BHARTRIHARI,

NITI AND VAIRAGYA SHATAKAS,

WITH

Notes, Translation, a Critical Introduction,

AND

Bombay University Question Papers,

BY

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Printed by G. N. Kulkarni at the Karnatak Press, No. 7, Girgaon Back Road, Bombay.
In presenting this new and revised edition of Bhartrihari's Niti-Shataka and Vairagya 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 Shâstri Venkatáčarya 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 Shankaráčarya'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 folklore in regard to the author of the poems called the Sringāra Shataka, the Nīti Shataka and the Vairāgya 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 Sāyanāchārya 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 Sāyanāchārya 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 Dashakumácharita. The instances of Bhoja, Shúdraka, and Raja-shekhara 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 Shataka, 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 mention- ed 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 Shákontala, Mrichhakatika, Mudrá Rákshas, Dasha Rupaka, Pancha- tantra, 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 Shákontala, 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 Bhartrihari’s or Kālidasa’s must remain an open question just like the other idea of the stanza being neither Bhartrihari’s nor Kalidasa’s but an older one. * Another stanza अनामार्त पुर्ण &c. found in Shākuntala is met with in only one Ms. of Bhartrihari’s Shatakas. In this connection there is one fact, which must be prominently mentioned. As the very name implies, each of the Shatakas must have originally consisted of no more than 100 Stanzas. But the majority of Mss. now forthcoming contain Stanzas which make up something like 400 Stanzas for the three Shatakas. † Who (and at what time) introduced all the interpolations, is impossible to determine, at this distant date. On the whole, therefore, we feel there is no sufficient ground to adopt any of the above surmises, but it is safer and sounder to accept Bhartrihari as the author of the Shatakas which occupy so important a place in Sanskrit literature.

10 (III) Popular Traditions about Bhartrihari.

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

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

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

(d) He was the author of Bhāttikāvya.

(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 Nitishataka and in the Shākuntala, a mere reproduction of a part of what may be called the literature living in the mouths of respectably educated people.” This theory the learned Doctor does not suggest to be universally applicable.—Telang.

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

(i) 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 obtaining 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 affords 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 literature. 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 stice and mercy—qualities which show him off and which are rely met with. The couplet

विकासविरागविवृत्ततिः स्तुतिप्रत्येक भट्टिहरि: ॥
एकोपि च यथेष्ठवियोरोपि हरिमस्वयं समतिभेते॥॥

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

(i) श्रीमद्देहरिहरि नीतिशक्तक प्राप्तये।
(ii) इह लौक राजपत्रवर्मन भट्टिहरि:।। शतकयामक प्रथ चिकीर्ष:।
(iii) आय भट्टिहरि (ि) भृपतिहरि राजयास्तक्यार्णम्।।
(iv) इति श्रीमद्देहरिनीदभट्टिहरिर्म्यातः।।
(v) इति श्रीमद्देहरिविचक्रहानाभद्दिरिणा विरचित:।।
(vi) इति श्रीमद्देहरिनविग्रहेण विरचिते।।
(vii) इति श्रीमद्देहरिजीविवाहास्मत् सामान्तसमुद्दामिणानि कविशेष योगिन्द्र शुद्धतमिणि राजमध्यश्रीमद्देहरिविरचित:।।
(viii) इति श्रीमद्देहरिनविग्रहेण विरचितायुं छवाचित्तवक्तव्यं।।
In one, Bhartrihari is called a king, in another a great sage, in a third he is styled the first among poets; while in a fourth he is called the Mahárájádhirája, &c. From all these, it can be safely said, that our poet was not an ordinary individual and that he was respected for his learning and power.

(V) BHARTRIHARI THE ELDER BROTHER OF VIKRAMADITYA.

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

(VI) BHARTRIHARI'S RENOUNCEMENT OF THE WORLD.

13. The popular notion that Bhartrihari renounced the world is based only on the somewhat vague allusion to a domestic incident in the second stanza of the Niti Shataka. Another stanza alluding to the same incident is found in one of the Ms: 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 Anangasena. It is further stated तत् सुप्रा त्ययो राजा पर्यावरण विद्याधिकारिभिः। अहो तीर्थं स्वतंत्र च न भृन्णि भाष्यते। न विद्याधिकारिभिः सामी न विद्याधिकारिभिः शब्द। न हृदयासीित न स्तुतिर्यात्मानं रिः। इत्यति ित्तला विक्रमाधिवि राज्यं भिक्षुविभिः स्तुतिमात्रतः विरकः। स्तुतिमात्रतः (शतकशः) च करीति। From the additional information about this tradition, the name of the योगीन्द्र and बिय 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 Gumphā 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—Padmákshi—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 Padmákshi to life again. He did so and sent back the King with his queen whom he now named Pingalá, enjoining him to rule his dominions for twelve years and return to the forest. Both the King and the Queen returned to the city much to the delight of the people, reigned for twelve years and returned to the forest after the expiry of that period. Here the King killed an antelope. His mate threw herself on the antelope's horns and expired. The King exclaimed—"Ah! what devotion this is." Pingalá said there was nothing extraordinary in it except that such devotion was to be found even in the brute-creation, and that it was a lesson for man. A woman, who did not survive the death or even the tidings of the death of her husband, was certainly a devoted wife. The King kept quiet, and after some days sent out a report of his death. Pingalá brought her life to an end at this. The King was maddened and while roaming about, came across Gorakshanath who broke his gourd-vessel in front of the King and began bewailing its loss. The
King saw through the joke and said to the ascetic that the gourd was not impossible to replace, while the loss of Pingalá was an irreparable one. Gorakshanath, with his superhuman powers, made hundred Pingalás stand before him. The King now clearly saw through the insignificance of worldly objects, and placing his brother Vikramáditya on the throne, went to the forest to lead the life of a Yogee.*

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

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

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

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

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

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

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

> भाष्याविच्छः कालिमंजीरः कार्यं मन्दमत्स्तुतः ॥
> अन्तरणश्चकपस्यं ग्राम्यर्थि पिधुनात्मनाम ॥
> तथापि हरिविजेत सारेन ग्रन्थसूचना ॥
> कविमाणः श्रेयः पारस्त तत्सास्वम पूणवर् ॥

These one lac of Karikas are called by some Vakyapadiya, while others call them Harikarika. The author of this work was the pupil of Vasurāt. Kaiyat wrote the Bhashyapradipā 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 Nibandhamalakāra who says:

"Patanjali, Kaiyata and others must have flourished long before Kalidas and Vikrama, since many of the grammatical forms which were current in the time of Kalidas had long been settled. It is not
thus possible to reconcile the view that Kaiyata who lived* years before Vikramaditya could have been in any way indebted for his Karikas to the Bhartrihari who flourished in the times of 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 Bhāmā is often used instead of Satya-Bhāmā, 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 Bāhya which means Veda-bāhya 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.‡

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* Dr. Buhler considers Kaiyata to be not older than the 13th century!
† In some of the Med. of the Shatakas, we have not even Hari but only Hara or Bhartrihara a. g. in the Stanza (Niti. 2) our poet is called so.
‡ See § 22 h.
21. The Bhattikāvya, written in Vallabhi 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 Bhattikāvya. 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 Bhattikāvya; 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 Bhattikāvya. This settles one point. The other one, that remains, is with regard to the identity or otherwise, of the author of the Bhattikāvya 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 श्रीस्वामीज़ः; भर्तिनाम. Thus there is a disagreement between the following two commentators.

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

(c) Bhartrihari the author of the Shatakas was an Adwaitawadi, but it can be safely asserted that he was devoted to the worship of Shiva, while the author of the Bhattikāvya 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) Shridharsena the ruler of Valabhi flourished, as Lassen says, between 530 and 545 A. D. and our poet flourished long † before that.

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

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

कल्याणित्वं विषृल्यं मया 'वक्वम्यां 'श्रीरक्षेत्रश्रवणेनचर्मितायाम ।
कीर्तितो भवताष्टपति तत्स्य श्रेष्ठकर्तृत्व श्रीतिपधो यत: प्रजातपाप ॥

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

† See § 47.

1 कर्लवति हा विदित: कालि हे घटुः इति भविष्य: Siddh. Kau.

§ शब्दविश्वे सुस्पर्शे पहोचितार्थः सुगुड़िते स भविष्य: (Shrin. 95) where it ought to have been सुरुव्यस्ते. सुरुव्यस्ते Pani, l. iii. 66; see also Stanzas 2; 9; 81; 86; 98 of the Niti, and 45 of Vaira', and our notes on them. We are of opinion that such in accuracies could not have been acceptable to the Bhattikara whose special aim was grammatical forms, or to a grammarian like the author of the Vakyapadiya.

§ Dr. Bha'u says:—"Bhatti is popularly believed to have been a son of Bhartrihari, Jour. B. B. R. A. S. Jan. 1882, 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 Rahatka'yya 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 Ashtásādyāyī 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 Nibandhamāla' which says:—"it has been mentioned in the Kavicharita that a poem called Rahat-Kavya is current under the authorship of Bhartrihari, but we feel there is some mistake and that the author of the Kavicharita had perhaps Bhattika'yya 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 Granthama'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 उक्तात्मितामस्क ओऽप्रि for mortals, श्रवाणस्य for Himalaya, धार्मिकती for Ganges, उपवासमेव 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.

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sense of enticing, उपरिहार to convey the idea of ‘desire for final emancipation,’ and expressions such as प्रवगुनिताचारिततिविद्युष्टं: श्रुतिभूतितविभाषयितं: 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

शालिप निर्त ल नर: कृत्ती: स प्रभुः स निवितं सुन्दरम: गुणं: ||
स एव वक्ता स च दर्श्यायिः: सबे गुणं: कार्यमाख्यस्ति: ||

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

आयु: कश्यपणितचतुर्धिपि विदुषां सेव्य: सदा चार्मिको
विशेषाधिकारको सुग्रीवामानन्दकालकर: ||
कदृष्टि सुविशिष्टसदृष्टि हरिवरूपनि: गौरीने सीताते
श्रवणसिंहसीमाहितउद्द्वत: पपेनेन कस्योऽयः: ||

Another illustrative instance:—

परा विद्वदितारूपायभवतां कृष्णेनये
गतां कालेवालां विषयखङ्कितेयोरविषयियादः: ||
हस्तों तु प्रभुः सकितद्रुकः: श्राविन्दुः
नहो कर्म सापि अतिपितुधिषोः: प्रविष्टिः: ||

Vairaga. St. 28.

निष्ठारा वसुधाभुना समजनि प्रौढमापानहः
ज्ञानाङ्गास्मातुता विपश्चात्सदास्वयमिन्ता: ||
स्मेखानां रघुविज्ञेयशिवेशहरिमाभिः कृष्णी—
ये यथा सतिवित्ति हस्त न सक्षे जातमादेभिः मोहिताः: ||

Vidnyana. 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 Bhatrihar must have flourished after Shankaracharya; but phrases and words such as याज्ञवल्क्य, स्तवं, खसिः, दुर्गम, वायाप्रपेक्ष, कुष्ठं, राजस्यप्रपेक्ष, तत्त्वाभ्यासं, गणन्तर्गतं 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 Sha-
taka. Krishna Shastree finds the same in Stanza 28 of the Vairagya Shataka and adduces this as an argument in support of one authorship. We are, however, bound to say what we feel. The account in Stanza 28 of Vairagya Shataka is a general one and the last two lines of it are almost similar to चीढ़ारी मृत्यरस्ता: &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 अवक्षु, आयौ, हदवधा, उपवास, वंशस्थ, हुतवित्तिभित्त, शान्तिनी 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 BHARTRIHARI A CONTEMPORARY OF KALIDAS?

28. It seems to be believed by some that Kálidas and our poet were contemporaries. There is a great similarity in the style and poetic flow of both. The general notion of Bhartrihari being the elder
brother of Vikramáditya and Kálidás 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 Kálidás somewhere between 300 B.C. and 100 B.C. To this date perhaps grammar would be an objection. But we know that Kálidás uses डुः, डूः, जळ promiscuously. In his works we think the poet makes no distinction whatever between डुः, डूः, जळ."* From this it appears Bhartrihari flourished after Kálidás. Mr. Telang holds the same view. He says in his Introduction to his Edition of Bhartrihari, that "our author was probably later than Kálidás, but the date of Kálidás 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—

वनवति: कृष्णप्रीमसरङिंहकुन्तेताकार्यात्तमकंसम्मदितिसः।।

क्षयाः वरामिलिणौ दुःपर्वार्याः सामानि वै वरुणिन्यं विन्मरयं।।

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 subterranea communication with Benaras in olden times, but is now closed. Such accounts of subterranea passages are very popular, but in connection with the present cavern, it might be said that it points, though in a very slight degree, to Bhartrihari's retirement from the world. An account about Charpatinath and of the advice by Gorakshanath has already been given in § 15. Mainawati the sister of Bhartrihari † was the mother of Gopichanda whose connection with Gorakshanath, Matsyendranath and others, is

* Nandargikar's preface to Raghu, p. 201.
† See § 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 Vikramáditya was the founder of this era. Apparently then, there seems to be no difficulty about the age of our poet, but there are certain facts brought forward against this view. For instance:

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

* The Literary remains of Dr. Bhaudaji 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 Vikramaditya 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 Mlechhas 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 Brihatanshita, that the Vikrama or Samvat era was not established in 56157 B. C., but in or about 78 A. D. and this view appears to have been countenanced by Mr. Telang.

37. The first idea can easily be perceived to be untenable since, "From an extract of the Patawali (composed by Merutungacharya, a Jain Pandit) it will be seen that there was a King named Vikramaditya 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.

यथिषिद्यमविक्रमशत्कादिनाभीतं ततो नृप: स्याहित्वासम्भविन्दनं: //
तत्तथाव नामाइहनुसापति: कै ज्ञौ कल्वी पहेवेश्वक्तकान्त: स्वतं: //

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-nama 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 Shatakas. 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 Baghu, 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 Yudhishthira 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-Dimmah 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: पत्तिकिरिपियों भवं व्याकरणागमः ||
कालेन शक्तिंति केवल ग्रन्थासनविविष्ठति; ||
तदेवहृद्यनकपूर्वी जातियो व्याकरणागमः; ||
पर्यायाणम जनवा भाष्ववीर्यासारिषि; ||
वृत्ती वहृद्यनकपूर्वी च समानिषि; ||
न्यायप्रायमानामतांत्र्यव्यस्य स्वेच्छ च दर्पणम् ||
प्रणीतो शुरुआणाणांक्रमागमसंसारः; ||
भद्रायणाय स्वातंत्र्यम् स्वयंकरणागमः; ||
मुद्ध्वस्त्वाक्षरम् पर्यायाणम स्वयंभू ||
वाचाय सुशासनान्तरं न्यायमार्गानुपाकित्व च ||
प्रणीतो विचित्राः मया व्याकरणागमः; ||
मयापि शुरुआणांक्रमागमसाधनाः ||
काव्यश्रद्धार्थसां निष्ठः: परिलोकित: ||"

(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 Vikrama-
ditya who defeated the Mlechchhas at Korur. In support of this, the
Shastri brings forward the writings of the Chinese traveller I-leaf.
Since we do not accept Vidnyanashataka as the work of our Bhartri-
hari, 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 Bhartrihari, who
is mentioned by I-leaf 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 स्वर्ग,
kमनिग्रूहन, विश्ववभूति शक्यवते and such other general Vedantic ideas,
which are met with in the three Shatakas, existed long before
Shankaracharya as will be seen by a reference to the Upanishadas,
Vedanta-sutra and the Bhagwatgita. This, therefore, is enough to
show the hollowness of the argument that the author of the three
Shatakas flourished after Shankaracharya.

46. There is a reference to the Puranas in Stanza 81 of the
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 Shwetashwatara 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 consesus 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 Yādnavalkya Smriti. But we do not think that these Puranas, and those now current, are identical. The Puranas alluded to in the Upanishadas and Yādnyāvalkya 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 S1st Stanza of the Vairagya Shataka.

(d) It is a general belief that Vyāsa was the author of the 18 Puranas and expressions such as अद्व्युपारणं व्यासस्य बचन्द्रयम् 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 Vedas and the Pauranic periods. Astronomical calculations have shown that the Pandavas flourished 5000 years ago. This can be verified from the Yudhisthira era mentioned above. It is well-known that the Pandavas disappeared from this world at the commencement of the Kaliyuga. In the Hindu Calendar for Shaka 1821, we find a mention made of 5000 years of the Kaliyuga having gone by. This then is by itself enough to establish the disappearance of the Pandavas 5000 years

* Mr. Telang, Dr. Bhandarkar and others have assigned the sixth or at the most, seventh century to Shankaracharya, (vide Telang’s preface to the Mudra-Ra.). An examination of the papers in the records of the Shringeri 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 Shakti 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 Kali-yuga 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 Pingalā later on. * We have already mentioned that her name appears as Anangasena in one Ms. Hariharopadhya'saya 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 Brahmāni, Bhanumati, Bhagyawati, and Sindhumati. Each of the four bore him a son. Vararuchi was born of the first wife, Vikramark of the second, Bhatti of the third and Bhartrihari of the fourth. Vikramark became king while Bhatti served him in the capacity of Prime Minister."

(XV) THE SHATAKAS, THEIR PHILOSOPHY AND RELIGION.

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

53. We shall endeavour to give a fuller account:

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

* See § 15 supra.
† Nibandhamala. No. 28.
effect on the mind of man. Along with this there is a description of the different seasons. The poet "shows himself" says Prof. Macdonnell, "to be well-acquainted both with the charms of women and with the arts by which they captivate the hearts of men." He graphically pictures the effects of all this on the strongest of minds and how they fall victims to the shafts of Love. He, however, does not forget to despise harlots and to censure the weakness of man, 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. Vairagyashataka, as its very name indicates, abounds in aphorisms holding out the greedy to ridicule, and the arrogance of the rich to contempt. It has pointed out in vigorous language the high pressure of physical wants under which the strongest of minds are apt to break down but exhorts the reader to a devotion to the Supreme Providence who is the only controller of all the universe, and exults in directing man to a renunciation of all worldly matters and seek final beatitude in the Great Almighty through His various manifestations.

54. Some critics have hinted that Bhartrihari was Buddhistic in his teachings, but we see no grounds to go with them. If there
are aphorisms inculcating the principles of kindness to all living creatures and the like, they are such as can be found in any other religion. Although there was religious feud and controversy between 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 Adwaitwadi 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 Shiva* and his strictures on womankind in general, show him to be an austere ascetic who had very little regard for the material world. In a word, Bhartrihari's Vairagyashataka is full of devotion, knowledge and contentment which is its peculiar characteristic. The vividity and accuracy of the scenic descriptions given by him cannot be realised by those who are the slaves of the world and who are panting after its fleeting and ephemeral gains; but they can be appreciated by those who have turned aside their minds from all such matters and have devoted themselves to the contemplation of that benign Providence who is the haven of all—the rich as well as the poor, the happy as well as the distressed. For instance, those who have undertaken and accomplished the circuit of the river Narmadá, have amply borne out our poet with regard to his rich descriptions of moonlights on the sides of the river and the high moral pitch to which the mind is carried in those scenes, on calm and quiet nights such as are delineated by our poet.

(XVI) The Position of the Shatakas from a Literary Point.

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

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* 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 everyday 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. बणे बणे रचितवत्तायेति तदेव रूपं रमणीयताय: Magha IV. 17. can be aptly said with regard to Bhartrihari.
अथ नीतिग्रातकम्

तिकालाधनविच्छानतचिन्मानचूर्तेः
स्वातुमूल्येकमानायः नमः शान्ताय तेजसे || 1 ||

वां चिन्तयामि सततं मथि सा चिररका
साध्यात्मिन्न्यति जनं स जनोज्ज्वलयः || 2 ||
अस्मत्ते च परिपूर्णति काविचिद्या
धिकां तां च तं च मद्वते च इमां च मां च || 3 ||

अहः सुखमाराध्यः सुखतरमाराध्यः विशेषजः
शान्तवतुविद्वर्धव ब्रह्मापि नरः* न रज्ञयति || 4 ||

पास्यां मणिमुद्रेणमकरवक्रंद्र्याकरः
लतमुद्रमपि सतरंप्रचलकर्मिमलकङ्कः|| 5 ||
भुजन्मापि कोपितं शिरसि पुष्पवक्रार्धे
य तु अनिन्दितिक्षुरंजनचिन्माराध्येतुः

लभेत सिक्तातु तैवमपि यत्नतः पीडः
पितेवः मुगुतुष्णिकातु साहितं पिपासार्थितः
काविचिद्यः पर्वेन्द्रश्चिब्बिषणंमालादृष्ये
य तु अनिन्दितिक्षुरंजनचिन्माराध्येतुः

* A star in the text indicates the position of a variation in the reading.
1. स्वातुमूल्येकसारायः  2. परिपूर्णति  3. ब्रह्मापि नरः  4. देह्स्वान्तराः.
व्यालं वादमृणालत्तस्मिरसौ रोट्टु समुज्ज्वलवं
जे चैरं वज्रमणीस्तरिषुक्रमभ्रमानं सृंगध्वं
माधवं मण्डलवं रचयितुं श्रामधुरेहि
नेतृं वादं किति यः वाणापाथि सतातुक्ते। स्वाख्यान्त्रिकः। ॥ ६॥

स्वायचमेकान्तगुणं विध्रात्रा
विनिर्मितं छादनमहत्ताता॥
विशेषत् सबैकिंद्रं सराये
विभूषणं मीनमपिण्डितातामु। ॥ ७॥

यदा किंवित्तश्रोऽद क्षिप इव मदान्वः समस्वभ
तदा सबैकिंद्रस्मीयमवदवासिं सम मनः॥
यदा किंवित्तश्रोऽद ज्ञात्सङ्काशादवगतः
तदा मूखोस्मीति ज्वर इव मदरो मे व्यपगतः। ॥ ८॥

क्रमिकवचित्तं लालाक्षमं विगच्चि ज्युपस्वतं
निर्यमलस्य प्रतिया बादशरास्तिग निदर्शियमु।
सुरपतिमापि भवा पाष्ठभं विलोक्य न शांतेः
न हि गणयति श्रुद्रो जनतः परिप्रहफल्युतामु। ॥ ९॥

शिर: शार्व स्वार्तत्रश्यपतिदिशिस्व: निषिदाः
महीपादु तुज्ज्वादवत्तमेख्यापि जलपियमु।
अयोध्यो गद्गदेन* वद्मुपपत्ता स्तीकमधवा
विशेष्ठ्रामानां भवति विनिपात: शास्त्रमुः। ॥ १०॥

शक्यो वादयित्वं जेलेन इत्तुष्क्षणे सूयार्चयो
नागेन्द्रो विशेषताक्षरो समद्रो दृष्टेन गोग्नेभो।
व्याधिमयंसंहष्टिः विविधेन्मन्नम्योगोधिनिः
सर्बस्मृष्टचमस्ति शास्त्रविहितं मूखेः स्यान्नायोधिघमु। ॥ ११॥

साहित्यसारिकतानकारिहीनः
सामान्यायुः पुच्छविषाणिहीनः।

6. भिन्नते। 9. निसर्गस्यस्मिता। 10. स्वार्तत्त: शिरसस्तन्त:, स्वार्तत्त: पति मिर्सवतः। 10. भिन्नते गोग्नेभो शेषमुः।
तुमन न क्षाद्यश्री जीवमानि। स्त्रद्वागहेयं परम्प पशुलामु। ॥ १२ ॥

वेषम न विद्या न तपो न वर्ण। शान्त न शोहेन न गुणो न धर्मः। ॥

व तमत्वं प्रकृतिभक्ति भूत्तिमानिन्त। मनुष्यहेतु मुगाधरः ॥ १३ ॥

बरं पर्वतानं शान्तं बनवेः सह। न मुर्गेजनसंपकः सुरेन्द्रवेदन्तः ॥ १४ ॥

शाक्रोपकस्यन्नवर्णसुन्दरर्गिरः शिश्यद्वेष्यागमा।
विद्यात: कवयो वसलित चिष्टे यस्य प्रभोरि:चना:। ॥

तज्जगं वसुधाधिपस्य कवयो यथा विनापीवरा।
कुस्या स्यो: कुपरीश्वका न मण्यो चैरवते: पातितः। ॥ १५ ॥

हन्दयांति न गोचरं किमपि रां पुष्णाति यस्यवेदा।
भविष्यम् प्रतिपद्धामनमीव अपरापि चुंबः परामु। ॥

कल्पानुजेन्द्रपि न प्रवाति विधियं विधायमन्त्वेन।
वेष्यं तत्प्रतिमामुक्तम नुपथः कस्ते: सह रापथेते। ॥ १६ ॥

अभिधित्यं भवरमार्मार्यायं न्यायदत्तमायमस्य।
स्त्रुणिमिव ठङ्गङ्गकृतेम तान्तुस्त्राद्वै। ॥

अभिनवमर्लेखायायामगृहस्थलानां।
न भवति ब्रिस्तन्तुवैरणं वर्णानामः। ॥ १७ ॥

अम्मोजनीचननियासविद्यासेवाप्रामाः।
इंसस्य हस्यं सहिति नितरं कुपितो विहाता। ॥

न त्यस्य दुर्धरस्यमेववधीयो प्रसिद्धै।
वैद्यगृहकृतिभिंपह्वेतृसमथः। ॥ १८ ॥

केदूरा न विस्मृयति पुरं द्वारा न चन्द्रोऽवलं।
न स्तानं न चितरपनं न कुशुमं नारीकता मूर्त्तवेजः। ॥

13. न चापि शीलं; 16. वार्षिकः।
चान्ते का समर्थन रूप या संस्कृता धार्मिक पुरुष या भीतर का सत्संस्कृत का भाषण भवानीपुरुष भूयान। ॥ १९ ॥
विभाग के नरसागर रूपों में उपस्थित वर्ण नाम का भोगकरी यह शुभ मुक्ति विभाग शुभ: ॥ ॥
विभाग विनाशके विनेवेच्छ में विभाग परं रूपांतः
विभाग राजसुपुजिता: * न तु* धन विभागाधीन: पशु: ॥ २० ॥
क्षति द्वेषकृच्छ गर्भ * किं किमण्डल: भोगोपति वेदेहिना
शातिः नित्ये किं तदि सुहङ्गेऽवपं: किं फलमु ॥
किं सत्पैंति गुजना: किमु यमेदानवद्य यदि
ब्रीडा वेदितिमु भूषण: हुक्क्रिता: यथास्ति राजेश किमु ॥ २१ ॥
दास्तिन्य स्वमने द्या परजने * शांतव्य सदा दुर्जने
प्रीति: सापुजने नयो नृपने विख्रुज्जनाधिकारमु ॥
शक्ति शान्तजने शर्मा शुरुजने नारीजने चुरःता
ये वैः शुभ: कलः कुशलास्तेश्वेव ठोरकारस्थित: ॥ २२ ॥
जान्ति विनो हरि सिद्धि वाचि सत्यं
मानोवर्ति दिशाति पापपाकरस्ति ॥
चेतः प्रसादयति दिष्टः तनोति कीर्ति
सतसंगति: कथय किं न करोति पुषामु ॥ २३ ॥
जयति ते शुकसिद्धे रससिद्धा: कविधरा: ॥
नासि: वेष्यां यथा कारे जरा मरणं भयमु ॥ २४ ॥
सुतु: सचारितं सत्ती प्रियतमा स्वामी प्रसादोस्मुखः
सिन्धु भिन्नमवश्वक: परिजनो निश्चेषराजवेश्व मतः ॥
आकारो विद्वेषान्यो विद्यावदार्यं मुखं
तुः विद्यापद्धारिणः हरी संग्राम्यस्ते देहिना ॥ २५ ॥

26. अनुपहतमिति; 27. प्रारम्भ चो; 28. In Mr. Telang's Edition the first line of this stanza is second with लक्षणतो instead of अनुपहतमिति and the second is first. 29. शिखङ्गायोऽस्य; क्रमायां; 30. स्वल्पम; प्रथित गो;
श्रवा पिण्डदर्श्य कुर्वते गजपुजावस्तू
घोरं विलोकयति चाहुश्चैसु युझने को || ३१ ||

परिवर्तिनं संसारे मृतः को वा न जातये ||
स जातो थेन जातेन याति वंशः समुच्छतिम् || ३२ ||

कुसुमस्तवकस्येव * द्रगी ब्रजिमनस्तिवः ||
मूँधि वा सर्वलोकस्य श्रीयते वन पव वा || ३३ ||

सन्तन्येपि ब्रह्मस्तिप्रभुतवः संसारिता: पश्चपि
स्तान्त्येष्वि विशेषविक्रमस्वी राज्ये वेण्यायते
झौऽेव अस्ते विनेश्वरणिशामाणेवरयेन * मास्वयै
* भ्रातं पर्वऽणि पदव्य दानवापि: * श्रीर्वशेषीकृः || ३४ ||

वहनि अवनश्रेणि श्रेष्ठः फणाफलकाष्ठिताः
कमठपतिना मध्येऽऽुऽच सदा स विधाप्यते ||
तमिनुऽकर्ष्ये कोड़चिन्ने पयोधितान्तदयः
दहस महताः निःसीमान्यश्रितिबिभूतोः || ३५ ||

वरं पश्चापेदः समद्रमदवन्मुक्कुलितः
प्रहरैरुऽरुऽछहःइड्न्योदारङ्गुऽभिः ||
तुषारांशः सुलोऽकहः पितरि क्रेश्वचिरैः
न चासौ संपात्य: पयखः पयम्भः पत्युऽधितः || ३६ ||

यदुचेतनोपि पाते: स्फृष्टः प्रजवल्ली सवितसिनकान्तः ||
तत्तेजस्वी पुरुषः * परक्ततिनद्तैः कर्ष सहते || ३७ ||

सिद्धः शिष्यर्पि विपतिति मदमलिनापोऽविधिषिवुऽ गजेशुः ||
प्रक्तिरिकम् सत्त्वतान न खलु वपस्ते जस्तीः हेतुः || ३८ ||

जातियोतु रक्षातं विपुगंस्तस्याय्यभो * गच्छतु
श्रीं शैलतदाय्यतविभिजनः संद्रुऽतां वल्लिना ||

33. हे गती स्तो मनसिनामः; 34. विशीर्यत वेनेश्वरः; भागुरी; भ्रातः;
श्रीवा स्वेषाभिः; 37. परक्तसिनिति; 39. गच्छताः, गच्छतामः;
श्रौं वै रिणि वज्रामाण्ड्र निपतत्वयोऽस्तु न केवलनः।
के वनैन्द्रित विद्या गुणान्तरणात्त्वायः समस्त इमे॥ ३९॥

तात्तिग्नियाणि सक्षणाति तदाय कर्मे।
सा बुद्धिरंगित्तित वचनं तदेव॥

अर्थोपन्निविरित्ति पुरुषः स एव।
त्वन्यः क्षणेन सत्ततिति विचित्रमेवात॥ ४०॥

वस्त्रास्तिविचाँ स नरः कुभीनः।
स प्रणेतः स शुचबन्यग्रुपः॥

स एव चक्षा स च दश्यनीयः।
सवै गुणः काः नमाध्ययते॥ ४१॥

दौर्मव्यामुपारमन्वित्वेष्यंति यति। सत्गात्रुतो चालना।
द्रिप्रोजनवयनाकुलं कुतनयायस्तुलं।
न्निम्मवादनवेश्वरादपि कथिः। न्येवः प्रवासाध्ययः।
मैत्री । चाप्रवणयात्तमुद्दिष्ठर्याच्यान्यमाद्यदानम्॥ ४२॥

दानं भोगो नाशस्तिस्वो गतयो भवति विचरय॥
यो न दृश्याति न मुैेछ्य तस्य तुतीया गतिमैवति॥ ४३॥

मणि: शायाणोऽहः समरविजयी । हेतुनिहतो।
मदक्षीणो नागः चवरी सरितः व्यानुभिन्नः॥
कलसूपस्य नः चूर्तमुद्रिता बालवनिता।
तनिष्का शोभनं गाढ़तविभवाध्याधिष्ठ्या । जना:॥ ४४॥

परिक्षणं: कश्चित्र्प्रथमयति यवानं प्रस्तुतये।
स पश्चात्तपूर्णं: कल्यंति घरितो तुष्णसमाम्॥
* अत्थमनैकान्त्याहृद्युद्दुतः थथिथैः। धनिना।
मवस्था वस्तूनि प्रथमयति च संकोचयति च॥ ४५॥

42. र्यागात्र; 44. हेतुनिहतो; नूषा; 45. नैकान्ता, नैकान्या;
राजनद्युपशि यदि स्थितिप्रभुमेतां
लेनाथ बलसम्ब दोक्कमुं पुषाणन ॥
तरिम्मथ सम्यगनिः परिपोष्यमाने
नानावैः फलति कलपलवेच भूमिः ॥ ४५ ॥
सत्यानुता च युह्पथ प्रहवादिनी च
हिंसा द्राक्षपरि चार्धपरा वदनाय ॥
नित्यव्यथा प्रहुरत्यथत्यथनामम च
वेद्याज्ञेव नापनीतिदनेत्रकृपा ॥ ४६ ॥
आद्या कीर्तिः पालनं ॥ भ्रािणानां
दानं भोगोि मित्रसंरक्षणं च ॥
ग्यामेते पदगुणा न प्रशुताः
कॉर्स्तेपाः पाथिबोपाश्रयणं ॥ ४७ ॥
यदासा निजभावप्रमुखवितं स्तोकं महंसा धनं
तत्वन्योति महस्यङ्गे दृष्टां मेरोि ततो नाधिकम् ॥
तदीरे भव विचक्तं गृहं वृत्ति वृत्ता मा कृथा:
गृहं पद्यं प्रयोगिन्धावपि घटो गृहाति तुल्यं जलम् ॥ ४८ ॥
त्वमेव ॥ चातकायारद्वैति केषां न गोचर: ॥
क्रिम्ममथवरासामकं ॥ कर्पण्योक्ति प्रतीक्षाने ॥ ५० ॥
ऐ ऐ चातक साध्यानमस्का सित्र क्षणं भूयतः
सम्योदा वहोि हि सन्तिसि गमने संवेदने नैतासया: ॥
कृतिहिमिर्द्यमति वस्तुतः गर्जति कैचिहुः
यं यं पद्यमि तस्य तस्य पर्यः मा वृहि दीनं वचः ॥ ५१ ॥
अक्षरहुलमकाराराब्रिहाः
परचने परयोरिते च सुद्रा ॥

48. सजनामाम्; 50. चातकायारोगस्तिः; कर्पण्योक्ति: प्रतीक्षये।
सुज्ञनेन्युज्ञनेवसहिष्णुता
प्रकृतिसिद्धमिदं हि दुरात्मनम् ॥ ५२ ॥

दुर्ज्ञेन: परिहृतः यो विचया * भूपितोपि सन ॥
* मणिनासङ्कुत: सर्पं: किमसी न भयंकर: ॥ ५३ ॥

जातं हीम्वति गण्यते बलस्वरूपः गुरुः कैतवं
शुरुः निर्बृहः * मुनो विमोहिता दैव्यं प्रियावधापिनि ॥
तेजस्विन्यवस्तता मुखरता वचन्यसारका: स्थिरे
* तत्कादा नाम गुणो: * समेतं गुणिना: यो दुर्ज्ञेनाङ्कित: ॥ ५४ ॥

लोकश्वेदव्युष्णेन कं पितुन्ता यथस्ति कं पात्रः
* सत्यं चेतन्यः च कं गुर्भ मनो यथस्ति तत्तद्येन किमः ॥
सौजन्यं यदि कं * निजः स्तम्भिता यथस्ति कं मण्डः
* सहिष्मा यदि कं * घनेनपथयो यथस्ति कं सृष्टिः ॥ ५५ ॥

शाशा दिवसधूतरो गहित्याविना कामिनी
सरो विगतवारिजः मुखरमन्ननं स्वाक्षः: ॥
प्रसुपर्नपरायण: वत्तकुरः: संजनो
* सुपानगमतं: खड़ो मनसि सतं शाल्यः मे ॥ ५६ ॥

न कंधिभवेभुवं जोपानामात्मीयो नाम भूमुसुजाम् ॥
* होतारमपि जुहां पुष्पो दुहति पाचकः ॥ ५७ ॥

मौनामूकः प्रवचनपदुज्ञात्वः जयको वा
* प्रश्नः पेयं वस्ति च तदा दूरत्क्रियागतं: ॥
श्रान्त्या सीर्योद्दि: न सहते मायशो नाभिजऽतः
* सेवाधर्मः परमगहनो योगिनामय्यगर्भः ॥ ५८ ॥

उद्दासिताजिलालस्व विज्ञुकलस्य
* प्राग्नातविद्वतलिनाधमकस्म्सुः: ॥

53. भूपितोपि; मणिना भूपिताः; 54. नेनः; समेतकुण्डे; 55. पुणः; जनः; 56. सुपांगमतः; 57. होतारः गुर्भतमपि; 59. प्राग्नातविद्वतः.
देवादतविभक्ष गुणार्धकोपस्य
नीचरस्य गोरेरगतः * सुमातास्य कैः ॥ ५९ ॥
आरम्भगुरुवी क्षणिणी कङ्गमेण
लघुली पुरा वृद्धिमति च पञ्चात् ॥
दिनस्य पूर्वार्थपरार्थिन्धिन
छायेव * मैत्री खलसंजनानाम् ॥ ६० ॥
सुगमीनसज्जनानां तुण्डकसंतोषविविविविवीनाम् ॥
शुभधरीग्रीवश्रुताना निष्कारणकेरिणो जगति ॥ ६१ ॥
वाल्ला सज्जनसंगमे परगुणे प्रीतिगुणे नमर्ता
विधायां व्यस्य स्वयोगिति रतिन्द्राप्राशान्ध्रम् ॥
कंकि: दुर्लिनि शक्किरामदमे संस्कर्मुकि: खङ्के
* वेष्ववेते विव्वतिव निर्माणगुणासेभयो नरेन्यो नमः ॥ ६२ ॥
विप्राः वेष्वमथा भयुदये क्षभा
सदसि वाकप्रदुः युधि विक्रमः ॥
ग्रासी * चामिरतिवर्षिन * श्रुति
प्रकृतिसिद्धमेव हि महातमभ्रामः ॥ ६३ ॥
प्रदानां प्रच्छं गुहसुपगते संप्रवाविचितः
प्रियं कुत्रा मीने सदसि कथने * चापुरकहः ॥
अनुस्तेनको रक्ष्यां निरपिबासः परकथा:
सतां केनेहिर विषमसिद्धाराशतभलम् ॥ ६४ ॥
करे श्राध्यस्यामः दिरसी शुभपदप्रवियमि
गुढः सत्या वाणी विजयमुज्योगियमतत्तमः ॥
हुँदि * स्वस्वं कुचि: शुर्तमयिगते च अवरणयो-
पिनामयविवेण प्रकृतिमहतां मण्डनमितम् ॥ ६५ ॥

59. सुमातास्य; 62. घेते यें बसानि; 63. चामिरचिति; श्रुति. 64. नापुरकहः; 65. सत्या.
संपत्ति महतां चित्रं भवायुपपहकोमलम् ||
आपत्ति च महाशैलशिलासंघातककर्षणम् || ६६ ||
संततायसि संस्थितस्य पयसो नामापि न * श्रुतेः
मुकाकारत्या तदेव नमीनमपस्थं राजते ||
स्वात्यं सागरस्थुलिकिमधपतिः * सम्मौक्तिकं जायतेः
प्रायेणाधममध्यमोच्चमगुणः * संसर्गमो जायते || ६७ ||
* प्रीणाति य: सुचित्रे: पितरं स पुत्रोः
यज्ञतुरुपेन विशिष्टिकृतिः तत्कलम् ||
तन्नित्त्रमाप्यि सुखे च समकिंयं य-
देत्रयं जगति पुप्पकङ्गो लम्बन्ते || ६८ ||
नत्रत्वोपनयंतः परगुणकथनेः स्वान्गुणान्तः
स्वार्थान्तसङ्गायतो चिततपूणे पीरमवत्यतः परार्धे ||
क्षण्यावक्षप्रक्षकर्मुक्खरमुखान्तः मुखान्तः
सन्तः साधारण्यां जगति बहुमता: कस्यनाथचन्द्रायः || ६९ ||
भवति नशात्तराः फलोऽस्मैः
* नवाचुभिभूमिविलासिनो वनाः ||
अजुज्ज्वः: सत्युप्तः: समृद्धिः:
स्वमाच व्रेष्ट परोपकारिणाम् || ७० ||
श्रोत्रं श्रुतेनव न कुण्डकलेन
द्राजनेन पाणिनेन तु कस्यकोऽन् ||
भिसाति कायः करणार्णाणं
परोपकारिः तु चन्द्रेन || ७१ ||
पापाशिवार्यति योजयतेः हिताय
गुह्यं च गृह्यति गुणान्तः प्रकटीरोति ||

67. श्रुतेः; तन्मौक्तिकं; संवासाते; 68. यः प्रीणातेः; 70. नवाचुभिभूमिः.
आप्तदत्तं च न जाहाति दृढाति काले
सत्तमालङ्करणं धर्मवन्ति सन्तः || ७२ ||

drakṣaṁ dṛṇakṛto viśāvatāte

चन्द्रेऽविकासयति कैषवचकवालम् ||

मान्यतिः जलधरोऽधिप जलं दृढाति
सन्तः स्वयं परहितेः पुत्र धर्मियोगः || ७३ ||

एते सत्तपुष्पः परारथंतकः स्वार्थं परित्यज्य ये सामाल्यास्तु परादेयुधमार्गः स्वार्थीविरोधे ये ||

तेसमेव मानुपराक्षः परहितं स्वार्थीयं निपातितं ये ये तु प्रास्ति निरर्थ्यं परहितं ते के न जानिमहे || ७४ ||

श्रीरेशालमघटोद्वारकः हि गुप्ता द्वारः पुरा तेजस्वितः

श्रीरे साप्तमवेशं तेन पयसः स्वत्सा कृष्णसः हुतः ||

गारं पावकमुण्यमस्तदस्ववहुः तु मित्रायुपरः

युक्तं तेन जलेन शास्तिः सतां मैथी पुनस्वाद्वीपस्ती || ७५ ||

इतः स्वाप्तिः केवलः कुलमित्स्तदेहीद्रिष्टाः

मि आरङ्गारोऽधिः शिशुरूपम् गुणः देशेः इते ||

इति भवेषाणं सह समस्तसंवतेके

रहस्य वित्तमूर्तिं भरस्य च सिद्धवेयः || ७६ ||

tan छिन्नि मज्ज महं जयति मदं पापे रत्नं मा ध्या:

सत्यं ब्रह्मस्य तत् साधुपरङ्गं सेवस्व विद्वज्ञनम् ||

मान्यान्तपय विद्विरोधयुनय प्रचाण्य स्वामगुणाः

न्युति पाल्यं हुः विद्विते कुरु व्यामेत्तत्तरा || ७७ ||

मनसि चचासि काये पुण्यपशुपूपमेलाः

श्रीमुनिमुनपकारश्रेष्ठिमिः * मृणायन्तः ||

73. विकासयिति. 74. एकेऽवेके निपातिति. 75. हात्मा. 76. शरणार्थिनामः. 77. ज्ञानमु. 78. पूर्बयंतः.
परगुणपरमाणूस्पर्शतिविनित्य
निजहिति विक्रमन्त: सन्ति सन्त: कियन्त: || ७८ ||
कि तेन हेमगिरिणा रजताद्रिणा वा
यथाधितायाय तरसस्तरसस्त एव ||
मन्यामेव मर्यमेव यशार्धेवन
कस्कोलिनमवकुट्जा * अपि * चन्दना: स्यु: || ७९ ||
रत्नेमहाक्षतुतुषुन्तु: देवा
न सेविरे भौमविषेण सीतिम् ||
शुच्‍वा विना न प्रवर्मकिराम
न सितिध्राहसिंहस्मति धीरा: || ८० ||
कचिदेऽौ * शायी कचिद्रपि च * पर्य्वेष्काशयन:
कचिचुझिकारारी कचिद्रपि च शाल्योपदयिचि: ||
कचिचत्रत्नाधारी कचिद्रपि च विद्वयामसङ्गहरो
मनस्त्री कार्यार्थीः * गणयति न दुःखः न च सूखस्मू || ८१ ||
ऐश्वर्येः सिद्धृष्ण सुजनता शौर्ये वास्कस्यामो
श्रान्योपदार्जनः शुद्धस्य विनयो वित्तस्य पात्रे व्ययः ||
अकोधस्वपस्तः क्षमा प्रभवितभृपिस्य निवियोज्यः
सबेत्तार्म्यिप सवेत्तार्म्यिप दीर्घे पं मूनयामू || ८२ ||
निन्दन्तू नीतिनिगुणां यदि वा स्तुवन्तू
क्षमः: समाविशातः गर्भछूत वा यथेयम् ||
अधैव वा मर्यमस्तू युगान्त्वे वा
न्यायाध्यापः प्रवाचन्ति पर्वै न धीरा: || ८३ ||
मग्नरस्तय * करण्डप्रेतिततनोऽमोग्नेनद्यवस्तय श्रुधा
कव्यालुविचरय स्वयं निपततो नक्षु मुखे मोगिन: ||

79. कुटजायपि; चन्दनानि. 81. श्या; शयमू; न गणयति.
84. करण्डप्रेतित.
तुस्तरस्तिः सत्यमस्ति तेनैव यातः पथः
लोकः पञ्चत देवमेव हि दुर्गां वृद्धैः क्षये कारणम् ॥ ८४ ॥

पाठितोऽधुराधतृस्तपत्तयेव कन्दकः ॥
प्रायेण सायुज्वतानामस्थायिन्यो विपचयः ॥ ८५ ॥

आळस्य हि मनुष्याणां शरीरस्थो * महारिपुः ॥
नस्त्रयुमसमो वन्धः ॥ तवा यं नवसीदृषि ॥ ८६ ॥

छिन्नोपी रोहिताः तरः कलोपयुगचियते पुनःशन्द्रः ॥
इति बिगुमश्चतः सन्तः संतप्यन्ते ॥ न ते विपदः ॥ ८७ ॥

नेता यस्य वृहस्पति: प्रहरणं वरजं चुरा: तेनिना:
स्वायं दुर्गेभिः महत्त्वः किल हरेर्रेवावतः वारणः ॥
इतिभर्ष्यायिनितोऽधुराधतृस्तपत्तयेव कन्दकः परः संगेन ॥
तद्रक्षा कर्ममेव दैवशरणं विधिविधुथः पौराणम् ॥ ८८ ॥

कर्मावतं फलं पुर्णां बुद्धि: कर्मोजुसारिणी ॥
तथापि सुनिया माये सुबिचारः कुष्ठः ॥ ८९ ॥

खल्वादेते दिवसेष्वस्य किरः संतापितो मस्तके
बाल्यःश्रेष्ठमनातपं विधिविधाशचतुस्य सूलं गतः ॥
तार्थस्य महामहतेन पतता भयं सशाब्दं दिरः
प्रायो गच्छति यतः भाग्यरहितस्त्रेषां यात्यापदः ॥ ९० ॥

शालिद्रिवाकर्षोऽघोःपीडनं
गाजस्युममयोरापि वन्धनम् ॥
मतिमतां च विठाक्य दरिद्रां
विधिर्दशी वर्धानिति मे मति: ॥ ९१ ॥

86. महारिपुः; क्षयों नावसीदृषि. 87. न विपदः लोके. 88 इत्यादिर्घ. 90. This line changes place with the second.
क्लो ताबदोषभिरामकरं
पुष्परत्नसंकरण सुखः ॥
तद्विष्ट तत्त्वंअभिकर्षणं चः
द्रह्म कर्पसपिण्डमात विच्छे ॥ ९२ ॥
पतं नेव यदा करीरविटरे दोषो वसन्तस्य किम
नोत्त्रोपद्वड़ोकते यथी दिवसं सुरेश्वरं किम दूषणम् ॥
थारं नेव पति वा तात्सुकु मुखे मेघस्य किम दूषणं
यत्युवं विपिण्डा वस्त्रादिलिखितं तन्माणिनां कः श्रमः ॥ ९३ ॥

नमस्तायमो देववाण्यु हरविवेषतेपि वशाया
विश्रविष्यं सोपिः प्रतिनियतकरणमःकल्पः ॥
फलं कर्मयथः विविद्वमः च विश्रिता
नमस्तकरणमेव विविचिपि न एवंः प्रसर्वति ॥ ९४ ॥

ब्रह्मा येन कुटालसदिकयितो भ्राह्मणंभाण्योदरे
विण्यपुनं दृश्यावतारगहने क्षितो महासंकरं ॥
रुपः येन कपालपाणिपुष्कले विष्णुतमं कारितः
सूर्यं प्रायम्यं विश्वामेव गगने तस्मै नमः कर्मणे ॥ ९५ ॥

ज्ञानं तिष्ठति: फलं नेव कर्तं न शीतं
विवाहितं नेव न च यलक्ततापि सेवा ॥
भायानि पूर्वस्थिसा सङ्कु संचितानि
कारे फलं गुरुस्य यथैव ब्रूक्षा: ॥ ९६ ॥

वने रने शारुजलाक्रिष्टि
भावानि पर्वतमस्तके वा ॥
सुसं प्रमारं विषमस्थितं वा
रक्षितं पुष्पानि पुरआ क्रुिनि ॥ ९७ ॥

या सायंहन्त बहृतकरोति विदुषो मूतोहितायन्त्रिधिणः
प्रत्यं कर्तं परोक्षश्चुरं हालाहलं तत्त्वणात् ॥

94. यदि किमसः
नामारायण सतियां भगवतीं भोक्शुं फलं वाहिष्ठ
हे साधो व्यसनेन्दुपु विगुलवायस्या तुया मा कथा: ॥९८॥

गुणवद्गुणचव्वा कुर्वता * कार्यमारूः
परितिर्वधाय यलतः धन्तेवन ॥
अनिर्लसफुतां कर्मणामाचिपते-
मेधत हद्यवधाही शल्यतुल्यो विपाकः ॥ ९९ ॥

स्थायाः * वैद्यरथयां पचति तिलक्षलिंपियंतःदेशनादीः:
सौरणेन्द्रकुशाशिपितिः वसुधामकृमदस्य हेतोः ॥
चिद्वा कप्चुक्षलन्त्रुतिमिह कुर्वते कोद्राणां समत्तर-
त्यापेयां कर्मभूमिं चरति मनुजो यस्तपो मन्दंभायः: ॥१००॥

मन्त्रितव्यमाति यावु मेसशिवं राक्रुवत्वाहे
चाणिव्रम क्विपेवनादी सकंहदा विद्या: कला: * दिवश्तामुः ॥
आकारां विपुरुः प्रायः वगुच्छत्वा प्रत्यैव पुरूः
नामायं महतीह मन्यविषयो महायस्य नासा: कुल: ॥१०१॥

भीमं वनं मचमति तस्य पुर्ण प्रधानं
स्वरो जनं: सुजनतमुपायति तस्य ॥
कुस्तना च भूमचति सचिदिन्तपूर्णा
गस्यासित पूवस्यर्तं विपुरुः वरस्य ॥ १०२ ॥

को लाभो गुणसंगमं किमसुक्तं आपेतं: संगति:
का हानि: समयुक्तिंनिपुणता का ग्यमतेव रति: ॥
कः शुरोविज्ञातिन्द्रियः प्रियतमा काजुग्रता कि चने
वद्या कि सुखमस्वास्थगमनं राख्यं किमाभास्फलम् ॥ १०३॥

माल्यतीकुस्मुस्येव के गतीह िनस्वच: ॥
मुखः या सूचेोकस्य शीर्ष्येति वर एव वा ॥ १०४ ॥
अप्रतिवचनद्रियः प्रियचनायः स्वदारापरितुष्टः: ॥
परपरिचानविदः: सचित्कचिन्नपिंडता वसुधा ॥ १०५॥

99. कार्याजालम्; 100. वैद्यरथम्; 101. शिखरः;
MISCELLANEOUS.

