

For copies apply to:—

The Manager,

SRI BALARAMA PRESS,

MYLAPORE, MADRAS.



Library

IAS, Shimla

S 891.202 I M 272 SS



00001759

Sri Balamanorama Series : No. 43.

॥ श्रीः ॥

ŚISUPĀLAVADHA

OF MĀGHA

॥ शिशुपालवधः ॥

महाकविश्रीमाघप्रणीतः ।

Canto—2. द्वितीयः सर्गः ।

WITH ENGLISH NOTES AND TRANSLATION BY

C. Sankara Rama Sastri, M.A., B.L.,

*Author of Annotations on विक्रमोर्वशीयं, वेणीसंहारं,
अभिज्ञानशाकुन्तलं, उत्तररामचरितं, मालविकाग्निमित्रं,
आश्वर्यचूडामणिः, लावली, नागानन्दं, स्वप्नवासवदत्तं,
प्रतिमावटकं, मेघसंदेशः etc., etc.*

Second Edition

S

891.202 1

M 272 SS

M 272 SS

PRINTED AND PUBLISHED BY
SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

Price]

1955

[Rs. 2



**INDIAN INSTITUTE OF
ADVANCED STUDY
SIMLA**

॥ श्रीः ॥

ŚISUPĀLAVADHA

OF MĀGHA

॥ शिशुपालवधः ॥

महाकविश्रीमाघप्रणीतः ।

Canto—2. द्वितीयः सर्गः ।

WITH ENGLISH NOTES AND TRANSLATION BY

C. Sankara Rama Sastri, M.A., B.L.,

*Author of Annotations on विक्रमोर्वशीयं, वेणीसंहारं,
अभिज्ञानशाकुन्तलं, उत्तररामचरितं, मालविकाग्निमित्रं,
आश्वर्यचूडामणिः, रत्नावली, नागानन्दं, स्वप्नवासवदत्तं,
प्रतिमानटकं, मेघसंदेशः etc., etc.*

PRINTED AND PUBLISHED BY
THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

Price]

1955

[Rs. 2

MOTILAL BANARSIDASS
DELHI 7

DATA ENTERED

11 11 11



1st Edition 1948

2nd Edition 1955

S
891.202 1

M 272 SS



Library

IIAS, Shimla

S 891.202 1 M 272 SS



00001759

PREFACE

ŚĪSŪPĀLAVADHA is one of the five popular Mahākāvya in Sanskrit literature, the other four being Kālidāsa's two poems Raghuvamśa and Kumārasambhava, Bhāravi's Kirātārjuniya and Śrī Harsha's Naishadha. A popular saying which gives a comparative estimate of literary merits of the three poets—Daṇḍin, Kālidāsa and Māgha runs as follows:—

दण्डिनः पदलालित्यं भारवेरर्थगौरवम् ।
उपमा कालिदासस्य माघे सन्ति त्रयो गुणाः ॥

This saying which places Māgha even above Kālidāsa is of course prompted by an undue predilection for Māgha. But there is a substratum of truth underlying the same. How far the saying can be justified is left for the reader himself to find out. Another saying can be referred to, which places Māgha above Bhāravi. It runs thus—

तावद्वा भारवेर्भाति यावन्माघस्य नोदयः ।

The light of Bhāravi shines so long as Māgha does not come to the field. This, like the previous one, is an over-generous remark in favour of Māgha.

That Māgha has copied Bhāravi in several respects will be apparent to readers interested in comparative criticism. We shall refer to a few

examples in which Bhāravi has served as a model for Māgha. Bhāravi begins his poem with the word श्रियः. So does Māgha. Bhāravi employs the word लक्ष्मी in the closing stanza of every sarga in his poem. So does Māgha use the word श्री. The first canto in both the poems is composed in the वंशस्थ metre. In the Second Canto in both the poems, political science is discussed in detail, in the speech of Bhīmasena in the one, and in the speech of Uddhava in the other. The arrival of Vyāsa at the residence of Yudhishtīra in the Dvaita Vana is closely imitated by Māgha in the arrival of Nārada at Kṛṣṇa's residence and in the ensuing conversation. Corresponding to the description of the Himālaya mountain in Bhāravi, there is the description of the Raivataka mountain in Māgha. Similarly, there is a description of Jalakrīḍā in the 8th canto of both the poems; similarly, of the evening and of the moonrise in the 9th canto in both. Likewise there are descriptions of drunken revelry, love-sports and the like. Having had Bhāravi for his model, Māgha has no doubt improved upon him a good deal. Just as Māgha is stated to have superseded Bhāravi, the same saying goes on to declare that Māgha was superseded by Naishadha.

उदिते नैषधे काव्ये क्व माघः क्व च भारविः ।

Of course it is patent that this saying does not seriously mean anything.

The peculiar features of Māgha are the reconditeness of his style, the abundance of grammatical peculiarities and the richness of his vocabulary. By a study of Māgha the reader is bound to get into intimate touch with the intricacies of grammar and a mastery over difficult words. A word once employed is as far as possible avoided a second time, and if need be, its synonym alone will be used. Consequently there is a popular saying—

नवसर्गगते माघे नवशब्दो न विद्यते ।

When the reader reaches the ninth sarga of Māgha there will be no new word for him. A few illustrations from the second canto given hereunder will make it clear. To denote Yudhishtira the following words are used:—पार्थ, तपःसुत, पाण्डव, अजातारि and धर्मराज in verses 1, 9, 65, 102 & 103 respectively. Similarly to denote Śiśupāla the following words are used:—चैव, सात्वतीसूनु, श्रुतश्रवःसुत, दमघोषज, चेदीनामीशिता and चेदिराट् in verses 1, 11, 41, 60, 95 & 96 respectively. The words used to denote Balarāma are सीरिन, राम, बल, शेष and मुसलपाणि in verses 2, 14, 67, 68 & 70 respectively. The words used for Kṛṣṇa are मुरं द्विषन्, हरि, माधव, वासुदेव, अधोक्षज and गदाप्रज in verses 1, 6, 13, 22, 68 & 69 respectively. Similarly Uddhava is referred to as उद्धव, पवनव्याधि and बृहस्पतिशिष्य in verses 2, 15 & 68 ; Revati as रेवती and ककुब्जिकन्या in verses 16 & 20;

Rāhu as सैहिकेय, स्वर्भानु and विधुंतुद in verses 35, 49 & 61. Fire is referred to by the following epithets:—शिखी, अग्नि, उदरिचिः and विभावसु in verses 3, 23, 42, and 117. To denote the Sun the following words are used:—पूषन्, रवि, अर्यमन्, भानुमान्, तपन, इन, अर्क, दिनकृत् and आदित्य in verses 23, 33, 39, 49, 51, 65, 66, 81 & 81 respectively.

The reader can easily find out for himself that Śisupālavadha satisfies the requirements of a Mahākāvya as laid down in the following definition:—

नगरार्णवशैलर्तुचन्द्राकौदयवर्णनम् ।
 उद्यानसलिलक्रीडामधुपानरतोत्सवाः ॥
 विप्रलम्भो विवाहश्च कुमारोदयवर्णनम् ।
 मन्त्रद्यूतप्रयाणजिनायकाभ्युदया अपि ॥
 एतानि यत्र वर्ण्यन्ते तन्महाकाव्यमुच्यते ।
 एषामष्टादशानां यैः कैश्चिद्गूढमपीष्यते ॥

That a study of Māgha serves as a stepping stone to an understanding of the advanced work of Murāri is declared by the following elegant verse which contains a pun on the word माघ.

मुरारिपदचिन्ता चेतदा माघे रतिं कुरु ।
 मुरारिपदचिन्ता चेतदा माऽघे रतिं कुरु ॥

As regards the proficiency of Māgha in Śāstras, there are plenty of illustrations in the poem. But

it is striking that the science of music is not out of his province. Refer to:—

रणद्विराघट्टनया नभस्वतः पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः ।
स्फुटीभवद्भ्रामविशेषमूर्च्छनामवेक्षमाणं महतीं मुहुर्मुहुः ॥

Canto I-10.

and also

श्रुतिसमधिकमुच्चैः पञ्चमं पीडयन्तः
सततमृषभहीनं भिन्नकीकृत्य षड्जम् ।
प्रणिजगदुरकाकुश्रावकस्त्रिगधकण्ठाः
परिणतिमिति रात्रेर्मागधा माधवाय ॥ Canto XI-1.

With regard to the date of Māgha, it may be observed that Ānandavardhana, the author of Dhvanyāloka, who is known to have lived in Kashmir in the latter half of the 9th century cites the following two ślokas from Māgha :

त्रासाकुलः परिपतन्परितो निकेतान्पुंभिर्न कैश्चिदपि धन्विभिरन्वबन्धि ।
तस्थौ तथापि न मृगः क्वचिदङ्गनानामाकर्णपूर्णनयनेषुहतेक्षणश्रीः ॥

Canto V-26.

and

रम्या इति प्राप्तवतीः पताका रागं विविक्ता इति वर्धयन्तीः ।
यस्यामसेवन्त नमद्वलीकाः समं वधूभिर्वलभीर्युवानः ॥

Canto III-53.

That he can be taken back even a century earlier is established by the following citations from Māgha in the Kāvyaśālikā Sūtra Vṛtti of Vāmana who lived in the 8th century A.D.

कुयेन नागेन्द्रमिवेन्द्रवाहनं (I-8). गिरेस्तटित्वानिव तावदुच्चकैर्जवेन
पीठादुदतिष्ठदच्युतः ॥ (II-2). सितं सित्तिम्ना सुतरां मुनेर्वपुर्विसारिभिः
सौधमिवाथ लम्भयन् । द्विजवलिग्याजनिशाकरांशुभिः शुचिस्मितां वाच-
मवोचदच्युतः ॥ (I-25). मुखेन त्रिलोचनः (I-70).

On the strength of these data, the probability is that Māgha flourished in the latter half of the 7th century A.D. The references to Māgha in Bhoja Prabandha of Ballāla Paṇḍita and PrabandhaChintāmaṇi of Jainamerutuṅgāchārya may be brushed aside as mere fiction. With regard to the heredity of Māgha, Prabhāvākacharita of Prabhāchandra throws some light. Māgha was a native of Guzerat and an inhabitant of a city therein named Śrīmāla. King Varmalāta was a ruler there, and his minister was Suprabha. Suprabha had two sons, Datta and Śubhaṅkara. Datta's son was Māgha, and Śubhaṅkara's son was Siddha. These details are confirmed by Māgha himself in the last five ślokas of ŚĪsūpālavadha in which he gives a brief outline of the history of his family.

Mylapore, Madras.
5th May, 1948.

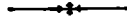
C. SANKARA RAMA SASTRI.

॥ श्रीः ॥

महाकविश्रीमाघप्रणीतः

॥ शिशुपालवधः ॥

द्वितीयः सर्गः ।



यियक्षमाणेनाहूतः पार्थेनाथ द्विषन्सुरम् ।
अभिचैद्यं प्रतिष्ठासुरासीत्कार्यद्वयाकुलः ॥ १ ॥

THE SECOND CANTO.

1. Invited by Prthā's son who was about to perform a sacrifice, the foe of Mura, desirous that he was of marching against the king of Chedis, then became agitated between both duties.

शिशुपालस्य वधः शिशुपालवधः The slaying of Śiśupāla. The title of the Kāvya is शिशुपालवधः masculine and not शिशुपालवधम् neuter as given in other editions of the book. That the title is masculine in gender is borne out by the last stanza of the 19th sarga which is couched in चक्रवन्ध, a wheel-like shape into which

he diagram containing the letters of the stanza can be arranged. The stanza runs thus :—

सत्त्वं मानवि^१शिष्टमाजिरभसादा^४लम्ब्य भव्यः पुरो
 लब्धाघक्षय^२शुद्धिरुद्धरतरश्री^५वत्सभूमिर्मुदा ।
 मुक्त्वा कामम^३पास्तभीः परमृगव्या^६धः स नादं हरे-
 रेकौधैः समकालमभ्रमुदयी रोपैस्तदा तस्तरे ॥

At the relevant places in the diagram occur the following letters in order :—

| | |
|----------------------|----------------------|
| 1st foot letter 6—शि | 1st foot letter 14—ल |
| 2nd „ „ 6—शु | 2nd „ „ 14—व |
| 3rd „ „ 6—पा | 3rd „ „ 14—धः. |

Vide the diagram printed in the N. S. P. edition of the book between pages 472 and 473 in the 19th Sarga. It is therefore clear that the poet himself has given the title in the masculine gender by identifying the contents with the book. वाच्यवाचकयो-
 रभेदोपचारात्.

Accordingly the commentator Mallinātha in commenting on the last verse of this Kāvya interprets the passage therein—काव्यं व्यधत् शिशुपालवधाभिधानम् as शिशुपालवध इत्यभिधानं यस्य तत्तथा.

Perhaps we may also attempt to justify the neuter gender in a strained way thus :—शिशुपालस्य वधः शिशुपालवधः, तमधिकृत्य कृतमिदं काव्यं शिशुपालवधम्. The suffix अण् in the meaning of 'the composition relating to' is

laid down by Pāṇini's sūtra—अधिकृत्य कृते ग्रन्थे and drops by the Vārtika—लुवाख्यायिकाभ्यः प्रत्ययस्य बहुलम्. The neuter gender comes in by the rule—लुपि युक्तव्यक्तिवचने. To justify this derivation the word आख्यायिका in the said Vārtika has to be construed in the broad sense of any literary work and not in the narrow sense of prose-work. Otherwise the form will be शैशुपालवधम्.

1. Prose order:—अथ यियक्षमाणेन पार्थेन आहूतः (तथा) अभिचैद्यं प्रतिष्ठासुः सुरं द्विषन् कार्यद्वयाकुलः आसीत्. अथ Afterwards. In the First canto Nārada descended from the skies to the mansion of Kṛṣṇa and communicated the message of Indra requesting Kṛṣṇa to slay Śiśupāla who was working havoc in the world. So अथ means 'after the sage departed after leaving the message of Indra.' यष्टुं इच्छन् यियक्षमाणः Present participle of the desiderative of यज् to worship. तेन यियक्षमाणेन adjectival to पार्थेन. Yudhishtira was about to perform the Rājasūya sacrifice for which he sent an invitation to Kṛṣṇa. पृथा is another name for Kuntī. पृथायाः अयं पार्थः by adding अण् under Pāṇini:—तस्येदम्. पार्थः is not to be dissolved as पृथायाः अपत्यं, for then Pāṇini—स्त्रीभ्यो ढक् will apply and the resultant form will be पार्थेयः. Pṛthā had three sons—Yudhishtira, Bhīmasena and Arjuna, and the particular meaning has always to be gathered from the context. In the present verse it refers to Yudhishtira or Dharmaputra. More often पार्थ denotes Arjuna as in पार्थसारथि and the like terms. पार्थेन आहूतः

Past passive participle of ह्वे with आ to call or invite. आहूतः adjectival to मुरं द्विषन् which is further qualified by another adjectival phrase. चेदीनां राजा चैयः The lord of the country known as Chedis—Śisupāla. The land of Chedis is by some identified with the modern Bundelkhand in Central India. चैय = चेदि + व्यङ्. When a word means both a ruler and a country, all Taddhita suffixes which are enjoined in the meaning of अपत्य or issue can be added to it also in the meaning of ruler. चेदि means both the ruler and the country. In the sense of issue the suffix व्यङ् will come by the rule:— वृद्धेत्कोसलाजादाव्यङ्. When a word denoting a ruler and a country ends in इ, the suffix व्यङ् may be added in the sense of issue. Hence चैय. This can therefore be used to denote the ruler also according to the previous rule. चैयस्य अभिमुखं combines into अभिचैयं as an Avyayibhāva compound under Pāṇini:—लक्षणेनाभिप्रती आभिमुख्ये. Or अभि and चैयं can be taken as two separate words, the Accusative in चैय being due to its being a कर्मप्रवचनीय under Pāṇini:—अभिरभागे. प्रस्थातुं इच्छुः प्रतिष्ठासुः Desirous of starting; Desiderative personal noun-form of स्था with प्र to start. मुरं द्विषन् The foe of Mura. The noun governed by the root द्विष् with the Present participial ending takes either the Genitive or the Accusative case. Pāṇini:—द्विषः शतुर्वा. 'Mura's slayer' refers to Kṛṣṇa. कर्तुं योग्यं कार्यं, द्वौ अवयवौ अस्य समुदायस्य द्वयं or द्वितयं, कार्ययोः द्वयं. The two duties intended are the expedition against Śisupāla and attendance at Yudhish-

thira's sacrifice. कार्यद्वयेन आकुलः कार्यद्वयाकुलः Distracted between the two duties. आसीत् Imperfect 3rd person singular of अस् to be, 2nd conjugation, Parasmaipada.

सार्धमुद्धवसीरिभ्यामथासावासदत्सदः ।

गुरुकाव्यानुगां विभ्रच्चान्द्रीमभिनभः श्रियम् ॥ २ ॥

2. Then he came to the council-chamber, accompanied by Uddhava and Balarāma (and consequently) bearing the splendour of the Moon in conjunction with Jupiter and Venus on the sky.

2. Prose order : अथ असौ अस्मिन्मः गुरुकाव्यानुगां चान्द्रीं श्रियं विभ्रत् उद्धवसीरिभ्यां सार्धं सदः आसदत्. अथ Afterwards ; when Kṛshṇa was situate in the horns of a dilemma between two duties. असौ Nominative singular of अदस् refers to Hari. सदः Accusative, the council-chamber. आसदत् Aorist of सद् with आ to reach. लृदित्त्वादङ्. Hari went to the council-chamber. With whom ? उद्धवसीरिभ्यां सार्धं. उद्धवश्च सीरी च उद्धवसीरिणौ a Dvandva compound. Uddhava is a cousin-brother of Vasudeva and as such stands in the relationship of paternal uncle to Kṛshṇa. He is therefore a respected elder whose advice is fit to be sought. Likewise is सीरिन् Balarāma, the elder brother of Kṛshṇa. सीरः अस्यास्तीति सीरी The plough-armed. On one occasion Balarāma, the 7th son of Vasudeva and Devakī, when under the influence of wine, called upon the Yamunā river to come to him that he might bathe, and on his

command being unheeded he plunged his plough-share into the river and dragged the waters after him until the river assumed a human form and asked his forgiveness. On another occasion he dragged towards himself the whole city of Hastinā-pura along with its walls. How was Hari when he reached the council-chamber in the company of Udhava and Balarāma? The answer is furnished by an adjectival phrase contained in the second half of the verse which sets out an analogy. नमसः अभिमुखं अभिनमः an Avyayībhāva compound; high up in the sky. गुरुः Bṛhaspati. काव्यः Śukra. गुरुश्च काव्यश्च गुरुकाव्यौ, तौ अनुगौ यस्यां तां गुरुकाव्यानुगां Followed by Jupiter and Venus. चन्द्रस्य इमां चान्द्रीं ध्रियं विभ्रत् Bearing the moon's splendour. गुरु, शुक and चन्द्र correspond to उद्धव, बलराम and हरि respectively, and the sky to सदस्. विभ्रत् Present participle of वृ, 3rd conjugation. Decline:—विभ्रत् विभ्रतौ विभ्रतः. The absence of तुम् is due to Pāṇini:—नाभ्यस्ताच्छतुः. The figure of speech is निदर्शना.

जाञ्ज्वल्यमाना जगतः शान्तये समुपेयुषी ।

व्यद्योतिष्ट सभावेद्यामसौ नरशिखित्रयी ॥ ३ ॥

3. Those three persons like the three fires, meeting together for the peace of the world, shone with high effulgence on the dais of the council-chamber.

3. Prose order:—जगतः शान्तये समुपेयुषी जाञ्ज्वल्यमानाः असौ नरशिखित्रयी सभावेद्यां व्यद्योतिष्ट. जगतः शान्तये For the peace

of the world. समुपेयुषी Meeting together, Feminine of समुपेयिवस् Perfect participle of इ with सं and उप. Pāṇini:—उपेयिवाननाश्वाननूचानश्च. भृशं ज्वलन्ती जाज्वल्यमाना Present participle frequentative of ज्वल् to blaze, formed by the addition of यद् under Pāṇini:—घातोरेकाचो हलादेः क्रियासमभिहारे यद्. असौ Feminine, Nominative singular of अदस्. नरा एव त्रिखिनः, तेषां त्रयी नराशिखित्रयी. The three persons—Hari, Balarāma and Uddhava are by a metaphor identified with the three sacred fires—दक्षिणाम्नि, आहवनीय and गार्हपत्य. त्रिखिन् means fire, so called, because it consists of flames. त्रिखाः सन्त्यस्येति त्रिखी. त्रयी A trio. त्रयः अवयवाः सन्त्यस्य (समुदायस्य) इति, (अस्याः वा) त्रयं त्रयी वा. Pāṇini:—द्वित्रिभ्यां तयस्यायज्वा. वेदिः The dais in which the sacrificial fires are kept and propitiated. सभैव वेदिः तस्यां सभावेद्यां. The council-chamber is identified with the fire-dais to continue the Metaphor. व्यद्योतिष्ठ Aorist, 3rd person singular of द्युत् with वि to shine. द्युत् and certain other roots belonging to the Parasmaipada group take optionally the Ātmanepada terminations in the Aorist tense under Pāṇini:—द्युद्भ्यो लुङि. An alternative form is व्यद्योतीत्. The figure of speech is रूपक.

रत्नस्तम्भेषु संक्रान्तप्रतिमास्ते चकाशिरे ।

एकाकिनोऽपि परितः पौरुषेयवृता इव ॥ ४ ॥

4. With their images reflected on the gemmed pillars, they, though bereft of company, shone as if surrounded by a band of men on all sides.

4. रत्नानां (रत्नविकाराः) स्तम्भाः तेषु रत्नस्तम्भेषु On the jewelled or gem-set pillars. संक्रान्ताः प्रतिमाः येषां ते संक्रान्तप्रतिमाः Whose reflections were cast. ते The three persons mentioned. एकाकिनः अपि Though solitary. The word एक takes the suffix आकिन् to denote the absence of an associate. Pāṇini :—एकादाकिनिचासहाये. परितः On all sides. पुरुषाणां समूहः पौरुषेयं formed by adding ड् under Pāṇini :—सर्वपुरुषाभ्यां णडञौ and Vārtika :—पुरुषाद्वधविकारसमूहतेनकृतेषु. पौरुषेयेण वृताः इव As if surrounded by a number of persons. चकाशिरे Shone, Perfect 3rd person plural of काश् Atmanepada. The figure of speech is उत्प्रेक्षा.

अध्यासामासुरुत्तुङ्गहेमपीठानि यान्यमी ।

तैरूहे केसरिक्रान्तत्रिकूटशिखरोपमा ॥ ५ ॥

5. The lofty golden seats which they occupied bore the resemblance of the peaks of the three-peaked mountain occupied by three lions.

5. Prose order :—अमी यानि उत्तुङ्गहेमपीठानि अध्यासामासुः तैः केसरिक्रान्तत्रिकूटशिखरोपमा ऊहे. अमी Nominative plural of अद्स् refers to the three persons. असौ अमू अमी. यानि उत्तुङ्गानि हेमपीठानि Accusative. अध्यासामासुः Perfect 3rd person plural of आस् with अधि. In लिट्, आस् takes आम् as अनु-प्रयोग and is followed by the लिट् forms of अस्. The Accusative in पीठानि is due to Pāṇini :—अधिशीङ्स्थासां कर्म. A noun denoting a place takes the Accusative instead of the Locative case when governed by शी, स्था

or आस् prefixed with अधि. The lofty golden seats which the said three occupied. तैः By the said seats. केसरिभिः कान्तानां त्रिकूटस्य शिखराणां उपमा Likeness to the peaks of Trikūṭa occupied by lions. ऊहे Passive perfect of वह् to bear. The three persons are compared to three lions, and their golden seats to the three golden peaks of Mount Trikūṭa. त्रीणि कूटानि यस्य सः त्रिकूटः, a mountain of gold consisting of three peaks on which Laṅkā is described as situate. The figure in this stanza is उपमा. तैः उपमा ऊहे. Change the voice:— तानि उपमां ऊहुः.

गुरुद्वयाय गुरुणोरुभयोरथ कार्ययोः ।

हरिर्विप्रतिषेधं तमाचक्षे विचक्षणः ॥ ६ ॥

6. Afterwards the clever Hari explained to both his seniors the conflict between both the momentous duties.

6. Prose order:—अथ विचक्षणः हरिः गुरुद्वयाय गुरुणोः उभयोः कार्ययोः तं विप्रतिषेधं आचक्षे. अथ After the three took their seats. विचक्षणः An expert, learned, eloquent. हरिः Kṛṣṇa. गुर्वोः द्वयं तस्मै गुरुद्वयाय To the pair of Gurus viz., Uddhava and Balarāma. गुरुणोः उभयोः कार्ययोः Between the two heavy tasks viz., the destruction of Śiśupāla and responding to the invitation of Yudhishthira. तं विप्रतिषेधं That sort of conflict. तुल्यबलविरोधो विप्रतिषेधः. आचक्षे Perfect 3rd person singular of चक्ष् with आ to expound, to tell.

द्योतितान्तःसभैः कुन्दकुड्मलाग्रदतः स्मितैः ।
 स्नपितेवाभवत्तस्य शुद्धवर्णा सरस्वती ॥ ७ ॥

7. The speech of him who was possessed of teeth like jasmine buds, couched in chaste language (pure complexion) appeared as if bathed in his smiles that lit the interior of the council-room.

7. Prose order :—कुन्दकुड्मलाग्रदतः तस्य सरस्वती द्योतितान्तः-
 सभैः स्मितैः स्नपितेव शुद्धवर्णा अभवत्. कुन्दं A type of jasmine.
 कुन्दस्य कुड्मलानि, तेषां अग्राणीव दन्ताः यस्य सः कुन्दकुड्मलाग्रदत्. दन्त
 takes optionally the substitute दत् (दत्) at the end of
 a Bahuvrīhi compound whose previous member is a
 compound ending in अग्र. Pāṇini:—अग्रान्तशुद्धशुभ्रवृष-
 वराहेभ्यश्च. Its Genitive singular is कुन्दकुड्मलाग्रदतः adjec-
 tival to तस्य which refers to Hari. सरस्वती Hari's
 speech. अन्तःप्रधाना सभा अन्तःसभा meaning the interior
 of the hall. द्योतिता अन्तःसभा यैस्तैः द्योतितान्तःसभैः Which lit
 the inside of the hall, adjectival to स्मितैः. स्नपित Past
 passive participle of the causal of स्ना to bathe. स्नपिता
 इव As if washed by his smiles. शुद्धाः वर्णाः यस्याः सा
 शुद्धवर्णा Possessed of pure colours; possessed of chaste
 words. अभवत् Imperfect 3rd person singular of भू.
 The figure of speech is उत्प्रेक्षा. There is the suggestion
 that Hari always spoke with a smile.

भवद्भिरामवसरप्रदानाय वचांसि नः ।

पूर्वरङ्गः प्रसङ्गाय नाटकीयस्य वस्तुनः ॥ ८ ॥

8. 'My words are addressed for creating an opportunity for yours. The prologue is for the purpose of introducing the plot of a drama.

8. Hari begins his speech with a prefatory note of modesty. भवतां गिरः तासां भवद्गिरां To your words. अवसरस्य प्रदानं तस्मै अवसरप्रदानाय For giving an opportunity. नः वचांसि (भवन्ति). नः contains the Royal we. My words are simply for making you speak. An analogy for this is furnished in the second half of the verse. पूर्वं रज्यते अस्मिन्निति पूर्वरङ्गः lit., the stage. Strictly it means the initial worship to the gods offered on the stage for a successful completion of a dramatic performance, usually done by music with accompaniments. Definition :—यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये । कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः प्रकीर्तितः ॥ This ceremony is supposed to remove the obstacles in the way of a successful staging through a propitiation of the deities. It generally ends with the recital of Nāndī śloka. पूर्वरङ्ग has been differently interpreted by Raṅgarāja as meaning the Prologue itself. Mallinātha however objects to the latter interpretation, but both are agreeable to the context. नाटकं A drama, the most important of the ten species of Rūpakas coming under दृश्यकाव्य. नाटकस्य इदं नाटकीयं वस्तु means the plot. नाटकीयस्य वस्तुनः प्रसङ्गाय, पूर्वरङ्ग in its either interpretation viz., the Prologue or the initial benediction is intended only for introducing the plot of the drama. The figure of speech is प्रतिवस्तूपमा.

करदीकृतभूपालो भ्रातृभिर्जित्वरैर्दिशाम् ।

विनाप्यस्मदलंभूष्णुरिज्यायै तपसः सुतः ॥ ९ ॥

9. 'The son of Dharma to whom kings have been made tributaries by his brothers engaged in the conquest of all the distant extremities, is strong enough to conduct the sacrifice even without us.

9. Prose order:—दिशां जित्वरैः भ्रातृभिः करदीकृतभूपालः तपसः सुतः अस्मद्विनापि इज्यायै अलंभूष्णुः. जेतुं शीलमेषामिति जित्वराः. Pāṇini:—इणशिजिसर्तिभ्यः कर्प्. दिशां जित्वरैः By those bent on the conquest of all distant extremities, adjectival to भ्रातृभिः. Arjuna and the other brothers of Yudhishtira had engaged themselves in the conquest of distant lands and brought them under his subjection. करः Tribute. करं ददतीति करदाः Vassals that pay tributes to an overlord. अकरदाः करदाः संपद्यमानाः कृताः, करदीकृताः भूपालाः यस्य सः To whom kings have been made to pay tributes; under whom most of the kings are vassals. तपः means धर्म. तपसः सुतः refers to Yudhishtira, because he was the son of Dharmarāja. अस्मद् Ablative plural. अस्मद् विना अपि Even without us. Again there is the Royal we. The Indeclinable विना governs a noun in the Accusative, Instrumental or Ablative case. इज्या Abstract noun formed of यजू. इज्यायै For the sacrifice; for the performance of the Yajña. अलं भवितुं शीलमस्येति अलंभूष्णुः Is competent. ग्लानिस्थश्च गन्तुः

इति म्स्तुप्रत्ययः. The Dative in इज्यायै is due to juxtaposition with अलं meaning competent. Pāṇini:—नमःस्वस्ति-स्वाहास्वधालंघञ्योगाच्च.

