BHARTRIHIARI,

NITI AND VAIRAGYA SHATAKAS,

WITH

Notes, Translation, a Critical Introduction,

AND

Bombay University Question Papers,

BY

K. M. JOGLEKAR, M. A.

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PREFACE.

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

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

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

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

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

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

K. M. Joglekar.
INTRODUCTION.

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

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

* It is said Sa'yanácha'rya got a number of copies to be made of his commentaries and buried them in different places.
† See § 47.
(II) Who was the author of the Shatakas.

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

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

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

* See Colebrooke's Essays Vol. II p. 6 note.
† See § 11.
‡ From Kavicharita and other works it can be seen that Bhartrihari composed the three Shatakas after he had renounced his kingdom. See the extract from Mr. Athalye's Ms. § 14. Whatever may have to be said against this view can, with perhaps some propriety, be said with regard to the Shringara Shatak, but it seems more compatible with reason that the Niti and Vairagya were composed by our author when he was in a condition most fitted for them, i.e., after the renunciation of the kingdom.
5. With regard to the current idea and Colebrooke's remark 'on discovery of his wife's infidelity' we have our own doubts. The assumption of this as a fact lends support to our idea and only weakens Colebrooke's view of the poems having been composed by some poet and ascribed to Bhartrihari. An utter stranger and one working from a worldly view, cannot in the nature of things come forward to touch upon such a delicate subject as that mentioned in the second stanza of the Niti Shataka, and on which almost all theories about Bhartrihari seem to have been built up. There is very meagre, collateral or circumstantial, evidence for this incident and it is too much to deduce any definite conclusion from a stray allusion to an incident in the most general terms possible.

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

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

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

9. Equally untenable appears the view that these Shatakas are 'common-place' books. The verses appearing in other works, as far as they have been discovered to this day, are so few. The works in which they are found are, with the exception of Shákuntala, from the pens of authors who cannot be said to be superior to Bhartrihair. Moreover, many of them flourished long after Bhartrihari. The authorship of the Stanza (Niti. 70) is a point difficult to decide.
Whether it is Bāhrtrihari’s or Kālidasa’s must remain an open question just like the other idea of the stanza being neither Bāhrtrihari’s nor Kālidasa’s but an older one. * Another stanza अनायात्पुष्पे &c. found in Shākuntala is met with in only one Mss. of Bāhrtrihari’s Shatakas. In this connection there is one fact, which must be prominently mentioned. As the very name implies, each of the Shatakas must have originally consisted of no more than 100 Stanzas. But the majority of Mss. now forthcoming contain Stanzas which make up something like 400 Stanzas for the three Shatakas. † Who (and at what time) introduced all the interpolations, is impossible to determine, at this distant date. On the whole, therefore, we feel there is no sufficient ground to adopt any of the above surmises, but it is safer and sounder to accept Bāhrtrihari as the author of the Shatakas which occupy so important a place in Sanskrit literature.

10 (III) Popular Traditions about Bāhrtrihari.

(a) Bāhrtrihari was the elder brother of Vikramáditya, the well-known ruler of Ujjaini and the founder of the Samvat Era.

(b) His faith in worldly matters was shaken by the discovery of a domestic intrigue and he abdicated his royal position and retired into the forest as an ascetic.

(c) He composed one lac of Kārikās or rules on Patanjali’s Mahābhāshya.

(d) He was the author of Bhattikāvya.

(e) He wrote a small poem called Rāhat Kavya.

(f) He was the author of a Shataka called Vidnyāna Shataka in addition to the three Shatakas.

(g) He was the contemporary of Kalidas.

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

† Mr. Kale says he has a Mss. in his possession which consists of 100 Stanzas for each Shataka with ten sub-divisions in each. More Mss. of this class would be desirable to enable the interpolations being eschewed.
(b) He was one of the nine jewels of the court of King Vikramāditya.

(c) He was a prominent Hattha Yogi and contemporary of Matsyendranath, Gorakshanath, &c., and a disciple of Charpatinath.

(IV) Position of Bhartrihari.

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

विद्मभविरागविभक्तिभिः सतिपत्याभेव भवेन्द्रहरि: ||
एकोपरि च यथस्वर्यप्रेमपिः हरिमेव सर्वं समतिबसे इति: ||

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

(i) श्रीमद्भुजेश्वरिकल्य नीतिवस्तक्र प्रारम्यते ।
(ii) इह लक्ष्मणराज्यप्रवरं भवेन्द्रहरि:.........शक्त्यात्मकं धर्मं चिकित्सिः:।
(iii) अथ भवेन्द्र (ि) भूपतिकल्यावस्थायातक्षणारंवरं ।
(iv) इति श्रीमद्भुजेश्वरिकल्यती.....।
(v) इति श्रीमद्भुजेश्वरिकल्यानां भवेन्द्रहरिणां विरचितं...।
(vi) इति श्रीमद्भुजेश्वरिकल्यानां विरचितं.....।
(vii) इति श्रीमद्भुजेश्वरिकल्यानां शस्त्रार्पणं—वस्तुसाध्यामणि—वस्तुमेस्वरम्—श्रीमद्भुजेश्वरिकल्यानां विरचितं...।
(viii) इति श्रीमद्भुजेश्वरिकल्यानां विरचितं शुभावितांतवायां......।
In one, Bhartrihari is called a king, in another a great sage, in a third he is styled the first among poets; while in a fourth he is called the Mahárájádhirája, &c. From all these, it can be safely said, that our poet was not an ordinary individual and that he was respected for his learning and power.

(V) Bhartrihari the Elder Brother of Vikramaditya.

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

(VI) Bhartrihari's Renunciation of the World.

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

14. Mr. Y. V. Athalye had lent a Ms: to Mr. Telang wherein, we are told, the name of Bhartrihari’s wife to whom the second stanza refers, is given as Anangasená. It is further stated तत्र सम्रात्यो राजा परि विषादमापत्र इत्रषुबच। अभो बीणां स्वतंत्रतिं च न केनापि जयते। येवं नेतापत्वं प्रवृत्तं मांं चेति || न वैशाम्यात्यं साध्यं न बोधादपः साधा || न हरेरपरकाता न साहायतस्य रिं || हर्षादि पतित्वा विक्रमाकां राज्येष्विभिभिच्छ स्वयम्भूक्तं विरक्तः स्वेतंत्रोक्तर्यं (शतकरण?च करीति ||. From the additional information about this tradition, the name of the योगिन्द्र and विग्र of the stanza

* Dr. Bhau Daji has shown some doubt about Bhartrihari being the elder brother of Vikramaditya. He says if the poet were the brother of such a powerful king, how can the operations alluded to in Stanza 4 of Vairagya Shataka be reconciled? We have given the meaning and intention of the Stanza in § 18 which easily reconciles the point. Mr. Telang has also conclusively shown the unsoundness of Dr. Bhau’s doubt. Moreover the spot pointed out as Bhartrihari’s Gompha at Ujjaini to this day, adds weight to the argument that there was some relationship between our poet and Vikrama’ditya.
† See § 49.
given in our notes was Sumanta, an inhabitant of Ujjaini. Sumanta made a present of the 'fruit of immortality' to the King. Passing from hand to hand, as mentioned in the stanza, it came back to the original donor, Sumanta, to whom it was given out of respect by a courtezan. Sumant recognised the fruit, was annoyed at the return of it through a courtezan, took it again to the King and wished him to eat it. The King set to himself the task of enquiry about the return of the fruit to him, and it proved to be painful. The courtezan declared that she got the fruit from the King's keeper of the horse. The keeper was sent for and interrogated. He was taken aback and struck dumb. An assurance was given when he confessed that the fruit had been given to him by the Queen. The King allowed the keeper to depart, ate the fruit and without saying a single word to the queen, left his kingdom and betook himself to a forest where he composed, in all probability, the Vairagya Shataka.

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

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

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

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

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

∗ See Na'atha-lila'mrita Chap. 17.
† See Bohlen’s Prefatío p. 12 quoted by Mr. Telang.
‡ See Ka'vyama'la' No. 29.
§ These are so numerous and obvious, that they can be easily found out by the student himself.
that, the narration refers to the poet’s own circumstances in life, then a variety of conflicting conjectures and surmises can be drawn from Stanzas 32, 40, 42, and 87 of the Vairagya Shataka; while the fourth stanza in the same Shataka would only lead us to the conclusion, that a powerful and wealthy personage like our poet was harassed and tortured with miserable poverty and all his efforts resulted in nothing but utter disappointment. There was no necessity for Bhartrihari to hanker after wealth; the description does not refer to himself, but is only a graphic picture of what people yearning after increase do and how far their efforts are successful. In Sanskrit the use of the first person pronoun has not necessarily any reference to the personal condition of the writer. Prof. Weber has held the same view that we do, with regard to Patanjali. He says “there would result a very curious biography of Patanjali, if all the examples, which he draws from common life and which are given by him in the first person, were to be considered as throwing light on his own personal experiences.” (Ind. Antiquary Vol. II. p. 207 a).

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

19. The Kaṭrika’s on Patanjali’s Mahabhashya, which are held in high esteem by Sanskrit Grammarians, are ascribed to Bhartrihari. As regards their importance, Kāiyata the commentator of Mahabhashya, in his Bhashyapradīpa says:

भाष्याभिष्कृत: कातिकंभी: काव्य मद्यमतिस्ततः।
प्रात्माः वक्यपदस्ततः वाक्यमिर्चिन्तनानां।
तथा ध्वनियां सारेन स्मार्थस्वतः।
कविमाण: श्रव्या: पारस्त तत्त्वप्रात्मस्मिरिपंजुतः॥

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

“Patanjali, Kāiyata and others must have flourished long before Kalidas and Vikrama, since many of the grammatical forms which were current in the time of Kalidas had long been settled. It is not
thus possible to reconcile the view that Kaiyata who lived* years before Vikramaditya could have been in any way indebted for his Karikas to the Bhartrihari who flourished in the times of Vikramaditya. Even there is a ring of greater antiquity in the names Kaiyata, Patanjali &c., than in the names Bhartrihari and Kalidas. The idea of Kaiyata being the pupil of Bhartrihari appears to be no more than mere tradition arising out of a similarity in names."

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

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

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

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

* Dr. Buhler considers Kaiyata to be not older than the 13th century!
† In some of the Mes. of the Shatakas, we have not even Hari but only Hara or Bhartrihara s. g. in the Stanza (Niti. 2) our poet is called so.
‡ See § 22 h.
( VIII ) WAS THE BHATTIKAVYA COMPOSED BY BHARTRHIARI?

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

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

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

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

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

* There have, in all, been nine commentators on this poem, of whom the commentaries of Jayamangala and Bharata are, well-known at the present day.
(d) The author of the Shatakas was a Kshatriya, while that of the Bhattika'vya was a Brahman.

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

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

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

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

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

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

कायमिल्य विनिधत मया 'वर्णमा' श्रीरसेननरे नपवथितायाम।
कीतित्सरो भवतापर्यय तत्स्थ 'वैमकरः' बिलिपो यत: प्रजानाम्॥

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

† See § 47.

‡ कर्मबत् 'हा पितं साधते स्वयम्' इति भद्र: Siddh. Kau.

§ शाल्यानं शमृतं प्रयोगिस्वतं सुकृत्वः ये मानवा (Shrin. 95) where it ought to have been सुवृत्तं: सुप्राकाशम् Pani. i. iii. 63; see also Stanza 2; 9; 81; 86; 98 of the Niti. and 45 of Vaikh.' and our notes on them. We are of opinion that such in accuracies could not have been acceptable to the Bhattikara whose special aim was grammatical forms, or to a grammarian like the author of the Vakya-padiya.

$ Dr. Bha'u says:—"Bhatti is popularly believed to have been a son of Bhartrihari. Jour. B. B. R. A. S. Jan. 1862, p. 219."
Bhatti as his Prime Minister* after he had gained the throne. From all these various conjectures one conclusion is certain that Bhatti and Bhartrihari were two different individuals.

(IX) Is Rahatkavya Bhartrihari's?

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

(X) Was Bhartrihari the Author of the Vidnyana Shataka?

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

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

(a) Stiff and complicated expressions such as उक्तान्तिभाज: for mortals, प्रत्याचि for Himalaya, सुवर्णकवली for Ganges, उपजारक in the

* Bohlen says:—"They say that Vikrama in fact got possession of the kingdom and took to himself Bhatti as his Prime Minister;" also see Sheshagiri Shastree's view infra.
† Granthamala Vol. V. No. 3.
sense of enticing, उपरिहार to convey the idea of ‘desire for final emancipation,’ and expressions such as प्रवचनरितानीतिविविधम्: श्यतिनितिविवास्यक्षितम्: are to be found in the Vidnyana Shataka, while their conspicuous absence from the three Shatakas is noteworthy.

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

र्थत्तिनि निर्ते झ नरः क्रृत्वा: स पृंजितः स श्यतिनितिविवास्यक्षितः:।
स एव वक्ता स च दर्शनीयः: सवं गुणं: कालनमात्रयत्वम्।।

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

आयेयः कवितपणितोदिपिनिविदृश्यं सेव्यः सत्ता धार्मिको
विधेषपणजारः सुगरुधामानन्दस्यकरः।
कपूरेशुनितांश्वरुपतिनायां मदने गीते
शत्रुप्रभुजस्मानंदस्य: पुष्यवेधु कस्येवः।।

Another illustrative instance:—

पुरा विद्वद्वीर्दृष्टान्वथमतः क्रृत्वहतये
गता कांदेनातैव विषयश्वसीम्यंतिर्यथियम्।।
इसानी तु प्रेमच शितितद्वुतजः: शाशविभुजः:
नहो कट्ट सपि प्रतिदिनमन्नोदः प्रवेशसति।।

Vairagya. St. 23.

निस्सारा वस्थापूर्णा समाजनि प्रौढंपतापापः
झाण्डाजनमाहुला द्विग्रामपवक्ष्यशोभिता।।
स्त्रेद्वलो यथाविपितिविहरूणमीर्भिता बार्थीयः
विय वर्णितम् हत्त न सर्वे जनविन्य गोहिता।।

Vidnya. St. 66.

(c) In the Vidnyana Shataka the philosophy of Shankaracharya and his phraseology is largely used; Krishna Shastri perceives the same in the three Shatakas and therefore he says that the Vidnyana Shataka is by the same author. He goes further to say that Bhartrihari must have flourished after Shankaracharya; but phrases and words such as जापायः, श्लोक, श्लोकसि, तूतीय, मध्यप्रथम, कृस्तथ, रजबशर्पम्यापः, तत्त्वमृत्व, प्रत्ययमाय, गणनपाय which are to be found in the Vidnyana Shataka distinctly, are absent from the three Shatakas. It is therefore not correct to assign the Shatakas to a period after Shankaracharya, although the same cannot be said about the Vidnyana Shataka.

(d) A pointed mention of the country being harassed by the Mahomedans is made in Stanzas 28-55-66-96 of the Vidnyana Sh-
taka. Krishna Shastree finds the same in Stanza 28 of the Vairagya Shataka and adduces this as an argument in support of one authorship. We are, however, bound to say what we feel. The account in Stanza 28 of Vairagya Shataka is a general one and the last two lines of it are almost similar to ब्रह्मारं मल्लिकर्ष्णः &c. Vairagya St. 2. Moreover, there is not a single Stanza in all the three Shatakas where there is any pointed allusion to the Mahomedans, and we fail to see why it should have been made in the Vidnyana Shataka alone, if it were by the author of the other three Shatakas.

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

(f) The Vidnyana Shataka abounds in Stanzas of the longest metres and is characterised by a conspicuous absence of the smaller even such as the अद्वैत, आयो, इत्योग, अपजाति, विक्षण, द्विविभक्तिः, नातिनी and others, while these are largely adopted by the author of the three Shatakas.

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

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

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

(XI) WAS BHRATRIHARI A CONTEMPORARY OF KALIDAS?

28. It seems to be believed by some that Káliḍás and our poet were contemporaries. There is a great similarity in the style and poetic flow of both. The general notion of Bhartrihari being the elder
brother of Vikramaditya and Kālidas being one of the nine gems of the court of that King, give a strong support to the view of contemporaneity.

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

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

प्रज्ञानोपदेशो भवेऽवत्तष्टप्रणालिकालीनः रसायनसाधारणः।
स्मालोकोन्हिरो तुपते सम्भवानुसरणे वररुचिविविक्रमस्य।

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

(XII) Bhartrihari the Disciple of Charpatinath and Companion of Matsyendranath, Gorakshanath and Others.

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

* Nandargikar’s preface to Raghu, p. 201.
† See § 63.
well-known. An argument against this view is, that those ascetics came in before Vikramaditya. The only way to reconcile this point would be to assume that they had secured longevity by their austere life or that Matsyendranath, Gorakshanath &c., were names generally adopted by the leaders of the school, just as every one who became the head of the Matha was called Shankaracharya.

( XIII ) PERIOD WHEN BHARTRIHARI FLOURISHED.

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

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

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

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

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

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

* The Literary remains of Dr. Bhan Daji p. 9, See also Dr. Fleet's Gupta Inscriptions, Introduction pp. 37, 56.
(ii) Mr. Fergusson has started the bold theory that what is called the era of Vikramáditya 56 B. C. was a date arrived at by taking the date of the great battle of Korur in which Vikrama Harsha of Ujjaini finally defeated the Mlechchhas in 544 A. D. and by throwing back the beginning of the new era 6×100 (or 10×60 before that date i.e. 56 B. C.)* See Nandar. Preface to Raghu. p. 48.

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

37. The first idea can easily be perceived to be untenable since, “From an extract of the Patawali (composed by Meru-tungācharya, a Jain Pandit) it will be seen that there was a King named Vikramáditya who reigned 135 years before the commencement of the Shaka era.” Nandargikar’s Preface to Raghu. p. 47.

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

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

पञ्चसिद्धी विक्रमशाहितानि तत्तौ नूपः स्याहित्याभिविन्दनः ||
तत्रतदु नागाः सुपरिवर्तेः कुन्जौ कल्कीः श्रेयस्ते शककालकः स्मृतः ||

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

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

* Journal of the Royal Asiatic Society 1880, on the Shaka, Samvat, and Gupta eras; a supplement to his paper on Indian Chronology, 1870.
founder of the Samvat era, was without doubt the author of the three Shatarkas. Mr. Nandargikar has proved that the King who defeated the Mechchhas at the battle of Korur was not the founder of the Samvat era. We give the conclusion of that critical gentleman in his own words with regard to Mr. Fergusson's view: "Mr. Fergusson's theory collapses and the tradition upon which our belief in the Vikramaditya of the 1st century B.C. really rests, is, in this instance, corroborated by a fact and also substantiated by a tradition of remote antiquity founded upon an astronomical data."

Pref. to Raghu. p. 60.

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

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

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

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

Arwachina Kosha.

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

Kavicharitra.

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

* Stanza 91, Nitishataka.
composed about 500 B.C. and the Nitishataka ought to have been before that date.

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

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

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

"य पतञस्वतिलिपियेव पश्चिमो व्याकरणाणम्: ||
कालेन शास्त्राद्वारे प्रायमात्रव्यवस्थित: ||
तदेवह्यत्रकल्पो जातो व्याकरणाणम्: ||
पर्वतादामसं डन्त्या भाष्यवेदजासारिभि: ||
स बौद्धशास्त्रं वेदवैवाचार्याविभि: पुनः: ||
न्यायप्रस्तावनमार्गान्तान्तनांस्य त्वेच दर्शनम्: ||
प्रणीतो गुरूलक्ष्मकमार्गमार्गमस्य िः ||
वह्याश्वासारस्य वैन्याकरणामाधिमिन: ||
सूक्तम्भवमात्राय वर्ततादामसं स्वयम्: ||
आचार्येतिसुरातेन न्यायमार्गिन: विविधिः च ||
प्रणीतो विवेचायाय मम व्याकरणाणम्: ||
भविष्यवृत्तिर्दर्शनान्यायायाविढथये: ||
कौशिकर्णमणाय विचार: परिक्रमितत: || "

(3) Mr. Telang accepts Bhartrihari as the elder brother of Vikramaditya, but according to his opinion the three Shatakas and the Vakyapadiya have one and the same author, and since the latter came out after Patanjali's Mahabhashya, it is more than probable that at least 200 years must have elapsed before "all those vicissitudes in the treatment of the Mahabhashya and that line of its decent to himself which Bhartrihari refers to at length in Vakyapadiya." On this theory Mr. Telang seems to base his view that Bhartrihari flourished in the beginning of Shalivahan era, which he calls the Vikrama era. We do not agree with this view
as has been already said above, nor do we accept the idea that a period of 200 years should have elapsed between Patanjali and the author of the Shatakas, for we have already shown that the author of the Vakyapadiya and the author of the Shatakas were two distinct individuals. We do not, therefore, see any objection to assign B. C. 56-57 to Bhartrihari the author of the Shatakas.

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

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

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

* See §.33 supra.
points which, it is next to impossible, to decide. But there are numerous ground to establish their antiquity far beyond 1000 years.

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

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

(c) There is mention of the Puranas in the Upanishadas and Yāḍavalkya Smriti. But we do not think that these Puranas, and those now current, are identical. The Puranas alluded to in the Upanishadas and Yāḍavalkya Smriti must have been some old works not now forthcoming. Prof. Wilson himself accepts this view. Hence the mere mention of Puranapathana by Bhartrihari is not enough to fix his date, for we are not in a position to say with confidence, which of the two Puranas he had in his mind when he wrote the 31st Stanza of the Vairagya Shataka.

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

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* Mr. Telang, Dr. Bhandarkar and others have assigned the sixth or at the most, seventh century to Shankaracharya, (vide Telang's preface to the Madhurāra). An examination of the papers in the records of the Shriṅgeri Matha show that Shankaracharya the founder, flourished long before the sixth century.
ago. Vyāsa was their grandfather and if he composed the Puranas, we can easily compute their antiquity. In this connection we give a short extract from No. 2 Vol. 9 of Balabodha. “The Hindus look upon the Vedas—their sacred book—as coeval with the breath of the Divinity. But Vyāsa arranged the Vedas, hence he is called Veda-vyāsa. He might, therefore, be looked upon as the founder of the Hindu religion. Vyāsa’s mother was Satyavati the daughter of a fisherman. His father was Parāshara Rishi the son of Shaktī who himself was the son of Vasistha. Thus Vyāsa was the great-grandson of Vasistha. King Dharma and the five Pandavas were the grandson of Vyāsa. These left the world in the beginning of Kaliyuga which is now 5000 years old; hence Vyāsa, the founder of the Hindu religion, must have existed long before 5000 years and the Vedas, many centuries before this.”

47. Thus taking all the pros and cons into consideration and weighing all circumstantial and corroborative testimony, we see no reason to accept any other but B.C. 56|57 as the date of our author.

(XIV) BHARTRIHARI AND HIS FAMILY.

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

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

* The following account appears in Govind Khanderao Chitnis’ Bakhar—Vikrama was born of a Rajput woman at Cambay from a Gandharva. He went to Ujjaini and acquired a kingdom from Kshipraka of Delhi.
† See Nath-Lilamrita Chap. XIV.
50. The name of Bhartrihari’s wife was Padmákshi and she was the daughter of Sinhasena, King of Magadha. She came to be called Pingalâ later on. * We have already mentioned that her name appears as Anangasena in one Ms. Hariharopadhysaya gives her name as Bhánumati. Bohlen says Bhartrihari had 300 wives!

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

(XV) THE SHATAKAS, THEIR PHILOSOPHY AND RELIGION.

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

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

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

* See § 15 supra.
† Nibandhamala. No. 28.
effect on the mind of man. Along with this there is a description of the different seasons. The poet "shows himself" says Prof. Macdonnell, "to be well-acquainted both with the charms of women and with the arts by which they captivate the hearts of men." He graphically pictures the effects of all this on the strongest of minds and how they fall victims to the shafts of Love. He, however, does not forget to despise harlots and to censure the weakness of man, exhausting him who stands proof against the wiles and amorous attractions of woman. Towards the end of the Shataka the poet declares himself to be 'an altered man; youth has gone by, and my thoughts are bent on the forest; my infatuation is over, and I now view the whole world as no more than a blade of grass. This may be said to show the tendency of our poet's views in his days of youthful ardour, and the gradual change it was undergoing.

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

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

54. Some critics have hinted that Bhartrihari was Buddhist in his teachings, but we see no grounds to go with them. If there
are aphorisms inculcating the principles of kindness to all living creatures and the like, they are such as can be found in any other religion. Although there was religious feud and controversy between Brahananism and Buddhism, and although the Brahmans showed extreme intolerance at one time, still even their declared work—the Mahabharata—contains broad and liberal sentiments: e. g.

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

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

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

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

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

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

विकालाधनवचित्तन्तरनन्तचतुर्मूर्तीये
स्वाजुभूत्येकमाणायः नमः शान्ताय तेजसे ।
यां चिन्तयामि सततं मथि सा चिरका
साप्तमनिमल्लगः जनं स जातोश्चान: ॥
अस्मतः च परिनष्प्यति कानिचन्द्राया
धिकु तानं च तं च सदनं च इमां च मां च ॥

अनंते सुखमाराध्यः सुखतर्माराध्ये विशेषः ॥
शानलवदुविद्धम् वहापि नरेः नः रञ्जयति ॥

प्रस्ताय मणिमुद्रेनकरकवकदुर्राबकुः
तत्सुद्रापि संतरद्रचतुर्मूल्लिमालाकुलम् ॥
भृजः मापि कोपितं शिरसि पुष्पवशार्ये
श तु प्रतिनिधिगुरुबेज्जनयोभाषेयत् ॥

हेमेश सिकटासु तैत्रमयि यलनः पीडः
पिबेच सुगतुणिकाः सतिवं पिपासार्दितः ॥
कदाचिच्छदि पर्येत्रशशविष्णामालाद्वै
श तु प्रतिनिधिगुरुबेज्जनयोभाषेयत् ॥

* A star in the text indicates the position of a variation in the reading.
1. स्वाजुभूत्येकमाणाय; 2. परिनष्प्यति; 3. वहापि नरेः; 4. रञ्जयति.
व्यालं वाद्वमुनालतन्तुनिर्वसः राहुं समुज्जगमते
छेवतुः वज्रमणीशिवरीषकुसुमप्राणेन सन्नाते॥
माधवं मघुविन्दुना रचन्तियु शारामुखप्रेयते॥
नेतुं वाष्ठ्रत् यं बलात्यथि सत् सुक्रे सुभास्यन्द्रिमः॥६॥

स्वायचमकान्तगुणं वियाया
विनिमित्तं छादनमब्रताया:॥
विशेषत् सबैविभ्रं समाजे
विभूषणं मीनमपणितानाम्॥ ७॥

यद्र विचित्रप्रभवं छिप इव मदान्वं समग्नवं
तदा सर्वाभास्मीयमवदवाचितं सम मन:॥
यद्र विचित्रविचित्रवाजनसकाशाद्वगतं
तदा सूक्षमसीमि त्वर इव मिद् मे व्यपगत:॥ ८॥

ह्यकुलविचं लाहान्धिकश विगन्धि ज्वुभिः
निरहंपरसं श्रीत्वा बाद्रिशास्य निरामिषम्॥
सुरपतिमपि भ्या पाश्वस्य विलोक्य न शान्ते
न हि गणयति छूटस्य जन्तुः परिग्रहसुभुताम्॥ ९॥

शिरः सार्व स्वर्गीलप्रज्ञपतिसेरस्त: क्षितिजदरः
महीम्ब्रादु तुर्ज्जगान्वननेनवयापि जलपिः॥
अयोध्य गांगेयः पदमुदगता स्तोकमधवा
विवेकन्द्रयानां भवति विनिपातः शास्त्रम:॥ १०॥

शक्तिः वामखं जमेन हुतुक्कुराणेन सूर्यान्तपो
नागेनां निवानताकुशेन समद्रो वण्डेन गोघिमो॥

व्याहिमायसंहायश्च विविष्मिक्ष्रयोगमिं
सर्वस्तौपथसंस्त शास्त्रविहितं सूक्ष्म्य नास्त्योपधमु॥ ११॥

साहित्यस्वीकृताविहीनः
सांसारिकः पुच्छविपाणिहीनः॥

6. भेदः; 9. निरहमस्त्रितः; 10. स्वर्गीलप्रज्ञपतिसेरस्तः, स्वर्गीलप्रज्ञपतिसेरस्तः; 10. अथ गन्धवा देषयम्. ।
तुर्यन न खाद्यपि जीवमानः
स्त्रज्ञानेऽवर्म पशुताम् || १२ ||

वेष्यां न विद्या न तयो न दानः
*श्रान न शीर्ष न गुणो न धर्मः ||
ते सत्यदोषेः भुवि भार्त्तुता
मनुष्यहरणम् मुगाधरसति || १३ ||

वरं पर्वतेण गायन बनव्रः सह
न मूर्तजनसंपकः सुरेत्रमवगवपि || १४ ||

शाक्षोपस्ततदर्दस्युन्दरगिरः शिष्यप्रदेशाणामा
विद्यातः कवयो वसलति विषये बस्य प्रभोतिद्वित्ता: ||
तज्जाक्षं वदुपाधिपत्त्य कवयो हार्य विनानिधरा:
कुट्स्या सँहु कुपरीक्ष्का न भयो धर्मः परिति: || १५||

dतुल्याःति न गोचरं किमपि हा पुष्पाति यत्त्वं दोः
*हाथिभिः प्रतिपापसमानमविडः प्रामोदै चुम्वति परामः ||
कल्याणेयच्यं न प्रयति निध्यन विधाश्यमतत्त्वं
थेर्ष तान्न्त्विमानसुभिरत नुःः कस्तः सह सप्त्वते || १६ ||

अधिगतपरमार्थायन्यप्रदत्तामास्मास्था
स्तुन्मिष्ठ ज्ञुहरिकमीव तान्नस्संस्त्रिति: ||
अधिवमदेशायामग्रण्डस्तथ्यानां
न भवति विस्तत्नवाररणार्थानाम् || १७ ||

अम्बोजीनाएवादविधासमेव
इदंस्य हंकिष्मा नितरं कुपितो हिषाता ||
न लवस्य दुर्गंजजमचेदियो प्रक्रियां
वैद्यवैद्यकीतिस्महास्तुसमथं: || १८ ||

केरुरा न विभूषणविन्दु वाहन हारा न चन्द्रोवल्ला
न स्नान न विलेययं न क्रुदुम नारायणता मूर्त्वजः ||

13. न चापि शीतं; 16. प्रविष्ट्यः.
वाण्येका समुदकरोति पुरुष्य या संस्कृति धार्यते
श्रीयन्ते खलु भूषणानि सततं वामभूषणं भूषणम् ॥ १९ ॥

विद्या नाम नरस्य रूपमधिकं प्रज्ञाअऽगुणं धनं
विद्या भोगकरी यशः सुखकरी विद्या शुरुणां शुरुः ॥
विद्या बल्लुजनो विदते शरमने विद्या परं दैवतं
विद्या राजसुपुरुषिता ॥ न तु ॥ धनं विद्याविहीनः पशुः ॥ २० ॥

श्यान्तिः क्वचेतसः ॥ किं किमरिमि: जोधोरस्तति वेदेहिना
शान्तिः क्वचेतसः किं यदि सुहुम्बित्यौपधे: किं फलमू ॥
किं सर्वं वै जैनां किमु यन्त्रविधानवधा यदि
अऽकां वेदां किमु भूषण युक्तिता: यथस्मि राज्येन किमु ॥ २१ ॥

द्राक्षिण्य स्वजने द्वा पर्जन्य शान्तिः सदा जैनां
प्रीति: सार्वजने नयो नुपजने विद्याज्ञानवर्जनम् ॥ २२ ॥

जाक्षुं व्ययो हरि मित्र विशिष्टशिपि चाचि सत्यं
मानोऽव्ययति दिशति पापस्पाकरोपित ॥
चेति: प्रसादयति दिश्य तनोति कृति त
सत्संगति: कथय किं न कृति कीति पुसामु ॥ २३ ॥

ज्ञानि ते सुक्तिनो रससिंधु: कविंदवरा: ॥
नासित येषां यशः काये जरामरणजस्मयम् ॥ २४ ॥

सुत्तु: सचारीति: सती प्रिितमा स्वामी प्रसादोऽमुखः
भिष्मम्बृतं मित्रमवस्तकः परिजनो निष्केतालेश्य मनः ॥
आकारो संवरः स्थिरं स्थिरं विश्वासविधार्यं लुच्चं
तुष्टे विश्वकथ्याधारिणिः हरिः संमान्यते देहिना ॥ २५ ॥

20. परा देवता; राजसु पुषिता, पूज्यते; न हि; 21. चेत्रचेतन; 22. परि
जने; व्याजः; 25. विधश्चार्यानान्तिः.
प्राणावताचिन्तित: पर्वनहरे संयमः सत्यवाक्यः
काशे शक्त्या प्रदानं युवितजनकथामुक्तमवः: परेषाम् ॥
तुष्णालोकोत्तिविभंगो गुरुः च विनयः सर्वभूतातुक्तमः
सामान्यः सर्वेशाश्रेणेनवृत्तविविधः केवलसामेष पञ्चः ॥ २६॥

प्रारंभये न सल्लु विधिभयेन नीचे:
प्रारंभ विवीर्यहता विरमिति मध्यः ॥
विशेषः पुनःपुनर्पि प्रतिहन्यमाना:
* प्रारंभमुक्तमजाना न परित्यजन्ति ॥ २७ ॥

* असन्तो नाम्यथ्योऽः सुहृदगच्च न याच्यः कुशाधनः
प्रीया न्यायथा वृन्दन्तितनमसुरंगेयपर्यकरम् ॥
विपुष्टे: स्थेयं पदमनुविपलेघं च महतः
सतां केनोऽहि विषमसिद्धारात्तमिदम् ॥ २८ ॥

शुचिसमायोपि जरामुक्तोपि *विशिष्टप्रायोपि कर्णं दशा
मापनोपि विपप्रदीर्घितितिपि प्राणेषु नशयस्वपि ॥
* मकान्तिज्ञानमुक्तविकारवाससैकवद्विदुहः
कि जीणे तुणमति मानमहतामेशरः केसरी ॥ २९ ॥

* स्वलप्प्रायसाधकवेद्यमिदिनेन * निमोसमप्पूर्वविकचः
श्वा ऊँचवा परितोपमेषि न तु तत्रस्य श्रुतादानान्तः ॥
सिद्धो जमुकरकहः मागतमवित्यकस्त्वा निहिति द्विपः
सर्वः कुण्ठोत्साहोपि वाज्ञाति जनः सर्वान्तरः फलम् ॥ ३०॥

लाहुर्लयाणवद्यमहरक्षः चारायां
भूमी निपत्य वदनोद्रदशीनं च ॥

26. अकुलताति; 27. प्रारंभो; 28. In Mr. Telang's Edition the first line of this stanza is second with ल्लु वल्लु instead of जसन्तो and the second is first. 29. विशिष्टप्रायोपि; कुमारिशित; 30. स्वल्पम्; प्राप्तिः गौः;
श्वा पिण्डदर्श्य कुरःगजपुल्लवस्तु
घोरं विवोक्यति चादुसरेत्यथा मुद्देने \[ नैरति।

परिवर्तितम संसारे मुनः को वा न जायते \[ ३१।
स स जाते वेन जातेन याति वंशः समुत्तरतिम् \[ ३२।

कुसुमस्तवलयः * द्रवी कुचिर्मनस्तिवः \[ ३३।
मूर्धि वा सर्वलोकस्य * श्रीर्तै वन पव वा \[ ३४।

सन्त्यापितः कुस्तपतिमघुतः संभाविता: पश्चा-
स्तान्त्रयेश विशेषविक्रमस्वरी राज्यं वैरायते
द्वावेष अस्ते विनेत्यध्वनिशापार्श्वरीः * मास्तवरी
* अर्थः पर्वणि पद्यः दानवपति: * श्रीर्ष्ट्राष्ट्रीकृतः \[ ३५।

वहति अवनश्रेणीः श्रेष्ठः फणाफलकाःस्यः
कमठपतिना मध्ये पुष्च सदा स चिवायते \[ ३६।
तमपि कुरते कोदर्धीनं पत्योधिनायः
दहन महतां निःसीमानकर्षितविभूतिः \[ ३७।

वरं पक्षवर्णम्: सम्रामवचनमुक्कुन्डिनः
प्रहरीस्वरवचनस्त्रायुः प्रसत्विभि: \[ ३८।

तुषारायः: सूरोपवह पितरि क्रेशाष्विरो
न चासौ संपात: पषयि पवसः पत्युशुचितः \[ ३९।

यद्र्चेन्तोपि पहः: स्यूः प्रजवल्लति सवितुरिन्वक्तः: \[ ४०।
तत्रस्वस्व पुरुषः * परङ्गतिनिकृति कथं सहते \[ ४१।

सिंहः श्रीशापि निपतति मदमलिनकपशोऽभिशिष्या
गर्जेः \[ ४२।

प्रकटिरस्मि सत्त्वस्य न बलु वयस्मेतजसोऽहुः \[ ४३।

जातिव्याप्ति रसात्तरं पुण्यस्त्वयायथं * गच्छनु
श्रीयं शैलसदायत्वविभिन्नं संबद्धां वर्णिना \[ ४४।

33. ते गति स्तो मन्त्रिनाम्; 34. विश्रवेत सन्त्रब्या; भागुरी; अन्तः
श्रीलोकेरार्यकृतिः; 37. परङ्गतिनिकृति; 39. गच्छतान्तः, गच्छताम्;
श्री १२ - १३]

श्रीभद्राभिषेके वज्रमायु निपातवर्योऽस्तु नः केवलं
केनेकन विना गुणास्त्राणञ्जवायः स्मस्ता इमे || २९ ||

tानिन्द्रियाणि सकलानि तदेव कर्मे
सा वुदारम्पतिहता बचनं तदेव ||
अर्थोपरिणा विरहितः पुरुषं स एव
tतवयः क्षणेन सत्ततिः विचित्रमेतत् || ४० ||

यस्यार्थं विचं स नरं कुजीनः
स परिवदं स श्रुतवान्नवाणमः ||
स एव वचनं स च दशुनीयः
सवें गुणं काश्वमाध्ययते || ४१ ||

dौर्मन्यायानपतिविन्द्यति चति सत्गात्मतं तळानाः
धिमोपज्ञायनाकुशलं कुतमयात्त्वां खलोपासनात् ||
न्हीर्मधावनवेश्यादिपि कुर्षैः क्रेष्यः प्रवालाथ्या-
नामीति * चाप्रणायातसमुद्रितेऽन्यायायथाद्राक्षमाः || ४२ ||

द्वांभेंगो नाशस्त्राद्वाद गतयो सतति विच्छय ||
यो न ददाति न भुज्ये तस्य तुतीया गति बच्चति || ४३ ||
मणिः शाणोऽहरः समरविजयः * हेतुनिहतो
मद्येणो नागः शयनि सरीतः श्वानुरुढः ||
कलाशेषवर्गः सुरतसुदिता बालवानिता
तनिक्षा शोभने गलितविभवायाहिष्ठु * जने || ४४ ||

परिश्रीणः कष्टरस्पृहयति यथानां प्रस्रतये
स पश्चात्स्पृष्टं - कल्यति घरित्रं तृणस्माम् ||
* अत्यानकायाहुस्मुहबत्याभिधु धनिना
मवस्था वस्तुनि प्रश्यति च संकोचयति च || ४५ ||

42. च्यागामः; 44. हेतुविनिहतो; 45. नेकान्ता, नेकान्त्या;
राजनुदयुक्तसि यदि शिस्तिचचुमेतां
तेनाय वस्मिव दोकमुर्यु पुष्पाण।।
तस्यस्मिन सम्पर्कनिना परिपथ्यमाणे
जानाथेन: फलति कपलङ्के भूमि।। ४६।।
सत्यांत्रता च पुरुषा धियवादिनी च
हिंसा द्रयाल्लापि चार्थपरा बदान्या।।
नित्यव्यया मदुर्जित्वधनानामा च
केश्वाङ्गेव नपनीतिवनकरुपया।। ४७।।
आद्भा कौर्तिः पालनं व्राह्याणां
दानं मोगो मित्रसंरक्षणं च।।
वेयामेते प्रहुःणा न प्रहुता।
कोश्तेनां पाथिवोपाश्रयेण।। ४८।।
यद्वाच्या निजभाषप्रखरिष्टं स्तोकं महाद्र धनं
तत्त्वान्ति महस्यपेक्षां विनां भेः ततो नाथिकम्।।
तद्वनसे मय कित्वहसुभो कृपाणं बुद्धि चुक्ता मा कृथा।।
कृपये पद्य्य प्योविन्दप्रविष्टं घटो गृहार्थ तुल्यं जल्लम्।। ४९।।
लृभेव वचातकाचार इतिक तेषां गोचरः।।
किमम्मन्द्वरास्मारं कृप्यांकित्वप्रतीक्षाः।। ५०।।
रे रे चातक सावधानम्यत्रा भिष्म क्षणं श्रूद्यता।।
सम्मोदा वहतो हि सति गगने सर्वविद्या नैलादसाः।।
केचिद्विदिमा विचारत्वति वसुन्तं गर्जनि केचिद्भुः
यं यं पद्यपि तस्य तस्य पुष्टो मा बृहि दीनं वचः।। ५१।।
अस्तस्तः वनकारणविन्धः
परम्भे परयोगिति च स्पुद्दा।।

48. सजनानामृ; 50. चातकाचार्रेल्ली; काप्योक्ति: प्रतीत्यातो।
सुजनावन्युजनेन्वसाहिष्णुता
प्रकृतिसिद्धांमेव हि दुरात्मनाम् ॥ ५२ ॥

दुर्जनः परिहर्त्वश्व विचयः * भूमिस्थापिः सन् ॥ ॥
* मणिनासङ्गितः सप्रुः किमसैं न मयंकरः ॥ ५३ ॥

जाज्ञा हृदति गणये व्रतस्वै प्रसमः युज्यो क्रतवं
शुरूं निद्रृणता * मुनौ विमतिता दैव्यं प्रियालापिनौ ||
तेजस्वयविष्णुता मुखरता वचनेशाकः स्थिरे
√ तत्त्वो नाम गुणो * संवेद्य सूर्यकाः यो दुर्जनेनाभिं ॥ ५४ ॥

लोमशेषदुभोगेन कः पशुवन्ता यथास्वम् किं पातकः
* सत्य चेतनसा च किं युज्य मनो यथास्वम् तौरुः तिमिः ॥ ॥
सौजन्यः यदि किं * निजः स्वमहिमस्व यथास्वम् किं मण्डनः
शक्तिः यदि किं * घनेनपिशाचो यथास्वम् किं मुख्या ॥ ५५ ॥

शासी दिवसधृष्टो गवहितात्विवनः कामिनी
* सरो विगतवारिजः मुखमनक्षरं स्वाङ्कुते ॥
प्रमुखेनस्यारणः सतन्तुर्किः सावनः
* नुपांगानगतः खऽऽो श्रविः सत्यमिव मेः ॥ ५६ ॥

न कःशिवचण्डकोपानामामत्स्यं नाम भूमुजाम् ॥
* होतारमयी जुहायं सूर्योऽद्वृति पावकः ॥ ५७ ॥

मौनामूर्तः प्रवचनपुजोऽवट्टो जलपको वा
* धृष्टः पात्रः यथास्वम् तथा दूरत्त्वारणगतः ॥
श्चान्या भोग्यदिती न सहते प्रात्यं नामिजः
√ सेवादमः परमाहमोऽयोगिनायायस्यः ॥ ५८ ॥

उद्भवितात्वक्षीतलस्य विसुध्वतस्य
* प्रामाजतविच्छेदनाथमकम्बृतः ॥

53. दलाहृतस्यः; 54. कजोः; 55. गुणः;
56. थृष्णुः; 57. होतार जुह्वतमयः; 58. प्रामाजतविस्मृतः.
दैवावादवातिभववस्य गुणाविस्पस्य

नीतिस्य गोचरवतः * सुखमाप्यते कैः || ५९ ||

आरम्भगुरुः कृत्यांगी कर्मेन

ङ्कवी पुरा कृद्धिमतीः च प्रवृत्तः ||

दिनस्य पूर्वार्थपरार्थभिंमतः

छायेव मैत्री खलसज्जनानामः || ६० ||

सुगमिननसज्जनार्तं तुण्डजजंतोऽविहितवृत्तीनामः ||

लुक्कलक्रीयारित्वः निविर्माणवेशर्यो जगति || ६१ ||

वाल्मीकी सज्जनसंगमे परगुणे प्रीतिवृत्ती नग्रताः

विचारां ब्यस्ते स्वयं स्वयोपिति रतिर्गापावादार्द्धमः ||

संकितः शृङ्गिनि शाकिरामद्रमस्ते संसर्गमुक्तः खःते

* ये षेष्ये निवस्य स्वभवति निर्मित्वगुणास्तेश्यो नरेन्द्र्यो नमः || ६२ ||

त्रिपदः धैर्यमथामयुद्ये क्षामा

सदृस्ति वाक्रपदः युधिः विश्रमः ||

यशस्वी * चाभरतत्वय्यसन् * श्रृङ्गः

प्रकृतिविन्द्रोऽहि महात्मामः || ६३ ||

प्रदानं प्रच्छन्न गृहमुपगते संप्रभमविदः

पिंयः कृत्वा मीने सदृस्ति कथने * चापुपक्षः ||

अनुसन्ते लक्ष्यं निरभिमवस्त्रः परकथाः

सतां नेतृनदिष्यिं विषममसिद्धानांवतस्मिद्मः || ६४ ||

करे श्राच्यस्यां : विश्रासि शुपपादप्रणविता

मुखे सत्या वाणी विश्रामपूज्योऽविभुविद्मः ||

हृदि * स्वन्धा वृत्ति : शुभमधिगतं च अभ्यणः

विनयाविभूष्यें नृत्तितमहतं मण्डनमिद्मः || ६५ ||

|| ५९. सुखमाप्यते; ६२. षेषेये येदुः वस्तन्ति; ६३. चाभरतवि; श्रृङ्गे. ६४.

नापुपक्षः; ६५. स्त्रया.
संपत्तिः महत्तं चिरं भवत्तृत्तप्रकोमठम् ||
आपत्ति च महाशैलशिलासंघाठकककच्याम् || ६६ ||
संस्थायसि संस्थितस्य पयसो नामापि न * श्रुते
सुकाकारतया तदेव नष्टनिपन्नस्थतं राजते ||
वास्तवः सागरशुकिमध्यपतितं * सम्मौक्षिकं जायते
प्रायेणाधममध्यमोच्छमण्डलः * संस्कारं जायते || ६७ ||

* प्रीणाति यः सुचितं पितरं सः पुत्रो
यज्ञरूपेच हितमित्रचापि तत्कलः ||
तत्त्वादनामास्वे च समयर्षं यः
सेर्वत्रव जगति पुनःवहो देवन्ते || ६८ ||

नान्त्वेऽनाभासंतोऽपि: यस्मात्स्याश्चापनातः
वास्तवायनात्योऽपि: वित्तपुनःवत्तारार्मयतः परायं ||
क्षत्रियाङ्गोऽपि: क्षत्रियांश्चाक्षरस्वयम्भावान्तः
संस्कारं साधार्यच्योऽजगति वहमन्तः कस्यनाभ्यचेन्नीयाः || ६९ ||

भवन्ति नागास्तरः फलोऽमाः
* नान्त्वेऽनाभासंतोऽपि: विद्वानोऽगनाः ||
अतुद्वतः वस्तुपुरुषः सम्मौक्षिकः
स्वसाध एवेष परोपकारणाम् || ७० ||

श्रेष्ठं श्रुतेऽवेच न कुण्डलेन
दानेन विरिन्ते तु कुष्ठेण ||
विनामाति कायं करणापराणं
परोपकारुवे तु चन्द्रेण || ७१ ||

पापशिवार्याति योजयते हिताय
युग्मं च भूहति गुणाभक्तीकरोति ||

67. भावते; तन्मौक्षिकं; संवासते; 68. यः: प्रीणवेत्; 70. नान्त्ववाभासंतोऽपि:
आपदत्र च न जहाँति दृढ़ति काले
सत्ममत्रृक्षणमिर्श मवदनि सत्तां: ॥ ७२ ॥
पञ्चाकरं दिनकरो विक्रमिकताति
चन्द्रसं विकासयति कैरचवकवालम् ॥
नामश्वितो जलधरसंदपम जलं दृढ़ति
सत्तां स्वयं परहृतेषु कृतामियोगाः ॥ ७२ ॥
पंते सत्पुर्णा: पराध्वळकः पराध्वळ परित्यज्य ये
सामान्यास्तु पराध्वळमुहम्मतृत् स्वार्थीभळोपळवेन ये ॥
तेस्मी मानुपराशस: परहिंत स्वार्थीय निग्रान्ति ये
ये तु मन्ति निर्यंकं परहिंत ते के न जानीमहे ॥ ७२ ॥
श्रीरेणात्मिगतोद्रकाय हि गुणा स्वत: पुरा तेडविलाः
श्रीरे तापमेव तेन प्रयस्त वस्त्रमा कहायी हुत: ॥
गन्तु वाचकसम्मनस्तदस्वलघुस्तु मित्राकरं
युक्तेन तेन जलेन शायति सतां मैत्री पुनस्वीहद्धी ॥ ७५ ॥
इतः स्वपिति केदाव: कुलमित्स्तद्रीयशिवः
मित्तः * दारणार्धिन: शिखरिणां गणाः शरस्ते ॥
इतोपि व्यवावळतः साह समस्तसंचतेः के
रहो वितत्तमूलिन्त भरस्में च सिंधोवेंपु: ॥ ७६ ॥
तुप्पः छृत्विच मजः क्षमां जाहि मद्य पापे रति मा कृष्या:
सत्यं ब्रह्मचयाः ह साधुपदाः सेवस्व विद्वज्ञनम् ॥
मान्यान्यस्य विद्विषोल्यमण्य प्रचछत्य स्वान्यमानिः
न्याति पाठ्य हुष्कन्ते कुरू कथावेद्वस्ततां * चेस्थितम् ॥ ७७ ॥
मनसित वचनाति काये पुपपीपृत्युपूणः
श्रीमुनिमुपकार्येणिस्मिः * प्रीणायनः ॥

73. विक्रमिति. 74. एके. 75. धात्रा. 76. शरणाधिनाम. 77. क्रमम्. 78. पूर्णन्तः.
पर्याणपरमाणुपर्यवेक्षकत्या नित्य
निजधलि विग्रहस्त: सति सन्त: कियत: || ७८ ||
कि तेन हेमगिरिणा रजताद्रिणावा
वगार्दिताध्य तरवस्तरवस्त: पव ||
मन्नामेव मध्यमेव यद्राध्येण
कद्दोलिनम्भकूटजा * अपि * चन्द्रण: स्यु: || ७९ ||
रत्नाहैस्तुरनुभ दे वा
न सेजिे भीमद्विशेष भीतिमुः ||
सुधा हि न प्रयुगिराम
न तिकित्वान्तुरिंद्रमस्ति धीराः || ८० ||
कचिंद्रमृ * शायी कचित्रपि च * पर्याहृशयनः
कचिंचकञ्जकारायुः कचित्रपि च शाल्योद्धनवचः ||
कचिंकल्याधारी कचित्रपि च दिल्यास्वरस्रो
मुनस्वी कार्यार्थोऽऽ गणयति न दुःखः न च सुखः || ८१ ||
ऐवध्येष्य विभूषण सुजनता शौर्येष्य वाक्स्यांमो
श्रान्योपदामः शुरस्य चित्रयो विचित्रस्य पात्रे व्ययः ||
अकोष्ठाष्टसः: क्षमा प्रभृतिद्विशेष निल्याज्याता
संध्वेयामिपि सर्वकारणमिति दीर्घे परे भृत्याम || ८२ ||
निन्दन्तु नीलिनिपुणा यदि वा स्तवन्तु
छत्र्योऽऽ समाविशतु गच्छतु वा यथेष्यम् ||
अतिध्र वा मरणमस्तु युगान्तरे वा
क्यायात्यथः प्राचाचलित परे न धीरा: || ८३ ||
भवनायस्य * करण्डपीडितस्तोमोऽन्निद्रायस्य शुधा
कुत्तपिर्विन्तरेव स्वयं निपततो नरः मुखे भोगिनः ||

79. कुद्धनायपि; चन्द्रणामि. ८१. शाया; शयनम्; न गणयति.
84. करण्डपीडित.
तुस्सत्प्रितिशितेन सत्वरमसौ तेनैव यातः पथा
ँ लोकः पत्रय देवमेव हि नृणां बुद्धः क्षे कारणम् || ८४ ि
पालितोपि करारशत्स्तपत्तेव कन्दुकः ||
प्रायेन सातुरुटुलानामस्थायिन्यो विपलयः || ८५ ि
आळस्य हि मनुष्याणां शरीरस्थोऽभ्यर्तिः ||
नास्तुरुमसमो वन्यः ** धनवा यथा नावसीदृति || ८६ ि
छिन्नोपि रोहिति तवः क्रीणोष्पुरचीते पुनःवन्द्रः ||
इति विमुशातः सन्तः संत्पयते * न ते विपदः || ८७ ि
नेता यस्य बुद्धस्यः प्रहणम वर्जः चुरःः सैनिकः
स्वगों दुर्गमनुमहः किल्ल देरराववारो वारणः ||
इत्याश्यंखलान्वितोपि बलबिन्द्रः परः संगेरें
तहद्वकं वरमेव देवारणम विगितिविद्रथा पौर्णस्य || ८८ ि
कर्मायतं फलं पुंसां बुद्धिः कर्मोऽजस्तारिणी१
तथापि सुशियम भावम् मुचिचार्यं कुव्वतः || ८९ ि
खल्वादेऽ देवसेवस्य क्रिःः संतापितो सत्तके
बालब्ययेन्द्रशमनात्यं विचित्रदाचार्यस्य मूलं गतः ||
तत्त्वान्वितश्च महाभक्तेन पतता भमं साधवं दिरः
प्रायो गच्छति यथा भाग्यरहितस्तस्तेव यान्यापदः || ९० ि
शरिवद्विकर्मायोऽहंपीडनं
गजसुरुमसमयोरपि वन्यवनाम् ||
मतिमतां च विलोक्य दुर्रितां
विघिर्द्वो बलवानिति मे मति || ९१ ि

86. महारिपु; क्रीणो नावसीदृति. 87. न विपदः कुव्वतः. 88 इत्याश्यं.
90. This line changes place with the second.
सूजाति ताबद्रोषगुणाकरं
पुज्यरत्नमलंकरणं सुषुंम।।
तदद्वितौ तत्त्वविश्लेषकातिः चे-
दृष्ट हृद्यमपणिताता विषये।। ९२।।

पञ्च नैव यदा करीरविधपमे दोषे वसल्लत्स्य किः
नोल्लकोप्यविधोकते यदृ दिवा सूर्यस्य किः तूषणम्।।
धारा नैव पतालित चातकमुखे मेघस्य किः तूषणं
यथृतुरथ विधिना गलात्सिद्धिते तन्मात्रिज्ञः क्रमः।। ९३।।

नमस्त्र्यांमेवान्तु हृदविधिशेषोपि वशानाम्
विधिवन्यते संघोपि प्रतिनिर्यातंकैफलवः।।
फलं कर्मायं किमसर्गे किः च विधिना
नमस्त्र्यांमेव विधिरिपि न येथे यथा: प्रभवति।। ९४।।

ब्रह्मा येन कुतासथाययमितो ब्रह्माण्डमझाण्डोदे
विष्णुर्येन द्वारावितारणहने द्वितीय महासंकटे।।
रुद्रः येन कपालपाणिपुरे भिक्षाएः कार्तिः
सूर्याः प्रास्यादित्विनिमेहवेदने तस्मै नमः कर्मेण।। ९५।।

नावाचार्य: फलति नैव कुलं न शीलं
विधापि नैव न च यत्नकृतत्वः सेवा।।
भाम्यानि पृथ्वीपशां खळु संधिचतनी
काले फलति पुरुषस्य यथावच्छः।। ९६।।

वोने रणे शत्रुजहासिम्मध्ये
महामवे पर्वमयस्तके वा।।
खुस्तं प्रमाचं विषमस्थितं वा
रक्षति पुण्यानि पुरा कुतानि।। ९७।।

या सांवृंछ खंबंकरति विद्वन्ते सूत्रीचितान्त्रियः
प्रत्येके कुस्ते परोपकारमुर्तं हालाहलं तत्त्वानात्।।

94. यदि किमसर्गे:
नामार्थ्य सत्कित्यां भगवती भोकूं फलं वाणिज्यतं
हे साधो व्यसनेनप्रेषु विगुलेवास्यं यथा मा कुः कुः॥९८॥
गुणवद्गुणवद्गुणवत्ता * कार्यमादृः
परिपतिर्चाचायी यलत: पवित्रतेन ॥
अनिर्दस्सत्तानाः कर्ममार्गविपत्ते
भैरवति हृदयवाही शाल्युल्ल्बो विपाकः ॥ ९९ ॥
स्थालयां * वैदूष्यमय्याः पचति तिलखथामिन्यपायणमहल्लाधैः
सौरिकृष्णेऽद्भौ रूपविधिष्ठति वसुवामकस्तूळस्य हेतोः ॥
छित्रा कपूरुरक्षणाधृतिमिह कुत्ते कोद्रवाणाः समन्ताः
त्यापः कर्मभूमिम न चरिति महुः यस्तो मन्दभागः॥१००॥
मन्दज्ञानसि यातु मेशशिवरं रात्रिजयवाहवे
चाणिवः चृप्तेवचनादि सकला विद्या: कला: * शिशुताम्बू ॥
आकारां विगुलं प्रयातु खगवक्त्त्वा प्रयतं पूरं
नामार्य्य भवतीह भाववशातो भाववस्य नासः कुः: ॥१०१॥
भीमं च भविति तस्य पूरं प्रदाणं
सचो जन: सुजन्तामुपयाति तस्य ॥
कुस्त्सां च भूस्वभवित सचिविरतपूणाः
यस्यासित पूर्वसुकृतं विगुलं नरस्य ॥ १०२॥
को लाभो गुणिः संगम: किंसुखं भावेतेऽः संगति:।
का हानि: समस्युनितिनिपुष्टा का धर्मेतेऽरति: ॥
क: शूरो विजितेनद्रियः प्रियतमा काजुरता किं च चने
विद्या किं सुखमेवासगमनं राज्यं किमावः कतमः॥ १०३॥
मालतीकुस्तमस्येव दे गतीह धनसिवः ॥
मुंग्लिः वा सवेलोकस्य दीर्घे वन एव वा ॥ १०४॥
अप्रियवचनदर्शः: प्रियवचनाः: स्वादापरितुष्टे: ॥
परपरिवादनिवृः: कचित्काचिन्मणिण्डता वसुधा ॥ १०५॥

99. कार्यालम्; 100. वैदृष्यमय्यः, 101. शिशुताम्बुः;
कदाचितस्यापि इति चैत्यचूहे- 
नै शक्यते चैत्यगुणः प्रमादः। ॥
अधिमुखस्यापि * ततुपातो 
नाथः दिशा याति क्राचिदिव ॥ १०६ ॥
कान्ताकटकचिरिक्षा न * नृत्नित्य यस्य 
विचारं न निर्दृश्यति कोपः शानुतापः ॥
कपिन्ति भूरिभिषयाध्रव न दोभपाने- 
सङ्करः जयति कृत्स्मिदं स धीरः ॥ १०७ ॥
एकेनापि हि शुरुणे पादराज्ञान्तं महीतलम् ॥
क्षयते भासकरेण एव स्फारसङ्गेतेजसः ॥ १०८ ॥

वातिस्तयस्य जलायते जलशाक्तिः कुत्यायते तत्तवस्य- 
न्मेवः स्वस्तपश्चिं कुलीयैः सद्यः कुर्ज्जायते ॥
व्याही मालयगुणायते विवर्तः पौर्णवशेषियते 
यस्यांगेक्षिं दौकवहृढः सूक्ते समुन्मितः ॥ १०९ ॥

* छन्नागुणोघनजनानिः जननीमिव स्वा-
मलयथं ज्ञानयथं निमुण्वर्तमानम् * ॥
तेजस्विनः सुखसुगुणपि संत्यजनि
सत्यविधवसिनिनो न पुनः प्रतिश्रामः ॥ ११० ॥

MISCELLANEOUS.