अभारां हद्दयं यथैव वदनं * यद्बर्षणान्तरंगतं 
भावः पर्वतस्तुक्षधिमारीसम: क्षीणं न विवाहते II 
चित्रं पुरात्तत्तोयतरं विद्रहित्रादंखितं 
नारी नाम विषादुरौरिं लता दोषे: समं वर्धिता II 1 II

106. कुलत्य वत्ते: 107. खननं; 110. कलम्ब. अजुवर्त्मा:।
1. सहस्रणालंगतम्.
अभिमुखनिहातस्य सतस्तिच्छतु तावजयोधवा वर्गः।
उसयवल्साधुवाद अर्थाणसुखोसो वतात्वथेऽम्॥ २॥

इययेतिसिम्वा निरवधिधचकुवृत्तियश्चे
वयाहो वा राहुः प्रभवति चशमकारविशयः॥

महीमको मध्य यद्यमवहृज्जस्तिसिेः
शिरेशाय शालुनिनिगलति परं संवज्जति च॥ ३॥

उदन्बच्छः भूः स च निदिगर्यन योजनशतं
सदा पान्यः पूजा गगनपरिमाणं कल्योणः॥

इति प्रयों भावः स्तुरदधिमुद्रामुक्तितः
सत्वां प्रकृत्येशः पुनर्जीविता चिज्जते॥ ४॥

एको देवः केदास्वो वा शिवो वा
एकं मिर्द्ध भूपतिर्वा यतीर्वा॥
एको वासः पचने वा वने वा
एका भावः सुन्दरी वा दुरी वा॥ ५॥

कमठुकाक्ष्यवत्रविनयिपितव विवृत्तापि चढ़ति वसुध्रेयमुः
प्रतिप्रस्ममदमनसां न फः (च ?) छति दुःसां युगात्तेज्जित॥८॥

के न्यायस्य मरणस्य न वपुष्च श्रमो न श्रीपत्येष वातिक वा नासित परिमो दिनपतेरास्ते न वक्ष्यः॥
* शित्व्यायेकमृतुकुजम् * स्वमसा श्राव्यो जनो जजः जजते निर्वाचः प्रतिप्रस्वस्तुधु सतामेर्गदि गोत्रवत्मः॥ ७॥

क्रो न यती वशं तोके मुखे पिपेड़न पूर्वः
मुद्रस्थ मुखोनेपन करोति मपुरुषावनिम्॥ ८॥

ख्रु०: सत्य पाह्या वर्षेपुत्र: स्वभावध्विन्यापरमाणु:ज्ञोऽधयताः
स्वाभिः यस्य परः परः वरः * स पुमानेकः सतामग्रणी:॥

7. किंचि नित्यातः न मनसा 9. परस्मै नैकः
* हुष्पौद्रस्पृष्टपुर्णाय पिबति भ्रोतः पाति बाड़यो जीतुस्ततु निद्राधसंभृतजगत्संतायायविशिष्ट्ये ॥ ९ ॥

हूराद्यूं घट्यति न वर्ष दूरवधापथवार्
त्यक्तवा भूयो महाति निरतः सत्समार्गजनेषु ॥
मन्दे मन्दे रचयति यद्वे लोकविचारातुवस्था
कार्म मन्त्री कविरिच सदा खेदमार्गसुक्तः ॥ १० ॥

दैवेन प्रभुणा स्वयं जगति यदस्य प्रमाणीकृतं
तत्त्वयोपमेनमनागपि महाश्रेयस्यः कारणम् ॥
सर्वाशिकस्पौर्णेऽगुः जगत्वरे * वर्णयोगोऽरुः
सुहृत्या एव पतन्ति चातकस्येऽगुः प्रियाः प्रायोगिन्यः ॥ ११ ॥

परिचरित्वा: सन्तो बधयि कथयित्वा न सदुपदेशम्
यास्तेवां सैलकायस्ताश्च वेत महान्ति शाकाशणी ॥ १२ ॥

पायः: * कन्दुकपते शमत्त्वायः पत्वन्ति ॥
तथा त्वनायः पतति मौनिपुण्डपतिनः यथा ॥ १३ ॥

यद्ब्राह्मण देवधर्या गंगासपोजः काराचितिधिष्ठा जातम् ॥
अवकारलिकम् विकिरिच तत्तित क्रकवमुकुन्दं ॥ १४ ॥

वशचनां: * मदनविश्रयकर्ताहितशुन्तनिन्द्राभिः
स्वचवं हेमविश्रुणार्य तुरगं विलम्बि यहांकिता: ॥
वीणसेवेणमदकङ्गाहः: सुस्तू यथोऽक्षते
तत्त्वं हुँडहोऽक्षवत्वस्त्वदाय धर्मस्य विकृतिजितम् ॥ १५ ॥

ये: * संतोषविन्तथस्यप्रसृदङ्गातस्तेषां न भिन्नो मुद्रो
ये तवऽन्त्रे खलोमसंकृमंचित्यस्तेषां न वृष्णा हता ॥

इत्यं कस्य क्रतेतुः स विदिना ताट्पर्यं संपदं स्वातंत्र्येल समावधेष्ममहिमा भेधैने मे रोच्चे ॥ १६ ॥

9. हुष्पौ. 11. वर्ष्ययः. 13. पातिनोलपत्त्वायः. 15. मदभिर्भन्द. 16. संतोषस्यप्रमोदमुदिताः.
रक्तम् कमलानां सत्युपरित्यागं परोपकारित्वम् ॥
असतां च निर्दयत्वं स्वभावसङ्कल्पं विचु, वित्यम् ॥ १७ ॥
चो हि सत्यं परमं विभूषणं
गजाङ्गाया: कृष्णात * कठौँ च ॥
विज्ञाप्तं विचैव पुनस्तथा क्रमम्
श्रीरं हि सर्वस्य नरस्य भूषणाम् ॥ १८ ॥
वरं तुझाचूझाहुशिरघरिण: कापि * विषमे
पतितवायं कायं: कठिनोपन्दत्वमिन्द्रिष्टः ॥
वरं न्यस्तो हस्त: फणिपतिमुखेन तीव्रदाने
वरं वही पातस्तदपि न कुः: शीतविच्छिदः: ॥ १९ ॥
विच्र मिरसायासद्वमारुवयस्वायतो
विपदि महतान धैर्यव्रं मद्दीतिः मोहसे: ॥
* अधि जडमते कल्यापये व्यक्तविनिजकमः
कुलशिवरिण: गुड्रा नैते न वा जलराशिः: ॥ २० ॥
स्पृह्यति सुजोयोर्नतरमायतकरवालकरुक्तबिविधारण्यम् ॥
विज्ञायार्विद्वायं भु सुप्रमोदविनिते ॥ २१ ॥
अथममुततिधानान् नायकोप्रोष्णीनां
शतिष्ठगुनमातः शम्भुमृगवन्तः ॥
विहर्यति न चैऽन्य राजपक्षम् शासाङः
हतविष्पिरपराकः केल वा लङ्कनीः: ॥ २२ ॥
श्रुंं सत्य सविभ्रमया पुरावतः श्रेष्ठतपावोज्वला
कृष्णीरितिसुभूयते चिरमुस्यस्ते शुष्मे कसमिणः ॥
विच्छले नित्याद्यन्तकलहोद्वारदलन्तुरकः
मुक्ताजालामिभिष प्रयाति ज्ञतिः स्रज्ञिशिशोदयताम् ॥ २३ ॥

18. कृष्णात्. 19. पुल्ले. 20. आपि.
अथ वैराग्यशातकम्

दिक्कालाधननवविचारानन्तविन्नामेतमृतेः
स्वातुपुरुषेकमनाय नमः शान्ताय तेजसे ॥ १ ॥

वीर्दाहो मत्सरप्रस्तः प्रवचः समयूपितः ॥ २ ॥
अयोध्यपवहात्तथाये जीणमाणः सुमाहितम् ॥

न संसारवेदं चरतमुप्यावृणि कुशानः
विप्रकः पुरुषान्म जनयति भयं मे विमुखः ॥
महान्तः । पुरुषौधिष्ठिरपरिव्रृहितः हि विषया
महान्तो जायन्ते व्यस्ननिभिद्रातुं विषयिणांम् ॥ ३ ॥

उत्क्रां निधिशक्तः क्षितितं ध्वाता गिरेर्बारं
निस्तीणः सरितां पतितुपत्यो यलन संसोधिता: ॥
मन्नाराधननतं रेण मनसा नीता: ईमशाने निशा:
* प्रातः काणवराकोऽस्मि न मया * त्रृणोधुना मुख मामृ ॥ ॥

* प्रातः देशमन्नकुरुविष्म प्रातं न किंचिदकल ॥
त्यत्वा जातिकलाभिरपाणिनतिः सेवा क्तता निषेधा ॥
भूकं मानविचारित राजस्वशाद्यः काकव­
तृणोऽस्मि पापकम्पनितते नातापि संतुष्टसि ॥ ५ ॥

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

3. पुरुषौधिष्ठिरपरिगृहीतः, पुरुषौधिष्ठिरमणि गृहीतः, 4. संप्रासिं सराको: ॥
5. सहा 5. पुरुषौधिष्ठिर, करिनि,
खटाछोपाः सोढः कथमपि तदाराधनपरेः
निगुणान्तर्वाणं हसितमपि शून्येन मनसा ॥
कुटक्षितस्तमः * प्रतिहतधियामञजटिरपि
लमाशो मोघशो * किमु परस्तो नर्त्यपि मामु ॥ ६ ॥
आदिप्रक्ष गतागतेशहरः संशोधते जीवितं
व्यापारेत्वकाड़ेभारूम्भमिः कारोऽन विद्वायते ॥
द्वाहा जन्मजैविकिपितरां शास्त्रः नीत्यटोते
पीवा मोहमयं प्रमादविद्यापुमच्छूतं जयतु ॥ ७ ॥
दीना दीनम्यः सदैव शिष्यृकैरहक्षुर्जीणीमवरा
कोशाक्तः * युधितैर्नरैं विभुरा दद्धेऽत्र चेद्रेनिः ॥
यात्रामुखयेन * गद्दर्गवद्वद्विस्विद्विदिनानस्तः
कौ देवीति वदेतस्वरुप्जतस्याधि मनस्वी जनः ॥ ८ ॥
निव्वता भोगेच्छा पुस्तवबहुमानो विगमितः
समाना: स्वयंता: सप्तिर सुह्वसो जीवितस्मातः ॥
* शृणुपौरुषोंचानेन धनिनिमिरवस्येव नयने
अहो * धृष्टः कायस्तदपि मरणापायचकितः ॥ ९ ॥
हंसारूपमयवत्तलमुम्बाणाः धात्वा महत्कालिपतं
व्यालानां पवस्तुराहुर्मुजः सूत्तः स्वलोलायिनः ॥
संसाराणिवटुजनरकमधियाः वृत्तः कृता सा नृणां
यामचेष्यताः प्रयावति * सततं सचेवः समाति गुणाः ॥ १० ॥
न ध्यात्व पद्मीश्वरस्य विधिवत्सारसर्वविचित्रचये
स्वगौर्द्वरकपादपादपनपुरुषेऽपि नोपाजितः ॥
* नारीपिपितपयोधरोगयुगलं स्वेदपि नालिन्ति
मातु: कृतवर्मेव योवनवानवच्छेदे कुटारा वयमुः ॥ ११ ॥

6. प्रहस्वतिभ्रमा; किमपर. 7. श्रव. 8. श्रधिततिरस्विधुरा; गद्दर्ग
लदृच्छि. 9. श्रव; शैलस्तुव्यानं; •ङ्गुः; 10. सहस्त्र; 11. सुगुलम.
भोगा न भुज्धा वयमेव भुज्धा
स्त्यो न तस्त वयमेव तस्ता:॥
कारणो न यातो वयमेव्याता:
स्त्रुष्णा न जीर्णो वयमेव जीर्णी:॥ १२॥
श्लोकं न श्रमया गृहोत्तिष्ठतं स्वयं लक्ष्यं न संतोषम:॥
* सोडो हुःसहस्तिफळतत्पल क्रेष्णो न तस्त तपः॥
ध्यातं विचित्रमहर्षिणं नियमितप्राप्यने शाम्भो: पदं
तत्तकमेण कुंति यद्वेद मुनिभस्वात्स्ते: * फलेष्वटिता:॥ १३॥
धिमिभुज्घसमापितं पद्धतेरक्षितं दिरः॥
गार्भापि निर्मितियतं तुष्णेकं तह्यायते॥ १४॥
वेनेवामवर्षण्डेन संपातो निशि चन्द्रसः॥
तेनेव च दिवः * भाजुर्यो दौर्गेतयेमेत्योः॥ १५॥
अवश्यं यातारिखितरमुखित्वापि विखया
विकारो न केदद्ध्वजाति न जनो यत्वध्यममून॥
ब्रज्ञ: स्वात्मक्ष्यादतुल्यपरितापाय मनसः
स्वयं त्यक्तः * त्रेषेत श्रामसुखमनन्तं विद्वपितः॥ १६॥
विवेकव्याकोशे विकसति * शाम्व शाम्यापि तुषः
परिष्परमुः तुः प्रसरावितर सा परिणति:॥
जराजीपेश्वरश्रस्यनस्यनशस्येप्पुषापणः ॥
स्त्रुष्णापात्रं यथ्यं भवति महतामध्यपिता:॥ १७॥
क्रशं कण: स्वयं: श्रवणापित: पुष्च्छविकलो
ब्रणी: * पूर्णिणाः: क्रमिकुलश्चतीर्ष्टद्रव्यतुः॥
श्लुकश्चामो जीर्णी: * पितरककपालापितगतः
शुद्धिभमेति ध्वनि हतस्मि च हन्तयेव मदनः॥ १८॥

13. सोडा हुःसहस्तिफळतप्ता: केशोः; फलेष्वेत्तितमृ; 15. भाजुः
हप्यः; 16. स्वते: 17. श्लेष:; २४: कुपापाण्डः 18. पूर्णिन्त्रा:; पितरककपालापित,
पेठरककपालाहित।
मिस्कादानं तद्दृशि नीरसमेक्वारं
शाम्या च भु: परिजो निजवेदेहामात्रम् ॥
वसं न्युजीस्यात्शखण्डमय च कथा
हाहा तथापि सिष्यात्र जहाति चैत: ॥ १९ ॥

स्तन् मांसग्रन्थि कनककलशाबिश्युपंमिति
सुखः श्रेष्टागरं तद्दृशि च शाश्वान्त तुलितम् ॥
रववन्यृक्ष्यः कतिष्करिशरसपरिधि। जगन्-
महो निच्छ रूपं कविजनविश्वेश्यङ्कुरुक्तम् ॥ २० ॥

* अजन्माहात्म्यं पततु * शलभो द्रीपदहने
त्स मीनोपयम्यानाहिदिश्युतमभातु पिठितम् ॥
विज्ञानन्तोप्यते वयसिस्विप्नजाँवजित्वायः
न्मुखः कामान्तह गहनो मोहमहिमा ॥ २१ ॥

* फलमधमनाय स्वादु पानाय तोयं
* शयनमवनिपुंगू चढ़करे वाससी ॥
* नवमयम्यपानान्तसबिंद्रियाणि-

महीनयमभुमन्तु नोतसहे दुर्ज्ञानामू ॥ २२ ॥

* विपुलदृश्ये भैविभिजिन्मितु पुरा

विद्युततपरार्नाअत्तथग्यित्वाय तुष्ण यथा ॥

इस हि भुवनान्येन्द्रीरासघं तरंगे

कतिपयपुरुसवाहे पुंसः क एव मद्वरः ॥ २३ ॥

तत्वं राजा वयम्यपुसितस्यम्यसासिनोऽवस्थतः

स्यात्स्तवं विम्बवेयार्यान्सि कथयो दिश्यं प्रतन्त्विन्न नः ॥

19. च जीवनसत्क्रिणि, च जीवनसत्क्रिणाति; विषया न परिलक्षित; 20. ेकर्षणदिती; जगनं परं; 21. अजन्माहात्म्यं, अजन्माहात्म्यं; शालभस्वीत; 22. विश; ेकविनिद्रेष्टे; नियुक्ति, वनलं; 23. विपुलदृश्यं.
हेतु मान्य नातिदृशयुक्तश्चर्यायथोपनितः
वधस्मात्र रामायनायांति वयमये कान्ततो निस्पुष्पहः ॥ २४ ॥

अभूक्तां यस्य चस्मात्र न यातः नृपदति-
शंकस्त्रस्या ताब्दे क इव बहुमानः क्षितिभुजाम् ॥
तदर्दशायैव तद्वचव देशोरं पत्यो
विषये कर्त्ये विद्धाति जडः प्रणुत गुद्म ॥ २५ ॥

श्रुतिपिण्डो जड़रेखया वञ्चितः सर्वस्ययं नन्वणुः-
* भूगीक्तय त्वमेव संसुङ्गदति राजसः * गणा भुजते ॥
* तदुद्दैद्यतेऽधि न किमयि शुद्धा दरिद्रा भूराः
विधिक्रंतायुप्याधिमानः * वनकां वाज्जल्लि वेस्योपि ये ॥ २६ ॥

न नृषा न विदा न * गायनाः
न परद्रोहनवन्दुद्रयः ॥
सुपरश्रीति नाम के वर्यः
कुमारामिनि न यो:ःः ॥ २७ ॥

पुरा * विद्वासीनामयमावतां केलशतये
गाता कालेनासै विषयसुस्वसितःः विषयिणाम ॥
इति न तृ प्रेत्य क्षितिनहृतः शाक्षविभचः
नहो कर्त्य सापि प्रतिदीमिनममयः प्रविष्टि ॥ २८ ॥

स जातं: कौप्यासीनीन्द्रनिरुणा मुर्शित धवलं
कपालं यस्योचित्विनिहितमकारविचये ॥
नृउः: * प्राणवाणप्रवणमतिमः कैशिकनुवा
नमस्त्र: कः पुस्तायमतुद्धैवायः: ॥ २९ ॥

26. रक्तगीत्य तमेव, गणेशुभयं; नो शुद्धृद्यतेऽध्यय्र किमि ते; धनकानाः;
7. गायका; 28. विद्वासीधुमासंधिया; 29. प्राणवाणप्रवल्लमतिमः।
* अर्थानामीशिले तथ वयस्मपि च * गिरामीशमेः यावदर्थे
शूरस्त्रवं * वादिद्वेगवरदावनविधावक्ष्यम पादवर नः।।
सेवन्ते त्वां धनाद्या * मतिमलहते यामपि श्रीतुकामा
मेध्यास्था न चेत्तचर्या च मम सुत्राभेश राजनातोत्सिम।।३०

यद्य किरिक्षोदहं धिप इव मद्राभः समभवं
तदा सर्वशेषश्रीमोत्यवचवार् विशिष्टं मम मनं।।
यद्य किरिक्षिकिरिहु धनजनसकाशद्रवगतं
तदा मुखोंस्मिति ज्वर इव द्रो में ध्ययगतं।।३१।।

अतिकांतं: कालों * लटस्तलवानिमोघसुभोगो
समंतं: आल्वा: समं सुहिरिमहति * संसारसरीष।।
इद्यां स्वःसिङ्गोस्तभुवमि समाक्त्वनागिरि:
सुतारि: पूकारि: दिव्विन्दिव शिवेति प्रतनुम:।।३२।।

माने * म्लोत्तिति छिडंति व वसुनि धिष्ठि प्रयातेनाधिनि
क्रीणे कर्दुजन गाते परिजने नंदे शर्मेनाचिने॥
युक्ते केवलसेतु वायुः ओऽजन्वुक्त्वनाययः
* पूत्मावतिरीयन्त्रकर्दुर्वद्द्वक्ते निवासं: काचिति।।३३।।

परोपका चेतांसि प्रतिद्विससमारयती * बहु हा
प्रसादं चिं नेतुं विशालिय इद्रयः * केशाकक्षिलम्।।
प्रसङ्गे * ल्योत्तं: स्वरसुदितचित्तमातमयुणे
विमुक्त्: संकल्प: किमाभिविगतं पुष्यति न ते।।३४।।

भोगे रोमवर्यं कुले च्युतिसवं चिचे सुपालान्यः
* माने द्वैन्यमं वले रिपुस्मं रूपे जराया भयम्॥

30. अर्थानामीवशस्त्रत्वं; गिरामीश्या; वात्स्मि; हल्लिएनविलियो; चेत्तवचं, ते
चेत्तिधि; 32. अनितालवानिमोघसुभो; संसारसरीषः; 33. म्लोत्तिति; 34. बहुः
केशाक्षिलम्, कुज्यायाकलम्; तथेव; 35. माने.
शाखेः * वादमयं शुरुं खलमयं कायं कृतान्ताज्ञां
सर्वं वस्तु भवायनिं भुवि नृणं बैरामयंचावामयं || ३५ ||
अमीयां प्राणान्तु तुढितविशिष्टिनीपतवापसा
कृते किं नास्मासिनिविग्रहितविवेकेन्यच्यवसितम् ||
* यदास्तानामेवः * द्रविणमदनः संहमनसा
कृतं वीतैवमैवप्रिनिज्ञुणकथयापातकमपि || ३६ ||
* रस्या सा नगरी महान्त नुपाति सामन्तचकः च तः
तपायेः तस्य च सा वितुधपरिपत्ताधन्यदिव्यानानाः ||
* उदिकः स च राजपुत्रनिवहते वन्दनस्ता कथा:
सर्वं यस्यं वशाकारस्वृतिपरं कालाय तस्मै नमः || ३७ ||
बयं येघो * जाताधिकरस्मगता एव खलु ते
सामं चैः संतद्वाः * स्त्रितिनिपत्तां तेषपि गमिता: ||
इद्यानेति समः प्रतिदिवक्ष्मालयस्तानां
* गतास्तुङ्गावस्थां सिक्तिलिनिदीतीतत्तवसि: || ३८ ||
* यदार्थके कविढि पुरे तत तिष्ठत्वैऽपि
यथाप्येकसदुः वहस्तस्तत्र नैकोऽपि चान्ते ||
इत्यं चैमै रजनिदिवस्से दोढ़त्यन्दाविवाढः
कांः कालवा * शुचनवसे क्रीडः * प्राणिऻः || ३९ ||
तपस्यात् सन्तः किमनिनिवस्मां घरनवा
शुप्रोदायान्तरात्ते परिधारामः * सविनयम् ||
पिबामः शाखाभालु विविधकार्यसृतरसा
ब्रविषा: किं कृमः तिमिनिमेयशुयुष्मे || ४० ||

35. वादि. 36. यदास्ता. 37. अनिःशुभमनसा. 38. श्रातं: कठमहोः; स्वपि
पारमपिता; सहुता; स्मृतिपर्र्वं. 38. जाताधिकरस्मगता, जाताधित्यस्मगता; स्मरणः
देवी; हता. 39. यदार्थकः; चान्ते न चैकः; सह बुङ्कलः; प्राणिषारे:.
40. सविनयान. 
गद्याती र इमानगिरिद्विलालप्रसादस्वरूप 
ब्रह्मध्यानभव्यसनविजयना योगनिविदा गतस्य ॥
कि तेनां प्रव्यभ मुदिक्षतेष्वर्ते निविन्धयात्रा: 
* कष्ट्यन्ते जराधरणा: श्रुद्धमिसे मद्द्रये ॥ ४१ ॥

स्वरूपस्फारस्त्रेयोत्स्थाधविठतं कापि पुनिष्ठे 
* शुकासी: शान्तधवनिषु रजनीषु दुस्वरित: ॥
भवामोगोभिष्रु: दिब्व दिव * शिवेशुरुवच्चसा 
कद्र ष्पामान्यन्द्रतबुधवासापुत्रद्वार: ॥ ४२ ॥

महादेवो देव: सरिद्रपि च सैवामरसरी- 
हुहा पवागारं वसनमपि ता पव हरित: ॥
शुद्धा कालों * बतमिद्रमदेयद्वावतामिति 
किष्ण: वक्ष्यमो वदविद्वर एवास्तु यथिता ॥ ४३ ॥

श्रे: शार्व * स्वर्गीयप्रपतिशिरस्त: क्षितिघर्न 
महीरावुरुक्षत्रविनमवनेश्वापि जलज्ञिम् ॥
* अधोश्वो गङ्गे यंद्रमुपगता स्तोत्रमथवा 
विवेकाधितां महति विनिपात: श्रावसु: ॥ ४४ ॥

आशा नाम नदी मनोरथजला उपातरज्जावकुला 
रागामहवती विकर्कविहया * चैवेष्वरसशंसिनी ॥
मोहारसुदुस्तरतिगहना प्रोतुक्षदीनितातरी 
तस्या: पारगता विश्रुद्धमनसो नन्दि योगीश्वर: ॥४५॥

आसंसारं भिम्रवनमिंदं चिन्त्यं तात तात- 
श्रेवासार्क नयनपद्वी ऋग्रवर्मोगतो वा ॥

41. संघास्यन्ते जरङ्गरणा: श्रुद्धमिक्षुविनोदसः, कष्ट्यन्ते जरङ्गरणा: 
स्वामसके मद्द्रये. 42. समासीनाः; शिवेशुरुवच्चसा, शिवेशुरुवच्चसा; शिवेशुरु 
वचसः 43. *मद्ग्रजतातिमिंदे. 44. स्वर्गीयपतिः शिरस्ततः, स्वर्गीयपतिः शिरस्ततः; 
अयो गङ्गा सेये. 45. चरमः.
योरं धचते विशयकरणीयोगदर्शाभिमान:-
प्रनवस्यातः करणकरणि: सत्यमात्रान्तियोऽयम् ॥ ४६ ॥

ये वर्धनान्ते धरंपतिपुर्णार्थवानादुःक्षमाजो
ये चाल्पल्ल व्यति विशयाश्रयपर्यंतहुःक्रेष्णे: ॥
तेषार्थान्त: सचितिहसितं वासराणां स्मरेऽयं
ध्यानन्ते: शिखरिकु हर्द्रव्यावशायानिष्णः ॥ ४७ ॥

विद्वा नाधिगता कल्पक्षरहिता विन्तं च नोपार्जितं
शुचेः शार्यं समाहितं मनसा पिन्तोऽसंपार्जितः ॥
* आठोऽयद्यतोऽऽना हुतमा: सम्प्रेष्यं नालिक्षितः:
कालोऽयं परिविण्डहोत्तपत्या काकैरीव: * प्रेषितः ॥ ४८ ॥

वितीये संबंधे तदनंक्रणपूणेश्रूद्यः:
संस्त: संसारे: विगुप्तपरियमा विधिगतीः ॥
वर्ष पुण्यारण्ये परिणधारचन्द्रकिरणाः
त्रियामां नेप्तमां हर्तरणचित्रकृतशरण: ॥ ४९ ॥

वयमिह परितुष्य वल्क्लेस्तवं दुःक्रः:
सम इह परितोषो विनिर्विशेषो विशेषः ॥
स तु: भवतु दुःखेऽ यद्य तुष्णां विद्वाचा
मनसि: च परितुष्येको अध्येकान्तेदुःखः ॥ ५० ॥

* यदेतस्तवस्मिनं विक्षरणकार्यमकरणमां
सहायः संबास: श्रुतिपुष्पामकर्णकतफलम् ॥
मनो मन्त्रस्ट्रादं बह्यर्पि चितरस्यापि विशुष्णः
श्री जाने कस्यैवा परिणामतिस्वदर्शक पतस: ॥ ५१ ॥

46. गार्गुयाभिमान; 48. सोऽऽचना: प्रियमाणा:; प्रेक्षितः; 49. विशिष्यपरियमा
विगुप्तम, विक्षरणपरियमा विधिगतम; किरेण्यियामां, किरे त्रियामां; 50. च
समासः भवति; 51. यदेतस्तवस्मिनं.
पाणि: पार्त पवित्रं भ्रमणपरिगतं ब्रह्ममशस्त्रमद्रम विस्तीर्णं व ब्रह्माशादशकसमपि तत्त्वभद्यम्प्रवृत्ति ||

वेषां * विषसंहतानः करणपरिणाति: स्वात्मसंतोषिणादि धन्या: संस्थानवैन्यूत्यतिकरणिकरः कर्म न्यवेत्यन्ति।}})

* दुराराध्यायाभामी तुरगचंद्रचिति: क्षितिःकोजः वर्यं तु स्त्रोतेरुत्का: महति व पदे बद्धविधान: न।

जरा देहे सुभुद्धिपति: सकंतल जीवितसमि: सबे नायनच्छत्रो ज्योति विहुःपतिः ग्ताण्य तपः। ||

भोगा मैथिकितानमध्यविभाषांत्सोदामिनिचक्षुः
आयुर्वीसिविभाषाग्नि परदीर्घानामान्यज्ञासुर: ||

होऽः * याचनतालोऽ* तुमुःतामित्याकलयु वर्तः
योऽः भेयसमधिसिद्धिस्युः वुःः विद्धवः बुःः। ||

पुष्येः प्रामे बने वा महति सितपरःछविपारीः कपारीः
मात्रय * न्यायगमि जिःज्ञातं तुमुःमुद्ध्वघुगोपणं ग्रंथम।

झार झार यहुः: प्रदुःस्तो वमुःसदरवीपुरणाय मुःताराः
मानी प्राणी त्रिस्तेशे न पुःःस्तिं तुल्यक्षेपयेशु दीनः। ||

चाण्डालः किमथि हिजातिरथवा सुःध्रोषथ किं तपः:
किवा * तस्यचिवेयकेशादमितियोऽगीववः: कोपि किमू ||

* इत्युपत्तिविकल्पांज्ञाम्षुः: संभाम्यमाणा जसः
ने कुःःः पायः नेव तुष्यमनस्तो यान्ति स्वर्यं योगिनः। ||

52. संयमाशादशकसमपि, संयमाशादशकसमपि:; विषसंहतानः करणपरिणाति: 53;

दुराराध्य: स्त्रामी; समहति: दुःसिद्ध: 54. याचनतालोः; जल स्थावित्यकलयुः 55;

भानांभ: विविषः; स च बन्यः; 56. तत्त्वनवेशः; सुमुखिरामाध्यमाणा, सुमुखिरामाध्यमाणा:}
अहो धन्यः कैशिक्षितसभवन्धन्यात्करः
* वनान्तेचिन्नघोरो विषमविषयादीविषगतिम् ॥
शरचन्द्रेऽप्रस्थनान्यवलयगमामोगनुमानः
नयन्ते खे रात्रि * सुकुलचयचिन्तेक्षरणः: ॥ ५७ ॥
पत्रस्माध्युर्मेलिङ्गवहनाद्यासकादः
श्रेयोमांगमोषुदः पदमन्वयापूर्वशः श्रापात् ॥
शान्तं भावमुपाहि संत्यज तिजः कलोकलोकः गाति
मा भूयो भज महुःः सपवतः चेतः प्रसीदाधुः ॥ ५८ ॥

पुण्येचुरुङ्खरफः: * प्रियेयसहितेत्वृत्ति कुरुव्याधुः
भूजयानववलकैरकर्मैरसिद्ध यामो * चनमूः ॥
शुद्राणमविवेकमूढमानः यथेवरणः सदा
* वित्त्वाधिविकारविकल्पिणां नामापि न श्रूयःः ॥ ५९ ॥

मोहं माजेय तास्मापेऽरति चन्द्रऽचंचुः डांडः
चेतः स्वायतद्विनिततथुवामासिंहमङ्गिकुकः ॥
को वा वीचितु वुदुदेव च तदिनेशारु च ह्रीषु च
ज्ञाताश्रेष्ठु च पत्तगेषु च सार्थेश्वु च प्रत्यः: ॥ ६० ॥

अमेव गातं सरस्करं: पार्थ्यो ब्रह्मिणात्यः
पृष्ठे दीपावलयरण्तं चामरमार्गःहिणीताः ॥
यद्वस्ते च कुरु भवसास्वाद्व झप्पतव
नो चेतेतः: प्रविध सहस्त निर्बिकल्पे सुमाधीः ॥ ६१ ॥

विरमत तुष्या योविन्दक्षात्सत्कात्ब्रह्मव्रुः
त्तुस्त करणामेत्त्रेवात्मक्षुजीतसंरमम् ॥

57. कहान्ते विचित्तावधिवाक्षणान्याविषेकः; ६७. चित्तकरणः: ५९. प्रिये
णिनिः दृष्टि, प्रदर्शणानि दृष्टि; भूजयानववलकैरकर्मै; मृत्यूर्गां नापवः: कुरु
पृष्ठे; को; वित्त्वाधिविकेक, वित्त्वाधिविकेक.
न ज्ञात नरके हारायकारं घनस्तनमण्डलं
शरणामथवा श्रोतीविश्रं रणन्मष्ठमेषः। ६२।

प्राणादातासिद्धिः परमनहरे रामः सत्यवानः कान्तः शक्तः प्राणः यवविजः करुङ्कःप्रमः। ६३।
तुष्पातोतीविभः महुः व विनः सर्वमूलानुकः सामानः। सर्वेश्वरः वनपहतविचः श्रेयसामेषः। ६४।

मातर्थिं भजस्वं कंचिदपरं मत्काहिरी मा रम् भूः।
मोङ्गेमयं स्तुत्याथायो न हि वर्यं का निष्प्रहणामसः। ६५।
संहः स्तुतपादशः पुपुरदिकाः पत्रीकाः।
* भिक्षाकथकुमिर्य संप्रति वर्यं वृत्ति समीहासः। ६६।

यूथं वर्यं वर्यं यूथमित्यासीनमातिरावयोः।
कं जातमदुः स्वन यूथं यूथं वर्यं वर्यं। ६७।

वाले बलामुकुलितमी मन्यरा मदिराः।
कं क्षिप्यन्ते विरम विरम वर्यं एष अभासः। ६८।
संप्रतयं वयुमपरं वाल्यमास्था वनान्ते।
क्षीणो मोहस्तुण्मिभ जगाज्जातमाळाकयम्। ६९।

इयं बाला मां पत्यनवरतमिन्दीविरुद्धं।
प्रमारोऽषरः चहः: क्षिप्ति क्रिमंशोत्पत्तनः। ६०।
गतो मोहादस्स्मां सक्लसुमवाण्वितकः।
उवरज्वाला दानता तदुपि न वरपरी विरमः। ६१।

रस्मं हर्षवतं न कं वसते ग्राह्यं न गेयादिकं।
कं वा प्राणसस्मासमास्वरं नैवाधिकं ग्रीवते। ६२।
कं वा तुञ्जान्तपत्तपत्तद्वपन्यातोऽदीपकः।
चाहायाचाहुमाक्षीय संकलं सतो बनानं गता:। ६३।
किं कण्डः कन्दरेश्यः प्रलयमुपगता निन्दा वा गरिष्यः
प्रच्छस्ता च तरुणः सरसफलिता तन्नक्षेत्रविनः शाश्वाः।
वीत्यन्ते वस्मुराविनि प्रसंगमवगतप्रणयानि खलानां।
* दुःखोपाणालिपचस्रमयपववशावश्निर्मूलतानि। ६९।

* ग्रज्जातरजंहिमदीकरशीतलानि
विद्याधराध्युपितवचशीतलानि। ७०।
स्थानानि किं हिमवतः प्रश्रय गतानि
यत्साववानपरिण्डरता मनुष्यः। ७१।

यदा मेहुः श्रीमालिपतविः युगाताशिगिरः।
समुद्रः युग्यस्त ग्रुप्तनिकर्मावहिनिष्ठा।
धरा गवचत्तवर्ते धरणिधरपदर्पा ग्रुप्ता।
शरीरे का वातां करिकरजकर्ज्ञाप्रचले। ७२।

एकाकी निस्पुरुः शान्तः पाणिपाठः दिगम्बरः।
कदा शम्सी भविष्यामि कर्मनिमूलनक्षमः। ७३।

प्राणा शिगः सकंदकामहुः वास्तः कि
द्रष्टं परं शिपसि विक्रिष्टां ततः किम्। ७४।
* संस्मानितः प्रणयिनो विविक्षः कि
कर्मं स्थितं ततुभृतां ततुमिस्तः किम्। ७५।

जीवाणु कथा ततः कि * रसमद्वरः पद्वशं ततः कि
मेका भायो ततः कि * हृशदीमुस्वरावस्तो वा ततः किम्।
भर्तं सुषमं ततः कि कदभानमधवा वासरात्ते ततः कि
व्यक्त्योतिनः * चान्तमथितमवभयं वैभवं वा ततः किम्।

69. *समयवसापवनानितः 70. तर्कवण्डवीकरः 71. प्रतुकलितः 73. शत्मानेता; 74. सिद्धमश्वरः पद्मार्जः; शतगुणगणिता कोरिप्रेरितः; वान्तभिषितः।
भक्तिमेवे मरणजन्मस्य दृश्यं
छेदो न बन्धुभूत न ममथ विकारय: ॥
संस्त्रिध्वपरितिता षिजना धनान्तः
वेतायमहिं किमत: परमप्रियम् ॥ ७५ ॥

तद्वादन्तमजरं परम विकारि.
तद्वर विनतय किमेविस्तरितकरः ॥
यस्यातुष्पिण इत्से सुविनाधिपत्यः
भोगाद्यः क्रणगार्गमता भवति ॥ ७६ ॥

पातान्त्माविरासि तासि नमो विलक्षं
विक्षणदल भ्रमसि मानस चापलेन ॥
* भ्रान्ताःपि जातु विमनं कथयत्तमनीं
तद्वर न स्मरसि निर्विन्तिैषि येन ॥ ७७ ॥

राजि: सैव पुन: स एव उपसोसोऽमत्वाखुथा जन्तवो
ध्वन्यायमिनस्तस्वयं निवृत्तप्रारुपत्तिक्याः ॥
व्यापारः * पुनर्वक्षयविश्वेतविवेधातुमञ्ज
संसारेण * कदर्थिता: कथमहै मोहात्र जहात्महे ॥ ७८ ॥

मही रस्या श्रद्धा विपुलमुपधानां भुजलता
वितानं चाकारः व्यजनमसंकूलोस्यगमूः: ॥
* स्न्युताहिष्टाय बरितिकिषांसङ्गेयुदितः
सुरक्षा शान्ति: शोेते सुनिरतुभुवितरुप ोव ॥ ७९ ॥

ज्ञेताल्प्थायितल्मेव विरसं धसिमन्दहासाने
* तद्वादनवक्षमानं भोगे रतिः मा कथा: ॥
भोगः कौष्ठः स एक एव परस्म नित्योदितो जूममस्वे ॥
यस्यातुष्पिण साधिता: भवति * विजयालोकलोकराज्यद्य: ॥ ८० ॥

77. भ्रात्कापि; 78. मला सुधा; पुनर्वक्षमुत; कदाचितमि कथ. 79. शरीरत्रे
दौँधो; 80 तद्वादनव: विभवः.
81. शैवेशिकः 83. न 84. जगदिति 85. रस्य 86. शास्त्रार्तिकविशिष्टज्ञानज्ञानवर्गीय संप्राष्टर-रश्च।
मातमादिनि तात माहत सबे तेजः सुबन्धो जल
स्राव्योऽन्व निवद्व * एष भवतामन्त्यः प्रणामाभजः॥
गुप्तसङ्केशोपजातसुकुत्रोत्रकवःसुरशिबेः
श्लोनापाससमस्तसमोहहिमाः ठीये परे ब्रह्मणः॥ ८७॥
यावतस्थिमिं * दशरमसरणं यावज्जर दूरतो
यावकीधयाशक्तिप्राप्तिहता यावतश्यो नायुः॥
आत्मश्रेयसि तावदेव बिदुया कार्यः प्रयत्नो महानः
√ * संदीपे सबे तु कृपायां प्रत्युद्धमः कीदशः॥ ८८॥
नाभ्यस्ततः अवि वातिकवद्यमर्मी विया विनीतोचिता
खङ्गःःः करिकम्प्रीवदलन्तैःनां न नीतं यशः॥
कातकाकोमलप्पुवादरसः पीलो न चन्द्रोऽपि
तारण्यं गतमेव निश्चकाधो शुभ्यालये दीर्घवतः॥ ८९॥
श्रानं सताः मानमदवादिनाशाः
केषंति न्यमदवाननकारणां ॥
स्थां स्थां विविकं दार्मिना विस्मुक्ते
कामादरुणामातिकामकारणां ॥ ९०॥
जीणां एव विवाहः स्वेहिः यातं * च तद्वीणं
हन्तादेशु शुभाशं कन्यागद्वता यातं शुवैःविना ॥
कि युक्तं सहस्यापूर्णिते * बलवान्कालः कुमालोद्द्वशती
√ हा श्रानं सम्रशासनानाणिक्षियुगलं मुक्तवासित नान्या गति:
॥ ९१॥
* तथा शुभाख्यस्ये पिधति सचिल्यु * स्वादु सुरभे
धुधातेः सम्शास्त्रयातिह शाकादिविचितानं॥
प्रधीते श्रागायी सुहदतरमानश्रुण्यस्या वदूः
√ प्रतीकारे व्याघे: सुखमिति विपूर्यस्यस्यि जनः: ॥ ९२॥

87. एवं भवतामेषः, एवं भवतामेषः; 88. कङ्केवर्गुः यावज्जर दूरे जरा; प्रोहिः;
91. जरा योवमः; बलवान्काले हि सवान्तकः; हाङ्गातः; 92. तुषारेः सत्याणी; सीतमहुः.
हात्तिया गांड़े: पश्चिमी गुजरात लोकप्रिय विभि त्वां 
ध्यायध्याय ध्यानं नियोजयः। तस्मिन वर्णमालिका विभि त्वां 
स्वतंत्र वर्णमालिका विभि त्वां। ॥

* आलमाराम: फलाशी गुजरात लोकप्रिय विभि त्वां 
* दु:ष्णं मोक्षये कदाचां समकारणं पुंलि सेवासमुद्धम् ॥ १३॥

शरणा शैलशिष्या गृह् गिरिशुहा वर्षं प्रसन्नं त्वां 
सारः: मुद्दस्त नातु कशिरहस्त वृक्ष:। पछि: कर्मिरे। ॥
श्रेष्ठं नैर्मयमनुपायमुचितं * रत्ने च पियाजना 
मन्ये ते परमेश्वर:। शिरसि दैवत्कृतं न सेवान्तलि। ॥ ९४॥

सत्यामेव विद्वानीसरिति हरिविश्वासीविच्छृद्य नामं 
सत्यं कल्पनयं। तटव्युपायंवैवैवे पक्षेऽऽऽऽऽ ॥
कोश्यं विद्वानिशिप्तमयस्त्रानितवजलात्वतीवं * दुःक्षासिकाम् 
हृं वीरस्तु दुः:धे ययी हि न विभूतास्ते कुंतुमुक्तकपाम् ॥ ९५॥

उद्यनेषु विच्छिन्नमीशालयलिप्तिवा तत: 
कौमनाराः लक्ष्यमात्मिन्न भिक्षांस भालनमुः ॥
आस्त्रं मरणं व मर्मस्तम् यस्यां समुपयते 
तामुः कार्ति परिश्रम हन्ति विपिल्यंप्रण कि स्थीयते ॥ ९६॥

नाथं ते समयो रहस्यमुखन निद्रातितायः यदि 
स्थितं दृश्यति कुप्यति भेषस्य भेषस्य भेषस्य भेषस्य 
चेतरतनप्राण यथाम भवनं देवस्य भवेषितुः 
निद्राविलिकक्षोत्तिपुर्णं निःसीमाश्रयनाम् ॥ ९७॥

* प्रयत्नसि विपिल्यंप्राणपत्तपत्रः 
परिचयचारे सिद्धांशुः निधानं विधि। खलः ॥

93. प्राक्षेत्यानिवः। आलमारामोपलोक, दु:खान्तस्ते कदां तव चरणंतो 
भ्यामात्मकान्तः, । निर्शोरः। रत्नेऽव, ॥ ९५. वदविन्द्रमोऽसुतासिकान् दु:खान्तसिकान्; ।
98. प्रयत्नसि विपिल्यंप्राणपत्तपत्रः.
मृदूसिव बलातिपिंडक्षत्य प्रगल्भकुलालानवः
ऋमयति मनो नो जानीमः किमत चिंधास्यति || ९८ ||

महेश्वरे वा जगतासमहीवः
जनास्येन वा जगदुन्तरावमनि ||
* तयोऽने भद्रतितपतितस्य मे
तथापि भक्षितसुन्दरोऽवः || ९९ ||

रे कन्द्रे कारः कर्मयसि किं कोदर्धे ज्ञातार्थः
रे रे कोकश्च कोच्चः कलः किं लां वृथा || जलपसि ||
सुधे || भिन्नविद्वं सुधुम्यमहुर्यौतःः कताशीर्षः
चेतासुभितचन्दनचुंद्रधरणां धानास्मुर्वत वर्तते || १०० ||

कौपीनं शतस्कण्डजर्जर्तं कन्या पुन्यस्तादशी
निधित्वं चुखास्यण्डमदनं धार्यं इमश्च वने ||
मित्रामित्रसमानता || पुषुपेश्चिन्तास्य पूर्वतः
कुल्यादिषे || स्वस्ताशोष्मधमाद्मुद्दितो योगी सुखं तिथिव || १०१ ||

भोगा भूरवुर्त्यो बहुविधास्त्रैव चार्यं भवः
* स्तल्क्षणेह हुते || परिह्रमत रे ठोकः हुतं चेतंति ||
आशापापासरापशातिनिविवाहः चेतः समाचीलतां
कामों्निन्तितिवरे स्वतोभानि यदि अंक्षे यक्षम्जञन्तः || १०२ ||

जन्याणमिणि क्षणेन निवसता व्योतीः परं ध्यात्तः
मानान्दुप्रकुल्याः पिपलित राजुः निश्चकर्मेऽद्यः ||
अस्मार्क तु || मनोरथोपरित्वम्पामादवापीतः
कोडाकाननकेदिकोतुकुप्रामायुः || परिर्जीयते || १०३ ||

99. न वस्तुमेवः न तेर्वेदः; १००. कोदर्धे ज्ञातसिः। १०१.
प्रतिविम्बेणि किंतातित्वाभुगः; च्वस्ताशोष्मध:प्रमोः; मानान्दुप्रकुल्य:।
१०२. स्तल्क्षणेह; परिह्रमत; १०३. मनोरथे: परिर्जित; परं कीयते।
* आयुर्वेद मरणों जन्म जराया विद्युत्रें वौन्नन नियो, जन्मुः प्राणाधिकारिनी: ||
* दोकरणमथिरीकर्मू वन वषयाः व्याख्यात्रयम दुःखाने-रस्वैयण्य * विषययुपाध्यक्षता प्रस्तव म सं केन वा || १०४ ||
आधिष्ठानिकान्तिनाय विविधिचित्ररोगमृगिन् मृत्युः
शस्त्रीयतम पतन्ति तन विविधाना इव व्याप्त: ||
जाते जातमजस्यमात्र विचार्य मृत्युः करोत्तामसा-तत्त्व नाम निरुक्तो विचिना विष्रसितं * गुरुस्य तम || १०५ ||
कुर्वः नामेन्थास्ये न नियमितत्तुमिः स्थीतये गर्भवासे
कार्यविषेषतः क्षल्यकर्त्तिविप्ये तावं विग्रहोः ||
नारीणामध्यवेशा विचुक्तिति नियतं कृत्रमावोपयस्यानुः
संसारे रे मनुष्या वदत वदि सुखं स्वल्पमयसित किचित् || १०६ ||
आयुर्वेदपरमेश्वरनुमा परिमित्त राज्य तद्वै गतं
तस्यार्थस्य परस्य चार्यमपर वानरसिकधिवयो: ||
शोभं * व्याधिवियागमुः कसंहित सेवादिरिनीयते
जीवे * वारिस्त्रेष्ठविवेधः सावधं कुत: प्रापिनाम: || १०७ ||
* भ्रजाणाविशेषकथिनोमधलिथेन: कुर्वः नामेन्थाः तुष्करम्
* वनमुख्ययुपमोगवत्तिषु मनायेकान्तो निश्चितः: ||
न प्राप्ता न पुरा न संग्राहि न च प्रातो इत्यक्तयो
वाण्डमाञ्चारपरिमाण्यपि चरं त्यक्त न * शक्त वयम: || १०८ ||

व्याधीव तिथिति जरा परित्यायणी
रोगाधिश्र शास्त्र इव प्रहरितस्म श्रेष्ठः ||

104. आकान्तः; सु फक्नो; बिभूत्यस्याप्रताः. 105. शस्त्रम. 106.
नेषामित्रतुमिः; बाममये; गर्भमंगतः. 107.व्याधिविदेशः. 0 शुद्धम:.
108. विवेको
प्रेसिधिः; वनमुख्ययुपमोगकालवधना, यन्मुख्ययुपमोगमाण्यपि धना; तानि त्वम:.
मिश्रविघटनादिवाभो
लोकस्तथायप्रति चित्रम्। १०९।

सुज्ञति तावदशेषणाकर्मः
पुरुषरत्नमलंकर्म भूवः। १००।
तद्दीप तत्क्षणमित्रे करोति चः
द्वाहक कथ्यमपदेः विचे। १००।

मात्रं संकुचितं गतिविकसिता भ्रम्य च दन्तचिन्द्रः
र्द्धिनिर्दयति वर्षिते बाधिता वर्ङ्ङः च लालायते।
वाक्यं नात्रियते च बान्धवजनो भायीं न शुद्धर्षते
हा कर्तं पुरुषस्य जीवंक्वयसः पुज्रोपयिन्हायते। १११।

क्षणां बालो भूतवा क्षणमापि युवा कामरसिः
क्षणं विचेहिनः क्षणमापि च संपूर्णविभवः
जराजीर्णेवेत्रं इव वंतीमंडितजनः
नेत्रं संसारान्ते विद्यति यमधानीज्वलिकाम्। ११२।

अहोऽ वा हारे वा बलमिति रिको वा सुदिवदि वा
मणोऽ वा खोधे वा कुसुमशङ्खेन वा दन्ति वा
तुष्णे वा खृणेः वा मम समहस्तः * यानुः दिवसः
* कर्मित्युण्यारण्ये शिवशिव दिववेति प्रढः। ११३।

MISCELLANEOUS.