उत्तिष्ठमानस्तु परो नोपेक्ष्यः पथ्यमिच्छता ।
समौ हि शिष्टैराम्नातौ वत्स्यन्तावामयः स च ॥ १० ॥

10. 'But an enemy rising should not be neglected by a person wishing his own good; for, he and sickness that both bid fair to assert are deemed to be on a par by experts.

10. In this verse Hari answers the question why the attack on Śiśupāla should not be postponed after the performance of Yudhishtira's sacrifice. तु denotes the contrast. उत्तिष्ठमानः Present participle of स्था with उद् to rise. The Parasmaipada root स्था when prefixed with उद् takes the Ātmanepada terminations except when it denotes an upward gait. Pāṇini:—उदोऽनूर्ध्वकर्मणि. परः means शत्रुः. पथः अनपेतं पथ्यं. The suffix यत् is due to Pāṇini:—धर्मपथ्यर्थन्यायादानपेते. पथ्यं इच्छता By one desirous of good. न, उपेक्षितुं अर्हः उपेक्ष्यः Should not be ignored or treated with indifference. The imminence of dealing with a rising enemy is substantiated in the second half of the verse. हि Because. वत्स्यंश्च वत्स्यन्तौ. The dual is used because it qualifies both आमयः and सः. वत्स्यंश्च Future participial form of वृष् to grow. The Ātmanepada roots वृत् वृष् वृष्ण् स्यन्द् and कृष् take optionally the Parasmaipada terminations.

before the future participial suffix स्य and the desiderative suffix सन्. Pāṇini:—वृद्धयः स्यसन्तोः. The absence of इट् is due to Pāṇini—न वृद्धयश्चतुर्भ्यः. आमयः Sickness. Amara:—रोगव्याधिगदामयाः. स च. सः refers to a rising enemy. शिष्टैः By persons conversant with politics. समौ आत्रातौ Are declared as equal to each other.

न दूये सात्वतीसूनुयन्मह्यमपराध्यति ।

यत्तु दन्दह्यते लोकमदो दुःखाकरोति माम् ॥ ११ ॥

11. 'I am not pained that Sātvatī's son has committed wrongs towards me, but the fact that he tortures the world makes me grieve.

11. In this verse Hari removes the suspicion of self-seeking on his part by declaring that his idea is prompted by considerations of public weal. सात्वतीसूनुः Śīsupāla is the son of Sātvatī, daughter of Satvat, brother of Śūra. Śūra is the father of Vasudeva and grandfather of Kṛṣṇa. So Sātvatī stands in the relationship of paternal aunt to Kṛṣṇa so that Śīsupāla is Kṛṣṇa's paternal aunt's son. सत्वतोऽपत्यं स्त्री सात्वती. Pāṇini:—उत्सादिभ्योऽञ्. सात्वत्याः सूनुः सात्वतीसूनुः, a षष्ठीतत्पुरुष compound. यत् मह्यं अपराध्यति That he offends against me. The noun governed by the roots denoting anger, hate, malice or envy takes the Dative case. Pāṇini:—कुधद्रुहेर्ध्यासूयार्थानां यं प्रति कोपः. ततः understood. For that reason. न दूये I do not grieve. दूये Present tense, I person singular of दू 4th conjugation, Ātmanepada. तु = क्तिन्. लोकं दन्दह्यते इति यत् That he tortures

the world. गर्हितं दहति दंदह्यते formed by adding यच् under Pāṇini:—लुपसदचरजपजभदहृदशगृभ्यो भावगर्हायाम्. अदः This fact. मां दुःखाकरोति Pains me. दुःखं (दुःखवन्तं) करोति दुःखाकरोति formed by adding डाच् under Pāṇini:—दुःखात्प्रतिलोम्ये. दुःखा in juxtaposition with the root कृच् is a तद्धितान्त.

मम तावन्मतमिदं श्रूयात्तमङ्ग वामपि ।

ज्ञातसारोऽपि खल्वेकः संदिग्धे कार्यवस्तुनि ॥ १२ ॥

12. 'Such is now my view. My learned friends, let your opinion too be heard (by me). Indeed a person single, though conversant with the true course, feels doubts as to what do.'

12. In this verse Hari seeks the advice of his two elders. तावत् For the present; till I hear your advice. इदं मम मतं This is my idea. अङ्ग A general term of address towards a single or several addressees. वां Genitive dual of युष्मद्. वामपि मतं श्रूयतां Let your idea too be heard by me. श्रूयतां Passive Imperative 3rd person singular of श्रु to hear. ज्ञातः सारः येन सः ज्ञातसारः अपि एकः A single person though he be well-versed in matters of importance. कार्यं च तत् वस्तु च कार्यवस्तु a Karmadhāraya compound. तस्मिन् कार्यवस्तुनि In an act to be performed. संदिग्धे Entertains doubts. खलु an Indeclinable denoting affirmation. संदिग्धे Present tense, 3rd person singular of दिह् with सं, 2nd conjugation in the Ātmanepada. The figure in this stanza is अर्थान्तरन्यास.

यावदर्थपदां वाचमेवमादाय माधवः ।

विरराम महीयांसः प्रकृत्या मितभाषिणः ॥ १३ ॥

13. After thus addressing a speech which consisted of words just sufficient to convey his idea, Mādhava stopped. Men of eminence are by nature speakers of few words.

13. मायाः धवः माधवः Hari, lit., Lakshmi's lord. यावान् अर्थः तावत् यावदर्थं an Avyayibhāva compound under Pāṇini:—यावदवधारणे. यावदर्थं पदानि यस्यास्तां यावदर्थपदां Possessed of words just sufficient to convey one's ideas. वाचं एवं आदाय After employing his speech. आदाय Indeclinable past participle of दा with आ. विरराम Stopped, Perfect, 3rd person singular of रम् with वि. The Ātmanepada root रम् takes the Parasmaipada terminations when prefixed with वि, आ or परि. Pāṇini:—व्याङ्परिभ्यो रमः. The close of Hari's speech with but a few words is justified by a general statement. अतिशयेन महान्तः महीयांसः Great men. प्रकृत्या By nature. मितं भाषितुं शील्लमेषामिति मितभाषिणः (भवन्ति) Are speakers of but few words. The figure is अर्थान्तरन्यास.

ततः सपत्नापनयस्मरणानुशयस्फुरा ।

ओष्ठेन रामो रामोष्ठबिम्बचुम्बनचुञ्चुना ॥ १४ ॥

14. Then Rāma with lips throbbing with pain at the recollection of the wrongs done by the foe and skilled in kissing the Bimba-like lip of his spouse, stated.

14. Here begins a Kulaka running through eight verses. A sentence which runs through two verses is called a Yugma, through three a Viśeshaka, through four a Kalāpaka and through more than four a Kulaka. Vide definition:—*द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं मतम् ॥* The subject of this sentence is रामः meaning Balarāma, and the predicate जगद् occurs in the last verse (21) of the Kulaka. ततः रामः जगद् Then Rāma spoke. The rest of the sentence up to the end of verse 21 consists of adjectival phrases qualifying रामः. This verse refers to the quivering lip of Rāma. ओष्ठेन (उपलक्षितः). ओष्ठ is used in जात्येकवचन, the singular number being indicative of the species. Hence ओष्ठ refers to both the lips. How is ओष्ठ? सपत्न A foe. Amara:—*रिपौ वैरिसपत्नारिद्विषद्वेषणदुर्द्वेदः । सपत्नस्य अपनयः* The wrong done by the enemy. तस्य स्मरणं, तेन (जातः) अनुशयः, तेन स्फुरतीति सपत्न...स्फूः तेन सपत्ना...
...स्फुरा. अनुशयः means पश्चात्तापः Rancour. Vide Viśva:—*भवेदनुशयो द्वेषे पश्चात्तापानुबन्धयोः*. This adjective of ओष्ठ brings out the impetuous nature of Balarāma. ओष्ठः बिम्बमिव ओष्ठबिम्बं, an example of उपमितसमास coming under Pāṇini:—*उपमितं व्याघ्रादिभिः सामान्याप्रयोगे*. बिम्ब is a fruit, deep red in colour. Women's lips are often compared by poets to a Bimba fruit. रामायाः ओष्ठबिम्बं, तस्य चुम्बनेन वित्तः रामोष्ठबिम्बचुम्बनचुम्बुः. तेन Practised in kissing the Bimba-like lip of his spouse. चुम्बु is a suffix coming in the sense of तेन वित्तः 'Skilled in.' Vide Pāṇini:—*तेन वित्तश्चुम्बनचौ*. रामा + ओष्ठ coalesces into रामोष्ठ under Vārtika:—

ओत्वोष्ठयोःसमासे वा. रामौष्ठ is also possible as an alternative form. The two adjectives bring out the skill of Balarāma, both in battles and sexual sports. Note the alliteration in ओष्ठ ओष्ठ, रामो रामो, विम्ब चुम्बन, and चुम्बन चुम्बना.

विवक्षितामर्थविदस्तत्क्षणप्रतिसंहताम् ।
प्रापयन्पवनव्याधेर्गिरमुत्तरपक्षताम् ॥ १५ ॥

15.—Relegating the speech of Uddhava who knew the right policy, a speech sought to be made but at once withdrawn, to the state of a concluding refutation.

15. पवनव्याधि is a proper name for Uddhava, so called because he suffered from gout or rheumatism. पवनः व्याधिः यस्य. This verse shows that though Uddhava being the senior desired to speak first, Balarāma in his impatience took the first turn. वक्तुं इष्टं विवक्षितां Wished to be spoken, adjectival to गिरं. तस्मिन् क्षणे प्रतिसंहतां also adjectival. Uddhava at once withdrew his intended speech on noticing the impatience of Balarāma. अर्थं वेत्तीति अर्थविद् तस्य अर्थविदः Conversant with the right policy. अर्थविदः पवनव्याधेः गिरं. उत्तरः पक्षः उत्तरपक्षः A conclusion. उत्तरपक्ष or सिद्धान्त stands in contrast with पूर्वपक्ष or objection or an objector's argument. Very often we hear of पूर्वपक्ष and सिद्धान्त in the disquisitions of Mīmāṃsā. उत्तरपक्षस्य भावः उत्तरपक्षता formed by adding ता (तल्) to denote an abstract quality. Vide

Pāṇini:—तस्य भावस्त्वतलौ and त्वान्तं क्लीबम् and तलन्तं द्वियाम्. तां प्रापयन् Leading the speech of Uddhava to the position of सिद्धान्त. प्रापयन् Present participle of the causal of आप् with प्र. Being a causative use, प्रापयन् governs two objects—गिरं and उत्तरपक्षतां. This shows that Balarāma's view caused by excitement will not ultimately stand.

घूर्णयन्मदिरास्वादमदपाटलितद्युती ।
रेवतीवदनोच्छिष्टपरिपूतपुटे दृशौ ॥ १६ ॥

16.—Revolving his eyes whose hue was reddened by intoxication due to the taste of wine and whose lids were sanctified by the kiss impressed by Revatī's mouth.

16. मदिरायाः आस्वादः मदिरास्वादः. Balarāma is generally described as fond of wine. Vide Meghasandēśa:—हित्वा हालामभिमतरसां रेवतीलोचनाङ्गां. मदिरास्वादेन (जातः) मदः, पाटला कृता पाटलिता, मदिरास्वादमदेन पाटलिता युतिः ययोस्ते मदिरा... ..युती Accusative dual, qualifying दृशौ. The hue of Balarāma's eyes is reddened by intoxication due to the drinking of wine. Revatī is Balarāma's wife. रेवत्याः वदनं, तस्य उच्छिष्टं The leavings of chewed betel and the like from the mouth of Revatī. उच्छिष्टेन परिपूते पुटे ययोस्ते रेवती...पुटे also qualifying दृशौ. When Revatī kissed Balarāma's eyes in sexual dalliance, the fragments of betel and other things were impressed on her lover's eyelids. In the science of erotics the

kissing of a lover's eyes by a woman plays a conspicuous part. उच्छिष्ट is impure and dirty, but the eyelids get purified thereby (परिपूतं). This is an instance of apparent contradiction which in poetics goes by the name of विरोधाभास. Definition:—आभासत्वे विरोधस्य विरोधाभास इष्यते. The mark of leavings on a lover's person in amorous sport is presumed to impart purity. So goes the saying:—रतिकाले मुखं ह्रीणां शुद्धमाखेटके शुनाम्. दृशौ घूर्णयन् Rolling his eyes. This is another action which preceded Balarāma's speech. घूर्णयन् Present participle of the causal of घूर्ण् to reel.

आश्लेषलोलुपवधूस्तनकार्कश्यसाक्षिणीम् ।
म्लापयन्नभिमानोष्णैर्वनमालां मुखानिलैः ॥ १७ ॥

17.—Causing the fading of his Vanamālā (garland of flowers, petals and leaves hanging down to the knees) through his gusts of breath, hot with wounded pride, the Vanamālā which had witnessed the hardness of the breasts of his sweetheart addicted to embracing him.

17. This verse refers to Balarāma's hot sighs. आश्लेषे लोलुपा वधूः, तस्याः स्तनयोः कार्कश्यं, तस्य साक्षिणी The wreath bore testimony to the hardness of the breasts of his spouse eagerly longing for his embrace; pressed hard by his sweetheart's breasts. साक्षिन् = साक्षात् + इनि under Pāṇini साक्षाद्दृष्टि संज्ञायाम्. वनमाला. Definition — आजानुलम्बिनी माला सर्वतुकुमुोज्ज्वला । मध्ये स्थूलकदम्बाढ्या वनमालेति

कीर्तिता ॥ अभिमानः Hauteur; wrath. अभिमानेन उष्णैः Hot with wrath. मुखस्य अनिलाः तैः मुखानिलैः By sighs from his mouth. म्लापयन् Present participle of the causal of म्लै to fade; causing the withering of. The figure of speech is अतिशयोक्ति.

दधत्संध्यारुणव्योमस्फुरत्तारानुकारिणीः ।

द्विषद्द्वेषोपरक्ताङ्गसङ्गिनीः स्वदविप्रुषः ॥ १८ ॥

18.—Bearing the drops of sweat which contacted his limbs reddened by wrath at the foe and imitated the stars shining on the sky rosy at the evening twilight.

18. This verse refers to the sweat on Balarāma's person due to excitement. संध्यया अरुणं व्योम, तस्मिन् स्फुरन्त्यः ताराः, ताः अनुकर्तुं शीलमासामिति ताः adjectival to स्वदविप्रुषः Accusative plural. The drops of sweat imitated the stars that sparkle on the sky red in the evening twilight. द्विषतः द्वेषः, तेन उपरक्तं अङ्गं, तस्मिन् संगिन्यः (सङ्गः आसाम-स्तीति) तथाभूताः The drops of sweat appeared on his body reddened by his spite towards the enemy. स्वदस्य विप्रुषः. Amara :—पृषन्ति विन्दुपृषताः पुमांसो विप्रुषः स्त्रियाम्. दधत् Present participle of धा to bear, 3rd conjugation. The suffix अत् after the roots of the 3rd conjugation does not change to अन् though used in the Masculine gender. The absence of नुम् is due to Pāṇini :—नाभ्यस्ताच्छतुः. Decline :—दधत् दधतौ दधतः. Balarāma's reddened body corresponds to the evening sky and the drops of

sweat to the shining stars therein. The figure of speech is उपमा.

प्रोल्लसत्कुण्डलप्रोतपद्मरागदलत्विषा ।

कृष्णोत्तरासङ्गरुचं विदधच्चैतपल्लवीम् ॥ १९ ॥

19.—Imparting the hue of tender mango leaves to his black upper cloth by the lustre of the shining ruby stones set in his ear-rings.

19. प्रकर्षेण उल्लसन्तः प्रोल्लसन्तः Shining bright. प्रोत Past passive participle of वे with प्र to weave. वेच् तन्नुसंताने. पद्मरागस्य दलाः पद्मरागदलाः, प्रोल्लसन्तः कुण्डलयोः प्रोताः ये पद्मरागदलाः तेषां त्विषा Balarāma has ear-rings set with rubies, and by their lustre the blue upper garment which he wore was reddened. उत्तरासङ्गः means an upper cloth. Amara:—द्वौ प्रावारोत्तरासङ्गौ समौ बृहतिका तथा । संव्यानमुत्तरीयं च. कृष्णः उत्तरासङ्गः. Balarāma is described as clad in blue robes. Amara:—नीलाम्बरो रौहिण्यस्तालाङ्को मुसली हली । कृष्णः उत्तरासङ्गः, तस्य रुक्तां कृष्णोत्तरासङ्गरुचं. Very often poets make no distinction between the black and blue colours. चूतपल्लवस्य इमां चैतपल्लवीं विदधत् Making the lustre of his blue garment one akin to that of mango-sprout.

ककुब्जिकन्यावक्त्रान्तर्वासलब्धाधिवासया ।

मुखामोदं मदिरया कृतानुव्याधमुद्रमन् ॥ २० ॥

20. Emitting from his mouth a smell dominated by the wine whose fragrance was improved

by its having remained within the mouth of Revatī (Kakudmin's daughter).

20. ककुद्मिन् also called Raivata, king of Kuśasthalī. Once he had been to Brahmaloḥka with his daughter for a musical concert where he spent several cycles of years whose lapse was unnoticed. On his return he found his city Kuśasthalī under the rule of Kṛṣṇa, its name having been changed to Dvārakā. There he gave his daughter in marriage to Balarāma. ककुद्मिनः कन्या The daughter of Kakudmin, Revatī by name. ककुद्मिकन्यायाः वक्त्रस्य अन्तः वासः (स्थितिः) तेन लब्धः अधिवासः यया तथा ककुद्मि...वासया मदिरया The wine that had attained fragrance by reason of having passed through Revatī's mouth. कृतः अनुव्याधः यस्य तं कृतानुव्याधं Influenced. मुखस्य आमोदः तं मुखामोदं उद्गमन् Emitting, Present participle of वम् with उद्. Of course this refers to the exchange of draughts of wine between Balarāma and his sweetheart overnight. The wine having stayed in the mouth of Revatī attained a superior fragrance, and the smell of Balarāma's mouth in its turn attained to superior fragrance by coming into contact with that wine. This is an instance of the figure of speech known as तद्गुण. Definition:— तद्गुणः स्वगुणत्यागादन्योत्कृष्टगुणाद्वृत्तिः.

जगाद वदनच्छन्नपन्नपर्यन्तपातिनः ।

नयन्मधुलिहः श्वेत्यमुदग्रदशनांशुभिः ॥ २१ ॥

21. He spoke, imparting with the lustrous rays of his teeth whiteness to the black bees that hovered round the lotus in the guise of his face.

21. वदनमेव छद्म यस्य तत् पद्मं The lotus in the form of Balarāma's face. It is usual for poets to compare a face to a lotus. The comparison is brought out forcibly by stating that the object in question is really a lotus but pretends to be a face. This method of concealing the real character of a thing and clothing it with the character of Upamāna gives rise to the figure of speech known as अपहृति. वदनच्छद्मपद्मस्य पर्यन्ते पातिनः adjectival to मधुलिहः Accusative plural. मधु ल्हेदीति मधुलिह्. मधु लिहन्तीति मधुलिहः Bees hover round the face of Balarāma either because it is naturally fragrant or because it emits the smell of wine. उदग्रैः दशनानां अंशुभिः By the bright halo of his teeth. श्वेतस्य भावः श्वैत्यं Accusative. नयन् Imparting whiteness. नयन् governs two objects viz., मधुलिहः and श्वैत्यं. जगाद् Spoke, Perfect 3rd person singular of गद्. The imparting of white colour to black bees gives rise to the figure of speech known as तद्गुण. With this verse ends the Kulaka which began in verse 14.

यद्वासुदेवेनादीनमनादीनवमीरितम् ।

वचसस्तस्य सपदि क्रिया केवलमुत्तरम् ॥ २२ ॥

22. 'To the words spirited and faultless, spoken by Vāsudeva, immediate action is the only sequel.

22. Here begins the speech of Balarāma which runs through 45 verses ending with verse 66. वासुदेवेन अदीनं अनादीनवं यत् (वचः) ईरितं तस्य वचसः सपदि क्रिया केवलम् उत्तरम्. वसुदेवस्यापत्यं पुमान् वासुदेवः = वसुदेव + अण् under Pāṇini: ऋष्यन्धकवृष्णिगुरुभ्यश्च. Vasudeva's son Kṛshṇa. न दीनं अदीनं The opposite of ignoble; dignified. न विद्यते आदीनवः यस्य तत् अनादीनवं Faultless. Amara:—दोष आदीनवो मतः. यद्वच ईरितं The speech that was spoken by Vāsudeva. तस्य वचसः To that speech. सपदि क्रिया. Putting into action at once. केवलं Alone. उत्तरं A proper sequel.

नैतल्लघ्वपि भूयस्या वचो वाचातिशय्यते ।

इन्धनौघधगप्यग्निस्त्वषा नात्येति पूषणम् ॥ २३ ॥

23. 'His speech, brief as it was, cannot be surpassed by any elaborate exposition. The fire though it burns heaps of wood, does not transcend the Sun in effulgence.

23. लघ्वपि Though short. एतत् वचः The speech of Kṛshṇa. बहु Positive, भूयस् or वंदीयस् Comparative, भूयिष्ठ or वंदिष्ठ Superlative. For the substitution of भू for बहु before the comparative and superlative suffixes, vide Pāṇini:—बहोर्लोपो भू च बहोः. भूयसी feminine of भूयस्. भूयस्यावाचा By a greater expansion of words. न अतिशय्यते Is not surpassed. अतिशय्यते Passive present tense of शी with अति. अयद् यि क्विडति इति अयडादेशः. एतत् वचः भूयस्यावाचा न अतिशय्यते Passive voice. Active—भूयसी वाक् एतत् वचः न अतिशेते. Kṛshṇa's speech, though short, is as forcible

as any elaborate exposition. The idea is substantiated by an analogy set out in the second half of the verse. इन्धनानां ओषः, तं दहतीति इन्धनौघधक् अपि अग्निः Fire though it burns any quantity of wood. त्विषा By lustre. पूषणं न अत्येति Does not transcend the sun. The figure of speech is दृष्टान्त.

संक्षिप्तस्याप्यतोऽस्यैव वाक्यस्यार्थगरीयसः ।

सुविस्तरतरा वाचो भाष्यभूता भवन्तु मे ॥ २४ ॥

24. 'Hence to this speech itself which is concise and pregnant with meaning, let my elaborate words act the Bhāshya (high-class commentary).

24. In this verse Balarāma justifies his attempt to speak notwithstanding that the final word has been spoken by Kṛshṇa. अतः Therefore. अतः = एतद् + तस्, Pāṇini:—एतदोऽन्. अस्यैव वाक्यस्य To this very speech; to the speech of Kṛshṇa. How is his speech? संक्षिप्तस्यापि Though brief. अतिशयेन गुरु गरीयः. गुरु गरीयस् गरिष्ठ. अर्थेन गरीयः तस्य अर्थगरीयसः Pregnant with sense; abounding in ideas. विस्तर = वि-स्तृ + अप्. A paraphrase as contrasted from विस्तार An enlargement. स्तृ with वि takes अप् to denote an elaboration of words, and घञ् to denote any other magnification. Pāṇini:—प्रथमे वाक्यशब्दे. सु (शोभनः) विस्तरः यासां ताः सुविस्तराः, अतिशयेन सुविस्तराः सुविस्तरतराः. तर (तरप्) is a comparative suffix. Likewise तम (तमप्) is a superlative suffix. मे वाचः My words however much elaborate. भाष्येण समाः भाष्यभूताः an instance of

नित्यसमाप्त. भूत here belongs to the same type as निभ etc. Vide Amara :—स्युत्तरपदे त्वमी । निभसंकाशनीकाशप्रतीकाशोपमादयः and the commentary सुधा thereon:—आदिना भूतरूपकल्पादयः. यथा पितृभूतः पितृरूपः पितृकल्पः. भवन्तु Let my words act the part of a भाष्य to Kṛṣṇa's speech. It implies that Kṛṣṇa's speech is in the form of sūtra. A Sūtra is laconic prose, unambiguous, pregnant with sense and of a universal application, containing no superfluous expressions and free from faults. Vide definition :—अल्पाक्षरमसंदिग्धं सारवद्विश्वतोमुखम् । अस्तोभमनवयं च सूत्रं सूत्रविदो विदुः ॥ Pāṇini's sūtras on grammar present the ideal of sūtra literature. Likewise there are many other Sūtra works in all दर्शनाः, कल्पः and धर्मशास्त्रः. भाष्य is an exposition of Sūtras and is as important as Sūtras. Patañjali's Mahābhāṣya on Pāṇini's sūtras represents the ideal type of Bhāṣya. भाष्य has been defined thus:—सूत्रस्थं पदमादाय वाक्यैः सूत्रानुसारिभिः । स्वपदानि च वर्णयन्ते भाष्यं भाष्यविदो विदुः ॥ The idea of Balarāma is that he will bring out the purport of Kṛṣṇa's speech itself in greater detail.

विरोधिवचसो मूकान्वागीशानपि कुर्वते ।

जडानप्यनुलोमार्थान्प्रवाचः कृतिनां गिरः ॥ २५ ॥

25. 'The words of efficient men strike dumb even the lords of speech if they speak in opposition and make even idiots eloquent if their idea is to support.

25. So far Balarāma has hinted his support of Kṛṣṇa's view that a march against the enemy should have priority. Perhaps Uddhava will demur to Kṛṣṇa's speech. In refutation of any such possible view Balarāma says that Kṛṣṇa's words are so true that they inspire eloquence in a supporter and silence the opposer. Prose order:—कृतिनां गिरः विरोधिवचसः वागीशानपि मूकान् कुर्वते. अनुलोमार्थान् जडानपि प्रवाचः कुर्वते. कृतं एषामस्तीति कृतिनः तेषां गिरः The words of resolute and efficient men. विरोधि वचः येषां तान् विरोधिवचसः Men who speak in opposition. वागीशानपि Though they be on a par with Bṛhaspati in wisdom. मूकान् कुर्वते Strike them dumb; make them silent. अनुलोमः अर्थः येषां तान् अनुलोमार्थान् Those whose ideas agree; those who speak in favour. जडानपि Though they be fools. प्रकृष्टा वाक् येषां तान् प्रवाचः कुर्वते Make them eloquent. Change the voice: कृतिनां गीर्भिः विरोधिवचसो वागीशा अपि मूकाः क्रियन्ते; अनुलोमार्थाः जडा अपि प्रवाचः क्रियन्ते. Kṛṣṇa's speech cannot be opposed and merits full support.

षड्गुणाः शक्तयस्तिस्रः सिद्धयश्चोदयास्त्रयः ।

ग्रन्थानधीत्य व्याकर्तुमिति दुर्मेधसोऽप्यलम् ॥ २६ ॥

26. 'Even men of poor brains are competent to expound after a study of books that Guṇas are six, Śaktis three, Siddhis three and Udayas three.

26. To repeat the terms that occur in the science of politics is easy enough even for dull-witted persons, but the real thing wanted is action. गुणाः

षट् The policies of statecraft are six :—(1) संधि: Treaty, (2) विग्रह: War, (3) यानं Expedition, (4) आसनं Entrenchment, (5) द्वैधं Division of enemies, (6) आश्रय: Enlisting support. Amara :—संधिर्ना विग्रहो यानमासनं द्वैधमाश्रयः । षड्गुणाः शक्तयस्त्रिस्रः A sovereign's powers are threefold. (1) प्रभुशक्ति: or प्रभावशक्ति: Fiscal and punitive powers. Amara :—स प्रभावः प्रतापश्च यत्तेजः कोशदण्डजम् । (2) मन्त्रशक्ति: The power of counsel. A ruler must have at his disposal the advice of efficient diplomats. (3) उत्साहशक्ति: The drive. Vide Amara —शक्तयस्त्रिस्रः प्रभावोत्साहमन्त्रजाः. सिद्धयः तिस्रः Corresponding to the three शक्तिस्रः a ruler has three सिद्धिस्रः or successes born of the शक्तिस्रः—(1) प्रभुसिद्धि Success in finance and control, (2) मन्त्रसिद्धि Success in diplomacy, (3) उत्साहसिद्धि Success in valour. The word तिस्रः like a मध्यमणि—a central gem, applies both to शक्तयः and सिद्धयः. उदयाः त्रयः Three are the stages—(1) उदय or वृद्धि Rise, (2) क्षय Decline, (3) स्थान Stationariness. Though उदय strictly speaking denotes one of the three states, all the three are referred to as उदय on the principle of छत्रिन्याय. With reference to a crowd where some have umbrellas and some not, the expression is loosely used—छत्रिणो यान्ति. The umbrella-bearers pass. Likewise उदय denotes क्षय and स्थान also. इति व्याकर्तुं To expound thus. दुष्टा मेधा येषां ते दुर्मोक्षसः अपि Even persons of weak brains. प्रजा and मेधा at the end of a compound change to प्रजस् and मेधस्. Pāṇini :—नित्यमसिच्चप्रजामेधयोः.. ग्रन्थानधीत्य Having studied the works of science, politics in the context. अर्हः Are competent.

अनिर्लोडितकार्यस्य वाग्जालं वाग्मिनो वृथा ।
निमित्तादपराद्वेषोर्धानुष्कस्येव वल्गितम् ॥ २७ ॥

27. 'An elaboration of words by a speaker who has no decision of his undertaking is in vain like the operation of an archer whose arrow misses the target.