अंग्राहां हृद्यं यथैव वदनः * यहयोक्षणांतर्गतं 
भावः पर्वतस्वर्णपरिविश्वः खोणां न विवाहते ॥
चिन्तं पुक्तार्थशास्त्राददायाः विद्विक्षिंतरादसिः 
नारी नाम विषामुखरैरी वता दौशैः समं वर्धिता ॥ १ ॥

106. कृत्स्य चन्द्रः. 107. खण्डन्ति; 110. लक्ष्मी. अनुवर्तमाना.;
1. छन्नागुणांतत्वतं.
अभिमुखश्रवस्त्रस्य सत्तिन्निहतं तावजयोऽथवा स्वर्ग: ॥
उभयबलसाधुवाद: अवश्याकृतोऽसौ व्यापत्यधेभस ॥ २ ॥
इत्येवतिसिंम्व: निरवधिचक्तित्वतिष्ये
चाहो वा राहु: प्रभवति चम्कारविषयः ॥
महीम्को मद्रां यद्यमवहंतसर्वः
शीरःशोष: श्रावनिनिजित्व परं संत्यजित्व च ॥ ३ ॥
उद्योगः भू: स च निधिरां योजनशातः
सतवा पान्यः पृष्ठ: गगनपरिमाणं कल्यति ॥
इति प्रायो भावः स्त्रद्विविषिदमुकुलितः
सतवा प्रखोऽस्म: पुनरथमस्तीमा विजयते ॥ ४ ॥
एको देवः केशवो वा शिवो वा
एकं मित्रं भूपतिः यत्तिः ॥
एको वासः पचने वा चने वा
एका भायी खुद्री वा दूरी वा ॥ ५ ॥
कमठकुलाचंद्रदिगमजगरिणिपतिविख्यातिपि चढति वसुधेरयमु ॥
प्रतिप्रममलस्मानस न फ (च?) चर्ति पुत्रां युगान्तेडपिशकि ॥
किं कृमस्य भरत्वां न ब्रम्हि श्रमाः न हितपत्येष यस्तिः वा नास्ति पित्रभरमो दिनान्तेरस्ते न यस्तिः ॥
* कित्व्रीवित्तमुस्मुजनमु स्वमनसा श्रावस्य जनो झग्जगते
‘निवाहः प्रतिप्रवस्तुसू शतामेतदि गोत्रवतमु ॥ ७ ॥
को न याति वर्षां होको खुष्ये पिण्डेन पूरितः
मुद्रक्षो मुखलेस्ते करोतिः महुर्महानिमु ॥ ८ ॥
श्रुदा: सप्तिसहस्ताः स्वरयन्यायारमाणोधता:
स्वायां यज्ञ पार्थ एव * स पुमानेकः सतामग्रणी: ॥

7. किंचा, किंचा; न मनसा. 9. परसो नैकः
* दुःश्चूर्दुर्युत्यवनाय पिवति ब्रोतः पति वार्षिको
  जीतस्यंस्तु निद्रायसंभृतजगतंसंतापविच्छिद्ये || ९ ||

दूरादर्शं घटयति नरं दूरस्थापश्चार्यं
  ललित्वा मूर्योऽभवति निरतं सर्वस्मारजनेनुः ||
मन्दं मन्दं रचयति पदं लोकविनिरुच्योः
  कार्मं मन्त्रि पवित्रस्य सदा शेषमारिस्मृतः || १० ||

देवेन प्रभुणा स्वयं जगति यद्यस्य प्रमाणीप्रत्ययं
  तत्स्योप्यन्मतमनागुप्ति महाश्रीवाच्चयं: कार्यवेयः ||
सर्वाश्चापपिपुर्के निरुपीः * वर्षत्यपि प्रत्ययं
  सुम्भोगां एवं परस्परति चात्रगुप्तेऽद्रिश्यः प्रयोगिन्वदः || ११ ||

परिचरितविवा: सन्तो यथाधि कथयन्ति न सदृशपदेशम् ||
  यास्ववेषा सैवरकन्धास्तथात्वेव स्भविति शाख्याणि || १२ ||

प्रायः: * कालुक्पातेन पतत्वायःः पतत्रचिपिण्यि
  तथा ह्वनायः पतति मुल्यिणपतनं यथा || १३ ||

यद्दि नाम देवगत्य ज्ञादिस्यों कराचिपिणि जातम् ||
  अवकर्निकरं विकिरति तत्त्वं कृकवासुरीव हंसः || १४ ||

यश्नागा: * मद्यगारोपमकान्तप्रतिप्रतिपत्ति निद्रालिपि
  द्वारे हेमविभृणकाम तुरगा वल्मिति यहर्पिता: ||
वीणाचेतुण्द्रवशिष्यांतः खुस्तु यह्पर्वृतेषे
  तत्त्वं चउर्दोवदेववशेषं धर्मेश्वर्विस्फूर्तिजातम् || १५ ||

ये * संतोपविन्तस्य प्रपुरुदितार्थेः न भिश्वामुद्रोः
  ये तथापि धनोपमकुट्थळिन्यथेः न तृष्णा हुता ||

यथथ कस्युङ्गे हुतः सश्रितला तारणपदं संपवाणि
  स्वातन्त्र्येऽय समात्सरेयममहिमामेवनेन मेवर्ते || १६ ||

9. दुःश्चूर्दुर्युत्यवनाय  11. वर्षयपः  13. पतिनेतपतत्वायः  15. मद्यगारोपम.
16. संतोपविन्तस्य प्रपुरुदितार्थेः.
रक्तवं कमलानां सङ्गुरशणां परोपकारित्वम् ॥
असतां च निर्दयवं स्वमायलिं बिलु, नित्यस्मू दीर्घस्मूः ॥ १७ ॥

वचो हि सत्य परमं विभूषणं
गाजाङ्काया: क्रशता * कठौँ च ॥
द्विजस्य विचैव पुन्सत्थं क्रमम्
शीलं हि सर्वस्य नरस्य भूषणम् ॥ १८ ॥

वरं तुझ्माहूँज्ञिनेश्विराणि: कापि * विषमे
पतितवायं कायं: कठिनाः पुरावलिङ्गं
वरं न्यस्तो हस्तं: फणिपतिमुखे तीमदुशाने
वरं वही पातस्त्रपि न कृतं: शीलवलियं: ॥ १९ ॥

चिरम् विश्रायाः अद्वारोज्जवर्षसायतो
विपदि महतां धैर्यवचं यद्रक्षितस्तुमीहसे ॥
* अथि जडस्ते कल्यापये व्यपतिनिजकमा:
कुलशिरिण्यं: खुदा नैते न वा जल्राजायं: ॥ २० ॥

स्पृहयति भुजयोरत्तरामायतकरवा: अर्धविद्रीरिणम्
विजयार्जिण्यां भ्रुणप्राहावनंतेव ॥ २१ ॥

अयम्मृतमिच्छानां नायकोपप्योपयीनां
शामिलयुस्त: श्रमुस्तोऽव्यावस्त: ॥
विरहयति न चैनं राजधमा शास्त्राः
हतविधिपरिपाकः केति वा लहुमीयं: ॥ २२ ॥

युध्यं सत्य सविभास्मा युवत्वं: भ्रेतातपशोज्ज्वला
वर्षकरित्वं शुभस्ते विचिरमुस्यं: शुभं कर्मणि ॥
विचिघ्नेन नितरामनककहृदकाजुव्यातन्तुकं
मृकुजालितिप्रयाति शृद्धिद्रिशोहेक्यताम् ॥ २३ ॥

18. क्रशतात्म. 19. पुलिने. 20. अपि.
अथ वैराग्यशातकम्

दिनांकालायंवचिद्वर्णमनित्तिन्मदन्तृतीये
स्वाभूमित्यंकमानाय नमः शान्ताय तेजसे १

शोधारो मत्सरग्रस्ताः प्रभवः स्मयापिताः ॥ २ ॥

अन्वीधेषाप्रसाधारणे जीणमः हुमापितम्

न संसारोपरं चारितमुपस्यामि कुशलं

विपकः पुष्पाणि जनयति मयं मे विस्मृताः

महाद्रिः * पुष्पोचिधयन्नीहीता हि विषया

महान्तो जायते व्यसनमिव दारुं विषयिनां

उत्तारं निधिशक्त्या क्षितितमं ध्माता गिरेष्वर्तै

निर्विवेकः सरितं पतित्वांत्र यले नं नं निविवेकः

मन्त्रारण्यतपयें मनसा नीताः इमशाने निश्चयः

* प्रासः काणवरामकोपये न मया * दृष्टेयुनामु भुवः मधुः माम्

* भार्ते वेदामकेशुकिरियोऽपि प्रांतं न दिविकर्षां

त्वक्तवा जातिकुष्तामिन्मुनिति सेवा क्रता निष्ठाः

शुर्क मानविविध्दिं वर्गेयं वासशाङ्कि कामव-ँ.

* ज्ञासिः पापकम्पैते नानापि संतुप्यासि ॥ ५ ॥

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

3. पुष्पोचिधयन्नीहीताः, पुष्पोचिधयन्नीहीताः गृहीः । 4. संसारं वर्गार्कोपि; ।

5. ज्ञासिः, कैरिणि,
खड़ाक्षोपः सोडः कथमपि तदाराधनपरेषः निगृहाण्तवापि हसितमपि शूर्येन मनसा॥
कृतकविलसः * प्रतिहतदिखायमः जलिकापि तवमाहो मोघारोऽसि किषु परमतो नर्त्ययसि मामः॥ ६॥
आदित्यस्य गतागतेः संस्कीर्ते जीवितं व्यापारैः वेदहुकार्यमभागगुरुभिः कालोऽन विख्याते॥
ढूः जन्मजारविपतिमरः शास्त्रोऽनोपायते पील्वा मोहम्या प्रमादमिरापमुम्मत्वूः जगतुः॥ ७॥
दीना दीनमृशः सदैव शिवशुक्राराद्वारणीमवरः ऋषिनकः * धृतिनरः मिच्छुः हृदयेत चेदेहिः॥
यञ्ज्ञामहयेन गदनश्चर्कस्य विहिरीनाकः को वेदं च वेदेतस्वतःवधं ज्ञस्यार्थः मनस्वी जनः॥ ८॥
निगुःता भोगेच्छा पुरषः भवामानोऽसि विगुःति: समाना: स्वयंता: सपदि सूटः जीवितसमा:॥
* शोभैर्युक्त्यां धनतिसिरस्ये च नयने अहोऽसि धृतः कायस्तदधि मरणःपायचकिति:॥ ९॥
हिंसास्वाभमयतलभ्यमन्दां धात्रा मधुकलिपतं व्यालां पदावस्थाणाञ्चुरमुः सूष्मा: स्थलीसायिनः॥
संसाराण्वितहंसकामधिबः कृति: क्रता सा नृणां यामदेवशयतां प्रयान्ति * सततर्म खरै समास्ति गुणाः॥ १०॥
न ध्वात् पद्मीशव्रस्य विधिवतस्यार्थविचिन्दचये स्वर्गा: रकभरिपानपटपकमोऽपि नोपायनिति:॥
* नारीपीपोविक्कर्ष्युगः स्वमेव नातिनित्तसा मातुः कृष्णमेव योवनचन्द्रे कुष्टाः व्यमः॥ ११॥

6. प्रहसिताभ्या; किमन. 7. ध्वि न ज्ञायते. 8. धृतिसिन्धिवेशु; गदन लग्धचिन्ता: 9. ध्वि: शौरस्युन्मां; तुष्टः 10. सहसा: ।।। कुछते.
भोगा न भुक्ता वयमेव भुक्ता-
स्तोऽन ततं वयमेव ततान्॥
कालो न यातो वयमेवयाता-
स्त्रुण्णा न जीणो वयमेव जीणोऽन्॥ १२॥
श्नानं न श्रामया गृहोचितसुखं त्यजं न संतोषं:
* सोढो हुःसहाशीतवयातपन क्रेडो न तंतं तपो॥
ध्यात्म विचमहनिर्म्यं नियमितप्राणेन शाम्मोऽनं
तत्तक्षमेन हृतं यदेव मुनिमिस्वस्तैः * फलैवज्ञिताः॥ १३॥
दलितिमधुमकान्तं पलितेऽरक्षितं दिरः॥
गाराणे दिशितेऽयाते वृणेऽनं तरणायते॥ १४॥
वेन्वामवनवरण्णेन संवेरो निशि चन्द्रमा:॥
तेनेव च दिवा * भानुर्हो दैर्गेत्यमेत्योऽन॥ १५॥
अवश्यं यातारक्रियं तमुष्मितवापि विषया
विषयाणि को भेदस्त्यजातिः न जनो यत्स्वयाममून॥
ब्रजन्तः स्वात्त्वस्येद्धुलपरितापय मनसः
स्वयं त्यक्तः * ह्ये शामिकुशमन्तं विद्यति॥ १६॥
विवेकव्याकरोशी विक्रति * शमे शाम्यति तुषा:
परिव्यहः तुढः प्रसरति तः सा प्रिणति:॥
जराजीणेऽचाच्च चांगहानास्येपपुरणे - 
स्त्रुणापात्र यस्य भवति महत्तमवधिपति:॥ १७॥
क्रुशः काणः स्त्रयः * अवग्रहितः पुच्छविकहो
वणी * पूर्वक्षःः क्रमिकुशशैलप्रवृतत्तुः॥
शुद्धाशास्त्रो जीणोऽन्यः * पिठरककपात्लापितागः
शुधीमेवेति भवति हतमापि च हत्तेवेच मदनः॥ १८॥

13. सोढा हुःसहाशीतवयातपना: केशकान्ता; पलितेऽरक्षिताः। 15. भानु:
तृण; 16. संवेरो; 17. निशि; 18. त्यजं: पिठरककपात्लापितागः, पेठरककपात्लापिताः।
मिश्रादानं तदृपि नीरसमेकवारं
शय्या च भूः परिजनो निजदेहमात्रं।
चर्खं * सुज्ञीर्षदशांकण्डमयी च कथा
हाहा तथापि * विषयान जहार्ति चेतः। १९।

स्तनौ मांसमर्थः कनककलशाविषयपांमति
सुखं स्नेहार्गारं तदृपि च शशाङ्गन तुलितम्।
स्वन्मूलकः * करिवरशिरस्मिति * जचनः
यद्वतः महो निन्दः रूपं कवित्वविरुटायैः क्रमम्। २०।

* अजातस्तन्तरम् पततु * शलभो दीपद्वने
स मीनोपस्माणांविशयायुतस्मातु पिवितम्।
विज्ञानस्तोप्यः वयवेशं विप्रजातज्ञस्तिरः।
श मुच्छामः कामानहं गहनो मोहमहिमा। २१।

* फलमदमशानाय स्वादू पानाय तोयं
* श्यामवनिपृः वदकले वाससी च। २२।

* तद्वनमगुपानमभावात्स्वस्तिरन्त्रियाणा
मचिन्युममन्तु नौत्साहे दुर्ज्ञानाम्। २२।

* विपुलदक्षिणंयः भक्षितस्वगज्ञनिं पुरा
विधृतंपरिवर्तं चार्यविजित्य तुर्मं यथा।
इसं हि मुच्छान्यं धीराध्युद्धं महोऽते
करितवपुरस्वामे पुंसां क एष मद्वरः। २३।

त्वं राजा वयपुमपासितचुरुच्छस्मासमानोववरः
स्यात्स्मं विषयवैयक्तांसि कयो दिश्यु प्रजनविन्ति न:। २४।

19. च जीणात्कण्डवस्ती च, च जीणात्कण्डवस्ती, विषयं न परित्यजन्ति; 20. *करितम्बिः; जचनं परं; 21. अजातान्वाहाल्लं, अजातान्वाहाल्लं, शलभस्तीतः; 22. विशं; *सवाधितं; विषयं, धनलवं; 23. विपुलस्तिरभं।
इत्यः मानद्र नातितूढः सवर्गायोऽप्यायोऽर्नतरं  
यथान्नमाः परात्मानेऽस्मि वयमध्येकान्ततो निस्पृहाः।। २४।।

अभुकायं यस्यं क्षणं मृत्यु न यात नुपराते-  
अर्वस्तस्य स्थाये क प्रववहानं क्षितिष्ठानम्।। २५।।
तदंश्याण्यंकेतु तद्वयवन्देऽक्षी पतयो  
विषयां वर्ता विद्रोह्ति जडा: प्रत्युत्सुदम्।। २६।।

मृत्रिस्तो जगरेक्षा वध्यितं सर्वाःपरं नन्वेण-  
* मर्गिश्वत् तमेर संयुगदानं राजा  
* गणा सुखस्ते॥
* तद्व्रूढंद्रे तर्च न किष्म्पि शूद्रा द्वित्रा भूषणं  
विनिर्धार्यं निपुष्यामानं गंतक्षणं चाल्मण्तिर् तेर्योपि ये  
॥ २७॥

न नता न किदा न  
न गायना  
न प्रदोहिनिवर्जनं  

cुर्पंवशीनि नाम के वर्य  
कुच्यमार्यभिं मर् न योपितः।। २८।।

पुत्रा । विद्यासीरोषाश्चमवति क्षेश्रहते  
गता कालेनास्ति विषयसुन्दरसिद्धे विश्विनाम्।। २९।।

deरानी तु प्रेष्य क्षितिस्तु: शास्त्रविवशा-  
नहो कर्ते सापि प्रतिदिनसंभोधः प्रविशाति।। २८।।

स जात: कौप्यसीनमनन्दनिपुणा मूर्तिः धवलं  
कपालं यस्येऽविनिमित्तमण्डकारिचाच।।
नुमिः: * प्राणन्यायप्रज्ञमतिमि: कैश्चिदुना  
नमः: कः: पुस्तायमयमतुल्दपर्वस्य।। २९।।

26. रूपस्तिनव तमेन; गंगौष्ठ्यते; नो दृढंकर्ष्टेऽपि किष्म्पि ते; धनक्षणः;  
7. गायनः 28. विद्यास्रीभन्निधियां; 29. प्राणन्यायप्रज्ञातिमि।
अर्थानामीशिवे तथा वयमपि च गिरामीसमहे यावद्यथः
श्यूरस्त्वः वातदर्फ्यवर्यधामनिधियवक्षयं पाटवर्यं नः॥
सेवन्ते तत्त्वं धनानायः * मतिमलहत्ये मामपि अर्थुकामा
मद्यपावस्या न * चेतनाच्यिः मम सुतरामेभ राजनातोस्यिः॥

यद्रा किनिचिन्तोऽहं द्रिप इत्र मद्रायः सममवः
तद्रा सर्वेश्चोऽस्मोऽत्सवदव्येशिर्म मम मनः॥
यद्रा किनिचिन्तिकृतचित्रजनसकाशानङ्गवः
तद्रा मुखोऽस्मोऽत्सव इत्र मदोऽ मे व्यपगतः॥ ३१॥

अतिकान्तः कालोऽ घटसदव्यानोऽगुभुगो
भर्मन्तः आत्मः समः चुविचिन्हः * संसारसर्वः॥
इद्रामी स्वःसत्तोऽस्तमात्मुचि समाक्षनङ्गिः
चुतातः पूतकाँरः शिवं शिवं शिवेषि प्रत्युमः॥ ३२॥

माने * मनोऽत्ति खण्डिते च वसुनि व्यर्थः प्रयात्तेददिनिः
क्षीणे कन्धुजने गते परिजने नग्ने शैलैऽँवने॥
पुरः केवलमेतदेव खुंडियां वदज्जुक्कन्यायःः
* पूतामाधिगिरिन्द्रक्षन्तरदिक्षुः निवासः काचित् ॥ ३३॥

परेण चंतासिः प्रतिदिवसमारायः * बहु  हा
प्रसारं किं नेतृः विशालि हद्रयं कृशाकिल्लम्॥
प्रसङ्गे * त्वयन्तः स्वयमुदितचिन्तामणिगुणः
विमुक्तः संकल्पः किम्मभिघर्षितं पुष्यति न ते॥ २४॥

भोगे रोमस्यं कुले व्युतितसं बिचे नुपालाङ्ग्रः
* माने जैपलमं वले रिपुसयं रुपे जराया मयम्॥

30. वर्धानामीशिवस्तः; गिरामीश्वर; नामी; हातिदिप्यक्षियो; चेत्तवद्यिः, ते
चेत्तवि; 32. भविठलामोऽगुभुगोऽऽ; संसारसर्वः; 33. म्यापिः°दरीक्षुः; 34.
बुधः; कल्याणकालितम्, कृतामाधिपः; पल्लेव; 35. मौने.
शाखे । वादमयं शुणे खलमयं काये कुतान्ताज्ञयं
सवे वस्तु सवांनिन्तं मुवी नुणां चैराग्येवचापम् ॥ ३५ ॥

असीरां ज्राणां तुवितवितिनीपतपतसां
कहं अं नाममसिंहिग्रिहितविषेक्ष्यवसितम् ॥
* यद्याह्यानां । * द्विविनयमनि:नवमणनसां
कहं चित्त birčdeerinjusul’gāṇa कथापातकमि ॥ ३६ ॥

* रस्या सा नगरी महान्स सुपति: सामन्तचक्रं च च
tपार्ष्ठेन तस्य च * सा विदुर्धपरिपत्ता चत्रदिवसवानानः ॥
* उद्दितः स च राजपुरुषविहस्ते वर्द्यन्स्ताः कथा: ।
सवे वक्षय वशावपातस्तुतिपक्षानि कालाय तस्मै नम: ॥ ३७ ॥

व्यये वेण्ये । जातादिकरसम्प्रका एव खलु ते
सवे चैं: संब्रुज्चा: । स्वर्तिकषिपतां तेषयि गमिनाः ॥
न्दनीमेते स्म: प्रतिदिवससमालोकपन्तानि ॥
* गतास्वल्यावस्था सिकलिकान्तर्दीर्तिकमि: ॥ ३८ ॥

* यथानेके कविलय प्रवेदे तः तिरस्त्वयैः
* यत्राप्यपंकतद्वु बहवम्स्त्र: । नेकोपः चान्ते ॥
इर्य चेमी रजनिर्दिवसौ दोषवन्द्राधिवासी
कालः कालाः । सुवनसर्वके त्रोदत: । प्रणिनादः: ॥ ३९ ॥

तपस्यनः सन्तः क्रिमधिनिवसामः चुर्णर्वी
* गुणोद्भापान्धरातुत परिवर्तम: ॥ स्वर्णयम् ॥
पिबामः शाक्षोधातुत विविधकार्यायुतसा
श्व विचा: कह कुमः: कतिप्यनिःपम्ययुपि जने: ॥ ४० ॥

35. वादि। 36. यद्राना; । 37. आश्रमयं। 37. आत: । कहम्हो। सापि
पाणिपरिषु; सदृशृः । 38. जाताधिपरिगता, जाताधितरंगता; समर्ण-
श्वाशी; । 39. यथानेकः; चान्ते न चैकः। सह वेणुकः। प्रणिनादः।
40. सविनयां.
गद्गातीरे हिमगिरिदिलाब्रह्मव्रासनस्य
ब्रह्मवाक्यमम भुजावपकानिन्द्रा योगनिपुरं गतस्य
कि वैमाण्यम मम सुदियसेर्वेन ते निर्विशालः
* कपळवान्ये जरठहरिणा: श्रुतास्मे मद्रीये || ४१ ||
सत्तुरस्फार्ज्योत्स्नाध्विततते कापि पुष्टने
* सुखासिना: शान्तवचनिषु रजनीषु चुसरितः ||
भवामोगोऽविश्वः दिव्य दिव्य * शिवेतुद्वचनसा
कद्वा स्यामान्योऽद्ववमहत्वताप्प्राप्तदशः: || ४२ ||
महादेवो देवः सतर्तिपि च सेवामरसरि
हुहा पवागारं वसनमपि ता पव हरितः ||
शुक्रास्त्रवायुः * वरदिदमदेवयान्तवाति
कियद्वा वधायामो वटविद्यः व्यास्तु द्रिता || ४३ ||
शिवः शार्कः * स्वर्गेतुपातिशिरस्तः क्षितिघरः
महीश्रुद्धावन्ततब्बनेरापि जल्लिमः: ||
* अभिकुलो गङ्गेयं पंद्रमुपगता स्तोकमथवा
विभेकश्रावणां भवावत विनिपात: शातसुखः: || ४४ ||
आशा नाम नदी मनोस्तहता उपाणातरफळकुता
रागाश्रवती वितक्कविहि * चैर्यमधववंभिनी
मोहावत्सुद्वरातितविन्धना भोचुखः चन्तातात्री
तस्यः पारगता विश्वुद्मनसो नन्दवति योगीश्वरः: || ४५ ||
आसांसारं भिक्षुवभलभं चिन्त्यांता तात तातः
श्रेष्ठाण्याकं नयनपद्वीं योजत्वमोभिगतो वा च ||

41. संग्रामस्मन्ते जरठहरिणा: श्रुताकन्फ्रियनिद्रामु, कपळुवः मद्रीये जरठहरिणा: स्वाभमः मद्रीये. 42. समातिना:: विवेकातंवचसा, विवेकातंवचसा, शिवेतुद्वचनसा; शिवेतुद्वचनसा; स्वर्गालपत्तिति विरसस्ततः, स्वर्गालपत्तिति शिक्षोहृतः; अभो गङ्गे सेयं. 45. चर्म. 
यों धनोऽर्थी * विषयकरिणीगाढ्याऱ्णाभिमाण:-
श्रीस्वयंतःकरणकरिण: संयमाळानलोकामः ॥ ४६ ॥

ये चर्चन्ते धनपतिपुरःप्रार्थनादुःखभाजो
ये चाल्पलि द्वैति विषयालेपपर्यंतवंदुः: ॥
तेषामन्तःसुरितशिरित चासराणां स्मरेियः
ध्यानःस्भृद्रविश्वासमावश्यानिषिणः ॥ ४७ ॥

विधा नाधिगता कठःकरिता विश्वैः च नोपार्जितः
श्रुत्त्र्यपि समाहितेन मनसा पिन्नोऽसंपार्जितः ॥
* आन्तोऽयतःत्रोचनः युवनः: स्पष्ट्वपि नाधितिहः:
कालोऽय परिप्रेण्डोलोऽपः काकैरिव ॥ ४८ ॥

वित्तिये सच्चवे तरणकल्पण्यपूःकृद्यः:
समर्पः संसारे * विगुणपरिणामा विधिगतीः ॥
वयं पुण्यार्थ्ये * परिशुद्धशब्दकिरणः
त्रियामः नेप्यामः हरस्तरणतिचतिकरणः: ॥ ४९ ॥

वयमहः परितुः वल्कःलैस्तः * हुःकःः:
सम इस वरितोऽविश्वैः पि निर्विश्वः विशेषः ॥
स तु * भववद दुःकःः यस्य तुष्णः विदाषाः
मनसि च परितुः कोृत्येवान्को दुःकःः ॥ ५० ॥

* यदेवत्यस्वरः विहरणकार्तिण्यमदानः
सहायः संवासः शुचसुपाशामकत्वतः ॥
मनो मन्त्रस्वः वाहिन्यणां चिरस्यापि विषुष्णः
श्र जाने कस्येिया परिप्रेणिस्तदारस्य तपतः: ॥ ५१ ॥
पाणि: पार्श्व पतिः भ्रमणपरिगत भेक्कमवस्थ्यमन्तः
विस्तरीणः * वस्त्रमाशादशकमपतः तत्परस्वल्पम्युर्वीः ||
वेशः * किंतु साधसाधलः करणपरिणातः स्वाभामसंस्तोपितास्ते
धन्यः: संपन्नस्वदेहव्यतिकरतिकरः कर्मे निन्दुःनिवन्तः ||५२||

* दुराराध्वाधामी तुरचचलचित्तः क्षितिमुखोऽ
वर्य तु स्थूळेन्द्रः * महति व पदे वद्वनसः ||
जया देवेः मुखुर्वः | सकर्त जीवितःमिं
सबे नामचछेवः अवति विरुपोग्यनेन तपसः: || ५३ ||

भोगा भेदचितानमद्विहितस्वादामिनीचंद्राः
आर्क्यायुर्विविधहितापपत्तीणीलाम्बुजुकः ||
होः * याचनावलः * तत्सुर्मतियाकल्पः दुर्गः
योगे धनेश्वसामारामिसिद्धःकः दुस्तः वियच्च वुधा: || ५४ ||

पुणे प्रामे वने वा महति सितपरचचरपार्थः कपार्थः
माद्रः * न्ययगम्बुजजःहुन्तुन्युर्युम्भिळोपकण्ठः ||
ढारः ढारः * प्रभुः वस्तुर्वटर्वर्वर्वणयां आयातः
मानी प्राणी* स्वदेशोः न पुनर्युद्धितं तुल्यकङ्क्वेशु दीनः: ||५५||

चाण्डालः: किमयु दिहितारथवा चूज्जुद्रथं किं तपसः:
किवा * तत्स्वचिथेकपेदालमितियांगीवः: कोपि किमः ||
* इत्युपकत्वस्थाभ्यासः: संभायमाणा जने-नने कुःः
पाणि नेच तुध्यमनसो यान्ति स्वयं योगिनः: || ५६ ||

52. वस्त्रमाशादशकमपतः, वस्त्रमाशादशकमचिनः; किंतु साधसाधलः करणः। 53.
दुराराध्वः स्थामी; पुमदही; दमिं: 54. याचनावलः; जल रसात्मकरः। 55. किंतु
झानम्मः प्रविष्टः; स पन्नः; 56. तरलविवेशः; सुकर्मारामाण्यमाणा; सुकर्मारामाण्यमाणा।
अहो वन्या: के चित्रुदितभवन्यमण्यतिकरा
* वनान्तेविचित्वन्तो विषमविषययादिविषगतिम् ॥
शरचन्द्रयोगस्तायवतिग्नानामोगमुम्मां
नयन्ते ये रात्रि * मुकुतचतुर्विन्तैकदरणां: ॥ ५७ ॥
पत्रसाम्धिंनेमेदियार्थहनायासकादाश्रय
श्रेयोमाणमस्थःश्रायमन्यापारदुः श्रणात ॥
शान्त भावमुद्दाहि संयज्ञ निजां कल्तोलकोला गाँठि
मा भूयां भज महुःयः सवरति चेत: प्रसीदागुणा ॥ ५८ ॥
पुष्पशृंखलापठे: * प्रियमरघुसिद्धितः कुरुव्याधुना
भूषयायानवलक्षणक्षणेण विषण्यो ॥ चनम् ॥
श्रुद्धाशास्त्रविवेकमुडनयां कजेवरणां सदा
* विज्ञापिभिक्याविहलख्याँ नामाय न शृणुते ॥ ५९ ॥
मोह माज्ञ तामुपार्जय रति चन्द्रार्धचूडामणां
चेतः स्वगतराधिकोणतुभुवामासहभंस्ककुरु ॥
को वा वीचित्रकुदुःखेण च तविदेशायु च ख्रीतु च
ज्वालाक्रेषु च पत्रनेशु च व्यन्तेशु च चन्तयः ॥ ६० ॥
अधे गांति सरसक्ययः पाष्ठीवो वाक्षणात्यः
पुष्टे जीतावध्यरणिः चामराङ्गिणीनाम् ॥
वदस्त्वेनं कुरु भवसानस्वादने भवस्तवं
नो चेत: चेतः: प्रवचन सहस निरिवकले समाधौ ॥ ६१ ॥

विरमत दुःधा योपित्तेज ता कालाक्षणभूर्धः-
तुष्कत करणामैौव ग्यायद्धुजनसंगमम् ॥

57. कहान्ते वितान्तविषमविषयाचीविषमातः; ५५५. विषम
णविस्तः क्रिति, प्रियमरघुसिद्धितः क्रिति; भूषयायानवलक्षणकुरुण, भूषणाय नवपृष्टेकुरु
पृष्टेक; वेद; विज्ञापिभिक्य, विज्ञापिभिक्य.
न खल्ना नरके हाराकान्त घनस्तनमण्डलं
शरणमथवा श्रोणिविषवं रणधनामणिक्षलम्। ६२।

प्राणाधातासुधृतिः परछनहरणे संयमः सत्यवाचः
काले शक्त्या प्रदाने युवतिजनकथामुक्तमाचः परेयाम्।
तृणात्योतिष्ठविभाषेन शृङ्खल न विनयः सर्वभूतातुक्तमा
सामान्यः। सर्वैशाश्वेत्युपहतविविधः अयस्मायेष पन्थः।

मात्रैहिंस महसव कंविद्वरं मत्काहिणी मा सम भू
मोऽऽस्यः सुह्रुशायत्वो न हि वर्यं का निर्मूहाणामस्त॥
सवः स्वृत्तपल्लाशपपुरुषत्रिकापाण्ये पविवीक्ते
* मिश्यास्तसेवेत संशक्ति वर्यं वृजति समीहम्मसे॥ ६४॥

यूः वर्यं वर्यं यूः वर्यमित्यासीजातितिरावयोः
किं जातमुशा येन यूः यूः वर्यं वर्यम्॥ ६५॥

वाले झीलामुक्तिवत्तमी मन्या दलिपातः
किं शित्यस्ते विरम विरम वर्यम एष अस्मातः॥
स्त्रेथस्तने वर्यमुपरं वालयमाश्च वननाते
ह्रेणो मोहस्तणामिव जगाण्नातमालोक्य्यकाम्॥ ६६॥

इयं बाला मां प्रतिजनवरतमिद्वीरदर्शः
प्राणाचोरः चधुः शिष्पति किमस्मिनेतरम् भवः
गतो मोहोऽस्माकं समयुक्तमवाणव्यतिकरः
उवरज्वाला शाप्ता तद्रूपि न बलाको विरमति॥ ६७॥

रस्यं हस्तवेतः न किं वसर्यं क्रा गयादिकं
किं वा प्राणसमासमामसुखं नैवाचिकं प्रीतयं
किं न तुसङ्क्रान्तपत्तपद्ध्यवायादिलोकसाः
चस्ताश्चाल्लमातुक्तमा सकलं सस्तो वननात्म गताः॥ ६८॥

६३। अष्टविवधमः। ६४। मिश्यास्तसेवेत। ६८। तुसङ्क्रान्तपद्ध्यवायादिलोकसाः।
किं कन्द्रः कन्द्रेष्यः प्रलयमुपगता निःशृणा वा गिरिमयः
प्रत्यस्या च तद्भवः सरससफळभूतो च व्यक्तिस्मिन्यथं शाश्वः॥
बिश्वन्ते यन्त्रालिनि प्रस्तमनगतप्रभयां खल्लानं
* हुः कोपात्याल्पविच्छयमयं स्वयमनवशाश्वार्तितसूहलानि॥ ६९॥

* गहातर्कङ्गतिहिमस्थितश्रीतलः
विदाघराध्युपितचाङ्गशिलः॥
स्थानानि किं हिमवतः प्रठूः गतानि
यस्तावमानपरमिण्डरत मनुष्यः॥ ७०॥

यद्वा मेघः श्रीमालिपतिनि युगान्ताश्रितिन्तः
समुद्रः श्रुप्यनि च्रुः प्रत्रादिकाहिनिहः॥
धरा गुंधतन्तर धरणिधरपादीपि ध्रुवा
शरीरे का बार्ता करिकदंशक्रियाग्रचपऽ॥ ७१॥

एकाकी निपृथुः शाल्तः पाणिपात्रो निपृथमः॥
कदा शम्मो भाविष्यामि कर्मिनिमून्लनकशः॥ ७२॥

प्रातः श्रीयः सकलङ्कामहृः वास्तः किं
दच्छं पदं सिपसि विशिष्टां तत् किमभीः॥
* संमानतः प्रणयनेन विमवेस्तः किं
कल्पं स्थितं तनुभूतं तनुभिस्तः किमभीः॥ ७३॥

जीविा कथा ततः किं सत्तमभवं पद्धति ततः किं-
मेका भार्या ततः किं हुयक्षरिपुण्यराज्यां वा ततः किमभी॥
भरे शुचि ततः किं कदशनमथवा वासरान्ते ततः किं
व्यक्तियोऽतः * चान्तमेधितायामवण्डे वैभवं वा ततः किमभी
॥ ७४॥
भक्तिवेच मरणजननमयं हृदयस्यं
ब्रह्मो न बन्धुशु न मनमयजा विकारं॥
संसर्गोपरिधाता विजया वनन्ता
वैराग्यमहति किमत् परमर्थनीयमं॥ ७५॥
तस्मादनन्तमयं यस्मान विकारसि
तद्वर्त्तं चिन्तय किमसिद्धंसिद्धिकल्य॥
यथा तुष्कविण इत्येक्ष्यां भवनार्थितव्रतः
भोगाद्य: कृपयोक्ष्मता भवति ॥ ७६॥
पाठादिकचिन्ति यासि नमो विभुवः
दिव्याप्यं द्रवमसि मानसं चापदेन ॥
* आन्त्यापि जातु विमानं कथ्यतत्तमनीति
तद्रञ्ज्ञा न समर्थि निर्वृत्तिमेषि येन ॥ ७७॥
रात्रि: सैव पुनः स एव विवसो * मत्ताज्वुधा जन्तवो
धावन्त्युमनस्तथेऽव निश्चित्तंवर्तत्तचत्तिकिया: ॥
* व्यापरे: पुनरक्षुमायिष्यावेतविबिभेनामुना
संसारेण * कथितं: कथमहो मोहाम ज्ञाताम्बेदे ॥ ७८॥
मही रस्या शन्त्या विपुलमुपपदाण्य भोजहता
वितानं चाकारं व्यजनमक्षुलोहस्यमंगितः॥
* स्तुत्रहीर्षान्त्रो विरलितवितास्वयुद्धिनः
सुरं शान्ति: शोरे सुनितसुभृतिन्द्रप्रच ॥ ७९॥
ञ्जलोक्ष्याथिपतिमेव विरं वधिमहासासने
* तल्ल्वचारानवल्लमानवने भोगे रसि मा कथा: ॥
भोगः कौशि स एक एव रमते नित्योहितो जूममते
यथवाहितरसा भवति * विषयालैौक्यराज्यथाद्य॥८०॥

77. आन्त्यापि; 78. मल्ला मुथा; पुनरक्षुम, कथितं कथ. 79. शरणनात्र द्वा; 80 तल्ल्वचारानवल्लमान।
किन बैठे: स्मृतिम्: पुराणपतने: शाखेमहाविस्तरे: स्वर्गप्रमुकुटीनिवासस्थले: कर्मक्रियाविश्रमे: ||
मुक्तवैकं मधवनमुनि: खरचनाथविध्वंसकलानशुः
स्वामानन्दपदप्रेमेशाकलने * शेषा वणिगुद्यः || ८१ ||

आयु: कहोठलोठे कतिपयदिवसस्थायिनी यौवनश्रीम्
रथ्यि: संकेतकल्य घनसमयतद्विधिमन्मां भोगपूरा: ||
कण्ठाघोपेयोपपृढ़ तद्विधि च न चिंगु यथियामि: प्रणीतं
ब्रह्मण्याकाविन्ता भवत भवभयामोधिपारं तर्किनुम || ८२ ||

प्रह्लादमण्डलीमात्र किम होमाय मनस्किन: ||
शाफरीस्पुरितेनाध्ये: शुचिता * जातु जायते || ८३ ||

वद्यसदीत्रां स्मरतिमिरसंस्कारणजनितं
तद्रा द्युं नारीमयम्बद्वेषः * जगदिधि ||
इद्यामस्मारक पद्धताभिवेकाभानुजः
भामभूता दृशिकृतिद्वमायपि ब्रह्म मनुषो || ८४ ||

रथ्याध्रेष्ठधरमीचयस्तुपञ्चति रथ्या वनात्मस्थः
* रथ्यं सातुसहृत्सागमभूतं काव्येयुर रथ्याः: कथा: ||
कोपोपाविविवाण्नमितुतरलं रथ्यं प्रियाया मुखं
सर्वं रथ्यमनित्यतामुपगते चित्ते न किंवितुपन || ८५ ||

भिष्माय जनमयस्तंबहितः स्वायचेयः सदा
दानादलविरक्षामायिनरतः कथितस्तवस्वी स्थितः ||
*रथ्याध्रीश्रीस्तोषीर्यवस्यस्यार्यूघ्नन्धाभद्रोः
निमीनो निरहुङ्गिति: शामचुखामोग्निकवजस्मेः || ८६ ||

81. शेषेषिक्षितिम्; 83. न च; 84. जनवतित; 85. रथ्यः सातुसमागमः
प्रभुचं, रथ्यं सातुसमागममोइव सुं; 86. रथ्याध्रोणविश्रीर्यववशेष: संप्रासुकपन्या-
श्रो, रथ्याध्रीश्रीविश्रीवेशेष: संप्रोतकथाः.
मातमदिति तात माहत सबे तेजः सुवन्धो जल
श्रात्वर्यों सबमः निवद्द * एष भवतामन्यः प्रणामाङ्गजिलः †
गुप्त्माषः शोपजातसुक्तोद्रेकस्पुरश्रीमेषः
श्रानापास्तसमस्तमोहसिंहमा तीये परे ब्रह्मणि †
87 †
यावत्वस्थामिति * दायरमस्तं यावजरा दूरतो
यावभेडङ्क्षियाकिंक्रातिहता यावत् क्रयो नायुषः †
आतमस्थेयसि तावदेव विद्वत्याचार्यः प्रयत्नो महानः
√* संधीते सते तु कुप्यनन् प्रत्युदमः कौदसः †
88 †
नाम्पत्ता शुभसि वादिवन्ददमस्ती वियः चिनीतोतिचिता
खंडङ्कः करिकामण्डपदद्नार्कः न नीतं यथः †
कान्ताकोम्पद्वादाधरसः पीतो न चन्द्रोदये
ताकर्ष्यम् गत्रेव विन्यत्महो शूष्यायः दीपवत् †
89 †
श्रान्त सतां मानमद्रादिनाशां
केश्चर्चतेतन्मदमानकारणम् †
स्थानं विविकं यथानं विवुक्षः
कामागुरणानाधिकारणम् †
90 †
जीर्णः एव मनोरथः स्वहृद्ये यातः * च तच्छैवं
हन्ताहेवु गुणाय वन्यस्यक्षतः याता गुणर्गरूपः †
कि गुंकः सदस्यायुपैति * बलवान्कालः गुंतालोकशः
* हा श्रातं समरस्यातनाइश्रियुगलः मुक्ताविस्तर्नाय गदः
†
91 †
* तुषा शुप्य्यायः पिथति सचिंदें * स्वादु सुरामि
श्र सुधारः सदशालिनक्षवस्यति शाकास्विचिति नातः †
प्रवीशेत रागाणिः सुदार्तमानिश्चरमयिति वधुऽ
√ प्रतिकारो व्याधः सुखमिति विपर्ण्यस्यतिः जनः †
92 †

87. एव भवतामेव, एष भवतामेव; 88. कर्क्षेतोद्रेकस्पुरश्रीमेषः
91. जराणन्धम्; बलवान्कालः हि सत्तातः श्रान्धात; 92. तुषारः सन्तानी;
भावना गाकुः पयोभिः युग्मिकसमफ्लैरचवधित्वा विभो ल्यां
ध्वेये ध्यानं नियोजयः * स्मितिःकुरहस्मावर्यासुः ||
* आलमारामः फलाशी गुरुवचनरत्नस्वत्साधातस्मारेः
* दुःखं मोक्ष्ये कदाहं समकर्भरे पुलिः सेवासमुत्थम || ९३ ॥

शय्या शैलशिला गुः गिरिशुहा बस्यं तद्यास्तः वचः
सारः धुहद्री नसुः स्मितिः श्रुतिः फलः कोमः ||
येवः नैकृष्णममुपानसुचिं * रत्वे व विद्याज्ञान
मन्ये ते परमेश्वरः शिरसि देवंद्रो न सेवाजज्ञः || ९४ ॥

सत्यमेव बिलोकीसरिति हरिदाशाद्विनीविचारऽ
सत्सि कलंयत्याः * तत्विन्द्रियेवविन्दः सत्याश्च ||
कोद्यं विद्यानिपत्तिः वराजितवराजातीयः * दुःखासिकानाः
वर्षं वीक्षेत दुःखः यदि हि न विभूयालस्य कुतुष्टुक्कप्पम्
|| ९५ ॥

उद्गात्थु विचिन्त्रमोजनविधिस्वात्तिकातीतीति त पः
कौपिनावरणः शुचिकरमितम सिद्धास्तां मण्डनम् ||
आस्त्रं च मरणं च महतःस्म यस्यं समुपचारे
तां कार्यं परित्याह हंन विद्वेभारं कः स्थीयते || ९६ ॥

नायं ते समयो रद्दस्यमधुना निद्राविनायो यदि
स्थित्वा द्रव्यति कुप्यति प्रभुविहि द्वारेषु येवः चचः ||
चेतस्तनपहाय याहि सवर्णः देवस्य विश्वेषितः
निदौवारिकनिदौयोकत्परं निःसीमशामिद्वम || ९७ ॥

* प्रयत्नं विप्रहुण्ड्रानातप्राप्तपरमपरा
परिवर्त्या चिन्नाच्चे निघाय सिधि बहुः ||

93. प्रासाद्यान्वित्ताद: ; आलमारामोपलिनो; दुःखासिक्ये कदाहं तव चरणरतो
यानमानोऽक्रमः; 94. निर्भय; रत्वेव; 95. वदनित्वपंवोः; दुःखासिकानां दुःखासिकानां;
38. प्रियस्विक विप्रहुण्ड्रात्प्रताप.
महेश्वरे या जगतामधीमोऽऽ
जनाव्रते या जगद्वन्तरावः
* तयोऽे भेदप्रतिपरिषिति मे
तथापि भक्तस्मृणेन्दुप्रेयः

रे कन्दपे करं कदर्ध्यसि कि * कोदङ्गद्वरिते:
रे रे ककिल कोमलः कर्तर्भः कि त्वं वृथा * जलपसि
मुनिे * स्वग्धविद्रिध्वंधभुग्नहुः कटातसैतः
चेताशुभिमिततचन्द्रचूडङ्करणध्यानामृतं वर्त्ते

कौपीनं शतश्वन्दजरं जरं कन्त्या पुनःस्तादशः
निधिर्न्तमुखसाध्यमैः श्रवणं इमशाने बने
मित्राभिन्नसमानता * पशुपतेश्विन्तासः शून्याः
* धवस्ताधेशमदधःमदुःर्दतः योगी सुखं तिष्ठिति

भोगा महृशुङ्खयो बहुविधास्तैः संह भवं
* स्तकस्मेहं हते * परिप्रमत रे लोकः हतं चेष्टिते
आशापाधारतोपशास्तिविषशः चेतः समाधियतां
कामोचिच्छितवरो स्वधामानी यदि अर्धयमस्मेचः

चन्यानां गिरिकन्द्रे निवसतां ज्योतिः परं ध्यातामानंः
मानन्दश्रुतभः पिबनित शङ्कुः शिवशक्तेन्द्रशः
अस्माकं तु * मनोरथपरेरिषितमारावनापीतः
शीताकानककौतिकातकुज्युपायः * परिशीत्यते

99. न वद्तसेदः न भेदतुः; 100. कोदङ्गद्वरिते; 101. निविद्वित्ताह्यः; 102. ज्योतिः; 103. मनोरथाः; परिशीतः; परं क्षीयते.
* आचार्य मरणेन जन्म जरया विद्युच्छन्न भौचनं
  संतोपः धनविन्दुः वारमुखः प्रीतीवर्नविन्मः।
  त्वोक्षेमलसिरिभस्त्रः नन्मुखो व्याधैत्रुपः दुर्मैः
  रस्थैर्यः विभूतायांगुहतः प्रस्तः न कि केन वा।। १०४

आधिव्याधिशैतलस्य विविधीपारोण्यमृत्त्वते
  ठश्मीयेन पतज्जत तत्र विषुतमा इव व्यापादः।
  जाते जातमवस्यमाः विवचयां मृत्युः करोदमात्माः
  चातिक नाम निर्दुरोचन विधिनां प्रविशितमः। मृस्थितमृः।। १०५

क्रूर्चछायामेधमः नित्यामितत्तुभोः स्थीरयते।
  गर्भचाले कान्ताबिच्छेपुः ख्यातिकरिविपो वैवने विद्योगः।
  नारीणामनयवा विहृत सिनय बुद्धमातोऽपंगुः
  संसारे रे मनुष्या वदत वदि सुख स्वल्पमयासि किवितुः।। १०६

आयुर्भीत्रशस्तः नुणां परिवित्त राज्जी तदर्भे गतं
  तस्यार्थस्य परस्पर्ष चार्ध्मपरं वाठवःऽदत्तवः।
  शेरः। व्याधिमियोगः खसहितं सेवाविमितियः
  जीवे। वारितरक्षशक्तिते सौक्ष्यं कुत:। प्राणिनामृः।। १०७

* ब्रह्मानविचेतिक्कोकोमशदिवः कुर्वस्त्यहो दुष्करम्
  * यन्मुख्न्युपयुपयुपण्यम्यर्द्धनाथेकान्ताः निस्पृहः।
  न प्रासादी पुरा न संग्रासः न च प्रासो श्रद्धामय्यो
  वान्धमानाप्रियः परम् त्यक्तु न। शक्ति वयमृः।। १०८

व्याधीव निःच्छृत जरा परितज्ज्वयनी
  रोगायक शास्त्रह्य इव प्रहरलितं देशमृः।।
* आयु: परिस्रवति भन्नुहाटादिवाम्मो
 लोकस्तथाप्यहितमाचरतीति चित्रम् ॥ १०९ ॥

सुजःति तावदश्रेष्ठगुणाकरः
पुरुषरत्नसमहस्तम् ॥
तद्विपितः तित्तुणमधि करोति चै-
द्वह कः प्रश्नाधिष्ठिताति विचे: ॥ ११० ॥

गात्रं सज्जुमितं गतिभिगान्तितं भ्रमणा च द्रन्तावलिनी-
दिनिष्ठनिष्ठि वर्ष्टे बाधिता च वर्णं च भाषायते ॥
वास्तर्न नात्रियपि च वात्थ्यवजनो मायाः न शुद्धिष्टे
हा कर्ण पुरुषस्य जीवनवस्त: पुनायोष्मिनित्याते ॥ १११ ॥

क्षण बालो भूत्वा क्षणमपि युवा कामरसिनः
क्षण बोधेहृत: क्षणमपि च संपूर्णविभवः
जराजिलैर्हृत: इव वल्लीमितितदुः
नेत्र: संसारान्ते विशानि यमथानीजविनिकाम् ॥ ११२ ॥

अहै वा हारे वा वदवति रिपौ वा सुहृदि वा
मणी वा लोष्टे वा कुसुममार्गि वा दष्टि वा
तृष्णा वा खैने वा मम समबंधो * यातु विश्वसः
* कलित्युण्यारण्ये शिव शिव शिव तिवेति प्रङ्ख्ये: ॥ ११३ ॥

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MISCELLANEOUS.

आर्यजन्यक्ष्य दान्तस्य शान्तस्य समवेतसः ॥
सदा संतुष्टमनः सर्वोऽसुखमया दिशः ॥ १ ॥

109. आयुष संस्करित: । 113. यात्रित: कलित्युण्यारण्ये.
अनावर्ती काठो व्रजति स दृथा तद्व गणिति
दशास्तासा: सोंदा * व्यसनान्ततंतरवेदन्वधुरा: II
कियद्वा वश्यमां: किमिव: * वत नात्मन्यपक्वं
* तथा यावत्ताच्वतुपरि तदेव व्यचसितम् II २ II
भिमतमहामानग्रहितयिप्रजेद्दलीयसि
शुक्लस्तुपेरामाम्मोजस्तुहतयोजनात्रिका II
* विपुलविलसहजावहीविहारकुड़की II
जठरपिंडी * दुष्पूरेयं करोऽति विदम्भनम् II ३ II
अण्माहि वर्यं सिन्हामासारास्त्रो वसीमाहि II
शाक्सीमाहि महीपृष्टे कुर्वामाहि किमिश्वर: II ४ II
उत्तिष्ठात्समकेतुरुषुं द्रविद्यार्थं सबे
श्लोकस्तृतवद्वें चिरं मरणं सेवे तवदित् सुखम् II
* इत्युको धनवद्वितेन सहसा गत्वा इमशाने शावो
दारियामरण करं वरसिंहत भार्वैवत् तुष्की सिंहत: II ५ II
उद्वचरवेशार्थ: मृ: स व निंदिरयां योजनादां
सदा पान्यः पूषा गणनपरिमाण कर्यति II
इति प्रायो भावाः सुकृतवद्विहिमन्युक्तिताः
सतां प्रभोग्येः सुनरमस्तीमा विजयते II ६ II
एको देवः केशराचो वा शिवो वा
एकं मित्रं भृपतिवी यतिवा II
एको वासः पतने वा बने वा
एका भारि चुन्द्री वा हरी वा II ७ II
एको रागिणि राजते प्रियतमादेहार्ष्यार्थी हरो
नीरागेशु जनो विमुक्तलुक्तास्तो न यस्मात्त्वः II

2. व्यसनशतसंतापः च तदा; किमस्माल्यावतः. 3. भिन्नवितान; दुःथीरेः।
5. इत्युक्त धनवद्वित्तयं वसिः शुला।
दुर्बलसरवाणप्रथा विषयवाच्च समुच्चयो जनः
शोष: कामविवाहमित्रां विषयान्योऽस्मि न भोक्ते क्षमः॥ ८॥
पता इतिन्ति च दुच्चि ति च * कार्यादेवीः
विभ्रास्तिन्ति च परं न च विभ्रास्तिन्ति॥
तस्मात् राज्ये कुलशीलसम्बन्धेते
* नाये: रसभानमविता इव वन्निया:॥ ९॥
कदा वाराणस्याक्षामतदिनोरोधति वसः
त्वावः: कौमिन्दं दिरसि निद्धारनोऽतिपुरुसम्॥
अये गौरीनाथं बृजुर्हरं शम्भो थिनयन
प्रसिद्धि स्त्रीहोक्रियतिसमस्मिं नेष्यामि दिस्मान।॥ १०॥
कार्यां स्तनयुक्तोर्जास्सरोत्तरतालीकं मुखः स्मार्येेः
कौटियवं कर्चरं चः * प्रचन्ने मानवं चिके स्थूलवत।॥
मीरवं हद्वे सदैव कथितं * मायाप्रयोगः ग्रहे
यासां दोषाणि गुणः सुमाद्यं ति: * स्यु: पशुपां ग्रहिता:॥ ११॥
* कच्चिद्रीणावारं कच्चिद्रि च हाहेरतः सदितं
कच्चिद्रोही कच्चिद्रि सुरामस्तकः॥
कच्चिद्रामः रमया: कच्चिद्रि गल्वस्यव्रुतः
न जाने संसारं: किमसुनमयं: किं विमयं:॥ १२॥
गात्रिक्रया च विकालधुमस्मिध्वराणं
 कुर्वर्णं प्रहस्तनस्य नत: कुतोसि॥
तं त्यां पुनः पञ्चितकण्कमाजमेंः
नास्तेन केन नटप्रयति दीर्धमायुः॥ १३॥
* * * * * * * * * * * ॥ १४॥

9. विचारभडः; वेदाः: । ११. य वदने; मायाप्रयोगप्रणिः; किं नराणं ग्रहिता:।
12. कच्चिद्रीणावारः।
चला ध्वस्वीकारः प्राणस्वालं जीवितयोवनम्।
चलाचैः च संसारे धरम् एको हि निव्रद्धः। १५।

चूडोचंसितचारचन्द्रकलिङ्कवाचस्वरं
वीराधिबधिलोककामश्च। श्रेयोदशायं स्वर्गः। १६।
अन्तःस्तुजैवपारमोहितिमद्रामसुमुचारयः।
श्रेतःसत्त्वानं योगिनं विजयते ज्ञान्रात्रीपो हरः। १६।

चेतादिन्तु या रमां सहिदमास्यायिनीमायथा।
* सुपाल्लुक्तःकुटिलीविहरण्यायापरण्याञ्जनम्।
कः धायाक्षुशिक्ता। प्रविद्य महर्द्धाराणि वाराणसी।
रथ्यापक्रिया पाणिपातपतिः मिश्राप्रेमणे॥ १७॥

जातः कूमः स एकः* पृथुमुनम्यापितं येन पृथ।
श्रुत्ष्यं जन्म श्रवणं श्रुतम् निक्रमतं यत्र तेजस्विच्छकम्। १८॥

संजात्ववर्षपकः परहितंकरणे नौपरियावः चायो।
श्रीहाण्डोऽऽघरान्तमशहकवल्पे जन्तवो जातनं। १८॥

नुँझं वेदम् मुता। सताममितम्। संख्यातिगा। संपदः।
कल्याणं दृष्टितं वयश्च नवसित्य ज्ञानमृतर्जो जन। ११॥
मत्वा विश्वमन्नवरं निविद्याते संसारकारामधुः।
संस्कृतं क्षणमहुः। तद्रिष्ठं चन्यसतं संन्यस्यति। १९॥

दद्रकु द्विगु गाढीस्वेतितममतो महंतो।
वयमापि तदम्भावालिङ्गविद्वेदसम्यः। २०॥
जगति विद्रितमेतदृष्टे विद्वयामां।
न हि शशाक्षिविराणं कोपं कस्मे दद्रकु। २०॥

दूराद्यं घटायति नवं दूरत्व्याप्तशब्रवं।
त्यक्तो भूयो सहस्ति निरतं तत्समार्ज्ञजनेषु॥

17. * कुटिलविहरण्याापार; 18. पृथुमुनमथ स्थापितं येन पृथ।
मन्म् भर्तितर सत्यति पर्दू घोषाविचारावतुयथा
कामं मन्न्वी कविरिच्च चतुर सदा संवरामथरमुकः ॥ २५ ॥

न मिश्यता तुप्प्राप्ता पाद्य मम महारामर्चिते
फले: संपृण्यः * सुविष्णुगः गः च च वसनम् ॥
सुखवै दु:खवै सदापरिपकः खलु तदा
तिनेऽनं कस्त्यक्तवः धनलध्वमदान्यं प्रणमति ॥ २६ ॥

नो खंड़प्रविच्छादिता: कर्टिनो नोप्रेढिता वैरिणः
सत्तनवः विपुले: * नितंम्बकः न कौऽेदितां वै लितयः ॥
नो जुऽग मिरियाजनििरखरणम्याकारः * पयः
कालोऽयं परपिण्डतः चुपतया कालिकेऽप्रेतिः ॥ २७ ॥

परिप्रेमसि किं वृथा कचन चित्त विद्वाम्यथातः
स्वयं भवाति यथाया भवति तत्तथा नात्यथा ॥
अत्ितमपि न स्मर्यापि च साध्यसंकलप:-
* श्राक्षिष्टमयामानवतुस्वभ भोगानिह ॥ २४ ॥

पाणि प्रात्ययतां निसस्युरिना शैश्वेन संतुष्यतां
यत्र कापि निपीदातां वहुतुऽण विबंध्य मुहुः: पदयताम् ॥
अन्यायैः तनोसखंडपरमाण्डावबोधवः
मन्य: कापि शिवमसादसुल्भाः संपत्स्त於ते योगिनाम ॥ २५ ॥

पातालार्य विभों्स्यितो वत वली नीतो न मुत्यः क्षयं
नो मुहुः शाशीवलां च महिनं नोनुस्वदिता व्याधयः ॥
शेष्यापि धर्म विध्रुवः न कतो भारावताः: क्षण
चेतः * सत्तुज्ञानमभाममनिद्यं मिथ्या वहतिलिधसे ॥ २६ ॥

22. मूलप्रिणविट्वचमापि; 23. निवद्वन्द्वके; बयः; 24. श्राधिन्तसमागमः.
26. मुतुःक्षणेः; सत्तुज्ञानमन्नदी मिथ्येच्छ चिं विस्तादसे.
प्रशासनशास्त्रविचारचापले
निवृत्तनासारस्तकार्यकौतुकम् ॥
निरस्तनिश्रेष्ठविविधशिवस्त्र
प्रपंचविचारचापले ॥ २७ ॥

फलं स्वेच्छाद्यं प्रतिवनमबेदं सिद्धिरहं
पयः स्थाने स्थाने शिखिरं समुद्रं पुण्यस्तिरतम् ॥
मुदुस्पारं दानः सुधिति द्वितापवचमयी
सहने संतापं तद्रपि धनिना द्वारि रूपणाः ॥ २८ ॥

भव्यं * भर्तु तत् कि कदशितमथवा वासरान्ते तत् कि
कौपिन्यं वा तत् कि किमथ सितमहक्रमसं वा तत् किम् ॥
एका भायी तत् कि शतमुखुणिता कोमिरका तत् कि
त्वेको स्राव्यस्ततः कि करितरासावैविधित्वा वा तत् किम्
॥ २९ ॥

मिश्या कामदुः केढुः कन्या देवतनितवारिणी॥
अचला तु शिबे शक्तिविभवः कि प्रयोजनम् ॥ ३० ॥

* मिश्याहारम्मृद्घमप्रतिस्फुरं भीतिविलित सर्वेदा
दुर्मृद्घस्थं समामधूमणयं दुः स्वाभिविचारसं
सर्वावन्यमप्राप्तसमुद् साधुप्रियं पावनं
शम्मोः सत्रमवार्यशुभविन्धि दंशतित्वो योगीश्वरः। ॥ ३१ ॥

भुः पर्यंत्वो निजभुजङ्गता कन्तदुः सं वितानं
द्रापश्चन्द्रो वितरिचनितालघनश्चास्मदवः। ॥
* दिक्कांताभिः पवनचमचरोल्मणः समन्ता-
चिन्हः वेदे नृप इव शुचि विकसस्वपुरोपपि ॥ ३२ ॥

मोगास्तिज्ञानीतकं स्तुतिः प्राणि: क्षणचप्सिनः
स्तोकायेयं नित्यानं यौवनसुखं प्रीति: प्रवेष्वतिराष्टिः।
* तत्त्सात्मसायास्मेव निबिधं बुध्या * बुधा वोधकाव

to kaúryaṃ padeśeśaṇaṃ manṣa yañā: samāśīyataṃ. ॥ ३३ ॥

वद्व्रणः मुद्रिक्षिणः न धनिनः ब्रूः न चाँटुः सुपा

naṃ gāvanīṅaṃ: suśravādya śāyaśīśa. ॥

काले वाच्युणानि सादृश्य सुखं निद्रासि निम्नागमे

to mā सुधि कुरड़ कुच स्वर्गं कि नाम तस्म तप: ॥ ३४ ॥

ययामागा * मद्यारसस्वर्मकारस्वतित्वं निस्स्वालता

द्वारे हेमविभूषणः तुर्गा वल्लङ्गति यद्विचित्रता. ॥

वीणावेणुमृत्रक्रशङ्गपै: सुस्वम यद्व्रोज्ज्वल: तत्सर्वे सुरस्तरक्रावेशसदः धर्मस्य विस्तुरुङ्गितम्. ॥ ३५ ॥

यां विन्त्या स्वतं मध्य सा * विर्यता

* सायनमिच्छति जनं स जनोहस्यस्तः ॥

अस्मंत्रे * च परिणवण्यति काचिद्वन्या

धिकू तां तं च मद्वं च इमां च मां च. ॥ ३६ ॥

ये * संतोषेण्वित्तुभयमुद्रितास्तेषां न भिष्या मुद्रेः

ये तवनं धनशोभसंकुलस्वर्णयस्तेषां न तुष्ण्या हता. ॥

इत्यं कस्य कृते कृत: स विभिन्ना * तादुपर्व संपदा

स्वामयेव सर्वसाहेममहिमा मेस्त्ते म रोच्चते ॥ ३७ ॥

वर्षं सिंतं दिरसि वीष्य शरीरस्त्राणां

स्थानेन जराजपिनिवस्य * यदेव पुंसाम। ॥

आरोपितास्थिरशकं परिभ्य यात्रिं

चाण्डालकूपपार्व दूरसार तस्मः. ॥ ३८ ॥

33. तत्त्सात्मसायास्मेव; बुधा तीव्रे; 35. मद्यारसस्वर्मकारस्वतित्वं; 36. न रक्तः;

सा चान्तः; 37. संतोषेण्वित्तुभयमुद्रितं; 38. तदेव

पुळाम, तदापपुळाम्.
समारम्भं महाः काति न कातिवारस्तव पशो
पिपासोऽस्तुक्षेत्रस्मिन्द्रविण्मुग्गतुण्यांपर्वजः॥
तथापि प्रत्यशा बिरंगि न तेस्वापि शात्या
न दीर्घं यथे तो नियतमदशमिनिराघ्य दितंमुः॥ ३९॥

संमोहेयन्ति मद्यन्ति विडम्बन्ति
निम्मेतोयन्ति रम्यन्ति विषाध्यन्ति ॥

पदा: प्रविश्य सदर्यं हदर्यं नराणं
किं नाम वामनयना न समाचरन्ति ॥ ४०॥

सिसमो बली निरंद्रश्वकरमांकमोजी
संवत्तरेण रतिमोति:किल्लेकरथमुः॥

पारावत: खरशुकर्मामजमोजी
कामी मवत्युत् दिनं च दोषम हेतु:॥ ४१॥

सिध्यति: पुष्पेवरणे सह परिचियो हुन्त हरिणः
फद्मेवज्या वृत्तिः प्रतिनिधि च तत्पानि हरदः॥

हर्तीं सामग्री महति हर्मकिं सूरह्यवां
वंनं वा गेहं वा * सद्द्यमुपशान्तैकमनसामुः॥ ४२॥

* स्वार्दिङ्ग मधुनो युम्ताच * रसवयत्स्रवत्यक्षरं
दैवी यागमुदात्मनो रसवयत्स्तेतां तुसा वयम्॥

कुश्त्रीयावद्रमें महति युम्तेय सिद्धांता: सकब्र- 
स्तवव्यमक्षुतां तस्मनं हि यन्त्रवंतं समीहाम्हे॥ ४३॥

42. सद्द्यमुपशान्तैकः. 43. स्वार्दिङ्ग: रसवय युस्मवत्यक्षरं.
NOTES & TRANSLATION.