अर्किचरस्य दान्तसः सन्तसः समचेत्रः।
सदा संतुष्टमनसः सवः सुखमया दिभः। १।

109. आयुष संस्कर्ति। 113. यान्ति; कर्मित्युण्यारण्ये।
अनावर्ते काढो व्रजति स वृथा तत्त्व गणितं
दशास्त्रस्थ: सोऽऽ * व्यसनशतसंपातविधुः।।
कियत्वा वश्यम: किमिष्ठ: * वत नात्मवपकः
* तथा यावचारवयुनपि तदेव व्यवसितम्।। ॥ ॥
अभिमतमहामानमान्मानित्रिकमेद्कृष्टीयस्य
शुक्लायामात्रामास्मोंस्फुटेकवचन्माण्डकः।।
* विपुहविलसहजावह्रीविद्रहाकुचारिका
जटरपिठी * दुप्पूरेन्य करोति विद्वेष्मानम्।। ॥ ॥
अभितीमाहि वर्ण मिश्रामाशाषवायो वर्मीमाहि।।
शायमाहि महीपृणे कुवीमाहि किमीवर्षः।। ॥ ॥
उत्पत्ति व्रणेकमकमुहद गुरुः दारियमारे सवे
अन्तस्तवदिन चिरं मरणं सेवे त्वदीयं सखम्।।
* इत्युको धनवज्ञितेन सहसा गत्वा इमशाने शावो
दारिद्र्यामरमण वर्ण वरमिति ब्राह्मण तूर्णी स्थितः।। ॥ ॥
उद्वन्नः भू: स च निधिरप्व योजनशतां
सदा पाल्यः पूषा गगनपरिमां कल्याणि।।
इति प्राथो भावः स्फुरदविहिमुद्रामुहिलातः
सतां प्रसोमेवः पुनर्मसभीमा विजयते।। ॥ ॥
एको देवः केदारो वा शिवो वा
एकं मित्रं भूपतिवी यतिवा।।
एको बासः पतने वा वने वा
एका भायो छन्दीर वा हरी वा।। ॥ ॥
एको रागिशु राजते प्रियतमदेहार्ष्याहरि हरी
नीरागेशु जनो विसुक्कल्लासद्रो न यस्मात्परः।।

2. व्यसनशतसंपातः। च तदाः। किमस्माभिवावः।। 3. वज्ञितत्वः। इत्युको धनवज्ञितस्य वर्मी माहि।।
5. इत्युको धनवज्ञितस्य वर्मी माहि।।
डुर्वैरसमर्वाणसुग्रिबर्ष्याबिद्यामुख्यो जनः
शोषः कामविद्याविवाह विषयान्यायो खरो न मोक्ष खमः || 8 ||
पुत्र हस्तिः च स्त्रृति च * कार्यवेत्रः
विभवास्त्रयिनी च परं न च विभवस्त्र
तस्मात्रः कुदरीस्वतमलितेन
* नायः दमसानबंडका इव वर्जनयः || 9 ||
कदा वाराणसीमर्वाणीमर्वाणसंस्कारसि वस-
न्यासाः कौरिि मिळाः नित्यानांनित्यादिपुषः ||
अये गौरीनाथो विषयुरहर शामो विनंतय
प्रसीदेत्वातःकोशश्रियिष्मिष्मिभृिमामि दिवसाः || 10 ||
कार्यवेत्रः दत्तयोर्ोद्विरूद्धवाक्यताकां मुखे सुखायते
कीटिल्यः कचरवेत्रः * प्रवचने मान्यः चिके स्थूलता ||
मीठवः हुत्रे सत्तैः कर्त्तां * मायाविध : प्रिये
यासा दीर्घगाणि गुणा समाधाः ताः : * स्यः पद्धारं प्रिया: || 11 ||
* कवित्सीवारः कवित्सुः च हारिति सरिपी
कवित्तत्रिधिर्यः कवित्त् सुगमचकला: ||
कवित्राम्यः रसःः कवित्सुः गदिकुहसुः पुरो
न जाने संसारः किंतु ध्रुवमयः किं विवर्मयः || 12 ||
गणैगिरो न विकल्पत्युपनिष्ठवराणः
कुम्भ्रम्भः प्रहसनस्य नतः हृदेशसि ||
तं त्वां पुनः पन्नितकर्णकभागमेन
नास्येन केन नामस्य हृदेशायुः || 13 ||
* * * * || 14 ||

9. विज्ञानीती: बद्धतः. 11. च वदने; मायाप्रयोगाः; किं नराणं प्रिया:.
12. कवित्सीवादः.
चला चक्मींविला: भ्राणायलं जीवितयौवनम् ॥
चलाचले च संसारे धर्मे एकसं हि निधि: ॥ १५ ॥

चूडोत्तरभूचयचन्द्रकचित्काज्ञविचिंचामायुरो
हृदाङ्गमविलोक्कामलशमः श्रेयोदसाः स्फुर्तः ॥
अन्तःस्फूजनमेविहितमित्रप्राम्भमारमुखार्थः
शेषः सत्त्वनि योगिना विजयते शुभान्द्रीपो हरः ॥ १६ ॥

चेतस्कक्तिः मा रमः सहिद्मास्थविनीमास्थवा
* सूपालाभुक्तिकुल्ट्कीवहिःः वधयापरपथायझनामः ॥
कन्तःकक्तुःक्तिः: प्रविव्य भवन्दाराणि वाराणसीः
रथ्याप्रिषु हारिणी भारिणप्रतितिः मिश्मामेरामि ॥ १७ ॥

जातः कृमिः स एकः: * पून्यवुजनमस्थापीतं वेन पृष्ठु
श्राध्य जन्म व्यक्तस भ्रमति नयकंतं च तेजस्विचक्षमः ॥
संजात्वप्यवृत्तमाः परहितकरणे नोपिरंद्रव चावो
श्राणाहदुर्गवरान्त्मेशक्तवर्दः: जन्तवो जातान्त्रः ॥ १८ ॥

हुँइ वेशम धूतः सताममिताः संख्यातिगः: संपदः:
कथाणी दृष्टाति वयस्क नवमित्यशान्मूहो जनः ॥
मल्वा विश्वमनथवरे निविराते संसारकारापृहुः
संदर्प्य कण्याहुरं तद्रविधं वर्यस्तु संन्यस्यति ॥ १९ ॥

द्रव्यु द्रव्यु गार्गिरांनिष्टमन्तो भवन्तो
वयमापि तदभवाद्वालितद्वादशसमथः ॥
जगति विक्रितप्रसरे विधमानः
हि शासकविषय कोपि कस्मै द्वृत्ताति ॥ २० ॥

दूराद्यथि घट्यति नवं दुर्तद्वापश्रव्यं
त्यक्रुमे मूर्ते भवति निरतं सत्त्वसारान्नेनु ॥

17. * कूटिरविहार्यापार; 18. पून्यवुजनमथ स्थापितं वेन पृष्ठु.
मन्द्र मन्द्र रचयति पदं ठीकचित्तात्तिरुत्या
कामं मन्त्री काविरिच सदां खेदमारेरमुकं। ॥ २४ ॥

न मिश्रा दुःध्यापा पाधि मम महारामरचिते
फळं संपूर्णं जूत्रीप्रमुगच्चरमवै वसनम् ॥
सुखावी दुःखावा सदापरिपाकः सन्तु तर्था
त्रिनेत्रं कस्त्यक्ष्ठा धनलघमन्दार्यं प्रणामति। ॥ २५ ॥

नो ख्रिक्रितादिरिता करतिनो नोढेजिता वीरिं-
स्तन्नवः विपुले नितम्भरकेन न शौर्यं लीलया।।
नो जुरुः गिरिराजनविरूपाः ज्ञानासारः। पयः
कालोश्यं परप्रिपड़तुपत्या काकैरिच प्रेतित्। ॥ २६ ॥

परिश्रमासि किं दृष्टा कचन चिंत विश्रामयां
स्वं भवति यथा भवति तत्तथा नान्यथा।।
अतीतामपि न स्मरत्रापि च भाव्यसंकल्पः
* श्रातर्कितमधामणातुभवस्य भोगानि।। ॥ २७ ॥

पाणि पात्र्यतां निसर्गश्चृः व्रत्यं संतुष्यतां
यथा कापि निसीतां बहुत्वां विश्रवं मुहुः पदयामु।।
अत्यागेरि तनोरधार्धपर्माणमन्द्रावबोधपुष्पोः
मर्यं कोपि श्रवासद्वरुभं संपत्स्थरे योगिनाम्।। ॥ २८ ॥

पातङ्गां विसोचितो बचबली नातो न मृत्युः क्षयं
नो मृत्युः शांतिकाञ्जन च महिमं नोन्मृत्तिता व्याधयः।।
शेषस्यापि धरं विभूति न तुष्टो भारावताः क्षयं
चेतः * सत्युपाश्रिमानमनिद्रां मिथ्या वहस्तिसंस।। ॥ २९ ॥

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22. मूर्तिचितरमवै; 23. निबद्धाः; 24. श्रातर्कितमधामणाः
26. शृंगुः; सत्युपाश्रिमानमनिद्रां मिथ्या वहस्तिसंस।।
मिश्रण २२-२३]

प्रशान्त यांविविचारचापाणं
निवृत्तनायास्तास्यकालकौतुकम् ॥

निरस्तर्निशोषविधिक्यविस्तरेः
प्रपुञ्जनिर्विचारति शकरे मनः ॥ २७ ॥

फलं स्वेच्छाश्रयं प्रतिवविवेचं स्वितिः
पयःथाने सथाने शिथिरमधुरं पुण्यसरिताम् ॥

मृदुपरमी श्रायं सुलिङ्गदलापठमयी
सहन्ते संतापं तद्पि घनिना ग्रारि रूपणः ॥ २८ ॥

भवं * मर्क्कः ततः कः कःशितमथमः वासरान्ते ततः कः
कौपीनं वा ततः कः किमथ सितमद्वास्वरं वा ततः किम् ॥

एकाभावी ततः कः रात्रियमुनिता कोटिरेका ततः कः
तवेको रान्तस्ततः कः कातुराशाहैवंधितो वा ततः किम्

॥ २९ ॥

भिक्षा कामदुरा भेदः कःथा शैतनिकारणी ॥
अचला तु शिवे भक्तिविवेचः कः प्रयोजनम् ॥ ३० ॥

* भिक्षाधारमदैन्यमप्रतिचुक्तं भीतितिचिदं सर्वेदाः
दुरम्मृतेषु दुःखामामभावमधयं दुःखावगीवनसनम् ॥

सर्वाच्छान्नमप्रतिचुक्तं साधुधियं पञ्चमं
श्रमोऽस्त्रमायममक्षवनिधि रंगस्तति योगीश्वरः: ॥ ३१ ॥

भूः पर्यन्त्वा निजभुजहृता कन्तुः सं वितां
दीपश्चूऽन्तः वितरितवनितालूकशस्रजीवः ॥

* दिव्यानाभिः पवनचमरवेद्यमानं समतः
क्षिणः शते वर इव खुचि त्यक्षस्वप्प्रापिः ॥ ३२ ॥

मोगासमोत्तत्तः भित्रशक्तमहापलः प्राणाः: क्रमचक्रसिनः
सङ्कोचायेव विवीणि यौवनसुखं प्रीति: प्रयोपविधरः ॥

31. मुक्तं ततः कः कःशनमथमः। 32. ० मदैन्यमप्रतिहतं भीतितिचिदं दिक्षामिः।
तत्तत्त्वारम्भोत्त्म निमित्तु बुद्धा । बुधा वोधका
लोकानुपत्तेषालोक मनसा यत्नं समाधीयताम् ॥ ३३ ॥
यद्विं मुद्रीक्षेत्रे न धनिना ब्रूहे न चारुः सुपा
नेषा गर्वोऽरे रूपोऽपि न पुनः प्रत्याबाध धाबसि ॥
काले वात्तुर्यग्नि खाद्यि सुखं निमन्त्रि निम्नागमे
तन्मे ब्रूहि कुरुऽक्रुऽ कथमे कि नाम तत्तं तपः ॥ ३४ ॥
यथागा । मद्यारितिनिर्गक्ष्टयत्ि निम्नाणासा
द्वारे हेमविभूषणात तुर्गा वल्लक्षति यद्विपतः ॥
वीणावेणः मुद्राभिज्ञापति हे भुस्ते यद्वीद्रते
तत्स्वरुच्रोक्तेवस्वरुः धर्मस्य विस्तृतिज्ञरम् ॥ ३५ ॥
यां बिन्द्यामि सत्तं मयि सा । विरक्ता
* सावत्यामिन्यां भवितं स जनोन्यसः ॥
अन्नमुद्वते । च परिघण्यति काचिदन्या
शिरक्तां च तं च मद्यं च हि मां च मां ॥ ३६ ॥
ये । संतोषसिद्धस्तः मुद्रितास्तेषा न भिषा मुद्रोः
ये तन्चे धनलोकसर्विन्द्यस्तेषा न तुर्गा हता ॥
इत्यं कस्य कुते कुतं स विभिन्नं । तां प्रस्थातं संपर्यां
स्वात्मस्येव समात्मक्षमहिमा मेवर्ते से रोच्चते ॥ ३७ ॥
वर्णः सिंह शिवारति वीर्य शिरोरस्ताणां
स्थानं जरापरिभवस्य । यद्वेद्य पुंसाम् ॥
आरोपितास्थितको परिध्य यावति
चाष्टालकृपामिव दूरतरे तत्स्यः ॥ ३८ ॥

33. तत्तत्त्वारम्भारमेव; बुधा चौबने; 35. मद्यारितिनिर्गक्ष्टय; 36. न रक्तः
सा चान्द; 37. संतोषसिद्धस्तः मुद्रितास्तेषा; 38. तां प्रस्थातं
स्वात्मस्येव, तद्य पुंसामुः, तदा पुंसामुः.
समारभा भन्ना: काति न कौतिवार्तव पशो
पिपालोत्तकेज्जेकस्त्रिप्रणालितग्रन्थापार्थिवज्जले ||
तथापि प्रयासा विरमति न तेस्त्वापि शालधा
न हीण जतचेतो नियतमशानिनिव्याब्धिटमृ || ३९ ||
संभोवन्नति मद्यन्ति विभषणन्ति
निमेत्तिन्ति रमावति विषाद्यन्ति ||
पता: प्रविष्ट यदूर्य ह्यर्य नरणां
कि नाम वामनय्या न समाचरिन्ति || ४० ||
सिद्धो बली ढिरद्युकरमांसमोजी
संवत्तरेण रतिमोति: किलेकवार्य ||
पारावत: धरिष्ठाक्षमामार्थामोजी
कामी भव्यवुद्धिं वद कोण्ड हेतुः || ४१ ||
सिथति: पुःष्टप्रणे सह परिचयो हत्त हरिभीः
फळेर्मेध्या वृत्ति: प्रतिनिधि च तत्पानि हस्तः ||
ह्यत वास्मी भवति हरमकिं युक्तायतां
वनं वा गेहं वा सद्यापुष्पशान्तैकमनसामृ || ४२ ||
* स्वाविद्ध मधुनम धृताचः * रघुवंतावध्वन्त्वक्षरः
वैसी वामगुमतात्मनो रघुजतस्तेजस्व स्वाम ||
कुश्य पाविद्धे भवति धृतये सिस्ताहाताः सक्कव-
स्तावद्वार्यस्यतालेतेन हि धनेवृत्तेः समीह्महेः || ४३ ||
NOTES & TRANSLATION.

According to Rhetoricians Bhartrihari's Nitishataka and his other two Shatakás are Kávyás of the गय class belonging to the च्छ class. Kávyás are either गय or पथ which are subdivided into च्छ and च्छ. A Káya is variously defined, but the following definition may be taken as a comprehensive one:—रमणीयांकामलिपादः: शब्दः कामसः. Rasagangadāraka.

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:—आशीनामक्रिया बस्तुपदने वादि सत्यः तत्तदयः. Kāvyādāraka. It is also the general usage among Sanskrit poets to have a मझःचरण 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 मझःचरण. 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 मझःचरण ). Bhartrihari has adopted the second method ( मफ्रिक्रिया ) in opening his present poem and has for his मझःचरण a salutation to the attributes of his favourite Deity—Sadāshiva. The devotion of our poet to Sadāshiva can be seen in Stanzas 99 and 100 of Vairāgyashataka and in the frequent references to that Deity throughout both the Niti and Vairagyashatakas.

In a Ms. recently discovered we read the following as the first verse of Nitishataka:—चुगाविद्वेसोऽपुगाविद्वेसः: हृद्द्रितियोऽधिवरम्य: सदा हृद्दित्यः: स पफव्यालीशि सहस्रशिवः: सोंमझः मधुम्मातनेटः II 1 II

1. दिकाटः—दिकाटः=Space and time; अदि refers to गुण, धर्म, &c. as well as to material objects which are themselves the recipients of गुण, धर्म &c. अवचिन्तन=ौत. not अवचिन्तन i.e. cut, measured; hence, unconditioned, undefined. अनन्त=Infinite. चिन्मात्र=Pure intelligence itself. मार्ग कात्यंभयंचरणः Amara. न विप्रते अनंतः यथा तथा=अनन्तम्: विद्वेद चिन्मात्रम् ( मघस्वंशिकासि समासः ): दिकाठ काठ=दिकाठः; दिकाठे आदि वेषः ते=दिठ दयः: ते=अनवचिन्तन अत एव अनन्त चिन्मात्रः सुर्यः तस्म=दिठ चैत चैत चैत चैत: तस्मादि=दिठ चैत सूर्यः सुर्यः. This is an adjectival clause to the neuter noun तेजस. The usual form of the dative of this clause would, therefore, be चिन्मात्रः: but चिन्मात्रः can also
be accounted for, since neuter adjectives ending in ḍ, ṁ, kṛ, take optionally the corresponding forms of the masculine in the singulares of the instrumental, dative, ablative, genitive and locative as also in the duals of the last two e.g. वास्त्र—वास्त्रण; वात्रे—वात्रणे; अनादये—
अनादयि जोने. by 'तृतीयांक्रिय भास्तिक्षुः पुर्णांक्रियः' Panini VII. i. 74. This compound may also be analysed as consisting of three adjectives विद्वानायनवनिन्त्राः अनत्त्, and विन्यासरूः forming together a Karman

dhāraya. Several commentators have taken मूलिः as the principal member of a Bahuvrihi compound, and all that precedes that word is made an adjective to it. We have, however, preferred to take विन्यास 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 विद्या—विज्ञ; अनत्त्: &c. in the masculine, which, however, cannot be accounted for with the विन्यास 'तेजम्' in the neuter. विद्याः—विद्याः = Self-perception. एक = Principal, chief. एके कुस्तान्यक्रेय्यः: Amara. मान = प्रमाण = Basis, the means of knowing. “माने प्रमाणे प्रस्तावम्” Hemakosha. विद्याविन्यासं एके मान यत्य तत्समे = ज्ञानय. The commentary of the Ms. V1 dissolves this compound as:—सीत्रीयाः: अवरूः: अहंवच एके मान यथ. The Vedāntins and chiefly the Sānkhya-s recognise three means of arriving at a correct knowledge of things:—“प्रज्ञाद्वादमालामानमाः प्रमाणाति”. Paṭanjaladars̄hana;

while the Naiyāyikas add one more viz. उपमान, “प्रत्यज्ञाद्वादमालामालमानमाः प्रमाणाति” Nyāya-dars̄hana. Different schools of philosophy have their own number of pratyakṣa; all of them recognise pratītya-pramāṇa as the most important one. Though the word अवरूः is applicable to all the Pratītya-pramāṇas here it stands according to the Vedāntins only for परो-ग्रह्यात्मक, or according to the Naiyāyikas for the मानसप्रत्यय of अवरूः. Mr. Telang adopts the reading स्वातं संसारम् 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 Supreme and Individual soul, since what we know when we know ourselves truly is the Brahma”. We have, however, taken स्वातं—मानय in our text, because स्वात्मवृत्ति 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. \( \text{नमः= } (\text{ Indocl. } ) \) Salutation.
The words नमः, \( \text{स्वर्णित } \) &c. govern the dative by 'नमः;स्वर्णितस्वाद्यात्यादं-
वप्परोगः' \( \text{ Pani. II. iii. 19. शान्तम्=} \) Peaceful; \( \text{शान्ति } \) is one of the chief
essences, as \( \text{तेजस् } \) also is, of the Divinity. \( \text{तेजस्=} \) Splendour, Light.

Bhartrihari has identified his favourite Deity,—Sadāshiva, 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—

\[
\begin{align*}
\text{ये भान्ति विद्यानेन प्रृतिज्ञापवनादित्यचन्द्रदायो ये} \\
\text{मासा तस्यन चाँड़गुजरङगति भासित तासिन्मसासित्} \\
\text{विद्यार्थीं नष्टसंपतोऽनुदात्तितासर्वावेशः परेरं} \\
\text{म्मोंति: शान्ति शान्ते कविततमम् शान्ते जन्मसायम्} \\
\end{align*}
\]

\( Veda'ntake. \)

\[
\begin{align*}
\text{देशावान्तनस्त्रूनं कल्पितमानम् मायेया} \\
\text{न देशावान्तनस्त्रूनं कल्पितमानम् भ्रान्तवयं स्तुते तथा} \\
\end{align*}
\]

\( Panchdashi. \)

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

\section*{Metre—अनुद्दर—}

\( \text{श्लोके पदः पुरुषः सर्वेऽ लयः प्रक्षमम् II द्विचुर्मपरंयाक्ष्यं सममं दीर्घमन्योऽ= II } \)

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

\section*{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 \( \text{V} \) a stanza is found preceding the present one. It stands as under:—\( \text{योगिन्द्रोऽंकरं प्रद्धम-} \)
In this Stanza the construction of the first line is neither clear nor grammmatically accurate; and we are inclined to think that the Stanza has been interpolated 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.

Words signifying love, attachment, respect, &c., govern the locative of the person or thing for whom these feelings are shown.

According to the ordinary formation of compounds this ought to have become अन्यासर्क; but by the Vartika कान्यानां नालिमाने पुंजुष्वात्; "i.e. pronouns, though standing for feminine nouns, take the masculine form in compounds and other Vrittis. Cf. अन्यासर्क पारिश्वाहिति Kumara. III. 63. कृते = (Indecli.) For the sake of this is generally compounded with another word, as कात्य यहसे आकृति.

When not so compounded it governs the genitive; cf. अर्जियाः प्राणाः कृते. Vairodya. 36. परिपुष्टि—Looking at the general context, we are inclined to the reading पारिपुष्टि in preference to परितुष्टि. 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. कारचित्त—A certain (woman); चित्र, चन्द्र, उषा and sometimes सितारा added to interrogative pronouns and adverbs give them the sense of indefinite pronouns, as न कारचित्रायोगम् Niti. 57. कारचित्रिप पैदेन् Niti. 5. कित्र = (Indecli.) Fie: governs the accusative; cf. विनिः देह्नु तेहसार्लम्. Raghun. च इमां—The two words च and इमां have not here been joined according to the rules of Sandhi, which is permissible under the ruling:—संहिताकथे नित्या नित्यायापूपसंगेयोः नित्या समासे वाक्ये हु सा नित्यायापूपसंगेये॥ Siddh. Kau. Sandhi must invariably be done in all grammatical forms, between Upasargas and Dhatus, 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 विस्त्रित्योप. Metre—वस्तंत्रित्तका—उका वस्तंत्रित्तका तभजा जगीम. 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. अजः:—Ignorant, जानातीति जः; न जः: अजः:—विशेषः—विशेषः जानातीति—
विशेषः—सुखम् and सुखतरम्—Easily and more easily, used as adverbs.भारतेन
शास्त्रः ताः—ताः: हूँ यथा स्वाभाविक विद्वत:—दुविद्वत:; भारतेन दुविद्वत:; भारतेन
दुविद्वत:—
शयः; दुविद्वत: is explained as ‘arrogant’. विद्वत: is lit. well-burnt, burnish-
sd, hence, refined with culture. Comm. V has कदापितस् i.e. filled with
foolish obstinacy: it is paraphrased by some by the word हूँचुर—अर्थ
ज्ञातत:—half-refined, imperfectly (lit. badly) clever or educated.
A number of Mss. insert त in the last line and read क्रियापदिः तं नरे न
रञ्जयति. It is also heard recited by Hardâsas and others in the same
way; but it is incorrect according to the rules of prosody. रञ्जयति—रञ्जू
(casual) means ‘to colour, to impart one’s hue to’, hence ‘to gratify,’ ‘to
propitiate, to win over.’ Metre आयां—यज्ञः प्रथमे पदे द्रादा मातात्सहिः प्राची
करिः। अवदनः हिती चतुर्य प्राचार्य सादायं। Shrutabodha. The last charana
might not, therefore, to consist of more than 15 maṭra’s. If the त is
inserted, the line comes to consist of 16 maṭra’s. As it stands in the
next it contains only 14 maṭra’s, but the last syllable here can be
taken to be long by the rule ‘पादान्तगोष्पः वा’, and thus the 15 maṭra’s
made up.

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

4. प्रसः ( Indecis. )—Forcibly. मकरः—देवाकुरः—tip of the fang. मकरः
वक्र; तस्य देवाकुरः मोदेवाकुरः; तस्य: अंगुरः: तस्माद मोदेवाकुरः:—कुरातः। Some Mss.
read मकरकन्द्रौरः नात्रातः—From within the cavity formed by the fangs
n the month of a crocodile. प्रचोदो—उँर्मिण्यं माला:; ओ—माला:। प्रचोदयतः ततः
हिर्मालयं प्रो—माला:। तािश: आकुटः तमः प्रो—कुटः। Com. V has प्रचोदः: वे
हिर्मिः: तेः मालाः। आकुटः। The student may note the two ways in which
the compound has been dissolved. He may also note that the word जर्मिः
s both masc. as well as fem. प्रतिनिधि—प्रतिनिधि—Perverse, obstinate in
holding contrary opinions. मूलास्याः जनसः मूः—जनः; तत्व चित्री, मूः—चित्रम्;
प्रतिनिधिः च तत्व मूः—चितम्। प्रतिनिधिः। Com. V1 has प्रतिनिधिः तस्मातः मूः—
चित्रम्। पुण्यपत:—पुण्ययुत्वम्=Like a flower. The affix वि is joined
o nouns in the sense of ‘तेन तुष्यं ‘ equally with ’ when the equality
efers to action ‘तेन तुष्यं क्रिया चेनदः’ Pani. V. i. 15. Metre—पुष्यी—जसी
समयान वसुधायति पूर्वी गुरु: 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
re ) agitated by a series of waves in motion; he may as well wear an
xcited serpent on his head as if it were a flower; but he cannot win
ver the perverse mind of a fool.
5. सिक्ताय——The word सिक्ता is always used in the plural. यलतः
तवः is added to words belonging to the आदि class in the sense of the
instrumental, ablative, locative &c. by the Vārtika; आत्माधिक उपसङ्ग्यानमः
Siddh. Kau.; for further explanation vide note on St. 10. पीड़यत् = Press-
ing or squeezing together. मूढंकाविकस——मूढं तुः मृत्युः त्याः सा, खः नृत्याः;
तत्र मूढंकाविकस——a mirage; a phenomenon noticeable in the sandy tracts
of the tropical regions. शशविवाच——The horn of the hare; an impossibility
अन्यायम्, बलवयूम, शुभूमण्डल, र शतन्त्रम् are “expressions most in use to
signify things which do not exist” vide Vairagya. Misc. St. 20. प्रतिनिदित्——vide note on St. 4.
सिक्ताय वैदम् and मूढंकाविकस सतितम्——we have given the ordinary meaning of these phrases in the translation.
These, however, can be looked upon as compound phrases, the सु य going with तैत्त and सतित meaning ‘Excellent oil could be ex-
ttracted 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 प्रकाम in the verse. The
compounds in this case are to be dissolved as सिक्तायां खैलेम् and
मूढंकाविकसायाः सुतितम्. Metre——पृथ्वी. vide St. 4.

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

6. व्याधि——This word means both a wild elephant and a serpent;
व्याधि दुर्गाज सपें Medini. The former is preferable as it heightens the
beauty of the Alanakra. Besides, a serpent is hardly heard of being
tied by any thing, while an elephant is always secured by chains. Cf.
न भवति विततनाश्वर वारणामाः, Niti 17. For a similar idea शनिभाषासुचीति
यह: पुमात्रकमिच्छिति वचः समात्तरे कुमारमिच्छिति वने मदोत्सरे हिस्तिना कमठाववतन
नुषा II १ II वायुस्य बाले च तुः मूणार्थ च बाऽ—मूणार्थ; तत्स तन्तवः, तैः—बाऽ—
खः तन्तवः—रोहि——The Sanskrit Infinitive is formed by the addition
of तुः to the root and is used when one action is being done for an-
other: thus it shows motive or purpose of an action and corresponds
to the English ‘Infinitive of purpose.’ तुः प्रकामकृयाय: कृयायायाय: प्रकाम.
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 शक्यप्रायांगाट्वनम्
क्रमसहास्त्यपेक्षा तुः प्रकाम Panini III. iv. 65. and समानकृयायां तुः प्रकाम Panini III.

iii. 10. समृद्धमस्ते—(1st Conj. Atm.) Strives; endeavours. चेतुम्—vide note on रोहण्डमा वर्णणीन—ब्राह्यांचि:=A Diamond. वज्रीश्वर हीरेचे पत्रे।

Amar. निरिषिः—‘स्तिरपश्चे कुशलम्’, The Shri‘sha flower; known to be the most delicate and softest of flowers, तथा प्रान्त:=प्राकृतिकता; extreme edge; तेन-चिह्—पार्तम्। संबंधित—नन्दि with सम्प्रद is Atma. when used in the sense of ‘preparing’, 'being ready for'; as युद्धाय संबंधित। M. Bha‘shya. रचिविवर्ण—vide note on रोहण्डमा। नेता वाल्यात्रित vide note on रोहण्डमा supra। पप्पि—The root नी takes two objects. It is optional with the speaker to put the अकडित or indirect object in the accusative or in its natural कारक case, which latter is done here। चुपाः—Com. क. dissolves the compound as सुचं भादवधे तत्रै: सुचं—स्यादिभि:=अनुसारार्थिय: mellifluous. The root स्याः (स्याः प्रस्तुतेण) is generally intransitive as “गदी वहति स्यांत्र इत्ययः।” सिद्ध। कव। However, धातुपाथच is not clear on the point of प्रस्तुतेण being transitive or intransitive: we find the root used in the transitive sense in Bhattikavya “कुस्तेति स्थवरः।” therefore, in the present instance we must take स्याः to be either transitive, or it must be looked upon as अनान्तर्विवर्णयथै। i. e. containing the causal force, or the phrase may be analysed in altogether a different manner as सुचं इत्यादि तत्रै: अल्पि तेत्रै:—चुपचं—स्यादिभि: स्याः:=By good words।

Alankara—मालाक्षिविषेण—× × निधिन्या।।

अनुवाक्यसुकृतेऽपि उपमेयपरिकल्पैः।। ॥ ७ ॥

× × अनेकोपाययोगायामालाक्षिविषेण वेय। K. Pra.

When a connection of impossible things implies a comparison it is called निधिन्या which becomes मालाक्षिविषेण “Garland of Illustrations” when the उपमायाः or ‘things compared to’ are numerous. In the present instance a connection is established between the उपमेय (thing to be compared) विस: सत्वरे क्ष्यंयमच्छ्या और the उपमायाः (things to be compared to) विस: मुनादवलस्तुिः व्यालिनिर्विषेन, विपीपुकुशम् प्रार्तम् व्रजयित्वहे-स्तम्। and मायगुज्यन्यां ग्रार्तत्वे। मायावर्णम्। Metre—शादिविविषेणितम्। न्यायत्थिदिः म: सजी सततगा: शादिविविषेणितम्। The pause is after the 12th syllable।

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

7. स्यात्मम्—स्या आयत्मम्—Within one’s own control। एकाित|एकाित=एकाित=Excessive, certain। तेनिकाितनितात्तानि एकाित। गुण=Advantage, efficacy; एकाित: गुण: यस्मिन् ततः।—एकाित=एकाित। For the use of एकाित in the sense of ‘certain’, cf. एकाितविविषेण महिलांना विषेणु। Raghu II. 57। तदनम्—
The affix क्षुद्र (अनु) is added to roots in the sense of भाव, करण, and अविचरण. ‘करणापविचरण्योऽ’ Pāṇini III. iii. 117. विशेषतः—vide note on यलनम्: St. 5. Knowing many subjects, well versed. विमूःयणम्—vide note on छापः supra. अपिद्वतनाय=पणः=सदस्त्रिवेक्तकी इदि:=intelligence, knowledge पण: पण्डे दिय भो स्वात Medini. पुण्डा सन्नायता एवं ते पण्डित्:; न पण्डिता: अपिद्वता: तेषां अपिद्वताः “तद्य सन्नातां तार्कवादिन्य इत्य” Pāṇini V. ii. 36. Metre—इन्द्रुणजा—स्वादिन्त्रव्रजा यदि तो जगोऽ: Pause after the 5th syllable.

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

8. किन्त्रम्भः—Knowing a little. Mr. Telang takes यदा किन्त्रम्भः equal to यदा अकिन्त्रम्भः: to mark distinctly the contrast with the third line. There is hardly any necessity of doing so. The repetition of the किन्त्रम्भ in that line by itself indicates a progress and therefore a continued addition to the stock of knowledge; vide note on किन्त्रम्भ infra. We prefer किन्त्रम्भ: 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. “उपक पापाय शतानि चार.” and “सातानवचुंदिवपा;” St. 3 supra. हिप—हृदयां (स्वेप्त गुण्डया च) निविंति लिपः: मद—The rut of an elephant; pride or arrogance, अविचरण—Proud. किन्त्रम्भः The repetition here of किन्त्रम्भ shows continuous acquisition of knowledge. ‘सित्यःपत्थः’ 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 भूक्तक्षमीति मम मन: अभोक्तः This is far fetched. It has been taken by some as ज्वरे इति मद: विपयः: but this does not appear satisfactory; for we find the poet comparing मद तो ज्वर in various places; e.g. क पर मद्यः: Vairagya. 23 and द्रेष्टर्मः St. 29 of the same. We would construe the line as तदा भूक्तक्षमीति (अवगत्या) ज्वर इति मद: विपयः taking अवगत्या as ‘understood’ from the context. ज्वर इति 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. Alankāra—उपमा—उपमा यथ सान्त्वशक्तिंस्यसिदीत्र्यः: 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 पूणयम् or complete comparison and in the last line there is हसोपमा. Metre—
9. When I knew but a little, I was blinded by pride as an elephant is blinded by rut from excitement, and my mind was puffed up with the idea that I knew everything. When, however, I gradually gained knowledge through the contact of the wise I found I was a fool; and the pride, which had possessed me like fever, left me.

9. कुम्भो—कुम्भीणा कुझे: चितम्. कुझ—Swarm, cluster; चित—Filled. भाटो—क्षिज—Moistened; covered with saliva. विगाप्च—Grammatically it ought to be विगाप्च (विगाप्च: गन्ध: यथा तथा 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, अन्तवस्थेद्युपूर्वःसरसमिध्य: Pani. V. iv 135; गन्ध at the end of a Bahuvihi compound becomes गन्धि when preceded by the words दत्त, पृवत, छ, चरभि, e. g. उद्रन्ति: &c. The prefix वि is not included in the words enumerated above nor does it come under the Su'tras "उपासनां", "अवावलयायां" &c. We must, therefore, look upon the word विगाप्च to be merely an adjective formed from the word विगाप्च by the addition of the possessive suffix नू, and ought to analyse it as विगाप्च: गन्धि: विगाप्चि: सोद्यास्तीति विगाप्चि. 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 कम्प्यासिज्ञान्यो बहुविध्वेशत्वध्यपपत्तिकर्:’ Mallinātha accounts for तुल्यगाप्चि in Raghuv. IV. 47 by looking upon it as an इन्तवाहुवी. अगुप्तितम्—(past par. from the root गुप)—Disgusting, abominable. Generally सज्ज (स्) is added to a root to convey the sense of desire with regard to the root-meaning, and the root is reduplicated before it. A few roots however such as गुप, निगच &c, do not take the सज्ज in the above sense but in some special meaning of the root itself, their desiderative base being formed by adding another सज्ज; thus गुप takes सज्ज in the sense of censure and forms its primitive base अगाप्चि: निहिःमरसम्—निंगचि वसिसत् वसिसत्: निगत्सम्: निगस: रस: यस्मान् कर्मणि यथा भवति तथा नििो—रसम्: taken separately as an adverbal clause to खाद्य meaning ‘eats with unparalleled relish,’ it makes a better sense (and no less than eight Mss. have it) than निहिःमरसस्वर्णि-निगत्समिः—without flesh, devoid of flesh. परियह—the thing possessed, a possession. अवलुप्तसत्व: Worthlessness. Alankara—अध्यात्मस्व:—सामाय या विजेण्या या तदनेत्र समध्येते II वय सौस्तोत्तरस्व: सामप्रदेहान्यत वा II K. Pra.

When a general or a particular statement is strengthened 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. *Mëtra—हरिणी—नस्मस्तथाग पठुवेद्यहेषीरिणिः* मता. The pause is after the 6th and then after the 4th syllable.

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

10. शार्वम् (adj)—शार्वेष्ठयम्—of Shiva. “ईश्वर: शेष ईशान: शंकर:” द्वारा. पशु—पश्यामि—पशुः जीवानां पति:—Lord of the animal-world. The word पशु according to the Pashupatas means a soul. पश्यात्: शिरस्: हि पशु—शिरस्: 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 शुद्ध to grow and या to abandon. This तत् should not be confounded with the तत् in यलनः St. 5 supra, which is साप्तवानिलिकः. शिरस्यम्—रस्तीति धर: शिल्या: धर: हि—धर: and not हि धरस्तीति. Some Mss. read the first line शिरस्: शार्वेष्ठस्यमि शिरस्ततिशिरस्यम्. Here शिरस्यम्—शिल्यामि शिरस्यम्, तत् i. e. ‘to that well known mountain.’ The force of तत् is not quite apparent and it breaks the symmetry of construction. An endeavour has been made by Krishna Shastree to take तत् equal to तस्मात् to go with शिरस्: meaning ‘from that head’ but we are not aware of the use of तत् in the sense of तस्मात् as a pronoun in the Ablative case going with a noun in that case.

Whenever a gradual progress is indicated step by step, it is usual to repeat the word shewing the previous stage, or use its equivalent at the commencement of the next one. *Cf. शार्वेष्ठयेनेति हौपीरिष्टान् जलाशयविभागः जलाशयप्रवत्सति निसत्व: परिपरे परिवत्सतिवाल्मापति । निर्विष्ट्व: यथावेति शोकः निहतं झुढ़ा परित्याग्यमि निहितं: खण्डवेश्व्रविन्ययन तस्सर्वसंस्कारस्तदम् ॥* *Mṛ. I.* A similar arrangement is followed in this Stanza. The reading adopted in the text therefore makes a better sense. महीपातः—मही पारः यत्ितिः महीप: महीति महीप:—the affix क added under the rule कक्षाकरणे सुभविभुजाधित्य: दुस्संस्कारानम्. अयो—This line is to be construed ‘इं गंगा अयोपः’ *स्तोत्रः पदास्पन्ता* 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 अपम् are repeated to convey the sense of gradual continuous progress 'उपर्यथ्रस्तः नामिते' Pāṇini VIII. i. 7. The reading अथो गंगा सेर्वं &c. can be construed as सता इव गंगा अर्थः स्तोत्रं पदे उपात्ता 'that same Ganges has come down to such a low position.' स्तोत्रम् = Insignificant, or little. अपम् = It is no wonder.

शतकुलः: '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.' तेलांग. A full account of the passage of गंगा from the Heavens to the sea is given in the Rāmāyana I. 35-45. "How Bhāgirathā 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." अलाकुरा—अथान्तरस्याः. (Vide St. 9), and also परायं. परवाहं यदि परायनेत्यवेक्षणमः: कुव्वल. The general proposition about the fall of a विवेकन्त्र is strengthened by the particular one viz. the descent of the Ganges, and hence there is अथान्तरस्याः. There is परायं because the Stanza contains a narration of the Ganges resorting to several places.

Metre—शिखरिरिपी. 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. नाविदीतम्—For the use of the Infinitive with the root शद्न see note on रोहन्तम् St. 6. हृत्यकुर्मुहतुः कुर्ष्ठितं अव्ययं: विशेषतः पदरि: = तरित बालकोणे, यद्या स्वाति कर्मणि लोके प्राप्यति see Siddh. Kau on Pāṇi III. i. 114. नागः = न गच्छतीति अगुः; न गाह: नागं यद्रानो मंत्रं: नागेऽधृतं: अवेद: or an upamita comp. । नागोपशुष्टमं:यावत् / निनिष्ठातुका: = A sharp hook. भेदसह: = By taking medicines in the right way. मन्त्रप्रयोग इत्यादि the 'actual application' of spells and charms. शास्त्रविविधिस्य = Laid down by the Śastra. We do not see the propriety of the word शास्त्र here. Metre—शास्त्रविविधिस्यति. 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 Śastra for everything, but there is no medicine for a fool.
12. ताहि—Two interpretations are possible of this compound. (1) Devoid of literature and the art of music. (2) Devoid of literature, music and the arts. For Kalás see St. 101 infra. झाँड़—pre. part. It is used here to show cause i.e. the means of existence; छप्पाईऽो: निन्यया: Panini III. iii. 126. जीवमान—This must not be confounded with the Atm. pre. part. which is formed by the affix नान्य (आन), because जीव is Parasmaipadi. This is a special form by the Su' tra ताच्छिक्ययोचनशासकिषु चानश्. Panini III. ii. 129. i.e. ‘जान’ (आन) is affixed to roots to indicate ‘disposition or habit, a particular standard of age, or capacity to do a thing.’ The present participle refers to present time, the form by the addition of the affix चानश् however is not restricted to any particular time, and the affix can be added to both Pars. and Atm. roots; while नान्य to only Atm. roots. भाग्यमाय—भाग एव भाग्यमस्त्रृत्र—Lot; fortune. तेष is a Taddhit affix added to the nouns भाग, रूप, and नाम without making any change in the original meaning. जस्तेः—उपजनाति—यंहिन्दियुक्तः यदि तो जीवि-ग:। उपेत्रुत्रज्ञा प्रथमे ज्ञो सा। अन्तर्दृशितिरिमित्तस्मालो: पावै यद्विद्यायथात्यतस्तः॥॥। Alankara—रूपक-विपयेदेतादुप्ररेतद्विपयो यथा।॥।रूपके जातिर्याचैत्य—णुन्तात्ररुपायिनिः॥ Kuval. In the stanza the identity between man and beast is established by the word साहाय and the deficiency in the case of man is expressed by the phrase शुभविषयाण्वीन: hence the Alankara is न्युतात्रेद्विपक (one of the subdivisions of रूपक.)

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

13. विदाय-विदित्न अन्या इति विषय (स्वाकरणीमांसादि)=Learning; see St. 101 infra. ज्ञान=Knowledge. शीत=Good conduct, virtuous career. शीतल स्वभाव सदृस्ते Amar. Stanzas 49 and 109 infra may be referred to in connection with the sense in which Bhartrihari uses the word शीतल. Mr. Telang remarks that the word is very common in Buddhistic literature. धर्म=Duty. For detailed enumeration शीतल and धर्म see Buddha. Canto III. यथाश्रेष्ठो is to be construed with चानश्. भागसूत्रः—Three different meanings of this phrase are possible owing to the numerous senses in which the word भूत can be used. (1) भागसूत्रः—भागः भूतः (सुभूत समाचार). Who have become burden to the earth Cf. प्रयोगि-भूतात्मां। कुमार. I. 59. and see Mallinath’s commentary thereon. (2) भागः भूतः (समाचार) who are like burden to the earth. (3) भागाने भूत: (विषयः) भाग भूतः fit for burden. भूत: × × ×
14. वरस—Some look upon this word as a noun always in the neuter gender meaning मनास्पिय. ‘न्वति बरस: अधिक निः किंवा मनास्पिय.’ 
Amar. Others look upon it as an indeclinable मनास्पिये वरस किंवा कवित्‌हुस्तक्षप्याय.’ Medini. वरस न generally followed by च, तु or उन; is used in the sense of ‘better than,’ ‘better-but not,’ to express preference, वरस being used with the clause containing the thing preferred, and the न च &c. with the clause containing the thing to which the first thing is referred.’ Apte. पवेश—गुप्तम्=A difficult place; a place difficult to be passed through; दुःस्व गम्यति अत्र. When the Upsargas सु and दूर are prefixed to the root गम it takes in the sense of अविभक्त (place) the affix द (अ) before which the अ of the root is dropped. खुरोपिकरणे Vārtik on Pani III. ii. 48. अविभक्त—par: abs: noun. Cf. ‘गवस तिर्ध्विन्मुदूल्लस्यायये.’ 
Magha I. 2. Participial abstract nouns which are formed from roots by the affix त are in the neuter gender. It may be mentioned that the past participle formed by the addition of त to the root may be used as a noun, verb, or an adjective. Cf. अविभक्ति हसित प्रिसि द्वा विभक्ति हसित स्मरणातिः त समस्त: प्रम्वा हितत्समस्त: पुरहिति विन्न न समिहितम् 
|| ॥ Bhatti V. 6. तन्त्र:—वने चरन्नीति वल्लवरा: or तन्त्र:—The former is the more usual form. तत्तुरूपस्तु तहस्य: Pani. VI. iii. 14. Metre— अधूपृष्टे: vide St. 1.

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

15. शास्त्र:—शास्त्र: उपस्त्रताः (polished) शास्त्र:—ते: बुद्धा गी: येन्ते, शाश्त्र:—गी: उपस्त्रतां past parti. from कृ with आपृश्व अर्थः Beautified, ornamented. The augment हूर (षूर) comes in according to the Sutra उपायमात्र्यत्वाृत्योत्तवाय्यायायायः प्रुण च (चाव शुपणं समवायोः) Pani. VI. i. 139. षूर
is inserted between उप and कु when these senses are to be implied, as also in the senses already given [in the preceding Sutras] and therefore, उपस्त्रिया कन्या अरुङ्कता इत्यादिः: or also as in उपस्त्रित्र बृहत वाक्यायामरण बृही see Siddha. Kau. । शरणयोः—शिष्योऽपि: प्रदेश: आमाग: वेशम् तें. It is better to take प्रदेश in the sense of प्रदेशीय योग्यः: ‘fit to be imparted’ instead of द्वैत ‘given’ as taken by Ramarshi (Telang’s notes). आमागः—Learning. कन्या:—Learned men. संस्कारानु पादितः काव्यः: Amar. जाल्यां—dulness, inability to appreciate merits. हि—Because, since कुपरिष्क्रमः—Bad examiners; कुलिता: परिश्रमः: कुपरिष्क्रमः: “कुशत्तिप्रदायः” Pāṇini II. ii. 18. The particle कु is always compounded with a noun to impart to it the sense of कुलित or deprecation. हेतु:—Powerful, respected or rich. जान्मान्यः: समयः वा Cf. Viśrāguśa St. 59 for the use of this word in the sense of the rich कुल्या, Poti: Par: from the root कुल्या to despise. अर्घः—Value. सूत्रेऽचित्रितावर्षः: Amar. The use of गुरु in the second line is peculiar. We do not meet with the use of the pronoun गुरु without its correlative तत् although the latter is often met with singly. The last line is to be construed ये: मम: अर्घः: पादितः ते कुपरिष्क्रमः: कुल्या: सत्: न कुल्यायः. Alankara:—विरोधावलम्बने वृद्धान्तः आमालेने विरोधावलम्बने वृद्धान्ते। चेद्रिध्यात्मतिस्मिन्तं वृद्धान्तस्तवदेवशिष्यः। Kuval. In the Stanza the semblance of incongruity (विरोधावलम्बन), 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 हेतु: Likewise हेतु or exemplification arises in consequence of the reflective representation of जाल्य and कुल्ये। Metre—शाक्तिविनीतविनीतविनीतविनीत। See St. 6.

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

16. गोचरम्—गानः (कित्यायिणि) कराति अवस्मि (see Pāṇi. III. iii. 119) = The range wherein the organs of senses have their working. गोचरा इत्यायिणि Amar. किमपि—अपि when affixed to किः sometimes gives it the sense of indescribable. शः—A particle meaning happiness, welfare. पुष्पालिः—Promotes, imparts. प्रतिपाद्यन्तम्—Being imparted. प्रतिपाद्यन्तम् हु दोने प्रतिपाद्यन्ते Medini. कल्याणः—कल्य=Universal destruction. संस्कृतः: प्रतिपाद्य: कल्य: हु ज्ञाने प्रतिपाद्यन्ते Medini. कल्याणः—कल्य=Universal destruction. संस्कृतः: प्रतिपाद्य: कल्य: हु ज्ञाने प्रतिपाद्यन्ते Medini. कल्याणः—कल्य=Universal destruction. संस्कृतः: प्रतिपाद्य: कल्य: हु
mean literally ‘end of a Kalpa’ but it appears to be used more in its figurative sense instead of an exact period. विषयन = Destruction. 
विद्या = Learning, knowledge. According to Hindu theory the knowledge acquired in one birth passes on to the next, विद्याकृतकार्याश्रृविषज्ञान नो जन्मज्ञानापि. नागरिति—प्रेति governs the accusative. मान = Pride, high sense of one’s own greatness. उद्द्वस्ति—Impa. of उद्धृ (6th Conj: Pars.) to give up. Construe भो नृपा: तात्विकाम नानाद्विजित त. The reading of the text as well as the one at the foot सारदासायियम्: &c. are more or less defective. The first has no अपि or its equivalent and therefore falls short in the probable force of expression. In the second the construction is involved and far-fetched. Alanka'ra—विरोधप्रमात:; see Stanza 15. This Alankāra arises in the Stanza in consequence of the mention of the apparent incongruity in the increase of the stock of knowledge notwithstanding its being freely given; the incongruity, however, is reconciled by the inherent nature of learning. Metre—शान्तिविकलित. 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=सर्वार्थ-Philosophical knowledge, true knowledge.
अधिगताः वर्षायथै: तात्तु, अर=सर्वार्थाय्य: वानिताः—see St. 7. मानमात्स्या:—
समी—The augment of the aorist of a verb is usually cut off after the particle मा. In the 1st and 3rd persons the forms with the augment thus cut off acquire the sense of that with may or might and in the 2nd person the forms get the sense of the Imperative. अवभास्या:—
Imp. 2nd per: sing; of the Aorist of मनु with अन (to disregard) with the augment cut off. तु—This is to be construed with तुणित्व, and the phrase is to be क्षुद्राणिम रूपमि: Some construe it as तुणित्व क्षुद्राणिम: but it is grammatically faulty. The first too, is not quite free from defect inasmuch as तु 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 तुणित्व with मात्रमस्त्य: but it interferes with the Alankāra in the Stanza. संस्कृतिः—3rd person sing. of the present of रूप with से. अधि=अभिनववस्थाय वर्षाय, तथा वेदमात्र सर्वार्थाय्य: वेदमात्र=The means of restraining; see St. 7. 
वारणानाम्=वारण=an elephant; मत्त्जो गजो नाम: कुञ्जरी वारण: करी Amar.
Alanka'ra—प्रतिवस्तुपमा—बाक्यपोरेकतामान्ये प्रतिवस्तुपमा मता. Kuval. The trait of not being brought under restraint by insignificant objects which is common to the उपमान and उपमेय is expressed by separate phrases in the stanza, hence the Alankára is प्रतिवस्तुपमा. 

Metre—मार्जिनी. ननमययुतेय मार्जिनी ओगितोपवे: 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. अम्बू—अस्मोजिनीयं कन्तरिम्न निवास: तस्य विषाण: तम्. नितां (Indel:it) नि + तराम = Excessively. It may be construed either with हृल्ल्ति or कुप्ति: 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. परतिितराम, उपस्तराम &c.” Ka'le. न तृ—But not.

कुष्ठि—कुश्चि च जर्जि च तरिम्नेः—तस्य, विषाण: तस्माद: वेदत्रिकाणः = Fame about skill. अपहृतं समष्टम्—The Sutra पहस्वितावेदाधि. बहुमयम् Pani. III iv, 66 authorises the use of the Infinitive with words meaning ‘sufficient, able, proficient, &c.’ Cf. अहम्यसमयम्: योत्रम् Ka'dam. The idea of the peculiar skill of the swan to separate milk from water is very common in Sanskrit literature. Com:—अस्वासितं भविष्यतूणि तथंनयथा || पीतं पत्रो राजहंसवारितहिरूर्युक्षितस्म || || Pani: Pra: Bhana: नीरक्रितविकेकं हंसाळ्टे तथेहृतेषु कुरूपे चेद || विष्णुस्वितावेदाधि. कुक्कतं पालिक्ष्यति क: || || Bha. Vīka. 

Metre—वसन्तविकल्प. See St. 2.

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

19. || केवला: के बालिकरे यौनीकी केवल: an armlet. कुस्मम—Singular used for the class ‘जात्यभिभायण एकवचनम्’. मूर्तिा:—सूक्ष्मि जाता: hair on head. संक्षुता=Polished. Malli. explains this word in Kumar I. 28 by न्यायरजन्या गृहे: here the sense is stronger. The insertion of स्ते between स्ते and कु is according to the Sutra समस्तिम्यां करोति चूरणे Pani. VI. i. 137. 


Trans.—Neither do bracelets, nor necklaces brilliant like the moon, nor, bathings 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. प्रच्छळः—प्रच्छळः च तत् गुरूः च Concealed and protected. भोगकरी = Cause or source of enjoyment, (from भोग + क). The root भ takes the affix ट (अ) when it denotes a cause, natural habit, or favourableness; as यस्तकरः, भादकरः, वचनकरः according to the Su'дра कण्यो हैरतात्तिक्त्यालालगेतुः Pani. III. ii. 20. The feminine of these words is formed by the addition of ईः यशःहृः—यशः चलैः च योः—लैः, ते करोति तच्चित यशःशककरी. This is formed in the same manner as भोगकरी. गुरूः गुरूः = The greatest of the great. गुरूः 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 विषा वन्यजनः, बिषा अविकः रूपः in the stanza itself. राजपूजिता—This can be taken either as a compound with its two members राज and सपूजिता, or two separate words as राजस and पूजिता meaning ‘worshipped among kings.’ This however cannot be said to make an elegant sense. Moreover, पूजित is a past passive participle; as such it may be used in the past or present sense. It ought to be taken in the latter to convey the general statement of the learned being respected in all times by princes. In this sense the locative is inadmissible since past participles used in the sense of the present govern the genitive, जस्य च नित्यामां Pani II. iii. 67, making राज गूजित: but such is not the phrase of the text. The only course then is to dissolve the compound as राजपूजित: सदूः पूजिता रा:—पूजिता taking पूजित in the past sense. राजपूजित: (र्याहोऽु भूते कांतिन सदू त्रितियान्तस प्राप्तम्: S. Kaumudi. न तु—This has a greater force than न हि. Metro—शादिवविकरित; 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. ज्ञानिः = Patience. कवचेन क्रिः = What need of an armour. कवचेन क्रिः को यस्य दुर्गच्छन: क्रिः कारिप्यात्’. The reading कवचेन क्रिः means what use of (soothing) words (from others) if a man (is lifted) with patience.’ It is interpreted by some ‘what effect of words from bad people if one is gifted with patience.’ The reading lofted by us is smoother and makes a better sense. क्रिः—Words like स, कार; अयेष: &c., expressing use or need govern the instrumental of न which is used or needed and the genitive of the user. काव्य—

Aryan writers look upon anger as one of the six enemies of man.
“नातित कोषसमो रिपुः” ज्ञाति: रैल ज्ञाति:—Relatives. These have always been a source of trouble in this world; “द्यादा: सहजारयः”. खुद्नां= A friend or a good heart; स्वातं हुमायुर्त मन: Aman. The word हुद्न becomes हुद्न after छ or दूर when the sense is ‘friend’ or ‘foe’, see Pani. V. iii. 150.

किस्मती—A medicine of divine or wonderful potency. व्यायित्वाद्विन्दुय रेशान्तरांगत्व च. वरस्म शोकानस्य सुहदार्मोपयम. 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. किस्म्—किस्म+उ has the same sense as किस्म. अनवया—Flawless; न यथा अनवया. वच इs pot. part. of वद्दू to speak. The forms resulting from the indeclinable न with the root वद्दू by the addition of the affix य are अनुव and अवय; the former conveys a general meaning ‘that which ought not to be spoken’ while the latter (अवय) has a deprecatory sense ‘that which is not fit to be spoken.’ अवयपर्यययां गवंप्रतित्वान्तिरितचयोऽयु Pani. III. i. 101; e. g. अवय पापम्. अवय गुरुम. मृदा—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. चक्रविता &c. Bhartrihari has evinced a high predilection in favour of poetry in several places. In this connection see Kāvyā Prakāsha ‘काल्यं × × × सः पर-निइत्वे (भवि)’—कल्यायधर्मोदितुष्ट्य समयन्तरमेव रत्नालामस्यर्च्छुत विगतित-वेयान्तरान्तर्या; (दशति). Alanka’ra—स्रीदेवा—आक्षेप उपमानत्व दासिपं K. Pra. In the Stanza the उपमानाः क्रवच, अरिः, अनठ &c. are condemned since the उपमेयाः ज्ञाति, क्रोध और ज्ञाति &c. are considered quite capable of serving the purpose of the उपमानाः. Metre—शास्त्रिवाजिष्ठति; 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. दास्तिण्य=Indulgence. स्त्रजने—The word जन is often used in Sanskrit to represent the class; Cf. अनिश्चितांद्वियं नाम तपिण्जन: Shaku. न्य=Political behaviour. शाष्य=Deceit, deception; hence, caution in dealing with rogues. परजन=stranger as opposed to स्त्रजन. परिजन=attendant. Mr. Telang has निद्रायन्त्याक्षे वसे where अष्टि 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. दयति = Gives, imparts, directs. #अपाकृरोति = Removes. वाचि सयं सिद्धि is, as Mr. Telang remarks, a curious phrase. For an idea parallel to that of the Stanza compare the following. दृषीकृरोति कुमारिः विमलीकृरोति चतुर्विनिर्मितमयं चुढ़कृरोति संग: सत्ता किद्न न मंगलमात्माति || Bhāmi. 1. 122. अलंकार—कारकौष्ठ—सैल कियाअ बहुत्कारकृरोति दीपकम् K. Pra. The Alankára of the stanza is कारकौष्ठ, because the subject-noun सद्संग: is mentioned only once in connection with many verbs viz: हरि, सिद्धि &c. Metre—वसन्त- 

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). दुस्तिनन्त: = योमण कुलेः (काव्यरूपं कर्म रसायनरूपं च) अहित एवं तेः—Skilful workers (1) in the art of poetry (2) in the preparations of mercury. रसो—रसः = (1) Sentiment; (2) Mercury. Hence रसिद्धः = (1) Perfect in the rasás or sentiments, masters of style, capable of ruling the passions and feelings of men. (2) Possessors of the elixir of life. रसः is looked upon as the soul of poetry; बाक्यः रसायनः काव्यः Sa’hitya Darp. The rasás are श्रृङ्गाराद्यकर्तरुपे सौंदर्यमययः || ब्रह्मसंस्कृतं प्रथम इत्यादि रसः: आत्मपर्यं मुतः. Sanskrit works on medicine have given great importance to mercury; एक्से रसायनः शरीरमज्ञानेन कुलेः Rasaratnakāra. The compound can be dissolved in two ways:—(1) सिद्धः रसः: येवं तेः—Those who are masters of sentiments; सिद्धः रसः: येवं तेः—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 आहिताङ्ग class. (2) रसेत् रसिद्—Proficient in style; रसे सिद्धा—Proficient in (the preparations of) mercury. The words सिद्ध, शूक, वज्र and बन्ध form the locative Tatpurusha; सिद्धस्वक- पक्षपर्यं Panini II. i. 41. युग्मायं—युग्म: एव कार्यः: तस्मानः: Cf. युग्मशरीरे भवे मे द्वाराḥ: Raghu. II. 57. जयं—जयं च भगवं च ताम्यं जातं जगभूतज्जने. The root जन्त् takes the form ज according to the Sutra एकस्वयम्यामानसी Panini III. ii. 98. मानकारा—रसेत्—रसेत्: स वाक्य एकसिद्ध युज्यते अयंथुः K. Pra. In this Stanza the words संकृति:; रससिद्धा: &c. have more than one sense, hence there is रसेत्. Metre—अवदुः, 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. प्रसादो—उद्धुत वृक्षं यस्मं अस्ति उन्मुक्तः: one whose face is turned up. प्रसादस्य उन्मुक्त:—Ready to confer a favour. लिग्यचच—This word is used in various senses in Sanskrit. Here it means ‘affectionate.’ निक्षेत्र:—केशस्य देव: हेम्भे—देवता; निर्गत: हेम्भे—देवता यम्माल तदुद्धेकेत्थे. In Mr. Telang’s text we find the विसर्गा of निर मय retained, but it is not correct, since विसर्गा preceded by ह or अ and not belonging to a termination is changed to अ when followed by a hard consonant of the guttural or labial class. इदुपस्य चाप्रयस्य Panini VIII. iii. 41. विषयो—विषयाः अनुवादः i.e. purified by learning; अवदत: सिद्धे पते देवः अमः. विषयं—विषयं—विषयं ग्रंहं अमः. हरिन्यं—Destroyer. विषयस्य कर्त्ता हरिते तथाक्षरः विरो कः हारी:—one who destroys the troubles of the world. विप्रयासपि इदुपस्य इदुपस्य इदुपस्य is the reading in Telang’s text which can be explained by taking हरिन्यं=attractive, hence विरो हारिन्यं Joy of the world and हारिन्यं=Hari who gives the desired objects. विप्रयासपि has been explained by some commentators as विद्यय हरिते उद्भरति स: and by a few others as स्यग्न्यासी or स्यांसंतोहस्यारि. 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 हरिते in the sense of उद्भरति is, if at all, quite uncommon. विद्यय is not known to mean स्यग्न्य the synonym for it being विप्रयासपि. मानकारा—तत्त्वयोगिता—नियतानां स्वर्गः: सा इन्द्रनुस्योगिता K. Pra. Here the common property ‘acquisition’ is mentioned only once in connexion with सर्वस्तंपत् &c. which being the matters in hand.
26. लघुत्व—रिति अत्युक्ति अथवा अन्नमयी—रिति अत्युक्ति अथवा अन्नमयी

27. विरामित—रिति अत्युक्ति अथवा अन्नमयी—रिति अत्युक्ति अथवा अन्नमयी

28. The position of the first two lines has been changed from that in Mr. Telang’s edition and the system of about six Mss. has been adopted in our text, because तु has no force and appears to be redun-
dant śraddhā—One having a good heart, a noble-minded person. (हमानः मन: Amar)="सर्वमानः हनु युग्म" and not श्रीमन्हर्षयं यथ्यात (which is equal to श्रद्धा a friend) by the rule श्रद्धार्थव्रती मित्रामिवया: Panini V. iv 150.