27. A man of action is effective, not a man of words. अनिर्लोडितं कार्यं येन सः अनिर्लोडितकार्यः One who does not resolve on the course of action. वाचः सन्त्यस्येति वाग्मी, though strictly denoting an eloquent speaker, is here used in the sense of a verbose speaker. Vide Pāṇini:—वाचो विमनिः. वाचो जालं वाग्जालं A display of words. अनिर्लोडितकार्यस्य वाग्मिनः वाग्जालं वृथा It is futile. Like what ? निमित्तं A target. निमित्तात्, अपराद्धः इषुः यस्य तस्य अपराद्वेषोः Whose arrow has missed the target, adjectival to धानुष्कस्य. धनुः प्रहरणं अस्येति धानुष्कः. 'प्रहरणम्' इति ठक्. Amara:—धन्वी धनुष्मान् धानुष्कः. वल्गितमिव Like the operation of an archer.

सर्वकार्यशरीरेषु मुक्त्वाङ्गस्कन्धपञ्चकम् ।
सौगतानामिवात्माऽन्यो नास्ति मन्त्रो महीभृताम् ॥ २८

28. 'Just as there is no soul in all bodies apart from the five Skandhas to Buddhists, there is no diplomacy in all enterprises apart from the five Aṅgas to kings.

28. What is मन्त्र or deliberation that has to be applied to the six Guṇas? सर्वाणि कार्याणि शरीराणीव तेषु सर्वकार्यशरीरेषु In all matters of peace, war etc. which resemble body. अज्ञानि स्कन्धा इव, तेषां पञ्चकं मुक्त्वा Apart from the five अङ्गसु which resemble the five स्कन्धसु or the five types of mundane consciousness. पञ्च परिमाणमस्येति पञ्चकं A group of five. The suffix क is added under Pāṇini:—संख्यायाः सङ्घसूत्राध्ययनेषु. अन्यः मन्त्रः महीमृतां नास्ति Deliberation is nothing different from the five अङ्गसु viz., (1) कर्मणां आरम्भोपायः The plan, (2) पुरुषद्रव्यसंपत् The resources of man-power and wealth, (3) देशकालविभागः The proper time and place, (4) विपत्तिप्रतीकारः Safeguards against calamities, (5) कार्यसिद्धिः The realisation of success. The constitution of मन्त्र by the five अङ्गसु referred to is illustrated by an analogy drawn from Buddhistic philosophy. सर्वकार्यशरीरेषु In all created bodies. स्कन्धपञ्चकं मुक्त्वा Apart from the five स्कन्धसु (1) रूपस्कन्ध The phenomenal world, (2) वेदानास्कन्ध Cognition of external objects, (3) विज्ञानस्कन्ध The stream of consciousness, (4) संज्ञास्कन्ध The consciousness of nomenclatures, (5) संस्कारस्कन्ध The stream of impressions. Apart from these five types of consciousness the Buddhistic philosophy denies the existence of soul as a separate entity. सुगतः भक्तिः (भजनीयः) एषामिति सौगताः. सुगत is the name of Buddha. Amara :—सर्वज्ञः सुगतो बुद्धो धर्मराजस्तथागतः. सौगताः The followers of Buddha. सौगतानां To the Buddhists. अन्यः आत्मेव A different आत्मन् just as there is none. Buddhists conceive the soul as

nothing different from an aggregate of consciousness running into a stream. In all bodies in the world it is only the said five kinds of consciousness that appear. In the same way it is only the fivefold equipment from the plan down to the success that constitutes मन्त्र i.e., counsel or deliberation in statecraft. It is an amusing anachronism that Balarāma who lived long before Buddha should draw his analogy from a peculiar doctrine of Buddhistic philosophy.

मन्त्रो योध इवाधीरः सर्वाङ्गैः संवृतैरपि ।

चिरं न सहते स्थातुं परेभ्यो भेदशङ्कया ॥ २९ ॥

29. 'Like a cowardly warrior with all limbs protected, in fear of attack from enemies, counsel with all Aṅgas safeguarded does not make bold to stay long through fear of leakage towards enemies.

29. To put off a thing concluded by deliberation is dangerous. सर्वाङ्गैः संवृतैरपि Though guarded by all the five limbs of statecraft mentioned in the previous verse. मन्त्रः A policy chalked out after proper counsel. अधीरः योध इव Like a cowardly warrior. The warrior too is संवृतैः सर्वाङ्गैः उपलक्षितः Possessed of all his limbs, viz., the chest etc., covered with armour. परेभ्यः भेदशङ्कया Through fear of being pierced by enemies in the case of the warrior; in the case of मन्त्र, भेद means leakage of the secret:

through fear of leakage at the instance of enemies. चिरं स्यातुं न सहते Does not bear to stand long against the enemies in battle in the case of the warrior. As applied to मन्त्र it does not brook any delay. Delay in putting a policy into action is dangerous.

आत्मोदयः परज्यानिर्द्वयं नीतिरितीयती ।

तदूरीकृत्य कृतिभिर्वाचस्पत्यं प्रतायते ॥ ३० ॥

30 'The progress of one's self and the downfall of the enemy, these two alone constitute diplomacy. Taking their stand thereon, eloquence is stretched afar by clever men.

30. One's own strength and the weakness of enemies are the only two things to be cared for, and the whole statecraft is reducible to a consideration of these two factors alone. आत्मनः उदयः आत्मोदयः One's own progress. परस्य ज्यानिः परज्यानिः The enemy's decline. ज्यानि is an abstract noun formed by adding the उणादि suffix नि to the root ज्या, 8th conjugation. ज्या वयोहानौ. इति द्वयं These two. इयती This much. इदं परिमाणमस्या इति इयती. Pāṇini:—किमिदंभ्यां वो घः. नीतिः. The science of politics is constituted of these two considerations alone. तत् ऊरीकृत्य Resting on those two. कृतिभिः By experts. वाचस्पतेर्भावः वाचस्पत्यं प्रतायते A good deal of eloquence is displayed elaborately. प्रतायते Passive present of तन् with प्र. For the change of तन् to ता before the passive suffix see Pāṇini:—तनोतेर्यकि. वाचः पतिः वाचस्पतिः An

epithet of the minister of gods, usually cited for an ideal of intelligence. कृतिभिः वाचस्पत्यं प्रतायते. Change the voice :—कृतिनः वाचस्पत्यं प्रतन्वन्ति (प्रतन्वते वा).

तृप्तियोगः परेणापि महिम्ना न महात्मनाम् ।
पूर्णश्चन्द्रोदयाकाङ्क्षी दृष्टान्तोऽत्र महार्णवः ॥ ३१ ॥

31. 'Great men do not rest content with their power however superior it be. The Ocean in its fullness that awaits the rise of the moon is an example in this matter.

31. Though one's position is strong, he must take care to thwart the progress of his enemies. महात्मनां. परेण महिम्नापि In spite of the highest glory. महतो भावः महिमा = महत् + इमनिच्. पर means उत्कृष्ट. तृप्तियोगः न Great men do not attain contentment. An analogy for the same is referred to in the second half of the verse. पूर्णः अपि Though full. चन्द्रोदयं आकाङ्क्षत इति चन्द्रोदयाकाङ्क्षी Eager for the moonrise. महार्णवः The Ocean. अत्र In this matter; in being not content with one's own position. दृष्टान्तः (भवति) Is an example. महंश्चासौ अर्णवश्च महार्णवः. महत् changes to महा in a compound when followed by a noun qualified by it. Vide the oft-quoted saying by way of parallel :—असंतुष्टा द्विजा नष्टाः संतुष्टाश्च महीभुजः । सलज्जा गणिका नष्टा निर्लज्जा च कुलाहना ॥

संपदा सुस्थिरं मन्यो भवति स्वल्पयापि यः ।
कृतकृत्यो विधिर्मन्ये न वर्धयति तस्य ताम् ॥ ३२ ॥

32. 'If one with a meagre fortune considers himself secure, methinks Providence does not promote it further for him, feeling that it has done its duty.

32. Complacence is bad for rulers. यः स्वल्पयापि संपदा. सुस्थिरं आत्मानं मन्यत इति सुस्थिरंमन्यः. Vide Pāṇini:—आत्ममाने खश्च. भवति One who is complacent with his poor riches. तस्य To the man who gets so easily contented. तां The poor' riches that he has. विधिः Destiny. कृतं कृत्यं येन सः कृतकृत्यः सन् Feeling that it has done its duty. न वर्धयति Does not improve. मन्ये I divine. If one has no ambition, destiny will not favour him with progress.

समूलघातमघ्नन्तः परान्नोद्यन्ति मानिनः ।

प्रध्वंसितान्धतमसस्तत्रोदाहरणं रविः ॥ ३३ ॥

33. 'Proud persons do not come out without striking the enemies at the root. An example thereof is the Sun that destroys the blinding darkness.

33. The extirpation of foes is essential for a man's rise. मानिनः Men possessed of self-respect. परान् समूलं (घ्नन्तः) समूलघातं. Pāṇini:—समूलाकृतजीवेषु हन्कृष्प्रहः. After समूल the root हन् takes णमुल् which accounts for the form समूलघातं, and the root हन् is used separately a second time according to the Vārtika:—कषादिषु यथाविध्यनुप्रयोगः. घन् Present participle of हन्. Decline:— घन् घन्तौ घ्नन्तः.

न घ्नन्तः अघ्नन्तः Omitting to annihilate the foes at the root. न उद्यन्ति Do not rise. उद्यन्ति Present tense, 3rd person plural of उद् with उद्. Conjugate:—एति इतः यन्तिः अघ्नन्तः नोद्यन्ति. The resultant idea is हृत्वैव उद्यन्ति. तत्र In that matter. In respect of a man's rise only through the destruction of enemies. रविः उदाहरणं The Sun is an example. What has the Sun done? अन्धं तमः अन्धतमसं. तमस् when preceded by अव, सं or अन्ध takes the final augment अ (अच्). Pāṇini:—अवसमन्धेभ्यस्तमसः. अन्धतमसं Blinding darkness: pitch dark. Āmara:—ध्वान्ते गाढेऽन्धतमसम्. ध्वंसित Past passive participle of the causal of ध्वंस्. प्रध्वंसितं अन्धतमसं येन सः प्रध्वंसितान्धतमसः Who has dispelled thick darkness, adjectival to रविः. The first duty that the Sun does is to drive out darkness and therefore he rises high.

विपक्षमखिलीकृत्य प्रतिष्ठा खलु दुर्लभा ।

अनीत्वा पङ्कतां धूलिमुदकं नावतिष्ठते ॥ ३४ ॥

34. 'A firm footing can seldom be had without crushing the enemy. Water does not rest without converting the dust into mud.

34. Stability is impossible without the annihilation of foes. विपक्ष An enemy. Āmara:—द्विद्विपक्षाहिता-मित्रदस्युशात्रवशात्रवः. खिलं Extinct or broken. विपक्षं, न खिलं खिलं संपद्यमानं अकृत्वा अखिलीकृत्य Without crushing the enemy. प्रतिष्ठा A safe footing. दुर्लभा खलु Is indeed difficult to obtain. दुःखेन लब्धुं योग्या दुर्लभा. Pāṇini:—ईषदुःसुषु कृच्छ्रा-

कृच्छ्रार्थेषु खलु. An analogy is set out in the next half. उदकं Water. धूलिं पङ्कतां अनीत्वा Without reducing the dust into mire. न अवतिष्ठते Does not stop. The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with सं, अव, प्र or वि. Pāṇini :—समवप्रविभ्यः स्थः. Dust absorbs water. Hence dust is an enemy of water. Water in its turn destroys the individuality of the dust by converting it into mud and does not cease its activities until that is done. Likewise a king should not stop his action until the foe is destroyed. The figure of speech is दृष्टान्त.

धियते यावदेकोऽपि रिपुस्तावत्कुतः सुखम् ।

पुरः क्लिञ्जाति सोमं हि सैहिकेयोऽसुरद्रुहाम् ॥ ३५ ॥

35. 'So long as there is a single foe alive, how can there be peace? Rāhu (eclipse) torments the Moon in the very presence of the gods.

35. A foe though single, should not be neglected. एकोऽपि रिपुः यावत् धियते So long as there is a single enemy alive. धियते Present tense, 3rd person singular of धृ (धृङ् अवस्थाने) 6th conjugation, Ātmanepada. Pāṇini :—रिड्शयगिल्ङ्क्षु. तावत् Till then. कुतः सुखं Where is happiness? No peace till the last enemy is rooted out. This general statement is substantiated by a special instance. सिंहिकायाः अपत्यं पुमान् सैहिकेयः Rāhu, the eclipse. Amara :—तमस्तु राहुः स्वर्मानुः सैहिकेयो विधुंतुदः. सिंहिका + ढक् under Pāṇini :—स्त्रीभ्यो ढक्. द्रुहन्तीति द्रुहः. Decline :-

धुक्-धुद् दुहौ दुहः. असुराणां दुहः असुरद्रुहः Asuras' enemies ; the gods, Devas. असुरद्रुहो पुरः In the very presence of the gods. सोमं क्लिश्नति हि Does oppress the Moon. The moon is indicative of the Sun as well. The moon is mentioned, because lunar eclipses are more frequent. The figure of speech is अर्थान्तरन्यास.

सखा गरीयान् शत्रुश्च कृत्रिमस्तौ हि कार्यतः ।
स्याताममित्रौ मित्रे च सहजप्राकृतावपि ॥ ३६ ॥

36. 'A friend or a foe created is of greater consequence. For they are such by reason of their own interests. But a friend or a foe, natural or ordinary, may turn into a foe or a friend.

36. There are three kinds of friends and foes:—सहज, प्राकृत and कृत्रिम. The सहज friends and foes are formed by blood relationship. Cognates such as mother's sister's son and father's sister's son come under the head of सहजमित्रs or natural friends. Agnates who are likely to claim a share in the inheritance are सहजशत्रुs such as a paternal uncle's son and others. कृत्रिम friends or foes are those who become such by deeds. A wrongdoer is a कृत्रिमशत्रु—created enemy. A benefactor or one who enters into a treaty for his own advantage is a कृत्रिम friend. A प्राकृत friend or foe is one who is an ordinary friend or foe. The ruler of a neighbouring kingdom is a प्राकृतशत्रु—an ordinary foe, whereas the ruler of a territory intercepted by the

neighbouring one is a प्राकृतमित्र—an ordinary friend. विषयानन्तरः प्राकृतः शत्रुः, तदनन्तरः प्राकृतं मित्रम्. Of these three the कृत्रिमशत्रु or मित्र—the enemy or friend created, is most important. A कृत्रिमशत्रु is to be dreaded most, for there is a permanent clash of interest. Similarly a कृत्रिममित्र or an ally by treaty can be depended upon, for he has his own self-interest. But the सहज and प्राकृत friends and foes may turn out the opposite like weathercocks at any time. Balarāma is later on going to refer to the wrongs done by Kṛṣṇa and Śiśupāla towards each other. Hence, though as a paternal aunt's son Śiśupāla may come under the group of सहजमित्रs, he has become a कृत्रिमशत्रु by deeds and as such is the worst type of enemy. कृत्रिमः सखा शत्रुश्च गरीयान् A friend or foe created by deeds is very important. हि Because. तौ (सखा शत्रुश्च) कार्यतः (निर्वृतौ) They are made such by deeds. A created friend is united by self-interest, and a created enemy is actuated by a permanent clash of interest. The position of the other two types of friends and foes is quite different. सह जातः सहजः An inborn friend or foe. प्रकृत्या सिद्धः प्राकृतः An ordinary friend or foe. सहजश्च प्राकृतश्च सहजप्राकृतौ adjectival to सखा शत्रुश्च to be imported from the first half of the verse. अपि has the significance of तु denoting contrast. अमित्रौ मित्रे च स्यातां They turn into enemies or friends. गरीयान् Comparative degree of गुरु. गुरु गरीयस् गरिष्ठ. क्रियया निर्वृतः कृत्रिमः formed by adding the suffixes त्रि and म to the root कृ to do. Pāṇini :—द्वितः

मित्रः and त्रेममित्रम्. कार्यतः formed by adding the Ablative suffix तस्. स्यातां Potential 3rd person dual of अस् to be. मित्रं neuter, but the opposite of मित्रं is अमित्रः masculine. Vide Pāṇini's Liṅgānuśāsana sūtra :—मृत्रामित्र-च्छात्रुञ्जमन्त्रुत्रमेहोष्ट्राः पुंसि. न मित्रं अमित्रः. Vide Mallinātha's remarks—कृत्रिमः शत्रुः शत्रुरेव मित्रं च मित्रमेवेति, कृत्रिमादेव मित्रामित्रौ गरीयांसौ । नतु सहजौ, नापि प्राकृतादित्यर्थः । अनेन कृत्रिमत्वं सर्वापत्रादीति सिद्धम्.

उपकर्त्रारिणा संधिर्न मित्रेणापकारिणा ।

उपकारापकारौ हि लक्ष्यं लक्षणमेतयोः ॥ ३७ ॥

37. 'One should enter into alliance even with an enemy that offers help but not with a friend that does injury. For help and injury are to be deemed the respective characteristics of a friend and a foe.

37. If friends and foes are classified under three heads as pointed out in the last stanza, the paternal aunt's son Śisupāla comes under the head of सहजमित्र—friend by kinship. Then why fight against him? This question is answered by Balarāma in this verse. उपकर्त्रा Instrumental singular. अरिणा With an enemy that helps. संधिः (कार्यः) An alliance is to be made. A foe of the सहज or प्राकृत type that gives help ceases to be a foe and rises to the level of कृत्रिममित्र—the friend inextricably wedded to mutual service. A contrast is set out in the second foot of the verse. अपकर्तुं शीलमस्येति अपकारि तेन अपकारिणा मित्रेण (अपि) संधिः न (कार्यः)

One should not ally himself with a friend who causes injury. The friend that is referred to herein naturally belongs to the सहज or प्राकृत type. A friend that is a wrongdoer ceases to be a friend and sinks to the level of a कृत्रिमशत्रु. हि Because. उपकारश्च अपकारश्च उपकारापकारौ (एव) Service and disservice alone. एतयोः means मित्रामित्रयोः. लक्षणं Characteristic. लक्ष्यं Is to be noted. One that does service is a friend, and one that does injury is a foe. It is obvious from the context that the words अरि and मित्र in this verse refer to foes and friends of the सहज and प्राकृत types.

त्वया विप्रकृतश्चैद्यो रुक्मिणीं हरता हरे ।

बद्धमूलस्य मूलं हि महद्वैरतरोः स्त्रियः ॥ ३८ ॥

38. 'O Hari, the lord of Chedis has been offended by you by carrying away Rukmiṇī. For women are the strong root of the deep-rooted tree of enmity.

38. In four stanzas beginning from here Balarāma refers to the wrongs committed by Kṛṣṇa towards Śiśupāla and vice versa, whereby the latter has been reduced to the level of an inveterate foe—कृत्रिमशत्रु. हे हरे O Hari. रुक्मिणीं हरता त्वया चैद्यः विप्रकृतः Śiśupāla has been wronged by you who seized Rukmiṇī. Rukmiṇī, daughter of Bhīṣmaka, king of Vidarbhas, was sought to be given in marriage by her brother Rukmin to Śiśupāla and betrothed accordingly. On the eve of marriage Rukmiṇī who had fallen in love

with Kṛshṇa sent a letter to him. Accordingly Kṛshṇa arrived from Dvārakā and as Rukmiṇī was going to the temple prior to wedlock took her in his chariot and drove off. He crushed the enemies who impeded his march and took her away to Dvārakā. For चैव see notes under the first stanza of this canto. The gravity of the wrong is accounted for in the second half of the verse. बद्धं मूलं यस्य तस्य बद्धमूलस्य That takes deep root. वैरमेव तरुः तस्य वैरतरोः To the tree of enmity. स्त्रियः महत् मूलं हि Women are the root-cause certainly. Having taken away his intended bride, you have seriously offended Śísupāla. This is one cause for his becoming your कृत्रिमशत्रु.

त्वयि भौमं गते जेतुमरौत्सीत्स पुरीमिमाम् ।
प्रोषितार्यमणं मेरोरन्धकारस्तटीमिव ॥ ३९ ॥

39. 'When you had gone to conquer Naraka (son of the Earth) he attacked this city as darkness would the slope of Mount Meru when the Sun was away.

39. This stanza refers to the wrong committed by Śísupāla towards Kṛshṇa which also accounts for their becoming कृत्रिमशत्रुs to each other. भूमेः अपत्यं भौमः नरकासुरः. Naraka was a demon, king of Prāgjyotisha. According to the account given in Mahābhārata and Vishṇupurāṇa, Naraka carried off Aditi's ear-rings, and Kṛshṇa at the request of the gods killed him in

a single combat and recovered the jewels. According to the account given in Harivaṁśa, Naraka assumed the form of an elephant and carried off the daughter of Viśvakarman and outraged her. He also seized the daughters of Gandharvas, gods, men and the nymphs themselves, and collected more than 16,000 damsels in his harem. These, it is related, were transferred by Kṛṣṇa to his own harem after he had slain Naraka. The demon, was born of the Earth, and hence called Bhauma. त्वयि भौमं जेतुं गते (सति) When you had been away to defeat Naraka. सः इमां पुरीं अरौत्सीत् Śiśupāla besieged this city Dvārakā to avenge himself. A simile is set out in the second half of the verse. प्रोषितः अर्यमा यस्यास्तां प्रोषितार्थमणं मेरोस्तटी अन्धकार इव. The Sun and the Moon travel round Mount Meru according to tradition. When the Sun goes to the other side, naturally darkness overwhelms the slope of Mount Meru on this side. Similarly when you had been to Prāgjyotisha, Śiśupāla attacked Dvārakā. अरौत्सीत् Aorist, 3rd person singular of रुष् in the Parasmaipada. The figure of speech is उपमा.

• आलप्यालमिदं बभ्रोर्यत्स दारानपाहरत् ।

कथापि खलु पापानामलमश्रेयसे यतः ॥ ४० ॥

40. 'No need to mention that he abducted Babhru's wife, for even the talk of sinners leads to evil indeed.

40. This stanza refers to another wrong committed by Śīsūpāla. वृ Name of a Yādava chieftain, partisan of Kṛṣṇa. दार always masculine plural. Amara:—भार्या जयाथ पुंभूत्रि दाराः स्यात् कुटुम्बिनी. सः बभ्रोः दारान् अपाहरत् (इति) यत् The fact that Śīsūpāla carried away the wife of Babhru. इदं आल्प्य अलं Away with talking about it. In juxtaposition with the negative particle अलं the root denoting an action which is sought to be negated takes the suffix of the Indeclinable past participle. Pāṇini:—अलंखत्वोः प्रतिषेधयोः प्राचां क्त्वा. Why is the mention itself sought to be avoided? The answer is given in the second hemistich. यतः पापानां कथापि The very talk of sinners. अश्रेयसे अलं खलु Bids fair to bring evil. The Indeclinable अलं meaning 'competent' governs a noun in the Dative case. Pāṇini:—नमः-स्वस्तिखाहास्वधालं वषज्योगाच्च.

विराद्ध एवं भवता विराद्धा बहुधा च नः ।

निर्वर्त्यतेऽरिः क्रियया स श्रुतश्रवसः सुतः ॥ ४१ ॥

41. 'Thus wronged by you and having wronged us in several ways, that son of Śrutaśravas has turned out an enemy created (by mutual wrongs).

41. Balarāma concludes that Śīsūpāla has become a confirmed enemy of the Kṛtrima type. एवं भवता विराद्धः Having been thus offended by you. बहुधा च नः विराद्धा And having offended us in several ways. श्रुतश्रवस् is the name of Hari's paternal aunt who has

been already referred to as Sātvatī in stanza 11 above. श्रुतश्रवसः सुतः The son of Śrutaśravas. सः Śiśupāla-
क्रियया अरिः निर्वर्त्यते Is confirmed as an enemy by deeds.

विधाय वैरं सामर्षे नरोऽरौ य उदासते ।

प्रक्षिप्योदर्चिषं कक्षे शेरते तेऽभिमारुतम् ॥ ४२ ॥

42. 'Persons who are indifferent after causing bitterness to a wrathful foe, do lie in the direction of the wind after setting fire aflame in a bush.

42. Prose order :—ये नरः सामर्षे अरौ वैरं विधाय उदासते ते कक्षे उदर्चिषं प्रक्षिप्य अभिमारुतं शेरते. नरः Nominative plural of वृ. Decline :—ना नरौ नरः. अमर्षेण सह वर्तते इति तथाभूते सामर्षे अरौ Towards a wrathful foe. वैरं विधाय After doing hostile acts. उदासते Present tense, 3rd person plural of आस् with उद् to be negligent. Conjugate :—आस्ते आसाते आसते. ते नरः Those men. कक्षः A bush of creepers. तस्मिन् कक्षे. उद्गता अर्चिः यस्य तं उदर्चिषं A flaming fire. प्रक्षिप्य मारुतस्य अभिमुखं अभिमारुतं an instance of Avyayībhāva compound. शेरते Present tense, 3rd person plural of शी 2nd conjugation, to lie down. Conjugate :—शेते शयाते शेरते. Vide Pāṇini :—शीडो रुट्. The figure of speech is निदर्शना inasmuch as persons with neglect at a wroth enemy are equated with those who lie in the direction of the wind after setting fire.

मनागनभ्यावृत्त्या वा कामं क्षाम्यतु यः क्षमी ।

क्रियासमभिहारेण विराध्यन्तं क्षमेत कः ॥ ४३ ॥

43. 'Let one who is forbearing freely tolerate one that offends slightly or but once. But who can pardon one that offends by a repetition of actions?'

43. It is impossible to tolerate a foe who persists in offence. यः क्षमी (सः) A person who has forbearance. क्षमी = क्षम् + इन्. Vide Pāṇini:—शमित्यष्टाभ्यो घिनुष्. क्षन्तुं शीलं अस्येति क्षमी. मनाक् An Indeclinable meaning ईषत् slightly. अनभ्यावृत्त्या वा Or without repetition. विराध्यन्तं Accusative. कामं An Indeclinable meaning freely. क्षाम्यतु Imperative 3rd person singular of क्षम् to forgive. The eight roots of the दिवादि group beginning with शम् lengthen their penultimate vowel before their 4th conjugational sign य. Pāṇini:—शमामष्टानां दीर्घः श्यनि. क्रियायाः समभिहारः तेन क्रियासमभिहारेण By a repetition or intensity of action. This is a cumulative antithesis of मनाक् and अनभ्यावृत्त्या. विराध्यन्तं कः क्षमेत Who can forgive? The root क्षम् used in the first half of the verse belongs to the 4th conjugation, Parasmaipada whereas क्षम् used in the second half belongs to the 1st conjugation, Ātmanepada. क्षमेत Potential, 3rd person singular of क्षम् 1st conjugation, Ātmanepada.

अन्यदा भूषणं पुंसः क्षमा लज्जेव योषितः ।

पराक्रमः परिभवे वैयात्यं सुरतेष्विव ॥ ४४ ॥

44. 'At other times tolerance is an ornament to a man as shyness to a woman. But when insulted, an assertion of valour is his ornament as forwardness that of a woman in amorous dalliances.

44. This verse sets out that forbearance at insult is no virtue. पुंसः क्षमा भूषणं Forbearance is an ornament to a man. अन्यदा At other times; when not insulted. Like what? योषितः लज्जा इव Like shyness on the part of a woman. अन्यदा Shyness is an embellishment to a woman, but not in sexual sports. परिभवे When insulted. पुंसः पराक्रमः भूषणं An exhibition of one's own valour is an embellishment. Like what? सुरतेषु In sexual dalliances. योषितः वैयात्यमिव Like boldness on the part of a woman. Vide Amara:—वृष्टे वृष्णुर्वियातश्च. भूष्यते अनेनेति भूषणं. पुंसः Genitive singular of पुंस्.

माजीवन्यः परावज्ञादुःखदग्धोऽपि जीवति ।

तस्याजननिरेवास्तु जननीक्लेशकारिणः ॥ ४५ ॥

45. 'Let there be no birth at all of him who, though cursed by the misery of insult from an enemy, lives a condemned life and as such has merely caused his mother's pains.

45. Prose order:—यः परावज्ञादुःखदग्धोऽपि माजीवन् जीवति जननीक्लेशकारिणः तस्य अजननिः एव अस्तु. परस्य अवज्ञा, तथा दुःखं, तेन दग्धः अपि Though burnt by the grief of insult from a malefactor. कुत्सितं जीवति मा जीवन् Two separate words where मा denotes condemnation. In juxtaposition with मा used as a particle of censure the suffix of the Present tense changes to अत् (शत्). Vide Vārtika:—माह्याक्रोशे. It may be asked—'By the rule माङि लुङ् the terminations of लुङ् are enjoined in substitution of those

of all other tenses or moods. Then where is the scope for a suffix of the Present tense in whose place श्त् is enjoined?' The answer is—This very Vārtika lays down the Present tense and in substitution thereof the suffix श्त् as well. **माजीवन** With an accursed life. **यः जीवति** The one who lives. **जनन्याः क्लेशं कर्तुं शीलमस्येति** तथाभूतस्य जननीक्लेशकारिणः He has simply caused the pangs of delivery to his mother; he serves no useful purpose in life. **तस्य अजननिः एव अस्तु** Let him not be born at all. His birth itself is reprehensible. **अजननिः** In juxtaposition with the negative particle नञ्, a root takes अनि to denote censure in the noun form. Vide Pāṇini:—आक्रोशे नव्यनिः. One who puts up with insult is born in vain.

पादाहतं यदुत्थाय मूर्धानमधिरोहति ।

स्वस्थादेवापमानेऽपि देहिनस्तद्वरं रजः ॥ ४६ ॥

46. 'The dust which when trampled by the foot rises and mounts the head (of the offender) is better than the man who is calm when insulted.

