि-
 विम्बाः । धरणीपरिद्वितग्रीष्मा नभोधूर्णनशीलप्रावृष्टो दिवसाः ॥ ३६२ ॥
 अनन्तरं च वसुधाधिपज्जयगजेन्द्रशीकरकृताभिषेका इव । जाता निदाध-
 परिणामधूसरा दिनकरमग्रखाः ॥ ३६३ ॥

३५७. °पवहा for °पवाहा. °रसोवार°. ३६०. पञ्जंत°. ३६३. °सीयला
 for °धूसरा.

किं च जाऽम् ।

अंतो-घर-चिर-णिग्गमण-णसहिआलोअ-कूणिआ वलइ ।

णिदा-विमद-परिलुलिअ-सालसाअंविरा दिटी ॥ ३६४ ॥

पीलिअ-तमाल-पलुव-सयणिज्ज-रसोल्ल-णह-वअं हरइ ।

णव-केसर-माला-सुरहि-मेहलालंकिअं जहणं ॥ ३६५ ॥

तकवण-विच्छूढ-मुणाल-वलय-सीअल-पउदु-परिमासा ।

सोहंति जलदा मलिअ-चंदणा बाहु-लइआओ ॥ ३६६ ॥

णव-कणअ-किंकिणी-णिह-चंपअ-कुसुमावणद्द-मंजीरं ।

हरइ परिकोमलुवूढ-वेस-लडहं परिब्भमिअं ॥ ३६७ ॥

पिअ-परिरंभुमूलिअ-णह-वअ-परिसेस-चंदण-सुअंधो ।

अग्धइ दल-सबल-कलंव-दाम-हारो थणुच्छंगो ॥ ३६८ ॥

थोअ-सुरा-मअ-संभिण-सरस-पाडल-कवोल-पडिलगं ।

उम्मिल्लइ केअइ-गव्भ-वत्त-ताडंक-लायणं ॥ ३६९ ॥

इअ भमइ भवण-सिहरेसु गिम्ह-परिणाम-थोअ-सत्थामो ।

विरल-जल-विंदु-णिव्वविअ-गंड-वासो पिआ-सत्थो ॥ ३७० ॥

किं च जातम् । अन्तर्गृहचिरनिर्गमननसोदालोककूणिता वलति । निद्राविमद्दपरिलुलितसालसाताम्भा द्वृष्टिः ॥ ३६४ ॥ पीडितमालपलु-वशयनीयरसाद्वन्धपदं हरति । नवकेसरमाला सुरभिमेखलालइकूतं जघनम् ॥ ३६५ ॥ तत्क्षणविक्षिप्तमृणालवलयशीतलप्रकोष्ठपरिमर्शाः । शोभन्ते जलाद्र्वा मर्दितचन्दना बाहुलतिकाः ॥ ३६६ ॥ नवकनककिङ्गिणी-निभचम्पककुसुमावणद्दमन्नीरम् । हरति परिकोमलोदूढवेषरम्यं परि-भ्रमितम् ॥ ३६७ ॥ प्रियपरिरम्भोन्मूलितनस्वपदपरिशेषचन्दनसुगन्धः । राजते इलशब्दलकदम्बदामहारः स्तनोत्सङ्कः ॥ ३६८ ॥ स्तोकसुरामदसं-भिन्नसरसपाटलकपोलप्रतिलग्नम् । उन्मीलति केतकीगर्भपत्रताटद्दकलाव-ण्यम् ॥ ३६९ ॥ इति भ्रमति भवनशिखरेषु ग्रीष्मपरिणामस्तोकसस्थामा । विरलजलविन्दुनिर्वापितगण्डपार्व्वः प्रियासार्थः ॥ ३७० ॥

३६४. °असहिया for °णसहिआ°. ३६५. लेंडियं for लंकिअं. ३६६. °पउ-द्दपरिणासा for °पउद्दपरिमासा. ३६७. °बद्ध° for °णद्ध°. ३७०. जुवइ° for पिया°.

किं च ।

इह तेअ-मेह-संवलण-सिसिर-विच्छाय-कविस-रवि-विवा ।
अग्यंति भग्न-पवणा अरेणु-परिधूसरा दिअहा ॥ ३७१ ॥
उक्त-वरहि-चूडा-विडवंदोलण-तरंगिओ वहइ ।
अविरल-जंवु-फलासार-वडण-मुहलो इह समीरो ॥ ३७२ ॥
इह उव्वेल्हुइ दर-पीअ-सलिल-परिसामलोअरखंता ।
पेरंत-धवल-गअ-कण्ण-कब्बुरा मेह-पत्थारी ॥ ३७३ ॥
इह ओहिमुह-मंजरिअज्जुणासु अवआट-कुडअ-गंधासु ।
वास-सुहआसु मुणिणो गमेति दिअहे गिरि-अडीसु ॥ ३७४ ॥
वृद्धोअअ-कअ-रव-चुण्ण-कलुस-पालास-फल कमव्वाओ ।
इह सोहंति दरोव्वुद्द-सामला रण्ण-भूमीओ ॥ ३७५ ॥
अण्णसिअब्ब-पवणा आसारंतेसु समहिउम्हाला ।
एए ते चूअ-वणाण होंति परिणामआ दिअहा ॥ ३७६ ॥
उम्हाल-कुम्ल-मुहुच्चरंत-रअ-फर्स-मेअ-गंधाई ।
आसार-जडे दिअहे णंदंति कुटुंबि-गेहाई ॥ ३७७ ॥

किं च । इह तेजोमेघसंवलनदिशिरविच्छायकपिशरविविस्वाः ।
राजन्ते भग्नपवना अरेणुपरिधूसरा दिवसाः ॥ ३७१ ॥ उत्कण्ठवर्हिचूडा-
विटपान्दोलनतरङ्गितो वहति । अविरलजम्बुफलासारपतनमुखर इह समीरः
॥ ३७२ ॥ इह उद्वेलति दरपीतसलिलपरिश्यामलोइराधान्ता । पर्यन्तधव-
लगजकर्णकर्बुरा मेघसंहतिः ॥ ३७३ ॥ इहाभिमुखमञ्जरीकार्जुनासु अवगाह-
कुटजगन्धासु । वर्षासुखदासु मुनयो गमयन्ति दिवसान् गिरिटीषु
॥ ३७४ ॥ व्यूद्धोदककृतरवचूर्णकलुषपालाशफलव्याताः । इह शोभन्ते
दरोद्वृष्टश्यामला अरण्यभूमयः ॥ ३७५ ॥ अन्वेषितव्यपवना आसारान्तेषु
समधिकोष्मवन्तः । एते ते चूतवनानां भवन्ति परिणामका दिवसाः
॥ ३७६ ॥ ऊष्मवत्कुसूलमुखोच्चरद्रजःपरुषमेदोगन्धानि । आसारजडे दिवसे
नन्दन्ति कुटुम्बिगेहानि ॥ ३७७ ॥

३७१. चंय° for तेअ°. ३७५. °सीयला for °सामला. ३७६. म्रहियमुम्हाला
for समहिउम्हाला. ३७७. °मुहुद्धरंत°.

फल-सार-णलिणि-गहणा इह दारु-च्छेअ-पविरला होंति ।
 मूल-टुअ-वाअ-कलंव-कविस-वसुहा वणुद्वेसा ॥ ३७८ ॥
 णव-के-अइ-वासिअ-केस-संजमा दकिखणाओ णारीओ ।
 इह ता अणाअरुज्जल-हलिदि-राआ विराअंति ॥ ३७९ ॥
 इह कोसुमेण चावेण जो जअइ साहुणा विसम-वाणो ।
 लहिऊण पाग-सासण-सरासणं कह ण विष्फुरइ ॥ ३८० ॥
 इअ उकंठा-पदिवण्ण-हिअ-परिकोमला पवट्टंति ।
 संलावा काल-सहाअ-संसिणो कडअ-लोअस्स ॥ ३८१ ॥
 कंठ-णिहुअं च गीअं अलद्ध-णिदं च णिज्जण-पसुत्तं ।
 सरसो उकंठा-णिवभरस्स हिअअस्स वीसामो ॥ ३८२ ॥
 किं च जाअं ।
 उम्हाअंत-गिरि-अडं सीमा-णिव्वडिअ-कंदलुभेअं ।
 णिव्वाइ विरल-धारा-वंधुरिअ-रअं धरणि-वेहं ॥ ३८३ ॥
 आसार-ताडिआइ बलाअ-लुप्तं-चलिअ-सहराइ ।
 सरिआ वहंति संपइ अपेअ-पंडूइ सलिलाइ ॥ ३८४ ॥

फलसारनलिनीगहना इह दारुच्छेदपविरला भवन्ति । मूलस्थितशु-
 ष्ककद्म्बकपिशवसुधा वनोद्देशाः ॥ ३७८ ॥ नवकेतकीवासितकेशसंयमा
 दक्षिणा नार्यः । इह तावदनादरोज्ज्वलहरिद्वारागा विराजन्ते ॥ ३७९ ॥
 इह कौसुमेन चापेन यो जयति साधुना विषमवाणः । लद्ध्वा पाकशासन-
 शारासनं कथं न विस्फुरति ॥ ३८० ॥ इति उत्कण्ठाप्रतिपन्नहृदयपरिकोमला:
 प्रवर्तन्ते । संलापाः कालस्वभावशंसिनः कटकलोकस्य ॥ ३८१ ॥ कण्ठ-
 निभृतं च गीतमलवधनिद्रं च निर्जनप्रसुप्तम् । सरस उत्कण्ठानिर्भरस्य
 हृदयस्य विश्रामः ॥ ३८२ ॥ किं च जातम् । ऊष्मायमाणगिरितं सीमा-
 निर्वृत्तकन्दलोद्देदम् । विश्राम्यति विरलधाराबन्धुरितरजस्कं धरणीपीठम्
 ॥ ३८३ ॥ आसारताडितानि बलाकालुप्यमानचलितशफराणि । सरितो
 वहन्ति संप्रति अपेयपाण्डूनि सलिलानि ॥ ३८४ ॥

३७८. तायकरंब° for वाअकलंव°. °कलुस° for °कविस°. ३८०. कोसुमेहिं
 बाणेहिं जो जइ. ३८२. °कोमलस्स for °णिवभरस्स. ३८४. °सदराइ for सहराइ.
 अधोअ° for अपेअ°.

आवंडु-सलिल-लंघिअ-वसुआआमलिण-सेवल-सिहाओ ।
 जल-रंकु-दुकख-लक्षितअ-सहरा घोलंति सरिआओ ॥ ३८५ ॥
 विलुलिअ-पिसंग-वल्ली-विआण-उद्देस-कोमल-फलाण ।
 पविरल-रक्खाण सिरी विअलइ वालुंकि-वाढाण ॥ ३८६ ॥
 ण चलइ णवंबु-धोअं पि पल्लले विरल-मुह-कजसासं ।
 मीण-उलं सहरंतर-परिसंगअ-पंक-गरुअंग ॥ ३८७ ॥
 विअरइ सद्वल-रेहाअमाण-सुर-धणु-पिवेस-सुहअम्मि ।
 गअण-त्थलम्मि गो-मंडलं व बलयं बलाआणं ॥ ३८८ ॥
 दीसइ णिरंतरुभिण-हरिअ-हरि-चाव-कंदल-करालं ।
 परिओसुप्पइअ-मऊर-जाल-सबलं व गअणद्धं ॥ ३८९ ॥
 पअडाअइ गिम्हाणिल-वेआमूलुक्खअम्मि रअ-पडले ।
 सद्वल-परिणीलमहो कमठ-कवालं व महि-वेदं ॥ ३९० A ॥
 विसहंति णिअ-विसाणल-पअविज्जंतंग-मग्निअ-फंसं ।
 धारा-दूमिअ-फण-मंडला वि फणिणो णवासारं ॥ ३९० B ॥

आपाण्डुसलिललद्ध्यतशुष्कामलिनशैवलशिखाः । जलरद्धकुड़ुखल-
 क्षितशफरा धूर्णन्ते सरितः ॥ ३८५ ॥ विलुलितपिशङ्कवल्लीवितानोद्देशकोमल-
 फलानाम् । प्रविरलरक्खाणां श्रीर्विगलति वालुङ्कीवाटानाम् ॥ ३८६ ॥
 न चलति नवाम्बुधौतमपि पल्लले विरलमुखकृतोच्छ्वासम् । मीनकुलं
 शफरान्तरपरिसंगतपद्कगुर्वद्गमम् ॥ ३८७ ॥ विचरति शाद्वलरेखायमाण-
 सुरधनुनिवेशसुभगे । गगनस्थले गोमण्डलमिव बलयं बलाकानाम्
 ॥ ३८८ ॥ दृश्यते निरन्तरोद्भिन्नहरितहरिचापकन्दलकरालम् । परितोषो-
 तपतिमयूरजालशबलमिव गगनार्धम् ॥ ३८९ ॥ प्रकटायते श्रीमानिलवे-
 गामूलोत्सवाते रजःपट्टे । शाद्वलपरिनीलमहो कमठकपालमिव महीपीठम्
 ॥ ३९० A ॥ विषहन्ते निजविषानलप्रतप्यमानाङ्गमार्गितस्पर्शम् । धारा-
 दूनफणमण्डला अपि फणिणो नवासारम् ॥ ३९० B ॥

३८६. विलसइ for विअलइ° वल्लीवहाण°. ३८७. नवंबुधोयंमि. सेलंतर° for
 सहरंतर°. ३८९. गयणयल for गयणद्धं. ३९०. गिम्हाणिल°. कवां व for कवालं व.

पटिसंत-रआसण्णाअमाण-गिरि-मंडला विराअंति ।
 कामं सामीकअ-गअ-उलाओ कासार-लेहाओ ॥ ३९१ ॥
 छाया एकासारे वि फुरइ णिद्वोअ-रेणु-णीलाण ।
 गिम्हाहअ-विरलुद्वेस-पिंग-विडवाण उच्छृण ॥ ३९२ ॥
 घटिअ-फुटिअंतराओ गहिअ-विस-द्वाण-पंडुर-जलाओ ।
 अहिराअंति धुआरुण-कसेस-मूलाओ सरसीओ ॥ ३९३ ॥
 जलआणिल-रंखोलिअ-हरिअंकुर-सिसिर-पाअव-तलाइ ।
 सलिलाहअ-विरसोज्जवराइ जाआइ रण्णाइ ॥ ३९४ ॥
 सिसिर-च्छाएसु चिरं उआसिंधु-तरंग-पुलिण-सुहएसु ।
 पहिएहिं वीसमिज्जइ विहंग-मुहलेसु वच्छेसु ॥ ३९५ ॥
 णव-वरणअ-गोरंतर-हिंसी-वण-मत्त-लावअ-कुलाओ ।
 जाआ भवणग-गिअच्छिअब्ब-सोहाओ सीमाओ ॥ ३९६ ॥
 आअव-कठमाण-णवंबु-सिण-दर-गोर-सालिणो होंति ।
 सीमंता कच्छव-पोअ-पट्टि-परिधूसरुद्वेसा ॥ ३९७ ॥

प्रतिशान्तरजआसन्नायमानगिरिमण्डला विराजन्ते । कामं श्यामी-
 कृतगजकुला आसारलेखाः ॥ ३९१ ॥ छाया एकासारेऽपि स्फुरति निर्धौ-
 तरेणुनीलानाम् । ग्रीष्माहतविरलोद्वेशपिङ्गविटपानामिक्षूणाम् ॥ ३९२ ॥
 घटितस्फुटिटान्तरा गृहीतविसस्थानपाण्डुरजलाः । अभिराजन्ते धुतारुण-
 कसेसरमूलाः सरस्यः ॥ ३९३ ॥ जलदानिलकम्पितहरिताङ्कुरशिशिरपादप-
 तलानि । सलिलाहतविरसोऽम्बराणि जातान्यरण्यानि ॥ ३९४ ॥ शिशिर-
 च्छायेषु चिरं उदकसिन्धुतरङ्गपुलिनसुभगेषु । पथिकैर्विश्राम्यते विहङ्ग-
 मुखरेषु वृक्षेषु ॥ ३९५ ॥ नववरणकगौरान्तरहिंसीवनमत्तलावककुलाः । जाता
 भवनाग्रद्रष्टव्यशोभाः सीमानाः ॥ ३९६ ॥ आतपकथमाननवाम्बुस्वन्नदरगौ-
 रशालयो भवन्ति । सीमान्ताः कच्छपोतपुष्परिधूसरोद्वेशाः ॥ ३९७ ॥

३९२. गिम्हागयैः ३९३. णवारुणैः ३९४. रंखोलिरैः ३९५. उवसिंधु,
 कच्छेसु.

मसिणुण्णअ-पेरंतं वारीण जलागमोणअं होइ ।
 णिदोअ-कद्माणील-कक्षस्वंतुरं वरणं ॥ ३९८ ॥
 वारिच्छेअ-दरावीअ-सलिल-वोसइमाण-कलमाओ ।
 जाआओ सीर-खंडिअ-मुत्थ-सुअंधाओ भूमीओ ॥ ३९९ ॥
 आरम्भिणो व्व संपइ दूरुग्गअ-दिणअरा वि णजंति ।
 दूरुग्गआ वि परिलंघिण व्व दिअहा णवभेहिं ॥ ४०० ॥
 का वि सिरी गअ-गोहण-परिलकिखज्जंत-विअट-भावाण ।
 ऊससिअ-तण-गहीराअमाण-मगाण कच्छाण ॥ ४०१ ॥
 समहिअ-संज्ञा-राआ विउणुच्चरमाण-गिरि-णइ-रवाओ ।
 जाआ संताण-पअत्त-कीड-विरुआओ रअणीओ ॥ ४०२ ॥
 उगंध-मइल-वसुहा सहंति णिवडिअ-रग्गअ-च्छाया ।
 दुहिण-विसद्व-दूराअमाण-तूराओ णअरीओ ॥ ४०३ ॥
 जाआओ सलिल-थारा-विराम-णिवडिअ-पह-जलुगारा ।
 विज्जुज्जोआलविखअ-मेह-विहंगाओ रअणीओ ॥ ४०४ ॥

मसृणोन्नतपर्वन्तं वापीनां जलागमावनतं भवति । निर्धीतकर्दमानी-
 लकर्करोहन्तुरं वरणम् ॥ ३९८ ॥ वारिच्छेइदरापीतसलिलविकसत्कलमाः ।
 जाताः सीरखण्डितमुस्तसुगन्धा भूमयः ॥ ३९९ ॥ आरम्भिण इव संप्रति
 दूरोद्वतदिनकरा अपि ज्ञायन्ते । दूरोद्वता अपि परिलङ्घिन इव दिवसा
 नवाभ्रैः ॥ ४०० ॥ कापि श्रीगतगोधनपरिलक्ष्यमाणविकटभावानाम् ।
 उच्च्वृसिततृणगभीरायमाणमार्गाणां कच्छानाम् ॥ ४०१ ॥ समधिकसं-
 ध्यारागा द्विगुणोच्चरमाणगिरिनदीरवाः । जाताः संतानप्रवृत्तकीटविरुता
 रजन्यः ॥ ४०२ ॥ उद्वन्धमलिनवसुधा शोभन्ते निर्वितिकौसुंभवस्वच्छायाः ।
 दुर्दिनविशब्ददूरायमाणतूर्या नगर्यः ॥ ४०३ ॥ जाताः सलिलधाराविराम-
 निर्वितिपथजलोद्वाराः । विद्युद्योतालक्षितमेघविभद्गा रजन्यः ॥ ४०४ ॥

३९८. °गमाणयं, वयणं for वरणं, ३९९. तारिच्छेअः, °पवणः for °सलिलः,
 सीमाओ for भूमीओ, ४००. परिलंघिणो व्व, ४०२. दूरुच्चरः for विउणुच्चरः
 ४०३. दुगंधमइलः, °विमदः for °विसद्व, रयणीओ for णयरीओ, ४०४. °विहा-
 गाओ for °विहंगाओ.

कीटाविलंकुर-सिहा धारा-कदमिअ-कच्छ-कासारा ।
 छेत्त-णिसम्मंत-सराडि-मंडला होंति सीमंता ॥ ४०५ ॥
 गअणं च मत्त-मेहं धारा-लुलिअज्जुणाइँ अ वणाइँ ।
 णिरहंकार-मिअंका हरंति णीलाओ अ णिसाओ ॥ ४०६ ॥
 जलआगममि मज्जइ जलमि सीअंत-णइ-अड-णिवेसं ।
 महु-मह-तलिमत्तण-यडिअ-सेस-मुकं व महि-वेहं ॥ ४०७ ॥
 तणइलु-तरु-अलाणं असेव-कलुसुण्ह-पलुल-जलाण ।
 दूरालोएच्चिअ पाउसमि लच्छी वणंताण ॥ ४०८ ॥
 ऊससिअ-रण-सीमावरोह-सिहराहिलकव-तरु-संडा ।
 दीसंति णिबुहा इव वलंत-धूमोच्छआ गामा ॥ ४०९ ॥
 धारा-किलिण-वत्तं आसुरहि-कसाय-केसरदंतं ।
 परिणमइ वंधणेच्चिअ परिसिहिलं जूहिआ-कुमुरं ॥ ४१० ॥
 णंदंति णंदिअ-दुमा आसार-च्छेअ-सीअल-समीरा ।
 हिअअं थल-मग-वलंत-गोहणा रण-परंता ॥ ४११ ॥

कीटाविलाङ्कुरशिखा धाराकर्दमितकच्छकासाराः । क्षेत्रानिशास्य-
 च्छुराटिमण्डला भवन्ति सीमान्ताः ॥ ४०५ ॥ गगनं च मत्तमेघं धारालु-
 लितार्जुनानि च वनानि । निरहद्कारसृगाङ्का हरन्ति नीलाश्च निशाः ॥
 ४०६ ॥ जलदागमे मज्जति जले सीदच्छदीतटनिवेशम् । मधुमथशाय्यात्व-
 घटितशेषमुक्तमिव महीपीठम् ॥ ४०७ ॥ तृणवत्तरुतलानामसेव्यकलुषोष्ण-
 पल्वलजलानाम् । दूरालोक एव प्रावृषि लक्ष्मीर्वनान्तानाम् ॥ ४०८ ॥
 उच्छ्वसितारण्यसीमावरोहशिखराभिलक्ष्यतरुषण्डाः । हृस्यन्ते निमझा
 इव वलद्वूमावरणा ग्रामाः ॥ ४०९ ॥ धाराकुक्तपत्रमासुरभिकषायकेसराधा-
 न्तम् । परिणमति वन्धन एव परिशिथिलं यूथिकाकुसुमम् ॥ ४१० ॥
 नन्दन्ति नन्दितदुमा आसारच्छेदशीतलसमीराः । हृदयं स्थलमार्ग-
 वलद्वोधना अरण्यपर्यन्ताः ॥ ४११ ॥

४०७. मज्जत० for सीयंत० ४१०. परिजरं for परिसिहिलं.
 ४११. सायं for हिअअं. वहंत० for वलंत०.

णिविड-दुम-मंडलाइं णिरंतरूससिअ-सद्वल-सिहाइं ।
 वच्चंति बहल-भावं पुंजिज्जंताइं व वणाइं ॥ ४१२ ॥
 णवरि अ पयाण-समुहस्स पाउसेच्चिअ किणावि णरवइणो ।
 णीराइज्जंति व वलिअ-विज्जु-चलया दिसाहोआ ॥ ४१३ ॥
 सोहइ विमुह-पअत्तस्स झति मगहाहिवस्स विणिअत्तो ।
 उक्का-दंडस्स व सिहि-कणाण णिवहो णरिंदाण ॥ ४१४ ॥
 अग्धइ तत्थ रणारंभ-भिण्ण-भड-सोणिअ-च्छडाअंवं ।
 धाराअट्टिअ-पलहत्थ-विज्जु-व यं व महि-वेढं ॥ ४१५ ॥
 तिअस-रह-पेल्लिअ-घणो णह-दुंदुहि-बहल-गज्जिउग्गारो ।
 जाओ पडंत-मंदार-णिविड-धारो णहाहोओ ॥ ४१६ ॥
 अहवि वलाअंतं कवलिउण मगहाहिवं मही-णाहो ।
 जाओ एला-सुरहिम्मि जलहि-वेला-वणांतम्मि ॥ ४१७ ॥
 रअण-कविलासु सोहइ वेला-पुंजिअ-सिलासु से भमिअं ।
 फल-भंग-महुर-गंधासु णालिएरी-वणालीसु ॥ ४१८ ॥

निविडदुममण्डलानि निरन्तरोच्छ्वसितशाद्वलशिखानि । ब्रजन्ति
 बहलभावं पुञ्ज्यमानानीव वनानि ॥ ४१२ ॥ अनन्तरं च प्रयाणसंमुखस्य
 प्रावृष्ट्येव केनापि नरपतेः । नीराज्यन्त इव वलितविद्युद्वलया दिग्गमोगा:
 ॥ ४१३ ॥ शोभते विमुखप्रवृत्तस्य झटिति मगधाधिपस्य विनिवृत्तः
 उल्कादण्डस्येव शिखिकणानां निवहो नरेन्द्राणाम् ॥ ४१४ ॥ राजते तत्र
 रणारम्भमिन्नभटशोणितच्छटाताम्रम् । धाराकृष्टपर्यस्तविद्युद्वलयमिव मही-
 पीठम् ॥ ४१५ ॥ त्रिदशरथप्रेरितघनो नभोदुन्दुभिबहलगर्जितोद्भारः ।
 जातः पतन्मन्दारानिविडधारो नभआभोगः ॥ ४१६ ॥ अथापि पलायमानं
 कवलयित्वा मगधाधिपं महीनाथः । यातः एलासुरभौ जलधिवेलावनान्ते
 ॥ ४१७ ॥ रत्नकपिलासु शोभते वेलापुञ्जितशिलासु अस्य भ्रान्तम् ।
 फलभङ्गमधुरगन्धासु नालिकेरीवनालीषु ॥ ४१८ ॥

४१३. जलिय° for वलिअ°. ४१४. परियतो for विणिअतो. ४१५. तस्स
 or तत्थ. ४१६. °गज्जिप्रोयारो, पयत्त° for पडंत. ४१८. फलसंगमहुगंधासु.

किं च ।

जय-ग-अ-कुंभफालण-फुरंत-सिंदूर-राविओ जाण ।
दूरुगओ वि णो मुअइ रअणि-विरम-च्छविं सूरो ॥ ४१९ ॥

चलण-णह-च्छवि-विच्छोलिआइ काऊण ताण वंगाण ।

अहिणव-पणाम-वेलकव-पंडुराइ पिव मुहाइ ॥ ४२० ॥

चलिओ कुंभी-फल-दंतुरासु दिउं वसुंधरा-णाहो ।

रण्ण-त्थलीसु देंतो णिरुसुआसीण-हरिणासु ॥ ४२१ ॥

अवि अ ।

बल-भर-पीडा-खुण्ठंत-सेस-सिर-रअण-मंडला जस्स ।

गव्य-परिसंठिआर व्व चलइ विहुरोअरं वसुहा ॥ ४२२ ॥

दक्षिखण-दिसा-णरिदेण तेण पाअडिअ-पेसल-पणामो ।

जाओ पहेण मलयावलंबिणा मेइणी-णाहो ॥ ४२३ ॥

किं च ।

रहस-च्छेआअर-कअ-कअगगहुत्ताण-विवलिअच्छेण ।

जेण पसाआहिमुहं मुहमसमसरारिणो दिउं ॥ ४२४ ॥

कंठाहोएसु कआ ससंभर्मं जस्स वसह-इधेण ।

मउलि-मिअंकामअ-सेअ-भग-विअणा वण-च्छेआ ॥ ४२५ ॥

किं च ॥ जयगजकुम्भास्फालनस्फुरत्सन्दूररज्जितो येषाम् । दूरो-द्रूतोपि नो मुञ्चति रजनीविरमच्छविं सूर्यः ॥ ४१९ ॥ चरणनवच्छवि-विच्छोलितानि (धौतानि) कृत्वा तेषां वङ्गानाम् । अभिनवप्रणामवैलक्ष्य-पाण्डुराणीव मुखानि ॥ ४२० ॥ चलितः कूष्माणडीफलदन्तुरासु द्वृष्टि वसुंधरानाथः । अरण्यस्थलीषु दद्विरुत्सुकासीनहरिणासु ॥ ४२१ ॥ अपि च ॥ बलभरपीडामज्जच्छेषिरोरत्नमण्डला यस्य । गर्भपरिसंस्थितार इव चलति विधुरोदरं वसुधा ॥ ४२२ ॥ दक्षिणदिशानरेन्द्रेण तेन प्रकटितपे-शलप्रणामः । यातः पथा मलयावलम्बिणा मेदिनीनाथः ॥ ४२३ ॥ तकिं च ॥ रभसच्छेदादरकृतकच्छ्रहोत्तानविवलिताक्षेण । येन प्रसादाभिमुखं मुखम-समशरारेष्टष्टम् ॥ ४२४ ॥ कण्ठाभोगेषु कृता ससंभर्मं यस्य वृषभचिह्नेन । मौलिमृगाङ्कामृतसेकभग्नवेदना ब्रणच्छेदाः ॥ ४२५ ॥

४१९. °रंजिओ for °राविओ. ४२३. दाहिण° for दक्षिखण°.
४२५. वसहचिह्नेण.

ग. ९

दिव्वार्हा णव-णवाणण-सोहार्हा पुणो वराहि संपणा ।
 साअर- वामद्व-पणामिअंमि मणि-दण्णणे जेण ॥ ४२६ ॥
 परिउडे साण-णिरुमुएण सा जेण चंद-हासस्स ।
 परिमुडा णिअ-कंठटु-चुण-पुंजंकिआ धारा ॥ ४२७ ॥
 मालिआ पंसुलिअ-करेण जस्स विम्हय-रसा ति-णयणे ।
 तुलिओआरिअ-केलास-मूल-पंकंकिआ बाहू ॥ ४२८ ॥
 संका-मंथर-संचार-दूमिओ जस्स भवण-कच्छासु ।
 संचरइ तिअस-बंदी-ससिएहैं णिरग्गलं पवणो ॥ ४२९ ॥
 तं पि दस-कंधरं हरि-मुएण कक्खंतरमिमि काउण ।
 जम्मि समुद्दुहेसे भमिअं पत्तो पहू तम्मि ॥ ४३० ॥
 आवि अ ।
 रोसारूढो परिपाठलेषु मुह-मंडलेषु सुहडाण ।
 पहर-समंचिअ णिवडइ सामलो सोणिजपीलो ॥ ४३१ ॥
 बल-संखोहुकरबअ-रेणु-णिवह-णिटुअ-वसुंधरा-पअडो ।
 दीसइ सेस-फणा-मणि-राओ इव रुहिर-विच्छड्हो ॥ ४३२ ॥

द्वृष्टा नवनवाननशोभाः पुनर्वरात् संपञ्चाः । सादरवामार्धप्रणामिते
 मणिर्दर्पणे येन ॥ ४२६ ॥ परितुष्टे शाणनिरुत्सुकेन सा येन चन्द्रहासस्य ।
 परिमृष्टा निजकण्ठास्थिर्चूर्णपुञ्जादिकता धारा ॥ ४२७ ॥ मृदिताः पांसुलि-
 तकरेण यस्य विस्मयरसात् त्रिनयनेन । तुलितावतारितकैलासमूलप-
 द्वकादिकता बाहवः ॥ ४२८ ॥ शाद्कामन्थरसंचारदूनो यस्य भवनकक्षासु ।
 संचरति त्रिदशवन्दीश्वसितौर्निर्गलं पवनः ॥ ४२९ ॥ तमपि दशकन्धरं
 हरिसुतेन कक्षान्तरे कृत्वा । यस्मिन् समुद्रोदेशे भ्रान्तं प्राप्तः प्रभुस्तस्मिन् ॥
 ४३० ॥ अपि च । रोषारूढः परिपाठलेषु मुखमण्डलेषु सुभटानाम् ।
 प्रहारसमेव निर्वर्तते श्यामलः शोणितोत्पीडः ॥ ४३१ ॥ बलसंक्षोभो-
 त्वातरेणुनिवहनिष्वितवसुंधराप्रकटः । दृश्यते शेषफणामणिराग इव
 रुधिरराशिः ॥ ४३२ ॥

४२६. संपुञ्चा for संपणा. ४२८. विम्हयवसा०. ४३१. मासलो for
 सामलो० ४३२. बलभरसंखोहियरेण०.

परिणइ-कुण्डलिअ-कराववीडणा पडह-गंड-विवरेहिं ।
 उद्धं णिबद्ध-वेआ गएहिं मुच्चंति मअ-धारा ॥ ४३३ ॥
 परिरुज्जइ अमरिस-दसण-कट्टिआहर-पिरुद्ध-वअणेहिं ।
 असमाणिअ-पहु- कज्जत्तणेण जीअं पिव भडेहिं ॥ ४३४ ॥
 धावंति स-सल्ल-भंग-कवलणाअर-दुहाविअ-मुहीओ ।
 विरसा सिवाओ सोणिअ-कणुल्ल-पविरेल्लिअ-रवाओ ॥ ४३५ ॥
 पडिहाइ वृद्ध-जोहो वि पद्म-णिबिडो व्व संगरुदेसो ।
 उस्मूण-भाव-संसत्त-तुरअ-णर-संड-कअ-डिबो ॥ ४३६ ॥
 आरक्ख-वण-मुहुगिण्ण-भूरि-भंग-ट्टिअंकुस-कर्वंड ।
 रहसा विहडिअ-भमरं व धुणइ वअणं जय-गङ्दो ॥ ४३७ ॥
 अवजीव-भाव-गरुआअमाण-पलहत्थ-काय-णिवहाइ ।
 जाआइं दुव्वहाइं व फणिणो ताइंचिअ बलाइं ॥ ४३८ ॥
 इअ से जय-पेरंतो पुहई-वइणो परिक्खअ-पहाणो ।
 तुमुलो महाहवो आसि चिरअरं पारसीएहिं ॥ ४३९ ॥

परिणतिकुण्डलितकरावपीडनात् लघुण्डविवरैः । ऊर्ध्वं निबद्धवेगा
 गजैर्मुच्यन्ते मदधाराः ॥ ४३३ ॥ परिरुद्धते अमर्षदशनकुष्टाधरनिरुद्धवदनैः ।
 असमापितप्रभुकार्यत्वेन जीवितमिव भट्टैः ॥ ४३४ ॥ धावन्ति सशलयभटा-
 द्गाकवलनादरदुःखितमुखाः । विरसाः शिवाः शोणितकणार्द्वविस्तारितरवाः ॥
 ४३५ ॥ प्रतिभाति व्यूढयोधोऽपि प्रथमनिबिड इव संगरोद्देशाः । उच्चून-
 भावसंसत्ततुरगनरसण्डकृतडिम्बः ॥ ४३६ ॥ आरक्षब्रणमुखोद्गीर्णभूरिभङ्ग-
 स्थिताद्कुशखण्डम् । रभसा विघटितभ्रमरमिव धुनोति वदनं जयगजेन्द्रः ॥
 ४३७ ॥ अपजीवभावगुरुयमाणपर्यस्तकायनिवहानि । जातानि दुर्वहानीव
 फणिनस्तान्येव बलानि ॥ ४३८ ॥ इति तस्य जयपर्यन्तः पृथ्वीपतेः परि-
 क्षयप्रधानः । तुमुलो महाहव आसीत् चिरतरं पारसीकैः ॥ ४३९ ॥

४३५. कल्लोलविरेलिय० ४३७. °रंग° and °भरग° for भंग.

किं च ।

उहओअहि-पडिलगा धणु-पेलिअ-कोडि-चलिअ-वीअद्वा ।
 णिज्जंति जेत्तिअं एंति तेत्तिअंचेअ धरणि-हरा ॥ ४४० ॥
 एकाम्मिच्चिअ सेले पूरिअ-भुवण-वलए समोसरिए ।
 आलोइउं पअत्ता सअल व्व परिटिआ वसुहा ॥ ४४१ ॥
 इहहुत्तं णिवडंता णोल्लेंति पणोल्लिआ धरा-वलयं ।
 णज्जइ एत्तोहुत्तं परओहुत्तं व धरणि-हरा ॥ ४४२ ॥
 एकेण्णंचिअ चावग्ग-भिण्ण-लग्गेण पेल्लिओ गिरिणा ।
 णिज्जइ पुंजिअ-रअ-पूरिअंतरो सेल-संघाओ ४४३ ॥
 सेलाण चाव-पेल्लिअ-तड-मेह-पडंत-विज्जु-वलयाण ।
 पकख-च्छेअ-टुअ-कुलिस-सल्लु-सअलाइं व गलंति ॥ ४४४ ॥
 णिज्जंति मुहल-मूला चल-पाअव-णिज्जरा खलंत-सिला ।
 सम-विसम-भूमि-लंघण-तरंगिणो सेल-संघाआ ॥ ४४५ ॥
 आसा-गएहिं सरहस-चावग्ग-पणोल्लणा-पअत्तंता ।
 धाविअ-पडिगअ-संकालुएहिं भिज्जंति कुल-सेला ॥ ४४६ ॥

किं च ॥ उभयोदधिप्रतिलम्भा धनुष्प्रेरितकोटिचलितद्वितीयाधर्भः ।
 नीयन्ते यावद् यन्ति तावदेव धरणीधरा: ॥ ४४० ॥ एकस्मिन्नेव शैले
 पूरितभवनवलये समपस्तुते । आलोकयितुं प्रवृत्ता सकलेव परिष्ठिता वसुधा
 ॥ ४४१ ॥ इहामिसुखं निपतन्तो नोदयन्ति प्रणुक्षा धरावलयम् । ज्ञायते
 इतोऽभिसुखं परतोऽभिसुखमिव धरणीधरा: ॥ ४४२ ॥ एकेनैव चापा-
 अभिज्ञलम्भन् प्रेरितो गिरिणा । नीयते पुत्रिजतरजःपूरितान्तरः शैलसंघातः
 ॥ ४४३ ॥ शैलानां चापप्रेरिततटमेघपतद्विद्युद्वलयानाम् । पक्षच्छेदस्थितकु-
 लिशशत्यशकलानीव गलन्ति ॥ ४४४ ॥ नीयन्ते मुखरसूलाश्वलपादपनि-
 श्वरा: स्खलच्छिलाः । समविषमभूमिलङ्घनतराङ्गिणः शैलसंघाताः
 ॥ ४४५ ॥ आशागज्जैः सरभसचापाग्रणोदनाप्रवर्तमानाः । धावितप्रति-
 गजशङ्कावज्जिभियन्ते कुलशैलाः ॥ ४४६ ॥

४४०. यंति for एन्ति. ४४१. समुट्ठिया for परिटिआ. ४४४. °वलयाइ
 for °वलयाण. ४४५. °तरंगिया for तरंगिणो.

दीसंति गमण-णिवडिअ-सिहर-सिला-भरिअ-मूल-वित्थारा ।
 खुत्त-धणु-मण्ग-णिगम-पअत्त-पदमुज्ज्वरा गिरिणो ॥ ४४७ ॥

पाआल-भरिअ-मूला पेल्लिअ-णिकरवंत-धणु-समोलइआ ।
 मुच्चंति थोअ-तुलिआ भू-भंग-भएण धरणि-हरा ॥ ४४८ ॥

जे आसि गिरीण पुरा संचय-विअडा महा-णई-पवहा ।
 ओसारिआण तेच्चिअ थलीहिं पिज्जांति जल-सोत्ता ॥ ४४९ ॥

जेसु गिरी अवणीआ जेसुं च णिवेसिआ णरिंदेण ।
 दोणि वि भिण्ण-सरुवा जाआ अण्ण व्व उद्देसा ॥ ४५० ॥

मज्ज-समोसरिअम्मि अ पेरंत-परिट्टिए अ गिरि-जाले ।
 ओअरइ महिं व णहं आरुहइ महि व्व गअण-अलं ॥ ४५१ ॥

चाव-पणोलुण-णिवडिअ-सेल-भरंतेकवास-पुंजइओ ।
 बहु-जलअरो व्व दीसइ सोच्चिअ मडह-ट्टिओ जलही ॥ ४५२ ॥

जाआ रवि-अर-परिपिलुणेण थोउम्ह-पिंजर-च्छाया ।
 चिर-आल-ट्टिअ-महिहर-णिरोह-मुक्क व्व णह-मण्गा ॥ Z ॥

दृश्यन्ते गमननिपतितशिखरशिलाभृतमूलविस्ताराः । निमन्नधनुर्मार्ग-
 निर्गमप्रवृत्तप्रथमनिर्वरा गिरयः ॥ ४४७ ॥ पातालभृतमूलाः प्रेरितनिष्क्रा-
 न्तधनुःसमुत्क्षिप्ताः । मुच्यन्ते स्तोकतुलिता भ्रूभङ्गभयेन धरणिधराः ।
 ॥ ४४८ ॥ ये आसन् गिरीणां पुरा संचयविकटा महानदीप्रवाहाः ।
 अपसारितानां त एव स्थलीभिः पीयन्ते जलस्रोतांसि ॥ ४४९ ॥ येषु
 गिरयोऽपनीता येषु च निवेशिता नरेन्द्रेण । द्वयेऽपि भिक्षस्वरूपा जाता
 अन्य इवोद्देशाः ॥ ४५० ॥ मध्यसमपसृते च पर्यन्तपरिष्ठिते च गिरजाले ।
 अवतरति महीमिव नभ आरोहति महीव गगनतलभ् ॥ ४५१ ॥ चापणो-
 दननिपतितशैलभ्रियमाणैकपार्वतपुञ्जितः । बहुजलचर इव दृश्यते स एव
 स्तोकस्थितो जलधिः ॥ ४५२ ॥ जाता रविकरपरिप्रेरणेन स्तोकोष्म-
 पिञ्जरच्छायाः । चिरकालस्थितमहीधरनिरोधमुक्ता इव नभोमार्गाः ॥ Z ॥

४५०. जेसुं पि for जेसुं अ.

पठम-विमूढ-च्छाओ ओसारिअ-सेल-जाल-णिवडिओ ।
 मज्जमिमि व पुंजइओ धराएं बहलाअवो दिअहो ॥ ४५३ ॥

उकखअ-गिरि-गहिर-द्वाण-भाव-दूरुणअंतर-क्वंदं ।
 दीसइ तह-संठिअ-सेल-जाल-विसमं व महि-वेदं ॥ ४५४ ॥

उम्मिल्लंति महीहर-गमणुव्वोल्लिअ-धरा-समक्षंता ।
 उल्लंत-रेणु-मझला सुइरेण महा-र्णई-मग्गा ॥ ४५५ ॥

थिइ-लंभ-णिवुआणं कालेण विरुद्ध-काणण-तणाणं ।
 पकख-च्छेआहि वि महि-हराण चलिएहिं अवरद्धं ॥ ४५६ ॥

पेरंतीकअ-उत्तुंग-गरुअ-गिरि-वलय-बद्ध-परिवेसं ।
 मज्जोणअं व दीसइ पासोणमिअं पि महि-वेदं ॥ ४५७ ॥

ओसारिअ-गिरि-गारव-विणामिअ-पेरंत-पुंजइज्जंतं ।
 वित्यारित्यं तंचिअ-जाअं मढहं व महि-वेदं ॥ ४५८ ॥

इअ पिहणो धणु-पेलण-णिबिडीकअ-सेल-जाल-दुल्लंघा-।
 भू-पेरंता जे इर तेसु वि गहिओ करो पहुणा ॥ ४५९ ॥

प्रथमविमूढच्छायोऽपसारितशैलजालनिर्वृत्तः । मध्य इव पुङ्गितो
 धरायां बहलातपो दिवसः ॥ ४५३ ॥ उत्खातगिरिगभीरस्थानभावदूरो-
 चतान्तरखण्डम् । दृश्यते तथासंस्थितशैलजालविषममिव महीपठिम्
 ॥ ४५४ ॥ उन्मील्यन्ते महीधरगमनोद्वेलितधरासमाक्रान्ताः । आद्रीभव-
 द्रेणुमलिनाः सुचिरेण महानदीमार्गाः ॥ ४५५ ॥ स्थितिलाभनिर्वृतानां
 कालेन विरुद्धकाननतृणानाम् । पक्षच्छेदादपि महीधराणां चलितैरपराद्धम्
 ॥ ४५६ ॥ पर्यन्तीकृतोन्तुद्गगुरुगिरिविलयबद्धपरिवेषम् । मध्यावनतमिव
 दृश्यते पार्वीवनमितमपि महीपीठम् ॥ ४५७ ॥ अपसारितगिरिगौरवविन-
 मितपर्यन्तपुञ्ज्यमानम् । विस्तारितं तदेव जातमल्पमिव महीपीठम्
 ॥ ४५८ ॥ इति पृथोर्धनुष्वेरणनिबिडीकृतशैलजालदुर्लक्ष्याः । भूर्पर्यन्ता ये
 किल तेष्वपि गृहीतः करः प्रभुणा ॥ ४५९ ॥

४५६. परुद्ध for विरुद्ध. ४५८. वित्यारिज्जंतं चिअ.

अवि अ ।

अरइ-परिसकणा रणिर-णेउराराव-संगलंतीसु ।
 ठिअ-परिअआसु दिट्ठी लगइ कल-हंस-मालासु ॥ ४६० ॥
 विविणे-ह-मज्जण-ट्ठिअ-थोउबिमज्जंत-दाण-राअं व ।
 दीसइ सामाअंतं सइ सुह-भंगेसु लाअण्णं ॥ ४६१ ॥
 संतावायासोप्पिअ-चंदण-पंक-प्पएस-पंड्हइ ।
 दोब्बल्ल-समुन्मीलिअ-पुलिणाइं व हाँति अंगाइं ॥ ४६२ ॥
 बहुसो घडंत-विहडंत-सइ-सुहासाअ-संगमुल्लोले ।
 हिअएच्चेअ समप्पंति चंचला वीइ-वावारा ॥ ४६३ ॥
 कुसुम-सयणिज्ज-मलणा सोरह-घोणांत-महुअरं हरइ ।
 उद्देस-पहुत्त-जणाहिलकख-सीसं पिव सरीरं ॥ ४६४ ॥
 इअ जम्मि पएसे णम्मआए राएसि-बद्ध भावाए ।
 भापिअं संभरिअ-कहेण तत्थ वसिअं णरिदेण ॥ ४६५ ॥
 मुह-विणिमिअ-णव-मंगल-किसल-कलाव-च्छलेण गंतूण ।
 पिज्जंतं पिव अहि-दीह-दीह-जीहा-सहस्रेहिं ॥ ४६६ ॥

अपि च ॥ अरतिपरिष्वक्षणात् रणनशीलनूपुरारावसंगलन्तीसु ।
 स्थितपरिच्यासु द्वष्टिर्लगति कलहंसमालासु ॥ ४६० ॥ विपिनेभमज्जन-
 स्थितस्तोकोद्दिद्यमानदानरागमिव । द्वस्थते श्यामायमानं सदा सुखभड्गेषु
 लावण्यम् ॥ ४६१ ॥ संतापायासार्पितचन्दनपद्मकप्रदेशपाण्ड्वनि । दौर्बल्य-
 समुन्मीलितपुलिनानीव भवन्त्यद्गानि ॥ ४६२ ॥ बहुसो घटमानविघटमा-
 नस्मृतिसुखास्वादसद्गमोल्लोले । हृदय एव समाप्यन्ते चञ्चला वीचिव्या-
 पारा ॥ ४६३ ॥ कुसुमशयर्नीयमर्दनसौरभधूर्णमानमधुकरं हरति । उद्देश-
 प्रभूतजनाभिलक्ष्यशीर्षमिव शरीरम् ॥ ४६४ ॥ इति यस्मिन् प्रदेशे नर्मदया
 राजीर्षबद्धभावया । भ्रान्तं संस्मृतकथेन तत्रोषितं नरेन्द्रेण ॥ ४६५ ॥
 सुखविन्यस्तनवमद्गलकिसलयकलापच्छलेन गत्वा । पीयमानमिव आहि-
 दीर्घदीर्घजिह्वासहस्रैः ॥ ४६६ ॥

४६०. लरगइ दिट्ठी. ४६१. सयअंगेसु, सुहयंगेसु for सुहभंगेसु (= सुखभड्गेषु).
 ४६३ संगउल्लोले. ४६४. सहइ for हरइ. ४६६. मुहविणिहिय०.

अणुणिज्जंतं रक्खा-परिअर-धुअ-धवल-चामर-णिहेण ।

बंदीकआमर-जरा-बंधूहिं व बहु-पणामेहिं ॥ ४६७ ॥

मरण-भएण व चिंता-सामाअंतेहिं जीव-जालेहिं ।

अवलंबिज्जंतं सोरहाअरा महुअर-कुलेहिं ॥ ४६८ ॥

हरि-चक्र-विरिक्र-द्विअ-पाणागअ-राहु-सीस-वलयं व ।

णिअअ-च्छाया-मंडल-णिहेण पासे पआसंतं ॥ ४६९ ॥

इअ अमअ-कुंभमुभिज्जमाणमुअहीओ जम्मि दटूण ।

तिअसेहिं विम्हिअं तम्मि साअरते द्विअं पहुणा ॥ ४७० ॥

मुक्का णिसासु दप्पिअ-मङ्द-संपाअ-विससिअ-गङ्दा ।

पुंजिअ-सेणा-कलुसीकआवडा तेण मरु-मग्गा ॥ ४७१ ॥

अवि अ ।

होंत-रसा-अल-भय-पिसुण-कसण-घण-धूमकेउ-दंडेहिं ।

दीसंति भीअ-विवलाअमाण-धुअआओ व दिसाओ ॥ ४७२ ॥

तक्खण-पसरंतुण्णाअ-तरल-तारा-करंबिओ फुरइ ।

भीओरअ-सुर-दिज्जंत-भोअ-रअणो व णह-मग्गो ॥ ४७३ ॥

अनुनीयमानं रक्षापरिच्चरधुतधवलचामरनिभेन । बन्दीकृतामरज-
रावन्धुभिरिव बहुप्रणामैः ॥ ४६७ ॥ मरणभयेनेव चिन्ताइश्यामायमानैर्जी-
वजालैः । अवलम्ब्यमानं सौरभादरात् मधुकरकुलैः ॥ ४६८ ॥ हरिचक्र-
विद्वारितस्थितप्राणागतराहुशीर्षवलयमिव । निजकच्छायामण्डलनिभेन
पार्थ्यं प्रकाशमानम् ॥ ४६९ ॥ इति अमृतकुम्भमुद्भिद्यमानमुद्धेयस्मन्
द्वृष्ट्वा । त्रिदशैर्विस्मितं तस्मिन् सागरान्ते स्थितं प्रभुणा ॥ ४७० ॥ मुक्का
निशासु दर्पितमृगेन्द्रसंपातविशासितगजेन्द्राः । पुंजितसेनाकलुषीकृतकू-
पास्तेन मरुमार्गाः ॥ ४७१ ॥ अपि च ॥ भवद्रसातलभयापिशुनकृष्णघनधूम-
केतुदण्डैः । दृश्यन्ते भीतविपलायमानभुजगा इव दिशाः ॥ ४७२ ॥ तत्क्ष-
णप्रसरदुत्पाततरलताराकरम्बितः स्फुरति । भीतोरगसुरदीयमानभोगरत्न
इव नभोमार्गः ॥ ४७३ ॥

४६९. हरिचक्रविविक०. ४७३. दिज्जंतुकोय० for दिज्जंतभोअ०.

बिल-वलय-मुहुव्वेलुंत-सरल-भुअइंद-जाल-कलिलाए ।
 चलिअं संभम-रहसुद्ध-केस-दंडाए व महीए ॥ ४७४ ॥

सज्जस-संजाअ-जराउरेहि णिम्मोअ-पट-पालाओ ।
 भुअएहि वेअ-पज्जलण-संकिएहि व मुच्चांति ॥ ४७५ ॥

अट्टिअ-पडंत-विसहर-संवलिअ-वलंत-धूम-जालेण ।
 एकाहुर्द्दिकअं पिव णहम्मि पडिहाइ पाआलं ॥ ४७६ ॥

संभम-पुणरुत्तारुण-फुरंत-जीहा-कडप्प-पल्लविआ ।
 दीसंति रोस-कवलिअ-हव्ववह-सिह व्व भुअइंदा ॥ ४७७ ॥

ठज्जंत-विसहरुकर-सुंकारंदोलमाण-मुहल-सिहो ।
 णीससइ व विसम-विसाणुभाव-दर-धुम्मिरो जलणो ॥ ४७८ ॥

अरुण-विसारि-फणा-रअण-राअ-पडिअगिआओ णिवडंति ।
 गहिआणुमरण-मंडण-चिंधाओ व णाअ-णारीओ ॥ ४७९ ॥

कुसुमिअ-हरि-चंदण-कणअ-दंड-परिरंभ-लालिअंगीओ ।
 वलयंति णिविआरं भुअंग-ललणा सिहि-सिहाओ ॥ ४८० ॥

बिलवलयमुखोद्वेलुत्सरलभुजगेन्द्रजालकलिलया । चलितं संभ्रमर-
 भसोधर्वकेशादण्डयेव मह्या ॥ ४७३ ॥ साध्वससंजातजरातुरैर्निर्मोकपट्टमालाः ।
 भुजगैर्वेगप्रज्वलनशाइकतैरिव मुच्यन्ति ॥ ४७५ ॥ अस्थितपतद्विषधरसंव-
 लितवलद्धुमजालेन । एकाहुतीकृतमिव नभसि प्रतिभाति पातालम् ॥ ४७६ ॥
 संभ्रमपुनरुत्तारुणस्फुरज्जिहासमूहपल्लविताः । दृश्यन्ते रोषकवलितहव्य-
 वाहशिखा इव भुजगेन्द्राः ॥ ४७७ ॥ दृश्यमानविषधरोत्करसूत्कारान्दोल्य-
 मानमुखरशिखः । निःश्वसितीव विषमविषानुभावदरधूर्णनशीलो ज्वलनः ॥ ४७८ ॥
 अरुणविसारिफणारत्तरागप्रतिजागरिता निपतन्ति । गृहीतानु-
 मरणमण्डनचिह्ना इव नागनार्यः ॥ ४७९ ॥ कुसुमितहरिच्चन्दनकनकदण्ड-
 परिरम्भलालिताद्यग्यः । वलयन्ति निर्विकारं भुजद्वगललनाः शिखशिखाः ॥ ४८० ॥

४७५. भुअयाहिवेहि for भुअएहि वेअ°.

लकिखजजइ आहारुद्धमाअ-परिवेलिरंत-वलउ व्व ।
 दज्जंत-कुडिल-विसहर-समूह-कलिलोअरो जलणो ॥ ४८१ ॥
 पुरुहूआहुइ-पढमोअरंत-सुर-चाव-गभिणीओ व्व ।
 दीसंति बहुविहोरअ-मणि-राअवहाओ जालाओ ॥ ४८२ ॥
 वेवइ सरणागअ-विसहारिंद-फण-वलय-कलिअ-चलणगो ।
 कुविअ-णरिंद-विसजिअ-सुआहिरुद्दो व्व सुर-णाहो ॥ ४८३ ॥
 इअ जम्मि पिउ-वहा पंडवेण विहिअं पुरा भुअअ-सत्तं ।
 चिरमुसिओ सिरिअंडोवअंठ-मग्गे पहू तम्मि ॥ ४८४ ॥
 पंडु-तणएण कर-अल-पाविअ-कवअंचलेण अक्रिखत्तो ।
 जाल-ट्रिअ-जलअर-विभमेण सो जम्मि कुरु-णाहो ॥ ४८५ ॥
 भाविअ-भारह-कलहं भारह-कलहेण सरवरे तम्मि ।
 कामं सकामिणीएण सलिल-कीला विरइआओ ॥ ४८६ ॥
 किं च ।

माया-माहप्प-गुणेहें जेण बद्धं जअं पि णीसेसं ।
 तं संजमिजं माहवमीहंत णरिंद मूढो सि ॥ ४८७ ॥

लक्ष्यते आहारोद्धमातपरिवेलुनशीलान्त्रवलय इव । द्व्यमानकुटिल-
 विषधरसमूहकलिलोदरो ज्वलनः ॥ ४८१ ॥ पुरुहूताहुतिप्रथमावतरत्सु-
 रचापगर्भिण्य इव । दृश्यन्ते बहुविधोरगमणिरागवहा ज्वालाः ॥ ४८२ ॥
 वेपते शरणागतविषधरेनदफणावलयकलितचरणाद्यः । कुपितनरेन्द्रविसूष्ट-
 स्त्रुचाधिरुद्द इव सुरनाथः ॥ ४८३ ॥ इति यस्मिन् पितृवधात् पाण्डवेन
 विहितं पुरा भुजगसत्त्वम् । चिरमुषितः श्रीकण्ठोपकण्ठमार्गे प्रभुस्तस्मिन्
 ॥ ४८४ ॥ पाण्डुतनयेन करतलप्रापकवचान्त्रलेनाक्षितः । जालस्थितजलचर-
 विभ्रमेण सो यस्मिन् कुरुनाथः ॥ ४८५ ॥ भावितभारतकलहं भारतकलभेन
 सरोवरे तस्मिन् । कामं सकामिनीकेन सलिलकीडा विरचिताः ॥ ४८६ ॥
 किं च ॥ मायामाहात्म्यगुणेयेन बद्धं जगदपि निशेषम् । तं संयन्तुं माधव-
 मीहमान नरेन्द्र मूढोऽसि ॥ ४८७ ॥

४८२. ^०किरण^० for ^०राथ^०.

जा जिण्हुणा णराहिव धअ-माला गो-गहे परिग्हाहिआ ।
 दुवअ-सुआ-सिचय-परंपराएँ सो आसि पडिबिंबो ४८८ ॥
 मोत्तूण बाहु-सिहरं ठाणे अफालिआ तए ऊरु ।
 एएसुंचिअ जंघा-बलाण भीरुण आसंघो ॥ ४८९ ॥
 तइआ ठिओ सि जं किर पलोट्ट-संरंभ-सेअ-विणिवुहो ।
 एसा सा तइ सलिल-प्पवेस-जोगा कआ आसि ॥ ४९० ॥
 इअ ऊरु-रुअं भीमेण जम्मि संभारिआवराहेण ।
 गमिओ रिइ विहाअम्मि तम्मि करुणाइअं पहुणा ॥ ४९१ ॥
 कवलिअ-किरीटि-चूडा-रअण-कणे इव विसाणल-फुलिंगे ।
 जम्मि मुअंतो ण पुणो कणेण सरीकओ भुअओ ॥ ४९२ ॥
 उकत्तं पि हु खण-मेच्च-तह-परिट्टिअ-पसाअ-रोमंचं ।
 जम्मि णिअ-कत्ति-कवअं तेणेअ पणामिअं हरिणो ॥ ४९३ ॥
 तम्मि महारह-राहेअ-रह-रहंगग-दारिअ-धरम्मि ।
 उद्देसे आसि णराहिवाण विअटा कहुलोला ॥ ४९४ ॥

या जिण्हुना नराधिप ध्वजमाला गोग्रहे परिगृहीता । दुपदसुता-
 सिचयपरम्परायाः स आसीत् प्रतिबिम्बः ॥ ४८८ ॥ सुकत्वा बाहुशिखरं
 स्थाने आस्फालिते त्वयोरु । एतेष्वेव जद्धाबलानां भीरुणां विश्वासः
 ॥ ४८९ ॥ तदा स्थितोऽसि यत्किल पर्यस्तसंरम्भस्वेदविनिमग्नः । एषा सा
 तदा सलिलप्रवेशयोग्या कृतासीत् ॥ ४९० ॥ इति ऊरुजं भीमेन यस्मिन्
 संस्मारितापराधेन । गमितो रिपुर्विभागे तस्मिन् करुणायितं प्रभुणा
 ॥ ४९१ ॥ कवलितकिरीटि-चूडारत्नकणे इव विषानलस्फुलिंगे । यस्मिन्
 मुन्नन् न पुनः कर्णेन शारीकृतो भुजगः ॥ ४९२ ॥ उत्कृत्तमपि खलु क्षण-
 मात्रतथापरिष्वितप्रसादरोमान्नम् । यस्मिन् निजकृत्तिकवचं तेनैव प्रणामितं
 ह्रेः ॥ ४९३ ॥ तस्मिन् महारथराधेयरथरथाद्गायदारितधरे । उद्देशो
 आसीन्नराधिपानां विकटाः कथोल्लोलाः ॥ ४९४ ॥

४९१. ऊरुभयं for ऊरुअं. ४९३. हसिकण for तेणेअ.

अवि अ ।

गोउर-मैत्त-विणिग्र-ससंक-जण-दीसमाण-कोच्छेअं ।

जाअं णीसामण्णं परिहा-वलयं णहंचेअ ॥ ४९५ ॥

ओअरणा दिटु-च्छेअ-पअह-णह-मग-पडिणिअत्तेहिं ।

बिल-मज्जेच्चिअ भय-पुंजिएहिं भुअहेहिं वीसमिअं ॥ ४९६ ॥

कहवि समुप्पअणवसा तह-लद्द-च्छेअ-विहडिअद्वाओ ।

दीसंति अहिणवाओ व ठिएअरद्वाओ वडहीओ ॥ ४९७ ॥

छिण-धरा-अल-पडिबंध-खुडिअ-सोक्तुगमेहिं पडिवण्णं ।

तुच्छत्तणमुमिलंत-गहिर-भावेहिं अवडेहिं ॥ ४९८ ॥

परिलंबिज्जइ घोलंत-संखल-च्छेअ-पाअडद्वेहिं ।

मूलमि मुहल-घंटा-लीलाएँ णिहाण-कलसेहिं ॥ ४९९ ॥

उब्बेअंति व अहिणव-णिमेस-वोच्छेअ-णिच्च-पिहुलाइं ।

अविलासाइं व दंसण-रसे वि मिहुणाण अच्छीइं ॥ ५०० ॥

मारुअ-संचरण-वसा कम-भिजंतम्मि भूमि-पडिबंधे ।

तद्विअस-पलहुओच्चेअ होइ णअरीए विणिवेसो ॥ ५०१ ॥

अपि च । गोपुरमात्रविनिर्गतसशङ्कजनदृश्यमानव्युच्छेदम् । जातं निःसामान्यं परिखावलयं नभ एव ॥ ४९५ ॥ अवतरणाद दृष्टच्छेदप्रकट-नभोमार्गप्रतिनिवृत्तैः । बिलमध्य एव भयपुंजितैभुजगैर्विश्रान्तम् ॥ ४९६ ॥ कथमपि समुत्पतनवशात् तथालब्धच्छेदविधितिर्थार्धाः । दृश्यन्ते अभिनवा इव स्थितेतरार्धा वलभ्यः ॥ ४९७ ॥ छिन्धरातलप्रतिबन्धखण्डितस्त्रो-तउद्गमैः प्रतिपक्षम् । तुच्छत्त्वमुन्मीलद्वभीरभावैः क्लौपैः ॥ ४९८ ॥ परिलम्ब्यते धूर्णमानशूद्धखलाच्छेदप्रकटार्थैः । मूले सुखरघण्टालीलया निधानकलशैः ॥ ४९९ ॥ उद्देजयन्तीव अभिनवनिमेषव्युच्छेदनित्यपृथुलानि । अविलासानीव दर्शनरसेऽपि मिथुनानामक्षीणि ॥ ५०० ॥ मारुतसंचरणवशात् क्रमभियमाने भूमिप्रतिबन्धे । प्रतिदिवसप्रलघुक एव भवति नगर्या विनिवेशः ॥ ५०१ ॥

४९५. फरिहा° for परिहा°. ४९७. वलहीओ. ५००. हिअं for अहिणव°.

पउराण जामिणीसु वि अभिष्ण-णिद्वालसाण णिव्वड़ ।
णअरि-परिसक्कणकंत-दिअस-सीमाण पडिबोहो ॥ ५०२ ॥

पावंति कुलाल-उलाइ भूमि-दुलहत्तणेण तदिअसं ।
कह-कह वि पंक-पिंड परिरक्खा-परिमिअंचेअ ॥ ५०३ ॥

हेटुअव-वसुआइज्जमाण-मूल-कमूससंत-रसं ।
जाअमहो-रअ-सिद्धिलं अग-सिणिदं धरा-वेदं ॥ ५०४ ॥

दिव्व-विडवाहिरामे वि उववणे सरस-मंजरि-फलम्मि ।
लालिज्जांतिच्चिअ पठम-णेह-बंधेण भू-तरुणो ॥ ५०५ ॥

सामाअंते वि मही-अलम्मि रअणी-तमाणुबंधेण ।
उण्णइअ-दिणअराअव-वसेण दिअसेच्चिअ पुरम्मि ॥ ५०६ ॥

इअ जम्मि पएसे पहु-पहाव-पडिवण्ण-परिअरसहाए ।
उण्णइअं स-तरु-सुरालआए हरिअंद-णअरीए ॥ ५०७ ॥

तम्मि जहागम-पडिवण्ण-विअड-भूवाल-कित्ति-सरसम्मि ।
सुर-पासाओ पहुणा एकेण दिणेण णिम्मविओ ॥ ५०८ ॥

पौराणां यामिनीष्वपि अभिज्ञनिद्वालसानां निर्वतते । नगरीपरि-
ष्वक्कणाकान्तदिवससीमानां प्रतिबोधः ॥ ५०२ ॥ प्राप्नुवन्ति कुलालकुलानि
भूमिदुर्लभत्वेन प्रतिदिवसम् । कथंकथमपि पद्मकपिण्डं परिरक्षापरिमितमेव
॥ ५०३ ॥ अधस्तनातपशोष्यमाणमूलक्रमोच्छ्रवसद्रसम् । जातमधोरजः-
शिथिलमयस्तिगधं धरापृष्ठम् ॥ ५०४ ॥ दिव्यविटपाभिरामेऽप्युपवने सरसम-
ञ्जरीफले । लाल्यन्त एव प्रथमस्नेहबन्धेन भूतरवः ॥ ५०५ ॥ स्यामायमानेऽपि
महीतले रजनीतमोनुबन्धेन । उत्पतितदिनकरातपवशेन दिवस एव पुरे
॥ ५०६ ॥ इति यस्मिन् प्रदेशे प्रभुप्रतापप्रतिपन्नपरिकरसहया । उत्पतितं
सतरुसुरालयया हरिश्वन्दनगर्या ॥ ५०७ ॥ तस्मिन् यथागमप्रतिपन्नविकट-
भूपालकीर्तिसरसे । सुरप्रासादः प्रभुणैकेन दिनेन निर्मापितः ॥ ५०८ ॥

५०२. °सीमाइ for सीमाण. ५०४. °वसुआविज्ञमाण°. ५०५. सुरहि° and
सुरस° for सरस°. ५०६. णिद्वासुहाणुबंधेण for रअणीतमाणुबंधेण, रयणीमुहाणु-
बंधेण. ५०७. सरस° for सतरु°. ५०८. कहा° for जहा°, एकदिणेअ for
एकेण दिणेण.

जस्स कडअ-टुआओ केसब-केऊर-कणअ-रेहाओ ।
 अज्जावि कुणइ णडाले सिला-णिहट्टुंगुली लोओ ॥ ५०९ ॥
 णीलं सिहर-च्छायं पेच्छंतो तस्स मंदर-गिरिस्स ।
 पाडिवज्जइ तम्मि समिद्ध-जणवओवायणे देवो ॥ ५१० ॥
 अहिलेंतस्स कमेण अ जकखाहिव-लकिखअं दिसं तस्स ।
 जाओ विसेस-दुसहो पअंड-किरणस्स व पआओ ॥ ५११ ॥
 अग्यंति सरस-सुर-दारु-भंग-णीसंद-सुरहिणो तस्स ।
 णिम्महिअ-णव-सुरामोअ-सीअला तम्मि उद्देसा ॥ ५१२ ॥
 किं च जाअं ।

एस सरो जस्स इमा हरन्ति उबुद्ध-जल-कलंबाओ ।
 णल-कुंज-मुहल-जल-रंकु-संकुला कूल-लेहाओ ॥ ५१३ ॥
 अह कमल-कागण-टुअ-सिरि-दंसण-मिलिअ-जलणिहि-च्छायं ।
 उच्चहइ मलिअ-पाआल-पलुलं सलिल-संघाअं ॥ ५१४ ॥
 एए विहअ-वहुव्वेल्ल-णलिणि-दल-संड-पंडुरद्धंता ।
 विरल-दल-जज्जरुद्धंड-जरह-कमला सरुदेसा ॥ ५१५ ॥

यस्य कटकस्थिताः केशवकेयूरकनकरेखाः । अद्यापि करोति ललाटे
 शिलानिघृष्टाङ्गुलिर्लोकः ॥ ५०९ ॥ नीलां शिखरच्छायां प्रेक्षमाणस्तस्य
 मन्दरगिरेः । प्रतिपद्यते तस्मिन् समृद्धजनपदोपायनानि देवः ॥ ५१० ॥
 अभिलातः कमेण च यक्षाधिपलक्षितां दिशां तस्य । जातो विशेषद्वःसहः
 प्रचण्डकिरणस्येव प्रतापः ॥ ५११ ॥ शोभन्ते सरससुरदारुभद्गनिष्यन्द-
 सुरभयस्तस्य । निर्माथितनवसुरामोदशीतलास्तस्मिन् उद्देशाः ॥ ५१२ ॥
 किं च जातम् ॥ एतत् सरो यस्येमा हरन्ति उबुद्धजलकद्म्बाः । नडकुञ्ज-
 मुखरजलरकुसंकुलाः कूलरेखाः ॥ ५१३ ॥ अथ कमलकाननस्थितश्री-
 दर्शनमिलितजलनिधिच्छायम् । उद्धहति मर्दितपातालपल्वलं सलिल-
 संघातम् ॥ ५१४ ॥ एते विहगवधुद्वेलुनलिनीदलषणडपाणडुरार्धान्ताः ।
 विरलदलजर्जरोद्धण्डजरठकमलाः सरउद्देशाः ॥ ५१५ ॥

५१०. सिणिद्ध° for समिद्ध°. ५१३. उबुद्ध° for उबुद्ध°. ५१५. °पहुवेल्ल.
 सरुच्छंगा for सरुदेसा.

सुरहिमिह गंधमासिसिर-बाल-मउलुगमाण जंबूण ।
 मअरंदमारविन्दं च इह समीरो पसारेइ ॥ ५१६ ॥
 इह ते मथ-कल-काअंब-कंठ-कंदलिअ-सारसकंदा ।
 सोहंति बलाआलीढ-णिउला तडुहेसा ॥ ५१७ ॥
 सुसिरोसरिअ-सकदम-जड-जल-लव-भिण-भंग-रस-सारो ।
 इह सो परिदलिअ-कसाय-गंठि-गंधो मुणालाण ॥ ५१८ ॥
 अणुण्ण-णिगगमुक्रिखत्त-विसम-दल-संणिवेस-णिविडाओ ।
 इह ता संचार-क्खलिअ-कुकुहा रण्ण-णलिणीओ ॥ ५१९ ॥
 मोह-रसिआइँ इह णिवडंति णह-घोलिराण कुरराण ।
 उच्चत्त-मीण-ताडिअ-घण-णलिण-दलासु सरसीसु ॥ ५२० ॥
 इह वायस-सेविअ-कीड़िल-वसुआअ-चिविड-सालूरा ।
 जालिअ-कड़िअ-संबूअ-सेवला तीर-पेरता ॥ ५२१ ॥
 उव्वेलुइ समीरो कलह-करगावसोण-मूलाइँ ।
 संखाअ-फेण-फुड-पिच्छिलाइँ इह णलिण-वत्ताइँ ॥ ५२२ ॥

सुरभिमिह गन्धमाशिशिरबालमुकुलोद्भमानां जम्बूनाम् । मकरन्द-
 मारविन्दं चेह समीरः प्रसारयति ॥ ५१६ ॥ इह ते मदकलकादम्बकण्ठ-
 कन्दलितसारसाक्रन्दाः । शोभन्ते बलाकालीढनीलनिच्छुलास्तटोदेशाः ॥ ५१७ ॥ सुषिरापसृतसकर्दमजडजललवभिन्नभद्गरससारः । इह स-
 परिदलितकषाययन्थगन्धो मुणालानाम् ॥ ५१८ ॥ अन्योन्यनिर्गमोत्क्षिप-
 विषमदलसंनिवेशनिविडाः । इह ताः संचारस्खलितकुकुहा अरण्णनलिन्यः ॥ ५१९ ॥ मोघरसितानीह निर्वर्तन्ते नभोघूर्णितानां कुरराणाम् । उद्वृत्तमी-
 नताडितघननलिनीदलासु सरसीषु ॥ ५२० ॥ इह वायससेवितकीटयुक्त-
 शुष्कचिपिटसालूराः । जालिकाकूबृशम्बूकशैवलास्तीरपर्यन्ताः ॥ ५२१ ॥ उद्वेलुयति समीरः कलभकरामापशोणमूलानि । संस्त्यानफेनस्फुटपिच्छ-
 लानीह नलिनीपत्राणि ॥ ५२२ ॥

५१६. सुरहिनवगंध° and सुरहिमहणिद्ध° for सुरहिमहगंध°. °मुद्ध° for °बाल°. ५१७. °संवलिय° for °कंदलिअ°. सस्देसा and तस्देसा for तडुहेसा. ५१८. जललवसंभिन्न° and जडजललवभिण्ण° for जडजललवभिण्ण°. ५२१. °संकुल° for °सेविअ°. जाल (लि) यमुक्स° for जालियकड़िअ°.

पेरंत-लूण-कमला थोअ-जलुव्वत्तुंग-णालाओ ।
 इह रोह-सद्वावद्व-पदह-वत्ताओ णलिणीओ ॥ ५२३ ॥
 णिव्वावंति व हिअं एए घण-मलिअ-तल-वणा गिरिओ ।
 मुहल-विहंगा अ सरा सुण-पसण्णाइं अ वणाइं ॥ ५२४ ॥
 सरिआण तरंगिअ-पंक-वडल-पडिबद्व-वालुआ मसिणा ।
 एए ते पविरल-कास-पल्लवा पुलिण-वित्थारा ॥ ५२५ ॥
 इह मत्ताणेअ-विहंग-मुहल-कलोल-कलअलुपित्था ।
 विरलं सुअंति सरसी-परिसर-परिवेसिणो ग्रामा ॥ ५२६ ॥
 एए पूरालुंखण-विराअ-पंकोल्ल-पढम-वित्थारा ।
 जाआ अहिणव-णिगम-हरिअ-सिहा सद्वलुद्देसा ॥ ५२७ ॥
 कमल-वण-विणिगम-मुहल-कुकुहा सायमिह सुहावंति ।
 थोउम्हाअंतुम्मसअ-सद्वला कच्छ-वोच्छेआ ॥ ५२८ ॥
 संबूअ-चुण्ण-सवला इह णिहसण-मसिण-वामलूगाओ ।
 विडिमाण पअंतर-णित-विसम-हरिआओ पअवीओ ॥ ५२९ ॥

पर्यन्तलूनकमलाः स्तोकजलोद्वृत्ततुद्गनालाः । इह रोधःशाद्वला-
 वद्वाल्पपत्रा नलिन्यः ॥ ५२३ ॥ निर्वापयन्तीव हृदयमेते घनमर्दिततलवना
 गिरयः । मुखरविहद्गानि च सरांसि शून्यप्रसन्नानि च वनानि ॥ ५२४ ॥
 सरितां तराद्गतपद्कपटलप्रतिबद्ववालुका मसृणाः । एते पविरलकाश-
 पल्लवाः पुलिनविस्ताराः ॥ ५२५ ॥ इह मत्तानेकविहद्गमुखरकलोलकल-
 कलब्रस्ताः । विरलं स्वपन्ति सरसीपरिसरपरिवेशिणो ग्रामाः ॥ ५२६ ॥
 एते पूरस्पर्शनविलीनपद्कार्द्वप्रथमविस्ताराः । जाता अभिनवनिर्गम-
 हरितशिखाः शाद्वलोद्देशाः ॥ ५२७ ॥ कमलवनविनिर्गतमुखरकुकुभाः
 सायमिह सुखयन्ति । स्तोकोमायमाणोन्मशकशाद्वलाः कच्छुविच्छेदाः
 ॥ ५२८ ॥ शंबूकचूर्णशबला इह निर्वर्षणमसृणवलमीकाः । गण्डकानां
 पदान्तरनिर्यद्विषमहरिताः पदव्यः ॥ ५२९ ॥

५२४. णिव्वायंति व, णिव्वावंति व घणमिलिय०. ५२५. °वालुऊमासा for
 °वालुया मसिणा. °कासपंडुरा for °कासपल्लवा. ५२६. °मुहर० for °मुहल०.
 परिसरसरसीपरिवेसिणो -- Reading adopted by the commentator,
 सरसीपरिसरपरिवासिणो for सरसीपरिसरपरिवेसिणो. ५२७. °णिगमय०. ५२९.
 किडिमाण for विडिमाण.

तड-णिउल-मंजरी-णिम्महंत-जल-गंध-सीअला एए ।
 तणु-सुन्ति-सार-पेरंत-वालुआ सद्वलुहेसा ॥ ५३० ॥
 सहरी-पसत्त-कुररा अंतो-सद्वल-सिंहं परिवहंति ।
 अहि-गंध-कमलमाबद्ध-घर्घरा वारि-लेहाओ ॥ ५३१ ॥
 सोहंति बाल-सरअम्मि णील-भू-सद्वला तहचेअ ।
 पासालग्ग-सिलंतर-पढम-किलंतकुरा दिअहा ॥ ५३२ ॥
 एआओ परुदारुण-फल-भर-बंधुरिय-भूमि-खज्जरा ।
 कंठीओ णिव्ववंति व अमंद-करमंद-आमोआ ॥ ५३३ ॥
 इह सा स-केसरोव्वत्त-कुसुम-कविला करीर-वण-राई ।
 रेहड णिहस-टुअ-करभ-केसर-च्छेअ-जडिल व्व ॥ ५३४ ॥
 इह बीसमइ व हिअअं फुल्लक-समीर-सुरहि-गंधेसु ।
 आवाअ-घडिअ-कमलामोएसु वणांत-मग्गेसु ॥ ५३५ ॥
 बाढं लीढूस-घणत्तणेण गामेइआओ णोच्चेंति ।
 इह अहुआसेअ-विवण-गोमया रण-भूमीओ ॥ ५३६ ॥

तटनिचुलमञ्जरीनिर्गच्छुजजलगन्धशीतला एते । तनुशुक्लिशारपर्य-
 न्तवालुकाः शाद्वलोद्देशाः ॥ ५३० ॥ शफरीप्रसक्तकुररा अन्तःशाद्वलशिखां
 परिवहन्ति । अधिगन्धकमलमाबद्धघर्घरा वारिलेखाः ॥ ५३१ ॥ शोभन्ते
 बालशारदि नीलभूशाद्वलास्तथैव । पार्वालग्गशिलान्तरपथमक्हान्ताङ्कुरा
 दिवसाः ॥ ५३२ ॥ एताः प्रखारुणफलभरबन्धुरितभूमिखर्जुराः । कण्ठिका
 निर्वापयन्तीवामन्दकरमन्दामोदाः ॥ ५३३ ॥ इह सा सकेसरोद्वृत्तकुसुमक-
 पिला करीरवनराजिः । शोभते निर्घर्षस्थितकरभकेसरच्छेदजटिलेव
 ॥ ५३४ ॥ इह विश्राम्यतीव हृदयं फुलार्कसमीरसुरभिगन्धेषु । आपात-
 घटितकमलामोदेषु वनान्तमार्गेषु ॥ ५३५ ॥ बाढं लीढूषघनत्वेन आमेयिका
 नोच्चिचन्वन्ति । इह अहुताशेयविवर्णगोमया अरण्यभूमयः ॥ ५३६ ॥

५३०. °णिचुल°. ५३१. सदरी° for सहरी°. °पडंत° for °पसत्त°. °सिंहा
 इह for °सिंहं परि°. उगंध for अहिंगंध. °कलम° for °कमल°. ५३२. °किलंत-
 विरलंकुरा for °पढमकिलंतकुरा. ५३३. फलभरं बंधुरिय°, °कंठीओ, णिव्ववेंति व्व.
 ५३४. °कविसा for °कविला. ५३५. °पडिय° for °घडिय°. ५३६. °विवत्त° for
 °विवण°. वहुलं for बाढं, अणुयासेय° for अहुआसेय° °सीमाओ for °भूमीओ.

एए ते वण-सेरिह-परिमलण-पइण्ण-गोमयामोआ ।
 धोऊस-रेणु-परिकविस-वारिणो पल्लुच्छंगा ॥ ५३७ ॥
 एआओ वाअ-धूसर-करीस-कविस-धरणी-मुअंधाओ ।
 रण्ण-त्थलीओ उच्चुत्थ-गोउला देंति उकंठं ॥ ५३८ ॥
 सोहंति सरस-मूर्द्द-णिगम-हरिआअमाण-मूलाओ ।
 इह चिण्ण-विसह-बहुआ-रुद्द-तणा रण्ण-सीमाओ ॥ ५३९ ॥
 इह धाउ-लिहिअ-देव-त्थलाओ रण्ण-त्थलीओ सूएंति ।
 आलीयमाण-भासा परिवुत्थं महिस-सत्थाण ॥ ५४० ॥
 संतत्थ-विरल-कंकंतरेसु गोमाउणो इह उवेंति ।
 भय-चलिअण्ण-दिसा-घडिअ-वायसं महिस-ककालं ॥ ५४१ ॥
 इह रविणो मअ-तण्हा-णिहेण णीहार-पंडुरा होंति ।
 सरसीसु तुलिअ-तरलंबु-वलण-विसमा इव मज्हा ॥ ५४२ ॥
 कल्लोल-सिसिर-पवणा सलिलुद्देसे दिसाओ सूएंति ।
 इह उहुंत-विहंगम-धुअंबु-कण-चुण-मइलाओ ॥ ५४३ ॥

एते ते वनसैरिभपरिमर्दनप्रकीर्णगोमयामोदाः । धौतोषरेणुपरिकपि-
 शावारयः पल्वलोत्सङ्गाः ॥ ५३७ ॥ एताः शुष्कधूसरकरीषकपिशधरणी-
 सुगन्धाः । अरण्यस्थल्य उद्वसितगोकुला ददत्युत्कण्ठाम् ॥ ५३८ ॥ शोभन्ते
 सरससूचीनिर्गमहरितायमानमूलाः । इह चीर्णवृषभवर्धितरुद्धतृणा अरण्य-
 सीमानः ॥ ५३९ ॥ इह धारुलिखितदेवस्थला अरण्यस्थल्यः सूचयन्ति ।
 आलीयमानभासा: पर्युषितं महिषसार्थानाम् ॥ ५४० ॥ संत्रस्तविरलक-
 इकान्तरेषु गोमायव इहोपेन्ति । भयचलितान्यदिग्धटितवायसं महिषक-
 इकालम् ॥ ५४१ ॥ इह रवेसृगतृष्णानिभेन नीहारपाण्डुरा भवन्ति । सरसीषु
 तुलिततरलाम्बुवलनविषमा इव मयूखाः ॥ ५४२ ॥ कल्लोलशिशिरपवनाः
 सलिलोद्देशान् दिशाः सूचयन्ति । इह उहीयमानविहंगमधूताम्बुकणचूर्ण-
 मलिनाः ॥ ५४३ ॥

५३७. °कविल° for °कविस°. ५३९. °विसिह° and °वसह° for °विसह°.
 °भूमीओ for °सीमाओ. ५४०. °दिव्व° for °देव°. परिउत्थं. ५४१ वसंति for
 उवेंति. °पडिय° for °घडिय°, महिय° for महिस°.

इह कअ-फुकार-पडंत-यालुआ-दूसिअग-तोयाओ ।

पहिएहिं कह वि पिज्जंति वाउ-वेएहिं सरिआओ ॥ ५४४ ॥

उम्हाल-तरु-च्छाया गो-रेणु-विइण्ण-मारुअ-णिरोहा ।

सायमिह समहिउण्हा वलंत-भट्टाणला गामा ॥ ५४५ ॥

करि-कर-दंडामोडण-विसाह-सूसंत-सरल-तरु-जालं ।

एअं तं धूसर-विरल-सल्लई-मेहलं रण्ण ॥ ५४६ ॥

बोलेइ लआ-संकलिअ-मुहल-कलहं णिअत्त-करिणिअं ।

इह कुंजराण मुह-मेच-वलिअ-जूहाहिवं जूहं ॥ ५४७ ॥

इह दिण्ण-भूमि-मदा परिलूणासण्ण-विडवि-माहगा ।

मूर्णंति महा-तरुणो गइंद-जूहाण वीसमिअं ॥ ५४८ ॥

इह अजवोरु-वराहा अवरोपर-सत्तु-सावअ-वहाओ ।

भमिअव्वाओ पविरलं रुह-सिंगवईओ भूमीओ ॥ ५४९ ॥

इह मूल-पविरलेषु संवगिअ-मुणि-जणावसेसेषु ।

संवज्जंति विहंगा फलेषु णीवार-विडवाणं ॥ ५५० ॥

इह कृतफूत्कारपतद्वालुकादूषिताग्रतोयाः । पथिकैः कथमपि पीयन्ते वायुवेगैः सरितः ॥ ५४४ ॥ ऊम्बवत्तरुच्छाया गोरेणुवितीर्णमारुतनिरोधाः । सायमिह समधिकोण्णा वल्लभ्रष्टाणला ग्रामाः ॥ ५४५ ॥ करिकरदण्डा-मोटनविशास्त्रश्च्यत्सरलतरुजालम् । एतत तद्व धूसरविरलसल्लकीमेखलं अरण्यम् ॥ ५४६ ॥ व्यतिक्रामति लतासंकलितमुखरकलभं निवृत्तक-रिणीकम् । इह कुञ्जराणां मुखमात्रवलितयूथाधिपं यूथम् ॥ ५४७ ॥ इह दत्तभूमिमर्दनाः परिलूनासन्नविटपिशाखाग्राः । सूचयन्ति महातरवो गजेन्द्रगूथानां विश्रान्तम् ॥ ५४८ ॥ इह अजवोरुवराहाः परस्परशत्रुश्वा-पदवधाः । भ्रमितव्याः प्रविरलं रुहगृह्णगवत्यो भूमयः ॥ ५४९ ॥ इह मूलपविरलेषु संवर्गितमुनिजनावशेषेषु । संपद्यन्ते विहङ्गाः फलेषु नीवारविटपानाम् ॥ ५५० ॥

५४४. °थकार° and °फुकार° for °फुकार°, °सियरग° for °दूसियरग°. वेएहु for वेएहि. ५४५ उण्हालतरुच्छाया. होंति उम्हा (उण्हा) and समहियुम्हा for समहिउण्हा. ५४६. पविरलसरस° for धूसरविरल°. ५४७. वेत्त for बोलेइ. ५४८. दिण्णभूवि°. वीसाम° for वीसमिअं. ५४९. अवरोवरपत्त° and अवरोपरपत्त° for अवरोपरसत्तु°, अमइदाओ वि जाया, अमियव्वाओ वि जाया for भमियव्वाओ पविरलं. ५५०. मुणियणेषु कच्छेषु for मुणिजणावसेसेषु.

णिविड-लआ-जाल-पिणद्व-सिहर-तह-संड-पडिहउप्पअणा ।
 इह तंसं उड्हेऊण खं विहंगा वलगंति ॥ ५५१ ॥
 इह केसरिणो विहुणंति ताडणुड्हीण-उप्पअ-कडप्पं ।
 रहस-दलिएह-मअ-सलिल-गरुड़अं केसरुप्पंक ॥ ५५२ ॥
 मुहल-मऊराइं हरंति किंपि इह णव-पलास-कविसाइं ।
 उच्चाअ-पलुलुप्पण-पंडु-भावाइं रण्णाइं ॥ ५५३ ॥
 झिल्ली-जल-कण-सीअल-पलास-परिवेसिणो इह हरंति ।
 असलिल-मज्जागअ-विरल-किंसुआ पललुच्छंगा ॥ ५५४ ॥
 तद्विअसाणिल-णिवूढ-रेणु-णिवडिअ-कटिण-पह-दंडा ।
 वाओलीसु वि जाआ इह विरल-रआओ भूमीओ ॥ ५५५ ॥
 इह उवसरं वराहाण गलिअ-जल-विंदु-बद्ध-हरिआओ ।
 संकंत-पंक-गारव-बंधुरिअ-तणाओ पअवीओ ॥ ५५६ ॥
 एआओ गाढ-फुडणा पुंजइज्जससिअ-भू-दल-कवाला ।
 संपीड-विरस-दीहरिअ-तलिण-मुत्थाओ भूमीओ ॥ ५५७ ॥

निविडलताजालपिनद्वशिवरतरुषण्डप्रातिहतोत्पत्तनाः । इह व्यस्तमु-
 ड्हीय खं विहङ्गा आरोहन्ति ॥ ५५१ ॥ इह केसरिणो विधुन्वन्ति ताडनोड्ही-
 नष्टपदकलापम् । रभसदलितेभमदसलिलगुरुकृतं केसरकलापम् ॥ ५५२ ॥
 मुखरमयूराणि हरन्ति किमपीह नवपलाशकपिशानि । उच्छुरुष्कपल्वलो-
 तपच्चपाण्डुभावानि अरण्यानि ॥ ५५३ ॥ लहरीजलकणशीतलपलाशपरि-
 वेशिन इह हरन्ति । असलिलमध्यागतविरलकिंशुकाः पल्वलोत्सद्गाः
 ॥ ५५४ ॥ प्रतिद्विवसानिलनिवृद्धरेणुप्रकटिकठिनपथदण्डाः । वातली-
 घ्वपि जाता इह विरलरजस्का भूमयः ॥ ५५५ ॥ इह उपसरो वराहाणां
 गलितजलविन्दुबद्धहरिताः । संकान्तपङ्कगौरवबन्धुरिततृणाः पदव्यः
 ॥ ५५६ ॥ एता गाढस्फुटनाः पुत्रितोच्छ्वसितभूतलकपालाः । संपीडन-
 विरसदीर्घीकृतलिनमुस्ता भूमयः ॥ ५५७ ॥

५५१. परिहउ^० for पडिहउ^०. ५५२. सरस^० for रहस^०. ५५३. सायमणव-
 सायाइं (= सायम् अवश्यायरहितानि) for णवपलासकविसाइं. °रुवाइं for
 °भावाइं. ५५४. रुडी^० (= झाली^०) for झिल्ली^०. ५५५. वाउलीसु वि. ५५६. °बंध^०
 for °बद्ध^०. ५५७. दीहरकयतलिणमुत्थाओ भूमीओ for °दीहरिय^०.

इह हि गअ-जूह-णिदं मूएइ अमारुए वणंतमिम ।
कर-णीसासुग्गाहिअ-महि-रअ-कविसो णहुदेसो ॥ ५५८ ॥

उक्तिण-रअ-भरोणअ-तल-जज्जर-भू-विसह-विल-विसमा ।
थोउज्जडकक-विडवा इमाओ ता उंदर-थलीओ ॥ ५५९ ॥

इह भइ-दंड-सेसा वि णिअअ-दीहत्तणेण णज्जंति ।
पासल्ल-भाव-पज्जत्त-हुअवहा पाअव-णिवेसा ॥ ५६० ॥

इह काला रुग्ग-तरुत्तणेण थलइल्लमंतरा हरइ ।
भाएसु उववणाअंत-बाल-तरु-मंडलं रण्ण ॥ ५६१ ॥

वहली-विआण-बहलत्तणेण छाया-णिवेस-सिसिराइ ।
इह अणह-हलिद्वी-सहलाइ गिरि-कच्छ-रण्णाइ ॥ ५६२ ॥

तदिअह-णिहस-संपीअ-सअल-सीरायमाओ व सहंति ।
परिकठिण-कसिण-दल-बंधणाओ इह कच्छ-भूमीओ ॥ ५६३ ॥

इह दीसइ कणअ-सिला-मज्जह-पुंजाहिरंजिअं रविणो ।
णिच्छलिअ-परिणअ-ताल-पिंजरं पडिअ-पडिबिंब ॥ ५६४ ॥

इह हि गज्यूथनिद्रां सूचयत्यमारुते वनान्ते । करनिःश्वासोद्ग्रा-
हितमहीरजःकपिशो नभउद्देशः ॥ ५५८ ॥ उत्कीर्णरजोभरावनततलजर्ज-
रभूविशीर्णविलविषमाः । स्तोकोज्जटार्कविटपा इमास्ता उन्दुरस्थल्यः
॥ ५५९ ॥ इह भूतिदण्डशेषा अपि निजकदीर्थत्वेन ज्ञायन्ते । पार्श्वायि-
तभावपर्यामहुतवहा: पादपनिवेशाः ॥ ५६० ॥ इह कालाद् रुणतस्त्वेन
स्थलवदन्तरा हरति । भागेषुपवनायमानबालतस्तमण्डलमरण्यम् ॥ ५६१ ॥
वहलीवितानबहलत्वेन च्छायानिवेशशिशिराणि । इह अनघहरिद्रा-
शाद्वलानि गिरिकच्छारण्यानि ॥ ५६२ ॥ प्रतिदिवसनिर्धर्षसंपीतसकल-
सीरायसा इव शोभन्ते । परिकठिनकृष्णदलबन्धना इह कच्छभूमयः ॥ ५६३ ॥
इह दृश्यते कनकशिलामयूखपुञ्जाभिरञ्जितं रवेः । छिन्नपरिणततालपिञ्जरं
पतितप्रतिबिम्बम् ॥ ५६४ ॥

५५९. उंदुर०. ५६१. कालोलुग्ग० and कालोरुग० for काला रुग० which
is Pandit's emendation. ५६२. हलिहा०, °पिंजराइ for °सहलाइ.

इह वाउद्धुअ-धूली-गरुअ-कणावडण-छिद्विअ-रआओ ।
 दीसंति विरल-जल-बिंदु-मुहिआओ व रथ्याओ ॥ ५६५ ॥
 इह ता तरु-मूल-किलिण-कुसुम-दल-दारु-सअल-कलिलाओ ।
 आणील-कविस-फरुसा करीस-सिडिलाओ भूमीओ ॥ ५६६ ॥
 इह होंति मुहल-सिहिणो पुराण-फल-सबल-कुसुमिअ-कलंबा ।
 फल-कोस-विज्ञ-पत्तल-पलास-सिसिरा वणुह्वेसा ॥ ५६७ ॥
 एए वण-वारण-गंड-णिहस-मअ-गंधिणो भयं देंति ।
 रोमुद्ध-सीह-गह-दलिअ-वकला पाअव-करंधा ॥ ५६८ ॥
 रअ-पुंज-रुद्ध-गअणा सहंति इह सायमणवसायाओ ।
 पच्छद्ध-पसण्ण-मिअंक-मंडला गिम्ह-रअणीओ ॥ ५६९ ॥
 गअ-जूहोअरण-विभिण्ण-णलिणि-णिव्वडिअ-सलिल-दंडाओ ।
 इह ता वसुआअ-परिपवंत-कमलाओ सरसीओ ॥ ५७० ॥
 इह पाअव-लग्न-टिअ-णलिणि-दल-च्छेअ-कलिल-कूलाओ ।
 लूआविल-फुडिअ-दलंतराओ कासार-भूमीओ ॥ ५७१ ॥

इह वातोऽधूतधूलीगुरुकणावपतनच्छिद्वितरजस्काः । दृश्यन्ते
 विरलजलविन्दुमुद्रिता इव रथ्याः ॥ ५६५ ॥ इह तास्तरुमूलक्षिच्छकुसुमदल-
 दारुशकलकलिलाः । आनीलकपिशपरुषाः करीषिशिथिला भूमयः ॥ ५६६ ॥
 इह भवान्ति मुखरशिखिनः पुराणफलशबलकुसुमितकदम्बाः । फलकोश-
 द्विगुणपत्रलपलाशाशिरा वनोह्वेशाः ॥ ५६७ ॥ एते वनवारणगण्डनिर्घर्ष-
 मदगन्धिनो भयं देति । रोषोर्ध्वंसिंहनखदलितवलकलाः पादपस्कन्धाः
 ॥ ५६८ ॥ रजःपुञ्जरुद्धगगनाः शोभन्ते इह सायमनवश्यायाः । पश्चार्धप्रसन्न-
 मृगाङ्कमण्डला ग्रीष्मरजन्यः ॥ ५६९ ॥ गजगूथावतरणविभिन्ननलिनी-
 निर्वृत्तसलिलदण्डाः । इह ताः शुष्कपरिपूवमानकमलाः सरस्यः ॥ ५७० ॥
 इह पादपलमस्थितनलिनीदलच्छेदकलिलकूलाः । लूताविलस्फुटित-
 दलान्तरालाः कासारभूमयः ॥ ५७१ ॥

५६६. °फल° for °दल°, परुसकविसा for कविसफरुसा. ५६९. रथपिंजरंत-
 गयणे, रथपिंजरंधगयणा, रथपिंजरुद्धगयणा. गिभरयणीओ. ५७०. परिक्खयंत° for
 परिपवंत°. ५७१. °कविसमूलाओ, °कविसकूलाओ, °कविलकूलाओ for °कलिल-
 कूलाओ, noted by commentator.

इह मारुत्र-तंसीकअ-दाव-सिहा-सिहर-संवलंताइं ।
दिष्पंति पढममग्नेण तअणु मूलेण रण्णाइं ॥ ५७२ ॥
अग्न्यंति ता णव-द्विअ-सिहि-वाअ-पिसंग-वामलूरग्ना ।
इह हेदुव्वाअ-दुमा थलीओ णव-दाव-गंधाओ ॥ ५७३ ॥
इह तोय-लंघणुम्मुक-रेणु-दल-सुण्ण-भाव-लहुईओ ।
तुरिअअरं समहिसरंति मारुआ वत्त-वल्लीओ ॥ ५७४ ॥
दीसंति तह-परिद्विअ-तण-मंडल-पंडुरंतरालाओ ।
इच्छा-वीसंत-दवाणलाओ इह रण्ण-भूमीओ ॥ ५७५ ॥
इह पंक-लोलणाविल-पुड-मंडुमिल-लोअणदंतं ।
सायं विअडअरंगं व णीइ जूहं वराहाण ॥ ५७६ ॥
इह रण्ण-गोउलेसुं उण्हाइं वि पंथिएहिं पिजंति ।
कामं गोरस-पारी-णिवेस-पंडूइं सलिलाइं ॥ ५७७ ॥
इह सलिल-कास-सक्कारि-मूल-पडिलग-कड़िअ-दलाओ ।
पवणो आआसिअ-सारसाओ तरलेइ णलिणीओ ॥ ५७८ ॥

इह मारुतत्र्यस्तीकृतदावशिखरसंवलमानानि । दीप्यन्ते प्रथम-
मार्गेण तदनु मूलेनारण्यानि ॥ ५७२ ॥ राजन्ते ता नवस्थितशिखिशुष्क-
पिशाद्गवलमीकाग्राः । इहाधस्ताच्छुष्कदुमाः स्थल्यो नवदावगन्धाः
॥ ५७३ ॥ इह तोयलङ्घनोन्मुक्तरेणुदलशून्यभावलघूकृताः । त्वरिततरं
समभिसरन्ति मारुताः पत्रवल्लीः ॥ ५७४ ॥ दृश्यन्ते तथा परिस्थिततृण-
मण्डलपाण्डुरान्तरालाः । इच्छाविश्रान्तदवानला इहारण्यभूमयः ॥ ५७५ ॥
इह पङ्कलोलनाविलपुटमन्देन्मीललोचनार्धान्तम् । सायं विकट-
तराङ्गमिव निर्याति शूर्थं वराहाणाम् ॥ ५७६ ॥ इहारण्यगोकुलेषूष्णान्यपि
पथिकैः पीयन्ते । कामं गोरसपारीनिवेशपाण्डिनि सलिलानि ॥ ५७७ ॥
इह सलिलकाशसत्कारीमूलप्रतिलक्ष्मकृष्टुदलाः । पवन आयासितसार-
सास्तरलयाति नलिनीः ॥ ५७८ ॥

५७२. पढममग्नेहिं...मूलेहिं. ५७३. °पाय° for °वाअ°. ५७४. °लंघणा
मुक्त°, °रेणुदर°. पन्तवल्लीओ. ५७७. पहिएहिं for पंथिएहिं. पेजंति for पिजंति.
५७८. °उंकारि° for °सक्कारि°.

तंसीकअ-कंठ-समोसरंत-विहआवलोअ-सरसाइं ।

इह किंपि पुलिण-परिसकिआइं सायं सुहावेंति ॥ ५७९ ॥

संगलण-मासलाअंत-सीअलो विविह-वलिल-कुसुमाण ।

आमोओ इह संचरइ कोवि सु-सुअंध-सुरहीण ॥ ५८० ॥

करह-पओअर-विसमाइं इह पहोलंति मालुहाणीण ।

उव्वत्त-धूसराइं दलाइं पेरंत-कविसाइं ॥ ५८१ ॥

इह रेहंति छाया-णिविदु-पहिआवलोइअग्माओ ।

कक्कोल-दालि-कवि-सत्थ-संकुला रण-भूमीओ ॥ ५८२ ॥

इह गोर-विरहिणी-गंड-वास-धूसर-पिसंग-बद्वाण ।

भमइ अवरण्ह-महुरो गंधो करहाड-कुसुमाण ॥ ५८३ ॥

घोलइ उलिंत-सुरा-मूल-कसाय-जरढो कलंबाण ।

एस मिलाणारुण-केसराण दर-सीअलो गंधो ॥ ५८४ ॥

खज्जूर-मंजरी-पिंजराण इह परिमलो पियंगूण ।

खुडारविंद-मअरंद-कण-कसाओ परिभमइ ॥ ५८५ ॥

त्यसीकृतकण्ठसमपसरद्विहगावलोकसरसानि । इह किमपि पुलिनप-
रिष्वक्तिनानि सायं सुखयन्ति ॥ ५७९ ॥ संगलनमांसलायमानशीतलो
विविधवल्लीकुसुमानाम । आमोद इह संचरति कोऽपि सुसुगन्धसुरभीणाम
॥ ५८० ॥ करभपदोदरविषमाणीह प्रधूर्णन्ते मालुधानीनाम । उद्वृत्त-
धूसराणि दलानि पर्यन्तकपिशानि ॥ ५८१ ॥ इह शोभन्ते छायानिविष्टुप-
थिकावलोकिताग्राः । कङ्कोलदालिकपिसार्थसंकुला अरण्यभूमयः
॥ ५८२ ॥ इह गौरविरहिणीणडपाश्वधूसरपिशाङ्गपृष्ठानाम । भ्रमत्यपरा-
ह्लमधुरो गन्धः करहाटकुसुमानाम ॥ ५८३ ॥ धूर्णते आर्द्रयत्सुरामूलक-
पायजरठः कदम्बानाम । एष म्लानारुणकेसराणां दरशीतलो गन्धः
॥ ५८४ ॥ खज्जूरमञ्जरीपिंजराणामिह परिमलः प्रियद्गूनाम । खुडारविन्दम-
करन्दकणकषायः परिभ्रमति ॥ ५८५ ॥

५८०. °पन्न° for °वलि° कोवि य for कोवि सु°. ५८१. पलोहंति.
५८२. इह अहिरंति छायाणिविष्टुपहियावलोइयगगाओ । दलियक्कोसकविसत्थक-
विउलाकूलतरुलेहा । and इह अहिरंति छायाणुविष्टुपहियावलोइयगगाओ । कक्कोल-
दालिकविसत्थकविउलाकूलतरुलेहा ॥ ५८४. मिणालारुण°. ५८५. परिजडिल°,
परिजरठ° for खज्जूर°, °करालो for °कसाओ.

मउल-णिविडासु इह मरुवअस्स मुह-पाडलासु वर्लीसु ।
 आससइ सिसिर-लच्छी तारेसु अ कुंद-कुसुमेसु ॥ ५८६ ॥
 इह लोलेइ खण-क्खण-विवरण-जव-मंजरी-तरंगाओ ।
 पवणो संचार-विमूढ-मअ-विमलिआओ सीमाओ ॥ ५८७ ॥
 जरदाअंत-फलूसास-पविरलाअंत-मंजरी-सूआ ।
 इह अग्नंति जवाणं अग्ग-भवंतीओ सीमाओ ॥ ५८८ ॥
 इह ताओ पुलोस-सुअंध-जव-क्खायाणोहिं पिजंति ।
 फुल्ल-करवीर-पाली-समुज्जला रण-वावीओ ॥ ५८९ ॥
 इह दावाणल-धूमाहिओअ-पडिबद्ध-महि-रआअंवा ।
 दिअसम्मि वि होंति पओस-राअ-मइला दिसाहोआ ॥ ५९० ॥
 इह विहडिअ-तंतु-चुडुप्प-पमहलाअंव-धूसरं पिअइ ।
 णारंग-गव्य-सअलं पाहिओ अहरं पिव पिआए ॥ ५९१ ॥
 सिसिरम्मि विरल-कुसुमे गाढालिंगण-णिहेण अवबाणो ।
 बाहु-कलहम्मि मिहुणाइं वम्महो इह णिओएइ ॥ ५९२ ॥

मुकुलनिविडासु इह मरुवकस्य मुखपाटलासु वर्णाषु । आश्वसिति
 शिशिरलक्ष्मीस्तारेषु च कुन्दकुसुमेषु ॥ ५८६ ॥ इह लोलयति क्षणक्षण-
 विवरण्यवमन्नरीतरङ्गाः । पवनः संचारविमूढसृगविर्मदिताः सीमाः
 ॥ ५८७ ॥ जरठायमानफलोच्चवासप्रविरलायमानमन्नरीशूकाः । इह राजन्ते
 यवानामग्रभवन्त्यः सीमानः ॥ ५८८ ॥ इह ताः प्लोषसुगन्धयवकषायाननैः
 पीयन्ते । फुल्करवीरपालीसमुज्जवला अरण्यवाप्यः ॥ ५८९ ॥ इह
 दावानलधूमाभियोगप्रतिबद्धमहीरजआताम्ब्राः । दिवसेऽपि भवन्ति प्रदो-
 षरागमलिना दिग्भाओगाः ॥ ५९० ॥ इह विघटिततन्तुचर्मपक्ष्मलाताम्रधूसरं
 पिबति । नारङ्गर्भशकलं पथिकोऽधरमिव प्रियायाः ॥ ५९१ ॥ शिशिरे
 विरलकुसुमे गाढालिङ्गनिभेनापवाणः । बाहुकलहे मिथुनानि मन्मथ
 इह नियोजयति ॥ ५९२ ॥

५८६. मूल° for मउल°. आवसइ for आससइ. ५८७. दोलेइ for लोलेइ.
 ५८७. °मउयमलिओ for °मअविमलिओ. ५८८. अग्गभरंतीओ, अग्गहरंतीओ.
 ५८९. पिलोस°. ५९१ अंतुप्प° for °चुडुप्प°. गोरंग° for णारंग°.

इह तं संचारिअ-कंचणार-केसर-कसाय-गंधाण ।
 उच्छ्वलिअ-वणाणं सोहगं किपि पवणाण ॥ ५९३ ॥
 इह माधवीण कोमल-पलास-दर-कविस-बंधणाहरण ।
 उद्भिज्जइ जरठ-कवोअ-कंठ-मइलारुणं मउलं ॥ ५९४ ॥
 इह अहिरांति कमावमुक-परिरुद्ध-विडव-जालाइ ।
 हरिआरुण-पंडु-कसाय-विसम-वण्णाइ ॥ ५९५ ॥
 फल-बंध-विरल-हरिआअमाण-सहआर-मंजरि-मुहाण ।
 साहु महु-वासराणं अकुंठ-कल-अंठि-कंठाण ॥ ५९६ ॥
 णव-बाण-कोउहलेण णूणमेअ वम्महो मुअइ ।
 सहआर-सरे अविओइणो वि इह उसुआ जेण ॥ ५९७ ॥
 टिविडिकिअ-डिंभाणं णव-रंगअ-गव्व-गरुअ-महिलाण ।
 णिकम्प-पामराणं भद्रं गामूसव-दिणाण ॥ ५९८ ॥
 विरल-टुअ-महुअर-कबुराओ इह मंजरीओ चूआण ।
 दर-दहु-मअण-बाणोवमाओ विडवेसु दीसंति ॥ ५९९ ॥

इह तत् संचारितकाङ्गनारकेसरकषायगन्धानाम् । उच्छ्वलितव-
 नानां सौभाग्यं किमपि पवनानाम् ॥ ५९३ ॥ इह माधवीनां कोमलप-
 लाशदरकपिशब्दन्धनाभरणम् । उद्भिद्यते जरठकपोतकण्ठमलिनारुणं
 मुकुलम् ॥ ५९४ ॥ इहाभिराजन्ते क्रमावमुक्तपरिरुद्धविटपजालानि ।
 हरितारुणपाण्डुकषायविषमपर्णान्यरण्यानि ॥ ५९५ ॥ फलबन्धविरल-
 हरितायमानसहकारमञ्जरीमुखानाम् । साधु मधुवासराणामकुण्ठकलकण्ठी-
 कण्ठानाम् ॥ ५९६ ॥ नवबाणकुतूहलेन नूनमेवमेव मन्मथो मुश्वति ।
 सहकारशारानवियोगिनोऽपीहोत्सुका येन ॥ ५९७ ॥ मणिडतडिभानां
 नवरङ्गकर्गर्वगुरुमहिलानाम् । निष्कम्पपामराणं भद्रं यानोत्सवदिनानाम्
 ॥ ५९८ ॥ विरलस्थितमधुकरकर्बुरा इह मञ्जर्यश्चूतानाम् । दरदग्धमदन-
 बाणोपमा विटपेषु दृश्यन्ते ॥ ५९९ ॥

५९३. कंचणार० for कंचणार०. उज्जं (च्छै)खरिय० for उच्छ्वलिअ०.
 केसरलंबंगगंधाण. ५९४. °फल० for °दर०. बंधणाहोअं for बंधणाहरण. ५९५. अहिरा-
 एंति. °विडवि०. °धवल० for °पंडु०. ५९६. मुहाण for °मुहाण. ५९७. णूण एमेअ,
 णूणमेव for णूणमेअ. ५९८. नवरंमेन, नवरगगअ for णवरंगअ. णिकम्प०.
 ५९९. °बंधुराओ for °कबुराओ. दरदहु०.

इह सोहंति दसमिल्ल-किसलयाअंविरच्छि-चत्ताइं ।
 पाविअ-पडिबोहाइं व सिसिर-पसुच्चाइं रण्णाइं ॥ ६०० ॥
 इह हलिदा-हअ-दविड-सामली-गंड-मंडलाणीलं ।
 फलमसअल-परिणामावलंबि अहिहरइ चूआणं ॥ ६०१ ॥
 एण-खुर-खंडिआपंडु-जच्च-कच्चूर-चुण्णमुण्णमइ ।
 इह अहिणव-सव्वण-वेणु-रोअणा-रेणु-रमणीयं ॥ ६०२ ॥
 दीहर-हेमंत-णिसा-णिरंतरुप्पण्ण-चाव-वावारो ।
 जिअ-लकखो मा इर माहवम्मि कुसुमाजहो होउ ॥ ६०३ ॥
 पलुव-सिहाओ इह णिव्वडंति दूरारुणा महु-मुहम्मि ।
 साहा-विभेअ-पाविअ-णिअ-रस-सोणाओ व तरुण ॥ ६०४ ॥
 इह कहवि समासाइअ-णव-सहआर-मअरंद-विंदुइआ ।
 रुटंता भमरच्चेअ भमर-मालाहिं पिज्जांति ॥ ६०५ ॥
 णालाअडिहअ-परिणाम-पसिद्धिलूससिअ-बंधणाहोअं ।
 रस-गारवेण फलमिह चूआण कमोहुरं पडइ ॥ ६०६ ॥

इह शोभन्ते दरोन्मीलितकिसलयाताम्राक्षिपत्राणि । प्रातपरिवो-
 धानीव शिशिरप्रसुतान्यरण्णानि ॥ ६०० ॥ इह हि हरिद्राविच्छुरितद्रवि-
 डश्यामलागणडमण्डलानीलम् । फलमसकलपरिणामावलम्बि अभिहरति
 चूतानाम् ॥ ६०१ ॥ एणखुरखण्डितापाण्डुजात्यकर्पुरचूर्णमुञ्जमाति । इहा-
 भिनवसत्रणवेणुरोचनारेणुरमणीयम् ॥ ६०२ ॥ दीर्घेहेमन्तनिशानिरन्तरो-
 त्पञ्चापव्यापारः । जितलक्ष्यो मा किल माधवे कुसुमायुधो भवतु
 ॥ ६०३ ॥ पलुवशिखा इह निर्वर्तन्ते दूरारुणा मधुसुखे । शाखाविभेदप्राप-
 निजरसशोणा इव तरुणाम् ॥ ६०४ ॥ इह कथमपि समासादितनवसहकार-
 मकरन्दविन्दुचिताः । रुतं कुर्वन्तो भ्रमरा एव भ्रमरमालाभिः पीयन्ते
 ॥ ६०५ ॥ नालाकूष्ठपरिणामप्रशिथिलोच्छवसितबन्धनाभोगम् । रसगौरवेण
 फलमिह चूतानां क्रमावनतं पतति ॥ ६०६ ॥

६००. समु for दरु^०, पावियबोहाइं पिव. ६०१. °दमिल^० for °दविड^०,
 °बलंबमंबाणमहिहरइ for वलंबि अहिहरइ चूआण. ६०२. °बंडु^० for °पंडु^०.
 ६०५. °अहिणवसहयाररेणु^० for °णवसहआरमअरंद^०. कंदंता for रुटंता.
 ६०६. °बंधबंधुरिअं for बंधणाहोअं.

फल-लंभ-मुहअ-डिभा सु-दारु-घर-संणिवेस-रमणिज्ञा ।
 एए हरंति हिअं अजणाइणा वण-गाम्मा ॥ ६०७ ॥
 किंपि दुम-जज्जरेसुं हिअं घोसावबद्ध-धूमेसु ।
 लगद्वि विरल-द्विअ-वायसेसु उव्वत्थ-गामेसु ॥ ६०८ ॥
 इह गामागअ-धम्मिअ-संमज्जिअ-सुण्ण-लिंगमुवसेलं ।
 दल-गंधि गहीराणील-कुंडमुरु-पाअवं संडं ॥ ६०९ ॥
 अवमारुअ-मूल-णिमिल-पल्लवाज्जिणो परिसरेसु ।
 इह तरुणो सिहर-वहम्मि णवर झंकारिणो होंति ॥ ६१० ॥
 इह भूरि-भमिर-साहा-सारंग-विराविणो विराअंति ।
 आबद्ध-महा-महु-पिंड-मंडला जर-तरु-कर्खंधा ॥ ६११ ॥
 परिणाम-सोस-लहुआअमाण-फल-थोअ-पाविओसासा ।
 इह जाआ पढम-समोणआओ मालूर-साहाओ ॥ ६१२ ॥
 सावअ-पअवी-मिणावसाय-हरिअंतरा विराअंति ।
 एए पहाअ-सरसा वण-त्थली-सद्वलद्वंता ॥ ६१३ ॥

फललाभमुदितडिम्भाः सुदारुगृहसंनिवेशरमणीयाः । एते हरन्ति
 हृदयं अजनाकीर्णा वनग्रामाः ॥ ६०७ ॥ किमपि दुमर्जरेषु हृदयं
 घोषावबद्धधूमेषु । लगति विरलस्थितवायसेषु उद्वसितग्रामेषु ॥ ६०८ ॥
 इह ग्रामागतधार्मिकसंमार्जितशून्यलिङ्गमुपशैलम् । दलगन्धि गभीराणी-
 लकुण्डमुरुपादृपं षण्डम् ॥ ६०९ ॥ अवमारुतमूलनिमीलितपल्लवाकुठिचनः
 परिसरेषु । इह तरवः शिखरपथे केवलं झङ्कारिणो भवन्ति ॥ ६१० ॥
 इह भूरिभ्रमणशीलशाखासारङ्गविराविणो विराजन्ते । आबद्धमहामधु-
 पिण्डमण्डला जरत्तरुस्कन्धाः ॥ ६११ ॥ परिणामशोषलधूयमानफलस्तो-
 कप्रातोच्छवासाः । इह जाताः प्रथमसमवनता मालूरशाखाः ॥ ६१२ ॥
 श्वापदपदवीभिज्ञावव्यायहरितान्तरा विराजन्ते । एते प्रभातसरसा वन-
 स्थलीशाद्वलाधार्धान्ताः ॥ ६१३ ॥

६०७. सुदारुसंचय° for सुदारुघरसं°. सुजणाइन्ना for अजणाइणा.
 ६०८. उव्वत्थ. ६१०. पल्लवाकुंचिणो, पल्लवाकुंजिणो. ६११. संबद्ध° for आबद्ध°.
 ६१२. °पावेथोयलसासा for °थोअपाविओसासा. ६१३. °समए for °सरसा.

परिसद्विअ-वेणु-दल-रंग-पिंगलं गलइ गिरि-अड-दरीसु ।
जलमिणमो मल-हरिआअमाण-जरदोवल-खवलिअं ॥ ६१४ ॥
इह सोतागम-विहिंडि-सिलासु मुणिणो गुहासु निवसन्ति ।
कासायमुव्वहंता पुराण-बोरडि-विच्छायं ॥ ६१५ ॥
इह फलइ दुमवईसुं पणओ भमराण कुसुम-पीआणं ।
सिद्ध-परिगहिअ-गुहा-गेहासु णिअंब-मालासु ॥ ६१६ ॥
इह कड्डिअ-विअड-सिला-बडण-डिअ-चुण्ण-रासि-पंसुलिआ ।
विसमुज्जल-मुहल-तडा घटणा-जागोवला गिरिणो ॥ ६१७ ॥
इह परिसकिज्जइ कटिण-कक्रुक्केर-णिसिअ-णह-हीरं ।
कुरुविंद-कंदरा-मंदिरेसु मंदं मंदेहिं ॥ ६१८ ॥
इह दर-खल्लइअ-तडोवलाओ परिविरल-बाल-मीणाओ ।
फेण-च्छाया-सारोअराओ रेहंति सरिआओ ॥ ६१९ ॥
अववकल-णीसह-मूल-बंधुराअंत-बाल-धव-कुंजा ।
इह बहुलं गाढ-कसाय-सीहुणो गिरि-अड-गामा ॥ ६२० ॥

परिशट्टिवेणुदलरझापिङ्गलं गलति गिरितटदरीषु । जलमिंदं
मलहरितायमानजरठोपलस्खलितम् ॥ ६१४ ॥ इह स्रोतआगमविघटित-
शिलासु मुनयो गुहासु निवसन्ति । काषायमुद्रहन्तः पुराणबद्रास्थि-
विच्छायम् ॥ ६१५ ॥ इह फलति दुमवतीषु प्रणयो भमराणां कुसमपी-
तानाम् । सिद्धपरिगृहीतगुहागेहासु नितम्बमालासु ॥ ६१६ ॥ इहाकृष्णविकट-
शिलापतनस्थितचूर्णराशिपांसुलिताः । विषमोज्जवलमुखरतटा घटनायो-
ग्योपला गिरयः ॥ ६१७ ॥ इह परिष्वक्कयते कठिनकर्करोत्करनिशितनख-
प्रान्तम् । कुरुविन्दकन्दरामन्दिरेषु मन्दं मृगेन्द्रैः ॥ ६१८ ॥ इह दरखलती-
कृतटोपलाः प्रविरलबालमीनाः । फेनच्छायाशारोदराः शोभन्ते सरितः ॥
६१९ ॥ अपवल्कलनिःसहमूलबन्धुरायमाणबालधवकुञ्जाः । इह बहुलं
गाढकषायसीधवो गिरितटग्रामाः ॥ ६२० ॥

६१४. °दरीहिं and °सरीहिं for °दरीसु. ६१७. °परिवेसा for पंसुलिआ.
°पंसुरातिपरिवेसा for °चुण्णरासिपंसुलिआ. ६१८. कक्रुप्पंक° for कक्रुक्केर°.
६१९. रय° for दर°. ६२०. बाढं for बहुलं.

इह दिअसम्मि वि सिहरावरोह-परिअत्त-रवि-अरुम्मिल्ला ।
 धूमाअंति व दूरावलोअ-मइला गिरि-वर्णता ॥ ६२१ ॥
 चलण-णिसण्णुण्णामिअ-चिबुअ-अलायामि-तलिण-मुहरेहं ।
 सोहइ पसुत्तमिह केसरीण भर-णिगग-णहगं ॥ ६२२ ॥
 इह सुइरेण पसम्मइ कफाड-परंपरा-पडिकवलिओ ।
 अहिताडिअ-कंसुगार-झंझणा-पडिरवाहोओ ॥ ६२३ ॥
 इह दीसइ विमलाअंत-मणि-सिला-संड-संधिउज्जोअं ।
 परिदलिअ-दाडिमी-कुसुम-दल-सिहाअंविरं गअणं ॥ ६२४ ॥
 इह दूर-ठिअ-सिहरा वित्थारासण्ण-पाअड-णिअंबा ।
 दीसांति अग-मइला कमेण मूलुज्जला गिरिणो ॥ ६२५ ॥
 इह ताओ खंडिउव्वाअ-पाअवालग-वलिल-कलिलाओ ।
 सबरुक्खअ-कंदुदेस-विवर-विसमाओ भूमीओ ॥ ६२६ ॥
 इह वाहेहिं वराहाण बाण-विहाणमणुसरिज्जंति ।
 अगग-समुज्जल-रुहिर-विंदु-मुद्वाओ पअवीओ ॥ ६२७ ॥

इह दिवसेऽपि शिखरावरोधपरिवृत्तरविकरोन्मीलिताः । धूमायन्तीव
 दूरावलोकमलिना गिरिवनान्ताः ॥ ६२१ ॥ चरणनिषष्टोन्नामितचिबुकत-
 लायामितनुकमुखरेखम् । ज्ञोभते प्रसुप्तमिह केसरिणां भरनिर्गतनखाग्रम्
 ॥ ६२२ ॥ इह सुचिरेण प्रशास्यति गुहापरम्पराप्रतिस्वलितः । अभिताडित-
 कांस्योद्भारखञ्जनाप्रतिरवाभोगः ॥ ६२३ ॥ इह दृश्यते विमलायमानमणि-
 शिलाषण्डसंध्युद्योतम् । परिदलितदाडिमीकुसुमदलशिखाताञ्च गगनम्
 ॥ ६२४ ॥ इह दूरस्थितशिखरा विस्तारासन्नप्रकटनितम्बाः । दृश्यन्तेऽप्रम-
 लिनाः कमेण मूलोज्जवला गिरयः ॥ ६२५ ॥ इह ताः खण्डितोच्छुष्कपाद-
 पालमवल्लिकलिलाः । शबरोत्खातकन्दोद्देशविवरविषमा भूमयः ॥ ६२६ ॥
 इह व्याधैर्वराहाणां बाणविहतानामनुस्थियन्ते । अग्राग्रसमुज्ज्वलरुधिर-
 विन्दुमुद्राः पद्व्यः ॥ ६२७ ॥

६२१. रवियस्पीडा, वणद्वंता for गिरिवर्णता. ६२२. °नह° for °मुह°.
 ६२३. हि चिरेण for सुइरेण. पसंसइ for पसम्मइ. पडिप्फलिओ. अहिताडण-
 कंसुगार-झंझणो. ६२४. विमलाअंत°. ६२५. दूरोत्थिय°. ६२६. खंडियव्वाय°,
 कलियाओ. ६२७. बाणपहया°, °विहाण अणु° for °विहाणमणु°.

मणि-वित्थार-परिद्विअ-वसुहा-पअडाअमाण-पेरतो ।
 लक्षिवज्जइ सेस-फणा-अडो व्व अह णिमलो जलही ॥ ६२८ ॥
 णिविड-दल-णाल-परिजडिल-दीहस्त्वद्विंड-पिंड-वज्जूरा ।
 एआओ जलहिणो तड-तमाल-णीला वणालीओ ॥ ६२९ ॥
 गोसे विअसंति मराल-चंचु-परिचुंविथाओ सरसीसु ।
 इह कमलिणीओ महुअर-पुलिंद-विणिवेस-पलीओ ॥ ६३० ॥
 एइ इहं जलणिहिमुत्तरेण उअ-महिहरे णह-विसारी ।
 सामीरं रअमणुवत्तिऊण गंधो वण-लआणं ॥ ६३१ ॥
 पाटलिअ-भू-रओ णिहसणेण पूआण परिमल-कसाओ ।
 कविलिअ-णियंसणो इह जणस्स संज्ञाअइ रओहो ॥ ६३२ ॥
 इह पवण-भिण-ताली-रस-च्छडा-पिच्छिले परिक्षबलिआ ।
 कइणो महुर-सुअंधे लिहंति हत्थे गिरि-अडीसु ॥ ६३३ ॥
 रंखोलिर-परिणअ-गव्व-सार-संभिडण-मुहल-फल-कोसा ।
 इह पवणो णच्चावेइ णालिएर-वणालीओ ॥ ६३४ ॥

मणिविस्तारपरिष्वितवसुधाप्रकटायमानपर्यन्तः । लक्ष्यते शेषफणातट
 इवाथ निर्मलो जलधिः ॥ ६२८ ॥ निबिडदलनालपरिजटिलदीर्घोद्विंड-
 पिंडवज्जूरा: । एता जलधेस्तटतमालनीला वनाल्यः ॥ ६२९ ॥ प्रभाते
 विकसन्ति मरालचउपरिचुम्बताः सरसीषु । इह कमलिण्यो मधुकरपु-
 लिन्दविनिवेशपल्लयः ॥ ६३० ॥ एतीह जलनिधिमुत्तरेण उद्दूमहीधरे
 नभोविसारी । सामीरं रजोऽनुवृत्य गन्धो वनलतानाम् ॥ ६३१ ॥
 पाटलितभूरजस्को निर्धर्षणेन पूगानां परिमलकषायः । कपिलित-
 निवसन इह जनस्य संध्यायते रजओधः ॥ ६३२ ॥ इह पवनभिन्नतालीर-
 सच्छटापिच्छिलान् परिस्तवलिताः । कपयो मधुरसुगन्धान् लिहन्ति हस्तान्
 गिरितटीषु ॥ ६३३ ॥ दोलनशीलपरिणतगर्भसारसंभेदनमुखरफलकोशाः ।
 इह पवनो नर्तयति नालिकेरवनालीः ॥ ६३४ ॥

६२९. णिविडदलमाल०, °जज्जस्त्वद्विंड° for °दीहस्त्वद्विंड°. ६३२. °पूरओ for
 °भूरओ. ६३३. पडण° for पवण°. ६३४. रिंखोरिल°, रंखोलिय° for रंखोलिर°,
 °कोसो.

मुहलंदोलिअ-ताडी-पल्लव-संवेलिलआ इह वहांति ।
 बंधन-दलंत-तणराअ-फल-चडकारिणो पवणा ॥ ६३५ ॥
 अह केलासो बोलेइ जम्मि हिम-कण-किलामिअ-च्छायं ।
 संभरिअ-मअण-विणिवाअ-खेअ-विहुरं व ससि-विंबं ॥ ६३६ ॥
 इह हर-जडाहिसंजमण-गंठि-णिबिडिअ-गलेण वासुइणा ।
 उफुल्ल-फणा-धरिआ मुच्चंति समीरणुग्गारा ॥ ६३७ ॥
 इह णेअ णिसासु वि णिव्वडंति आमोअ-पेल्लिअ-भुअंगा ।
 रअण-च्छवि-संवलिआ कडएसु महोसही-विडवा ॥ ६३८ ॥
 इह मणि-अडाण दीसइ उव्वत्तिअ-बरहि-पिच्छ-विच्छाओ ।
 णीहार-पड-परिक्खलिअ-णिगमो किरण-विच्छड्हो ॥ ६३९ ॥
 इह फुरइ पंडु-भावो वासागम-भंग-गहिअ-सिहराण ।
 अणवरअ-विसज्जिअ-विज्जु-रुहिर-धाराण व घणाण ॥ ६४० ॥
 इह सिद्ध-सुन्दरीणं थणाण णव-णह-वआण णिव्वडइ ।
 आअंब-राइ-लंछिअ-विइत-भुअवत्त-लाअण्णं ॥ ६४१ ॥

मुखरान्दोलितताडीपल्लवसंवेलिता इह वहान्ति । बन्धनदलततृणराज-फलचटकारिणः पवनाः ॥ ६३५ ॥ अथ कैलासोऽतिकामति यस्मिन् हिमकणक्नामितच्छायम् । संस्मृतमदनविनिपातखेदविधुरमिव शशिविस्वम् ॥ ६३६ ॥ इह हरजटाभिसंयमनग्रन्थिनिबिडितगलेन वासुकिना । उत्फुल्लफणाधृता मुच्चयन्ते समीरणोद्धाराः ॥ ६३७ ॥ इह नैव निशास्वपि निर्वर्तन्ते आमोदप्रेरितभुजद्गाः । रत्नच्छविसंवलिताः कटकेषु महौषधि-विटपाः ॥ ६३८ ॥ इह मणितटानां दृश्यते उद्वर्तितबहिर्हिपिच्छविच्छायाः । नीहारपटपरिस्वलितनिर्गमः किरणसमूहः ॥ ६३९ ॥ इह स्फुरति पाण्डुभावो वर्षीगमभड्हगगृहीताशिखराणम् । अनवरतविसृष्टविद्युद्गुधिराणामिव घनानाम् ॥ ६४० ॥ इह सिद्धसुन्दरीणां स्तनानां नवनखपदानां निर्वर्तने । आताम्बराजिलात्रिष्ठविचित्रभूर्जपत्रलावण्यम् ॥ ६४१ ॥

६३५. °ताली° for °ताडी°. परि° for इह. ६३९. °भर° for °पड°, णीहारपडणपडि°. ६४१. आइबराइ°, लंछणविचित°.

