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BHARTRHARI'S SATAKA TRAYAM

[Nītī-Sṛṅgāra-Vairāgya]

[Life of author, Sanskrit text, Hindi & English translations, copious footnotes, a number of parallel thoughts, critical explanatory notes & śloka index etc.]

U.G.C. BOOKS

By

P. GOPINATH

Revised By

N.S. SINGH

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भर्तृ हरि: ज्यातकण्ठयम्
[नोति-श्रृंख्ला-वेराम्य]

[भर्तृ हरि जीवनचरित, मूल, हिन्दी तथा अंग्रेजी भाषातः
दिर्शण—व्याख्या—सामान्यता, व्याख्यानुवादी श्री भर्तृ हरि]
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प्रथम सरकरण १८६६
सयोदित सरकरण १६६६
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List of subjects treated by the author
The Śatakas, Sanskrit text, with Hindi and English translations, and copious footnotes, containing full notices of the occurrence of our text stanzas in various other works, and a number of parallel thoughts from numerous writers both Indian and foreign

Nitiśataka.
Śringāra-ataka.
Vairigyasataka

Variants.
Abbreviations.

Notes: Critical and Explanatory
On Nitiśataka.
On Śringāra-ataka.
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List of Authors and Works consulted for and mentioned in the present volume
Index or Alphabetical list of the Sanskrit Stanzas of the Śatakas.
PREFACE

For clearness' sake we shall divide our preface into the following heads:

I. The Author—his life and writings.
II. Writers on Bhartrihari:
   [A] Commentators, critics &c.;
   [B] Translators; and
   [C] Books about Bhartrihari.
III. Works and writings wherein we find stanzas from Bhartrihari's Satakas either with any particular note or notice about them or without anything of the sort.

IV. Sequel.
V. Places of interest relating to Bhartrihari.
VI. A plea for the present edition.

Following this order we shall now take them one by one in hand, and dealing separately with each give our opinion upon all of them in turn.

I. THE AUTHOR—HIS LIFE AND WRITINGS.


The father of Bhartrihari is said to have been one Gandharvasen (गंधरवसेन), who had also got a younger
son Vikramāditya (विक्रमादित्य) from his second wife, the daughter of the chief of Dhārī (धारी), the then capital of Mālwa. Bhartrihari and Vikrama were, therefore, sons of the same father by different mothers. The chief of Dhārī took great pains and care in educating his two grandsons, who soon acquired mastery in the several Śāstras, Laws, Ethics, Archery, Music, Dancing and all other polite arts and princely accomplishments. Though the old chief liked both his grandsons, yet his love was naturally stronger for Vikrama than Bhartrihari. Consequently, after finding the former quite well up in every branch of Literature, Science and Art, he being himself devoid of any male issue, one day thought of giving his Rājya to Vikrama, and summoning him to his presence told him his heart's wish. But Vikrama nobly answered him thus, “It is not proper for me to reign before my elder brother; please, therefore, let Bhartrihari rule over the State and I will conduct the administration as his prime minister.”

The old Rāj was quite pleased with the high-mindedness of young Vikrama, and subsequently through Vikrama's earnest entreaties, he made Bhartrihari the king of his territory. Vikrama thereupon changed the capital of Mālwa from Dhārī to Ujjain, and there gave himself heart and soul to the good government of the country, as the prime minister of his elder brother. Bhartrihari, though well-versed in the Śāstras, fell so much in love of women that he passed day after day, and night after night in the seraglio, and left every thing pertaining to
the State into the hands of his brother. Vikrama, on whose hands the onerous and responsible duties of government did not hang heavy, was, however, very sorry for the dissolute conduct of Bhartrihari, and he spared no pains to estrange the king's heart from women of whom he had a large number as his wives and mistresses, and devote his attention to the affairs of the kingdom God had put into his trust. But, as mostly common in such cases, the more he offered his sound and wise counsels, the farther went the heart of Bhartrihari from Vikrama; so much so that dissatisfaction took its root into the former's mind, and the result was that the once loving brothers soon became inveterate enemies to each other. The fire of hatred was kindled with increased strength by the fuel of Zenana intrigue and certain influence which had quite enslaved the man in Bhartrihari. In the end, Vikrama was cruelly forced to take off his hands from the premiership and go abroad into the country as an exile, leaving Bhartrihari to himself and his loves.* After his leaving Ujjain, Vikrama travelled throughout India Proper, and was once near Dacca in Eastern Bengal, where he lived for some time and established himself. This place is still known as Vikramapur after him.

* Colonel Tod says that Bhartrihari, the eldest son of Gun Luyson, was so devoted to his wife that he neglected the affairs of government, which made his brother expostulate with him. This coming to his wife's ears, she insisted on the banishment of Vikrama. (See Tod in "Annals & Antiquities of Rajasthan," Vol II p. 363 foot note, popular edition, Calcutta 1884.)
Having nothing more to do with Vikrama and his movements, we again return to Lynn and find Bhartrihari to be daily sinking more and more into luxury and licentiousness. As he never cared a straw for the good government of his kingdom, his subjects became totally tired of his recklessness, and becoming disgusted with his vices they were forced to disregard his authority. Anarchy soon came into being and there was nothing but disorder and confusion throughout Malwa. In the meantime it so happened that the henpecked husband was one day convinced of the infidelity of his queen* through the present of some virtuous fruit by a pious Brahman.† Her infidelity being clearly discovered the Ram rushed away from her husband's presence and dashed herself to pieces by falling down from the heights of the palace. Bhartrihari then took another wife, Pingala (पिङ्खा) with whom he soon became attached as before. One day having gone deershooting he saw that one of his studentes who had shot a buck being himself bitten by a venomous snake was soor

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* Opinions differ widely on the name of the particularRam. Some say her name to be Amangana (अमंगना) or Pingala (पिङ्खा), some Pahmakshi (पहमक्षी), others Bhanumati (भानुमति).

† In the Bhartrihara Dictionary of M P B Godbole the name is stated to be Pahmakshi, she is also called there to be पिङ्खा on her being restored to life after death.

† See our note on page 2 (\textit{Bhakti Arohā & Antonyms of Lyrics}) \textit{op. cit.} p 369
laid a corpse on the ground. But the thing which struck him most was that the dog of the dead buck came to the spot and threw her elf dead on her husband’s antlers, and similar to this was the case of the *shukaré’s* wife who, on discovering the death of her husband, burnt herself with her lord on her self made pyre. The Rája ran home in amazement and explained to Pingalá the wonderful events of his day’s excursion. But Pingalá, to his great surprise, coolly remarked that there was nothing strange and extraordinary in the story, for, a true suttee could even burn herself without having recourse to fire. Hushing up the matter for sometime, the king again went out shooting in the forest, and, to put to test the truth and fidelity of Pingalá, he sent one of his attendants to the queen with his clothes soaked in blood to report his death by a tiger. On hearing the sad tidings Pingalá, calmly (to all outward appearance) took over the Rája’s bloody clothes, put them on the ground, made her last bow to her husband’s accouterments and rose no more. The Rája, when he came to know the heart rending catastrophe was quite overwhelmed with grief, left the palace and went out to forest to lead the life of a pious ascetic so admirably depicted by him in his *Varagya Sataka.* There he met with the great Yogi Gorakshanath (*कृष्ण गोरखनाथ*) who initiated him into the secrets of Mysticism. It is generally believed here that Bhar trihari, by his austere practices of *yoga,* attained to immortality.

*See* *Tells, Annals & Antiquities of Rajasthan,* Vol II, p. 370
[B.] BHARTRIHARI'S WRITINGS

The Three Satakas on Niti, Śringāra and Vairigya, the Vākyapadīya (वाक्यपदीय, a grammatical commentary in terse and pithy Sanskrit prose), and the Bhattikāvya (भट्टिकाव्यम्, a Grammatical poem) are the works which are generally ascribed to Bhartrihari. Almost all the scholars who have made their acquaintance with Bhartrihari and his works are unanimous in their opinion that Bhartrihari is the undisputed author of the Satakas and the Vākyapadīya which furnishes us with a certain clue to the solution of the much disputed question of Bhartrihari's age and authorship. But as to Bhartrihari's authorship of the Bhattikāvya different persons hold different opinions. However erudite discussions on the point by Messrs. Colebrooke, Telang, Peterson &c. have proved it beyond any shadow of doubt that Bhattikavi (भट्ट्कावि) the author of the भट्टिकाव्य is quite a different person, and he cannot be identified with Bhartrihari (भट्टिरि) the author of the Satakas. To make Bhartrihari the author of the भट्टिकाव्य there is no stronger ground than the identity of name. Bharata (भरत) in his commentary on भट्टि gives the name of the author as भट्टिरि, but says nothing more about it. In another commentary of भट्टिकाव्य which has been published in Calcutta, the author is described as the son of Śri Śvāmi (श्री स्वामि) and as a great Grammian. This opinion is also corroborated by Colebrooke in his essay on Sanskrit and Pārkhrit.
Poetry where he remarks,—"The author was मद्वभरि, not as might be supposed from the name, the celebrated brother of विक्रमादित्य but a Grammamian and poet who was son of श्रीपरस्वामि as we are informed by one of his scholiasts वियाविनदि." According to Bohn, मद्वभरि the Grammamian and author of भापणकाव्य is of a later date than मद्वभरि the author of the Satakas with whom he is erroneously confounded. Dr Bhan Daji is of opinion that मद्वी was probably the son of मद्वभरि Dr Rajendra Lal Mitra in his notices of Sanskrit Manuscripts Vol. VI p 145 concludes that मद्वी and मद्वभरि are two distinct personages.

[C] AN ESTIMATE OF THE Satakas.

The Satakas are not mere collections of elegant sayings from different authors as suggested by some, because a certain link of thought and diction connecting the stanzas distinctly points to their being written by one and the same hand Prof. Tawney remarks that the terse and epigrammatic character of these stanzas distinguishes them from the mass of Indian Literature and brings them more and more into accordance with European canons of taste.

Prof. Lassen, in his 'Indische Alterthumskunde' (Vol. II p 1174) expresses his opinion that this character 'renders them conspicuous among the productions of the Indian Muse. They place before us in terse and pithy language the Indian views about the chief aspirations of youth, manhood and old age.
author of the Śatakṣa and Vākyapadīya flourished in the middle of the 7th century A D *

6 Mr K T Telang adheres to the tradition of Bhartrihari’s full authorship of the Śatakṣa †

In Telang’s opinion Bhartrihari probably flourished somewhere later than Kālidāsa and a good deal earlier than the beginning of the 6th century A C. It is based on the following two reasons —

(1) There is a stanza† in the Nitiśatakṣa which is also found in the Panchatantra which may safely be taken to have been composed not later than 500 A C. Therefore, Bhartrihari must have flourished at least half a century before that date (2) Again, from stanza 9:9 Niti, Parashurama is regarded as an incarnation of Vishnu, but it is doubtful whether Kālidāsa held the same opinion.

Bhartrihari must, therefore, be later in age than Kālidāsa ‡

Mr Telang again says — Vikrama, the founder of the Samvat Era, flourished about 56 B C. But granting Bhartrihari to be the author of Vākyapadīya, we cannot accept him to be the brother of this Vikrama. Because, it is clear from the Vākyapadīya that it were Chandrachārya (चन्द्रचार्य) and others who brought the great commentary of Pātanjali (पातांजलि) into general use, and according to Rājatarangini, Chandrachārya and his colleagues flourished in the reign of King Abhumanyu (अभिमन्यु), i.e. between 45 and 65 A. C.

* See Bombay Sanskrit Series No XXXI p 74
† See Bombay Sanskrit Series Vol XI pp VIII & IX.
‡ But we have shown elsewhere that the Panchatantra has got no less than 21 stanzas from Bhartrihari’s Satakṣas.
§ See Bombay Sanskrit Series No XI pp XIII & XIV
Led by the observations of Dr Kern in his Preface to the Brihatasamhita, where he argues that Vikramaditya according to the unanimous testimony of Hindu Astronomers, of the Arabian Astronomer Albiruni, of Kalhana Pandita (कर्द्धणपरित), and of Hsiuen Thsang, was commonly regarded as the founder of what is known as the Shaka (शाका) or Śālavāhan Era (शालिवाहनसम्बन्ध), and as having flourished about 78 A C, and not 56 B C, Mr K T Telang after remarking that this will enable us to reconcile the several statements which we receive from tradition, thinks as a conclusion, grounded on a basis not very unstable, that Bhartrihari flourished about the close of the first and the beginning of the second century of the Christian Era.

7 Prof Lassen is of opinion that the composition of the three hundred short poems, which by universal tradition are ascribed to Bhartrihari, must be placed before the overthrow of the Gupta Dynasty. He further places the date of the author of these Satakas at the end of the third century A C, but he does not accept the tradition that he was Bhartrihari.

8 Relying upon a Chinese tradition, Prof Max Muller thinks Bhartrihari to be a Buddhist.† The prose—

* See Bombay Sanskrit series no M p XVI

† The Buddhist flavour which Prof Max Muller smells in the Satakas is however very difficult to be detected by us after a careful study of the poem. Moreover the theory will utterly fail to the ground when we find in the body of the work references to the Trinity (stanza 1 in the Śrṅgara Sataka) to the ten incarnations of Vishnu (stanzas 95 Niti) to the Vedas, Smritis & Puranas (stanzas 79 in the Vārāgya Sataka) and to the Vedantic character of the whole poem especially to that of the opening stanza of Niti.
or also suggests that Kshapanaka (क्षपनक) may be another name of Bhartrihari.

9 Dr P Peterson

For Dr P Peterson's opinion see under Pandit Durgā Prasād (5).

10 M Regnand, in the Preface to his prose translation, contends that the legend connecting Bhartrihari and Vikramaditya cannot be accepted, as some of the stanzas attributed to Bhartrihari must be subsequent to the period of Shankarachāryya (शकराचार्य)†

11 Abraham Roger

For Roger's opinion on Bhartrihari, see under Bohlen (3).

12 According to Mr Sushagiri Sāstri, King Vikramaditya was the son of a Brahman named Chandra gupta (चन्द्रगुप्त) who took four wives, each of the four principal castes. Four sons, viz. Varuṇa (वरुण) Vikrama (विक्रम), Bhatti (भट्टि) and Bhartrihari (भार्त्रीहरि) were born to him respectively by his Brahmā, Kshatrya, Vaṣṣya and Shudra wives. Vikramaditya became King, and Bhartrihari served him as his prime minister.

13 After quoting the remarks of Lassen, Prof Tawney says —

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* See note on stanza 1 in Nōb
† For the refutation of this theory, see Bombay Sanskrit Series No. XI pp. IX & X.
"considering the great uncertainty which attaches to Hindu Literary History, we may perhaps consider ourselves fortunate that there is something like a consensus as to the date of these poems. A century more or less is, after all, of trifling moment in Indian Chronology. The question of their authorship we must be content to leave in the midst in which it has been involved by the traditions of Indian sages and the conjectures of Western critics. So much at any rate is certain that our author, if not himself a king was thoroughly at home in the detail of Indian Court life." *

Prof. Tawney in his foot-note on the word 'परिजन' (which occurs in stanza 18 of the Vairāgya Śataka) thinks that this expression falls in with the legend that Bhartrihari was a king and quitted his throne in a fit of disgust.

14 Prof. Vaman Shivarham Apte M.A., at page 1192 of his Sanskrit-English Dictionary has the following —

भर्त्रहरि Author of the three Satakas and of the वाक्यपदिया Mr. Telang gives it as his opinion that he must have flourished about the close of the first and the beginning of the second century of the Christian era. Tradition makes him brother of King Vikrama, and if this Vikrama be accepted as the same who defeated the Mlechhas in 544 A.D. we must suppose Bhartrihari to have flourished in the latter half of the sixth century.

* See Prof. Tawney's Two Centuries of Bhartrihari, p IX.
† See Prof. Tawney's Two Centuries of Bhartrihari, p 60
15 Prof. Wilson (in his Vishnu Purana) elaborately argues that the earliest of the Puranas cannot have been written long before the 8th. or 9th. century of the Christian era. As Bhartrihari clearly mentions the Puranas in stanza 79 of the Vairagya Sataka, we are to infer that he must, therefore, be later than the 8th. or 9th. century A. D. *

(B) Translators &c.

The first translation of Bhartrihari's Satakas into any European tongue was that by a Christian missionary Abraham Roger who published in 1651 A. D. "A History of the Religion of the Brahmins" in which were contained two hundred proverbs of the sage Bhartrihari, translated into Dutch. The stanzas on Niti were styled by him as "the reasonable conduct of men," and those on Vairagya as "the road which leads to heaven."

This work was subsequently translated into French in 1670. A. D.

Prof. Tawney says that the Centuries of Bhartrihari are also contained in the Sanskrit Anthology of Heberlin. M. Galanos translated the Niti and Vairagya-Satakas into Greek.

* In order to refute this theory, we have to state that Shankaracharya, who is generally and rightly acknowledged to have flourished in the 8th century A. D., has actually quoted the Puranas in his commentary on the Shvetabhrata Upamahada. Besides this, the Puranas in general and the 'Vayu-purana' in particular, are even referred to by Bhasabhata (बाणभट्ट) in his famous work "Kadambari" (कादम्बरी). Bana's era is now fixed about the beginning of the seventh century A. D. Prof. Wilson's argument is therefore untenable.
They were included by Prof. Bühttingk in his "Indische Sprüche St. Petersburg, 1863-65 A. D.

They were translated into French by M. Hippolyte Fanche in 1852 and by M. Regnaud in 1875. A. D. Vaman Pandit has translated the stanzas into Marathi.

In 1795 A. D. H. H. the Maharaj Sawai Pratap Singhji of Jeypore translated the three Satakas of Bhartrihari into Bhasha verse, under the title of नीतिमंजरी, भृत्तरमंजरी, and चैतन्यमंजरी chiefly consisting of the Chappaya (छप्पय) verses, which make the translation go by the popular name of Pratapa Singhji's Chhappayas, ignoring altogether the few Sorathas (शोरत) and Dohas (दोहा) which also form its part.

One Pandit Rishabha Deva Sastri of Jodhpore has recently translated the three Satakas into Hindi. This book was published in 1894 A. D. by the Gyansagar Press Bombay.

An anonymous translation of Bhartrihari's Niti and Vairagya Satakas into English prose was published in the Subodha Prakash Press at Bombay. The book is entitled "The Proverbial Philosophy of Bhartrihari."

Prof. Tawney has made an elegant metrical translation into English of the Niti and Vairagya Satakas of Bhartrihari. This book was published at Calcutta in 1877 A. D. under the title of "The Two Centuries of Bhartrihari."

M. Durgad Prasad, Editor "Harbinger" of Lahore, has also translated in 1889 the aforesaid two Satakas of Bhartrihari into English prose. Both these Satakas are published separately and called Maharaja
not see the propriety of a suttee's having recourse to
real fire, when the fire of separation is quite sufficient
to burn her immediately to ashes. Though a little in
credulous, Bhartrihari then agrees with his Rami and
takes his leave of her to go out shooting, to which she
reluctantly and sorrowfully consents, on the condition
of her being allowed to remain standing at the gate
anxiously looking out the path of his speedy return.

Act II

Opens with the dialogue of maid servants upon
the sudden death of their Mistress (Rami Bhânumati),
who, while standing at the gate, soon became lifeless
on hearing the (false) news of Bhartrihari being slain
by a tiger. The Râjâ, on his return to the Capital,
finds the scene full of great sorrow and grief, and on
knowing the corpse being taken to the crematorium
hastens to that place and there mourns and weeps
like a child and strictly forbids his men to set fire
to the pyre on pain of precipitating himself into the
burning logs.

Act III

Sorrowing over the corpse of his Rami, Bhartrihari
sees at a distance that a Yogi is excessively weeping
over the breakage of his earthen dish. The Râjâ goes
to him and tries to pacify him by many wise counsels,
but the Yogi is obdurate and goes extolling the virtues
of his dish and bemoaning its irreparable loss more
and more on account of his being himself the cause of
its sudden destruction, for he dropped it down to test
its strength. The plot of the dialogue is so framed
that all the arguments put into the mouth of the Yogi
are applicable even more strongly to the Rāja for his
grieving over Bhānumati's loss Bhartrihari, though
he recognizes all this in his heart, yet still persists in
consoling the Yogi by alluding to the transitoriness of all
things in the world and the futility of man's grief over
what he has no control. The Yogi here assails the Rāja
with his own argument and observes —

परेपदेयः पारिधियनिन्द्यमूदस्य गीते
तमः समाधिवस्वेव दीपस्यान्यकाशानम्।

Being struck with the cogency of the remark Bhar-
trihari then recognizes the Yogi to be no other than
Gorakshanath (गोरखनाथ) himself, and the latteracknow-
ledges himself to be the same, and to have inten-
tionally assumed the character in order to dispel the
unavailing sorrow from the Rāja's mind. Bhartrihari-
ri soon lays himself prostrate at his feet and requests
from him the easiest road to self-knowledge and to
this Gorakshnath thus replies—

विषवेभ्यः समाधिस्ममनः शुन्ये निवेदाय।
स्वयमात्मदायस्मार्य स्वम काद्रासुपेियसि॥

Act. IV

The primemnister is pleased to find the Rāja joy-
fully sitting with the Yogi and then he ventures to ask
his permission to cremate the corpse of Bhānumati. But
strange to say that his master replies to have no con-
cern with the world. Devatilak (देवतिलकः),
the minister, then remonstrates with him but to no purpose.
Act V

Opens with the meeting of Bhartrihari with Bhānumatī who is restored to life through the mystic powers of Gorakshanath. Bhānumati tries to embrace her husband but the Rājā runs and avoids her. She, thereupon, exerts her fair charms but in vain, and, failing in these, she resorts to the means of bringing her young son before the Rājā who is still indifferent to them.

The requests of the prime minister also prove fruitless. Gorakshanath then advises the minister to desist from his useless endeavours and to place the Rājakumāri on the Gaddi for whose protection he will exert his own influence with that of the Rājā. He then consoles Bhānumatī with the hope of again meeting (never to part from) her lord Bhartrihari after his obtaining immortality and here the play ends in happiness to all.

The reader will see for himself how far the play coincides with our Bhartrihari's life in the beginning, and in what particular points it differs from it.

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(2) Bhartrihari's Street Plays
Or Melodramas

These street plays are acted all over India and are very popular. They relate that king Bhartrihari was very fond of his wife Pingalā (पिंगला). He one day went shooting the wild deer and made his mark on a big buck. His does, thereupon, remonstrated
with the Raja and entreated him to spare the buck and take instead the lives of as many of them as he pleases, because his death will make them all widows. But the Raja turned deaf to these requests and shot the buck dead on the spot. The exasperated does thereupon uttered a Shap (curse) against the Raja that the days of his Rājya are numbered, for he shall have soon to abdicate the kingdom and roam about in the forest as a hermit leaving his wives no better than widows. His meeting with Gorakhnath is then related at length and the Yogi, after fully testing the veracity of the Raja’s request, makes him his pupil. The plays also speak of Bhartrihari as a king and a brother of the celebrated Vikramādiṭya.

European scholars will no doubt laugh that I make much of the enacting plays. But I would beg permission to remark that the fact of their having survived so long must be a sufficient guarantee of their being founded on authenticated historic and real life. A lie cannot last long. The remarkable incidents of Bhartrihari’s life being framed into a play which is so popular with the general public speaks much of the high esteem and honor in which Bhartrihari is still held by them.

* The writer of these lines can himself attest to these vulgar plays being acted at many places in Rajputana as at Jaypore, Jodhpore and Bikanir, generally during the months of the Spring.

† In the दलिकक्या or दलिकक्या, a poetical narration in verse peculiar of Vikrama’s calamities. Bhartrihari is clearly and undoubtably spoken of as the elder brother to Vikramādiṭya.
III.

As for the different works wherein the Ślokas from Bhartrihari's Śatakas have been traced out, we would only beg to draw the reader's attention to their respective footnotes where full particulars have invariably been given of them. However, we have also thought it advisable to arrange them for brevity and clearness, sake, in a tabular form which will enable the reader to make a prompt and ready reference to them at a moment's time. It needs only be stated that the numbers given in this list will be found corresponding to those of the stanzas as arranged in the Niti, Śringāra, and Vairāgya Śatakas of the present edition, and not to the numbers of the verses of the works or books to which they are traced.
Alphabetical list of works wherein we find the following stanzas from Bhartrihari's Satakas —

<table>
<thead>
<tr>
<th>No of Works</th>
<th>Works</th>
<th>Stanzas from the Nitisataka</th>
<th>Remarks</th>
<th>Stanzas from the Srngarastaka</th>
<th>Remarks</th>
<th>Stanzas from the Varagyanastaka</th>
<th>Remarks</th>
<th>Total number of stanzas in each work</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Abhinavagupta's Comment ry on the Diwanijataka</td>
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<tr>
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<td>Amar Sataka by Anmaruka</td>
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<td>3</td>
<td>Alankara Šekkara by Nabhava Misra</td>
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<td>4</td>
<td>Alankara sarvaswa by Buyyanala</td>
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<td>5</td>
<td>Abistarata</td>
<td>66 95</td>
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<td>Works.</td>
<td>Stanza from the Niti Sataka</td>
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<td>Stanza from the Śringārasatāka</td>
<td>Remarks.</td>
<td>Stanza from the Vanāgasyatāka</td>
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<td>Atmanuṣṭasana Kavya by Gunabhadra Ṭhṛya</td>
<td>88</td>
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<td>7</td>
<td>Udāharanachandrika by Vaidyanatha</td>
<td>56</td>
<td>Quoted anonymously</td>
<td>18,23</td>
<td>Quoted anonymously</td>
<td>40</td>
<td>Quoted anonymously</td>
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<td>Auchityavibhāga charchā by Kṣemendra.</td>
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<td>...</td>
<td>63</td>
<td>Quoted under Chandrika</td>
<td>12,10,54</td>
<td>Quoted under different authors</td>
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<td>9</td>
<td>Kārīkabhārama by Kṣemendra</td>
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<td>...</td>
<td>33</td>
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<td>10</td>
<td>Kāvyaprakāsa by Mammata.</td>
<td>66</td>
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<td>Daksyaprakāśika, by Bhāmaśastra,</td>
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<td>Dharmaśāstra, by</td>
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<td>Dharmaśāstra, by</td>
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<td>Dharmaśāstra, by Anandavardhana,</td>
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<td>Dharmaśāstra, by</td>
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<td>Nīlamadhava, by Vaiśnavatī</td>
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<td>Nīlamadhava, by Vaiśnavatī</td>
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<td>Stanza from the Śringārakālaka</td>
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<td>Stanza from the Vairāgyakālaka</td>
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<td>28</td>
<td>Nāvadānakāṣa by Sivarāja</td>
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<td>Vaiśīhākāṣa</td>
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<td>76, 98</td>
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<td>Śrīmadvijñānātāparādha by Śrīmadwigālla</td>
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<td>11, 13, 20, 22, 23, 47, 48, 60, 62, 69, 90</td>
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<td>91, 113</td>
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<td>7, 10, 13, 16, 18, 20, 22, 34, 41, 43, 51, 62, 66, 67, 71, 74, 77, 82, 85, 102, 107</td>
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<td>Septaratna</td>
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<td>Saraswati Kanthabharana by Bhota-raya</td>
<td>77</td>
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<td>Suhadevamani's Commentary on Vaghbhattapalkra</td>
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<td>39</td>
<td>Subhadta by Vallabhadha</td>
<td>7, 11, 17, 22, 27, 31, 32, 33, 42, 43, 44, 48, 59, 62, 64, 68, 70, 77, 80, 82, 83, 84, 85, 88, 91, 94, 95, 99, 100, 104, 106</td>
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<td>2, 6, 9, 10, 11, 13, 14, 15, 16, 18, 20, 24, 25, 26, 31, 46, 47, 49, 50, 54, 69, 63, 66, 67, 73, 74, 84, 86, 92</td>
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<td>2, 5, 7, 9, 12, 13, 22, 23, 32, 40, 49, 60, 61, 66, 70, 87, 89, 91, 37, 110, 115</td>
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<td>Stanzas from the Varasasyakasa</td>
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<td>Stanzas from the Sungarahanusika</td>
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<td>Stanzas from the Nitisakas</td>
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<tr>
<td>Total Work</td>
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<td>43</td>
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</table>
From this diagram it will be easily seen that we have traced out a large number (which amounts to no less than 350) of Bhartrihari's Ślokās from these Śatakās to the 43 works enumerated above, where many of them have however figured more than once. Out of these books some have been unscrupulously acknowledged to be older than the 6th. century of the Christian era. Taking the aforesaid 350 stanzas, we may safely point out that no less than 80 of them have expressly been quoted under Bhartrihari, 40 have been quoted under different authors and 137 have been quoted anonymously. Now, adding them together we get a total of 256 stanzas which are distinctly marked as quotations either from Bhartrihari or others, and thus there is left comparatively a very small number (viz 93) to be differently accounted for. Granting that the Aśtāvatara, Gunaśatru, Nitiśrīdipikā, Pancharatratra, Pancharatā, Bhoja-prabandha, Sāntiśatākā, Śringāratilaka, Śringāravindu, Śudratā, Saptaratā, Sūktavali and Hitopadāṣā are mere compilations and not genuine compositions of their several authors, and deducting the sum of 3, 1, 2, 21, 2, 3, 25, 1, 1, 1, 1, 8, and 12, (or 81) stanzas which occur respectively in them, we have now to face only an insignificantly small number of stanzas (viz 12), of which 1 is found in the Amaruśatākā, 1 in the Atmāmatā, 1 in the Chaturvargasangrāha, 1 in the Chāṇakyaśatākā, 2 in the Prābhāchandrādaya, 1 in the Mahānātaka, 1 in the Mudrārakāsa, 1 in the Mrichhakatikā, 1 in the Vaiśīthastra and 2 in the Vairāgyaśatākā (Padmānanda's). Amongst these
twelve, 6 will be found to have been no other than those which have already been accounted for as quotations, and one as occurring twice, thus reducing the number ultimately to 4, of which 1 stands in the Prabodhachandrodaya, 2 in the Vairagyasataka of Padmananda, and 1 in the Mrichhakatika and Prabodhachandrodaya both. Here I think we may conveniently drop this point without further comment.

This line of argument will, it is hoped, furnish some clue to the solution of Bhartrihari’s age, as well as to the conclusion of these Satakas being considered a genuine composition or a mere compilation by Bhartrihari.

To do full justice to the subject I cannot help bringing to the notice of the reader that leaving out the number of times a stanza has made its appearance in the foregoing table we may safely observe that out of the total of 326 stanzas as given in this edition no less than 182 have been found to exist in the 43 pieces enumerated above, and that of these 182 nearly 40 verses have figured from three to seven times in the diagram. This gives us a very distinct and indisputable proof of the proverbial and substantial popularity the Satakas have so deservedly enjoyed from the very date of their production to the present day.

IV. SEQUEL.

After writing so much in the preceding portion of the Preface, it is not necessary to dwell at great length on giving out the conclusions we have arrived at, regarding the following questions of modern critics and scholars:
(1) Are the Satakas either a mere collection of elegant extracts from several writers or a genuine composition by a single author?

(2) Who is the author of the Satakas?

(3) What is the approximate date of the composition of this work?

(4) What other works are written by the author of the Satakas?

(5) Was the author of the Satakas himself a king and the brother of the celebrated Vikramāditya, the founder of the Samvat Era?

In answering these questions we would beg the reader's indulgence to condense our views in as small a space as possible, for everything is to be based on previous data which have already been given in full.

(1) From the appearance of several Slokas in many of the current Sanskrit works it is argued that the Satakas are a mere collection of elegant extracts from numerous authors. But if we study the point a little carefully we will find that most of the works in which they are met with are in themselves mere collections and not compositions e.g. the Pancharatna, Sádratna, Saptaratna, Ashhtaratna, Hitopadesa &c &c. Whereas in others वाणामठ्यासं, काव्यपदीप काव्याल्फ़, तुमाणितिकाल, शाल्द्धरपदिति, &c &c. the Slokas are merely quoted either anonymously or as Bhartihari's or as some others'. Again, there are a few, very few, say some twelve Slokas, which are found in works like the Amarasataka, Mudrārakṣasa.
&c. These may harmlessly be considered as interpolations either in the Śatakas or in the works themselves. Besides, there is a certain threadlike thought which pervades them all and unites them into one whole. We are therefore in a position to say that the Śatakas are a genuine work from the pen of some particular person.

(2) Having thus decided the first question, it is not very difficult to arrive at a definite conclusion upon the authorship of the Śatakas. When men like the authors of “दुर्गाраб्धावलोकः” [२७ नीति] (composed in the time of सुज उकोल to राजामाज), “सुदृढ़लिखिकम्” [२३ वराय, ०, ५९ मुम्बार ०] (composed about the middle of the 11th. century. A. D.), “उदाहरणचारिका” [२१ वराय] and others have quoted some of the stanzas from these Śatakas distinctly as Bhartrihari's, it is mere childlike obstinacy still to question the authorship of Bhartrihari, because besides their extensive knowledge of Sanskrit Literature and the wide range of their information, they were unquestionably nearer than we to the author of the Śatakas by many centuries, the difference between us and him being undoubtedly less nearly by 8 centuries in the case of the authors of Dasaroopāwaloka and Suvrittatilaka. It is therefore proved beyond controversy, that Bhartrihari is the author of these Śatakas.

(3) To give a precise answer to the third question is noway easy. But from a careful examination of the facts before us we shall try to fix the date.

* For further discussion on this point see Preface I. (C) and III.
of these Śatakas as accurately as possible. Referring to the diagram put forward in Part III of this preface, we are able to assert that many stanzas from these Śatakas are found quoted in the works of (1) Abhinavagupta (वृत्तावलीकारिका), (2) Kesawamitra (रत्नकेर स्वाक्षर), (3) Ruvyanaka (रुव्यनकशास्त्रम), (4) Vaidyanatha (वैद्यनाथचारिका), (5) Ksemendra (कैसिवलिविधार्थ्य, कौशिकदासमणवन, and लुक्तिक विद्याधर), (6) Mammatā (ममटाकारिका), (7) Gōvin-da (कौशिकदासमणवन), (8) Vagbhatta (काव्यानुवाचस्मणम), (9) Namisādhu (काव्यानुवाचस्मणम), (10) Appayadixita (अपायदिक्षित), (11) Dhananjaya (द्वजाधिकारिय), (12) Anandavardhana (वृत्तावलीकारिका), (13) Viśnu Sarma (सरस्वतीकूर्तामरणम्), (14) Ballāla (भर्तरवन्य), (15) Śwar– (सरस्वतीकूर्तामरणम्), (16) Śrīdgīhara (शृंगीघरप्रदर्शि), (17) Bhōjarāja (सरस्वतीकूर्तामरणम्), (18) Vallabhadeva (सरस्वतीकूर्तामरणम्), (19) Jālhana (सरस्वतीकूर्तामरणम्), and (20) Nārāyana [नारायण]. Of these authors Abhinavagupta flourished towards the end of the tenth, Ksemendra and Nāmi Śāh in the middle of the eleventh, Dhananjaya in the tenth, Anandavardhana in the ninth and Bhōjarāja in the eleventh centuries of the Christian era. Excepting Viśnu Sarma and Nārāyana the remaining writers are comparatively later in age than these. Anandavardhana is the oldest among them and besides quoting stanza 6 (वृत्तावलीकारिका) he even mentions मद्वीरे नामे. This enables us to put the date of the Śatakas before अनन्दधर्म, the

* See वृत्तावलीकारिका, p. 47. (Kavyamal Scribes Bombay)
and political adviser of the adventurous Chandragupta, the contemporary of Selukus, and so he must be placed somewhere about 325 B.C. * Consequently there is nothing strange in the allusion of Chândako’s Arthasastra in the Panchatantra † But Varāhamihira’s date is unanimously accepted as the sixth century of the Christian era. Here then lies the great difficulty we have to confront about the settlement of Panchatantra’s date ‡ However taking it for a historical fact of reliable authenticity that Panchatantra is the original which was translated by † Buzerchemnher, the chief physician and afterwards Vizier of the great Anushrōan (as Sir William Jones remarked at a meeting of the Society of the Asiatic Researches on the 26th February 1876) we cannot help removing the date of the Panchatantra to a time long before the reign of that illustrious monarch, and thinking the mention of Varāhamihira in it to be a mere interpolation by some later copyist of the work Panchatantra’s date is therefore to be placed somewhere between that of Chanakya and that of Anushrōan or roughly speaking between 325 B.C and 530 A.C. But as we learn from the pre

* See Hunter’s Brief History of the Indian People pp 75 and 77
† तदा धर्मार्थानि मनाशि नर्मान्धानि चाणकवशोदि” (भारतम् क शास्त्र)
‡ According to the authority of the learned editors of the भारतम् Panchatantra cannot be older than 750 A.D., because it quotes the Sūka पर्यायपत्रण & c (Panchatantra I. 174) from the Kuttik mata of Damodaragupta, the prime minister of King Jayapida (755-786 A.D.) See footnote at p 111 of भारतम् गुरुआऽ नो 3
face of its first foreign translation that the work was rendered into that language after its obtaining a worldwide reputation, we cannot be far from right to allow about three centuries' time for the spread of its fame in those old days (bearing it in mind that the Indian princes in whose court the Panchatantra had secured for itself a very exalted position of rank and honour, took the greatest possible care to conceal this rare gem from the foreigners). This will further push on the date of Panchatantra's composition to somewhere about the second century of the Christian era.

As we find the 134th verse of the Panchatantra, book II, expressly assigned to Vikramāditya (विक्रमादित्य) —whom tradition makes younger brother of Bhartrihari (भरत्रिहरि)—in the Śīṃgadhara-paddhati of Śārnga-dhara, at No. 277, and the Subhaśītāvali of Vallabhadeva, at No. 507, and as there are no less than twenty-one stanzas from these Śatakas to be found in the Panchatantra, we can fairly infer that the author of the Śatakas lived a century or two earlier than Viśnu Śarmā the author of the Panchatantra. This will go to prove the truth of the traditional history of Bhartrihari as given in the beginning of our preface.

(4) Three works are attributed to Bhartrihari. Of these we take the Śatakas first of which we have acknowledged him to be the undisputed author.

The second work generally ascribed to him is the वाक्यपद्धति. But to my mind the identity rests merely on name. Nothing about the parentage or literary work of Bhartrihari is told either in the वाक्यपद्धति or
the Satakas. So we are not authorized by facts to think Bhartrihari to be the author of the वाक्यपदीय. But the authority of tradition here countenances the identity of हृदि of the वाक्यपदीय and Bhartrihari (भर्त-हृदि) of the Satakas and we may do well to bow submissively to it until we are able to set it aside by satisfactory evidence of facts and figures.

The third work which tradition assigns to Bhartrihari is the भट्टिकाव्य.

But it has been already proved above in connection with the first and second parts of our Preface that the author of भट्टिकाव्य is a distinct personage from Bhartrihari. Bhattikavyam is proved to have been composed in the 6th or 7th century A.D. (See Weber's Sanskrit Literature p. 196 note).

(5) There is no internal evidence to prove that Bhartrihari was himself a king and a brother of Vikramāditya. We have no authentic record about Vikramāditya, the founder of the Samvat Era, being the younger brother of Bhartrihari. Bhartrihari himself does not say anything about it. The tradition is not corroborated by any reliable external evidence of unquestionable authority. Of course we learn from the Satakas that, if not himself a king, Bhartrihari is quite at home and well conversant with court life. Bhartrihari is no doubt spoken of as King in the महेंद्रिनवेदनास्तक. The several street plays (ख्यात) on महेन्द्रि and गोपीचन्द also speak of Bhartrihari as maternal uncle to गोपीचन्द and brother to विक्रमादित्य and मेनाधति mother of Gopichanda.
V. PLACES OF INTEREST RELATING TO BHARTRIHARI.

Such places are numerous and spread all over India. We shall, however, confine ourselves to the description of those we have seen ourselves or read about in any reliable work.

(1). "Bhartrihari Gupha." A cave at Ujjain having within its centre a small altar at which Bhartrihari is said to have made his daily offerings, lighted his sacrificial fire and kindled his Dhooni. It is also told that a subterranean passage which formerly connected this cave with Benares is now blocked up.

(2). "Bhartrihari's Gupha at Mount Abu." On Mount Abu there are two caves pointed out as Bhartrihari's. One is by the old footpath to Basishtha-shrama or Gaumukha which passes close to the Railway School leaving it on the left. A stream of water runs down the small rock in the rains. One of the apertures in the recess of the cave is supposed to be subterraneously running as far as Kashi. It is all dark within and nothing can however be positively ascertained about the subterraneous passage. But here I would beg permission to remark that such legends are quite common with many a cave of renowned sages and Yogis throughout the land.

The other cave which is also spoken of as Bhartrihari's is on a hill on the left side of the Achaleswar Mandir (अचलेश्वर मंदिर) at Achalgarh. It is something like a proper Ashrama with one or two

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* Bombay Sanskrit Series No. XI p. vi.
ragged kucha sheds to give shelter to the resident Jogis who live there. These men always keep a smoking fire or Dhooni (पूनी) continually burning in one place which is said to be the case from the time of Bhartrihari downward. They wear red or reddish (नेह्वा) clothes and keep no wives and profess themselves to be the followers of the royal ascetic Bhartrihari.

(3) "Raja Bhartrihanka Mahal" It is situated to the North of Schwan, a town on the right bank of the Indus and belonging to Hyderabad (Sind). The palace of Bhartrihari, as it is called up to date, is still to be seen in the centre of a very ancient and extensive fortress where Bhartrihari is said to have reigned when he was driven from Ujjain by his younger brother Vikramaditya. *

(4) "Bhartrihari's Mandir" A temple to the south of Schwan which is held sacred both by the Hindus and Mohammedans. †

(5) "Bhartewar" A town belonging to the Chief of Kunorh, one of the sixteen great Barons of Meywar. It boasts of a high antiquity, and Bharthar the elder brother of Vikramaditya is said to be its reputed founder ‡

(6) "Bhartrihari's Samadhishthanas." They are

† See Todd p. 370. idem.
found in many places, but we shall enumerate those only to which we have been eyewitnesses.

(a)—There is a small village in the midst of a group of hills to the west of Ulwar (Rajputana), known by the name of Srinath. Within a quarter of a mile from that place is situated Bhartrihari's Samādhusṭhāna. Surrounded by dense forest the place abounds with wild beasts. A small rill flows through it during the rains and winter. There we find seven small domes or cupolas nearly a yard in height and a yard in diameter. The concave of these domes, which are situated not far from one another, is all hollow. At the time I saw the place, six of the domes were closed on all sides without any opening while the seventh had a small door having an Akhanda Deepaka (अखण्डदीपक) or a small lamp continuously burning within it. There were also some sinoore tridents marked on both sides of the door. On enquiry I was told by the resident Jogi that Bhartrihari has already taken his Samādhi in six of these cupolas, whereas the seventh containing the lamp represents Bhartrihari's Jyoti ज्योति, where he is to come one day and take his seventh Samādhi as before. The mouth of this cupola will also be closed at that time and an eighth will be raised to represent his Jyoti. This will also be closed in time and a ninth and last will again spring up to be similarly closed. Now we speak of him as "राजा भर्त्रिहरिको जय" or "Victory to Raja Bhartrihari", but on his completing the ninth Samādhi, he will be included among the ‘नवनाय’ or nine ‘Nāthas,’ and then we shall speak of him as ‘नवनायको जय’ ‘Victory to Lord Bhartrihari'. It
was also told by the Jogi that there is no specified time for Bhartrihari's Samādhi taking. He comes here when he likes incognito, but when he takes the Samādhi, Bhartrihari reveals himself in his true garb.

Needless to add that 'Samādhi taking' is here used in the sense of burying oneself alive. When a yogi takes Samādhi, he is generally buried under ground and a dome is raised on the spot to mark the event, but it is not unusual that he is again seen on the earth through his mystic powers of Yoga.

(b)—Another Samādhishthina of Bhartrihari is still pointed out at Chikā in Jeypore some 25 miles south of the Capital. Besides a cave and a yogi's shed and a Vamūli account of Bhartrihari's Samādhi taking at the place, there is nothing particular about it.

Apropos I may also state that there exists a sect of Yogis who hold Bhartrihari in very high esteem and call themselves as 'भृत्वरी' or the followers of Raja Bhartrihari. I hear that annual fairs in honor of the royal ascetic Bhartrihari are held at many places in India and they are frequented by numerous crowds of men and women of all castes and creeds. Bhartrihari is said to be immortal and beheld now and then to appear to those pious Yogis who have renounced the world in right earnest.

Perhaps it will not be out of place to tell some thing about Gorakshanath (गोरखनाथ), the spiritual Guru of Bhartrihari. He is acknowledged to be one of the नवनाथ 'Nine Nuthas' or nine great Yogis who are masters of the Yogasūstra and who can
revel its wondrous secrets to whomsoever they please. * Some strange books, like the 'नारायणद्वद्रिति' are attributed to Gorakshanath. The Great Yogi is immortalized by the Gurukhas who hold him in great respect and reverence. The town of Gorakhpore some 55 miles west of Khatmandu (Nepal) is also called after the name of the reverend Yogi. In this town there is a cave known as Gorakhnatha's in which the great ascetic is said to have attained salvation.

VI. A PLEA FOR THE PRESENT EDITION.

It was in June 1893, that a friend of mine who had come up Mount Abu on some business and put up with me in the Jeyporo House, thus remarked to me in a friendly chat we were enjoying together in the cool evening: “I see that you are very light of work. Please not to while away your time in idle pursuits and useless reading, but write out something which may do good to all of us.” I could not deny the comparative ease of my position, and the earnestness with which the remark was made, led me to beg his excuse for my inability to put my hands to any serious useful composition. But my esteemed friend was not a man to be easily put aside and he pressed me to give him a pledge of acting up to his counsel which was reluctantly accorded, but without the least idea of ever fulfilling the same. To render the "Three

* The nine Master Yogas as enumerated in the रुपायोगमण्डिपिका are मल्सेन्द्रनाय, शाबल्नाय, अस्तरमेल्नाय, चौर्योनाय, माननाय, गोर्स्नाय, विन्दुस्नाय and विहस्नाय. See रुपायोगमण्डिपिका. 11 5 1

5
Centuries of Bhartrihari” into English was his suggestion, and I gladly took the hint. Though I had not, as already noted, the least idea of keeping my word, still the auspicious moment in which the pledge was given led me on to set about the work in real earnest. The greater was my advance in the self-imposed task, the more hopeful became the prospect. At last the translation was finished I wrote to the energetic Secretary of the Bombay Theosophical Society for its publication, who undertook to do it on condition of the manuscript being approved by his European brothers. Consequently, the translation of the Vairagya Sataka was sent him about the mouth of November. But the manuscript was kindly returned by him after a few days together with a printed pamphlet entitled the ‘Proverbial Philosophy of Bhartrihari’ and a paper bearing the autograph note of Col., Olcott to whom the manuscript and pamphlet were submitted for inspection. On reading the paper I found that the learned President of the Theosophical Society had remarked that both these needed corrections of idiom, the Pamphlet very much, the manuscript very little, and that he had no time to take it up for the present. Instead of being dejected by these remarks, I was very much gratified to see my first attempt being very near the point of being approved by the redoubtable head of the Theosophical Society. Besides, a close comparison of my translation with the Pamphlet soon dispelled my fears and filled my heart with great delight. By the way, I may here state that up to that date I had never dreamt of any existing English Translation of Bhartri-
hari. From that time downwards I gave myself heart and soul to bring my translation to the necessary perfection by availing myself of the many books on and relating to Bhartrihari. It may also be stated that this translation was submitted for his perusal to Col. G. H. Trevor C. S. I., the then enlightened Agent to the Governor General for the States of Rajputana, in the beginning of March 1895. After going through a considerable portion of the Nitiṣātaka he returned it with thanks and evinced his full sympathy and approbation of the undertaking.