46. यत् (रजः) पादेन आहतं सत् The dust which when kicked by the foot. उत्थाय मूर्धानं अधिरोहति Rises and climbs up the head of the one who kicked it. तत् रजः implies 'though inanimate.' अवमानेऽपि स्वस्थात् देहिनः Ablative. Than the person who is calm in the face of insult. वरं Is better.

असंपादयतः कंचिदर्थं जातिक्रियागुणैः ।

यदृच्छाशब्दवत्पुंसः संज्ञायै जन्म केवलम् ॥ ४७ ॥

47. 'Like a proper name unsupported by etymology bearing on a species, actions or qualities the birth of a man who secures no achievement relating to heredity, actions or qualities is merely to provide for a nomenclature.

47. Nouns are employed in four different ways such as *द्वितीयोऽयं*, *ब्राह्मणोऽयं*, *श्यामोऽयं* and *पाचकोऽयम्*. In the first sentence *द्वितीय* is a proper noun. The other three nouns used in the next three sentences are based on etymology. Etymology relates either to the genus (जाति) or the quality (गुण) or the action (क्रिया) of the object denoted. The employment of words is technically called *व्यवहार* or *शब्दप्रयोग*. The trio of genus, quality and action which gives rise to *व्यवहार* is called *प्रवृत्तिनिमित्त*. In the sentences *ब्राह्मणोऽयं* etc., cited above the *प्रवृत्तिनिमित्त* of the word *ब्राह्मण* is the Brahmin species, that of *श्याम* is the brown colour and that of *पाचक* the action of cooking. Nouns based on etymology thus refer to the three characteristics—जाति, गुण and क्रिया. Words which are mere names and not traceable to any etymology and as such not supported by a *प्रवृत्तिनिमित्त* are called *यदृच्छाशब्द*s. Words that are casually so employed are mere names. The purpose of the other three sets of nouns is the signification of जाति

species, गुण qualities and क्रिया actions. But the purpose of यदच्छाशब्द is simply the presentation of an object to the mind without reference to any of its characteristics. To a यदच्छाशब्द is compared a man who has no achievements to his credit. जाति, गुण and क्रिया are characteristics of a man. Noble birth, valour and the like manly qualities and virtuous acts mark out a man. One devoid of these three is no real man. His birth serves no real purpose. It simply affords scope for the employment of a name. His existence resembles that of a यदच्छाशब्द which does not signify any special character of the object concerned. जाति: is defined as the common characteristic which permanently inheres in the objects of a class. In the context जाति refers to noble birth with reference to the man and to गेत्व and the like with reference to words. क्रिया in the case of words refers to cooking etc. and in the case of a man refers to इज्या sacrifice, अच्ययन Vedic studies and the like. Each man has got duties suited to his birth and his actions are in keeping with them. गुण in the case of the man refers to valour, magnanimity and the like, and in the case of a word, refers to the qualities of whiteness etc., which constitute its प्रवृत्तिनिमित्त. जातिश्च क्रिया च गुणश्च तैः जाति-क्रियागुणैः. अर्थ in the case of a man refers to fame, merit and the like achievements and in the case of a word refers to a conveyance of ideas. कंचिदर्थं अंसपादयतः पुंसः

To a man who does not realise any aim. संपादयन् Nominative. न संपादयन् असंपादयन्. Genitive-असंपादयतः adjectival to पुंसः. जन्म His birth. यदृच्छाशब्दस्येव यदृच्छाशब्दवत् केवलं संज्ञायै भवति Merely affords scope for a name. या इच्छा यदृच्छा. The initial इ in इच्छा after यद् changes to ऋ on the model of षुषोदरादि. यदृच्छया (जातः) शब्दः यदृच्छाशब्दः. In यदृच्छाशब्दवत् the suffix वति is enjoined under Pāṇini:— तत्र तस्येव. यदृच्छाशब्द also is कंचिदर्थं असंपादयन्. It signifies no property of its object. A man who does not assert his valour realises no end in life.

तुङ्गत्वमितरा नाद्रौ नेदं सिन्धुवगाधता ।

अलङ्घनीयताहेतुरुभयं तन्मनस्विनि ॥ ४८ ॥

48. 'Loftiness and not the other exists in a mountain, depth but not this (the other) in the Ocean. Both (eminence and unfathomable nature) are present in a hero, making him unassailable.

48. अद्रौ In a mountain. तुङ्गत्वं Height. अस्ति understood. Vide Mahābhāshya :—अस्तिर्भवन्तीपरोऽप्रयुज्यमानोऽप्यस्ति. इतरा The other one viz., अगाधता Depth, specified in the next sentence. नास्ति There is not. सिन्धौ In the Ocean. अगाधता (अस्ति) There is depth. इदं refers to तुङ्गत्वं नास्ति. गाध Shallow. अगाध Deep. अगाधस्य भावः अगाधता. प्रशस्तं मनः अस्यास्तीति मनस्वी. Vide Pāṇini:—अस्मात्प्रामेधासृजो विनिः. मनस्विनि तु But in a brave man. लङ्घयितुं शक्यं लङ्घनीयं, न लङ्घनीयं अलङ्घनीयं, तस्य भावः अलङ्घनीयता, तस्याः हेतुः अलङ्घनीयताहेतुः तत् उभयं (अस्ति) Both exist which make him formidable. The

figure of speech is व्यतिरेक inasmuch as the brave man appears in contrast of both the Upamānas,—the sea and the mountain.

तुल्येऽपराधे स्वर्भानुर्भानुमन्तं चिरेण यत् ।
हिमांशुमाशु ग्रसते तन्म्रदिम्रः स्फुटं फलम् ॥ ४९ ॥

49. 'Though the guilt is equal the eclipse absorbs the Sun tardily, but the Moon quickly. This is the clear outcome of mildness.

49. It is wrong policy to be mild towards an enemy. स्वर्भानुः Rāhu, the eclipse. Amara :—तमस्तु राहुः स्वर्भानुः सैहिकेयो विधुंतुदः. अपराधे तुल्येऽपि Though the offence is the same. When Amṛta got by churning the Milk-Ocean was served by Viṣṇu taking the form of a lovely damsel to the gods, Rāhu, an Asura who in the guise of a god sought to taste the nectar, was reported to Viṣṇu by the Sun and the Moon. So the offence done by them both to Rāhu is equal. The story goes on that Viṣṇu cuts off the head of the Asura with a spoon, but since the nectar had half entered his throat he became immortal, the head being known as Rāhu and the trunk Ketu. And Rāhu who is no other than eclipse often victimises the Sun and the Moon in revenge. भानुमन्तं Accusative of भानुमत् The Sun. चिरेण ग्रसते Rāhu takes long to eclipse (devour) the Sun. Rāhu is able to catch the Sun only at long intervals. It is a well-known phenomenon that solar

eclipses are much fewer than lunar. हिमांशुं The Moon lit., the snow-rayed. आशु ग्रसते Devours quickly i.e., at short intervals, lunar eclipses being more frequent than the solar. इति यत् summarises the whole idea set out so far. तत् अदिग्गः Genitive singular of अदिग्मन्. सृदोर्भावः अदिग्मा. Vide Pāṇini:—पृथ्वादिभ्य इमनिज्वा. स्फुटं फलं The patent consequence of mildness. The Sun being fiery is able to keep Rāhu at bay much longer than the Moon who is mild. Hence a mild policy towards a foe is disastrous. The incident of the eclipse is अप्रस्तुत—non-relevant, from which the idea of the attack of a mild person, which is प्रस्तुत or relevant is suggested, and as such the figure of speech is अप्रस्तुतप्रशंसा.

स्वयं प्रणमतेऽल्पेऽपि परवायावुपेयुषि ।

निदर्शनमसाराणां लघुर्बहुतृणं नरः ॥ ५० ॥

50. 'A man as light as straw, an example of weaklings, himself bows down even when a poor enemy like a light breeze approaches.

50. न विद्यते सारः येषां तेषां असाराणां निदर्शनं An exemplar of worthless persons. ईषदसमाप्तं तृणं बहुतृणं One falling a little short of a straw ; resembling a straw. The prefix बहु is added to a noun in the sense of ईषदसमाप्त, and in effect it conveys similarity. Vide Pāṇini:—विभाषा सुपो बहुच्युरस्तात्. बहुतृणं is synonymous with तृणकल्पः. लघुः नरः A weak man. परः वायुरिव परवायुः An example of उपमितसमाप्त. रूपकसमाप्त cannot be resorted to here, because

बहुतृणं which has the force of तृणमिव fixes उपमा in the sentence. अल्पेऽपि परवायौ उपेयुषि Locative absolute. Even when an insignificant enemy like poor breeze comes near. उपेयुषि Locative singular of उपेयिक्स् Perfect participle of इ with उप. The form is sanctioned by Pāṇini:—उपेयिवाननाश्वाननूचानश्च. स्वयं प्रणमते Himself bends down. The root नम् belongs to the Parasmaipada group. The poet who is fond of grammatical ingenuities uses it in the Ātmanepada. There is a rule of grammar that when extreme facility is intended to be conveyed all कारकs (instrumentalities of action like an object of the verb, the means through which an action is brought about, the time and place of action) other than the doer (कर्ता) take the role of कर्तृकारक i.e., are employed in the Nominative case. The suggestion is that the instrumentality in question so easily yields the resultant action conveyed by the predicate as if it comes into being without the effort of the doer. Such an employment of the predicate is called कर्मकर्तरिप्रयोग. When असिना छिनत्ति will be the ordinary form, असिः छिनत्ति denotes the extreme facility with which the action of cutting is accomplished. Similarly we can use काष्ठानि पचन्ति instead of काष्ठैः पचन्ति, and स्थाली पचति instead of स्थाल्यां पचति. In the above examples the करण or अधिकरण plays the role of the कर्ता. When कर्म or the object of a verb is employed in the कर्मकर्तरिप्रयोग the predicate is to be used as in the Passive voice as a result of कर्मवद्भाव laid down by

Pāṇini:—कर्मवत्कर्मणा तुल्यक्रियः. It takes the Passive suffix यक् and the Ātmanepada terminations. Example:—पच्यते ओदनः. But when the root नम् is used in the कर्मकर्तरि-प्रयोग the Passive suffix यक् is forbidden by Pāṇini:—न दुहस्नुनमां यक्चिणौ. Hence प्रणमते is the form. In order to enable कर्मवद्भाव to take place the original root नम् has to be construed as अन्तर्भावितण्यर्थ. So नरं (परः) प्रणमति = प्रणमयति. In the कर्मकर्तरिप्रयोग, नरं changes to नरः and प्रणमति to प्रणमते by the application of कर्मवद्भाव coupled with the prohibition of यक्.

तेजस्विमध्ये तेजस्वी दवीयानपि गण्यते ।

पञ्चमः पञ्चतपसस्तपनो जातवेदसाम् ॥ ५१ ॥

51. 'A hero, though remote, is reckoned in the midst of heroes. The Sun is the fifth among the fires to one that does penance in the midst of five fires.

51. दवीयान् Comparative degree of दूरः. दूर दवीयस् दविष्ट. दवीयानपि Though much distant. तेजस्वी A valorous person. The suffix विन् is added under Pāṇini:—अस्मायामेधास्रजो विनिः. तेजस्विनां मध्ये तेजस्विमध्ये गण्यते Is ranked among valorous persons. A specific instance is set out in the second half of the verse. पञ्चभिः (अग्निभिः साध्यं) तपः यस्य सः पञ्चतपाः. A person performs पञ्चाग्निनतपस् by doing penance, seated in the midst of four fires on four sides and fixing his eye on the Sun. Pārvatī performed such penance for attaining the hand of Śiva. Vide Kumārasambhava:—शुचौ चतुर्णां ज्वलतां हविर्भुजां

शुचिस्मिता मध्यगता सुमध्यमा । विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः
 सवितारमैक्षत ॥ V—20. Sutiḥṣṇa is similarly reputed
 to have performed this penance. हविर्भुजाभेधव्रतां चतुर्णां
 मध्ये ललाटंतपसप्तसप्तिः । असौ तपस्यत्यपरस्तपस्वी नाम्ना सुतीक्ष्णश्चरितेन
 दान्तः ॥ Raghuvamśa XIII—41. पञ्चतपसः To a man
 who performs पञ्चाम्रितपस्. तपनः The Sun. जातवेदसां. जाते
 जाते विद्यत इति जातवेदाः The fire, because it exists in every
 object. पञ्चानां पूरणः पञ्चमः Is the fifth among fires. The
 substantiation of a general statement by a specific
 instance yields the figure of speech known as अर्था-
 न्तरन्यास.

अकृत्वा हेलया पादमुच्चैर्मूर्धसु विद्विषाम् ।

कथंकारमनालम्बा कीर्तिर्द्यामधिरोहति ॥ ५२ ॥

52. 'Without sportively placing the foot on
 the lofty heads of foes how will fame without a
 foothold ascend to the heaven ?

52. Valour contributes to fame. उच्चैः Inde-
 clinable, used adjectivally. विद्विषां मूर्धसु On the lofty
 heads of enemies. हेलया Playfully. Amara :—हेला
 लीला च नर्म च. पादं अकृत्वा Without placing one's foot ;
 without subjugating the enemies. न कृत्वा अकृत्वा. When
 the negative particle न् is prefixed to a stem ending
 in त्वा, the latter does not change to य whereas when
 prefixed with उसर्ग it does. Pāṇini :—समासेऽनपूर्वे क्तवो
 ल्यप्. कथंकारं An Indeclinable formed by adding णमुल् to
 the root कृ without any special significance. न विद्यते

आलम्बः यस्याः सा अनालम्बा Without a prop. कीर्तिः चां Accu-
sative singular of बो. अधिरोहति How will fame ascend
to the sky ? Only by placing his feet on a ladder
will a man be able to ascend to an upper floor. An
Indeclinable past participle is used to denote the
sequence of two actions belonging to the same doer.
Pāṇini :—समानकर्तृकयोः पूर्वकाले. Here the hero places his
feet on the enemies' heads whereas his fame ascends
to the skies. How to bring about the unity of the
doer ? The answer is अमेदोपचारात् The hero and his
fame are treated as one. This passage which sug-
gests the picture of a person ascending high by plac-
ing his foothold on a ladder or staircase presents
the figure of speech known as समासोक्ति whose essence
is the suggestion of a non-relevant object by a treat-
ment of the relevant. समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत्.

अङ्गाधिरोपितमृगश्चन्द्रमा मृगलाञ्छनः ।

केसरी निष्ठुरक्षिप्तमृगयूथो मृगाधिपः ॥ ५३ ॥

53. 'The Moon who has admitted the deer to
mount his lap is called the deer-stained. The lion
that ruthlessly kills the herds of deer is hailed as the
king of animals.

53. That valour alone commands esteem is
established by both अन्वय and व्यतिरेक दृष्टान्त—examples
for the affirmative and the negative. The first half of
the verse gives the negative example, and the second

half the positive. अङ्कं अधिरोपितः मृगः येन सः The one who has taken the deer on his lap. मृगः अङ्कं अधिरोहति, तं चन्द्रमाः प्रेरयति—मृगं अङ्कं अधिरोपयति. The same idea can be conveyed by the use of the Past passive suffix thus :—चन्द्रमसा मृगः अङ्कं अधिरोपितः. The black portion in the midst of the moon is popularly known as taking the shape of a stag. Hence it is that the Moon is described as having taken the stag on his lap. चन्द्रमाः The Moon. मृगः लाञ्छनं यस्य सः मृगलाञ्छनः (ख्यातः) Is reputed as bearing the stain of a deer. Similarly one who is mild is taken for a weakling. निष्ठुरं (यथा तथा) क्षिप्तः मृगाणां यूथः येन सः निष्ठुरक्षिप्तमृगयूथः The one who ruthlessly slaughters the hordes of animals or deer. केसरः अस्यास्तीति केसरि A lion lit., that which is possessed of a mane. मृगाणां अधिपः (ख्यातः) Is reputed to be the king of animals. Similarly a man with valour is honoured everywhere. अप्रस्तुतकथनात् प्रस्तुतार्थप्रतीतिः अप्रस्तुतप्रशंसालंकारः.

चतुर्थोपायसाध्ये तु रिपौ सान्त्वमपक्रिया ।

स्वेद्यमामज्वरं प्राज्ञः कोऽम्भसा परिपिञ्चति ॥ ५४ ॥

54. 'Conciliation is wrong towards a foe that should be reduced by the fourth expedient (punishment). Which wise man will apply a bath with water at an acute fever that requires to be sweated?

54. There are four expedients of dealing with an enemy. साम Conciliation, दान Appeasement by gifts, मेद Creation of breaches in the enemies' camps

and दण्ड The use of military force. It is a rule of political science that force should not be resorted to unless the first three expedients are exhausted. Accordingly Manu says:—साम्ना भेदेन दानेन समस्तैस्त वा पृथक् । विजितुं प्रयतेतारीन् न युद्धेन कदाचन ॥ Is it not therefore proper to employ conciliatory means towards Śísupāla? Balarāma answers this question in this verse. चतुर्णां पूरणः चतुर्थः, चतुर्थश्चासौ उपायश्च, तेन साध्यः तस्मिन् रिपौ Towards an enemy who should be subjugated by the fourth expedient viz., दण्ड. सान्त्वं means साम, अपक्रिया A wrong policy. The second half of the verse sets out a parallel to substantiate the first half:—स्वेदितुं योग्यः स्वेद्यः. Vide Viśva:—स्वेदस्तु स्वेदने घर्मे. स्वेद्यं आमज्वरं A type of fever that should be cured by causing perspiration. प्राप्य is understood after आमज्वरं according to Mallinātha. But it is possible to construe even without it. कः प्राज्ञः Which intelligent man. प्राज्ञ एव प्राज्ञः. प्राज्ञादिभ्यश्च इति स्वार्थे ञ्. अम्भसा परिषिञ्चति Sprinkles with water. If प्राप्य is understood, परिषिञ्चति is Intransitive and means 'bathes.' Otherwise it is Transitive and means 'sprinkles.' Vide a parallel use:—क इदानीमुष्णोदकेन नव-मालिकां सिञ्चति. A bath in fever will only aggravate it. Conciliation towards a foe, deep-rooted in animosity, will only increase hostility. The fever is to be banished by perspiration. A deep foe has to be put down by force. The figure of speech is दृष्टान्त.

सामवादाः सकोपस्य तस्य प्रत्युत दीपकाः ।

प्रतप्तस्येव सहसा सर्पिषस्तोयविन्दवः ॥ ५५ ॥

55. 'Conciliatory words will, on the other hand, inflame a furious foe like drops of water suddenly applied to heated ghee.

55. The same idea is substantiated by a further analogy. कोपेन सह वर्तत इति सकोपः तस्य सकोपस्य तस्य Of the enemy deep-rooted in animosity referred to in the preceding stanza. But Mallinātha interprets it as specifically relating to Śīsupāla. सान्नो वादाः सामवादाः Expressions of gentle words. प्रत्युत On the other hand. दीपकाः Will serve to inflame him all the more. This is supported by an analogy. प्रतप्तस्य सर्पिषः To heated ghee. सहसा तोमविन्द्व इव Like drops of water poured suddenly.' So Manu's advice relates only to a foe whose rancour is not deep-seated.

गुणानामायथातथ्यादर्थं विप्लवयन्ति ये ।

अमात्यव्यञ्जना राज्ञां दूष्यास्ते शत्रुसंज्ञिताः ॥ ५६ ॥

56. 'Those who, bearing the hall-mark of ministers, spoil the purpose by a misapplication of the means deserve to be described as foes and are as such fit to be condemned by kings.

56. Those who counsel to the contrary are bad ministers, perhaps including Uddhava. The six guṇas or policies of statecraft are mentioned in the notes on verse 26. यथातथा is a pair of Indeclinables cumulatively meaning सत्यमनतिक्रम्य—In conformity with the truth or right course. In compounding न यथातथाभावः,

n changes to अ and the suffix व्यञ् is added under Pānini:—गुणवचनब्राह्मणादिभ्यश्च. The next stage in the formation is अ-यथातथा-य. Then the final आ in तथा drops when followed by व्यञ्, and the first two syllables in अयथातथा take Vṛddhi alternatively. So we get आयथातथ्यं or अयाथातथ्यं. Pānini:—यथातथा यथापुरयोः पर्यायेण. गुणानां आयथा-तथ्यात् By a wrong employment of the six guṇas i.e., by a wrong timing of the six expedients. अर्थं ये विस्त्रवयन्ति. Those who ruin the purpose. अमात्य इति (अमात्यानां वा) व्यञ्जनं येषां ते अमात्यव्यञ्जनाः Bearing their mark as ministers. शत्रुसंज्ञा संजाता एषामिति शत्रुसंज्ञिताः That really deserve the appellation of foes. ते Such ministers. राज्ञां. दूषयितुं अर्हाः दूष्याः Are worthy to be condemned. A noun governed by a root ending in कृत् suffix takes optionally the Genitive or the Instrumental case under Pānini:—कृत्यानां कर्तरि वा. Hence the Genitive in राज्ञां. राजभिः is also permissible.

स्वशक्त्युपचये केचित्परस्य व्यसनेऽपरे ।

यानमाहुस्तदासीनं त्वामुत्थापयति द्वयम् ॥ ५७ ॥

57. 'Some deem an expedition proper at the height of one's own power, others at a crisis of the foe. Both these now prompt you to start as you sit quiet.

57. Now is the proper time for starting on an expedition. Kāmandaka says:—प्रायेण सन्तो व्यसने रिपूणां यातव्यमित्येव समादिशन्ति । तथा विपक्षे व्यसनानपेक्षी क्षमो द्विषन्तं मुदितः

प्रतीयात् ॥ Generally a conqueror should start on an expedition when the enemy is in distress. Some hold that the proper time is when one is strong irrespective of the enemy's condition. Manu also says:— तदा यायाद्विगृह्यैव व्यसने चोत्थिते रिपोः A belligerent king should march against an enemy when the latter is in trouble. The present verse refers to both the times. स्वस्य शक्तिः, तस्या उपचयः तस्मिन् स्वशक्त्युपचये When one's own strength has grown. केचित् यानं आहुः Some declare an expedition proper. अपरे Others. परस्य व्यसने In a crisis of the enemy. यानं आहुः. तत् द्वयं Both these. आसीनं त्वां उत्थापयति Rouses you from inactivity. आसीन Sitting, Present participle of आस्. After the root आस् the initial आ of the Present participial suffix आन changes to ई under Pāṇini:— ईदासः. उत्थापयति Causal of स्था with उद् to rise. द्वौ अवयवौ अस्य समुदायस्येति द्वयं Both the conditions under both the schools of thinkers exist at present. आहुः Present tense, 3rd person plural of वृ. Conjugate:— व्रवीति-आह व्रूतः-आहतुः व्रुवन्ति-आहुः, व्रवीषि-आत्थ व्रूथः-आहथुः व्रूथ, व्रवीमि व्रूवः व्रूमः. Pāṇini:— व्रुवः पञ्चानामादित आहो व्रुवः.

लिलङ्घयिषतो लोकानलङ्घयानलधीयसः ।

यादवाम्भोनिधीन्रुन्धे वेलेव भवतः क्षमा ॥ ५८ ॥

58. 'Your patience like the seashore restrains the mighty seas of Yādavas bent on overrunning all the world and remaining invincible.

58. Balarāma refers to the fulness of Kṛṣṇa's strength—स्वशक्त्युपचय. लोकान्, लङ्घयितुं इच्छतः लिलङ्घयिषत्: Accusative plural of लिलङ्घयिषत् Present participle of the desiderative of लङ्घ्. The Yādava forces of Kṛṣṇa are bent on overrunning the whole world. At the same time अलङ्घयान् न लङ्घयितुं योग्यान् They cannot be overpowered. लघु Positive, लघीयस् Comparative, लविष्ट Superlative. न लघीयांसः तान् अलघीयसः Not poor; mighty. यादवाः अम्भोनिधय इव तान् यादवाम्भोनिधिन्. Here उपमितसमास has to be resorted to in conformity with the simile—वेलेव. The vast mighty forces of Yādavas that resemble the seas. यादवाः Descendants of Yadu. भवतः क्षमा Your patience. वेला इव Like the seashore. रुन्धे Impedes, formed of रुध् 7th Conjugation in the Ātmanepada. You have only to give the signal; your forces will at once overrun the whole world; such is your strength.

विजयस्त्वयि सेनायाः साक्षिमात्रेऽपदिश्यताम् ।
फलभाजि समीक्ष्योक्ते बुद्धेर्भोग इवात्मनि ॥ ५९ ॥

59. 'Let the victory of your army be attributed to you as you, remaining a mere witness, will reap the fruit just as the experiences of Buddhi are attributed to the soul as conceived by the Sāṅkhya doctrine.

59. Balarāma emphasises the strength of Kṛṣṇa. This verse sets out an analogy peculiar to

the Sāṅkhya system of philosophy founded by sage Kapila. Under the Sāṅkhya scheme of cosmos there are 25 Tatvas or realities. Their broad distinction is twofold between पुरुष on the one hand and प्रकृति and its modifications on the other. The first cosmic तत्व is मूलप्रकृति—the primordial matter also called अव्यक्त the undistinguished matter. From मूलप्रकृति are sprung seven Tatvas. (1) महत्तत्त्व or बुद्धि Will, (2) अहंकार Ego, (3) पञ्चतन्मात्रs or The five subtle elements. From these are created 16 other Tattvas (1) अन्तःकरण Mind or the internal organ, (2) The five ज्ञानेन्द्रियs Sense-organs, (3) The five कर्मेन्द्रियs or organs of action, (4) The five महाभूतs—gross elements. On the whole we get 25 Tatvas including पुरुषः. पुरुष is आत्मन् the soul consisting of pure consciousness—चैतन्य. It has no attributes nor qualities nor does it act. But in its presence बुद्धि animated with energy begins to act. Thus कर्तृत्व really exists in बुद्धि as a result of which the feelings of pleasure and pain—भोग or सुखदुःखानुभव are experienced. These experiences though belonging to बुद्धि are attributed to the soul—पुरुष. The soul is a mere witness, a passive spectator. साक्षी चेता केवलो निर्गुणश्च. While the soul remains neutral it is thus fixed with the experiences of pleasure and pain. Likewise, when Kṛṣṇa remains indifferent his powerful forces in his presence will bring victory to him. सेनायाः विजयः The victory of your army. साक्षिमात्रे फलभाजि त्वयि When you remain a mere witness but enjoy the fruit. अपदिश्यतां

Let it be mentioned of you; let it be assigned to you. Like what? समीक्ष्य is another name for Sāṅkhya philosophy. समीक्ष्येण उक्ते आत्मनि In the soul as propounded by the Sāṅkhya system. बुद्धेः भोगः The enjoyment of pleasure and pain which really belongs to बुद्धि or महत्त्व—the first creature of मूलप्रकृति. भोग इव Just as भोग is attributed to आत्मन्, victory will be attributed to you. फलभाजि applies also to आत्मनि. आत्मन् enjoys the fruit viz., the feelings of pleasure and pain by a transference. फलं भजतीति फलभाक् तस्मिन् फलभाजि.

हते हिडिम्बरिपुणा राञ्चि द्वैमातुरे युधि ।

चिरस्य मित्रव्यसनी सुदमो दमघोषजः ॥ ६० ॥

60. 'When king Jarāsandha (born of two mothers) has been slain in battle by Bhīma (Hiḍimba's foe), Śiśupāla (son of Damaghosha) bereaved of his friend has, after a long time, become easy to subjugate.

60. Having dealt with Kṛṣṇa's strength in the last two verses, Balarāma sets out the present weakness of the enemy to justify an expedition against him. Hiḍimba, the name of a Rākshasa. When Duryodhana planned to burn the lac-house in which the Pāṇḍavas were entertained, Bhīmasena who got scent of the plot took all his brothers and mother while asleep in his arms and escaped to a forest. Hiḍimba, the owner of the forest, had sent his sister

Hiḍimbā to fetch human beings for his food. Hiḍimbā who roamed over the forest in quest of human beings beheld Bhīmasena standing and keeping watch over his sleeping brothers and mother. The Rākshasī fell in love with Bhīma and offered courtship to him. The impatient Rākshasa hurried to the spot and found out the truth. A terrible fight ensued between the Rākshasa and Bhīmasena in which the former was killed. Then Bhīmasena with his mother's consent married the Rākshasī. हिडिम्बस्य रिपुः Hiḍimba's foe, Bhīmasena. द्वयोः मात्रोः अपत्यं द्वैमातुरः. Pāṇini :—मातुरुत्संख्यासंभद्रपूर्वायाः which lays down the suffix अण् and the change of ऋ to उर्. द्वैमातुरो राजा The king born of two mothers, Jarāsandha. According to a legend Jarāsandha, son of Br̥hadratha, was born divided in two halves which were put together by a Rākshasī called Jarā. Hence the name Jarāsandha. He became king of Magadha and Chedi after his father's death. When he heard that Kṛṣṇa had slain his son-in-law Kāṁsa he gathered a large army and besieged Mathurā eighteen times, but was as often repulsed. When Yudhisṭhira performed the great Rājasūya sacrifice Kṛṣṇa, Arjuna and Bhīma went to the capital of Jarāsandha disguised as Brāhmaṇas, chiefly with the object of slaying their enemy and liberating the kings imprisoned by him. He, however refused to release the kings, whereupon Bhīma challenged him to a single combat. The challenge was accepted ;

a hard fight ensued, but Jarāsandha was at last overpowered and slain by Bhīma. Jarāsandha is referred to as द्वैमातुर, because he was born of two mothers who partook of the two halves of a mango fruit consecrated with मन्त्रs granted by sage Chaṇḍakaśika who was propitiated by the childless Bṛhadhratha for the sake of getting a son. The two halves as they were born were thrown out by the mothers in horror but stitched together by the female demon Jarā. जरया (कृता) संधा यस्येति जरासंधः Jarāsandha was a particular friend of Śiśupāla. द्विद्विम्बरिपुणा द्वैमातुरे राज्ञि. युधि Locative singular of युष् a battle. हते सति. When Jarāsandha has been killed by Bhīmasena. चिरस्य An Indeclinable resembling a noun in the Genitive. Vide Amara:—चिराय चिररात्राय चिरस्याद्याश्चिरार्थकाः. मित्रस्य व्यसनं (भ्रंशः), मित्रव्यसनमस्यास्तीति मित्रव्यसनी Having lost his friend. Amara:—व्यसनं विपदि भ्रंशे. Damaghosha, father of Śiśupāla. दमघोषात् जातः दमघोषजः Damaghosha's son. सुखेन दमितुं शक्यः सुदमः Is easy to subjugate as he is left alone.