इह मुणिवराणं णिकंप-णियम-पदिवंध-संधिआलोओ ।
 ज्ञाण-विरमम्मि जाअंति णवर मलिणा गिरि-गुहाओ ॥ ६४२ ॥

इह मुक-पल्लुम्मुह-पसण्ण-महिसावलोइआ होंति ।
 सेल-सिहरंतरिज्जंत-रवि-अरा दिअस-परिणामा ॥ ६४३ ॥

छाया-णिव्वाविअ-सद्वलाण भद्रं दिणावसाणाण ।
 णअर-विणिअत्त-गोवी-परिगीअ-वण्णंत-मगाण ॥ ६४४ ॥

इह पल्ली-धूमुब्बेअ-धूसरिज्जंत-कुंज-रमणिज्जा ।
 होंति गिरि-अदअ-दंडा णिसागमारंभ-गंभीरा ॥ ६४५ ॥

उअय-च्छविं मुअंतो पुराण-करि-दंत-पिंगल-मउहो ।
 इह सोहइ सिहरासत्त-मंडलो जामिणी-णाहो ॥ ६४६ ॥

धाराहिसित्त-णव-कंदलाण इह ता चलंति मालाओ ।
 जरठ-कलविंक-गल-मंडलाहिलीणा जलहराण ॥ ६४७ ॥

इह सो तरुअल-वसुआअ-सलिल-संभिण-केसरामोओ ।
 परिणअ-किण-सुरा-अंध-गाह-महुरो विणिम्महइ ॥ ६४८ ॥

इह मुनिवराणां निष्कम्पनियमप्रतिबन्धसंधितालोकाः । ध्यानविरमे
 जायन्ते केवलं मलिना गिरिगुहाः ॥ ६४२ ॥ इह मुक्तपल्लोन्मुखप्रसञ्चम-
 हिषावलोकिता भवन्ति । शैलशिखरान्तरीयमाणरविकरा दिवसपरिणामाः
 ॥ ६४३ ॥ छायानिर्वापितशाद्वलानां भद्रं दिनावसानानाम् । नगरविनिवृत्त-
 गोपीपरिगीतवनान्तमार्गाणाम् ॥ ६४४ ॥ इह पल्लीधूमोज्जेवधूसरायमाण-
 कुञ्जरमणीयाः । भवन्ति गिरिकटकदण्डा निशागमारम्भगंभीराः ॥ ६४५ ॥
 उदयच्छविं मुञ्चन पुराणकरिदन्तपिंगलमयूखः । इह शोभते शिखरास-
 क्तमण्डलो यामिनीनाथः ॥ ६४६ ॥ धाराभिषिक्तनवकन्दलानामिह ताश्च-
 लन्ति मालाः । जरठकलविङ्कगलमण्डलाभिलीना जलधराणाम् ॥ ६४७ ॥
 इह स तस्तलशुष्कसलिलसंभिन्नकेसरामोऽ । परिणतकिणवसुरागाढमधुरो
 विनिर्गच्छति ॥ ६४८ ॥

६४२. गुहाहोओ for गिरिगुहाओ. ६४५. कठय° for अदअ. जलग्रामा°
 for णिसागमा°. ६४६. सिहरासत्त°. ६४७. वलंति for चलंति. ६४८. कटु for
 °किण°, °गरुओ for °महुरो.

ग. ७

पठमासारे इह तत्त्व-भू-णिवेसाहैं वण-कुरंगेहिं ।
 दर-घडिअ-मुहं पिजंति अग्न-सिसिराहैं तोयाहैं ॥ ६४९ ॥
 इह वेल्हंत-दुमुज्जिअ-भिण्ण-वओ-अंड-कलल-सीअरिणो ।
 वाअंति मेह-सीअल-धूलि-लबुत्थंघिणो पवणा ॥ ६५० ॥
 एए विराअ-गोमय-हरिअंतर-बुबुआ परिवहंति ।
 सद्वल-संदाणिअ-सहर-चित्तला पूर-वित्थारा ॥ ६५१ ॥
 इह धारा-विच्छोलिअ-फलट्टि-णिग्गअ-कसाय-गंधाण ।
 विरल-भमराण घोलइ लच्छो जंबू-तरुअलाण ॥ ६५२ ॥
 उकंदलाण घोलइ इह सेरिह-दलिअ-केसर-वणाण ।
 गंधो उबुद्ध-कलंब-सीअलो सेल-कडआण ॥ ६५३ ॥
 इह सलिल-किलिण्णाअंब-विरस-मालूर-सार-सुरहीण ।
 जलअ-समयमि रणाणिलाण णिव्वडइ सोहगं ॥ ६५४ ॥
 णव-धारा-पडिबज्जंत-रेणु-परिसामला थली-मग्गा ।
 धूसर-हरिण-खुर-च्छेअ-कबुरा इह विराअंति ॥ ६५५ ॥

प्रथमासारे इह तप्तभूनिवेशानि वनकुरद्धगैः । दरघटितमुखं पीयन्ते८-
 ग्रशिशिराणि तोयानि ॥ ६४९ ॥ इह वेल्हइमोज्जितभिज्जवयो९७८कलल-
 शीकरिणः । वान्ति मेघशीतलधूलिलवोत्क्षेपिणः पवनाः ॥ ६५० ॥ एते
 विर्लीनगोमयहरितान्तरबुद्धुवाः परिवहन्ति । शाद्वलसंदानितशफर-
 चित्रलाः पूरविस्ताराः ॥ ६५१ ॥ इह धाराधौतफलास्थिनिर्गतकषायग-
 न्धानाम् । विरलभ्रमराणां धूर्णते लक्ष्मीर्जम्बूतरुतलानाम् ॥ ६५२ ॥
 उत्कन्दलानां धूर्णते इह सैरिभदलितकेसरवनानाम् । गन्ध उद्बुद्ध-
 कदम्बशतिलः शैलकटकानाम् ॥ ६५३ ॥ इह सलिलक्ष्मीताम्ब्रविरस-
 मालूरसारसुरभीणाम् । जलदसमयेऽरण्यानिलानां निर्वत्तते सौभाग्यम्
 ॥ ६५४ ॥ नवधाराप्रतिवध्यमानरेणुपरिश्यामलाः स्थलीमार्गाः । धूसर-
 हरिणखुरच्छेदकर्बुरा इह विराजन्ते ॥ ६५५ ॥

६४९. पेजंति. ६५०. दुमिज्जिय, °कलिल०. लबुत्थंभिणो, लबुलंघिणो for
 लबुत्थंघिणो. ६५२. लच्छो घोलइ, तरुयराण. ६५३. °सोदर० for °सेरिह०.
 ६५५. पडिबद्ध० for पडिबज्जंत०.

अवमेह औ वि मइल-चंदिमा होंति सोम्म-पवणाओ ।
 सलिलंध-गअण-दर-णिवडंत-ताराओ रअणाओ ॥ ६५६ ॥
 इह सा उम्मुद्रिअ-सिंदुवार-म अरंद-बंध-सुहआण ।
 सरअ-दिअसाण विअसइ लच्छी उगंध-कमलाण ॥ ६५७ ॥
 इअ सअल-दिसा-अड-विअय-मिलिअ-महि-मंडलेहँ सच्चविआ ।
 सेणा-भडेहँ से सुहअ-संणिवेसा वणुद्वेसा ॥ ६५८ ॥
 अवि अ ।

एए विरक्त-सुरचाव-विरस-विरलाहिलकिखअ-च्छाया ।
 महिस-खुर-च्छेअ-विहाविअ-प्पहा मणि-अहुद्वेसा ॥ ६५९ ॥
 इच्छा-परिअत्त-लआ-विआण-उद्वेस-पीडिअ-दुमाण ।
 छाया सच्चिअ अण व्व रण्ण-फरुसा उववणाण ॥ ६६० ॥
 विभमवर्इण भिजंतमलअ-परिगूढ-केसरं जाण ।
 ताणंचिअ विअलइ इह लआण फल-पेलिअं कुसुमं ॥ ६६१ ॥
 ओसरिअ-सिहर-बंधा तहष्टिओवत्त-भित्ति-पब्मारा ।
 भवणोच्छंगा तेच्चेअ विजल-वावीणिहा जाआ ॥ ६६२ ॥

अपमेघा अपि महिनचन्द्रिका भवन्ति सौम्यपवनाः । सलिलान्ध-
 गगनदरनिर्वत्तमानतारा रजन्यः ॥ ६५६ ॥ इह सा उन्मुद्रितसिंदुवारम-
 करन्दबन्धसुभगानाम् । शरद्विवसानां विकसति लक्ष्मी उद्गन्धकमला-
 नाम् ॥ ६१७ ॥ इति सकलादिकटविजयभिलितमहीमण्डलैद्वृष्टा । सेनाभटै-
 स्तस्य सुभगसंनिवेशा वनोद्देशाः ॥ ६१८ ॥ अपि च । एते विरक्तसुरचाप-
 विरसविरलाभिलक्षितच्छायाः । महिषखुरच्छेदविभावितप्रभा मणितटो-
 द्वेशाः ॥ ६५९ ॥ इच्छापरिवृत्तलतावितानोद्देशपीडितद्वमाणाम् । छाया
 सैवान्येव अरण्यपरुषा उपवनानाम् ॥ ६६० ॥ विभ्रमवतीनां भिद्यमानमल-
 कपरिगूढकेसरं यासाम् । तासामेव विगलतीह लतानां फलप्रेरितं कुसुमम्
 ॥ ६६१ ॥ अपसृतशिखरबन्धास्तथास्थितापवृत्तभित्तिप्रागभाराः । भवनो-
 त्सङ्गास्त एव विजलवापीनिभा जाताः ॥ ६६२ ॥

६५६ सलिलोत्थ० for सलिलंध०. ६५७. °विदु० for °बंध०. ६५८. °मलिय०
 for °मिलिअ०.

जाआ ताओच्चिअ तह-महग्ध-मणि-रासि-सबलिअ-कर्खंभा ।
 भमिर-भुअंग-फणा-रअणमेत्त-विहवाओ वीहीओ ॥ ६६३ ॥
 इह किर तंआ पुर-संणिवेस-पिहु-पंसु-रासि-परिवेसं ।
 वरिसासु पएस-पआस-खुत्त-माणि-विहुमं णअरं ॥ ६६४ ॥
 णीरेणु-भाव-णिवडिअ-साल-सुर-सअण-तोरण-विडंका ।
 द्वे वि पुर-णिवेसा इह आसण्ण व्व दीसंति ॥ ६६५ ॥
 पविलीण-कुसूल-द्वाण-फरस-बुस-पंसु-थउडिउद्वेसा ।
 इह भू-दविणण्णेसण-विइण्ण-विवरा घरोवासा ॥ ६६६ ॥
 इह काल-रुड-सीरागमाइ जाआइ बहल-हरिआइ ।
 भू-गुण-विसह-पंदार-बद्ध-गहणाइ छेत्ताइ ॥ ६६७ ॥
 इह कारहीसु कल्लं उण्णंति व भूसु सावसाआसु ।
 आरामंति विणिमहिअ-कमल-गंधाओ व दिसाओ ॥ ६६८ ॥
 साहासु वंध-परिसेस-रज्जु-बोच्छेअ-विरल-जर-दब्मा ।
 दोला-मग्गा उवणिग्गमेसु एए तरुअलाण ॥ ६६९ ॥

जातास्ता एव तथामहार्दमणिराशिशबलितस्तम्भाः । भ्रमणशी-
 लभुजङ्गरत्नमात्रविभवा वीथ्यः ॥ ६६३ ॥ इह किल तदा पुरसंनिवेशपृथु-
 पांसुराशिपरिवेशम् । वर्षासु प्रदेशप्रकाशनिममणिविहुमं नगरम् ॥ ६६४ ॥
 नीरेणुभाविर्वृत्तसालसुरसदनतोरणविट्ठकाः । द्वेरेऽपि पुरनिवेशा
 इहासच्चा इव दृश्यन्ते ॥ ६६५ ॥ प्रविलीणकुसूलस्थानपरुषबुसपांसुस्थपु-
 टितोदेशाः । इह भूदविणान्वेषणवितीर्णविवरा गृहावकाशाः ॥ ६६६ ॥
 इह कालरुडसीरागमानि जातानि बहलहरितानि । भूगुणविकसित-
 मन्दारबद्धगहनानि क्षेत्राणि ॥ ६६७ ॥ इह कारभीषु कल्यसुक्षयन्तीव भूषु
 सावसादासु । आरमन्ति विनिर्गतकमलगन्धा इव दिशः ॥ ६६८ ॥ शास्त्रासु
 बन्धपरिशेषरज्जुव्युच्छेदविरलजरददर्भाः । दोलामार्गा उपनिर्ममेष्वेते
 तरुतलानाम् ॥ ६६९ ॥

६६३. वल्लीओ, वेइओ for वीहीओ. ६६४. तं आसि सं° (= तं आसीसं ?)
 for तंआ सं°, ६६५. °विडंगा for °विडंका. ६६६. °तुस° for °बुस°
 ६६७. खेत्ताइ for छेत्ताइ. ६६९. °बद्ध° for °वंध°. तरुलयाण.

अवसर्ण-पुराण-णरिंद-किञ्चण-द्वाण-सोण-चुण्णाओ ।

इह जर-भुअंग-संभाविआओ पेरंत-भूमीओ ॥ ६७० ॥

इह णिजिअ-कुंदोसीर-सार-सहआर-पाडल-रसाइ ।

कमल-करवीर-बाबीसु गिम्ह-तोयाइ अग्नंति ॥ ६७१ ॥

इह विअड-मूलबंधा घडिअ-सिला-संचया परिसरेसु ।

असमत्त-णिवेसच्चिअ जरं गआ सु-पुरिसारंभा ॥ ६७२ ॥

दुगम-भाव-डिअ-णालि-घडिअ-घंटेसु तोरणग्गेसु ।

इह अज्ज वि उद्देसा संभाविअ-भूरि-विहव व्व ॥ ६७३ ॥

आ-सिहर-परिडिअ-भित्ति-संचया गलिअ-दारु-पडिबंधा ।

इह दूमंति व अब्मंतराअवा भवण-वित्थारा ॥ ६७४ ॥

जण-विणिहद्वायस-कलुस-हीण-पाहाण-देहली-बंधा ।

अगरु-दल-लहुअ-जर-दार-दारु-सअला इह णिवेसा ॥ ६७५ ॥

इह विहडिअ-पिंडी-बंध-संधि-परिलंबि-वाल-णिम्पोआ ।

आयाम-परिडिअ-तंक-विअड-लिंगा थलाहोआ ॥ ६७६ ॥

अवसन्नपुराणनरेन्द्रकीर्तनस्थानशोणचूर्णाः । इह जरद्भुजद्गसंभाविताः पर्यन्तभूमयः ॥ ६७० ॥ इह निर्जितकुन्दोशीरसारसहकारपाटलरसानि । कमलकरवीरवापीसु ग्रीष्मतोयानि राजन्ते ॥ ६७१ ॥ इह विकट-मूलबन्धा घटितशिलासंचयाः परिसरेषु । असमातनिवेशा एव जरां गताः सुपुरुषारम्भाः ॥ ६७२ ॥ दुर्गमभावस्थितनाढीघटितघण्टेषु तोरणाग्रेषु । इहाद्यापि उद्देशाः संभावितभूरिविभवा इव ॥ ६७३ ॥ आशिखरपरिष्ठित-भित्तिसंचया गलितदारुप्रतिबन्धाः । इह दुन्वन्तीव अभ्यन्तरातपा भवनविस्ताराः ॥ ६७४ ॥ जनविनिष्टृष्टायसकलुषहीनपाषाणदेहलीबन्धाः । अगरुदललधुकजरद्वारदारुशकला इह निवेशाः ॥ ६७५ ॥ इह विघटित-पिण्डीबन्धसंधिपरिलम्बिव्यालनिर्मोकाः । आयामपरिष्ठितपङ्कविकट-लिङ्गाः स्थलाभोगाः ॥ ६७६ ॥

६७३. दुर्गपहाव^० for दुर्गमभाव^०, °णेलि^०, °णीली^० for °णालि^०.
 ६७४. दूमंति. °परिबंधा for °पडिबंधा. ६७५. °काल^० for °कलुस^०. अगरु^०. जर (दार) सयलमूला इह णिवेसा for जरदारदार^०. ६७६. आयास^० for आयाम^०.

इह चिचिणीण घेत्तूण करअलोलुंप-पिंडिअं पहिओ ।
 कवलेइ जरठ-कलविंक-पकरव-परिकबुरं कुसुमं ॥ ६७७ ॥
 दीसंति पदम-पीढा णिबिडारुण-लग्ग-पंक-लेवाओ ।
 इह विहिडिअ-भित्ति-च्छेअ-णिमग्गा जज्जरिद्वाओ ॥ ६७८ ॥
 इह लवणुगम-परिहीण-भित्ति-वलयत्तणेण दीसंति ।
 अहिअ-विअडाओ पूरण-समुण्णआ कूव-कोसीओ ॥ ६७९ ॥
 पीणत्तण-दर-परिणाम-भंग-परिकसण-मणि-कवालाओ ।
 आहोअं अज्ज वि इह कहेति गहिराओ रथ्याओ ॥ ६८० ॥
 इह कालेण समीकअ-तलाअ-सुरमंदिराओ दीसंति ।
 दर-णिण्णुण्णअ-संठाणमेत्त-विसमाओ भूमीओ ॥ ६८१ ॥
 वर-गोलअ-दारोसरिअ-मूल-पडिवद्ध-चुण-रेहाओ ।
 एआओ पाडलावंडु-कुण्परा जुण-भित्तीओ ॥ ६८२ ॥
 इह गंभीराअंति व अहिआलोआइ जालअ-विहंगा ।
 आयासु वि दर-पाविअ-खंभ-च्छायाइ भवणाइ ॥ ६८३ ॥

इह चित्रिनीनां गृहीत्वा करतलावलुम्पनपिण्डितं पथिकः ।
 कवलयति जरठकलविद्कपक्षकबुरं कुसुमम् ॥ ६७७ ॥ दृश्यन्ते प्रथमपीटा-
 णिबिडारुणलम्पद्कलेपाः । इह विधटितभित्तिच्छेदनिर्गता जर्जरेष्टकाः
 ॥ ६७८ ॥ इह लवणोद्दमपरिहीनभित्तिवलयत्वेन दृश्यन्ते । अधिकविकटाः
 पूरणसमुच्चताः कूपकोश्यः ॥ ६७९ ॥ पीनत्वदरपरिणामभद्गपरिकर्षणम-
 पिणकपालाः । आभोगमद्यापि इह कथयन्ति गभीरा रथ्याः ॥ ६८० ॥
 इह कालेन समीकृततडागसुरमन्दिरा दृश्यन्ते । दरनिम्नोच्चत-
 संस्थानमात्रविषमा भूमयः ॥ ६८१ ॥ गृहगोलकद्वारापस्त्रूतमूलप्रतिबद्ध-
 चूर्णरेखाः । एताः पाटलापाण्डुकर्परा जीर्णभित्तयः ॥ ६८२ ॥ इह गम्भीरा-
 यन्त इव अधिकालोकानि जालकविभद्गात । छायास्वपि दरप्रातस्तम्भ-
 च्छायानि भवनानि ॥ ६८३ ॥

६७८. पठमपीडा, पठमभीडा. पंकलग्ग° for लग्गपंक°. °लेहाओ for
 °लेवाओ. ६८०. °कसिण° for °कसण°. इह अज्जवि कहिंति. ६८१. °तडाय° for
 °तलाय°. ६८२. °घोलपवारो, घरघोलयवारो for गोलअदारो°. मूलपडिबंध°,
 पाडलावण°. ६८३. °विभंगा for विहंगा.

दिअसे वि भूय-संभावणाएँ उकंट्यांति अंगाइं ।
 णीसद्वाओ वि इह ज्ञति घडिअ-सद्वाओ वडहीओ ॥ ६८४ ॥
 इह दूमंति व फल-पत्त-लोह-पविरिक्त-ताल-खजूरा ।
 अवलोह-पलोह-जरारहड-दंडा घरोवासा ॥ ६८५ ॥
 चिण्होपलकिखआ विहुआरंभोहुर-णरिंद-दीसंता ।
 इह अज्ज वि संति महा-णिहाण-मग्ना परिसरेषु ॥ ६८६ ॥
 अघडंत-धूम-रअ-णिग्नमाओ पलहत्थ-भवण-विरलाओ ।
 इह हौंति गाढ-तिमिरा चिरेण रथणीसु रथ्याओ ॥ ६८७ ॥
 इथ तस्स चिरं सेवागएहिं विहडिअ-समिद्धि-बंधेहिं ।
 णिअ-णअर-संणिवेसा वेरि-णरिंदेहिं सच्चविआ ॥ ६८८ ॥
 किं च जाअं ।
 पेच्छह लद्ध-च्छायं इमीएँ पडिवण्ण-दण्पणं वअणं ।
 कमलं व समुह-रवि-विंव-चुंविअं फुरइ णलिणीए ॥ ६८९ ॥
 उव्वहइ दइअ-गहिआहरोहड-झिजंत-रोस-पडिराअं ।
 पाणोसरंत-मझरं व फलिअ-चसअं इमा वअणं ॥ ६९० ॥

दिवसेऽपि भूतसंभावनया उत्कण्टयन्त्यहगार्नि । निःशब्दा अपीह
 ज्ञटिति घटितशब्दा वलभ्यः ॥ ६८४ ॥ इह दुन्वन्तीव फलपत्तलोभप्रविरि-
 क्ततालखजूरा: । अपलोहपर्यस्तजरदरथड्डदण्डा: गृहावकाशाः ॥ ६८५ ॥
 चिण्होपलक्षिता विधुतारम्भावनतनरेन्द्रद्वृश्यमानाः । इहाद्यापि सन्ति
 महानिधानमार्गाः परिसरेषु ॥ ६८६ ॥ अघटमानधूमरजोनिर्गमाः पर्यस्तभ-
 वनविरलाः । इह भवन्ति गाढतिमिराश्चिरेण रजनीषु रथ्याः ॥ ६८७ ॥
 इति तस्य चिरं सेवागतैर्विघटितसमृद्धिबन्धैः । निजनगरसंनिवशो
 वैरिनरेन्द्रद्वृष्टाः ॥ ६८८ ॥ किं च जातम् । प्रेक्षध्वं लब्धच्छायमस्याः
 प्रतिपञ्चर्पणं वदनम् । कमलमिव संमुखरविविम्बचुम्बितं स्फुरति नलिन्याः
 ॥ ६८९ ॥ उद्वहति दयितगृहीताधरोष्टक्षीयमाणरोषप्रतिरागम् । पानापसर-
 न्मदिरमिव स्फटिकचषकमस्या वदनम् ॥ ६९० ॥

६८४. दिसाओ for वडहीओ. ६८५. फलबहलपत्तपवि०, फलपत्तलोकपवि०
 for फलपत्तलोहपवि०. ६८७. यथरेषु for रथणीसु. ६८९. लद्धच्छायं. कमलमिव.
 ६९०. ^०किञ्जंत० for ^०झिजंत०.

कंठोसरिएक-थणावसत्त-पिअ-बाहु-घोलिर-करगा ।
 सोहइ इमा पआत्तिअ-तुंबी-वीणा-विणोअ व्व ॥ ६९१ ॥
 दइअ-गहिआलआवलि-कलिअ-णडालं मुहं वहइ ।
 बहुल-णिसा दर-हीरंत-पठम-कलमिदु-विंबं व ॥ ६९२ ॥
 वअण-णयण-प्पहा-णिजिआण णूणं इमीऐ एआण ।
 सम-दुक्खाण व जाओ समागमो चंद-हरिणाण ॥ ६९३ ॥
 इअ ओआरिअ-चावग्मि जग्मि पाऊस-विलसिअव्वेसु ।
 णिव्वण्णोइ परिअणो सेणा-ललणाण लीलाओ ॥ ६९४ ॥
 किं च ।
 जस्स पहार-धुआणण-रिउ-गअ-गंडत्थलुच्छलंताण ।
 तिअस-परिमुक-कुसुमेसु घडइ पणओ महुअराण ॥ ६९५ ॥
 तस्स मगहाहिवइणो इमाण रमणीण विहसिउज्जोआ ।
 तुह बहल-जस-च्छवि-पेल्लिअ व्व ण णरिंद दीसंति ॥ ६९६ ॥
 एआण फुरिअ-सेवा-चामर-पमह-पडिमेसु दीसंति ।
 अंतो भय-पीआओ व्व बाह-धारा कपोलेसु ॥ ६९७ ॥

कण्ठापसृतैकस्तनावसक्तप्रियबाहुधूर्णनशीलकराग्ना । शोभते इयं
 प्रवर्तिततुम्बीवीणाविनोदेव ॥ ६९१ ॥ दृयितगृहीतालकावलिकालितललाटं
 मुखं वहति । बहुलनिशा द्राहियमाणप्रथमकलमिन्दुविम्बमिव ॥ ६९२ ॥
 वदननयनप्रभानिर्जितयोर्नूनमस्या एतयोः । समदुःखयोरिव जातः समा-
 गमश्चन्द्रहरिणयोः ॥ ६९३ ॥ इत्यवतारितचापे यस्मिन् प्रावृद्धविल-
 सितव्येषु । निर्वाण्यति परिजनः सेनाललनानां लीलाः ॥ ६९४ ॥ किं च ।
 यस्य प्रहारधुताननरिपुगजगण्डस्थलोच्छलताम् । त्रिदशपरिमुक्तकुसुमेषु
 घटते प्रणयो मधुकराणाम् ॥ ६९५ ॥ तस्य मगधाधिपतेरेतासां रमणीनां
 विहसितोद्योताः । तव बहलयश्च्छविप्रेरिता इव नरेन्द्र दृश्यन्ते ॥ ६९६ ॥
 एतासां स्फुरितसेवाचामरपक्षमप्रतिमेषु दृश्यन्ते । अन्तर्भयपीता इव
 बाष्पधाराः कपोलेषु ॥ ६९७ ॥

६९१. °वीणाणुणायव्व. ६९२. °निडालं for °णडालं. ६९४. णालीओ for
लीलाओ.

धुअ-मअ-पंक-कणुकर-णिहेण जाणं कवोल-कुहराहि ।
 कुंभ-द्विअ-मुत्ता-किरण-पेल्लिअं णीइ तिमिरं व ॥ ६९८ ॥
 ते तुज्ज्ञ जय-गइंदा णरिंद विद्विअ-वेरि-वगस्स ।
 णवर गिरि-कडअ-पडिपेल्लणेण तेअं विणोअंति ॥ ६९९ ॥
 अह वा ।
 टंक-मुहाहअ-कठिणाटु-मुक-धूम-च्छलेण उव्वमइ ।
 तद्विअस-पहा-परिपीअ-तिमिर-पडलं व कर-जालं ॥ ७०० ॥
 वोलेंति णिअ-पमाणाणुरुअ-पडिबद्ध-वासर-कर्वंडा ।
 टंक-च्छेओच्छलिआ सरीर-सअलाण संघाआ ॥ ७०१ ॥
 दीसइ घडणुमिलंत-विमल-द्वसण-प्पहा-परिकिखत्तं ।
 तद्विआसिंदु-पवेसावलग्ग-जोणहं व मुह-बिंबं ॥ ७०२ ॥
 विअलंति कअ-रणकार-टंक-वोच्छिण-काय-णिव्वडिआ ।
 दिण्ण-मुहं आसुर-संगर-टुआ पहरण-च्छेआ ॥ ७०३ ॥
 इअ सो वि तद्वि-घडणा-विउज्जल-मंडलो दिअस-णाहो ।
 तुज्ज्ञ पथाव-च्छायं परिष्फुरंतो ण पूरेइ ॥ ७०४ ॥

धुतमदपह्ककणोत्करनिभेन येषां कपोलकुहरात । कुम्भस्थितमुक्ता-
 किरणप्रेरितं नियांति तिमिरमिव ॥ ६९८ ॥ ते तव जयगजेन्द्रा नरेन्द्र
 विद्रावितवैरिवर्गस्य । केवलं गिरिकटकप्रतिप्रेरणेन तेजो विनोदयन्ति
 ॥ ६९९ ॥ अथ वा । टङ्कमुखाहतकिठिनास्थिमुक्तधूमच्छुलेन उद्भ्रमति ।
 प्रतिदिवसप्रभापरिपीततिमिरपटलमिव करजालम् ॥ ७०० ॥ द्व्यतिक्रामन्ति
 निजप्रमाणानुखृपप्रतिबद्धवासरखण्डाः । टङ्कच्छेदोच्छलिताः शरी-
 रशकलानां संघाताः ॥ ७०१ ॥ द्व्यते घटनोन्मीलद्विमलदशनप्रभापरि-
 क्षितम् । प्रतिदिवसेन्दुपवेशावलम्भज्योत्स्नमिव मुखविम्बम् ॥ ७०२ ॥
 विगलन्ति कृतरणत्कारटङ्कवयुच्छिकायनिर्वर्तिताः । दत्तसुखमासुरसं-
 गरस्थिताः प्रहरणच्छेदाः ॥ ७०३ ॥ इति सोऽपि त्वष्टुघटनाद्विगुणो-
 ज्वलमण्डलो दिवसनाथः । तव प्रतापच्छायां परिष्फुरन् न पूरयति
 ॥ ७०४ ॥

६९८. °णियर° for °किरण°. कवालकुहराहिं. ६९९. °परिपेल्लणेण°.
 ७०१. निवंडति for वोलिति. ७०३. दिण्णसुहा. ७०४. पावेइ for पूरेइ.

तुह दूरावज्जिअ-सेहरालि-वलएहिं कीरइ पणामो ।
 ओहुर-णडाल-विअलंत-भिउडि-भंगेहिं व परेहिं ॥ ७०५ ॥
 सच्चं तुमम्मि दिट्टे ण संति तुम्हारिसत्ति पडिहाइ ।
 णवर तुह दंसणंचिअ ठवेइ कालस्स माहण्ण ॥ ७०६ ॥
 विसमत्तणं वि विहिणो ण तवेइ तुमम्मि णाह संभरिए ।
 आसण्ण-पाउसो पल्लवेइ गिम्हो वि वण-राइ ॥ ७०७ ॥
 जाण णिअच्चेअ गुणा किं भण्णउ ताण णिगुणा जे वि ।
 ते वि गुणे तुह अवलंबिऊण गुणिणो व्व णंदंति ॥ ७०८ ॥
 संणिज्जेणं व सिरीए तुज्ज दाहिण-भुआवलंबाए ।
 अणवरअमणिट्टिअमेस कणअ-वरिसं करो मुअइ ॥ ७०९ ॥
 साहीण-मुह-सहस्सो किं व ण ता वासुई पसंसेइ ।
 जइ तरइ चिंतिउमलं गुणे तु एकेण हिअएण ॥ ७१० ॥
 विहिणा जाण णडालेसु विलिहिअं किं पि विसम-परिणामं ।
 ते तुज्ज पाअ-वडण-च्छलेण वसुहादिव फुसंति ॥ ७११ ॥

तव दूरावज्जितशेखरालिवलयैः क्रियते प्रणामः । अवनतललाटवि-
 गलदभुकुटिभद्र्गौरिव पैरेः ॥ ७०५ ॥ सत्यं त्वयि दृष्टे न सन्ति त्वाद्वशा
 द्विति प्रतिभाति । केवलं तव दर्शनमेव स्थापयति कालस्य माहात्म्यम्
 ॥ ७०६ ॥ विषमत्वमपि विधेन्न तापयति त्वयि संस्मृते । आसन्नप्रावृद्
 पल्लवयति ग्रीष्मोऽपि वनराजिम् ॥ ७०७ ॥ येषां निजा एव गुणाः किं
 भण्यतां तेषां निर्गुणा येऽपि । तेऽपि गुणांस्तवावलम्ब्य गुणिन इव
 नन्दन्ति ॥ ७०८ ॥ सांनिध्येनेव श्रियस्तव दक्षिणभुजावलम्बायाः । अनव-
 रतमनिष्टिमेष कनकवर्ष करो मुञ्चति ॥ ७०९ ॥ स्वाधीनमुखसहस्रः किं
 वा न तावद् वासुकिः प्रशंसति । यदि शक्तोति चिन्तयितुमलं गुणांस्त-
 वैकेन हृदयेन ॥ ७१० ॥ विधिना येषां ललाटेषु विलिखितं किमपि विषमप-
 रिणामम् । ते तव पादपतनच्छलेन वसुधाधिप मार्जयन्ति ॥ ७११ ॥

७०५. भिउडिसंगेहिं. ७०७. वेसत्तणंपि (= कठोरत्वमपि) for विसमत्तणंपि.
 सच्चविए for संभरिए. °पाउसे, °पाउसं. ७०८. आलंबिऊण. ७११. णिडाले.
 पायपडण^०.

अहिसारणम्मि तं रिउ-सिरीएँ णिसिआसि-घडिअ-पडिबिंबो ।
 णीलंसुअ-संवीओ व्व सहसि सहसाहव-णिसीहे ॥ ७१२ ॥
 सामण्णाइँ वि णामकखराइँ ठविआइँ तइ विवेअम्मि ।
 कित्तणमेत्तेण वि जेण फुरसि तं णवर हिअअम्मि ॥ ७१३ ॥
 तुह धारा-लग्ग-समोसरंत-करि-मोत्तिअत्तणा खगो ।
 आठत्तोवल-वरिसंबु-वाह-लीलं विडंबेइ ॥ ७१४ ॥
 अणुराओ त्ति परिअणो कोव-हुआस-प्पह त्ति पडिवकखा ।
 आणा-पआण मुद्रासु तुज्ज्ञ विंदंति सिंदूरं ॥ ७१५ ॥
 वामेअर-भुअ-भवणा कह णु सिरी वसउ तुज्ज्ञ खगम्मि ।
 मुणिअं दीसइ इह संठिआएँ से तम्मि पडिबिंब ॥ ७१६ ॥
 ण वि तह लोअस्स गुणा णिअ-उक्करिसेण पाअडा होंति ।
 तुह संमाणग्यविआ वच्चांति जहा पहु पसिद्धि ॥ ७१७ ॥
 ण हु पढमंचिअ पअ-वीढ-घडिअ-मउलीहिँ कारिओ तं सि ।
 भिउटी-भंगायासं अवराह-भएण व रिऊहिँ ॥ ७१८ ॥

अभिसारणे त्वं रिपुश्रिया निशितासिधाटिप्रतिविम्बः । नीलां-
 शुक्संवीत इव शोभसे सहसा आहवनिशीथे ॥ ७१२ ॥ सामान्यान्यपि
 नामाक्षराणि स्थापितानि त्वया विवेके । कीर्तनमात्रेणापि येन स्फुरसि त्वं
 केवलं हृदये ॥ ७१३ ॥ तव धारालग्गसमपसरत्करिमौक्किकत्वात् खड्गः ।
 आरब्धोपलवर्षाम्बुवाहलीलां विडम्बयति ॥ ७१४ ॥ अनुराग इति परिजनः
 कोपहुताशप्रभेति प्रतिपक्षाः । आहापदानां मुद्रासु तव विन्दन्ति सिन्दूरम्
 ॥ ७१५ ॥ वामेतरभुजभवनात् कथं नु श्रीर्वसतु तव खड्गे । ज्ञातं दृश्यत
 इह संस्थिताया अस्यास्तस्मिन् प्रतिविम्बम् ॥ ७१६ ॥ नापि तथा लोकस्य
 गुणा निजोत्कर्षेण प्रकटा भवन्ति । तव संमानार्धिता ब्रजन्ति यथा प्रभो
 प्रसिद्धिम् ॥ ७१७ ॥ न खलु प्रथममेव पदपीठधाटिमौलिभिः कारित-
 स्त्वमसि । भ्रुकुटीभद्गायासमपराधभयेनेव रिपुभिः ॥ ७१८ ॥

७१२. णियथासिधडिय०. ७१३. जाण for जेण. ७१४. विलंबेउ. ७१५. रोस०
 for कोव०. ७१६. खड्गे वि. ७१८. °सीसेहिं and °मउलेहिं for °मउलीहिं.

तुह पहु सवत्त-सीमंतिणीण अच्छिन्न-बाह-धाराहिं ।
 दीसंति समूलाओ व लोला लंबालअ-लआओ ॥ ७१९ ॥
 जाणं ण पुरिसआरो जुवइसमा तेसु कह सिरी रमउ ।
 ठिअभावमित्थमहिला महिलाओ कहंपि कामेति ॥ ७२० ॥
 क्षीणा एके तु असिम्मि सरणमणे गआ तुमं चेअ ।
 सेसा वि रिऊ जलहिं कहिं पि किर के वि पडिवणा ॥ ७२१ ॥
 वच्चंति अहो उहुं अइंति मूलंकुर व्व पुहईए ।
 बीआहि व एकत्तो कुलाहि पुरिसा समुप्पणा ॥ ७२२ ॥
 तरलत्तण-वअणिज्जं लच्छीए तुमाए णवर ओपुसिअं ।
 तीए वि पहुत्तणं वो पहु-दोस-विवज्जिअं दिणं ॥ ७२३ ॥
 विवरीअं व तड इमं विवेअ-सारम्मि दीसइ णरिंद ।
 भीओ दोसाण तुमं ते उण णद्वा तुमाहितो ॥ ७२४ ॥
 सअलेसुं चेअ दिसाअडेसु दीसंति देव पडिलगा ।
 धोअ व्व दिसा-गअ-सीअरेहिं विमला गुणा तुज्ज ॥ ७२५ ॥

तव प्रभो सपत्नसीमन्तिनीनामच्छिन्नबाष्पधाराभिः । दृश्यन्ते समूला
 इव लोला लम्बालकलताः ॥ ७१९ ॥ येषां न पुरुषकारो युवतिसमास्तेषु
 कथं श्री रमताम् । स्थितभावमित्थमखिला महिलाः कथमपि कामयन्ते
 ॥ ७२० ॥ क्षीणा एके तवासौ शरणमन्ये गतास्त्वामेव । शेषा अपि रिपवो
 जलधिं कुत्रापि किल केऽपि प्रतिपच्चाः ॥ ७२१ ॥ ब्रजन्त्यध ऊर्ध्वमयन्ते
 मूलाद्कुरा इव पृथिवीम् । बीजादिवैकस्मात् कुलात् पुरुषाः समुत्पच्चाः
 ॥ ७२२ ॥ तरलत्ववचनीयं लक्ष्म्यास्त्वया उत्प्रोऽच्छितम् । तयापि प्रभुत्वं
 वः प्रभुदोषविवर्जितं दत्तम् ॥ ७२३ ॥ विपरीतमिव त्वयि इदं विवेकसारे
 दृश्यते नरेन्द्र । भीतो दोषेभ्यस्त्वं ते पुनर्नष्टास्त्वतः ॥ ७२४ ॥ सकलेष्वेव
 दिक्षतेषु दृश्यन्ते देव प्रतिलग्नाः । धौता इव दिग्गजसीकरैर्विमला
 गुणास्त्व ॥ ७२५ ॥

७२०. रमइ. ७२१. तुयं for तुमं. ७२२. उद्दं for उहुं. ७२३. उपुसियं,
 उप्फुसियं.

भुवण-गरुणहिं ते तुह हीरंति गुणेहिं तं पुणो ताण ।
हीरसि गुण-लेसेण वि मुअणो मुअणाण अहिओ सि ॥ ७२६ ॥

दिअ-भूमिषु दाण-जलुलिअहाइं कालमिम जाइं उत्ताइं ।
ताइं तुह णाह रोहन्ति संपअं विहव-बीआइं ॥ ७२७ ॥

पणईसु गुरु-मणोरह-संपत्ति-समुत्तुणेसु संकंतो ।
मणो तुह तेण पहुत्तणे वि ण मओ पडिष्फुरइ ॥ ७२८ ॥

लहिउण तुमाहिंतो देंतेहिं इओ तओ णरवईहिं ।
साहाहिं व दाण-दुमो णरिंद तुह वड्हुओ दूरं ॥ ७२९ ॥

तुह रिउ-गअ-कुंभ-वखुत्त-णिसिअ-तोमर-णिहित्त-विवरेहिं ।
विरणंति सुहं मुत्ताहलेहिं रमणीआ हारलआ ॥ ७३० ॥

अवि अ ।

परिघोलइ सिदिलिअ-जालसुत्त-संताण-संठिओ हत्थो ।
पेढाल-थणहराअड्हु-कक्खडे वीडअ-द्वाणे ॥ ७३१ ॥

वेल्लहलंगुलि-कर-कमल-मुक्कलिज्जंत-जालिआ-वलया ।
कुच्छि-च्छेआ छज्जंति सिदिल-दर-दिट्ठ-भंगंगा ॥ ७३२ ॥

भुवनगुरुकैस्ते तथ हृयन्ते गुणैस्त्वं पुनस्तेषाम् । हृयसे गुणलेशे-
नापि सुजनः सुजनानामधिकोऽसि ॥ ७२६ ॥ द्विजभूमिषु दानजलाद्वाणि
काले यान्युत्तानि । तानि तव- नाथ रोहन्ति सांप्रतं विभवबीजानि
॥ ७२७ ॥ प्रणयिषु गुरुमनोरथसंपत्तिगवितेषु संकान्तः । मन्ये तव तेन
प्रभुत्वेऽपि न मदः प्रतिस्फुरति ॥ ७२८ ॥ लब्ध्वा त्वत्तो ददृभित्तस्ततो
नरपतिभिः । शाखाभिरिव दानद्वमो नरेन्द्र तव वर्धितो दूरम् ॥ ७२९ ॥
तव रिपुगजकुम्भनिममनिशिततोमरस्थापितविवरैः । विरचयन्ति सुखं
मुक्काफलै रमण्यो हारलताः ॥ ७३० ॥ अपि च । परिघृणते शिथि-
लितजालसूत्रसंतानसंस्थितो हस्तः । विपुलस्तनभराकृष्टीने वीटिका-
स्थाने ॥ ७३१ ॥ कोमलाङ्गलिकरकमल (बन्धन) मुच्यमानजालिका-
वलयाः । कुक्षिच्छेदा राजन्ते शिथिलदरहृष्टभद्रगङ्गाः ॥ ७३२ ॥

७२७. मुक्का and मुत्ताइं for उत्ताइं ७२८. परिष्फुरइ. ७२९. धणवईहिं
for णरवईहिं. ७३०. °णिहत्त° for °णिहित्त°, विरयंति. ७३१. सदलिय for
सिदिलिअ, °संधाण° for °संताण°, पीडण° for वीडण°.

गाढ-कवाड़अ-दुक्सुच्चुडंत-णहराइ-लंछणो लहइ ।
 दर-मेहुजिज्ञअ-हरिणंक-बिंब-सोहं थणुच्छंगो ॥ ७३३ ॥
 कंठ-णिरोहुव्वण-वित्थरंत-णीसास-तुलिअ-णासउडं ।
 अग्धइ विसंदुलुब्बेल-बल्लरी-चिहुर-पब्भारो ॥ ७३४ ॥
 मणिवलयाउल-बाहग-मोअणुप्पण्ण-करअलायासं ।
 रेहइ लज्जा-पडिरुद्ध-थणहरं भुअलआ-जुअलं ॥ ७३५ ॥
 इअ गरुअ-वइअरुत्तरिअ-कंचुओ कुणइ पहु पओसम्मि ।
 सेज्जारुहणं तुह लडह-वेस-सुहिओ पिआ-सत्थो ॥ ७३६ ॥
 इअ बंदि-णंदिअ-जयं गाधिपुरारुह-सेण्ण-विण्णासो ।
 जाओ सो लडह-विलासमेत्त-वीसंत-वावारो ॥ ७३७ ॥
 अवि अ ।
 संभाविअ-चित्त-विआर-कारणामरिस-तंबिर-च्छायं ।
 तहश्चाण-णिमिलुंचेअ होइ फुरिआहरं वअणं ॥ ७३८ ॥
 उम्मिल्लइ थोअ-त्थोअ-रोस-रज्जंत-दारुणावंगा ।
 मासलिअ-सवण-भुअइंद-रअण-कंद-प्पहा दिट्ठी ॥ ७३९ ॥

गाढकपाटकदुःखापसरन्नखराजिलाअछनो लभते । दरमेघोजिज्ञतह-
 रिणाद्यकविम्बशोभां स्तनोत्सङ्गः ॥ ७३३ ॥ कण्ठनिरोधोल्लणविस्तरस्त्रिः-
 श्वासतुलितनासापुटम् । राजते विसंजुलोद्वेलुबल्लरीचिकुरभारः ॥ ७३४ ॥
 मणिवलयाकुलबाह्यमोचनतिपञ्चकरतलायासम् । शोभते लज्जाप्रतिरुद्ध-
 स्तनभरं भुजलतायुगलम् ॥ ७३५ ॥ इति गुरुकव्यतिकरोत्तारितकञ्चुकः
 करोति प्रभो प्रदोषे । शश्यारोहणं तव लटभवेषसुस्वितः प्रियासार्थः ॥ ७३६ ॥
 इति बन्दिनान्दितजयं गाधिपुरारुहसैन्यविन्यासः । जातः स लटभविलास-
 मात्रविश्रान्तव्यापारः ॥ ७३७ ॥ अपि च । संभावितचित्तविकारकारण-
 मर्षताम्रच्छायम् । तथाध्याननिमीलितमेव भवति स्फुरिताधरं वदनम् ॥ ७३८ ॥ उन्मीलिति स्तोकस्तोकरोषरज्यमानदारुणापाइगा । मांसलित-
 अवणभुजगन्द्ररत्नकन्दप्रभा दृष्टिः ॥ ७३९ ॥

७३३. गाढयचादुविखत्तुच्छुडंतणह०. ७३४. निरोहुलण० for णिरोहुव्वण०.
 °उडो for °उडं. ७३६. °सरलो for सुहिओ. ७३७. °जओ for °जयं.

सामाधइ सेअलवाहिउत्त-विणिअत्त-भूइ-लावणो ।
 अविहाविअ-कंठ-च्छवि-वोच्छेओ वच्छ-परिणाहो ॥ ७४० ॥
 विहडइ हव्यवह-सिहा-कडप-पेल्लिअ-पुडं णडालम्मि ।
 कह-कहवि णिविड-मिउडी-विहंग-संपिंडिअं णयणं ॥ ७४१ ॥
 इअ तिणयण-रोसाणल-विलुत्त-दंहो वि कुसुम-कोअंडो ।
 जासु णिसणो अज्ज वि अजंठ-बाणोच्चिअ जयम्मि ॥ ७४२ ॥
 आलुलिअ-वेणि-लेहं भमिअं तारं च भुअलआ-जुअलं ।
 णेवच्छं जाण विलास-कंपिअच्छाइं अ मुहाइं ॥ ७४३ ॥
 ताण रमणीण णअ-बाहु-विसलआमह-कंठ-परिणाहो ।
 उव्वहइ सो विलासी णिआह-णेवच्छ-विच्छित्ति ॥ ७४४ ॥
 तेण स पल्लव-भंगं चूडामणि-भावमतरुणं ताण ।
 णिजइ कुसुमं आ-सुरहि-केसरं णव-कलंबाण ॥ ७४५ ॥
 आ-मेह-समय-सुहआ संभिणोववण-के अ-सुअंधा ।
 सीअरिणो से हिअअं हरन्ति रअणी-मुह-समीरा ॥ ७४६ ॥

स्थामायते स्वेदलवाभियुक्तविनिवृत्तभूतिलावण्यः । अविभावितकण्ठ-
 च्छविद्युच्छेदो वक्षःपरिणामः ॥ ७४० ॥ विघटते हव्यवाहशिखासमूह-
 प्रेरितपुटं ललाटे । कथंकथमपि निविडभ्रकुटिवि मझगसंपिण्डितं नयनम्
 ॥ ७४१ ॥ इति त्रिनयनरोषानलविलुमदेहौऽपि कुसुमकोदण्डः । यासु
 निषण्णोऽद्यापि अकुण्ठबाण एव जये ॥ ७४२ ॥ आलुलितवेणिलेखं भ्रमितं
 तारं च भुजलतायुगलम् । नेपथ्यं यासां विलासकाम्पिताक्षीणि च मुखानि
 ॥ ७४३ ॥ तासां रमणिनां नतवाहुविसलतामृष्टकण्ठपरिणाहः । उद्ध्रहति स
 विलासी निदाधनेपथ्यविच्छित्तिम् ॥ ७४४ ॥ तेन स पल्लवभंगं चूडा-
 मणिभावमतरुणं तासाम् । नीयते कुसुममासुरभिकेसरं नवकदम्बानाम्
 ॥ ७४५ ॥ आमेघसमयसुभगाः संभिज्ञोपवनकंतकसुगन्धाः । शीकरिणोऽस्य
 हृदयं हरन्ति रजनीमुखसमीराः ॥ ७४६ ॥

७४०. °द्युविच्छेदं, °च्छविच्छेदं, ७४२. जाण for जासु. अकुण्ठं for
 अजंठं. ७४४ नियं and णवं for णअं. किसलआमहूं. ७४६. °सुहिया.
 °कैयइं for केअथं.

कुमुआवबोह-महुरा विरलागअ-मेह-न्वंडिअ-मिअंका ।
अग्धंति णिसा असमत्त-गलिअ-सलिलागमा तस्स ॥ ७४७ ॥

णीसासा खण-विरहे फुरंति रमणीण सुरहिणो तस्स ।
कट्टिअ-हिअअ-टिअ-कुसुम-बाण-मअंरद-लेस व्व ॥ ७४८ ॥
सो दीसइ उहय-दिसा-पहाविआणंद-बाह-सलिलेहिं ।
ताण परिरंभ-पसरंत-भुअलएहिं व अच्छीहिं ॥ ७४९ ॥
अवि अ ।

फलिहच्छोअर-दीसंत-पट्टि-वेणी-सिहाओ व सहंति ।
सहसा वलि-भंग-तरंगिणीहिं जा रोम-लेहाहिं ॥ ७५० ॥
ससिमिव णवोइअं विहसिएण अहर-प्पहाणुविद्धेण ।
सासामोअ-मिलंतालि-लंछणं जा पआसेति ॥ ७५१ ॥

जा कण-किसल-करअल-मिलंत-चल-तारआहिं दिट्टीहिं ।
कंदुअ-कीलं व स-सेस-बाल-भावा पआसेति ॥ ७५२ ॥
जा ललिअ-लआ-लीलं वेलंबंति सिअ-दंत-कुसुमाओ ।
सहसा महुअर-जालाअमाण-णीलंबरावरणा ॥ ७५३ ॥

कुमुदावबोधमधुरा विरलागतमेघखण्डितमृगाह्काः । राजन्ते निशा
असमातगलितसलिलागमास्तस्य ॥ ७५७ ॥ निःश्वासाः क्षणविरहे स्फुरन्ति
रमणीनां सुरभयस्तस्य । कृष्णद्यस्थितकुसुमबाणमकरन्दलेशा इव
॥ ७५८ ॥ स दृश्यते उभयद्विक्षप्रभावितानन्दबाष्पसलिलैः । तासां
परिम्भप्रसरद्भुजलैरिवाक्षिभिः ॥ ७५९ ॥ अपि च । स्फटिकाच्छो-
वरद्वश्यमानपृष्ठवेणीशिखा इव शोभन्ते । सहसा वलिभद्गतरद्विगणीभिर्या
रोमरेखाभिः ॥ ७५० ॥ शशिनमिव नवोदितं विहसितेनाधरप्रभानुविद्धेन ।
श्वासामोदमिलदलिलाह्छुनं याः प्रकाशयन्ति ॥ ७५१ ॥ याः कर्ण-
किसलयकरतलमिलच्छलतारकाभिर्दृष्टिभिः । कन्दुककीडामिव सशेषबा-
लभावाः प्रकाशयन्ति ॥ ७५२ ॥ या ललितलीलां विडम्बयन्ति सितकृत-
कुसुमाः । सहसा मधुकरजालायमाननीलाम्बरावरणाः ॥ ७५३ ॥

७४७. सुहया° for महुरा°. °सलिलगमा. ७४८. °लेहव for °लेसव्व.
७५०. फलिय°. °राईहि for °लेहाहिं. ७५१. पयासेति. ७५२. °तारयाए दिट्टीए.
°लीलं व for °कीलं व. ७५३. अवलंबंति for वेलंबंति. °व पसत° for °सियदंत°.

जाओ सइ-दिण-सण्णेज्ज्ञ-मअण-पूआअरा सरीरेसु ।
 सरस-णह-मंजरि-मअं रत्तासोअं पिव लिहंति ॥ ७५४ ॥

जाओ पसंग-परिग्नाहिअ-हारि-हरिअंसुआ पआसेंति ।
 रंभा-गव्यन्नणमणह-परिअरं ऊरुदंडाण ॥ ७५५ ॥

लीलोणअ-मुह-अंदाण खंडिआहर-णिहेण थणवटे ।
 हिअं जाण पाअड-वम्मह-बाण-व्वणं फुरइ ॥ ७५६ ॥

थण-मज्ज्ञ-च्छवि-तारं कुप्पासंतरमणंग-णाभम्मि ।
 उद्धं व लोअणं तिणयणस्स बंदीकअं जाहं ॥ ७५७ ॥

णह-रेहा जाण थणेसु सहइ रोमंच-खंडिअ-णिवेसा ।
 खण-विरह-भीरुणो सीवणि व्व फुडिअस्स हिअअस्स ॥ ७५८ ॥

चक-जुएण व वम्मह-रहस्स पिअहुत्त-गामिणो जाओ ।
 थण-मंडलेण परिरंभ-लंभ-विअडेण सोहंति ॥ ७५९ ॥

पेच्छंति जाओ चलणे चंभ-कलिओवआरमुज्ज्ञांते ।
 कणुप्पल-पहर-भया गहिए व्व पईव-मालाहिं ॥ ७६० ॥

याः सदादत्तसांनिध्यमदनपूजादराः शरीरेषु । सरसनखमञ्जरीमयं
 रक्ताशोकमिव लिखन्ति ॥ ७५४ ॥ याः प्रसद्गपरिगृहीतहारिहरितांशुकाः
 प्रकाशयन्ति । रम्भागर्भत्वमनधपरिकरमूरुदण्डानाम् ॥ ७५५ ॥ लीलाव-
 नतमुखचन्द्राणां खणिडताधरनिभेन स्तनपुष्टे । हृदयं यासां प्रकटमन्नथ-
 बाणव्रणं स्फुरति ॥ ७५६ ॥ स्तनमध्यच्छवितारं कूर्पासान्तरमनद्गनाशे ।
 उर्ध्वमिव लोचनं त्रिनयनस्य बन्दीकृतं याभिः ॥ ७५७ ॥ नखरेखा यासां
 स्तनेषु शोभते रोमाद्वखणिडतनिवेशा । क्षणविरहभर्णिः सीवनीव
 स्फुटितस्य हृदयस्य ॥ ७५८ ॥ चक्रयुगेनेव मन्मथरथस्य प्रियाभिमुखगा-
 मिनो याः । स्तनमण्डलेण परिरम्भलम्भविकटेन शोभन्ते ॥ ७५९ ॥ प्रेक्षन्ते
 याश्वरणौ चम्पककलिकोपचारमुह्यमानौ । कर्णेतपलप्रहारभयाइ गृहीता-
 विव प्रदीपमालाभिः ॥ ७६० ॥

७५४. °संज्ज्ञ°. वहंति for लिहंति. ७५५. °हरयंसुया. °डंडाण for °दंडाण.
 ७५७. °यारं for °तारं. ७५८. थणंतरेसु for थणेसु सहइ. सीयणिच्च for सीवणि
 च्च. फुडिअस्स. ७५९. °गामिणा. ७६०. महिए व्व and गहिय व्व for गहिए व्व.

दंसण-णिवीअमीसा-वस-कूणिअ-णयण-पम्ह-भावेण ।
 जा पंजरिआमिव पिअं धरेति अवसरण-संकाए ॥ ७६१ ॥
 अहर-पहा-दरारुण-दसण-मजहेहिं थण-विसारीहिं ।
 वम्ह-वण-बंधेहिं व जाओ सरुहिरेहिं सोहंति ॥ ७६२ ॥
 दीह-पिहुलत्तणेण हत्थ-दढावेढणेक-जोगाओ ।
 जाण क अगह-तण्ह देति बला वेण-मालाओ ॥ ७६३ ॥
 अवरद्ध-रमण-पडिमं पि जा पहवंति व्व गंडवासम्मि ।
 अण्ण-ललणा-पसंगावकलुसिअं बाह-सलिलेण ॥ ७६४ ॥
 सइ संघट-समुज्जल-कोडिं कणअ-रसणं विमोएंति ।
 पिअ-मुह-पिहित्त-विअसंत-लोअणा जाओ समयम्मि ॥ ७६५ ॥
 जा रोसुकंपिअ-कण्ण-कुसुम-रअ-पुंज-पूरिअ-थणीओ ।
 अवचुणेंति व दर-रुह-संठिए वम्ह-पहरे ॥ ७६६ ॥
 कंपाओ वहंति थणत्थ-हत्थ-रणिरंगुलीय-हाराओ ।
 अंग थामेचिअ मुहल-मेहला-णेउरं जाओ ॥ ७६७ ॥

दर्शननिपीतमीष्यविशकूणितनयनपक्षमभावेन । याः पञ्चरितमिव प्रियं
 धारयन्ति अपसरणशाइकया ॥ ७६१ ॥ अधरप्रभादरारुणदशनमयूखैः स्तन-
 विसारिभिः । मन्मथव्रणबन्धैरिव याः सरुधैरैः शोभन्ते ॥ ७६२ ॥ दीर्घ-
 वृथुलत्वेन हस्तदृढावेष्टनैकयोग्याः । यासां कच्चग्रहतुणां ददति बलाद्
 वेणिमालाः ॥ ७६३ ॥ अपराद्धरमणप्रतिमामपि याः स्तनपयन्तीव गण्डपार्वे ।
 अन्यललनाप्रसह्यावकलुषितां बाष्यसलिलेन ॥ ७६४ ॥ सदा संघट्व-
 मुज्ज्वलकोटिं कनकरशनां विमोचयन्ति । पियमुखनिहितविकसल्लोचनाः
 याः समये ॥ ७६५ ॥ या रोषोत्कम्पितकर्णकुसुमरजःपुङ्गपूरितस्तन्यः ।
 अवचुर्णयन्तीव दररुहसंस्थितान् मन्मथप्रहारान् ॥ ७६६ ॥ कम्पाद् वहन्ति
 स्तनस्थहस्तरणनशीलाद्यगुलीयहाराः । अद्धं स्थान एव मुखरमेखलानपुरं
 याः ॥ ७६७ ॥

७६१. °रस° for °वस°. ७६३. °बहल° for °पिहुल°. करणगह°. ७६४. जो
 गोवेति व्व for °पि जा पहवंति व्व. ७६५. सय for सइ. विमाएंति and विमोएंति
 for विमोएंति. ७६६. रोसुकंपिय°. °पिजर° for °पूरिअ°. अवचुणेंति व णहभाव°
 for अवचुणेंति व दररुह°. ७६७. अंगद्वाणे° for अंग थामे.

चित्त-मणि-कण्णऊराहिविद्ध-विविहोवराअ-पम्हेहिं ।
 वण्णअ-तूलिल्लेहिं व लिहंति जा रमणमच्छीहिं ॥ ७६८ ॥
 एक-दिसा-पदिलकिवअ-विमल-दसा चलण-णह-मऊहेहिं ।
 जा लावण्ण-पडीओ व्व सहंति परिमास-मउईओ ॥ ७६९ ॥
 पिअहुत्तं जाण विलास-लोल-लीला-फुरंत-पम्हाइ ।
 उहुंति व तरलिअ-पक्ख-संपुडगाइं अच्छीइं ॥ ७७० ॥
 आसण्ण-पिअअमाहर-घडंत-फुड-दसण-किरण-भावेण ।
 जा मुह-रसासवं पिव पिअंति लीला-मुणालेहिं ॥ ७७१ ॥
 बालासु तासु णव-दिट्ठिराअ-हीरंत-हिअअ-तरलाइ ।
 अणुबज्जंताइं व से गुणेहिं सोहंति ललिआइ ॥ ७७२ ॥
 परिरंभण-चक्कलिअं सामा-थणमंडलं जरे तस्स ।
 पावइ लीला-अलुअ-णिहित्त-णलिणी-दल-च्छायं ॥ ७७३ ॥
 सेस-गुण-णिरहिलासा रूवंचिअ से पिअंति तहणीओ ।
 को वा अणेसइ दमणअस्स दल-सुरहिणो कुसुमं ॥ ७७४ ॥

चित्रमणिकर्णपूराभिविद्धविविधोपरागपक्षमिः । वर्णकूलिकाव-
 द्धिरिच लिखन्ति या रमणमक्षिभिः ॥ ७६८ ॥ एकदिशाप्रतिलक्षितविमल-
 दशाश्वरणनखमयूखैः । या लावण्णपटच इव शोभन्ते परिमर्शमृद्धयः
 ॥ ७६९ ॥ प्रियाभिमुखं यासां विलासलोललीलास्फुरतपक्षमाणि । उहुयन्त
 इव तरलितपक्षसंपुटाग्राणि अक्षीणि ॥ ७७० ॥ आसन्नप्रियतमाधरघटमा-
 नस्फुटदशनकिरणभावेन । या मुखरसासवमिव पिबन्ति लीलामुणालैः
 ॥ ७७१ ॥ बालासु तासु नवदृष्टिरागहियमाणहृदयतरलानि । अनुबध्यमानानी-
 वास्य गुणैः शोभन्ते ललितानि ॥ ७७२ ॥ परिरम्भणचक्रकृतं श्यामास्तन-
 मण्डलमुरसि तस्य । प्राप्नोति लीलाऽर्द्धकनिहितनलिनीदलच्छायम्
 ॥ ७७३ ॥ शेषगुणनिरभिलाषा रूपेवास्य पिबन्ति तरुण्णः । को वाऽन्वि-
 ष्यति दमनकम्य दलसुरभिणः कुसुमम् ॥ ७७४ ॥

७६८. °राम° and °संग° for °विद्ध°. ७६९. वहंति for सहंति.
 ७७०. पिययमहुत्तं जाण विलासलीला°. तरलियपम्हस°, °लास° for °लोल°.
 ७७२. अणुयज्जतां°. गुणेण for गुणेहिं. ७७३. साम° for सामा°. ७७४. रमणीओ
 for तरुणीओ. मरुयस्स for दमणयस्स. °सुरहिणा.

वाम-कर-पेण्डिओणमिअ-मेहला-णिबिडिअंसुए तस्स ।
 वीसमड् विलासवैण जहण-विवे खणं दिट्ठी ॥ ७७५ ॥
 हसिअं च भामिअच्छं मुहं च णव-बउल-पंडुर-कवोलं ।
 जहणमणिब्भच्छिअ-मेहलं च जीअं विलासाण ॥ ७७६ ॥
 अवि अ ।

अणुकुंडलमा विवइण-सरस-कवरी-विलंघिअंसम्मि ।
 सीसम्मि कोसुमो फुरइ चारु-चूडामणि-णिवेसो ॥ ७७७ ॥
 उपुसिआहर-पेरंत-पिंजर-दुविअ-कुंकुमं हरइ ।
 णह-विलिहिअ-कसणुम्मिलमाण-भुमअं मुहंबुरुहं ॥ ७७८ ॥
 परिगंडत्थलमासवणलंवि मअ-णाहि-पंक-लेहम्मि ।
 अग्वइ अवंग-मगम्मि सरसमासोअमुत्तंस ॥ ७७९ ॥
 अंतो-मणिदाम-च्छावि-विच्छुरिअच्छंसुअं सुहावेइ ।
 थणवदुमुवारि-विकिखत्त-सवल-कुमुम-च्छाहरणं ॥ ७८० ॥
 इअ दर-चक्रिवअ-मझराणुविद्ध-तंबोल-परिमिलो हरइ ।
 अणुमज्जणमाहरणावलंवणो से पिआ-सत्थो ॥ ७८१ ॥

वामकरप्रेरितावनमितमेहलानिबिडांशुके तस्य । विश्राम्यति विलास-
 वतीनां जघनविम्बे क्षणं द्वृष्टिः ॥ ७७५ ॥ हसितं च भ्रमिताक्षं मुखं च
 नववकुलपाणङ्गुरकपोलम् । जघनमनिर्भत्सितमेहलं च जीवितं विलासा-
 नाम् ॥ ७७६ ॥ अपि च । अनुकुण्डलमा विप्रकीर्णसरसकवरीविल-
 द्धिघतांसे । शीर्षे कौसुमः स्फुरति चारुचूडामणिनिवेशः ॥ ७७७ ॥ उत्प्रो-
 तिछुताधरपर्यन्तपित्ररस्थापितकुद्धकुमं हरति । नखविलिखितकृष्णोन्मी-
 लदभूकं मुखाम्बुरुहम् ॥ ७७८ ॥ परिगण्डस्थलमाश्रवणलम्ब भृगना-
 भिपहुकलेखे । राजतेऽपाङ्गमार्गे सरस आशोक उत्तंसः ॥ ७७९ ॥ अन्तर्म-
 णिदामच्छुविविच्छुरिताच्छांशुकं सुखयति । स्तनपृष्ठमुपरि विक्षितश-
 वलकुसुमच्छुटाभरणम् ॥ ७८० ॥ इति दरास्वादितमदिरानुविद्धताम्बूल-
 परिमिलो हरति । अनुमज्जनमाभरणावलम्बनोऽस्य प्रियासार्थः ॥ ७८१ ॥

७७५. निवडियंसुए. ७७६. भावियच्छं. वर° for णव. ७७७. विवइण°.
 ७७८. णल° for °णह°. ७८०. वट्टमवरि. °सरय° for °सवल°. ७८१. °मारुमणा°
 for °माहरणा°. °लंविणो.

किं च जाअँ ।

सौम्याहेसु णिसम्पद दिट्ठी राजज्जलेसु रमणीण ।
सारस-वावी-परिपंडुरेसु से दसण-वासेसु ॥ ७८२ ॥
उभिज्जइ जड-भावावरोह-दृ-मअण-संणिवेसम्मि ।
अहरम्मि सरस-बजलाहिवाडला राय-विच्छित्ती ७८३ ॥
पढमं छण-पणिअ-वइअरेसु संचरइ मंडणुच्छाहो ।
गहिअ-हिमावंडुर-महअएसु पारत्ति-दामेसु ॥ ७८४ ॥
परिकविस-बिंदु-मालावसेस-मअणाहि-दंतुरे फुरइ ।
वअणम्मि मअंकारंभ-पेलवा कुंकुम-च्छाया ७८५ ॥
संगलइ मरुबअ-च्छेअ-सबल-विणिउत्त-दमणअ-दलासु ।
लावण्णं मलिअ-ट्रिअ-पिसंग-कुंदासु कबरीसु ॥ ७८६ ॥
इअ रअणी-भंगुग अ-पिअंगु-पडिवण्ण-सेहरो हरइ ।
मिसिरम्मि मलिअ-मणहर-पसाहणो से पिआ-सत्थो ॥ ७८७ ॥
अवि अ ।
फल-णिगम-पडिपेल्लिअ-परिसिद्धिलालग-मउल-चुणाइ ।
चूआण झणकारेइ मारुओ मंजरि-मुहाइ ॥ ७८८ ॥

किं च जातम् । सौम्याभेषु निशाम्यति दृष्टी रागोज्ज्वलेषु रमणी-
नाम् । सारसवापीपरिपाण्डुरेष्वस्य दशनवासःसु ॥ ७८२ ॥ उद्दिद्यते
जडभावावरोहहृदमदनसंनिवेशो । अधरे सरसबकुलाभिपाटला रागवि-
च्छित्तिः ॥ ७८३ ॥ प्रथमं क्षणमार्गितव्यतिक्रेषु संचरति मण्डनोत्साहः ।
गृहीताहिमापाण्डुरमरुबकेषु 'पारत्ति'दामसु ॥ ७८४ ॥ परिकपिशबिन्दुमा-
लावशेषमृगनाभिदन्तुरे स्फुरति । वदने मुगाद्कारम्भपेलवा कुद्कुमच्छाया
॥ ७८५ ॥ संगलति मरुबकच्छेदशबलविन्युमदमनकदलासु । लावण्णं
मर्दितस्थितपिशङ्गकुन्दासु कबरीषु ॥ ७८६ ॥ इति रजनीभद्रगोद्धतप्रियं-
गुप्रतिपञ्चशेखरो हरति । शिशिरे मर्दितमनोहरप्रसाधनोऽस्य प्रियासार्थः
॥ ७८७ ॥ अपि च । फलनिर्गमप्रतिप्रेरितपरिशिथिलालशमृदुलचूर्णानि ।
चूतानां झणकारयति मारुतो मंजरीमुखानि ॥ ७८८ ॥

७८४ °मरुबएसु. पढमछण° for पढमं छण°. ७८५ मियंका°. °पेलवा.
७८६. संगलइ. मिलिय° for मलिय°. ७८७. सहइ for हरइ. ७८८. °मुहाइ for
°मुहाइ.

चिच्चालकिखअ-मउलुगमाण सायं णिवेसिअ-जलाणं ।
गंधमणामोअं सत्तलाण कालो विरल्लैइ ॥ ७८९ ॥

आवाइ माहवीणं विच्छाय-परिद्विएक-कुसुमासु ।
णिम्मल-सोरहं मंजरीसु फल-गंठि-जडिलासु ॥ ७९० ॥
इअ से दिणेसु महु-सिरि-परिणाम-सुहेसु उववण-णिवेसा ।
णदंति पणइणी-परिअणस्स णअरोवरोहेसु ॥ ७९१ ॥

किं च ।

पेरंत-हरिअ-कोमल-खज्जूर-दलुज्जलं कवोलाण ।
णयणंत-गलिअ-बाहंजणाण णिव्वदइ लावण्णं ॥ ७९२ ॥
दर-मउलण-मज्जोणअ-तणु-रेहाअंत-धवल-भावाइ ।
एंति णव-ससिअलाहं अंतोताराइ अच्छीइ ॥ ७९३ ॥
थोअमिव खाम-गंडत्तणेण परिलकिखओणणअ-णिवेसो ।
परिवाअइ कक्षेअण-पराअ-कणउज्जलो अहरो ॥ ७९४ ॥
दोब्बल्ल-पंडुराण उम्हारुणिअ-णव-केसर-गुणाण ।
विरलत्तणं व थोवं उवेइ मुद्धाण थणआण ॥ ७९५ ॥

चिच्चालक्षितमुकुलोइगमानां सायं निवेशितजलानाम् । गन्धमनामोइं
सत्तलानां कालो विरलयति ॥ ७८९ ॥ आशुष्यति माधवीनां विच्छायप-
रिद्वितैककुसुमासु । निर्मलसौरभं मञ्जरीषु फलअन्थिजाटिलासु ॥ ७९० ॥
इत्यस्य दिनेषु मधुश्रीपरिणामसुखेषु उपवननिवेशाः । नन्दन्ति प्रणयिनी-
परिजनस्य नगरोपरोधेषु ॥ ७९१ ॥ पर्यन्तहरितकोमलखर्जूरदलोज्जवलं
कपोलानाम् । नयनान्तगलितबाष्पात्रजनानां निर्वतते लावण्णम् ॥ ७९२ ॥
दरमुकुलनमध्यावनततनुरेखायमाणधवलभावानि । यन्ति नवशशि-
कलाभामन्तस्ताराणि अक्षीणि ॥ ७९३ ॥ स्तोकमिव क्षामगण्डत्वेन परि-
लक्षितोञ्चतनिवेशाः । परिशुष्यति कर्केतनपरागकणोज्जवलोऽधरः ॥ ७९४ ॥
दौर्बल्यपाण्डुराणां ऊप्मारुणितनवकेसरगुणानाम् । विरलत्वमिव स्तोक-
मुपैति मुग्धानां स्तनानाम् ॥ ७९५ ॥

७८९. चिता०. निसेविअ०. for णिवेसिअ०. विरल्लैइ. ७९०. णिम्मल०
(explained to mean किच्चिच्छुष्क in the margin). णिस्सलसौरहं. ७९१. मुहेसु
for सुहेसु. णयरोवरेहेसु. ७९३. मुज्ज्ञाणं for मज्जोणय०. °लाभं for °लाहं.
७९४. कक्षेअणपरायकसाओज्जलो, कक्षेअणपरायकलुसुज्जलो, °कसायुज्जलो. ७९५. उहइ.

इति तस्स पठम-मअणाणुवंध-पडिबद्ध-मुद्धभावासु ।
 दिद्वि णिहुअ-विलासालसासु वीसमइ बालासु ॥ ७९६ ॥
 अह तस्स थिर-भुअकवंभ-णिमिअ-णीसेस-भुवणभारस्स ।
 आसि कइराअ-इंधो बप्पइराओ त्ति पणइ-लवो ॥ ७९७ ॥
 आपा एत्तिअमेत्तेण णवर विरसो वि जस्स पडिहाइ ।
 सिरि-कमलाउह-चलणेहिं कह वि जं गहिअ-बहुमाणो ॥ ७९८ ॥
 भवभूइ-जलहि-णिगअ-कव्वामअ-रस-कणा इव फुरंति ।
 जस्स विसेसा अज्जावि विअडेसु कहा-णिवेसेसु ॥ ७९९ ॥
 भासम्मि जलण-मित्ते कुन्तीदेवे अ जस्स रहुआरे ।
 सोवंधवे अ वंधम्मि हारिअंद अ आणंदो ॥ ८०० ॥
 आलेकिखअं च सरसं च परिस-लोणं च सारवंतं च ।
 थिरमुज्जलं च छाया-घणं च गी-विलसिअं च ॥ ८०१ ॥
 आगम-वाआ छंदणुआ अ ते भरह-गोअम-प्पमुहा ।
 यंदंति यमेवंहास-कारिणो सार-कइणो अ ॥ ८०२ ॥

इति तस्य प्रथममदनानुबन्धप्रतिबद्धमुग्धभावासु । दृष्टिनिभृत-
 विलासालसासु विश्राम्यति बालासु ॥ ७९६ ॥ अथ तस्य स्थिरभुजस्तम्भ-
 निहितनिःशेषभुवनभारस्य । आसीत् कविराजचिह्नो वाक्पतिराज इति
 प्रणयिलवः ॥ ७९७ ॥ आत्मा एतावन्मात्रेण केवलं विरसोऽपि यस्य
 प्रतिभासि । श्रीकमलायुधचरणैः कविना यद् गृहीतबहुमानः ॥ ७९८ ॥
 भवभूतिजलधिनिर्गतकाव्यामृतरसकणा इव स्फुरन्ति । यस्य विशेषा
 अद्यापि विकटेषु कथानिवेशेषु ॥ ७९९ ॥ भासे ज्वलनमित्रे कुन्तीदेवे च
 यस्य रघुकारे । सौबन्धवे च बन्धे हारिचन्द्रे चानन्दः ॥ ८०० ॥ आलेख्यं
 च सरसं च स्पर्शलवणं च सारवच । स्थिरमुज्जवलं च छायाघनं च
 गीर्विलसितं च ॥ ८०१ ॥ आगमवादाश्चुन्दोज्जाश्च ते भरतगौतमप्रमुखाः ।
 नन्दन्ति यमेवंहासकारिणः सारकवयश्च ॥ ८०२ ॥

७९६. °माणाणुवंधपडिवण्णमुद्ध°. ७९७. °णिसिय° for °णिमिअ°.
 ७९८. इत्तिअ° for एत्तिअ°, °कमलासण° for °कमलाउह° ७९९.
 कहामय°. °पवंधेसु, °णिवंधेसु for °णिवेसेसु. ८०१. आलेकिखअं, सारवंध for
 सारवंतं, फरसुज्जलं for थिरमुज्जलं. ८०२. जम्मि इहासकारिणो.

किं च ।

भरिअ-सवण-द्विअं भूरि-कइ-गुणोवास-कंखिणो जस्स ।
 सुभणिअपहो णअंति व विम्हय-चलिएहिं सीसेहिं ॥ ८०३ ॥
 तो सो गोटी-परिसंठिएहिं सप्पुरिस-संकहावसरे ।
 भणिओ विम्हय-विअसंत-णयण-वत्तं विअद्वृहिं ॥ ८०४ ॥
 धारेइ जलहरोहुर-वसुंधरावंधवंधुरं सेसो ।
 कहवि विणिउंचिअ-द्विअ-विसह-कंठं फणा-वलयं ॥ ८०५ ॥
 दीसंति जअ-विणासुल्लसंत-घण-धूमकेउ-दंड व्व ।
 जल-मज्जंत-दिसागअ-खणुद्ध-धरिआ करकखंभा ॥ ८०६ ॥
 उल्लसिअ-वीइ-वलयंतराल-परिअत्तमाण-रवि-विंवा ।
 होंति सवाडव-जलण व्व गअण-मग्गे वि मअरहरा ॥ ८०७ ॥
 विअलंत-विज्जु-वलया पलयंबुवह-णिवहा णिविज्जंति ।
 तद्विअस-पीअ-सलिला साणुसएणं व सलिलेण ॥ ८०८ ॥
 जल-भवण-समालंबिअ-सयणस्स मुरारिणो समुद्रेण ।
 दिज्जइ महा-पईवो व्व वीइ-संवेल्लिओ मूरो ॥ ८०९ ॥

भृतअवणस्थितं भूरिकविगुणावकाशकादिक्षणो यस्य । सुभणितमधो
 नयन्तीव विस्मयचलितैः शीर्षैः ॥ ८०३ ॥ ततः स गोष्ठीपरिसंस्थितैः
 सत्पुरुषसंकथावसरे । भणितो विस्मयविकसन्नयनपत्रं विदधैः ॥ ८०४ ॥
 धारयति जलभरावनतवसुंधरावन्धवन्धुरं शेषः । कथमपि विनिकुञ्जित-
 स्थितविकसितकण्ठं फणावलयम् ॥ ८०५ ॥ दृश्यन्ते जगद्विनाशोल्लसद्-
 घनधूमकेतुदण्ड इव । जलमज्जद्विगगजक्षणोर्धवृद्धताः करस्तम्भाः ॥ ८०६ ॥
 उल्लसितवीचिवलयान्तरालपरिवर्तमानरविबिम्बाः । भवन्ति सवाडवज्ज्व-
 लना इव गगनमार्गेऽपि मकरधराः ॥ ८०७ ॥ विगलद्विद्युद्वलयाः प्रलया-
 म्बुवहनिवहा निर्पायन्ते । प्रतिदिवसपीतसलिलाः सानुशयेनेव सलिलेन
 ॥ ८०८ ॥ जलभवनसमालम्बितशयनस्य मुरारेः समुद्रेण । दीयते महाप्रदीप
 इव वीचिसंवेल्लितः सूर्यः ॥ ८०९ ॥

८०३. °गुणोवाय° for °गुणोवास°. ८०५. °वंधुवंधुरं. ८०६. °ठविया for
 धरिया. ८०८. °विज्जुजीआ for °विज्जुवलया.

जाआ वणासाआ अणेच्चिअ केवि संवलंताण ।
 छीर-सुराज्ज्व-विआर-विसमिआ सअल-जलहीण ॥ ८१० ॥
 मज्जइ सिहरारुढारुहंत-पुंजइअ-मुहल-सुर-लोओ ।
 कुहर-भरण-कमोसीअमाण-जल-कलअलो मेरु ॥ ८११ ॥
 चलण्त-णिवडिअं संभ्रमेण पलयंबु-णिब्मरे भुवणे ।
 आरुहइ रथअ-णावं व तिणयणो मउलि-ससि-लेहं ॥ ८१२ ॥
 णाजल-भावो जोआणुबंध-संजमिअ-सास-पसरस्स ।
 पव्वालिआणणस्स वि सयंभुणो साअर-जलेण ॥ ८१३ ॥
 इअ पलय-जलफालिअ-चलंत-सुर-सेल-विहल-विबुहम्मि ।
 अणहमवलंबणं ति-हुवणस्स जो जाअइ मुरारी ॥ ८१४ ॥
 जस्स मह-धूम-लेहा रविणा स-मजह-दाविअ-दलेण ।
 अग्न-घडिएण दीसइ कविसेक-फल व्व ताल-लआ ॥ ८१५ ॥
 तस्स इर इमो सुव्वइ विगह-तुंगाहिहाण-पडिवणो ।
 भुवणम्मि महासुर-वंस-वेरिणो अंस-णीसंदो ॥ ८१६ ॥

जाता वर्णास्वादा अन्य एव केऽपि संवलताम् । क्षीरसुराऽपूर्व-
 विकारसंवलिताः सकलजलधीनाम् ॥ ८१० ॥ मज्जति शिखरारुढारो-
 हत्पुज्जीकृतमुखरसुरलोकः । कुहरभरणक्रमावसीदज्जलकलकलो मेरुः
 ॥ ८११ ॥ चरणान्तनिपतितां संभ्रमेण प्रलयाभ्युनिर्भरे भुवने । आरोहति
 रजतनावमिव त्रिनयनो मौलिशाशिलेखाम् ॥ ८१२ ॥ न आकुलभावो
 योगानुबन्धसंयमितश्वासप्रसरस्य । प्राविताननस्यापि स्वयंभुवः सागरजलेन
 ॥ ८१३ ॥ इति प्रलयजलास्फालितचलतसुरशैलविह्वलविबुधे । अनन्ध-
 मवलम्बनं त्रिभुवनस्य यो जायते मुरारिः ॥ ८१४ ॥ यस्य मखधूमलेखा
 रविणा स्वमयूखदिश्ततलेन । अग्रघटितेन दृश्यते कपिशैकफलेव ताललता
 ॥ ८१५ ॥ तस्य किलायं श्रूयते विग्रहतुद्गाभिधानप्रतिपन्नः । भुवने महा-
 सुरवंशवैरिणः अंशनिष्यन्दः ॥ ८१६ ॥

८१०. खीर° for छीर°. ८११. °तुरण° for °भरण°. ८१२. संभवेण.
 ८१३. पच्चालिया°. ८१४ जलहि° for पलय°. Second half :— भुवणम्मि
 अणहमवलंबणं तिहुयणस्स जायइ मुरारो. ८१६. तुंगाभिहाण°. भवणम्मि. सारणीसंदो.

अह वा ।

ओसरइ समुप्पथणा रहस-घडंतंग-पेलुण-विलोलं ।

तकखण-विहिड-बंभंड-सअल-जालं व घण-वडलं ॥ ८१७ ॥

विहडंत-घण-विमुका परिअन्त-विमाण-वंचिआ कह वि ।

णिवडंति गलिअ-णिअ-पिछ्छ-विभमा तडिगुण-च्छेआ ॥ ८१८ ॥

भमिअं रय-विहुओअहि-समुच्छलंतेहिं पकख-सेलेहिं ।

साहेज-संगएहिं महा-विहंगेहिं व णहम्मि ॥ ८१९ ॥

दीसइ वेउग्याडिअ-साअर-मूल-रअण-प्पहाअंबो ।

पढमोवडआरुण-पेल्लिओ व्व मग्गो सुवण्णस्स ॥ ८२० ॥

सोहंति अमरिसुग्गम-विज्ञ-विसाणल-सिहं विअंभंता ।

दर-खंडिअ-मुह-घोलंत-गरुल-वकख व्व भुअइदा ॥ ८२१ ॥

मूल-फणा-मंडल-तहणिसण्ण-णिकंप-धरिअ-महिवेदं ।

सहइ ठिअं इथर-फणाहिउत्त-गरुलं अणंतस्स ॥ ८२२ ॥

विहडंति णह-णिवाआ विहंग-णाहस्स कुलिस-कढिणा वि ।

मंदर-णिहंस-किण-णिदुरम्मि वच्छम्मि वासुइणो ॥ ८२३ ॥

अथ वा । अपसरति समुत्पतनाद् रभसघटमानाङ्गप्रेरणविलोलम् । तत्क्षणविघटितब्रह्माण्डशकलजालमिव घनपटलम् ॥ ८१७ ॥ विघटमानघ-नविमुक्ताः परिवृत्तविभानवविन्निताः कथमपि । निपतन्ति गलितनिजपिच्छ-विभ्रमास्तडिगुणच्छेदाः ॥ ८१८ ॥ आनन्तं रथविधुतोदधिसमुच्छुलत्पक्ष-दैलैः । साहाय्यसंगतैर्महाविहंगैरिव नभासि ॥ ८१९ ॥ दृश्यते वेगोद्घाटि-तसागरमूलरत्नप्रभातात्रः । प्रथमोत्पतितारुणप्रेरित इव मार्गः सुपर्णस्य ॥ ८२० ॥ शोभन्ते अमर्षोद्गमाद्विगुणविषानलशिखा विजृम्भमाणाः । दर-खण्डितमुखध्वर्णमानगरुडपक्षा इव भुजगेन्द्राः ॥ ८२१ ॥ मूलफणामण्डल-तथानिषण्णनिष्कम्पधृतमहीरीठम् । शोभते स्थितमितरफणाभियुक्तमरुड-मनन्तस्य ॥ ८२२ ॥ विघटन्ते नखनिपाता विहङ्गनाथस्य कुलिशकठिना अपि । मन्दरनिर्घर्षकिणनिष्टुरे वक्षसि वासुकेः ॥ ८२३ ॥

८१७. उप्पयह for ओसरइ. °घडंतंग°, °घडंतंस°. जालसयलं व. ८१८. °घड° for °घण°. ८२०. पढमोइणारुण°, पढमोपडआरुण°. ८२१. अमरसु. °मिहं for °सिहं. पकख व्व. ८२२. °विसण्ण° for °णिसण्ण°. हिउत्तगरलं (गरल explained by विष). ८२३. °रायस्स for °णाहस्स. °णिहसण° for °णिहंस°.

णिअ-सुंकारोसारिअ-ण-पडंत-विहंग-णाह-संसग्गा ।
 फणिणो विहल-मुह-च्छोह-विउण-रोसं विस्तूरेति ॥ ८२४ ॥
 संभम-चलंत-दिग्ब-घोलाविअ-सास-मुहल-करदंड ।
 सेसद्ग-भुअअ-कुल-णामिअं व ओसरइ पाआलं ॥ ८२५ ॥
 इअ एस विहुअ-विसहर-समूह-संभाविउभड-जसेण ।
 बुध्बइ विणआ-तणएण स-विणयं कण्ह-भावम्मि ॥ ८२६ ॥
 अवि अ ।
 संभम-भपंत-विजाहरासि-केसर-करंविअं फुरइ ।
 उण्णाउद्ध-हिअ-चिहुर-दंड-चण्डं व गअण-अलं ॥ ८२७ ॥
 उब्बहइ बिंब-घडिअं तारा-णिअरं ससी विडप्पस्स ।
 णिद्य-कवलण-खुडिअ-हिअं व दाढा-कणुकेरं ॥ ८२८ ॥
 रोस-धुअ-चलण-तेलोक-लच्छि-विच्छूढ-णेउर-च्छायं ।
 विवराह-केउ-भिण्णं रवि-बिंबं विअलइ णहम्मि ॥ ८२९ ॥
 अत्थक-फुडण-विअलंत-कलल-कलिलं व बाल-बंभंड ।
 रवि-बिंबं दीसइ किरण-मुक्क-कीलाल-जंबालं ॥ ८३० ॥

निजसूत्कारापसारितापतद्विहङ्गनाथसंसर्गः । फणिनो विह्वल-
 मुखक्षोभद्विगुणरोषं स्विद्यन्ते ॥ ८२४ ॥ संभ्रमचलद्वादिग्गजघूर्णितश्वाससुख-
 रकरदण्डम् । शेषस्थभुजङ्गकुलनामितामिवापसराति पातालम् ॥ ८२५ ॥
 इत्येष विधुतविषधरसमूहसंभावितोद्भट्यशसा । उहाते विनतातनयेन
 साविनयं कृष्णभावे ॥ ८२६ ॥ अपि च । संभ्रमभ्रमद्विद्याधरासिकेसरक-
 रम्बितं स्फुरति । उत्पातोर्ध्वस्थितचिकुरदण्डचण्डमिव गगनतलम् ॥ ८२७ ॥
 उद्वहति बिस्वघटितं तारानिकरं शशी राहोः । निर्दयकवलनस्थण्डित-
 स्थितमिव. दंड्राकणोत्करम् ॥ ८२८ ॥ रोषधूतचरणत्रैलोक्यलक्ष्मीविक्षित-
 नूपुरच्छायम् । विवराभकेतुभिन्नं रविबिम्बं विगलति नभसि ॥ ८२९ ॥
 अकस्मात्स्फुटनविगलत्कललकलिलमिव बालब्रह्माण्डम् । रविबिम्बं
 हृश्यते किरणमुक्ककीलालजम्बालम् ॥ ८३० ॥

८२४. First half—°समुहद्वियविहयनाह°, विहंडंतविहंगणाह°. विहयच्छोहा
 विडणियरोसं. °विउणरोसा. ८२५. °वलंत° for °चलंत°. ८२७. डंड° for °दंड°.
 ८२९. विवराहि° and विउभड° for विवराह°. ८३०. अच्छक्क°, ससि° for रवि°.

तदिअस-मुह-द्विअ-लोह-कवल-कसण-प्पहा-विहिण्णं व ।
 हेसंति रहस-णिवृढ-धूम-कलुसं जय-तुरंगा ॥ ८३१ ॥
 इअ तइआ खण-णिवृडिअ-भू-लआ-भंग-भंगुरावंगे ।
 जाए इमम्मि भुवणेसु दारुणा आसि उप्पाआ ॥ ८३२ ॥
 किं च ।

सरहस-संचार-तरंगिओह-तरलाविओ सुहावेइ ।
 आरसणा-गुण-पडिबद्ध-कुंडलो कुसुम-पालंबो ॥ ८३३ ॥
 घोलइ पडिलग-पियंगु-मंजरी-जाल-गरुइअद्धंतो ।
 असमंजस-लासायास-पसिदिलो कुन्तल-कलावो ॥ ८३४ ॥
 सहइ थणवटु-संठिअ-पिण्ठाअअ-पंसु-पिंजर-च्छायं ।
 अहिराम-माहवी-मउल-दंतुरं दमणआहरणं ॥ ८३५ ॥
 पटवास-पंसु-धूसर-दर-गरुआअंत-पम्ह-परिसिदिला ।
 घोलइ महु-मअ-परिणाम-विरल-परिवाइला दिष्टी ॥ ८३६ ॥
 इअ मअणूसव-निअसंत-बहल-कीला-रसो सुहावेइ ।
 एअस्स पणइ-भवणेसु णव-विलासो पिआ-सत्थो ॥ ८३७ ॥

प्रतिदिवसमुखस्थितलोहकवलकृष्णप्रभाविभजमिव । हेषन्ते रभस-
 निर्यृद्धधूमकलुषं जयतुरझगाः ॥ ८३१ ॥ इति तदा क्षणनिर्वर्तितभूलताभझग-
 भझगुरापाङ्गे । जातेऽस्मिन् भुवनेषु दारुणा आसन् उत्पाताः ॥ ८३२ ॥
 किं च । सरभससंचारतराङ्गितोरुतरलितः सुखयति । आरशनागुणप्र-
 तिबद्धकुण्डलः कुसुमप्रालम्बः ॥ ८३३ ॥ धूर्णंते प्रतिलभाप्रियझगुमञ्जरीजाल-
 गुरुकृतार्धान्तः । असमञ्जसलासायासप्रशिथिलः कुन्तलकलापः ॥ ८३४ ॥
 शोभते स्तनपृष्ठसंस्थितपिण्ठातकपांसुपिञ्जरच्छायम् । अभिराममाहवी-
 मुकुलदन्तुरं दमनकाभरणम् ॥ ८३५ ॥ पटवासपांसुधूसरदरगुरुकियमा-
 णपक्षमपरिशिथिला । धूर्णंते मधुमदपरिणामविरलपरिपाटला दृष्टिः ॥ ८३६ ॥
 इति मदनोत्सवविकसद्वहलकीडारसः सुखयति । एतस्य प्रणयिभवनेषु
 नवविलासः प्रियासार्थः ॥ ८३७ ॥

८३१. विभिण्णं च । ८३२. निवृडियणिययपयभंगभंगुरावेगा, निवृडियनिय-
 यपयभंगभंगुरावंगे । ८३४. पडिबद्ध for पडिलगः. गरुइअद्धंतो । ८३७. वहु for
 पिया०.

अवि अ ।

लहु-विसय-भाव-पडिसिद्ध-पसर-संभावणा-पडिखलिआ ।
जस्स समत्ता वि गुणा चिरमसमत्त व्व दीसंति ॥ ८३८ ॥
अह वा ।

वसुहा-सयण-पहुप्पंत-रेणु-परिभोअ-विहुरिअ-कवोलं ।

वयणं हेमत-मिअंक-धूसरं सारवेंतीहिं ॥ ८३९ ॥

असमारण-मूलुभिज्जमाण-पम्हग्ग-मढहिअ-णडाले ।

अलए णीसास-णिवेस-जज्जरे संजमतोहिं ॥ ८४० ॥

जह-तह-पुसिअंसु-कणावलंब-मंथरिअ-पम्ह-परिवेसं ।

देंतीहिं आहिणवाणंद-बाह-सोम्मुहमुहिं दिडिं ॥ ८४१ ॥

अकिखत्त-चुदुप्पुहेस-समहिआअंवमुव्वहंतीहिं ।

अझसुरमहरं वेलकख-सुण-दिणण्णंगुली-किसलं ॥ ८४२ ॥

इअ एस हिअअ-णिम्माअ-वम्हं खण-खलंत-विअणाहिं ।

रहसमुम्हर्हाहिं दीसइ पडिवकख-णरिंद-बंदीहिं ॥ ८४३ ॥

इअ उण्णएण इमिणा जह णिटविओ पुरा मगह-णाहो ।

तह सीसंतं एए तुमाओ णीसेसमिच्छान्ति ॥ ८४४ ॥

आप च । लघुविषयभावप्रतिषिद्धप्रसरसंभावनाप्रतिस्खलिता । यस्य समाप्ता अपि गुणाश्चिरमसमाप्ता इव दृश्यन्ते ॥ ८४८ ॥ वसुधाशयनप्रभवद्व-रेणुपरिभोगविधुरितकपोलम् । वदनं हेमन्तसूगाद्कधूसरं सारयद्धिः ॥ ८३९ ॥ असमारचनमूलाइभियमानपक्षमाग्रात्पीकृतललाटान् । अलकान् निःश्वासनिवेशजर्जरान् संयमयन्तीभिः ॥ ८४० ॥ यथातथाप्रोछित्ता-शुकणावलम्बमन्थरितपक्षमपरिवेशाम् । ददतीभिरभिनवानन्दवाष्पसौम्यो-म्मुखीं द्विष्टम् ॥ ८४१ ॥ आक्षिसक्षतोद्देशसमधिकातात्रमुद्भवन्तीभिः । अताम्बूलमधरं वैलक्ष्यशून्यदत्ताइगुलिकिसलयम् ॥ ८४२ ॥ इत्येष हृदय-निर्मितमन्मथं क्षणसखलद्वेदनाभिः । रभसमुन्मुखीभिर्दृश्यते प्रतिपक्षनरेन्द्रबन्दीभिः ॥ ८४३ ॥ इत्युच्चतेनानेन यथा निष्ठापतः पुरा मगधनाथः । तथा शिष्यमाणमेते त्वत्तो निःशेषमिच्छान्ति ॥ ८४४ ॥

८३९. परिद्वेष्य° and परिधाय° for परिभोअ°. ८४०. °विरल° for °मूल°. संजमतीहिं. ८४१. °मंद° for °बाह°. °सोसुम्हुहं, °सोम्मुसुहं and °सोम्मुम्हुहं for °सोम्मुम्हुहीहिं. ८४२. दिणण्णंगुली°. ८४३. वम्हंहकखण°. °वियलाहिं. रहसमुम्हर्हाहिं.

अह विहसित्तुण सणिअं सो जंपइ णिवडंत-सव्वावं ।
 कइयव-विमुहाइंचिअ होंति विशुद्धाण हिअआइ ॥ ८४५ ॥
 धीरेहिं हिअअ-णिहिआ कह वि गमेजंति सोअ-संवेआ ।
 अंगाइं पहरिसो उण गरुआण वि किं पि तरलेइ ॥ ८४६ ॥
 कंठेच्चिअ परियोलइ पुणरुक्तं पहरिसाउल-क्खलिआ ।
 अपहुपर्पंति व्व महं वाआ पहुणो पसंसासु ॥ ८४७ ॥
 अवि अ ।

अंतोवासं विअडाअमाण-फण-मंडलो समुव्वहइ ।
 पच्छाच्छेष्य-च्छल-णित-दीह-देहत्तणा सेसो ॥ ८४८ ॥
 छीराअंत-णह-च्छवि-चलण-विणिमिअ-पओहर-चउको ।
 गृद-मुहो कुम्मोच्चेअ लहइ आवीण-संठाणं ॥ ८४९ ॥
 पढमुत्थंयण-घोलाविउद्ध-घोणाउडेण पडिवण्णं ।
 उच्चुंड-तण्णअत्तणमइरा वेउण्ठ-कोलेण ॥ ८५० ॥
 देह-परिवाडि-पीडा-हुंकार-तरंगिओ विणिक्खमइ ।
 धूमाअंतो पाआल-बहल-तम-संचओच्चेअ ॥ ८५१ ॥

अथ विहस्य शनैः स जल्पति निर्वर्तमानसद्भावम् । कैतवविमुखान्येव
 भवन्ति विशुद्धानां हृदयानि ॥ ८४५ ॥ धीरहृदयनिहिताः कथमपि गम्यन्ते
 शोकसंवेगाः । अङ्गानि प्रहर्षः पुनर्गुरुकाणामपि किमपि तरलयति ॥ ८४६ ॥
 कण्ठ एव परिघूर्णते पुनरुक्तं प्रवृष्टकुलस्खलिता । अप्रभवन्तीव मम वाक्
 प्रभोः प्रशंसासु ॥ ८४७ ॥ अपि च । अन्तरवकाशं विकटायमानफणमण्डलः
 समुद्रहति । पश्चाच्छेष्यच्छलनिर्यद्देहर्धित्वात् शेषः ॥ ८४८ ॥ क्षीरायमा-
 णनखच्छविचरणविनिर्मितपयोधरचतुष्कः । गृदमुखः कूर्म एव लभते
 आपीनसंस्थानम् ॥ ८४९ ॥ प्रथमोच्चमनधूर्णितोर्धवघोणापुटेन प्रतिपन्नम् ।
 उच्चुण्डतर्णकत्वमचिराइ वैकुण्ठकोलेन ॥ ८५० ॥ देहपरिपाटीपीडा हुंकारत-
 रेद्धिनातो विनिष्कामति । धूमायमानः पातालबहलतमः संचय एव ॥ ८५१ ॥

८४५. ^०हुअ for सणिअं. ८४६. धरिजंति and गमिजंति for गमेजंति.
 ८४७. क्खवंते^० for कंठे^०. पहरिमोवलक्खलिया. ८४८. ^०मंडलं. ८४९. छीराअंतमह०.
 ८५० पढमुत्थंयणघोलाविउद्धत्रोणंतरेण पडिवत्रो । उडंडो (^०ड ?) उन्नभत्तणमया
 (उ ?) वैउठंडकोलेण । वेउठंगुंठेण. पढमुत्थंभण०. ८५१. विणिक्खमइ.

पाआलोअर-मगम्मि भिण्ण-विणिवेस-सिद्धिल-गलिएण ।
 बुब्भइ सुमेरुणा तरुण-रोअणा-सार-सारेच्छं ॥ ८५२ ॥
 खण-परिअच्च-सहावत्तणेण दर-णिग्गअंकुर-सिहो व्व ।
 वअणुद्देसो लीला-कवलिअ-तण-दंतुरो होइ ॥ ८५३ ॥
 तवत्वण-पीवर-पसरंत-दुद्ध-धारा-णिहेण मूलम्मि ।
 सकुलो व्व विहाविज्जइ भारुव्वहणाअरा सेसो ॥ ८५४ ॥
 इअ जेण संभमारंभ-गहिअ-गो-भाव-विभमुभंता ।
 पुहर्द्द पुहर्द्द-वइणा विलंछिआ णिअअ-णामेण ॥ ८५५ ॥
 तेण वि इमस्स तुलणा ण सहइ सुहअंति कस्स वा विरसा ।
 सच्चरिअ-वंचिआणं सेसाण सिरी-समुल्लासा ॥ ८५६ ॥
 किं च ।

जाण अलंकारसमो विहवो मइलेइ ते वि वड्हनो ।
 विच्छाएइ मिअंकं तुसार-वरिसो अणुगुणो वि ॥ ८५७ ॥
 मोह-सलाहाहिं तहा पहुणो पिसुणेहिं वेलविज्जंति ।
 जह णिव्वदिएसु वि णिअ-गुणेसु ते किंपि चिंतेंति ॥ ८५८ ॥

पातालोदरमार्गे भिन्नविनिवेशशिथिलगलिनेन । उहाते सुमेरुणा
 तरुणरोचनासारसाहृस्यम् ॥ ८५२ ॥ क्षणपरिवृत्तस्वभावत्वेन दरनिर्गता-
 द्कुरशिख इव । वदनोद्देशो लीलाकवलितदन्तुरो भवति ॥ ८५३ ॥ तत्क्षण-
 पीवरप्रसरदुग्धधारानिभेन मूले । सकुल इव विभाव्यते भारोद्रहनादरात्
 शेषः ॥ ८५४ ॥ इति येन संभ्रमारंभगृहीतगोभावविभ्रमोद्भ्रान्ता । पृथिवी
 पृथिवीपतिना विलाभिछुता निजकनाम्ना ॥ ८५५ ॥ तेनाप्यस्य तुलना न
 शोभते सुखयन्ति कस्य वा विरसाः । सच्चरितवश्चितानां शोषाणां
 श्रीसमुल्लासाः ॥ ८५६ ॥ किं च । येषामलंकारसमो विभवो मलिनयति
 तानपि वर्धमानः । विच्छाययति मृगाङ्कं तुषारवर्षोऽनुगुणोऽपि ॥ ८५७ ॥
 मोघश्लाधाभिस्तथा प्रभोः पिशैनर्विडम्ब्यन्ते । यथा निर्वृत्तेष्वपि निजगुणेषु
 ते किमपि चिन्तयन्ति ॥ ८५८ ॥

८५२. °रोअणा-सारसारिच्छं. ८५४. भारुव्वहणायरो. ८५५. पुहर्द्दनाहेण
 लंछिआ. ८५६. ण सहइ तुलणा. ८५८. नय° for णिथ°. चिंतंति.

सुलहं हि गुणाहारणं सगुणाहारणं णणु णरिंदाणं ।
 अण्णेसिअव्व-मग्गा कत्तो वि गुणा दरिंदाणं ॥ ८५९ ॥
 तं खलु सिरीएं रहस्सं जं सुचरिअ-मग्गणेक-हिअओ वि ।
 अप्पाणमोसरंतं गुणेहिं लोओ ण लक्खेइ ॥ ८६० ॥
 ण सहंति सील-सारं दोसे विचिणंति णच्चिअ विवेआ ।
 दोसम्मि गुणाआरे णवरं पहुणो णिसम्मंति ॥ ८६१ ॥
 लोएहिं अगहिअंचिअ सीलमविहव-ट्टिअं पसण्णं पि ।
 सोसमुवेइ तहिंचिअ कुसुमं व फलग-पडिलगं ॥ ८६२ ॥
 णिच्चं धण-दार-रहस्स-रक्खणे संकिणो वि अच्छरिअं ।
 आसण्ण-णीअ-वग्गा जं तहवि णराहिवा होंति ॥ ८६३ ॥
 पेच्छह विवरीअमिमं बहुआ मझरा मएइ ण हु थोवा ।
 लच्छी उण थोवा जह मएइ ण तहा इर बहुआ ॥ ८६४ ॥
 जे णिव्वडिअ-गुणा वि हु सिरिं गआ ते वि णिगुणा होंति ।
 ते उण गुणाण दूरे अगुणच्चिअ जे गआ लच्छि ॥ ८६५ ॥

सुलभ हे गुणाधानं सगुणाधाराणां ननु नरेन्द्राणाम् । अन्वेषितव्य-
 मार्गाः कुतोऽपि गुणा दरिंदाणाम् ॥ ८५९ ॥ तत खलु श्रियो रहस्यं यत
 सुचरितमार्गणैकहृदयोऽपि । आत्मानमपसरन्तं गुणैर्लोको न लक्षयति
 ॥ ८६० ॥ न सहन्ते शीलसारं दोषान् विचिन्वन्ति नैव विवेकात् । दोषे
 गुणाकारे केवलं प्रभवो निशाम्यन्ति ॥ ८६१ ॥ लोकैरगृहीतमेव शीलम-
 विभवस्थितं प्रसन्नमपि । शोषमुपैति तत्रैव कुसुममिव फलाग्रप्रतिलभम्
 ॥ ८६२ ॥ नित्यं धनदाररहस्यरक्षणे शादिकनोऽपि आश्र्यम् । आसन्ननी-
 चवर्गां यत् तथापि नराधिपा भवन्ति ॥ ८६३ ॥ प्रेक्षध्वं विपरीतमिदं बही
 मदिरा मदयति न खलु स्तोका । लक्ष्मीः पुनः स्तोका यथा मदयति न तथा
 किल बही ॥ ८६४ ॥ ये निर्वृत्तगुणा अपि खलु श्रियं गता तेऽपि निर्गुणा
 भवन्ति । ते पुनर्गुणानां दूरे अगुणा एव ये गता लक्ष्मीम् ॥ ८६५ ॥

८५९. सगुणाहारण. दरिंदेण. ८६०. °रसिओ वि for °हियओ वि.
 ८६१. सीलसारे. विचलंति and विरमंति for विचिणंति. ८६२. लोए वि for
 लोएहिं. सीलमविहवट्टिअं Corrected into सीलं विहवट्टिअं. सोसमुवेइ. तहिंचिअ.
 ८६३. °रक्खणा for °रक्खणे. अच्छेरं for अच्छरिअं. ८६४. विवरीयमिण. जह
 थोवा for थोवा जह. सबहुआ वि for इर बहुआ.

एके लहुअ-सहावा गुणेहिं लहिउं महांति धण-रिद्धि ।
अणे विसुद्ध-चरिआ विहवाहि गुणे विमगंति ॥ ८६६ ॥
परिवार-दुज्जणाइं पहु-पिसुणाइं पि होंति गेहाइं ।

उहअ-खलाइं तहच्चिअ कमेण विसमाइं मणेत्था ॥ ८६७ ॥
एत्तिअमेत्तेण गुणे णणु पडिवज्जंति णिविवेआ वि ।
जेत्तिअमेत्तेण पहु गरुआण परम्मुहा होंति ॥ ८६८ ॥
तह अयसिणो गुणेहिं जाआ सुअणा जणम्मि सअलम्मि ।
दोसाअरणं पि ण गारवाय जह संपञ्चं ताण ॥ ८६९ ॥
गहिआ गुणत्तेणं फलंति दोसा फुडं णरिदेसु ।
दोसाच्चिअ गुण-संभावणाइं जइ ताण जाअंति ॥ ८७० ॥
मूढे जणम्मि अ-मुणिअ-गुण-सार-विवेअ-वइअरुविगा ।
किं अणं सुपुरिसा गामाओ वणं पवज्जंति ॥ ८७१ ॥
दुक्खेहिं दोहिं सुअणा अहिजलिज्जंति दिअसिअंचेअ ।
सुपुरिस-काले अ ण जं जं जाआ णीअ-काले अ ॥ ८७२ ॥

एके लधुकस्वभावा गुणैर्लब्धुमिच्छुन्ति धनऋद्धिम् । अन्ये विशुद्ध-
चरिता विभवाद् गुणान् विभूग्यन्ति ॥ ८६६ ॥ परिवारदुर्जनानि प्रभु
पिशुनान्यपि भवन्ति गेहानि । उभयखलानि तथैव क्रमेण विषमाणि
मन्येथाः ॥ ८६७ ॥ एतावन्मात्रेण गुणान् ननु प्रतिपद्यन्ते निर्विवेका अपि ।
यावन्मात्रेण प्रभवो गुरुणां पराद्मुखा भवन्ति ॥ ८६८ ॥ तथा अयशस्विनो
गुणैर्जाताः सुजना जने सकले । दोषाच्चरणमपि न गौरवाय यथा सांप्रतं
तेषाम् ॥ ८६९ ॥ गृहीता गुणत्वेन फलन्ति दोषाः स्फुटं नरेन्द्रेषु । दोषा
एव गुणसंभावनया यदि तेषां जायन्ते ॥ ८७० ॥ मूढे जने अहातगुण-
सारविवेकव्यतिकरोद्विमाः । किमन्यत् सत्पुरुषा ग्रामाद् वनं प्रवजान्ति
॥ ८७१ ॥ दुःखाभ्यां द्वाभ्यां सुजना अभिपूर्यन्ते दिवसकमेव । सुपुरुषकाले
च न यद् यद् जाता नीचकाले च ॥ ८७२ ॥

८६७. पिसुणाइ च. ८६८. This couplet read as - एतियमीतूण पहु
गरुयान परामुहा होंति । लोवहियगहियं चिय सीलं तेषु ढियं पसनं पि ।
८६९. जयम्मि for जणम्मि. ८७०. तेण for ताण. ८७१. रमाओ for गामाओ.
पहम्मंति for पवज्जंति. ८७२. अहिजलिज्जंति for अहिजरिज्जंति. दिअनिसं for
दिअसिअं. also read as-सुपुरिसकालमजणं जाया जे नीयकाले य.

ग. ९

सुमईण सुचरिआण अ देंता आलोअणं पसंगं च ।
 पहुणो जं णिअअ-फलं तं ताण फलं ति मण्णति ॥ ८७३ ॥

अण्णो वि णाम विहवी सुहाँ लीलासहाँ णिव्विसइ ।
 असमंजस-करणेच्च णवर णिव्वडइ पहुभावो ॥ ८७४ ॥

अंदोलंताण खणं गरुआण अणाअरे पहु-कअस्मि ।
 हिअअं खल-बहुमाणावलोअणे णवर णिव्वाइ ॥ ८७५ ॥

पत्थिव-घरेसु गुणिणो वि णाम जइ केवि सावसास व्व ।
 जण-सामण्णं तं ताण किंपि अण्णचिअ णिमित्तं ॥ ८७६ ॥

वच्चंति वेस-भावं जेहिंचिअ सज्जणा णरिंदाण ।
 तेहिंचिअ बहुमाणं गुणेहिं किं णाम मग्गंति ॥ ८७७ ॥

को व्व ण परंमुहो णिगुणाण गुणिणो ण कं व दूर्मेति ।
 जो वा ण गुणी जो वा ण णिगुणो सो सुहं जिअइ ॥ ८७८ ॥

जं सुअणेसु णिअत्तइ पहूण पडिवत्ति-णीसहं हिअअं ।
 तं खु इमं रअणाहरण-मोअणं गारव-भएण ॥ ८७९ ॥

सुमतीनां सुचरितानां च ददत आलोकनं प्रसङ्गं च । प्रभवो यद्
 निजकफलं तत् तेषां फलमिति मन्यन्ते ॥ ८७३ ॥ अन्योऽपि नाम विभवी
 सुखानि लीलासहानि निर्विशाति । असमझसकरण एव केवलं निर्वतै
 प्रभुभावः ॥ ८७४ ॥ आन्दोलतां क्षणं गुरुणामनादरे प्रभुकृते । हृदयं
 खलबहुमानावलोकने केवलं विश्राम्यति ॥ ८७५ ॥ पार्थिवगृहेषु गुणि-
 नोऽपि नाम यदि केऽपि सावकाशा इव । जनसामान्यं तत् तेषां किमप्य-
 न्यदेव निमित्तम् ॥ ८७६ ॥ ब्रजन्ति द्वेष्यभावं यैरेव सज्जना नरेन्द्राणाम् ।
 तैरेव बहुमानं गुणैः किं नाम मृगयन्ते ॥ ८७७ ॥ को वा पराक्षमुखो
 निर्गुणानां गुणिनो न कं वा दुन्वन्ति । यो वा न गुणी यो वा न निर्गुणः
 स सुखं जीवति ॥ ८७८ ॥ यत् सुजनेषु निर्वतै प्रभूणां प्रतिपत्तिनिःसहं
 हृदयम् । तत् खलु इदं रत्नाभरणमोचनं गौरवभयेन ॥ ८७९ ॥

८७३. अवलोयणं. जाण for ताण. ८७४. विलासलीलासुहाँ for सुहाँ
 लीलासहाँ. उवरइ for णिव्वडइ. ८७५. णेव्वाइ for णिव्वाइ. ८७७. कह for किं.

अविवेअ-संकिणोच्चेअ णिगुणा पर-गुणे पसंसंति ।
 लद्ध-गुणा उण पहुणो बाढं वामा पर-गुणेषु ॥ ८८० ॥
 सव्वोच्चिअ स-गुणकरिस-लालसो वहइ मच्छरुच्छाहं ।
 ते पिशुणा जे ण सहंति णिगुणा पर-गुणुगारे ॥ ८८१ ॥
 सुअणत्तणेण घेष्ट थोएणंचिअ परो सुचरिएण ।
 दुक्ख-परिओसिअवो अप्पाणोच्चेअ लोअस्स ॥ ८८२ ॥
 मोक्तुं गुणावलेवो तीरइ कह णु विणय-ट्टिएहिं पि ।
 मुक्तम्मि जम्मि सोच्चिअ विजणअरं फुरइ हिअम्मि ॥ ८८३ ॥
 दूमिज्जंता हिअएण किं पि चिंतेति जइ ण जाणामि ।
 किरियासु पुण पञ्चांति सज्जणा णावरद्धे वि ॥ ८८४ ॥
 महिमं दोसाण गुणा दोसा वि हु देंति गुण-णिहाअस्स ।
 दोसाण जे गुणा ते गुणाण जइ ता णमो ताण ॥ ८८५ ॥
 सुअणाअंति खला वि हु सुअणा वि खलत्तणं व दावेति ।
 एसोच्चिअ सीमन्तो गुणाणं दूरं फुरंताण ॥ ८८६ ॥

अविवेकशाङ्किन एव निर्गुणाः परगुणान् प्रशंसन्ति । लब्धगुणाः
 पुनः प्रभवो बाढं वामाः परगुणेषु ॥ ८८० ॥ सर्व एव स्वगुणोत्कर्षलालसो
 वहति मत्सरोत्साहम् । ते पिशुना ये न सहन्ते निर्गुणाः परगुणोद्धारान्
 ॥ ८८१ ॥ सुजनत्वेन गृह्णते स्तोकेनैव परः सुचरितेन । दुःखपरितोष-
 यितव्य आःमैव लोकस्य ॥ ८८२ ॥ मोक्तुं गुणावलेपः शक्यते कथं नु
 विनयस्थितैरपि । मुक्ते यस्मिन् स एव द्विगुणतरं स्फुरति हृदये ॥ ८८३ ॥
 दूयमाना हृदयेन किमपि चिन्तयन्ति यदि न जानामि । कियासु पुनः
 प्रवर्तन्ते सज्जना नापराद्वेष्टपि ॥ ८८४ ॥ महिमानं दोषाणां गुणा दोषा अपि
 खलु इदाति गुणनिधातस्य । दोषाणां ये गुणास्ते गुणानां यदि तद्व-
 नमस्तेषाम् ॥ ८८५ ॥ सुजनायन्ते खला अपि खलु सुजना अपि खलत्व-
 मिव दर्शयन्ति । एष एव सीमन्तो गुणानां दूरं स्फुरताम् ॥ ८८६ ॥

८८०. संकिअच्चेअ. ८८२. अताणो for अप्पाणो. ८८३. हिययस्स for
 हियम्मि. ८८४. किरियासु तु पयत्तंति. ८८६. Also read as सुयणा वि
 खलायंति व खला वि सुयणत्तणं व दावेति ।

संसेविज्ञ दोसे अप्पा तीरइ गुण-द्विओ काउं ।
 णिव्वडिअ-गुणाण पुणो दोसेसु मई ण संठाइ ॥ ८८७ ॥

सुट्ठु वि परिहीण-गुणो सुअणो अणेहिं होइ सामणो ।
 सहआरे गलिअ-रसे वि भूअ-कज्जं ठिअं चेअ ॥ ८८८ ॥

कलहोआइमयाइं णवरं महिलाण दप्पण-अलाइं ।
 पुरिसाण दप्पणं चरिअ-धारिणो सज्जणचेअ ॥ ८८९ ॥

वअण-विशुकं पि खलो अण्णतो दारुणत्तणं वहइ ।
 धारासु मुहुत्तिणं पि धरइ फरुसत्तणं दब्मो ॥ ८९० ॥

परिगअ-परगुण-सारत्तणेण विज्ञ विसूरमाणाण ।
 होइ विवेओच्चिअ दुज्जणाण पिसुणत्तण-णिमित्तं ॥ ८९१ ॥

अह मोहो पर-गुण-लहुअआए जं किर गुणा पयद्वंति ।
 अप्पाण-गारवंचिअ गुणाण गरुअत्तण-णिमित्तं ॥ ८९२ ॥

बुब्मंते जम्मि गुणुण्णआ वि लहुअत्तणं व पावेंति ।
 कह णाम णिगुणच्चिअ तं वहंति माहप्पं ॥ ८९३ ॥

संसेव्य दोषान् आत्मा शक्यते गुणस्थितः कर्तुम् । निर्वृत्तगुणानां
 पुनर्दोषेसु मतिर्न संतिष्ठते ॥ ८८७ ॥ सुप्तु अपि परिहीनगुणः सुजनोऽन्यै-
 र्भवति सामान्यः । सहकारे गलितरसेऽपि भूतकार्य स्थितमेव ॥ ८८८ ॥
 कलधौतादिमयानि केवलं माहिलानां दर्पणतलानि । पुरुषाणां दर्पणं
 चरितधारिणः सज्जना एव ॥ ८८९ ॥ वचनविमुक्तमपि खलोऽन्यत्र
 दारुणत्वं वहति । धारासु मुखोत्तीर्णमपि धारयति परुषत्वं दर्भः ॥ ८९० ॥
 परिगतपरगुणसारत्वेन द्विगुणं विसूरयताम् । भवति विवेक एव दुर्जनानां
 पिशुनत्वनिमित्तम् ॥ ८९१ ॥ अथ मोहो परगुणलघुतया यत् किल गुणाः
 प्रवर्तन्ते । आत्मगौरवमेव गुणानां गुरुत्वनिमित्तम् ॥ ८९२ ॥ उहमाने
 यस्मिन् गुणोन्नता अपि लघुत्वमिव प्राप्नुवन्ति । कथं नाम निर्गुणा एव
 तद् वहन्ति माहात्म्यम् ॥ ८९३ ॥

८८७. गुणहिं for गुणद्विओ. ८८९. सज्जणोच्चेय. ८९०. कुणइ for
 वहइ. हवइ and वसइ for धरइ. ८९२. पयतंति.

माहप्पे गुण-कज्जम्मि अगुण-कज्जे णिबद्ध-माहप्पा ।
 विवरीअं उप्पत्ति गुणाण इच्छांति कावुरिसा ॥ ८९४ ॥
 गुण-संभवो मओ सुपुरिसाण संकमइ णेअ हिअअम्मि ।
 तेण अणिवृद्ध-मअ व्व ताण गरुआ गुणा होंति ॥ ८९५ ॥
 ता चेअ मच्छर-मलं जाव विवेओ फुडं ण विस्फुरइ ।
 जालिअं च भअवआ हुअवहेण धूमो अ विणिअत्तो ॥ ८९६ ॥
 तुंगावलोअणे होइ विम्हओ णीअ-दंसणे संका ।
 जह पेच्छांताण गिरिं जहेअ अवडं णिअंताण ॥ ८९७ ॥
 इच्छामि विमुक-गुणं पिसुणासंकाएँ काजमप्पाणं ।
 विसहर-संखोहुकिखत्त-कुसुम-मालं व रअणीए ॥ ८९८ ॥
 जणमणहिगीअगुणगारवं पि गुण-गव्विअं णिएउण ।
 भुवणारूढ-गुणाण वि अप्पा अंदोलइ गुणेषु ॥ ८९९ ॥
 गुणिनो विहवारूढाण विहविनो गुरु-गुणाण ण हु किंपि ।
 लहुअन्ति व अणोणं गिरीण जे मूल-सिहरेषु ॥ ९०० ॥

माहात्म्ये गुणकार्ये अगुणकार्ये निबद्धमाहात्म्याः । विपरीतासुत्पत्तिं
 गुणानामिच्छुनित कापुरुषाः ॥ ८९४ ॥ गुणसंभवो मदः सुपुरुषाणां
 संकामति नैव हृदये । तेन अनिवृद्धमदा इव तेषां गुरवो गुणा भवन्ति
 ॥ ८९५ ॥ तावदेव मत्सरमलं यावइ विवेकः स्फुटं न विस्फुराति । ज्वलितं
 च भगवता हुतवहेन धूमश्च विनिवृत्तः ॥ ८९६ ॥ तुड्गावलोकने भवति
 विस्मयो नीच्चदर्शने शाइका । यथा प्रेक्षमाणानां गिरिं यथैव अवटं
 पश्यताम् ॥ ८९७ ॥ इच्छामि विमुक्तगुणं पिशुनाशद्कया करुमात्मानम् ।
 विषधरसंक्षोभोत्क्षसकुसुममालामिव रजन्याम् ॥ ८९८ ॥ जनमनभिगी-
 तगुणगौरवमपि गुणगवितं द्वृष्टु । भुवनारूढगुणानामपि आत्मा आन्दोलति
 गुणेषु ॥ ८९९ ॥ गुणिनो विभवारूढानां विभविनो गुरुगुणानां न खलु
 किमपि । लघयन्तीवान्योन्यं गिरीणां ये मूलशिखरेषु ॥ ९०० ॥

८९४. गुणकज्जन्म अगुणकाल and गुणकज्जे परगुणकज्जे for गुणकज्जन्म
 अगुणकज्जे. ८९५. सुवरिसाण कमइ. हियएसु. अणिच्छृढँ for अणिवृद्धँ.
 ८९६. ता होइ मच्छरमलो. न ताण for फुडं ण.

ण तहा महागुणेषु माहप्पधरा हवंति णरवइणो ।
 साहंकारा जह पत्थिवेषु तेच्चेअ दीसंति ॥ ९०१ ॥

जह जह पार्थिवेषु गुणा जह जह दोसा अ संपइ फलंति ।
 अगुणाअरेण तह तह गुण-सुण्णं होहिइ जअं पि ॥ ९०२ ॥

किं व णरिदेहिं विवेअ-मुक्त-सअलाहिलास-णीसंगा ।
 विहिणो वि धीर-पडिबद्ध-परिअरा होंति सप्पुरिसा ॥ ९०३ ॥

थोआरंभे वि विहिम्मि आयसगे व्व खंडणमुवेंति ।
 स-परिफंदेणांचिअ णीआ भमि-दारु-सअलं व ॥ ९०४ ॥

विण्णाणालोओच्चिअ कुमईण विसारअं पआसेइ ।
 कसणाण मणीणं पिव तेअ-फुरणं सिअं चेअ ॥ ९०५ ॥

हिअअ-विअडत्तणेणं गरुआण ण णिव्वडंति बुद्धीओ ।
 घोलंति महा-भवणेषु मंद-किरणच्चिअ पईवा ॥ ९०६ ॥

अच्चंत-विएण वि गरुआण ण णिव्वडंति संकप्पा ।
 विज्जुज्जोओ बहलत्तणेण मोहेइ अच्छीइ ॥ ९०७ ॥

न यथा महागुणेषु माहात्म्यधरा भवन्ति नरपतयः । साहंकारा यथा
 पार्थिवेषु त एव दृश्यन्ते ॥ ९०१ ॥ यथा यथा नार्थन्ति गुणा यथा यथा
 दोषाश्च संप्रति फलन्ति । अगुणादरेण तथा तथा गुणशून्यं भविष्यति
 जगदपि ॥ ९०२ ॥ किं वा नरेन्द्रैविवेकमुक्तसकलाभिलाषनिःसद्गाः ।
 विधेरपि धैर्यप्रतिबद्धपरिकरा भैवन्ति सत्पुरुषाः ॥ ९०३ ॥ स्तोकारम्भेऽपि
 विधौ आयसाद्य इव खण्डनमुपयन्ति । स्वपरिस्पन्दनैव नीचा भ्रमिदारुश-
 कलमिव ॥ ९०४ ॥ विहानालोक एव कुमतीनां विसारतां प्रकाशयति ।
 कृष्णानां मणीनामिव तेजःस्फुरणं सितमेव ॥ ९०५ ॥ हृदयविकटत्वेन
 गुरुणां न निर्वर्तन्ते बुद्धयः । धूर्णन्ते महाभवनेषु मन्दकिरणा एव प्रदीपाः
 ॥ ९०६ ॥ अत्यन्तवितेजसाऽपि गुरुणां न निर्वर्तन्ते संकल्पाः । विद्युद्योतो
 बहलत्वेन मोहयति अक्षीणि ॥ ९०७ ॥

९०१. महागुणाण. ९०२. दोसा वि for दोसा अ. ९०३. णीसंका. गुरुणा
 होंति for होंति सप्पुरिसा. वीर° for ° धीर. ९०४. भम° for भमि°. ° सयलव्व.
 ९०५. कुमईषु for कुमईण. पसासेइ. कसणाणं पि मणीण. सय° for सिअ°.

जे गेष्ठंति सयंचिअ लच्छण हु ते ण गारव-द्वाणं ।
 ते उण केवि सयंचिअ दालिद्वं घेष्पए जेहिं ॥ १०८ ॥
 एके पावंति ण तं अणे परओ व्व तीए दीसंति ।
 इअराण महग्याणं च अंतरे णिवसइ पसंसा ॥ १०९ ॥
 मरणमाहिणंद्माणाण अप्पणच्चेअ मुक-विहवाण ।
 कुणइ कुविओ कअंतो जइ विवरीअं सु-पुरिसाण ॥ ११० ॥
 उवअरणीभूअ-जआ ण हु णवर ण पविआ पहु-द्वाणं ।
 उवअरणं पि ण जाआ गुण-गुरुणो काल-दोसेण ॥ १११ ॥
 छाया सा इर मणे अणंतरागामिणो कअ जुअस्स ।
 कलि-काल-भरम्मि वि किंपि जेण विमलं पदिष्कुरइ ॥ ११२ ॥
 विसइच्चेअ सरहसं जेसुं किं तेहिं खंडिआसेहिं ।
 णिक्खमइ जेसु परिओस-णिभरो ताइं गेहाइं ॥ ११३ ॥
 उज्ज्ञइ उआर-भावं दक्खिखणं करुणअं च आमुअइ ।
 काण वि समोसरन्ती छिष्पइ पुहवी वि पावेहिं ॥ ११४ ॥

ये गृह्णन्ति स्वयमेव लक्ष्मीं न खलु ते न गौरवस्थानम् । ते पुनः केऽपि स्वयमेव दारियं गृह्णते यैः ॥ १०८ ॥ एके प्राप्नुवन्ति न तामन्ये परत इव तस्या दृश्यन्ते । इतरेषां महार्घणां चान्तरे निवसति प्रशंसा ॥ १०९ ॥ मरणमभिनन्दतामात्मनैव मुक्तविभवानाम् । करोति कुपितः कृतान्तो यदि विपरीतं सुपुरुषाणाम् ॥ ११० ॥ उपकरणीभूतजगतो न खलु केवलं न प्रापिताः प्रभुस्थानम् । उपकरणमपि न जाता गुणगुरवः कालदोषेण ॥ १११ ॥ छाया सा किल मन्येऽनन्तरागामिनः कृतयुगस्य । कलि-कालभरेऽपि किमपि येन विमलं प्रतिस्फुराति ॥ ११२ ॥ विशात्येव सरभसं येषु किं तैः खण्डिताईः । निष्क्रामति येषु परितोषनिर्भरस्तानि गेहानि ॥ ११३ ॥ उज्ज्ञति उदारभावं दाक्षिण्यं करुणतां चामुच्चति । केषामपि समपसरन्ती स्पृश्यते पृथिव्यपि पापैः ॥ ११४ ॥

१०८. गिम्हंति and गिंहंति for गेष्ठंति. दारिद्वं and दोगच्चं for दालिद्वं. १०९. पुरओ व्व for परओ व्व. ११०. कुइओ for कुविओ. सुवुरिसाण. ११२. परिष्कुरइ. ११३. सहरिसं for सरहसं. णिक्खमइ जेहिं for णिक्खमइ जेसु. परिओसपहसिरो for परिओसणिभरो. ११४. उवयार् for उआर्. दक्खिखणं च करुणं च. दक्खिखणं च सइ (or च जइ?) करुणयं मुयइ. पावेण. अणोसरन्ती for समोसरन्ती.