There is a greater propriety in taking śraddhā to signify ‘a noble-minded person’ as opposed to अतस्: than to take it in its restricted sense ‘a friend.’ अतस्य=One with slender means, in reduced circumstances.

न्याय—न्यायाद्वेता—Not swerving from the right path; चच्चपाहेव: न्यायाद्वेता Panini IV. iii. 92. The words चच्चपाहेव: take the affix त when in the sense of अतस्=not swerved from. अतस्य=लक्षिते तत् एकाद न एकाद अक्षकरे. The affix लक्षिते (अ) is added to any root with अ or छ prefixed to it, when the idea of ease or difficulty is present.

सन्तरूपमेवाविक शुद्धी पारसं लक्षिते Panini III. iii. 126. विपुष्वतःस्था —To live in a dignified manner in misfortune. पदमत—पद अहिन्दा विधायते—To follow the footsteps. विनित—विनित advising, laid down. अति—अर्कविनां तथा तत्तम—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. यपःकायस्वर्णपि मन्त्र "नोपशुद्धिते" असिधार्थतः नाम वदतीति स्वतंत्रावस्य: II इद चालिष्ठीमेवकिमपुत्रकिममकिंवर्मातिमितिकुरु मल्लैनोउरं रामायणम् VIII. 67: also vide St. 64 infra Metre—सिखंबरिणी, 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. अस्ताः—स्ताः past parti: of हेत्ते to waste away. अस्ताः स्ताः:स्ताः: Emaciated by hunger. (शिष्यव्यापः—प्रयोग शिष्यव्यापः: शिवौ=प्रयोग वाल्यव्यापः) Medini. प्रयोग generally coming as the last member of a compound should be rendered by ‘mostly, almost’. विपुलो—

विपुलो (कोष) द्विचिति: (तत:—यथा स:—प्राप्तहुः—The word प्राप्त in the sense of ‘life’ is used in the plural; एकेक शुभसित: प्राप्त: Amar. अति—अति महान्

इमान्द्रहेतुः महायो: विकृतो च तौ कुम्भोः च वितो कुम्भोः: मत्येन्द्रस्वर्ग वितो कुम्भोः

तयोः: कलयः (mouthful ) तयो ग्राहः (swallowing), तस्मिन एका (अहिंसियत) कह घ्राहां येश स:— Prof. Gole dissolves the compound महायोः तथा विकृतो कुम्भोः तयोः: कलयः: तस्मिन् ग्राहः तस्मिन एकस्मिन् केवले बहो कह घ्राहां येश स:—

Who has set his heart upon devouring nothing but mouthfuls from the wounded temples of powerful intoxicated elephants. मानोः—
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—even feed upon withered grass?

30. स्तूपस्तूप—स्तूपयस्त्र वसा च स्तूप—बसं (Samâhar Dwandwa) तत्त्व अवशेष: स्तूप व शेर; स्तूप: स्तूप व शेर: यस्मिन् तद्वृत्त स्तूप—शेर, स्तूप—शेर च तत्त्व मध्ये च स्तूप स्तूप मधिं। अस्तिर्मकं—अस्तिर्मकं अस्तिर्मकं। The suffix क is added to nouns to impart a diminutive sense. It is also used to convey a deprecatory sense इतितं अस्तिर्मकं। Mr. Telang has स्तूप अस्तिर्मकं गो्: We do not see any beauty in that reading which makes a special mention of the bone of a cow; the reading अस्तिर्मकं does away with the necessity of taking स्तूप as an adjective to अस्तिर्मकं। Moreover स्तूप with स्तूप—शेर imparts a greater force to the sentiment. बसं—nom: sing: of the irregular word बसु a dog. छुढळो—चुढळया: शानित: तथेऽ। Mark the idiomatic use of the dative. Generally we find छुढळ instead of छुढळ in literature though the latter is permissible according to Bhāguri who says that even words ending in consonants may take the feminine affix ताप (आ), while Pāṇini allows it only in the case of words ending in अ. 'विषयार्थार्थसाधारणोपयोगते: इह इत्य वहननानां बाला वाचा निषा दिशा। Of. बृहस्पति St. 29 supra and St. 84 infra. सिहं—हिन्दोस्तानित सिहं: a word of the पृथ्वीराज्य class 'सिहं वर्णविन्यासां' Sib. Kau. कुष्ट्रात:—कुष्ट्रित्व: गत: a Dvitiyā Tatpuru. A noun in the accusative case is compounded with the words श्रं, अश्रं, पतित &c. हिन्दीयां—हिन्दुराज्यपतितार्थसाधारणे: Pāṇini II. i. 34. सत्त्वां—according to one's character; see Malli: on Raghu VI. 21. सत्त्वं=Disposition, character, strength. सत्त्वं गुणो विशेषाचार व्यो दयत्वायाय: Medini. Alankāra—अर्थैत्त—
31. चरणारं—चरणयोः अवपातः—falling at the feet. पिण्डः—lit. one who gives a ball, hence ‘giver of food;’ see Misc: Stanza 8 infra. Some word as पुरस्तार् or पुरत्: should be supplied after पिण्डस्य. पुजवः—Primarily it means an ox, but secondarily at the end of a compound it signifies ‘chief, best, pre-eminent of a class’; पुजवतरपदे व्याजःग्रहवर्षजः—frames. बस्त्राहार्दृष्टंगायम्: यद्य वेदाययोगोचरः: Amar. 2 चररम्—with patience. प्राणार्दते:—By numerous coaxing words; ‘चढू चढू प्रिये वाक्ये’ Amar. Alan-ka'ra—स्थाप्ताक्ति—स्थापर्वक्तिं स्विम्भ: स्विक्ष्यायस्वर्णम् K. Pra. In this Stanza the description of the characteristic action and posture of the dog and the elephant are described. Metre—सत्त्वतिन्यः; 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. परिवः—परिलिन्ते तच्छिन्नः: (revolving), तत्सिन्त ससारे—In this world. “The allusion is to the ever recurring birth and death in this world. उनसि जननं उनसि मण्डलं उनसि जननीजत्रं शयनाः 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, स्व, द्व, 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’. समुद्रतिन्य elation, rise. Metre—अहुरु. 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. स्ताक्ष = Cluster, bunch. हस्य (fem. of हस्य) two-fold. The numerals take the affix तन्व् (तन्व) to denote a partitive sense, which according to Panini. V. ii. 42, 43 in the case of हस्य and हस्य is optionally hanged into अयु (अयु) and the ending ई dropped, giving the forms हस्यतय व हस्यतय or हस्य्य. मनस्यनां = High-minded, मनस्यनां मन: वति अस्य. Words ending in अस्य and the words माया, मेरा, and ब्रह्म जै के विने in the sense of possessive affixes which indicate greatness, appreciation, praise &c. भूमसिन्द्रां परवर्तन स्वरूप स्वरूपाणि संक्षेपान्ति: संक्षेपान्ति: भावनि मनस्यनां स्वरूपाणि. S. Kau. “The idea of placing flowers and arleand their whereabouts. The reading हे मस्ती &c., only indicates a course without any effort; and means ‘there are two courses, while हस्य हस्य: conveys the idea of a certain amount of determination on the part of the high-minded. Likewise it is preferable to have मनस्य the उपमेय in the singular, as it is in juxtaposition to स्ताक्ष the उपमान, which is in the singular. हस्य हस्य: in the present tense conveys the sense of a moral proposition and is therefore to be preferred to the potential वर्तमान of the verb. Some such verb as हस्य हस्य: must be supplied after हस्य. Stanza 104 infra, is the same as this one with a slight variation in the wording. For a similar idea compare ‘नेगमश्री सुराक्षण: सुप्रसादृश्य विरितिनं चार्येवतानात्सालि’ Uttara-विशालयं—lit. lies down, &c., retires (into). Alankāra—उपमान. All the conditions required by this Alankāra are found expressed in this Stanza; इक्षुस्ताक्षक is the उपमान ‘the thing compared to’, and मस्ती is the उपमेय ‘the thing compared’ being on the head or withering away in the woods is the main property, and हस्य is the word conveying the sense of comparison. Metre—अवहद्य—see Stanza 1.

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

34. बुध—बुधपति (from बुध speech and पति lord. The substitution of इ for इ of बुध and तप before पति and कर respectively is by a Vārtika on Panini. VI. i. 157); प्रद्रश्य: (आदि:) वेयां ते. सम्प्रदायिति: = old in high esteem. हस्य—पन्न वा पन्न वा च पन्नपयः: This is Bahuvrihi, पन्न बयायानामूर्वाचिकसंहः: संस्त्रयेय Panini II. ii. 25; a compound of an invariable, a numeral, or the words अस्त्र, अहुर or अविच with a meral is a Bahuvrihi. In the formation of such compounds the final vowel or the final consonant with the preceding vowel of the latter meral is dropped and अ added on, हस्य वा ब्रह्म वा हस्य: तान्म प्रति—See
St. 16 supra—विशेषः—विशेषे (वाक्यविशेषे) 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. अनुविद्वेषा विशेषे: Raghun. II. 14. Taken as an adjective here it means ‘unequal valour’ and the compound is to be dissolved विशिष्टतः इति विशेषः: or (2) विशेष: यथा: with nothing remaining; hence, complete; विशेषभासे विशेषम् विशेषादिकमः

tatisam ruci: यथा: वैरायते—ैरं करण्ति देनमिष्टु from the nominal base वैर
enmity. The affix क्वः (क्य) is added to the nominal bases शत्रु, वैर &c. in the sense of doing or making, and the nominal verbs so derived are conjugated in the Atmanepadi; वाज्यावरक्षत्वादापूर्वमेवः करणे पृष्णिम III. i. 17. भास्वर—Shining. प्रताणे—on the day of conjunction or of full moon. भास्वर:—Voc: Sing: of भास्वर not literally but a mere term of endearment. Some Mss. read भास्वर which is interpreted as “insensate.” On this construction, however, “an अर्प or some word of like import would seem to be necessary.” भास्वर: might also mean, भमरण कुलेऽह्य ‘having revolved’, the affix न being added to the root चर्म in the active sense by Puni. III. iv. 72. श्रीमयः—श्रीयन्तर्भेश्य: यथा: स: श्रीयववेश्य:; न श्रीयोत्तर्भेश्य:
अर्पोऽशेषं: अर्पोऽशेषं: श्रीयववेश्यस्तं प्रेषस्तं: कुल: श्रीयोऽशेषं: श्रीयववेश्य: Some Mss. have श्रीयोत्तर्भेश्यकुलत: which may be dissolved as श्रीयमय अवशेष: यथा: सा श्रीयोऽ
वेश्यः; श्रीयोऽशेष: आकृति: यथा: स: The mythological incident referred to in this Stanza will be found in the 8th Skandha of Bhágwata as well as in the Matsya Purana. The deities obtained Amrit by churning the ocean. By a strategem Ráhu gained admission into their assembly and drank some of the Amrit. The sun and the moon discovered the theft and reported it to Vishnu who cut off Ráhu’s head. On this account an animosity has been established between the two planets—the sun and the moon—and the demon Ráhu who is supposed to periodically swallow them. Alanku’ra—अग्रस्तःत्प्रेरिता see Stanza 29. Here the description of Ráhu’s conduct which is not the matter in hand leads to the implication of the disposition of a wicked person which is the matter in hand. Metre—शारुक्तिकम्मिदित: see Stanza 6.

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

35. चुवन्त:—The number of Bhuwanas is either three as in the familiar expression चुवन्त; 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. The flat surface formed by the hoods, (see Matsya Pu.) तस्मान स्थिता. किमसाठी तिमहें। By the lord of the tortoises. सत्तप्रायत् मध्ये मध्येप्रायत्. (An Avya-yibhāva compound). The words परिपोषण and मध्ये optionally form the Avyayibhāva compound with a noun in the genitive and are placed first with the final तिम changed to तिम; as पारिगुत्य or मध्येधित्य &c. पारि मध्ये पश्चात वा Pani. II. i. 18. कोडरीणाम्—संविदा अन्तःहृति कोडरीणाम् (Loc: Tat-purusha) = on the breast of the ocean. अति takes the form अर्शी when it is the last member of a compound अत्युत्तरपदादितः. "न न कोठे सुहान्तरम्" सुस्त्राय। अनु पुराणाद्—Easily, without difficulty. The ocean seems to take very little notice of the huge body of the tortoise. See Matsya Pu. अनु दहाद् = Oh, what wonder; अनुहेत्य हुने वेदे Amar. "The point of the Stanza is that each of the great personages mentioned does some remarkable act, and yet each later one outdoes each preceding one." Telang. Alanka'ra—अथाङ्कन्तर्यासंसू; 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—हरिय्यन; 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. हरिय्यन—See note St. 14 supra. समस्त—मदवं सेद्वित्तः समस्त: समाधाती ममवान्ति समस्त—मदवा, समस्त—समायो युक्तं च तत् कुदितं च सत्—कुदितं, तत्य प्राप्तं: The word ममवान्ति is also found as ममतन् see Sidd; Kan: on Pani. VI. iv. 128. अनुद्रच्छसंति वद्याः दाराः: का—हावाः ते दाराः रायां वा—दाराः दाराः: अनुद्रच्छसंति न ते वा—दाराः: हावाः ते वा—दाराः: हाराः: ते युक्तं: अनुद्रच्छसंति युक्तं: तुपारसंसू: = of the mountain of snow i.e. Himalaya. His son is called Maináka. Read असुस सा नागाःपूर्णम् मैनाकमममोनिनिविवदसाध्यम || कुदेनाती परिव्यूहि दमशतावरेद्वसत्जो कुर्वित्वपत्तनासम् Kumar I. 20. अहादु—Alas. केश्व—केशन विवसः: overwhelmed by calamities. संपातः = Falling and thereby secreting oneself. पश्चात पति: = The ocean. उदित: is more or less redundant with the construction. वर्ण—च च: the signification, as remarked by Telang, being implied in the construction itself. For the allusion in the stanzas see Ramáyana Sundar Kanda. प्रत्युक्तारा हस्तमन्त्वाक्षो वाक्षयोक्तिदम् || पक्षान्तः: पुरा वैश्व बसुद: श्रीग्रामाति: ||1180|| विमलः स्म दिष्टः सत्त्वं गहनादिबद्धसंसू: || तत्—तेहु प्रायातु देवसन्तथा: सहस्र: || 32 || मूर्तानि च भयं नामस्थल्यं पत्तनसूच्य: || तत: || कृहु: सहस्र: प्रेतेतानि सहस्रः ||320|| पञ्चाविचमचद बज्जेन तत् तत् अतकरुः || स माहारिणाः:
Better for the son of the Himálaya 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. यज्ञस्मे—As, inasmuch as. पाणिः—By the rays; allegorically, by the feet. This double sense is found used in literature in several places. तेजस्ति—Of extraordinary lustre; possessing great value. The suffix विनम् shows 'excess' अस्मायिच्छायो विनम्: पुनस्ति. V.ii.121: इनकान्त:—Sun-stone तत्त्वे—Therefore. निस्कृति—Insult or injury. In the reading निकृति, the meaning is the same but it requires straining. कथा सहते—The present is used in the sense of the potential. For a similar idea Cf. न तेजस्ते जिती प्रस्तुतमपरायं प्रस्तुते स तस्च स्वो भाव: प्रकृतिनियत्वादिवक्तक: || मन्त्रार्थान्त: तपति गृही देवो दिनकार: किमायिच्छाया निस्कृत इव तेजांसि वमति || Titār: VI. Alankara—३२४५. see Stanza 15. There is a reflective representation of प्रज्ञान: and अस्तिन: hence this Alankara. उद्धो—आयो. See Stanza 3.

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

38. सिंहः—हिन्दोदन्ति सिंहः: The word belongs to the पुष्पोदन्ति class. भूविद्यामदेशस: सिंहो वर्णविपयर्यादि || गृहातिस्ववेदन्तेष्वर्णमात्यूपदेशम् || S. Kau. मून्द्रप्रस्ता: कपोलः कपोलप्रतिवद:: मद्वन मद्वन: कपोलप्रतिवद्यो: वेदं, तदुम मून्द्रप्रॉ—कपोलप्रतिवद्य: is a Karmadhāraya compound by the Sutra प्रामाण्यनालन् Panini II. i. 66. महत्त्वाच्य: स्यूः प्रकाशस्मद्विन्द: Gan: Maho: All these words at the end of a compound signify pre-eminence of the preceding noun. The compound can also be dissolved as a genitive Tatpurusha कपोलप्रतिवद्य: where भिन्न means 'a region.' भिन्न: प्रदेश कुङ्खे च Vishwa. According to the first view कपोलप्रतिवद्य:—'large temples' and in the second it means 'the sides of the temples.' For the flow of the rut see Pa'laka'pya करात्रमाम्यं मेघाय नेत्रायां च प्रतिवद्य: Cf. निर्यात्वाच्यः कारात्रमाम्यं मेघाय नेत्रायां च प्रतिवद्यः:
37-40. ]

43. 3সংতান = One of the seven regions under the earth which are অতল, বিতল, চতল, সতল, ততল, মহাতল, and পাতল. Verbs implying motion govern the accusative. গচ্ছতু—The reading গচ্ছতাম is incorrect because গম is Parasm. শীঠ = Virtuous conduct, শীঠ স্বভাবে

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

39. 3সংতান = One of the seven regions under the earth which are অতল, বিতল, চতল, সতল, ততল, মহাতল and পাতল. Verbs implying motion govern the accusative. গচ্ছতু—The reading গচ্ছতাম is incorrect because গম is Parasm. শীঠ = Virtuous conduct, শীঠ স্বভাবে

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. 3ানি, 3দু, 3া—The pronoun দু generally with না expressed is used by itself without its correlative না in the sense of very, same, celebrated, or well-known &c. দুক্ষন্ত্রালক্ষণাত্মকবন্ধিত্বেকালায়থাকান্নামেবং K. Pra. 3দুন্তিরপল্লী = Sharp intellect, “a head which is at home in every subject” Telang. অপরাতস্ব = Unrepulsed.

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

41. पण्डित—See note in Stanza 7. शुद्धान्त्=Learned in the Shastrás; शुद्धासाधनिर्णित शास्त्रे Medini. Alank'dra—काव्यिन्द्रः see Stanza 39. In this stanza the phrase संवेदन्यात्: काज्ञनमाध्यमिति explains the reason why a person having wealth is considered कुर्म, पण्डित, &c. Metre—उपजाति; see Stanza 12.

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

42. श्रृंगन्धयाद्वृत्ति मन्त्री वस्त्र स: हुमन्त्री, हुम्न्त्रिणिण: यथा: श्रृंगन्धयायम्, त्वस्यात: सज्ज=Attachment to worldly objects. There does not appear to be any propriety in taking the word in its restricted sense. विन्दा—This word in ordinary language conveys the idea—a Brâhman, but it is something more. "जनना ब्राह्मणो क्षेण संस्कारं प्राप्तं उच्यते। विद्याय यथा विप्राङ्के विचित्रः आयुः। कुदनय:—तनानि कुर्मात्मिति तननयः, अक्षति: तननयः कुदनय:। कलोपासना is serving a wicked person.अनयः=a conduct which is not straight, impolitic conduct. श्रृंग=see note in Stanza 13 and 39. अनानेयक्षण=Want of supervision. अपि—has no force here. अनानेय=Indifference, want of affection. त्यागयो—त्यागे प्रमाणः: त्वस्यात:—By carelessness or indiscretion in giving. The reading त्यागात् प्रमाणा breaks the symmetry, since this is the only place where two causes are given for one result. The construction प्रमाणाय य: त्याग: त्वस्यात् may perhaps preserve the symmetry but it is an involved one. Alank'dra—कुदनसामिधि (see Stanza 25) since नूपरास्ति: यथा विन्दा &c., which are the matters in hand have a common verb विन्दा. Metre—शादृश्वनिकीति; 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 वितात्व must be taken understood as the object of द्वारि and खृपूः; and वितात्व must be supplied from the first line. Construe यः: वित्तं न द्वारि: न खृपूः तस्य (पुज्म) वितात्व खृपूः यं गतिमये गतिमयं. Metre—आया. See Stanza 3.
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. हैति—Wounded by weapons. महीणः—मदेन कृत्तिः. शापो—शव पुष्प पति:—of the root शयि to become dry, to go &c. शापाणि ( शहाणि ) पुराणानि बालां ताः:—compare ताः. शापाणि (शहाणि) सिताञ्जनेरहेवेतुनिः: Mudra. III. 7. कारो—करो एवेन नयं: गौः: क्षाक्षे:—Sanskrit poets have spoken in high terms of admiration about the क्षाक्षेिन्द्रन्त:; in several places. ‘गृहान्यन्त्यन्यन्यस्यिं प्रातिपदन्द्रस्त्र यजः पुष्प’ Kirata. II. 11. प्रशायितस्य श्रेणिम्योऽस्त्रय: कलाकोः: ाल्यतत्त्रो हि उदेः’ 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 पिठते बन्धुहितीयाँ पिठते रवि:। बन्धुहितीयाँ तु चदरीहि दलालिंग:। पन्निक्षे तु वधवकाँ:= पाँच पिठते वसतः। समानी- श्रुष्यो द्यिया अथाय: एकपाल:। नवमी कृत्त्याय: यमः: प्राथति ये कलाः। दशमी पिठते वायः: पिठे दाहारेरकेसि:। द्वादशी पिठते: सन्म समे प्राथति भागः। दशदशाणि वनायः: कुतेर पिठते कलाम:। चदरीस्ती पशुपति: पशुददि प्रजापति:। तन्त्रमना दश—By slenderness. तन्त्रमन्त्र is an abstract noun from तन्त्र. The words पुष्प, पुष्प, महत, पुष्प, तद, वद्व &c. take the suffix इमिन (इपुष्प) optionally to form abstract nouns; as प्रथिमा or पार्थिमा, अद्धिमा or मद्धिमा &c. पुष्पादिश्य इमिनिज्ञा Pani. V. i. 122. Alanka-ra—दीपक—सुंदरदृष्टिः वर्णेञ्च महत्रुप्रकृतीमयम् K. Pra. The common property शोभा i.e. beauty is mentioned only once with regard to जना: which is the matter in hand and माणििसम्रािद्य &c., which are not the matters in hand Metro—मिलिरिणी. 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. परिश्रीः—In reduced circumstances. कार्यः see note on कार्यः Stanza 2. प्रत्येके—प्रसूति=Handful; पाणिनेकुल्यः प्रसूति: Amar. hence by शक्यणा what is contained therein. The root सुध्रु governs the dative of the person or the thing desired. सुध्रुप्रेमितस्य: Pani. I. iv. 36. संपूर्णः as opposed to परिश्रीः कलायति=Considers. फलमासमां—फलेण समाः. अतः=Hence. अनेकाः—न एकान्ते अनेकान्ते तथा भाव: अनेकान्ते = व्यथिचारः विस्मित्य अनेकान्ते तथा भाव: तथा: त्या. अपेन्द्र=पदांपेदः. In objects. अवस्था=The state of life. प्रवेशति=प्राप्ति
करोति (Denominative from पृथ्व) makes great. The last two lines of the Stanza are intricate and have been variously explained. Some take अत्व with अनेकान्त्यत्व but it is better to take it as showing an illative relation of the previous statement with what follows. धनिन्त अर्थं अनेकान्त्यत्व अवस्था एव गुरुद्वृत्ता विस्वास प्रबंध च संक्रमेयति च is a construction adopted by some, where अर्थं is taken to mean 'wealth'; but we would prefer to take the word in its general and wider sense पदार्थ, and construe धनिन्त अवस्था and गुरुद्वृत्ता with अनेकान्त्यत्व, the meaning of the instrumental being प्रवृत्ति व्यत् i. e. गुरुद्वृत्ताययुज्यं यद्यकान्त्यतं तस्मान. In taking गुरुद्वृत्ता with प्रबंध च the construction becomes an involved one and the यथार्थयत्व अवस्था of the compound phrase प्रवृत्ति—व्यत् with two separate verbs प्रबंध अवस्था and संक्रमेयति is also not free from fault. Taking all these points into consideration we would construe the lines as अति; अर्थं गुरुद्वृत्ता अनेकान्त्यत्व धनिन्त अवस्था (परिक्रमात्मक संपूर्णत्वस्य च) विस्वास प्रबंध च संक्रमेयति च. Mr. Telang's translation of these two lines coincides with our construction except the interpretation of अति. अनुवाद—विलाल्रणी; see Stanza 8.

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

46. दुः—Desi. of दुः which although a root taking two objects is used here with only one object. तन is here in the sense of ताइ. अति—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 पुष्पानामताके: पङ्खिति is a curious phrase. अलंकरण—पल्ला. The continuity of comparison in the Stanza has not been preserved throughout. अनुवाद—वस्तुतिष्ठिन्नात्र; 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. हिन्दु—Murderous, cruel. From हिन्दु with र suffix added in the sense of the suffix ताच्चिक्य by Panś. III. ii. 147. अर्थार्था अर्थं एव परं परं: सा=Covetous. विज्ञान=Liberal. नित्यं—नित्यं व्ययं: रसं सा प्रजएः—प्रजएः: नित्यं वनागमः: वस्त्रं=In which there is a continuous and plentiful acquisition of wealth. It is preferable to take नित्य as an adverb. अल्पक्ष—पल्ला. अनुवाद—वस्तुतिष्ठिन्नात्र.
Trans.—Now false now true; now with harsh now with agreeable words; now cruel now merciful; at one time covetous at another liberal; either always squandering money or continuously heaping it together—such is the policy of kings like a courtesan who has manifold appearances.

48. अधिकारः Authority, power to command. “निदेशः शासनं च सः इलिठि भाषा” Amar. See Stanza 108 infra. येाप—The genitive is used in the sense of simple relation according to the sūtra पाणि II. iii. 50. गुणः—Good things. कॉर्प्स: see note on किन्न in Stanza 21.

Rāmaṇi considers the word अधिकार here including ‘all people’ by उपक्षण. पार्थिवोपाय—Taking shelter with a king i.e. becoming a king’s favourite. Metre—शालिनी—शालिपुष्कर स्तो गतिः गोमघोषके: The pause is after the 4th syllable.

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

49. निजः—भाष्यम पदः भाष्यः निजे भाष्यमेयने लिखित्य स्थोलकः—A little. महा—मियुन्तेस्तिलिन्न शृंगारन्तः (जयायनात) इति महा—Waterless tract, a desert. In these days Māraṇī 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. नित्राण—see note on Stanza 18. मेरा०—On the mountain of gold. नेरा: सुशेष्टमानी रूसादः सुराध्यः: Amar. “The mount Meru, which is formed of gold and jewels is according to the geography of the Purānas the central point of the earth round which the whole firmament of stars is supposed to revolve.” Kale. तुल्य—तत्साल, therefore. कृपणं इति:—Humiliating conduct. महा: कृपा—see note on महायुधः Stanza 17. तुल्यं—Equal, same. Alankāra—काव्यविख्यत because the phrase कृपा परम &c., constitutes the reason for वीरी भव &c. Metre—गान्धविनिर्विहित. 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 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. गोचारः—see note, Stanza 16. कार्पण्योक्ति: = Humiliating words. Of. दीने 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 Châtaka; "चरणवतितं तथा चातकानां चाकरः"
Bagha 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.—अप्रस्तुतप्रवेशः. Metro—अनुदृष्ट।

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

51. साको—सातवानं तत्त तन, तन—Attentively. ॐरं—accu: of time. कालधिनीरस्तमयः Pan. II iii. 5. तुतुत्ता:—such; may refer to Châtkâya in the above Stanza. नेता—न विशिष्टतस्त्रा:—मनोपरिपुरकः not such (as fulfill one's desires). हि यह—सत्य तत्स्य—For the repetition see note on किन्नस् Stanza 8. supra. पुरत: governs the genitive. Alanka'ra—अप्रस्तुतप्रवेशः. Metro—शादृशादन्यान्वितितः.

Trans.—Ah! friend Châtaka! 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. अकारणात्—कारणं स्थिः: कृतः—स्थिः: न कृतः—वि: अकारणात्—विश्राहः परथेन परमेयमिति &c., are instances of विपयपरस्परी; see note on मि Sta. 2. हुस्तो—हुस्तो: आन्त्य (स्वाभाविक:) रेताः तेऽतुरा; तेया. इदाः—The subjects अकारणलें, अका—विश्राहः, स्थिः &c., are in opposition to the pronoun इदाः with which the predicate agrees. Metro—हुस्तविदयित्वः—हुस्तविदयित्वमाह करे करे. 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 Chânakya. Alanka'ra—स्थानात् see Stanza 15. There is a reflective representation between the उपमेय statement दुष्णेन: परिहर्व्यः &c. and the उपमन statement मन्त्रोपिते तथे; &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; दुष्णेन: has to be taken as the subject in each of the several clauses. Construe नीमतिः य: (द्रीप्षयः) युः: स: दुष्णेन: जार्यमितिः ग्ययते &c; नीमतिः—ही: (द्रज्जा:) अति अस्येति नीमान्:; तस्मिन् तस्मिन्—तथेऽर्चिः युः: तस्मिन्—In one who likes.
The relatives were beyond the reading life.

Civility, Truth, Want of sense, foolishness. The word shravan means a contemplative, meditative person. Want of sense = Want of sense, foolishness. (see note on shrvan in St. 33)

Evil-minded persons ascribe dullness 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. धिक्याः = Greediness, avarice. This has been looked upon as one of the greatest of human frailties. तथागतोऽवर्जित रूपमितिः कुलीन I Bhag. This is the opposite of merit; vice. The meanings of धिक्याः (धिक्य) are six:-

- तस्वातिन्यस्यस्यायनं तद्यथि तद्यथि 1 Bhag. The meaning here is the opposite or opposition.
- धिक्याः मनोकामना, धिक्याः मन राधित धिक्याः धिक्याः धिक्याः धिक्याः ।

Metre - श्रवणिक्रियाः; see Stanza 6.

Trans. - Evil-minded persons ascribe dullness 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?

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

56. दिनः—पुरस्तरः=Pale. दिनः दृष्ट:—Mr. Kāle has दिनः (the instru. being हे ते) पुरस्तरः, "rendered pale by (the light of) day.
अमावस्या—न विवेये अमावस्य (शास्त्र) यस्मिन्ति; तस्मी वनक्षः—घातु आकाशितयेण, तस्मी च, of one who has a handsome form. सततः—दृष्ट: Distressed, in reduced circumstances.
रुपः—पुरस्तरः गतः: Dvitiya Tatpurusha; see note on कुल्लः in Stanza 30. In Mr. Telang's text we read रुपः पुरस्तरः instead of रुपः जनः, but there is no special ruling for the change of न to न्य in the word जनः. Vishwakosha gives the word in the न्य class. Jagadhara in his commentary on the Mālati-Madhava remarks:—“अङ्गविनो विधिवाकाभावः विनतस्थितिः पुरस्तरः तत्त्वस्वाभावः जनः मुनिमयः विचारः मृदुविचारः.” Likewise, Ruchipati the commentator of Mrurā has “अङ्गविनो शास्त्रान्वितते कौन्तेयान्विततो तत्त्वस्वाभावः, न च पुरस्तरः तत्त्वस्वाभावः जनः मुनिमयः विचारः पुरस्तरः तत्त्वस्वाभावः जनः मुनिमयः विचारः मृदुविचारः.” There are however rare instances such as “अध्यक्ष सौरभेय मोनिकर्मिनिंद्र विशिष्टमितः” Rasikaranjan Ka'vya. where it is absolutely necessary to take the word as अङ्गविनो without which the double meaning running through the poem cannot be preserved. If therefore the word has at all to be taken as अङ्गविनो it can only be done as suggested by Rāmāshrami- kāra by including it in the पुरस्तरः class. एतानि—Should be supplied in the last line:—एतानि म गदाति सत शाल्यानि (अवभवत). Alanka'ra—सदुचयं तालिकादिहितवेकस्यहम् दशायतत्त्वकः भवेत्। सत्त्वस्योऽति. K. Pra. Here दिनः पुरस्तरः एतानि is alone sufficient to become अङ्गविनो to my heart. Yet other अङ्गविनो such as गदाति वामिनो अथवा, are mentioned. Metre—पुष्पि विदे 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. कृष्णः—see note on कृष्णः St. 2. चच्चः—चच्छः (अत्यन्त: तीव्र: वा) कृष्णः: यथं च चच्छकोपः; तस्वं—of those who are highly irascible, full of wrath. होतारः—acqu. sing. of होतः one of the chief sacrificial priests. There are sixteen priests at a grand sacrifice:—आहा, अधावः, प्रायत्नः, नेत्या, अथवा, ब्राह्मणोऽस्यस्य, अत्रांश्च, पौर्ण, उद्वः, प्रत्येकः; प्रतिहः, अस्तूरः उपायः, होता, मैत्रेयरणः; अच्छाधाकः, and प्रायत्नः; of these होतः, उद्वः, अधावः, and आहा are the chief. जुहानः is not the present participle of हु, since the root is Parasmaipadi; जुहोति तत्त्वान्: जुहानः: ते—see note on जुह्यमान in
Stanza 12. There is a variant in which the present participle of this root is found. *Alankāra*—हृद्यान्त. *Metre*—अद्भुतः.

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. प्रवचनपदः—Eloquent. चालुकः—चन्द्र+चन्द्र (ः) =चन्द्रः. The affix चन्द्रः is optionally added to words of the *सिद्ध* class in the sense of possessive affixes, *सिद्धार्थमयः* *Pa'nini* V. ii. 97; चन्द्रः एव चालुकः: Flatterer: जल्पकः—A garrulous person. Regularly the word ought to be जल्पकः: but as it stands it is to be analysed as जल्पकीति जल्पः, इसित जल्पः—जल्पकः: For the use of the affix कन्यः (ः) see note on अधिकर्ष्य in Stanza 30. अन्नगानः—Bashful. प्राथः—Probably. अभिजातः—Well-born. अभिजातः: कृती स्वाभावपिन्धितेयोऽधिष्ठित मेदिनी। योगीः—

Stanza 31: अन्नगानः—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, कृत्यां कतरिः वा *Pa'nini* II. iii. 71. अन्नगानः—Not fathomable. *Metre*—मन्त्राभाषा —मन्त्राभाषातृंदेक्ष्यमेववस्तुगृहः

Pause after the 4th and then after the 6th syllable.

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

59. उद्भृतिता—उद्भृतिता: अखिला: स्वातः: चन्त: तस्य=of him who has imparted lustre to all scoundrels, i.e. who has brought notoriety to the whole set. Commentary *V*1 has explained this as उदर्यः प्रापिता:

अखिला: स्वातः: चन्त:  किरौ—विद्यार्थी दुःखाधाः:  बिगातः=Unbridled, unlicensed. प्रापिताः—प्राणाज्ञाति [प्राणात्] विस्तृताः [याज्ञ] विजाप्रवर्तयांति तेषु छत्र: (अतःकः) यस्य, तस्य=Of one who indulges in wicked deeds commenced before and now developed. With the reading विस्तृतः for विस्तृताः the compound may be dissolved as प्राणाज्ञाति (प्राणात्) विस्तृताः प्राण—विस्तृता; कर्ममिकः ततः: कर्मेणिः; प्राण—स्पृता जड़ा अघाय तेषु छत्रिः

It will not do to take कर्मेणिः छत्रिः: as it is in continuation even now. गोचरः—By those come within the range of. For गोचर see note in Stanza 16. सुलभः—The difference in the readings is clear. *Metre*—वस्मातिलिङ्कः; 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 indulge 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—आरस्मे युवी. युवी—feminine of युव. Adjectives ending in र not preceded by a conjunct consonant except तर take त्र (त्र) optionally to form their feminine bases. वीयो गुप्तचन्द्र Panini IV. i. 44. and सहस्राष्ट्रपावल वर्तिका. दिनश्य पूर्वांच्चपरार्थिनश्या is an instance of the एक्षेच्छ अन्वय for which see note on परेः Stanza 26. पूर्वांच्च परार्थिनस्य तात्पर्यः—"Distinguished (i.e. as belonging to) the first half and the second half." Telang. लठो—लठव दस्तव नवाद्र. अलनक्ष्ठ उपमा. Metre—उपादित.

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. दृष्टो—दृष्ट म जड़े च संकीर्ण. तै: विद्व्यः दृष्टि: येषाः. तेषाः दृष्टिविस्तरणम्. अमर. Really speaking संकीर्ण cannot be the means of subsistence though the word is co-ordinated with दृष्ट and जड़. The phrase संकीर्ण—विद्व्यः तै: here, is equal to यूढ़च्छालंस्थित्यः i.e. content with whatever may be got. नित्यारो—नित्यारणं क्वैरिणः नित्यारणवैरिणः: wanton enemies. अलनक्ष्ठ उपमा—यथासंहयं—यथासंहयं कबीरेऽव कामिन्यां समन्वयः. K. Pta. In this Stanza यथासंहयं, चीवर and पिल्लू are mentioned as the enemies of दृष्ट and समन्वय respectively. Hence this is यथासंहयं. Metre—आय; 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 सजः Stanza 2. यस्ननं= Devotion, strong attachment. यस्ननं त्वः सफः मेदिनीं. रत्नं=Affection, attachment. लोको—अपवादं=Censure. अपवादस्तु नित्यायामःशास्त्रशास्त्रयोऽरपि मुकुटः. 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 भ्रान्तं भ्रान्तवित्तम्: 1 'द्विनं' I. iv. 25. यादि—In the god Shiva. आत्मो—आत्मनं: दमनं, तत्सत्सु=In self-denial, in restraining the mind. आत्मा कलेवरे यथे त्वः वस्माश्च परस्मायम्॥ चिच्छे वृहौ च बुद्धौ च परमात्मायापरं जी
For the construction see note on परेंत in Stanza 26, and Stanza 60. The reading खेल्दू breaks the uniformity of construction with regard to the use of the singular. Metre—

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

63. वाक्यपुप्ता=Skill or ability in speech, eloquence. खचि=Loc. sing. of युद्ध battle. व्यसनय—see St: 62 supra. The respect with which Bhartrihari speaks of Vedās leads to the inference that he was not a Buddhist. खुसै=In the Vedās. इसम—see note on this word in Stanza 52. Metre—

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

64. प्रवचन=Concealed. संबमविचि=Arrangement of welcome. संभचि: साध्यसेरिप स्वात संब्वेदार्थोरि Medini. “The usual meaning of hurry may also do. It would mean the flutter of preparation to do due honour.” Telang. उपकृतेऽ=परशुरामकारस=of favours or benefits received. अवस्थे:=Absence of haughtiness or pride. For the meaning of नम (अनु) see note on अनुर in Stanza 55. विरभि—अभिनत=Contempt. सार=essence, निर्गीतं: अभिनतव: यस्मात ह: सारः यात ततः: For the meaning of the last line see note on same in Stanza 28. This Stanza occurs as an instance of सफुष्याल्कार in Kuwalyāṇanda with a variation in the reading which is as follows:—सदां प्रवचन युद्धपुप्ते संभमविचिनितस्त्यं उक्ष्यामयमभिभवन्याः परकथा: II प्रियं कृत्य मौर्य सदसी कथनं चापयुपकृते: युक्तेंतमस्यासकि: पुरुषभिजातं कथयति II । II Metre—

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. कर्त्ता—कर्त्ता स्वायत्तया: see Stanza 31. गुरु—प्रणयिता=Devotion. Some commentators interpret the word by स्नात, but for this sense the word स्नात would have been more appropriate. विजयिता—Krishna Shastree takes विजय as a separate word going with युत्त but we would prefer to construe it with गुरु: विजयेते तत्त्वेऽदृशं विजयित, तै च श्रेष्ठो च, तमः: हद्धि—Loc. sing. of हद्ध. The word हद्ध optionally takes the form हद्ध before all terminations commencing with the accusative plural e. g. हद्धानि, हद्धिः, &c.; हद्धे, हद्धि; see Panini. VI. i. 63; हद्ध may also be taken as a separate word of which हद्ध is the locative singular. स्लायं हद्धानसं मनः: Amar, स्लायं=निमेज्ञा pure, clean. The reading is obviously preferable. स्लायं—see note in St. 41. Cf. अलं शुद्धेऽवः न हुष्टे; St. 71.अयातनं ग्राहयते, अयातनं ग्राहयते—see note Stanza 52. अलाक्त्र—विभवान—विभवान विनापि स्लायंकारण-प्रतीक्षा=Kuwala. In this Stanza the result ग्राहण is narrated without ग्राहण its cause.

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 Shastras for the ears: this is the adornment of persons naturally great even without any other pomp.

66. मद्या—मद्यायास्ति शेषक, ततः विलयां संपादः: स इव कर्त्तास्मात्—As hard as the collection of stones on a big mountain, or a great mountain-rock. Cf. विविह वेश्यम् &c., St. 63. अलाक्त्र—उपमा. Metre—अह्वुपः

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. संतासोऽ-(चद्मै=Iron) on red hot iron. नामाः—Even the name is not heard. नामान्तर is more appropriate than नामाः, as it is usual to hear of a name than to perceive it; hence the reading श्रुतेऽत्: तदेव=The same (water). स्नायुम्—During the time the Sun is in the Swáti Nakshatra. See Panini. IV. ii. 3 and the next Sutra. The Swáti Nakshatra annually comes on the ecliptic about the 22nd of October. It has been a belief that the rain-drops falling into the open oysters during Swáti become pearls. For this see Brihatsamhita of Varámihira chap. XV. 13. Cf. तत्रीवियथे नमस्त् गुणान्तरे ब्रजति शिल्पमालाः: जलभिह संचयनकौ धा कालकाल्यां पर्योदयम् ॥ ॥ Ma'labīka.
68. **Shāṇyāti**—Pleases. Our reading preserves the uniformity of Mood and Tense throughout the Stanza. \( \text{तत्त्वं} \)—The use of the genitive with the word निम्नम is a controvertible point among grammarians. By the special Vārtika निम्नयोगे व the phrase ought to have been भप्ते निम्नम; but the use of the genitive is allowed by some grammarians under the Su'tra घाती वशेषः. \( \text{एवः} \)—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 निम्नम than with भप्ते.” The word does not appear to us to be necessary, the force being conveyed by the context itself in such constructions. Cf. न जातो वेष जाते याति वेषः सखविज्ञ। Since the word does appear in the text, we would construe it after the pronoun तत् in each of the statements as न एव तु; ततेद तद्यथः, ततेद भास्यः. कुर्मवचः—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 ‘निम्नयः देवम् योक्तायम्बादीवः’. For instance, there are three words in the three genders for a wife दुर्योगः: (always in plural); भावम् औम्; and \( \text{kurum} \) \( \text{neut.} \). \( \text{एतद्} \)—see note on \( \text{दुर्योगः} \) in Stanza 52. \( \text{तयम्} \) \( \text{००००} \) note on \( \text{दूर} \) in Stanza 33. \( \text{पूर्युक्त:} \) – nom. pln. of \( \text{पूर्युक्त:} \) (पूर्युक्त: विद्वान् पूर्युक्त:), a meritorious person. The word is formed from पूर्य + the root कर्तर according to the Su'tra सुत्रेणप्रमणात्रपुरुषेऽकृत्: \( \text{कुर्मवचः} \) III. ii. 89. This su'tra has been a great point of discussion between the old and new grammarians. \( \text{मेत्रे} \) \( \text{वसन्तलिङ्क:} \); 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. नयनच्च उच्चमण्डः: rising to greatness by humility. रूपायत्तः—
pre: par. of the caus.: of रूप. नयनच्छायतः—"Showing their own good qualities (namely—good nature, freedom from envy &c.,) by describing the good qualities of others." Telang. विततः—आरभः=आरभः इति आरभः: deeds, actions; प्रूपतः ते आरभः, तेन यन: पृत्तः—यन:; विततः (इति: विस्तृतः वा) पृत्तः: यैः येवं वा, ते. अथैपः=अरोपः=reviling. आरभः भर्तिना क्रृडः: Medinī'.

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. क्षयः—For the use of the genitive see note on योगिना in Stanza 58. Metre—सर्गरा; see Stanza 28.

70. नधः—Bent down; hence, gentlemanly, well-behaved. भूमिविलिष्ठः—विलिष्ठः तच्छीलः: विलिष्ठः: (आत्मितः!); भूमि—विलिष्ठः: भूमिविलिष्ठः=touching the earth. Rain-giving clouds known as ‘nimbus’ are always on the horizon nearer the earth than the other classes of clouds. The present reading has been preferred to भूरि on this argument. अवहदः=उदरः: लित: 'not uplifted; hence, नधः: This Sloka occurs in Sha'kū V. Alanka'ra—प्रतिस्थाप्तः and also अवानन्तर्भासः. Ra'ghavbhatta in his commentary on this Sloka has mentioned किन्यातीक and मार्गातीक as the Alanka'ras existing in this Stanza besides the above. Metre—वशस्य—जतो तृ वेशस्यहृदिते जरसः.

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. स्वेतः=By the Sha'stra's. Alanka'ra—परिसंह्या—कितित्वकर्मकः

वा कौरिते यत्रकपःपें II तादृश्यऽपीय परिसंह्या तु सा स्मर्तं II K. Prā. 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—उपजाति; see Stanza 12.
Trans.—The ear is adorned by hearing the Sha'stra'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 annotating sandal-ointment.

72. पावत—The use of the ablative is noteworthy. That from which a person is warded off, or prevented is put in this case. “वारणायं प्राप्तमिः” Pa'ni I. iv. 27. योजयते हिताय—This phrase can be interpreted in three ways (1) causes him (the friend) to apply himself to the achievement of his own good (हितं साधितं) [अयोऽ्य शुभे कर्मणि] प्रवत्ययति. (2) applies himself to his (friend’s) good (आस्तमाणि) हिताय योजयते. (3) undertakes to work for his good हितं कर्तं कर्तवे. In the last case the verb loses its causal force निवत्तप्रेयणा यथोक्तमाणि यथद यथायते। तन्म प्राथ्यययतं शर्यविभितसं दिनापी। इत्यादि सिद्धं Std. Kan: हिताय—Mark the use of the Dative; हिताय योजयते=हितं कर्तं or साधितं योजयते.

When the sense of an ‘infinitive of purpose’ is suppressed in a sentence the object of this infinitive is put in the dative case. कियवाप्यप्रवत्य च कर्मणि ध्यानिं: Pa'ni II. iii. 14. आपो—आपैद गतः। आपूर्तः, तै see note on कः ठुसात: in Stanza 30. अन्त्र—सत्यतिलकम; 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. पथकं—आकर =Collection. विकर्तक्रोति=opens out. A deponent verb from विकं=विगत: कच: (a fold) अस्वात ‘full blown, expanded’: “प्रकृतिलक्ष्यम् कार्यकर्मश्चयकसः” Amar. विकासयति=opens out. Mr. Telang has विकासयति but the word is found generally written with the dental स in the sense of ‘blowing out’, ‘expanding’, hence the reading adopted by us. कैरव=White lotus. सिते कुक्कुले अमर. चक्क़ादः=Collection; ‘चक्कार्तु मण्डलम’ 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 अहंकरोमे निशायां विकसति कुक्कुलस्त चन्द्रात् शुरुस्वते मेघघडः नुभेलं भवति च चित्रितं नाविद्याके चर्चा व्यक्त। न स्यायवस्ती वस्तन्ते न च कुक्कुस्वते अन्तर्सारवनादमियानुलयकर्मणि-विशस्मयते सतक्षीयां प्रवन्धे। ॥ ॥ Sa’hitya Darp. अन्त्रार्थितः=Unasked.
This phrase is to be applied to बिनकृत, चन्द्र and जलबर. अधि—This particle does not make a very good sense in its present position. It should be construed with नायांतित: स्वयं=of their own accord. कृति—अभियोग=perseverance, application. अलंका'रा—अयोरतस्त्रयास. मेत्रे—

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 perseveringly devoted to the interest of others.

74. एते—Mr. Telang has एके which he renders by ‘some’. The correlative of the pronoun वे is ते in the 3rd line, and the construction is ते एते सत्त्रणः वे &c. The adoption of the reading एते instead of एके gives a greater force to the principal assertion. परारा—वर्तकः=accomplishers. हु—This particle is used for the sake of emphasis.

उपयोगا—उपयोगि ते. सारुणः—सारुणः: हुव: A Karmadharaya compound under the Su'tra उपयोगस्त्वत्वार्धिति: सारुणायाप्रयोगः Pad'ini II. i. 56.

स्वाधिकीष—For the use of the dative see note on हिल्य Stanza 72. वे हु प्रतिष्ठि—This has evidently a greater force than वे निर्लिपि. मेत्रे—

शारूङ्गविश्रीविश्रिति.

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. आत्माः—आत्माः गते च तत् उदकः च ततः: पुरः—(Indeciti:) At first. ते=Well-known. तात्पर्य—This word has a double sense (1) Heat (2) irritation. तेन पयसा=By that water. For the use of the pronoun तद्दृ in the phrases ते गुणः; तेन पयसा; and तेन जलेन see note on ताति &c., in Stanza 40. पयः शौरी पयोस्वर च Amär. स्वात्मा=One’s own form. For the several meanings of आत्मा see note, Stanza 62. The reading is decidedly preferable to ब्राह्मा. दुबाणाः=In fire. कुशातः पाब्रह्मोऽनः Amär.

उपमा—उपकृते मनः यथा तत् अन्त्य, इम्पेट. उदक उपमा: Amär. तत्—That [ milk ]. दुबाण—Some commentators render this by उदितप्रयुक्त but we prefer to construe it with तेन जलेन in the sense of ‘joined to’, ‘mixed’ as suggested by Mr. Telang. इन्त्या—These two particles together are used in the sense of ‘exactly’. The particles may be taken separately and construed as तेन जलेन पुनः तु शास्त्रयति. “The
Stanza, it needs scarcely be said, gives a moral aspect to the actual physical phenomenon of boiling milk being prevented from over-flowing by water being thrown upon it.” Telang. Metre—अध्वनि; 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. इति:—Here; when it is repeated with two or more assertions it means ‘in one place—in another place’, ‘here-there.’ कुटम्—Host, family. तदी—तथा इति तदीया; तथा इति तद्र; तदा—दृष्ट:—The enemies of his followers i.e. the demons such as Ka'lakeya's, Lawana, Shankha &c. Through the support of Vrittra'sura the Ka'lakeya's troubled the gods but when Vritra was killed they concealed themselves in the ocean. Vide Mahā Bhadrata Vana Parva 102-105. शरणाधिबम: शरणाधिबमते इति शरणाधिबम: शिवार्यं गण:; 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:—पञ्चविष्ठा गोत्रामिदालगणया: शरणाधिबमतेवतो महिमा:; शुचिः ह्यामायनिष्ठिनामायनैर्मयात् इति शरणाधिबम: Raghu. XIII. 7. वडवानाद:—The submarine fire. ओरेलु बाहवी वडवानाद: Amar. This fire was an outcome from the thigh of the sage Urvā, as will be seen from the following reference:—क्रेण क्रियायोगनिग्नान्याएकेशा असर्थर्थेत: तत ज्ञामय: पुरुषो जात:;तत्तथा सच्छद्व आयार आसोत्त्दति इति शति—इति शक्ति:; see also Misc. St 9. सह—Particles expressing ‘accompaniment’ such as सह, साहि, साधि, सम्भ &c., govern the instrumental case. समस्तसंवेष्टके:—with all the fires of destruction. अहि:—Oh what wonder. वितर्ण:—Extensive, wide. अस्विति:—Powerful भरसामि—सहति इति सहि, भरस्य सहि भरसाहि able to endure burden, mighty. Alanka'ra—अपर्याटनसंवेष्टका: Metre—प्रथी; see Stanza 4.

Trans.—Oh what wonder! How wide, powerful and mighty is the expanse of the ocean, (for) on one side 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. जड़ि: Inpr: 2nd pśr: Sing of हन to kill. मा कृपया;—see note on मायमेया:—Stanza 17. साधू—Path of the virtuous. अनुय:—appease.
Mr. Telang looks upon the construction of the Stanza as similar to that of Stanza 51, Canto I of Madhya according to Su'tra सन्तरस्याम. In such constructions all the verbs must be in the Imperative mood, but here सन्तरस्या: 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—सन्तरस्य and शीतक. Metre—आद्विन:—विनीतः.

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—पुण्यमेवपीपाण्यं (अस्मतः)=merit, as it were, nectar itself लेन पूर्णः: त्रिहोनमः—बन्याण्यं मुननां मामाहार: त्रिहोनम. This is a Samáhára Dwigu compound. उपकारणः—अंशिका=A line, series. The ending vowel of this word is either short or long according to the Vátiká वातिकारादिक्षिन: Here it is short while in Stanza 35, it is long. प्रीत्यतः=Pleasing. This reading is obviously better than पूर्वन्तः: which conveys an impersonal idea. पवेत्तोत्तरय—A compound of the द्वित class =नरवेत्ता: अनरवेत्ता: तन्नू पवेत्तवेन संप्रेत्तवेन हृत्ता पवेत्तोत्तरय=‘magnifying to the size of a mountain; hence, making much of.’ किष्ठः—lit: how many; hence, some, a few. Compare the Marathi किष्ठ एक: निजादि—see note on ह्ड़ि in Stanza 65. Metre—मालिनिः: 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. कि—See note on this word St. 21. हेमो—हेमागिरि=Meru; see note on मेरी Stanza 49. रजतादिः—This is not the Himalaya as some commentators take it, but is Kailása; see Meghaduta Stanza 58 and Mallinath’s commentary thereon, and also हेमः: कर्ष्णाकुक्तकांचनादिः: ज्ञानरसिंचनरजताचरस्य: Vishwaguno'darsha. तेजस्वःएव—They are the same (unchanged) trees. मन्यामः—We esteem, respect. मल्यः—A mountain in the south of India abounding in sandal trees. We do not understand how Mr. Telang accepts the reading कुट्तानि, since the word is always found in the masculine. चर्दः—This word is either masculine or neuter. The masculine form harmonises better with the subject
We respect, we honour; cf. “अहमेव भतो महीपतेः” Ragh. VIII. 8 and Mauli on it. *Metre—सन्ततिकाठः; see Stanza 6.