H. H., the Maharajadhiraj Sawai Pratap Singhji's translation is in Hindi Poetry: Dohās, Sorathās and Chhappayas. It consists of three chapters on Niti, Śringāra and Vairāgya, and is very terse and pithy and hence difficult to grasp for an ordinary reader.

The Hindi prose Translation of the Śatakas by Pandit Rishabha Dutt Śastri of Jodhpore is neither correct nor good.

I have, therefore, thought it advisable to give here a correct translation in Hindi prose of the day which will be found quite easy, clear and idiomatic.

As for English Translations of the work I have before me the following:

(I) The Proverbial Philosophy of Bhartrihari: anonymous.

(II) The Two Centuries of Bhartrihari. Prof. Lawney.

(III) Bhartrihari's Nitiṣātaka and Vairāgya Śataka, translated into English by Mr. Durgā Prasad of Lahore.
I. After the remarks of Col Olcott it is needless to dwell more upon the merits of the first. It contains only the two Satakas of Niti and Varigya.

II. Prof Tawney's is no doubt a very splendid and elegant translation. But as it is verse it is either more or less than the original. Moreover there are to be found only the Niti and Varigya Satakas and the Sringara chapter is quite left out in the edition.

III. It (Mr Durgā Prasad's translation) is of course better than the Proverbial Philosophy of Bhartrihari, but it is not quite up to the point. In this, too, the Sringāra Sataka is also wanting.

From these remarks it will not be quite difficult to see that the present edition is to fill up a necessary gap regarding the Satakas of Bhartrihari. Besides a large number of copious notes (both critical and explanatory) at the end of the volume, the original Sanskrit Text being immediately followed by Hindi and English translations, and a variety of citations of parallel passages from Sanskrit and English authors, constitute a novel feature of the present edition. An English translation of the Sringāra Sataka is, I think, here presented for the first time to the public. There being really nothing which can properly be called obscene and immoral, I do not think that my apology is needed for the insertion of the Sringāra Sataka. On the contrary, the stanzas are to be found comparatively quite decent and innocent by the side of a number of novels and luridous poems in English. Moreover, if rightly understood, almost all
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**Sringaritattaka (सूर्यासागरकान्तकृ)***

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### Vairagyaśataka (वैराग्यशतकम्)

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अथ नीतिशतकम्

दिकालाधुनवचित्रानन्तचिन्मात्रमुत्तेये।
स्वातुभूत्येकानाय नमः ज्ञाताय तेजसे॥

अपारीका

पूर्वतिदि दशदिशा और भूतादि तीन कालः अविनाशी,
अनंत, चैतन्यस्वरूप, निगरे अनुभवसे प्रत्येक होनेवाले,
क्षणिमय और प्रकाशश्रृंखला परम्पराको नमस्कार है॥ १ ॥
अज्ञातव्याप्ति सुखवर्गमात्र विभेदयते।
ज्ञानं वदार्थश्च बलायति नरं न रक्षयति॥३॥

हिताहितके न जाननेवाले अज्ञातयो (अज्ञातव्याप्ति) समझाता बहुत सहज है और युक्तियों से परिचितज्ञानवानसमुप्तयों के सुन्दर करना तो और भी सुगमत है। परंतु ज्ञानके लेखावसे पंडितवेनेहुए मनुष्यों को मस्तन करने के लिए रघु ज्ञातनीभी समयहें॥३॥

To manage (conciliate) an ignorant person is quite easy, and easier still is the propitiation of the learned; but to please the conceited fellow whose head is turned by his little learning is surely an impossible task even for Brahma, the Creator.

(“ज्ञानी समुङ्खत सष्टन म, पर जिन नर अभिमान।
सत्तजन तिनकर दवनी समर नाहि मुनान॥”

(रसिक कविः)
प्रस्व गृङ्गमणिमुविड़योनकरसनवदश्वान्तरा-
तस्मुद्गमपि सन्तवेत्यशलीममाखःकुरुः।
णुञ्जमपि कोपिं जिरि पुष्पवद्धायेन-
नन्तु प्रतिनिविधमूर्वत्जनाचित्मारूपयेत्।॥४॥

भावार्थः

dुरामाही मूलसं मनःको चत्तर कर्त्वा सवं यथा अवलोकने है।

You may even dare take out a precious gem from the pointed jaws of a dreadful alligator, or swim over the vast ocean whose waters are all disturbed by a series of furious rolling waves, or wear an enraged (offended) serpent upon your head, as if it were a flowery wreath; but, you should never undertake the fruitless task of conciliating the mind of a stupid fellow who is determined to hold obstinately to his own conviction whether right or wrong.

Quoted under Plutarch's (सर्वदीर्घिया) in Ballabhadeva's Subhāshī- 
Lalitaḥ (सुभाषितालि) (र, 416 8 B S. S. No XXXI), and also in the 
शास्त्रपतित्वति at No 416 CL-
"हारेठूँ क्रूण पिपिसति फुष्टके, कालानुवर्तितस्मिनिन वाहिने विशिष्टुऽ नवीनः मनोिमम्।
व्यायामिः च यत्से परिशिष्य मद्वे येतुर्यं वाश्वितुऽ नवीने मनोिमम् ॥ ९० ॥"
(भास्त्रीपतिया: । अन्योंविश्वासः ।)
भापारीकासमेतमं ५
छेत सिकतासु तेखमपि यत्नतः पीडण- 
निवेच नुगानुणिकासु सरितं पिपासार्तः।
कदाचिद्रापि पर्यष्ट-छात्रिवणमासाद्ये-
यत्र श्रीकरिवीरसुलन्तनचित्माराधितः॥ ५॥

यत्नार्थ महेन करते करते शायद वाछकासे करणोभेमो तेन निकल सकता है, 
वपार्थ मुज्जा खोजोत खोजे शायद मस्तपमभेशी पानीका ठाम करसकताहै; 
और गृह-गिरद समान करते करते किसीसमयभेशी शायद 
शाशुर्गभी किसीक हाथीरो ढाककता है। परखु पूलिले 
और तमाज़ी मूसके मनको कोई मुज्जभी कदापि 
अपने वस्त्राम नहै करसकता॥ ५॥

You may even succeed, by persistent endea-vour-, to obtain oil by compressing the particles of sand, or to find out water to drink in the midst of a mirage, or sometimes in your wanderings you may even come upon the horns of a hare, but the propitiation of the impenetrable heart of a perverse fool is undoubtedly a useless undertaking for all your varied effort.

Quoted in Ier Dharmas (भर्तहर) in B atihi leva s Sabh ahta-

Cl—

“शुष्क्रियित छत जातकीसुब्जित, व्यवहारनरोपितं टूटिः तुर्किः 
श्रु-चस्मान्मि वपिरवत्नाम छत वापनयुक्तमण्डना शायदीयो जन शाकित॥”

(Astred to भर्तहर in the वास्मानिताभि)
The endeavours of a man to bring a blockhead to the right path by the influence of his wise and mellifluous words are no wise better than the fruitless efforts of one who ventures to keep an elephant fast bound by means of the delicate threads of a lotus stem, or to pierce a diamond by the tender fibres of shirisa, or to sweeten the saline waters of the vast ocean by pouring a single drop of nectar into its midst.

Also found in the *Vanaśīya Sūtaḥ* (वनसीया सूताः) of Pandūmāndu (पन्दुमांदु) at No 54

(a) "हुर्जनः सज्जनीकृति यज्ञनाधि न श्चते। सस्करोणापि श्रवणं कः सुगन्धी-कारिन्यति॥ (सुभाषितार्थः । २८५ । B S S No XXVI).

(b) "न प्रमसित न वर्ष च न मनस्तात्वार्थी लघूति सदृढः। न सा निःि: सिम्भोिनीपथोऽविषयः।

गुणपरिवर्तितायां वर्ण न जनविधि हुर्जनसिद्धार्थं बलायते कै लेकेहुः कः फलभावः॥ (Attributed to भंडारी in the ज्ञानचरितादिति । ३७.)
The best means (silence) by which ignorance can be concealed from the sight of others has been graciously left by God in the personal control of man who can use it as he pleases. Silence is an ornament of the illiterate, especially in the assembly of learned (all-knowing) people.

Quoted anonymously in Bulliauleva's Siddhatthvadi (सिद्धात्तवदी) (No. 2303 B 8 8 No XXI). Cf—

(a) "तत्तव शोभिकर्मणं यथाविभाषितं भाषेते" (साधारणमणके १५).
(b) "Silence is the sanctuary of prudence" (Bulliauleva Gracian).
(c) "Silence is a virtue in those who are deficient in understanding". (Great Thoughts Vol. M p. 527)
(d) "By silence I hear other men's imperfections, and conceal my own".

At page 2 of Indian Antiquity, Vol IV Prof. Tawney quotes a Greek epigram as a parallel to this stanza.
यदाकिविविज्ञाहि द्रिप इव मद्रान्यः समभवं
तदा सर्वेऽप्रेमित्यभवद्वृंटं सम मनः।
यदां किन्ििक्षिष्ठुधजनसकाशावदगतं
तदा शूचोस्मीति ज्वर इव मदों में व्यंगतः॥

जव में विद्धकुलहि अव अर्जुह जनसम्म स तव
मदानन्तत्रोक्ति समान अभिमानमें जंग होकर अपने
की सब्ज सम्बा फरताया परंतु जन पंडितों की संगतिसे
पोड़े ज्ञान के होते ही वह सव उन्माद ज्वरवेगकी
तरह मेरे शरीर से इतना जाता रहाहै कि में अपने
आपको सुस्त जानने लगगयाहूँ॥ ८ ॥

When I knew nothing I behaved like a furious
elephant in ruts, considering myself an omniscient be-
ing; but now when I have come to learn something
from the wise I have discovered my own ignorance,
and having shaken off the fever of vain conceit I
acknowledge myself to be a blockhead.

Quoted under B/ntrihara (मद्रान्य) in Ballabhada's Sulabhska
tvaś (सुभाषितवर्त) (No. 3455. B S S No XXXI), and the Sarva
d/rapadhara (सर्वपरापवर्त) at No. 4177

The reading यदा प्रज्ञेऽहि उहि is far better than यदाकिविज्ञाहि,
and hence it has been adopted here in preference to the latter
वजी अनेककीड़ों संरिधित, शरीर युक्त, दुर्गंधस्थित, पुष्पादृष्टि, अत्यंत विराज और मंगोरंगित मनुष्यकी हड्डी की भीतीपूर्वक साताहु बुकर अपने समीपवर्ती देवराज इत्यादी की कुछ शंका (लाज) नहीं करता। वैसे ही स्वर्णसिरापण नीतिमनुष्य परिगत्ती हृदय-तारों कदापि नहीं जान सकता।

भावाय।

नीत्र्त और लोगी मनुष्य भ्रान्ती तर हृदय अत्यांत निद्रयवर्ती करते हुएभी कदापि नहीं रजाते।

Just as a dog is not ashamed of being seen by Indra, the lord of gods, when it is bent on joyfully eating a putrid and the bile is piece of human bone full of worms and saliva and devoid of all juice and taste so a mean fellow is never ashamed of accepting another's worthless favour, charity, or munificence.

Purit

No purdah is ever considered as di: hone t and derogatory by the mean.
विप्णुभगवान्के चरणार्बिदोसे निकलनेवाली गंगा
पथमतो स्वर्गसे शिवजिन्द्र मस्तकपर, और वहसि पर्वत-
पर, और ऊंचे गिरिशिंघरसे पुष्पीलोकपर, और फिर
धरातलपर वहती हुई अन्तमें समुद्रमें जा गिरती है।
जैसे ऊंचे पदको छोड़नेपर वारंवार अथमपतन हुति होति
गंगाके समान सुरनदीभी अत्यंत नीचेश्यामकें आजाती
है वैसे हि ज्ञानमार्गसे भ्रम हुए महुषभां शतवः प्रकारकी
विपति क्षेत्रो महत् हैं। १०॥

Those who have unfortunately lost the power of
discerning right from wrong are sure to suffer a
thousand falls like those of the Ganges that first falls
from the heights of heaven upon the head of Shiva,
and thence upon the lofty summits of the Himalaya,
from which it again flows down to the plains below,
and then empties its waters into the sea, being thus
obliged to fall to the lowest level by gradual descent.

For the several courses of the heavenly river—the Ganges—see our
Notes on this stanza. One of the Sunyboats names of the Ganges
(गंगा) is Tripatih, (त्रिपथिः) which means a river of three different
courses. 11
भाषायिकासमेतम्।

शक्यो वारवितुं जलेन हुतसुक्तम्यून सूर्योत्पी नागेन्द्रोनिर्मिताल्युक्तोनसमुदापूणः गोमदेवाः।

व्याप्तम्ब्रह्मसंयो विविधमत्रश्चूरोगीविश्र,सर्वस्यो पपमार्थिताश्र्वथितयुक्तायोध्यम्।

जैसे हम जटके द्वारा अभिं शमन करसकते हैं, छत्राः सुर्ये के तेजको रोक सकते हैं, मच्छरायको तीव्रता अव्वः से वश करसकते हैं, गोमुखमाधिज पशुअंको त्वक्कों-को तांदनासे भय भीत करसकते हैं, जलाशयारोके रोगों-को अप्पीयसे शान्त करसकते हैं, और विषका प्रभाव

नानाविपद्धारादि उपकः तारायुक्त हैं। इसही भाषि

अन्यान्व सब उपदवः की योगचित लौषणिया शास्त्रमें

विचारानि परंतु मूर्यमुष्यका मुख्यव नष्ठ करनेके निमित्त कहीर पर्यों को लौषणिया दापियाँ नहीं होती।

We can keep off fire by water, the hot sun by an umbrella, a wild elephant in ruts by a sharp edged hook, the unruly cattle by the goading stick, a disease by collecting medicine, and the evil effect of a poison by the use of various charms (lit. Mantra-). Every possible evil in the world has its appropriate remedy prescribed by the Sūtras, but there is no effective cure of a blockhead throughout the vast range of the Scriptures.

This stanza is same as stanza 5 in the Parapravats (पराप्रध्वा) It is also quoted anonymously in the Subhāṣīṣṭha's (सुभाषिष्ठ) (Sa.33 B S S No. XXXI). The verse also occurs in the Saśītrā (सश्चित्राः।)

"सत्वो दुस्तपयपितम्ये दृष्टपक्षकायमे निर्यते व्यान्ते मुख्यमुष्यायो मूलं भान्त्यको शाक्त्यसाया दूरिणे।

ि यथ रुद्री नारिय द्वारो निकटिनिविता द्रव्यक्षादि यथा नक्षे दुर्गक्षितादि शात्रेण प्रविष्ट करावरि नमोभव।" (हितोपदेशा। र. 3 वि. 1)
साहित्यसंगीतकलाविहीनः
साक्षात्पचु: पुच्छविपाणिहीनः।
तृणं न खाद्यपि जीवमानस्त्पद्यङ्गेष्य परम पञ्जुनाम्॥ १२॥

जिस मनुष्यको साहित्य और संगीतशास्त्रका कुछ भी
ज्ञान नहीं है वह निस्संदेह पुथु और
श्रंगरहित पशु है।
तृणादि भक्षणकरनेफे विना उसका जीवित रहनाभी
पशुओकैसोभाग्य सुचित करतहें; यथानवह उसका
जीवनभी पासपरही निर्भर होता तो पशुओको अपनी
उद्दर्पूर्ण करनेमें वहुतही कठिनता होजाती ॥ १२॥

One who is ignorant of literature and music is
undoubtedly a tailless and hornless beast; and the
fact of his being accustomed to live without grass
affords a fortunate advantage to cattle that are thus
secured to make a free use of their natural food.

The latter half of this Sloka—one of the most important sayings
of Bhuriratnam—is often misinterpreted by commentators and trans-
lators. It is easy to see how much force it loses, and how nonsensical
it becomes by the interpretation which renders it thus: "Lower
animals can subsist without grazing on grass, and so they too are even
better off than men."
भापारीषटासमेतम्‌ ! १३

वैष्णवान न विद्या न दानं
ज्ञाने न शीरं न गुणो न धममः।
ते मर्यादिके भुवि भारभ्रता
मनुष्यरूपेण मृगाध्ररत्नः॥ १३॥

जिन मनुष्योऽनेन न ती विद्यानवही फियाहै, न तप-श्वरणरी फियाहै, न दानही फिया है, न ज्ञानही संपादन फिया है, न सुशीलहीका आचरण फियाहै, न गुणोपाजेनही फिया है और न धर्मावधानही फियाहै, वह इस मत्यारोकमें केवल आकृतिमात्रमः मनुष्य कहलाते हैं; परंतु वास्तवमें वह साधारण मूर्तिका भाँति प्रस्वरी माताके दृष्टाभरपुढ़ हैं॥ १३॥

Those who have neither learning, nor devotion, nor charity, nor spiritual knowledge, nor good conduct, nor morthly, nor religious fath are nothing less than mere u-cles’s burdens to mother earth, wandering over this mortal world like the wild deer in a human form.

Prof. Tawney cites a striking parallel to this stanza from the Bhud
See Tawney’s Two Centuries of Dharmapuri, p 6

The verse stands in the Sutradhar (सूक्तावाँत १४)

The point of the stanza seems to be that a man to prove his su
periority to animals must give himself to learning, devotion, &c., &c
Roaming with wild beasts in dense forests and mountains is surely to be preferred to the company of a fool though it may take place within the palatial premises of the mighty Indra, the lord of gods.

It also stands in the Siddhah\(\text{ सिद्धहरि} \) 20\(\text{ सुकारशिति} \) 20

Cl.—“न स्यात्त्वम् स स्मरस्मि हृद्येन सम कविता।”

(हिंदीश्च । ३ । २२)।

In plain language the instruction conveyed by this stanza is that to live a poor and risky life is far better than to form an acquaintance of a fool. The temptation of a fool’s friend lup is invariably to be avoided at all costs and hazards.

The word पर्वतदुर्गेण्डु admits of two different interpretations—(1) inaccessible mountains or (2) mountains and impassable lands, according to the two ways in which the word is compounded one either as a तूपुष्क or तृषा compound respectively.
भापारीकासमेतम्‌
शाम्भोपस्तत्ज्ञाद्वुङ्गिनिर्विनिर्निर्निर्ज्ञातांकवयोवसंतिविपथेयस्यभोनिर्ज्ञातां।
तजाध्येववादाधिकस्यकवयोह्यस्त्रिविनापीब्राषा:
कुस्त्यास्युक्तरीश्वकामण्योयाद्यर्थतःपातिताः।

जिस राजाके राज्यमें शालात्सन उद्ध सुदर भाषण करनेकर औव बेदा बिवारोके पढ़नेकले समसिद्र कबितन निर्धार होकर निवास करते है उसराजाके मुख होनेमें किसीकारकामी सशय नहीं, क्योंकि जैसे बहु-
मूल्य मानिका अल्पमूल्य अंकित करनेजोहरी ही उपरीत्रक्क (या अनादि) कहलाते है और मानिका वास्तवमें हवी मूल्य वना रहता है वैसे सकावतोका निरादर करनेकी राजाहीकी सूरजता मगट होती है,
कथा—रोका यथार्थमें कुहमी नहीं घटता क्यों कि वह तो यनादि न होनेपरभी प्रभावशाली है। ॥ १५ ॥

The chief in who e territory the far famed poets commanding a sweet and melodious speech saturated with deep learning of the shastras well as a number of pupils of great crutition cannot earn a substantial livelihood, and hence drag on a poor miserable life, indeed to be stamped a veritable fool. The poets though suffering from penury are still to be thought as men of influence and power in the world, for, it is the sad mis take of the unfortunate jewellers who are misled to undervalue the precious gems which do not thereby lose a bit of their real worth.

Cf.—“Abilty and not riches const tute worth” (Saud)
Give up your vain pride, oh King, before the learned and treat them fairly as your equals or even superiors; for, who can ever compete with those whose hidden wealth of knowledge is (1) beyond the power of thieves to steal, (2) always a source of indescribable happiness to them, (3) so strange that instead of being lessened by distribution among its seekers (i.e. the students) it, on the contrary, ever grows more and more, and (4) is never subject to ruin not even at the end of Kalpa i.e., on the day of universal destruction.

Quoted under Bhartihari (महेंद्र) in the Subhadattabali (१०.३४५९ B S S. XXXI), and the Sargasāmpadālāt (साधिकेरके पद्धति ६०३) Cf—

(a) *Education is a companion that no misfortune can depress, no disease destroy, no enemy alienate, no despotism enslave, at home a friend, abroad an introduction, in society an ornament, in solitude a solace.*

(b) **हतिभिवैव्यते नै चरित्रार्थ न नीति। समस्तेऽर्थ ये यति विद्ययः सहाययः॥** (भवमूतेदःस्ते)

(c) **हुन्न गौरव वाते वता मरात सत्यति विद्यवन ततः कल्पदेवेष्यः न या मरते मद्विस्मयंतियः समन्वाय॥** (महातिरिक्तमश्चांगारिणाः)
You should not show the least dishonour to those learned men who have obtained true spiritual knowledge, for your worthless wealth is quite helpless to make them surrender to your power the furious elephants whose temples have newly been marked with the black lines of ruts can never be bound by the delicate tendrils of a lotus stem.

Quoted anonymously in the Sabhā bīṣṭāḥ (सुभाषितावधि) at No 2839, and also in the Sarvadāraṇādīyavat (साधृवपम्बतहति) at No 197.

"अभिगतसारमार्यादिः" is also found in the 7th Sloka of R drata's Kavya vand em Ch. 1 (ग्रंथस्थ@कोण्यावल्लस्र ॥ ९ अध्याय ॥

Cf.— He who demands respect on account of his riches might as well demand that people "should not respect a mountain that contains gold." (Great Thoughts Vol. XVII)
अम्भोजिनीवननिवासविषाः समेव
हस्तश्च दन्तिः नितं छृपितो विधाता।
न त्वस्य इग्पजरभदूर्वधां प्र्तद्धा
वेदर्ष्यकीतिमपदठुमतो समथः ॥ १८ ॥

हंसप्र फोप फरफे विधातारसके फमलवनके निवासके नादा अलवत्ता करसकतांह, परतरानदंसकगे उस खोकमसिद्ध स।मध्यैका-जिस्के दासा वहं ज ओर दुग्धको अरग २ छट देतारै-विधातानी वेदापि द्रण नही फरसक्ता ॥ १८ ॥

भावार्थः
आतुपगि करणया नादा।तो भटवत्ता सभवे परंतु स्वाभाविकशणक्ा नाश्च कदापि नरी हे सक्ता ॥

If the Creator be ever displeased with the swan, He can of course deprive the wise bird of its pleasant luxury of living in the midst of a cluster of fair lotuses, but however wroth He may be He can never be successful to wrest from the nysacious fowl the enviable instinct of separating milk from water, with which it is openly credited all over the world.

Purport  No one can ever succeed to alter the natural propensities of the created nature.

The verse is quoted under महिनरी in the साद्विघर पद्धति at १० ७९।
For the point of the stanza, cf—
"समाप समभूतानि सहस्र केन बालते” ॥ ६९ ॥
(हेमन्द्रजलरक्षितन्त्र नितायकचारे)
For the natural instinct of the swan (राजहस), cf—
"नीरसौज्ञनिने हस्तार्ध समस तुम्ह चेत। विश्रोमितसुनामय युक्तज्ञ प्रविधिपतिक की १२ ॥" ।
(भाग्यविज्ञानान्यत्यक्षुदाते)।
केयूरा न विभूषणतिपुरुषप्रायांचन्द्रोज्नला
नस्नानं नविलेपनननकुसुमनानात्मकतामूर्ष्यां।
वाणेकासमरुङ्रोति पुरुर्ण या संस्कृताधारिते
श्रीयन्तैसुख्यभूषणानिसततंवागभूषणभूषणम्‌

वाणीरूप भूषण सच्च भूषणोसि उत्तम है, क्योंकि केयू-
रादि श्रवन,चंद्रांबधर,सनान,कुकुमादि लेप,पुष्प
और संदर्क फेसियंदि क्षुपण क्षयी होनेके कारण वाणी-
हूप अक्षयभूषणकी वराइती कदापि नहीं करसकते॥१९॥

Properly speaking the person of man is neither adorns by armlets, nor by moonwhite necklaces, nor by bathing, nor by ointments (i.e. applying perfumes), nor by flowers, nor by well-combed hair. The power of speech in a perfect and refined state is the only thing which can really add to the handsomeness of a man's person, for all other ornaments besides it are subject to decay whereas the gracefulness of speech lasts for ever.

It also stands in the Sāttica (सतीक: ॥ २५)।

Cl—(a) "नसकरभूषण चन्द्रो नारीणां भूषण पति: ॥
पृथिभूषण राजा पिया सरस्य भूषणम्‌ ॥ ८ ॥

(चाण्डालत्रके)।

(b) "भूषण नसके हैं नहीं, बर हापणे अनेक।
सबे उत्तम जानियो, वाणीभूषण एक॥" (रसिक करि)।
विद्या नाम नरस्मृ रूपमाध्यक्नेक्पि नीतिशतकम्‌ ।
विद्याभोगकरियज्ञः सुलकरीविद्यायुर्षुणांगुरुः।
विद्या कन्याजनो विद्रेसागमने विद्या परं देवतं
विद्या राजसपुण्यितानि तृथनं विद्याविहीनः।

विद्या मनुष्यका सवोपर्या सौंदर्य और अन्तर्हित गुण-
धन है, विद्यासे मनुष्यको भोग विद्यासूपाय और
सुखकी माति होती है, विद्या उपदेशकोकीयमी युर है,
विद्या देशरेशान्तरमें रहेस्वालेका वंधुजन है, और
विद्याही परमीक्रक्ष्ट देवता है। राजा महाराजामाले
विद्याका जो सम्मान करते हैं वह धनका कदापि नहीं
करते। विद्याके विद्या मनुष्य पशुके समान है॥ २०॥

Knowledge is, no doubt, an additional beauty of
man. It is a very hidden treasure. Knowledge
brings enjoyment, fame, and happiness. Knowledge
is the teacher of teachers. Knowledge substitutes a
relative in foreign travel. Knowledge is the su-
preme god. Kings reverently worship knowledge and
not wealth. One devoid of knowledge is a brute.

Thus stanza is same as stanza 3 in Bharadvaja’s गुरुसमूहम्‌। इत अनि
stands in the Sūktavah (सूक्तवह । १४)

Cl.—(a) Without education man is but a splendid slave, a rea-
soning slave, vacillating between the dignity of an in-
telligence derived from God and the degradation of
passions participated in by brute.” (S. Cauden)
भाषारीकासमेतम् । २१

क्षमा रहने पर कवचका, कोध रहने पर श्वुरा, स्वजातीय जन विधमान रहनेपर अंमिका, सुहद्रग्नि रहनेपर द्रिष्योपवियोंका, दुर्जनेके रहनेपर सर्पंका, निदोष विया रहने पर धनका, रजा रहनेपर आमृणोंका, और सुंदर कविताशकित रहनेपर मनुष्योका राज्यका कोई प्रयोजन नहीं रहता ॥ २१ ॥

आवायः

मनुष्योंको रक्षके हेतु क्षमा, कलहके हेतु कोथ, संतापके हेतु स्वजन, आरोग्यादि सुस्थके हेतु सुहद्रग्नि, कष्टके हेतु दुर्जन, धनके देतु विया, आमृणोंके हेतु रजा, और राज्यवान्धवके हेतु सुंदर कविताशकित सर्वथा कार्य असमझना चाहिए ॥

The absence of armour, enemies, fire, good medicine, snakes, wealth, ornaments and kingdom is more than compensated respectively by one’s forbearance, anger, relatives, friends, evil persons, profound (lit. inebriate) learning, modesty, and a high class poetical genius.

This stanza is same as stanza 4 in Purāna Krishna (पुराण). The above stanza furnishes us with a very striking instance of Bhartrihari’s pithy and epigrammatic style. Every sentence is so concise that it is sometimes not easy to know the sense at first sight.
दक्षिण्य स्वजने दुः नरणजे वाच्यांसदारुजने
प्रीति:सादुजने नयो दुःजनेविद्रजने चार्ज्ञम।
शौँ श्रुजने क्षमा युर्हने नारीजने धूतेता
ये नचर्यपुरप: कलाकुशक्षारासास्तेनेव टोकरिथि:

टोकाचारी मर्यादा और स्थिति उनसे कलाकुश
नरलोकर निेर है कि जो स्वजनके साथ उदारता,
परजने दुरावाह, दुर्जनेकसाथ कुटिलता, सत्तुऩसे
प्रीति; राजसभामें नीति (थुथ्वा राजते आगे विनय),
विद्रानेक आगे नम्नता, शाक्तेकसाथ पराकम, युर्हनेकें
आगे नहसहीलता, और नोमागने पूर्तताति टचमो-तम
गुणोका सम्यासार वर्ताव करसके हैं।॥ २२ ॥

Those persons who are well versed in showing
politeness towards their relations, compassion towards
strangers, wickedness towards the bad, love for the
good, obedience to kings, humility before the learned,
valour against enemies, patient hearing and obedience
to their elders, and shrewdness among women are no
doubt the real cardinal points (main stops) on which
the existence of the world mainly depends.

PURPORT The world cannot go on as it does
without the presence of such persons of versatile
capabilities.

Q tcl anonymous ly in the Subasthitwati (सुभाषितवादि)
(No 146 E 8 XXXI)

Cf—मायैम मयात्र तेनु लृृत्व दातिप्यनावे जो शौँ श्रुजने दुराव
जने धार्मिकता श्रुजने।
मनन्दरसुरसनजन जुनिष मन जो फैस्टेव श्रावणार्किजने नरस
धिता परन्तुमेय गुणा॥ (बादपर्यक्तेक)
Good company is sure to drive out darkness from ignorant mind, water their words with truth, point them out the precise path of advancement, root out sinful propensities, enlighten their hearts, and winnow the fragrance of their fame throughout the four corners of the universe. There is nothing indeed which cannot be achieved by our communion with virtuous sages.
The great poets who are perfect masters of the Rasas (i.e. the poetical styles) are indeed worthy of universal respect and glory, because the wonderfully composed state of their bodies being made up of pure immortal time is quite free from the fearful influences of age and death.
भारतीकासमेतम् ।

सूतः सचरिन्: सती प्रियतमा स्वामी प्रसादो नृत्तः सिद्धिमित्रमवशकः परिजनो निष्कुले ज्वलं मनः। आकारो सचरः सिद्धरथ विभ- वी विद्वानवदातं मुखं तुष्टे विद्वदहारिणापद- हरी सम्प्राप्यते देहिना ॥ २५ ॥

सदाचारी पुत्र, सती खी, प्रसादोन्धुख (प्रसतवित और हिति पी) स्वामी, वासल्यादिगणयुक मित्रमेति निष्क्रिय सन्तक, केसरहित मन, सन्दर आकार, हिंग रुप्सी, और वित्तसुधोभित मुख ये सत उवमोत्तम सामश्री इस मनोवांतित फलक देनवाले श्रीजगदायर विषु भगवाने करुकरे विना किसी मनुष्यों की भी प्रात्र नही होसकती ॥ २५ ॥

A son with good moral conduct, a chaste wife, a loving master, an affectionate friend, honest relatives, a mind free from all anxieties and cares, a handsome appearance, lasting (steady) prosperity, and an intelligent face can only be enjoyed by the special favour of Hara, the supporter of the universe and the grantor of all desires.

 Cf.—‘पुत्र पतिवित बुद्ध धनं भगि वति कुमारण हुद्मना ।
हेकत्रधी भिज्जण कोंक्र ग्यायु समामा ॥ १६ ॥ ’

(A धृतिध्रुवसू २ परिःचारी)

A faithful living wife is one of the greatest blessings of God.

 Cf.—“पतिवित पति भगि पतिपिपारे राते ।
भल स्थानदेघि भारि धने स पुरस्वृति ॥” (महामायी)
प्राणाघातानित्यत्वः परधनहरणे संयमः सत्य-वाक्यं कालं जीत्या ध्रुवानं युवतिजनकथा सुवृक्षमः परेपासः। 
तृणाश्रोतोविभं गुरुचं च विनयं सर्वभूतावृक्षमा सामान्यः 
सर्वाक्षेपशुपहतिविधिः श्रेयसमें पत्यः। २६

प्राणामान की हिंसा करने से निष्ठृत रहना, दूसरों के पम हरण करने की इच्छा के लिए रहना, सत्य भाषण करना, 
समयानुसार अंकार्पण दान देना, पराइ खोकली चर्चा 
करने और सुनने दूर रहना; तृणाश्रोती नदीं भवां की रोकना, 
गुरुजीनों में बनी विनय धारण करना, और 
सब जीवों पर दया करना सब साधारण के लिए सर्वाक्षेप- 
समत कल्याणका मार्ग है। २६॥

To avoid giving injury to living beings, to keep 
aloof from stealing the wealth of others, to tell the 
truth, to exercise due charity in time, to keep quiet 
on the gossips of others' wives, to confine the desire of 
gain within proper limits, to behave with meekness 
before the elders, and to show mercy and kindness to 
all creatures are unanimously enjoined by the Scrip 
tures to be the one unerring road leading to all sorts 
of good and happiness.

तत्स्तव वाचि दृषि मनातिरता सर्वद्यापादानविशिष्टका दानिनिद्वतिः 
रामाभ्यं त्वं जीवे धराभ्यं जोय के । (स्मण्डस्य चतुर्मनसगरे)

For “कालेश्रीतया प्रदानम्,” cf — Liberality consists less in giv 
ing much than in giving at the right moment (La Bruyere)
भारतीकासमेतम्‌ ।

प्रारंभ्यते न सहु विभयेन नौचः प्रारंभ विशविहता निरामित मध्यः। विश्वः पुनःपुनः रापि प्रतिहिंयमानः प्रारंभ चांतमजना न परित्यजनि ॥ २७ ॥

संसारमें (२) नीच, (२) मध्यम) और (३) उच्च ये तीन प्रकार मनुष्य होते हैं, जिनमें (१) नीच मनुष्य तो आगाजुक विद्वता भयमात्र जिसी कार्यका आरम्भभी नहीं करते, और (२) मध्यम प्रकारके मनुष्य यथापद कामका समारम्भ तो करेते हैं, फिर विश्वेष होने वाले तो अयुधा छोड़ देते हैं, परन्तु (३) उच्च मनुष्य ऐसे ध्येयवात् नहीं होते हैं कि वारामार विश्व सहन करने पर भी अपने हामें लिए हुए कामको सम्पूण फिरे विना कुछ नहीं छोड़ते ॥ २८ ॥

Bad men do not even begin a thing through fear of future obstacles; the mediocres after commencing it, give it up when they are confronted with real present evils; but good men never leave unfinished what they have once begun, notwithstanding the fact of their being repeatedly baffled and opposed.

Quoted anonymously in Subhashicali (सूक्ष्मकाली) (No 543 B.S. No. XXXI). The stanza is also found in the Pañchatantra (जबकः संसार २४ यहैं, दीर्घकालिका (दीर्घकालिका), and the Madridhaliki (मुद्राधिकाली. St. 17 Act II).

In the दीर्घकालिका it is given under भद्रकीय.

For the point of the stanza, cf.—

(a) “आयातं हि सुपक्षरतिं मदरः नयं वित्यम्: कृतः॥” (कुमारसमाजः हस्ताक्षरमीकम् २४ तर्कः ६१ नोकः).

(b) “विशेषत् हि सम्यक वर्णम पुरुषुद्धरम विनित बहुः॥१४॥” (प्रकरणसम्प्रदृश्यम् २ अध्यायकः इ.)
असलतो नाभ्ययोः छुट्टिपि न याच्यः दश-धनः पिऱ्य न्यायः वृत्तिभविणमसभंक्षेप्य-सुकरम्। विप्रुवे: स्येम पदमसुविधेयं च महता तत्त केनोहिनि विघीनसिधारात्र-मिदम्। ॥ २८॥

It is quite natural with good people to live upon their just earnings, never to do a sinful act not even at the time when there is a probability of losing their own lives, never to ask anything either from the evil or even from a poor friend short of money, to behave boldly and honourably in days of adversity, and always to follow the footsteps of the wise. No one has ever dictated this hard Asidhāra vow to the good, but its keeping is quite natural to them.

Quoted under Jayāditya (अज्ञादिः) in the Sulhāchātra (समाभिवित्रान्धूः). (No 280 B S S. No 333).

Asidhāra (असीधार) literally means 'edge of a sword.' For further explanation see our Note.
भाषाराफासमंतम्‌ १ ९,
छलक्षामोऽपि जराङद्रोऽपिशिथिलमायोतिऽकष्टा
दषा मापेनोऽपि विपन्नदीधितिरिपि भणेषुनङय
t्स्व पि।मत्तेभेन्द्रविभिन्नङकम्भकूवलम्रासेक्यद्धस्पृहुः
कि जीण त्रणमानमहतामहेसरे केसरी [२९]।
जो भुगराज(सिह)मानियोऽम अभागण है और जो सदैव मदोन्मत
रायजवका जुमस्थल भेदन करके भप्पा भाग्य विपन्न दृष्ट करने की
इच्छा करता रहता है वह चाहे तिनवाही ज्ञातुर, जरावस्था दें
दुर्वस, बल्हीर, अत्यन्त दुःखी और वेजवीन क्यो न होजाय, परन्तु
माप संकट उपस्थित होने पर भी खूरागाय खाने को कदाचि
उदय नहीं होलिता [२९]।

भाषा।
भत्यत दुःखित होने परभ मामी जन भपने मदतवका परि-
र्याग करके नीच करनेको कभी उदय नहीं होलिता।
Can the lion, the foremost of the self-respecting
and noble beings, who isalways anxious to get a
mouthful of the superb temples of wild elephants in
ruts so much degrade himself as even to condescend
to food upon dry grass although he is lean and weak
by . . . powerless, in a
ver... splendour and
energy, and apt to lose his very life failing to get a
morsel of food?

Purport. A man of self-reliance and respect
can never degrade himself to do a mean and
disgraceful act notwithstanding his too severely strait-
ened circumstances.

Quoted under Ratisena (रतिश्न) in the Subhāṣītāvatī (सुभाषितावती)
(No 614 ॥ S. S No XXXI), under भर्ती in the Śūrdi
धरापप्पदाती at No 907 (सार्चपप्पदाती ॥ ९०७), and anonymously in
the Kāṛyānubhāsā of Vāgbhatā (वाग्ब्हताकार्यनुभासानम्)।

Cf.—(a) “तत्तपमहतात्मकाकालस्त्रयवेशस्त्रयः कण्ठकवदशिशाभिपातः।
कि कैसी आगति मानितिविशुद्धेन प्राणायोगेन हुदले श्रै-
सीयां ज्ञाताः॥” (सुभाषितावती।)
(b) “थु हुमुस्थला न क्षुधात्तोऽपि सिंहः पिवति विपल्लुः
शऽः हुजागायः” (सार्च No 266।)
(c) “थ्यामः हृदयोऽपि नस्थेय दुःखः” ॥ १५ ॥
(दशकासुतिकयुक्तात्मकाकालस्त्रयवेशस्त्रयः)।
स्त्राप्य स्नायवसाक्षीपिणिन्न निर्मातिवस्यान्य गोः स्रवच्छ वयित्वमेधि न तु तरस्य णुधाण्यान्ति । सिंहो जम्बुकमझ्ल्यागतापित्य किनिन्त्र द्रिष्यं सर्वं कुच्छ्रण-तोषीपि व्रात्त्वती जनः सत्यात्मक्षथप्यत्तम ॥

थोड़ीसी बची हुई वसा (चर्बी) और स्नायुसे म्यालय, और मांससहित गवान्दी पत्ते की छोटी हाथी टोकरी मालिक होने पर—किन जिससे हमारी ज्यात्मा सच्ची निबुत्त नहीं होती—कुकरको वहुत संतोष होता है, परन्तु मुग्नाराज सिंहको देखिये कि वह निर्जनमें आये हुए जंगलकी छोड़कर भी गजराजपर प्रहार करते हैं। इसके मत्तत हैं कि संध्यां यहाँ पढ़हुए गणिनों-के फार्मे भी उनके वट और सामथ्यके अनुसारही हुआ करते हैं॥ ३० ॥

The dog is easily satisfied by securing a small piece of fleshless bone superficially dirty on account of a little fat and muscles, though it is quite insufficient to appease its hunger; but the lion is sure to throw off the body of a jackal already lying in his arms, so that he may prey upon an elephant. Notwithstanding his straitened circumstances every one is anxious to do what is becoming to his rank and position in life.

This stanza is found in the हिवृप्तित (II 36), and the Pancha-तन्त्र, and the author of Suहास्वदितायणित (हमार्द्वितायणित) has also given it under the latter work, at No 1025.

Cf.—(a) "आद्या सुरूपे हि, पतन स्वरूपी स्वात्तात । श्वास्वामयमथान केरतिर स्वाहि व्यति हि || ३६ ||

(काव्यरत्नसीराय शक्तियोगस्वत्वके सर्वभूते).

(6) "वृक्षमार्दकोत्सरा कुमारस्य स्वात्ती || आद्यान्त्रिक न भर्ति न वाच्यमुख हुदे वोहि ॥

(हमार्द्वितायणित २०२१९.)
भापारीका समेतम्‌ १ ३१  
खंगूखखाङनमघश्चरणावपातं भरभो निपध्य  
वद्नोद्रदशनं च ¦ भा पिण्डदस्य कुरुते  
गजपुद्षस्तु धीरं विरोकयति चाटुशतैशः  
भुरक्ते ॥ ३१ ॥

कूकरको देखिए कि अपने स्वामीके समक्ष किस मकार पृङ्ख हिलाकर, पंजा बढ़ाकर, और भूमिपर लोट कर अपने धुघातुर पेटके दर्शन कराता है, परनु उत्तम गजराज अपना आहार समर्पण करनेवालेके समुह किसी मकारकी दोनता मगट न धरके वेदान्त धीरजतासे- 
ही नहीं देखता किन्तु खानेके लिए भी धृतसी मनवारों ( चाटुभाषण ) के साथ उच्चत होता है ॥ ३१ ॥

A dog is given to wag his tail, fall at the feet of 
his master, and he down flat on the ground to show 
his mouth and stomach to the man who feeds him, 
but such is not the case with the noble elephant who 
looks with a calm and steady glance upon the face of 
his master, and then condescends to take his food 
after a series of soothing and flattering entreaties.

The sanaś is also found in the Panchatantra (पञ्चतन्त्र) and the 
Hīḍa padeha (हिठोपदेश २१२४) It is quoted anonymously in the 
Sukṣmaśatras (सुभाषितावलिके) (१० ५४) B.S. No XXXI.
Who is not born and dead on the face of this revolving planet? He alone is really said to be born by whose birth his family has risen to some great distinction.

This stanza which stands in the Panchatantra (पंचतत्तव) ११२६ and the Hitopadeśa (हितोपदेश) १२३ is quoted anonymously in the Subhāshitarah (सुभाषितवर्ण) (No 500 B 8 E No XXXI).

Cf.—(a) "स यथार्थजन्माय जन्मोऽपि नाग्नोऽपि प्रवत्तिद्वारा्‌
येन तद्वत्‌ सत्संवर्त्तयेत्‌।
(भाषेः किराताङ्गी ये १५६).

(b) "किं तेन जातु जातेन मात्रवृद्धिनावहारिणा।
भारोहितते न यः स्वस्त वंग्मस्ये ध्रणो यपः।।
(पंचतत्तव १ ११२६).

The word परिवर्तिनि is—emp to change, inconstant, or ever rolling
Like a bunch of flowers, there are only two alternatives or modes of existence open for noble souls: (1) either to be at the head of all men, or (2) to pine (fade) away in forest.
Though there are some five or six well known big planets like Jupiter, and other in the heavens, yet Rahu, the headless demon, is never inclined to show the least cause of hatred to any of them, but being anxious to prove the superiority of his own valour he always tries to eat up or eclipse his real enemies the Sun (the lord of day) and the Moon (the beloved spouse of night).
भापादिका का श्रेष्ठ नाग अपने फणपर भारण
फणावराजने अपनी पृष्ठपर श्रेष्ठ नागको
पारण कर रखा है; परन्तु समुद्रने इस रचनाको
भी एक हलकी पदार्थकी तरह अपने अंकपर रखा
है। इससे स्पष्ट है कि महादेवके विषुका कोई पारा-
वार नहीं हो सकता॥ ३५॥

Seshanada though he supports the entire uni-
verse upon the flat surface of his thousand heads
is always borne on back by the great tortoise, but
he in his turn is easily sustained (as if it were the
lightest and timiest object in the world) on its lap by
the storehouse of waters (i.e. ocean). Oh, how in-
finite is the magnificent conduct of noble souls!
वर्ष पक्षधीर: समदपेवन्नुकलकिलिस्वासहीः
रुद्रस्थ्राभिव दुग्धनोमद्रास्त्रुभिः।
तुपारादेः सुनो-रहह पितारि क्षिप्रविवे न चासी सम्पातः
पयति पयसां पत्तुरुचिष्ठ: || ३६ ||

हिमालयके पुत्र मैनाके लिए देवराज ईंद्रके वच-महारोसे निकलती हुई जावत्यमान ज्वालामालाओं
दुःखित अपने पिताओं महासंगतमे छोड़कर माणराय-
के निमित्त समुद्रमे जाकर पतन करनेकी अपेक्षा विप-
तिकादें पिताके समीप रहकर निजप्रेमका छेद
करानाही सर्वथा उचित था || ६६ ||

भावार्थ:
पिताके क्षि प्रस्थायमे छोड़कर निजमाणरायके निमित्त मन्य
स्थानमे गमन करना मानी जातोंके लिए सर्वथा निदनु य है

For the son of the Himalaya when his father
was subjected to the severities of Indra's anger, the
cutting of his own sides (wings) by the heavy strokes
of proud Indra's thunderbolt giving out fire at every
attack would have been much preferable to the mean
effort of saving his person by leaving alone his ve-
nerable father in the midst of the sad plight and
hastening to drown himself into the waters of the
deep ocean.

