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॥ श्रीः ॥

महाकविश्रीभारवि
विरचितं
किरातार्जुनीयम्

(सर्ग १-२)

[Edited with Full Introduction, a complete Translation
into English, and Exhaustive critical Notes.]

BY

R. G. Asti.

M. A. , काव्यतीर्थ.

Professor of Sanskrit

M. T. B. College, SURAT.

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**INDIAN INSTITUTE OF
ADVANCED STUDY
SIMLA**

THE
KIRÂTÂRJUNÎYAM
OF
BHÂRAVI

Cantos I & II

[Edited with Full Introduction, a complete
Translation into English, and Exhaustive critical Notes.]

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PREFACE

The recently founded Gujarat University has prescribed the two cantos of Kiratarjuniyam for the students of the Intermediate Arts class. This edition, therefore, has been specially prepared for the use of these students.

The text in this edition essentially represents the one which was first published by the Nirnaya sagar Press.

The English Translation is made very simple and understandable to the students and is printed just below the text for ready reference. Word-to-word Notes are given, bearing in mind the various requirements of the students. The introduction, though seems to be very short, mostly deals with all the important points that the students are required to know. As far as possible, the names of the figures of speech are mentioned with the occasional explanation of them. The change of metre is pointed out at the proper place.

In preparing this edition, I have made ample use of all the previous editions of the book. I feel highly indebted to all those editors. Lastly, I offer my cordial thanks to the proprietors of The Popular Book store, Surat, for their great courtesy and kindness in bringing out this edition in time.

AUTHOR

INTRODUCTION

Bharavi—His Life and Date :—

(1) (a) It is quite customary with all Sanskrit writers not to mention the details about their own life and times Bharvi is not an exception to this. We do not get any reliable account of his life. Exceptionally, some poets like Bana and Bhavabhuti have mentioned some facts about their lives in their works. But Bharavi does not mention his name even in his work. Consequently, nothing more is known about this poet. Still however, some information can be gathered from the recently discovered romances of Dandin in South India, in the year 1924 A. D. Dandin's *Avantisundarikathasara* and *Avantisundarikatha* supply us the following details about Bharavi :—

The original name of Bharavi was Damodara. He was the son of Narayana Swami, born in the Brahmin caste. His ancestors were residing in the city of Anandapura. His family came to Achalpur in Nashik, after leaving their place of residence. There Bharavi developed relations with the king Vishnuvardhana. Bharvi, being very hungry, once ate flesh in the company of the king, while they had gone on hunting. Bharvi repented too much for eating flesh and to atone for this sin, he undertook a religious pilgrimage. In course of his travel, he met the king Durvinita and stayed with him for a long time. Bharvi composed one beautiful stanza (Arya) in praise of the king Sinha-visnu. This Arya was recited in the court-assembly by a songster. The purport of it

is: "May the Narsinha-form of Vishnu protect you—the form whose power was revealed in tearing open the hard and vast chest of Hiranyakashipoo and which became the cause for the prosperity of the world." The poet of this Arya viz. Bharvi was called by sinha-vishnu from the vicinity of the king Durvinita. The king sinha-vishnu then patronised Bharvi at his court. Bharvi had three sons. His son Manoratha had a son called Viradatta whose wife was Gauri and their son was the great poet Dandin. [cf. *Avantisundarikatha* 1. 11-32].

(b) There is another legend also about Bharvi. He was a great ingenious poet, brahmin by caste. He did not care even for his livelihood. He was always busy with writing and reading. He was very poor. Once upon a time, his wife taunted him for his idleness and asked him to get wealth from some king. Bharvi felt too much. He left home and came to a nearby forest. There he composed one verse and wrote it on the lotus-leaf. The verse is as follows :—

“सहसा विदधीत न क्रियामविवेकः परामापदां पदम् ॥
वृणते हि त्रिमृशकारिणं गुणलुब्धाः स्वयमेव सम्पदः ॥”

The king of that country had come for hunting in that same forest. He read this verse and at once developed respect for Bharvi. The king took away that verse and got it inscribed on a wall in his bed-chamber. Bharvi came near the royal gate, but he was stopped there. After one year, the king came to his bed-chamber. To his great wonder, he found one young man sleeping on his bed with his queen. The king became angry and

drew out his dagger to kill them. But as soon as he read the above-inscribed verse, he stopped himself and began to think. The young man was nobody else than his own lost son. Then he became pleased and rewarded Bharvi profusely for saving two lives with one verse alone.

His Date

(2) It is very difficult to decide the exact date of any Sanskrit writer. It is just like building a fabrication without a foundation. Even then, the probable date can be fixed from the various available sources.

The King Sinha-Vishnu ruled at Kanchi in about 575-600 A. D. He is a historical personage. So Bharvi might have come at his court at about 575 A. D.

According to Keith, Bharvi flourished in the latter half of the 6th. cent. A. D. Thus there is a mention of Bharvi along with Kalidasa in the Aihole Inscription of Pulakeshin II, dated 634 A. D. cf. "स विजयतां रविकीर्तिः कविताश्रितकालिदासभारविकीर्तिः।"

Prof Jacobi puts Bharvi in the first half of 6th. cent. A. D. From the Gamareddipura Plate Inscription, we learn that the King Durvinita translated Brihatkatha in Sanskrit and wrote a Sanskrit commentary on the 15th Canto of Kiratarjuniyam. According to Max Mullar, this Durvinita ruled in 470 A. D. as mentioned in his book 'India, what can teach us.' Prof. Goswami fixes thus Bharavi's date as the last quarter of the 4th cent. A. D. or beginning of 5th. cent. A. D. Dr. Keith does not rely on the story of Avantisundarikatha.

His probable date can be 510-580 A. D. as decided by S. Day and Dr. Watve.

Kiratarjuniyam

Kiratarjuniyam is one of the five great epics (महाकाव्य,) wellknown among the Sanskrit Pundits and scholars. It is a Kavya consisting of 18 cantos and having 1040 verses in all. Besides this, there is no other work of Bharvi available to us. By writing this great epic, Bharvi became a Maha Kavi to be reckoned with Kalidasa. In सदुक्तिकणमृत, Bharvi is mentioned in the line of Subandhu, Kalidasa, Harishchandra and Bhavabhuti. cf. 'प्रकृतिमधुरा भारविगिरः' । Kiratarjuniyam comes under the बृहत्त्रयी, the other two being माघकाव्य and नैषधीयचरित. In this Kavya, Bharvi has shown all the poetic excellences and his learning of different branches of knowledge like Literature, Grammar, Vedanta Logic, Religion, Politics, Kamashastra, Puranas and Itihasa etc.

The Kavya is named after its main incident viz. the fight between Siva disguised as a Kirata and Arjuna.

Is Kiratarjuniyam a Maha Kavya ?

The characteristics of a great epic are given in the rhetorical books like साहित्यदर्पण, दशरूपक etc. According to these works, a Maha Kavya is a metrical composition having not less than eight cantos and not more than thirty cantos. A canto should consist of not less than thirty stanzas and not more than two hundred verses. It should deal with the life of a single hero or a whole race of Kings. The hero may be a Kshatriya of high descent. He should be of a धीरोदात्त-type i. e. having great mental strength, grave, patient, free from boasting, of a firm resolve and his spirit being controlled by modesty.

There should be a uniform metre in each canto, with a change at the end. Occasionally a variety of metres can be used in a canto. At the end of each canto, there should be the indication of the subject-matter of the following canto. The principal sentiment should be गृङ्गार or वीर or शान्त.

A Maha Kavya should contain the description of great cities, oceans, mountains, seasons, the rise of the Sun and the moon, sportings with ladies into the gardens and water-drinkings, separations and unions of lovers etc.

The style may be highly sentimental, furnished with various figures of speech. Unmeaning talk that violates the dignity of poetry should not be there. cf. in this connection the following :—

“अष्टसर्गान्न तु न्यूनं त्रिंशत्सर्गाच्च नाधिकम् ।

नात्यन्तविस्तरः सर्गस्त्रिंशतो वा न चोन्नता ॥

द्विशत्या नाधिकं कार्यमेतत्पद्यस्य लक्षणम् ॥”

“महासत्त्वोऽतिगभीरः क्षमावानविकल्थनः ।

स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥”—दशरूपक.

“सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ।

सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥

एकवंशभवा भूपाः कुलजा बहवोऽपि वा ॥”—साहित्यदर्पण.

Kiratarjuniyam comprises many of the above-mentioned characteristics of a महाकाव्य. Its theme is taken from the Mahabharata. The journey of Arjuna to Indrakila mountain for the propitiation of Indra and Siva and the final

obtainment of divine weapons like Pashupata weapon are described. Arjuna is the hero. He is the incarnation of Nāra, a famous sage. Siva is in the form of a Kirata fighting with Arjuna. This enhances Arjuna's greatness. The main sentiment is the sentiment of heroism (वीररस), others being subsidiary. The descriptions of mountains, rivers, seasons, sun-rise and sun-set and the sportings of ladies are all placed in their proper places.

The word 'श्रीः' is used both in the beginning of the poem and in the concluding stanza of each canto. Thus, it can be conveniently classed as a Maha-Kavya.

The story [Cantos I-II]

Bharvi has chosen the story for his work from the Vana Parvan of Mahabharata (cfs. 27-40). The original story in the epic is quite simple and flat, but Bharvi has moulded a great Kavya from that simple story. The story in cantos I and II is as follows:—

Canto I—The Pandavas retired into the forest as a result of their defeat in the dice-play. They had to spend twelve years into the forest and during the thirteenth year they had to live incognito. The then ruling King over Hastinapura was Duryodhana. Yudhisthira employed a spy in the guise of a religious celebrate in order to know the state-policy of Duryodhana. Having known it completely, the spy has returned to the Dwaitwana. Before reporting the news, he salutes yudhisthira without any fear. Being permitted by the king, he began to speak as follows. "The servants should not deceive their own

masters in any way. Therefore, whether good or bad, my words should be tolerated. Ministers should always advise the masters and they have to listen to their words. When both the servants and the masters are on good terms, then only the royal glory flourishes. My success is due to your own majesty. In fear of you, Duryodhana is trying to retain the ill-acquired kingdom by sound policy. By personal virtues also, he tries to excel you. He is trying to attain the status of Manu himself. Duryodhana has now renounced pride and treats his dependents as his friends, his friends as his kinsmen and his kinsmen as so many masters over him. Piety, prosperity and pleasure, all receive his attention in due proportion and each in its place. Duryodhana has won the hearts of his subjects by sweet words and rich presents. He checks lawlessness without passions. He employs spies on his rivals and rewards them liberally. He adopts his measures carefully and always succeeds in them. He is now a sovereign ruler, so crowds of subordinate kings are always in attendance upon him. The good will of the people is secured by him with the extensive works of irrigation. He has many warriors to fight for him. He guards his own but discovers others' secrets. Other kings affectionately carry out his commands. He is always religious and performs many sacrifices. Dusshasana is appointed a Crown Prince. In spite of his security, he appends trouble from you. At the mention of your name, I saw him frightened. He is a mischievous ruler, so please take steps against him."

The king then dismisses the spy and communicates the news to his wife and brothers. Draupadi is upset on hearing

this news about the rise of the enemy. She exhorts the King for immediate action and addresses as follows:—"Though I am a woman and hence not fit to advise a wise man like you, yet my anger excites me to do so. You have forsaken your ancestral property quite willingly. You should now meet the wicked with wiles, otherwise you will have to suffer still more. Who except you would allow the kingdom to be taken away? Your sad plight ought to have roused you. Anger must not be discarded altogether but reserved for the right occasion like this. No one cares for one who is never angry. I hope you do not feel it on seeing even Bhima, wandering now on hills and suffering so much! This mighty Arjuna now carries your bark garment. Oh what a pity! The twin brothers also have become hairy and hard. I cannot make out your mind, but your misery deeply overwhelms me. You formerly slept on a costly bed and were used to be aroused by the bards, but now what a tremendous change in your own plight—you have to eat now fruits and roots in the forest. Mark the change in your diet and the thinness of your body. I grieve, because your present plight is due to the enemy. So cast off now apathy and adopt stern measures. Be martial in spirit once again and give up your forbearance. Don't think of your vow of observing peace for thirteen years. It is violated by the enemies already, by molesting you within the period of your contract. Now then, do you act. May the Royal Fortune again approach you and may you be victorious!

Canto II

Having heard the speech of Draupadi, Bhima is

moved very much. He is found in a powerful attitude. He supports Draupadi in the matter of fighting on Duryodhana even by the violation of the vow. The rise of the opponents should not be neglected, but it should be curbed and nipped in the bud. Success comes to a man who is possessed of enterprising energy. The weak depend on luck, but not the strong. Bhima urges at every step to adopt valour and strong measures. His motto is to become victorious by fight and not by gift. He said boldly not to neglect the enemies' rise when his brothers were already to help him.

Yudhisthira then pacified the angry Bhima. According to him, patience and perseverance overcome mountains. Observance of vow and Shastras will give them victory. Passion should be controlled. Right measure in right time should be adopted, untimely wrath should not be exhibited, for it annoys the friends, whereas timely attack will win sympathy of other princes too. Duryodhana's people will estrange from him and internal dissension in his kingdom will itself ruin him.

While Yudhisthira was admonishing thus before the wrathful Bhima, there appeared all of a sudden Vyasa to give them proper advice. The king welcomed the sage.

Critical Appreciation

Kiratarjuniyam is a great Kavya coming out from the mighty pen of Bharvi. It is most vigorous, forcible, appealing and contemplative, and realistic in touch.

The story of the Kavya is found in the Mahabharata. But there it is quite simple and flat. The simple story

of the epic is made quite charming and interesting by Bharvi, by introducing various suitable changes. As for example, he introduces discussion of the various policies of state-craft in the first and second Cantos of the poem. His characters act and speak like human beings. Bharvi invests remarkable human interest. He makes the supernatural element subsidiary.

The silent Yudhisthira of the Mahabharata employs here the spies to know the policy of Duryodhana. Rough Bhima of Mahabharata is turned into a statesman.

The language though deep in meaning is very nice, is like a lamp showing the way to everyone and hence very useful. cf. “प्रदेशवृत्त्याऽपि महान्तमर्थं प्रदर्शयन्ती रसमादधाना। सा भारवेः सत्पथदीपिकेव रम्या कृतिः कैरिव नीपजीव्या॥” Due to the deepness of meaning, his language has become hard. The first three Cantos of the poem are wellknown as ‘पाषाणत्रयो.’ In the fifteenth canto, artificial ‘Bandhas’ are found and that is simply an exercise of words.

The emotions and sentiments are mixed in the Kavya. Bharvi is well-known for his अर्थगौरव. There is great sense in less words. Some of the fine sayings of the poet have become familiar quotations. cf. “हितं मनोहारि च दुर्लभं वचः।” “प्रकर्षतन्त्रा हि रणे जयश्रीः”। “सुलभा रम्यता लोके दुर्लभं हि गुणाजनम्।” &c.

His style lacks the grace, sweetness and lucidity of Kalidasa, but it has strength and vigour. Sometimes, it has become obscure and difficult. There is no perspicuity of expressions and hence Mallinath compares it to a

cocoanut. cf. “नारिकेलकडसमितं वचो भारवेः”। But there is profundity of thought in his language.

General truths are expressed in vigorous language. Bharvi is known for his अर्थान्तरन्यास.

His descriptions of the Himalayas, Gandhamadana and Indrakila mountains are magnificent. The poet's descriptive powers are shown in describing Arjuna, engaged in penances in the forest. The contrast drawn is powerful and picturesque. Bharvi's highest poetical flights are vindicated in describing the penance's effect on both animate and inanimate nature. Shiva's fight with Arjuna with a host of armed Kiratas described with great spirit is one of the best in the poem.

The great poet Magha imitated Bharvi's poem.

Bharvi has depicted the Vira Rasa in his Karya in a quite masterly way. There is a thorough acquaintance with the works on Politics.

Bharvi uses more metres than even Kalidasa. His poem is full of many figures of speech. The alliteration, simile, arthantaranyasa, puns etc. are quite frequent.

Mr. R. C. Dutt observes:—“In the richness of a creative fancy, in true tenderness and pathos, even in the sweetness of melody of verse, Kalidasa is incomparably a great poet. But nevertheless, Bharvi boasts of a vigour of thought and of language, a spirited and lofty eloquence in expression, which Kalidasa seldom equals.”

॥ श्रीः ॥

महाकविश्रीभारविप्रणीतं

किरातार्जुनीयम्

प्रथमः सर्गः ।

श्रियः कुरूणामधिपस्य पालनीं प्रजासु वृत्तिं यमयुङ्क्त वेदितुम् ।
स वर्णिलिङ्गो विदितः समाययौ युधिष्ठिरं द्वैतवने वनेचरः ॥१॥

That forest-moving religious celebrate, who was engaged in knowing the behaviour (that was) establishing the royal glory of the master of the Kurus (Duryodhana) with respect to his subjects, returned to Yudhishthira, in the Dwaitavana, having known it. 1.

कृतप्रणामस्य महीं महीभुजे जितां सपत्नेन निवेदयिष्यतः ।
न विन्यथे तस्य मनो न हि प्रियं प्रवक्तुमिच्छन्ति मृषा हितैषिणः ॥२॥

The mind of him, who after saluting, was reporting to the king about the territory aggrandized by the enemy, did not move at all, because the well-wishers do not desire to report (any thing) sweet in vain. 2.

द्विषां विघाताय विधातुमिच्छतो रहस्यनुज्ञामधिगम्य ^१भूभृतः ।
स सौष्ठवौदार्यविशेषशालिनीं विनिश्चितार्थमिति वाचमाददे ॥३॥

On obtaining the permission from the king, who was desirous of adopting various measures in order to kill the enemies, he addressed the following speech, endowed with the power of expression and its significance, and whose import was well ascertained. 3.

क्रियासु युक्तैर्नृप चारचक्षुषो न वञ्चनीयाः प्रभवोऽनुजीविभिः ।
अतोऽर्हसि क्षन्तुमसाधु साधु वा हितं मनोहारि च दुर्लभं वचः ॥४॥

Oh king! the masters, having the spies for their eyes are not to be deceived by the servants, engaged in royal affairs. Therefore, you (also) deserve to forgive (whatever I say) whether pleasant or unpleasant, since the beneficial and (at the same time) charming speech is quite rare (lit difficult to meet with). 4.

स किंसखा साधु न शास्तियोऽविपहितान्नयः संगृण्ते स किप्रभुः ।
सदानुकूलेषु हि कुर्वते रतिं नृपेष्वमात्येषु च सर्वसंपदः ॥५॥

He, who does not advise the king properly, is a bad counsellor; he is a bad master, who does not listen to the good (advice of) counsellor, because when kings and ministers are mutually affectionate, (then only) the entire royal prosperity thrives (lit. favours). 5.

निसर्गदुर्बोधमबोधविक्रवाः क भूपतीनां चरितं क जन्तवः ।
तवानुभावोऽयमवेदि यन्मया निगूढतत्त्वं नयवर्त्म विद्विषाम् ॥६॥

Where is the life of kings, which is naturally unfathomable and where are the ordinary persons (lit. insects) (like us), who are obscured with ignorance? (Even then), the path of the foes' diplomacy, with its principles remaining confidential, is known to me. This is your (own) prowess. 6.

विशङ्कमानो भवतः पराभवं नृपासनस्थोऽपि वनाधिवासिनः ।
दुरोधरच्छद्वाजितां समीहते नयेन जेतुं जगतीं सुयोधनः ॥७॥

That dexterous fighter (Duryodhana), though enthroned, being apprehensive of defeat from you, the forest-dweller, desires to conquer through his policy the earth which was won over under the pretext of dice-playing (gambling). 7.

तथापि जिह्वः स भवज्जिगीषया तनोति शुभ्रं गुणसंपदा यशः ।
समुन्नयन्भूतिमनार्यसंगमाद्वरं विरोधोऽपि समं महात्मभिः ॥८॥

Even then, that crooked (deceitful) one, spreads his brilliant glory, with the affluence of his virtues, in order to excel you; (since) enmity, even with great persons, which raises one's prosperity, is far better than the association with the vile. 8

कृतारिषड्वृर्गजयेन मानवीमगम्यरूपं पदवीं प्रपित्सुना ।
विभज्य नक्तंदिवमस्ततन्दिग्णा वितन्यते तेन नयेन पौरुषम् ॥९॥

By him, who has subdued the inimical aggregate of the six, who has the desire to employ the incomprehensible system (of Government) of Manu, and who is free from procrastination, manliness is shown with diplomacy, after dividing the day and the night. 9.

सखीनिव प्रीतियुजोऽनुजीचिनः समानमानान्सुहृदश्च बन्धुभिः ।
स संततं दर्शयते गतस्मयः कृताधिपत्यामिच साधु बन्धुताम् ॥१०॥

He, being prideless, considers his servants like the affectionate friends, his friends having the respect similar to that of the relatives and the multitude of his relatives as those commanding mastership (of the kingdom). 10.

असक्तमाराधयतो यथायथं विभज्य भक्त्या समपक्षपातया ।

गुणानुरागादिव सख्यमीयिवान्न बाधतेऽस्य त्रिगणः परस्परम् ॥११॥

The aggregate of the three (human ends) of him, who after deliberating with proper discrimination and with devotion equal to partiality, was detachedly resorting to it, did not mutually conflict as though it had acquired friendship (with him) out of regard of virtues. 11.

निरत्ययं साम न दानवर्जितं न भूरि दानं विरह्य सत्क्रियाम् ।

प्रवर्तते तस्य विशेषशालिनी गुणानुरोधेन विना न सत्क्रिया ॥१२॥

His unobstructed conciliation does not start without gifts, his abounding gifts are not offered without showing due honour; his giving of honour which is distinctly charming, does not commence without the due regard to merits. 12.

वसूनि वाञ्छन् वशी न मन्युना स्वधर्म इत्येव निवृत्तकारणः ।

गुरुपदिष्टेन रिपौ सुतेऽपि वा निहन्ति दण्डेन स धर्मविप्लवम् ॥१३॥

Being well-controlled, he, not with the desire of riches or not due to anger, but without any selfish purpose, thinking it as his own duty, wards off the violation of Piety concerning an enemy or a son, by means of punishment at the advice of the Judges. 13.

विधाय रक्षान्परितः परेतरानशङ्किताकारमुपैति शङ्कितः ।

क्रियापवर्गेष्वनुजीविसात्कृताः कृतज्ञतामस्य वदन्ति संपदः ॥१४॥

Having employed all around his own guards, he, though suspicious, exhibits the appearance of being unsuspicious; (while) the riches, fully bestowed on the servants on the accomplishment of their duties, proclaim his gratefulness. 14.

अनारतं तेन पदेषु लम्बिता विभज्य सम्यग्विनियोगसत्क्रियाः ।
फलन्त्युपायाः परिवृंहितायतीरुपेत्य संघर्षमिवार्थसंपदः ॥१५॥

The political expedients, used by him in right undertakings with proper discrimination and thus respected being properly employed, constantly produce as if adopting mutual rivalry, the lasting and far-extending happy results 15.

अनेकराजन्यरथाश्वसंकुलं तदीयमास्थाननिकेतनाजिरम् ।
नयत्ययुग्मच्छदगन्धिरार्द्रतां भृशं नृपोपायनदन्तिनां मदः ॥१६॥

The ichor of his elephants, presented by kings, possessing the smell of the Saptachhda flower, makes exceedingly wet the courtyard of his assembly-hall, packed with chariots and horses of many a king. 16.