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

80. रत्न:—For the churning of the ocean and the acquisition of the fourteen jewels see Ma'ha Bhurata, A’diparva 17-18, also Bhavagata, 8th Skandha. The jewels are enumerated in the following popular Sloka:—*कौष्ठिकः पारिजातकुछ चन्द्रतरिभवन्तम् गाबः कर्म-द्वा: छर्ष्यायाधः रामायानेवासुः:॥ अजः ससुखो विष्य द्विविषुः: भैलोस्मू चाच्छुपे रलाग्नील चुदुर्वेश्व प्रतितिद्व ज्वेनु: लो मवुज्जवः॥ ॥ महाहः-महावन् अहः: (सुकुम्भ) येवः, तः: = Very costly, precious. Cf. महाहिनाययापरितत्तन्यस: Kuma'r V. 12. मीतिः न प्रेजिः Did not give themselves up to fear, were not disuaded through fear. विना—see note on this word in Stanza 65. शिरस्यायित्वम विरमित्य—Words denoting अघुनस्ति अघोप्रती, विराम ‘cessation’, ‘restraining’ and अप्राम ‘swerving from’ govern the ablative case. जयुपस्र-विरिमाप्रमादयोभयुपस्यायन्य Va'rtika. Also see note on विरमित्य in Stanza 27. Alankúra—अर्थात्प्रयासः. *Metre—उपनुब्रगः.

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. कथि-कथेि—At one time—at another; now-now. ेणै—श्रयी—

A grammatically better reading is उमीश्यायी found in the copy in Benfey's Chrestomathie. आकाठः—Subsisting on vegetables. The words शाकाहारी कण्याहारी and कार्यार्थी are formed under the Su'ترا सुन्यजाती ग्रं-interests: Pa'ni. III. ii. 78 whereby the affix ग्रं- (इन्त) 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'. शार्याडः—हार्योदने दृषि: वर्ष से। विद्यां—विद्याः च तत्व अत्यस (वर्षे) च तत्व चर: । मन्त्री—see note in Stanza 38. कार्यार्थीं—“Bent on business,” bent or resolved upon securing one’s own object. *Metre—शिरस्यायित्वमः; see Stanza 8.

Trans.—A man of constant mind resolved upon securing his own object heeds not pain or ease; at one time he may lie on the ground, at another he may sleep on a couch; now he may live on vegetables, now on cooked rice of superior variety; sometimes, he may wear a patched quilt of rags, at others a magnificent garment.
82. उपशमः—शान्ति: peace, steadiness. विनयः—Modesty, reverence.
प्रमदत्रः:—This is the only place in the Stanza where a concrete
noun has been used. नीम्यार्जता—Straightforwardness. सवेयामः—Of
all persons. सवेयारपम्=cause of all, such as रक्षये &c. शैलम्—see

Trans.—Courtesv 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. नीतिनिर्मिती—Experts in the rules of conduct. यदि वा=अथवा,
वा is an alternative conjunction meaning 'or'; its position is different
in Sanskrit, being used either with each word or assertion or only
with the last, but it is never used at the beginning of a clause. वा
added to यदि gives a greater force. When repeated वा has the sense of
'either-or,' 'whether-or.' न्यायायत—See note in Stanza 28. धीरा—
The wise; वियं इतिर्मर्यमिनिति विचारेऽन्तः: प्रत्याविचि
इति धीरा: Rā'marshi. धीरों येयोंविीति स्वररु बुधें ज्ञींतें उ खुंकमे Medini. Metre—बस्त्ततितिका; 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. भगा—भगा आशा
यस्य तस्य=Of him who was disappointed (as regards escaping).
करणम्—करणे पाठिता तथा: यस्य=Whose body was squeezed or pressed
in the basket. नकम्=(adv.) At night. तत्प्रियशितः—By his (the rat's)
flesh. तेनेक पथम यातः—Went away or escaped by the same path (i.e.
the hole cut by the rat to get into the box). तद्दूः वद्ये—When a
word indicating cause is used the effect is often put in the locative.
Alanka'ra—प्रक्षण—उत्क्षितायस्मसिद्धिविवायतर्य प्रक्षणम Kuval. Here the
eagerness of the serpent to escape and get food has been
described as fulfilled without any effort; hence Praharshana.
Kavyaprakāsha includes this Alankāra in Samādhi. *Metre—शान्ति—
विवरणित; 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. साखु—There is a play on the word हत here. साखु हत (conduct) वेपां ते. As applied to the ball साखु यथा तथा हता: (संस्थ.): well rounded, perfectly spherical. अस्थायी—न तिल्लिति तत्त्वीति: अस्थायी: transient. Cf. misc: Stanza 13 infra. Alanka’ra—रेप. Metre—अनहुप।

*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. गुल् यों &c.—Sometimes the relative pronoun हत is used without its correlative तद्: for which see पुंनस्तपतात्वाच्यायत्वादवत्त्वोपि: सांपः: गुलों पूर्वाच्यायत्वादध तच्छद्योपाणां नापेक्षा: K. Pra. The construction of the latter half of the Stanza is not rhetorically satisfactory since the pronoun हत refers to the noun यथा which has lost its prominence by being one of the members of a compound. नामस्वतति—does not suffer; is not ruined. Alankāra—हपक। Metre—अनहुप।

*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. रोषिति=Grows. उपवदयते=Increases. विस्मायति=Thinking, considering. न सत्तपति—Do not vex themselves. विलुताल=Overpowered by difficulties. जः ते विपा—This is decidedly a better and easier reading. Metre—आयी; 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. दुर्गम—Citadel. For the formation of the word see note in Stanza 14. किन्=Indeed. एष्यावः—The elephant of Indra—one of the fourteen jewels from the ocean; see note in Stanza 80. एष्यो—एष्येव च बलं च ताम्यं अन्वितः: Possessed of wealth and army. एष्येव lit. 7
means 'the accompaniments of royalty.' क्षतिगति—Indra, the destroyer of the demon Bala. भद्रा:—Vanquished. ध्वनि (adv.)—Evidently. Construe द्वारागमन वापि, विचित्र: कथा पायर—It is better to take the whole as one phrase; but it can be construed separately taking विचित्र: as an interjection. Metre—शारीरिकीविद्यः; see Stanza 6.

Trans.—Indra was guided by Brihaspati and was armed with the thunderbolt, the deities were his soldiers, Swarga was his citadel, Airā'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! lie on vain human efforts.

89. कर्मयुंति—Dependent on acts done in past life. फल—Result ciz: pain or pleasure. शर्मि:—Proclivity. कर्मोदसिरिणी—In keeping with past acts; see Stanzas 94, 96, 97. Compare:—क्रिया शरीराद्वहेवा राहुता प्रयायिनितो अवत: दुःसारः।् सर्द खुस्त: पुनः: शरीरलक्षणदीते मय:।। रा'मागतोऽसर्वत्र द्राष्ट्राद्वहेवा प्रयायिनिता मयः।।

सर्वसिद्धतां प्राप्ति सर्ववापि जन: फलानि।। आप्णाँ द्वेष्टेऽवस्त्र जगचेता क्रिया भवेकर्ममेत्वं सर्वं।। कर्मांपि पुंसा भवति क्रियाती बीजादुर्गापालया न दौर:।। विद्रान्मोदातरंगिनी।। पुनः: पुवेन कर्मणा भवति पाप: पापेन।। Shruti. The acts on which the position of man or his proclivity depends are recognised by writers on Hindu metaphysics as three सचिन्त, प्रारंभ, क्रियाश्र। Construe the second half तथापि व्रिषिय सर्वाचार्ये व्रिषिता भाव्यम्।। This idiomatic phrase deserves notice. भाव्य is used impersonally in the sense of 'must be' or 'should be' and the noun or adjective (व्रिषिता) coming after be must agree with the agent (व्रिषिय) 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:—उद्योगतामानामाने नातामानमसाद्वेत् आर्येव यातानी श्रुतिरात्मानिरुपातम्।। Bhagurat-gita' VI. 5. पद्यकारूःक्वचत्वात्स्यप्रसन्नोपाशय: प्रद्याय:।। अव्ययमानात्मनेन्यथायथ्योपपृष्ठकल्पनाव:।। न निर्मक्षमानि भ्रमस्तीति वास्तवान्त:।। Ka'amāsutra Cha. II. नातामानेनौ श्रुतितां न निरीक्षिति पौरुषे।। श्रद्धेऽयं सत्कारिव द्वयं विद्वान्विपत्ते।। Ma'dhā 11. 86. Metre—अत्हुः।।

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. भोराः—Bald-headed. अनातपस:—Free from sun, hence shady. विशेषायाः—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. सत्तुम (adv.) —With a loud noise. Construe तनावोत्त शिर: पतता महाभूलेन मरशद्ध (यथा तथाः) सत्तुम. Alankāra—वियादन अर्थोत्तार-यासत—हर्षार्तिसिद्ध प्राप्तारुष्नित्वियादनम् Kuval. This Alankāra is the opposite of प्रयास; see Stanza 84. Metre—शांतिविरीरित; see Stanza 6.

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

91. यहो—यहेण (राहुणा) पीड़नम् see Stanza 34 and also Mōgha II. 49. रत्नमत्तां—प्रशस्ता मतिः येतां लेतमत्तां: For the sense of मतुय (तत्त) see note in Stanza 33. वियादन्ते should be construed with every assertion in the Stanza. मतिः मे मतिः:—I am of opinion that &c. Alankāra—काव्यिकित; see Stanza 39. Metre—हततविविद्विध; see Stanza 52.

Trans.—When I see the sun and the moon exposed to the assaults of the demon (Rāhu), 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. चूजति—The subject of this is विष्य: 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 आद्री in the first place. अवेषणाकर्तम—अवेषयउत्ते गुणाभ, तेषाः आकर्ष (विष्य) = A mine of all merits, one endowed with all virtues. पुरुषरत्नम् =The jewel-man. रत्नेऽन्यातिसिद्धिर्मण्यविन्य सन्धकस्म जस्मी. Medini. तत्रपि—(1) तत्र=पुरुषरत्नं अधि पुरुषरत्नं=पुरुषरत्नास्वदीनं (अन्तप:). (2) तत्रपि—तथापि (for this sense mark प्रायोजन दृष्टिदृष्टि निगमित कारण भोक्तुर्यतः: Vedānt-Kesari. पुरुषरत्नम्=तत्र (पुरुषरत्नं) श्रीमरत्नं transient, frail, perishable in a moment. (3) तत्रपि—one of the commentators take तत्र 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 Vāiragya Shataka number 110. विष्यः=of the Creator. विष्णुता विष्यस्य विष्यः: Amar, Metre—हततविविद्विध; 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. यह is here in the sense of यदि. Its correlative ताहि should be supplied. करीरविसन्दे—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. शालाया पढ़े तत्त्वे विस्तारे विरोधासक्रियां Rabbasa. उदाहरणः—An owl. One of his names is दिवान्त 'blind during day-time.' See Ma'ghan 1. 53. अनि—This particle seems to be redundant here. It has been construed with दिन by Krishna Sha'strī.

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. नमस्ताम्—प्रमन्याम्.—The affix क्वच (६९) is added to नमस्, वारिस्म and बिन्न in the sense of 'adoring, serving, and striking with wonder' respectively, whereby the nominal verbs are formed; see Pani. III. i. 19. देवान्—The accusative is used here because it is governed by the verb नमस्ताम्; although नमस् alone would govern the dative as in the last line. "Cases governed by indeclinables such as नम; द्वारि &c., are called Upapada-Vibhaktis as distinguished from those governed by verbs which are called Kāraka-Vibhaktis. In cases where both are possible the latter predominate over the former." उपापा: दिवाना विभक्तिभिः सम; नमअ०अन्। The combination of ६ (which has an interrogative force involving some 'doubt' or 'uncertainty') with न is treated as a separate word and used in various senses. Here it is used as a corrective word like why in English. 

क्षतीहः—of wretched or accursed fate. हति is often used as the first member of a compound in the sense of 'wretched', 'accursed' &c. A similar word is दरथ; see Vairāgya Stanza 8. Compare the Marāthī equivalents मेंढा and जटील for these words. Bhratrihari makes here a distinction between कप्ति and विन्न; कप्ति is the action on which even the course of विन्न is dependent. प्रतिनिधित्व—प्रतिनिधित्व (settled, fixed) व तकनम्य, तत्त्व एवं (६.२०) पतं द्वारात्मिति. We are for taking this word with कप्ति and not with फूर्त as Mr. Telang seems to have done. पतं को—See note in Stanza 89. किंत—For the use of this word see Stanza 21. बृहस्पति—Words having the sense of अहोम such as
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. कुलो—Like a potter; see note on पुप्पवत्तः in Stanza 4. This refers to the work of Brahma viz. that of creating things. ब्रह्मा—
ब्रह्मण्डः (the primordial Egg) पुष्प माण्डः (a vessel, a goblet) तथा उदारे
(निम्ने). दशमण्डः—"There are two ways of interpreting the expression
(1) गहन being taken as meaning forest, and महासंकेतः as a Bahuvihi
meaning ‘full of great difficulties’; (2) गहन being taken as an adjective
meaning troublesome and महासंकेतः in great difficulty." Telang.
The account of the incarnations of Vishnu is well-known. कपाळो—
कपाळयुः: पाणिपुकुः: को—पाओ—पुकुः; तत्सितः (Madhyamapadalopi com-
-pound). The locative goes with भिक्षा and therefore it is एकेदीशी अन्तः
for which see note in Stanza 26. भिक्षात्नमः—वेण र्दः: भिक्षात्न कारितः: is
a passive construction. In forming the passive construction of causal
verbs, the principal object in the causal which is the subject (agent)
of the verb in its primitive sense is put in the nominative case and
the other object remains unchanged. प्रयोज्यकैण्यप्याः प्यलस्तः लाद्यो
मतः: Sid: Kau: on Paññi VII. I. 69. For the story Rudra’s begging
with the skull in his hand, see Skandha Purâna स्तोः भाष्मसि—Hindu
astronomers have generally the theory of the sun going round the
earth which is not in keeping with western investigations; see
Siddhânt Shiromani. Mr. Kale’s remarks on this Stanza are “The
Sloka is faulty in many ways as regards the construction and mean-
ing of almost every line. The Tad. affix वत्तः is used in such instances
as राज्यपदसिते (Paññi V. i. 115) where वत्तः has a distinct relation
with अपूर्णि i.e. the क्रिया. Now here कुलसत्तः is to be taken with
नियतम् वन्ते where in the action is implied; then the construction becomes
ब्रह्मा वे कुलसत्तः ब्रह्मण्डमुक्तरे नियतमति: etc. Here भाषोदरे goes well with
Bramha but not with कुलसत्त as it is absurd to suppose a राज्य}
to be confi ned in a pot. Again Ramarthi says राज्यपदमुक्तरे नियतमति: i.e. राज्यपदमुक्तरे
विचार्युः नियतमति: 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 कपाठयापाणिएतकः is to be understood as a Madhyamapadalopi comp. Then follows विभािनम्. Now what relation is there between कपाठ and विभािनम्? If any sense is to be given to the clause we must understand पुर्वके विभा तद्धृत्तम्य taking it as एकत्रित अन्वय. Perhaps the poet wrote पुर्वके qualifying रुद्र: के being a mistake for क: committed by some careless scribe. Again in the fourth line the causal so prominently expressed by नियमितः, बिस and कारित altogether disappears, आस्माति being used. Thus there is the fault called प्रक्रमभूतः.” Metre—शारंजिनकिन्दित. See Stanza 6.

Trans.—Adoration to action by which Brahmá 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. आकृति:—Handsome form, noble appearance. Cf. मथाकृति: सूक्तम् विज्ञानिति उत्तम Mrichhak. भायायनि—Good deeds, merits. श्रीद—Good disposition, character. पूवे—By observance of religious duties in former state. संचितानि—see St. 89 for the three kinds of fate विसंचित, प्रारूप्त और क्रियामण. पुरस्वय गoes with भायायनि. यथेव—The एव added to यथा lends a greater force to the comparison; cf. वितर्तित गुरुः प्रागव विषय यथेव तथा जते Uttar Rd’om. Alank’ra—Uपमा, क्रियातीपक, भृवृ. Metre—

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. शुद्धो—Intoxicated, mad. महारो—अर्णास्त सत्यिकारनु इति अर्णास्त: अर्णास्त—water. We do not see any propriety of जड़ in the first line when we have the महाराणेव in the second. The Rev. Mr. Wortham appears to have taken शुद्धजातिकमयी which avoids the difficulty. विप्रो—In a dangerous or difficult position; see Misa: Stanza 19. also see Bhatti VI. 88; and Bhag. II. 2. Alank’ra—क्रियातीपक, भृवृ. Metre—

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 अस्त्रैतिविहितायांत्य. Construe the Stanza या (सहिक्या) खण्डा सत्यम करोति, युलानु विद्व: करोति &c. Some read चतुर्विधम or विक्रिमायां when the construction would remain unchanged but looking to the exposition of principles throughout the poem we cannot accept the readings suggested. हितानु = Well-wishers. See Kiroṭ. I. 5. प्रत्यंग्र्—अर्थं: अस्त्रैतिविहितायां अस्यं। प्रत्यंग्र् Avayibhāva compound. It can also be a तत्वं तत्वं by the Vārtika 'अत्यादि: क्रियान्वयं हितियां' and in that case it may be dissolved as अस्त्रैतिविहितायां प्रतिगतम प्रत्यक्षम. In forming an Avayibhāva compound the termination अर्थद्व: should be added to अर्थि when preceded by प्रति, पर changed to पर, तथा and तत्त्व, the त of अर्थि being dropped under the Gana Sutra प्रतिगतमपरस्माः-स्वरूपन्तः. Mark that the word अर्थि in compound and other Vrittis means an 'organ of sense' in general and not the eye only; टत्तितिपरे अस्त्रैतिविहितायां: इन्द्रियात्मारपः: Manoramaa. परोपक्षम—See note on प्रत्यक्षम: हत्या-हत्या—Deadly poison, one of the fourteen articles gained from the ocean; see Stanza 80. सहिक्या—Good conduct; see शंकुकंटला' शंकु-नाता मूर्तिमती च सहिक्या'. भवन्तीं—ऐश्वर्यवतीं: Glorious, divine. व्यस्तेऽऽ:—By constant applications. See Stanza 62. गुणेऽऽ विद्वषेऽऽ refers to the virtues enumerated above. आस्थाः=Endeavour. आस्थाः यलयोरस्त्या Amav. या क्रुः:—See note in St 77. Metre—शादृश्विबिक्रिया:; 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. गुणवतः—गुणा: विशेष्ये अस्त्रैतिविहित: परिणाति:—Result. अस्त्रैतिविहितः—रपसः=Rashness, headlong haste. अस्त्रैतिविहितः=Up to the time of death. Cf. हिमसम्रक्षितार्क ये गार्भी: पुष्पलिङ्गवं गम्या: Raghv VIII. 45. हस्तराही=हस्तयाही तत्त्वद्व: शताः—शताः=A splinter, a thorn, any extraneous substance lodged in the body and giving it very great pain; see Stanza 56. तिपाकः=orig: cooking; thence ripeness, consequence, result. Cf. अहो मे दारणंतिः कर्मणेऽतिपाकः: काद्यम. अलंकारः—कार्य-विक्रिया. Metre—मादिनी.

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. स्नायः—a cooking vessel, स्नाति तिल्लजयमयः। वैद्युःप्रयां—Mr. Telang has वैद्यः which is not correct. पञ्चिनी has a special सुत्रात् विद्युःप्रयां: IV. iii. 84. on which Kaumudi runs "विद्युःप्रयांति वैद्यःप्रयां मणि:"
वैद्युःप्रयाः वैद्युःप्रयाः। तिल्लजयः—The lees of sesame, the refuse of sesame after the oil has been extracted. चन्द्रो—चन्द्रानां आनाः चन्द्रः ते:। लापेः:—By ploughshares. अन्नमूलयः हेतुः:—For the sake of the root of the Arka plant. अर्धवं—The Calatropis Gigantea; the swallow-wort. A plant known in Marathi by the name of रहिं and आको. in Gujarāthi. The idiomatic use of the genitive with the word हेतु is note-worthy. When the word हेतु is used in a sentence, that which is the cause and the word हेतु are put in the genitive case पदी हेतुप्रयोगः Pañà. II. iii. 26.
कपुरस्थानः—Collections of the camphor plants. अस्याधिकतरोऽपि खण्डभंगीयाः। अर्धवं—A hedge. कौस्त—कौस्तः—A very coarse kind of grain called in Gujar. कौस्त and in Marathi हरिक. कौस्तुः—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 उपमोहत्थमः: see Muir V. 325. कौस्तुःमितिर्य स्वंकर्त्तव् भूतात् मतः। तपस्या—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. अलंकारः—मांकाणिस्मेनः; see Stanza 6. Metre—सर्वरा।

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. वाणिज्यस्य—See note in Stanza 49. आत्रे—In battle.
वाणिज्यस्य—वाणिज्य: कर्म: trade. विधा:—The usual number of these according to Hindu notions is fourteen. अज्ञानि वेदशालार्य सीमंतसा भाष्यभिन्नः। दुरारः वैमाल्यः च विधा। हेरात्तुः॥ मनु: also Raghu V. 21.
कर्मः—These are recognised to be sixty-four. They are गौरी, वार, नृत्य, आदेश, विचित्रक्रमः, न्यूनक्रमःमन्विविधः; गुप्तात्तरणः, द्राक्षरसनाक्रामः:; मणि: भूमिकड़ंसः; सुमन्तःचन्द्रः, उद्रोङ्गः, उदारात्तिः, विनाथः योगः; मात्यपथिविक्रमः; भेषजःप्रीत्योगः, नेत्रयोगः:; कर्णप्रभूतः; गम्भीरः; भूणियोगः, चेतनाधः: कौंशिकारः योगः; हस्तार्थः, विचित्रशास्त्रयोगिविकारः; पानकर्षरासास्योगः; स्वच्छालकारः, सुख्तीतावराशायां महेषाकः, प्रतिमारः, दुवंचकःयोगः:.
102. तथ्य छजनं अपवाति—is friendly disposed towards him.

103. प्राणोऽप्राणः एव प्राणः: Both the forms प्राण and प्राण have the same meaning under the Su'tra प्रसादतिपथ पानिनि V. iv. 38; Cf. St. 14. supra. प्राणवः: इति, तैः = With those other than the wise i.e. fools. समोऽसमयः 1. Right moment. 2. An engagement. कः अश्र:—Cf. कः: शूरे यो छन्नालीवाद्यांिचि च व्ययति: Shankard'cha'rya; also St. 107 infra. अवज्जना—अपकृत्व वर्त ( निम्न: ) यस्या:

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 significance especially in Vedic literature. गती ह—This cannot be taken as गती ह as this is ungrammatical; गती being the dual form it cannot be joined with the vowel of the next word; see Pa'ṇini I. i. 11. and VI i. 125. Alank'dra—उपमा. Metre—अवांप्.

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

105. अपि—अपीःवचनेः; हित्रयः—Poor in disagreeable language, wanting in harsh language i.e. not given to use harsh language. वृद्धा—प्रयोचः आदयः (संप्रेपता)=Rich in agreeable language i.e. given to using agreeable language. स्वदीर—धर्म=Wife. A masculine word always used in the plural. दारात्मकांसां बुधचं च Lingamushi'sana. दारा: पुंशिन्न चाकाठा: Amar. परपरिः—Averse to speaking ill of others. The word परिवाद may be also परीवाद according to Su'tra उपसृप्तं वथप्रमुदये बुधवर्म Pa'ṇini VI. iii. 122. Metre—अवांप्; 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. कुपि—Despised, slighted, distressed. चैयोक—चैयोऽ्यति: (वल्लेन) यथः. वेंते_BANK: चैयमेयऽन्तुः. प्रमाहुः=To obliterate. For the use of the Infinitive, see note in Stanza 6. तत्त्वपातः=Of the fire; “कृमीलयोऽन्तुः निजाना जाति-सिद्धांस्तन्त्रापाय” Amar. Mr. Telang’s reading अचार्यवल्लेय श्रुत्यां वहः is not grammatically satisfactory as observed by him. शिशा=Flame. Alank'ra—श्रुतान्तः; see Stanza 15. There is श्रुतान्त in this Stanza in consequence of the reflective representation of चैयमेयऽ
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. कालान्त स्कार—कालान्त: कालान्तः ते स्कार विशिष्टः: (चाना:)। तदन्ति—
The root ह्र ‘to cut’ or ‘to wound’ is more appropriate for arrows than खण्ड ‘to dig’. Hence the reading adopted in the text. Mr. Kale prefers the reading स्कारः यथः चित्ते is to be construed with तदन्ति. निर्वेष्ठः ति and कार्यन्ति. स्कृति adj.—Numerous. तदन्ति—स्कारः। see स्त्र. 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. पादान्त As applied to the hero पादामां आचार्य: and as applied to the sun पादेः। (किरणे:) आचार्यः। स्कारः—स्कारः=Plenty, abundant. स्कृति=Glittering, dazzling. स्कृति च ततेजः स्कृतितेजः। स्कारः स्कृतितेजः: यथः तेन्त्र. 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. अलंकारः—उपमा and अवेशः। मेत्र—अबन्धः।

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

109. जगायते—जलदेह आत्मति। The verbs जलायते, कुलायते, स्वल्पसिद्धावते &c., are formed from the nouns जल, कुल, स्वल्पसिद्ध &c., according to the Su'tra कुलः: क्वस्य स्त्थोपथ Pa'nini III. i. 11. The nominal verbs so derived are conjugated in the Atmanepada. कुलः=A stream, a canal. मूलापति:=The lord of beasts, the lion. स्थानः=A serpent. See note in स्त्र. 6. स्वल्पसिद्धः=Flower-wreath, garland. विपरसः=Poisonous fluid. पीपालवर्षः=A shower of nectar. अवद्धन्तस्य=Extremely agreeable. शीतोः—See Stanza 39. अलंकारः—उपमा। मेत्र—शाहुलविक्रियितः।

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 ठजायुणीच्छजनरी, अत्यन्त्युड्दहद्या and अवृढ्देमानां apply both to जननी and प्रतिज्ञा. ठजायुणी—ठजा च गुणोपथ तत्या: जननी (उत्पादविनी) = 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.' अत्यन्त्युव्व—अत्यन्त युद्धद्य हय्या: or युस्या वा. (1) one having an extremely pure heart, (2) that in which the motives are extremely pure. अवृढ्देमानां=(1) wholly devoted. (2) always binding. तेजस्विनः= Those having mettle in them; the spirited. खुलमू= (adv.) Readily, without any ado. The word can be taken as a noun, when the phrase would mean 'abandon comforts and even life itself.

सत्यत्ते—सत्यमेव नरं, तत्समूहं स्वसनं अलि यथा ते=Those devoted to the resolution of being true. For व्यसन, see Stanzas 62 and 98. There does not seem any necessity of adding इन्द्र to व्यसन since सत्यत्त्वस्या: as a Bahuvri'hi conveys the desired sense; see note on विग्रंच्च in St. 9. न तुः=But not, rather than. प्रतिज्ञा=Promise, declaration. Some Mss: read ठजा in the first line and अवृढ्देमाना: in the second, in which case ठजा is to be construed as the object of अवृढ्देमाना: when all the adjectives are to be applied to ठजा and जननी, and अवृढ्देमाना: (acting under influence of ) to be taken with तेजस्विनः: Alanka'ra—

उपमा। Metre—वसवतितिठका।

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. अप्राम्य has two meanings:—(1) lit. seized; hence that what cannot be comprehended or fathomed; (2) what cannot be touched by the hand. यथैः—See Stanza 96. यथैः—This pronoun appears superfluous here. भाव=Feelings, inclinations of the mind. भावि-भिराय आशय: Yādāva. see Raghu II. 26. पवेन्द्रस्य गुणमाणं इव विपमः: अस्मयः। भीणं goes with हद्यः भावः, and चिलं। पुष्करस्या गुणमाणं इव विपमः: अस्मयः। भीणं गोस्त्र देव तदव तदवलः =As unsteady as the water on a lotus leaf. आविष्कर्तिं इत्वादि here used for तदुलि=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. अभित—अभिशिक्तः निहतः—Wounded in the front. Cf. न निवते। संभान्तनां खमेसुकुर्सर्न। Manu VII. 87. आह्वेयं भियोयोर्यं निवासनं मद्दिनकीतिष्ठति। युध्यमानाः पर्यं वक्यं स्वाय यथावपराक्षुः। Ibíd. S9. Also see Bhag. Gîtà' II. 38. तितितु तावद्य—Let that be apart; let all consideration about it be left aside. वत—An indeclinable expressing satisfaction. अवेककम्मां तत्तन्तरविस्मायात्म वत्त्त्ति: Amar. अत्थः—Exceedingly. अतिवे-क्रत्वात्यथात्तत्तत्तमोहिन्मेः Amar. सामुवदः—सामु इति वादः—praise. अवणुहृदः—अवणु हृदयाति इति that which pleases the ear. Metre—आयोः।

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. इतः—हृदः—So much, of this extent as indicated by a demonstration from the speaker. Cf. हमाविन्ती पुनरैयमस्ते। पुनः किवती परतो भवेतात्। Ka'vya. वा—Mr. Telang finds this particle inexplicable. We would suggest its being taken in the usual sense of ‘or’ with हृदः expressing a wider extent viz. the whole universe and अलवा a restricted one i.e. perhaps only this world. निर—चमकतीलं अतिवाय: चो—स्थितिस्य:। निस्तितिस्वस्ती: चो—स्थितिमयं। तत्स्मि—In the unlimited extent of wonders. प्रभवति is used here in the sense of प्रकणण भवति। यतः—Because. इन्द्रातिष्ठः:—This is not quite clear. इत्यत्कुलेः: 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. कस्मि दसानविक्रियां धारणी तत्र ह्यं। श्रविति कलुकुकलेभ निमयः। केवल भूतसकारूप जन्म जागारी इति: Gît Go. I. 8. Mr. Telang translates इन्द्रातिष्ठः: ‘by the waters in the jaw.’ Mr. Kále has हृदः ह्यतं शरीदिः। चिरः—

—केवल केन शेषः: यस्य स: “हृद—प्र: would be a better reading” without making any change in the sense, since पर or अन्य is generally used with एक in the sense of ‘the one—the other’ with reference to two objects that are before specified. निशितिः—Pre: 3rd per : Sing: from गृ to swallow, to devour, the गृ being optionally changed to गृ before
the vowel terminations by the Sutra अत्व विभाग Pa'ni VIII. ii. 21.
The third line alludes to the Varáha incarnation of Vishnu who
went deep into the waters and raised up the earth; see Ráhu
XIII. 8. For Ráhu see Stanza 34. Alanka'ra—काल्पिक and यथासंख्य.

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

4. उद्व—उद्वन्त=उद्वक कतिसति अर्थ The ocean; उद्वावदचिनि: सिन्हु: 
Amar. The word उद्व + the affix मतिसू (मत) irregularly forms the word
उद्वन्त ‘the ocean’ or ‘the Rishi of that name’ by Pa'ni. VIII. ii. 13;
regularly it is उद्वक ‘containing water’. उद्वन्ता छला उद्वकल्पः लिट.
covered but here ‘engirt or bounded by the ocean, see Vairágya Stanza 26. योजनालं=(accu.: of place.) Extending over a hundred
Yojanás. See Pa'ni. II. iii. 5. पाथः: ever moving along a path from
pathy ओन्न नित्य गच्छति इति. गानो—कत्यतिः Takes the measure of the sky.
भावः: Objects, things. सुकः—सुकर्जसाँि अविविध, तस्य युक्तः; तथा युक्तिः:=
"contracted within distinct boundary marks i.e. the bounds are
clearly visible", limited by well-defined boundary marks. प्रक्षः=
Brilliancy of the intellect. असीमाः असीमाः—न विचरे शीगा मन्यान्तः यत्स सः:
Boundless, unlimited. विजयते—वि preceded by वि or परा is Atmanepadi.
विपर्ययः ज्ञ: Pa'ni I. iii. 19. Alanka'ra—काल्पिक—उपामानयेऽपि 
यथार्थे: स एव सः: K. Prakalsh. The mention of the superiority of प्रकृति over the Upamánás viz: सू, सहस्र &c., in this Stanza, forms

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 objects generally limited
within distinct boundary marks, but it is the brilliancy of intellect
of the wise that is unlimited.

5. अा—An alternative conjunction. The first half of each
of the four lines of the Stanza refers to one engrossed with worldly
concerns, while the other half to him who is for renouncing mundane
matters. Alanka'ra—विकल्प. विरोधे तुल्यवियोगिकः कल्पातः कवितमastro: 
Kuval. The two opposed alternatives of equal force viz: केल्विन and निव, धृष्टि
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.

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. कम्फ्फ्फचा—कम्फ्फचा के जहूँ महत्तिहति अच्; the tortoise; see St. 7 infra and Vairāgya. misc; 18. The कुलाचलाः are seven mountains supposed to exist in each division of the continent. Their names are: महेन्द्र से प्रायः संस्का: श्रेःत्वमाः विश्रवं: महेन्द्र विश्रवं:। वै वै वै वै वै वै वै वै वै। वै वै वै वै वै वै वै वै वै। वै वै वै वै वै वै वै वै। वै वै वै वै वै वै वै वै। वै वै वै वै वै वै वै। वै वै वै वै वै वै। वै वै वै वै वै। वै वै वै वै।

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

7. कुर्मण्—कौ जते कृम्: बेगो अक्ष इति कृम्: a tortoise. Mr. Telang has न मनसा instead of स्मनसा and takes the third line as a question like the previous two; and suggests के घाटीकृम्य as the reading and further remarks—The reading क्रिम्य 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. निवाहः:—Carrying to the end; perseverance. गोतवत्=कुर्मण:.

Cf. बिशेषविस्मित: कुलमण्डलप्रियोत्ति के: Bha'yā. Construe the last line एवदी सहसा गोतवत् (यद:) प्रतिपत्तपायु निवाह:—This Stanza occurs in the Madra-Rākshasa. II. Alanka'ra—यज्ञार्थराधास. Metre—शारिविक्षित.
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. क: वर्ष न याति—(An idiomatic phrase) = Who does not become subject to? पिण्ड = A bolus. See Stanza 31. "The last line alludes to the flour applied to a Mridanga before it is played upon." *Alankāra—

मृदु—�भ्यव.

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 appointed with flour.

9. सत्मयन्या—स्थापण एव व्यापरारत्र, सत्मयन्या व्यापरारत्र, तस्मिन उपयोग: स्वयंस्वतः: अग्निः।अग्नि नयतीति निम्न दृश्यम् by Paṇini. III. ii. 61. The न is changed to न after अग्नि and गाम by the *Va'rtika अग्निया गामनोऽस्याः नयतीति व्यायः: Foremost, leader. अग्निन्यको नेता *Amar. Constrate the second line यदृच्छ्य प्राप्तेः एव त्वातेः स एकः युमात्र सत्ताः अग्निः: Mr. Telang has परमे नैक: instead of सुमन्तिकेः 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. दुध्वारो—दुध्वारे पूर्णे तद्द्वारो: (see note on अलावर

St. 28). दुध्वारे च ततुद्रं च तत्ख पूर्णा, तस्म:। The reading दुध्वार is not correct; see note on निर्धार स्त्र. 25. वास्तवः—See Stanza 76. जीततः: जीवनस्य युतः: (पदवर्याः) जीततः: a compound of the प्रयोगराव: class. A cloud. सतनेत्रसन्त्रत्वरुक्तरुक्तयोऽन्य: *Amar. त = On the other hand, however. निर्धारः—निर्धार = Summer, hot season. निर्धार उपयोगम्: *Amar. विनिभूति=Destruction; see *Vairāgya Stanza 11. निधावन्संभ्रतः जगत्संभ्रतः
tap:; तत् विनिभूति:; तस्म:। The dative is तात्स् by the *Va'rtika तात्स्येऽ

चतुर्थी वाण्या. *Metre—शाक्तिविशेषितिः; 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. दुराः—दुराः नवं अर्थ

घटतिः=(1) secures new revenue from afar. (2) brings about a new
meaning from afar. अपसनिहंद्रः=(1) offensive language. (2) Incorrect word, mistake. Mr. Kāle takes चापसनिहंद्र 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. सत्सनातः—The meaning of this expression can be taken to be the same in both the cases. मन्द्वरचन्द्रः=Gradually, slowly. This being an expression denoting quality, the repetition must be according to the Su'tra प्रकारे गुणवचनस्य; in that case, however, the regular grammatical form would have been मन्द्रमन्द्रः but as it is, there is no other course except to reconcile it under the Su'tra नित्यवीप्सयोः; see note in Stanza 8; Meghadut'a Stanza 9 and Mallinātha thereon. पदे=(1) step. (2) word. जेको—रुपम् (1) by consulting public opinion; (2) by going along with the current of ideas. काम—Indeed, truly. लेगंगैरस्युकः=not free from the burden of troubles. For a similar idea see Madrārakshasa IV. 2 and Māgha XI. 6. अलंकरा—उपमा. मेत्रे—मन्द्रकाल्यातः.

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. प्रमां—न प्रमांण्यो अप्रमाण्यो, अप्रमाण्यो प्रमाणालेन संपर्त्त कृते=Allotted as the share; “settled as one’s measure i.e. as one’s proportion or share.” उपमेतः=Will fall to the lot of. मन्द्रकः=A little. Construe महान् आदयः मन्द्रगपिः कारणः देव. Some take it तत् मन्द्रगपिः उपमेतः. महानाध्यः कारणः देव. सयोश्रो=अम्ला=Quarters, directions; also hopes. वर्षाय—This with its subject forms loc: absolute. The root द्रष्ट though transitive, is here used intransitively, its object जक being a well-known one. चातुर्यन्ति=तत्वोन्नत्यन्ति सप्तधातुः प्रतिदैविविक्षात्: कम्पोऽद्यक्षिप्तमेकान्तिकः किम्॥ Sid: Kau. डिर्मा:—द्रो वा त्रूयो वा डिर्मा: see note on पतन्याः: Stanza 34. For the idea of the latter half of the Stanza, see Stanzas, 50, 51 & 83. मेत्रे शालकादिन्तकिमित्; 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 Chātaka.
12. पातित—(सेव्या:) Should be attended upon, should be respected. The second quarter of the Stanza is metrically faulty and no reading has been found in any Ms. to correct it. Mr. Telang says that तुम would suit the metre. We do not see how. तुम—We do not see the propriety of तुम here. सैष्रकथा:—“Ordinary random conversations.” आदानि—Rules, regulations. अलंका‘रा काव्यविद्या. Metre—अयानी.

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

13. कन्दुको—पततित—The regular idiomatic phrase ought to have been कन्दुकपाते पततित like the phrases पादसंवार्थ चन्द्र, अज्ञकर्म नस. It is not possible to explain the phrase in the text unless तुल्य is supplied. We have taken the reading पततित instead of उच्चपततित, because there can be no semblance between पात and उच्चपततित. The construction of the second half of the Stanza is equally unsatisfactory as the first, though the meaning and sentiment are very good; compare St. 85. Metre—अयानी. 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.


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. यदी—(neu. sing.) This relative pronoun stands for the whole sentence in each of the three lines and has its correlative तत् in the fourth line. मदोमहागोणिती भिन्न करोऽध्याने तेऽते=Whose temples have burst through rut. In the reading मदसिवगणफलक, गणित and करोऽध्याने are almost synonymous words, and therefore they do not make any good meaning. वीणा—For the idea expressed here compare Kirāta I. 38 and Raghu V. 65. द्वरस्त्र=—goes with तिजन्य as well as अत्यान्त. हेरोती—हेरो, निर्दूपणि यथा तेऽते वर्गति=France. वर्गिताः=High-spirited. वीणा &c, are various musical instruments. धुलूक—धुलूके धा देवा तेऽते स्त्रृष्टिः (अज्ञक) or स्त्रृष्टिकर्मः देव: (इति:) तस्य स्त्रृष्टिः. विस्फूरितं=(विस्फूरित) Mani-festation of power. अलंका‘रा—स्वतत. द्वारस्त्र वश्वन: संपत्तु K. Pr. Metre—बादाहितकोटित. 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. संतोष—संतोषन निरंतर प्रमुखः The words संतोष, प्रमोद, सुदित more or less convey one and the same idea; hence the reading has been altered. भिना—Interrupted altered. सुदृशः—Pleasures, joys. वर्णः—वर्णमेत्र संकुच्छ्यः वै वेयात्। इत्यादिः—So that, this being the case. कट्टरः—For whose sake; see note on अत्मकद्वीपः in Stanza 2. पदः—Abode. “When words like पदः, स्वाणः, आस्थादः, पदः &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. स्वामनि एव goes with समास only; see note on पदः Stanza 26. मेधः—See note, St. 49. मै—The root रचः and others having the same sense govern the dative of the person or thing pleased or satisfied. रच्योऽनां प्रयत्नः Pa'ni. I. iv. 33. Construe:—इत्यादि स्वामनिष्कमादमहिमा सः मेधः। विधिनसंपन्नसात्तुकः पदः कट्टरः कट्टरः सः अद्यतः (=विचे: कट्टरः) मै न रोचते। We do not see any beauty nor propriety in the last sentence सः मै न रोचते. It seems to be superfluous. “Sharangdhara p. 20 ascribes this to Vidyâpati.”

Telang. Metre—ाहूङ्गविकृतिदः; 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. बिडः—If the poet had used the locative of कमल, सतुऽ &c. that would have been a proper and concise construction obviating the necessity of this word. वित्तम्—वित्तम् अथ वित्तम् according to हिन्दौणया अवयवः तयूः Pa'ni. V. ii. 42. See note on ह्रिङ्ग in Stanza 33.

Metre—आयौः. 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. गजालुणायः—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 अंग्न in the sense of ‘gait’ and dissolves the compound as गजत्व इव अंगने यथा: ‘one who has the gait of an elephant.’ He also suggests another reading झण्णायः: We would explain the word as ‘a woman of the हस्तिनी class.’ नायिका पुनर्यथा वद्य इस्तिनी चतित्रत. Ka’masutra. Some writers on erotic science have classified women as पदिनी, चिता, हस्तिनी, and शलिनी. कल्य—Mr. Telang’s reading makes the 2nd line metrically defective. We have completed it by adopting this word as found in the Subhā- shit-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—चंस्य.

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. श्रद्धा—The top or peak of a mountain कृत्तेत्रथ शिखरं श्रद्धा Amara. For वर्णन, see note in St. 14. गुरु—गुप्तासौ शिखरी च तत्स्य=Of a great mountain. विषमे=विग्नं विग्नं वा समय, तस्मिन् In a difficult place. The reading कपि विषमे gives a greater force to the assertion कठिनायोऽइतार्विद्विषितः: कठिन—कठिनायो ततः दृष्टथं तत्सात् अन्ति: (मध्ये) विद्विषितः=Crushed among hard rocks. तीव्रदन्ते—तीव्र: दशनं यद्य, तस्मि, तद्धपः=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. विरसौ=‘The troubles of which has nothing to sweeten it.’ आयास is any bodily or mental effort. दुरो=दुरः=From foolish occupation अध्वस्ताय by itself meaning ‘a resolute or determined undertaking.’ For the तम्, see note in Stanza 10 and for the use of the ablative, see note in St. 80. इत्वम्—see note on रोहु Stanza 6. अति—This is a vocative particle, instead of which Mr. Telang has अति which he construes with कल्पायेः. कल्पायेः=At the time of universal destruction; see note on कल्पायेः Stanza 16. यपरेऽ—यपरेऽ येषां लेने=Those who have left their limits. कृत्तेत्रथ=See note on कृत्तेत्रथ mis. Stanza 6 supra. खुद्दू=‘mean,’ ‘narrow minded’. The latter half of the Stanza is construed by Mr. Telang in two
rays.—कल्पाययेवि अक्षेत्रार्थक्रमः एते कुलशिखरिणः। अहंति न वैते अहंसायः। or (२) कल्पाययेवि कुलशिखरिणः। अक्षेत्रार्थक्रमः अहं यथा न [अहंति] न ते ज्ञानायः। He supports his interpretation by a quotation from निर्मातरित्वे न कम्पन्ते प्रज्ञावर्ति किठ वाति प्रतिविद्याः एवति। It is a well-known mythological belief that the great mountains and oceans save their limits at the time of universal destruction. See Bhāgavat th Skandha, 24 Chap. We would construe the lines in the following manner:—एते (महान्तः) कल्पाययेविकुलशिखरिणः। अहं कुलशिखरिणः। अहं यथा न वैते अहं यथा न (व) कल्पाययेविकुलशिखरिणः। [वै] कल्पाययेविकुलशिखरिणः। [अहंतिम्]। Compare:—गिरयां गुरुवस्तेज्योमयिः। मृत्युं ततोषोष गद्यम्।। ॥ तथापिक्षात्तुलचलयां महात्माः॥ Bhad'ni: I. Alankāra—वृताः; see Mis: Stanza 4. metre—हुः; see Stanza 9.

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

21. अक्षयोत्तरः—Bosom, chest. न ना कोई अक्षयोत्तरः Amara. The स्त्र्युः governs the accusative of the object for which a longing or earnest desire is indicated. प्रकशिवज्ञायां व पर्यावरस्मिन्नां, ‘पुराणिश्चरतिः’ Sūtrim, Kau.; otherwise it governs the dative, see Stanza 45. गवत्करमः—This is applicable to श्री and वृताः. When going with the former it means ‘are it’ or कर्तव्य, ते एव कर्तव्यः; ते: वचरीयाः—Wounded by nail-like swords. In the case of the second, अभ्यासः कर्तव्यः इव कर्तव्यः; ते: वचरीयाः—Scratched by sword-like nails. अनुसन्धानः—नरकाः An accomplished mature woman lover in amorous sports. समस्यम् गाराक्षरणम् समस्यम् कर्तव्यभावार्थम्॥ साहित्यम् Darp.: The definition will itself account for the nail-marks from the woman’s hand on her lover’s body. Compare:—उपहिं विशिष्टगुणाभिमाणां यथुक्तजत्वमिश्रितं किञ्चि किञ्चि॥ प्रण- वेदीक नवज्ञानमदयम् मदयामित्तवन्यः॥ Raghu IX. 31. Alankāra—रमां। metre—हुः; see Stanza 3.

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

22. अमृतनियन्ति=A store of nectar. नायकः is to be taken with श्रीपीत्वेऽद; the phrase means ‘the lord of herbs.’ For the idea conveyed by both the adjectives compare the names of the moon ‘अमृतंः’
and 'अन्यथा:' आरि—This should be construed with each of the adjectives in the first two lines. नायायो—नायायनि (1) The Shatataraka Nakshatra or the 24th of the lunar mansions containing one hundred stars. (2) A hundred physicians. The whole phrase therefore means 'followed by the Shatataraka Nakshatra' and allegorically, 'attended upon by a hundred physicians.' अवतर्ततः—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. निवर्द्धोपवित्रस्यतां रोगिः पादचतुर्याम् Vd’g&hat. विरहयति—Does not leave, राजयश्च—एकष्णां राज्य इति राजयश्च (यक्ष्यम्—a disease)=The lord of diseases viz. consumption; it also means 'consumption of the moon.'

Comp. नायायास्यमसो यस्माद्धूः िनित्यम्: II तत्सात् राजयश्चतीति प्रवर्तति मण्डित्यिणः। Yogaratnakara. 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. हृतिभिषिपिकः—Result brought on by wretched fate; see note Stanza 94. अलंकार—विशेषाकी और अवर्द्धन्तम्यार्थम्। Metre—शौर्यालिनी.

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. सत्रिंयमा—Sportive. श्रेष्ठ—श्रेष्ठ च तदु आलयन्त्र च तेन उज्जवल्

For the idea see Naisha I. I; Raghu III. 16, IX. 15. इति stands for the whole preceding statement and is the object of अनुसरणे. अनुरसरण—Woven, unbroken; as opposed to विचित्र in the third line.

नित्याः—see note in St. 18. The word goes with प्रायति. अनुरसरण—अनुसरणस्य कीर्तिाः इत्यतः: तन्त्रः तदु तर्त. In this compound the affix क at the end, has been added according to the Su’tra शैवालिन्यास Pa’nimii V. iv. 154. वयत्—Missing. विश: प्रायति—GOES in all directions; becomes invisible. Mr. Telang proposes 'इन्द्र अस्तित्वात्' instead of इन्द्र अस्तित्वात् but we construe इति तत्स्यतः तदु विश: प्रायति; इस्तित्वात। Alanka’ra—उपपामा.

Metre—शार्दुलस्यस्यस्यायिकैति.

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.
1. We find वैराग्यसहोदर personal &c. (vide Vairagya Mis: St. 16) as the benedictory verse in some Mss. of the Vairagyaashatak 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. प्रभुः—men of position. स्मृति—Pride; see Stanza 69 infra. अवोः—“Smitten by ignorance.” आज्ञात्=absorbed, perished. उत्साहः=Good speech. Past passive participles ending in त have sometimes the sense of neuter abstract nouns नृत्यस्ते भवे त: Pa'ni. III. iii. 114. see note on भास्यम Niti: 14. “Learning remains absorbed in its possessor, without appreciation by others” Telang. For a parallel expression see Stanza 91 infra. आलिखित—काय्यिलिङ्ग; see Niti: Stanza 39. 

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. संसारोदयनः चिन्तनम्—Course of worldly life. अणुरस्यामि=“see in prospect.” Cf. नव्य अणुरास्यामिः Git. I. 31. हृदयं=Happy. विपकः=Result; see Niti: 99. इह भयं जनयति note the idiomatic use of the genitive. विपकः=वि + सूचक to think, consider; Com.: Niti. 87. विपकः शिपकता=Enjoyed for a long time. It may also mean ‘enjoyed after a long time’ as Ramarshi explains it. The first interpretation is, however, evidently to be preferred as a prolonged enjoyment of a thing creates an attachment for it. हि=Since, because. We have adopted हि in the place of च because the idea in the latter half of the Stanza is not simply co-ordinated with that of the first half but accounts for the terror produced on the contemplation of the result of meritorious deeds which is far from being a happy one as mentioned in the last line. व्यस्तं=Misery. व्यस्तं विपक हि चेष्टे देवो कामजीवपजे अमर. इह used in the sense of एव i.e. अनुरास्यामि should be taken with दासम. Construe विद्या विहीनाः व्यस्तं दाशिबिव महान् तो जानन्ते. 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 जाकू काम: काय्यलुभिप्रवेगेन शास्यति॥ वाच: कुष्णस्यमें भूष एता-
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 ज्योतिः सूक्तम् स्तूपिनीयोऽविका जैशी मुनी। 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 oṣunam. \textit{‘ते ते शुक्तम् स्तूपिनीयोऽविका जैशी मुनी।’} \textit{Gita} IX. 21. जिस्मदं अत्य न—Worldy matters trouble only those who cling to them and not the ascetics, hence those who wish to gain final beatitude must not attach themselves to worldly objects. \textit{Metre—विष्वरिणी।}

\textit{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. निविष्कृति—With the expectation of getting treasures. ध्यातं: सम्मेव अविका खुशीमम् संघीय। पीताः गंगा कुल रक्षये तु संघीय। वैश्वरीन्द्र संध्ये काव्योऽथ संघीय। मुतरस्यमेव पंचानां त्रैं कन्यकबलविविभ धातसुप्रति विश्राम। जयाने शतवरी जीवये प्रकाश भवति त्य सरसाण: कौटिक्षे रामे। \textit{Ni. Batna।} 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 रस्वेयंक have been more or less an outcome of this wild chase. धातवः = Ores “स्वर्णस्फूर्तायाः सम्मेव संघीय। गंगादायुक्तास्याय ध्यातं।” \textit{Chandkau।} People are after it even to this day. Sanskrit literature (तंत्रक्रमा) abounds in treatises on incantations. मन्त्रानेत्रोत्तरणां अंशाचं (सपर्यं) तत्तत्त्त तत्तरणं। The acquisition of supernatural powers by incantations was another wild chase in this country; see Chandkau. act IV. People are after it even to this day. Sanskrit literature (तंत्रक्रमा) abounds in treatises on incantations. \textit{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. चाल्ने “Many intransitive verbs have past passive participles and they as well as the past participles of transitive verbs used intransitively, are often used impersonally with an instrumental construction.” See Pa'ni. III. iv. 72. Comp. जनस्थाने चाल्ने कनकसुगद्धघना- घुमिया Uttar Rod'm: हृदवानन्माजारेम: प्रथमेन न्वासारिण Ma'gha. II. देश— is an accusative of place. It may be noted that the word देश is either Mas. or new. vide Nighantu, and Ma'hu' Bha'. अनेकः—अनेकः: तुयः: विषयं. For देख see note Niti: 14. जातिका—जाति: कुटें च; तयः: अभिव्यास. सुर्य— see note on चाल्ने supra. मानवि—मानेन विवाहित यथा स्वाट्या. आहारिया— Through fear of being noticed by others. Com. न्ताड़ासुक इरियाश्वो घमानें च चारित शा. I. काकवतः=काकेन तूल्ये. Cf: काकोपि जीविति चिरो च बलि च चूँके 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.’ जुम्भसि—विकलिता भविद इन्तेसष्ट in extent. The verb is Atma. It is put in Paras. only for Metre. पापकमः= Voc: Sing: going with तृणे. पापकमः=Wicked or mean act. नितं = given to, attached to. अलंक्त्या—विशेषोक्ति. Metre—आदेहाविखिलित.