Cf.—(a) "वैश विदुष्क्षा दुशि च दितार्य च हिमालयः
विविध जलणि प्रति रात्रिक्रमिण कि कुतुमः। "
(सुशिर्काल्पकमोष्णे).

(b) "स्वस्यानादेपि पिशरुति मानि जनमेन स नीषप्रपि भजते ।
निजप्रेमक्षणमान: मुनो मैनाक्रीडः हुः। || ६८२ || "
(गोवर्धनशारसपवशती)
When it is possible even for a senseless and inanimate object like a sun-stone to give out sparks of fire on it—being touched by the rays (lit feet) of the Sun, how can high-souled (irritable) persons put up with the insulting encroachments of others?

Cf.—(a) "श्रवणिरपि निधेयं पादशिततमुलेतनाद्र श्वास ।
नवकल्याणाधमानित कु गती पर्य न मो हाथ ॥

(शुभानशाक्षे)"

(b) "न तेजस्तेजस्वी प्रतिजन्त्री प्रकृतिनियतेत्वादेकृतकफ् ।
मयदवैप्यान्व तपति यदि देवो दिनकर.
किमपियत्रावा निङ्त इव तेनासि वमति ॥

(पूर्वस्मार्थतिः)"

The net point of the stanza seems to be this: a strong man of real worth cannot be expected to put up calmly with the insult of others
The whelp of a lion though quite young is sure to fall upon a herd of ferocious elephants whose temples are soiled with secretious rut. Such action is quite natural with noble natures. That valour (तेज) is entirely independent of age is beyond controversy.

Quoted under Bhāraṇḍā (बहारण्ड) in the Subāḥātārātā (सुभाहतारता) (No 593 B S S No XXXI ), and anonymously in the Śīvagātharāpedālaha (शीवागाथरापदालाह) at No 293.

Cf. — (a) "शमयति गजानन्दरावनमाकृष्णको वेगोऽदगम खुर्जायात्सीोविपर्ययः ।
मुराद्धिगत्रवयोपयोज्यन्ति विधिन्नमो न खुर्जु चतुरा जात्मवायम त्वरकायस्तु गुणः ॥ १८ ॥"
(विक्रमोर्वशीये पैवमाट्के).

(b) "नम्नायेन्द्री देि: पादशः पतत्वयथा प्रभुतास्मृ ।
तेजसा सहुलातानी वयमः पुरुसायुपयते ॥"
(पचतत्व 110.28).

(c) "अणुपरी माणीः माणवनाशनो वियक्षणां शिक्षरिप्त द्वा हिंदी- ।
छ्रुः समायते गजात ।
इत्यर्थापि तात्त्वियोगेऽति द्वायनयोनि वक्त्रितमहति जाय तेजो ।
न शृङ्गितम्येऽर्थ ॥ " (मुभाहितायाति: 112.9).

(38) नीतिशतकम् प्र: सिहं शिष्कुपी निपतति मद्मठिनकपोछ-भित्रिषु गजेशु। प्रकृतियां सत्ववताः न खल वयस्तेजसो हेतु: ॥ ३८ ॥
सिहका बचा छोटा होनेपर्वतः उत्तम गजराके मद्विकत गंडस्थलपर महर करता है। इससे जानना चाहिए कि तेजसे गुरुएंकी शुरुवोटा स्वामातिक है।
सचता यह है कि अवस्थाको निर्धारमकर्मकहे तेजस्विताका हेतु कदापि नहीं कहसके ॥ ३८ ॥
भाषादीकासमेतम्‌ ।

जातियौत्र रसातरं गुणगमस्तस्यायोधो
गच्छताच्छीलं जोठतटापतत्वभिजनः संद्दह्यताम्‌
वहिना। श्रीयं चैविरिणी वञ्चमात्रु निपतत्वथैः
रस्तु नः केवलं येनेकेन विना गुणस्तृणलव्यः
प्रायः समस्ता हेम। ॥ ३९ ॥

यदि जाति पांति रसातलम चलीजाय, नानाभांति
के गुणसमूह उससे भी आगे प्रस्थान करकाल, सुशीठता
पर्वतशिखरसे गिरजाय, उज्ज्वलभी आगिसे भलेही जत
जाय, और इस शूरवीरतापरभी शीघ्री वचनपात
होजाय, तो कुछ बिता नहीं, परंतु तपस्याभरमें किसी
प्रकारती बाधा नहीं होनी चाहिए, क्योंकि एक तपस्यके
न होनेसे सारे गुणगम तुष कणें समान होजाते हैं। ॥ ३९ ॥

(५) “तिरस्तिता निधि विग्राह कीकता दिग्नानता स्ये रूप
विद्यरिघापि च यही निरंजनता। ॥
अतो जीवादिष्क्युता गगनिनोगितु दिसि महात्मीयः होरे तृण-
वनिमास सभतु गुणिन ॥”
(सुभाषिताममाण्डगारी ५६१६)

(६) “तिरस्तिता निधि विग्राह कीकता दिग्नानता स्ये रूप
तिरस्तिता निधि विग्राह कीकता दिग्नानता स्ये रूप। ॥
(कोवेशय वर्गिलने विद्यपिताः । ३०)
तानीन्द्रियाणि सकलानि तदेव कर्म सा इति-रप्ततिहता वचनं तदेव। अर्थोप्यप्या विराहितः पुरुषः स एव त्वन्यः क्षणेन भवतीति विचित्र-मेतव॥ ४०॥

यथापि ये सत् इंदिया ज्योको त्यो वनो रहतो हे ओर कर्म्रुद्वि ओर वचनशक्तिमि मनुष्यकी वैसीकी वैसी ही विचमान रहती हे, परंतु एक उच्चके नष्ट होजानिसे मनुष्य क्षणभरमक चूह ओरका ओरही होजाता हे यह निस्संदेह बहुतही विचित्र हे॥ ४०॥
भापारीकासमेतम्‌।

यस्यार्थस्य बान्धवा। यस्यायृ. स पमल्िके यस्याथौ स च पण्डित। छ।

जिस मनुष्यके पास द्रव्यहै वह निधय करके कुछन, पंडित, शास्त्रेवता, गुणज, वक्ता और सुंदर कहा जाता है; इससे पत्वल है कि सारी गुण द्रव्यहीके आविष्ट हैं।

One who is wealthy is also considered as (1) well born, (2) learned, (3) a man of information, (4) a good judge of qualifications, (5) an able speaker, and (6) a handsome person. Every thing good is invariably dependent upon gold (i.e. money).

The sloka is also found in the *Panchadhatu* (पचतत्व)।

It is attributed to महाभारते श्रानितप्पणि 1 ८१९।

Cf.—(a) "Everything virtue, glory, honour, things human and divine, all are slaves to riches" (Horace)

(b) "यस्यार्थस्य बान्धवा। यस्यायृ. स पमल्िके यस्याथौ स च पण्डित। छ।"

(महाभारते श्रानितप्पणि 1 ८१९।)

(c) "The God of this world is riches, i.e., &... (M. Luther)"

(d) "यथा निहारास्त वाणवश्चत्ति नखो यथा सागर माश्रयन्ति। यथा तदायु व्रियमाश्रयन्ति हे यथा गुणा कांचनमाश्रयन्ति।"

(समयोचितप्रमाणिका)।
A king is ruined by evil counsel, an ascetic by worldly affections, a son by fond caresses, a Brahman by not studying the Sūtras, a respectable family by wicked progeny, moral conduct by contact of the bad, modesty by drink, crops by negligence, love by separation, friendship by indifference, prosperity by injustice and riches by careless expenditure.
भाषारीकापमेतम्‌ । ४३

दानं भोगो नाजःतिस्मो गतयो भवन्ति विषा ल्य। यो न ददाति न भ्रुक्के तरस्य दृत्तिया गतिभवति || ४३ ||

धनकी केवल (१) दान (२) भोग और (३) नाश यह तीनही गति होती हैं। जो मद्दिन न ती दूसरोंको देते हैं और न स्वयं भोग करते हैं उनके धनकी केवल तीस्री गति अर्थात् विनाशमात्री समझना चाहिए ४३

There are only three ultimate ends of money, viz, munificence (charity), enjoyment, and waste; he who neither gives his riches in charity nor uses them for his own personal enjoyment is certainly doomed to the third condition i. e. he is sure to lose them altogether.

Quoted anonymously in the Sûryadharapaddhati (भाषाकापोद्भवति । ३९०) and the Subhăṣitāvali (सुभाषितावलि) (No ४७८ B || ६ No XXXI) Also stands in the Pañcatantra II १५१, (पचतेत्रम्‌ । २-१५१).

Cf.—(a) "दानव्यं भोक्तव्य सति विषा स्वयं न करता्यः। पद्याम् ममकर्मां संस्तिते हि हृदयाम्‌ ॥"

(सुभाषितलमात्रस्वामगरे । १००१७). (६) "Riches without charity are nothing worth; they are a blessing only to him who makes them a blessing to others" (Fiehling)

(७) "भद्रनम्बोगस्पदिः हि विषा पसौ प्रेधेच च दृत्तितम्‌ ॥११३॥"

(हृदेष्टिस्य दर्शवदने २ विचोर). (८) "घनेन कि यो न ददाति नामुदं" (हितापेशः । २९).
The gem when polished by a whetstone, the winner of a battle when wounded by a sword, the elephant when emaciated with the flow of rut, the wintry rivers whose banks (beds) are almost dry, crescent moon when rising anew with its waned splendour, charming young ladies when exhausted by amorous sports, and noble souls when they are reduced to poverty by charitably giving away their riches to the needy are all acknowledged to be extremely lovely and beautiful notwithstanding their tender and delicate physical appearance.

**Purport.** A person reduced to poverty on account of his charitably giving away his riches is all the more praiseworthy for that.

*Quoted anonymously by Ballabhadera in his Suhadhuticali (सुहङ्कितालिका | No 3457), by Ali Narangpilla (अलीनारंग्पिला) in his commentary of Dvarakadhikā (द्वारकाधिकाक), and by अध्यायुद्धित in his अध्यायुद्धित.* 

It is recited to भक्तेः in the गायनसकर्जति at No. 1579.
परिशीण: कथित्स्मृहयति यवाना् प्रस्तुत्ये न पश्चात्सम्पूणी गणयति धारियों तृणसमाम। अतिशानीकान्त्यायुरुखुत्यार्येऽयु धनिनाय- वस्था वस्तुनि प्रथयति च संकोचयाति नैसे

दृश्यि होनिपर जो महुप्य पव (जो) के तुसोका संग्रह करने की वांछा किया करता है, वह धनाव्य हो जाने पर संपूणे पुष्वकोमि तृणसमान समझे लग- जाता है। इससे विद्य होता है कि सारे पदार्थों का लघुत्व और महत्व महुप्यों के एक्षर्य और दारियणर निर्मे हैं ४५।

In strutened circum tances a man is even an- xious to collect the empty husks, but afterwards when he is master of enormous wealth he will at- tach no more importance to the whole earth than to a piece of dry straw. It is therefore, quite clear that the value of a thing is altogether dependent upon the wealthy or penurious condition of man.

Purport

Strictly speaking, things possess no absolute value in themselves, but they are valued more or less according to the strutened or affluent circum- tances of their owners.

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सूची-“छोटी मेटी जानियो वस्तु न जगमें चाह। चतम मेध्यम जनदान साय घटत बद जात।” (रसिक कवि)
हे महाराज! यदि आप इस प्रश्नातक गीती को दोहना चाहते हैं तो प्रथम इसके लोकप्रेक्ष्य वस्त्र कृपया पीएस पकरें, क्योंकि मनोबल मनुष्यों समीप होनेसे परिप्रेक्ष्य करनेसे यह प्रश्न कल्पनात्मक भावी नानाविश्व मनो-र्यावत कृप्त कराती है।

Oh king! if thou art anxious to milk the cow-earth, please not to fail to take the greatest possible care of her calf (the people); for, it is only by the proper nourishment of the people that the land can be made to supply you with all your wants and luxuries like the famous plant of wondrous virtues known as Kalpalata.

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Cf. -(a) "गोपाटिन मन्योपन्मर्वेतुदार्थे इति: इति:।
शापवाचोपन्धान्या न्याय्या वृत्ति समावेद्य॥

(शंचेत्वम् । ॥१२१८)।

(b) "सददुर्णक्षः भावित: मन्योपन्म चारते।।
रिनीतामा हि इसकीमियलि क्षिपन्तुते॥" (शाम्पर्याप्त्विः)।
The policy of kings resembles a prostitute in its being both true and false, cruel and kind, merciful and unmerciful, covetous and munificent, and expensive and lucrative (lit. full of plentiful resources).

Perpetual, the policy of kings is never constant, and assumes innumerable masks like those of a prostitute as they serve their respective purposes.

Al-o-stands in the Panchatantra (I 420) and the Hitopadesha (II 166).

Cf.—(a) "The very science of Government is the science of concealing truth." (Ernest Vultures Book IV Ch. IV By Lord Lytton)

(b) "मुहृस्वयं देवसु मूलपितामहाभागिन्यां मुहृतिर-कृष्णास्य कार्यस्हातः।
मूलनेष्यादिर्मूलपि बुधमातत्त्वेऽवदी शिष्मारमा नियोजित-प्रियोरी पृष्टायते॥

(विशाखस्य मुदागस्ते प्रचारां)

For the everchanging masks of a prostitute cf.—

(a) "शास्त्रिज्ञगदियम् सन्तायते वेष्या पुरा कामिना गायत्य कः
मन्त्रावर्तित व तात्त्विकस्यान्यदिशाः।
मन्त्रावर्तित व तात्त्विकस्यान्यदिशाः।

(बा) "मूली निर्रेवासीहितं सर्वत्र ग्रोता महे व्यासी तीर्थनिर्दते
मुख्यं इसमधीरेण च।
उत्तरेऽवदु नित्येऽवदु नित्येऽवदु सुभाषितम् वेष्या कामुक्वचनासु
मवे हरितले किस्मा॥"

(सा) "भाषादीकासमेतम्‌ । ९७
विषयवादिनी । नित्यवादिनी
श्रुतानित्यवादिनी । वेष्यांगनेव नृपनीतिर
नेकृष्ण।॥ ४७॥

तपाऽनृता च परुषा प्रियवादिनी च रिक्ता
दयापि चापरा बदान्या । नित्यभ्यया
परञुरनित्यधागमा च वेश्यांगनेव नृपनीतिर–

कही सत्य और कही मिथ्या, कही कऽोरता और कही
प्रियाश्व, कही हिसा और कही दयालुता, कही स्वार्थ–
िद्वन और कही नित्यवाद और कही धन–
"संस्करका व्यवहार करनेवाली राजनीतिल वेष्याको
भांति अनेक प्रकारे कुप धारण करेते है ॥ ४७॥

(स० भाषादीकासमेतम्‌)
आज्ञा कीति: पाठनं आज्ञणां दृढ़ं भोगे मिथसंक्षण च। येपार्थवे सहितं न प्रश्नतं कोपर्वेष्टपूर्वः पाठिवोपाध्येयं। ॥ ८ ॥

जिन पुराणे (१) आज्ञा (प्रयोग दूसरों को आज्ञा देने और उसके पाठन कराने की शक्ति), (२) सुयशा, (३) आज्ञणांका पाठन, (४) दान, (५) भोग और (६) स्वजनरक्षा ये सहित संपादन नहीं किए उनकी राजसवा निप्फटटौ समञ्चदा चाहिए। ॥ ८ ॥

What for have they served the kings who have not learnt to cherish authority (or power to command), fame, charity, enjoyment, and the desire of protecting Brahmins and friends?

This stanza is quoted anonymously by Balabhadrav in his संस्कृत ग्रंथा Ushāsīrāh (सुभाषितशाली) (No. 3220 B S S No XXI).

(५) "दान में भोग एसा हृदय आज्ञणकालं और। कहने चतुष्य यदि है नृत्य दृष्ट्रहे करदीर ॥" (रत्न कवि).
Thou art sure to get the quantity of wealth whether small or great according to thy preordained fortune; and it can never be more nor less no matter thou art cast into the midst of a sandy desert, or on the top of the famous golden mountain, the Meru. Thou shouldst therefore be patient and firm so as not to humiliate thyself before the wealthy. Can’t thou see that a pitcher can fetch only the same quantity of water without any regard to its being sunk into a well or sea?
It is a well-known fact that thou alone art the only support of the Chitaka. Why then, oh best of the rain clouds, art thou now wanting to hear our humble requests in order to quench our thirst?

Prārtha. It is no use waiting for the humble entreaties of our dependents.
रे चातक सावधानमनसा मित्र क्षणं शूयता ममभोदा वहवो हि सन्ति गगने सवें तु नैतादिः। केचिदृष्टिभिरार्ज्ञन्ति वसुरों गर्भित केनि हृथ्या ये यं पद्यति तस्य तस्य पुरतो मा दृढः हृि दीनं वचः॥ ५१॥

हे चातक! सावधान होकर क्षणमात्र हमारे कथनको भवणकर। आकाशमें अनेक प्रकारके मेघ है, परंतु संपूण एकसे नहीं होते। विद्युतें होते हैं कि व्यापित सारी पृथ्वीके जलार्द कर देते है और कितने ऐसे ही कि युया गर्जनामात्र करके हिरहजाते है। इसलिए हे मित्र! तुम्हें स्वीकार कि जिस जिच मेलको देख उसके आगेही दीनताके वचन मत कहे॥ ५१॥

भावायः

मदुप्यं क्वाहिष कि विनाविधो चाह लिखने अगेही दीनता म करे॥

Friend Chitaka, please to cease crying for a moment and carefully listen to my counsel. There are many clouds in the sky, but all are not alike; there are some which cover the entire earth with rain, whereas other-thunder only in vain without giving a single drop of water, thou should therefore be a little considerate in thy entreaties so as not to cry so pitiously before every cloud thou see-t.
किसीपर्य चर्चा न करना, विनाकारण रहना;
परदेख और परदेख के निषिद्ध उत्कृष्ट होना, और सजना
और बंधुवर्ग के उनके न सहना हुए मनुष्यों के लिए
स्वाभाविक बात है।

Evil persons are naturally inclined to be cruel,
quarrelsome without cause, ardently longing for the
wealth and wife of others, and very envious of the
prosperity of their relatives and friends.
An evil person though well educated ought always to be avoided by the wise. Is a venomous snake less dreadful than ever on account of its bearing a precious gem in its hood?

Quoted under Tuláki (बाल्नीकि) in the Subhāshītirali (सुभाविधारीति ३५५), and under चागद्रय in the Śīrṣagadhaṇamālā (शीरःगताधृति). It is also found in some copies of the Hitopadeśa (हितोपदेश) and the Chānakaśayānaka (चानाकाशयानाक) C—(४) “निष्मलेपि च वेदन्ते सापुत्त नैति दुर्जनः। चिर जलनिधौ मिनाक इय मादेयम्॥ ८२॥”

(भामिनीविलामे+न्योक्तयुलात्ते)

(५) “दुर्जने क्र्ष्णस्पं च कुतो निश्चाचतः सुष्मकम्॥ १५४॥”

(कचासरिसागरे शक्तियदोटसके ८ तरके)

(६) “भृज्यते ॥”

(भारतीकासमेतम् ५३)
जाड़यंहीमात्र गण्येत वश्वतुवो दुम्भ: शुचों
केतवं शुचरे नित्याणता शुचारी विमातिता दैन्यं
प्रियाठापिनि। तेजल्लिन्त्यवल्लितता सुखदता
वक्तव्यशिलं। सिधे तत्को नाम गुणो मेवेश
गुणिना। या दुर्गनेनिकित। ॥ ५४ ॥

उक्ताको लृक्ष, वनाधावासार्थ करनेहको ठग,
पवित्र रहनेवालीको पूर्व, गुर्वारको निरंद्या, मौनको
मतिहीन, पियाधापिको दुरिदी, तेजस्विको नामिमानी,
वका (वरनवसु) को वाचल, और धृतवाको
असमर्थ कहनेवाले दूष मनुष्यों गुणवानिको कौनसे गुण-
को कलंकित नहीं किया है ॥ ५५ ॥

भावाय

duṣḍ mūtasya satyakārānā, yena kena tāpayaś ca kalanyi
karnanāhi bhajna karanavya samahet hā ॥ ५५ ॥

The bashful are considered as stupid, the devout
as hypocrite, the pious as deceitful, the brave as
cruel, the considerate as foolish, the sweet tongued
as poor, the high-souled as proud, the eloquent as
garrulous, and the contented as weak. What quallific-
ation of the good is there which is not stigmat-
ed by the evil?

Quoted under Bhartrihari (भर्त्रहरि) in the Sahasrawalī (सहस्रावली)
at No 464.
Cf.—(७) "Bad men give themselves no rest until they have done
their utmost to make others as led as themselves."
(H S Brown)
(२) "द्रव्यायेपछेप नृत्यार नृत्यार नृत्यार दुष्टम्:"
(श्रोणिमानस्त्यते प्रभुमेव).  
(३) "हृदयायेप्रभुमात्र भूत्यति द्रव्यायेपछेप विद्वेदु:"
(श्रीह्यनामस्वत्मानामस्वत्मानामस्वत्मान । ८६).
भाषारीकासमेतम्‌ । ५९
रोभशेद्यणेन करि पिञ्चुनता यथस्ति कि पातकः सत्यं चत्तपत्ता च कि शचि मना यथस्ति तथैन किम्‌। सौजन्यः यदि किं निजः सुमहिमा यथस्ति किं मण्डनेः सादिया यदि किं धनैरपथशो यथस्ति किं सृष्टय्। ॥५५॥

Any kind of vice is more than compensated by avarice, sin by deceit, penance by truth, pilgrimages by purity of heart, relatives by goodness, ornaments by fame, wealth by sound learning and death by disrepute.

This stanza which is quoted anonymously in the Sirugadhara pannihata (शाक्राकारप्रदैतिष्ठितः ।५५५।) is also found in the Sūdramāna (सूद्रमं ।६।).

For “भोभशेद्यणेन किै,” cf—
“यथो यक्षिताऽऽुद्ध शर्य ये गुणित गुणः। लोभं सहस्सर्विति तन्न्यस्य बिद्रो हस्तिविषयतम्।” (अभावलोप्रेत)।

For “सुमहिमा यथस्ति किं मण्डनेः,” cf—
“Good name, in men and women,
Is the immediate jewel of their souls.”
(Shakespeare, Othello, m., 2)
My mind is extremely pained at the sight of (1) the moon devoid of all glory in the course of a day, (2) a woman who has lost all charms of youth, (3) a tank without the presence of lotuses, (4) a hand-one face without learning, (5) a master anxious to hoard up money, (6) a gentleman harassed with penury, and (7) a courtier disposed to do evil to others.

* The reading स्वाकृति is here adopted from Puyyanlat's Alankāra-sūtra (स्वाकृतिका Alankāra-sūtra).

This śloka which is quoted under भव्यपालित in the Sāhityalītih (साहित्यलीलिति) of Ballabhādeva, at लो 3459, and anonymously in the Kāvyāvatara (काव्यवाटरा) of Kusumāra, the Alankāra-sūtra (अलंकारसूत्र) of Puyyanlat, the Veṣṇumāthacandra (वेष्णमाथचंद्र) of Veṣṇumāth, and the Kāvyāvatara (काव्यवाटरा) of Vaidyānātha, and the Kāvyāvatara (काव्यवाटरा) of Govinda, forms the 5th stanza of the Alakrata (अलकर्ता). It stands under भव्यपालित in the Alakrata at लो 1530.

Cf.— "अधिके प्रतिज्जने हस्तगति किन्नरराैयक: स्वामितानि क्षण करन्ततम्॥
विधानहिता तथा भायो वस्तकामूलातनि चताशि॥" (समापिताविचि:).
काष्ठ्वर्णपाणानामाकर्मो नाम भृसू-जाम। हैतारमपि युह्वन्न स्पृशी दहति पावकः॥५७॥

Kings in their anger have as little regard for their kinsmen and friends, as fire can be said to have for those who feed it with sacrificial offerings.

Purport. Kings when angry are never to be trusted by any, not even by their own kith and kin.

Quoted under Brāhtrikā (मत्रेहिरे) in the Śrīrugādharpaddhatu (आदिमवल्लढवति १७६), and under the Panchatāntā (पालवत्र) in the Sallakhaśālā (सुप्रभतवटिति २७६). The stanzas are found in the Panchatāntā.

Cf.—(a) "को नाम धान्न न्यिय।" (वहैले).
(b) "Be guarded with monarchs, for, they are like fire, which burneth but destroyeth."
(c) "किन विहिनै मुझस्वेत मुखः ॥ १०६॥" (अनात्यव्यक्तिः कवा मुहानदवा ॥ शान्तिपूर्व ॥ २७६).
(d) "राजा मित्र क्षेत्र धात शुष्का वा।" (वत्ताक ११६७).
मौनान्मूकः प्रवचनपद्वारींतः जल्पको स धृष्टः पार्श्वं वसति च तदा दूरत्वाधिगम्यः।
क्यात्मा भौर्यादि न सहेते प्रायः शो नामिनातः सेवाधर्मः परमगहनो योगिनामययः
गम्यः॥ ५८ ॥
सेवाधर्मः (परासी चाकरी) अत्यन्त कठिन और बड़े बड़े योगिराजेकिभी अगम्य है। क्योंकि सेवक के कम
वोलनेपर मुक्त होनेका, वचनचतुर होनेपर वाचाल और लवार होनेका, अस्तिनम्न रहनेपर दीर्घ होनेका,
दूर रहनेपर लजात होनेका, सहनशील होनेपर डराक होनेका और असहनशील होनेपर नीचजाति होनेका
कलई सदैव लगाया जाता है॥ ५८ ॥

The servant if keeping quiet is soon nicknamed as dumb, if eloquent he is accused of being talkative,
if keeping too near to his master he is charged with impudence, if remaining at a distance he is blamed of
bashfulness, if forbearing he is thought to be timid, and if bold so as not to bear without a murmur the
admonitions of his master he is sure to be stigmatised as a low born fellow. We should therefore bear in
mind that the art of serving another is extremely difficult being simply incomprehensible even by
learned philo-ophers.

The last line is also found in the Hit paśa (हितपालिका) Verse 147, Book II, and the P vedasu 255
Cf—“क्षान्त्या भीरूकं देवो देसवेनो शुद्ध वेषवेनश्चये।”
हर्षवर्ध भीरजः सेवामोक्तिदृष्टः॥”
(सब्जयतिरज्ञनालिका)
No one can ever live with the least convenience and comfort in the service (lit. sight) of a wicked person who has (1) proved himself to be the fruitful source of all evil, (2) set himself quite free from the bonds of morality, (3) added a great deal to the store of vices done in his previous existence, (4) found himself, by a special grace of good fortune, in a sudden turn of affluent circumstances and (5) given various proof of his bitter hatred of all kinds of merit.

**Purpose** None can ever be happy in the service of an evil person.

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Q. cited anonymously in the *Sthāñkīvaśa* (सूपारितावलि), at No 444

For the point of the stanza of —

"The low born wretch.
That from his mean degree rises at once
To unexpected riches, treats his slaves
With haughtiness and unbounded insolence."

(The Plays of Aeschylus, p. 157).
आरम्भगुर्वी क्षणिग्नी केमं ठबी पुरा वृद्धि मती न पञ्चात्। दिनस्य पूवार्दश्चर्वादिभिष्ठा चायेव मेत्री खण्डमाजनानामः॥६०॥

दुर्जनोऽनि मित्रता दिगे पूवार्दः क्षणके समान पारंभं बढ़ीशोऽक्रिकमः क्शयी होतीहैं। परंतु सत्सुरो-को मेत्री दिगे उत्तरर्वाहे छायाके समान पारंभं कम और फर करमकमके दुः इपि निकाली हुआ करतीहैं॥६०॥

The friendship of the wicked and the good is just like the changing shadow of the first and second halves of a day; for, in the former case it gradually diminishes from much to little, whereas in the latter it grows from little to much.

*(CL—(a)) "फलस्सस्य मार्गमुङ्क योमन्वति निरादिनिमन्ते।
पुकादिर्मध्यपरिन्ति रमणीया साधुमन्त्री।॥१९३॥"
(गोवर्धनस्तगविनहोली)

*(b) "उत्तममध्यमयिङ्कनेनु मैत्री यद्वचिह्वानु सिकसानु जलेव।"
(सर्वस्तवर्धि वोल 1, भाग 5)

*(c) "पारम्भोक्तिपुरुष मूर्तिरसमते निमित्तमल्लिनम।"
(सुभाषिताधविष्णु)


Though the deer, the fish and the good are respectively maintaining their peaceful lives by living upon grass, water, and contentment, yet the huntsman, the fisher, and the bad (literally, cheat) are enemical to them without having any cause whatever for it.

Quoted under Bhartrihari (भारतरी) in the Subhāṣ āvalī (सुभाष-लालित) at No 422 and anonymously in the Kavyānusasam (काव्यानु शास्त्र) of Vāgbhatta. The verse also stands in the Saktavali (सूक्तावली).
६३ नातिशतकम्‌

dाञ्छाप्तननपडमे परयणे प्रीति्रौ नम्रता

dियार्याव्यसनंस्वयोपितिरतिर्खकापवाद्

यम्‌। भक्तैः रुछिनिराक्तिरात्मदमने संसमेष॒
क्तिमखञेयेष्वेतेनिवसन्ति मिमंखगुणास्तेभ्यो

रेभ्योमः॥ ६२॥

सजनावे से बिहरने की अभिलापण दूसरोंके गुणां में

प्रीति, गुरुजनों के आगे नघता, विख्यात िरसन, निज

स्ाग्री में रति, लोकापवाद िा भय, शिवजीकी भक्ति;

इंद्रियमनकृ सांख्य और दुर्रोजी की संगति का पूर्ण

परिपूर्त्याय, ये सहज जिन सजनों में विद्यमान है उनके

अभिनवकर है॥ ६२॥

Bow to those good persons who are masters of
the following merits viz. (1) to be anxious of mix-
ing with gentlemen, (2) to be fond of good attributes
in others, (3) to be humble before the elders, (4) to
be ardently in love of knowledge, (5) to be satisfied
with the enjoyment of their lawful wives, (6) to be
afraid of getting a bad name in the world, (7) to be
in sincere devotion of Shiva, (8) to be able to control
their senses, and (9) to avoid the company of the

bad !

This stanza which is quoted anonymously in the Sabhadhātakā (सुभागितावलि)], at No 2944 is also found in the Mahānātaka (महानाटक) and the Sapitaratna (सपितरत्न).
Fortitude in adversity, humbleness in prosperity, eloquence in council, bravery in war, strong desire for fame, and warm attachment to Srastraic learning, are the natural attributes of noble minded (great-minded) persons.

The Śāṃkaraśāstra (shastraśāstra: 1 206) quotes it under Bhartrihari (अद्वैत), and the Subhāśitarāti (सुभाषिताराति: 1 267) under Mṛndaka (मर्नाक) The sloka is also found in the Hitopadesa (हितोपदेश: 1 5124)

For the idea of the 1st line, cf.—

“... To hold on with fortitude in one condition and sobriety in the other is a proof of a great soul” (The Meditations of Marcus Aurelius, p 17)
Who has ever taught the good (1) to conceal their charity from the public, (2) to show due respect and hospitality to their guests, (3) to make no mention of the favours they have done to others, (4) to disclose to the world at large the obligations in which they have been placed by their fellowmen, (5) to feel no sort of pride in their being rich, and (6) to talk respectfully of others?

Purpose The aforesaid Aśvadhārā (विधाया) vow is quite natural with the good and virtuous.

Quoted anonymously in the Satkātanātha (सत्कातान्तर) and the Kuralayānam (कुरलयान्तर).

For "प्रदान पञ्चत्" cf.—

"Let your charitable gifts be anonymous gifts." (Alexander Dumas).

For the 2nd line of the stanza, cf.—

"He who has received a kindness should remember it for ever, and he who has conferred it should instantly forget it, if the former would bear the character of a good man, and the latter avoid that of a paltry spirit." (The Oration of Demosthenes upon the crown).
करे रङ्गाच्य स्वागः जीर्णि गुरुपाद प्रणायि
ता, युख सत्या वाणी विनयि भूजयोवार्यं
मतुल्म। हूदि स्वच्छा वृति: उतमभिगतं
च श्रवणयो, विनायक्यत्वेण प्रकृतिमहतां
मण्डनमिदम्॥ ६५ ॥

स्वाभाविक महःपुरुषों के हाय दाने, मस्तक गुरुक.
रणारावदूमिं प्रणति करने, युख सत्यभाषणसे,
विजय-शीर यूजवंथ असामान्य पराक्रमसे, ददेय अद बत्तिसेः
जोर कान हास अवणकरनेसे देये क बिनादी अत्यंत
श्रृोभाके प्राप्त होते ई ॥ ६५ ॥

Without any regard to wealth, the hands of the
good are naturally adorned by due charity, the heads
by obedient bow to their elders, the mouths by
speaking out truth, the ears by hearing the Śastras,
the victorious arms by matchless valour, and their
hearts by good moral character.

Cf.—“हस्तस्य मूर्णेः दान सत्य कंठस्य सुभाषनम्।
श्रवणस्य मृषर्य ज्ञां भूष ई अयोजनम्।” (सुभाषितस-भाषागोरे ५८। २९१)
सम्पत्ति महतां चित्र, भवत्तुत्पत्तिका समृद्धि। अपत्ति च महाजीला शिखासंघात कर्म कर्मम्॥६६॥

समृद्धि के समय महापुरुषों का चित्र कमल के समान कोमल होता है, परंतु आपत्तिकालमें वही चित्र महान पर्वत शिखर के समान व्यक्ति पर पारण करें ताहै॥६६॥

In prosperity the heart of the great becomes as tender as a lotusflower, whereas in adversity it assumes the adamantine hardness of a mountain slab.

Quoted under Bhartrihari (भर्तर्हरि) in the Subhāshitarah (सुभाषितार्थ), at No 200

Cf—(a) “सम्पत्ति कंपलं चित्र साधो राप्पि कर्कसार्। शुकुमार मथि पत्रं तरो स्मालिनं गृजो॥३७॥
(कुमुददेवस्य वर्णसंघात्मकम्)

(b) “It is the part of a great mind to be temperate in prosperity, esolute in adversity” (Seneca)

For the latter half of the stanza, Cf—

“शरीरस्ति स्वतन्त्रे द्वायहार्ये दार्शनात्मिन। सत्तमंगति नरेणित तै भूमतो मनः॥” (अनध्राशवे)
A rain-drop if thrown upon a redhot iron is even deprived of its own existence, whereas if it happens to fall upon the leaf of a lotus plant it soon assumes the appearance of a beautiful pearl, and the same is again turned into a real pearl if it chances to drop into the mouth of a seashell in the auspicious time of the Swáti star. It is therefore to be inferred that the bad, mediocre, and good attributes of a thing are always to be traced to the company it keeps.

The verse stands in the Panchatantra (Panchatantra 1 II 250 II), and is quoted from that work by Sanskrit at no 330

Cf—(a) "Pūjya śvādīnāla śāristūpātin ṣukāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣūkāma ṣु
The name of a son is only deserved by him who pleases his father by his good actions, that of a wife by her who is entirely bent on looking after the welfare of her husband, and that of a friend by him who is equally sincere in adversity and prosperity, but the enjoyment of these three gifts (i.e., a obedient son, a loving wife, and a sincere friend) is only granted to virtuous persons.

Quoted anonymously in the Sukhāvačitra (Sukhāvačitra) at 10:2599

CL—“स सुहृद्यमच्ये य रसी स्युत्रो यस्तु मुक्तमादि। सप्तयो यो विभेदयि। सा माया यह निषिद्धि।” (पार्वतम्। ११३६५)

For the 2nd line: Cf—(a) “या मातिभत्ता घन्ने चित्ता। सा होणारी घनागिर्भा।”

(b) “या सै।” (बनमुक्तिलोकसरस्वलिनियान तीर्थकरर। १०८)

For the 1st line: Cf—“कैर दुःख जातन यो न विद्याम मुक्तमादि।” (पार्वतम्। ११४९)

For the 3rd line: Cf—(a) “A friend in need is a friend indeed”
(b) “Be the same to your friends in prosperity and adversity” (Persian G T)
भापाटीकासमेतम्‌ । ६९

एको देवः केज्जाओ वा जिवो वा, ष्रेण्य मित्रं
भूपति वा यत्ति वा ॥ एको वासः पत्रने वा
वने वा, ष्रेण्यक्ष्या सुन्दरी वा दूरी वा॥ ६९ ॥

इस संसारेः मुन्यकृतिम् आराधनाकै निमित्त यातो
विष्णु भगवान्हि हैं और या शिव, मित्रताके अर्वा पातो
राजाही है या यति, निवास के लिये यातो नगराही है
या वन, और विलासके हेतु यातो सुन्दरकृत्ति है और
या पूजन्तकी युक्ति ॥ ६९ ॥

भावार्थं

जैसे प्रथति मार्ग में गमन करनेवालेके इष्टेव विष्णु,
मित्र राजा, निवास नगर, और ती सुन्दरसयतीहोते
हैं; वैसेही निवाति मार्ग में गमनकरनेवालेके इष्टे
शिव,मित्र यति, निवास वन, और मार्गिय परवतकी कंदरा
समजति नाहिंये ॥ ७० ॥

* A wise man should worship either Vishnu or Shiva; make friends with a king or a hermit; in-
habit a town or a forest; and seek the company of a
handsome wife or a mountain den

PURPORT A man should either enjoy the
world or give it up altogether. In the former case,
he should worship Vishnu, befriend a king, inhabit a
town, and marry a handsome woman; whereas in
the latter, he should worship Śiva, befriend a hermit
retire to forest, and live in a mountain cave

Cf.—“एको नेताः ज्ञापको वा ज्ञाता एका मार्गाः यहाना वा निवासः
एका निवासाध्यायको वा कार्यो वा कार्यिनेच्छु पुण्यता यतिः॥”
(सर्वप्रजाकड़मेधस्व ॥ २ धात्वादः )

Mark that the 4th chaurans of this verse exactly corresponds with
the 2nd chaurans of our text
नमः सन्‌सृप्याः परगुणकथनं स्वानुरा
न्यापणं, स्वार्थोपास्पद्यान्तो वितत
पृथुताराम्बायत्वः पराय। क्षान्त्येवाशषिपर
कषक्षरखख्ण॒लान्दुसंखान्दूपयन्तः सन्तः सा-
श्यंचया जगत्ति बहुमताः कस्य नाभ्यचर
नीयाः ॥ ७० ॥

नघताते सम्वन्धनोऽवैवाले, परपुरुषोऽपि नीयाः
वस्तुवासदोऽन्नहोने वाटे परपुरुषां के गुणाचवादुतते
निजगुण भिदि करने वाले, परहितसाथि मे दृषिवि-
तहोकर स्वार्थ संपादन करने वाले, निदायुक कुचन
पोलीवालेदुः पुरुषोऽपि अपनी असाधारण
श्रान्तिसे कल्पित करने वाले, आध्याजनक आचारणोऽसे
विलिपित और जगतके माननीय सन्तजन किसमतुष्पके
पूजन योग्य नहीं होते।। ७० ॥

Where are they who do not worship the won-
derful virtues of the good that prove their greatness
by humility, die close their merits by dwelling at
large upon the qualifications of others, achieve their
ends by helping the undertakings of their fellowmen,
and throw back the blame entirely upon the shoul-
ders of their detracting enemies with a patient heart?

Q oted anonymously in the 8 llul lual (मुहम्मदालख) at
No 286

Cf.—  ('स्र्याम्यास्तसिष्य दर्पण' परि)ताराम्बायत्वः
वाचार्दा िरविणे निन्याल्पि च मार्गति
आपत्संस्तरप्रणाल्यरीराचाम्यास्तसिष्य
भारुणयकन्यर्धितोष सार्वत्त्जयत सर्गम ॥

(मुहम्मदालख- ५९ । २१)  
For the first line Cf. — गुण न्याहुकुण्डा न निर्विनि, मराति वैशान
वदु हुजन ' ॥ (मालिकदीपकान चतिमम्बाषि ३ संगे)  

For the 2nd line of the stanza Cf. — In taking revenge a man is
but even with his enemy but pass it over he is superior for it
is a prince's part to pardon
भवन्ति नम्रा स्तरवः फलाधमः, नवामुखसेषिः
भूरि विलम्बिनो घनाः। अनुदताः प्रत्युपतः
समृद्धिः स्वभाव ऐघ्नियं परोपकारिणाम्।॥७१॥

जैसे फल आने के समय इलाकी की ओर झुकते हैं, और वर्षा के झटसे भरे हुए नवीन भेकभी पृथ्वीपर झुमने लगते हैं वैसे ही सज्जनसंग समृद्धि के समय नरताही प्रगट करते हैं। इसप्रकार है कि नगरता धारण करना परोपकारी जनों का स्वाभाविक उत्साह है। ॥७१॥

As trees bend downwards at fruiting season, and new clouds lower to earth when carrying rain, so good men, instead of being proud of their affluence, naturally become meek and humble in prosperity. Humility is quite natural with the Lenevolent.

"The identical stanza occurs in the Sakuntalā (शकुन्तला)
(K T Telang)
Cf—(a) "अप्यनामाजिता, स्त्री फलभरण सनातः।
अर्कारपि युग्मत सापुरसम्याविन। ॥ २ ॥"
(के० कूटनायापमभाविनी)
(b) फलसपूर्वी समोजाधि तुहाई फलविपल्लीप।
(र्व) (प्रप्ता) (नि) (र्व)
दिबाद सुपुरसार महालम्बण व निदेशाः। ॥ ८२ ॥
(इदमानि) (क्षणिः) (गा मि) (क्षणिः)
(शालवाहनस्य गायावहसाती ३ शतकम्)
श्रोत्सः श्रुतेन्द्र न कुण्डलेन, दृष्टानं पाणिनेऽव तु कक्षनेन। विभाति कायः। करुणापराणः। परोपकारिनेऽ तु चन्दनेन॥ 72॥

करुणापरायण सत्यसुंदरेऽ कानोरकी शोभा शान्ति। श्रवण करने से होती है कुंदल धारण करनेसे नहीं होती। हायरकी शोभा दान देनेसे होती है कक्षन पहननेसे नहीं होती। और इससे प्रकार उनके देहरकी शोभाभी परोपकारिने से होती है चंदनादिव के लेपरनेसे नहीं होती॥ 72॥

The body of those who are bent on sympathising with the misery of others is rendered beautiful by the performance of good to others and not by the application of sandal powder; the ears by hearing the Śastras and not by the wearing of rings; and the hands by giving in charity to the needy and not by adorning them with a pair of bracelets.

Cf — ""परोपकाराय प्रलिङ्ग दृष्टि।।
परोपकाराय वहस्ति नयः।।
परोपकाराय दुहृति नवः।।
परोपकाराय दृष्टि गतः।।
परोपकारायभिमिद शरीरः।।"
(शुमारितिसमाप्तमार्ग: १०६.११)
अपने मित्र को पाप निवारण सब बचाना, उसके हितयुक्त कामों में नियुक्तकरना, उसकी गुणवत्ता (अपवर्गों) की धृत रखना, उसके गृह्यः दातों का प्रगट करना और आपत्ति काल में उसका परियोजना करके पथोचित सहायता देना, ये सब स्पष्ट हो सकते हैं।

To keep off sin, to direct towards good, to conceal weaknesses, to proclaim merits, to help in adversity, and to give pecuniary assistance when necessary are the characteristic marks of a true and sincere friend as mentioned by the wise.

The stanza is also found in some copies of the Hitopadesa (Hitopadesa).

Cf.—(a) “दूसरी करोति कुमारति तिमली करोति। वेद तिरंगा धर युक्ती करोति। भूत विद्वेद कव्यों बहुलीकरोति। सम्बर्त सत्व उपन महाग मात्मनेति” (रसगंगाठोरे)

(b)—“Of all felicities the most charming is that of firm and gentle friendship. It sweetens all our cares, dispels our sorrows, and counsels us in all extremities.” (Seneca.)

(c)—“To assist a fallen friend is instinctive with noble natures.” (Beattie)
जनपद। सूर्य क्षमः को सिलाताहै, चंद्रमा कुमुद समूह को विकासित करताहै और विनायकना किंजी मध्य-पृथ्वीपर जल की वर्ण करते हैं वैसे-सन्तजनमभी परो-पकार करनेके लिए स्वयमेव काटिविद्ध रहते हैं।

As the sun expands the petals of the lotus flowers, the moon blossoms the night lilies, and the rain cloud waters the whole world, all out of their own free will, so good men naturally help the interests of others without the slightest request being ever made to their liberal hearts.

Cf.—(a) 'As the sun does not wait for prayers and incantations to be induced to rise, but immediately shines, and is saluted by all so do you also not wait for clappings of hands and shout and praise to be induced to do good but be a doer of good voluntarily and you will be beheld as much as the sun.' (Epictetus)

(b) "सर्वप्रामाण्यं भविष्यप्रकरणं दुष्टदयोविन्दुरलोकः मनुष्यः ध्वेन्द्रः कथय केन कौर रिन्दु विकःक्योति कृतविशेषकुलपनि। १३२।" (भामिनिरिप्तिः अन्योत्सुक्ष्मात्)
Virtuous persons sacrifice their own interests for the good of others, whereas ordinary men are inclined to benevolent acts when they do not clash their personal good. Wicked persons (literally human demons) ruin the prospects of others in the hope of self-interest, but what are they who trouble others without any advantage to themselves is not known to me.

Quoted under (सूत्रहरि) in the (शास्त्रपद्धति) at न. 465

Cf.—(a) To do an ill action is base to do a good one which involves you in no danger is nothing more than common but it is the property of a truly good man to do great and good things though he risks every thing by it (Mauris us)

(b) “श्री जग जगमात्र श्री गणमन्त्र ने जर पाराप्रकाश हृदन्तन। जो पूर्ण गर्वशालिन निस्रद्ध तमु तर्क। चिन्त वर्ष १७७४।” (भगवतगीतस्वरूप २ परिच्छेद)

(c) “परार्थप्रतिपव्राहि नेसंते स्वार्थ भुतमा। १२।” (कथासिद्धान्तस्वरूप २ श्रवण)

(d) “self-sacrifice for the sake of others is always divine.” (Pomponia)
क्षेरिपात्यगतोदकाय हि गुणा दत्ता: पुरातेष
विष्ठा: क्षेरि ताप मवेश्य तेन पयसा स्वात्मा
कुशानी हुतः। गन्तु पावक सुभमन स्तदभव
द्वारा प्रितिपर्य, गुंतु तेन जलेन शायमाति
सता मेत्रो पुनर्बाकां। ॥ ७६ ॥

पानी के दुग्धमें मिलते ही दुग्ध ने अपने सव गुण
पानी को दे दिये। इस ही हेतु दुग्ध का संताप दृश
कर पानीभी अपनी आत्मा को अत्यन्त हवन करने लगा।
विन मित्र जलकी यह विपातित्व दुग्ध मनमलीन
d्वािं और अभिम में पड़कर आर्यनाश करने लगा। इस
उपनज हुए दुग्धकी फिर उसकी जलके मौसम से शान्ति
हुई। सख्तपुणों की मित्रता ऐसी ही होती है। ॥ ७६ ॥

When water was mixed with milk, the latter
gave all its qualities to it. Consequently when
water saw the distress of milk, it began to burn itself.
The sight of its friend's calamity much agitated milk
and it went out of the pot to destroy itself on the
burning ember. At this stage water came to its help
and the milk soon became calm and cool. The fri-
endship of the good is just like it.