नीतिरापदि यद्दम्यः परस्तन्मानिनो ह्रिये ।

विधुर्विधुंतुदस्येव पूर्णस्तस्योत्सवाय सः ॥ ६१ ॥

61. 'The policy that an enemy should be reached when in distress causes shame to a man of self-respect. An enemy in his fulness contributes to his pleasure as the Full Moon to the delight of Rāhu.

61. Let alone the question whether the enemy is weak or not. Pride of valour demands that a strong enemy should be attacked. परः आपदि गम्यः An enemy should be attacked in his adversity. गन्तुं अर्हः गम्यः. (इयं) नीतिः This is the law, rule of politics. (इति) यत् तत् मानः अस्यास्तीति मानी तस्य मानिनः हिये भवति. Contributes to the shame of a man proud of his valour. पूर्णः सः The enemy when grown in strength. तस्य उत्सवाय Contributes to the joy of a man proud of heroism. Like what? पूर्णः विधुः The full moon. विधुं तुदतीति विधुंतुदः. विध्वरुषोस्तुदः इति खग्प्रत्यये मुमागमः. तस्य विधुंतुदस्य इव Just as the full moon offers a feast to the eclipse. Amara — तमस्तु राहुः स्वर्भावः सैहिकेयो विधुंतुदः. पूर्ण is formed by adding the suffix त् to पू. The final ऋ of a root changes to ईर् before the suffix त्, but when preceded by a labial changes to ऊर्. Pāṇini:—ऋत इद्धातोः and उदोष्ठ्यपूर्वस्य. The suffix त् after रेफ changes to न. रदाभ्यां निष्ठातो नः पूर्वस्य तु दः ; and the न changes to ण under रषाभ्यां नो णः समानपदे. Examples:—कृ कीर्ण, गृ गीर्ण, चृ चीर्ण, जृ जीर्ण, तृ तीर्ण, दृ दीर्ण, पू पूर्ण. It is a well-known phenomenon that the eclipse affects only the full moon.

अन्यदुच्छृङ्खलं सत्त्वमन्यच्छास्त्रनियन्त्रितम् ।

सामानाधिकरण्यं हि तेजस्तिमिरयोः कुतः ॥ ६२ ॥

62. 'Strength which knows no fetters is different, and that regulated by Śāstras is different. How can there be common ground for light and darkness ?

62. Then what about the rule of law-givers that a foe should be attacked in his weakness? This verse gives the answer that it does not apply to a case where one's own strength is beyond all doubt. श्रृङ्खलाभ्यः उद्गतं उच्छृङ्खलं an instance of प्रादिसमाप्त. सर्वं अन्यत् Strength unrestricted is different. शास्त्रेण नियन्त्रितं सत्त्वं अन्यत् Strength regulated by the science is another thing. तेजश्च तिमिरं च तयोः तेजस्तिमिरयोः For light and darkness. समानं अधिकरणं ययोस्तयोर्भावः सामानाधिकरण्यं Co-existence. कुतः How ; whence ; formed by adding the Ablative suffix तस् to किम्. To an intrinsically strong man the rule does not apply.

इन्द्रप्रस्थगमस्तावत्कारि मा सन्तु चेदयः ।

आस्माकदन्तिसानिध्याद्दामनीभूतभूरुहः ॥ ६३ ॥

63. 'Let not the journey to Indraprastha be made. Let the land of Chedis become possessed of trees dwarfed by the presence of our tuskers.

63. In this verse Balarāma advises the immediate course of action. गमः means गमनं. गम formed by adding the suffix अ (अप्) to the root गम् under Pāṇini:—ग्रहवृद्धनिश्चिगमश्च. इन्द्रप्रस्थस्य गमः. A journey towards Indraprastha where Yudhishtira is to perform his sacrifice. मा कारि तावत्. Let it not be made at all. तावत् An Indeclinable here meaning 'at all.' Vide Viśva:—यावतावत्परिच्छेदे कात्स्न्ये मानेऽवधारणे. अकारि Aorist, Passive of कृ to do. In juxtaposition with the particle माङ् a

predicate may be used in the Aorist tense in the sense of any tense or mood. Hence the use of the Aorist here in the Imperative significance. Vide Pāṇini:—माङ्ङि लुङ्. A predicate ending in the Aorist or Imperfect terminations drops the initial augment अ (अङ्) which is characteristic of the Aorist or Imperfect when the predicate is juxtaposed with the particle माङ्ङि. Vide Pāṇini:—न माङ्ङयोगे. Hence करि is here used without the initial augment अ. When a march to Indraprastha is thus prohibited, what then is to be done by Kṛshṇa? चेदयः Nominative plural. Names of countries are generally used in the plural. अस्माकं इमे आस्माकाः, also आस्माकीनाः and अस्मदीयाः formed respectively by the addition of the suffixes अङ्, खञ् and छ. Vide Pāṇini:—गुष्मदस्मदोरन्यतरस्यां खञ् and तस्मिन्नणि च गुष्माकास्माकौ. दन्तौ एषां स्त इति दन्तिनः lit., those possessed of two tusks, a name of elephants. संनिधिरेव सांनिध्यं. चातुर्वर्ण्यादित्वात् स्वार्थे ष्यञ्. आस्माकाश्च ते दन्तिनश्च, तेषां सांनिध्यं तस्मात् आस्माकदन्तिसांनिध्यात् By the presence of our elephants. अवामनाः वामनाः संपद्यमाना भूताः वामनीभूताः. अभूततद्भावे च्चिः. भुवि रोहन्तीति भूरुहः. Decline:—भूरुङ् भूरुहौ भूरुहः. वामनीभूताः भूरुहः. येषां ते वामनीभूतभूरुहः Nominative plural. सन्तु Imperative, 3rd person plural of अस्. Let the Chedis be possessed of trees dwarfed. The idea is that when Kṛshṇa's elephant-corps invades the Chedi country the trees therein will appear small in size compared to the size of the elephants. The purport is—

Invade the Chedi country at once. The figure of speech is पर्यायोक्त A round-about expression of an idea. पर्यायोक्तं तु गम्यस्य वचो भङ्गयन्तरेण चेत्.

निरुद्धवीवधासारप्रसारा गा इव व्रजम् ।

उपरुन्धन्तु दाशार्हाः पुरीं माहिष्मतीं द्विषः ॥ ६४ ॥

64. 'Let the Yādavas after blocking the supply of foodgrains, the entry of reinforcements and the transport of grass, fuel etc., confine the enemies in the city of Māhishmatī as cowherds would the cows in a cow-shed after stopping the ingress and egress of milk-carriers.

64. After marching into the Chedi territory the siege of the enemy's capital Māhishmatī (माहिष्मती) is to be effected. दशार्हस्य गोत्रापत्यानि पुमांसः दाशार्हाः Yādavas, their ancestor being Daśārha. पुरीं माहिष्मतीं द्विषः उपरुन्धन्तु Let them besiege the enemies at the city of Māhishmatī. रुध् to confine governs two objects—पुरीं and द्विषः. पुरी denoting a place which should ordinarily take the Locative case is used in the Accusative as it is governed by the द्विकर्मक root रुध्. For a list of roots governing two objects vide the following Kārikā:—
दुद्यान्पन्दण्ड्रुधिप्रच्छिन्विब्रूशासुजिमथमुषाम् । कर्मयुक्त्वादाकथितं तथा स्यान्नी-
हृक्त्वहाम् ॥ Examples:—गां दोग्धि पयः, बलिं याचते वसुधां, तण्डुलान्
ओदनं पचति, गर्गान् शतं दण्डयति, व्रजमवरुणाद्धि गां, माणवकं पन्थानं
पृच्छति, वृक्षमपचिनोति फलानि, माणवकं धर्मं ब्रूते शास्ति वा, शतं जयति
देवदत्तं, सुधां क्षीरनिधिं मध्नाति, देवदत्तं शतं मुष्णाति, ग्राममजां नयति,

हरति, कर्षति वहति वा । अर्थनिबन्धनेयं संज्ञा । वलिं भिक्षते वसुधां, माणवकं धर्मं भाषते अभिषत्ते वक्षीत्यादि । When predicates formed of roots governing two objects are changed into the passive voice, the Indirect object takes the Nominative, the direct object retaining the Accusative, in the case of दुह् and other roots whereas the direct object takes the Nominative case, the indirect object retaining the Accusative, when governed by नी, ह्, कृष् or वह्. Vide Kārikā:—गौणे कर्मणि दुह्यादेः प्रधाने नीहृकृष्वहाम्. Example:—गौः पयो दुह्यते for the first type. अजा प्रामं नीयते for the second type. The sentence here in the Active voice runs thus:—दाशार्हाः पुरीं द्विषः उपरुन्धन्तु. Changed into the Passive voice, the form will be दाशार्हैः पुरीं द्विषः उपरुच्यतां. What should Yādavas do to besiege the city? This is set out by an adjective to दाशार्हाः. निरुद्ध etc. In this compound there are three terms which bear on the technique of warfare. वीवधः or वीवधः means धान्यादिप्राप्तिः The supply of foodstuff. आसारः means सुहृद्बलं Reinforcement with allied troops. प्रसारः means तृणकाष्ठानिः प्रवेशः The ingress of fodder for cattle, fuel etc. निरुद्धाः वीवधः आसारः प्रसारश्च यैस्ते निरुद्धवीवधासारप्रसाराः (सन्तः) Blocking the said three. To the confinement of foes in the city of Māhishmatī by Yādavas an analogy is thus furnished:—निरुद्धवीवधासारप्रसाराः गाः व्रजमिव As cowherds would confine cows in a pen, blocking the ingress and egress of yokes used in the carrying of milk. व्रजः meaning गोष्ठं corresponds to the city of Māhishmatī on the Upameya

side. The Upamāna गः corresponds to द्विषः on the Upameya side. The adjective निरुद्ध etc. is common to both Upamāna and Upameya, but used in different meanings. As applied to the cowherds, वीवध means the yokes used in the carrying of milk, what we call Kāvaḍi in Tamil, synonymous with पर्यहार. आसार Ingress. प्रसार Egress. निरुद्धौ वीवधानां आसारप्रसारौ यैस्तै Persons by whom the ingress and egress of वीवधस are blocked. The gist of the śloka is that the siege of the enemy's city should be at once started, cutting off all its communications with the outside world.

यजतां पाण्डवः स्वर्गमवत्विन्द्रस्तपत्विनः ।

वयं हनाम द्विषतः सर्घः स्वार्थं समीहते ॥ ६५ ॥

65. 'Let Pāṇḍu's son perform his sacrifice, let Indra protect the Heaven, let the Sun blaze. Let us kill our foes. Every one is keen on his own purpose.

65. Can Yudhisht̥hira's request be ignored? This verse answers the question in the affirmative. पाण्डोः अपत्यं पुमान् पाण्डवः = पाण्डु + अण्. Here Pāṇḍava refers to Yudhisht̥hira. यजतां Imperative, 3rd person singular of यज् in the Ātmanepada. Roots belonging both to the Parasmaipada and Ātmanepada groups take the Ātmanepada when the fruit of the action denoted by the root is enjoyed by the doer and Parasmaipada in other cases. Pāṇini :—स्वरितञितः कर्त्रभिप्राये क्रियाफले. Since the idea is expressed that Yudhisht̥hira

performs the sacrifice for his own purpose, the root यञ् is here used in the Ātmanepada. इन्द्रः स्वर्गं अवतु Imperative of अच् to protect. इनः (सूर्यः) तपतु. वयं द्विषतः Accusative plural. हनाम Imperative, 1st person plural of हन्. Conjugate :—हन्तु-हतात् हतां भन्तु, जहि-हतात् हतं हत, हनानि हनाव हनाम. The last foot of the verse summarises a general rule. सर्वः स्वार्थं समीहते Every one desires to serve his own end.

प्राप्यतां विद्युतां संपत्संपर्कादर्करोचिषाम् ।
शस्त्रैर्द्विषच्छिरश्छेदप्रोच्छलच्छोणितोक्षितैः ॥ ६६ ॥

66. 'Let the splendour of lightnings be attained by our weapons smeared with blood gushing forth at the cutting of enemies' heads through the contact of sunbeams.'

66. Let our weapons be flourished in battle yielding flashes of lightning. द्विषतां शिरश्छेदेन प्रोच्छलता शोणितेन उक्षितैः शस्त्रैः By the weapons drenched in blood streaming forth at the cutting of enemies' heads. प्रोच्छलत् Present participle of शल् with प्र and उद्. अर्करोचिषां संपर्कात् Through contact with sunbeams. विद्युतां संपत् The brilliance of lightning. प्राप्यतां Shall be attained; Passive Imperative of आप् with प्र. शस्त्रैः विद्युतां संपत् प्राप्यतां will in the Active voice change into शस्त्राणि विद्युतां संपदं प्राप्तुवन्तु. With this verse ends the speech of Balarāma.

इति संरम्भिणो वाणीर्बलस्यालेख्यदेवताः ।
सभाभित्तिप्रतिध्वानैर्भयादन्ववदन्निव ॥ ६७ ॥

67. As Balarāma uttered these words in excitement, the gods in the pictures seemed to confirm him out of fear through the echoes at the walls of the council-hall.

67. इति Thus. संरम्भः अस्यास्तीति संरम्भी One who was in a flutter of rage. तस्य संरम्भिणः adjectival to बलस्य meaning बलरामस्य. वाणीः Words, Accusative plural. आलेख्ये देवताः The deities on the picture; the deities whose pictures had been written on the walls. सभायाः भित्तयः, तासां प्रतिध्वानाः तैः Through or under the pretext of echoes reflected by the walls of the council-chamber. भयात् Out of fear for Balarāma. अन्ववदन् इव Seemed to endorse. अन्ववदन् Imperfect, 3rd person plural of वद् with अनु to confirm. The figure of speech is उत्प्रेक्षा.

निश्चय ताः शेषगवीरभिधातुमधोक्षजः ।
शिष्याय बृहतां पत्युः प्रस्तावमदिशद्दृशा ॥ ६८ ॥

68. After hearing these words of Śeṣha, Kṛṣṇa with his eye gave signal to the pupil of Bṛhaspati to speak.

68. अधं = इन्द्रियं Sense-organ. अक्षात् जातं अक्षजं Knowledge caused by senses. अधः अक्षजं यस्य सः अधोक्षजः An-

epithet of Vishṇu lit., one who puts low the knowledge derived from senses. His knowledge transcends the field of sense-organs and rests purely on intuition. Amara:—वनमाली बलिध्वंसी कंसारातिरधोक्षजः. ताः शेषगवीः. Those words of Śesha, Accusative plural. शेषस्य गावः शेषगव्यः. गो at the end of a Tatpurusha compound changes to गव by the addition of टच्. Pāṇini:—गोरतद्धितलुकि. To denote the feminine, शेषगव takes ङीप् thus resulting in the form शेषगवी. Balarāma is an Avatār of Śesha or Ādiśesha, the serpent-couch on which Lord Vishṇu rests. So शेषगवी refers to Balarāma's words. निशम्य Having heard, Indeclinable past participle of the root शम्, 4th conjugation with नि. If it were शम् of the 10th conjugation, the form will be निशम्य. निशम्य is to be distinguished from निशाम्य Having seen. बृहत् Feminine, speech. Its genitive plural is बृहतां. बृहतां पतिः बृहस्पतिः The lord of speech. बृहतां पत्युः = बृहस्पतेः. शिष्याय To Bṛhaspati's pupil viz., Uddhava. दृशा By the eye; through a signal with his eyes. अभिधातुं प्रस्तावं अदिशत् Gave an opportunity to speak. अदिशत् Imperfect, 3rd person singular of दिश्, 6th conjugation, Paraśmaipada.

भारतीमाहितभरामथानुद्धतमुद्धवः ।

तथ्यामुतथ्यानुजवज्रगादाग्रे गदाग्रजम् ॥ ६९ ॥

69. Afterwards Uddhava like Bṛhaspati (Uthya's younger brother) addressed to Kṛshṇa (Gada's senior brother) unassumingly a speech pregnant with sense and infallible in his presence.

69. अथ After Kṛshṇa gave the signal for speech. उद्धवः Subject of जगाद. आहितः भरः यस्यां तां Possessed of a plethora of ideas. तथ्यां True, unerring. भारतीं Speech. अनुद्धतं यथा तथा Humbly. अग्रे जातः अग्रजः, गदस्य अग्रजः गदाग्रजः Gada's elder brother, Kṛshṇa. Amara :—गदाग्रजो मुञ्जकेशो दाशार्हो दशरूपभृत्. गदाग्रजं Indirect object of जगाद. अग्रे In his presence. पश्चात् जातः अनुजः, उत्थयस्य अनुजः The junior brother of Sage Utathya, Bṛhaspati. तेन तुल्यं उत्थयानुजवत् Like Bṛhaspati, adverbial adjunct. Pāṇini :—तेन तुल्यं क्रियां चेद्वतिः. जगाद् Perfect, 3rd person singular of गद् to speak. गद् being a synonym of ब्रू governs two objects :—गदाग्रजं and भारतीं. उद्धवः गदाग्रजं भारतीं जगाद. Passive voice :—उद्धवेन गदाग्रजः भारतीं जगदे. Vide Kārikā :—गौणे कर्मणि दुह्यादेः. Note the alliteration in the verse.

संप्रत्यसांप्रतं वक्तुमुक्ते मुसलपाणिना ।

निर्धारितेऽर्थे लेखेन खलूक्त्वा खलु वाचिकम् ॥ ७० ॥

70. 'It is not proper to speak now when Balarāma (pestle-handed) has spoken. No need to add an oral message when a matter has been conclusively set out in a letter.

70. Here begins the speech of Uddhava which runs right through up to the penultimate verse of this canto, covering on the whole 48 verses. संप्रति Now. मुसलः पाणौ यस्य सः मुसलपाणिः One who holds the pestle in his hand ; an epithet of Balarāma. A word denoting a weapon combines with a succeeding noun.

in the Locative case into a Bahuvrihi compound. Vide Vārtika :—प्रहरणार्थेभ्यो निष्ठासम्भ्यौ. तेन मुसलपाणिना. There is the suggestion that Balarāma is guided more by force than by wisdom. उक्त Past passive participle of वृ. उक्ते (सति) When Balarāma had spoken. वक्तुं Infinitive of purpose of वृ. वक्तुं To speak. असांप्रतं Is improper. Amara :—युक्ते द्वे सांप्रते स्थाने. Why it is improper is set out by a general statement in the second hemistich. लेखेन By means of a letter or writing. अर्थे निर्धारिते (सति) When an idea is defined. वाचिकं A verbal message. व्याहृतार्था (संदिष्टार्था) वाक् वाचिकं. वाचो व्याहृतार्थायां इति ठक्. Amara :—संदेशवाग्वाचिकं स्यात्. खलु उक्त्वा Need not be said. The particle खलु preceding उक्त्वा is a negative particle and it governs a verb ending in त्वा. Vide Pāṇini :—अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा. खलु that follows उक्त्वा is a mere rhetorical flourish. As to both the meanings of खलु in the context see Amara :—निषेधवाक्यालंकारजिज्ञासानुनये खलु. Mallinātha refers to a possible objection to the use of खलु at the beginning of a foot—न पादादौ खल्वदयः, and meets it by explaining that the prohibition applies to places where खलु is used in meanings other than negation. When a message has been clearly put down in writing there is no need for the letter-bearer to communicate anything. Similarly when Balarāma has spoken there is no need for any body else to speak on the same subject. The above translation shown proceeds on the lines set out by Mallinātha. Possibly a different

construction can be put, which we offer for scrutiny by scholars. लेख or लेख्य means documentary evidence, and वाचिक oral testimony. When a doubtful point is concluded by a document there is no need for any one to adduce oral evidence. Uddhava speaks this ironically as may be evident from later passages.

तथापि यन्मय्यपि ते गुरुरित्यस्ति गौरवम् ।
तत्प्रयोजककर्तृत्वमुपैति मम जल्पतः ॥ ७१ ॥

71. 'However, since you have regard for me too as a senior, it acts the prompter to my speech.

71. 'If Balarāma has spoken the final word, why do you begin your speech?' Uddhava answers, 'Yes, because I have been called upon to speak.' तथापि A pair of Indeclinables meaning—However; though Baladeva has given his verdict. ते मय्यपि गुरुरिति गौरवं अस्ति इति यत् The fact that you hold me too in high regard as a Guru; addressed to Kṛṣṇa. तत् That circumstance. जल्पतः Genitive singular of जल्पत् Present participle of जल्प्. जल्पतो मम To me who am speaking; to my speaking. प्रयोजकश्चासौ कर्ता च प्रयोजककर्ता One who prompts another to do, as distinguished from प्रयोज्यकर्ता The actual doer who is prompted. तस्य भावः प्रयोजककर्तृत्वं used in the Accusative; object of उपैति Present tense, 3rd person singular of उपै with उप to reach, attain, approach. Your regard for me as an elder prompts me to speak.

वर्णैः कतिपयैरेव ग्रथितस्य स्वरैरिव ।

अनन्ता वाङ्मयस्याहो गेयस्येव विचित्रता ॥ ७२ ॥

72. 'How endless is the diversity of speech composed of but a few letters as of music composed of but a few svaras !

72. Uddhava covertly attacks Balarāma by saying that speech is unlimited and that every person is free to speak as he likes. कतिपयैरेव वर्णैः ग्रथितस्य adjectival to वाङ्मयस्य. Speech is composed of but a few letters, the 50 letters of मातृका or alphabet constituting the whole range of speech. An analogy is set out thus:—कतिपयैरेव स्वरैरिव (स्थितैः) वर्णैः. Since two इवs are used in this sentence, स्वरैरिव has to be taken along with वर्णैः. ग्रथितस्य गेयस्येव As in the case of music composed of but a few स्वरस, 7 in number viz., निषाद ऋषभ, गान्धार, षड्ज, मध्यम, धैवत and पञ्चम. Vide Amara :—निषादर्षभगान्धार-षड्जमध्यमधैवताः । पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः ॥ वागेव वाङ्मयं. स्वार्थे मयट्. तस्य अनन्ता विचित्रता Unlimited diversity. अहो Interjection denoting wonder. Seven tones constitute the whole world of music. Similarly a handful of letters constitute the whole world of speech. So anybody can prattle as he likes. Note how guarded Uddhava speaks to avoid the displeasure of Rāma.

बह्वपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।

अनुज्झितार्थसंबन्धः प्रबन्धो दुरुदाहरः ॥ ७३ ॥

73. 'Much that is promiscuous is freely spoken at one's own will, but a cogent statement is difficult to make.

73. स्वेच्छया According to one's own pleasure. प्रकीर्ण Inconsistent, disconnected. बह्वपि A good lot. कामं Freely. अभिधीयते Passive of धा with अभि to speak. (किंतु) अनुज्झितः अर्थसंबन्धः यस्मिन् सः प्रबन्धः An exposition which is cogent, which does not set aside consistency. दुःखेन उदाहर्तुं शक्यः दुरुदाहरः Is difficult to speak. Apparently Uddhava praises Balarāma for his speech, but really condemns him.

म्रदीयसीमपि घनामनल्पगुणकल्पिताम् ।

प्रसारयन्ति कुशलाश्चित्रां वाचं पटीमिव ॥ ७४ ॥

74. 'Veterans draw out their speech soft but weighty, endowed with a wealth of qualities and full of variety like a canvas soft but thick, formed of superior yarn and picturesque.

74. कुशलाः Clever men; good speakers. मृदु म्रदीयस् म्रदिष्ठ. म्रदीयसी feminine. म्रदीयसीमपि Though extremely fine; though composed of soft letters. घनां Thick; pregnant with meaning. अनल्पैः गुणैः कल्पितां Equipped with abounding merits; teeming with high qualities. चित्रां वाचं प्रसारयन्ति Spread out speech of divers kinds. Speech like what? पटीमिव Like a cloth or canvas. How is cloth? This is set out by the same set of four adjectives that qualify वाचं but used in different

meanings. **व्रदीयसीमपि** Though extra fine. **घनां** Thick ; durable. **अनल्पगुणकल्पितां** Formed of infinite threads. **गुण** means both quality and yarn. **चित्रां** Of diversified forms. Outwardly Uddhava eulogises Rāma's speech, but really intends to censure. The figure of speech is **उपमा** Simile based on **श्लेष** (pun, paranomasia).

विशेषविदुषः शास्त्रं यत्तवोद्गाह्यते पुरः ।

हेतुः परिचयस्यैर्ये वक्तुर्गुणनिकैव सा ॥ ७५ ॥

75. 'That politics is preached before you who are well-versed amounts to a mere repetition calculated to confirm me, the speaker, in my knowledge.

75. As prefatory to the pronouncement of his own view Uddhava praises the addressee Kṛṣṇa to bring out his own humility. **विशेषान् वेत्तीति विशेषविद्वान्** One who is well-versed in all points worthy of note. **तस्य विशेषविदुषः**. A noun ending in the Accusative when followed by words of the **गम्यादि** group combines into a **Tatpuruṣa** compound under the **Vārtika** :—**गम्यादीनामुपसंख्यानम्**. **विशेषविदुषः तव पुरः** In front of you that are skilled in all details. **शास्त्रं** here refers to **नीतिशास्त्रं** Politics. **उद्गाह्यत इति यत्** The fact that it is expounded. **Vide Vaijayantī** :—**उद्गाहितमुपन्यस्तं**. **सा**. The use of **यत्** in the relative clause would make us expect the use of **तत्** to correlate the same, but since it is intended to go along with the predicative adjective—**गुणनिका**, **तत्** is replaced by **सा** to conform to the feminine gender.

चक्तुः परिचयस्थैर्ये हेतुः गुणनिका एव. गुणनिका formed from गुण
 अम्प्रेडने of the 10th conjugation by the addition of अन
 under Pāṇini :—ण्यासश्रन्थो युच् and of क (कन्) to denote a
 name and the feminine suffix टप् and the change of
 the preceding अ to इ before क. To quote and expound
 rules of politics is but a repetition which would con-
 tribute to the firmness of the speaker's own know-
 ledge. Hence what I say is nothing new to you, but
 would strengthen my own knowledge.

प्रज्ञोत्साहावतः स्वामी यतेताधातुमात्मनि ।
 तौ हि मूलमुदेष्यन्त्या जिगीषोरात्मसंपदः ॥ ७६ ॥

76. 'Hence a king should strive to combine
 statesmanship and enterprise in himself, for these
 two are the root-cause of the prospective fortune of
 one bent on conquest.

76. अतः = एतद् + तस्. Pāṇini :— एतदोऽन्. Therefore.
 स्वं अस्यास्तीति स्वामी A lord, king in the context. प्रज्ञा च
 उत्साहश्च तौ प्रज्ञोत्साहौ. प्रज्ञा is intellect born of good counsel
 and can be equated with मन्त्रशक्ति. उत्साह means en-
 terprise born of military strength and is also called
 उत्साहशक्ति. आत्मनि आधातुं यतेत A king should strive to
 acquire in himself the said two powers. हि Because.
 तौ Both the मन्त्रशक्ति and उत्साहशक्ति. उदेष्यन्त्या: Genitive sin-
 gular of उदेष्यन्ती, feminine of उदेष्यत्, Future participle
 of इ with उद् to rise. उदेष्यन्त्या: adjectival to संपदः. जेतुं
 इच्छुः जिगीषुः Desiderative ; one bent on conquest. तस्

जिगीषोः. आत्मनः संपत् आत्मसंपत् refers to प्रभुशक्ति or प्रभाव-शक्ति Suzerainty or eminence based on financial and military resources. तस्याः आत्मसंपदः मूलं The other two शक्तिस are the root-cause of प्रभुशक्ति. The idea of Uddhava is—Just like उत्साह or courage, प्रज्ञा or wisdom is important for a conqueror, and it is no use to take one's stand on उत्साह alone as Balarāma has done.

सोपधानां धियं धीराः स्थेयसीं खट्वयन्ति ये ।
तत्रानिशं निषण्णास्ते जानते जातु न श्रमम् ॥ ७७ ॥

77. 'Those brave men who make a strong cot of sound judgment equipped with the pillow of deliberation do, resting thereon permanently, never experience strain.

77. Uddhava brings out the importance of intelligence as much as Balarāma did that of bravery. ये धीराः Wise men. Amara:—धीरो मनीषी ज्ञः प्राज्ञः संख्यावा-न्पण्डितः कविः । उपधानं A consideration of *pros* and *cons*; also a pillow. उपधानेन सहितां सोपधानां. अतिशयेन स्थिरां स्थेयसीं. स्थिर स्थेयस् स्थेष्ट. As to the change of स्थिर to स्थ before the comparative and superlative suffixes see Pāṇini:—प्रियस्थिर etc. धियं Intelligence, Accusative. खट्वा A cot. खट्वां कुर्वन्ति खट्वयन्ति A denominative verb; formed by the addition of णिच् under Pāṇini:—तत्करोति तदाचष्टे. ते Those wise people who convert intelligence founded on deliberation into a cot for themselves to rest upon. तत्र In that cot of intelligence. अनिशं निषण्णाः Resting

permanently. निषण्ण = नि-सद् + त Active participle. सन्तः. जातु Indeclinable meaning 'at any time.' श्रमं न जानते Do not feel strain. धीराः श्रमं न जानते. Change the voice :—धीरैः श्रमो न ज्ञायते. Since the identification of धी with a cot furnished with a pillow facilitates the idea of wise men resting thereon, the figure of speech is परिणाम.