According to Rhetoricians Bhartrihari's Nitishataka and his other two Shatakás are Kávyás of the पथ class belonging to the अथ्य variety. Kávyás are either गथ or पथ which are subdivided into दुःख्य and अथ्य. A Kávyá is variously defined, but the following definition may be taken as a comprehensive one:—रमणीयापरद्वितियादकः श्रेण: काल्पम्। Rasagangādhaṇa.

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

In a Ms. recently discovered we read the following as the first verse of Nitishatakā:—युगादिते-युगादिते: पुरा द्वितीयोपि सदा द्वितीय: || स पच्चालोपि सहस्राशि: सोईम्भुवी मद्वाचमात्मनं || 2 ||

1. दिकाला—दिकाल=Space and time; आदि refers to गुण, धर्म, &c. as well as to material objects which are themselves the recepients of गुण, धर्म &c. अनवचित्र=lit. not अनवचित्र i.e. cut, measured; hence, unconditioned, undefined. अनन्त=Infinite. विच्छिन्न=Pure intelligence itself. मार्ग काल्पेनायापरणे Amara. न निम्नत: अनन्त: युगयुगत: अनन्तम्; निम्न चिन्मात्रम् ( मयूरस्वस्वकत्वम् सयमास: ). दिकाला कालम्=दिकाला; दिकालो आदि यथाः ते=दिस्तदय: ते: अनवचित्र: अतएव अनन्ते चिन्मात्र यथाः: युगयुगत: =दिस्तदय: चिन्मात्र यथाः: This is an adjectival clause to the neuter noun तेजस्. The usual form of the dative of this clause would, therefore, be तेजस्ते; but तेस्ते can also
be accounted for, since neuter adjectives ending in इ, उ, ओ, take optionally the corresponding forms of the masculine in the singulars of the instrumental, dative, ablative, genitive and locative as also in the duals of the last two e.g. वात्र—वात्र: वाद्रे—वाद्र: अनाद्रे—
अनाद्रे: एक और द्वि और प्रत्येक द्वि और प्रत्येक मधुरत्वस्य 'Panini VII. i. 74. This compound may also be analysed as consisting of three adjectives विभाजनानविन्धः अनन्त and विन्यासांतः forming together a Karma-
धारण्या. Several commentators have taken मृतिः as the principal member of a Bahuvihi compound, and all that precedes that word is made an adjective to it. We have, however, preferred to take चिन्मात्र as the principal member, since it is used to indicate one of the chief essences of the Divinity; and the previous portion as an adjective to it. Commentators have taken दिब्जः—विलब्जः: अनन्त: एक: in the masculine, which, however, cannot be accounted for with the विजेय: 'तेजः' in the neuter. स्वाहृ—स्वाहृतस्य—Self-perception. एक:—Principal, chief. एके: वस्म्यन्तके बिल: Amara. मान=प्रमाण=Basis, the means of knowing. “मानं प्रमाणं प्रत्याळो” Hemakosha. स्वावृतितवें एके मानं यस्य तत्से=स्वा मानय. The commentary of the Ms. V. dissolves this compound as:—स्वावृतिः: अन्तः: अधिष्ठातः एके मानं यस्य. The Vedântins and chiefly the Sâńkhâyas recognise three means of arriving at a correct knowledge of things:—“प्रत्येकादानमानमाः प्रमाणानि”. Pañtanjaladarśhana;
while the Naiyâyikas add one more viz. उपमान, “पर्यथादानायोपमानश्वयः प्रमाणानि” Naṭyadarśhana. Different schools of philosophy have their own number of pramānas; still, all of them recognise प्रत्येकप्रमाण as the most important one. Though the word अनुभूति is applicable to all the Pramānas here it stands according to the Vedântins only for परिब्रह्मातिः, or according to the Naiyâyikas for the मानसपत्यवक्ताः अत्रताः. Mr. Telang adopts the reading स्वातः—सांवय and says, it is “susceptible of a two-fold interpretation, meaning either (a) to him who is the sole essence of self-knowledge, or (b) to him whose sole (or perhaps, एक should be taken to mean principal here) essence is self-
knowledge.” He considers the former interpretation preferable, and observes that it “would refer to the doctrine of the unity of the Sup-
preme and Individual soul, since what we know when we know our-
selves truly is the Bramha”. We have, however, taken स्वातः—मानय in our text, because स्वावृति is the best means of arriving at the final goal viz. perfect realisation of the Divinity. Instead of viewing the Divinity as the sole essence of self-perception, it is preferable to say that it can be chiefly realised by means of self-perception” or in other words, the exact comprehension of the Divinity is the ultimate result
arrived at by means of self-perception. नमः (Indo-E.) Salutation. The words नमः, स्वरूपि &c. govern the dative by ‘नमःस्वरूपितवाहाँत्वकाले-वषयोगाग्नि.’ Panji. II. iii. 19. शान्तस्=Peaceful; शान्ति is one of the chief essences, as तेजस् also is, of the Divinity. तेजस्=Splendour, light.

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

य भान्तरविद्वाने विद्विषुष्टवनादिष्ठयो वे
भासा तस्यं चाङ्गिविरिद्धगम्य भाण्ति तस्मिन्निविन्।।
विद्विषुष्टश्रवण्यं चप्पुद्रमणविद्विषूष्टविविविविविविविविन्नं परेच्छ
ज्योति: शान्ति शान्तर विद्विषुष्टवनादिष्ठयो शान्त प्रज्ञास्यम् ॥ ॥ Veda'ntake.

dेशादिकान्त्रस्यं कल्पितवाच मायाय ॥
न देशादिकान्त्रस्यं कल्पितवाच मायाय ॥ ॥ Panchadasi.

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

Metro—अविद्युः—
शोके वधु श्रेयं सत्यं वधु प्रकटम्। द्रिघा:परायोहस्तव सत्यं दीर्घमन्योऽः ॥ ॥

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

2. This Sloka is supposed to have been the outcome of the feelings of disgust in the mind of Bhartrihari at the discovery of infidelity on the part of his wife. It is said a Brahman came by a fruit which conferred immortality on him who ate it. He gave it to Bhartrihari who handed it to his wife. She bestowed it on her paramour, who made a gift of it to a sweetheart of his, and Bhartrihari saw this fruit in the hands of the last. This legend has been current in almost all parts of India. In one of the Mss: marked V a stanza is found preceding the present one. It stands as under:—योगीन्द्रकशाङ तेर्रे प्रदत्तम्—
In this Stanza the construction of the first line is neither clear nor grammatically accurate; and we are inclined to think that the Stanza has been an interpolation by the scribe, and not to be Bhartrihari’s own. There is also a disagreement about the return of the fruit in the legend and the stanza; but the fact remains all the same that some kind of impression with regard to domestic intrigue, the cause of Bhartrihari’s disgust of the world, was popular even when the Ms. V was written. काव्य—Words signifying love, attachment, respect, &c., govern the locative of the person or thing for whom these feelings are shown.

अन्यस्त्रकः—अन्यस्त्रकः सकः—अन्यस्त्रकः. According to the ordinary formation of compounds this ought to have become अन्यस्त्रकः; but by the Varti-ka स्तव्यां द्वितिमा पृथ्वीः; i.e. pronouns, though standing for feminine nouns, take the masculine form in compounds and other Vrittis. Cf. अन्यस्त्रकः परिवहतिः Kumar. III. 63. कृते—(Indecl.) For the sake of this is generally compounded with another word, as कान्ये यथस्ते परशुराम; When not so compounded it governs the genitive; cf. अग्निज्ञ प्राणम् कृते. Vair. gya. 36. परिवहतिः—Looking at the general context, we are inclined to the reading परिवहतिः in preference to परित्रहति. The latter is explained to mean “is delighted with all that I do”. It is more natural for a woman in love to pine for her lover than to be merely delighted at his doings. काव्य—A certain (woman); चित्र, चन्द्र, अके and sometimes स्मृति added to interrogative pronouns and adverbs give them the sense of indefinite pronouns, as “न कविवचनः रामपुराणं” Niti. 57. कट्ठिपति पर्यंतः Niti. 5. विक्र—(Indecl.) Fie: governs the accusative; cf. विगर्गः देशुकतामसाताः. Raghu. च हमः—The two words च and हमः have not here been joined according to the rules of Sandhi, which is permissible under the ruling:—सत्तेवते नित्या नित्यावातुपसानयः। नित्या समासे साक्षे तु सा विब्राहायेते। Siddhi. Kau. Sandhi must invariably be done in all grammatical forms, between Upasargas and Du'ltus, as well as in compounds, but grammarians leave it to the option of an author to make a Sandhi or not in composition. Rhetoricians, however, look upon words not joined by the rules of Sandhi as a defect and call it विस्मितिदीप. Metre—वस्तितिर्चका—उका वस्तितिर्चका तथम यामः। The pause is after the 8th syllable.

Trans.—That woman about whom I constantly meditate has no affection for me; she, however, yearns after another who is attached to someone else; while a certain woman pines away for me. Fie on her, on him, on the God of Love, on that woman, and on myself.
3. अज्ञः =Ignorant, जानातीति जः; न जः: अज्ञः:—विशेष्यः—विशेष्यं जानातीति =
विशेष्यं जानात: एव करते व एव जाना तरम् = Easily and more easily, used as adverbs. जानातिः
शास्त्रं तन: जः—श्रवण: दूरे पुत्रा शास्त्राध्यापिकव दुरे दूरदर्शिः: जानातिः व जानातिः श्रवण: दूर: 
दूरदर्शिः explained as 'arrogant'. विशेष्यं is lit. well-burnt, burnished, hence, refined with culture. Comm. V has कः
कर्षणः = i.e. filled with foolish obstinacy; it is paraphrased by some by the word दूरदर्शिः =अर्ध
श्रवण: =half-refined, imperfectly (lit. badly) clever or educated. A number of Mss. insert त् in the last line and read अज्ञ: पितृ
ते न न: रंग्यति. It is also heard recited by Hardassas and others in the same way; but it is incorrect according to the rules of prosody. रंग्यति
=रंग्यः (causal) means 'to colour, to impart one's hue to', hence 'to gratify,' 'to propitiate, to win over.' Metre आयां—स्था: प्रथमे पदे द्राढः मात्रात्तथा दुरी
कर्षणि इति। अस्तदस्य द्वितीये चतुर्द्वितीये द्राढः सातस्याः। Shrutabodha. The last शरित: 
might not, therefore, to consist of more than 15 ma'atra's. If the त् be inserted, the line comes to consist of 16 
ma'atra's. As it stands in the text it contains only 14 ma'atra's, but the last syllable here can be 
reckoned to be long by the rule 'पादान्तगोलिपि वा', and thus the 15 ma'atra's 
made up.

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

4. प्रसीद्ध (Indecl.) =Forcibly. मकरो—देघ्नकर—tip of the fang: मकर: 
वक्रत्; तस्तस्तद्या मो—देघ्नो; तस्तस्त: अंकुर:; तस्तस्ताद्वन्द्वं—देघ्नीत्. Some Mss. 
read मकरवक्रदेघ्नित: तस्तस्ताद्वन्द्वं—From within the cavity formed by the fangs 
the month of a crocodile. प्रसीद्धो—उर्ध्वो गालाः; कोराः; प्रक्ष्य: 
तत्समालयो प्रो—माला:। तापि: आकुल: तम्—प्रचो—कुक्तम्. Com. V has प्रचन्
तन: रे। कलम्य:। मेघां मालावः:। आकुल:। The student may note the two ways in which 
the compound has been dissolved. He may also note that the word उर्ध्वो 
is both masc: as well as fem. प्रतितिः—प्रतितिविवः = Perverse, obstinate in 
holding contrary opinions. मुखावासो जनश मूः—जन:; तत्स: चित यस्—चितम्। 
प्रतितिविवः तत्स: प्रो—विवः च प्रो—प्रतितिः। Com. V1 has प्रतितिविवः
सूक्ष्मजना तत्स: चित्तम्। पुष्पवते—पुष्पो तुल्यम् = Like a flower. The affix तत् 
is joined o nouns in the sense of 'तेन तुल्य: 'equally with' when the equality 
refers to action 'तेन तुल्य: क्रिया चेद्वित्रा' Pani. V. i. 15. Metre—पुष्पवः—जसी 
स्वयं विश्वासयतिः पृथ्वी गुः: The pause is after the 8th syllable.

Trans.—One may forcibly recover a jewel from the tip of the 
ang of a crocodile; he may even swim across the sea ( whose waters 
are agitated by a series of waves in motion; he may as well wear an 
excited serpent on his head as if it were a flower; but he cannot win 
over the perverse mind of a fool.
5. सिक्ताल—The word सिक्ता is always used in the plural. युक्तत: तम is added to words belonging to the आदि class in the sense of the instrumental, ablative, locative &c. by the वार्तिका; आयाम सत्याद्वयनां शिद्ध. काल.; for further explanation vide note on St. 10. पीड्यतः =Pressing or squeezing together. सुगत्विण्यकः सुगत्वाणि तुण्या यथा सा, पुरो तुण्या; सेतु सुगत्विण्यकः a mirage; a phenomenon noticeable in the sandy tracts of the tropical regions. शास्त्रवीरणः—The horn of the hare; an impossibility नन्यायः, ब्यूढः, सुगत्वाणां, and शाश्वतः are "expressions most in use to signify things which do not exist" vide Vairagya. Misc. St. 20. प्रतिनिधित्वः—vide note on St. 4. सिक्तालः तालम् and सुगत्विण्यकः सिद्धम्—we have given the ordinary meaning of these phrases in the translation. These, however, can be looked upon as compound phrases, the च गोग्य तै तः लिखी meaning 'Excellent oil could be extracted from sand, and one troubled with thirst could drink first class water from off the mirage'. This interpretation, perhaps, heightens the force of the arguments and preserves the प्रक्रम in the verse. The compounds in this case are to be dissolved as सिक्तालः तालम् and सुगत्विण्यकः सिद्धम्. जेत्रम्—पृष्ठः vide St. 4.

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

6. व्याल—This word means both a wild elephant and a serpent; व्यालो दश्येः संपर्क Medini. The former is preferable as it heightens the beauty of the Alaknanda. Besides, a serpent is hardly heard of being tied by any thing, while an elephant is always secured by chains. Cf. न भवतः विनितनुपरिनाम वार्तानाम, Niti 17. For a similar idea शान्तिशाश्वसानीयां य पुष्पद्धिरचिताः वच: समान्त्यर्धश्चिरिचितां वने मदोऽर्थोऽस्तिन्यं कस्मातःतनोऽन्नवी. वचम्—वाणूः च तत्त्वोऽण्डः च चावाण्ड; तत्त्व तन्तवः, तेः—वाणूः—

The Sanskrit Infinitive is formed by the addition of तुम्म to the root and is used when one action is being done for another: thus it shows motive or purpose of an action and corresponds to the English 'Infinitive of purpose.' तुम्मकालो विनीताः किया याः किया यांत्राः Panini III. iii. 10. It is also used with verbs meaning 'to be able, to be bold, to know, to be wearied, to strive, to get, to begin, to set about, to bear, to be pleased, to be,' and also with the verbs meaning 'to wish' provided its agent be the same as that of the verb, although one action be not for another by शक्यं शक्यं तत्त्वं तन्तवं तत्त्बाः Panini III. iv. 65. and समानािकालेऽस्तु तुम्म Panini III.
iii. 10. समुद्रप्रस्थते—(1st Conj. Atn.) Strives; endeavours. चेल्म—vide note on रोहर्षिण; वज्रगणित—वज्रमणि: = A Diamond. वज्रीश्वर तीर्थके पवने.
Amar. निरिशा—स्नित्यस्य कुःकसमु:; The Shiri'sha flower; known to be the most delicate and softest of flowers, तत्त्व प्रान्तः = प्रकृतिरोपनतः: extreme edge; तेन-प्रयोगः प्रश्नते: संवृत्तिः तद्ध् with सम्र is Atma. when used in the sense of 'preparing', 'being ready for'; as गुज्जां संवृत्ति: M. Bha'shya. चलिः—vide note on रोहर्षिण।
Amar. नेविति नवि: नाशे कारणं नाशे भद्रम्।—Supra. पथिः—The root नी takes two objects. It is optional with the speaker to put the अक्षरित or indirect object in the accusative or in its natural कारक case, which latter is done here. छल्ला—Com. K dissolves the compound as छल्ला श्योरमले वल्लीः: छो—स्यन्दिः: = अमृतसुधिराजः: mellifluous.
The root स्निस्त (स्निस्त प्रश्नते:) is generally intransitive as "नदी बहति स्निस्तं इयथः;" Siddh. Kav. However, Dhātupātha is not clear on the point of प्रश्नते being transitive or intransitive: we find the root used in the transitive sense in Bhattacharya "स्निस्तित स्निस्तं;" therefore, in the present instance we must take स्निस्त to be either transitive, or it must be looked upon as अत्त्वाष्टितप्रथम सर्वत्र अन्त्वाष्टितप्रथम i.e. containing the causal force, or the phrase may be analysed in altogether a different manner as छल्ला इव स्निस्त: अति एवं तै:—छो—स्यन्दिः: साते: = By good words. Alankāra—माठाविनिर्देशनाः—
अभवन्तुसम्बन्धे उपमानार्थाः: सौ:। K. Pra.
When a connection of impossible things implies a comparison it is called निर्देशसना which becomes माठाविनिर्देशना "Garland of Illustrations" when the उपमानाः or 'things compared to' are numerous. In the present instance a connection is established between the उपमेय (thing to be compared) viz: सत्यध बहसुन्ते छ्या and the उपमानाः (things to be compared to) viz: स्निस्तनर्तम्भुः: यांनिरोचनम्: ब्यायांन्तरम्; श्रीरसुकुःकसम्प्राततने वज्रमणि: श्रियुःसंस्थानम्; महुर्भ्रिध्वनिः प्राश्ये: महुःस्यचिन्हम्; Metre—शार्दूलबिन्दबितम्; ध्रुवेशेदत्तम् सागे सत्तमा: शार्दूलविन्दबितम्.
The pause is after the 12th syllable.
Trans.—He谁 who wishes to lead the wicked into the path of the virtuous by sweet persuasive language is like one who endeavours to curb a maddened elephant by means of tender lotus filaments, like one who tries to cut the diamond with the edge of (a petal of) the Shirīśa flower, or like one who hopes to sweeten the salt waters of the ocean by means of a drop of honey.

7. स्निस्ताः—स्निस्ताः आयुः—Within one's own control. एकान्त—
एकान्त—Excessive, certain. तोन्कान्तनितालं एकान्त। गुणाः = Advantage, efficacy; एकाण्ता: गुणाः यस्यन तत्—एकाण्ता: गुणाः। For the use of एकान्त in the sense of 'certain', cf. एकान्तविवंशितम् मद्दिठायां विषेषेऽऽवैगुण्यः I. 57. चतुराः—
 KNOWING a little. Mr. Telang takes यदा किंचित्तः: equal to यदा अकिंचित्तः: to mark distinctly the contrast with the third line. There is hardly any necessity of doing so. The repetition of the किंचित्त in that line by itself indicates a progress and therefore a continued addition to the stock of knowledge; vide note on किंचित्त infra. We prefer किंचित्त: for, there is a greater possibility of a man who knows only a little to be blinded by pride than for one who knows nothing. Cf. “A little learning is a dangerous thing.” Pope. “उष्ण पापायत लठाकू फार.” and “जानहङ्गुरविरवयः” St. 3 supra. द्वितीयम् (ब्रह्मण श्रन्ध्रय च) पिन्नीति द्वितीयम्: मद—The rut of an elephant; pride or arrogance. अवलितः Proudt. किंचित्तः: The repetition here of किंचित्त shows continuous acquisition of knowledge. “लिंगवीन्ति” Pāṇini VIII. i. 4 i. e. words are repeated when they are intended to show excessiveness, frequency, succession or continuity of actions or things. Some Commentators construe the last line as तदा श्वेतोर्मति मम मन: अभवत्: This is far fetched. It has been taken by some as ज्वरे इव मे मद: व्यपयतः but this does not appear satisfactory; for we find the poet comparing मद to उजर in various places; e.g. क ए प ज्वरः: Vairagya. 23 and द्विजवरः: St. 29 of the same. We would construe the line as तदा श्वेतोर्मति (अवगत्य) उजर इव मे मद: व्यपयतः taking अवगत्य as ‘understood’ from the context. उजर इव मद:—Just as fever is not confined to any particular portion of the body but affects the whole of it, so also pride deranges the whole of the mental system. अलंकृतः—उपमा—उपमा यथ सादाहायदस्म्यस्मिति द्वितीयम्: i. e. A comparison is one in which the beauty of similarity between the two objects of comparison sparkles out. In the first line there is पृष्टम्यम् or complete comparison and in the last line there is द्वितीयम्. Metre—
9. क्रमांको-क्रमाणां कुठे: चित्म्. कुठ—Swarm, cluster; चित—Filled. त्वात्—क्त्रिय—Moistened; covered with saliva. विगर्धिन—Grammatically it ought to be विगर्धनम् (विद्वेष: गत्व: यस्य तत् Bahu:). This is one of those forms which, though often met with in classic literature, are not easily reconcilable by grammar. As such they form knotty points for grammarians. The word as it stands in the text cannot be a Bahuvihi compound because, अन्धस्येकुड़ूतितिन्द्रियपञ्च: Pani. V. iv 135; गन्ध at the end of a Bahuvihi compound becomes गन्ध when preceded by the words उत, पूर्व, छ, गरिम, e. g. उद्रिचि: &c. The prefix वि is not included in the words enumerated above nor does it come under the Su'tras "उपरायानं", "अलाप्यायां" &c. We must, therefore, look upon the word विगर्धिन to be merely an adjective formed from the word विगर्धन by the addition of the possessive suffix इन्, and ought to analyse it as विद्वेष: गत्व: विगर्धन: सांस्कृतिकीविगर्धिन. This, too, is not quite satisfactory, because wherever the required sense of a phrase can be secured by a Bahuvihi there is no necessity of adding affixes showing possession, 'न कर्मषयायनमत्यायो बहुमौखिकतद्विनिविपत्तिकर:' Mallinátha accounts for तुलयगर्धिन in Rāghu. IV. 47 by looking upon it as an इलातानुविधि. अयुप्तितकसा—(past par. from the root युप्त)—Disgusting, abominable. Generally सन्त (सर) is added to a root to convey the sense of desire with regard to the root-meaning, and the root is reduplicated before it. A few roots however such as युप्त, तिज् &c., do not take the सन्त in the above sense but in some special meaning of the root itself, their desiderative base being formed by adding another सन्त; thus युप्त takes सन्त in the sense of censure and forms its primitive base ज्ञुप्त:, निर्यम्प्रसं—निर्माता उपमा यस्मादि: निर्मात: निर्यम्प्रसं: निर्यम्प्रसं: रस: यस्मादि: कर्मणि यथा भवति तथा निजो-रसम्: taken separately as an adverbial clause to खाद्य meaning 'eats with unparalleled relish,' it makes a better sense (and no less than eight Mss. have it) than निर्यम्प्रस्तविवर्तयानविन्यस्—without flesh, devoid of flesh. परिमह—the thing possessed, a possession./कर्मणि—Worthlessness. Alankāra—अर्थात् अर्थात्—सामान्य वा विशेषे वा तदन्येष समथेये || यथा सामान्यान्तर्यास: सामान्यान्तर्यास: वाि।। K. Pra. When a general or a particular statement is strengthen by its
opposite, either under a resemblance or its opposite, that is (termed) "corroboration". In this verse the callousness of a dog is supported by the general proposition of a low creature gloating over its possession of even an insignificant thing. *Metre*—हिरणी—नसमस्तद्वाग पत्रवेधेहै—
रिषा मना. The pause is after the 6th and then after the 4th syllable.

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

10. शार्म (adj.)—शार्मन्दरम—of Shiva. "इश्वर: शवं हेरण: शंकर:"

Amar. पत्र—प्रपत्र:—पदनां वीरानां पत्र:—Lord of the animal-world. The word पत्र according to the Pashupatas means a soul. पत्र:—चित्रह: हि—चित्र: It is an inde. When तत् is added to nouns it gives them the sense of the Ablative and the phrase becomes an adverbial one; but phrases thus formed cannot be used with the root ग्रह to grow and हा to abandon. This तत् should not be confounded with the तत् in चलत: St. 5 supra, which is सार्वभाविक. ब्लितिवर्म—चरस्तिति चर: ब्लिह्या: लि—चर: and not ब्लिति चरस्तिति. Some Mss. read the first line शिर: शार्म स्वागात्पतित चित्रस्तलब्लितिवर्म. Here तत्रितिवर्म—

स्वागात्पतित ब्लितिवर्म, तत् त. e. 'to that well known mountain.' The force of तत् is not quite apparent and it breaks the symmetry of construction. An endearment has been made by Krishna Shastree to take तत् equal to तस्माद to go with चित्र: meaning 'from that head' but we are not aware of the use of तस्माद in the sense of तस्माद as a pronoun in the Ablative case going with a noun in that case.

Whenever a gradual progress is indicated step by step, it is usual to repeat the word shewing the previous stage, or use its equivalent at the commencement of the next one. *Cf.* शार्माधिप्रभुः शार्मम्भोजः—स्वागात्पतित निःस्वत्वः परिधािविविद्माप्तते I निर्विकावः चुचमेविन श्रीमान्

निहोत्तुष्टा परिवर्त्येत्र निविन्धिः: निन्देको निनाव निनतां तां स्वाक्षरमाप्तस्तम् II *Mrs.* I. A similar arrangement is followed in this Stanza. The reading adopted in the text therefore makes a better sense. महातात्—मही धर:—

यतीति महीः: महीः + त् added under the rule कक्शकरणे सुधविविद्माप्तम्: वपस्तिक्वात्मम्: अथोः—This line is to be construed इत्यं गंगा अथोः: ल्योः—पदवपवता: i. e. this Ganges has come to an insignificant position by going down lower and lower. This reading clearly indicates the gradual descent of the Ganges step by step, and conveys a more
vivid idea. The words उपरि, अधि, and अवस्था are repeated to convey the
sense of gradual continuous progress ‘उपरिवर्धः ह्याग्नि’ Pāṇini VIII.
1.7. The reading अन्यो गंगा सेवं &c. can be construed as स्तोत्र गंगा अवस्था ‘that same Ganges has come down to such a low
position.’ नस्तोत्रम् = Insignificant, or little. अवस्था = It is no wonder.
लताखुलः ‘applies literally to the fall of the river and to that of the
man who is lost to all sense of right and wrong. It applies in the
sense of a variety of ways.’ Telang. A full account of the passage
of गंगा from the Heavens to the sea is given in the Rāmāyana I.
35-45 “How Bhagiratha got the Ganges to Shiva’s head, thence
to the Himalaya, thence to the nether world, and how her waters
sanctified the off-spring of Sagara is well-known.” Alankāra—अयोऽ
न्तरस्यात (Vide St. 9), and also पर्यायः पर्यायः पदि पर्यायेऽक्षयते
कुल. The general proposition about the fall of a विवेकम् is
strengthened by the particular one विर. the descent of the Ganges,
and hence there is अयोऽन्तरस्यात. There is पर्याय because the Stanza
contains a narration of the Ganges resorting to several places.
Metre—शिखरिणी. Vide St. 8 supra.

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

11. वास्तवित्तम्—For the use of the Infinitive with the root शक्ष see
note on रोजः St. 6. हुर्वकुट्टनं वर्जितं हती Fire. यत्यांपि—यद्याऽऽति आकाशे
यद्रा स्वर्गः कर्मणि अधिक� प्रयत्निति see Sid: Kau on Pani. III. i. 114. नागः न
गाण्यति वर् न तः नागः तद्रा नै भक्ति नागेऽद्रा इति: शेषः or an upamita comp.
नागोऽधिकार्यत्: इति. शिवातिहासः शिवातिहासः: A sharp hook. भाषणसंयंहः: = By taking
medicines in the right way. मन्त्रायंशं is the ‘actual application’
of spells and charms. शावशास्तित्रितम् = Laid down by the Shāstrās. We
do not see the propriety of the word शाश्व here. Metre—शार्दुळविक्रियम्.
See St. 6.

Trans.—Fire can be quenched by water, the heat of the sun can
be warded off by an umbrella, a wild elephant can be controlled by a
sharp hook, a bull or a donkey by a cudgel; illness (can be got over)
by taking medicines in the proper way, and poison can be eradicated
by the use of various charms. A remedy has been ordained by the
Shāstrās for everything, but there is no medicine for a fool.
12. साहित्—Two interpretations are possible of this compound. साहित्य का संस्कृत का, साहित्य च संस्कृत का च ताभाय विवेक: or साहित्य च संस्कृत च कवित्व, तत्कथा: विवेकः: (1) Devoid of literature and the art of music. (2) Devoid of literature, music and the arts. For Kalás see St. 101 infra. खासद—pre. part. It is used here to show cause i.e. the means of existence; छेददार्श्योऽन्त्रयाः क्षिप्याः: Pāṇini III. iii. 126. वैष्णवः—This must not be confounded with the Atm. pre. part. which is formed by the affix शान्त (अन), because जीवः is Parasmaipadi. This is a special form by the Su-trā तांत्रिकोऽस्मानिः शान्तिः. Panini III. ii. 129. i.e. ‘वानस्’ (अन) is affixed to roots to indicate 'disposition or habit, a particular standard of age, or capacity to do a thing.' The present participle refers to present time, the form by the addition of the affix शान्तिः however is not restricted to any particular time, and the affix can be added to both Pars. and Atm. roots; while शान्तिः to only Atm. roots. भावयेयसन एव भावयेयसन = Lot; fortune. वेयस is a Taddhit affix added to the nouns भाव, रूप, and नाम without making any change in the original meaning. Metre—उपनाति—स्याहितव्रतः यथि तौ जगान्गः। उपेन्द्रव्रतः प्रथमे लघौ सा। अनन्तरसदिर्रिचितोऽस्मात्राः पादो यद्यावस्था यथसत्यस्यस्यतः। II.|| Alankara—रुपक—विवेकसेवितद्वर्णमं विवेकय सर्व॥ रुपकं तत्त्वाचारिकैः न्युत्तादाययोगिः। || Kusala. In the stanza the identity between man and beast is established by the word शान्ति and the deficiency in the case of man is expressed by the phrase पुष्टविषयाणि; hence the Alankāra is न्युत्तादायरुपक (one of the subdivisions of रुपक.)

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

13. /विश्वास—विद्वेद्वि अत्य विश्वास (स्वाभांर्मामांलारि)=Learning; see St. 101 infra. ज्ञान=Knowledge. शीघ्र=Good conduct, virtuous career. शीघ्र स्वाभां सदृढः Amar. Stanza 49 and 109 infra may be referred to in connection with the sense in which Bhartrihari uses the word शीघ्र. Mr. Telang remarks that the word is very common in Buddhistic literature. धर्म= Duty. For detailed enumeration शीघ्र and धर्म see Buddhas Canto III. भाष्योऽन्त्रयोऽक्षुल्यः is to be construed with चारति. भार्यरूपः:—Three different meanings of this phrase are possible owing to the numerous senses in which the word भूत can be used. (1) भार्यरूपः—भार: भूतः= भार भूतः: (स्वप्नसाथ समान). Who have become burden to the earth Cf. प्राययिष्टे 4 भूताभायि तस्मात समाये: Kumar. I. 59. and see Mallinath’s commentary thereon. (2) भारेः: भूतः: (समाः) who are like burden to the earth. (3) भाराणाः भूतः: (देवर्यिष्टा) भार भूतः: fit for burden. भूतः × × × \
14. वरस—Some look upon this word as a noun always in the neuter gender meaning मनद्रिप्रिय. ‘देवदृढ़ते वर: अथवा विविध हीनें मनाधिप्रिये.’ 
\textit{Amar}. Others look upon it as an indeclinable मनाधिप्रिे वर: हीन: केविन्द्रहस्त-क्वर्या.’ 
\textit{Medini}. वर: with न generally followed by च, तु or पु: is used in the sense of ‘better than,’ ‘better-but not,’ to express preference, वर: being used with the clause containing the thing preferred, and the न च &c. with the clause containing the thing to which the first thing is referred.” \textit{Apte}. पुः—दुर्गमः=A difficult place; a place difficult to be passed through; दु:खें गद्यशिित अन्त. 
When the Upsargas शू and दुर are prefixed to the root गः it takes in the sense of अपिकरण (place) the affix द (अ) before which the अ of the root is dropped. दु:खें गवः defender \textit{Vārtik} on \textit{Pani} III. ii. 48. 
\textbf{वान्तम्}—par: abs: noun. \textit{Cf.} ‘गाति विक्रीणामूखवात्सरेष्ये.’ 
\textit{Magha} I. 2. Participle abstract nouns which are formed from roots by the affix त म are in the neuter gender. It may be mentioned that the past participle formed by the addition of त to the root may be used as a noun, verb, or an adjective. \textit{Cf.} अवसितं हस्ति सृष्टिः हस्ति स्वरभूसितं न समक्षः प्रमदा हत्तेः सर्गितं न समीहितम्। न न िे िे \textit{Bhatti} V. 6. वनभरे: वनेचरनीति वस्तरा: or वनचरा: The former is the more usual form. ततुरवेष्टि बहुः बहुः. \textit{Pani}. VI. iii. 14. \textit{Metre}—अन्दुः. \textit{vide} St. 1.

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

15. शाश्रोः—शाश्रेण उपस्क्रता: (polished) शाश्र: तैः शुद्धरा गी: ये च ते, 
शाश्रोः—गिरा: उपस्क्रत past parti. from कु with उपस्तुक्तuit. Beautified, ornamented. The augment शु (शू) comes in according to the Sutra उपात्प्रतियत्वेश्चतवायश्याहारे च (चाद भूषणे समवाचिच) \textit{Pani}. VI. i. 139. शू
is inserted between उपस्थिता कृत्या अर्थवस्तं इत्ययः: or also as in उपस्थित वन्हे वाक्या
ध्वारणे जुटे देखि श्रीधा. कृत्यां-विषयः मिथ्याः अग्रः: येन ते. इ
is better to take प्रदेय in the sense of प्रदाता योगः: ‘fit to be imparted
instead of इत्ययः given’ as taken by Ramarshi (Telang’s notes).
अग्राम=Learning. कविः=Learned men. संस्कृतानु पादितः कवि: Amār.
जायब=duplessness, inability to appreciate merits. हि=Because, since
कुपरिक्षः=Bad examiners; कुसितः परीक्षः कुपरिक्षः: कुसितः
Pāṇini II. ii. 18. The particle कु is always compounded with
a noun to impart to it the sense of कुसित or deprication. हेकः= Powerful, respected or rich.
जगत्मा: वा समयः वा Cf. Viṣṇugya St. 59
for the use of this word in the sense of the rich कुसितः, Pot: Pan
from the root कुसितः to despise. अवः=Value. मूले पूजाप्रियाः: Amār. The
use of कुसितः in the second line is peculiar. We do not meet with
the use of the pronoun यत् without its correlative तत् although the latter
is often met with singly. The last line is to be construed हे: माया
अर्थतः पादितः हे कुपरिक्षः कुसितः सकः न मणयः: Alankāra=विरोधाभास
with कुसितः. आमाले विरोधस्वरुपोभास समयः II. वेदिकार्यप्रतिविन्दुतं कुसितः कुसितः
कुसितः. In the Stanza the semblance of incongruity (विरोधाभास), is
indicated by saying that poets are rich although not possessed of
wealth; and the incongruity is reconciled by the double meaning of
the word हेक. Likewise कुसितः or exemplification arises in consequence
of the reflective representation of जायब and कुसितः. Metre=साधविक
dēta. See St. 6.

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

16. गोचरम=गात्रा (विनिद्रयापित) चारानां अवस्था (see Pāṇi. III. iii. 119)=
The range wherein the organs of senses have their working. गोचरा
इन्द्रयापित Amār. किमपि-अपि when affixed to किं sometimes gives it the
sense of indescribable. शि=A particle meaning happiness, welfare.
पुष्पाणि=Promotes, imparts. प्रतिपादम=Being imparted. प्रतिपादह तु
दने प्रतिपादिन मृदिने Medini. कल्पनान्त-कल्प=Universal destruction. तथेते:
प्रतिपा: कल्पः क्षयः कल्पान्त्व इत्यपि Amār. Mr. Telang takes the phrase to
mean literally ‘end of a Kalpa’ but it appears to be used more in its figurative sense instead of an exact period. निधन—Destruction. विद्या—Learning, knowledge. According to Hindu theory the knowledge acquired in one birth passes on to the next, विद्याकुटज्ञ्यृतिव जहाति नो जन्मान्तरापि. तात्पर्य—प्रति governs the accusative. मान—Pride, high sense of one’s own greatness. उद्धार—Impa. of उड्ड (6th Conj: Pars) to give up. Construe भी उत्ता: तात्पर्य मानविर्भावन. The reading of the text as well as the one at the foot सबै भन्नेप्रेष्य: &c. are more or less defective. The first has no अधि or its equivalent and therefore falls short in the probable force of expression. In the second the construction is involved and far-fetched. अलंकार—विरोधार्थ; see Stanza 15. This Alankāra arises in the Stanza in consequence of the mention of the apparent incongruity in the increase of the stock of knowledge notwithstanding its being freely given; the incongruity, however, is reconciled by the inherent nature of learning. लेखन—शारुक-विविषित. Vide St. 6.

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

17. अधि:—परमार्थ=Philosophical knowledge, true knowledge.
   अविगत: परमार्थः: ये: तन्त्र: अत:—परमार्थान: पण्डितान:—see St 7. मानवस्था:—
   मान—The augment of the aorist of a verb is usually cut off after the particle मात्र. In the 1st and 3rd persons the forms with the augment thus cut off acquire the sense of that with may or might and in the 2nd person the forms get the sense of the Imperative. अविगतः:—
   इम्प. 2nd per: sing: of the Aorist of मान अत: (to disregard) with the augment cut off. खुब—This is to be construed with नृणमित, and the phrase is to be नृणांपि खुबमि: Some construe it as नृणांपि खुबमि: but it is grammatically faulty. The first too, is not quite free from defect inasmuch as खुब which expresses the common property does not agree in gender with both the objects whose common property it expresses; this, however, is not as great a fault as the former. Some commentators construe नृणांपि with मानवस्था: but it interferes with the Alankāra in the Stanza. संसंस्थाः—3rd person sing. of the present of खुब अभि:—अभिनवायलो मक्ख, तथा देवता, तथा 
   द्वारणादि मष्ट्रस्थानां भेजम्र. वारणम्र=The means of restraining; see St. 7. वारणाल्पम्—वारण=an elephant; मतम्भनो गजो नाम: कुक्षरो वारण: करी: Amar.
Alanka'ra—प्रतिवृद्धमा—वाक्ययोगिकतामान्ये प्रतिवृद्धमा मतता. Kwval. The trait of not being brought under restraint by insignificant objects, which is common to the उपमान and उपमय is expressed by separate phrases in the stanza, hence the Alankāra is प्रतिवृद्धमा. Metre—मातज्ञी. नमस्ययुतें मातज्ञी ओमिलेके: Pause after the 8th syllable.

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

18. अम्मो—अम्मोजीनीयां वने तिरिम्यं निवासः तस्य विषासः तमः नितं (Indefl:) नित्याम्—Excessively. It may be construed either with हित्त or कृपया; though the latter is to be preferred. “तर and तम when suffixed to verbs and indeclinables forming adverbs assume the forms of तराम and तमाम e. g. पच्चतित्राम, उच्चतित्राम &c.” Kalī. न तु—But not.

हुरो—हुरों च जरं च तयोऽपं: तस्य विरद्यकृति:—Fame about skill. अपः न समयः:—The Sutra पर्याप्तवचनंहरमयेषु Pani. III iv, 66 authorises the use of the Infinitive with words meaning ‘sufficient, able, proficient, &c.’ Cf. अहम्यसमयः: योतम् Ka'dam. The idea of the peculiar skill of the swan to separate milk from water is very common in Sanskrit literature. Com:—आस्त्रविषिः सहविद्रवुषणि तुष्टयमयथा II पीतं पयो राजहैवारिः तैवहरुसितसम् II ॥ Pan:Pr: Bhana: नीरृपान्वितेके इसानपल करो वने प्रयो वेय ॥ वित्तेद्विभव्यामान्यः करोति पालपिया: कः II ॥ Bla. Vilas. Metre—वसन्तितकेऽपि See St. 2.

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

19. केसुरा—केकुशिणरे जैतिति केसुर: an armlet. कुस्मम—Singular used for the class जातिबिष्याण एक्वचनम्. सूर्यभ:—सूर्यभि जाता: hair on head. संकुष्ठा—Polished. Malli. explains this word in Kumar I. 28 by न्याकरणज्ञा छुट्टी: here the sense is stronger. The insertion of स् between स्त and स्त is according to the Sutra समपरिमां करोती चूषण Pani. VI. i. 137. Metre—शातुर्विकाशित. See Stanza 6.

Trans.—Neither do bracelets, nor necklaces brilliant like the moon, nor, batnings nor anointing (of perfumes), nor flowers, nor decorated hair, become ornaments to a man; but it is polished speech alone which adorns him. Adornments are, for a fact destructible; but the one of eloquence is an everlasting ornament.
20. नाम—Verily. प्रचुर्य—प्रचुर्य च तत् पुरुष च Concealed and protected. भोगकरी—Cause or source of enjoyment, (from भोग + क्ष). The root क्र takes the affix त (अ) when it denotes a cause, natural habit, or favourableness; as यशकर: अकित्सर: वचनकर: according to the Sutra चूँको हेतुतात्सिव्यालोकेन्यु Pan. III. ii. 20. The feminine of these words is formed by the addition of ह्: यशादुरो—यशा तब ए यो—शा, ते करोति तच्चिला यशास्तकरी. This is formed in the same manner as भोगकरी. पुरुष यो ह्:—The greatest of the great. पुरुष may be taken as a noun and then there remains no necessity of taking it in the feminine as done by Mr. Telang: since predicative substantives need not necessarily be in the same gender as that of the subject; mark विषय व्यूँजन:, विषय अविक्र मुष्टी in the stanza itself. राजपुरुषिता—This can be taken either as a compound with its two members राज and पुरुषिता, or two separate words as राजस्य and पुरुषिता meaning ‘worshipped among kings.’ This however cannot be said to make an elegant sense. Moreover, पुरुषित is a past passive participle; as such it may be used in the past or present sense. It ought to be taken in the latter to convey the general statement of the learned being respected in all times by princes. In this sense the locative is inadmissible since past participles used in the sense of the present govern the genitive, जस्य च वर्त्तमानो Pan. II. iii. 67, making राजां पुरुषित: but such is not the phrase of the text. The only course then is to dissolve the compound as राजपुरुषिता राजो—पुरुषिता taking पुरुषित in the past sense. राजपुरुषित: यीते तु भूते कालेन सदृश सूर्यान्तस्य समास: S. Kaumudi. न तु—This has a greater force than न हि. Metro—शारदविक्रियाहि; see Stanza 6.

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

21. शान्ति:—Patience. कवचन क्ष्रू:—What need of an armour.

The reading कवचन क्ष्रू: means what use of (soothing) words (from others) if a man (is inflicted) with patience. It is interpreted by some ‘what effect of words from bad people if one is gifted with patience.’ The reading adopted by us is smoother and makes a better sense. क्ष्रू:—Words like स, कालं, अथ= &c., expressing use or need govern the instrumental of यात which is used or needed and the genitive of the user. सीय—anskrit writers look upon anger as one of the six enemies of man.
“नातिष्ठ कोष्ठमो रिपु:” जाति:= Relatives. These have always been a source of trouble in this world; “द्वयाद्र: सहजाराय:”. चूहन= A friend or a good heart; स्वान्त हेमाण्यर्त मन: Anura. The word हेम्य becomes हत्र after छ or दूर when the sense is ‘friend’ or ‘foe’, see Pani. V. iii. 150. विशेषता= A medicine of divine or wonderful potency. व्यावित्ततृर्गीणि च।। नरसेय शोकतप्त च पुरुषां नोमोधयम: The phrase in the verse can be interpreted in two ways: (1) If a man has a good friend he needs no medicine of potent virtue. (2) A man with a tranquil heart does not stand in need of medicine. The importance of peace of mind is well known. किमु—किमू+उ has the same sense as किमु. अनवर्त—Flawless; न व्या अनवर्तः व्या is pot. part. of व्या to speak. The forms resulting from the indeclinable न with the root व्या by the addition of the affix य are अव्या and अव्याह; the former conveys a general meaning ‘that which ought not to be spoken’ while the latter (अव्याः) has a deprecatory sense ‘that which is not fit to be spoken.’ अव्याप्यश्वायो गर्भपतित्यांनिद्रे: पुरोहित. Pani. III. i. 101; e.g. अव्याः पापम्. अव्याः गुरुमाय. भीड़—Generally we find this word used in the sense of modesty as an ornament in the case of the fair sex; but here it appears to have been used by the poet to express ‘sense of shame’ in undertaking a bad work; see St. 110. सुकुर्वत्सा एव. Bhartrihari has evinced a high predilection in favour of poetry in several places. In this connection see Kāvya Prakāsha ‘काव्ये × × × सः परे-निद्रायेत् (भवति)—तक्षक्ष्रप्योजनमौदिद्वूर्त समन्तज्ञव्रन्त रसतलवक्षस्यथृः मित्रगित- वेयान्तरणान्त्रे (द्वाति ). Alanka'ra—प्रतीप—आलोष उम्माण्य प्रतीनं K. Pra. In the Stanza the उपमानाः क्रम ओरि, अन्त एव॥ are condemned since the उपमेयाः जाति, क्रौँ, and जाति एव॥ are considered quite capable of serving the purpose of the उपमानाः। Metre—शास्त्रविनिति; see St. 6.

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

22. तावःश्वग्राह्य=Indulgence. स्त्रजने—The word जन is often used in Sanskrit to represent the class; Cf. अविनयवाण्यायो नाम तपस्विन: Shaku.नय=Politic behaviour. शास्त्र=Deceit, deception; hence, cantion in dealing with rogues. परिजन=stranger as opposed to स्त्रजनन. परिजन=attendant. Mr. Telang has विनंतीनामयावस्य where अषि has no force.
Had it been in the last clause or had there been any opposite idea expressed, there would have been some propriety in it. As it is, there is only a continuous narration of how one should behave with different people. 

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

**23.** दिताः—Gives, imparts, directs. अपाक्रोतिः—Removes. वाचि सत्यं सिन्ध्वति is, as Mr. Telang remarks, a curious phrase. For an idea parallel to that of the Stanza compare the following: दूरीक्रोति भ्रमरं विमलीक्रोति वैचिरितिं परम्यं चुडैक्रोति। भूम्यु कि च कहांम चुडैक्रोति संगः सत्यं किङ्क ्न मेघमोल्लोति॥ Bhādmi. 1. 122. Alanka'ra—कारकीपक—सैव कियांब बलीक्र मारकस्याति दीपकम्। K. Pra. The Alankāra of the stanza is कारकीपक, because the subject-noun सत्यंगति: is mentioned only once in connection with many verbs viz: हृदि, सिन्ध्वति &c. Metre—वस्त्रव्यति लिन्का; see Stanza 2.

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

**24.** जयति=(They) prosper; glory (to them). दुर्दिति:—नोभम् छूते (काव्यरूप रससमरस च) अहि एवं ते—Skillful workers (1) in the art of poetry (2) in the preparations of mercury. रसां—रसाः=(1) Sentiment; (2) Mercury. Hence रससिद्धाः=(1) Perfect in the rasās or sentiments, masters of style, capable of ruling the passions and feelings of men. (2) Possessors of the elixir of life. रस is looked upon as the soul of poetry; वाक्य रसमक्य काव्य सहित्य Darp. The rasas are श्रृंगारहल्लात्सकसस्तरिवभयंकारक:। नीति: तत्त्वादुत्ति इत्यदि रसाः। आरत्तयाम मुत:। Sanskrit works on medicine have given great importance to mercury; एकदर्शी रसामः धराजरामकरुत: Rasaratnahkara. The compound can be dissolved in two ways:—(1) सिद्धां रसाः: यथा ते—Those who are masters of sentiments; सिद्धाः रसा: यथा ते—Those who have skilfully manipulated mercury. In this the word सिद्ध
becomes the last member of the compound, the phrase being considered as one of the आहिलाप्रि class. (2) सृजुः सिद्धा—Proflicient in style; रसे सिद्धा—Proflicient in (the preparations of) mercury. The words सिद्ध, त्रुष्क, पक्ष and बन्ध form the locative Tatpurusha; सिद्धव्यक्त-पक्षपण्य Panini II. i. 41. यज्ञसौर—युध; एक कायाः तस्मान; Cf. यज्ञसौरे भव में द्यापायः Raghv. II. 57. जसाः जाता च महं च तात्पर्यं जाता जगारणं. The root जाः takes the form ज according to the Sutra पापायमाजातव Panini III. ii. 98. आलक्षाः—रेखस्य रोगाः स वाक्य एकसिंह यत्रेकाश्चते भवतु K. Pra. In this Stanza the words चक्तितन; रससिद्धा; &c. have more than one sense, hence there is शेष. Metre—अर्थसूप, see Stanza 1.

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

25. प्रसादस्य—उद्दाते नृवस्य असै उन्नासकः: one whose face is turned up. प्रसादस्य उन्नासः—Ready to confer a favour. सिद्धग्र्व—This word is used in various senses in Sanskrit. Here it means ‘affectation.’ नित्यभास्य नेष्य:—के अके, निरूप: के के नेष्य:—यस्ताः तत्व निरूपभावभाव. In Mr. Telang’s text we find the Visarga of नित्य retained, but it is not correct, since Visarga preceded by े or े and not belonging to a termination is changed to ू when followed by a hard consonant of the guttural or labial class. इत्युपस्य चाप्रायमय Panini VIII. iii. 41. विपणु—विचित्र जन्तत: i.e. purified by learning; अवदेशाः सत्ते पीते खेडः Amar. विद्यम्—विद्युत्स्वर्थ जगाः अमर. हारिन्—Destroyer. विद्यम् कर्त हर्ती तत्तीत्रम् विद्यम् कर्त हरिः—one who destroys the troubles of the world. विद्यमार्गिण इद्धवरी is the reading in Telang’s text which can be explained by taking हारिन्=attractive, hence विद्यमार्गिण=Joy of the world and इद्धवरी=Hari who gives the desired objects. विद्यमार्गिण has been explained by some commentators as विद्यम हर्ती उद्धर्ती स: and by a few others as स्वर्गीयारी or स्वर्गासन्तोपकारी. Neither of these appears satisfactory. The use of a separate adjective referring to the last member of a compound is not a very usual construction and is considered defective by rhetoricians. Similarly the use of हर्ती in the sense of उद्धर्ती is, if at all, quite uncommon. विद्यम is not known to mean स्वर्ग the synonym for it being विद्यम. &c. Here the common property ‘acquisition’ is mentioned only once in connexion with सचितष्ट्य &c. which being the matters in hand.
(नियत=प्राकृतिक) are described as the result of Hari’s favour. Metre—श्रद्धाएविश्वासित; see Stanza. 6.

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

26. संयम:—Restraint over the mind. काले—At the proper time. प्राणा—प्राणान्तो आचारत्: (destruction of lives) तत्सात्: शक्तिः=According to one’s power. युवो—जन:==Collection or class; see St. 22 supra. युवकं=Silence. युवतीयां जन:; तत्स्य कथा:; ताद्युवकं: परेण गoes with युवत्तजन. In the ordinary course of compounds the phrase ought to have been परयुवतििजन &c., but instances like परेण युवत्तजन are not rare in classic literature; they are permissible like the phrase देत्रदस्य गुरुहृदय:; ‘सापे- बलदेवोगि गमरक्तव्य समासः:’ Cf. अनिवेशनीयोऽपरकृत्व नाम: Shā. V. युवति is the fem. of युवन् by Pani. IV. i. 77. रूषणा—रूषण्या: सिद्धत; तत्स्य विमुखः; see St. 45. Vaira'. सामायः=Common (to all Shāstras) सह मालेन वर्तेम समानः। तत: स्त्राम्य प्रच्छ् see Vārtika on Pani. V. i. 124. न:—न उपहत: विचि: पव्य सः=Whose regulations are unobjectionable. Metre—सन्तप्रायः: यथानां ब्रह्म विद्विनयितुता ताष्ठरा कीर्तिते॥ The pause is after each of the 7th syllable.

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

27. विरमणि—रघ् is Atmanepadi but preceded by the prepositions वि, आ, परि, it becomes Parasmaipadi. The propriety of the reading of the text is self-evident. This Stanza is met with in Vishākhadatta’s Mudrārākshasa, Act II. Metre—वस्त्रस्तिस्त्र; see Stanza 2.

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

28. The position of the first two lines has been changed from that in Mr. Telang’s edition and the system of about six Mss. has been adopted in our text, because त्र has no force and appears to be redun-
dantā—One having a good heart, a noble-minded person. (हया-नास मन: Amar) गोम्यां यत्स्य यथा and not शोभनं हर्षं यथा (which is equal to इश्वर a friend) by the rule इश्वरे मिन्नियाम: Panini V. iv 150.

There is a greater propriety in taking इश्वर to signify a noble-minded person as opposed to अस्त्य: than to take it in its restricted sense a friend. क्षायन—One with slender means, in reduced circumstances.

न्याय्या—न्यायाद्वेता—Not swerving from the right path; भूत्पर्येषाः न्यायाद्वेता Panini IV. iiii.92. The words घर्म &c. take the affix घर in the sense of अन्यपेतत्=not swerved from. अन्यपेतत् गरुत्रित्ति तत् गरुत्रि न गरुत्रित्ति अकारे। The affix गरुत्र ('अ') is added to any root with इश्वर, द्रु or छ prefixed to it, when the idea of ease or difficulty is present. गरुत्रूक्षुपरस्य ज्ञात्यायेष गरुत्रूः Panini III. iii. 126. विपर्याप्तस्या—To live in a dignified manner in misfortune. पदमात्र—पदं अस्थविन्यस्मात् विपर्याप्तस्या। To follow the footsteps. अस्विन्यस्मात् विपर्याप्तस्या adviced, laid down. अस्विन्यस्मात् विपर्याप्तस्या—A vow (a course) as difficult as walking on the edge of a sword; i.e. the vow of performing the most difficult things and of withstanding the most powerful temptations. यज्ञोपवित्तकोष्ठो माहौ नोपक्षवृत्तयते॥ असिद्धार्थमवत्ना नाम वदन्ति छन्नियुग्रवतः॥ ईदृश चालिसां वधाक्षमुक्तालोकी वाराणसिकमुक्ते Mallinath on Raghu XIII. 67; also vide St. 64 infra. Metre—दशकरिक, see Stanza 8.

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

29. द्वासम—श्राम past partis: of है to waste away. हृष्ण ब्राम:ह्याम: द्वासम: एमाचित्ते by hunger. शिष्यप्राप्त:—प्राप्तगुणं शिवित्र: शिवो—प्राप्त: “प्राप्त: वाहुविद्यायो” Medini. प्राप्त generally coming as the last member of a compound should be rendered by ‘mostly, almost’. शिवो—विप्रा (नध) दीर्घित: (तति:) यथा स:: प्राप्त:—The word प्राप्त in the sense of ‘life’ is used in the plural; एतस भूनयस्व: प्राप्त: प्राप्त: Amar. मत्ते:—मातां एमातां हन्त: मो नेदं: विपदोऽके तौ कुमारो च विद्वेक्षोऽके: मत्तेन्त्युक्त: विद्वेक्षोऽके: तयो: क्रमः (mouthful) तत्स्य ग्रासः (swallowing), तस्मिन: एका (अभिवित्तीम) बद्ध: हत्या चेत स:: Prof. Gole dissolves the compound मत्त: हन्त: तत्स्य विपदोऽके: तयोऽके: तथा: तया: ग्रासः: तस्मिन: एकस्मिन: क्रमेऽष बद्ध हत्या चेत स:: Who has set his heart upon devouring nothing but mouthfuls from the wounded temples of powerful intoxicated elephants. मात:—
The word अग्रेसर takes the form अग्रे before the root सु under the Sūtra पञ्चममीयमि तर्कः: Panini ii. 18. Rare instances of अग्रेसर are met with in literature. केतरिक्—केतर: अमपातीति. केतर is the correct form when signifying the mane of a lion and not केशर which means the filament of a flower. अलंकार—अर्पसुतप्रकरणः—अर्पसुतप्रकरणः या सा लेव प्रत्तुतया K. Pra. There is अर्पसुतप्रकरणः in the Stanza because the description of a man of self-respect which is the matter in hand is implied by the description of the nature of the lion which is not the matter in hand. मेत्रे—शाङ्कनिष्ठित; see St. 6.

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

30. स्तल्पसन्तो त्यायवध वसा च स्तातो वसं (Samāhar Dwandwa) तत्स्य अवबेषः स्तातो वसं च स्तातो वसं। स्तल्प: स्तातो वसं च स्तातो वसं। तत्स्य मात्ति च स्तातो वसं। अस्तिति: अर्थाय: अस्तिति। The suffix क is added to nouns to impart a diminutive sense. It is also used to convey a deprecatory sense कैन्तम अस्तिति: अस्तिति। Mr. Telang has स्तल्प अस्तिति: अस्तिति: गो: We do not see any beauty in that reading which makes a special mention of the bone of a cow; the reading अस्तिति does away with the necessity of taking स्तल्प as an adjective to अस्तिति। Moreover स्तल्प with स्तातो वसं imparts a greater force to the sentiment. न्यः—nom: sing: of the irregular word अनु a dog. छुँयः—छुःयः: शारिनि: तत्स्यः। Mark the idiomatic use of the dative. Generally we find instead of छुःयः in literature though the latter is permissible according to Bháguri who says that even words ending in consonants may take the feminine affix ट्यः (आ), while Pánini allows it only in the case of words ending in अ. ‘वसिधिभाषिर्ग्राहयोरस्योपरि’ II आर्य पाल हर्षतानां वस्या वाचा निशा दिशा। Of. छुःयः St. 29 supra and St. 84 infra. सिंहः—हिन्नतिविन्दिनि: सिंहः: a word of the प्रस्तोतिच्या class ‘सिंहो वर्णविपर्ययः’ Sīd: Kau. कुञ्जः—कुञ्जः: गतः: a Dvitiyā Tatpuru. A noun in the accusative case is compounded with the words शिवत, अतीत, पतित &c. हिन्नतिविन्दिनि: पांडुः पांडुः पांडुः पांडुः पांडु: Panini II. i. 34। सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—सत्तं:—
रण्यास; see Stanza 9. Here the particular characteristic of the lion is confirmed by the general statement of one's conduct according to his nature. Metre—शास्त्रविभीषित; see Stanza 6.

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

31. चरणारूचरणोऽचरणाः अवपातः = falling at the feet. पिण्डप्रेत—lit. one who gives a ball, hence ‘giver of food;’ see Misc: Stanza 8 infra. Some word as पुरुस्तान् or पुरूः should be supplied after पिण्डप्रेत. पुज्ञयः—Primarily it means an ox, but secondarily at the end of a compound it signifies ‘chief, best, pre-eminent of a class; स्तुतिरत्र व्रजः घर्भवान्ति—क्रजः. सिंहाश्वतुष्णागायः: पुविः अश्वाठायोत्तरः. Amar. चापरम्—with patience. चाहचाहतः—By numerous coaxing words; चढ़ चढ़ प्रयो बावुकः’ Amar. Alanka’ra—स्वभावाविभावभिभावस्वभावस्वभावस्वभावस्वभाव क्रियावन्याय. K. Pra. In this Stanza the description of the characteristic action and posture of the dog and the elephant are described. Metre—सत्तातिवृक्कः; see Stanza 2.

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

32. परिच—परिवर्तितं तत्त्वः: (revolving), तत्त्वतः संसारे—In this world. “The allusion is to the ever recurring birth and death in this world. पुनर्जनम् पुनर्जनम् मरणं पुनर्जनम् जननं सशक्तेऽति तत्त्वसम्बन्धी भाषा: are familiar verses to the same effect” Telang. को वा—The interrogative pronoun कि and its derivatives are used idiomatically with the indeclinables वा, नाम, इव, इति, to give emphasis to the question and may be translated by ‘who indeed, possibly’ &c. Gole. Mr. Telang seems to take the phrase ‘who indeed being dead is not born again.’ We also construe it in the same manner and differ from Mr. Kale who construes it thus ‘who is not born and who is not dead’. सत्तात्ति तिति तिति, rise. Metre—अवधुपः. see St. 1.

Trans.—Who, indeed, that is once dead in this revolving world is not born again? But that man is born by whose birth his family attains to dignity.
33. स्तवकृं—Cluster, bunch. हयिनी=(fem. of हय) two-fold. The
numerals take the affix तयाः (तय) to denote a partitive sense, which
according to Pāṇini. V. ii. 42,43 in the case of ह्रय and ध्र is optionally
hanged into अयाः (अय) and the ending ह्र is dropped, giving the
forms ह्रिियत or हा, ध्यिियत or ध्य. मनतिर्षि—High-minded, प्रशस्ति मनः
िति अस्व. Words ending in अस्व and the words माया, मेया, and अजस्व
like बिन्द in the sense of possessive affixes which indicate greatness,
preception, praise &c. भूमिन्द्रायदधाराय नितयवेदभूतिः सत्तर्—प्रस्तवतियतिया
समं अवन्ति मलिकाय द्वारा।। S. Kan. “The idea of placing flowers and
arlands on the head is common in Sanskrit literature”. Even at
this day both sexes are seen using flowers on the head in Mysore and
nearabouts. The reading ह्रा गत्री &c., only indicates a course without
my effort; and means ’there are two courses, while हयि हति: conveys
the idea of a certain amount of determination on the part of the
high-minded. Likewise it is preferable to have मनस्ती the उपमेय in
the singular, as it is in juxtaposition to स्तवक the उपमात, which is in
the singular. शैशायते in the present tense conveys the sense of a
moral proposition and is therefore to be preferred to the potential
form of the verb. Some such verb as शैशायते must be supplied after
ह्रा. Stanza 104 infra, is the same as this one with a slight varia-
ton in the wording. For a similar idea compare ‘नेत्रभिन: सुमतिः मृत्तिः विनितिः चरणेष्वलादानानि’ Uttaraकोलि—विनितिः—lit. lies down,
steets, unveils (into). Alankāra—उपमा. All the conditions required
for this Alankāra are found expressed in this Stanza; कृतस्तवकृं is
e उपमात ‘the thing compared to’, and मनस्ती is the उपमेय ‘the thing
compared’ being on the head or withering away in the woods is the
minor property, and ह्रा is the word conveying the sense of com-
parison. Metre—अबकदम—see Stanza 1.