For the general drift of the stanza, compare the noble lines of
Dryden.

I had a friend that loved me,
I was his soul; he had not but in me;
We were so close within each other's breasts,
The rivets were not found that joined us fast;
That does not reach we yet we were so mixed,
As meeting streams both to ourselves were lost;
We were one mass, we could not give or take,
But from the same for he was I, I he.
भापारीकाप्तमेतम्‌ । ७७
इतः स्वपिति करावःकरमत स्तद्‌ाय दूषाः
मतन जरणायथनः शसारणा गणाः जस्त ।
इताऽप्ि वंडव्‌ा(नरुः सहस्तमस्त स्वतक-
रद्‌[ वततभ्रानत भरसहं च सन्पाविपएुः।1431
अद ' सषएदव्मे सदनक्षीटत अतर उद्वाम केसी
जाश्चयजनक आर विचित्र हं किं सिस अन्तमत
एक स्याने क्ेपश्ायी दिष्ण भगवान शयन करते ह
ओर दूसंर भं उनके ्चगण दानवीं का पारेवार
वदमान है ! यप्र ग्द्रवर्न्ते पक्षन्छरदन रोनेके भय
हार्णजार्‌ इए पवेत शयन कंस्तेहे ओर बटौ पर प्रट्यो-
सपादक आमिसप्रह्‌ के सहित वडदानर विमानं ७७
चाय
महाजन सवके आश्रयमूल होतैः ।
The vastness, strength, and power of endurance
of the ocean are truly wonderful as evidenced
by the following fact Here in one place, sleeps into its
bo-som the god $havan, and there in another are seen
the entire family of the demon - the hereditary enemies
of His race, here under its ho-pitable roof are lying
the refugee mountains who have sought its shelter
from the fear of Indra's thunderbolt, and there again
we find the Badalavâ fire together with Sambartaka
the fires of univer-al de-strection

PURPORT

The great and good shelter all

Quoted under Bhittihari (बह्तीद्वी) in the Earngadharpaddâns
(सारोयसुत्र १९९३) and anonymously in the Sabhashâsrâls
(सुरात्तिकटात्ति २२५) The verse is also found in the सस्तरीकटात्ति
(वर्तमान)

Cf—“मानकारितिसम्मिश्रित सनस्य प्रायः
वणजीतप्रमाणमेवं च यो दलालमयर्यति च ।
इति हारि निषिद्ध पथः जगता इवप्रेमंसं पति-
गामगामस्यस्य मात्रलिपिब्राह्मेऽहि” (सुमातिचाति.)

महाजन सवके आश्रयमूल होतैः ।
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गामगामस्यस्य मात्रलिपिब्राह्मेऽहि” (सुमातिचाति.)
त्रृणां छिन्निः भज्ज्यां जाहि मदु पापरति
मा कृथा; सत्यं धूम्यवाहि साधुपद्वरी सेवनस्त
विद्रजनाथ। मान्यान्मानय विद्वियोऽपनाय
नय प्रच्छार्य स्वान्यण, नकीति पाठम
हुसिते कुरु दूष दुरा मेतस्तां छड्णम्। ॥७८॥

To curtail the desires, to be forgiving to the faulty,
to give up conceit, to dislike crime, to tell the truth,
to walk on the right path, to serve the learned,
to respect the honourable, to please even the enemies,
to conceal one's merits, to be careful of fame,
and to sympathise with the miserable, are the characteristic qualities of the good.
There are only a few of such good persons as being full of the nectar of virtue can be equally candid in their hearts, word, and deeds, can please the three worlds by doing incessant good to others, and can by extolling a particle of meritorious qualifications in their fellowmen, feel a consummate amount of happiness in their heart of hearts.

cf. (a) "बदन महसुस हर इस सुशासन काम। करन परोसकर देना केवल न ले दया। " (सुमातिन सबेर 69) 10)

(b) "व्रतानुसार करण सबेर बैठक नीति।" 68 (श्रीकृष्ण के महाकाव्य महाभारतमू) 34

(c) "न्यायिक तथा वाची मया बातल्या बिद्या। विते वाचि तिद्वां च सहजस्वी चतुर्धित।" (सुमानि सबेर 69) 34)
नीतिशतकम्

कितेन हेम गोरिणा रजतात्रिणा वा, यत्राथि-ताथ्वं तरवस्तरस्तुत्तुएव। मन्यामेव मध्य मेव यदाश्रयेन, कंकोलिंग्याकुटजान्यपि चन्द्रनानि॥ ८०॥

सुमेह के सुवर्ण रूप और केदारके रजस्मय होनेके संसार वो किसी भक्तका लाभ नहीं, स्वप्नम इनके ऊपर समान हो उसने बाले पुस्त अन्यायवर्गों के समान ही बने रहते हैं। हमारी समझ में तो मल्याचलकी धन्य है कि जिसके आश्रय में कंकोल निग्र (नीम) और मुट्टुज जैसे कस्तुरिमीलिंधनत्व होता है॥ ८०॥

What advantage is there in the existence of either the Sumeru (the golden mountain) or the kailā-śa (the silver mountain) if trees growing on them are in no way superior to their classes found all over the earth? We, therefore, esteem the Malaya to be the best mountain in the world because it has the power and goodness to change even the bitterest trees of Kuloła, Neem, and Kutila into those of the fragrant sandal.

This set rasa which is quoted anonymously in the Sāmacchārabrāhma (Mahāprabhdhi 1065) and the Ek实质stotra (Sumbhita-viha 1006) forms the 13th sthāna of its akhtateśa Viśravāja (विश्रवासु दृश्नाति मदाः).

cf. (a) “भालार्थ जीतोजीविस्मितेन जीवति मात्रि ।
पर जीवार्थ यो जीवति स जीवितः” (सुमथित बालादान 10616)
(b) “पनन नाने दर्शनु हि दिसून निदर्शाति दिव्यरम्बमूल ।
अमपेश्वितागणेव प्रतेकाः सत्ता व्यसनमु” (हंसेत्रितय पालमहोदय)
(c) श्रीमण्डलमण्डलक्ष्मिनराहस्यसारेणिता
पारितामन्ति शालाजिल्ला नि साधुप्रेमाः । १४” (सुमथित वेर्पादेशदाता)
(d) Also the 48th stanza of the Amjapadeśasisata
रत्नदा स्तुतिः नै देवा, न भेजिरे भूमिवि। सुधां विना न प्रयुर्विरामः
न निष्किर्ताय दिरसम्मच्छ धीराः॥ ८१ ॥

समुद्र मयनक्रने फे समय देवता नानाप्रकारः अमूस्यरसनोंका लाभ रोननिसेसंतुष्टनदुएओर नवे तक्षक
ष मपानक दिषञ्वालातसि ही भयभीत हुए परंतु जव
तक उनको जमतदी प्राप्ति नहु तक आवल परि.
इसही मचार चैयांवान मुनुप्पभी अपने विचारे हुए कार्यको
संपूणे किए विना वेदापि नहीं रहते॥ ८१ ॥

At the time of churning the curd ocean the
celestial beings were not satisfied merely with the pos-
session of the precious jewel, but they continued in
their difficult task without entertaining the least
fear from the deadly poison of Bāsuki till they obtained
the desired nectar. Resolute persons can never
stop from their undertakings till they achieve their
desired ends.

For the point of the stanza cf—

(i) “प्राच्ये विनुमाते कचं द्रिष्टिमायनतिक सुधिय ११५”
(कथास्तिनागौर राजाजीले तक्षकके १५ दरां)

(ii) “काश्मीरिनाशिर होते गृहि बोधवन्” ५५४ ।
(कथां सा चावर्तादक बबके २ तरां)

(iii) अन्य विनुमातेचि धीरे स्वप्नति किया । २३४
(कथास सा नायाहृदयततभंजके २ तरां)
Sleeping sometimes on the bare earth and sometimes on a luxurious sofa, sometimes living on the poor vegetables and sometimes feasting on the delicious table of rice and other dainties, sometimes covering the body with worn out rags and sometimes adorning it with a costly apparel, a wise and strong minded man pays but little heed to the miseries and pleasures of the world when he is bent on accomplishing his heart's end.

Quoted anonymously in the Bubhachitarah (Humbaitavadi).

Cf.—(a) "भिन्नमोऽपदपियामनोऽषौ सशकर्चति स्वे दरिः। नीचेलीचै रतिनीचनीयैः स्वै सपाय, फटेमव साध्यम्‌।"

(b) "अरमण पुराक्षुप मान दृष्टा च दृष्टः। व्यक्तियो लिङ्गाय पीमानु चारोनीशो हि मुखेता।"

The verse 4095 as given below is ascribed to मष्ठोरिन in the शधाचर्मत्व. 
सुभाषितार्थाम्‌

भाषाटाकाप्नतम्‌ । ८३

ष्य + क (६.४ कक, श ५

dेधर्यस्य विभूषणं सुजनता डोयस्य बाक्स

ये + वि

यमोज्ञानस्योपरामः अत्य विनयो वित्तस्य

प्रेव्ययः। अक्रोध स्तपसः क्षमा प्रभवितु-

धेमेस्य निव्यो्ता, सर्वेपामपि सषेकारण-

मिद्‌ शङ पर भूषणम्‌ ॥ ८२॥

देश्वयंका भूषण सजलनता, सूरदीरताफा षाक्सै-

यम, ज्ञानका शांति भाव, शाखका विनय, धनका

पात्र दृष्ट, तपका भूषण कोष्कका नहोना, सामर्थ्यवानका

क्षमा, और धर्मका भूषण निप्पाटच है। परंतु सुशील

सब मुद्दे के लिए समस्त आभरणो का मूलकारण

और उत्तमोत्तम आभूषणेहे ॥ ८३१

The value of prosperity is much increased by
gentlemanliness, that of personal valour by proper
control of speech, that of knowledge by calmness, that
of learning by humility, that of wealth by due cha-
rity, that of religious devotions by calmness ( lit ab-
sence of anger), that of power by forgiveness, and
that of virtue by candour and sincerity of heart,
but good conduct is the best ornament for all, because
it heightens the worth of all the afore ad merits.

Quoted anonymously in the Sutathdurahs (Sūrāśāstra) at १० ३०५४

It also stands in the Sutārahs (Sūrāśāstra) (२७४३१)

Cf.—(a) “यथे हि सुत परस विभूषण नजालनया शुभाश्च फरे तथा।”

(हि विभूषणने सत्यश्च शुभाश्च शुभाश्च नरस्य कृतं नरस परमम्‌)”

(हि विभूषणविव्यायान्)

(७)‘ कि भूषणेनविव्यायान् हि शुभम्‌ १”

(शक्तिचायक्ष्योध्यक्ष्योंसौधिन्याम्)}
नीतिवन्तु नीतिनिपुणा यदि वा स्ववन्तु, 
रक्षमी: समाविश्वत गच्छतु वा यथेष्टम्।
अद्वैव वा मरणमस्तु युगान्तरे, न्याय्या
त्यथः प्रतिचलन्ति पदं न धीरा: ॥ ८४ ॥

No matter, whether the wise (or the moralists
and politicians) may hate or praise, the goddess of
wealth may come or go as she pleases, and death
may happen either today or as far off as in remote
ages, the good, intelligent and resolute persons can
never deviate a step from the path of right they have
chosen for themselves.

Quoted under Bhartihari (भर्तिहरि) in the Śāṅgadharapaddhāt
(शाङ्गद्धरपद्धाति २२५), and anonymously in the Sūkhāśāstācāl
(सुभाषितार्थिकः २७८).

Cf (*)—“चलन्ति गिरयः काम युगान्तपवनाहृदाः।
छच्छ्रीपि न चलेर धीरणा निक्षत्रमन: ॥”
(समापितस्लर्भाडागः ११२।२)।

(५)—“धनन्युवतसत्रादि प्राणपनिपि न सतयम्।”
(खण्डेश्तपसागे शाङ्गाश्वालखके २५ तराय।)

(५)—“अपि स्फुटति निन्याह्वी वाति वा भ्रत्यानिन्ति।
गुरुशाखानुमो मार्गः परिष्यायो न धीरता।” (योगवासिणि)।
भाषाशास्त्र करण्डपादिततनोमलोनेदिस्िरस्य 
कुलािसुतिवरः स्वयं तिनतिस्तो नक्के 
पुले भोजनः । दृष्टवितिचित्तेन सत्वरभ-
सौ तेन त्यतः पथः, दोकः पड़त दूव नेवहि 
रूः वृद्धः शये कारणसः ॥ ८५ ॥

जीवन से निराशः पिपो भय वडु और शिष्यत 
शरीराकारा सर जव धुपांस अत्यंत व्याकुलः। रहधा 
तव शास्त्रके समय एक चुड़ा ( मूफकः ) किसी धारण-
पदार्ध की आर्यका से पिटायी चढ़ करके उसके भूलर 
गया और जातीहै उस शरीर का बास चला कि नज़ीकी 
धुप निद्राम हुई और वह उसही मार्ग से शोभ वाहिर 
निकल कर स्वतंत्रभी होगया। इसलिए हेमतुष्यः ।
तुमको चित है कि अपनी वृद्ध और क्षय का कारण 
एकान्त दे वही को मानने रहे ॥ ५ ॥

One night a mou-e cut out a hole into a bam-
boo basket, and thus entering into its interior, 
it became the mor-ef of a hungry serpent that 
had long been imprisoned there, and consequen-
ctly deprived of all power and hope of further life 
but having appeased its hunger by the flesh of 
the mou-e God had sent it, it now came out of its 
prison by the same path and became a free creature 
Here you see that fate and fate alone is the real cause 
of good and evil to all men

Quoted anonymously in the Subhadrshtarat (मुभादिनावारि) ,
at No 3143.

If 'अमदय या विद्विपिबिरतम्यति क.' (ब्या सरिसारि) 
In the Bhartiharsnti (भर्टीहरिन्निवर) the hero (िे मर्दनिवर) 
was to say 'भीतिफल भगवती यस्तुमयमय माहि।' 
घटरित मयविदयित भगवती पुरुस्म परिशोभ '"
(भर्टीहरिन्निवरसः)
There can be no shadow of doubt that idleness is the greatest enemy of mankind sitting within their own bodies. Industry is man's matchless friend, is no one can ever have the least cause for repentance and misery by being active or industrious.

**PURPORT.**

To be idle is to be one's own enemy but to be active is equivalent to the possession of the best of friends.

For the point of the stanza compare the well-known English proverb—

"God helps those who help themselves."

Though at first sight this will not appear an exact parallel to the text, yet a little reflection will convince a thoughtful reader of the precise similarity of the powerful thought of the above adage which lays it down that to be active is to secure the help of God, the best of friends.
छिन्नोऽपि रोहति तरः स्वप्नान्तः सन्तः; सन्तथ्य नते न ते विप्रः॥ ८७॥

फला हुवा दृषा विरभी हराभरा होजाता हे और 
स्वप्न हुवा कलाहिन चंद्रमाभी फिर उष्टिको प्राप्तेन 
यह विचार करके सत्यस्त अपनी विपत्तिसे दुःखित नहीं 
होते॥ ८७॥

When beset with difficulties the virtuous can 
pass them over with great patience without the least 
disturbance in their hearts, because, they are consci 
ous of the fact that a plant by being pruned is sure 
to grow up again with renewed vigour, and the cres 
cent moon is certain to develop into her full splend 
our and glory

Cf—(a) 'We must not despair in sorrow because it is only a 
prediction and an assurance that brighter days await us” 
(Reynolds, Loves of the Harem Vol II)
(b) “माझ्य या न तुम्ने तरा चतुष्कोट्य” (विदुरनीति)
(c) "What does the thoughtless world today 
And dresses the land tomorrow 
May be God's own parental way 
Of blessing all tomorrow” (Whittier)
नेता यथा ब्रह्मपति: प्रहर्ण वर्ण सुरा: सैनिक:। स्वगोऽसु मनुष्यः किल्ले हरे रेवातो वारः। इत्यश्च योन्त्रोत्तितो शस्त्र विलिमे ब्रह्मपति:। परें संगे, तथुतं नन्द देव मेव शारण धीर्घे ग्रृथा पौरुषम्॥ ॥

ब्रह्मपति के समान गुरु (संतो), वज्र देव मेव समान अयुध, देवताओऽके समान योद्धा, स्वगोऽसु मनुष्य, विषुके समान जन्म सौदा, और राजाके समान जिसके बाह्र है वह अनुयम उपर्युष का स्वामी इश्वर जव संयममें शारुकों से पराजित होतकाहे तो मनुष्यों का ग्रृथा पौरुष तो सवथा धीर्घायुक्तहै। इस दशामें देवही सवथा शरण है॥ ॥

When we see that Indra, the lord of gods and the special favourite of Hari, who was so fortunate as to have Mercury for his prime minister (lit. leader), lightning for his weapon, the celestial beings for his army, the heavens for his citadel, and Airawat for his elephant, was even defeated in battle by his enemies, the demons, it is proper for us to have full reliance on Fate, and relinquish the fruitless trust in our individual efforts.

This stanza which, according to Dr. Poterson and Pandit Durga Prasada, also found in the अमृतसुत्र (आलोकसारसंहिताकाव्य) is quoted anonymously in the सर्वादिदेवोलो, at No. 3151.

Cf. (a) — "पाण्टडशाह जनत बरीजे सप्त भाषा प्रमाण दीजे। सा उ जुहितर नरक पारा देवक रक्षित केष निदाना १०२।। (माइक्रापिटफ़स्ट्रू २ दरते)।।

(b) — When we reckon without Providence, we often have to reckon twice. We should trust every thing to Providence."

( Madame De Senique )
फरूरत्तं फलं जुंसां, बुद्धि: कमाँदसारिणी।
तथा श्लो भूतिया भाव्यं, सुविचार्यंव कुवंता ॥ ८९ ॥

यद्यपि यह सत्य है कि मनुष्य जैसा कर्म करता है
वैसाही फलपाताहै और मनुष्यों की बुद्धि भी उत्तमाधम
कर्मावसारहै उत्तमाधम होतीहै। तथापि मतिमानों
को रचितहै कि जो कार्य करें वह पूर्ण विचारके साथी
करें ॥ ८९ ॥

Although the result of his actions is in accordance with his \textit{Karma} or previous destiny, and the circuit of his intelligence is also defined by same, a wise man should still undertake to do a thing after careful consideration.

\begin{quote}
For the first 	extit{charana} of the stanza ८९—

"इह वा पूर्णभेद वा सक्मेनेज्य दया \textit{स्व}।
गुरुमण्डुम वा तत्ज्ञे \textit{कथा}। \textit{भरति} ॥ ॥" (\textit{भवोकस्याकर})

\textit{Or the point of the stanza}, ८९—

"सिवराओऽ प्रायेन महान हेय टय, चाहे हेय महान।
विष्णु पूर्ण विचार कर, कार्य स्वस्व पाठम न।" ॥ (\textit{तिक कृति})
\end{quote}
खल्वाटो दिवसेज्वरस्य किरणोऽसन्तापितो मस्तके, वाज्ञनेश्वरमनात्ष्यं विधिवशांतालर स्मृतंगतम:। तत्राध्यथयं महाफलेण पतता भर्म सशादें जिरः प्रायो गच्छति योधमय रहितस्तांत्रियापदः।॥९०॥

सूर्य के किरणोसे पीडित होकर एक खल्वाट (मंजे सरका मलयु) सूर्यके आतपसे रहित शीतल स्थान को दुःखाः २ दैवयुग से एक तालाकस्थ नीचे जा निकला, परंतु वहाँ पर्वत उसके भाग्य में सुख न था, क्योंकि उसके यहाँ पहुँचते ही एक तालाकश निकले साथ उसके मस्तकपर गिरा, फिर फिर उसका हिर फट गया। इससे प्रत्यक्ष है कि भाग्यहीन मलयु जहाँ जाताहै विपत्तिभी भाग्य उसके साथसाथ ही गमन कियाकरती है।॥९०॥

A baldheaded person being once pained with the scorching rays of the sun betook himself to the foot of a palmyra tree, but unfortunately when he reached its cool shade a big cocoanut fell with a tremendous noise upon him, and thus broke his pate. It is, therefore, generally true that the feet of the unlucky are always dogged by misfortunes.

Quoted under Bhartehuri (भर्तहरि) in the Śānyaśabdhāpāda (शाहस्यपत्रहि । २७३७) and under Dvāra Dvāditya (द्वारद्वादित्य) in the Subhāṣītārās (सुभाषितारस), at No 3141.
भाषातीकासमतम् ।

गजमुजज्ञमयो रापि वन्धन, शादिदिवाकरयो शेषपीडनम्। मतिमतां च विलोक्य दरिद्रां, विधि रहो वल्लवानितिमे मति:॥ ९१॥

हायी और सर्पका वंधन, चंद्र और सूर्य का यहन, और मतिमानो का दारिद्र देखकर भरी यह संभाटि है कि विधाताकी गतिही सब धातीमें प्रवलहै।॥ ९१॥

Seeing the eclipses of the sun and the moon, the capture of elephants and snakes, and the poverty of the wise, I am led to think that the power of fate is always supreme.

Quoted anonymously in the Sukhāshīrālī (1125) and the Śāmkaraśāstra (143). It forms the 4th sloka of Letalabhata's Nītīpradīpa (वैषयमृगान्तरनितिमयी) The stanza is also found in the Panchatantra (पञ्चतान्त्र 116) and the Hitopadesa 1 33 (हितोपदेश 1-38)

CE—("") जट: सूर्यकुड़े पिटा दर्शस: होरीमुखामाय
सौरा सन्यासवा मन्न्याप्रिया वस्तुतुन्नि जइँग।
दोईन समो स चासि मुरने मज्झविनि: स्वय
रामो नेह विद्यविदेशविन्या चाँचे पेरे का कथा १०”
(हलादुक्पत्य धर्मित्रिके)

(४) "अस्मातिरति माता महति महाने मधि।
नमत नीऽफ़ूकत्सप महाहिंसिन हैः”
(हृ०भावितलमभासानां राज्य १३६ । २८)
The ignorance of Bidhi, the Creator, is truly pitiable; for having created man, the storehouse of all merits and the ornament of the whole terrestrial globe he sadly errs in making his life the most transitory of all.

Quoted anonymously in the Śrīngalāvarṇapaddhata (श्रीङ्गलावर्णपद्धति 14000) and under Phalguhatum (फल्गुहतिन्म) in the Bālāśekhāvali (बालाशेखरावलि) at No 3126.

Cf — "मृगुण नरसलकी, रचना का पुनि भूल। वाहि वेंह भुगर करत, बिवि मृगवत भूल।" (शक्तिक कवि).
भाषारीकासमेतम्‌ १ ९.३

पनं नेव यदा करीरविटपे दौषो वसन्तस्य कि,
नोल्वकोप्यतििलांकते यदि दिवा सूर्यस्य कि
दुप॒णम्‌॥धारा नेव पतानति चातकवुले मेवस्य
कि दुप॒ण, यत्चुं विविंिा चलासिवितं
तन्मारिअिं कः क्षमः॥ ९२॥

यदि करीर ( केर ) के बृक्ष के पत्र नहीं आते तो
इसमें वसन्तका क्या दूषणहै ? यदि दल्लुकको दिनमें
नहीं दीखता तो सुर्य नारायणका क्या दौषहै ? और यदि
चातकके मुखमें जलधारा नहीं गिरती तो इसमें मेघका
क्या अपराधके हैं ? इन बातोंसे मत्त है कि विवाता ने
जो क्रूः चलाच्तमें दिलासियाहै उसे मिटानिको कोई भी
समय नहीं होता॥ ९३॥

What fault can justly be attributed to (1) the
spring, if the thorny plant of karira is not covered
with leaves, or (2) the sun, if the owl is unable to
see in broad day light, or (3) the raincloud, if the
rain drops do not fall into the mouth of the Chātaka?
What has been previously written in one’s forehead
can never be obliterated by his utmost efforts

For the 1st line, Cf.—“मजः वचन्तििवश्च दृष्टि मामिति सक्तिस्वसिदिः:
यत्करेि न बालक दोषो वसन्तसिः” ( हुमायुतावाचः )

For the 2nd line, Cf.—“यहिममुखार्हििा जातिसुयुक्ताश्च यशिभिः
नन्द विदांि हस्ताक्षपक्षठी यस्मिनप्रज्ज्वलनः”।
तस्मिन्निभिकान्ति हेिसि एतिरपूज्यको चेिी—
केत तदवः: परसी हस्ताक्षः जायते॥
( महाशुद्धंस्यस्यायासाक्षिकः )

For the 3rd line, Cf.—“मन्त्रानारमिहों मित्रीश्रविः परितः शुभका स्वतियां
परमेहि: परमेह शतिरिः हस्ताक्षोऽमितादिः।
अपवाहः पर सक्तस्वतिविद्व श्रायता्यानास्या
स्तोकोऽसौ मार्ककृति रुद्रः व्याहोऽस्तादः।४०
( महासुद्धेनस्यायासारसाति )

For the 4th line, Cf.—“यदैवं चलातासिवितं दौषो दुष्टु क्षमः॥ ९३॥
( वेदांतभ्रस्त्तिविप्रदशः )
We bow respectfully to gods, but alas! they are all subject to Bidhi (Fate), who though worthy of worship is competent only to award according to a preordained destiny which is again the certain consequence of our own acts done in a series of former existences. We should, therefore, do well to give up our adorations for Gods and Fate, and take ourselves to the worship of our past actions over which Fate herself has not the least control.

Quoted anonymously in the Subhashiturtles (शुभाषितावलि १०५) and under महेश्वर in the Gaurangadharapaddhati (शांतिवरस्त्रदर्शनित्र १९३). It also forms the opening stanza of the Simhahata (शान्तिसहातक).

CL—यथात्मकायांत्य में देव किद्ध मनुष्यरूपः।
पूर्वहृतस्य हि शक्यो मन्ययामावः ॥ ८० ॥
भाषानेन कुछात्विविधमितो भ्राण्ड भ्राण्डये। 
देव, विष्णुयेन दुशावताः गहने किंतो महात 
झटे। यद्रो येन कपालपाणिपुटके भिक्षातनं 
कारतः, सयों आयतनित्यमेवं गगने तस्मै 
नमः कर्ममेऽ॥ ९५ ॥

जिसके सभासे भाषा इस भ्राण्डभ्राण्डदरके मध्यमें 
कुछारके समान काम कर रहहें, विष्णु भगवान मश्यादि 
दुशावतार ग्रहण करनेके महासंकटमें पड़े रुद्राह, कद 
कपालपुट हाथमें छिंद घरघर भिक्षातन करकरहें और 
सूर्यनारायण नित्यमति आकाशमें भरमन करतें उस 
कर्म को हमारा नमस्कार हे ॥९५ ॥

Bow to that Karma (Past actions) through 
whose influence the Creator (Brahma भ्राण्ड ) is conti-
nually working like a potter into the interior of the 
vessel of the universe, the Protector (Vishnu विष्णु ) 
is thrown into a series of misfortunes by assuming 
the wellknown ten incarnations, the Destroyer 
(Shiva शिव ) is made to beg from door to door with 
a skull in hand, and the sun is compelled to revolve 
inecessantly into the sky.

This stanza which stands as the 4th in the Ashtaratna (भ्राण्ड, 
is quoted under महाभाषाः in the स्वाधिकारपद्धति (महाभाषाधिक) 
at No. 435 and anonymously in the Subhasitardal (सुभाषितवाचल ) 
at No. 3102

Cf.—“रामो येन विह्रामितो लघु नष्टः कलकीकृतः 
क्षारम्बुः सीरतांपतिश्च नष्टः कपालः । 
माण्डलों गुरुकुलधातुभिरभृत्तमाण्डुः पिष्टवा 
नेतसे येन रहाण्ड वैछकासौ तस्ये नमः कर्मे” (हुमायीतल्लफादा- 
गार् १४० ॥ १०६ )
नैवाज्जीति: फल्फुलि नैव कुलं न शीलेः, विचार
पि नैव न च यत्नकृताकरः सेवा । भाग्यानि
पूर्वत्तत्त्व सख्त सतितानि, काले फलिति
पुरुपस्य स्वयं वृक्षः ॥ ९६ ॥

शरीरकी सुंदरताः, कुल, शील, विचार और यत्नपूर्वक
क्री हुई सेवा वे कोईभी किसी काम नहीं आते, फिरकू
अवसर आनेपर पूर्व संचित मार्ग्याळी पृक्षादिके समान
मनुष्को कामाकरके फलदेते हैं ॥ ९६ ॥

It is not the result of handsome person, nor
that of his noble birth, nor that of his learning, nor
that of attentive service of his master, but it is only
the necessary consequence of a man’s fortune as
made up of his past good and virtuous actions that
enables him to enjoy the pleasures and happiness
of this world.

Quoted under  "Aṣṭaghōṣha (अष्टघोष) in the Śubhāṣītāvat (सुभाषितावलि), at No 3100

CL—(a) "विनाकारः श्राद्धाः फलः न दाता कौशिकः कस्यचिदम्
आर्यांगं रक्षासि पूर्वकालं रात्रं:। फलः । १०९ ्॥"
( क्षयवृतियां राजमंत्रियों ६ तांगो )

(b) "भाग्य फलिति स्वेधवा न निर्बिचार:।
समुदयसीको हरिरैषपं हृति विषम् ॥"

(c) "अग्निन्ते शुभायमाप्तेषु वधेन वेदशितं वष्ट्रितम्
स्वप्नमनोयें हरिरैषपमें हृति विषम् ॥"

(d) "ज्ञानान्तरे शुभायमाप्तेषु वधेन वेदशितं वष्ट्रितम्
स्वप्नमनोयें हरिरैषपमें हृति विषम् ॥"
( दानसिद्धां रागमाप्तेषु ३ सर्ग: )
It is only the virtuous actions of his former lives which protect a man from injury and danger when he is thrown into the midst of a dense forest, a raging battle field, a crowd of enemies a deep ocean, and a burning fire, or when he is standing on the top of a mountain, or at the time when he is fast asleep, or drunk, or is placed in a dangerous or difficult position.

"The idea is that in whatever place and in whatever circumstances one may be placed the merit accumulated in a previous birth is always with its help." (H. T. Telang)

Cf—"निममस्त व्योरास्ती वर्त्तात्लितस्य च।
तसकेनापि दस्य भायुममोणि रक्षति।" (भट्टकर्त्तरस्वतितिसरः २०)
Oh ye good! If you wish to enjoy the pleasures and happiness of the world according to your heart's desires, then you should give up the vain efforts of acquiring all other merits and attributes, but take yourselves to the sincere devotion of the goddess of good conduct that is powerful enough immediately to change the evil into the good, the illiterate into the learned, enemies into well-wishers, invisible into the visible, and poison into nectar.

Quoted under Śrīvardhana (Śrīvarṇa) in the Subhāṣītāraha (Sūkṣmaśāstra), at No 3074

Cf—(a) “The great high road of human welfare lies along the old pathway of steady welldoing, and those who are the most persistent, and work in the true spirit, will invariably be the most successful, success treads on the heels of every right effort.” (Samuel Smiles)

(b) “What a rare gift is that of manners! How difficult to define, how much more difficult to impart! Better for a man to possess them than wealth, beauty or talent; they will more than supply them all.”
Whether good or bad, a wise man should carefully consider the end of the action he takes in hand, for the result of our precipitate and miscalculating doings invariably becomes the source of constant pain to the end of our heartrending existence.
स्थाल्यां वैद्यपम्यां पचति तिलकं निन्दनकं
निन्दनदहलां: सौर्षन्त लक्ष्मैविनिलिखिति
वसुधामक्षैमूस्य देतोः। छित्ता कपूरस्त्रणानां
विनाक्रान्त्यां कयूलकते कोदवाणां समन्ता
त्रायेद्वारं कर्मकृत्व न चरति मद्वगे यस्तत्प्य
मन्दभाग्यः॥ १००॥

जो मद्भागी इस कर्मकृत्वि ( संसार ) मे जनम
लेकर तपश्चरण नहीं करता वह निस्सदेह उत्त मूखके
समान है जो युत्त तिलकणो की वैद्यमानि के पात्र में
रत्नकर चंदनादि के सुगमित इत्यत्स पकाना चाहताहै,
अथवा अर्न की जह रात रकाने के हेतु सुवर्णमय तांगूस
से प्रथ्वि का संशोधन करता है, अथवा सामान्य कोदव
( कोटु) के धान्यकी रक्षाके निमित फपूरकी वाहँ
लगाता है॥ १००॥

Like those foolish and unfortunate beings who
cook a quantity of sesamum in a caldron of Vaidurya
tree ( Vaiduryama or Lapsus lazule ) by the fuel of
sandal and other valuable woods , or who dig up the
earth with a goldenedged plough in order to obtain
the worthless root of the Arka , or protect the poor
Kodrata grums by fencing its field with camphor
pieces, the condition of the man who after being
born into this world of trial does not observe the
sacred rites of his religion is indeed very miserable
and pitiable.

Quoted anonymously in the Subhadassitarale (सुभाषितावली), at
No 3045

Cf.—“ स्नात्स्पन्दित विस्तरणां पादोऽवर विपत्ते
प्रायुक्त मन्त्रिकरण वाहयस्लायमयः।
विनाशते सिक्रिति करा ग्राथोऽध्ययनिः
योद्राप गमयतिमुः मूलज्ञम ममत ५”
( सोमप्रभाचायैस्य सुक्तिमुक्ती—धर्मम)
भाषाकामेतम्‌। १०९
भेरुरिख ड मजत्वम्भति यातू र रा्जयत्वाव'। वाणिज्यं ृषिसेवनादि सकला विधाः कृठाः शिक्षतु ॥ माकाश विपुर प्रयातु खगवृत्कृत्वा प्रयतत परं, नाभाव्य भवतीह कर्मवशादि भाविस्य नाशः कुतः ॥ १०१ ॥
चाहे समुद्रम गोता छगायो, चाहे समुद्र के जिसर पर चढ़े, चाहे संघाम में शतु को जीतो, चाहे व्यापार करो; चाहे कुषिकम्ब और सेवादि सकल विधा और क्लाको सीलो और चाहे बहुत मपल करके पंकियों के समान आकाश में उठी परंतु मारथ के वशसे न तो अनहोऽनीहृ कभी ही सकती है और न होनहारहृ कभी टलसकतीहै ॥ १०१॥

Notwithstanding his diving deep into the sea, or ascending up the peak of the Meru (मेरु), the famous golden mountain, or defeating his enemies in battle, or learning with proficiency the different sciences and arts of commerce, husbandry, and service; or crossing like a bird the endless sky; a man with all his efforts is quite unable to effect any thing contrary to his Fate; for, there is no doing against one's destiny whose course is wholly unavoidable.

Quoted under भाषाकामेतम्‌ in the भाषाकामेतम्‌ at No 433.
Cf.—(४) "भाषाकामेतम्‌ वाणिज्यं वा दिग्मं मनोरथिचिन्निकुलै वा यथेष्ठम्‌। अन्नान्तराजितामुमूखात्रामण्यानान, छायेर न स्नाति कर्म फलानुबन्ध: २१ " (शारसरकार्य Part III).
(५) "पुरु मारत्नवंदराधारे पूर्व जन्तुइ। भांति को लितिमतिक्षित: वा किं कर्त्त: वार्तेय। १७०।"
( कप्रासिरितागाः जुजुरांजीतीङ्कः २ तरंगः:).
(६) "पाताल भाषाकामेतम्‌ यातु स्वरूपा दिग्मं अरोहतु हितिवार्तिक्षितः व वैषम्स। मनोरथ महर्षणं श्वरेशु करो: रेती; यद्वारित्युपवति नाच विशास्यः॥" (कुदानवि:)
भीम वर्ष भवति तस्य पुर्वस्थानं सव जन जैनता सुप्रसादिती तस्य। कल्पना न भू भवति सततिपि रजसंघाः, यस्याविति पूर्वस्थानं विपुरं नरस्य। ॥ १०२ ॥

जिस भाग्यवान के नाचीनतंसंकार उम त्रैम्य हे इसके लिए भयानक वनती उम जग, सारे मदप्य हितप्री; और समस्त पृथ्वी अनेकानेक रलोंकी स्थान स्वयं खोजते हैं। ॥ १०२ ॥

The man who is fortunate in having done a lot of virtues in his former lives is able to turn out a dense and dreadful forest into a safe and beautiful capital, the whole of the human race into his true and sincere friends, and the entire mass of earth into a fruitful mine of invaluable gems.

CL.—“Before the fortune-favoured son of earth,
Apollo walks—and, with his beard mirth,
The heart-enthralled Smiler of the stars
For him gray Neptune smooths the plant wave—
Charmed at his feet the crouching lion he,
To him his back the murmuring dolphin gave,”
(Schiller's The Fortune-favoured).
What is gun but the society of the learned?
What is misery but the company of the illiterate?
What is loss but the missing of a favourable opportunity?
What is perfection but faith in religious tenets?
Who is a hero but he who can subdue his senses?
Who is a beloved wife but she who implicitly obeys her husband?
What is wealth but learning?
What is happiness but residence in one's native land?
What is empire but the establishment of authority?
When a ball is struck against a floor it immediately rises up again. The miserable state of the good and virtuous is generally very unsteady and shortlived.

Quoted anonymously in the *Subhāshīrācali* (सुभाषितावलि) at No 222, and the *Sūrgadharapaddhati* (शूर्णवर्षपद्धतिः ४८६).

Also found in the *कृतिविक* No 23

CL—(२) "सूर्व दयारं अश्व विष्यविषयवन्त्यतः।
प्रहस्तसंस्मृत्तः विच्छायेद्वित्वम्
। ८०
(इत्युपदेशवर्णार्थितद्वन्द्वश्लातः)
(b) "पालस्व करुपक हृद पतल्याः पत्राणि।
। ८० २२ (सुभाषितावलि)
अपरियवचनदरिदेः प्रियवचनाव्येः स्वदारपरि
तुः) परपरिवादनिव्तैः, कचित्कचि न्पण्डिता
वसुधा॥ १०५॥

इसएथ्वीको शोभादेने वाले ऐसे महजन किसीकिसी
स्थानमें ही होते हैं कि जो अपियमापण करने में दौरिते,
प्रियमापण में वनाद्य, निजस्वी सेवन से चंदुष्ट और
परानदा से पराइमुख हैं॥ १०५॥

It is only here and there that the earth is adorned
with men who are poor of speaking harsh to
others, rich in uttering sweet words to their fellow
beings, content with the enjoyment of their lawful
wives, and always averse to censure others.
कदाचित्तस्यापि हि धेरयच्छते, नै शक्यते धेरयच्छते
गुणः प्रमाद्वुम्। अधी मुखस्यापि क्रतस्य
वद्वे, नौधः ज्ञिष्ठा याति कदाचित्तेव॥१०६॥

पैर्यच्छन मनुष्य अन्यत्व दुःखित होने परभी अपने
धेरयं का पारित्याग कदाचित्त नहीं करते। क्योंकि जलती
भांग की टलकी करतेनसेमै उसकी शिखा नीची की और
कभी नहीं जाती॥ १०६॥

As we cannot make a flame go downwards by
turning it topsy-turvy, so it is equally impossible
for a host of misfortunes to deprive a courageous
man of his usual fortitude even by putting his pa-
tience to the severest test.

In the *Sudhodana* (सुभद्रामणि) the stanza is quoted under
मुनि (अन्यलोक) at न.528 and in modernly at न.316
The *Sūngullavavyaṇḍita* (शाक्तसाक्षरादिति) at न.227 gives it under
मंडली. It is a stand in the *Hittaka* (हिताय वि.६९) and the
*Panchatantra* (पंचतत्त्व).

लत-२२ हि धेरमा धारणे ये ध्वस्तेरयो न विभावति १२७
सत्तवते हि नामान हाप्यति विपद्रतम्।
उद्योगा इति धारणेत पक्षेवद्यापिण्यं यात्रिन् । १२८।
(अपरचर शृंग छृंग वाल्नारत्मन्। उद्योगेणः १ सं०.).
कान्ताकटाक्षविविरिखा न खुननति यस्य, 
चित्तं न निर्देहाति कोषक्षायुतातापः। कर्पन्ति 
भूरि विपया त्व न लोभपाशी, लोकतन्त्रयं जयति 
कुटस्निमिदं स धीरः || १०७ ||

खियेकि कटाक्षरूपी बाणो से जिसका हृद्य विदीर्णे 
नहो, कोष्रुप अभि से जिसका अंतःकरण संतत्त नहो, 
और विपयादिकसे लोभपासे जिसका मन चलायमान 
नहो, वह पर्यथारी मनुष्य जिलोकी यी विजय फरनेके 
हेठू सभमधं होताओ || १०७ ||

That man who is neither pierced with the pointed arrows of female glances, nor burnt with the scorching heat of anger, nor dragged into the tempting snares of sensual pleasures, is undoubtedly capable of conquering the three worlds.

लेखक (५) "महोपदेशैर च शमोपदेशैर कोयम्। 
प्राप्तो न मोह कलाकेष्य १२।" 
(रामकोणम् प्रस्त्रत्समलाल) 

(६) "कृपाय व जलनाहोचनबाणो मे विद्विषित।।" 
(श्रीसद्राकाम्बर मन्त्रस्तरलमाला)
एकेना पि हि शूरेण, पादाकाल्न्त महीतत्तम। कियते भास्करणेव, स्फारस्फारित तेजस। ॥ १०८ ॥

जैसे अकेला सूर्य देवीप्राणान किरणों से सारे जगत् को प्रकाशित करताहे वैसेहि एकही शूरवीर अपने असाधारण प्रताक्षसे इस अखंड भूमिका दल पर अपना प्रभाव प्रगट करसकताहे ॥ १०८ ॥

As the sun though alone illuminates the whole world by the spread of his dazzling light, so a single hero can also subdue the entire globe by dint of his matchless valour.

The word पादि (पदि) is here used in a double sense, meaning both ray and foot.

Tejasa (तेजस) is also equivalent to (1) light and (2) influence or valour, the former as an attribute of the Sun and the latter as an attribute of a hero.
वहि स्तम्भ जलायते जलमिथिः कुल्यायते
तत्क्षणा, नेहः स्वल्पजियायते मूगपति सधः
कुरीजायते। व्याहो माल्यगुणायते विगरसः
पायुपवपरियते, यथाखःतिरित्तेकवलभतमं
श्रांत सन्युमीलति। ॥ १०८ ॥

जो महापुरुष असिल जगते मोहनके बोरे
आग अभि तो जले समान
समुद्र नहरफे समान, सुभरं छोटीसी शिलाके समान,
मृगराजःसह दरिणफे समान, सपे एष्पमारूकि समान)
ओर विष अमूत कै समान गुण धारण करत हैं। १०९

One who possesses good conduct, the sole enchantner of the whole world, is enabled by virtue
of this wonderful gift to convert fire into water, the
ocean into a canal, the Meru (संह) into a small slab,
the king of the beasts (i.e. a lion) into a deer, a snake
into a flowery wreath, and poison into nectar.

\[\text{Cf.}-(a) \quad "\text{सोमपभाचार्यसय सूक्तिधुकता्ली}"
\]
\[\text{सर्वभावो भि वर्तेते}! \quad \text{(सर्वभावो भि वर्तेते)।} \]
\[\text{तोषिण्यते रसिक सजलाभि रसि न्यायोविधि साराक्रति}
\]
\[\text{व्याकोभविभाति बृहत्तोपपुरश्च विद्वेषोपि पैरुशान्}।
\]
\[\text{नयोगित सम्भवतिरेण द्रुपणाः स्नेहाभिता द्वाद।} \quad १६०।\]
\[\text{सौमक्षाचार्यसह सुतुरुपाकावल}। \]

\[\text{(b) Good character is above all things else}
\]
\[\text{c) "अतीत हि गुणास्ततान्त्रवाहो शुभि वर्तेते" (हितेयदेशिः)।} \]
नितीशतकम्‌

लज्जागौणी प्रजननी, जननीमित्वस्वा, मत्यन्त शुद्धदयामलुव्वेत्तमानाम्‌। तेजस्विनः सुखम- सुनि प्रत्यज्जनिति, सत्यवत्् व्यसनिनो न पुनः प्रतिज्जाम्‌। ॥ ११० ॥

सत्यार्थण करनेवाले तेजस्वी मदुष्य अपनी प्रतिज्जाभ्रंश करने की अपेक्षा प्राणत्याग करने की अधिक समझते हैं क्योंकि जो प्रतिज्जा उनको लज्जादिवसमुगुणो में प्रवृत करती है उसका पालन करनाम उनके अपनी माताके समान ही अभीष्ट है। ॥ ११० ॥

Lovers of truth, and men of spirit are always ready to abandon even life with ease rather than to swerve from their plighted faith which they cherish like their own mother, for, like her it tends to produce modesty and other virtues in them, and keep their hearts full of purity and candour.

Cf.—(a) Live up to your engagements.
(b) “एतेदेव महत च महता मुख्यते बुधे। प्रतिज्जाहर्षत्रं माणानामस्मिष्टेऽपिवत्‌।”
(क्यायार्थसागर श्लाष्ट्वात्तेऽमविनि)।
(c) If you make a promise be it a small or a great matter, fulfil it. A promise should be kept as sacred as an oath.
(d) “उदयित यदि महातु परिमेय दीर्घाग्राने विकसित यदि पर वर्षार्थेस विष्णुवयायम्। प्रवतित यदि में शीतलं वायुतं वायुं गृह न च विद्वतं खलु राजनां रक्तादिव।”
(श्रीकमलमुख परमह)
अथ
श्रुङ्गारशतकम्‌।
अथ श्रुत्जारशतकम् ।
शम्भुस्तव्यम् सुहर्षो हरिणेश्वरान्तः, येन कियत
सतलं गृहकर्मदासा।। वाचामगोचरचचर
रीत्रविचित्रताय, तस्मै नमो भगवते कुसुमायुयाय ॥ १ ॥

श्रुत्जारशतकः.
जिस प्रभावशाली कुसुमायुधनेन वहा, विष्णु, और
महेश इन तीनों देवताओंको मूर्तस्तरीयोंके गृह-
कार्य करनेवालेद दास वन रक्षने है, और जिसका
चरित सर्वथा विचित्र और अकलनीयो रस कामदेवरूप
भगवानके अरथ हमारा नमस्कार है ॥ २ ॥

One hundred stanzas on Śringār (श्रीगार).

Bow to the illustrious Kusumāyudha (कुसुमायुध),
the holder of a flowery bow (i. e. Cupid), who com-
pelled Swayambhu or Brambhā (स्वायम्भु or ब्रह्म), the
Creator, Hari or Vishnu (हरि or विष्णु), the Protector-
Śambhu or Mahādeva (संभू or महादेव), the Destroyer,
of the Universe to be domestic servants of antelop-
eyed ladies, and whose strange deeds are far beyond
the description of words!