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. क्लोः—उड्डयां=abuses, taunting words. सोदा:—Past passive participle from सित्तु to bear. कथ्यपि—With great difficulty. त्राय— तेनां (खजानां) आरायने परेः: (तत्परेः). अस्माभि: should be taken ‘understood’ after तदारां परेः: The plural used here instead of the singular (see the word माम in the last line) shows disrespect about oneself; see note on अयम् Stanza 11. infra. निगुष्ठां=अन्तः शापं निगुष्ठां=Suppressing the tears. हिसित्वा—for the construction see note on आदेहाः Stanza 5 supra. शुद्धेन मनसा—With a blank mind; “without really feeling that which occasions the हिसित्.” Telang. Krishna Shastree interprets शुद्धेन शुन्यां=स्तंभ i.e. कार्याकार्यविचारशृङ्ग्य. He takes हिसित्वा as an abstract noun and construes शुद्धेन मनसा हिसित्वमि (of course खजानां must be supplied) सोदे, but the construction is farfetched. विविधसम्मः= Suppressing the different feelings that arise in the mind. प्रतिकामियां—प्रतिकामियां दोषेंगा न=Senseless; dull-headed. अशे=Voc: sing: of आशा. Here the
principle of desire or avarice is personified. 

Mr. Telang has construed the repetition of the word "avarice" in his text which is followed by Krishna Shastree and Mr. Kale, but the repetition is the more common expression of the two. 

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. गतागतः—गतानि च आगतानि च, तै: By the coming and going i.e. rising and setting; see note on शुभासित् Stanza 2 supra. अहर्षा:—Everday. This is an accu. according to अस्‌त्तत्संयोगे द्विनन्दा. 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 बीस्तरा। वहुकायो—वहवति ते कालयंभार्या, तै: गुरुपि: कालो न विज्ञायते i.e. the passing of time is not known. न विज्ञायते may also be taken with the previous expression जीवितं रक्षितं इति न विज्ञायते कालं न विज्ञायते so as to suit the sense of the 4th line. जन्मार्का—जन्म 

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. दीर्घा goes with महंताय; and दीर्घसुः: with शिखुकः. शिखुकः—विशव: 

Trans.—One having nothing to do; hence, 'perplexed, dejected.' विशुरं स्वात्त्वावृत्त के द्वारे विनु Medini. महंतायः—Wife. यात्रा—यात्राया: भ्रम: तस्य भयेन on account of the fear of a refusal of the request. गद्दृदः—गद्दः:
choked up throat. इत्यादिः—Broken, interrupted, faltering. विञ्जितैः—Stuck. This is an adverbial phrase and modifies the verb वर्धितः.

Krishna Shastri takes the whole compound as गुरुद्वायु: चायस्यालोकः गतयितः (इत्यादिन्दुर्धितानि) इत्यादिः (इत्यादिन्दुर्धितानि) अतएव विञ्जितैः (इत्यादिः) अद्विताणि वैसन्न्तिकमेव यथा भवति तथा. वर्धितः—इत्यादिः=Wretched, accursed, vile.

Before a noun is used to imply the sense of contempt. नायिके मे इत्यादि: तपति Uttar. 4. अर्थं used adverbially ‘for the sake of.’ मनस्ते—
see note Niti. Stanza 33. Metre—अतुद्विषिकौहितः.

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. शोगेऽच्या—भोगस्य इत्या= passions, carnal desires; पुरुषः—Here पुरुषः may be taken as expressive of पुरुषः (भावप्रयासः निवेदः:) and explained as पुरुषः बहुमानः: pride of manliness; or otherwise पुरुषः बहुमानः: great respect among men. तमानः=of equal age, rank &c. श्यायतः= Have gone to heaven, died. श्रुतुः is an indeclinable meaning ‘Heaven, paradise’. श्यायः श्रुताहितिविविदतविदात्यः: Amara. सपति—Soon. खइदः—
Friends, see note Niti. Stanza 28. जीवितस्मा:==equal to (one’s) life; as dear as very life जीवितेन समा:.. A noun in the instrumental may be compounded with the words पूर्वः, शुभः, सम, जन and words having the sense of कर्म, कर्म, निशुल्यु, निक्रम, कर्म, कर्म, and अवर. पूर्वकर्मायेकंकर्ममिथिकििमथिक्नन्दनः: Pdnti. II. i. 31 and अवरकर्मसृपसञ्चारिनं Vartik. श्रेयः—मीठा a stick, यथा इत्यानि. चन्तितः—तिमेय: a kind of eye disease. चन्तित: तिमेय रेवैः. अद्वीती:—
What wonder! रुद्रः impudent, shameless. तद्विषतःतथापि see Niti. Mis:
Stanza 19. मरणा—भयभयं एव अपायः तस्मात् चकितः (भीततः): Alankāra—
विभावना. Metre—शिक्षिती.

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. हिसा—हिसा शूर्यः Void of injury, got without injuring any one. Cf. “And from the mountains grassy side, a guiltless feast I bring” Goldsmith. अयतः—अयतः शूर्यः अयतः अयतः अयतः अयतः
Food. Construe अयतः व्याहारानां महद्विनं कलिपतः. 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.

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. pari=branch. Cf. संस्कृत.yवंस्त्रव महाराणुरवित्तये Bhadg. विबिधत=according to rules laid down in Yogashāstra. संसार=विविधत=cutting off or asunder, destruction. Cf. विद्यासम्भवतयात्मात्मापितिषत्वे Niti. Mis. St. 9. संसारविभिन्नति is अयुग्म or में “the destruction of future births.” There is a distinction between this and Swarga which is “the paradise of the enjoyment of objects of sense.” स्वर्गो=द्वार=A door. कपाल=Leaf or panel of a door. स्वर्गेश्वरादि, तत्य यक्षपार्वत तत्य पालेऽ(स्वायत्ते) पढ़ा=(समय). धर्म=Religious merit. विविधत्वद्विज्ञो यथे: Tark. नारी=नायोऽ पिवो यो पूर्वो तयो: उत्तर युग्म. युग्म is found in Mr. Telang's and other texts but it ought to be युग्म तं which Bhānuji Dikshit derives as युग्म तत्त्व or युगमस्तप्य वा. मात्र: goes with यौवन. यौवनम्=यौवनमेव वर्ण, तत्य अधेऽ: जाता: should be supplied. Mr. Kale remarks “यौवनम is not a happy metaphor as वृव expresses a plurality of ideas. The poet could as well have said यौवनम्; वृव is probably used for alliteration. वर्ण=The plural here indicates disparagement of one's self. Cf. Stanza 64, 66, 67 infra; and वर्ण तचः-न्योथायमुखर हतास्तथा वषु कुला Shat. The distinction between स्वर्ग and संसारविभिन्नति 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 च पूर्णतेति Shruti. Sacrifices and holy deeds are the means to the attainment of Swarga. ज्ञेयसत्योऽ भगवानाय यज्ञे Shruti. The enjoyment of Swarga is nothing as compared to Moksha. The last is the lowest form of enjoyment ते ते यौवनाय स्वर्गेष्यन्नविकारे यज्ञे। युग्मिते मयेऽन्नविकारे विकारति || Gitā IX. 21. आलंकार=काव्यविद्या Metre—

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

12. न सुक्तः:—Not enjoyed. वयमेव सुक्तः:—कलनेनिति श्रयः: 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 तत्सः:—Not performed. Compare अगणिततनूतापं सत्सा तपोसि भविषय: Uttar. I. 23. तसः:—have been troubled with worldly cares and anxieties. तपोसि is both transitive and intransitive; here used intransitively. Com: तपति न सा फिसन्द्धयदेनेन Gs'ta Go. VII. वयमेव यातः:—Being interminable Kāla may be said to be immoveable and we only pass off under his influence. Krishna Shāstri has यति मकाए युगितं कर्म लहिरीं: जाता:। कुण्यान न जीव्या:—Com: तुण्डका तथायते St. 14. infra. जीव्या:ockeyee:—“enfeebled by old age.” जीव्या is past participle from ज्ञ to become old; see Stanza 2 supra. Alank'ra—विपम. Metre—वपजाति.

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. भाट्तः—Pardoned or bore. For the construction see note on भाट्तः St. 5 supra. न भभुष्या not through forgiveness. युद्धः:—युद्धे उचितं शब्दं: न सत्तोपत: not voluntarily. दु:सहः—शीतं च वातस्य तपाय: भीतवाः—तपायः दु:सहः ते शीतां: तपायाः, तेषां अन्ते: The ablative क्रेणां, 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 सोहेडु:सहं थे: c. न तत्सः तपः:—Penance was not performed. नियम्यो:—Com: अन्तर्यथा सुज्ञानितिवित्तमाग्नियथ्यथोऽविरूप्ते Vikram. तेषां: फर्त्तेवमिभित:—Deceived by the तेषां: 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*—विस्मयक्रि. *Metre*—शालकृतत्वीविक्षित.

**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. बडीनि:—By folds or wrinkles. This word may be either बड़ि or बड़ी under the *Vārtik* का विकासकारिकन्त. आकारती=one on which a footing has been made; hence, occupied. पट्टि:—By grey hair. पट्टिते जसा शौक्य निर्धारतै Amara. अक्षरेित:—Marked. त्रृष्णैका तर्कायते—तर्कीबन्धनिति Desire is ever fresh; see note on तन्कित Niti. Stanza 109. For the idea compare जीव्यते जीव्यत: केश इत्या जीव्यतित जीव्यत: || जीव्यतिबध्यरी श्रीते त्रृष्णैका तर्कायते Panch. V. 38. *Metre*—अङ्गुप:

**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—अम्बरलङ्क= (1) a part of the sky; (2) a strip of cloth. संबीति:—(*past part*) from धे with सम=covered, clothed. देवगत्य:—दुर्गतत्व भाव: (and not दुर्गति: भाव: as Mr. Kale explains it.) Wretchedness. *Alanka'ra*—देव्य. *Kavya Pra.* defines it thus:—देव्यः उ ज्ञाप्य एकसिन्यान्ते-कार्यंत भवेत्.* *Metre*—अङ्गुप:

**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. **अंतिम** is an indeclinable *past part*: from वस्ते to dwell. The phrase विरतरख्यिति means ‘even after staying very long.’ The second line is rather complicated and does not clearly give the desired meaning. ‘विशेष seems to answer to त्वर्यत्व्यास: in the fourth line meaning voluntary separation.” Telang. विशेष &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. अंतिमः—अन्तिमः (अन्तिमः) यः विशेषः तत्सैन्यान्तः भवेत् should be supplied. In the case of the root कद्र्य and roots having a similar sense
17. विवेक—Discrimination of नित्यवास (supreme invisible Spirit) from the अनन्य (visible or material world). व्याकरण—Expansion, development. व्याकरणविवेकसूत्र: Amara. विवेकन्यायकोष: which goes with Amara. If we take नित्यवास as a noun the compound would be नित्यकरण-बुद्धीहिति-विवेकन्याय केदार: सत्सत्सन, सत्सति. य शम is defined in the Vedântsastra as अवधारितत्वतिरिक्तविषयम् नन्दो नित्यह: restraining of the mind from attachment to anything except hearing, contemplating &c. the holy texts (i. e. Upanishad &c.). परिचयः—परिचयः—lit. an embrace, hence “attachment to objects of sense.” परिचयः:—result, end. Con-struct true विवेक्याययोग शमे विकसिति, हुसुः तृप्तिरेज़न्तः शास्त्रयति तति both loc: abso. प्रारंभितं—For the addition of तरं see note on नित्यं in the 47th chapter:—Worn out by long use; old through age. जराय जीर्णव ऐसैं यद्य ग्रामः: (उपभोग:). तेन य: गहन: आश्रयं (पन:कृपयं), तेन कृपयं:==Wretched by reason of the strong distaction of the enjoyment of greatness old through age. For आश्रय Comp: नित्यिश्रापसप्यतुः: St. 47 infra. त्रपात्रस्त्र: An object of greed. यस्या (परिणामोः) This is नित्यसत्यभावीन. प्रकाराभिगतिः:==The lord of the gods i. e. Indra. The third line as Mr. Talang remarks is not quite clear. It means “wretched by reason of the strong distaction 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 distaction of the enjoyment of greatness. Krishna Shâstiri explains the phrase as जराय जीर्णव ऐसैं: ग्रामं अवधारितवर्म: तलवितो गहनो गमिनो य आश्रयं किन्या च, तापमाण: कृपया एव्रविच्यो महताभिगतिः: 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 Vēdānta-Kesāri. It says अनन्तः यथ सर्वत्रणांवति नुप: सर्वसंपत्तमुद्भवति स एकः स खङ्ग शतयुण: सम्बिरः पिन्याम॥ अदेवत्रक्षांकोऽशतशतयुणितात् यदन्तगताः स्वप्रेयानन्तः स एकोस्य शिवयुणावनयः मात्रा भवति॥ Metro—शिखरिणी.

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

18. काणः—one-eyed काणः काकेकचर्पु: Medini. क्षजः—Lame. पूर्वखसः—Moistened with purulent matter. Some read पूर्वित्वित्व, but the word पूर्वित्वित्व is rarely used in the sense of पूव्य which is common. जीर्णः—Decayed with age. पिठारो—पिठमेव पिठराप्त, तव कपाले (कवले) अधित: गठ: वेन 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 पिठाराजकपाल which he explains “a fragment produced from ज. e. of a jar” but this meaning is more easily got simply by पिठमेव पिठराप्त. Some have dissolved पिठमेव as ‘पिठमेवार्येत इति’ but that is not correct. It ought to be पिठराजते पिठरात्र as the root जन takes the form ज, only in the past tense under the sūtra पद्मायनात् Pa’ni. III. ii. 98. अन्वेष्टिः—follows. In some editions, this stanza is found in the Shringāra Shataka and perhaps that is its most appropriate place. Metro—शिखरिणी.

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

19. भिङ्गः—भिङ्गः अश्वन or भिङ्गः अश्वन. In the first case भिङ्गः=begging; in the second it figuratively means ‘food obtained by begging’ as in the expression “भिङ्गः सम्प्रेते चेस्य” Sidd: Kau., लावरि taken with नीर्तस and एक्कारी gives a greater force to the expression. निजदेहार्त्रे—निजदेह एव निजदेहार्त्रे (निजदेहार्त्रा) पद्मायनसिद्धमसस्म. चुजीप्रेषो—चुजां जैत्यालि यानि चतुर्मण्डालि: तेजों विकारः तत्प्रज्ज्वल वा, चुजीप्रेषो—ये See note on मोहयों St. 7
supra. Mr. Telang has two चौ in the third line but one of them is superfluous, hence the reading सूजीण &c. हां—अतिकर्ष. In the last line Mr. Telang’s reading is विषय न परिप्रेक्ष्यति in which अब्जन or some such word must be supplied, which is obviated in our reading. Moreover instead of saying pleasures or enjoyments do not leave us, it is preferable to say our mind does not relinquish or abandon worldly enjoyments. It is the mind of man which tenaciously clings to material pleasures; hence the exhortations in Stanza 58 and 60 also cf. मनचे योक by Ramdása, and Wámana. Metre—वस्तन्तविद्वार.

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. कविवरो—The adoption of the reading कविवरशिरः is sufficiently obvious. कविता—By certain poets. गुरू कृत—made much of, highly praised. Metre—शिलार्थः.

Trans. —

21. अभावनो—Pres. Part. used here to show cause; see note on वादन Niti. St. 12. Com. अभावना the ablative showing cause in the next line. भावान्वम्—Greatness, of course of the दीपदहनं. बदिज्ञातं—To which a fish-hook has been attached. बहिज्ञानम् भक्तितस्वम् Amara. पिलितं—Flesh. Com. Niti. St. 84. विज्ञानो—विलोण जानन्ति. नए—Mark the idiomatic use of the pronoun एवंत्. विज्ञानो—जान Collection “जानो सबूत अनलय:” Amara. अतिद=Complicated. कामन्—Objects of desire; cf. एवंत् कामन समस्ते Manu. II. 5. न जातो काम: कामनायकसागरं श्रावन्ति Gita. गहन=दुःख: Inscrutable; com. “गहना कर्मणि गति:” Gita IV. 17. Metre—शिलार्थः.

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. परं—The reading परं is decidedly better than बिसं as it is more commonly used in such places; see Stanzas 59, 93, 94 infra. अभन्य=a bed, a couch. “अभन्य चरते निदाश्रये नदृशते” Madhavi. श्री+स्थान् (अन्) added in the sense of अविक्रिया. Panini III. iii. 117. अव-
This reading is preferred to अंगुलि to preserve a sequence of case. Cf. श्रद्धा: St. 19 supra.; मही रम्या श्रद्धा Stanza 59, 73 infra.

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. वासितयो—Large-hearted, high-minded. अक्तितं—refers to Brahmá. विवि—upheld, preserved; refers to Vishnu. दत्तं—refers to Parshuram. नृषण यथा—स्वामिव. "व वा यथा तथेऽवेव तस्मात्" Amara. भूजवे—refers to Bali. भूजु here means ‘to enjoy’ and not ‘to protect.’ भूजु is always Atmanepadi except in the sense of protecting. भूजोत्कने Pāṇini I. iii. 66. क्तिताल—is a loc: absolute क्तिपाणां गुर्जरान् धार्म्यं सतिः When there is supremacy over a few towns. मद्वर: Com. ज्वर इस मद्रो में व्यपकाल: Niti. Stanza 8. Metre—हरिपणि.

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 fear of pride (passion) then is it in men having supremacy over a few towns?

24. वासितयो—उपासितं—Served. प्रशा—Discretion, wisdom, उपासितं: य-सु: तस्मात् [श्रद्धा] या प्रशा (क्रिष्कायांद्विवेकवास्ति श्रद्धा), तस्या अविद्यानिन उपासितं: मानद्वयो (1) मान ददाति one who confers honour on others; (2) मान यथि one who cuts the pride of his enemies. The second sense is preferable. अन्तरं—Distance, difference. परा—पराकु यथि यथि one whose face is turned away; hence averse, avoiding, cold. एकतान्= perfectly, totally. निर्मिता=: Indifferent. (1) This word can be written as in the text, (2) नि: स्या: or (3) निर्मिता: by the rule स्या शरि वा विस्मातीय वक्यः Va'rtik. Metre—हरिपणि.

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. अखुकाया—Construe यस्यां क्रमस्य अखुकाया (सत्यां) नृपशते: न वतम। क्रमस्य अखुकाया (सत्यां) नृपशते: न वतम। यस्याः क्रमस्य अखुकाया (सत्यां) नृपशते: न वतम। यस्याः क्रमस्य अखुकाया (सत्यां) नृपशते: न वतम। यस्याः क्रमस्य अखुकाया (सत्यां) नृपशते: न वतम।

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. श्रुतिपणः:—A lump or a sod of clay. जवरेख्या=By a streak of water. विषयाः=Encircled, engirt. सयोदश्याः नद्रुः=Even this whole is a particle (insignificantly small). सामसिन्धुः=Having partitioned—seems to us to give a greater force to the sense than अखुकाय। Mr. Kale prefers श्रुतिपणः. सयोदश्याः:—By hundreds of battles. एवाय सणा छलने—This reading with the ‘active’ form of श्रुति has been adopted instead of गोपालुभ्यते, to preserve symmetry. For श्रुतिपणः 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.” वनक्रणः=Particle of wealth—may be taken to signify ‘a piece of coin.’ Metre—वाताळविरिद्धिः.

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. विरः=Flatterers, sycophants, panderers. In dramas, विर is the companion of a prince or a dissolute young man or of a courtezan. He is described as being skilled in the arts of singing, music,
and poetry and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of the Vidu'shaka; for definition, see Sahi. Darp. 78. गायना:—Singers. The कुद affix पुष्य (अन) is added to the root मे in the active sense; Pa'nini's III. i. 147. परदोहो—परें श्रेः निन्दन इदिन्चेः. ते. श्रेः—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. उपशमवतां—उपशम: (शालित:) अस्ति एवः, लेखां=of the patient; see Niti. St. 82. क्रेशहत्ये—क्रेश=Worldly troubles; हाति=Destruction. गता=—construe कालेन असें विषयिण्य विषयक्ष-सिद्धत्वे गता. विषयिण्य= (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. शाश्वो—Indifferent to literature or learning. लाभिई=Even that i.e. after it had fallen to the position of being subservient to the acquisition of worldly pleasures. अगोच्रः—see note on same, Niti. Stanza. 10. Metre—शिलकरिणी.

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. जात:—here equal to साधकजनमा. He whose coming to birth is worth counting. Cf. स जातो येन जातेन याति वंशं: सकुटकलितम् Niti. St. 32. कोट्यनि=Indescribable, some great person; see note on किमरि Niti. St. 16. मृति=On the head, (loc: sing. of मृत्यूं.) उषें: indie.=With great regard; on high. विनिर्ण्ये=Placed. अभिने—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, कपालभुत. Cf. कपालि वा स्वादवेतुपुर्वेः (वदु:) Kuma'r. V. 78. चुडापीडाळापांकुडूस्पन्धनाकांशक्षिप्ती
28-32. ]

तार: मल. I. 2. प्राण—प्रण strongly bent on, inclined; प्राणानी प्रण in
mental श्रेयति: पेल्लान, तैं: नम्ब्री—should be taken with मूळसि: The instru-
mental shows हेतु or reason. The whole phrase मूळसि: is as Mr.
Talang says equivalent to गुदागुदानी नम्ब्रानी: अतौ—अतुरुवालो दृष्टि स एव उज़रः,
तत्त्व परः: Metre—सिल्लरिणी.

Trans.—He alone is a great person whose white skull is placed
high on the head as an ornament by the enemy of the God of Love
(Shiva): and yet lo! what amount of immeasurable feverish pride
(do we behold) in men to whom a few persons engrossed in the
preservation of their lives, bend low.

30. अर्थानाथ—of wealth. The genitive according to अर्थानाथनीद्वेषां
क्रेण Pa’nant II. iii. 52. Words implying remembrance and the
roots हर्ष and हृदर्ष govern the genitive of the object. हर्ष—The plural
is used here as well as in the second line (नं) instead of the singu-
lar, to show the high position of the speaker; cf. अर्थमेरि भक्तियी यहीते
किमिन पुल्लाम: Sha. I. निरं—see note on अर्थानाथि for the genitive.
यहीते—This reading is preferable to याविभिम. याविभिम याविभिम ताविभि:
The word अयो has a double sense in this phrase—(1) wealth, (2)
the meaning of words. ताविभि—निर्भि—निर्भि देप एव उज़रः, तत्त्व भमानविनेि:.
अयोम=Inexhaustible. पाटवि—पनि: भाव: Dexterity, skill. मति—For
removing the impurities or irregularities in their intelligence. आपूर्ति-
कामि=Desirous of listening. “The infinitive with the final म omitted
is used with the words काम अयो and मनि in the sense of ‘wishing’ or
‘desiring’ or ‘having a mind’ to do that indicated by the root”—
Apte’s guide § 181. अर्थां—Regard, respect. छिरः=much more so.
Comparative of छि; see note on नितरि Niti. Stanza 18. जिरमा—सममिता.

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 inexhaus-
tible 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. दहो—छभः—दहभाष ताः: दहलाध दहो—छभः: ताषां भोगेन छभः:
दहो—छभः: दहभ=Lovely, charming, handsome. Cf. तस्यः: पदमक्षेणि:
शृंगे वत्तमेंतः: Vikramaditya: VIII. 6. दहभः n. a lovely woman. छभः=pleasant, agreeable.
संसारः—संगसारः एव श्रवणि: (भागः); तस्याः. तस्याः शः:स्वयः:=
of the heavenly river i.e. the Ganges; see note on स्वः St. 9 supra.
33. श्लोकः—The reading श्लोकः is ungrammatical, see Pa'ñini III. ii. 78. खण्डिते lit. cut, broken in pieces; here it means 'destroyed.' खण्डे—Without obtaining any money. खण्डे=Proper, appropriate. खण्डिते—शोभना चीर्यां, तेयाम्. जन्हारू—कुजे=जन्हाकरण्याय: पयसा पूर्ता: पाणायां: पाणायां: यत्सन्न, पदविचारय ग्रीहीत्य कर्तर: तस्य तत्त्वं यः कुजे: तस्यन्न, जन्हाकरण्याय is the river Ganges. According to mythological account "the river when came down from heaven by the austerities of Bhagiratha, was forced to flow over the earth to follow him to the lower regions. In its course it inundated the sacrificial ground of King Jahnu, who being angry drank up its waters. But the gods and sages and particularly Bhagiratha, appeased his anger and he consented to discharge those waters from his ears; the river is therefore regarded as his daughter."—Ipte's Dict. Another account states "that Jahnu was a Rishi performing penance and the Ganges disturbed him in his concentration, the sage stopped the course of the river by pressing it under his thigh. At Bhagiratha's entreaties, however, he let the stream flow again."—Ka'le. See also Niti. St. 10. The reading कुजे does not seem to give a good meaning. कुजः and दरी are synonymous terms. "दरी तु कुजे वार्षी" Amara. Our reading avoids pleonism and makes a better sense, since कुजः i.e. a bower or a place covered over with creepers is so common on the bank of a river flowing by the side of a कुजः or deep ravine. किचित=somewhere; see note on किचित Niti. Stanza 2. Metro—शारीरिकविविधित.

Trans.—Honour having gone, wealth having been destroyed, those importuning for relief being compelled to go without redress, relations being lessened, followers having departed, youth having faded by degrees, there is only one thing appropriate for the wise—residence somewhere in a bower on the banks in the valley of the mountain whose rocks are sanctified by the waters of the Ganges.

34. वहु (used as an adverb modifying आराम) =In a variety of ways. पसाय नेतु=to propitiate. It should be taken with परेण.
A large heap, confused mass, confusion. Cf. यद्य ते मोहकरत्थ उद्विक्षिततपरिपूर्णति Bhag. Gita II. 52. Mr. Telang reads कवितम and takes it to mean वन्धन, but he himself says that it requires straining. त्याः refers to हडा। अन्तः goes with प्रसन्ने। स्वयं—स्वयं उद्विता: चिन्तामणि: गुणः: यस्मिन्त: तस्मिन्। When one's mind is content i. e. when one has acquired the position of स्वयंत्रप्रज्ञ 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 secure the fountain of all happiness. विख्यतः। संकल्पः। &c.—Compare:—तद्हि कामम् वेधिशिन्ति सर्वं स भावितमाण्योति न कामकारी || विख्यति कामान् यो:। स्वयं उद्वत्तिपर निरस्त:। निद्रंगो। निरस्तरुपां:। स भावितमाण्योति || Bhag: Gita II. 70, 71. यदा सर्वं प्रसन्नस्नि कामा धेयस्य हडः धिरः। स्त्रिताः:। अयो महोदये सत्कार बोध भाष्य समस्यि Shrutí। (काम: = संकल्पा। Bhadśhya.) Also see St. 16 supra। संकल्पः = “the workings of the mind.” Telang. Alankāra—परिकर। मेत्रे—मित्रिरि।

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 Chint'dmani ( "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. कुः—in noble birth. नूपाल्यः नूप पाल्यतस्तति नूपाच्छ:। तस्माद माला हैत्यार्य न is a better reading than माले हैत्यामय न 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 माले हैत्यामय, one good thing is placed in juxtaposition with one evil result, while माल is itself as Mr. Kāle takes it, a blemish apparently; but so far as we can see माल (reticense) is not a fault in वैराग्य but a desirable quality. We would therefore say that it is inappropriate to link reticense with other material things so opposed to asceticism. बल—बल may be either prowess or army. नूपाल्यः—The word नूप has two forms नूप or नूपान in the genitive, by the special rule नूप. Pa'ni. VI. iv. 6. The Sloka as heard from the mouths of some Haridásás and others is read as:—अन्ये नूपामयः छवे बलामय: वितेषु नूपाये दत:स्त्वामित्यं जये
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. तुः—विलिताः (समतिन्याः) पत्रेँ पयः; तुत्तम बि—पयः येषाः तेषाः. Cf. नस्तिद्विविषाक्षेपः कै योः वत चायः: Pra: R. तुत्तम गoes with प्राणि-नाम: विलिताः—विलिताः तेषाः प्राणी येषाः तेषाः. अद्वित्ती—Before the rich. द्विविषाक्षेपः मदेन निःसारः मनो येषाः तेषाः निःसारः संस्करणसः—senseless. बीतीधिः—बीती (गता) बीता (ठास्ता) येषाः तेषाः निः—पातकः—one's own praise is looked upon as a very bad action amounting to sin. इत्यथापि बीताः याति स्वयं प्रक्षयाक्षेपः: Subha. See Niti. Stanzas 64, 69, 77. Metre—स्वकारणी. 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 चात: कड़महोः, 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.' सामन्तचक्रः—The circle of tributary princes. समन्तः—border. समन्ते भवः सामन्तः—A frontier king, a tributary or feudatory prince. वितर्कः—Mr. Telang has राजपरिष्ठ but it is tautology since सामन्तचक्र has been already spoken of, hence वितर्कपरिष्ठ (the assemblage of the learned) would be more appropriate. चलनसूत्रेऽ=women with faces like the moon. विरुद्धः—p. p. of रेतिः with उदाः—haughty. राजपूर—=the group of princes. अगाधःसूतिष्ठः—resigned only to remembrance; “matter of history.” Metre—आद्योऽविकृतिः. 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. अपगताः—Went away, died. Mr. Telang’s reading is अपिताः; but it is not a very common expression in the sense of ‘passed away.’ स्त्रितः—स्त्रितविषयः=The object of memory. गातिः: causal p. p. from गमः; of course काठेन should be supplied. Mr. Telang takes it as an instance of स्त्रियाः गिताः but if काठेन were supplied, it makes very good sense. इत्यदीयः now. आरम्भपत्राः—आरम्भ पत्र देहाः. Some read पत्राः, but the nominative has been retained to bring out the comparison vividly. लिखिताः(लिखिततः+हठः)लिखिताः: सन्त्याः Sandy. देवी दीनिद्राः च Pa’ñini V. ii. 105. लिखिताः च तत् नरीसिङ्ग च, नसिन्न तर्कः: तैः. For the instrumental, see Pa’ñini II. iii. 72. Alanka’ra—उपयमा. Metre—किद्विकानी.

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

39. अनेके—The word itself (अन्तन्+एक) shows plurality; hence the reading अनेके as opposed to एकः: in the same line. युध—युधः is used here in a double sense (1) the house, (2) the square on the board of a game (here a diceboard). तद्ध—after that, afterwards. Cf. संदर्भे मे तद्ध जादू आयति आधारकालम् Megh. 13. नेगीस—Mr. Telang reads न चेकः: but अपि added to एकः gives a greater force to the expression. इत्यादि—प्रशिङ्गी Well-known. अधे—A pair of dice. काठः काठ्या &c.—The two words काठ and काळी are used here, as Mr. Telang says, to signify the male and female personifications of the Destructive Principle; काठ and काळी 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. सुवनफल्के—on the earth used as a diceboard. फल्कः=A diceboard. सुबन्ध एव फल्कः तस्मिनः. The adoption of this word makes the figure complete. प्राणिर्दशी—शार (generally written शार )=The piece in the game of dice. प्राणितः एव सारः: तैः Alanka’ra—उपयमा. Metre—संदर्भाः.

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. तपस्यन्त्:—तपश्रत्त: Practising penance. The affix क्षयः is added to तपस्यः in the sense of आचरण by the sutra कव्यन्ते रोमन्यायोपमेः वाचित्रयोः. \textit{Pratishthä} III. i. 15. सुपरीम्यानित्तसम्मः—The root वस्त्र with अधि governs the accusative. \textit{Upanishad} वस्त्र: \textit{Pratishthä} I. iii. 48; where, however, the \textit{अ} which intervenes here between अधि and वस्त्र: is not mentioned among the enumerated prepositions. Krishna Shastree takes अधि and वस्त्र: separately अधि going with वस्त्र: but gives no authority for such a construction. He comments thus:—“सर्वदी भागीर्थी अधि तत्तीर इति यावतु निम्बसां वासे क्रमे: वि.म.” गुणोः—गुणे: उदारा:; तान्त: शास्त्र—सूर (mas. and always in the plural) a wife. शास्त्रवाचा—The several branches of learning. \textit{विविष:—विविषाणि काभ्यान्यायामेवसन्तसः}; तान्त: Some take this as an adjective to शास्त्रवाचा but it does not make a happy sense. Taken separately it gives a better meaning. न विष: कँ कँ:—“We do not know what we should do.” कर्तिः—कर्तिपियः निम्बिः: अहृ: वस्त्र, तत्सिन्द्. \textit{Alanka'ra}—विकल्प. \textit{Metre}—शिरोधारणी.

\textit{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. हिम्मिवो—हिम्रिवे: सिद्ध्यां ब्रह्म पथालं देव, तस्य. \textit{Padyalam} is a certain posture in religious meditation. It is described \textit{हिम्मिवो बालंचे दुनसू दुजितः पदम} II वामोरी स्थापिताः तु पयालानमिति \textit{स्वतः II}\ वामोरी—अत्यन्त् अम्यां (अम्यां); तस्य विष:; \textit{तेन}. \textit{योगनियः}—\textit{योग:} concentration of the mind. \textit{योगिन्ततितिनिर्य:} \textit{Patanjali}. \textit{योग:} एव नित्तिन निद्रा—The sleep of concentration in which the \textit{गोगः} is just as if dead to the external world during the time of his meditation. कँ तेमाव्यस्तम्—will they ever be? यद् refers to \textit{हिम्रिवे:}. In the last line the reading in Mr. Telang’s edition is संस्कृत्यन्ते which requires some words meaning ‘from me’ or a similar expression. कण्ठयन्ते= (A denominative from कण्ठ) Rub gently. \textit{Metre}—अन्तऽकान्ता.

\textit{Trans.}—Have I a prospect of those happy days when on the bank of the Ganges, I may put myself in the \textit{Padma} posture on a stone-slab in the snowy mountain, and fall into an unconsciousness resulting from a constant contemplation of Bramha, when the old antelopes growing fearless of me will rub their horns gently against my body?
42. श्रद्धा—Expanding, abundant; see Niti. 108. श्रद्धानी स्फूर्ति या च्यूत्ताता, तथा प्रमिदा तत्थ यस्य, तस्मिन्—Kapî—See note on कालिणी Niti. St. 2. दुर्बलानी:—सुश्रवा आलिनः—सुलिङ्गः:—of the heavenly river i. e. the Ganges: goes with पुः. पुः—तोयेनितवन तत्तदलिनः Amara.—a sandy bank left by the receding waters of a river. भवाभाः—भव=life. आपोकः:—(1) Extent, expansion; cf. गामणीभोगह-भमण स्त्रील. 57 infra. (2) आपोकः:—सत्यामाणदोगः: Excessive enjoyment; cf. विषयामोहेद नेवारः Shantilakshana. शम्सुवानोमकवदर्स्तः Stanza 86 infra. In the first case, अवानो (जन्मनां) आपोकः भविः: and in the second भवाण्य भवाणोन वदिः:—उपवचसा—makes a better sense than आत्मवचसः: Mr. Kale takes आत्मवचसः and explains it as आत्म (यस्य) उचः: वैः ते: अपनावः—चण्डाल्लसु दिम्म दिया. आपनेन उद्दात्त यानि बहुतानि बान्याणि, तैः: आपेते हुशी वेषाः, ते: Metre—सिन्हरीणः.

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 refulgent moonlight, have our eyes bedimmed with copious tears of joy by crying out Shiva, Shiva, Shiva in consequence of our being weared of the troubles of this world?

43. अमरसचित्रः—The heavenly river, the Ganges. ता वद=प्रतीतः: well-known. हरितः=The quarters, directions. दिशाशु कक्षः: कालः अशाव हरितः ता: Amara. वा—'I can give no account of वा unless it is उपमाणाः' says Mr. Telang. But we take it in the sense of वद. So कालः वा—कालः वदः. Compare the expressions गुहा एवं ता: हरितः एवं; or it may be taken in the sense of सुस्वास as well as, also &c. Cf. परेरेते कक्षः महानेत्रायायाः कालस्मृतं कस्ते कुशले सर्वं शक: परिजन हरितं Ka'ldam. वा सुस्वास एवं उपरान्तिकक्षः: Hema. अर्द्धम्—अर्द्धम्=freedom from humiliation, not appealing to others for help &c. Construe इद्द अतं अर्द्धम्यते भविः where इद्द refers to all the previous statements, or अर्द्धम्यते—इद्द अतं जन्यते न वियते वैतन्त यान्नार्थाय पलिन् पलायनं यत्र तत्र तद्विशेष न: अतं (नियम:). इति कियहा क्यथाम्:—In this way how much more need we say: i. e. in fine, in short. व्रतिभस्तरो—द्विता refers to the गृहस्यागम since गृहीतन्त् गृहस्यागमे: 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—सिन्हरीणः.

Trans.—Mahâdeva 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. भोगरस्त्रावः तस्माति यवस्त्रां सा. तुषारां—तुषार एव तत्तथां. ततुषारां—तुषार एव तत्तथां;
लेतेस वाक्यां (व्यास). रागाधारो—रागाः—अब्रागाः; ‘र्मण्यान्तित स्वभावान्तरां प्राप्य यत्ती ते रागा: कामक्रोण्याः।’ Rād’marši. ग्राह्यः एक वन्निता. रागा एव ग्राहाः।
सन्ति अस्यां सा. विविषां—विविषाः एव विविषाः।
तत्तथां—विविषाः।
“ Cah, the banks of rivers are often spoken of as thronged by birds. Com. कुंतुसंहार (शर) St. 23” Telang. चैणेनृ—चैणेनृ हुमा; तेषां धर्मसीति. मोहाः—इज्जेन तोवमेस सा उत्तराः। पण्डराः उत्तराः उत्तराः। मोहाः एव आकाः; तेषस उत्तराः। आकाः—एक eddy or a whirlpool. अतिगाः हुमा।
सन्ति अस्यां सा. विविषां।
प्रेमेऽपक्षेण उपद्या (उप्या) प्रेमेऽपका; प्रेमेऽपका चालें विविषा च, सैंव तत्ती (bank) सम्भाः सा:
ततुषारां—सत्याः।
This ought to be प्रेमेऽपका—सत्याः by Pāṇini V. iii, 153, but as it stands, we can reconcile it by the Paribhāṣa.

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

46. आसंसारं—संसारं मयौद्विक्षयं. संसारं यवत. चिन्तां—gen: plural of चिन्तनचिन्तन, searching. तात—A term of endearment, pity or respect; com: न हि कथ्यायणान्तरां कथितां तात गच्छति Gita’ VI. 40. नमनपद्वः—the range of sight. नयन, पद्वती, पप्प, पांच, धर्म, चिन्ताः—विषय &c. are the usual expressions in Sanskrit. विषयकरेल—गार्द यथा तथा रूद्ध: deep-rooted; श्रीव (also श्रीव) intoxicated, excited. विषय एव करिणी (she-elephant), तस्य गार्द: य अभिषासः—तेन श्रीवस्य. Mr. Telang has गार्द: instead of गार्दः, where गार्दः means secret. अस्त्रां—अत्तर-क्रमणेष्व करी (an elephant), तस्य. संघोऽसंभोऽ: (1) control over the senses or passions, or (2) concentration of the mind. आलाजनाः—The post to which an elephant is tied. Com. आलाजन पुष्पम तस्य हलः Mrich. I. 50. संभोऽ: एव
आलाजनाः. तस्य श्रीवस्य. The mind is here spoken of as an elephant, the sensual objects as the female elephant, and संघो वर restraint as the tying post. The attachment of the elephant to his mate is well-known. आलाजनाः—संघोऽ: एव. Metre—संभोऽ आलाजनाः.

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. चन्द—चन्दनेत्र: गृह: या प्राणेया (चाचना), तस्या: दृ:खे भजनीति चनं—
अक्ष, तस्य: Mr. Kale reads दृ:खुप्पः; but the idea of दृ:खः is already
included in वर्णेत्रे; hence the reading दृ:खिन्य: is to be preferred as
furnishing the idea opposed to विश्वासपयतयः in the second line.
Mark the contrast between वर्णेत्रे and अक्षप्पः यथातः: चनै—दृ:खिन्य: and
विषपः: विषपः—आक्षपः=Allurement, distraction. पफ़त: (परि+अस्त)।
thrown about, scattered about, distracted, “disordered.” विषपः
आक्षपः पयतः इहः: यस्य=To one whose mind is distracted by the
allurements of worldly objects. Krishna Shastree explains विषपः:
कृत्स्या अक्षपः: अक्षपः, तेन पयतः विपत्रिता इहिः। अन्तः:—अन्तः: इहिः
हसिंत यस्मिन कर्मे यथा न्यायम् an Aya. compound. लालमणः—for the
genitive see note on अण्यम् न्यायम् Stanza 30 supra. ध्यानच्छदे—
ध्यान is defined by Patanjali as तत्र प्रत्ययेकतानातः. (1) During the intervals of meditation.
(2) At the end of meditation. शिखरः—शिखरम्=A mountain, ध्रुव A
cavern, a hollow. ध्रुवं ग्रहे रूः ब्रमी Medini. शिखराणि: ध्रुवे योः न्याया (stone),
स स्त्रा न्याया; तस्यां निषेधः: We give the idea of the verse in Mr.
Telang’s words—“The suppliant of the rich thinks the days too long
as he has to suffer the trouble of constant entreaties often unsuccessful;
the person engaged in the pursuit of worldly objects thinks time
too short, he has never enough of it to compass all his numerous
ends. On the other hand the philosopher laughs at both for their
delusions.” Metre—संस्कारान्.

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

48. बिया—See note St. 13 and 101 Niti. कठकर्मिण्या=Spotless,
pure. श्रृङ्खा—primarily means ‘desire, to hear’ and secondarily
‘service, attendance’. समाहितं=समाहितं=सम्प्रयोग्यः आहितं
concentrated, devoted. पिन्हः—an instance of एकधेष्यः-त्रि
माता च पिता च पितरी (also
मातापितरी). तस्य: परिपः—परिपः फूड 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 मानवविविष्याणि परस्परे यथार्थतः कानकतः Stanza 5 supra.
Metre—शापृश्विकारिणयोः.
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.

After the whole property has been given away. तरो—तरुः तेन्द्र, newly developed. विदुः—विदुः (adverse) परिणाम: यासां तथा: विधिगती:—The courses of fate i.e. the circumstances brought about by fate. परिणातो—परिणात fully-developed, full, perfect. परिणातस्य शारणास्य: किरण: यस्स्या; or परिणात: शारणास्य किरण: यस्स्या, ताम्. Mr. Telang reads चन्द्रकिरणे: where the instrumental is not easy to explain, which he takes to mean ‘in the company of’ but चन्द्रकिरणा वियामाय: makes a better sense. Com. शारणास्य: विमान्तात्यक्षयव्यवहारानागण: भेगलभागाम् शारणास्य: विमानाय: the night. “याम is a prahara and the night is considered to consist of only three prahara’s or watches, the first and the last half prahara being excluded” Apte. हरषो—हरस्य चरणोऽयुक्ति: युक्ति: तद्व एकं शरणं (रक्षितं) येनं तेन। शरणं गुह्रशिवोऽयुक्ति: Amara. Perhaps ओपिनेंस्फारणा: would be better and easier. Cf. St. 57 infra. Metre—यात्रेदाविभीति.

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.

A silk garment, a very fine garment in general. दुःथं: दुःथं is a better reading than च दुस्स्या, as it contrasts more vividly with दुःथं: निःस्यायो विशेष:—विशेष: difference, distinction. निःस्याय (अविधयारहित: भेदरहित:) without any importance, distinctive character, or difference. भनिनि च &c. comp. “Poor but content is rich and rich enough” Shakespeare. Metre—माठनी।

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?

This goes with अयंतर. For कार्यं, see कृपणं त्रिंति Niti. St. 49. आयं: हवास: company of the good. शुद्ध लर्निंग. उपरो—उप्रम रील, peace of mind, controlling of the passions. अति: rule. उपरम: एव एकं शुद्धं तथा,
towards external objects. Should be taken with man:... tend to... slow motion. Mind too, moving (but) slowly towards external objects. Result. Metre—विलिनिणि.

Trans.—This rambling about without any restraint, this food without any humiliation, the company of the noble, this learning having for its result the rule of controlling the passions, the mind moving (but) very slowly towards external objects. I have pondered over this for a long time but I do not know to what grand penance is this condition to be ascribed.

52. भमण्—भमण्णि परिणति=प्राम (very rarely used in this sense). मेधस्म=मिल्लेण सम्मुहः भियक+The affix अण (अ) in the sense of समुहः. भिलान्दिनि पौँ. IV. ii. 38. अबयः—मेघे मात्र बायः, न मात्र अबयः See Pāṇini VI. i. 81. आगः—आगः quarters. द्राकः=द्राकः सम्मुहः: In the reading आगादशतः the स is redundant. तत्र्य=Bed; उद्य=The earth (fem: from उद्य=great). For the idea of these two lines compare:—

सत्यां श्रद्धां कि कथ्योऽपि प्रामाण्यं क्वचिं श्रुत्वं बन्धे: जयम्॥ सत्यसपोऽपि कि शुभस्वपापाया निरक्कल्यात् सति भक्ति कुटुः॥ Bhāg. Sk. II. निःसंगो—निःसंगता renunciation of or indifference to all worldly attachments. निःसंगतयान्तः:करणश्च परिणति:—The development of the mind in renouncing worldly attachments. This, however, destroys symmetry; we must therefore, take निःसंगता and अन्तः:करणपरिणति: separately. The construction now would be द्विपः अन्तः:करणपरिणति: निःसंगता; i.e. the last stage or the result of whose mind (thoughts) is निःसंगता. The reading निःसंगतान्तः:करणश्च as one word, breaks symmetry, as we have a separate subject and predicate in each of the previous expressions; besides it requires some straining. स्मात्—स्माः संतोऽपि अति एवं ते: स्मात्:—स्माः abandoned. व्यतिक्र (1) contact or (2) calamity, misfortune. अथ व्यतिक्र: पुलि व्यासन्यायितेऽद्याऽ: Medini; निकार collection. स्मात:—स्माः व्यतिक्रणां निकार: येति. Metre—सर्पपार.

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

53. अभि—प्रतिद: Mr. Telang has दुरागायः स्माः. Service is to be performed towards kings (स्त्रियाः:) the word स्माः then becomes no
more but a repetition. Besides दुराराथ्या: and दुरागो—चित्ता: can be appropriately placed in opposition to स्पु० हृं०: and महो—मनस: दुरागो—चित 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 जाते सद्य हरति, गुम्बा: सकलमिन्द्रो जीवितं हरति. अन्याय तपसः—तपस: अन्याय—तपस: चित्ता। The word अन्याय can be dispensed with, since we have अन्याय. Words meaning 'other than,' 'different from' such as अन्याय, पर, इत्या &c. are used with the ablative; see Pañ'ni. II. iii. 29. Metre—चितरिणीः।

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. चेतनि—चितान्—Expansion, an awning, a canopy. वितानो यद ज्ञाते विस्तार गुप्तपंतका Medini; or a collection, see Kirtâ'na. XVII. 61. सौदामिनी (also सौदामिनी or सौदाली) lightening. शरामन्+अणं, शादामा अप्तीणा एकतिरूः, शुदाति भेषे वा भवा सौदाली। श्रुताम्तु मृगान्तः वाचिरत्वार्थमधे देवः: Kosha. मेघान: वितानस्य प्रस्थे वितानस्य या सौदाली, चेव चेवहा: आयो—विघटित scattered. अभपट्टी a small collection of clouds. पटर्भ=समहः: अलं=पटर्भ परस्तः. Some words are used in feminine to convey the diminutive sense, as गुप्ताः, हुनी, कपाली, पर्व, मही &c. स्त्री स्त्राक्षाचिन्तमाणल्यार्थित्वावस्था० यदि Amara. वाचितमा वितानस्य अथवा चेवहा. तत्या दीन विपर: तदात् भुग्राण—frail; from मन्जस्तु + पुरूष (स). मन्जस्तमिद्युरुष पद्म: Pañ'ni. III. ii. 161. वैदिकाणि the indulgence of youth, youthful happiness. Some read चैतनी—वहसा where it means the ardent desire or vehemence of youth. योग— the usually accepted definition of योग is चित्राभिनिरोध i. e. controlling the functions of the mind and thus concentrating it, whereby the human soul is completely united with the Supreme Spirit and absolution secured. चैत्यो—चैत्य patience, courage. समाधि perfect absorption of thought into one object of meditation i. e. Supreme Spirit. There are eight Angas or stages of Yoga among which Sama'धि is the last. They are यमनियमासांप्रयत्थ्म प्रयत्थ्मार्थाः—रणाध्यायसमायेऽढ़वकुञ्ज च पतान्जलि. The last three of these are thus defined—सेवकम्बितित्थ धारणाः। तस्माय सत्तात ध्यानम्। तस्मायाविद्वद्विपत्तयाः स्तुपस्मश्यविव समाधि: पतान्ज. चैत्यो या समाधिसिद्धिः: तत्या चुंबे. In order
to reach the last stage of योग. i.e. Samàdhi, one is required to have very strong courage to overcome obstacles (viz: स्वाभिमानसंघायुर्दृश्यान्तिरति:—संस्कृत: Patanjali) that come in the way of meditation. Really speaking the mention of तमालिफऱ्दि does include पैरिया &c. and hence the word पैरिया appears to be superfluous. Some dissolve the compound as पैरिया तमालिफऱ्दि, तात्स्या या सिद्धि: but this does not seem to be a very happy solution of it. Some others read तेजसचमाचि, which avoids the difficulty. हृदि विषयमें=मिति हृदि खित्तवं fix your minds on. For the idea of the first three lines compare राज: कठवथ पुमान: सतायथो श्राद्धसहायितात्स्या—कठवथ सतायथो सतायथो मिति मर्याद्य: कठवथ: Bhadg. Sk. VII. अलालकार—स्त्रिया & कान्विकः Metre—शाििंतिविश्रीकित.

Trans.—Pleasures are as fleeting as the flashes of lightning 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. सितपरच्छो—पाटी or पाटि: the edge. सितेन परेन छला पाटी यास्या:—तातम. कपाली—कपालसव कपाली. अस्यं कपाल कपाली. तातम. ‘कपालकाँची विशेषत्वम् स्थायार्धै:—कपेक्षा येजे Medini. For the diminutive sense, see पर्याया St. 54 supra. न्यायप्रेमो—न्याय: गरेये प्रेये. प्रेयविधा: ये धज्जा: ते: हृदि: य: हृदि बूटक, तस्य स्ये सन ृसर्वं उपकपुर्ण (अन्तित्करण: यस्ये, तत् (हर्म). न्यायार्थम्: is a rather curious expression. स्येनि परम् पदे प्राप्यविनिम विवेकेनेति न्याय: श्यताश्शमस्त्वाद्यं: ते गरेये चित्ते गरेये ते न्यायार्थम्: वेदाविदिः: Ra'marshi. Mallinath commenting on Kumār II. 12 explains न्याय as the घर used in uttering the Vedás, according to which Mr. Telang translates न्यायार्थम्: धज्जा: as Brāhmaṁś 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’ न्यायार्थम्: धज्जा: would thus mean विविदिः: धज्जा: Brāhmaṁś knowing the ritual. प्रथम of a smoky colour. हृदि हृदि प्रहसनं=going from door to door. वरं—an indeclinably expressing preference and used with the clause containing the thing preferred which is put in the nōemi case—Apte’s Guide § 301 and also see note on वरं Niti. 14. उदरो—उदरस्वर द्रवी, तस्या: पूर्णार्थे: स्वदेशी:—Mr. Telang reads here स प्रत्यये but our reading gives a greater force to the expression as न पूर्ण: स्वदेशी हुष्यहँडुङ्गे श्रेष्ठे: Com. Marathi परमेश्वरभीभिभि स्वदेशीं चोरी। तलुक्यम—तलुक्य equal in age. कुल्याय:—कुल्य + वर्त (स) 1 कुले भवन्: कुल्याय: by Pa'mi. IV. iii. 54. It may also be analysed as तलुक्य त तलुक्य 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 Brāhmans versed in the rituals, but will never be a constant suppliant among his equals in his own country.

56. स्थविर—स्थवि reality, true nature of things; विवेक discrimination, discernment; प्रेषित clever, skilled, sharp. स्थविर विवेके प्रेषित मात्रा-स्थवि सः—He whose intellect is keen in distinguishing between the visible world and the invisible spirit; or separating reality from mere semblance or illusion. स्थविर as described in the first two lines. स्वविर—स्वविर dignity, doubt, indecision, uncertainty; ज्ञण prattling, utterance; सुलभ garrulous. उपयोग: ये विवेक्या; तेषां मनाये: उपयोग: स्वविर: स्वविर: “by themselves.” Alanka'ra—सदेह. Metro—शाकुंठितः.

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. उपयोग—विपिन कर्—(1) contact or (2) calamity (व्यसन ), see St. 52 supra. भव एव बनः; तस्य विपिनकर्; उपयोग: उपयोग विपिनकर्: प्रेषित, तेषां वनायेश् Com. St. 66 and 68 infra. अविच्छेदन:—Not looking for, not seeking, not minding. विपिनकर् आशीलिपि a serpent (आशीलिपि विपिनकर् अस्य; आशीलिपि a serpent’s fang). विपिनकर् यो आशीलिपि; विपिनकर् ते आशीलिपि विपिनकर्; तेषां गतिम् “the course of worldly objects which are like dangerous snakes” Telang; or the adjective विपिन may be taken with गतिम्. विपिनकर् यो आशीलिपि a crooked course. शर—आभोग expanse. शर-स्वप्न ज्योतिस्या धन्व: यो गगनाभोगः; तेन सुभास:। नयते—With regard to this verb Mr. Kâle remarks that “it is a violation of grammatical rules, the root being Parasmaipadi.” We do not know how; स्वप्न being Ubbhayapadi (प्राप्ति प्राप्ति), 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. उपयोग—उपयोग कर्म किता एव एवे शरण प्रेषिते.
For the last two lines compare Stanza 49 supra. Alanka'ra—सत्यक.
Metre—मिलार्योः.

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. इत्यदि—इत्यदि भयंकर object of sense, material or worldly object; गहन=wood, deep impenetrable forest. 'गहनं कठोड़े तिमु इ नास्तकं गहनं ज्वांस्का खानन्यायिपि' श्लोक। इत्यदि: एव गहनं, तत्साद। For the ablative see note on निबिधांशिद्रस्वरति Niti. 80, also विसर्ग। योगिन्द्रागुरः Stanza 62 infra. आयस्तत्र—abl. of आयस् troublesome; goes with गहनात्.