अंतोच्चिअ णिहुअं विहसिजण अच्छंति विम्हिआ ताहे ।
 इअर-सुलहं पि जाहे गरुआण ण किंपि संपदइ ॥ ९१५ ॥
 दावेति सज्जणाणं इच्छा-गरुअं परिगहं गरुआ ।
 मअण-विणिवेस-दिदुं महा-मणीणं व पडिबिंबं ॥ ९१६ ॥
 साहीण-सज्जणा वि हु णीअ-पसंगे रमंति काजरिसा ।
 सा इर लीला जं काअ-धारणं सुलह-रअणाण ॥ ९१७ ॥
 थाम-त्थाम-णिवेसिअ-सिरीण गरुआण कह णु दालिदं ।
 एका उण किविण-सिरी गआ अ मूलं च पम्हुसिअं ॥ ९१८ ॥
 किविणाण अण-विसए दाण-गुणे अहिसलाहमाणाण ।
 णिअ-चाए उच्छाहो ण णाम कह वा ण लज्जा वि ॥ ९१९ ॥
 परिहोअ-सहा णववहु व्व ताण णव-संगमालसा लच्छी ।
 इअरा लहिउण सिरि ण काम-लीला-परा तेण ॥ ९२० ॥
 अच्छंतिच्छिअ किविणा अछिवंता पास-गोअरं लच्छि ।
 परिहारवइं व पियं मझ-च्छायं णिअच्छंता ॥ ९२१ ॥

अन्तेरेव निभृतं विहस्य तिष्ठन्ति विस्मितास्तदा । इतरसुलभमपि
 यदा गुरुणां न किमपि संपद्यते ॥ ९१५ ॥ दर्शयन्ति सज्जनानामिच्छागुरुकं
 परिग्रहं गुरवः । मदनविनिवेशदृष्टं महामणीनामिव प्रतिबिम्बम् ॥ ९१६ ॥
 स्वाधीनसज्जना अपि खलु नीचप्रसद्गे रमन्ते कापुरुषाः । सा किल
 लीला यत् काचधारणं सुलभरत्नानाम् ॥ ९१७ ॥ स्थानस्थाननिवेशितश्रीणां
 गुरुणां कथं नु दारिद्र्यम् । एका पुनः कृपणश्रीर्गता च मूलं च प्रमृष्टम्
 ॥ ९१८ ॥ कृपणानामन्यविषयात् दानगुणानभिश्लाधमानानाम् । निजत्याग
 उत्साहो न नाम कथं वा न लज्जाऽपि ॥ ९१९ ॥ परिभोगसहा नववधूरिव
 तषां नवसद्गमालसा लक्ष्मीः । इतरे लब्ध्वा श्रियं न कामलीलापरास्तेन
 ॥ ९२० ॥ तिष्ठन्त्येव कृपणा अस्पृशन्तः पाश्वर्गोचरां लक्ष्मीम् । परि-
 हारवतीमिव प्रियां मलिनच्छायां पहथन्तः ॥ ९२१ ॥

९१५. विम्हया. ९१६. °रुयं for °गरुअं दिट्ठो महामणीणं व पडिबंधो.
 ९१८. ठाणद्वाण° for थामत्थाम°. किवण° for किविण° ९१९. किविणाणमण्णविसए
 दाणगुणा सइ सलाह°. ९२०. परिभोयहया. णववहुव्व for णवहुव्व for °लीलाधरा.
 जेण for तेण. ९२१. मलिणच्छायां

परमत्थ-पाविअ-गुणा गरुअं पि हु पलहुअं व मण्णंति ।
 तेण सिरीऐं विरोहो गुणेहिं णिकारणं ण उण ॥ ९२२ ॥
 भुमआ-भंगाणत्ता वि सुवुरिसं जं ण तुरिअमल्लिअइ ।
 तं मण्णे धावंती रहसेण सिरी परिक्खलइ ॥ ९२३ ॥
 णणु णासमणवलंबा एइच्चिअ सा वि सुवुरिसाभावे ।
 देव्व-वसा तेण सिरीऐं होइ णासंसिओ विरहो ॥ ९२४ ॥
 धम्म-पम्मआ कह होइ भअवई वेस-सज्जणा लच्छी ।
 ताओ अलच्छिओच्चिअ लच्छ-णिहा जा अणज्जेसु ॥ ९२५ ॥
 जा विजला जाओ चिरं जा परिहोडज्जलाओ लच्छीओ ।
 आआरधराणंचिअ ताओ ण उणो अ इअराण ॥ ९२६ ॥
 अवणेइ देइ अ गुणे दोसे षूमेइ देइ अ पआसं ।
 दीसइ एस विरुद्धो व्व को वि लच्छीऐं विणासो ॥ ९२७ ॥
 समरे धारा-गोअरमुवेंति जे वइरि-मंडलग्गाण ।
 ते तम्मि वला खलु णिवासिरीऐं लच्छीऐं छिपंति ॥ ९२८ ॥

परमार्थप्राप्तगुणा गुरुकमपि प्रलघुकमिव मन्यन्ते । तेन श्रियो
 विरोधो गुणीनिष्कारणं न पुनः ॥ ९२२ ॥ भ्रभद्गाज्ञाता अपि सुपुरुषं यच्च
 त्वरितमालीयते । तन्मन्ये धावन्ती रभसेन श्रीः परिस्खलति ॥ ९२३ ॥
 ननु नाशमनवलम्बा एत्येव साऽपि सुपुरुषाभावे । दैववशात् तेन श्रियो
 भवति नाशंसितो विरहः ॥ ९२४ ॥ धर्मप्रसूता कथं भवतु भगवती द्वेष्यस-
 जज्ञाता लक्ष्मीः । ता अलक्ष्म्य एव लक्ष्मीनिभा या अनार्येषु ॥ ९२५ ॥ य
 विपुला याश्चिरं याः परिभोगोज्जला लक्ष्म्यः । आचारधराणामेव ता न
 पुनश्च इतरेषाम् ॥ ९२६ ॥ अपनयति ददाति च गुणान् दोषांश्चादयति
 ददाति च प्रकाशम् । दृश्यते एष विरुद्ध इव कोऽपि लक्ष्म्या विन्यासः
 ॥ ९२७ ॥ समरे धारागोचरमुपयन्ति ये वैरिमण्डलायाणाम् । ते तास्मिन्
 बलात् खलु निवसनशीलया लक्ष्म्या स्पृश्यन्ते ॥ ९२८ ॥

९२२. तणलहुअं व, तणपलहुयं व for गरुअं पि पलहुअं व. ९२३. सुवुरिसे
 and सुपुरुसं for सुवुरिसं. ९२४. तेहि for तेण. ९२५. देस० for वेस०.
 ९२६. जाय for जाओ. °पराणं for °धराणं. उणो उ, उणा उ for उणो अ.
 ९२७. णासेइ for षूमेइ. ९२८. वैरि° for वइरि. धिपंति for छिपंति.

अफोडणाहिधाअ-च्छलेण चिरमेक-भुअ-कआसंघा ।
 विणिवारेति व वीअं भुअं पि दप्पेण सप्पुरिसा ॥ ९२९ ॥
 अणोणं लच्छिगुणाण षूण पिशुणा गुणच्चिअ ण लच्छी ।
 लच्छी अहिलेइ गुणे लच्छि ण उणो गुणा जेण ॥ ९३० ॥
 लच्छी-लआए मूलं गुणत्ति एअं परिद्विअंचेअ ।
 जेण अहो-गमणंचेअ ताण परिवड्हणे तीए ॥ ९३१ ॥
 अयसं दाऊण विसंबुलाण सज्जस-विसूरिअव्वाण ।
 पठमच्चिअ जीए पआइं महुमेहेचेअ खलिआइं ॥ ९३२ ॥
 सा चहुला कह णु गुणजलेसु लच्छी अकूणिअं कुणउ ।
 चिरआलोसिअ-पाआल-तिमिर-संवाहिअं दिंद्विं ॥ ९३३ ॥
 जीए समारंभेच्चिअ लच्छी पठम-द्विआ वि विवलाइ ।
 अणा तीएच्चिअ पत्थणाए कह णाम संघडइ ॥ ९३४ ॥
 दुकखाभावो ण सुहं ताइं वि ण सुहाइं जाइं सोकखाइं ।
 मोक्षुण सुहाइं सुहाइं जाइं ताइंच्चिअ सुहाइं ॥ ९३५ ॥

आस्फोटनाभिधातच्छलेन चिरमेकभुजकृताध्यवसायाः । विनिवारयन्तीव द्वितीयं भुजमपि दर्पेण सत्पुरुषाः ॥ ९२९ ॥ अन्योन्यं लक्ष्मी-गुणानां नूनं पिशुना गुणा एव न लक्ष्मीः । लक्ष्मीरभिगृह्णाति गुणान् लक्ष्मीन पुनर्गुणा येन ॥ ९३० ॥ लक्ष्मीलताया मूलं गुणा इत्येतत् परिष्ठितमेव । येनाधोगमनमेव तेषां परिवर्धने तस्याः ॥ ९३१ ॥ अयशो इत्वा विसंबुलानां साध्वसविसूरितव्यानाम् । प्रथममेव यस्याः पदानि मधुमथन एव स्खलितानि ॥ ९३२ ॥ सा चहुला कथं नु गुणोज्वलेषु लक्ष्मीरकूणितां करोतु । चिरकालोषितपातालतिमिरसंवाहितां दृष्टिम् ॥ ९३३ ॥ यस्याः समारम्भ एव लक्ष्मीः प्रथमस्थिताऽपि विपलायते । अन्या तयैव प्रार्थन्या कथं नाम संघटताम् ॥ ९३४ ॥ दुकखाभावो न सुखं तान्यपि न सुखानि यानि सौख्यानि । मुक्त्वा सुखानि सुखानि यानि तान्येव सुखानि ॥ ९३५ ॥

९२९. दप्पेण भुवं पि for भुअं पि दप्पेण. ९३०. णवर for षूण. अहिलेइ गुणा लच्छी. ९३१. जेणाहो०. ९३३. कुणइ. चिरकालो०. ९३५. सुखाइं for सोकखाइं.

सुह-संग-गारवेच्चिअ हवंति दुक्खाइँ दारुणअराइँ ।
 आलोजकरिसेच्चिअ छ्डाया बहलत्तणमुवेइ ॥ ९३६ ॥
 सुह-संगो सुह-विणिवत्तिएक-चित्ताण अविरअं फुरइ ।
 अंगुलि-पिहिआण रवो अब्बोच्छिणो व्व कणाण ॥ ९३७ ॥
 द्रूमिज्जंताइँ वि सुहमुर्वेति गरुआण णिअअ-दुक्खेहिं ।
 रस-बंधेहिं कईण व विइण-करुणाइँ हिअआइ ॥ ९३८ ॥
 अणणाइँ उवेंता संसार-वहम्मि णिरवसाणम्मि ।
 मण्णंति धीर-हिअआ वसइ-टुणाइँ व कुलाइ ॥ ९३९ ॥
 ससिएहिंचिअ लोओ दुक्खं लहुएइ दुक्ख-जणिएहिं ।
 आयास-कएहिं करी आयासं सीअरेहिं व ॥ ९४० ॥
 पहरिस-मिसेण बाहो जं बंधु-समागमे समुत्तरइ ।
 बोच्छेअ-काअराइ तं णूण गलंति हिअआइ ॥ ९४१ ॥
 मूढ सिद्धिलत्तणं ते सणेह-वासेण कह णु बद्धस्स ।
 बाहं गाढअराइ जो इर मोतुं तणंतस्स ॥ ९४२ ॥

सुखसद्गौरव एव भवन्ति दुक्खानि दारुणतराणि । आलोकोत्कर्षे
 एव छाया बहलत्वमुपैति ॥ ९३६ ॥ सुखसद्गः सुखविनिवत्तितैकचित्तानाम-
 विरतं स्फुरति । अङ्गुलिपिहितानां रवोऽव्युच्छिक्ष इव कर्णानाम् ॥ ९३७ ॥
 कूयमानान्यपि सुखमुपयन्ति गुरुणां निजकदुःखैः । रसबन्धैः कवीनामिव
 वितीर्णकरुणानि हृदयानि ॥ ९३८ ॥ अन्यान्यान्युपयन्तः संसारपथे
 निरवसाने । मन्यन्ते धीरहृदया वसतिस्थानानीव कुलानि ॥ ९३९ ॥
 अवस्तितैरेव लोको दुःखं लघयति दुःखजनितैः । आयासकृतैः करी आयासं
 शीकरैरिव ॥ ९४० ॥ प्रहर्षमिषेण बाष्पो यद् बन्धुसमागमे समुत्तरति ।
 व्युच्छेडेकातराणि तन्नूनं गलन्ति हृदयानि ॥ ९४१ ॥ मूढ शिथिलत्वं ते
 स्नेहपाशेन कथं नु बद्धस्य । बाहं गाढतरायते यः किल मोक्तुं तन्वतः
 ॥ ९४२ ॥

९३६. दुक्खाइँ हवंति. °करिसच्चिय. बहुलत्तण° and सफलत्तण° for बहल-
 त्तण°. ९३७. सुहविणियत्तियाण for सुहविणिवत्तिएक°. अब्बुच्छिन्नो व्व सवणाण.
 ९३८. °बंधेण व कइणो and °बंधेहिं कइणो for °बंधेहिं कईण व. ९४०. आयास-
 करेहिं. ९४०. आयासकरेहिं ९४२. सिणेह°. °पासेण for °वासेण. जं for जो.
 भणंतस्स. Also read as जोतुं मोतुं भणंतस्स.

होऊण वि हंत णिरंतराइ दूरंतराइ जाअंति ।
 उम्मोइअ-रसणंतोवमाइ घडिआइ लोअस्स ॥ ९४३ ॥
 पढमं ण गुणा गुण-हेउणो परं ते तओ सह गुणेहि ।
 संपइ ताण गुणच्चेअ णवर हा ते उण ण संति ॥ ९४४ ॥
 कालवसा णासमुवागअस्स सपुरिस-जस-सरीरस्स ।
 अट्टि-लवाअंति कहिं पि विरल-विरला गुणुगारा ॥ ९४५ ॥
 थिर-वासणा-समुत्था दोसा वंधाय णीअ-चरिआण ।
 सपुरिसाणं च गुणा मोहाय ण झत्ति विरमंति ॥ ९४६ ॥
 एस विराओ हिअअं जं रमइ जहागएसु विहवेसु ।
 णिभच्छणं तु लच्छीऐ णवर थिर-मच्छरो राओ ॥ ९४७ ॥
 सोच्चेअ किं ण राओ मोत्तूण बहु-च्छलाइ गेहाइ ।
 पुरिसा रमंति बद्धुज्ज्वरेसु जं काणणंतेसु ॥ ९४८ ॥
 किं व सख्व-वरोच्चिअ सेवा-णिंदा-वरो व्व अह मगो ।
 जं महइ विंश्व-वण-गोअराण लोओ पुलिंदाण ॥ ९४९ ॥

भूत्वाऽपि हन्त निरन्तराणि दूरान्तराणि जायन्ते । उन्मोचितरश-
 नान्तोपमानि घटितानि लोकस्य ॥ ९४३ ॥ प्रथमं न गुणा गुणहेतवः परं
 ते ततः सह गुणैः । संप्रति तेषां गुणा एव अनन्तरं हा ते पुनर्न सन्ति
 ॥ ९४४ ॥ कालवशान्नाशमुपागतस्य सत्पुरुषयशःशरीरस्य । अस्थिलवा-
 यन्ते कस्मिन्नपि विरलविरला गुणोद्गाराः ॥ ९४५ ॥ स्थिरवासनासमुत्था
 दोषा वन्धाय नीच्चवरितानाम् । सत्पुरुषाणां च गुणा मोहाय न झगिति
 विरमन्ति ॥ ९४६ ॥ एष विरागो हृदयं यद् रमते यथागतेषु विभवेषु ।
 निर्भर्त्सनं तु लक्ष्म्या: केवलं स्थिरमत्सरो रागः ॥ ९४७ ॥ स एव किं न
 रागो मुक्त्वा बहुच्छलानि गेहानि । पुरुषा रमन्ते बद्धनिर्झरेषु यद्
 काननान्तेषु ॥ ९४८ ॥ किं वा स्वरूपपर एव सेवानिन्दापर इवाथ मार्गः ।
 यन्महति विन्द्यवनगोचराणां लोकः पुलिन्दानाम् ॥ ९४९ ॥

९४६. सपुरिसाणं पि. जेहिं for झत्ति. ९४७. थिरमंथरो. ९४९. सहइ for
 महइ.

सरिआर्हो अणेअ-विहंगमार्हो तल-णिम्पलाई अ वणाईं ।
 माअंग-कलह-मुहला गिरिणो अ रइं विरल्लंति ॥ ९५० ॥
 सीलेण जइ वि विमलो तह वि हु मा दुग्गञ्जं जणं छिवसु ।
 कालंतर-णिवडिअं वसइच्चिअ मंगुलं तम्मि ॥ ९५१ ॥
 को तेसु दुग्गआणं गुणेसु अणो कआअरो होइ ।
 अप्पा वि णाम णिव्वेअ-विमुहअं जेसु दावेइ ॥ ९५२ ॥
 हरइ परिहीण-विहवस्स पूण णिअ-पणइणी वि अप्पाणं ।
 सब्वंगमसंपुण्णस्स घडइ किं जामिणी ससिणो ॥ ९५३ ॥
 हिअअ कहिं पि णिसम्मसु कित्तिअमासाहओ किलिम्महिसि ।
 दीणो वि वरं एकस्स ण उण सअलाएँ पुहवीए ॥ ९५४ ॥
 अच्छउ ता विहलुद्धरणगारवं कत्थ तं अगरुषसु ।
 अप्पाणअस्स वि पियं इअरा काउं ण पारंति ॥ ९५५ ॥
 गाढ-मथ-मूढ-हिअआ लहिज्जन धणं गुणं व जं किं पि ।
 कह ते भरिहिंति परं अप्पा वि हु जाण पम्हुसइ ॥ ९५६ ॥

सरितोऽनेकविहंगमास्तलानिर्मलानि च वनानि । मातद्गकलहमुखरा
 गिरयश्च रति तन्वन्ति ॥ ९५० ॥ शीलेन यद्यपि विमलस्तथापि खलु मा
 दुर्गतं जनं स्पृशा । कालान्तरनिर्वृत्तं वसत्येव अनिष्टं तस्मिन् ॥ ९५१ ॥
 कस्तेषु दुर्गतानां गुणेषु अन्यः कृतादरो भवति । आत्माऽपि नाम निर्वेदवि-
 मुखतां येषु दर्शयति ॥ ९५२ ॥ हरति परिहीनविभवस्य नूनं निजप्रण-
 यिन्यपि आत्मानम् । सर्वाङ्गमसंपूर्णस्य घटते किं यामिनी शरीशनः
 ॥ ९५३ ॥ हृदय कस्मिन्नपि निशामय कियदाशाहतः कृमिष्यासि । दीनोऽपि
 वरमेकस्य न पुनः सकलायाः पृथिव्याः ॥ ९५४ ॥ तिष्ठतु तावद् विहलो-
 द्धरणगौरवं कुतस्तदगुरुकेषु । आत्मनोऽपि प्रियमितराः कर्तुं न पारयन्ति
 ॥ ९५५ ॥ गाढमद्मूढहृदया लद्ध्वा धनं गुणं वा यत् किमपि । कथं ते
 स्मरिष्यन्ति परं आत्माऽपि येषां विस्मरति ॥ ९५६ ॥

९५०. विरिलेति. ९५१. विमलं. ९५३. न हु for किं. ९५४. केतिय०.
 ९५५. पारेति, वारंति.

जह परिअयम्मि लोओ तह भुज्जंतो वि दुकरं को वि ।
 पाणि-सिसिराइं पाणम्मि अण्णहा होंति सलिलाइं ॥ ९५७ ॥
 भूरि-गुणा विरलच्चिअ एक-गुणो वि हु जणो ण सञ्चत्य ।
 णिहोसाण वि भद्रं पसंसिमो विरल-दोसं पि ॥ ९५८ ॥
 सामण्ण-सुंदरीणं विभ्रममावहइ अविणओच्चेअ ।
 धूमोच्चिअ पज्जलिआहि बहुमओ सुरहि-दारूण ॥ ९५९ ॥
 थोवागअ-दोसच्चिअ ववहार-वहम्मि होंति सत्पुरिसा ।
 इहरा णीसामण्णेहिं तेहिं कह संगअं होइ ॥ ९६० ॥
 उक्करिसोच्चेअ ण जाण ताण को वा गुणाण गुण-भावो ।
 सो वा पर-सुचरिअ-लंघणेण ण गुणत्ताणं तह वि ॥ ९६१ ॥
 णवरं दोसा तेच्चेअ जे मअस्स वि जणस्स सुञ्चंति ।
 णज्जंति जिअंतस्स वि जे णवर गुणा वि तेच्चेअ ॥ ९६२ ॥
 ववहोरच्चिअ छायं णिएह लोअस्स किं व हिअएण ।
 तउगमो मणीण वि जो बाहिं सो ण भंगम्मि ॥ ९६३ ॥

यथा परिचये लोकस्तथा भुज्यमानोऽपि दुष्करं कोऽपि । पाणिशि-शिराणि पानेऽन्यथा भवन्ति सलिलानि ॥ ९५७ ॥ भूरिगुणा विरला एव एकगुणोऽपि जनो न सर्वत्र । निर्देषाणामपि भद्रं प्रशंसामो विरलदोषमपि ॥ ९५८ ॥ सामान्यसुन्दरीणां विभ्रममावहति आविनय एव । धूम एव प्रज्वलिताद् बहुमतः सुरभिदारूणाम् ॥ ९५९ ॥ स्तोकागतदोषा एव व्यवहारपथे भवन्ति सत्पुरुषाः । इतरथा निःसामान्यैस्तैः कथं संगतं भवति ॥ ९६० ॥ उत्कर्ष एव न येषां तेषां को वा गुणानां गुणभावः । स वा परसुचरितलङ्घनेन न गुणत्वं तथापि ॥ ९६१ ॥ केवलं दोषास्त एव ये मृतस्यापि जनस्य श्रूयन्ते । ज्ञायते जीवतोऽपि ये केवलं गुणा अपि त एव ॥ ९६२ ॥ व्यवहार एव छायां पश्यत लोकस्य किं वा हृदयेन । तेजउद्गमो मणीनामपि यो बहिः स न भद्रं ॥ ९६३ ॥

९५७. उवहुज्जंतो य दुकरं तह य for तह भुज्जंतो वि दुकरं को वि. तोयाइं for सलिलाइ. ९५८. परसिमो लहुयदोसं पि. लहुयदोसे वि. ९५९. पज्जलियाण. ९६०. इयराणमसामणेहिं. संगमो for संगअं. ९६१. अह वा for सो वा. वहइ and कहवि for तह वि. ९६२. नरस्स for जणस्स. धेप्पंति for सुञ्चंति. ९६३. हिएहिं. मणीण for मणीण वि.

सम-गुण-दोसा दोसेक-दंसिणो संति दोस-गुण-वामा ।
 गुण-दोस-वेद्दिणो णत्थि जे उ गेण्हांति गुणमेत्तं ॥ ९६४ ॥
 दीसइ सामाअंतो व्व को वि हिअएण णिम्मलो तह वि ।
 हरिअंचिअ चूअ-फलं गअं च परिणाम-परमत्थं ॥ ९६५ ॥
 दीसंत-णिम्मलो जइ वि को वि कज्जेण णासमो तह वि ।
 पिंगं पि केसरं कुंकुमस्स राएण सामण्णं ॥ ९६६ ॥
 सच्चाविआसअल-गुणं पि सज्जनं सुवुरिसा पसंसंति ।
 पडिबंध-णमिअद्दं को वा रअणं विआरेइ ॥ ९६७ ॥
 सोहइ अदोस-भावो गुणो व्व जइ होइ मच्छरुत्तिणो ।
 विहवेसुं व गुणेसु वि दूमेइ ठिओ अहंकारो ॥ ९६८ ॥
 जेण गुणग्धविआण वि ण गारवं धण-लवेण रहिआण ।
 तेण विहवाण णमिमो तेणांचिअ होउ विहवेहि ॥ ९६९ ॥
 दविणोवआर-तुच्छा वि सज्जना एत्तिएण धीरेति ।
 जं ते णिअ-गुण-लेसेहि देंति काणं पि परिओसं ॥ ९७० ॥

समगुणदोषा दोषकदार्शनः सन्ति दोषगुणवामाः । गुणदोषवेदिनो
 न सन्ति ये तु गृह्णन्ति गुणमात्रम् ॥ ९६४ ॥ दृश्यते श्यामायमान इव कोऽपि
 हृदयेन निर्मलस्तथापि । हरितमेव चूतफलं गतं च परिणामपरमार्थम्
 ॥ ९६५ ॥ दृश्यमाननिर्मलो यद्यपि कोऽपि कार्येण नासमस्तथापि ।
 पिद्गमपि केसरं कुङ्कुमस्य रागेण सामान्यम् ॥ ९६६ ॥ परिद्वासक-
 लगुणमपि सज्जनं सुपुरुषाः प्रशंसन्ति । प्रतिबन्धस्थगितार्थं को वा रत्नं
 विदारयति ॥ ९६७ ॥ शोभते अदोषभावो गुण इव यदि भवति मत्सरो-
 त्तीर्णः । विभवेष्विव गुणेष्वपि दुनोति स्थितोऽहंकारः ॥ ९६८ ॥ येन
 गुणार्थितानामपि न गौरवं धनलवेन रहितानाम् । तेन विभवेष्यो नमा-
 मस्तेनैव भवतु विभवैः ॥ ९६९ ॥ द्रविणोपका(चा)रतुच्छा अपि सज्जना
 एतावता धीरयन्ति । यत ते निजगुणलेशैर्ददति केषामपि परितोषम् ॥ ९७० ॥

९६४. जे य for जे उ. ९६५. अहय for तह वि. ९६६. पिंगं न for पिंगं
 पि. ९६७. °सवलगुणमवि for °सयलगुणं पि. ९६९. °रघवियाण व. °लवेहि.

दूर्मंति सज्जणाणं पम्हुसिअ-दसाण तोस-कालमि ।
 दाणाअर-संभम-दिदु-पास-सुणाइँ विलिआइ ॥ ९७१ ॥
 सइ जाहर-चिता अद्विअं व हिअअं अहो-मुहं जाण ।
 उद्धुर-चिता कह णाम होंतु ते सुण-ववसाया ॥ ९७२ ॥
 दिणं पुरा जहिच्छं तओ अ देंतेहिं संठिअमभावा ।
 गहिअं च पराहिंतो तओ अ ओ लोह-पणएण ॥ ९७३ ॥
 लोए अमुणिअ-सारत्तणेण खणमेत्तमुव्विअंताण ।
 णिअअ-विवेअ-द्विविआ गहआण गुणा पअइंति ॥ ९७४ ॥
 गेण्हउ विहवं अवणेउ णाम लीलावहे वय-विलासे ।
 दूपेइ कह णु देव्वो गुण-परिज्ञाइँ हिअआइ ॥ ९७५ ॥
 अघडिअ-परावलंबा जह जह गहआणेण विहडंति ।
 तह तह गहआण हवंति बद्ध-मूलार्हो कित्तीओ ॥ ९७६ ॥
 आगम-लंभे वय-परिणईए भंगेसु धण-विलासाण ।
 थोवमसमंजसाइँ वि हिअआइँ वहंति परिणामं ॥ ९७७ ॥

हुन्वन्ति सज्जनानां विस्मृतदशानां तोषकाले । दानादरसंभ्रमह-
 द्वृपार्वशून्यानि ब्रीडितानि ॥ ९७१ ॥ सदा जाठरचिन्ताकृष्णमिव हृदय-
 मधोमुखं येषाम । उद्धरचित्ताः कथं नाम भवन्तु शून्यव्यवसायाः ॥ ९७२ ॥
 दत्तं पुरा यथेच्छं ततश्च दद्विद्धिः संस्थितमभावात । गृहीतं च परेभ्यस्ततश्च
 ओ लोभप्रणतेन ॥ ९७३ ॥ लोके अक्षातसारत्वेन क्षणमात्रमुद्विजमानानाम ।
 निजकविवेकस्थापिता गुरुणां गुणाः प्रवर्तन्ते ॥ ९७४ ॥ गृद्धातु विभवं
 अपनयतु नाम लीलावहान व्ययविलासान । हुनोति कथं नु दैवं गुणपरि-
 तुष्टानि हृदयानि ॥ ९७५ ॥ अघटितपरावलम्बा यथा यथा गुरुत्वेन
 विघटन्ते । तथा तथा गुरुणां भवन्ति बद्धमूलाः कीर्तयः ॥ ९७६ ॥
 आगमलम्भे वयःपरिणत्या भङ्गेषु धनविलासानाम् । स्तोकमसमञ्जसान्यपि
 हृदयानि वहन्ति परिणामम् ॥ ९७७ ॥

९७१. °दसावसाण° for °दसाण तोस°. ९७२. उद्धरचित्ता. सण° for सुण°.
 ९७३. Also read as— दिणं पुरा जहिच्छं तओ वि देंतेण संठियमभावा । सहिअं
 च पराहुतं तता वि य लाहपणईओ । ९७४. °मेत्तमुच्चियंताण. ९७६. विहरंति for
 विहडंति. ९७७. भंगेय for भंगेसु. धण° for धण°. माहपं for परिणाम°.

ण सहंति णिअ-गुणा इर पुरओ गरुआण इअ विइंतंता ।
 णीआहिगमे लहुआ गुणाण भावंचिअ हरंति ॥ ९७८ ॥
 असलाहणे खलुचिच्चअ अलिअ-पसंसाएँ दुज्जणो विउणं ।
 अपवत्त-गुणे सुअणो दुहा वि पिसुणत्तणं लहइ ॥ ९७९ ॥
 अप्पाण-णिविसेसो त्ति एस मे जं पि भणइ गेहेण ।
 तं पि खलो अत्थ-गईए ठवइ पिसुणत्तणेच्चेअ ॥ ९८० ॥
 उवरिमहो अ धरंतेहिं कव्व-कणउज्जले अलंकारे ।
 सीसइ सार-विसेसो विज्ञा-विहवाण सवणेहिं ॥ ९८१ ॥
 ण सिरी चला महग्वेसु ते ण तेच्चेअ सा वि जं मुअइ ।
 ते उण ते तंचिअ जइ मुअंति इह तीएँ को दोसो ॥ ९८२ ॥
 तण्हा अखंडिअच्चिअ विहवे अच्चुणणए वि लहिऊण ।
 सेलं पि समारुहिऊण किं व गअणस्स आरुहं ॥ ९८३ ॥
 पुरओ सिरीएँ पिय-पंकआएँ कमलाअरं पिव रअंति ।
 मणे किविणा पहुणो पणाम-घडिअंजलि-मिसेण ॥ ९८४ ॥

न शोभन्ते निजगुणाः किल पुरतो गुरुणामिति विचिन्तयन्तः ।
 नीचाभिगमे लघवो गुणानां भावमेव हरन्ति ॥ ९७८ ॥ अश्लाघने खलव्येव
 अलीकप्रशंसया दुर्जनो द्विगुणम् । अपवृत्तगुणे सुजनो द्विधाऽपि पिशुनत्वं
 लभते ॥ ९७९ ॥ आत्मनिर्विशेष इत्येष मे यमपि भणति सनेहेन । तमपि
 खलोऽर्थगत्या स्थापयति पिशुनत्व एव ॥ ९८० ॥ उपर्यधश्च धारयन्दिः
 काव्यकनकोज्वलानलंकारान् । शिष्यते सारविशेषो विद्याविभवानां
 श्रवणैः ॥ ९८१ ॥ न श्रीश्वला महार्थेषु ते न तानेव साऽपि यन्मुञ्चति । ते
 पुनस्ते तामेव यदि मुञ्चन्ति इह तस्याः को दोषः ॥ ९८२ ॥ तृष्णा अखण्ड-
 तैव विभवेऽत्युच्चतानपि लब्धवा । शैलमपि समारुहा किं वा गगनस्यारुदम्
 ॥ ९८३ ॥ पुरतः श्रियाः प्रियपद्मकजायाः कमलादरमिव रचयन्ति । मन्ये
 कृपणाः प्रभवः प्रणामघटिताङ्गलिमिषेण ॥ ९८४ ॥

ग. १०

कुसुम-फलोसारिअ-पाअवेहिं विणिअत्त-सउण-पणएहिं ।
 तं किर ण मअंचिअ महिहरेहिं जलहिं विसंतेहिं ॥ ९८५ ॥

सोवाए सुह-दुखवागमम्मि आरभिणो फलमईति ।
 चिंता-णह-कंडू-संभवम्मि विहिणो ण कंडुयणे ॥ ९८६ ॥

मोहाहिभवेण सिरिं चिर-वोलीणं विमगमाणाण ।
 दूरीभवंतु आगंतुआओ कह मा समिदीओ ॥ ९८७ ॥

आआर-पेसलाण वि हवंति एमेअ विहि-णिओएण ।
 विणिअत्तीओचिअ आवईओ मणे समाहिलेति ॥ ९८८ ॥

जम्मि अविसण्ण-हिअअत्तणेण ते गारवं वलगंति ।
 तं विसममणुणेंतो गरुआण विही खलो होइ ॥ ९८९ ॥

हिअअस्स विणिव्ववणे इह लोएचिअ समप्पिअ-फलाए ।
 बीअं पर-लोअ-फलं ण रण-वसहीएँ सद्विहिमो ॥ ९९० ॥

रमइ विहवी विसेसे थिइ-मेत्तं थोअ-वित्थरो महइ ।
 मगइ सरीरमधणो रोई जीएचिअ कअथो ॥ ९९१ ॥

कुसुमफलापसारितपाइपैर्विनिवृत्तशकुनप्रणयैः । तत किल न मृतमेव
 महीधरैजलधिं विशाङ्गिः ॥ ९८५ ॥ सोपाये सुखदुःखागमे आरभिणः
 फलमयन्ते । चिन्तानखकण्डूसंभवे विधेन कण्डुयने ॥ ९८६ ॥ मोहाभिभ-
 वेन श्रियं चिरातिक्रान्तां विमार्गमाणानाम । दूरीभवन्तु आगन्तुकाः कथं
 मा समृद्धयः ॥ ९८७ ॥ आका(चा)पेशलानामपि भवन्ति एवमेव विधि-
 नियोगेन । विनिवृत्तय एवापदो मन्ये समखिला इति ॥ ९८८ ॥ यस्मिन्न-
 विषण्णहृदयत्वेन ते गौरवमारोहन्ति । तइ विषममनुत्प्रयन्त गुरुणां विधिः
 खलो भवति ॥ ९८९ ॥ हृदयस्य विनिर्वपणे इह लोक एव समर्पित-
 फलायाम । बीजं परलोकफलं नारण्यवस्त्यां श्रद्धास्यामः ॥ ९९० ॥ रमते
 विभवी विशेषे स्थितिमात्रं स्तोकविस्तरः काळक्षते । मार्गदति शरीर
 मधनो रोगी जीव एव कृतार्थः ॥ ९९१ ॥

मूले णिविडाअंता विरलुगारा तओ पसंगेसु ।
 कालेण सउरिसाण वि कहाणुबंधा णिमिल्लंति ॥ ९९२ ॥
 विरसाअंता बहलत्तणेण हिअए खलंति परिओहा ।
 थोअ-विहवत्तणेण सुहंभरप्पच्चिअ सुउंति ॥ ९९३ ॥
 विरसम्मि वि पडिलग्गं ण तरिज्जइ कह वि जं णिवत्तेजुं ।
 हिअअस्स तस्स तरलत्तणम्मि मोहो इह जणस्स ॥ ९९४ ॥
 हिअअम्मि गाढ-घडिएहिं दो वि मणे समं ठविज्जंति ।
 बुद्धीओ उहय-लोअम्मुहीओ जुर्वृण थणएहिं ॥ ९९५ ॥
 पहरइ कह णु अणंगो कह णु हु विर्धंति कोसुमा वाणा ।
 इअ कामेच्चिअ अफुडे फुडाईं तत्तो कह सुहाईं ॥ ९९६ ॥
 हिअअस्स णिद्वरत्तणमिणमो किं संठवेहि महिलाण ।
 अत्तो पयोहराणं वज्जंचिअ वसइ एआण ॥ ९९७ ॥
 रमइ अ चरिए अफुलुअम्मि खिज्जइ अ णिअअ-सीलेण ।
 णिंदइ अ पर-सहावं सिहइ अ लोओ पर-गुणाण ॥ ९९८ ॥

मूले निविडायमाना विरलोद्वारास्ततः प्रसङ्गेषु । कालेन सत्पुरु-
 षाणामपि कथानुबन्धा निमीलन्ति ॥ ९९२ ॥ विरसायमाना बहलत्वेन
 हृदये स्खलन्ति परिभोगाः । स्तोकविभवत्वेन सुखंभरात्मान एव श्रूयन्ते
 ॥ ९९३ ॥ विरसेऽपि प्रतिलङ्घं न तीर्थते कथमपि यज्ञिवर्तयितुम् । हृदयस्य
 तस्य तरलत्वे मोह इह जनस्य ॥ ९९४ ॥ हृदये गाढघटितैर्द्वे अपि मन्ये
 समं स्थाप्यते । बुद्धी उभयलोकोन्मुख्यौ युवतीनां स्तनकैः ॥ ९९५ ॥
 प्रहरति कथं नु अनङ्गः कथं नु खलु विध्यन्ति कौसुमा वाणाः । इति
 काम एवास्फुटे स्फुटानि तस्मात् कथं सुखानि ॥ ९९६ ॥ हृदयस्य
 निष्वुरत्वमिदं किं संस्थापयित्यति महिलानाम् । अतः पयोधराणां वज्रमेव
 वसति एतासाम् ॥ ९९७ ॥ रमते च चरिते आत्मीये खिद्यते च निजकशी-
 लेन । निन्दति च परस्वभावं स्पृहयति च लोकः परगुणेभ्यः ॥ ९९८ ॥

मग व्व दीह-धवला मणे चिहुरा जणस्स जाअंति ।
 वोलंताण अणुदिणं जहागअं हिअअ-भावाण ॥ १९९ ॥
 सब्बंगं विणिवेशो णई पलिएहिं पूण दावइ ।
 आसण्णमिमम्मि जरा-करंक-भावं सरीरम्मि ॥ १००० ॥
 सब्ब-त्यामोणमिअं ओहुरमाअहुअं वलि-लआहिं ।
 धरणि-अलाहिमुहं पिव सरीरमिणमो जरी वहइ ॥ १००१ ॥
 अंगेसु बिंदु-णिबिडा णिवडइ परिणाम-जज्जरिज्जंती ।
 तिलअ-च्छलेण मणे कसण-च्छाय व्व चिहुराण ॥ १००२ ॥
 गब्बुगम-लंयिअ-जोब्बणाण घरिणीएं विमण-पिय-दिट्टुं ।
 थणआण दुद्ध-धारा-णिहेण पलिअं व णिकखमइ ॥ १००३ ॥
 सअलं विराम-विरसत्तणेण दुकखं सुहंचिअ ण णाम ।
 दुकखाभावो सोकखं ण जेण ण हु तेण दुकखं पि ॥ १००४ ॥
 फुरइ अ फुडो अभावस्स एस भुवण-च्छलेण आआरो ।
 आलोअण-णिवडिओ व्व णील-भावो णहअलस्स ॥ १००५ ॥

मार्गा इव दीर्घधवला मन्ये चिकुरा जनस्य जायन्ते । अतिक्राम-
 तामनुदिनं यथागतं हृदयभावानाम् ॥ १९९ ॥ सर्वाद्गं विनिवेशो नत्यः
 पलितैर्नैं दर्शयति । आसन्नमस्मिन् जराकरद्धभावं शरीरे ॥ १००० ॥
 सर्वस्थानावनतमधोमुखमाकृष्टं वलिलतामिः । धरणितलामिमुखमिव
 शरीरमिदं जरी वहति ॥ १००१ ॥ अङ्गेसु बिन्दुनिबिडा निपतति परिणामज-
 जरीक्रियमाणा । तिलकच्छलेन मन्ये कृष्णच्छायेव चिकुराणाम् ॥ १००२ ॥
 गर्भोद्भुमलहुन्तयौवनानां गृहिण्या विमनस्कप्रियदृष्टम् । स्तनानां दुरध-
 धारानिभेन पलितमिव निष्कामति ॥ १००३ ॥ सकलं विरामविरसत्वेन
 हुःखं सुखमेव न नाम । हुःखाभावः सौख्यं न येन न खलु तेन हुःखमपि
 ॥ १००४ ॥ स्फुरति च स्फुटोऽभावस्यैष भुवनच्छलेनाकारः । आलोकन-
 निर्वृत्त इव नीलभावो नभस्तलस्य ॥ १००५ ॥

१००१. जरा for जरी. १००२. विंड for बिंदु. णिविडइ for णिवडइ.
 १००३. जोब्बणेण घरिणीण. १००५. भुयण०.

इथ विरसमिमं संसारमावसंताण वो फलममोळुँ ।

णिव्वडउ पावणाणं गुणाण पहुणो णिसमणेण ॥ १००६ ॥

अवि अ ।

आसा-गअ-दाणा-अंत-कसण-कंठ-प्पहा-हओ लहइ ।

केसर-कलाव-करणि सोच्चिअ सिदिलो जडा-णिवहो ॥ १००७ ॥

वहइ मणि-किरण-रंजिअ-सीस-णिवेसिअ-फणा-समोसरिओ ।

भुअइंदो पट्टि-पहोलि-रुद्ध-लंगूल-वेलंबं ॥ १००८ ॥

ताओच्चिअ रहस-विसट-वअण-कुहरोअराओ पावेति ।

जालावली-विलासं उत्तंस-कवाल-मालाओ ॥ १००९ ॥

पडिमा-मग्गा सिर-ससिअलाएँ सच्चविअ-णह-मुहोइणा ।

तेच्चिअ हत्थेसु णहंकुसत्तणं एंति णितूण ॥ १०१० ॥

इथ तुलिउमहिलसंतेण जस्स बल-विभमं ति-णयणेण ।

भेसिअ-गोरि-मइंदं मइंद-रुवेण परिणमिअ ॥ १०११ ॥

खुडिआ इमेण समरंगणेसु रिउ-वारणाण कर-दंडा ।

णासा-विमुक्त-जीहाह-रुहिर-धारा विसहर व्व ॥ १०१२ ॥

इति विरसमिमं संसारमावसतां वः फलममूल्यम् । निर्वर्तां पावनानां गुणानां प्रभोर्निशमनेन ॥ १००६ ॥ अपि च । आशागजदानायमानकृष्ण-कण्ठप्रभाहतो लभते । केसरकलापलुंपं स एव शिथिलो जटानिवहः ॥ १००७ ॥ वहति मणिकिरणरंजितशीर्षनिवेशितफणासमपसृतः । भुजेन्द्रः पृष्ठप्रभावलिरुद्धलाद्यगूलविडम्बम् ॥ १००८ ॥ ता एव रभसविकसितवद-नकुहरोदरा: प्राप्नुवन्ति । जालावलीविलासं उत्तंसकपालमालाः ॥ १००९ ॥ प्रतिमामार्गाः शिरःशशिकलायां सत्यापितनखमुखावतीर्णाः । त एव हस्तयोर्नखाइकुशत्वं यन्ति निर्गम्य ॥ १०१० ॥ इति तुलिउमभिलषता यस्य बलविभ्रमं त्रिनयनेन । भीषितगौरीमुगेन्द्रं मुगेन्द्ररूपेण परिणमितम् ॥ १०११ ॥ खण्डिता अनेन समराइगणेषु रिपुवारणानां करदण्डाः । नासाविमुक्तजिह्वाभरुधिरधारा विषधरा इव ॥ १०१२ ॥

१००६. फल (= ल ?) ममलं. १०१०. सिरससियलासच्च०, omitting °००१० supplied by conjecture. १०१२. पहणंगणेषु for समरंगणेषु. जभवारणाण. परि० for कर०. °जीहाहिरुहिर०.

मह-धूम-लआ एअस्स सुचरिआहूअ-तिअस-णाहस्स ।
 सुर-करिणो बहल-मअंबु-सामला सहइ सरणि व्व ॥ १०१३ ॥
 लहुईकआ वि गुण-गारवेण गरुआ वि णिअअ-कुल-उव्वा ।
 अप्पाण-गारवेण पुणो वि गुरुईकआ जेण ॥ १०१४ ॥
 पहु-धम्म-बंधणे संठिअस्स विवरीअ-सासिअ-जअस्स ।
 करुणा-णीसास-सहा सहांति संरंभ-भिउडीओ ॥ १०१५ ॥
 अह वा ।

कुम्माहिवेण दीसह उणामिअ-संख-रअण-वलएण ।
 तिअसाण संभमुगगाहिअग्य-वत्तो व्व सलिल-णिही ॥ १०१६ ॥
 उम्मिलुस्स वि चिर-आल-मुक-णीसास-सिदिल-देहस्स ।
 पट्टी पुणो तरंगेहि लंघिआ कमठ-णाहस्स ॥ १०१७ ॥
 दीसंति कुम्म-तुलिआ घण व्व पुणरुत्त-विज्जु-विष्णुरणा ।
 उसास-दिट्ठ-तंविर-कंठ-च्छेआ महा-मीणा ॥ १०१८ ॥
 पेच्छंति सुर-दइच्चा घडिअ-धरा-मग्ग-गोर-परिणाहं ।
 पाट्टि पेरंत-सहाव-सामलं कमठ-णाहस्स ॥ १०१९ ॥

मरवधूमलता एतस्य सुचरिताहूतत्रिदशनाथस्य । सुरकरिणो बहल-
 मदाम्बुद्ध्यामला शोभते सरणीव ॥ १०१३ ॥ लघूकृता अपि गुणगौरवेण
 गुरवोऽपि निजककुलपूर्वे । आत्मगौरवेण पुनरपि गुरुकृता येन ॥ १०१४ ॥
 प्रभुधर्मबन्धने संस्थितस्य विपरीतशासितजगतः । करुणानिःश्वाससहाः
 शोभन्ते संरम्भभुकुट्टयः ॥ १०१५ ॥ अथ वा । कूर्माधिपेन दृश्यते उच्चा-
 मितशङ्खरत्नवलयेन । त्रिदशानां संभ्रमोद्यग्निहितार्घपात्र इव सलिल-
 निधिः ॥ १०१६ ॥ उन्मीलितस्यापि चिरकालमुक्तनिःश्वासशिथिलदेहस्य ।
 पृष्ठं पुनस्तरङ्गैर्लङ्घितं कमठनाथस्य ॥ १०१७ ॥ दृश्यन्ते कूर्मतुलिता घना
 इव पुनरुक्तविद्वृद्धिविस्फुरणाः । उच्चासहृष्टताम्रकण्ठच्छेदा महामीनाः
 ॥ १०१८ ॥ प्रेक्षन्ते सुरदैत्या घटितधरामार्गगौरपरिणाहम् । पृष्ठं पर्यन्त-
 स्वभावस्यामलं कमठनाथस्य ॥ १०१९ ॥

१०१४. निय० for गुण०. °वड्वा, °उच्चा for °उव्वा. १०१५. °जणस्स
 for °जअस्स. १०१७. °आर० for °आल०. पुरो for पुणो. १०१८. दीसंतु.

कुम्म-टुअस्स दीसइ जलहिमि तरंग-भंगुर-णिवेसा ।
 ण-पहुत्त-रसाअल-कुचिअ व्व पडिमा महिहरस्स ॥ १०२० ॥
 वलइअ-भुअंग-वलयाववीड-पुंजिअ-णमंत-साहगा ।
 अग्गेहिं सेल-यडिआ मूलेहिं दलंति दुम-णिवहा ॥ १०२१ ॥
 भुअआहिवस्स णिहसा ज्ञिजंति उरम्मि खर-हरंतीओ ।
 वण-गंठि-गआओ विहंग-णाह-णह-कोडि-कीलाओ ॥ १०२२ ॥
 फुङ्टिं पाअवाणं रय-वित्थारावबद्ध-परिवेसा ।
 विणिवत्ति-समय-ताडिअ-तडाओ पारोह-मालाओ ॥ १०२३ ॥
 अट्टिअ-गिरि-वलण-गआगअंबु-वोच्छिण-णिवडिअ-तडाओ ।
 पत्ताओ विअड-भावं तलिणाओ वि कडअ-सरिआओ ॥ १०२४ ॥
 परिसिद्धिल-विअड-मूला तेच्चेअ वहंति पढम-तणु-धारा ।
 भुअइंद-णिहस-विहडंत-विवर-मूला जलुपीला ॥ १०२५ ॥
 वीसाम-मंथरा अंत-सेल-वोच्छिण-दूर-वडणाओ ।
 मडहं कमेण वलयं णिज्ञार-धाराओ वंधंति ॥ १०२६ ॥

कूर्मस्थितस्य दृश्यते जलधौ तरङ्गभद्रगुरनिवेशाः । नप्रभूतरसातलकु-
 त्रितेव प्रतिमा महीधरस्य ॥ १०२० ॥ वलयितभुजङ्गवलयावपीडपुजितनम-
 च्छाखायाः । अद्यैः शैलघटिता मूलैदलन्ति दुमनिवहाः ॥ १०२१ ॥ भुज-
 गाधिपस्य निधर्षात् क्षीयन्ते उरसि खररखरन्त्यः । व्रणग्रन्थिगता विहंग-
 नाथनखकोटिकीलाः ॥ १०२२ ॥ स्फुटन्ति पादपानां रयविस्तारावबद्धप-
 रिवेषाः । विनिवृत्तिसमयताडिततटाः प्रोहमालाः ॥ १०२३ ॥ अस्थित-
 गिरिवलनगतागताम्बुद्युच्छिच्छनिपतिततटाः प्राप्ता विकटभावं तन्योऽपि
 कटकसरितः ॥ १०२४ ॥ परिशिथिलविकटमूलास्त एव वहन्ति प्रथम-
 तनुधाराः । भुजगेन्द्रनिर्घर्षविघटमानविवरमूला जलोत्पीडाः ॥ १०२५ ॥
 विश्राममन्थरायमाणदौलद्युच्छिच्छदूरपतनाः । अलं क्रमेण वलयं निर्झ-
 रधारा वधनन्ति ॥ १०२६ ॥

१०२०. अपहुत्त०. १०२१. °मुंचिय० for °पुंजिअ. १०२२. णिसहा.
 १०२३. °वित्थारोवबद्ध०. १०२४. गिरिचलण०. गयंतुदोछिन्न०. नियंब० for वि
 कडय०. १०२५. पडिसिद्धिल०. हवंति for वहंति. °निवडिय० for °विहडंत०.
 १०२६. °वलणाओ for °वडणाओ.

पावंति वलिअ-वित्थअ-गिरि-कडअ-णिहंसणा तलिण-मूला ।
 वित्थारं दसण-च्छेअ-मंडला दिग्गंदाण ॥ १०२७ ॥
 णिहस-विरिकि-दुम-लओ जह जह सेलम्मि घडइ भुअइंदो ।
 तह तह दीहाअंतो पुणो वि वलइज्जइ गिरिम्मि ॥ १०२८ ॥
 णिहस-परिगलिअ-वासुइ-णिम्मोअ-रयावबद्ध-परिवेसो ।
 कुम्मम्मि होइ खण-विरइआलवालो व्व सलिल-णिही ॥ १०२९ ॥
 कम-लद्धालोअं फणि-णिहंस-झिज्जंत-तड-पणट्टासु ।
 णिति अ-विणिक्खमंता वि वणअरा महिहर-दरीसु ॥ १०३० ॥
 होंति गिरि-वलण-भावा अणण्ण-दिसा-घडंत-कडआण ।
 सरलं पि पडंतीण सिलाण कुटिल व्व गइ-मग्गा ॥ १०३१ ॥
 उच्छलिअ-सलिल-पूरिअ-गअण-दिसा-वलय-पडिहओआसो ।
 खण-तुच्छम्मि पडिरवो णवर समुद्देच्चिअ वलग्गो ॥ १०३२ ॥
 वासुइ-णिहसुम्मूलिअ-पकख-च्छेअ-वण-गंठि-णिव्वडिआ ।
 णिवडंति सेल-कडआओ वज्ज-धारा-तड-कखंडा ॥ १०३३ ॥

प्राप्नुवन्ति वलितविस्तृतगिरिकटकनिघर्षणास्तनुमूलाः । विस्तारं
 दशनच्छेदमण्डला दिग्गजेन्द्राणाम् ॥ १०२७ ॥ निघर्षविभक्तद्वमलतो यथा
 यथा शैले घटते भुजगेन्द्रः । तथा तथा दीर्घीयमाणः पुनरपि वल्यते गिरौ
 ॥ १०२८ ॥ निघर्षपरिगलितवासुकिनिर्मोकरयावबद्धपरिवेषः । कूर्मे भवति
 क्षणविरचितालवाल इव सलिलनिधिः ॥ १०२९ ॥ क्रमलब्धालोकं फणि-
 निघर्षक्षीयमाणतटप्रनष्टासु । निर्यन्ति अविनिष्क्रामन्तोऽपि वनचरां मही-
 धरदरीषु ॥ १०३० ॥ भवन्ति गिरिवलनभावादन्योन्यदिग्घटमानकटका-
 नाम । सरलमपि पतन्तीनां शिलानां कुटिला इव गतिमार्गाः ॥ १०३१ ॥
 उच्छलितसलिलपूरितगगनदिग्घवलयप्रतिहतावकाशाः । क्षणतुच्छे प्रतिरवः
 केवलं समुद्र एवावलम्भः ॥ १०३२ ॥ वासुकिनिघर्षोन्मूलितपक्षच्छेदवणग्र-
 न्थनिर्वर्तिताः । निपतन्ति शैलकटकाद् वज्रधारातटखण्डाः ॥ १०३३ ॥

१०२७. पावेति for पावंति. १०२९. °परिवेसं. °वालं व गिरिमूलं for °वालो
 व्व सलिलण्ही. १०३०. °सिज्जंत° for °झिज्जंत°. °यडट्टासु for पणट्टासु.
 °णिकमंता वि. १०३१. अणणोण°. १०३२. °वडल° for °वलय°. °पडिहओवासो.
 विलग्गो for वलग्गो. १०३३. तडि° for तड°.

पसरन्ति वलंतोअहि-मंडलइज्जंत-कद्गुअ-सरीरा ।

सुंकार-सरलिआवत्त-पसिद्धिला णवर भुअइंदा ॥ १०३४ ॥

तर्ह-वलिअ-लआ-लच्छि लहंति सेलम्मि कडअ-सरिआओ ।

उम्मोइअ-वासुइ-णिहस-मग्ग-संदाणिअ-जलाओ ॥ १०३५ ॥

कडएहिं तहेअ मही-सिहरेहिं णहं व पेल्लिअं गिरिणो ।

अल्लीणं णवर दिसाहिं णिहस-तणुआम्मि मज्जाम्मि ॥ १०३६ ॥

कुम्म-विणिहिटु-मूलो भुअआहिव-णिहस-तणुइआहोओ ।

कह-कह वि पढप-णिमिओ सुहेण ओसारिओ सेलो ॥ १०३७ ॥

घडिअं मंदर-दर-दूमिअम्मि संखुहिअ-जलहि-तण्णाअं ।

सिसिरोवआर-पंकं व कुम्म-वीढाम्मि महि-वेठं ॥ १०३८ ॥

इअ कम-णिमाहिआमुक-विहुर-खीरोअ-सरहसुवृद्धा ।

लच्छी अज्जवि वच्छ-स्थल-टुआ बुव्भइ इमेण ॥ १०३९ ॥

किं च ।

दीसइ कर-ताडण-मूढ-रुहिर-संगलिअ-सामल-च्छायं ।

हिअअ-टुअ-विरह-हुआस-धूम-मइलं व थणवद्गुं ॥ १०४० ॥

प्रसरन्ति वलइधिमण्डलीकियमाणकृष्टशरीराः । सूत्कारसरली-कृतावर्तप्रशाथिलाः केवलं भुजद्वनाः ॥ १०३४ ॥ तरुवलितलतालक्ष्मीं लभन्ते शैले कटकसारितः । उन्मोचितवासुकिनिर्घर्षमार्गसंदानितजलाः ॥ १०३५ ॥ कटकैस्तयैव महीशिखरैर्नभ इव प्रेरितं गिरेः । आलीनं केवलं दिग्भिन्निर्घर्षतनौ मध्ये ॥ १०३६ ॥ कूर्मविनिधृष्टमूलो भुजगाधिपनिर्घर्ष-तन्कृताभोगः । कथंकथमपि प्रथमन्यस्तः सुखेनापसारितः शैलः ॥ १०३७ ॥ घटितं मन्द्रवदरदूने संक्षुब्धजलध्याद्र्दीकृतम् । शिशिरोपचारपद्मकमिव कूर्मपीठे महीपीठम् ॥ १०३८ ॥ इति क्रमनिर्मयितामुक्तविधुरक्षीरोद-सरभसोदृद्धा । लक्ष्मीरद्यापि वक्षःस्थलस्थिता उहाते एतेन ॥ १०३९ ॥ किं च । दृश्यते करताडनमूढरुधिरसंगलितश्यामलच्छायम् । हृदयस्थित-विरहहुताशधूममालिनमिव स्तनपृष्ठम् ॥ १०४० ॥

१०३४. सेल° for णवर. १०३५. °वलय° for °वलिअ°. लहंति for लहंति. अह सेल° for सेलम्मि. १०३७. °विणिहटु°. उत्तारिओ for ओसारिओ. १०३८. कमड° for कुम्म°. १०३९. °विहुर° for °विहुर°. १०४०. °गूढ° for °मूढ°. °संवलिय° for °संगलिय°. हिययद्वते विरहिंगधूम° for हिअअटुअविरहहुआसधूम°.

वअणुव्वहण-णिवेसिअ-करुद्ध-णह-मणि-मऊह-वोच्छेष ।
 संधंति णिरंजण-णिम्मलाओ थोरंसु-धाराओ ॥ १०४१ ॥
 घण-लंबालअ-माला-णिरोह-व्वणमेत्त-पुंजइज्जंता ।
 उम्हविअ-गंडवासं चकलइज्जंति णीसासा ॥ १०४२ ॥
 इअ लीला-रोसुगम-विसमिअ-भुमअम्मि जम्मि बुब्मंति ।
 वेरि-रमणीहिँ वेहव्व-लंभ-विहुराइँ अंगाइ ॥ १०४३ ॥
 जस्स मुह-मारुआहअ-विसंत-भुवणंतरेण उअराओ ।
 बुब्मइ व अण-बंभंड-डंबरो पंचअणेण ॥ १०४४ ॥
 सो एस केसवो उवसमुद्गुदाम-दाविआयामे ।
 अह सोहइ सेसम्मि व णिअअम्मि जसम्मि विणिसण्णो ॥ १०४५ ॥
 अह वा ।

भारुव्वहणा-जोगाअरेण तारेहिँ णह-मऊहेहिँ ।
 सेस-सिम्हिँ व चलणारविंद-घडिएहिँ सोहंति ॥ १०४६ ॥
 भुअइंद-फणा-मंडल-णिवेस-पडिलग-रअण-राअं व ।
 चलण-जुअमावहंति पज्जत्तालत्तअ-च्छायं ॥ १०४७ ॥

वदनोद्वहननिवेशितकरोधर्वनखमणिमयूखव्वयुच्छेदान् । संदधति निर-
 ज्ञननिर्मलाः स्थूलाश्रुधाराः ॥ १०४१ ॥ घनलम्बालकमालानिरोधक्षणमात्र-
 पुज्जीक्रियमाणाः । उष्णीकृतगण्डपार्व्वं चकीक्रियन्ते निःश्वासाः ॥ १०४२ ॥
 इति लीलारोषोद्गमविषमितभ्रूके यस्मन् उह्यन्ते । वैरिरमणीभिर्वैधव्यलम्भ-
 विधुराण्यद्गमनि ॥ १०४३ ॥ यस्य मुखमारुताहतविशद्भुवनान्तरेण
 उदरात् । उह्यते इवान्यब्रह्माण्डडम्बरः पाञ्चजन्येन ॥ १०४४ ॥ स एष
 केशव उपसमुद्गुदामदर्शितायामे । अथ शोभते शोष इव निजके यशसि
 विनिषण्णः ॥ १०४५ ॥ अथ वा । भारोद्वहनयोग्यादरेण तारैर्नखमयूसैः ।
 शोषशिशुभिरिव चरणारविन्दघटितैः शोभमानाम् ॥ १०४६ ॥ भुजेन्द्र-
 फणामण्डलनिवेशप्रतिलभ्रत्तरागमिव । चरणयुगमावहन्तीं पर्यातालक्त
 कच्छायम् ॥ १०४७ ॥

१०४१. °वोच्छेआ. संधिति for संधंति. १०४३. °वियसिय for °विसमिय.
 १०४५. सो वेस for सो एस. °पाविया for °दाविआ. सेसं पिव for सेसम्मिव.
 जसम्मि निययम्मि. य निसण्णो for विणिसण्णो. १०४७. °रयणहायं व.

लीला-घोलाविअ-चलण-मुहल-मंजीर-रव-मिलंतेहिं ।
 बुधंति सेस-फणा-वलएहिं व राअहंसेहिं ॥ १०४८ ॥
 कारण-किरि-खंधुकखेव-लग्ग-परिकविल-केसर-च्छाय ।
 वहमाणि किरण-कलावमिरिण-रसणा-गुणुगिणि ॥ १०४९ ॥
 सेविज्जंति स-रअण-रसणा-पडिणिव्वडंत-पडिमेण ।
 आढत्त-रोहणुद्दलण-वडअरेण पिव जणेण ॥ १०५० ॥
 णाहि-विवरेण कारण-वराह-दाढा-वहेण व सहंति ।
 पाआल-तमुब्भेआअमाण-रोमावलीएण ॥ १०५१ ॥
 अज्जावि अणह-टुअ-राम-रमणि-णिग्गमण-सीर-मग्ग व ।
 उअरमहिराम-वलि-वीइ-भंग-विसमं पआसेति ॥ १०५२ ॥
 सोहंति हारावलि-वलंत-रोमावली-तरंगेण ।
 जउणा-संगअ-गंगा-सोत्तेण व मज्जाएसेण ॥ १०५३ ॥
 लायणि-परिष्कुरमाण-परिअणुकिखत्त-चामर-चएहिं ।
 अंतो-पाअड-भूरुह-मूल-कलावं व दंसंति ॥ १०५४ ॥

लीलाधूर्णितचरणमुखरमझीरवमिलन्दिः । उहामानां शेषफणावलयै-
 रिव राजहंसैः ॥ १०४८ ॥ कारणकिरिस्कन्धोत्क्षेपलम्परिकपिलकेसर-
 च्छायम् । वहन्तीं किरणकलापं इरिणरसनागुणोद्दीर्णम् ॥ १०४९ ॥
 सेव्यमानां सरत्नरसनाप्रतिनिवर्तमानप्रतिमेन । आरव्धरोहणोद्दलनव्यति-
 करेणव जनेन ॥ १०५० ॥ नाभिविवरेण कारणवराहद्वापथेनेव शोभ-
 मानाम् । पातालतमउज्जेदायमानरोमावलीकिन ॥ १०५१ ॥ अद्यापि अनध-
 स्थितरामरमणीनिर्गमनसीरमार्गमिव । उदरं अभिरामवलिवीचिभद्गविषमं
 प्रकाशयन्तीम् ॥ १०५२ ॥ शोभमानां हारावलिवलद्वरोमावलीतरद्गेण ।
 यमुनासंगतगद्गास्त्रोतसेव मध्यदेशेन ॥ १०५३ ॥ लावण्यपरिष्कुरतपरि-
 जनोत्क्षितचामरच्यैः । अन्तःप्रकटभूरुहमूलकलापमिव दर्शयन्तीम्
 ॥ १०५४ ॥

१०४९. °परिकविस°. १०५०. रोहणव्वलण. १०५१. °वएण व for °वहेण व.
 १०५२. पयासंति. १०५३. गंगासंगयजउणा°. १०५४. लाइण°. °चएण. कलावं
 पयासंति.

पहु-दंसण-रस-पसरिअ-ससेअ-रोमंच-संचय-णिहेण ।
 सलिलाहअ-देमूस(सिअं) बीअ-लअं व दंसंति ॥ १०५५ ॥
 अंतोवरि च परिसंठिएण णह-णिणआए व जलेण ।
 पडिमा-पडिएण सिअंसुएण संवलिअ-थण-बिंब ॥ १०५६ ॥
 कंठ-कुसुमेषु बहुसो लीणुहीणेहिं महुअर-कुलेहिं ।
 आयासिअंग-लेहं सवकख-सेलेहिं व पुणो वि ॥ १०५७ ॥
 मुत्ता-पेरंतत्तण-पाविअ-पाआर-मंडल-गुणेहिं ।
 दिव्व-पुरेहिं व मणि-कुंडलेहिं संभाविआभोअं ॥ १०५८ ॥
 कुंडल-ससि-मूरंतर-णिसण्ण-कवरी-णिसा-विणीलङ्घं ।
 मुह-मंडलं सुमेरुं व कणअ-गोरं पआसेति ॥ १०५९ ॥
 सवत्तो हार-मऊह-दंड-पडिअगिअंग-भावेण ।
 जम्मिल्ल-णिम्मलाणेअ-पह-समूहं व दीसंति ॥ १०६० ॥
 अवअंस-कुसुम-णीसंदमाण-रअ-बिंदु-कलिअ-मूलेण ।
 गंडत्थलेण दर-गलिअ-रेणु-भावेण व सहंति ॥ १०६१ ॥

प्रभुदर्शनरसप्रसृतस्वेदरोमात्रसंचयनिभेन । सलिलाहतदेशोच्छ्रव-
 सितां बीजलतामिव दर्शयन्तीम् ॥ १०५५ ॥ अन्तरुपरि च परिसंस्थितेन
 नभोनिभ्नगाया इव जलेन । प्रतिमापतितेन सितांशुकेन संवलितस्तन-
 विम्बाम् ॥ १०५६ ॥ कण्ठकुसुमेषु बहुशो लीनोहुनैर्मधुकरकुलैः । आया-
 सिताङ्गलेखां सपक्षशैलैरिव पुनरपि ॥ १०५७ ॥ मुक्तापर्यन्तत्वप्रापितप्रा-
 कारमण्डलगुणैः । दिव्यपुरैरिव मणिकुण्डलैः संभाविताभोगाम् ॥ १०५८ ॥
 कुण्डलशशिसूरान्तरनिषण्णकवरीनिशाविनीलाधर्म । मुखमण्डलं सुमेरु-
 मिव कनकगौरं प्रकाशयन्तीम् ॥ १०५९ ॥ सर्वतो हारमयूखदण्डप्रति-
 जागरिताङ्गभावेन । उन्मीलितनिर्मलानेकपथसमूहमिव दृश्यमानाम्
 ॥ १०६० ॥ अवतंसकुसुमनिष्यन्दमानरजोबिन्दुकलितमूलेन । गण्डस्थलेन
 दरगलितरेणुभावेनेव शोभमानाम् ॥ १०६१ ॥

१०५६. अंतो अवरि च परिढिएण. पडिमाठिएण, पडिमावीएण. °संवरिय०.
 १०५७. कमलेषु for कुसुमेषु. १०५८. °मंडलद्वेहि. देव्व° for दिव्व°.
 १०६०. °पडिवगिगअ°. १०६१. °रसबिंदुवलयभावेण for °रअबिंदुकलिअमूलेण.
 दरकलिय° for दरगलिय°.

माला-वलएहि॑ पइण्ण-सुरहि॑-कबरी॑-लअं॑ महुअराण ।
वेणी॑-बंधेहि॑ व बहु॑-णरिंद॑-वेहव्व-पिसुणेहि॑ ॥ १०६२ ॥
इथ सुव्वइ॑ एसो॑ इर सरीर॑-भाव॑-परिसंठिअं॑ बहुसो॑ ।
पञ्चकवंचिअ॑ देविं॑ पुहइ॑ पुलएइ॑ पीडासु॑ ॥ १०६३ ॥
किं॑ च ।

सीसइ॑ व जस्स ताराणुसारि॑-णिग्गअ॑-कलंक॑-वलएण ।
अत्ति॑-णयणाहि॑ अज्ज वि॑ समुभवो॑ णिअअ॑-बिंवेण ॥ १०६४ ॥
वंसम्मि॑ तस्स रअणी॑-रमणस्स पुरा॑ परिटुआ॑ पहुणो॑ ।
जे॑ ताण अह॑ पणामो॑ एसो॑ उण किंपि॑ णिव्वडिओ॑ ॥ १०६५ ॥
अवि॑ अ ।

सज्जास॑-संवेजम्मीलणे॑ वि॑ अलसुम्मुहा॑ समुत्तरइ॑ ।
दिट्ठी॑ पहरिस॑-विरलाअमाण॑-पम्हंतरालेसु॑ ॥ १०६६ ॥
तत्तोहुत्त-गआगअ॑-हिअअ॑-वहाअंत॑-णह॑-मउहेण ।
कर॑-किसलएण॑ लोलंसुअम्मि॑ थण॑-मंडले॑ वसिअं॑ ॥ १०६७ ॥
गाढ॑-जहण॑-त्थल॑-कवलण॑-मुहल॑-मणि॑-किंकिणी॑अमुकंपो॑ ।
पडिकुसुमंदोलिअ॑-कंठ॑-दाममंगं॑ तरंगेइ॑ ॥ १०६८ ॥

मालावलयैः प्रकीर्णसुरभिकबरीलतां॑ मधुकराणाम् । वेणीबन्धैरिव॑
बहुनरेन्द्रवैधव्यपिशुनैः ॥ १०६२ ॥ इति॑ श्रूयते॑ एष॑ किल॑ शारीरभावपरि॑-
संस्थितां॑ बहुशः । प्रत्यक्षमेव॑ देवीं॑ पृथिवीं॑ पश्यति॑ पीडासु॑ ॥ १०६३ ॥ किं॑
च । शिष्यते॑ इव॑ यस्य॑ तारानुसारिनिर्गतकलङ्कवलयेन । अत्रिनयनादव्यापि॑
समुद्धवो॑ निजकविम्बेन ॥ १०६४ ॥ वंशे॑ तस्य॑ रजनीरमणस्य॑ पुरा॑ परि॑-
षिताः॑ प्रभोः । ये॑ तेषामथ॑ प्रणाम॑ एष॑ पुनः॑ किमपि॑ निर्वृत्तः ॥ १०६५ ॥
अपि॑ च । साध्वससंवेगोन्मीलनेऽपि॑ अलसोन्मुखा॑ समुत्तरति॑ । दृष्टिः॑
प्रहर्षविरलायमानपक्षमान्तरालेसु॑ ॥ १०६६ ॥ तदभिमुखगतागतहृदयपथाय-
माननखमयूखेन । करकिसलयेन॑ लोलांशुके॑ स्तनमण्डले॑ उषितम् ॥ १०६७ ॥
गाढजघनस्थलस्खलनमुखरमणिकिङ्किणीकमुत्कम्पः । प्रतिकुसुमान्दो-
लितकण्ठदाम॑ अद्वंगं॑ तरदग्यति॑ ॥ १०६८ ॥

१०६२. विइन्न॑ for पइण्ण॑. १०६४. अतिनयणाओ॑ for अतिणयणाहि॑
१०६६. उम्मीलणा॑ वि॑.

इति णिव्वत्तिअ-सेज्जा-परिणयणाण पडिवक्ख-कुमरीण ।
जाअंति जस्स पुरओ स-सज्जसा वम्मह-विआरा ॥ १०६९ ॥
केजर-मरगओगिण्ण-किरण-कलिले भुअम्मि अप्पाण ।
सा जस्स विणोएङ्ग व णलिण-वणुकंठिआ लच्छी ॥ १०७० ॥
अहिआराणल-कुंडंब-पंडलं ताव णं समकमइ ।
तिमिरं कुलमिव तारा-फण-रअणवहं विसहराण ॥ १०७१ ॥
पुहई-वडणो अम्हे सच्चरिआवेअणम्मि के तस्स ।
सुब्बइ ण-पहुत्तंचिअ तस्स वि फणिणो मुह-सहस्सं ॥ १०७२ ॥
तह वि णिसामेह णराहिवस्स भुअ-दप्प-दप्पणं एअं ।
रयणी-विरमम्मि णवरं पुरुमिलु-णरिंद-णिद्ववणं ॥ १०७३ ॥
साहिजइ गउड-वहो एस मए संपअं महारंभो ।
णिसुए मुअंति दप्पं जम्मि णरिंदा कइंदा अ ॥ १०७४ ॥
एच्चाहे उण रविणो उव्वत्तिअ-कमढ-पिंगल-च्छाओ ।
परिघोलइ विआलिअ-किरण-कंदलो विंब-परिणाहो ॥ १०७५ ॥

इति निर्वर्तितशय्यापरिणयनानां प्रतिपक्षकुमारीणाम् । जायन्ते यस्य
पुरतः ससाध्वसा मन्मथविकाराः ॥ १०६९ ॥ केयूरमरकतोद्वीर्णकिरण-
कलिले भुजे आत्मानम् । सा यस्य विनोदयतीव नलिनीयनोत्कण्ठिता
लक्ष्मीः ॥ १०७० ॥ अभिच्चारानलकुण्डताम्रमण्डलं तावदेनं समाक्रामति ।
तिमिरं कुलमिव ताराफणरत्नवहं विषधराणाम् ॥ १०७१ ॥ पृथ्वीपतेर्वयं
सच्चरितावेदने के तस्य । श्रूयते नप्रभूतमेव तस्यापि फणिनो मुखसहस्रम्
॥ १०७२ ॥ तथापि निशमयत नराधिपस्य भुजदर्पदर्पणमेतम् । रजनीविरमे
केवलं पूर्वीयनरेन्द्रनिष्ठापनम् ॥ १०७३ ॥ कथ्यते गौडवध एष मया सांप्रतं
महारम्भः । निश्चुते मुञ्चन्ति दर्पं यस्मिन् नरेन्द्राः कवीन्द्राश्च ॥ १०७४ ॥
इदानीं पुना रवेरुद्वर्तितकमठपिङ्गलच्छायः । परिघूर्णते विगलितकिरण-
कन्दलो बिस्वपरिणाहः ॥ १०७५ ॥

१०६९. °विलासा for °वियारा. १०७०. °गओगिण्ण. °कलिए for
°कलिले. १०७२. जम्मि न पहुप्पइच्चिय for सुब्बइ णपहुत्तंचिअ. १०७३. रयणी-
विरमम्मि बहुपुरुमिल०, रयणीविरमम्मि इमं पुरुमिल० for रयणीविरमम्मि णवरं
पुरुमिल०. १०७४ साहिप्पइ for साहिजइ.

एए छाया-परिअन्त-मुहूल-पारावआ पसज्जांति ।
 गिरि-कुंजुणिद्व-मइंद-णंदिणो रण-पेरंता ॥ १०७६ ॥
 मइलिज्जइ दिअसाहिव-किरणाइणत्थ-सेल-गलिएहिं ।
 आयस-रस-विसरेहिं व छाया-पग्गोहिं महि-वेदं ॥ १०७७ ॥
 सरिआण णिरंतर-मिलिअ-विहअ-णिवहोवरोह-मुच्चंता ।
 उव्वेलंति व णिव्वडिअ-मंडला पुलिण-वित्थारा ॥ १०७८ ॥
 दूरत्तण-पद्म-णिअन्त-गो-हणा हाँति णअर-पग्गेसु ।
 सालंब-दिणअरच्चेअ धूसरा दिअस-परिणामा ॥ १०७९ ॥
 थोअमिव विअड-गमणा गरुआअंत-जहणालसमुवेति ।
 धेणु-धवलीओ पण्हुअ-पीणापीणा वणंताओ ॥ १०८० ॥
 संवेलिऊण एकं दिअसारंभ-पडिसारिअं विज्ञो ।
 विइअं पक्खं व पुणो छाया-वलयं पसारेइ ॥ १०८१ ॥
 अंदोलइ दिण-लच्छी पच्छिम-सेल-त्थलावलंबासु ।
 जरठ-सर-गंठि-रेहारुणासु रवि-किरण-मालासु ॥ १०८२ ॥

एते छायापरिवृत्तमुखरपारावताः प्रसजन्ति । गिरिकुञ्जोचिद्भृगेन्द्र-
 नन्दिनोऽरण्यपर्यन्ताः ॥ १०७६ ॥ मलिनीकियते दिवसाधिपकिरणाकीर्ण-
 स्तशैलगलितैः । आयसरसविसरैरिव छायामार्गमहीपृष्ठम् ॥ १०७७ ॥
 सरितां निरन्तरमिलितविहगनिवहोपरोधमुच्यमानाः । उद्वेलन्तीव निर्वृत्त-
 मण्डलाः पुलिनविस्ताराः ॥ १०७८ ॥ दूरत्वप्रथमनिवृत्तगोधना भवन्ति
 नगरमार्गेषु । सालम्बदिनकर एव धूसरा दिवसपरिणामाः ॥ १०७९ ॥
 स्तोकमिव विकटगमना गुरुयमाणजघनालसमुपयन्ति । धेनुधवल्यः प्रस्तु-
 तपीनापीना वनान्तात् ॥ १०८० ॥ संवेल्यैकं दिवसारम्भप्रतिसारितं
 विन्ध्यः । द्वितीयं पक्षमिव पुनश्छायावलयं प्रसारयति ॥ १०८१ ॥ आन्दो-
 लयति दिनलक्ष्मीः पश्चिमशैलस्थलावलम्बासु । जरठशरग्निरेखारुणासु
 रविकिरणमालासु ॥ १०८२ ॥

१०७६. एए छावरियत्त०, एए छापरियत्त०, both corruptly. The original might have been either छाया or इच्छा, rather the latter.
 १०७८. उम्मिलंति व for उव्वेलंति व. १०८०. थोवमिव. °लसमयंति. Second half also read as—वेनु-धवलीओ पण्हुयापीणमाला वणंताओ, or रेणुधवलीओ पण्हुयपीणा धेणू वणंताओ. १०८१. °परिसारियं. तओ for पुणो. १०८२. °सेलच्छला°.

पच्छ-टुआअवत्तण-सुण्णइअ-गवकर-मण्ण-पडरिका ।
जाआ समुज्जलालेकव-सुंदरा मंदिरदंता ॥ १०८३ ॥
तंसागअ-रविअर-णिव्वडंत-मूलंतराल-विअडाइ ।
विरलाअंति व छाया-णिगम-सिद्धिलाइ रण्णाइ ॥ १०८४ ॥
सेलग्ग-खण-विहत्ता रवि-वडण-कमेण दूरमुच्छलिआ ।
घम्म-च्छेआ इव तारअत्तण एंति मउलिंता ॥ १०८५ ॥
एंति गह-मोत्तिअड्है पओस-सीहाहए दिणेहम्मि ।
लहसिअ-टुअ-रुहिराअंब-कुंभ-करणि रवि-मिअंका ॥ १०८६ ॥
जामवई-मुह-भरिए संज्ञा-मझराए दिणअराहारे ।
आआस-केसरं दंतुरेंति णकखत्त-कुसुमाइ ॥ १०८७ ॥
आअव-किलंत-महिसच्छ-कोण-सोणाअवं दिणंतम्मि ।
उच्वत्तइ रविणो भू-कलंब-पुड-पाडलं बिंब ॥ १०८८ ॥
. संज्ञालत्तअ-धरिअम्मि उअह जलणोवले व्व रवि-बिंबे ।
णिव्वडइ धूम-लेह व्व मासला जामिणि-च्छाया ॥ १०८९ ॥

पश्चात् स्थितातपत्वशून्यीकृतगवाक्षमार्गप्रतिरिक्तः । जाताः समुज्जवलालेख्यसुन्दरा मन्दिरार्धान्ताः ॥ १०८३ ॥ व्यस्त्रागतरविकरनिवर्त-मानमूलान्तरालविकटानि । विरलायन्त इव छायानिर्गमशिथिलान्यरण्यानि ॥ १०८४ ॥ शैलाद्यक्षणविभक्ता रविपतनकमेण दूरमुच्छलिताः । धर्मच्छेदा इव तारकत्वं यन्ति मुकुलीभवन्तः ॥ १०८५ ॥ एतः ग्रहमौक्तिकाढ्ये प्रदोषसिंहाहते दिनेभे । हसितस्थितरुधराताम्रकुम्भसाहृश्यं रविमृगाङ्कौ ॥ १०८६ ॥ यामवतीमुखभृते संध्यामदिरया दिनकराधारे । आकाशकेसरं दन्तुरयन्ति नक्षत्रकुसुमानि ॥ १०८७ ॥ आतपक्षान्तमहिषाक्षिकोणशोणातपं दिनान्ते । उद्वर्तते रवेर्मूकदम्बपुटपाटलं बिम्बम् ॥ १०८८ ॥ संध्यालक्कक-धृते पश्यत ज्वलनोपल इव रविविम्बे । निर्वर्तते धूमलेखेव मांसला यामिनी-च्छाया ॥ १०८९ ॥

१०८३. पच्छाइयायवत्तण^० for पच्छटुयायवत्तण^०. १०८४. सरलाइ for सिद्धिलाइ. १०८५. दूरमुत्थलिया. अवि for इव १०८६. ^०मोत्तियत्थं. १०८६. ^०मोत्तियत्थं. १०८८. ओवत्तइ. परिवाडलं for ^०पुडपाडलं. १०८९. ^०कलियम्मि and ^०वरियम्मि for ^०धरियम्मि.

जाअं व धूम-संचय-कलुषारुण-किरण-दंतुरं रविणो ।
 तिमिरोवआर-मुज्ज्ञात-विसम-संज्ञाअवं विंबं ॥ १०९० ॥
 काली-कअ-सरस-गल-च्छेअ-महा-महिस-विभमो मिलइ ।
 अत्थाअंविर-रवि-विंब-चुंबिओ तिमिर-संघाओ ॥ १०९१ ॥
 लहइ स-संदण-तुरओ तिमिरकमंत-पिंजर-सरीरो ।
 महुमहण-गारबुव्वत-पिच्छ-गरुल-च्छावं सूरो ॥ १०९२ ॥
 जाए णिराअवे दिणअरम्मि गिरि-रेणु-पाडल-मजहे ।
 घोलइ मिलंत-तिमिरा कुलीर-कविला दिण-च्छाया ॥ १०९३ ॥
 णिअ-कर-किलिंच-णीडत्थमत्थ-गिरि-पाअवाहि रवि-विंबं ।
 णिवडइ संज्ञा-कललोलु-विहअ-णाहंड-पिंडं व ॥ १०९४ ॥
 थोउब्बत्तण-लविखअ-संज्ञारुण-गअण-तालु-पेरंतो ।
 कवलेइ पओस-करी विहाण-पिंडं व रवि-विंबं ॥ १०९५ ॥
 णह-चटुं दूरुणअ-संज्ञा-परिवेस-परिअरं सहइ ।
 अहिणव-पडिबंधाअंब-विंब-विअडावड-च्छायं ॥ १०९६ ॥

जातमिव धूमसंचयकलुषारुणकिरणदन्तुरं रवेः । तिमिरोपचारमुह्य-
 मानविषमसंध्यातपं विम्बम् ॥ १०९० ॥ कालीकृतसरसगलच्छेदमहाम-
 हिषविभ्रमो मिलति । अस्ताताम्ररविविम्बचुम्बितस्तिमिरसंघातः ॥ १०९१ ॥
 लभते सस्यन्दनतुरगस्तिमिराकम्यमाणपित्रजरशरीरः । मधुमथनगौरवो-
 द्वुत्तिपिच्छुगरुडच्छुवं सूरः ॥ १०९२ ॥ जाते निरातपे दिनकरे गिरि-
 णुपाटलमयूरेव । धूर्णते मिलत्तिमिरा कुलीरकपिला दिनच्छाया ॥ १०९३ ॥
 निजकरकिलिञ्चनीडस्थं अस्तागिरिपाइपाइ रविविम्बम् । निपतति संध्या-
 कललाद्रविहगनाथाणडपिण्डमिव ॥ १०९४ ॥ स्तोकोद्वृत्तनलक्षितसंध्यारुण-
 गगनतालुपर्यन्तः । कवलयति प्रदोषकरी विधानपिण्डमिव रविविम्बम् ॥ १०९५ ॥
 नभःपृष्ठं दूरोन्नतसंध्यापरिवेषपरिकरं शोभते । अभिनवप्रति-
 बन्धाताम्राविम्बविकटावटच्छायम् ॥ १०९६ ॥

१०९१. कालीकयमहिसासुर-सरसगलच्छेयविभमो मिलइ. अत्थाइंविर°.
 १०९२. तिमिरसमक्षंत°. °मठहो for °सरीरो. १०९३. निरासनयणा रविम्बिम for
 णिराअवे दिणअरम्मि. १०९४. °कल° for °कर°. कलिलोल° for कललोल°. °पिंडाहं
 for पिंडं व.

ग. ११

पुरुमिल्ल-दिसा-गअ-तिमिरमवर-भाआवलंबि-रवि-बिंबं ।
 गरुलमिव गहिअ-गअ-कुम्ममुअह परितंबिरं गअणं ॥ १०९७ ॥
 पलहत्यइ तिमिर-महा-वराह-पडिपेल्लिओ सुमेरु व्व ।
 संज्ञालोओ पडिलग्ग-केसराअंत-रवि-किरणो ॥ १०९८ ॥
 विअडंडम्मि व रवि-मंडलम्मि मुक्कम्मि पढममरुणंके ।
 णह-सिरि-विणआए ससी बुभइ वीअंड-पिंडो व्व ॥ १०९९ ॥
 आसार-पसर-सरला ताली-वण-दंड-धूसरा होंति ।
 गंधव्व-पुराआरा णिराअवा रवि-अर-णिवेसा ॥ ११०० ॥
 रेहावसेस-दिणअर-मजह-णिव्वाडिअ-दंड-पडिबंधा ।
 जालाअइ सालोआ अवर-दिसा भुवण-भवणस्स ॥ ११०१ ॥
 गअण-महि-वेह-णीलो मज्जे संज्ञावसेस-पडिभिणो ।
 घोलइ खज्जूर-कर्वंध-पाडलो तिमिर-संघाओ ॥ ११०२ ॥
 दीसइ दिसासु तारा-सहरी-जालाविला तिमिर-लेहा ।
 रवि-पडण-संभमारंभ-रहस-चलिअ व्व कालिन्दी ॥ ११०३ ॥

पूर्वीयदिग्गजातिमिरं अपरभागावलम्बिरविविम्बम् । गरुडमिव गृही-
 तगजकूर्मं पश्यत परिताञ्चं गगनम् ॥ १०९७ ॥ पर्यस्यति तिमिरमहावराह-
 प्रतिप्रेरितः सुमेहविव । संध्यालोकः प्रतिलम्भकेसरायमाणरविकिरणः ॥ १०९८ ॥ विकटाण्ड इव रविमण्डले मुक्ते प्रथममरुणाद्वके । नभःश्रीवि-
 नतथा शशी उहते द्वितीयाण्डपिण्ड इव ॥ १०९९ ॥ आसारप्रसरसरला
 तालीवनदण्डधूसरा भवन्ति । गन्धर्वपुराकारा निरातपा रविकरनिवेशाः ॥ ११०० ॥ रेखावशेषदिनकरमयूखनिर्वातिदण्डप्रतिबन्धाः । जालायते
 सालोका अपरदिग्ग्र भुवनभवनस्य ॥ ११०१ ॥ गगनमहीपीठनीलो मध्ये
 संध्यावशेषप्रतिभिन्नः । धूर्णते खर्जूरस्कन्धपाटलस्तिमिरसंघातः ॥ ११०२ ॥
 दृश्यते दिशासु ताराशफरीजालविला तिमिरलेखा । रविपतनसंभ्रमार-
 म्भरभसचलितेव कालिन्दी ॥ ११०३ ॥

१०९७. पुरविल्ल° for पुरमिल्ल°. ११०२. °वीढ° for वेह. °लग्गो for °मिणो.

सायं मिलंति कम-णिव्वदंत-तम-मंडलावज्ञाओ ।
 आसण्ण-भाव-पाअड-णिअअ-गाइंदाओ व दिसाओ ॥ ११०४ ॥

ऊससिअ-सामलारुण-तम-वेली-मूल-लकिखअं कोवि ।
 गअण-च्छलरुणयकंचमिंदुविवं समुद्धरइ ॥ ११०५ ॥

होंत-बसुहाहिव-कहा-कोउहल-कडुआओ व मिलंति ।
 दिअस-विराम-च्छवि-धूसराओ समअंचिअ दिसाओ ॥ ११०६ ॥

बहलत्तण-कुहरुससिअ-तम-सिहा-लंघणोणउच्छंगा ।
 देति थलुइसच्चिअ थोआलोआ दरी-संकं ॥ ११०७ ॥

आलोओ परियोलइ ससिणो छाया-णिवेस-वोच्छणो ।
 मलिणाणुसार-पसरिअ-कसण-च्छवि-पग-सबलो व्व ॥ ११०८ ॥

दीसइ णिसासु तारा-णिहेण फुडिअ-विरल-टुअ-कवालं ।
 बंभंदग-पुडं पिव कालंतर-जज्जरं गअणं ॥ ११०९ ॥

जाआओ कम-पसम्पंत-धूम-रअ-णिगगमावरोहाओ ।
 आरुह-पओसाओ वि पविरल-तिमिराओ व दिसाओ ॥ १११० ॥

सायं मिलन्ति क्रमनिर्वर्तमानतमोमण्डलावपूर्णाः । आसन्नभावप्रकट-
 निजकगजेनद्रा इव दिशः ॥ ११०४ ॥ उच्छृंसितश्यामलारुणतमोवलीमूलल-
 क्षितं कोडपि । इन्दुविम्बं समुद्धराति ॥ ११०५ ॥
 भवद्वसुधाधिपकथाकुतृहलकृष्टा इव मिलन्ति । दिवसविरामच्छवि-
 धूसराः सममेव दिशः ॥ ११०६ ॥ बहलत्वकुहरोच्छृंसिततमःशिखालङ्घ-
 नावनतोत्सङ्गाः । ददति स्थलोदेश एव स्तोकालोका दरीशाङ्काम्
 ॥ ११०७ ॥ आलोकः परिघूर्णते शशिनश्छायानिवेशव्युच्छिन्नः । मलि-
 नानुसारप्रसृतकृष्णच्छविमार्गशबल इव ॥ ११०८ ॥ दृश्यते निशासु तारा-
 निमेन स्फुटतविरलस्थितकपालम् । ब्रह्माण्डाग्रपुटमिव कालान्तरजर्जरं
 गगनम् ॥ ११०९ ॥ जाताः क्रमप्रशास्यद्धूमरजोनिर्गमावरोधाः । आरुह-
 प्रदोषा अपि प्रविरलतिमिरा इव दिशः ॥ १११० ॥

११०४. गइंदाओ दिसाओ for गइंदाओ व दिसाओ. ११०६. नवरि for
 होंत. समय. ११०९. निसाए. बम्हंडगगपुडम्मि व.

मूढ-ससि-दिणअरालोअ-पञ्च-पुंजिज्जामाण-तम-कसणं ।
 संजाअमुहअ-धारा-णिमल-खगोवमं गअणं ॥ ११११ ॥
 पेरंतेसु दरावद्ध-तिमिरमोसुक-कमल-परिसामं ।
 आभाइ लावअ-वहू-वच्छ-कसाय-पहं गअणं ॥ १११२ ॥
 गह-णिवह-बिंदु-संदोह-समिअ-संज्ञाणलो समुक्तिवह ।
 उअय-सुपण्णो गअणम्मि अमअ-कलसं व ससि-बिंबं ॥ १११३ ॥
 तम-भुहुअर-जालुप्पअण-पअड-मअ-मंडलं णिसा-वइणो ।
 बिंबं माहवमिव पिंड-खंडमावाडलं उअह ॥ १११४ ॥
 उक्तिवप्पह गअण-तुला-दंडेण समूससंत-कर-केऊ ।
 पच्छा रवि-पिंड-भरोणएण कलसो व्व सस-इंधो ॥ १११५ ॥
 संणद्ध-मअण-साहिज्ज-जाअ-संरंभ-पाडलो णीइ ।
 परिवेस-च्छल-मंडलिअ-चाव-वलओ व्व हरिणंको ॥ १११६ ॥
 पावह उअयाअंबो दर-सिद्धिल-क्खलिअ-तलिण-तम-लेहो ।
 लहसिअ-विणीलंसुअ-पत्त-हलहराहं णिसा-णाहो ॥ १११७ ॥

मूढशशिदिनकरालोकमध्यपुरीक्रियमाणतमःकृष्णम् । संजातं उभ-
 यधारानिर्मलखङ्गोपलं गगनम् ॥ ११११ ॥ पर्यन्तेषु दरावद्धतिमिराव-
 शुष्ककमलपरिश्यामम् । आभाति लावकवधूवक्षःकषायप्रभं गगनम्
 ॥ १११२ ॥ ग्रहनिवहबिन्दुसंदोहशामितसंध्यानलः समुक्तिपति । उदयसुपण्णो
 गगने अमृतकलशमिव शशिबिम्बम् ॥ १११३ ॥ तमोमधुकरजालोत्पतनप्रक-
 टमृगमण्डलं निशापतेः । बिम्बं माधवमिव पिण्डखण्डमापाटलं पश्यत
 ॥ १११४ ॥ उत्क्षप्यते गगनतुलादण्डेन समुच्छ्वस्तकरकेतुः । पश्चाद्
 रविपिण्डभरावनतेन कलश इव शशचिह्नः ॥ १११५ ॥ संनद्धमदनसाहा-
 यजातसंरम्भपाटलो निर्याति । परिवेषच्छुलमण्डलितचापवलय इव
 हरिषाद्धकः ॥ १११६ ॥ प्राप्नोति उदयातास्त्रो दरशिथिलस्खलिततनुतमो-
 लेखः । स्वस्तविनीलांशुकमत्तहलधराभां निशानाथः ॥ १११७ ॥

१११४. [°]महमंडले. Second half also read as माहवमिव पिंडमस्यं-
 बिंबमावाडलं उयह or माहवमिव पिंडमस्यं-बिंबमापाटलं उयह । १११५. गयण-
 उला^०, [°]रज्जु for ^०केऊ. १११६. [°]साहाययाय^० for साहिजजाअ^०. [°]साहेज्ज^० for
^०साहिज्ज^०. १११७. वहुइ and ^०हलहराहो for पावह and ^०हलहराहं.

अवि अ ।

तत्खण-कामिअणा-णिअ-पहु-चसओअरण-लङ्घ-राअं व ।
उभिज्जइ विंवं संख-णाहि-सोणं णिसा-वइणो ॥ १११८ ॥
उससइ विलोल-करत्तणेण पंकअ-विणास-बुद्धीए ।
रहस्यमूलिअ-परिलंबि-विस-कलावो व्व सस-इंधो ॥ १११९ ॥
इअ जंपिउण सयणावलंविणा तेण देव-चरिआण ।
आवेअणम्मि अणा अ-पहुपंतो व्व पडिवणो ॥ ११२० ॥
जाओच्चिअ काअवे उच्छाहेंति गरुआण किच्चीओ ।
ताओच्चिअ अतह-णिवेअणेण अलसेंति हिअआइ ॥ ११२१ ॥
णवरिअ के वावारा पवद्विउं पअत्ता ।

कामो वर-कामि-अणं केसर-उव्वेहिं भिंदइ सरेहिं ।
इअर-जण-बाण-कज्जम्मि कुणइ हेयाइं कुसुमाइ ॥ ११२२ ॥
कीएं वि अहिणव-भुमआ-णडाल-परिसुद्धि-लङ्घ-परिणाहं ।
अहिअ-पिहु-लोअण-जुअं विसेस-तारं मुहं सहइ ॥ ११२३ ॥
वीआभरणा अ-कअण-मंडणा अहिहरंति रमणीओ ।
सुण्णाओं व कुसुम-फलंतरम्मि सहआर-बुद्धीओ ॥ ११२४ ॥

अपि च । तन्क्षणकामिजनानीतमधुच्छकावतरणलब्धरागमिव । उद्दियते
विम्बं शङ्खनाभिशोणं निशापतेः ॥ १११८ ॥ उच्छुसिति विलोलकरत्वेन
पद्कजविनाशबुद्धया । रभसोन्मूलितपरिलम्बिविसकलाप इव शशचिह्नः
॥ १११९ ॥ इति जलिपत्वा शयनावलम्बिना तेन देवचरितानाम् । आवेदने
आत्मा अप्रभवचिय प्रतिपक्षः ॥ ११२० ॥ या एव कर्तव्ये उत्साहव्यन्ति
गुरुणां कीर्तयः । ता एवातथानिवेदनेनालसयन्ति हृदयानि ॥ ११२१ ॥
अनन्तरं कान् व्यापारान् प्रवर्तयितुं प्रवृत्ताः । कामो वरकामिजनं केसरपू-
र्वभिनन्ति शरैः । इतरजनवाणकार्ये करोति हेयानि कुसुमानि ॥ ११२२ ॥
कस्या अपि अभिनवभूललाटपरिशुद्धिलविधिपरिणाहम् । अधिकपृथुलो-
चनयुगं विशेषतारं मुखं शोभते ॥ ११२३ ॥ वीताभरणा अकृतान्यमण्डना
अभिहरन्ति रमण्यः । शून्या इव कुसुमफलान्तरे सहकारचलुच्यः ॥ ११२४ ॥

१११९ मयइधो for ससइधो ॥ ११२१. अतहनिवेसणेण, अलसंति.
११२२. इयरण for इयरजण०. सेसाइ for हेयाइ ॥ ११२४. वीसाभरणा.

गहिअ-विविहंगराओ अकअंजण-झसुर-पंजरी-रअणो ।
 पावइ असमत्तालेकव-विब्भमं कामिणी-सत्थो ॥ ११२५ ॥
 कोलीकअ-कालाअरु-धूमुष्टील-च्छलेण पडिहाइ ।
 रमणाहिसारणे कावि पहरिसालिंगिअ-तम व्व ॥ ११२६ ॥
 ऊरु-जुअं मलय-भवंगराअ-विणिवेस-दर-समूसासिअं ।
 गुरु-जहणुव्वहण-सहं कअं थोरं थणर्वइहिं ॥ ११२७ ॥
 लक्खिवजजइ सीसे सरसमेव कंठे पयोहरुम्हविअं ।
 विसमं कुसुमाभरणं सम-काल-कअं पि जुवईण ॥ ११२८ ॥
 थण-पडिमागअ-परिणील-जालिआ-मंडणं वरो एइ ।
 वम्मह-सर-संका-हिअअ-गहिअ-कवअं व णव-वहुअं ॥ ११२९ ॥
 अवियोअ-गमिअ-दिअसं सम-गहिअ-पसाहणं पओसम्मि ।
 सोहइ रआविअणं सयणागमणसुअं मिहुणं ॥ ११३० ॥
 गलिउमऊह-पिहु-हेम-मेहला-वलय-भालिणी कावि ।
 वम्मह-भया-हिसंधिअ-सिहि-पाआर व्व पडिहाइ ॥ ११३१ ॥

गृहीतविविधाद्गरागोऽकृताऽनन्ताभूलभन्नरीरचनः । प्राप्नोति अस-
 मासालेस्यविभ्रमं कामिनीसार्थः ॥ ११२५ ॥ क्रोडीकृतकालागरधूमोत्पी-
 डच्छलेन प्रतिभाति । रमणाभिसरणे कापि प्रहर्षालिङ्गितमस्केव
 ॥ ११२६ ॥ ऊरुयुगं मलयभवाद्गरागविनिवेशादरसमुच्छुसितम् । गुरुजघ-
 नोद्वहनसहं कृतं स्थूलं स्तनवतीभिः ॥ ११२७ ॥ लक्ष्यते शीर्षे सरसमेव
 कण्ठे पयोधरोप्मायितम् । विषमं कुसुमाभरणं समकालकृतमपि युवतीनाम्
 ॥ ११२८ ॥ स्तनप्रतिमागतपरिनीलजालिकामण्डनां वर एति । मन्मथशर-
 शद्काहृदयगृहीतकवचामिव नववधूम् ॥ ११२९ ॥ अवियोगगमितदिवसं
 समगृहीतप्रसाधनं प्रदोषे । शोभते रतावितृष्णं शयनागमनोत्सुकं मिथुनम्
 ॥ ११३० ॥ गलितोनमयूखपृथुहेममेखलावलयमालिणी कापि । मन्मथ-
 भयाभिसंहितशिखिप्राकरेव प्रतिभाति ॥ ११३१ ॥

११२५. °ससुर° for °झसुर°. असमत्तालिक्ख°. ११२६. कोडडिथ° for
 कोलीकअ°. °गुरु° for °अरु° ११२४. °पहमां°, °पडिणील°. जालियामंडलं व.
 णवलवहं for णववहुअं. ११३०. °दियहं. ●गहिय°. विहणं, वितणं. ११३१. पस
 रियमलह° for गलिउमऊह°. °कामिणी, फिरु° मालिणी. °भयाउ for °भयाहिं°.

ण सहिजइ कापि-अणेण विरह-विअणा-विसंदुलंगेण ।
ससिणो रवि-मंडल-संपवेस-तत्त्वं व कर-जालं ॥ ११३२ ॥
जाआइँ दुलह-दइआणुरात्र-रणरणत्र-मुक-थामाण ।
तणुआंताइँ वि कामिणीण गरुआइँ अंगाइँ ॥ ११३३ ॥
अवि अ ।

पडिरोहि-कण्ण-पल्लव-पणोल्लणत्थं व तुलिअ-भुमअगा ।
अग्वइ णिमेस-णियमण-फुरंत-पम्हाजरा दिट्टी ॥ ११३४ ॥
णमइ णडालंचिअ लजिएसु कर-मलिअ-कंठ-कुसुमेसु ।
उव्वत्त-पम्ह-चुंविअ-पुडाइँ ण हु णाम अच्छीइ ॥ ११३५ ॥
हत्थो घोलइ दंसणसमओसारिअ-णिरिंगि-विणिवेसो ।
बाणीकअच्छि-संधाण-गहिअ-सवणावआसो व्व ॥ ११३६ ॥
लज्जोणअ-वअणालक्खिएक-दर-विअसिआहरंताइ ।
गमणम्मि वि आबज्जांति वलिअ-मज्जाइँ दिट्टाइ ॥ ११३७ ॥
इअ कामिणीण पियअम-समागमुमिलमाण-मअणाण ।
सज्जस-पडिबद्ध-रसाइँ होंति लीलाइअव्वाइ ॥ ११३८ ॥

न सह्यते कामिजनेन विरहवेदनाविसंष्टुलाद्यगेन । शशिनो रवि-
मण्डलसंप्रवेशतसमिव करजालम् ॥ ११३२ ॥ जातानि दुर्लभदयितानुरागर-
णरणकमुक्तस्थान्नाम् । तनूयमानान्यापि कामिनीनां गुरुणि अद्भ्यानि
॥ ११३३ ॥ अपि च । प्रतिरोधिकर्णपल्लवपणोदनार्थमिव तुलितभू-अग्रा ।
अर्थति निमेषनियमनस्फुरतपक्षमातुरा द्वृष्टिः ॥ ११३४ ॥ नमति ललाटमेव
लज्जितेषु करमर्दितकण्ठकुसुमेषु । उद्वृत्तपक्षमचुम्बितपुटानि न खलु नाम
अक्षीणि ॥ ११३५ ॥ हस्तो धूर्णते दर्शनसमयापसारितशिरोवस्त्रविनिवेशः ।
बाणीकृताक्षिसंधानगृहीतश्रवणावकाश इव ॥ ११३६ ॥ लज्जावनतवदना-
लक्षितैकदराविकसिताधरान्तानि । गमनेऽपि आबध्यन्ते वलितमध्यानि
द्वृष्टानि ॥ ११३७ ॥ इति कामिनीनां प्रियतमसमागमोन्मीलन्मदनानाम् ।
साध्वसप्रतिद्व्वरसानि भवन्ति लीलायितव्यानि ॥ ११३८ ॥

११३४. °पणोल्लण°. भुममगा, °भुममगा. निवेस° for णिमेस°.
११३६. °सवणावयासव्व. ११३८. पडिरुद्धरयाइ.

ललणा वल्लहुत्तं विलास-विस-मंडणाओ वोलेंति ।
 णीसंकंचिअ बंदीकइंदु-किरणाओ व णिसासु ॥ ११३९ ॥
 सरस-मअ-तंविमाहअ-किसलय-मालाअमाण-पम्हाइ ।
 रमण-पवेसत्यं पिव पियाण विअसंति अच्छीइ ॥ ११४० ॥
 अवहीरिअ-पियअमहुत्त-गमण-भय-दिण-संखलाइ व ।
 कज्जलिअ-बाह-लेहाइ होंति कीए वि अच्छीइ ॥ ११४१ ॥
 थोएण वि दूमिज्जइ ण लेइ गरुअं पि णाम-पंतकर्व ।
 इअ असमंजस-हिअओ होइ सिणेहेण जुवइ-जणो ॥ ११४२ ॥
 वलिज्ज-कवोल-घडंत-चंद-बिंबाण माणइत्तीण ।
 अंतो दीसइ व णिरोह-पुंजिओ हास-विच्छहो ॥ ११४३ ॥
 सासुकस्वअ-रअ-लहुइअ-समूससंतुप्पलोणअ-मुहम्मि ।
 चसअम्मि कावि परिसेस-माण-गरुइ चिरा पिअइ ॥ ११४४ ॥
 अहिलासा रहस-विणिगणेण कामेसु-जज्जरंगेण ।
 कुवलय-णालेण महुं हिअएण व कावि आपिअइ ॥ ११४५ ॥

ललना वल्लभामिमुखं विलासविसमण्डना अतिकामन्ति । निःश-
 द्वकमेव बन्दीकृतेन्दुकिरणा इव निशासु ॥ ११३९ ॥ सरसमदताग्राहताकि-
 सलयमालायमानपक्षमाणि । रमणप्रवेशार्थमिव प्रियाणां विकसन्ति अक्षीणि
 ॥ ११४० ॥ अवहीरितप्रियतमाभिमुखगमनभयदत्तगृहखलानीव । कज्जलि-
 तबाष्पलेखानि भवन्ति कस्या अप्यक्षीणि ॥ ११४१ ॥ स्तोकेनापि दूयते
 न गृह्णाति गुरुकमपि अपराधम् । इति असमञ्जसहृदयो भवति स्नेहेन
 युवतिजनः ॥ ११४२ ॥ वलितोर्ध्वकपोलघटमानचन्द्रविम्बानां मानवती-
 नाम । अन्तर्दृश्यत इव निरोधपुञ्जितो हाससमूहः ॥ ११४३ ॥ श्वासो-
 त्वातरजोलधूकृतसमुच्चुसदृत्पलावनतमुखे । चषके कापि परिदीषमानगुर्वी
 चिरात् पिबति ॥ ११४४ ॥ अभिलाषाद् रहसविनिर्गतेन कामेषुजर्जराह्मेन ।
 कुवलयनालेन मधुं हृदयेनेव कापि आपिबति ॥ ११४५ ॥

११३९. वोलिति. ११४१. गमणतंसुद्ध^० for गमणभयदिण^०. ^०लेहाइ कीए वि
 दिसंति अच्छीइ, or ^०लेहाहराइ कीए वि अच्छीइ. ११४२. थोवेण. ११४४. चिरं
 for चिरा. ११४५. जज्जरंगेण.

विर-संठिओ वि विअलइ माणो चिर-विअलिओ वि संघडइ ।
 विवरीअ-रसं कीलेइ महु-मओ कामिणि-अणम्मि ॥ ११४६ ॥
 अखलिअ-सरीर-वअणो सहाव-हिअओसरंत-मअ-धरो ।
 मत्तो चि णवर णज्जइ कवोल-राएण जुवइ-जणो ॥ ११४७ ॥
 अंगाइँ पअणुआइ वि किंपि गरुएइ महु-मअ-विलासो ।
 हिअआइँ पुणो लहुएइ माण-गरुआइ वि पियाण ॥ ११४८ ॥
 विरह-विणिगत-सेस व्व विभमा मंद-हिअअ-संगलिआ ।
 मुह-णीसासा पिय-संगमम्मि सोहंति रमणीण ॥ ११४९ ॥
 सरस-णह-राइ-मग्गेहिं पीण-थण-मंडलाइ तरुणीण ।
 पिय-संगम-हरिसूसास-रहस-फुडिआइ व सहंति ॥ ११५० ॥
 संभाविथ-काम-हरो उप्पेइ रसं असोउमल्लो वि ।
 णह-रेहा-फरुस-पयोहराण रमणीण परिरंभो ॥ ११५१ ॥
 गाढालिंगण-तण्हा-पिहेण पडिपीलण व पडिवण्ण ।
 पढमं कीर्ये वि भर-पीडिएण हिअएण थणआण ॥ ११५२ ॥

चिरसंस्थितोऽपि विगलति मानश्चिरविगलितोऽपि संघटते । विपरी-
 तरसं क्रीडति मधुमदः कामिनीजने ॥ ११४६ ॥ अस्त्वलितशरीरवचनः
 स्वभावहृदयापसरन्मदधीरः । मत्त इति केवलं ज्ञायते कपोलरागेण
 युवतिजनः ॥ ११४७ ॥ अङ्गानि प्रतनुकान्यपि किमपि गुरुकरोति मधुमद-
 विलासः । हृदयानि पुनर्लघयति मानगुरुण्यपि प्रियाणाम् ॥ ११४८ ॥
 विरहविनिर्गतशेषा इव विभ्रमा मन्दहृदयसंगलिताः । मुखनिःश्वासाः
 प्रियसङ्गमे शोभन्ते रमणीनाम् ॥ ११४९ ॥ सरसनखराजिमार्गैः पीनस्तन-
 मण्डलानि तरुणीनाम् । प्रियसङ्गमहर्षोच्चासरभसस्फुटितानीव शोभन्ते
 ॥ ११५० ॥ संभावितकामभरोऽर्पयति रसमसौकुमार्योऽपि । नखरेखापरुष-
 पयोधराणां रमणीनां परिरम्भः ॥ ११५१ ॥ गाढालिङ्गनतृष्णानिभेन प्रति-
 पीडिनमिव प्रतिपञ्चम् । पथमं कयापि भरपीडितेन हृदयेन स्तनयोः ॥ ११५२ ॥

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 संविथो वि. कामिणिअणेसु. वस्महो for. महुमहो. ११४७. सहावविहवो.° ११५०.
 हरिसूसासरसफुडियाइं, or हरिसूसासहरिसफुडियाइं. ११५१. °कामभरो. असोअम-
 लोवि. °परुस.° परिलंभो. ११५२. °तम्हा° and तन्हा. परिपीडणं च.

पठम-रआरंभ-रसाण वि तह वच्छ-त्थलोवज्डाइं ।
जह पीडिअ-जहण-णिरंतराइं जाअंति अंगाइं ॥ ११५३ ॥
अच्चंत-मएण विलासिणीण परिगलिअ-हिअअ-सुण्णाइं ।
वडुंत-णीरसाइं ण समपंतिच्चिअ रआइं ॥ ११५४ ॥
अणोणाराहण-खण-खलंत-हिअआवहीरिअ- सुहाइं ।
सुहमब्भाहिअं रइ-वित्थरेण पावंति मिहुणाइं ॥ ११५५ ॥
ताइंचिअ किंपि रसं देंति प्रखे वि पेम्म-राअम्मि ।
पिय-दिण्ण-णहाहरणुल्लमाइं रमणीण रमिआइं ॥ ११५६ ॥
आवअणोरु-णिरंतर-पीडिअ-देहाण हरइ मिहुणाण ।
चलणेसु वि कअ-चलणो सव्वंगालिंगण-विलासो ॥ ११५७ ॥
थण-बिबेसु वहूण जोव्वण-लद्ध-परिणाह-विअडेसु ।
सोच्चिअ तह-परिणाहो जाओ विरलो व्व रोमचो ॥ ११५८ ॥
पीडिअ-पयोहरोगाढ-णह-पउद्देस-दर-समूससिअं ।
विमलइ करेण रमणस्स कावि वच्छ-त्थलं हसिरी ॥ ११५९ ॥

प्रथमरतारम्भरसानामपि तथा वक्षःस्थलोपगृष्टानि । यथा पीडितजघननिरन्तराणि जायन्तेऽङ्गानि ॥ ११५३ ॥ अत्यन्तमदेन विलासिनीनां परिगलितहृदयशून्यानि । वर्धमाननीरसानि न समाप्यन्त एव रतानि ॥ ११५४ ॥ अन्योन्याराधनक्षणसखलदहृदयावधीरितसुखानि । सुखमम्ब्य-धिकं रतिविस्तरेण प्राप्नुवन्ति मिथुनानि ॥ ११५५ ॥ तान्येव किमपि रसं ददति प्रखेऽपि प्रेमरागे । प्रियदत्तनखाभरणोह्लासानि रमणीनां रतानि ॥ ११५६ ॥ आवदनोरुनिरन्तरपीडितदेहानां हरति मिथुनानाम् । चरणे-ध्वपि कृतचरणः सर्वाङ्गालिङ्गनविलासः ॥ ११५७ ॥ स्तनविम्बेषु वधूनां यौवनलब्धपरिणाहविकटेषु । स एव तथापरिणाहो जातो विरल इव रोमाञ्चः ॥ ११५८ ॥ पीडितपयोधरावगाढनखपदोद्देशदरसमुद्घसितम् । विमर्दयति करेण रमणस्य कापि वक्षःस्थलं हसनशीला ॥ ११५९ ॥

११५४. वडंत० and वडुंति for वडुंत०. समप्वेति. ११५५. रय० for रइ०.
११५६. कंपि. पेम०. पिम्म०. °हरणुल्लमाहि० रमणीहि०. ११५८. °परिमाणो, नहपरि-
णामो. ११५९. °वधोद्देस०, °वहुद्देस० for °पउद्देस०. विमलइ.

बहुसो भग्न-हिअ-रमण-णह-सिहा-चुण्ण-विउण-गरुण ।
 आयासिज्जइ थण-मंडलेण मज्जालसा तरुणी ॥ ११६० ॥
 तणुअत्तण-णमिओअर-पयोहरासण्ण-जहण-णिमिअ-भुओ ।
 सोहइ तंस-णुवण्णो वलिओरु-लओ पिया-सत्थो ॥ ११६१ ॥
 दइयाएँ कोवि णिहा-परिस्समुबिमण्ण-सेअ-विंदुइअं ।
 परिउंबइ सुह-णसाहिअ-पडिबोहंदोलिअं वअणं ॥ ११६२ ॥
 समभाव-पवत्तूसास-सिदिल-णीसह-परिद्विआवयवो ।
 दर-लकिखअ-दुब्बलो व्व होइ णिहासु जुवइ-अणो ॥ ११६३ ॥
 णवरिअ णरिंद-विकम-विअड-कहावसर-समुह-सुर-मुको ।
 कुसुम-णिवहो व्व णिवडइ णहाहि तारा-लबुणीलो ॥ ११६४ ॥
 जाअं तारा-वडणो वा अंत-मुणाल-पाडल-मउहं ।
 विंबं अवाल-जंबू-फल-भंग-पिसंग-परिवेसं ॥ ११६५ ॥
 ओसारिअम्मि पच्छा सिष्होहिअ-तिमिर-केस-हत्थम्मि ।
 णिवडांति सलिल-विंदु व्व तारआ रअणि-तरुणीए ॥ ११६६ ॥

बहुशो भग्नस्थितरमणनखचूर्णद्विगुणगुरुणा । आयास्यते स्तनमण्ड-
 लेन मध्यालसा तरुणी ॥ ११६० ॥ तनुकत्वनमितोदरपयोधरासस्तजघन-
 निक्षितभुजः । शोभते व्यस्तसुते । वलितोरुलतः प्रियासार्थः ॥ ११६१ ॥
 दवियतायाः कोडपि निद्रापरिश्रमोऽद्विज्ञस्वेदविन्दुकितम् । परिचुम्बति सुख-
 नसोद्धप्रतिबोधान्दोलितं वदनम् ॥ ११६२ ॥ अमभावप्रवृत्तोच्छ्वासशिथि-
 लनिःसहपरिष्वितावयवः । दरलक्षितदुर्बल इव भवति निद्रासु युवतिजनः
 ॥ ११६३ ॥ अनन्तरं नरेन्द्रविकमविकटकथावसरसंसुखसुरमुक्तः । कुसुम-
 निवह इव निपतति नभस्तारालवसरमूहः ॥ ११६४ ॥ जातं तारापतेः हुष्य-
 न्मृणालपाटलमयूखम् । विंबं अवालजम्बूफलभद्रगपिशद्गपरिवेषम्
 ॥ ११६५ ॥ अपसारिते पश्चादवश्यायाद्वितिमिरकेशहस्ते । निपतन्ति सलि-
 लविन्दव इव तारका रजनितरुण्णाः ॥ ११६६ ॥

११६१. तरुणतण०. निमिओअर० for °णमिओअर०. °निसज्जो and °णुमण्णो for °जुवण्णो. ११६२. सुसहीयण (= सुसखीजन०?) for सुहणसहिअ०. ११६३. अह for सम० and इय before सम०, thus reading two Mātras too many for the metre. ११६५. °भंग० for °भंग०. ११६६. सेय० for सलिल०.

लहसिअ-द्विअ-मअ-विच्छाय-मज्जा-ससि-बिंब-चुंबिअं सहइ ।
 दहुर-उडं व दर-फुडिअ-विअड-पुड-मंडलं गअणं ॥ ११६७ ॥
 अत्थाअ-तलिण-तारत्तणेण तंचेअ पठम-परिविरलं ।
 पच्छा पुंजिज्जंतं पुणो वि विअडेइ गह-अकं ॥ १११८ ॥
 अरुण-विराविअ-तणुआअमाण-संज्ञा-रसाणुलित्तं व ।
 थोअ-त्थोअमुसालोअ-पंडुरं होइ गअण-अलं ॥ ११६९ ॥
 पम्हंतर-लकिखअ-पंडु-भाव-विसम-प्पहं समुप्पअइ ।
 सिण्हा-हअ-सामाअंत-मसिण-देहं कवोअ-उलं ॥ ११७० ॥
 आरोहिणा पहाअ-कमेण परिपिञ्जरत्तणमुवेता ।
 विडवेसु फल-विसेसा परिणाम-गुणं व गेहंति ॥ ११७१ ॥
 मिहु (-णेहिं रइ-) रसायाम-वेअ-खण-लद्ध-गरुअ-णिदेहिं ।
 पडिबुज्जिज्जइ कह-कह वि सालसं रअणि-विरमिम ॥ ११७२ ॥
 तम-लोह-लोठआणुगअ-मुक्क-गोम-प्पहो तलिण-मूलो ।
 गह-पलहि-बीअ-णिवहो पच्छा पुंजिज्जइ णिसाए ॥ ११७३ ॥

स्वस्तस्थितमुगविच्छायमध्यशशिविम्बचुम्बितं शोभते । दृढुरपुटमिव
 दर-स्फुटितविकटपुटमण्डलं गगनम् ॥ ११६७ ॥ अस्तागततनुतारत्वेन तदेव
 प्रथमपरिविरलम् । पश्चात् पुञ्जीक्रियमाणं पुनरपि विकटयति ग्रहचक्रम्
 ॥ ११६८ ॥ अरुणविलयिततनूयमानसंध्यारसानुलिपमिव । स्तोकस्तोकं
 उथालोकपाण्डुरं भवति गगनतलम् ॥ ११६९ ॥ पक्षमान्तरलाक्षेतपाण्डुभाव-
 विषमप्रभं समुत्पतति । अवश्यायहतश्यामायमानमसूणदेहं कपोतकुलम्
 ॥ ११७० ॥ आरोहिणा प्रभातकमेण परिपिञ्जरत्वमुपयन्तः । विटपेशु फल-
 विशेषाः परिणामगुणमिव गृह्णन्ति ॥ ११७१ ॥ मिथुनैः रतिरसायामवे-
 दक्षणलब्धगुरुकनिद्रैः । प्रतिबुध्यते कथंकथमपि सालसं रजनिविरमे
 ॥ ११७२ ॥ तमोलोहलोठकानुगतमुक्तप्रभातप्रभस्तनुमूलः । ग्रहकार्पासवी-
 जनिवहः पश्चात् पुञ्जीक्रियते निशया ॥ ११७३ ॥

११६७. दहर०. 'कुणं for 'उडं. 'धवल० for 'विअड०. ११६८. अत्थाय-
 तलिणतारत्तणेण, or अत्थायतरलतारत्तणेण. पुणो वि णिवडाइ गहचक्र०. ११७०. 'रय०
 for 'हअ०. 'विहंग० for 'कवोअ०. ११७१. 'णिवेसा for 'विसेसा. ११७३. गोस-
 'पहातलिणतलो.

आयासेऽ पईवे सलोल-कज्जल-सिहा-दरुव्वते ।
 स-कथ-गहं व पच्चूस-मारुओ वास-गोहेषु ॥ ११७४ ॥
 तंचेऽ तिमिर-मलिणं जाअं अरुण-पहा-हअं गअणं ।
 सीसअमिव सिन्दूरत्तणेण पडिवण्ण-परिणामं ॥ ११७५ ॥
 गेण्हांति कंठ-फरुसाईं कहवि रअणी-जलाणुभावेण ।
 विहआ वलग-रअ-संणिवेस-गहआईं बीआईं ॥ ११७६ ॥
 सुण्णारुण-णयणाओ व णिसा-विसूरंत-णलिणि-सोएण ।
 सोहांति जलोल-द्विअ-चक्काअ-जुआओ वावीओ ॥ ११७७ ॥
 सासिणो समोसरंती अत्थाअल-पत्थय-त्थ-विवस्स ।
 सोहइ सहआर-रसग-तलिण-परिपंडुरा जोण्हा ॥ ११७८ ॥
 असहिअ-विसुद्ध-सुकआवअंस-सप्पुरिस-सुचरिजगारो ।
 विवलायइ कलि-कालो व्व भिण्ण-हिअओ तमुग्याओ ॥ ११७९ ॥
 कोजहल-मिलिआमर-विमाण-रअण-पहा-विभिण्णो व्व ।
 जाओ अजड-जवा-कुसुम-पाडलो णह-अल-विआणो ॥ ११८० ॥

आयासयति प्रदीपान् सलोलकज्जलशिखाद्वोद्वृत्तान् । सकच्चग्रह-
 मिव प्रत्यूषमारुतो वासगृहेषु ॥ ११७४ ॥ तदेव तिमिरमलिनं जातमरुणप्र-
 भाहतं गगनम् । सीसकमिव सिन्दूरत्त्वेन प्रतिपञ्चपरिणामम् ॥ ११७५ ॥
 गृहान्ति कण्ठपरुषाणि कथमपि रजनीजलाणुभावेन । विहगा अवलम्बरजः-
 संनिवेशगुरुणि बीजानि ॥ ११७६ ॥ रुदितारुणनयना इव निशास्त्रियमानन-
 लिनीशोकेन । शोभन्ते जलार्द्दस्थितचक्रवाकयुगा वाप्यः ॥ ११७७ ॥
 शशिनः समपसरन्ती अस्ताच्चलमस्तकस्थविम्बस्य । शोभते सहकारर-
 साग्रहतलिनपरिपाण्डुरा ज्योत्स्ना ॥ ११७८ ॥ असोद्विशुद्धसुक्रुतावतंसस-
 त्पुरुषसुचरितोद्धारः । विष्णलायते कलिकाल इव भिज्जहृदयस्तमउद्धातः ॥ ११७९ ॥ कुतूहलमिलितामरविमानरत्नप्रभाविभिज्ज इव । जातोऽजड-
 जपाकुसुमपाटलो नभस्तलवितानः ॥ ११८० ॥

११७४. सदोलकज्जल०. ११७६. विलग०. ११७८. जुण्हा for जोण्हा.
 ११७९. विरलायइ for विवलायइ. ११८०. जडर० for अजड०.

परिगलिअ-पंडु-तारा-दलस्स णह-साहिणो विणिक्खमइ ।
 णव-किसलय-सोहगेण पढममरुणुमालोओ ॥ ११८१ ॥
 इट्टा-चुण्णं व किरंतमुद्धमरुणायवं परिष्फुरइ ।
 रविणो गअणासि-गिसाण-चक्क-बलओवमं विवं ॥ ११८२ ॥
 जलहिस्स पुणो वि समागमं व बहलत्तणेण सूअंतं ।
 अ-पुणागमणाय व तं तिमिरं उम्मूलिअं रविणा ॥ ११८३ ॥
 णवरिअ णिवत्तिअ-रआणि-विरम-काअव्व-णिव्वुओ ताण ।
 सो साहिउं पअत्तो चरिअं चाणक्क-चरिअस्स ॥ ११८४ ॥
 णवरिअ णिवडिअ-तम-लोह-टंक-परिसुद्धि-तुंग-विअडासु ।
 आसा-भित्तिषु पत्थिव-पसत्थि-जोगासु व ठिआसु ॥ ११८५ ॥
 अग-ठिअ-द्विअ-तुरंग-पल्लवे मंगलाय कलसे व्व ।
 तकरणमुकिखते तरणि-मंडले वासव-दिसाए ॥ ११८६ ॥
 पहु-कित्ति-णिसमणूसुअ-हिअ-क्खलिअ-रमणा हिलासासु ।
 अंदोलिऊण सुर-सुंदरीसु रहसा विणितीसु ॥ ११८७ ॥

परिगलितपाण्डुतारादलस्य नभःशास्त्रिनो विनिष्कामति । नव-
 किसलयसौभाग्येन प्रथममरुणोहमालोकः ॥ ११८१ ॥ इष्टकाचूर्णमिव
 किरदूर्ध्वमरुणातपं परिष्फुरति । रवेर्गगनासिनिशानचक्वलयोपमं विम्बम्
 ॥ ११८२ ॥ जलधेः पुनरपि समागममिव बहलत्वेन सूचयत । अपुनरागम-
 नायेव तत तिमिरमुन्मूलितं रविणा ॥ ११८३ ॥ अनन्तरं निर्वितरजनिवि-
 रामकर्तव्यनिर्वृतस्तेषाम् । स कथयितुं प्रवृत्तश्वरितं चाणक्यचरितस्य
 ॥ ११८४ ॥ अनन्तरं निपतितमोलोहटद्वकपरिशुद्धितुद्गविकटासु । आशा-
 भित्तिषु पाधिवप्रशास्तियोग्यासु इव स्थितासु ॥ ११८५ ॥ अयस्थितहरित-
 तुरंगपल्लवे मद्गलाय कलश इव । तक्षणमुक्खसे तरणिमण्डले वासवदिशा
 ॥ ११८६ ॥ प्रभुकीर्तिनिशमनोऽसुकहृदयस्खलितरमणाभिलाषासु । आन्दोल्य
 सुरसुन्दरीषु रभसा विनिर्णन्तीषु ॥ ११८७ ॥

११८१. विणिक्खमइ. ११८२. First half also read as — इट्टाउण्णं व्व
 किरंतमुद्धमरुणायवं परिष्फुरइ । or इट्टाचुण्णं व खिरंतमुद्धतरुणायवं परिष्फुरइ ।
 or इट्टाचुण्णं पिव विकिखरंतमरुणायवं परिष्फुरइ । Second half also read as
 — णहयलकरवालणिसाणचक्कवलयं व रविविवं । ११८३. The whole couplet
 Thus — जमहस्स पुणो असमागमाय बहलत्तणेण सूअंतं । अपुणरागमाय व तं
 तममुम्मूलियं रविणा ॥ ११८४. °वियम° for °विरम°. ११८५. °परिसुद्ध°.
 °पसत्तिजोग्गा° for °पसत्थिजोग्गा°. ११८६. मुहगहियतुरंगमहरियपल्लवे.

कुसुप-चरिसुभापर-विलुत-मणि-मजल-कंदल-दलासु ।
 विरलायंतीसु सुरिंद-मंदिरुज्जाण-वीरीसु ॥ ११८८ ॥
 अमओवओअ-परिहट्ट-कंठ-महुरीहुअंत-रसिअम्मि ।
 मंगल-जीमूअ-उलम्मि गअण-वटे पजटुम्मि ॥ ११८९ ॥
 चलिअम्मि रहस-विअलिअ-कण्हाइण-णिअलिए मुणि-अणम्मि ।
 कोउहल-पत्थिअ-गअण-हरिण-पडिवण्ण-चलणे व्व ॥ ११९० ॥
 विणयादत्त-णराहिव-चरिअ-समाअणणाअरेण व ।
 आमुक-पाअवासण-बंधेसु विहंगम-कुलेसु ॥ ११९१ ॥
 लंबि-महा-दप्पण-संकमंत-संमद्द-णिरवआसेसु ।
 भवण-वर्खभावलि-सिहरमारुहंतेसु व जणेसु ॥ ११९२ ॥
 धवलिज्जंत-समुण्णअ-पहु-जस-पासाअ-घडिअ-मंचं व ।
 कम-लंबिअ-तिअस-विमाण-मंडलं णह-अलं जाअं ॥ ११९३ ॥
 किं च ।
 तुह धारा-संदाणिअ-गइंद-मुत्ताहलो असी जयइ ।
 गउड-गल-च्छेअ-वलग-संठिएआवलीओ व्व ॥ ११९४ ॥

कुसुमवर्णोत्सुकामरविलुप्तमणिमुकुलकन्दलदलासु । विरलायमानासु
 सुरेन्द्रमन्दिरोद्यानवीथीषु ॥ ११८८ ॥ अमृतोदकपरिघृष्टकण्ठमधुरीभवदर-
 सिते । मङ्गलजीमूतकु ठे गगनपृष्ठे प्रवृष्टे ॥ ११८९ ॥ चलिते रभसविग-
 लितकृष्णाजिननिगडिते मुनि जने । कुतूहलप्रार्थितगगनहरिणप्रतिपञ्चरण
 इव ॥ ११९० ॥ विनयारब्धनराधिपचरितसमाकर्णनादरेणव । आमुक्त-
 पादपासनवन्धेषु विहंगमकुलेषु ॥ ११९१ ॥ लम्बिमहादर्पणसंक्रामतसंमर्द-
 निरवकाशेषु । भवनस्तमभावलिशिखरमारोहसु इव जनेषु ॥ ११९२ ॥
 धवलीक्रियमाणसमुन्नतप्रभुयशःप्रासादधितमञ्चमिव । क्रमलम्बितत्रिदश-
 विमानमण्डलं नभस्तलं जातम् ॥ ११९३ ॥ किं च । तव धारासंदानितगजे-
 न्द्रमुक्ताफलोऽसिर्जयति । गौडगलच्छेदारुद्दसंस्थितैकावलिरिव ॥ ११९४ ॥

११८९. °परिहट्ट°. °वट्टो मउटुम्मि, °वटे पयटुम्मि. ११९२. °संकमिव or
 °संकमेण for °संकमंत°. ११९३. °मंचेव. मंडले नहयले जाए. कमलंछिअ° for
 कमलंबिअ°. ११९४. भाइ for जयइ. °संठिएआवलिलओ व्व for °संठिएआव-
 लीओ व्व.