Cf.—(a) "स एक खोलि जयति, जगन्ति कुसुमायुधः।।" (काव्य पदोऽ)
(b) "अन्त्रेऽ नाबलासंगावितापि नमस्कारी।।
विचरितः काम, सर्व कामस्तरीयः।।" (शार्नाकशद्वैति)
(c) "जाहि प्रभाव महेश हरि, विचि मूर्तस्तरी दास।
ताहि जगत कुसुमेदु के, वस हो धैत दसास ॥"
(रतिक वनि)
सितेन भावन च चुच्चम्या भिया, पराइस्मैं-र्थकलक्तकविशेषः। वधोभित्रिष्या कठहेन छिल्ल्या, समस्तभावः छल्लवनन्तनितियः॥२॥

मंद मंद मुक्यान, हावभाव; रुज्ज, भम, पराधस्तत:। अययले नेत्रोंके कठाश, वचन, ईर्यां, कलह और लीला विदातादि सव मकादेही द्वियोंके वंधनरूप होनेमें कुछी संदेह नहीं है॥ २ ॥

There is no doubt that women en-nare men by their smile-, Bhūtas (भूत) or feelings and emotions, modesty, fear, turn of face, half-opened glances, words, jealousy, amorous quarrels and all other graceful sports.

Quoted anonymously in the Subhāṣitālīla (सुभाषितालिलं) at No. 3333.
भूचातुर्यूकुशिताश्र: कटाशः। सिम्धा वाचो लुमिता श्रेय हसा:। ठीलामन्द्र प्रस्थतनं च स्थितंच। स्थितमेतसूर्याण चासुधच।

यमोतित भूभंगपूर्वक इनित नेतर्के कटाशः। मधुर भाषणं। ठायास्य हास्य और लीला सहित मंदगति और स्थिति। सियोके आभूषण और आयुष्य दोनोंका काम देते हन्ः।

Side-long looks with contracted pupils and skillful display of eyebrows, honeyed and affectionate words, modest smiles, and artful slow movements and postures of their bodies equally serve as ornaments and weapons to women.

Quoted under Bhartrihari (भार्तरी) in the शर्माधारापद्धति at No. 3934, and under Kaviputra (कविपुत्र) in the सुभाषितावति (सुभाषितावति), at No. 2227.

Cf.—“मायावैधुक्ते: सुमाषिते स्वरं, सायोपकलित्तिबिलिपितमेतेश। मायावैधुक्ति मर्ति कामुकानि। समायों हथि जगत्सन महारिषी।” ॥५५॥

(भायवनाथाश्रम ११ अध्याय)
कवितेष्वरोऽभ्ये: कवितामध्ये च सज्जापरिणते।।
कवितेष्वरोऽभ्ये: कवितामध्ये च चित्राविहिलतिते।।
नवोदानामितवेंद्रकमलमेवनेत्रचपिंति।।
स्पन्दनीठानां प्रकरपरिपूर्णं इव दिग्म्।।

विपयासक मनुष्योऽक्ष्यमेव कहाँ तो सून्दर अभिंग,
कहाँ श्रेष्ठासे नवभाव, कहाँ भयभीति, और कहाँ
चित्राविहिलक विलासादि सहित नवोदा नारियोऽके मुखार-
किवके शोभादृश्वादि अस्ताक्षमन नींदकमलके समान
चंचल नेत्रोऽके समूहसे संसारकी सन्तानेदियाही परिपूर्ण
होरही हैं।।।

भावार्थ
संसारिक मनुष्योऽके दिये संपूर्ण जगतही नवयौवना
रमणियोऽके हावभावासे व्यास होरहा है।।। यहाँ तक कि
इस संसारमें उन्होऽ ऐसा कोईभी स्त्री होत्वही नहीं
आता कि जहांपर इस विषमे सुरक्षित होकर वे अपने
आत्मोद्धारका सुखपूर्वक मूलण कर सकें।।।

One who is ardently in love of women always
finds the different directions of the world entirely
filled with the charming glances of lotus-eyed
Naucodhas (young and newly married women) which
are somewhere marked with the play of their
fair eyebrows, somewhere with modesty or bashful-
ness, somewhere with fear, somewhere with, sportive
gracefulness and somewhere with the unsteady mo-
tions of their fickle eyes resembling the splendour of
a dark blue lotus in its full blossom.
वक्षोजाविभयं चन्द्रकारिण्यं विक्रं रोचने स्वाभाविकिः मण्डनम् ॥ ५ ॥

पूर्ण चंद्रमाको त्रित्य गर्तनवाला सुख, चमलका उपहास गर्तनवाले विवाह नेत्र, सुवर्णको काित्य कारकानिरादर कर्तनवाली देह, भमर पंजिका परायं कर्नवाले वेश, जजरगंजके गंडस्थलका अझाम कर्तनवाले वरोज, विस्मृत निरंगस्थल, मनोहर वचन और कौमळता बिरयाकेस्वाभाविक भूषण हे ॥ ५ ॥

अवार्तेः

भव्यक नृपसे ता इस श्रेष्ठों बिस्तियोंको जसाधारण सूददरताका वर्ण किया गया है। वैसार्य पक्षमे इसका भवार्तेः इसस्मकार समझना उचित है। बिस्तियों छवि स्वभाविकी वहुत मनोहर है इसलिये इससे अपनी जात्माकी रहाने निमित्त मतिमानोंको सदैव सुसंगत रहना चाहिये ॥

A face that can put to shame the splendour of the resplendent moon, a pair of eyes that can laugh at the beauty of a blooming lotus, a fair complexion of person outshining the lustre of gold, a luxurious growth of hair eclipsing the sootish colour of the black bee, a pair of heaving breasts apt to make us forget
the frontal globes on the forehead of elephants, the rounded and fully developed ..., and a sweet enchanting speech are the natural ornaments of young females.

(5) "वृंभसंग्रहितायणं नवन्ति वातिवस्तुतयात, द्वा वास्मानिन्त्रसंकृतमुर द्वाब्बनेरावश्चति।
हरे वत्स स्मित चंद्रीति चुंचुरामवसौर्वश्च, तन्या त्रेषु मद्यद्रापद्याभ शोभं फल्पमेऽू।"

(6) "वर्णोपाणिः प्रभुतं सा भवितं तम्रहसिः हिमाधोरैत
वदर्यादि व्यस्त मृगय।
तमोद्धर्यादि स्वरूपतिः वच विच वचन, खुँटोत्तरध्वनिमधुरस्मान हिरण्यं तिर्यति।"

(नागान्दे)

(वात्सर्यान्वयं गुणोपन्द्रय)
भावात विभवः। परिप्रेक्ष्य वाचते विवाहस्तो विभवः। गतिनारामः किसतायत्तति परिप्रेक्ष्य विभवः। रूपाण्यास्ततारूप्य विभवः किमिः नहि रूपम्‌ भ्राह्मः || ६ ॥

योगनास्तम्भे प्रवेश करनेवाली मुग्नयं तत्परिप्रेक्ष्यः कौनसी कार मद्धे और रमणियहि होती? उनके मंदस्मित मुखार्बिद, स्वामाविक चंपल दृष्टिपात, अभिनव भोगविलासस्क कथासे सरस वाक्यप्रवंत; और हावभावसहित गमन, सबसे सवहि कामोजनाके मनका तत्क्षण हरण करते हे || ६ ॥

भावाये

श्रुंगका पक्षका अर्थ तो उपराक अनुपासे स्पष्टी है परंतु वैराग कक्षाके हम इस कोकी इसपकार संगत कर सकते हैं। तस्सी रमणीयके मंदस्मितादि संपुर्ण चेष्टाही अत्यंत मनोहर होती है इसलिए इसी संगत कर- नेके निमित मुक्तको विशेष सबद रहना चाहिए।

What is not handsome and enchanting in the person of young and amased dumb-eels just entering the out-shirts of womanhood? The gentle smile of their faces, the naturally fickle glances, the sweet words drenched with the honey of useful references to their blooming youth and... and slow movements of their limbs like the soft waving of lotus stems are one and all extremely charming and lovely.
९२० शृङ्खारश्चतर्कम्‌ ।
दरष्व्येषु किसुत्तमं मगहर प्रेमप्रसत्रं खसः
प्रातव्येष्वापि क तंदास्यपवनः आन्यषु
तद्वः! क्‌ स्वषु तद एपदछवरम स्पृष्टषु
कतत्ततु, प्ययं कं नवयावन सुददयः सर्प
चताद्धभ्पः ॥ ७ ॥

dekhane yogya padaṁme मृगनन्यनी सुंदरियाके प्रेमथे
प्रसत मुखारिवित, संपने योग्य पदार्थामें उनके भास,
श्रवण करने योग्य पदार्थामें उनके वचन, स्वाहु लेनेके
योग्य पदार्थामें उनका ध्यान, स्पष्ट करनेके योग्य
padārthāmēn unake navyaśvānasūrdhāsefē (śvarīnārādha)
विलासके सिखाय रसिक
जनके लिये इस संसारमे और कुछभी नहीं है ॥ ७ ॥

भावाय
सादुरागी सांसारिक जनोंके देखने, सूंघने, सूनने,
स्वाहुलेनें, स्पष्ट करने और ध्यान करनेके लिए तो इस
संसारमें दिस्याके मुखारिविदिके सिखाय और कुछ
नहीं है परंतु व्यासियोंका (अर्थात संसारे मुक
honekī dūṣa karanewāloka) manī इससे विलक्कुलही
निराला है ॥

For lovers, (1) the affectionate and pleasant
countenance of their antelope-eyed sweetheart- is the
best sight to look at; (2) their sweet breath, the best
perfume to smell; (3) their lovely speech, the best
music to hear, (4) the ambrosia of their lips, the
best delicacy to taste; (5) their tender bodies, the
best thing to touch; and (6) their blooming youth and
charming grace, the best objects to think about and
adore in the world.

Cf — "इत्यति इत्यति श्रुति भवानि यथानेत्र वाणिज्यं,
विवेकात्मकद्विप्रकाशं विशेषतः दोक्षणिणा" ॥
(वाराही सहिता ७४ अध्यायः)
एता: स्वतःद्वायसहितामीवलोऽद्ब्रजार- 
पुरवाहतराजहैस्यः। कुवंतित कस्य न 
मनो विवशं तत्तन्योऽवशस्त्रावहिर्णीतः। कटासे।। ८ ॥

३५१ कविमूच्छन और नृपके मधुर कलर्यसे राज- 
हेसोका निरादर करनेवाली तत्त्रुन्दनियं भोलीमाली 
भयचित हरिप्राक्षे समान कटासे किषका नन 
वशीमूत नहीं करसकता?। ॥ ८ ॥

There is none whose mind is not subdued by the 
artless glances—like those of frightened fawns—of 
those youthful and lovely women the melodious jin- 
gle of whose loose anklelets and waist-belts has al- 
ready put to shame the sweet-toned swans.

“वासनीमुपायनमवस्तमयुक्तान: किमुपामृष्ठ: किया इस कदन्त 
कुवितारिये ब्रदुरानुसरणाति। 
अं तां मणिपुश्चस्यनिर्जनिः महानाविर्य: सूक्त, हस्ते हि दिशतदुरञ्ज- 
क्षायो हृदापुस्तिकाः इति”

( मुद्रावदात्स्य मुनानुजनानविता )

For the point of the stanza, cf—
“सुकाववृद्धिपुरोद्युष्मयेः, महावर्षिकावः महापालमाणाः। 
भासितिवादिष्वज्ञायचायानीत; कस्य हिमये नृपके ननो हरन्ति॥”

( मोहेन्द्रसिंहानार्महावृद्धिपुरोद्युष्मयाः )
कुडमाित देह, गौरवर्ण पयोधरो पर हिरुते इए
हार, ओर नूपररू राजहंखफ कटरवसे शब्दायमान
चरणकमल धारण करनेवाली मनोहर की इस पृथ्वीपर
किसको अपने वशमें नहीं करसकती?॥ ९ ॥

The charms of a beautiful woman whose body
is painted with saffron, whose hanging necklaces are
gently trembling with the heaving of her lovely
breasts, and whose lotus feet are sounding with the
melodious notes of the goose-like anklets, are truly
irresistible by man on this earth.

Quoted anonymously in the Sushashritwali (सुभाषितावली) at
No 1275 (B S S No XXXI)

Cf — "केसरचापित देह जिन, हिरुत हार जिन अग।
सुदी टीव किसके हुदय, हीत न जन्म बनग।॥

(रसिक कवि)
There can be no doubt that the best poets have invariably erred in calling women as weak, for, how can they be justly styled to be such (i.e. weak) who have succeeded to hold absolute sway over the hearts of the mighty gods like Indra and others, by the mere glances of their charming eyes with ever rolling pupil.

Quote I anonymously in the Sūtbālita (महात्मिकावलि १२४३)

Cf—(a) "Can with a single look infuse
The cold heart, the rude time. " (Whitier)

(b) "सुसहितान् निरासायिः, माय्याः प्रक्षालन ।
गतः पवेतु इत्यत्त, का कामास्यस्य वदनं।"

(c) "कमणि किरष्टि कामिनीरोक्षमते, परक्षायति भूता मानस पव- 
नायक: २६।"

(रामभद्रौपीविल्लक्रम: स्मारकतिलकभाग: )
It is quite true that Makaradhvaja (कांद्रव विुप्ति) is an ever obedient servant of that beautiful lady who commands a pair of fair eyebrows, for, we see that he is always ready to set on the man pointed out by the motion of her glancing looks.

Quoted anonymously in the Pulhoshitarat at No 1227 and the रींकपर्दात at No 3288.
केशाः संयमिनः शृंगारिणि परः पारक्रमये ठोचने, चान्तर्वक्रमम् स्वभावश्चुचिभिः कीर्तिः द्रिजानाम् गणे।। मुक्तानं सतताधिवासस्तृतिः वक्षोजकुंभद्राय, चेत्त्रं तन्वि वपुः प्रजान्तमपि ते शोभेन करोत्येव नः॥ १२॥

हे कृष्णां! संवारे हुए केश समूह, दीर्घ ओर विशाल नेच, स्वभाव श्रवण धीर दंपतिकस सुशोभित सुवास- बिद, ओर मनोभावके दाससे विभूषित कुच्चुगल को धारण करनेवाला तरा सांतिमय शरीरमे हमारे मनम मनकानुन विकार उत्पत्ति करता है यह वहें आश्वर्यकी वात है॥ १२॥

संकेतक विषय है कि इस शोकमे “संयमिनः” आदि पदोंके प्रयोग करकें कविने जो चमकार दिखलाया है वह अनुवादमें स्पष्ट नहीं दिखलाया जाकरता। बाश है कि श्रवण हिंदूके जाननेवालोंके इन पदोंके निम्न- विशिष्ट दरेदो न्यायके अवलोकन करनेसे कविका आश्वर्य समझनेमें कुछ कठिनता न होगी। शिरियोंके शरीरको सांतिमय होनेपरभी विकार उत्पत्ति करनेवाला कहनेमें इस शोकका चमकार है और इस शरीरको प्रशान्त कहनेका फारणभी इन पदोंके दूसरे वर्णमें प्रत्यय हो जायगा।

(क) "संयमिनः" = १ संवारे हुए, और २ निन्द्दी।
Oh delicate lady! though thy person fully resembles a calm and contented loqi by thy wellcombed hair, large eyes, regular set of naturally clear teeth, and a couple of heaving breasts adorned with beautiful wreaths or necklaces of excellent pearls, it is still causing a great deal of internal disturbance in the midst of our hearts.

An ordinary English reader will not quite understand the exquisite beauty of this stanza as well as the reason which enables the poet to compare the person of women to that of Yogis. But a fair Sanskrit scholar will find no difficulty in tracing the secret to the double interpretations of the words स्यमी, सुवे, दिजाना and दुकाना which equally mean well combed or self denying, of the ear or the Sāstras, of teeth or the twice born, and of pearls or emancipated souls. As the English tongue is here found to be incapable of such niceties of wordplay, the aforesaid words are above translated only in their former sense.
गुण प्राकृतका के मूल्य है लिखये।
यदा विक्ष्रिति चेतनाति; युगे रेख न सायके॥९३॥

हे सुगे: धनुपवियामें दे सी बसाधारण भविजना
न माहू तुमसे कैसे आगई है कि वाण छोड़ने के
बिना केवल गुणमात्रसे ही दूसरों का चिन्त सहज ही में
हरण करते हैं॥ ११॥

इस श्रोकमें “गुण” शब्द का प्रयोग दो अर्थ में
किया गया है (१) सील चालुस्वादि उपन्यास, और (२)
रचना, जिससे धनुष की दोनों कोट मध्यवर्ती होती है॥

Oh thou innocent young lady! how is it that thou
art so uncommonly masterly in the practice of archery;
for thou canst pierce the hearts of others simply by
touching the strings of the bow, without the use of a
single shaft?

In the Salkšāara (सुल्स्वादित्व) this tula is quoted ano-
nymously at २०.५. It is also given anonymously in the Karpuraśāra
paddhati (कर्पुरशारापद्धति) at २०.३७४.
On account of the absence of my flames, love the whole world appears to me to be wrapped in dense darkness, notwithstanding it bright lamp—fire, sun, moon and stars.

This stanza, which is quoted above, is in the Sastrigraha (Sūkṣma Pratigraha). It stands 1538 in the Ṣaṣṭi Sūkṣma (Amrapada)

Cf.—(a) "प्रकोष्ठमुलiences, सुर्यमसिंहि, कृष्णद्वारका स्वरूप, गंगोऽन्याचार्यं परा प्रकाशिते"

(सुभाषिकामागव २५२.१३४)

(b) "महाराज, महाराजा, ब्रज हरिके ब्रज हरि बिद्रोहि।
दोस्तोई रसदस्थति, बिना तन्न्या समागमात्"

(सुभाषिकामागव)

(c) "She was my life, my guiding light
That quenched, what beam shall break my soul?" Byron's
Poems of Love.
१९. भाषाधीक्षक मोह पछवालं कुर्वन्तु नामवप्र-थाम्। साभाग्याकरक्षितकेव लिखिता पुः-प्पायेन ल्यन्, मध्यस्थानि करोति ताप मधिके रोमावलो केन सा।। १५ ||

हे संदर्प! तुम्हारे पीनोत्नत कुच्चगल, चंचलनेंच, च- पल्लभंग और विवफल के समान लाल होठ, रसिक जनोंको दुक्हित करते हैं वह तो ठीक, परन्तू कामदेव के निज करकमल से एकी परा साभाग्य प्रक्षिप्त अखरों की पंक्ति के सह्य यह देवी मध्यस्थान अधिक न मालूम करो कर विशेष दुःखदायी हो रही हैं? ॥ १५ ॥

Properly speaking there cannot be any justifi-
cation in our complaint against the constant agi-
tation of our passionate hearts by the separate and
combined influences of thy rounded and developed
breasts, fickle eye,-, evermoving arched brows, and
rosy lips. However we do not know why we are so
solely pained by the line of hair on thy ........... just
above the ......, though it is occupying an interme-
diate position and though it looks like a special
mark of good fortune written by the hand of Pushpa-
udha ( पुष्पावुड़ ), the wielder of flowery weapons !

Quoted anonymously in the सब्तमनिकाल(सुभाषितावली) at No 13-4
Cf— " सुषिकमिहित: कर्तक्षितिका। निमातु मध्यल्यणि, रचायला कु-
टित: करोलो करीमोपल्यनमयम्।

मोह तदव च तन्व टनुरां विशालोपाराव नृत्तनिषन्नमयद- वषय भागीन मूळीत्।" (सीलगोपस्थाः हनुमनसें)
With her full-developed Jupiter-like breasts, bright and sunny moon-like face, and slow-moving Saturn-like limbs, the fury form of that handsome woman resembles the brilliant constellation of the planets.
परस्पर के सोंदर्य को देखकर विकल होना सर्वश्रेष्ठ अनुचित है।

Oh heart! what possible gain is there in thy painful sensation at the sight of her thick-set breasts, charming ......, and fairy face? If thou hast the least desire to enjoy the aforesaid things, thou must perform a series of virtuous actions. The fulfilment of one's hopes and wishes is entirely dependent upon piety and goodness.

CF—"विकिर्षितकर्तकलदुदाद्यसिद्धांतनासरसन—व्यापामालितकर्षुकक
सुग्रास्तस्यास्तदालोकितम्। वाचस्तक्षिदग्यमारचठुयाः स्फारीमवन्मन्यया,
दो मानष किं स्मरप्यभिमताः पिष्यन्तिपुष्यैः करियाः।।"
(व्यमघटकत्वगत्रितकोदाहृप्रम्)
Oh ye learned Aryas (अर्यो)! you must, after a careful consideration of the Sastris, at once make a candid and authentic (founded on authority) declaration, leaving aside your one-sided views or partiality, as to whether a man should renounce the world and take his abode into the caves of mountains, or should enjoy it in a right royal fashion and give himself up to the pleasures of lovely women with charming buttocks.

Quoted anonymously in the Subhad Parasal (सुभाषितावलि i. २२२९) the Daearīj Kramokī (दसार्थावली), the Karyamānava (कार्यामानव), the Karyaprada (कार्यप्रदर्शन), and the Ckāharavatana-rṣi (काहरवतनरभिता) (वद्धीमणि विरुपति).

Cf.—"मधोतिविचारिते हियुष्टे, धीमति हारिमि धीमने च।
हृद्यानित्वमात्त विलाससिद्ध, वततदव घर्नायसरम्।"
(Sumātricāvālī.)
इस पारे से भरती होने वाली देशी यात्रा की गति होती है, एक तो तत्त्वज्ञान के अनुभव और सहयोग के अनुसार समय व्यतीत करना और दूसरे महत्त्वपूर्ण समय के साथ इसका संच करके भोग करना।

In this worthless and changeable world, learned men should either (1) pass their days in drinking the nectar of Spiritual knowledge, or (2) devote themselves to the pleasant . . . . of youthful women whose breast-and . . . . are both hard and thick-set, and whose . . . . are fully developed and extended.
मुखेन चंद्रकान्तेन, महानिषें: जिरोह्रेहं ।
पाणिन्यं पञ्चरागाम्या, रक्षरतमयीवस्ता॥२०॥

चंद्रकान्त सुखसे, महानिषं केशसंभूहसे, पञ्चराग सम
करकमलों से वह खूं रतनमयी प्रतित होती है ॥२०॥

इस श्रीक का नाम कार भी “चंद्रकान्त”, “महानिषं”,
“पञ्चराग ” के दोनो अर्थ जानने से ही पत्यक होगा ।
(क) ‘चंद्रकान्त’ =१ चंद्रमा के समान कान्तिचाल, और
२ चंद्रकान्तामणि ।
(ख) ‘महानिषं’ =१ बहुताली, और २ नीठम या
नीलमणि ।
और (ग) ‘पञ्चराग’ =१ पञ्च के समान लाल, और
लाल या लालमणि ॥

The person of that beautiful woman can be truly
said to be made up of various precious gems as
much as her face resembles the moonstone her dark
blue hours the sapphires, and her reddish palms
the rubies.

Q. ११ लेख बहुमूल (शक्तिद) नै ६ यह यह (सक्षमकाभि) नामव तीर्थ सह (सम्रासिलावलि) अत
र १ के नाम प्रकारप्रेष्टि अधि ३६।

cf—“नयने हि दर्श तारे, सुतु वेशोली च चंद्रकान्ति ते। ।
अवरोप्यें पञ्चराग विशुमाल ततो वदनम् ॥ २१ ॥
(शहस्त्रकम्याकार १० अध्याय)
समोहयन्ति मदयन्ति विषादयन्ति, निर्भेत्तस-यन्ति रमयन्ति विपदयन्ति। एतां प्रविक्ष्य
हदृष्य सदृष्यनराण, कि नाम वामनयना न
समाचरयन्ति॥ २१॥

हदृश में सदृष्य (दयाॅपूर्व्) प्रेतश करके मदुष्यों को
मोहित करलेने, मदोन्मत्त करने, तरसाने, धमकाने, मस
बढ़रने और दुःख देनेवाले इन मृगनयनी सुंदरियों के
लिए ऐसा कौनसा काम है जिसे वह न करती हो? २१॥

भावार्थ
मृगनयनी सुंदरियों के नेत्र मदुष्यों के हदृष्यमें प्रथम तो
मानों दयाभाव वसे इह प्रेतश करते हैं परंतु एक बार
प्रेतश करने के पश्चात् उनको नाना भांति से कष्ट देने के
लिए भी किसी प्रकारकी चुटी नहीं करते?

After once entering the hearts of men, with
apparent profession of kindness and sympathy clever
(lit. crooked eyed) women can either stupify or madd
en, or mock, or threaten, or gladden, or trouble
them in a thousand different ways as it suits their
whims.

The stanza is also found in the MṛchkaLaṅka (कृष्णकाटिक) and the
समाचरनिदेय.

Cf.-(५) “वैये धाम्यित भिष्यकथनयुन्मयद्वान्तर,
पारे पत्रयित मयक्षेति पत्रयानं च कुसा महाद्।”
वैति बुधों विभाजयि व मणोमे वेदुभि,
सातो जरसा युगन्मयि हसारी समारिति॥”
(मदेहिर निदेशय)

(६) “What careth she for hearts when once possesed?”
Byron’s Childs Harold’s Pilgrimage II 34
विश्रम्य विश्रम्य वने हुमाणां; छायासू तन्की विचार कारित। स्तनोत्तरीयेण करोदतुतेन, निवारयन्ती शाखिनो मधुमानु॥ २२॥

इस श्राक्मे काविने किसी विरहिणी त्रीके कोमल शरीर की असामान्य सुकुमारता का वर्णन किया है कि जिसके कारण से वह सूर्य की मस्तर किरणोंकीही नहीं फितु चंद्रमा के शीतल अकाश को भी सहन नहीं कर सकती। प्रथम पद्मे श्राक्मक तन्वी असामान्य सुकुमारता पत्वस रूपसे झलकती है॥

Look at the delicate form of that fury woman who is walking in cool moonlight night advancing step by step with a slow and cautious pace resting occasionally under the shade of forest tree and drawing up her veil are the moon so as to protect her face from the effects of human eyes।
अदरमने दृश्नमात्रकामा, द्रव्य परिवर्तनसे-कठोला। आलिङ्गताय गुन रायताह्या-मात्रामहे विकृत्यो भेम्दम्॥ २२॥

विशाल नेत्रवाली रमणी का जनतक दृश्न न हो तव तक तो दृश्नमात्र हीकी आकृत्सा बनी रहती है और दृश्न के पाँच तस्कर आलिङ्गन करने की लाजसा उपवन हो जाती है, परंतु आलिङ्गन के अन्तत तो हमारी यह इच्छा हो जाती है कि किसी प्रकार हम दोनों की देह कभी पूर्ण ही न हो और हम दोनों में कोई भेद न रहकर इन दो शरीरों का एक ही शरीर हो जाय तो वहुत उत्तम ही ॥ २३॥

भावाभ्य:

एक वार देखने पर सियोसि वचना-सर्वथा असंभव हो जाता है इसलिए सुमुख जनों को सियोसि वितसन मात्रभी नहीं करना चाहिए ॥

As long as we do not see her, our only wish is to have a glance of her handsome person; but when this simple wish is gratified we are anxious to have her body in our loving embrace. However, when that boon is also granted we pray God that He may be gracious enough never to part us asunder but to keep our hearts in peculiarly closed to one another!

PURPORT

It is impossible not to fall into the snares of women after once seeing their faces. True lovers of freedom of will and action should, their ore, avoid them from a distance.
Those who wear fragrant garlands of budding jasmine blossoms round their neck, rub the sweet scented saffron over their bodies, and press the hand some person of a beloved charming lady close to their hearts, can justly be said to obtain a portion of heavenly bliss even upon the surface of this wretched world.

Quoted anonymously in the *Sahih* *tora* (२२२३). For the idea of the latter half of the stanza, Cf—

“रति कालिणी सम्पर्काया रति, हानि दीनमने रति में रति” १८
(द्वाराधिकारिला २५ लक्षण)

For the poem of the *S anza*, Cf—

"If heaven a drangy of heavenly pleasure spare
One cardinal in the solemn lusty vale
Tis when a youthful, living modest air
In others arms breathe out the word and tale
Beneath the milk-white thorn that scents the evening gale." Burns

The Cotter's Saturday Night.
महादेवमाति मनाय मानितेन जाताभिष्राप
tतः संगीं तदु अथीकृतततु प्रत्यस्नेषोऽ
पुनः। प्रेमात्र रूपाणि निमं भहः कीडाप्रण-
र्मान्तततिसः निमेयधारकार्पणान्तरेन रम्य
कुलछत्रियम्।। २५।।

प्रथम हि प्रथम "नहीं नहीं" के निषेध वाक्यों द्वारा
क्रस्तरता रतित, पश्चात् थोड़ी थोड़ी अभिलाभानि सूचकः
पश्चात् लमापूर्वक अक्ष प्रत्येकों के शिलिल करने की
षेष्टा साहित, पश्चात् अनुरागकुक, पश्चात् एकान्त कीडा
की अतिशय वांछा साहित, पश्चात् नानाविष्ट एक्षि
कीडा मे प्रेमादि समस्त कर्मवाला और तत्पश्चात्
निर्भयपूर्वक अंगमर्कनिद्रिंक कारण असावारण सुख देने
वाला कुलझी का रमण अर्थत ही रमणीय है।। २५।।

इस श्रीक मे कार्यधे अज्ञातधौवना नवोटा की दृष्ट िे
मारभ करके भौटावश्च युर्त की स्थीता नाभिक के
सुरत की प्रतिमापि व्यः की त्यों सील दी है।।

The of one's own wife coming of a
high and respectable family is indeed the best and
highest pleasure on the face of the earth, for ... ...

Note—I abstain from translating the above
stanza from fear of oversensitive critics who are sure
to decry it as obscene. To me, it, however, presents
nothing which can justly be taken as really repug
nant to man's feelings in general

Quoted anonymously in the Sull dh vah (मुमतिवलिन) at
° 2012
उरसि निपतितानां सत्तधामिष्कानां, खुक्षित नयनानां किचिदुमालितानामस्। सुरत-जनितलेखिनिन्क्षगच्छात् न मधरमधुधृ-नां भाग्यवन्तः पितान्ति॥ २६॥

वक्षस्यल्पर पडी हुईं, विसरे हुएं केशवाली, कभी पलक उगाए हुएं, कभी अयस्थुले नेत्रामृ इलुक्कु कुछ देखती हुईं, और सुरत जनित मस्वेद विट्ठोको गंडस्यल्पर धारण करते। पलियेंके अधरामृतका पान करना विरहे भाग्यवान मनुष्योऽके प्रात्यथें दिखाए॥ २६॥

The pleasure of drinking the labial nectar of their beloved wives who are lying on their breast with dishevelled hair, half opened eyelids, and rosy cheeks streaming with the sweat of recent coition is indeed reserved for the fortunate few.

Quoted anonymously in the Subh ishtakam (मुसाफिताली) at No. 213.

Cf (a) “शिल्मस्यलितान्तशान्तवतन्तान्तवतन्तन्तान्त वानम्, शरदमनत्ववमा नामजिन्देहविषयेः वा। सितमधुसुधरानी होणेत्तेवकानां, मधुसुधरानी मान्यमान-पिता ति॥”

Mark that the last charana of this verse exactly coincides with the last of our text.

(b) “जाटिस्वादवाली निदेहितान् विचष्टकुरुण, विषिवायत्विषीक तनुदस्ते वैदेहित कीर्ति। तन्मया दसुरतान्तलकान्तन बयके रसिकार्यके, तता पाति विचार कि हरिक्रियाचारविद्यसे।” (नामस्तहृद)
2१ भाषारसष्डा समेतम्‌ १५४१
सामीरित नयनानां, यल्सुरतरसो स सविद कुरुते । मिथुनेरियोक्षबधारित मवितथ
मिद्मेव कामनिर्वेधम्‌ ॥ २७ ॥

अथकुले नेत्रवाली ब्यथोऽनु साधुरतसका सासारसका साससका त्वरक हरनाहि शामी जनेमेंके मनोवैधित पुहार्षका अन्तिम परिणामहैं कि जिसको कोडा करनेवाले दोनों खीरुपरही भलीभावित ज्ञान सकते हैं ॥ २७ ॥

The company of women whose eyes are partly closed on account of the intensity of their passion is the highest pleasure that can be felt by the loving pair and constitutes the ultimate end of amorous sports.

For etiquette's sake it is most appropriate and proper to leave this stanza without any note whatever
इद मनुचितक्रिमज्ञु पुष्टि, यद्यिः जरास्वपि मान्मथा विकारः। यद्रपि च न क्रृतं नितंमिनीनां, स्तनपतनतावधिः जीवितं स्तंवः॥ २८॥

२८॥

इद मनुचितक्रिमज्ञु पुष्टि, यद्यिः जरास्वपि मान्मथा विकारः। यद्रपि च न क्रृतं नितंमिनीनां, स्तनपतनतावधिः जीवितं स्तंवः॥ २८॥

How unjustifiable and improper is the decree of fate which makes men succumb to the sentiments of love even when they are too old for them; especially when we see that the life of women is not limited to the contraction or fall of their heaving ...... 

Quoted anonymously in the Kāvyopadīja (काव्यमदीश) and the Udāharamachandrika (उदाहरणचंद्रिका)

Cf — "न जलेनापी वर्षणा वन्धनि मरणाधीना।
तानाशङ्क्य सिद्धेशं न रा ——१४"

(वाराहोविध्व अन्धादाय)

In the श्रीमपूर्णद्वृत्तः at No 564, the first half of this verse is ascribed to शैवभाष्यकारिका, and the second half to मोॅणाराज when both were playing chess with one another.
The true end of .......... is the full union of the hearts of the enjoying persons; but when that aim is not accomplished, the intercourse is nothing different from a contact of corpses.

Cf.—“मृते च समाधी च, मनो यश न होते। ध्यानेनापि हि किः हेतु, किं तेन सुरतेन वा॥”

Union of hearts is, in reality, the first requisite for true friendship. Where this is not the case there is neither love nor friendship. The poet expresses this idea very strongly in the above Sticks.
प्रणय मधुरा: प्रेोद्राष्टा रसादुल्ला स्तथा,
भणितमधुरा सुम्भायाय: प्रकाशितसम्मदा:।
प्रक्षतिलभ्या विश्रम्भाहि: स्मरोदयदायिनोः,
रहसि किमपि स्वैराण्या हरति मृगी
द्वामाय। ॥ ३० ॥

नघता पूर्वक मधुर, अतुराग पूर्ण, गुंगारादि रसकी आधिकरताशि शिकित्त, रति संकात्तिक वचनसि मधुर,
अक्षुद्र, आनंद्यक, स्वभावहिः सुंदर, विश्वासके योगः और कामदेवको उल्लक करनेवाला, मृगनयी सुंदरी-
योरका एकान्तस्थलका यथेच्छ भाषण निश्चितेह सके मनको हरण करेताहे। ॥ ३० ॥

The words of women with antelope like eyes which are (1) sweet on account of their meekness,
(2) full of affection, (3) slow on account of the intensity of their love, (4) agreeable to hear, (5) almost indistinct and unintelligible, (6) expressive of happiness, (7) naturally graceful, (8) trustworthy, (9) apt to excite passion, and (10) coming out of their own free will, if spoken in a lonely space are sure to enslave the hearts of those to whom they are addressed.

CL—(६) “सुहुविश्वादाविश्रम्भाःमृगस्तमम्यो,मृगस्तमम्योप्रेो
महा मृगमुःप्रिष्टायाप्रकाशितसम्मदाः॥” (सुभाषिताधि)

(७) “मण्यस्य जीवङ्गुमुमस्य धिषासनानि, सन्तर्णानि सवहे-
क्तिनिर्दिश्न्तनानि। एतानि ते मुज्यनानि सरोहकश्च, वर्गामतानि मनसः
रक्षानानि।” (भवमूतिद्यद्वितेपरम्पविष्म)
आवासः क्रियतां गाङ्गे, पापहारिणि वारिणि।
स्तनद्वये ततृण्यावा, मनोहारिणि हारिणि॥३१॥

यातो पापमोचनी श्रीगंगाजीकै तटका सेवन करनाही
श्रेष्ठहै और या तस्मी मनोहर स्तनमध्यका
भोगविलासही ठीकहै ॥ ३१ ॥

भाषाय।
मनुष्यको धर्मितसि कि यातो जगतके जंजालोको
छोडकर श्रीगंगा जीकै तटका निवास करे और या
संसारमें अनुरक होकर संदर युवतियोकि साथ विहार करे।

You should either go to the Ganges and take your
abode on her pious banks quite capable of purifying
your soul of all previous sins, or you should devote
yourself to the charming breasts of young women
adorned with beautiful necklaces.

Quoted anonymously in the Subhāṣīṭalab (सुभाषितावलि) at
No 3425 (B S S No XXXI)

The Hindus consider the Ganges as the most sanctifying stream
on the surface of the globe. For the description of the Ganges, see our
note elsewhere.
मथिपरतो युवतीनां, तावतपद्मातनोऽहर्दिमानः। वहाति न यावचन्दन तरस्तरभिन्नि-मेः पवनः॥ ३२॥

तरणिर्येके ददयमें अपने माणवद्धभके समस मानको स्थिति जवतकही रह सकतीहै कि तवतक चंदन तरुकी सुगंध्युक्त निर्मल पवनका संचार न हो॥ ३२॥

भावाये।
मलयाचलके शीतल, मंद, सुगंध पवनके चलतेही मानवती खियळके मानका तत्काल मर्दन होजाता है।

In company of their lovers, jealous anger in youthful women's hearts can only exist until the blowing of a fresh breeze smelling of the sweet scent of sandal wood.

Sanskrit poetry is very full—rather overfull—of the description of māna or jealous anger of our ladyloves. Fresh breezes saturated with the sweet scent of sandal are one of the many causes which help us to a considerable extent to put out their anger, to reinstate ourselves into their favours and to bring about the wished for reconciliation with our sweethearts far sooner than it could have been under any other circumstance.
परिमलभृतो वातः ज्वाला नवाहुरकोटयोः,
मधुरविश्वासीरकणावाचः पियाः पिकपशिकणाम्।
विरलसुरतस्वेदव्याश्या वधूबद्देन्द्रवः
प्रसरति मधुरायांजातो न कस्य गुणो-दयः॥३२॥

जिस समयमें सुगंध्युक पवन चलने लगता है,
वृक्षोंकी शांता नवीन पतराङरसों सुशोभित होताहो, कोईल उत्कंठायुक्त पिय कलरव करने लगता है, और पतियोंके सुषंदरपर सुरत जानित मश्वेद्री तनिसी 
पार बहार देने लगती है, ऐसे वसन्तकुलकी रातिमें 
कौनसा पुरुष है फि निसंके हृदयमें कामदेवका 
उदय न होता ही?॥३३॥

Who is it that can avoid the excitement of passion in the midst of a lovely night of Spring when 
the air is full of agreeable smell, the boughs of trees 
are covered with fresh foliage, the sweet cooings of 
cuckoos are causing great sensation in the hearts, 
and the . sweat is slightly perceptible on the 
cheeks of moon faced ladies?

**CL— (a)** “आक्षेपितानि हुदायने मनतुननीना, वाते मुहुरसुकार- 
P्रकाशणसि असकालित प्रकाश साहुकरसि, शोभापपेक्षमुकरसि व गार्थि 
नाइ” ३२ (अनुसार )

(b) “मवितुककानाराय; कककालिनवरघीक्षानादः। 
रम्यपनस्वभावोत, दीपकंष्टाकर काम ॥ ८३॥”

(काय्याल्पारः ॥ ७ अध्याय )
The hearts of lovers separated from their sweethearts are sorely pained by the lovely Spring, notwithstanding its sweet cooings of cuckoos, and the odoriferous an of the Malaya. True it is, that in man's misfortunes nectar is even changed into poison.

Cf.—(a) "पारीषमुज्ञमम पिंडयुज्ञा यात्रा इताहासिनो, वातावरण द-हिंसत देवकीनन्दने तासाधारण। ऐंत इतिहास जूतिकं द्वारात्त कोहिल, वातावरणात्त कोहिल सतमतुः माणिक्यां रक्षतु " ५७
(भामिनी दिराद्धः ! श्रगदे)

(b) "वानिर-मुज्ञमम पिंडयुज्ञा इताहासिनो कीत कीत श्वासनन्दने वातावरणं देवकीनन्दने सतमतुः माणिक्यां रक्षतु " (शीतमोक्षिन्द्रः)
आवासः किते किचिचिदेव दृष्टिकामोऽवेशिलासा रसः, कणं कोकिलकामिनीकलास्मोऽर्थे छ-तामण्डपः। गोष्ठी सतकाविभि: समकक्तिपयें: सेव्यः सिताँशोः करः; केपाङ्चितनखयन्त्यन्येः-हि हृदयं चेते विचित्रः क्षणः।॥ ३५ ॥

There are only a few persons who can afford to delight themselves in the wonderfully pleasant nights of Chaitra either by taking a slight rest from their amorous toils by the side of their beloved loves, or by hearing the sweet chirpings of female cuckoos, or by entering the interior of a lovely bower of creepers, or by conversing with good poets, or by enjoying the cool rays of the moon.

Cf. — "रथ्यः मदोसमयः सुस्तचंद्रमासः, पुस्कोकिलस्य विद्यं पवनः सुगन्धः। मतालिप्युदिर्मित निरिष्ठीत्सनं, सर्वं सत्यात्मिद् कुमायुषपयः ३४।"
' मदुसहरो वसन्ततयांने '
पान्यत्रीविरहानङ्गाहुति कथा मातन्त्रितीम-चरी, मारिकेदेशु पिकाङ्ज्ञाभिरधुना सोक-प्रष्ठ माङोक्यते। अप्येते नवपाटलापरिमल्प्राभारपाटचा, वानित क्वातितवितानतानवकः ता: श्रीवंशदेशाङ्कितः॥ ३६॥

इस वसंतकालमें स्थान स्थानमें पाथिकोंकी चरत्विचि खियोंकी वियोगामिसे निकली हुईं मन्ज्यरोही शिखा प्रभावित होरहँ हैं, जाग्रक चुसि में कोयल उक्कासहित अवलोकन करहरहँ हैं, और नवीन सिले हुए पलाघुके पुष्पमौहकी सुगाधि उरानवाले और राग चरनके अथमको तूर करनवाले महियावलके पवन चलरहँ हैं॥ ३६॥

इस रलोकमें कवि वसंतकलकी स्वाभाविक महिमा वर्णकरहँ है॥

The sight of mango stalks—representing as it were the burning flame of the fire of separation from his beloved wife, the passionate looks of female cuckoos, and the sweet-scented breeze of the Malaya mountain blowing with the stolen odour of the newly blossomed Pātalas that can allay the fatigue of the way, all combine to add a great deal to the mental pangs of the unfortunate traveller away from home.

**निबंध**

"दुर्विगतितमकीविध्वस्तराग परक्षितवस्तवासुरसवानवानाति। इस हि द्रुति चेतव: केतजगवयचुः, महादेशम बालमायवानैः।"

(गीतकारिकः)
The advent of the lovely season of Spring when the whole atmosphere is quite saturated with the sweet perfume of copious mango blossoms, and the bees are almost maddened with drinking the flowery juice powerful enough to make us ardently long for the company of our beloved persons. To be sure, there is none who can successfully stand the irresistible force of Love in Spring.
अच्छाद्रचन्द्रन:साद्रेकरामुगाक्ष्यो: धाराग्रहणिन: कुमु: न: कोवु: नि: । मन्दो मरूष-मनस: शुचिह्म्यः, श्रीमम मद्न: मदन: म विवर्धयनिनः ॥ ३८ ॥

अत्यंत स्वच्छ चंद्रनक: रसये आर्द्धाथोत्वाली मृगनन्यापि सुंदरीयेः. जलपांत्र ( होजः रंगारे आदि ), पुष्प, चंद्रमाकी निर्में चांदनी, मंदुगामी सुगंधित पवन, खूर सुंदर महलकी छ:ल, ये सञ्चीर्मय कृतार्क: आनन्दः और कामदेव दोषोहरिको वृद्धि करते हे ॥ ३८ ॥

Hands of faireyed dam-sels drenched with the juice of pure sandal, houses furnished with artificial jets or fountains of water, flower-., moonlit nights, slow and sweet-scented breezes, and beautiful roofs of stately palaces are all conducive to strengthen high spirits and passion in summer.

Cf—" निसा: इराधु: क्षतमीराजयः, शिशिरिचित्र नरऽसनिरेशः। भैलिनन्दिनेच जल्लासनिरेशाः। निमिनाराय: सरसं च चंद्रम, दुजो सिवय पाल्य: जनस्य हेव्वतः। " ( भृगुसहारः: भृगवर्णिनेः )
भीष्मके निदाधसे पीडित होकर मनोहर पुष्पमाला।
पंक्तिका पवन, चंदमाकी शीतल किरण, पुष्पोका पराग,
सरोवर, चंदनकी रज, टत्तममिर, सुंदर महसूली,
छत, दारक वस, ओर कमलनयनी प्राणप्यारीके उप-
भोग करनेका सुख विरले भाग्यवान मतुप्यमे हूँट
सकते है ॥ ३९ ॥

Beautiful garlands, fan breeze-, lunar rays,
pollen dust, tank, sandal powder, pure wine, fine pa-
lace-, few (necessary) clothes of delicate fibre, and
lotus-eyed women constitute a special privilege of the
blessed few when they are pamèd with the excessive
heat of summer.

Cf—“अन्यः निद्रालय मश्रुकः शुचि मधु स्तमोद मच्छ रजः।
वपूर्णवेद्वितार्चननुकुलचन्द्रा हुर्द्रोद्या”।
धर्मेन्द्र समाप्त निष्कलितश्च गदामचन्दरितोः।
पात्र शृंखि रिपु भृणेत तद्न ग्राम्योऩ्विस्मयदि।”

(शुमातित्वलभाष्कार)
A neat and clean house, the clear and resplendent moon, the lotus-like face of sweethearts, fragrant sandal dust, and charming garlands are able to cause a powerful storm into the hearts of the passionate; but, on the contrary, they are quite helpless to produce the least effect upon the calm and serene temperament of those who have resolutely turned their faces from sensual pleasures.

When we consider the point of the stanza we cannot fairly justify its place in the description of Summer. However, the poet seems apparently bent on bringing the cooling effects of cleanliness, moon, ladies sandal and flowers to the notice of his readers.
Who is not delighted at the sight of the rainy season which like a youthful lady is quite capable of exciting men’s passions by the fragrant odour of full-blown Jiti flowers and the thick gathering of rising clouds loaded with rains?

In the following couplet we have got a very striking contrast to the idea of the text for, here, the poet Vruddhí (वृद्धि) compares the rainy season to an old woman.