Religious merit, righteous deeds; 'स्वाधीनमाकारण पुण्येयां सुखं देन्' Amara. or (3) Final beatitude, absolution; दुःखि=कैलाशनिःप्रान्यायिनि: अयस्यामृतं Amara. Any one of these meanings will suit here. अचेतो—This adjectival phrase may go with अयस्यामृतं or perhaps better with शान्ति भावं in the third line. अयस्यां=दुःखान्ति मनुष्येऽथ व्यापारे द्वृः (समर्थ)।

59. श्रेष्ठ सतीत्वे=Instead of this Mr. Telang reads प्रियं प्रभणिनि। There are only two places (this and St. 98 infra) where such feminine vocative is met with. Masculine vocatives occur in the Shatakás and we would prefer a similar one in this place such as चातृ; or प्रियं प्रभणिनि may be taken as, one commentator says, an address to चित्तवति। भुग्लयां—If we take तस्य to simply mean 'to lead a life' in a general sense (Com. प्रियंप्रभणिनि सूक्तिनदी: प्रियं ज्ञात्वा दृष्टिः &c.) the construction would be पुण्येष्ठफळः प्रियं: सतीत्वे: भुग्लयाःनवङ्कदेह दृष्टिः मूलः; but the usual meaning of दृष्टि हृ 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. (तः) अक्रमणः भूस्यायानववकः (मूलः सन्न) पुण्येमुद्यमः: प्रियं: तत्त्वेतिदात्मकाः तृते कुरुति व यामः: Mr. Kâle takes भूस्या separately and construes the lines (हे) प्रणयिनि प्रिये (ले) भूस्या मूला पुण्येमुद्यमः तृते कुरुति। दलिता: अक्रमणः ववकः: वर्ण यामः: which is also an involved one. There is another reading प्रीति कुरुति which is perhaps better as going commonly with all the expressions in the instrumental. अक्रमण: अक्रमण not pleasing to the touch, hard, rough.

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 banks of trees thy new coverlet.

60. मार्जियं औपार्जियं Impera. 2nd person singulars impart greater beauty than the reading मार्जियंता (genitive plural of मार्जियं). सां (परमान्नदानियां) चन्द्रोऽ—चन्द्रस्य अर्थः (शब्दः=कला) एव चंद्रानियः (विशेषणे) उपचारः तत्त्वेति: प्रिये शक्तिये वा उपयोगव समेतः अमारा। बैठे: Vocative sing. को वा see Niti. St. 32. प्रलयः Faith. बुद्धिः=a bubble.

तत्किंत्रा streak or flash of lightening. आँध्र—some read आँध्र which is an equally good reading: "The implication is that everything except devotion to Shiva is untrustworthy like the things enumerated" Telang. पदना:—पदनां तत्त्वेत यथा तथा गच्छिति द्रते पदना: Alankâra—संकर देश्क प्रेमक और तुल्यग्रीतिता। Metre—श्रृंगाविक्रीड़ित.

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. दाबिः—दाबिणियाः: कवयः=Poets from the Deccan. They are well-known for their Vaidharbhi style of composition which is thus defined in the Sáhitya-darpana:—मायुर्यमण्डिखें रचना विभिन्निकाः।
Váman defines it as ३ण्या १०याचार्यः ३मुः १०ण्यवृक्षितः ३सण्या १०ण्यवर्गोऽभाम्या ३ैौ १०ण्यवृक्षितः ।
Dandin has very minutely distinguished this style from the Gaudiya, see Kāvyādarśha I. 41—53.

Vaman defines it as ॐ ् ॥ नमो ॥
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Vaman defines it as ॐ ् ॥ नमो ॥
Dandin has very minutely distinguished this style from the Gaudiya, see Kāvyādarśha I. 41—53.

Trans.—Oh mind! Be engrossed in the enjoyment of worldly pleasures, if thou hast singing in front of thee, sweet poets from the Deccan by thy side and the tinkling of deftly moving bracelets of damsels holding the chauris behind thee: otherwise plunge thyself at once into devout concentration freeing thee from all consciousness.

62. शृवि— in apposition with चित्वम् । कहो—करणा compassion for living creatures. प्रशा power of discernment. Krishna Shastri has आत्मज्ञाने for प्रशा. करणा, मेनी, प्रशा are here figuratively spoken of as eligible female companions. करणा च मेनी च प्रशा च, ता एव नानानार्थत् covered with necklaces. अरण्—रक्षितः.

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 यम् च— Sometimes मा is followed by यम् and is used with the Aorist or Imperfect with the augment dropped; see Pa’ni. III. iii. 176. Com. : च्यम् मा यर्च सम्: पवर् Bhag: Gita‘ II. 3; मा यम् प्रति पर्यम्: Shāk’s: IV. 17; see also note on मातम्या: Niti St. 17. ओगेम्या—For the dative see note on प्रस्तुते Niti. St. 45. स्पृह_—स्पृहस्वाभ—longing for, covetous; from स्पृह_–भावच (आय) by स्पृहस्वाभिपतिविद्यविद्वात्स्याभ्याः आयच्छ Pa’ni. III.
ii. 158. making गँगारुपः, पतत्याल्ल &c. का निमोन्ति—what art thou to men indifferent to worldly pleasures? साय:ो—परौ—पलाशा: पति वरो—वरिक; तथा: स्मानां विश्वासयनः तुदेका, सैव पाठ, तत्सिनः. साय: quickly. This may be taken either as a member of the compound or separately with परौ—क्रृति. स्मतृ सून, लिखित. पति वरीका—a vessel made of leaves joined together. The usual word is पति वरीक. परिवरी—परिवरीकृत—purified, The verbal or other forms of क्रृति, करि, or sometimes अम्ब are added to a noun or an indeclinable to express the 'doing or being like' the thing denoted by the base, see Pa'ni. V. iii. 50. भिभा—भिभा प्राणः ये लक्ष; तैः सक्तुर्वल्य. श्रृंव्य livelihood. see Misc. Stanza 43 infra. Metre—अहूङ्कलित.

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. युवा—This is addressed to a friend now estranged, as explained by Krishna Shāstri. "इ भिं युवा वयमेव, वयः युवेन, इति गँगारुप अव-येवमेतिसिद्ध। परम्यः दशकायितनिवेशाः ब्राह्मणारासि। अरुणा उ युवा: युवेन, वयः वयमेतिः इन्द्रज्ञोऽ, इदानि दशकायितनिवेशाः ब्राह्मणारासि। इत्यतः।" Cf. पितामहोतिं स्वितर: पिता पुत्र: भारत: II मेनेय युवालम्फ्या न मे युवा: नवो वर्य: Bha'rat. Metre—अहूङ्कुपः.

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. वाटे—Voc. of वाता a young woman. भीतराभृष्क्कृतिः (कुष्रुत:— द्रा a bud+इत (इत) by Pa'ni. V. ii. 36) half-shut, closed in the form of a bud. Cf. दशकायितनिवेशांगतिं Git. G. II. also “दशकायितनिवेशांगतिं” Rasa. Man. भीताभृष्न्वृतिः यथा स्मान तथा. मन्यरणा ्: (1) slow, (2) crooked; मन्यरणा कोष्ठाक्तोर्वेशणोऽधि युमान: II क्षी माना न द्योगे द्यो मेंदे यथौ ब्रह्मजीवनमिथे यथावत Medini. वपरतब—(p. p. from उप+रच) stopped, ceased. It goes with बालव्य बालत्यां भाव: immaturity of understanding, puerility, hence youth. आयता—(1) regard, desire; (2) effort. See St. 30 supra. also Niti. St. 98. आयता भाषामणा: भाषायन्तरुपेक्षाः सशिष्य: Medini. भ्रेणा—(p. p. from भ्रेणे ) worn away, weak. मेहाः: भ्रेण:—Infatuation has subsided. आयता भाषा:—this net work of the world—the several ramifications of the incidents in this world. Alanka'ra—काव्यिकूः. Metre—मन्दिकान्ता.

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

67. अन्तरत्रस्ते = Unceasingly, continuously. इति=स्वतःस्त्रय (सीताराम) सदैव (परमे), तत्त्व प्रभा चाहरीती इति=बौद्ध lit. one that robs the sancty of the blue lotus-leaf. In such phrases the roots चुर, छुए &c. surgatively mean ‘to possess, to bear, to surpass’ &c. Of. अखुद्राक ब्रह्म महाराम भारे. I.16. श्रुण्णू थियन्योक्तान्त रूक्त: परिज्ञानमः॥ गीते—हेनान्ति कोकिलमार्धवनिशेष खाथा'सारसागर' भा. 118. सारसागरिन्यामां लात्रा.’ अभिप्रेतः—‘(Past. Par. from अभि + प्र + त=to mean, to intend, ) sed here as a verb. स्करो—उक्तमान्येव वाण: कु्रो—वाण:, स्वरस्य कुर्ष्यमाणाला गतिकरणे य: उवः; तत्त्व उत्तरः=“the blaze of the fever produced from contact with the flowery arrows of Cupid” Telang. तत्त्वः=तत्त्वानि nevertheless, yet, still. See Misc. St. 28 infra and Niti. Mis. St. 19. याकी poor, miserable. This word is generally used to show pity and sometimes contempt. Of. तिकिक्षा र्जितार्जुनात्वस्त्रितार्जुनात सर्वात्जाना उदात्रो मिलाटिद्रुता। X. वाकवते तामावलनिं परस्परहृदयाभिमािरस Bha'rat-Champu. Alankāra—विशेषार्थः. Metre.—विशेषार्थः.

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 ever produced by contact of the flowery arrows of Cupid has been cooled, yet the poor girl does not cease!

68. वस्तते—for the purpose of a residence. नेतादिक्ष्रो—नेत्रे singing. अपारः—अपृये: समां (सुप्स) अपारस्मा (प्रायः), तत्वः समाधस्य सर्वः-उद्दात्रा—उद्दात्रा past par. from उद्ध + द्वौ (ँ [ट] being here added in the active sense by गत्यङ्कर्त्रो—Padni. III. iii. 72)=Bewildered; insensate; wandering upwards. दीपाकुर=The taper of the flame of a lamp.

Of. उद्धुर्भिपप्पुः द्वीपति भाम दीपाकुर: Viśād. Bhānti. ऋव्रा=shadow. Krishna Shāstre takes छाया to signify जानिः brilliance. Mr. Telang renders it by ‘flame.’ उद्दात्रा: पतन्तः थे पतंतः; तेया पवनेन व्यालोनाम धीपाकुराणां छायेव चाहरः. आफळयु=शल्या Knowing, understanding, looking upon. सन्तः nom. plu. of सन्त: Alankāra—उपमाः. Metre—शार्दूळविशेषार्थः.

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

69. कन्दर— the slopes between two hills. प्रसन्न forcibly, against one's own will. It goes with बीडन्ते or may be taken with अन्वय in the sense of 'exceedingly, very much', as in तवासी गीतारागण्ण हारिण्ण प्रसन्न हत: Shāḥun. अपना— प्रकृतi courtesy, polite behaviour. 'प्रश्नय' प्रणायम समे ' Amara. हुङ्गोपो— read वशारातिन्त instead of वशारातित; the reading वशारातिं may also be explained by adopting the एकदेशी अन्वय of the phrase यथवधारान्त्र नानित; हुङ्गोपो उपाण्य (प्राण्य) यत् अवे विवेक तस्माद यः स्मयः (गच्छ:), तस्य वैशेष आनातितः चुट्टतः: येषु, तालि (स्वाच्छि). 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. यारण्ण फिं पधि न समु दिशिण्ण मिखण्ण नैवृद्ध्यः परस्पर: परस्मतः सरितोस्यमण्णुः॥ र्द्धा गुर्दा: किमतत्काौतिति नैपथान्ते कत्साइषिति कर्त्ती वनदुर्म- शान्यान् Bhāg. II. Amarka:— निर्दुर्दृष्ट. Metre— साक्षर.

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. गुर्दसारो— हिमशीकार is better than कण्शीकार since the words in the latter are synonymous; " शीक्षोक्स्युकण्ण: स्मृता: ’’ Amara. गुर्दसारो: तरस्यायान हिमशीकरे: (शीताभ्यक्तेण:) शीतलायि (स्वाच्छि). व्याया:— व्यायामः: अधूरवितिनि (अभिप्रहिताः) चाकृणी सिद्धार्थायि येषाः. हिमवत:— of the Himālayas. सावमारो—अवमाननेन सहित: यः परिमेतः; तस्माद रत्न: or सावमार्य यथा स्यात्मा परिपृः रत्नः। सबस्तीति श्रेष्ठ: see परिमेत &c. Stanza 48 supra. Metre— वस्मत्तिन्द्रका.  

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. मूर्त is a possessive affix; see Pani. V. ii. 94. यदा— पदि. Its correlative तद्य should be supplied in the fourth line. युगाम्याः—युगाौ: य: अयम्; तेन निहतः: सन्ध्या:—These as given by Rāmarshi and quoted by Mr. Telang are श्रीरोद, इशुरोद, छोड, तोड, दिघ्मोद, छारोद, and छुडः. श्रीमान्य— निकार collection. निघ्य
abode. प्रविष्ट: निर्क्षा: येवां तेषां प्राहणां निवाया: येतु: ते. धरणिः—परिग्राह a
mountain. पादः the foot of a mountain, a hill at the foot of a mountain.
पादा: प्रत्यत्वपेन्तः: Amara. The mountains are known according to 'Hindu
mythology to be the supporters of the earth. Even their very names in literature such as भूवर, क्षामृत &c., show them to be
regarded as such; however, see Kumar. VI. 68. करिको—करणः कठ—
अस्य (शिष्योः) करणाभिमिभिच चप्पले, तल्लम्न. Alanka'ra—काव्यायित
tिशिखासनीी.

Trans.—When the majestic mountain Meru comes to be destroy-
ed by the final fires (उगम्ताति), 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 ele-
phant ?

72. एकाकी—एकः (केवल:) अकतीति (गच्छतीति) एकाकी, unaccompanied,
all alone. तातिकार: one to whom the hand is servicable as a pot.
कर्मीनि—निम्बूंन rooting out. Here संसार is compared to a tree, with
कर्मः 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. आदोऽ पत्थे
tथाधान्ते जनिव्यातिकट्टे कर्मकुड़े विषाईः खाल्क संसाराणां चमकसुदितातिमुक्तिकक्षास्यस्य
कामान्यायालिकां चत्वरयुग्मिताध्यक्षायिकी संधि चित्रासंगतिनिन पद्मातिरिविशि
न्तयेहादेसम्. Ved. Keśa. or अथ खुलन्य्यसंस्ततानिः कर्माचार्यायिनि मन्येयोऽके
and अथ्यमें चविरुटमूलमसंगतिश्च खिसक्न हिस्त्वा. Gītā. XV. 2 and 3.
Metre—अउद्धुपः

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

73. सक्रोऽ—सक्रोऽ कामानु दुःस्तीति सक्रोऽकामुः: दृत्ये पद्म: &c.—Cf.
अंकुष्या हृदया पादस्यैःैैः सिद्धिनां। कर्ष्यासमालोक्या कीष्यामथिरीति।
Mādhgīa II. प्रणिथिन:—प्रणिथिनः=1 a friend; 2 a supplicant, an hum-
ble petitioner. Cf. स्तायिमाः सुतुरा प्रणिथिनःैैः कर्ष्यासमालोक्या
विस्तर्मी। विस्तर्मी Amara. कल्पः स्थितः—कल्पः an acc. of time.
कल्पः=A day of Brahmā 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 धान्ते देस्ये Stanza 5. For
things preferred by the poet to those mentioned in this verse; see
Stanza 75 infra. Metre—सम्बन्धितकः.

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. अम—अमलवर पद्मेषः is clearer and easier of explanation. अमलवर the best among those that are spotless; the cleanest. पद्मेषः silken cloth. In the reading अमलवर पद्मेषः we must take अमलवर to signify ‘a clean cloth (पद्म being either masculine or neuter) and पद्मेषः=having silken threads; of silk. ह्यकः—ह्याय करिनाथ, तेषां शोभने: गणे:; or घना a body of clever servants or attendants, ह्याय करिनाथ घनायाय, तेष.: The reading शतगणयुणिता कोरिनाथ makes a better contrast with एका भाया को ह्यकरि &c. ह्यकः=boiled rice, good food as opposed to कदःशन in the same line. कदःशन—क्वितित अयः कदःशन=bad food. The particle क is changed to क्त in a Tatpurusha compound when the latter member begins with a vowel, as कदःशन; कदः, according to कोऽ: कदःशनूऽण वदम्. VI. iii. 101. व्यक्तयोगितो—Mr. Telang observes that व्यक्त व would be better than व्यक्त. He translates the line ‘what, too, if there is not within that clear Glory of the Supreme by which all worldly dangers are destroyed.’ Mr. Kale takes two separate assertions and explains व्यक्तयोगिता: वैभवं (यदि) न (तत: कित) अन्तःमंतरतमवर्यं वैभवं वा (यदी विषये) तत: कित?—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 व्यक्तयोगिता: and मधिति &c. as adjectives to वैभव. व्यक्तयोगिता: = व्यक्त (अयक्ते) योगिता: (ब्रह्मायण) गम्यिन तत:। Mr. Kale dissolves it as व्यक्त योगिता: (ब्रह्मायण) गम्यिन तत:। but we are not aware of the feminine use of the word योगिता:। अन्तः: inside. मधिति:—मधिति मधितमवर्यं येन। The construction is अन्त: व्यक्तयोगिता: अतएव मधितमवर्यं वैभवं वा वा चासित तत: कित?—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 वान्तमेते वैभवं वा, one वा 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. नैषधमण्डयुश्तमवर्यजितं न शोभते जनमवर्य निर्जनं Bha’gvat. If, however, the predominance of ब्रह्माज और मधिति 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: मातिति मयरः अङ्कायोऽि: न चासितः, वेष्य्य वा विक्ते, ततः
किंस? (Here वा not as a disjunctive, but in the sense of एव; see Stanza 43). 

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

75. भवि—loc: of भव the god Shiva. "वयङ्केरी क्षोति भिनः स्थायु हद्भ उमापति।" Amara. मरणं—The fear of death and birth is essential in Vairāgya, in fact it is the chief essence in it. स्त्रेषां न वतुः &c. Cf. शान सिंहु चुः कल्लोऽ वा करत्वू यत्न विक्षुस्य वा Mohamudgira. द्विद्वय—an अड़क समास, see Pa'ni. VI. iii. 14. ज्ञेत्र—वसन्तहिन्दा.

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. तम्याद—we do not see any propriety of this word here. अन्तः &c.—See note Niti. Stanza I. अजरं—not subject to old age पुराणमार्करं विद्: Raghu. X. 19. परमेऽत्कृष्टं the best, highest. परं उक्तं मा भवेन मायाप्य अतिक्रिया अथवा परं उक्तं मा शेषा यथा तत्तथा Rāmarshi. विकासि—विकासः वदा उद्ययः विच्ययं अथवा विच्यतंतविद्यतमायः: Rā'marshi. असहितः—विचित्रः कल्पः: (कल्पना: पश्चा: वा ) विकल्पः; असन्तथा ते विकल्पम्, तैः. विकल्पः: fancies or dreams. विकल्पः:विचित्रः: Rā'marshi. यस्य—refers to Brahma. अन्यायिणः—अन्यायिनः: following after, depending on. ख्वा:—शुचिना क्षोतज्ज्वती सत्य भोगः; स आदिम् ते (विचित्रः). इक्कातोकः—
कुलपाद: ते वेजः, तेनाः मता: highly esteemed by shallow-minded persons. For the idea of the last two lines com. आनन्दनभवत्व नुष्ट: स्वेष्य्यसुसहायस्यानयः: स एकः: स बलः सन्तुः: स प्रवत्तिः: प्रवत्तिः II. अष्ट्र ब्रह्मोऽकः शताक्षरिणाः तस्मान्तः: स्यांशवानन्दः स एकोस्तत्तथयो विच्यसुहायस्या माता 
भवित्ति Veda'nt-Kesari. ज्ञेत्र—वसन्तहिन्दा.

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. **Vocative singular, an address to the mind. Sometimes मानसवाक्यः as one word and explain it 'with the agility of the mind.' चाल्यासिः even by mistake. जातृ=Ever, at any time. न जातृ=Never. आत्मणेः=आत्मने हिंदु beneficial to oneself. आत्मन, विश्वजन and compounds having भोग for their latter member, take the Taddhit affix खः (द्रेण) in the sense of 'तस्मै हिंदु' as विश्वजनें, राजमोहेण: &c. आत्मविश्वजनामोऽऽाः तत्तदालखः: Pa'ni. V. i. 9. निन्द्रितिनिः=हर्षं (मोहेः) प्राप्तिः. Cf. आत्माविश्वजन दिन्द्रीरिः भवति महानूः शािवतः सिद्धियोऽऽो शाल्या तत्स्मादुपास्या: लङ्गः तद्विमीममेः सबसोऽध्यायन्यित्वोः: Veda'nt-Kesari 86. *Metre—वसन्तालिका.*

Trans.—O mind! thou enterest the Pâtalâ, 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. **सेरं=सा** Even, same, similar. अद्वैयः the ignorant. निन्द्रित: यथा भवति तथा प्राप्तः तत्कितः: याः: निन्द्रितः firmly, steadily; it may also be taken to mean 'secretly, silently.' निन्द्रितः=हङ्गः; पोवितः वा Krishna Shastri. दुरसङ्कः—दुरसङ्कः यथा स्थायः यूकः: विषयः येवैः सः वा (स्यापरः). दुरसङ्कः repeatedly, over and over again. कद्धितः: despised, disgraced.

See Niti. St. 106 and note on कद्धितः St. 74 *supra.* *Metre—शाङ्खः विश्वीहित.*

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. **उपाच्छ—उपाच्छ तश्चिीरोऽऽ मक्खः** a pillow. वितानः (also वितान: masc.) an awning, a canopy. अश्रवः वितानन्द्रिकः: Amara. अनिन्तः=breeze. विरो—विरः indifference to worldly pleasures. विरः भवति बनिता: तथा: लङ्गः छद्दृः अतः=शृः (१) wealth, prosperity; (२) ashes. शृः भवति च द्वितः: Amara. न तः: अतः=महती: अतः: शृः शृः शृः. 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.* Alankāra—उपमा.

*Metre—शिशरिणी.*

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

80. महाशासने—शास्त्रेत तत्त्वां, तत्सिनु. महत् is changed to महा
when it forms the first member of a Karmadháraya or a Bahuvrihi
compound or when the word जातीय follows. आन्मातः समानिकिरणजाती-
ये. Pa'n. VI. iii. 46. महाशासने=उपनिषदपदशाबाजान the knowledge of
bramha as expounded in the Upanishadás. It is महत् because it
comes from the four Maháwákyás, it being the highest truth taught
by them; or as Mr. Telang says "महाशासन means 'whose commands
are great;' thus in one of the Upanishadás एतत् वा अवर्तम गाणि गृहाणे
क्रियांद्रथ तितिः or भीपासाहातः पत्ते &c; the greatness consisting in
the great powers which obey these commands." After महाशासने, some
such expression as तथये or अभिगते रति should be supplied. असन्नः—
क्रिया च च वर्त च मानन्त्रे, तै: घटना यथा or तेन घटना (or घटने) यस्मिन्, तत्सिनु
भोगे). Mr. Telang reads आसन्नबः, but असन्नबः=(अवस्थ is more
atural than आसन्नबः. Perhaps आसन may be included in मान
न्त्रे. भोगे रति मा क्रुद्यः Cf. पाले रति मा क्रुद्यः Niti. St. 77 and see
note on मानहस्यः Niti. St. 17. कौशिकः—Cf. स जातः कौशिकसीति supra. St.
19. निर्माणित: Ever existing, permanent. विसर्गः—for the idea com-
pare St. 76 supra and notes; and Bhagwat Gitá VI. 22. Metre—
राज्विक्रियाधिकि. Trans.—The knowledge of Brahma having been acquired, even
the sovereignty of the universe is without pleasure; when that has
been obtained, do not have an attraction for the enjoyment contain-
ed in food, clothes, and position. That indescribable pleasure alone
is the highest and everlasting, on tasting which secular objects such
as the sovereignty of the universe &c. lose all charm.

81. किं वेदे:—for the use of the word वेदम. see Niti. St. 21 and
note thereon. महाविस्तरे:—महान् विस्तरः पूर्वङ्गोत्तरसाहिद्रुपः यस्मिन्, तैः
लम्बायम्—स्वर्ग एव ग्रामः, तत्सिनु या क्रुद्यः (गृहः), तस्यां विवास एव फास, तद्वर्तति,
सामाकिर्या—स्वर्गः वा ग्रामः सामाकिर्या क्रिया करण, तस्य: विभवः विहासः: तैः
कर्मकिर्या=The performance of rites
and ceremonies' Telang. युक्तिः=(Inde. Past Part. from युक्त् having the
force of a preposition) Except; see St. 91 infra. भववृते—प्रवसः=
arrangement i.e. the assignment of troubles in future births. भव-
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. क्रोडः—क्रोड़ = a large wave. कृति—कृतिपद्धतिवसान्त = तिमति तत्त्वीया ग्यैंतिथि। अर्थः = Wealth, riches. क्रमक्षणः = Momentary like a thought. The Taddhit affix क्षण (क्षण) is added to nouns &c., in the sense of ‘a little less than’ ‘almost like’। पवनस्माती क्रमदेश्याक्षेयः। Pa’nini. V. iii. 67. वनसो—वनसमये (वन्यकाले) या तत्त्वात, तस्य प्रतिचाम् प्रथे न्ते। भोगपुराणः =विवयाद्वः प्रवाहः। क्रमालेहः—उपपदः = (Past Part from उप + यु उsed as a noun) Embrace. क्रमस्यालेहो गुरुनं तत्क्रमालेहः। क्रमालेहे च तत्क्रमाद्वि च or क्रमालेहे यथायतः उपपदम्। Krishna Shastri explains क्रमस्यालेहे अहिंसु च तत्क्रमाद्वि उपपदमावरणम्। प्रणीतः =विवाहम् or क्रमम्। भवचो—भवभयेनाम्योधि; तस्य पारे (परतीरे)। Alanka’ra—काव्यिकः। Metre—साध्यः।

Trans.—Life is uncertain like a large wave, the grace of youth is ephemeral, riches are momentary like thoughts, the streams of worldly enjoyments are like the flashes of lightning 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. ब्रह्माण्डः—ब्रह्माण्डः = तक्षणा मण्डली (संस्कृत); ब्रह्माण्डः मण्डली ब्रो—मण्डली; ब्रह्माण्डः मण्डली एव ब्रो—भार्यः। मात्रे काल्प्याभावार्यः Amara. शफरी = A small glittering fish. आतु =Ever, at any time, possibly. The second line is a question implying a negative answer. Metre—अवधुपः।

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. स्मरितिमि—तिमिर = (1) Darkness, (2) A kind of eye-disease viz. amaurosis; तिमिरं चान्ते नेत्रमयोत्ते Medini. संस्कार = Effect,
operation. Perhaps the second meaning of तिमि (an eye-disease) would be more appropriate here as it blinds the eye and as we have अज्ञन in the third line as removing the disease. अपि—does not make a good sense where it is; it should be taken with अज्ञन. पद्यार:—विवेक:—सदस्मृतिचारा। अतिविश्वेषणपदः: पद्यार: पद्यारथाती विवेकः स एवांतन, तत्त्व ज्ञाति, केवलम्। समीपुता:—Made even, corrected, brought to the normal condition समीपुता:—समते प्रामा जादुमितीदीप्तिरहिता एकःप्रेत्येकः: Krishna Shástri. अलंकारः—रूपकः।

Metre—शिल्पर्णा।

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. चन्द्ररथिच्—The rays of the moon; moon-light. त्रुणः—

श्रावणि हिरतमणि सति अलंक. साधुः—साधनः: ये सहद: (Karmadha. Com.) or साधव श्राद्धुः (Dwandva Com). तत्त्व समागमस्य उल्लमः। Mr. Telang reads रम्यः: साधुसमागमः: श्राद्धुः where श्राद्धुः requires रम्यः to be supplied.

काण्येयुः रम्यः: कथा:—काण्येयु: या: कथा: त: रम्यः; काण्येयुः: कथा: रम्यः इत्येकः: kāṇyēyō kāthā:—Conversation about poetry”—Telang. Mr. Kale reads रम्यः साधु समागमोद्वारेण काण्येयुः &c. and seems to take काण्येयुः with the previous clause saying ‘In poetry there is the happiness arising from the company of good men.’ But this is far-fetched. काण्येयुः goes better with कथा:—कोपोपहितो—उपहित (उप + आहित) lit. means स्थापित, but here it comes to mean प्रास. तर्कः—भावाः: Shining, glistening. Cf. न प्रयातः ज्योतिषेष्वति विकाशात्तुतः Shā'kuntala. (१) कोपेन उपहिता: ये वाणीविविधः; ते: तर्कः or (२) कोपन उपहिताः: वाणीविविधः: यथाः; तच: तर्कः च; or (३) तर्कः may be taken as quite a separate adjective. अर्थातांस्युत्थाते—

“अन्तित्यामथवात्। अस्वराजमितियावात्” Krish Shā. Nothing is pleasant when the mind is distracted. पुनः:—But, on the other hand. Metre—शादृिविक्रीतिः.

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. भिक्षाः—भिक्षा भावतीति. जनः—जनमये ये: सहः; तेन रहितः: स्थायतः—स्वाभिन्नता सेषः श्रद्धायापारः: यस्य सः: जितेन्द्र्य इत्येकः:
Oh!—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.

87. आत्मनंदिति—The vocatives माता, तात, स्वेद &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 मद्व—एव is decidedly better than एव which has not propriety. अन्न: प्रणामम्यजःः:—The last salutation. युप्तसः—उपद्रवः:—Overflow, abundance. युप्तासंगतं वशेष उपजातं यत्सृष्टं, तस्य उदेक्षण स्कृत० निर्मेंध च येत जानं, तेन अपातं: समस्त: मोहस्य महिमा यस्य, तथावृतः (अमह) दीपे परे श्रवणी—I now merge in the Supreme Brahma. Alanka'ra—काव्यिकः: Metre—श्रवणिकाव्याकान

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

Trans.—This whole phrase goes with आस्त्रूः only, and therefore it is an एकदेशी अन्तः. आस्त्रूः—आस्त्रूः=Sewn together, patched with. आस्त्रूः is more clear than संप्रोट which is more generally applied to threads extended lengthwise as opposed to आस्त्रूः. Cf. आस्त्रूः: प्रोत. तन्तुभिन्नततपरिवर्तणुः सिद्धः: Vedâ'nt-Kesari. 49. वसने: कुला आस्त्रूः या कन्या, तत्त्व: वरः: समस्तः—आलोकः=Full enjoyment; see note on भवानीग्रीहः St. 42 supra. Or it may be taken to mean here परियोगः as Râmasî takes it. समस्ताभोधः एकस्त्रूः बहा स्वास्त्रा चेन. Cf. यासिकाबद्धाःः स्वास्त्रा: Niti. Stanza 29. Metre—श्रवणिकाव्याकान.
88. स्मरिति—स्मरण—At ease. अरोर—sound, healthy.
रुक्ष् or रुक्ष्यल्—Sickness, pain, disease. न विच्छेदते रुक्ष् or रुक्ष्यल् यत्रिमन्, तद्; con-
strue गात्र इति शरीरं अरोर सम्पूर्णमिति, तावदेव (in the third line) &c.
The sense of अरोर may be included in स्मरण. With that view कहैयाग्रं इति is also a good reading.
कःयाग्रं body. अপ्रतिहता—Unimpaired. आसक्ति—For the meaning of अंतं see St. 58 supra. संके
ति—संकेत is more common than प्रभातमः—Split up into प्रभात and उपमः; प्रभात
governs the accusative कूलकल्याणम्. कीर्ति—“is an idiomatic expression; comp. the English, what we shall say to, what should we think of,
such a thing”—Telang. Com. Marāthi expression त्वरा आग लगात्या
वर; विराज लगात्या चि” Metre—शारीरिकविद्रुपित.

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. वादित्वरूपम्—वादित्वम्—In the ease
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.

90. मानम्—मान=Haughtiness. विविक्तः=Solitary, lovely. विविक्तः
पुत्रविजनो Amara. यमिना=जितेन्द्रियाः. विस्तृतः=मोक्षः. अलंकः—
स्मायित अर्थान्तर्यात। Metre—शारीरिकविद्रुपित.

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. कव—We think एक goes better with खूबसूरतः. तयेर्वन्त—तत्=
प्रसिद्धिः (विजयसादिष्ठल्किन्द्र). The reading पाच उर तयेर्वन्तः is better than
For the first two lines of Stanza 2 supra. यज्ञस्य = Proper. कृत्यंकर्मवार्तान् = निम्नकर्मवार्तान्. For the first two lines of Stanza 2 supra. यज्ञस्य = Proper. कृत्यंकर्मवार्तान् = निम्नकर्मवार्तान्.

Mr. Telang reads भासांत (हि + आ + जाते) where हि is redundant, आ by itself being taken स्मरणी as he suggests. In our reading also, आ can be taken out of हि.

**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. तुषा—Ins. Sing. of तुष्र = thirst. श्रापित =—Loc. Sing. of श्राप

Pre. Part. from तुष्र. कविःकर्मित = भेदकर्मित. शाकाउद्रो—विषित = (mostly संवेदित) mixed with. विषित = वेदित — Krishna Shastri. प्रत्यक्षार्थ: व्याप्ते: सुखमिति विष—“People misunderstand the mere cure of pain as itself a pleasure”—Telang. विपरेत्यस्यति = Thinks wrongly, misunderstands. Metro—शिलबिगु.

**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. घोलेन—घाॅले गोले (स्वयं). कितितयवर—कितितयस्य पवेत्तय यहुः कुहरेत

दृष्टि, तत्त्वमिथ यो ग्राम्य पापणः। स यद परिपुँकु:; तत्स्य मुखः. We do not see the propriety of मुखः here. आत्मार्य—आशमि (स्वस्वमोहे) आरम्भतिनि or आसमि आराम: (किदा) यथा सः. सम—सम्य कर्तर्य (पाणिपाणि) वस्य, तत्स्यमिथु (पुंसि).

On this Rāmasrī writes समकर्तर्य वि पुमानुच नवाचार भवतिति ताहियके प्रसिद्धम्। मस्तावृक्तिनिरपरान्मि हि पुमानुच नवाचार भवतीति परिपरिपा। The latter alternative meaning can be acquired from the phrase by dissolving it as समकर्तर (मद्यगतिः हातीति) निरपरान्मि यथा सः: पुंसि वेदास्वच्छस्र—पुंसि goes with सेवा only and therefore it is an एकदेशी अन्वयः. पुंसि या सेवा: तत्स्य: सहस्त्रं सहुल्लभम्. Messrs. Telang and Kāle read the last line as दुःखालोकोऽहे कदाहे तन चर्यरातो ध्यामंग्रेषांह। but this breaks the metre and does not give a good sense.
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. न नि—तिथ्येन्. ब्रजितस्याः—द्वीपागमः. नेवीर्यं—रिष्कसंतवनि. येषां नेविर्यं अस्तु दर्जते पारं—Whose proper drink is spring water. रत्यै—प्रीतिे. The dative in the sense of ताधृतम्. वियाजुना—अजुना=(प्रसम्ते अजु यस्माः सा—by अजस्तत्त्वायेः न: Pa'ni. V. ii. 100.) A beautiful woman. विवैख अजुना वियाजुना. Krishna Shastri takes these two words separately and explains “विवैख येषां रत्यै—अजुना श्री, श्रीवत्सलदेवम्” In the third line, Mr. Telang reads नेवीर्य for नेवि and रत्यै for रत्ये च, which do not give a good meaning and are not easy to explain. In the latter case, he supposes that र might be a mislection for स्. (येषां विवैख चतुर्वी अजुना.). परमार्थम्: Cf. ईश्वर St. 59 supra. सेवाजिते:—सेवायेः: अन्व्यादि: सेवाजिति:—दांनिकविशिष्टित. 

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. ब्रिोकिसू—नियाणां ब्रजाणां समाहारविच्छेदकि. समर्ति—A river. ब्रिोकिसूरितिः—The river that flows through the three worlds i. e. the Ganges. हरिश्चिर्बिन्नी—नीवि or नीवी=A garment worn round a woman’s waist or (more properly the knot of the wearing garment). नीवी परिपने श्रीणां कर्तिविचित्रन्यायः Medi. छटा=Lustre, splendour, see Mā’gh. VIII. 38. हरिश्चिर्बिन्नां सस्य तत्त्वोऽशि—श्री, तपाति नीविच्छेद्या यस्यात्स्यायम्. One of the commentaries renders नीविच्छेद्या by कात्याप्रदेशः; Krishna Shastri says नीवी: ब्रजितविचित्रन्याय काल्या इति यात्रा। छटा कात्याप्रदेशस्य, स्यायम्. Mr. Kāle translates नीविच्छेद्या as the border of whose garment &c. We are not aware of छटा meaning ‘border.’ It is a well-known fact that the Ganges has made her abode on the head of Siva. Cf. भवन्तु लब्धाटो हरिश्चिर्बिन्नां गाज्याः पुराणी तत्सां: प्रोख्या दुरितमहंनिध्याय भवताम्। Ganga'lahari; also शिलर: शरवं स्वागति Niti. St. 10. सहिति—इति, see Stanzas 59 and 94 &c. कल्यं—कल्यन्तिः=Furnishing. तत्विः—विक्षिप्ति=A tree.
Messrs. Telang and Kale read वर्त्तिपथ्याः but तर is better than वर्त as there is no necessity of mentioning a special tree like वर्त, and the fruit of it, too, is not much useful in eating. Trees generally yielding good fruit are meant here and the word तर shows their being near at hand. Cf. वितिरह्दाः चतिः: फैते: क्रोम्है: सत 94, and तरह्यः परस्कर्षम-ते वनकिरियय शास्त्र: St. 69 &c. शिष्यविवरणो—विश्वसित उद्वतः: लेन जनिता या रुकः: तथा. This phrase goes with अतीत द्‍यासिकानां. Some take it with दृश्ये in the fourth line, while others with होऽते. अतीत—modifies दृश्य which is an adjective. 

d्‍यासिकानां—( 1 ) आत्मे आशु ताः: असिका: स्वायतः: दृश्याऩ ताः: असिकाः द्‍यासिकाः:—painful circumstances. ( 2 ) If we take दृश्य as a noun, we may analyse it अत्यः: असिका: असिका: असिका: असिका: स्वायतः: असिकाः: असिकाः: असिकाः: असिकाः: असिकाः: असिकाः: असिकाः: The phrase को विद्यान्दृश्यासिकानां वक्त्रेष्विनेत्रेच फीगरावितयमेव means ‘what wise man would face the trying circumstances? Mr. Telang reads द्‍यासिकानां, but himself says “द्‍यासिकाः and द्‍यासिकाः is rendered by नारी in the respective commentaries. I cannot say what they mean.” For the idea, cf. St. 8 supra. दृश्ये—दृश्ये=दृश्येतनिष्टित, poor, miserable, distressed. Metro—अध्ययनः.

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 श्लेष्विवेच्यमाय in every sentence. श्लेष्या तत्वातितिवते तप:, ऊषाने शुचिज्ञानविविष्यमेव=Where the most rigorous penance is just like varied dinners given in gardens. Some take the two expressions as separate but it destroys प्रकाश and besides there is no propriety of garden parties in the case of an ascetic. कौपिनाः—आत्मिते अवेनेति आवरणं आच्छादकं वर्षं: कौपिनस्य (मुख्यम्) आवरणं कौः—वर्णम. अविष्ट: भिः=“(Where) roaming for alms over an immeasurable distance is a glory.” आत्मिते=समीपस्य. हत्त—is used here खैः. कि=Why. Some take it as a question implying the negative answer अत्यं विष्णुये किम्? अथि ते नेतयथः. Metro=शादृढविश्वसितः.

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. नावेके ते समयः &c. are the excuses generally put forward by door-keepers, at the doors of the rich. अयं ते समयः न=This is not the
time for you (to see the master). 

Abhuna rahasyam = 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 rahasyam as an adverb modifying निश्चित. यदि—construe यदि प्रथु: स्थिता दृष्यति कुर्याति. Perhaps दृष्यति would have been better. कुर्याति is here equal to कोपिप्रयाति. शुरूते should be supplied after वचः: चेत्सः is voc. sing. विचित्रे—The ruler विनयस्य ईशिता, तस्य. निवाचारि—निवाचि: दौवारिकांहि निर्देशयत्व: यस्मात्, तद निदिनवातो—योकिं, अतएव अपरश्रये. The two as a compound or separately. निसौम<—निसौम=Unbounded. शर्म=Happiness, शर्मासाधुपालि च Amara. निसौम शर्म प्रकषेण द्वारातीति. For a similar idea comp. Dryden.—

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

Alanka'ra—परिकरः. Metre—शान्तविनिर्झस.

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. प्रयस्तु—See note on विभूषण सविस्तः: St. 59 supra. विश्री दृढ़ो—विपदेव दृष्टः: तस्य प्राप्तत्व प्रपातपरंपराय: परिच्छेन चलतीति विपदो—वचः, तस्मिनः. Mr. Telang reads दृष्टवान्तप्रपात, but दृष्टवान्तप्रपात is more natural and easier. विचि: उचः=Wicked destiuy. अत्र=अभिमुः संसारे. Alanka'ra—उपमा. Metre=हृषिणी.

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. महेर्वर—विवे. जगातां=of the worlds which are fourteen in number; see Stanza 23 supra. जनादेवं=विवे. तयोः refers to महेर्वर and जनादेवं, and the locative is construed with भेदः. भेदप्रति—प्रति—पद्माति=मानहः. प्रति—पद्माति=प्रति—पद्माति: प्रति—पद्माति न गौरवेदिपि च || संप्रासि च प्राप्तिः च पद्धकालो च योपिति Medi. तयोऽि मेद &c. I have no idea of a difference between them. तर्कं—तर्कम् इत्यु: (=हिन्दुकला) शेषेरे यत्या. तस्मिनः Metre=वनस्पथः.

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. कृपण= (Voc. Sing.) मदन. It is thus derived—कृपणयामीति मदनाःजातायम् जगाद च। तैन कृपणयामानं तं चक्तार् चुतुंकः। करं कृपणयाति कः—

Why do you trouble your hand? कृपणढ़ुरि—With the twangling sounds of the bow. Mr. Telang reads खुरा: (खुर+आप, दमि बच्चे कायतीति खुर:), but खुरा: is more usual and better. कृपण:—अवयक्तमु-

रतलानिति:—सिंहविद्वै—सिंहः: Affectionate. विनराक्ष=Skilful, artful. खुरा—Charming, beautiful.

मधुर—Sweet. खुरा—�ुरा should be taken with चरण or अयू ना. खुरा: (खुरीक्त: यो चन्द्र:म्यम्य चरणः तयोः:

यानेवार्तं यसिन तत्तु या खुरास्थर्धचरणानांमृतं वेतन, तत्तु (चेत:।. One might dissolve it खुरा: चन्द्रः या, ताहशी चुड़ा यथा, तत्तु चरणः: &c.,

but in this खुरा does not have any propriety, the desired sense of खुरतचन्द्र being acquired by चन्द्र: only (चन्द्रः: चुड़ाः यथा स: ). For the third

line of St. 66 supra. Alank'ra—परिक्रेयः: ज्ञातूःतिकृतिहि.

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. कौरींस= A small piece of cloth (usually a small strip) worn over the privities. कौरींस= कौरींस पापस। तस्मान्तनालंश्चकोऽ-

लातुशुष्कित्रिकमाः तस्तत्त्ववन्यता:ल्याक्षात्माः Sidd. Kau. on Po'rnini V. II. 20.

शततसा—शतस (lit. a hundred but figu. several, a good many) खपदानिः,

तै: जगरततमयः: वेवेद—See St. 52. भिन्ना—भिन्ना: समानता समावानः:

पद्यपरिभाषा—Contemplation of God Shiva. For पद्यपरिभाषा, see note Niti.

St. 10. अष्ट्रहाये:—In a secluded place. Mr. Telang reads अतिविमला विमतिश्चत्याये and suggests to take अतिविमला either with भिन्ना=ता or with भिन्ना. Our reading is easier and gives a clearer view, the object of contemplation being expressed. भिन्नाये—(1)

ध्वस्तस्व विस्ततः यो अयोग्यस्मयादि (अश्रयः: यथा: गार्भः: प्रमादः: अवधायाः च), ततपरा

कृपणतः हरित: हरितशि: or (2) ध्वस्तः अस्वभावः: मद्यमानः: (मद्य प्रमादः: मद्यमादि: or मद्य-

तम्मिदिः) यथा: च चासो: नवितुथः. ज्ञातूःतिकृतिहि.

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. भूलकर्षषः—of a transient nature. वहुतिया:—कव्यः or वहुः
बिषा: ( प्रकारा:) घेया, ते, तेवर चार्य महः—And this worldly life is constituted of them only. ततः—Therefore, then. कस्येष्वः is better than कस्येवः.
परिच्छेष्टः—Mark the idiomatic use of the imperative. तत्तथा कहै परिच्छेष्टः—For what, then, should you wander? The construction is common in such expressions as ‘कि स वस्तः करोत्,’ ‘कि ते प्रियं करवाणी,’ &c.
परिच्छेष्टः, which is found in a few copies would mean ‘Why do you wander?’ क्वः=(ind.) Enough with. It governs the instrumental.
आशापासाको—आशायः: पाशा, तेषां शतानि, तेषां उपशान्यत्वा विसाह (निमण्डे). समाधीयातः—Concentrate.
संकल्पवाचः—कामानां संकल्पानि वल्लिक्षया नाशेन वर्ष अनौपः.

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.

103. व्योति:परः=त्र्यः. श्रुत्वा:—Birds. अक्कुसाय ( An अक्कुसाय )
अक्कुसः ( उल्लक्कुसः ) शेरत ते अक्कुसायः:—मनोरथो—मनोरथे or मनोरथेन उपर्विन्तः: यः
प्रासादः: तस्य ब्रह्मा: तेष यथा कृदायं कान्येऽ तस्मात कृदायः: कृतुर्कु जुर्मा ज्ञानति मनो—
ञुष: तेषां or प्रासादेष्व वायिन्ते च कीडफालने च प्रासादः—कान्यातः: मनोरथेन उपर्विन्ति
चिताति प्रासादः—कान्यातः, तेषु &c. मनोरथोपर्विन्तप्रासाद एव &c.=
‘A palace &c. built in the mind i. e. building castles in the air.’

Trans.—Birds fearlessly perch on the laps of those blessed persons who dwell in a mountain-cave meditating on the Supreme Light and drink the tears of joy flowing from their (blessed persons’) eyes: as for us, our life is being wasted away (as) we enjoy the pleasure of sports in parks adjoining the reservoirs near palaces reared up by our imagination.

104. आश्रातं=आक्षान्तम. It should be construed with every expression except that in the last line. विशुष्टं यौनः—breaks the symmetry of the stanza, as this is the only place in the verse where an
adjectival phrase (विशेषज्ञ) has been used. चन्द्रनिका ईँट्सा (चन्द्रनिका) तथा. \(\text{चन्द्रनिका} = \text{Amorous action or graceful movement.} \)

\(\text{व्याख्या} = \text{By inconstancy or instability} \)

उपन्यास: is a better reading than अपह्या। The words आत्मां, उपह्या and युग्म in the Stanza have nearly the same meaning. Krishna Shāstri reads अस्थिरेण धृतीर्मध्यपह्या &c. Alanka'ra—

\(\text{मृत्युगिता.} \)

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. आचार्यांच—आचार्य = Mental pain or anxiety. \(\text{आचार्य} = \text{Bodily pain or disease.} \)

\(\text{व्याख्या} = \text{Bodily pain or disease.} \)

\(\text{व्याख्या} = \text{Construe the second line यदि यदैं: तत्र बिठतद्वारा इव अस्तित्व: प्रति त्व: बिठतद्वारा:—बिठतं द्वारसमय इति बिठतद्वारा: or बिठतं द्वारां यासां ता: Com. Kuma't. IV. 26. \)

\(\text{बिः करोति word is the usual expression. जातं जातं—Every born being.} \)

\(\text{अस्मित्} = \text{Takes in his possession.} \)

The Taddhita affix सात is added to a word to show that something is completely changed into the thing expressed by that word or that it is left at the complete disposal or control of that thing. It is used with the roots \(\text{त्री, भू, अम् and सं + पुर् see Pānini' V. iii. 53, 54. Compare } \)

\(\text{सत्त्वसारकृत्त्व: पिन्युष्ि, पान्नसाप वद्यां तसागरानूर॥ } \)

Raghu. XI. 86. तत्काल नाम &c.—"And what indeed is there which unbridled destiny has created well-constituted"

\(\text{तेलंग. Compare for the construction तत्काल नाम युणो भरेत्सु भुविना यो इत्प्रमेयंदित्ति: Niti. 54. Alanka'ra—} \)

\(\text{मृत्युगिता.} \)

Trans.—Health of man is undermined by hundreds of mental and bodily troubles of various sorts, misfortunes rush in through open doors, as it were, where there is wealth; death quickly brings under its sway every created being as it is powerless to resist it. What indeed is there which unbridled destiny has created well-placed?

106. कच्चर्या = With difficulty. \(\text{अस्तित्व—अस्तित्व = (Lit.) not fit for sacrifice, hence impure matters.} \)

\(\text{अस्तित्व} = \text{With difficulty.} \)

\(\text{अस्तित्व} = \text{Cramped, compressed, pent up.} \)

\(\text{अस्तित्व} = \text{The read-} \)
ing गर्भावस् ती avoids the repetition of the word मथ्य. कान्तातिवः—कान्ताया: 
किश्शेषेन (विकेशेन) युद्धं तत्व व्यविकरण (संवेदने विश्वागित वा) विशम, तथासन् =
Painful through the distraction arising from the grief of separation from one's beloved. विन्याःः=Separation. In the second line the 
words विनेश and विन्याः have nearly the same meaning, so the reading कान्तातिवः—किश्नी यथे चोपियाः: should be preferred. नारीमान्यः—
(The genitive used in the sense of an agent) नारीकेत्रःृः अन्याः. अणि—
gives force to the expression. It includes the other family members, 
attendants &c. Construe the third line यथा नारिणामान्याः नियमति विलसति 
हडसानयायसातुः: ब्रेम—सर्पसः.

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 posi-
tive refractory temper. Ah! men, say if there is even a particle of
happiness in this worldly life.

107. तस्यायेण परस्य चाषेमपरे—this can be interpreted in two
ways (1) construction:—तस्य अवस्य अर्थ परस्य अवस्य च अपरं अर्थ वाल्तव
हडळयोगतेः=तस्य (राजी यस्मि गत्ते तस्य i. e. of 50 years) अवस्य अर्थ (12½
years) वाल्तव गत्ते=Half of the half of that which passes in night,
goes away in child-hood, and तस्य परस्य अवस्य च अपरं अर्थ वाल्तव गत्ते= 
and the last half of the other half of the same (50 years) is spent
in old age. This view is supported by Krishna Shastri whose com-
mentary on this runs thus:—“तस्य पद्यशतसंक्षायक्षेत्रेण अर्थं सावि: दाश
संस्कृतं नूतनोऽर्थ पद्यविविधानिं कक्षेषायर्थं वाल्तवसंवेदनार्थिया वाल्तव
हडळयोगतिः।” (2) construction:—तस्य परस्य अवस्य च अपरम्य वाल्तव 
हडळयोगतेः=तस्य (आयुः) पद्य (राजियान्तयायर्थं) अवस्य अर्थं (25 years )
वाल्तवहडळयोगतेः=The half of the other half (other than that passed 
in the night) of the whole life passes away in both childhood and
old age. This view is simpler and Mr. Telang supports it; but अपरं
has no propriety here though it may be said to have some in the
first interpretation. Perhaps it may be taken here as an adverb in
the sense of 'secondly, in addition to,' and may be construed as राजी 
वस्मि गत्ते, अपरं, तस्य परस्यावस्य च अर्थुः. In the first place half the life passes 
in the night, and secondly or in addition to that &c. शेष—The re-
maining middle portion of life consisting of twenty five years.

The pains of illness and separation.”

१०७—मेट्रेः—शास्त्रशास्त्रिकीथित.
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. अभ्योगप्रविक्षिनः—अभ्योगान् विवेक: अस्ति एवं ते “Those who possess the discrimination (i.e. between things real and unreal) which results from the knowledge of Brahma.” Telang. अभ्योगविक्षिन्त्रां अमला पीयाते। उपभोगविक्षिन्=Yielding pleasures or enjoyments. Some read उपभोगानन्दनन्ति, but काश्यन and दन are nearly the same, hence the reading उपभोगविक्षिन् has been adopted.  एकान्ततो निःस्यूहः=Absolutely free from all desires; see note on निःस्यूह Stanz 24. न च प्राणो इत्यादय:="No strong belief in their attainment." Kale. वाण्ड-मावपाऽ—वाण्ड एव वाण्डार्माहः, तेन परिप्रेक्ष्यो देख्य, तानि। “Seized only by imagination” Kale. परे=केवलम्. It should be construed with वाण्ड-मावपाऽ. Metre—शास्त्रविकसित.

109. परितंगण्ती=Threatening, menacing. प्रहरणिन् देहम्—देहे would be more idiomatic as प्र+ ह is mostly used with locative. Com. “तस्मिन प्रजन्दुधि सर्वे एव.” Raghu. VII. 59. न प्रहरणयान्दसि Shaku. I. 11. See however, Dashakumára. “वाण्डवर्गमुद्यं विशुद्धचतुर्वालन्ति प्रहरणम्.” परितंगण्ति=dribbles, passes away. भिन्नवाद=From a cracked jar. घोकः अहिमाचार्यति=People do injury to themselves, or lead an evil life. Alanka'ra—उपमा। Metre—वसन्तविकसिता.

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.

110. See Niti. St. 62. अहेतुत्तुले. कथमिति देवे.

111. काव्यायते=काव्यविनियाचरति. See note on काव्यायते Niti. St. 189. Here the word काव्य=काव्यव त having काव्या. नाधिपते=आदिपते is 3rd Per.
Sing. from आ + त्रृत्रम् 6th Con. Does not heed or care for, does not take notice of. न दशु:धुतःDoes not serve (him). हा कट्ट=Alas! Ah!.
जीवित्यः=जीवित्या यथा स: जीवित्याऽय:; तस्य्. अभिनवतः=अभिनव इवाचार्यति.
For the last line compare हा कट्ट जात्यांदीपितःপ্রাপ্তঃ: প্রতাবঃরাযঃ Pt. IV. 78.