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

34. जौहर—jūharpati (from जौहर speech and पति lord. The substitu-
mion of पति for र of जौहर and तत्त before पति and कृं respectively is by
a Vārtika on Pāṇini. VI. i. 157); प्रकृति: (आदि:) वे यां ते। अर्हपति:=
said in high esteem. पति—पन्नित्वा पति वा पन्नित्वा वा च पन्नित्वा: This is Bahuvrihi,
याया व्यासतत्तवाराधिकसङ्ग्वया: सङ्ग्वये Pāṇini II. ii. 25; a compound of an
inclineable, a numeral, or the words आसव, अष्ट्र or अष्ट्र with a
meral is a Bahuvihi. In the formation of such compounds the final
wet or the final consonant with the preceding vowel of the latter
meral is dropped and अ added on, ह्रा वा अज्ञो वा ह्रििता: तत् प्रति—See
St. 16 supra.—मिश्रित (यथाविश्रेण) विशेष—Valour with regard to an extraordinary enemy. विशेष is generally used as a noun; some instances are found where it is an adjective; e. g. अस्तित्वादित्वं फलवृत्ति: Raghnu. II. 14. Taken as an adjective here it means ‘unusual valour’ and the compound is to be dissolved विशिष्यते इति विशेष:, or (2) विशेष: यथा: with nothing remaining; hence, complete; विशेषायासि विशेषम् विशेषविशेषम्: तद्विष्ठन चिन्ति: यथा: चार्यते—वैर करोति denomi. from the nominal base वैर enmity. The affix क्रृत्व (y) is added to the nominal bases शब्द, वैर &c. in the sense of doing or making, and the nominal verbs so derived are conjugated in the Atmanepali: चक्रवाक्रक्रमाचष्टमेश्युष्म: करणे Prānimi III. i. 17. खात्रार: Shining. यथा:—on the day of conjunction or of full moon. भार्तो:—Voc. Sing: of भार्तः: not literally but a mere term of endearment. Some Mss. read भार्त: which is interpreted as “insensate.” On this construction, however, “an आपि or some word of like import would seem to be necessary.” भार्त: might also mean, अमरणं कुणैश्च ‘having revolved’, the affix न being added to the root च्र in the active sense by Pumi. III. iv. 72. शीर्ष:—शीर्ष अवशेष: यथा: स: शीर्षावशेष:, न शीर्षावशेष: अर्था: अर्था: अर्था: अर्था: शीर्षावशेषमेवं संपत: कृत: शीर्ष:—वैर कृत: Some Mss: have शीर्षावशेषानुप्रतिनिधि: which may be dissolved as शीर्षामय अवशेष: यथा: ता शीर्षानुप्रतिनिधि: शीर्ष: नै: जन्य: आकृतिः यथा: स: The mythological incident referred to in this Stanza will be found in the 8th Skandha of Bhāgwaṇ as well as in the Matsya Purana. The deities obtained Amrit by churning the ocean. By a strategem Rāhu gained admission into their assembly and drank some of the Amrit. The sun and the moon discovered the theft and reported it to Vishnu who cut off Rāhu’s head. On this account an animosity has been established between the two planets—the sun and the moon—and the demon Rāhu who is supposed to periodically swallow them. Alanku'ra—अप्रस्तुतप्रक्षेपा see Stanza 29. Here the description of Rāhu’s conduct which is not the matter in hand leads to the implication of the disposition of a wicked person which is the matter in hand. Metr. शारदविकीर्णित: see Stanza 6.

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

35. युद्धन—The number of Bhuwanas is either three as in the familiar expression बिम्बन; or fourteen; see Vaira’. 23. Here the poet
seems to have used the word in a limited sense. The phrase means 'the different regions of the world'. फणाः—फण एव फूल्क् The flat surface formed by the hoods, (see Matsya Pu.) तस्मान स्थिताः. कमराः—By the lord of the tortoises. मध्येग्युम—मघ्युम मध्येग्युम. (An Avyayibhāva compound). The words परे and मध्ये optionally form the Avyayibhāva compound with a noun in the genitive and are placed first with the final अ changed to ए; as परेग्युम or मध्येग्युम &c. परे मध्ये पश्चा वा Pani. II. i. 18. कोडायनामस्ते—कोडायनामाः अच्छे हिते कोडायनाम (Loc; Tatpurusha) = on the breast of the ocean. अच्छे takes the form अच्छिन when it is the last member of a compound अच्छिन्तस्कल्लाः. "न न कोडायनाम" Amar. अन हाराः—Easily, without difficulty. The ocean seems to take very little notice of the huge body of the tortoise. See Matsya Pu. अहेतु = Oh, what wonder; अहेतु तुर्यो ते अमर. "The point of the Stanza is that each of the great personages mentioned does some remarkable act, and yet each later one outdoes each preceding one." Telang. Alanka'ra—अव्यदतत्त्वाः; see Stanza 9. Here the general proposition with regard to the magnanimity of the doings of the great is confirmed by the description of the ocean easily holding the king of the tortoises on his breast. Metre—हरिनाः; see Stanza 9.

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

36. वस्मः—See note St. 14 supra. समदेव—मदेव सहित: समदेव, समस्थाली, मववाच सो—सवा, सो—सवा, सत्—फुल्क् तत् कुलिः तसो—कुलिः, तत् प्राङ्गः. The word मववाच इस also found as मववाच see Sidd; Kan: on Pani. VI. iv. 128. उद्धोरण—उद्धोरण उद्धरण: दो—दराः. बहुतस्य ते दो—दरासं चो—चराः; उद्धोरणस्तव ते दो—दराः, ते: युरुक्ते चुरुक्ते—दराः. नामस्ते तुपाद्य:—of the mountain of snow i.e. Himālaya. His son is called Maināka. Read असत सा नागसुप्नोभाय मेनाकम्मोगितिविवाहसदः। कुर्तिजि परस्याचि द्रवयवातेवेत्, नामस्ते कुलिश्चतनान् Kumar I. 20. अहेतु = Alas. कैलाः—कैलाः विवश:—overwhelmed by calamities. संपत:—Falling and thereby secreting oneself. पवसां पति:—The ocean. दचित: is more or less redundant with the construction. वरः—न च; the signification, as remarked by Telang, being implied in the construction itself. For the allusion in the stanza see Ramáyana Sundar Kanda. प्रतित्वाच हिमसुन्तं वाक्यो वाक्योविद्वन्द्वः। पाण्डुसं पूरा चैत्य बुधः श्रीध्रामः; १००।। वज्निति स्म दिश: सर्वं गर्भविन्नतेऽद्भुत:। तत् तत: तु प्रवर्ते देवसुप्रव: सहस्त्रः। ॥ १२ || स्वामिः च भयं नामसुतेऽपि पतनश्वुचः। तत्: कृद: सहस्त्रः पदेतानाः सहस्त्रः। ॥ १३ || पश्चाबिच्छेद वचोण तन्न तन्न भक्त:। ॥ स माङ्गागः:
Ms. V has प्राणचे; in place of प्राण्या; and explains भैनाकस्य पितिः हिरांचे कृष्णविहरे दत्ति कृष्णाप्रधाने: प्राणमचे जीवनाशी वरम्: Metre—

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

37. युतः—As, inasmuch as. पार्तेः—By the rays; allegorically, by the feet. This double sense is found used in literature in several places. तेजस्—Of extraordinary lustre; possessing great valour. The suffix विन्न shows 'excess' अस्यमाधिमा विन्न: Pān. V.ii.121. इनकान्तः:—Sun-stone तदृस—Therefore, निक्षिप्तः—Insult or injury. In the reading निक्षिप्त, the meaning is the same but it requires straining. कथं सहस्त्र—The present is used in the sense of the potential. For a similar idea Cf. न तेजसंपर्य हंसमालिके ददइत्वे स तत्स्य स्वि भावः: प्रकृतिकृतद्रव्याद्विक्षिप्तः: मयूराद्रयन्त् तपति यदि देवे विन्नतये: किमाधिययायात निक्षिप्त इव ते जाति स्वि वामति: इति | ||

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

38. सिहः—हिन्नवीपति विन्डः: The word belongs to the पुषोदर class. भवेद्वणगामादेसम्: सिहः वर्णविपयत्वात्: शुद्धामापविकुतितेर्वणामाशायपूज्यनर्मम्: S. Kau.

गुर्ण-प्रासतः कपोलः कपोलितवियतः: मदेन मदिनः कपोलितिवियतः: वेष्या: तेषु मृद-मृद-कपोलितिवियतः is a Karmadhāraya compound by the Sutra प्रशासनाचन्द्रम् Panini II. i. 66. नरादेव्यादिविन्यासः: स्वः प्रकाशक्रसक्तिवियतिवियतिविन्यासः: Gau: Maho: All these words at the end of a compound signify pre-eminence of the preceding noun. The compound can also be dissolved as a genitive Tatpurusha कपोलाः सत्तियाः: यत्र ततास्निः विष्णु:—the region.' तिः: प्रदेशी कुपिः च विस्तारा:—‘large temples’ and in the second it means ‘the sides of the temples.’ For the flow of the rut see Pa‘laka‘pya कराक्षुमया मेद्राच नेत्रायाः च मस्स्तिः: Cf. निर्वैभवामासमधुः.
39. रसातलं—One of the seven regions under the earth which are अतल, वितल, छतल, रसातल, तद्वातल, महातल and पातल. Verbs implying motion govern the accusative. गच्छति—The reading गच्छतत्त्व is incorrect because गम is Paramarth. शीतलं—Virtuous conduct, शीतलं स्वभावेण तड़तूऽने Amar. This is a word of very wide import and conveys the idea of moral rectitude. It appears to be one of Bhartrihari's favourite words; vide Stanzas 13, 42, 82, 109 and Misc. 18 and 19. Com. V1 explains शीतल by अर्थविद्धिर्गणम् which does not seem to be correct. अपमितिः—Noble birth. This word has been rendered by commentators by स्वभाव, परिजन, &c., but "as all other things enumerated are qualities residing in an individual, that meaning, if allowable elsewhere, is not admissible here." Telang. असि—Wealth. तृणो-नृणस्य बलः तेन प्रायः (तुल्या:) वृक्ष-प्रायः—like a blade of grass, like a piece of straw. प्रायः बाहुव्यंतुल्ययेः Medini. Alanka'ra—काव्यिन्द्रम्—सम्राज्ञीविंश्चिन्तन काव्यिन्द्रम् सम्बन्धनम् Kuvada. In this Stanza the phrase लैकन &c. constitutes the reason for desiring wealth only regardless of जाति &c., and therefore it is काव्यिन्द्रम्. Metre—वाह्यतात्त्विकादित; see Stanza 6.

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

40. तामि, तत्, सा—The pronoun तत् generally with एव expressed r implied is used by itself without its correlative यथौ in the sense of very, same, celebrated, or well-known &c. प्रकाशमिदात्युनार्थविप्रभ्य-तच्छेदिवन्सृधाण्न नामे विहारे K. Prā. तत्वदिदिः—Sharp intellect, "a head which is at home in every subject" Telang. अनुप्रतिहातं—Unrepulsed: श्रेण—Without the warmth of wealth. Construe अर्थामाणाः विरहितस्तत् एव पुराणे जगन्न अन्यः भगवतीविप्रभ्यसिन्नम्. Metre—वसन्ततित्त्रकः; see Stanza 2.

Trans.—All the organs are the same, action the same, sharp intellect the same, speech the same; a man, though he is the same,
becomes quite a different person the moment he is deprived of the warmth of wealth: this is indeed wonderful.

41. प्रिणत—See note in Stanza 7. शुद्धताः—Learned in the Shāstrās; शुद्धरास्मिः शाश्वेः Medini. Alank'ra—काल्याणी; see Stanza 39. In this stanza the phrase संस्कृतम्: काल्याणा-अस्मिति explains the reason why a person having wealth is considered कुलाः, प्रिणत, &c. Metre—उपासनिः; see Stanza 12.

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

42. श्रद्धिन्याताः—दुष्टो मन्त्री जन्म स: दुष्टांत, दुर्मृतिः: यात्: श्रद्धिन्याम्, तस्मात्: लक्ष्यः—Attachment to worldly objects. There does not appear to be any propriety in taking the word in its restricted sense. वियः—This word in ordinary language conveys the idea—a Brahman, but it is something more. "जनना ब्राह्मणो रोकः सत्यक, सर्वोत्तम उच्चयते। वियहा यात्र विप्राचेष्व विभिन्न: श्रद्धिः उच्चयते ।। क्षत्तय—तनाति कुर्विमति तनन: । गुर्गति: तनयः: तथापति: रक्षोपासना is serving a wicked person. अनख्याय: = a conduct which is not straight, impolitic conduct. शरीरः=see note in Stanza 13 and 39. अनवेशणः=Want of supervision. अति—has no force here; अप्राप्य: = Indifference, want of affection. त्वागायाम्=र्यागे प्रमाणः: तस्मात्—By carelessness or indiscrination in giving. The reading त्वागायाम प्रमाणः breaks the symmetry, since this is the only place where two causes are given for one result. The construction प्रमाणाद्य य: त्यागः: तस्मात् may perhaps preserve the symmetry but it is an involved one. Alank'ra—कुल्याणिः (see Stanza 25) since तुपति: यात्र तथा, &c., which are the matters in hand have a common verb विनमर्यादिः. Metre—शादुस्वराकर्षित; see Stanza 6.

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

43. "The language of this Stanza is" as Mr. Telang remarks "much condensed." In the second line the word वित्तम् must be taken understood as the object of द्रामितं and खुड़े; and वित्तम् must be supplied from the first line. Construe य: वित्तं न द्रामितं, न खुड़े: तस्प (उद्भवं) वित्तम् क्षीया गतिपिवाः. Metre—अवाः. See Stanza 8.
Translation—Giving, enjoying, and loss, are the three courses by which wealth is diminished. The third one is open to the wealth of him who neither gives nor enjoys it.

44. शापो—Ground or cut on a polishing-stone. हेिति—He is wounded by weapons. सत्सी—मदेन सीता—इद्या—पुस्त पर: of the root शाफ्ति to become dry, to go &c. स्वभावि (युक्ति) दु:िन्यािि यासा ता:; compare श्रेणि: इद्यायुष्टि: सिरज्ञायद्देहुष्टिि: मुद्रा. III. 7. कदां—कदा एवं श्रेष्ठ: यथा स्त: कदासेिि: : Sanskrit poets have spoken in high terms of admiration about the कढािशिििि यिया in several places. ‘मणिित्वा’

पायुस्तिि तृििपथििि मः तृिि गृिि’ Kriि. II. 11. ‘पविष्ष्वाििष्वो कदाः’ Raghu. V. 16. The mythological account of the manner in which the digits of the moon gradually disappear will be seen from the following:—प्रथमं पिवते इिछादिर्दीिया पिवते रति:। इिछेश्वास्तिियां ते च धरिः शाश्वारस्ति:। परम्परिि तु ववन्द्रििर: पंिि इििि वास्कि:। साम्यिि

गृिियो दिश्य अभििमिि एकपाल। नवमति द्वृििपसर्वम्: प्रभाििि वे कदां। इिि इिसे वारस्: पिबिेसर्षीििः। दृििश्रीि पिवत:। सनि सम्यिि भागििि। इिि इिसे इिियि वा इर:। पिवते कदां। इिि इिसे पश्चाििि: पश्चाििि प्रजापिि। इिि तिििि=By slenderness. तििििि is an abstract noun from तुः. The words पहुः, मदत, मदि, पड़, तड़, तच्च &c. take the suffix इििििि (ििििि) optionally to form abstract nouns; as प्राभमा or पाि्वििि, धरििि or महादेमिि &c. पुिीिििि इििििि पानिि: Pani. V. i. 122. Alankaśra—दोषका—सक्रुि्वशििििि वानिि पहुःिक्तििििििििि K. Pra. The common property गोििि: i.e. beauty is mentioned only once with regard to जननि: which is the matter in hand and माििि: मस्र्विििि &c., which are not the matters in hand Metre—ििििििि. See Stanza 8.

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

45. परिशिष्ण:—In reduced circumstances. कबिलि see note on काकिलि Stanza 2. प्रसृििि—प्रसृिि=Handful; पणििििििि: प्रसृिि: Ama: hence by श्रेष्ठि what is contained therein. The root स्त्रुि governs the objective of the person or the thing desired. श्रेष्ठिििसििि: Pani. I. iv. 36. सेंपूिि: as opposed to परिशिष्णि: कल्याििििि्वििि्सििि्सििििििििि. द्वृिििम:—द्वृििरेिििििििि. अति: हेणििि:। अका:—एक्षािि अनेकािििििििि. तथा इििििििि: अनेकाििििििििििििििििि. वाििि: यथा: रेष्या: अिः पहुःििि:। In objects. अवस्था=The state of life. प्रथयाििििि गृििििििििि.
करोति (Denominative from पृथ) makes great. The last two lines of
the Stanza are intricate and have been variously explained. Some
take अत: with अनेकान्तः but it is better to take it as showing an
illative relation of the previous statement with what follows. चनिनाम
अथष्टु अनेकान्तः अपूर्वः एव गुरुवृत्तिः कस्तूरि प्रयायति च संकोचयति च is a con-
struction adopted by some, where अथष्टु is taken to mean ‘wealth’; but
we would prefer to take the word in its general and wider sense
पदार्थप्रयायति and construe चनिनाम with अपूर्वः and गरुवृत्तिः with अनेकान्तः;
the meaning of the instrumental being प्रयायति च. गुरुवृत्तिः अपूर्वः (परिप्रेक्ष्यः संपूर्वः च) कस्तूरि प्रयायति च संकोचयति च. Mr. Telang’s
translation of these two lines coincides with our construction except
the interpretation of अतः. Metre—निलोल्लो; see Stanza 8.

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

46. दुः—Desi. of दृढ, which although a root taking two ob-
jects is used here with only one object. तेन is here in the sense of तदः. अतः—
The propriety of this word in the Stanza is not clear, except in the
wider sense ‘now, at present’. पुष्प—Imper. 2nd per. Sing. of पुष्प
नाभी: फूलतिः is a curious phrase. Alanka’ra—उपमा. The continuity
of comparison in the Stanza has not been preserved throughout.
Metre—वसन्ततिलक; see Stanza 2.

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

47. हिंसा—Murderous, cruel. From हिंसा with suffix added in
the sense of the suffix तात्त्विक by Pan. III. ii. 147. अर्धरा—अर्थ एव
परं यस्तः स्योत:—Covetous. वृहायु—Liberal. निवयः—निवयः ययः यस्य सा
प्रढुः—प्रढुः निवयः वनामस्य: मस्य—In which there is a continuous and
plentiful acquisition of wealth. It is preferable to take निवय as an
Trans.—Now false now true; now with harsh now with agreeable words; now cruel now merciful; at one time covetous at another liberal; either always squandering money or continuously heaping it together—such is the policy of kings like a courtezan who has manifold appearances.

48. आता=Authority, power to command. "निजः शासनः च सः॥ विदि शाला॥" Amar. See Stanza 108 infra. यें—The genitive is used in the sense of simple relation according to the sutra पदी शेषे Parii. iii. 50. गुणस्=Good things. कोशः—see note on किंत्र in Stanza 21. The reading सर्वजनानाम् would, in these days, be more agreeable. Rámashri considers the word शाला here, including 'all people' by पुष्पक्षण, 'प्रत्यक्षप्राप्तव्र—Taking shelter with a king i.e. becoming a king's favourite. गतः—सत्ता शालिनी—शालिन्युक्ता स्तूल गतः गोदाम्योऽक्षः: The pane is after the 4th syllable.

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

49. निजः=A little. पदीक: शाला: निजे शालपदी दिक्षितः स्तूलः—A little. पदीडः स्तूलः ज्ञानानाम् इति श्रुः:—Waterless tract, a desert. In these days Maru is the tract known as Mārwād in which there are large areas extending over miles without a drop of water where mirages are seen during the hot season. निराकः—see note on Stanza 18. यें—On the mountain of gold. में: खुल्लदम्मः राजसाह: खराल्यः: Amar. "The mount Meru, which is formed of gold and jewels is according to the geography of the Puranas the central point of the earth round which the whole firmament of stars is supposed to revolve." Kale. तत्—तत्सत्, therefore. कुरः इति—Humiliating conduct. मा कृः:—see note on सार्वमेषा: Stanza 17. तुलः=Equal, same. Alanka'ra—काव्यिकः because the phrase कृपे पद्य &c., constitutes the reason for चीरी भव &c. गतः—गांडेन्युक्तः. see Stanza 6.

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

50. गोरचरः—see note, Stanza 16. कुर्णयोगितः=Humiliating words. Of. दीनं वचः in next Stanza. The reading adopted by us preserves 'sequence of voice.' It is a popular belief that the water fallen on the
earth is not congenial to the Chátaka; “गर्भिणिनितं तेषं चातकानां ग्राहय” *Raghu* V.17; and that he depends for drink on the clouds from where he gets only a few drops of water. For the same idea see the next Stanza and Misc: Stanza. 11. *Alanka'ra.*—अप्रस्तुतप्रसंस्ता. *Metro.*—अनुद्भुः.

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

51. सावोऽसावधानं च तत्त मनव, तेन—Attentively. क्षणो—accus. of time. कालाधनीर्य-निर्माण्योऽर्थं *Pani.* II iii. 5. ात्रूः:—such; may refer to चातकारार in the above Stanza. *नेताः—विभिसनसंस्तृः:* मनोरमपूरकः not such (as fulfill one’s desires). ये ये—तत्त्व तत्व—For the repetition see note on क्रियन्ति Stanza 8. supra. *हरः:* governs the genitive. *Alanka'ra.*—अप्रस्तुतप्रसंस्ता. *Metro.*—शास्त्रात्थणिकीविषयं. 

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

52. अकारणोऽकारणेन वियहः काओऽवियहः: न काओऽवियहः: अकारणोऽवियहः: परयेन परयेनिनि &c., are instances of वियहतमी; see note on मयि Sta. 2. *दुसोऽदृः: आत्मा (समस्य:) वेयाःः ते तुरामान्त, तेयाः. इद्द—The subjects अक्षुरणलेः, अवियहः: सुहस्तः &c., are in opposition to the pronoun इस with which the predicate agrees. *Metro.*—हन्तविभिन्त—हन्तविभिनतमित्रह न्यो महरः. Pause after every 4th syllable.

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

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

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

54. The language of this Stanza is condensed; दूर्जेन: has to be taken as the subject in each of the several clauses. Construe नौपि यः ( दूर्जाः ) गुण: सः दूर्जेन: जात्यनिर्मिति गुणमति &c; नौपि—नौपि ( दूर्जाः ) अति अस्पति नौपि मणिं, तास्मन; ततरुकः—त्रते रूचि: यस्य: तास्मन:—In one who likes
rigid vows. केतन्—कितन्त्र भावः—Shrewdness. विरूणता—( मृणा= compassion )—Hard-heartedness, cruelty. दुः—दुःहेवेष्ठि
द्विता न्यितुः।। वीतरामाक्ष्यारः तिर्य पृथिवी मितुः।। Bha: G'td'. II. 56. The word दुः
means मन्नतजीति i.e. a contemplative, meditative person. विमःता—Want of sense, foolishness. तेजुः—see note on मन्नतितः in St. 33.
विमःता—Haughtiness, pride. अदेये पञ्च गणे सङ्कोचे वृद्धोपि च Medini.
मदुः—मितिदत्त मदुः ( वचनं ) अस्थिति मदुः; मदु + the affix r added in the sense of मदुः ( see note in Stanza 33 ) as per वर्तिका रपनरिणे खलु
कृमेय उपरस्थिताम. मदुःभावः मदुःता=garrulousness. को नाम—see note on को वा in St. 22. अदुःतः=कदुः—Branded. Construe the last
तत् ( तस्मात् ) को नाम सां गुणानां गुण भच्छे वि उज्जितानांकितः।। Metre—
शालूकरिकित। see Stanza 6.

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

55. धोष=Greediness, avarice. This has been looked upon as one of the greatest of human frailties. धोष धोषविंध्याय ये
गुणिनां गुणः।। धोष धोषविंध्याय उपरिवेद्यस्य तद् अवक्षेत्तम।। Bha'gwata. अधु
वतत्त्वम्—गुणविंध्याय अवक्षेत्तम।। धोष धोषविंध्याय उपरिवेद्यस्य
तद् अवक्षेत्तम।। धोष धोषविंध्याय उपरिवेद्यस्य अवक्षेत्तम।। Bha'gwata.
The opposite of merit; vice. The meanings of धोष ( अ ) are six:—तस्मात् तमस्मात् तमस्मात् तद्
तद् अवक्षेत्तम।। धोष धोषविंध्याय उपरिवेद्यस्य अवक्षेत्तम।। The meaning here is तिरीक or opposition.
धोष धोषविंध्याय उपरिवेद्यस्य अवक्षेत्तम।। Bha'gwata. धोष धोषविंध्याय
उपरिवेद्यस्य अवक्षेत्तम।। मार्गिता=Wickedness, slandering. धोष धोषविंध्याय
उपरिवेद्यस्य अवक्षेत्तम।। मार्गिता=Truth, veracity; धोष धोषविंध्याय
उपरिवेद्यस्य अवक्षेत्तम।। धर्मि=Civility. धर्मि=With one's relatives. This reading is preferred to
due since a man possessed of civility can easily win over strangers
to himself, while mere civility alone cannot carry a man through
life. धर्मि=for महाम see note on महाम Stanza 44. थेनः—This is a
reading decidedly preferable to थेनः. Bhartrihari looks upon learning as the best of wealth, vide Stanzas 16, 20, 21. अपया=Dignity.
संस्कृतविध्य चाकिष्ठयमपविद्यमानितिर्च्यते Bhag: G'td'. This Stanza remarkably
coincides with Stanza 21 in regard to style and forms of expression. अंकृक्ष्यां—संस्कृत.
संस्कृतविध्य चाकिष्ठयमपविद्यमानितिर्च्यते Bhag: G'td'. This Stanza remarkably
coincides with Stanza 21 in regard to style and forms of expression. अंकृक्ष्यां—संस्कृत.
Metre—शालूकरिकित। see Stanza 21.

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

56. प्रसूर—Pale. दिनसे प्रसूर: Mr. Kâle has दिनसे (the instrv. being हैति० ) प्रसूर: 'rendered pale by (the light of) day.
अष्टकाः—N विद्यै अष्टकाः ( शाष्टि ) यसिंवत तत्त् स्वाष्टकाः—छिदु आक्षितग्यंतग्य, तत्स् & c.
of one who has a handsome form. सातो—दुर्गं: = Distressed, in reduced circumstances. नपात—नपात्रां गत: Dvitiya Tatpurusha; see note on कुछ० in Stanza 30. In Mr. Telang’s text we read नपात्रां instead of नपात्रां, but there is no special ruling for the change of न to ण in the word अंग्रं. Vishwakosha gives the word in the नान्त class. Jagadharra in his commentary on the Mālati-Mādhava remarks:—“अंग्रंश्चेक विचारवाचारणवश्चितां वचारादिवर्णातिकिमिति व चोक्षमुहंकमेव.” Likewise, Ruchipati the commentator of Murāri has “अंग्रंश्चेक नादातिकिति कैलितातिति तात्रामालिकि, न च न्यायार्दिवर्णेन गन्तामिति वास्त्य पृथ्विराविद्यान्त्रारामालिकि तथावचाराप्रासरामकार्श्चा. “ There are however rare instances such as “अवीर्यं सबर्मेय सौरापंचिरंगं दिग्कितत:” Rasikaranjan Ka’vya. where it is absolutely necessary to take the word as अंग्रं without which the double meaning running through the poem cannot be preserved. If therefore the word has at all to be taken as अंग्रं it can only be done as suggested by Rāmāshramikāra by including it in the प्रेम class. एतानि—Should be supplied in the last line:—एतानि म मनसि सम शल्यानि (भवनि), Alanka’ra—सन्यास—नीलीदिहावेदार्थस्मृति यशामयतमीस्ते भवेत्॥ सन्यासोऽस्त्री: K. Pra. Here दिनसे प्रसूर-श्रेणी is alone sufficient to become a श्लेष्म to my heart. Yet other श्लेष्मs such as गन्तयोगवन्न कामिनि &c., are mentioned. Metre—पुष्पी vide Stanza 4.

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

57. कान्त——see note on कान्ति St. 2. चन्द्र—चन्द्र: (अत्यन्त: सीमा: वा) काप्त, येवं से चन्द्रकोप:; तेषा:—of those who are highly irascible, full of wrath. होता:—accu. sing. of होतू one of the chief sacrificial priests. There are sixteen priests at a grand sacrifice:—ब्रह्म, अध्यात्म, प्रायथात: नेत्या, अनेता, बाग्योष्ठीसं, आर्यान्य, पौराण्य, उद्यता, प्रत्षो: तात: प्रत्षितवत: अस्तुतं दयं: होता: भैरबलयं: अच्छवाक्य: एव प्रायस्त्यु: of these होता, उद्यता, अवयु: and आहा are the chief. जुड्धस्थ not the present participle of हूँ since the root is Parasmaipadi; जुड्हस्थि तच्छि: जुड्हस्थि:; ते—see note on जीवमान in
Stanza 12. There is a variant in which the present participle of this root is found. *Alanka'ra*—उँग्रह. *Metre*—अधुरुः.

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

58. प्रतचन्दपः—Eloquent. चालुकः—चृत् + चृ (क) =चृत. The affix चृ is optionally added to words of the सिद्ध class in the sense of possessive affixes, लिङ्गमाधिक्यः *Pa'ini* V. ii. 97; चृत एव चालुकः: Flatterer: जल्पकः—A garrulous person. Regularly the word ought to be जल्पकः: but as it stands it is to be analysed as जल्पः+तीतति अल्पः, तीतति जल्पः: For the use of the affix कनः (क) see note on अथवेन in Stanza 30. अमृतन्नरः—Bashful. प्राप्तः—Probably. अभिजातः, =Well-born. अभिजातः: हृदीन्विस्तारधिविशिष्टं *Medini* [medhi]: योगिः—
चौधीरः—A contemplative saint, one practising Yoga and therefore endowed with the power of knowing past, present and future. In the case of potential passive participles the agent of the action is put in the genitive or instrumental case, नृत्यानं कर्तकः वा *Pa'ini* II. iii. 71. अन्नम्—Not fathomable. *Metre*—मन्दाहृताः—मन्दाहृतास्यालेक्षणाः जन्नर्ति लोकायथमं. Pause after the 4th and then after the 6th syllable.

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

59. उद्धरिताः—उद्धरिताः: अखिलः: खलकः: यत्वः, तस्य=of him who has imparted lustre to all scoundrels, i. e. who has brought notoriety to the whole set. Commentary व 1 has explained this as उद्धरितः प्राप्तिता: अखिलः: खलकः: यत्वः: विद्यर्धन्वर्धakraहः: विगतः:—Unbridled, unlicensed. प्राप्तिता—प्राप्तिता [प्रभु] विद्यर्धन्वर्धakraहः [यत्वः] निजज्ञामक्षममिणि तेजः द्रष्टि: ( आतिथः: ) यस्य: तस्य=Of one who indulges in wicked deeds commenced before and now developed. With the reading विद्यर्धन्वर्धakraहः for विद्यर्धन्वर्धakraहः the compound may be dissolved as प्राप्तिता (प्रभु) विद्यर्धन्वर्धakraहः—विद्यर्धन्वर्धakraहः: कम्पसि: द्रष्टि: कम्पसितः: प्राप्तिता निजः अवभा कम्पसितः: यत्वः. It will not do to take कम्पसितः द्रष्टि: as it is in continuation even now. गोचरः—By those come within the range of. For गोचर see note in Stanza 16. कलमः—The difference in the readings is clear. *Metre*—वसन्तादिवकः; see Stanza 2.
Trans.—What persons can have peace when they happen to fall within the range of a low man who is (as it were) a luminary of all scoundrels, who indulges in wicked deeds commenced before and now developed, who has quite luckily come across wealth and who has been an enemy to all good qualities.

60. आरो—आरम्भ युवी:—युवी—feminine of युव: Adjectives ending in ग not preceded by a conjunct consonant except गर take गी (ई) optionally to form their feminine bases. वैती गुणवधनाल Panini IV. 44, and जसरपापवाल Vartika. दिन्य पुरावंतरावमित्रा is an instance of the एक्केदी अन्वय for which see note on परेयां Stanza 26. पुरावंतराव परां ताम्यां भिना:—“Distinguished (i.e. as belonging to) the first half and the second half.” Telang. लठो—लठान सजनानाथ तेपाम्. Alankara—उपमा. metre—उपजाति.

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

61. तुर्यो—तुर्यं च जलं च संतोष: ते: विहिता विहितं: येशा: तेनां इति विविधविनंतज़िते Amar. Really speaking संतोष cannot be the means of subsistence though the word is co-ordinated with तुर्य and जल. The phrase संतोषः विहिततत्त्व: here, is equal to यत्रृच्छितामसं सुदु: i.e. content with whatever may be got. निष्कासन—निष्कासण वैतिक: निष्कासणवैतिकः: wanton enemies. Alankara—थायासंह्यं—थायासंह्यं वक्रायेव कामिकाणां समस्मयः K. Pra. In this Stanza द्वेष्क, चीवर and पिण्य are mentioned as the enemies of मृत, मीन and सजन respectively. Hence this is थायासंह्यम्. metre—आयिः see Stanza 3.

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

62. सजनो—For the locative see note on दृष्टि Stanza 2. शस्त्रं=Devotion, strong attachment. शस्त्रं त्वंयादि सभी Medini. रत्नं=Afection, attachment. चित्तरं—अपवाद=Censure. अपवादस्तु निन्द्यामामः नाविशंस्य: रंगे Mukuta. In the case of words expressing fear or protection from danger, that from which the fear or danger proceeds is put in the ablative case by भृत्यार्थानां मयहेजः: l'd'nti I. iv. 25. श्रद्धेयी=In the god Shiva. आत्मो—आत्मन: दमनं, तत्समनं=In self-denial, in restraining the mind. आत्मा कजेन्त यस्य त्ववाय परमात्मानं॥ विचिते उद्यो: च भृकी: च परमात्मानंश्चि
63. वाक्पुरुता—Skill or ability in speech, eloquence. जुवि—Loc. sing. of जूव battle. व्यस्तस्म—see St: 62 supra. The respect with which Bhartrihari speaks of Vedás leads to the inference that he was not a Buddhist. द्रुतौ—In the Vedás. इस्म—see note on this word in Stanza 52. Metre—दुनविलवित—see Stanza 52.

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

64. प्रचंचन्त—Concealed. संत्रमविवि:—Arrangement of welcome. संचम: साधसेविपि स्यात् संवेगाद्वयोरिपि Medini. "The usual meaning of hurry may also do. It would make the flutter of preparation to do due honour." Telang. उप्युत:—परकुरोपकारस्य—of favours or benefits received. अलसस्त:—Absence of haughtiness or pride. For the meaning of न्यू (अन्तु) see note on अलस in Stanza 55. विरामि:—अभिभव—Contempt. सत:—essence, निर्गत्: अभिभवत्: वस्मान् स: सत: याद तत:—For the meaning of the last line see note on same in Stanza 28. This Stanza occurs as an instance of समुद्रबाल्यकार in Kuwalayánanda with a variation in the reading which is as follows:—पदान्त्र प्रचंचन्त युन्वपुराति संभविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविविवি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵िवি঵ি঵ি঵ি঵ি঵ি঵ি঵िवি঵िविविविविवি঵िविवি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵िवি঵िवি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵िवি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵िवি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵िविवি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵िविविवি঵ি঵िवি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঵ি঴िन्तिण: see Stanza 8.

Trans.—Secret generosity, cheerful hospitality to strangers arrived at one's house, doing good to others and being silent about it, but proclaiming among people the benefits received from others, absence of pride in prosperity, speaking of others in terms free from contempt; who has taught to the good this excessively difficult conduct as sharp as the edge of a sword.
65. करेर—करेर स्त्रायस्थयां: see Stanza 31. मृत्तृ—प्रणिपिता=Devotion. Some commentators interpret the word by नमस्ता, but for this sense the word नवण्ता would have been more appropriate. विनायितः—Krishna Shāstree takes विनायित as a separate word going with वीनय, but we would prefer to construe it with मृत्तृ: विनायिते तत्त्वीकृतै विनायिते, तेताः वृश्चिनाः तथा. हद्ध—Loc. sing. of हद्ध. The word हद्ध optionally takes the form हद्ध before all terminations commencing with the accusative plural e. g. हद्धायनि, हद्धिः, &c., हद्धये, हद्ध; see Panini. VI. i. 63; हद्ध may also be taken as a separate word of which हद्ध is the locative singular. स्वार्त होमानस्त मनः: Amar. स्थायोऽन्नमेछा pure, clean. The reading is obviously preferable. श्रूचत—see note in St. 41. Cf. श्रूचतं श्रूचतं न हुष्टयेन; St. 71. अत्यांत: Obtained, acquired. एक्षणेण—governed by विना. The indeclinables पृवकः, विना, and नाना govern the ablative, the accusative and the instrumental cases; पृवक्षिनानास्तिस्तुतीयप्र सरस्य Panini II. iii. 32. प्रकृ—प्रकृता महत्ता: तेनं: इत्यं—see note Stanza 52. अलाक्केरा—विभानना—विभानना विनाय प्राप्तार्थि स्वात्त्कारण कार्यजन्त्र वेत्र. Kuvala. In this Stanza the result मण्डल is narrated without एक्षणं its cause. वेत्र—शिष्करिणि. See Stanza 8.

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

66. भद्र—भद्रायास्तै शैलध्र, तत्र विद्यनां संचात.; स इत कर्त्तवयेऽ—As hard as the collection of stones on a big mountain, or a great mountain-rock. Cf. विनीदि चागम्य &c., St. 63. अलाक्केरा—उपमा. वेत्र—अंगुप:

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

67. संतस्तति—(अयस्त=Iron) on red hot iron. नामात—Even the name is not heard. नामवचन is more appropriate than नामस्या, as it is usual to hear of a name than to perceive it; hence the reading श्रुतते. तद्भव=The same (water). स्वातंसां—During the time the Sun is in the Śvāti Nakshatra. See Panini. IV. ii. 3 and the next Sutra. The Śvāti Nakshatra annually comes on the ecliptic about the 22nd of October. It has been a belief that the rain-drops falling into the open oysters during Śvāti become pearls. For this see Brihatasamhita of Varāhamihira chap. XV. 13. Cf. प्रत्यक्षेषे न्यतः शुष्यात्तरे वज्रं शिल्पमापात: वङ्कितं सहकृतकां तत्त्वात्तां पद्यस्य I I. II. Mālavaṭka. गामाः—
68. श्रीप्राोऽिति—Pleases. Our reading preserves the uniformity of Mood and Tense throughout the Stanza. भूषः—The use of the genitive with the word हितम is a controvertible point among grammarians. By the special वर्तिक, हितोत्सव च the phrase ought to have been भूषे हितम; but the use of the genitive is allowed by some grammarians under the Su'tra पढ़ी चाचे. हव—The force of the indeclinable in the place where it stands is to bring out the pre-eminent position in which a wife is to regard her husband according to Hindu ideas. Mr. Telang remarks that this word "is better construed with हितम than with भूषे." The word does not appear to us to be necessary, the force being conveyed by the context itself in such constructions. Cf. न जाती वेन जातने याति वेष्य साधुसिंह. Since the word does appear in the text, we would construe it after the pronoun तद् in each of the statements as न एव उत्त, तद्व कथम, तद्व मिथ्य. कथम—Wife; a neuter noun. The genders in Sanskrit are more or less arbitrary and depend more on usage than on any rules as said by Patanjali तक्ष्येन विषयं लोकामयतार्थिः. For instance, there are three words in the three genders for a wife तार masc: (always in plural); नाराणा fem.; and कथम neut. एतद्—see note on इद्ध्र्म in Stanza 52. तवम्—see note on अविर्यी in Stanza 33. पुप्पकत्—nom. pl. of पुप्पकत् (पुप्पकत्वान् पुप्पकत्) a meritorious person. The word is formed from पुप्प and the root कत according to the Su'tra सुपप्पकत्वान् पुप्पकत् कत: Padmanā's III. ii. 89. This su'tra has been a great point of discussion between the old and new grammarians. Metre—वस्ती्मितिका; see Stanza 2.

Trans.—He is the worthy son who delights his father by good actions, she is the wife who seeks her husband's good, he is the friend
whose conduct is the same in prosperity as well as in adversity. It is the meritorious who get these three things in this world.

69. नर्मलन उल्लम्त: rising to greatness by humility. स्वायपि:-
pre: par. of the caus: of स्वग. स्नायुश्—“Showing their own good qualities (namely—good nature, freedom from envy &c.,) by describing the good qualities of others.” Telang. वित्तम—आसम्याः—आरत्याः इति आसम्याः: deeds, actions; प्रियतमता ते आसम्याः, तेषु यल: पृः—यल:;
वित्तम: (क्रम: वित्तम: वा) पृः—यल:; तै: वेष्यां वा, ते. आश्रयः—आश्रयः—reviling. आश्रयो: भलसाना श्रादिः: Medini’. आश्रयः: स्वार्णां अवश्राणि: तै: हलरं (सन्दूकः) हले वेष्या; तान. “श्राश्च्यैव &c. =rebuking only by patience those revilers whose mouths are full of harsh and slanderous words.” Telang.
साक्षायः—साक्षायः चर्यो वेष्यां ते, of admirable conduct. कस्यः—For the use of the genitive see note on अभिन्ना in Stanza 58. Metre—हरि; see Stanza 26.

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

70. नर्मा:-Bent down; hence, gentlemanly, well-behaved. भूमिविलितं—वीलम:舌尖 च:न्त्रा: वीलितं: (आस्रय:); भूमैः: वीलितं: भूमिविलितं: =touching the earth. Rain-giving clouds known as ‘विवृत्व’ are always on the horizon nearer the earth than the other classes of clouds. The present reading has been preferred to भूरि on this argument. अद्वतः:-न उद्वतः: lie: ‘not uplifted;’ hence, नर्मा: This Sloka occurs in Sho’ku. V. Alanka’ra—प्रतिवन्द्यम् and also अर्धान्तर्ण्याय. Ra’ghavbhatta in his commentary on this Sloka has mentioned किन्नरिन्द्र and मालदीपक as the Alanka’ras existing in this Stanza besides the above. Metre—बंगस्वय—कैमौ ते बंगस्वयक्षुद्दीरिति जरस.

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

71. अवेत्त्य=By the Sha’stra’s. Alanka’ra—परिशंक्या—किन्नरिन्द्रम्
पुत्रो वा कर्तित स्वरूपम| तालाग्न्यपोषयम परिशंक्या दूर सा स्वरूपा II K. Pra. Here mention has specially been made of the Sha’stra’s &c., as imparting Instre to the ear &c., for the purpose of excluding the ear-ring &c., which are the common ornaments. Metre—प्रसारित; see Stanza 12.
Trans.—The ear is adorned by hearing the Sha’sstra’s and not by an ear-ring, the hand by liberality and not by a bracelet: the whole person of the kind-hearted shines by doing good to others and not by appointing sandal-ointment.

72. पपातः—The use of the ablative is noteworthy. That from which a person is warded off, or prevented is put in this case. “वारणायणामायिनः” Pānī I. iv. 27. योजये हितय—This phrase can be interpreted in three ways (1) causes him (the friend) to apply himself to the achievement of his own good (हितं साधितं) [अपालं युधे कर्मनि] प्रवृत्तिः. (2) applies himself to his (friend’s) good (आत्मानं) हितय योजये. (3) undertakes to work for his good हितं कर्तं चुक्ते. In the last case the verb loses its causal force निष्ठल्प्रेयणातोंहुमणि युद्धेन युद्धोऽस्मात्, तेन प्रार्थयन्ति शरीरोपिते प्रिया: इत्यादि सिद्धम् Std. Kau: हितय—Mark the use of the Dative; हितय योजये=हितं कर्तं or साधिते योजये. When the sense of an ‘infinitive of purpose’ is suppressed in a sentence the object of this infinitive is put in the dative case. कियापौषपदस्य प्रवृत्तिः स्थानिनः: Pānī II. iii. 14. आपशोऽपा गतः आपन्तः, व तथा see note on कुङ्गम: in Stanza 30. Metre—वसवतितङ्कः; see Stanza 2.

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

73. पश्चाकरं—आकरं=Collection. विकोकर्णोति=opens out. A denomi. verb from विकर्ण=विगत: कचः (a fold) अस्मात् ‘full blown, expanded’; “पश्चाकरं पश्चायणं च विकोर्णितम्” Amar. विकासयति=opens out. Mr. Telang has विकासयति but the words is found generally written with the dental स in the sense of ‘blowing out’, ‘expanding’, hence the reading adopted by us. कृत्व=White lotus. सिते कुत्सःसवे अमर. चक्रादि=Collection; ‘चक्रादि तु मण्डलम्’ Amar. The lotus-flower has been widely alluded to by Sanskrit poets in their composition. The Padma or Pankaja is supposed to open out under the influence of the rays of the sun while the Kairawa or Kumuda which is white, opens by moonlight. It has been a convention among Sanskrit poets to describe particular things in a particular manner. Thus अठ्यस्मोऽपि निशायां विकसति कुङ्गद चन्द्रिकायुक्ते स्मृतिसमनुसाराणां मण्डलमण्डलम् विसमयगते सत्क्रियान्प्रवनथे। II. Sa’hitya Darpa. नास्पनितः=Unasked.
This phrase is to be applied to दिनकर, चन्द्र and जलवर. आप—This particle does not make a very good sense in its present position. It should be construed with नामयेथे: स्वयं=of their own accord. कुत्रा—अभियोग=perseverance, application. आंक्ष्ये: अयोद्धरन्यास. Metre—वसन्तस्तित्वका.

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

74. ये—Mr. Telang has ये which he renders by ‘some’. The correlative of the pronoun ये is ये in the 3rd line, and the construction is ये ये सतर्कण: ये &c. The adoption of the reading ये instead of ये gives a greater force to the principal assertion. परातो—विज्ञान: =accomplishers. इ—This particle is used for the sake of emphasis. उपयोग:—उपयोग विषयित ते. माधवे:—माधवा: साधना: हृद A Karmadhárárya compound under the Su'tra उपपत्तयुक्त्या व्यासार्थिनि: सामान्यप्रयोगे Pad'ni: II. i. 56. न्यायार्थ:—For the use of the dative see note on हिहाय Stanza 72. वे हृ प्रमितः—This has evidently a greater force than वे नित्तितः. Metre—शारदुःश्रीक्रिणि.

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

75. आत्मा—आत्मानः गते च तत्त उदक: च तले: पुरा—(Indecis.) At first. ते—Well-known. तापमय:—This word has a double sense (1) Heat (2) irritation. तेन पानस: =By that water. For the use of the pronoun तृत्र in the phrases ते गुणा: तेन पानसा: तेन जलेन see note on तामी &c., in Stanza 40. पय: बौद्ध पायोन्नि व अमार. स्वात्मा: =One’s own form. For the several meanings of आत्मान see note, Stanza 62. The reading is decidedly preferable to व्यात्मा. कृःशानो:—In fire. कृःशास्त्र: पादवोन्नत: अमार. उपमा:—उपकृत्यत सन: यस्य तत्त अनिष्ठ, impatient. उदक उपमा: अमार. तत्त:—That [ milk ]. रुक्कम:—Some commentators render this by उदितीय: but we prefer to construe it with तेन जलेन in the sense of ‘joined to’, ‘mixed’ as suggested by Mr. Telang. उपस्तु:—These two particles together are used in the sense of ‘exactly’. The particles may be taken separately and construed as तेन जलेन युन: युक्ते हु शान्ति. “The
Stanza, it needs scarcely be said, gives a moral aspect to the actual physical phenomenon of boiling milk being prevented from overflowing by water being thrown upon it.” Telang. Metre—सार्दूङ्ग-बिक्रीरतिः; see Stanza 6.

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

76. इत्यादि—Here; when it is repeated with two or more assertions it means ‘in one place—in another place’, ‘here-there.’ कुलम—Host, family. तद्वरः—तथा इति तद्वरः; तेनां हि; तथो हि; =The enemies of his followers i.e. the demons such as Ka’lakeya’s, Lawana, Shankha &c. Through the support of Vritra’sura the Ka’lakeyās troubled the gods but when Vritra was killed they concealed themselves in the ocean. Vide Maha’ Bhārata Vana Parva 102-105. गर्भारथिनः: गर्भारथिन्ते इति: गर्भारथिनिः: गर्भारथिनीं गणन: see the reference quoted in Stanza 36. Mr. Telang is not aware of more than one mountain except Maina’ka having sought shelter in the ocean, but the following Stanza has a reference in this connection:—पठाठाठ गोत्रभिन्दात्सन:। गर्भारथिन्ते शताश महायाः:। इति इत्यादि इत्यादि इति इत्यादि इति इत्यादि। Raghu. XIII. 7. बहुवाकः: The submarine fire. औपेक्षु वाहवे वन्यवाकः: Amār. This fire was an outcome from the thigh of the sage Urvā, as will be seen from the following reference इत्यादि इत्यादि। इति इत्यादि: इति इति: इति इति: इति। Ragh. इत्यादि: Particles expressing ‘accompaniment’ such as सह, साह, साह, सम &c., govern the instrumental case. समस्तस्वत्वते—with all the fires of destruction. अहोः=Oh what wonder. विनिति—Extensive, wide. अमिति=Powerful भरसाहि—sahate iti sah; भरस्य भरसिः भरसाहि able to endure burden, mighty. अलंकारः—अप्सरस्तुप्रवस्या। Metre—पुष्पी; see Stanza 4.

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

77. अहोः 2nd p: 2nd p: Sing of हृन्त to kill. मा कृपाः:—see note on गर्भारथिनः:—Stanza 17. सात्व—Path of the virtuous. अनुयाय=appease.
Mr. Telang looks upon the construction of the Stanza as similar to that of Stanza 51, Canto I of Ma'gha according to Su'tra संवचन न्यतरस्याम्. In such constructions all the verbs must be in the Imperative mood, but here माक्रमः an aorist form breaks the uniformity of the mood and therefore the construction cannot come under the scope of the Su'tra alluded to. Alanka'ra—संवचन and दीपकः. Metre—आदेश-विशेषितः.

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

78. पुण्यो—पुण्यमेवपीपूर्वम् (अनुसूचे) = merit, as it were, nectar itself तेन पुण्योः: त्रिसुत्नम्—व्रयाणं भुजनानां समाहारः त्रिसुत्नम्. This is a Samáhára Dwigu compound. उपकारणः—श्रोि—A line, series. The ending vowel of this word is either short or long according to the Vártika श्रवणसिद्धिताः. Here it is short while in Stanza 35, it is long. प्रीयम्यतः = Pleasing. This reading is obviously better than पुण्यम्: which conveys an impersonal idea. पवतीहितम्—A compound of the चक्र class —पवतीत: अपवतीत: तात् पवतीहितं संप्रजन्ति कृत्या पवतीहितम् = 'magnifying to the size of a mountain; hence, making much of.' किंतः—lit: how many; hence, some, a few. Compare the Marathi किंती एकः निजतांदर्श्य—see note on हड़ि in Stanza 65. Metre—मातहिनः; see Stanza 17.

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

79. किः—See note on this word St. 21. हेमो—हेमगिरि = Meru; see note on मेरी Stanza 49. रजताज्जेक्षे—This is not the Himálaya as some commentators take it, but is Kailása; see Meghaduta Stanza 58 and Mallinath’s commentary thereon, and also हेमा: कर्त्तिबीकुटकांतवादिः खुण्डरमिव रजताज्जेक्षे: Vishvagunadarśa. ते तत्र एव—They are the same (unchanged) trees. मन्त्यामहि—We esteem, respect. मन्त्यः—A mountain in the south of India abounding in sandal trees. We do not understand how Mr. Telang accepts the reading कुट्जाति, since the word is always found in the masculine. चन्द्रः—This word is either masculine or neuter. The masculine form harmonises better with the subject
80. रत्नः—For the churning of the ocean and the acquisition of
the fourteen jewels see Ma'ha' Bhūrata, A'diparva 17-18, also
Bha'gavata, 8th Skandha. The jewels are enumerated in the follow-
ing popular Sloka:-
कौश्यि कौश्यि श्रीकौश्यि चक्षुपारितिनाथिनि गावः
काम- द्वारा चार्येराजी ग्रामादेशाविशालः।
अन्तः समस्यामि विष्णु हरिष्ठु: बलिष्ठमुखे
रत्नाकी हवेश्चालिते धृतिदिनं कुष्ठन्तु जो मकुर्यम्।
॥ ॥ महाइः महाइः अहि: ( सूर्यम् )
्येन्ति, तेऽऽ: Very costly, precious. Cf. महाइः श्रीकौश्यि परिमलाततः
कुमारः V. 12.
शीति न भेजिरे—Did not give themselves up to fear, were not dissuaded
through fear. विना—see note on this word in Stanza 65.
विरमिति—Words denoting जुग्नस्ता 'abhorrence', विरा 'cessation', 'retrain-
ing' and प्रमाद 'swerving from' govern the ablative case. ज्युम्रा-
विरा ग्रामादेशाद्विवेकविद्यायाम् Va'rtika. Also see note on विरमिति in Stanza
27. आलंकृताः—अप्रा'त्तिर्यासाः. विरमिति—उपेन्नल्लर.

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

81. कृत्वाकृत्वात्—At one time—at another; now-now. भूमि शायी—
A grammatically better reading is भूमि शायायी found in the copy in Ben-
fey's Chrestomathy. शाकाः—Subsisting on vegetables. The words
शाकाहारी, कन्यापारी and कार्येराज are formed under the Sūtra उपजाते
पिनित्यविद्वीले Pa'mi. III. ii. 78 whereby the suffix फिनिति: (इन्) is added
to a root, when a Subanta other than one denoting a class precedes
it in the sense of 'in the habit of', 'disposed to'. शाल्यो—शाल्योन रचि:
नल्प सः:—व्रज्या—व्रज्य च तत्र अवर्गे (वर्गे) च, तत्व यः.
मन्त्रि—see note in
Stanza 33. कार्येराज—“Bent on business,” bent or resolved upon secur-
ing one's own object. विरमिति—शिवधारणी: see Stanza 8.

Trans.—A man of constant mind resolved upon securing his own
object heeds not pain or ease; at one time he may lie on the ground,
at another he may sleep on a couch; now he may live on vegetables,
now on cooked rice of superior variety; sometimes, he may wear a
patched quilt of rags, at others a magnificent garment.
82. उपभाषः—शान्ति: peace, steadiness. विनय—Modesty, reverence.
प्रभवितः=प्रमोः: This is the only place in the Stanza where a concrete
noun has been used. निष्क्यज्ञता—Straightforwardness. सर्वेषम्=Of
all persons. सर्वकारणम्=cause of all, such as एक्षये &c. शोधम्—see
Stanza 39. परम्—The best. अलंकारा—दीपः. मेट्रे—आईलिङ्कीविरुध्दितः.

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

83. नीतिनिदिशि—Experts in the rules of conduct. यदि वा=अयक्ष.
वा is an alternative conjunction meaning ‘or’; its position is different
in Sanskrit, being used either with each word or assertion or only
with the last, but it is never used at the beginning of a clause. वा
added to यदि gives a greater force. When repeated वा has the sense of
‘either-or,’ ‘whether-or.’ व्याप्यात—See note in Stanza 28. धौरा—
The wise; चिन्तित इत्यादि विचारण सत्वत: प्रत्ययिति इति धौरा: रुद्मरशी. ।
धौरा प्रेयसिते त्वैरे उपे कृपया तु ईङ्गामे Medini. मेट्रे—वस्तितिठिका; see
Stanza 6.

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

84. “This Stanza indicates fatalism pure and simple” by
describing how a rat cut a hole in the basket in which a snake-
charmer had confined a serpent, how it was devoured by him, and
how the latter gained strength by the food thus found and escaped,
by the same hole through which the rat went in. मेया—मेया आशा
यस्य तत्स्य=Of him who was disappointed (as regards escaping).
करणे—करणे पीडिता तत्: यस्य=Whose body was squeezed or pressed
in the basket. नक्षम—(adv.) At night. तन्त्रिकितेऽ—By his (the rat’s)
flesh. तेनः पथम् यात्—Went away or escaped by the same path (i.e.
the hole cut by the rat to get into the box). ठहूः धवः—When a
word indicating cause is used the effect is often put in the
locative. अलंकारा—प्रहसण—उक्षितम्बन्स्मदितिधिवकायायम् प्रक्षेपणम् Kuval. Here
the eagerness of the serpent to escape and get food has been
described as fulfilled without any effort; hence Praharshana.
Kāvyaprakāsha includes this Alankāra in Samādhi. Metre—शार्दूलविग्रहितः see Stanza 6.

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

85. सातु—There is a play on the word द्रव्य here. सातु द्रव्य (conduct) वेयां ते. As applied to the ball सातु यथा तथा द्रव्य: (वर्तेतः) well rounded, perfectly spherical. अस्याः—न तिन्तिं तथ्यां: अस्यां: विक्य: transient. Cf. misc: Stanza 13 infra. Alankaśra—केव. Metre—अंडुप.

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

86. कस्त्राणी &c.—Sometimes the relative pronoun यथा is used without its correlative तद्; for which see पनि प्रद्मर्तवाक्यांगत्वलनेोपायत: सामस्यों पूववाक्यांगत्वत्वच्चद्रपादाने नापेते K. Pra. The construction of the latter half of the Stanza is not rhetorically satisfactory since the pronoun यथा refers to the noun स्थान which has lost its prominence by being one of the members of a compound. नासिद्धति—does not suffer; is not ruined. Alankāra—हृपक. Metre—अंडुप.

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

87. रेत्वतः=Grows. उपचीर्यते=Increases. विमुघ्यत: =Thinking, considering. न सततपर्यते—Do not vex themselves. विमुघ्यत: =Overpowered by difficulties. न ते विपदः—This is decidedly a better and easier reading. Metre—आयम्; see Stanza 3.

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

88. त्रृंद्रक—Citadel. For the formation of the word see note in Stanza 14. तिहः=Indeed. ऐणवतः=The elephant of Indra—one of the fourteen jewels from the ocean; see note in Stanza 80. एष्टो—एष्टो च बल्ल च ताम्यां अर्नितः Possessed of wealth and army. ऐणये लित.
means 'the accompaniments of royalty.' बलाभित् = Indra, the destroyer, of the demon Bala. मघः = Vanquished. पर्याय (adv.) = Evidently. Construe देवसरणेंव वसम् = विचित्र्क द्वा पौरष्य—It is better to take the whole as one phrase; but it can be construed separately taking विचित्र्क as an interjection. Metre—शाहूल्लिहित; see Stanza 6.

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

89. कर्मयम्याः Dependent on acts done in past life. फल—Result vī: pain or pleasure. तुष्टि: = Proclivity. कर्मदृष्टार्थी—In keeping with past acts; see Stanzas 94, 96, 97. Compare:—किया शरीराः रहूः राहृता प्रयायियो तौ भवतः दुःशासितः: भभोः भभोः मेण्ड:। भेद्यात् चतुर्मेव। रोज्जुः हर्यूः किया भवेवभमेव एव सर्वोः। कर्माः पूंसः वच्चति कियातो बीरजोशुरायात्यत्व न दीपः।। Vidvanmoldatarangini. पुष्प: पुष्पः कर्माः भवितः पापः पापः Shṛṣṭi. The acts on which the position of man or his proclivity depends are recognised by writers on Hindu metaphysics as three संतिचत, प्रारम्भ, क्रियमण. Construe the second half तथापि चुरिया खिद्धार्येव जुहेता माभायम्. This idiomatic phrase deserves notice. भावम् is used impersonally in the sense of 'must be' or 'should be' and the noun or adjective ( जुहेता ) coming after be must agree with the agent ( खिद्धाय ) like an ordinary adjective.

From the first half of the Stanza it may be argued that man is wholly at the mercy of acts done in past life but philosophers have propounded the theory that he can mould his course by his deeds in this life and thus be an "architect" of his future position. For this compare:—उद्धुदशारणमानम् नातामासमव्याये॥ आत्मां व्यास्मानो भगुआलेव रिपुचक्षन॥ Bhagwat-gītā VI. 5. पुस्मकारसिक्ष्यालस्यप्रत्यतिन्याय: प्रदायः।। अवत्त्यविनोदः प्रवर्तिताः पूर्वालक्षरवस: ॥ न निप्पत्तिः भवितमभवित: वाल्याय:।। Ka’masutra Cha. II. नालम्बै दशिकात्त न निप्पत्तिः पौरर्ये।। शास्त्रौः सत्त्वविविव द्वैय विद्यापेशते॥ Mad’gha 11. 86. Metre—अभद्रपः.

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

90. भुलादः = Bald-headed. अनातपम् = Free from sun, hence shady. विज्ञवातृ=through the force or influence of fate. तालस्य—
The Tála tree is not a particularly shady tree. Its selection here gives force to the assertions. सत्ताधम् (adv.) —With a loud noise. Construe तना। र्द्य सिर: पत्तना महाफ्लेन स्वशब्द्र् (यथा तथा) नाम्रम्. अलंकारा—विपात्तन and अर्धतन्तरस्यत्स—द्विप्रक्ष्यपास्तपर्वत्स विपात्तनम् कुर्वल. This Alankára is the opposite of प्रक्ष्य; see Stanza 84. मेट्रे—शार्दूलविकीर्णित; see Stanza 6.

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

91. यह०—यह० (राहुणा) पीढ़िसम् see Stanza 34 and also Môgha II. 49. मतिमता—प्रक्ष्यता मतिं: यथा ते मतिमता: For the sense of मतु् (मत्) see note in Stanza 33. विदिश्य should be construed with every assertion in the Stanza. इति मे मति:—I am of opinion that &c. अलंकारा—काळिजिद्; see Stanza 39. मेट्रे—दुर्विविचित्रत; see Stanza 52.