"अपगतारजोविकारा, धनपटखक्रान्तेवरकालोका।
श्रमयंयोधरभारा, प्रारूढियं इद्यमितेव।" (सुभाषितावली)
वियुष्टितमेघं भूमयः कन्दऽमित्रौऽ, नवकुटः जकरमास्कमोदिनों गन्धवाहः। श्रिशिष्टकः खकेकारावस्मयं वानान्तः, सुखिन मभुलिंगं वा सर्वमुक्तकण्ठयन्ति। ॥ ४२ ॥

वर्षाकालेण भेंधवस्तरस्थं व्यात हुः आकाशः, नव्येऽसहस्रों सुकु म्भिम्भलः, तत्त्याबिलो हुप कुटज और कदवं कुष्ठकी सुगंधेः सुगंधित पवनं, और मयुरमंडलीको करवस केरणीय वनमेघं, सुखी और दुखी सवर्णीको उल्लिखित करते हैं। ॥ ४२ ॥

The spirits of every person whether happy or unhappy are sure to be affected with ardent passion at the sight of the cloudy sky, the sprouting fields, the fragrant breeze blowing with the odour of newly blossomed Kutaja (कुटज) and Kadamb (कदम्भ) flowers, and the charming forests full of melodious sound of peacock flights.

Cf.-(a) "बलिववन्दलज्ञाततालम्भकम्, गुजभाषगमिकापे धनभेयकाले। स्मार्तिय व चतवति विवाहसीनों, तस्मश्चिवागग्रहिताय नमो वृषाय।"
(सुमारंज्ञानविवाहारः)

(b) "गणय च मत्स्यं धारादुर्जुनाधुं अः वरणे।"
(गं) (घ) (घान) (घ) (श्वान) विविधव प्रकाश हस्ति भोलायो वि विकासः।
(म) (मांछ) (अस) (मिशा)।
(वाजावर्षव्यं धन्योत्तोक।)

(c) "वियुढपाठ्यामामागमेयं, भूकम्मानकित्कुजोक्तिः श्रीमानः विलवबासकुपुराणमुः, भवति देेति दक्षे पीि मुहे।"
(काव्यसरितः)
उपरिधनं घनपटलं, तियंगिरयोक्षि नतित-मयूराः। क्षितिरिप कन्दलघवता, हाँश्चिपिकः
कयापयतु॥४३॥

मस्तकके ऊपर तो मेघाँकी पदाका पदारप हो रहा है, शोभी पार्श्वके पहाडोंमें मयूर मंडली नुन करने हैं
और चरणोंकी नीचेकी भूमि नवीन कंदलसे धवल हो
रही है। इस दक्षामे विचारे पथिक किस तरफ़ाने हाँशी
करके संतुष्ट हो सकते हैं? क्योंकि वे जिधर देखते हैं
उधरही कामलीपक पदायासे उनका अंतःकरण संतप्त होताहै॥४३॥

How can the mind of a wayfarer be not disturbed at the sight of his head being canopied with
raining clouds, the sidelong hills being filled with
peacocks dancing with pleasure, and the soil beneath
his feet being covered with flowers and roots?

Quoted under Bhartihri (महद्विरि) in the Sahih al-nasixah (सुरातिसारस) at No 388b

The words "उपरि धन घन पटले" are also met with in the
Maturakshara (मुद्राराक्षस) || २१ ||

Cf. "स्त्रकदलमाग्नमिनि, हलवाम्बुमध्यमकम्। वायूं। दुडानुज्ञपो, जावाविविधशम" 
(काव्यादुसासनम्)
With what great difficulty will, the day of women, with strong and beautiful eyelashes and wellversed in the art of....... enjoyments, be passed at the time of separation from their loving husbands when their hearts are sorely pained with the fire of passion continually brightened at the sight of a brilliant flash of lightning in the sky, on the one side, and the odorous air fraught with the strong scent of Ketali (केतली) flowers, on the other; as well as of the roaring of raining clouds, in this place, and the passionate cries of peacocks in that?

Cl.—(a) "दिनायां दृष्टिः शांतिर्तमभागम् संस्कृतता भस्वीवबासर यज्ञाभित्रात्रसिद्धिनिगमाम्। धृताघ्वन्याः पुष्टिनिधानम्बिनानि मन: वीणान्द्रः कित्वति जलाभास जलयति:॥" (भागिनितलम्भागमाः)

(8) "मैथि स्मृति नवमनुविशिष्टी विश्वामाधिनिः, धारामिच्छिन्न्य वनाय कुटके पूर्वे ईतननिर्ग्राहाः। पुरुषात्यथि निकीचोप्परस्ती स्वीनि वर्षकी लिंग्य, मांडकुष्ठ हुलीमन्नवर्णित मिथ्या किनाभस्ताः॥" (भागिनितलम्भाः)

(9) "इति भेंतिनादे स्वातिः शालबोधित महतमते, तिः काश्चाय काम विहरयन्त्राय शहाति। हि गर्भसुवर्त्तेन शरीरमस्ती भीमनिः, बिंता नाम्ये जाने न संवि महिता किं न नमय न।" (भागिनितन्त्रम्भ भागिनितलकाः)
असूचीसंसारे तमसि नभसि प्रोटजलुद-ध्वनि-भाषे तत्त्मन्नपति द्वद्वां नीरतिच्ये। इदूँ नौदमिन्या: कनककमनीयं विलसितं, सुदं च ग्यानि च प्रथयति पथिष्येव सुद्धाम्॥४५॥

जिस सौन्दर्यस्य महा जंगलावर पर्यं सुरकार भी धुल्रः नही सुझती, और अत्यंत गरजना करनेवाली और मृसख्धार वरसनेवाली घड़से सारी पृथ्वी ओळे और जलसे व्याप्त होती है, उस समयक हर्षवर्णके समान सुंदर विषाणी कम स्तोचना बिंदुबर्णी अतकरंगन समयक हर्ष और ग्यानि दोनोंका विस्तार करती हैं ४५॥

In the dark nights of Nabhas or Shrāvāna (नभस् or श्रावन) when rain and hail are falling upon the earth with a tremendous noise of roaring clouds, and when footpaths are quite imperceptible to the eyes, the golden flash of lightning beautifully shining across the sky is at once a source of great delight and disturbance to fair-eyed ladies.

The downpour of rain is particularly smart and heavy during the month of Shravan which generally falls in with July, add to it the deafening roar of the clouds in a dark night, and the museres or fears of lonelywoman will be found really astounding.
आसारेण न हम्यं नियतमेयोतुं वहिः झाकते, झीतोत्क्रिमपानिमित्त मातत्तज्ञा गांध समाखिजन्यते। जाता: झीतठशीकरार्थ्य महत्त्वान्त्यन्त्यदृष्ट्यदिवो धन्यानं वत दुर्दीनं खुदिन्तां यथि प्रियासद्में ॥ ४६ ॥

जिस समयमें मुसलधार वर्षाके कारण माणवकर्तल अत्यन्त वस्त्रकारण नहीं जा सकते और झीतसे कापती हुई पूर्णस्पसे खुदे हुए नेत्रसे देखनेवाली माणप्रार्थिका गाढहालगन करते है, तथा झीतसे जलकणको प्राण करनेवाली पवन सुरतके अल्पत परिहारकी मिटा देतीहैं, वह वर्षाके दुर्दीन सोभाग्य शाली गुरुपोके लिए सुदिनका स्वरूप धारण करते हैं ॥ ४६ ॥

For blessed persons, a foul rainy day is even changed into a pleasant and enjoyable one; for, when they are unable to go out of their bedrooms on account of the incessant downpour of rains, they gladly return to their loves who trembling with cold take them into their close embraces, as well as when the cool particles of water in the surrounding atmosphere give them a refreshing sensation, and allay the excess of fatigue they might have incurred in their sensual pleasures.

Quoted anonymously in the 'Subhashitarala' (महाप्रतिभावति) at No 1784

No one needs be told that the company of those near and dear to us invariably lightens the bitter severities of a stormy and foul weather.
अर्द नीत्वा निश्माः सरसुरतायाससित्रूप्तः, प्रोक्ततात्त्वव्याकरणम् मधुमदुनिर्ति हम्यप्रृत्तं विवक्ते। सम्भोगाकान्तकान्ता ज्ञितीसुरसुरज्ञानजितं कर्करीतौ, ग्योत्साह- भिन्नाम्पितारिनिति न लघुभे शारां मद्भायः। II ८७ II

जो गरुप शरदकी चाँदमे आधीरातकै समय ही-प्रतापर्वक फिर हुए सुरतके परिश्रमके शिशिल, असहा तुपस्य स्थातिक, और मदिरापनसे उनमत होकर स्वच्छ तमखी उत्सर बेघा हुसे संभोग जनित सेवके शिशिल भुजावादी माणप्प्यारके हिलेत्तु हाथोमे ली इन्हें हिलती हुई झारी पड़ती हुई निमंद जलाराका पान नहीं करता बहु निसंवेद मंदभागी है। II ४७ II

One who after the lapse of the first half of night when having tired of the recent of his wife, and pining with unbearable thirst on that account, is sitting in an intoxicated state on the lovely roof of a palace, does not avail himself of the pleasure of drinking clear autumnal water pouring out in a transparent stream in bright moonlight from the mouth of a beautiful waterpot held by the trembling hands of his beloved sweetheart whose strength has equally failed owing to the said, is no doubt a very unfortunate being.

Quoted under Bhartihari's (भर्तिहरि) in the सि गाधार्मपद्धति (गाधार्मपद्धति १ ३९१) and anonymously in the व भुल्लुत इरालि (भुल्लुत इरालि १८२२)

Cf.—" रघु निर्मितकर्तोरं भस्र मालेव वातावर, नाथ्याय मद्य नित्यन्युक्तिन मोन्मुद्धार पद्।" (काल्यालकारकायाम्)
हेमन्तेदधिपुष्पसर्णामाजिष्ठवासोभृतः
कास्मिर्दवसान्तगिर्वपुपुषः किन्नर विचित्रेते
पीनोरुस्तनकामनकृताक्रमस्य प्रहा
भ्यन्ते, ताम्बूलदनुगध्यातिकहस्या धन्या
सूर्यं श्रेष्ठे॥ ४८॥

हेमन्त कुलके समय दूधी, दुग्ध और प्रतापिका भोजन
करनेवाले, मंजीठके रंगे हुए लथ वस्त पहननेवाले,
सपन केसरंके रसे शरीरको चिन्तित करनेवाले, नाना
प्रकारके सुरतजनित सखेदसे शीतित होकर पीनोझत
व्यस्थ और सतनोशी धारण करनेवाले कामवती
किर्योका आश्लिष्टन लिए हुए तुंग तांगुलीके वीकिता
सुखमें लिए जो पुरुष मंदिरमे अभ्यंतर स्थानमें सुस
प्रेमक श्रान्त करतेहे वह मिस्तादेह धन्य हे॥ ४८॥

In winter, those persons are indeed very fortunate who can afford to (1) have plenty of milk and Ghee upon their tables, (2) wear deepred clothes upon their bodies, (3) enjoy the luxury of rubbing a thick layer of saffron juice over their handsome persons, (4) have the pleasure of turning themselves with a variety of sensual enjoyments, (5) lie down into the close embraces of lovely women with thick-set breasts, and (6) sleep with ease and comfort in the interior of their houses, chewing a leaf of piper betel mixed with areca nut and other spices

It may be observed that the use of curd, milk, ghee, red clothes and saffron is specially recommended in the cold weather.
कामिनियाँ अलकावलिंधन कंपोंस्त्वलीका उजब नरेंद्र करते इं, उनके सुख से निश्चयित हेतु मै "सी", "सी" शब्द करते हुए, कंपमरहित वक्ष से तापित होता हुई रोगमुखिके कारणे दोनों हुव्यांगलका भेद वतदाने वलं, दोनों पेड़ओं कामिनी तकित करते हुए और भारी जंघाओंत वेदोंत दूर करते हुए शिशिर तत्कालके पवन तत्व से त्योके साथ जार कर्म कर रहे हैं।

Kissing the ......, causing a shivering sound of their lips in the fury faces upon which the luxuriant hair is falling in a wanton state, giving rise to the appearance of a distinct line of demarcation between their bare and heaving breasts, shaking the ........., and blowing aside the clothes from their bulky ... .. ... , the wintry winds are clearly playing the part of Viṣṇu or paramours with beautiful women in broad daylight.

Quoted anonymously in the Suhadāshvatara (सुभाषितावति) at No 1832 and the Svaragadharasvatara (स्वरागद्धरस्वतारति) at No 3945

Cf.—“सीहारसिद्विकायति अन्यायतयति रोगावत्।
समरिक विशिष्टावसानो, नहि नहि सिद्ध हैतुन पवनः।”

(केशरामनिर्माणकायकांबरे।)
श्रद्धाराशतकम्

केशानाकल्यन्द्री सुकुल्यनवासी भलादा-
किन्त्र-नातन्यःसुलकोऽवम प्रकटज्ञञ्जेषु कम्पं
गतं। वार्षिकसुदारसीत्क्रतकत्तो दुःखच्छदात्
न्यीय--न्यायः शौकिरएष सम्प्रति महत्कान
न्तज न फालायते ॥ ५० ॥

केशोंको इधर उधर वखैरते हुए, नेत्रोंको बंद फरते
हुए, केशोंको जोले उड़ाते हुए, शरीरको गोमचित
करते हुए, सारी देखको कपित करते हुए, शीतकी अधि-
फतके हेतु सुखसे बारंबार सीत्कारः डान्दृका उचारण
फाति दए ओर रोटोका चंबन करते इए शिशिर ऋतुकैः
पवन च्ियोकेसाथ भरायः पतिका सा आचरण कर रहैहै५०

Dishevelling the hair, closing the eyelids, forcibly
throwing away the clothes, causing a distinct
thrill throughout the body, embracing their slightly
trembling persons, making them repeatedly utter the
low but audible sounds of fear and joy, and kissing
the lips, the cool breezes of winter are frequently
acting the part of wanton husbands or lovers with
women.

Quoted anonymously in the Subhāṣītārāh (सुभाषितविषि ) at No
1854 and the Śārvasārṇarāsita (शारसर्द्धरासि ) at No. 3944.
असारासन्त्वेति विरतिविरसायासविषया, जु-गुस्तां यत्र ननु सकलद्रोषप्रदूषिति।
तथाप्रयत्तसत्वेति ग्राणिहितिधिया मप्पतिविष-स्त्रद्रीयोनाध्येयः स्फुरति तद्ये कोऽपि
महि: ॥ ५५ ॥

“संसारके विषय सब असारहे। विरति विचल होने-पर रस पुर्वितेहै, और सारे होनेके सूच कारण है”
इत्यादि निंदा हम भेल ही करे, तथापि विषयोंकी महि-
माहें अपार और प्रवच होनेमे कैह सदौह नहीं। क्योंकि
प्रमत्त परमात्मके तत्वबोधित विद्वानोंकी अंतःकरणमें
भी ये विषय कामाधिको संदीपन करनेमे सर्वत्र समय
होतेहै ॥ ५१ ॥

Sensual pleasures are, no doubt, fruitless and a
great hinderance to our renouncing the world. People
may therefore hate them as they like, and stigmatis-
ate them as the source of all woe and misery. However
there is something very powerful and indefinable in
their matchless might to cause a strong agitation even
into the hearts of those who having forsaken mundane
objects have entirely devoted themselves to the search
of the First Principle or True Cause.

Cf. (a) “विषय प्रच्छारित महानीही, विन्राय कीपत्तर्दचत । (मात्रतः)
(b) “भविष्यत स्वप्नास्वमयपयमायामा-
लविति विस्क्लास्त्रेवधि । बदि यदि शतांल स्वामलोपि-
स्त्रायि न हिरणा निस्पत्तास्त्रायमा”। विद्वान बातिर्म्)।
You are the acknowledged preceptors of those who have given themselves to the study of Vedanta and we are the followers of poets whose words being never monotonous are always very beautiful and sweet; but let us make no secret of saying that upon the surface of this earth no other virtue is greater than that of doing good to others, and that nothing is more delightful here than lotus-eyed women.
What use is there in talking a great deal of nonsense and incoherent prattle? There are only two things worth the devotion of man in this world: (1) either the youth of beautiful women who are ever anxious of having a variety of sensual enjoyments, tired as it were of the burden of their full developed breasts; or (2) the forest (to live as a hermit.)
Oh my friends! I speak real and impartial truth when I say that the only cause of pleasure and pain (good and evil) in this world of ours is beautiful women of well developed...
तावदेव क्रतिन्या हड़ि, स्तुरत्येष निर्मल विवेकवत्‌। यावदेव न कुरज चः छिप्सा, तावहरे चपल लोचनाधि१।॥ ५६॥

झानवानों के हरिमें निर्मल विवेक रूपी दीपकभी मकाश केवल तब तकही रह सकताहै कि जव तकउसके मुग्नन्यवि तरुणियोंके चंगल नेत्रोंकी पवनका झकोरा न लगे॥ ५५॥

The lump of clear sighted judgment and knowledge in the hearts of good and virtuous persons can burn only so long as it is not blown out by the clever and flickering glances of antelope eyed women.

PURPORT
Woman destroys all discretion in man.

The idea of the stanza is a favourite point of oriental authors.

(१) “बयक्ष्यसत्म्यायाम्‌ न्यूराकामिनः तव तिलिको चेति, विवेक कुहाद्रूस।”
(२) “भावति मनोन निविष्क, विदुषाकात्न शालसम्ब्र चतुर्। नित्यला दृष्टि निगृहत, यात्रेन्द्रवर्षौग्राम।” (सभामनी)
(३) “दसवणि कुसः पुराणन्यासं—प्रतिधिकावधनाविचारेण विवेकः। पदाविव न दस दपादिचि, हरिणज्ञो द्वीपो द्वीपर्विचास।” (मामति विलास श्वरसरसास)
(४) “कष्ट पृथ तरसवहनोस्मभमसुरगन्ने निगत। पृथ चेन्नासिल सर्वप्रावः, कि कायति विवेकवाकः।” (वर्दृपमि विनेद्रम)

There is also a couplet in Shilka शिल्का, the well known Persian poet, which may thus be translated in Hym “वित्ति को निर्मेल मकाश का यह असी हम्स तक छह है जब तक वह धीरे तिरीसे बचे रहे।”
भवति वचसि सङ्कत्याग सुदिर्यवात, अतः
मुखानां केवलं पण्डितानाम्। जघना
महणरत्नग्रंथिकाश्रीकलाप, कुवलयनयना
नां को विहातुं समर्थं। ॥ ५६ ॥

शाश्वके पठे इए चतुरं पंडितानां सुखमें वैराग्य सूचक
उपदेश्यं कथन माची समश्चना चाहियं। क्योंकि
कमलनयनी स्त्रीयोंकी तालरते हसतित फांची कलाप
युक्त जंघाका परित्याग करनेमें वस्तुं कोई भी समर्थ
नहीं होता। ॥ ५६ ॥

Men professing to be learned in the Sàstras,
do not preach the doctrine of renouncement in real
earnest, but simply with their tongue; for, no one in
the world is ever able to give up the sight of lotus-
eyed women’s beautiful .......... adorned with belts
of crimson precious gems.

Cf.—"वे ॥ महात्मानै महात्मिनि दोषानैराम्पमांगुणाविहाय।
वे दुर्जना में मनसी विचारः समस्थवाक्यानि न ताने तेषाम् ॥ ५॥
(वाराही संहिता ५४ अध्यायः)
(६)"हृदे हृदे स्वर्ग जग कहि, श्यामी को हो जय!
नारि हृदय जिनके रसिकं, हृद्धर प्रमादे आय। ॥" (रसिक कवि)
That learned man, who preaches the doctrine of hate against young women is indeed a false philosopher who having first deceived himself is deceiving others; for, the enjoyment of Apsaras or heavenly nymphs is the ultimate end of heaven, which, in its own turn, is again the result of a series of religious devotions and virtues.

Cf.—(6) "न्र्वन नन्न तन नन्न महान, जस नन्न नदिव यहुः।
पुनः पुरी नन्न निन्दययोऽशी, निरुणतः निरुण नानान्।
(चतुर्वम समा ३ १ ७).
(6) अभृत्ततः भच्छूने, निन्दतानन्न लक्षण १५।" (बाणारी सहित ३४ अध्याय:)

According to the Mahomedan religion, Hours are said to constitute the prominent feature of the heavenly bliss of blessed souls.
मत्तेभङ्घम्भद्ख्ने युवि सन्ति शुराः, केचि-त्प्रचंडमरगरानवधेऽपि दक्षाः। ङ्न्तु तरषीमि विनां पुरतः प्रसल, कन्दुपेदपेदटने रखा मनुष्यः॥ ५८ ॥

इस पृथ्वीपर मदोन्मत्त गजराजका कुंभस्यल दलन करनेवाले बहुतसे शरीर विभाजन हैं; और ऐसे ही प्रचंड मृगराज सिंहका वध करनेवाले मनुष्य भी बहुत मिल सकते हैं; परंतु नलवानोंके समक्ष हम यह वात जोर देकर कह सकते हैं कि कामदेवका गर्व गजन करने वाले विरेण्य मनुष्य होंगे॥ ५८ ॥

Quite true that there are men on this earth who are able to break into pieces the frontal heads of wild elephants, as well as some who are skilful to take out the life of hons, the cruel and dreadful lords of the deer; but I can safely assert before the courageous, that persons who can successfully brave the attacks of Cupid and subdue the passion of love are undoubtedly very few.

Cf. “श्रृण्डलसममस्मिति कोषश्व, मनोजवान्धयेनो न दस्तु” (शंकराचार्य भक्तिभक्तिभेरात्रायम्)

Successful resistance of the charms of fair ladies is, no doubt, the most difficult task for the Sons of Adam
A man can walk in the path of righteousness, subdue his senses, preserve his modesty, and hold to his moral training, until his heart is not pierced by the stupifying arrows of women's glances shot off from their arched brows and blue eyelashes.

The verse is quoted anonymously in the Subhāchitiśa 1 (सुभाय-चित्सा १२४६) and under Bāvakha m (बावक्ह) in the Śiraṅgūthara- paddhāti (शिरांगुरलारापद्धति) at No. 310. I must add that I have not been able to trace out the verse either to कादंबरि or to हर्षचरित, the two celebrated works of बावक्ह.

Cf.— “न श्रृंजन न विचित्र, न इतिन न कर्णा। महतं हार्त्यं रोढु, मनोवशस्य मनः।”

(हेर्मन्द्वक रसदल्वम् ३ लिखाय: )
उन्मत प्रेमसंभावारभंत् यदज्ञा
तव
पत्यूपमधाथ्यं, ब्रह्मापि खचु कातरः
॥ ६० ॥
अतिशय अतुराग्ने उन्मत होकर स्वियं जिस कायकं
आरंभ कर वेठतो है उसमें विम ढालनेकं निमित स्वर
ब्रह्माजी भी भयभीत होते हैं
॥ ६० ॥

Brahma, the Creator, is Himself afraid of throwing an obstacle into what has been undertaken by women in the hurry and excitement of their passionate love.

(०—"What woman wills, heaven wills also.

(A Dumas' Margante de Valus)

For the verification of the poet's statement the reader is referred to the desperate actions of Portia, Juliet, Imogen, Rosalind and others which sometimes make the heroines of Shakespeare appear to be something more than ordinary women.

(०—"यह घर तिया नहीं जासके, फाँसी जब होय?
रक्तिक स्तोत्तर दुष्ट सब, फर तबे कहु कोई."

(रक्तिक कवि)
वह भाषान्तरादिस्मेतम् १ १७५

तावमहत्वं पाणिद्यं, विवेकित्वं कुलीनता ।
यावज्ज्वाति नाङ्गेतु, हन्तप्रेणेयु पावकः ॥६ ॥

चड्ढपन, पंडिताई, कुलीनता, और ज्ञानी स्थिति
मनुष्यों के हृदय में कामार्ज का दिशेन के समय तकही
रह सकती है ॥ ६ ॥

भावायः

कामदेवकी अभिन्नता प्रज्वलित होते ही, वहाई, पंडिताई,
विषेक और कुलीनता तकाल नट हो जाते हैं ॥

A man can preserve his greatness, learning, nobility and wisdom only so long as his frame is not set aglow with the burning passion of love caused by the fire of Pūnce-ḥu (चेनु), the holder of the five *arrows (i.e Cupid )

**Cf---(*) "शाबद्वते प्रामानके, विषेक कृति नेव च ।
पाणिद्यं पाणिद्यं, हन्तप्रेणेयु न मीरे रुँते ॥२०॥
(कविगोत्रिकादि: अधिकारवर्ती तवक १ ततः)

(6) ** "जब रम मनुकक रक्षक, काम न बाजी देह ।
दुहान तभी तक ज्ञानके, धन मन मति जन नेह ॥"
(रक्षक कवि)

* For the five arrows of Cupid, the reader is referred to our note on the word चेनु
शास्त्रालोपि प्रथितविनयोःप्यात्मबोधोपि वादं, संसारिष्टत्मन्भवति विरलो भाजनं सद्र-तीनाम्। येने तस्मिनिरियनगरदार मुद्दात-यनती; वामाक्षीणां भवति कुटिला भूखता कुशिकेव ॥ ६२ ॥

शास्त्रे जानेवाले, विनयशील, और आत्मज्ञानियों से भी इस संसारमें कोई विरलाही पुरुष होगा कि जो सदृशिका भाम कर सके, क्योंकि वाम लोचनवाली खियालो कुरित्व भूलतारूपी कुंजीसे नरक द्वारके कपाट उनके लिए पहिलहींके खुले रहते हैं ॥ ६२ ॥

Out of those who are wellread in the Sāstras, who are renowned for their morality and who are favoured with the knowledge of self, a few persons can only be ever successful to attain to the state of eternal beatitude; for, the key of the arched brows of crooked-eyed women always opens the doors of hell for the passage of mortals.

Cf—“दर किमे तद्रक्षणारी” ३ (शकराचार्यस्य मनोत्तरमाध्य)।

Sanskrit poets when dwelling on the dark side of women generally take delight in describing them as the foremost obstacle in man’s entrance into heaven.
When we see that a wretched dog that is (1) lean, (2) one-eyed, (3) bald, (4) earless, (5) -horn of its tail, (6) wounded, (7) stinking, (8) covered with thousand-insects, all over the body, (9) pained with excessive hunger, (10) worn out with age and (11) wearing the circular head of a broken earthen pot around its neck, is even compelled to run passionately after a bate, we cannot help crying unreserved shame upon the meanness and cruelty of the god of love who is not ashamed of trying his deadly arrows on such a miserable creature already dead of its own misfortunes.

The stanza which is quoted under Chandrakala in his Ayodya prahārī (राधाकृष्णचारित्रः) by Kedaraśīna (केदरासीन) is given anonymously in Nāmaśāstra commentary on Rāmāyaṇa sāraśīrām (रामायण सारशीराम), and the Sitāsubhātira (सुभाषितावलि) at No. 339.
वीरसुद्रांजपकेतनस्तत्त्वेऽकाद्वाम्याज्ञस्यत्त्वेऽविषाक्तिः ।
ये मूलकः प्रविष्ट्याय याति कुर्ष्यो मिद्याक्तसः
न्योष्ण: ति तेनेव निहत्य निदर्शयतरं नमोऽकृता
शुमेडांः केचित्यस्वक्षिकृताऽकाठाय: जटिला: ।
कृपालिका भापे || ॥ ॥

जो सर्व जन कामद्वकी परमेत्तम और सब मकारकी सं-
पदाको दृष्टवाली चौ सुद्राका परित्याग करके ब्रह्म अहंतोऽ
मिद्या फल दृढ़ते सिरते है उनको स्मरणेतरसे भी बहुव वाती
वेपिणः ति तनैव निहत्य निदयतर नया कृता
मुण्डिताः, केचित्पञशिखीकृताः नाव्डाः ।
काप्रेका साप्रे॥ ६९ ॥

जो राजा अपनी सुद्राके बहुपण कर्नेवालाको द्विषेत
उद्घावन करनबाहो दंड देता है वैसली कामदेव भी अपनी
सःसुद्राके मनादृर कर्ने-वादाको नभ्री करणादि द्विषेत
दंड देता है ६४

The fools who have forsaken the great woman-
seal of the god of love (who has the design of a fish
emblazoned on his standard) which can bring them
every kind of success in their various pursuits, are
indeed devoid of all sense and wisdom; for, they have
voluntarily given up the only source of all happiness
in this world and are now wandering about in fruitless
search of the same. But, see, that they have met
adequate punishments at the hands of Cupid who has
doomed some to roam about in the world with naked
bodies, some with clean-shaven heads, some with bushy
and shaggy hairs growing all over the body, some
with twisted and matted locks, and others with human
skulls in their hands begging alms from door to door.

PURPORT.

As kings punish those who disobey the royal
seal, so Cupid inflicts condign punishments on those
men who set at naught his woman-seal.

Quoted anonymously by Vighodh from his Kurmanyamsā (करणायु
शाश्वन), and quoted under मर्यादा in the शाहिदपद्धति at No. 2062.
The verse stands in the Panchatantra II. 34. (चतुर्थरूप ४ वेंत्र ३४)
विश्वामित्रपराशरसूत्यो वातामुखपारमेणा-
स्त्रेष्ठेपि त्रिशुसस्तरियं सुलिंतं द्रूपेदं घाता।।
शाल्यनं मघटं पथोद्धियं सुककविते
ये मानवास्तेपामिनिद्रियानिहो यदि भवेन-
खर्द्वयस्ततेत्तांगम्।। ६५ ॥

जब कि पवन, जल, और श्राद्ध के परि ( पान )
का भक्षण करनवाले विश्वामित्र पराशरादि कुपि गण
भी धियोका सुंदर गुस्स कमल देखकर मोहित हो
गए तो श्राद्ध, दुध और दुसप्तिहित शायादि अत्रके
भोजन करनवाले सन्द्योका इन्द्रिय दमन करते तो
विध्याचलके समुद्रः तरण करनेके समान विलकुत्तही
असभ्य है।। ६५ ॥

When learned saints like Visvamitra (विश्वामित्र) 
Parashara (पारशर) and others who supported them
selves upon the simplest food of bare leaves of trees
and water were even thrown into a state of confusion
and unconsciousness at the sight of lotus faced women,
how can it then be ever possible for those men who
eat the dainties of various grains as rice, wheat &c
together with milk, ghee and curdle to keep absolute
control over their senses? The subjection of vision
in worldly men is as much out of question as the
swimming of the Vindhyā over sea.
Had there been no youthful ladies with facial splendour of the resplendent moon whose eyes are beautiful like a lotus, whose ...... are quite melodious with a sweet tinkling of bells attached to their belts, and whose waists are somewhat bent on account of the burden of their full-grown bust, we could never have found, in the mortal world, learned men of bright intellectual powers giving up their natural wisdom, and pass like fools the miserable days of their menial lives at the doors of bad and evil kings.

Quoted anonymously in the Sūkhaśīkā (Sūkhaśīkā) at No 2245

In nine cases out of ten men accept service simply for the sake of supporting their family.
रूपी कामन, दोतते सिद्ध गवादि के निवास करने के योग्य कंदरा, शिवर्जके वाहन वपम भरेष्ठके खान खुनानिके वृक्ष, आर्‌ भमाधार्ते पिच इष शिला-तलको धारण्‌ करनेवार हिमाचद्क उत्तमोत्तम स्थार्नोको छ।ङ्‌कर कोई भी मनस्वी दूसरा के जाने मणाम्‌ करके अपने मस्तकेको मापन्न नही करते ॥ ६७ ॥

संद्र खीदी मनुर्योकं मान मदेन ओर दीनताका क्ण इ ॥

Had there been no women with fawnlike eyes, the real invulnerable weapons of the god of love, no wise man in the world would have stained his head by making a reverential bow before his fellow-beings; especially when he could have easily passed his days in the beautiful valleys of the Himalayas whose caves are inhabited by the Siddhas, whose trees are rubbed with the shoulders of Nandi (नन्दी), the divine ox of Shiva, and whose rocks are washed down by the sacred waters of the Ganges.

PURPORT.

Woman alone is the cause of man's humiliation in the world.

Quoted anonymously in the *Subhoshitrali* (सुमान्तितवलि) at No
संसारोदधि निस्तार-पदवी न दवीयसि। अन्तरा
दुस्तरा न स्थू-यंदिरे मदिरक्षणा: || ६८ ||
यदि मदोम्मत नेत्रबाइ सिये इस जगतमें न होतीं
तो हे संसार! तेरे पलिपार जानेका मार्ग हमारे लिए
कुछ भी फठिन न होता। || ६८ ||

The safe passage over the ocean of existence
would have been comparatively nothing had there
been no women with bewitching eyes who constitute
the only insurmountable barrier to that end.

Quoted anonymously in the श्रीद्वारकापद्वार at No 4193

(५) "रे चंचलोचनाचिते चे. मुस्तिक शिशर-
मेयाणां महिमां मेलनयना मालोप्य कि धतासि ।
कि मने बिहृतिप्रेये वत हरा मुक्तान्तराशा मिमाम-
मेवा ठहरे तता बल शीता ससारपासरिकी ।"

(क) निषायप्रदीप.

(७) "जो होती नहि नार. मरमाली मृगलोचनी।
नग के पारशी पार, गमन न हुरम चुषुक था। "

(सकिक वरि)
राजस्त्वणाम्बुराके नैहिजगत्ति गतः कथिदेवादसानं, को वास्थोंधर्मः प्रस्वच्छुपि
गढिते योवने सातुरागे। गच्छायः सह स्वात्तरिकसितनयनन्दवराणोकीनुना-माक्रम्याकाम्य
रूपं ज्यादिति न जरया लुप्तते प्रेयसीनाम् ||६९||

ि हे राजा ! इस जगते आकर तृष्णारूपी समुद्रका
पार तो किसी भी नहीं पाया। इस द्विते शरीरके
अंगांग दियिरु दौ जानें पर ओर शति युक यौवना-
वस्याके व्यतीत हो जानें पर बहुतसा धन संचय भी किसी
प्रयोजन का नहीं रहता। अत पुंज जव तक विकसित
इंद्रियवरके दुल समान विशालनेत्र वाली स्नान प्यारियों
का रूप तात्म्य वृद्धास्वयुक बाक्रमणसे हुघ न हो
जाय उससे पहिले पहिले हमारा भी पर चला जाना
सर्वथा उचित है || ६९ ||

Oh king! no one has ever succeeded in crossing
over to the next shore of his ocean of desires. Of
what ultimate use are heaps of riches, provided we
pine away our youth without the enjoyment of our
beloved wives? Let us therefore make haste to go
to our homes so as to reach them before the time
when the beauty of our beloved loves is completely
snatched away by the hand of age.

Cf.—“किं यौवने दिष्टो यदि वह्नामा: ”

Admitting that man is induced to sell his freedom of action to
others only for the sake of his family, it is quite natural that he should
long for the enjoyment of his happy home.
रागस्यागासेकं नरकरातमदहादुःखसम्पाति-हेतु-मोहस्योत्पतिविहीं जलधरपटरंज्जानन्ताराधिपत्य। कन्दर्पस्येकमित्रं प्रकटितविषय-रूपपदोपपवन्यं, लोकस्मिन्नंत्यव्रजकुसम-वनं योवना दृष्यदर्शित। ॥ ७० ॥

अद्वरागीये एक मात्र घर, नरककी नानाविध महा यातनाओंका हेतु, भोकी उत्पतिका वीज कारण, ज्ञान रूप चंद्रमाका आवरण करनेवाला मेघपतल, कामदेवका मुख्य भिन्न और नानाप्रकारके प्रवाली दोषाको प्रभात करनेवाले योवनके सिवाय सारे अन्य समूहका उपवन इस लोकमें दूसरा कोई नहीं है। ॥ ७० ॥

No other evil is more disastrous to the interests of man in this world than his own youth which is at once the storehouse of affection, the cause of dreadful agonies in hell, the seed of ignorance and illusion, the thick gathering of clouds for hiding the moon of knowledge, the one great friend of Cupid, the evident source of a series of manifold calamities, and the park of innumerable evils.

The rgt ( Bhuridhun ) in Blurtikarnavaccha thus speaks of youth

काम दुःखपहुँच जनयति व्याधिपवलितीणी,
ग्रामूत्यवनितभगपत्रहस्यन्युक्तस्यतानी।
शो तर दुर्िितिति करोति सुहासी गृह शुभते यति,
व्याधिीतान माताना नियतः के ते शास्त्रयाय: ॥

( महादीि निवेंदसः द्वस्रस्मश्चः )
शंगरुपनावनमिद्धेन्द्रमन्नरसवेतोसि, प्रशु
मनुयाधनान्धेन चतुरालुकाकोलोद्विति।
तत्वनेत्रचक्रोपपार्वणविनो सौभाग्यलक्ष्मीनि-
थाई, धन्यः कोशि न विकिर्यां कल्याणि प्रातेन
नवस्यामि।॥ ७३ ॥

शंगरुपन श्रामक साँचने वाच, कीडारसके परिपूर्ण
श्रीत, कामदेवके प्रियमित, चातुर्यरूप सुकाफलके समुद्र,
कामिनीमणके नकलपी चकोरों के पूर्णचंद्र, और सौभा-
ग्यलक्ष्मीके निधान, सौवन का लाभ करके भी जो
महाशय कामदेव के विकारों के विशेषतः नहीं होते वह
निस्संदेह घड़े ही बढ़भागी हैं।॥ ७१ ॥

That person who can keep a strict control over
his senses at the critical time of his youthful manhood,
the waterer of the tree of love, the vigorous stream of
sensual pleasures, the beloved friend of Cupid, the
ocean of the pearls of prudence, the full moon of
women’s Chalor-like eyes, and the mine of all happi-
ness and wealth is indeed very fortunate and blessed.

Also stands as 17th in the Vairôgya Bataka of Padmanandakari
(पद्मानंदकिष्कतैवरायततित)

For further explanations of the words मन्नरस and चकोर see our
notes.
कान्तेत्युसरुखोषनेति सूनुन्नतंगपयोधरेति सुभूरिति। दष्टा मोहिति मोहविरोधरते प्रस्तौत्तिका विद्वानीपि, प्रत्यक्षाभिनिप्पितांतिका लित्य महो भोधुदश्रेष्ठितम्॥ ७२ ॥

अहो इस मोह फी भी केसी दुश्चा है कि यहें यहे विद्वान मङ्गायु के इस प्रत्यक्षरूपसे अभिःक्षितो पूर्वती-मय र्षी को देख करके मोहित हो जाते है वह ज्ञान गानते है और प्रसन्न होते है तथां उक्तित होकर प्राप्त्यारी, कमलयणी, विपुलिनिवस्थल फे धारण फरनेगाली, पीनोत्तंगपयोदहरी, कमलसुरी, और खुदा मोह के धारण फरनेगाली इत्यादि सहेजकों से स्तुति करने लगते है।॥ ७२ ॥

How great and wonderful is the evil influence of delusion that notwithstanding his firm conviction of the fact that woman is evidently the cause of all impurities and misfortunes, a learned man is even led to fondly address her in such tender language “oh charmer, thy large eyes are like the waterlily, thy are fullgrown and round, thy protuberant breasts are thickset and heaving, thy face is beautiful and lotuslike and thy eyebrows are fair and elegant”. Viewing her in this picturesque light he takes a considerable delight in seeing enjoying, and praising her handsome person.

The verse also stands in the मधोपदेश देश (४ मह्य)  

CL—“मोहकन च कथन च निःसूर्त च, यथा सर्वधर्मसत्त्वे त्वमंगत्या। तत्स्व किमं शोकितापुरावभाषा, गान भिन्नत्य भस्मिन न निरा-हरोत्तोछति ५६.”

(वार्षिकताल्पारा)
स्यूता भवति तापाय, द्रष्टा चोर्मादकारिणी।
स्यूता भवति मोहाय, सा नाम बृहिता कथम् ॥

जो भी चिन्तमन दरे मात्र चितको सन्ताप देती है, दृष्टिगत होनेसे दर्मादकी वृद्धि करती है, और स्पष्ट करनेसे सोर दिव्यकक नाश करके पूर्ण मोहका कारण हो जाती है वह भी न माधुम माण्यारी क्षेत्र फर कहलाती है ? ॥ ७३ ॥

How can she deserve the name of a sweetheart or beloved when her very thought is entailed with pain, sight with mental excitement, and touch with total stupefaction of the senses?

Quoted anonymously in the Sabhāśāstra (सुभाषितावदितिः) at No 1295.

Cf—“दर्मादकरे निन्त, सर्वदर्मादकरे बलम्।
सर्वोप्राचरे वीर्य, नारी पद्मासनस्ती॥”

(सभास्कन्तप्रभावशीलिका)

How pointed and perfect is the poet’s ironic attack on the use of the word वृहिता (beloved) for our lady loves!

Cf—“भी देखैं देखैं चहैं चहैं, देखैं झूल न होय नारी नर हुँकारायि, म्यारी कैसे श्रेय !”

(रसिक भवि)
A woman is indeed the personification of pure nectar as long as she lies within the scope of our vision; but no sooner she is out of our sight than she is invariably worse than poison.

Quoted anonymously in the *Sulbhāṣṭarāh* (सुभाष्टराहि) at No 1244

To be in the company of our beloved wives is indeed delightful, but separation from them tells as badly upon our health as poison.

*Amrita* (nectar) and *Venā* (poison) are two of the fourteen precious things churned out of the ocean. For enumeration of the 14 gems see our note on the word दाराति.
There is nothing ambrosial or poisonous in the world excepting woman; for, when she is attached to her lover she is no less than a nectareous creeper; but when she is indifferent to him, she is really equal to a poisonous plant.

Cf.—(a) "तुर स्या नाम वन्देयमयैते विचेष च। अनुरक्त सि, विप्ला विषमेव सा १७६" (क्रमसिद्धान्त: मदनमचुकाल्बकः ८ तत्त्वः)

(b) "हिगर्यप्रस्कृतकर भ्रानुकल्य, हालाहत विचिनिरागुगुते।" (पानस्य का पाठकाः)

(c) "नात्रते न रिप विचि-देक्ता मुच्या नित्येनिनित्यम्। तस्मा: चद्धेन जी भीष्म, श्रेयेन व विपोगत।" (संभाषणम् ४ तत्त्वम् ३२)

Mark that the first half of this verse is exactly the same as that of our text.
आवर्तः संज्ञायानामविनयभवनं पत्रं साहसानां, दोषां सत्निधानं कपटज्ञतमयं क्षेत्रम-प्रत्ययानाम। स्वर्गद्वाररूपः विच्छनो नरकपुरस्य सर्वायाकरणं स्त्रीयं त्रें केन सृं विप महत्तमयं भाणिनामेकपाशः। ॥ ७६ ॥

सारे संदेहो फा भवर अविनय फा घर, साहसा दा नगर, दोषों फा कोपः हातशः प्रर के कपटो से सहित अविर्वापों का सत्र स्दगद्धार की अगला; नरकपुर का द्वार, सव तरह के मायाजाल की पिठारी; और अमृत के वेश में विपमय, ऐसा स्त्रीयंत्राप्री भाणियों को मोहन करने फा एकमा पाड न मादरम फिसने बनाया ह। १८६॥

Who is it that has created the ambrosial poison of woman, the whirlpool of confusion, the home of immorality, the town of adventurous undertakings, the source of sin and crime, the embodiment of hundred of deceits, the field of faithlessness, the barrier across the doors of heaven, the gate of the infernal city (hell), the magical basket of all illusionary tricks and the one unfailing snare for enticing men?

The verse is virtually the same as १२६ २ in the शिवमिर्द्धि. II (भानिनायक २ परिच्छेद:।) It also stands in the प्रभरत्रित्रम् I. (संबंधम् ११ २६२)

७६ वत् ३४ (डाँकबाग) अलंकारक, योितिक: केन निर्मिताः ।

(प्रवदाक्ष्य १. २६३)
राश्यांत्रिक पत्ययत्र न वेन्दीयरुपेकने लोकनार्तः गते न कनकेरप्यांगकरणपुर्जूता। निर्वलयक चिंचिमि: प्रतारितमप्रमाणमन्त्वं विपणनम्व, तवदर्मासास्तिमयं नपुरश्चद्धार्म मन्दो जनः सेवते॥ ७७॥

यदि पक्षपात छोड़ कर सत्य सत्य विचार करें तो मृगनयनी स्नियों के मुख को चंद्रमा, नयनयुगल को नील कमल, और शरीर को सुबार्ध, से बने हुए कदापि न कहेंगे। परंतु कवियों की असत्य स्पर्शियों से धीरित होकर यथार्थ तत्त्व का विचार रहने पर भी हम हो गुस्सा होते हैं। स्नियों के त्वचा, मांस और अस्थिमय शरीर के सेवन करने में आसक हो रहे हैं।॥ ७७॥

To tell the truth, the face of woman is not made up of moon, the eyes are not the embodiment of a pair of lotus flowers, and the body is not really constructed of gold; but foolish men being deceived by false exaggerations of poets are still led to devote a great deal of attention to females whose forms like those of all other beings are simply made up of skin, flesh, and bone.

Cf. (४) "लक्ष्म्यरक्षित्तमामामोजस्वामसेवित। विस्मृत्यां गंगाम, गंगामणि गंगादत्तर्तः।" (बुधनिदर्मभाष्यमाग: ६२६) १२५)

(५) "क करणार्न मुख नार्तः, क पीयूषननिधि: इत्यि। आमनन्ति तत्त्वस्वरूपः, कामानामहस्यद्वयः।" ७७
(प्राणक्षरविषोलक्षारसतत्कर्मः)
रीरावतीनां सहजा विलासास्त्रा एव सूक्ष्मसृजा
हृदि स्पर्शनिता। रागो निर्मित्या हि निसर्गानितः सिद्धस्तत्
अस्मितेव मुथा पद्यं गितः॥ ७८॥

जैसे कमलिनी के पुष्प की स्वाभाविक लाली देव
कर मूर्ति अवर वृपणी आनंद मम है उस के नजरों और
गूंजने समान है, वैसे ही लोलावती खियों के सहजविलासों
की ठान कर मृदुजन भी पूर्ते अज्ञ नहीं समाते हैं॥ ७८॥

Notwithstanding the fact that redness is merely
a natural attribute of lotuses, the black bee is yet
misled to take it for a sure sign of their love towards
it, and so being mad with joy it hovers continually
around the flowers; just in the same way, though
amorous and graceful acts are quite natural with
sportive women, yet they go to make indelible impres-
sions upon the hearts of fools who take them for
all in all as to their (women's) sincere attachment
to them.

The radical meaning of the word Shodangha (शोदंग्वा) is six
footed. But the application of the word is confined to the bee.