स्पृशन्ति शरवत्तीक्ष्णाः स्तोकमन्तर्विशन्ति च ।

बहुस्पृशापि स्थूलेन स्थीयते बहिरश्मवत् ॥ ७८ ॥

78. 'Shrewd men like arrows touch a little, but penetrate deep. A blunt man like a stone, despite wide contact, stays out.

78. This verse brings out the difference in result between deliberation and non-deliberation. तीक्ष्णाः Shrewd people. शरेण तुल्यं शरवत्. Pāṇini :—तेन तुल्यं क्रिया चेद्वृत्तिः. स्तोकं Adverb meaning अल्पं. स्पृशन्ति Clever people contact but a little just as arrows touch the object merely at a point. But the result is magnificent. अन्तः विशन्ति च They enter deep inside. That a thoughtless person is the very reverse is brought out in the second half of the verse. बहु स्पृशतीति बहुस्पृक्त्वेन बहुस्पृशा अपि स्थूलेन. स्थूल A person without imagination. अश्मना तुल्यं अश्मवत्. बहिः स्थीयते An impersonal use of the predicate. Active voice :—बहुस्पृगपि स्थूलः अश्मवत् बहिस्तिष्ठति Like a stone a blunt man, though he contacts a larger area, stays out. He proves ineffective.

आरभन्तेऽल्पमेवाज्ञाः कामं व्यग्रा भवन्ति च ।
महारम्भाः कृतधियस्तिष्ठन्ति च निराकुलाः ॥ ७९ ॥

79. 'Ignorant persons start but little and bestir themselves a good deal. Men of sound judgment launch on mighty tasks but stand unperturbed.

79. अज्ञाः Fools. अल्पमेव आरभन्ते Launch on petty tasks. कामं Indeclinable meaning abundantly. व्यग्राः भवन्ति च Get involved ; get excited a good deal. But what do men of judgment do ? कृता धीः यैस्ते कृतधियः People with sound judgment. महान् आरम्भः येषां ते महारम्भाः भवन्ति Launch on mighty enterprises. निराकुलाश्च तिष्ठन्ति At the same time they are not in the least agitated.

उपायमास्थितस्यापि नश्यन्त्यर्थाः प्रमाद्यतः ।
हन्ति नोपशयस्थोऽपि शयालुर्मृगयुर्मृगान् ॥ ८० ॥

80. 'Though exercising the right means, a man loses his objectives, if negligent. Though situate in a hiding pit, a lounging hunter fails to kill animals.

80. This brings out the importance of diligence. उपायं आस्थितस्यापि Even to one who pursues the right means ; even for an intelligent man. प्रमाद्यतः To one who is negligent, Genitive singular of प्रमाद्यत् Present participle of मृद् with प्र, 4th conjugation, to be unwary. अर्थाः नश्यन्ति The purposes are lost. This

general statement is substantiated by a specific instance. शयितुं शीलमस्य शयालुः One who goes to sleep, formed by adding आलुच् to the root शी under the Vārtika :—शीले वाच्यः under Pāṇini :—सृष्टिगृहि etc. मृगान् यातीति मृगयुः A hunter. Amara :—व्याधो मृगवधाजीवो मृगयुर्लुब्धकश्च सः. उपशयः is a pit where a hunter hides himself while hunting. उपशेरते अस्मिन्निति उपशयः, उपशये तिष्ठतीति उपशयस्थः अपि Though remaining in a hiding pit. मृगान् न हन्ति Fails to kill animals. Hence negligence should be avoided. The figure of speech is अर्थान्तरन्यास.

उदेतुमत्यजन्नीहां राजसु द्वादशस्वपि ।

जिगीषुरेको दिनकृदादित्येष्विव कल्पते ॥ ८१ ॥

81. 'Of the twelve kings the ambitious one alone that never gives up enterprise bids fair to triumph like the day-maker of all the twelve Suns.

81. Having dealt with the importance of deliberation in the foregoing verses, Uddhava stresses the value of enterprise in this verse. जेतुं इच्छुः जिगीषुः Desiderative noun of जि ; A ruler ambitious of conquest. एकः Solely. द्वादशस्वपि राजसु (मध्ये) In the midst of the twelve kinds of kings. द्वादशसु आदित्येषु दिनकृदिव Like the day-making Sun in the midst of the twelve kinds of Suns. ईहां अत्यजन् Never abandoning enterprise. उदेतुं कल्पते Bids fair to rise (in glory and prosperity). उत्साह-शक्ति is the root-cause of प्रभुशक्ति. The twelve kinds of kings enumerated in the science of politics are as

follows:— (1) जिगीषुः The ambitious sovereign, (2) अरिः Enemy, (3) मित्रं Friend, (4) अरिमित्रं Enemy's friend, (5) मित्रमित्रं Friend's friend, (6) अरिमित्रमित्रं Enemy's friend's friend, (7) पार्श्विग्राहः Enemy in the rear, (8) आक्रन्दः Friend in the rear, (9) पार्श्विग्राहसारः Friend of enemy in the rear, (10) आक्रन्दासारः Friend of friend in the rear, (11) मध्यमः A mediatory king, (12) उदासीनः A neutral king. These twelve constitute the राजमण्डल of which जिगीषु is the central figure. Vide Kāmandaka quoted by Mallinātha:—अरिमित्रमरेर्मित्रं मित्रमित्रमतः परम् । तथारिमित्रमित्रं च विजिगीषोः पुरःसराः । पार्श्विग्राहस्ततः पश्चादाक्रन्दस्तदनन्तरम् । आसारावनयोश्चैव विजिगीषोस्तु पृष्ठतः ॥ अरेश्च विजिगीषोश्च मध्यमो भूम्यनन्तरः । अनुग्रहे संदृतयोः समर्थो व्यस्तयोर्वधे । मण्डलाद्बहिरेतेषामुदासीनो बलाधिकः ॥ As to the Sun, Mallinātha remarks that according to the Śruti:—नानालिङ्गत्वाद्धेतूनां नानासूर्यत्वम् the Sun differs in each of the twelve months of the year. But according to the ordinary conception the Sun though single is conceived of as twelvefold as every month he passes from one zodiacal sign (राशि) into another. Hence Amara says:—द्वादशात्मा दिवाकरः. There is also the Puranic theory that there are actually 12 Suns all of which begin to blaze at the Deluge. They are as follows:—धाता मित्रोऽर्यमा रुद्रो वरुणः सूर्य एव च । भगो विवस्वान् पूषा च सविता दशमः स्मृतः ॥ एकादशस्तथा त्वष्टा विष्णुर्द्वादश उच्यते ॥ There is a slight alteration of names according to a different list as follows:—इन्द्रो धाता भगः पूषा मित्रोऽथ वरुणोऽर्यमा । अर्चिर्विवस्वांस्त्वष्टा च सविता विष्णुरेव च । It is not clear which Sun is exactly meant by दिनकृत् the day-

maker; perhaps it is सविता. All the other Suns lie dormant whereas the day-maker ever shines glorious, because he is active and enterprising. Likewise is विजिगीषु. उदेतुं Infinitive of purpose of इ with उद् to rise. न ल्यजन् अत्यजन् ल्यजन् Present participle. ईहा means उत्साह Ambition. द्वौ च दश च द्वादश. The आत्व is due to Pāṇini:—बृष्टनः संख्यायामवहुव्रीह्यशीत्योः. दिनं करोतीति दिनकृत्. अदितेः अपत्यानि पुमांसः आदित्याः The Suns; lit., the suns of Aditi (and Kaśyapa). Vide Pāṇini:—दित्यदित्यादित्यपत्युत्तरपदाण्यः. कल्पते Present tense of कृप् (कृप् सामर्थ्ये). The change of the penultimate ऋ to लृ is due to Pāṇini:—कृपो रो लः. The figure of speech is पूर्णोपमा.

बुद्धिशस्त्रः प्रकृत्यङ्गो घनसंवृतिकञ्चुकः ।

चारेक्षणो दूतमुखः पुरुषः कोऽपि पार्थिवः ॥ ८२ ॥

82. 'With statecraft as his weapon, the limbs of state as his limbs, strict guard against leakage as his armour, spies for his eyes and ambassadors for his mouth, a king is a person peculiar.

82. Verse 80—उपायमास्थितस्यापि etc. stressed the need of vigilance. 'What sort of vigilance' is explained in this verse. बुद्धिरेव शस्त्रं यस्य सः बुद्धिशस्त्रः Intellect is a king's weapon, not the ordinary one that operates on a limited sphere. प्रकृति means राज्याङ्ग or the limbs of state which are sevenfold as follows:—(1) स्वामी Ruler, (2) अमात्य Ministers, (3) सुहृत् Allies, (4) कोश Treasure, (5) राष्ट्र Territory, (6) दुर्ग Fortresses, (7) बलं

Army. Vide Amara :—स्वाम्यमालसुहृत्कोशराष्ट्रदुर्गवलानि च. प्रकृतयः अङ्गानि यस्य सः प्रकृत्यङ्गः The seven limbs of state are the limbs of a king. Amara :—राज्याङ्गानि प्रकृतयः. संवृतिः Keeping strict guard over the council-deliberations ; concealment. घना संवृतिः कञ्चुकः यस्य सः घनसंवृतिकञ्चुकः. A king has for his armour strict secrecy of his counsels. चरतीति चरः, स एव चारः, चारः ईक्षणं यस्य सः चारेक्षणः Spies are a king's eyes. Cf :—गन्धेन गावः पश्यन्ति वेदैः पश्यन्ति वै द्विजाः । चारैः पश्यन्ति राजानः चक्षुर्भ्यामितरे जनाः ॥ Hence a king is called a चारचक्षुस्. दूत एव मुखं यस्य सः दूतमुखः. Ambassadors are a king's mouthpiece, because they play an important part in foreign and international negotiations. पृथिव्या ईश्वरः पार्थिवः A king who is thus fully equipped. कोऽपि पुरुषः Is an entirely different man from the ordinary man of the world. The figure of speech in कोऽपि पुरुषः is अतिशयोक्ति aided by रूपक in बुद्धिगच्छ & other adjectives.

तेजः क्षमा वा नैकान्तं कालज्ञस्य महीपतेः ।

नैकमोजः प्रसादो वा रसभावविदः कवेः ॥ ८३ ॥

83. 'Neither aggression nor forbearance is the exclusive rule to a king that knows the time. Neither pomp nor lucidity is the exclusive practice of a poet that knows emotions and appeals.

83. In reply to what Balarāma stated in verse 44—चतुर्थोपायसाध्ये तु etc., Uddhava states here that neither the display of valour nor forbearance is a general rule of conduct and that each has got its own proper

time. कालं जानातीति कालज्ञः One who knows the time. तस्य कालज्ञस्य. मध्याः पर्युः महीपतेः To a ruler of Earth. तेजः Display of valour. क्षमा वा Or patience. एकान्तं means नियमः. न There is no such rule. The reason is supported by an analogy drawn from the field of poetics in the second half of the verse. रसाः Emotions; the nine sentiments known to literature. भावाः Accessory feelings. रसाश्च भावाश्च, तान् वेत्तीति रसभाववित् तस्य रसभावविदः कवेः To a poet who knows emotions and their accessories; to a poet who knows their proper employment and operations. एकं ओजः वा. ओजः Verbal bombast. प्रसादः Simplicity. (एकः) प्रसादो वा. न There is no uniform practice. ओजस् or verbal pomp is displayed in delineating Rasas such as वीर the heroic, रौद्र the furious, भयानक the frightful. प्रसाद—the characteristic of a simple and lucid style abounding in soft letters and sweet expressions is employed in delineating soft emotions like शृङ्गार the erotic, हास्य the humorous, करुण the pathetic. So each literary quality has got its own proper occasion. Similarly valour or forbearance towards an enemy has to be exhibited according to the circumstances. The figure of speech is दृष्टान्त.

कृतापचारोऽपि परैरनाविष्कृतविक्रियः ।

असाध्यः कुरुते कोपं प्राप्ते काले गदो यथा ॥ ८४ ॥

84. 'An irrepressible one, like a disease, though wronged by enemies, does not exhibit his passions, but exercises his wrath when the time comes.

84. 'In reply to what Balaṛāma has stated in verse 43—क्रियासमभिहारेण etc., Uddhava points out that one should bide his time to strike at a wrong-doer. परैः कृतः अपचारः यस्य सः कृतापचारः अपि Though wronged by his enemies. अनाविष्कृता विक्रिया येन सः अनाविष्कृतविक्रियः Without exhibiting any change (of mind). असाध्यः सन् Becoming formidable. काले प्राप्ते (सति) When the proper time arrives. गदो यथा Like sickness. कोपं कुहते Venti- lates his wrath ; wreaks his wrathful vengeance. गद- or sickness too is कृतापचारः Treated ill with unwhole- some diet etc. and yet अनाविष्कृतविक्रियः Does not show its symptoms at once and as a result it becomes असाध्य Incurable in the end and as such काले प्राप्ते At the hour of crisis कोपं कुहते Exhibits its virulence. In the same manner a wise man who is wronged by an enemy will put up with insults and retaliate at the proper hour. Cf :—वहेदमित्रं स्कन्धेन यावत्कालविपर्ययः । तमेव चागते काले भिन्यात् घटमिवाश्मना ॥

मृदुव्यवहितं तेजो भोक्तुमर्थान्प्रकल्पते ।

प्रदीपः स्नेहमादत्ते दशयाभ्यन्तरस्थया ॥ ८५ ॥

85. 'Valour under a subtle veil makes for the realisation of all dreams. A lamp consumes oil through a wick remaining within.

85. मृदुना व्यवहितं Screened by a soft cover. तेजः Valour. अर्थान् भोक्तुं To realise its fruits. प्रकल्पते Becomes competent. By way of analogy प्रदीपः A lamp. अभ्यन्तरे

तिष्ठतीति तया अभ्यन्तरस्थया दशया Through a wick remaining within itself. ज्वेहं आदत्ते Consumes the oil. So valour preceded by patience is most effective.

नालम्बते दैष्टिकतां न निषीदति पौरुषे ।

शब्दार्थौ सत्कविरिव द्वयं विद्वानपेक्षते ॥ ८६ ॥

86. 'A learned man does neither swear by fatalism nor take his stand in human effort. He has regard for both as a good poet for both words and ideas.

86. Reliance should be placed on both fate and human effort. विद्वान् A wise man. दिष्टं means दैवं. दिष्टं मतिः अस्येति दैष्टिकः One who swears by fate ; one who holds the doctrine that fate is all-powerful. दैष्टिक = दिष्ट + ठक्. Vide Pāṇini:—अस्ति नास्ति दिष्टं मतिः. दैष्टिकस्य भावः दैष्टिकता तां नालम्बते Does not hang on fatalism. One who leaves everything to fate fails thoroughly. पुरुषस्य भावः कर्म वा पौरुषं तस्मिन् पौरुषे On human effort. न निषीदति Does not sit. सद् changes to सीद् in all conjugational tenses. संश्र्वासौ कविश्च सत्कविः A good poet. शब्दश्च अर्थश्च शब्दार्थौ ताविव Just as a good poet has regard both for words and ideas since both constitute the body of poetry as declared by Vāmana thus:—अदोषौ सगुणौ सालंकारौ शब्दार्थौ काव्यम्. द्वौ अवयवौ अस्य समुदायस्येति द्वयं or द्वितयं. Vide Pāṇini:—संख्याया अवयवे तयप् and द्वित्रिभ्यां तयस्यायज्वा. द्वयं अपेक्षते Pays regard for both viz., fate and human effort.

स्थायिनोऽर्थे प्रवर्तन्ते भावाः संचारिणो यथा ।
रसस्यैकस्य भूयांसस्तथा नेतुर्महीभृतः ॥ ८७ ॥

87. 'As several auxiliary feelings serve to enrich a single dominant sentiment that develops into an emotion, numerous kings engage for the benefit of a single overlord that remains firm.

87. एकस्य रसस्य अर्थे भूयांसः संचारिणो भावाः यथा प्रवर्तन्ते Just as a number of auxiliary feelings serve the purpose of a single emotion. तथा स्थायिनः एकस्य नेतुः अर्थे भूयांसः महीभृतः प्रवर्तन्ते A number of rulers strive together for furthering the purpose of a single steady overlord usually called the जिगीषु. रस्यत इति रसः That which is enjoyed ; an emotion underlying poetry. रस has been defined in Daśarūpaka thus:—विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः । आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥ रस consists of a स्थायिभाव or sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs and व्यभिचारिभावs. रसs or emotions that are considered to be the soul of poetry are nine in number:—शृङ्गार the erotic, हास्य the humorous, करुण the pathetic, रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous and शान्त the quietistic. शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः । बीभत्साद्भुतशान्ताश्च रसाः पूर्वेऽष्टाहताः ॥ The nine स्थायिभावs or sentiments which make up the said nine Rasas are enumerated in order thus:—रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा । जुगुप्साविस्मयशमाः स्थायिभावा नव क्रमात् ॥ They are love,

humour, grief, rage, valour, fear, disgust, wonder and tranquillity. Just as yarn is transformed into a cloth, the said nine स्थायिभावs get transformed into the nine Rasas. But there are certain accessories which contribute to the said transformation. विभावs or creative agencies, viz., the hero, heroine, moonlight, zephyr etc.; अनुभावs or the resultant actions like the exchange of glances; सात्त्विकभावs the more prominent of the outward exhibitions of sentiments like horripilation etc., and व्यभिचारिभावs or all other miscellaneous outcome of feelings like disgust, emaciation etc. संचारिभावs are strictly identical with व्यभिचारिभावs, and the word is sometimes used to comprehend the सात्त्विकभावs as well. In the present verse the phrase संचारिणो भावाः is used in a more extended signification so as to include विभावs and अनुभावs also. By a combination of all these influences the स्थायिभाव, love etc., attains a sweetness which raises it to the level of a Rasa. So in order to serve the purpose of a single Rasa a number of influences are at work. Similarly to serve the purpose of a single जिगीषु all other rulers of earth combine and exert themselves. This is the interpretation adopted by Mallinātha, but he also refers to a different one as follows. One poem has got a single dominant emotion (Rasa). But other Rasas may be employed to play a subservient part to the dominant Rasa. According to this interpretation संचारिणो भावाः will have to be taken to mean the subservient Rasas.

Just as all the subservient Rasas serve to enhance the sweetness of the dominant रस etc. Reference is also made to the fact that वीर is the dominant Rasa of this poem, and शृङ्गार and other sentiments play a subservient part thereto. The figure of speech is उपमा.

तन्त्रावापविदा योगैर्मण्डलान्यधितिष्ठता ।

सुनिग्रहा नरेन्द्रेण फणीन्द्रा इव शत्रवः ॥ ८८ ॥

88. 'To a king skilled in domestic and foreign policy, who by the devices of statecraft holds a grip over his and others' territories, enemies are as easy to subdue as great serpents to a snake-charmer, conversant with magic spells and herbal appliances, who occupies mystic diagrams (presided over by the deities invoked) by his manifold meditation.

88. तन्त्रं means स्वराष्ट्रचिन्तनं Internal administration. आवापः means परराष्ट्रचिन्तनं Foreign policy. तन्त्रं च आवापश्च, तौ वेत्तीति तन्त्रावापवित् तेन नरेन्द्रेण By a king who is conversant with both internal and foreign policies. नरेन्द्रः also means विषवैद्यः A snake-charmer to whom a king is likened. As applied to विषवैद्य, तन्त्रं means both magic spells and herbs. तन्त्रस्य आवापः, तं वेत्तीति तथाभूतेन A snake-charmer knows the application of magic spells and herbs to remove the snake-poison and to control snakes. योगैः By means of the fourfold उपायस—साम, दान, भेद and दण्ड. मण्डलानि Both his own and other kings' territories. अधितिष्ठता adjectival to नरेन्द्रेण.

A king holds a grip over territories both his own and of others by a judicious employment of the four-fold devices of statecraft. As applied to the snake-charmer, योगैः means by means of multiform contemplations or meditations for invoking deities. मण्डलानि अधितिष्ठता A snake-charmer whose invocation of deities passes through the several spheres presided over by Mahendra and other deities in the mental plane. फणाः एषां सन्तीति फणिनः lit., those possessed of hoods; snakes. फणिनां इन्द्राः फणीन्द्राः इव Like lordly serpents. शत्रवः Enemies. सुखेन निग्रहीतुं योग्याः सुनिग्रहाः Are easy to subdue. Note the double meanings in तन्त्रावापवित्, योग, मण्डल and नरेन्द्र. The figure of speech is श्लेष.

करप्रचेयामुत्तुङ्गः प्रभुशक्तिं प्रथीयसीम् ।

प्रज्ञाबलबृहन्मूलः फलत्युत्साहपादपः ॥ ८९ ॥

89. 'The lofty tree of enterprise taking its deep root in the strength of statesmanship yields fruit in the form of the mighty power of sovereignty coming within the reach of hand.

89. Uddhava again emphasises that मन्त्र and उत्साह generate प्रभुशक्ति. उत्तुङ्गः Lofty. प्रज्ञायाः बलं The strength of intellect—मन्त्रशक्ति The power of intellect; mature deliberation born of good counsel. प्रज्ञाबलमेव बृहत् मूलं यस्य सः. To उत्साहशक्ति conceived of as a tree, मन्त्रशक्ति acts the strong root. उत्साह एव पादपः The tree of enterprise. पादैः पिवतीति पादपः lit., that which drinks

(water) with its roots ; a tree. The tree of उत्साहशक्ति supported on the broad root of मन्त्रशक्ति. प्रचेतुं योग्यां प्रचेयां, करेण प्रचेयां करप्रचेयां Within the reach of hand ; capable of being plucked by the hand. अत्यन्तं पृथ्वीं प्रथीयसीं Comparative degree. पृथु प्रथीयस् प्रथिष्ठ. प्रभुशक्तिं Sovereignty. फलति Yields ; bears fruit. Mallinātha sees double meaning in कर—a tribute and hand. Vide Amara :—बलिहस्तांशवः कराः. According to that interpretation करप्रचेयां means augmented by the payment of tributes by vassals. The figure of speech is रूपक.

अनल्पत्वात्प्रधानत्वाद्द्वंशस्येवेतरे स्वराः ।

विजिगीषोर्नृपतयः प्रयान्ति परिवारताम् ॥ ९० ॥

90. 'Other kings play the adjunct to an ambitious conqueror by reason of his richness of merit and dominating character as other musical notes (of instruments) to a flute.

90. By stabilising himself a ruler becomes the overlord of all other kings. अनल्पत्वात् Due to superiority (in प्रज्ञा and उत्साह). प्रधानत्वात् Due to his dominance over all other rulers. विजिगीषोः To a conqueror. इतरे नृपतयः Other kings. परिवारतां प्रयान्ति Attain the state of attendants. This idea is supported by an analogy from the province of music. वंशस्य To a flute. इतरे स्वराः इव Like other notes ; like the notes produced by other musical instruments. The two reasons अनल्पत्वं and प्रधानत्वं apply to the flute also. अनल्पत्वं the opposite of

being meagre due to its swelling at a high pitch. प्रधानत्वं the note of the flute dominates all other notes. वंश is also differently interpreted by Mallinātha viz., a leading note. वंशस्य To a leading note. इतरे स्वराः इव Like the other subservient notes like षड्ज etc.

अप्यनारभमाणस्य विभोरुत्पादिताः परैः ।

व्रजन्ति गुणतामर्थाः शब्दा इव विहायसः ॥ ९१ ॥

91. 'Advantages created by others accrue to the benefit of a powerful king who does not himself make any move as sounds created by other objects accrue to the all-pervading ether as its property.

91. This verse likens a विजिगीषु to आकाश. अनारभमाणस्यापि To the विजिगीषु who does not himself exert pressure, like the आकाश which is inactive. विभोः = प्रभोः To the विजिगीषु. विभोः, also adjectival to विहायसः means all-pervading. विभु as a measure of space is equivalent to परममहत्परिमाण. विभुत्वं is interpreted by logicians as सर्वमूर्तद्रव्यसंयोगित्वं. परैः उत्पादिता अर्थाः Benefits caused by other kings. The idea is that the purposes of a विजिगीषु are secured to him by other rulers. विहायसः To the sky. परैः उत्पादिताः शब्दा इव Like the sounds produced by other objects e.g., the drum, harp etc. गुणतां व्रजन्ति Attain the state of subservience. गुण also means quality. Sounds produced by other objects become a quality of the आकाश. All द्रव्यस are गुणवत् possessed of qualities. आकाश or Ether is one of the nine द्रव्यस.

Some Guṇas are सामान्यगुणः or general qualities and some विशेषगुणः or special qualities. Like पृथिवी अप् तेजस् and वायु, आकाश has its own special quality viz., शब्द or sound. Cf:—शब्दगुणकमाकाशम्. Tarkasaṅgraha. अथात्मनः शब्दगुणं गुणज्ञः (Raghu XIII—1). श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् (Śākuntala). आकाश does not act, but the sounds in it are produced by other objects. Similarly विजिगीषु does not exert any visible pressure. But all other rulers become subservient due to his inherent strength.

यातव्यपार्ष्णिग्राहादिमालायामधिकद्युतिः ।

एकार्थतन्तुप्रोतायां नायको नायकायते ॥ ९२ ॥

92. 'With a distinctive glow in the necklace consisting of the king to be marched against, the king in the rear and others, strung in a single thread viz., the same purpose, the conqueror (leader) acts the central gem.

92. This verse further emphasises the dominance of विजिगीषु in the midst of the 12 types of rulers. एकः अर्थ एव तन्तुः, तस्मिन् प्रोतायां. The array of the 12 kinds of rulers is conceived of as a necklace strung together by the thread of a common purpose viz., the heightening of the glory of विजिगीषु. प्रोत = प्र + ऊत Past passive participle of वे to weave or stitch together. यातव्यः One to be marched against ; an enemy. पार्ष्णिगृह्णातीति पार्ष्णिग्राहः An enemy in the rear. यातव्यश्च पार्ष्णिग्राहश्च तौ आदी येषां तेषां माला तस्यां In the necklace consisting of

persons beginning with an enemy in front and an enemy in the rear. The reference is to the 12 types of rulers mentioned in the Notes under verse 81. अधिका बुद्धिः यस्य सः अधिकबुद्धिः Possessed of superior lustre. नायकः. The ambitious conqueror who goes by the name of विजिगीषु. The second नायक means the central gem of a necklace. नायक इव आचरति नायकायते denominative verb formed by adding क्यङ् under Pāṇini:—उपमानादाचारे. Acts like a central gem. With regard to the common purpose referred to by एकार्थं, it is to be noted that judged from the result both allies and enemies serve to enhance the greatness of the conqueror though enemies at any rate cannot be deemed to wish for it.

षाड्गुण्यमुपयुञ्जीत शक्त्यपेक्षो रसायनम् ।
भवन्त्यस्यैवमङ्गानि स्थास्नूनि बलवन्ति च ॥ ९३ ॥

93. 'One mindful of power should use as a tonic the sixfold Guṇas (stages leading to conquest). Thus his limbs (limbs of state) become enduring and strong.

93. शक्तिं अपेक्षत इति शक्त्यपेक्षः. पचायच्. One mindful of शक्ति, the triple regal power of प्रभाव, उत्साह and मन्त्र. षट् गुणा एव षाड्गुण्यं. स्वार्थे ष्यञ्. The sixfold strategy. Amara:—संधिर्ना विग्रहो यानमासनं द्वैधमाश्रयः । षड्गुणाः. रसायनं Tonic, Accusative. उपयुञ्जीत Should use, Potential, 3rd person singular of युञ् with उप, 7th conjugation in the

Ātmanepada. एवं Thus; by a proper employment of six guṇas as a tonic. अस्य अङ्गानि The seven limbs of state. Amara :—स्वाम्यमात्यमुद्वृत्कोशराष्ट्रदुर्गबलानि च । राज्याङ्गानि. Note the double meaning in अङ्ग which also means a body. स्थास्नुनि Durable. 'ग्लानिस्थश्च ग्स्तुः' इति ताच्छील्ये ग्स्तुः. बलवन्ति च भवन्ति Become also strong or powerful. The figure of speech is रूपक aided by श्लेष.

स्थाने शमवतां शक्त्या व्यायामे वृद्धिरङ्गिनाम् ।
अथवाबलमारम्भो निदानं क्षयसंपदः ॥ ९४ ॥

94. 'Kings imbued with patience and equipped with all the limbs of state grow strong when they exert in keeping with their power. (Embodied beings grow strong when they take physical exercise with due regard to their power). An undertaking (exercise) out of proportion to one's own power is the root-cause of his decline (consumption).

94. शमः एषामस्तीति शमवन्तः Imbued with patience. तेषां शमवतां adjectival to अङ्गिनां. अङ्गानि (राज्याङ्गानि) एषां सन्तीति अङ्गिनः तेषां Of kings equipped with all the seven limbs of state. स्थाने Properly; in a practicable matter. शक्त्या According to their own power. व्यायामे (सति) When kings exert themselves in a practicable matter. वृद्धिः भवति Prosperity accrues. The converse is set out in the second half of the verse. बलमनतिक्रम्य यथाबलं, न यथाबलं अयथाबलं Beyond one's own power. आरम्भः An endeavour. क्षयस्य संपदः तस्याः क्षयसंपदः To grave decadence. निदानं

Root-cause. Amara:—निदानं त्वादिकारणम्. Note the other meaning. अङ्गिनां To men possessed of bodies. स्थाने Properly; in a judicious manner. शक्त्या Consistent with their own strength. व्यायामे When men undergo physical exercise in keeping with their power. वृद्धिः They grow strong. On the contrary if one engages in physical work beyond his strength it brings about consumption. शमवतां in the latter case refers to temperance or freedom from indulgence in vices. This verse exhibits ध्वनि or suggestion roused by a double signification of words. शब्दशक्तिमूलध्वनिः.