सम-जाइत्तण-संभाविओवआरेहिं णिअअ-चलणोहिं ।
 पोच्छाहिअ व्व चलणे तु एंति णिअलाविला रिउणो ॥ ११९५ ॥
 कर-संदिरेण सोहसि तद्विअसं दाण-वारिणा देव ।
 हिअअ-भारिअस्स करुणा-रसंबुणो णिम्मेणं व ॥ ११९६ ॥
 णंदइ तुह विणिअत्तस्स आसमुद्रं दिसाओ जेझण ।
 लच्छी पुणो वि पिउणा संपेसण-दिण-विहव व्व ॥ ११९७ ॥
 कारासु पढममणुहूअ-णिअल-मल-मग्ग-लंछणा चलणा ।
 तए छेइज्जंति विइण-काल-सुत्त व्व सत्तूण ॥ ११९८ ॥
 संकंत-महि-रओ-धूसराइं संपइ तुह पणामेसु ।
 भिउडी मइलण-भीअ व्व रिउ-णडालाइं णारहइ ॥ ११९९ ॥
 गरुअअर-मत्त-वारण-खंध-समारहण-विरलिएणं व ।
 ऊरु-जुएण विराअइ सहाव-विअडं गअं तुज्ज्ञ ॥ १२०० ॥
 घेपइ अगुणीहिं गुणि व्व जेण गुण-गारवेण वो अप्पा ।
 तेणेअ तं पि मण्णासि अप्पाणमणजिजअ-गुणं व ॥ १२०१ ॥

समजातित्वसंभावितोपकारैन्जकचरणैः । प्रोत्साहिता इव चरणे
 तवायन्ति निगडाविला रिपवः ॥ ११९५ ॥ करस्यन्दनशीलेन शोभसे प्रति-
 दिवसं दानवारिणा देव । हृदयभृतस्य करुणारसाम्बुनो निर्गमेषेव ॥ ११९६ ॥
 नन्दति तव विनिवृत्तस्य आसमुद्रं दिशो जित्वा । लक्ष्मीः पुनरपि पित्रा
 संप्रेषणदत्तविभवेव ॥ ११९७ ॥ कारासु प्रथममनुभूतनिगडमलमार्गलाङ्गु-
 नाश्वरणाः । त्वया छेद्यन्ते वितीर्णकाल उत्रा इव शक्त्रणाम् ॥ ११९८ ॥
 संकान्तमहीरजोधूसराणि संप्रति तव प्रणामेषु । भ्रुकुटिमलिनीकरणभीतेव
 रिपुललाटानि नारोहति ॥ ११९९ ॥ गुरुतरमत्तवारणस्कन्धसमारोहण-
 विरलितेनेव । ऊरुगुणे विराजते स्वभावाविकटं गतं तव ॥ १२०० ॥
 गृह्यते अगुणिभिर्गुणीव येन गुणगौरवेण वः आत्मा । तेनैव त्वमपि मन्यसे
 आत्मानमनर्जितगुणमिव ॥ १२०१ ॥

११९८. °मग्गेसु लंछणा for °मलमग्गलंछणा. तइआ छिज्जंति for तए
 छेइज्जंति. ११९९. °महीरयपंडुराइ and °महीरयधूसराइ° १२००. °राय° for
 °मत्त°. खंधारुहणाय विरलिएणं व and खंधारुहणपरिवेलिएणं व for खंधसमारुहण-
 विरलिएणं व. १२०१. Variety of readings such as घेपइ अगुणीहिं गुणो व्व
 जेण गुणगारवेण वो अप्पा । or घिप्पइ गुणीहिं अगुणो व्व जेण गुणगारवेण वो अप्पा ।

जाहेच्चिअ तं चलणोणआण अवरि करं पसारेसि ।
 लच्छी भुअ-हुआ वो ताहेच्चिअ तेसु संकमइ ॥ १२०२ ॥
 अकओवआर-नणुआ अभग्न-पसरेसु तुज्ज्ञ दीसांति ।
 संकंता इव अलएसु केस-हत्था रिज-पियाण ॥ १२०३ ॥
 इअ ताहे भावागअ-पच्चकवाअंत-णरवइ-गुणाण ।
 विवरोक्खम्मि वि जाआ कईण संबोहणालावा ॥ १२०४ ॥
 अवि अ ।

अह सुद्धम्मि अ णिहसुत्थ-कंचणाहरण-रअ-पिसंगम्मि ।
 जाअम्मि सुवण्णमए व्व तम्मि जण-संसिए दिअसे ॥ १२०५ ॥
 संकंतासेस-सरस्सइत्तणेण व साहिरे तम्मि ।
 जाओ खणेण मूअल्लिओ व्व कोउहला लोओ ॥ १२०६ ॥
 किं च ।
 वीसंभमगंतूण व विसम-महिला-सहाव-दोसेण ।
 बाहिंचिअ वेरि-सिरीओ जेण पणईण दिणाओ ॥ १२०७ ॥
 जस्स विअयाहिसेए विवक्ख-देवीहिं णव-णिओआहिं ।
 पीआहिं तकखणूपिअ-चमरंतरिआहिं अंसूहिं ॥ १२०८ ॥

यदैव त्वं चरणावनतानामुपरि करं प्रसारयसि । लक्ष्मीर्भुजस्थिता
 वस्तदैव तेसु संकामति ॥ १२०२ ॥ अकृतोपचारतनुका अभग्नपसरेषु तव
 दृश्यन्ते । सक्रान्ता इवालकेषु केशहस्ता रिपुप्रियाणाम् ॥ १२०३ ॥ इति
 तदा भावागतपत्यक्षायमाणनरपतिगुणानाम् । विपरोक्षेऽपि जाताः कर्वीनां
 संबोधनालापाः ॥ १२०४ ॥ अपि च । अथ शुद्धे च निघर्षोत्थकाङ्गना-
 भरणरजःपिशद्गे । जाते सुवर्णमय इव तस्मिन् जनशांसिते दिवसे ॥ १२०५ ॥
 संक्रान्ताशेषसरस्वतीत्वेनव कथनशीले तस्मिन् । जातः क्षणेन मूकीकृत-
 इव कौतूहलाल्लोकः ॥ १२०६ ॥ किं च । विश्रम्भमगत्वेव विषममहिलास्व-
 भावदोषेण । वहिरेव वैरिश्रियो येन प्रणयिभ्यो इत्ताः ॥ १२०७ ॥ तस्य
 विजयाभिषेके विषक्षदेवीभिर्नवनियोगाभिः । पीतानि तत्क्षणार्पितचमरान्त-
 रितानि अश्रूणि ॥ १२०८ ॥

१२०२. उवरि for अवरि. ताण for तेसु. १२०३. मुक्कोवयार०. अहग० for
 अभग्न०. भरग्नप्पसरेसु १२०४. इह for इअ. कइयण० for कईण. १२०५. Also
 read as—सव्वत्थचिय निहसंतकंचणाभरणरयपिसंगम्मि । or अह सव्वत्तोचिय
 निहसकंचणाहरणयपियसंगम्मि । १२०६. तक्खण० for खणेण. मूअल्लिय व्व.
 १२०७. बंदीहिं for °देवीहिं. कय० for णव०. तक्खण०.

तस्स इमं पावणमहिमवं च लितं च विमहित्वा त्रां त्र ।
सीसइ चरित्यवरमं णराहित्विशो गिसामेह ॥ १२०९ ॥

कद्राय-लंछणस्स वृप्पहरायस्स गुडवहे गाहाचीदं समां ॥

तस्येदं पावनमभिनवं च चित्रं च विस्मयकरं च । शिष्यते
चरितमचरमं नराधिपत्तेनिशमयत ॥ १२०९ ॥

कविराजलाङ्गुलस्य वाक्पत्रिराजस्य गौडवधे गाथापीडं समातम् ॥

१२०९. तस्सेमं. विमहयरं त्र विलं त्र. At the end of 1209, one Ms
reads—कद्राय-लंछणस्स वृप्पहरायस्स गुडवहं । तसेण कहाङ्गीदं रहंचिम तद्द
समतं च ॥

GAÜDAVAHO

(TRANSLATION, NOTES, INDICES AND GLOSSARY)

GAÜDAVAHO (Translation)

Benediction

1. Pay homage, at the very outset, to the Self-born (Brahmā) residing within the orbit of a lotus and wearing a white sacred thread which was, as if, a fibre of the lotus-stalk extracted while coming out through the belly of Viṣṇu.

2. Victorious is He (Brahmā) who dwells in a lotus with its big seeds lying hidden inside the ring of its pericarp (Kannia), looking as if, they are so many worlds (bambhamda) treasured up (nihāṇikaa) in it.

3. Bow to Him (Brahmā) whose mass of atoms, as it were, later accepted by Him as the substance for the creation of the worlds, stays (stored up) in His residence-lotus, under the guise of its dust-particles (tingicchi).

4. Victorious is He (Brahmā) for whom the circle (parivādi) of worlds serves for the purpose of a rosary of crystal beads, revolving (āvattamī) in His hand continuously (to mark the cycle of their creation and destruction), ever engaged, as He is, in His meditational prayers (javojjaa).

5. Bow to the Emergence (viniggama) of the Navel-Lotus (Brahmā) out of the sprout (kamdana) of the lotus-bulb in the form of the huge Śesa situated down below, after having broken through the black (Kṛṣṇa-Viṣṇu) mud.

6. Victorious is the charming repose (parisamthia) of Viṣṇu having the (dark) shade of a black antelope, on the world's globe, which, flooded with the (deluge) waters, looked like the orb of the prodigious moon.

7. Victorious is the Man-Lion with His sharp nail-tips enveloped in smoke issuing from the friction of the Demon's chest-bones (uratthi), thus appearing as if He had seized in His clutches a mass of clouds in His roaring fury.

8. Bow to Him (Narasimha) whose massive hands were withdrawn, finding no other task (vavasā) to accomplish, since the Demon had his broad chest torn open by only the tips of His claws.

9. Bow to the Lord Viṣṇu in His incarnation of the Man-Lion, who, splashing (*pallavia*) the fringes of the firmament with the blood of the dissected Demon, appeared to have unfolded the evening (scene, to satisfy the stipulation) of the time of the enemy's death.

10. Victorious is the throaty voice of Viṣṇu, which, for long, destroyed the articulation of (other) words by its growl, His throat having been made hoarse by roar (*bukkāra*), even though He had cast away the form of the Man-Lion.

11. Victorious are the angry outbursts (*samrambha*) of the Man-Lion, (directed) solely against the Demon, completely ignoring the Quarter-elephants, the moon-deer and thunder (*rasia*) of the mass of deluge-clouds.

12. Victorious is the Man-Lion's massive neck with its reddish mane, which is, as it were, a collected bundle of lightning streaks, now left without support, as the clouds were shattered by the fury of His roar.

13. Victorious is the tusk of the Great Boar, jutting out from the passage of His mouth, like a lotus-stalk from the bulbous root of the lotus inside the navel of His stomach.

14. Bow to Him, who, in His state of the Boar in which He transformed Himself by His power, bore the Earth Himself, as it were, although (actually) resting on Śesa, since His reflection was cast (*ghadāmta*) in the jewels of his hoods.

15. Victorious is the Earth along with Śesa, dug up and (tossed) far away (*dūrukhaā*) by the Boar's breaths, thus looking as if (She is) holding an umbrella (up-side down) to ward off the (blaze of) the suns pushed underneath at the bottom.

16. Victorious are the various bodily parts of Viṣṇu in His Dwarf incarnation, depressed and elevated (*thaudām*) because of the uneven (distribution of) flesh on His body, having been stuffed, as it were, with worlds that could not be contained (*napahuppamta*) in His small stomach.

17. Victorious is the Great Tortoise lifting the (sunken) Earth with His body, as with a hand, with His (out-stretched) five fingers, since, under the pressure of the Earth, His mouth-tip and four feet happened to be pushed out (*nīsāria*).

18. May the creeper-like hair-line (*roma-laā*) on the belly of Viṣṇu in his fraudulent female form protect you—(the hair-line) which looked like a row of bees pursuing the lotus hidden inside His stomach (navel).

19. Victorious is He, for whom, in His transformation as a young female, the worlds, receding (*osaramta*) within from His thin belly, procured the voluminous bulk for breasts and buttocks.

20. Victorious is He who wears a garland of wood-flowers, encircled (*parīčīla*) by rows of humming bees behaving as watchmen (*jāmailla*) and thus looking as an enclosure (*vai*) thrown round His harem, the residence of Lakṣmī.

21. Victorious is the mouth of Viṣṇu (Kṛṣṇa) kissed by Yaśodā in His infancy—the mouth that looked like a lotus shooting upwards, as it were, having been denied an outlet of the navel.

22. May the fresh nail-marks caused (*kāraṇāo*) by Rādhā, appearing like rays of the Kaustubha jewel on the chest of Kṛṣṇa, take away your grief.

23. Bow to Him (Viṣṇu) who cut the head of Rāhu, (for which reason) his grief revolves, remaining just unexpressed (*aniccāria*) (and unrelieved), (finding an outlet only) in baseless, slight sighs.

24. Bow to the feet of Balarāma, fastened together (*sam-dāṇīa*) by his black upper garment slipping down through the effects of intoxication, thus giving an impression of the Yamunā river rolling (on his feet), being frightened of his angry grunts.

25. May the eyes of Balarāma, flushed with intoxication, emitting, as it were, the lustre of jewels on a thousand hoods lying dormant within him, drive away your sins.

26. Victorious is the swaggering step of Balarāma and Kṛṣṇa which presses down under its weight Śeṣa and the Tortoise, making them realise the pang (*vianā*) thereof within themselves (and suffer) with the least murmur of a protest (*niruvālambham*).

27. Bow to that Yellow-clad (Viṣṇu) who has a naturally dark-complexioned body, made so variegated (*sabala*) by the periods of disappearance and emergence of day and night, as it were.

28. Victorious are the circled imprints (*nivesamaggā*) of Lakṣmī's breasts on the chest of (Viṣṇu), the Destroyer of Madhu, stamped (on it) by her collapsing pigment and showing like leaves of the lotus-plant (sprouting) from His navel.

29. Victorious is He (Śiva) whose frowning arch of eyebrows, closely contacting His forehead-eye, looks like the burnt-up black bow-stick of Cupid, even to-day.

30. Bow to Him (Śiva) who, even to-day, holds back the Moon fastened firmly in His matted hair, even though (through friendship) he had resolved (*kaa-vavasāa*) as it were, to fall in the fire of His third eye.

31. May He extend to you all happiness,— (He) who perhaps has His own forehead (now) resting on His head under the guise of the moon, being pushed upwards (*pellia*) by His very broad third eye.

32. Victorious is He, by whose third eye rushing ahead (*ahidhāviūṇa*), as it were, Cupid was swallowed (*gilia*) under the guise of His (flowery) bow, rendered ruddy by the thick mass of pollen (flung) from the flowers (of the bow) when fully stretched (*kaddhia*).

33. Bow to the Paśupati's high stature (*paritthiam*) with its constantly dwarfed shadow (*Vāmanacchāa*) shining, as He is, in the light of the Moon, (who is) his possession (held) in the lap of his crown (*maiḍocchanga*).

34. Victorious is Paśupati's tying of His matted hair by means of Vāsuki, relaxing at the cessation of the ocean's churning, His chest languishing on account of the friction of mountains against it.

35. We bow to Śiva, the Mountaineer, whose forehead (became) red as He rubbed it in wrath against Arjuna with quivering fingers, thereby inhibiting, as it were, the opening of His third eye.

36. Victorious is He, on whose throat, as soon as He gulped the poison, manifested a black line, resembling a scar left by the Death's noose, fastened for a moment and released instantaneously.

37. Bow to Him who still has His third eye, when somehow missing (*lhasia*) in its place, substituted by Viṣṇu with His own eye-leaf, given by Him as a flowery offering (in deep devotion).

38. Victorious is the line of poison's lustre, looking like His head's shadow collected at the bottom of His throat, on account of the (refulgent) moon's light overhead.

39. Bow to the Moon of the Three-eyed God (Śiva) who stands reduced to (the size of) a digit, his heart being completely dedicated to the propitiation of Gaurī and Śiva, who stay (blended) only by their bodily halves.

40. Bow to Him whose decorative skullbone on His head, drank for long, feeling very thirsty, as it were, the stream of the God's River (Gaṅgā), by means of an oyster-shell of the Moon's crescent, joined to its mouth.

41. Bow to the Pinākin's (Śiva's) forehead-eye, with its rolling, reddish pupils, in which the lump of the Universe, made a sacrificial offering at the time of the world's destruction, is still blazing (in flames), as it were.

42. Bow to Him (Kārtikeya) whom Cupid would avoid, (apprehending) short shrift at His hands, as from (any member of) His family; (and hence) even to-day he does not shoot his shaft at Him through fear.

43. Victorious is that Goddess, by whose foot, adorned with anklets, the Aśoka tree in the form of the Demon Mahiṣa, being struck on his trunk (shoulder), put blossoms of blood.

44. May the eyes of the revered Lady (Pārvatī) who blushed at the first embrace of her Lord Śiva, give you happiness, (although they had) little strength (left in them), being seized by the venomous lustre of His throat.

45. Pay your homage to the rambling of Kālī, the veritable black Night of Destruction, on the eve of the world's dissolution, (brightened) by multifarious skulls (big and small) decorating Her body and thus looking like a big gathering of the millions of odd-sized moons (shining) on all nights.

46. May the physical form of Cāmundā remove your fear — the Form embellished with rod-like big veins and stuffed with coils (of entrails), which a thin belly could hardly contain.

47. Victorious is that (Sarasvatī, the Goddess of Learning), who, having been spoiled by excessive fondling inside the (parental home of) petals of the lotus, the seat of (her father) the Four-faced (Brahmā), now wanders (wantonly) with a stealthy step on the multitudes of poets' tongues.

48. Bow to him (Moon) whose orb appears lustre-less over the shadow of his spot, perhaps, on account of the fact that his central stock of loveliness filtered through the breach made by Gaṅgā (in the celestial floor), at the time of her descent (on the earth), leaving Him void and empty (*tuccha*).

49. Bow to Him (The Sun) whose chariot those horses, complexioned like *Lapis Lazuli*, carry, their bodies appearing discoloured because of the enveloping darkness, which, earlier, is pushed back every day (by the rising dawn).

50. Victorious is the Sun's mass of rays, which, for the world's preservation, glows dim in a shrunken collected form, but, which, expanding, as it were, at the time of the world's annihilation, intensifies itself (in a blaze).

51. Bow to him (Śesa) who, when the Boar (Viṣṇu) held it up, bore the earth's globe, lessened in weight, distributed, as it was, on His many heads, while its reflection was cast in the jewels of all His hoods.

52. Bow to the pillar-like tusk of the Elephant-mouthed (Gaṇeśa), with His huge trunk resting on it, like the Gangetic stream joined with the column of Yamunā's waters.

53. Bow to that Gaṇeśa, who, in his playful frolics of holding the huge trunk by means of His tusk, makes as it were, the summits of the mountain Meru an arena for the meeting of the Himalayas and the Vindhya.

54. Victorious is the tusk of Gaṇapati, gathered at the end of the left half of His mouth, (giving an impression of) His smile, as it were, when feeling abashed at (the manifestation) of passion's ardour by His parents, Pārvatī and Śiva, ever united, as they are, bodily.

55. Bow to the ramblings of Lakṣmī, which fully honoured (i. e. possessed) the graces of alluring agility (of dalliance), while (finding Her way) after the death of the Demon-King, to go near Viṣṇu in a disguised form.

56. Victorious is the emergence of Lakṣmī from the ocean, holding in Her hands a lotus and the moon, although feeling (all the time) fully self-conscious of the charming excellences of Her own face.

57. Bow to the two hands of Cupid, besmirched with marks of collyrium, though He wiped off the tears of love from the eyes of His wife Rati, looking like bees as it were, clinging to the fragrance of the flowery bow and arrows, as He grasped them (by his hands).

58. May Gaṅgā give you happiness — (Gaṅgā) who rolls on the lap of (her father) Himālaya from the head of Siva, voicing Her bitter complaint, as it were, against (His other daughter), Gaurī, for her painful behaviour of jealousy.

59. Victorious is the River (Gaṅgā) in whose waters on the head of God Siva, floats the skull (of the fifth head) of Brahmā, who thereby holds up His faultless claim of being the ' Grand-father ', undisputed even to-day.

60-61. Bow to the waters of Gaṅgā, which are absolutely pure and white for these reasons : Firstly, they have been stirred and washed (*viccholia*) by the lustrous rays from the nails of Viṣṇu's toes; secondly, they blend with the rays of Siva's moon; and (finally), falling on the mountain Himālaya, they absorb the snow-shades.



Now the Eulogy of Poets

62. Victorious, indeed, are these poets, by its presentation in whose poetic words, this world in all its vicissitudes is seen to be either a source of deep joy or insipid (and worthless).

63. Successful (in life) are those great poets who, by their own poetic utterances, establish their greatness and evoke eulogy.

64. There is all happiness even in the misery of poverty and misery even in affluence for those whose hearts (yearn to) relish the pleasure of the essence of Poetry.

65. The charm of Sanskrit speech blooms in its Prakritic shadow, while the (innate) glory of the Prakrit is heightened, when touched up by its Sanskritization.

66. What is real is made to look unreal and the unreal looks perfectly real, while (sometimes) the thing is pictured as it exactly stands. Such are the (peculiar) ways of good poets.

67. Just as the quality of good administration and the pompous display of the royal sceptre embellish the great King's glory, so too, do bombast and sweetness adorn the poet's speech.

68. Even a fraction of *Lakṣmi* (Wealth) becomes and pleases man in its enjoyment. The goddess of Learning, however, if imperfect, exposes the man to some sort of ridicule.

69. How can my robust (flowery) language (employed) in the *Madhumatha-vijaya* shrink to the state of a (concise, compact) bud ? (But then) the later floral bloom of forest-creepers is much thinner and softer than its first bloom.

70. Censure of a good man, (loosely) talked about by the wicked, may or may not stick to him. It, however, recoils on them, by the very sin of indulging in censorious language about the good.

71. By their (persistent) series of efforts to suppress (systematically) the merits of others, malicious men become such connoisseurs of merits, that they themselves, though wicked, become men of merit, as a result (of the assimilation) of those very merits (in themselves).

72. Even the pure-minded, alas, feel a pang (of jealousy) in their hearts at (the praise of) a good man's merits, which perhaps, is analogous to the pain (of tuskers) in their tusks caused by impact of the moon's rays !

73. For those to whom condemnation made by unequals is of the same value as their appreciation, words of depreciation spoken by them cause no dejection.

74. Great men should rejoice in the eulogistic appreciation of their own merits, without caring to observe the shadow (of bitterness darkening) other's faces, while the blush on their own faces (on account of praise) is being noticed by them, being thrown off the balance (of their minds tormented) by their own (guilty) conduct.

75. Most men, possessed as they are of ordinary intelligence, hail poets (of mediocre talent); hence is it, indeed, that mediocre poets have (undeservedly) gained the fame (of great poets).

76. Merit in others, as small as an atom even, captivates the good man, who finds no satisfaction in his own (outstanding) merit. This and this much is the sum and substance of character and judgment (discrimination).

77. Merits of great men, which first hold (their hearts) fast in their grip, later shine (in their reflection) in others, like the rays of the moon which first fall on mountain-tops before (spreading) on the earth.

78. Trying to accomplish the good and the beautiful, everything becomes all the more beautiful; some such thing happens in their case, too, so much so that they themselves feel greatly astonished.

79. With merits by the side (to lean upon), one may fee egoistic; but how can a fellow (be so egoistic) in the absence of merits ? People who cherish (acquisition of) merits allow some (amount of) pride based on merits, which, however, must not result in (snobbish) intoxication.

80. With reference to whom, expecting him to be the second, should jealousy throb, when (we find that) these great ones are already established in their unique, solitary position, rising (head and shoulders) above the common man ?

81. Those who doubt their own competence of judgement when called upon to look into (and decide) the differences of opinions, can never deliberate and decide for other people from a position of firmness.

82. Who condescends to find fault with the inferiors ? Who dares to appreciate the superiors ? The position of praise and blame is thus the same (in both these attempts).

83. Those who only listen to and (try to) understand (a literary piece), but cannot judge for themselves (its merits and demerits), are unfit to feel elated. How is it then that they are not ashamed to be puffed up with pride ?

84. Earlier poets, through the fault of their times, often hovered about in their ramblings over paths unbeatened. In modern times, too, some poets are carried away on difficult (paths in imitation) of the Genius (of the earlier poets).

85. " How could anything (topic) escape observation (of the earlier poets) on the paths (of vision) followed by them, (thus leaving practically no topic for the moderners to poetise) "? True. If, however, the (traditional and conventional) border-lines be given up (and the horizons of Imagination be widened), all (topics) will be just fresh and new to him too — (the modern poet).

86. Imaginations of other ordinary poets, frantic in their eager search for themes, ramble about (here and there). These very themes, however, rush to the hearts of great poets, with no effort (on their part).

87. Ever victorious is the Poetic speech throbbed with inspiration, (still fresh in its charming appeal), although drawn upon for its essence every day by veteran poets since the beginning of man's life in this world, (remaining intact) with its seal yet unbroken, as it were.

88. What is more, the good poets, with their minds solely devoted, have so cultivated the (poetic) speech that these uncommon ones (poets) have preferred to remain tongue-tied (for want of a worthy listener).

89. Who cares to deliberate in its special features whatever (literature) is left behind by them ? The excellences of great poets

now shine in the glory of their names only, to which they are transferred.

90. Even others, who somehow feel elated (and elevated) at the mere fact of having been able to understand and appreciate great poets in their innermost, intrinsic nature, put on (a mantle of) their own superiority in vain, only for the misery (it produces).

91. Victorious is the web of fancies of great poets which appears to be full of conflicting opposites, since it brings about both delusion and enlightenment, like darkness and light (respectively).

92. It is only in Prakrit that we shall have in an abundant measure, till (the end of) of the world's duration, a presentation of ever fresh themes and a rich variety of styles, caressingly cool and sweet in their composition (*Samnivesa*).

93. All languages merge in it (Prakrit) and emerge (*nemti*) from it. Waters pour into the sea and flow away from it.

94. A peculiar delight which dilates and closes the eyes, thrills the heart, rushing inwards and outwards.

95. For those who have remained ignorant of its (Prakrit's) excellent features, (we may) have pity, a (contemptuous) laugh and a thought (that they show) such callous disregard to the great poets, but no sadness in (our) hearts.

96. What matters it, if those who are neither our superiors nor our equals, say (things unpalatable) ? Whatever that be, great poets have a right to expect high regard from others.

97. They (great poets) may be without pride or may strut about inflated by their greatness. They have displayed some merits, whatever they may be, and hence should be no object of laughter for commoners.

98. The heart (of a poet undertaking to compose a poem) is as if somehow apprehensive, embarrassed, stunned, fatigued, distressed, overwhelmed (*apphumnam*) and (yet) elevated with high elation.

Now begins the Poem

99. Rules there the Lord of the Earth, King Śrī Yaśovarman, who, having removed all sin from the whole world, delighted great Indra, (for which reason the fame of) his virtues has gone far to cling to the (ends of the distant) directions.

100. At the time of whose marching (expedition), the earth, tossed up in dust, reels, as it were, underneath the white parasols, without, however, leaving the (underlying support of the) hoods of Śesa.

101. At whose marching, Śesa, too, does not cast aside the Earth, nailed (*samdānia*) as she is, by the jewels driven inside by the mighty pressure of his army, although (he may be) shaking his hoods in agony.

102. Whose sword, on the battlefields (*ranāiesu*) dripping with blood and mingled with the (bluish) elephants' rut, oozes, as it were, a thin stream of liquid (metal), the sword having melted (*virāa*) on account of the fire produced, when struck against the (warriors') armours.

103. Whose feudatories, erstwhile hostile, appear to be covering up (*nūmia*) the frowns formed (on their faces), while paying forced (*hadha*) homage with their folded hands, joined to their foreheads in servile supplication.

104. Who, on occasions of heroic endeavours, glancing (*daradittha*) proudly at his broad right shoulder, makes the royal Glory resting on his arms, pleased and happy, as it were, by (granting to her) the favour of his full view.

105. In whose case, the foreheads of his enemy's captive women darken, as if discoloured by the piercing lustre of his frightening (*viśama*) pupils, (when) raised in anger.

106. By the side of whose Tree of Glory, overspread by his prowess, is seen, as it were, the huge ignominy of his enemy, lying transformed in a heap in the form of the mass of thick (black) shadows.

107. Whose voice, deep and demanding great deeds (*mahārambhā*) like Gaṅgā (Bhāgirathi), roams over all the worlds, embracing even the oceans.

108. To whom all directions hasten in a hurry, as it were, to serve (him) with waving chowries, disturbed and agitated, as they are, by a thousand streams of water-spray spouted gleefully by his victorious elephants, returning (from his campaigns).

And moreover,

109. The lower lip looks charming when up-turned, being pulled by means of the finger-tips loosely placed on it, revealing its slightly dented surface on account of the inside (bite) bruises.

110. Sighs somehow are slyly given out (and they) settle upon (*paditthiā*) the sportive lotus (in the hand), forcing up the filaments in a whirl and stirring the honey at the bottom.

111. Their beauty blooms (all the more), as in their peevish (mood of) dejection for not having (obtained) the playful pleasures of love's enjoyment (with him), they pull their curly locks of hair with the left hand, crush them in vain and strew them about (on the head).

112. The face develops a charm (in spite of the fact that), accepting only a single auspicious flower, the decorative wreath is sent away and the sandal paste, after a slight reverent bow, has been spurned with averted eyes.

113. (Such is this king) for whom, I imagine, the heavenly girls languish even now, on account of love's malady, worked up by the charming sight of his fighting (prowess) in battles.

Or otherwise,

114. The mountains, unable to contain their summits even in the sky and reverting from the ends of the quarters where their own ridges had already extended, get (themselves) burnt, having nowhere else to go to, although they lifted themselves up a little for flight.

115. The mountains discharge molten iron, as it were, being smelted by the fire of the thunderbolt, their slopes enveloped in coils of smoke issuing from their cave-mouths.

116. The heavenly mountain (Meru), with a mass of fire-flames falling out from its smoking wings, was observed to be in close association with the Night and the Day, as it were, which also moved with him in his hasty flight.

117. The thunderbolt, swinging up and down at (every) resistance, gets itself sharpened on those very mountains on whom its edge got blunted, as it came down with a crashing sound in its violent, bouncing impact.

118. The mountain-beloveds suddenly start rolling on the ground in an agony of miscarriage due to fright, when (they see) big birds coming back, the moment they flew out from the caves.

119. The mountain extinguishes the fire caused by wing-cutting, sitting just at the very place where it is situated, since the oceans flooded in from both of its sides on the earths' surface which had caved in on account of pressure.

120. The thunderbolt, although meeting (in a blow) the rising mountain, whose ridges were being heated every day (*taddiasa*) by the movement of the sun's orb, was noticed (by the mountain) after a long time.

121. The sides of the Malaya mountain went on burning, its sandal trees, with its branches withering (*vāa*) on account of the poison-flames and hence being deserted by snakes, while its fragrant smoke was being availed of by gods (for perfuming) their spread-out (*viasāvia*) garments.

122. Masses of mountains, crashing on the ground with clipped (*nisudhia*) wings, got fried up in the charming manner of (dry) leaves, the snakes fleeing in frantic haste that very moment.

123. With great difficulty does Śesa support the earth being beaten by the heavy thud of the falling, wingless mountains, feeling (sore and) furious at the fact that his mouths, pierced by his own fangs, were filled with blood.

124. The mountains, blazing in flames, host of gods retreating, being repelled by the heat, the sky looks variegated with rows of bees, frightened by smoke, hovering over the Grand-sire's (*Brahmā*'s) lotus.

125. Mountain-(shaped) beloveds heavy with young ones hiding inside (*lhikka*) their caves, fearfully reach the outskirts of the sky, (grown) lazy and languid because of pregnancy, as it were.

126. These (mountains), supporters of the earth, fluttering their wings for the (last) moment, vanish like moths in the (blazing) lamp of the thunderbolt, flaming like dazzling lightning-streaks.

127. The mountains, thinning (in their ranks), look very few in number; their expanse destroyed, they look elongated (in breadth); curtailed (in size), they look too tall, with their wings clipped by the thunderbolt.

128. Wings loosely spread out, the mountains are seized by the rushing thunderbolt; and then falling down (finally) after a high upward flight, they are unable to jump up even slightly.

129. Thunderbolt strikes the mountains (*dhare*); mountains slashed by thunderbolt and coming down, strike the earth; and the earth, too, hit by the falling mountains, smites Sesa's circle of hoods.

130. The mountain-ranges, made sore with their own pungent smoke, flapping their wing-like eyelashes and shedding tears of water-streams, burst like the veritable eyes of the quarters.

131. The sides of mountains, with their uneven (*thaiūda*) surfaces of hardened iron-rocks, first flowing out (in fluid condition) on account of the burning heat and later solidified (*samkhāa*), become quite fit afterwards to meet and repel the (blows of the) thunderbolt.

132. The summit-streams, soiled black by (the ashes of) the burnt-up wooded groves, prove to be the falling tear-streams (*bāhoārā*) mingled with collyrium, (from the eyes) of the sorrowing mountain-wives.

133. The broad beds of iron-streams on the mountain-ridges, with their soft flow (of liquid) now congealed, look in their lustrous forms like the huge bodies of snakes stretched out in sleep.

134. A certain mountain, glowing reddish-yellow by the fire of the thunderbolt and with the moon's (reflected) orb at its bottom in the course of its upward flight, roved about like Garuda (flying away) with a nectar-jar picked up (in his claws).

135. Masses of clouds, flying off from the mountain-slopes, enveloped in the tawny glow of lightning resembling the thunderbolt, rolled on in the sky, looking like clipped mountain-wings.

136. Mountains, meeting the thunderbolt (in its blow), made their flowers, fruits and leaves look like burning pieces of charcoal, while the creeper-bowers, (erstwhile) places of love's assignment, were being mourned for (on account of their loss) by the heavenly couples.

137. The river-ways, flowing about on the ridges of mountains, quaking in (the agony of) mutilation, assumed the appearance of bandages on their gaping wounds.

138. What was seen by the forest-roving animals of the earth was only the clipping of wings of the mountains, as they stood (still and stupefied) on their embankments, although they had come out from the caves in their eager desire to get down (on the earth).

139. The mountain-wings get scattered about in the sky in their (upper and lighter) halves, as they go up burning and start rolling (round and round), while by their (lower) halves, heavy at the bottom, they drop down on the ground.

140. Columns of smoke, massed up above the trees, having fires burning at the bottom, look like formations of shadows, thrown up by the light down below (*hetthāloa*).

141. Thunderbolt met the heavenly mountain Meru once again in the mighty flames on its slopes, on account of a suspicion that its wings were still intact, although they had been lopped off (before).

142. By its own innate power, the thunderbolt might not deal such a hard and a fast blow, as it would do (to the extent of) cutting asunder a mountain, when hit with force by the wings of another mountain.

143. The billows of the oceans, stirred up by the falling mountains and lit up by the encircling lustre of the jewels (underneath), heave high up in the sky, looking like the very mountains with blazing wings.

144. After a long time does the thunderbolt come out (from the mountain-side), giving to the gods a feeling of sadness, causing a crater by its burning action, its flashing lustre lost, being compressed within their enfolding wings by the angry mountains.

145. The thunderbolt would not leave even those mountains which dropped (themselves) in the sea, although their long downward descent had not yet completed and (hence) their peaks were to be seen stretched far (and high) in the sky.

146. Only one mountain, however, could (successfully) submerge, without its slopes, base and top being seen (*lhikka*) in the high-mounting waves of the ocean, as in the ocean itself.

147. One would imagine that it was not the mountain that (entered) the ocean, but the ocean itself entered the mountain in impetuous haste, flooding in to roll (leisurely) inside (the region of) its valleys and caves, as huge as the interior of the nether world.

148. The earth quakes, shaken by the seas agitated by mountains, its shoulders thrashed by the excited quarter-elephants, and thus made to oscillate by the mountains wriggling in agony.

149. Mountains move on, as if escorted by the seas, although they had not reached them, hidden from view, as they (mountains) were, by their (own) rivers flowing on their slopes and tossed up by the violence of speed.

150. The dense, smoky mass rarefies, its vast extent at the base made thin by falling rocks which cover it up (*chhavvia*) and the slow (rising) flames being cut off.

151. These very mountains, tossing up a mass of dust and shaking off big chunks of their caves and valleys, became lighter, as they were shattered (into pieces) on account of their fall.

152. The mountains languish (in pain) on one side, (pierced) by the rankling splinters of the thunderbolt's sharp edge, while on their other side, they had their wounds healed up by the potency of the medicinal herbs (growing) on their ridges.

153. Not against one single mountain even was the thunderbolt seen to fail or falter. The whole cluster of mountains was (simply) boiled up (*attai*) like one hill-top.

154. The mountains, having all the blazing fires of the World's Destruction concentrated in the trap of their folding wings, were extinguished only at the time of the Deluge, when they were inundated by the oceans' tidal floods.

155. The same mountain-group, although now lighter on account of their wings being cut off, became heavy for the Lord of snakes (*Sesa*), as they helplessly threw down (the full weight) of their bodies.

156. The earth disintegrated, the circle of mountains smashed and the seas pushed far back, the three worlds were (thus) brought to universal Destruction, as it were, by Indra, longing for peace and stability.

157. A mountain-couple just gives up life, in the blissful satisfaction (*nivvua*) for their bodies which could secure a (final) cold embrace, as the (warmth-giving) enfolding wings had been burnt-up.

158. There was then an unending, unbearable family separation for mountains, who, torn asunder (from one another) by fear, settled down firmly on the very spots where they dropped, as a consequence of the cutting of their wings.

159. The thunderbolt (once again) goes up in the hand of Indra, light in body but gaining in weight (respect) (by the discharge) of its mission, having its sharp edge destroyed in breaking the tough wings of the mountains.

160. (Such is our King), sitting on one seat with whom, Indra considers it an honour — (Indra) who put the mountains in a straight and reasonable frame of mind by clipping their wings.

161. Fine looks the (courtesans') muslin dress, made fragrant and pink by the bath-saffron, still clinging to their curly locks of hair and gorgeous with an auspicious one-flower garland, worn (by them).

162. The face looks beautiful with particles of perspiration thinly formed (on it) as a result of the intoxication of moderately tasted (*cakkhia*) wines and with rolling lotus-like eyes, languid and feeble (*nitthāma*).

163. Lovely is the expanse of their breasts, cool and sweet-smelling, on account of the fragrance of Pāṭala flowers transferred (to them), with patches of sandal paste unevenly accumulated (in dense layers) on their fleshy parts, (jutting out) from the tight-fastening (*ūsāṇḍāna*) of the wet (bodice).

164. The eyes roll about, soft and reddish like Mālatī buds besmeared with honey-juice, looking bright with their lovely roots of eye-lashes, from which collyrium has been completely washed away.

165. The hips get greatly relieved of pain (*nivvāi*) in their close contact with drops of water dribbling from the dishevelled blossom-like locks of hair, bruised, (as they-hips-are) by the sprout-like nail-scratches, inclined downwards and closing up (in the process of healing).

166. (Such is our King) who stays behind to enjoy, in the pleasure-ponds of his enemies, the pleasure of water-sports, arranged (*nimmāa*) at the close of the summer day, with a bevy of courtesans.

And what is more,

167. With the (hidden) streams of the (melting) golden mountain flowing out of its crevices, the fire appeared to be falling out from the nether world in big flames.

168. The heavenly grove of trees began burning up, the (hovering swarms of) bees being screened by the darkness of smoke, their bunches of tender leaves having been mixed up with the spread-out palms of the sylvan deities (in an effort to save them).

169. The moon's orb blazes up in flames, its spot-like deer, resembling a circling mass of smoke, running away (from it), its attendant planets having dropped off in the guise of flying sparks.

170. The group of goblins stood up, as it were, in their hideous forms, although struck by fire, with the fire-flames lolling out from their cave-like growling (*muhala*) mouths.

171. The Vidyādhara couple, fully confident of their inseparable state, starts burning up (and) the first streak of smoke, issuing out, looked like a sword-blade grasped in the hand.

172. The buffalo of Yama, enveloped in flames, was swallowed by fire, as if he was his own mass of smoke brought down (to the spot), after having stumbled against the ends of the universe (in an attempt to escape).

173. The fire approaches the Lord of gods, trembling in fear, as it were, its flames fluttering with the breeze set in motion by the multitude (*uppanka*) of chowries being waved (over Indra) by the heavenly women.

174. The fire blazes up in the sky, being stuffed (and intensified) (*nividio*) by a cluster of lightning-streaks, fully exposed after the bursting of the mass of clouds and (finally) resulting, as it were, in the circle of orbs of (twelve) suns.

175. The snakes began burning up, driving far off the fire-flames by their straight, hissing breaths (*sumkāra*) and keeping the emerging smoke pent up in their circle of dancing hoods.

176. Śeṣa holds aloft the circling mass of smoke breaking out over his back, (looking) like a canopy (*viāna*) of Viṣṇu's bodily complexion, formed overhead on account of His laying himself on him (*nivesa*).

177. Madana (the god of Love) blazed up (and) for the purpose of finding relief for his (burning) body, possessed by the flames of fire, he was (found) clasping the neck of the pitcher in the form of the moon's orb.

178. The fire somehow reached the underground treasure-spots of Kubera, its emergence being rarefied by the (quenching) shower of the poison (liquid) emitted by the guardian-snakes.

179. The mass of fire-flames, when their vivid obstruction was brought about by the bodily halo of the wriggling Vāsuki, looked brownish like a cluster of the slightly loosened matted hair of god Śiva.

180. (The fire) looked like the Son (*Kārtikeya*) of the Three-eyed God (*Śiva*), as He stood on the day of His birth, with all His parts collected together and restrained in the cage of its fire-flames.

181. (Such is our King) who displayed such playful activity (against his enemies), assuming the form and appearance of the enemy of Kamsa (*Kṛṣṇa=Viṣṇu*) at a time of the Universal destruction, when (even) gods were engulfed in the flames of the destructive fire, inside the cave-like bowl of the universe.

Or rather,

182. "Why has your hair-braid, graces of which were inseparably associated with the inter-weaving of a floral wreath variegated with jewels, now turned reddish-brown like a bamboo-stick struck by smoke ?"

183. "Why has your face, its cheeks (once) looking like the counter-part of the digit-full moon, become darkish and smoky grey, like a Damanaka tuft of blossoms ?"

184. "The lip you have, which (once) was so sweet and stuffed with beauty, is now turned unevenly reddish and rough like a fresh Kandala shoot, enveloped by particles of dust beaten down by a shower."

185. "This your expansive ear, we see now becoming tremulous like an erect Lavalī leaf at the mercy of winds, unadorned as it is, by auspicious ear-ornaments."

186. "The self-same broad surface of your breasts, garbed like an eternal (full) moon or a jewelled jar, has dropped away its encircling garland and finds now no occasion (and scope for an application) of the sandal-paste."

187. "The lovely complexion over your limbs, bright-yellow like a bunch of Kadamba filaments freshly bursting in a blossom, wears now the lustre of gold, dulled by a long lapse of time since its production."

188. "The same pair of thighs which before had a white shining look, rendering its comparisons with the tusks of young elephants absolutely inadequate, has now, we observe, become loose and insipid like crushed lotus-stalks."

189. "Alas ! young woman, why do you have such red, colourless feet, like old (*anava*) and broken bits of a Karcūra plant, looking like dull-lusted lotuses thwarted in the process of their full blossoming ?"

190. "This retinue now moves about, with the dignified grace of their dress losing all its brightness, having been worn a long time, and thus looking dusty like old paintings."

191. In this way were the beautiful ladies of his enemies made to weep (*rujjamti*) by their friends who, not having known of the

mishap of their (recent) widowhood, saw (and said) what was appropriate for their affection (for them).

192. Then, with the Coronation Ablution (ceremony) done for him, he started on his expedition, at a time when the magnificence of clouds disappears, having firmly fixed (in his heart) the ambitious resolve (*Vavasāa*) of the conquest of the whole world.

And this is what happened :

193. Here comes down from the sky a mass of tender leaves from the heavenly trees shaken by gods, magnified (*karāla*) by the pollen of blossoms and resounding with clanging (*paroppa-rāvadana*) jewels.

194. A breeze over the heavenly path blows lovely by its fragrance (obtained) from the slight-opened Mandāra flowers, cooling to the throats of heavenly nymphs, exhausted by auspicious dancing.

195. Simultaneously (*Samaam*) with the King's (march), the huge pillarlike trunks are lifted up by the quarter-elephants, (to present) as it were, arches of uncommon, excellent jewels, (for his welcome).

196. The moon with a second halo (*parivesa*) formed (round him) by the encircling arms of rapturous Rohiṇī, became invested with a bracelet of propitious planets.

197. A band of heavenly beauties moved on, with their plump, rounded breasts, resonant with the jingle of jewelled necklaces falling on one another in a graceful embrace, keeping time, as it were, for their dancing steps by the beat of cymbals (*kanisa*).

198. There was an onward movement on the part of the under-ground Treasure-Troves too, with their upper surfaces uneven and bristling on account of the big, darting (*uvvella*) gems (underneath), and with dark screens of fumes from the poison-fires of attendant snakes, fatigued by the lustrous rays (from the treasures).

199. The great Indra, even at the time of great joy, has his thousand eyes, dimly opened, soiled, as they are, by the fragrant powder (*vāsa*) getting in them, when scattered by rejoicing fairies.

200. The firmament-canopy has victorious buntings of foliage fastened on arches, as it were, as the horses of the sun's chariot found themselves suspended over the impetuously uplifted trunks of gods' elephants.

201. Thus was the world of gods, who brought about the magnificent festive celebration on the occasion of the king's commendable march, their happy hearts being carried away by the thrill (of the event).

Moreover,

202. (The standing pose) in which the creeper-like left thigh (completely) crossed (turned) over, up to its very base (hip), the other slender (right) one, presenting to the view only one big breast, as the body, slightly swerving round, stood oblique,

203. (In which) the garland receding (sideways) met, with its ends, the curving line of the fleshy hips and the creeper-like hair-line (on the stomach) was uplifted, being drawn out clearly on (the surface) of the thin waist, which stood out (in a prominent view) on account of twisting (of the body),

204. (In which) the moon-like face was turned and rested down upon the right fore-arm placed on her friend's shoulder, the sprout-like palms of each of them united in a clasp, as the fingers were closely intertwined,

205. (In which) half of the breast was decorated (*amjia*) by a big and straight braid of hair turned over (on it) and the brilliance of the crest-gem became manifest when the parting line of the hair (on the head) was bowed down (*bandhura*) in grace.

206. (In which), as the (right) ear was bent low, the view of the ear-ring became obscured by the shining ' creeper-blossom ' ornament (*mamjari*) of gold (*tavanijja*), while the other (left) ear-ornament rubbed (or blended with) the saffron-paint on the bosom, which it reached, when turned sideways.

207. Thus did the standing grace of the city's beauties look charming on the terraces of their houses, when their decorative lotus-like eyes moved about for a sight of the King.

208. (The moon's friend) whose eyes, when he recollects even to-day, his bewilderment (caused) by the coiling mass of

flames from the fire of Siva's wrath, suddenly turn away (in fright) at the sight of even an Asoka tree of brownish blossoms.

209. That friend of the moon (Cupid) even, having seen these women, verily makes the faces of his own beloveds (Rati and Prīti) disfigured with anger, their broad cheeks being discoloured and pale, like the bunches of Kunda flowers.

210. In the case of these women, too, perspiration (came out and) stayed on their bodies, discoloured by the sandal pigment through which it broke out (āviddha) and looking variegated with its mass of profuse drops all over (the body).

211. His eyes were fixed on the faces of these fair ladies, besmeared with sandal paste and painted with the yellow Gorocanā pigment, as on silver plates (full of sandal and yellow pigments) on auspicious days.

Moreover,

212. " In battles, Lakṣmī, posed (seated) on your sword-blade, had a glimpse of you, as it were, through the interstices of a door-panel (studded) with blue gems, after having tossed away (*padipelliūṇa*) the enemy's sword."

213. " Lakṣmī, who, fond of vice and ever residing on the sword-blades of warriors, has become dark (-complexioned), as a result, as it were, of the iron-rust being injected, now flashes clean and bright with you."

214. " By your forehead with its upraised (knitted) eye-brows, as if infused with anger, oh King, all foreheads (of other kings) are levelled down (in a bow) on the path of homage."

215. " By kings like you (more and more) pre-eminent in later succession (in posterity), this Race (the Bamboo tree) has prospered in growth in an inverse order, as it were, with reference to its topmost part."

216. " Religion appears charming, like a chamberlain (*sovidalla*) by the side of your beautiful (beloved), Royal Glory, as it has advanced (in age and progress), securing strength and stability by means of the Staff (punishment) utilised (on occasions) on the path of movement."

217. "Lakṣmī holds over you a veritable white chowrie in the form of your mass (*ugghāa*) of fame, with its handle of gold, as it were, in the form of your extending prowess as the basis (of fame)."

218. "Huge heaps of your glory are seen lying scattered about in all directions, giving an appearance of piles of broken bracelets of the multitudes of widowed (*vihavātamta*) wives of your enemies (slain by you)."

219. "We still remember your (tu) sword with its flashing rays of pearls (extracted) from elephants (*māamga*) in war, looking very much like a lotus-stalk planted (*utta*) in streaming water, of the Goddess Lakṣmī, ever fond of her abode in a lotus-plant."

220. "Having launched upon the vow of giving protection to the affrighted, your sword, I believe, has now no scope even against the host of your enemies, distressed, as they would be, by fear (of you)."

221. "Your enemies' backs, observed in curiosity (and wonder) on the battle-fields, were stroked by you placing your hand on them in appreciation, as they bent down to bow at your feet."

222. "Every day, the Goddess Lakṣmī stays on your sword, capable of breaking open the temples of a mighty victorious elephant, solely with a desire, as it were, to collect a treasure of pearls."

223. "There exists not a single man, O Lord, who would (wish to) take up (*nehii*) the watery drops of mercy from your eyes to your forehead (above in wrath)."

Or rather,

224. "The earth became (very heavy) for Sesā to bear with all his efforts (*ādara*), when depressed under the weight of the multitude of mountains, compressing their bodies in their zeal (*ādara*) to fly up."

225. "Up in the sky, the clusters of mountains with the sun's orb revolving inside underneath their wings, looked as if they came in contact with (Indra's) thunderbolt, yet to come (descend on them)."

226. "Up went the mountains (in the sky), slowed down (in speed) by the heaviness of caves filled with winds, and their peaks thickly screened by trees spreading out (in size) on account of the velocity (of mountains)."

227. "The mountains ascend in the sky, with their broad cave-mouths illumined by stars, moving unsteady, as they are, being dragged about by winds (set in motion) by their respective (flapping) wings (*pehuna*)."

228. "As the mountain Himālaya did his graceful flight, discharging frosty showers, the people started to shiver, feeling distressed by the (unexpected) sudden (*aceh(tth)akka*) onset of winter."

229. "Obscuring the sky in their flight and at a high altitude looking small when the sky came out in view, the mountains suggested that the sky (*kham*) is, as it were, meagre (and small) (*madaha*) at the bottom but huge and extensive at the top."

230. "When these great mountains flew up very high and when midway, the spray of the cascading streams vanished (from sight) (*atthamia*), they looked astonishingly small, having (as it were) lost their huge bodies (forms)."

231. "The roaring violent wind, thick and heavy, having been (so long) pent up, fills whatever sky-pocket the flying mountains vacated."

232. "The mountains fly upward, their thick, dense shadows receding from the sides, reforming in conformity with the passage of their lower base and then gradually diminishing, while the streams of ichor (*dāna*) on the quarter-elephants, flowed down from their wings."

233. "Flocks of birds, being swept by the opposing upward winds facing them, are forced to fly up a little; but they come down again and perch on the mountains dropping down from the sky."

234. "The forest-groves, with their shadows quick-moving as the light of the sun's rays changed its area (of illumination, corresponding) with the receding movement (of the groves), appeared thin and sparse, their foliage (umbrella) having been upturned by the (wind's) velocity."

235. "The great Indra even, who had clipped the wing-rows of these mountains getting in his (thunderbolt's) range in the sky, nodded his head in admiration at the thought of this King (going on his expedition)."

236. "The Goddess of Victory seen (*saccavīā*) on your sword, the pearls from elephants' (temples) closely clinging (*samdatta*) all along its blade (*anudhāram*) has, as it were, manifested herself only by her necklace slightly exhibited in graceful dalliance."

237. "Your glories, mingled with the (black) ignominy of your enemies, are held (on their persons) like Mālatī garlands interwoven with petals of blue lotuses."

238. "The kings' circle, mighty with their prowess and solely centred in you like the planetary ring in the immovable (*anucchitta*) polar star, moves round and round."

239. "On the battle-field, only your sword flashes bright in your hand, which thus attains the lustrous beauty of the spot on the moon's orb in the form of your glory."

240. "We curse ourselves for not being Arjuna (i. e. Sahasrārjuna with a thousand arms), or great Indra (with a thousand eyes), or Vāsuki (with a number of ears), since (in our present body) we are incompetent (*apajjatta*) to do homage (with more than two folded hands), to have your sight (with more than two eyes), or to (hear) your eulogy (with more than two ears)."

241. "Your sword comes down on the enemies, with its sharp edge (*dhāragga*) enveloped in a cluster of (ignited) shooting fire-sparks generated by its impact (on the armour), drawn (towards them), as it were, by their hostile circle of planets."

242. "Against your enemies dwelling somewhere in fear and misery (*avilāsam*), even the Odd-Arrowed God (Cupid) does not draw his bow, considering them cowards, as it were."

243. "On the battle-field, frightful by the twanging sounds of bows pulled by warriors, you (*tam*) happen to be closely embraced at once by the Goddess of Victory, filled with fright, as it were."

244. "Charming does the Goddess of Victory look in her unions with you, employing your (*tu*) sword like a blue lotus on

her ear (to extinguish) the rows of lustrous lamps in the form of your enemies of great valour."

245. " Your sword verily, O Lord, has multiform blades, since your enemies collapse (and go down on their knees), being frightened away even (at the sight) of another's plight (wrought by your sword)."

246. " They are not fire-sparks that fall out from your sword striking the armours; but this is veritable gold, which the Goddess (residing) here (on your sword) emits to succour the supplicants."

247. " All your (diplomatic) missions (*kajjāim*) are successfully accomplished just by your fore-finger, a veritable female envoy of your mighty, massive arm, when (it is) raised and held erect, though quivering, (*kaakampam*) as if in anger."

248. " You have so ascended on top of the world, elbowing out (others) on all the sides (*pāsāakkameṇa*), that only the crown (on your head) looms (over all) like a dome (on a mansion)."

249. " The spot of musk (*maa*), transferred to your shoulders by your beloveds, looks like a mud-remnant left over in the discharge of your duty of bearing the earth's burden."

250. " The thick concentration of red lustre, gathered from the blossoms of red rubies in the ear-ornaments (of your ladies), flashes bright on you (your face) like an imprint of red lac-dye from the foot of Laks̄mī constantly roving over your eye-brows."

251. " The supplicants, in the act of homage (at your feet), are happy and satisfied, as they ascend (in their reflection) the serried steps of your lustrous toe-nails, (feeling) as if they have entered the caves of reddish jewels."

252. " Laks̄mī lies concealed inside your sword under the guise of the fire-flames discharged by its blows on the armours (of enemies), looking as if (she is) wearing (her husband's)-Viṣṇu's garment, exchanged (by her for her own) in her flurried arrival."

253. Thus is (he) who is praised for merits, which are facts (*bhūattha*), by bards and great poets, with their throats becoming painful and (voices) faltering at the flood of joy.

254. Thus was exit made from the city by the King whose fame had (already) gone ahead, his charming exploits, like (those of) the moon, having been broadcast (*samcāria*) by his flattering (*cādu*), witty bards.

Horses on the March

255. His marching steeds, whose whirling movements (*āvattagaīo*) were executed (perfectly), just because, perhaps, (they had) turned and twisted about inside the embryonic homes of the vital wind-breath named Java-Pacamāna,

256. Who, with their hoof-prints reddish like saffron blotches (marked) on saffron-coloured surfaces of the tracts, betray the enjoyment of the Earth by her Lord, characterised by fresh nail-marks (left on the beloved Earth),

257. Who, with their neighing sounds produced by the thick (*Samkhāṇa=samkhyāṇa*) lumps of foam at their mouth-ends, appear to be the conchs of march, as it were, being filled with wind (blown),

258. Who, with the magnificence of a multitude of emeralds in ornamental decorations (*āyāṇa*), emit a hundred-fold (or quickly) (*sayarāhā*), as it were, through their limbs, the fresh grassy juice, taken in (by them),

259. Who, with their well-formed hips, very much like a clearly demarcated middle (central) line, possess, as it were, well-laid channels (*panālī*) for the water of perspiration to flow out,

260. Who, with their hooves with chisel-like, pointed edges (*tamka*) falling deep (and sharp) with great strength and speed on (soft) roads, write, after (first) uttering, as it were, the syllable 'T' (τ),

261. Who, born on the borders of the mountain Himālaya, as they are, quiver on the spot, in the powerful exuberance of their mettle, experiencing, as if, even to-day, the shivering caused by the healthy (*anagha*) cold weather (of their native land).

262. These (such) victorious horses, with numbers of warriors mounting them, marching in waves in front of the great King, suggest, as it were, the great joy (they feel at their participation in the King's campaign).

Elephants of the king's army

263. (The elephants), who with their big trunks held over after being gracefully twisted, offer to Lakṣmi a pillow, as it were, (to rest upon), as She lays herself on the couch of their huge tusks,

264. Whose nail-pieces (on their toes) appear to be, even to-day, fragments of skulls imbedded (*khattā*) in the sides (of their feet), because of the fact that they had crushed the enemies' heads with their feet, turned and twisted (in the act of crushing),

265. Who, with their triple streaks of ichor flowing in a zig-zag grace, arrange, as it were, Lakṣmi's hair in a fragrant, graceful, creeper-like braid,

266. Who drink, as it were, the blood-water of their rival elephants, completely floored by them and laid by their sides (*pāsallia*), with the help of lovely lotus-stalks, as it were, as the pointed tips of their tusks were thrust in the sides (of the dead elephants),

267. Who, with their flapping ears, soft and hairy like whirling chowries, look charming, appearing as if (they are) on fluttering wings, (wishing) to fly up with the idea of (having) a fight with heavenly elephants,

268. Who, with the watery streams of their ichor, give every day (an indication of the farthest limits of advance) by fixing a tape on the ground, as it were, for his expanding Royal Glory.

269. Such victorious elephants of the King, with their darkish skin-colour hidden under the spread of white powder (*siapittha*), march ahead of him, like clouds whose blackish aspect is taken away by the season of autumn.

270. And now came with their charm (*agghanti*) little by little (i. e. gradually) (winter) days, the swans cackling at midnight, the lotuses getting only slightly oppressed (with heat) (*dūmia*) and the sun's light bereft of its bright strength (*asūra*).

271. The compact nights have sparse clusters of white lotuses on ponds (*kāsūra*), moon's halo, unruined (unbroken), but pale, thick frost and cold mornings.

272. The sun's rounded orb, reddish like *Alambusā* blossom, reels in the sky, not finding (full support of) its rays and paled in lustre by the influx of mist (*tusārālamhha*).

273. The village-borders look lovely with their cool water-spots, with the notes of curlews (herons) and cranes uncurtailed and with the fragrance of paddy (*kalama*) pounded at the threshing floors (*khala*) wafted about.

274. Whom would not the forest-fringes captivate, enveloped, as they are, in the smoke (emitted) by cattle-farms, the dry cow-dung cakes (*karīsa*) made blackish, being covered up by thick mist ?

275. A herd of cows (*rohiṇījūha*) goes out somehow with a dull step to enjoy the mild heat of the sun, with their hips unshivering, (having had) the happy comfort of the heat of (burning) cow-dung cakes permeating (through their bodies).

276. Thus casting his eyes on the village-borders prospering in the cold season, the Lord of the earth (King) reached gradually the territory distinguished by the Sona river.

277. The outskirts of (several) villages, blooming (beaming) with fresh paddy crops and pools of water, getting red-coloured by the betel-nut shells dropping (in them), were trodden by the soldiers of his army.

278. Their eyes rested on the border-lines of water-reservoirs (teeming) with intoxicated ospreys, the waters (in them) rippling with flashing fish and possessing clumps of reeds (*ram-juliṇīsu*) (in between).

279. Their hearts felt restful (and happy) there (to see) these out-skirts, with lovely waters inside the unsullied (clean) reservoirs and (beautified) all round (ā) with fragrant paddy-fields putting forth their blossoms.

The Vindhya mountain

280. (The Vindhya mountain) where ascends the sun's chariot with great difficulty, with its yoke pushed upward, the tawny mane on the shoulders (of its horses) tossed up by the yoke falling back (on it),

281. Where, for those who go out, there is an impression that the sky does not exist at all, (the vision being obstructed by mountain-ranges overhead), while to those staying inside the deep caves, (it appears) that the mountain itself does not exist,

282. Who, with its ridges full of many a cavern, appears to have been manufactured, by taking (as raw materials) half of the earth and half of the sky and then placing it in between the sky and the earth,

283. Who, with his peaks penetrating the sky and the sky spreading through the caves, has screwed up and steadied, as it were, the surfaces of the sky and the earth,

284. On this Vindhya mountain, with elephants pleased and happy to get bits of *Sallaki* plants full of fragrant juice and with thick-growing palm-forests, the King went up.

Praise of the Presiding Goddess of the Vindhyas

285. "The arched entrance (of your temple), O Mādhavī, is embellished with strings of bells snatched, as it were, from the whole family herd of the Buffalo-Demon, captured by you."

286. "The head of the Buffalo-Demon, filled with the brilliance of the toe-nails of your feet, is seen to be a foot-stool, as it were, in the form of a block of snow placed by (your father) Himālaya for helping you to ascend."

287. "The rows of bees, O Bhairavī, over the perfumed courtyard of your temple, hover about like dangling chains of creatures released (from worldly life) by a prayer alone (offered to you)."

288. "Indeed, at your (mere) recollection on the battlefield, masses of elephants disperse from a distance, being put to flight, as it were, by the roar of your vehicle, the Lion."

289. "How could your devotees, O Candī, falling in line at your lotus-like feet (in prostration), be bound over by Yama, when he would be, as it were, carried away (from them) by his buffalo, scared (by the memory) of the killing of the Buffalo-Demon (*Sairibha*) ?"

290. "The mountain Himālaya, by reason of his being your father, has been elevated (in status and dignity); so, too, is

mountain Vindhya, O Blissful Goddess, by the grace of (your having accepted) a residence in its cave. ”

291. “ Very nice and charming you appear, O Nārāyaṇī, in your residence (temple), when strolling about, the flocks of swans collect at the jingling sounds of your anklets, (evincing) a passion, as it were, for the cemetery strewn with skull-bones. ”

292. “ Physically only, you stay in just half of the body of the Crescent-decorated God (Śiva); in his heart, however, O Śankarī, you have complete, undivided scope (to occupy). ”

293. “ The Buffalo-Demon’s horn was pulled out (broken) by you (with a kick), as it forcibly extracted (from your foot) the circular (*kumḍala*) jewelled anklet (*tulūkoṭi*) and placed it as a ring, as it were, on the (remaining) broken part of his horn.”

294. “ Your door (of the temple), with offerings of blood placed at various spots, appears to be strewn with the pieces of (the body of) Sandhyā, slaughtered by you in your jealous resentment against (your Lord) Śiva. ”

295. “ The night-falls, when columns of darkness are pierced through by the shining light of your face, appear, O Divine Goddess, like huge buffaloes being offered (to you) by some (devotees). ”

296. “ You alone place (*nimesi*) your (light) step on the eyes of the people in the form of sleep; since, on awakening, their eyes look (red), as if filled with the red lac dye (of your foot). ”

297. “ If, O Kālī, you had not brought about the dissolution (of the world), how could there have been such a gorgeous decoration of garlands of skulls on all the bodies of your infinite forms? ”

298. “ You are praised by men, who, that very moment, find their iron (greed) chains snapping, (leaving behind) black necks, like Śiva’s characteristic marks, since they attained the status of His followers, as it were. ”

299. “ Not even for a second, your temple-park is left by the peacocks, out of feelings of affection, as it were, for the peacock of Kārtikeya, near at hand. ”

300. “ Always drinking in (inhaling), as it were, columns of the smoke of incense at sacred offerings, you vomit out this thick darkness in the form of nights of the dark fortnight. ”

301. " You look beautiful with your bosom luminous with the rays of sapphires in your garland, as if with a cage made out of enemies' swords, kept off (*amtarīa*) for the protection of people bowing (in devotion at your feet). "

302. " When you flash out in the form of night, the moon playing the part of (resembling) the skull, that time the circle of planets makes for the decoration of human bones. "

303. " If you had not turned the serried rows of the demons' swords into blue lotuses (inclined at your feet), how could have been the ceremony of the worship of your lotus-like feet carried out ? "

304. " You shine with your bosom between the two breasts besmeared with the wet, red sandal paste, as if bleeding, (being pricked) by the thorns of the garlands of Bilva leaves. "

305. " The blood-streams spurting through the outlets (paths) made by your trident, O Forest-goddess, (piercing) the body of the Buffalo (demon), look like the triple course of your (three) eyes flushed red with anger (when) rivetted on him. "

306. " The inner hall of your temple, O Goddess, darkened, as with black collyrium, by the lustre of swords and daggers (*asidherū*) gifted by warriors, leaves the owls even during the day, free from fear. "

307. " You are (every day) worshipped by (your devotee) the Night with offerings of rice-grains resembling the stars, having first made an offering of a dripping head, as it were, by means of (in the form of) the orb of the setting sun. "

308. " You shine, O Gaurī, in the midst of watery clouds in the shape and form of lightning, as if you have been (Yaśodā's) divine daughter substituted by Devakī) flying up to the heaven along with the death-dealing stone-slab placed by Kairīsa (for striking dead on it Devakī's new-born children). "

309. " With the lustre of the jewel-like toe-nails overspreading the red lac dye, blending with sweat (caused) by the touch of God Śiva, your foot looks beautiful, as though the crescent moon, the Gods' river (Gaṅgā) and the twilight have (combined) to bow at your feet (along with the head of Śiva.) "

310. "The stone-slabs (of the pavement) here, with their inside reflections of the red banners, are licked by female jackals under the mistaken fancy of the flow of blood from the easily available (animal) offerings."

311. "The reflected images of the various creatures (at your feet) in front of you drink in, as it were, the saffron paint washed down from your forehead in the act of worship-bath, expecting the gratification of drinking blood."

312. "(Even) in the state of sleep your form cannot be observed even by gods, the functioning of their eyes being impaired by the closure of their eyes, dazzled by their having direct vision of you (in the wakeful state)".

313. "How indeed, could you have, O Ascetic Goddess, (practising penance to change your complexion from black to white) cultivated regard for the restraint of breath (exhaled and inhaled), with your sighs increasing (beyond normal proportion) at the time God Siva (insulting you) turned away from you (calling you a black woman)?"

314. "The sighs of Siva, produced by your graceful movements of dalliance, are now heated and tormenting (*samtāvīno*) on account of a feeling of repentance for burning the God of Love, looking as if they (sighs) have drawn (in themselves) the fire from His eye on the forehead."

315. "The breezes, ever blowing at night-falls, fluttering the ever-burning lamps in the conclaves of the perfected devotees, give comfort by the happy fragrance of incense at your festivals (*ūsava*).

316. "Flashing in the form of lightning on the edge of a mass (*kūdakōḍī*) of watery clouds, you look charming (like your own self) flushed red with anger, while overpowering the Buffalo (Demon)."

317. "You cause a flutter (of fear) by means of typhoons (*vāudamṇḍā*), as if with evil goblins, keeping the whole court-yard awake (during night), dusty and hairy, as they become, when they grab (in their virulence) heaps of hair offered (to you) by people."

318. "The dimmed rows of lamps in the deep interior of the hall, O Goddess, reel and falter, as if blinded by the darkness of the hair of offered heads."

319. "Your female worshippers (of the Kaula sect), going up one over the other in their excitement to see the great beast (Man) being slaughtered, construct, as it were, a house of perfumes in the air."

320. "With your feet, characterised by people bent down (at your feet), looking very much reduced (*madaha*) in size in their reflections in your jewel-like toe-nails, you look beautiful, O Mother, being bowed, as it were, by thumb-sized gods (*Vālakhilya*)."

321. "These thousand arms of yours with their multifarious equipment and weapons, are a mere appendage (*pariara*) to that one arm of yours, O Goddess of excellent thighs, when lifted up to grant boons (to your devotees)."

322. "Your temple with its multitudes of freshly red-lusted stream-like banners, throws out all the blood, as it were, drunk every day (*taddiasa*) from the decapitated heads of animals (sacrificed in your honour)."

323. "The cloud-like smoke-coil, issuing from the fire of your third eye, looks lovely, as the tongues of Vāsuki (encircling the neck of god Śiva) assume the grace of lightning flashes."

324. "The very foot, which was planted on the Buffalo's head culminating in his death, richly serves as an auspicious source (of bliss) to the people."

325. "In your maidenhood, for the propitiation of god Śiva, a veritable Bilva sacrifice, as it were, was done by you, with the help of your tiny breasts on your heart inflamed by love."

326. "You possess a body conspicuous with dripping human mouths clinging to one another, remaining loose (and disjointed) even now, by reason, as it were, of the dislocated, dangling bones (of your body) battered by Kamsa."

327. "The branches of trees in the cemetaries, at night, red with pieces of dead (human) bodies (*kunava*) suspended on them, suggest the highest heroism of warriors in the act of selling human flesh (to get success in their undertakings)."

328. "In your greed for a big (chunk of a) bone full of gravy, your tongue, O Candi, turns and twists over the lustrous rows of your teeth, tinged pink with the lower lip's lustre."

329. "Revati (Cāmunda) moves ahead of you, her body naturally gaunt and dried-up, (indicating) as if her flesh is lost through fear of human bodies ever present here."

330. "You are worshipped even by trees, with an offering of their own blood, as it were, (flowing) from their hacked arms (branches), red with sap exuding from the cuts made by axes."

331. "Even cocks (or peacocks), turning the (entrance) path muddy with blood, fat and hair, dropped (on the ground) in their mutual fights, obey your commands, as it were."

332. "You strike terror (*dimba*) even with these pillars decorated with cloth dyed red, prominently displaying, as it were, circular heaps of flesh (from animals), butchered for your offering."

333. "Your carrier corpse, indeed, makes itself (strong and) capable to bear you, its strength being brought about, even in its dead state, by its body which can easily breathe."

334. "Charming you look, in your night-forms (in association) with the temple-deities, pouring out from their mouths extraordinary blood-streams, being fanned in devotion by red banners, as it were."

335. "The dark nights, by your association, O Goddess, develop shoots (*baddhamkura*) as it were, in the form of the buffalo-horns and put out sprouts, as it were, by the out-stretched necks of peacocks."

336. "The blue-bodied (*meakūyā*) Śabara couples look charming, gaining a dark complexion, as it were, by their reflections in the rows of copper (*loha*) mirrors."

337. "It is only your form as a Black Night of Destruction which is dreadful and frightening; your heart, however, is even affectionate with feelings of compassion."

338. Thus was homage, with requisite ceremonies (*sapariara*) of worship, paid by the King to the Divinity dwelling in the cave of the Vindhya mountain, the way (to the temple) being directed by Śabaras clothed in mere leaves (*tammi-dala*).

Thoughts at the sight of a dead body

339. "Is it that even now flares up the flush of the fire of anger within the spot of his heart, although the bony skeleton is browned off by its longtime (decay)?"

340. "Death has, as it were, engraved lines of the knitting of eye-brows for (depicting) a laugh on its forehead, teeming with vermin-clusters produced in its joint."

341. "The dust on the round face, turned in curling knots in the absence of any ointment (*olimbha*), wears an appearance of thickly besmeared sandal paste (to alleviate) love's pangs."

342. "Alas ! The lovely head that (formerly) was fondled and caressed when lying on his beloved's arm, (comely) like a bamboo sprout, rolls now on the slope of an ant-hill which forms its pillow !"

343. "How strange is this glossy transformation of the (lovely) braid of hair into a hollow skull, thickly matted with dry grass, sprouting from its interior filled with mud !"

344. "Alas ! Alas ! This row of teeth, overspread with greenish dirt, gives a trembling, as it were, as if emitting (even now) the juice of many a betel chewed (before)."

345. "By the presence of bees' feathers (here), it appears that His blossom-darts were discharged by Cupid (even on this dead body), the feathers having been separated (from the arrows)."

346. "For him, (dead as he is), the whole world becomes at once enveloped in impenetrable darkness, inspite of its having still the rising sun, the friendly moon, the burning fire and the lustre of jewels."

347. Thus did the King grieve for long, filled with emotion and (indulging) in various fancies of discriminative thought, greatly softened in his mind at the sight of a human corpse there.

348. (The peacocks) whose big, sloping plumage with its spreading brilliance, bristles out from within, as if tinged with the lustre of the gems of cobras eaten up (*bahutta*) often.

349. The notes of these peacocks delight him (on the banks) of streams flowing on the slopes, soiled by mountain-smoke, (shaded) by trees becoming scarce by the (encroaching) fields of Bhils (*pulimda*).

350. In the forest-tracts, (infested) by elephants, he sees the tracks of their herds, bristling red with bits of *Sallaki* plants, as if with filaments, (thrown out) after being eaten up.

351. The practice (*joggā*) in the skill of encircling enemy-heads was being done, as it were, by his victorious elephants, as they stretched up their trunks to smash lumps of palm fruit.

352. The hill-paths became strewn with the fire-sparks (*phulimga*) of his wrath, as it were, dreadful (as they looked) with clusters of tiny Gunja fruit, dropped (*virikka*) by the frightened Bhil women running away.

353. Under the guise of peacock's feathers worn on their ears, the feathered (*kaapattanā*) arrows in the form of glances, as it were, are cast at the King by the Šabara women.

354. The Lord of Magadha moved away, creating by magic a screen of dark night (*tamī*) over his face, as it were, as he darkened the whole expanse of quarters by a thick layer of elephants' rut, in fear of the King.

355. The tracts of land, flickering (in the heat) of summer, with peacocks, restless and languid, (resting) in the afternoons, and charming with green forest-groves, give to the King a peculiar feeling of uneasiness.

356. The earth warms up, oppressed by summer, with thick heaps of chaff (*busa*) falling in showers and then clearing away, the ponds made muddy upto their bottoms and (grassy) sprouts, rare and withering.

357. The mountain-rivers falter along (in their courses), their currents being slowed down on rugged land, fragrant (as they are) with bits of fresh sprouts (*roha*), their water cooled by the fall (*oyāra*) of icy flow in it.

358. The landscapes (*disābhoā*) greatly appreciate (in charm), their loveliness emerging on account of a surrounding belt (*pariara*) of blue forest-ranges and their villages (looking) white with a covering of newly-laid thatches.

359. Even in summer, the mountain-slopes (^o*niambā*), develop an overgrowth of lawns (*saddalia*) in the forests, because of the sprinkling of water by windy (stormy) showers at evening, thus (looking) as comely and delicate (as they do) at the commencement of the rainy season.

360. Then the rivers flow in turbid currents and the breezes get fully (*pajjatta*) surcharged with Kadamba fragrance. The

youthful exuberance of the rainy season thus drops down (descends on the earth), without its pompous array (*dambara*) of clouds.

361. The travellers pass off their summer (night) sleeping inside the temples, cooled by the holy ablutions of Śiva's *linga* (during worship) and filled with the fragrance of the Kadamba and the Arjuna blossoms wafted inside (*ūdha*).

362. The days are lovely, the city-roads being heated, while the sun's orb is overcast with hanging clouds; the heat of summer is confined to the earth, while (the clouds of) the rainy season stand suspended in the sky.

363. And then (*navari*) the sun's rays developed a misty appearance, (as) at the close (*parināma*) of summer, as if showered by the spray of rut falling from the victorious elephants of the King.

And this is what happened :

364. The eyes turn away, contracted by the bright, dazzling light (outside) which could not be endured, having come out from inside the house, after a long time, reddish and languid (as they are), when rubbed after a break in the sleep.

365. The hips, adorned by a fragrant garland of Bakula flowers, attract (attention), with fresh nail-marks (on them) caused by a bed of tender Tamāla leaves crushed underneath.

366. The creeper-like arms, with cool forearms, as the bracelets of lotus-fibres were tossed away, look charming, being moistened with water and besmeared with sandal paste.

367. The (graceful) whirling movement, with anklets fastened on the feet interspersed with Campaka flowers resembling new, tiny golden bells, captivates (the eye), sweet and charming (as it looks), when the soft (silken) dress is thrown up.

368. The broad bosom gains in loveliness, fragrant with the residue of the sandal paste over pinkish nail-marks, (the fresh skin formed over them) being removed in the act of a close embrace and bedecked with a garland of Kalamba flowers (looking) variegated with their petals.

369. The charm of an ear-ornament, consisting of an inner (yellowish) Ketaka petal, emerges (in its loveliness), as it clings

to the reddish, flushed cheeks mingled with the intoxication of a small quantity of wine (taken).

370. Thus moves about on terraces a bevy of beauties, with their vigour diminished as a result (of the heat) of summer, the surface of their cheeks cooled down by a few drops of water (sprinkled over).

The talk of soldiers

371. "The days now are lovely, the sun's orb (becoming) pale (*vicchāya*) and brown on account of a co-mingling of lustre and clouds, the breezes cut off, (looking) greyish and dusty without dust."

372. "Here blows a breeze, rippling (*taramgīa*) with the swinging branches (of trees), through which (protrude) the crests of peacocks with their uplifted necks (*ukkantha*) and made noisy by the falling of showers on the thick Jambu fruit."

373. "Here emerges a mass (*patthārī*) of clouds, half of its interior darkened by what little (*dara*) water they had drunk, thus looking greyish like an elephant's ear white at its tips (*peramta*)."

374. "The ascetics pass their days here on the sloping embankments of the mountain, with blossoming Arjuna trees in front, surcharged with the deep fragrance of Kūṭaja flowers and made pleasant by showers."

375. "The forest-grounds here look beautiful, bristling (*kasavva*) with the Palāśa fruit, soiled with fine sands and making noise when ejecting water (under trampling feet), and appearing darkish even when slightly sprinkled (with a shower)."

376. "These days, when breezes (become scarce and) have to be looked for, and getting warmer after a shower, (are conducive) for ripening of the mango-groves".

377. "On a day dulled (heavy) by showers, the family houses (inmates) delight in the smell of fat, coarsened by dust falling out from the heated granaries (*kusūla*)."

378. "The forest-tracts here, dense with lotus-plants variegated (*sāra*) with their fruit, becoming thin and sparse by wood-cutting (activities), have their grounds browned off by the drying (*vā*) Kadamba trees, left standing only on their stumps."

379. "These Southern women, with their bound tresses of hair scented by fresh Ketaka flowers, look beautiful in their turmeric pigment, whose yellow brightness is heightened without effort (having the same natural complexion)."

380. "How and why would not Cupid, who conquers (only) with his fine, flowery bow, flash forth (triumphant) all the more, having obtained (additional aid) of the bow of Indra (rainbow)?"

381. Such were the talks of the army people, made soft and tender by longings of love (*ukkanthā*) possessing their hearts and telling the characteristic symptoms of the season.

382. The sweet-throated song and sleep in a (quiet) uninhabited place, when (for a long time) no sleep was to be had, were a great solace to the heart filled with (love's) longings.

And what more happens ?

383. The earth's surface dries up, its mountain-slopes being heated, the bulbous roots sprouting on the borders and the dust thickening in clods on account of light showers.

384. The rivers now start flowing their waters, yellowish and undrinkable, splashed by showers. the cranes (*balā*) picking up the floating fish.

385. The rivers reel and falter (as they flow), the dried-up, muddy moss-tufts overflowed by yellowish water and the fish (in the stream) difficult to spot out by the water-hens.

386. The beauty of the plantations of water-melons (*vālumkī*) drops away, with the shrinking of ashes (serving as manure), their tender fruit at (different) spots being encircled by the canopy (*viāna*) of brownish creepers scattered about.

387. Though washed by new (muddy water) and breathing shallow through their mouths, the flock of fish does not move away (to another place) in the pond, their bodies having become heavy with mud, (which they collected on them) in their meetings with other fish.

388. In the sky-region, lovely by the manifestation (*nivesa*) of a rainbow looking like a strip of lawn, there moves a curving line of cranes resembling a herd of (white) cattle.

389. The sky, partially bespangled with the lustre of deep, greenish rainbows shooting up, looks picturesque, as if it has been made multi-coloured (*sabala*) by the plumages of peacocks, who have taken to the air in a pleasant mood of satisfaction (as an effect of showers).

390. (A) As the thick column of dust (rises up), being dug out (*ukhhaa*) from its base (on the ground) by the speed of the summer gusts of wind, the surface of the earth manifests itself like the flattened skull of a tortoise.

390. (B) The hooded cobras tolerate the first fresh showers, although their rounded hoods smart (*dūmia*) under the smiting streams (falling on them), since their cool touch is very much solicited (*maggia*) by them on their bodies, being (constantly) heated (*payavijjamta*) by the fire of their own poison.

391. The rows of ponds look lovely, bringing the mountain-ranges, whose dust is allayed, much nearer (to them) and darkening the herds of elephants.

392. The lustre of sugar-cane (crops) flashes forth just after the first shower, looking blue as the dust is washed away, although they have gaps formed (*viraluddesa*) and the twigs are browned off in several spots because of the summer heat.

393. The ponds look lovely, their inside (walls) collapsing although well-built, the water becoming whitish in places where the stalks were rooted and the pink Kaseru grass at the bottom quivering.

394. The forests have their tree (-tops) stirred (*ramkholia*) by winds from the clouds and with a cool, green verdure (growing underneath) at the base; the Udumbara fruit becomes insipid (and tasteless) when beaten by showers.

395. A rest (continued) for a long time is enjoyed by travellers underneath the cool-shaded trees, noisy with (chirping) birds, delightful (as they are) with sandy mounds (nearby) by the side of rivers full of rippling water-streams.

396. The frontiers (of villages), with flocks of intoxicated quails (moving) inside the beds of Hirnsi creepers, with white patches inside formed by the fresh Varanaka grass, develop a charm fit for observing from house-tops.

397. The borders (of villages) look lovely with slightly yellow (*daragora*) rice-fields, moistened with drops of fresh water boiling in the heat (of the sun), with tracts of land (in between) appearing greyish like the backs of young tortoises.

398. The surrounding parapet-wall (*varana*) of the wells with its soft, upraised border, bristling with its bluish pieces of stones (masonry), thoroughly cleansed of its mud, appears to have diminished (*onaa*) in height, as the water came in (to fill the wells full).

399. The lands had rice-fields ripening (*vosattamāṇa*) with what little water they could subsist on (lit. drink) after the rains had stopped (*vāricchea*), being filled with the fragrance of Mustā grass chopped by the ploughs.

400. With fresh clouds (filling the sky), the days appear to have just begun, although the sun has risen high, while even when the (day's) end was far off, (it appeared) as though they are about to cross over (the setting time or the setting mountain).

401. Quite a peculiar charm (develops) for the bordering regions (near water), that could be noticed in their (various) vivid aspects when herds of cattle have moved nearabout, the paths (leading to them) being hidden deep (*gahīrāamāṇa*) in the grass that heaves up (and covers them).

402. The nights present a brighter twilight glow, when the gurgling sound of the mountain-rivers doubly increased (in volume) and the shrill notes of crickets (and such other insects) go on continuously.

403. The cities look pleasant, with their smelling (*uggamdhā*) soiled grounds, producing a bright, yellowish glow (up above), the notes of musical instruments being carried over longer (distances) by the peculiar (pattering) sound of the rainy day.

404. The nights present the scene of rain-water being drained out in noisy streams over the roads when showers have ceased, while (up in the sky) clouds are observed in their distinct demarkation (*vihamgāo*) when illumined by lightning flashes.

405. The frontier-lines (of villages) have tender shoots (of grass) obscured by (crowding) insects (*kīḍa*), marshes and ponds made muddy by showers and flocks of Sarāti birds squatting in fields.

406. The sky becomes overcast with massive clouds, the forests have their Arjuna trees pressed down and drooping on account of showers; and the dark-blue nights, with the moon, bereft of the pride (*ahamkara*) (of his lustre), do attract.

407. In the rainy season, the earth sinks, the sites (*nivesa*) of river-banks sagging under water, thus looking as if it (the earth) has been tossed away (from his head) by Śesa, when he himself was being fashioned into a bed (*talimattana*) by the god Viṣṇu.

408. The beauty of the forests in the rainy season has to be observed only from a distance, since the ground underneath the trees is full of high grass (*tanaila*) and the water of the ponds, muddy and warm, is unserviceable.

409. The villages, with their groves of trees discernible only at their tops because of the upheaving overgrowth of grass (*avaroḥa*) on the forest-borders, appear to have sunk, as it were, enveloped, as they are, by the coiling columns of smoke.

410. The jasmine flower, with its (encircling) petals drooping (being beaten) by showers and half of its filaments soiled and slight-smelling (*āsurabhi*), gets loosened from its stem where alone it ripens.

411. The forest borders, which delight trees and with cool breezes (blowing) after a break in showers, gladden the heart (by the sight) of the herds of cattle, returning by their paths on land.

412. The forests develop denseness (*bahala-bhāva*) with their thick (*ṇibida*) groves of trees and with the tufts of grassy lawns heaving up (*ūsasia*) in their close (*ṇiramtara*) growth, thus appearing as if they are being (moved and) massed together (*pumjijjamītāi*).

413. And then it looked as if all the four quarters are having their Nirājana (waving of lights) ceremony done in honour of the King through some one, just in the rainy season, when streaks of lightning start flashing round in circles.

414. The group of kings looked radiant (with valour) as they returned, and (joined) the Magadha king turning away (in flight from the field of battle), looking like a cluster of (blazing) fire-sparks from a column of a meteor.

415. The surface of the earth, gory (*āambā*) with the continuous flowing lines of blood of soldiers battered at the very start of the battle, looked as if it was strewn with scattered, coiling streaks of lightning conducted (down to the earth) by shower-streams.

416. The wide expanse of the sky, (emptied) of its clouds pushed out by the gods' chariots and reverberating with the deep boom of drums (beaten by gods) in the heaven, (sent down) thick showers of the Mandāra flowers that fell (on victorious warriors).

The King's Conquests

417. And then, after having gobbled up (*Kavallīṇa*) the fleeing (*valīamta*) Magadha monarch (i.e. killed him), he marched on through the outskirts of the sea-coast forests smelling fragrant with cardamom (*elū*).

418. His rambling in the cocoa-nut forest-ranges, reddish with gems, studded with stones heaped in masses on the shore, and sweet-smelling with split (cocoanut) fruits was a pleasant sight.

419. (Of the Vañgas) over whom the sun, red-tinged (*rāvia*) as red lead, (soared high) flashing from the victorious elephants' temples crashing (against one another in a combat), does not leave, even when risen high (in the sky), the pink glow of (dawn) when the night had ended,

420. The faces of these Vañgas, washed clean (*viccholia*) (and white) with the lustre of his toe-nails, turned pale, as it were, by the feeling of (shame and) embarrassment caused in their first (attempt to) bow down in homage (at the King's feet).

421. The Lord of the Earth moved on, casting his eyes on the forest-lands, bristling with pumpkin gourds and with herds of deer squatting unconcerned.

422. At the time of whose march, the earth shakes (and trembles), distressed in her belly, as the ring of jewels on the hoods of Sesa is thrust (in her inside) by the pressure exerted by the heavy weight of the army, thus appearing as if she has (her son) the planet Mars (situated) in her womb.

423. The Lord of the Earth, to whom a cordial salutation (as an indication of homage) was made by the southern king, marched ahead along the path over the Malaya mountain.

424. He (Rāvana) who looked up to the face of (Śiva) the Enemy of the Odd-Arrowed (Cupid), favourably disposed for the grant of a favour, with his eyes upturned (*uttāna*) and rolling, having seized (his own hair with his hand) in his devotional zeal to cut his own heads violently (to make an offering of them at His feet),

425. On whose (Rāvana's) broad neck, the wounds inflicted were hastily made painless with a sprinkling of nectar from the moon on His crest, by the Bull-Emblemed God (Śiva),

426. By whom (Rāvana) were observed the charms of his nine new faces, perfected by the grant of a boon (*varāhi*), in a jewelled mirror presented respectfully (before him) by the left half of His body (viz. Pārvatī),

427. By whom (Rāvana), not very eager for the whetstone (*śāha*), was felt in full satisfaction (*pariuttthe*) the sharp edge of his sword Candrahāsa, marked, as it was, by a thick layer (*punja*) of his own powdered neck-bones,

428. Whose (Rāvana's) arms were massaged in astonishment with his own soiled hands by the Three-eyed God (Śiva), spotted with mud, as they were, from the base of the Kailāsa mountain, when he balanced it (on his hands) and then put it down,

429. In whose (Rāvana's) interior halls of the palace, the wind blows in the discomfort of a slow movement through fear, although unimpeded (*niraggalani*) by the sighs of captive gods.

430. Our King reached that part of the ocean, where, thrusting such a mighty Ten-Faced (Rāvana) in his armpit, Indra's son (Vālin) had at one time, roamed about (on an excursion).

431. The blackish flood (*uppila*) of blood, gushing up in anger on the red, round faces of the Pārasikas, comes out simultaneously with the blows (of swords).

432. The pool of blood (*ruhiravicchadda*), manifest on the ground which stood coagulated (*niṭṭhia*), as layers of dust (on this ground) were excavated by the excited (trampling) of the army (soldiers), appears like the resplendent lustre of jewels on the hoods of Sesa (now exposed to view).

433. Streaks of ichor are ejected upward through the tiny apertures of their temples by the elephants, as their natural (downward) speed (of oozing) is blocked by their own trunks, colled up in the act of striking a slanting blow (*parinai*) (of the tusks).

434. By soldiers, who tightly shut their mouths with their lower lips, angrily (pressed and) pulled in with the help of the (upper rows of) teeth, resistance is offered to the life departing, as it were, while still the Master's mission remained uncompleted (unaccomplished).

435. The female jackals hoarsely (yelling) scamp about, their mouths agonised in their zeal to gobble the parts of dead bodies with darts imbedded (in them), their (shrill) cries being widely spread over drops of blood.

436. The battle-field looks as crowded as at the start (of the battle), even though the soldiers have been routed (scattered), striking terror (*dimba*), with the dead bodies (*rumda*) of men (riders) stuck up to their (dead) horses in their swollen condition.

437. The victorious elephant, with splinters of (the mahoot's) hook flying out from the gaping wound in the frontal joint of his temples (*ārakkha*), goes on shaking his mouth (head), thinking them to be (a hovering swarm of) bees disengaged (from his temples).

438. The same armies, with bodies scattered (*palhattha*) all over, lifeless and (hence) heavy, had become (a burden) unbearable for Sesa (to support).

439. Thus was a great, fierce fight of the King with the Pārasikas, which resulted in heavy destruction and climaxed in his victory.

King Pr̥thu Measuring the Earth

440. The mountains, situated near both the seas (Eastern and Western), although (uprooted and) made to move away with their second half of ranges, came in (to the same place with their other half) and covered up as much area as they were made to evacuate (*nijjamti*) (when pushed back).

441. Even as only one mountain, that covered up the whole world, was dislodged (and set aside), the whole earth, re-established in its full aspect, started coming into full view.

442. It appeared (*najjai*) as though these mountains, thrown aside (*parnolliā*) and (therefore) tumbling in this direction, are now pressing and pushing (*nollemti*) the rounded surface of this earth in this as also in the other direction (east and west).

443. The whole multitude of mountain-ranges, being forced aside by just one mountain clinging to the bow-end piercing (and penetrating its side), is being driven along (*nijjai*), filling, as it does, the intervening space with massed columns of dust.

444. It looked as if broken bits of splinters of the mighty thunderbolt, which had remained imbedded (at the time when) their wings were cut, are now dropping down from these mountains, (when we see) streaks of lightning crashing down from the clouds over their embankments, being (powerfully) pushed (by Pr̥thu's bow).

445. The mountain-masses are being driven along, their bottoms grating, their trees and water-streams set in motion, big boulders tumbling down, (the mountains rising and falling) in waves, as they cross over even and uneven surfaces (of the earth).

446. These lofty mountains, proceeding onward under the forceful (driving) pressure of the bow's tip, are being smashed by quarter-elephants (*āsāgaa*), suspecting (them to be) their rival elephants rushing (to attack them).

447. The mountains, with their wide expanse of bases stuffed with boulders falling from their tops in the course of their movement, are observed to have fresh (new) water-streams, gushing out from outlets bored by the bow (- end) thrust inside.

448. With their bases fully occupying the (area of the) nether world, these mountains, tilted up on the bow which pierced and came out (on their other side), were gently released (and lowered down), after having been balanced (on the bow) for a short while, for fear of demolishing the earth (by the thud of their sudden fall).

449. The currents of big rivers, which were formerly formidable with the pooling of water over the (slopes of) mountains, have now become thin streams of water and are being absorbed by the low-lying lands, from where they (mountains) are vacated.

450. The places from where the mountains were removed and the places where they were lodged by the King — both these (places) looked quite different (now), having (completely) altered their appearance.

451. The cluster of mountains, having been displaced from the central region and placed on the borders, the sky (vault) appears to have descended down to the earth, while the earth ascended the surface of the sky.

452. The same sea, now remaining in its diminished (*madaha*) expanse, (its water) having been collected on one side by reason of its being filled with mountains driven by the bow and dropped in it, appears to be unusually greatly populated by aquatic creatures.

453. The day shone with full light (*bahalāaya*) (of the sun), which at first had missed its brightness, but later, when the mountain-cluster was set aside, (became) fully manifest, (becoming) concentrated (*pumjaiā*), as it were, only in the middle of the earth.

454. The earth's surface appeared to be unevenly rugged, with all that cluster of mountains thus situated, and its other (adjoining) continents far elevated (in height), because of the (abyssal) hollowness of the land, from where the mountains were excavated.

455. The courses of big rivers, overlaid by the earth thrown over as mountains (began) moving, emerged into view after a long time, having been made muddy by the dust getting soaked in water.

456. Greater offence (damage) was done to the mountains by their enforced movements than by (the outrage of) their wing-cutting, after which they had been happy at having obtained stability and having grown (in due time) forests and grass.

457. The earth's surface, with an encircling ring (*parivesa*) of lofty, heavy mountains constituting its border, appeared to be deeply depressed in its central region, although, in fact, only its two sides were weighed down (by mountains).

458. The earth's surface, getting enfolded by its borders heavily bent down under the huge weight of mountains (placed over them after) being removed, appeared to have greatly dimi-

nished (in size), although (in reality) it had (reclaimed) bigger areas of extension.

459. Tributes were collected by the Master even from these border areas (*bhūperamtā*), although, indeed, (they had become) inaccessible by mountain-ranges, thickly placed together (*nibidikaa*) by the propelling force (*pellana*) of his bow by Pr̄thu.

Narmadā river as a love-sick maiden

460. The eyes find themselves fixed on the rows of swans, which, in their established familiarity, come dribbling in (*samgalamti*) at (hearing) the sounds of jingling anklets, as she (Narmadā) moves about in a mood of distate (and displeasure).

461. Her bright, lovely complexion appears to be changing to a darkish shade, by reason of constant interruption in her happiness, thus having, as it were, the colour of ichor flowing out a little from (the temples of) forest-elephants (*vivieha*) as they stand (in the current) to enjoy a bath.

462. Parts of her body become yellowish-pale in spots where the sandal-paste is applied (to give relief) in her agony of love's torment, looking as if her sandy mounds are exposed (to view) because of her debility (as observed in her thin, trickling stream).

463. Often times, her restless bodily activities in the form of waves (*viivāvāra*) terminate just in her heart, (which is) greatly agitated (*ullola*) by (longings for a) union (with her lover), the pleasure of which is relished in day-dreams conjured (*ghadamta*) in memory (*saisuhāsūa*), (but after a time) lost.

464. Her body (river-bed) attracts attention by (the swarms of) bees hovering (*ghonamta*) over (spots full of) fragrance (produced) by the crushing of her flower-bed, her head, which fully occupied a particular spot (on the bed), being easily discernible to people.

465. Recollecting this legend, the King dwelt in the same place where roamed Narmadā, who had fixed her love on that royal sage (Kārtaviryārjuna).

Nectar-jar coming out from the ocean

466. (The Nectar-jar) being sipped, as it were, by the Lord of Snakes with his thousand, very long tongues, having glided

(to it) under the garb of clusters of fresh, auspicious sprouts placed on its mouth,

467. Being courted, as it were, (for a grant of favour) by the old, imprisoned gods with many a bow, thus resembling the white chowries being waved over it (nectar-jar) by the attendant guards,

468. Being resorted to, out of their fondness for fragrance, by clusters of bees, as if by the crowds of creatures (scorched) black with anxiety (caused) by the fear of death,

469. Shining by its side, resembling its own halo of lustre and thus looking like the round head of Rāhu, which remained full of life, even when cut off with His wheel by Viṣṇu.

470. Our Master stayed on this sea-coast, where the gods (stood) in wonder to see the white nectar-jar coming out from the ocean.

471. He left (behind) the paths over Marudeśa where great elephants happened to be killed by haughty lions in an attack (*sampāta*) (on them) and where (water of) small wells was made turbid by his armies, crowding (to draw it from them).

Janamejaya's Serpent-sacrifice

472. The directions with black, thick tails of comets foreboding impending (*homta*) dread for the nether world, appeared to be full of snakes fleeing in fear.

473. The path of the sky, strewn with flickering stars as a result of the portents occurring at that moment, appeared to be (glittering), as it were, with hood-jewels, being offered to gods (as a bribe to save them) by the frightened cobras.

474. Thickly covered (*kalilā*) with clusters of the straight (bodies of) lordly snakes wriggling out of the mouths of circuitous holes, it appeared that the (Lady) Earth moved (in fright), as it were, with her upraised locks of hair in the fury of bewilderment.

475. Strips of sloughs in rows were cast off by serpents, suffering from (premature) old age through panic, being afraid, as it were, of being speedily burnt up.

476. With the coiling columns of smoke, getting mixed up with snakes incessantly (*atthia*) falling (in fire-flames), the sky, too, appears to be (one with) the nether world, turned into one single oblation (in the sacrificial fire).

477. The great snakes, sprouting (*pallavia*) with the throbbing clusters (*kadappa*) of their tongues, doubly red (*punarutta*) through bewilderment, appear to be angrily swallowing the flames of the (sacrificial) fire.

478. The fire, with its swinging flames, noisy on account of the hissing sounds (*sumkāra*) of the multitudes of burning snakes appears to be breathing out heavy sighs, as it were, while slightly (giddy and) reeling through the effect of the virulent venom (of snakes).

479. The female cobras, trailed (*padiaggiā*) by the red glow of jewels on their pink, spread-out hoods, drop themselves (in fire), wearing signs of decoration, as it were, in their endeavour to die (soon) after (their mates).

480. The snake-beauties encircle (*valaamti*) (in an embrace) the fire-flames without the slightest feeling (of fear), although their bodies were (accustomed to be) fondly caressed (in embrace) by the golden twigs of the fully-flowered Haricandana trees.

481. With his belly fully stuffed with coiled clusters of burning snakes, it looks as if the fire has his own circling entrails bloated and wriggling after his feast (on serpents).

482. The fire-flames, multi-coloured, because of the lustre of the various types of snake-jewels, appear to be containing within them the bow of Indra (Rainbow), coming down first before Indra himself was made a sacrificial offering.

483. His feet grasped with twisted hoods by the king of snakes who came for refuge, the Lord of gods trembles (in fear), as if mounted on the ladle dispatched (to the heaven to bring him down as an offering in the fire) by the angry king (Janamejaya).

484. Our Master stayed long on the way in the vicinity of the suburbs of the city of Śrikanṭha, where the descendant of Pandu (Janamejaya) performed the Serpent-sacrifice (in revenge) for the murder of his father.

485. (In that lake) wherein the king of Kurus (Duryodhana) was dragged out (*akkhitta*) by the son of Pāndu (Bhīma), (catching hold of) the skirt of his armour (*kavaa*) which reached his hands, in the manner of an aquatic creature found in (the fisherman's) net.

486. In that lake, water-sports were indulged in in the company of his beloveds by the king—a veritable young elephant of the Bhārata (—vars), remembering all the time the Bhārata conflict (between Pāñdavas and Kauravas).

Bhīma rails at Duryodhana

487. "You are a fool, O king, wishing (*ihamta*) to restrain Mādhava who, by virtues (chords) of the magnificence of His Māyā, has enthralled the whole world".

488. "The row of flags, O king, seized by the victor (Arjuna) in his fight with you (when you attempted) cattle-lifting, was a veritable (mirror) reflection of Draupadi's garments (removed from her body by Dussāsana) in succession."

489. "Quite fit and proper (it is) that you slapped your thighs instead of (lit. leaving off) the shoulder! Cowards, whose strength lies in their legs, place great reliance on their thighs."

490. "That you stood at that time completely drowned in sweat flowing (on your body) was (an occasion) for a practice in plunging under water."

491. In such a place where Bhīma, reminding (*sambhāria*) him of his lapses, made his enemy (Duryodhana) suffer pangs (by inflicting crushing blows) on his thighs at day-break (*vihāa*), our Master displayed (acts) of mercy.

492. (In that region) where the snake (Kandapuccha), emitting the sparks (of his own) poison-fire, as though (they were) splintered particles of the crest-jewels (in the crown) of Arjuna, was not made an arrow again (for the second time) by Karna.

493. Where his own armour (which had become one with his) skin, and which, although peeled off (*ukkatta*), appeared to have, for a moment, still remained (on his body in the form of) horripilation (produced) by the joy of (granting) a favour, was

gifted away by him (Karna) to Indra (approaching in the disguise of a brahmin).

494. In that region, where the chariot-wheel of the great chariot-fighter (Karna) tore into the earth, striking stories describing without a break (heroic events and incidents) of many a king are (being told).

The Flying City of Hariscandra

495. The sky itself, now deprived of Generality, (peculiarly) became the curved rampart (for the city), its differentiation (from the rest of the sky) being observed by its frightened citizens, coming out only on balconies.

496. The snakes, recoiling from (the path of) descent, as they observed clear, open space through the breaches (cracks in the subsoil), stayed put, huddled in fright, just in their holes.

497. The mansion-terraces, having their upper halves torn asunder because of cracks developing through the force of (the city's) upward flight, appeared somehow renovated, as it were, with their other halves remaining intact.

498. The wells, with their (feeding) springs uprooted, as their support of the earth-surface (subsoil) was cut off, became dried up (*tucchatta*), developing (deeper) hollowed depths.

499. The treasure-jars (buried underground), half exposed (to view) by their broken bits of chains dangling (midair), hang about suspended at the bottom (of the city), in the graceful style of big ringing bells.

500. The eyes of (loving) couples, ever remaining big (and wide open) because of their recent cessation of winking (action) are painful (to observe), deprived, as they are, of dalliance (*avilāsāim*) even at the pleasure (of each other's) sight.

501. The lodgement of the city becomes only lighter day after day, as its (supporting) earthy foundation is gradually crumbling on account of the wind's (violent) movement.

502. Even during nights (on the earth), awakening (from sleep) occurs for the citizens, who still feel languid (and lazy) in their (deep) unbroken sleep, since in the course of the city's

upward flight, they reached the border-line (from where eternal light) of the day begins.

503. The potters' houses (of pot-making industry) obtain somehow, day by day, lumps of clay, rationed in quantity (and meant) for their preservation only, because of (shortage due to) the inaccessibility of the earth (material).

504. As the moisture (*rasa*) in the earthy foundation began gradually evaporating, getting dried up by the sun's heat (beating) at its bottom, the earthy foundation (of the city) became full of dust and loose at the bottom, remaining (moist and) cloggy only on its top-surface.

505. Even with a (celestial) park (full of trees) of heavenly branches and juicy blossoms and fruits (nearby), the earthly trees (of the city) were (favoured and) fondled (by the citizens), because of the bond of their first (early) friendship.

506. Even when the earth's surface had darkened (*sāmāamta*) with the enveloping darkness of the night, there was day only in this city, because of the overspreading bright light of the sun.

507. Thus (in this part of the country) where went up (to the heaven) the city of Hariścandra, with its whole retinue (*pariarasahā*) (of bipeds and quadrupeds), rallied (round him) through the (superhuman) prowess of the king, as also with the trees and temples,

508. In that place, savouring of the fame of many a mighty monarch accepting (permanent residence) as he came (*jahāgama*), a (magnificent) mansion of gods (temple) was built up by our Master just within one day.

509. (The Mandara mountain) at whose foot (-hill) the lines of gold (incised) by the armlets of Keśava (Visnu) are still preserved, the people, even to-day, touch with their foreheads (in obeisance), rubbing their fingers on its rocks (nearby).

510. Observing the thick blue shade of the peaks of this Mandara mountain, His Majesty received at this place the presents (brought) by the rich country-folk.

511. The prowess of the King who took (*ahilemta*) (for his march) the (North) direction indicated by the Lord of Yaksas,

became specially unendurable, like (the bright heat) of the hot-rayed (sun).

512. The tracts over there appeared to him appreciably charming, perfumed (as they were) by the juicy exudation (oozing) from deep cuts on Devadāru trees and rendered cool by the fragrance of fresh wines extracted (distilled) (*nimmahia*).

513. (Here is) this lake whose shore-lines (are shaded) by the watery Kadamba trees in full bloom and are teeming with flocks of gallinules (*jalarāmku*) chirping sweet in intoxication in the clumps of reeds.

514. It (the lake) holds huge mass of water, having the look of the sea meeting (the lake) for a sight (of his daughter) Lakṣmī residing in the forests of lotus-beds, having over-run (over-flowed) the ponds of the nether world.

515. Here are some lake-spots with their whitish border-lines, as clusters of lotus-leaves are upturned by the female birds (*vihaavahu*), the lotuses becoming tattered, stale (*jaratha*) and standing on stalks jutting out, with very few (*virala*) leaves (left underneath).

516. The breeze here spreads the fragrant smell of the Jambū trees, which have put forth cool, tiny buds and (spreads) also the honey-juice of lotuses.

517. Here are these tracts that look lovely, as the cries of swans get blended with the sweet, throaty (notes) of the intoxicated geese and the clumps of Nicula reeds are penetrated by female cranes (*balāā*).

518. Here the fragrant smell of the crushed knots (of the fibrous lotus-roots), heavily thickened by the juice exuded from their broken bits, saturated with muddy, heavy drops of water flowing down from their apertures.

519. Here the beds of forest lotus-plants, thickly overgrown with an uneven placement of leaves curled upside down (*ukkhitta*) as they sprouted out one after another, rendering the movement of wild cocks (*kukkuha*) (halting and) faltering.

520. Vain cries (of failure and frustration) from ospreys (*kurari*), hovering over in the sky (to catch fish), emanate here

on the pools of water, (thickly covered) with leaves of lotus-plants kicked up by the gambolling (*uvvatta*) fish (underneath).

521. Here these bordering areas of the banks (of lakes) where crows fall upon (to feast on) worm-riddled (*kidailla*), dehydrated, flattened frogs and where tiny conch-shells (or snails) and moss are (gathered in nets) and drawn (to the bank) by fishermen (*jalia*).

522. The wind here flutters the leaves of lotus-plants, the roots of which are reddish like trunk-tips (*karagga*) of elephants and which are slimy (*picchila*), having been smeared (*phuda*) with thickened foam.

523. The lotus-plants here have their lotuses (standing) at the far ends (*peramta*) plucked (by people), the stalks jutting out (*uvvatta*) high above the little water (left at the bottom), while their thin (*madaha*) leaves are entangled in grassy patches on the banks.

524. These mountains with forests at the base overridden by clouds, the lakes with vocal birds and woods, void and tranquil, soothe the heart, as it were.

525. Here are sandy stretches (in the beds) of rivers, soft and smooth (*masinā*), the sands being fixed firm in wavy layers of mud, with Kāśa blossoms few and far between.

526. The villages here, situated on the outskirts of lakes, give very light sleep, being harrassed (*uppittha*) by the dinning sound-waves of the cries (*kallola*) of many intoxicated birds.

527. The grassy plots, their first (layer of) grassy growth rendered colourless and soaked (*ālumkhana*) in mud by the onset of flood, have now put forth fresh tufts of grass coming out (over the old layer).

528. The marshy tracts (*voccheā*) are pleasing and comforting in the evening, when cackling wild cocks have gone out of the lotus-beds and the grassy patches remain lukewarm (*thoumhāamta*), swarms of mosquitoes having flown away (*ummasaa*).

529. The foot-tracks of rhinoceroses (*vidima*) here are (a mixture of) black and white, (being covered) with the powder of tiny conch-shells (pounded under their tread), the ant-hills

(*vāmalūra*) (on the wayside) made soft and loose by the friction (caused when they rubbed their bodies against them), and the grass growing uneven (on patches of ground) in between their foot-prints.

530. Here these grassy tracts, cooled by the watery smell, (emanating and) spreading (*nimmahānta*) from the Nicula blossoms on the banks, with sands on their borders mostly comprising small shells (*tanusutti*).

531. The waterlines, with moss (*ghagghara*) formed (on the surface), have (flocks of) ospreys constantly engaged in (chasing) female fish, while inside (the water) tufts of grass (*saddala-sihā*) are to be seen with lotuses of deep fragrance (*ahigamdhā*).

532. The days in the infancy (beginning) of autumn are fine with blue meadows (all round in villages), while (in cities) first shoots of grass, sprouting through the interstices of stones (masonry), fade out (completely).

533. The lands on mountain-slopes (*kamthī*) here are bristling (*bandhuria*) with date-palms, (bending down) under the load of ripened, red fruit (dates, coupled) with the strong fragrance of Karamanda fruit.

534. This forest-grove here of Karīra trees, brownish with blossoms with their outstretched filaments, looks beautiful, (appearing) as if it is intertwined (*jadila*) with the hair of camels plucked (from their mane) and sticking to the trees in the act of rubbing (their bodies against these trees).

535. The heart finds relief, as it were, on the paths (going) over the forest-skirts, being filled with the fragrance of sun-plants in full bloom, (carried) by breezes, along with the fragrance of lotuses mingling with it that very moment (*āvāa*).

536. The village-women (*gāmeiā*) here do not collect from forest-lands cow-dung cakes, discoloured and unfit for fire (feeding) (*ahuāsea*), thickly covered, as they are, by the saline substance (*līdhūsa*) absorbed in (lit. licked by) them.

537. Here are these pond-beds, over which is diffused the smell of cow-dung trampled upon by wild buffaloes (plunging in them), their water turned tawny-coloured by the saline particles (*usa*) washed (into them).

538. These forest - lands, giving out a nice fragrance of their soil, which (becomes) brownish, (having been mixed) with dry, greyish cowdung (*karisa*), rouse uneasy yearnings (at the thought that) the herds of cattle (had stayed and now) migrated from them (*uvvuttha*).

539. The forest - outskirts, with their surfaces green with the fresh sprouting of needle - like grass shoots, look beautiful, the grass having grown and taken root (*vaddhiarūdha*) after having been grazed upon (*cinna*) by bulls.

540. The forest - regions, with their temple-sites painted in mineral dyes, and with wild cocks (*bhāsā*) hanging about in close vicinity, indicate the fact of the herds of buffaloes, resting there (*pariyuttham*).

541. The jackals approach a bony skeleton (*kamkāla*) of a buffalo through the scared, thinning (ranks) of herons (or vultures), while the crows, having moved away (from it) in fear, group together in another direction.

542. The rays of the sun here, with the manifestation (*niha*) of mirage (*maatañhā*) on lakes, becomes frosty white, looking as if they (rays) become crooked and curved because of refraction (*valana*) over (a mass of) upraised (*tulia*), rippling (*tarala*) water.

543. Cool breezes, (stirred) by big waves, indicate the (location of) watery places and their directions, (surcharged and) soiled, as they are, by the powdered (*chunna*) particles of water, whipped (*dhua*) by (flapping wings of) the flying birds.

544. The travellers here (somehow) with great reluctance drink from rivers their waters, the foremost portions (nearer the sands) of which are contaminated by sands, (tossed up and) falling with hissing sounds (*phukkāra*) (in the water) on account of winds blowing with speed.

545. The villages, at evening time, with warm (*umhāla*) shades of trees and with obstruction caused (to the free movement) of winds by the dust raised by cattle (on their return home), become more hot with the coiling, broiling (*bhattha*) fires (burning in home-kitchens).

546. Here (is) this forest with thickets of Devadāru trees, dried up and shorn of branches (*visāha*), being broken with their heavy trunks by the elephants and girdled by (a grove of) greyish, sparse Sallaki trees.

547. Here passes by a herd of elephants, their young ones hoarsely grunting, having been entangled (*samkalia*) in (clustering) creepers, their females recoiling (in fright) and their leader (looking back) with only a (majestic) turn of his face (head).

548. The big trees here, giving stamping strokes (*madda*) to the ground underneath, as their close, foremost ends of the branches are lopped off, suggest the fact of a herd of lordly elephants resting there.

549. Here are lands fit to roam about (*bhamiavva*), (where we have) speedless (*ajava*) big boars, the enemy, and the ferocious, wild beast (tiger) killing each other (*avaroppara*) and rare finds of Ruru horns.

550. Birds here fall upon (*saṃvajjanti*) the fruits (grains), standing upon the stems (*vidava*) of wild rice-crops with their slender (*pavirala*) roots remaining, after (much of it) having been collected (*saṃvaggia*) by the ascetics.

551. Here the birds, with their flight impeded (*padihaa*) by the groves of trees, their tops having been enmeshed in a thick network of creepers, fly out oblique (*tamsam*) and then take to (*valagganiti*) the sky.

552. The lions here shake off the swarms (*kaḍappa*) of bees, sent into flight by the blows (with their paws), from the masses of their manes, heavily (glued) by the liquid of rut of the elephants (whose temples) are violently cleft (by them).

553. The forests here, with peacocks noisy (with their cries) and looking reddish with fresh Palāśa blossoms, attract in a way indescribable (*kimpi*), as they develop a yellowish look by the dry (*uvvāa*) (waterless) ponds.

554. The pond-beds situated in the neighbourhood (*parivesino*) of Palāśa trees, (that are) rendered cool by the spray of water-particles (splashed) by waves (*jhilli*), captivate (the eye), with a few Kimśuka trees standing conspicuous in the centre of the water-less zone (*asalilamajjha*).

555. The grounds here, with their road-strips hardened by (layers of) soft earth carried by winds every day, become even on (occasions of) whirl-winds (*yāolī*) covered with a very thin (layer of) dust.

556. Here in the vicinity of lakes (*uvasaram*) the foot-tracks, which grow green grass (*haria*) with the trickle of drops of water from the (bodies of) boars, have this grass bent under the heavy load (*gārava*) of lumps of mud dropped (on the grass by the boars shaking it off).

557. The lands, deeply splitting (cracking), have their broken patches massed up and upheaving, with clumps of Mustā grass (growing on them), clustering, drying, elongated and thin.

558. Here the portion of the sky above, in this windless region bordering on the forest, indicates (the fact of) a herd of elephants (enjoying) their sleep, made brownish, as it (the sky) is, by the ground-dust hurled (*uggāhia*) (in the air) by the exhalations from their trunks.

559. Here are these rat-infested tracts, become uneven on account of their holes having been shattered (*visatta*), as the loose (*jajjara*) ground had its surface depressed under heavy heaps of earth dug up (by them) and with a few barren (*ujjada*) branches of sun-plants (*akka*) left over (on them).

560. The locations of trees here, although remaining (only) as long columns of ashes (*bhūi*), are to be ascertained by their elongated condition (of shapes), the fire (of conflagration) having sufficed for their prostration sideways (in the form of ashes).

561. The forest here attracts (attention) with its (pockets of) vacant, levelled land (*thalailla*) in between, as the (old) trees become sick (*rugga*) (dried up) in course of time, while the circling groves of young trees formed (subsidiary, small) planted parks (*uvavāñāmta*).

562. The mountainous, marshy forests here, cool with the formation of shade on account of the thickness of creeper-canopies, have grassy patches of turmeric (*haliddī*) with their healthy (abundant) growth.

563. The bordering lands here look lovely with hard, black stems of the foliage, (appearing) as if they (lands) have assi-

militated (lit. drunk) the iron of ploughs (*sīrāyasa*) in their every day friction (in the course of cultivation).

564. The sun's reflection, fallen on golden rocks and deeply tinged by the mass of rays (shooting up from them), looks reddish-yellow like a ripened palm fruit (freshly) cut (*nicchalliya*).

565. The roads here with their (upper) surface of soft earth, perforated (*chiddiya*) by the heavy particles of dust falling down after having been tossed up (in the air) by (gusts of), winds appear to be impressed with seals, as it were, by means of sparse drops of water.

566. Here are these lands, loose like dry cowdung (*karīsa*) and bluish, brownish and rough, strewn, as they are, with faded flowers, (dry) leaves and pieces of wood (lying scattered) underneath the trees.

567. Here are forest-regions, resounding with (notes of) peacocks, having Kadamba trees in full blossom variegated with old fruit and rendered cool with the fruit, buds (*kosa*) and doubled (*vīma*) foliage of Palāśa trees.

568. These trunks of trees smelling of ichor, (transferred to them) by wild elephants in the act of rubbing their temples, have their barks torn to shreds (*daliya*) with their claws by angry lions, (rushing and) wrathfully raising themselves erect (against them).

569. The summer nights look charming, the sky above being screened off by a thick film of dust, the fog absent (*anavasāā*) during evening time, and the moon's pleasing orb (shining) in the other half of the sky.

570. Here are these lakes where lotus-plants lie scattered by the elephants plunging (in them, as a result of which) massive columns of water are raised, the dry (*vasuāā*) lotuses floating on the surface.

571. Here the sloping sites of lakes whose banks are brown with bits of lotus-leaves collecting and clinging to the trees, the spaces in between the split (*phudia*) leaves being (filled and) soiled (*āvila*) by (the cobwebs of) spiders (*lūā*).

572. The forests here, being enveloped by the rising tops of (shooting) fire-flames slanted (*tāmsikāā*) by the (gusts of) winds,

blaze up (*dippamti*) first at the top and afterwards (*taamti*) at the bottom.

573. The lands here, giving out the odour of (recent burning by) wild fire, look nice (*agghamti*) with their ant-hills tawny-coloured as a result of having been recently (baked) dry (*vāa*) in the (furnace of the) fire, while the trees wither at the bottom (*hettha*).

574. The breezes here can set in motion the leafy creepers more quickly (and easily), as they are now lighter (and) have developed empty spaces (*sunñabhāva*) in between the leaves, freed from dust as a result of the (washing) onset of water (shower).

575. Here are forest-lands with interposed, yellowish patches of lawns remaining intact, as before (*tahapariñthia*), (having escaped burning), (thus indicating the fact of) forest-fires stopping to rest at will (wherever they liked in their acts of damage and destruction).

576. Here comes out (*ṇīi*) (of the pond) a herd of boars, with bodies made more formidable (*viadaara*), as it were, and with lazy, half-opened (blinking) eyes, as their eye-lids (*puda*) are soiled in the act of wallowing (*lolana*) in mud.

577. Here in the habitations of cowherds, even warm water is drunk by travellers, although it looks whitish when placed in (poured) in vessels (*pāri*) in which usually cows are milked.

578. The wind here flutters the lotus-plants, the leaves of which are pulled out from the roots to which they (leaves) are attached, (producing) a hissing sound (*sakkāri*) as it moves, over water and Kāśa grass, the cranes nearby feeling harrassed (*āyāsia*) thereby.

579. Strolls (*parisakkia*) over sandy mounds here during evenings give peculiar pleasure, an additional delightful feature (*sarasa*) in them being the sight of birds (in the vicinity) casting (furtive) glances as they recede with slanted necks.

580. Here spreads the perfume, thick and cool, as it filtrates (*samgalana*) through the blossoms of various creepers, possessed of extremely fine and deep fragrance.

581. The leaves of Māludhāni creepers, (shaped) uneven like the soles (*paoara*) of a camel, upturned and greyish with pinkish edges, (go on) reeling and rolling about (*paholamti*) here.

582. The forest-lands here, the foremost parts of which are (keenly) observed by travellers sitting under the shade (of trees), look charming, thickly crowded, as they are, with Kamkola trees, (crops of) pulses and herds of monkeys.

583. The perfume of Karahāta flowers, the back surfaces (*vatttha*) of which are greyish-pink like the broad cheeks (*gamdvāsa*) of a fair lady in separation, spreads about here, (specially) sweet, as it is, in the afternoon.

584. The slightly cool (*darasiala*) perfume of Kadamba flowers, deep (*jaradha*) and pungent, as the roots are soaked in wines (offered in fulfilment of their cravings), rolls about here, its pink filaments having faded out.

585. The fragrance of Priyamgu creepers that are reddish like blossoms of date-palms, spreads about here, having mixed with the honey-particles of full-grown lotuses.

586. The glory of winter finds its life-breath (*āsasai*) in the Marubaka creepers here, thickly (covered) with buds and having a pink, facial (external) appearance, as also in the bright (*tāra*) white Kunda flowers.

587. The wind here flutters the bordering fields of barley, (raising) waves among (barley) blossoms which change their colour every moment, trampled upon, as they often are, by the herds of deer, becoming confused (about the direction) of their movement.

588. The foremost bordering regions of barley fields look lovely, as the husk (*sūā*) of their blossoms becomes scarce (*pavirāamta*) owing to the heaving (*ūsāsa*) (swelling) of ripening grains (*phala*).

589. (Water from) forest-wells, which look bright and gorgeous with rows (*pāli*) of Karavīra flowers, is drunk (by people) with their mouths made sour (after chewing) the fried (*pulosa*) fragrant barley grains.

590. The landscapes in different directions even during day-time look dusky like night-fall, (groves of) mango trees being enveloped in the ground-dust (*mahiraa*) which is coated (*ahioa*) with smoke from the forest-fires.

591. A traveller sucks an inner piece (*gabbhasaala*) of an orange, (thinking) as if it is his beloved's lower lip, downy (*pamhala*) and reddish-grey, as it looks, with a skin (*cuduppa*) from which the threads are loosened.

592. Here during winter when flowers become scarce, the God of Love, who (generally) downtools (lit. keeps aside his flowery arrows), engages the couples in a hand-to-hand tussle under the pretext of a tight embrace.

593. Here is quite a peculiar charm of breezes, invested with the sweet perfume of Kañcanāra filaments set in motion (by them), which makes the forests riotous (*ucchamkhalia*).

594. Blooms here a bud of Mādhavi creepers adorned with pinkish stems (*bañdhana*) and tender leaves, looking dull-red (*mailāruma*) like the throat of a full-grown pigeon.

595. Bright and beautiful are (*ahirāamti*) the forests here in (their multi-coloured aspect of) green, pink, white, grey and mixed shades, with a thick network of branches growing out of season (lit. setting aside the seasonal sequence) (*kamāvamukka*).

596. Nice (and happy is the advent of) days of spring, when with the formation of fruit, the greenish (*hariāamāno*) tips of mango-blossoms become scarce and the throats of the sweet-warbling female cuckoos (enjoy) a free play (*akumtha*).

597. Indeed, out of curiosity (to try) new arrows, Cupid must be indiscriminately discharging mango (blossom) shafts; since even those, not in separation (from their beloveds) are (found to be) uneasy (*ūsua*) and restless.

598. Blessed (and happy) are the days of village festivals when children are adorned (*tividikkia*), women feel the pride of (wearing) pink-coloured (*navaramgaa*) sarees, while the (poor) farmers (look on disinterested) without a tremor (of excitement).

599. Here on the branches of mango trees are to be seen blossoms spotted (*kabbura*) (black) with a very few bees perched (on them), appearing as if (they are) the slightly-burnt shafts of Cupid.

600. The forests here, slumbering in winter, look charming with their slightly-opened reddish eyes in the form of the tender,

pinkish sprouts, looking as if they have been (stirred) to a state of awakening (by the spring).

601. The fruit of mango trees here, still lingering (at the stage of) incomplete (*asaala*) ripening, attracts (the eye, looking) bluish like rounded cheeks of a dark Dravidian damsel, rubbed with turmeric (pigment).

602. The yellowish, powdered stuff gets squeezed out from the finest (*jacca*) (variety of) Karcūra plants, when trampled upon by the deer (*ena*) under their hooves, looking like the yellow, Rocanā dust obtained from the split bamboos.

603. May not Cupid here, who had created constant occupation (employment) for his bow during all these long Hemanta (winter) nights, (again choose) the (same) targets in the persons (already) vanquished (by him; but he should make fresh conquests).

604. The tips of the sprouts of trees here, at the beginning (*muha*) of spring, emerge pink up to their farthest extremities, perhaps because of the fact that the crimson colour (blood) of their own sap has been carried (to their extreme ends from the point where) their twigs were cut open (for the sprouts to shoot through).

605. The bees here, besmeared with drops (*vimduia*) of honey from fresh mango (blossoms) which they could somehow collect, are themselves being licked (*pijjanti*), as they hover (*rumtamiā*), by the other rows of bees (who cannot get a chance to go close to the blossoms).

606. The fruit of the mango trees turns gradually upside-down (*ohura*) by the weight (*gārava*) of its juice, its outstretched stem, pulled out from its stalk, becoming loose and swollen (*usasia*) at the time of its ripening (*poriñāma*).

607. The forest villages here, where children are delighted to obtain fruit (gifts) and which look beautiful with well-planned timber houses, attract the heart (by the fact that) they are not thickly populated with people (*a-janāinna*).

608. The heart, for some peculiar reason (*kimpī*), clings to (lingers in) the deserted (*uvvattha*) villages, shattered by (an excessive growth of) trees (over dilapidated houses), while

columns of smoke are now confined (only) to the habitations of cowherds and a few crows are (seen) loitering in between.

609. Here is a grove (*samda*) of big trees, nestling by a hillside, where in a vacant (solitary temple) Siva's Limga is bathed by a religious man (*dhammia*), coming (by chance) to the village and which, smelling of leaves (dry and rotten) has a pool of water (*kumda*) deep and bluish.

610. The trees here on the premises, shrivelling still (*āumiino*) with their foliage folding up at the roots by the downward (current of) winds, produce low murmuring sounds (*jhamkārino*) over the (aerial) path (in line with) their tops.

611. The trunks of ageing trees here, reverberating with the (chattering of) much-roving monkeys (*sāhāsāramga*) and having big and round honey-suckles formed (on them by the bees), look charming.

612. The branches of Mālūra (Bilva) trees here, at first weighed (bent) down, have regained a slight heaving up, as their fruit becomes lighter on account of dehydration during (the period of) ripening.

613. Central portions of grassy tracts in the forest-lands look charming, as some patches in between regain their green shade with the brushing off (*bhīṇṇa*) of the (overlaid) dew (*avaśāya*) by the tread of wild beasts, looking moist and fresh in the early morning.

614. This water here, reddish-brown in colour (for having mixed) with rotten (*parisādiya*) bamboo leaves, flows through the mountain-valleys, stumbling over age-old pebbles (*uvala*) turned greenish (*hariāamāṇa*) with (encrusted) dirt.

615. The sages here dwell in caves, the boulders of which are dislodged by (the force of) falling (rushing) streams, wearing, as they do, garments dyed red (*kāsūya*), having the shade of old jujube fruit-stone.

616. Here over the lines of mountain-slopes (*niambamālāsu*), the caves of which are accepted as residences by the Siddhas (perfected sages) and which are (thickly covered) with trees, (*dumavaīsu*), the bees obtain fulfilment of their desire (*panao*), as they can drink (the honey) of flowers (in all seasons).

617. Here are mountains, overlaid (at the feet) with heaps of powdered (stones), to which condition huge boulders, dislodged (from mountain-sides), were reduced when fallen down and which have embankments uneven, glistening and noisy and (which supply) pieces of stones that are fit for (masonry) construction.

618. Here move, with a slow tread, lions inside the cave-temple formed out of Kuruvinda (ruby) stones, the edges (*hira*) of their claws sharpened upon piles of broken (pointed) stones (*kakkara*) (over which they pass).

619. The rivers here, with their embankments, the stones of which are a bit worn out (*khallaia*) (and polished), with a few small fish (swimming) and with their under-current looking variegated by the shadow of foam-crust.

620. The villages on mountain-ridges (surrounded by) wavy (*bañdhurāamta*) thickets of Dhava trees, (standing) on feeble (*visaha*) roots with their barks peeled off (*avavakkala*), abound in (the supply of) thick, sour rum (*sihu*) distilled from molasses (as a part of cottage industry ?).

621. Even during the day here, the outskirts of mountain-forests, shining (*ummilla*) with the sun's rays deviated (*pariatta*) (towards them) after obstruction by the tops (of mountains), appear to be enveloped in smoke, as they are not clear (*maila*) for observation from a distance.

622. Squatting on their feet, chin (*cibuaala*) uplifted and the thin mouth-line extended, such a slumbering pose of lions here looks charming, (especially) as the sharp tips of their claws protrude under the pressure (on paws).

623. The wide, reverberating echo of the loud tinkling sounds (*jhamjhanā*) of cymbals beaten, takes a long time to quieten, being halted and sent back through a series of (surrounding) caves (*kapphāda*).

624. The sky here, (lit up) by the brilliance (shooting up) from the joints (*sañdhi*) of bright, jewelled slabs piled up in heaps (*sañda*), looks reddish (*āyambira*) like the petal of a pomegranate flower fully expanded (*paridalia*).

625. The mountains here, with their peaks flung far above and their slopes (*niyamba*) standing out prominent to their full

extent, appear clouded (*maila*) at the top, while gradually brightening up at the feet.

626. Here are these lands, clustered (*kalila*) with creepers coiling round the trees which, when cut, have dried up (*uvvāa*), (the surface of these lands) made uneven by the holes (left in the ground), as the bulbous roots have been dug out by the Śabarās.

627. The tracks of boars shot by arrows are here pursued by the hunters (*vāha*), marked as they are, with seal-like drops of blood looking brighter further and further.

628. And then the clear, bright sea comes to be noticed, its coastal line (*peramta*) coming into full prominent view by the land lying about in its full extent of jewels, like the fully stretched circle (*phanāda*) of Śesa's hoods.

629. Here are rows of coastal forests of the sea, (studded) with clumps of date-palms, matted (*parijadila*) (and clustered at the tops) with leaves and stalks, rising tall (from the ground like) high columns (*dīharuddamda*).

630. Here on ponds, very early in the morning, bloom lotus-plants kissed by swans (*marāla*) with their beaks, veritable hide-out habitations (*palli*) of the barbarous (*pulinda*) bees residing.

631. Here comes from forest-creepers on the Northern Mountain (*uamahihara*), situated to the north of this sea, fragrant perfume, spreading in the sky and following the speedy course (*raya*) of the wind (*sāmīra*).

632. The falling mass of pollen (*raoha*) from the betel trees here, giving reddish colour (*pāḍalia*) to the dust on the earth, scented with perfume (obtained) by (mutual) friction and making the wearing apparel (*niamsana*) (of the people) brown-coloured (*kavilīna*), presents an appearance of the twilight glow.

633. Here on the mountain-ridges, monkeys go on licking their own sweet-smelling hands, thickly smeared (*picchila*) with the juice (toddy) of the mountain-palms cracked by (the force of) winds.

634. The breeze here sets the forest-groves of cocoa-nut trees dancing, their fruit-shells (*phalokosa*) making a loud noise as they swing and clash (*ramkholira*) (against one another) in their ripened condition of the kernel in the interior (*gabbhasāra*).

635. The breezes here, stirred (*samvelliā*) by the leaves of dalm-trees, rustling and swinging, move on producing crackling sounds (*cadakkāriṇo*), as the fruits of the best variety of grass (*taṇarāa*) burst at their stems (by the wind's action).

636. And now the mountain Kailāsa passes by – (Kailāsa) where the orb of the moon, on account of the snowy frost, fades away, feeling distressed (*vihura*) as it were, by the grief at having remembered (his friend) Cupid's downfall (destruction).