Flirtations are generally natural to the fair sex and we must not
always take them for real love.
यदैतपूणे दुःखतिहरमदाराङृतिधरं सुखाग्जं
तन्व॑ग्याः किख वसति यनाधरमधु। इदं तकं
पाकद्वुमफर मिदानीमतिरसं’ व्यतीतेऽस्मि
न्काठे विषमिव भविष्यत्यमुज्ञद्धम्॥ ७९॥

इस कटिकेहरी का पूर्ण चंद्रमा की कांति को हरण
करनेवाला और उदार आकार की धारण करनेवाला
यह खुशकमल जहाँ पर जंगल। तृतीय का निवास है इस सा-
मय यथापि अतिशय रसमय प्रतीत होता है, परंतु यौवन
व्यतीत होने पर यही खुश पक्करके सबं हर हमफल के
समान विनिल सद्दश दुःखदायी हो जायगा॥ ७९॥

After the lapse of that lovely period of youth,
the same lotus-like face of slender-bodied women,
which resembles to the splendour of a full moon,
contains the ambrosia of lips, and is full of such
excellent juice at the present time, will undoubtedly
be deprived of all its flavour, and will begin to
taste of bitter poison like the rotten fruit of a pome-
granate.

The simile may be extended to the regular set of teeth of
a woman’s mouth to the well-set seeds of a pomegranate fruit, both of
which are seen to lose their charm when they are long past the period
of maturity.
No one can be said to be really loved by women, who talk with one, glance at another, and think of a different person, all at one and the same time.

PURPORT

Women are generally faithless and inconstant in love.

Quoted in her Sri Iyarnavatasthu (भारतानितकत्) १५६१, and anonymously in the श्रद्धाक्षरार्थम् at १४०७.

The verse also stands in the ĀnudāntaTra I (अनुदात्तम् १३ प्रमाणु १११)

Cf.—(५) “अन्य मृत्यु हदयेन हत्र अन्य ततो दशिनिरोधयति।
अन्यन्त मुंकनि मदसन्तक-मन्य शापीरण च कायम्यते।”

(भारतानितकत् ५६१ ६९)

(६) “सप्तकिरिकानाय, चन्द्रेन्य विचेरिषितान्य।
समते हर्षेनाय, सीवहुस्पनि जायते दस्या।”

(भारतानितकत् ५६१ ६०)

(७) “अन्य नियतसप्तय नयनेते, किशिकायासृप्र स्पृशयि।
अन्य हसि यथो मन्यते, धियोपितां वचल्लक्षतिः ८४।”

(पद्मानवस्य वैशास्तक)
While the words of women are saturated with nectar their hearts are exclusively filled with poison. It is, therefore, quite reasonable that men should eagerly drink the lips of ladies with their mouths, and beat (rub) the breasts with their fist-

Quoted under Kulados Mitghan (कुलदेवभिन) in the Subh ishu tara (सुभिस्विन्ध) at no 3389 Also found in the Panel aturana (पाणीलाक्षण) (पंचम नं १ ६१९), the Asadhayamandha (असद्धायामंचन), and the Gragiravinda (ग्राग्निरविन्दु),

How exquisitely the poet accounts for men’s kissing women’s lips and . . . . their breasts! Is it not natural that one should eagerly advance towards the place which contains nectar so as to drink it off without delay? Is it not that poison is a fit object of man’s horror, and does it not deserve a severe rubbing (beating) which contains the deadly bane?
अपसर सते द्वारादमान्तकटकाद्विश्लितकाद्र- 
प्रकाशसभ्याद्विश्लितसर्वादद्विरासभ्रुतः।
इतरकणिनाद्वां ज्ञानसिद्धिभिमोऽथत्वसु 
अतुरवतिभूतायामस्त्वतः त्यजन्ति हि मंत्रिणः ॥

हि मिच! इस कारक्ष्य मियाग्निन को धारण करने 
वषि, स्वमावही से विषम, और विलासमय फलदारी 
बींही से दूरने से परित्याग कर, क्योंकि अन्याय 
सर्प का द्रव दूर ही से परित्याग कर, क्योंकि अन्याय 
सर्प के कारे हुए का इलाज तो आपड़ियों से हो 
सकता है परंतु नवर भींही सर्प के इसे हुए मदद 
को असाध्य जान कर गारूडी लोग भी कुछ 
चिकित्सा नहीं करते ॥ ८२ ॥

Oh friend! you should carefully avoid from 
a distance the contact of a woman-serpent that is 
deadly poisonous from its very nature, commanding 
the fiery arrows of sideglimpses and wearing the hood 
of graceful and amorous sports; for, those who are 
bitten by ordinary snakes are liable to cure by use of 
medicines, but persons bitten by serpentine ogles of 
clever women are entirely incurable even through the 
skill of renowned charmers.

Cf.—"Oh woman, woman I thou art more beneful to the happiness 
of man than the poisonous dragon of the desert."

(Stitches of Persia Ch. XX.)
कामदेव रूप धीरों ने इस संसार समुद्र में ख़ूबन जात को बिछा रखा है जिसके द्वारा वह अधरामिष के लोभसे फ़ैसे हुए पुरुषमिष मस्सयों की शीघ्रता पूर्वेक वतच लेंचकर अनुरागकी अर्निसे पकाता रहता है ॥८३॥

Hakarhetana (मकरकेतन) or Cupid, the wonderful fisherman, has thrown his woman net into the ocean of existence, and through the offer of a tempting hali of labial flesh he is soon able to drag out the human fish and then to roast him alive into the fire of passionate love

What a nice metaphor do we find here? We have got the fisher man has net, his book, his boat and every thing else ready for immediate use. Not content with all this he has also provided against the last chance of escape of the poor things by keeping at hand a burning fire in which he roasts the fishes caught by him. When once into the snare of love, escape is out of question.
Oh my heart! you should never go into the dense forest of a woman’s body which is rendered quite impassable by the high mountains of her heaving breasts, and the stealthy presence of the god of love who frequents the place like a thief.

Quoted anonymously in the Śubhāśītāroha (मुषासितावति) at No 1256

Cl.—(a) “Hast thou not found each woman’s breast
(The land where thou hast travelled)
Either by savages possess,
Or wild and uninhabited?
Lust, the scorching dogstar, here
Rages with immoderate heat,”

... ... ... ... ... ... ... { Cowley }

(b) “दृष्टिस्रानुमानमहल्लमा, भीमात्री कुटिन्मतमतीया।
गद्रा, वहीमितस्थिमनो, बद्धा नराध्यमते न सुकिम्।”

(सुमितपुराणी श्रद्धा बैराय तरारी द्रविकुमराणी व)
व्यादीर्धेण चेन वक्रगतिना तेजस्विना भोगिना; नीराञ्नदयुतिनाऽहिना वर महो दृष्टो न तबहुया। दृष्टे सल्तिविकसका दिशिदिशि प्रायेण धर्मार्थिनो, सुभाषिकंविषितत्स्य नाही मे मंत्रो न चाप्यौधम्॥ ८५ ॥

अत्यंत विशाल, चंचल, वक्रविकाले, तेजस्वी और नील कमल के समान कांतिवाले, सोकै नेत्रों वे दसे जाेने की जाप्सा पुरूर्वक विशेषणों से विशिष्ट भर्यकर सर्प से इसा जाना सर्वथा भेद है; क्योंकि सर्प के फाटे हुए की धर्मार्थ विकिस्ता करविकाले वैद्य प्रायः स्थान स्थान में विधमान हैं परंतु सुग्धा मुद्री के नेत्रस्थी चार्यों के धायक हुए शुभ के इलाज के लिए तो फौई मंत्र हैं और न अग्ध्य हैं ॥ ८५ ॥

The bite of a big, swift-footed, crooked-moving, ferocious-, hooded, and jetblack serpent is indeed to be preferred to that of the large, unsteady, crooked, brilliant, lovely, and dark-blue eyes of a young and beautiful woman: because skilful doctors for a charitable treatment of snakebite-are plentifully found all over the world; but there are neither Vaidyās nor medicines to effect a perfect cure of him whose heart is pierced by the glances of ladies possessing the afore-aid qualification.

Charmers cure snakebite, not only without taking anything from the patients but also at a great personal sacrifice to themselves.
मतेश्वकुम्भपरिणाहिनी कुण्डमाच्छ, कान्ताप- 
योगरत्ते रसलेखिनिश्र। वकृतो निघाय भुजप- 
अरमध्यवती, यन्यः क्षणं क्षणयति क्षणश्चन- 
निद्रः॥ ८६॥

जो गुरूप श्रंगारादि रस के बेद्दे दिशायल हाफ़र मद्द- 
न्मत्ग गजयुके के उक्तस्थल के समान विस्तीर्ण और 
कुंकुम लेपसे भारे हुए निजमाण्नपारी के पयोधरसं 
तदर उसकी भुजलता के मध्य में अपना वक्षस्थल रस 
तनिक निद्रा का लाभ कर के रात्रि व्यतीत फरताहै 
वह निस्सदेह पन्थ है॥ ८६॥

One who can afford to pass the night by taking 
a little nap as if to refresh himself from his amorous 
toils by reclining his head on the beautiful and 
cage-like arm-cushions of his beloved wife resting over 
her broad and globular breasts resembling the fore- 
head of a wild elephant, and wetted with the appli- 
cation of saffron juice, is indeed blessed.

The verse which also stands in the Panchatantra (पञ्चन्तत्र) is quoted 
anonymously in the Subhasitabrahma (सुभाषितवृत्ति) at No. 1222, and under 
मठा in the शारीरपरापत्ति at No. 3693. It is also found in the संस्कृति 
तितलक of कालिनात्त at No. 22.

Cl.—“अशी पयो युनानं पुरुषी निसां: भूमिष्वः। 
क्ष्यान्यं हुरान्यं हड्डार्भुपयः हन्ये।” २७॥ 
( समाधर्मीक्षित्य ईंगाधितक माणे)
न गम्यो मंत्राणां न च भवति भैरवज्ञायिष्यो,
न चापि प्रवृत्तं ब्रजति नित्यिष्येन शालितक्षारां
अभावेशादश्च किमपि विद्वद्ध्रकः मस्तम्, स्म-
रामस्त्वारोक्यं भ्रमयति दद्द्रूणयति न ॥८॥

कामदेवरूपी अपस्मार नाम रोग से पीडित हुए मा
हृदय की व्यथा न तौ मन्त्र तंत्र से हुए होती है, न औष-
धियों के प्रयोग से जाती है, और न शांति पात आदि के
कराने से ही शांत हो सकती है, कितन जब जब इसका
दौरा होता है तब तब रोगी के अंगें म्यूनातिक भावसे
एक महारकी असहाय वेदना उत्पन्न हो जाती है कि जिससे
उसका शरीर दूर निर्मल होता है, मन फिरने लगता है,
और दुःख पूर्णने लगती है ॥ ८ ॥

The epilepsy of love is incurable either by Man-
trar, or medicines and it can never be put to an end
by the application of a variety of soothing balms (or
by reading of several Santipathas शानिवादः e pro-
pitatory texts), but whenever the patient is seized by
its fits he suffers an indescribable pain which makes
his limbs burn with passion and his eyes roll incess-
antly in a peculiar way.

Cf. “मनोग्रामलीक विनिमित विसर्जनविशेषः
मनामिं निन्दुनो शरीरि तिथुत पत्रक हृत।।
हिततित मन्द्रक ज्वर हृत ग्रीवामितयन्तः
न मात्र न च शरीर न चाम्रा न नरकती ॥”
(मण्डलामार्यने)
जात्यन्याय च दुरुवुलाय च जराजीणोत्तिला-झायच, आमोणाय च दुरुकुलाय च गलत्कु-प्राभिःश्वैताय च। यचछन्तीषु मनोहर निजवइ सङ्गोतिवश्चर्या, पण्यश्रीषु विवेककल्पलति-कायाश्रीषु रज्येत कः॥ ८८ ॥

नर्माप, छुरूप, जरासे जीणे रिथिर शरीरवतः, नामिन (गंवार), नीचकुलमें जन्म सेनेवाले, और फोड़ गरते हुए घृणा योग्य पुरुष को थोड़े-से धनके लोमसे जो बीता अपनी मनोहर देह को समर्पण कर देती है उस विवेकरूप कल्पलत दे देने वाली गणिकसे किस विद्वान का अनुग्रह हो सकता है?॥ ८८ ॥

What wise man can ever take delight in loving a prostitute—the mowing scythe of the heavenly creeper of knowledge—who, through the mere hope of getting a small amount of money, can even sell her lovely person to the disgusting embraces of a miserable creature that is born blind, ugly, worn out with age, rustic of low origin, and whose very sight is wholly unbearable on account of the stinking flow of his leprous scars?

Cf.—"दित्ते देवि वेश्या, क्षरहो गुडिन जराजीणामः।
विष्टे विनाशैं देवि, क्षरहो गुडिन जराजीणाम्॥" (नेत्रा).

Prostitutes love money, but not men.
बेहोशी मद्रन्तवाण्य, रूपेन्द्रनसमेठिता।
कामिभि यन्त्र दुःखयते, यौवनानि धनानि च ८९
यह बेहोश्या सौंदर्यस्य प्रज्वलित होनिवाली
कामदेवरूप प्रचंड आभि है जिसमें कामीजन अपने यौवन
और धन का निप्पणे ध्वन करते हैं। ॥ ८९॥

A prostitute is the fire of love which strengthens through the fuel of beauty, and burns to ashes the youth and wealth of the licentious.

Besides its being identical in sense the following verse is almost alike with the above stanza in its verbal construction

"अर्या च हस्त स्मार्त, कामाविन्द भण्डकवन।
नएणि यन्त्र हुयते, यौवनानि धनानि च॥

(हराधवीर-कारतानप्रकारः)

Cf.—"सुविनो हृदयस्तु शुष्क धन माण्डवारिणी।
अहमानी यौवनान्यानी वेष्या नामेह वेष्या।॥

(कथासपित्सागरः । शशाद्वत्तीटबक, १ तराग।)

The poet’s intention in the above stanza of the text is to strike a successful blow at immorality by boldly to disfigure the figure of a harlot in its darkest colours.
What respectable person can ever condescend to kiss the lips of a prostitute which though very lovely are in reality a disgusting tray or dish constantly spit by spies, soldiers (mercenaries), thieves, slaves, actors, and sensual cheats?

The point of the stanzas may be thus summarised — Prostitutes are generally ... by the vaga and rubbish of mankind, and therefore they are not in the least the fit objects of social intercourse of the gentry.

For further explanations of the words विद्वत् etc. see our note on this stanza.
धन्यां लक्ष्मी च चपलायत च तारुण्य-द्वारप्रति विवलीखितानां, हटाकर्त्ताणिं निरूपितेन मनोन वेदाम्॥ ९१॥

चंचलों और विशाल नेत्रवाली, धौन के अभिमानस्प पति और स्थूल पयोधर धारण करनेवाली, और अत्यंत सुख तुदर भागपर विवलीखिता से बिशृंखित; तरुण स्नियों के सौंदर्य को देख करके जिन पुरुषों के मनमें किसी प्रकार का विकार नहीं होता वह निस्संदह मयांसनीय हैं॥ ९१॥

Those people are indeed blessed whose hearts are never agitated at the sight of beautiful ladies with (1) unsteady, big and large eyes, (2) youthful, lovely, thickset, and bewitching breasts and (3) charming lines upon their tender

The word त्रिलेनी means threefolds. It is especially applied to the threefold wrinkles of skin just above the of healthy and wellformed women. The poet here speaks of them as creepers on account of their zigzag appearance.
शोधमोदप्रियज्ञातिभूति विद्वत्कुन्दमाधि
द्विरेफ, काले प्राणियवातप्रचलविकसितोदाम
मन्दारदानि। येपां नो कण्ठद्रशा क्षणपि
तुहिनक्षोदरशा मृगाशी, तेपां मायामयामा
यमसदनसमा यामिनी याती युनाम्॥ ९२॥

जिस कालमें सुंदर शिंगु दृश्य अपनी पूण्य शोभा को
दिखा रहे हैं, विकसित कुंदपथों पर मद्दनमत धरे
युन्जार कर रहे हैं, और पूर्णसूप से सिले द्वे मंदाराधुलों
का समूह शीतल वायु के हाले से हालों ए रहा है, उस
समय में शीतकाल के शीत को निवारण करनेवाली
मुख्य नौ में जो पूर्ण क्षणान्त भी अपने वक्षस्यल से
नहीं लगा सुक्ता उस बुबा ( हुमान ) की रात्रि शीम
न्याटानं न हो कर यमराज के स्वात्रण जत्यंत
दीर्घ और भर्षकर हो जाती है॥ ९२॥

At the time when Priyamgu (प्रियंगु) creepers
are in their full maturity, and the bees are humming
with maddened joy on a cluster of blooming jasmines
(कुंद), and when a series of ripe Mandārs (coral
trees) in blossoms, are gently trembling by the blow-
ing of a cool breeze, those who are unable to embrace
the cold dispersing persons of beautiful ladies to the
close of their bosoms are sure to feel the long watches
of night as fearful as the palace of Yama, the god of
death.

Quoted anonymously in the Subhaśītabrāh (सुभाषितावलि) at
No. 1843, and the शाखायणस्त्रित at No. 3824.
Although he is her-elf the embodiment of nectar, and the engenderer of passionate love in the hearts of people the moon has yet availed herself of the happy opportunity of assuming the form of a big pearl to adorn the point of thy aquiline nose, and thus to drink off the ambrosia of thy lips in order to cure her-elf of her periodical wanings.

Needless to say that the poet has here represented the pearl of a woman’s nose ring as a full moon drinking the ambrosia of her lips.
शुभस्वय विश्रमसारम् युवतं श्रेयतं वत्रां कारणा, रक्षीमित्रत्युक्तं वस्त्रमित स्मरिते शुभकर्मणि। विन्चितं नितरा मन्दकलह-कौंडकृतान्, शुभास्थापित प्रायाति हरित्चं अस्यहितशोह्यताम्।। ९४।।

भावार्थ

रंगार का उद्देश्य करनेबाल्य सुंदर एहारकों की स्पष्टि मनुष्य के भाग्योदय पर्ष्व ही रहती है।

The enjoyment of splendid palaces, graceful young ladies, and spotless wealth and power together with their necessary symbols can only last with the definite term of our past virtues; for, when the influence of our previously accumulated good is no longer in force then all these gifts are soon scattered away and lost to the winds like a string of pearls broken in the course of an amorous quarrel.

PURPORT.

The duration of worldly enjoyments synchronize with that of man's good fortune.

Cf—“हस्त्रोत्तमप्रमृत्ति वर्धनमुपर्यं शरीरितम। न शुष्कप्रतीभवति चित्तिकर्मनुभिजुम्महक्कुष्य सुन्दरे ६८।।”

(वीरनिदर्शन चतुर्माशिरसम् १७ शृंगे)
अनिता सम्बंधः समाधिकृतचापः।
बुद्धकृतिः स्तन्योः। शूलिक्षेषः सलायते ६५।

अनितेदियों से संबंध रखनेवाले, समाधि में विप्रदानन्देकरणारे, सर्प के समान तिरंगी चाल चलनेवाले और गरिम्ह, सियों के श्रूंंद का आचरण पूर्वोक विशेषणों में विशिष्ट वर्णन के समान होता है एव ६५।

A woman's glance is generally comparable to a wicked person; for, it attaches itself to those who have no control over their senses, diverts the concentration of mind, moves in a crooked path like a venomous snake, and maintains a proud and lofty bearing.

Quoted under Oorjita (अण्णित) in the Bhaktivinoda (भक्तिविद्यालि) at No 1490
कि गतेन यदि सा न जीवति; प्राणिति प्रय-लमा तथापि किम्। इत्युद्वे नवगेवमां-ठिकाँ, न प्रयाति पथिकः स्वमन्दिरम्॥

पर जाने की घर्षणा रक्षनेवाला पथिकः प्रस्थान समय में आकाश में डटी हुई नवीन भेदमाला की ओर दृष्टि करके यह तर्क करता है कि, यदि अवतम प्राणधारी जीवित हो नहीं है तो मेरे वहा जाने से क्या प्रयोग है और यदि वह जीवित भी है तो भी मेरा इस समय का, प्रयाण तो सर्वथा निरर्थक है, क्योंकि यह वनधार पढ़ा उसको सहुस्थ पर पर का में पड़ने दे सकती है। इस प्रकार का तर्कवित्तक करके वह विचारा पर जाने का साहस कदापि नहीं करता॥

Seeing the gathering of rain clouds just forming into the sky, a man who is away from his nativity is compelled to give up his immediate intention of returning home with the thought that (1) in case his beloved wife is already dead of the pangs of separation it is no advantage in his going there, or (2) if she be still surviving the shock it is also useless to undertake the journey when the monsoon is about to set in.
Before His marriage with Pārvatī (पार्वती) Shiva succeeded in maintaining a complete indifference to the charms of women, and He went even so far as to reduce to ashes the god of love who had unfortunately once conspired with Spring to excite His latent passion; but after His espousing that beautiful lady as the mistress of His heart, He became so much attached to her that He was unable to part with her even for the slightest moment, and to ensure this He assumed the wonderfully composite form which is half man and half woman. Shiva is therefore the only one who stands conspicuous both among (1) the worldlings and (2) the ascetics, for once tasting the poisonous fire of Cupid's serpentine arrows, and always led astray by passionate lust, man is quite unable either to enjoy the sensual pleasures or abandon them altogether.
वेराये संचरत्वेको, नीति भ्रमति चापरः।
शृंगारे रमते कथित्वमि भेदः परस्परम्‌ ९८॥

कोई मनुष्य वेराय में विचर रहे है, कोई नीतिमार्ग में भ्रमण कर रहे है, और कोई शृंगारही में रम रहे है पृथ्वीतल पर इस पकार कितने ही भेदाभेद दाटि जाते है ॥९८॥

The mental tendencies of people on the face of the globe are quite different from one another, e.g. some are indifferent to the world and are engaged in the devotion of the Supreme Being, some are passing their days in the study of morality and politics, and some have turned their attention to the sole enjoyment of sensual pleasures.

It also occurs as stanza 3 in the Sūtaśatakam Chapter II.

**NOTE:** On life's vast ocean diversely we sail,
Reason the cord, but pass on as the gale.

( Pope's Essay on Man Epistle II.)
जिनका मन परस्पर संलग्न हैं, उनका वियोग भी संयोग ही के समान समझना चाहिए, और जो एक साथ रहकर भी मनो में अंतर रखते हैं उनका संगम भी वियोगसे विशेष दुखदायी है || ९९ ||

When the hearts of lovers are flowing in a perfect mental union, though quite apart from each other they are still to be considered as enjoying each other’s society; but, on the contrary, when they cannot agree between themselves the actual company is even more painful than separation.

<(क्रूरस्वर समीपयः। यो यस्य दृष्टि बरते।।
यो यस्य दृष्टि नाशित। समीपस्वर दृष्टि || ॥)

All the copies of the text now before me give the third चरण of the stanza as पद्धुरे विघटित which reading being short of two मृत्रिण्य. I have therefore ventured to put in स्र after it which makes it slight without disturbing the sense.
यौवन की नवीन शोभाकी सुगंध से सुगंतित, अति-शाय सुरत संबंधी भभावों के पारंभमसूचक, कामदेव विपक्ष विजयद्रान देने में समर्थ, चित्तके चुरानेवाले, जीर अभिनव रस केलि के एक मात्र गुरु, मृगनयनिरयों के भोगविलास सर्वोक्ष्यपत्तासे खदैव विद्यमान रहो ! ||१००||

The amorous sports of antelopeeyed ladies which savour of the immense beauty of their youthful persons, consist of their increasing skill in the performance of .......... ..., command the power of conquering the god of love, and possess the charms to steal away the hearts of men, and which are the only real masters to teach the mysteries of the first enjoyments of budding beauties are indeed indescribable !
अथ
वैराग्यशङ्करम्।
अथ वैराग्यशतकम्‌

इवं तस्य चारुचन्द्रकङिकेः प्रेयोगिनाः इरः ॥ १ ॥

VAIRAGYA SATAKA OR ONE HUNDRED STANZAS ON VAIRAGYA OR ASCETICISM.

Mark the appropriateness of the author's bow to Śiva before commencing his Thoughts on Asceticism. It is an established fact beyond controversy that Śiva is the father, propagator and master of the Yoga philosophy.

For “धीरोपतिविघ्नकामान्वेऽन्नुस्राः” Cf. “य न सर्वोपरि
उपरि मनसिजः कीटनार स नष्टः ’ (अध्यात्मिकप्रतिमान्विकामान्)
The learned are fault finding; the properons are proud of their fortunes, and the rest are mere fools: devoid of all understanding, my good words (instructions) being thus unappreciated by men have pined away with the body.

Quoted anonymously in the Subhāśīlārāh (Sūkṣmaśīlārāh) at No. 139.

Cf. (c) Never hold any one by the button or the hand in order to be heard out, for, if people are unwilling to hear you, you had better hold your tongue than them. (Lord Chesterfield)

(5) "रशिक कुटिल प्रतिभा हें, मलतवा धनवान।
हाराहित हस्ताः नहीं, किने है वरेव ब्रह्मान।"

(रसिक कवि)
न संसारोत्पन्न चरितमनुपरिवर्गितायम द्रात, विपकः पुण्यान्ति जनयति भवं मे विमुङ्खः।
महत्त्वः पुण्योपक्षिरपरिग्रहस्तायम विषया, महत्त्वो जायते व्यसनावि द्राते विपायी.

यथार्थ रूपम् से विचार किया जाय तो यह सांसारिक व्यवहार किसी प्रकार से भी सुखदायी नहीं होते और इस ही भांति पुण्यकायों का विचार करने से भी सुखे भयभीत ही होना पड़ता है। अनेकानेक पुण्यकर्म के भरत्तप से विकाल पर्यंत भोगे हुए विषयादि विषयी मनुष्यों को केवल दुःखदायक ही दुहा करते हैं।

I see that worldly life is not altogether well, I am afraid of thinking upon the ultimate end of virtuous actions (for, at the cessation of our virtues we are again hurled down from the heavens) Pleasures when long enjoyed through lots of piety really increase in bulk as if it were to give pain to the luxurious.

उद्देश्यसन्तोष शिवाय ज्ञातं "महान हृदय भवानी शब्दोऽन्ति"
हिंदी क्रमान्त्वेत्, भूमि पुरात्मितः ॥ ३२५

"न जातु काम" कामानुपायमाले मामला ॥ १३
( मनुमृति, १२ महायान.)
उत्तरांत निधिशस्तुया सितितलं भ्याता गिरे धातवो, निस्तीणं: सारितांपितिर्भुपत्रयो यलन सन्तोपिताः। मन्त्राराधनन्तपरेष मनसा नीताः। इमशाने निश्चाः। भास्त: काणवरातको 5 पि न मया तृष्णेशुना मुक्त माम्।॥ 8 ॥

गढ़हुए खजाने को आशंका से पङ्कतल को खोद डाला; रसायनक्रियाह खुवाणोदि वरानेको अन्ये भए भो फँक हिंद, नन्दरथ सहुद्रका भी जैसे त्से तरण किया; राजाओं को भी यलपूर्वक सेवासे प्रसत कर लिहे: मन्त्राराधन में निश्चल मन लगा कर इमशानमें वैठे हुए कईएक राजिभी व्यतीत करदी। परंतु एक फूटी कौड़ी का लाभ भी सुखको न हुवा । इसलिए है तृणण। अव तो (कृपा करके) हुमेहर खीचा छोड़ दे (तो भेष्ठ है)॥५॥

To obtain treasures, I have dug out the bowels of (mother) earth, melted or melted various minerals, crossed the deep water of the lord of rivers (i.e. ocean), secured the favour of kings with great effort, and with a mind wholly absorbed in repeating Mantras, passed solitary nights in a crematory; but, unfortunately, I have not yet secured a single worthless (lit. broken) cowrie to myself. Oh greed, I would therefore implore thy favour to leave me alone now!

\text{\textbf{उत्तरांत निधिशस्तुया}}

\text{\textbf{रसायनक्रियाह खुवाणोदि}}

\text{\textbf{मन्त्राराधन में}}

\text{\textbf{हुमेहर खीचा छोड़ दे}}

\text{\textbf{The point of the stanzas seems to be that there is no use struggling against fate}}
भानान्त वेश्मणनेकदुरुगविपम प्रास्त न किंचित्क- छे, त्वकता जातिकुलाभिमानसुचित सेवाकृता निषफला। शुल्क मानविविधत्तं परर्क्ते प्राचार्य- 
झय्या काकव-घुर्णे दुर्मिति पापकर्मनिर्ते 
नायापि सन्तुष्यसि इ। ॥ ५ ॥

अनेकानेफ उर्म और विपम देशपरवेकमे भी फिरे, 
दक्षुल और जाति का पर्यावरण अभिमान त्याग करके 
निषयोजन दूसरों की सेवा भी थी और परर्क्ते पड़े पड़े 
अभिमान होकर अपमानसहित दूसरों के विवेदूर दुःखः 
से पेटबलन भी किया, परंतु किसी वाय से भी दुः 
क्त मात न इत। इसलिए है दुर्मिति धारण करनेवाली 
खाली दुष्प्रणी दुष्प्रणी। वृ अवलक भी संभुध न इत 
इसका व्या 
कारण है ? ॥ ५ ॥

I have travelled over many rough and impassable 
countries, but all in vain. Having lost aside the 
natural pride of my (high) caste and family, I have 
served (others), but that too without any advantage 
to me. Trembling with fear like a crow, I have 
eaten dishonourable bread in another’s house. But 
oh stupid and sinful Avarice ! thou’rt not satisfied 
even now.

Quoted anonymously in the śākhi śūtrāvalī (मुनालिवार्ति) at 
No. 3262.

Cf. “शान्त भाषावर्तल्लोण मन्त्रा देशविदर्शमार्थता, शुल्क मानविव- 
विध परर्क्ते संभावित कावार्थ। साधयो अकुडतोक्यकार्यत 
छ वग्ना मुद्रा दैि एि पदविनिविध गुप्तसार्वमि क्ररा 
वायु ॥” (मुनालिवार्तमाहाराग 112128)

Note that the 2nd line of this verse is almost the same as the 
3rd. of our text
When serving my evil and cruel masters I have somehow borne their harsh words with great patience, kept the natural rush of tears forcibly imprisoned within the eyes, thoughtlessly assumed a hugging countenance, and subduing all mental agitation bowed myself with clasped palms before the haughty persons of those senseless fellows who had cornfully laughed at my poverty. But what more disgraceful acts wilt thou, oh fruitless greed, still compel me to do I cannot precisely say?

Quoted under Bhangar (मंदिरी) in the Belhūdītīrthī (संग्रहितावलि) at No. 324.

"यद्य दुष्कृतवेषित भरिमो रूपः समानश्वगति-सिद्धतेऽधिनि। तुर्भूषित्त भुक्त कानिधिविपि। पदमामध्वानि संध्वातमस्त्र-स्निन्त्र हनमस्तरे, यथाया यशों यशों यशों कुरुर तथापि सम्जात्सम्ज तथसः।"
आदित्ययुग गतागतेरदरदः संक्षीयते जीवितं व्यापवेहुकायेभारगुरुभिः कालो न विज्ञा।
हषा जन्मजरापूत्तिमरणं चरस्व नात्पद्यते, पीत्वा मोदमयीं प्रमादमदिरायन्म-लभूतं जगत्।
अहो बहे फूटकी बात है कि यह जगत मोहमयी प्रमादसूक्ष्मी मदिरा का पान करके कैसा टन्नत हो रहा है कि सूर्य के उद्द्य अस्त्र के साथ साथ प्रतिदिन अपने जीवन का क्षय होना भी कोई नहीं देखता, नानाविध कार्यभारसे व्यमर हो सांसारिक व्यवहारो में होने हुए समय का व्यतीत होना भी कोई नहीं जानता, और जन्म, जरा, विपत्ति और मरण को देखकर भी कोई भयमीत नहीं होता।॥ ७॥

Having drunk the intoxicating wine of delusion the people (world) have got quite mad and senseless; for, they do not see that their life is gradually shortened with the dally rising and setting of the sun; for, they cannot know that time is rapidly passing away, on account of their being seriously engaged with a variety of affairs; and, for, they are not frightened even at the sight of birth, old age, misfortunes, and death of others.

This verse which stands as 24th in the Sastra only, Part II, (Shantipatra 5 Pariched) is quoted anonymously in the Subhikshita, (Subhikshita 1, Sastra 6) at no. 3327. Cf. — "दिवससजी कूटचेदः प्रचूरकर्तरतः, वहाति निकटे कालशितः समस्तमयात्। इहः प्रति नात्या कुम्भो न चापि निर्विदः, लद्ध नहों कोपः मोहो येदि शाबदिकः॥ २॥" (Shantipatra 1, 3 Pariched)

For the first half of the stanza, Cf. — "To those who are employed and busy, time flies with great rapidity."

For the second half of the stanza, Cf. — "A hot becomes drunk and talks foolishly, for he doesn't see what is happening to his life with the rising and setting of the sun; he cannot know that time is rapidly passing away in consequence of his being busy with a variety of affairs; and he is not frightened even at the sight of birth, old age, misfortunes, and death of others."

For the first half of the stanza, Cf. — "A drunkard makes a statement, but he doesn't see what is happening to his life with the rising and setting of the sun; he cannot know that time is rapidly passing away in consequence of his being busy with a variety of affairs; and he is not frightened even at the sight of birth, old age, misfortunes, and death of others."

For the second half of the stanza, Cf. — "A drunkard makes a statement, but he doesn't see what is happening to his life with the rising and setting of the sun; he cannot know that time is rapidly passing away in consequence of his being busy with a variety of affairs; and he is not frightened even at the sight of birth, old age, misfortunes, and death of others."
भ्रमणभागः भयेन गद्दरस्याद्विभुषेऽवेदिनी। याच्नाभं भवेन सदेव शिकेरङ्णीणात्मकरणं।

क्रोराद्धिः श्चुपितेनिरन्नविषुरा दयत च वेदिनी। याच्नाभं भवेन सदेव शिकेरङ्णीणात्मकरणं।

भाषायः 1

विचारशील मदुष्य पूर्वांत्य विशेषणविशिष्ट भायांको देखकर भी दस्र दु जटरके भरण पोयणः च्छे को किषीकी याचना बीं करते 7

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Notwithstanding his seeing the pitifully miserable state of his wife whose threadbare clothes are continually dragged by her wretched and pale faced children weeping incessantly at the corroding pain of their excessive hunger, no high-souled man can ever condescend, for the sake of his wretched stomach, faltering to ask for alms at the hands of his fellow-beings, fearing that his request may be refused by them.

However straitened his circumstances may be no considerate man will ever ask alms of others in order to fill his wretched belly.
भाषान्तरादिसमेतम्‌ ! ९२५

निब्बुता भोगेच्छा पुरुषहुमानो विगालितः;
समानाः स्वयोताः सपदि सत्ताहृ नीवितिसमाः।
इश्नेर्दमुद्धान्तं घनतिमिररुद्धे च नयने, अहो
भूषः कायस्त्तदः मरणापायचकितः॥ ९॥

विश्वभोगः करने की इच्छा यथपि विद्वृतता जाती रही है,
जाति भीड़दृषी के मतुपौंने यथपि पहिले के समान भाद्र करना
होढुः दिया है, तत्सम भवस्मावः यथपि परलोक के निमित
भागण कर्तुरक्त है, भिन्नग्राण भी यथपि शीत्रही मरनेवाले हैं, विएत
धृतिः भ्रम छाड़कर दोहरे के सहारे मानसी ही यथपि दोहा जाता है, वेसा
के कोपोपर यथपि स्थान भवकाराय पल्लि फर गया है, पर्यात
यह धीर और निंदे शरीर मरने के नामसे मथ भी केशा को-
करता होता है!॥ ९॥

Though the desire of sensual pleasures has ceased

to exist in his mind, though he is no longer held in
the same high esteem by his fellowmen, though his
equals in age are already gone to heaven, though his
friends are also at the point of death, though he can
hardly support himself on his staff, though his eye
sight is fast dimmed with a thick veil of darkness,
the impudent and shameless person is still
surprised at the mention of his approaching death!

Quoted anonymously in the Sadashivatva (सुभाषितवादि) ॥

\(\text{त् नंता निद्वस्तता, केदार नामकृतत्वप्रवशस्त्र।}

नयनें नमस्वावन, तयांगी विश्वदाहायकतस्तु॥}

(सुभाषित समाप्तागारं)

(५) "गत इसाध् र दन्याइस्तानस्तपनादिकृतः,
विविधाओ द्वादिर्विगतविधः यहिःप्रणाण।
ज्ञैस्माताहि भक्तिरहित कर्मणुगतः,
उष्टी मं निक्षेक यथ्यि विप्रेष्य सह्यायतः॥"

(सुभाषितसमाप्तागारं ॥ १११ ॥ २६ ॥)

(६) "वच्छाङ्के वाक्षि दस्ये सम्पूर्णा स्त्रिवं श्रवणें,
सौद्युग्ग मनसर कृतुर्व विप्रेष्य श्वेतव्रीण।
दृश्योदोषकुमार चक्षुद्वुक्तामासोमाना-
प्राचु देह दश्यें भिवश्चेत पान्त्र वदाम ॥ ११॥"

(नीतश्रविक्रत पाल्लिविस्ताः)
विधातानि सपांके लिए पवन का भक्षण कैसा नियत किया है कि जिसे हिसा करने के बिना वह सहज हो, और इसी तरह का पूरा करना को भी तृणका भक्षण करने वाली और समस्त धरण करने वाली वनाए हैं कि जिसके उनकी विधि तरह का फल नहीं होता, परंतु संसार समुद्र का तरण करने की सामग्री रखने वाली मत्तव्यों की वृत्ति विधाताने ऐसी हुई बनाई है कि जिसके सापादन करने में इनके साला समाप्त होता है।

Snakes are made to live on air which is obtained very easily, and without causing the least harm to other creatures, cattle are made to live on grass and lie down on bare earth; but the food of man whose intellect can enable him to cross over the worldly ocean is made so difficult of attainment that all his abilities are generally of little avail to find it out.

Quoted under Dharmarth (धर्मकीर्ति) in the Subhashitrali (सुभाषीत्राली) at No. 3119.

The verse stands as 13th in the Sambhata Part 1 (सम्भात-शतकम् 1 परिच्छेद).

स्वतः स्वतः जलाशयों में सपांत्रितात्मिक धातुदुरुपिती सततं समाप्ति गुणाः ॥ १० ॥

3)101.९~ € 2)7प८ {० 116 ल प्व मत) 1त गतग्ल्त्‌ १९९ ८।अदु, तात्‌ सलाजं नप्र १116 ९व ६ कषप 16

दिप्छस्तै चतत ४ (वीक्+ ई भर्ठहरि 10.83.117 &:8

पाप १५१५ सवण पू 3110 पत दुलत एका 7 { शान्ति

शतकम्‌ १ परिच्छिद्‌ )
Neither we have devoted ourselves to the due meditation of God for the final redemption of our souls; nor have we done any virtuous actions in order to ensure our free entrance into the gates of heaven; nor have we ever embraced, even in a dream, the heaving......and rounded............of lovely ladies. We have therefore done nothing, but have only been something like a scythe to mow down the youth-forest of our mothers.

It is needless to remark that a woman loves her youth by delivery. The verse is quoted under भाषान्तरादिसमेतम् in the शास्त्रप्रवद्धित at No 4152.
भोगा न भुका वयमेव भुका-स्तपो न तस्मा
वयमेव तत्तः। कालो न यातो वयमेव याता-
स्तुष्णा न जीणों वयमेव जीणोः।॥ १२॥

विषयादि का भोग नहीं किया फितु हम ही भुगत
गए, तपक्षरण भी नहीं किया फितु हम स्वयं ही संतत
हुए, समय नहीं गया फितु हमही गए गुज़े और तृणा
शिलिल नहीं हुई फितु हम स्वही बुढ़हगे॥ १२॥

It is we who are exhausted but not the pleasures;
it is we who are done up but not the penances; it is
we who are gone but not the time; and similarly, it
is we who have grown old but not the desire of gain

Quoted under Purabheadka (परिवारक) in the auchitya richa
eharchā (आधिविचारचार), and anonymously in the Subhaditāroli
(सुभाषितालिक) at No 33. The verse stands under भर्हीर, in the
माँड़वरण at No 41.0

For the idea of the 1st line of our text, compare, भर्हार्हीर's
words in the Bharatvarshitā (भर्हार्हीर निर्देश) :-

"भर्हार्हीरिर विषया भक्ति भवति भाषामित्विभिन-
स्तलिस्दैवमन्न्द्यस्य विषयेविच्छान विच्छिद्यते।
भुज्यन्ते पुड़ा: पान्तु विषयेविच्छान्वन्न्ते,
द्वृत्ता इव सन्तवज्ञिक विसाकोदित्व इद्दानमि १५ 
(भर्हार्हीर निर्देश।)
We have borne insults, but not with a patient or forgiving spirit; we have given up the pleasures of home, but not through contentment; we have put up with unbearable cold, wind, and heat, but we have not undertaken the pains of a religious penance; we have attentively thought of wealth day and night, but we have not meditated on the sacred feet of Siva; in short, we have done all that is generally done by saints and hermits, but alas! we have not obtained the good results of the aforesaid actions (because they were not actuated by virtuous motives).

The stanza which stands as 8th in the Śāntiśatka Part 1 (कालिदास । 1 परिच्छेदः ) is quoted under Bhārati । मार्ति in the Śāntiśatka (शामिलशयदित्रि ४२१५) and anonymously in the Sākṣiśatka (सूक्षितिविकृति ४२१५) and Nar as अन्म. commentary on Ṛṣṭhrī's Lagnaṅgā on Śāntiśatka
The face is marked over with wrinkles, the head is covered with hoary hair, and the limbs (members of the body) are all weak and worn out with age; yet strange to say, that the desire of gain is still acting as youthfully as ever.

Quoted under 'ya anum (व्यासमुनि) in the Subhashitarav (सुभाषितावर) at No 3242, and Bhartihari महेंद्रि in the संग्राम (भारतसङ्क्राम) at No 419.

Cf — (a) "येत जाता प्रसत्-सारीय व्याधिभिन्द त्रिशित, श्रीमकु तिन्द्राय निकायति।"

(b) "अः गैलित शहित सुङ्ग, दान विद्यव जात हुँदम। फरूऱः कर्तिकोयिधि निमं, तदनिन मुख्याया मिन्दम।"

(c) "जोयते जीयतं केसा, वन्नता जीयति जीयत। चकुः चोसे च जीयते, द्रष्टाका तरणायते।"

(d) "I like our sun, Our wishes lengthen as our sun declines."  

(Young's Night Thoughts V)
१५ भापान्तरादिस्मेतम्‌। २३१
तैनेव च दिवा भाजु-रहो दौर्गत्य मेतयोः। १५
अहो! चंद्रमा और सूर्य की भी कैसी दुर्गति है कि जिस में खंडसे राष्ट्रके समय चंद्रमा संवेषित रहता है उसी में दिन में सूर्य का भी आचार्यादन हो जाता है॥१५॥
अवस्यं यातरूकतम्मसुपित्वात्पि विपया, वियोगे को भेदस्त्वजिति न जनो विषय ममून्। व्रजन्तं स्वातंत्र्याद्वृद्धिपरितापाय मनसं, स्वयं त्यक्तवा हेते शामसुखमन्तं विद्धथि। II १६ II

चाहे कितने ही दिनतक कर्मं न रहे विपयादि एक दिन अवस्यं जानिले हैं इसलिए हम स्वयं उनका त्याग करैं अथवा यह हमारा त्याग करे उनके हमारे वियोगमें तो किसी प्रकार का संशय नहीं, परंतु संसारी मनुष्य फिर भी स्वयं इनका परित्याग नहीं करते। जव अपनी इत्कासी वियोगादि हमारा त्याग करते हैं तो हमारे मनको अत्यंत दुःख होता है परंतु जो हम स्वयं इनका परित्याग कर दें तो अनेक शांतिस्थल का लाभ कर सकते हैं। II १६ II

To whatever length may sensual pleasures be ever prolonged, they are sure to end some day or other; then, how is it that men are not willing to give them up? When they go away themselves they are undoubtedly the cause of immense troubles to the mind, but when we can leave them of our own free will we may rest assured of reaping everlasting contentment and happiness from the noble step.

The verse which stands as 3rd in the Šāntiśākta Part III (वैराग्यात्तकम् ४ परिच्छेदः ) is quoted under Jayāditya (जयादित्य ) in the Saṅkhārastava (समपित्वविलित ) at No 3386

Cf.—(a) "स्वातंत्र्यादि. प्रयाणि यद्व तस्मै दारिध्रेयं सुखिं, सन्त्यतं रूप्यमे ते ह्यमुख निःश्रेयसं तन्तरते। II ८४ II"

(b) "यामिनीति हा वय भाष्यमिते, मोक्षायाम्य एव राज्यार्थिमिष्ठे। न विज्ञान्येव वधस्यं हृये, केशवदेव तापद्रावमिवः।॥ २८॥"

(भद्रसचिनितिज्ञ) प्रभवनाद्वः।
When the bud of knowledge begins to blossom, and the rise of high aspirations and desire of gain are entirely subsided, we are sure to attain that sort of supreme contentment which is even coveted by Indra, the lord of gods, who, through advancement of age, has grown too much addicted to his love of wealth and livelihood.

This stanza has been explained in different ways by different translators. But the text as it stands here cannot have another interpretation but that which we have given above.
भिक्षालनं तदापि नीरसमेकवारं, श्यामा च भुः परिजनो निजदेहमात्रम्।
वच्चं च जीणेशस्व-तत्त्वं दमायि च कन्या, हाहा तथापि विषया
न परित्यजन्ति॥२८॥

Though he has no other food than tasteless alms obtained only once a day, no other couch but the bare earth, no other dependents but his own body, and no other clothes than a wallet patched of hundreds of worn out rags, yet, alas! he is not forsaken by worldly enjoyments!

This verse stands as 23rd in the Sistentaka Part I (श्रीति
सत्कम्।। पृष्ठे)

CL—“आकलने वपननयमामलापायोय,
मन्ने गन्ने मक्की नियतः कालकालोप्रेको कते।
आश्वयक्ती धर्मनिर्माणान्यत्रा भागवतसा,
नेत्रदत्तीभिष्य गृहस्तुल्लम्बिते वेदः।। १०।।

(कोलमहसोधितः सत्विनिर्देशः)
रसनी मांसप्रेयी कनककल्पाविविधातिमति; 
सुव प्रभागर तद्वपि इ इशार्देन तुषितमू। 
सून्तापि करिवकरणां जवन-महो 
निघं रूप कविजनिविशेषं युक्तम्॥ १९ ॥

अहो! केसे आश्चर्य की बात है कि सव तरहसे जल्यं 
निदर्शी खियांके सूफी कविजनानि कितनी बड़ी महाना 
की है कि मांसप्रेयीसूनी सुवणे क्षुर्णे की 
उपयुक्त हैं, श्रम्पा के आगारुपपी सुकी चंद्रमाके 
गुल्म वतलाते हैं और ज्ञरते हुए मूस से आर्द्र हुए ज्ञप 
स्थल को गजरूपके युद्धांके समान वजन फरते 
हैं॥ १९ ॥

How strange and contemptible is it that the 
censurable person of women is so much extolled by 
poets, that their fleshy and bulbous.............are even 
compared to golden jars, their mouth though full of 
phlegm is equalled to moon; and their...........though 
stained with the flow of...........are always spoken of 
as something better than the trunks of the best 
Elephants ?