तदीशितारं चेदीनां भवांस्तमवमंस्त मा ।

निहन्त्यरीनेकपदे य उदात्तः खरानिव ॥ ९५ ॥

95. 'So do not disregard that ruler of Chedis who could crush his enemies at a stroke as Udātta (high pitch) would drown the other svaras in a word.

95. तत् Therefore. चेदीनां ईशितारं Accusative, The lord of the Chedis; Śiśupāla. तं भवान् मा अवमंस्त Do not treat him lightly. The Aorist termination is added to the root in the Imperative significance due to juxtaposition with the particle माङ्. The reason why Śiśupāla should not be treated lightly is set out by an adjectival clause forming the second half of the verse. यः Who. उदात्तः खरानिव एकपदे अरीन् निहन्ति. Svaras are accents:—उदात्त High, अनुदात्त Low and खरित Middle. According to the rule of Pāṇini:—अनुदात्तं पदमेकवर्जम्

all the vowels in a word except those for which the उदात्त or स्वरित is enjoined are to be pronounced in the अनुदात्त accent. Hence उदात्त may be deemed to drive out the अनुदात्त where it is prescribed. Perhaps the simpler explanation will be better viz., the उदात्तस्वर throws into shade the other स्वरः.

मा वेदि यदसावेको जेतव्यश्चेदिराडिति ।

राजयक्ष्मेव रोगाणां समूहः स महीभृताम् ॥ ९६ ॥

96. 'Don't imagine that the king of Chedis, single, is to be conquered. He represents a combination of kings as consumption does a multitude of diseases.

96. This verse brings out that Śísupāla is not single, but supported by a number of other kings. असौ चेदिराड् (चेदीनां राड्) एकः This king of Chedis remains single. (अतः) जेतव्यः Easy to conquer. इति मा वेदि Passive Aorist. Let it not be understood by you. भवता understood. Active voice—मा भवान् वेदीत्. सः The king of Chedis. महीभृतां समूहः Represents a combination of rulers. Like what? राजयक्ष्मा रोगाणाम् इव Just as consumption embodies a collection of diseases. राजन् means the moon. The moon is supposed to be affected by consumption by reason of which he wanes gradually in the dark fortnight. राज्ञः (चन्द्रस्य) यक्ष्मा or यक्ष्मणां राजा राजयक्ष्मा The king among wasting diseases. The character of राजयक्ष्मन् is given by Vāgbhaṭa thus:—

अनेकरोगानुगतो बहुरोगपुरःसरः । राजयक्ष्मा क्षयः शोषो रोगराडिति च स्मृतः ॥
 नक्षत्राणां द्विजानां च राज्ञोऽभूयदयं पुरा । यच्च राजा च यक्ष्मा च राजयक्ष्मा
 ततो मतः ॥ Uddhava says that Śiśupāla is therefore
 difficult to conquer. This is in answer to what
 Balarāma has stated—चिरस्य मित्रव्यसनी बुदमो दमघोषजः in
 verse 60.

संपादितफलस्तेन सपक्षः परभेदनः ।

कार्मुकेणैव गुणिना बाणः संधानमेव्यति ॥ ९७ ॥

97. 'Bāṇa who has been benefited by him, accompanied by allies, himself efficient to destroy the foes, will join him as an arrow equipped with a sharp edge, provided with feathers, and efficient to hit enemies, would be joined to a bow fastened to its string.

97. In this and the next verse Uddhava mentions some of the allies Śiśupāla could count upon. This verse mentions Bāṇa. बाणः The demon Bāṇa possessed of a thousand arms. The other meaning of बाण viz, an arrow is also intended by the poet by way of analogy. How is बाणः? संपादितं फलं यस्य सः संपादितफलः He has derived benefits from Śiśupāla. This refers to gifts of horses, elephants and territories ceded by Śiśupāla. फलं also means the tip of an arrow. As applied to the arrow, संपादितफलः means—well provided with a sharp tip. समानः पक्षः यस्य सः सपक्षः as applied to the demon. पक्षाभ्यां सह वर्तते इति सपक्षः Provided

with feathers to facilitate an easy dart, as applied to an arrow. परेषां मेदनः परभेदनः Destructive of foes as applied to Bānāsura. Piercing the enemies, as applied to an arrow. गुणाः सन्त्यस्येति गुणी तेन गुणिना तेन With Śīsupāla possessed of valour and other eminent qualities. कर्मणे प्रभवति कार्मुकं A bow. Pāṇini:—कर्मण उक्त्. कार्मुकेण इव As with a bow. गुणिना is applicable also to कार्मुकेण. गुण means a string. A bow is equipped with a string. संधानमेष्यति Will enter into an alliance. In the case of the arrow, संधानं means a fitting with string for discharge. एष्यति 2nd Future, 3rd person singular of इ to go or reach. Almost all the words in the verse have got double meanings. The figure of speech is उपमा aided by श्लेष.

ये चान्ये कालयवनशाल्वरुक्मिद्रुमादयः ।

तमःस्वभावास्तेऽप्येनं प्रदोषमनुयायिनः ॥ ९८ ॥

98. 'And as for others viz., Kālayavana, Śālva, Rukmin, Druma and others, they too, foul by nature, will follow him, the vicious one as darkness would the evening twilight.

98. ये चान्ये. Uddhava refers to some other possible allies of Śīsupāla. कालयवन-शाल्व-रुक्मि-द्रुमादयः. तमः स्वभावः येषां ते तमःस्वभावाः Bad-natured. तमस् is a vicious state of mind as distinct from सत्त्व and रजस्. तेऽपि प्रकृष्टः दोषः यस्य तं प्रदोषं एनं अनुयायिनः means अनुयास्यन्ति. The suffix णि is added in the future significance. Pāṇini:—भवि-

व्यति गम्यादयः. They will also follow Śiśupāla who is vicious. प्रदोष also means रजनीमुखं Nightfall. तमस् also means darkness. Darkness attends on nightfall. The enemies of Kṛṣṇa being possessed of तमस्, it is natural, would rally round Śiśupāla who is प्रदोष. The उपमा here is not expressed, but suggested. Of the possible allies mentioned in these two verses Bāṇa is actually seen fighting on the side of Śiśupāla in battle and overpowered by Kṛṣṇa's son Pradyumna later on in Canto 19, verse 14. Bāṇa's son Veṇudārin also participates in the fight and is killed by Balarāma (XIX—5 supra). Similarly Śālva's army is vanquished by Śini's army (XIX—7), Druma is attacked by Kṛṣṇa's ally Ulmuka (XIX—8), Rukmin, brother of Rukmiṇī put to flight by Pṛthu (XIX—9). One Uttamaujas not specifically mentioned herein is also seen overpowered by Pradyumna (XIX—16).

उपजापः कृतस्तेन तानाकोपवतस्त्वयि ।

आशु दीपयिताल्पोऽपि साग्नीनेधानिवानिलः ॥ ९९ ॥

99. 'The slightest intrigue caused by him will quickly inflame them who are already incensed against you as a slight wind would the fuel smouldering.

99. It should not be supposed that Bāṇa and others who have now been subdued will continue to

be harmless. तेन कृतः अल्पोऽपि उपजापः The slightest division or split attempted by Śisupāla. उपजापः means मेदः. त्वयि आकोपवतः तान् आशु दीपयिता Will quickly inflame them who are already in resentment against you. आकोप एषामस्तीति आकोपवन्तः तान् आकोपवतः दीपयिता 1st Future, 3rd person singular of the causal of दीप्. An analogy is thus set out. अनिलः साम्रीन् एधान् इव As wind would quickly set to flame the fuel containing fire. अग्निना सह वर्तन्त इति तान् साम्रीन्. एधः Masculine, एधस् Neuter. Both mean wood. Amara :—काष्ठं दार्विन्धनं त्वेध इध्ममेधः समित्त्रियाम्

बृहत्सहायः कार्यान्तं क्षोदीयानपि गच्छति ।

संभूयाम्भोधिमभ्येति महानद्या नगापगा ॥ १०० ॥

100. 'Even a poor weakling when backed by strong support reaches the end of his purpose. A mountain-rill joining with a big river reaches the ocean.

100. बृहन् सहायः यस्य सः बृहत्सहायः One possessed of a big ally. क्षोदीयान् अपि Though petty. क्षोदीयान् Comparative degree. क्षुद्र क्षोदीयस् क्षोदिष्ठ. कार्यस्य अन्तः तं कार्यान्तं गच्छति Reaches the end of his enterprise. Analogy. अपां समूहः आपं A volume of water. तस्य समूहः इत्यण्. आपेन गच्छतीति आपगा A river. Amara :—स्रवन्ती निम्नगापगा. नगस्य आपगा नगापगा A mountain-rill. महानद्या संभूय By joining with a big river. अम्भः धीयते अस्मिन्निति अम्भोधिः The Ocean. तं अभ्येति Present tense, 3rd person singular of इ with अभि to approach or reach. Reaches the

Ocean. As a general statement is substantiated by a particular instance the figure of speech is अर्थान्तरन्यास.

तस्य मित्राण्यमित्रास्ते ये च ये चोभये नृपाः ।

अभियुक्तं त्वयैनं ते गन्तारस्त्वामतः परे ॥ १०१ ॥

101. 'Those who are his friends and those who are your foes—both these groups of kings will go to him when attacked by you, and the rest will go to you.

101. ये च तस्य मित्राणि Those who are Śísupāla's friends. ये च ते अमित्राः And those who are your enemies. ते उभये नृपाः Those two kinds of kings. त्वया अभियुक्तं एनं Śísupāla attacked by you. गन्तारः 1st Future, 3rd person plural. They will all go to Śísupāla. They will join his ranks. अतः परे The others viz., your friends and his enemies. त्वां गन्तारः Will join your ranks.

मखविघ्नाय सकलमित्थमुत्थाप्य राजकम् ।

हन्त जातमजातारेः प्रथमेन त्वयारिणा ॥ १०२ ॥

102. 'By thus rousing the entire host of kings to impede the sacrifice, Alas! you yourself will have become the first enemy of Yudhishtira (who has no enemies born).

102. What is the result of the whole host of kings thus ranging themselves on opposite sides? इत्थं Thus, Pāṇini :—इदमत्थमुः. मखविघ्नाय For obstructing the

sacrifice of Yudhisht̥hira. सकलं. राज्ञां समूहः राजकं = राजन् + वुञ्. राजकं Accusative. उत्थाप्य Indeclinable past participle of the causal of स्था with उद्; having roused. हन्त an interjection of sorrow. अजातः अरिः यस्य सः अजातारिः lit., one to whom no enemy is born, same as अजातशत्रु an epithet of Yudhisht̥hira. तस्य अजातारेः त्वया प्रथमेन अरिणा जातं An Impersonal use. Active voice :— त्वं प्रथमः अरिः जातः. 'By spoiling the sacrifice of Yudhisht̥hira, you yourself turn out to be his first enemy in the result.

संभाव्य त्वामतिभरक्षमस्कन्धं स बान्धवः ।

सहायमध्वरधुरां धर्मराजो विवक्षते ॥ १०३ ॥

103. 'Depending on you for assistance that you are possessed of shoulders strong enough to bear a mighty burden, that kinsman Dharmarāja proposes to bear the yoke of sacrifice. .

103. बन्धुरेव बान्धवः, प्रज्ञादित्वात्स्वार्थे अण्. सः धर्मराजः, अति-भरस्य क्षमः स्कन्धः यस्य तं अतिभरक्षमस्कन्धं त्वां सहायं संभाव्य Relying for assistance on you whose shoulder is able to bear the heavy burden. अध्वरस्य धूः अध्वरधुरा. धुर् takes the final augment अ at the end of a compound. Pāṇini:— ऋक्पूरब्धूःपथामानक्षे. When the feminine suffix टप् is added to it the resultant form is अध्वरधुरा. तां अध्वरधुरां. वोढुं इच्छति विवक्षते Desiderative of वह्, Desires to bear the burden of the sacrifice. Hence if you don't respond to his invitation, he will be sorely disappointed.

महात्मानोऽनुगृह्णन्ति भजमानान् रिपूनपि ।

सपत्नीः प्रापयन्त्यब्धिं सिन्धवो नगनिम्नगाः ॥ १०४ ॥

104. 'Great men show their favour even to enemies that seek refuge. Rivers take their co-wives, the mountain-streams, to the Ocean.

104. महात्मानः Great men. भजमानान् रिपून् अपि अनुगृह्णन्ति Favour even foes that seek refuge. Conjugate:—गृह्णाति गृह्णीतः गृह्णन्ति. Change the voice:—महात्मभिः भजमानाः रिपवोऽपि अनुगृह्यन्ते. The second half sets out an analogy. सिन्धवः Big rivers. समानः पतिः यासां ताः सपत्न्यः. The augment जुक् is due to Pāṇini:—नित्यं सपत्न्यादिषु. Rivers are considered as the wives of the ocean. निम्नं गच्छन्तीति निम्नगाः Those that flow downwards; rivers. नगस्य निम्नगाः Mountain-rills. They are treated as the co-wives of big rivers. नगनिम्नगाः Accusative plural. अब्धिं प्रापयन्ति Make them reach the ocean. The causal of प्राप्नुवन्ति is प्रापयन्ति. The causal predicate governs two objects—अब्धिं and निम्नगा. Change the voice:—सिन्धुभिः नगनिम्नगाः अब्धिं प्राप्यन्ते. Even rivers are obliging to their rivals. Vide parallel in Mālavikāgnimitra:—अन्यसरितां शतानि हि समुद्रगाः प्रापयन्त्यब्धिम्.

चिरादपि बलात्कारो बलिनः सिद्धयेऽरिषु ।

छन्दानुवृत्तिदुःसाध्याः सुहृदो विमनीकृताः ॥ १०५ ॥

105. 'Even violence towards enemies by a powerful one at a late stage will be effective. But

friends once embittered are hard to bring round by any amount of persuasion.

105. बलिनः For a strong man. अरिषु (विषये) Towards enemies. बलात्कारः Violence. चिरादपि For a long time. सिद्धये भवति Contributes to success. Violence in the case of enemies will ultimately bring submission. But dealings with friends are delicate. अविमनसः विमनसः संपद्यमानाः कृताः विमनीकृताः Estranged. शोभनं हृदयं येषां ते सुहृदः Friends. Pāṇini:— सुहृद्दुर्हृदौ मित्रामित्रयोः. छन्द Idea, wish. Amara:— अभिप्रायश्छन्द आशयः. छन्दस्य अनुवृत्तिः Acting according to another's wish. तथापि दुःसाध्याः Are incapable of being brought round even by a lot of persuasion. Hence estrangement of friends should be avoided.

मन्यसेऽरिबधः श्रेयान्प्रीतये नाकिनामिति ।

पुरोडाशभुजामिष्टमिष्टं कर्तुमलंतराम् ॥ १०६ ॥

106. 'If you deem the destruction of the foe preferable as conducive to the pleasure of the gods (residents of Heaven) it is much more fitting to do the sacrifice which is so much liked by them as partakers of the sacrificial cakes.

106. Uddhava meets the objection that because the destruction of Śīsupāla is wished for by the gods as conveyed in Indra's message it should have precedence over attendance at Yudhishtīra's sacrifice. अरेः बधः अरिबधः 'The slaughter of the foe. नाकः एषामस्तीति नाकिनः The denizens of Heaven. तेषां नाकिनां प्रीतये For

the satisfaction of the gods. अत्यन्तं प्रशस्यः श्रेयान् Comparative degree. Pāṇini:— प्रशस्यस्य श्रः. इति मन्यसे (चेत्) If you think so. (तर्हि) Then. पुरोडाशः The cooked ball of ground rice offered in Kapālas at sacrifices. पुरोडाशं भुञ्जत इति पुरोडाशभुजः The eaters of oblation. तेषां पुरोडाशभुजां To the gods. इष्टं कर्तुं To do their wish; to cause their pleasure. इष्टं Noun form of यज्. नपुंसके भावे क्तः. यागः or sacrifice. अलंतराम् Is better fitted. As the gods covet the पुरोडाश offered at sacrifices, the sacrifice is calculated to yield greater satisfaction to the Devas. Of course the other wish of the gods can very well have the next turn.

अमृतं नाम यत्सन्तो मन्त्रजिह्वेषु जुह्वति ।

शोभैव मन्दरक्षुब्धक्षुभिताम्भोधिवर्णना ॥ १०७ ॥

107. 'Nectar is in fact that which pious men offer into the fires whose tongues are mantras. The description of the Ocean churned by the churning stick of Mount Mandara is mere poetic embellishment.

107. It may be asked, 'What do the Devas care for the oblations of flour when they have plenty of nectar to drink.' The answer is No. The gods relish the oblations offered in fire much more than the nectar at hand. अमृतं नाम (तत्) That alone is nectar. यत् Which. सन्तः Pious men. मन्त्रा एव जिह्वा येषां तेषु मन्त्रजिह्वेषु In the fires lit., those whose tongues are Mantras.

Mantras are generally Vedic hymns in praise of gods. मन्त्रजिह्व is a synonym for अग्नि. Vide Vaijayantī:—मन्त्रजिह्वः सप्तजिह्वः सुजिह्वो हव्यवाहनः. जुह्वति Present tense, 3rd person plural of हु, 3rd conjugation, Parasmaipada, to offer in fire. By way of contrast nectar is described as poor stuff made much of. मन्दर एव क्षुब्धः. क्षुब्ध means a churning rod. In days of old the gods and demons churned the Milk ocean for the purpose of extracting nectar; Mount Mandara was used then as the churning rod. तेन क्षुभितस्य अम्भोधेः वर्णना The description that the ocean was churned. शोभैव Is a mere show or parade. A glorification unwarranted. Really speaking, the sacrificial offerings made in the fire constitute the true अमृत.

सहिव्ये शतमागांसि सूनोस्त इति यच्चया ।

प्रतीक्ष्यं तत्प्रतीक्षयायै पितृष्वस्रे प्रतिश्रुतम् ॥ १०८ ॥

108. "I shall put up with a hundred faults of your son." "This promise made by you to your revered paternal aunt has to be respected.

108. Further you are bound by a promise not to attack Śisupāla all of a sudden. The promise was made by you to your paternal aunt, mother of Śisupāla, that you would put up with a hundred insults of Śisupāla before taking action against him. ते सूनोः शतं आगांसि सहिव्ये I shall put up with a hundred faults of your son. Amara :—आगोऽपराधो मन्तुश्च. सहिव्ये 2nd future,

1st person singular of सह् to endure. इति Thus. प्रतीक्ष्यावै पितृष्वहे To your paternal aunt who is to be respected. Amara:—पूज्यः प्रतीक्ष्यः. पितुः स्वसा पितृष्वसा. The Aluk is optional under Pāṇini:—विभाषा स्वष्टपत्योः. An alternative form is पितृष्वसा. The षत्व is due to Pāṇini:—मातृपितृभ्यां स्वसा. Śiśupāla's mother Sātvatī is the daughter of Satvat, brother of Sūra, paternal grandfather of Kṛshṇa. Vide Notes on verse 11 infra. त्वया यत् प्रतिश्रुतं तत् That which has been promised by you. प्रतीक्षितुं योग्यं प्रतीक्ष्यं Should be honoured.

तीक्ष्णा नारुन्तुदा बुद्धिः कर्म शान्तं प्रतापवत् ।

नोपतापि मनः सोष्म वागेका वाग्मिनः सतः ॥ १०९ ॥

109. 'A good man's intellect is sharp, but does not pierce the vitals. His action is charged with valour but tranquil. His mind is possessed of fire, but does not burn. With him, the speaker, the word given is given.

109. सतः Genitive singular of सत् a good man, is to be taken along with the substantive nouns in all the four feet viz., बुद्धिः, कर्म, मनः and वाक्. सतः बुद्धिः तीक्ष्णा His intellect is sharp. न अरुन्तुदा But does not pierce the vitals; is not injurious. अरुः तुदतीति अरुन्तुदा. Pāṇini:—अरुर्द्विषदजन्तस्य मुम्. कर्म A good man's action. प्रतापवत् Abounds in valour or exploits. शान्तं But is peaceful, non-violent. मनः His mind. ऊष्मणा सह वर्तते इति सोष्म Possessed of heat, confidence in one's own power.

उपतापयतीति उपतापि न But does not cause torture. प्रशस्ता वाक् अस्यास्तीति वाग्मी An eloquent speaker ; one marked for his speech. Pāṇini:—वाचो ग्मिनिः. तस्य वाग्मिनः सतः वाक् एका There is but one speech for a right speaker. The last foot sets out an idea relevant to the context, the other three relate to non-relevant objects. Since they are all placed on a par, the figure of speech known as दीपक arises.

स्वयंकृतप्रसादस्य तस्याहो भानुमानिव ।

समयावधिमप्राप्य नान्तायालं भवानपि ॥ ११० ॥

110. 'Without reaching the limit of time prescribed, even you will not be competent to bring about the end of him who had been favoured by yourself as the Sun that of the day lit by himself.

110. Further it is not possible to strike at the enemy unless the proper time arrives. अहः भानुमान् इव Just as the Sun is to the day. स्वयं कृतः प्रसादः यस्य तस्य स्वयंकृतप्रसादस्य तस्य To Śīsupāla on whom you yourself have bestowed a favour viz., that of refraining from action until the 100th fault is exhausted. अन्ताय For his end. समयः Promise ; time in the case of the day. तस्य अवधिं अप्राप्य Without reaching the limit of your promise ; without reaching the end of the day-time. भवानपि Even you. नालं Are not competent. It will only bring you to disrepute if you act before the

proper hour. अन्ताय अलं न. The Indeclinable अलं meaning 'competent' governs a noun in the Dative case. Pāṇini:—नमःखस्तिस्वाहास्वधालं वषडयोगाच्च.

कृत्वा कृत्यविदस्तीर्थेष्वन्तः प्रणिधयः पदम् ।
विदांकुर्वन्तु महतस्तलं विद्विषदम्भसः ॥ १११ ॥

111. 'Let spies skilled in their work infiltrating into the several spheres of the enemies' administration (placing their footsteps on the flight of steps leading down the water) gauge the depth of the huge water-column of enemy.

111. Uddhava does not mean to advise inaction, but counsels the employment of spies as the first concrete step to be taken against the enemy. कृत्यं विदन्तीति कृत्यविदः Clever at work, adjectival to प्रणिधयः; also meaning conversant with कृत्य or religious duties. प्रणिधीयन्त इति प्रणिधयः Spies. Pāṇini:—उपसर्गे घोः किः. This verse draws a parallel between spies at work and persons bent on a bath at holy waters, and this is effected by words possessed of a double meaning. तरन्ति एभिरिति तीर्थानि in the case of spies, means the eighteen kinds of officers of the opponent's state. As applied to bathing persons, it means a flight of steps on the bank leading down to the water of a river or lake. Vide Halāyudha:—योनौ जलावतारे च मन्त्र्याद्यष्टादशखपि । पुण्यक्षेत्रे तथा पात्रे तीर्थं स्यात्. The eighteen तीर्थs known to the science of politics are mentioned in

Kauṭilya:—मन्त्रि पुरोहित सेनापति युवराज दौवारिक अन्तर्वेशिक प्रशास्त्रु समाहर्तृ संनिधातृ प्रदेष्टृ नायक पौरव्यावहारिक कामान्तिक मन्त्रिपरिषदध्यक्ष दण्डपाल दुर्गपाल अन्तपाल आटविकेषु श्रद्धेयदेशवेषशिल्पभाषाभिजनापदेशान् भक्तितः सामर्थ्ययोगाच्च अपसर्येत् Kauṭilya's Arthaśāstra I-12. तीर्थेषु अन्तः पदं कृत्वा By insinuating themselves with these eighteen office-holders; in the other case, by placing their footsteps within. महतः Great or impenetrable, as applied to the foe; great or sacred in the case of the water. विद्विषन् एव अम्भः The foe is identified with water by a metaphor. तस्य विद्विषदम्भसः तलं Magnitude (of the enemies); bottom (of the river). Vide Amara:—अधःस्वरूपयोरस्त्री तलं. तैलं object of विदांकुर्वन्तु Imperative mood, 3rd person plural of विद् to know, 2nd conjugation, Parasmaipada, an alternative form being विदन्तु. Let spies find out the magnitude of the enemy. Let bathing persons gauge the depth of the sacred water. The figure of speech is रूपक of the श्लिष्टपरम्परित type.

अनुत्सृज्यपदन्यासा सदृत्तिः सन्निबन्धना ।

शब्दविद्येव नो भाति राजनीतिरपस्पशा ॥ ११२ ॥

112. 'Though not treading a single footstep in contravention of the science, though providing decent means of living to partisans and though characterised by benefactions in recognition of services rendered, that statecraft in which spies are not employed does not shine to advantage (in manner analogous to that set out hereunder). Though

containing an exposition by means of words which are never at variance with the Sūtras (aphorisms); though containing an excellent Vṛtti (explanation) and a great Bhāshya (advanced work of criticism and discussion), the science of grammar does not shine if unsupported by Paspāśa (the introductory justifying the utility of the science).

112. This verse says that espionage is very important in statecraft. राजनीतिः The science of politics, qualified by three adjectives set out in the first half of the verse. सूत्रं means शास्त्रं the science of politics ; treatises like the नीतिशास्त्र of Kauṭilya, Śukra, Brhaspati and so on. सूत्रं उक्तान्तः-उत्सूत्रः an instance of प्रादिसमाप्त. Transgressing the science. न उत्सूत्रः अनुत्सूत्रः Perfectly in keeping with Sūtras. पदस्य न्यासः पदन्यासः The placing or taking of even one footstep. अनुत्सूत्रः पदन्यासः यस्यां सा अनुत्सूत्रपदन्यासा Where every step taken is in conformity with the rules of science. सती वृत्तिः यस्यां सा सद्वृत्तिः. वृत्ति Means of living. सद्वृत्तिः therefore means where good walks of life are provided (for the subjects). निबन्धनं means grants of land or other perpetuity by kings in return for services done in the past, generally recorded on copper plates, sometimes in parchment etc. सन्ति निबन्धनानि यस्यां सा सन्निबन्धना Where grants are made in abundance to people that have done memorable service. Though राजनीति is employed in such a manner as to satisfy the description set out in these three adjectives. अपगतः स्पशः यस्यां सा

अपस्पशा चेत् Devoid of spies; in the absence of spies. नो भाति Does not shine. Like what? शब्दविवेक Like the science of grammar. How is grammar and when does it fail to shine? This is answered by the same four adjectives of double meaning. How is grammar? The three great works of three sages constituting Sūtras, Vārtikas and Bhāshya are referred to in order in the first three adjectives. पदस्य न्यासः पदन्यासः Word-formation. अनुत्सूत्रः पदन्यासः यस्यां सा Where the word-formations described are regulated by Pāṇini's sūtras. वृत्तिरेव वार्तिकं. सद्वृत्तिः. The science of grammar comprises Kātyāyana's Vartikas. निवन्धनं means भाष्य. सन्निवन्धना The Vyākaraṇa Śāstra contains the great Mahā Bhāshya of Patañjali. Sūtras are aphorisms. Vārtikas are pithy sayings supplementing the Sūtra. उक्तानुक्तदुरुक्तचिन्तनात्मकं वार्तिकम्. भाष्य is a comprehensive discussion of Sūtras. For the definitions of Sūtra and Bhāshya see notes on Verse 24. That the said three sages founded and exhaustively dealt with the science of grammar is well known, and the idea is well brought out at the preliminary prayer usually made at the commencement of the study of grammar which runs thus :—ओं नमः पणिनिकात्यायनपतञ्जलिभ्यः शब्दविद्या-संप्रदायकर्तृभ्यो महद्भ्यो गुरुभ्यः. मुनित्रयं नमस्कृत्य at the beginning of the Siddhānta Kaumudī bears out the same idea. The three adjectives are explained by Mallinātha differently thus :—अनुत्सूत्रपदः न्यासः यस्यां सा where न्यास strictly follows the words of Sūtras. Nyāsa is a

commentary by Jinendrabuddhi on Kāśikā Vṛtti of Jayāditya. It had been the practice to supplement Pāṇini's sūtras with Vārtikas which generally end with वाच्यं, वक्तव्यं and so on framed by Kātyāyana and इष्टिः or उपसंख्यानस generally ending with इष्यते and उपसंख्यानं and so on framed by the Bhāshyakāra. The attempt of Nyāsakāra is to trace all word-formations to Sūtras and Sūtras alone. But it passes our comprehension how such a thing is possible when Kāśikāvṛtti, the text itself, contains a number of Vārtikas and Bhāshyeshtis. The next adjective सदृत्तिः is interpreted by Mallinātha as referring to Kāśikāvṛtti. सन्नियन्धना means possessed of the great Bhāshya. According to the first interpretation the three great sages' works are referred to in conformity with the saying त्रिसुनितन्त्रं व्याकरणं. According to Mallinātha's interpretation the great Bhāshya of Patañjali, the much later Kāśikāvṛtti and the still later Nyāsa are treated on a par which sounds like श्वानं युवानं मघवानमीडे. Kāśikāvṛtti itself is not wholly written by Jayāditya. Pāṇini's sutras ending with the third pāda of the 5th Adhyāya are expounded in Kāśikāvṛtti by Jayāditya, and the later portion has been completed by Vāmana. If this Vāmana is the same as the author of Kāvyaśālikā Sūtra vṛtti the several verses of Māgha cited in Vāmana's Śālikā bear out the posteriority of Vāmana, and as such सदृत्तिः in the verse cannot refer to Kāśikāvṛtti as a whole. Of

course it is possible to explain away the discrepancy by saying that there are two different Vāmanas. As such the prevalence of Nyāsa in Māgha's days is also problematic. Mallinātha's chronology is not infallible. See our notes on :—दिङ्नागानां पथि परिहरन् स्थूल-हस्तावलेपान् Verse 14 of Meghasandēśa, Pūrvamegha.