637. Here are exhaled by Vāsuki breeze-like breaths held (pent up) in his fully expanded (*upphulla*) hoods, through his throat suffocated (*nibidia*) by the knot (in which his body is tied up) to bind (hold together) His (Siva's) matted hair.

638. Here on its ridges, even during nights, the (blazing) twigs of highly (potent) medicinal herbs, enveloped in their own (innate) jewel-like lustre, do not come to be clearly distinguished (*nivvadamti*), although the cobras (nearabout) have been repelled by their (anti-venom) smell.

639. The mass of rays here, (shooting from) the jewelled embankments, appears paled in lustre (*vicchāa*) like the upturned plumage of a peacock, its full refulgence being haltingly relayed (*parikkhalia*) through the layers of mist (*nihāra*) (overhanging).

640. Pallor flashes white over the clouds that have (now) occupied the (mountain) peaks at the break (of the rainy season), having, as it were, discharged streams (streaks) of lightning-blood.

641. The fresh nail-marks (*nahavaa*) over the breasts of the beauties of the Siddhas here develop the charm of picturesque birch-leaf paintings marked by reddish border-lines.

642. The mountain-caves here, (illumined) by the light radiating (*samdhia*) from the sages in still meditation and (consequent) concentration (of the mind), become dark, as soon as their meditation ceases.

643. The decline (*parināma*) of days (evenings) are (ruefully) watched with upraised mouths by buffaloes mightily pleased while leaving the ponds, the sun's rays being screened by the mountain-peaks.

644. Happy (are) the evenings when grassy regions are cooled by (falling) shadows and paths on the forest-outskirts

(echo) the songs of cow-herdesses (gopis) returning from the cities.

645. The high columns of mountain-ridges here, lovely with their bowers turned greyish by the smoke rising from hamlets (*palli*) (down below), appear grave (and solemn), as at the advent of the night (*ṇisāgama*).

646. The moon, shedding off the rising glow (*uayachavi*), his rays (now) yellowish like an old piece of ivory, looks beautiful, as his orb rests on the mountain-peak.

647. Here move on rows of clouds sprinkling shower over fresh shoots (*kaṇḍala*) of trees, and appearing deep-blue (*ahiṇīla*) like the ring round the throats of old sparrows (*kala-viṇka*).

648. The perfume of Bakula flowers here, (fallen down) and gone dry (*vasuāa*) at the bottom of the trees, but bursting open with (a shower of) water, goes out (*viṇimmaḥai*), (smelling) sweet like old wine prepared from Kinva seeds.

649. At the time of the first rain-shower, waters (in different pools), which remain cool at the top surface but (hot down below), because of its retention (*ṇivesa*) over heated ground, are drunk by the forest deer, joining (*ghadīa*) their mouths just a bit (hesitatingly to the surface of the water).

650. The breezes blow, spraying about the yolk (*kalala*) of birds' eggs bursting (on the ground) when discarded by shaking trees, tossing up (*utthamghīṇo*) dust-particles cooled by clouds.

651. Here flow these wide-sweeping floods, (raising) bubbles (*bubbuā*) greenish inside with the cowdung absorbed (*virāa*) (in them) and looking picturesque with (flocks of) fish netted (*samdāṇia*) (trapped in) by marshy patches.

652. Here reels (and lingers) the beauty of grounds underneath (a grove of) the Jambū trees, giving out a strong smell of their fruit-stones (*phalatthi*) washed (*viccholia*) by shower-streams, very few bees being (left over now).

653. Here comes rolling the cool fragrance of blossoming (*ubuddha*) Kadamba trees from the mountain-ridges, over which plantain trees have shot up and the Kesara (Bakula) groves are smashed by buffaloes (*seriha*).

654. Here in the rainy season emerges the charm of forest-breezes (carrying) the smell of the pulp (*sūra*) of Bilva (fruit), moistened with water, reddish and insipid.

655. The paths on lands, darkened by the dust held fast (*paḍibajjhānta*) by fresh (shower) streams, look lovely, spotted (*kabburā*) as they are, with the greyish imprints of the hooves of the deer.

656. The nights here, although bereft of clouds (*avamehāo*), have blurred moonlight and gentle breezes, the stars very slightly coming into view in the sky, blinded (with the darkness of the sheets of) water (over the earth).

657. (And now) here spreads the beauty of the days in autumn, pleasant with the fragrance of honey formed inside the blossoming (*ummuddia*) Sinduvāra flowers and with lotuses pouring out their perfume.

658. In this way, various forest regions with their (characteristic) lovely aspects were observed (*saccavia*) by his army-men, who met in victory different countries on the earth in all directions.

The desolate condition of the territories and cities of enemy-kings

659. The jewelled embankments here (in the enemies' territories), the lustre of which is faintly (*virala*) observed at the loss of their fresh (polished) brightness (*virasa*) like the faded (*viratta*) (discoloured) rainbow, their (former) brilliance now to be imagined from those parts cut open by buffaloes with their hooves.

660. The lovely appearance of parks is quite different now, (wild and) rough like forests, their trees being smothered with oppressive congestion (*pīḍia*) in various parts by canopied over-growth of creepers, turning and twisting (*pariatta*) at their sweet will (without the gardeners' direction).

661. The flower of those very creepers which (worn as a decoration when only a bud) started blooming (*bhijjamtam*), (and when faded) left its filaments completely hidden in the hair (*alaa*) of graceful ladies, now drops down (from its stem) being pushed out (*pellia*) by the (developing) fruit.

662. The same interior (halls) of houses (*bhavanocchamgā*) with their top (roof) structures gone away (demolished) and the foreparts (*pabbhāra*) of the walls standing, as they were, inclined outwards (*ovatta*), now look like waterless (dry) big wells.

663. The same market-places (or picture-galleries), which (rested) on pillars studded with such precious piles of gems, now (boast) of the glory (*vihaya*) of only the hood-jewels of cobras freely moving about.

664. Here, indeed, at the time in the rains is that city with a ring of huge heaps of loose earth at the place of the city's location, with pieces of gems and corals shining in different parts where they happen to be embedded.

665. Those places, where the cities were founded (*nivesa*) (and established), although (situated) far off, appear to be near enough, with the cupolas (domes-*vidamka*) and arches of temples and ramparts (*sāla*) emerging in full (and clear) view on account of their dustless condition.

666. The empty spaces (*ovāsa*) inside the houses, with ups and downs (*thaiidia*) in places of the lost granaries, caused by coarse husk and dust, show up deep and hollow holes (for one who) would search for underground wealth.

667. The fields here with furrows of ploughs (*sirāgama*), (levelled up) with an overgrowth of vegetation in time and now looking deep green, (are covered) with thickets of thriving sun-plants (*māndāra*) due to the richness of the soil.

668. Looking up on raised toes (*uṇṇamti*) as it were, to the rise of dawn (*kallam*) in these low-lying (sunken) (*sāvasāda*) tracts full of Karabha plants, the directions stop here, as it were, giving out the fragrance of lotuses.

669. Here in the parks (*uvāṇiggama*) are these swing-courts underneath the trees, the (swing) ropes having snapped (*vocchea*), the knot left over (tied) on the boughs where grass has grown thin and old.

670. Here are outlying lands on (city) borders where (structural) monuments commemorating (the glory of) of past kings, collapsing, are reduced to fine reddish (brick) powder, (their existence) now to be inferred from old reptiles (crawling about).

671. Here in the wells full of lotuses and KaravIra flowers are waters lovely (even) in summer, that excel (in quality) the essence of Kunda (flowers) and UśIra plants or the pink mango juice.

672. Here on the precincts are some building projects commenced by good men, with their built-up solid foundations, with piles of stones cemented, but later abandoned in (a state of) incomplete construction, now gone old (and dilapidated).

673. Here are parts (of cities) with arch-tops, to which are fastened big bells with straps (*ṇālī*), remaining in tact (*tthia*) because of their inaccessibility, (thus) indicating (*sambhāvia*) their great prosperity (in the past).

674. Here are these residential extensions now, with (only) the piled-up walls standing up-to their tops, the wooden supports having fallen down; (they) as it were, torment (their heart with the heat of) the bright light of the sun scorching their inside.

675. Here are dwellings where the threshold construction in stones is (covered) by thin iron bars that are still without rust, being (constantly) rubbed (and polished) by people, while, of the light doors made out of Agaru pieces, only a few chips of wood are left over.

676. Here are extensions of raised grounds (*thala*), with sloughs of snakes hanging over joints of the dislocated wooden beams (*pīṇḍī*) and with distinct signs (*līmga*) of mud-layers stretching all along their length.

677. Plucking the flowers of tamarind trees (*cīmciṇī*) greyish like the wings of an old sparrow and crushing (*olumpa*) it into a lump on his palms, the traveller makes a morsel of it (eats).

678. Here are to be seen decayed bricks, with thick layers of reddish clay sticking (to them) and coming out through the cracks in the walls falling apart from their first (lower) foundation.

679. On account of the fact that the ring of the encircling wall is corroded (*parihīṇa*) by a coating of salty layers, the tubular wells appear more awesome and upraised, being fully filled (with water).

680. The streets, grave and solemn, with their solid thickness (*piṇṭattana*), with their conditions of slight wear, tear and friction

(*parikasana*) and (strewn) with broken chips of precious stones, even now speak of their expansive width (*āhoa*).

681. Both the ponds and temples (being buried underground and levelled up (*sañikaa*) in course of time, the lands here look uneven (*visama*) only with slight elevations (*uñnaa*) and depressions (*ñinna*).

682. Here are these old (decayed) walls, with lines of pointing in chunam (*cunnarehā*) still held fast at the base (foundation), deviating (moving away) from the doors of a round-shaped (*golaa*) house and with reddish-yellow decaying plasters (of bricks).

683. The houses here look, as it were, solemn and awe-inspiring, admitting more light inside because of broken patches in lattice-windows and (mixing) in their own shadows the faint shadows of their pillars.

684. The terraces here even during day-time are hair-raising (*ukkamtaamti*) because of an imaginary (fear) of ghosts, raising sudden sounds where there are no sounds.

685. The premises of houses here cause distress (in the heart to see) their palms and date-trees (despoiled and) left bare (by people) out of their greed for fruits and foliage (and to see) the old water-drawing wheels (on their wells) deprived of their iron bars, their (wooden) spokes lying (broken and) scattered about.

686. Here on the outskirts are even to-day the paths leading to the precious hoards of wealth, as indicated by symbolic signs, being watched by kings with down-cast (*ohura*) heads, (feeling ashamed at the thought of) having been frustrated in their efforts (plans) (*vihuārambha*).

687. The streets here at nights are, for a long time, enveloped in pitchy darkness, with no outlet of smoke and dust any more and greatly reduced (in width) (*viralāo*) by the houses falling on them.

688. Such were the conditions (*samnivesa*) of (their own) cities witnessed by the hostile kings, who (left a long time back) to join (our King) in his service, greatly disturbing (and destroying) the prosperity (of their own cities).

689. “Look at the face of this woman which has regained its brightness and has again taken to the mirror. It beams like

the lotus of a lotus-plant kissed by the Sun's orb standing face to face."

690. "This (*imā*) (woman) has a face from which the hostile flush of anger wears away, as her lover seizes her lower lip (between his own) like a crystal cup, the wine in which goes on subsiding at every sip."

691. "How charming is this woman who mixes and moves her fingers in the hand of her lover, which, slipping down from her neck, has cupped one of her breasts, looking as if she has started the diversion of (playing on) a lute with a gourd (on its handle)!"

692. "This woman has a face with the forehead overshadowed by her locks of hair seized by her lover, thus looking like the night of the dark fortnight with the moon's orb in its slightly reduced first digit."

693. "The union of the moon and the deer (as seen in the spot) who have been vanquished by the lustre of her face and her eyes, has taken place because of the fact, perhaps, that both of them (the moon and the deer) share the common grief (of defeat)."

694. This was how servants described the love-sports of the wives of the army (men), among the multifarious pleasures, worth enjoying in the rainy season, after the bow was brought down (from the shoulder to rest) by him (our King).

The King's Glorification by Bards

695. "At whose blows, love (desire) for flowers, showered by gods, develops in (the heart of) of bees flying up from the broad temples of enemies' elephants shaking their heads (at these blows),"

696. "The lustrous flashes of smiles of these ladies (here, formerly) belonging to that Magadha monarch, O King, are not noticed, being repelled (*pellia*), as it were, by the brilliance of your own great glory."

697. "The streams of tears (flowing down) on the cheeks of these ladies, which bear reflections of the hairy strings of chowries (wielded and) waved by them in your service, are (also) not observed, having been already sucked (absorbed) inside (the cheeks) through fear."

698. "From whose (elephants') cavity in the temples, darkness exits (*nīi*) as it were, under the guise of a massive quantity (*ukkara*) of the drops of muddy ichor thrown out, (the darkness) being driven out, as it were, by the rays of pearls stored up inside their temples,"

699. "Such mighty, victorious elephants belonging to you, O King, who routed a host of enemies, have to find diversional (outlet) for their spirited vigour (*team*) only in (the pastime of) dashing against (*padipellana*) mountain-embankments."

The sun trimming himself to make his lustre bearable for his wife Avarca

700. "(The sun whose) mass of rays, under the disguise of smoke released from his hard bones struck by the (sharp) point of (Tvāstr's) chisel, emits, as it were, a thick layer of darkness swallowed by his lustre every day."

701. "Multitudes of chunks from his body, flying off (*ucchaliā*) at every chopping stroke of the chisel, go away (fall off), curtailing (brightness) of the parts (periods) of days in proportion to the sizes (of their bulk separated from the body of the Sun)."

702. "His facial orb, enveloped in the lustre of his white teeth radiating at the time of chiselling (*ghadana*), looks as if it is the light of the Moon illuminating (the face) while entering (the Sun's mouth) every day."

703. "Parts of weapons, produced from his body cut with chisel and making a clanking sound (*raṇakkāra*), fall off, giving him happiness (at the thought) that they would stay (with gods) for their fight with the demons."

704. "Thus even that lord of the day (Sun) blazing, with his orb doubly lustrous because of his being chiselled by Tvāstr (*tatthi*) (Gods' sculptor), does not fully come up (*pūrei*) (for comparison with) the brilliance of your prowess."

705. "Homage (lit. salutation at the feet) is given to you by your (erstwhile) enemies, who keep far away the (clinging) rows of bees over their crest-chaplets, appearing as if (the eyebrows in) their frowns have dropped down from their down-cast (*ohūra*) foreheads."

706. "It is true that when you are seen, it appears (to us) that there is none like you. Your sight alone establishes the greatness of your time (era)."

707. "When you are remembered, O Lord, even the adverse disposition of fate does no harm (torment); summer, with the rainy season near at hand, invests the forest-grove with foliage."

708. "What should be said of those who have (in them) merits of their own? (they rejoice to find similar traits in you); but even those, lacking in merits, delight, like the meritorious ones, by cultivating (*avalambīūna*) (in themselves) your merits."

709. "It is as if by the close association (*samnijjhena*) of Lakṣmī with you, resting on your right arm, that your (right) hand rains a shower of gold, never ceasing, never ending (*anitthiam*)."

710. "If Vāsuki has a thousand mouths (tongues) at his command, then why does he not praise you (fully)? (That were possible, however,) if he were competent enough to think of all your merits in his one single heart (mind)!"

711. "Even those people, O King, on whose foreheads Fate has inscribed something of untoward (*visama*) consequences, get it wiped out (on your feet) under the pretext of falling on them."

712. "In your gallant endeavour to approach (in love) (*ahisāraṇa*) the enemies' Goddess of Wealth on the midnight in the form of a sudden battle, you look charming with your reflection on your sword-blade, appearing as if you are cloaked in blue."

713. "The letters of your name, though quite ordinary, have been aptly given to you (while being named by your parents) with great thought; since even by a mere mention of your name alone, you flash in their hearts (to give relief and security)."

714. "With (clusters of) pearls, clinging to the sword-blade, being drawn out from the temples (of elephants), your sword imitates the graceful activity of the cloud that has commenced (*ādhatto*) a shower of hail stones (*uvala-varisa*).

715. "The (bright-red) vermillion (used) for seals on your commandments, the servants receive (welcome) as (a symbol of) your affection, while your adversaries find it as a glow of the fire of your wrath."

716. "Leaving her (favourite) abode on your right arm, how (possibly) will Laks̄mī dwell on your sword?—Ah! we know; what is seen is just her reflection in it (sword), stationed, as She is, here (on your right arm)."

717. "The merits of the people, O Master, do not become so manifest (known) merely by their own eminence, as when they get famous after having been decorated with honours by you!"

718. "It is not, indeed, for the first time that you have been put to the trouble of knitting your eye-brows (in frowns) by your enemies, joining their heads to your footstool, in fear, as it were, of their offence."

719. "By the uninterrupted streams of tears of the wives of your enemies, O Master, the long creepers of their trembling tresses of hair appear to have been rooted (underground) as it were."

720. "How can Laks̄mī, like a young girl, derive pleasure (in staying) with those who have no manliness (in them)? All women, however, with great difficulty, come to like such a condition of having to stay (with the unmanly)."

721. "Some (of your enemies) exhausted (*jhiṇā*) themselves (to death) on your sword; others came to you (to surrender and) seek refuge with you. The remaining enemies also escaped to the sea, while some of them found shelter (somehow) somewhere (God knows where)!"

722. "Men born in one (and the same) family either go down (in disgrace) or rise high up (in glory), like roots and sprouts (emanating) from one common seed (— roots going down under and sprouts growing tall) over the earth."

723. "The censure of fickleness (attaching) to Laks̄mī has been completely wiped out only (*navara*) by you. She, too, gave you overlordship without, however, the evil traits (and tendencies) of a supreme master (dictator)."

724. "This, O King, looks somewhat contrary in you, who are (fortified by) the strength of (thought and) discretion: you are afraid of faults; but the faults have made themselves scarce in you!"

725. "On the horizons of all directions, O King, your merits are seen to be overhanging, brightened as they are, having

been washed clean, as it were, by the spray showered by quarter-elephants."

726. "Those good men are attracted towards you by your merits, great (and outstanding) in this world. You, however, are drawn towards them even by a fraction of a merit in them. You are, thus, among the good men, a greater and a better man."

727. "The seeds of glory, which were sown and wetted with water (poured) over gifts at the proper time in the fields viz. worthy Brahmins, have now grown (to yield you), O Lord, (a rich harvest of affluence)".

728. "Vanity was passed on by you to your supplicants who (strut about) stiff and erect (*samuttuna*) with the fulfilment of their great desires; hence, I think, no such trait (of vanity) pulsates in you, even in your position of supreme authority."

729. "The mighty tree of munificence, O King, has been aided in its overgrowth, as by branches, far and wide, by those very kings, who, receiving from you, gave away (in gifts) here and there."

730. "With the pearls (obtained) from holes bored by your sharp lance (*tomara*) dug deep in the temples of elephants, your beloved ladies weave creeper-like necklaces."

Removal of Bodice

731. Kept over the whole length of the loosened string passed through eyelet-holes (*jāla*) (attached to the bodice), the hand rolls down to the place of its knot (*vīdaatthāṇa*), which becomes tough and hard, (*kakkhada*), by the upward pull exerted by plump (*pedhāla*) breasts.

732. (Glimpses of) parts of the belly, over which the encircling strap with eye-holes joined to the bodice (*jāliā*) is being untied with the delicate (*vellahala*) fingers of lotus-like hands, look beautiful, the relaxed (triple) folds being (*bhamgamgā*) being slightly visible.

733. The full rounded expanse of the breasts, characterised by rows of curved nail-marks, (their scabs) being painfully peeled off (*uccudamta*) by the tight flaps (*kavāḍaa*) (of the bodice), acquires the charm of the full moon's orb left off a little by a cloud.

734. The mass of creeper-like (curly) locks of hair, tossed up and dishevelled (*visamthula*), looks lovely, the nostrils heaving up (*tulia*) with forceful (*uvvana*), extended breaths (*vittharamta*) by the oppression of the throat (caused by the bodice being removed over the neck).

735. The pair of (delicate) creeper-like arms, with their wrists strenuously exerting to remove, painfully, over the foremost parts of the hands, jewelled bracelets, looks picturesque, as it presses against, (to cover up) through shyness, the heavy (exposed) breasts.

736. "The bodice being thus taken off (*uttaria*) with very interesting incidents (*vaiara*) (in the act of its removal), the bevy of your beloveds gets on to your bed, dressed in thin, flimsy (*ladaha*) apparel."

737. With his victory thus hailed with joy by the bards and his army-arrays (*senāvīṇīśā*) having marched over Gādhipura (Kānya-kubja), the King halted all other activities (to concentrate) only on the delicate (*ladaha*) pleasures of love's dalliance.

Cupid, the Love-God, being burnt by Śiva

738. (God Śiva) — His face, just when closed (absorbed) in meditation, begins (to change over to) a reddish (flushed) glow because of indignation, when He discerned the cause of His mental affectation, the lower lip throbbing at this time.

739. The eyes open their corners (*avamga*), becoming dreadfully red through anger little by little, and their lustre deeply intensified by the jewels of the Lord of cobras (Vāsuki), coiled up over His brawny (fleshy) ears.

740. The broad expanse (*pariṇāha*) of the chest darkens, its bright loveliness (caused) by ashes fading, when assailed (*ahiutta*) by particles of perspiration, the portion round the throat, lustrous (blue), being thereby indiscernible.

741. The eye on the forehead, with the greatest of difficulty, opens out, the eye-lids being pushed out by the mass of (inner) fire-flames, although it (eye) was being pressed down by the knitting action of thick eye-brows (frowns).

742. (These women) on whom rests (lit. sits) the flower-bowed God (Cupid) even to-day for his victory, with his arrows

unblunted (*aiumtha*), although deprived, as he is, of his own body (burnt) by the fire of wrath of the Three-eyed (God),

743. (These women) whose (features, namely) a saunter (*bhamiam*) with the hair-braid tossed about, the bright, white pair of (delicate) creeper-like arms, the (lovely) costume and faces with eyes (mischievously) tremulous in dalliance, (are so captivating),

744. The gallant king, with his broad neck caressingly pressed (*amattha*) by the tender lotus-fibres in the form of the encircling (*naa*) arms of such beloved women, puts on the assortment (*vicchitti*) of the summer dress.

745. By him, a full-blown (*ataruna*) blossom of young Kadamba trees with its slight-fragrant filaments and coupled with bits of tender sprouts, was turned into a crest-gem (*cūdāmani*) (decoration) of these ladies.

746. The breezes blowing at the beginning (*muha*) of the night, agreeable (comforting) till the time of clouds (rainy season), filled with the fragrance of Ketaka flowers blooming in gardens and carrying (thin) spray of water, attract the heart.

747. The nights are very much liked (*agghamti*) by him, sweet, as they are, by the awakening (blooming) of white lilies, with the moon partitioned (*khamdia*) by clouds occasionally (*virala*) coming over (the orb), while the downpour of rain continues without end (*asamatta*).

748. The sighs, perfumed, burst out from (the hearts of) ladies even at a moment's separation from him, (carrying) as it were, a spot of honey from the flowery arrow imbedded in the captivated heart.

749. He is looked for by the ladies with (eager, longing) eyes, which rush up (for him) in both directions with streaming tears of joy, (the eyes) extending their delicate arms, as it were, to hold (him) in an embrace.

Moreover,

750. (The ladies) who, with their hair-lines (on the stomach), suddenly broken in waves of triple folds, appear charming (*sahamti*), showing, as it were, the curling tresses at the end of the

braid of their hair on the back, (reflected from behind) on the crystal-clear (transparent) surface of the belly,

751. Who, with a smile blended (*anuviddha*) with the rosy lustre of their lower lip, exhibit (a picture of) the (pinkish) moon, newly risen, with a black spot in the form of a cluster of bees, (gathered over the lips, attracted) by the deep fragrance of their breaths,

752. Who, with their eyes, the tremulous pupils of which meet the palms of hands in the form of their sprout-like ear-decoration, display a ball game, as it were, in their (enthusiasm of) childhood still lingering in them,

753. Who, covered with a veil of blue silk, looking like a thick (hovering) cluster of bees, imitate the graceful movement of creepers, with their rows of teeth (looking) like white flowers (on the creepers),

754. Who, in respectful devotion for the worship of Cupid, always favouring them with His presence (by their side), draw on their own bodies, (a painting of) a red Aśoka tree, as it were, full of blossoms, in the form of fresh (reddish) nail-marks,

755. Dressed in an attractive, green apparel, put on for the special occasion (of love-tryst), who exhibit, by their straight (tapering) thighs, the interior stems of plantain trees with all their faultless equipment (of fluttering, green leaves),

756. Of whom, as they lower down their moon-like faces, it appears as if their heart throbs, as it were, showing under the guise of their lower lips bitten (by their lovers), vivid sores of wounds caused by Cupid's shafts, on their bosom,

757. The middle (gaping) portion of the bodice (*kuppāsa*), lit up by the lustre of the space between the two (slightly exposed) breasts, looks like the upper (oblong) erect eye of Śiva, held imprisoned by these women, for (having caused) the destruction of (their Patron-God) Cupid.

758. On whose breasts, the nail-mark with its impression (*nivesa*) (surface) broken by horripitation, looks like a seam (*sivāṇi*) sewn over the heart at the dread of a moment's separation,

759. Who look beautiful with a pair of their rounded breasts, swelling (at the prospect of) getting (from the lover) a close

embrace, thus looking very much like a pair of wheels of the Cupid's chariot heading towards their lover,

760. Who look at their feet which were being confused (*mujjhantे*), (mistaken) by a fancied identification (*uvātra*) with Campaka buds, thus appearing as if they (feet) have been clasped by rows of lamps, (falling down for protection) through the fear of (extinguishing) blows from their ear-lotuses,

761. Who, with the contracted (*kūnia*) position of eyelids (*pamha*) because of jealousy, (roused) after having drunk their lover at the first sight, hold him encaged, as it were, (in their eyes) for fear of his escaping,

762. Who, with the rays of their teeth tinged slightly red by the rosy lustre of their lower lip and spreading over their breasts, look lovely, appearing as if (they have white) bandages soaked in blood, tied over the wounds (on the bosom inflicted) by Cupid,

763. Whose braids of hair (arranged) in rows, (proving) by their length and thick abundance, very (handy and) useful for the sole purpose of binding (*āvedhāna*) the hands tight, inspire a strong (*balū*) desire (in the heart of their lovers) for seizing their hair,

764. Who bathe (and wash) clean, as it were, even the image of their sinning lover (reflected) in their broad cheeks, (thinking it to be) infected (*avakalusia*) by his close contact with another woman,

765. Who, just at the (proper) time, untie their golden girdle, with its ends (edges) (polished) bright by constant (*sai*) wearing (*samghatā*), fixing their beaming eyes on the face of their lover,

766. Who, with their bosom filled with a thick accumulation of pollen (fallen) from flowers on their ears tossed in anger, appear to be sprinkling (healing) powder, as it were, over the wounds (inflicted) by Cupid, now (in the process of) getting slightly healed up (cured),

767. Who, with the necklace and rings on the fingers of hands placed on the bosom, starting to jingle on account of tremour (caused by love's excitement), possess (a peculiar aspect of) the body by which, though being only in one place (without having

moved away), they had (as it were) their girdle and anklets producing jingling sounds,

768. Who, with their eye-lashes in various subsidiary colours (*uvarāga*), having been mingled with the rays of multi-coloured gems set in their ear-ornaments, appear to draw a painting of their lover as it were, with colour-brushes (*vannaarūlilla*),

769. Who, with a brighter aspect of the body viewed in one (frontal) direction on account of the lustrous rays (shooting) from the toes of their feet, look charming like lovely stage-curtains (lit up by foot-lights), soft for touch (*parimāsa*),

770. Whose eyes, with eye-lashes quivering in the tremulous grace of love's dalliance, appear to fly towards their lover, as it were, with the flapping ends of their caving (*sampuda*) wings,

771. Who, with the rays of their clear, white teeth, meeting (falling upon) the lower lip of their lover (sitting) near them, appear to be sipping the nectar-juice (*rasāsava*) from his mouth with graceful (tender) (straws of) lotus-fibres,

772. With these girls the King's playful acts of gallantry (*laliāṇi*), thrilling with the excitement of heart being carried away by fresh passion, as seen in their eyes (*dīthirāā*) and pursued (*anubajjhāmītām*) (and prolonged) by his merits (of attraction), appeared very amusing.

773. The rounded (plump) breasts of a pretty, young girl, becoming wheel-shaped on his chest under the pressure of an embrace, attained the beauty of lotus-leaves, gracefully placed (on the bosom) under moistened (*allaa*) conditions.

774. Indifferent to his many other merits, these young girls (satisfied their thirst) by drinking in the handsome appearance of his physical form only. Who (cares to) search for the flower of a Damanaka plant when its leaves are so fragrant ?

775. His eyes rested for a moment on the rounded buttocks of the lovely ladies, where their garment became tight (*nibidīa*) on account of their girdle being pressed (lowered) down by the left hand (of the king).

776. (A girl's) laughter, a face with rolling eyes (*bhāmī-ccham*), cheeks pale-white like a fresh Bakula flower and buttocks

with the girdle undiscarded (*anibbhacchia*), constitute the life-breath of love's romance.

777. Bright flashes a crest-decoration of flowers (of a girl) placed on the head, where moist locks of hair (after bath) have spread (*vivainna*) all along the ear-rings overreaching (*vilamghia*) her shoulders.

778. The lotus-like face (of a girl) looks attractive, with saffron rouge wiped over the lower lip (but) preserved on the fringes (edge-lines) and with eye-brows emerging in black (lustre), having been combed (*vilihia*) with nails.

779. The ear-decoration (*uttamsa*), (consisting) of a fresh Aśoka flower hanging down from the ears over the broad cheeks, gains in charm, (as it goes) over the path of eye-corners (*avamga*) marked by lines of musk-pigment (*maamāhipamka*).

780. The broad bosom (of a girl) presents a happy sight (*suhāvei*), with its white upper garment overspread (*vicchuria*) with the glitter (*chavi*) of the inner necklace of gems, (beautified, as it is) with a decoration of a collection (garland) of black and white (*sabala*) flowers placed above.

781. Thus attracts the bevy (*sattha*) of his beloveds breathing the fragrance of betel leaves (chewed), mingled with that of wine sipped (*cakkhia*) in small quantity.

782. His eye rests on the lips (*dasanavāsa*) of the beautiful young girls, (quivering) with agitation (*sommāha-sonmātha*) and bright with rouge (*rāujjala*), looking pale-white like wells with cranes.

783. The colour-paint (*rāavicchitti*), pink like a fresh Bakula flower, flashes (emerges) on the lower lip, on which is laid a thick coating (*samnivesa*) of wax (*maana*), to prevent the biting effects of cold.

784. Their enthusiasm for adorning themselves on (the occasions of) their momentary meetings (*vaīara*) (unions) solicited (*maggia*) for the first time, passes on to the garlands of Pāratti flowers interwoven with clusters of Marubaka blossoms, (turned) pale-white with frost absorbed (in them).

785. A saffron-shade, soft and delicate like the rising moon (*maamkārambha*), shines on their faces, bristling (*damtura*) with the remaining lines of brownish, dotted drops of musk.

786. The lovely charm languishes over their hair-braids, decorated with Damanaka petals, interspersed with variegated clusters of Marubaka (Marjoram) clusters, with a few browned Kunda flowers still retained over them, although crushed (and faded).

787. Thus does, in winter, the lovely band of his beauties attract (the eye), as they take up for a crest-decoration a Priyamgu flower blossoming at the end (*bhamga*) of the night, while their (earlier) charming decoration is all crushed (and faded during the night).

788. The wind makes the (hollow) tips of mango blossoms whistle (*jhanakkārei*), full of pollen-powder, as they are, inside their buds, which cling loosened (on their stems), having been pushed by (the formation of) fruit coming out now.

789. The evening time (*sāyam..kālo*) spreads (*virallei*) the perfume-less (*anāmoam*) smell of the Saptalā (double jasmine) flowers, when sprinkled with water, their (tiny) buds, coming out, having to be noticed with (an attentive) mind.

790. The clean fragrance of the Mādhavī blossoms slightly wears out (*āvāi*) (lit. dries up), with only a single faded flower surviving (in the whole cluster), as (the blossoms) are being enmeshed (*jadila*) in (a layer of) knotted fruit.

791. Thus do the parks, situated on the outskirts of the city, delight him in the company of his beloveds attending (on him), during these days, happy, as they are, with the rich development of the glory of spring.

Moreover,

792. The beauty of cheeks, bright like the tender leaves of a Kharjūra tree, green at the borders, fully comes out, as coollyrium flows down over them along with tears from the corners of their eyes.

793. The eyes with black pupils inside (*amtotārāim*) and with their white parts forming thin lines when slightly closing, so as to depress the middle portion (*majjhonāa*), attain the bright charm of the new (crescent) moon.

794. The lower lip dries up (*parivāai*) a little, its protruding shape becoming conspicuous because of emaciated (*khāma*) cheeks,

thus looking bright like pollen-particles (*kaṇa*) of the Karketana (*Biṁba*) fruit.

795. A condition of becoming slightly thin (*virallattana*) (loose and wide apart), as in the case of filament-threads of a fresh Bakula flower, (scorched) red by the (sun's) heat, comes over the young girl's breasts, which look pale-white through loss of strength (because of exhaustion).

796. Thus does his eye rest on these young girls who, in their innocence (*muddhabhāva*) indulged in continuous enjoyment (to satisfy) their sexual desire (*maaña*) for the first time, languid as they are (now), in their covert (*nīhā*) dalliance (with him).

797. Then, of this king on whose pillar-like arms rested (*nīmīa*) the burden of the whole world, there was (a Poet called Bappai-Rāa (*Vākpātirāja*) who, although decorated with the distinctive title (*īmīha*) of Kavirāja, was a drop in (the ocean of) his favourites.

798. Although insipid, he felt himself prominent with only this much — that he was being held in high esteem by the honoured Poet Kamalāyudha.

799. Whose special (poetic) features flash forth in his literary compositions (*kahānivesa*) even to-day, appearing like spray-particles of poetic nectar, churned out from the ocean of Bhavabhūti's (works),

800. Who (found) great delight in Bhāsa, Jvalanamitra, Kantideva, in Raghukāra (i. e. Kālidāsa, the author of *Raghuvamśa*) and in the literary compositions of Subandhu and Haricandra,

801. Whose graceful display of (poetic) speech (*gīvīlāsīa*) is a veritable painting (in words), steeped in sentiment, soft (*loṇamī*) (for the tongue) to handle (i. e. recite), full of substance (*sāravamīta*), ever-lasting, brilliant and solid in its shadow (of sense i. e. thought).

802. Those well-versed in Scriptures, in (the science of) Speech (Grammar) and in Metre (Prosody), those among whom Bharata (author of *Nātya-Sāstra*) and Gautama (the propounder of the Nyāya System of Philosophy) are prominent, the writers of legendary narratives (such as *Mahābhārata* and the *Purānas*), as also (great) poets of substance give him (perennial) joy,

803. Whose (listeners), expecting to provide empty space (room) (*ovāsa*) for more poetic excellences, push down, with heads nodded in wonder, whatever good utterances (already heard) still stay in their ears after having fully filled them (ears).

804. Such a poet (that he is) has been asked, with eye-lashes widening in wonder, (to speak about our King) at a time when life-stories of good men are narrated by the learned men (gathered and) sitting in an assembly.

805. Sesa holds up the circle of his hoods, suppressed by the pressure of the earth, which is put down (*ohura*) by the weight of water, his swelling (*visatta*) throat remaining contracted.

806. The (mighty) pillar-like trunks, held upward (*uddha*) for a moment by the Quarter-elephants drowning in the (deluge) waters, look like thick columns of comets (*dhūmakeu*) shooting up (to indicate) world's destruction.

807. The oceans (*maarahaṛā*), with the sun's orb floating in the interior of the billows surging up (soaring) on the path of the sky, appear to possess the submarine fires (breaking out inside).

808. The masses of the deluge-clouds, with streaks of lightning coils dropping out, are being gulped now by water, in revenge (*sāṇurāa*) as it were, since the clouds had been drinking water every day (in the past).

809. The sun, being pushed up (*samvellia*) by the waves, is being presented, as it were, by the ocean (to serve) as a big lamp to the God Murāri (Visṇu), who has taken up his bed inside the watery abode.

810. Quite different became the colours and the tastes of all oceans mixing (*samvalamta*) with one another, strange and peculiar like a unique (*aiivva*) concoction (cocktail) of milk and liquors.

811. The mountain Meru sinks (under water), with the noisy hosts of gods collecting together, some of them having ascended and some ascending the tops (of the mountain), while the loud gurgling sounds of water (*kalaala*) were gradually subsiding, as its caves were (being) filled (with water).

812. The Three-eyed God (Śiva) steps into the crescent Moon, as if in a silvery boat, as he (the Moon), (usually) over

His head, now dropped down at His feet, in the confusion (created) by the whole universe being flooded with deluge waters.

813. There was no feeling of distress (*āulabhāva*) for the Self-born (Brahmā), although His faces were overflooded (*pavvālia*) by the water of the oceans, since he was used to controlling his breathing by continuous Yogic meditation.

814. The God Murāri (Visṇu) who, when all other gods were afflicted (with distress) on the divine mountain, which, too, started moving, being (violently) splashed by the deluge waters, became the safe (*anaha*) resort of the three worlds.

815. (And this King) whose smoke-line from sacrificial fires, with the sun joined (*ghaḍia*) at its top and showing its bottom (on the earth) with his rays, appears like a tall palm plant having only one reddish fruit,

816. This our (King), acclaimed (accepted) in the world by his (nick-) name Vigraha-tuṅga (Lofty-bodied), is known to be an integral part (and portion) that has flowed out from Him (Viṣṇu), the enemy of the race of the great demon.

Or rather,

817. The massive layer of clouds drops away shattered by the thrust (*pellana*) of his (Garuda's) body, meeting in a violent impact at his upward flight, thus looking like a cluster of fragments (*saalajāla*) of the Universe, disjointed (*vihadia*) at that moment.

818. Snapped pieces of lightning-strings, released by disintegrating clouds and missing the aerial car (of Viṣṇu) that has turned away (*pariatta*), glide down with the charm of a graceful flutter of his (Garuda's) own wings falling off from his body.

819. There was a flight, in the sky, of the winged mountains that were tossed up in the air from the sea agitated by the force of the speed (of Garuda's flight), appearing like big birds joining him in companionship (*sāhemta*).

820. The path of the sun (*suvarṇa-suparṇa*), red with the radiating lustre of jewels (treasured) at the bottom of the ocean, opened out (*ugghāḍia*) by the violent speed (of Garuda), appears as if it is trodden (beaten-*pollia*) by Aruṇa flying first (ahead of the sun.)

821. The lords of snakes look beautiful, as they fanned (*viambhamaṇta*) the flames of the poison-fires, doubled (in volume) by their rise of wrath, (the fire-flames) appearing like Garuda's feathers, slightly bitten off and being chewed (by them) in their mouths.

822. The stance (*thiam*) of Ananta (*Śeṣa*), by which the globe of the earth is held motionless, resting, as before, on his main (basic) hood, while attacking (*ahiutta*) Garuda with the other hoods, looks striking (*sahai*).

823. The (piercing) thrusts of claws (*uahaniṇvāā*) by the Lord of birds (Garuda), although hard as thunderbolt, prove futile (blunt) on Vāsuki's chest, hardened, as it is, by the tough scar (formed) by the friction of the Mandara Mountain.

824. The hooded cobras feel sorry (*visūremti*) (frustrated) to find that contacts with the Lord of birds, being repelled (*osāria*) by their own furious hisses (*sumkāra*), could not be effected (*napadanta*), their anger being doubly increased because of ineffective (*vihala*) excitement of Mouths (itching for attack).

825. With the massive columns of trunks, noisy with (hissing) breaths, being (twisted and) rolled about by the Quarter-elephants rushing in bewilderment, the nether world draws away, appearing as if it is bent down (*ṇāmiam*) under (the burden of) all snake-families resting (for shelter) on the body of Sesa (*sesattha*).

826. Thus was He (the King), in his incarnation of Kṛṣṇa (Viṣṇu), carried (*vubbhai*) respectfully by the son of Vinatā (i. e. Garuda), who acquired prominent glory for having shaken off multitudes of (poisonous) cobras.

Moreover

827. Variegated (*karambia*) with lighting-filaments in the form of (flashing) sword-blades (being brandished) by Vidyā-dharas roaming about in confusion, the sky bristles luminous and fierce, as if with massive columns of hair (*cihura*), upraised and erect (to mark) a portentous occurrence.

828. The moon carries a cluster of stars glued over his orb (*bimbaghadīa*), looking like rows of the tiny fangs of Rāhu (*vidappa*), bitten (into the moon) in the act of making a morset of him and chewing it.

829. The sun's orb, pierced by (the black body of) Ketu, thus looking (from the earth) like a hole (*vivarābha*), droops down in the sky, resembling in lustre an anklet tossed away from the foot of Laksmī, the Goddess of the three worlds, as she kicked in anger.

830. The sun's orb, (looking) distressed (*jambāla*) by the blood discharged by its rays, appears like Brahmā's unripe Primordial Egg covered by oozing yolk (*kalala*), because of sudden (*atthakka*) bursting.

831. The victorious steeds started neighing, black smoke being emitted in violent breaths, mingled with black lustre, as it were, from the morsels of bridles filling their mouths every day.

832. Such were the dreadful portents in the world when this (King) had his eye-corners (*avamga*) twitching (*bhangura*) in frowns (formed) by the knitting of creeper-like eye-brows for a moment at that time.

And what is more

833. The low-hanging flower-garland, with its loops (*kumđala*) fixed upto the girdle-string and being dangled about by tremulous (jerky) things in their movements, delights (the eye).

834. The locks of hair, the lower halves of which were loaded (*garuia*) with chaplets of Priyamgu blossoms fastened on them, fluttered about, loose and dishevelled in their strenuous exertion (to do wild) improper (unscientific) dances (*lāsa*).

835. The decoration of Damanaka blossoms, tinged reddish by the fine dust of scented powder (*pitthāaa*) applied to the bosom, looks charming, bristling (*damtura*), as it does, with lovely Mādhavī buds.

836. The eyes, languid (*parisiđhila*) with eye-lashes becoming slightly heavy (*garuāamta*) and greyish with the dust of perfumed powder (*padavāsa*), roll about, blinking dim (*virala*) and reddish, as they do, with the effects of the intoxication of wines.

837. Thus does the band of his beloveds, in pleasure-houses (*parai-bhavāna*), amuse him, their vigorous zest for love-sports

greatly increasing in (the course of the celebration of) Cupid's festival, (inventing) novel forms (*navavilāsa*) of indulgence (in love).

838. (The King) before whom man's merits, though complete (and perfect—*samatta*) appear incomplete (and imperfect), halted, as they happen to be, (in the absence of) their proper growth and recognition, denied to them, because of their small (limited) field (of activity).

839. (Enemies' wives by whom), wiping (*sārvavēnti*) their face, greyish like the winter moon, the cheeks having been afflicted by their pervasion (*paribhoa*) by overpowering (*pahuppamta*) dust, because of their sleeping on bare ground,

840. Restraining (in a knot) the locks (*nivesa*) of hair, made thread-bare (*jajjara*) by sighs breathed over them (*nivesa*) and diminishing (*maññahia*) (the broad size of) the forehead with their (over-spreading) ends (*pamhagga*), shooting out (in curls) from the roots in the absence of dressing (and combing—*asamārana*).

841. Casting their eyes, softened (*somma*) and eager with tears of new joy (at the King's sight), the enclosing layers (*parivesa*) of their eye-lashes becoming dulled (and heavy) with the clinging particles of tears, although somehow (*jahataha*) wiped away,

842. Having a lower lip without (the colour of) betel-leaves (*ajhasuram*), (no longer being chewed) and yet more pinkish, as the skin (formed) over bite-wounds (*cūduppa*) has been (recently) removed and with a delicate sprout-like finger rested (on the lip) in an embarrassed, vacant (state of mind).

843. Thus is this (King) looked up to by the captive women of his enemies in their impetuous eagerness, their agonies having been halted for the moment (in the act of) conjuring (*nimmāa*) the (image of the) God of Love in their heart.

844. These people (here) wish to be told (*sīsamta*) by you, leaving no detail, (the narrative of) how the Magadha king was put an end to (*nitthavio*) by such a lofty one as (our King) is.

845. Then, smiling gently, he said (in words which) clearly expressed his benign, good nature : “ The hearts of the pure—(minded) are necessarily averse to hypocrisy (*kaivāa*) (deceit). ”

846. "Emotional upheavals of grief, sustained in the heart, are somehow passed off (borne) by the firm-minded. The great joy, however, does somehow thrill the bodies of even the great ones."

847. "In my (attempts to) praise the Master, my speech, although repeated, just wriggles (and rolls) round inside the throat, having been halted by the distressing delight, thus appearing as if it is incapable (of the task)."

Moreover

848. With the circle of his bloated hoods, Sesa fills the empty void within (*amtvāsa*), (created by the Earth leaving him to escape in the form of a cow), as his long body goes out (extending) in the form of his tail at the back (to hold the Earth).

849. The Tortoise himself, his mouth hidden (inside his body), assumes the form (and shape) of her (cow's) udder (*āvīna*), with her quadruple teats created out of his four feet, and the lustre of whose nails looked like (oozing) milk.

850. Immediately the rôle of the calf (*tannaa*) with his uplifted mouth was taken up by the Boar (*Kaula*) (the incarnation of) Visnu (*veumtha*), whose blunted snout (*ghonā*) was being twisted about high (in the air) when first tilted up (*padhamuttamghana*).

851. Only the thick, accumulated mass of darkness from the nether world goes out in the way (nature) of smoke, (being expelled) in waves by the bellows (of the Earth-Cow as a result) of the spasms (*parivādi*) of her bodily pain.

852. The Sumeru mountain, loosened from its uprooted foundation (*vinivesa*) and dropping down over the path of the nether world, bears similarity (*sāreccha*) with the fresh essence of the yellow (Gorocanā) pigment (on the Cow's forehead).

853. With her form (and nature) completely changed at this moment, the region of her mouth, bristling with grass, playfully picked up in mouthfuls, looks like the (same) region over which (earlier) tufts (of grass) had slightly sprouted up.

854. At the bottom, Sesa appears to have (mustered strong), with all his brood (collected together), under the guise of the

big streams of milk flowing out (from her udder), out of his concern for bearing the heavy load (of the Earth).

855. The Lord of this Earth (Pr̥thu), by whom this earth (was protected) when she had strayed away in the graceful form of a cow assumed in the wake of chaos and was later characterised by his own name,

856. A comparison even of this (our) King with him (Pr̥thu) is no good. Whom would entertain insipid stories of the glorification of those other kings, whom the performance of good (and brave) deeds has evaded (in their life).

857. Prosperity, growing in abundance, spoils even those who just equate it (prosperity) with jewellery. The frosty shower, although of similar properties, pales the lustre of the moon.

858. With vain (*moha*), (flattering) praises (*salāhā*), men in authority are so (played upon and) mocked (*velavijjām̄ti*) by rascals that they (begin to) entertain peculiar notions about themselves, although what actual merits (they have) are too patent (*nivvādīa*).

859. Acquisition of merits is quite easy for great kings who can be patrons of the men of merits (*sagūna*). Whence, however, are merits possible for the poor, by whom ways and means have to be sought (to acquire them) ?

860. This is the secret of wealth that people, who set their heart solely on finding (ideal) good behaviour (in others), do not realise themselves straying away from virtues.

861. Men in power cannot bear the (purest) essence of character (which is too good for them); nor do they pick up lapses (in others) through proper discrimination. They rest satisfied (*nisam̄mām̄ti*) listening to (reports of what basically is) a moral lapse (*dosa*), but is given the form and appearance of virtuous conduct.

862. Man's pure character, howsoever pleasing, dries up (in him), if associated with poverty (*avihava*) and unrecognised (*agahia*) by the society, like a flower growing close on top of the fruit.

863. It is surprising (*accharīam̄*) that kings who are suspicious and vigilant in guarding the (privacy and) secrecy of their

wealth and wives, keep a class of low people close in attendance (on themselves).

864. Look at this contradiction : wine, taken in a large measure (*bahuā*), intoxicates (*maei*); its small quantity does not. Wealth, however, even a little of it, gives intoxication (vanity); but not so, if in plenty.

865. Even people, with proved virtues, lose their virtues when they become rich. Men without virtues, however, go (miles) away (*dure*) from virtues, if they obtain wealth.

866. Some people, mean-minded, seek to obtain richness through merits; others of pure behaviour, however, want to acquire merits through wealth !

867. Houses there are where (only) the servants are wicked, or where the masters (alone) are rogues, or where both (servants and masters) are villainous. Consider such houses as successively hard and difficult (to deal with).

868. As much (and as long) as these men in power, although wanting in (thought and) discrimination, keep away from the great with their faces turned against them, so much (and so long) they (have a chance of) picking up some merits in themselves.

869. These good men, with all their merits, have become so unsuccessful with all the people that even (if they eschew virtue), their behaviour (otherwise), full of lapses (in morals), will not now bring them any credit (greatness).

870. Taken as merits, even bad traits yield manifest fruit (reward) with kings; since (*jai*) they cannot understand what is bad about these traits, having been represented (to them) as good points.

871. (In their dealings) with fools, feeling (sore and) disgusted by incidents (*vaiara*), in which their excellence of merit and judgment is not understood (and appreciated), good men retire to the forests from their native villages.

872. Whole day, good men are filled with two-fold grief : that they had not (the good fortune) to be born in an age when good men prospered and that they are now born in the age (ruled by) the vile and the wicked.

873. Granting interviews and close contacts (*pasamga*) to men of intelligence and of good conduct, these (rich) men of power feel that whatever has been their own benefit was also the benefit of these (good) men too !

874. Any other man of wealth enjoys pleasures, associated with graceful forms of (dignified) entertainment (*lilasaha*); (in the case of these autocratic men, however), power (or authority) is vindicated in just doing things nonsensical (*asamamjasa*).

875. The heart of great men, although upset (*amadolamta*) by disrespect (shown to them) by men in authority, quietens, however, at the sight of the wretched villains (being treated) with great honour.

876. If at all, (of) the meritorious, some of them, appear to have been favoured with some space inside the royal palaces, it is just their commonality on par with all and sundry; or may be, (they have been so admitted) for some (ulterior) motive even.

877. Why do good men seek to evoke (admiration and) respect for those very merits from kings, because of which alone they become objects of hatred (*vesabhava*) (and contempt) with them ?

878. Who is not averse to the meritless ? Whom do the meritorious not cause pain (of envy and jealousy) ? The only man who lives in peace and happiness (of obscurity, undisturbed by inconvenient attention), is the one who has no merit in him or—the one who is not meritless (and is not obtrusive.)

879. (The fact) that the heart of men in authority recoils from great and good men, feeling impatient and intolerant (*nisaha*) of the high honour being done to them, is on par with a man's desire to free himself of all jewelled ornaments (on his person) for fear of (having to bear) their heavy load (on the body) !

880. Men without merit are (quite vocal in) praising others' merit, afraid, as they are, of (the charge of incapacity and) want of judgment (being levelled at them). (Accomplished) men of power, however, who have themselves acquired merits, are most malicious and crooked (*vāmā*) in respect of others' merits.

881. Every one, ambitious of (establishing) his own eminence (*ukkarisa*) in merit, possesses jealous enthusiasm (*maccharu-*

echāha) (in running down others). Those are wretched and wicked, however, who, themselves meritless, cannot bear acclamation (*uggāra*) of the merits of the other people.

882. Even with a little of (superficial) good behaviour, one is taken to be a good man (*suanatta*) by people roundabout. Very difficult, however, to satisfy (and please) one's own (heart and) soul.

883. How, indeed, is it possible even for the humble-hearted (*vinayatthia*) to leave off all (legitimate) pride of their own merits ? Even if so set aside, the same (pride) throbs (and vibrates) with a double force inside the heart.

884. I do not know what possibly the good men, being hurt (*dūmijjamta*), (feel and) think in their hearts. They will not, however, proceed to acts (of violence in revenge) even against the (worst) offender.

885. Virtues (by contrast) lay down (the limit) of the maximum depravity (*mahimam*) of vices, while vices establish the greatness (and glory) of virtues. If what are the (advantages and) benefits (*gunā*) of vices, would also be the benefits of virtues, then my salutation (homage) to them (virtues) !

886. Even the wicked play the good man and even good men show (by outward appearances) ' wickedness '. This alone is the (limiting) boundary line (of degradation) for virtues vibrating (in them) far (and deep).

887. Even after having indulged in (a life of) vices, it is possible for one to (salvage and) establish oneself on (the path of) virtues; on the other hand, the mind of men, well-known for their virtues, stays not in (an atmosphere of) vices (even for a minute).

888. A good man, although totally bereft of virtues, takes his place (in society) in common with other (low) men. On a (dried up) mango tree, the sap of which has oozed away, it has a purpose (to serve, of giving thick shade).

889. The surfaces of mirrors, (being used) by ladies are made of silver. Men's mirror, however, is good men of pious character (and behaviour).

890. A wicked man has (shows up) his dreadful trait elsewhere, even if taken away from his words (tongue). A blade

of Darbha grass retains its harshness (sharpness) in its edges, although gone away from its tip.

891. It is this very quality of judgement (and discrimination) that, makes for wickedness in bad men who, having realised the excellence of merits in others, become doubly distressed.

892. It is, indeed, a delusion (*moha*) (mistaken notion) that by the deprecation of merits in others, one's own merits will get a fillip (*payattamti*). It is one's own greatness, that serves for the greatness of one's merits.

893. How (and why) should the totally meritless have a feeling (of self-consciousness) of their own greatness, when even lofty men of merits become degraded, as it were, by such a feeling being harboured (*vubbhamte*) by them?

894. Greatness being the result of merits, bad men, laying stress on their (so called) greatness 'resulting' from no merits, expect from merits (or want of them) quite a contrary creation.

895. Vanity, born of merits, never travels to the hearts of good men. Hence do their merits remain great, (as they should), without having brought out resulting vanity (*anivvūḍhamaa*).

896. The dirt of jealousy remains only so long, as long as thought (*vivea*) has not clearly dawned (on the mind). As soon as the divine fire blazes up, the (earlier) smoke goes away.

897. There is wonder when looking up high and fear when looking deep down below, as (of people) gazing at a mountain and (when) peeping inside a well.

898. I wish to make myself relieved of all merits (I have) for fear of the wicked, as I would throw away a garland of flowers, (apprehending) its provocation (*samkhoa*) (being caused) to the poisonous snakes.

899. Observing how a man gets elated for merits, although the greatness (and glory) of his merits has remained unsung (*anahigā*), even those men (the fame of) whose merits has gone over the whole world, (begin to) waver (with apprehension) about themselves.

900. A man with merits feels no concern (attachment) for a man of wealth, while men of wealth do not bother about men of

high merits. Mutually they consider one another as insignificant (men of straw), like people, dwelling on the top of mountains, (looking down) on people at the base and vice versa.

901. Kings are not so self-conscious of their greatness in respect of the highly (accomplished) men of great merits, as they appear to be full of pride with other kings.

902. The more these virtues are not being valued and the more the vices are now to thrive, the more will the world be devoid of virtues (and values), since they (virtues) cease to command respect.

903. What of these (mortal) kings ? The great (saintly) men who are left with no attachment, having, in their high thought, done away with all desire, stand up, with their loins girded up in firm courage, even against destiny.

904. Even when fate shows a slight (adverse) activity, low people break into pieces by their own movement, as if (they are) on a sharp edge (blade) of an iron wheel, like a piece of wood on a rotating saw.

905. The light of knowledge alone shows up the insignificance (*visāraam*) of bad minds, like the flash of lustre, which by itself white, (brings to light the blackishness) of black gems.

906. Because of their broadened hearts, thoughts of great men never become known out-side. Lamps, (shedding) mild rays, (roll and) reel about (with their lustre confined) within the big mansions.

907. Even with great (and powerful) lustre (*viea*) (which they possess), the wishes (and thoughts) of great men do not fructify (or materialise). The flash of lightning dazzles the eyes by its mighty blaze.

908. Not that those who gather wealth themselves (on the strength of their merits) are not worthy of respect; but then, those, by whom poverty is (willingly) accepted, are some (rare and superior) men.

909. Some do not reach (the stage of) praise; some (great men) are seen to be beyond any praise. Praise thus stands mid-way between some others (of low merits) and men highly respectable.

910. Death, even if (*jai*) angry, does just the opposite (in the life) of great men, who welcome death and (voluntarily) give away all their wealth of their own accord.

911. Not only did (these) great men, who used the world as a means (to achieve) greatness, not attain high position of authority, but they could not be instrumental even (for others to achieve such position), because of the fault of the present (Kali) Age.

912. I believe it to be the shadow of the Krta age immediately following (The present Kali age); since something, pure and chaste, does flash (occasionally), inspite of the overpowering influence of this Kali age.

913. What concern have we with those houses where a man just enters in all zest and haste, only (to find in them) his hopes shattered ? Those houses alone are (commendable), out of which a man comes out filled with great satisfaction.

914. He gives up nobility (of heart) and abandons courtesy and sympathy. Even the earth, shrinking and drawing away from some such people, is polluted by the touch of their sins.

915. When a thing, quite easy for even an ordinary man (to get), has no chance of materialising (*sampadai*) in the case of great men, they just smile to themselves inwardly and secretly and sit still in surprise.

916. Great men (magnify when they) show to the good men the gifts they received, (telling them that) they have far exceeded their expectation, like the reflection of great (precious) gems seen through a layer (*vñivesa*) of wax (*maaña*).

917. Bad men delight in the company of low people, although good men are at their disposal (*sāhīna*). It is a frivolous freak (*lilā*) (whim) of those, for whom jewels are easy to have, to wear glass beads.

918. How can Poverty assail great men who go on investing at every place (or worthy person) ? The miser's wealth, however, (remains) all alone (uninvested) by itself; and when once gone away (lock, stock and barrel), all its roots (traces) are wiped away (obliterated).

919. For misers praising (*ahisalāhamāna*) merits of munificence in others, there is no enthusiasm in themselves for doing

any charity (*niacāe*); nor, strangely enough, is there any feeling of shame even.

920. Their wealth (Lakṣmī), like a newly married girl, is slow (and hesitating) for the first coition, though able to bear (the strain of) a fuller enjoyment (with them); for this reason, others also cannot indulge in love-sports with their wealth, even after having secured access to her (wealth).

921. The misers stay away without even touching Lakṣmī, although within reach by their side, looking upon her as their beloved (in menses) to be avoided (*parihāravāim*), having an unclean appearance (person).

922. Men, who have acquired (in themselves) great merits, look down upon great (Lakṣmī) as most insignificant (and of no consequence); hence is Lakṣmī's (hatred and) hostility towards merits, not without reason, of course.

923. That Lakṣmī does not hasten to meet the good man, although commanded by him with (the signal of) his knitted eye-brows, is, I think, due to the fact that she stumbles over (in the act of) rushing towards him in her impetuosity (to meet him).

924. She, too, in the absence of a good man, would face extinction, having no support left (for her). This, unfortunately, is a painful bereavement for Lakṣmī, never wished for (by her).

925. Born of Dharma (Righteousness), how could Lakṣmī be the hater of good men ? Those are Alakṣmis (opposites of Lakṣmī), looking very much like Lakṣmī, who abide with the ignoble.

926. Lakṣmīs that are ample, are lasting and have brightened in their constant use for enjoyment, belong only to men of piety, and never to others (of bad behaviour).

927. She takes away (man's) faults and confers merits (on him); covers up his defects and gives him prominence (in the public eye). Such peculiar dispensation (*viññāso*), apparently contradictory, is to be observed in the case of Lakṣmī.

928. Those (warriors), who on the battlefield (successfully) confront the sharp blades of the swords of enemies, are blessed with the touch of Lakṣmī (who is) forced to stay there.

929. Good men, having for long habituated (*kaüsanghā*) their one (right) arm only, under the guise of acts of smashing and smiting (solely with its help), keep back, as it were, in haughtiness, even the other hand.

930. Between wealth and merits, merits alone, methinks, are wicked, and not wealth. For Lakṣmī accommodates merits, but merits do not, (since they hate her).

931. That merits are the root-cause of Lakṣmī, the creeper, is a fact fully established; since they (merits) are alone forced down deep (underground), when Lakṣmī (develops) a prosperous growth.

932. Who (Lakṣmī), giving to the restless (*visamthula*) (suitors), languishing (and recoiling) in nervous fear, the ignominy (of rejection), has at the very outset planted her stumbling feet by the side of the Destroyer of the (Demon) Madhu (Visṇu),

933. How would she, the fickle one, open out her eyes wide (*akūṇiam*) on those men, resplendent with merits, compressed (*samvāhia*) as they are, by the darkness of the nether world where She (Lakṣmī) stayed for a long time?

934. At her (lit. whose) very (celebration in the) beginning, even the glow of wealth (Lakṣmī) vanishes. How then could the other one (Lakṣmī), with all prayerful imploring, rejoin (the man left already)?

935. Absence of unhappiness is no happiness, nor do (worldly) pleasures (give) happiness. Happiness (that dawns), after eschewing such pleasures (of the senses), is the real happiness.

936. In (the heart's) inordinate addiction to pleasures, unhappiness becomes all the more poignant. The shadow gains in thickness in the powerful brilliance of light.

937. (Heart's) attachment to pleasures constantly throbs within, although the mind has been forcibly turned away from pleasures. Sound, uninterrupted, is (to be heard) within the ears though blocked by fingers.

938. Hearts of great men find happiness even when tormented by their own conditions of unhappiness, like those (hearts) of poets pouring out pathos in compositions full of sentiment.

939. Men of high and steady hearts (*dhīrahiaā*) look upon the families (of their birth) as mere (temporary) resting places of sojourn, to which, one after another (*annannāim*), they come in their unending life of (soul's) migration.

940. (Ordinary) people lighten their misery in sighs produced by unhappiness, as does an elephant who overcomes his exhaustion by blowing out spray with effort (from his trunk).

941. That the tear-drops come out (of the eyes) under the guise of joy at a meeting of the dear relations is (an indication of) the fact that the hearts start (melting and) trickling under (the impact of) the fright of (impending) bereavement.

942. O fool, how can there be any relaxation (and release) for you, when fastened by the bonds of love and affection, which (*jo*) would only tighten up firmly on you, as you (try to) stretch (*tananta*) them to extricate yourself (from them) ?

943. The get-togethers of people, which once had become very close, having cut short all distance, (dissolve and) develop remoteness of great distance and are thus like the two ends of a loosened girdle.

944. In the first (formative stage of life) there are (of course) no merits (acquired), nor the potential requisites thereof; but thereafter they are (to be noticed) along with merits. Now, however, only the merits exist; and they too, alas ! (after a time) are no longer there !

945. In course of time, after death (*kālavasā*), appreciative utterances with reference to the merits of the great man's (surviving) body of fame, become rare and rare and persist (as reminders) here and there, like (scattered) fragments of the bones (of his body).

946. Vicious traits, arising out of the permanently abiding desires (within), serve as bondage for men of mean behaviour. The merits of good men, however, (strongly resist and) cause no temptations, (on the borderline of which) they (temptations) immediately (*jhatti*) halt.

947. This is real detachment when the man's heart finds happiness (and contentment) in whatever possessions have come (to his hand). Censure of Laks̄mi, however, (on one's part),

betrays passion (for worldly pleasures), blended with an ingrained jealousy (of those who enjoy wealth while he cannot).

948. Is this also not love of pleasures, (prompted by which) men give up their houses full of many frauds and deceit and find delight in the innermost recesses of the forests abounding in perennial water-streams ?

949. Or rather, this is an (indirect) way (cleverly to disclose) one's own nature or (to pour) censure on the (abject life of) service, when people go on praising the life of savage tribals staying in the vicinity of the Vindhya.

950. (For them) rivers with a variety of fauna, forests with clean (lawn) surfaces and mountains resounding with fights of elephants, enhance (*virallamti*) their pleasure.

951. Although (now) pure in his behaviour, do not touch the wretched one. Evil stays (dormant) in him, carried over a long time.

952. What other man would entertain respect for those merits of the wretched ones, when even their own self shows aversion, (caused by) a feeling of disgust for them ?

953. Indeed, his own beloved even withdraws herself from the man who has lost all his property. Does the night, with all her body (i. e. for all time), unite with the moon, when not full (with digits) ?

954. O heart, find solace (*nisammasu*) somewhere. How long would you torture (yourself), thus frustrated (*āsāhao*) ? The miserable one—? better (that this misery is) for one (i. e. himself) only, and not for (all on) the whole earth.

955. Let this tall talk of uplifting the afflicted (*vihala*) cease. How is that (possible) for the pygmies (*aguru*) ? These fellows are not capable of bringing about their own welfare even !

956. How can they, with their hearts infatuated with stiff vanity for having secured wealth and a merit of some sort, remember (*bharihimi*) other people, when even their own self forgets (*pamhusai*) them ?

957. As in their first acquaintance (*pariaya*), so (later also) in the enjoyment (of their intimate association), men are difficult

(to deal with). Water, at first cool (when poured) over hands, turns otherwise while drinking.

958. Rare indeed are those having manifold merits. Even a man with a single (outstanding) merit is not found everywhere. Lucky if we come across men, who (though without merits) have at least no faults. We would (hail and) praise even a man with but a rare fault.

959. Behaviour, impolite, lends grace to public beauties. Smoke alone is preferred to a blaze in the case of fragrant pieces of wood.

960. In the sphere of mutual dealings (*vavahārapaha*), men with a few faults in them are good and great. How otherwise (*iharā*) is intimate association possible with those, who are (perfect), uncommon (and extraordinary) ?

961. Of what use is the qualification on account of qualities for those who cannot rise to eminence ? It may be, this (eminence) is not possible because of its being overshadowed by other people's good deeds. Yet their qualification is there.

962. Those alone are (genuine) faults, which are heard (being talked about) even after the man is dead. And those are alone real qualities (high and noble), which are (lauded and) recognised even during his life-time.

963. Observe (*nieha*) men's complexion (of countenance) only in their open dealings. Why (talk) of (what he has in) his heart ? The flash of gems (*teuggama*), shooting outside, is not (seen in the interior) of gems, if broken into pieces (*bhamgammi*).

964. Some there are to whom merits are on par with faults; some, who only look out for faults and some others, who are averse as much to faults as to merits. There are, however, none who can detect merits as well as faults and then pick up only merits.

965. A certain man (in the course of dealings) appears to darken (*sāmāamta*) (in his face), as it were; but then (*taha vi*) he is quite pure at heart. It is only the greenish (raw) mango-fruit, which develops (yellow colour to mark) its highest stage of ripenesss (*parināmaparamattha*).

966. Although looking quite clean and pure (outwardly) in his action, a man is exactly the same that he basically is (i. e.

true to his nature). The (saffron) filament, although reddish-yellow, has (a relationship) in common (*sāmanna*) with the colour of saffron.

967. Noble men do praise a good man, even if his merits are not observed in toto. Who would think of crushing a gem (to pieces), because half of it is hidden (*nūmia*) (from view) by an obstructive layer (*pañibandha*) ?

968. (Total) absence of faults (in man) shines as well as a merit, if it rises above jealousy (*maccharuttiṇṇa*). As in affluence, so in (the possession of merits), self-consciousness (pride) is agonising.

969. Since there is no respect for those who are without even an iota of wealth, although otherwise highly regarded (*agghavia*) for their merits, we pay our obeisance to wealth ! And for this reason too, away with wealth !

970. Good men, although feeling slighted and insignificant with (the gifts of) wealth (offered) to oblige them, cheer themselves up (*dhiremti*) (in the belief) that they could give satisfaction to some at least with what little they have of merits (*niagunalesehim*).

971. To the good men, who (at times) forget (*pamhusia*) their present plight (of poverty), occasions full of embarrassment (*viliāim*) to find their sides empty, when in confusion they hasten in their ardour to give (rewards in appreciation), cause great torment.

972. How could they, whose heart is always bowed low, being constantly pulled down by anxiety (to find food) for the belly (*jādharacintā*), look up with high and lofty (*uddhura*) minds, all their enterprises having come to naught ?

973. Formerly (when we could afford), we gave to our heart's content; even afterwards, continuing to give, we found that our (stock of) wealth had come to an end (*samthia*). Then, in destitution (*abhāvā*), doles from others had to be accepted, alas ! with our head bowed (in humiliation caused) by greed.

974. Merits of great men who feel dejected (and shaken) for a moment, (having realised) that the intrinsic essence (value of their merits) is not being understood (and recognised) by the people, are rehabilitated (in themselves by them) with their own

sense of judgment and then they proceed to play (their part as before).

975. Fate ! Let it seize all wealth and let it, indeed, take away the delights of spending. How can it, however, (affect and) afflict the hearts, pleased in (the possession of) merits ?

976. The more these great men, who never formed (and developed) dependence on others, alienate and isolate themselves (from people), the more does their reputation become firmly deep-rooted.

977. By the acquisition of scriptural knowledge and by the ripening of age, hearts do suffer what little effect (is produced) by the losses of all the gorgeous display of wealth, although unwise (to be so affected).

978. Considering that their own merits cannot bear (comparison) in their confrontation (*purao*) with those of the great, small men, (developing) association (*ahigame*) with the meaner lot, completely wipe out (all traces of) the very existence of their own merits.

979. By his false praise of the unworthy (*asalāhane*), a bad man becomes doubly wicked; similarly, (by his false praise) of the meritless (*apaattaguna*), a good man turns a wicked (flatterer) both ways.

980. "In no way is he different (or apart) from me ", Whomsoever does he speak of in such words, him too he places, by implication, just in the category of the wicked (in which he himself is).

981. The outstanding excellence of the precious possessions of knowledge is intimated (*sīsai*) by the ears (of those who have them) wearing embellishments of the gold of poetry, up above (the ears) and down below.

982. Lakṣmī, abiding with men highly honoured (for their merits), is never fickle. Hence (*tena*) if she herself leaves them at all or if they themselves leave her, how can that be considered as her fault ?

983. Even after having obtained the very highest forms (*accumnae*) of rich glory, thirst (for wealth) continues unabated. The mountaineer (asks), even after having ascended the mountain-top, what (part) of the sky has been overreached (or assailed) ?

984. The miser-masters, I think, build up a devotional offering of lotuses (in worship) before the lotus-loving Goddess Laksmī, in the guise of their hands folded in homage.

985. Is it not really just an act of suicide (*maam*) for those mountains, who entered the ocean (to drown themselves, when they found) that their trees had been despoiled of all their flowers and fruit and their favourite birds had fled away ?

986. When remedies (exist) for securing happiness and avoiding unhappiness, those alone who exert get the reward, (which is not obtained) by scratching (to coax and cajole) Fate, with nails in the form of mere sallies of ambitious thoughts (without action).

987. Why should not (*mā*) abundance and prosperity, which once came unsolicited (*āgamtuā*), go away from them, though they may be searching Laksmī, who has long passed them by (*ciravolīṇa*) because of their overpowering delusion ?

988. In the same way (*emea*), even the withdrawals (from public life) of men of fair behaviour through the ordainment of Fate, turn out to be, I think, total (*samahila*) disasters.

989. Fate plays the villain; refusing to lift (*anuppemto*) a difficult (disastrous) situation from great men, although they rise (*valaggamti*) to great glory, while facing it with hearts undejected.

990. We would believe (*saddihimo*) in the reward being offered in this very (life on the) earth, provided the heart has secured peace and tranquility (*vinivvavāna*). We may not believe in the seed (of piety and penance fertilising) in a retired life in the forest and later yielding its rich fruit in the next world (heaven).

991. A man of plenty and affluence (*vihavī*) revels in special forms (of enjoyment), while a man of very limited extention (and addition to his property) desires only stability; the (poor) man with no money seeks a (sound) body and a man with diseases is satisfied if only he can live (and breathe).

992. Conversational sessions (dialogues) with great men, hard and difficult (to follow) at the beginning and vaguely expressive and revealing during the stages (of discussion), come to a close after a time.

993. Losing their flavour (appeal) by (the fact of their) crowding (*bahalattana*) one after another, enjoyments fail (to give thrill) and falter inside the hearts. Men with limited resources, however, are said (*sunamti*) to get their fill of happiness.

994. The heart, when once attached even to an insipid object, is not possible to be turned away. People's belief in the fickleness of the heart in this respect is only a delusion.

995. The two-fold intellectual aspirations (of men), eagerly looking forward (to bliss) in both the worlds, are simultaneously blocked (and buried deep) inside the heart's (cavity) by women, with the (lid of) their firmly formed breasts (covering the heart).

996. How does the Bodiless (Cupid) strike ? How, indeed, can his shafts of flowers pierce (the heart of the victim) ? Thus, when the God of Love himself is indistinct (and obscure), how can tangible pleasures (flow forth) from him ?

997. How will women's (tender) heart develop this hardness ? (To achieve it), therefore, is this very adamantine crust (*vajjam*) of breasts laid (over the heart) !

998. Man delights in his own actions and yet bewails his own conduct and character. He condemns other's natures but aspires (*sihai*) (to achieve) the merits of others.

999. (With age) man's hair becomes long and grey, which, I believe, are veritable paths taken up by the emotions of the heart, now going out, every day, as they came (before).

1000. The grip (*vinivesa*) of the stoop, bending the whole body, shows by its grey hair the fact of the whole body turning soon into an alms-bowl (*karamka*) of old age.

1001. The old man has a body bent in all places, bowed (*ohura*) and pulled by the tendrils of skin-folds, its face turned now towards the earth, as it were, (soon to be its burial place).

1002. The dark shade of the hair getting worn out with old age, falls, I believe, over the various parts of the body, in thick black drops, under the guise of black spots (freckles) on the skin.

1003. The grey substance (of old age) flows out from the breasts of the lady of the house under the guise of the milk-stream, being looked at with a sore mind by her husband, who feels that

her breasts are assailed and overpowered (into old age) by the onset of her pregnancy.

1004. Everything, because of its insipid (disappointing) end, turns into unhappiness. In fact, there is no (such thing as) happiness. Since, what (appears to be) happiness is just a negation of unhappiness and this (so called) happiness too is really unhappiness.

1005. All this Form in the guise of the Universe is a clear manifestation of Non-existence (Abhāva), like the blue appearance of the sky turning out to be an illusion of ocular perception.

1006. May a priceless (*amolla*) reward fall to the lot of people, living such a dry and insipid worldly life, after having listened to (the description of) our Master's sanctifying (*pāvana*) merits.

God Siva assumes a lion's form to test the King's heroism

1007. The very same loose mass of matted hair, enveloped by the lustre of His blue-black throat looking like the ichor of Quarter-elephants, gains resemblance (*karavi*) with the mass of the lion's mane.

1008. The Lord of snakes (Vāsuki), receding (and stretching his body) back-wards from his hood placed over (*Siva's*) head, tinged red by the lustre of his jewels, bears imitative similarity (*velan̄ba*) with (the lion's) tail, stopped (demarcated) by the spreading brilliance of his back (*patti*).

1009. The self-same skull-garlands adorning (*uttam̄sa*) His head, with their fiercely gaping (*visatta*) mouth-cavities, get the grace of the curling cluster of hair on his (lion's) head.

1010. The same (curved) lines of reflection (*padimāmaggā*), fallen down (*oim̄a*) from his nail-tips and observed (*saccavia*) in the (mirror-like) crescent of the moon on (His) head, go out and become the hook-like claws of (the lion's) paws.

1011. Thus by the Three-eyed (God), wishing to measure (*tulium*) the graceful might of him (our King), (His own form) was transformed into the form of the Lord of beasts (lion), giving fright (*bhesia*) even to the lion of Pārvatī.

The king's heroism, religious pursuit, greatness and benign rule

1012. The massive trunks of enemies' elephants were lopped off (*khudīā*) by him on the battle-fields, with streams of blood,

looking like tongues (gushing forth) from their noses (thus appearing) like poisonous snakes.

1013. The creeper-like, coiling column of smoke, (issuing from) his sacrificial performances, looked fine like the dark path (*sarani*) of the thick fluid of ichor (flowing from the temples) of the heavenly elephant of Indra, invoked (on the earth) by his good deeds.

1014. The great ancestors of his family (*kulapuvvā*), although made (to look) small by the magnificence of his merits, were again elevated by him by his own greatness.

1015. His frowns of wrath (*saṃrambhabhiiddī*), tolerating (the co-existence of) the sighs of pity, look charming on him, who, although strictly abiding by the code of controls and restrictions (imposed on the people) under his legal authority, rules the world with their opposites (viz. love and sympathy).

The king as Viṣṇu in his Tortoise incarnation, helping in the churning of the ocean and accepting Lakṣmī

1016. The (Milky) ocean, with its conchs and coiling clusters of jewels lifted up (to its surface), was observed by the Lord of tortoises to be a (silver) plate full of worship-materials, as it were, held up (to Him) in haste by the gods (to honour Him).

1017. The broad back of the Lord of tortoises, who had emerged (*ummilla*) and relaxed His body, (giving out) breaths for a long time, was again over-flown by waves.

1018. The big fish, balanced (on His back) by the Tortoise, with the parts of their throats looking reddish at the time of the exhalations of breath, appeared like clouds with repeated (*pumarrutta*) lightning flashes.

1019. The gods and the demons watched the back of the Lord of the tortoises, as whitishness was developed on that portion (of the back), where the earth rubbed in close contact, leaving the borders naturally blackish (as before).

1020. The reflection (*phadimā*) of the (Mandara) mountain, planted on (the back of) the Tortoise, cast on (the surface of) the ocean and swaying and swinging in its position (*nivesa*) because of waves, looked as if it was getting crooked and curved on account of the bottom (of its foundation of the earth) being insufficient (*apahutta*) (to cover and fully occupy the back).

1021. The groves of trees, with the ends of their branches bending low when thickly collected together by the encircling (body of the coiling) Lord of snakes, hugged the mountain-side by their tops, while they were being torn off by their roots.

1022. The spikes of the sharp-pointed claws of the Lord of birds (Garuda), (embedded) inside the chest of the Lord of snakes and now turned into knotty scars, are being rubbed off by the friction (of the mountain) gratingly.

1023. Serried rows of the offshoots (*pārohamāla*) of trees, forming circles (*parivesa*) with the increase in the speed (of the revolving mountain), get smashed (*phuttamti*), as they strike the (mountain) embankments at the time of wheeling round (*pariatti*) (in its rotatory movement).

1024. The rivers on the mountain-ridges, although thin, and small (*talina*), become big and wide, as their banks collapse when shattered (*vocchimma*) by the water (splashing on them) in the course of its coming to and going away (*gaāgaa*), as a result of the whirling action of the moving mountain.

1025. Pools of water, with their bottoms loose and broad, begin to drain off in thin streams at first, as the roots of their (spring) holes inside are being scrubbed off and opened out by the friction exerted by the Lord of snakes.

1026. The streams of mountain-currents, having (their waters) ceased to be hurled at a long distance, when the (moving) mountain slows down (to a stop) for rest, now form gradually a small circle.

1027. The curving parts of the tusks of Quarter-elephants with their thin tips, become flattened out owing to the friction of the whirling, wide mountain-ridges.

1028. The tighter the Lord of snakes closes on the mountain, bereft, as it is, of its trees and creepers (lost) in friction, the more is he, while stretching (his body), wound round the mountain.

1029. With the slough of Vāsuki dropping down by friction and in its whirling speed (*raya*) forming a circling fence round the Tortoise, the ocean appears to have constructed a basin, as it were.

1030. Forest-rovers (appear to) go out, although they have not actually come out of the mountain-valleys, having gradually obtained sun-light, as the embankments (enclosing the valleys) were being scrubbed and lost by the friction of the great Cobra.

1031. The downward paths of the straight-falling rocks, which come into contact with each direction, one after another, because of the churning action of the mountain, become crooked and zig-zag.

1032. The echo (of the sound of churning) just stayed put in the momentarily emptied portion of the ocean itself, as the upper aerial space (of the sky) was blocked by the upsurged water, which filled the circle of directions all round in the sky.

1033. From a mountain ridge fell out blocks of embankment, full of sharp pieces (*dhārā*) of Indra's thunderbolt, which (blocks were in fact) knotty scars formed over (the parts of the mountain-body) where its wings were clipped and which (scars) are now extracted by the friction caused by Vāsuki.

1034. The huge snakes just stretch themselves flat (over the surface of the ocean), having pulled out their bodies, although being coiled up in the whirling (waters of the) ocean, (floating) relaxed (on the surface) after having straightened (*saralia*) the whirlpools with their hissing.

1035. The rivers on the ridges develop the grace of creepers twining round the trees, (the flow of) their waters having been channeled through the paths, scooped up (earlier) by the friction of Vāsuki's (body) and now left off (by him).

1036. The sky above was forced out (evacuated) by the ridges, the ground and the peaks of the mountain. The directions, therefore, occupied only the mountain's middle part, thinned, as it was, by friction.

1037. With its base on the back of the Tortoise scraped off (*vinihittha*) and its big bulk (*āhoa*) reduced in size by the friction of the Lord of snakes, the mountain, placed (*nimia*) with great difficulty before (on the back of the Tortoise), could now be taken away with ease.

1038. The layer of the earth, moistened by (the water of) the agitated ocean, formed a mud-plaster, as it were, to serve as

a refrigerating remedy to the back of the Tortoise, painfully bruised a little by the Mandara mountain.

1039. Lakṣmi, who was thus forcibly salvaged out of the ocean, left sore and distressed (*vihura*) after having been gradually churned, is even to-day carried over his chest by this King.

The miserable condition of his enemies' wives

1040. The broad surface of their bosom, with its darkening shade, caused by the clotting of blood ceasing to circulate (*mūḍha*) as a result of its being beaten with hands (palms), shows as if it has gone grey because of smoke coming out from the fire of separation smouldering inside their heart.

1041. The big streams of tears (from their eyes), crystal-clear for want of collyrium (*niramiana*), patch up (from above to form continuous lines of white lustre, joining) the ends of the rays of the uplifted jewel-like finger-nails of hands placed (underneath the chin) to uphold the face.

1042. Their sighs, getting for a time pent up and accumulated (*pūnjaijjamta*) by the obstruction of thick, overhanging tresses of hair (on the face), are made to eddy in circles, thus heating up their broad cheeks.

1043. Such were the bodies of the wives of his enemies, impaired by the visitation of widowhood (*vehavvalambha*), just when the King knitted his eye-brows in a frown in a casual outburst of anger.

The King who is no other than Viṣṇu

1044. (Viṣṇu) of Whom the conch Pāñcajanya manifests resemblance (*ḍambara*) with the primordial Egg, when from His belly one of the (three) worlds enters its interior, blown (in it) by His mouth's breath.

1045. This (King) is Keśava (Viṣṇu), who now looks charming, reposing on his own glory, as on Sesa, displaying vast expanse in the vicinity of the ocean.

The Goddess of Earth approached Viṣṇu (i. e. our King) in the beauty of human form

1046. (The Goddess of Earth) looking lovely with the bright rays of her toe-nails clustering round (*ghadiehim*) her lotus-

like feet, like the young ones of Sesa gathered out of due keenness (to lend him a helping hand in the task) of bearing her burden,

1047. Having a pair of feet coloured red with an ample (*pajjatta*) application of the red-lac dye, looking as if the red lustre of the jewels on the hoods of the Lord of snakes clings (to her feet) placed on them,

1048. Being borne along by royal swans, as if by the hood-coils of Sesa, collected by the jingle of anklets on her feet resounding at her graceful gliding (gait),

1049. Wearing a cluster-band of brilliant rays, emitted by the golden (*irīṇa*) girdle and lustrous like the (Boar's) reddish-brown mane clinging (to her), when lifted and placed on His shoulders by (Visnu, who became) the Boar for the (laudable) purpose (of saving the Earth from deluge),

1050. Being waited upon by people whose images are being reflected back from her jewelled girdle, (appearing) as if they are engaged in the operations of climbing and digging up (*uddalana*),

1051. Looking lovely (*sahamtim*) with the deep cavity of her navel, the mark of indentation, as it were, left by the tusk of (Visnu, who became) the Boar for the cause (of salvaging the Earth) and (characterised) by the (uprising) hair-line (on the stomach), giving the impression of a column of darkness bursting out (through the hole of the navel) from the nether world,

1052. Revealing her belly undulating with the lovely (*ahirāma*) wave-like skin-folds, which were plough-furrows (*sīramagga*) as it were, making way for (Sītā), the beloved of Rāma, to come out (of the earth), having stayed (alive and) intact inside to this day,

1053. Appearing charming with her waist-region marked by the waves of her hair-line (on the belly) blending with the necklaces of gems (on the bosom), like the Gangetic stream mingling with that of Yamunā,

1054. Showing, with the puffs (*caya*) of chowries tossed over (her) by female attendants of flashing (*paripphuramāṇa*) loveliness, the coiling clusters of the roots of trees, as it were, manifested within (her body),

1055. Under the pretext of the thick spread of horripilation alongwith perspiration, (produced) by the emotion (of joy) at the sight of her Lord, revealing creeper-seeds heaving and sprouting, as it were, over her (soil) patches splashed with water,

1056. With the pair of her rounded breasts closely covered (*samvalia*) by a white, thin garment, a falling reflection, as it were, of the water (stream) of the heavenly river, situated both inside (as *Gāṅgā*) and up above (as *Mandākinī*),

1057. With her slim bodily frame (*amgalehā*) constantly being harrassed by swarms of bees, hiding inside and flying away from the flowers (of wreaths) on her neck, (looking) like veritable winged mountains,

1058. With her body (her expanse) beautified by her jewelled earrings, as if with heavenly cities, their borders (studded) with pearls, having developed the (appearance and) features of surrounding circular ramparts,

1059. Presenting the gold-bright (*kanaagora*) orb of her face like Mt. Sumeru, half of which (on the head) is bluish-black because of night in the form of her braid of hair, situated (*nisanṇa*) between the sun and the moon (serving) as her ear-rings,

1060. Looking as if a network of manifold paths, bright and clear, has shot up (*ummilla*) (on her), by the fact of (the surface of) her body having been closely served (*padiaggia*) by the massive columns of rays (flashing) from her bejewelled garlands,

1061. Looking charming with her broad cheeks, at the base of which had collected (moist) drops of pollen dripping from the decorative flowers on her ears, thus appearing as if the (moistened dust (on her surface) had (slowly and) slightly trickled down,

1062. With the creeper-like tresses of her hair over-spread with the circling rows of bees, (presenting the sight of) multiple long braids, (suggesting) repeated conditions of her widowhood on account of the deaths of successive kings, (her consorts),

1063. It is said (*suvvai*) that this (our) King (as *Visṇu*) has many a time interviewed (*pulaei*) the Earth in her troubles, whenever (she approached Him), having assumed a human female form.

And what is more —

1064. (Of the moon) whose birth from the eye of Atri is indicated by his own (moon's) orb, on which the circle of the spot (developed) in conformity with the black pupil (in Atri's eye),.

1065. In that race of the Lord of the night, came many renowned kings before, to whom my homage (*panāma*). (Of them) this one (king Yasovarman) has turned out (*nirvadīa*) to be somehow (great and extra-ordinary).

And moreover —

1066. (This King in whose case) the eyes (of the young captive girls of the enemies), although opening wide in nervous excitement (*sajjhasa*) as they languidly look up (*alasummuhā*), are lowered down in between the eye-lashes fanning out (*viralāamāṇa*) in joy (at his sight).

1067. The (delicate) sprout-like hand just rested on their round bosom, covered with a thin, fluttering garment, the darting rays of its finger-nails serving like (tiny) paths for the movements of their heart, going out towards him and coming back.

1068. The tremour (*ukkampa*) sets the body quivering in ripples (*taramgei*) the tiny jewelled bells on their girdles, clinking as they fall flip-flap over their firm, broad buttocks and causing each flower of their garlands to vibrate (*amḍolia*).

1069. Such have been love's reactions, full of nervous fear, of his enemies' young (captive) girls who joined him on his bed in wedlock.

1070. (He, the King) on whose arm, suffused with rays, emitted by emeralds on his armlets, Royal Glory (*Lakṣmī*) diverts herself, as it were, yearning for (abode in) a forest of lotus-plants.

1071. In the meantime, the circle (of his enemies), flushed red by (the flames of) fire inside the bowl, used for malevolent, magic ritual, (tries to) overcome him, like a host of cobras wearing starlike, red jewels on their hoods (attacked) by darkness.

1072. Who (and what) are we for the narration of the good deeds of this Monarch, for which, it is said, even a thousand mouths of his (Visnu's) very Lord of snakes are insufficient (*ṇapahutta*) and powerless.

1073. And yet, at the end of this night, you may listen to the Mirror (*dappana*) (reflecting the glory) of the haughtiness of his arms, which puts an end to (the glory of) earlier (*purumilla*) kings.

1074. Now will be narrated this "Gāudava-ho", a big, enterprise (*mahārambha*) (indeed), which, when listened to (by them), great kings and great poets shed their own pride.

1075. At this time (*ettāhe*), the expanse of the sun's orb, having a reddish-yellow hue like that of an upturned tortoise, (started) reeling down (in the west), with its mass (*kamdana*) of rays dropped down.

1076. The forest-outskirts look pleasing, with flocks of cooing pigeons, returning (to rest) in the shade (of trees) and delightful with lions awakening inside the mountain-thickets.

1077. The earth's surface is darkened by the shadowy paths dropping down from the setting mountain, overspread (*āinna*) with the sun's rays and (thus looking) like streams (*visara*) of molten iron (*āyasarasa*).

1078. The extensive sandy mounds of rivers shoot up into full view, as it were, with their rotundity fully brought out, when being left off by the covering impediment of the (perching) flocks of closely-gathered birds.

1079. The day's ends become dusty-grey over the city streets, even when the sun is still suspended (over the western horizon), as the cattle-wealth has hurried back (even before the close of the day), because of the long distance (they have to traverse).

1080. The excellent white cows (*dhenudhavalī*), their udders plump and flowing out, come back from the forests lazily on account of their heavy haunches (*jahana*), although (appearing to be) going a bit rapidly (in their eagerness to meet their calves).

1081. Folding up (to close) one wing, spread out at the day's beginning, the Mountain Vindhya now unfurls the shadow-shroud, (which is) his other wing, as it were.

1082. The Day's Glory (Lakṣmi) enjoys the pleasure of a swing (*amḍalai*) on the net-meshes of the sun's rays, suspended from the top of the setting mountain and pink like the knotty lines on ripened white reeds (*sara*).

1083. The interior parts of mansions become beautiful with paintings (shown) vividly bright (in their colours) now, after their (east-facing) window-passages are made (clear), devoid (of screens) and empty, the light of the sun having gone (to the west) behind (the buildings).

1084. The forests now become rarefied (*viralāamti*), as it were, made loose by the exit of their thick shadows (inside), the portions (of these forests) at the bottom and in the middle becoming vividly visible by the rays of the sun coming over them obliquely.

1085. It appears as if the fragments of the sun's hot rays, distributed for a time (in different directions) on the top of the mountain and later tossed up far (into the sky) in the course of the gradual lowering down of the sun's orb, become clustered in buds and then assume the forms of luminaries (in the sky).

1086. The sun and the moon attain resemblance (*karani*) with the blood-red temples, toppled down (*lhasia*), when the Day-Elephant, rich in the pearls of planets, is killed by the Evening-Lion.

1087. The constellation-blossoms bristle over the Sky-Bakula tree, supported in the Sun-Basin and filled with the Twilight-Wine (poured out) from her mouth by the (lady) Night.

1088. At the end of the day, the sun's orb, pink like the concavity (*puda*) of a flower of the land-growing Kadamba tree, rolls over (*ovattai*) (the setting mountain), its light, reddish like the eye-corners (*kona*) of a buffalo exhausted by the sun's bright heat.

1089. Look ! As the sun's orb is held like a sun-stone (*jalañovala*) over the red lac of twilight, the shadow of the night issues out like a veritable massive line of smoke.

1090. The sun's orb now bristles (*damtura*) with rays, pink and grey on account of the massing of smoke, the twilight lustre getting lifeless (*mujhamta*) and discoloured (*visama*) by the (suffocating) treatment (*uvaāra*) of the darkness.

1091. The thick mass of darkness, kissed by the pink orb of the setting sun, gathers all round, having a charming appearance of the great Buffalo, his neck dripping (with blood), (having been) cut by the Goddess Kālī.

1092. The sun, with his chariot and horses, his yellowish red form being enveloped by darkness, gets the lustrous hue of Garuda, with wings uplifted (to hold the weight of the Destroyer of the demon Madhu (i. e. Visnu).

1093. As the lustreless (*nirāava*) sun has his rays turned pink by the mountain dust, the daylight, mixing up with darkness, moves unsteady, (becoming) grey like a crab (*kulīra*).

1094. The sun's orb, nestled inside the nest of woodsticks (*kiliñca*) in the form of its own (lingering) rays, falls down from the tree of the setting mountain, like an egg-lump of the Lord of birds, moist (on its outer surface) with the foetal fluid (*kalala*) in the form of the twilight glow.

1095. The elephant, in the form of the nightfall, gulps the sun's orb like his morning lump of food, the extreme end of his palate in the form of the firmament, pink with twilight glow, made visible when (the mouth is) slightly opened out.

1096. With its encircling ring of the halo of twilight pushed up high, the sky looks beautiful like a big well (*avada*), with its protective wall (*padibamdhā*) newly constructed and with the sun's reddish orb (reflected in its water).

1097. Look (*uaha*) ! With the darkness advancing from the east and with the sun's orb suspended over the (lower) region of the (western) direction, the sky (appears) like Garuda, who has seized an elephant and a tortoise (in his claws).

1098. The bright twilight glow, with the sun's rays clinging (to it) in the manner of filaments, topples down like the Sumeru mountain, pushed overboard by the great boar in the form of darkness.

1099. The sun's orb, like a huge egg, marked with a reddish tinge, having now been laid aside, the moon, like a second lump of egg, is carried (inside) by the Vinatā-like Goddess of the firmament.

1100. The lustreless dispositions of the hovering rays of the sun, (projecting) straight like falling streams of showers, become murky grey like erect columns of palm-forests and develop the form of the magic city of Gandharvas.

1101. The other (western) direction, full of bright light (*sāloū*) with the sun's rays now lingering in straight lines (*rehā-vasesa*) and thus building up (at intervals, criss-cross) massive patterns of columns, looks like a huge latticed window (*jālāai*) of the Universe-Palace.

1102. The thick mass of darkness, dark-blue both on the (upper) surface in the sky and on the (lower) surface of the earth, but interjected in the middle by the remnant of twilight, rolls and reels, rosy-coloured (*pūḍala*) like the trunk of a Kharjūra tree.

1103. Over the directions, the line of smoke, full with clusters of female fish (*sahari*) in the form of stars, appears like (the stream of the river) Yamunā, who has started going back, as it were, impetuously in her excitement, while attempting to fall on (the lap of her father) the sun.

1104. The quarters, filled with the gradually developing, coiling columns of darkness, meet (one another), the guardian elephants (of each) coming out into view because of their proximity.

1105. (It appears that) some one digs up the moon's orb, observed to be the bulbous root of the dark-red creeper of darkness, which has now sprouted up.

1106. The directions, darkened by dusk at the end of the day, gather to-gether, as it were, drawn by their curiosity (to hear) the life-story of the King (soon) to be narrated.

1107. Even elevated tracts, with very little light left over them and with their surfaces (appearing) depressed, when enveloped by the tufts of darkness emerging (*ūsasia*) from the caverns (roundabout), having been thickly massed up (inside), give the doubt (and the illusion of their being) valleys.

1108. The moonshine, cut up in between by the interspersion (*ṇivesa*) of the (evening) shadows, spreads falteringly (*gholai*), its path made variegated, as it were, by the dark lustre projecting in conformity (*anusāra*) with (the size of) the black spot (on the moon).

1109. The sky, at nights, looks torn and tattered (*jajjara*) by the long passage of time, appearing like the outer shell of Brahma's (primordial) egg, its bowl-shaped interior now cracked and porous, (the minute holes appearing) in (the guise of stars).

1110. The directions, with the obstruction (*avaroha*) of smoke and emerging dust gradually subsiding, appear to be (enveloped) in a thin (cloak of) darkness, as it were, although the nightfall has far and fully progressed (*ārūdha*).

1111. The sky, black with the darkness being massed up in between the smothered (and subdued) light of the sun (in the west) and that of the moon (in the east), has become like a sword-blade with bright edges on both its sides.

1112. The sky, with the darkness slightly forming up (*darābaddha*) on the horizons (*peraṇta*) and turned dark-blue like a dried up (*osukka*) lotus, looks like the discoloured bosom of a female quail (*lāvaa*).

1113. Suparna (i. e. Garuda) in the form of the rising mountain, having extinguished the twilight fire (by sprinkling) a collection of (nectar) drops in the form of a bunch of constellations, lifts up, in the sky, the moon's orb, (which is) like a jar of nectar.

1114. Look at the moon's orb, reddish like a big lump of candied sugar, the ring of the deer (—shaped spot) clearly discernible due to the (withdrawal in) flight of the swarms of bees in the form of darkness.

1115. The moon (*sasaimdha*), like a jar (on a pan), is tossed up by the balance-rod of the sky with its projecting strings (*keu*) in the form of the rays (of the sun and the moon), (the other pan on the rod) being pressed down behind (in the west) by the weight of the lumpy orb of the sun.

1116. Flushed red with (erotic) excitement, caused by the companionship of Cupid (who stands by) fully equipped, the moon steps out (in the sky) with his curved bow now fully stretched, (to form) a circle under the guise of the ring of his halo.

1117. Over the rising mountain (*uza*), the reddish moon, with his thin layer of darkness loosened and slipping down, gets the appearance of the intoxicated Plough-wielder (i. e. Balarāma), whose blue-coloured lower garment has dropped down (*lhasia*).

Moreover

1118. The moon's orb, reddish like the interior navel-like cavity (*nāhi*) of a conch, bursts (on the horizon), the red colour

having been imbibed, as it were, from the offerings (*oarana*) of wine-filled glasses, made by lovers at that time.

1119. The moon heaves upward in a state of flickering rays, appearing as if he is holding up, suspended (in his hands), clusters of lotus-fibres, uprooted impetuously with the idea of destroying day-lotuses.

1120. Having said this and then reposing on his bed, he surrendered (to sleep), finding himself unable (*apahuppamia*), as it were, (to continue with) the narration of His Majesty's exploits.

1121. The glories of the great which enthuse (and spur) the hearts (of listeners) to action (when properly told), just devitalise them, if incorrectly narrated.

But then, what activities were started (at this time of the night)?

1122. The God of Love pierces (the hearts of) enlightened (*vara*) lovers with the Bakula and such other excellent flowers, while He employs other neglectable (*heya*) flowers for the function of his darts in the case of the other (ordinary) lovers.

1123. The face of a certain lady, having obtained the fullness of form (*parināha*) by the fresh cure and make-up (*parisuddhi*) of her eye-brows and forehead, beams specially bright, (being endowed) with a pair of bigger eyes.

1124. The ornaments gone and the other decorations not yet taken up (after bath), these charming ladies captivate (the heart), like (slim) mango-creepers, bereft (of any additional sproutings), during their intervening stage of blossoms (shed away) and the fruit (not yet formed).

1125. This bevy of lovely ladies, who have applied various pigments (on their bodies) but who have not yet arranged (the make-up and decoration) of collyrium, Tāmbūla (*jhasura*) and tender sprouts (as ear-ornaments), gets the grace of a painting not yet completed.

1126. (That it may be useful) while going out (at night) to meet her lover, this lady embraces (and assimilates) the darkness, as it were, under the guise of the fumes of the burning incense

of black sandalwood, being clasped (by her) to her bosom (*kolikaa*).

1127. The plump (*thora*) pair of thighs, slightly swelling (*samūsasia*) with the deposited layer (*vinivesa*) of sandalwood paste (applied to them), is made capable (and fit), as it were, to carry the weight of their heavy buttocks, by these ladies with (towering) breasts.

1128. The floral decorations of these young ladies, although put on at one and the same time, react differently (*visama*) —the one over the head looks just fresh while that on the neck (appears parched), being scorched (*umhavia*) by their breasts.

1129. Here comes over the husband to his newly wedded wife (wearing over head) a blue gauze (*jāliā*) reflected in her bosom, (looking) as if a thin armour-plate is put on (by her on her bosom) in fear of the (piercing) Cupid's darts.

1130. A couple here, having passed the day without separation (*avioa*) and having put on the decorations together (*sama*), looks pretty, eager (as the two are) to go to bed now, in their unsatiated thirst (*avianha*) for sexual enjoyment.

1131. Here this lady, wreathed (round the hips) by a big, lustrous, golden girdle slipping down, (appears to have erected) as it were, an encircling wall of fire, for fear of the (hostile) Cupid.

1132. The cluster of the moon's rays is not tolerated by the lovers, being physically restless and uneasy (*visamthulamīga*) in the agony of separation, (feeling them) burning hot, as it were, because of the (moon's) entrance into the sun's orb (during the black fortnight).

1133. The bodies of love-sick ladies, although getting thin and emaciated, become heavy (for them), having lost their strength and stamina (*thāma*) on account of an intense love's longing (*rañarānaa*) (to meet) their inaccessible (*dulaha*) lovers.

Moreover

1134. The eyes (of ladies) look precious (and charming) with the eye-brows balanced (i. e. uplifted) upwards, to shake off, as it were, the obstructing sprout (kept as a decoration) on the ear, wistful (*āurā*), (as the eyes look), with eye-lashes throbbing to restrain winking.

1135. In their acts of blushing (*lajjiesu*), when the hand (goes up) to the throat to press (the chaplet of) flowers thereon, only the forehead hangs down and not indeed the eyes, with their upturned eyelashes kissing (i. e. touching) their skin-folds.

1136. The hand moves unsteady (i. e. shakes), as it pushes the veil over the head (*nirimgi*) for a better sight (of the lover), holding to the region of the ear, as it were, when fixing and drawing back the eye, turned into an arrow (to shoot at.).

1137. Even while moving away, half-averted glances (*ditthāim*) are fixed (on their lovers by the ladies), with one corner of the lower lip observed to be slightly opening out, as the face is lowered in a blush.

1138. Such have been the flirtatious plays (*lilāiavva*) of amorous women, love rising (in their hearts) as they join their lovers, but (the manifestation of) emotion thwarted by nervousness.

1139. At nights, the ladies with decorations of lotus-fibres go towards their lovers just fearlessly, (thinking that they can go unobserved), having locked in (*bāndikaa*) (all) the moon's rays.

1140. The eyes of the beloved ladies beam wide for (welcoming) the entrance of their lovers, as it were, their eyelashes serving as festoons (*mālāamāna*) of tender sprouts, overlaid with the pink (*tambimā*) of their fresh intoxication.

1141. The eyes of this lady develop inside (black) bordering lines of tears (*bāhalehāim*) mixed with collyrium, thus appearing as if iron chains are fastened (on them), for fear of their going back in the direction of her spurned (*avahiria*) lover.

1142. Young girls feel hurt (*dūmijjai*) even with a slight (misbehaviour on the part of their lovers), but would not take (offence) at a grave lapse (*nāmamamtakkha*). Such are they, of a heart most illogical (and unreasonable), because of deep affection.

1143. Effusions of laughter (*hāsavicchadda*), massed up inside (the mouth) because of restraint (exercised over their outburst), is to be noticed, as it were, (on the outer surface of the cheeks) in the case of these proud ladies, in the form of the Moon's orb joining their upturned (*valiuddha*) cheeks (in reflection).

1144. This lady, stiff (even) with a remnant of pride, drinks after a long time from the wine-glass, its mouth covered with a lotus heaving up (*samūsasamta*), having been made weightless (*lahuia*) on account of its pollen puffed away by her (heavy) sighs.

1145. This lady drinks, (sucking) through the (hollow) lotus-stalk (*nāla*), as if through her heart, which came out impetuously through intense longing and the body of which is holed (*jajjara*) by the (piercing) shafts of Cupid.

1146. Pride, although sustained for a long time, wears away, while that (pride) is formed up (*samghadai*) again, even though it is a long time that it was shed off. Thus does intoxication of wine play with women in love, (rousing) contradictory (moods and) emotions.

1147. Young women show no faltering (*akhalia*) in their bodily movement or speech and are firm and composed (*dhīra*), as the intoxication naturally wears off from the heart. But the fact that they are inebriated (*matta*) is betrayed by the flush on their cheeks.

1148. The playful action of the intoxication of wine brings heaviness to the bodily parts, although slim and light. It causes levity (*lahuei*), however, in the hearts of the beloved ones, although (stiff and) heavy with haughtiness.

1149. In a meeting with lovers, charming are the sighs of lovely ladies, exhaled through the mouth and falling out from an inert (languishing) heart; (they are) veritable graces, indeed, that just have survived those that had already left during (agonising) separation.

1150. The plump, rounded breasts of young ladies look pretty with the rows (*rāi*) of fresh nail-marks on them, appearing as if (they are so many points) where the hearts had burst, because of the force (exerted) by exhalations of (wild) joy at their union with their lovers.

1151. The embrace of the ladies, with breasts rough-skinned because (of the scars of) nail-lines, even though tight and hard (*asoumalla*), gives peculiar pleasure, as it does honour and justice to the intensity (*kāma-bhara*) of love's passion.

1152. With her heart already oppressed (*pīdia*) with (love's) heaviness (from within), (relief-giving) counter-pressure (*padipilāna*) of her breasts (on the bosom of her lover) has been first resorted to by this lady, under the pretext of a keen desire for a tight embrace.

1153. Such are the tight bosom-embraces of these (lovers), who fervently indulge with pleasure in the preliminaries of (*padhamaraa*) of sexual enjoyment, that their bodies become closely united, with the hips also of both (closely) pressed together.

1154. Sexual enjoyments of amorous women, because of excessive intoxication, do not at all come to an end (*na samappamti*), though the heart has dropped away from them, (becoming insensitive and) empty and with increasing tempo (*vaddhamta*) they have become insipid (and devoid of pleasure).

1155. The couples obtain greater pleasures by the prolongation of the sexual act, although for a time (previously) they had put off this pleasure, the hearts having been diverted away (from it) in their desire to court each other.

1156. Even when love has deeply developed, such pleasures alone, as are characterised by the display (*ullasa*) of decorative nail-marks bestowed (upon their bodies) by their lovers, give to the ladies peculiar pleasure.

1157. Playful indulgence (*vilāsa*) in a total embrace of the whole body (*savvamgālīngana*), as practised by couples, in which the (two) bodies are closely pressed tight (one over the other), from the mouth to the thighs and lower down, as even the (man's) legs are made to rest over the (woman's) legs, is indeed captivating.

1158. With these young married girls, the very same horripilation of equal dimensions became thin and sparse over their breast-orbs, (looking so), because of the wide expanse (*parināha*) gained (by them) through the prime of youth.

1159. This smiling lady gently caresses (to feel) with her hand her lover's bosom, slightly swelling over the places of her nail-marks, furrowed deep by her heavily pressing breasts (against his chest).

1160. This young lady, (grown) languid in (the movement of) her waist, is troubled by her rounded breasts, become doubly heavy by the pulverised dust of her lover's (finger-) nail-tips, often-times broken, (as they ground gratingly against the hard surface of her breasts).

1161. The bevy of beloveds here looks pretty, lying asleep (*numanna*) obliquely (at an angle), with a hand thrown over hip (brought together) near the breast, as the belly is bent (and pressed) inside because of its thinness, thighs having been crossed (one over the other).

1162. Here a man kisses the mouth of his beloved, covered with drops of perspiration, arising through sleep and exhaustion and swayed away (*amđolia*) (to dodge the kiss) in her awakening, which (disturbance) in her happiness (of sleep) is not tolerated by her.

1163. The young girls, with their limbs left loose and listless (*ṇīsaha*), (accompanied) with heavy breathing, started because of the state of fatigue, appear, in their sleep, to be giving a slight indication of their enfeebled condition, as it were.

1164. And then here drops down a multitude (*uppīla*) of tiny shooting-stars (*tārālava*) from the sky, a cluster of flowers, as it were, showered by gods in our direction (*samuha*) on this important occasion of the narration of our King's exploits.

1165. The moon's orb has developed rays, pink like fading lotus-fibres, with a tawny-coloured (*pisaṅga*) halo like pieces of ripe (*abūla*) Jambu fruit cut open.

1166. The meteors fall down (from the sky) like drops of water from the young Lady-Night, when her abundant mass of hair, in the form of darkness, drenched with dew (*siṅha*), is brushed back (*osāria*) by her.

1167. The sky, kissed by the moon's orb with its discoloured (black) deer (spot), staying suspended (*lhasia*) in its central region, looks like the (leather) top-covering (*pūla*) of a tambour (*daddura*), with its slightly-split, puffy (*viaṭa*) circular coat (of black, inky stuff).

1168. All the tiny (*talīṇa*) stars having now set, the very same circle of planets, which formerly (looked) rarefied (in

lustre), shows itself bright and prominent (*viadei*) once again, being afterwards filled in (*pumjijjamta*) (with the sun-light).

1169. The surface of the sky becomes, little by little, yellowish-pale (*pamdura*), with the light of dawn (*usuloa*) (appearing) as if it is besmeared with the twilight-fluid, (gradually) being diluted (*taṇuāamāna*) when getting liquefied (*virāvia*), (dissolved) by (the sun's harbinger) Aruna.

1170. The swarm of pigeons goes up in flight in contrasting (*visama*) lustre, the whitishness (*pamdubhāva*) (of eyes) being noticed in between their eye-lashes, while their bodies become bluish and glossy (*masīna*), when beaten with dew.

1171. Some particular fruits on their branches, putting on a reddish-yellow tinge (on their outer surface) in the course of the mounting progress of dawn, take up the quality of ripeness, as it were.

1172. At the end of the night, couples awake with great difficulty, languid after their heavy sleep, obtained for a time through fatigue from physical exertion (*āyāma*) in sexual pleasures.

1173. The multitude of cotton (*palahi*) seeds in the form of stars, extricated from the (cotton-like) light of dawn, by means of the (cotton-) seed-removing iron machine (*lodhaa*) in the form of darkness, is (taken away from the east and now) dumped in a heap on a slender base in the west, by the night.

1174. Seizing by the hair (*sakaaggaham*), as it were, the early morning (*paccusa*) breeze, (rushing) inside the bed-chambers, pesters the lamps with their flickering (*salola*) wick-flames, overlaid with soot (*kajjala*) shooting upwards a bit.

1175. The same sky, (earlier) gray with darkness, became enveloped in the reddish lustre of twilight, like lead (*sisaa*) undergoing transformation in the condition of red lead (*simdūra*).

1176. Birds pick up (in their beaks) grain-seeds, (made) rough (and painful) for their throat (to swallow), as a result (*anubhāva*) of the watery dew of the (previous) night and heavy with the coated (*valagga*) layer (*saṇṇivesa*) of dust.

1177. The tanks (*vāvio*) look pretty with couples of the Cakravāka birds staying drenched in water (*jalolla*) (on the banks, (appearing) as if they (the tanks) have wept out their eyes red in

grief for their lotus-plants, lamenting during the night (in separation from their lord, the sun).

1178. The moonlight, withdrawing from the moon with his orb resting on top of the setting mountain, now lingers on unsteady (*gholai*), thin and yellowish-pale like a mango-blossom (*rasagga*).

1179. The thick (black) mass of darkness, with its heart pierced, runs away, like the Kali age, not bearing (to hear) the utterances of the pious deeds of good men, adorned (*avaamsa*) by their meritorious actions.

1180. The canopy (*viāṇa*) of the surface of the sky became pinkish-red (*pāḍala*) like a fully bloomed (*ajaḍa*) Japā flower, (appearing) as if it is bestrewn (*vibhīṇa*) with the lustre of the jewels, (inset) on the aerial cars of gods gathered out of curiosity (to witness and hear the narration).

1181. The emerging, red light of dawn (*arunya*) first comes out in the beauty and splendour (*sohagga*) of the fresh foliage of the tree of the sky, with its pale (withered) leaves in the form of stars dropped away

1182. The sun's orb, resembling a sharpening wheel (*ṇisāṇacakka*) for the sword in the form of the sky, flashes bright in its red lustre, like the flying circle of the (blazing) pulverised particles of the (wheel's outer) brick-layer (*itthācūṇa*).

1183. The darkness was (completely) uprooted by the sun, so that it may, as it were, never come back again, indicating, as it was, by its massive thickness, the ocean's (drowning) reunion, as it were, (as happened for the sun the previous evening).

1184. And now, happy after having finished his (morning) duties (to be done) at the end of the night, he (the Poet) started to narrate the life of the King (Yaśovarman), very much like the life of Cāṇakya.

1185. And then, as the walls of the various quarters, (standing) huge and high, with their cleansing operation (*parisuddhi*) carried out by means of the iron-chisels of darkness, were (made) fit for (the inscription) of our King's pangeyrics (on them),

1186. As the sun's orb, like a jar, with tender sprouts in the form of the (sun's) green horses placed on its top, was held

aloft that very moment for this auspicious occasion by the (fair Lady) of the eastern direction (presided over) by Indra,

1187. As the heavenly nymphs forcibly went out, having gone through (a good deal of mental) oscillation, (after which) their desire to (meet) their lovers dropped away from their heart, eager as they were, to hear the glory of our Lord (being recounted),

1188. As the groves (*vihī*) in the garden (surrounding) the palace of the Lord of gods were getting thin and sparse, the jewel-like buds, sprouts (*kaṇḍala*) and petals having been plucked (*vilutta*) by gods, eager (to discharge) a shower of flowers (on the assembly down below),

1189. As the auspicious cluster of clouds (*jīmūa*) started to shower (*pauttha*), their thundering (*rasia*) getting sweet and melodious (*mahurihuantha*) in their throats, rubbed over (*parihittha*) with the application (*uvaoa*) of nectar,

1190. As the sages started (to go down), although entangled (*nīlia*) in their black deer-skins (*kaṇhāīna*), slipping down because of their hasty movement, (appearing) as if their feet are clasped (*padivanna*) by the heavenly deer, prayerfully pleading (to be taken down with them) out of their curiosity (to see and listen),

1191. As the flocks of birds left off their perching postures (*āsanabāmtha*) on the trees, out of regard, as it were, for (this solemn opportunity of) hearing the King's life, begun (*ādhattā*) (being narrated) in all humility,

1192. As the people, (rushing) closely in crowds (*sāmmadda*), leaving no gap, were being reflected in the huge, hanging (*lambī*) mirrors, (looking) as if they were mounting the tops of the rows of pillars inside the mansion,

1193. The whole surface of the sky became filled with the suspended (*lambīa*) circling rows of the gods' aerial cars, terraced (*kama*) one over the other, (appearing) as if rows of sofas (to serve as seating accommodation) were being arranged out of the lofty and mansion-like white (glory of the) fame of our Lord.

And what is more ?

1194. " With pearl-clusters of elephants fastened (*sāmḍāṇīa*) on its sharp blade, your sword is victorious, (appearing) as if

the necklaces (*eāvalī*) have remained still sticking (to it), even after the Gaüda king's throat was cut asunder. ”

1195. “ Your enemies, distressed by shackles, approach your (*tua*) feet (for mercy), encouraged, as it were, by their own feet which, belonging to the same category (as that of your feet), anticipate (*sambhāvia*) and solicit a favour (from them). ”

1196. “ Every day, you look handsome with the water flowing (*samdira*) from your hand while making gifts, (which is), as if, the overflow (*niggama*) of the sentimental fluid of compassion (*karuṇārasa*) filling your heart. ”

1197. “ (When you) come back after having conquered the quarters upto the oceans, Lakṣmī is delighted (to meet you again), with all the precious treasures, as if gifted by her father (the ocean) once again while dispatching her (back to you, her husband). ”

1198. “ Your enemies' feet, marked with black lines of dirt left by chains, experienced (by them) for the first time, are chopped off by you, (thinking) them to be black death-chords, as it were, fastened (on them for being disposed of). ”

1199. “ Your frown, (formed by knitted eye-brows), does not fall upon your enemies' foreheads, darkened with ground-dust transferred (sticking), being afraid of itself getting soiled (with the same dust), as it were. ”

1200. “ Your naturally conspicuous gait looks graceful with your pair of thighs gone thin, as it were, by your (constantly) riding on the shoulders of the mightier elephants in rut. ”

1201. “ Since (*jena*) out of your (*vo*) high regard for merits, even the merit-less take themselves to be full of merits, you, too, on that account (*tena*) consider your own self as one who has acquired no merit (whatsoever). ”

1202. “ The very moment you extend your hand over (to favour) those who are bent down at your feet, your Lakṣmī, residing on your arm, goes over to them. ”

1203. “ The abundant hair of your enemies' beloveds, getting thin, as no toilet was being done (*akaovaāra*), appears to have been transferred (added), as it were, to your own hair whose growth is uncut (*abhaggapasara*). ”

1204. Thus have been, at that time, the (eulogistic) speeches of address (*sambhavaṇa*) of the poets, to whom the king's merits were being revealed (*paccakkhūamta*) in their imagination full of devotional sentiment (for the King), although actually never seen (*vivarokkha*) (with their own eyes by them).

And moreover,

1205. And then on the pure day, approved by the people, become golden (*pisaṅga*), as it were, (looking) reddish-yellow like gold-dust (*raa*) arising from gold ornaments as a result of friction (*nihasuttha*),

1206. All people, within a moment, became quiet and dumb (*mūallia*), as it were, out of eagerness (to listen), as he (the Poet) started narrating (*sāhira*), (appearing) as if the Goddess of Speech from all places went over to him.

And what is more ?

1207. (The King) who gave away the enemies' Wealth-Goddesses to the supplicants just outside (his palace), having found no trust in them, as it were, because of vicious traits in the nature of foul women,

1208. (The King) at whose sprinkling ceremony (in celebration) of his conquests, the tears (from the eyes), screened by means of chowries being waved (lit. offered) at the time, were sucked in by the enemies' queens, (who were) given this new assignment,

1209. The life of this great King, purifying, novel, picturesque, astonishing and unparalleled (*acarama*), is now being told. Listen, ye all.

Here ends the Gāthā-Pedestal of the Gaüda-vaho of Vappairāa, having the title of Kairāa.

GAÜDAVAHO (Notes)

As is customary and also as required by literary conventions, Vākpatirāja begins his Poem 'Gaudavaho' with a homage to the Divine. He is not a sectarian, who has a predilection, like Kālidāsa, for one particular god, but is perfectly catholic in his devotion to the various gods idolised in mythology.

The following are the Divinities invoked by him in his prefatory portion of the poem extending over 61 Gāthās :— Brahmā (1-5), Hari (6), Nr̥simha (7-12), Varāha, The great Boar (13-15), Vāmana (16), Kūrma (17), Viṣṇu as Mohini (18-19), Kṛṣṇa (20-23), Balarāma (24-25), Bala and Kṛṣṇa (26), Madhumatha (27-28), Śiva (29-41), Kumāra (42), Gaurī (43-46), Saraswati (47), Candra (48), Sūrya (49-50), Ahivarāha (51), Gaṇeśa (52-54), Laks̄mi (55-56), Kāma (57) and Gaṅgā (58-61).

1. The Mahābhārata represents Brahmā as springing from the navel of Viṣṇu or from a lotus which grew thereabout. ध्वलं वीरं — 'With a white sacred thread made i. e. worn across.'— कृतध्वलोपवीतम्। The white sacred thread is imagined by the Poet as the lotus-fibre extracted and thus suspended over the body of Brahmā, as He came out from the belly of Viṣṇu.

2. The seeds in the pericarp (कण्णआ) of the lotus where Brahmā dwells are fancied to be so many worlds treasured in a latent form, to be later on manifested in their fully expanded form.

3. It is from atoms, according to the Vaiśeśikas, that the world has been created. The dust-particles (तिगिच्छ) inside the lotus, the residence (जिवेस) of Brahmā, serve for the purpose of atoms and are accepted, according to the Poet, as the material for the creation of the worlds.

4. Brahmā is pictured by the Poet as a great Yogi or Ṛṣi sitting in meditation and muttering his prayers, with a rosary of crystal beads in his right hand, which represents a cycle or a circle of worlds corresponding with the round beads, revolving at each Mantra.

5. A lotus comes out from the bulbous root from which springs a sprout (कंदल) and then from the sprout, the lotus. For this divine Navel-lotus, suggestive of Brahmā, the Poet imagines the great Snake to be the bulbous root, shooting up, as it does from the black (कण्ठ) mud, which is no other than Kṛṣṇa or Viṣṇu Himself. Cf. बुध्ने स्थितस्य विसकन्दस्य कन्दलादङ्कुरात् कृष्णवर्णपङ्कमुपमृद्य पद्मस्य किल संभवः । ... पद्माभिव्यङ्गयो ब्रह्मा । शेषाहिरेव विसकन्द इव । शुक्लत्वात् । कृष्णो वासुदेवः पङ्क इव । कालवर्णत्वात् । Com.

6. When dissolution takes place, the whole universe is filled or submerged under the waters of the Deluge and then Viṣṇu, dark-complexioned, reposes on the surface of the Milky Ocean, which may look like the full moon, while the dark spot, shaped like a black antelope, corresponds with Viṣṇu gracefully reposed (परसंठिअ) on it.

7. A reference to the Man-Lion incarnation of Viṣṇu. "He assumed this form to deliver the world from the tyranny of Hiranya-Kaśipu, a demon who, by the favour of Brahmā, had become invulnerable and was secure from gods, men and animals. This demon's son, named Prahlāda, worshipped Viṣṇu, which so incensed his father that he tried to kill him, but his efforts were all in vain. Contending with his son as to the omnipotence and omnipresence of Viṣṇu, Hiranya-Kaśipu demanded to know if Viṣṇu was present in a stone pillar of the hall and struck it violently. To avenge Prahlāda and to vindicate his own offended majesty, Viṣṇu came forth from the pillar, as Nara-siṁha, half-man and half-lion and tore the arrogant Daitya king to pieces."

णहीर-नखप्रान्त—'The nail-tip, sharp edge of a claw'.

8. The Poet means that the job of tearing open the demon's chest was easily finished just by His claws resting on the chest. His massive hands were not at all required to exert and hence were withdrawn.

9. To kill the demon, evening time had to be selected in accordance with the conditions (समय) of the boon granted by Brahmā. Cf. हिरण्यकशिष्पुना हि तपोबलेन वरो लङ्घो-दिवा रात्रौ वा शस्त्रेण भूमौ स्वर्गे वा मानुषान्मृगाद् वा वधो मा भूदिति । तदर्थं जात्यन्तरमाश्रित्य नखैरुत्सङ्गे निधाय व्यापादितः सन्ध्यायाम् । Com.

10. The loud roar (बुकार) accompanying the killing of the demon had so affected His throat that His attempt at speech failed in its utterance of definite words, although the form of the Man-Lion was already discarded.

11. The elephant, the deer and the loud thunder (रसिअ) of clouds are ordinarily the objects against which a lion's fury is directed. This one viz. The Man-Lion, however, ignored them all and concentrated his wrathful outburst only against the Demon

12. The brownish mane with its mass o' reddish hair (केसर) is imagined to be a heap of lightning-streaks loosely hanging in the air, as the supporting clouds are whiffed away by the fury of His roar.

13. 'A demon named Hiranyāksa had dragged the earth to the bottom of the sea. To recover it Viṣṇu assumed the form of a boar, and after a contest of a thousand years, He slew the demon and raised up the earth. The Boar's tusk is fancied to be a lotus-stalk emerging from the bulbous root of the lotus implanted in Viṣṇu's navel.

14. The earth ordinarily rests on the great Serpent Śeṣa. Viṣṇu also reposes on Śeṣa. In His incarnation of the Boar, however, it looked as if He Himself is supporting the earth, as His form stands reflected in the jewels on the hoods of Śeṣa.

15. The earth, resting on the tusks of the Boar, happens to be tossed up far upwards by the violent breaths of the Boar. The earth, therefore, with Śeṣa down below, appears to be holding an umbrella upside-down in the form of the coiled body of Śeṣa to protect herself from the blazing suns, who are pushed deep down at the bottom of the sea.

16. The body o' Viṣṇu in his Dwarf incarnation was full of depressions and protuberances in its various parts in the upper and lower portions. The Poet imagines that this is due to the fact that the worlds had to be somehow forcibly stuffed into His body, as in a sack, which ordinarily could not contain them.

17. The heavy pressure of the earth, placed up above, has forced out from His body His tip of the mouth and the four feet. The Tortoise, therefore, bears the huge burden of the earth on His body, as one would ordinarily do on his hand with five fingers,

the middle finger corresponding with his mouth-tip, while the remaining four fingers, two on each side of the middle finger, correspond with the four feet of the Tortoise.

18. Visnu assumed the deceitful maidenly form of Mohini to snatch away the nectar-pitcher from the hands of the demons. The thin line of hair on 'Her' stomach is imagined to be a line of bees flying in search of the lotus hidden inside Her navel.

19. It was necessary for Visnu in His young female form to readjust His bodily features by the redistribution of worlds inside and, therefore, some of them were pushed up to form the breasts, while some others receded downward, to be shaped as Her hips and buttocks, leaving the stomach very thin (खाम).

20. The garland of wood-flowers which Visnu in his incarnation of Kṛṣṇa wears, attracts the bees by its fragrance. The Poet imagines the garland as a hedge (वृत्त) enclosing His harem, the residence of Lakṣmī, where the bees serving as watchmen (जामइल्ल), surround (परिआल) the whole place.

21. The face of Kṛṣṇa is imagined to be a lotus which in the case of Visnu is supposed to emanate from His navel. In his incarnation as Kṛṣṇa this passage through the navel is stopped and hence this lotus now appears in the form of His (Kṛṣṇa's) face.

22. करुणं हरंतु – May take away grief. (करुणं – करुण निमित्तं संसारदुःख – Com.)

23. "Mythologically Rāhu is a Daitya, the son of विप्रचित्ति and सिंहिका and therefore called by his metronymic सैंहिकेय. He had four arms and his lower part ended in a tail. He was a great mischief-maker and when the gods had produced the *Amṛta* by churning the ocean, he assumed a disguise and insinuating himself amongst them, drank some of it. The sun and the moon detected him and informed Visnu who cut off his head and two of his arms; but, as he had secured immortality, his body was placed in the stellar sphere. Rāhu wreaks his vengeance on the sun and the moon, by occasionally swallowing them, thus causing eclipses." Against this mythological background, the Poet imagines that Rāhu's grief, for want of his head, remains unrelieved and unexpressed and revolves round the top of his trunk in baseless, slight sighs.

24. "Once, when Balarāma was intoxicated, he called upon the Yamunā river to come to him, that he might bathe; but his command not being heeded, he plunged his ploughshare into the river and dragged the waters whither-so-ever he went, until they were obliged to assume a human form and beseech his forgiveness. This action gained for him the title यमुनाभिद् and कालिन्दीकर्षण. He is represented as of fair complexion and as नीलवस्त्र 'clad in a dark-blue vest.' The 'wine-loving' Balarāma was as much addicted to wine, as his brother Kṛṣṇa was devoted to the fair sex."

The dark-blue upper garment, slipping down to entangle his feet, is imagined to be the Yamunā river falling at his feet in supplication.

25. "According to a view as to the origin of बलराम, he was an incarnation of the great serpent शेष of a thousand hoods. His especial weapons are a club, the ploughshare (हल) and the pestle (मुसल) and hence he is called हली or हलायुध, हलभृत्, लाङगली, मुसली, संकर्षण etc.

26. The haughty, heavy tread of बलराम and कृष्ण, which pressed down the great serpent शेष and the divine Tortoise (कर्म), gives them pain. But it is a pain self-inflicted and suffered by themselves in other forms, because बलराम and कृष्ण are incarnations of शेष and कर्म. Cf. शेषकर्मी बलवासुदेवयोरात्मभूतौ । तेन ताम्यां विदलयद्भ्यां आत्मन्येव दुःखात्मिका वेदना गमिता भवति वलगद्भ्याम् । आत्मपीडा च नोपालभास्पदम् । Com.

27. The cosmic body of Viṣṇu, the Yellow-clad, has a patched mixture of white and dark colours formed, as it were, of the Night and the Day, appearing and disappearing. Cf. Omar Khayyam — "But helpless pieces of the Game He plays/Upon this Chequer-board of Nights and Days." "क्रीडत्येषोऽविरतमवश्चैः शारिभिः शारिष्टैः । अप्येतस्मिन् रजनिदिवसैर्निर्मिते श्वेतकृष्णे ।" Translation.

28. What is seen on Viṣṇu's chest is the circular imprint of impression (णिवेस) of Lakṣmī's breasts left on it, as the layer or pigment dropped away from her bosom, either because of perspiration or friction. The Poet imagines them to be the round leaves of the lotus emanating from His navel.

29. The single arch-like eye-brow over the third eye of Śiva in the centre of His forehead is fancied to be the burnt-up bow of Cupid.

30. The crescent moon is even now held fast on His knotted, matted hair by Siva, because, the Poet imagines, Siva does not want the moon to throw himself into the fire-flames of His third eye, out of his love and friendship for Cupid. Cf. चन्द्रमाः कामस्नेहात् तृतीयनयनाम्नौ पतितुमिच्छति । Com.

31. The forehead of Siva is covered by the crescent moon on His head. The Poet imagines that the moon himself constitutes His forehead, which takes the guise of the crescent moon on His head.

32. When Cupid fully stretched his flowery bow, the thick mass of pollen, flung out from the flowers, made the bow ruddy. The Poet imagines this bow to be the third eye of Siva which, as it were, rushed out to swallow Cupid.

33. The moon, held in the crown of His head, illuminates the whole area round-about and as a result even the shadow in His standing posture gets diminished and dwarfed.

34. The great Snake Vāsuki was used by God Siva to tie His matted hair in a knot at the time of the ocean-churning. Whenever the churning was stopped for rest, the snake-rope became loose and had, therefore, to be tied up again, especially because the chest of the Snake had become worn out (किळत) on account of its friction with the mountain Mandara, used as the churning rod.

35. When Yudhishthira lost his kingdom in gambling and the five brothers went into exile for thirteen years, Arjuna proceeded on a pilgrimage to the Himalayas to propitiate the gods and to obtain from them celestial weapons for use in the contemplated war against the Kauravas. There he fought with Siva, who appeared in the guise of a Kirāta or mountaineer; but Arjuna, having found out the true character of his adversary, worshipped him and then Siva gave him the Pāśupata, one of his most powerful weapons.