सुखेन लभ्या दधतः कृषीवलैरकृष्टपच्या इव सस्यसंपदः ।
वितन्वति क्षेममदेवमातृकाश्चिराय तस्मिन्कुरवश्चकासते ॥१७॥

While he is extending welfare for a long time, the Kuru-country, without having the rain-god as mother, prospers (lit. shines), bearing abundance of crops, easily obtainable to farmers as though produced without tillage. 17.

उदारकीर्तेरुदयं दयावतः प्रशान्तबाधं दिशतोऽभिरक्षया ।
स्वयं प्रदुग्धेऽस्य गुणैरुपस्नुता वसूपमानस्य वसूनि मेदिनी ॥१८॥

Melting on account of his merits, who rivals Kubera, who is sympathetic and high-renowned and who secures prosperity by full and unhindered protection, the earth herself (voluntarily) yields up treasures. 18.

महौजसो मानधना धनार्चिता धनुर्भृतः संयति लब्धकीर्तयः ।
नसंहतास्तस्य नमिन्नवृत्तयः प्रियाणि वाञ्छन्त्यसुभिः समीहितम् १९

The most powerful warriors, having respect (alone) as their wealth, being honoured by wealth, and having acquired fame in the battles, wish to accomplish his good even at the cost of their lives without being mutually grouped or acting treacherously (with him). 19.

महीभृतां सच्चरितैश्चरैः क्रियाः स वेद निःशेषमशेषितक्रियः ।
महोदयैस्तस्य हितानुबन्धिभिः प्रतीयते धातुरिवेहितं फलैः ॥२०॥

He, without leaving any task incomplete, knows in full the plans of (other) kings through his well-behaved emissaries; (while) his own aims like those of Providence, are known from their grand results, leading to continuous welfare. 20.

न तेन सज्यं क्वचिदुद्यतं धनुः कृतं न वा कोपविजिह्वमाननम् ।
गुणानुरागेण शिरोभिरुह्यते नराधिपैर्माल्यमिवास्य शासनम् ॥२१॥

He (himself) has never raised a stringed bow, nor did he ever make his face crooked owing to anger. His command is (ever) borne by kings on their heads like a garland out of a great regard for his merits. 21.

स यौवराज्ये नवयौवनेद्धतं निधाय दुःशासनमिद्धशासनः ।
मखेष्वखिन्नोऽनुमतः पुरोधसा धिनेति हव्येन हिरण्यरेतसम् ॥२२॥

He, whose command is blazing, having appointed at the office of Crown Prince, Duss'asana who is arrogant due to youthful vigour, untireingly satisfies the fire with oblations at sacrifices, being directed by the family-priest. 22.

प्रलीनभूपालमपि स्थिरायति प्रशासदावारिधि मण्डलं भुवः ।
स चिन्तयत्येव भियस्त्वदेप्यतीरहो दुरन्ता बलवद्विरोधिता ॥२३॥

Although ruling over the (entire) circle of the earth, extending upto the oceans, without having any rival king and securing a permanent future, he does suspect the dangers ensuing from you; Oh, how woeful are the consequences of the hostility with the powerful ! 23.

कथाप्रसङ्गेन जनैरुदाहृतादनुस्मृताखण्डलसूनुविक्रमः ।

तवाभिधानाद्यथते नताननः स दुःसहान्मन्त्रपदादिवारगः ॥२४॥

While your mighty name is uttered by people in course of discourse, he, having been reminded of the valour of the son of Indra (Arjuna) trembles with his face lowered down like a snake, with its hood bent down, at the utterance of unbearable words of charms, containing the names of Garuda and Vasuki; being (at once) reminded of the stride of Visnu's bird (Garuda). 24.

तदाशु कर्तुं त्वयि जिह्वमुद्यते विधीयतां तत्र विधेयमुत्तरम् ।

परप्रणीतानि वचांसि चिन्वतां प्रवृत्तिसाराः खलु मादृशां गिरः ॥२५॥

Therefore, when he is ready to harm you, let the proper counter-precautions be taken by you immediately. The speech of persons like me, who are to gather merely the words uttered by others, has, indeed, the rousing to action for its essence. 25.

इतीरयित्वा गिरमात्तसत्क्रिये गतेऽथ पत्यो वनसंनिवासिनाम् ।

प्रविश्य कृष्णासदनं महीभुजा तदाचक्षेऽनुजसंनिधौ वचः ॥२६॥

Having spoken as above and being thus honoured, the master of the foresters went away; then, that (speech) was reported by the king (Yudhisthira) before his brothers, after having entered the quarters of Krishna i. e. Draupadi (or, that speech was reported to Krishna by the king in the presence of his brothers, after entering his own palace).

निशम्य सिद्धिं द्विषतामपाकृतीस्ततस्ततस्त्या विनियन्तुमक्षमा ।
नृपस्य मन्युव्यवसायदीपिनीरुदाजहार द्रुपदात्मजा गिरः ॥२७॥

On hearing the various achievement of the enemies, the daughter of Drupada, being unable to suppress the affectations born of that, spoke, then, the words, enflaming the wrath and enthusiasm of the king. 27.

भवादृशेषु प्रमदाजनेदितं भवत्यधिक्षेप इवानुशासनम् ।
तथापि वक्तुं व्यवसाययन्ति मां निरस्तनारीसमया दुराधयः ॥२८॥

Words of advice, uttered by the womanly folk, with reference to people like you, become like disrespect, even then, the wicked agonies (of mine) which have discarded all the conventions of womanhood, prompt me to speak. 28.

अखण्डमाखण्डलतुल्यधामभिश्चिरं धृता भूपतिभिः स्ववंशजैः ।
त्वयात्महस्तेन मही मदच्युता मतङ्गजेन खगिवापवर्जिता ॥२९॥

The earth which was incessantly held for long by the kings, born in your own race and possessing the powers equal to that of Indra, has been abandoned by you with your own hand like a garland by an ichor-shedding (i.e. intoxicant) elephant with its own trunk. 29.

व्रजन्ति ते मूढधियः पराभवं भवन्ति मायाविषु ये न मायिनः ।
प्रविश्य हि घ्नन्ति शठास्तथाविधानसंवृताङ्गाग्निशिता इवेषवः ॥३०॥

Those dull-witted people who do not become fraudulent against the wily meet with defeat. For, the craftymen, having entered into the heart of such persons, kill them like sharp arrows, which after piercing destroy those whose bodies are not armoured. 30.

गुणानुरक्तमनुरक्तसाधनः कुलाभिमानी कुलजां नराधिपः ।
परैस्त्वदन्यः क इवापहारयेन्मनोरमामात्मवधूमिव श्रियम् ॥३१॥

Which king other than yourself, taking pride on nobility (i.e. lineage) and having favourable means, will allow the royal glory to be snatched away by his enemies—the glory which is ancestral and attached to him owing to the proper employment of the expedients and which is pleasing to the heart, like his own wife, charming, born of a great family and affectionate due to his virtues? 31.

भवन्तमेतर्हि मनस्विगर्हिते विवर्तमानं नरदेव वर्त्मनि ।
कथं न मन्युर्ज्वलयत्युदीरितः शमीतरुं शुष्कमिव अग्निरुच्छिखः ॥३२॥

Oh King! how is it that the anger, though excited, does not inflame you, now rolling on a path condemned by the high-spirited as the fire blazing up, does the dry S'ami tree? 32.

अवन्ध्यकोपस्य विहन्तुरापदां भवन्ति वश्याः स्वयमेव देहिनः ।
अमर्षशून्येन जनस्य जन्तुना न जातहादेन न विद्विषादरः ॥३३॥

Persons, of their own accord, come under the sway of him whose anger is unfutile and who is able to destroy calamities. (But) when a man is bereft of anger, people do not respect him whether a friend or a foe (or there is no fear from him although he may be an enemy). 33.

परिभ्रमँह्लोहितचन्दनोचितः पदातिरन्तर्गिरि रेणुषितः ।
महारथः सत्यधनस्य मानसं दुनोति नो कच्चिदयं वृकोदरः ॥३४॥

Does not this mighty Vrikodara (Bhima), who was (formerly) used to red sandal-paste, (now) walking about on foot on the mountain-regions and besmired with dust, grieve the mind of you who (yet) regard truth as your wealth? 34.

विजित्य यः प्राज्यमयच्छदुत्तरान्कुरूनकुप्यं वसु वासवोपमः ।
स वल्कवाससि तवाधुनाहरन्करोति मनुं न कथं धनंजयः ॥३५॥

How is it that this very Dhananjaya (Arjuna) who being like Indra (formerly) brought great wealth consisting of no base metal (gold and silver) after conquering the Northern Kurus, now bringing you the bark garments, does not raise your anger? 35.

वनान्तशय्याकठिनीकृताकृती कचाचितौ विष्वगिवागजौ गजौ ।
कथं त्वमेतौ धृतिसंयमौ यमो विलोकयन्नुत्सहसे न बाधितुम् ॥३६॥

How is it that you do not get inspired to give up your contentment and restraint on looking towards these twins whose bodies are hardened by the bed of the forestly region and who are strewn all over with the hair, like a pair of wild elephants? 36.

इमामहं वेद न तावकीं धियं विचित्ररूपाः खलु चित्तवृत्तयः ।
विचिन्तयन्त्या भवदापदं परं रुजन्ति चेतः प्रसभं ममाधयः ॥३७॥

I do not (however) understand your (present) mentality. Various-formed, indeed, are the attitudes of mind. As I brood over your serious calamity, agonies forcibly afflict my mind. 37.

पुराधिरूढः शयनं महाधनं विबोध्यसे यः स्तुतिगीतिमङ्गलैः ।
अदभ्रदभ्रमधिशय्य स स्थलीं जहासि निद्रामशिवैः शिवारुतैः ३८

You, who formerly lying on a precious bed, were used to be aroused by auspicious songs of praise (by bards), (now) having slept on a spot covered with thick Kusha-grass, you give up your sleep through (i. e. on hearing) the inauspicious howlings of jackals. 38.

पुरोपनीतं नृप रामणीयकं द्विजातिशेषेण यदेतदन्धसा ।
तदद्य ते वन्यफलाशिनः परं परंति काश्यं यशसा समं वपुः ॥३९॥

Oh King! the same body which was formerly made lovely by the food remaining after the eating by brahmins, at present, you being an eater of wild fruits, acquires immense thinness along with your fame. 39.

अनारतं यौ मणिपीठशायिनावरञ्जयद्राजशिरःस्रजां रजः ।
निषीदतस्तौ चरणौ वनेषु ते मृगद्विजालूनशिखेषु वह्निषाम् ॥४०॥

Those very feet of yours which, resting on a jewel-stool, were (formerly) reddened by the pollen of the garlands on the heads of the tributary princes, do (now) remain on forest-regions, covered with the Kusha-grass, the tops of which are cut off by deer or the brahmins. 40.

द्विषन्निमित्ता यदियं दशा ततः समूलमुन्मूलयतीव मे मनः ।
परैरपर्यासितवीर्यसंपदां पराभवोऽप्युन्मव पव मानिनाम् ॥४१॥

Since this wretched plight is on account of the enemies, it (then) uproots my mind completely as it were. To the spirited-persons, whose wealth in the form of valour is not wiped out by the enemies, even a defeat is a great festival indeed. 41.

विहाय शान्तिं नृप धाम तत्पुनः प्रसीद संधेहि वधाय विद्विषाम् ।
व्रजन्ति शत्रून्वधूय निःस्पृहाः शमेनसिद्धिं मुनयो न भूभृतः ॥४२॥

Oh King! be pleased. Having given up the calmness, resume that martial spirit for the destruction of the adversaries. Ascetics, (alone) being free from desire and having defeated the (internal) enemies by means of tranquility, attain perfection (i. e. success) but not the kings. 42

पुरःसर। धामवतां यशोधनाः सुदुःसहं प्राप्य निकारमीदृशम् ।
भवाद्दशाश्चेदधिकुर्वते रतिं निराश्रया हन्त हता मनस्विता ॥४३॥

Having obtained such an unbearable insult, if persons of your grade, who are foremost amongst the spirited and whose wealth is fame, accept resignation, alas then, the spiritedness is doomed, there being no support to it. 43.

अथ क्षमामेव निरस्तविक्रमश्चिराय पर्येषि सुखस्य साधनम् ।
विहाय लक्ष्मीपतिलक्ष्म कार्मुकं जटाधरः सञ्जुहुधीह पावकम् ॥४४॥

Or if you, setting aside your valour, consider forgiveness as a means to happiness for a long time, (then) having given up the vow, the emblem of a king (lit. lord of wealth) and bearing matted locks, offer oblations into the fire here (i. e. in the forest). 44.

न समयपरिरक्षणं क्षमं ते निकृतिपरेषु परेषु भुरिधाम्नः ।
अरिषु हि विजयार्थिनः क्षितीशा विदधति सोपधि संधिदूषणानि ॥

It is not proper for you, who are highly valourous, to wait till the fulfilment of your agreement when your enemies are bent on injury. For, kings who are desirous of victory carry out breaches of peace under some pretext, in respect of enemies. 45.

विधिसमयनियोगाद्दीप्तिसंहारजिह्वं
शिथिलवसुमगाधे मग्नमापत्पयोधौ ।

रिपुतिमिरमुदस्येदीयमानं दिनादौ
दिनकृतमिव लक्ष्मीस्त्वां समभ्येतु भूयः ॥४६॥

May the royal glory once more approach you, rising up after having dispelled the darkness in the form of enemies, you, who on account of the direction of

destiny and time are sunk into the deep ocean of misery, who are deprived of riches, who are without cheerfulness owing to the loss of splendour, even as the Goddess of effulgence waits on the Sun while rising up at day-break, after destroying darkness, his enemy-the Sun, who being scanty-rayed and dim on account of the loss of brilliance was sunk into the deep sea owing to the decree of providence and time.

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द्वितीयः सर्गः ।

चिह्तितां प्रियया मनःप्रियामथ निश्चित्य गिरं गरीयसीम् ।
उपपत्तिमद्वर्जिताश्रयं नृपमूचे वचनं वृकोदरः ॥१॥

Then, Vrikodara (Bhima), bearing well in mind the weighty and charming speech of his beloved (Draupadi) addressed to the king a speech, full of noble sentiments and supported by reason. 1.

यद्वोचत्त वीक्ष्य मानिनी परितः स्नेहमयेन चक्षुषा ।
अपि वागधिपस्य दुर्वचं वचनं तद्विदधीत विस्मयम् ॥२॥

The speech which is very difficult to make, which is delivered by this spirited lady after having surveyed all round with the eye full of affection, would produce wonder even in (the mind of) the lord of speech (i. e. Brihaspati) (or, which is difficult even for Brihaspati to make, is capable of exciting admiration of all) 2.

विषमोऽपि विगाह्यते नयः कृततीर्थः पयसामिवाशयः ।
स तु तत्र विशेषदुर्लभः सदुपन्यस्यति कृत्यवर्त्म यः ॥३॥

The science of politics, though difficult to understand, is practised if studied well, as a reservoir of water (i. e. lake) is entered though difficult to enter, if steps are made. But in that matter (i. e. politics or lake), a man who shows the right path of action is very difficult to come across. 3.

परिणामसुखे गरीयसि व्यथकेऽस्मिन्वचसि क्षतौजसाम् ।
अतिवीर्यवतीव भेषजे बहुरल्पीयसि दृश्यते गुणः ॥४॥

In this short and weighty speech (of Draupadi), which is beneficial at the end and which is tormenting to those whose power has been exhausted, great virtue is observed as is done in a slight but very effective (dose of) medicine. 4.

इयमिष्टगुणाय रोचतां रुचिरार्था भवतेऽपि भारती ।
न तु वक्तृविशेषनिःस्पृहा गुणगृह्या वचने विपश्चितः ॥५॥

Let this speech, having fine import, be liked even by you, who are the appreciator of merit. As regards the speech, the wise, who are the appreciators of merits, are indeed indifferent to the distinctions of speakers. 5.

चतसृष्वपि ते विवेकिनी नृप विद्यासु निरूढिमागता ।
कथमेतय मतिर्विपर्ययं करिणी पङ्कमिवावसीदति ॥६॥

Oh King! how is it that your discerning intellect which was well-versed in all the four lores, now resorting to the reverse, sinks low like an elephantess, being stuck in the mud? 6.

विधुरं किमतःपरं परैरवगीतां गमिते दशामिमाम् ।
अवसीदति यत्सुरैरपि त्वयि संभावितवृत्ति पौरुषम् ॥७॥

What would be more painful than this that you are led to this plight, despised by enemies and that the manliness whose display was respected even by gods, should deteriorate thus? 7.

द्विषतामुदयः सुमेधसा गुरुरस्वन्ततरः सुमर्षणः ।
न महानपि भृतिमिच्छता फलसंपत्प्रवणः परिक्षयः ॥८॥

The rise of enemies, though great, can be borne easily by the wise man, desiring his own prosperity, if the end of it is not at all good, but never the heavy downfall, tending towards the accomplishment of their purpose. 8.

अचिरेण परस्य भूयसीं विपरीतां विगणय्य चात्मनः ।
क्षययुक्तिमुपेक्षते कृती कुरुते तत्प्रतिकारमन्यथा ॥९॥

An experienced man, after considering minutely that the destruction of his enemy is near at hand and of evil consequences and that it is reverse to himself, shows indifference to that; but otherwise, he adopts counter-measures. 9.

अनुपालयतामुदेज्यतीं प्रभुशक्तिं द्विषतामनीहया ।
अपयान्त्यचिरान्महीभुजां जननिर्वाहभयादिव श्रियः ॥१०॥

The riches of kings (lit. enjoyers of earth) who are overlooking to the increasing strength of their enemies through indifference, run away without delay as though out of fear of public scandal. 10.

क्षययुक्तमपि स्वभावजं दद्यतं धाम शिवं समृद्धये ।
प्रणमन्त्यनपायमुत्थितं प्रतिपच्चन्द्रमिव प्रजा नृपम् ॥११॥

The subjects bow down to that king who, though full of decay, sustains his natural (princely) and wholesome majesty for the sake of prosperity, who is full of enthusiasm (lit. risen up) and hence unperishing, as they do in case of the moon on its first digit (though it has waned and bears its intrinsic natural lustre and who ever bound to increase, rises to wax again). 11.

प्रभवः खलु केशदण्डयोः कृतपञ्चाङ्गविनिर्णयो नयः ।

स विधेयपदेषु दक्षतां नियतिं लोक इवानुरुष्यते ॥१२॥

The political science (diplomacy) of which the settlement of five elements is well made, is indeed the source of finance and the forces. (But) It, however, awaits enterprise in affairs to be undertaken, as people await for destiny. 12.

अभिमानवतो मनस्विनः प्रियमुच्चैःपदमारुरुक्षतः ।

विनिपातनिवर्तनक्षमं मतमालम्बनमात्मपौरुषम् ॥१३॥

For a high-spirited man, possessing self-respect and desirous of attaining to the cherished and lofty dignity, manliness of his own, which is capable of evading the downfall, is believed to be a great support. 13.

विपदोऽभिभवन्त्यविक्रमं रहयत्यापदुपेतमायतिः ।

नियता लघुता निरायतेरगरीयान्न पदं नृपश्रियः ॥१४॥

Calamities encroach upon a man, devoid of valour, the future prosperity forsakes a distressed man; for a man without a future, insignificance is ever destined. One, who is not weighty, never becomes the abode of Royal Fortune. 14.

तदलं प्रतिपक्षमुन्नतेरवलम्ब्य व्यवसायवन्ध्यताम् ।

निवसन्ति पराक्रमाश्रया न विषादेन समं समृद्धयः ॥१५॥

Enough, therefore, resorting to inactivity which is an enemy of (personal) greatness; prosperity which depends on adventures, does not stay along with despondency. 15.

अथ चेद्वधिः प्रतीक्ष्यते कथमाविष्कृतजिह्मवृत्तिना ।
धृतराष्ट्रसुतेन सुत्यजाश्चिरमास्वाद्य नरेन्द्रसंपदः ॥१६॥

If you are waiting for the opportunity to come, how can the Royal Fortune, after having been long enjoyed, be abandoned by the son of Dhritarastra who has already disclosed his crooked tendency? 16.

द्विषता विहितं त्वयाथवा यदि लब्ध्वा पुनरात्मनः पदम् ।
जननाथ तवानुजन्मनां कृतमाविष्कृतपौरुषैर्भुजैः ॥१७॥

Or, if your own position is to be attained again, while offered by the enemy, Oh King! then, futile are your brothers' mighty arms, that have shown their valour (before). 17.

मदस्त्रिक्तमुखैर्मृगाधिपः करिभिर्वर्तयते स्वयंहतैः ।
लघ्नयन्खलु तेजसा जगन्न महानिच्छति भूतिमन्यतः ॥१८॥

The lion (lit. lord of beasts) subsists on the elephants, killed by himself, with their mouths wet with ichor (rut). A powerful man, who, in fact, leads the whole world to insignificance with his prowess, does not desire his (own) prosperity from others. 18.

अभिमानधनस्य गत्वरैरसुभिः स्थास्तु वशश्चिषतः ।
अचिरांशुविलासवञ्चला ननु लक्ष्मीः फलमानुषङ्गिकम् ॥१९॥

For a man, considering self-respect as his wealth and desirous of acquiring imperishable glory, by means

of perishable life, fortune which is fickle like a flash of the lightning is but an accidental fruit. 19.

ज्वलितं न हिरण्यरेतसं चयमास्कन्दति भस्मनां जनः ।
अभिभूतिभयादसूनतः सुखमुज्झन्ति न धाम मानिनः ॥२०॥

Men tread on the heap of ashes, but not on the blazing fire; the self-respected persons, therefore, owing to the fear of humiliation, give up quite happily their life, but not their martial spirit. 20.

किमपेक्ष्य फलं पयोधरान्ध्वनतः प्रार्थयते मृगाधिपः ।
प्रकृतिः खलु सा महीयसः सहते नान्यसमुन्नतिं यया ॥२१॥

With what expectation of fruit does the lion challenge or attack the thundering clouds? (But) That is, in fact, the (intrinsic) nature of the mighty, owing to which they cannot tolerate the rise of others. 21.

कुरु तन्मतिमेव विक्रमे नृप निर्णय तमः प्रमदजम् ।
ध्रुवमेतदवेहि विद्विषां त्वदनुत्साहहता विपत्तयः ॥२२॥

Oh King! therefore, having discarded the darkness born of negligence, do you think of exploits. Know this for certain that the calamities of your enemies are prevented by your want of enthusiasm. 22.

द्विरदानिव दिग्विभावितांश्चतुरस्तेयनिधीनिवायतः ।
प्रसहेत रणे तवानुजान्द्विषतां कः शतमन्युतेजसः ॥२३॥

Who among your adversaries can withstand in battle your (four) brothers having the lustre of Indra and renowned in all quarters and rushing forth like the four quarterly elephants or like the (four) oceans? 23.

ज्वलतस्तव जातवेदसः सततं वैरिभृतस्य चेतसि ।
विदधानु शमं शिवेतरा रिपुनारीनयनाम्बुसंततिः ॥२४॥

Let the unauspicious and continuous chain of tears (flowing) from the eyes of your enemies' wives extinguish the fire which being raised by your enemies, is constantly burning in your heart. 24.

इति दर्शितविक्रियं सुतं महतः कोपपरीतमानसम् ।
उपसान्वयितुं महीपतिर्द्विरदं दुष्टमिवोपचक्रमे ॥२५॥

Then the king (Yudhishthira) commenced to appease the son of wind (i.e. Bhima) who had thus shown his excitement and whose mind was possessed of anger, as one does an intoxicant elephant. 25.