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

92. सूक्तालि—The subject of this is विषि: to be supplied from the context. तावत्—This particle is used to emphasise the statement in the sense of ‘indeed,’ ‘really.’ Some commentators take it to mean आद्् in the first place. अवेशणाकर्म—अवेशणात् गुणाः, तेषां आकर्ष (खलि) = A mine of all merits, one endowed with all virtues. पुरस्त्वां मेदिनी तत्त्वात्—The jewel-man. रत्न स्तायित्वोऽपि मणिविणि भुजस्तम् मेदिनी। तत्त्वात्—(1) तत्त्वात् पुरस्त्वां अपि तत्त्वात्वभास्कृतम्—तत्त्वात्वनामशीर्षकं (अल्पाय: ). (2) तत्त्वात्—तथापि (for this sense mark प्रायोजन युस्म्येवत्स्वरुपस्य निम्हैति कारणो भोक्तुम्यल: Vedânt-Kesari. तत्त्वात्वभास्कृतम्—तत्त्व (पुरस्त्वां) क्षणम्यभास्कृतम् transient, frail, perishable in a moment. (3) तत्त्वात्—one of the commentators take तत्त्वात् to refer to the whole of the previous assertion to convey the sense that the Creator creates a jewel-like man is by itself a folly if he has to destroy him after a short time. This Stanza appears in the Vairagya Shataka numbered 110. विचेि:—of the Creator. विपाता विषयमृदृष्टि विषि: Amar, मेट्रे—दुर्विविचित्रत; see Stanza 52.

Trans.—The Creator first creates a jewel among men, a very mine of all virtues, and an ornament of the world; then in a moment breaks him down. Oh alas! How unreasonable is the action of the Creator!
93. यदि is here in the sense of यदि. Its correlative ताहो should be supplied. करोबरस्थि—On the branch of the Kari'ra plant. This is a thorny plant growing in deserts and eaten by sheep and camels. It is known in Sindh as Kirada. शालाना गहो न्याय वित्तरो वित्तरो वित्तरो राखासा. उदहरणः—An owl. One of his names is दिवाली 'blind during day-time.' See Ma'gaha 1. 53. अध्याय—This particle seems to be redundant here. It has been construed with दिन by Krishna Sha'strī. वारा नैव &c.—This idea will be clear by a reference to misc. Stanza 11, मेष्ठ—मेघाति सिंचाति इति मेघः. उदाहरणः—It is a popular belief among the Hindus that the Creator marks on the forehead of a creature on the sixth day of his birth the future course of his life; see Naisha. I. 15, and I. 138. अन्वेषन—शारदनिकाहित; see Stanza 6.

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

94. नमस्याम्:—पूज्याम्: The affix क्या (य) is added to नमस्, वानिव and चित्र in the sense of 'adoring, serving, and striking with wonder' respectively, whereby the nominal verbs are formed; see Pani. III. i. 19. देवनाम्—The accusative is used here because it is governed by the verb नमस्याम्; although नमस् alone would govern the dative as in the last line. "Cases governed by indeclinables such as नम; स्वाति &c., are called Upapada-Vibhaktis as distinguished from those governed by verbs which are called Karaka-Vibhaktis. In cases where both are possible the latter predominate over the former." उपपदविभवनम्: कारकविभवनमिवीयसि. नुद=न +ः. The combination of इ (which has an interrogative force involving some 'doubt' or 'uncertainty') with इ is treated as a separate word and used in various senses. Here it is used as a corrective word like why in English.

इतिविचः:—of wretched or accursed fate. इति is often used as the first member of a compound in the sense of 'wretched', 'accursed' &c. A similar word is दशष; see Vairâgya Stanza 3. Compare the Marathi equivalents गेज्या and जद्ध्या for these words. Bhartrihari makes here a distinction between कर्म and विचि; कर्म is the action on which even the course of विचि is dependent. प्रतिपनियत्वा—प्रतिपनियत्व (settled, fixed) च तत्र कर्म च, तत्र एव्य (केवल) पार्थ दर्शनीति. We are for taking this word with कर्म and not with पार्थ as Mr. Telang seems to have done. पार्थ काँ—See note in Stanza 89. किभं—For the use of this word see Stanza 21. एम्प्य: प्रभावति—Words having the sense of अत्यन्त such as
Trans.—We adore the gods, but are they not in the power of accrued destiny? It is destiny then that must be adored, but it only dispenses to individuals the fruit of the settled deeds performed in their former state; the fruit of those acts, however, depends upon the acts themselves. Why then should we worship the gods of destiny? Let us pay our respects to those acts over which even destiny has no control.

95. कुट्ट — Like a potter; see note on पुष्पवान्त in Stanza 4. This refers to the work of Brahmā viz. that of creating things. ब्रह्मा—
कुट्ट (the primordial Egg) वें माण्ड (a vessel, a goblet) तथ कर (नाते). रूप — “There are two ways of interpreting the expression (1) गहन being taken as meaning forest, and महासंक्षेप as a Bahaushi meaning ‘full of great difficulties’; (2) गहन being taken as an adjective meaning troublesome and महासंक्षेप in great difficulty.” Telang.

The account of the incarnations of Vishnu is well-known. कपूर —
कपूर (पाणिपुक्त: का—पा—पुटक: तस्मि) (Madhyamapadalopini compound). The locative goes with भिखा and therefore it is एकदेशी अन्वय for which see note in Stanza 26. भिखानमय—चन रत्र: भिखान्न वांछिता: is a passive construction. In forming the passive construction of causal verbs, the principal object in the causal which is the subject (agent) of the verb in its primitive sense is put in the nominative case and the other object remains unchanged. प्रवृत्तकमपूर्णन्येयां प्रवृत्तां वादयो

सं: सिद्ध: काव: on Pāṇini VII. I. 69. For the story Rudra’s begging with the skull in his hand, see Skandha Purāṇa सद्यो गाण्डि—Hindu astronomers have generally the theory of the sun going round the earth which is not in keeping with western investigations; see Siddhānt Shiromani. Mr. Kale’s remarks on this Stanza are “The Sloka is faulty in many ways as regards the construction and meaning of almost every line. The Tad. affix वदन is used in such instances as श्रावणवदनि (Pāṇini V. i. 115) where वदन has a distinct relation with अप्ति i.e. the क्रिया. Now here कुट्टावदन is to be taken with नियित where in the action is implied; then the construction becomes ब्रह्मावैका पुष्पवान्त भ्राप्त: भाण्डोरे नियित: etc. Here भाण्डोरे goes well with Bramhā but not with कुট्ट as it is absurd to suppose a कुट्ट to be confined in a pot. Again Ramarshi says ब्रह्मापाण्ड: नियित: i.e. ब्रह्मापाण्ड: भाण्डालि बिचारि नियित: but then what is the meaning of गहन. In the
second line there is nothing objectionable but the construction is ambiguous, गहन being a noun as well as an adjective. In the third line the compound कपाळवाणियुँकतः is to be understood as a Madhyamapadaloapi comp. Then follows मिथ्यातम. Now what relation is there between कपाळः and मिथ्यातमः? If any sense is to be given to the clause we must understand गुरुके मिथ्या तद्धोमा तत्प्रकारतम taking it as एकेश्चि अन्तः. Perhaps the poet wrote गुरुके: qualifying एके: के being a mistake for के: committed by some careless scribe. Again in the fourth line the causal so prominently expressed by विभाषित, विवेक and कारित altogether disappears, आप्यति being used. Thus there is the fault called प्रक्षमपडः." *Metro—शास्त्यकोषीयतः. See Stanza 6.*

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

96. आकृतिः—Handsome form, noble appearance. Cf. नाथाकृति: ससूरी: विज्ञाति उद्दम म्रिच्छकः. भाग्यानि—Good deeds, merits. शीठ—Good disposition, character. पूवः—By observance of religious duties in former state. संचितानि—see St. 89 for the three kinds of fate *viz.* संचित, प्रारूप्य न्यूमाण. दुहक्षय goes with भाग्यानि. यथेष—The एव added to यथा lends a greater force to the comparison; cf. वितरति गृह: प्राप्ते विषय यथेष तथा जिये Uttar Rd. Alanka-ra—उपमा, क्रियाधीपक, श्रेष. *Metro—वस्त्रान्तरितः."

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

97. शुद्धः—शत्रुवः जत्व च अप्रियः, तेषां मचे. प्रमतः—Intoxicated, mad. महाः—अर्पायित सत्यार्ग्यमुद्वित अर्ग्यवः; अर्ग्यसृत—water. We do not see any propriety of जत्व in the first line when we have the महाः in the second. The Rev. Mr. Wortham appears to have taken शुद्धवाग्नाग्नियम् which avoids the difficulty. विमोचय—In a dangerous or difficult position; see *Misc.:* Stanza 19. also see Bhatti VI. 88; and Bhag. II. 2. Alanka-ra—क्रियाधीपक. *Metro—शेषःत्राहः.*

Trans.—Meritorious deeds performed in a former state save a man everywhere whether he be in a forest, in the battle-field or among enemies, in water or in fire. They save him even if he be in
the ocean or on the top of a mountain or whether he be asleep, intoxicated or in a difficult position.

98. The syntactical arrangement of the Stanza is defective. This defect is known as अविष्कृतयुक्त. Construe the Stanza या (सतिक्रिया) बहुवचा सापुष्य करोति, युक्तिविधेय: करोति &c. Some read चकितक्रिया or चकितभाष्य instead of सतिक्रिया when the construction would remain unchanged but looking to the exposition of principles throughout the poem we cannot accept the readings suggested. हिन्दुत्त=Well-wishers. see Kirti'. I. 5. प्रत्ययं=अक्षण: अभियुक्त प्रत्ययं Avayiybhāva compound. It can also be a द्रा तत्तु by the Vārtika 'अत्याधुः: क्रान्ताथैः हिंदीयाः अन्यवृत्ति' and in that case it may be dissolved as अभियुक्त प्रतिमताः प्रत्ययम. In forming an Avayiybhāva compound the termination अ म should be added to अक्षिः when preceded by प्रति, पर changed to परा, सम and अ: the द of अक्षिः being dropped under the Gana Sutra प्रतिपरसमायं. Mark that the word अक्षिः in compound and other विकृति means an 'organ of sense' in general and not the eye only; चकितविधे अविभावः: इत्यत्तमात्राः: Manorama'. परोक्षम—See note on प्रत्ययम: हायाफुहे—Deadly poison, one of the fourteen articles gained from the ocean; see Stanza 80. सतिक्रियां=Good conduct; see Siddhānta 'भक्तनां पूर्वकता तथाच सतिक्रियाः'. भगवतीं=श्रीभगवतींGlorious, divine. व्यस्तम्=By constant applications. see Stanza 62. गुणं विकुलेभु र refers to the virtues enumerated above. आत्मयं=Endeavour. आत्माया यत्नोपनयत्या Amav. मा कृत्या:—See note in St 77. Metre—शारदविकृतिहि; see St. 6.

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

99. गुणवत्त:—गुण: विषये अभिसर: इति: परिणाति=Result. अतिरिक्तः—रमसः=Rashness, headlong haste. आचार:—Up to the time of death. Cf. हिंसवद्विविषित्रम् मे नोबि: पूर्णनिदर्शन मत्र राग्राह उIII. 45. हस्यवद्यां—हस्यं दहलति तच्छिड़: शत्रू—शativ=А splinter, a thorn, any extraneous substance lodged in the body and giving it very great pain; see Stanza 56. विपाकः=orig: cooking; thence ripeness, consequence, result. Cf. अन्नेद म दारणत: कर्मण विपाकः: Ka'dam. Alanka'ra—काल्य-विक्रम. Metre—मालिनी.

Trans.—A wise man before undertaking any good or bad action must carefully look to its consequence; for, the result of actions per
formed with excessive rashness, tortures the heart till the end of life like a foreign substance in the body.

100. स्वादी—a cooking vessel, स्वादित तिहाद्यतम. वेदुर्घमय्या—Mr. Telang has वेदुर्घ्य which is not correct. पानिता has a special सुत्ता विदुर्घपण्या: IV. iii. 84. on which Kaumudi runs "विदुर्घपण्यातै वेदुर्घ्यां मणिः." वेदुर्घप्युप्या वेदुर्घ्याय. तिलहाली—The lees of sesame, the refuse of sesame after the oil has been extracted. चन्द्र—चन्द्राः अचार्याः चन्द्राः ते: लाग्नराष्य:—By ploughshares. अर्कपूर्वत्य हृतः:—For the sake of the root of the Arka plant. अर्कः—The Calatropis Gigantea; the swallow-wort. A plant known in Marathi by the name of शेक and आलोक in Gujarathi. The idiomatic use of the genitive with the word हृतु is note-worthy. When the word हृतु is used in a sentence, that which is the cause and the word हृतु are put in the genitive case पद्य हृतुप्रयोगे. Pa'ni II. iii. 28. कपूरलक्ष्यानत=Collections of the camphor plants. अच्छिलकर्मचन्द्राय় नাম। A hedge. कौन्ते—कौन्ते=A very course kind of grain called in Guj. कौदा and in Marathi हरिक. कम्पुखिं—This world is specially 'the place of action, or as Butler calls it a world for man's probation' as opposed to Swarga which is the place of enjoyment and called उपनोगमस्मि; see Muir V. 325. कम्पुखिंसिद्धश्रीकालिधिरियोऽलस्तः मतः तपस्त्व is used here in a wider sense as meaning the performance of one's religious duties of all sorts, necessary to elevate him to heaven. आलुकार=माठाणिशेषोऽन्नति; see Stanza 6. Metre—स्वरास.

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

101. मेरशिरर—See note in Stanza 49. आहवे=In battle. बाणिज्य्य्य=बाणिज्य: कर्म: trade. विया—The usual number of these according to Hindu notions is fourteen. अच्छान्ति वेदास्ति, मिमांसा, स्मार्थितम्—विद्यति—विशेष यथा: पुराणं धर्मार्थं च विचय नेतानहतः॥ Manu. also Raghu V. 21. कला—These are recognised to be sixty-four. They are गौर्ज, वाय, तुल, आङ्कौ, विशेषवक्तय, वंशवक्तय, सामान्यवक्तय, गुप्तस्तव, धर्मवक्तयः; मणिः, भूमिकाकर्मः, शतवर्षमासिनार्तः, उद्योगाः, उद्योगाः, विभव, योगाः, मात्रयुक्तिविविधाः, बेरस्त्रकाणेयोऽन्नति, नेपायस्वयः; कर्पस्त्रकाणेत्तर्ग्राजाः, गण्युपकर्तिः, भूप्यर्गोऽन्नति, श्रेष्ठादेशः, कौदानाः, कौदानाः, कौदानाः, कौदानाः, कौदानाः, कौदानाः, कौदानाः विभवायुक्तिविविधाः, विभवायुक्तिविविधाः, पाराशाक्तस्वयः, कौदानाः, कौदानाः, कौदानाः, कौदानाः.
Trans.—One may dive into the waters, he may ascend to the top of mount Meru, he may overcome enemies in a battle, he may devote himself to trade, agriculture, or service &c.; he may study all branches of learning and the arts, or he may voyage with great effort through the extensive aerial regions, but that which is not to happen in this world never happens; how can that, which is destined to befall one under the influence of fate, be averted?

102. तस्य स्नेहजन्तां उपवासित—is friendly disposed towards him.
स्नेहजन्ताः—Whole. स्नेहजन्ताः—निषिद्ध रत्नाणि च निषिद्धतलानि, समति च तानि निषिद्ध—
रत्नाणि च समत्रतलानि, तैः पूर्णाः—(1) Full of excellent treasures and excellent jewels. (2) समति निषिद्धानि तैः परि—Full of jewels in excellent collections. (3) सदृशयस्तिः has been taken only with निषिद्ध by Krishna Shastri while Rāmasrī takes निषिद्धानि समयेष्ठि रसायनकुटः
सदृशम्: गवाह्यत्वावधिनिमथिष्ठिनिमथिष्ठापनान् पूर्णाः. Metre—समस्तास्तित्तका; see Stanza. 2.

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

103. प्रत्येकः—प्रज्ञा: एव प्रज्ञा:। Both the forms प्रज्ञा and प्रज्ञा have the same meaning under the Su'tra प्रज्ञादिप्रवृत्त Pa'nini V. iv. 38; Cf. St. 14. supra. प्रज्ञाः: इतैः। तैः—With those other than the wise i.e. fools. सम्य—समयम्=1. Right moment. 2. An engagement.)=1.
समयस्तिः: चुतिः: Slipping of the right moment. (2) समयात्तिः: Breaking of an engagement. कः श्रायः—Cf. कः: श्रुते यो नश्चनात्यन्त्रान्त्रानि च व्यतितः: Shankara'ca'rya:; also St. 107 infia. अशुद्धता—अक्षुर्धल्व वर्ण (निविद:) यथा: 
स्ता: किः चथन्त्ये—See Stanza 16, 20, and 21. आश्चर्यस्तिः: आश्चर्य एव फल यथा: The fruit of which is the capacity to command, to enforce obedience.


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

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

105. अप्रिवचन:—अप्रिवचन: विरिया::=Poor in disagreeable language, wanting in harsh language i.e. not given to use harsh language. प्रियज्ञा—प्रियज्ञा: आदित्या: (संप्रज्ञा:) = Rich in agreeable language i.e. given to using agreeable language. श्वदान:—दार = Wife. A masculine word always used in the plural. दाराप्रियायास्तः बहुतवः च लिंगानुष्ठासाः। दारादृ: प्रमुखः माहः:। अमर। परम्परोः—Averse to speaking ill of others. The word परिवाद may be also परिवाद according to *Su'tra* उपसत्त्व विषमधुपे बहुलम् *Pa'nini* VI. iii. 122. *Metre—आयाशै; see Stanza 3.

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

106. क्वदन्ति—Despised, slighted, distressed. चेचितो—चेचित्वा हति: (कलनं) यथा. चेचित्यु:—चेचित्यु गुण:। तत्पाठम: = To obliterate. For the use of the Infinitive, see note in Stanza 6. तत्पाठम् = Of the fire; "कूटिद्योऽनिष्ठन्तिर्जातिव्यास्त्तन्त्रपातः" *Amar.* Mr. Telang's reading अनुिष्ठन्तप्रस्तापुः कृत्वा कर्त्ता: is not grammatically satisfactory as observed by him. शिश्रम = Flame. *Alanka'ra—दर्शन:; see Stanza 15. There is दर्शन in this Stanza in consequence of the reflective representation of चेचित्वा.
104-109.]

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

107. क्षति—क्षति: क्षतात्: ते स्वः विशिष्टा: (वाण: :). दुनान्ति—
The root दू 'to cut' or 'to wound' is more appropriate for arrows than खन 'to dig'. Hence the reading adopted in the text. Mr. Kale prefers the reading खनान्ति यथा चित्ते is to be construed with दुनान्ति, निर्देह-ति and करष्टिति. भुरि adj.—Numerous. Metre—संवतातित्रकः; see St. 2.

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

108. पदावल्लम् As applied to the hero पादावल्लम् आकान्ते; and as applied to the sun पादः: (किरणे:) आकान्ते. स्फारो—स्फार=Plenty, abundant. सुखितं=Glittering, dazzling. सुखितच ततेजः सुखितातेजः; स्फार सुस्फारातेजः यथा तेन. As applied to the hero तेजः=Valour. There does not seem to be any necessity of finding out an allusion to the Vāmana incarnation of Vishnu in this verse as Mr. Telang seems to do. Alanka'ra—उपमा and खेत. Metre—अहूः.

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

109. जलायते—जलम आत्रारति. The verbs जलायते, कुल्लायते, स्वल्पशिप्याते &c., are formed from the nouns जल, कुल्ल, स्वल्पशिप्य &c., according to the Sūtra कः: कप्रिय स्थवाप पद्यिनी III. i. 11. The nominal verbs so derived are conjugated in the Atmanepada. कुल्ल=A stream, a canal. मुग्गपति=:The lord of beasts, the lion. स्वल्प=A serpent. See note in St. 6. स्वल्पपुर्णं=Flower-wreath, garland. विपरस=:Poisonous fluid. पीपुःप्रवेष=:A shower of nectar. अविरस जलभरतं=Extremely agreeable. शीर्ण=See Stanza 39. Alanka'ra—उपमा. Metre—आहूविकाविषित.

Trans.—In a moment fire becomes as cool as water, the mighty ocean no more than a rivulet, the mount Meru only a small stone, the lion becomes as harmless as an antelope, the serpent a mere garland of flowers, a poisonous fluid but nectar for one who leads a virtuous life which becomes extremely agreeable to the whole world.
110. The adjectives छायापूर्णीव्यक्तज्ञर्नी, अस्त्राक्षरदर्शन्यां and अध्ययनात्मां apply both to जननी and प्रतिज्ञा. छायापूर्णी—छाया च गुणोपथ तया: जननी (उत्साहित्वी) = In the case of जननी it means 'one who infuses sense of shame and various other qualities.' In the case of प्रतिज्ञा the phrase means 'the instigator of the sense of shame and other qualities.' अस्त्राक्षरदर्शन्यां—अस्त्रान्तर छायासू दर्शन्यां गुणा: or गुणां वा: (1) one having an extremely pure heart, (2) that in which the motives are extremely pure. अध्ययनात्मानाः = (1) wholly devoted. (2) always binding. तेजस्विनः = Those having mettle in them; the spirited. चुसः = (adv.) Readily, without any ado. The word can be taken as a noun, when she phrase would mean 'abandon comforts and even life itself. सत्यतः—सत्यतः चतुर्भ, तत्समानो व्यस्तनं अलित वषाणौ तेः = Those devoted to the resolution of being true. For व्यस्तन, see Stanza 62 and 98. There does not seem any necessity of adding इन्द्र to व्यस्तन since सत्यतत्वायस्तत्वायः as a Bahuvrī'hi conveys the desired sense; see note on विविधत्व in St. 9. न पुनः = But not, rather than. प्रतिज्ञा = Promise, declaration. Some Mss: read छायाः in the first line and अध्ययनात्माः in the second, in which case छायाः is is to be construed as the object of अध्ययनात्माः; when all the adjectives are to be applied to छाया and जननी; and अध्ययनात्माः (acting under influence of ) to be taken with तेजस्विनः. Alanka'ra—उपमा. Metre—वसात्ततिकाका.

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

MISCELLANEOUS.

1. अग्राष्ट्र has two meanings:—(1) lit. seized; hence that what cannot be comprehended or fathomed; (2) what cannot be touched by the hand. यथेव—See Stanza 96. यथः—This pronoun appears superfluous here. भावः=Feelings, inclinations of the mind. भावधिश्रध्य आश्र्यः Yuddava. see Raghuv. II. 26. यथाव्रूपमाणां=a narrow mountain path, defile; वर्तति यथापरमाणां इव विषमः (अग्राष्ट्रः). कीर्तिः goes with हद्यः, भावः, and चित्ते. पुष्करस्य पये यथाव्रूपमाणां भवती तत्र =As unsteady as the water on a lotus leaf. अकषितः is here used for भिन्नतः=mentioned. नाम—Mr. Telang takes this word as an idiomatic expletive equivalent to 'verily'. Can it not here be taken in its most general sense of 'named,' 'known as,' 'by name.' नाम प्राकाशः—
Trans.—The heart of the woman is as impossible to be caught as the image of the face in a mirror, her feelings can not be ascertained since they are as difficult as the narrow defile of a mountain, her mind is said by the wise to be as fickle as the water on a lotus-leaf. She grows with her blemishes like a creeper with poisonous sprouts and is known as Na'ri (woman).

2. अभिनातिः—अभिमुक्तं निधतः:—Wounded in the front. Cf. न निमित्तं संगमात्सारं ध्येयमुक्तस्यः । Manu VII. 87. अहावेसु मिथोदयोऽध्यायं निधानस्वम् मही-विना: । युधमयना: पर भक्तां स्वामे यथपद्धक्षरा: । Ibid. S9. Also see Bhag. G'ta' II. 38. तिष्ठस्त तावद:—Let that be apart; let all consideration about it be left aside. वह—An indelible expressing satisfaction. वेदाभस्तिकालाणांत्विन अवस्थिते वत अमारं। अत्वस्यम्—Exceedingly. अतिवे-वेदाभस्तिकालाणांत्विन अत्यन्ते अमारम्। साज्जार्थः—साज्जा हति वादः—praise. अथ्य-श्लोः—अवप्यं स्वास्यति हति तत्त्वं ज्ञाति त्यति च. Metre—आयाः. See Stanza 3.

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

3. इत्येदयत्—So much, of this extent as indicated by a demonstration from the speaker. Cf. इंद्राविन्नती पुनरूपममत्ते । पुन: किंवतं परतो भवेताम्। Ka'nya. वा—Mr. Telang finds this particle inexplicable. We would suggest its being taken in the usual sense of ‘or’ with इत्यत् expressing a wider extent viz. the whole universe and एतम् a restricted one i. e. perhaps only this world. निर्देशायं—चो—स्यत्रिचयः, निर्देशायां स्वामे चो—स्यत्रिचयः, तत्समु—In the unlimited extent of wonders. प्रभवति is used here in the sense of प्रकरणं भवति. यथाः—Because. नातसदित्ते:—This is not quite clear. नातसदित्ते: may make a good sense and we have translated the Stanza accordingly though we must not omit to mention that such a reading is not found in any of the Mss. Cf. तस्ति: दशनविद्रां चरणी सर यथाः। शब्दिनिकलके निम्नः। केषव भूमिकर्तर्म जय जगदिश हः। G't Go. I. 8. Mr. Telang translates नातसदित्ते ‘by the waters in the jaw.’ Mr. Kâle has नातसदित्ते. शिर:—शेष:—शिर एव शेष: यस्य स: “सर्दै—पर: would be a better reading” without making any change in the sense, since पर or अथर is generally used with एक्ष in the sense of “the one-the other” with reference to two objects that are before specified. निगित्ति:—Pre: 3rd per : Sing: from गृ to swallow, to devour, the र being optionally changed to र before
the vowel terminations by the Sutra अतिक्षिप्त विभाषा Pāṇini VIII. ii. 21. The third line alludes to the Varāha incarnation of Vishnu who went down deep into the waters and raised up the earth; see Rāghu XIII. 8. For Rāhu see Stanza 34. Alanka'ra—काल्पनिक and यथासूचयः. Mātre—शिक्षितरिणी.

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

4. उद्दर—उद्द्वत=उद्दानि सन्नित अत्र The ocean; उद्वादविचि=सिन्वा: Amar. The word उद्दर + the affix महऽ (बल) irregularly forms the word उद्द्वत ‘the ocean’ or ‘the Rishi of that name’ by Pāṇini VIII. ii. 13; regularly it is उद्दर ‘containing water’. उद्द्वता छन्द उद्द्रक्षला लित. covered but here ‘engirt or bounded by the ocean, see Vairāgya Stanza 26. योजनार्थ=(acu: of place.) Extending over a hundred Yojanás. See Pāṇini. II. iii. 5. पाथः: ever moving along a path from पत्यामि नियम गन्धार्थि इति. रागनो=कल्याणिः Takes the measure of the sky. भावा:=Objects, things. स्कुरो—स्कुरचाली अवचिथः तत्स्य स्नाना, तथा सिद्धिः: = "contracted within distinct boundary marks i.e. the bounds are clearly visible", limited by well-defined boundary marks. प्रकृतोर्वूर्ध्व अस्तीमा: अस्तीमा—विष्नु स यथा: यथा: Boundless, unlimited. विजयः: जः preceded by जः or परा is Atmanepadi. विप्र: जः: Pāṇini I. iii. 19. Alanka'ra—यतिरिक्त—उपामानिर्देशयस्य यतिरिक्तः: एव सः: K. Prakṣaḥ. The mention of the superiority of प्रकृतोमेष: over the Upamānas viz: रू, समुद्र &c., in this Stanza, forms Vyatirekālāṅkāra. Mātre—शिक्षितरिणी. See Stanza 8.

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

5. वा—An alternative conjunction. The first half of each of the four lines of the Stanza refers to one engrossed with worldly concerns, while the other half to him who is for renouncing mundane matters. Alanka'ra—विकल्पः विरोधे तुल्यवच्चकाल्पकादकातिमेता Kuval. The two opposed alternatives of equal force viz: केषव and विव, शुपलि and यति &c., have been put forth in the Stanza and they cannot both
be resorted to at one and the same time, hence there is Vikalpa. *Metre*—शालिम—शालिम्यका स्तोत तयौ गोलियालोके: The pause is after the 4th syllable.

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

6. कुम्भकोष—कुम्भ=के जटे मयिते इति अच: the tortoise; see St. 7 *infra* and Vairagya. *misc*; 18. The कुलाचले are seven mountains supposed to exist in each division of the continent. Their names are: महेन्द्रि मधयः सदरः दुश्कियानुपर्वतं: || क्रिंतक पारायणतः सतते कुलपर्वतः: See Stanza 20 *infra*. दिनाष=The eight elephants supposed to preside over the eight cardinal points; they are:—रेतार्थे: पुड्रीको वामन: कुद्योन्तजनः: || श्रुतस्तूत लाभीकविन्द्रवणसंतंतं कुलपर्वतं: || श्रवन्ताः श्रवणार्यावतु दिनाय: Amar. The Rāmāyana gives these differently. फणिःसतः=The lord of the serpents; Shessa. see St. 35 *supra*; Vairagya. *misc*; 26. The Kamatha, Kulahala &c., are well-known supporters of the earth:—कुमः: पाताङ्गःपर्वतं विहरन्तं तत्त्वीहितकस्तं मानिषामार्कितो विधिः इत्युः फणापर्वतं कुलपर्वतं: || दिनायकः कुशनारुकसतंतंत्रं कुलपर्वतं पवेतजः: सवस्वाते सरस्त तानि वहितस्वभोजः भवेती परिवर्ते॥ Bhoga-Prabandha. प्रतिष्ठ=Accepted, undertaken. अमलनसताः—of those whose minds are pure; i.e. who never use equivocal language. फणिः seems to be incorrect, there must be चक्तिः or some word of that import. For the general idea, see the next Stanza. Alanka’ra—ायतेर:; see St. 4. *supra*. *Metre*—आयाः.

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

7. कुङ्कमय—कौ जटे कोम: कागो अन्वेय इति कृमः: a tortoise. Mr. Telang has न मनसा instead of स्वमनसा and takes the third line as a question like the previous two; and suggests किंतु कुङ्कमय as the reading and further remarks—The reading किंतु is more appropriate for the intended sense, but to obtain that न must be got rid of. But the questions in the first two lines refer to specific objects, while that in the third one is more of a general nature and also put in a manner different from that of the previous ones, which tends to mar the beauty of the Alankāra. निविहः=Carrying to the end; perseverance. गोतरत=कुङ्कमयः: Cf. विच्छेदिकविनान्यः कुङ्कल्प गोतियाथत: क: Bhā’my. Construe the last line एवधि सयम गोतरतः (यत:) प्रतिष्ठेकपद्यु निविहः: This Stanza occurs in the Mudrā-Rākshasa. II. Alanka’ra—थायान्तनाञ्जाः. *Metre*—शालिकेविवीलित.
Trans.—Is it that the Tortoise is not pained by the heaviness of the load of the earth on his body because he does not throw it off; or that the sun does not sit down unmoved, is it because he is not fatigued? Not so. But a praise-worthy man is ashamed within himself to throw up whatever he has undertaken: it is the inherent trait of the good to adhere to the last to things once taken up.

8. कः वर्णः न याति—(An idiomatic phrase)—Who does not become subject to? विषः=A bolus. See Stanza 31. “The last line alludes to the flour applied to a Mridanga before it is played upon.” Alankaṣṭra—अयोक्तरन्यासः. Metre—अद्वृत्तप।

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

9. स्यभरणवाः—व्यापार एव व्यापारमार्तः, स्यभरणवाः व्याः—पृथग्न, तस्मिन उष्णतः; स्यभरणाः—अयोक्तरन्यासाः. अप्रभायः=अर्थ नवतीत्तत्त्वात् from अग्निः+नी तिव्वत् by Padā. III. ii. 61.
The न is changed to य after अ and ग्राम by the Vārtika अच्छतामायां

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The second line वर्णः परम्पर एव स्वार्थः स एकः उपासनः सता अग्निः. Mr. Telang has परम्पर नैनः instead of सुधमाणेकः and has explained it “there is not even one leader of the good &c.” which however is not in keeping with the statement in the fourth line; besides, the reading adopted by us makes a better sense. दुपुरः—दूपुरः दुपुरः तद्दुपुरः (see note on अद्वृत्तप St. 28). दुपुरः च तस्माद च, तस्माद शूरः, तस्माद.
The reading दूपुरः is not correct; see note on निपङ्क्षेत St. 25. वाहः—See Stanza 76. जीवितः=जीवितम् (पदक्रमः) जीवितः: a compound of the पदक्रमसिद्ध class. A cloud. चतुर्मूखःसिद्धम् अर्थान्तरम्: Amar. तैलः=On the other hand, however.

निधनः—निधनः=Summer, hot season. निधन उष्णेऽपि: Amar.

निधनम्=Destruction; see Vairāgya Stanza 11. निधनम् संरक्षः: जगाधि:

तापः। तलः तित्तिति:; तस्माद: The dative is ताश्वेऽ by the Vārtika ताश्वेऽ

Chaturāni वाच्यम्. Metre—शाहिदविभ्रोदित; see Stanza 6.

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

10. A double meaning runs through the whole Stanza—one, applied to a minister and the other, to a poet. दुर्गः—दुर्गः नवेन अर्थः घटयितः= (1) secures new revenue from afar. (2) brings about a new
meaning from afar. अपशल्ड्ड=(1) offensive language. (2) Incorrect word, mistake. Mr. Kâle takes चापशल्ड्ड as one word to signify ‘twanging of the bow’ and explains the line thus—achieving lofty aims by a wise stroke of policy without having recourse to arms. सतशान—
The meaning of this expression can be taken to be the same in both the cases. घन्स्त मन्त्यं—Gradually, slowly. This being an expression denoting quality, the repetition must be according to the Su'ṭra प्रकार.

गुणवचनस्य; in that case, however, the regular grammatical form would have been मन्त्रमन्त्य but as it is, there is no other course except to reconcile it under the Su'ṭra नित्यवीप्ययोऽ; see note in Stanza 8; Meghâdutta Stanza 9 and Mallinâtha thereon. पद्य=(1) step. (2) word. लक्षणो—तत्त्व (1) by consulting public opinion; (2) by going along with the current of ideas. कार्य—Indeed, truly. लेकारीरहिः=not free from the burden of troubles. For a similar idea see Mûtrâ-râkṣhasa IV. 2 and Mâgha XI. 6. Alanka'ra—उपमा. Metre—मन्त्राकाल्ता.

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

11. प्रमा—न प्रमाणं अप्रमाणं, अप्रमाणं प्रमाणचतुरं संपर्च के तत्त्व=Allotted as the share; “settled as one’s measure i.e. as one’s proportion or share.” उपमेत्य=Will fall to the lot of. मनाक=A little. Construe महान आय: मनागपि कारण नेवं. Some take it ततु मनागपि उपमेत्य, महानाय: कारण नेवं. सवीकाराः—आया=Quarters, directions, also hopes. पवित्रम्—This with its subject forms loc: absolute. The root ठुप though transitive, is here used intransitively, its object जठ being a well-known one. चातोर्यांतरे स्तव्यवन्येऽप्रसवस्तहावन्तु। प्रतिद्रेणविवाहः कम्पेणकश्च किंत्रिया। Sidd: Kau. हित्रास:—द्वारा ब्रम्हेऽ ब्रम्हेऽ हित्रास:; see note on पवित्रम्; Stanza 34. For the idea of the latter half of the Stanza, see Stanzas, 50, 51 & 83. Metre शान्तवक्रमेण; see Stanza 6.

Trans.—Whatever in this world is settled as one’s share by all-powerful destiny shall go to him; any support, however great, is of no avail in the least. Daily do the clouds which fill the whole sky shower down, but no more than two or three tiny drops of water fall in to the mouth of the Châtaka.
12. भावः (सम्बन्धः) Should be attended upon, should be respected. The second quarter of the Stanza is metrically faulty and no reading has been found in any Ms. to correct it. Mr. Telang says that रुप वर्तमानः would suit the metre. We do not see how. तदुच्छ:—We do not see the propriety of सत्ता here. शैलकथा: = "Ordinary random conversations." आश्रयिणी: = Rules, regulations. अलंकारः काव्यविद्वानः. अर्थ:—आयोः.

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

13. कहतः—पताति—The regular idiomatic phrase ought to have been कहतद्वारा पताति like the phrases पादसंचारं चतुर्व, अजकारं नमस्ते. It is not possible to explain the phrase in the text unless तुल्यः is supplied. We have taken the reading पताति instead of उत्पताति, because there can be no semblance between पताति and उत्पत्तं. The construction of the second half of the Stanza is equally unsatisfactory as the first, though the meaning and sentiment are very good; compare St. 85. अर्थ:—अभूष्यः. See Stanza 1.

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

14. वदि-तः—If—then. नाम:—Possibly. अवक्षः—Mass of filth, dung-hill from अवक्ष: to gather together. विक्रिया:—Scratches. हाँकवाण: हृक्केण गलेन वक्रिया:—A cock. हृस:—See note on सिंह: Stanza 38. अलंकारः—अप्रसुत्प्रपणसा. See Stanza 29. अर्थ:—आयोः.

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

15. यह—(new. sing.) This relative pronoun stands for the whole sentence in each of the three lines and has its correlative तत्र in the fourth line. मदो—मदवारिणा मिलें करने येते ते:—Whose temples have burst through nst. In the reading मदविष्णुगणकारः, गण्ड and करत are almost synonymous words, and therefore they do not make any good meaning. विद्या:—For the idea expressed here compare Kirāṭā I. 35 and Raghu V. 65. द्वारो:—goes with दिक्षित: as well as स्थविर: द्वारोः—द्वारः द्वारेण विपुरणाः येते ते: वाल्विनाः—France. द्वारेण:—High-spirited. विद्या: &c. are various musical instruments. द्वारोः—द्वारोऽकैः येते: ते: तथा सम्बल: (अवक्षः) or द्वारसम्बलः देि: (इद:.) तस्य सम्बल: विद्यकिशिंचि: (विद्यकिशिंचि:) Manifestation of power. अलंकारः—उपात्त: उदात्त: वस्तु: संपन्न: K. Pra. अर्थ:—आयोः. See Stanza 6.
Trans.—Elephants, whose temples have burst through rut and who are heavy with sleep, stand at the gate, as well as high-spirited horses adorned with golden ornaments prance there, [and their owner] is awakened from his sleep by the sound of the lute, the fife, the drum, the conch-shell and cymbals: all this—a state like that of the Lord of the gods—is the manifestation of the power of religious merit.

16. संतोषो—संतोषेण निरंतरं प्रसुक्तिः: The words संतोष, प्रसुक्ति, सुरुचिः more or less convey one and the same idea; hence the reading has been altered. भिनसः—Interrupted altered. सुदः—Pleasures, joys. अबो—संतोषों मंजुक्त झी: बेशोः. इत्यः—So that, this being the case. क्रुद्दः क्रुद्दः—For whose sake; see note on अत्मस्थते in Stanza 2. पदेः—Abode.

“When words like पदेः, स्वामिः, अत्मस्थते, पदेः and c., are used as predicates they are always in the singular number and neuter gender though the subject be of any number or gender and the verb agrees with the subject and not with the predicative noun whatever be its position.” Apte. स्वामिः पदेः goes with समास only; see note on रूपं Stanza 26. मेहः—See note, St. 49. मेह—The root रुचः and others having the same sense govern the dative of the person or thing pleased or satisfied. रूच्योऽन् प्रायिकम्: Pa'ññi I. iv. 33. Construe:—इत्यं स्वामिः पदेः समासायमहन्ता स: मेहः: विचिन्त संपं तार्क्कः पदेः क्रुद्दः क्रुद्दः स: or एवल् (=विचे: क्रुद्दे) मे न रोचचते: We do not see any beauty nor propriety in the last sentence स: मे न रोचचते: It seems to be superfluous. “शरांगधरः p. 20 ascribes this to Vidyāpati.” Telang. Metre—रान्धरविन्दित; see Stanza 6.

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

17. विठ्ठु—If the poet had used the locative of कमलः, सत्तुप्तः and c. that would have been a proper and concise construction obviating the necessity of this word. विठ्ठुम्—वायोंजयवास अयु विठ्ठुम् according to हिंदौवाय तयौ Pa'ññi. V. ii. 42. See note on द्रुमी in Stanza 33. Metre—आयां: See Stanza 3.

Trans.—The three qualities viz.: red colour, beneficence and cruelty are natural to the lotus, the good, and the wicked, respectively.
18.—For the first line, comp: Stanza 65. गजाळालया:—The Rev. Mr. Wortham explains this word by 'female elephant.' We are not aware if leanness either of the body or the waist is the best quality in a female elephant. Mr. Kale takes अस्त्वन in the sense of 'gait' and dissolves the compound as गजाळालया अस्त्वन यथा: 'one who has the gait of an elephant.' He also suggests another reading झजालालया:—We would explain the word as 'a woman of the हस्तिनी class.' नायिका पुनर्वेसी बढ़ा इस्तीनी चैतम. Kāmasutra. Some writers on erotic science have classified women as पुनिणी, चित्रिणी, हस्तिनी, and शिलिनी. कठो—Mr. Telang's reading makes the 2nd line metrically defective. We have completed it by adopting this word as found in the Subhāshīt-Ratna-Bhāndāgāra. Besides, this word is more appropriate since slender waist is a characteristic of beauty among women. शीठम्—See Stanza 82 and 109. Alanka'ra—दीपक. Metre—वंसस्य.

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

19. श्रेणि—The top or peak of a mountain कृत्रेण शिखरे हुमाय Amara. For तथात्, see note in St. 14. युरो—युरासी शिखरी च तथा—Of a great mountain. विषये=विग्रह विश्व वा समय, तस्मिन In a difficult place. The reading कापि विषये gives a greater force to the assertion कठिनाप| द्वारा चित्रित द्वारा: कठो—कठिनात तास: द्वारा तासां अन्तः: (मथे) विद्विज्जितः=Crushed among hard rocks. तीजस्से=तीमिः: दस्या: यस्य: तस्मिन:, तद्धि=तथापि Metre—शिखरिणी. See Stanza 8.

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

20. विरम—See note in Stanza 27. विरमम्=“The troubles of which has nothing to sweeten it.” आयात is any bodily or mental effort. दुः=दुःधान्त=From foolish occupation अवंयसाय by itself meaning 'a resolute or determined undertaking.' For the तथा, see note in Stanza 10 and for the use of the ablative, see note in St. 80. च्वतुम्—see note on रोहुम Stanza 6. अवि—This is a vocative particle, instead of which Mr. Telang has अभि which he construes with कल्याणके. कल्याणके=At the time of universal destruction; see note on कल्याणके Stanza 16. व्ययो—व्ययम्: विनियमः: धेयाः ते=Those who have left their limits. क्रः=See note on क्रामचन्द्र mis. Stanza 6 supra. बुद्धि=‘mean,’ ‘narrow minded’. The latter half of the Stanza is construed by Mr. Telang in two

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

21. ছদ্মকরস্তরে— Bosom, chest. ন না কোড় ছদ্মকরস্তরে Amara. The oot স্পর্শঃ governs the accusative of the object for which a longing or ardent desire is indicated. প্রক্ষালিতায় বহুতলকম্পিতা 'প্রাপ্তি স্নায়তি' Sid. Kau.; otherwise it governs the dative, see Stanza 45.

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

22. অমৃতনিধানম—A store of nectar. নায়ক: is to be taken with শৈলমালঃ; the phrase means 'the lord of herbs.' For the idea conveyed by both the adjectives compare the names of the moon 'ছদ্মাঃ':
and ‘अोपरीसा...’ अर्थः—This should be construed with each of the adjectives in the first two lines. शतिबी—सतिबिष्क (1) The Shatatárká Nakshatra or the 24th of the lunar mansions containing one hundred stars. (2) A hundred physicians. The whole phrase therefore means ‘followed by the Shatatárká Nakshatra’ and allegorically, ‘attended upon by a hundred physicians.’ अवतंत्तः—Crest, an ornament of the head. The adjectives in the first half of the Stanza indicate that the moon possesses all the necessary means required to cure a disease. भिन्नूणायणुपस्याना रूपी पादचुंब्ययम् Vāgbhat. विरहयति—Does not leave. राजस्वसा—यथा यारत्वा राजत्र इति राजस्वसा (यस्मन्न=a disease)=The lord of diseases viz. consumption; it also means ‘consumption of the moon.’

Comp. राजस्वस्तमाली यस्माद्विद्वै निर्माणः: II तस्मात राजस्वस्तमाती प्रदर्शलित मन्नमिर्तिः

Yogaratnakāra. The moon was cursed to be consumptive for life by his father-in-law—Daksha—for paying sole attention to Rohini and neglecting his other daughters. But this sentence was commuted at the intercession of the wives of the moon. हलविभिपिपकः—Result brought on by wretched fate; see note Stanza 94. Alanka'ra—विशेषणिक and अध्यात्मस्यानाः. Metre—मालिनी.

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

23. सविभागः—Sportive. भैरवो—भैरवं न तत्र आत्तर्वं न तत्र उज्वलः For the idea see Naisha I. 1; Raghù III. 16, IX. 15. इति stands for the whole preceding statement and is the object of अवस्थाय. अलेष्यो—अनुस्तं वृष्टिः बिख्लित तद्प्रति तत्तत: यत्स्या तत्त्. In this compound the affix क at the end, has been added according to the Su'tra सुविध्यमान Paññinī V. iv. 154. चक्षुस्त्रः—Missing. विश्व:—प्रयातिः—Goes in all directions; becomes invisible. Mr. Telang proposes त्रिदोषो द्रुक्षयताम् instead of हृदिशो द्रुक्षयताम् but we construe हृदिशि द्रुक्षयताम् सदविश्व: प्रयातिः; द्रुक्षयताम्. Alanka'ra—उपमा. Metre—बाल्लविभेदित.

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

NOTES & TRANSLATION.

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

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

2. प्रभव=men of poision. स्मृति=Pride; see Stanza 69 infra. अबोि=“Smitten by ignorance.” जीण्य=absorbed, perished. समस=Good speech. Past passive participles ending in ति have sometimes the sense of neuter abstract nouns नृत्यके नाते ति: Pa’ni. III. iii. 114. see note on भासम Niti: 14. “Learning remains absorbed in its possessor, without appreciation by others” Telang. For a parallel expression see Stanza 91 infra. अलंकार=काव्यविशेष; see Niti: Stanza 39. अवहृत्—अवहृत्

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

3. संसारित्वम् चरितम्—Course of worldly life. अवृत्तस्यामि=“see in prospect.” Cf. चतु श्रेष्ठोदुपश्यामि Gita I. 31. हृदयं=Happy. विपकक=Result; see Niti: 99. ने भर्ग जनयति note the idiomatic use of the genitive. विपत्तति=वि + त्रस् to think, consider; Com: Niti. 87. विपचित्=वि + परिवृत्ति=Enjoyed for a long time. It may also mean ‘enjoyed after a long time’ as Râmarshi explains it. The first interpretation is, however, evidently to be preferred as a prolonged enjoyment of a thing creates an attachment for it. हि=Since, because. We have adopted हि in the place of ति� because the idea in the latter half of the Stanza is not simply co-ordinated with that of the first half but accounts for the terror produced on the contemplation of the result of meritorious deeds which is far from being a happy one as mentioned in the last line. व्यस्तनं=Misery. व्यस्तानं विचित्रं चंसे देवे कामजीकोषिजे Amar. द्रव used in the sense of द्रव i.e. अवतारण्याय should be taken with द्रवम्. Construe विपचित् विजित्ताम् व्यस्तानं दाहनिम शहान्तो जायन्ते. Men are tempted by worldly objects and their temptation increases along with misery in proportion to the tenacity with which they adhere to them. न जातु काम: कामासुहृपभोगु न्यायतं II हविष्यूः कुष्यातंभेद्युपवमे-
Whatever be the accumulation of the merits of such people, there is a limit to it and they have to fall back into the meshes of this mundane life; this is व्यासन. ‘ते ते सुख्ता स्तरांभोंके विशादः क्षुणे पुष्पे मरन्धेंके विशेषण।’ १ गिता IX. 21. विशेषण &c.—Worldly matters trouble only those who cling to them and not the ascetics, hence those who wish to gain final beatitude must not attach themselves to worldly objects. Metre—शिथिरिणीः.

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

4. निषिद्धकृत्य—With the expectation of getting treasures. भावतः= Smelted. In former times several people in almost all countries spent their lives in the acquisition of the noble metals by the transformation of the baser ones by an admixture of the latter with mercury.

रत्न्विरास्मादय रसेन सह मद्येष्वत। शिवप्राप्त्यायूः हिद्वयं भवति कान्चनम्।।
पीतादेव गोक्षण मुन्य रक्षकुपयं व पन्चमयं।।
श्रीश्रीरण सेवुके कौं तारये श्रीभागुः।।
सूर्यसप्तमेंक पच्चनार्य देशं कन्तकबि रितिः ध्यातस्यावशेषम्।।
जयति शतरां चैते वेत्र प्रकार भवति स रसायन: कीर्तिवध्यी कृष्णक।।
Ni. Rājṣa. Even to this day we know of instances in which fortunes have been wrecked after alchemy. The pursuit after riches in this manner, if it has done nothing else, has at least helped the cause of chemical science in western countries and the Sanskrit works on रसायन have been more or less an outcome of this wild chase. भावतः=Ores
“सुर्यप्राप्तायाः हिद्वयं भवति कान्चनम्।।
गोक्षणादिभिः हिद्वयं भवति कान्चनम्।।
गोक्षणाश्रीश्रीरणा चैते मद्येष्वत:।।
‘श्रीश्रीरण सेवुके कौं तारये श्रीभागुः।।
The acquisition of supernatural powers by incantations was another wild chase in this country; see Chandikau. act IV. People are after it even to this day. Sanskrit literature (तंत्रशास्त्र) abounds in treatises on incantations. स्माताने—The burning ground is the place and the day of full moon, of eclipse &c. is the usual time for मन्त्रशासन. नीता:=Passed. काणवरा—काणः= Broken. For the expression काणवरास्तुकोपपि न प्रामः of. Marathi “मले इतरी कवरी रेैठिय महणाही.” Anbaksra—काणवरा. Metre—शाधुः विशिष्टित.

Trans.—In the hope of getting treasures I dug the earth, smelted the ores of the mountains, crossed the ocean, humoured kings with great effort, spent nights in a cemetery with my mind fully bent
upon the acquisition of charms: but failed even to get a broken cowrie. Oh Avarice! Do leave me now.

5. चालैः “Many intransitive verbs have past passive participles and they, as well as the past participles of transitive verbs used intransitively, are often used impersonally with an instrumental construction.” See Pa'nī. III. iv. 72. Comp. जनस्थाने चालैः कनकसुवाज्ञानीकृत्या Uttar Rā'm: हन्तजातमजातार: प्रथमेन त्वयारिषण Ma'gha. II. देशे—is an accusative of place. It may be noted that the word देश is either Mas. or neu. vide Nigāntu, and Ma'gha Bh'a'. अनेको—अनेके: दुर्गे: विषमे. For दुर्ग see note Niti: 14. जातिजुक्ताः—जातिः कुठे च; तयोः: अभिमानये: शुचे—see note on चालैः supra. मानविः—मानवेन विचारितं यथा स्त्राया. आसाहेवी—Through fear of being noticed by others. Com. नदिनुमुना हैरिणविवेणः पवनायेरे चरानिः Shā. I. काकवात्ते—काकेन तुल्ये. Cf: काकेष्पिः जीविते चिरे च ब्लड़े च भूंके Panch. Being at strangers one is always afraid of being turned away. The view of Mr. Telang is ‘fear of being seen eating at the houses of a stranger.’ जुम्मलि=विकसिता भविः=increasest in extent. The verb is Ama. It is put in Paras. only for Metre. पापाखरः=Voc: Singː going with गः. पापाखरः=Wicked or mean act. तित्त=given to, attached to. Alank'ra=विशेषोत्ति. Metre=शादिविकृतिहित.

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

6. खलौऽ=उड़ाप=abuses, taunting words. सोंडः=Past passive participle from सूँ to bear. कथयिः=With great difficulty. तदाराः=लें (खलौऽ) आराचे परेः (तदाराः). अस्माः: should be taken ‘understood’ after तदाराः परेः. The plural used here instead of the singular (see the word मान्य in the last line) shows disrespect about oneself; see note on अन्यम् Stanza 11. infra. निःः=अन्तः: बाप्धे निःः=Suppressing the tears. हितिः=for the construction see note on अन्यम् Stanza 5 supra. श्रेण मनसा—With a blank mind; “without really feeling that which occasions the हिति.” Telang. Krishna Shāstrī interprets शून्य=तत्त्व i.e. कार्यार्थिविधारणम्. He takes हितिः as an abstract noun and construes श्रेण मनसा हितिमयि (of course खलौऽ must be supplied) सोंडः, but the construction is farfetched. चिन्तसम्भः=Suppressing the different feelings that arise in the mind. प्रतितिनितिः=प्रतिनिद्धो वापेण ने=Senseless; dull-headed. अयो=Voc: sing: of आशा. Here the
principle of desire or avarice is personified. भोपाल—भोपा: (विष्णु:) आशा: (मनोरिा:) यथा: सा. क्रिमपन्त—construe अत:परं किंतु मां नतेसि: Mr. Telang has क्रिमपरस्त: in his text which is followed by Krishna Shastree and Mr. Kale, but अत:परं is the more common expression of the two. Metre—सिद्धिरियी.

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

7. गतागतेऽति—गताति च आगताति च, तैः: By the coming and going i.e. rising and setting; see note on सुभाषितं Stanza 2 supra. अहंराशि: Every day. This is an accu. according to अस्वस्तसंयोगेण ह्रीवा. Such repetition of words to impart the sense of ‘frequency,’ ‘intensity’ etc. is an idiom of the Sanskrit language and is known by the technical name वीर्या. वहुकायो—वहुवच ते कार्यभारत, तैः शुरुष्: कालो न विज्ञायते i.e. the passing of time is not known. न विज्ञायते may also be taken with the previous expression जीवितं संधीयते हि न विज्ञायते कालं न विज्ञायते so as to suit the sense of the 4th line. जन्मजातो—जन्म च जरा च विपतिः मरणं च, तेवां समाहरः: आतः:—Fear. मोहपीत्यो—मोहपद्रुरो—Delusive. The affix मयट्र (मय) is added to nouns in the sense of ‘profusion or excess’ and also in the sense of ‘made of.’ तत्प्रतिकृतवचने मयट्र Pani. V. iv. 21. उन्मत्तभूतं—उन्मत्तमात्मन्नगुत्रम्। इत्यं मृत्युवद्दति कैपेत्र: of. आत्मान्यस्मयस्मयप्रकृति राघु. V. 34. see the commentary of Chāritra Vardhana thereon and our note on भार्गवम्: Niti. Stanza 13th. Alank'ra—काव्यालक्ष्यः. Metre—शाल्लुविकीर्तिः.

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

8. शीता goes with गोहिनीः and शीतमुखः: with शिशुके:। शिशुके:—विशवः पर शिशुका:। शिशुके:—विशवः पर शिशुका:। आकङ्क्षा—आकङ्क्षा: नीरं शम्भ: वर्म:। सा श्रेयस्तत्र:—Crying. विपुरा—विपुरा: कार्याणां यथा: सा: लिट. one having nothing to do; hence, ‘perplexed, dejected.’ विकृत: स्वात्त्राविके न द्वाराविके निधु: Medini, गोहिनी:—Wife. याहा:—याहा: भ्रजः। तत्स्य भयेन on account of the fear of a refusal of the request. गद्दाः—गद:। गद: तत् मुक्तिः विद्वीनानि अवश्यांति यथिस्मकत्वम् यथिस्मृतस्थाः। गद्दाः:=
choked up throat. ब्रक्षति=Broken, interrupted, faltering. वि:क्तिनापि =Stuck. This is an adverbial phrase and modifies the verb वदेत. Krishna Shastri takes the whole compound as गुर्दैव यथास्ति पति गुलामि (इसाता हिर्नार्त्ता गुलामि) ब्रक्षति (इजामिनि) अतिव विक्तिनापि (इजामि) अद्वर्याणि विसन्नार्निमाणि यथा भावति तथा. स्वर्गः—द्वै—Wretched, accursed, vile. हृद before a noun is used to imply the sense of contempt. नायिकः में हृदेऽहः: पति Uttar. 4. अर्थे used adverbially 'for the sake of.' मन्दलसी—

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

9. भोगेऽहा=भोगस्य हृद्या= passions, carnal desires; पुरुषो—Here पुरुष may be taken as expressive of पुरुस्त्व (भावप्रयोगे निवेदः:) and explained as पुरुस्त्व बहुमान: pride of manliness; or otherwise पुरुषोऽद्वारा बहुमान: great respect among men. समानः=of equal age, rank &c. स्वयम्भाः= Have gone to heaven, died. स्वयम्भु is an indeclinable meaning 'Heaven, paradise'. स्वयम्भू भोगेऽहा तिरित्वादि दिव्यादिवसाऽः: Amara. सप्ति—Soon. स्वयम्भूः— Friends, see note Niti. Stanza 28. जीवितसमाः=equal to (one’s) life; as dear as very life जीवितेन समा:. A noun in the instrumental may be compounded with the words पूर्व, सिद्ध, सम, जन and words having the sense of ज्ञ, कद्दू, नििुण, मिठ, श्रद्ध, and अवर. पुरुषोऽद्वारा भोगेऽहा तिरित्वादि दिव्यादि दिव्यादिवसाऽः: Pd:ni. II. i. 31 and अवरस्व्यपथस्याः वांटिक. यथाऽ—यथा a stick, यथाऽ शयना. बनित्वो—रित तिरित्वादि a kind of eye disease. चन्द्रेऽ—तथापि see Niti. Mis: Stanza 19. सर्वपल्लि—सर्वसं एव अपाय: तस्मात् चकित: (भीतः:). Alanka'ra—

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

10. दिहसा—दिहसा शृङ्ख Void of injury, got without injuring any one. Cf. "And from the mountains grassy side, a guiltless feast I bring" Goldsmith. अययतः—अययतः अययतः अययतः अययतः अययतः अययतः: अवर—

Food. Construe चातुरा भ्यातानां महद्वाने कल्पितत. In such constructions the noun or adjective used to complete the sense of the verb of incomplete
predication, is put in the nomi. case; see Apte's Guide § 12A.
स्थतत्—स्थततिः कालम् नीति. स्थतति—स्थती = अकृतिवाचारः: natural ground
स्थतत्त्वम् चावले तस्यीति: For the affix इन of the word शायतिः see note
on शायतिः Niti. Stanza 51. संसार—संसार एव आणि: तत्स्य लंबने ब्रह्म
सम्यक: धीमा: तेषाः. धीमा: mode of living. सम्यक:—An end. सम्यक:
प्रयाणि—are spent away, are all exhausted (in trying to earn their
livelihood). Metre—शायतीकृतिः.

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

11. पर्यं—तन्यं: Cf. संसारविभिन्नतत्त्वमतरणामिवन्नः Bhadg. विमितिः
according to rules laid down in Yogâshâstra. संसार—विमितिः—cut-
ting off or asunder, destruction. Cf. विद्यासमस्तमतंगतितपिजत्वेये Niti.
Mis. St. 9. संसारविभिन्नतत्त्वम् is अनुवृद्धिः or मोहः "the destruction of future
births." There is a distinction between this and Swarga which is "
the paradise of the enjoyment of objects of sense." भगोः—द्वारः A
door. कपालः Leaf or panel of a door. स्तगन्ध्य हाराः तत्स्य उत्तप्तार्थ तत्स्य
पालने (उपालने) पढः: (समस्तं:) शमे:—Religious merit. विनितिकृत्त्वंजयो
वय्यः: Tark. नायीः—नायोः पीनां च पञ्चवरी तयोः: कतेवः युगहः. युगहः is
found in Mr. Telang's and other texts but it ought to be युगम् which
Bhânuji Dikshit derives as युगः द्राति or युगमस्तयम् वा. माहः: goes with
योकरuş. योकरशन—योकरभेद वनं: तत्स्य चैः: जाता: should be supplied. Mr.
Kale remarks "योकरशन is not a happy metaphor as वन expresses a
plurality of ideas. The poet could as well have said योकरशनः; वन is
probably used for alliteration. चचः—The plural here indicates
disparagement of one's self. Cf. Stanza 64, 66, 67 infra; and चचः चचः:
योकरशन्यथार् हतास्त्वं बसट कुता Shad. The distinction between स्तगः and
संसारविभिन्नतत्त्वम् is noteworthy. "The destruction of future births," "the
enjoyment of paradise," and "the enjoyment of worldly objects" are so to say in the descending scale. They have been mentioned by
the poet in the first three lines of the Stanza. Moksha or the first
condition is attainable by a contemplation of and perfect assimilation
with the Deity. न ते पुरुसारातं Shruti. Sacrifices and holy deeds are
the means to the attainment of Swarga. योकरशन्यथार् स्तगादि युजेः
Shruti. The enjoyment of Swarga is nothing as compared to Moksha.
The last is the lowest form of enjoyment ते ते युक्त्रः स्तगादि युजेः युजेः
युज्यमेऽक्षुमेऽये विशिष्ठिच् ॥ Gita' IX. 21. Alanka'ra—काव्यपद्धरः Metre—
बालुकृतिः.
Trans.—We did not contemplate the feet of the Deity according to the prescribed rules, with a view to cut off the recurrence of worldly life; nor did we acquire religious merit, which has the power of opening the doors of Swarga, nor did we embrace even in a dream a pair of full breasts and thighs of women. We have only served as hatchets to hew the forest-like bloom of the youth of our mother.

12. न सुका:—Not enjoyed. यमेन सुका:—कालेनैति केष: We have been devoured by Kāla i.e. Death. Mr. Telang says “prayed upon by the desire for enjoyments which we have not enjoyed.” न तरं:—Not performed. Compare अगणिततनूतायं सप्तः तपांस भगीरथ: Uttar. I. 23. नास:—have been troubled with worldly cares and anxieties. तरं is both transitive and intransitive; here used intransitively. Com: तपांस ला किसः दयायनेन Gōṭa Go. VII. यमेन याता:—Being interminable Kāla may be said to be immoveable and we only pass off under his influence. Krishna Shāstri has वसुदेवके युधिष्ठिरस: कर्म तद्विद्विन: जाता:—नृण न जीवाणः Com: दुःशेषकं तरणायते St. 14. infra. जीवाणः:—“enfeebled by old age.” जीवाण is past participle from ज to become old; see Stanza 2 supra. Alankāra—विपम. Metre—उपजाति.

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

13. बालन्ति—Pardoned or bore. For the construction see note on बालन्ति St. 5 supra. न समाय: not through forgiveness. गूढ़ो:—गूढ़े बलिंत हरम: न संतोपत: not voluntarily. दुःसहो:—षोर व वासां तपांस षोर वासां:—दुःसहाय ते षोर:—तपांसाः तेषां केषः: The ablative केषान, which is the reading in many of the texts before us, does not bring out the poet’s idea clearly. Moreover, syntactical uniformity is preferable; hence the adoption of the reading सोरो दु:सह &c. न तरं लप:—Penance was not performed. निमलो: Com: अन्ततः गृहाशिविनियमित्यमानादिमियंग्यते Vikram. तैलस:—फूलव्यंनिता:—Deceived by the तैलस: various fruits. The substance is—neither in the pardoning of injuries nor in the abandonment of home was there any idea of self-abnegation; the first proceeding from want of power to revenge the injuries, the second, because the pleasures of home were inattainable. We have suffered as much pain in the pursuit of earthly things as if we had practised the acts of self-denial inculcated by the wise and the result is that
we have gained no fruits of righteousness. *Alanka'ra*—विशेषणीयता. *Metre*—शाब्दिकपदिकता.