36. The God of Death, Yama, is represented in mythology as of green clour and clothed in red. He rides upon a buffalo and is armed with a ponderous mace and a noose to secure his victims. The Poet imagines that as soon as Siva swallowed the deadly poison, he was marked out by Yama as his victim and, therefore, he cast his noose round His throat; but realising that

it was the great immortal god Śiva, he immediately withdrew his noose which, however, left a scar (णिहस) on the neck because of friction.

37. There has been no rivalry for supremacy between the two great gods, Śiva and Viṣṇu and in many passages of the Mahābhārata Śiva is represented as being worshipped by Viṣṇu and Kṛiṣṇa. In one such worship, Śiva, wanting to test Viṣṇu's devotion, saw to it that His third eye was displaced and lost. Viṣṇu immediately plucked out His own eye and offered it as a flower to serve as a substitute for His missing third eye. Cf. केशवे हरमाराध्यति भक्तिजिज्ञासया हरेण तृतीयनेत्रं ललाटात् प्रच्यावितम् । ततः केशवेन तृतीयनेत्रशून्यं तल्ललाटं दृष्ट्वा निजमक्षि पूजार्थं पत्रव्याजेनारोपितमिति प्रसिद्धिः । कुसुमैरिव पत्रैरपि पूजा प्रसिद्धा ॥ Com. What Viṣṇu offered was His eye looking like a leaf instead of the usual flowers.

38. The dark line surrounding Śiva's throat is caused by the deadly poison which He swallowed. The Poet imaginatively identifies it with the shadow of His head cast on the throat, since the upper portion of His head is illumined by the moon on His forehead.

39. Both Śiva and Pārvatī have each given up half of their bodies to stay blended together as Ardha-Nārī-Natēśvara. Therefore the moon also has reduced himself to the size of a digit in imitation of the divine couple for whom he is full of love.

40. " Śiva is commonly represented as seated in profound thought, with a third eye in the middle of his forehead, contained in or surmounted by the moon's crescent; his matted locks are gathered up into a coil like a horn, which bears upon it a symbol of the river Ganges, which he caught as it fell from heaven; a necklace of skulls (Munda-mālā) hangs round his neck and serpents twine about his neck as a collar (Nāga-Kundala); His neck is blue from drinking the deadly poison, which would have destroyed the world and in his hand he holds a Trishūla or a trident called Pināka. His garment is the skin of a tiger, a deer or an elephant, hence he is called Kṛitti-Vāsas. He is generally accompanied by his bull Nandi. He also carries the bow Ajagava, a drum (Damaru) in the shape of an hour-glass, the Khatvāṅga or a club with a skull at the end or a cord (Pāśa) or binding refractory offenders. His Pramathas or attendants

are numerous. His third eye has been very destructive. With it He reduced to ashes Kāma, the god of love, for daring to inspire amorous thoughts of His consort Pārvati, while He was engaged in penance and the god and all created beings were destroyed by its glance at one of the periodical destructions of the universe. His heaven is on Mount Kailāsa.

The Poet fancies that the bony skull round his neck felt thirsty and drank the water of the Gangetic stream overhead, using the crescent moon as a shell to drink with. For a similar idea compare:—

ईसारोसप्साअप्पणइसु बहुसो सगगंगाजलेहि
आमूलं पूरिआए तुहिणकरकलारूप्सिप्पीअ रुहो ।
जोण्हामुत्ताहलिलं णअमउलिणहितगहथेहि दोहि
अग्धं सिग्धं व देंतो जअइ गिरिसुआपाअपकेस्हाणं ॥

कर्पूरमंजरी. I-4.

42. "Kumāra or better known as Skanda or Kārtikeya is the son of Śiva, born without the direct intervention of a woman. He was reared by six Kṛttikās, hence the name Kārtikeya. He is the Mars or god of war of Indian mythology. He was the commander of the army of gods in their fight with Tāraka, whom he vanquished and slew. He is represented as riding a peacock. He is supposed to have remained celibate, having developed aversion for women. The Poet fancies that Anāga or the god of love would not discharge his arrows at him for fear that he, too, like any one of Śiva's family, would make short work of him even now.

43. Mahisāsura is a demon who, in a fight, was slain by Durgā or Pārvati. He was kicked to death on his shoulder by her. The blood flowing therefrom is represented as a cluster of red flowers of the Aśoka tree, which conventionally blooms when kicked by a fair lady.

44. Āryā is a name of Pārvati. When Śiva embraced her for the first time, her eyes, tinged red as a result of her blushing, became discoloured and powerless, as they mingled with the dark-blue lustre of Śiva's throat.

45. "As the Śakti or female energy of Śiva, she has two characters, one mild and the other fierce; and it is under the latter

that she is especially worshipped.In her terrible form she is Durgā, 'the inaccessible', Kālī and Śyamā, 'The black', Candī and Candikā, 'the Fierce', and Bhairavī 'The terrible' .. As Kālī or Kālikā, she is represented with a black skin, a hideous and terrible countenance, dripping with blood, encircled with snakes, hung round with skulls and human heads, and in all respects resembling a fury rather than a goddess. As Vindhya-Vāsinī, 'The dweller in the Vindhya', she is worshipped at a place of that name where the Vindhya approach the Himalayas, near Mirzapur and it is said that the blood before her image is never allowed to get dry."

During the period of Dissolution, all nights are collected together, with all moons, small and big, of different nights, gathered in one place. The various skulls, big and small, worn in a garland by the goddess Kālī, are fancied to be these moons during Dissolution. Cf. स्थूलसूक्ष्मादिभेदभिन्नानि काल्या अलंकरणभूतानि यानि कपालानि तानि चन्द्रखण्डानीव प्रतिपदादिसंबन्धीनि सर्गे क्रमभावीन्यपि प्रलये संघटितानि ॥ Com.

46. "Cāmunda is an emanation of goddess Durgā sent forth from her forehead to encounter the demons, Canda and Munda. She is thus described in the Mārkandeya Purāna :—" From the forehead of Ambikā (Durgā), contracted with wrathful frowns, sprang a goddess of black and formidable aspect, armed with a scimitar and noose, bearing a ponderous mace, decorated with a garland of dead corpses, robed in the hide of an elephant, dry and withered and hideous, with yawning mouth, lolling tongue and bloodshot eyes and filling the regions with her shouts." When she had killed the two demons, she bore their heads to Durgā, who told her that henceforth she should be known, by a contraction of their names as Cāmunda."

Such a physical appearance of Cāmunda with its prominent veins sticking out and the coils of intestines, not to be contained (णप्टहुप्पत) inside the thin, fatless belly, is sure to strike terror (डिब).

47. "Sarasvatī, the wife of Brahmā, is the goddess of speech and learning, inventress of the Sanskrit language and Deva-Nāgarī letters and patroness of the arts and sciences. She is represented as of a white colour, of a graceful figure and sitting

on a lotus. The Poet imagines that having been fondled and thus spoiled by Brahmā, she now wanders about like a wanton lady over the soft tongues of poets. Cf. धातुश्चतुर्मुखीकण्ठशूद्धगाटकविहारिणीम् । नित्यं प्रगत्थवाचालामुपतिष्ठे सरस्वतीम् ॥ सुभा.

48. Sanskrit poets have indulged in various fine fancies to explain away the dark spot on the moon. Here is one such from Vākpatirāja. He imagines that a big, wide rent was caused in the surface of the heavenly floor, as a result of the rushing cascade-like stream of Gaṅgā, flowing down to the earth from the heaven. Through this breach also flowed the stock of moon's loveliness, collected in the middle of the moon's surface. This left a wide, yawning gap, which, perhaps, is seen as the shadowy spot.

49. Sūrya is represented in a chariot drawn by seven horses or a horse with seven heads, surrounded with rays. His charioteer is Aruna or Vivasvat and his city is Vivasvatī or Bhāsvatī. The colour of his horses, like that of Lapis Lazuli, the poet imagines, is due to the fact of the darkness being pushed back every day (तदिवस) by Aruna.

50. Ordinarily the sun contracts himself to give out a dim glow for preserving the world. At the time of Dissolution, the mass of his rays, fully expanding (पविरल्लिङ्ग), as it were, blazes forth in intensity.

51. The weight of the earth became light, as it was evenly distributed over his many hoods.

52. "Ganeśa o Ganapati, a son o Śiva and Pārvatī, is represented as a short, fat god of a yellow colour, with a protuberant belly, four hands, and the head of an elephant, which has only one tusk. Sometimes, he is depicted as riding upon a rat; hence his appellation 'Ākhu-ratha'. The picture of Ganeśa, with his trunk resting upon his one tusk, is likened by the Poet to the Gangetic stream, mingling with the huge column of the waters of Yamunā — a mixture of black and white. Cf. क्वचिच्च वृष्णोरग्न भूषजेव भस्माङ्गरागा तनुरीश्वरस्य । पश्यानवद्याङ्गि विभाति गडगा भिन्नप्रवाह यमुनातरङ्गैः ॥ Raghu, XIII. 57.

53. The earlier picture of Ganeśa, indulging in the playful frolics of clasping his trunk ove his solitary tusk, is fancied to be similar to that of bringing to-gether the Himalayas and Vindhya-s

on the slopes of the mountain Meru. The yellow Meru represents the body of Ganeśa, while the Himalayas and Vindhya correspond with his tusk and the trunk respectively.

54. The ever-united Śiva and Pārvati manifest at times the a dour of their passion, seeing which, Ganeśa, their son, blushes and chuckles inwardly. This action is represented by His solitary tusk collected at the end of the left half of his mouth, as would ordinarily be in the case of a man, who, under such conditions, may push out his tongue to the corner of his mouth.

55. Viṣṇu, in his disguised form (Māyā) of the Man-Lion, was all fire and fury when He killed the Demon-king (Danujendra) Hiranya-Kaśipu. With a view to pacifying Him, His consort Lakṣmī approaches Him with alluring, agile, graceful steps, which deserve homage from us.

56. While emerging from the ocean, Lakṣmī held a lotus and the moon in her two hands. She was, however, all the while, fully conscious (आसंचित) of the fact that she was much superior to the two in beauty. Cf. प्रसिद्धसीभाग्यामाग्यामपि मन्मुखं सुन्दरतम् दृश्यतामिति दर्शनार्थमिव ताभ्यां सह श्रीर्याता । Com.

57. The Cupid's two hands are soiled with black collyrium from the eyes of Rati full of tears of love, as he wiped (ओप्पुसित) them. The Poet fancies them to be full of bees attracted by the fragrance of his flowery bow and arrows.

58. The river Gaṅgā on the head of god Śiva has always been, according to Sanskrit poets, a cause of jealousy to Pārvati. The poet imagines that Gaṅgā, falling down from His head on the lap of her father, the mountain Himālaya, pours out her complaint against her sister, Pārvati, as it were. Cf. गौरीवक्त्रभृकुटिरचनां या विहृस्येव फेतैः । शम्भोः केशग्रहणमकरोदिन्दुलग्नोर्महस्ता ॥। मेघ. I-50.

59. Brahmā is said to have four heads. Originally He had five, but one was burnt off by the fire of Śiva's central eye, because He had spoken disrespectfully. This head, now reduced to a skull, is fancied to be still floating (and not sinking) in the waters of Gaṅgā on the head of god Śiva. The bones of elderly gods are supposed to remain floating on the surface, and hence that proves the grand-fatherly status of Brahmā. Cf. हरेण ब्रह्मणः पञ्चमं शिरश्चित्त्वा स्वशिरोगडगाम्भसि प्रक्षिप्तमिति पौराणिकाः । पितामह-

प्रभृतीनां च कपालादिकमस्थि गङ्गायां क्षिप्तं धूर्णमानमास्ते । तेन गङ्गाजलधूर्णमानकपालत्वात् चतुराननस्याद्याप्यनवं पितामहत्वम् । Com.

60-61. Three reasons are given by the Poet to establish the purity of the waters of Gangā.

The Eulogy of Poets

62. The poets alone, by their interpretation in words, show to us this world with all its variations, either as a substantial source of joy or as 'airy nothing'. इण्मो = एतद्.

64. The man who loses himself in the real enjoyment of Poetry, is least affected by material want or prosperity. In fact, poverty, to him, becomes a pleasure, while abundance proves a miserable encumbrance.

65. Sanskrit and Prakrit are complementary to each other.

66. Compare —

"And as imagination bodies forth
The forms of things unknown the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name." Shakespeare.

67. टंकारो महरत्तणं अ. A clear reference to the Gaudi and the Vaidarbhi styles, a mixture of which, as with Bhavabhūti, is commended by the Poet. Cf.

यत् प्रौदत्वमुदारता च वचसां यच्चार्थं तो गौरवम् ।
तच्चेदस्ति ततस्तदेव गमकं पाण्डित्यवैदराध्ययोः ॥ मा० १-६
टंकारः ओजोलक्षणः — Bombast.

68. It does not matter if you are not very rich. Even a little of wealth is enough to make you happy. But a little of knowledge makes a man puffed up, egoistic and ridiculous.

Cf. अजः सुखमाराध्यः सुखतरमाराध्यते विशेषज्ञः ॥

ज्ञानलवदुर्विदर्थं ब्रह्मापि नरं न रब्जयति ॥ भर्तृहरि-नीति. २

69. महु.....पउत्ता. A reference to his earlier work, 'Madhumatha-Vijaya'. The style employed by him in this work was full of Ojas i. e. pompous, heavy and rhetorical. He would attempt a simpler and softer style in the present work. The first flowers are always full and robust, while the later ones are thin and soft.

70. Cf. न केवल यो महतोऽपभाषते

शृणोति तस्मादपि यः स पापभाक् ॥ कुमार. V. 83.

71. The constant, malicious effort to deprecate and deny other's merits results in the absorbing of those very merits in themselves by the wicked. Cf. गुणसंसर्ग एवं नामोत्कृष्टो येन पिशुनाना-मप्युत्कर्षं करोति ।...अनवरतं च परगुणानालोचयतामभ्यासातिशयाद् गुणज्ञानातिशयो भवति । Com.

72. It is a pity that even pure souls feel affected by jealousy to hear the praise of other's merits. The analogy, the Poet gives, is that of elephants who are believed to get excruciating pain in their tuskers at the touch of the moon's rays.

74. The situation, as presented by the Poet, is this : Here is a man, truly great, being admired for his merits, by people who are forced to do so. Their hesitation is clearly seen on their faces, shadowed by some sort of bitterness. The great man, however, should overlook this aspect and should exult all the same in the praise offered. As he rejoices in the eulogy, his face would be tinged pink with a blush (मुहराअ), which would be observed by these others who would be swinging off their balance (दोलाबमाण), when they think within of their own conduct and character full of lapses. स्वशीलेन दोलायथानैः परदृष्टो मुखरागो येषां – ते गुरवः ।

75. ताणं परिगग्हे — 'In their acceptance of appreciation (as great poets).'

76. Cf. परगुणपरमाणून् पर्वतीकृत्य नित्यं

निजहृदि विकसन्तः सन्ति सन्तः कियन्तः ॥ भर्तृहरि-नीति.

सीलस्स....चेअ — To belittle once own great merit while magnifying the merit in others, howsoever small, speaks of a noble trait in the character and judgment of a great man.

77. Merits, like the moon's rays, first seize the hearts of great man, as of mountain-tops. They are later seen in their flash in the hearts of others as well, perhaps in imitation, like the moon-shine spreading on the earth. Cf. यद्यदाचरति श्रेष्ठस्तदेवेतरो जनः । Com.

79. A certain amount of pride in the possession of ~~merits~~ may be legitimate, but certainly not in their absence (विवरोक्त्वे). Let it be, however, a feeling of just pride and not snobbish vanity.

80. A poet like Kalidāsa, for instance, who stands unequalled and is established as such in the circle of poets, will find no other poet of whom he should be jealous.

Cf. पुरा कवीनां गणनाप्रसङ्गे कनिष्ठकाधिष्ठितकालिदासः ।

अद्यापि तत्त्वल्यकवेरभावादनमिका सार्थवती बभूव ॥ सुभा०

81. The Gāthā, as rendered in Sanskrit prose, would read thus — मतिसंदेहावलोकने येषां निजमतिसंदेह एव, ते स्थितरूपा लोकस्य विचारस्थानं न भवन्ति । A mind, chaotically confused in itself, is incompetent to resolve the doubts of others. He, who cannot judge for himself, cannot judge for others.

82. Censure of the lowest of the low is beneath our dignity, while the great ones cannot be adequately extolled, because of our inability to understand them fully. Cf. न सन्ति याथार्थ्यविदः पिनाकिनः । कृमार०. Futility of efforts is thus a common factor in both.

84. The earlier poets, perhaps pre-Kalidasian, went about their task, without any guide-lines or accepted and established norms for their literary compositions, such as the literary Form of a Mahākāvya, the particular Sentiment, the choice of topics, characterisation etc. There were thus no trodden paths or beaten tracks and hence their Poetical Fancy soared high and low in search of themes. Things settled down in this respect during the days of Kalidāsa. Cf. अथवा कृतवागद्वारे वंशोऽस्मिन् पूर्वसूरिभिः । मणो वज्रसमूक्षीर्णं सूत्रस्येवास्ति मे गतिः ॥ रघु. I

Although such is the case, we now (इहरा-इदानीम्) find how some poets, trying to emulate the genius of the earlier poets, fail miserably in their attempts at such imitation. Cf. तथा हि ते इदानीतनाः कवयः केऽपि केषामपि पूर्वकवीनां संबन्धिनीभिर्मतिभिर्हयन्ते संचार्यन्ते । Com.

85. It may be argued that earlier poets like Vyāsa and Vālmīka have practically exhausted all topics and there is nothing new or original left for a poet of these days to visualise, in view of a common saying, व्यासोच्छ्रिष्टं जगत् सर्वम्. Such is not the case, however. Even a modern poet, with a keen insight and subtle observation, can conceive fresh themes, if only he frees himself from the limits (सीमंत) of conventional approach to his surroundings and extends his range of imagination over wider areas, high and low.

ण इट्ठ - न दष्टं—Not perceived.

86. An ordinary poet has to scratch his head long to think of a suitable theme for his composition. A great poet, like Vālmīki, finds themes rushing to his imagination, without any effort (णिरारंभ) on his part. The sight of a Krauñca bird, shot by a hunter, was enough to inflame his poetic Fancy. For a similar idea, compare—लौकिकानां हि साधूनामर्थं वाग्नुवर्तते । ऋषीणां पुनर्द्यानां वाचमर्थोऽनुधावति ॥ उत्तर० I. 10.

87. Immortal and divine is the Poetical speech, a petal, as it were of Atman, or the Divine Soul. Cf. वन्देमहि च तां वाणीमृतामात्मनः कलाम् । This speech has inspired poets of all ages since the beginning of the world (आसंसारं) and has throbbed and vibrated on their lips. Although so used by poets every day, She has remained as new and fresh even to this day, like a precious jewel kept in an air-tight casket, with its seals intact. Cf. क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः ॥

88. निःसामान्याणां—Of the uncommon or extraordinary (poets). Cf. अभ्युत्कटोत्कर्षयोगात् तत्कृतकाव्यस्य श्रोतरि योग्ये असति मूकत्वमेव महाकवीनां युक्तमित्यर्थः । Com. Cf. also—इतरकर्मफलानि यदृच्छ्या विलिख तानि सहे चतुरानन । अरसिकेषु कवित्वनिवेदनं शिरसि मा लिख मा लिख मा लिख ॥ सुभा.

89. Great poets like Kālidāsa have now developed a halo of lustre around their names and hence no one would care to analyse their merits in detail for a critical appreciation of their literary works. Their names are enough to justify their high position in the galaxy of poets. Cf. महाकवीनां नाममात्रग्रहणे प्रत्यक्षायमणा नाम्नीव संकान्ता गुणा द्रागित्येव निविदादं प्रथन्ते, अतः कस्तान् विचारयतीत्यर्थः । Com.

90. Men there are who are proud and boast of their knowledge and understanding of eminent poets like Kālidāsa, Bāna or Bhavabhūti and thereby arrogate greatness to themselves. This is a vain, useless effort ending only in misery. Cf. अन्येषपि ते आयासाय वहन्ति आत्मनः केवलं माहात्म्यं । महाकविकाव्यं प्राप्य तद्विषयविचारयोप्त्वाभिमानम् ॥ Com.

91. Great poets are difficult to understand in their subtle and intricate net-work of poetic fancies (विअप्य-जालं). Those who cannot understand, feel as if they are enveloped in darkness, while those who understand and appreciate, feel the dawn of

light visiting their eyes. Cf. मंदमतीनां मोहकारितया तिमिरमिव प्रकाश इव च व्युत्पन्नानाम् । Com.

93. जेति – निर्यान्ति, नि + इन्ति. *Emerge, flow out.*

95. While highlighting the benefits of Prakrit the poet administers a mild, dignified rebuke to the so-called Pandits of his days who boast of their indifference to the study and knowledge of this language.

96. जह तह...माण – Cf. यथापि वस्तुवृत्तमेवं तत्तथापि यथातथा परस्मादिच्छन्ति गुरवो बहुमानम् । साधवः सर्वजनानुरागमिच्छन्तीत्यर्थः । Com.

98. सुद्धिं – श्रान्तम्—*Exhausted, tired.*

A marvellous analysis of feelings that assail his heart, as he undertakes to write this big poem. अफुण्णं – आक्रान्तं – Suppressed, over-whelmed. पहरिसुच्चं – प्रहर्षोच्चम्—Lofty, risen high with joy.

100. He (Yaśovarman) has moved out with his huge army on his military expedition, the groups of soldiers holding white parasols over their heads. They kick up fine dust in the air which gathers in mass underneath the parasols. The Poet imagines that the reason why this dust does not fly up in the sky (but stays under the parasols) is that the earth would not leave the solid support of the hoods of Śesa on which it rests for ever. (अमुक्कसेसफण व्व).

101. Śesa too does not throw away the earth, although he often shakes his hoods in agony. That is because the earth is, as it were, firmly fastened to the hoods by means of his nail-like jewels pressed down (खृत) into the hoods by the weight (भर) of the marching columns of soldiers overhead.

102. The fact of his sword dripping with blood (कीलालिङ्ग), mingled with the bluish rut of elephants, is explained away by the poetic fancy of the sword melting, as it were and giving out a liquid stream of heated iron, as it clashed against armours of the opposing warriors.

104. The goddess Lakṣmī reposes on the right arm of the warrior. The king's glances towards his right shoulder are intended, as it were, to make her happy by bestowing on her the favour of his *Darshan*.

105. तारपहाभेद – तार (क) प्रभाभेद – The breaking or piercing effect of the lustre of his pupils. V. L. तारपहाभोग – तारकप्रभाभोग – Expansion of the lustre of pupils. बंदी – The prisoner, captive men or women. V. L. पडिवक्खवत्तीण – प्रतिपक्षपत्नीनाम् – Noted by Com

106. The Poet fancies his glory (जस) to be a big mighty tree, casting a thick shadow down below in the form of the ignominy or ill repute (अयस) of his enemies.

107. परिब्रह्ममइ – V.L. परिकमइ – परिकामति – Traverses all over the worlds, either as his commands or through his bards. Cf. परिकामत्याज्ञारूपेण बन्दिवदनद्वारेण वा । Com.

108. Huge herds of elephants are seen in all directions joyfully spouting watery spray through their hose-like trunks. The Poet imagines the various directions rushing over to the King in excitement and waving chowries (corresponding with the water-spray) over the king.

Now in a Kulaka or a group of five Gāthas (109-113) the Poet gives an imaginative description of the likely amorous reactions of the young celestial women, as they observed the heroic exploits of the King on the battlefield.

109. The lower lip, when upturned (उत्थल्ल) with her finger-tips, showed slight dents on its inside skin, because of the bite-bruises caused in the act of kissing.

110. The ladies dared not hope for the fulfilment of their desires. As a result, their sighs, secretly given out, rested (पङ्गत्यिअ) on the lotuses in their hands and stirred the honey at their bottom.

111. Not having had the pleasure of love's dalliance (अ-रहविलास), the ladies are fretting and fuming within (विसुराविआण). With their hand they pull their locks of hair, press them in vain (सुण्ण) and scatter (विक्षिप्त) them over their heads. V. L. विहुराविआण – विधुरायितानाम् 'Distressed'.

112. For their toilet and decoration, the maids have brought for them flowers, wreaths and sandal pigment. They have, however, no mood left and therefore, they pick up just one flower and send away the decorative wreath; similarly with a slight bow (दर्वदिअ), they spurn away (अवहीरिअ) the sandal paste with averted (विमुह) eyes.

In a Kulaka extending over 47 Gāthas, the Poet describes the mythological episode of Indra's wonderful exploit of cutting the wings of mountains, connecting it at the end with the main theme by telling us that even such a mighty god like Indra would wish to be seated with him on the same throne — एकासणसंभाण सो वि हरी मण्णाए जस्स । G. 160.

The mountains were supposed to have had wings before and they used to fly from place to place. When, therefore, Indra found them troublesome and refractory, he cut off their wings with his mighty thunderbolt.

The mountains, according to the Poet, are personified and even deified entities. If like birds they have wings and they fly through the sky, they are evidently sentient beings with a mighty life-force to impel and propel them in their various, vigorous activities and they have also thoughts, emotions and feelings attributed to them, like those of human beings. And, if according to Kālidāsa, the great mountain Himālaya, the Nagādirāja, could have a family consisting of his wife Menā, a son called Maināka mountain, daughters named Pārvati and Gangā and could celebrate her marriage with god Śiva, it is evident that this logic and this analogy should extend to these mountains too. Accordingly we find in the description that follows, that these flying mountains have their own wives and their retinue and they suffer like humans all the ill effects like miscarriage etc. under the impact of this catastrophe viz. attack by Indra.

114. These big mountains find that they have nowhere to go to for refuge. Their summits have pervaded the skies and all space in all directions has been occupied by their ridges, which reach the ends of these quarters and they come back disappointed. They, therefore, fly upwards a little and stay there to allow themselves to be consumed by the flames from the thunderbolt.

115. The inside caves are filled with coiling columns of smoke which now comes out from their mouths and spreads over their slopes (नितम्ब). The Poet imagines the smoke to be molten iron (लोह) flowing from these mountain-sides, smelting (धम्त) like furnaces under the fire of the thunderbolt.

116. Meru is a fabulous mountain in the navel or centre of the earth, on which is situated Svarga, the heaven of Indra, contain-

ing the cities of gods and the habitations of celestial spirits. All planets are said to revolve round this mountain. It is also said to consist of gold and gems, hence called Hemādri, Ratna-sānu, Kārnikācala, 'Lotus mountain', Deva-Parvata and Amarādri. Regarded as a terrestrial object, it would seem to be some mountain north of the Himalayas.

The day and the night are the two phenomena caused by the movement of the sun. When on one extremity of the mountain the sun rises, there is Day, followed by the Night when he sets at the other extreme end. Struck by Indra's thunderbolt, the mountain Meru started burning, enveloped in fire-flames, with its wings filled with smoke. The mountain also tried to move away in haste and hurry and as a result the day and the night, dependent on the sun's movement, moved along with it as the sun is closely associated with the mountain.

117. The edge of the thunderbolt became blunted, as it suddenly met the mountain with a crashing sound (मुहळ) in its isolent impact. Then it began to move up and down (आदोलिर) to break the resistance (परिरोध) and by this action its edge gets sharpened (प्रसिञ्जह).

118. The mountain-wives aborted instantaneously through fright, as they saw even big birds turning back (बलंत) towards the same caves from which they had fled out. Cf. Marathi idiom — भीतीने गर्भगळित होणे.

119. As soon as the wings were clipped, the fire had started over the mountain and as a result, the mountain, which for some time was up in the air, dropped down with a thud on the same spot. Because of the depression caused in the surface of the earth, oceans on both the sides of this mountain rushed their waters in the portion of the land that had caved in and thus the fire was extinguished on the mountain in the same spot where it became re-established.

120. By the daily movements of the sun the rising mountain had already become heated. The hot thunderbolt, therefore, was felt by the mountain after some time had lapsed, although it had struck the mountain earlier.

124. The Poet imagines that the holocaust has even affected the rows of bees hovering over the Grand-father Brahma's lotus and are scared by the smoke from the burning mountains.

125. Shaped like them, the mountains have wives and their young ones are hiding (ल्हक) inside their caves. Out of fright they cannot go or fly far, as if because of their pregnancy.

128. The underlying analogy is that of a big bird, shot in the wings by an arrow. One upward flight and then it collapses on the ground, unable (जीसह) then to jump up (प्पुअ) even a little (दर).

130. The Poet fancies mountain ranges to be the eyes of the various quarters, breaking and bursting open from the heavy blow of the thunderbolt. Their smoke fills the eyes and makes them sore, the eye-lashes in the form of wings start flapping up, the streams are like tears flowing, before the eyes burst.

131. A mass of iron at a very high temperature becomes liquid and when cooled, becomes solid. The poet applies this analogy to the mountain-slabs which flow out (विणगव) in liquid form because of excessive heat and then solidify (संखाव). Thus they become fit to receive and resist the thunderbolt, like warriors, according to the Com. Cf. अन्ये युद्धप्रारम्भे कवचमूपाददते । गिरिकटके पुनरायसशिलाभिः कुलिशग्निदाहविगलितविनिंगतलोहीभूतनिम्नोन्नत-तटरूपाभिः कवचस्थानाभिः कुलिशप्रहारनिवारणं पश्चात् कृतम् । निम्नोन्नत-विशमावयवत्वेन अलङ्घमध्यप्रकाशस्य खटखटाशब्दपूर्वकं निवारणम् । Com.

132. Water-streams, flowing from mountain-peaks and mixed with ashes, are imagined to be the streams of tears, mingled with the collyrium of the sorrowing mountain-ladies.

134. The mountain, reddish-brown, because of its meeting the thunderbolt, with the moon's full orb reflected at its bottom, looks like flying Garuda, lifting the nectar-jar in his hands.

Garuda is said to have stolen the Amṛta from the gods in order to purchase with it the freedom of his mother from her co-wife Kadru. Indra discovered the theft and fought fierce battle with Garuda. The Amṛta was recovered, but Indra was worsted in the fight and his thunderbolt was smacked. Garuda is represented as having the head, wings, talons and beak of an eagle.

and the body and limbs of a man. His face is white, his wings red and his body golden.

136. The creeper-bowers had been places of resort or rendezvous for heavenly couples. They are, therefore, sorry to find these places in flames along with the mountains !

137. Observed from great heights, the river-beds, flowing over mountain-slopes, looked like bandages (वणवट्टः) over the wounds of mountains !

138. The animals, coming out from the caves and wanting to descend down, could only see the mountain-wings being clipped and heaped up and no solid ground down below.

139. Of the mountain-wings, half of them, being lighter, get scattered about in the air, while the other half, heavier at the base, drops down on the ground.

140. While the trees have fires burning at the bottom, columns of smoke have massed up above on their tops. The Poet imagines them i.e. smoke-columns to, be the formations of shadows (आयाक्षण्य) thrown up by the fire-light (आलोक) down below.

141. Meru is a golden mountain and so are also the fire-flames caused by the clipping of wings. There was a doubt, therefore, as to whether the reddish-yellow glow was the result of fire-flames or just the natural colour of the mountain, whose wings have perhaps remained intact. Hence it became necessary to repeat the blow of the thunderbolt.

142. The blow from the thunderbolt developed greater striking power, when hit with force by the wings of another mountain.

143. The ocean is a Ratnākara or a mine of jewels. The mountains, falling with force in the waters, splashed up and stirred mighty waves, throwing up and scattering the heaps of gems at the bottom. The red glow of jewels enveloped the waves and gave the impression that they were, not waves, but the mountains themselves with blazing wings.

144. The thunderbolt, like lightning, crashes on the mountain and pierces deep inside its body causing a crater. The angry mountain closes its folding wings over the thunderbolt and as a

result the sizzling lustre of the thunderbolt is temporarily lost (पिण्डकुर).

145. Many a winged mountain sought refuge inside the oceanic waters. The thunderbolt pursued them even there and attacked, before their drowning action was complete; for instance, the parts at the bottom had not yet completely submerged and as a result the summit areas stood fully and far exposed in the sky.

146. The Poet perhaps refers in this Gāthā to the mountain Maināka, the son of Himavat and Menā. When Indra clipped the wings of the mountains, this is said to have been the only mountain who escaped.

147. As soon as the mountains dropped down in the ocean, the waters rushed in and flooded its caverns and valleys. One wondered at this sudden, simultaneous action of both, whether it was not the mountain but the ocean that entered and penetrated the mountain.

148. Three factors, that cause earth-tremours, are :—first, the oceans agitated by the plunging mountains, the Quarter-elephants thrashing their shoulders i.e. corners and the mountains wriggling in agony.

149. The big rivers on mountain slopes, tossed up and thus swelling in size completely covered up and hid from view the parent mountains. It looked, therefore, as if these mountains were moving on under the protection of the seas although they had not yet reached them.

150. The rocks, disintegrating from the mountain, drop down and cover up (छव्विअ) the smoke-filled area at its base, thus diminishing the density of the smoke and cutting off the flames rising slowly upwards.

151. Mountains falling down, throwing up heaps of dust, with their chunks (छेअ) of caves and valleys shaken off (संवेलिअ), became lighter than before.

154. The fires that would burn and blaze during the period intervening between the two Kalpas, old and new (कल्पांतर), appear to be concentrated in the trap of the wings of mountains and they could only be extinguished by the floods of oceanic waters

at the time of the Pralaya or the dissolution of the worlds. For the phenomenon of fires Cf. दग्धुं विश्वं दहनकिरणौदिता द्वादशाक्षः । etc. वेणी. III. 8

155. Although the mountains became slimmer and lighter, as their wings were clipped, to the Lord of Snakes they felt very heavy, because, in sheer helplessness they threw themselves with the full weight of their bodies on the earth, without any attempt to bear and hold themselves up.

157. The two mountains, one of them the husband and another his wife, hold themselves in a cold embrace for want of wings and then give up their life.

160. समंजसत्तणे ठविआ—Put in a proper, sober frame of mind; made to see reason.

In a Kulaka of 6 Gāthās (161-166) the Poet describes the water-sports which the king Yaśovarman indulged in in the company of the courtesans, in the tanks of the enemies.

161. The silken garment is pink and perfumed by the saffron bath and being wet, clings to the locks (आवीलण) of hair on the head.

162. णित्याम—Powerless or feeble because of intoxication.

163. Over her expansive bosom is fastened a wet cloth-piece, which forces out the fleshy portions of her breasts, on which the sandal paste is thickly collected (मासलिअ). The bosom is cool as the fragrance of Pāṭala flowers is transferred to it.

164. The eyes are soft and pink like the Mālatī buds sprinkled over with the juicy honey inside the buds and bright at the roots of the hair of eye-lashes, the collyrium inside having been completely washed away in water-sports.

165. There have been nail-scratches (णहचूडप्प) on her buttocks, caused during her love's enjoyment the previous night. They were smarting with acute pain. The drops of water trickling from her locks of hair, cooled down (णिवाइ) the pain and gave her great relief.

166. णिम्माअ—रसाहि—निर्मितमज्जनरसाभिः—(by the courtesans) who provided the pleasure of a bath.

Next, in a Kulaka of 15 Gāthas (167-181) the Poet gives us a picturesque description of the Pralaya or a periodical dissolution of the Universe, where everything is destroyed, except Hari or Viṣṇu who alone survives. Is not our king Yaśovarman an incarnation of the Child Kṛṣṇa or Bālaka Hari? The Pralaya, therefore, may be looked upon as merely a sport or लीलाकैवल्य of the King himself. Cf. लीला कंसारिसर्वधारिणो जस्स णिवडिआ । G.181.

During the Universal destruction, three elements, Viz. Fire, Wind and Water, play havoc. There is thus wild conflagration, violent hurricanes and drowning floods all over. Cf.

दग्धुं विश्वं दहनकिरणैर्नैदिता द्वादशार्कीः
वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।
छन्नं मेघैर्न गगनतलं पुष्करावर्तकादैः
पापं पापाः कथयत कथं शौर्यराशेः पितुमें ॥ वेणी. III. 8.

167. The golden mountain, Meru, starts burning and the molten gold began to flow (विराङ्) through its crevices. It, therefore, looked as if it is from the Pātāla or the world down below, that the fire is coming up.

168. As the gods' grove of trees started burning, the sylvan goddesses stretched forth their palms to save the clusters of pink, tender leaves, which blended with the palms very well.

169. When the moon began blazing up, the deer, which very much looked like his spot on the orb, fled away and the planets, attending on him, dropped away in the form of sparks darting off from the orb.

171. Vidyādharaś or 'Possessors of Knowledge' are a class of inferior deities inhabiting the regions between the earth and the sky and generally of benevolent disposition. They are attendants upon Indra, but they have a chief and kings of their own, and are represented as intermarrying and having much intercourse with men.

Here this Vidyādhara is confident of staying to-gether even in death and the first whiff of smoke, issuing from them, looked like the blade of the sword held in the hand by the Vidyādhara.

172. Yama, the god of death, is supposed to ride a big buffalo. This vehicle of Yama is enveloped in the fire-flames. The Poet imagines the burning buffalo to be the mass of smoke,

which issued from the fire, reached the ends of the Universe and, meeting resistance, has ricochetted or recoiled (परिष्कलित), in the form of Yama's buffalo.

174. With the addition and accumulation of the lightning-streaks, opened out (पाअड) because of the cloud-burst, the fire becomes massed up (पिंबिडिअ) and thus shows up the results (बद्धफल) of a circle of twelve suns put together.

175. The flames are warded off by the snakes with their hisses (सुकर) and the rising smoke is covered up and confined by them within the limits of their quick-moving hoods.

176. Visnu is represented as a comely youth of a dark-blue complexion and portrayed as reclining on the serpent-king Sesa.

The smoke, which Sesa holds aloft on his back, is imagined to be the blue-coloured awning, formed overhead, of the lustre of Visnu's bodily complexion, transferred upwards as He reposes (णिवेस) on him.

177. The moon is supposed to be the store of nectar from which the gods drink daily; when fully consumed, he is replenished again. Cf. पर्यायपीतस्य सुरैर्हमांशोः कलाक्षयः इलाध्यतरोऽपि वृद्धेः । रघु० V. 16.

The Poet represents his orb in this Gāthā as a jar of nectar, which the god of love, Madana, clutches to find relief for his burning body. The moon is looked up to as a bosom friend of Madana. Cf. मदनस्य किल चन्द्रो दयितः । अतश्चन्द्रे दह्यमाने नष्टोऽसौ भवतितराम् । अत उदककलशमिव चन्द्रं परित्वाणाय विगृह्य दहतेऽसाविति कवि-कल्पितम् । Com.

178. Kubera, the Lord of Wealth (धनपति), is the regent of the North and the keeper of gold and silver, jewels and pearls and all the treasures of the earth, besides nine particular Nidhis or treasures, which are— महापद्मश्च पद्मश्च शङ्खो मकरकच्छपो । मुकुन्दकुन्दनीलाश्च खर्वश्च निधयो नव ॥ They are supposed to be guarded by snakes.

179. Vāsuki is the king of the Nāgas or serpents who live in Pātāla. He was used by the gods and Asuras for a coil round the mountain Mandara at the churning of the ocean. He is generally identified with Sesa, a serpent with a thousand heads, which is the couch and canopy of Visnu, whilst sleeping during the

intervals of creation. Sometimes Sesa is represented as supporting the world and sometimes as supporting the seven Pātālas. Whenever he yawns, he causes earthquakes.

Yāsuki's halo of his hoods vividly brought about (विद्धत्) the obstruction of the flames of the fires.

180. Siva cast his seed into the fire and it was afterwards received by the Ganges : Kārtikeya was the result. Hence he is called Agnibhū and Gangāja.

The miserable plight of the widows of enemies, whom Yaśovarman killed, is now described in a Kulaka of 10 Gāthās (182-191) in the form of questions asked by their friends.

182. 'You would always arrange your hair in braids interwoven with floral wreaths and studded with jewels. Why (किणो) has it now become brownish like a smoked bamboo stick ?'

183. 'Your face once looked like the moon full with all his digits. Why is it now darkened and gray like the blossom-tufts of the Damanaka plant ?' Damanaka is Marathi दवणा which is dark-grey in colour and has a peculiar fragrance.

184. The sweet, deeply charming lower lip is now become rough like a tender sprout of a plantain tree covered with dust-particles beaten down on its soft surface by a shower. A remarkably keen observation of the Poet ! The upamānas he gives are peculiarly uncommon.

185. लवली—A kind of a creeper. Bhavabhūti compares the tender shoot of this plant to the palm of Sīta. Cf. मया लव्यः पाणिलिलतलवलीकन्दलनिभः । उत्तर० III. 46.

186. The breast, like the eternal full moon or like a jewelled pitcher, is now bereft of its garland and is not served with the application of sandal paste.

187. The bodily complexion before was bright-yellow like the filaments of a fully blooming Kadamba flower. Now it looks like a gold -piece which has lost its bright yellow lustre and has become dull and faded (खिन्न), having been kept for a long time after its production.

190. The servants attending have kept on wearing the same dress for such a long time and therefore it has lost its brightness. It now looks like an old painting greyish with dust.

192. णिमिल ... माहप्पे – निमीलितमेघमाहात्म्ये – At a time when the greatness of clouds closes i. e. comes to an end, when the rainy season is over.

The good, auspicious omens, that visited him when he started on his campaign, are described in the next 9 gāthās forming a Kulaka (193-201).

193. A shower of tender sprouts from the Kalpatarus (heavenly trees) greets him. It is interspersed or intensified with the pollen of blossoms (मंजरीकण) and gems clashing against one another (प्रोप्परावङ्गण)

196. The moon has a halo round his orb, perhaps formed by the encircling arms of his beloved Rohini, who has about her wrist a bracelet of gems in the form of planets. Cf. प्रसन्नेन गुह्यसूत्रकेण ग्रहवलयेनैकेन कान्ताकरकटकेन प्रयुक्त इत्यर्थः । Com.

197. In the course of their dancing, as the girls move on, they embrace one another, as a result of which the jewelled necklaces on their big breasts clash (मिलिअ) and produce jingling sounds, the time for the dance being kept up by means of cymbals (कंस) ।

198 The earth is supposed to have precious treasures of jewels buried underneath, being guarded by huge snakes. These treasures also have started moving on with the King's expeditionary forces. As a result, the jewels are shooting up underneath, making the earth's surface uneven.

199. Indra would have very much liked to view this festive occasion with all his thousand eyes fully open. But he cannot do so, as the fragrant powder (वास), showered by the heavenly nymphs, got into his eyes, which, as a result, can only be slightly opened by him. Cf. वासः कर्परादिवासितः चतुःसमादिद्रव्यविशेषः । स हि महोत्सवेष्वावर्तेषु सुरसुन्दरीभिः प्रकीर्यते नायकवक्त्रादिषु । Com.

200. The Poet indulges in a wild fancy in this Gāthā. He imagines buntings of tender leaves of the heavenly trees in the canopy of the sky and he also gives a fanciful picture of the gods'

elephants raising their huge tusks aloft, over which have stumbled the sun's horses yoked to his chariot !

Now follows the description in a Kulaka of 7 Gāthās (201-207) of the beautiful ladies standing on terraces in various poses to have a view of the King, as he marched on with his army.

202. The lady, standing oblique (तंस), her right thigh being crossed over by the left one taking a full turn (वलिअ) up to its base viz the hip and thus presenting to the view only one breast, is graphically described in this gāthā.

203. This lady wears a big necklace of gems. As she turned sideways (वलणा), this necklace receded to her side and its ends met the fleshy, curving line of her buttocks, while the thin hair-line, uplifted, as it was dragged over to the thin waist, stood out (ठिअ) prominently.

204. This lady, standing behind her friend, places her right fore-arm on her friend's (left) shoulder and brings down her face to rest upon this forearm, joining the palms of her hands in a close grip.

205. The big and straight braid (कुत्तलणाल) of her hair has been brought over on her bosom by this lady, thus adorning (अंजिअ) the hal portion of her breast and then, as she bent down her head, the lustrous crest-jewel became conspicuous (पअड) over the parting line (सीमंत) of her hair,

206. The picture which, according to me, the Poet wants to present in this Gāthā is something like this : Here is a lady who bends down her right ear on her right side, perhaps, on the support of her hand and consequent'y the golden creeper-like ornament, either attached to her lock of hair or in the upper part of her ear, hangs down and blocks the view of her kundala or the ear-ring down below. The left ear is also turned sideways and the ear ornament, hanging down, reaches her breast and rubs the saffron pigment applied to it.

208. Madana, the god of love, averts his eyes even at the sight of the Aśoka blossoms, as they remind him of the flames of fire, similar in colour, issuing from the third eye of Siva.

209. Moon is a great friend of Madana. This Madana also feels enamoured of these ladies, when he sees them and consequently

he makes his own two beloveds, Rati and Pṛiti, filled with jealous anger, which discolours their cheeks. Cf. यासां पुरस्त्तीणां दर्शने सति उत्पन्नाभिलाष्टत्वात् प्रणयिन्यो रतिप्रीत्योर्बदनं कोपाङ्कं करोत्येव कुन्दशिखाकषाय-गण्डस्थलम् । Com.

211. The Com. observes — पुण्यदिनेषु रजतपात्राणि आरोपितगो-रोचनानि भवन्तीति तुल्यत्वं सुन्दरीवदनैः ।

After this, in a Kulaka of 41 Gāthās (212-252), we find the poets and the bards singing his praise, pointing out his various glorious features, including the fact that even Indra nods his head when he thinks of him (G. 235)—the great Indra who lopped off the wings of mountains. The episode is once again being described without, however, repeating what he had already said before.

212. The bards are singing the King's glory. Says one of them — Lakṣmī, like a beloved, having stolen glances at her lover, glimpses at you stealthily through the 'jewelled' door-crack, as it were, reposing, as she is, on your sword-blade.' Cf. श्रीः शोभा लक्ष्मीश्च । किल सानुरागा स्त्रीः संनिहितं प्रेर्य अपसार्य द्वूरवर्तिनमपि प्रियतमं कवाटवातायनान्तरालादिना पश्यति । सानुरागदृष्ट्या च विजितश्रियं त्वामेव रणे जयलक्ष्मीरवलम्बते इति द्योतितम् । Com.

213. Lakṣmī, though fair in complexion, becomes dark, because of the fact, perhaps, that she ever dwells on the sword of warriors and has, therefore, the black iron of the blade injected in her blood. And, moreover, she is more fond of vice i. e. vicious men. With you, however, she always shines pure and bright.

214. When in angry frowns you raise your eye-brows, the enemies before you bow down their foreheads in submission.

215. Kings like you, coming one after another in succession, have attained greater and greater eminence. You are, for instance, more eminent than your father, who was more glorious than his father and so on. This is just in the reverse order of the growth of the bamboo tree, which is thickest at the bottom and then grows up thinner and thinner further up. Cf. दारुवंशः किल स्थूलमूलो भवति क्रमेण चोपर्युपरि तनुतनुतरादिरूपः । भवादृशैस्तु उन्नतचरितैर्नैपवंशस्य वैपरीत्यमानीतं परिपुष्टाग्रत्वसंपादनात् । Com.

216. Lakṣmī is your beautiful beloved in your harem, where, like a Kañcukin, stays Dharma or Religion and Law. Like a chamberlain, He too has grown old or fully developed. He holds

the symbolic staff or Rod of Punishment (दण्ड) to support himself and obtain strength therefrom. For the description of a kañcukin. Cf. आचार इत्यवहितेन मया गृहीता । या वेत्रयष्टिरवरोधगृहेषु राज्ञः । काले गते बहुतिथे मम सैव जाता । प्रस्थानविकलवगतेरवलम्बनार्था । जाकु० V. 3.

218. Scattered heaps of (white) fame of the king are supposed to be the huge piles of broken bracelets of enemies' wives, thrown away by them when they became widows.

219. The King's sword, covered with shining pearls extracted from the temples of the enemies' elephants, is fancied to be the lotus stalk planted (उत्त-उप्त) in the water of the lotus-plant, the fond residence of Laksmī.

220. Your sword has pledged itself to give protection to the frightened ones. In this category now come to be included even your enemies who are mightily afraid of you. Your sword has, therefore, no scope left to play its part of destruction.

221. The enemies fought valiantly, but later gave up their fight and retreated. You observed their backs out of curiosity, as they were running away from you. Later they surrendered and, as they bowed at your feet in submission, you stroked their backs in admiration for the initial valour they displayed.

223. A feeling of pity causes tears in the eyes as much as an outburst of anger would cause drops of perspiration on the forehead. There is no one, says the bard, who wishes that the tear-drops caused by pity in his eyes, while observing the wretched conditions of his enemies, be substituted by angry drops of perspiration on his forehead.

224. The mountains, just before their flight, withdrew within themselves and compressed (संपिण्डित) their bodies as an athlete does. The result was that collectively they became very heavy and their weight was transferred to the surface of the earth and through the earth to the Sesa down below, who was thus put to a great strain to bear this heavy earth.

225. As the mountains were in flight, the sun's orb moved at times within the intervening spaces (अंतराल) of their wings. The bright lustre of the sun's orb over there gave an illusion that it was Indra's thunderbolt that has contacted the wings in a clash and not the sun's orb.

226. The upward flight of the mountains was slowed down by their deep and hollow caves, being filled with wind like sacks and their peaks became thickly covered (णूमिअ) with trees, whose branches spread out as a result of the velocity of stormy winds.

227. At higher altitudes the mountains come in line with stars which illumine their wide cave-mouths. Their flight is uneven and unsteady (विसंठल), because of winds, differing in speed and intensity of the wings of many mountains, flying side by side.

228. The mountain Himalaya, in his graceful flight, discharged snow-showers. As a result, the people began to shiver (देवइ), as the season of winter came over them, all of a sudden (अच्छक्क).

229. For people down on the earth, the mountains blocked the view of the sky as they went up in flight. At high altitudes, when the sky roundabout was cleared for view, they i.e. the mountains looked small in comparison with the vast sky. Thus the sky (खं) looked small at the bottom and wide and vast at the top.

230. Mountains, looking big down bellow, appear conspicuously small at great heights; in fact, they lose their big forms, looking like specks of dust. The rivulets, showering their spray prominently visible at low altitude, are lost sight of midway, when mountains have reached greater heights.

232. The Poets' keen observation. He describes how when the big mountain lifts itself in the air, its shadow down below is quite thick, dense and almost of the size and shape of the base of the mountain. As the mountain goes up and up, the same shadow goes on withdrawing inwards from all its sides (पासोसरंत) until at last, gradually, it gets diminished to a very small size (कमलहुअ), formed and shaped, as it becomes on the way, according to its base (तलमग्नधडिअ). The clipped wings of the mountains obstructed on the way the streams of ichor (दाणोज्जर), flowing from the temples of Quarter-elephants. As a result, the ichor began to flow down now from the wings of the mountains.

Dig-Gajas are elephants who protect the eight points of the compass, or the extremities of directions. They are eight in

number and are named as— ऐरावत, पुण्डरीक, वामन, कुमुद, अञ्जन, पुष्पदन्त, सर्वभीम and सुप्रतीक.

233. As the wings were clipped, the mountains began dropping down through the sky on the earth. The flocks of birds on mountain-tops were thrown up in the air and were being swept off by the winds blowing with force upward (उम्मुहसमीर). They just flew up a little up above (थोउप्पइअ) and again rested on tops of the mountains, as they settled down on solid ground.

234. The rows of forests on the surface of the mountains also began to move away (ओसरण). As a result their shadows began changing their places, according as the light of the sun moved over to different areas. The area which, for instance, was under a dark shadow, soon came under the bright light of the sun. And gusts of winds blowing upwards uplifted every leaf of the tree, like the ears of a horse standing erect, which made the forest-groves look thin and sparse (पविरल).

236. The full bodily form of the goddess of victory (जयलक्ष्मी) is not to be observed. It is only seen in the form of a necklace, as it were, shown in love's dalliance (लीला). The Poet's fancy on the sword-blade, on the sharp edge of which is clinging a row of pearls, extracted from the temples of elephants slain on battle-fields.

237. Fame is white, while ignominy or ill repute is black. Both these reaching the directions are held by them as woven garlands, as it were, of white Mālatī flowers interspersed with blue-black lotuses (कुवलय).

238. The King is a pivot, as it were, a Cakravartin, rooted in whom the circle of kings (राजचक्र), as mentioned by Kauṭilya in his Artha-Śāstra, moves about, like the ring of planets moving round the Polar Star (द्रुव).

239. The King's glory is all white and therefore imagined to be the moon's orb, on which the blue flashing sword, being brandished, looks like the dark spot usually found on the moon. The reading णिरसिन्मि जए makes no sense.

241. विमुह...अङ्गिदओ—' (The sword) attracted towards them by their adverse planets.' Cf. विमुखेन प्रतिकूलेन पञ्चमादिकेन भौमादिग्रहमण्डलेनाकृष्ट इव खड्गस्तव रिपुषु । Com.

244. The poet has in mind the behaviour of a lady meeting her lover in a passionate embrace and out of shyness trying to extinguish the burning lamps in the chamber. Cf.

नीवीबन्धोच्छवसनशिथिलं यत्र विम्बाधराणां
क्षीमं रागादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ।
अर्चिस्तुङ्गानभिमुखमपि प्राप्य रत्नप्रदीपान्
हीमुदानां भवति विफलप्रेरणा चर्णमुष्टिः ॥ मेघ० ६९

अहित...मालासु – अहितप्रतापप्रदीपमालासु – 'Against the rows of lamps of the valorous deeds of enemies'. It can also be rendered as — अधिकप्रतापप्रदीपमालासु – Against the rows of lamps of her lover of superior valour. Cf. नवनायिका हि प्रौढतमं अधिकप्रतापं कान्तं कामयितुं सलज्जत्वात् सति दीपे न शक्तेति दीपेषणमनाय कर्णोत्पलं व्यापारथतीति दृष्टम् । अत्र पक्षे अधिकप्रतापस्य नायकस्य समीपे या दीपमालास्तासु कर्णोत्पल-व्यापारणम् । Com.

The com. suggests another interpretation also. 'The rows of lamps in the form of enemies of greater valour'. जयपथे तु अधिकप्रतापा रिपव एव दीपमालास्तासु खड्गकर्णोत्पलव्यापारणम् ।

245. Your sword manifests different operational forms or results. Some of the enemies are actually cut to pieces, while some others collapse through fright at the sight of the slaughter wrought by your sword. Cf. मण्डलग्रं खड्गः । तस्यैव केवलस्य बहुधो धारा बहुशक्तिका धारा यतः काश्चित् प्राप्य शत्रून् द्रावयन्ति काश्चिदप्राप्यैव प्रतापमात्रोत्साहभङ्गान् रिपृज्जनयन्ति । Com.

246. When the sword falls with force on the armours of enemies, fire-sparks shoot out. The poet says that they are not fire-sparks (सिहिकुलिंग), but they constitute gold emitted by Laksmi to succour the supplicants (पणहभण). ऐंति – निर्यान्ति, 'go out'. (निर + वृङ्).

247. Your fore-finger (तज्जणी), quivering, as it is lifted in anger, settles all business and is, as it were, an ambassador (दूई) sent out by your mighty arm.

248. पासाअक्कमेण – पाश्वाक्कमेण — By aggressively pushing away on both sides. तं सि – त्वमसि. एको...मउली – Your head, rising

head and shoulders above all people, looks like a dome (अंडबंध) on an edifice.

249. The blackish spot of musk (मअ—मद) is transferred to his shoulders by his beloveds, resting their heads and faces besmeared with musk pigment. The poet imagines, it is a mud-spot of the earth left over, the burden of which he carries on his shoulders.

250. The King's face is enveloped in the mass of red lustre (रात्रविच्छट्ट) flashing on it, issuing from the rubies of the blossom-like ear-ornaments of his ladies about him. This aspect the Poet fancies to be the imprint of red lac-dye (अलत्तअ) from the feet of Laksmi, who ever dwells and hovers over his brows. Cf. शौर्यातिशयभाजो भूभङ्गे जयश्रीवंसतीत्युपमानं कविकल्पनया ध्रुकुटिमात्र-वणीकृतशतुत्वात् स्वशृङ्खारपरत्वमुचितम् । यथोक्तम् । सुखं हि फलमर्थस्य तदभावे वृथा थिय इति कामन्दकिना । Com.

251. The shining red nails of toes of the King are imagined to be the caves of red jewels, entrance in which is possible on the strength of some occult powers, Mantras or medicinal herbs; and then having obtained an entrance therein, one is assured of spiritual attainments. The supplicants, bowing at his feet, get themselves transferred inside the cave-like toe-nails and thus ascend over their serried steps (णहमाला) to obtain his favours and feel fully satisfied in their hearts (कअथ). Cf. तव आतान्नमणिगुहा इव विवरविशेषानिव प्रविश्य प्रभावसंक्रान्ता मणिमन्त्रौषधादिप्रभावेन प्रविष्टाः सिद्धाः । Com.

252. Laksmi stays with the King, clothed as it were by the sword, as with a bluish garment, inside which she is there, gold-complexioned, in the form of the fire-sparks shooting from the armours when struck (दलण) by the sword. The point is how does Laksmi happen to be clothed in a blue garment, which, mythologically speaking, belongs to her Lord, Visnu ? The Poet fancies that in her great hurry to come down to stay on this King's sword, she mistakenly picked up and wore Visnu's garment, leaving her own there with Visnu on their bed of Sesha ! What a fantastic idea !

The King has made his exit from the city with his army and is on his victorious march. In a Kulaka of 8 Gāthās (255-262)

the poet gives a description of the horses and in the next *Kulaka* of 7 *Gāthās* (263-269) he gives a description of the mighty elephants, forming the two constituent parts of his army.

255. जवपचमान—A special kind of vital life-breath circulating within the body of a horse of a very high pedigree. Cf. जवपचमानो नाम सुजात्यश्वानां वायुविशेषोऽन्तश्चरणः प्राणो मनोजवः। Com. The King's horses were seen to be executing excellent whirling movements (आवत्तगृहीओ), which they learnt while in the embryonic stage, reposing within the wombs of their mother-mares. Abhimanyu, the son of Arjuna, was supposed to have learnt the strategy of the *Cakravyūha* battle-array, listening to its exposition being given by Kṛṣṇa, while in the womb of his mother Subhadrā !

256. The imprints of horses' hooves on saffron fields are round and red like broken bits of saffron. These red and round imprints show as if they are nail-marks, incised on the body of the beloved Earth by her Lord the King during his (husband's) enjoyment (पद्मस्त्रिभोज).

257. The neighing sound of horses, produced (घडिअ) through lumps of foam accumulated at the moment at their mouth-ends, look like big conch-shells being blown at the time of the King's march.

258. The horses wear on their bodies ornamental decorations (आयाण) inlaid with emeralds and they give out a mass (विच्छङ्ग) of green shade. The Poet fancies it to be the greenish grass juice taken in by the horses and now being thrown out through their bodies.

259. The horses have well-developed, fully formed haunches with a well-defined line in the middle. The poet imagines them to be the built-up channels (पणालीओ), as it were, for the water of bodily perspiration to flow out through them.

260. The horses' hooves have sharp, pointed edges (कोडिटंक), because, perhaps, they are shod. As they run with force (गुरुबला) and speed, they produce a clacking or clapping sound (उच्चरिकण) and mark the ground below with imprints shaped like the Devanāgarī letter ट (टार).

261. The horses quiver on the spot where they stand, because of the exuberance of energy which makes them restless. The

Poet imagines that it is due to the fact of the Himalayan regions where they come from and their bodily quiver is a result of the healthy cold, which they still feel even here.

263. Now the elephants. They have lifted up their trunks and turned and twisted them gracefully, which, the Poet imagines, is for the purpose of serving as a cushion, as it were, for Lakṣmī, as she reposes on the couch of their huge tusks.

264. The elephants trampled upon the heads of enemies which they crushed, turning and twisting their feet over their heads. The big toe-nails of these elephants are, as it were, (the Poet imagines) pieces of skulls imbedded in the sides of their feet. Says the Com. — सुलक्षणगजानां चरणपथन्तेष्वतिशुक्ला नखा भवन्ति । तत्त्वैवमुत्प्रेक्षा कृता ।

265. The triple black-coloured streams of rut flowing in a zig-zag (असरल) way from the temples of elephants are fancied to be the triple braid of hair of Lakṣmī, or Royal Glory.

266. The rival elephants have been floored by these elephants who threw them on their sides (पासल्लिअ), pierced and stuck their pointed tusks inside them. The Poet imagines the piercing tusks to be the hollow lotus-stalks used by these elephants to suck the blood-water of these fallen elephants. (We now use grassy straws to drink liquids from glasses in restaurants.)

267. The flapping ears of these elephants are fancied as their fluttering wings in action to fly up to the heaven with the intention of engaging gods' elephants in a fight.

268. The ground down below is marked by the sticky streams of ichor from the temples of elephants, as they advance daily ahead of the king's army. Thereby they indicate, as it were, the progress made by the King's Royal Glory, by laying down on the ground a measuring tape (सुत्तणिवेस). Cf. यावती परभूमि मत्तदन्तिन आकामन्ति तावती राजश्रियो विषय इत्युत्प्रेक्षा । Com.

269. The elephants with their dark skin covered up by the layers of white powder are compared to the white clouds of autumn, their turbid (कलुष) contents of water having now been drained off. जाआ—याता:-gone ahead (पुरओ).

In a Kulaka of 7 Gāthās (270-276) the Poet now describes the season of winter.

270. अग्वंति – शोभन्ते (Com) – 'Appear charming'. दरदूषित – ईशद्दून (पीडित) – 'Slightly troubled' (with heat).

273. खल ... वाहिणो – खलचूर्णित-कलमामोदवाहिनः – 'carrying the fragrance of paddy (कलम) being pounded on threshing floors (खल).

Cf. संपन्नशालिनिचयावृत्तभूतलानि

स्वस्थस्थितप्रचुराकुलशोभितानि ।

हंसैः ससारसकुलैः प्रतिनादितानि

सीमान्तराणि जनयन्ति नृणां प्रमोदम् ॥ ऋतु० III-16

274. गोहण-देस – गोधनविनिवेशोदेश – The places of cattle-farms.

275. अकंत...जहण – आकान्तकरीषोष्म सुखनिष्कंपजघनं – Their hinder-ends (जहण) not shivering with cold, as they are happy with the warmth (उष्मा) of dry cow-dung cakes, which has enveloped (अकंत) them. रोहिणीजूहं – रोहिणीयूथं – गोमण्डलम् (Com.) – A herd of red cows.

276. सोणंकमुद्देसं – शोणास्यनदाङ्कितं प्रदेशम् (Com.).

Sona-Nada is the name of a 'male' river rising in Gondavaya and falling into the Ganges near Pātaliputra.

278. आहारलेहासु – जलाधारलेखासु – On the border-lines of water-reservoirs.

279. णिसम्मइ – निशास्यति, निषीदति, विश्रास्यति – Com. – 'Rests happily'. आ – आसमन्तात् – Com. 'Allround'.

In a Kulaka of 5 Gāthās (280-284), the Poet describes the Vindhya mountain where the King has come up in the course of his march.

280. The Poet imagines that the sun's chariot, to which are yoked seven horses, ascends the heights of the Vindhya mountain somehow with difficulty. In the process of climbing up, the yoke of the chariot is tilted upward and as it falls upon the shoulders of the horses, the mane is pushed upward by the yoke receding backward (हसमाण – हसता, पश्चाद्भागं पतता Com.).

281. To those who stand outside the caves of the Vindhyas, the sky is not perceptible. What they see are the mountain-ranges and ridges all round and hence their impression that the sky does

not exist at all. For those who are all the time inside the caves, and have never gone out, the feeling is that there is no such thing as the mountain Vindhya !

282. The mountain has many lofty ridges with as many huge caves burrowed underneath. The Poet fancies that the mountain was fashioned by God, utilising two substances as material, viz. half of the earth and half of ether (गग्न-आकाश). Ether or Ākāśa was used to make the insides of caves and the earth was used for manufacturing the outer covering of caves and high ridges (कङ्ग). Having thus made the Vindhya mountain, it was placed (णिवेस) in the intervening space (अंतर) of the earth down below and the sky up above.

283. The mountain-peaks have gone up and pierced the sky in various places, while the sky too, viz. ether has penetrated and pervaded the caves situated at different places on the mountain. The Poet imagines that the surfaces (उच्छंग) of the earth are secured firm, as it were, with the surfaces of the sky by joining them to-gether by means of nails (कीलिअ-णिच्चल). The Poet seems to believe that the sky or ether is some substantial, thin and rarified material, which could be fastened with nails inside the solid earth.

284. रोहणिरंतर – ‘Thick-growing’.

Now the King goes over to the temple of the mountain goddess, Vindhya-*Vāsinī* and offers his homage to her in a hymn of 53 Gāthās (285-337) forming a Kulaka.

286. The foot-stool on which she rests her foot, is the head of Mahiśāsura and is tinged red by the rays of her toe-nails. The Poet imagines that to be a block of snow donated by her father to assist (साहेज्ज) her to ascend.

287. The rows of bees, hovering in the court-yard (अजिर) of the temple, are fancied to be the chains of worldly life disentangled (उम्मोइअ) from creatures, as soon as they offered just a prayer (थुइमेत) to the Goddess.

288. Mere recollection (संभरण) of the Goddess puts to rout clusters of elephants, as if by the roar of the Lion serving as her vehicle. The Goddess is supposed to ride a lion.

289. Your devotees, falling at your feet, will not be tied with his noose (संजमिज्जति) by Yama, the god of death, who generally collects his victims in this manner. The reason why Yama will not succeed is, as the Poet fancies, that the buffalo he rides will take him away (हीरमाणेण) from them, having been scared (संकिअ) away at the remembrance of the killing of the Buffalo (सेरिह) of the demon Mahisāsura on an earlier occasion.

291. The goddess, roaming about on the premises of the temple, collects flocks of swans roundabout, being attracted by the jingling sounds (आराव) of her anklets. The Poet imagines the white swans to be the pieces of skull-bones strewn all round in the cemetery (मसाण), of which she is fond.

292. Half of Siva's body is taken up by the goddess in His form as Ardha-Nārī-Nāṭeśvara. Such is the case physically. In His heart, however, she has full, undivided (अविभाएण) scope to occupy the whole of it.

293. The goddess broke with a kick the horn of Mahisāsura's buffalo and in this effort the circular jewelled anklet (मणि-तुलाकोटि) was removed with force (रहसुक्षित) from her foot, to be later put on the broken piece of horn, still remaining on the head of the buffalo (भंगदुविअ).

294. Sandhyā, 'Twilight', is personified as the daughter of Brahmā and wife of Siva. The Poet alludes to a mythological incident of Pārvatī or Kālī slaying Sandhyā in jealous anger. Cf. मत्तोऽपि तवेयं गौरवाहर्ण, अतो मां परित्यज्य अस्यास्त्विकालं प्रणाममपि करोषीति रोषकारणम् । Com. थामत्थामं – स्थानस्थानं – At different places.

295. Huge thick columns of darkness, brightly illuminated by the lustre of her face, are imagined to be the big buffaloes, covered with blood as they are, as offerings to the goddess, being slaughtered in front of her.

297. Kālī brings about the Pralaya or total destruction and dissolution. This provides for the multiplicity of skulls which, in a garland, are utilised to decorate her body of infinite forms. The conditional form is used for the sentence of the Gātha, the particle वा, as suggested by the Com. having the sense of चेत्. Cf. वाशब्दश्चेदर्थे । प्रलयं चेत् हे कालि न निरमास्यः नाकरिष्यः, ततो रूपस्य तवानन्तस्य सर्वाङ्गं कथं नु कपालमण्डलाभरणमधटिष्यत । Com.

298. Chains (हिंजीर) of iron (लोह), as also of greed (लोभ), are fastened on the necks of the worldly men. The moment they offer their prayer to the Goddess, these chains are broken (विहङ्गत), leaving black scars on their necks, very much like the scar on the neck of god Siva, who is called 'Nilakantha'. These men, having the characteristic marks of Siva, are, therefore, imagined to be His Ganas or followers,— a status which they have obtained as a result of the prayer offered to the Goddess.

299. The reason why the garden peacocks do not leave the precincts is, perhaps, the fraternal affection they feel and cherish for the great Peacock, the vehicle of Kārtikeya who is in close vicinity.

300. The smoke of incense, burnt at sacred offerings (उपहाराभरेसु), is being swallowed, as it were, by the goddess. The same is being thrown out by her in the form of thick darkness on nights of the black fortnight.

301. The bosom of the Goddess is adorned with a garland of blue sapphires with its lustrous rays shooting all round.

The Poet fancies this garland with its shooting rays as a protective weapon to counter and parry the cage formed of the sword-thrusts of enemies pointed at her and this she employs to protect her devotees bowing at her feet.

302. When at night, the goddess moves as Kāli resembling a black night, the moon plays the skull and planets the human bones in the garland of skulls that she is supposed to wear.

303. The swords of enemies, directed at the goddess, were changed into blue lotuses turned over at your feet and thus was the worship of your feet with blue lotuses accomplished. इहापि वाशब्दश्चेदर्थ— says the Com. and the form of the sentence is conditional.

304. The application of red sandal paste (रक्तचंदन) to her bosom looks like the bleeding (कअसोणिअ), caused by thorns in the garland of Bilva leaves pricking her bosom.

305. Triple streams of blood (सोणिअसिहा) flowing from the body of the buffalo as a result of the blow from the trident, a weapon which she wields, are imagined to be the lustre shooting forth in three channels from her three fiery , red eyes.

306. The owls are proverbially shy and afraid of day-light and hence are called — 'Divā-Bhīta'. Inside the inner hall of the temple, there is complete darkness effected by the bluish swords and daggers and, therefore, even during the day, the owls move about fearlessly in the temple hall. Cf. दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् । कुमार० I-12

307. The Night, personified as a devotee of Kālī, does daily worship of the goddess, by first (पुरवे) offering her head dripping with blood in the form of the setting sun and then handfuls of rice-grains in the form of the clusters of stars.

308. The mythological background for this Gāthā is as follows. The sage Nārada had foretold to Kāṁsa that a son of Devakī, his brother's daughter, would destroy him and overthrow his kingdom. To obviate this danger, Kāṁsa kept his cousin Devakī confined in his own palace and six children that she bore, he caused to be put to death. She conceived a seventh time, but the child was an incarnation of Viṣṇu and was miraculously preserved by being transferred from the womb of Devakī to that of Rohinī, who was Vasudeva's second wife. This child was Balarāma. Devakī again conceived and her eighth child was born at midnight with a very dark skin, whence he was called Kṛṣṇa. Vasudeva took up the child and escaped with him from Mathurā. Crossing the river Yamunā, he went to the house of Nanda, a cowherd, whose wife Yaśodā had on that very night been delivered of a female child. Vasudeva secretly changed infants and carried back the daughter of Yaśodā to his wife Devakī. Kāṁsa discovered that he had been cheated and, therefore, in his wrath he tried to smash the infant daughter brought to Devakī, on a slab of stone kept by him outside for this purpose. The child, however, slipped away from the hands of Kāṁsa and like a lightning streak, shot up to the heaven along with the black stone-slab on which it was meant to be killed.

The goddess moving among the black watery clouds, like lightning, is compared to this infant. Cf. कंसस्य नारदेनास्यात्म् । किल देवकीगर्भात् तव प्रलयो भविष्यतीति । ततः कंसेनात्मरक्षणार्थं धातका आदिष्टाः । अस्यां वध्यशिलायां देवकीगर्भं आस्फोटच निपातनीया इति । तच्च ज्ञात्वा देवक्या गोकुलपतिनन्दभार्यायशोदादुहिता स्वर्गर्भपरिवर्तनाय समानीता । सा च गौरी वध्यशिलायां धातकैः संयोज्यमाना सती तेषां शिरसि स्वचरणाभिधातं कृत्वा स्वकं

तेजःपुञ्जरूपं निधाय गगनमृतपिता । सा च विद्युदूपा सजलजलधरस्था सती
एवमुत्प्रेक्षिता । वध्यशिलयेव सह सोत्पतितेति – जलपूर्णिनां मेघानां
वध्यशिलासादृश्यात् । Com.

309. Siva bows down at the feet of the goddess. The touch of the bowed head of god Siva gives her a thrill and produces perspiration. The same is mixed with the red lac-dye and the pink lustre of her toe-nails. It appears, says the Poet, that not only Siva but the other three viz., the crescent moon, the divine Twilight or Sandhyā, personified and the river Gāngā, closely associated with His head, have combined in the act of this homage. Cf. चन्द्ररेखासदृशी स्वेदरेखा । यावकरागः संध्याप्रभाप्रायः । नखप्रभाप्रवाहो
गङ्गासदृशः । एतास्तिन्नः सपत्न्यः सौभाग्यातिशयेन वशीकृताः सत्यश्वरणनिपतिता
इव स्वेददिव्याजेन भान्तीति तात्पर्यार्थः । Com.

310. The reflection of red buntings in the floor, made of crystal stone-slabs, gives to the female jackals an illusive impression of the offerings of blood which they start licking ! A fine illustration of the figure of speech called भान्तिमत्.

311. Many living creatures stand collected in front of the goddess and their images are seen reflected in the floor near the goddess. The reflection of these creatures gives an idea that they are drinking, as it were, the coloured saffron-water flowing down from the body of the idol, as the ablution ceremony is being done in the course of the rites of worship and the creatures get the satisfaction that it is real blood they are drinking and not water.

312. The moment when the gods first saw her in her blazing glory when she was fully awake, their eyes were dazzled and their vision was affected greatly, so much so that they could not bring themselves to view her, even when she was asleep.

313. Siva offended her by calling her a 'Blackie'. She then went away to practise penance by which she could change her complexion from black to white. "When, therefore, Siva called you a black goddess and turned away (विमुह) from you, you became angry and started heaving out long sighs. That very moment you resolved to practise penance and as a first step you took to the learning of Prāṇāyāma or breath-control, for which you probably developed a high regard.

314. When Siva observed the goddess, gracefully moving about in dalliance before Him, He was affected by libidinous feelings of love and started repenting (अणुताव) for his rash action of burning the god of love. The breaths, He exhaled at the time, were very tormentingly hot, perhaps because they drew (कड़िद्ध) in them, the fire of His third eye.

315. The perfected (सिद्ध) devotees hold constant, uninterrupted sessions in their assemblies (मंडल), when oil-lamps are kept burning all the time. Cf. नित्यप्रबन्धप्रवृत्तसिद्धमण्डलैः सिद्धसमूहैः सिद्धमण्डलेषु च निर्मिताः प्रदीपाः . . . | Com.

317. Heaps of hair offered by people to the goddess in devotion were strewn and scattered about in the courtyard (अजिर). The gusts of whirlwind (वाउदण्ड) lifted them along with the dust. Their appearance looked like evil goblins and kept the courtyard fully awake (पड़िअग्निअ).

319. Women devotees, going on top of one another in their curiosity to see the animal being slain, form a pyramid or an edifice of perfumes (गंधउडि) as it were. कउलणारीओ – Women adherents of the cult of the worship of Sakti. ‘They are called Saktas, of whom there are two classes, Kaula or Kaulika and Samayin. The Kaulas or the Left-handed (वाममार्ग) Saktas, as they are called, worship their goddess Sakti represented either by a Śrīcakra i.e. a picture of the female organ drawn in the centre of nine such organs on a piece of silken cloth or the organ of a living beautiful woman. They offer to her and themselves indulge in taking wine, flesh, honey, fish and such other things, including sexual intercourse. It is interesting to note how the conception of Sakti i.e. ‘energy’, representing originally the powers of willing, acting, creating etc. came to be first deified as a goddess, chiefly because of the word’s feminine gender, being looked upon as the Consort of Siva. Later various forms of the goddess, blissful and fierce, were developed, the latter ones being named as कराला, काली, चामण्डा etc. This is due to the influence of the original forms of worship and also on account of its association or even identification with the Saivite schools of Kāpālikas, who indulged in the offerings of animals and even human beings. (‘Saivism and Vaisnavism’ by Bhandarkar).

320. People, bowing at the feet of the goddess, get reflected in her shining jewel-like toe-nails, of course, very much reduced in size, almost thumb-sized. Hence the Poet's imagination that the Vālakhilyas are, as it were, at her feet. 'वालखिल्य's are pigmy sages no bigger than a joint of the thumb, chaste, pious, resplendent as the rays of the sun.' So described by the विष्णुपुराण which says that they were brought forth by Sainnati (humility), wife of Kratu and were 60,000 in number. They are able to fly swifter than birds. The Rgveda says that they sprang from the hairs of Prajāpati. They are the guards of the chariot of the sun. They are also called Kharwas (खर्व's). Wilson says 'they are not improbably connected with the character of Däumling, Thaumlin, Tamlane, Tom-a-lyn or Tom Thumb' (Hindu classical Dictionary - Dowson.)

321. The only hand of the goddess that counts is the one raised by her to grant boons and favour. The other 999 hands are just an external appendage (परिकर) and superfluous. Cf. वरदानोद्यतेनैकेनैव करकमलेन सर्वं साध्यते । एकोनसहस्रं तु परिच्छदमात्रमित्यर्थः ।

323. The goddess also, like Śiva, has a third eye from the fire of which a cloud-like (मेहाअंत) column of smoke issues forth. Nearby, the other half of her body is god Śiva, with the great serpent Vāsuki encircling His dark neck. The coils of smoke, mingled with the fire-flames of the third eye of the goddess, thus resemble the split tongues frequently thrown out by Vāsuki and looking very much like the graceful play of lightning streaks. Cf. हरार्धदेहाया वर्णनमेतत् । Com.

325. A beautiful idea. While a young unmarried girl, she fell in love with god Śiva. To propitiate Him she did a sacrifice, as it were, a sacrifice of the small Bilva (भालूर) fruit, corresponding with her tiny, bud-like breasts (थणुल्लअ), in the fire of her heart in flames (पञ्जालिअ) or inflamed by Madana, the god of Love. The fancy, in terms of a sacrifice, could be explained thus —

Propitiation (उपमेय)	= Performance of sacrifice (उपमान)
Heart inflamed with love (उपमेय)	= Sacrificial altar with kindled fire (उपमान)
Budlike breasts (उपमेय)	= (offerings of) Bilva fruit. (उपमान).

326. Kamsa seized the new-born daughter of Yaśodā exchanged for the child Kṛṣṇa delivered by his mother Devakī and smashed her on the slab of stone kept for this purpose outside the prison-house. The child, however, flew to the heaven, although so smashed. The goddess, wearing a string of human mouths dripping with blood (सरस), possesses a body, which, as the Poet imagines, is all flabby, dislocated and disjointed by reason of the fact that Kamsa had smashed her body earlier.

327. Selling of human flesh is looked upon as an act of heroism, calculated to give success in an undertaking of importance. We find Mādhava, the hero of Bhavabhūti's drama 'Mālati-Mādhava', going over to the cemetery and announcing the sale of human flesh (महामांस) thus —

भो भोः इमशाननिकेतनाः कटपूतनाः ।

अशस्त्रपूतं निव्यजिं पुरुषाङ्गोपकल्पितम् ।

विक्रीयते महामांसं गृह्यतां गृह्यतामिदम् । मालती० V-12.

Cf. also देवीश्मशाने वीराः सिद्धये महामांसविक्रयं कुर्वन्तीति कौलागमादिषु प्रसिद्धम् । Com.

328. The fresh piece of bone, full of gravy, excites the appetite of the goddess and makes her mouth water. The goddess is pictured by the Poet as holding the bone in her hand and rolling her tongue over the upper and lower rows of her teeth.

329. रेवती — The divine mother (मातृका). The Com. takes it to mean Cāmuṇḍā. देशीनाममाला of Hemacandra mentions this word as meaning मातरः or 'Divine mothers'. VII. 10.

330. Even trees in the courtyard are supposed to do worship of the Goddess by offering blood in the form of sap from their arms viz. branches, when hacked by means of axes by the people.

332. डिब — Fear, terror. उल्लूरिअ — तुडित, विदारित—slaughtered. जावअपड — यावकरक्तपट — cloth dyed in red juice.

333. A dead body is supposed to be the vehicle of the goddess. Cf. शववाहना देवीत्यागमः । For the dead body to serve this purpose, it has to make itself capable of bearing her weight (धारणक्षम) and has, therefore, to infuse strength in itself (अप्सा) by acquiring the facility of breathing even in its condition of a corpse ! A fantastic idea !

334. The idea seems to be that when the goddess moves about in her night-forms, she is attended by the temple Divinities (भवणमाई), who pour out from their mouths profuse streams of blood. It then appears that she is being fanned (वीइज्जंत) by red cloth-pieces, being waved about her in great devotion.

335. During the dark nights of the black fortnight, when the goddess moves about, the horns of buffaloes appear like shoots put out by nights and the outstretched necks of peacocks look like sprouts (पारोह) thereof.

336. Sabara couples of bluish-dark (मेचअ) complexion, bowing at the feet of the goddess, appeared darker still, as they were seen reflected in the rows of bronze mirrors. Cf. लोहः कंसः । Com.

337. “Although you look dreadful and fierce as you sport about (लीला) in your destructive form as black Night, you have a heart full of compassion and affection.”

338. तंमिदल०-वस्त्रदल०—Wearing leaves only to serve the purpose of a garment (तंमि).

In a Kulaka of 9 Gāthās (339-347) the Poet describes the King's despondent thoughts and feelings at the sight of a dead body, rotten and reduced to a skeleton. It has no doubt a Shakespearean touch about it.

339. The bony skeleton, having remained rotting for a long time (पुराणभाव), has turned reddish-brown. The Poet queries that it may be due to the fact that the fire of anger, that he had felt when alive, still persists in his heart even when dead, thus giving a tawny tinge to the rotten body of bones.

340. The portion of his forehead is filled with wriggling clusters of worms. The Poet imagines that they are, as it were, lines of wrinkles drawn on his forehead, when he knitted his eyebrows in an outburst of laughter while alive.

341. His one-time round face is now covered with thick dust, heaped up in curly patches in the absence of any oily ointment (ओलिभाव). The same, however, reminds one of thick application (विच्छिति) of sandal paste to lessen his pangs of love-torment (मअणाहि), while he was living.

342. Here lies the head of the man, which once was lovely like a lotus and was caressed by his beloved, when reposed on her arm looking soft and delicate like a bamboo shoot. It is now resting on the slope (मेहला) of an ant-hill, turned into a cushion (उवहाणीकअ).

343. And now the woman's head which at one time was adorned with braids of hair. The same has undergone a hideous change (परिणाह), in that it is reduced to a mere skull with bunches of dry grass, sprouting in the layer of mud with which it is filled.

344. The two rows of teeth are now pasted with green dirt. The Poet imagines that this green stuff is, perhaps, the juice of many a betel chewed (विणिहटु) by the lady during her life-time and now being thrown out (वमंती) by her.

345. The bluish feathers of bees are still found to be sticking to the skeleton. The Poet imagines that the god of love has perhaps discharged his arrows of blossoms (मंजरीबाण) even at this dead body and in the process, the feathers, forming a part of the arrows, are removed from the arrows and are now sticking to the dead body.

346. The whole world is plunged in eternal darkness for the dead man, even though there still are, over his dead body, blazing lights and lustres in the form of the sun, the moon, the fire and shining gems.

348. अन्तोच्चित्र णिति – अन्तरेव निर्यान्ति – Spread out inside, bristle out from within. पिच्छपवभारा – पिच्छप्राग्भाराः – The sloping plumage. The cobras, often eaten by the peacocks, have, as it were, lent the lustre of their crest-gems to their feathers.

350. The leaves of Sallaki plant are the favourite food of elephants. The paths by which they went in the forest are marked by the bits of Sallaki leaves dropped down on the way after being gobbled up (उपउत्त). They look reddish, as if strewn with filaments (केसरिल).

353. The Sabara women had peacock feathers placed on their ears as decoration. When they looked full at the King, it appeared as if they cast arrows, equipped with feathers (कअपत्तणा), in the form of the glances from their eyes.

The Poet goes on to describe the season of summer and incidentally the nostalgic thoughts and reflections of the soldiers of the King's army.

355. सुहआ—सुभगा: — 'Charming, lovely'; may also be सुखदा: — 'giving happiness or comfort'.

356. बहल...विमुक्ता — 'Heaps of chaff falling in overwhelming showers and later being blown off (विमुक्ता). मइलिअ'... मूला — The bottom layers of ponds made muddy (मइलिअ), as the layers above are now dried up in summer.

358. अहिणव...गामा — "With villages appearing yellow-white (from a distance) as they are freshly covered with thatches (पडल) upon their roofs.

361. They appear to be Siva temples where the linga image in stone of god Siva is worshipped with daily ablutions of water. The inner hall is cooled thereby and the fragrance of the Kadamba and the Arjuna flowers is carried inside by the breezes.

In a Kulaka of 7 Gāthās (364-370) the Poet describes the condition of ladies in summer, as they resort to the terraces on the tops of their houses.

364. Most of the day, the ladies have been resting in the interior of their houses. As they come out after a long time, the light dazzles their eyes which contract automatically; and they become languid and reddish when the ladies rub them for a better sight, after their siesta, or afternoon nap.

365. Their buttocks are encircled by a garland of fresh Bakula flowers and are marked with the impression of tender Tamāla sprouts, which served as a bed for the ladies to rest upon and which looked like fresh nail-marks from their lovers.

366. Their arms are moist and besmeared with sandal paste. The forearms have a cool feel or touch (परिमास), although, that very moment, the bracelets of lotus-fibres were removed from them.

367. On the terraces they start dancing. The whirling movement (परिभ्रमिअ) is very captivating with the jingling of anklets of the new tiny golden balls, interspersed with the yellow Campak flowers and charming with the soft and thin silken dress being tossed up (उच्चूङ).

368. When closely embraced (परिरंभ) by their lovers, the friction, caused, removes the scabs formed over the nail-marks, leaving them pinkish. With the application of the sandal paste, the broad bosom becomes fragrant and is then adorned with a garland of variegated Kadamba leaves.

369. The cheeks become fresh and pink with the flush of the intoxication of a little of wine and in contact with an ear-ornament of gold (ताढ़क) tied with a Ketakī petal, they look lovely.

370. गिम्ह...स्त्वामो—ग्रीष्मपरिणाम—स्तोकस्वस्थामा—‘With their innate strength and stamina lessened by the effects of summer.’

The talk of soldiers among themselves over the topic of summer is now given in a Kulaka of 11 Gāthās (371-381).

373. Mass (पत्थारी) of clouds, whitish on the fringes and dark in their interior, because of the small quantities of water sucked in by them, are compared to the ears of elephants, white at their tips and blackish further up.

374. अहि...ज्जुणासु—अभिमुखमञ्जरीकार्जुनासु—(The sloping mountain-sides) where the blossoming Arjuna trees are on the front side (अहिमुह).

375. The forest-floors are covered (कसव्व) with Palāśa fruit, discoloured by the fine sand falling over them and they make a crunching sound (कअरव) when trampled upon and throw out the inside water (वृद्धोअज).

377. The inmates of village families feel delightful to pass the day, dull and heavy because of rainy showers outside, staying inside their houses smelling of fat, as there is abundance of meat etc. for them. This fat, mixed with chaffy dust (रअ) coming out from the mouths of granaries (कुसूल) is made rough and coarse. Cf. मांसादिभक्ष्यविशेषसमृद्धत्वाद् गृहान्त्रिःसरतां कुटुम्बिनां भोज्य-विशेषभोगयोग्यतया प्रीतिमुत्पादयन्तीत्यर्थः । Com.

379. The southern (दक्षिणाओ) women have tied their hair in braids which are perfumed by the fresh Ketaka petals and the yellow turmeric pigment, which they use for their bodies, looks brighter on them without any special efforts to do so on their part, as it well fuses with their own natural complexion.

380. The god of love succeeds unaided with only his own flowery bow to help him hit the targets. How much more triumphant would he be when the bow of Indra viz. the rainbow is now there at his disposal ?

383. णिवाड – शुष्यति – Com. ‘Dries up.’ बन्धुरित्र-रथं – ‘The dust solidifying in lumps’ (with light showers). बन्धुरित – पिण्डीकृत – Com.

385. The tufts of moss (सेवलसिहा) are soiled (आमलिण) and dried up (वसुआअ) and (the rivers) are over-flooded (लंधिअ) by yellowish (आवंडु) water. जलरकुः – A kind of gallinule, the common water-hen. ढेङ्कः । Com.

386. वालुंकिवाडाण – Of the plantations (वाड) of water-melons. वालुंकी चिर्भटिका Com.; the same as Marathi वालुक – एक प्रकारची काकडी, चिवूड, सुरती काकडी – ‘महाराष्ट्र शब्दकोश.’

388. The sky looked lovely (सुहः) with the appearance (णिवेस – lit. ‘placing’) of the rain-bow, looking (with its greenish lustre) like a strip of lawn (सद्गरेहा). The line of cranes looked from a distance like white cattle moving in a line.

389. A portion of the sky is bespangled (कराल) with the emergence (उभिण्ण) of the deep-green, shooting (कंदल) rainbows and looks multi-coloured like a cluster of peacocks flying up (उप्पइअ) in joy with their plumage spread out.

390. (A) The patch of ground, with its layer of dust swept away completely by a violent hurricane, looks like the flat skull (कवाल) of a big tortoise. कवाल – The skull. ‘खोपडी, सिरकी हड्डी. (पाइअसद्महण्णवो).

390. (B) The serpents endure the showers that beat them on their hoods, because they very much cherish the cool touch of the rainy water on their bodies, being constantly heated (पयविज्जंत) by the fire of their poison.

391. The Gāthā describes the ‘lines or series of showers (आसारलेहा)’ which, allaying the dust in the air, brings the mountain-ranges nearer and darkens the skins of the herds of elephants. The Com. reads कासारलेहाओ which gives no meaning.

392. The heat of summer causes the shrinking of the foliage of sugar-cane crops and thus gaps are formed, exposing the bare spots (विरलद्वेष) and turning the twigs brown (पिंगविडव).

393. Describes ponds, wherein, although the sides were well-built, in course of time they cracked inside (फुडिअंतर). कशो(से)रुः—A kind of grass growing in water. Cf. कसेरुस्तृणविशेषो जलजः।

395. The travellers enjoy a long rest underneath the trees giving a cool shade, noisy (मुहल) with chirping birds and growing on the sandy banks (पुलिण) of rivers (उदक्सिधु) rippling with waves.

396. The charm of village borders is due to the flocks of quails (लावअ) moving inside the thickets of हिसी creepers, interspersed with the white patches of the वरणक grass. Cf. नववरणकैबलितृणविशेषैनिरन्तराणि यानि हिसीनां लताविशेषाणां वनानि, तत्र मत्तानि लावकानां तित्तिरीणां कुलानि यत्र ते ... सीमानः उपवनविशेषाः। Com. णिअच्छिअव्व — प्रेक्षितव्य — ‘fit to be seen’.

398. The wells have a surrounding, protective parapet wall (वरण) with a glossy, raised (उण्ज) border on top. It is built in stones (कक्कर) and is jutting out (उदंतुर), looking bluish, as the layer of mud is washed out by rain.

400. It is a usual experience that when the sky is thick with clouds, we feel it is morning time just after sun-rise, even though two or three hours of the morning have elapsed; and the same feeling we have in the afternoon also. For instance, when even there are still two or three hours left for sunset, we feel the day has already crossed over (परिलंभिण) to the closing time of the evening. दूरगआ — दूराग्रकाः — (‘Even when) the end of the day is far off.’

401. कच्छाण — ‘Of the marshy places, of bordering regions near water.’ ऊससिअ ... मग्गाण — Of the paths deeply hidden because of the grass heaving up (ऊससिअ) on both the sides (of the paths).

403. The cities have their grounds giving out a peculiar smell (उग्रांथ) and dirty, perhaps, with the garbage strewn about. They give out a bright yellow (रग्गअ) glow (छाया); and the sounds of musical instruments are carried far because of the patter (विसद्व) of showers on a rainy day.

404. At night, when the rainy shower stops, the accumulated water flows out (उग्गार) in channels (पह) and when the lightning flashes, the clouds, clearly distinguished from one another (विहंग—विभङ्ग), are to be observed up above.

406. णिरहंकारमिअंका – निरहडकारमृगाडका: – The moon having lost the pride of his lustre; lustreless.

407. The earth sinks in the rains, because, as the Poet imagines, the great serpent Sesa has thrown her off from his head, when he himself was turned into a bed by the god Viṣṇu. तलिमत्तण – शरथात्वं from the Desī word तलिम meaning 'a bed.'

409. The villages appear to have sunk or submerged (णिवुडा) in the coiling (वलंत) layers (उच्छ) of smoke, since only the tree-tops are to be noticed, the additional reason being that there is an overgrowth of grass (अवरोह) on their borders.

410. The petals of the jasmine flower are moist (किलिण) under the shower, half of its filaments are soiled and have lost most of its fragrance. It gets dislodged from its stem and becomes ripe (परिणमइ).

413. The ceremony of waving lights (नीराजन) is, as it were, being done by some one (किणावि–केनापि) on behalf of the various directions (दिसाभोआ) for the King, intent on his marching expedition. Such a fancy is based on the fact that the streaks of lightning are to be seen turning and twisting in all directions.

414. The Magadha king fled from the battle-field, along with a host of his ally-kings. They, however, felt ashamed and returned back to give a fight to the king Yaśovarman. They are, therefore, compared to the sparks of fire (सिहिकण) falling from a big meteor (उक्का), which rises in the sky for a time and then vanishes from sight like the Magadha King.

415. The lines of blood flowing from the soldiers slain are imagined to be the lightning streaks attracted (आअद्विद्व) by the showers and scattered about (पल्हत्य) on the ground.

416. The fictitious phenomena of the celebration of the King's victory by gods is described in this Gāthā. The gods, driving in the sky in chariots, have thrown away (पेल्लिअ) the clouds. The deep sound of drums is having its echo (उम्गार) and a thick shower of Mandāra flowers is falling down from the sky.

The next two Gāthās (419-420) describe the defeat of the King of Vangas.

419. The victorious elephants have the decoration of red lead (सिद्वर) applied to their temples. When on the battle-field,

the elephants of opposing forces clash, the red lead flashes off in the air and covers the sun's orb with a red lustre, as a result of which, the sun, even though far up above in the sky, looks like his orb at sunrise after the end of the night (रयणिविरम).

420. The faces of the Vaṅga men first became white-washed (विच्छोलिअ) as it were, by the lustre of the King's toe-nails. Later they became yellowish and pale, because of embarrassment felt at the time of bowing at his feet.

422. The Earth quivers with agony in her stomach, because the jewels on the hoods of Śesa have penetrated her belly, as a result of the pressure exerted by the heavy tread of the army. It appeared as if the Earth holds inside her womb the planet Mars (आर) in the form of her foetus (गञ्च).

While describing the King's march in the South in the vicinity of the Malaya mountain, the Poet, in a Kulaka of 7 Gāthās (424-430), alludes to the great effort of Rāvaṇa to propitiate god Śiva with a view to obtaining a boon from Him. The same Rāvana, when he became powerful, was picked and pocketed by Vāli and was carried away by him, holding him in his armpit !

424. Rāvana looks up above to the face of god Śiva (असम-शरारि), favourably disposed for the grant of a boon. As he looked up, his eyes were turned upwards (उत्ताण), as he seized his own hair (कअगग्ह) in his enthusiasm (आदर) to cut (च्छेअ) violently (रभस) his own heads.

425. When the heads were cut, the wounds inflicted on his big and broad necks (कंठाभोअ) were immediately made painless (भग्मविअणा) by the sprinkling (सेअ) of nectar (अमअ) of the crest-moon (मउलिमिअंक) by god Śiva, whose emblem (ईध) is the bull (वसह).

426. Of the ten heads which Rāvana had, he cut off nine. Through the boon of god Śiva they were restored back and, as Pārvatī, the other bodily half of Śiva (वामद्व), bent down and held a mirror to him, he could see them all in their reflections.

427. Candrahāsa is the name of Rāvana's sword. Rāvana felt its edge which was covered with a thick layer of the powder (चुण्ण) of his neck bones, after his nine necks were chopped by him and he was fully satisfied (परिउद्ध) that it has retained

its sharpness and was not, therefore, eager to sharpen it again on the whetstone (साण), with a view to cutting off the remaining tenth head. Cf. दशमं शिरश्चेत्तुमनेन शङ्कितमिति स्पृशतोऽभिप्रायः । Com.

428. Rāvana is credited with the heroic feat of uprooting the Kailāsa mountain, balancing it on his twenty hands and then putting it down. Siva was astonished at this feat and patted him for it.

429. There is a story that Rāvana imprisoned the gods and made each of them perform some menial office in his household : Thus Agni was his cook, Varuṇa supplied water, Kubera furnished money, Vāyu swept the house etc. The wind feels it uncomfortable to move slowly in his household. It is due to his fear of Rāvana and not because he is restrained in his movement by the sighs of grief from the gods.

Conflict with the Pārasikas.

431. The blood rushes to their faces, mounted by anger (रोसारूढ). It comes out the moment they are struck by swords.

432. The pool (विच्छङ्ग) of blood stood solid (णिट्ठिअ) and visible on the ground, which roundabout was dug out by the excited trampling of soldiers. This solidified blood appeared like the brilliance of jewels on the hoods of Śeṣa, revealed because the ground came to be excavated upto the depth where Śeṣa dwells.

433. The rut of the elephants shoots up in a stream upwards through the small (मडह) apertures in their temples, because their usual downward flow has been obstructed by their trunks coiling and twisting up (कुँडलिअ) to give a free play to their tusks, in their attempt to give a slanting blow. परिणइ—परिणतिः तिर्यग्-द्रन्तप्रहारः । Cf. वप्रकीडापरिणतगजप्रेक्षणीयं ददर्श । मेघ० २

434. The soldiers would refuse to give up their life, unless the master's mission is accomplished (असमाणिअ). They, therefore, shut their mouths by drawing in angrily (कट्ठिअ) the lower lip with the upper row of teeth and thus obstructing the life departing.

435. The female jackals run helter skelter, trying to swallow bits of flesh from the dead bodies and find it painful, as there are darts imbedded. They give out hoarse (विरसा) howls, the sounds of which spread far and wide (पविरेलिअ), moistened, as they are, with blood particles (सोणिअ—कण्णुल्ल).

436. The battle-field looked as thick and crowded (णिबिड) as at the beginning, even though the soldiers were routed (वूढ) and taken away, because there were the dead bodies (रुड) of horses and horsemen stuck together (संसत्त) and now in a swollen state (उत्सूणभाव). All this struck terror (कर्डिब).

437. The mahoot's hook (अंकुस), pierced in the frontal joint on the temples of the elephant, broke and was ejected (उग्गिण्ण) from the wound (वण). It, however, stayed there in broken splinters (भूरिभंग) and the elephant thought them to be a swarm of bees still hovering over his temples, although they had scattered away. Hence does the elephant go on shaking his head. आरक्ष - आरक्षः—‘The junction of the frontal sinuses of an elephant, कुंभसन्धिः।

438. Multitudes of soldiers' bodies, becoming heavy (गरुआ-अमाण) because the life inside had departed (अवजीवभाव), proved an unbearable burden, as it were, to Sesa.

Now follows a Kulaka of 19 Gāthās (440-458) describing his march through regions inaccessible on account of the western mountain-ranges and making the inhabitants thereof pay him tribute. In this context, he refers to the legend of the king Pr̥thu, who cleared the plains of the Deccan by pushing the existing mountains towards the seas on the east and the west. ‘When Pr̥thu, the son of Vena, became the king, his subjects, who had suffered from famine, besought him for the edible plants which the earth withheld. In anger, he seized his bow to compel her to yield the usual supply. She assumed the form of a cow and fled before him. Unable to escape, she implored him to spare her and promised to restore all the needed fruits, if a calf were given to her, through which she might be able to secrete milk. He, therefore, made स्वार्थभूव मनुः the calf, milked the earth and received the milk in his own hand for the benefit of mankind. Thence proceeded all kinds of corn and vegetables, upon which people subsist now and perpetually.’ Cf.

तत उत्सारयामास शैलान् शतसहस्रशः ।

धनुष्कोट्या तदा वैन्यस्तेन शैला विवर्धिता: ॥ ८२ ॥

न हि पूर्वविसर्गे वै विषमे पृथिवीतले ।

प्रविभागः पुराणां वा ग्रामाणां वा पुराभवत् ॥ ८३ ॥

न सस्यानि न गोरक्षयं न कृषिर्न वणिकपथः ।
 वैन्यात् प्रभृति मैत्रेय सर्वस्यैतस्य संभवः ॥ ८४ ॥
 यत्र यत्र समं त्वस्या भूमेरासीद् द्विजोत्तम ।
 तत्र तत्र प्रजाः सर्वा निवासं समरोचयन् ॥ ८५ ॥
 स कल्पयित्वा वत्सं तु मनुं स्वायंभुवं प्रभुम् ।
 स्वपाणौ पृथिवीनाथो दुदोह पृथिवीं पृथुः ॥ ८६ ॥
 सस्यजातानि सर्वाणि प्रजानां हितकाम्यया ।
 तेनान्नेन प्रजास्तात् वर्तन्तेऽद्यापि नित्यशः ॥ ८८ ॥ विष्णुपुराण I. १३.

440. The King Pr̥thu tried to level up the earth by re-adjusting the location of the mountain-ranges nearabout both the seas, eastern and western. With the tips of his big bow, he gave a mighty blow and dislodged and pushed back half of the mountain-ranges on both the sides and cleared the space. The same space, however, was reoccupied by the other remaining halves of the ranges, thus leaving vacant their own areas formerly occupied by them. Cf. पृथुराजेन सागरद्वयावस्थिता पृथिवी मानदण्डस्थानीयेन धनुषा परिच्छेत्त-मारव्या । तत्र अतिद्राघीयस्त्वाद् धनुषः पर्वतैरुभयसागरतटवर्तिभिरवकाशेऽवरुद्धे यावदेकेन प्रान्तेन प्रेर्य परतो गिरयो नीयन्ते तावदपरेण प्रान्तेन धनुषाऽप्रेर्यमाणेन अवर्गिभवता पृथिवी व्याप्तये – इति दिग्द्वयस्थित-गिरिस्वीकरण-निराकरण-व्यग्रत्वात् क्षितिपरिच्छेदो न संपन्न इति कथा । Com.

441. In some places, there was only one big mountain that obstructed the whole view roundabout. When, however, this solitary mountain was removed and set aside (समोसरिति), the earth was fully re-established in its proper perspective.

442. The mountains, as they are being brushed (पणोल्लिआ) aside, fall down on this side (इहहुत्तं) of the round surface of the earth and by the violent impact of the tumbling mountains the earth is being pressed down first on this side (एत्तोहुत्तं) and then, see-sawwise, on the other side (परओहुत्तं).

443. Even one mountain, pierced by the bow-end and closing on the mountain-ranges, pushes and drives them along, (like a railway engine pushing a chain of waggons of a goods train) This raises a thick mass of dust which fills the atmosphere up above.

444. The clouds, hanging over the embankments of these mountains, get dislodged and then the lightning streaks fall off in coils from the clouds. They appear to be the fragments of

splinters of Indra's thunderbolt, which have still remained imbedded in the sides of the mountains, when their wings were cut off.

446. As the mountains move, impelled by the violent pricking of the bow-tip, they are smashed, on the way, by the Quarter-elephants (आसागअ), who suspect (संकालुअ) them to be the hostile rival elephants (पडिगअ) rushing at them.

447. As the mountains move, they leave behind big bottom-pits at their bases; but they are soon filled by the big boulders, tumbling behind from their peaks. Another phenomenon. We find fresh water-streams (पढमुज्जर) spouting from the holes bored by the bow piercing (खुत) the mountain-side.

448. The mountains at their bases (मूल) had originally taken up the whole space of the nether world (पाताल). They are now pushed (पेलिअ) by the bow, the tip of which pierces through one side of the mountain and comes out (णिकवंत) on the other side. The mountain thus stands suspended (समोलइअ) in the air on the big bow. It is held balanced on the bow for a short while (थोअतुलिअ) and then slowly released (मुच्चंति) on the ground, lest the sudden fall may smash the earth (भूभंगभय).

449. Over the mountains were big river-streams forming at places deep pools of water (संचअविअड). As the mountains are evacuated (समोसरिअ), these water-streams (जलसोत्त) dropped down, to be later drunk (पिज्जंति) or sucked by dry lands, left over in the places of the mountains.

451. The vacuum or empty space, created in the middle of the earth, looked like the sky dropped down, while the network of the mountains on the borders (पेरंत) appeared like the earth gone up in the sky.

452. The mountain, egged on by the bow, fell into the sea and filled one side (एकक्वास) of it. The sea accordingly was reduced in size (मडहट्टिअ) and appeared teeming with aquatic creatures.

453. The day's light and lustre, at the time of dislodging the mountains, was lost (विमृद्ध), but it came out in full refulgence, as if focussed or concentrated in mid-region, from which the mountains were cleared away.

454. When the mountains were dug out, the whole region at their bases appeared hollowed out (गहरद्वाणभाव) and then the corresponding parts of the earth on the borders became lifted up high and elevated (उण्णअ). The displaced mountains were lodged in the other distant regions, thus making the whole surface of the earth unevenly high and low (विसम).

455. There were big rivers on the mountain-slopes, but as the mountains separated and started moving, they threw a lot of earth (धरा) and dust in the river-beds, the flow of which was consequently choked and suppressed. Later, however, the earth-dust settled down at the bottom in the form of mud (उल्लंतरेणु) and the water up above started flowing as currents of these big rivers.

456. The mountains were submitted to two-fold outrages : the first was, cutting of their wings by Indra and the second was their displacement by the king Pr̥thu. Between these two, their displacement proved to be more damaging than their wing-cutting; because once their wings were lopped off, they settled down steady (थिलंभ) in their places on the earth, wherever they dropped down and in course of time, they grew up the forests and vegetation. Cf. छिन्नपक्षैर्यथा तथा स्थितिरासादिता । समासीनधनुष्कोटिविघटनचलितैः पुनर्नर्गैर्न कथचित् पदबन्धो लब्ध इति वज्रादप्याधिक्यं पृथुधनुषो वर्णितमनेन । Com.

457. The mountains on two sides only viz. on the east and the west, were displaced and pushed back, leaving a very vast space in the central regions. The earth was thus weighed down only on its two sides (पासोणमिअ). It appeared, however, it was depressed in the central region, because on its surrounding borders was situated (पेरंतीकअ) quite a ring (परिवेष) of all these displaced, heavy and tall mountains.

458. There was a heavy concentration (पुंजइज्जंत) on the earth's borders of the displaced (ओसारिअ) mountains, which, by their weight (गारव), caused a great depression in them (borders). Consequently, the area of the earth appeared to be curtailed and reduced (मडह), although in fact, it gained in vastness of space (वित्थारित्य) by reason of the removal of obstructive mountains.

G. 13

The King Yaśovarman, in the course of his expedition, reaches the banks of the river Narmadā. In a Kulaka of 6 gāthas, (460-465) the Poet refers to and describes the legend of the river Narmadā having fallen in love with the king Kārtavīrya, like a love-sick maiden and pining for him. Cf. महानदीनां देवतारूपत्वान्वर्मदा नाम नायिका कार्तवीर्याजुने बद्धानुरागा सती राजषिं तमनुसासार । अयमपि च राजषिस्तां प्रत्यनुपजाताभिलाष इति तदलाभे संजातरणरणका । Com

460. The river Narmadā, imagined as a pining, love-sick maiden, is overwhelmed with a feeling of despair, displeasure or distaste. In her movements (परिस्करण) in such a mood, the anklets make jingling sounds, hearing which the rows of swans glide along (संगलन्ती) to gather round her and then she looks at them with a steady gaze, born out of firm familiarity (ठिअपरिच्छय).

461. The pangs of her unrequited love constantly affect the happiness (सुहंग) of her mind and bring a darkened shade (सामांत) to her natural lovely complexion. This dark shade is, perhaps, on account of the juice of ichor bursting out (उबिभज्जमाण) on a small scale from the temples of forest elephants standing in the river-bed to enjoy a bath.

462. The love's torment heats up the body and, to alleviate the burning feeling, sandal paste is applied to the body, chiefly the breasts. This is done in the case of the 'maiden' Narmadā. These parts (अंगाइ) of the body, thus, appear like sandy mounds (पुलिङ) emerging (समुम्मीलिअ) in river-beds, when the flow of the stream becomes weak and thin, exposing the sands near the banks.

Note the perversion of the Utpreksā or Poetic Fancy. What should be the Upamāna is represented as Upameya and vice-versa. A case of विपरीत-उत्प्रेक्षा ! The sandy mounds, for instance, should serve as an Upameya or the object of comparison with the bodily parts besmeared with sandal paste viz. the breasts, to be represented or fancied as an Upamāna or the Standard of comparison. The Poet, however, takes it in a reverse way. He visualises the river as a divine, love-sick maiden with all those conventional features associated with her and then tries to 'see' them in the factual phenomena of the flowing river !

463. In her case as a love-sick maiden, her memory (सइ) plays a great part in her mind, building up (घडत) fantasies of

pleasureable unions with her lover, which, however, are later smashed (विघडत). A case of मानससंभोग, as described by Bhavabhūti in his drama, 'Mālati-Mādhava' (III Act). This greatly excites and agitates her heart, as is seen in the operation of ripples (बीइवावार) which dash against and finish (समर्पति) at the banks, corresponding with her heart. Cf. सती साध्वी यदा विरहिणी भवति तदा हृदये एव आशाकल्पितप्रियसंगमकल्लोलः समाप्यन्ते, न तु बहिःप्रयोगयोगमधिरोहन्ति नियतनरनियतचित्तत्वात् । Com.

464. Her body attracts, because swarms of bees are drawn towards the spot where she lay on a couch of flowers, crushed underneath (मलणा) and giving out a fine fragrance (सोरह). The place where she rested her head is easily discernible to people (जणाहिलक्ख).

Here too we find that what is real is the river-stream, imagined as her body, as if it is real. Cf. तत्र हि नद्यां सनिहितबहुकुसुमविपि-नतथा वच्चित्क्वचित् प्रदेशे शैत्यमाश्रित्य परिग्रन्थमन्ति भ्रमरपञ्जकतयः कामाक्रान्ता: कुसुमशश्याविश्वान्तकुडितगलत्कलान्तकेशकलापत्त्वेन कल्पिताः । Com.

In a Kulaka of 5 Gāthās (466-470) the scenes of the emergence of the nectar-jar are described, because it was this part of the sea-shore where this event happened and where the King came in the course of his triumphant march.

466. An auspicious pitcher is always placed in a sacred spot, with tender sprouts of grass, especially Dūrvā grass, kept at its mouth to cover it. The long thousand tongues of the great snake Śeṣa, stretched out at the mouth of the jar of nectar, are imagined to be the grass sprouts, under the garb of which the Lord of snakes tries to sip (पिजन्त) the nectar inside. मुहविणिमिअ°—मुखविन्यस्त°—'Placed at the mouth.'

467. White chowries are being waved over the nectar-jar by the attendant-guards (रक्खापरिअर). They are imagined to be the old, imprisoned gods, offering salutation with a view to obtaining favours from it (अणुणजंत).

468. The swarms of bees hover over the jar, attracted by its sweet smell (सोरह). They are supposed to be the clusters of living beings, burnt black with anxiety, caused by the fear of death.

469. The round side of the jar was shining bright with the halo of its own innate lustre. This is imagined to be the head of

Rāhu which retained its life-breath (पाणाग्र), although it was lopped off (विरक्क) from his body by the Sudarśana wheel of Visnu.

‘Rāhu was the son of विप्रचिति and सिंहिका and is called by his metronymic सैहिकेय. He had four arms and his lower part ended in a tail. He was a great mischief-maker and when the gods had produced the Amṛta by churning the ocean, he assumed a disguise and, insinuating amongst them, drank some of it. The sun and the moon detected him and informed Visnu, who cut off his head and two of his arms, but, as he had secured immortality, his body was placed in the stellar sphere. Rāhu wreaks his vengeance on the sun and the moon by occasionally swallowing them.’

471. Maru or Marwar is a desert country known for its scarcity of water and, therefore, the few wells (अवड) that supply water are naturally used by most of the people roundabout. Crowding (पुंजिअ) over them they make the water, which often reaches its low depth, muddy (कलुसीकअ).

The King, now reaches the country called श्रीकण्ठ, the same as Thanesar, where long back, the king Janamejaya performed a serpent-sacrifice, the description of which is now being given in a Kulaka of 13 Gāthās (472-484).

‘Janamejaya, a great king, was son of परीक्षित् and great-grandson of अर्जुन. It was to this king that the Mahābhārata was recited by वैशापायन, and the king listened to it in expiation of the sin of killing a Brāhmaṇa. His father, परीक्षित्, died from the bite of a serpent, and जनमेजय is said to have performed a great sacrifice of serpents (Nāgas) and to have conquered the Nāga people of तक्षशिला. Hence he is called सर्पसत्त्विन्.

472. The comets with their thick, black tails appeared in the sky. They are supposed to be bad omens or indications (पिसुण) of impending (होत) disaster. They looked like snakes running in fear of being burnt in the sacrifice started by जनमेजय.

473. Unusual, portentous phenomena (उप्पाअ) boding calamity began to occur in the sky, leaving a few flickering (तरल) stars in the sky. The stars, the Poet imagines, are veritable gems, as it were, plucked out by the great serpents, for being given to

the gods as a bribe to save them from the disaster. V. L. 'दिन्दंतु-क्कोअ', where the word उक्कोअ – उत्कोच means 'a bribe'.

474. Huge, black snakes tried to wriggle and worm out their way through the coiling holes underground. They thus looked like the earth's curly locks of hair, straightened in her bewilderment, as she moved away in fear.

475. Through panic (सज्जस) many of the snakes became afflicted (आउर) with premature old age and, afraid of being quickly burnt, if the old sloughs (णिम्मोअ) were retained on their bodies, they hurriedly cast them off.

476. The snakes were being continuously (अद्वित) thrown in the fire, producing coiling columns of smoke, that rose up in the sky. The whole scene of the sky and the earth below was one huge mass of smoke and it, therefore, appeared that even the nether world, along with the sky up above, became one huge, offering (एकाहुओक्काज), being given over in the sacrificial fire of the king Janamejaya.

477. The lordly snakes put out their tongues often in excitement. The clusters of tongues sprouted, spread out and throbbed constantly and, red, as they were, they looked like fire-flames, which were swallowed by the snakes.

478. The noisy ((मुहूर) fire-flames, swinging (अंदोलमाण) with the hissing breaths (सुकार) of the burning snakes, made it appear that the fire itself was giving out heavy sighs, feeling giddy and reeling (घुम्मिर), because of the adverse toxic effect (अणुभाव) of the poison of snakes.

479. The cobra females fell into the blazing fire, being closely accompanied (पडिअग्निआ) by the red flashes of gems, situated on their red, expanding (विसार) hoods. It looked as if they were immolating themselves in the fire, wearing the red sign (चिन्ह) of a 'Sati' (अणुमरण), in the form of the red Kumkum decoration on their foreheads.

480. The female cobras entwine the fire-flames unaffected (णिच्चिआर), although formerly they were habituated to embrace (परिरंभ) the golden twigs (कणअदंड) of the blossoming Haricandana sandal trees.

481. The stomach of the fire was greatly filled (कलिल) with the coiling (कुडिल) masses of the burning, wriggling snakes. It appeared as if the fire had a feast (आहार) of snakes, and then felt overfull and bloated (उद्धुमाअ) in his stomach and his intestines (अंत-अंत), coiled inside, started their wriggling, peristaltic action in full force.

482. The king परीक्षित्, father of जनमेजय, was bitten by the Cobra-King named तक्षक and, therefore, he wanted to have his vengeance on him. He was, however, given protection by Indra himself. In the snake-sacrifice, therefore, an offering of तक्षक together with Indra himself, was invoiced by जनमेजय and his priests. Cf. किल तक्षककोपेन जनमेजयेन सेन्द्राय तक्षकाय स्वाहेति सेन्द्रतक्षकाहुतिः प्रस्तुता। Com. The fire-flames displayed a variety of colours, in accordance with the jewels of cobras being consumed. It looked as if these flames had, inside them (गविभणाओ), the bow of Indra (i. e. the rainbow), which came down (ओअरंत) first ahead of Indra (पुरुहूअ), who was, along with तक्षक, made an offering (आहुईकअ) to be given in the sacrificial fire.

483. A graphic description of what must have happened at the time, when Indra also was demanded as an offering. The Lord of snakes (विसहर्द), seeking refuge, clutches the feet of Indra with his circle of hoods and Indra trembles (वेवइ) with fear, as he is invoiced by the angry king जनमेजय, placing him on the sacrificial ladle (सुआ) 'dispatched to the heaven to bring him (Indra) down on the earth.

In a Kulaka of 7 Gāthās (485-491) the Poet describes the conflict between Bhīma and Duryodhana, because this lake was the scene of the conflict.

485. 'On the eighteenth day of the battle (between Pāṇḍavas and Kauravas), after his party had been utterly defeated, Duryodhana fled and hid himself in a lake, for he was said to possess the power of remaining under water. He was discovered and with great difficulty, by taunts and sarcasmś was induced to come out. It was agreed that he and Bhīma should fight it out with clubs. The contest was long and furious and Duryodhana was getting the best of it, when Bhīma remembers his vow and, although it was unfair to strike below the waist, he gave his antagonist such a violent blow on the thigh that the bone was smashed and Duryodhana fell'.

The Poet in this Gāthā tells us that Bhīma caught hold of the armour-skirt of Duryodhana lying submerged under water and pulled him in the manner an aquatic creature (fish), captured in a fisherman's net (जाल).

486. भारहकलह — 1 भारतकलह — 'The Bhārata conflict or war.'
 2 भारतकलभ — The veritable young one of an elephant in the dynasty of the Bharatas; refers to जनमेजय, who, while enjoying water-sports in this lake, often remembered (भावित) the Bharata conflict. Cf. भावितं स्मृतम् । Com.

487. Bhīma rails at Duryodhana, calling him a stupid fellow, since he aspired (ईहत) to bind Kṛṣṇa who has bound over the whole world by his Māyā.

488. In the thirteenth year of their exile, Pāṇḍavas entered the service of Rājā Virāṭa, Arjuna among them, disguised as a eunuch, acting as music and dancing master. Duryodhana came down with his armies to this country and did cattle-lifting (गोपहण). Arjuna went out with the army of the king, headed by his son Uttara and defeated the leading warriors and Kaurava princes in a single combat.

In this Gāthā, the Poet refers to this heroic exploit of Arjuna who is also called जिण्हु or जिण्णु. The banners of enemies, that he snatched away, were as it were, a successive reflection of the garments of Draupadī, that were removed, one after another, by दुःशासन earlier, in the assembly of दुर्योधन. This refers to the following incident. When in a gambling match युधिष्ठिर lost everything, दुर्योधन exultingly sent for द्रौपदी to act as a slave and sweep the room. When she refused to come, his brother, दुःशासन dragged her in by the hair and tried to remove her garments from her body. दुर्योधन at the same time insulted her by inviting her to sit on his lap. This drew from Bhīma a vow that he would one day smash Duryodhana's thigh.

489. Warriors usually pat their shoulders; Duryodhana, however, patted his thighs, to indicate, as it were, that his strength lies only in his thighs and legs (जंचाबल), as is the case with cowards. आसधो— श्रद्धा, विश्वासः— Reliance, trust.

490. Whenever, on critical occasions you perspired and the perspiration (सेअ), spreading (पलोट) over your body, made

you drown (विणिबुड्ह) in it, that was an occasion for you, for having a practice (जोग्या) of entering the water.

492. Karna is one of the great heroes of the Mahābhārata. He is the son of Kuntī by Sūrya, before her marriage to Pāndu. Kuntī on one occasion paid such attention to the sage Durvāsas that he gave her a charm, by virtue of which she might have a child by any god, she preferred to invoke. She chose the sun and the result was Karna, who was equipped with arms and armour. Afraid of censure and disgrace, Kuntī exposed the child on the banks of the Yamunā, where it was found by Nandana or Adhiratha, the Sūta or charioteer of Dhṛtarāṣṭra. The charioteer and his wife Rādhā brought him up as their own and the child passed on as such. When he grew up, Indra disguised himself as a Brāhmaṇa and cajoled him out of his cuirass. Karna was made king of Anga by Duryodhana in order to qualify him to fight in the passage of arms at the Swayamvara of Draupadī. This princess haughtily rejected him, saying "I wed not with the base-born." Karna had especial rivalry and animosity against Arjuna, whom he vowed to kill. The Mahābhārata notes many clashes between these two warriors. The present Gāthā notes one in which the snake Kanda-puccha, who bore hostility against Arjuna since the incident of his burning the Khāndava forest, transforms himself into a deadly arrow in the hands of Karna and gets himself shot against him. Kṛṣṇa perceived the snake-arrow and immediately stepped down the chariot and its horses, as a result of which the arrow hit only the crest-gem on the crown of Arjuna. In the final terrific combat between him and Arjuna, the wheel of Karna's chariot tore deep down into the earth, immobilising the chariot and when Karna got busy to extract the buried wheel, Arjuna killed him with his deadly arrow. This incident led to a hot discussion between the two warriors and later among the other kings as well.

The snake Kanda-puccha, turned into an arrow, was shot at Arjuna. When he struck against the crest-jewel in the crown of Arjuna (किरीडी), he emitted sparks of poisonous fire, which looked like the particles of the jewel being thrown out by the snake who swallowed the gem. Cf. खाण्डववनदाहसमये कृतवैरः कण्डपुच्छो नाम सर्पः अर्जुनेन सह युद्धोद्यतस्य कर्णस्य शरीभूय अर्जुनस्य शिरश्चेत्तुं प्रसृतः । तेन च सारथीभूतवासुदेवकृतरथप्रयोगविशेषस्यार्जुनस्य शिरस्यप्रभवता शिरश्चूडामणिरेव

प्राप्तः सन् कवलितः । ततः पुनस्तेन सर्पेण गत्वा कर्णोऽभ्यर्थितो यदुत भूय एकवारं मां शरं कुर्विति । कर्णन् तु कथमहमेकस्यैव द्वितीयं शरं क्षिपामीति दर्पान्न पुनः शरीकृतोऽसौ । Com.

493. The armour had become a part of his body. When Indra approached him in disguise, asking for this armour as a gift, he gave (पणमित्र) it to him, having peeled (उक्कत्त) it off from his body. Although it was thus removed from his body, it appeared as if it was still retained there in the form of the thrill of horripilation through joy for the fact that he could grant this favour to the 'Brāhmaṇa.'

494. It was in this region that Karna's chariot dug deep into the earth, tearing (दारित्र) it down and it was here that people indulged in continuous talks (कहुल्लोला) about the various great kings and their exploits. उल्लोला—कथाप्रबन्धः, 'continuous, uninterrupted talks.' Cf. उदयनकथाकोविदग्रामवृद्धाः । मेघदूत 30.

Now in a Kulaka of 12 Gāthās (495-506) the Poet describes the wonderful event of the whole township of Hariscandra being bodily lifted and stabilised up in the heaven, because in this very region our King got a heavenly palace constructed within one day.

हरिश्चन्द्र, a king of the solar dynasty, was the son of विशंकु and was famous for his liberality, probity and unflinching adherence to truth. On one occasion, his family-priest वसिष्ठ commended his qualities in the presence of विश्वामित्र, who refused to believe them. A quarrel thereupon ensued and it was at last decided that विश्वामित्र himself should test the king. The sage accordingly subjected him to the most cruel test with a view to see if he could be but once made to swerve from his plighted word. The king, however, stood the test with exemplary courage, adhering to his word, though he had to forego the kingdom, to sell off his wife and son, and at last his own self, to a low-caste man and — as the last test, as it were, of his truthfulness and courage — to be even ready to put even his own wifet o death as a witch. विश्वामित्र thereupon acknowledged himself vanquished and the worthy king was elevated along with his subjects (and their city as well) to the heaven.

495. The whole city was being air-lifted. The people inside the houses came out as far as their balconies and fearfully began looking out, when they saw the sky surrounding them on all sides,

like a wall or a rampart going round the whole city. The sky or ether has ordinarily its generality or आकाशत्व, which is infinite and is all-pervasive. In this case, however, this generality was lost (णीसामण्ण), when it assumed its particular, differentiating aspect (कोञ्जेआ), in the form of a surrounding wall of the blue sky.

496. The snakes, formerly hiding in the holes underground, got scared and remained huddled up (भयपूजिअ), as the city was going up. They wanted to get out, but when they saw through the cracks (छेअ) in the subsoil where they had their holes, the open sky, vividly visible, they stopped (वीसमिअ) where they were, desisting from going down (ओअरणा).

497. The big buildings, with top-terraces (वडही), were violently shocked and shaken by the sudden upward flight (समुप्पअण). As a result, they got cut and broken into two halves; the upper halves with terraces, cut away (च्छेअ) from the main portion, toppled down on the earth, while the other remaining halves (ठिएतरद्ध) went up to the heaven, presenting quite new and different terraces now. Did the Poet keep before him miniature clay models of buildings to observe what would happen, if they were suddenly lifted up above ?

498. The city had walls dug deep in the surface of the earth and they were fed with water by the natural springs underground. As soon as the city was lifted, the earth's support (पडिबंध) was cut off (छिन्न), the springs, supplying the water, were extirpated and the wells getting dried up (तुच्छतण), showed how deep (गहिरभाव) they were.

499. The treasure-troves, in the shape of big jars, fastened with chains and kept buried underground, were pulled out as the city was going up. They remained suspended (परिलंबिजजइ) in the air for a time, with their chains snapped. The parts, that remained with the treasure-troves, started clanking like bells and dangling about on account of their upward movement. Cf. शृङ्खला एव च रणरणायमानत्वाद् धण्टात्वेन कविना कल्पिताः । दूरीकृतनिखातातनि निधानानि नगरीपीठोत्पाटनोत्पाटितानि शब्दायमानशृङ्खलानि प्रलम्बन्ते इत्यर्थः । Com.

500. Couples of men and women, as they went up to the heaven, lost their mortal, blinking (निमेष) function of their eyes, having now become 'gods'. The gods are supposed to stare always with eyes big and open, and they never blink, as mortals

on earth do. As such, they cannot enjoy the gestures of love's dalliance, in the opening and closing of their eyes, indicative of blushing, even when they may now meet and look at each other. Cf. देवत्वमापनानां स्वर्गं गतानां नागराणामनिमेषदृष्टित्वम् । निमेषाभावादन्योन्यदर्शनाविच्छेदेन सविलासत्वे सत्यपि अनारतदृष्टित्वं तरुणानां निर्लंजत्वमेव बोधयति । लज्जैव भूषणं योषितामित्यविलासानीवेत्युक्तम् ।

501. The habitation or lodgment of the city on the foundation (पडिबंध) of the earth, which began to gradually crumble day after day by the force of strong wind, became lighter.

502. The city, in the course of its upward movement (परिसक्कण), crossed over the boundary where, further up, there was constant day-light and no darkness of the night. The citizens never knew when they were being lifted up. Although it was the time of the night, they were awakened in the region where it was bright light of the day and they had their eyes, dulled by undisturbed sleep, but now rudely opened up. स्वर्गं किल सदा दिवसः । आदित्यस्य अनावरणात् अस्ताचलादिना । अतश्च नगर्या उत्पतितया मध्यराते स्वर्गं प्रापितानां पौराणामादित्यालोकं पश्यतां निद्रालसानामेव प्रबोधो जातः । Com.

503. Scarcity of clay (भूमिदुलहत्तण) severely affected the potters. They could get a rationed (परमित्र) quantity of clay everyday, sufficient only for their self-preservation or to keep them alive.

504. As the city went up high in the heaven, the sun's orb was left down below and the rays of the sun started beating the bottom foundations of the buildings. As a result, the moisture (रस) of the earth in these foundations (मूल) began gradually to evaporate (ऊससंत), and the layer of the earth started to get dried up (वसुआइज्जमाण) by the sun's heat (आज्व) beating down below (हेठा). The moisture having gone, the foundations were reduced to the dust (अहोरआ) and became loose (सिफिल), remaining sticky (सिणिद्ध) at the top.

505. Up in the heaven, the citizens got the advantage of lovely, divine parks with fresh blossoms and tasty fruits. But they preferred their own earthly gardens, because of their earlier attachment to them.

506. As in the land of the midnight sun (Norway), here too, there was just bright day, even when the earth down below was enveloped in the darkness of the night.

507-508. The two Gāthās give us a couplet or Yugalaka, having one sentence. In this place, from where Hariscandra went up to the heaven on the strength of his prowess, accompanied, as he was, by his retinue (परिअरसहा) and the trees and temples of the place, our King built up a heavenly temple in one day. This place was hallowed (सरस) by the successive 'waves' of reputation of many a king, who came over just as they liked (जहागम).

509-510. Another couplet or Yugalaka. This was the region from where the Mandara mountain was pulled out by Kēsava (Visnu) to serve as churning rod for churning the ocean to obtain nectar. Visnu, at the time, clasped the mountain with His hands, thereby leaving golden marks engraved on the sides (कड़अ) of the mountain by his pointed armlets (केयूर). Even now the people over there bow down their heads on these marks, rubbing with fingers on the slab on which the marks are, Cf. क्षीरोदधिमथनसमये हि हरिकराकर्षणं मन्दरस्य बभूव । तद्वात् केशवबाहु-केयूरनिर्धर्षणेन निकषपाषाणवत् कटकशिलासु कनकरेखायाः संभवः । तत्र च लोकः अङ्गुलिनिर्धर्षं कृत्वा वन्दनार्थं ललाटतलं स्पृशति । Com.

511. As he was taking (अहिलेत) to the north direction, presided over (Lit. indicated) by Kubera, the Lord of the Yaksas, his prowess became severe like the sun's heat going north. Cf. ततः प्रतस्थे कौबेरीं भास्वानिव रघुदिशम् । रघु० IV. 66. Also, जिग्मिषुर्धन-दाध्युषितां दिशं रथयुजा परिवर्तितवाहनः । दिनमुखानि रविहिमनिग्रहैविमलयन् मलयः नगमत्यजत् ॥ रघु० IX. 25.

Now follows a big Kulaka of 146 Gāthās (513-658) in which we have a description of a variety of scenes in Nature such as the lake, the forests, the rivers, the trees, the villages, the mountains etc. which his soldiers came across in the course of their march.

In a Kulaka of 38 Gāthās (513-550) he describes the lake in the mountainous region of the Himalayas.

514. Laksmī or the Glory of the beds of lotuses attracted the sea of the nether world, as it were and he came over to meet the lake with a view to having a sight of his daughter, Laksmī.