अपवर्जितविल्लवे शुचौ हृदयग्राहिणि मङ्गलास्पदे ।
विमला तव विस्तरे गिरां मतिरादर्श इवाभिदृश्यते ॥२६॥

As in a mirror, which appears nice on the removal of dirt and which is a source of auspiciousness, your intellect is seen as pure in the long course of your speech which being chaste and free from conflicts, captures the heart and is wholesome. 26.

स्फुटता न पदैरपाकृता न च न स्वीकृतमर्थगौरवम् ।
रचिता पृथगर्थता गिरां न च सामर्थ्यमपोहितं क्वचित् ॥२७॥

Clarity is not given up by the words, and it is not that the depth of meaning is not sustained, distinctness of sense has been well carried out and the power of expression of word has no where been neglected. 27.

उपपत्तिरुदाहृता बलादनुमानेन न चागमः क्षतः ।
इदमीदृगनीदृगाशयः प्रसभं वक्तुमुपक्रमेत कः ॥२८॥

Arguments are forwarded with great force, yet the scriptures are not violated. Who would commence to state categorically thus with a purpose unlike yours? 28.

अवितृप्ततया तथापि मे हृदयं निर्णयमेव धावति ।
अवसाययितुं क्षमाः सुखं न विधेयेषु विशेषसंपदः ॥२९॥

Even then, my mind, not being fully satisfied, runs after the decision alone. As regards the matters to be undertaken, the particular alternatives cannot be easily understood. 29.

सहसा विदधीत न क्रियामविवेकः परमापदां पदम् ।
वृणते हि विमृश्यकारिणं गुणशुद्ध्याः स्वयमेव संपदः ॥३०॥

One should not commence any action all of a sudden; (because) thoughtlessness (i. e. want of deliberation) is a source of great calamities, since prosperity, attracted by merits, favours, of her own accord, a man who acts after a proper deliberation. 30.

अभिवर्षति येऽनुपालयन्विधिबोजानि विवेकवारिणा ।
स सदा फलशालिनीं क्रियां शरदं लोक इवावितिष्ठति ॥३१॥

He, who waters the seeds of the political affairs with the water of deliberation, preserving them, ever remains above his task, rich with fruit, as men (farmers) have the mastery over the autumn, shining with harvest. 31.

शुचि भूषयति श्रुतं वपुः प्रशमस्तस्य भवत्यलंक्रिया ।
प्रशमाभरणं पराक्रमः स नयापदितसिद्धिभूषणः ॥३२॥

Shastric knowledge adorns the body; self-control becomes its decoration; valour is the ornament of self-control and that (i. e. valour) has the success of the task, brought about by policy, for its decoration. 32.

मतिभेदतमस्तिरोहिते गहने कृत्यविद्यो विवेकिनाम् ।
सुकृतः परिशुद्ध आगमः कुरुते दीप इवार्थदर्शनम् ॥३३॥

As regards the policy to be adopted, veiled with darkness of difference of opinions and hence difficult, pure and well-mastered science makes the things visible, like a lamp, for the thoughtful. 33.

स्पृहणीयगुणैर्महात्मभिश्चरिते चर्तमनि यच्छतां मनः ।
विद्यिहेतुरहेतुरागसां विनिपातोऽपि समः समुन्नतेः ॥३४॥

For those, who set their minds on the path followed by great persons, having enviable merits, even the downfall caused by destiny and (hence) no source of faults, is equal to great prosperity. 34.

शिवमोपयिकं गरीयसीं फलनिष्पत्तिमदूषितायतीम् ।
विगणय नयन्ति पौरुषं विजितक्रीधरया जिगीषवः ॥३५॥

Kings, desirous of success and conquering the velocity of their anger and having well discerned the mighty accomplishment of results with their future unimpeded, employ valour as a promising (lit. favourable) means. 35.

अपनेयमुदेतुमिच्छता तिमिरं रोषमयं धिया पुरः ।
अविभिद्य निशाकृतं तमः प्रभया नांशुमताप्युदीयते ॥३६॥

One, who desires to grow in power (lit. to rise) should first of all, remove the darkness born of anger,

by means of his discerning mind. For, even the Sun does not rise without dispelling the mighty darkness with its lustre. 36.

यलवानपि कोपजग्मनस्तमसो नाभिभवं रुणद्धि यः ।

क्षयपक्ष इवैन्दवीः कलाः सकला हन्ति स शक्तिसंपदः ॥३७॥

That king, who although powerful, does not prevent the attack of delusion (lit. darkness) born of anger, destroys all his royal powers as the dark half (of the month) does all the lunar digits. 37.

समवृत्तिरुपैति मार्दवं समये यश्च तनोति तिग्मताम् ।

अधितिष्ठति लोकमोजसा स विवस्वानिव मेदिनीपतिः ॥३८॥

That king (lit. lord of the earth), who being of even disposition, resorts in time to mildness and also adopts sternness, rules over the whole world, like the Sun, by his lustre. 38.

क्व चिराय परिग्रहः श्रियां क्व च दुष्टेन्द्रियवाजिवश्यता ।

शरदभ्रचलाश्चलेन्द्रियैरसुरक्षा हि बहुच्छलाः श्रियः ॥३९॥

Where is the possession of riches for a long time and where is the control over the horse-like vile senses? For riches which are fickle like the autumnal clouds and which possess innumerable loop-holes (lit. excuses) cannot be easily preserved by those whose senses are unsteady. 39.

किमसामयिकं वितन्वता मनसः क्षाभमुपात्तरहसः ।

क्रियते पतिरुच्चकैरपां भवता धीरतयाधरीकृतः ॥४०॥

Why is the ocean (lit. lord of waters) which was (formerly) despised by you through steadiness, allowed

to be superior (now), by showing an untimely agitation of your mind, that has acquired hurriedness ? 40.

श्रुतमप्यविगम्य ये रिपून्विनयन्ते न शरीरजन्मनः ।

जनयन्त्यचिराय संपदामयशस्ते खलु चापलाश्रयम् ॥४१॥

Verily, those who do not control the enemies, born of their bodies, even after attaining the shastric learning, soon bring infamy, caused by their fickleness, on the Goddess of wealth 41.

अतिपातितकालसाधना स्वशरीरेन्द्रियवर्गतापनी ।

जनवन् भवन्तमक्षमा नयसिद्धेरपनेतुमर्हति ॥४२॥

Anger which has transgressed (the bound of) time and means, and that has inflamed one's body and senses, does not deserve, like an ordinary person, to drag you away from the success of your policy. 42.

उपकारकमायतेर्भृशं प्रसवः कर्मफलस्य भूरिणः ।

अनपायि निवर्हणं द्विषां न तितिक्षासममस्ति साधनम् ॥४३॥

There does not exist any other great means equal to forgiveness which is highly conducive to future (prosperity), which is a source of a great fruit of action, and which is an unfailing destroyer of enemies. 43.

प्रणतिप्रवणान्विहाय नः सहजस्नेहनिबद्धचेतसः ।

प्रणमन्ति सदा सुयोधनं प्रथमे मानभृतां न वृष्णयः ॥४४॥

The Yadavas, who are the foremost among the proud and whose hearts are attached (lit. fixed) to us by natural affection, will not bow down for long to Suyodhana, leaving us, who are ever inclined to salute them. 44.

सुहृदः सहजास्तथेतरे मतमेषां न विलङ्घयन्ति ये ।

विनयादिव यापयन्ति ते धृतराष्ट्रात्मजमात्मसिद्धये ॥४५॥

Their natural friends and those others, who do not violate their wishes, follow Suyodhana (lit. the son of Dhritarashtra) in order to serve their own intents, as if through humility. 45.

अभियोग इमान्महीभुजो भवता तस्य ततः कृतावधेः ।
प्रविघाटयिता समुत्पतन्हरिदश्वः कमलाकरानिव ॥४६॥

An attack made by you, upon him who has set a limit of time will certainly detach these kings as the Sun (lit. bay-horsed one) does (the petals of) lotuses, immediately after his rise. 46.

उपजापसहान्विलङ्घ्यन्स विधाता नृपतीन्मदोद्धतः ।
सहते न जनोऽप्यधःक्रियां किमु लोकाधिकधाम राजकम् ॥४७॥

He, being puffed with pride and insulting kings, will make them fit for being split up. Even an ordinary person does not bear the insult, then what to talk in case of the great multitude of kings, possessed of extraordinary prowess? 47.

अममापितकृत्यसंपदां हतवेगं विनयेन तावता ।
प्रभवन्त्यभिमानशालिनां मदमुत्तम्भयितुं विभूतयः ॥४८॥

The very prosperity of proud persons, who have not finished their undertaken tasks, is capable of increasing their insolence with its velocity forcibly checked, by that much (i.e. timely) humility alone. 48.

मदमानसमुद्धतं नृपं न वियुङ्क्तं नियमेन मूढता ।
अतिमूढ उदस्यते नयात्रयहीनादपरज्यते जनः ॥४९॥

Imprudence (lit. foolishness) does not leave as a rule (i. e. surely) a king, who is puffed with pride and conceit.

An extremely foolish man is thrown away from the right policy and one not following the right policy becomes disaffected to the people. 49

अपरागसमीरणैरितः क्रमशीर्णकुलमूलसंततिः ।

सुकरस्तरुवत्सहिष्णुना रिपुरुन्मूलयितुं महानपि ॥५०॥

Shaken by the wind of discontent and having the fundamentals (powers) gradually estranged, even a great enemy, can, like a tree tossed by the wind and with its stretching roots slowly shattered, be easily uprooted by one having patience. 50.

अणुरप्युपहन्ति विग्रहः प्रभुमन्तःप्रकृतिप्रकोपजः ।

अखिलं हि हिनस्ति भूधरं तरुशाखान्तनिघर्षजोऽनलः ॥५१॥

Even a small revolt (lit. war) caused by the anger of internal constituents of the kingdom, kills a king. The fire caused by the friction of the ends of the twigs of a tree burns the whole mountain indeed 51.

मतिमान्विनयप्रमाथिनः समुपेक्षत समुन्नतिं द्विषः ।

सुजयः खलु तादृगन्तरे विपदन्ता ह्यविनीतसंपदः ॥५२॥

A wise man should overlook the rise of an enemy, violating the right conduct, Such a person can be easily over-powered at his weak point For surely, the riches of an impolite person culminate into a catastrophe. 52.

लघुवृत्तितया भिदां गतं बहिरन्तश्च नृपस्य मण्डलम् ।

अभिभूय हरत्यनन्तरः शिथिलं कूलमिवापगारयः ॥५३॥

A neighbouring king attacks and captures the dominion (lit. circle) of a king, the internal and external constituent elements of which are split up, owing

to his own meanness as the forcible current of a river overruns and shatters its loosened banks, both externally and internally. 53.

अनुशासतमित्यनाकुलं नयवर्त्माकुलमर्जुनाग्रजम् ।

स्वयमर्थं इवाभिवाञ्छितस्तममीयाय पराशरात्मजः ॥५४॥

While he was thus instructing the right course of policy to the greatly perturbed elder brother of Arjuna (i. e. Bhima), there came near him, of his own accord, the son of Parashara (i. e. Vyasa), his desired object incarnate as it were. 54.

मधुरैरवशानि लम्भयन्नपि तिर्यञ्चि शमं निरीक्षितैः ।

परितः पटु बिभ्रद्देनसां दहनं धाम विलोकनक्षमम् ॥५५॥

सहस्रेऽपगतः सविस्मयं तपसां स्रुतिरस्रुतिरापदाम् ।

ददृशे जगतीभुजा मुनिः स वपुष्मानित्र पुण्यसंचयः ॥५६॥

Making even the wild creatures peaceful with his pleasant looks, possessing the brilliant lustre, capable of burning the sins from all around and yet fit for being looked at, that sage, who came unexpectedly, who was the source of penances (asceticism) and a remover (lit. no source) of disaster, was seen by the king with wonder as though the heap of merits embodied. 55-56.

अथोच्चकैरासनतः परार्ध्यादुद्यन्स धृतारुणवल्कलाग्रः ।

रराज कीर्णाकपिशांशुजालः श्रृङ्गात्सुमेरोरिव तिग्मरश्मिः ॥५७॥

Then, (i.e. after beholding the sage) rising from his high and magnificent seat, he, with the skirts of his pink bark-garments shaken, shone like the Sun (lit. hot-rayed one) rising from the summit of the Sumeru

Mountain, with the mass of his rays scattered everywhere. 57.

अवहितहृदये विधाय सोऽर्हामृषिवर्षप्रचरे गुरूपदिष्टाम् ।
तदनुमतमलंचकार पश्चात्प्रशम इव श्रुतमासनं नरेन्द्रः ॥५८॥

The king, with his mind attentive and having offered the befitting worship to the best of sages, as prescribed by the Shastras, adorned the seat afterwards, being asked by him to occupy it, as tranquility of mind does the knowledge of the sciences 58.

व्यक्तोदितस्मितमयूखविभासितोऽष्ट-
स्तिष्ठन्मुनेरभिमुखं स विकीर्णधास्तः ।

तन्वन्तमिद्धमभितो गुरुमंशुजालं
लक्ष्मीमुवाह सकलस्य शशाङ्कमूर्तेः ॥५९॥

He, with his lips shining by the rays of a smile, that was distinctly visible, and sitting in front of the sage whose lustre had spread all around, bore the beauty of the full moon, facing Jupiter (and) spreading a bright mass of rays (i. e. light). 59.

NOTES

CANTO I

किरातार्जुनीयम्—The title of this Kavya can be explained as किरातश्च अर्जुनश्च इति किरातार्जुनौ (द्र. स)। तौ अधिकृत्य कृतं काव्यमिति i. e. a poem referring to the fight between Arjuna and S'iva disguised in the form of a Kirata. The central theme of the epic is this fight. Bharvi has described this fight in the 15th, 16th, 17th and 18th cantos of किरातार्जुनीयम्. The title is obtained according to the grammatical rule "शिशुकन्द्र-यमसभ इन्द्रजननादिभ्यश्छुः" Cf. वाक्यपदीय, राघवपाडण्वीय, विक्रमोर्वशीय etc...

Bharvi opens this epic, referring to its subject-matter directly. The वस्तुनिर्देश is one of the three modes of introducing a literary composition, the other two being आशीः and नमस्क्रिया. He, however does not forget the usual benediction. He has used the word 'श्रीः' as the first word of the poem and similarly, the concluding stanza of each canto contains the word 'श्रीः' and this serves the purpose of a Mangala.

Stanza 1 Construe :—

अन्वयः—कुरूणाम् अधिपस्य श्रियः पालनीं प्रजासु वृत्तिं वेदितुं यम् अयुङ्क्त यर्णिर्लिङ्गि स वनेचरः विदितः (सन्) द्वैतवने युधिष्ठिरं समाययौ ॥१॥

कुरूणाम्—कुरूणां निवासाः इति कुर्वः, तेषाम् i. e., of the country of Kurus. अधिपस्य—(अधि+पा) a master; a king. The king of the Kurus, ruling then, was Duryodhana.

पालनीम्-पालयते अनया इति पालनी, ताम् i. e. establishing; protecting. वृत्ति- mode of behaviour; conduct. वेदितुम्- (विद्) to know. अयुङ्क्त-(युज् ७उ) appointed; engaged.

वर्णिलिङ्गी-वर्णः अस्य अस्ति इति वर्णी। तस्य लिङ्गं अस्य अस्ति इति वर्णिलिङ्गी i. e. one who was disguised as a Brahmacharin or a religious student.

वनेचरः-वनेचरति इति वनेचरः(अलुक् त) i. e. wandering in a forest, a Kirata. विदित- having known. द्वैतवन- a penance-grove known as द्वैत. It is so called because it was free from both sorrow and delusion, as resorted to by the ascetics. युधिष्ठिर-युधि स्थिरः इति i. e. who is steady in battles. Here he is धर्मराज. समाययो-(सम्+आ+या) came, returned.

The figure of speech in this stanza is वृत्त्यनुपास or alliteration in 'वने वनेचरः'. The metre in the whole canto is वंशस्थम् defined as "जती तु वंशस्थमुदीरितं जरौ।" The mention of the word वनेचर here foreshadows the coming of S'iva, disguised as a Kirata.

Stanza 2 Construe : -

अन्वयः—कृतप्रणामस्य सपत्नेन जितां महीं महीभुजे निवेदयिष्यतः तस्य मनः न विव्यथे, (तथाहि) हितैषिण सृष्टा प्रियं प्रवक्तुं न इच्छन्ति ॥२॥

कृतप्रणामस्य-कृतः प्रणामः येन यस्मैवा इति कृतप्रणामः तस्य i. e. who has saluted. सपत्न-enemy; adversary. म-मी-Earth, territory. महीभुजे-महीं भुनक्ति इति महीभुज् तस्मै i. e. to the ruler of the earth, the king. निवेदयिष्यतः-present participle

from the future of नि+विद् to inform or report. विव्यथे-
(व्यथ्) moved, disturbed, agitated. The form is of the
perfect tense from the root व्यथ्. हि-since or because.
हितैषिणः-हितं इच्छन्ति इति हितैषिणः i.e. those who wish
the good or wellbeing; well-wishers, faithful. मृषा-
(Adverb) in vain, futile. प्रियम्=sweet or good. The idea
is: "the well-wishers do not desire to speak anything
false, otherwise, on account of the frustration of the
task, they would be the betrayers of their master'.
According to the नीतिवाक्यामृत of सोमदेव, the qualities
of an emissary or a spy are four in number Viz:
अमौढ्य, अमान्य, अमृषाभाषित्व and अभ्यूहकत्व i. e.
intelligent, active, a speaker of truth and capable of
drawing the right inference.

Stanza 3 Construe :—

अन्वयः—द्विषां विधाताय विधातुम् इच्छतः भूभृतः अनुज्ञाम्
अधिगम्य सः रहसि सौष्ठवौदार्यविशेषशालिनीं विनिश्चितार्थम्
इति वाचम् आददे ॥३॥

द्विषाम् (द्विष्) of the enemies. विधात-annihilation,
annihilation. विधातुम् इच्छतः-Desiring to adopt various
measures or plans. भूभृतः-भुवं विभर्ति असौ भूभृत्, तस्य
i. e. one who holds or sustains the earth; a king.
अनुज्ञा-permission; order. अधिगम्य-(अधि+गम्) having
obtained. रहसि-पकांते in private; in isolation.

सौष्ठवौदार्यविशेषशालिनीम्-सुष्ठुभावः सौष्ठवम् । उदारस्य
भावः औदार्यम् । सौष्ठवं च औदार्यं च सौष्ठवौदार्यं । तेष्व
विशेषः । तेन शालते इति सौष्ठवौ etc. ताम् । i. e., brilliant

or graceful with the excellence of words elegant and prolific in sense. औदार्यम्—depth of meaning; richness of expression. विनिश्चितार्थम्—विनिश्चितः अर्थः यस्याः ताम्। i. e. the meaning of which was well ascertained; exact in sense. वाचम् आददे—lit. accepted the speech and hence spoke or addressed. इति—as follows.

Stanza 4 Construe :—

अन्वय—(हे) नृप । क्रियासु युक्तैः अनुजीविभिः चारचक्षुषः प्रभवः न वञ्चनीयाः, अतः साधु असाधु वा (मदुक्तं) क्षन्तुं अर्हसि, (तथाहि) हितं मनोहारि च वचः दुर्लभम् ॥४॥

क्रियासु युक्तैः appointed or engaged in the political affairs. अनुजीविभिः—अनुजीवति इति अनुजीविन्, तैः by those who depend on the king for their livelihood; the servants. चारचक्षुषः—चाराः एव चक्षुः येषां ते चारचक्षुषः i. e. whose eyes are the spies; looking through the eyes of the emissaries. प्रभवः (प्र+भू) Masters, kings In the नीतिवाक्यामृत, spies are said to be the eyes of the kings. cf. 'चाराः चक्षुषि क्षितिपतीनः, स्वपरमण्डलकार्याकार्यविलोकने।' and also cf. 'चारैः पश्यन्ति राजानः ।

वञ्चनीयाः—(वञ्च्) fit to be deceived. असाधु—अप्रियम्, not sweet, harsh. साधु—Sweet, agreeable. क्षन्तुम् अर्हसि— you deserve to forgive.

हितं मनोहारि etc 'a salutary yet pleasant advice is rare' 'words both wholesome and agreeable are rare'.

The idea is 'Because it is very difficult to come across words both wholesome and pleasant, my words

although disagreeable, should be tolerated in as much as they are wholesome' cf. 'अप्रियस्य च पथ्यस्य वक्ता श्रोता च दुर्लभः ।'

Stanza 5 Construe :—

अन्वय—यः अधिपं साधु न शास्ति सः किंसखा; यः हितात् न संश्रुणुते सः किंप्रभुः, (तथाहि) नृपेषु अमात्येषु च सदानुकूलेषु (सत्सु) सर्वसंपदः रतिं कुर्वते ॥५॥

साधु-हितम्, beneficial, wholesome. शास्ति-(शास्) preaches; advises. किंसखा-कुत्सितः सखा इति किंसखा i. e. a bad counsellor or minister. हितात्-हितात् जनात्, from the well-wishers. संश्रुणुते-(सम्+श्रु) hears, listens. किंप्रभुः-कुत्सितः प्रभुः इति i. e. a bad master. The idea is that a minister should always advise and a king should listen to it and thus only there would be the common agreement between the king and his ministers.

अमात्याः-अमा (सह) भवाः इति अमात्याः, ministers. अनुकूलेषु-परस्परापूरुषेण i. e. being mutually affectionate. सर्वसंपदः-the entire prosperity. रतिं कुर्वते-show affection, favour.

The figure of speech is the अर्थान्तरन्यास with the variety of 'कायेण कारणसमर्थनरूपः'

Stanza 6 Construe :—

अन्वय—निसर्गदुर्वोधं भूपतीनां चरितं क्व अवोधविकल्पाः (मादृशा) जन्तवः क्व, (तथापि) यत् मया विद्विषाम् निगूढतत्त्वं नयवर्मं अवेदि, अयं तव अनुभावः ॥६॥

निसर्गदुर्बोधम्-निसर्गेण दुर्बोधम् इति i. e. naturally incomprehensible. चरितम् life; behaviour.

अबोधविक्रवाः-अबोधेन विक्रवाः इति i. e. overcome by ignorance, जन्तवः lit. insects and hence ordinary persons (पामरजनाः) निगूढतत्त्वम्-निगूढं तत्त्वं यस्य तद् (वर्त्म) i. e. the secret of which was hidden or concealed. नयवर्त्म-path of policy. विद्विषाम्-of the enemies. अवेदि-(विद्) Passive Aorist from विद् to Know. अनुभावः-सामर्थ्यम् i. e. power, prowess.

According to Mallinatha, the नयवर्त्म means the employment of the six-fold policy of diplomacy. The six गुणः are: सन्धि or peace, विग्रह or war, यान or attack; आसन or delay; द्वैधीभाव-policy of duplication and समाश्रय or surrender.

यत् मया विद्विषाम् etc. The idea is: 'Whatever I inform, I inform only after knowing the hitches and their removal and I am not speaking any thing in vain and disagreeable to your ear.'