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

14. पवित्रितः—By folds or wrinkles. This word may be either अन्त व य व or वही under the *Vārtika* विवक्षाकारदिकिनः. आकास्तः—one on which a footing has been made; hence, occupied. पवित्रितः—By grey hair. पवित्रितः ज्योतिष्कः के पाठाये Amara. अक्रितः—Marked. तुषारीका तहुपायते—तलीरेवारणिः Desire is ever fresh; see note on तजायते Niti. Stanza 109. For the idea compare जीर्यः जीर्यः जीर्यः केवला इन्द्रा जीर्यः जीर्यः: II जीर्यः अंतः अन्तः तुषारीका तहुपायते *Panch.* V. 38. *Metre*—अनुद्धुपः.

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

15. अम्बरो—अम्बरङ्गः=(1) a part of the sky; (2) a strip of cloth. संवीतः=(past part; from ये with तम=covered, clothed. दृश्यः=दुर्गृहितः भावः (and not दृष्टि=भाव: as Mr. Kale explains it.) Wretchedness. *Alanka'ra*—शेष. *Kavya Pra.* defines it thus:—शेषः ह वाक्य एकमित्वर्गे-कार्यायते भेदेत्. *Metre*—अनुद्धुपः.

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

16. उलित्वा is an indeclinable past part: from बन्ध to dwell. The phrase विरतरुखित्वा means ‘even after staying very long.’ The second line is rather complicated and does not clearly give the desired meaning. “विलय सीमा seems to answer to स्वर्य व्यक्त: in the fourth line meaning voluntary separation.” *Telang.* विलये &c.—The separation or renunciation of pleasures is of two kinds (1) either they may leave one or (2) they may be intentionally renounced. In either case they are severed, but there is a difference in the result which is shown in the next two lines. अभिन्नः—अभिन्नः (अभिन्नः) यः परिलयः तलसैः-अभिन्नः should be supplied. In the case of the root कर्ष्ण and roots having a similar sense
such as सुनि, सू &c., a noun expressive of the result to which anything leads or of the effect for which anything exists, is put in the dative case; सू or अस is often omitted after a dative used in this sense. “कथापि संयमति च” Varāhī. see Aptā’s Guide § 66. We cannot agree with Mr. Kale in his view of परितप्य signifying परितप्य दानम्. शमसुखसू—शम:—
शमतिः. Comp: विधाय कामाय देवो गुणप्राप्ति विश्वः. II निम्नो निर्देशकः—स
शान्तिमि-सिरं भाज. Gita II. 71. नित्यानन्दः प्रशान्ते हि निर्देश खलस्येऽपि:
साहचर्यः Veda’nt-Kesan. Metre.—विखरिणी.

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

17. विवेक—Discrimination of निष्पवस्तु (supreme invisible Spirit) from the अभ्यत्व (visible or material world). व्याकोश—Expansion, development. व्याकोशिरविविक्षता: Amara. विवेकन व्याकोशे which goes with शम. If we take व्याकोश as a noun the compound would be व्याकोश-
शमीधि-विवेकन्य व्याकोश: यस्मिन् तस्मिन्. शम is defined in the Vedântśāra as अस्त्रानिवधायतिरिजिवयेनवास्तवा सति: restraining of the mind from attachment to anything except hearing, contemplating &c. the holy texts (i.e. Upanishadâs &c.). परिवाहे—परिच्छन्न—lit. an embrace, hence “attachment to objects of sense.” परिच्छन्तिः:—result, end. Con-struct विवेकन्याशेषे शमे विकसति, तुः तुषारपरिवाहे शाप्यम्यति सति both loc. abso.
प्रारूपिताः—For the addition of तराः see note on नित्याः Niti. St. 18.
जाता—जाराधिकारिण—Worn out by long use; old through age. जराय जीवित मैत्री प्रेक्षणे यथ: (उपायाः). तेन य: गहन: आकाय: (मन्द:क्रयेः), तेन क्रया:—
Wretched by reason of the strong distraction of the enjoyment of greatness old through age. For आकाय Comp: विपायेशङ्खयेस्तुः:—St. 47
infra. तुषारै-An object of greed. यस्या (परिच्छन्तिः) This is विषयसमायि.
सत्यामिति:—The lord of the gods i.e. Indra. The third line as Mr. Telang remarks is not quite clear. It means “wretched by reason of the strong distraction of the enjoyment of greatness old through age,” greatness meaning the splendour and paraphernalia of a high position; or it may be taken to mean decrepit through old age, and wretched by reason of the strong distraction of the enjoyment of greatness. Krishna Āśṭri explains the phrase as जराय जीवित मैत्री, यस्यां अत्यदिष्टाः, तत्वि-
शिता गहनो गम्यारो य आकाय नित्या च, तत्वां क्रयाः एवविच्यो महामिति:—The position of an individual engrossed in self-meditation is infinitely
superior to that of a great king or that of Indra himself, but it cannot be attained without abandoning all hankering after material objects. This even Indra is not able to do and therefore a feeling of pity has been expressed by the poet. The value of self-meditation will be seen from the extract from Vedánt-Kesari. It says आनन्दलय सर्वेष्यमुद्धारानि तथा स एकः स खल शतगुणा संपतिः पितृपारः। अद्वैतब्रह्मानि शतशतगुणितात् युद्धनर्गतः। स एकोस्य विषयःविश्वान्यत् मात्रा भवति॥ Metre—शंकरिणी.

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

18. काण:—one-eyed काण: कांकेकच्छः: Medini. खल:—Lame. पूर्वहिः:—Moistened with purulent matter. Some read पूर्वहिः, but the word पूर्व is rarely used in the sense of पूर्व which is common. जीणे:—Decayed with age. फिउरसः—फिउरसः फिउरसः, तत्प कपालेः (शक्ते) अर्द्ध:—देव one who has thrust his head into the brim of an earthen jar in the hope of finding something in the jar to eat. Mr. Telang has फिउरस जाकाल which he explains “a fragment produced from जः जः of a jar” but this meaning is more easily got simply by नालतपुरुष. Some have dissolved फिउरस as ‘फिउरस सायते इति’ but that is not correct. It ought to be फिउरसायां फिउरसां as the root जः takes the form जः only in the past tense under the sutra पद्मनामायत् Pa’ni. III. ii. 98. अर्द्ध:—follows. In some editions, this stanza is found in the Shringara Shatakara and perhaps that is its most appropriate place. Metre—शंकरिणी.

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

19. भिक्षा—भिक्षा अर्धम् or भिक्षा: अर्धम्. In the first case भिक्षा—begging; in the second it figuratively means ‘food obtained by begging’ as in the expression “भिक्षा अस्मि सम्मृत्यु वेद्यम्” Sid: Kau. तदार्थि taken with निर्वस्ते and निर्वस्ते gives a greater force to the expression. रिज्जेहार्यः—रिज्जेहार्यः निर्जेहार्यः (महार्यसंकालिष्टम्). भुजिभंशा—भुजं भुजिभंशः भुजिभंशः भुजिभंशः—येन. See note on मोहयोः St. 7
supra. Mr. Telang has two चs in the third line but one of them is superfluous, hence the reading सुगिैण &c. हासा-अतिकर. In the last line Mr. Telang’s reading is विषयं न परिवन्धितं in which अस्मान् or some such word must be supplied, which is obviated in our reading. Moreover instead of saying pleasures or enjoyments do not leave us, it is preferable to say our mind does not relinquish or abandon worldy enjoyments. It is the mind of man which tenaciously clings to material pleasures; hence the exhortations in Stanza 58 and 60 also of. मनाचे शोक by Rámáśa, and Wámana. Metre—नतित्वादित्वादिक.

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

20. कविवर—The adoption of the reading कविवरं: is sufficiently obvious. कवि—By certain poets. गुरु कृतं—made much of, highly praised. Metre—सिलिरिणी.

Trans.—× × ×

21. अजान—Pres. Part. used here to show cause; see note on सदन Niti. St. 12. Com. अजानात् the ablative showing cause in the next line. माहात्म्यं—Greatness, of course of the दीपदहनं. बहिःसूतं—To which a fish-hook has been attached. बहिः मत्स्यदित्तम Amara. पिलिकं—Flesh. Com. Niti. St. 84. विजयं—विशेषण जानन्: एत—Mark the idiomatic use of the pronoun एत्त. विप्रजा—जात Collection आतं सप्तम अनाम: Amara. जततं—Complicated. कामान्—Objects of desire; cf. तवत् कामस सम्पूर्णे Manus. II. 5. न जात काम: कामान्यमयोग्यम शायति Gita, गहनम्:दुश्मन: Inscrutable; com. “गहना कर्मणि गतिः” Gita IV. 17. Metre—सिलिरिणी.

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

22. परण—The reading परण is decidedly better than विलं as it is more commonly used in such places; see Stanzas 59, 98, 94 infra. श्वन्व=a bed, a couch. "श्वन्व सरसे निद्राबिप्ययो नासुंसके" Medini. श्री+स्थव (अन ) added in the sense of अविकारण. Pāṇini III. iii. 117. अव-
This reading is preferred to अः पृण्डे to preserve a sequence of case. *Cf. श्लोकः च भृ: St. 19 supra.* महात् श्लोकः श्लोकः Stanza 59, 79 *infra.*


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Trans.—Fruits for food, fresh water for drink, bare ground for a bed (to lie upon), a couple of barks for clothing are acceptable; but I cannot tolerate the rudeness of wicked persons whose all senses have been maddened by the enjoyment of newly acquired wealth which has proved a wine to them.

23. बिधो—Large-hearted, high-minded. जनितः—refers to Bramhá. विद्यात्—upheld, preserved; refers to Vishnu. द्वस्ते—refers to Parshurám. तृण्य यथा—तृणमिव. “व वा यथा तथेवेच स्वामि” *Amana.* सुजाते—refers to Bali. शुजात्मक* here means ‘to enjoy’ and not ‘to protect.’ शुजात्मक* is always Atmanepadi except in the sense of protecting. शुजात्मक* *Pāṇini* I. iii. 66. किंतो—is a loc: absolute किंतुपयानां पुराणां स्वामि सति= When there is supremacy over a few towns. मदजवर: *Com.* जवां इन मदो ने व्ययात्मः Niti. Stanza 8. *Metre*—ह्रिपितः.

Trans.—Formerly the world was created by some large-hearted blessed persons; by some was it sustained, by others was it conquered and given away as if it were a blade of grass: some noble persons even now enjoy the fourteen worlds. What fever of pride (passion) then is it in men having supremacy over a few towns?

24. उपासितध्व—उपासित—Served. प्रजा—Discretion, wisdom, उपासित: यः शुरुः; तस्रातः [श्लोकः] या प्रजा (ऋणोपयार्यविचेतती दृढः), तत्सः अभिमानिन उत्तरः: मानदत्तत्त तथाः: (1) मांस ददाति one who confers honour on others; (2) मांस ददाति one who cuts the pride of his enemies. The second sense is preferable. अन्तर्न—Distance, difference. पराक्ष:—पराक्ष: छान्त्व गयः तत् one whose face is turned away; hence averse, avoiding, cold. एकान्तः= perfectly, totally. निस्प्रहा=Indifferent. (1) This word can be written as in the text, (2) लः: स्प्रहः or (3) निस्प्रहा: by the rule स्प्रहः शरि वा बिस्मलरोपो वक्तः *Va’rtik.* *Metre*—शाहूङ्गविद्वीषितः.

Trans.—Thou art a king, we too are high (enough) through the strong confidence (we have) of our wisdom acquired from our preceptor whom we served: thou art celebrated through thy wealth, our successes are celebrated by poets in (all) directions. Thus, Oh mortifier of enemies! the difference between both of us is not at all great; if thou art cold towards us, we too are perfectly indifferent towards you.
25. अनुक्रमायं—Construe यस्यं वर्णमयः अनुक्रमायं (सायं) नूपशते: न यात्मा। वर्णमयः—Serialization is an accusative of time. नूपशते: goes with both अनुक्रमायं and यात्मा as an agent. For the construction नूपशते: न यात्मा see note on अन्तः St. 5. supra. क इङ्कः को वा see note Niti. St. 32. तत्वः—
tadh (अन्तः) अवविवचनम्; तस्मिन्। The locative may be accounted for by Pa'nt. III. 39. विषयोऽन्तः। विश्राचनम्=Instead of being sorry. Mr. Telang here remarks "for having so little" they should have grieved, but it would be better to take as Mr. Kale has done "they should have chiefly grieved for being the lords of शुक्राविश्रामः शृङ्खला। We would further add that they should have grieved also for the transitory or ephemeral enjoyment of the earth. प्रत्येकाः=On the contrary. खुदम्—
Delight. Metre—विश्रामि।

Trans.—What extraordinary glory is it to kings in gaining (becoming possessors of) that earth, which was not left unenjoyed even for a moment by hundreds of kings: the senseless owners of a particle (as it were) of a part of a portion of its portion, instead of grieving (over the insignificance of the transitory possession already enjoyed by others and thus lost its newness) are, on the contrary, delighted!!

26. मृतज्ञस्वा=A lump or a sod of clay. जब्लरेख्या=By a streak of water. वजियत्.=Encircled, engirt. सचोद्वयं नामाः=Even this whole is a particle (insignificantly small). भागीकृत्य=‘Having partitioned’—seems to us to give a greater force to the sense than अक्षणी—

हृष्य। Mr. Kale prefers स्त्रावीवक्स्य। संपर्कस्तः=By hundreds of battles. ग्राम र्गन्धुः वुःतः—This reading with the ‘active’ form of शुक्र has been adopted instead of गणेकेर्ष्यते; to preserve symmetry. For शुक्रते see note on same, St. 23 supra. The last two lines have been translated by Mr. Telang—"Therefore these very poor insignificant people might or might not give anything. [There is nothing wonderful in that.] But fie on those &c." भनकृष्णः=Particle of wealth—may be taken to signify ‘a piece of coin.’ Metre—वार्ताःविक्रमिति।

Trans.—(This earth is but) a lump of clay surrounded by a streak of water: the whole of it is extremely small; (but) a number of kings parcel it out after fighting hundreds of battles over it and enjoy it. These very insignificant and poor fellows might or might not give anything. But fie on those miserable wretches who yearn for a piece of coin from them.

27. वित्यः=Flatterers, sycophants, panderers. In dramas, वित्य is the companion of a prince or a dissolute young man or of a courte-

zan. He is described as being skilled in the arts of singing, music,
and poetry and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of the Vidu'ksha; for definition, see Sahi. Darp. 78. गायना:—Singers. The कृत affix पूर्य (अन) is added to the root मे in the active sense; Pat'na'm' III. i. 147. परेशान—परेशान प्रेसे निरंत्र डुड़ियाँ, ते. प्रेश—Malice, injury. के नाम—See note on को वा Niti. Stanza 33. Mr. Telang quotes here a parallel passage from Juvenal:—

"What's Rome to me, what business have I there?
I who can neither lie, nor falsely swear,
Nor praise my patron's undeserving rhymes."

Metre—बैतालीय.

Trans.—We are neither actors, nor sycophants, nor singers, nor are we those who have fixed their minds on injuring others, nor are we beautiful women bent under the weight of (their) bosoms: of what value then are we in a royal household?

28. विद्वता—Learning. उपज्ञातान्तः—उपज्ञातः (शास्त्रित:) असित एवं, लेखन=of the patient; see Niti. St. 82. कृष्णहत्याय—कृष्ण=Worldly troubles; हति=Destruction. गता=construe काश्ये असं विविधाणां विपयुक्त-सिद्धौ तत्. विषयिन्(1) a king, (2) a sensualist. In course of time it went down to be of use in the acquisition of worldly or material pleasures for kings. शास्त्र—Indifferent to literature or learning. सांसारिक—Even that i.e. after it had fallen to the position of being subservient to the acquisition of worldly pleasures. अवज्ञात:—see note on same, Niti. Stanza. 10. Metre—शिल्परिणी.

Trans.—Learning was once employed for the destruction of the worldly troubles of the patient; after a time it began to be used for the acquisition of material pleasures for kings: but now alas! finding that they have become indifferent to learning, it has been going down from day to day.

29. जाता:—here equal to सफळजनमा. He whose coming to birth is worth counting. Cf. जाता वेन जाते वायः बायः सहजितमित्र Niti. St. 32. कहति=Indescribable, some great person; see note on विलिपि Niti. St. 16. मृति=On the head, (loc. sing. of मृत्यु). उसे: inde.=With great regard; on high. विलिपित=Placed. अर्न: For decoration. It has been a popular belief that Shiva places on his head the skulls of only those who are truthful, brave or who may have fallen on a battlefield, whence one of his names is कपाली, कपालमाली, कपालभुतो. Of. कपालि वा स्वादपलेशरे (बुः:) Kuma'r. V. 78. चुड़पीक्षुपालसस्कृतमार्गमन्याकाली
30. अर्थानां—of wealth. The genitive according to अर्थानांतर्याका, कल्पित Pa'nius II. iii. 52. Words implying remembrance and the roots हस् and हस्त्र govern the genitive of the object. वर्ष—The plural is used here as well as in the second line (न:) instead of the singular, to show the high position of the speaker; cf. व्यामपि भवद्वै चविकान्ति किमि चुच्चम्: Sha. I. गिरा—see note on अर्थानां for the genitive. याव-र्ष—This reading is preferable to यावदुम्यम्. यावदुम्यम्=यावानि=तावसः: तत्कालः: The word अर्थ has a double sense in this phrase—(1) wealth, (2) the meaning of words. यावदुम्यम्=निषो—निषों दर्प एवं ज्योः: तत्कालः: भवमनि: अव्ययम्=Inexhaustible. पाटेष्ठोऽपि: भाव: Dexterity, skill. तत्से—For removing the impurities or irregularities in their intelligence. अपूर्वः कामाः=Desirous of listening. “The infinitive with the final य omitted is used with the words काम and मन: in the sense of ‘wishing ’or ‘desiring’ or ‘having a mind’ to do that indicated by the root”—Apte's guide § 151. अस्तः—Regard, respect. सततः=much more so. Comparative of स; see note on नित्तरें Niti. Stanza 18. ताम्राः=Metre—कुम्भरा.

Trans.—Thou art the lord of wealth in full, we too are, of words in all their senses. Thou art brave in battle; we possess inexhaustible proficiency in subduing the pride of controvertists. The rich serve thee; there are those who are intent upon listening to me with a view to sharpen their intellect. Oh monarch! if thou hast no regard for me, much less have I for thee; here am I off.

31. See Niti. Stanza 8.

32. भरतं—हुमागा:—हर्षभाग ता: रेणज्ञेऽर्थ भरतं: हुमागा: भरतं=Lovely, charming, handsome. Cf. तस्य: पादवाचारशिणी: शोभाे लट्टमवः: Vikrama'nk: VIII. 6. भरतम् n. a lovely woman. हुमागा=pleasant, agreeable. स्तंता—स्तंतर: एव सर्गी: (भरतं): तस्याम:।कल्लिण्=of the heavenly river i.e. the Ganges; see note on स्त्रह St. 9 supra.
33. The reading is ungrammatical, see Pa'nini III. ii. 78. खण्डते lit. cut, broken in pieces; here it means 'destroyed.'

Trans.—Time, agreeable through the enjoyment of charming women has gone; we are tired of having wandered for a long time through this worldly course: now on the banks of the celestial river we send forward with heavy sighs our cries of invocation—Shiva, Shiva, Shiva.

34. श्रोत (used as an adverb modifying आराम) = In a variety of ways. परेण=to propitiate. It should be taken with
A large heap, confused mass, confusion. Cf. यद्ये ने मोहकर इद्रिष्टिक्षति Bhag. Gita' II. 52. Mr. Telang reads किल्लम् and takes it to mean विच्छ, but he himself says that it requires straining. यदि refers to हदय. अन्त: goes with प्रस्थ. स्वयं—स्वयं भविष्या; किन्तु गृहा: विगम्यं तत्सन्न. When one's mind is content i.e. when one has acquired the position of स्यत्प्रभु as described in the Gitá chap: II, he has nothing further to wish for, and therefore every desire of his can be said to have been gratified. The idea is as follows:—Oh mind! instead of flattering others be thyself satisfied. Trying to please others is not independent; it is fraught with difficulties, while it is within thy own control to be content and thereby to secure the fountain of all happiness. विषिद: संकल्पः &c.—Compare:—तद्वादिक ये प्रभवित सवें स भाविकाण्वोति त कामकामी || विद्याय कामाय य: सवानं पुराणं निल्लह: निल्लह: निराकर: स भाविकाण्वाचति || Bhag: Gita' II. 70, 71. यदय सवं प्रभवाय ये तथावस्था हति सिद्धन्तः अर्थ म्याभोध्यात् विद्या स्मरिते Shruti. ( कामा:—संकल्पः Bhāṣīya.) Also see St. 16 supra. संकल्पः—"the workings of the mind." Telang. Alanka'ra—परिकर. Metre—शिखिरिणी.

Trans.—Alas! my heart! why dost thou enter into a heap of difficulties for the purpose of winning over the minds of others by propitiations in various ways from day to day. When thou art thyself inwardly pleased and the qualities of the Chintâmanî ("the jewel which gives its possessor whatever he desires") have sprung up in thyself, what desire of thine will remain which (thy) tranquil condition will not be able to satisfy?

35. कुळे—in noble birth. नूपुरात्वं नूरिण्याण्वीति नूपाते; तत्पात माते हैन्यमयं is a better reading than मोरे हैन्यमयं as Mr. Telang observes. He explains it—'In (case of silence) there is the danger of being (considered) spiritless; but remarks rightly that 'there is a break in the symmetry,' since in all the other cases except मोरे हैन्यमयं, one good thing is placed in juxtaposition with one evil result, while मोरे is itself as Mr. Kâle takes it, a blemish apparently; but so far as we can see मोरे (reticence) is not a fault in वैराग्य but a desirable quality. We would therefore say that it is inappropriate to link reticence with other material things so opposed to asceticism. वैह—वैह may be either prowess or army. नूणाम—The word नूर has two forms नूणां or नूणां in the genitive, by the special rule नू्र च. Pa'ni. VI. iv. 6. The Sloka as heard from the mouths of some Haridasás and others is read as:—भोगे रोगमयं छले ब्रह्मयं वितेजु मुक्तायु दले स्वामियं जये.
Trans.—In enjoyment there is fear of disease, in noble birth there is fear of a fall, in wealth one has fear from the king; in self-respect there is fear of misery, an army has fear from the enemy, beauty is exposed to danger from old age, learning has to fear controversy, merit has to fear the wicked, and the body is exposed to danger from the god of death. Every material object in this world is surrounded with danger, asceticism alone is free from all dangers.

36. तेढो—बिलिया: (कमलिया:) पंथे पत्र; तुलिंति बिो—पत्र: येथा, तेयाम. 
Cf. निम्नोद्वागतज्ञवर्तरो वि योवर्ती धर्म चाड़ू: Pra: R. कुटे goes with प्रणाली
नाम. बिगो—बिलिया: बिचोऽक: हेथा, तेत: व्यवसितं=कुटे. युल=कर्मात्म. आया
नामोऽ—Before the rich. बिवो—विबिन्दा धर्मेन निसंमें मोने येता, तेयाम.
निसंमें—senseless. बीतात्वहऽ—बीया (गाता) बीया (झुज़ा) येथा, तेत: निज—
पात्रेऽ—one’s own praise is looked upon as a very bad action amounting
to sin. इंद्रोभिषि युद्धां यात्र स्वयं प्रवत्यपतिते: Subha. See Niti. Stanzas
64, 69, 77. Metre—श्यालिभृणि.

Trans.—What has not been done by us who have been destitute of
discernment, for the sake of our life which is as unstable as the water
on the lotus-leaf. Shameless that we are, we have even committed
the sin of boasting our own qualifications before those rich persons
whose minds are senseless through the intoxicating power of
wealth.

37. Mr. Telang reads भाष: कदमहो, but our reading gives an
effective continuity of thought, beginning with the recollection of
the grandeur of the town seen. The pronoun तद् has been used
throughout the stanza in the sense of ‘that well-known,’ ‘familiar.
सामन्तब्रह्म:—The circle of tributary princes. समन्त=border. समन्ते
ब्रह्म: सामन्त:—A frontier king, a tributary or feudatory prince. ब्रह्मो—
Mr. Telang has राजपीति but it is tautology since सामन्तब्रह्म has been
already spoken of, hence ब्रह्मपीति (the assemblage of the learned)
would be more appropriate. चन्द्रो=women with faces like the moon.
ब्रह्मो—p. p. of रिच् with चन्द्र=haughty. राजपुरो—the group of princes.
अग्निमुक्तिपतियं=resigned only to remembrance; “matter of history.”
Metre—शशंकंविनीति.

Trans.—That charming city, that powerful monarch, the circle
of feudatory princes, the assemblage of the learned at his side, the
moon-faced women, the group of haughty princes, the bards and the
conversations have become the subject of mere recollection through
Time. Our homage, therefore, to father Time.
38. अपगता:—Went away, died. Mr. Telang's reading is परिगता:, but it is not a very common expression in the sense of 'passed away.' स्पति=स्पतिविवाह=The object of memory. गमिता: causal p. p. from गमः; of course काहन should be supplied. Mr. Telang takes it as an instance of स्पष्ट गिनौ but if काहन were supplied, it makes very good sense. इदो=now. असातयत्वमः—असतः पतन देषम् ते. Some read पतनन्त, but the nominative has been retained to bring out the comparison vividly. सिरकित=सिरिकित=(सिरकता + हँठु) सिरकता: सल्यतृ संदय. देशि इविण्यो = च Pa'nmī V. ii. 105. सिरिकित च तत् नस्ति तथारं च, तस्मान तरवः = तात्. For the instrumental, see Pa'nmī II. iii. 72. Alanka'ra—उपमा. Metre—सिखरिणी.

Trans.—Those from whom we were born have long since left us: those with whom we were brought up have become objects of mere recollection: now here we are with our fall approaching near day by day, which has made our condition comparable with that of trees on the sandy bank of a river.

39. अंके—The word itself (अन्त + एक) shows plurality, hence the reading अंके as opposed to एक: in the same line. युक्त—युत्त is used here in a double sense (1) the house, (2) the square on the board of a game (here a diceboard). तद्वत=after that, afterwards. Cf. स्मृती ये तद्वतं जळद शपथ पावसः शोषपेयम् Megh. 13. नैकोपिय—Mr. Telang reads न छेक:, but अपि added to एक: gives a greater force to the expression. इम्य=प्रिदिय Well-known. अश्रू—A pair of dice. काठ: काल्या &c.—The two words काठ and काल्यी are used here, as Mr. Telang says, to signify the male and female personifications of the Destructive Principle; काठ and काल्यी may be taken to mean Māhādev and Pārvati whose game at dice is described in many places in the Purāṇas. It is too familiar an idea to Hindu mind to need any further information than a mere reference. अक्षुन्तत्रे—on the earth used as a diceboard. फळक=A diceboard. धुन्ते एव फळके तस्मिन्: The adoption of this word makes the figure complete. प्राणिसारे—सार (generally written शार )=The piece in the game of dice. प्राणिन: एव सारः =ैः Alanka'ra—उपमा. Metre—मन्दाकान्ता.

Trans.—In a certain house where at one time there were many there is now only one; where there was one, came in many after a time; and in the end there remained not a single one. Thus do Kāla and Kāli play a game in this world (which they use) as a dice-board with living beings as the pieces being tossed night and day as if they were the dice.
40. **प्रत्ययं=प्रत्यक्ष: Practising penance.** The affix क्यूँ is added to तपस्वी in the sense of आच्छन्य by the sutra कर्मयो रोमन्ययामिताः अवताराः: *Paññini III. i. 15.* दूरस्तनिमितिसाधाः—The root वस्त्र with अषि governs the accusative. उपाध्याय वस्त्र: *Paññini I. iii. 48;* where, however, the विन्द which intervenes here between अषि and दूरस्तान्त्य: is not mentioned among the enumerated prepositions. *Krishna Shastree* takes अषि and दूरस्तान्त्य: separately अषि going with दूरस्तान्त्य: but gives no authority for such a construction. He comments thus:—“सन्तरं भागीर्धी अषि तत्तत्त्व इति यावत् निवसास्वो वाते कृमि:—किंम्.” गुणोऽगुणे: उदाराः; तान्तर दरात तार (mas. and always in the plural) a wife. शास्त्रीयम्—The several branches of learning. विविधेः—विविधाएँ कान्त्यान्यथान्यतंत्रसः; तान्तर. Some take this as an adjective to शास्त्रीयम् but it does not make a happy sense. Taken separately it gives a better meaning. न विपः किं कृमि:—“We do not know what we should do.” कालितः—कालिपयाः: निमित्या: आय: वस्त्र, तत्स्मिन्: *Alankāra—विकल्प: Metre—शिलारणिणी.*

*Trans.—Shall we reside on the (banks) of the celestial river in a life of penance? or shall we honourably remain with our noble and virtuous wife? or shall we drink deep of the various currents of philosophical thoughts or of the sweet flow of poetics? We do not know what to do, since the life of man is no more than a few twinklings of the eye.*

41. **हिमगी=हिमगिरे: शिलघाण्य बर्ध पत्ताः येन, तस्य. पदार्थम् is a certain posture in religious meditation. It is described अरुके वामपाद उन्नतं दबिण्य पदम II वामोरी स्थायिलां त पदार्थानां अविच्छिन्न वर्षम् II कान्त्यम्—शब्दाध्यायम् अव्ययं (अव्ययं), तस्य विचित्रं; तेन्क योगानिधि—योगम्: concentration of the mind. योगाधिकारिन्यासः *Patanjali.* योगम्: एव निदेष्टि निद्रा—The sleep of concentration in which the योगी is just as if dead to the external world during the time of his meditation. किं तैंभेवायम्=will they ever be? यह refers to सुविचार. In the last line the reading in Mr. Telang's edition is संभाऔस्यु्त्त्ते which requires some words meaning 'from me' or a similar expression. कण्डक्यान्ते=(A denominative from कण्डु) Rub gently. Metre—मन्दाकान्तः.*

*Trans.—Have I a prospect of those happy days when on the bank of the Ganges, I may put myself in the *Padma* posture on a stone-slab in the snowy mountain, and fall into an unconsciousness resulting from a constant contemplation of *Brahma*, when the old antelopes growing fearless of me will rub their horns gently against my body?*
42. स्वरस्ता—स्वरूप shining; स्फार=Expanded, abundant; see Niti. 108. सुरस्ता स्फार या व्योत्ता, तथा परिवर्तितं तत्थे यथा, तस्मिन्—
कार्तिक—
See note on कार्तिक Niti. St. 2. घातासिना—घातेन आतीना: शुद्धिरित्रम्=of the
heavenly river i.e. the Ganges: goes with शुद्धिने. शुद्धिने—तापतिहितप्रति
तत्पुलिन्ते Amara.—a sandy bank left by the receding waters of a river.
भवालोपा—भव=life. आभोगः=(I) Extent, expansion; cf. गामाभोगस्तुभगा St. 57 infra.
(2) आभोगः=आभोगस्तुभगा; Excessive enjoyment; cf.
विषयाभोगेपि नवादवः Shantilakshana. शमस्ताभोगेपि बद्वस्नः Stanza 86 infra.
In the first case, भवालो (जन्मतः) आभोगस्तुभगा: and in the second
भवस्तु आभोगस्तुभगा_: Уявачस—makes a better sense than आत्तचस:—
Mr. Kāle takes आत्तचस: and explains it as आत्त (मृत्तिकः) तत्च: वः: ते: ते.
आनन्दोऽस्याप्ति इत्यदि दिग्मद्यमं चाप्याणि:ः ते: आयूऽस्य दृश्योऽपि ते: ते: Metre—शिखरिणीः.

Trans.—When shall we, sitting at peace during still nights
somewhere on the sandy bank of the celestial river, the surface of
which (bank) has been made shining by resplendent moonlight, have
our eyes bedimmed with copious tears of joy by crying out Shiva,
Shiva in consequence of our being wearied of the troubles of
this world?

43. अमरसरित—The heavenly river, the Ganges. ता एव=प्रतिद्वः: well-known. हरितः—The quarters, directions. विशालतः कुशः:
काळाद्वार एविनादन हरितः ता: Amara. बा:—‘I can give no account of va unless
it is उपमायाया’ says Mr. Telang. But we take it in the sense of एव.
So काळोऽऽ—काळ एव. Compare the expressions वृहा एव, ता: हरितः एव; or
it may be taken in the sense of समयम् as well as, also &c. Cf. परिपेरेआक्षणुः
कुटैता: आस्थायां कुटैता: एविनादो वा एविनादो: परिणम हरितः Kal'dam. ता:
एसम्यूः एस्म्यूः उपमायाविनेयोऽपि: Hema. अदेन्मूः—अदेन्मूः=freedom from
humiliation, not appealing to others for help &c. Construe इत्यां अदेन्मूः
भवति where इत्यां refers to all the previous statements, or
अदेन्मूः—इत्यां अदेन्मूः विषय एविनादो एतद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम् एत्यद्वृत्तम्
(नियम:). हरितः किपहा कालयाराहः—In this way how much more need we
say: i.e. in fine, in short. वत्तित्रृष्ण—दिप्ताः refers to the गृहस्यायाम
since गृहरीणी गृहस्यायाम. The phrase means ’Let the Vata tree be my
home, sitting under which I may meditate on Shiva, renouncing all
the pleasures of the world.’ Metre—शिखरिणी.

Trans.—Mahādeva is the God, the celestial river the only stream
of water (for me), a cavern (my) dwelling place, the quarters my
covering, father Time my friend: this rule of life is free from all
humiliation. Let the Vata tree be my beloved companion; what more need we say?

44. See Nitishataka Stanza 10.

45. मनोर—मनोरधिया एव वल्लानि वस्त्रां ला. तुषार—तुषार एव तरंगा;
तैः आइल (व्यास). राग्राहो—रागा:—अहरागा:; 'रज्यादिता स्वभावतार्य प्राप
यन्ति ते रागा: कामाश्रयायद्. ' Bh'armarshi. गाय:—A crocodile. रागा एव गाय:
सन्ति अस्पृं ला. बिंतके—बिंतका एव बिंतका: यस्त्या ला. बिंतके=Fancy,
doubt. "The banks of rivers are often spoken of as thronged by
birds. Com. कृतुसाहार (स्वरम्) St. 23” Telang. चैवेदम्—चैवेदम् तुम।
tेन ऊसिनी. मोहं—हृदेन तीच्छते सा तुस्तरा; चतुरा तुस्तरा चुरस्तरा; मोहा एव
आचाराः. आचार=An eddy or a whirlpool. असियागमा—Very
deep. प्रोहं—प्रकृष्टेण दुरुस्त्रा (उत्तरा)प्रोहुगमा; प्रोहुगमा चासौ चिंता च, सैसैः
तदी (bank) स्तव्या. ता. This ought to be प्रोहं—तदी (bank) by Paṇini V. iii. 153,
but as it stands, we can reconcile it by the Paṇibhāṣā समासानविप्रिप
नियम: Alanka'ra—सूक्त. Metre—प्रायिकतिविद्वीरित.

Trans.—Desire is verily a river which has men’s plans for
its waters and which is agitated by the waves of greediness; it has
passions to take the place of crocodiles, doubts are its birds, it is
the leveller of the trees of firmness; being full of eddies in the shape
of infatuation it is very difficult to be crossed, it is very deep and
has anxiety for its steep banks. Happy are the pure-hearted ascetics
who have successfully crossed this river.

46. आलंकारम्—संसारं महौदीक्षृया, संसारं यावत. चिन्तनम्—gen: plural
of चिन्तनय. तात्र—A term of endearment, pity or respect;
com: न हि कर्द्यावपूणम् कहयुगाति तात्र गंधति Gītā VI. 40. नयनपार्थसि—the
range of sight. नयन:—नयन, मयन—पय, नाचे, सर्वं—विषय &c. are the usual
expressions in Sanskrit. विषयकरि—गार्द्य यथा तथा रूढः: deep-rooted;
श्रीव (also श्रीव) intoxicated, excited. विषय एव श्रीरिणी (she-elephant),
tस्तव्यां गाठन्द्र: य: अभिमानः; तेन श्रीवस्य. पर. तेल朗 has गाठन्द्र instead of
गाठन्द्र, where यथा means secret. आत्म:—आतंक, आतंकमेव करी (an
elephant), तस्य. संयम:—संयम: (1) control over the senses or passions,
or (2) concentration of the mind. आलंकारम्—The post to which an
elephant is tied. Com. आलंकारे यथस्ते हस्तस्ते Mrich. I. 50. संयम: एव
आलंकारं, तस्य श्रीवस्य. The mind is here spoken of as an elephant, the
sensual objects as the female elephant, and संयम or restraint as the
tying post. The attachment of the elephant to his mate is well-
known. Alanka'ra—सूक्त. Metre—सम्बृक्ष्यान्ता.

Trans.—Oh friend! while searching the three worlds during a
lifetime, none has come within the range of our eyesight or within
hearing, who can readily be the tying post in the shape of self-restraint for his own mind which resembles an elephant intoxicated by the deep-rooted attachment for the female elephant in the shape of sensual objects.

47. घन—वनन्ते: पुर: या प्रश्नहा (याचना), तस्या: दूःखेऽभजतीति घन्तः—भाकः, तस्य। Mr. Kâle reads दूःखदीयः; but the idea of दूःखेऽभजति is already included in वर्णने; hence the reading दूःखमाजः is to be preferred as furnishing the idea opposed to विषयावस्थपर्याप्ततः in the second line. Mark the contrast between वर्णने and अल्पत्तेः दृष्टि; घन्तः—दूःखमाजः; and विषयः: विषा—आलीयः = Allurement, distraction. परस्त्र (परि+अस्त) = thrown about, scattered about, distracted, "disordered." विषयः आलीयः परस्त्र इति: यस्य = To one whose mind is distracted by the allurements of worldly objects. Krishna Shâstree explains विषयः: कृत्वा या: आलीयः अस्तस्तयं, तद्वरस्त्रा विषयीता विदवः. अन्तः—अन्तः कृतिस्त विद्वरस्त्र मार्कः क्षणः यथा स्वाभाय: an Avyâ compound. वासराणाः—for the genitive see note on अयुग्मां Stanza 30 supra. ध्यानके ध्यान is defined by Patanjali as तत्र प्रत्येकतान्तः. (1) During the intervals of meditation. (2) At the end of meditation. शिला—शिलादिकृते = A mountain, कुहर A cavern, a hollow. कुहरे गहरे चिरे Medini. शिलारिणः कुहरे यो: ग्राम (stone), ससश श्रथः, तस्याः विषयः: We give the idea of the verse in Mr. Telang's words—"The suppliant of the rich thinks the days too long as he has to suffer the trouble of constant entreaties often unsuccessful; the person engaged in the pursuit of worldly objects thinks time too short, he has never enough of it to compass all his numerous ends. On the other hand the philosopher laughs at both for their delusions." Metro—मन्दराकान्तः.

Trans.—Seated on a stone in the hollow of a mountain, may I expect to recollect with a smile to myself, during the intervals of contemplation, those days which appear to be long to one suffering the troubles of suppling before the rich, but which, however, are felt to be short by one whose mind is distracted by the temptations of worldly objects.

48. विषयः—See note St. 13 and 101 Niti. कठकरस्त्रिति = Spotless, pure. श्रवः—primarily means ‘desire, to hear’ and secondarily ‘service, attendance’. समाहितं—समाहितं=सम्भृएहिः concentrated, devoted. धिरो:—an instance of एकादश्रद्धः माता च पिता च पितृरूः (also मातापितारूः), तस्य: परिपृः—परिपृः food from others. For the idea of the 3rd line, compare the third line of the 11th Stanza, and for that of the fourth com. युक्ते मानविविविज्ञते परमध्यार्हक्या कातवः Stanza 5 supra. Metro—शास्त्रविविज्ञित.
Trans.—Spotless knowledge has not been acquired; wealth has not been amassed, service was not done even to parents with a devoted mind, damsels with sparkling eyes were not embraced even in a dream. All this time has been passed by us like crows yearning to snatch food meant for others.

49. वितीणं—सवैं वितीणं सति—After the whole property has been given away. तत्वं—तत्वं tend, newly developed. विदुरं—विदुरं: (adverse) परिणामम्: यासं तत:—विधिगतः—The courses of fate i.e. the circumstances brought about by fate. परिणातो—परिणात fully-developed, full, perfect. परिणात्य स्थितं किरणं: यस्यां; or परिणात: स्थितं किरणं: यस्यां; तत्. Mr. Telang reads चन्द्रकिरणं: where the instrumental is not easy to explain, which he takes to mean ‘in the company of’ but चन्द्रकिरणं वियामाम् makes a better sense. Com. शरणमुक्तं प्रवासावलं: गामणानां। भोगहणाम् Stanza 57 infra. वियामां—the night. “Yam is a prahara and the night is considered to consist of only three prahara’s or watches, the first and the last half prahara being excluded” Apte. हरचो—हर्ष चरणो: युति विषेषं, तदेक एवं चरणं (रक्षुँ) देवां ते। चरणं गुहरविशेषं: Amar. Perhaps of बिन्मकिरणं: would be better and easier. Cf. St. 57 infra. मेत्रेः—शार्दुलविक्रियाः.

Trans.—Our hearts being stirred with tender compassion, every belonging of ours being given away, we, who have set our mind on the feet of Hara as the only refuge, bringing to mind the course of destiny which has an adverse ending in this world, shall pass in a holy forest the night which beams with the full autumnal moon.

50. दुःखं—दुःखं=A silk garment, a very fine garment in general. दुःखं: is a better reading than धःखाया, as it contrasts more vividly with बल्कौलं: निर्विन्धेऽविन्धेऽविषेषं—विषेषं: difference, distinction. निविन्धेऽविषेषं (आचार्यसिद्धं: भेदरहितं): without any importance, distinctive character, or difference. मनसं च &c. comp. “Poor but content is rich and rich enough” Shakespeare. मेत्रे—माठिनी.

Trans.—Here we are satisfied with barks of trees, while you with fine fabrics; the satisfaction is equal, while the other difference is of no importance. He may be (called) poor whose ambition is boundless; the mind being content who is rich and who is poor?

51. अकारणे—क्रियायूः पात: कारणे—दैवं न निर्यते कारणं प्रसिद्ध तत्. This goes with अभनसम. For कारणं, see क्रिया और निति Niti. St. 49. अन्यः: हवाल्य: company of the good. शुद्ध स Learning. उपोस्म—उपसम peace of mind, controlling of the passions. अर्तं रुते। उपसमं एव्य एव प्रयो अर्तं,
52. भावणं—भावणेन परिगतं—पां (very rarely used in this sense),
वेद्यमश्वर्णमसुमति:—सिद्ध +The affix अनु (अ) in the sense of समुह.
विभाविनीपुरी पाँ. IV. ii. 38. अनुप्रयोग—बेलो शाक्य श्रये, न वर्णे अनुप्रयोग See
Panini VI. i. 81. अश्राजं—आश्राजा: quarters. दश्यन्ति—दशान्ति: समुह:—In the
reading आश्राज्यादि the s is redundant. तत्त्वं—Bed; जग्नं—The earth
(fem: from उर्ग=great). For the idea of these two lines compare:—
स्त्रयो ग्रिहो कि कुणियो: प्राया स्वातः स्वातः स्वातः स्वातः: हिम II सत्याण्वे कि पुरुषाला
वायुमित्रणकालिके सति कि दुःख: II Bhaḍ g. Sk. II. निःसंगो—निःसंगता re-
nouncement of or indifference to all worldly attachments. निःसंगतिपरिगतं—
रणयोऽन्तःकरणम् परिगतं:—The development of the mind in renouncing
worldly attachments. This, however, destroys symmetry; we must
therefore, take निःसंगता and अन्तःकरणपरिगतं: separately. The con-
struction now would be येणं अन्तःकरणपरिगतं: निःसंगता; i.e. the last
stage or the result of whose mind (thoughts) is निःसंगता. The reading
निःसंगतिकाण्यम् as one word, breaks symmetry, as we have a
separate subject and predicate in each of the previous expressions;
besides it requires some straining. स्त्रयोऽस्त्रयनिःसंगत: अल्पते एवं ते.
स्त्रयस्त्वारं—स्त्रयस्त्वारं abandoned. व्यतिक्रम (1) contact or (2) calamity,
misfortune. अथ व्यतिक्रम: हुसिस्य व्यसनव्यतिक्रम: Medini; निक्रम collection.
स्त्रयस्त्वारं: हैवस्त्रयुक्तिक्रमणं निक्रमः यस्यते. मेत्रे—सुधार.

Trans.—The hand for a clean vessel, alms acquired by wander-
ing and begging for an inexhaustible supply of food, the ten quarters
(the expanse of the sky) serving as a large and clean garment, the
earth for a spacious couch. Those fortunate persons who are
satisfied with the above, the result of whose contemplation is re-
nunciation, who are contented with themselves, and who have cast
away a number of difficulties of humiliation—root out Karma.

53. अमी—प्रतिष्ठा: Mr. Telang has मुरारच्यं: स्वामी. Service is to
be performed towards kings (सिद्धेन्जु:) the word स्वामी then becomes no
more but a repetition. Besides दुर्गाया: and दुरग०—चिता: can be appropriately placed in opposition to चूरकु क्ष: and मह०—मनस:. दुरग०—
चउँ when taken in the sense of 'moving' explains the phrase, and will be easily comprehended by bringing to mind a spirited and well-
fed horse held by the halter. He never remains in one and the same
position for a minute; in fact that is the characteristic of the animal.
The phrase means nothing more than—'whose minds are in constant
restlessness like a spirited horse.' Construe the third line जा देहे
हरि, पुत्र: सकलमिदं जीवितं हरि. अन्यत्र तपसः—तपस: अन्यत्र=तपस: विना. The word अन्यत्र
can be dispensed with, since we have अन्यत्र. Words
meaning 'other than,' 'different from' such as अन्य, पर:, इतर &c. are
used with the ablative; see Pa'ni. II. iii. 29. Metre—विल्लिनितः: 乏
Trans.—Princes whose minds are as restless as horses, are
difficult to please: while we have great desires and our minds are
set upon a lofty goal. Old age consumes our body, while death puts
an end to our very existence. Oh friend! in this world there is
nothing else but penance that will lead to the happiness of a wise
man.

54. विसंज्यं—वितान=Expansion, an awning, a canopy. वितानो
युद्ध यथोऽविसंज्यं विज्ञानं पुन: पुनरं सारं Medini; or a collection, see Kirta. XVII. 61.
सोदामनी (also सोदामनी or सोदायी) lightening. सुदामन + अण्: सुदामा
अद्याना एक्षितः; सुदामी यथे व भवा सोदामनी। सुदामा तु सुदामा वारिस्तिर्वतं मेभयोः:
Kosha. यथमयं विविषान्द्र सत्यं विब्रमणी या सोदामनी, शेष चेचाणा: वायजो—
विष्णुदित scattered. अधपस्ति a small collection of clouds. पाटरं=समुहः:
अर्द्धे पाटरं परस्त्री. Some words are used in feminine to convey the
diminuitive sense, as ग्रुपाली, कुमारी, कपाली, परस्त्री, मही &c. श्री स्थापत्यचिक्षणः
पालवदिबधानप्रचौ यदि Amara. वावणा विविषाट्ता वा अधपस्ती, तत्सा हीं दत्तत्,
तदात्: भूपल—frail; from मन्त् + दुर्या (उर). भूपलान्तियो दुर्या Pa'ni. III.
ii. 161. गौतमारेगा the indulgence of youth, youthful happiness. Some
read गौर—क्षुद्रा where it means the ardent desire or vehemence of
youth. गौर—the usually accepted definition of गौर is विंत्रमितिनिरोध
i. e. controlling the functions of the mind and thus concentrating it,
whereby the human soul is completely united with the Supreme
Spirit and absorption secured. चेतयं—चेतय patience, courage. विमाविष्ट:
perfect absorption of thought into one object of meditation i. e.
Supreme Spirit. There are eight Angás or stages of Yoga among
which Sama'dhi is the last. They are यमनियान्यायमाईयोऽध्वनिः Patanjali. The last three of these are thus
defined,—सेवक्षितमय: चारण: I तदपेक्षितान्तः ध्यानम्. तदविभागितस्वयमः
स्तुप प्रामान्यं सामायः: Patanj. चेतय या समाविषिद्धिः तथा छूटसे: In order
to reach the last stage of योग i.e. Samādhi, one is required to have very strong courage to overcome obstacles (viz: व्याचित्त्यानसेवाप्रमाणा-दारस्याविरतिनिमित्तः-तेतरावः: Patanjali) that come in the way of meditation. Really speaking the mention of समाधिसिद्धि does include घाँ and hence the word घाँ appears to be superfluous. Some dissolve the compound as घाँ च समाधियो, तत्त्वाय या गीतिः but this does not seem to be a very happy solution of it. Some others read समाधिसाध्यो, which avoids the difficulty. वृद्धि विधाये = मितिव गुरुहे fix your minds on. For the idea of the first three lines compare राजा: कथन पुजान: चतुदयो गृहा मधी-कुम्भकुशभूमिः।|| स्वयंभुवनाः: क्राणकस्त्ररत्नः। क्रुद्दितिः मर्यम्य किरियलिङ्कः चता: || Bhāg. Sk. VII. अलंकारसंपादित: संपादित: & काय्यलिङ्कः. गृहीतः—बाइर्यकुशभूमिः.

Trans.—Pleasures are as fleeting as the flashes of lightening in a bank of clouds, life is as transitory as the water in a small collection of clouds scattered by the winds, the youthful ardour of mortals is ephemeral. Oh wise men, fully realise this and fix your minds at once on concentration which can be easily secured by a firm meditation of the Supreme Spirit.

55. सितसचछे—पाठी or पाठी: the edge. सितेन पटेन छा पाठी\' यथा:—ताह. कपाली—कपाली=वर्तकरः। अर्घ्य कपाल कपाली:ताह. 'कपाली' विरोधिक्षेन स्थाययथः। शब्दे वजे: Medini. For the diminutive sense, see पटेन St. 54 supra. न्यायमेते—न्यायः: गर्भेन वेदोः, वेदविदोः: वे द्विते: यः: हृदयः\। तस्य धृतेन नृत्ये उपकरणे (अनितःक्रमगः) यथे: तत् (ह्रास्य). न्यायगारेः is a rather curious expression. वर्णन परमेश पदे प्रायोगिकमिवेकनेति न्यायः: अतिशालस्मृत्यादयः। ते गर्भे विद्ये वेदोः ते न्यायगारोः: वेदविद्वः: Ra'marshi. Mallinâth commenting on Kumâra II. 12 explains न्याय as the सर used in uttering the Vedâs, according to which Mr. Telang translates न्यायगारोः: द्विते: as Brâhmins having within them i.e. in their mouths the Vedic accents. This appears to us rather far-fetched. We take न्याय to mean nothing more than 'the real way or system in which one is to perform sacrifice—the ritual.' न्यायगारोः: द्विते: would thus mean विद्विदः: द्विते: Brâhmins knowing the ritual. चूँच of a smoky colour. हारे हारे प्रहः=going from door to door. वर्ष—an indec. expressing preference and used with the clause containing the thing preferred which is put in the nömì case—Apte's Guide § 301 and also see note on वर्ष Niti. 14. उच्चरे—उच्चरकरे दरी, तत्त्वा: पूर्णायः: स्वदेशे:—Mr. Telang reads here स धनो य सत्र, but our reading gives a greater force to the expression as न पुनः स्वदेशे हेत्युत्कलपयुढः श्रीन: Com. Marathi परस्रोती भिन्न स्वदेशी चौरी: तुल्यः—तुल्य equal in age. कुल्या: = कुल + गत ( nº )—(1) कुठे भवा: कुल्या: by Pa'ni. IV. iii. '54. It may also be analysed as तुल्य च तत् कुठे च.
Trans.—A man with self-respect when tortured by hunger would rather, for the sake of filling the cavity of the stomach, wander about a large forest, or with a broken pot whose edge is covered with a white piece of cloth, go about in a holy city from door to door the sills of which have been darkened by smoke arising from the fire into which oblations have been thrown by Bráhmins versed in the rituals, but will never be a constant suppliant among his equals in his own country.

56. तच्छवि—तच्छ reality, true nature of things; विवेक discrimination, discernment; पेशल clever, skilled, sharp. तच्छस्य विवेकेन पेशलं मनि-केत्य संच में whose intellect is keen in distinguishing between the visible world and the invisible spirit; or separating reality from mere semblance or illusion. शतिः as described in the first two lines. उत्पलविक्रमक्य—विक्रमक्यdoubt, indecision, uncertainty; उत्पल prattling, utterance. शालम्य—garrulous. उदम्य: ये विक्रमक्य; तेषुं जलपेय: शालम्यः तेः: स्वर्यं as "by themselves." Alanka'ra—संदेहः. Metro—शालम्यनिर्जीवित.

Trans.—Is this a páriah or a twice-born? is this a Shu’dra or an ascetic or is he some great devotee whose mental powers are skilled in the discernment of the true essence of things. Ascetics, when talked of by men garrulous in the utterances of their doubts in this manner, are neither irritated nor pleased, but walk their way by themselves.

57. शतिः—विव्यक्तकर=(1) contact or (2) calamity (व्याप), see St. 52 supra. भव एव वन्य; तस्य व्यवगतकर; शतिः आववम्यक्तकर: ग्यं, ते। बनाते वनप्रदेशो ना Com. St. 66 and 68 infra. अविन्दन्त्—Not looking for, not seeking, not minding. विषमति—आववम्यक्तिः a serpent (आववम्यक्तिः a serpent's fang). वि-षयं आवविश्वं: विषमस्य तेन विषयाश्-विपयाः तेषां गतिः "the course of worldly objects which are like dangerous snakes" Telang; or the adjective विषम may be taken with गतिः. विषमतं मिषायत्र a crooked course. शतो—आवम् expanse. शत्रुसन्ध ग्यायत्यम् वचस्य: य: गतिः; तेन धार्यां। नित्यते—With regard to this verb Mr. Kále remarks that "it is a violation of grammatical rules, the root being Parasmaipadi." We do not know how; नी being Ubbhayapadi (णुः प्राप्ते), see Pa’ni. I. iii. 72; there appears no grammatical objection in using it as an Atmanepadi verb though it is generally used as Parasmaipadi. शतो—उपासांच्यं विन्यां विन्यां विन्यां एव एवं शरणं येस ते.
For the last two lines compare Stanza 49 supra. Alanka'ra—हृदकः. Metre—शिखरिणी.

Trans.—Ah! Fortunate some there are who having crushed (overcome) calamities in the shape of ties for this world and set their hearts only on the acquisition of merits without minding the course of worldly objects which are like dangerous snakes, spend in a forest the night beautiful on account of the refulgent light of the autumnal moon bathing the expanse of the sky.

58. इन्द्र:—इन्द्रियार्थ object of sense, material or worldly object; गाहन=wood, deep impenetrable forest. 'गाहनं कठिनेऽविधु ॥ नात्सकं गाहनं र्यादु:खकानन्योगपि Medini. इन्द्रियार्थः एव गाहनं, तत्सत्. For the ablative see note on निधित्सायोऽद्रस्मिन् Niti. 80, also विचरित्वत्...योवित्सागः Stanza 62 infra. आयातकाद्वारे—abla. of आयातक troublesome; goes with गाहनात्. अनेयोकामः—the obj. of आयातक in the first line. अनेयाः: मार्गाः. अनेयाः=(अति-शवेन प्रतस्य, comparative of प्रतस्य; superlative being शेष) (1) Welfare, happiness. Com: प्रत्येकात्मतिः हि अनेययहुः पूर्वपुनज्यतिरः: Ragh. 1. 79. (2) Religious merit, righteous deeds; 'स्यादसंभविः पूण्यभेमसी चतुर्व इष्टः.' Amara. or (3) Final beatitude, absolution; इष्टति: कैव्यधिकोणयोनिः: अनेयसमुद्रं Amara. Any one of these meanings will suit here. अनेयाः—This adjectival phrase may go with अनेयोकामः or perhaps better with शान्त्वाभावं in the third line. अनेयोकामं हुः भावां शमनर्मः व्यापारे दूरं (समर्थ). शान्त्वाभावं modifies शमन. कठोः—कठोः a large wave. लोः unsteady, moving. गति=course, movement. भूः:=again. भंगुराः—see note St. 51. Metre—शारस्वतकवीर्यति.

Trans.—Oh heart! be pleased now; do not again be after perishable worldly happiness, cease from (entering) this troublesome mazy forest (in the shape) of material objects; take up the way to final absolution, give up thy course which is as unsteady as the waves and adopt a peaceful attitude which is capable of putting down all miseries in a moment.

59. प्रियेश सविशः:=Instead of this Mr. Telang reads प्रियेश प्रणयिनि.

There are only two places (this and St. 98 infra) where such feminine vocative is met with. Masculine vocatives occur in the Shatakâs and we would prefer a similar one in this place such as शाति:; or प्रियेश प्रणयिनि may be taken as, one commentator says, an address to चित्र्योऽयनि. भूषणया—If we take इष्टति कुः to simply mean ‘to lead a life’ in a general sense (Com. प्रियेशनाभिभिः सप्तांति:; प्रिया न्यायो इष्टति: &c.) the construction would be पुर्वपुनज्यति: प्रियेश: सविशः: भूषणयानवनकथाः इष्टति कुःह; but the usual meaning of इष्टति कुः is ‘to maintain oneself, obtain liveli.
hood' (Com. St. 64 and Misc. St. 43 infra); with this sense we must construe the first two lines. (तब) अक्रमणे: भूषणान्तवल्के: (यक्त: सन्)
उपेयृक्तकः प्रिये: तत्तिला पुर्णाय द्रवित्ति कृषु: वत्तम: वर्ष याम: याम। Mr. Kâle takes भूषणा separately and construes the lines (हे) प्रणितिः प्रिये (तब) भूषणा
सूता उपेयृक्तकः पुर्णाय द्रवित्ति कृষु: वत्तम: वर्ष याम: which is also an involved one. There is another reading प्रीति कृषु which is
perhaps better as going commonly with all the expressions in the instrumental. अक्रो—अक्रमण not pleasing to the touch, hard, rough.
हंसरणां= of rich men. Com. Misc. St. 4. वित्तव्याचिः Mr. Telang reads वित्तव्याचिः which does not appear preferable as we have अवित्तव्याचिः &c.,
in the third line. वित्तमेव अचिः; तत्सात् ये विकाराः or तत्स ये विकाराः: (उप-
इतिः: complications such as pride, rudeness &c.) तैः विलिधा गी: येषां।
लेखाम् नामापि न अपूर्ते Com. Niti. St. 67. For the idea of the verse see Misc. St. 34 infra.

Trans.—Get up (oh friend), let us go to the forest where even
the name is not heard of the narrow-hearted rich whose minds are
blunt through coarseness and whose speech is agitated by the effects
of the malady of lucre. There [in the forest] maintain thyself now
on pure roots and fruits and agreeable water, making the earth thy
bed, and the rough barks of trees thy new coverlet.

60. मार्जयम् and उपाजयम् Impera. 2nd person singulars impart
greater beauty than the reading मार्जयतां (genitive plural of मार्जयत्).
सां (परमानन्ददाविनी)। चन्द्रे—चन्द्रस्य अर्थे: (शक्तः काला) एव चूडामणि:
(सिरोपृष्ठं) वषो तसंबस्य। चति: शक्तंह्येव वा उत्थ्योग्यं समेकंशके Amara। चेतः
Vocative sing. को वा see Niti. St. 32. प्रत्ययः Faith. एवुदृः a bubble.
तविविष्या streak or flash of lightening. चीरु—some read चीरु which is
an equally good reading. “The implication is that everything except
devotion to Shiva is untrustworthy like the things enumerated”
Telang. पश्चात्—परं पतिते यथा तथा गच्छति इति पश्चात: Alanka'ra—कंकर of
शीर्षक and तुल्यनोगिता। Metre—शारिणविक्रीडित.

Trans.—Oh my mind, shake off delusion and be devoted to him
who bears the crescent of the moon as an ornament on the head
[Shiva]; and domicile thyself on the banks of the celestial river.
For, what reliance can be placed in waves and bubbles, in streaks of
lightening and women, or in the tips of flames, or serpents, or the
currents of streams?

61. दाबियं—दावियाद्यायः कवयः=Poets from the Deccan. They are
well-known for their Vaidharbhi style of composition which is thus
defined in the Sāhitya-darpana:=मायुर्यंग्वकृत्येजेऽ रचना विनितासिकम्
62. शैविकता—in apposition with सुखात्. कही—करणा compassion for living creatures. प्रशा power of discernment. Krishna Shastri has आतमानं for प्रशा. करणा; मैत्री, प्रशा are here figuratively spoken of as eligible female companions. करणा च मैत्री च प्रशा च. ता परं नध्रुज्जान; तेजङ्ग सदृढम. हाराकाल्यं covered with necklaces. अरणं—रक्षित. ओषधीबिंडुं—well-developed hips; the word is written either ओषणि or ओषणै. रणं—मणिबिंचिता or मणिपुरा मेलक्त मणिमेलक्तां=a girdle set with jewels. रणनी मणिमेलक्ता, उस्मनं, तत्: अलंकारं—काव्यिकं. नेत्रं—हरि.रणि.

Trans.—Oh wise men, refrain from the ephemeral pleasure of the company of the fair sex. Cultivate [ the company of the ladies]—Compassion, Friendship, and Discernment. Neither will the full developed orbs of the bosoms of the fair covered with necklaces nor their well-formed hips having a tinkling jewel-girdle be your safeguard in the nether world.

63. See Niti-shataka Stanza 26.

64. मा स्म चुः—Sometimes मा is followed by स्म and is used with the Aorist or Imperfect with the augment dropped; see Pa'ni. III. iii. 176. Com: कैव्यम् मा स्म गमः पार्थ Bhaq: Gita' II. 3; मा स्म प्रकीर्ण गमः Shā'ku: IV. 17; see also note on मात्रमेस्या: Niti St. 17. भोगेः—For the dative see note on प्रमुखस् Niti. St. 45. स्मृद्धा—स्मृद्धार्थ=longing for, covetous; from स्मृद्धा+आच्छ (आच्छ) by स्मृद्धार्थतिरिघ्नितिन्यात्मङ्गाध्यादेव आच्छ Pa'ni. III.
ii. 158. making गुढ़याळ, पत्याळ &c. का निः—सिंहति=what art thou to men indifferent to worldly pleasures? सत्यो—पत्रे—पराशेयं पराणि परो—नापि; सत्य: स्वतान्त्रः पराशाल्याया गुणिता: सैव पार्थ, तस्मिन: सत्य: quickly. This may be taken either as a member of the compound or separately with पत्रकृत्. स्वत: sewn, stitched. पत्रकृतिका=a vessel made of leaves joined together. The usual word is पत्रुक्त. पत्रीर्यि—पत्रीर्यि=purified.