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—कामेऽु रसिकः: Taking pleasure in enjoyments. तत्पठितः—तत्पृणः: बिमयः (बन्धये) यथा स:.. नन्दीमण्डङ्गः:—सली=Wrinkles.
कलिकः=मुद्रिता तत्पृणः. संसारःतः=At the end of this worldly life. यम- वानीजविनिको—यमानीयमगथः; सेव जवनिका विनिरस्करिणः curtain. जवनि क्रम विमात्ताः=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. अलंकोऽर—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. अधी—loc. sing. of अधि=A serpent. चढबतिः—breaks the symmetry there being no adjective to any noun among the pairs expressed. लक्ष्ये—लक्षः=A clod, a lump of earth. लंग्छे=लण्छ=क्री+नु (न) collection of women, the female sex. Com. इदं तत्पत्तुद्वजज्ञांति त्रिकांति Shā. V. सम्बद्धः—समा दृष्टः; तस्य: यान्तु—The reading यान्तु is better than यान्ति, the imperative showing ‘hope’ or ‘expectation.’ Metre—शिखरिणी.

Trans.—Let my days pass in muttering Shiva, Shiva, Shiva in some holy forest with one singleness of view in regard to a serpent or a garland, a powerful enemy or a friend, a jewel or a clod of earth, a bed of flowers or a stone, (tall) grass or a bevy of damsels.
MISCELLANEOUS.

1. **अंकिकचम्—अंकिकचम्—श्लोकीय यस्य: (मपुर्यंस्वकातिकम्रस्)**—Without anything, penniless. धान्त—self-restrained. समवेत्—is not grammatically correct. श्लोकीय: is a correct form but it breaks the metre. Words having the affix मद्द (म) at their end, must form their feminine by adding े. See Po'ni. I. vi. 15. For an idea paralell to that in the stanza compare Shaktu; also “Poor but content is rich and rich enough.” Othello. 

**Metre—अत्युपु.**

*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. **अनावासी—न अवासीते (परावर्त्ते) तथार्द्द:—तत्र गणिते—You have not minded. द्वात्सात्सानः—Various conditions. व्यसनश्च—व्यसन—Difficulty. वियुर—Distressing. व्यसननां शतानि, तेऽपं संपातेन वियुरः—किमिव—See note on कोवा Niti. St. 32. construe त्वम् आत्मानि किमिव नाप्रकृतम्? (अपि तु सत्समप्रकृतमेतेऽएव:). वत्—Alas! यावद्नातावद्—All that. तदेव—The same, which you did before. व्यगितितम—करुःमारुच्यं, कुत्म. See Stanza 36. Mr. Telang seems to construe त्वम् यावद्नातावद्यं तदावदेव उत्तरपि यव्यगितितम् 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—शिल्कित्रेण.**

*Trans.—A thought has not been given (to the fact) that time which never returns is passing away uselessly: those numerous conditions which are distressful on account of the befalling of hundreds of difficulties have been endured. What else shall we say except (this)—Alas! what injury hast thou not caused to thyself? You have been doing all the same over and over again.

3. The adjectives in the first three lines go with जउपरिय:। अभिमतम—महामानः—great self-respect or pride. पद्यस्य—अतिशयेषन पदः—पद्यस्य VERY sharp. अभिमत: य: महामान: तस्य ग्रंथेऽ प्रेमदेव पद्यस्य: गुल्लर्त्युणः—गुल्लर=Higher. ग्राम=A collection. अभिमतः=A lotus that
blossoms at sunrise as opposed to कुज़ द्र which blossoms at moonlight.

The full explanation see our note on पबंकर &c. Niti. St. 73. चंद्रिका=Moon-light.

Two classes of the lotus are known; the flower of one called कुज़ द्र opens out under the influence of moonlight but closes when the sun rises; while the अस्मोज blossoms out under the sun. The idea here is that the belly has the same depress influence on the virtues of a man that moon-light has on the अस्मोज. रिलुलिज=—बिुलु यथा तथा विलसनी या ठुजावाही, तथ्या: मिनर (विद्वनन) कुज़ द्रिका a diminutive from कुज़र=a hatchet. जड़पिटरी—पिटरी=Pan, boiler. दु:पुरा=दुःखेन पूर्णे सता. See Poˈmaˈni III. iii. 125. The reading दु:पुरा is not correct. For the full explanation see note on विलक्षे Niti. Stan. 25. विलम्बन=Mockery. ‘Nothing noble can withstand the claims of the stomach!’ For the idea see St. 8 supra or the following. तुम्हारत—अपहरत महल्ल प्राप्तेः किन जाने जनाधित [युज़ जानिवनिव] किन बेद्वियु इत्यत वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह वह बुद्धि—रुपक. Metre—हरिणी.

Trans.—This boiler of a stomach which is difficult to be filled makes a mockery (of life); it is sharp in severing the tie of the highly valued sense of self-respect; it is like the refugent 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. अनीमहि—Pot. 1st. Per. plural from अभु to eat (9th: con.). आशावान्तः—आशा एव वासः. आशा:=मिन; वासः:=वास. वासिमहि—From वास to cover with a dress, to put on (2nd conj.). कुज़ जिमहि किमीहः:=What have we to do with rich men (or great men)? Metre—अज्ञात.

Trans.—We can subsist on alms, we can clothe ourselves with a garment in the form of the firmament and can sleep on the surface of the earth. What have we to do with the rich?

5. गुह=Heavy. जनवः—जनेन वर्णित. A poor man. तृणीमः (Indecli.) Without speaking; silently. तृणी निष्ठः:=Remained silent. Metre—शाशुर्विद्यनिेत.

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. रागिणी—राग: अतित एवं, तेषु—Among those that are attached to worldly pleasures. प्रायत्मवाय: (पार्वत्य:) दृढ़पर्यंत सन्तोषः Shiva and Pārvatī form together a single body, the right half of which is male, and the left one female, and therefore he is called अर्जुनार्थः. नीरागोशु—निगम: राग: देवं, तेषु Among those that have renounced worldly pleasures. न यस्मात्परः=‘To whom there is no superior.’ दृष्टमप—व्याविहर्द=Smitten; खुर्द=Stupified, perplexed. दृष्टसः: ये स्मरणाः: ते एव पलङ्गः: (सप्तः:) तेषां विशेष्यो व्याविहर्द=अततेऽक्षः. शेषः=Other than ब्रह्म. 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 Pārvatī 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. नियम &c. shows the devotedness of Shankara to his beloved and his being under the fullest influence of Love, while बिक्रम &c. shows him in his other character as an ascetic who has renounced the world, while दृष्टसः &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=शाक्तिविपीलित.

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. काव्याहेतोऽस: For some purpose. With words meaning ‘cause,’ ‘sake,’ ‘reason,’ the genitive is used according to पर्याय प्रयोगे Pa'nim II. iii. 26. Cf. विकृत्य कस्य हेतोऽस: Mūḍaṇḍa. I. कुष्ठशैलसमस्मितः=One possessed of noble birth and good character. श्रमशालतिख्या=Pots used at funeral ceremonies, unholy pots. This verse occurs in सृष्टिकरिक with variants. Alanka'ra=काव्याविलित. Metre=सतन्ततिख्या.

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. याराणस्य—याराणसि—Benáras. अमरतपीलोपसि—On the bank of the river Ganges. त्रिपुरहर—यायाणा पुराणा समाहारिकुर, तहरस्तीति त्रिस-हर; तसबुनी:—“There were three cities of gold, silver and iron in the sky, air and earth built for demons by Máyá. These cities were burnt down along with the demons inhabiting them, by Shiva at the request of the gods”—Apte’s Dict. अमालाशिः—crying out or calling out loudly. Metre—विषिकितोऽणी

Trans.—When shall I pass my days as if they were so many moments, residing on the banks of the celestial river in Benáras, covered with a strip of cloth and with folded hands raised to my forehead crying out—“be kind, Oh Gaurinátha, Tripurhara, Shambhnu, Trinayana”.

11. The reading च बदने in the 2nd line does not yield good sense and requires straining. प्रवचनः is better and easier. Mr. Telang’s text gives मायाप्रयोगप्रिये which should be corrected to मायाप्रयोग: ग्रिवे and it omits गुणों after गणों in the fourth line which should be supplied. कार्यक्षय 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 कार्यक्षय = (1) Cruelty, sternness, (2) Hardness. परस्तता = (1) Tremulousness. (2) Unsteadiness. अवसुधिः = (1) Falsehood. (2) Forehead. कौटित्व = (1) Crookedness, fraud. (2) Curliness. माथ्व = (1) Foolishness. (2) Softness (as in मन्द सित). स्यूदत्ता = (1) Unwieldiness, sluggishness. (2) Falseness. भीरुभाः = (1) Cowardice. (2) Coyness. सबै षुधिः “corresponds to सा जयेः” Telang. मायाप्रयोग: (1) Employment of wiles or fraud; (2) Enchantment, spreading a charm upon. त्रिक्र—त्रिक्र the part about the hips प्रशे वंशावरे त्रिक्रम 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—शहुद्विकीर्तिः

Trans.—Women can be dear only to the brutes to whom their defects—hardness of the chest, unsteadiness of the eye, falsehood in
the mouth all of which are praised, crookedness of the hair, dulness in speech, unwieldiness of the hips, cowardice of the heart which is prized, employment of wiles towards the beloved—appear as so many good qualities.

12. वीणावार्थ—Krishna Shastri reads वीणावार्थ: perhaps better as opposed to एकतम्य. विद्वृत्ती—शौकी has two meanings (1) conversation, (2) an assembly. The former is preferable here as opposed to खुराकः—खुरा मता:, तेवा खलः: गल्दुक—गल्दुके बुरे युगों ते or यासैं ता: Alankāra—संदेह. Metre—सिलसिलेनी.

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. विकळः—Defective, deformed. चचुः—चचुः: or चचुः=Sweet or coaxing speech, flattery. चचुः: or चचुः also means the same thing. Cf. चचाःतैब चचुः Niti. St. 31. अर्यः—Mark the idiomatic use of the pronoun त्रृस्त्र. प्रहसन्य—प्रहसा is one of the ten Rūpakās thus defined:—भाणवत्सारिन्ध्येकाजक्षरांकर्ममिति || भृत्य प्रहसनं वृंतं निन्धायौ कालिक्पितम् || Sdh. Dar. पलितकः—पलित=Grey-haired. Cf. अंगं गलितं पलितं बुद्धम् Shankara‘chārya. कण्याः संव कर्मको; पलितोऽ (no necessity of taking पलिततयो as Mr. Kāle does ). कण्यकों मज्जतीति पलितोऽभाक्, तम्. एनम्—Should be construed with तम्; तमेंत्य लाम. Perhaps तं त्सा would have been sufficient. नविन्यविति (cau. from नवः) = Will make you dance or play. दैवेमादः: = “Old age” Telang. This stanza occurs in Anargha. Rāghav. Metre—वसन्तासिद्धवांकल.

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. गङ् ஗ङ् गङ् गङ् गङ् गङ्

15. जीवितयौवनम्—जीवितं च यौवनं च, तथाः समाहारः: But we have already चलः प्राणा; 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. नक्तिनदिवस्तयज्ज्वलस्तर्द के यौनां धर्म चाहे: Shankar. चूँचाइ—may be explained as चूँचाइ अचरण (चूँच: = नाचर: transitory, अच: = प्रवाहुःप्रशस्तं निर्वरं), permanent by continuity) तत्स्थित:; but this is not the meaning here. The form is a verbal deriv. adjective from चूँचाइ meaning the same as चूँचाइ. चूँचाइति चर: or चूँचाइति: by the वार्तिक चर्चिते पति बदीनां वा दिपांच्छायाच्छायालयस्य (चूँचाइ, चूँचाइ तथा are optionally reduplicated and आ added in the reduplicative syllable चारा: or चर:; चूँचाइति: or चुँचाइति:; पता: यति: or पता: &c.) Mr. Kále says 'चूँचाइ is repeated to intensify the meaning and thus explains it as अतिचक्करा:; but it is neither supported by Kaumudi nor by any other authority. See Paññini' III, i. 134 and Kaumudi thereon. Cf.—

वारिष्णू जंगमचर्य बस्मिना चाराच्छाय || चरनं कपः कप्रिय चरे दोरे चलाच्छाय || Amara. वरी बती दोरे वरी—Ibid. where वरी and चलाच्छाय, दोरे: and चलाच्छाय: occur as synonyms. Cf. also दक्मीमिह चलाच्छाय (Kir. XI. 80.) where Mallindaṇtha renders चलाच्छाय by चलाच्छाय. Besides, अतिचक्करा: is unnecessary; it does not suit the previous statement. Here simply चरे हंसारे, एकी धम्: निर्हार: would do. नेत्रे—अर्द्धप: ||

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:, चन्द्रकाम्या के दीपिकास्य, काम with श्रद्धाम्, मोह with तिमिर &c. जूडोलिसिंन्जूडा:—The hair on the top of the head, the head. कलिका: is a diminutive of कृमी: a digit. चूँचाइतिः उपरीतिः or चूँचाइतिः उपरीतिः: चूँचाइतिः: उपरीतिः: (Moving, flickering) सिला:, तत्स्या: भाग: is हरीजा—हरीजा द्रव: विद्वेषः (चन्द्रकाम्या:)

कामसाय: येन श्: अक्षरः—दशा =(1) a wick, (2) condition. अक्षरः—दशा—At the top of the wick of happiness.' अति: स्त्रुती—प्रामाण: अ mass or heap. अति: स्त्रुती—प्रामाणः: अपार: मोहः: तत्सा: तिमिरा: श्रद्धाम्: प्रामाणः:; (a mass or heap; vide Māl. Mād. v. 29.) तत्सा:—Dharm orDispelling. विद्वेषः—

स्वोऽक्षरण वर्ते:—Shines pre-eminently. This stanza comes as the first and benedictory verse in Krishna Shastri's edition; see note Vairā. St. I. Alanka'ra—संग्रहयः. नेत्रे—साधारणानांतिकिते.

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 infatuation overwhelming the heart.

17
17. अस्तायिनी—तिष्ठित तद्वद्वा त्यायिनी, न स्यायिनी अस्तायिनी ताम।
आत्मवर्ग—With earnestness or solicitude. श्रेयि—सृष्टातता सृष्टे यह कुटि, तस्यं यह निदर्शनं, स एव व्यापारं तस्माद् पण्याकुटि—‘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. कन्याकुजिता—कन्या पव कब्रुक; तात्त्विक संज्ञानोऽस्मिन् कन्याकुजिता; by Pa’mini V. ii. 36, कब्रुक being a word of तारकारिणण. Cf. सुंग्रेषकल्लभार: St. 86 supra. पाणिप्रत्तिति—पाणिप्रत्ति पार्थ तस्मान पतिताम; see Stanza 52 supra. also Misc. Stanza 25 infra. Metre—शाखुजुनकीडित।

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. शुक्ल—शुक्ल was the son of Uttanapáda, 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. संज्ञात्मक्ष्यं—पश्चात् (1) Side, part. (2) The number two. (3) Wings. (1) विगत: अथ: (प्रयोजने) यथा ते यथा; संज्ञात्मक यथा संज्ञात्मक:। तथा पश्चात् यथा:। संज्ञात्मक:। ईर्ष्यमेऽ—Belonging to the side of those who are born to no purpose. (2) यथा पश्चात् स्वायत्वार्थाय तृतीयमेऽ ईर्ष्यकपिलादाय वा यथा ते यथार्थमात्र:। संज्ञात्मक: ते यथार्थप्रसार:। Those who have not been able to secure earthly or heavenly good. Of. इतत्रादि तत्ततो चोजं; हृदं च नाति परं च न तद्वतेषं। The word पश्चात् is well known as meaning ‘two’ in astronomical works in Sanskrit, there being two Pakhás खर्ण and कृष्ण in a month. (3) संज्ञात्मक ते यथार्थमेऽ पश्चात् यथा:॥ (Fig.) Who possess wings to no purpose. नीपरिद्रात् न वचोऽ—Not high or low in the matter of doing good to others i.e. it is not useful to others. “In यज्ञित्वम् तथा: there is also an oblique reference to the positions of शुक्ल and कृष्ण and perhaps also to the पश्चात् which should enable them to go upwards and downwards” Telang. अद्यायं—अद्यायं अदृश्यमेऽ (the fruit of द्रुम्बर), तस्य अरोऽ: (मद्रो) मभकः:। तद्वत्: जुस्वरसन्तक: is a pro-
verbal expression like ॠषमण्डक often used as a term of reproach for any useless person who knows only his own neighbourhood. जातनमः:
—Born and dead i. e. they do not really live. Cf. अस्नन्दायत: कंविदर्य जातिनियाणेण: // युक्तंमद्रत्वस्वस्त: संबाणे जन्म केवलम् इल Ma'gha. II. 47. Alanka'ra—अप्रस्तुतप्रशंसा. Metre—शादौस्वरूपिनिः.

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. नव वयः=Youth. निविताः
=Sticks closely to. विचु with नि is Atm. See Pa'nini I. iii. 17. संत्याप्ति=abandons or renounces all worldly desires. Cf. काम्यानां
कर्माणि न्यासं संपर्यासं कर्मयो विहः Gita'XVIII. 2. Metre—शादौस्वरूपिनिः.

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. माहिमन्तः=गाढ़ि=abuse. सज्जः is used here in the sense of निवः. See note on मनस्तिन्न Niti. St. 33. शासकविधानां—See note Niti.
Stanza 5. Metre—मालिनी.

Trans.—You may keep on abusing, since you are possessors of foul language; we are unable to do so, as we do not possess a stock of it. It is well known that whatever is available in the world can only be given. No one gives to another the horn of a hare.


22. महाराम—On भाराम Mr. Kále 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 विद्युमिघनम्, where विद्युमिघनम्=The bark of trees. छबीवां छले—“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. Kále says:—“But छल 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 humoring the rich. मन्दुः should better be rendered by 'similar' than by 'the same.' The result viz. obtaining food and clothing is similar in both cases but not the same as the one is full of happiness, the other attended by misery." We, however, think that the poet's view is more towards the effect on the mind of him who has become indifferent to mundane matters. Whether food and clothing is obtained easily in affluence or with difficulty in poverty, its result viz. the keeping up of the human system and satisfaction to the mind is the same in the case of an abnegate. For a similar idea compare Sts. 74 supra. and 29 infra. and also कपिण्डिन परितुष्य वल्कास्तवं दुःस्वातः सम इह परितायो निरित्तयो विशेषः II 75 तु स्वतं &c. Vairâgya. St. 50. अनेन वा गेहां समुदस्यपशुपान्तसकलसायां न्यायद सहस्राणां St. 42. infra. The contrast between विनेत्र and अन्य is noteworthy. Metre—शारदेविक्रिय।

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. करविनः—Elephants, of course, of the enemies. See the second line St. 89. बहुनीतः—Harassed, afflicted. तित्तरो—तित्त्वर=# Broad hips. The reading तित्तरफळके, which is quite clear and appropriate here, solves every difficulty experienced in explaining तित्तरफळके. नो जुट्तू=न लेवितमतमृ—गिरि=—गिरिराज=The mountain Himalaya. श्यामसाकाररसूमो=Noisy; cf. Uttara. II. 14. प्रत्य= is decidedly better than ज्वल्य: which we find in Mr. Telang's text. The last line is the same as in St. 48. Metre—शारदेविक्रिय।

Trans.—We did not destroy elephants with a sword, nor did we harass our enemies; nor did we sportively enjoy ourselves on x x nor did we sip of the water dashing down with a noise in the streams of the Himâlaya; our time has been passed like that of crows yearning after the morsel of others.

24. कचवन= In some place, somewhere. For the second line of. शुद्धावि न तद्वावि भवि चेत तद्वश्यथा Histo. I. It may also be interpreted as Mr. Kale does 'Things happen in the best way when they are
allowed their natural course. They are not brought about so well by exertions.\textsuperscript{1} \textsuperscript{1} असंकलप्यन्ति=Not thinking or forming anticipations about. अतः—गमाम=going and coming. अनुभवत्=The root अनु+भव being Paras. \textsuperscript{1} Cf. अनुभवति हि पूर्णे पादस्तीविस्मुणि Shāk.), the imp. 2nd per. sing. ought to be अनुभव, but as it stands, we must take it from भू-पाति which is \textit{Atm.} or it may be taken as अनुभव \textit{स्वरेवान्}. \textit{Metre—प्रृवी.}

\textit{Trans.}—Oh mind! why doest thou wander aimlessly; rest thyself somewhere. A thing that comes to pass of itself in a particular manner cannot become otherwise. Hence without bringing to mind what has gone by or without meditating on what is to be, do thou enjoy objects in this world which come and go without their course being determined beforehand.

25. \textit{पादपतां—पादप=} A denomi. verb from वृक्षे, पादपतां, \textit{संतुष्टाः, निःवदर्श, पद्याः (all genitive plurals go with \textit{योगिनाम}).} \textit{भेंट्रे=} भेंट्रे \textit{विशालकान्ते Amara. See note on the same St. 52 supra.} \textit{वत कापि=} Somewhere or other. \textit{वहुतुष्ण=इपदसमासि तुर्गे वहुतुष्ण=} Almost equal to grass. \textit{वहु} is optionally \textit{prefixed} to a \textit{स्हुन्त} in the sense of \textit{इपदसमासि.} \textit{क्षुण्य} means the same thing but it is \textit{affixed}. \textit{इपदुष्यन्: पद: वहुपदः or पद-क्षुण्य: see Sidd. \textit{Kau.} and \textit{Pa'nind' V. iii. 68} and the previous \textit{Sūtra.}}

\textit{अत्यागोपि तथो:=Without casting off this body i. e. in this very life. Cf. \textit{जीवन्यक्षुण्योऽर्थान्}\; प्रयोजनं ततो \textit{श्रव्यरत्यायनिकी च II Vedānt-Kesari.}}

\textit{अनुक्रोण=अनुक्रोणाहासि परमानन्दसि, तत्वं अन्तोऽर्थाः, ततस् स्मृताम. \textit{संपत्त्येऽऽलिति=} will obtain, or acquire. सेन+पद् seems to be used here transitively; generally it is intransitive \textit{Cf.} \textit{संपत्त्येऽऽलिति \; व= कामोऽलितः काल: \; काब्यित्रायीक्यता Ku. II. 54. \; संपत्त्येऽऽलिति नमंसि भवती राजांः: सहाया: Megh. II. 23.} \textit{योगिनाम=} Belonging to the Yogis; which the Yogis possess. \textit{Metre—अदृश्यविजीवित.}}

\textit{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. \textit{बस्ति स्वरे. बस्ती=} A celebrated demon, who was very powerful and oppressed the gods. They invoked Vishnu for succour. He came to the earth in the shape of a dwarf mendicant and went to Bali for charity. The demon was very proud of his liberality and asked the dwarf to make his demand. The dwarf asked for only as
much ground as he could cover under his three foot-steps. The request was granted. The dwarf (वामन) assumed a mighty form, covered heaven and earth in two steps and placed the third on the head of Bali and sent him to Pátála allowing him to rule there. यायय: = Diseases or troubles of the world. The last line in Mr. Telang's text is not metrical, hence the reading सत्युर्वासिनामनिश्च &c.

This stanza occurs in Mahánátak where the last line runs thus:—

चेत: सत्युर्वासिनामपद्वी भिन्नेष्वं क्रिययते. Metre—शाद्रविक्रियाहि.

Trans.—Oh mind! why dost thou overwhelm thyself with the continuous false pride of being good. Alas! neither was Bali rescued by thee from Pátála, nor was death got rid of, nor was the dark blemish on the moon scrubbed out, nor were troubles extirpated, nor was Shesha relieved of his burden for a moment by thy undertaking to support the earth.

27. प्रश्नतोऽचापत्र—Rashness, unsteadiness. प्रश्नतोऽशायेन्तु चिराये चापत्र यथे तत्र. निरह्लोऽनाना रसा: पेष्य, एवंविनायां काव्यानां कोच्चुके नागारोऽकं, निरह्लो नानो तुकं यथे, तत्र. निरह्लो विकल्प= doubts or fancies; see note Stanza 76. निरह्लो निःशेषप: विकल्पविस्तर: यथे तत्र. प्रपुर्य= To reach, to attain to. अनिश्चितिः=वाच्यः. Metre—वैक्यः.

Trans.—My mind whose activity about the interpretation of the meanings of the Shástras has been completely calmed, whose ardour for poems of various sentiments has been cooled down and whose entire range of doubts has been removed, now wishes to reach Shankar.


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 भर्त्= Rich food, delicate food as opposed to कदिसितं. भव्यति भव्ये by Páni. III. iv. 64. कदिसितं=कुतितं अशितं (=अचनावं food) Poor food, bad food. सितमहस्त=सितं च तम्महस्त=White and costly.
This word appears to be used in a wider sense than the usual one and includes attendants &c. गुण—here means 'a multiplier,' generally at the end of compounds after numerals it denotes 'fold' or 'times.' गुणितम्—Multiplied.

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. कामदुःखाद्र ओरतो स्मृति विज्ञानाय तत्—"That in which there is no humiliation or self-abasement." अर्थसंहिता—विज्ञानार्थसंहिता विज्ञानाय—For the use of the instrumental see note on कवचे. दिनोऽस्मी।

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. अन्तल्य—विषयस्मि तद्वसिष्टा यस्मि तथा—'That in which there is no humiliation or self-abasement.' अर्थसंहिता—विषयस्मि तथा—Possessing unequalled or unparalleled happiness. Some read अर्थसंहिता तथा but अर्थसंहितास्मि and अवार्य in the last line have nearly the same meaning, hence we have preferred अर्थसंहितास्मि. The words, however, may be made to signify different senses as Mr. Kāl has done. अर्थसंहितास्मि—Knowing no obstruction, producing every desired effect. अवार्य—That which cannot be opposed, made to give way by being proved inferior." Perhaps it is better to take अवार्य with अर्थसंहितास्मि. see note infra. on अर्थसंहितास्मि. भीतिचिदंद—The reading भीतिचिदंद, which Mr. Kāl explains as 'shielding (lit. covering) from fear,' requires a straining; भीतिचिदंद is quite clear. दुष्टः—मात्स्यः च मद्वत्य अभिमानार्थः मात्स्यः—सृष्टाः—ट्राज्ज ते मात्स्यः—सृष्टाः, तेन मद्वत्य, or दुष्टः यमात्स्यः तथ मद्वत्य &c. दुःखित्वविषयस्तवं—विषयस्तवं—सृष्टाः—सृष्टाः प्रयत्नस्तवं—सृष्टाः (correctly सृष्टा) from स्तव प्रस्तात्स (३) Umdā. IV. 159. सीद्यत्व—That in which people sit down to worship or contemplate; hence it means here something
like शिव. Some explain it to mean पूजन only. अत्यन्तनिधि = अत्यन्त = exhaustless. निधि = A treasure or treasury. Mr. Telang explains this as “that in which there is an exhaustless treasure” but in that case it would be अत्यन्तनिधि and not निधिमुख. सम्बन्ध नि: उसे. अत्यन्तनिधिनिधि as a predicative assertion and construe योगिका: शिवोऽ
सत्, अत्यन्तनिधिनिधिनिधिपति संस्तति। "Metro—शादृढ़विक्रीडित।"

Trans.—Great ascetics praise the shrine of Shiva, as having free access, and as an inexhaustible treasury; for, it enjoins subsistence on begging, is free from humiliation, possesses incomparable happiness, is always capable of rooting out fear, crushes wicked jealousy, haughtiness, and conceit, and destroys the current of miseries; it is always easily obtainable every where, is agreeable to sages and is holy.

32. Compare St. 79 supra and see notes thereon. लिततिवभ:—
बिरिति जननित, सप्तम; रक्ष: संग्राममोच: येन। भिषु: = एक असेकि। त्यक्तावै—
रक्षक सवेन सुक्रीय येन। अलंकारन्तः—उपमा। "Metro—मन्दाकिनीत।"

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 चौरू.

33. तुष्टरक्षोऽ—तरंधालं भृगुः: से इत्र चंपाःः। भृगु: is one of the synonyms of तरंधा: भृगतरंगरं अर्थम् ब्रह्मां बीचिर्योपयोगिन् अमारा। बृहस्पति
इससे पूजनश्च: है। जर्त्ततिवभ:—क्रिय्यम्: यमकुलिन: कुम. III. 61। But we do not see any special propriety of भृगु: तरंधायथ: is quite sufficient and poetical. Cf. आयु: कालोबोधः; St. 82. supra. जीवे बारितरक्षचालने
St. 107 supra. It seems, however, simply used for alliteration. See बोधका: द्वारा। दिनानि—The accusative of time; see Pa'लनन् II. iii. 5.
बोधका: बोधका: (सत्:) = इतय बोधका: इतराः योचित्वा चेतयः। The word बोधक also is used here more for the sake of alliteration than for any parti-
cular sense. कोकायूमते—पेषल( written also पेष़ल or पेषल) = (1) Ex-
pert, skilful; or (2) soft, tender. कोकायू महादय पेषल, तेन. यल:—खोकी
इति शेष:. Mr. Kâle interprets this as ‘an effort to lead people to गीत or to refer simply to the transactions of daily life.’ Metre—शान्ति-
विकृतित.

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. वक्तमीत्त्वते—Com. Sts. 69, 95. चार्ज—See note on the same in
Misc. St. 13. प्रत्यायत्र=With hope or expectation. Alanka'ra—
अप्रस्तुतप्रङ्क्तम. Metre.—शान्तिविकृतित.

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 utter-
ances, 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 पूसं जरापरिमित्वम् स्यानं, (तं) विरोहणां विरसि-
पितं वर्ण बीस: मयः. Mr. Telang has तदेव पूसं which he construes as विरोहणां
विरिहितं वर्ण तदेव पूसं जरापरिमित्वम् स्यानं बीस: &c. Mr. Kâle prefers
तदा पुमं सयम्, saying that ‘it is easier and there is no need of supplying
पूसां from पूसां as object to परिहृत्.’ But in that case also we must
either have वीसं or some such finite verb instead of बीस: or we must
at least dispense with the word तदा. जरापरिमो—जराय उत्त: परिहं:, तस्य.
Oc. स्यानीतिव तिनिष्र जराय परिहृत्यम् St. 109 supra. आेँरोपितो—आरोपितं अर्थम:—
शक्तिद निषिद्धम: तथा. “This refers to the bit of bone suspended over a
चान्दा क्रूप.” 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 distinc-
tive 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. 

Trans.—Beholding the white colour of the hair on the head of a man as the spot manifesting the defeat by old age, young women fly from him as from a Chándála's well over which a piece of bone is hung.

39. समारस्या:—Actions, attempts well-made. कतिवारान्त्र—Accusative of time. पशोः—because you do not show any signs of wisdom expected from humanity. पिपासोः—पातुमिच्छ:। द्रविषोः—द्रविषेंवै सुग- 

तुषणार्यः:। तत्स्य जस्य: प्रत्याशा—See Misc. St. 34 supra. विरमति—See note on विरमति Niti. St. 27. अशानिः—अशानिग्राण्यं परितं—Made of the adamant. Rámarshi takes it as अशानि: (वज्रं) ग्रामाण्यं, तेष्यतितम।एमेये—मिलिवरणी।

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. वामनयः:—वाम=(1) Beautiful, (2) Crooked. This Sloka occurs in the Mricchakatika. अलंकार:—वियाविद्यकः।एमेये—वसन्ततिथांकः।

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. द्रवधः—द्रवधं शूकर:। तथो: मांसं खुंके मत्यूळः। लर्षि:—लर्षि:—लर्षि:—लर्षि:—लर्षि:। खर= 

रुघ:। लर्षि:—लर्षि:। तथा लर्षि।—माथ:। तत्सं खुंके मत्यूळः। अदु- 

दिनं=Day after day, always. कोशबहत्तः—The expected reply is that the high-minded have a strong control over their passions. एमेये— 

वसन्ततिथांकः।

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. A particle expressing joy. स्मृति—(lit. fit for sacrifice) Holy. जीवनम्; see St. 59. प्रतिनिधि—नदीं नदीं प्रति. तत्वानि—Beds. For the first two lines Cf. St. 94. हृदयस्तुर्यो—For the accusative see note on स्नायूर्यति Niti. Misc. St. 21. उपाध्येयो—उपाध्येयं—Upaśānt (रागादिरहितं) एकं (केवलं, एकार्यं) मुनि थे, एकायम्. Cf. शालं भावच्यंहि Stanza 57. Mr. Telang has उपाध्येयः which he corrects to उपाध्येक and translates “those whose minds are fixed exclusively on internal tranquility (self-restraint).” Metre—मिच्छाद्री.

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 necessities 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. स्वादिं—is superlative from स्वादुः. In many copies we find स्वादिः which should be corrected to स्वादिं, the termination of the superlative being सु and not सु. The use of the superlative with the ablative is unusual though not incorrect. रसावत—goes with अधर्म. महुर्त् (वर्त) is used here in the sense of प्रवास्य. See note Niti. St. 33. प्रस्तवति—see our note on सूचायुक्तदिलिनि: in Niti. St. 6. दैवी वाक्—The Divine Speech, the Vedas. Construe the first two lines—दैवी वाक् रसावत: अमृतामन: यद मूलम: इत्यादि वादिं रसावत अधर्म प्रस्तवति त्वेनैः तुमः: वर्षे &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.” अधर्म can also mean Brahma (न धर्मस्ति—अविनाशि ब्रह्मेऽपि:). दैवी वाक् रसावत अधर्म प्रस्तवति—The Divine Speech propounds Bramha the source of eternal pleasure (through which all worldly enjoyments become insignificant). Cf. अधर्मावतान्द्रस्यमानि भूतानि मात्राद्वप्नीति Shruti. The most important portion of the Vedas are the Upanishadas and their subject is the expounding of Bramha. In this case अमृता (Immortal) should be taken with दैवी वाक् because the Vedas are considered to be eternal, being अपूर्णेय. These two lines can be made applicable to the immortal compositions of poets. Construe रसावत: अमृतामन: (कवि:) दैवी वाक् यद मूलम: इत्यादि वादिं रसावत: &c. For this see our notes on रस्सिदा: कविण्याः: Niti. St. 24. शुक्लिता ग्राहाः राजेन्द्र भिष्म? Niti. St. 21; and compare also निशाचन्ति निर्मम्पहिं ब्रह्मेऽपि: मन्दिरमालकलस्यं नवन्तरमार्यं निर्मितिमालवल्चिती भारती कविभृति: Kav'ya Pra. I. i. दृष्टेः—विद्याः: Support, sustenance. ब्रह्माः—भिष्मा भवाः: श्रावसंहृते: अर्जनेऽवेवाः: तैः (मैं:). दैवी समीहामहे—Compare Stanza 64. supra. Metre—शारदकवीर्यिति.
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 वैराग्यमर्तक.

सत्य योगाभ्यासंवन्धोग्राममनसे—
रत्निष्ठा नैस्ती स्तुरति हृदितत्सङ्ग किम् ते: ॥
प्रयाणामत्सैरत्मचन्द्रमन्दिरयुक्तकाम्बः
सनि: अतासामेदः: सकुचकलसङ्गेष्ठुरते: ॥

योगाभ्यासः—योगाभ्यासस्य यस्तनेन वशयोः: (अधीनमयोः:). आत्मानसि:—आत्मा (ब्रह्म) च मनसं, तथोः: सनि: अतासाः—निष्ठा: शारी-च्चस्यः, तत्संबन्धिनो य अमोदः: युगन्धः: तै: सहितः: (क्रमकाले:). सकुच कर्मः—क्रमकलशयोः: क्षेषण सहितः: (कुर्ते: )। शिबरिणी व्रतम्।

उन्मीतिवर्तीतिरहितवक्या प्रेतुप्रणीतात्तन—
इन्द्रेशयतिरचकवार्तित्वमिष्ठुण वक्तव्योज्ञरासिनी ॥
कान्ताकारधरा नदीरस्यंपतित: कृताया नेष्ठते
संसारार्थव्रस्तनं यदि ततो दूरेन संत्यस्वताम् ॥

उन्मीति—उन्मीतीति या निवली (उदरस्थविनिकर्त्यं), सैव तदर्धायतं वस्त्रासं सा। प्रेतुप्रणीति—प्रेतुपूर्णं (उत्तमं) पीनं (पुष्टं) च यथा स्तनानं, तेन। अस्य उत्तमेर्षिवाससंबंधः। वस्तुतः इत्यऽथाति—समस्तसमं दमपेश्वितम्। उद्वा-तच्चकः—उत्तमं चक्षुवार्तित्वमिष्ठूणं वस्त्राय:। वक्त्राः—वक्त्रेयमवादुणं, तेन उद्वासिनी (वा)भानाः)। कान्ताकारधरा—कान्ताकारागायाः: आकारः, तस्य चरा (धारणी)।

कृताय—(१) कृत: (यात्रिकः) अधायाः: मकरार्धिभाव:। वस्त्राः (२) पक्षे कृत: (कत्थर:); अधायाः: (विवेच्यं) यस्या: सा 'नूयंसो चातुऽ खूरु:। इति, 'कर्क्षां कठिने कृत: कठिनार: ' सत्यिः चामास:। संसारार्थो—संसार एवार्थो:, तसिन्न स्वरः ॥

संसारार्थव्रस्तनं यदि नेष्ठते तत: इच्छन्नय:। शारीरिकीक्षितस्तुतम्।

इद हि सहारीते नूयमेतेर्वर्तमस्तुतम्।
स्तुरति चरितेवर्तमस्तुतम् एवं स्तनानाम् ॥

इति इत्यपरमार्थार्थिज्ञातिवृत्तम्माण:।
स्वहितकरणहु: पञ्चभिध्वनितो: दृशम् ॥

स्तुरतीति सवित्र संववव्यथ:। पूर्वावें पञ्चभिध्वनिनां विषयो व्यवहार:।

इत्यपरमार्थः—इति: परमार्थ: ैः, तै:। स्वहितकः—स्वहितस्तुति करणे सूती:।
भावनी:। 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-chhandashastra ascribed to a sage named Pingala. There are numerous other works on the same subject, among which Vritta-darpana, Shrutabodha 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. अंक or by the number of syllabic instants i.e. वाक्याः; in the former case a metre is called a ठुत, and in the latter it is जाति.

The ठुत are subdivided into (1) समतृत = that in which the पाद or quarters composing the stanza are all alike; (2) an अच्छत्रमत = that in which the alternate quarters are similar; and (3) a विसमत = 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 (गु) 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:—

साहसवारण शीर्षेण्ड विस्मिः च गुरुभेत
वर्णि: संयोगपूर्वे तथा पादान्तगोपिव व री || १ ॥
For facility in scanning Vrittas (metres regulated by the number
of syllables), writers on Prosyd 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:

महिप्रशिल्पक नाकरे । यादिः: पुरादिल्पकः छ।
जो युगमत्यस्ती रूपमयः । सोपनयः कसितोऽपल्पस्तः । ॥ ॥

Explained graphically with the dash (—) for a गुः i. e. a long
syllable, and a crescent (~) for a short one

| रा | रा | ~ | ~ | ~ |
| रा | ~ | ~ | ~ | ~ |
| रा | ~ | ~ | ~ | ~ |
| रा | ~ | ~ | ~ | ~ |

The metres that appear in the two Shataks are:

1. अदुदुर or अदुकः—See Nitishataka stanza 1, notes for definition.
There are many varieties of this metre but the most common one has
in each quarter the sixth syllable long, the fifth one short and the
seventh alternately short and long, being long in the first, and short in
the second; again long in the third and short in the fourth quarter;
while the first four syllables and the last syllable of each Páda may
be either short or long. The scheme may be graphically represented
thus:—

2. उपजाति—For def: see Nitishataka stanza 12 and Notes.
This metre is formed by the mixture of इन्द्रवज्रः and अपेन्द्रवज्रः. The
quarters of the two metres may be alternate or the first two may be
of one and the last two of the other metre. The various arrangements
of the quarters give us no less than 14 varieties. The scheme of the
Ganas of the most common variety is

3. शालिनी—see Nitishataka stanza 48. Each quarter of a

* स्वादन्तवज्रः पदिताः तो जगोः गः; † उपेन्द्रवज्रः जगत्जातस्तोः गः. The Upendra-
vajrā differs from the Indravajrā only in the first syllable.
stanza in this metre consists of eleven syllables with a pause or cæsura after the fourth syllable and the scheme is

\[
\begin{array}{cccccc}
\text{म} & \text{त} & \text{त} & \text{ग} & \text{ग} \\
\end{array}
\]

( 4 ) वैतालिक—(See Vairāgya 27) belongs to the जाति class or metres regulated by the number of syllabic instants. The odd quarters contain fourteen ma'atra's or syllabic instants and the even quarters contain sixteen ma'atra's each. The last eight ma'atra's of each of the four quarters must consist of a र gana and a short and a long syllable. Furthermore, the ma'atra's in the even quarter should not all be composed of short syllables or long syllables alone. The अपरभ्र as also the वियोगनी metres of the अवैसमहत class i.e. having alternate quarters similar are sometimes called वैतालिक, but neither of them should be confounded with this. There should be a mixture of them; so also the even syllabic instant in each quarter i.e. the 2nd, 4th and 6th instants should not be formed conjointly with the next. The scheme of this metre is

\[
\begin{array}{cccccccc}
\text{न} & \text{भ} & \text{म} & \text{र} \\
\end{array}
\]

( 5 ) हृदविविषित—(see Nitishataka stanza 52) contains twelve syllables to each quarter with the pause after either the fourth syllable or at the end of each fourth syllable. The scheme is

\[
\begin{array}{cccccccc}
\text{न} & \text{भ} & \text{म} & \text{र} \\
\end{array}
\]

( 6 ) बंकव्य—(see Nitishataka stanza 70) formed of twelve syllables to the quarter with pause after the fifth syllable. The scheme is

\[
\begin{array}{cccccccc}
\text{ज} & \text{त} & \text{ज} & \text{र} \\
\end{array}
\]

( 7 ) वसन्तविषिक—also called वसंतविषक, उदारिणी, विहीनता—(see Nitishataka stanza 2) a metre of frequent occurrence consists of fourteen syllables with the pause after the eighth syllable in each quarter, the four quarters being alike. The scheme of its Ganas is

\[
\begin{array}{cccccccc}
\text{त} & \text{भ} & \text{ज} & \text{र} & \text{ग} \\
\end{array}
\]

( 8 ) माणिनी—or माणिनी (see Nitishataka stanza 17) containing fifteen syllables with pause after the eighth in the quarter or Pāda, each quarter being alike. The scheme is

\[
\begin{array}{cccccccc}
\text{न} & \text{न} & \text{म} & \text{य} & \text{य} \\
\end{array}
\]
(9) पत्ति—(see Nitishatataka stanza 4) contains seventeen syllables with the pause after the eighth syllable in each quarter. The scheme is

\[
\text{स्त्रीलोकप्रमोदम्}
\]

(10) मन्द्वकान्ता—(see Nitishatataka stanza 58). This is a metre containing seventeen syllables to the quarter like the Prithivi but the pause is after the fourth syllable and again after the tenth syllable in each quarter and the scheme of the Ganas is also different. It is

\[
\text{मन्द्वकान्ता}
\]

(11) तिबिरिणी—See Nitishatataka Stanza 8. This again is a metre in which each quarter of a stanza consists of seventeen syllables with a pause after the sixth syllable. This metre has been used in 48 stanzas in both the Shatakas. The scheme is:

\[
\text{तिबिरिणी}
\]

(12) हरिणी—(see Nitishatataka stanza 9). This too is a metre in which the quarter of a stanza contains seventeen syllables with a pause after the sixth and after the tenth syllable. The scheme is:

\[
\text{हरिणी}
\]

(13) शादुर्विक्रीडित—(see Nitishatataka stanza 6) Each quarter in this metre consists of nineteen syllables with pause after the twelveth syllable. This metre which is suited to scenic and other descriptions has been used by Bhartrihari in no less than 96 stanzas in both the Shatakas. The scheme is:

\[
\text{शादुर्विक्रीडित}
\]

(14) सुधर्य—(see Niti Shataka Stanza 26) This is another of the longer metres in which Bhartrihari has composed 13 stanzas in the two Shatakas. Each quarter of a stanza in this metre consists of twenty-one syllables with a pause after every seventh syllable. The Scheme is

\[
\text{सुधर्य}
\]

(15) आपाय—see Nitishataka Stanza 3. This is a Mátrá Vṛtta in which there are 30 Mátrás in the first half and 27 Mátrás in the second half. Each foot must contain four Mátrás,
except the sixth foot of the second half verse, which contains one, and the half verse must be divided by a pause at the end of the third foot. The scheme is as under:

- ~- | - | ~- | - | - | - | - | - | - |
  ~- | - | - | ~- | - | - | - | - | - |

(16) गीति—There is only one stanza in this metre viz. Nitishataka Stanza 17. This is no more than a variety of the Arya metre. In this the third and fourth quarters are like the first and second quarters of an Arya i.e., whose first and third quarters contain twelve ma'tdras and the second and fourth contain eighteen ma'tdras.

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 Nitishataka.

III. (a) Explain the construction of बरम—न and that of किम, कोएँ; &c. with the instrumental case. Quote instances from the Nitishataka for these constructions.
   (b) Explain the force of the particle वा in such questions as मृत: केवल न जापते.
   (c) What force has the particle अपि in such expressions as स्त्रेष्टि, वृद्धि, चत्वारिः.

IV. Quote two verses from the Nitishataka on one of the following subjects:
   (a') The difficulty of befriending fools.
(b) The necessity of acquiring wisdom.
(c) The power of riches.

1869.

I. (a) What are the subdivisions of Vairagyaashataka?
(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.

अतिक्रियात्मकमान; नवकार्यभारुपसभी;
जन्मजराविन्यायमर्णसू; वन्दास्सवदिराम.

(c) Give as many synonyms of आदित्य, जन्मन्द्र and जरा as you may have met with in your reading.

(d) Is there any difference in meaning between क and कच्छन?
if so illustrate it by two or three examples.

(e) What is the meaning of अविच्छ? 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 पञ्चशा; वैरायत; भास्कररू; शीशिसंपीड़क; and निर्विभिस्वार; 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 प्रब्द्धप्रब्द्ध or (b) the कम्प्रब्द्ध.

1875.

I. Translate the following closely—

(a) Vaira. 16. (b) Vira. 33. (c) Vaira. 78.
(d) Vaira. 56.
II. (a) Give the metres and ganaś of b & c of I.

(b) In Stanza (c) one copy reads आयासकारायययोयमासं &c. which reading do you prefer, and why?

(c) Explain the word सक्तय in stanza 2.

III. Explain (a) कर्माणि ज्ञातनि: (b) दानिणात्या: कवय:; (c) निर्बक्तः
समाधि: (d) दर्पणहः: (e) ये कर्मान्ते.........वासराणं स्त्रेयं........
व्यापक्षे...........प्रयणः: वाईराग्य 47.

Explain grammatically the words:
वासराणं स्त्रेयं, लक्ष्याते & आलमीन.

Quote and explain the Stanza in the Vairagyashatakā in which अशाम is likened to a river.

IV. Quote verses from the Vairagyashatakā 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) Vairā. 41.

(b) किंतु जहाँतपलतपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलपलरमप

Name and dissolve the compounds in the above.

II. Translate and explain:---

(a) विवेकपोषना को भेदत्वणज्ततासे न जनो यत्वपरममृत

(b) विवेकप: संक्तयः: किमविवेकान्ति पुप्पति न ते

(c) घनाः: संन्यस्तदैवन्यतत्तिकरिनः: कर्म निस्मूङ्यन्ति

(d) व्यापारः: पुनर्ब्रह्मचारीयाविवेकेनाज्ञाना संसारिक कदर्शिता:

(e) स्वरूपारम्बधीमपापस्फलैः: कर्मक्षेत्रायिभवेतः:

(f) युष्मात्संवर्गपोपोप्पमुक्तोद्रोकः: स्वरूपारम्बधिनाप्रास्तसंस्कारसङ्गमाहिमिः

III. Translate into English adding notes where necessary

(a) गृहिण्डोज्जरेकाराव कल्यं: सतवीयं नन्दवः
रंगीकृत्य स एव संसुरासको राज्यो गणमुनःयते ि
(b) Write a short note on मर्त्याविद्यापि:

III. Explain clearly the following.

(a) तै त्वा पुनः पश्चिमकर्णेकमाहें नार्यके कैन न नार्यके
(b) नहि शारसकपिळके कौनि कस्मै देवताः
(c) बालिकामात्रिपिरहः पर्यार्यां लघुः न श्रावः वयामू
(d) स्वामीनुष्ठधमानय नमः शान्ताय तेजसे
(e) न जाने संसारः किमेतमयः कं विषयः
(f) सूक्ष्मा एव पतन्त्र चातकुलेषे द्विशाः पशो 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) स्वामन्येय समासश्रेष्ठमहिमा भेष्यै मे रोचाते
(b) नांशं शासकविश्वार्य कोपि कसैं दुवा ति
(c) नरं संसारान्ते विनाशति यमधानीविनिकामू
(d) विपाकः पुन्नान्तं जनयति भर्तर्यां मे निशवातः
(e) कुर्स्या: स्यु: कुर्षकंका न मण्यो चैतंतित: पातिता:
(f) नांशि गणयति छन्दो जन्तु: राममहीयस्थातमु
(g) अवस्था वस्तुनि प्रथयति च संकोचयति च
(h) प्रायेणाधयम्मोत्तमणुणः संसर्गीतो जायते

IV. Discuss the question whether Bhartrihari is the author or mere compiler of the Shatakas. Do you find any evidence in the Shatakas to show that he worshipped a particular god? What were his favourite places of resort as a devotee?

V. Give a synopsis of the views embodied in the Shatakas regarding:

(a) The predominance of 'Karman.'
(b) The use and greatness of knowledge.
(c) The evanescent nature of human life and pleasures.

VI. Derive and explain the meaning of the following words.

विद्रष्य, प्रतितिबिध, अंकित, अभियोगधति and परिहृत्य.

1893.

I. Translate the following—

(a) Niti. 69. (b) Vaira. 33. (c) Niti. 64.

II. Explain the following giving in each case the substance of the whole stanza.

(a) अत्तथानैकान्तायादत्सूचनयायथोऽ थमनिः

मवस्त्य वस्तुनि प्रथयति च संकोचयति च ||

(b) महत्रः पुष्योच्छिविशिष्ट्यात् विषया

महान्तं जायते वयस्वन्ति दाहुः विशिष्याम् ||

(c) स जात: कौश्यालीन्दनासिपुणा मूँधि धरवं

कपाल वस्योच्छिविशिष्टमलकारविचये ||
III. Solve the following compounds.

(a) तत्क्रियाम गुणो भवदस्यं गणिणिः ये दुर्जयानान्यशिः
(b) इत्यं चर्मी रजनिदिवसा दीर्घमन्त्रविवाहा

काल: काल्याद्व बहुतत: कौशिकि प्राणिपारिः.

III. Make grammatical notes upon.

(5) $\text{fcrfcrfcfa}$,
(6) $\text{ft}^5\text{T}^6$,
(7) $\text{W}^7\text{T}^8$,
(8) $\text{fTl}^9\text{fTl}$,
(9) $\text{cTc}^9\text{rTc}$,
(10) $\text{cTc}^9\text{rTc}$.

IV. Quote verses giving Bhartrihari's views on any two of the following.

(a) Extreme difficulty of the duty of servants.
(b) Comparison of the king with the poet.
(c) Comparison of the king with the ascetic.

1898.

I. What have you to say with reference to the following points put forward by some scholars to prove that the age of the author of the Shatakas should be brought down to about the 8th or 9th century A. D.

(1) Resemblance in ideas and phraseology between the Shatakas and Shankaracharya's works.
(2) Mention of the Puranas in one of the Stanzas of the 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.

अंकेसय, चिक्रिति, काँग्रेशि, लिंग्सा, आत्मसाक्षरोति, वालायते,
जीवमान, गावन:, दुर्गृहते.

IV. Translate:

(a) Niti. 97.
N. B. Mention and discuss the different variants for संक्रिया.

(b) Vaira. 83.
Dissolve the compounds स्वायत्वचिद्, संप्रासकम्/स्बस्वमछायामचिद्.
1900.

I. Translate into English:—
   (c) Niti. Misc. 10. (d) Vairagya. 33.

II. Explain with reference to the context:—
   (e) अतथानेत्यान्तर्दुःखे तात्त्विना-चतुर्दशा वस्तुनिष्टे प्रथम्यति च संकोचयति च ||

III. Quote stanzas from the Shatakas which contain
   (a) Ideas similar to the following:—
   (i) स्थायिक भवानेत्यान्तर्दुःखे समस्तक्षुलवं मखं व्याप्तः।
       पर्याप्तसस्तरी दुःखार्दशां: कल्पाय: शाष्यतरो हि वृद्धे: ||
   (ii) दिवर्द्वय न मुनि स्तूल्य न द्वित्र्यापल्यता।
   (b) A description of Śiva as a lamp of knowledge (श्राणप्रदीप)

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 लिनिः खद्द सजनानाम्
   (b) वारणागव नृपनीतिनेक्रष्णः
   (c) काम सन्त्यान कविरित तदा खेदभारैरसुकः

IV. Give the meanings of:—
   प्रतिनिदित्व:; इनकान्त; व्याकृति; अवकर; भाणिसा (शा) र; बविश; कल्प; कुटिर.

V. Derive;—प्राम; पुगव; परायण; भ्याय; अवदान; उत्तम; बिहुड and दैवारिक.

1904.

I. Translate:—(a) Niti: 74; (b) Niti. Misc: 4; (c) Vaira: 94.

II. Dissolve and name the compounds:—
   सृजरवधिस्मामुकलिता; निदौवारिकनिद्द्योक्षस्व.

III. Name the metres in the following lines:—
Write grammatical notes on:

(i) Give meanings of:

बालभिन; अर्क; लंडू, 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 शासकविष्णुं कोडपि कसैं ददारि
(b) विप्रेषे कर्त्तः प्रदर्शि जबा प्रतिशुद्ध
(c) छायेव चैत्री खल्सजनानाम
(d) एतद् नन्य जगति पुष्पकोवऽ लभन्ते.

1906.

I. Translate into English.

(i) (a) Niti. 29. (b) Niti. 100. (c) Vairagya. 30.
(d) Vairagya. 46. (e) Vairagya. Misc. 16.

(ii) Explain the metaphor in (e) fully solving the compounds.

II. (a) Give the meanings of:

कुजवाः; दुर्विधर्ष; फल्य; निधिकल्प; वदेक; ब्रत; अटीक; अपशद; बैक्र; अवकर.

(b) Write grammatical notes on:

मद्येश्वर; बालायते; तरणायते; श्यान; उपशक्त; अहिन्स; गूळाय; जुन्हानि; बाल्यानि: शान.

(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?