518. The lotus stalks are hollow and full of holes (सुसिर). Muddy, heavy water trickles inside and when they are broken, (भंग), their juice gets mixed up with the drops of muddy water, flowing over from their holes. This adds to the fragrance when

the knots (गंठ) of their bulbous roots are trampled upon and crushed (परिदलिअ).

520. Female ospreys hover about in the sky to catch fish from the lakes. Their attempts are foiled, as the surface of the lakes is covered by a thick carpet of lotus leaves, being kicked from below by the upturned fish and, therefore, not to be seen by the ospreys who give out plaintive notes in despair.

521. The sandy banks of lakes are full of crows falling upon dead frogs (सालूर), now full of worms (कीड़इल), dried up (वसुआअ) and flattened (चिविड). There are also fishermen (जालिअ) on the spot, dragging in their nets snails or small conch-shells (संबूअ) mixed with moss (सेवल).

523. The lotuses on the watery borders of lakes are plucked away, being easily accessible. There is little water in the lake near the borders and, therefore, when lotuses are plucked, the stalks stand high, jutting out (उब्बत). The leaves, thin and scanty (मडह), are interlaced with the grassy sprouts of lawns (सद्दल) underneath.

529. The paths, by which the huge rhinoceroses have gone, are being described. As they go, the tiny conch-shells get crushed under their heavy tread, leaving them black and white (सबल). The ant-hills on the way, against which they rub (णिहसण) their bodies, become soft and loose, and their foot-prints make the lawns uneven (विसम), coming out through (णित) pot-holes caused in places wherever they have stepped.

531. On the shore of the lake, the water-lines (वारिलेहा) are covered with a layer of moss (घाघर) formed on the surface. The ospreys are constantly chasing the tiny fish under water, where grassy tufts (सद्दलसिहा) are interwoven with lotuses of deep (अहि) fragrance.

536. The dry cow-dung cakes are generally collected by village women, for being used as fuel. In this particular case they do not collect (णोच्चेति) them, because they are thickly covered (घणत्तण) by a salty substance (ऊस) and hence they do not burn well in the fire. (अहुआसेअ)—बाढं अत्यर्थं लीढः प्राप्तो य ऊषः क्षारस्तस्य घनत्वेन प्राचुर्येण शुष्कगोमयपिण्डानामूषेण वेष्टितत्वाद् वन्हेरप्रवेश इति नोच्चिन्वन्ति स्त्रियः । Com.

541. The body of a dead buffalo is pounced upon by vultures and swarms of crows. The jackals also want a bite at the carrion and, therefore, they approach through the thinning (विरल) ranks of frightened (संतत्य) vultures, while the crows move away in fear, only to collect in groups (घडिअ) elsewhere. Very keen and subtle observation of the Poet.

551. The birds resting in the thick groves of trees and now wanting to fly up in the sky, find that the tree-tops up above are covered up and closed by the clusters of creepers, enmeshed in the branches of the trees. Their upward flight is thus blocked. They, therefore, take an oblique (तंस) turn, come outside the grove in the open and then take to (वलगांति) the sky.

555. Ordinarily hurricanes (वाओली) lift up huge, whirling columns of dust and the whole area gets thickly covered with it. Here in these forests, however, the surface of roads becomes hardened, as the layers of dust, carried every day (तद्विअ), get situated and firmly fixed there. When, therefore, the roads have developed a concrete-like firm surface, even the whirlwinds throw up very little (विरल) dust.

556. The boars, after a plunge in the lake, go up the banks and wend their way by the foot-paths. The trickling drops of water, falling down in the soil, produce tufts of green grass; but later they are bent down or depressed (बंधुरिअ) by the weight (गारव) of mud-lumps, shaken off and falling upon the grass-tufts.

557. Tracts of soil are found in some places to develop deep cracks (गाढ़फुडणा) in them. The patches, so separated from one another, heave up (ऊससिअ) and are overgrown with Mustā grass, collected in bunches (संपीड), discoloured and having long leafy blades (दीहरिअ). Cf. विस्तव्यं क्रियतां वराहततिभिर्मुस्ताक्षतिः पत्वले । शाकु० II. 6.

559. Tracts of earth, with holes burrowed by rats (उंदरथली), are made uneven with ups and downs (विसम), because these holes are broken and shattered (विसट), as the ground over them, becoming loose (जज्जर), caved in under the weight of the heavy heap of earth, thrown over after being dug out (उक्किण) by rats. On these rat-tracts grow a few sun-plants (अक्क) with their barren (उज्जड) branches.

560. The wild fire, raging in forests, has burnt down big trees. The places where it happened are indicated by the long lines of ashes to be seen on spots, where they were laid low on their sides (पासल्लभाव) by the flames of fire.

563. The lands on the borders (कच्छभूमि) are daily (तद्विभ्रह) being ploughed. The vegetation, that grows as a result, develops leaves of plants with black stems (बंधण). The reason perhaps is that they have sucked (संपीड) the iron (आयस) of the plough-share in the course of every day friction (णिहस) when the lands were being tilled.

565. The roads have already on their surface a thin layer of earth. On this fall heavy, piercing blobs of dust, raised by strong winds. It looks as if these blobs serve the purpose of sealing (मृद्धिअ) the roads tight by means of sparse drops of water placed on them.

573. थलीओ – स्थल्यः ‘Lands’. Cf. यद्यपि स्थलीशब्दः कृतिमायामेव साधुस्तथापि इह उपचारादकृतिमास्वपि प्रथुक्तः । Com.

574. The showers have washed away the dust in between the leaves (वत्त) of creepers and thus a void (सुणभाव) has been created between the leaves. The breezes can move quicker, unobstructed, as they are now, by the layers of dust between the leaves.

575. The forest-fires have been erratic in their burning fury. Many a yellow patch of grass has escaped from its clutches.

579. An evening walk on the sandy mounds is pleasing, not only in itself, but by an opportunity it gives to observe the birds over there stealthily moving away in fear from us, all the time glancing with slanting, oblique necks turned at us to observe our movements.

582. The forest-lands are lovely with travellers resting under the shade, while looking out at the farthest ends of the grounds. The Kankola trees, the crops of pulses like tūr and gram and herds of monkeys fill the landscape roundabout.

583. गोर...वट्ठाण – (The करहाट flowers) whose backside surfaces are tawny-coloured (पिसंग) like the broad cheeks of a love-sick lady suffering from the separation of her man. Cf. उदयति हि शशाङ्कः कामिनीगण्डपाण्डुः । मृच्छ. I.

584. उल्लित... जरढो—(The fragrance) which is fully developed (जरढ) and is pungent (कसाय), as the roots are made wet (उल्लित) with mouthfuls of wine (poured by ladies in fulfilment of its cravings). It is a poetic convention that even plants, like women in pregnancy, develop peculiar cravings which, if fulfilled, helps them to put forth blossoms. Cf. स्त्रीणां स्पर्शात् प्रियदण्डुविकसति बकुलः सीधूगण्डुषसेकात् । पादाधातादशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नमवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवातात् । चूतो गीतान्नमेरुविकसति च पुरोनंतनात् कणिकारः ॥ Cf. also सुरया दोहदार्थे दत्तया आद्रीभवन्ति यानि मूलानि... । Com.

592. The god of love is inactive in the cold season, having laid aside his bow and arrows viz. the flowers, which become scarce (विरलकुसुम). He (Cupid) engages the couples, however, in 'a hand-to-hand fight' under the pretext (णिह) of a close embrace.

597. Like a youngster eager to try a new-found weapon, Cupid appears to be flinging his arrows of mango—blossoms, indiscriminately. Since even those, not suffering the pangs of separation, feel peculiar uneasiness, as if they too have been his target.

598. The festivals are a joyful occasion for villages. The children are dressed and decorated (टिविडिकिअ) in fine clothes and ornaments, women are self-conscious with the pride of pink (णवरंग) sarees which they wear, while the poor (पामर) villagers look about vacantly without feeling any thrill of the festivity.

600. The forests are in slumber, as if hibernating, in the cold season. With the advent of spring, they are awakened (पाविअपडिबोह) from their sleep and thus like animate beings, slightly open their reddish eyes in the form of rosy sprouts.

601. The mango fruit, not yet fully ripe, has a colour on its outside surface, which is mostly yellow with some dark-green patches here and there. They are compared to the cheeks of a Dravidian woman, whose dark cheeks are besmeared with a yellow turmeric pigment (हलिदा).

602. Cf. बाहुल्येन सत्रणस्य वेणोर्मज्जा रोचना भवति । Com. Note the alliteration in the Gāthā.

603. The long winter nights have given much continuous operation work to the bow of Cupid and he has hit many a target

during those nights, bringing lovers under his subjugation and making them enjoy the pleasures of love. May he not harass them any more in the season of spring. He should look elsewhere for different targets. Cf. प्रकामकामैर्यवभिः सुनिर्दयं निशासु दीघस्वभिरामिता-
विरं । श्रमन्ति मन्दं श्रमदेदितोरवः क्षपावसाने नवयौवनाः स्त्रियः ॥ ऋतु० V. 7.

604. The tender fresh sprouts are very much pink (द्रारूण), because of the fact, perhaps, that their own red sap is taken over (पाविअ) to them from the twigs (साहा), through which they (sprouts) have cut themselves (विभेअ) to shoot outwards.

605. The mango blossoms are being pounced upon by the swarms of bees. Of them, some succeed in sucking the honey from the blossoms and getting soaked in them, with drops of honey sticking (बिदुइअ) to their bodies. Other bees, who cannot get an access to the blossoms, chase these lucky bees and lick the honey-drops from their backs.

608. The heart lingers (लग्गइ) with these deserted villages, where, on the sites of dilapidated (जज्जर) houses, trees have grown up, where smoke, a sign of human life, is confined (अवबद्ध) only to the houses of cowherds and where very few crows are to be seen perched up, most of them having left because of the scarcity of food crumbs.

610. The wind-current is blowing downward (अवमारुअ); hence the leaves of tree-tops shrivel up (आउंजिणो) and become still. The trees, therefore, produce a murmuring sound (जङ्कारिणो) over the aerial path of the downward winds, in line with their tops (सिहरवहम्मि).

611. भूरि... विराविणो—(The tree-trunks) resounding with the chirping monkeys (साहासारंग) moving wildly in their frolics. The Com. has erred in his interpretation of this compound, taking it to mean — भूरिभ्नमरत्वेन शाखाभिः सारङ्गविराविणो सारङ्गवज्जडकार-
रवकारिणो विराजन्ते । Com. साहासारङ्ग—शाखासारङ्ग is the same as शाखामृग, meaning 'a monkey'.

616. कुसुमपीआण—कुसुमपीतानाम् same as पीतकुसुमानाम्— (Bees) who drink honey.

617. Drilling operations are being carried out on hills to obtain stone for building works. When, therefore, big boulders (विअडसिला) are being taken out, they fall down and as a result

the small stones get crushed and pulverised, gathering in heaps of stone-powder at the base and the stones (उवल), removed, are fit (जोग) for masonry (घडणा).

618. Note the alliteration in the composition of the Gāthā.

623. The cymbals (कंस), beaten, produce loud tinkling sounds (ञ्जना). They give out an echo which, resounding, spreads far and wide (आहोअ) and is sent back, as it stumbles in the rows of caves (कण्फाड). After having sounded in series one after another, the echo dies down (पसम्मइ) after a long time. A very graphic picture !

625. The peaks of the mountains have gone high up in the sky and, therefore, they look cloudy and smoky (महळ), while down below the slopes nearby (आसण्ण) are in view in their full extent (वित्थार), appearing bright and clear (उज्जल) in daylight.

627. The boars, struck with arrows by the hunters are pursued by them, following the tracks (पअवी) marked with big seal-like (मुहा) round drops of blood, oozing from the wounds on their bodies. These drops become clearer and more bright-red, as hunters advance further and further (अग्नाग).

636. The moon's orb becomes lustre-less because of frost. The Poet imagines, it is due to the fact that the Moon feels the pain of anguish, as he remembers how his friend, Madana, met with destruction in the blazing fire issuing from the third eye of god Siva.

638. Luminous medicinal herbs of high potency shed their own bright light, as of jewels, even at night. One wouldnt know whether it is the light of jewels on the heads of cobras or of the herbs. Cf. रत्नानामोषधीनां विवेको रात्रावपि न जायत इत्यर्थः । The smell of the herbs repels (पेन्लिअ) the cobras. Cf. विषविघातकामोदप्रेरित-भुजद्गाः Com. For the idea of herbs giving light at night, Cf. वनेचराणां वनितासखानां दरीगृहोत्सङ्गनिष्पत्तभासः । भवन्ति यत्तौषधयो रजन्यामतैलपूरा: सुरतप्रदीपाः । कुमार० I. 10.

640. When the rainy season is over (भंग), the clouds perch on summits of the mountains, shining in their water-less pale lustre (पंडुभाव). The pallor, perhaps, is due to the fact that the clouds have bled white through their lightning streaks, continuously being discharged (विसज्जिअ) like bleeding veins. Cf. किल प्रहारनिर्गतरुधिरा

योद्धारः पाण्डुवर्णा भवन्ति दुर्गं चाश्रयन्ते... । घना अपि प्रोषितप्रावृष्टो विगतजल-
लोहिता गृहीतगिरिशिखरदुर्गा गलितविद्युद्धधिरधारा: । Com.

641. The fresh nail-marks left on the breasts of the beauties of Siddhas bring out (णिवड्ड) the picturesque (विझ्त) border-lines in pink (आंबराइ) on birch leaves (भुअवत्त). The breasts resemble birch-leaves and red nail-marks look like pink borders.

642. When sages engage themselves in motionless (णिकंप) meditation leading to the cessation of the functions of the senses (पडिबंध – सर्वेन्द्रियवृत्तिनिरोध), they radiate peculiar light. When meditation stops, this light is switched off, leaving the caves in darkness. Cf. असंप्रज्ञातयोगदशायां योगिनां तेजोमयप्रकाशैकरूपत्वं भवतीति योगशास्त्रेषु गीयते । Com.

648. परिणअ...महरो—(The fragrance) sweet like old (परिणअ) wine obtained from Kīnva (किण्व) seeds. किण्व – ‘A drug or seed used to cause fermentation in the manufacture of spirits.’

649. दर...मुह— The deer approach the pools of water with suspicion and, therefore, they bring their mouths to the watery surface hesitatingly and touch the water slightly, before drinking it fully to their heart’s content.

The various kings who were asked to accompany the King Yaśovarman have now been permitted to go back to their territories and capitals. The sad, deplorable and desolate conditions of their native places are described by the Poet in the next 30 Gāthās (659–688). For this, the Poet had perhaps before him similar description of the desolate condition of Ayodhyā, the presiding goddess of which approaches the king Kuśa and implores him to come back and reinstate the city’s glory. Cf. Raghu XVI. 4-22.

662. The inner halls of houses have their roofs (सिहरबंध) removed, having been demolished; the foreparts (पङ्भार) of the supporting walls have turned outwards (ओवत्त), though standing on the same spot, as a result of the disappearance of roofs. Consequently they look like big, dry wells.

663. The jewels, that were used for big pillars to support the picture-galleries (वीही) and make them look variegated (सबल), have now disappeared, being replaced by the jewels on the hoods of the cobras freely moving about in these deserted places.

664. Here at that time (तंआ) in the rainy season, the city was surrounded with mounds of dust, heaped up in a circle (परिवेस) and pieces of jewels and corals appeared luminous (पआसं) in various places (पएस) where they were embedded (खुत्त).

666. The houses had vacant spaces (ओआस) inside, where in places of the store-houses of grains (कुसूल), there were now layers of coarse (फर्स) husk (बुस) and dust, making these spots uneven with ups and downs (थउडिअ). There were big holes (विवर) burrowed in these empty spaces, serving as tunnels to investigate (अण्णेसण) underground treasures.

667. The fields, ploughed, have their furrows (सीरागम) levelled and covered up, not with grain-crops, but with a thick growth of wild vegetation (बहलहरित) and with dense clumps of sun-plants (मंदार), as the soil is fertile (भूगूण).

668. The lakes have dried up and their beds are now taken up by low-lying patches of earth (सावसाआ भू), with an overgrowth of करभ plants instead of lotus-plants. In these spots, not women, but vacant directions stand on their toes to await (उण्णति) the arrival of dawn (कलं) and the directions stop still (आरामति) now, having exhausted the stock of lotus-perfumes which they had given away (विणिम्महिअ). Cf. उद्धवसनात् पूर्वं यत्र सरस्य आसंस्तत्र इदानीं केवलं निरुद्धकगता भवन्ति । कमलानां स्थाने करभा भवन्ति । सूर्योदयं प्रतीक्षमाणानां स्त्रीणां स्थाने शून्या दिशश्च भवन्तीत्यर्थः । Com.

669. In the gardens (उवणिगमेसु) were swings hanging underneath the trees, tied to their branches. The ropes of these swings have snapped, leaving only the knots (बंधपरिसेस), tied to their branches and they are overgrown with sparse grass which is now old and dried up.

670. In the suburban areas (पेरंतभमि) of the city, there are structural monuments (कित्तण्ट्राण) commemorating old kings. They are now collapsing (अवसण्ण) and are reduced to reddish brick powder (सोणचुण्ण), now haunted (संभाविअ) by old snakes.

672. On the premises, constructional projects of good men, commenced long back, have been left incomplete in the absence of the ruling monarch, after having laid big (विअड) solid foundations (मूलबंध) and the heaps of stones, cut and chiselled (घडिअ), having been cemented and piled up in their supporting walls. They are now in an old, dilapidated (जरं गआ) state.

674. The extensions of houses (भवणवित्थारा) have only high walls reaching the house-tops left over, their supporting wooden beams having crashed down. As a result, the bright, scorching light of the sun freely fills up the inside of these roofless enclosures which, the Poet fancies, must be tormenting the hearts.

675. The dwellings (णिवेसा) have thresholds built up (देहली-बंधा) in stones (पाहाण) and are encased in plates of iron, which are however, rustless (कलुसहीण), being constantly rubbed and polished by people. The doors, made of scented Agaru wood, light (लहु) as they were, have become old (जर) and broken, leaving of them a few bits of wood (दारसअला).

676. Expansive mounds (थला) here now indicate two sad features of neglect. Wooden beams (पिंडीबंध) have crosswise joints (संधि) (now fallen out from demolished houses), over which are found suspended (परिलंबि) sloughs of snakes (बाल-णिमोअ); and we also observe, in the vein of an archaeologist, signs (लिंग) of the layers of mud (वंक) stretched all along its length (आयामठिंठअ).

678. In a dilapidated house, old, worn-out bricks (जज्जरिट्टा) have fallen out through the cracks in the walls which are getting separated (विहङ्गिअ) from the lower foundation (पढमपीढा). These decayed bricks are covered with reddish layers of clay (पंकलेव), sticking to them thickly. Cf. इह विघटितभित्तिच्छेदनिर्गता जर्जरेष्टकाः । Com.

679. The tube-wells have their inner ring of mortar-cemented wall corroded (परिहीण) by the action of alkaline or salty substance, coming out (लवण्यगम). As a result, they look fearfully more conspicuous and uplifted (समुण्णअ), when fully filled (पूरण) with water. Cf. पुराणभित्तिषु लवनिकोत्पद्यते तथा च भित्तयः क्षीयन्ते इति प्रसिद्धमार्यावर्ते । Com.

680. Well-paved, solid streets, undergoing wear (परिणाम) and tear (भंग) and having pieces of precious stones embedded, appear grim and grave (गहिर) and tell us how broad (आहोअ) they were.

682. There were round-shaped houses (घरगोलअ) and their old walls (जुणभित्ति) were held fast in the foundations, with lines of pointing done in mortar (चुणरेहा). The doors, how-

ever, have deflected and moved away (ओसरिअ) from the foundation and the walls have (decaying) reddish-yellow (पाडलावंडु) plasters (कृप्पर).

683. The houses have a very solemn and grave appearance, because they admit more light (अहिआलोअ), as their lattice-windows (जालअ) have broken in parts (विहंग). And in the shadows of the houses have mingled the slight or faint shadows cast by the pillars.

684. The top-most parts or terraces of houses cause shivers (उकंटअति) even during the day, because of the imagination (संभावणा) of ghosts; no sounds (णीसह) are heard from there and yet overpowering fright creates (घडिअ) them.

685. Compounds of houses (घरोवासा) had trees like palms and dates; but we find their foliage and fruits are plucked away out of greed (लोह), leaving these trees bare (पविरिक्क). In the same way, the iron bars of water-wheels (अरहटु) have been removed (अवलोह) and their wooden spokes (दंड) are thrown about (पलोटु).

686. In the suburbs (परिसर), there are big precious treasures (णिहाण) buried under-ground and their location is indicated by symbolic marks (चिष्ण). They are being wistfully looked at with bowed heads (ओहुर) by kings, as they could not be utilised for their various projects (आरंभ) in which they failed (विहुअ).

687. The natural darkness of the night is greatly increased, as the smoke and the dust could not be cleared for a long time and the roads also became narrow (विरल) because of the debris of houses falling in heaps over them.

688. विहडिय... बंधेहि— (Kings) who greatly disturbed or dislocated (विहडिअ) the continued progress of the prosperous conditions (of their subjects).

Next, in a Kulaka of 6 Gāthās (689-694) we get a description of the various pleasures which the wives of the army men indulged in, when their husbands returned home after finishing the campaign.

689. Here is a lady who has regained the brightness of her face, after the return of her man and has once again taken up to the mirror to observe her reflection. During separation, the

mirror was put aside. Her face and its reflection are like the lotus of a lotus-plant, facing the sun's orb enveloping the lotus in its light, as if kissing it.

690. The lady was angry; but when her man held her lower lip between his own lips, the flush (पड़िराज) of anger began wearing away (जिजंत), like red wine in a crystal cup which goes on subsiding when sipped (पाण), after being seized between the two lips by the drinker.

691. The man had encircled her neck with his hand which gradually slipped down and grasped one of her breasts. The lady covered his hand with her own and inserting her own fingers in his fingers, started moving them over (घोलिर) the breast. The whole picture looked like an attempt on her part to play on the lute (वीणा) with a gourd (तुंबी), the breast corresponding with the gourd, while his lower hand corresponded with the handle of the lute, on which her moving fingers appeared like playing on it.

692. The binding knot of her hair has been loosened and the abundant locks fall over her forehead (णडाल), which her lover has tried to hold up. Her face thus looks like the (second) night of the black fortnight, when the first digit (पठमकला) gets slightly lessened (दरहीरंत) in lustre.

693. The moon and the deer appear to be standing united on its surface, because, as the Poet imagines, they have between them a common bond of grief (समदुःख), viz. the defeat both of them have sustained from this lady, whose face has vanquished the moon's orb, while her eyes surpass the eyes of the deer.

In a Kulaka of 42 Gāthās (695-736), we get the glorification of the King Yaśovarman at the hands of his bards, after he finished his victorious campaign and reached the capital, Kānyakubja.

695. The bees transfer their attachment to the honey of heavenly flowers showered by gods, soon after they are dislodged from the temples of enemies' elephants, shaking their heads when smarting under the King's painful blows.

697. The captive wives of your enemies, employed by you in your personal service, are waving chowries over you, while shedding tears at this humiliation. These tears, flowing in streams, are not to be noticed on their bright cheeks, filled, as they are, with

the reflections (पडिमा) of the soft hair of chowries handled by them, appearing as if they (tears) are absorbed (पीआओ) within (अंतो) through fright.

698. The darkness from inside the temple - cavities goes out (णीइ) in the form of the particles from the mass (उक्कर) of ichor, thrown out (पेल्लिअ), as it were, by the bright rays of the stock of pearls stored inside their temples.

In the next five Gāthās (700-704), the Poet refers to the following legend with reference to the chiselling of the sun carried out by विश्वकर्मन् :—

सूर्य married संज्ञा, the daughter of विश्वकर्मन्. His effulgence was so over-powering that his wife gave him छाया or 'Shade' for a handmaid and she retired into the forest to devote herself to religion. While thus engaged and in the form of a mare, the sun saw her and approached her in the form of a horse. Hence sprang the two Aśvins and रेवंत. सूर्य brought back his wife संज्ञा to his home and her father, the sage विश्वकर्म, placed the luminary on his lathe and cut away an eighth of his effulgence, trimming him in every part except the feet. The fragments, thus cut off, fell blazing to the earth and from them विश्वकर्म formed the discus of विष्णु, the trident of शिव, the weapon of कुबेर, the lance of कातिकेय and the weapons of other gods. The Com. has a different version to give about this episode. Cf. अद्वाल्यायिका । अवर्चा नाम रवेर्वल्लभा भर्तस्तेजः सोदुमशक्ता सती ततोऽप्ससार दूरम् । ततो भगवान् भानुस्तदनुरक्तः स्वतंजोऽतिशयनिवारणाय टंकमादाय स्वशरीरं ततक्ष । Com.

700. The smoke, which is gulped every day by the sunlight, is caused, as it were, by the chopping strokes of the pointed ends (मुह) of the chisel (टंक) against the hard bones of the sun's body given by त्वष्टा to trim the sun.

701. The day's brightness in its various parts was being curtailed (पडिबद्ध) in proportion to the number of chunks (सअल) chiselled out (उच्छालिअ) from the sun's body every day. Cf. प्रतिबन्धो वासरखण्डानां अनन्ततेजःस्कन्धापादनम् । Com.

702. At every blow (घडण) of the chisel on the body, the sun's mouth would open out in agony, revealing the lustre of his teeth. It appeared as if at every time the mouth so opened, the lustre of his teeth was the bright moonlight (जोण्हा) that clung to his teeth at the time when the moon entered his mouth every day,

for being drunk by him. Cf. प्रतिदिनं क्रमेण चन्द्रकलाः सूर्यः पिबतीति प्रसिद्धम् । Com.

704. तुज्ज...ण पूरेः — Does not fulfil the requirement of the brilliance of prowess.

705. While bowing at the King's feet, his subjugated enemies keep away the hovering rows of bees over their crest-chaplets (सेहर), looking as if they have dropped down their dark, angry frowns (corresponding with bees) from their bent (ओहर) foreheads through fear, anger being substituted by the fear of the King. Cf. वशीकृतस्य च भयाद् विगलिता श्लकुटिः । Com.

706. You have made the time of your life unique, giving greatness to the era by your accomplishments, thus made fit to be called a Yuga-Purusa.

708. तुह गृणे अवलंबित्तुण—‘Having resorted to i.e. cultivated your merits (in themselves).

710. Although Vasuki has a thousand tongues, he has only one mind to think of your merits. Speech is an expression of thought; hence his inability to praise you fully and do adequate justice to your merits. Cf. मनसहृष्टानामेव बाह्येन्द्रियाणां निजकार्यव्यापारात् वागिन्द्रियसहस्रयुतोऽपि वासुकिर्निखिलांस्तव गुणान् स्तोतुं न शक्त इत्यर्थः । Com.

712. Like a lover boldly approaching his beloved (अहिसारण) at mid-night (णिसीह), the king, wooing the royal Glory (लच्छी) of his enemy, engages him in a sudden, surprise attack (सहसाहव) at midnight, with a drawn sword (असि) in his hand, in the bluish blade of which he finds his image reflected (घडिअपडिबिव). The blue reflection is imagined by the Poet to be the blue garment worn (संवीअ) by the King in order that it should blend with the darkness of the night. Cf.

मुखरमधीरं त्यज मठजीरं रिपुमिव केलिसुलोलम् ।

चल सखि कुञ्जं सतिमिरपुञ्जं शीलय नीलनिचोलम् ॥ गी. गो. V. 4.

713. The name given (ठविअ) to you (तइ) by your parents, although quite common, with reference to the letters (णामक्खराइं) it contains, is apt and significant, with a great deal of thought behind it (विवेअ). It means “one whose fame serves as a protective armour.” The mere mention of your name thrills the heart with vibrations (फुरसि) suggestive of security from danger. Cf.

त्वं नामकीर्तनरूपं यशः कवचवदभयकारि भवति । अतः यस्य यशो भीतानां वर्म इत्यन्वर्थकं तव 'यशोवर्मा' इति नाम । Com.

714. The bluish blade of the sword with pearl-clusters clinging to it, when being withdrawn, looks like the blue cloud (corresponding with the sword) showering hail-stones (उबल) whitish like pearls.

715. The seals, stamped on his edicts in red vermillion (सिंहर), are welcomed by his servants as symbols of the King's love and received by his enemies as the red glow of the fire of his wrath.

716. If, as is supposed that Laks̄mi or Royal Glory resides on your right (वामेअर) arm, how can she, at the same time, be dwelling on your sword ? — Ah ! I know (मुणिं) now. What we find inside the sword is just her reflection, cast from the arm in the shining blade of the sword held in the same hand.

717. The merits, some men have, do not become known to the large mass of the people, unless the King has shown his recognition of them in the form of special honours and decorations (संमाणगच्छविअ) bestowed on these men.

718. This is not the first time that you have been forced to knit your eye-brows in angry frowns against your enemies, when they bowed and touched your foot-stool with their heads, filled with the fear, as it were, of their guilt. There have been several such occasions in the past.

719. The captive women are continuously shedding copious tears flowing in streams over their long and loosened creeper-like tresses of hair from their heads resting on their beds and they reach the ground down below, thus giving the idea that these creepers in the form of the long tresses of hair have their roots (समूलाओ) down in the ground-soil.

720. Laks̄mi is like a young girl. How can she find pleasure in staying with men who are effeminate, having no manhood ? And yet what can she do ? All (अहिला) women somehow have to tolerate the situation (ठिअभाव), as it exists (इत्यं) and then in course of time they come to like it. Cf. सर्वाः स्त्रियः कथमपि कामयन्ते । नैव का अपि कामयन्त इत्यर्थः । पुरुषकारहीनान् स्वपतीन् विहाय पुरुषकारोपेतास्त्वादृशान् आश्रयन्तीति भावः । Com.

722. Men born in one and the same family ! Some of them rise high (उड्डनं अङ्गिति) in fame and eminence, while some others go down (अहो) in degeneration and downfall. It is like the seed, the one seed, from which shoot out the roots that go down in the subsoil and also the sprouts (अंकुर) that go up higher and higher. Cf. एकस्मादेव बीजादुत्पन्नानि मूलानि अङ्गकुराश्च क्रमेण पृथिव्या अधः ऊर्ध्वं च यथा गच्छन्ति तथैव एकत एव कुलादुत्पन्नाः केचित् पुरुषा अपकर्षं केचिच्च उत्कर्षं गच्छन्तीत्यर्थः । Com.

724. One, who takes a fright, runs away from the person who gives the fright. Here, however, you are afraid of faults, but you do not run away from them. On the other hand, they run away and make themselves scarce in you. This is something contradictory (विवरीअ).

728. Vanity was passed on by you to your supplicants (पणईसु), who, with the fulfilment of their desires by you, went about proud, with heads erect (समुत्तुण). This trait never touched you, even when you had in you the fullest justification to be vain, because of your sovereignty (पहुत्तण).

729. The tree of liberality (दाणद्वम) got its great and magnificent growth (वडिलअ) through your subservient kings owing allegiance to you, as they spread their gifts here and there, having first received from you in large quantity. It is like a big banyan tree, which feeds its own branches and then the branches give away whatever they have received from the main source.

Removal of bodice by the ladies for the purpose of preparing to get ready to get into the bed of the King is the theme of the next 6 Gāthās (730-735).

731. First thing is loosening the knot which ties together the two flaps of the bodice. The hand, therefore, slides over to the place of the knot (बीडअट्टाण) which has become tight and hard (कक्षड), being constantly pulled (आअड्ड) by the weight of the breasts (थणहर), full and plump (पेढाल). The bodice is fastened by means of a string passing (संताण) through eyelet-holes (जालसुत्त).

732. The lower part of the bodice has a linen strap with eyelet-holes (जलिआवल्य), which encircles the upper portion of the stomach. As this strap was being loosened by the lady with her deft, delicate fingers, the bared parts of the belly looked lovely

(छज्जंति), slightly exposing to view the relaxed (सिफिल), wavy folds (भंगंगा) below.

733. The big round bosom (थणुच्छंग) had earlier rows of nail-marks (णहराइ), the black skins or scabs over which were being painfully rubbed off (उच्चुडंत) by the tight flaps (कवाड़ा) of the bodice being removed. The bosom, so partially exposed, looked like the full moon's orb, from which a cloud was slightly moving away.

734. The bodice, being hastily removed over the throat, exerted pressure (णिरोह) on it, forcing the lady to give out hard (उच्चण), sustained (वित्थरंत) breaths; as a result, the nostrils heaved up (तुलिअ). And when the bodice was thus pulled out, it tossed up (उच्चेल्ल) the abundant locks of hair (चिहुरपञ्चार) leaving it dishevelled (विसठुल). Cf. मदनातुरायास्तादृशेनैव प्रेयसा शिरोमार्गेण कञ्चुके विमुच्यमाने इदृशी अवस्था नायिकाया भवति। Com.

735. The jewelled bracelets were tight on the wrists (बाहग). The lady could remove (मोअण) them from the wrists with a strenuous effort, exerting painful pressure on her palms (करअल); and then, after the bracelets were so removed, she pressed her hands against her bare breasts, to cover them up in her shyness.

The god of love has been burnt by Siva and is, therefore, body-less. He, however, depends on the beautiful women to carry on his mission. This episode of the burning of Cupid is being described in a Kulaka of 5 Gāthās (738-742). For a detailed graphic description of the same incident, see Kumāra-Saṁbhava III.

738. God Siva was absorbed in meditation (झाणणिमिल) with his eyes closed. As soon as Madana discharged his flower-arrow at the God, his mind was greatly agitated and he was filled with wrath (अमरिस) which tinged His eyes red, as He found out (संभाविअ) the cause thereof.

739. The corners (अवंग) of his eyes (दिट्ठी) started becoming dreadfully (दारूण) red little by little (थोअत्थोअ) and this red lustre became intensified (कंदापहा) by the jewels of the lord of snakes thickly coiled (मासलिअ) over His ears.

740. His broad chest became darkish, because the bright splendour (लाअण) of the white ashes, applied, disappeared

(विणिअत्त), when overpowered (अहिउत्त) by the drops of sweat. With the chest becoming darkish blue, the throat, with its portion (बोच्छेअ) of blue lustre on it, was not distinctly discernible (अविभाविअ). Cf. स कोपश्यामिकयैकीभूतो विवेकेन न लक्ष्यते । Com.

741. With great difficulty, His third eye which flashed forth the fire-flame, could open out (विहडइ) fully. There was pressure of the fire-flames on the eye-lids from inside and at the same time, the angry frowns, knitting (विहंग) the eye-brows, pressed (संपिडिअ) the eye-lids from outside.

742-744. Three Gāthās (742 to 744) form one sentence. The gallant King whose neck is encircled by the tender arms of fair women, on whom Cupid, although burnt and body-less, solely depends, has now taken up the summer dress (णिआहणेवच्छ).

748. Even a moment's separation of the King forces sighs of grief from the hearts of these ladies, appearing as if they (sighs) are a few spots or blobs of honey from the flower-arrows of Cupid, left over (ठिक) inside the heart attracted towards the King.

749. Like Lord Kṛṣṇa, who disappeared from the sight of Gopis on the moon-lit sands of Yamunā, this King was being searched (दीसइ) with eager, longing eyes rushing forth (पहाविअ) to meet him with tears of joy, looking as if the eyes have stretched out (पसरंत) their ' hands ' in their (ladies') haste to embrace (परिरभ) him. Cf. विप्रलब्धानां स दृश्यते दर्शनाय उभयदिकप्रधावितानन्द-बाषपसलिलैस्तासां परिरम्भार्थप्रसरद्भुजलतैरिव अक्षिभिः । Com.

The graceful dalliance of the ladies, while in close contact with the King, is being described in a Kulaka of 23 Gāthās (750-772).

750. The thin hair-lines on the stomach, wavy (तरंगिणी) with the triple folds on it, are supposed to be the reflection of the curly ends of the hair-braid on the back (पटु). The stomach is so crystal-clear (फलिहच्छ) and transparent that the hair-ends of the braid on the back are seen (दीसत) reflected in front on it (the belly) !

751. The smile, mingled (अणुविद्ध) with the pink lustre of the lips, is comparable to the newly-risen pinkish moon, the spot on him corresponding with a swarm of bees, gathered because of the fragrance of their mouth-breaths. Cf. अधरप्रभायुक्तं यत् हसितं

तत् नवोदितचन्द्रवदाभाति स्म आरक्तशुभ्रकान्तिमत्त्वात् । आमोदयुक्तश्वासैमिलिता
ये अलयस्तेषां समूहश्च तच्चन्द्रलाङ्घनवदाभाति स्म । Com.

752. The decorative ear-ornament, consisting of a bunch of tender sprouts, looks like the rosy palm of the lady and the flickering pupil (तारंजा) of the eye, stretching back and meeting the ear-ornament, is like a small ball striking the palm in a ball-game (कंदुअकीला), generally indulged in by young girls in their childhood (बालभाव). Cf. ईषद् अपूर्णषोडशवर्षत्वात् सशेषबालभावत्वम् । Com.

753. The ladies, veiled (आवरण) in blue garment and having rows of bright, white teeth, imitate (वेलंबति) graceful creepers with their dark-blue foliage and white flowers, with swarms of bees hovering over them, corresponding with the ladies' blue veil (महुअर-जालाअमाण).

754. Their bodies are full of nail-marks, fresh and red, inflicted by the King in love's enjoyment. These marks show a pattern or a design of red Aśoka flowers, with which Cupid, the god of Love is worshipped. The Poet fancies that the ladies have these designs drawn on their own bodies, to worship thereby the god of Love who has granted them the constant presence (संज्ञ) of the King. Cf. कामो हि रक्ताशोककुसुमैः पूज्यते । तानि रक्तानि भवन्ति नवनखक्षतवत् इत्येवमुत्प्रेक्षितम् । Com.

755. A poetic fancy, basis for which is the often used expression रम्भोरु meaning "a lady with thighs like stems of plantain tree". When these ladies of the harem put on a green-coloured silken garment, they exhibit the graces of the inner stems (गव्भत्तण) of the plantain trees (रम्भा) with their perfect paraphernalia (परिअर) of tender, green leaves, in respect of their lovely, tapering thighs and green garments. The occasion for the green dress is, of course, their secret visit as an Abhisārikā. Cf. ऊरुदण्डानां कोमलत्वपरिवर्तुलत्वादिना सादृश्येऽपि हरितांशुकप्रावरणं विना कदलीदलतुल्यता किंचिन्न्यूनासीत् तत्सद्भावे तु अवैकल्यमित्यर्थः । Com. Cf. also यास्यत्यूहः सरसकदलीस्तम्भगोरेश्चलत्वम् । मेघ. 93.

756. When these ladies bend down their faces in graceful dalliance, marks of bites are to be seen on their lower lips, as they touch the bosom. It looks as if it is their heart that throbs under the guise of these bites, showing vividly (पाअड) the sores of wounds caused by Cupid's arrows piercing the heart.

757. The bodice, with its two flaps, opens out in the middle (मज्ज) between the two breasts and this gap looks bright (तार). The Poet imagines this gap to be the upper (उच्च) third eye of god Siva, opened out to destroy Cupid (अणगणास) and the ladies pounced on it and imprisoned (बंदीकअ) it, as it were, keeping it captive on their bosom for ever.

758. On their bosom there has been a long line of nail-marks caused by their lover in the course of violent enjoyment. This nail-line (णहरेहा) has left its impression (णिवेस), which, however, gets broken (खंडिअ) on the surface of the skin by the thrill of horripilation due to the excitement of love. The line, thus made uneven, looks like a seam (सीवणी) with small stitches sewn over the heart, that burst (फुडिअ) by the shock of the fear of a likely momentary separation.

759. The ladies look charming with their round breasts, (थणमंडल), projecting (विअड) at the prospect (लंभ) of their lover's embrace (परिरंभ). They thus look like two wheels of the Cupid's chariot, proceeding towards (हुत) their lover. Compare the following couplet from the Karpūra-maṇjari, where the two dangling ear-rings of the heroine are imagined to be the two wheels of the Cupid's chariot :—(विचक्षणा)—उहएसु वि सवणेसु णिवेसिअं रअणकुंडलजुअं से । (राजा)—ता वअणवम्महरहो दोहि वि चक्केहि चंकमिओ ॥ कपूर० II. 18

760. The feet of beautiful ladies, fair, soft and delicate, are often fancied to be the yellowish Campaka buds. The ladies often put out the lamps burning by their bedside, out of bashfulness, when they find their lovers removing even their lower garments in the frenzied excitement of love. This they do by means of lotuses which they have as decoration on their ears. The rows of lamps, imagined as animate things with feelings, are fancied by the Poet to be clinging to the Campaka-like feet of these ladies for mercy, out of fear of being blown out by them with their ear-lotuses (कणुप्पल). Cf. ता हि नायिका: सुरताथं प्रियतमैरागूर्यमाणा अपहिय-माणनितम्बवस्त्वा लज्जया कर्णोत्पलप्रहारेण दीपपालीर्नाशयन्ति । तन्मा नो नीन-शन्तिं दीपमालाभिः सुन्दरीचरणा आश्रिता इत्युत्प्रेक्षितम् । Com.

761. At his very first sight, the ladies have sucked him in. Now with eyes contracted (कूणिअ) and with eye-lids (पम्ह)

covering, they confine him, as it were, in a cage (पंजरिअ) for fear of his going away (अवसरण) from them.

762. The white sheen of the rows of teeth, mingled with the pink lustre of the rosy lip, spreads over the bosom of the ladies, appearing as if they have over their breasts, strips of white bandages (ब्रान्बंध) soaked in blood (सरुहिर), over the wounds caused by Cupid's shafts piercing the heart. Cf. अधरप्रभया मनागारकता ये स्तनप्रसारिणः स्तनोपरि पतिताः शुभ्रा दन्तमयूखास्ते मन्मथकृतानां आरक्तव्रणानामुपरि बद्धाः शुभ्रा वस्त्रखण्डा इवासन् — इति भावः । Com.

763. The multiple braids of hair, long, thick (पिहुल) and abundant, are often utilised by the ladies to bind tightly (दडा-वेढण) the hands of their erring lovers. The sight of such braids, therefore, gives to our King, their lover, a very powerful (बल) longing (तप्हा) to seize their hair (कअग्गह).

764. The faithless lover stands before the ladies, as streams of tears flow out from their eyes, washing clean not only their own broad cheeks (गडवास) but also the image of the erring man (अवरद्ध) reflected in them. This they do with a view to removing all taint or contamination (अवकलुसिअ) caused by his intimate contact with another woman.

765. At the proper time (समयम्मि) they loosen their golden girdle (रसणा), with its two ends (कोडि) shining, because of constant (सह) friction (संघट्). And all the time they have their beaming (विअसंत) eyes fixed on the face of their man. Cf. प्रियमुखनिक्षिप्तविहसल्लोचनत्वमेव समयः । अतोऽवलोकनविशेषेण प्रियतमं प्रयुज्य विमोचयन्तीत्यर्थः । Com.

766. The dust from the flowers placed on their ears falling down on their bosom, as the ladies toss their heads in anger, serves the purpose of the healing powder (अवचुण्णेति), spread over the wounds inflicted by Cupid, now in the process of slight healing (दररुह).

767. Love's excitement caused tremours of the body and as a result, the jewelled necklace worn over the breasts (थण्ट्य) and the rings on the fingers of the hands of these ladies, started to jingle (रणिर). It, therefore, looked as if the girdle and the anklets are producing the jingling sounds (मुहल), although their body was stationary, pinned down to one spot (थामेच्चिअ) and there

was no bodily movement on their part, which ordinarily produce these sounds.

768. The equipment required for painting consists of various different colours and colour-brushes (वण्णअतूलित्त). The ladies draw (लिहंति), as it were, the portrait of their lover with brushes in the form of their eye-lashes (पम्ह) becoming multi-coloured (विविहोवराअ), when the lustre of gems in their ear-ornaments (कण्णउर) pervades these eye-lashes. Cf. अक्षीणि हस्तस्थानीयानि सुन्दरीणाम् । पक्षमाणि कूचिकास्थानीयानि । कर्णभिरणस्थनानामणिप्रभारागद्रव्याणि सिन्दूरादीनि । Com.

769. The one-direction (एकदिसा) view, for instance the frontal view, of these ladies in its clear and bright aspect (चिमलदसा), looks charming, when overspread by the rays of toenails (चलणणह) shooting upwards, appearing like lovely stage-curtains (लावण्णपडीओ), (illumined by foot-lights).

770. The eyes of these ladies, with their eye-lashes fluttering (कुरंत) and tremulous (लोल) in dalliance, appear to be flying (उड्डैति), as it were, like birds, towards their lover, with flapping (तरलिअ) wings, the fringes of which are drawn in (संपुडग्ग).

771. Their white teeth fall upon the lower lip of their lover close by (आसण), as they ardently kiss him. The bright rays of the teeth appear like white lotus-stalks (मुणाल), with which they suck in the distilled juice of his mouth. This picture corresponds with similar scenes in restaurants where men and women come together to drink from glasses full of liquids with the help of grass straws.

772. दिट्ठिराअ – दृष्टिराग— ‘Love as seen or reflected in the eyes. Cf. अथ भवन्तमन्तरेण कीदृशोऽस्या दृष्टिरागः । शाकु. II. अणुबज्जंताइ – अनुबद्धयमानानि – ‘Being continued for long.’

773. सामा-श्यामा—‘A young girl’ according to the commentator Mallinātha-मेघ० 82. According to another commentator on Bhaṭṭikāvya, she is—‘शीते सुखोण्णसर्वाङ्गी ग्रीष्मे या सुखशीतला । तप्तकाङ्गचनवर्णभा सा स्त्री श्यामेति कथ्यते । Vallabhācārya commenting on the same in Meghadūta says, —‘श्यामा एकवारप्रसूता । तरुणीत्यर्थः ।’

The breasts, pressed and rounded under pressure, looked like lotus-leaves moistened and placed on his chest.

G. 15

776. अणिभच्छिअमेहलं – अनिर्भत्सितमेखलं – ‘When the girdle is not thrown away or set aside in contempt.’ The girdle, still hanging on the buttocks, looks charming.

778. The saffron paint applied to the lower lip is mostly wiped out (उप्पसिअ) in the act of kissing, remaining yellowish (पिजर) only on its edge-line (पेरंत), while the eye-brows come out in black, being combed (विलिहिअ) with nails.

782. The lips (दसणवास), throbbing with excitement (सोम्माह) and shining bright with rouge, appear like wells filled with cranes, corresponding with the white rows of teeth which the lips cover and hence called दसणवास. Cf. रागेण अलक्तकादिरङ्गरेण उज्ज्वलास्तथा च अन्तस्थितैर्दन्ततेजोभिः सारसपक्षियुक्तवापीवत् शुभ्रवर्णयुक्ता ये रमणीनां ओष्ठास्तेषु तस्य दृष्टी रमत इत्यर्थः । Com.

The next 5 Gāthās (783-787), forming a Kulaka, describe the floral toilet of the ladies after bath on a morning of the cold season. Cf. अथ गाथापञ्चकोपनिवद्वकुलकेन शिशिरप्रभातोत्थितरुणीचेष्टामाह । Com.

783. जड...वेसम्मि—(On the lower lip) on which is a thick application (संणिवेस) of wax to prevent (अवरोह) the cracking (of the lip) due to cold (जडभाव). Cf. जडभावः शैत्ययोगः । Com.

784. When the ladies have to meet their lover for the first time, their enthusiasm passes over to the पारति flowers, interwoven with leafy clusters of मरुक flowers laden with frosty drops.

785. The pinky saffron shade on the face, looking like the rising orb of the moon, has in between the dotted marks of musk, left over (अवसेस) overnight. Cf. उपभुक्तशेषेन्यर्थः । Com.

786. The charm of hair-braids, decorated with Damanaka petals along with bits of Marubaka clusters, now goes away (संगलइ), with only a few Kunda flowers, now turned brownish, remaining.

The description of the advent of spring (महुसिर) is given now in 4 Gāthās (788-791).

791. नगरोवरोहेषु—नगरोपरोधेषु—On the outskirts of the capital. Cf. नगरोपान्तस्थानेषु । Com.

Description of the graceful charms of young girls is the theme of the next 5 Gāthās (792-796).

793. The eyes, closing slightly in bashfulness, reveal streaks of white lines with the central portion of pupils inside (अंतोताराइं) pushed in . On the crescent moon also the black spot is not observed. What we can see is only the white portion down below. Cf. नवशशिलेखायां हि शशो न भासते । शशप्रस्थास्तारा अपि ईषनिमीलित-नयनेषु न भासन्ते । Com.

794. The lower lip of young girls, subjected to the pleasures of love, looks dry, prominent and protruding, especially because of the sunken emaciated cheeks. It has also the lustre of the pollen of a Bimba fruit (कक्केअण). The Com. notes कक्केअण—कर्कतेन to mean 'a kind of a gem.' Cf. कक्केयण इति मणिविशेषोऽप्युपलक्ष्यते । and he further adds — अनिर्जितरतिपरिश्रमत्वेन बालानां म्लानाधरत्वं दौर्बल्ये च उन्नतावयवत्वं अनुभवसिद्धम् । Com.

795. Through exhaustion the breasts loose their swell, becoming thin and wide apart from each other (विरल), like filaments of a fresh Bakula flower, turned reddish by the scorching heat of the sun.

Having finished his description of the King's victorious expedition, the Poet now strikes a personal note, giving a few autobiographical details about himself.

797. कइराअइंधो—कविराजचिन्हः — 'Having a title (इंध) of a कविराज . Rājāsekharā notes ten stages for a poet to develop into a great Poet. In this, the sixth stage is that of a Mahākavi, while the seventh stage is that of a Kavirāja, when he secures proficiency in various languages and possesses unrestrained skill in various types of poetic compositions and in the delineation of various sentiments. Cf. योऽन्यतरप्रबन्धे प्रवीणः स महाकविः । यस्तु तत्र तत्र भाषाविशेषेषु तेषु तेषु प्रबन्धेषु तस्मिस्तस्मिश्च रसे स्वतन्त्रः स कविराजः । का. मी. V.

798. The high esteem in which the Poet Kamalāyudha held Vākpatirāja makes him feel elated, although he fully realises that himself, he is dry and insipid, with reference to his poems.

799. The distinctive traits that you may find in his literary, narrative compositions (कहाणवेस) are like drops of nectar sprayed out as a result of churning by him of the ocean of Bhavabhūti's compositions.

800. Along with Kamalāyudha and Bhavabhūti, the Poet mentions Bhāsa—Jvalanamitra, Kālidāsa, the author of Raghu i. e.

Raghuvarmśa, Subandhu, the writer of the literary composition (बंध) 'Vāsavadattā' and Haricandra. For fuller information, see the Introduction.

801. परिसलोणं – स्पर्शलवणं – 'Soft for touch (on the tongue); pleasant to recite'. छायाघणं – छायाघनं – 'Solid or substantial in its shadow (of the sense). Cf. यस्य वाक्पतेग्गीविलसितं काव्यरचनं आलेख्यवदिङ्गतदर्शकं रसयुक्तं स्पर्शकोमलं सारयुक्तं मुद्रितमिव मनसि प्रवेशशीलं उद्गतप्रकाशं अर्थच्छायाप्रचुरं च भवतीत्यर्थः । Com.

802. आगमवाआ-छंदण्णुआ — आगमवाक्छन्दोज्ञाः — Those, well-versed in scriptures (आगम), in the Science of speech i. e. Grammar and in metrical science or prosody (छंदस्). एवंहासकारिणो-एवं (इति)-हासकारिणः —Writers of historical accounts like रामायण, महाभारत and पुराणs. सारकइणो — सारकवयः — Poets of substance; great Poets like कालिदास and भवभूति.

803. Things heard from the Poet's utterances have already filled the ears of the listeners. They still want to hear more of him. Therefore, they nod their heads to push down in the ears, as in sacks of grains, whatever they have heard, with a view to making room (ओवास) for additional things yet to be heard.

804. The learned men (विअड्ढ) requested the Poet (वाक्पतिराज), with their eyes beaming in wonder, to tell them about this King also, on an occasion when life-stories of great man are described.

These learned men, while making such a request to the Poet वाक्पतिराज, extol the King especially with reference to his exploit in slaying the king of Magadha (Gāthā 844). 40 Gāthās (805-844) thus give us a big Kulaka, with their subsidiary Kulakas. For instance, 12 Gāthās (805-816) speak of the King as an emanation of Visnu, whose portion he has inherited,—Visnu who became the resort of all three worlds at a time when the mighty catastrophe of Deluge (प्रलय) took place. Nay, the King was an incarnation of Visnu Himself (Gāthas 817-826). Like Kṛṣṇa, an incarnation of Visnu, the King is an expert in the art of love and indulged in novel forms of love's pleasures (Gāthās 827-837). Even the captive wives of his enemies became enamoured of him, because he was so handsome (839-843).

805. The Poet describes what happens on account of the deluge (प्रलय). Sesa, who is all along supporting the earth over

his hoods, is weighed down (बंधुर) by the pressure (आवंध) exerted by the earth, which in turn is bent (ओहुर) under the heavy load of the deluge-water (जलभर).

806. The appearance of a comet (धूमकेत) is supposed to be an ill omen foreboding disaster.

807. The sun's orb reflecting deep inside the waves of oceans (मअरहरा), gave the impression that the submarine fires are bursting out through the waves, as it were.

808. The clouds (अंबुवह) at the time of the deluge, with lightning streaks dropping down (विगलंत) in the waters down below, are being absorbed (णिविज्जंति) by these deluge waters, out of revenge (साणुसाण), as it were, because these clouds have been drinking the waters every day (तद्विअस).

809. The sun, tossed up (संवेलिअ) by the waves, looks like a big lamp gifted by the ocean to the god Visnu (मुरारि), who uses the ocean's surface as His bed.

810. The waters of all oceans poured into one another. The mixture of all these waters produced different colours and different tastes (आसाअ-आस्वाद), like a peculiar cocktail of milk from the milky ocean (क्षीरसागर) and other wines (सुरा).

811. The gods, frightened, collected on the lofty Meru mountain, and babbling (मुहल), started going up the mountain-top, (आस्हंत), while some had already reached the peak. With them all, the mountain began to sink in the waters of the deluge and as it was going down gradually (कम), the caves were getting filled in (कुहरभरण) and thus the gurgling or bubbling sounds (कलबल) were slowly dying down (ओसीअमाण).

812. As the whole universe came to be filled up (णिभर) with deluge waters, the crescent moon, usually on the head of god Siva, dropped down at His feet. Siva too, perhaps frightened, gets into this silvery boat (रअअणाव) to save Himself. Such was the havoc caused on the Kailasa mountain.

813. Even Brahmā was overpowered by the flood-waters which went over his four mouths. He remained, however, unaffected and felt no distress (णाउलभाव), because in his constant practice of Yogic meditation, he was used to control his breath; hence no suffocation for him.

814, 815, 816. These three Gāthās form one sentence. The great god Viṣṇu who was the sole, safe resort of the other gods (814) and this our pious King, in whose case the line of sacrificial smoke, rising upwards, reached the sun's orb (815), was in reality an emanation (असरीसंद) of this great god Viṣṇu and had a popular nick-name विश्रहतुडग.

This king is the incarnation of Kṛṣṇa i.e. Viṣṇu, who often times was carried by Garuda, the son of Vinatā, over the universe.

817. By the force of his upward flight (समुप्पत्ता) he shattered the masses of clouds, which looked like pieces of the universe disintegrating at that moment.

818. Bits of string-like (गुण) lightning, separated from the shattering clouds, look like fluttering feathers of Garuda falling off, being avoided by the whirling aerial car of Viṣṇu on the way.

819. The winged mountains sought refuge inside the ocean to avoid the thunderbolt of Indra. The fury of Garuda's flight violently agitated (विहृत) the ocean and as a result these winged mountains (पक्षवसेल) were tossed up from the surface of the ocean and they went on flying (भ्रमित) in the sky, trying to keep company with Garuda, as big birds would do.

820. The sun's path was lit up with red lustre, shooting from the treasures of jewels stored at the bottom of the sea, fully exposed by the violent speed of Garuda's flight and it looked as if it is Aruna, the harbinger, who is going ahead of the sun (सुवर्ण).

821. The big snakes were emitting flames of poison-fires which became doubly intense through their anger. These reddish flames looked like Garuda's feathers, bitten off and now being ruminated (घोलंत) in their mouths.

822. Ananta is another name for Sesa. The main hood on which the earth rests was left unmoved by him with a view to holding the earth steady, while he attacked Garuda with his other hoods.

823. The sharp, piercing thrusts of the nails of Garuda had no effect, as they became blunted (विहङ्गति) against the chest of Vāsuki, mainly because it had become hard and tough, having developed a thick scar (किण) as a result of its friction against the Mandara mountain. It should be recalled that on that great

occasion of the churning of the ocean, while the mountain Mandara became the churning rod, Vāsuki was used as the rope tied round the mountain for the act of churning.

825. The quarter-elephants, greatly excited and confused (संभग), moved away from their legitimate places at the extremities of directions, grunting and twisting their huge trunks which looked like big snakes. As a result, with the weight of elephants at the ends having shifted, the earth tilted aside (ओसरइ), appearing as if all serpent-groups collected together, standing on the head (hood) of Sesa.

826. विणआतणअ – विनतातनय – ‘Son of विनता – Garuda. Garuda is a mythical bird or vulture, half-man, half-bird, on whom Vīṣṇu rides. He is the King of birds and descended from Kāsyapa and Vinatā, one of the daughters of Dakṣa. He is the great enemy of serpents, having inherited his hatred from his mother, who had quarrelled with her co-wife and superior, Kadru, the mother of serpents. He is represented as having the head, wings, talons, and beak of an eagle and the body and limbs of a man. His face is white, his wings red, and his body golden. Garuḍa is said to have stolen the Amṛta from the gods in order to purchase with it the freedom of his mother from Kadru. Indra discovered the theft and fought a fierce battle with Garuḍa. The Amṛta was recovered, but Indra was worsted in the fight, and his thunderbolt was smashed.

Evil portents begin to occur in the enemies' places, the moment our King knits his eye-brows in angry frowns. They are being described in the next 6 Gāthās (827–832).

827. The sky flashes bright, with the sword blades being brandished by Vidyādhara-s. They look like massive columns of hair (चिह्नरदण्ड), standing erect on their ends and suggestive of evil portents (उत्पाद). Cf. चिह्नरदण्डा गगने केशदण्डाकारा उत्पातः प्रसिद्धाः । Com.

828. The movement of stars is arrested and they get stuck (घडिअ) over the orb of the moon. This looks as if the fangs (दाढा) of Rāhu (विडप्प) stand imbedded in the moon, when he mercilessly tried to swallow (कबलण) and bite off (खुडिअ) parts of him.

829. The sun's orb also gets pierced and penetrated by the black body of Ketu who attacks him, thus giving an appearance

of a hole bored (विवराह) through the sun. The lustrous orb with a black hole looks very much like an anklet of Laxmī, dropped down from her foot, as she kicked in anger (रोसधुआ).

830. Blood (कीलाल) flowed from the sun's rays and thus the orb looked miserable (जंबाल), like Brahmā's primordial, unripe Egg, enveloped (कलिल) in its yolk (कलल), as it broke open all of a sudden (अत्थक्क). Note the use of three alliterating words : कलल, कलिल and कीलाल.

831. The mighty, victorious horses, as they started neighing, threw out smoky, violent exhalations the bright, white lustre of the rows of their teeth being soiled (विभिण्ण), as it were, by the black hue caused because of the steel bridles (लोह), which they have to chew as morsels (कवल) every day. Cf. सधूमं हयहेषणं उत्पातः । Com.

The next 5 Gāthās (833-837) tell us how the King felt happy and enjoyed the company of his beloveds in festive love-sports.

833. The lady had a garland of flowers round her neck (पालंब) and its loops (कुँडल) were tied and fixed to the girdle encircling her waist. The sight of this garland dangling (तरलाबिम) over her thighs, as she was moving about with vigour, delighted the King.

834. The locks of hair were decorated with प्रियंगु blossoms tied to their lower halves, which thus became heavy (गरुड़आ). They became loose as a result of vigorous, unscientific (असमंजस) dancing movements. Cf. अतिरभसप्रसारितत्वेन त्यक्तागमत्वं लासस्य असामञ्जस्यम् । Com.

838. Even a perfect man, endowed fully with all merits and accomplishments, appears, in comparison with the King, deficient and imperfect, because his field of activity is limited and small (लहुविसयभाव) and he is denied (पड़सिद्ध) opportunities of playing his part in a wider range (पसर) and of obtaining recognition (संभावना) thereof.

In a Kulaka of 5 Gāthās (839-843), the captive wives of the King's enemies are described as having wistful longings of love for the King, in whom they conjure the image of the Love-god.

839. These captive women were sleeping on bare ground. As a result their cheeks were enveloped (परिभोआ) by overwhelming

(पहुँचत) layers of dust, which they were wiping off from their faces. Cf. तन्त्रीराद्रा नयनसलिलैः सारयित्वा कथंचित् । मेघ. 83. Also जातां मन्ये शिशिरमथितां पद्मिनीं वान्यरूपाम् । मेघ. 60.

840. While in captivity, the ladies did not care to comb and arrange (असमारण) their hair. As a result, the hair became rough and threadbare (जज्जर) because of hot sighs being breathed over and hanging over the forehead, they reduced its size, making it appear small (मडहिं). Cf. स्पर्शकिलष्टामयमितनखेनासकृत् सारयन्ती । गण्डाभोगात् कठिनविषमामेकवेणी करेण ॥ मेघ. 85. शुद्धस्नानात् पृष्ठमलकं नूनमागण्डलम्बम् । मेघ. 88. Their action of tying such locks of their hair in order that they may look presentable, suggests their new-found interest in the King. Cf. यशोवर्मसौन्दर्यातिशयदर्शनादासां मदनोन्मादः अलकादियोजनात् संलक्ष्यते । Com.

841. The ladies began looking at the King with soft, eager and wistful eyes in their fresh joy of love for the King, having somehow wiped away the tear-particles clinging to their eye-lashes (पम्ह), which languidly (मथरिअ) blinked in their sockets (परिवेस). Cf. स्वभर्तृविरहादिकलेशजाश्रुपातस्योत्पुंसनं, राजराजाभिलाषानन्दाभिनवाश्रुणश्च प्रवृत्तिः । Com.

842. अङ्गसुरं – Without betel-leaves chewed. झसुर – तांबूलं – Betel; a Desi word. चूडुप्पं – क्षतं – A skin or scab formed over a bruise, after the bleeding has stopped.

847. In my efforts to speak in praise of our Master, words fail to come out (खलिअ) from my throat, although I try to say them again and again (पुणरूत्त). This is due to the great joy I feel, which causes distress and pain (आकुल). The result is, I find my speech is unable (अपहुँप्ति) as it were, to do this task.

The king Yaśovarman was an extra-ordinary King, greater than even the King Pr̥thu who compelled the earth, that had assumed the form and shape of a cow, to yield the usual supply of edible products, giving her a calf in स्वायंभुव मन्. The legend is told in greater detail in the Introduction.

848. The earth, so long stationed on the hoods of Sesa, leaves him in fright and assumes the shape of a cow. The void (अंतोवास – अन्तरवकाश), that has been created, has been filled by Sesa by swelling (विअडाअमाण) his hoods, while the long body (दीहदेह) stretched out (णित) in the form of his tail (छेप्प) behind.

849. Along with Sesa, there is also the divine Tortoise (कुम्म- कूर्म) down below. When the earth assumes the form of the cow, this Tortoise, with his mouth hidden inside (गूढमुह), takes over the shape (संठाण) of her udder (आवीण), his four feet transformed into her four teats (पओहरचउक्क), while his toes very much look like the cow's oozing milk (छीराअंत).

850. The Boar (कोल), the incarnation of Visnu (वेउण्ठ), became the calf (तण्णअ). The Boar, with his snout (घोणा) lifted high (उढ) and turned and twisted about (घोलाविअ), soon (अइरा) assumed the form of the calf with its uplifted mouth (उत्तुंड).

851. The earth in the nether world was enveloped in the thick mass of darkness (तमसंचअ). When she assumed the form of a cow through fright, she felt spasms of pain (परिवाडिपीडा) which forced out her cries or bellows (हुकार), setting smoky waves (तरंगिअ) and thus dispelling (विणिक्खमइ) the darkness. Cf. पाताले वर्तमानो यो बह्लतमःसंचयः स पृथिव्या गोरूपत्वे हंभारवनिष्काल्पधूमत्वं प्राप्तः । Com.

852. The golden mountain, Sumeru, was dislodged (भिण्ण) from its foundation (विणिवेस) and, when it got loose (सिद्धिल), it fell (गलिअ) over the path of the nether world, on the head of the Earth-cow and resembled (सारेच्छ-सादृश्य) the spot of fresh yellow pigment (रोअणा). Cf. भिन्नाधारः सन् शिथिलीभूतः सुमेहः आधारादधीभृते पातालोदरशन्यप्रदेशो गलितः अत एव सूक्ष्माकारः सन् अभिनव-गोरोचनात्वं प्राप्त इति भावः । Com.

853. The earth has completely changed (परिअत्त) her form and nature (सहाव) within a moment. Formerly on the surface of the earth, there were tufts (सिहा) of grass, slightly sprouting up (दरणिग्गांकुर), which now, in her new form of a cow, appeared like morsels of grass, picked up (कवलिअ) sportively by her and thus filling her mouth.

854. The fat (पीवर) or profuse streams of milk began oozing out from the Earth-cow's udder. The Poet imagines that they are, as it were, the whole family of Sesa, collected by him to help him bear the heavy load of the earth down at the bottom (मूल).

855-856. The two Gāthās together give one sentence. Our King's comparison even with the ancient king पृथु who gave his own name to the Earth (— hence she is called पृथ्वी or पृथिवी)

does not appear good. Inskipid glorification (सिरीसमुल्लास) of kings, wanting in good deeds, gives no delightful appeal to anybody.

The next 150 Gāthās that follow now (857-1006) are devoted by the Poet to his interesting observations on life in general.

857. Those who consider wealth (विहव) and resulting prosperity as some kind of an ornament (अलंकार) which enhances their value in the eyes of the people and feel that it gives them prestige and prominence over others, are soon spoiled, as their wealth goes on increasing. They become stiff and snobbish. It is like frost (तुसार) which dulls and dims the lustre of the moon, although of the same cooling quality (अणुगुण) as the moon. Cf. तुषारवर्णेऽपि शीतस्पर्शः चन्द्रोऽपि शीतरश्मः इति विद्यमानेऽप्यानुगुणे अभिमानमावकृते दूषकत्वं दृष्टम् । Com. For the idea of a rich man getting snobbish compare:-यस्यास्ति वित्तं स नरः कुलीनः । स पण्डितः स श्रुतिमान् गुणजः । स एव वक्ता स च दर्शनीयः । सर्वे गुणाः काऽचनमाश्रयन्ते । नीतिं ३२.

858. Flattery turns the head of these masters and they begin to get false notions about themselves, although what merits they have is all too well-known to everybody.

859. Kings can command the services of the accomplished persons whom they patronise (सगुणाहार), with a view to acquire these merits and skills in themselves. For a poor man, however, he has to find ways and means to propitiate the meritorious ones and gain their favours through service, before they impart their knowledge to them. Cf. दरिद्राणां पुनः कुतो गुणाः । अन्वेषणीयमार्गत्वात् । मार्गः उपायः गुणिपरिचयः । स दरिद्राणामन्वेषणीयो वर्तते न तु मिद्दोऽस्ति स्वरसतः । गुणिस्वीकारं च सेवया दरिद्राः कुर्याः । Com.

860. The rich man is so eager to look for ideal good behaviour in others, although himself he strays away, committing many a moral lapse.

861. Talking of great men in authority, they do not much care for absolute or perfect moral behaviour (सीलसार) ; and they are discrete enough not to investigate into their occasional lapses, if any. On the other hand, they see to it and are satisfied (निसम्मति), if efforts are made to give a garb of virtue to cover up their faults and failures and thereby shield them.

862. Pure, pleasing behaviour of a man who is poor and destitute, goes unrecognised and unnoticed (अगहित) by the

people round-about. In the end it dries up and becomes extinct, like a flower close on top of the fruit formed underneath.

863. The very people viz. rogues and vagabonds, who can never be trusted in respect of the kings' wives and wealth, are kept by them as close companions of pleasure.

865. Even men, firmly established in virtues, lose their virtues and become callous and reckless in their behaviour, as soon as they become rich. No wonder, therefore, if we find that the virtueless people are miles away (दूरे) from any consideration of virtues in their conduct.

866. Some there are who are light-hearted or mean-minded. They desire to acquire abundance of wealth by the development of merits, skills or accomplishments in themselves. And there are others, leading a pure life, who seek to develop merits in themselves by means of wealth.

867. The society under the monarchical rule is divided into various strata and classes, such as royalty, nobility, king's counsellors, officials in charge of administration, general public pursuing their various avocations etc. A poet, seeking royal patronage, has to depend on the good will and support of all such lesser men in authority and is often required to visit them in their houses. The poet's personal experiences in this respect are referred to in this Gāthā. He mentions in this connection three categories of houses of the men in authority including the King (प्रभु). 1—Houses where the servants are bad and wicked, while the master is a good man; 2—Houses in which the master is a bad man, but his subordinates are well-disposed; 3—Houses where both the master and men under him are wicked. Such houses are difficult to deal with (विसम) in their due order (क्रमेण). A good master, for instance, can easily overrule his servants. In the second category, his subordinates can get round their master. The case is hopeless and beyond cure, however, in the third category, where both the bad master and his unscrupulous servants combine to throw away the suppliant approaching for favours.

868. Only such merits or excellences which these officials lack in themselves and on account of which they become averse to great men who possess them, are being cultivated by them. If, for instance, they find that other men are greatly appreciated for

their skill or proficiency in arts like music, painting or poetry, they attempt to try their hand at developing these arts in themselves.

869. If great and good men find that they cannot succeed with people with what merits they have, they then try to do things which may not exactly be proper, moral or lawful (in accordance with the dictates of Manu). If, for instance, he fails as a poet or a painter, he may take to a questionable profession (दोसाअरण) to eke out his means of livelihood. That, however, is not very creditable (ण गारवाअ) to him.

870. Downright bad traits are often represented (गहिआ) to the king by his flatterers as good points in the man concerned and then he profits thereby. That is because (जइ) the king does not realise that he is played upon in such a representation (गुणसंभावणा). Cf. स्वार्थनिष्पादनपरैर्धनपिशितव्रासगृभैरास्थानबकैः यतं विनोद इति, परदारा-भिगमनं वैदग्ध्यमिति, मृगया श्रम इति, पानं विलास इति, गुरुवचनावधीरणं अपर-प्रणेयत्वमिति, नृत्यगीतवाद्यवेश्याभिसक्तिः रसिकतेति, स्वच्छन्दता प्रभुत्वमिति, बन्दिजनस्थ्यातिर्यश इति, ... दोषानपि गुणपक्षमारोपयद्धिः अन्तः स्वयमपि विहसद्धिः प्रतारणकुशलैर्धूर्तः सर्वजनस्योपहास्यतां यान्ति । कादंबरी.

871. Finding that in this world of fools, their merit and judgement (विवेअ) are not appreciated in respect of many testing incidents, these good men retire from active life and go to the forest.

872. The grief of good men is two-fold : that they are born at a time when there are few good men to appreciate them and that, on the other hand, they have to move in the midst of the scoundrels roundabout.

873. Masters, who are perfect snobs, grant interviews (आलो-अण) and get into close contact (पसंग) with them, seating them on the same seat with them. And then they think and say that they have gained (फलं) in their company and their association, as much as possibly the interviewers have gained by the honour of meeting them in a personal interview.

874. There are men of wealth who revel in intellectual forms of entertainment of high culture. These so-called masters, however, think that their authority is to be shown in doing things, irrational and absurd (असमंजसकरणे).

875. It is but natural for great men to be upset and feel agitated (अंदोलंत) over disrespect or scant courtesy (अणाअर)

shown by masters. They, however, calm down (णिव्वाइ), when they find even rascals or wicked ones being honoured by them.

876. If, sometimes, worthy men of merit find that they have been given admission and are allowed to occupy some space (सावसाथ) in royal households, they need not think much about it. They may look upon it as common courtesy generally shown to all and sundry (जणसामण्ण). Or it may be that there is some motive (णिमित्त) behind it; may be good or may be ulterior.

877. If, for some reasons, it happens that men of merit have incurred the displeasure of kings, they should not expect to be treated with honour by these kings. Their very popularity among the people becomes the reason for kings to discard them. Lokamanya Tilak or Mahatma Gandhi were always kept at a distance by the ruling class. Cf. नरपतिहितकर्ता द्वेष्यतां याति लोके । जनपदहितकर्ता त्यज्यते पार्थिवेन । इति महति विरोधे विद्यमाने समाने । नृपतिजन-पदानां दुर्लभः कार्यकर्ता ॥ सुभां ॥

878. People avoid you if you have no merit in you. But if you have any special merit in you, you become to others a source of jealousy and mental uneasiness. Best way, therefore, is to cultivate no merit in you or if you possess any merit, do not show it off and become obtrusive, treading on others' toes. Thereby you may live happily.

879. Men in authority turn away (णिअत्तह) their hearts from good men, because they cannot bear (णीसह) to see them highly honoured (पडिवत्ति). This is like throwing away (मोअण) all decorative ornaments from the body for fear of their heavy load, which they will have to carry, unmindful of the fact they add charm to your person.

881. With a view to establishing one's own superiority in a particular merit like music, painting or dance, one is jealously vehement in running down other skilled persons in the same field. This is quite understandable. But it is sheer malicious wickedness (पिसुणा) on the part of the meritless to betray their mean-minded intolerance, when others with merit are hailed with joy and are applauded (उगार).

882. It is easy to deceive others by a show of superficial, short-term behaviour and be considered a good man. That never

satisfies the soul within or the man's conscience (अप्पाण), which is so difficult to please (दुख-परिमोसिब्ब).

883. It is natural to feel justly proud for the merit you have. A top-ranking musician, for instance, is bound to entertain feelings of legitimate pride for the art he possesses and he cannot shed it off, howsoever humble and modest he may be. And even if he tries to suppress this feeling and would not show it outwardly, his heart throbs with this feeling doubly strengthened (विज्ञअरं).

884. "I do not know" says the Poet, " what exactly good men feel and think, when they find themselves being hurt (दूषि-ज्जंता) by rough, discourteous behaviour, almost amounting to insult and humiliation, at the hands of the people in authority. This much I know, however, that they will not re-act in retaliation, inspite of the offence given" (अवरद्दे).

885. Virtues or the good values of behaviour in man's life point out by contrast the maximum depravity (महिम-महत्व) of conduct to which a man of vices goes down in his wretched life. If it happens that virtues or values even can gain the benefits (गुणा), equal to those of vices, then our salutation to these virtues also. Take, for instance, the problem of corruption. We know how a corrupt man gets rich in no time. If a man, incorruptible, can be equally rich, then my hat is certainly off to such a man too.

886. Virtues and vices are traits that have to be inculcated in early years and then later to be cultivated and developed. Basically man is neither wicked nor vicious. Circumstances and surroundings give a tilt to his innate nature one way or the other. Therefore, when required by conditions in which he finds himself, a good man has to act the rôle and character of a villain and vice versa. This stage of the colourless condition, neither black nor white, is the border or boundary-line (सीमत) from where virtues throb and vibrate far and deep down in man's nature.

887. The sinner can be a saint, but not vice versa, especially if the man is deeply entrenched in virtues, practised by him all his life.

888. Even though lacking in special merit (परिहीणगुण) if we find that he is essentially and truly (सुदृढ़) a good man, then he deserves to be treated with respect, in common (सामण्ण) with other

such people. In his message to Dusyanta, Kanva pleads that Śakuntalā, whom he married of his own accord, should be given a position of respect in common with his other wives. Cf. सामान्य-प्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया । शाकु० IV. 17. The poet gives an illustration of the mango tree which has become barren, devoid of juice (गलिअरस). Although such is the case, the tree has a purpose to serve as a tree (भूअ-वृक्ष), giving shade with its thick foliage.

889. For women there are various mirrors of silver (कलहोश) copper, bronze etc. For men, however, good men of character serve as a mirror to show them by comparison how good and pure they are in their behaviour. Cf. गुणिनामपि निजरूपप्रतिपत्तिः परत एव संभवति । स्वमहिमदर्शनमक्षणोर्मुकुरतले जायते यस्मात् । सुभा०

890. If not in words, a wicked man will carry (वहइ) his terrible trait elsewhere. What is his nature cannot be stopped or suppressed. A Darbha or a tuft of grass has a sharp edge on both the sides. Its sharpness (फल्सत्तण), even if taken away from its tip (मुहुत्तिण), will persist (धरइ) on its edges (धारासु).

891. The realisation of the excellence of merit in others (परगुणसार) comes to the wicked man only because of his faculty of judging (विवेअ) and then having realised this excellence, he feels doubly (विउण) sad and distressed (विसूरमाण) at heart. This very quality of judgment is the cause of his wickedness.

893. Even men, highly eminent in merit (गुणुणाआ-गुणोक्ताः), suffer devaluation (लहुअत्तर्ण), if they show off (वृभते) their greatness (माहप्य) because of their merit; how possibly can men, absolutely wanting in merit (णिगुणा) lay any claim to such greatness ?

894. There exists a cause-and-effect relation (कार्यकारणभाव) between merits and greatness, greatness being the effect (कार्य) of merits. We find, however, that these mean, contemptible men (कापुरिसा) claim greatness (णिबद्धमाहप्य) for themselves, as their reward for their want of merit (अगुणकज्ज). It is, indeed, an absurd expectation (विवरीअ) of the creation (उप्पत्ति) of an effect without the cause.

896. Jealousy like dust is blown off when thought or discretion (विवेअ) throbs and vibrates (विप्तुरइ) in the mind. When the

fire-god (हुअवह), corresponding with thought, blazes forth, the smoke-screen (of dust) is wafted off (विणिअत्).

897. As you look up at the high Himālayan mountain-top (तुंगावलोअण), you are filled with wonder. As you look down deep (गोवदंसण) from a height into a well (अवड) below, you get a fright (सका).

898. Some time in despair, I feel that I should shed away all merits I possess, as I am afraid of these wicked men who, out of jealousy, may cause any amount of harm to me. This thought is very much like a similar thought of a man who, going at night, would like to divest himself of a flower-garland, for fear of exciting (संखोह) the cobras thereby.

899. People in general have not extolled his merit, and have not praised (अणहिगीअ) him; and yet he is proud of the merit (गुणगच्छिअ) he has. When one sees such a sight (णिएउण), even the hearts of those, whose fame has spread far and wide, become diffident (अंदोलइ) in themselves and they begin to doubt their own merit. The poet perhaps refers to the case of Bhavabhūti for whom he has great affection and admiration. Bhavabhūti was sure of his merit and therefore he challenged his critics who deprecated (अणहिगीअ) him in these words.—Cf. 'ये नाम केचिदिह नः प्रथयन्त्यवज्ञां । जानन्ति ते किमपि तान् प्रति नैष यत्तः ॥ मालती० I.

900. Men of merit and men, who have reached the pinnacle of wealth and glory (विहवारूढ), say to one another that they have nothing to do (ण हु किपि) with them. They only deprecate and slight (लहुअंति) each other, as men, living on mountain-top look down on those living at the base and vice-versa.

901. Between the two, viz, kings and men of great merit (महागुण), it is the latter who are proud and stiff in their behaviour with kings and not the kings, who are not conscious of greatness (माहृप्पधरा) with reference to these men of high merit.

902. The poet is bitter when he sees that vice is prospering. The more we find that merits are not getting their due recognition and honour (णग्धति) and the more the defects and deficiencies (दोसा) are yielding rich rewards (फलंति) now, the more will the world (जज्ञ) be soon devoid of merit (गुणसुण्ण), as no incentive for the cultivation of merit will be had.

903. But then these great men, who have become fearless (णीसंका), having given up all ambition after a good deal of thought (विवेअ), care a fig for kings (किं व नर्दिदेहि). In their fortitude (धीर) they have girded up their loins (बद्धपरिअरा) to fight against their fate or destiny (विहि) even !

904. This is how great men act. On the other hand, look at these mean men (णीआ) who are absolutely spineless. At the slightest hostile action (थोआरंभ) of fate against them, they get cut into pieces (खंडण) by their own frenzied movements (सपरिफंदणे) like a piece of wood (दाससअल) kept whirling (भमि) on the sharp edge of an iron wheel (आयसग्न). Cf. स्तोकेन हानिमायाति स्तोकेनैवाति-रिच्यते । अहो सुसदृशी चेष्टा तुलान्तस्य खलस्य च । quoted by Com.

905. The light of knowledge (विण्णाणालोअ) reveals the shallowness (विसारअं-विसारता) of low minds. The bright lustre (of the sun), when it flashes (तेअप्फुरण) is white (सिअ), but it shows that the gems on which it flashes, are black (कसण).

906. Great men, having broad hearts (हिअविअडत) or minds, are not prone to publicise their ideas or thoughts, but would rather keep them to themselves. The Poet gives an illustration of oil-lamps which give mild lustre (मंदकिरण). Their light, however, is confined within the halls of big mansions, in which their flames roll and reel (घोलति). Cf. प्रदीपोज्यं निद्रावशमुपगतो धूर्णत इव । सुमा०

907. Even with the greatest of lustre (विएअ), which great men possess and shine with, we find they cannot succeed in life to realise their ambitions and aspirations (संकल्पा). People perhaps shy away and they are afraid to approach and deal with them. The illustration is of a lightning flash (विजुज्जोअ) which, by its powerful lustre, dazzles the eyes and forces people to close them in the face of the lightning.

908. Those who succeed in life in grabbing or amassing wealth by their own effort (सयं चिअ), unaided, are of course deserving of respect (गारबठाण). But then we will have greater respect for those by whom poverty has been embraced of their own accord (सयं चिअ), as a matter of choice.

909. Ordinary people with practically no merit in them can never hope to attain the high mark of respectability and eulogy

(पसंसा). On the other hand, there are these great men, who feel embarrassed and are thus averse to or beyond (परओ) any praise from others. Eulogy thus stands in between those (इअर) who want praise and publicity, but do not get it and those revered ones (महग्न) who are shy and shun words of praise. We thus find that only the mediocre get themselves praised and advertised.

910. Here are great and good souls who, feeling bitter and disgusted with life, have given away freely whatever wealth they had and now stand eagerly waiting for death, which they would welcome with open hands. But this god of Death (कअंत), although angry with them, does just the opposite (विवरीअ), showing no response to their wishes. Not only that, but he gives them a long life, out of love for them and compensates and replenishes their exhausted stocks of wealth. Cf. पापपरिचयपरिहाराय जीवनमनिच्छता गुणिदौर्गत्यनिवारणाय स्वयं त्यक्तविभवानां विभवदोषधिया वा कृतान्तो विपरीतं करोति – धर्मधनपूर्णं जीवनमेव संपादयति । सत्त्वातिशयाकृष्टः सन्नित्यर्थः । Com.

911. These great men of merit (गुणगुरुणो) used the world i. e. the society in which they moved, to rise to the heights of eminence (उवअरणीभृजआ) and establish themselves as such. But unfortunately and perhaps it may be the fault of the age (कालदोस) in which they live that not only they have not been given any high posts of authority (पहुट्ठाण), but their services have not been utilised even in a subordinate capacity (उवअरणं ण जाआ). The best illustration is the 'Brain Drain', happening at present in our country. Finest products of our country, eminent scientists or technologists, engineers etc. are sent abroad at the expense of our country; but no jobs are to be had for them, if and when they return. It is only the favourites and flatterers who bribe their way into high positions of authority.

912. If inspite of what has been said above (in Gāthā 911), there is something or some one pure and bright that flashes about here and there, even in this darkest period of the Kali age (कलिकाल-भरम्भ), it is because of the dawn of the imminent Krta age that is soon to follow (अण्टरागामि) in the revolution of Kāla or Time, as subdivided into its four Yugas viz. कृत, त्रेता, द्वापर and कलि in this cyclic order. The coming Krta age has cast its shadow of purity and piety, as it approaches the Kali age which is soon to fade away.

913. Houses, that turn away the suppliant, shattering all his expectations with which he enters them in his impetuous eagerness, are no good. Those houses, from which the man goes out in fullest satisfaction, are the only commendable ones.

914. Some of these wicked men have no generosity (उआरभाव-उदारभाव) or feeling of obliging others (उपकारभाव), no politeness (दक्षिण्यभाव) and no sympathy (कर्णअ-कर्णता). Even the earth withdraws from such scoundrels, afraid of being polluted by their touch (छिप्पइ).

915 When these great men find that things easily accessible even to ordinary men (इअरसुलह) are, however, denied to them, having been left beyond their reach (न संपडइ), they just smile inwardly (अंतोच्चिअ) and keep quiet (अच्छांति), feeling greatly surprised (विन्हिआ) at the turn of events.

916. Great men show off the gifts (परिग्रह) received by them, telling the good people that these gifts have far exceeded their expectations, like the reflection of precious jewels, which becomes magnified when seen through a thin layer of wax (मअण Marathi मेण). Such is the child-like simplicity of great men.

917. Low people seek the company of villains for their diversion, even when the good ones are at hand. The Poet cites the example of men, who love to wear ornaments of glass beads even when they can afford real gems.

918. The wealth (of charity) stands invested by great men at different places (थामत्थाम) and in different men and, therefore, they would know of no poverty. The miser, however, has only one place — himself — to invest. When that source is gone and even its roots are wiped out (पम्हसिअ), leaving no trace of the original wealth.

919. Misers are quite eloquent in showering praise on the magnificent charities of others (अण्णविसए). While doing so, however, they feel for themselves no urge or enthusiasm (उच्छाह) to give away, nor are they ashamed of praising others.

920. The miser has hoarded enough money to be able to enjoy fully. His wealth (लक्ष्मी) is thus like a newly wedded wife, youthful and strong, capable of giving fullest pleasure (परभोजसहा) and yet she is halting, dull and hesitating even in

her first union (णवसंगमालसा) with the man, who is stingy in taking full advantage of her. For this reason, other youngsters have an eye on her, nay, even may get her (लहिकण) to enjoy. But they cannot freely and openly indulge in love-sports (कामलीलापरा) with her, as the miser has a closed fist and will not give them liberally. Himself he will not utilise his wealth and will not allow others also to make use of his wealth by giving away profusely.

921. The misers keep away from Lakṣmi, although she is with them by their side (पासगोआर). They have only to dip into their pockets to get the money required to spend on themselves; but misers as they are, they will not even touch wealth, as if she is unclean and untouchable, being in her menses. Cf-परिहारवती रजस्वला । Com.

922. Lakṣmi is great (गरुआ), but these men, highly accomplished, look down upon her as of no consequence or significance (पलहुआ). Hence her hostility (विरोह) against them for their merits, and not for no reason (णिक्कारणं ण), as she finds herself neglected by them.

924. Lakṣmi would disappear in the absence of a good man to cling to. It would be a serious loss for her, never wished for (णाससिअ) by her.

925. Lakṣmi is born of Dharma or Righteousness. How can she hate good men? (वेससज्जना-द्वेष्यसज्जना). Lakṣmi that we find with the unrighteous, or the sinful men, is no Lakṣmi. She is Alakṣmi, Evil fortune, like wealth with the sudden rich upstarts.

926. The wealth of such upstarts soon disappears. On the other hand, the wealth of the righteous (आआरधर) is profuse (वित्तल), lasting and shines bright with use and enjoyment (परिहोउज्जल). Such is not the case with the wealth of others (इअर).

927. A good man of merits, when poor, has all the good traits in his behaviour, like courtesy and understanding. The moment he becomes rich, we find him changed and spoiled, developing defects like vanity and arrogance. Lakṣmi thus takes away his merits (अवणेइ गुणे) and invests him with vicious traits (देव दोसे). In the case of the wicked ones, however, wealth covers up (णुमेइ) their faults and, according to the saying — सर्वे गुणाः काळचनमाश्रयन्ते— shows them as good men of merits, giving them

limelight and publicity (पआस). Such is the contradictory dispensation (विष्णास) of wealth. Cf. अपनयति गुणान् ददाति च दोषान् । दुर्जनविषये तु गुणान् ददाति दोषान् आच्छादयति । Com.

928. The great warriors, who face the sword-blades (मंडलग्न) of enemies on the battle-field, are blessed, lit. touched by Laksmī (णिवसिरी), who is forcibly (बला) made to stay with them there (तम्मि).

929. Good men have long been accustomed (कअसंधा) to the use of one hand only, in all their acts of smashing (अप्फोडण), striking (अहिघाआ) etc. And they are so proud that they will not take the help of their other hand even, although necessary. Would such people look up to others for help even in emrgency ?

930. If we have to find out who is wicked among these two viz. wealth or virtues, I would say, it is virtues or merits that are wicked; because Laksmī does not refuse to stay (अहिलेइ) with men of virtues; but on the other hand, merits do not tolerate the association of Laksmī or wealth with them. Men of merits may happen to be rich; but the really rich men are devoid of merits. Cf. प्रायेण गुणिनां लक्ष्मीर्हश्यते न तु श्रीमतां गुणाः इति लक्ष्मीं गुणा द्विषन्ति न तु लक्ष्मीर्गुणान् – इत्यर्थः । Com.

931. It is an established fact (एअं परिट्ठिअं) that for Laksmī, the creeper, the root (मूलं) is merits. Men of merit, like poets, painters, musicians, get rich awards from the State and the public for their talents in the various fields of arts. But at the same time, when this creeper viz. Laksmī or wealth grows up with him (परिवृद्धण) and when he becomes richer and richer, his merits get buried underground (अहोगमणं). He loses those very merits in the vanity of his wealth. Cf. लतावृद्धौ हि मूलान्यधस्ताद् गच्छन्ति । Com.

932-933. The two Gāthās give one sentence. Laksmī is a fickle (चडुला) goddess. Earlier, when she emerged from the ocean, she was surrounded by many a god who stood unsteady in nervous fear (सज्जस)expecting to be chosen as her consort at her Swayamvara. To them all she gave the ignominy (अयसं) by her rejection and stumbled with unsteady steps over to Visnu (महमह). Having stayed for long (चिरआल) in the darkness of the nether world, her eyes are compressed (संवाहिअ) and contracted. How can she now immediately open them fully (अकूणिअं कुणइ), to look

at these men shining bright in their merits (गुणजल) ? She will find it difficult to favour them with pleasing eyes; but she will not be averse to them. Cf. गुणिनां श्रियावलोकनं न भवति । तत्पातालतिमि-रोपहतनयनतया । एवं सत्यपि तथा पूर्वमेव दुष्टदैत्यादित्यागेन गुणवत्येव भगवति नारायणे वसति: कृता । तेन गुणवत्पक्षपातोऽस्याः स्फुट एव ।

934. At the pompous celebration of wealth (Laksmi), though newly acquired (पदमट्ठआ), she (Laksmi) runs away (चिवलाइ) from him. Finding himself suddenly rich for the first time, he is tempted to make a vulgar demonstration of his wealth, spending lavishly on ceremonial celebrations, like marriages of his sons and daughters, as a result on which he soon becomes a pauper once again. Then becoming bankrupt, howsoever he may try and implore (पत्थणा) the goddess, it does not happen (संघडइ) that he gets once more another instalment (अण्णा) of wealth and becomes rich again.

935. What is happiness ? It certainly is not negative in the sense that no unhappiness (दुःखाभाव) is happiness. It is not also the worldly pleasures, which we enjoy for a time, but which bring pain and unhappiness afterwards. Happiness which, therefore, does not depend on these material pleasures of the senses (पोतूण सुहाइ), is the real, ever-lasting happiness of the heart and the soul.

936. Deeper the addiction of man for pleasures of the senses (सुहसंगगारव), such as wine and women, more poignant (दाहणआर) is the grief and agony thereof, whether he gets them or not. The illustration given is that of light and shadow : brighter the light (आलोअ), deeper (बहलत्तण) the shadow.

937. Pleasures of the senses continue to haunt the mind, even though with full concentration (एककचित्त) it is dragged away from them. The illustration is that of the internal sound (रव) which is to be heard inside the ears, though they are closed with fingers (अंगुलिपिहिअ) to keep away other sounds.

938. In the case of great men, their sufferings even give pleasure to their hearts, like poetic compositions (रसबंध), full of Pathos (विह्णकहणाइ), which delight the hearts of poets.

939. In this endless (गिरवसाण) path of worldly migration (संसारवह), wise men look up to their present houses (कुलाइ) as

temporary places of sojourn (वसइठाण) for their soul, going from one embodiment to another (अणणाइं) in its cycle of birth and death. They, therefore, have no fond attachment or pride of their present status in life. Cf. न त्वं कुलजो ममैतत् कुलमित्य-हंकार—ममकारप्रहेण युज्यन्ते । Com.

940. Men breathe out their grief in sighs caused by affliction. The elephant spouts out his exhaustion (आयास) in spray-showers due to exertion (आयासकअ).

941. The joy (पहरिस) of meeting dear relatives produces tears (बाह). It is, perhaps on account of the fact that the hearts melt at the thought of impending separation, which fills them with nervousness (वोच्छेअकाअर).

942 It is foolish on your part to imagine that the bond of friendship and affection will become loose sometime in future. On the other hand the more you stretch (तण्ठ) to extricate yourself, the tighter will it become (गाढअरायइ). Cf. तैलादिना स्नेहेन युक्तस्तुणादिग्रथिर्दुखेन विमुच्यते यथा तथा स्नेह्युक्तपुत्रादिपाशः । Com.

943. Alas ! In your meetings (घडियाइं) you develop deep ties of friendship, closing the distance (णिरंतर) that existed between you and your friends previously; but after some time you fall apart and, as a result of this split, the distance becomes wider (दूरंतर), like the two ends of a girdle which had joined together, but which, when the girdle (रसणा) is taken off (उम्मोइअ), remain far off from each other.

944. In his childhood, at first man possesses no merits or accomplishments (ण गुणा), nor has he the means, instrumental to achieve them (गुणहेउणो). He is just a lump of clay, yet to be moulded into a shape. Then starts his education, primary secondary and higher, followed by specialisation in the field of his choice. Now, as a finished product, he is hailed and acclaimed as a fine man of merits and accomplishments (परं ते गुणहेउणो तओ सह गुणेहि). Now (संपइ), after he is dead and gone, his merits alone remain in the memory of the people for sometime (ताण गुणज्वेअ). Afterwards, alas, even these merits also are forgotten (as in the cases of great patriots like Tilak, Gandhi, Tagore or Nehru —) (णवर हा ते उण ण संति). Cf. प्रथमं बाल्योपक्रमे तावत्त गुणा दृश्यन्ते । नापि गुणहेतवः अध्ययनादयः । ततः सह गुणैस्ते हेतवो दृश्यन्ते । संप्रति तेषां गुणा एव दृश्यन्ते व्यतीतशरीराणाम् । अनन्तरं कष्टं तेऽपि न सन्ति भूयसि काले गते । Com.

945. A great man is dead, leaving behind him an abstruse, astral body of his fame. In course of time, however, even the eulogistic speeches of his merits become more and more scarce on the lips of his people, like small pieces of his bones (अटिठलवाअंति) scattered about here or there. Cf. यथा नष्टस्य शरीरस्य क्वचित् प्रदेशे अस्थिलवाः स्मारका भवन्ति तथा यशसो गुणलेशा इत्यर्थः । Com.

946. Bad men develop vicious traits (दोसा) as a result of their constant (धिर) thinking, brooding or wishing (वासना) of evil, immoral actions and these traits bind them (बंधाय) to the sinful conduct or behaviour for all time, leaving them no escape from it. In the case of good men, however, even their merits or accomplishments give no temptation (मोहाय) to them to err on the wrong path; because their very merits, sounding a note of warning, put a stop (विरमति) to such wayward inclination immediately (ज्ञति).

947. Complete satisfaction of the heart with what possessions one has (जहागएसु विहवेसु) is real Detachment (विराओ). On the other hand, condemnation of Laksmi by a poor man betrays his passion (राओ) for pleasures, which he cannot enjoy in his present conditions of poverty and a feeling of jealousy (मच्छर) for those rich men who can afford those pleasures. A conflict between the haves and the have-nots. Men owning and staying in posh buildings and going in cars are hated by the houseless pedestrians.

948. It may be said that when we find that some men derive pleasure in taking to a life in forests full of eternally flowing water-streams (बद्धज्ञार), it is also a kind of love for pleasures (राओ), which they do not get in their houses, where fraud and falsehood abound (बहुच्छल).

949. Those who praise (महइ) the ways of the life of tribals (पुलिद) living in the Vindhya forests certainly betray their own primitive nature (सरूबवरो-स्वरूपपरः) or their intention to condemn an abject life of service (सेवानिदावरो). Cf. वनवासमात्रं मोक्षोपायः प्राणिवधबद्धगर्वेषु पुलिन्देष्वपि भवेत् । Com. Cf. also सेवाधर्मः परमगहनो योगिनामप्यगम्यः । नीति० 47.

951. Although now pure and perfect in his present behaviour, the wretched man (दुग्धअ) should be avoided. The earlier sin (संगुल) will be found lurking (गिर्वडिअ) in him even after a long lapse of time.

952. The miserable ones are filled with disgust and aversion (णिवेअविमुहआ) for themselves and the merits they may have. When such is the case, how can any other man show any regard and respect (कआअरो) for their merits ?

953. Even his wife shrinks away (हरइ अप्पाण) from the man who has lost his wealth. The night does not meet (घडइ) the moon fully with her full body (सब्बंग), when the moon is not full (असंपुण्ण). It is only a part of the night spared for a partial moon, and not the full time of the night. Cf. वनं गन्तुं बुद्धिर्भवति च कलवात् परिभवः । मृच्छ. I. 15.

954. The Gāthā gives perhaps a personal, autobiographical touch on the part of the Poet. Frustrated in life, with all his hopes and aspirations destroyed, he cries out in despair, addressing his heart to seek solace somewhere. " It is better that your misery is confined to you alone and has not spread over the whole world, embracing everybody in its fold. " Cf. दारिद्र्यं शोवामि भवन्तमेवम्-स्मच्छरीरे सुहृदित्युषित्वा । विपन्नदेहे मयि मन्दभागे ममेति चिन्ता क्व गमिष्यसि त्वम् । मृच्छ. I. 38.

955. Here are some pygmies (अगरुआ) who indulge in an idle, tall talk (गारब) of the uplift of the suffering people. This non-sense should stop (अच्छउ). These men (इअरा) can do no good to themselves even. What of others' welfare ?

957. The first contact (परिअय) with people with a view to getting acquainted is difficult enough. To develop intimacy (भुजंतो) is also equally difficult (दुक्करं) with them. The water used for washing hands is quite cold (पाणिसिसिर) and the same, utilised for drinking (पाणिमि), feels and tastes different and strange (अण्णहा होंति).

959. Aggressive, frivolous behaviour (अविणआ) in the case of public women (सामण्णसुंदरी), trying to take undue liberties, has its peculiar charm. When fragrant (sandal) wood is ignited, its smoke of good smell is greatly preferred to its flames (पञ्जलिअ).

960. Good men with a few human imperfections (थोवाग-अदोसा) alone are easy to deal with (वहार). Perfect men with no faults are uncommon and extra-ordinary (णीसामण्ण), placed high above the common rut and therefore difficult to associate with (कहं संगअं होइ).

961. What is the use of cultivating merits and accomplishments, if the man is not given any high position of eminence (उक्तरिसो). It may be argued that his rise is blocked by other men of good character and behaviour (सुचरिअलंबण). All the same, the fact that he also has merit in him (गुणत्तर्ण) cannot be lost sight of.

963. Watch the man's face while you deal with him. His honesty or otherwise will be found reflected on his face which brightens or darkens according as the dealing is fair or foul. The outward lustre of the gem reveals its genuiness and not its inside, if you break it and look at its broken pieces.

964. People in general show different attitudes with reference to merits and faults or defects. Category I — No appreciation for merits and no condemnation of faults. An attitude totally unconcerned (समगुणदीसा). Category II — Fault-finding only (दोषेक-दंसिणो), called पुरोभागः Cf. दोषैकद्रक् पुरोभागः । Category III — Those who are equally opposed to merits or faults; people who are cynical, having no good word for merits, while disapproving faults (दोसगुणवामा). Category IV — People having a good understanding of faults and merits knowing that no one is perfect, will only pick up and applaud the one particular merit that a man may possess (गुणमेतत् गेण्हन्ति). Cf. गुणदोषवेदिनश्च मध्यस्था न सन्ति ये गृणहन्ति गुणमात्रं दोषं तु त्यजन्ति राजहंसप्रायाः । राजहंसः किल जलसंमिश्रं क्षीरं निष्कृत्य पिबति जलं तु त्यजति । Com.

965. A man may appear to be changing the colour of his face, in the course of his dealings with others. It all depends on his moods at the time. He may be joyful, depressed or angry, according to the deal he is having. That does not mean that he is not pure or honest at heart. The mango-fruit is greenish in its raw state; but when it reaches the full stage of ripeness (परिणाम-पूर्णत्य), it becomes yellow. That does not mean the mango is rotten inside. Cf. विदुषो लोकसामान्यव्यवहारावसरे तदनुसारेण व्यवहर्स-माणस्य यथामायमानत्वेऽपि नास्ति विरसत्वमित्यर्थः । Com.

966. A man may appear (दीसइ) to be very pure, decent and honest in his dealings, but, remember, in all this (कज्ज) he will not be able to be different (असम) than what his basic nature is. The effect (कज्ज) viz. the dealings will be in conformity with his nature (कारण), although apparently it may appear to be

different for a time. A wicked man will be seen ultimately in his true colours though he may hide it for a time under the cloak of honesty. The reddish-yellow colour of a filament has been inherited from saffron and therefore will be in common (सामग्न) with the colour (रात्र) of saffron.

967. It is not necessary that all the good points in man have to be observed. Even a partial picture of merits (असअलगुण), as noticed (सच्चवित्र) in a good man, is sufficient for men of noble, open-hearted nature (सुवृत्तिसा) to praise him. Half the part of a gem, held in a hand, is kept away from view (णूमित्र); but nobody tries to split it (विदारेइ) into pieces to look what it contains inside.

968. Absence of faults in a man is as good as a positive possession of a merit in him, provided he is unaffected by a feeling of jealousy or envy (मच्छरुतिण्ण) for those who have merits. For instance, not every man is a poet. If, however, he is not jealous of those who have this talent, he may be looked upon as essentially a good man. Unfortunately, however, such is not the case. There is that ingrained (ठिअ) vanity (अहंकार) in man, which always troubles (द्वूमेइ) him and which makes him jealous of the men of merits, as of men in affluence (विहवेसुं). He cannot bear the idea that they should be talented or rich, while he has remained a pauper in life.

969. We find that wealth alone has become a criterion for respect (गारव). Men, highly esteemed (अरघविअ) for their merits or talents, go down in public estimation, if they have not even an iota of wealth (धणलवेण रहिअ). A poor man, howsoever learned, has no value in the eyes of the people. For this reason (तेण चिअ), I do humble myself and bow down at the feet of wealth (विहवाण णमिमो), and say that I shall have nothing to do with wealth (होउ विहवेहि), which I willingly forego. Cf. कृतं विभवैर्न किञ्चिद् विभवैरिति विभवनिन्दापर्यवसानम् । Com.

970. Good men, howsoever learned, are ignored and no awards or gifts of wealth (दविणोवआर) are made to them. Although so neglected, they take heart (धीरेति) in one thing viz. that for some people at least (कार्ण षि) their merits, howsoever meagre (णिअगुणलेस), have given a certain amount of pleasure and satisfaction (परिओस).

971. Good men, most often, forget their conditions (पस्तुसि-अद्वा) of poverty. But then occasions arise, when they are specially pleased (तोसकाल) with an exhibition of talent, as of a musician at a concert and they feel an impulse of giving a gift as a token of their appreciation. In their ardour and confusion (दाणाअरसभम) they search their sides (पास) or pockets, only to find them empty (सुण). The result is great embarrassment (विलिअ). Such occasions torment (इमेति) these good men. Cf. चारुदत्त saying to चेटी who restored the stolen casket of Vasanta-sena's ornaments — भद्रे, न कदाचित् प्रियनिवेदनं निष्फलीकृतं मया । तद् गृह्णतां पारितोषिकं इदमङ्गुलीयकम् । (इत्यनङ्गुलीयकं हस्तमवलोक्य लज्जां नाटयति । मृच्छ० V.

973. When we could afford, we gave away in charity amply to our hearts content (जहिच्छं). We still continued to give (तओ अ देतेहि), although we were aware that we were running short of our possessions, until at last a day came when our stock was finished. Finding ourselves in a destitute condition (अभाव), we begged and accepted (गहिअ) charity from others (पराहितो), with our heads bowed in shame, though prompted by greed (लोह). लोहपणएहि (लोभप्रणतैः) would have been a correct reading, as plural is used earlier all along.

974. When great men find that the essence of their intrinsic merits goes without being fully understood and recognised (अमूर्जि-असारत्तणेण), they feel for a moment dejected and disgusted at heart (उच्चिअत). Soon they compose themselves on the strength of their ability to think and judge for themselves (णिअविवेअट्ठिआ) and cheering up, give full vent and scope to their activities (गुणा पञ्चट्टिति), in consonance with the dictates of their merits.

975. Accursed, adverse Fate may take away the wealth they have and, reducing them to poverty, may deprive them of the joys of spending (व्यविलास). The heart's satisfaction, however, in their possession of merit like proficiency in music, poetry, painting, can never be taken away by Fate.

976. The fame and the glory of these great men become all the more solid and deep-rooted (बद्धमूल), as they, in their greatness (ग्रहस्तणेण), cut themselves away (विघडति) from the people, having had already formed and developed the habit of never depending on others (अघडिअपरावलंबा) for anything in life.

977. These great men have acquired all the knowledge from the study of Scriptures, like the Upaniṣads and the Bhagavadgīta (आगमलंभ) and are now advanced in age (वयपरिणई). When, however, they are faced with a crisis in life, in which they lose all their money and the pleasures thereof (धणविलासाण भंगे), their hearts feel the effect (परिणाम) of these losses, although it is improper and unwise (असम्जस) to do so even slightly (थोव).

978. When lesser men (लहुआ) realise that their own merits stand no comparison with those of the mighty great, they avoid their contacts with them and associate with the meander ones (णीआहिंगम). The result in the end is that they completely do away or lose whatever merits they had before (गुणाण भावं चिअ हरंति). Cf. लघबो गुरुणां पुरतो निजगुणा न्हस्वतरा विभास्यन्तीति भीत्या मूलत एव तांस्यजन्ति नीचैः सह च वर्तन्ते । Com.

979. A bad man who falsely praises an underserving fellow (असलाहण), knowing full well that he is not worth the compliments he showers on him, is a doubly (द्विउण) bad man. Conversely, a good, wise man, who eulogises a fellow for merits which he does not possess (अपअत्तगुण), gets condemned as a wicked man (पिसुणत्तण) both ways (दुहा), for his falsehood and for turning a flatterer. Cf. निन्द्यस्य अलीकप्रशंसया दुर्जनो यथा द्विगुणं पैशुन्यं प्राप्नोति तथैव गुणहीनस्य धनाद्यादेरलीकप्रशंसया सुजनोऽपि द्विगुणं पैशुन्यं प्राप्नोतीत्यर्थः । Com.

980. When a wicked man (खल), out of friendship (नेहेण), hugs another fellow saying 'he is my own self, no different from me (अप्पाणणविसेस), he implies thereby (अत्थगईए) that his so-called friend also is equally wicked. Cf. समानशोलव्यसनेषु सर्व्यम् । अत्थगईए-अर्थगत्या, अर्थात् । अत एव दुर्जनस्य स्तुतिः प्रीतिर्वा सज्जनानां त्याज्या भवति । Com.

981. The wealth (विहव) of the learned men consists of their learning and knowledge of the various lores or branches like the systems of Sāmkhya, Yoga, Nyāya, Mīmāṃsā, Vedānta etc. Hence they can rightly be called विज्ञाविहव (विद्याविभव) or the possessors of the wealth of learning. The chief essence (सारविसेस) of this knowledge of diverse branches is Poetry (कव्य), with its two-fold Alarinkāras or Figures of speech viz. शब्दालकारः and अर्थालकारः, which serve as embellishments of Poetry. The essence of knowledge on the part of the possessors of the wealth of learning is intimated (सीसई) to the listeners by their nodding ears (सवण),

when they wear the bright golden (कणउज्जल) ornaments or Figures of speech as contained in the Poetry of these learned men, up above and down below their ears—शब्दालंकारः down below and अर्थालंकारः up above.

982. When Lakṣmi has found her abode with the highly worthy and eminent men, she never leaves them (ण चरा महग्नेसु). Hence (तेण) when we find that she leaves them at all (तेच्चेऽ) or that when they themselves (ते उण ते) leave her, how can we blame Lakṣmi alone. These men, who, in their arrogance of detachment, discard her, are equally responsible for bringing upon themselves conditions of poverty. Construe the Gāthā thus :—
महग्नेसु सिरी ण चला । तेण ते च्चेऽ (तान् एव) जं (यत्) सा मुअङ्, ते उण ते तं चिअ जइ मुअंति, इह तीए को दोसो ।

983. Man's thirst (तण्हा) or craving for wealth remains unsatiated, even after having acquired the highest forms (अच्चुण्णअ) of riches in abundance. The craze of a mountaineer stands unabated, even when he has reached the highest Himalayan peak and he asks, "I have reached the highest point on the earth. But for me, sky is the limit. Therefore tell me, what part of the sky have I reached ? (गगनस्य कि व आरूढं ?). None whatever. I must still continue to go up and up in the sky. Cf. कि व गग्नस्स आरूढ इत्यत्र गगनस्य को भाग आरूढः, न कोपीत्यर्थः । Com.

984. The master-misers (किविणा पहुणो) offer homage to their tutelary Goddess Lakṣmi, folding their hands in supplication (पणामधडिअंजलि). The two hands joined in a Pranāma look like a closed lotus, of which the goddess is very fond. The Poet imagines that these misers arrange (रअंति) the respectful worship (पूजा) of the Goddess, as it were, built up in a heap of lotuses in the form of a multitude of folded hands. Cf. कमलानि श्रियाः प्रियाणीति कृत्वा कृपणा धनिनः प्रणामकृताङ्गिव्याजेन तस्याः पुरतः कमलपूजां रचयन्तीति मन्ये इति समन्वयः । Com.

985. When mountains found that their trees were shorn of fruits and flowers (कुसुमफलोसारिअपायव) and the birds whom they loved had departed from them (विणिअत्तसउणपणअ), they threw themselves in the deep sea. Was it not an act of suicide (तं किर ण मअं-मृतं) on their part, when they found that the very purpose of their life is lost and that no longer would they be of use to any-

body ? The figure of speech is Anyokti, with specific reference to great men who disappear when they cannot give anything in charity. Cf. महतां दानसामर्थ्यनाशः पलायनं च मृत्युवदिति भावः । Com.

986. Happiness can be secured and unhappiness can be avoided (सुहदुक्ष्वागम), if proper steps are taken (सोवाय) or acted upon by men of action (आरंभिणो). Mere wishing, willing or brooding will not help. Howsoever you scratch (कंड्यण) Fate, with a view to coax and cajole it to favour you, with the finger-nails (णह) of your ambitious thoughts (चिता), you will fail to turn it towards you. Cf. उद्यमेन हि सिध्यन्ति कार्याणि न मनोरथैः । न हि सुप्तस्य सिहस्य प्रविशन्ति मुखे मृगाः ॥ Also उद्योगिनं पुरुषसिंहमुपैति लक्ष्मी- । दैवं हि दैवमिति कापुरुषाः वदन्ति । दैवं निहत्य कुरु पौरुषमात्मशक्त्या । यत्ने कृते यदि न सिद्ध्यति कोऽत्र दोषः ॥

987. Some men find themselves in prosperity (समिद्धी), which came to them unexpected or unasked (आगंतुआ). This sudden state of plenty and abundance (समिद्धी) turns their heads and, overcome by infatuation (मोह), they behave indiscreetly, as a result of which they soon lose their wealth (सिरी). Repentant, they again go after her in search. But then why should not prosperity, that came to them of its own accord without being invited, now go far away from them, when they had acted foolishly before, in their days of plenty and lost her (बोलीण) ?

988. We have seen how in the case of the new rich, their behaviour, impolite and indiscreet through infatuation, caused them loss of prosperity. In the same way (एमेअ), if some of these men, finding themselves rich, cut away from people and snobbishly live a sequestered, isolated life of withdrawal (विणिअत्ती), although generally delicately polite in their behaviour (आआरपेसल), they too, I believe, suffer the same fate and total (समहिल) failures followed by disasters (आवई), which take away all prosperity from them.

989. Great men bravely face difficulties and disasters (विसम) without losing their heart (अविसर्णहित) and rise to glory (गारव वलगंति) in overcoming them. Fate, which brought on them such a calamity, should now relent. But it refuses to do away (अणुप्येत) with these disasters, delighting to prolong their misery. Truly, cussed Fate plays the role of a villain (खल) in their lives. Cf.

प्राप्तेऽपि दुःखे ये अविष्णुहृदयाः सन्तो गौरवं न त्यजन्ति तेषां गुरुणां दुःखं अनपनयत् दैवं दुष्टं मन्तव्यम् । Com.

990. We believe that in this very life (इह लोकच्चअ) one should get reward for peace and tranquility (णिव्ववण) of one's heart. This cannot be the seed (बीज) that yields the fruit or the harvest in the next world, having been sown (णिव्ववण) in this world and that fruit too after a life of penance in the forest (रणवसहीए). Cf. अरथवसति: केवलं ऐहिकफलानां शान्तिसुखादिरूपाणां दात्री न तु परलोकाजनरूपाणां सुखानामिति भावः । Com.

991. The upper rich (विहवी) delight in special forms of entertainment and enjoyment, like dinners, dances, excursions, gambling etc. Men (upper middle class) who have collected additional property and possessions in lands, cattle, money, etc., care (महड) for only stability and security (थिमेत्त). A penniless man seeks physical health (सरीर), while a sick one is satisfied (कअत्थ), if he only can live or survive (जीएच्चअ).

992. Long talks or dialogues (कहाणुवधा) with great men of learning, stuffed (णिबिडांता) with high thoughts, as they appear to be at the beginning (मूले), vaguely reveal (विरलोग्गार) what they have in their mind, in the course of conversation (पसग) and then come to an end (णिमीलति).

993. In the case of rich men, the many forms of pleasures (परिहोआ) at their disposal, lose their taste and become insipid, just because of their multiplicity. They give no delight, becoming only a matter of routine or ritual. On the other hand, men of limited means (थोअविहव) are known to feel fully satisfied and happy (सुहंभरप्पा = सुखभरात्मानः) with what little they get to enjoy.

994. The heart, once attached (पडिलग्ग) even to an insipid, insignificant (विरस) object, can never be taken away (णियत्तेऽ) from it. Like a small child clutching a doll, the man will go on hugging his fetish and will never be forced to part with it. To say, therefore, that there is fickleness in man's heart is just a false delusion (मोह). Cf. हृदयं चञ्चलं भवतीति या जनस्य बुद्धिः सा मोहात्मिकैव । विरसादपि हृदयस्य अनपकर्षणीयत्वात् । Com.

995. Thinking men have two-fold aspirations (बुद्धीओ) of happiness to be secured first in this their very life on the earth and that in the other world and they fondly cherish these ideas and

ambitions in their hearts. Unfortunately, however, they remain firmly covered up and sealed (गाढघडिएँहि) in their hearts by the thick slabs of the breasts of young women reposing on them. In plain words women come in the way as obstacles in the fulfilment of these aspirations. Cf. युवतिस्तनलंपटा ऐहिक-पारविकनिश्चयसपरा-
ङ्गमुखा भवन्तीत्यर्थः । Com.

996. It is imagined that the God of Love, Cupid, is body-less (अणंग) and the arrows he flings at persons in love are of flowers (कोसुमा बाणा) that are supposed to pierce the vulnerable hearts. All these factors in the case of the Love-god are intangible and unsubstantial (अफुड). Under these circumstances, how can real, tangible (फुडाइ) pleasures be obtained from this Love-god ? Cf. स एव नास्ति अनङ्गः परमार्थतः । अतस्तस्मात् कविसमयेन भाव्यानि सुखान्यपि
तथैव अपरमार्थानीति भावः । Com.

997. Women, they say, are hard-hearted. But the question is : how can a tender heart of a woman develop this (इणमो) hardness (णिट्ठुरत्तण) ? To achieve this, therefore, this adamant (hard stone) of firm, twin breasts lodges (वसइ) over the heart. Cf. गतप्राया रात्रिः शशिमुखि शशी शीर्यत इव । प्रदीपोऽयं निद्रावशमुपगते धूर्णत
इव । प्रणामान्तो मानस्त्यजसि न तथापि क्रुद्धमहो । कुचप्रत्यासस्या हृदयमपि
ते चण्डि कठिनम् । सुभा०

998. Strange contradictions in man's nature. While taking delight in his own (अफुल्लअ) actions, howsoever indiscreet, he feels sorry (खिजइ) for his behaviour. He finds fault with other people's nature and disposition and at the same time he wants (सिहइ) to assimilate in himself the good traits and merits of others. Cf. विश्वद्वर्तनो लोक इत्यर्थः । Com.

999. Old age turns the man's hair on his head long and white. I believe, they are, as it were, the trodden paths (मग्ग) taken up by the various emotions that assailed through the hair (जहागमं) and shocked the heart, as they came every day and later passed away (वोलंत) from the heart via the hair. A path, beaten and trodden by daily coming and going, becomes dusty and greyish white. Cf. कामादिचेष्टाशक्तयो हि यौवनदशायां यथा क्रमेण आगच्छन्ति तथा ता वार्धक्ये
क्रमेणैव अपगच्छन्ति । तासामागमननैरिव केशा मार्गा इव धवला भवन्ती-
त्युत्प्रेक्ष्यते । Com.

1000. In old age, the whole body develops a stoop (णई). This disposition (विणवेस) of the body, along with the grey hair

(पलिएहि), appears to show (दावेइ) that the body has now turned into a veritable alms-bowl (करंकभाव), which is so imminent (आसणा) because of old age and which leaves him poor and destitute forcing him to beg. Cf. करडकः नारीकेलादिमयं दीर्घवक्रं भाण्डं कापालिकादिभिर्भिक्षाग्रहणार्थं भृतम् । Com.

1001. In old age, the body develops freckles or black spots (तिलअ). These are, as it were, the black shade (कसणच्छाया) of the hair, which, with ripeness of age (परिणाम), gets worn out or disintegrated and discoloured (जज्जरिज्जंती) and falls down all over the parts (अंगेसु) of the body in big thick dots.

1003. The whitish grey fluid (पलिअ), a sign of old age, flows from the breasts of the young lady of the house (घरिणी) under the guise (णिहेण) of milk-stream, as they (breasts) are affected by the onset of pregnancy (गम्भुगाम), which powerfully attacks the youth (लंघअजोवण) of the lady; and the man, her lover-husband, looks at this flowing grey substance in a very depressed and disconsolate state (विमण) of his mind.

1004. Everything that we have or try to do is fraught with difficulties and dangers (विसम) and is without any pleasure (विरस). As a result it is all unhappiness and definitely no happiness (सुहंचिअण णाम). If we say that no unhappiness (दुक्खाभाव) is happiness, (just as no disease is health), that too is not correct. (दुक्खाभावो सोक्खं जेण ण). Therefore this so-called happiness also is misery and nothing but misery. The poet gives here his pessimistic outlook on life, mainly influenced by the tenets of Buddhism.

1005. Continuing in the same strain, the Poet affirms that what we see roundabout as the so-called universe is the Form (आआर) manifested by Non-existence (अभाव). 'The world is an illusion (जगन्मथ्या),' says the Vedāntin. 'Everything is void,' (सर्वं शून्यम्) would say the Buddhist Mādhyamikas. The sky appears blue from the surface of the earth. But this is just an optical illusion (आलोअणणिव्वडिअ). There is nothing like a concrete blue substance up above. It is all void and empty space.

In a Kulaka of 5 Gāthās (1007-1011) the Poet tells us how God Siva assumed the form of a lion to test the heroic strength of the King.

1007. The loose mass of Siva's matted hair gets itself transformed into the lion's mass of the mane (केसरकलाव), with

which it bears resemblance (करणि), while the blue-black (कसण) lustre which covers and colours (हओ) His throat, very much looks like the ichor (दाणाअंत) of quarter-elephants (आसागअ), who might have clashed with the Lion.

1008. God Śiva holds over His head Vāsuki, the king of snakes, with hoods lit up (रंजिअ) with rays of jewels on top of his hoods. This Snake becomes the lion's tail (लंगूल), with which the Snake's body greatly resembles (वेलब = विडम्ब or विडम्बना). For assuming the shape of the tail, the great Snake recedes backwards to stretch and spread his body, having first uncoiled it; and when being attached to the body of the lion at its end, it was stopped and clearly demarcated (रुद्ध) by the row of lustre (पहोलि-प्रभावलि) shining on the lion's back (पट्ठि).

1009. Śiva has garlands of skulls (कवालमाला) serving as a decoration (उत्तंस) over His head. These skulls are open-mouthed (विसटू), revealing the reddish inside (उअर) of their cavities (कुहर). These skulls went into the formation of the graceful curling locks of hair (जालावली) on His head. Cf. अत्यन्तोद्धारितवदनकुहरा याः शिवशिरःस्थकपालमालास्ता एव शिवसिंहस्य जालावलीत्वं प्राप्ताः। जालावल्यः जालरूपपन्नाः सिहशिरःस्थाः केशा दृष्टप्रसिद्धाः। Com.

1010. The curved, sharp edges of His finger-nails (णहमुह) went in by way of reflection (पडिमामग्गा) and were sighted (सच्चविअ) inside the mirror-like crescent of the moon (ससिअला) on the head of Śiva. These reflections went over to the Śiva-lion as sharp claws (णह), useful as hooks (अंकुस) to curb his victims. Cf. शिवस्य नखाग्राणां ये प्रतिमानिवेशाः शिरःशशिकलायां कृतास्त एव ततो निर्गम्य शिवसिंहस्य हस्तयोस्तीक्ष्णतखत्वं प्राप्ता इति भावः। Com.

1011. Gaurī or Pārvatī too seems to have her own lion attending her as her escort, who was frightened at the sight of this lion, made out of the indigenous material of his own body by god Śiva.

The next 4 Gāthās speak about the King's heroic exploits, devotion to religious pursuits, his greatness and benign, benevolent rule.

1012. The trunks (करदंडा) of enemies' elephants, lopped off by the King, appeared like huge poisonous snakes, as the streams of blood, resembling tongues (जीहाह = जिह्वाभ) of snakes, flowed out from their noses (णासा).

1013. The column of smoke appeared lovely (सहृ) like a path (सरणि) blackened (सामला) by the thick (बहल) flow of the water of ichor (मअंबु), oozing from (the temple of) of the heavenly elephant (सुरकरि) called Airāvata of Indra (तिअसणाह), invited (आहूअ) to go down on the earth by the good deeds of this King.

1014. By the greatness of his own merits (गुणगारव), his predecessors (कुलपुत्रा) were dwarfed (लहूईकआ) by him; but at the same time, by his own greatness (अप्पाणगारव), he made them also great (गरुईकआ).

1015. The King's wrathful frowns (संरभभिउडीओ), accompanied with (सहा) sighs indicative of a feeling of pity (कर्शणीसास), looked charming (सहन्ति) in his case, although he scrupulously insisted on the observance of a strict penal code of restrictions (धम्मबंधण) that he had laid down in his authority as the ruling monarch (पह). A stickler for enforcing the laws, as he was, he, however, ruled over his subjects in just the opposite way (विवरीअ), showing them clemency and forgiveness, in spite of their breaches of behaviour. Rules and regulations are meant for imperfect humans and not vice versa.

The king Yaśovarman is god Hari or Viṣṇu Himself, since he holds on his chest the goddess Lakṣmī, the consort of the great God, Who as Tortoise was instrumental in churning the milky ocean and the emergence of the goddess therefrom. The scenes of the churning of the ocean are described in a Kulaka of 24 Gāthās (1016-1039)

1016. In the act of churning, the bottom of the ocean was being dug up by the Mandara mountain and the conchs (संख) and strings of jewels were thrown up (उण्णामिअ). To the Tortoise, an incarnation of god Viṣṇu, who lay at the bottom to support the Mandara mountain on His back, it appeared that a silver plate full of materials of worship (अग्नवत्त) was being hastily held over (उगाहिअ) to Him by the gods (तिअस).

1018. The big fish (महामीणा), lifted up, having been balanced (तुलिआ) on His back, displayed reddish patches of their throats, as they gave out breaths (ऊसास). Thus they looked like clouds with lightning streaks flashing off and on.

1019. The back of the Tortoise had a black skin-surface. The gods and the demons (दडच्चा), however, saw that the portion of the back which, joined to the earth, was being rubbed off by the mountain, exhibited a white colour as a result of the friction, while on its borders (पेरंत), it retained the dark tinge. Cf. आश्रितया भूम्या यो धृष्टः पृष्ठप्रदेशः स गौरीभूत् । पाश्वर्णि तु स्वभावश्यामलानि कूर्मस्य । Com.

1020. The mountain, resting down below on the back of the Tortoise and towering high above the surface of the water, cast its reflection (फ़डिमा) over the ocean, which, because of the waves (तरंग), was not straight, but curved and crooked in its appearance (णिवेस). The reason perhaps is, as the Poet imagines, that the earth (रसाअल) serving as foundation of the mountain (महिहर) found that the resting space on the back of the Tortoise was insufficient (णपहुत्त) for it and hence the reflection appeared crooked (कुंचिअ), as the mountain remained unsteady and wobbling all the time.

1021. The Mandara mountain was taken over, along with the groves of trees, to the ocean and was placed on the back of the Tortoise to serve as a churning rod. It was then encircled by the coiling, hard-pressing body of Vāsuki, who, while entwining, gathered together the bending ends of the spreading branches. Thus when the branch-tops of trees (साहगा) were pressed to the mountain-sides (सेलघडिआ), their roots were torn and thrown out (दलंति).

1022. Garuda, the lord of birds, had a fight with Vāsuki some time before and in the course of the fight, the spike-like (कील) piercing, sharp claws had left wounds which later turned into knots of scars (वणगठि) on his chest (उरम्मि). These scars were being scraped off (क्षिज्जति) on account of the friction (णिहस) in the course of the churning, producing grating sounds (खरहरतीओ).

1023. The rows of the leafy tufts of trees (पारोहमाला) started revolving in circles (परिवेस), formed (अवबद्ध) on account of the acceleration of speed (रयवित्यार) in the churning action. And they got split and shattered (फुट्टिंति) as they dashed (ताडिंज) against the sides of the mountain in their revolutions (विणिअत्ति).

1024. The mountain has thin-streamed (तलिण) rivers. As it became unsteady (अट्टिअ) and started moving and revolving (वलण), the river-water, splashing against the banks in the course of its comings and goings (गआगअ), shattered them (बोच्छिण). They fell down (णिवडिअ) and thus made the rivers broad and wide (विअडभाव).

1025. Lakes or reservoirs of water (जलुप्पीला), loose and wide at the bottom (परिसिहिलविअडमूला), at first threw out their water in a thin stream (पढमतनुधारा), as a result of the whirling action of the mountain. Later when the spring-holes at the bottom, through which water leaked to fill the basin of the lakes, were smashed and broken down (विहडंत), having been rubbed off due to the friction (णिहस), these lakes started flowing out (वहंति).

1026. Some time, during the course of churning, the Mandara mountain slows down (मंथराअत) and then comes to a stop (वीसाम). As a result, the water-currents lose the action of being thrown out or flung at a great distance (दूरवडण) from the mountain-side. When the whirling is resumed, the same currents (णिज्ञार) begin once again to flow out and form a small (मडह) circle of a stream roundabout.

1027. The whirling (वलिअ), broad (वित्थअ) mountain-ridges meet and scrape off the thin and sharp-pointed (तलिण) tusks of quarter-elephants in the course of their revolutions and by the friction (णिहसण) caused, they rub off and blunt or flatten (वित्थार) the curving parts of their tusks (दसणच्छेअमडला).

1028. The trees and creepers scraped off and removed from the mountain-side on account of friction, the great Snake grips (घडइ) the mountain closely. His body spreads out (दीहाअंत) and is wound and tightened (वलइज्जइ) round the mountain.

1029. The slough of the great Snake Vāsuki was extricated from his body due to friction and it dropped down in the ocean making a round fence (परिवेस) encircling the Tortoise, as a result of the speed (रय) in the whirling movement of the mountain. It thus appeared as if the ocean formed a temporary basin (आलवाल) round the Tortoise, lodged underneath the mountain.

1030. The mountain-valleys have their side-embankments scrubbed off (जिज्जंत) by the friction of the great Snake. As a

result, the valleys, gradually exposed to light (कमबद्धालोअं), gave the impression that the foresters inside are now moving out (णिति), although, in reality, they did not stir out (अविणिक्षवमंता) from their places inside the valleys.

1031. Ordinarily the big boulders (सिला), loosened from the mountain-ridges (कड़अ), should drop down straight (सरल). But because of the whirling action (वलणभाव) of the mountain and its ridges coming in contact with the directions one after another, the downward flight of these boulders appears slanting and crooked (कुडिल).

1032. The aerial vacuum up above in the sky (ओआस) was destroyed (पडिहअ) and became non-existent, as the water, tossed up (उच्छलिअ) by churning, filled the circle of directions all round in the sky. The thundering echo (पडिरव) of churning, therefore, could find no access in the sky and remained clinging (वलग्म) and hovering over the ocean inside the empty space momentarily created (खण्टुच्छ) by the water tossed up.

1033. Big boulders, with sharp pieces (धारा) of the thunder-bolt embedded inside, fell out from the sides (तड़) of a ridge (कड़अ) of the mountain. These boulders were in fact the knotty scars (वणगंठि) on the body of the mountain, as a result of the wounds inflicted at the time when its wings were cut off (पक्षवच्छेअ) and now dropped down, having been uprooted by the friction of the body of Vāsuki.

1034. The big snakes of the ocean pulled out (कडिहअ) their bodies that became coiled up (मंडलइजंत) and twisted on account of the whirling (वलंत) ocean. They straighten up (सरलिअ) the whirlpools (आवत्त) with their forceful hisses and, thus relaxed (पसिदिल), they stretch and spread themselves to lie floating on the surface of the ocean. Cf. एवं नाम महान्तो जलधौ सर्पः ये फूत्कारै-मन्दरखलनोत्पन्नानावर्तान् सरलान् कुर्वन्ति । Com.