Stanza 7 Construe :—

अन्वय—सुयोधनः नृपासनस्योपि वनाधियासिनः भवतः पराभवं विशङ्कमानः दुरोदरच्छत्रजितां जगतीं नयेन जेतुं समीहते ॥७॥

सुयोधनः—According to Bharvi, the king is called सुयोधन and not दुर्योधन as the Mahabharata puts it. सुयोधन is very significant in as much as the king was fighting dexterously.

नृपासनस्थः-नृपस्य आसने तिष्ठति इति i. e. sitting on the seat of a king. वनाधिवासिनः-वनम् अधिवसति इति वनाधिवासिन्, तस्मात् i. e. from the forest-dweller. पराभव=defeat. विशङ्कमानः (वि+शङ्क) suspecting दुरोदरच्छ-
द्राजिताम्-दुष्टम् उदरम् यस्य इति दुरोदरम्, तस्य छद्मना जिताम् इति तथा i. e. obtained through the pretext of gambling or dice-playing. जगती-मही, earth. समीहते (सम्+ईह्) desires; puts forth efforts.

The idea is: Where can be the peace of mind of him who is enjoying the wealth which is acquired through fowl means and which has still a powerful master, presiding over it? Though युधिष्ठिर is degraded from the throne yet सुयोधन suspects defeat from him.

The figure of speech is काव्यलिङ्ग defined as 'हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गमुदाहृतम्'। Here the expression दुरोदरच्छद्राजिताम् serves as a cause for the पदार्थ viz: नीत्या जयेच्छा i. e. success through sound policy.

Stanza 8 Construe:—

अन्वय—तथा जिह्वोपि सः भवजिगीषया गुणसंपदा शुभ्रं यशः तनोति, भृतिं समुन्नयन् महात्मभिः समं विरोधोऽपि अनार्य संगमात् वरम् ॥८॥

From this stanza, start the measures, taken by the enemy, तथापि-Although he suspects defeat from you, even then. जिह्व-crooked, deceiving. भवजिगीषया-भवन्तं जेतुम् इच्छया i. e. with the desire to over-power you (by means of qualities). गुणसम्पदा-with the prosperity of

virtues or merits like charity or courtesy. शुभ्रं यशः—brilliant fame or glory. The idea is that he exhibits even more virtues than you, in order to attain fame like you.

भूति-उत्कर्ष rise; prosperity. समुन्नयन्-(सम्+उद्+नी) raising, producing. महात्मभिःसमम्-the instrumental case is used when the words like समम्, सह, सार्धम्, साकम् etc. are used. अनार्यसंगमात्-bad company, association with the wicked. विरोध-enmity; hostility. वरम्-far better (मनाक् प्रिय) In the expression 'भूति समुन्नयन्' which is repeated again though the sense of it is conveyed in the former sentence, there is a defect called समाप्तपुनरात्ताख्यान. This is not altogether a different statement. So the poetical defect is unavoidable.

The figure of speech is अर्थान्तरन्यास.

Stanza 9 Construe :—

अन्वय—कृतारिषड्वर्गजयेन अगम्यरूपां मानवीं पदवीं प्रपित्सुना अस्ततद्रिणा तेन नक्तंदिषं विभज्य नयेन पौरुषं वितन्यते ॥९॥

कृतारिषड्वर्गजयेन-कृतः अरीणां षड्वर्गस्य जयः येन i. e. who has controlled the aggregate of six internal enemies like anger, passion etc; disciplined.

अगम्यरूपाम्-न गम्यं रूपंयस्याः ताम् incomprehensible, मानवीम्-मनोः इमाम् i. e. as directed by Manu. Manu was the writer of a Smṛiti or Dharmashastra known as मनुस्मृति after his name. पदवीम्-System, system of Government. प्रपित्सुना- प्र (ति) पत्तुम् इच्छुना, the form is

the desiderative adjective from प्र+पद् to accept. अस्ततन्द्रिणा-अस्ता तन्द्रिः यस्य तेन whose idleness has vanished, watchful. पौरुषम्-manliness, spirit, industriousness. नक्तंदिवम्-नक्तं च दिवा च इति नक्तंदिवम्-day and night. विभज्य-विभागं कृत्वा i. e. dividing, fixing the timetable (of day and night). नय-a good policy. वितन्यते-(वि+तन्) shown, exhibited.

Verses 10-22 describe the general policy pursued by दुर्योधन.

Stanza 10 Construe:—

अन्वय—गतस्मयः स अनुजीविनः प्रीतियुजः सखीनिव, सुहृदः बंधुभिः समानमानान्. बंधुतां कृताधिपत्यामिव साधु संततं दर्शयते ॥१०॥

This stanza describes that Duryodhana has won the affection of all his servants, friends and relatives.

गतस्मयः-free from pride, गतः स्मयः यस्मात् यस्य वा इति । अनुजीविन्- a servant. प्रीतियुजः-स्निग्धान् i. e. affectionate सखीन्-friends. सुहृदः-शोभनं हृदयं येषां तान् i. e. friends. बन्धु-relative. समानमानान्-समानः मानः येषां तान् commanding or having equal respect.

बन्धुता-बन्धूनां समूहः इति the multitude of relatives. The termination ता (तल्) is added to the words ग्राम, जन, बन्धु and सहाय in the sense of multitude (समूह). कृताधिपत्याम्-कृतम् आधिपत्यं यस्याः ताम् who are made the masters of. सन्ततम्- always, continuously. साधु-well, without deception. दर्शयते -shows, considers.

The commentators preceding Mallinatha interpret this stanza differently. According to them the meaning is: the king treats his servants as friends, the servants too regard him as a friend and so on. Mallinatha introduces a long grammatical discussion which is of not much interest to the student. cf. Mallinath's commentary.

Stanza 11 Construe :—

अन्वय—यथायथं विभज्य समपक्षपातया भक्त्याय असक्तम् आराधयता अस्य त्रिगणः गुणानुरागात् सख्यम् ईयिवान् इव परस्परं न बाधते ॥११॥

यथायथम्—according to one's nature. The word यथायथम् is irregularly formed in the sense of यथास्वम् i. e. what is one's proper nature or whatever is natural to one.

समपक्षपातया—समः पक्षपातः यस्याम् तथा i. e. with equal attachment. असक्तम्—अनासक्तम् i. e. without special attachment.

आराधयतः (आ+राध्) pleasing, propitiating. त्रिगणः—त्रयाणां गणः त्रिगणः, collection of the three Viz: धर्म, अर्थ and काम.

गुणानुरागात्—गुणेषु अनुरागात् i. e. owing to the affection towards the merits. सख्यम्—friendship. परस्परम् etc. The three human ends Viz: धर्म, अर्थ and काम do not mutually conflict since they are all in equal or appropriate proportion. It has been said that धर्म, अर्थ and काम are to be resorted together; he, who is

attached to one of these is an inferior man. cf Mallinatha's commentary. "धर्मार्थिकामाः सममेव सेव्या ये हेकसक्तः स जनो जघन्यः ।" धर्म is piety, religion, one's own duty in general. अर्थ is wealth or that which promotes the general welfare of human beings. काम is desire or passion.

Stanza 12 Construe :—

अन्वय—अस्य निरत्ययं साम दानवर्जितं न प्रवर्तते, सत्क्रियां विरह्य भूरि दानं न (प्रवर्तते), गुणानुरोधेन विना विशेषशालिनी सत्क्रिया न (प्रवर्तते) ॥१२॥

Stanza 12 and the following two describe Duryodhana's mastery over the four उपायs or political expedients or means of success. The साम and दान उपायs are described in this stanza.

निरत्ययम्—निर्गतः अत्ययः यस्मात् i. e. from which impediment or obstruction has gone away i. e. unobstructed (निर्वाधम्). साम—सान्त्वम्. It is the first political expedient for achieving success in political affairs. It is the policy of conciliation or compromise. दानवर्जितम्—without charity or gifts. The greedy people are to be controlled by means of giving gifts. सत्क्रिया—respect, honour. भूरिदानम्—gifts in abundance. गुणानुरोधेन गुणानुरागेण i. e. with the regard for merits. विशेषशालिनी—विशेषेण शालते इति विशेषशालिनी, marked by special honour.

The idea is : His way of conciliation was always accompanied by presents, otherwise, the greedy people could not be checked; his giving of gifts did not proceed

without honour, otherwise, in the case of dishonour there was no use giving presents; his honour did not alight without regard for worth, otherwise, undeserving persons would have the scope of being respected.

The figure of speech is एकावली, since each succeeding one stands as a विशेषण to each preceding one.

Stanza 13 Construe:—

अन्वय—सः वशी वसूनि न वाञ्छन्, न च मन्युना निवृत्त-
कारणः (सन्) स्वधर्म इत्येव गुरूपदिष्टेन दण्डेन रिपौ सुतेपि
वा (स्थितं) धर्मविप्लवं निहन्ति ॥१३॥

This verse describes Duryodhana's way of punishment.

वसूनि—riches, wealth. He did not punish for the sake of wealth. मन्यु—Anger, wrath. According to the Dharmashastra, the punishment should be irrespective of either anger or greed. निवृत्तकारणः—निवृत्तं कारणं यस्य i. e. without any special purpose. स्वधर्म—one's own duty. A king who punishes those who should not be punished and does not punish those who deserve punishment, attains great infamy and ultimately goes to hell". cf. Mallinath. गुरूपदिष्टेन—गुरुणा उपदिष्टेन i. e. as directed or advised by the Guru. The word Guru here means a प्राङ्निवाक or a Judge. In the Narada Smriti the consultation of a Judge is prescribed for a king who has to establish law by punishing the guilty.

दण्ड—punishment. रिपौ सुतेऽपि वा—This shows that he was treating both an enemy or a son as equal. धर्मविप्लवम्—धर्मस्य विप्लवम्। विप्लव means violation

(व्यतिक्रम). The idea is that only the wicked were his enemies, the wise and good people were his relatives. His favour or partiality was not due to any special relation of his own.

Stanza 14 Construe:—

अन्वय—शङ्कितः (सन्) परितः परेतरान् रक्षान् विधाय
अशङ्किताकारम् उपैति, क्रियापवर्गेषु अनुजीविसात्कृताः संपदः
अस्य कृतज्ञतां वदन्ति ॥१४॥

शङ्कितः—शङ्का सञ्जाता अस्य i. e., suspicious. परितः—all around i. e. in his own circle of kings as well as in the midst of his enemy's circle. परेतरान्—परेभ्यः इतरान् i. e. his own, undeceptive. रक्षान् (रक्ष्) guards, protectors.

क्रियापवर्गेषु—क्रियाणाम् अपवर्गेषु, as regards the completion of tasks. अनुजीविसात्कृताः—given for ever to the servants. The termination सात् is used before the root कृ in the sense of giving for ever. कृतज्ञता—obligation, gratefulness.

His obligation was manifest due to the affectionate gifts and not merely by words.

The idea is that when the master is of obliging nature, the servants also show their affection towards him. Being pleased with the king, they guard him.

This verse describes his skill in the भेद policy.

Stanza 15 Construe:—

अन्वय—तेन पदेषु सम्यक् विभज्य विनियोगसत्क्रियाः
लम्बिताः उपायाः संवर्धम् उपेत्य इव परिवृंहितायतीः अर्थसंपदः
अनारतं फलन्ति ॥१५॥

This stanza shows that all the expedients of Duryodhana were fruitful. पदेषु-उपायवस्तुषु with reference to the right undertakings. सम्यक्-properly i. e. with proper discrimination. विनियोगसत्क्रियाः-विनियोगः एव सत्क्रिया यासां ताः i. e. whose respect consists in their proper employment. लम्बिताः-applied, used. उपायाः-The four political expedients Vis: साम, दान, भेद and दण्ड. संघर्ष-mutual rivalry. परिवृंहितायतीः-परिवृंहिता आर्यातः यासां ताः i. e. possessing wide and everlasting happy results, steady in future. अनारतम्-constantly. अर्थसम्पदः-अर्थानाम् सम्पदः, or अर्था एव सम्पदः, ताः ।

Stanza 16 Construe:—

अन्वय—नृपोपायनदन्तिनां अयुग्मच्छदगन्धिः मदः तदीयम् अनेकराजन्यरथाश्वसंकुल आस्थाननिकेतनाजिरं भृशम् आर्द्रतां नयति ॥१६॥

नृपोपायन etc-नृपाणाम् उपायनानि ये दन्तिनः, तेषाम्, of the elephants which were the presents of different tributary princes. उपायन - present, gift. अयुग्म etc. अयुग्मच्छदस्य गन्धः इव गन्धो यस्य असौ अयुग्मच्छदगन्धिः (बहु. स.) i. e. having the smell of the अयुग्मच्छद-flower. The word अयुग्मच्छद or often known as सप्तपर्ण is a tree or its flower. It is also called अर्जुनवृक्ष. The flower is of the white colour. मदः-Ichor, rut. अनेकराजन्य etc. अनेकेषां राजन्यानां रथाश्वेन संकुलम् i. e. packed with chariots and horses of innumerable princes. राजन्य-राज्ञाम् अपत्यानि पुमांसः राजन्याः, the sons

of kings, princes. रथाश्वम्-रथाश्वाश्वाश्च रथाश्वम् (समाहारद्वन्द्व). This compound is समाहार द्वन्द्व because the chariots and the horses form the parts of an army, cf. 'सेनाङ्गत्वादेकवद्भावः।' आस्थान etc. Courtyard of his assembly-hall. आस्थान निकेतन-सभामण्डप. अजिरम्-अङ्गणम्, courtyard cf. 'अङ्गणं चत्वरजिरे' इत्यमरः। आर्द्रताम् नयति-makes wet. This verse describes Duryodhana's अर्थसम्पद् which consisted of many elephants, horses and chariots. The figure of speech in this stanza is उदात्त, since a great prosperity of Duryodhana is shown.

Stanza 17 Construe :—

अन्वय—चिराय तस्मिन् क्षेमं वितन्वति (सति) अदेव-मातृकाः कुरवः अकृष्टपच्या इव कृषीवलैः सुखेन लभ्याः सस्य-संपदः दधतः (सन्तः) चकासति ॥१७॥

This stanza describes that he has secured the good will of the people with extensive works of irrigation.

क्षेमम्-कल्याणम् welfare, well-being. अदेवमातृकाः-देवः (पर्जन्यः) एव माता येषां ते देवमातृकाः (वृष्टयम्बुजीविनो देशाः)। न देवमातृकाः इति अदेवमातृकाः (नदीमातृकाः) i. e. without having the rain-god as mother. The farmers depend on rain-water for their crops. But if rain fails or is not sufficient, then water is to be carried through the construction of canals. This shows the great irrigational work. cf. पतेनास्य कुल्यादिपूर्तप्रवर्तकत्वमुक्तम्'। Mallinatha कुरवः-कुरूणां निवासाः i. e. the country of Kurus. अकृष्टपच्याः-कृष्टेन पच्याः कृष्टपच्याः। न कृष्टपच्याः इति अकृष्टपच्याः, i. e. produced without cultivation or tillage.

कृषीवलैः—कृषिः येषाम् अस्ति, तैः by farmers. सुखेन—easily, without much labour. दधतः (धा३.उ.) bearing, possessing. चकासते lit. shines, [चकास् (२आ)—to shine] prospers. Mallinatha translates as सर्वोत्कर्षेण वर्तन्ते। The form चकासते is 3rd person plural, present tense of चकास् (२ आ) to shine.

Stanza 18 Construe:—

अन्वय—उदारकीर्तेः दयावतः अभिरक्षया प्रशान्तबाधम् उदयं दिशतः वसूपमानस्य अस्य गुणैः उपस्तुता मेदिनी वसूनि स्वयं प्रदुग्धे ॥१८॥

उदारकीर्तेः—उदारा कीर्तिः यस्य तस्य highly renowned, famous. दयावतः—possessed of compassion, sympathetic. प्रशान्तबाधम्—प्रशान्ता बाधा यस्मिन्कर्मणि तद् यथा तथा (Adverb) i. e. without hindrance or obstruction. It may be also the adjective of उदयम्. अभिरक्षा—complete protection दिशतः (दिश्)securing वसूपमानस्य कुबेरोपमानस्य i. e. that rivals Kubera. वसु means कुबेर or the lord of wealth. cf 'वसुर्मयूखाग्निधनाधिपेषु' इति विश्वः। उपस्तुता द्राविता i. e. softened, melted. वसूनि wealth. स्वयं प्रदुग्धे—herself yields. प्रदुग्धे is the 3rd person singular, present tense from दुह् with प्र of the 2nd conjugation. The idea is that the earth herself as it were, ministers to his wants.

The figure is समासोक्ति since the irrelevant is inferred from the mere similarity of attributes.

Stanza 19 Construe:—

अन्वय—महौजसः मानधनाः धनार्चिताः संयति लब्धकीर्तयः
नसंहताः नभिन्नवृत्तयः धनुर्भृतः असुभिः तस्य प्रियाणि समीहितुं
वाञ्छन्ति ॥१९॥

This verse shows his prosperity due to heroes and fighters.

महौजसः—extremely powerful. मानधनाः—मानः एव धनं
येषां ते, whose wealth consists of their self-respect alone,
prizing self-respect very much. धनार्चिताः—धनैः अर्चिताः
worshipped or honoured with wealth.

संयति—(संयत्) in battles. लब्धकीर्तयः—famous. न-
संहताः—संहताः न भवन्ति इति (सुप्सुप.स.) not selfishly
grouped together. नभिन्नवृत्तयः— not working at cross
purposes or with jealousy. धनुर्भृतः—धनुर्विभर्ति इति धनुर्भृत्
ते, archers, fighters or warriors. The word धनुर्भृत् is
used merely in the sense of a person holding weapons
in his hands and hence it does not necessarily mean
archers alone but it means warriors in general.
असुभिः— even at the cost of their life.

Here there is the combination of two figures Viz:
काव्यलिङ्ग and परिकर. So the figure is called संसृष्टि.
All the adjectives in the first three lines serve as the
हेतु for sacrificing the life. So the figure is काव्यलिङ्ग.
It is also परिकरालंकार because all the adjectives are
साभिप्राय or fully significant.

Stanza 20 Construe:—

अन्वय—अशेषितक्रियः सः सञ्चरितैः चरैः महीभृतां क्रियाः निःशेषं वेद, धातुः इव तस्य ईहितं महोदयैः हितानुबन्धिभिः फलैः प्रतीयते ॥२०॥

The stanza shows that Duryodhana guards his own secret but discovers the secrets of his opponents through the employment of the trustworthy emissaries.

अशेषितक्रियः—अशेषितः (समापितः) क्रियाः यस्य सः whose tasks were completed. सञ्चरितैः—सत् चरितं येषां तैः well-intentioned, good, चरैः—चरन्ति इति चराः, तैः spies. निःशेषम्—completely, in full. धातुः (धात्) Creator. ईहितम्—enterprise, inclination. महोदयैः—महान् उदयः येषां तैः (adj of फलैः) possessed of vast developments, हितानुबन्धिभिः—हितमनुबध्नन्ति इति हितानुबन्धीनि, तैः (i. e. स्वन्तः) with results having beneficial ending, having good end. प्रतीयते—(प्रति+इ) is inferred or known. The meaning is that his undertakings were to be inferred from the fruits they produced.

Stanza 21 Construe:—

अन्वय—तेन क्वचित् सज्यं धनुः न उद्यतम्, आननं वा कापविजिह्वं न कृतम्, नराधिपैः अस्य शासनं गुणानुरागेण माल्यमिव शिरोभिः उद्धते ॥२१॥

This verse describes that he has won over all other kings by his personal virtues.

सज्यम्—सह ज्यया इति सज्यम् i. e. with the string attached to it (bow). उद्यतम्—raised. आननम्—face.

कापविजिह्वम्-कापेन विजिह्वम् (कुटिलम्) distorted through anger. The idea is: When he does not become even angry, how can he be attached to war?

गुणानुरागेण-गुणेषु अनुरागेण, owing to affection for virtues or merits. The word गुण has two meanings, Viz: (i) virtues; (ii) string. Both the meanings are applicable here.

नराधिप - other kings, subordinate kings called सामन्तः. शासनम् order, command. माल्यम्-माला एव माल्यम् a garland. According to क्षीरस्वामी, the य (प्यञ्) termination is added in the sense of 'स्वार्थे' to the word माला. शिरोभिः उह्यते-humbly carried out (on their heads).

The figure is simile or उपमा.

Stanza 22 Construe:—

अन्वय—इद्वशासनः सः नवयौवनोद्धतं दुःशासनं यौवराज्ये निधाय पुरोधसा अनुमतः अखिन्नः मखेषु हव्येन हिरण्यरेतसं धिनेति ॥२२॥

This stanza points out his religious-mindedness. He is busy with sacrifices and Duss'asana acts as his युवराज or Prince Regent.

इद्वशासनः-इद्वं शासनं यस्य सः whose command is blazing i. e. unobstructed. नवयौवनोद्धतम्-नवयौवनेन उद्धतम् bold from fresh youth, fiery and martial. यौवराज्ये-युवराजस्य कर्मणि, to the office of Crown Prince. निधाय-(नि+धा) having placed, having appointed. पुरोधसा-पुरोहितेन, by the priest. अनुमतः-permitted. अखिन्नः-

without being tired, tirelessly. मखेयु-in sacrifices. हव्यम्- oblation. हिरण्यरेतसम्-हिरण्यं रेतःयस्य तम् fire. धिनेति (धि प.उ.) satisfies or feeds.

Stanza 23 Construe:—

अन्वय—प्रलीनभूपालं स्थिरायति आवारिधि भुवो मण्डलं प्रशासदपि सः त्वदेप्यतीः भियः चिन्तयत्येव अहो । बलवद्विरोधिता दुरन्ता ॥२३॥

प्रलीनभूपालम्-प्रलीनाः भूपालाः यस्मात् तत्, without enemies. स्थिरायति-स्थिरा आयतिः यस्य तत् with the stable future, everlasting. मण्डलम् - Circle. आवारिधि-आ वारिधिभ्यः इति upto the seas. आ (आङ्) is used in the sense of termination or commencement cf. 'आङ्मयादि-निविध्योः'. प्रशासत् (प्र+शास) ruling; governing. त्वत्-from you पश्यतीः (आ+इ) coming. भियः-causes of fear, calamities. चिन्तयति-apprehends. बलवद्विरोधिता-बलवतां विरोधिता, enmity or hostility with the powerful. दुरन्ता-having a sad or bad end.

This verse describes that though Duryodhana is secure in every way, yet he apprehends trouble from you. The figure is अर्थान्तरन्यास.

Stanza 24 Construe:—

अन्वय—कथाप्रसङ्गेन जनैः उदाहृतात् दुःसहात् तवाभिधानात् अनुस्मृताखण्डलसुनुचिक्रमः उरग इव सः नताननः (सङ्) व्यथते ॥२४॥

This stanza is full of puns in various expressions.

कथाप्रसङ्गेन - (i) in course of conversation; (ii) poison-doctors or snake-charmers cf. 'कथाप्रसङ्गे वार्तायां विषवैद्येऽपि वाच्यवत्' इति विश्वः ।

उदाहृतात्-Uttered, spoken. **अभिधान**-name.

तवाभिधानात्-(i) your name; (ii) तश्च वश्च तत्रौ ताक्ष्यवासुकी तयोः अभिधानं यस्मिन् पदे, तस्मात् i. e. (a charm) in which the mention of त and व i. e. ताक्ष्य and वासुकि).