The verbal or other forms of क्र, शु, or sometimes अस्मि are added to a noun or an indeclinable to express the ‘doing or being like’ the thing denoted by the base, see Paññi. V. iii. 50. भिन्न=—भिन्न भाव: ये परियोऽसः; तैः सकु बराझ. श्रेष्ठ लीलवधि. see Misc. Stanza 43 infra. Metre—श्राद्वृविकृतिः.

Trans.—Mother Wealth, follow some one else, do not be longing for us. We have no eagerness for enjoyment. What art thou to us who are free from desires? Now we wish to subsist on barley grain collected by begging in a purified vessel made of Palāsha leaves joined together on the spot.

65. यूरिः—This is addressed to a friend now estranged, as explained by Krishna Shāstri. "हे मित्र यूरिः वयमेव, वच्च युरिः, इति पूरिः अव-योमितात्साय। रस्सपरं दद्धेत्यधिनिन्येव भेदइरासिर। अतुगा तु यूरिः वयमेव, वच्च वयमेति इहरासिर, इत्यां दद्धेत्यधिनिन्येव भेदइरासिर इत्येभु।"

Cf. पिताप्रहोक्ति स्थिति: पिता पुजनं भारत || ममेव यूरिः भास्या न से यूरिः नवो वच्छ भारतं. Metre—अहुदूप।

Trans.—You were (as it were) yourselves and we were (as it were) yourselves, this was our sentiment (once). Now what has happened by which you are yourselves and we are ourselves.

66. बाले—Voc. of बाला a young woman. ढीलासं—सकुक्तिः (सकुकृत:—ढा a bud++तच्छ (तत्त्व) by Paññi. V. ii. 36) half-shut, closed in the form of a bud. Cf. दद्धेकाक्तिनयनसरोजं Git. G. II. also “दद्धेकाक्तिनेतप्त” Rasa. Man. ढीलासं सकुक्ति यथा स्वातः तथा. मन्यतः:=(1) slow, (2) crooked; मन्यत: कोणोंतःशृंगारांस्मिन्योऽः पुराण। || हुस्याः न हुस्ये हुस्ये वच्चेष्येवत् Medini. वपरते—(p. p. from वप + र्य) stopped, ceased. It goes with बाल्य बाल्यभाव: immaturity of understanding, puerility, hence youth. आयाम—(1) regard, desire; (2) effort. See St. 30 supra. also Niti. St. 98. आस्त्र्य त्वाह्वस्त्र्यायनत्स्यापात्सद्योपिति Medini. क्रमः:=(p. p. from श्रक्रमे) worn away, weak. मेहः: क्रमः=Infatuation has subsided. लाल्लाणं—this net work of the world—the several ramifications of the incidents in this world. Alankāra—काल्यधित: Metre—मन्दाकान्त:.

Trans.—Oh young woman, why dost thou cast these sidelong glances from thy sportively half-closed eyes? Refrain, do refrain.
his effort of thine is in vain. Now we are changed, youth has deserted and a desire for the deepest part of a forest is strong in us. He delusion of attachment has subsided and we look upon all this st-like as if it was a blade of grass.

67. अनवरतः—Unceasingly, continuously. इन्द्री—इन्द्रीवर्त्स्य (नीठ-मठू) दर्ष (पान), तस्य प्रभा चोरवत्तीति इन्द्री—चोरं lit. one that robs the sancty of the blue lotus-leaf. In such phrases the roots चुर्, चुर्स &c. generally mean 'to possess, to bear, to surpass' &c. Of. अच्छूतवर्त्स्य-स्तोत्रमाताम Mā'gha. I.16. चुरण्यं चित्तमर्यादाः सैकः परिजनास्यः॥ गीतवेत-तुषानां च कौक्तमर्यादानां Katha'sarita'sgāra LV. 113. चायेन्द्रसुतिस्यां कान्ता'. अभिप्रेतः—(Past. Par. from अभि + प्र + इ=to mean, to intend,) said here as a verb. स्मरो—कुलमान्यम् बाणा: कुरो—बाणा:, स्मरस्य कुलमान्यमावम् गतिर्दर्शस्य य: जवः; तस्य उवाचः—"the blaze of the fever produced from contact with the flowery arrows of Cupid" Telang. तदरी—थापार नevertheless, yet, still. See Misc. St. 28 infra and Niti. Mis. St. 19. राकी poor, miserable. This word is generally used to show pity and sometimes contempt. Of. तितिरक्षितात्तिरजीविताः वराकी नावुक्ष्यसे Mā'lati Madha. X. याकारी ताम्रवात्य परिपरिप्र substitutions Bha'vat-Champū. Alanka'ra—विशेषेशिक्षा। Metre—शिरिकरणी.

Trans.—This young woman unceasingly casts at me her glances which have stolen the beauty of the blue lotus-leaf. What does she mean (by it)? Our infatuation has gone and the burning of the fever produced by contact of the flowery arrows of Cupid has been cooled, yet the poor girl does not cease!

68. वसत्ये—for the purpose of a residence. गेयानिकः—गेयं singing. प्राणः—प्राणे: समा (वु) प्राणस्या (प्राण), तस्या: समास्या सर्थः-हृदयः—उद्धारः past par. from उद्धय + हृद्य (क [क] being here added in the active sense by गत्यपरक्षमं—Pa'nt. III. iii. 72)=Bewildered, insensate, wandering upwards. दीपाकुर—The taper of the flame of a lamp.

Of. कुर्णाक्सिप्ताः दुवृत्ति धाम दीपाकुर्णा: Viddh. Bhanji. छाया=shadow. Krishna Shástrée takes छाया to signify काश्त: brilliance. Mr. Telang renders it by 'flame.' उद्धारः=पतन्त्र येन पत्नः; तेषां पवनेन व्याहोक्तमानी दीपाकुर्णाणां छायेव च्छुर्वः. आकाठ्यस=शत्या Knowing, understanding, looking upon. सन्नत: nom. plu. of सत: Alanka'ra—उपमा। Metre—शादूँनिकृतित.

Trans.—Is not a palace pleasant to live in? Is not singing &c. agreeable to hear? Is not the pleasure from the company of one as dear as the very life, to one's great taste? Yet the wise have looked upon all these things as unstable as the shadow of a taper.
flickering through the wind produced by the wings of a bewildered moth falling on it, and have gone into a forest.

69. कन्द्र—the slopes between two hills. प्रस्यम forcibly, against one's own will. It goes with वीड्यन्ते or may be taken with अगम in the sense of 'exceedingly, very much', as in तवासि गीतारागेण हरिणाप्रसस्म हत: Shal'kan. अपमान—प्रथम courtesy, polite behaviour. 'प्रथम-प्रय-प्रणयम समे' Amara. हुँ:लोपो—read व्यावस्थित instead of व्यावस्थित; the reading व्यावस्थित may also be explained by adopting the एकदेशी अन्वय of the phrase योजनवशात् with नालित. हुँ:लोप उपायम् (प्रामी) श्वाल्य अर्थे विरंच तथ्यादृष्टि: प्रय: (वषें), तत्व वशेन आलिति: खुट्टता: येषु, तानि (खळानि). It refers to the eye-brows being sometimes raised and sometimes folded into wrinkles out of pride of greatness, and contempt of others in consequence. "Telang. चीरणणि क्रि पथि न सलित्व विशालित्व भिक्षा भीथा वहेिधिरया: फरस्तात: सरितोवन्यस्याम्.॥ रहता युंहात: फिरिंकितोलव्यति नौपचारान् कस्माठ्टसिति कामयो चन्द्रमेघः-शान्यासः Bhāg. II. Alanka'tra—निर्दृःष्टः. Metre—सन्तका.

Trans.—Have all roots disappeared entirely from the valleys, or springs from mountains, or branches of trees bearing succulent fruits and yielding barks (for garments) been destroyed that the faces, wherein the eyebrows appear to dance through the wind of arrogance of the small wealth earned with trouble, of the extremely mannerless wretches, are seen!

70. ग्रामभारो—हिमशीकर better than कण्णशीकर since the words in the latter are synonymous; "शीकरोम्भुक्तमणा: स्नात: " Amara. ग्रामभारो सर्दायो: श्रीनायो: ग्रामभारो: (श्रीनायो:) श्रीनायो: (श्रीनायो:) विष्णुविष्णुविष्णु. विष्णुविष्णुविष्णु—विष्णुविष्णु. अयुर्वितिन्ति (अयुर्वितिन्ति) चारणी शिखरात्तिन्ति येपासु: हिमश्व:—of the Himālayás. सावत्तो—अवसायन सहित: य: परिषिध्य:; तत्समात: रत्ना: or सावत्तो यथा: स्थायति परस्परं रत्ना:। बन्ससिती श्रेष्ठ: see परिषिध्य &c. Stanza 43 supra. Metre—बसल्निष्टिका.

Trans.—Is it that the retreats of the Himālayás, which are cooled by the spray of the waters of the Ganges and wherein the splendid stone-slabs have been used as seats by the Vidyādharás, have ceased to exist that men to their own disgrace remain content with the food from others?

71. श्रीमान्य—possessing riches. मूर्त्य is a possessive affix; see Pani. V. ii. 94. यथा—यथि. Its correlative तथा should be supplied in the fourth line. युगान्ति—युगान्ति य: अधि:; तेन निहत:। सर्दार:—These as given by Rāmasrhi and quoted by Mr. Telang are त्रीरोद, इन्द्रसेव, छिन्न, भूतोद, धिमत्रयोद, भोद, and छादम्. प्रसुरमिति—निकर collection. निष्ठय
abode. प्रावर: निकारा: येषां तेषां प्रावराणां निकारा: येषां. ते. धरणिणोऽयथा—परिणार a
mountain. पार्व the foot of a mountain, a hill at the foot of a mountain.
पादः पत्यन्तपर्वत्वा: Amara. The mountains are known according to 'Hindu
mythology to be the supporters of the earth. Even their very names in literature such as घूमर, ब्रह्मामुक्त &c., show them to be
regarded as such; however, see Kuma'r. VI. 68.
करिक्—करिणः कर्म-भस्य (विशेष:) कर्मायङ्गिर्मिच्य च, तत्तिर्मणं. Alanka'ra—काल्यायिर्मिति. Metre—
शिखारिणी.

Trans.—When the majestic mountain Meru comes to be destroyed by the final fires (युगान्त्तप्रत्र), the seas which are the abodes of multitudes of alligators get dried, and the earth, though sustained by the feet of the mountains comes to an end, then what of this mortal tenement as unsteady as the end of the ear of a young elephant?

72. एकाकी—एकः (बिना:) अकंतित (गच्छति) एकाकी, unaccompanied, all alone. पाणिपापः: one to whom the hand is servicable as a pot.
कर्मिनि—निर्माणम् root out. Here संसार is compared to a tree, with कर्म for its root which must be cut down if one wishes to be free from this संसार. The chief means of cutting it down is असंग. Cf. आदि मध्ये
तथानले जनितमितिकृतं कर्मसूचु विशाल ताला संसारं भस्य महामनवितालोकतलक्षणम्।
कामान्त्रयाधिकालं नस्यपुरुषानि निवयात्कियकापि सर्वे दिच्यांदंगसिनेन पद्मात्मिष्ठवि
न्तवेन्द्रस्वेत्। Ved. Kea. or अथवा खल्मयेदसन्ततानि कामान्त्रयाधिकालं महापुरुषोऽके अपहरणावे
and अवघारणे खल्मयेदसन्ततानि कामान्त्रयाधिकालं महापुरुषोऽके अपहरणावे
सत्त्वे दिच्यांदंगसिनेन खल्मयेदसन्ततानि कामान्त्रयाधिकालं महापुरुषोऽके अपहरणावे
Veda. XV. 2 and 3.
Metre—अण्डापु.

Trans.—Oh God Shiva, when shall I—a solitary one, free from desires, calm, with my hand for my cup, with the quarters for my garment,—be able to root out Karma?

73. सत्त्वस्—सत्त्वस् कामानु दुःस्मिति सत्त्वसाधुः: दुःस्मिति साधुः:—Cf. अम्ब्रुसा हैदुर्वाप्तस्ते पाठोम्बृहृद्वम्। कर्मकारममादन्वा कीमतांमिथिति।
Mar'ga II. प्राणिनी—प्राणिनी 1 एक (1) a friend; (2) a supplicant, an humble petitioner. Cf. वारोहितं स्वशत्वेन प्राणिनिक्रियेव Vikra. IV. 15. प्राणम्बा
स्तन्त्रमी। विकृष्मम्बान्बार्माण: Amara. कला विष्कर्मे कला an acc. of time.
कल्प—A day of Brahmá or 1000 Yugas, being a period of 432 million years of mortals and measuring the duration of the world. For the accusative and the construction see note on चालसे Stanza 5. For things preferred by the poet to those mentioned in this verse; see Stanza 75 infra. Metre—वर्णस्तिप्रिका.

I4
Trans.—What, if wealth, capable of bringing every desired object, is gained; what, if the foot be placed on the head of the enemy; what if the suppliants are honoured by grants of wealth and what if mortals continue to live for several millions of years?

74. अमसः—अमलर इंद्रां पद्यां is clearer and easier of explanation. अमलरं the best among those that are spotless; the cleanest. पद्यां silken cloth. In the reading अमलरं पद्यां we must take अमलरं to signify 'a clean cloth (पद्यां being either masculine or neuter) and पद्यां=having silken threads; of silk. हृयकः—हृयकः किरणं, तेषा गोभिनी: गोपः; or गोपः a body of clever servants or attendants, हृयकः किरणं गोपः, तेषे: The reading शतकुण्युणिता किरिका makes a better contrast with एक हेमयोित्व हृयकः &c. भृकः=boiled rice, good food as opposed to कलशन in the same line. कलशनं—कृतित्व अथं कलशनं=bad food. The particle कः is changed to कः in a Tatpurusha compound when the latter member begins with a vowel, as कर्म; कलश, according to कः: कलशुरुङ्गः P.ṇ. VI. iii. 101. व्यक्तत्वोतिः—Mr. Telang observes that व्यक्ति would be better than व्यक्ति. He translates the line ‘what, too, if there is not within that clear Glory of the Supreme by which all worldly dangers are destroyed.’ Mr. Kále takes two separate assertions and explains व्यक्तत्वोतिः: वैभवं (यदि) न (तत्तः कि) अन्तःभिनस्यभिः वैभवं या (यदि विश्वेत) तत्तः कि? What if there is not the light (of the knowledge of Brahman) manifested inside (i.e. in the heart) or what if there is the glorification in which the fear of worldly existence is destroyed? We would, however, explain the line by taking व्यक्तत्वोतिः and मधिति &c. as adjectives to वैभव. व्यक्तत्वोतिः=व्यक्ति (अथ्वः) ज्योिति: (अभ्रस्य) गृंमन् तत्. Mr. Kále dissolves it as व्यक्ति ज्योिति: (ब्रह्माण्डः) गृंमन्: but we are not aware of the feminine use of the word ज्योितिः. अन्तः: inside. मधिति—मधिति: अभ्रस्य यन्त्र। The construction is अन्तः व्यक्तत्वोतिः: अतएव मधितस्य बैभवं या न चाचिति तत्तः किम्? What, too, if there is not that Glory in which there is the manifestation of the Supreme Light inside and which is therefore able to destroy worldly dangers. In the reading न वान्तमैौ—वैभवं या, one या seems to be redundant.

In this Stanza, there is no distinct mention of the desideratum; a disregard for everything, even ब्रह्माजात्कार not excepted, is indicated. From the context of the foregoing and the next stanza, it will be seen that the poet appears to imply that the knowledge of Brahma is valueless without devotion to Shiva. For a similar idea Com. नैपक्षस्यन्यस्यबद्धावभावितं न शोभेन ज्ञानं तिर्थं न Bha'g'vat. If, however, the predominance of ब्रह्माजान over मति is to be taken to be
the view of the poet as being in consonance with his expressions elsewhere (e.g. Sts. 76, 80, 81, 84, 87), we must construe the last line as under:—अन्तः: माथितमार्यम् श्वलक्ष्योति: न चालित, वैमवं वा वियते, तत: किम्? (Here वा not as a disjunctive, but in the sense of एव; see Stanza 43). Metre—स्मरवा.

Trans.—What if there be a worn-out quilt or a white clean silk-cloth; what if you have the wife alone, or you are surrounded by horses, elephants and clever servants; what if you eat cooked rice of superior quality or only a coarse meal in the evening; what if there is not that glory in which there is the manifestation of the Supreme Light inside and which is therefore able to destroy worldly dangers?

75. भवं—loc: of भव the god Shiva. “क्योंकिसी भवं भीम: स्वाभू दृश् समापि” Amara. मरणं—The fear of death and birth is essential in Vairāgya, in fact it is the chief essence in it. रामर्शि । न वनबुध &c. Cf. शान्ति सिद्धु युक्ते कवयो मा कृह यतन विख्यतनैः Mohamudgara. ब्रह्मदयं—an अहं क द्रम रसमास, see Pa'ni. VI. iii. 14. Metre—वसन्ततिरङ्का.

Trans.—When there is devotion for Shiva, fear of birth and death in the mind, indifference for kinsmen, no excitement of passions, possession of solitary and pure depths of forests, and asceticism, what more is to be wished for?

76. तस्माद—we do not see any propriety of this word here. अनन्ते &c.—See note Niti. Stanza I. अजरं—not subject to old age ‘पुराणं-मार्यम् विद्वः: Raghuv. X. 19. परम्=उत्तरश् the best, highest. परा उद्धि मा शरदेन मायार्यम् शालरिकं अधिता परा उद्धि मा शोभा यथा ततथा Rāmarshi. विकासः—विकासः यथा उद्धि: वियते अर्थ निविष्टितमिति: यथै: Rā’marshi. असबौः—विलिञ्चः तथा: (कप्प्या: पद्धा: वा ) विलिञ्च:। असवंतै तेन विलिञ्चः, तैः: विलिञ्च: fancies or dreams. विलिञ्चः=विलिञ्च: Rā’marshi. यथा—refers to Brahma. अहंधिण:—अहंधिण: following after, depending on. सव-नाचि:—सुतनामां आविष्कर्ति: तस्य भौगः: स आविष्कर्तिः (विलिञ्च:). कुप्णशोकः—कुप्णाः तेन लेकाः, तेनां मता: highly esteemed by shallow-minded persons. For the idea of the last two lines com. आनन्दाः यथा सव-नाचिण्वाति नृपं हर्षवेदप्तस्यसुस्यस्यायांस्य: स एकः स बलं विश्वम: संप्रदिधि: विस्तृणाम्. ॥ आदेव कविः तोक्के शत्रुभयाःस्यतस्य वदन्तिता: स्याय: जैव: स एकोस्यस्य विश्वसुभाव्यांस्य मात्रा भवन्ति Veda'nt-Kesari. Metre—वसन्ततिरङ्का.

Trans.—Then contemplate that Brahma which is boundless and imperishable, and is supremest and brilliant, and on which depend all mundane things such as the sovereignty of the world and its pleasures which are highly esteemed by thoughtless people. Why these idle fancies?
77. मानत Vocative singular, an address to the mind. Sometimes मानसचापमन as one word and explain it 'with the agility of the mind.' चान्तायनि even by mistake. जातु=Ever, at any time. न जातु=Never. आत्मानिन्द=आत्मने हितं beneficial to oneself. आत्मन, विशजन and com- pounds having भोग for their latter member, take the Taddhit affix ख (हे) in the sense of ‘तस्य हितं’ as विशजनीन, राजमोघन: &c. आत्मविशजनमोघन- तरपदालं. *Pa'ntni. V. i. 9. निष्ट्रितिप्रियजन्ति=हर्ष (मोघहर्ष) प्राप्तिनि. Cf. आत्म- मिहिस्य निप्तः परिपत्ति भवति महान् शान्त: सिद्धिः कोणै राज्यं तत्माकुपास्य: लं तदमिममे सवसोद्यायन्यिन्त्योः. Ved'nt-Kesari 86. Metre—वसन्तालिंकराः।

Trans.—O mind! thou enterest the Pātāla, soarest across the skies, and wanderest fleetly through the ethereal regions. How then is it that even by mistake thou never rememberest that Brahma which is pure and beneficial to oneself and through which one gains the pleasures of final emancipation.

78. सेवःसत् एव same, similar. अहृतः the ignorant निभृतः— निभृते यथा भवति तथा प्राप्यः: तत्तत्त्वेऽः येऽः निभृते firmly, steadily; it may also be taken to mean 'secretly, silently.' निभृता=निभृता; प्रेषिता या Krishna Shāstri. पुनर्नकः—पुनर्नकं यथा स्थायते तखं: विपः येदः तैः (यःपरि:). पुनर्जः repeatedly, over and over again. कदाचितः despised, disgraced. See Niti St. 106 and note on कदन St. 74 supra. Metre—शाखाश्च विनिहित।

Trans.—Looking upon the same night and the same day to be repeating, busy ignorant folks run in one and the same course, steadily engaging themselves in their diverse occupations. Alas! how is it that under the influence of infatuation, we do not feel ashamed at being put in a despicable position by this course of secular life wherein the undertakings comprise only a recurrence of worldly objects.

79. उपचारः—उपचारे दिरहं a pillow. बितान् (also बितान: masc.) an awning, a canopy. अश्री बितानखोचः Amara. अनिवः=breeze. विरो— विरो इतिहस inattention to worldly pleasures. विरोचनं विनिमय: तय: बङ्ग तृतः. अत्रः तृतः= (1) wealth, prosperity; (2) ashes. तृतिमखैरं संपरे Amara. न तृतः अत्रः=महतः अत्रः तृतिमं तृतिमं. The first sense applies to a king and the second to a sage. The idea of this Stanza is almost the same as that of Misc. Stanza 32 infra. Alanka'ra—उपमा. Metre—शिरिणाः।

Trans.—The sage, pleased with the companionship of abnegation, with plenty of ashes smeared on his person, stretches himself
ke a prosperous monarch calmly and contentedly on the earth which serves him for a comfortable bed, the arm for an ampleillow, the heaven for a canopy, agreeable breeze for a fan and the moon for a bright lamp.

80. महाषासने—शास्ते तच्चासने, तस्मिन्। महत् is changed to महा when it forms the first member of a Karmadhāraya or a Bahuvarhi compound or when the word जातीय follows. आन्महत्: समानविकरणार्जनस्: Pa\'ni. VI. iii. 46. महाषासने—उपनिरसेदंपिनिग्रहाणं the knowledge ofтramha as expounded in the Upanishadás. It is महत because it comes from the four Mahâwâkyás, it being the highest truth taught y them; or as Mr. Telang says “महाषासन means ‘whose commands re great;’ thus in one of the Upanishadás एतस्य वा अवरस्य गार्ग ग्रहा- ने खूंटक् दत्सीत्: or भीमसमाहत्: पवते &c; the greatness consisting in he great powers which obey these commands.” After महाषासने, some ach expression as चर्चे or अविनाते सति should be supplied. अस्ति—चानं च वचनं च मानन्, तैः। तत्तदं यथा or तेना घटना (or घटने) यस्मिन्, तस्मिन् योगे। Mr. Telang reads आसनवचन, but अस्ति is more atural than आसनवचन. Perhaps आसन may be included in मान onour. योगे रति मा क्रयः। Cf. पाणे रति मा क्रयः; Niti. St. 77 and see note on मानम्यस्य: Niti. St. 17. कौशिक:—Cf. स जात: कौशिकार्तित। supra. St. 9. निष्कृति: Ever existing, permanent. विस्तार:—for the idea compar St. 76 supra and notes; and Bhagwat Gitá VI. 22. Metre—गाँधविकृतित.

Trans.—The knowledge of Brahma having been acquired, even he sovereignty of the universe is without pleasure; when that has been obtained, do not have an attraction for the enjoyment contained in food, clothes, and position. That indescribable pleasure alone is the highest and everlasting, on tasting which secular objects such as the sovereignty of the universe &c. lose all charm.

81. कि वदेत:—for the use of the word क्रम, see Niti. St. 21 and note thereon. महाविलेते:—महाव, विसुव: पूर्वविशेषतपलपचारिाय: यस्मिन्, तैः। तत्पर्याम—स्वर्ग एव यात: तस्मिन् या कृति (मृह), तत्स्मिन निवास एव पदः, तत्स्मिनि:। Compars Gitá II. 42. The use of the word यात and कृति serve to indicate the small importance which philosophers like our poet attach to स्वर्ग as justly observed by Mr. Kale. कर्मक्रिया:—कर्मणा यागार्कर्मणा क्रेयः कर्मण:। तस्मा: निवास: विबासाः:। कर्मक्रिया:—‘The performance of rites and ceremonies’ Telang. कण्ठतः: (Inde. Past Part. from कण्ठ having the force of a preposition) Except; see St. 91 infra. भवन्:—रचना:— arrangement i.e. the assignment of troubles in future births. भव-
VAIRA.

Trans.—What is the use of the Vedás, the Smritis, the perusal of the Puránas, the vast Shástras, or the perplexing performance of rites and ceremonies which results in an abode for us in the heaven? All others are mere mercenary affairs except that one which secures an entrance into the place where there is joy in one's self and which proves to be like the final destructive fire in annihilating the series of miseries in the ties of this world.

82. क्षोडः—क्षोडः = a large wave. कातिः—कातिपयविवसानू तितिति
ततः ततः = ततः प्रयोगम्. अथः = Wealth, riches. संक्षिप्तकथा =
Momentary like a thought. The Taddhit affix कलप (कल्प) is added
to nouns &c., in the sense of 'a little less than' 'almost like;' पुस्टिसात्मा कल्पन्तेत्रेवदेशियर: Pa’'nini. V. iii. 67. वसं—वसमये
(वस्यकाले) या तद्रेव, तथा इव विषम: = यथा ते. भोगपुरा =
विषयश्रवयावः. कल्पायः—उपगु = (Past Part. from उप + गु used as a noun) Embrace. कल्पायः—येल्यम्
तत्क्रमः श्रेण, कल्पः च तथापर्यं च च कल्पायः यथास्वात्त्रभा उपगुम्. Krishna
Shastri explains कल्पायः अथ्युन्न तत्पूर्वक्षुपगुमावरणः. प्रणीतः—रचितं च
tतभान अथमेत्राममधिदेशः. तथापरं (परतिये). Alanka’ra—कायलोकितः.
Metre—संपुर्ण.

Trans.—Life is uncertain like a large wave, the grace of youth is
ephemeral, riches are momentary like thoughts, the streams of worldy
ejoysments are like the flashes of lightening in autumn, even
the close embrace of the beloved one, does not last long. Hence fix
your attention on Brahma in order to cross the ocean of worldly
fears.

83. श्राण्ड्यः—रंगन्तेव मण्डी (श्राण्ड्य:); श्राण्ड्यानं मण्डलः ब्रो—मण्डली;
श्राण्ड्यमण्डली च ब्रो-भाते. मात्रे कात्स्येवनिवारणः Amara. शाकरीर्ष = A small
glittering fish. आतू = Ever, at any time, possibly. The second line
is a question implying a negative answer. Metre—अतः गु.

Trans.—What is mere collection of worlds to tempt one who has
his mind under control. Is agitation ever produced in the ocean by
the gambols of a small fish?

84. स्मरतिः—तितिः = (1) Darkness; (2) A kind of eye-dis-
ease viz. amaurosis; तितिः चान्ते नेत्रामयान्ते Medini. संस्कार = Effect.
operation. Perhaps the second meaning of तिमिर (an eye-disease) would be more appropriate here as it blinds the eye and as we have अवजन in the third line as removing the disease. अधि—does not make a good sense where it is; it should be taken with अवजन. पद्वतरो—विवेकोऽसदसङ्गिर्वर्गः। अतिप्रयोगपति:

Trans.—When there was lack of discernment through the amaurosis of passion, the whole of this world appeared full of women. But now our eye-sight which has become normal through the application of the collyrium of better discrimination looks upon the universe as Brahma.

85. चन्द्रमरीच्यः—The rays of the moon; moon-light. तुणः—

Trans.—The rays of the moon are delightful, the verdant lawn is pleasing; happiness from the society of good hearty friends is agreeable, the narratives in poetic works are charming, the face of the beloved sparkling with drops of tears produced by anger is lovely. Everything is pleasing; nothing, however, pleases when the mind is unsteady.

86. भिक्षाशी—वित्ताभावतात्त्वति. जनो—जनमयेव सः सहः; तेन रहितः

स्थायत्—स्थायता स्वातीना चेष्टा इश्वरपापः यथा सः; जितेन्द्र� इष्ठयः.
Trans.—There is scarcely an ascetic who lives on alms, and though among men keeps himself aloof from them, who is always self-controlled, and fixes in the path which is indifferent to give and take, who clothes himself with a cloak made up by stitching together old worn out clothes lying about in the streets: he is indifferent to honour, is not proud and has his desire fixed only upon the full enjoyment of the pleasure of tranquility.

87. आत्मायाम् — The vocatives मात, तात, सवे &c. appear to be meaningful—thus tender nursing like the mother, happiness like that from the father &c. The sage says to the five elements—“you have taken care of me and done me immense good till now, in fact through your help I was able to secure the knowledge of Brahma; for, that knowledge would have been an impossibility if I had not been in the corporeal tenement made up of you all. Now, that I am going to be absorbed in Bramha, I take your leave with grateful recollections.”

एव भवः — एव is decidedly better than एव which has not propriety. अन्तः प्रणाममः — The last salutation. उपासना—उद्देश्य—Overflow, abundance. उपासक संगम कश्चिन उपजातं यथमाकृतं, तथा उदेश्य एवंर लिङ्ग च यत्र ज्ञाने स्तेन अपासः—समासः: मोहस्य महिमा यस्य, तथापूर्वः (अहस्य) कीयः परे भ्रमणः—I now merge in the Supreme Brahma. अलंकारा—कालयथिः:— उद्देश्यावतीर्थिः.

Trans.—Oh earth, my mother! Oh wind, my father! Oh light, my friend! Oh water, my good relative! Oh sky, my brother! here is my last salutation to you with folded hands, since all the power of infatuation has been removed (from me) by the pure knowledge resplendent with abundance of virtues produced by the influence of your company; I now merge in the Supreme Brahma.
88. स्थायित्व शरीर—स्थायि—At ease. अस्थायि—sound, healthy. रक्त or रुक्त—Sickness, pain, disease. न वियते रक्त or रुक्त यमिन, तत्त; con-
strue गाँवत इदै शरीर अर्जुन सत्ता स्थायित्व, तावदेव (in the third line) &c. The sense of अस्थायि may be included in स्थायि. With that view कठेवरः
is also a good reading. कठेवर body. अभ्रतिहता—Unimpaired. अस्थायित्व—
यति—For the meaning of अयोध्य see St. 58 supra. संदिग्ध—संदीधि is more common than प्रायः. प्रतियमः—Split up into प्रति and यमः: प्रति
governs the accusative तैलमनम्. कीर्तम्—“is an idiomtic expression;
comp. the English, what shall we say to, what should we think of,
such a thing”—Telang. Com. Marathi expression “वराह आग लगल्या-
वर विहार लगावायायी” Metre—शान्तिविक्रीदित.

Trans.—Strenuous effort should be made by a wise person for
the welfare of his soul while this corporeal tenement is healthy and
happy, while old age is afar off, while the power of the senses is
unimpaired and while life is not on the ebb. What is the use of
undertaking to dig a well when the house is on fire?

89. वादित्वनदम्—वादना छट्टे समयीति वादिन्द्र—नी. करक्रमम्—
करिणा अधीक्ष अर्थज्ञानां कुम्मीप्राप्ति गणेश्य्ययान्ति, तेषां इदम्: विद्यार्थी। नारेऽ
शर्मे काठायो काठायो कोमलयऽवा खुः अचर; तस्य रसः तास्यचे—
Krishna Shastree says तारणयित्वपलसकर्षण सर्वे जीवितमात्यथः। Alanka'ra—
काव्यिक्षेत्. Metre—शान्तिविक्रीदित.

Trans.—Knowledge befitting the well-conducted and capable of
silencing hosts of disputants in this world has not been acquired,
fame has not been exalted to heaven by shattering the vast temples
of elephants by the point of the sword, nor has the juice of the ten-
der sprout—like lower lip of our beloved been sucked by us at the
rising of the moon. Alas! our youth has passed off fruitlessly like a
lamp burning in an empty house.

90. मानम्—मान=Haughtiness. बिविक्रृतः=Solitary, lovely. विबिक्रृतः
पृष्ठिविज्ञानो Amara. अभिमन्यु=जिज्ञासित्यायाम. विक्रृतः=मोहाय. Alanka'ra—
स्वायत्तं अधौन्तर्प्रयत्तिः. Metre—वेशस्य.

Trans.—In the case of the good, knowledge serves to destroy
feelings such as conceit, vanity &c.; in the case of some it is the
producer of vanity and conceit. A retired spot serves to secure
emancipation to those who have controlled their senses but proves
the cause of intensifying the excitement of those who are smitten by
passions.

91. एव—we think एव goes better with स्वयम्. तथैवत्—तत्त=
प्रसिद्धं (विज्ञासादिदीशाकावंकं). The reading एव त तथैवत् is better than
For the first two lines of Stanza 2 supra. यारं योवचम् कर्षणकालं निषद्धतवः. Proper. क्रूरताः क्रूरं अन्तं येन सा अज्ञमि Unforgiving, unrelenting. हा जातव् हा आह! woe me. It shows grief for nonfulfilment of the desired things described in the first three lines. Mr. Telang reads द्वारात् (हि + आ + जातव्) where हि is redundant, आ by itself being taken स्थागरणे as he suggests. In our reading also, आ can be taken out of हा. स्वरो स्वरं शातीति स्वरासासन् मिव्. तथा- दृधियुपले. दुःखत्वा—See note on the same Stanza 81. पेट्रे—बाहुल्य्वन्दनिन्दित.

Trans.—Desires have wasted in our own heart, and the [pleasure-giving] youth has departed; alas! all our qualities remaining in ourselves have proved barren for lack of admirers. What should be done? Powerful and unrelenting Death—the all-destroyer—suddenly comes on. Woe me! Oh I see, now there is no other alternative left except (resorting to) the feet of the punisher of Cupid (Shiva).

92. तूया—Ins. Sing. of तुयाः=thirst. श्रुत्वति—Loc. Sing. of श्रुत्वल। Pre. Part. from गुरु वसवधितिः भाग्यतिः. शाकादिरो विचित्र=(mostly स्व- विचित्र) mixed with. विचित्र=विचित्र—Krishna Shástri. प्रतिकारेऽव्यायः सर्वंशिष्यति हि—"People misunderstand the mere cure of pain as itself a pleasure."—Telang. विचित्रशिष्यति=Thinks wrongly, misunderstands. पेट्रे—शिलयिनी.

Trans.—A person drinks sweet and fragrant water when the mouth has become parched with thirst; when tortured with hunger he partakes of rice together with vegetables and condiments; when fired with amative feeling he tightly embraces his wife; people misunderstand the cure of pain as pleasure itself.

93. धःये—धाःये तवव्याये (तवये). बित्वचर्चो बित्वचर्चा पवेतात् यत् दण्डर दरी, तस्मान् ये प्राणं पापणं; स एव परंखकः तस्य पूर्तः. We do not see the propriety of पूर्तेव here. आत्माः आत्मानि (स्वस्वहे) आत्मातीति or आत्मानि आराम् (कैदा) यथा स: सम्—सम् कर्तचरणं (पाणिपाण) वस्य, तस्मात् (पुंत्सि). On this Rámarshi writes समकर्तचरणो हि पुमानु वनवात् भवतीति साहित्यके प्रतिपदं मस्तवान्तिचरणो हि पुमानु वनवात् भवतीति। The latter alternative meaning can be acquired from the phrase by dissolving it as समकर्तचरणो (मकरेऽव तव) चरणो यत् स: पुंति देवासुस्वर्युः—पुंति गoes with देवा only and therefore it is an एकदेवी अन्तित: पुंति या सेवा: तस्या: सक्षात् स्वहन्तं सहास्वम्. Messrs. Telang and Kále read the last line as दुःखान्तोष्ये कदाहि तव चरणार्थो धामणमागृहम्; but this breaks the metre and does not give a good sense. पेट्रे—सर्वदा.
Trans.—Oh enemy of Love! when shall I, with my soul at peace, living on fruits and obedient to the words of the preceptor and seated on a couch of stone in the hollow of a mountain after bathing in the waters of the Ganges and worshipping you, Oh Lord! with pure flowers and fruits and concentrating my mind on you as the fittest object for it, be liberated from the pain arising from serving a master having limbs just like myself.

94. नृव—विश्वेयं. विभिन्नह्यां—हस्त्राणां. नृवीर्यं—निषेधरसंबन्धि. येव नृवीर्यं अस्तु। द्रोहितं पारं—Whose proper drink is spring water. रत्ने—प्रीत्ये। The dative in the sense of तादेश्यै। विभिन्नह्यां—अजुना। (प्रस्तवत अज्जयस्य: सा—by अज्जरस्त्वात्पाने न: Pa'ni. V. ii. 100.) A beautiful woman. विभिन्नह्यां अजुना विभिन्नह्यां. Krishna Shastri takes these two words separately and explains “विभिन्नह्यां रत्ने—अजुना भी, ब्रजसङ्कल्पदेशयः.” In the third line, Mr. Telang reads नृवीर्यं for नृवीर्यं and रत्ने for रत्ने रथेव, which do not give a good meaning and are not easy to explain. In the latter case, he supposes that र might be a misappropriation for त. (येव विभीव सती अजुना.) परमेश्वर: Cf. इंद्र St. 59 supra. सेवानिष:—सेवायें: अन्नाति: सेवानिष:—Metre—अदात्तविशिष्टंदित।

Trans.—I look upon those persons to be supreme lords, who have never raised their hands to their heads in supplication, whose bed is a mountain-stone, whose habitation is a cave in a mountain, whose clothes are the barks of trees, whose companions are the antelopes, whose subsistence is verily on delicious fruits of trees, whose favourite drink is fresh water from streams and to whom learning proves a delightful companion.

95. त्रिभुजक्षिल—योराणां छैकानां समाहारबिलोकी। सरिता—A river. त्रिभुजक्षिलसरिता—The river that flows through the three worlds i.e. the Ganges. हरिश्चर्चवनीनी—नीवि व नीवी—A garment worn round a woman’s waist or (more properly the knot of the wearing garment). नीवी परिपरस्वो गाण्य गार्भवनार्क्षी—Medi. छठा—Lustre, splendid, see Mo'gh. VIII. 38. हरिश्चर्चवनीनी त्रिभुजक्षिल—नीवि—सरिता मुक्ति यस्याः। तथाविचारा नीविच्छया ग्रामस्तवत्स्याम्। One of the commentators renders नीविच्छया by कालिच्छिरः. Krishna Shastri says नीवा: ब्रक्षिलसरितार्क्षस्य काल्प्या ईति यावत्। छठा कालिच्छिरस्तश्याम्। Mr. Kāle translates नीविच्छया as the border of whose garment &c. We are not aware of छठा meaning ‘border.’ It is a well-known fact that the Ganges has made her abode on the head of Siva. Cf. भवतु त्व मात्रांतो हरिश्चर्चवनी गाण्या: पुराणी तरस्तु: प्रोक्तुता दुर्लभमाह्य: भवताम्॥ Gan-ga'lahari; also शिर: शर्म स्वमातु: Niti. St. 10. सदर्ल्हि—इति, see Stanzas 59 and 94 &c. कल्प—कल्पयन्ति—Furnishing. तत्तविर—तिरपिन्न—A tree.
Messrs. Telang and Kale read वर्तितमभैः but तं is better than वर्तं as there is no necessity of mentioning a special tree like वर्तं, and the fruit of it, too, is not much useful in eating. Trees generally yielding good fruit are meant here and the word तः shows their being near at hand. Cf. वितिरहां ब्रह्म विधे: क्रौऽमः: St. 94, and तरामयः सरसकर्म- तो वल्कनियथ शाखा: St. 69 &c.; विपिल्लायर्—विपिल्लायर्व उबाः: तेन मिति या रुक्; तथा। This phrase goes with अत्तीत दुःखासिकां। Some take it with तुस्येः in the fourth line, while others with चक्षुः। अतीत—modifies दुःख which is an adjective. दुःखासिकां—(1) आस्ते आच्छ ता: आसिकाः नित्राः; तुस्ये ता: आसिकाः दुःखासिकाः: painful circumstances. (2) If we take दुःख as a noun, we may analyse it अत्तीत: असिका: असिका: असिका: असिका: असिका: small swords; दुःखानि असिका इव दुःखासिकाः: The phrase को विद्यानु दुःखासिकाः तक बीजत निर्देशित तित्तितितितिति, poor, miserable, distressed. Metre—कप्पर।

Trans.—Whilst there is the river, which flows through the three worlds, the sparkling lustre of whose waist-garment touches the head of Shiva, which furnishes pure livelihood and dress by means of sweet fruits and barks of trees on its banks, what wise man would face trying circumstances painful on account of the pangs of poverty, if he had no compassion for his distressed family.

96. In the first three lines there is जन्मविचित्रवाच in every sentence. यथाः तिमातितीते तपः: उवामेव विचित्रवाचिनिविद्ये:—Where the most rigorous penance is just like varied dinners given in gardens. Some take the two expressions as separate but it destroys प्रकृम and besides there is no propriety of garden parties in the case of an ascetic. कौपीनाः—आचिते अत्तीत आवाराण आचिते अवाराण अवाराण अवाराण कौपीनाः। अत्तीतं भिः—“(Where) roaming for alms over an immeasurable distance is a glory.” अस्त्रं तिमातिति। हल्ल—is used here खेदे। किः—Why. Some take it as a question implying the negative answer अन्यत्र रथीयते किम्? अपि तु नेत्ये:—Metre—वार्डविकृतिप्रायः।

Trans.—Alas! why do the wise live elsewhere than in the city of Benaras, where the most austere penance is just like a varied feast in a garden, where a strip of cloth is prized as a rich garment, where traversing long distances for alms is a glory in itself, and where imminent death is looked upon as an occasion for joy.

97. नावे ते समयः &c. are the excuses generally put forward by door-keepers at the doors of the rich. अर्थे ते समयः न—This is not the
time for you (to see the master). अयुता रहस्यं—Now confidential matters are going on. Mr. Telang takes it to mean—'Now [is the time to be in] private i.e. to be alone.' Krishna Shastri takes रहस्य as an adverb modifying निषयति. यदि—construe यदि प्रयु. तिल्वा द्रष्यति क्रमाणि. Perhaps द्रष्यति would have been better. क्रमाणि is here equal to कोष्तप्रयति. शय्ये should be supplied after लिङ्ग. ये नो. is voc. sing. निक्षेप—The ruler निक्षेपता. तस्य. नित्यावारिल—निन्याता. दीवारीर. कण्या निर्देश्यतया भयस्मातृ. तदन्तिनेतरातृ—योक. अततम अपरमै. The two as a compound or separately. निसीम—निसीम—Unbounded. शर्म—Happiness, शर्म—Amara, शर्म शर्म प्रकृतेण दुःसतातिति. For a similar idea comp. Dryden—

"Repulsed by surly grooms, who wait before
The sleeping tyrant's interdicted door."

Alanka'ra—परिकीर्ति. रेखा—श्रंदणिशिक्षक.

Trans.—Oh heart! leaving those at whose doors are heard such words as "this is not the time for you (to see the master)," "now he is in private," "the master is asleep," "if he were to see you waiting he will get angry," go to the abode of that lord who is the ruler of the universe—an abode which gives unlimited felicity, and whose doors are free from all harsh words of the guards.

98. निःसरस—See note on निःसरस सहितः. St. 59 supra. निःसरस—
विप्रदेव दुष्कः. तस्य प्राप्तस्य प्रपातपरंपरा: परिचिणय चढ़ातीति निःसरस—चढ़, तत्परः. Mr. Telang reads दुष्काृतपरमपर, but दुष्क्षान्तप्रपात is more natural and easier. विप्र: लड़ा:—Wicked destiny. अत्र=अदिनं संसारे. Alanka'ra—
उपमा. रेखा—हरिष्ण.

Trans.—Dear friend! wicked destiny, having per force formed our mind into a lump like that of clay by a clever potter, causes it to revolve round and round by placing it on the wheel of anxiety which is turned round by a series of strokes from the end of a rod in the form of adversity: we do not know what more will destiny bring about in this world.

99. मह्ये कदाचि. जगाताः—of the worlds which are fourteen in number; see Stanza 23 supra. जनादेवने विष्णु. तयोः refers to मह्ये कदाचि.
विष्णु. तयोः and जनादेव, and the locative is construed with अदिन. अदिनातिति—मति—
पिति:—जानन्ति. प्रतिपिठति: प्राहा च प्रामाण्यो गौर्वेश्वरिपि च प्रहा संप्राप्ति: च प्रवचने च पद्ध—
प्राप्तोऽ च योगिति Medi. तयों में भेद &c.=I have no idea of a difference between them. तत्त्वोऽ—तत्त्वः इत्वा: (=इत्वा) शकरे यशः. तत्परः. 
रेखा—द्वस्तः.

Trans.—I have no idea of a difference between the two gods Shiva the lord of the universe and Vishnu the inmost Spirit of the
universe. However, my devotion is towards the one in whose crest there is the crescent moon.

100. कुत्स्विः—(Voc. Sing.) बद्र. It is thus derived—कृपसमयानिति मन्द्रार्जनामालं जगद्वा। तेन कुत्स्विनानां तं च कार्त चुदंकुर्युः। करं कुत्स्विते कि—Why do you trouble your hand? कुत्स्विनानिति—With the twangings of the bow. Mr. Telang reads चुद्भुजः (चुद्भ्ज + अस्त्र, तमिनि बद्रेकायतातिं चुद्भुजः), but चुद्भुजः is more usual and better. कुत्स्विष्ठेऽ=अय्यक्षमचुर्वकलिनिः। सिन्हविलास्य—सिन्ध्य—Affectionate. वद्रध्वंस=Skilful, artful. छिक्क=Charming, beautiful. मद्य्र=Sweet. चुदिनत्—चुदिनत should be taken with चर्ण or अस्त्रं. चुदिनत् वि. (तियोड़को) यो चन्द्रचुद्भुजः चर्णः। ततो: त्यान्यायंत यल्लिन तत्त्र | or चुदित चन्द्रचुद्भुजः चर्णः यल्लिन तत्त्र (तेतः)। One might dissolve it चुदित चन्द्रचुद्भुजः यल्लिन तत्त्र | चर्णः। तस्य चर्णः: &c., but in this चुदित has no propriety, the desired sense of चुदितचन्द्रचुद्भुजः being acquired by चन्द्रचुद्भुजः only (चन्द्रचुद्भुजः यल्लिन स:। For the third line of St. 66 supra. Alanka'Tra—परिक्री. मेत्रे—शादुर्विशिष्टित।

Trans.—Why doest thou, Oh God of Love! give pain to thy hand with the twangings of thy bow? Why doest thou, Oh Cuckoo! chatter in vain in soft and sweet tones? Oh young woman! enough with thy sportive glances which are endearing, artful, charming, and delightful; since my mind is full of nectar in the form of contemplation of the feet of that Divinity who has the moon in his crest.

101. कृपत्तमोत्तेऽर्गिता आचरणातिसन्द्रकं बद्रापं। तत्साधनविवाच्यानि तत्त्वसवत्वाच्यानि शिवामयानि। Siddh. Kau. on Po'lini V. II. 20. अति—(lit. a hundred but figu. several, a good many) खण्डनाः। त्योऽस्तिरेऽस्तिरेऽदृश्यते—See St. 52. मित्राः—मित्रितोपन: समाज्ञान समावानः। पच्चपरिवर्ज्ञत्ता—Contemplation of God Shiva. For पच्चपरिवर्ज्ञत्ता, see note Niti St. 10. अथ इस सहचरे। अन्यायाद्यं—In a secluded place. Mr. Telang reads अतिविस्मित। चिन्तातिविस्मितयम् and suggests to take अतिविस्मित either with मित्राः—ता or with चिन्ताः। Our reading is easier and gives a clearer view, the object of contemplation being expressed. चिन्तासूचीस्य—(1) ध्वस्ती निर्लक्ष्या यो अवसतत्त्वाद्यमानाः (अवसत्त्व: यद्य: गृहीः। प्रमान: अवचाचना तच्च), तत्स्याः कुलित्त: हृदित: or (2) ध्वस्ताः अवसत्त्वः मद्रयात्ताः (मद्रय प्रमादाय मद्रमादताः: द्र: मद्यसतत्त्वाद: प्ल्लय, स चालो शिर्दितः। मेत्रे—शादुर्विशिष्टित।

Trans.—An ascetic, delighted at having set aside all errors arising from arrogance, lives happily—with his) strip of cloth worn out thread-bare, with a quilt to match, with his meal consisting of nothing but what is easily obtained by begging and for which no
anxiety has to be borne—sleeping in a cemetery or a forest having the same regard for friend or foe and contemplating on god Shiva in a secluded place.

102. भद्रकल्याणः: of a transient nature. भद्रविवाहः:—वच्चः or वहनः: विवा: (अर्थातः) येषा ते; तत्सर सार्व भवः: And this worldly life is constituted of them only. ततः: Therefore, then. कृत्येऽहि is better than कृत्येऽ। परिवर्तनः:—Mark the idiomatic use of the imperative. तत्क्ष्य तु करिष्येत् परिवर्तनः: For what, then, should you wander? The construction is common in such expressions as ‘किं ते कस्य वस्तु: करेऽइ’ ‘किं ते प्रियं करिष्ये’ &c. परिवर्तनम्: which is found in a few copies would mean ‘Why do you wander?’ कुतः: (inde.) Enough with. It governs the instrumental. आशापृष्ठः—आशाय: पाशा: तेषां शतानि: तेषां उपासाना विषयं (निर्माणं) समाधीताः: Concentrate. कामिनिस्त्रूः—कामानं संकल्पानि विकल्पं नाशेन तथे अर्थये: see St. 34 supra. स्वाधिनिः—स्वाधिनिः स्वविद्यासे:स्वप्प्रकाशे आत्मनि: Compare न त्यज्ये तत्सत्तेऽसुप्रसारे शयानको न पावकः। यद्वतः न विवतते तदहाद परमं मम। इ I Bhag. Giti XV. Metre—शालूदित्वीकृतः.

Trans.—Enjoyments are numerous and they are of a transient nature and this worldly life consists solely of them, then, Oh people! what for should you roam about here? Enough with your exertions in that direction. If you have faith in our word concentrate your mind, purified by the breaking of hundreds of bonds in the form of desires, within its own dwelling which can be attained by the rooting out of passions.


Trans.—Birds fearlessly perch on the lapes of those blessed persons who dwell in a mountain-cave meditating on the Supreme Light and drink the tears of joy flowing from their (blessed persons’) eyes: as for us, our life is being wasted away (as) we enjoy the pleasure of sports in parks adjoining the reservoirs near palaces reared up by our imagination.

104. अक्रान्तं अक्रान्तस्य. It should be construed with every expression except that in the last line. विशुचिकन्त्वः: breaks the symmetry of the stanza, as this is the only place in the verse where an
adjectival phrase (निःशुचिः) has been used. पञ्चिपत्था = पञ्चत् लिप्ता (निःशुचिः) तथा. प्रोक्ता = तिः नम् = Amorous action or graceful movement. व्याख्या = हर्षः. अस्तैः = By inconstancy or instability विश्वासः = ऐश्वर्यः. 

उपहरः: is a better reading than उपहतः.: The words आचारित, उपहर और यथा in the Stanza have nearly the same meaning. Krishna Shastri reads अस्तैः ऄधिजैनत्यपहतः &c. Alanka'ra—उत्योगिता. Metre—शाल्यवित्तिकृत.

Trans.—Birth is subject to death; youth unsteady like lightening to old age; contentment to covetousness of riches; the pleasure of tranquility is disturbed by the graceful movements of young women; virtues have to submit to envious people; forests are infested by serpents; kings are influenced by the wicked; even affluence is affected by instability; what, then, is there that is not overpowered by something else.

105. आचारित—आचि = Mental pain or anxiety. व्याख्या = Bodily pain or disease. अयाच्य व्याख्या, तेषां शैै. Construe the second line यज्ञसी: तत्र विगत: इव व्यापद: पतलित. विगत: इव इति विगत: इव यासाम् ता: Com. Kuma'r. IV. 26. व्यापदः = विक्रिया: आपदः: आपदः: is the usual expression. जातं जातं = Every born being. आत्मासात करोति = Takes in his possession. The Taddhita affix सद = added to a word to show that something is completely changed into the thing expressed by that word or that it is left at the complete disposal or control of that thing. It is used with the roots क, भू, अम् and सं + पदू see Pa'nini' V. iii. 53, 54. Compare "दस्मसाहित्यात्: पितुपू, पात्रसाव वचनयां सत्सागरान्।।" Raghu. XI. 86. तत्क नाम &c.—"And what indeed is there which unbridled destiny has created well-constituted" Telang. Compare for the construction तत्क नाम गुणों भवेत सुधिनां यो युक्तं यत्र: निति 54. Alanka'ra—प्रतिवस्तिपता. Metre—शाल्यवित्तिकृत.

Trans.—Health of man is undermined by hundreds of mental and bodily troubles of various sorts, misfortunes rush through open doors, as it were, where there is wealth; death quickly brings under its sway every created being as it is powerless to resist it. What indeed is there which unbridled destiny has created well-placed?

106. क्षम्प्रम्ण = With difficulty. अमेय्य—अमेत्य = (Lit.) not fit for sacrifice, hence impure matters. अमेय्य (विषमत्रित्व) सद्य व्याप्त तस्मिन: निमृत्तित्रि—निमृत्तित्रि = cramped, compressed, pent up. गम्भरोष्ण = चतुर्दशि असभिषिति वास्तुसतत्याः गम्भरोष्ण वास्तु: गम्भरोष्ण: गम्भरोष्ण:; तस्मिन्. The read-
ing गर्भावस्तं avoids the repetition of the word मध्य. कान्ताविवः—कान्ताया: निश्चेष (विशेषेन) युः तत्य व्यातिकर्षण (संबन्धेन मिश्रित वा) विषये, तत्सनात् = Painful through the distraction arising from the grief of separation from one's beloved. विषयेन = Separation. In the second line the words विशेष and विषयेन have nearly the same meaning, so the reading कान्ताविवः—विषयेन योजने चोपभोगः should be preferred. नारीमय्या—(The genitive used in the sense of an agent) = नारीकृत्याखल अत्रस्य. अपि—gives force to the expression. It includes the other family members, attendants &c. Construe the third line यत्र नारीमय्यष्यालं नियतं विक्षयति ह ह्रदम्भोंदसातः.. Metre—संपृक्षः.

Trans.—Man has to stay, with difficulty with the limbs pent up in the womb, in the midst of impure matters; there is separation in youth which becomes painful on account of the distraction arising from the grief consequent on one's parting from his beloved; old age too is undesirable, since at that period even the wife evinces a positive refractory temper. Ah ! men, say if there is even a particle of happiness in this worldly life.

107. तस्यांत्य परस्य चर्चिमार्गः—this can be interpreted in two ways (1) construction:—तस्य अर्थस्य अर्थः परस्य अर्थस्य च अपरः अर्थः वाच्यः-हल्लयोगंतः =तत्त्वः (रात्री गत्तः गत्तः तत्त्वः i.e. of 50 years) अर्थस्य अर्थः (12½ years) वाच्यः गत्तः।Half of the half of that which passes in night, goes away in child-hood, and तत्त्वः परस्य अर्थस्य च अपरः अर्थः वाच्यः गत्तः = and the last half of the other half of the same (50 years) is spent in old age. This view is supported by Krishna Shástri whose commentary on this runs thus:—“तस्य पद्धतिसंस्कारस्यार्थः सार्थाहास्यं संस्कृतस्य नौ वाच्यः पद्धतिकित्रियथावतः पार्श्वार्थायापरगत्रियथावतः सार्थाहास्यं संस्कृतस्य नौ वाच्यः वाच्यः हल्लयोगंतम्.” (2) construction:—तस्य परस्य अर्थः च अपरम्यः वाच्यः-हल्लयोगंतः =तत्त्वः (आयुः) परस्य (रात्रिगतिमार्गः) अर्थः अर्थः (25 years) वाच्यः हल्लयोगंतः =The half of the other half (other than that passed in the night) of the whole life passes away in both childhood and old age. This view is simpler and Mr. Telang supports it; but अपरः has no propriety here though it may be said to have some in the first interpretation. Perhaps it may be taken here as an adverb in the sense of 'secondly, in addition to,' and may be construed as रात्रः वरः गतः, अपरः, तत्त्वः परस्यार्थः &c. =In the first place half the life passes in the night, and secondly or in addition to that &c. शेषः—The remaining middle portion of life consisting of twenty five years. व्याधिः—व्याधिभियोगः =“The pains of illness and separation.” जीवि =जीविते. जीवींसी जीविते पुलि इति विकारविभेषः. Metre—शाहसीनिस्थितः.
Trans.—The life of man is limited to one hundred years; half of it passes in night and out of the other half one half is passed in childhood and old age; the remainder which is full of troubles, illness and separation is spent in servitude &c. What happiness, then, can mortals have in their life which is more uncertain than a ripple (on the surface) of water?

108. अशास्वानविबेकिनः—अशास्कालो: विवेकः अस्ति एवां ते “Those who possess the discrimination (i.e., between things real and unreal) which results from the knowledge of Brahma.” Telang. अमलविषयाः—अमला पीयंते तथा. उपभोगवन्तिः=Yielding pleasures or enjoyments. Some read उपभोगकालिनि, but कालिन and धन are nearly the same, hence the reading उपभोगवन्ति has been adopted. एकान्ततो निष्प्रह्वः=Absolutely free from all desires; see note on निष्प्रह्व Stanza 24. न च प्राप्ते हुइद्वयः=“No strong belief in their attainment.” Kale. वाण्यामार्गः—वाण्या एवं वाण्यामार्गं, तेन परिपहो वेयां, ताति. “Seized only by imagination” Kale. परं=क्रृत्रथम्. It should be construed with वाण्यामार्गः. Metre—वाण्यालिङ्गित.

Trans.—What wonder! Persons of pure intelligence possessing discrimination which results from the knowledge of Brahma, perform a very difficult task, inasmuch as they cast off riches although contributing to all enjoyments with perfect indifference; while, these riches were not gained by us hitherto, nor now, nor is there any strong confidence as to their acquisition (in the future), and though they are grasped only by our imagination, still we are not able to abandon them.

109. परितंत्यन्ती=Threatening, menacing. प्रहरिति वेदम—वेदेः would be more idiomatic as प्रहरिति वेदम—वेदेः is mostly used with locative. Com. “तस्मान प्रज्ञुभीती सर्वे एव.” Raghu. VII. 59. न प्रहरित्वादामागसि Shaku. I. 11. See however, Dashakumāra. “वाण्यामार्ग तदुप्रेये विकुलश्चारणात् प्रहरित:” परिभ्रमताः=dribbles, passes away. भिघंधारस=From a cracked jar. लोकः अन्तिमाचरिताः=People do injury to themselves, or lead an evil life. Alanka'ra—उपमा. Metre—वसन्ततिलकः.

Trans.—Old age stands in a menacing attitude like a tigress; diseases assault the body like enemies, life passes away like water from a cracked jar and yet, it is a wonder that man leads an evil life.

110. See Niti. St. 62. आहेतानुजः. कथमिति वेदेः.

111. बाणायते=बाणाविःश्चार्यति. See note on जावाते Niti. St. 189. Here the word बाणायते=बाणाविः having बाणा. नातियते=आतियते is 3rd Per.
Sing. from आ + फ्रृ अत्म. 6th Con. Does not heed or care for, does not take notice of. न हृद्धृत है—Does not serve (him). हा कर्ता = Alas! ए!.
 जीवन = जीवन वयो यस्य सं जीवन = तत्स्य. अभिन्नार्थम = अविन्न इवाचरणं.
For the last line compare हा कर्ता जयामिष्ठतुपूर्वः हृदारथायते Pt. IV. 78.
Metre—शाखोज्ञोन्तदिति.

Trans.—(In old age) the body is shrivelled, the steps fail, the set of teeth is lost, sight becomes dim, deafness increases, the mouth dribbles saliva, relatives do not respect word, the wife does not take care. Alas! even the son of a decrepit old man hates him.

112. कामरसिकः—कामेव रसिकः: Taking pleasure in enjoyments.
करणदिकः—किद्वसं (साध्य) यस्य सं:। किद्वसंधिततः—किद्वसं = Wrinkles.
वानिकः मणिप्रसर्ततः संसारान्तः = At the end of this worldly life. यम= यमानावनिकाः—यमानावनी=यमानगरी, सेव जनविका तिरस्करणं curtain. जनविका विशालं = Goes behind the curtain. The comparison of man with an actor throughout the stanza is very impressive. Just as an actor, having acted several parts on the stage retires behind the curtain, so a man, after performing several parts in life on the stage of this world retires behind the seat of Death. अलंकरणः—उपमा। Metre—शिखरिणी.

Trans.—Becoming a child for a moment, then for a while a youth taking delight in enjoyments, for a time destitute of wealth and for a short space in full splendour, man with limbs worn out through old age and the body covered with wrinkles disappears after his worldly life in the regions of death like an actor retiring behind the drop-scene.

113. अष्ठी—loc. sing. of अष्ठी = A serpent. वज्रतिः—breaks the symmetry there being no adjective to any noun among the pairs expressed. लेनेहृ—लूप्र:—A clod, a lump of earth. लेनेहृ—लूप्र = हृ + तन्त्र (न) collection of women, the female sex. Com. इति तत्प्रत्ययाः समाहितमिति यह यथा = Shā. V. समाहितम:—समाहितम: तस्य: यान्त्र—The reading यान्त्र is better than यान्त्र, the imperative showing 'hope' or 'expectation.' Metre—शिखरिणी.

Trans.—Let my days pass in muttering Shiva, Shiva, Shiva in some holy forest with one singleness of view in regard to a serpent or a garland, a powerful enemy or a friend, a jewel or a clod of earth, a bed of flowers or a stone, (tall) grass or a bevy of damsels.
1. अन्तर्क्षण—अभिलोचन—परिग्रहण तथ्य यथा: (पूर्वायुक्तकार्यविषयक)।
   Without anything, penniless. नाट्य—self-restrained. समचेतो—संत
   चेतो यथा, तत्थ्य. उपर्यय—is not grammatically correct. उपर्यय is
   a correct form but it breaks the metre. Words having the affix
   मद्द (मद्) at their end, must form their feminine by adding हे. See
   Pa'ñi, I. vi. 15. For an idea parallel to that in the stanza compare
   Shaku; also “Poor but content is rich and rich enough.” Othello.
   Metre—अववृत्त.