1035. The mountain has on it big trees and rivulets (सरिआ). By the friction caused by the Vāsuki's body, paths or channels (मग्ग) on the sloping sides of the mountain and the waters, chained and fettered (संदाणिअ) by tight rope of the Snake's body, were released and allowed to flow down through these channels over the trees. The streams so flowing appeared charming like creepers entwining the trees.

1036. The sky-scraping mountain filled the sky with its ridges, the flat ground (मही) and the peaks, thus evacuating or ejecting (पेल्लिअ) it from its place of occupation. The directions therefore, came down from their original positions in the sky and occupied (अल्लीण) the mid-region (मज्ज) of the mountain, thin and emaciated (तणुअ) as it became, by the friction.

1037. The huge mountain was first lodged (णिमिअ) with great difficulty on the back of the Tortoise. As churning proceeded, the foundation or base of the mountain was scraped off (विणिहिट्ठ) and the big volume (आहोअ) was thinned by the friction of the great Snake. When, therefore, the churning was stopped, the mountain could be easily lifted and taken away (ओसारिअ).

1038. The churning action of the Mandara mountain caused slight painful bruises (दरदूमिअ) on the back of the Tortoise. But the layer of the earth (महीवेद) at the base, made wet (तण्णाअ) with the water of the agitated ocean, became a mud-plaster (पंक) placed on the back of the Tortoise as a cooling remedy (सिसिरोवार). Cf. महोदधिमथनसमये किल कूर्मः सर्वात्मना जलधितलं प्राप्तो मन्दरभरधरणाय । ततः पुनरपि पृथ्वी तत्र विश्रान्ता भ्रुव्यजलधिना आर्द्धा विरता एवमुत्प्रेष्ठिक्ता । Com.

1039. The Goddess Lakṣmī who was thus forcibly (सरहस) churned out of the milky ocean (खोरोअ), left sore and distressed (आमुक्कविहर) and later married (उबूदा) to Viṣṇu, is even to-day held over his chest by this our King, an incarnation of Viṣṇu.

The next four Gāthās (1040-1043) describe the King's prowess and the consequent grievous condition of his enemies' wives.

1040. Grief-stricken ladies, the the wives of his enemies, started slapping and pounding their bosom. As a result the blood stopped circulating and became clotted or coagulated (मूळ), developing a darkish colour (सामलछाया) over the surface, which the Poet imagines to be the smoke of the fire of grief inside the heart, caused by separation, soiling (मइल) the bright and white surface of the broad bosom (थणवट्ठ).

1041. The tears, clean and clear, flow down in streams (अंसुधारा) from the eyes which have had no collyrium (णिरंजण). They ooze down over the cheeks where they join (संधंति) to form a continuous line, the lustre shooting from the ends (वोच्छेअ) of

jewels in the form of finger-nails (णहमणि) of palms, placed under the chin to lift up the face (वयणुव्वहण).

1042. They give out long sighs (णीसास) which, coming out, meet with the obstruction (णिरोह) caused by thick, long tresses of hair hanging over the face and are massed and pent up (पुङ्ज-इज्जंत) temporarily (खण्मेत). Thus obstructed, they turn into eddies (चक्कलइज्जति) moving round and round and thereby heating up (उम्हविअ) the broad cheeks (गंडवास).

1043. The wives of enemies, waiting upon the King as captives, presented such bodily conditions (अंगाई वृञ्चंति) in their misery, even when, just casually, the King knitted (विस्मिअ) his eye-brows in frowns in feigned (लीला) outburst of anger (रोसुगम).

In the next two Gāthās (1044-1045), the Poet reiterates his fancy about the King being Keśava (Viṣṇu), reposing on his fame, as Viṣṇu does on the body of Sesa.

1044. The great God Viṣṇu holds inside His stomach the three worlds. His conch bears (वृञ्छइ) great and gorgeous resemblance (डंबर) with the primordial egg of Brahmā (बंभंड) all at once (अयंड); and when He blows the conch, one of the worlds (भुवणंतर) is forced out from His belly (उअराओ) by His powerful mouth-breath (मुहमारुथ) and made to enter (विसंति) the conch which He holds to His mouth. Cf. भगवतो हि हरेरुदरे तथो लोकाः स्थिताः तेन तदाधारत्वेन अण्डवयमपि तत्र स्थितमिति कोष्ठचपवनप्रेरितः अन्यतमो लोकः शङ्खवाभ्यन्तरे प्रविष्टः इति शङ्खः अन्यतम-ब्रह्माण्डत्वेनप्रेक्षितः अतिमहस्त्वात् । Com.

1045. The King's fame has extended (आयाम) unrestrained upto the vicinity of the sea (उवसमृद्ध). It has thus spread like the body of Sesa, on which, like Viṣṇu, he reposes. Hence is he Keśava himself.

A great protector that he is, he, as Viṣṇu, was visited by the goddess of Earth who assumed a human form to seek His protection and help in her troubles. This the Poet describes in the next 17 Gāthās (1046-1062).

1046. The earth as a globe is supported on his head by Sesa. Now, to approach the King she has assumed a female human form, with her lovely lotus-like feet, which are gripped (घडिअ) and brightened (तार) by the lustrous rays of toes (णहमऊह). These

toes are imagined to be the young ones of Sesa, who have clustered round the feet, to lend support to Sesa out of proper respect for him (जोगाअरेण), to enable him to bear the burden of the earth in her new form.

1047. Her feet, red-lusted with a profuse (पञ्जत) application of the red lac-dye (अलत्तअ) are supposed, as it were, to be enveloped in the red hue of jewels (रञ्जन्त्राय) on the circle of the hoods of Sesa, as she placed (णिवेस) her feet on them.

1048 She was being carried along (वृद्धंती) by the multitude of royal swans, who collected (मिलंत) round her, being attracted by the jingling sounds of her anklets (मंजीर), as her feet gracefully (लीला) moved in a gliding gait (घोलाविअ). The bunches of swans are imagined to be the clustered coils of the hoods (फणावलय) of Sesa. Cf. शौक्ल्यात् शेषफणासादृशं राजहंसानाम् । Com.

1049 She is wearing, round her waist, a brilliant band of rays (किरणकलाव), thrown out (उग्निण्ण) by a girdle-string (रसणागुण) of gold (इरण). This shining band had the same lustre as that of the tawny-coloured mane (केसर) of the Boar (किर), which stuck (लग्ग) to her (the earth), when she was lifted and placed on His shoulders (खंधुक्खेव) by Viṣṇu who became the Boar for a purpose (कारण), viz. to save the earth from deluge.

1050 As people approached her in her female form for doing all kinds of homage and service to her, they had their reflections, in various poses, cast in the jewels of her girdle (सरअणरसणा) and it looked as if these people were engaged in various activities (वइअर) such as going up (रोहण) on the high, elevated portions of the earth or digging up (उद्गलण) the depressed areas there.

1051. The deep cavity of her navel (णाहिविवर) was, as it were, a notch made by the sharp tusk (दाढावह) of the Boar in the mid-portion of the earth uplifted by Him; and the thin hair-line (रोमावली) on her stomach issuing from inside the navel was, as it were, the column of darkness coming out (उद्भेआअमाण) from the nether world.

1052. The lovely stomach of the Earth-Maiden, uneven (विसम) with the wave-like (वीइभंग) three rippling folds, is imagined to be the plough-furrows (सीरमग्ग) facilitating the emergence (णिगमण) of Sita, who had stayed safe, without harm (अणहट्ठअ) underground.

Janaka says (in the Rāmāyana), " As I was ploughing my field, there sprang from the plough a girl, obtained by me while cleansing my field and known by name as Sītā (the furrow). This girl, sprung from the earth, grew up as my daughter ". Cf. सीता हलविलिखनैभुवो जातेति प्रसिद्धिः । वलिव्यं चोदरे तरुणी धारयत इति स्थितम् । तत् हललेखात्वेनोत्प्रेक्षितम् । Com.

1053. The white and bright necklaces of jewels (हारावली), mixing (वलंत) their lustre with the rippling hair-line on her mid-region (मञ्ज्जएस), looked charming like the confluence of the two rivers Gāṅgā and Yamunā, wherein the whitish stream (सोत्त) of Gāṅgā joins the waters of Yamunā. Cf. यस्यावरोधस्तनचन्दनानां प्रक्षालनाद्वारिविहारकाले । कलिन्दकन्या मथुरां गताऽपि गङ्गारोमिसंसक्तजलेव भाति ॥ रघु० VI. 48. Also the description of the two rivers at Prayāga, रघु० XIII 54-57.

1054. The attendants (परिअण) of flashing beauty, waving chowries, swelling in volume (चअ), looked like the coiling heaps (कलाव) of the roots of trees, revealed from inside her body (as the earth). Cf. भूमिशरीरे तरुमूलानि अन्तर्गतानि किल भवन्तीत्यौचित्यादुत्प्रेक्षा । Com.

1055. The feeling (रस) of joy at the sight of her lord thrilled her and produced on her body horripilation (रोमचं) along with perspiration (ससेअ). Under the guise (णिहेण) of such a physical reaction, she showed herself to be as it were a seed-creeper (बीअलआ), with its pieces (देस) cut off and transplanted into the surrounding soil, these pieces puffing and heaving up (ऊससिअ) when fully watered (सलिलाहअ). बीअलआ (बीजलता) would mean a plant or creeper, like sugarcane, which is cut into small pieces; and these pieces, when transplanted elsewhere, grow up, thus serving the purpose of seeds. Cf. बीजलता बीजकार्यकारिणी लता इक्षुदण्डादिका । इक्षवो हि भूम्यां रोपितेभ्यो लताखण्डेभ्यः प्रजायन्ते न तु बीजेभ्य इतरवृक्षवत् । Com.

1056. Her bosom (with breasts) was covered (संवलिअ) closely with a bodice of silken, white cloth (सिअंसुअ), which, thin and soft, looked like the reflection of the whitish waters of the heavenly river (णहणिणआ), Mandākinī. The reflection falls down from above (उवर्ि), in the case of Mandākinī, over the upper surface of the bodice and projects from inside (अंतो) on its inside surface, close to the skin, from the waters of Gāṅgā, who is no other than the heavenly river, brought down to the earth by Bhagiratha.

1057. The flower-wreaths, decorating her neck, attracted swarms of bees which came and entered (लीण) the flowers and soon, after having sucked the honey, fled away (उड्डीण), thus causing great torment to her slender body (अंगलेहा). The Poet imagines the bees to be the age-old flying mountains with wings.

1058. She had jewelled earrings to adorn (संभावित) the fullness (आहोअ) of her body and the earrings looked like heavenly cities (दिव्यपुर) with which the broad expanse (आहोअ) of the earth was beautifully studded, surrounded, as the cities were, by circular walls which corresponded with the big, round pearls at the lower ends (मुत्तापेरंत) of these earrings.

1059. The bright gold-like face, round in shape (मुहमंडल), of the Maiden-earth, has its upper half viz. the head, bluish-black (विणीलङ्घ) because of the night (गिरा) which is transformed now in the guise of her braid of hair; and the face, held between (अंतर) the two jewelled earrings (मणिकुंडल) formed out of the moon and the sun (ससिसूर). It thus looks like the golden mountain Sumeru, round which the two luminaries viz. the sun and the moon revolve. Cf. मेरौ किल वामदक्षिणभागयोः सूर्यचन्द्रमसौ व्यवस्थितौ, पश्चिमभागे तु तमः, इति मुखेन कुण्डलाभ्यां पश्चात् प्रलम्बमानकर्वया च युक्तेन सादृश्यम् । Com.

1060. The garlands of gems, that she now wears, cast about bright columns of rays, with which the whole body is closely associated (पडिअग्निअ) and lit up. These columns of rays all over her human body are, as it were, a network of roads (पहसूह), with which, she, as the earth, was formerly characterised.

1061. She has flowers like lotuses as decorations for her ears (अवांसकुसुम). From them trickle down (णीसंदमाण) drops of pollen (रांबिदु) which gather (कलिअ) at the base (मूल) of her broad cheeks (गडत्थल). It looks as if these pollen-drops are particles of dust (रेणु) of the natural earth, now transformed to her human face and they are moist and slowly dropping down (दरगलिअ) to the lower parts of her cheeks. Cf. अवतंसार्थीनि केषेषु धारितानि यानि कुसुमानि तेभ्यः सकाशाद्वहतां रजसां विन्दुभिलिप्तमूलेन गण्डस्थलेन किंचिदाद्वैभूतपांसुमत्त्वमिव दर्शयन्तीमित्यर्थः । Com.

1062. Her long creeper-like braid of hair (कवरीबंध) has flowers strewn (पडण) inside its tresses and is covered up with hovering rows of bees clustering over it. It looks as if she has

over her head, not the swarms of bees, but many hair-braids (बेणी-बांध), hanging loose, and thus symbolic (पिसुण) of her condition of widowhood (वेहव्व), which she had suffered in the past many a time at the passing away of many kings (बहुणरिद).

1063. It is heard (सुव्वह) being said that this King of ours, as the great god Visnu, has often seen (पुलएह) and interviewed the Earth, when she stood before him (परिसंठिआ) in a bodily form of a woman.

King Yaśovarman is an illustrious scion of the lunar race, or a race descending from the moon. Mythology speaks of the moon as the son of Atri, produced from his eye.

1064. The fact that the moon has taken his birth from the eye of the sage Atri is borne out by the fact that he has on the surface of his orb a circular spot which very much resembles the eye-pupil (तारा). Another poet fancies that the moon must have been produced, not from the eye of Atri, but from that of the god of Love. Cf. अयं नेत्रादक्षेरजनि रजनीवल्लभ इति । अमः कोऽयं प्रज्ञापरित्यपराधीनमनसाम् । सुधानामाधारः स खलु रतिविम्बाधरसुधा- । रसासेकस्तिनाधादजनि नयनात् पुष्पधनुषः ॥ सुभाऽ

1065. The race of the lord of night (रअणीणाह) is the same as Candra-Vamśa or lunar race, claiming descent from the Moon. It is divided into two great branches, the Yādavas and the Pauravas, respectively descended from Yadu and Puru. Kṛṣṇa belonged to the line of Yadu, and Dusyanta, with the Kuru and Pāṇḍu princes, to the line of Puru.

Such are the personal charms of this King that even enemies, girls brought over to bed with him become highly susceptible to passionate reactions. (1066-1069)

1066. The captive girls, when they meet him in bed-chamber, stand near him with faces downcast. Slowly they lift up their dull, languid faces to look at him, with eyes opened wide in the excitement (संवेग) of nervous fear (सज्जस). The moment they see him, they are thrilled with joy (पहरिस), as a result of which their eyes drop down (समुत्तरइ), getting blurred (विरलाअमाण) in between the upper and lower eye-lashes (पम्हंतराल),

1067. Their delicate hand, like a tender sprout (करकिसलय), stays (वसिअ) on their bosom, covered with a silken, fluttering

(लोल) garment and the lustre of rays shooting from the finger-nails of their palms, shows up the path of the heart (हिअयपह), as it were, as it (the heart) rushed towards him (तत्तोहुत्त) and slowly came back. (आगअ).

1068. The amorous feeling starts a tremor (उक्कप) which makes the body quiver (तरंगेइ). As a consequence, the jewelled bells (मणिकिणी) in her girdle produce jingling sounds (मुहल), as they flap up and down (क्वलण) on their firm, broad buttocks (गाढजहणतथल); and the garlands on their necks (कंठदाम) have every single flower (पडिकुसुम) vibrating (अंदोलिअ).

1069. The young girls of his enemies, captured and brought over, were made to unite with him, after having been married to him, in a Gāndharva form of marriage. Cf. शश्यापरिणयो गान्धर्वविवाहः । Com.

1070. Lakṣmi finds great pleasure (विणोएइ), as it were, in reposing on his arm, although she usually longs (उक्कठिआ) to reside in lotus-beds. The King's arm is enveloped (कलिल) in lustrous rays thrown out (उग्गण्ण) by the emeralds set in his armlets (केयूर).

1071. All the while, the hostile circle (मंडल) of his enemies is active and tries to overpower (समक्कमइ). Finding themselves weak and powerless to resist him on the field of battle, they resort to exorcism or magic (अहिआर). In a sacrificial ritual intended for the King's destruction, they have gathered round a basin or a bowl (कुड) full of fire (अण्णलकुड), in which they give offerings to the evil spirits and as they watch, their faces become flushed red (अंबतंब) (ताम्र). This, however, has no effect, as in the case of darkness attacking the clustered family of poisonous cobras, carrying on their hoods jewels that look like luminous stars (तारा). Cf. तारासमुदायसदशरत्नशिरःसर्पणां कुलं प्रति समाक्रामत् तिमिरं यथा नश्यति तथैव अभिचारकमार्गिनकुण्डेन ताम्रं यशोवर्म शत्रुमण्डलं तं समाक्रामत् नश्यतीति । Com.

The day has come to a close and, therefore, giving an assurance to his audience that he will resume his narration of the Gaüdavaho next morning 'when the night has ended' (रअणीविरम), he proceeds to the description of the evening and the moon-rise in Gāthās 1075 to 1119.

1075. The orb of the setting sun has a tawny shade like the belly of a tortoise turned upside down ! A fine comparison.

1077. The shaded paths (छायामग्ग), coming down from the top of the setting mountain (अत्थसेल), are lit up, being over-spread (आइण्ण) by the setting sun's rays and thus they look like streams (विसर) of molten iron (आयसरस). The area of the earth's surface (महीवेढ) down below is darkened (मह्लिज्जइ), as the portion of the mountain up above stands illuminated.

1078. Flocks of birds (विहअणिवह) had gathered in mass, perched closely together (फिरतरमिलिअ) on the heaps of sands in river-beds. As soon as they fly away, the roundness (मंडल) of these sandy mounds comes out into full view (उव्वेल्लंति).

1079. Over the roads of the city (णअरमग्ग), the afternoons become grey (धूसर) even when the sun is still suspended (सालंब) in the sky on the west. The reason for this aspect is the returning (गिअत्त) crowds of dust-raising precious cattle (गोधण), which had gone out to their pasture-lands situated at long distances (दूरत्तण) from their city and hence coming back earlier even before sun-set.

1080. The excellent cows, white-skinned, have heavy haunches (गरुआअमाण-जहण), which slow down (अलस) their pace, although they appear to be going a bit rapidly (थोअमिविअडगमणा) in their eagerness to meet their calves. Another feature that serves as a handicap to them is the plump (पीण)udders (आपीण), which have started oozing milk (पण्डुअ). Cf. क्षीरपूर्णधस्त्वेन च गुरुजघनत्वम् । धेनुधवल्यः धेनवश्च ता धवल्यः उत्तमगव्यः । Com.

1081. The Vindhya mountain is imagined to have two wings : one which makes for daylight and is spread over (पङ्डिसारिअ) the world at day-break (दिअसारंभ). At evening time, this wing is withdrawn and folded up (संवेलिअण) and the other wing, which brings in the shadowy coils (छायावल्य) of darkness, is stretched out (पसारेइ). Cf. आदित्यपरिवृत्तिनिबन्धनोऽयं दिनरजनीविभागः । प्रदोषसमये च यस्यां दिशि दिवसपक्ष आसीत् तत्र दिवसपक्षसंकोचेन रात्रिपक्षः प्रसरति । Com.

1082. The bright glory of the Day is imagined to be the goddess Lakṣmi (दिणलच्छी), enjoying the pleasure of sitting and moving on the swing (अंदोलइ). The swing is made up of the network of sun's rays, like strings of a net, hanging down from the plateau or table-land of the setting mountain (पच्छिमसेलत्थल). These string-like rays are pink, like the lines on the knots of white, ripened reeds (जरडसर).

1083. There have been beautiful, bright-coloured wall-paintings in the interior parts of mansions (मंदिरद्वाता) on the eastern side, the windows (गवक्ष) of which were screened off in the morning to avoid discolouring by the sun's rays falling on them. In the afternoon, the sunlight has gone west (पच्छ-द्विआवत्तण); therefore, the screens and curtains of windows have been removed, leaving the windows clear and empty (सुण्णइअ), to allow the passage (मग) of light to fall fully on the paintings, which shine quite brightly (समुज्जल) when cleared of obstruction. (पहिरकिक). Cf. दिवा हि रविकरसंसर्वविवर्णभावभयेन वातायनान्याच्छाद्य स्थाप्यन्ते । अपराण्हे तु गवाक्षवरणं जालकादिकं अपसार्यते इत्यावारकशून्यत्वेन तपसा विरक्ताः शून्या भवन्ति चित्रगृहान्तःप्रदेशाः । आलेख्यं च चिरमुज्ज्वलं प्रथते तदा । Com.

1084. At evening time, the rays of the sun about to set on the western horizon, come and penetrate the forests in a slanting or oblique way (तंसागअ), illuminating and bringing vividly (विअड) into view (णिवडंत), their lower areas at the base (मूल) and those in the interior (अंतराल) mid-region. As a result, the thick, darkening shadows of the daytime, are dispelled (णिगम) and loosened (सिंदिल), making the forests look thin and rarefied, as it were (विरलाअंतिव).

1085. As the sun gradually drops down (रविवडण), his parts or pieces of bright light (घम्मच्छेआ) get divided and distributed on top of the setting mountain (सेलगविहत्ता) at that moment in various directions and later are hurled upwards far into the sky. These pieces of light, so flung, take the shape of round buds (मउलिता) and become so many stars (तारअत्तण एति) at night. Cf. अधो गच्छति रवौ ऊर्ध्वं धावितास्तत्किरणा इव मुकुलीभूताः सवलिताः सन्तः तारानिकररूपत्वमापन्ना इति । Com.

1086. The sun's orb on the western horizon and the moon's orb on the eastern horizon, reddish as they appear, bear the resemblance (करणि) of an elephant's temple (कुंभ), blood-red (रुहिराअंब) and dropped down (लहसिअ) on the ground. The elephant here in this case is the Day (दिणेह) and this Day-elephant is killed by the Evening-lion (पओससीह), brownish-skinned like the evening twilight.

1087. Imagine the starry sky as a big Bakula tree (आआसकेसर). This tree, before putting forth blossoms, stands in need of the ful-

filment of its craving, which consists of mouthfuls of wine being poured in its basin by a beautiful lady. Therefore, the Lady Night (जामवई) fills her mouth (मुहभरिअ) with the pinkish Evening-wine (संज्ञामइरा) and pours it in the round sun-basin (दिणअराहार). The craving fulfilled, the Sky-Bakula tree bristles with blossoms of constellations (णक्षत्रकुसुमाइ). What a bold Fancy ! Cf. बकुलः किल युवत्या मदिरागण्डूषसेकेन प्रफुल्लतीति उत्प्रेक्षा-बीजमत्र । आकाशो बकुलवृक्ष इव । अस्तं गच्छन् दिनकर आधार इव आलवालं इव । संध्या मदिरेव । नक्षत्राणि पुष्पाणीव । Com.

1089. The dark shadow of the night (जामिणीछाया) is imagined to be the thick (मासल) line of smoke issuing from the red lac (अलत्तअ) in the form of the evening twilight. This lump of red lac is set on fire and therefore fuming, as the sun's orb, throwing refractory rays, is held over it. It is common knowledge that the sun's rays, shooting down through a prism and falling upon a piece of cotton, produce a line of smoke at first and then the flame. The sun's orb in this case is considered to be similar to the sun-stone (जलणोवल=ज्वलनोपल or ज्वलनाश्मन्). Cf. शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः । स्पर्शनिकूला इव सूर्यकान्तास्त-दन्यतेजोऽभिभवाद् वमन्ति ॥ अ० शा० II. 7.

1091. The pitch-black mass of darkness (तिमिरसंधाअ), with the reddish (आर्यबिर) orb of the setting sun touching (चुंबिअ) it close behind, presents to the view a black circular mass with a red ring round it. It thus looks like the dark, massive neck of the great Buffalo, with a cutting wound, inflicted by Kāli, which started dripping (सरस).

1092. The sun or Sūrya is represented in a chariot drawn by seven horses, surrounded by rays. They are supposed to have a green colour for their skin. The setting sun has a yellowish lustre for his orb which is getting enveloped (अङ्कमंत) in black darkness and has also a blending of the green colour of his horses. The sun, so multi-coloured, looks like the golden-bodied Garuda, who has lifted up (उव्वत्त) greenish wings to be able to bear the heavy burden (गारव) of black-complexioned Visnu. (महुमहण). Cf स्यन्दने रथे ये तुरगास्ते हरिता । गरुडोपि स्वस्खेण सौवर्णद् रक्तः तदु-परिस्थो हरिः कृष्णः । हरिभराकान्तगरुडोन्नमितं पिच्छं हरितम् । इति तुल्यता रविविम्बस्य उन्नामितपिच्छेन हरिभराकान्तेन गरुडेन । Com.

1094. The setting sun is likened to a big lump of an egg (अंडपिंड) of the lord of birds i.e. Garuḍa, falling down from the top of the tree viz. the setting mountain, in the branches of which it is lodged in a nest (णीड) formed of wood-sticks (किलिच) viz. the sun's rays. This bird's egg is wet (उल्ल) all over its surface, covered by the reddish foetal fluid (कल्ल) in the form of the evening twilight glow.

1095. Imagine evening (पओस) as an elephant. This Evening-elephant now swallows (कवलेइ) the sun's orb as his food-lump for the morning (विहाण) breakfast. In the action of swallowing, the elephant's mouth is slightly opened out (शोउब्बत्तण), exposing the surface of his palate in the form of the reddish-pink sky, as seen (लक्खाअ) because of the evening glow (संज्ञा).

1096. The evening glow of twilight, pushed up high and deep in the sky and forming an encircling ring by its halo (परिवेस-परिअर) with the glowing sun at its centre, looks like a huge well (विअड-अवड), with a circular protective wall (पडिबांध), built newly (अहिणव) in red bricks and therefore looking reddish. It has the sun's orb reflected in the bluish water of the well, very much corresponding with the sky.

1097. With the darkness adavancing from the eastern direction (पुरुमिल्लदिसा) and with the sun's orb hanging over the other (अवर) (western) part, the reddish sky looks like Garuḍa who, in one of his claws, has seized an elephant and, in the other, a big tortoise. Garuḍa is represented as having made an effort to devour an elephant and a tortoise. Cf. पूर्व गरुडेन गजकूमौ भक्षयितुमुपकान्ताविति प्रसिद्धः, तदभिप्रायेण्यमुत्रेक्षा । Com.

1098. The evening scene (संज्ञालोअ) of the bright twilight glow, with the rays of the sun pinned to the sun's red orb like so many threads of filaments (केसराअमाण), gives the idea of the golden mountain Sumeru falling down flat on its back (पल्हत्थइ), having been thrown overboard (पडिपेलिअ) by the great boar in the form of the thick and heavy mass of darkness.

1099. Vinatā, the mother of Garuḍa, is supposed to have two eggs within her womb and the glory of the sky (णहसिर) is imagined to be this Vinatā. At sunset she has delivered and thrown out (मुक्क) one huge egg (विअडंड) viz. the sun and now she bears (वुभइ) in her womb another big egg (बीअंड) viz. the moon.

1100. The rays of the setting sun, in their dispositions (णिवेस) over various parts of the earth, take splendid shapes like the cities of Gandharvas, as they shoot down straight like streams of showers (आसारपसरसरला), becoming misty and gray like erect columns of palm groves. The cities of Gandharvas are often referred to as being very splendid.

1102. The thick mass of nocturnal darkness is all blue in the upper part of the sky, as also on the surface of the earth. In between these two massive layers, the remnant of the twilight (संज्ञावसेस) has pierced and penterated the mid-region (मज्ज). As this mass of darkness, moved by the wind, rolls and reels (घोलइ), it looks pinkish (पाडल) like the trunks (खंध) of the Kharjūra tree.

1103. The river Yamunā rises in a mountain called Kalinda and hence she has the name Kālindī. She is personified as the daughter of the Sun by his wife संज्ञा. So she was sister of Yama. The massive line of smoke (तिमिरलेहा), spangled with stars, looking like swarms of female fish (सहरीजाल), is imagined to be the river Kālindī i. e. Yamunā, who rushes in impetuous haste (रहस), in her excitement (संभम) to meet and fall upon the sun (रविपडण) in his lap.

1104. All the directions are fully filled (अवपुण्ण) with coiling columns of darkness (तममंडल), as they gradually develop (कम-णिवडंत) their thickness and density. It looks as if their guardian elephants themselves are now visible (and not the darkness), because they (the elephants) have now come close to-gether (आस-णभाव), since, at this time of the night, these directions have assembled and met (मिलंति) one another.

1105. Describing the moonrise, the moon shooting up at the base of the eastern horizon from the miry depth of darkness, the Poet fancies the moon as the bulbous root (मूल) of the darkness-creeper, which is darkish-red and which some one (कोवि) is extracting out of the soil viz. darkness. The phrase गअणच्छल-रुणयकंच्च is unintelligible. The Commentator suggests that there might be some error about this reading as there is one syllabic instant less. Cf. गयणच्छलरुणयकंच्चम् इति कोऽपि पाठप्रमादः एकमात्रो-नत्वात् । तस्मादेव प्रमादात् अर्थोऽपि दुःसाध्यतमः । Com.

1106. The directions seemed to have collected to-gether and converged at this spot all at one time (समअं), attracted out of eagerness, as it were, to hear the stôry of our King, to be told (होंत).

1107. Plateaus or tablelands (थलुदेसा) have now very little light left over them (थोआलोआ). On the other hand their surfaces (उच्छंग) look depressed (ओणअ), as they are covered up (लंघण) by the tufts of darkness (तमसिहा) heaving up (ऊससिअ) from caves (कुहर), in which, they are thickly massed up inside (बहलत्तण), and are now trying to escape. As a result, even these tablelands, although elevated, give an illusion of valleys (दरीसंका).

1108. The moonlight (ससिणो आलोओ) flows chequered in its illumination, being broken in (वोच्छिण) by the shadows of the evening twilight. It thus appears variegated (सबल) because of the fact that the dark lustre (कसणच्छवि) has stretched along (पसरिअ) the path (मग) that follows, as it were, the spot (मलिण) on the moon. Cf. प्रदोषकाले सूर्यातपस्य निःशेषमनपगतत्वाद् या छाया तथा शशिन आलोको मध्ये मध्ये मिश्रो भवति तत्रोत्प्रेक्ष्यते – शशिनः शशरूप-मलिनस्य कलङ्कस्य या तत्सृष्टी कृष्णा प्रतिकृतिः सा तस्य आलोके दृश्यत इति । Com.

1109. The sky is fancied to be the outer shell (अग्मपुड) of the primordial egg of Brahmā (बभंड). In course of time (कालतरेण) it gets tattered (जज्जरं) and worn out. As a result its internal covering, bowl-shaped (कवाल), cracks (फुडिअ) and becomes porous (विरल) and full of holes, which are no other than stars (ताराणिहेण), seen up above in the firmament.

1111. The sky has, on both its sides, the subdued (मूड) light of the moon in the east and that of the sun on the west, with black darkness being heaped up (पुंजजमाण) in between (मज्ज). The sky thus looks like a two-edged sword with the bright (णिम्मल) two blades (धारा) on both the sides and the bluish metallic part in between.

1113. Suparna or Garuda is fancied to be the rising mountain (उअयसुवण्ण). The first task he accomplishes is extinguishing (समिअ) the conflagration viz. the evening twilight (संज्ञाणल) by sprinkling (संदोह) nectar-drops in the form of the clusters of stars (गहनिवह) and then he picks up and carries in the sky the nectar-jar (अमअकलस) viz. the moon's orb.

1114. The moon is fancied to be a pinkish (आवाडल) big lump (पिडखंड) of candied sugar (माहव). The round deer-spot (मअमंडल) is fully visible (पअड), as the swarms of bees (महुअर-जाल) in the form of darkness have fled away (उप्पअण).

1115. Wonderful fancy ! The Poet imagines the sky as a rod of a measuring balance (तुलादंड), holding two pans at its two ends, held down by strings (केत) in the form of rays (कर) of the sun and the moon. After sunset, the sun and the moon are placed in the two pans of the sky-balance. The lump of the sun in the west (पच्छारविपिंड) is found heavier and, therefore, pulls down (ओणअ) the balance-rod at its end, as a result of which the jar-like (कलसो व्व) moon is tilted upward (उक्तिपिंड) in the sky, while the sun has gone down.

1116. The moon comes out (णीइ) on the horizon, flushed red (पाडल) by his close association with Cupid who stands by his side, fully equipped (संणद्ध) and thus causes a good deal of love's excitement (संरंभ), which colours him red. He has a halo (परिवेस) formed round his orb and it thus appears that he (the moon) holds the curving bow (चावबल्य), turned into a full circle (मंडलिअ) when fully stretched; under the garb (छल) of his halo.

1117. The moon is reddish (आअंब), as he just rises on the rising mountain and the thin (तलिण) cloak of darkness gets loose on his orb and slips down (क्वलिअ). The moon thus resembles the charm of Balarāma, intoxicated by booze, from whose body the bluish garment (विणीलंसुअ) which he wears, has slipped down (ल्हसिअ).

1118. The rising moon is red (सोण) like the navel-like hollow cavity of a conch. This red colour is brought on him, perhaps because of the pourings (ओअरण) of wine-filled glasses (महुचसअ) offered by lovers in his honour.

1119. The moonrise is a death knell to the day-lotuses (पंकअ). Therefore, as the moon heaves up (ऊससइ) on the horizon, his rays appear to be faltering and flickering (विलोल). The Poet imagines that these fickle rays are, as it were, the hanging clusters of lotus-fibres (विसकलाव) of the day-lotuses, forcibly uprooted (रहसुम्मूलिअ) with a view to destroying them all-together (विणासबुद्धीए).

1121. The Poet expresses his diffidence for this great task for which he feels that he may not be able to do full justice. The glories of the great give all the encouragement, if sung well and properly. If, however, the poet fails and does it in a sloppy, hap-hazard way, without giving a full and correct picture of their

glorious achievements, he feels greatly discouraged and inert in himself (अलसेति).

The night has fallen and the Poet takes this opportunity to describe the amorous activities of the young people in Gāthās, 1122-1138 and in Gāthās 1139-1141.

1123. The face of a certain lady, having undergone fresh cure and make-up of the eye-brows and the forehead, has developed a round fullness of expression (परिणाह). This has opened out the eyes which look bigger than before (अहिअपिह). The face thus shines specially bright and lustrous (विसेसतार).

1124. The ladies, just fresh from bath, are very attractive (अहिहरति). They have removed (वीअ) the ornaments they had before their bath and have not done any decorations (अकअण्णमंडणा) after their bath. Thus they look lovely like mango-creepers (सहआरवल्ली) who are devoid (सुण्ण) of blossoms which they have shed and have yet to put out the tiny mango-fruit. A stage between the blossoms and the fruit (कुसुमफलतंतर).

1126. The gushing flow (उष्णील) of the incense-smoke of black sandal-wood (कालागरु) is grasped and clasped to her bosom by a certain lady, appearing as if she embraces this cloak of darkness (आलिंगअत्तम) with joy, in order that it may serve as a black cloak, when she goes out to meet her lover (रमण-हिसरण) in the dead of night.

1129. The gauze or a thin transparent fabric which the lady wears over her head is reflected on her clear crystal-like bosom. It is an armour, as it were, which is put on by her to shield her heart against the Love's arrows apprehended by her.

1131. The lady wears a garland-like (मालिणी) golden girdle (हेममेहला), big and shining (उम्मज्जह), which has now slipped (गलिअ) over her hips. It looks as if it is an encircling fire-wall (सिहिपाआर) constructed (अहिसंधिअ) round her waist for fear of the Love-god (वन्मह).

1132. The lover, pining for his beloved, finds the moonlight unbearable. Bāna tells us how his hero Pundarika, in his love-sick condition, died of a moon-stroke ! The Poet imagines that the rays of the moon become hot (तत्त), perhaps because during

the black fortnight the moon gets into the sun (रविमंडलसंपर्वेस). Cf. कृष्णपक्षे रविमण्डलप्रवेशो ज्योतिःशास्त्रे प्रसिद्धः । Com.

1134. The tips of eyebrows (भुमअग्न) are thrown up (तुलिअ) to shake off (पणोल्लण), as it were, the protruding (पटिरोहि) ear-sprout (कण्णपल्लव) and the wistful eyelashes (पट्टह) start throbbing, as the blinking action (णिमेस) of eyes is controlled (णियमण), to have a full, uninterrupted view of the lover.

1135. A graphic picture of a blushing beauty, as she wilts under the stare of her love-smitten lover. During these blushing moments (लज्जाएसु) it is only her forehead (णडाल) which bows down (णमह), while, involuntarily the (left) hand goes up to her throat and presses (मलिअ) the decorative chaplet of flowers. But the eyes have not moved away. In her effort to keep them fixed on her man, the eyelashes are turned upwards (उच्चत्त), so much so that they kiss (चुबिअ) or closely cling to the skin-folds (पुड) up above.

1136. Her hand trembles as it moves unsteadily (घोलइ) and pushes aside (ओसारिअ) the veil placed over her head (णिरर्गि), with a view to have a better look (दंसण) of the man at this time (समय). The hand holds to the region of her ear (गहिअसवणावआस), as if for the purpose of fixing an aim (संधाण) at her lover from her eye, which is now turned into a love's arrow (बाणीकअच्छ). Cf. शराकर्षणं हि कणान्तं कियते धानुषकः । Com.

1137. Even when moving away (गमणम्म) from her lover, her half-averted (वलिअमज्ज) glances (दिङ्गाइं) are kept fixed (आबज्जंति) on him, the face is bowed down (ओणअ) in bashfulness and the slightly opened out (दरविअसिअ) tip of her lower lip (अहरंत) is visibly seen, as she goes ahead.

1139. The ladies having whitish decorations of lotus fibres, looking very much like the moon's rays, feel that they have now held the moon's rays locked up (बंदीकअ) within themselves and, as there would be no moonlight outside, they go over (वोलेति) towards their lovers (वलहहुत्तं) absolutely fearlessly (णीसंकंचिअ) at nights. Cf. चन्द्रो हि चौर्यचरितानां वैसबन्धननिधिप्त इव अभयकरः स्तावको वा प्रोत्साहको वैतालिको वेति मतः । Com.

1140. Under intoxication the eyes open wide, their eyelashes smitten (आहअ) with red tinge (blood-shot), looking like

wreaths of tender filaments (किसलय-मालाअमाण). The Poet imagines them to be festoons, as it were, held aloft to welcome and facilitate the entry of her lover (रमणपवेसत्थ) through the eyes into her heart.

1141. This lady has spurned (अवहीरिअ) her lover, and having done that, starts weeping and shedding tears, which, mingled with collyrium, leave black stains on the borders of the eyelashes. The Poet fancies them to be iron-chains or shackles (संखलाइ) fastened on them for fear that the eyes may go back and wistfully look at the same lover, once spurned by her.

Haughtiness or jealous anger (मान) provoked by preferential attention paid to another lady by her lover is the theme of this and the next 6 Gāthās.

1142. How unreasonable (असमंजस) young girls are because of their great fondness (सिणेह) is shown by the fact that while taking umbrage (दूमिज्जइ) even at a small fault (थोएण) on the part of their man, they let him off, condoning (णलेइ) him for his very serious (गरुअ) offence (गाममंतक्ख) !

1143. These proud ladies sometimes feel like bursting into laughter at some funny remarks, jokes or humourous situations, such as their lovers kissing their feet in prostration. They, however, tighten their lips to suppress (णिरोह) the outburst inside (अंतो), as a result of which the laughter is heaped up (पुंजिअ) within their mouths. The same laughter, however, becomes clearly visible (दीसइ) when, at nights, the moon's orb unites (घडंत) in reflection with their cheeks, with their upper portions upturned (वलिउद्ध), as a result of the tightening of lips to restrain the peals of laughter (हासविच्छ्हु). Cf. कामिनीनां बहिर्हासाभावात् मुखमध्यपुञ्जितस्य हासस्य चन्द्रबिम्बप्रतिबिम्बव्याजेनावस्थानकल्पना कवेः । Com.

1144. This haughty lady has been offered a glass (चषक) of wine by her man. Most of the stiffness of her pride has melted away, although a bit of it still persists (परिसेसमाणगरुइ) and, therefore, she leaves the glass untouched. After a good deal of coaxing, however, she takes up the glass, covered with a lotus, which comes up at the top (समूससंत-उप्पल), thereby tilting the mouth of the wine-cup (ओणअमुह), because by the time she starts drinking, the pollen-dust of the lotus has been wafted away by her heavy sighs, rendering the glass lighter (लहुइअ) and helping it to tilt easily.

1145. With great gusto (अहिलासा) this lady drinks wine from the goblet, through the hollow stalk of a blue lotus (कुवलयणाल), as if through her very heart, which has fallen out hastily (रहसविणगम), having been bodily riddled (जज्जर) with the shafts of Love-god.

1149. The ladies meet their lovers (पिअसंगम) after a long time of separation and then give out sighs from their mouths (मुहणीसास), indicative of their feelings of relief and joy. The sighs, so exhaled, look charming (सोहंति), like some of their natural graces which have still remained with them, though many others have left them (विणगमात) during the period of separation (विरह).

1150. Pretty rows of nail-marks, reddish because they are fresh, incised on the round and plump breasts (पीणत्थणमंडल) of the young girls, appear like so many small cracks (फुडिआइं) where the heart burst and broke open, as it heaved out (ऊसास) with force (रहस) in great joy of a meeting with their lovers.

1151. The breasts (पओहर) of ladies have developed a rough surface (फर्स) because of nail marks (णहरेला), which have after some time left scabs or scars. Their embrace (परिरंभ) is not so soft, but is rather rough, wanting in delicateness (असोउमल्ल). All the same, it gives such a great pleasure (रस), as it clearly indicates (संभावित) love's intense passion (कामहर). The Commentator has clearly failed to understand the word असोउमल्ल, which in Sanskrit would be असौकुमार्य, meaning 'wanting in delicateness'. He thus gives the fantastic interpretation—असौ अमल्लमपि अप्रतिपक्षमपि etc.

1152. It is but natural for the lady, when she meets her man after a long time, to have a great desire (तण्हा) to hold him close in a tight embrace (गाढालिगण). But, physiologically, the fact of the matter is that her heart feels a heavy, aching pressure (भरपीडिअ) of love within, which is transferred to her breasts. Under the pretext (पिहेण) of a tight embrace, therefore, she seeks relief for her breasts, by accepting (पडिवण्ण) a counter-pressure (पडिपीलण) for them in the arms of her lover.

1153. Bosom-against-bosom embraces (वच्छत्थलोवगृढाइ), even after delighting themselves in the preliminaries of love's enjoyment (पढमरआरंभरसाण), so develop in course of time, that

the hips (जहण) of the two meet and press against each other (पीडिअ), so much so that no gap is left in between (णिरंतर).

1154. Due to heavy drunkenness, the sexual indulgence in pleasures (रआइं) of these gay ladies sees no end at all (ए समर्प्यतिच्चिअ), although it becomes insipid in spite of the fact that its tempo has increased (वड़ंतणीरसाइं). This is because of the fact that the heart behind, now fully satisfied, is emptied (सुण्ण) of its fervour and has dropped away (परिणलिअ), declutched from the seats or sources of pleasure. What goes on now is only a frequent, copulative exercise of the bodies, a veritable battle of the two sexes (स्मर-समर).

1155. The copulative couples dervied greater pleasure by prolonging the sexual intercourse (रइवित्थर), in which they had to set aside (अवहीरिअ) at intervals, during this long session, their carnal happiness (सुह), by seeking distraction in other allied activities for pleasing and rousing (अणोण्णाराहण) their partners. At this time, their hearts had momentarily dropped away (खणखलिअहिअय) from thoughts of sexual indulgence. Cf. अन्योन्या-राधनार्थं क्षणमात्रं स्वलद्दृदयत्वेन अर्थान्तरव्यापारितचित्तत्वेन अवधीरितो-पनतरतिसुखानि सुखमध्यधिकं रतविस्तरेण प्राप्नुवन्ति मिथुनानि । तदुक्तम् । स्त्रियाश्चिरं शीघ्रमवेक्ष्य चात्मनो विसर्गमर्थान्तरभावनां भजेदिति । Com.

1157. As the Commentator says, the posture described in this Gāthā has a technical name संपृष्ट, which is thus stated- ऋजुप्रसारितावुभावप्युभयोश्च चरणौ- इति संपृष्टः । कामसूत II. 6-15. In this pose of a total embrace effected by the man and his woman (सञ्च-गालिगण), the two bodies are pressed close (णिरंतर) to each other from the mouth to the thighs (आवअणोरु) and down below the man's legs are intertwined in those of the woman (चलणेसु कअचलण).

1158. The breasts of young married girls (वहू) appeared big and prominent (विअड), as they developed plumpness (परिणाह) because of their youth (जोवणलद्वपरिणाह). Of the same and equal dimension (तहपरिणाह) was their condition of horripilation (रोमच) or the erection of hairs; but it looked as if it was thin and sparse, as in this condition of the gooseflesh, distance or gaps between the hairs increased to cover a greater area. For a parallel, one may imagine the picture of rice plantation, where seedlings, grown first in a small plot of land, are transplanted in a bigger field, leaving greater gaps in between the seedlings.

1159. The lady breaks into a laugh (हसिरी), as she gently passes (विमलइ) her hand over the bosom of her lover, to soothe the pain thereof, as it were; because the places (उद्देस) on his chest were deeply pressed or dug in (ओगाड) by the rough, scarry nailmarks (णहपह) of her firm and solid breasts showing a slight swelling (दर-समूसिअ). One gets a swelling at a place where one is hard hit. Cf. लग्ननखक्षतप्रदेशे गाढालिङ्गनमग्नकठिनस्तनखेदन-मिवृत्यर्थः: हस्तस्पर्शः। Com.

1160. The young girl, feeling dull and languid in her waist (मज्जालसा), is greatly harrassed (आयासिज्जइ) by her plump, rounded breasts (थणमडल), because they have now become doubly heavy (विउणगरुअ) by the tips of her lover's nails (रमणह-सिंहा) crushed into powder, as they grated against the hard surface of her breasts and broke in the attempt, leaving the crushed powder inside (भगद्विअ).

1161. A nice description of sleeping beauties. Lying on her side, asleep (पृक्षण) in an oblique or slanting position (तंस) against her man, one hand placed on her hip (जहण-णिमिअभुअ), the hip, in a cuddle position, brought near the breasts (पओहरा-सण्ण); this becomes possible because the belly is so thin (तणुअत्तण) that it can easily be folded (वलिअ), so as to take the hips close to the breasts. Down below, the thighs are crossed, one over the other (वलिओरुलअ).

1162. The beloved's face is studded with beads of sweat (सेअ-बिदुइअ), caused by sleep and exertion of enjoyment (णिदा-परिस्समुञ्जणा). The man finds this a pleasing sight and out of his love for her, he attempts a kiss on her mouth. She however, tosses away (अंदोलिअ) her face, as she awakens (पडिबोह); and she feels irritated and cannot bear (णसहिअ) to lose the happiness (सुह) of her sleep.

1163. The young girls, asleep, slightly appear to be weak and fragile, as the various parts of their body lie about (परिट्ठिअ) loose and unbearably weary (णीसह), panting and breathing heavily (पअत्तूसास) on account of the condition of fatigue (समभाव).

After having satiated himself with the close observation of the nocturnal amorous activities of the young people, the Poet notices the early dawn and then the rising sun in the Gāthās 1164 to 1184.

1171. The reading फलनिवेसा (फलनिवेशाः) would be preferable. It means 'Fruits growing lit. placed (on the branches).

1173. The stars and planets (गह), shining bright throughout the night are taken out (मुक्त) from the light of the dawn (गोसप्तहा) and are pushed aside and dumped (पुजिज्जइ) over on the western horizon (पच्छा) with its thinned base (तलिणमूल) by the night. The Poet metaphorically represents these stars and planets as cotton-seeds (पलहि-बीअ), sifted by means of the iron ginning machine (लोठड) in the form of the churning darkness (तम) and kept behind by the Lady-night in a heap. Cf. प्रातःकाले ग्रहनिवहो मुक्तप्रभः मन्दप्रभः सन् क्रमेण पूर्वदिग्भागेभ्यो विनश्यन् पश्चिमदिशि एव पुञ्जीकृत इव दृश्यते । तत्रोत्प्रेक्ष्यते । [तस्मारूपलोहमयलोठकानुगतकार्पासबीजनिवहो यथा कायाऽपि स्त्रिया पश्चिमभागे पुञ्जीक्रियते तद्विदिति । लोठकः कार्पासबीजनिष्कासनार्थो यन्त्रविशेषः । Com.

1177. With the couples of the ruddy geese (चक्काअ) standing soaked in water, the big tanks appear red-eyed (अरुणणअण), having wept (रुण) in sympathetic grief (विसूरंत) for their day-lotus-plants (णलिणीसोएण). The Nalini or the day lotus-plant is poetically supposed to be the beloved of the sun and she closes her petals in grief, when at sunset she is separated from her lover, the sun. The same is the fate of the male Cakravāka who stands separated from his beloved mate for the whole night. The sun meets his beloved Nalini at daybreak. Cf. तस्मिन् काले नयनसलिलं योषितां खण्डितानां । शान्ति नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु । प्रालेखां ख कमलवदनात् सोऽपि हर्तुं नलिन्याः । प्रत्यावृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः । मेघ० 39. For the poetic convention about the चक्रवाक birds Cf. सरसि नलिनीपद्मेणापि त्वमावृतविग्रहां । ननु सहचरीं द्वारे मत्वा विरौषि समुत्सुकः । विक्रमो० IV.

1179. The thick mass of darkness (तमुधाअ) runs away (विवलाअइ), when its heart is pierced and penetrated by the sun's rays. The Poet compares this darkness to the dark Kali age, which cannot bear (असहिअ) to hear the acclamations (उगार) of the meritorious deeds (सुचरिअ) of good men, as it (acclamation) serves as a decoration (अवरंस) to their pious actions.

1182. The sun is figuratively imagined to the whetting wheel (णिसाणचक्क) of the bluish sword in the form of the blue sky (गअणासि). As the sword is held over the rotating sharpening wheel, fire-sparks, which are no other than the powdered particles (चुण्ण)

of the wheel made from brick-clay (इटा), shoot and spread about (किरंत). This is the red-lusted (अरुणाअव) dawn emerging (उद्ध) and the wheel is the sun's orb.

1183. The darkness, overpowering the sun once again (पुणो चि), meant (सूअंत) his (Sun's) union with (i. e. drowning) in the ocean, as happened last evening. For the purpose of averting such a tragedy, the sun completely uprooted (उम्मूलिअ) the darkness this morning, so that it may not come back once again (अपुणरागमणाय) to attack him.

In a Kulaka of 9 Gāthās (1185–1193) the Poet describes the state of commotion and hectic activities, occurring in the heaven up above and down on the earth, as it became known that our King's exploits are soon to be narrated.

1185. The quarters, serving as lofty, prominent walls, were cleaned (परिसुद्धि) with the help of iron chisels (लोहटंक) in the form of darkness-masses and made fit for the inscription of our King's eulogy (पस्त्यिजोगम).

1186. The eastern direction lit. the direction presided over by Vāsava i. e. Indra, held up, as an auspicious symbol of welcome (मंगलाय), a big, lustrous jar (कलस), as it were, in the form of the sun's orb (तरणमङ्गल) and the mouth of the jar was covered with green tufts (पल्लव) of grass (dūrvā) in the form of the sun's green horses (हरिअ-तुरंग).

1187. The heavenly nymphs were in two minds (अंदोलिङ्ग), wavering between their desire for their lovers (रमणाहिलास) and their keenness to hear about the glory of our lord. In the end, the latter prevailed and the former viz. the desire for their lover dropped away from their heart (हिंड्रिक्षलिअ). And then they rushed out (विणितीसु) in haste (रहसा) from their mansions. Cf. अनेन प्रियतमसुखादपि यशोवर्मसन्वरिताकर्णनं सुखमित्युक्तम् । Com.

1189. The auspicious families of clouds pour their showers (पञ्चु) on the surface of the sky (गअणवटु), their thundering sound (रसिअ) made sweet and melodious (महरीहुअंत), as their throats are scraped (परिहितु) and softened by the use (उवओअ) of nectar, swallowed by them. The clouds, personified, have families (वंश), high and low as mentioned by Kālidasa. Cf. जातं वंशे भुवनविदिते पुष्करावर्तकानां । जानामि त्वां प्रकृतिपुरुषं कामरूपं मधोनः । मेध० 6.

1190. The sages .(मुणिअण) also moved, cloaked lit. chained (णिगलिअ) in their deer-skins (कण्हाइण), which now slipped down (विगलिअ) as they started in haste to attend the session of narration by the Poet. The deer-hides, so dropped, are fancied to be the heavenly deer—either the constellation (मृगशिरस्) or the moon's deer—falling at the feet (पडिवण्ण-चलण) and praying or begging (पत्थिअ-प्रार्थित) them to take them along, as they too have the eagerness to listen. Cf. गगनहरिणो मृगशिराश्चन्द्रमृगो वा । मुनीनां च विश्वासाच्चरणोपगता मृगा भवन्ति । Com.

1192. People crowded (संमह) round-about and stood close to one another, leaving no gap (णिरवआस) in between and they were reflected (संकमत) in the huge, hanging mirrors (दण्ण). Thus reflected, it looked as if they were mounting the tops (सिहर) of the rows of pillars (खंभावलि) supporting the big mansion (भवण).

1193. The whole surface of the sky (णहअल) became filled with the circular, aerial cars (विमाणमंडल) of gods (तिअस), which stood suspended in the air, row upon row, in due order (कमेण) and it appeared as if these aerial cars, so arranged, were so many couches (मंच) or seats of honour, raised high up (समुण्णअ) and fixed (घडिअ) in the palace-like, bright glory (जस) of our Lord.

'And now, what say the bards, as they sing the glory of our Lord ?' This is the theme of the next 11 Gāthās (1194 to 1204).

1195. Although troubled and handicapped (आविल) by chains(णिअल), they come to your (तु) feet, as if encouraged (पोच्छाहिअ) by their own feet, to go to you and plead for mercy. That is because they (the enemies' feet) anticipate (संभाविअ) such a favour (उवआर) from them, having belonged to the same category(सम-जाइत्तण) as that of the King's feet. Cf. अस्मदीय-चरणानां यशोर्वमर्चरणयोश्च तुल्या चरण-जातौ उत्पत्तिः । अतः समजातित्वेन संभावितोपकारैनिजकचरणैः प्रोत्साहितौ इव चरणौ तव आयान्ति । Com.

1197. You come back to your capital, having conquered kings and countries stretched in all directions as far as the ocean and bringing with you abundant wealth (विहव). Laksmī is delighted (णंदइ) to greet you, as she feels that all this wealth is given over to her lord by her father (पितणा), the ocean, once again, when sending her back (संपेण) to her husband for the

second time. Cf. पुनःप्रेषणं नवोढाया भर्तुगृहात् प्रत्यावृत्तायाः भूयोऽपि भर्तुगृहविसर्जनम् । Com.

1198. The iron chains, fastened for the first time (पठमं), have left black lines on the feet of the enemies. They are, as it were, threads tied by the god of death to mark them as his victims. When you observe them, O King, you chop off their legs.

1199. The enemies' foreheads are already soiled with dust on the ground, transferred (संकंत) to them, when they bowed low at your feet. Your frown, formed of knitted eye-brows, therefore, refuses to meet lit. mount (णारुहृ) their foreheads, for fear of being itself soiled and sullied by them. In short, you have nothing to ask them about. Cf. जितसर्वत्वात् भृकुटिविषयस्त्व न कश्चिदिति तात्पर्यथः । Com.

1201. Although you are highly accomplished, you always consider yourself (अप्पाणं), in all humility, as one who has acquired no merit (अणज्जन्मनुण), as it were. That is because you find that even worthless people (अगुणी), knowing how you too, highly value merits (गणगारवेण वो) in others, lay great claim (धेष्पङ्) to such merits in themselves (अप्पा). Observing such unworthy ones boasting and bragging of merits which they do not possess, you, in contrast, would openly declare that you have not any merit in you, although we know that such is not the case with you.

1202. The moment (जाहे) you extend your hand to bestow favour on those who fall at your feet, Laksmī, residing on your arm, goes over to them, and that very moment they find themselves suddenly rich. Cf. प्रसादसमये दौर्गत्यमपसारयसीत्यर्थः । Com.

1203. Having been busily occupied with your campaign, you found no time to get your hair cut and thus their progress has remained unchecked (अभग्नपसर). As a result, they are hanging loose on your shoulders, like the hair of women. One would imagine that they are the abundant locks of hair (केसहत्था) of the enemies' beloveds, transferred to your head, as it were, because these unfortunate women, kidnapped by you, now staying in your harem, have done no toilet or combing and brushing of their hair (अकओवआर), but allowed them to get thin (तणुअ) and drop off.

1207. The goddesses of enemies' wealth (वेरिसिरी) were freely given over and distributed to the supplicants (पण्डि), just outside (बाहिन्चिअ), without bringing even a coin out of them inside His palace. This is done because He has no faith (वीसंभ-मगतूण), as it were, in women who, by nature, have the bad traits of faithlessness (विसम-महिला-सहावदोस).

1208. At his consecration ceremony to celebrate his victory, the wives of enemy-kings (विवक्खदेवी) were assigned the new task (णव-णिओआ) of waving hairy chowries over him. They did the job, however, with tears in their eyes, which (tears) they sucked in, having concealed (अंतरिअ) them behind the chowries fluttered (उप्पिअ-अप्पित) by them at that moment.

The Poet calls this Poem Gaüdavaho as Gāhāvīdha (गाहावीढ) 'a Pedestal in Gāthās', serving as a base or foundation, as it were, for a magnificent edifice to be built up later.

Appendix I

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वेल्लहलंगुलिकरकमल°	732	संभमचलंतदिग्गअ°	825
वेल्लंति कंदरोअर°	118	संभमपुणहत्तारुण°	477
वेवइ सरणागअविस°	483	संभमभमंतविज्जा°	827
वेहव्वदुक्खविहलाण	S.	संभाविअकामहरो	1151
बोलंति णअपमाणा°	701	संभाविअचित्तविआर°	738

समगुणदोसा दोसेक्क	964	सामण्णसुंदरीण	959
समजाइत्तणसंभाविओ	1195	सामण्णाइं वि णाम	713
समभावपअत्तूसास	1163	सामाअइ सेअलआ	740
समरे धारागोअर	928	सामाअंते वि मही	506
समरेसु खगधारा	212	सायं मिलंति कम	1104
समहिअसंज्ञाराआ	402	सायं समारुआसार	359
सरसट्ठिदंडलोहेण	328	सावअपअवीभिण्णा	613
सरसणहराइमगेहिं	1150	सासअमिअंकमणि	186
सरसपडिबोहलंघिअ	187	सासुक्खबअरयलहु	1144
सरसमअतंचिमाहअ	1140	साहासु बंधपरिवेस	669
सरहसंचारतरं	833	साहिज्जइ गउडवहो	1074
सरिआओ अणेअ	950	साहीणसज्जणा वि हु	917
सरिआण णिरंतरमिलिअ	1078	साहीगमुहसहस्सो	710
सरिआण तरंगिअपंक	525	सिद्धिलपसारिअवक्खा	128
सविमो अणज्जुणमिमं	240	सिरिथणणिवेसमग्गा	28
सव्वंगं विणिवेसो	1000	सिसिरच्छाएसु चिरं	395
सव्वत्तो हारमऊह	1060	सिसिरम्मि विरलकुसुमे	592
सव्वथामोणमिअं	1001	सिहरणपहुत्तगअणा	114
सवेल्लिङ्ग एकं	1081	सीलेण जइ वि विमलो	951
सव्वोच्चिअ सगुणु	881	सीसइ व जस्स तारा	1064
ससिएर्हचिअ लोओ	940	सीसम्मि कओ महिसस्स	324
ससिणो समोसरंती	1178	सुअणत्तणेण घेप्पइ	882
ससिमिव णवोइअं	751	सुअणसहावे वि गओ	G.
संसेविऊण दोसे	887	सुअणाअंति खला वि हु	886
सहइ जलदासंदाण	163	सुकइ... भेसु जाण	I.
सहइ णर्रिद परिणओ	216	सुट्ठु वि परिहीणगुणो	888
सहइ थणवट्ठसंठिअ	835	सुत्तणिवेसं पिव देंति	268
सहरीपसत्तकुररा	531	सुमईण सुच्रिआण	873
सहिखंधट्ठिअदाहिण	204	सुरहिमह गंधमा	516
सा चडुला कह णु गुणु	933	सुलहोवहाररुहिर	310
सा जअइ चउमूहासण	47	सुलहं हि गुणाहाण	859
सा जअइ हरसिरत्थमिम	59	सुसिरोसरिअसकदम	518
सा जयइ मई गरुआ	L.	सुहडाअदिंडअकोअंड	243
साणंदरोहिणीबाहु	196	सुहसंगगारवेच्चव	936

सुहसंगो सुहविणिवत्ति०	937	सोहंति अमरिसुगम०	821
सूएंति वीरविककअ०	327	सोहंति बालसरअम्मि	532
सेलगगखणविहत्ता	1085	सोहंति सरससूई०	539
सेलणिअंबुप्पइआ	135	सोहंति हारावलि०	1053
सेल्लाण चावपेलिअ०	444	सोहसि णारायणि रणिर०	291
सेवंजलिमिलिअणडाल०	103	सोहसि मुहमुक्कासरिस०	334
सेविज्जंति सरअण०	1050	ह	
सेसगुणणिरहिलासा	774	हत्थालंबिअपंकअ०	56
सोङ्गण मुण्णंति परं	83	हत्थो घोलइ दंसण०	1136
सो एस केसवो	1045	हरइ अणू वि परगुणो	76
सोच्चेअ किं ण राओ	948	हरइ परिहीणविहवस्स	953
सो जअइ कणिणआ०	2	हरफंसेअसंवलिअ०	309
सो जअइ गोवभावे	A.	हरिचक्कविरिक्कटिठअ०	469
सो जअइ जस्स जुवइ०	19	हरिचलणणहप्पहाए	60
सो जअइ जस्स णाडाल०	29	हरिसिविसेसो विअपां०	94
सो जअइ जामइल्ला०	20	हरिसिअं च भामिअच्छं	776
सो जअइ झत्ति कवलिअ०	36	हा कि णु अणवकच्चूर०	189
सो जअइ णेउरिलेण	43	हा हा कंपावेइ व	344
सो जअइ सणीसासेब्ब	C.	हाहा तंचेअ करिल्ल०	342
सो णत्थिच्चव इह जो	223	हिअय कहिं पि णिसम्मसु	954
सोतकलुसा णईओ	360	हिअयम्मि गाढवडिएहि०	995
सो दीसइ उहयदिसा०	749	हिअयविअडत्तणेणं	906
सोम्माहेसु णिसम्मइ	782	हिअयस्स णिट्ठुरत्तण०	997
सोवाए सुहुदुक्खा०	986	हिअयस्स विणिब्बवणे	990
सो वि ससिवंधवो जाण	209	हेट्टद्धिअसूरणिवारणाए०	15
सो वि सुहाइ० उवणेउ	31	हेट्टाअववसुआइज्जमाण०	504
सोहइ अदोसभावो	968	होउण वि हंत णिरंतराइ०	943
सोहइ वलंतवासुइ०	179	होंतरसाअलभय०	472
सोहइ विणिवेसिअपसि०	109	होंतवसुहाहिवकहा०	1106
सोहइ विमुहपअत्तस्स	414	होंति कअथा पणई	251
सोहइ समागमेसु०	244	होंति गिरिवलणभावा	1031
सोहइ सुहावेइ अ	68	होंतु व्व विगअगब्बा	97

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Appendix II

Extract from Rājatarangiṇī (IV. 126–145) describing the the campaign of King Lalitāditya.

राजा श्रीललितादित्यः सार्वभौमस्ततोऽभवत् ।
 प्रादेशकेश्वरस्त्रुर्विधेर्बुद्धेरेगोचरः ॥ १२६ ॥
 प्रतापांशुच्छटाकूटैः पटवाससधर्मभिः ।
 जम्बुद्रीपद्विपेन्द्रस्य येनातन्यत मण्डलम् ॥ १२७ ॥
 नयाऽन्नलिषु बद्धेषु राजभिर्विजयोद्यमे ।
 पार्थिवः पृथुविक्रान्तिर्युधि कोधं सुमोच यः ॥ १२८ ॥
 विनिःसरजजनतया भयाद् गर्भानिवामुचन् ।
 द्विषां वसतयो यस्य निशम्यास्कन्दुन्दुभिम् ॥ १२९ ॥
 विलोलतिलकान्तैर्यः सनेत्राभ्योभिराननैः ।
 निवापाऽन्नलिवानानि द्विषां नारीरकारयत् ॥ १३० ॥
 क्षितिं प्रदक्षिणयतो रवेरिव महीपतेः ।
 जिगीषोः प्रायशस्तस्य यात्रास्वेव वयो ययौ ॥ १३१ ॥
 करं पूर्वादिशो गृह्णन् प्रतापानलसंनिधौ ।
 अन्तर्वेद्यां महाराजः स कीर्त्युष्णीषभृद् बभौ ॥ १३२ ॥
 कन्यानां यत्र कुब्जत्वं व्यधाद् गाधिपुरे मरुत् ।
 तत्रैव शंसनीयः स पुंसां चक्रे भयस्तृशाम् ॥ १३३ ॥
 यशोवर्माद्रिवाहिन्याः क्षणात् कुर्वन् विशोषणम् ।
 नृपतिर्ललितादित्यः प्रलयादित्यतां ययौ ॥ १३४ ॥
 मतिमान् कन्यकुञ्जेन्द्रः प्रत्यभात् कुत्यवेदिनाम् ।
 दीसं यहुलितादित्यं पृष्ठं दत्त्वा न्यषेवत् ॥ १३५ ॥
 तत्सहायास्ततोऽप्यासन् निकाममभिमानिनः ।
 कुसुमाकरतोऽप्युच्चैः सुरभिश्चनानिलः ॥ १३६ ॥
 श्रीयशोवर्मणः संधौ सांधिविग्रहिको न यत् ।
 नयं नियमनालेखे मित्रशर्माऽस्य चक्षमे ॥ १३७ ॥
 सोऽभृत् संधिर्यशोवर्मललितादित्ययोरिति ।
 लिखितेनादित्यनिर्वेशादनर्हत्वं विदन् प्रभोः ॥ १३८ ॥
 युगलकम् ॥
 सुदीर्घविग्रहाशान्तैः सेनानीभिरसूयिताम् ।
 औचित्यापेक्षतां तस्य क्षितिभृद् बह्मन्यत ॥ १३९ ॥

प्रीतः पञ्चमहाशब्दभाजनं तं व्यथन् सः ।
 यशोवर्मन्त्वपं तं द्व समूलमुवपाटयत् ॥ १४० ॥
 अष्टावशानामुपरि प्राकसिद्धानां तदुद्भवैः ।
 कर्मस्थानैः स्थितिः प्राप्ता ततःप्रभूति पञ्चमिः ॥ १४१ ॥
 महाप्रतीहारपीडा स महासंधिविग्रहः ।
 महाश्वशालाऽपि महाभाण्डागारश्च पञ्चमः ॥ १४२ ॥
 महासाधनभागश्चेत्येता यैरभिधाः श्रिताः ।
 शाहिमुख्या येष्वभवन्नभ्यक्षाः पृथिवीमुजाः ॥ १४३ ॥
 कविवर्कपतिराजश्रीभवभूत्यादिसेवितः ।
 जितो ययौ यशोवर्मा तद्गुणस्तुतिबान्दृताम् ॥ १४४ ॥
 किमन्यत् कान्यकुडजोर्दी यमुनापारतोऽस्यस्ता ।
 अभूदा शालिकातीरं गृहप्राद्यगनवद्वशे ॥ १४५ ॥
 यशोवर्माणमुलङ्घ्य हिमादिमिव जाह्ववी ।
 सुखेन प्राविशत् तस्य वाहिनी पूर्वसागरम् ॥ १४६ ॥

Appendix III

King Yaśovarman—A Poet

As has been said in the Introduction, King Yaśovarman was also a poet of no mean order. The name Yaśovarman figures in many anthologies, such as Sūktimuktāvali, Subhāśitāvali, the Sāringadharapaddhati, Subhāśita-Ratnakosa. In his introduction to the Subhāśitāvali, Peterson mentions a drama Rāmābhuyudaya as written by Yaśovarman, 'which must have been', as Rāghavan says,* 'a very widely known play, as the numerous references to it and quotations from it in works of poetics and dramaturgy show. These references and citations are ample and informing enough, enabling us to know the author of the play, the number of its Acts and the story of the Play, Act by Act.'

Here are a few extracts from Dr. V. Raghavan's article "Some old Lost Rāma Plays" :—

षड्द्वं दृश्यते लोके रामाभ्युदयनाटकम् ।

शारदातनय-भावप्रकाश.

औचित्यं वचसां प्रकृत्यनुगतं, सर्वत्र पात्रोचिता
पुष्टिः स्वावसरे रसस्य च, कथामार्गे न चातिक्रमः ।
शुद्धिः प्रस्तुतसंविधानविधौ प्रौढिश्च शब्दार्थयोः
विद्वन्निः परिभाव्यतामवहितैरेतावदेवास्तु नः ॥

गृद्धारप्रकाश Vol-II

रावणः—युक्त्यैव क्षत्रबन्धोः परिभवमसमं जीवतः कर्तुमिच्छन्
मायासाहायके त्वं निपुणतर इति प्रार्थये नासमर्थः ।
यच्चान्यत तत्र वज्रप्रहितमसृणितस्फारकेयूरभाजः
सज्जास्त्रैलोक्यलक्ष्मीहठहरणसहा बाहवो रावणस्य ॥

मारीचः—दाराणां व्रतिनां च रक्षणविधौ वीरोऽनुयोज्यानुजं
वीराणां खरदूषणत्रिशिरसामेको वधं यो व्यधात ।
तस्याखण्डिततेजसः कुलजने न्यक्तारमाविष्कृतः
कुण्ठः संगरदुर्मदस्य भवतः स्याच्चन्द्रहासोऽप्यसिः ॥

* Dr. V. Raghavan—'Some old Lost Rāma Plays' P. 1

रावणः - तवैव रुधिरांबुभिः क्षतकठोरकण्ठस्तुतै
 रिपुस्तुतिभवो मम प्रशाममेतु कोपानलः ।
 सुराद्विपशिरस्थलीदलनदृष्टमुक्ताफलः
 स्वसुः परिभवोचितं पुनरसौ विधास्यत्यसिः ॥
 नाट्यदर्पणे

नन्दजित् - रक्षोवीरा द्वदोरःप्रतिफलनदलत्कालदण्डप्रचण्डा
 दोर्दण्डकाण्डकण्डविषमनिकषणत्रासितक्षमाधरेन्द्राः ।
 याताः कामं न नाम स्मृतिपथमपथप्रस्थितेन्द्रानुसारी
 स्वर्वासिक्षिष्टदृष्टः कथमहमपि ते विस्मृतो मेघनादः ॥
 नाट्यदर्पणे

रामः - प्रत्याख्यानरूपः कृतं समुचितं कूरेण ते रक्षसा
 सोहं तच्च तथा त्वया कुलजनो धत्ते यथोच्चैः शिरः ।
 व्यर्थं संप्रति विभ्रता धनुरिदं त्वद्व्यापदः साक्षिणा
 रामेण प्रियजीवितेन तु कृतं प्रेमणः प्रिये नोचितम् ॥
 नाट्यदर्पणे

धूमव्रातं वितानीकृतमुपरिशिखादोर्भिरभ्रंलिहाग्नैः
 विभ्रद भ्राजिष्णु रत्नं तत्सुरसि तथा चर्म चामूरवं च ।
 भूयस्तेजःप्रतानैः विरहमलिनतां क्षालयन्नक्षमाजो
 देव्याः सप्तार्चिरादिर्भवति विफलयन् वाञ्छितान्यन्तकस्य ॥
 नाट्यदर्पणे

Stray verses quoted from the Rāmābhuydaya :—

क्षिगधश्यामलकान्तिलितवियतो वेलुद्वलाका घना
 वाताः शीकरिणः पयोदसुहृदामानन्दकेकाः कलाः ।
 कामं सन्तु हृदं कठोरहृदयो रामोऽस्मि सर्वं सहे
 वैदेही तु कथं भविष्यतु हहा हा देवि ! धीरा भव ॥

Quoted by आनन्दवर्धन.

यत्त्वच्चेत्रसमानकान्ति सलिले मम तदिन्दीवरं
 मेघरन्तरितः प्रिये तव मुखच्छायानुकारी शशी ।
 येऽपि त्वद्गमनानुसारिगतयस्ते राजहंसा गताः
 त्वत्साह्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥
 From सुभाषितावलि and सूक्तिमुक्तावलि.

आक्रन्द्राः स्तनितैः विलोचनजलान्यश्रान्तधाराम्बुभिः
तद्विच्छेदभुवश्च शोकाशिखिनः तुल्यास्ताङ्गिभ्विभ्यैः ।
अन्तर्मे दयितामुखं सव शशी वृत्तिः समैवावयोः
तत् किं मामनिशं सखे जलधर त्वं दग्धुमेवोद्यतः ॥

Quoted from धवन्यालोक and attributed to Yaśovarman in
सूक्तिमुक्तावलि.

कृतकुपितैर्बाष्पाम्भोभिः सवैन्यविलोकितैः –
र्वनमपि गता यस्य प्रीत्या धृतापि तथाम्बया ।
नवजलधरस्यामाः पश्यन् दिशो भवतीं विना
कठिनहृदयो जीवत्येव प्रिये स तव प्रियः ॥

Quoted by आनन्दवर्धन in धवन्यालोक— fully quoted in Locana
रक्तस्त्वं नवपल्लवैरहमपि श्लाघ्यैः प्रियाया गुणै –
स्त्वामायान्ति शिलीमुखाः स्मरधनुर्मुक्तास्तथा मामपि ।
कान्तापादतलाहतिस्तव मुदे तद्रन्ममाप्यावयोः
सर्वं तुल्यमशोक ! केवलमहं धात्रा सशोकः कृतः ॥

Quoted by आनन्दवर्धन and many other writers.

प्रारब्धं तरुपुत्रकेषु सहसा संत्यज्य सेकक्रियां
एतास्तापसकन्यकाः किमिवमित्यालोकयन्त्याकुलाः ।
आरोहन्त्युट्जद्गमांश्च बटवो वाचयमाः सत्वरं
सद्योमुक्तसमाधयो निज (बृसी) ष्वेदोच्चपादं स्थिताः ॥
—जलहण – सूक्तिमुक्तावलि.

प्रौढच्छेदानुरुपोच्चवनरयभवत्सैंहिकेयोपधात-
त्रासाकृष्टाश्वतिर्यग्वलितरविरथेनारुणेनेक्ष्यमाणम् ।
कुर्वतकाकुन्तस्थवीर्यशुतिमिव मरुतां कन्धरारन्धभाजां
भाङ्करैर्भीममेतत् निपतति वियतः कुम्भकर्णेन्तमाङ्गम् ॥

From – सूक्तिमुक्तावलि, also
शाद्गर्धरपद्धति.

स यस्य दशकन्धरं कृतवतोऽपि कक्षान्तरे
गतः स्फुटमवन्ध्यतामधिपयोधि सान्ध्यो विधिः ।
तदात्मज इहाङ्गदः प्रहित एष सौमित्रिणा
क्त स क्त स दशाननो ननु निवेद्यतां राक्षसाः ॥

Quoted in सुवृत्ततिलक by क्षेमेन्द्र.

उच्छूनारुणमशुनिर्गमवशात् चक्षुर्गतं मन्थरं
सोष्मश्वासकदर्थिताधररुचिः, द्यस्तालका भूलता ।

आपाण्डुः करपलुवे च निभृतं शोते कपोलस्थली
मुग्धे कस्य तपःफलं परिणतं, यस्मै तवेयं दशा ॥

From कर्वीन्द्रसमुच्चय

कामस्यापि शराहतिर्न गणिता त्वं जीवनं संस्मृता
नो दग्धो विरहानलेन झटिति त्वत्संगमाशाशृतैः ।
नीतोऽयं द्विवसो विचित्रलिखितैः संकल्पस्त्वैर्मर्या
किञ्चान्यन्मनसि स्थिताऽसि ननु मे तत्र स्वयं साक्षिणी ॥

— From सूक्तिमुक्तावलि over the name Rājaputra Yaśovarman. Dr. Keith takes it as our Yaśovarman's verse.

Appendix IV

वाक्पतिराज

Verses attributed to him in Anthologies :—

सुभाषितरत्नाकर by Kosambi and Gokhale.

अस्ति श्रीस्तनपत्रभद्रगमकरीमुद्राद्विकतोरःस्थलो
देवः सर्वेजगत्पतिर्मधुवधूवक्राद्बजचन्द्रोदयः ।

क्रीडाकोडतनोर्नवेन्दुविशदे दंष्ट्राङ्कुरे यस्य भू—
र्भाति स्म प्रलयाद्विधपत्वलतलोत्सवातैकमुस्ताकृतिः ॥
पृष्ठभ्राम्यदमन्दमन्दरगिरियावायकण्डूयनान्
निद्रालोः कमठाकृतेर्भगवतः श्वासानिलाः पान्तु वः ।
यत्संस्कारकलानुवर्तनवशाद् वेलाच्छुलेनाम्भसां
यातायातमयन्त्रितं जलनिधेनार्द्यापि विश्राम्यति ॥

वाक्पतिराजस्यैतौ । P. 21

देवि त्वं कुपिता, त्वमेव कुपिता, कोऽन्यः पृथिव्या गुरु—
र्माता त्वं जगतां, त्वमेव जगतां माता न विज्ञोऽपरः ।

देवि त्वं परिहासकेलिकलहेऽनन्ता, त्वमेवेत्यथ
ज्ञातानन्त्यपदो नमन् जलधिजां शौरिश्चिरं पातु वः ॥

वाक्पतिराजस्य । P. 21

दंष्ट्रासङ्कटवक्त्रकन्दरतरज्जिहाभृतो हृष्यभुग्—
ज्वालाभासुरभूरकिरेशारिसिटाभारस्य दैत्यद्वुहः ।
व्यावलगद्वलवद्विरण्यकाशिपुक्रोडस्थलीपाटन—
स्पष्टप्रस्फुटदस्थिपञ्चरवक्त्रा नखाः पान्तु वः ॥

वाक्पतेः । P. 28

खर्वयन्थविमुक्तसन्धिविकसद्रक्षःस्फुरत्कौस्तुभं
निर्यन्त्राभिसरोजकुद्भमलकुटीगम्भीरसामधवनि ।
पात्रावासिसमुत्सुकेन बलिना सानन्दमालोकितं
पायाद् वः क्रमवर्धमानमहिमाश्वर्यं मुरारेवपुः ॥

वाक्पतिराजस्य । P. 24

सेयं द्यौस्तादिदं शशाद्कदिनकृच्चिह्नं नभः सा क्षिति—
स्तत्पातालतलं त एव गिरयस्तेऽम्भोधयस्ता दिशः ।

इत्थं नाभिविनिर्गतर्न सशिरःकम्पाद्भुतं वेधसा
 यस्यान्तश्च बहिश्च दृष्टमखिलं बैलोक्यमव्यात् स वः ॥
 वाक्पतिराजस्य (वाचस्पतेः) । P. 27

उन्मुक्त्य दूरं परिधूय पक्षावधौ निरीक्ष्य क्षणबद्धलक्ष्यः ।
 मध्येजलं बुद्धति दत्तज्ञम्पः समत्स्यमुत्सर्पति मत्स्यरङ्कः ॥
 वाक्पतिराजस्य । P. 207

Appendix V

The Commentator Haripāla and his Commentary

“ The Commentary of Haripāla explains merely the principal points, on account of which it is also called *Gaüdavadhasāratīka*. Very often it is nothing better than its Sanskrit paraphrase. ” So says R. Pischel about Haripāla, the only commentator of the *Gaüdavaho*. In the colophon of the Ms. of his commentary, mention is made about Haripāla in the following words:— जालन्धरीयभद्रश्रीमदुपेन्द्रहरिपालविरचित-गौडवधसारटीका परिपूर्ण । This means that he was the son of Upendra-bhātta and that his native place was Jālandara. The fact that he read this Poem with his father who must have helped him a good deal in the choice of variant readings of the Text and in the understanding and the interpretation of the Gāthās is borne out by what he says about his father in the following words; while commenting on the word ज्ञणकारेऽ in Gāthā 788 :—

ज्ञणदित्यव्यक्तशब्दानुकरणम् । तच्च रसार्द्धफलपद्मवासु कोमलानिलवेण्ठितासु मञ्जरीषु न युज्यते । ज्ञणत्कारादेः कठिनदव्यस्य नूपुररणितादिषु दर्शनम् । तस्मात् सणकारेऽ इति पाठो लक्ष्यते, सकारस्य च रेखाभ्रंशमात्रेण लेखकदेषे अकारीभूतत्वादिति सुगृहीतनामभिरस्मतपितृभद्रश्रीमदुपेन्द्रपादैरवर्णिं । तैरेव च बाल्य एव इयमपरा व्याख्या कृता ।

नूनं पुत्रक मारुतोऽपि मधुरो रोलम्बमाला मधौ
शश्वच्चूतलतावितानपवनस्सस्ता ज्ञणत्कारयेत् ।
प्रेद्यखलास्यलताफलर्धिकुसुमप्राप्त्यर्थगर्वद्वता
धावद्रावयुतासु तासु च लताभेदोऽपि भक्तेर्भवेत् ॥

In spite of what Pischel has said, it must be admitted that, being the only Commentator available, he proves of great help in the proper understanding and interpretation of the difficult Gāthās of the *Gaüdavaho*, supplying valuable cues in the matter. His knowledge of the Prakrits is, however, limited, as he is more well-versed in Sanskrit than in Prakrits. To give a few instances—

(1) In Gāthā 782, the word सोम्माहेषु which should be सोन्माथेषु 'full of excitement', is taken by him to mean 'सौम्या आभा येषां तेषु सौम्याभेषु, 'of mild lustre'.

(2) कुलीर, in G. 1093 which means a 'crab', is understood as 'a flower'—कुलीरं कुसुमविशेषः ।

(3) The word 'असोउमल्ल' 'Wanting in softness or delicateness', with reference to परिम्ब 'Embrace' in G. 1151, is interpreted fancifully as असौ अमल्लमपि प्रतिपक्षमपि ... ।

(4) In G. 611 he gives quite a fantastic interpretation of साहासारंगविराविणो as शाखाभिः सारङ्गविराविणो सारङ्गवज्ञङ्काररवकारिणो etc. ! The word साहासारंग—शाखासारङ्ग, like शाखामृग, just means 'a monkey'.

As Pandit observes, 'The commentary of Haripāla is in many places hardly a Commentary, but merely a Sanskrit construction of the Prakrit Text, word for word, in the order of the original or a chhāya (shadow), as such version is usually called. It rarely explains, though it often makes remarks, on points connected with allusions contained in the Text. Indeed, it is often prolix. But whenever it does explain the Text, it can hardly be said to be clear and to the point.'

It is probable that Haripāla was a Jain, as the Commentary, as given by its single Ms., begins with an invocation to Lord Jina in the following words—ओं नमः श्रीजिनेन्द्रेभ्यः । It is mainly Jain scholars like Haribhadra and Hemacandra, who had devoted themselves to the study of the Prakrits. The orthodox Sanskrit Pandits had somehow developed a certain amount of prejudice against the Prakrits, and hence the fervent plea for Prakrits made by poets like Pravarasena, Vākpatirāja and Rājaśekhara. The date of Haripāla cannot be ascertained.



GAÜDAVAHO

Glossary

OF NOTABLE WORDS

अकूणिअ (933) — अकूणित, Not contracted, opened out.

अक्क (535) — अर्क, Name of a plant. Hindi or Marathi रुई. Also means ' the sun '.

अग्धवत्त (1016) — अर्ध्यपात्र, A plate full of materials of worship.

अग्धंति (269) — राजन्ते, Look charming. √अग्ध-राज् 'To become to appear nice.'

अग्धविअ (717) — अधित, पूजित, संमानित, Honoured, decorated.

अचरम (1209) — अचरम, Foremost, unparalleled.

अच्छुक्क (228) — अकाण्ड, अकस्मात्, 'All of a sudden. Also अत्थक.

अछिवंत (921) — अस्पृशत्, 'Not touching' √छिव-स्पृश् — 'To touch'

अणरह (83) — अनर्ह, अयोग्य, 'Unfit, unworthy'.

अट्टूइ (153) — क्वथति, Boils √अट्टू-क्वथ्, To boil.

अट्टिलवाअंति (945) — अस्थिलवायन्ते, 'Act or look like bits of bones.'

अणहिगीअ (899) — अनभिगीत, Unsung, not praised.

अणिउंचिअ (273) — अनिकुञ्चित, Com. अवक्रीकृत. Uncurtailed, not curved.

अणिच्चरिअ (23) — अकथित, 'Untold, unexpressed.' √णिच्चर-कथय् To tell.

आणिट्टिअ (707) — अनिष्ठित, असंपूर्ण, Unending, never finishing.

आणिवभच्छुअ (776) — अनिर्भर्त्सित, Not cast away, not removed.

अणुच्छित्त (238) — अनुत्क्षिप्त, अत्यक्त, 'Not abandoned, not discarded.'

अनुप्पेत (989) — अनुत्प्रयत्, Com. अनपनयत्, Not lifting, not removing.

अत्थगई (980) — अर्थगति, Implication, inference.

अत्थाअंति (126) — अस्तायन्ते, Sink below the horizon, set,
 √ अत्था, अत्थाअ—अस्ताय्, To set.

अहर (287) — अजिर, अङ्गन, Court-yard.

अप्फालिअ (814) — आस्फालित, Struck, beaten.

अप्फुण्ण (98) — D. आक्रान्त, Overwhelmed, overpowered.

अप्फुलुअ (998) — आत्मीय, One's own. Cf. Mar. आपले.

अप्फोडण (929) — आस्फोटन, Slapping, striking.

अमुणिअ (191) — अज्ञात, अविदित, Not known.

अमोलु (1006) — अमूल्य, Priceless, Valuable, precious.

अरहट्ट (685) — अरघट्, Water-drawing contraption. Cf. Mar. रहाट.

अलत्तअ (1047) — अलक्तक, Red lac or sap, used by women to dye certain parts of the body, particularly the soles and lips. Cf. Mar. अळिता.

अलंबुसा (272) — अलम्बुषा, गुल्मविशेष, A kind of creper.

अल्लअ (773) — आर्द्ध, Wet, moistened.

आल्हिअ (923) — आलीयते, Embraces, unites.

√ अल्ली, अल्लीअ—आ + ली, To merge, to embrace.

— (173) उपसर्पति, √ अल्लिअ—उप + सृप्, To approach.

अलीण (252) — आलीन, आशिलष्ट, Concealed, hidden, stayed close.

अवचुण्णोति (766) — अवचूर्ण्यन्ति, Sprinkle powder.

अवड (471) D. — अवट, कूप, A well. DNM. I. 53. Cf. Mar. आड.

अवसाय (613) — अवश्याय, Hoar-frost, white dew.

अव्योच्छिण (937) — अव्युच्छिन्न, Continuous, uninterrupted.

असमारण (840) — असमारचन, Want of arranging, dressing or combing (hair).

असलाहण (979) — अश्लाधन, Absence of praise.

असोउमलु (1151) — असोकुमार्य, Want of softness or delicacy, rough.

अहिऊरज्जंति (872) — अभिपूर्यन्ते, Are filled.

अहिलेइ (178) — अभिलाति, अभिगृह्णाति, Takes up. seizes. √ ले—ला = ग्रह्. To seize, to take.

अहिसारण (1126) — अभिसारण, Going over to meet (the lover).

अहिसंधिअ (1131) — अभिसंधित, Formed, created, joined.

अहुआसेअ (536) — अहुताशेय, Unfit for fire.

- अद्विअं (4) — अस्थितं, अनवरतम् Ceaselessly, continuously.
- अंजिअ (205) — अञ्जित, Anointed, decorated, adorned.
- अंडअबंधाअए (248) — अण्डकबन्धायते, Denominative of अंडकबन्ध,
An egg-shaped dome on a temple.
- अंत (481) — अन्त, Entrails, intestines.
- अहिआर (1071) — अभिचार, Exorcising, employment of magic
spells for malevolent purposes.
- आउंजि (610) — आकुञ्चिन्, Contracting, shrivelling.
- आमेल (112) — आपीड, A garland of flowers.
- आमोडण (351) आमोटन, Breaking, smashing.
- आयस (1077) — आयस, Made of iron, metallic.
- आयाण (258) — आयान, अश्वाभरणविशेष, A decoration of a horse.
- आर (422) — आर, मङ्गलग्रह, The planet Mars. Cf. आर अङ्गारको
भौमः । Com.
- आरक्ष (437) — आरक्ष, The junction of the frontal sinuses of
an elephant. Cf. आरक्षं शिरसि गजस्य मदस्थानं यत्वाङ्कुशचञ्च-
निमज्जति । Com.
- आलुंखण (527) — स्पर्श, Touch, contact. √आलुंख—स्पृश्, to touch.
- आवरिल्ल (24) — उत्तरीय, Upper garment.
- आवाअ (535) — आपात, तत्काल, That very moment.
- आविद्ध (210) D. — क्षिप्त, प्रेरित, Thrown out, tossed;
— also परिहित, covered, invested.
- आवीलण (161) — आपीडन, समूह, Mass, heap, collection.
- आवंडुर (784) — आपाण्डुर, Whitish, pale.
- आसागअ (446) — आशागज, A Quarter-elephant.
- आसंघ (489) D. — श्रद्धा, विश्वास, Faith, belief.
- आसंघिअ (56) D. — संभावित, मानित, Considered, thought.
- आसंदाण (163) — आसंदान, अवष्टम्भन, अवरोध, Binding, fastening.
- ओसुक्क (1112) — अवशुष्क, Dried up, withered.
- इट्टा (678) — इष्टका, A brick.
- इरिण (1049) — D. कनक, Gold, DNM. I. 79.
- इहरा (84) — इदानीम्, Now, in modern days.
- उक्कंटयंति (684) — उत्कण्टकयन्ति, Cause the erection of hair,
horripilate.

- उग्धाडिअ** (820)—उद्धाटित, Exposed, opened out.
- उच्चुडंत** (733)—Being scraped off. \checkmark उत् + चुड. To take off, to scrub.
- उच्छु** (409) D.—अन्तरावरण, Internal covering. DNM. I. 85.
- उज्जड** (559) D.—उद्धस, शून्य. Desolate, barren. DNM. I. 96
- उन्नुण** (83) D.—दृष्ट, गर्वित. Vain, proud. DNM. I. 99.
- उत्थल्ल** (109)—उच्छलित, उद्धर्तित, Uplifted, upturned. cf. Marathi उथळ.
- उत्थंधि** (650)—उत्केपित्, Tossing up, hurling upward.
- उद्धुमाअ** (481)—उद्धमात, Swollen, bloated.
- उद्धुर** (972)—उद्धुर, High, lofty, lifted up.
- उद्गलण** (1050)—उद्गलन, विदारण, Tearing, digging.
- उप्पिअ** (1208)—अप्त, Given, shed.
- उप्पित्थ** (124, 526)—त्रस्त, भीत, विधुर, Frightened, distressed, afflicted, DNM. I. 129
- उत्पील** (431) D. संधात, समूह, Mass, collection. DNM. 126
- उप्पकं** (176) D. राशि, समूह, Multitude, number, DNM. I. 130
- उद्भमड** (231)—उद्भट, प्रबल, प्रचण्ड. Violent, terrific.
- उद्भिडण** (117)—उद्भेदन, Blow, impact, collision.
- उम्हाइ** (356)—ऊष्मायते, Gets warm or heated.
- उल्लास** (1156)—उल्लास, विकसन, Display, manifestation.
- उवज्जह** (1153)—उपगूढ, Embrace.
- उव्वाअ** (553)—उद्वात, शुक, Parched, dried up.
- उव्वुत्थ** (538)—उदुषित, Gone out to reside, migrated.
- उल्लित** (584)—आर्द्धभवत्, Getting moist or wet, \checkmark उल्ल— आर्द्धय्, to become or make wet.
- उल्लूरिअ** (332)—तुडित, विदारित, Cut to pieces, slaughtered.
- उवआर** (760)—उपचार, Supposed or fancied identification founded on resemblances.
- उव्वेळु** (515)—उद्भेदित, Loosened, detached, separated. — (110)
उच्छलित, Tossed up, forced upward.
- उवणिग्गम** (669)—उपनिर्गम, उपवन, A park, garden.
- उसीर** (671)—उशीर, A kind of fragrant grass. Marathi वाळा, Hindi खश.

उस्सूण (436)— उच्छून, Swollen.

ऊस (536)— ऊष, Salt ground, barren, saline soil.

ऊससिअ (1105)— उच्छ्वसित, Heaved up, sprouted.

एकवास (452)— एकपार्श्व, One side.

ओज्ज्वर (130)— निर्झर, A stream, rivulet.

ओप्पुसिअ (723)— also ओप्पुसिअ, उप्पुसिअ—उत्प्रोक्षित, Wiped out.

ओलिंभा (341)— D. Ointment ?

ओलुंप (677)— अवलोप, The act of crushing, Com — अवलुम्पन.

ओहुर (606)— D. अवनत, स्वस्त, Turned or bent down. DNM. I. 157.

कक्कर (398)— कर्कर, A stone.

कक्केअण (794)— कर्केतन, A kind of a gem. A Bimba fruit. Cf कर्केतनापरसंजकविम्बफलः । कक्केयण इति मणिविशेषोऽप्युपलक्ष्यते । Com.

कक्कोल (582)— कड्कोल, वृक्षविशेषः A kind of a tree, as also its fruit.

कक्कवड (731)— D. पीन, पुष्ट, कर्कश (Com). Big, tough, hard.

कच्चूर (189, 602)— कर्चूर, A kind of a fragrant tree. Hindi काली हळदी.

कच्छु (401)— कच्छ, जलप्रायदेशः, Marshy tract.

कडप्प (12)— D, कटप्र, निकर, Mass, heap, bundle, DNM. II. 13.

कउलणारी (319)— कौलनारी, A woman belonging to the Śākta (Kaula) sect.

कडार (12, 32)— कडार, Brown, tawny-coloured.

कण्हाइण (1190)— कृष्णाजिन, Deer-hide, the skin of a black antelope.

कप्पा(फा)ड (623) D. गुहा, A cave. DNM. II. 7.

कच्चुर (210)— कर्चुर, Gray, ash-coloured.

करणि (1007) D. सादृश्य, रूप, Resemblance, similarity, imitation. DNM. II. 7.

करमन्द (533)— करमन्द, A kind of a plant, as also its fruit. Marathi करवंद.

करवीर (671)— करवीर, A kind of a flowery plant. Marathi कण्हेर. cf. करवीरं कण्हीरकमिति लोकभाषया प्रसिद्धम् । Com.

- करिल्लु** (342) D- वंशाडकुर, A bamboo sprout. DNM. II. 10.
- करीर** (534) — करीर, वृक्षविशेष. A kind of a tree.
- करहाड** (533) — करहाड, वृक्षविशेष, A kind of a tree.
- करंक** (1000) — करङ्क, भिक्षापात्र, A small pot (of cocoanut), alms-bowl.
- करंबिअ** (237) — करम्बित, Mixed, intermingled, variegated.
- कलअंटी** (596) — कलकण्ठी, A cuckoo.
- कलहोअ** (889) — कलधौत, Silver, also gold.
- कलल** (650) — कलल, Yolk of an egg, foetal fluid.
- कललिअ** (331) — कललित, कर्दमित, Made muddy.
- कलविंक** (647) — कलविङ्क, A sparrow.
- कवलेइ** (1095) — कवलयति, gobbles, makes a mouthful of, swallows.
- कवाल** (390) — कपाल, The skull.
- कसच्च** (375) D. — प्रचुर, व्याप्त, Full, covered, D M. II, 53.
- कसेरु** (393) — कशेरु, A kind of grass growing in water. Cf. कसेरस्तृणविशेषो जलजः । Com.
- कहुलोल** (494) — कथाप्रबन्ध, Continuous narration of stories.
- कारही** (668) — कारभी, Belonging to the Karabha plant. Cf. करभनामसुरांधिद्रव्यविशेषसंवन्धिनी । Com.
- कालसुत्त** (1198) — कालसूत्र, Noose of Death.
- कावुरिस** (894) — कापुरुष, A bad or wicked man.
- कास** (525) — काश, A flower of the Kāśa, variety of grass used for mats, roofs etc.
- किण्ण** (648) — किण्व, फलवृक्षविशेष, A kind of a tree the fruit of which is utilised for distilling wine.
- किरि** (1049) — किरि, A boar, hog.
- किलिंच** (1094) — D. लघुदारु, A wood-stick. Marathi किलचा.
- किंसुअ** (554) — किंशुक, The Palāśa tree and its blossom.
- कीड़िइल्लु** (521) — कीटयुक्त, Full of insects or worms.
- कीलाल** (331) — कीलाल, Blood. मज्जारुधिरादिकम् । Com.
- कीलिअ** (283) — कीलित, Nailed, screwed tight.
- कुकुह** (519) — कुकुभ, Wild cock.
- कुप्पर** (682) — कूपर, Decaying wall-plaster, also कप्पर.

कुप्पास (757)—कुर्पास, A sort of bodice worn by women.

कुरर (520)—कुरर, An osprey.

कुरुविंद (618)—कुरुविन्द, मणिविशेष, A kind of a stone, a ruby.

कुरुविन्दाः पाषाणमणिविशेषाः । Com.

कुलीर (1093)—कुलीर, जन्तुविशेष, A crab.

कुसूल (377, 664)—कुसूल, Granary, store-house.

कुंडल (833)—कुण्डल, Coil of a rope, loop.

कूडकोडी (316)—कूटकोटि, कूटस्य राशेः कोटिः प्रान्तः । Com. Edge or border of a mass.

कूडुकेर (218)—कूटोत्कर, Massive heap.

कूणिअ (364)—कूणित, Contracted, closed.

केंज (1115)—केनु, तुलासूत्र, Cotton thread or string attached to a weighing balance.

केसर (534)—केसर, 1. A kind of a tree and its flower, also known as Bakula tree. 2. Mane of a lion.

कोल (850)—कोल, Hog, boar.

कोलीकअ (1126)—क्रोडीकृत, Embraced, clasped to the bosom.

कोसिअ (541)—कौशिक, An owl.

कंक (541)—कडक, पक्षिविशेष, Heron.

कंकाल (541)—कडकाल, A bony skeleton.

कंचणार (593)—कांचनार, The Kovidāra tree.

कंटी (533)—D. उपकण्ठ, The land on slopes of a mountain.

कंडुअण (986)—कण्डूयन, Scratching, rubbing.

कंद (739)—D. दृढ़, Strong, DNM. II 51.

खज्जूर (533)—खर्जूर, Date-tree.

खल (273)—खल, Threshing floor.

खलइअ (619)—D. संकुचित, Worn out. खलतीकृत — Com.

DNM. II. 79.

खीरोअ (1039)—क्षीरोदक, the milky ocean.

खुडिअ (235)—खण्डित, विच्छिन्न, Cut, clipped.

खुत (101)—D. निमग्न, Sunken, imbedded. DNM. II. 74

खुप्तंत (422)—मज्जन्त, Sinking, being thrust inside. Marathi खुप्तें.

गामेइआ (536)—ग्रामेयिका, A woman of the village, a rustie woman.

गो-जाल (50)—रश्मिसमूह, Mass of rays.

- गोमाउ (541)—गोमायु, शृगाल, A jackal.
- गोलअ (682)—गोलक, Round-shaped.
- गंधउडि (319)—गन्धकुटी, A house of perfumes.
- घग्घर (531)—घर्घर, A pile or mass.
- घुसिण (161)—घुसूण, कुड्कुम, Saffron.
- घोणा (850)—घोणा, Nose, snout.
- घोणांत (464)—घूर्णमान, Hovering, rolling, reeling.
- चक्कलइज्जंति (1042)—कुण्डलीक्रियन्ते, (from चक्कल D. — कुण्डल, वर्तुँल)—Moved in cireles.
- चक्काअ (1177)—चक्काक, A kind of a bird.
- चक्किसअ (781)—आस्वादित, Sipped, tasted.
- चडक्कारि (635)—चट्टकारिन्, Producing a crackling sound.
- चिक्किड (521)—चिपिट, Pressed, flattened.
- चिण्ण (539)—चीर्ण, Trampled, trodden upon, grazed upon. cf. चिन्नं चरितं भक्षितम् । Com.
- चिच्चिणी (677)—D. चिचा, The tamarind tree or its fruit. Marathi.
- चिच.
- चिहुर (734)—चिकुर, The hair of the head.
- चुडुप्प (165) D. — क्षत, त्वक्, Bruise, skin. चुडुप्पं त्वग्विदलनम्. DNM. III. 3.
- चंदिमा (656)—चन्द्रिका, Moonlight.
- छण (784)—क्षण, A festival.
- छाव्विअ (150) D. — पिहित, आच्छादित, Covered.
- छिह्विअ (565)—छिद्रित, छिद्रयुक्त, Full of holes, perforated.
- छिप्पइ (914)—स्पृश्यते, Is touched or tainted.
- छीराअंत (849)—क्षीरायमाण, Looking like oozing milk.
- छेप्प (848) D. — शेप, A tail.
- जच्च (602)—जात्य, Of a fine quality.
- जरी (1001)—जरिन्, A man of old age.
- जलरङ्कु (385)—A kind of a bird, water-hen. जलरङ्कुः देङ्कः । Com.
- जव (588)—यव, Barley-corn.
- जवपचमाण (255)—जवपचमान, A kind of vital breath in the body of a horse of the finest species. Cf. सुजात्यश्वानां वायुविशेषोऽन्तश्चरणः प्राणो मनोजवः । Com.

जामइळ (20) — यामवत्, यामिक, प्राहरिक, Guard, watchman, cf. Marathi पहारेकरी.

जामवई (1087) — यामवती, यामिनी, Night.

जालसूत्र (731) — जालसूत्र, A string passed through a strap with eye-let holes (जाल).

जालाइ (1101) — जालायते, Acts or looks like a lattice window.

जालिअ (521) — जालिक, A fisherman.

जालिआ (1129) — जालिका, A guaze, पट्टादिमयं शिरोवस्त्रम् । Com.

जावअ (296) — यावक, Lac, red dye.

जिअंत (962) — जीवत्, Living, alive.

जोरगा (351) — योग्या, Exercise, practice.

जंबाल (830) — जंबाल, Mud, moss. Com. takes it to mean ' distressed '. जंबालं व्याकुलम् ।

जंबू (516) — जंबू, The rose apple as also fruit.

झस्तुर (1125) — D. ताम्बूल, Betel. DNM. III. 61

झिज्जंत (690) — क्षीयमाण, Getting thin or reduced. cf Marathi झिजणे.

झिल्डी (554) D — लहरी, तरङ्ग. A ripple, a wave.

टाआर (261) — ट्कार, The Devanāgarī letter ' ट '

टिविडिक्रिअ (598) — विभूषित, अलङ्कृत, Adorned, decorated.

टंक (700) — टडक, A stone-cutter's chisel.

टंकार (67) D — ओजस्, तेजस्, Highflown, pompous style, ostentatious display.

डंबर (1044) — डम्बर, Resemblance, appearance.

डिंब (46) — डिम्ब, Fear, fright.

डिंभ (607) — डिम्भ, A Young child.

णई (1000) — नति, Stoop, bent, curved form.

णग्यंति (902) — न अर्वन्ति, Are not valued, depreciated.

णवरंगअ (598) — नवरङ्गक, A garment dyed in red or saffron.

णाममंतकर्त्तव (1142) — D. अपराध, Misbehaviour, lapse.

णारंग (591) — नारङ्ग, The orange tree and its fruit.

णालि (673) — नाडि, रज्जु, वस्ता, A strap, rope.

णाहि (1118) — नाभि, Any navel-like cavity.

णिअच्छुअच्च (396) — द्रष्टव्य, Worth observing. √ णिअच्छ - वृण्, To see.

णिअल (1198) — निगड, Fetter, chain, shackle.

णिअंसण (632) — D. निवसन, A garment, apparel; DNM. IV. 38.
Cf. Marathi नेसणं,

णिच्छुळिअ (564) — छिन्न, Cut, broken.

णिज्ञार (230) — निर्जर, A stream.

णिहृविअ (844) — निष्ठापित, समापित, विनाशित, Killed, destroyed, finished.

णित्थाम (162) — निःस्थाम, दुर्बल, Feeble, languid.

णिप्फुर (144) — निष्फुर, Lustre-less.

णिबुद्ध (409) — निमग्न, Sunk, submerged, drowned.

णिमिअ (47) — न्यस्त, निहित, Placed, deposited.

णिम्मोअ (475) — निर्मोक, Slough of a snake.

णिमिल्ल (192) — निर्मोलित, Disappeared, gone out of sight.

णिम्महंत (530) — गच्छत्, Going out, emanating. √णिम्मह-गम्, To go out.

णिय(णी)रिंगी (1136) — D. शिरोऽवराणुणनम्, A veil worn over head. DNM. IV. 31.

णिवविअ (370) — निर्वापित, Cooled.

णिव्वाइ (165) — विश्राम्यति, Feels happy or relieved, rests.

√ णिव्वा = विश्रम्.

णिसम्मइ (279) — निशाम्यति, निषीदति, विश्राम्यति (Com.), Finds relief, rests.

णिसाणचक्र (1182) — निशानचक्र, A sharpening wheel.

णिसुद्धिअ (122) — निशुम्भित, निपातित, Felled down, destroyed,

√ णिसुंभ – नि + शुम्भ्) To strike, to destroy.

णिहस (36) — निधर्ष, Friction, act of rubbing. Also **णिहसण** (निधर्षण).

णीराइज्जंति (413) — नीराज्यन्ते, Lights are waved as an act of adoration.

णीसामण्ण (495) — निःसामान्य, Devoid of generality.

णीहार (542) — नीहार, तुषार. Fog, mist.

णुवण्ण (1161) — D. सुप्त — Slept. DNM. IV-25.

णूमिअ (103) — छादित, Covered, hidden.

णूमेइ (927) — छादयति, Covers, hides.

- तणंत** (942) — तन्वत्, Stretching, pulling.
- तणणअ** (850) — तणंक, A calf.
- तणणाअ** (1038) — D. आर्द्र, Wet, moistened.
- तद्विअसं** (49) D. — अनुदिनम्, प्रतिदिनम्, Every day. DNM. V-8.
- तमी** (354) — तमी, Dark night.
- तस्मि** (338) D — वस्त्रम्, A garment, apparel.
- तरणि** (1186) — तरणि, The sun.
- तरलेइ** (846) — तरलयति, Thrills.
- तलिण** (69) = तलिन, प्रतल, सूक्ष्म, Thin, small, insignificant.
- तलिम** (407) — D. शया, A bed, DNM. V. 20.
- तवणिज्ज** (206) — तपनीय, Gold.
- तट्टि** (704) — त्वष्टृ, विश्वकर्मन्, Architect of the gods.
- ताडंक** (206) — ताड़क, Ear-ornament, ear-ring.
- ताल** (564) — ताल, वृक्षविशेष, The palmyra tree.
- तिंगिच्छु** (3) D. — Particles of dust, pollen in a lotus.
- तिलअ** (1002) — तिलक, Freckles, (black) spots on the skin. Cf. Marathi तीळ.
- तुच्छु** (498) D. — अवशुष्क, Dried up, withered. DNM. V. 14.
- तुलाओडि** (293) — तुलाकोटि, नुपूर, Anklet worn on the feet by women.
- तुलादंड** (1115) — तुलादण्ड, Balance-rod.
- तूलिल्ल** (768) — तूलिकावत्, कूचिकायुक्त, With paint-brushes.
- तेउगम** (963) — तेजउद्गम, A lustrous flash.
- तुंबी** (691) — तुम्बी, अलाबु, A gourd.
- तंडविअ** (175) — ताण्डवित, नर्तित, Made to dance.
- तंसीकअ** (572) — व्यस्तीकृत, Turned oblique or slanting.
- थउड** (16) — स्थपुट, नीचोन्नत, Uneven, high and low, depressed and elevated.
- थणुळुअ** (325) — अल्पस्तन, Small breast.
- थामत्थाम** (294) — स्थानरथान, At every place..
- दङ्दुर** (1167) — दर्दुर, Tambour, drum.
- दसणवास** (782) — दणवासस्, A lip, lit, a covering of teeth.
- दुहाविअ** (435) — दुःखित, Pained, tormented, agonised.
- दूमंति** (674) — दुन्वन्ति, पीडयन्ति, Oppress, cause distress.

- धव** (620) — धव, वृक्षविशेष, A kind of a tree
- धीरेंति** (970) — धीरयन्ति, Compose, take courage, cheer up.
- पहरिक्त** (1083) — प्रतिरिक्त, Vacated, left off, empty.
- पउट्टु** (1189) — प्रवृष्ट, Rained, showered.
- पओआर** (581) — पदोदर, Sole of a foot.
- पडल** (358) — D. नीवं, Edge of a thatch. DNM. VI-5.
- पटवास** (836) — पटवास, Perfumed powder.
- पडिअगिगअ** (317) — प्रतिजागरित, Kept alert or awake through devotion. — (479) — अनुब्रजित, अनुगत, Followed, pursued, trailed.
- पडिथिअ** (110) — प्रतिष्ठित, Settled down.
- पडिप्फलिअ** (114) — प्रतिफलित, संक्रान्त, Pushed over, transferred.
- पडी** (769) — पटी, A stage curtain.
- पणई** (1207) — प्रणयी, A supplicant.
- पणोल्लिअ** (442) — प्रणोदित, प्रेरित, Pushed, driven.
- पत्तण** (345) — D. बाणस्य फलं पुडखश्च । Blade and feathers of an arrow.
- पत्थारी** (373) D. — निकर, प्रस्तर, समूह, Mass, multitude. DNM. VI-69.
- पप्पुअ** (128) — प्रलृत, Flooded, inundated.
- पदभार** (662) — प्रागभार, The front, forepart.
- पम्हुसइ** (956) — विस्मरति, Forgets. $\sqrt{\text{पम्हुस}} - \text{विस्मृ}$ —to forget.
- परिआल** (20) — D. परिवृत्, परिवेष्टित, Fenced, surrounded.
- परिणइ** (433) — परिणति — तिर्यगदन्तप्रहारः । A bending or stooping action of an elephant to give side-blow with his tusks.
- परिभोअ** (839) — परिभोग, Envelopment, covering, pervasion.
- परिविगिअ** (26) — परिविलित, A swaggering gait.
- परिवाडि** (851) — परिपाटी, Series, succession. परिवाडिपीडा, Spasms, cramps due to pain.
- परिवृथ** (540) — पर्युषित, स्थित, परिवास, Resting, staying.
- परिसङ्कण** (460) — परिष्वक्कण, परिभ्रमण, Moving about, going round, stroll.
- परिसङ्डिअ** (614) — परिशटित, Rotted, decomposed, putrefied.
- परिसुद्धि** (1123) — परिशुद्धि, Toilette, make-up.
- परिसंठिअ** (207) — परिसंस्थित, A standing pose.

परिहारवह (921) D. — क्रतुमती, A woman in her courses. DNM. VI-37.

पलहि (ही) (1173) — D. कर्पास, Cotton.

पलास (594) — पलाश, I Name of a tree, also called किशक. 2. A leaf or petal in general.

पल्ही (645) — पल्ही, A small village, a hamlet.

पलोट्टू (490) — पर्यस्त, Scattered, stretched..

पलोट्टूंत (147) — प्रलोटमान, Rolling. √पलोट्टू—To roll on the ground.

पलहत्थ (415) — पर्यस्त, Scattered, thrown about.

पविरहिअ (50) D — विस्तृत, Spread, expanded.

पविरेहिअ (435) D. — विस्तारित, Spread over, prolonged.

पव्वालिअ (813) — प्लावित, जलव्याप्त, Flooded, inundated.

पहोली (1008) — प्रभावलि, A continuous line of lustre. Marathi. प्रभावल.

पामर (598) — पामर, A farmer, a poor, pitiable fellow.

पारी (577) D. — दोहनभाण्डम्, A milking vessel. DNM. VI. 37.

पाली (589) — पाली, पड़िकत, श्रेणी, Row, line.

पालंब (833) — प्रालम्ब, A garland worn round the neck and reaching to the breasts.

पासलू (560) — तिर्यक्, वक्र, Turned, prostrated, bent.

पासहिअ (266) — पाश्वित, पाश्वीकृत, तिर्यक्प्रातित, Thrown or placed on one side.

पिंडी (676) — पिण्डी, A supporting wooden beam.

पिट्टाअअ (835) — पिष्टातक, Scented or perfumed powder.

पियंगु (गू) (585) — Name of a creeper, said to put forth blossoms at the touch of a fair lady.

पुड (1088) — पुट, Cavity, concavity.

पुरव (307) — पूर्व, Earlier, former.

पुरुमिलू (1073) — पूर्वीय, Former, previous.

पुलएइ (1063) — पश्यति, Sees, interviews. √ पुलअ—दृश्, To see.

पुलोस (589) — प्लोष, Act of burning.

पुञ्जिअ (231) — पुञ्जित, Massed, Collected, accumulated.

पुलिंद (949) — पुलिद, A savage tribal, a mountaineer.

पेढाल (731) D. — विपुल, वर्तुल, Plump, round.

- पेहुण** (127) D. — पिञ्च, Wing, feather; also पिहुण.
- पोह** (257) — प्रोथ, मुखप्रान्त, Nose or nostrils of a horse.
- पेल्लिअ** (31) — प्रेरित, Impelled, driven, pushed.
- फडिमा** (1020) — प्रतिमा, Image, reflection.
- फलिह** (690) — स्फटिक, Crystal.
- फुड** (522) — स्पृष्ट, Touched, smeared,
- ब (ब) हुत्त** (348) — उपभक्त, Eaten up.
- बाह** (627) — व्याध, A hunter, (941) — बाष्प, a tear.
- बाहोआर** (132) — बाष्पावतार, Stream or flow of tears.
- बिन्दुइअ** (1162, 605) — बिन्दुकित, बिन्दुयुक्त, Covered with drops, dotted.
- बुक्कार** (10) D — बूढ़कार, Roar.
- बुसासार** (356) — बुसासार, A shower of chaff.
- बोराट्टि** (615) — बदरास्थि, The stone of the jujube fruit.
- बंधुराअंत** (620) — बन्धुरायमाण, Stooping, bending, wavy.
- बंधुरिअ** (556) — बन्धुरित, नम्रीभूत, Bent, inclined, bowed.
- भट्ट** (565) — भृष्ट, Fried, roasted, broiled
- भरिहिंति** (956) — स्मरिष्यन्ति, Will remember, or recollect.
- भास** (540) — भास, पक्षिविशेष, A Cock, vulture. Cf. भासा : पक्षिविशेषा महिषपुरीषोपजीविनः । Com.
- मअण** (916) — मदन, Bees' wax. Marathi मेण.
- मअतिलअ** (249) — मदतिलक, A round-shaped mark in musk.
- मअरहर** (807) — मकरधर, An ocean.
- मउलिंत** (1085) — मुकुलीभवत्, Becoming like a bud.
- मडह** (16, 320) D. — लघु, स्वल्प, Small-sized, thin, little.
- मद्द** (548) — मर्द—मर्दन, Stamping pounding.
- मरुवअ** (586) — मरुव (ब) क, A kind of plant (Marjoram). Hindi मरुआ, Marathi. मरवा.
- मलिअ** (188) — मृदित, Crushed,—मलित, soiled, full of dirt or dust.
- मलिण** (1108) — मलिन, Dark (spot) on the moon.
- महापसु** (319) — महापशु, The great ' animal ' i. e. man.' महापशुर्मनुष्यः । Com.
- मालूर** (304) — मालूर, बिल्व. Bilva tree.
- माहव** (603) — माधव, The spring season.

माहवी (594) — माधवी, The spring creeper with white fragrant flowers.

मुस्था (557) — मुस्ता, A kind of grass. Hindi मोथा, नागरमोथा.

मंगुल (951) D. — अनिष्ट, पाप, Evil, sinful, DNM. VI. 145.

मूर्खिअ (1206) — मूर्खीकृत, Silenced, made quiet.

रगअ (403) D — कौसुम्भवस्त्र, A cloth dyed with safflower. DNM. VII. 3.

रणरणअ (1133) — रणरणक, Anxiety, uneasiness.

रणाइर (102) — रणाजिर, रणाइरगन, Battle-field.

रसगग (1178) — रसाग, A (mango) blossom.

रसिअ (1189) — रसित, thundering sound.

राविअ (419) D. — रञ्जित, Coloured or tinged red. DNM. VII. 5.

रुह (549) — रुह A kind of deer.

रुंटंत (605) — Humming. √रुंट-रुंज, To hum, to give out a sound.

रवैइ (329) — रेवती, Goddess Cāmunda.

रेहंति (335) — शोभन्ते, Appear bright, look charming

रोअणा (211) — रोचना, also गोरोचना, A kind of yellow pigment.

रोह (284) — रोह, प्रोह, A shoot, growth, (523) — रोधस्, Bank.

रोहिणी (275) — रोहिणी, A red cow or cow in general.

रंखोलिअ (394) — दोलित, कम्पित, Stirred, swung.

रंभा (755) — रम्भा, A plantain tree.

लडह (367) — D. रम्य, सुन्दर, कोमल, Charming, graceful, DNM. VII. 17.

ललिअ (772) — ललित, Amorous pastime, dalliance.

लावअ (396) — लावक, A kind of a bird, quail.

लिडभंति (310) — लिह्यन्ते, are licked.

लीलाइअव्व (1138) — लीलायितव्य, Playful dalliance.

लुअ (158) — लून, Cut away, lopped.

लूआ (571) — लूता, A spider.

लोढअ (1173) — लोठक, A ginning machine for separating seeds from cotton.

लहसमाण (280) — हसत्, संसत्, पश्चाद्भागं पतत्, Slipping or tilting behind.

- लहसिअ** (37) — सस्त, Dropped down, slipped.
- लिहक** (125) — निलीन, Hidden, concealed.
- वलही** (684) — वलभी, The terrace. Also वलही.
- वणबंध** (762) — ब्रणबन्ध, A bandage.
- वण्णअ** (768) — वर्णक, Paint, colour.
- वरण** (398) — वरण, तट, A surrounding wall.
- वरणअ** (396) — वरणक, A kind of grass.
- वलगंगति** (989) — आरोहन्ति, Ascend, climb, cling. √ वलगा—आरह — to climb.
- वलाअ** (384) — बलाका, A crane.
- वलाउंत** (417) — पलायमान, Fleeing, running away.
- वसुआअ** (385) — उद्वात, शुष्क, Parched, dried up.
- वाअ** (121) — शुष्क, Withered, parched. √ वा — to get dry.
- वाओली** (555) — वाताली, पवनसमूह, A whirlwind.
- वामलूर** (529) — वामलूर, An ant-hill.
- वाल** (676) — व्याल, A snake, a cobra.
- वालिहिल्ल** (320) — वालखिल्य, A class of divine personages of the size of a thumb, numbering sixtythousand.
- वालुंकी** (386) — वालुडकी, Water-melon. Marathi. वाळकः
- विआण** (200) — वितान, Expansion, awning, canopy.
- विइत्त** (641) — विचित्र, Full of variety, picturesque.
- विएअ** (907) — वितेजस, Great or powerful lustre.
- विकिरवरिअ** (165) — विकीर्ण, Dishevelled, spread out, scattered.
- विच्छुडु** (172) D. — निवह, समूह, Mass, heap, Collection. DNM.
- VII-32.
- विच्छाएइ** (857) — विच्छाययति, Discolours, pales.
- विच्छित्ति** (341) — विन्यास, रचना, Colouring of the body with paints and unguents.
- विच्छुरिअ** (780) — विच्छुरित, व्याप्त, Overspread, enveloped.
- विच्छूढ** (366) — विक्षिप्त, Removed, tossed away.
- च्छोलिअ** (60) — विच्छोलित, धौत, Washed, bathed.
- विज्ञाअ** (154) — विध्यात, Extinguished, cooled down.
- विरुप्प** (829) D. — राहु, Rāhu, name of a demon, also a planet, causing eclipse.

- विडिम** (529) D. — गण्डक, A rhinoceros.
- विडंक** (665) — विट्ठक, Pinnacle, cupola, dome.
- विद्धत्त** (179) — अर्जित, Acquired, gained.
- विणआ** (1099) — विनता, Mother of Garuda.
- विणिमित्त** (466) — विन्यस्त, Placed, deposited.
- विणिम्महइ** (648) — गच्छति, Goes out. √ वि + णिम्मह—गम्, to go.
- विणिहट्ट** (344) = विनिघृष्ट, Eaten, chewed.
- विस्थारित्थ** (458) — विस्तारित, Extended, spread over.
- विद्विअ** (699) — विद्रावित, Routed, scattered,
- विरल्लेइ** (789) — तनोति, विस्तारयति, Spreads.
- विराअ** (102) — विलीन, विद्रुत, विगलित, Shattered, melted.
- विराविअ** (1169) — विलयित, Melted, turned into liquid. √ वि + रा — (Cause) to melt.
- विरिक्त** (352) — विरिक्त Left off, dropped. (469) D. विदारित, पाटित, Cut off, lopped. DNM. VII. 64.
- विलंचिअ** (855) — विलाच्छित, Marked, characterised.
- विसङ्ग** (7) D. — विघटित, विकसित, उत्थित, Emitted, thrown out.
- विसासिअ** (294) — विशसित, Torn, cut, slaughtered.
- विसुराविअ** (111) — खेदित, Dejected, distressed.
- विसूरिअव्व** (58) — Lamentable, painful. √ विसूर—खिद् To lament, to feel sorry.
- विसंदुल** (932) — विसंष्ठुल, Restless, fickle, unsteady.
- विविहेसि** (332) — जनयसि, You produce, create. √ वि-वि-धा, To create.
- विहाणपिण्ड** (1095) — विधानपिण्ड, Lump of food as morning break- fast. विहाण D. प्रभात. DNM. VII. 90.
- वीडक** (731) — ब्रीडक, Causing bashfulness.
- वुढभइ** (341) — उह्यते, Is carried or held. √ वह, To carry.
- वूढ** (436) — व्यूढ, Routed, carried away, deserted.
- वैअळु** (137) — वैकल्य, Distress, agony.
- वेलविज्जंति** (858) — विडम्ब्यन्ते, Are mocked or ridiculed.
- वेल्हल्ल** (732) — D. मृदु, कोमल, Soft, delicate. Marathi वेल्हाळ.
- वेलंबंति** (753) — विडम्ब्यन्ति, Mock, imitate.
- वेल्हण** (119) — वेल्लन, Rolling, wriggling.
- वेसभाव** (877) — द्वेष्यभाव, Hatred, hostility.

वोच्छेअ (495) — व्युच्छेद, Division, demarcation, differentiation.

वोसद्वमाण (399) — विकासयत्. Developing, growing. √ वोसद्व—विकासय्
To grow.

वोलंति (149) — गच्छन्ति, Go, pass, cross over. वोल-गम्, to go.

वोलिंति (361) — गमयन्ति, Pass off, spend.

वंक (676) — पङ्क, Mud.

सक्कारि (578) — शक्कारी, शादिति शब्दं या: कुर्वन्ति तच्छीलाः । Com.
Producing a hissing sound.

सच्चविअ (236) — सत्यापित, दृष्ट, Seen, observed, verified.

सत्तला (789) — सप्तला, A kind of jasmine (double jasmine).

सद्वल (412) — शाद्वल, Lawn, grassy tract.

सद्वलिअ (359) — शाद्वलित, Full of grassy plots.

समअं (195) — समकम्, समकालम्, Simultaneously, at one and the
same time.

समप्पंति (1154) — समाप्यन्ते, Come to a finish, end.

समहिल (988) — समखिल, सकल, समस्त, Total, all.

समोलइअ (448) D. — समुत्क्षिप्त, Tossed up, tilted, thrown up.

समुन्नुण (97) D. — गर्वित Proud, elated, puffed up.

समुत्तरह (1066) — समुत्तरति, अवतरति, Goes down, descends.

सयराहा (258) — शीघ्रं, युगपद्, Quickly, simultaneously.

सराडि (405) — शराटि, A kind of a bird.

सरणि (1013) — सरणि, मार्ग, Path, way.

सल्लई (546) — स(श)ल्की, A kind of a tree whose tender leaves
are a favourite food of elephants.

सल्लाअंत (152) — शल्यायमान, Rankling, paining like a dart.

सवत्त (719) — सपत्न, Enemy.

ससइध (1119) — शशचिन्ह, The moon. Lit. with the hare as symbol.

सहआर (596) — सहकार, A mango tree.

सहसि (308) — शोभसे, Look charming √ सह—शुभ्, to look lovely.

संदिरि (1196) — स्यन्दनशील, Flowing.

संबोहण (1204) — संबोधन, An address, speech.

संमद्द (1192) — संमर्द, A crowd.

साण (427) — शाण, A whetstone, a sharpening instrument. Marathi
सहाण.

- सामली** (601) — सामला or श्यामला, A fair lady. **सुन्दरी** (Com.)
- सामण्णसुन्दरी** (959) — सामान्यसुन्दरी, A public woman, prostitute.
- सामांत** (965) — श्यामायमान, Darkening, becoming clouded or shadowed.
- सारस** (578) — सारस, The Indian crane or swan.
- साल** (665) — साल, शाल, प्राकार, Wall, rampart.
- साल्दूर** (521) — शालूर, मण्डूक, A frog.
- सावअ** (613) — श्वापद, A beast of prey, wild beast, tiger.
- साहासारंग** (611) — शाखासारङ्ग, शाखामृग, Monkey.
- साहिज्जइ** (1074) — कथ्यते, Is told, or narrated, √साह-कथय्, शास्, to tell.
- साहिर** (1206) — कथनशील, Narrator, reciter. Marathi शाहिर.
- सिंदुवार** (657) — सिन्दुवार, A kind of tree known as निर्गुण्डी in Hindi.
- सिण्ह** (1166) **सिण्हा** (1170) D. — हिम, अबश्याय, Hoar-frost, dew, DNM. VIII-53.
- सिहइ** (998) D. — स्पृहयति, Desires, aspires.
- सिहाल** (126) — शिखावत्, Full of flames.
- सीमंत** (886) — सीमान्त, Border, dividing line.
- सीवणी** (758) — सीवनी, A seam, suture, stitch.
- सुआ** (483) — सूच्, A ladle.
- सुअंति** (526) — स्वपन्ति, Slumber, sleep.
- सुटिअ** (98) — श्रान्त, Exhausted, tired, DNM. VIII. 36.
- सुपण्ण** (1113) — सुपर्ण, Garuda.
- सुसिर** (518) — सुषिर, A hole, aperture, cavity.
- सुहंभरप्पा** (993) — सुखंभरात्मा, Thinking himself to be full of happiness.
- सूअ** (588) — शूक, Bristle, tuft, awn of barley.
- सूई** (539) — सूची, A needle.
- सूडण** (159) — सूदन, Breaking, destroying.
- सूसंत** (546) — शुष्यत्, Drying.
- सेरिह** (537) — सैरिभ, A buffalo.
- सेवल** (521) — शैवल, Moss.
- सोण** (670) — शोण, Red.
- सोविअल्ल** (216) — सौविदल्ल, An attendant in the women's apartments.

- संखाअ** (522) — संस्त्यान, Clotted, coagulated.
संघट्ट (765) — संघर्ष, Friction.
संबूअ (521) — शंबूक, A small conch-shell, a snail.
संभरिअ (707) — संस्मृत, Recollected, remembered.
संभिडण (634) — संभेदन, आघात, Striking, clash.
संधिअ (642) — संधित, प्रसारित, Spread, radiated.
संवज्जंति (550) — संपद्यन्ते, Fall upon, perch.
संवर्गिअ (550) — संवर्गित, Collected.
संवलिअ (1056) — संवलित, व्याप्त, Enveloped, covered.
संवेल्हिअ (151) — संवेलित, Shaken, made to quiver.
हर (448) — धर, धरणीधर, A mountain.
हलिद्वी (379) — हरिद्रा, Turmeric.
हिंजीर (298) — हिंजीर, Chain.
हिंसी (396) — हिंसी, लताविशेष, A kind of a creeper.
हीर (7) D. — प्रान्त, अन्तभाव, Tip, edge.
हेठ (5) — अधस्, Down, below.
हेसंति (831) — हेषन्ते, Neigh.

DNM = *Desī* – *Nāma* – *Mālā*.

□ □ □

ERRATA

Introduction

Page	Line	Gāthā	Incorrect	Correct
1	10	—	Uttchavāsas	Uttchhāsas
viii	28	—	looooks	looks
xx	21	—	vioelnt	violent
xxv	1	—	removed and	removed,
„	20	—	gods	gods'
xlix	14	—	Jain Mahākāvya	Mahākāvya
„	28	—	sallys	sallies
liv	25	—	servent	servant
lix	4	—	752 A. D.	754 A. D.
lxix	19	—	°घर्षरो	°घर्षरो
lxxi	22	—	Comyosition	composition
c	6	—	uppar	upper

Prakrit Text

१०	३	५९	सालिलम्मि	सलिलम्मि
१४	२	H	हियउक्कंपो	हियउक्कंपा
२०	९	११४	गिरिणो	गिरिणो
२२	६	१२७	गिरयः	गिरिणो
५५	१	३५०	उच्चार-	उच्चार-
६४	८	४१५	व यं	वलयं
७०	१३	४५९	दुल्लंघा- ।	दुल्लंघा ।
८०	३	५२४	गिरिओ	गिरिणो
८३	७	५४७	करिणिं अ ।	करिणीअं
९१	३	६०१	इह हलिद्वा-	इह हि हलिद्वा-
१०८	१	७१९	अच्छिन्न-	अच्छिण्ण-
११०	५	७३५	बाहग	बाहग-
११९	१०	८००	हारिअंद	हारिअंदे
१३०	७	८७६	सावसास	सावआस
१३५	९	९१२	कअ	कअ-
१३७	९	९२६	परिहोडजजलाओ	परिहोउजजलाओ
१४२	१३	९६३	तउग्गमो	तेउग्गमो
१६६	६	११२७	कअं थोरं	कअं व थोरं
१७५	६	११९०	चलण	चलणे