अनुस्मृतः खण्डलसूनुविक्रमः-(i) अनुस्मृतः आखण्डलस्य सूतोः विक्रमः येन सः i. e. being reminded of the powers of Arjuna (आखण्डलस्य इन्द्रस्य सूनुः), (ii) आखण्डलसूनुः इन्द्रानुजः (विष्णुः), तस्य विः (गरुडः), तस्य क्रमः i. e. being reminded of the footsteps of the bird (विः) of आखण्डलः younger brother (विष्णु). **उरगः**-उरसा गच्छति इति a serpent. **व्यथते** (व्यथ्) suffers.

When the snake-charmers recite the charms containing the names of ताक्ष्य and वासुकि, the serpents move their hoods in fear, likewise at the mention of Yudhis-thira's name, Duryodhana was found trembling by the spy.

Stanza 25 Construe:—

अन्वय—तत् (तस्मात्) त्वयि जिह्मं कर्तुम् उद्यते तत्र (तस्मिन्) विधेयम् उत्तरम् आशु विधीयताम्, परं प्रणीतानि-वचांसि चिन्वतां मादशां गिरः प्रवृत्तिसाराः खलु ॥२५॥

तत्-तस्मात् i. e. therefore. **जिह्मम्**-कपटम् fraud, deception. **विधेयम्**-steps to be taken. **उत्तरम्**-counter-measures, remedy. **आशु**-(adverb) swiftly, soon. **परं प्रणीतानि**-

परैः प्रणीतानि spoken by others or enemies. चिन्वताम् (चि)seeking. मादृशाम्-like me, messengers. प्रवृत्तिसाराः प्रवृत्तिरेव सारं येषां ताः, news in substance. The idea is: 'We are merely the reporters of news and are not able to advise as regards the measures to be adopted. Therefore, you alone have to take final decision. The figure is अर्थान्तरन्यास.

Stanza 26 Construe:—

अन्वय — वनसंनिवासिनां पत्यौ इति गिरमीरयित्वा आत्तसत्क्रिये गते (सति) अथ महीभुजा कृष्णासदनं प्रविश्य अनुजसंनिधौ तत् वचः आचक्षे अथवा सदनं प्रविश्य तत् वचः कृष्णा आचक्षे ॥२६॥

वनसन्निवासिनाम्-वने सन्निवसन्ति ते वनसन्निवासिनः, तेषाम्-of those who dwell in the forest. पत्यौ (पति) master, head. ईरयित्वा (ईर) having spoken or urged. आत्तसत्क्रिये-आत्ता सत्क्रिया येन तस्मिन् who had accepted honour or prize. The spies were to be given prizes, in order that they might hurry up in the task of their masters. In this connection Mallinath quotes from the नीतिवाक्यामृत as follows: तुष्टिदानमेव चाराणां हि वेतनम्। तेहि तल्लोभात्स्वामिकार्येषु त्वरयन्ते।” अथ-Then, afterwards. महीभुजा (महीभुज्) a king. कृष्णासदनम्-the palace of Draupadi. It is also possible to separate this expression as कृष्णा and सदनम्. They are to be construed as सदनं प्रविश्य कृष्णा आचक्षे i. e. having entered into his own palace, कृष्णा or द्रौपदी was reported.

अनुजसन्निधौ—In the presence of the younger brothers.
तद्वचः—the words addressed by the forester. आचक्षे
(आ+चक्ष्) 3rd person singular, passive voice, in the
perfect tense from आ+चक्ष् to inform or say.

Stanza 27 Construe:—

अन्वय—ततः द्रुपदात्मजा द्विषतां सिद्धिं निशम्य ततस्त्याः
अपाकृतीः विनियन्तुम् अक्षमा (सती) नृपस्य मन्युव्यवसायदीपिनीः
गिरः उदाजहार ॥२७॥

द्रुपदात्मजा—daughter of the king Drupada, Draupadi.
द्विषताम्—of the enemies. सिद्धिम्—prosperity, strength.
निशम्य—(नि+शम्) having listened to. ततस्त्याः—ततः
(द्विषद्भ्यः) आगताः इति i. e. that had come from the
enemies' side. अपाकृतीः—affections, perturbations.
विनियन्तुम्—(वि+नि+यम्१प) in order to check or control.
अक्षमा—न क्षमा इति i. e. unable. मन्युव्यवसायदीपिनीः—
मन्युश्च व्यवसायश्च मन्युव्यवसायौ, तयोः दीपिनीः इति तथा
i. e. inflaming wrath and enterprise. उदाजहार—Spoke;
3rd p. singular, perfect tense from उद्+आ+हृ to speak.

Stanza 28 Construe:—

अन्वय—भवादृशेषु प्रमदाजनोदितम् अनुशासनम् अधिकेष
इव भवति तथापि निरस्तनारीसमयाः दुराधयः मां वक्तुं
व्यवसाययन्ति ॥२८॥

भवादृशेषु—भवद्विधेषु, as regards (learned) people like
you. प्रमदाजनोदितम्—प्रमदाजनेन उदितम् addressed or
spoken by the woman-folk. अनुशासनम्—command, advice.

अधिदेशः इव insult as it were. The idea is that it is not proper to speak before a learned man like you since it is just like your insult, if it were to be spoken by a woman in your presence.

निरस्तनारीसमयाः - निरस्ताः नारीणां समयाः यैस्ते in which the womanly conventions or formalities have been given up. समयः—behaviour, conduct cf 'समयाः शपथाचारकालसिद्धान्तसंविदः' इत्यमरः। दुराधयः—दुष्टाश्च ते आधयश्च इति, wicked mental afflictions or agonies. The अधि or agonies are said to be दुष्ट or evil in as much as they cross the bounds of womanly etiquette. व्यवसाययन्ति—urge, compel.

The idea is that nothing is improper for a miserable person.

Stanza 29 Construe:—

अन्वय—आखण्डलतुल्यधामभिः स्ववंशजैः भूपतिभिः चिरम् अखण्डम् धृता मही त्वया मदच्युता मतंगजेन स्वक् इव आत्महस्तेन अपवर्जिता ॥२९॥

आखण्डल etc.—आखण्डलेन आखण्डलस्य वा तुल्यं धाम येषां तैः, by those whose prowess is equal to Indra's prowess, valourous like Indra. धामन्—प्रभाव, prowess cf. 'धाम रश्मौ गृहे देहे स्थाने जन्मप्रभावयोः' इति हैमः। स्ववंशजैः—born in your own race i. e., by your predecessors like Bharata and others.

अखण्डम्—Continuously, without cessation. मदच्युता—मदं च्योतति इति मदच्युत्, तेन ichor-shedding. मतङ्गजेन—

elephant. स्रज् garland, wreath. आत्महस्तेन- by your own hand. अपवर्जिता-(अप+वृज्) Abandoned, given up.

Draupadi's idea is that Yudhishthira has wilfully renounced his ancestral property.

Stanza 30 Construe:—

अन्वय—ये मायाविषु मायिनः न भवन्ति ते मूढधियः पराभवं व्रजन्ति, शठाः तथाविधान् असंवृताङ्गान् निशिता इषव इव प्रविश्य घ्नन्ति ॥३०॥

मूढधियः—मूढा धीर्येणाम् ते dull, foolish. पराभव—defeat. मायाविषु—मायाविन् a wily person.

मायिनः—fradulent, deceptive. शठाः—Cheaters, wicked or rogues. तथाविधान्—like these i. e., अकुटिलान् or straightforward, simple. असंवृताङ्गान्—असंवृतानि अङ्गानि येषां तान् whose bodies are not armoured or covered. प्रविश्य—entering into the heart as well as the body.

Draupadi's contention is that the wily people should be met with wiles and not with straightforwardness, otherwise one has to suffer. Mallinath quotes in this connection, 'आर्जवं हि कुटिलेषु न नीतिः'.

This is just like the policy of 'Tit for tat'.

Stanza 31 Construe:—

अन्वय—अनुरक्तसाधनः कुलाभिमानी त्वदन्यः क इव नराधिपः गुणानुरक्तां कुलजां मनोरमां आत्मवधूम इव श्रियं परैः अपहारयेत् ॥३१॥

अनुरक्तसाधनः having favourable means or assistance. **कुलाभिमानी-कुलस्य अभिमानः यस्य सः** proud of lineage or noble family. **त्वद् अन्यः**, owing to the use of **अन्य** the ablative case is used in the word **त्वत्**. The original pronoun is **युष्मत्**.

गुणानुरक्ताम्-गुणैः गुणेषु वा अनुरक्ताम् attached due to merits. **कुलजाम्** ancestral, nobly born. **आत्मवधूम-** One's own wife.

The adjectives **गुणानुरक्ताम्**, **कुलजाम्** and **मनोरमाम्** are both applicable to the words **श्रियम्** and **वधूम्**. Consequently, the figure is **श्लिष्टोपमा**. Draupadi says that like the wife's kidnapping, the loss of Laxmi or wealth is also a source of harm to a king's respect and therefore, as regards it, no king should remain indifferent.

Stanza 32 Construe : -

अन्वय—(हे) नरदेव । एतर्हि मनस्विगर्हिते वर्त्मनि विवर्तमानं भवन्तम् उदीरितः मन्त्युः शुष्कं शमीतरुम् उच्छिखः अग्निरिव कथं न ज्वलयति ॥३२॥

नरदेव-lit. god among men and hence a king. **एतर्हि** (adverb) now i. e., at this time of crisis cf. 'एतर्हि संप्रतीदानीमधुनासांप्रतं तथा' इत्यमरः । **मनस्विगर्हिते**-despised by the spirited. **वर्त्मन्**-way, path. **विवर्तमानम्**-विशेषेण वर्तमानम्, rolling. **उदीरितः** (उद्+ईर्) inflamed. **शुष्कम्**-dry. **शमीतरु-** A tree called S'ami. This tree is very hard, yet it catches fire immediately and hence specifi-

cally, this tree is mentioned. उच्छिखः—उद्गताः शिखाः यस्य सः blazing up with flames. ज्वलयति—inflames, enkindles. Draupadi means that their sad plight ought to have roused them.

Stanza 33 Construe:—

अन्वयः—अवन्ध्यकोपस्य आपदां विहन्तुः देहिनः स्वयमेव वश्याः भवन्ति, अमर्षशून्येन जन्तुना जातहार्देन (सता) जनस्य आदरः न. विद्विषा च (सता) दरः न ॥३३॥

In this stanza, Draupadi points out that no one cares for one who is never angry.

अवन्ध्यकोपस्य—अवन्ध्यः (सफलः) कोपो यस्य, तस्य whose anger is not futile. आपदां विहन्तुः—of him who is capable of eradicating calamities. देहिनः—persons. वश्याः—वशं गता इति । Persons of their own accord come under the sway of a wrathful man, who destroys calamities.

अमर्षशून्येन—free from anger. जातहार्देन—जातं हार्दं यस्मिन् तेन, friendly. विद्विषादरः न—This expression has two meanings. It can be separated as both 'विद्विषा आदरः न' and 'विद्विषा दरः न' In the first case, it means even if he turns an enemy there is no respect or gratefulness. In the second case, it means no fear (दरः) arises although he may be an enemy.

Stanza 34 Construe :—

अन्वय—(प्राक्) लोहितचन्दनोचितः महारथः अयं वृकोदरः (संप्रति) रेणुरूपितः पदातिः (भूत्वा) अंतर्गिरि परिभ्रमन् सत्यधनस्य मानसं नो दुनोति कश्चित् ॥३४॥

Draupadi now urges by pointing to the immensely changed condition of Bhima.

लोहितचन्दनोचितः—who was used to red sandal-paste. महारथः— a great warrior or charioteer. The word प्राक् i. e. before is to be inserted before the two expressions लोहितं etc and महारथः since they refer to Bhima's previous position. रेणुरूपितः besmeared with dust, dusty. पदातिः—पदभ्यामतति इति. a foot-soldier, an infantry man. अन्तर्गिरि-गिरिषु अन्तः on hills or mountains. परिभ्रमन् (परि+भ्रम्+प) wandering, roaming. वृकोदरः—वृकस्य उदरम् इव उदरं यस्य सः whose belly was like that of a wolf; voracious eater. Bhima was well-known for eating too much like a wolf. Hence his name वृकोदर. सत्य-धनस्य—of one who values सत्य or vow. This expression is used like a taunt. It reminds that although his condition has so much deteriorated, yet he is not ready to give up his vow of staying in some forest for twelve years. He is ready to preserve his vow and not his brothers.

मानसम्— mind, cf. 'स्वान्तं हन्मानसं मनः' इत्यमरः। कच्चित्—It is an adverb implying कामप्रवेदन or the manifestation of one's own opinion.

Stanza 35 Construe:—

अन्वय—वासवोपमः यः उत्तरान् कुरून् विजित्य प्राज्यं अकुप्यं वसु अयच्छत्, सः धनंजयः अधुना वल्कवासांसि आहरन् तव मन्युं कथं न करोति ॥३५॥

वासवोपमः—वासवः उपमा यस्य सः Comparable to Indra (Vasava). उत्तरान् कुरून्—The Northern Kuru country.

The names of countries are expressed in plural in Sanskrit and hence the plural. This country lies to the north of the Meru mountain. It is a country of divine beings like gods cf. Mallinath. (मेरोः उत्तरात् अमानुषान् देशविशेषान् । Here, the use of plural by Mallinath is suspicious.

प्राज्यम्-प्रभूतम्, in abundance. cf. 'प्रभूतं प्रचुरं प्राज्यम्' इत्यमरः । अकुप्यम्-कुप्यात् अन्यत् अकुप्यम् not of a base metal; consisting of gold and silver. वसु-wealth. अयच्छत् (दारप) gave. धनंजयः-धनं जयति असौ धनंजयः i. e. Arjuna who is so called because he had brought great wealth at the conquest of उत्तरकुरु country. cf. महाभारते-
“सर्वाञ्जनपदाञ्जित्वा वित्तमादाय केवलम् । मध्ये धनस्य तिष्ठामि तेनाहुर्मो धनंजयम् ॥” वल्कवासांसि-bark.garments.

Stanza 36 Construe:—

अन्वय—वनान्तशय्याकठिनीकृताकृती विष्वक् कचाचितौ अगजौ गजौ इव एतौ यमो विलोकयन् त्वं धृतिसंयमौ बाधितुं कथं न उत्सहसे ॥३६॥

In this stanza, she points out the changed condition of the twin brothers Viz: नकूल and सहदेव. They have become hairy and the hard bed of rock has made them horny.

वनान्तशय्या etc. वनस्य अन्तः (एकदेशः) एव या शय्या तथा कठिनीकृता आकृतिर्ययोस्तौ whose bodies are rendered horny or hard by their bed of the forest-place. आकृतिः-देहः person, body, विष्वक्-allround. कचाचितौ-strewn or covered with hair (कच). अगजौ-अने

जातौ wild; mountaneous. यमौ—twins, the two sons of माद्री Viz: नकूल and सहदेव. धृतिसंयमौ—धृतिश्च संयमश्च तौ धृतिसंयमौ, contentment and restraint. वावितुम् in order to renounce. Mark the alliteration in this stanza.

Stanza 37 Construe :—

अन्वय—इमां तावकीं धियम् अहं न वेद, चित्तवृत्तयः विचित्ररूपाः खलु (किन्तु) परां भवदापदं विचिन्तयन्त्याः मम चेतः आधयः प्रसभं रुजन्ति ॥३७॥

इमाम्—this present. तावकीम्, तव इमां तावकीम्, your own. धियम्—mentality. वेद (विद्) know. 'I do not really understand your present mentality, since it remains invisible to others' चित्तवृत्तयः etc... Impressions of mind are indeed of diverse character. विचित्ररूपाः—having various forms like धीर or अधीर. पराम् great, विचिन्तयन्त्याः (वि+चिन्त् १० उ)pondering or brooding over. आधयः मनोव्यथाः pangs or mental agonies. प्रसभम्—forcibly. रुजन्ति—(रुज्) afflict, break.

Drauhadi means to say that it is a great wonder or astonishment that your calamities which are unbearable even to other persons and which produce misery in others do not affect your mind, which is already suffering. So she says 'your mind I cannot fathom, but your misery overwhelms me'.

Stanza 38 Construe :—

अन्वय—यः (त्वं) महाधनं शयनम् अधिरूढः (सन्) स्तुतिगीतमङ्गलैः पुरा (वैतालिकैः) विबोध्यसे, सः (त्वं) अदभ्रदभौ स्थलीम् अविशम्य अशिवैः शिवारुतैः निद्रां जहासि ॥३८॥

This and the following two stanzas describe Yudhis-thira's calamity as referred to in the previous stanza. It shows a tremendous change in his career. Formerly he was used to rest on a valuable bed, to be awakened by the bards with their eulogies, but now, alas, he has to rest on the thick grass and is roused by the unau-spicious cries of the jackals.

महाधनम्—very precious or costly. The word धन is used in the peculiar sense of value.

शयनम् (शीरआ) Bed. **स्तुतिगीति** etc... **स्तुतयः** गीतयश्च, ता एव मंगलानि तैः by auspicious songs and praises or by auspicious songs of praise. (**स्तुतिगीत**).

विवोध्यसे—was used to be awakened. The present tense is used in the sense of past tense according to the rule “**पुरि लुङ् चास्मे**”. **अदभ्रदभाम्**—**अदभ्राः** (प्रचुराः) दर्भा. यस्यां तादृशीम् full of thick kusha shoots or grass. **अदभ्रम्**—too much, excessive cf. ‘अदभ्रं बहुलं बहु’ इत्यमरः। **स्थली**—a natural ground i. e., **अकृत्रिमा भूमिः**—In this special sense alone, the feminine is **स्थली**, but if the word **स्थल** does not refer to the natural ground, the feminine would be **स्थला** and not **स्थली**. The adjective **अदभ्रदभाम्** (**शय्याम्**) points to the hard touch of the bed. **अधिशय्य** (**अधि+शी**) having reclined on. Due to the preposition **अधि** in **अधिशय्य** the location **Viz: शय्या** is expressed in the objective case. according to the sutra “**अधिशीड्स्थासां कर्म**.”

अशिवैः—न शिवैः इति अशिवैः unauspicious. शिवारुतैः
by the howlings or cries of the jackals (शिव).

निद्रां जहासि you give up sleep.

जहासि (हा ३प) abandon, leave.

Stanza 39 Construe :—

अन्वय—(हे) नृप ! यत् एतत् वपुः पुरा द्विजातिशेषेण
अन्धसा रामणीयकम् उपनीतम् वन्यफलाशिनस्ते तत् वपुः
अद्य यशसा समं परं कार्यं परैति ॥३९॥

In the previous stanza, Draupadi reminded him of his change of bed; now she reminds of his change of diet. Mark the great workings of destiny. एतत्-पुरोवर्ति this i. e., which is seen before. वपुः (वपुष्) body. द्विजाति-शेषेण—द्विजातीनां यत् शेषम् (भुक्तावशिष्टम्) तेन i. e., by the rice (अन्धसा) left after the Brahmins had eaten. The word शेष means भुक्तावशिष्ट through implication as Mallinath understands. द्विजातीनाम्—द्वे जाती येषां ते, तेषाम् of the Brahmins. The word द्विजाति here refers only to the Brahmins and not all the castes Viz: ब्राह्मण, क्षत्रिय and वैश्य which are all designated by the word द्विजाति. The Brahmins are called here as द्विजाति because they have two जातिः Viz: once through the womb of mothers; another through initiation. Mallinath remarks 'जन्मना जायते शूद्रः संस्कारैर्द्विज उच्यते । i. e., every body is born as a शूद्र by birth, but he becomes a द्विज through the संस्कारs or sacraments alone. This shows that caste is not to be determined by birth, but by qualities and action as pointed out in the Bhagavad-Gita also.

रामणीयकम्-रमणीयस्य भाव इति enchanting, charming. अन्धस्—food or rice. cf. 'भिस्सा स्त्री भक्तमन्धोऽन्नम्' इत्यमरः ।

वन्यफलाशिनः—वन्यानि फलानि एव यः अश्नाति सः, तस्य, you being a fruit-eater alone. यशसा समम्—along with fame. काश्यम्—thinness, emaciatedness. परैति (पर+इ) attains. The figure in this stanza is सहोक्ति as embodied in 'यशसा समं ते वपुः काश्यं परैति' ।-

Stanza 40 Construe :—

अन्वय—(प्राक्) राजशिरःस्रजां रजः अनारतं मणिपीठ-शायिनौ यौ अरञ्जयत्, तौ ते चरणौ (अद्य) मृगद्विजालूनशिखेषु वह्निषां वनेषु निषोदतः ॥४०॥

अनारतम् — अजस्रम् continuously, always. मणिपीठ-शायिनौ—मणिमये पीठे स्थितिशीलौ i. e., that used to rest on crystal slabs.

राजशिरःस्रजाम्—राज्ञां शिरःसु (प्रणतानां भूपालानां मौलिषु) स्थितानां स्रजां of the wreaths or garlands on the crests of kings.

रजः (रजस्) Pollen. अरञ्जयत् (रञ्ज्) dyed; coloured. मृगद्विज etc. मृगैश्च द्विजैश्च आलूनाः शिखाः येषां तेषु the tops of which were cropped up by the deer and the ascetics. वह्निषाम्—वह्निष् is a special kind of grass called कुश. वनेषु—Clumps or forests. निषोदतः (नि+सद्) lit. sit down, rest.

Stanza 41 Construe :—

अन्वय—यत् इयं दशा द्विषन्निमित्ता ततः मे मनः
समूलम् उन्मूलयतीव, परैः अपर्यासितवीर्यसंपदां मानिनां
पराभवोऽपि उत्सव एव ॥४१॥

यत्—since, because. दशा—miserable plight or condition.
द्विषन्निमित्ता—द्विषन्तो निमित्तं यस्याः सा the cause of which
are the enemies. समूलम्—मूलेन सहितम् यथा स्यात् तथा
together with the root, completely. or सूलम् may also
be construed as an adjective of मनस् or mind.

उन्मूलयति (उद्+मूल्य्) uproots.

The idea is: since this calamity is due to the enemies,
it uproots my mind as it were, but if it were a calamity
due to the divinity, it would not have grieved me
so much.

परैः—by the enemies. अपर्यासित etc...अपर्यासिता वीर्य-
संपद् येषां तेषाम् the exuberance of whose prowess has
not been wiped out or eradicated.

मानिनः—high-spirited people. पराभव—defeat.

The idea is that the harm to one's self-respect is
extremely unbearable, but not the calamity and hence
even a defeat is a sort of festival to such spirited people.

The figure is अर्थान्तरन्यास.

Stanza 42 Construe :—

अन्वय—(हे) नृप ! शान्तिं विहाय तत् (क्षात्रं) धाम विद्विषां
वधाय पुनः संधेहि. प्रसीद, निःस्पृहा मुनयः शत्रून् (षड्विपून्)
अवधूय शमेन सिद्धिं (मोक्षसिद्धिं) ब्रजन्ति, भूभृतः (तु) शमेन
सिद्धिं (राज्यसिद्धिं) न ब्रजन्ति ॥४२॥

शान्तिः-शमः- this शान्ति is a गुण which arises generally from विवेक and वैराग्य, It means resignation, forbearance or tranquility of mind.

विहाय (वि+हा) having renounced or given up. तत्- that i. e. princely or royal. **धामन्-** lustre, effulgence.

सन्धेहि (सम+धा३उ) apply or resume. **प्रसीद (प्र+सद्)** be pleased, cheer up. **निःस्पृहाः-निर्गता स्पृहा** येम्यस्ते, desireless, passionless. **मुनयः-** ascetics. **अवधूय (अव+धू)** having conquered or controlled. **शत्रून्** These are the six internal enemies Viz: **काम-क्रोध-मोह-लोभ-असूया-ईर्ष्या**, They are to be mastered or controlled by a person who desires perfection. **शम-** forberance.