Next we pass on to the adjective अपस्पशा. It is believed that Patañjali composed his Bhāshya in the form of several lectures to his students on several days, each such lecture being called Āhnika आह्निक lit., that which is produced in one day. The portion dealing with the first pāda of the first Adhyāya of Pāṇini is covered in nine Āhnikas, and the Bhāshya contained therein generally goes by the name of नवाह्निक. In it the 1st Āhnika or पस्पशाह्निक as it is called deals with the utility of the science of grammar and the reasons justifying the science. रक्षोहागमलध्वसंदेहाः प्रयोजनम्. The second section which goes by the name of प्रत्याहाराह्निक deals with the 14 sūtras of Maheśvara :—अइउग् etc. The third Āhnika begins with the actual exposition of Pāṇini's sūtras commencing from अद्वि-रादैच्. न विद्यते पस्पशाः यस्यां सा अपस्पशा चेत् If deprived of पस्पशा or the introductory section of Mahā Bhāshya justifying the science of grammar. पस्पशा is equated with उपोद्धात by Annambhaṭṭa in his Udyotana, a commentary of Kaiyaṭa on Mahābhashya in these terms :—शास्त्रारम्भसमर्थकोपोद्धातग्रन्थसंदर्भस्य पस्पशाशब्देन वृद्धैर्व्यवहा-रात् । शास्त्रारम्भको ग्रन्थ उपोद्धात इतीरितः । स एव ग्रन्थसंदर्भः पस्पशाः

कथितो बुधैः ॥ पस्पश is the यङ्लुगन्त form of स्पश बाधनस्पर्शनयोः of the 1st conjugation with पचाद्यच् added. The root स्पश् means to condemn and to touch. पस्पश is so called, because it refutes and condemns the objections raised to the science of grammar and touches general topics relating to grammar. The second half of this verse is actually cited in Mādhavīyā Dhātu Vṛtti under the head of स्पश बाधनस्पर्शनयोः where the derivation of पस्पशा is explained. एवंभूता शब्दविद्येव नो भाति Politics without espionage is on a par with Vyākaraṇa without पस्पश; it will not shine to advantage. This verse exhibits a combination of उपमा and श्लेष. श्लेषोपमयोः संकरः.

अज्ञातदोषैर्दोषज्ञैरुद्दूष्योभयवेतनैः ।

भेद्याः शत्रोरभिव्यक्तशासनैः सामवायिकाः ॥ ११३ ॥

113. 'The leaders of the enemy's state should be estranged by means of accusations by spies whose culpability is not known but who are shrewd in detecting the weaknesses of others, who receive subsidies from both sides and who will exhibit before the enemy secret documents (purporting to be written by the enemy's camp) to create disaffection.

113. After the employment of spies division should be created among the enemies' ministers so as to cause mutual distrust. समवायं समवयन्तीति सामवायिकाः 'समवायान् समवैति' इति ठक्. Ministers and others who are leaders of the country. शत्रोः सामवायिकाः The leaders in

the enemy's camp. मेतुं योग्याः भेष्याः Should be divided. By whom and how ? अज्ञाताः दोषाः येषां तैः अज्ञातदोषैः By persons whose foul play could not be detected ; by secret emissaries. दोषं जानन्तीति तथाभूतैः दोषज्ञैः But they themselves should know the weak points of others. अभिव्यक्तानि शासनानि यैस्तैः अभिव्यक्तशासनैः They should produce documents purporting to be written by the enemy's advisers which would expose them to the king's distrust. उभयोः वेतनं येषां तैः उभयवेतनैः By people employed by the enemy but receiving subsidies from the other camp. उद्दूष्य Indeclinable past participle of the causal of दुष् with उद्. By making accusations against the enemy's devoted ministers by producing false documents under their forged signatures. In this manner the enemy's council should be estranged.

उपेयिवांसि कर्तारः पुरीमाजातशात्रवीम् ।

राजन्यकान्युपायज्ञैरेकार्थानि चरैस्तव ॥ ११४ ॥

114. 'Let all princes with a common purpose be made to assemble at the city of Yudhishtira through your clever spies.

114. उपायज्ञैः तव चरैः एकार्थानि राजन्यकानि Hosts of princes that have a purpose in common with your spies well versed in tactics. उपायं जानन्तीति तैः उपायज्ञैः तव चरैः एकः अर्थः येषां तानि एकार्थानि राजन्यानां समूहाः राजन्यकानि. गोत्रोक्ष इत्यादिना वुञ्. अजातशत्रोः इमां अजातशात्रवीं पुरीं The city of

Ajātaśatru (युधिष्ठिर). उपेयिवांसि कर्तारः Will be made to reach Indraprastha. कर्तारः Passive, 1st future 3rd person plural. The idea is—Your spies will skilfully influence all the princes that are likely to side you, and assemble them in the city of Indraprastha for the ostensible object of attending Yudhishtira's sacrifice, being apprised of the fact that some momentous action will ensure necessitating their co-operation.

सविशेषं सुते पाण्डोर्भक्तिं भवति तन्वति ।

वैरायितारस्तरलाः स्वयं मत्सरिणः परे ॥ ११५ ॥

115. 'When Pāṇḍu's son will show his devotion to you in particular, your enemies, perturbed and animated by envy, will themselves enter on hostilities against you.

115. Uddhava points out that at the sacrifice a splendid opportunity will arise for commencing hostilities. पाण्डोः सुते सविशेषं भवति भक्तिं तन्वति (सति) Locative absolute. When Yudhishtira will exhibit his respect to you in particular. तरलाः Moved by impatience. मत्सरः एषां अस्तीति मत्सरिणः Actuated by envy. परे Your enemies. स्वयं Of their own accord. वैरायितारः 1st future, 3rd person plural of the denominative verb derived from वैर. क्यङ् is added to वैर under Pāṇini :—शब्दवैरकल-हात्रकण्वमेधेभ्यः करणे. All the verses ending with this are couched in the Anushtubh metre. Vide Appendix.

य इहात्मविदो विपक्षमध्ये

सह संवृद्धियुजोऽपि भूभुजः स्युः ।

बलिपुष्टकुलादिवान्यपुष्टैः

पृथगस्मादचिरेण भाविता तैः ॥ ११६ ॥

116. 'Those kings in the midst of enemies, who know expediency, though they have lived in association with the enemy, will shortly secede from him like cuckoos from the throng of crows:

116. In that revolt of princes some of the enemy's vassals are likely to secede from him and join our ranks. इह In this commotion. विपक्षमध्ये In the midst of your enemies. सहसंवृद्धियुजोऽपि Though keeping perpetual company with your enemy; though associated in prosperity with him. ये भूभुजः आत्मविदः स्युः Those princes who know their own nature, their real interest. तैः. The subject of a verb used in the impersonal form takes the Instrumental case. तैः goes along with भाविता; equivalent to ते भवितारः They will become. अस्मात् पृथक् Separated from him. अचिरेण In a short while. The 3rd foot of the verse sets out an analogy. बलिभिः पुष्टाः बलिपुष्टाः Crows, lit., those fed by oblations. Amara:—काके तु करटारिष्टबलिपुष्टसकृत्प्रजाः । बलिपुष्टानां कुलं तस्मात् बलिपुष्टकुलात् अन्यपुष्टैरिव. अन्यपुष्ट same as परभृत meaning a Kokil or cuckoo. Amara:—वनप्रियः परभृतः कोकिलः पिक इत्यपि. It is common belief that cuckoos after laying their eggs suffer them to be reared by

crows which mistaking them for their young ones give them nurture. Crows and kokils are both black, and that accounts for the mistake of the mother-crow. When the wings grow strong enough to fly, the young Kokil flies out of the nest. Hence Kokils are called अन्यपुष्ट or परभृत fed by another species of birds. Conversely a crow is called परभृत that which feeds another species of birds. This phenomenon is referred to in Śākuntala—प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति. In the Simile the host of princes that secede correspond to the young kokils which fly out of the crow's nest. Both are सहसंवृद्धियुजः. In prosperity the princes were associated with Śiśupāla and his adherents. The young kokils are reared along with the young crows. Later on they become पृथक् Separated from Śiśupāla; separated from the mother-crow. भाविता 1st Future, 3rd person singular of भू in the भावेप्रयोग or Impersonal form. The Vṛddhi of the final vowel in the root is due to चिष्वद्भाव. When roots ending in a vowel are followed by the 1st future suffix तास् in the Passive voice or Impersonal form the final vowel of the root takes Vṛddhi optionally and the suffix itself then takes the initial augment इट्. Hence the form भाविता, an alternative form being भविता. आत्मानं विदन्तीति आत्मविदः. संवृद्धौ संवृद्ध्या वा युज्यते युज्यन्ते वा संवृद्धियुजः. भुवं भुञ्जन्तीति भूभुजः lit., those who enjoy the Earth. स्युः Potential, 3rd person plural of अस्. अस्मात्

पृथक् The Indeclinable पृथक् governs a noun in the Ablative case, being a synonym of अन्य. The metre of this verse is मालभारिणी. Definition :—विषमे ससजा गुरु समे चेत् सभरा येन तु मालभारिणीयम्. मालभारिणी a variety of औपच्छन्द-सिक is an अर्धसमवृत्त metre with 11 syllables in the odd pādas and 12 syllables in the even pādas, the odd padas consisting of 2 सगणs, जगण and 2 गुरुs and the even quarters consisting of the gaṇas स, भ, र and य. It is to be noted that the Anuṣṭubh metre in which all the preceding ślokas were couched has been changed here. It is the practice of poets to alter the metre of the concluding stanza or stanzas at the end of every Sarga from that in which the body of the Sarga is used. This is in conformity with Daṇḍin's definition of Mahākāvya in Kāvyaadarśa :—सर्गैरनति-विस्तीर्णैः श्रव्यवृत्तैः सुगन्धिभिः । सर्वत्र भिन्नवृत्तान्तरूपेतं लोकरञ्जकम् ॥ Accordingly metres other than Anuṣṭubh are employed in the three concluding verses of this Sarga.

सहजचापलदोषसमुद्धतश्चलितदुर्बलपक्षपरिग्रहः ।

तव दुरासदवीर्यविभावसौ शलभतां लभतामसुहृद्गणः॥११७

117. 'Let the host of enemies puffed up with their innate vice of greed, with an unsteady following of weak partisans, attain the state of fireflies (damned by an inborn restlessness and endowed with weak and fickle wings) in your formidable fire of valour.'

117. Here Kṛṣṇa's foes are compared to fireflies and Kṛṣṇa's valour to the fire. सुहृत् means a friend. असुहृत् an enemy. असुहृदां गगः The host of enemies, qualified by two adjectives set out in the first half of the verse. सह जातं सहजं Natural, inborn. चपलस्य भावः चापलं Fickleness prompted by greed. सहजं चापलं, तदेव दोषः, तेन समुद्धतः Puffed up with the vice of their innate greed. चलितः दुर्बलपक्षपरिग्रहः यस्य सः Possessed of an unsteady and weak following. The two adjectives are applicable to fireflies as well. चापलं Restlessness Fireflies are affected with the vice of natural restlessness. पक्ष also means wings. Fireflies are possessed of unsteady and weak wings. तव दुरासदं वीर्यं Your unapproachable or irrepressible valour. विभावसुः Fire. दुरासदवीर्यमेव विभावसुः तस्मिन् In your fire of valour. This is an instance of रूपक—Metaphor. शलभः A firefly; a species of beetle that wistfully approaches fire and perishes by falling into it. शलभस्य भावः शलभता तां शलभतां The state of a butterfly. लभतां Imperative mood in the Benedictive significance. शलभतां लभतां An instance of यमक or a contiguous employment of the same set of syllables. With this benediction Uddhava ends his speech. The metre of this verse is द्रुतविलम्बितं with 12 syllables in each quarter consisting of the 4 gaṇas— न भ भ and र. Definition :—द्रुतविलम्बितमाह नभौ भरौ.

इति विशकलितार्थामौद्धवीं वाचमेना-
मनुगतनयमार्गामर्गलां दुर्नयस्य ।

जनितमुदमुदस्यादुचकैरुच्छित्तोरः-

स्थलनियतनिषण्णश्रीश्रुतां शुश्रुवान्सः ॥ ११८ ॥

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये श्रयङ्के
मन्त्रवर्णनं नाम द्वितीयः सर्गः ॥ २ ॥

118. Hari rose up on hearing this speech of Uddhava containing clear ideas and adhering to the code of politics, that bolted the gate against bad policy, that caused delight to him and was overheard by Śrī sitting permanent on his eminent chest.

118. इति वाचं शुश्रुवान् Hearing this speech, सः refers to Hari. वाचं is qualified by several adjectives. इति Thus. विशकलिताः अर्थः यस्यास्तां विशकलितार्थां Full of ideas clearly analysed. नयः means नीतिः Politics. अनुगतः नयस्य मार्गः यया तां अनुगतनयमार्गां Strictly following the path laid down in the science of politics. दुर्नयस्य अर्गलां Acting the bolt to bad statecraft; an innuendo against Balārāma's advice. अर्गलां दुर्नयस्य illustrates रूपक based on वैधर्म्य (an opposite quality). जनितां मुत् येन तां जनितमुदं Causing delight of Hari. उच्छ्रितं यत् उरःस्थलं तस्मिन् नियतं निषण्णा श्रीः तया श्रुतां. According to tradition Lakshmī rests permanently on the lofty chest of Vishṇu. So Uddhava's speech was overheard by her and her only. उद्धवस्य इमां औद्धवीं Pronounced by Uddhava. एनां वाचं This speech. शुश्रुवान् formed by adding the Perfect Participle of वृष् (कसु). Pāṇini:—भाषायां सदवसश्रुवः. Hearing this speech

of Uddhava. सः Hari. उच्चैरेव उच्चकैः An Indeclinable formed by adding the prefix अक्च् to the last syllable of the Indeclinable उच्चैस्. Pāṇini :—अन्ययसर्वनाम्नामकच्प्राक्टेः. उच्चकैः means remaining lofty ; having grown lofty by the advice of Uddhava. उदस्यात् Aorist, 3rd person singular. स्या with उद् in the sense of 'aspire' takes the Ātmanepada terminations. Pāṇini :—उदोऽनुर्ध्वकर्मणि. Example :—मुक्तौ उत्तिष्ठते. Here since स्या with उद् is not used in that sense but in the ordinary sense of rising, it retains its Parasmaipada termination. After hearing Uddhava's speech Hari closed the debate and rose from his seat. In conformity with the practice observed in the last verses of all the Sargas of this Kāvya the poet employs the word श्री in this verse. A similar practice obtains in Bhāravi, of using लक्ष्मी in all the last verses. The alliteration in सुद सुद in the third foot and श्रीश्रुतां शुश्रुवान् in the last foot gives rise to the verbal figure of speech known as अनुप्रास. रूपक, the figure of speech in this verse, has been already referred to. The metre of this verse is मालिनी with 15 syllables in each quarter consisting of the 5 gaṇas—न न म य and य. Definition :—ननमयययुतेयं मालिनी भोगिलोकैः.

APPENDIX.

Anusṭubh Metre.

There are innumerable varieties of metres couched in the Anusṭubh Chhandas which consists of four pādas of 8 syllables each, but the chief and most popular among them is known as the Śloka metre. Definition:—

पद्यमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the śloka metre the 5th syllable in all the four feet is short, and the 6th and 7th syllables in each of the 2nd and 4th feet are long and short respectively.

A comprehensive definition of the different varieties of Anusṭubh metre is as follows—

आद्याष्टमान्तविषमे भजताः कलयन्ति यम् ।
मयौ भ्यर्नान्तो भ्यनर्माञ्जयभत्मास्तु जं समे ॥

According to this definition there are 64 kinds of odd pādas and 20 kinds of even pādas in the Anusṭubh Chhandas. In the odd pādas the 1st and last syllables may be short or long as the case may be.

Between the 1st and last syllables the following 16 pairs of Gaṇas intervene optionally.

| | | |
|-----------|-----------|-----------------|
| 1 to 3. | भ, ज or त | followed by य |
| 4 to 7. | म | „ भ, य, र or न |
| 8 to 11. | य | „ -do- |
| 12 to 16. | र | „ भ य न र or म. |

These sixteen varieties multiplied by four being the number of alternatives yielded by the first and last syllables being short or long give 64 varieties of odd pādas. -In the even pādas, between the first and last syllables which may be short or long the following five pairs will optionally intervene viz., ज य भ त or म, each followed by ज. In the result we get 20 varieties of even pādas.

विषमेऽङ्गौ चतुष्पष्टिः समे भेदास्तु विंशतिः ।
अनुष्टुब्बलक्षणमिदं त्रिषु लोकेषु संमतम् ॥

Madras University Questions.

Subject-matter and criticism.

1. What was Uddhava's advice to Kṛṣṇa? Summarise the arguments advanced by him in support of his view. *1950 March*
2. What according to Māgha is the importance of spies in statecraft?
3. Why was Balarāma's advice rejected by Hari? *1950 Sept.*
4. Set forth Balabhadra's counsel to Kṛṣṇa and bring out his character as reflected in it. *1951 March*
5. Summarise the discussions in the 2nd Canto of the Śiśupālavadha so as to bring out Māgha's dialectical talents. *1951 Sept.*
6. Set forth, with illustrations, how Māgha exhibits his encyclopaedic learning in Canto II of his poem. *1952 March*
7. Write a critical estimate of Uddhava and the counsel tendered by him. *1952 Sept.*
8. Write a comparative estimate of the two brothers Kṛṣṇa and Balarāma as seen in their speeches in Canto 2 of the Śiśupālavadha. *1953 March*

9. Describe the principles of polity set forth by Māgha in canto 2 of his poem. 1953 Sept.

Translate into English :—

| | | | |
|-----|------------------------------|----------|------------|
| 1. | अनिर्लोडितकार्यस्य... | Verse 27 | 1950 March |
| 2. | संपदा सुस्थिरमन्यो... | „ 32 | 1950 Sept. |
| 3. | नालम्बते दैष्टिकतां... | „ 86 | 1951 March |
| 4. | उपायमास्थितस्यापि... | „ 80 | 1951 Sept. |
| 5. | तीक्ष्णा नारंतुदा बुद्धिः... | „ 109 | 1952 March |
| 6. | नालम्बते दैष्टिकतां... | „ 86 | 1952 Sept. |
| 7. | आत्मोदयः परज्यानिः... | „ 30 | |
| 8. | यातव्यपार्ष्णिप्राहादि... | „ 92 | 1953 March |
| 9. | बुद्धिशत्रुः प्रकृत्यङ्गो... | „ 82 | |
| 10. | विधाय वैरं सामर्षे... | „ 42 | 1953 Sept. |

Explain with reference to the context:—

1. सर्वेः स्वार्थं समीहते ।
2. तेजस्विमध्ये तेजस्वी दवीयन्तपि गण्यते । 1950 March
3. पूर्वरङ्गः प्रसङ्गाय नाटकीयस्य वस्तुनः ।
4. अनुज्झितार्थसंबन्धः प्रवन्धो दुरुदाहरः । 1951 March
5. नैकमोजः प्रसादो वा रसभावविदः कवेः ।
6. वागेका वाग्मिनः सतः । 1951 Sept.
7. षड्गुणाः शक्त्यस्तिस्रः सिद्धयश्चोदयास्त्रयः ।
8. नैकमोजः प्रसादो वा रसभावविदः कवेः । 1952 March
9. पुरुषः कोऽपि पार्थिवः ।
10. समौ हि शिष्टैराम्नातौ वत्स्यन्तावामयः सं च । 1952 Sept.
11. शब्दविद्येव नो भाति राजनीतिरपस्पशा ।
12. यदृच्छाशब्दवत्पुंसः संज्ञायै जन्म केवलम् । 1953 March

13. सर्वकार्यशरीरेषु मुत्तवाङ्गस्कन्धपञ्चकम् ।
सौगतानामिवात्मान्यो नास्ति मन्त्रो महात्मनाम् ॥
14. निहन्त्यरीनेकपदे य उदात्तः स्वरानिव । *1953 Sept.*

Annotate:—

1. सहिष्ये शतमांगांसि सूनोस्त इति ।
2. विनाप्यस्मदलंभूष्णुरिज्यायै तपसः सुतः । *1950 Sept.*

Explain fully:—

- चिरादपि बलात्कारो बलिनः सिद्धयेऽरिषु ।
छन्दानुवृत्तिदुःसाध्याः सुहृदो विमनीकृताः ॥ *1950 Sept.*

Change the voice:—

1. त्वया विप्रकृतश्चैद्यो रुक्मिणीं हरता हरे । *1950 Sept.*
2. बृहत्सहायः कार्यान्तं क्षोदीयानपि गच्छति । *1951 March*
3. प्रसारयन्ति कुशलाश्वित्रां वाचम् । *1951 Sept.*
4. शब्दार्थौ कविः अपेक्षते । *1952 March*
5. तैरूहे त्रिकूटशिखरोपमा *1952 Sept.*
6. वां मतं मया श्रूयताम् ।
7. चैद्यः पुरीमरौत्सीत् । *1953 March*
8. न लघुवचो भूयस्या वाचाधिशय्यते ।
9. विरोधिवचसो वागीशानपि मूकान् कुर्वते । *1953 Sept.*

Write grammatical notes on:—

- नान्तायालं भवानपि ; कथंकारं ; मा वेदि
द्विषन्मुरं ; मह्यमपराध्यति.
अस्मद्विना ; कुन्दकुञ्जलाप्रदतः ; इन्द्रप्रस्थगमस्तावत् कारि मा
उत्तिष्ठमानः ; दन्दद्व्यते ; मण्डलान्यधितिष्ठता
वत्स्यन्तौ ; दुःखाकरोति

मह्यम् अपराध्यति ; विरराम ; महीयांसः ; लिलङ्घयिषतः
यियक्षमाणेन ; जाज्वल्यमाना ; पीठान्यच्यासामासुः ; मा कारि

Give the Vighraha of :—

प्रवाचः ; दुरासदः

अध्वरधुरा ; मृगयुः

जननीक्लेशकारिणः ; सुस्थिरंमन्यः

कुन्दकुञ्जलाप्रदतः ; शेषगवीः ; दुरापः

ककुच्चिकन्या ; विधुंतुदः ; आत्मविदः

अभिनभः ; दुर्मेधसः ; प्रकृत्यङ्गः पार्थिवः ; प्रध्वंसितान्धतमसः ; अपुरद्रुहाम्.

Give the derivation of :—

राजकं ; जिगीषुः

यियक्षमाणः ; सपत्नी ; दैष्टिकता

प्रतिष्ठासुः ; द्वैमातुरः ; जित्वरः

लिलङ्घयिषतः ; शयालुः ; पथ्यं

मा जीवन् ; स्वेद्यं ; बहुतृणं ; मृगयुः

पौरुषेयः ; पथ्यं ; धातुकः ; कृत्रिमः

Use the following in sentences of your own :—

अन्तरेण ; अपराध्यति ; कृते

अलं ; ऋते ; नमः

विना ; मा ; Locative absolute

यावत्—तावत् ; आ ; स्वस्ति

Parse :—दवीयान् ; नायकायते ; अवेहि

Conjugate :—दीपयिता ; वेत्सि

INDEX OF VERSES.

| | Page | | Page |
|-----------------------|------|--------------------------|------|
| अकृत्वा हेल्या | 56 | उपायमास्थितस्यापि | 86 |
| अङ्गाधिरोपित | 57 | उपेयिवांसि कर्तारः | 124 |
| अज्ञातदोषैर्दोषज्ञैः | 123 | ककुच्चिकन्या | 22 |
| अध्यासामासुरुत्तुङ्ग | 8 | करदीकृतभूपालो | 12 |
| अनल्पत्वात्प्रधान | 98 | करप्रचेयामुत्तुङ्गः | 97 |
| अनिर्लोडितकार्यस्य | 30 | कृतापचारोऽपि | 91 |
| अनुत्सूत्रपदन्यासा | 118 | कृत्वा कृत्यविद | 117 |
| अन्यदा भूषणं | 46 | गुणानामायथातथ्या | 60 |
| अन्यदुच्छृङ्खलं | 68 | गुरुद्वयाय गुरुणो | 9 |
| अप्यनारभमाणस्य | 99 | घूर्णयन्मदिरास्वाद् | 19 |
| अमृतं नाम यत्सन्तो | 113 | चतुर्थोपायसाध्ये | 58 |
| असंपादयतः कंचि | 49 | चिरादपि बलात्कारो | 111 |
| आत्मोदयः परज्यानि | 33 | जगाद् वदनच्छन्न | 23 |
| आरभन्तेऽल्पमेवाज्ञाः | 86 | जाज्वल्यमाना | 6 |
| आलप्यालमिदं | 43 | ततः सपत्नापनय | 16 |
| आश्लेषलोलुप | 20 | तथापि यन्मद्ययपि | 79 |
| इति विशकलितार्था | 130 | तदीगितारं चेदीनां | 103 |
| इति संरम्भिणो | 75 | तन्त्रावापविदा योगै | 96 |
| इन्द्रप्रस्थगमस्तावत् | 69 | तस्य मित्राण्यमित्रास्ते | 109 |
| उत्तिष्ठमानस्तु परो | 13 | तीक्ष्णा नास्तुदा | 115 |
| उदेतुमत्यजन्नीहां | 87 | तुङ्गत्वमितरा नाद्रौ | 51 |
| उपकर्त्रारिणा | 40 | तुल्येऽपराधे स्वर्भानु | 52 |
| उपजापः कृतस्तेन | 107 | तृप्तियोगः परेणापि | 34 |

| | Page | | Page |
|----------------------------|------|-------------------------|------|
| तेजः क्षमा वा | 90 | महात्मानोऽनु | 111 |
| तेजस्विमध्ये तेजस्वी | 55 | माजीवन्यः परावज्ञा | 47 |
| त्वया विप्रकृत | 41 | मा वेदि यदसावेको | 104 |
| त्वयि भौमं गते | 42 | मृदुव्यवहितं तेजो | 92 |
| दधत्संध्यारुण | 21 | म्रदीयसीमपि | 81 |
| द्योतितान्तःसभैः | 10 | य इहात्मविदो | 126 |
| घ्नियते यावेदोऽपि | 37 | यंजतां पाण्डवः | 73 |
| न दूये सात्वतीसूनु | 14 | यद्वासुदेवेनादीन | 24 |
| नालम्बते दैष्टिकतां | 93 | यातव्यपार्ष्णिणप्राहादि | 100 |
| निहृदवीवधासार | 71 | यावदर्थपदां वाच | 16 |
| निशम्य ताः शेष | 75 | यियक्षमाणेनाहूतः | 1 |
| नीतिरापदि यद्गम्यः | 67 | ये चान्ये कालयवन | 106 |
| नैतल्लष्वपि भूयस्या | 25 | रत्नस्तम्बेषु संक्रान्त | 7 |
| पादाहतं यदुत्थाय | 48 | लिलङ्घयिषतो लोका | 62 |
| प्रज्ञोत्साहावतः | 83 | वर्णैः कतिपयैरेव | 80 |
| प्राप्यतां विद्युतां | 74 | विजयस्त्वयि सेनायाः | 63 |
| प्रोल्लसत्कुण्डलप्रोत | 22 | विधाय वैरं सामर्षे | 45 |
| बह्वपि स्वेच्छया कामं | 80 | विपक्षमखिलीकृत्य | 36 |
| बुद्धिशस्त्रः प्रकृत्यज्ञो | 89 | विराद्ध एवं भवता | 44 |
| बृहत्सहायः कार्यान्तिं | 108 | विरोधिवचसो | 27 |
| भवद्विरामवसर | 10 | विवक्षितामर्थविद | 18 |
| भारतीमाहितभरा | 76 | विशेषविदुषः | 82 |
| मखविप्राय सकल | 109 | षड्गुणाः शक्तयस्तिष्ठः | 28 |
| मनागनभ्यावृत्त्या | 45 | षाड्गुण्यमुपयुञ्जीत | 101 |
| मन्त्रो योध इवाधीरः | 32 | संक्षिप्तस्याप्यतो | 26 |
| मन्यसेऽरिवधः श्रेयान् | 112 | संपदा सुस्थिरं मन्यो | 34 |
| मम तावन्मतमिदं | 15 | संपादितफल | 105 |

| | Page | | Page |
|------------------------|------|---------------------------|------|
| संप्रत्यसांप्रतं वक्तु | 77 | सार्धमुद्धवसीरिभ्यां | 5 |
| संभाव्य त्वामतिभर | 110 | सोपधानां धियं | 84 |
| सखा गरीयान् | 38 | स्थाने शमवतां | 102 |
| समूलघातमघ्नन्तः | 35 | स्थायिनोऽर्थे प्रवर्तन्ते | 94 |
| सर्वकार्यशरीरेषु | 30 | स्पृशन्ति शरवतीक्षणाः | 85 |
| सविशेषं सुते | 125 | स्वयंकृतप्रसादस्य | 116 |
| सहजचापलदोष | 128 | स्वयं प्रणमते | 53 |
| सहिष्ये शतमागांसि | 114 | स्वशक्त्युपचये | 61 |
| सामवादाः सकोपस्य | 59 | हते हिडिम्बरिपुणा | 65 |

INDIAN INSTITUTE OF ADVANCED STUDY

Acc. No. 1759

Author: Rama Sankar C Sankar

Title: Sisupalavadh

| Borrower | Issued | Returned |
|------------------|---------|----------|
| Mrs Priyayaloksh | 31.8.68 | |