   Trans.—All quarters are full of happiness to him, who possesses
   nothing, is self-restrained, is calm, preserves an equilibrium of the
   mind, and is always contented at heart.

2. अनावर्ती=न आवर्ती (परावर्ती) तत्क्रिया: तत्त्र गणिते=You have
   not minded. द्वारासास्त्रा=Various conditions. व्यसना=Difficulty.
   विपुरा=Distressing. व्यसनानां शान्ति, तथां संपातेन विपुर:—किमि=—
   See note on कौगा Niti, St. 32. construe त्वा आत्मनि किमि नास्तिकम्?
   (अपि तु सर्वत्रप्रकृतेनस्य यत् तत्—Alas! यावद-तावद=All that.
   तदेव=The same, which you did before. व्यवसिततमम=क्षत्मार्थम्,
   कृतम्. See Stanza 36. Mr. Telang seems to construe त्वा यथावतःप्रकृतं
   तत्रादेव उपरि व्यवसितम and translates the two lines as, “Alas! what self-injury is there
   having done which to yourself you have not immediately worked at
   the same again.” Metre—शिखरिणी.

   Trans.—A thought has not been given (to the fact) that time
   which never returns is passing away uselessly; those numerous con-
   ditions which are distressful on account of the befalling of hundreds
   of difficulties have been endured. What else shall we say except
   (this)—Alas! what injury hast thou not caused to thyself? You
   have been doing all the same over and over again.

3. The adjectives in the first three lines go with जटरप्रिय. अभिगमन=great self-respect or pride. पदार्थयुक्त=अवलोकयो
   पदः=पदार्थी Very sharp. अभिगमन: य: महामानः तत्सप्रथमः प्रनेते पदार्थीये;
   गुरुतत्त्वम्=—गुरुत्त=Higher. ग्राम=A collection. अभिगमन=अ lotus that
blossom at sunrise as opposed to कुइड which blooms at moonlight. अन्यत्र संस्थें निसाय विनिमय कुइड &c. Sāhī. Dar. For the full explanation see our note on पानकर &c. Niti. St. 73. चंद्रिका—Moon-light. गुलाबियाँ गुलाब एवं अभ्याज्ञानि, तेषसं कुइड चारी औद्यावला च चंद्रिका. Two classes of the lotus are known; the flower of one called कुइड opens out under the influence of moonlight but closes when the sun rises; while the अभ्याज्ञ �blooms out under the sun. The idea here is that the belly has the same depressant influence on the virtues of a man that moon-light has on the अभ्याज्ञ. विदर्शिस्त्रिका—विदर्शित यथा तथा विदर्शिती या उज्ज्वली, तत्त्वा: विदर्शेऽ (विदशरण) कुइडारिका a diminutive from कुइड—a hatchet. जटरपित्री—पित्री—Pan, boiler. जटरपित्री—जटरपित्रीं सा. See Pāṇi’s III. iii. 126. The reading जटरपित्री is not correct. For the full explanation see note on निर्देश Niti. Stan. 25. विदर्शनं—Mockery. ‘Nothing noble can withstand the claims of the stomach!’ For the idea see St. 8 supra or the following अप्यायति—अपरायति महाय प्रार्थना किं न जनि जन्तति युग्लात्मकतायां किं न वेदि || तदपि वद वदाय ते सतः प्रयाह मां जटरपित्रिलीं विन्दुर्धारसंतरंगिति॥ Alankūra—रूपक. Metro—हरिणी.

Trans.—This boiler of a stomach which is difficult to be filled makes a mockery (of life); it is sharp in severing the tie of the highly valued sense of self-respect; it is like the refulgent moonlight to the collection of day-lotuses in the shape of the higher qualities; and it is like a hatchet to hew and hack modesty which is like a large lustrous creeper.

4. अपीयाम्पि—Pot. 1st. Per. plural from अपि to eat (9th: con.). अपीयान्ति:—आपि एवं वासिः. आपि:—दिष्ठ; वासि:—वाष. वसीम्पि—From वसि to cover with a dress, to put on (2nd conj.). अपीयाम्पि किन्निभे:—What have we to do with rich men (or great men)? Metro—अपुषुप.

Trans.—We can subsist on alms, we can clothe ourselves with a garment in the form of the firmament and can sleep on the surface of the earth. What have we to do with the rich?

5. युग्ल=Heavy. घनवर—घनेन बांसित. A poor man. तुष्णिधि:—(Indecli.) Without speaking, silently. तुष्णिधि स्थित:—Remained silent. Metro—शान्तविख्यातित.

Trans.—Get up, oh friend! and bear the heavy load of poverty for a moment. I am now fatigued, so let me enjoy for a long time the happiness from death which thou hast. Thus was a corpse addressed by a penniless fellow who had hurried to the cemetery,
but it remained silent as it was well aware that death was far better than penury.

6. & 7. See Nitishatak Misc. Stanzas IV and V.

8. रागिणु—रागा: अन्तित एवं, तेषु—Among those that are attached to worldly pleasures, प्रयत्नमया: (पावत्या:) दृढःस्य अर्थ हृदयति तच्चः: Shiva and Pārvati form together a single body, the right half of which is male, and the left one female, and therefore he is called अर्द्धनारीपत्र.
नीरगुणु=निष्ठ: रागा: देवां, तेषु Among those that have renounced worldly pleasures. न यस्मात्वः==To whom there is no superior.' दूर्विरस्य==व्याविद्य=Smitten; छुट्टिः=Stupified, perplexed. दूर्विर: ये स्मरणुणा:; तेषु प्रतिगा: (स्पष्टी:) तेषां विशेष व्याविद्य=अततदेह अर्थ: कथिः: विषयः=Other than विषय, श्रमः==समयः: Two contradictory qualities are hardly found in one place. They are, however, to be met with in Shankara. He is said to have allowed the fullest latitude to the god of Love, so much so that he had his consort Pārvati' as one-half of his own body, but when he turned round, he had the firmness to burn Cupid. No one can else claim this firmness of mind. The god of Love makes others dance to his tune; hence they can neither renounce the world nor fully enjoy it. विषयः &c. shows the devotedness of Shankara to his beloved and his being under the fullest influence of Love, while विषयः &c. shows him in his other character as an ascetic who has renounced the world, while दूर्विर: &c. indicates the want of firmness on the part of people at large to adhere to any particular state owing to the influence of Cupid. Metre==दूर्विरसिति॥

Trans.—God Shiva who has his beloved as one half of his body, shines foremost among the passionate: as abandoning the company of his consort he has no superior among those who have renounced passions: while the world at large being stupified by the influence of the poison of the irresistible serpent-like arrows of Cupid is neither able to give up nor to fully enjoy material objects which are made the butts of ridicule by the God of Love.

9. कामेऽद्वतोऽ==For some purpose. With words meaning ‘cause,’ ‘sake,’ ‘reason,’ the genitive is used according to एवं हेतुप्रयोगे at Pānini’s II. iii. 26. Cf. विस्तुतं कस्य हेतुः: Mulāra. I. दृढःस्य अर्थं मिलिप्रसंस्निवर==One possessed of noble birth and good character. इमानवर्गिका==Pots used at funeral ceremonies, unholy pots. This verse occurs in स्माचरांकित with variants. Alankaṭra=कायमिलिप्रस. Metre==समानतांकिता.

Trans.—Women smile or weep with an object in view; they get others to put faith in them but do not themselves do so; they are,
therefore, fit to be abandoned, like pots in a cemetery, by an individual of high birth and character.

10. वाणिज्यकारणस्याः—वाणिज्यकारणस्याः=On the bank of the river Ganges. त्रिपुराण—त्रिपुराणम् पुराणम् समाहारविपुरे; तद्वरस्तीति त्रिपुराणम् हर; तत्संबुक्तः: “There were three cities of gold, silver and iron in the sky, air and earth built for demons by Mayā. These cities were burnt down along with the demons inhabiting them, by Shiva at the request of the gods”—Apte’s Dict. आक्षेपनम्—crying out or calling out loudly. Metre—शिक्षितोत्सचे.

Trans.—When shall I pass my days as if they were so many moments, residing on the banks of the celestial river in Benaras, covered with a strip of cloth and with folded hands raised to my forehead crying out—“be kind, Oh Gaurinātha, Tripurāraha, Shambhu, Trinayana”.

11. The reading च बदने in the 2nd line does not yield good sense and requires straining. प्रवचने is better and easier. Mr. Telang’s text gives मायाप्रयोगप्रयोग विवे and it omits गुणों after गणे in the fourth line which should be supplied. काक्ष्य and the other corresponding words have here a double significance. We indicate below the double senses, first giving the bad quality implied by each epithet and secondly the expressed good quality, thus काक्ष्य=(1) Cruelty, sternness, (2) Hardness. तर्कता=(1) Tremulousness. (2) Unsteadiness. अत्िक=(1) Falsehood. (2) Forehead. कौटिय= (1) Crookedness, fraud. (2) Curliness. मान्य= (1) Foolishness. (2) Softness (as in मन्द सित). सूर्यता=(1) Unwieldiness, sluggishness. (2) Falseness. भीतरता=(1) Cowardice. (2) Coyness. सदैव किंवत “corresponds to अध्ययने” Telang. मायाप्रयोग: (1) Employment of wiles or fraud; (2) Enchantment, spreading a charm upon. त्रिक्र—त्रिक्र the part about the hips प्रश्च संथापरे त्रिक्र Amara. “This Stanza” as Rev. Wortham rightly observes “is one containing a play upon words throughout. The epithets which are used in a complimentary sense, referring to a woman’s external form” are clearly expressed but they are intended to imply bad qualities “as applied to mental characteristics” or general conduct of women and this is the idea which runs as an under-current. The exact beauty of such verses having phrases conveying double meaning can only be adequately realised by retaining the double-meaning words in the translation. Metre—शाहीदविक्रियाविद्वति.

Trans.—Women can be dear only to the brutes to whom their defects—hardness of the chest, unsteadiness of the eye, falsehood in
the mouth all of which are praised, crookedness of the hair, dullness
in speech, unwieldiness of the hips, cowardice of the heart which is
prized, employment of wiles towards the beloved—appear as so many
good qualities.

12. वीणवार्थ—Krishna Shāstri reads वीणावाद: perhaps better as
opposed to रंगतम. विघ्नाही—गोष्ठी has two meanings (1) conver-
sation, (2) an assembly. The former is preferable here as opposed to
हरकर्त: हरा—हरण मत्ता: तेषां कलह: गतल्हू—गतल्हू बुद्धां ते or
यासा ता: Alankāra—सैदेह. Metre—शिखरिणी.

Trans.—In some places, there is playing on the Veena, in others
are wailings of lamentations; in some places there are learned
conversations, while in others there are drunken brawls; in some
places there are pretty damsels, while in others there are those
whose bodies are covered with flowing leprous sores. Under these
circumstances, I do not know whether worldly life is sweet like
nectar or bitter like poison.

13. विकङ्ग:—Defective, deformed. चढ़ा—चढ़ा: or चढा=Sweet or
coaxing speech, flattery. चढ़ा: or चढ़ा also means the same thing.
Cf. चानसैलं युज्यूः Niti. St. 31. अर्य—Mark the idiomatic use of the
pronoun यः. प्रहसनम्—प्रहसन is one of the ten Rūpakās thus defined.—
भाणवत्सिफःयेंगायास्यामांकैविनिमितम्॥ भवेद् प्रहसनं जुतं निघानां करिक्तः॥
Sūk. Dar. पलितकर:—पलित=Grey-haired. Cf. अंगं गाएं पलितं पुलितं बुधम्
Shankara'chā'rya. कणों एवं कण्कः; पलिती (no necessity of taking पलित-
युतो as Mr. Kāle does ). कणकः भजीती पलितो—भाक्, तम्. एना—Should
be construed with तम्; तमें व्याप्त। Perhaps तं त्यों would have been suffi-
cient. नविष्ठ्यति—(caus. from नूर) = Will make you dance or play.
दीर्घ्यावः: = "Old age" Telang. This stanza occurs in Anargha. Rāghav.
Metre—वस्तन्तविन्दका.

Trans.—Here hast thou, who art defective in limbs and speech,
been now made the clown in a comedy while flattering the rich;
what part will long life cause thee to play further in this condition
of thine with thy ears covered with grey hair.

14. X X X X X

15. जीवितयौवनम्—जीवितं च यौवनं च, तथा: समाहारः. But we have
already चुक्त: प्रायण: so Mr. Telang explains it as ‘youth in life’
( जीवितं यौवनम् ) and Mr. Kāle, as ‘The prime of life, youth.’ We
do not see the propriety of जीवित here. The poet appears to indicate
three things i. e. wealth, youth, and life, as being transitory, as we
see elsewhere. Cf. नक्षिद्वागतजल्वतरहि कियोरुन सर्वां चाहुः: Shankar. बनाश्च—may be explained as चतुर्वास्त्रो अचालम् (चतुः=नरः: transitory, अचालम्=प्रवाहोपयैन निष्ठाः: permanent by continuity) तस्मात्: but this is not the meaning here. The form is a verbal deriv.: adjective from चतुः=अ meaning the same as चतुः. चद्याति चतुः: or चत्ताचलः: by the Vārtik chaśatitu पति वदिन्यां वा द्वित्तमच्यायङ्गास्तत् (चद्याः, चद्याः &c. are optionally reduplicated and आ added in the reduplicative syllable चाचलः: or चाचलः: चाचलः: पतापतः: or पतापत: &c.) Mr. Kāle says 'चद्याः is repeated to intensify the meaning and thus explains it as अतिवचलः: but it is neither supported by Kaumudi nor by any other authority. See Pa'nmī' III. i. 134 and Kaumudi thereon. Cf.—रिष्यं जंगमचलं वस्त्रिगं चराांचसम् II चतुरं कपनं कंक्रयं चतु चोद्व चालचलम् II Amara. अको वदावदो वक्ता—Ibid. where वदन्ति and चतुचक्षः, वदः: and चालचलः: occur as synonyms. Cf. also कथ्यिकम् चालचलः (Kīr. XI. 30.) where Mallindaṭha renders चतुचक्षः by चालचलः. Besides, अतिचलः is unnecessary; it does not suit the previous statement. Here simply चद्याः संसारे, एकी वर्षे: निश्चयः: would do. Metre=अक्रस्य:

Trans.—Wealth is unsteady, so is life, and so is the prime of youth; in this ephemeral worldly career merit alone is firm.

16. In this Stanza हर is compared with दीप, चन्द्रका with दीपकिसार, काम with श्राङ्ग, मोह with तिस्तबिर &c. (रोटौसिंहि=चूड़ा=The hair on the top of the head, the head. कलिका is a diminutive of कलिका=a digit. चन्द्रकाौखरसिता या चाहः: चन्द्रन्य कलिका, तत्षा: चन्द्रन्यः: (Moving, flickering) सिला:, ताभः: भावः:। हीलर—हीलर यथ: विलेखः: (चन्द्रन्यः:) कामश्चादः: येन शतः:। श्रोतो—द्रा=1 a wick, 2 condition. व्रोप्राहः = At the top of the wick of happiness.' अन्तः स्कृजः=प्रामार= A mass or heap. अन्तः स्कृजः व: अपारः: मोहः:। स एव तिस्तबिरः: तत्षा: प्रामारः:। (a mass or heap; vide Māl. Mādh. V. 29.) तथा: उच्चायनः=Dispelling. विजयते= सर्वायनम् वहते। Shines pre-eminently. This stanza comes as the first and benedictory verse in Krishna Shastri's edition; see note Vaira. St. I. अलान्कृरा—सांग्रहपकः. Metre=शाङ्खाविकीविवितः.

Trans.—Hara, the torch of knowledge, shines in the heart of ascetics as if it were a house—that Hara who is resplendent by the flickering taper of light from the pretty digit of the moon forming his crest jewel, who easily burnt the fickle Kāma as if he were a moth, who is manifested at the top of the wick of happiness, and who destroys the mass of darkness resulting from unbounded infatation overwhelming the heart.
17. अस्यायिनी—तित्तर तत्काला अस्यायिनी; न अस्यायिनी अस्यायिनी तामः
आर्यम्—With earnestness or solicitude. सुपार्वो—सुपार्वान्ना श्रुण्डो एव कुटि, तस्यां यत् विहरणं, स एव व्यापारं तस्माद् पण्याद्वुना—‘A prostitute whose work is that of sporting in the house of a prince’s eye-brows.’ Laxmi is here compared to a prostitute dancing in accordance with the movements of a prince’s eye-brows. It is well-known that fortune favours those who are under the favourable look of a monarch while she turns away and leaves those who come under his disfavour. कन्याकुक्तिका—कन्या पव कब्रुक; स एवं संजात: कन्याकुक्तिका; by Pāṇini V. ii. 36, कब्रुक being a word of tārakaśādīn. Cf. संशोधनक्षणप: St. 86 supra. पाणिपात्रपति—पाणिपात्र पत्रं, तस्माद् पत्तिताम; see Stanza 52 supra. also Misc. Stanza 25 infra. Metre—शाल्लकिर्तित.

Trans.—Oh heart! do not even for once think eagerly of the fickle goddess of fortune who is a courtesan whose business is that of sporting in the house of a king’s eye-brow [moving according to the frown or smile of a king]; for, now clad in a quilt and entering the gates of houses in the streets of Benáras we stand expectant of alms put into our pot which is no more than the hand.

18. कृष्ण:—refers to the second incarnation of Vishnu. See Niti. Stanza 35 and Niti. Misc. Sts. 6 and 7. शुभस्य—शृव was the son of Uttanapādā, and grandson of Manu. When quite a lad, he performed such rigorous austerities, that at last he was raised to the rank of a heavenly body and now holds the position of the polar star in the sky. संजातत्वयाः—पञ्चगः=(1) Side, part. (2) The number two. (3) Wings. (1) विगतः: अपि: (प्रायोजनं) यें ते व्यायामः; संजातात ते व्याधिं संजातत्वयाः; तत्च पद्धो यें ते तेस्तत्वया हृद्यथः=Belonging to the side of those who are born to no purpose. (2) व्यायाम पद्ध स्वायत्तावस्थायाः इहोऽपि कस्तोऽक्तायाः वा यें ते व्यायामशः; संजातात ते व्यायामशः
=Those who have not been able to secure earthly or heavenly good. Cf. इत्वादस्ततो चसः; इह च नास्ति परमचन इम्याः. The word पञ्च is well known as meaning ‘two’ in astronomical works in Sanskrit, there being two Pakshas युक्त and कृष्ण in a month. (3) संजातात ते व्यायाम पद्ध यें= (Fɪg.) Who possess wings to no purpose. नोपरिष्ठतयां न वचः=Not high or low in the matter of doing good to others i.e. it is not useful to others. “In उपरिष्ठताः and अवः there is also an oblique reference to the positions of युक्त and कृष्ण and perhaps also to the पञ्च which should enable them to go upwards and downwards” Telang. ब्रह्माण्यो-ब्रह्माण्यमेव हुन्द्रयं (the fruit of छदम्), तस्य अरः: (वृष्णि) मासक:; तस्यूः: हुन्द्रयन्त्रकिन एका-
verbial expression like छूँकमण्डक often used as a term of reproach for any useless person who knows only his own neighbourhood. जातवया:—
Born and dead i.e. they do not really live. Cf. असंपवद्यतः केतनदयः नातिक्रिययुः। नवध्राय जन्म केशवम् मा ग्या। II Man'ha. II. 47. अलंकरः—अप्रस्तुत्तप्राप्तसा। तंत्र—शादुर्वाच्चन्थित.

Trans.—Among the born it was the tortoise alone that offered its back to bear the heavy load of the earth; the birth of Dhruva too is glorious, since, on him depends the regular revolving of the bright planetary system; other creatures in the Brahmānda are as it were merely born and dead, since they have neither successfully secured earthly or heavenly good nor have by any method high or low, been able to do good to others, and are therefore like insects, in the fig-fruit possessing wings to no purpose.

19. कल्याणी=Blessed, fortunate. नवः वयः=Youth. निविष्टे
=Sticks closely to. विशः with न is Atm. See Pat'ni. I. iii. 17.
संस्यस्तिः=abandons or renounces all worldly desires. Cf. काम्यानि
केमण्डो नामसंस्यस्तिः केमण्डो विषः। Gita' XVIII. 2. तंत्र—शादुर्वाच्चन्थित.

Trans.—Looking at the splendid mansion, children praised by the good, unbounded wealth, blissful wife, and prime of age, man engrossed in ignorance believes the universe to be constant and enters into this worldly life which is like a prison; while the wise man, knowing all this to be ephemeral, renounces it.

20. गान्विनम्नत=गादि=abuse. शुभ्र is used here in the sense of निव्य।. See note on मनविच्चर्त्र Niti. St. 33. शार्कत्विश्वासं—See note Niti. Stanza 5. तंत्र—मालिनी.

Trans.—You may keep on abusing, since you are possessors of foul language; we are unable to do so, as we do not possess a stock of it. It is well known that whatever is available in the world can only be given. No one gives to another the horn of a hare.


22. महाराम—On आराम Mr. Kâle remarks that it “means a gar-
den but more probably here ‘delight,’ ‘pleasure;’ the path is full of de-
light because he is free from all desire.” He reads विदितगुफ्तम, where विदितिवच्चस्य=The bark of trees. छोलचौं दुःशे—"The result is the same with what are called pleasures or with sorrows i.e. whether I am in worldly affluence or other-wise, I get food and clothing in one case as in the other” Telang. On which Mr. Kâle says:—"But छोल and
here seem to refer to the two courses of life marked out *viz.* that of happily living on alms and worshipping Shiva or that of living a miserable life of sycophancy and humouring the rich. सहुल्ला should better be rendered by 'similar' than by 'the same.' The result *viz.* obtaining food and clothing is *similar* in both cases but not the *same* as the one is full of happiness, the other attended by misery." We, however, think that the poet's view is more towards the effect on the mind of him who has become indifferent to mundane matters. Whether food and clothing is obtained easily in affluent or with difficulty in poverty, its result *viz.* the keeping up of the human system and satisfaction to the mind is the same in the case of an abnegate. For a similar idea compare Sts. 74 *supra.* and 29 *infra.* and also वयनिमित्त परित्याग वष्णूकैर्यां दुःखायः सम स इह परित्यो निविषयो निश्चेषः II 57 तु भवतु &c. *Vairāgya.* St. 50. वने वा गेहें स्वभावपरिश्रम्यकारस्य St. 42. *infra.* The contrast between विनेत्र and अन्तः is noteworthy. *Metro*-शाश्वतविश्रीदित.

Trans.—Alms are not difficult to obtain in my course along rich gardens; the earth is full of fruits, so also the skins of elephants and deer (are plentiful) for covering; moreover, the result is the same as regards pleasure or pain; then who will leave aside the Trinetra (the three-eyed God—Shankara) and bow to him who is blinded by the pride of the possession of just a particle of wealth.

23. कर्कितः—Elephants, of course, of the enemies. *See* the second line St. 89. उद्रेकिता—Harassed, afflicted. निताम्बै—निताम्बै Broad hips. The reading निताम्बनासकारे, which is quite clear and appropriate here, solves every difficulty experienced in explaining निताम्बनासकारे. नै जुटे=न लेवितम्. गिरिः—गिरिराजः The mountain Himalaya. श्रणोपासिकारे=Noisy; *cf.* Uttara. II. 14. पयः= is decidedly better than वयः which we find in Mr. Telang's text. The last line is the same as in St. 48. *Metro*-शाश्वतविश्रीदित.

Trans.—We did not destroy elephants with a sword, nor did we harass our enemies; nor did we sportively enjoy ourselves on × × nor did we sip of the water dashing down with a noise in the streams of the Himalaya; our time has been passed like that of crows yearning after the morsel of others.

24. कचन=In some place, somewhere. For the second line *cf.* **धर्मावि न दत्तावि भावि चैव तद्यथा** *Hist.* I. It may also be interpreted as Mr. Kâle does 'Things happen in the best way when they are
allowed their natural course. They are not brought about so well by exertions.\(^1\) असंक्लप्यन्ति—Not thinking or forming anticipations about. अतः—गमगम्=going and coming. अद्भवत्व—The root अद्ध + भु being Paras. (Cf. अद्भवते हि पूर्णो पद्यस्तीतिसुर्व शशत्), the imp. 2nd per. sing. ought to be अद्भपत्, but as it stands, we must take it from भु-प्राति which is अत्र् or it may be taken as अद्भव स्त्रीसंहार्.

**Metre**—प्रथ्यी.

**Trans.**—Oh mind! why dost thou wander aimlessly; rest thyself somewhere. A thing that comes to pass of itself in a particular manner cannot become otherwise. Hence without bringing to mind what has gone by or without meditating on what is to be, do thou enjoy objects in this world which come and go without their course being determined beforehand.

25. पावनता—पावन्=A denomi. verb from पाव, पावता, संपूणता, निर्विद्विता, पत्रण्ता (all genitive plurals go with योगिनाम). भेक्यक्य—पैदे भविष्यकदन्तकं Amara. See note on the same St. 52 supra. यव कावि=Somewhere or other. बहुपणं=पदरसमाः तु भु-पणं=Almost equal to grass. बहु is optionally prefixed to a द्रव्य in the sense of पदर-समाति.

फळ means the same thing but it is affixed. प्रकृति: पह: बहुपण: or पह-फळ: see Sidd. Kau. and Pa'nind' V. iii. 68 and the previous Sūtra. अत्यगोङि तनो:—Without casting off this body i. e. in this very life. Cf. जीवनसुचिकिंशुः: प्रधानमय ततो छछिकरात्यतिक्री च || Veda'nt-Kesari.

अक्षणो—अक्षणशासि परमानन्धतः, तत्प अच्यायेः, तस्य स्मृताम्. संपत्तये=will obtain, or acquire. सेनपदम् seems to be used here transitively; generally it is intransitive Cf. संपत्तये व: कामोङ्य काष्ठ: कावितःस्तीतिवाल् Ku. II. 54. सप्तस्तीत्वं नमसि भवतो राजस्य: सहाय: Megh. II. 23. योगिनाम्=Belonging to the Yogis; which the Yogis possess. **Metre**—आद्विविकिभित्त.

**Trans.**—Some rare mortal will attain, even without casting off the body, that love for the knowledge of the unbroken and supreme bliss which is easily attainable by the favour of Shiva and which belongs to Yogis who use the hand for the pot, are satisfied with alms naturally pure, who sit wherever they list, and ever look upon the universe almost as a blade of grass.

26. वर्धिति बैरे. बैरी—A celebrated demon, who was very powerful and oppressed the gods. They invoked Vishnu for succour. He came to the earth in the shape of a dwarf mendicant and went to Bali for charity. The demon was very proud of his liberality and asked the dwarf to make his demand. The dwarf asked for only as
much ground as he could cover under his three foot-steps. The request was granted. The dwarf (आमन) assumed a mighty form, covered heaven and earth in two steps and placed the third on the head of Bali and sent him to Pātála allowing him to rule there. शापव्या:—Diseases or troubles of the world. The last line in Mr. Telang's text is not metrical, hence the reading सत्तुरुवांभिमानमनिष्ठ &c. This stanza occurs in Mahānātak where the last line runs thus:—चेतिः सत्तुरुवांभिमानपद्वी मिथ्येव किं लियसे. Metre—शाभ्विक्क्रिडित.

Trans.—Oh mind! why dost thou overwhelm thyself with the continuous false pride of being good. Alas! neither was Bali rescued by thee from Pātála, nor was death got rid of, nor was the dark blemish on the moon scrubbed out, nor were troubles extirpated, nor was Shesha relieved of his burden for a moment by thy undertaking to support the earth.

27. प्रशान्तोऽचापले—Rashness, unsteadiness. प्रशान्तोऽचापले विचारे चापले यथे तत्त. निरहस्तोऽनाना रसा: इयु, एवंविचारानां कावयानां कोकुके नानारोऽकं, निदिःत नानोऽुकं यथे, तत्त. निरहस्तोऽनिबंक्लय—doubts or fancies; see note Stanza 76. निरहस्त: निःशेष: निविकल्प्यितः यथे तत्त: पप्पुः=To reach, to attain to. अनिविचारतिः=वाच्यिति. Metre—वंसप्प.

Trans.—My mind whose activity about the interpretation of the meanings of the Shāstras has been completely calmed, whose ardour for poems of various sentiments has been cooled down and whose entire range of doubts has been removed, now wishes to reach Shankar.


Trans.—Although fruits of trees are easily obtainable, at will, in every forest, although there is cool and sweet water of holy streams at every spot, and although there is the soft bed of tender leaves of creepers, still the shallow-minded submit themselves to troubles at the doors of the rich.

29. भव्य भर्ति=Rich food, delicate food as opposed to क्रस्तित. भव्यतित्व पांि by Pāni. III. iv. 61. क्रस्तिते=क्रस्तिते अशिते (=असांते food) Poor food, bad food. सितमहत=सितं तन्यमहत=White and costly.
Trans.—What if you eat rich food or only a coarse meal in the evening, what if you have only a strip of cloth or white rich dress, what if you have only the help-mate alone or there be an innumerable number of them, and what if you wander singly or be surrounded by hundreds of elephants and horses!

30. कामुकता—कामान् दीर्घीति Fulfilling all desires. दृष्ट: कच्चः

Trans.—Begging is the cow of plenty, a quilt is the protector from cold and the devotion for Shiva is firm; where, then, is the need of riches?

31. अर्द्यम्=न विषये दृष्ट यस्मिन् तत्=That in which there is no humiliation or self-abasement.” अप्रतिहतं=न विषये प्रतिहतं गयं तत्=Possessing unequalled or unparalleled happiness. Some read अप्रतिहतं but अप्रतिहतं and अवयम् in the last line have nearly the same meaning, hence we have preferred अप्रतिहतं. The words, however, may be made to signify different senses as Mr. Kále has done. अप्रतिहतं=Knowing no obstruction, producing every desired effect. अवयम्=that which cannot be opposed i. e. made to give way by being proved inferior.” Perhaps it is better to take अवयम् with अप्रतिहतं. see note infra. on अप्रतिहतं. भीतिचिदं—The reading भीतिचिदं, which Mr. Kále explains as ‘shielding (lit. covering) from fear,’ requires a straining; भीतिचिदं is quite clear. दुम्माद्य=मात्स्यव च मद्य अभिमानव मात्स्यादिविश्वेश्वरान्=मियानादिते दुम्माद्य ते मात्स्यादिविश्वेश्वरान् पत्राद्य सममयं च दुम्माद्य यथायामाद्य तयं मद्यादिविश्वेश्वरान् अथवा च. दुम्माद्यादि—तथाकृतं=collection, current. अन्नाद्य=Day after day, always. अधाऽ=अप्रतिहतं बन्धुम् सत्यादि=सत्या बन्धुम् चतुर्त चतुर्त मित्र चतुर्त मित्रादि= correctly सत्रं (च) Unadí. IV. 159. शीतलता=That in which people sit down to worship or contemplate; hence it means here something
like मठ. Some explain it to mean पूजन only. अभ्यन्तिचि=अभ्य=exhaustless. निचि==A treasure or treasury. Mr. Telang explains this as “that in which there is an exhaustless treasure” but in that case it would be अभ्यन्तिचि and not निचि. तन्त्र being neuter. We take अन्याय अभ्यन्तिचि as a predicative assertion and construe योगिचः: शंभो: तन्त्रे, अन्यायाद्वयन्तिचि शुश्रुतं. *Metre*-अहूँलविवक्षित.

Trans.—Great ascetics praise the shrine of Shiva, as having free access, and as an inexhaustible treasury; for, it enjoins subsistence on begging, is free from humiliation, possesses incomparable happiness, is always capable of rooting out fear, crushes wicked jealousy, haughtiness, and conceit, and destroys the current of miseries; it is always easily obtainable everywhere, is agreeable to sages and is holy.

32. Compare St. 79 supra and see notes thereon. तदरतिवच—विरितरच वनिता, तथ्य: चरच: सरग्रमोद्ध: येन. भिचु:==An ascetic. त्यक्तसवच—


Trans.—A sage, though he has renounced all desires, enjoys himself stretching like a monarch on the ground as his bed-stead, his arm as the pillow, the sky as the canopy, and the moon as his lamp. He derives pleasure from the contact of the woman in the form of renunciation and is fanned on all sides by female attendants viz: the quarters with breezes serving as chaurs.

33. तरङ्गतः—तरङ्गाम्बङ्गः भ्रणः; ते इव चपलः. भ्रण is one of the synonyms of तरङ्ग. भृगुस्तर्याँ अभिष्मां तिरंगां वीरिन्यांनिरोऽमिः *Amara*. But as we have तरङ्ग in the text as well as भ्रण, we must take the latter in a different sense. Mr. Telang renders it by ‘breaking’ preferring it to the sense of ‘चर्चना’ given by a commentator. Mr. Kāle remarks that “the usual sense of चर्चना is more poetical and better, as it corresponds to भ्रण the idea of breaking or vanishing being left to be implied.” It may also be explained as meaning ‘portion’ (तरङ्गां तरङ्गाम्बङ्ग भ्रणः; &c.) *Cf.* *पुष्पोद्वङ्गः* वह्यवश्चितः *Kum. III. 61*. But we do not see any special propriety of भ्रण; तरङ्गचपलः is quite sufficient and poetical. *Cf.* आयु: *काशीलोहः*; St. 82. supra. जीवे वारितरङ्गचन्द्रवते St. 107 supra. It seems, however, simply used for alliteration. *See बॉयसकः* *infra*. दिनानि—The accusative of time; *see Pa’vmnt* II. iii. 5. इवृः-बॉयसः: (तन्त्र:)==चर्चैः इवृः; इतरथ योङ्यित्वा चेतयः: The word बॉयस also is used here more for the sake of alliteration than for any parti-
cular sense. कोकालूसे—पेषाड् (written also पेषाड or पेषट) = (1) Expert, skilful; or (2) soft, tender. कोकालू संस्कृत पेषाड, तन. यत्न:—छाँटी इति श्रेष्ठ.. Mr. Kâle interprets this as 'an effort to lead people to योग or to refer simply to the transactions of daily life.' Metre—राष्ट्रीयविकृति.

Trans.—Enjoyments are fleeting like high billows, life is liable to perish in a moment; the happiness of youth is but ephemeral; love for the dear ones is transitory; hence, Oh wise men! understand that this whole world is perfectly worthless and advising the same to people, with a mind skilful in doing good to them, endeavour to attain [final beatitude.]

34. वक्रमीक्षेत्र—Com. Sts. 69, 95. चाँडशो—See note on the same in Misc. St. 13. प्रत्याशया—With hope or expectation. Alanka'ra—अप्रस्तुतप्रत्यक्षम. Metre.—राष्ट्रीयविकृति.

Trans.—Oh antelope! tell me where and what penance has been performed by thee that thou hast never to see the face of the rich, nor to speak flattering falsehoods, nor to hear their arrogant utterances, nor to run to them through expectation: thou eatest tender grass when wanted and takest rest at ease when overtaken by sleep.

35, 36, 37. See Niti. Misc. Stanzas; XV. II. XVI.

38. The meaning of the first two lines is quite clear, but the construction in any case is not satisfactory. The lines in our text may be construed as यदेव पुंसं जरापरिभवस्य स्थानं, (तं) विरोहितं विरसि सिंहं वर्ण वीक्ष्यं. Mr. Telang has तदेव पुंसं which he construes as विरोहितं विरसि सिंहं वर्ण तदेव पुंसं जरापरिभवस्य स्थानं वीक्ष्यं &c. Mr. Kâle prefers तदा युगांस्य, saying that 'it is easier and there is no need of supplying पुंस: from पुंसं as object to परिहर्य.' But in that case also we must either have वीक्ष्यं or some such finite verb instead of वीक्ष्य, or we must at least dispense with the word तदा. जरापरिभव—जरायु क्रुद्दा परिवर्तं, ततु. Of. यायात्री तिमापि जरायु परिभाषेन जस्ति St. 109 supra. आयापि—आयापितं अर्थं: शब्दं यथियत; तथ. "This refers to the bit of bone suspended over a चांडशोक्रेति." Telang. Mr. Kâle says that "it seems more probable that the Chândâlás line their well with bones for ornamentation;" we agree with Mr. Telang and do not see what grounds Mr. Kâle has for his conjecture. It has all along been customary to assign distinctive and prominent marks to different castes. Thus a sweeper, however, he may dress himself, was bound in olden times to have a feather inserted in his head-dress. Even to this day in Kâttyawâr
the dress of the mason-class is characteristically restricted as to the length of the coat. In the interior of the Deccan in villages, not yet come under the levelling influence of modern civilization, we find to this day a bone suspended over a well set apart for the use of the lower castes that others may not resort to it. चाण्डालस्यायनं—अस्त्रयुक्तायनं—दित्यथे। Alanka’ra—उपमा। Mentre—विषयरूपी।

Trans.—Beholding the white colour of the hair on the head of a man as the spot mainfesting the defeat by old age, young women fly from him as from a Chándála’s well over which a piece of bone is hung.

39. समारम्भः—Actions, attempts well-made. कतिपयाः—Accusative of time. पश्चात्—because you do not show any signs of wisdom expected from humanity. पिपासोः—पापालम्ब्यः। द्रविणं—द्रविणेव सुग-नुष्णायणेः; तस्य ज्ञेः। प्रत्यया—See Misc. St. 34 supra. विरमिति—See note on विरमिति Niti. St. 27. अशानि—अशानियान्वणा वतिः—Made of the adamant. Rámarshi takes it as अशानि: (वज्र:) ब्राह्मणाश्र, तेषां विशेष्यं। Mentre—विषयरूपी।

Trans.—Oh brute how many and how often have not thy efforts in anxiously drinking of the despicable waters of the ocean of the mirage of wealth been frustrated; still, thy expectation does not abate and as thy heart has not yet been broken into hundreds of fragments, it must have verily been made of adamant.

40. वामनन्याः—वाम—(1) Beautiful, (2) Crooked. This Sloka occurs in the Mricchakatika. Alanka’ra—किशोरीकविं। Mentre—वस्तुततिष्ठति।

Trans.—Women infatuate, excite, ridicule, despise, produce delight and pain. Taking possession of the tender heart of man what do not these awry-eyed ones do?

41. निरंग्रेष्न—निरंग्रेष्न शुकरस्त। तत्रोः मांसं शुक्रं कदिमः। शरशिः—शरः Rough. शराणं ते मिसालक्रणां, त एव शरशिः—मार्गं, तद शुक्रं तच्छीरं। अप्र-हिनं—Day after day, always. कौशल्यं:—The expected reply is that the high-minded have a strong control over their passions. Mentre—वस्तुततिष्ठति।

Trans.—The powerful lion, though he eats the flesh of the elephant and the boar, comes into heat, it is said, only once a year; while the dove who eats only hard particles of stone is excited with amative feeling every day. Say what is the reason of this?
42. हृद्य—A particle expressing joy. सेव्या—(lit. fit for sacrifice) Holy. शति—कीवर्ण; see St. 59. द्रवितिदिन—द्वीन नदी प्रति तत्त्वानि =Beds. For the first two lines Cf. St. 94. हरभाष्टि स्वह—For the accusative see note on स्नेहायति Niti. Misc. St. 21. उपाशाल्यंको—उपाशाल्यं (रणादिरहितं) एकं (कवः, एकाः) मृणा चेष्यं, तेष्यं. Cf. शाल्यं भावभूषिः Stanza 57. Mr. Telang has उपाशाल्यंको which he corrects to उपाशाल्यं and translates "those whose minds are fixed exclusively on internal tranquility (self-restraint)." Metre—शिखरियणे.

Trans.—Living in a holy forest, delightful company of the deer, pure subsistence on fruits, beds of stones by the side of every river: these are the necessaries of life for those who long for the devotion towards Shiva; the house or the forest is alike to those whose mind is tranquil and concentrated.

43. स्वादि—is superlative from स्वाद. In many copies we find स्वादि which should be corrected to स्वादिं, the termination of the superlative being इं and not इं. The use of the superlative with the ablative is unusual though not incorrect. रसचन्द्र—goes with अलबर्म. अद्वेद (वद) is used here in the sense of प्रांतम. See note Niti. St. 33. प्रसवित—see our note on स्नेहायतिम्यि in Niti. St. 6. देवी दाक्ष—The Divine Speech, the Vedas. Construe the first two lines:—देवी दाक्ष रसचन्द्र: अमृतातमनं; यत् मल्लां: नृताच दाक्षिं रसचन्द्र अक्षरं प्रसवित तेनेव तुमा; वर्ष &c.="We are pleased with simply those sweet utterances more delicious than honey or clarified butter which the Divine Speech sends forth from her sweet ambrosial body." अक्षर can also mean Brahma (न भाप्तिः कथिनिषी महद्वस्यप्रथमोऽयं). देवी दाक्ष रसचन्द्र अक्षरं प्रसवित—The Divine Speech propounds Brahma the source of eternal pleasure (through which all worldly enjoyments become insignificant). Cf. अत्युत्पावास्त्यन्त्यन्तिबायानि तुतानि मात्रादुपपत्तं निश्चित Shrusti. The most important portion of the Vedas are the Upanishads and their subject is the expounding of Brahma. In this case अमृता (Immortal) should be taken with देवी दाक्ष because the Vedas are considered to be eternal, being अपौरोष्यां. These two lines can be made applicable to the immortal compositions of poets. Construe रसचन्द्र: अमृतातमनं; (क्षे:) देवी दाक्ष यत् मल्लां: नृताच दाक्षिं रसचन्द्र अक्षरं तथा. For this see our notes on रससिद्धा: काव्यपरा: Niti. St. 24. सुकविता यथिति राज्येन किम्? Niti. St. 21; and compare also नियमितमकिमन्त्यस्यमहतातात्वस्यमस्यमत्रस्यपरतमसा ॥ नवन्वरसचिराः नित्यमन्त्रीति भारती कवेश्यिति Kad'vya Pra. I. i. द्रृष्टं—ध्रुति=Support, sustenance. भिक्षा—भिक्षया आह्वान: शाल्यं—राज्येन कृतं अज्ञेन चेष्यं, तेः (चते): शाल्यं सधितमाहं—Compare Stanza 64. supra. Metre—शाखरविक्रीयति.
Trans.—We are pleased with simply those sweet utterances
more delicious than honey or clarified butter which the Divine Speech
sends forth from her sweet ambrosial body: as long as we have for
our maintenance, under our arm, a quantity of barley meal obtained
by begging, we do not desire to maintain ourselves by the wealth
acquired by servitude. The following are additional verses we have
come across in some copies as belonging to the वैराग्यसाताकः.

सदा योगाभ्यासमञ्चनस्योरात्ममनसः
रविविष्ठा मैत्री स्फुरति लक्षितस्तस्य किंचि तैः
प्रियामालापैरचरमुभियोक्तकमाइः
सति:श्यासाश्रोऽदेशवर्षप्रगुणार्जुनमदसां

dahamoyogabhyaasamnasam janacharoatham masah
ravishtam mitrim sfratur lakshitastasya kimchita
priyamalaapaircharamubhityo kuttakamai
satishyasa shya shyashrushedvaram prajunanam.

योगाभ्यासो—योगाभ्यासस्य व्यसनेन वशयो: (अधीनस्य:).
आत्ममनसोऽ—आत्ममनसोऽ—वसना: (ब्रह्म) च मनस्थ, तथोः.
सति:श्यासा:—वशयो: श्यासा: तत्त्वज्ञानो य अमोदः.
कालः—कलः (कलश्यो:) कृषिन श्यासे: (सुरते:).
शिवारिणी इत्यादि.

उन्मीलितात्मकोऽ—उपेतुमनसंस्तन—
उद्देशेऽवतःकक्कुलमिश्रिन वसन्नुजा ज्ञातिसेनी
कालाकारपरा नवीनमाहित: कृतदाया नेपथ्ये
संसाराणिवमज्ञन यदि ततो दुःर्य संत्यस्यताम्.

उम्मीत्रो—उम्मीत्री या विवली (उदरस्थविज्ञायम्), सैर तरंगवल्लम् यथा सा.
प्रोतुण्डगणी—प्रोतुण्डः (उषयः) रौन्यं (चुडः) च यथा, स्तन्द्रेष्टि, तेन।
अस्य उत्त्योदितादिसंबंधः।

उद्स्तुलसुद्र इत्योप्तादि—समस्तमेंक पद्मपेशीत्वम्.
उद्वत्तकम्—उद्वत्तन कक्कुलेऽवतिस्यल्लिङ्गेऽवस्या
कक्कुलम्—कक्कुलेऽवस्य तेन उद्वत्तकमि
(शोभमनि). कालाकारः—कालाकारः आकारः
तथा धरा (धारणी).

कृतशायाः—(1) कृत: (चारुकः) आचायः कक्कुलादिजीवः
(2) पश्चे कृत: (कक्कुल्लम्) आचायः (विन्ति)
यस्या: सा नृवंशो घातुकः कृतः' ईति, 'कक्कुल्लम्
कृतशा ग्रंथिन कृतशा कक्कुलकः' ईति चामारः
(संसाराणिवमज्ञन यदि नेपथ्ये तत: इत्यवधः
(शाबुलिकवीक्षणितं हुतम्.

इति इति महामीत्रां नृवंशेतुद्वरेऽवस्य
स्फुरति परियोजयं सर्वसं च वसन्नुजा
इतिहथपरसाधारिषितिवेवऽवधगममाणः
स्वहितकरणाभ्यः: पञ्चबिभिन्तोत्सः
स्फुरातिति सर्वत्र संवर्ध्यते. पूर्वेऽवस्य पञ्चबिभिन्तां विषयां व्याख्यायात:.
हथपरसाधारेऽः—हत: परमार्थय: वै:, तै: स्वहितकः
स्वहितस्य करोणे शृङ्ख्ले:।
मातिलिङ्गे वृत्तम्.
Appendix.
A CHAPTER ON PROSODY.

A poet is born and not made is a maxim which applies to an individual so far as the flights of the imagination are concerned; but he too has to acquire "the accomplishment of verse" and he can best do it in "the docile season of youth" hence, a student would be all the better for studying the rules of versification.

Sanskrit prosody is a subject which has been carried to a very great fineness and there are many rules and regulations that govern versification in Sanskrit. The oldest work on the subject is the Pingala-chhandashāstra ascribed to a sage named Pingala. There are numerous other works on the same subject, among which Vrittadarpana, Shrūtabodha and Chhandomanjari are well-known.

Sanskrit poetry is generally in the form of stanzas. A stanza or पद consists of four quarters or पाद which are regulated either by the number of syllables i.e. अक्षर or by the number of syllabic instants i.e. मात्रा; in the former case a metre is called a रूप, and in the latter it is जाति.

The रूप are subdivided into (1) समाक्षर = that in which the पाद or quarters composing the stanza are all alike; (2) an अनुक्षर = that in which the alternate quarters are similar; and (3) a विक्षर = that in which the quarters are dissimilar. In metres regulated by मात्रास (syllabic instants) one मात्रा is allotted to a short vowel and two to a long one.

A syllable consists of a vowel with or without one or more consonants; and it is short (कु) or long (दु) according as its vowel is short or long. The short and long vowels can be easily recognised except one or two. Thus a 'short' vowel becomes 'long' in prosody when it is followed by an Anusvāra or Visarga or by a conjunct consonant. So also the last syllable of a (पाद) quarter is either short or long according to the exigency of metre. This is concisely explained in the following couplet:—

तात्त्वार्थम् दीर्घोऽविनम् च गुरुभैवेद
वणः संयोगपूवकथः तथा पादान्तमोपति वा || १ ||
For facility in scanning Vrittas (metres regulated by the number of syllables), writers on Prosody have devised eight Ganas or syllabic feet, each foot or Gana consisting of three syllables either short or long. They are given in the following stanza:

\[
\text{महिमापिंडांचे नकरो। मादिरु: पुनरादिपुम्बः।}
\]
\[
\text{जो गुरुमयः रक्षयः। सोऽन्तायुः कथिताविंदुस्तः।} \]

Explained graphically with the dash (—) for a गुरु i.e. a long syllable, and a crescent (⌒) for a short one:

- Gana consists of — ▼ ▼ ▼
- म " " ▼ ▼ ▼
- न " " — ▼ ▼
- भ " " ▼ — ▼
- य " " ▼ — ▼
- ज " " ▼ — ▼
- र " " — ▼ ▼
- स " " — ▼
- त " " — ▼

The metres that appear in the two Shatakas are:

(1) अद्वृत्त — See Nitishataka stanza 1, notes for definition. There are many varieties of this metre but the most common one has in each quarter the sixth syllable long, the fifth one short and the seventh alternately short and long, being long in the first, and short in the second; again long in the third and short in the fourth quarter; while the first four syllables and the last syllable of each पादा may be either short or long. The scheme may be graphically represented thus:

\[
\text{— ▼ ▼ ▼ ▼ ▼ — ▼ ▼ ▼ ▼ ▼} \]

(2) उपजाति — For def: see Nitishataka stanza 12 and Notes. This metre is formed by the mixture of इन्द्रव्रजः and उपेन्द्रव्रजः.† The quarters of the two metres may be alternate or the first two may be of one and the last two of the other metre. The various arrangements of the quarters give us no less than 14 varieties. The scheme of the Ganas of the most common variety is

\[
\text{त — त — ज — ग। ज — त — ज — ग।} \]

(3) शालिनी — see Nitishataka stanza 48. Each quarter of a

* स्वाविन्द्रव्रजः यदि तौ जगको गः; † उपेन्द्रव्रजः ज्ञतजास्ततो गः. The Upendra-vajra differs from the Indra-vajra only in the first syllable.
stanza in this metre consists of eleven syllables with a pause or cæsura after the fourth syllable and the scheme is

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\begin{align*}
\text{ examining the } & \quad \text{ metre regulated by the number of syllabic instants. The odd quarters contain fourteen } ma'tra's \text{ or syllabic instants and the even quarters contain sixteen } ma'tra's \text{ each. The last eight } ma'tra's \text{ of each of the four quarters must consist of a } r \text{ gana and a short and a long syllable. Furthermore, the } ma'tra's \text{ in the even quarter should not all be composed of short syllables or long syllables alone. The } \text{कु र तिक्षण} \text{ class } i. \text{ e. having alternate quarters similar are sometimes called } \text{कु र तिक्षण,} \text{ but neither of them should be confounded with this. There should be a mixture of them; so also the even syllabic instant in each quarter } i. \text{ e. the 2nd, 4th and 6th instants should not be formed conjointly with the next. The scheme of this metre is}
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(9) पूर्णी—(see Nitishataka Stanza 4) contains seventeen syllables with the pause after the eighth syllable in each quarter. The scheme is

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except the sixth foot of the second half verse, which contains one, and the half verse must be divided by a pause at the end of the third foot. The scheme is as under:

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(16) निति—There is only one stanza in this metre viz. Niti-shataka Stanza 17. This is no more than a variety of the Arya metre. In this the third and fourth quarters are like the first and second quarters of an Arya i.e. whose first and third quarters contain twelve *mātra's* and the second and fourth contain eighteen *mātra's*.

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**BOMBAY UNIVERSITY.**

**EXAMINATION PAPERS.**

**1868.**

I. Translate into English.

(a) Niti. 15; (b) Niti. 94.

II. (a) Give the names of the metres of the above verses. Divide one line of each verse into feet according to the Hindu and European systems of prosody. Where are the cesuras in both verses?

(b) Explain all compounds in the above verses.

(c) What religious idea is contained in the second verse. Illustrate it by another verse from the Nitisahataka.

III. (a) Explain the construction of वर्म—न and that of किघण, कोष्य: &c. with the instrumental case. Quote instances from the Nitisahataka for these constructions.

(b) Explain the force of the particle वा in such questions as श्रुत: कौवा न जापते.

(c) What force has the particle अपि in such expressions as लवंगपि, वनयंपि, चल्वारेपि.

IV. Quote two verses from the Nitisahataka on one of the following subjects:

(a') The difficulty of befriending fools.
(b) The necessity of acquiring wisdom.
(c) The power of riches.

1869.

I. (a) What are the subdivisions of Vairāgyashataka?
(b) What are the effects of time as given by Bhartrihari?
   Quote one or two of his verses on this subject or give
   an outline of his description of time in prose in Sanskrit.

II. Translate into English:
   (a) Vaira. Misc. 20. (b) Vaira. 7.
   (b) Explain and analyse the following compounds, referring
       them to their several classes.
       अतर्कितगमायमान; बहुकार्यमार्गेशस्मि;
       जन्मजस्ताशीतिमयम् and प्रमाददर्शिरम्.
   (c) Give as many synonyms of आदित्य, जन्मम् and जरा as you
       may have met with in your reading.
   (d) Is there any difference in meaning between क and कचन?
       If so illustrate it by two or three examples.
   (e) What is the meaning of अविच ? Give its equivalent in
       Sanskrit.

III. To what does Bhartrihari compare life to illustrate its
     short duration? Give the simile he has often used.

1873.

I. Translate and write notes on the words पञ्चमा:; वैरायते; भास्करी,
     शीर्षवचस्पृक्त; and निरविभवसार; and translate,
     (a) Niti. 34. (b) Niti. 64. (c) Niti. 75.
     Quote two verses to illustrate and give an outline of the
     general teaching of (a) the प्रत्याप्रयोगम् or (b) the कपेरस्वसा.

1875.

I. Translate the following closely—
   (a) Vaira. 16. (b) Vira. 33. (c) Vaira. 78.
   (d) Vaira. 56.
II.  (a) Give the metres and ganas of b & c of I.
(b) In Stanza (c) one copy reads आयातकाराध्याययोमार्ग &c. which reading do you prefer, and why?
(c) Explain the word सकल्य in stanza 2.

III. Explain (a) कर्मनिवृत्तं सः; (b) दार्विणात्या: कर्मः; (c) नित्यकल्पः समाधि; (d) अभिज्ञातः; (e) ये वर्णने.............वासरण्य स्वरयं...........
ध्यानच्छेदी............निष्पण: Vairagya 47.

Explain grammatically the words:
वासरणाः स्वरयं, जलापते & आत्मनी.

Quote and explain the Stanza in the Vairagya shataka in which आशा is likened to a river.

IV. Quote verses from the Vairagya shataka of purport similar to the following.
(a) Poor and content is rich and rich enough.
(b) Learned men are not inferior to kings.

1885.

I. Translate into English.
(a) Vaira. 41.
(b) किन्नुर्जिन्तपञ्चपततं द्रुपपत्रप्राणिनामपुर्वचायांवछल्लभाय सकलं सन्तो वननत् गता:

Name and dissolve the compounds in the above.

II. Translate and explain:—
(a) विरोधे की भेदस्यत्जति न जो कत्वममूत्र्
(b) विमुक्तः सकलं: किमिन्द्रित्यां पुण्यति न ते
(c) थन्या: सन्यस्तदैवव्यतिकरिकर: कर्म निर्देशयति
(d) व्यापराः: पुरुषसङ्क्रमणवैयोगिकम् विक्रेतानामः संसारिण कदम्यितः
(e) स्वरुपाक्षमहानिवासार्थः: कर्मक्रियाविभवः
(f) युथभावांवसदारुधारानांतुसङ्कुटकः स्वरुपमिन्ज्ञानापस्तसमस्तमोहम्महिमा

1887.

III. Translate into English adding notes where necessary
(a) अमिताभजलेखया वक्षयति: सत्तापयं नन्वशान्
रंगीक्षुल त स एव संयुगरागे राजन्म अगंगम्याते।
II. (a) Dissolve the compounds 1, 2, 3, and name them. Give and name the metrical schemes of the last two verses.

(b) Write a short note on शरतमिविधितः:

III. Explain clearly the following.

(a) त त्तां पुणः पञ्चितकर्षकमाजमेन नात्यन केन नदविधितः
(b) नुम्भशाशकिष्णाण कौपि कस्मै ददाति
(c) बाध्यामान्तपरिमहण्णापि पर त्वकुं न शक्ता वयमू
(d) स्वायमूत्तेशकमानय नमः शान्ताय तेजचेः
(e) न जाने संसारं: किमयः समयं: किविषयः
(f) सुख्स्मा एव पतनिद्वारातिद्वेषं द्वित्रा: पयो विन्दवः

IV. (a) Give eight instances of ungrammatical or irregular constructions used by Bhartrihari.

(b) Quote the verse in which the wisdom of great men is declared to be unlimited and paraphrase it in Sanskrit in your own words.

1890

I. Translate into English:

(a) Niti. 69. (b) Niti. Misc. 4.

II. Name and dissolve the compounds in the above stanzas.
III. Explain giving the context.

(a) स्वातन्त्र्येव समायहेसमहिमा मेरूनि मे रूपते
(b) नसि शास्कविधान कोपि करूः ददाति
(c) नरः संसारान् विशालि यमवानीवचनिकाम्
(d) विपाकः पुण्यानन्त जनयाति स्वयं मे विपुरुतः
(e) कुस्त्या: स्यूः कूपरिक्ष्का न मण्यो चार्पैः पातिता:
(f) नहूः गणयति अत्रे जननु: परिमुहक्युताम्
(g) अवस्था वस्तुनि प्रयत्नः च संकोचयाति च
(h) प्रयेणाधममन्योत्तममुः संसयं तो जायते

IV. Discuss the question whether Bhartrihari is the author or mere compiler of the Shatakas. Do you find any evidence in the Shatakas to show that he worshipped a particular god? What were his favourite places of resort as a devotee?

V. Give a synopsis of the views embodied in the Shatakas regarding:

(a) The predominance of 'Karma'.
(b) The use and greatness of knowledge.
(c) The evanescent nature of human life and pleasures.

VI. Derive and explain the meaning of the following words.

विदम, प्रतिनिविष्ट, अंकित, अविभाज्यति and परिहल्य.

1893.

I. Translate the following—

(a) Niti. 69. (b) Vaira. 33. (c) Niti. 64.

II. Explain the following giving in each case the substance of the whole stanza.

(a) अतश्चान्त्रान्त्रान्त्रान्त्रान्त्रोत्यथैव धनिना
मवस्या कस्तुनि प्रयत्नः च संकोचवाति च ॥

(b) वहः पुरुषोचिबिनिपढितावश विषया
महान्त: जायते व्यस्तमभव दारुः विषयानांम् ॥

(c) स जात: कृष्णादिशनस्निरुपणा मूर्ति धवलं
कपालं वस्योचिबिनिपढितान्त्यं विषयः ॥
I. What have you to say with reference to the following points put forward by some scholars to prove that the age of the author of the Shatakas should be brought down to about the 8th or 9th century A.D.

(1) Resemblance in ideas and phraseology between the Shatakas and Shankaracharya's works.

(2) Mention of the Puranas in one of the Stanzas of the Vairagyaashataka.

(3) Mention of Buddha as a tenth incarnation of Vishnu in one of the passages.

II. What part of India did Bhartrihari look upon as producing the best of poets. Quote in support of your answer.

III. Explain the following forms and give their meanings.

अंकेशय, सिरदितिल, कद्ययसि, डिसा, आत्मसाक्तिरति, ज्ञायते,

विष्णु, गायन, भूक्ष्यते.

IV. Translate:

(a) Niti. 97.

N. B. Mention and discuss the different variants for सङ्ग्राम.

(b) Vaira. 83.

Dissolve the compounds स्मायंत्वेषः, सम्प्रास्तकन्यासलक्षमवाणीमौगेप्रवतः.
1900.

I. Translate into English:—
   (c) Niti. Misc. 10. (d) Vairagya. 33.

II. Explain with reference to the context:—
   (e) अत्यानेकान्त्याग्रहास्यतः धनिना-
     मत्रस्या वस्तुनिष्ठ प्रथमति च संकोचप्रति ।

III. Quote stanzas from the Shatakas which contain
   (a) Ideas similar to the following:—
     (i) स्थाने भवानेकनराधिष्ण: सन्तकिल्लुल्ल मधवं भुनिक!।
       पर्यायविंतम् युएविंमांः: कलाक्षयः शाख्यतरो हि कृदे: ॥
     (ii) दरिद्रस्य परा मुनिस्तूण्णा न द्रविणालम्पतः ।
   (b) A description of Siva as a lamp of knowledge (ज्ञानप्रदीप)

1902.

I. Translate:—
   (a) Niti. 36; (b) Niti. 80; (c) Vairagya. 59; (d) Vairagya 29.
   Explain the allusions in a, b, c & d.

II. What were the religious and moral views of Bhartrihari.
   Quote a few lines to illustrate your answer.

III. Explain the following similies.
   (a) छायेव मैत्री खाड़ सजनानाम्
   (b) वारंभनेव नूपनीतिनर्जुल्ला
   (c) काम मन्त्री कविरिव सदा खेदभारैरसुकः

IV. Give the meanings of:—
   प्रतिनिविष्ट; इनकान्त; स्वाक्षर; अवकर; राणिता (शा) र; बन्धुः;
   कुलः; कुट्टिर.

V. Derive;—ञाम; उपव; परायण; स्थाय; अवदान; उत्तम; बिहान and
   देवारिकः

1904.

I. Translate:—(a) Niti: 74; (b) Niti. Misc: 4; (c) Vaira: 94.

II. Dissolve and name the compounds:—
   सुपुजःवधिसुधामुक्तितः; निर्देशारिकारिन्द्रयोक्षयः.

III. Name the metres in the following lines:—
(a) एका भागी खुदी वा दरी वा
(b) वने रणे श्राकुलामिसते
(c) भवांत नमस्तरव: फलोऽमः

(iii) Write grammatical notes on:

पद्यम्; विरमणम्; अभिन्नतयते; मा कथा:;

(iv) Give meanings of:

बलभिद्व; अर्क; लंगूठ; स्फार

IV. What is Bhartrihari’s attitude in regard to (a) Karma; (b) Daiva; (c) self-seeking servility and (d) religious bigotry of the Shaivas and the Vaishnavas.

V. Give the context of:

(a) नाहि शाश्वकिवानं कोटिपि कस्मे ददाति
(b) विवादे कर्तारं प्रदर्शि जजा: प्रत्युत सुदम्
(c) छायेच सैत्री खल्लसज्जनानाम्
(d) एतत् त्रयं जगति पुण्यक्रोतो शमन्ते.

1906.

I. Translate into English.

(i) (a) Niti. 29. (b) Niti. 100. (c) Vairagya. 30. (d) Vairagya. 46. (e) Vairagya. Misc. 16.

(ii) Explain the metaphor in (e) fully solving the compounds.

II. (a) Give the meanings of:

कृक्कवाक्; दुर्भवसं; फल्य; निर्विकल्प; जटेक; वात; अधीक; अपशय; मेक्ष; अवक.

(b) Write grammatical notes on:

मध्येण्डे; शालायते; तरणायते; श्याम; उपस्तुत; अहर्निः; पूवायेन; उन्न्हन; शक्श्वन्त्य; शाय.

(c) “Full many a flower is born to blush unseen
And waste its sweetness on the desert air”

Quote lines from Bhartrihari containing a similar idea.

III. Support or refute the popular idea that Bhartrihari was a king.

Was he really the author of the Shatakas or did he merely collect the stanzas from various sources?