शम is defined thus 'शमो निरीहावस्थायां स्वात्म-विश्रमजं सुखम्'। or it may be defined as 'शमस्तावत् श्रवणादिव्यतिरिक्तविषयेभ्यो मनसो निग्रहः'। **सिद्धि-** perfection, emancipation called **मोक्ष**.

The idea is that perfection or **मोक्ष** can be attained by the ascetics through tranquility of mind, or control of sense-organs, but kings cannot accomplish their affairs merely by resignation or forbearance. They have to be active and industrious and watchful against the enemies Hence Drauhadi appeals to cast off apathy and adopt stern measures.

Stanza 43 Construe :—

अन्वय—धामवतां पुरःसराः यशोधनाः भवादृशाः सुदुःसहम् ईदृशं निकारं प्राप्य रतिं अधिकुर्वते चेत् (तर्हि) हन्त मनस्विता निराश्रिता (सती) हता ॥४३॥

धामवताम्-धाम अस्ति येषां, तेषाम् men of spirit. The spirited men do not put up with injuries wrought by the enemies. पुरःसराः-पुरः सरन्ति इति i. e. going in front, torch-bearers or leaders (अग्रेसराः). सुदुःसहम्- extremely unbearable or intolerable. निकारम् insult, dishonour.

यशोधनाः-यशःएव धनं येषां ते, considering fame alone as their wealth. रतिम्-सन्तोषम्, resignation or gratification. अधिकुर्वते-(अधि+कृ) adopts or accepts. चेत्-तर्हि, if. चेत् is an adverb meaning यदि or if. हन्त- Alas. हन्त is used here in the sense of sorrow cf. 'हन्त हर्षेऽनुकम्पायां वाक्यारम्भविषादयोः' इत्यमरः। मनस्विता- spiritedness. Spiritedness always resides in the spirited and illustrious persons. Therefore, you should become high-spirited.

Stanza 44 Construe:—

अन्वय—अथ निरस्तविक्रमः (सन्) चिराय क्षमाम् एव सुखस्य साधनं पर्येषि (तर्हि) लक्ष्मीपतिलक्ष्म कार्मुकं विहाय जटाधरः (सन्) इह पावकं जुहुधि ॥४४॥

Drauhadi's contention herein, is that if you permanently adopt resignation, then discard the bow and be a staunch ascetic.

अथ-It is an adverb meaning 'पक्षान्तरे' on the other hand. निरस्तविक्रमः-निरस्तः विक्रमः येन सः who has set aside valour, unvalourous. पर्येषि-(परि + इ) you think (second person singular, present tense, of the root परि+इ रण) लक्ष्मीपतिलक्ष्म-लक्ष्मीपतेः लक्ष्म i. e., sign of

a king or royalty. लक्ष्म—a sign, characteristic. कार्मुकम्—bow. It is an emblem of royalty and hence it does not suit an ascetic. So it is asked to be given up. The words are used as a taunt. जटाधरः—धरति इति धरः । जटायाः धरः जटाधरः, one who holds the matted locks or ascetic. The compound if dissolved as जटा धरति इति gives जटाधारः and not जटाधरः. इह—here i. e., in the forest. जुहुधि (हु३प) satisfy by offering oblations.

The meaning is that there is no use of a bow to an ascetic. So it should be given up.

Stanza 45 Construe:—

अन्वय—परेषु निकृतिपरेषु (सत्सु) भूरिधाम्नस्ते समयपरिरक्षणं न क्षमम्, (तथापि) विजयार्थिनः क्षितीशाः अरिषु सोपधि सन्धिदूषणानि विदधति ॥४५॥

निकृतिपरेषु—निकृतिः परं येषां, तेषु bent upon injury or deception. निकृति—insult. भूरिधाम्नः—भूरि धाम यस्य, तस्य possessed of immense power (धामन्). समयपरिरक्षणम्—समयस्य परिरक्षणम्, observance of vow or contract. समय means contract viz: to live for 13 years in the forest etc...

परिरक्षणम् - waiting, delaying. क्षमम्—युक्तम् proper. हि—because, since. विजयार्थिनः - विजयमर्थयन्ते इति, those who wish victory i. e. the विजिगीषु—kings. क्षितीशाः—क्षितेः ईशाः lords of earth, kings. अरिषु— as regards the enemy. सोपधि—उपाधिना सह यथा तथा falsely. It is adverbially used here. Mallinath explains

सोपधि as सकपटम्. सन्धिदूषणानि-सन्धेः दूषणानि breach of peace or contract. विदधति (वि+धा३उ) present tense, third person, plural

The idea is that for a powerful विजिगीषु- king, the accomplishment of his own task is principal, but not the observance of a vow or delay in time. The figure is अर्थान्तरन्यास. The metre is पुष्पिताग्रा

Stanza 46 Construe :—

अन्वय—विधिसमयनियोगात् अगाधे आपत्पयोधौ मग्नं दीप्तिसंहारजिह्वं शिथिलवसुं रिपुतिमिरम् उदस्य उदीयमानं त्वां दिनादौ दिनकृतमिव लक्ष्मीः भूयः समभ्येतु ॥४६॥

This verse concludes Draupadi's speech, with a final blessing.

विधिसमयनियोगात्-विधिश्च समयश्च तौ विधिसमयौ । तयोर्नियोगात्, owing to the decree of fate and time. Destiny, and time can never be violated by any one. अगाध- deep आपत्पयोधौ-आपत् पयोधिः इव (उपमित समास) calamity like an ocean. मग्न (मस्ज् १प) sunk, drowning.

दीप्तिसंहारजिह्वम् - दीप्त्याः संहारेण जिह्वम् i. e. (i) pale through loss of power; (ii) pale through loss of light in the case of the Sun.

शिथिलवसुम् - शिथिलं वसु यस्य तम् (i) slack in wealth, (ii) slack in rays. रिपुतिमिरम्-रिपुः तिमिरम् इव (उपमित समास). तिमिर- darkness. उदस्य- having dispelled. उदीयमानम् (उद्+इ) rising.

दिनादौ-दिनस्य आदौ, in the beginning of day i. e. by day-break. दिनकृत्-दिनं करोति इति दिनकृत्, Sun-लक्ष्मीः—(i) Royal fortune or glory; (ii) Goddess of splendour. भृयः— again. समभ्येतु (सम्+अभि+इ रप) May approach The imperative mood in समभ्येतु has the sense of blessing. cf. 'आशिषि लिङ्लोटौ' । In this stanza, the words दीप्ति, जिह्म, वसु and लक्ष्मी each have double meanings. Hence the figure is श्लिष्टपूर्णेपिमा i. e. complete Simile based on puns

It should be noticed that Bharvi uses the word लक्ष्मी in the concluding verse of each canto. This may show an astonishment and may also serve the purpose of a मंगल or benediction. Mark that this being the last stanza, the metre also has changed. The metre is मालिनी.

The first canto is called 'व्यवसायदीपन' from its central theme of rousing the ardour and enthusiasm in Yudhishthira.

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Canto II

Stanza 1 Construe:—

अन्वय—अथ वृकोदरः प्रियया विहितां मनःप्रियां गिरं गरीयसीं निश्चित्य नृपम् उपपत्तिमत् ऊजिताश्रयं वचनम् ऊचे ॥१॥

वृकोदरः—Bhima. प्रियया by the beloved viz. द्रौपदी. The word प्रिया is significantly used as it implies suggestion

of beneficial instruction. विहिताम् (वि+धा) delivered; addressed. मनःप्रियाम्—Charming; enchanting. Both the adjectives viz. प्रियया विहिताम् and मनः प्रियाम् show that the advice of द्रौपदी is acceptable. गिरम् (गिर्) Speech. गरीयसीम्—अतिशयेन गुरु इति गरीयस्, ताम् weighty or heavy; full of essence.

नृपम्—It refers to युधिष्ठिर or धर्मराज. वचनम् ऊचे—addressed a speech.

उपपत्तिमत्—Supported by reason; argumentative. ऊर्जिताश्रयम्—breathing noble sentiments according to मल्लिनाथ; full of sense.

Mark the alliteration in the first half of this verse. The metre in this canto is वियोगिनी or सुन्दरी.

Stanza 2 Construe:—

अन्वय—मानिनी स्नेहमयेन चक्षुषा परितः अवोक्ष्य यत् अवोचत (केनापि) दुर्वचं तत् वचनं वागधिपस्य अपि विस्मयं विदधीत अथवा तत् वचनं वागधिपस्य अपि दुर्वचं (अतः सर्वस्य विस्मयं विदधीत ॥२॥

मानिनी—A spirited woman. स्नेहमयेन—स्नेहप्रचुरेण full of love. The termination मयट् (मय) is added in the sense of प्राचुर्य or abundance. चक्षुषा—by the eye of knowledge. परितः वीक्ष्य—having surveyed all over. अवोचत (वच्) spoke, it is the Aorist form of either वृ or वच्.

दुर्वचम्—वक्तुमशक्यम्—difficult to speak. वागधिपस्य—वाचाम् अधिपस्य—of the lord of speech i. e. Brihaspati. विस्मयम्—Surprise; wonder.

The purport is that if the words of a woman, are backed by the shastras and are furnishing welfare, they are certainly astonishing and acceptable.

Stanza 3 Construe :-

अन्वय—विषमः अपि नयः पयसाम् आशय इव कृततीर्थः
(सन्) विगाह्यते तु तत्र स विशेषदुर्लभः यः कृत्यवर्त्म सत्
उपन्यस्यति ॥३॥

This stanza shows that a well-laid policy is easy to work but difficult to conceive.

विषमः :-(i) difficult to understand; (ii) difficult to enter.

नयः:-State-craft; policy. **पयसाम् आशय** :-reservior of waters; lake.

कृततीर्थः :-कृतः तीर्थः यस्य (i) Which is diligently studied; (ii) which is possessed of steps (तीर्थ). **विगाह्यते** (i) practised; (i) entered.

तत्र-i. e. in polity or in water. **विशेषदुर्लभः** :-very difficult to get. **सत्** good i. e. unopposed to time, place etc. **कृत्यवर्त्म-कृत्यस्य वर्त्म** line of work like peace, war etc. **उपन्यस्यति** (उप+न्यस् ४ प) Shows; directs; introduces.

Just as there are persons who enter even into the deep water, when the lake is already furnished with steps, but there the person who makes the steps is rare, likewise even in the case of polity, knowers of subtle diplomacy are there, but the person who points out that नीतितत्त्व is very difficult to meet with. The figure is Simile.

Stanza 4 Construe :-

अन्वय—परिणामसुखे गरीयसि क्षतौजसां व्यथके अल्पीयसि (अपि) अस्मिन् वचसि अतिवीर्यवति भेषजे इव बहुः गुणः दृश्यते ॥४॥

परिणामसुखे—Happy in the end. गरीयसि—weighty. क्षतौजसाम्—क्षतम् ओजः येषाम्, तेषाम् whose strength is lost. ओजस्—vigour or strength. व्यथके—bitter; terrible. अल्पीयसि—very smaller speech or dose of medicine. अतिवीर्यवति—Strong; efficacious. भेषजे—medicine. cf. 'भेषजौषधमैषज्यम्' इत्यमरः ।

In this stanza it is pointed out that the speech of द्रौपदी is a little one, yet it is of great merit as is a small dose of medicine which is bitter to the sick man in the beginning but which ultimately cures him.

The figure is Simile.

Stanza 5 Construe :-

अन्वय—रुचिरार्था इयं भारती इष्टगुणाय भवतेऽपि रोचताम् । गुणगृह्या विपश्चितः वचने वक्तृविशेषनिःस्पृहा ननु ॥५॥

रुचिरार्था—रुचिरः अर्थः यस्याः सा having charming sense. भारती—speech. इष्टगुणाय—इष्टः गुणः यस्य, तस्मै one who appreciates merit.

रोचताम्—May you like. The imperative mood, according to मल्लिनाथ is in the sense of विधि or command. But this is inconsistent. Bhima cannot command his elder brother to accept the speech. So it is better to say that

the imperative mood in रोचताम् has the sense of प्राप्तकालं or प्रार्थन (entreaty).

भवते रोचताम्—Owing to the use of the root रुच्, the person who likes is placed in the dative, cf. 'रुच्यर्थानां प्रीयमाणः' ।

गुणगृह्याः—गुणानां गृह्याः इति partisans or supporters of merit. विपश्चितः learned men.

वक्तृविशेषनिःस्पृहाः—वक्तृविशेषे (स्त्रीपुंसादिलक्षणे) निःस्पृहाः—indifferent to particular persons. ननु—It is an adverb implying अवधारण or certainty here. cf. 'ननु प्रश्नेऽवधारणे च' इति हल्लायुधः ।

The learned persons do not care as to who is the speaker, they are merely the appreciators of one's merit. The maxim is that a statement if it is good should be accepted even uttered by a small boy. cf. 'बालादपि सुभाषितं ग्राह्यम्' ।

Stanza 6 Construe :—

अन्वय—हे (नृप) चतसृष्वपि विद्यासु निरुद्धिम् आगता (अत एव) विवेकिनी ते मतिः कथं करिणी पङ्कमिव विपर्ययम् पत्य अवसीदति ॥६॥

चतसृषु विद्यासु—There are four lore or sciences, as mentioned by Kautilya in his Arthashastra. They are Anvikshiki or Logical Philosophy, Trayi or Three vedas, Varta or the science of economics, and Dandaniti or the science of Government. cf. "आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च

शाश्वतो । विद्या हेताश्चतस्रस्तु लोकसंस्थितिहेतवः॥” इति कामन्दकः।

निरुद्धिम्—proficiency, mastery. विवेकिनी—discriminative, discerning.

करिणी—Elephantess. पङ्कम्—Mud; mire. विपर्ययम्—Reverse i. e. ignorance.

पत्य—(आ+इ २५) Having suffered or borne. अवसीदति—(अव+सद्) perishes, becomes dull; gets confused.

The figure of speech is Simile.

Stanza 7 Construe :-

अन्वय—त्वयि परैः इमाम् अवगीतां दशां गमिते (सति) सुरैरपि सम्भावितवृत्ति पौरुषं यत अवसीदति अतः परं विधुरं किम् ॥७॥

अवगीताम्—Despised; censured cf “अवगीतं तु निवदि मुहुर्दृष्टे च गर्हिते ।” इति विश्वः।

दशां गमिते—Brought to the cursed plight. सुरै—gods. सम्भावितवृत्ति—सम्भाविता वृत्तिः यस्य तद् whose existence is inferred; which is spread far and wide cf. मल्लिनाथ—बहुकृतप्रसारम् or निश्चतसद्भावम्.

पौरुषम्—पुरुषस्य भावः—Manliness, manly vigour. अवसीदति—Suffers. अतः परम्—More than this. विधुरम्—विगता धैर्यस्य तद् unable to bear the yoke i. e. distressed or miserable.

“ Your manliness suffers and that is brought about by the enemies; this is highly painful; This again is

through your indifference, hence you are being criticised,"
cf. Mallinath.

Stanza 8 Construe :-

अन्वय—भूतिमिच्छता सुमेधसा गुरुः (अपि) अस्वन्ततरः
द्विषताम् उदयः सुमर्षणः महानपि परिक्षयः फलसंपत्प्रवणः न
(सुमर्षणः) ॥८॥

भूतिम्—Prosperity; rise. इच्छता—(इप्दप्) desiring. सुमेधसा—
शोभना मेधा यस्य सः सुमेधाः, तेन One having keen inte-
lllect. गुरुः—great.

अस्वन्ततरः—शोभनः अन्तः यस्य इति स्वन्तः, अतिशयेन
स्वन्तः इति स्वन्ततरः, न स्वन्ततरः इति अस्वन्ततरः i. e.
whose end is not highly beneficial. सुमर्षणः—सुखेन मृग्यते
इति सुमर्षणः can well be borne i. e. Overlooked. फलसम्प-
त्प्रवणः—फलसम्पदि प्रवणः tending to full development.
परिक्षयः—destruction.

The idea is that mere rise is not to be remedied, nor
mere fall to be neglected, but either is to be remedied or
ignored according as its end is salutary or unsalutary. cf.
Mallinath.

Stanza 9 Construe :-

अन्वय—कृती परस्य क्षययुक्तिम् अचिरेण भूयसीम् आत्मनः
(क्षययुक्तिं) विपरीतां (च) विगणय्य उपेक्षते अन्यथा तत्प्रतीकारं
(अचिरेण) कुरुते ॥९॥

कृती—कृतम् अनेन इति Expert. क्षययुक्तिम्—क्षयस्य युक्तिम्
connection with destruction i. e. his beng joined with dest-

ruption विपरीताम्—reverse i. e. slowly taking place and small विगण्य—Counting or seeing प्रतिकार—remedy of loss The word प्रतीकार is also correct. The idea is that one may wait if one prospers while enemy suffers.

Stanza 10 Construe :—

अन्वय—उद्देष्टीं द्विषतां प्रभुशक्तिम् अनीहया अनुपालयतां महीभुजां श्रियः जननिर्वादभयात् इव अचिरात् अपयान्ति ॥१०॥

उद्देष्टीम्—lit going upward i. e. rising or growing. प्रभुशक्ति—power of the king. This power of the king is derivable from funds and forces of. 'स प्रभावः प्रतापश्च यत्तेजः कोशदण्डजम्' इत्यमरः अनीहया—Without enthusiasm; owing to want of enterprise.

अनुपालयताम्—(अनु+पाल्) Waiting or delaying. महीभुजाम् श्रियः—wealth of kings. जननिर्वादभयात्—Owing to the fear of public censure or scandal. This calumny may be due to their sticking on to a spiritless man, as Mallinath points out. अपयान्ति (अप+या) go away.

Kamandaka writes: "स्त्रीभिः षण्ढ इव श्रीभिरलसः परिभूयते ।" i. e. the idle are deserted by Fortune as eunuchs are by women. Hence, the recourse to enterprise.

Stanza 11 Construe :—

अन्वय—क्षययुक्तमपि स्वभावजं शिवं धाम दधतं समृद्धये उत्थितम् अनपायं नृपं प्रजाः प्रतिपञ्चन्द्रमिव प्रणमन्ति ॥११॥

क्षययुक्तम् - perishing. स्वभावजम् - natural. शिवम्—auspicious; beneficial or pleasing to all people. धाम—

lustre; spirit. दधतम्—(धा) bearing; holding. उत्थितम्—prepared; ready; risen up. प्रतिपच्चन्द्र—the moon of the first day of the month. Although the प्रतिपच्चन्द्र is mentioned, but it is to be understood in the sense of द्वितीया चन्द्र or moon of the second day, since on the first day, the light of the moon is not seen. प्रणमन्ति—(i) become humble; (ii) bow down. अनपायम्—न विद्यते अपायः यस्य, तम् lit. who has no decay i. e., non-perishing, rising.

The enterprise of a weak man even leads to success. Mallinath quotes Kamandaka's statement. "A weak man too, if always energetic, enjoys Fortune". cf. "श्रियं हि सततोत्सःही दुर्वलोऽपि समश्नुते"।—इति कामन्दकः ।

Stanza 12 Construe :—

अन्वय—कृतपञ्चाङ्गविनिर्णयः नयः केशदण्डयोः प्रभवः खलु, स विधेयपदेषु लोकः नियतिमिव दक्षतामनुबध्यते ॥१२॥

कृतपञ्चाङ्गविनिर्णयः—कृतः पञ्चाङ्गानां विनिर्णयः यस्य येन वा सः तथोक्तः one who has well determined the five constituents of Polity. There are five elements of every piece of successful state-craft or diplomacy. If these elements are well thought out before beginning work, success is bound to follow. The politician Kamandaka mentions these five constituents in the following verse. "सहायाः साधनेपाया विभागः देशकालयोः । विनिपातप्रतीकारः सिद्धिः पञ्चाङ्गमिष्यते ॥" i. e., (i) Helpers or assistants; (ii) means of accomplishment; (iii) allotment of place and time; (iv) remedy of reverses or downfall; (v) success.

नयः—State-craft; the political science; polity.

कोशदण्डयोः—कोश is heap of riches; finance. दण्ड is the four-fold army consisting of elephants, horses, chariots and foot-soldiers or infantrymen. The finance and forces are the chief constituents of Royal Power. Kings acquire funds and forces through their state-craft or well-laid policy.

प्रभवः—source; origin. **विधेयपदेषु**—things to be undertaken or done.

दक्षताम्—dexterity, energy. **लोकः**—people like farmers. **नियतिः**—Destiny or fate cf. “नियतिर्नियमे दैवे” इति विश्वः । **अनुरुध्यते**—(अनु+रुध्य्) follows; pursues; awaits.

Mallinath remarks on this stanza as follows:—“Needs this be said that enterprise, the root of counsel, should also be the root of king's power (Prabhu-shakti) which originates from counsel. Hence the recourse to enterprise; for nothing is gained by a king, devoid of enterprise, though he takes counsel day and night.”

Stanza 13 Construe :—

अन्वय—अभिमानवतः प्रियम् उच्चैः पदम् आरुरुक्षतः
मनस्विनः आत्मपौरुषं विनिपातनिवर्तनक्षमम् आलम्बनं मतम्
॥१३॥

अभिमानवतः—(अभिमान+वत्) one possessing self-respect. **प्रियम्**—dear; sweet. **उच्चैः**—(adverb) high; lofty. **पदम्**—Position; dignity. **आरुरुक्षतः** wishing to rise; it is a desiderative present participle from the root आ+रुह् (१५) to rise. **आत्मपौरुषम्**—one's own spirit or manliness; self-valour.

विनिपातनिवर्तनक्षमम् - विनिपातस्य निवर्तने क्षमम्
capable of averting disaster or catastrophe. आलम्बनम्
-support.

The implication here is that manliness is the main support of the valourous, just as hands of attendants, serving as preventives of fall, are to one mounting a horse. The sense is: To the valourous, what is the need of other help than their manliness ?

Stanza 14 Construe :—

अन्वय—अविक्रमं विपदः अभिभवन्ति, आपदुपेतम् आयतिः
रहयति, निरायतेः लघुता नियता, अगरीयान् नृपश्रियः पदं न
(भवति) ॥१४॥

This stanza points out that absence of valour or strength is the root of all evil.

अविक्रमम्-न विद्यते विक्रमः यस्य इति अविक्रमः one without valour.

अभिभवन्ति- (अभि+भू) overcome; overpower.

आपदुपेतम्-आपदम् उपेतम् इति who has reached difficulties i. e. surrounded by difficulties. आयतिः-It literally means the subsequent stage; the future prospects. रहयति- (रह् १० उ) forsakes; leaves.

निरायतेः-one having no future prosperity; one whose destruction is near at hand.

लघुता- insignificance; wretchedness. नियता-fixed, determined or destined. निरायतेः etc.-no body respects a

man, devoid of future prosperity.

अगरीयान्—low; not weigthy. पदम्—abode; resort.

The figure of speech is कारणमाला since each preceding thing like valour etc. becomes the cause to each succeeding thing like calamity etc.

Stanza 15 Construc :—

अन्वयः—तत् (तस्मात्) उन्नतेः प्रतिपक्षं व्यवसायवन्ध्यताम् अवलम्ब्य अलं, पराक्रमाश्रयाः समृद्धयः विषादेन सम न निवसन्ति ॥ १५ ॥

तत्—Therefore; hence. उन्नति—rise; prosperity. प्रतिपक्ष—obstruction; hitch. व्यवसायवन्ध्यताम्—व्यवसायस्य वन्ध्यताम् futility or barrenness of energy or effort. The idea is that an energetic king alone prospers in future.

अवलम्ब्य अलम्—अवलम्बनेन अलम् enough of resorting to. The adverb अलम् governs the absolutive gerund. cf. “अलंखल्वेः प्रतिषेधयोः प्राचां कृत्वा” । .

पराक्रमाश्रयाः पराक्रमः आश्रयो यासां ताः depending on valour.

पराक्रमाश्रयाः समृद्धयः—riches depend on valour; cf. “Fortune favours the brave—साहसे श्रीः प्रतिवसति” । and also “उद्योगिनं पुरुषसिंहमुपैति लक्ष्मीः । ”

विषादेन—with sorrow. The adverb समम् (with) governs the instrumental case. The figure is अर्थान्तरन्यास.

Stanza 16 Construc :—

अन्वयः—अथ अवधिः प्रतीक्ष्यते चेत् आविष्कृतजिह्मवृत्तिना धृतराष्ट्रसुतेन चिरम् आस्वाद्य नरेन्द्रसंपदः (अथवा हे नरेन्द्र संपदः) कथं सुत्यजाः ॥ १६ ॥

अवधिः—time; opportunity. प्रतीक्ष्यते - प्रति+ईक्ष् to wait.

आविष्कृतजिह्मवृत्तिना - आविष्कृता जिह्मा वृत्तियेन who has manifested or shown deceitful behaviour. धृतराष्ट्रसुत - the son of Dhritarastra, Duryodhana.

आस्वाद्य-(आ+स्वद्) having tasted i. e. having experienced.

सुत्यजाः—सुखेन त्यक्तुं शक्याः इति सुत्यजाः which can be easily or safely abandoned. चिरम्—(Adverb) for a long time i. e. for 14 years. The idea is that having once tasted the royal glory, Duryodhana will not give up that even later on, without entering into war. Therefore, waiting for that fixed period to come is certainly useless.

Stanza 17 Construe:—

अन्वयः—अथवा द्विषता विहितं पुनः आत्मनः पदं यदि लब्ध्वा जननाथ! तव अनुजन्मनाम् आविष्कृतपौरुषैर्भुजैः कृतम् ॥ १७ ॥

This stanza shows that a kingdom is to be won over and must not be a gift.

द्विषता—by the enemy. विहितम्—(वि+धा) lit. done i. e., offered or given. लब्ध्वा—will obtain; passive form, first future tense, of the root लम् to get. जननाथ—oh king!

अनुजन्मनाम्-अनुजानाम्; अनुज means born after, hence younger brother. आविष्कृतपौरुषैः-आविष्कृतं पौरुषं यैः तैः which had shown valour before. कृतम्-It is an adverb, having the sense of प्रतिषेध or prevention. It is counted in the चादिगण.

भुजैः कृतम्-etc-The idea is that if the enemies alone are powerful in giving or capturing the kingdom, our massive arms are in vain. According to the rule 'क्षत्रियस्य विजितव्यम्' a kingdom is to be seized by a Kshtriya prince, and not to be received as a favour.

Stanza 18 Construe:—

अन्वयः—मृगाधिपः स्वयंहतैः मदसिक्तमुखैः करिभिः वर्तयते (तथाहि) तेजसा जगत् वन् अन्यतः भूतिं न इच्छति खलु ॥ १८ ॥

मृगाधिपः—मृगाणाम् अधिपः the lord of beasts i. e. the lion. मदसिक्तमुखैः—मदेन सिक्तानि मुखानि येषां तैः (बहुव्रीहि स.) whose mouths are wet with ichor; with their faces, wet with rut.

करिभिः—करः (trunk) अस्य अस्ति इति करिन्. तैः elephants.

वर्तयते—वृत्तिं करोति इति lives on; subsists on स्वयंहतैः—स्वेनैव हतैः—Killed by himself; self-killed.

लघयन्—denominative, present participle from the adjective लघु—low; lowering, despising or making inferior.

तेजसा जगत् etc. A great man who subjugates the whole world with his spirit or valour, never desires his

rise from any other man. It is not proper for a spirited man to earn his livelihood from others. The words of Manu viz. 'an enemy is to be conquered through साम, दान or भेद but never through war' refer to an impotent man and not to a Kshtriya King.

The figure of speech is अर्थान्तरन्यास, since the general statement is corroborated by a particular statement.

Stanza 19 Construe :-

अन्वयः—अभिमानधनस्य (अत एव) गत्वरैः असुभिः
स्थासु यशः विचीयतः अचिरांशुविलासचंचला लक्ष्मीः
आनुपज्ञिकं फलं ननु ॥ १९ ॥

अभिमानधनस्य—अभिमानः धनं यस्य, तस्य whose wealth consists of self-respect.

गत्वरैः—गमनशीलैः fleeting; transitory. असुभिः—प्राणैः life. The word असु is always used in plural. स्थासु—Steady; ever-lasting. The termination स्नु (गस्नु) is added to the roots like ज्ञै, जि and स्था, in the sense of an adjective.

विचीयतः—चेतुम् इच्छतः wishing to collect or acquire. The form 'विचीयत' is the desiderative present participle from the root चि (५ उ) to collect.

अचिरांशु etc अचिरम् अंशवः यस्याः सा अचिरांशुः (विद्युत्) तस्याः विलासः (स्फुग्णम्) तद्वत् चञ्चला fickle like the flash of lightning i. e. momentary.

लक्ष्मीः—riches, wealth. The idea that wealth is fickle or momentary is very common in Sanskrit literature.

आनुषङ्गिकम्-अनुषङ्गात् आगतम् इति तथा incidental. अनुषङ्ग means coincidence. Mallinath remarks on this stanza: " For preservation of self-respect, fame is the primary aim. Laxmi is only an incidental addition or gain. Hence it is fame what is prized by the high-souled.

The figure of speech is **परिवृत्ति** or exchange of small with great. The permanent fame is accepted and the transient life is renounced.

Stanza 20 Construe :-

अन्वयः—जनः भस्मनां चयम् आस्कन्दति, ज्वलितं हिरण्यरेतसं न, अतः मानिनः अभिभूतिभयात् असून् सुखं उज्जन्ति, धाम न ॥ २० ॥

भस्मनां चयम्—the heap of ashes. **आस्कन्दति** (आ+स्कन्द्) tramples; traverses with feet; disturbs.

हिरण्यरेतसम्-हिरण्यं रेतो यस्य तं हिरण्यरेतसम् fire. **ज्वलितम्**—ablaze; enkindled. The termination **त (क्त)** is added in the active sense 'कर्तरि क्त'.

अभिभूतिभयात्-अभिभूतेः भयात् owing to the fear of defeat or humiliation. **असून्**—life; breaths **उज्जन्ति**—(उज्ज्) abandon; sacrifice. **धाम**—spirit, vigour. The idea is that for the spirited, death is far better than leading a life that causes loss of self-respect.

The figure is **अर्थान्तरन्यास**.

Stanza 21 Construe:-

अन्वय—मृगाधिपः किं फलम् अपेक्ष्य ध्वनतः पयोधरान्
प्रार्थयते, महीयसः सा प्रकृतिः खलु यया अन्यसमुन्नति न सहते
॥ २१ ॥

मृगाधिपः—lion. अपेक्ष्य—with expectation or hope.
ध्वनतः (ध्वन्) thundering: rumbling पयोधरान्—धरन्ति इति
धराः. पयसां धरोस्तान् पयोधरान्. Clouds.

प्रार्थयते—(प्रार्थ) challenge, attack. According to Keshava,
the root प्रार्थ, is used in the sense of a request or an attack.

महीयसः—great. प्रकृतिः—nature. अन्यसमुन्नति—rise
of others.

The sense is—to the high-minded, subjugation of the
enemies is the sole human end (aim of life).

The figure is अर्थान्तरन्यास.

Stanza 22 Countrue:-

अन्वय—हे नृप, तत् (तस्मात्) प्रमादजं तमः निर्व्यूय
विक्रमे मतिं कुरु, विद्विषां विपत्तयः त्वदनुत्साहहताः पतत्
ध्रुवम् अवेहि ॥ २२ ॥

तत्—Therefore, hence. निर्व्यूय—(निस्+धू) having discarded
or deserted.

विक्रम—Valour; adventure. मतिं कुरु—make up your
mind; accept.

प्रमादजं तमः—darkness born of negligence or carelessness.

विद्विषां विपत्तयः—calamities of the enemy.

त्वदनुत्साहहताः-तव अनुत्साहेन हताः obstructed or prevented by the want of enterprise or enthusiasm. ध्रुवम्-surely; undoubtedly.

अवेहि-(अव+इ) जानीहि-know.

Stanza 23 Construe :-

अन्वय-दिग्विभावितान् आयतः चतुरः द्विरदान् इव (तथा चतुरः) तोयनिधीन् इव रणे शतमन्युतेजसः (चतुरः) तव अनुजान् द्विषतां कः प्रसेहत ॥ २३ ॥

The stanza points out that all the brothers are invincible at fight.

दिग्विभावितान्-दिक्षु विभावितान्-well-renowned in the (four) quarters or directions. आयतः-(आ+इ) coming; rushing. The form is the present participle of the root आ+इ to come. चतुरः-It does not mean a clever person here. चतुरः here means four. The word 'चतुरः' is to be applied to the words द्विरदान्, तोयनिधीन् and अनुजान्. There are four directions and in every direction, there is an elephant. Similary, there are four great oceans. And Yudhishthira has also four brothers.

द्विरदान्-द्वौ रदौ यस्य सः द्विरदः, तान् elephants. तोयनिधि-तोयस्य निधिः इति ocean. रणे-in the battle or fight. शतमन्युतेजसः-शतमन्योः तेजः इव तेजः येषां ते having power like that of Indra.

द्विषतां कः-who among the enemies ? प्रसेहत-(प्र+सह) Can withstand.

Stanza 24 Construe :-

अन्वय—तव चेतसि सततं ज्वलतः वैरिकृतस्य जातवेदसः शिवेतरा रिपुनारीनयनाम्बुसंततिः शमं विदधातु ॥ २४ ॥

चेतसि—in the heart. सततम्—always. ज्वलतः—(ज्वल) burning.

वैरिकृतस्य—वैरमस्यास्ति इति वरिन्, तैः कृतस्य इति तथा raised by the enemies. जातवेदस्—fire; fire of anger. यास्काचार्य gives very nice derivative explanations of the word 'jatavedas' in his Nirukta. e. g.

(i) जाते जाते विद्यते इति जातवेदः । (ii) जातानि वेद इति जातवेदः । (iii) जातानि पनं विदुः इति जातवेदः । etc.

शिवेतरा—शिवादितरा अशिवा inauspicious

रिपुनारी etc—रिपुनारीणां नयनाम्बूनां सन्ततिः flow of tears from the wives of the enemies. The compound is पञ्ची तत्पुरुष.

शमं विदधातु—let it quench or extinguish (the fire)
The figure is अतिशयोक्ति or hyperbole.

Stanza 25 Construe :—

अन्वयः—इति दर्शितविक्रियं कोपपरीतमानसं मरुतः सुतं महीपतिः । दुष्टं द्विरदमिव उपसान्त्वयितुम् उपचक्रमे ॥ २५ ॥

इति—thus, as above. दर्शितविक्रियम्—दर्शिता विक्रिया येन तम् who has shown change or affectation. कोपपरीत—मानसम्—कोपेन परीतं मानसं यस्य तम् whose mind is surrounded by anger. मरुतः सुतम्—son of wind; Bhima. Bhima is said to be the son of wind in the epic. महीपति—king,

Yudhisthira. दुष्टम् द्विरदम्—bad or wicked elephant; an intoxicant or mischievous elephant. उपसान्त्वयितुम्—(उप+सान्त्वय्) to pacify or calm. Bhima is said to be like an intoxicant elephant because of his mischievous behavior. उपचक्रमे—(उप+क्रम्) started; proceeded. The from is of the perfect past tense from the root उप+क्रम् to begin. The comparison of Bhima with the elephant implies that he has valour alone and no intellect. The figure is obviously Simile.

Stanza 26 Construe :—

अन्वय—अपवर्जितविप्लवे शुचौ (अत एव) हृदयग्राहिणि मङ्गलास्पदे तव गिरां विस्तरे मतिः आदर्श इव विमला अभिदृश्यते ॥ २६ ॥

अपवर्जित etc—अपवर्जितः विप्लवः यस्य तस्मिन् (i) in which the conflict is removed. (ii) from which dirt is removed. शुचौ—pure. हृदयग्राहिणि—हृदयं गृह्णाति इति हृदय-ग्राहिन्, तस्मिन् charming; capturing the heart. मङ्गलास्पदे—मङ्गलस्य आस्पदे wholesome, source of auspiciousness. विस्तरे—long range or course. आदर्श—mirror.

विमला—white; clear.

The idea is that the speech made by Bhima is free from conflicts of different means, is pure, auspicious and capturing the heart. Owing to the clarity of speech, clarity of intellect is inferred. This is nothing else but the appeasement of Bhima, by Yudhisthira. The figure is Simile based on puns.

Stanza 27 Construe

अन्वय—पदैः स्फुटता न अपाकृता, अर्थगौरवं च न स्वीकृतम् (इति) न, गिरां पृथगर्थता रचिता (तथा ; क्वचित् (अपि) (गिरां) सामर्थ्यं च न अपेक्षितम् ॥ २७ ॥

This stanza well brings out the qualities or merits of the speech delivered by Bhima. In main, such four characteristics are mentioned viz. स्फुटता i. e., clarity; (ii) अर्थगौरवं i. e., heaviness of meaning; (iii) पृथगर्थता—variety of meanings or absence of repetition and (iv) सामर्थ्यम् mutual expectancy of words This means that his speech is a perfect piece of literary composition.

पदैः—words. स्फुटता—विशदर्थता clearness of significance.

अपाकृता—(अप+आ+कृ) removed; left off न च स्वीकृतम् न i. e. accepted. Two negatives make one affirmative. These two negatives are used in order to remove the absence of weighty meaning, contigenced due to clearness of speech.

पृथगर्थता—भिन्नार्थता variety of meanings; non-repetition.
अपेक्षितम्—abandoned; forsaken.

Stanza 28 Construe :—

अन्वय—बलात् उपपत्तिः उदाहृता, अनुमानेन च आगमः न क्षतः । ईदृक् इदम् (वचनम्) अनीदृगाशयः कः प्रसभं वक्तुम् उपक्रमेत । ॥ २८ ॥

बलात्—on account of force. उपपत्तिः—युक्तिः arguments. Bhima stressed the valour as the only alternative of conquering the enemies by means of arguments.

अनुमान—inference; argument or reason. आगमः—शास्त्रम् science or scriptures क्षतः—Violated; opposed.

ईदृक्—such i. e. forcible or vigorous. इदम्—refers to the speech. अनीदृगाशयः—अविद्यमानः ईदृगाशयः यस्य सः तथा whose purpose is not as yours.

आशयः—opinion of. “अभिप्रायश्छन्द आशयः” इत्यमरः। प्रसभम्—per force; forcibly.

Some interpret stanzas 26, 27 and 28 as implying condemnation but this is improper. The king Yudhishthira is affectionate to his brother; he is engaged upon giving salutary advice to his submissive and mighty valourous brother. It is not proper to assume that like one full of envy, he will be inclined towards uttering condemnation which is the root of all evil. cf. मल्लिनाथ.

Stanza 29 Construe :—

अन्वय—तथापि मे हृदयम् अवितृप्ततया निर्णयम् पव धावति । विधेयेषु विशेषसम्पदः सुखम् अवसाययितुं न क्षमाः ।
॥ २९ ॥

अवितृप्ततया—on account of its being unsatisfied. निर्णय—decision; determination. धावति - runs; follows, expects. विधेयेषु—in tasks that are to be undertaken, विधेयम् means कर्तव्यं वस्तु. विशेषसम्पदः—affluence of various distinctions. सुखम्—happily; easily, without effort. The word सुखम् is used here as an adverb. अवसाययितुम्—(अव+सो) to finish; to culminate. Mallinath understands the

word अवसाययितुम् in the sense of enlightening (प्रत्याश्रितुम्). But this is very rare.

क्षमाः—क्षमन्ते इति क्षमाः able; capable.

The purport of the stanza is though the work to be adopted is easily comprehensible in general, yet its details are not easily intelligible, subtle, and numerous as they are. Hence there is still the yearning after a decision. The figure of speech is काव्यलिङ्ग.

Stanza 30 Construe :—

अन्वय—सहसा क्रियां न विदधीतः अविवेकः आपदां परं पदम् । हि विमृश्यकारिणं गुणलुब्धाः सम्पदः स्वयम् एव वृणते ॥ ३० ॥

सहसा—all of sudden; without deliberation or proper thinking. **क्रिया**—कार्यं task. **विदधीत**—(वि+धा) should do or perform. **अविवेकः**—inadequate thought. **पदम्**—स्थानम् abode; source **गुणलुब्धाः**—**गुणेषु लुब्धाः** attracted by merits; partial to merit. **वृणते**—(वृ) seek out; select; search.

The figure is अर्थान्तरन्यास.

Stanza 31 Construe :—

अन्वय :—यः विधिवीजानि विवेकवारिणा अनुपालयन् अभिवर्षति, सः लोकः (फलशालिनीं) शरदमि फलशालिनीं क्रियां सदा अधितिष्ठति ॥ ३१ ॥

विधिवीजानि—विधयः बीजानि इव (उपमितसमास) seed-like plans or measures.

विवेकवारिणा-विवेको वारि इव. तेन water-like thoughtfulness. अनुपालयन्-waiting, preserving. अभिवर्षति-(अभि+वृष्) sprinkles. फलशालिनीम्-फलेन शालते इति फलशालिनी, ताम् rich with success; full of bumper harvest, अधितिष्ठति-attains or occupies.

Mallinath remarks :-

'The success of the hasty is incidental like the killing of a crow with a palm fruit, but the success of the discriminating fellow is quite assured.' लोकः शरदम् इव-etc. just as watering undergone by the world in the rainy season introduces an Autumn rich in crops, so the thought given over a plan inevitably leads to a successful action.

The figure is अतिशयोक्ति and उपमा combined.

Stanza 32 Construe :-

अन्वयः-शुचि श्रुतं वपुः भूषयति, तस्य प्रशमः अलंक्रिया भवति, पराक्रमः प्रशमाभरणं (भवति), सः नयापादितसिद्धि-भूषणः ॥ ३२ ॥

शुचि-pure; immaculate. श्रुतम्-शास्त्रश्रवणम्-knowledge of the Shastras.

भूषयति- (भूय १०३) adorns; ornaments. प्रशमः-pacification or calmness, self-control. अलंक्रिया-(अलं+कृ) decoration, adornment. पराक्रमः-valour, enterprise, timely bravery. सः-i. e. पराक्रमः नयापादित etc. नयेन आपादिता सिद्धिः इति नयापादितसिद्धिः। सा भूषणं यस्य सः नयापादित etc. whose ornament is success achieved by policy. The idea is that

success is to be achieved through sound policy, otherwise the success of an adventurous man becomes futile or useless.

The figure of speech is **एकावली** since each preceding one becomes the attribute of each succeeding one.

Stanza 33 Construe :-

अन्वय—मतिभेदतमस्तिरोहिते गहने कृत्यविधौ विवेकिनां
सुकृतः परिशुद्धः आगमः दीपः इव अर्थदर्शनम् कुरुते ॥ ३३ ॥

मतिभेद etc. मतिभेदः तमः इव (उपमित समाल) इति
मतिभेदतमः। तेन तिरोहिते इति मतिभेद etc. hidden or
concealed in the darkness of different views; lost in the
gloom of discordant opinions.

गहने-दुखगाहे difficult. कृत्यविधौ-As regards the
execution of undertakings; in the steps to be taken.

विवेकिनाम्-thoughtful, discriminative or discerning
persons.

सुकृतः—well-mastered (सदभ्यस्तः). परिशुद्धः—pure,
unambiguous. आगमः—शास्त्रम् science. cf. “आगमः शास्त्र
आयाते” इति विश्वः।

अर्थदर्शनम्—अर्थस्य दर्शनम् a vision of things, illu-
mination of things.

The stanza describes that to the thoughtful persons,
the Shastras show the way in difficult undertakings.

The figure is Simile based on puns (श्लिष्टोपमा).

Stanza 34 Construe :—

अन्वय—स्पृहणीयगुणैः महात्मभिः चरिते वर्त्मनि मनः
यच्छतां विधिहेतुः आगसाम् अहेतुः विनिपातः अपि समुन्नतेः
समः ॥ ३४ ॥

स्पृहणीयगुणैः—स्पृहणीयाः गुणाः येषां तैः whose virtues
or merits are praiseworthy.

महात्मभिः—great persons. चरिते—followed, adopted.
वर्त्मन्—way, mode of behavior. यच्छताम्—(दा १ प to give)
present participle, genitive plural of the root दा—to give;
fixing.

विधिहेतुः—विधिः हेतुः यस्य सः (विनिपातः) caused by
fate or destiny. आगसाम्—faults विनिपातः—misfortune;
downfall. समुन्नतेः समः—equal to rise or uplift. Due to the
use of the word सम, genitive case is used of the word
समुन्नति

The idea is that as regards the divine calamities,
human beings are not to be blamed. Mallinath quotes in
this connection. “यत्तु सम्यगुपक्रान्तं कार्यमेति विपर्ययम् ।
पुमांस्तत्रानुपालभ्यो देवान्तरितपौरुषः ॥ cf. कामन्दक’
नीतिसार. ‘A man is not to be censured when a work
properly begun goes in vain, his enterprise being covered
by fate.’

Stanza 35 Construe :—

अन्वय—जिगीषवः विजितक्रीधरयाः गरीयसीं फलनिष्पत्तिम्
अदृषितायतीं विगणय्य पौरुषं शिवं और्पायिकं नयन्ति ॥ ३५ ॥

विजितक्रोधस्याः-विजितः क्रोधस्य रयः (speed) ग्रैस्ते
who have controlled the velocity of anger; wrathless.

गरीयसीम्-(गुरु) greater, weighty. फलनिष्पत्तिम्-
accomplishment of fruit, success. अदूषितायतीम्-न दूषिता
आयतिः (future) यस्याः ताम् whose future prosperity is
not marred or spoiled; possessed of irreproachable future.

विगण्य- विशेषेण गणयित्वा having well measured
or counted; having ascertained. पौरुषम् - पुरुषस्य भावः
manliness; human vigour. शिवम्-auspicious; favourable.
औपयिकम्-उपायः एव इति औपयिकःतम्means; remedy. Here
the termination ठक् comes in the sense of स्वार्थ by the
rule. 'विनयादिभ्यष्टक्' cf. वैनयिक etc. नयन्ति-bring, pro-
cure. The root नी (१ उ) in the sense of प्रायण governs
two objects.

Kamandaka says in this connection-"An intelligent
man should not undertake a work which is fruitless, full
of danger, of a doubtful end and which produces a
ceaseless enmity."

Stanza 36 Construe :—

अन्वय—उदेतुम् इच्छता पुरः रोषमद्य तिमिरम् धिया
अपनेयम् । अंशुमता अपि प्रभया निशाकृतं तमः अविमिद्य न
उदीयते ॥ ३६ ॥

This stanza points out that passion is to be checked
if a rise is desired.

उदेतुम् इच्छता-wishing to rise. पुरः-first of all; before.

रोषमयम्- रोषादागतम् born of anger or passion.
 तिमिरम् -lit. darkness; ignorance. धिया-(धी) through
 intelligence. अपनेयम्- (अप+नी) should be removed.
 अंशुमान्-अंशवः यस्य विद्यन्ते सः i. e. Sun. प्रभया-तेजसा
 lustre, light. निशाकृतम्-निशया कृतम्-nightly. अविमिद्य-
 न विमिद्य without dispelling or penetrating. उदीयते-
 Present impersonal form from the root उद्+इ to rise.
 The word अपि is very significant in as much as it
 points out that even the Sun cannot rise without removing
 previously the darkness from the sky, then what to say
 of others.

Stanza 37 Construe :-

अन्वयः-बलवान् अपि यः कोपजन्मनः तमसः अभिभवं
 न रुणद्धि, सः क्षयपक्षे पेन्दवीः कलाः इव सकलाः शक्तिसंपदः
 हन्ति ॥ ३७ ॥

बलवान् अपि-Although powerful. कोपजन्मनः-कोपात्
 जन्म यस्य तस्य (तमसः) which is produced through anger.
 तमस्-मोह delusion.

अभिभवः-(अभि+भू) Attack. रुणद्धि-(रुध् ७ प) prevents
 or stops. क्षयपक्ष-The latter half of the month called
 कृष्णपक्ष or बहुल.

पेन्दवीः-इन्दोः संवन्धिनीः belonging to moon, lunar.
 कलाः-digits. In the darker half of the month, day by day,
 the digits get decreased. On the अमावास्या-day, there is
 no moon at all. And there prevails complete darkness

शक्तिसंपदः—affluence of powers. There are three political powers of a king viz. प्रभुशक्ति-मन्त्रशक्ति and उत्साहशक्ति.

The idea of the verse is that anger or passion destroys all the royal powers. Mallinath remarks “Like the strength of the thighs of a blind man, the superhuman strength of an angry man is useless. cf. ” “अन्धस्य जङ्घाबलमिव क्रोधान्धस्य लोकोत्तरमपि सामर्थ्यं व्यर्थमेव । ”

Stanza 38 Construe :—

अन्वयः—यः समवृत्तिः (सन्) समये मार्दवम् उपति तिग्मतां च तनोति, सः मेदिनीपतिः विवस्वान् इव ओजसा लोकम् अधितिष्ठति ।

समवृत्तिः—समा वृत्तिः यस्य सः whose behavior is equal; who acts or behaves equally i. e. not too much mildly, nor too much sternly. **समये**—in time, in proper season.

मार्दवम्—मृदोः भावः mildness, humbleness, humility.

तिग्मता—तीक्ष्णवृत्ति Sternness, harsh policy. **तनोति** (तन् ८ उ) adops, exhibits. **मेदिनीपतिः**—मेदिन्याः पतिः lord of the earth, a king. **विवस्वान्**—Sun. **ओजसा**—तेजसा lustre, heat. **अधितिष्ठति**—(अधि+स्था १प) overpowers, rules over.

विवस्वान् इव etc The idea is that like the Sun which at times i. e. in summer, is strong and at times again i. e. in winter is mild and is therefore a favourite with the whole world.

The figure is उपमा.

Stanza 39 Construe :-

अन्वय—श्रियां चिराय परिग्रहः क, दुष्टेन्द्रियवाजिवश्यता च क। हि शरदभ्रचलाः बहुच्छलाः श्रियः चलेन्द्रियैः असुरक्षाः।

श्रियाम्—श्रीः weath, fortune. परिग्रहः—acceptance, favour.

दुष्टेन्द्रियवाजिवश्यता—इन्द्रियाणि वाजिनः इव इन्द्रिय-वाजिनः। दुष्टाः इन्द्रियवाजिनः दुष्टेन्द्रियवाजिनः। वशं गतः वश्यः तस्य भावः वश्यता दुष्टेन्द्रियवाजिनां वश्यता इति दुष्टेन्द्रियवाजिवश्यता control of wicked horselike senses. The word दुष्ट means those not moving along the right path. The idea is that both fortune and control over senses do not reside in one person.

शरदभ्रचलाः—शरदः अभ्राणि इव चलाः fickle or unsteady like the clouds in Autumn. बहुच्छलाः—बहवः छलाः (व्याजाः) यासां ताः possessed of many pretexts. चलेन्द्रियैः—चलानि इन्द्रियाणि येषां तैः. whose senses are restless or moving. असुरक्षाः—सुखेन रक्षितुम् अशक्याः not to be easily retained or preserved.

The idea in this verse is that fortune forsakes the man who is the slave of passions.

The figure is काव्यलिङ्ग.

Stanza 40 Construe :-

अन्वय—उपात्तरहसः मनसः असामयिकं क्षाभं वितन्वता भवता (पुरा) धीरतया अधरीकृतः अपां पतिः (अधुना) किम् उच्चक्रैः क्रियते।

उपात्तरंहसः—प्राप्तत्वरस्य which has obtained haste; hasty.

असामयिकम्—समयः अस्य प्राप्तः सामयिकः । न सामयिकः
इति असामयिकः Untimely. क्षोभ—agitation, perturbation.

वितन्वता—manifesting, showing. धीरतया—through calmness. अधरीकृतः—तिरस्कृतः despised, beaten, thrown in the back-ground. अपां पतिः—lord of waters (आपः), ocean. उच्चकैः (Adverbs) great, superior. The idea is that a man should not allow the beaten enemy to rise higher.

Here the figure of speech is कान्यलिङ्ग.

Stanza 41 Construe:—

अन्वय—ये श्रुतम् अधिगम्य अपि शरीरजन्मनः रिपून् न विनयन्ते, ते अचिराय संपदां चापलाश्रयम् अयशः जनयन्ति खलु ॥ ४१ ॥

श्रुतम्—Shastric knowledge. अधिगम्य—(अधि+गम्) having acquired शरीरजन्मनः—शरीरात् जन्म येषां तान् internal. The internal enemies are six in number. They are like काम, क्रोध, मद etc. विनयन्ते—(वि+नी) control, discipline. अचिराय—in no time, very shortly. चापलाश्रयम्—चापलम् आश्रयः (कारणम्) यस्य तद् (अयशः) arising out of fickleness. अयशः—infamy.

“The fickleness of fortune is owing to the fault of the man with whom it resides and not its own. Whence is the fortune of one who has not conquered the group of the six internal enemies ? ” cf. Mallinath's Commentary.

Stanza 42 Construe :-

अन्वय—अतिपातितकालसाधना स्वशरीरेन्द्रियवर्गतापनी
अक्षमा भवन्तं जनवत् नयसिद्धेः अपनेतुं न अर्हति ॥ ४२ ॥

अतिपातित etc.-अतिपातितः कालः साधनानि च यया सा
तथाक्ता that has missed time and means.

स्वशरीर etc.-तापयति इति तापनी । स्वस्य शरीरञ्च
इन्द्रियवर्गश्च तयोः तापनी that pains the body and the
senses or the bodily senses.

अक्षमा—unforgiveness, anger. जनवत्—like an ordinary
person. The termination वत् is used in the sense of
'तेन तुल्यम्.'

नयसिद्धेः—from the success of policy. अपनेतुम्-दूरीकर्तुम्
to drag away, to separate.

The sense is that there does not come out any good
result except pain from the untimely anger. Impatience
will only hurt a person and lead him away from success.

Stanza 43 Construe :-

अन्वयः—आयतेः भृशम् उपकारकं भूरिणः कर्मफलस्य
प्रसवः अनपायि द्विषां निवर्हणं, तितिक्षासमं साधनं न
अस्ति ॥ ४३ ॥

आयतिः—futuro prosperity. उपकारकम्—favouring,
obliging.

भूरिणः—(भूरि) great, huge. प्रसवः—source, प्रसूयते अनेन
इति. अनपायि—न विद्यते अपायः यस्य तद्—unfailing, sure. .

निवर्हणम्- (नि+वृह्) destroyer. तितिक्षासमम्-like forgiveness. cf. “ क्षान्तिः क्षमा तितिक्षा च ” इत्यमरः ।

न तितिक्षा etc -There is nothing like patience as a sure means to success. Forgiveness produces a future prosperity. It is a source of abundant fruit of actions and is an unfailing destroyer of enemies.

The figure is व्यतिरेक.

Stanza 44 Construe :-

अन्वयः-सहजस्नेहनिबद्धचेतसः मानभृतां प्रथमे वृष्णयः प्रणतिप्रवणान् नः विहाय सुयोधनं सदा न प्रणमन्ति ॥ ४४ ॥

सहजस्नेह etc.-सहजेन स्नेहेन निबद्धं चेतो येषां ते whose heart was fastened or tied owing to natural affection.

मानभृतां प्रथमे-formost among the self-respected or proud.

वृष्णयः-The Vrishnis are the Yadavas, the ancestors of Krishna. वृष्णि was the chief of the hundred sons of Madhu, a descendent of Yadu.

प्रणतिप्रवणान्-प्रणतो प्रवणाः prone to salutation, attached to bow.

विहाय- (वि+हृ) having given up or forsaken. प्रणमन्ति (प्र+नम् १ प) bow down, follow.

The meaning is that there being breach with Yadavas, nothing will be impossible for us. They will join us.

The figure is काव्यलिङ्ग.

Stanza 45 Construe :-

एषां (वृष्णीनां) ये सहजाः सुहृदः तथा इतरे मतं न विलङ्घयन्ति, ते आत्मसिद्धये धृतराष्ट्रात्मजं विनयादिव यापयन्ति ॥ ४५ ॥

सहजाः सुहृदः--These are the natural friends like the relatives of the father's or mother's side.

इतरे--others, other than natural i. e. unnatural.

मतम्--side, opinion. विलङ्घयन्ति--(वि+लङ्घ्) violate, trespass.

आत्मसिद्धये--for their own sake or life. धृतराष्ट्रात्मजम्--धृतराष्ट्रस्य आत्मजम्--son of Dhritarastra i. e. Duryodhana. विनयात्--through humility. यापयन्ति--कालं गमयन्ति pass the time, delay.

The idea is that their friends help Duryodhana only to gain their own end. But in time of necessity, they will side with the Vhishni-party.

Stanza 46 Construe :-

अन्वयः--कृतावधेः तस्य भवता कृतः अभियोगः इमान् महीभुजः हरिदश्वः कमलाकरान् इव समुत्पतन् प्रविघाटयिता ॥ ४६ ॥

कृतावधेः--कृतः अवधिर्येन तस्य। with whom contract has been made.

The idea in this verse is that if war will be declared before the expiry of the fixed time, these kings will be estranged or separated.

अभियोगः—a fresh attack. (cf. Mallinath 'आर्द्राभिभवः'

महीभुजः—महीं भुनक्ति इति महीभुज्, तान् kings.

हरिदश्वः—हरितः अश्वाः यस्य i. e. Sun. कमलाकरान्—
कमलस्य आकरान्—heaps of lotuses.

समुत्पतन्—(सम+उद्+पत्) rising. प्रविधाटयिता - will
separate or estrange. The form is of the first future, 3rd.
P. Singular.

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Stanza 47 Construe :—

अन्वय—मदोद्धतः सः नृपतीन् विलङ्घयन् उपजाप सहान्
विधाता । जनः अपि अधःक्रियां न सहते, लोकाधिकधाम
राजकं किमु ॥ ४७ ॥

मदोद्धतः—मदेन उद्धतः puffed with pride or haughtiness.

उपजापसहान्—सहन्ते इति सहाः । उपजापस्य सहान् इति
तथा fit for breach or dissension. विधाता—(वि+धा) will
render or make. जनः—प्राकृतजनः ordinary person.

अधःक्रियाम्—insult, degradation. सहते (सह् १ आ)
bears; puts up with. लोकाधिकधाम—लोकात् अधिकं धाम
यस्य तत् (राजकम्) having extraordinary lustre or prowess.

राजकम्—राज्ञां समूहः the collection of kings.

किमु—i. e., न सहते इति किं वक्तव्यम् ।

The sense is that if those kings are insulted due to
his haughtiness, they will leave him and will support us.

Stanza 48 Construe :—

अन्वय—असमापितकृत्यसंपदाम् अभिमानशालिनां विभूतयः तावता विनयेन हतवेगं मदम् उत्तम्भयितुं प्रभवन्ति ॥४८॥

असमापित etc.—न समापिताः कृत्यानां संपदः येषां तेषाम् whose wealth of work is not finished; who have not gone through the entirety of their work.

अभिमानशालिनाम्—अभिमानेन शालन्ते इति puffed up with conceit.

विभूतयः—riches, prosperity. तावता विनयेन—with that much modesty. हतवेगम्—हतः वेगः यस्य तम् whose force is checked. मदम्—pride. उत्तम्भयितुम्—(उद्+स्तम्भ्) to excite, to rouse up. प्रभवन्ति—(प्र+भू) are capable or able. The sense is that riches pollute a wicked man in every way.

Stanza 49 Construe :—

अन्वय—मदमानसमुद्धतं नृपं मूढता नियमेन न विद्युङ्क्ते, अतिमूढः नयात् उदस्यते, नयहीनात् जनः अपरज्यते ॥४९॥

मदमानसमुद्धतम्—मदमानाभ्यां समुद्धतम् arrogant owing to pride and conceit. मूढता—foolishness. नियमेन—as a rule, surely. विद्युङ्क्ते—(वि+युञ्ज्) separates. नयात्—policy. उदस्यते (उद्+अस्) thrown away. नयहीनात्—नयाद् हीनात् devoid of policy or state-craft. जनः—people. अपरज्यते—(अप+रज्ज्) becomes disaffectionate or disaffected.

Stanza 50 Construe :—

अन्वय—अपरागसमीरणेरितः क्रमशीर्णाकुलमूलसंततिः रिपुः महान् अपि नरुवन् सहिष्णुना उन्मूलयितुं सुकरः ॥५०॥

The verse points out that when people become disaffected, there does follow a downfall.

अपरागसमीरणेरितः—अपरागः समीरणः इव अपरागसमीरणः, तेनः ईरितः shaken by wind-like disaffection or jealousy.

क्रमशीर्णा etc-क्रमेण शीर्णा आकुला च मूलसंततिः यस्य सः whose ministers, subjects etc. are gradually scattered and disturbed. The word मूलसन्तति has two meanings. (i) In the case of an enemy, मूलसन्तति means ministers, subjects, relations etc. (ii) In the case of a tree, it means array of roots.

तरुवत्—like a tree. सहिष्णु—सहनशीलः one who is patient. उन्मूलयितुम्—उद्+मूल्य (denominative of मूल) to uproot. सुकरः—easy.

In both these verses (49 and 50), the figure is कारणमाला. There is simile in the expression तरुवत्. Thus the combined figure is संसृष्टि.

Stanza 51 Consture :—

अन्वय—अन्तःप्रकृतिप्रकोपजः विग्रहः अणुःअपि प्रभुम् उपहन्ति। तरुशाखान्तनिघर्षजः अनलः अखिलं भूधरं हिनस्ति हि ॥५१॥

अन्तःप्रकृतिप्रकोपजः—अन्तःप्रकृतेः जातः arisen due to anger of the internal constituents like ministers, master etc.

अणुः—small. विग्रहः—war. उपहन्ति—(उप+हन्) destroys. तरुशाखा etc. तरूणां शाखान्तानां निघर्षात् जातः produced

due to the rubbing of ends of the branches of trees, born of friction.

अनलः—fire. भूधर-धरति इति धरः, भुवः धरः भूधरः mountain. हिनस्ति-(हिंस्) destroys i. e. burns.

The figure is दृष्टान्त.

Stanza 52 Construe :—

अन्वय—विनयप्रमाथिनः द्विषः समुन्नतिं मतिमान् उपेक्षेत । तादृक् अन्तरे सुजयः । हि अविनीतसंपदः विपदन्ताः ॥२२॥

विनयप्रमाथिनः—विनयं प्रमथ्नाति असौ विनयप्रमाथिन्, तस्य immodest. द्विषः—(द्विष्) enemy. समुन्नतिः—rise, prosperity. उपेक्षेत—(उप+ईक्ष्) should overlook. तादृक्—such i. e. अविनीतः. अन्तरे—(अन्तर) at chances. सुजयः—सुखेन जेतुं शक्यः easily conquerable.

अविनीतसंपदः—अविनीतां संपदः prosperity or riches of the immodest. विपदन्ताः—विपदः अन्ते यासाम् culminating into misery, ending in misery.

The idea is: the rise of an ill-trained enemy may be regarded with indifference.

The figure is अर्थान्तरन्यास.

Stanza 53 Construe :—

अन्वय—लघुवृत्तितया बहिः अन्तः च भिदां गतं नृपस्य मंडलम् अनन्तरः आपगारयः शिथिलं कूलम् इव अभिभूय हरति ॥५३॥

लघुवृत्तितया—owing to his own meanness. वहिः अन्तः च—both externally and internally, from within and without.

भिदा—separation, estrangement. मण्डलम्—circle, kingdom. अनन्तरः—संनिहितः a neighbouring king. आपगारयः—आपगाथाः इयः current of a river. शिथिलम् कूलम्—parted or loosened bank. अभिभूय हरति—overpowers and seizes.

Stanza 54 Construe :—

अन्वय—इति आकुलम् अर्जुनाग्रजं नयवर्त्म अनाकुलम् अनुशासतम् तम् पराशरात्मजः स्वयम् अभिवाञ्छितः अर्थः इव अभीयाय ॥५४॥

आकुलम्—perturbed, baffled. अर्जुनाग्रज—elder brother of Arjuna i. e. Bhima. नयवर्त्म—नयस्य वर्त्म—path of policy or diplomacy. अनाकुलम्—without conflict, frankly. अनुशासतम्—(अनु+शास् रप) instructing or admonishing.

पराशरात्मजः the son of Parashara, Vyasa. व्यास is said to be the author of the Bhagvad gita, Puranas etc.

अभिवाञ्छितः—(अभि+वाञ्छ्) desired, wished for. अर्थः—matter, object. अभीयाय—(अभि+इ) came, approached.

The figure is Poetical fancy—उत्प्रेक्षा.

Stanza 55 Construe :—

अन्वय—मधुरं निरीक्षितैः अवशानि तिथंश्चि शमं लम्भयन् परितः एनसां दहनं विलोकनक्षमं पटु धाम विभ्रत् ॥५५॥

Nerses 55-56 form a complete sentence. They describe व्यास who had appeared on the scene.

मधुर-शान्त sweet, calm. निरीक्षितैः—looks अवशानि-
प्रतिकूलानि wild. तिर्यञ्चि—Birds, beasts. शम—peace.
लम्भयन्—giving or raising. परितः—all around.

एनसां दहनम्—capable of burning the sins; pure.
विलोकनक्षमम्—fit for being looked at. पटु धाम—bright
lustre विभ्रत्—(भृ) bearing.

Vyasa was quite graceful and lustrous.

Stanza 56 Construc :—

अन्वय—सहसा उपगतः तपसां सूतिः, आपदाम् असूतिः
सः मुनिः वपुष्मान् पुण्यसंचयः इव जगतीभुजा सविस्मयं
ददृशे ॥५६॥

सहसा उपगतः—who had come all of a sudden.

तपसां सूतिः—Cause of penances, ascetic. आपदाम् असूतिः—
no cause of calamities, remover of privations and miseries.

मुनिः—Sage. वपुष्मान्—in a bodily form, incarnate.

पुण्यसंचयः—heap of merits. जगतीभुजा—जगतीं भुनक्ति,
तेन by the king. ददृशे—was seen. The form is perfect
passive from the root दृश् to see. सविस्मयम्—with
astonishment or wonder.

Stanza 57 Construe :-

अन्वय—अथ उच्चकैः परार्ध्यात् आसनतः उद्यन् धूतारुणवल्कलाग्रः स (नृपः) कीर्णाकपिशांशुजालः सुमेरोः शृङ्गात् तिग्मरश्मिः इव रराज ॥ ५७ ॥

अथ—then, immediately after seeing the sage. उच्चकैः—high.

परार्ध्यात्—ब्रेष्टात् valuable, precious. आसनतः—from the seat. The termination तस् is added in the sense of the ablative case.

उद्यन्—getting up, rising. धूतारुण etc.—धूतानि अरुणानि वल्कलाग्राणि यस्य सः whose red tips of bark-garment were shaken or trembling. सः—नृपः i. e. युधिष्ठिर.

कीर्णाकपिशांशुजालः—ईषत् कपिशानि इति आकपिशानि । कीर्णानि आकपिशानि अंशुजालानि यस्य सः who has displayed his slightly brown rays. सुमेरु—It a golden mountain. शृङ्ग—peak, summit. तिग्मरश्मिः—तिग्माः रश्मयः यस्य सः Sun (lit. hot-rayed). रराज—(राज् १ उ) Shone. perfect 3rd. P. Singular.

The figure is Simile. The metre is उपजाति.

Stanza 58 Construe :-

अन्वय—सः अवहितहृदयः (सन्) ऋषिवत् गुरुपदिष्टाम् अर्हां विधाय पश्चात् तदनुमतम् आसनं प्रशमः श्रुतम् इव अलंचकार ॥ ५८ ॥

अवहितहृदयः-अवहितं हृदयं यस्य सः attentive. ऋषिप्रवरे--to the best of sages. ऋषिवत्-befitting to a sage. The वत्-प्रत्यय is added in the sense of deserving or fitting. गुरुपदिष्टाम्-advised by the elders i. e. in accordance with the Shastric injunctions.

अर्हाम्-(अर्ह १ प) पूजाम् reception. पश्चाद्-Afterwards.

तदनुमतम्-as permitted by him. प्रशमः-self-control.

श्रुतम्-Shastric knowledge. अलं चकार (अलं+कृ) decorated i. e. accepted or occupied. The word is used figuratively.

The figure is Simile. The metre is पुष्पिताग्रा.

Stanza 59 Construe :-

अन्वय-व्यक्तोदितस्मितमयूखविभासितोष्ठः विकीर्णधाम्नः मुनेः अभिमुखं तिष्ठन् सः इद्धम् अंशुजालं तन्वंतं गुरुम् अभितः तिष्ठतः) सकलस्य शशांकमूर्तेः लक्ष्मीम् उवाह ॥ ५९ ॥

व्यक्तोदित etc.-व्यक्तं उदितैः स्मितस्य मयूखैः विभासितौ ओष्ठौ यस्य सः With lips illumined by the rays of smile that was clearly appearing.

विकीर्णधाम्नः-विकीर्णं धाम यस्य तस्य whose lustre had spread.

अभिमुखम्-in front of. इद्धम्-brilliant, bright. अंशुजालम् अंशूनां जालम्-heap of rays. तन्वंतम्-(तन् ८ उ) spreading.

गुरु-Jupiter. सकलस्य-कलाभिः सहितस्य full of digits, full.

शशाङ्कनृतेः-शशाङ्कस्य मूर्तिः यस्मिन् तस्य whose body is marked by a hare. It is said that in the middle part of the orb of the moon, there is a mark of a hare (शश). The moon is also called मृगाङ्क or हरिणाङ्क.

लक्ष्मी—beauty, appearance. उवाह—(वह् १ उ) bore, possessed. The form is the perfect 3rd P. Singular.

The figure of speech is निदर्शना. The metre is वसन्ततिलका. The second canto is named by Mallinath as व्यासागमन owing to the arrival of the sage Vyasa.

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