Quoted under मांसप्रेयी इन the शाहीदर वर्णमा at १० ४१४७

Cf.—(a) "समाविधायति इंग्लिशिया: 
सुव नाटामुणी निवर्ति नर सङ्गमातिम्। 
जने मुखदेवो पशुव रमते सर्वरसिको, 
महामायानार्कं करियोपमचर मन्तिन्॥ १९ ॥"

(b) "जाह्नवी ब्रह्माचार वेति, मांसप्रेयी पवित्रि। 
संसारायु तुह ज्ञम, चत गातमन्तुहि।"

(c) "मण्डाहा न देव नित्यहरि करः खिस्तिरक्षुक्तिः, 
गर्वदेव करघरिवतिं वसते वर्तुक्लस्यामस्य। 
मघः न च भक्ति भक्तिमत्वं काल भित्तिमयो, 
उसाम्यमन्त्यामराहि नरो न पदो न फार्यो कुटि:॥"

(सांसदी विवेश)
फलमर्दमझनाय स्वादुपानाय तोयं, शुचन मवनिपुष्टे वल्किले वास्सी च। नवधनमधुपा-
नाश्नांसबैंद्रियाणा-मविनयमधुमं नोत्स-
हे हुर्जनानाम्॥ २१॥

जब कि खाने के लिए निरंतर फल, पीने के लिए मिष्टि-
जल, सोने के लिए धरणी तल, और पहनने के लिए बट्टकल-
विहार है तो नवीन संचित धनरूप मदिरा के पास से-
मद्वृत्त मत्योक्त द्वाराचरण मनस्वी जन विस प्रकारे-
सहस्कर में है ॥ २१॥

When we have nice fruits for our food, fresh water for our drink, the surface of earth for our bed, and the barks of trees for our clothes, why should we ever condescend to hear disgraceful taunts at the hands of proud men of fortune whose heads have turned mad through the intoxicating drink of a small quantity of riches.

क्रियाप्रथम त्रि श्लोक तत्त्व दिन्त्ति दिन्त्रि;
नेवापिश्वा पादयुत करिता ज्यात्मानानि।
रुद्धारुषा किमातितीप्रतिपदाश्चा-
स्वस्तान्त्रजन्ति कथो धनधार्मिकानाव॥

(हुमायुनरमचाण्डारल १०९)
विपुलद्वयेर्द्वये: कृत्यजननेंत पुराने, विधुतमपरेद्वतं चानेविन्दित्य तुम्य स्वभ पथा।
इहैः स्ववान्यन्यन्ये धीराश्चादुर्दश्च भुजते, कोतिष्मणुस्त्वाम्ये पुण्यं क एप मद्द्वर्णः ॥ २२ ॥

बस्त्र ज्ञामेत्तारे चित्र महात्माओं इस जगतकी उत्तत्तजिय है, विपुल जैसे महात्माओं धारण किया है,
परशुराम जैसे छविरों दिविनाये करके तुम सकम्य जानकर राखणे दायां करदया है, और बति राजा जैसे अंबीय काम इसके चुदुर्दश स्वेनाके साधारण का भोग कर रहे है। इस दशामें जो मुदुप तीव्रसे शामों का राज्यलाभ करके इतना अभिमान करते है वह सर्वथा अनुचित है ॥ २२ ॥

When we see that there had been such generous souls as Brahma who have created the world; others, as Vishnu who have repeatedly preserved it from utter destruction, others as Parashuram (परशुराम) who after conquering have charitably given it away to the Brahmans, as if it were a mere straw; and others, as Bali (बालि) who have been holding undivided sway over the fourteen spheres; we cannot find the least possible ground for the vain conceit of those who can claim only a few small villages as their own.
Thou art a king, and we are the masters of profound learning as taught by our revered preceptors; thou art famous by thy fortunes, whereas the fame of our good name is spread by poets throughout the world. Thus, oh proud chief, that darest insult the learned, where does lie the great difference between our respective positions, that thou turnest thy face so proudly against us, for we too are quite regardless of thy favours?

Quoted anonymously in the *Sahasrita-sahasri* (भाषारताविधिमू), and under भैरवी in the *Bairagpadharapadhati* (बैरगपद-पद्धति) । ॥ ॥

For the point of the stanza, Cf —

"नरीघणामीश्चत्रश्रविता विष्णुः"

(मुद्राराशम्। एतीरोऽशः)।
What magnanimous chiefs can pride over the possession of this poor earth which has been continually enjoyed from its very existence by hundreds of kings that are now no more? But, alas! those who can claim only a nominal portion of a part of its part do now delight in calling themselves as kings. From this we must infer that the foolish are generally prone to be happy where, on the contrary, they ought to be sadly grieved.

Quoted under Bhartrihari (भार्तरिहरि) in the Sukhāvikaratāli (सुखाविकरतालि) at No. 533.

"कारत्तिकविन्यायाः, सुनिधानविविधिति। भावन्ति परं स्वभावं, रष्टे भावमालियं।। ॥१४॥"

The same thought is again enlarged upon in verses 9 to 11 of the 2nd Sarga of the Udyogaprāva.

At page 20 of the Notes, the learned editors of the Sukhāvikaratāli (सुखाविकरतालि) remark that with the two fine verses of Bhartrihari’s Landjugamantakā vis. 22 and 24 compare Emerson’s poem on "Earth."
भाषात्मक विश्वासीयता: सवोद्याय नन्द्यु-रजाक्तस्य स एव संयुगशास्त्रां राजां गणे संज्ञयते। तद्भवुद्देसत्तथवा न किमपि छुट्रा दृष्टिब्रह्मचर्याभिमान्यनकणं वास्तविति तेम्योदिपि ये॥ २५॥

यह सारी पृथ्वी जो चारों ओर समुद्रसे खिली है निस्त्रेह एक छोटीसी वस्तु है, और तिसपरमी अनेकानेक राजा शतशः संयुग द्वारा इसकी अगणित लड़ों में परस्पर विभक्त वर्के इसका शासन कर रहे हैं। जिन्हें राजाओं ने कुछ पहिले दिया है ओर न अब देते हैं वह वास्तवमें बहुत तुल्य ओर दृष्टि है, परंतु जो नराधम इन क्रूण राजाओंसे भी पन वणको याचना करते हैं उनको तो सर्वथा धिक्कार है॥ २५॥

Surrounded on all sides by water, like a small lump of mud, the entire earth is no doubt a very significant object in herself, besides, a number of chiefs have taken possession of her by means of a series of battles, and are thus holding their sway over her in hundreds of paltry states. It is therefore no wonder that these meanly, chiefs may or may not give anything to the needy, but lie on the wretched creatures who can ever degrade themselves by asking a particle of wealth at even the hands of such contemptible kings.

Cf—“प्राणाय श्रियद्वृत्तां तत् कुत्तवा निष्म किमाचरदे, दलाल्यकेतस्य संमति,निविष्टस्त्रित्रा केचन। तेन्यो देय इतिकाविभव द्वृत्युदनक्षत्रप्र, विविधा श्रुत्यावंतं हल्ल किमपि खर्जनं तेम्योदिपि ये॥”

(हुमायू शस्माद्दागार)
When we are neither professional actors, nor fools (buffoons or jesters), nor musicians, nor evil persons bent on ruining others, nor women bending down under the weight of full grown .......... there is very little hope of our getting any livelihood in the courts of kings.

Cf.—(a) "Kings are naturally lovers of low company"  
    (E. Burke).

(b) "यदृढ़ जन से सीती जहाँ, पक्षित नारी देह धाम।
    पुष नर ऐसे देस भो, उपहरे से पलन॥"

    (रामक दरि)

For further explanations of नट, विट &c. see our notes.
पुरा विद्वत्तासोदपशामवतं क्षजःहतये, गता
काठनासो विषयसखसिध्ये विधयिनाम्। इ-
दानीं हु धेक्य स्थितििद्धुः ज्ञानविवस्था-
नहो कष्ट साधि प्रतिदिनम्योभः प्रविष्टः २७
चढ़े ही कष्टकी वात है कि जो विच्छती गुर्जालमें
शान्तविचि महात्माओऽ केशानिवारणार् समशी जाती
थी, वही विच्छि समय पाकर विषयी मतुष्को विपिष्यादी
की सिद्धिका रुपाय हई, परंतु आजकल तो राजाओऽ
शास्त्रे विसख देखकर इस विद्वत्ताकी प्रतिदिन और
भी हर्देशा और व्यवनति होती चली जाती है। २७।।

Learning had formerly been used to remove the
mental troubles of calm and tranquil soul; but in
course of time it gradually came to be employed as
an instrument of securing sensual pleasures to the
worldlings; however, it is a matter of great regret
and shame that seeing the kings (the lords of earth)
as quite averse to the spread of its cause learning is
daily descending to the lowest level.

Cf.—"Learning (young virgin) but few suitors knew,
The common prostitute she lately grew,
And with the spurious brood loads now the press,
Laborious effects of idleness."

(Cowley)
The birth of that great man is indeed a memorable event in the history of the world whose white skull is ever being borne as an ornament of head by Śiva, the enemy of love; but, now, alas! we see that the generality of mankind are humbly bowing their heads at the feet of others for the sole satisfaction of securing a few days' living, and the realisation of this boon is looked upon as something really grand. However, we do not know that they can ever justify in the least possible degree the vain pride and conceit which they have the impudence to indulge in this disgraceful step.

The point of the stanza appears to be this—Foolish men instead of being grieved feel a sort of pride in bowing their heads to others.
अर्थोनामीशिषेत्वं वयमापि च गिरामोक्षमिहे यावदित्यं, शुरूस्त्वं वादिदिर्पंवरश्रमनविधा वक्ष्यं पास्तवं नः। सेवन्ते राङ धनान्ध्यं मति-मन्त्रहते समापि श्रीतकामा, मन्थ्याहल्या न चेतत्त्वायि मम सुत्राैमप राजनगितोसिद्धिम्॥२९॥

हे राजा! आप यदि धनके स्वामिः है तो हमभी वाणीके स्वामि हैं, आप यदि शृङ्खला भी हैं तो हमभी मन्त्रवात्रियों का दर्शन नाश करते है और क्रीडावनिस्व पूर्व प्रवीण हैं, आप का सेवन यदि पराशुराम मन्त्रार्थ करते हैं तो बुद्धिका अंध-कार शृङ्खला के अर्थ वद्याध्ययन करनेवाले श्रोत्रिय जन हमारीभी श्रृवाक्षिय किया करते हैं । इसलिए हे राजा! यदि आपको हमारी उत्साह नहीं है तो हमारे भी आप की किंचित्मानाभी नहीं है अत एव हमभी जाति है॥२९॥

If thou art the lord of riches, we are the masters of learning (speech), if thou art a great warrior, we are also powerful to suppress the feverish pride of our adversaries in a verbal contest, if thou art served by wealthy persons, we are served by theological scholars who throng to us for the removal of their intellectual darkness, therefore, if thou hast little regard for us we have less for thee, and thus saving, we turn our back upon thee.

Quoted anonymously in the Skandhastitas (सूक्ष्मस्तितावलि) at No 3474

For the idea of the 2nd line cf.—It is reckoned a great achievement to silence an opponent in disputation.

(Cowper's Letters No XXVIII)
When we live on alms, clothe our bodies with no artificial clothes but only with the ten directions of the world (i.e. remain naked), and sleep on the surface of mother earth, we have no concern whatever with the rich.

Quoted under Bhartihari (भर्तहरि) in the Sūryapadāpaddhatu (शूर्यपदापद्धति) at No 4101

How true is it that the more we go away from this world and its pleasures the less is our affection for it! One who has nothing to do with it cares not a straw for its great worthies and wealth. Nothing whatever can make a true recluse bow to power and wealth.
माने मञ्जायिनि साण्डिते व वसुनि व्यर्थे प्रयते
पृथ्विनि, क्षीणे बंधुजने गते परिजने नये जने-
याँवने। युक्त केवल मेतदेव सुधियां यज्ञहु-
कन्यापयः—पूर्तावागिरिन्द्रकन्दरदरीकुंजे निर-
वासः कचित्।॥ २१॥

मानके मलिन होने, धनके नष्ट होने, याचकोके निराशा
होकरजाने, बंधुजनके क्षीण होने, परिवारके मरने और
यौवनके कमशः चलेजानीपर मतिमानोको केवल यही
उचित है कि जान्हकी निर्मल जलयारासे पवित्रित
हिमालयकी फंधराके किशों एकान्त छताङ्जमे जाकर
निवास करेः॥ ३१॥

At the time when they have lost their self-respect,
squandered away their riches, no longer got the power
to satisfy the requests of legggers, suffered the
treachery of their friends and family, and gradu-
ally passed away the period of youth, the only thing
proper for wise men is to seek their abode somewhere
in the solitary grave of a mountain cave hallowed by
the Ganges waters.

Quoted under मर्दृशिनि in the शाखापरस्पति at No. 4178
Cf.—“माने मञ्जामिनपागते तिमाशिे मोगाते योग, 
वाणि सपिनपु वनापु सनेहये बिकोरसे।
विनिर्माणशेषौमंगलहुता मुक्त श्रद्धानि पर,
सर्वे सत्यमाय अर्नि हुस्ते जानि धनानामहम।॥”
(हुमातितावदिः। ३३२५)
हे मन ! रातदिन दृश्यको चित्तको अनेक भांति आगायना करता हुवा तू किस पदरथ की मातिके हेतु ऐसे ऐसे कष्ट सहन कररहा है ? क्योंकि तेरे अंतःकरणके भसन होजानेपर ही दस चितामणिका उदाय हो सकता है कि जिनके प्रगट होनेसे सकल चितासे चितासे चिताजानेपर तेरी कोई आभिलाप भी अपूर्ण न रहेगी ॥ ३२ ॥

Oh my heart ! for what special reward dost thou try to please the hearts of others, and thus to subject thyself to a number of heartrending troubles ? If thou succeedest to content thy own innerself, the wondrous virtue of contentment will grow of itself into thee, which will, like a Chntamani (चितामणि) or philosopher’s stone, fulfil all thy desires without a single exception.

It is quoted anonymously in the Sulhásitárah (सुलहासिताराह) at No 3410 and under Śanluka (शन्कुक) at No 534.

Cf. -(a) The course of life is not as it is meant in the heart. The
Those contented persons who having subdued their sensual passions are very anxious to secure the favour of Śiva make no difference between a forest and a house; for, they are earnestly desirous of dwelling in a hallowed desert, keeping company with deer, living upon the harmless subsistance of fruits, and sleeping every day on new beds of stones.

 Cf—(a)"सुरमन्दिर तर्मूलनिवासः, शय्या भूमिलनिव वासः। सर्वं परिप्रह भोगव्यागः , कस्य पुख न करोति विरागः।"
 (शंदृश समर्थक नोहुर) )

 (b) "कुसुमायन पाषाणो या धिर्यं भवनं वने,
मुलमुद्रपानस्सद वासात्मगम्य वासी।
सर्वमयन कुसुमो वा चनानि दुष्णानि वा,
मुलयुक्त सुधापानस्सदेव समे हिमहास्नाम।"
 (हेमन्तकुप महलमीमल )
अम्लोऽ श्राणां तुषितविसिनिपत्तांसां, कृते किं नास्माभिविविचितविवेकेकेवर्यवसितं।
यदाव्यानामः द्रविणमदनिद्रङ्गमनसा, कृतं
वीत्वादिन्यन्यगणकथापातकमापि।॥ ३४ ॥

कमलिनी पत्रस्य जलविषु जस्ते भिन्न भिन्नोऽस्य निनित माणवत्व होकर, द्रव्ये मद्ये निपासं वित्तवाले धनाश्य मनुष्योऽन्ती निर्देश होकर निजगुण कथन करनेका महा पातक करनेवाले हम लोगोंने कौनसा अधम कर्म नहीं किया है ॥ ३४ ॥

What efforts have we, that have lost the sense of our own intelligence, left undone for the maintenance of our wretched lives whose condition is exactly resembling that of the drops of water resting on a lotus leaf, when we have shamelessly committed the sin of recounting our own merits before the wealthy whose hearts are hardened and fearless by possessing riches?

It stands as 19th in the Śāntiśataka Part I. (शान्तिसातकम्।)

For the role of the 1st line, cf —

"नित्यनिचंति जलमति तत्कः,
मनःस्वस्यविवेकाश्चर्यः।।१।"

(श्रीरामचार्यवर्मा मोहनदेवे)
We have passed our youth, the proper time for charming ladies, and we are quite tired of so long wandering over the world's thoroughfare, now, we would, therefore, like to rest on the banks of the holy Ganges and pass our days in pronouncing the divine name of Śiva with such a distinct voice as to make the surrounding hills quite resound with it.

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**(a)** "वात भौर, वन महुना, वनमुना शरणमकस्माकम्।
स्वरसुधा, स्वरसुधा, हूर सर्वानां गते काठ।"

(शालिक वर्णन)

**(b)** "रसिक गया हु दरि सुरत, यौवन काठ विहार।
अब सुरसारे तट पर कहो, हर हर कणो नाथ जाय।"

(रसिक कवि)
Oh brother, I cannot but sorrowfully pay my humble obeisance to that Time through whose powerful influence (1) that mighty king, (2) his feudatory chiefs, (3) his magnificent court, (4) the moon-faced charming ladies of his seraglio, (5) the proud assembly of his princes, (6) his heraldic bards, and (7) the instructive tales recited in his court, have all become a matter of history existing only in the memory of survivors!

Quoted under *Bhartrihari* in the *Śīraṇgadhāra-paddhati* (Śaṅkarācārya, *Pradīpa* | 715), and under *ŚrīKamaliyudha* in the *Subhāshitarah* (Śrīvatsaśīrāma) at No 322.

(8) “Relentless Time, destroying power,
Which stone and brass obey,
Who prays to every flying hour
To work some new decay” (Dryden).

(c) “The boast of heraldry, the pomp of power,
And all that beauty, all that wealth c'er gave,
Awaits alike the inevitable hour
The paths of glory lead but to the grave” (Gray, *An Elegy in a Country Churchyard*)
Those of whom we were born are gone long since; the persons with whom we were bred and brought up are only existing in our memory; therefore, we who are daily expecting the end of our existence, are living the precarious lives of those trees which are growing on the sandy banks of a powerful stream so as to be flown down at any moment by its rushing current.

Quot'd under Bhartrihari (भर्तृहरि) in the Surnyadharapaddhati (सूर्याधारपद्धति) at No. 4113

Cf.—“गर रमणियाता गद, सहचर भिन्न विलाप। रितवे दिन के पाहने, अब हम रसिक वताप॥”

(रसिक कवि).
यत्रानं कथितपि गृहे तत्ततिप्रथमः, यत्राप्यकस्तदृश वहवस्त्र चाण्तेन चौः।
इत्य चरम् रजसनिदवसी दोलयन्द्राविवाक्षतः,
कालः काल्यासह वद्वतः कोदितः प्राणिशोः॥ ३८॥

jis parāṃ pahiyo aneke matsya rathate ye vahan aha ekkhi rah gaya hi aha jaha ekkhi matsya tha vahan bahutse hoikar antama ekk bi nahi raha. Is makar is bahu khalukshan kathare apni pranaparyar kalike saay praniruup saar aha dinaratruupi pasho ase cair raac rakhiya hai ॥ ३८॥

In the house where were formerly a great many person, we can scarcely find, at present, a single soul, but on the contrary, where there was only one there grew for a time a large number leaving out not a single survivor in the end. It is, therefore, evident that vitul kalā (कला) or Time and his deadly paramour kalā (काली) or Death are playing a wonderful game of dice in which the pieces are represented by living beings, and the cubes by day and night.

Q uote under Cl ndrukha (वन्दन) in the Avarikand allarana (कविकृतामरण), and anonymously in the Kāryauṇāsana (वाण्यातु-शासन).

Cl — As flies to wanton boys, are we to the gods,
They kill us for their sport "
(King Lear Act IV Scene I)
इस बहुतही थोड़ेसे जीवनमें हम यह नहीं जानते कि
तपश्चरण करते हुए श्री गंगाजीके तटक्रा निबास कर, या
सफेठयुगक्तपन्त खियोका तच्तापूवक सेवन करें, अथवा
नानाविध काव्यामृतरसपे परिपणे सच्छाखोषफादीं पानं
करें! ॥ ३९ ॥

We do not exactly know, what we are to do in
the exceedingly short space of our lives. Whether
we are to take our abode on the banks of the holy
Ganges and then perform the religious rites of our
faith, or modestly to pass our days in the lovely
society of accomplished ladies, or to drink the
poetic ambrosia flowing from the various compo-
sitions of the सारस्त्रसंसे परिपन्त सच्छाखोषफादीं पानं
करे! ॥ ३९ ॥

Cf.—*Man has two minutes and a half to live—one to smile—
one to sing—and a half to love—for in the middle of this
he dies.*

(J P Richter)
अही वा हরे वा वन्धति रिपो वा तुदायि वा, 
मणि वा लोटे वा कुसममाणि वा हपदि वा। 
तृणे वा चने वा मम समद्वी यान्त्र दिवसाः, 
सदा पुण्येदरणे ज्ञिनविहरिवति प्रजपति:॥

सपर और हार, वलवास श्रद्ध और मित्र; मणि और 
लोह, पुष्पशाय और पत्य, तृण और ध्रीम एह समान 
भासें देखते इह मे जीवनके श्री प्रदिस किसी पवित्र 
वनस्थलमें शिवनामका निरंतर नजर करते इह व्यतीत 
हो! ॥ ४० ॥

Looking with equal indifference upon a snake 
or a necklace, a powerful foe or a friend, a jewel or 
a piece of iron, a flowery bed or a stone, a blade of 
grass or a bevy of ladies, I now wish to pass the 
remaining days of my life in a holy forest continually 
meditating upon the divine name, Śiva!

Quoted under Upālaya (आपलाइया) in the Advaita-bhāṣya- 
chārakā (अद्वैतविद्वारस्य), and anonymously in the Uddhava- 
Chandrika (उद्धवचण्ड्रिका), the Kṛṣṇa-dhāma (कृष्णद्वासल), 
the Subhaśīta-ra (सुभासितराविर), the 4.16.Śrīśūlā (४.१६. 
श्रीशुलाध्री), and the Kāraṇa-dīpa (कारणाध्री). It is ascribed to शर्मिर 
in the शार्यविलसकं at No. 4102.
I am anxiously waiting for the approach of those happy days when I shall be sitting in a meditative posture somewhere on the Himalayan range and the banks of the sacred Ganges, practising the process of Yoga or mental abstraction, fully absorbed in the immediate meditation of the supreme Being, and wholly entranced into ecstatic sleep, quite incoguunsant of what is passing around me, so that the old antelopes will be gently rubbing their itching horns against my senseless body without the least apprehension of my sentient state.
निर्मल चंद्रमा की चंदनीसे ध्वनित श्री गंगाजीके
tटपर निःशब्द राज्रिके समय सुखपूर्वक वैठे हुए साता
रिक विषयोके अविशय भोगविलाससे उज्ज्वित होकर
“शिव” “शिव” इत्यादि आर्तवचनोका उद्धारण करते
हुए आनंदके श्रवण भवासे उत्तम हुई अष्टुभारसे हम
अपने नेत्रोका कव सिचन करेंगे ॥ ४२ ॥

Reclining at ease and comfort in the stillness of
night somewhere on a sandy beech of the sacred
Ganges all whitened with the clear and refulgent
light of the moon, when shall we, being hard pressed
by worldly misfortunes, be ever able to utter the
holy name of Siva when our eyes will all be closed
with the copious flow of joyful tears?

Cf—"रहस्यसाधन निम्नमात्र सादाल्यो
नीताक्षमित्वाचर्य प्रतियो जन्म सा जनसीम ।
मर्मस्माहितिम सम विशदावालं श्रवं
सतमस्मिन सँग मनमो निर्देशन मनोप्रस्तात ॥"
(सुमतिविलासः)
आज्ञा नाम नदी मनोरथजला सुष्णातरस्त्र कुला, रागवाहवति वितक्विन्हिषा वर्षीतमध्यवसी। मोहावतसुदस्तरतिगिहा प्रोच्छिन्ततातटी, तस्या पारगता विश्वदम्नसो नन्दुति योगोवरा: || ४३ ||

मनोरवरूपी जलस्य पूर्ण, सुष्णा की तरंगोंसे व्याकुल, जनुरात्रुपी माहादिसे भरीइ, कुतकमय पक्षियाँसे अधिनिष्ठत, वर्षीतमध्यवसी तंच सरनवाली, मोहरूप भेंचरों के कारण दुस्तर, अव्यंत वितात्रुपी ओंचे तटवाली, महागंभीर, आशारूपी नदी का तरण करके शुद्धान्तः करणवाले योगोज्यहरू सबै मुखका अनुभव कर सकते हैं ४३||

The River of Hope having Desire for its water, Greed for agitating waves, Passion for its sharks, Sceptic reasonings for birds, Patience for the tottering trees on its sides, and worldly Cares and Anxieties for its lofty banks, is very difficult to be crossed on account of its fatal whirlpool of Illusion. Those pure-minded Fūgus who have swum over to the opposite bank of this mighty stream are therefore leading a safe and happy life.

The verse stands as 26th in the Śānisatka Part IV (शान्ति-सत्करु ॥ ४ परिःधेन्). It is quoted under मद्दही in the शान्तिप्रस्तात at No 4103

Cf.—“A contented mind is the greatest blessing a man can enjoy in this world, and if in the present life his happiness arises from the subduing of his desires, it will arise in the next from the gratification of them” (Addison)
आसंसारं स्वभवनमिदं चिन्वतां तात ताहूः
नैवास्माकं नयनपद्वीं श्रीभवतर्मोगतो वा ।
योस्यं धते विषयकारिणीगाठहृदोभिमानः-श्री-
वस्त्यान्तःकरणकारिणः संयमाभानठीलाम्बू॥

हे मित्र ! सारी तिलोकसमें दूढ़ते दूढ़ते ऐसे महातुभा-
व का न तो दर्शन किया है और न नामही सुना है कि
जो सांसारिक विषयरूप हृष्णम अग्रिपूर्ण आसत इतर
अपने मदेन्मत्त अंतःकरणरूप हाथीको संयमरूप भूतिङे
वंधा रल सके ॥ ४४ ॥

Oh friend, though I have been searching very
carefully throughout the length and breadth of the
three worlds I have not yet seen or heard a single
person who is able to keep the furious bull-elephant of
his own heart firmly tied to the post of self-control,
notwithstanding the maddening intensity of his ardent
passion for the beloved cow of sensual objects !
महादेवो देवः सरिदपि च सेवायरसरि-द्वहा-एवागारं वसनमापि ता एव हरितः। सुहद्धा कालोयं करमिदमदेन्यवततमिंद, कियदह वक्ष्यामो वट्टियपुप्प एवाल्तु दयिता ॥ ४५ ॥

What more can we say than to assert that one who wishes the emancipation of his soul must consider (1) Mahádeva, to be his only god, (2) the Ganges, as his holy river, (3) a rocky cave, his only home, (4) the ten points of the compass, the only clothing, (5) Time, his only friend, (6) freedom from humiliation, his only vow, and (7) a Vata tree (banyan), his only wife?

The canon herein laid down only applies to the case of Yógis or hermits. Though the poet does not mention that in the text he must, in writing it, have in mind the life of a sannyâla ascetic. The life of a Grahastha (गृहस्थ ) or householder is guided by rules entirely different from the above.
ये वत्रेते धनपतिपुरः प्रार्थनादुः सभाजो; ये चालपत्ति दृष्टि विषयासेपपर्यस्तुदुःस्थे; | तेषामपन्तः स्फूरितहसितं वासराणां स्मरेयं, ध्यान-<खेदे शिलारुक्तहरानास्यायनिधिपणः ||४६||

जो विद्वान पनानुष महापो जाने वालों ने भक्ति से उत्पन्न हुए दुःखे देते वड़े वड़े, और विषयासना के विश्लेषण मदन्य होने के कारण अत्यंत खोटे; घनत्व होते हैं उन सवका पर्वतरकदरा की शिलापुष्प श्रायणर सोता दुःा में, ध्यानवस्था विश्राम राकर, वाकरिक उपहार के साथ किं अवसरसे विश्राम कर सह्य हो वही विचित्रण कर रहा हैं। ||४६||

When shall the days which seem to be lengthened when one is compelled to suffer the pang of asking alms at the hands of wealthy people, or which appear to be much shortened when his intellectual faculty is quite disordered and blunt through incessant enjoyment of sensual pleasures, be recollected with a hearty smile, in the intervals of my mental meditation when I am inclining at ease on the rocky couch of a mountain valley?

In obedience to the teachings of the Hindu Sāstras every man must renounce the world and take himself to forest in his old age. This being the ultimate aim of all good Hindus, the poet here depicts the noble thought of a pious person who though discharging the duties of a householder never forgets his future end to give up the world and contemplate his Maker in seclusion.
विद्यानाधिता कलविद्धिता वित्तं च नोपं- 
जितं, शुश्रुषापी समाहितेन मनसा पित्रो नं 
संपादिता। आलोचकत्तलोचना युवतयः 
स्वि परिप्रेक्षि नाघिर्वितिता; कालोपयं परिप्रेक्षि- 
हुपत्या काकिरिव प्रेतित:॥ ६७ ॥

न तो निम्पं सिखित्व विचारी का अध्ययन किया और न 
द्रव्योपार्जनक नही किया, तथा न तो एकचित होकर माता 
पिता की शुश्रुषा की और न चंचल और विशाल नेत्र- 
वाली युवतियों का कभी स्वप्नमें भी अभिलव्य किया, 
कितु सच बृहिपुरी सो कतकी भावति परर्परिप्रेक्षि 
अपना पेटपांत करते हुए हमने हमारे बहुमूल्य जीवन की वृत्त 
ही व्यतीत किया है॥ ६७ ॥

We have acquired neither spotless knowledge 
nor money, nor performed with concentrated attention 
proper services to our parents, nor have we ever .... 
........( not even in a dream ) the handsome person 
of youthful ladies with large and fickle eyes; but 
alas! we have idly passed away our valuable time in 
the covetous desire of supporting ourselves, like 
miserable crows, on the alms of others!

Cf.—“तरे बीचन माहि नारे निबीका निम्पं धि ना पिया, 
सेता से गुलाब तात जननी सतु जी ना किया, 
दिया और परि न वित हुँ के खाया कनाया किया, 
ऐसा जन्म दुःपिरि तक्ति रसिक हे हूँ बता किया ॥”
( शंकर को० )
वित्तमें सबसे तरुणकरुणा पूर्णदशायोः, स्मर-नतं संसारे विशेषपरिणाम विधिगतीं। कवी पुण्यकरुणे परिणतशाराङ्ग-त्रिकिरणे-त्रियामां 
नेप्यामो हरचरणस्हितैकशणाना: || ४८ ||

सर्वस्वका दान करके तरुण कहाँस परिपूर्ण हदय होकर संसारकी विशद गति का स्मरण करते हुए और श्री शिवजी के चरणकमलों की शरण लेकर कितनी पवित्र नन के बीचम निवास करते हुए शरदजुकुक्ष पूर्ण चंद्रमा की चाँदनीसे सकाशित रात्रिये हम कब व्यतीत करेंगे? || ४८ ||

After charitably giving away with a compassionate heart, the last particle of our possessions, and thinking the worldly objects as productive of no ultimate good, we are anxious to pass the pleasant moonlit nights of autumn in the midst of some holy forest, and abandon ourselves to the concentrated worship of the sacred feet of Siva, the only shelter from the cares and anxieties of the world!

The footnote appended to stanza 46 may also be appropriately read in connection with this sloka. We may add that before renouncing the world a man has to give away in charity all his property to the poor and needy so that he may not be any way troubled of its thoughts
Oh king, 'when we are content with barks of trees,
and you with riches, there is no difference between us,
as regards our mental contentment, for one whose
wishes are unlimited is, no doubt, poor, but, when
the mind is content in itself no one can be called rich
or poor.

Quoted anonymously in the S. Bash taral (मुमाछिताराजि ३२६६) and the Rasarat ahara (रसालहार) Ascribed to सर्दहरि in the शारीर
पराधित (३०८)।

Cf—(a) "को बा वन्धदै हिं विशाल तृणः
श्रीमान्धि की यस्थ समस्त तु पृथि°।"
(श्वरारायक्ष्ट प्रशोरसङ्गा)

(b) "सतो समस्तस्थस्य, सतुद्धय पयस्य ममसः।"
(हितोपदेश १ १०९)

(c) "तथ्याया ब्रजाधिक्यको, को दृश्य क ईश्वर।"
(हितोपदेश १ १४७).
२६६ वेखग्यदतकम्‌ ।
यदेतत्स्वच्छन्दं विहरणमकारण्यमशन्न, सहायिः
संवासः श्रुतिप्रशमेकमत्तप्रभुम्‌ । मनो
मन्दूर्पणं वाहिरापि विरस्यापि विन्दु-सा
जाने कस्मेपा परिणाति रुद्रारुप तपसः ॥५॥

स्वच्छंदा क्वत्पूर्वफ विहार, दीनता रहित भोजन, सुषु-
रुपोंका सहवासः, चित को शांति उत्पन्न करनेवाली
विद्या और वाहिरी (सांसारिक) विपयों में मंडलति
र्ग्नेवाला मान, फौनिसे महा तपश्रण करनेवाले त्रुप्त
को मात्ह होते हैं सो वहत विचार करने पर भी हम
नहीं कह सकते ॥ ५॥

Though pondering over the subject for a long

time, I cannot yet understand, for what great reli-
gious devotion or hard penance a man is granted the
following blessings:- (1) freedom in going from one
place to another; (2) sumptuous supply of food
without the degradation of asking alms; (3) company
of the good; and (4) acquirement of that learning
which is conducive to the tranquility of mind whose
motion is quite tardy as regards its objective (external)
pursuits?

Cf.—"निन माने भोजन नसन, सद्रति साहु महान ।
शांति हरष सन्तोष मन, रक्षित मुक्त फल जान ॥"
पाणि: पात्र पवित्र भ्रमणपरिणागतं मैथियम-क्षण्यमन्म, विस्तीर्णे वक्कमाद्वादकममपरमतत्पपस्वरूप धुवी। येपां निःसक्रूताङ्गाकरण-परिणाति: स्वात्मसंस्तोतिषंस्ते, धन्या: संन्य-स्तदेन्यन्यतिकरनिकराः कर्मोर्मिन्हल्यन्ति ॥ ५१॥

जिन महामातोंके समक्ष अपने हाथघर पवित्र पात्र, द्वार द्वार भक्त कर मांगिदि भिक्षा अर्न बन, दृश्यदिशाय विस्तृत वर्तन और यह अविच्छ पुष्कर नीनि-मंजिल श्रायपा का काम देते हैं, तथा वरायकी स्वीकार करना देते हैं जिनका शुभ सूक्ष्म जनेपथ है, निजातांके वीच जिनका संस्तोत डूं और देन्यपुष्प व्यस्नाको जिन्होंने परिवार किया है वही महानामाह कुमारम कर्मोंका निमूल कर सकते हैं और वही धन्य हैं ॥ ५१ ॥

Those persons who have determined to put an end to their actions (i.e. who have entirely effaced from their minds the notion of good or bad) by considering their vultures as "sacred vessels", eating the plentiful supply of alms obtained by their continued wanderings, taking the ten expansive quarters of the globe as their next clothing, and lying down upon the bed of extensive earth, those who have secured true mental contentment by thinking the attainment of worldly indifference as the ultimate end of their life, and those who have given up the various ways of degrading themselves before others, are indeed deserving of all praise and honour.

The verse is same as shloka 7 in the Śatāśatāla Part IV (रामचौरासितकम्। व परिसेवा ।)

For the idea conveyed by "पाणि पात्र" Prof. Tawney says that, seeing a little boy drinking water out of his hand Diogenes threw away his cup, declaring it superfluous.
हुरारावण्यः स्वामी हुरानवचारः स्वितिष्ठवः।
वष्यं हर स्त्रुधेच्छ भद्यति न पदे वद्यमनसः।
जरा देहं श्रुत्युदेशं सकलं जीतितमिदं,
ससे नायथंद्वेयो जगति विदुपोजन्यन तपसः।

चक्रवर्ती महाराजालोकः भवण करना असंभव है,
अन्याय भुपालोकः चित घोडःके समान चंचल होता है
और हमारा मनोरथ बहुत बड़ा है वेदविक संसारके
सभी तत्त्त्व पद्धका शाम करना है हमारा हार्दिक वेद्विक
और यह युद्धवस्था हमारी देशस्तिखा नास किप देती
है और मृत्यु तो हमारे सर्वस्व जीवनकारी हरण कर
हैती है। इसलिए है मित्र। विद्वान मनुष्यके लिए इस
जगतमें तपश्चरण फरण करनेके सिवाय कत्यावणिकरक करमें
इससे कोई नही। ॥ ५२ ॥

To secure the favour of our lord is a hard and
difficult task, and to please the minds of kings which
are as unsteady as horses is also impossible, where
as our ambitions are high, and our minds are bent on
attaining to the supreme end (i.e. salvation), the
body is old and worn out and death is depriving us
of our entire existence, it is, therefore, true that a
wise man can look up for no other good in this world
except the performance of virtuous actions and penance

The word बङ्गु here means either moral virtue or meditation
connected with the practice of personal self denial or bodily morti-
ification
भोगा मेघवितानमध्यविविसत्सादामिनीच-श्लाता, आयुर्वनेयिपिताभिक्षणानामुब-स्त्रुयम्। शौच योजनालाला तत्सृत्ता मि-त्याकल्यं हुतं, योगेष्वसामाधिसिद्धिसङ्कल्पे बुद्ध विदर्श द्वायः।॥ ५३ ॥

संसारके विषयभोग सब्जी मेघ समुहके मध्यवत्ता पकावतरी करावली विजलीके समान जंगल है, भूतपूर्व की वास्तव वायुके धरारे के वर्ग भूतपूर्व की गुण अभिविद्युत है, और ऐसीजी योजनालाला दालसा भी अभिविद्युत चपल है। इसलिए इन सव नाते का विचार फरफे हे पंडितजनो! तुमको उचित है कि ध्यायफिर मनकी एकाम्रताकी सिद्धि से सुसिद्धयोगके साधनमें अपना मन देखाओः।॥ ५३ ॥

Worldly pleasures are as unsteady as the flash of lightning appearing in the midst of a clouded sky, life is as transient as rain drops falling down from a group of clouds scattered in various directions by the force of wind, and the aspirations of youth are also extremely frail and fickle. I would, therefore, implore the learned that they must consider all mundane objects as quite transitory and consequently set their minds to the practice of Yoga the attainment of which is quite easy through patient concentration of mind.

CL—“भोगाश्वयमानमंडथ्यविविसत्सादामिनीच-श्लाता, आयुर्वनेयिपिताभिक्षणानामुब-स्त्रुयमोऽ। शौच योजनालाला तत्सृत्ता मि-त्याकल्यं हुतं, योगेष्वसामाधिसिद्धिसङ्कल्पे बुद्ध विदर्श द्वायः।॥ ५३ ॥

(समालितमाध्यमसमागम ए०६६१ ए०६८८)
पुणे भाद्रे वने वा महत्ति सितपट्चछ्रपालिकः कपाली-मादाय न्यायगम्भीरजहुतहुतसुगृह मधूम्रोपकण्ठम्। हृदी द्रारः वर्षुर-दरिपिरणाय स्थावती, मानो माणि स सन्धः न पुनरतुलिन तुल्यकुलेय प्राणः॥५४॥

प्रतिदिन अपने सामान कुलवाएँ मत्ययको सामने दीनतापूशक अपने जीवनका निर्वाहकरनेकी अपेक्षा मनस्त्री जनकेहिं धुरातुर होकर किसी पौर्ण यथा स्वयं गहन वनके वीचः स्वच्छ वस्त्रसे टके हुए कपालस्वर्णको हाथमें लिए इस पेट पापीके भरण पोपणके निमित वेदपाठी शाखाएँके चिर हुए अवतं टके हुई धर्मसे व्यक्त हुए हर दार पर भिषायथ महण करनही सर्वथा भेद है॥५५॥

Going from door to door to the houses of learned Brahmins which are altogether hidden from his sight on account of the clouds of smoke rising from their sacrificial fires, and begging alms for the satisfaction of his hungry stomach, in the midst of a charitable village or a lonely forest, and holding a broken neck of an earthen pot in his hands, covered with clean cloth, is justly to be preferred to the dragging on of a penurious and humble life among his relatives by one who has the least spark of self respect in him.

Quoted in *Pratik* (टैक) in the *Agni* (अग्नि) and *Grihastha* (ग्रीहास्तिः) and under *Vidhi* in *Parivarta* and *Sanhita* at No. 251

* Cf.—(a) "स्वामिनिविषयत्वत्ववायो, यस्मिन णिक्षा वनवासः। वरणी योगे तत्रके पुत्रं, नव धनरावित बल्वक्षरपन्ः॥५४॥ (वर्तस्मस्य प्रस्तुतः)"

(b) "यह वने व्यापारकदेशायित, हुमलय भवंसमुन्नजसम्। प्रणविण्या वसन च वस्त्राय, न वन्यप्रये धनिहारितविष।॥५५॥ (वसायितायः)

(c) "यह हि मानिनो चुङ्कः हैन्य त्वमनात्। ॥५५॥ (चा वासारसारगः) कामाशास्त्रमथकः॥५५॥ तर्कः"
चांडालः किमयं द्विजातिरथवा श्रुद्धतः किं तापसः। किं वा तत्तवविवेकपेशावपाक्यायनां
गीथरः कोषपिकिम। इत्युत्पत्तविविक्षविशेषपत
जाति-ने कुठा: पथि नैव तुष्टपानसो यानित स्वयं योगिः। ॥ ५५ ॥

“यह चांडाल है अथवा द्विजाति है, या शुद्ध है या
तपस्वी है, या कोई तप्वज्ञानी योगीश्वर है,” इत्यादि
सर्वसाधारणके विकल्प चचनोंका भ्रमण करते हुए योगी-
राज न तौ कुठा हैं और न संतुष्ट हैं हें, परंतु भू-
राज चांदालपूर्वक अपने मार्गमें गमन करते चले जाते हें। ॥ ५५ ॥

"Is he a Chándála (चांडाल or outcast), or a twice-
born, or a Shúdra, or a hermit, or some great Yogi
who has renounced the world and sought real spiri-
tual T ó t h ? " Without paying the least heed to the
aforesaid remarks of the general public, the Yogis are
quite satisfied with the path they have undertaken,
and accordingly they are neither pleased nor offended
at the insulting comments of the nmas-es.

Cf.—“र्थान्वातरंतथा घूलात्ज्यक्ष्यायवस्यावगे।,
साधस च सकौतक क च सरय दश्य तत्त्वादेः।
निन्यायोद्धासांसुदरा निद्रामणाय में,
निस्मात कटः कदा कारपूरी भिसा विद्वृद्धितय। ॥
(शान्तिशास्त्रः क ४ पारिप्रेषः । १५ )
हे मित्र! अंतःकरणके मध्यस्थ विषम विषयादिरूप सपोसे ररित, ओर संसारके वंधनका संबंध तोडनेवाले)
गहन वनमे वेठेडर सुकृतसंचय फरनेमे दत्तचित्त हकर
जो मनुष्य शरदखतुके चेद्रमा की चांदनी भकाङमानं
रा्रिको व्यतीत कृरते है वह निस्संदेह चड़ वद्भागी
हे ॥ ५६ ॥

Oh friend, those persons are indeed very blessed who, having broken asunder the worldly ties, have completely rooted out from their minds the venom of poisonous snakes of sensual enjoyments, and are thus enabled to pass the pleasant moonlit nights of autumn in the midst of a lovely forest with the sole intention of performing a series of virtuous deeds ॥

Cl.—“ऐ धन्य गृह्य भाजस्ते, वैद्य स्वर्ग स्वर्गार। ।
जगतमोह जननी, ये राजाओऽविशेष निता ॥”

( हुमायूंकित्सरभाष्टागर । १०८ १ ६)
हे चित्त! दुःख देनेवाले इस विषय भोगरूप गहन वनका शीघ्र परित्याग कर, सारे दुःखार्का शमन करनेमें समयं विश्वासाकारक शांतामाका अवशंसन कर, जलके इड्रुद्रके समान चंचुवर्द्धिका परित्याग वर जीर नाश-मान संसारमें अनुराग मत फर, क्योकि ऐसा करनेहीमें तेय पूर्ण क्लेश नहीं है।॥ ५७ ॥

Oh my heart, thou must now forsake the troublesome and dangerous forest of sensual enjoyments, and soon betake thyself to the path of all good which can instantly chase away the entire host of miseries, be quiet and give up thy billowy and unsteady motion, do not attach thyself to the perishable pleasures of the world, and seek everlasting contentment and bliss within thy own self.

(इभविररतनमाण्डामारम्! ११९)
Oh my beloved, you should learn to live upon nice fruits and roots, sleep upon the bed of bare earth, and clothe the body with new barks of trees; get up now and let us go to that forest where the wealthy persons whose minds are stupified by impudence and whose words are always filtering through mental derangement, are never to be heard again, not even in name!

When one gets accustomed to a simple, inexpensive and easy life of a forest it is but natural that he should look down very contemptuously upon the unjustifiable treatment which poor people generally receive at the hands of their wicked and greedy brethren.
भाषान्तरादिमेतम्‌ । २७५
मोरेमाभेयतामुपर्जय रति चन्डा
णो वेतः स्वगेतरद्धिणीतेतयुषापापङ्धमद्रु।
रु । को वा पीयिषु बुदुदेषु च तदिषटेषासु
च स्रीषुं चः ज्वाटपरेषु च पत्रपु च सदि
गेषु च प्रत्ययः ॥ ५९ ॥
हे चित्त ! मोदका मार्जन फर, द्वितीयाके चंद्रमाको
इडामणि धारण करनेवा्टे िवजीके चरणार विद्म
अविरक्त हो, जर प्ुरनदी गंगकि तत्का निवास स्वीकार
कर। क्योकि जलकी तरंग इद्हदे, विजद्ठी, स्रज
अगिशिखा; स्पे ओर नदीपवाहमे वि्षास करना
सया अदुचित दै ॥ ५९ ॥

Oh my heart, thou must efface the trace of all
affection (or delusion), give thyself to the meditation
of Siva, and soon betake thyself to the heavenly
river (i. e. Ganges); for, no faith (trust) can justly
be put into waves, bubbles, lightning flashes, women.
flames, snakes and rushing streams !

(शिरस्क भाव )
भैरवनाथलकमः पार्थितो दाशीगात्यां गृहेण दीर्घावल्लियरितं नामराहिणीनाम।
यदाट्येवं कुरु भरवसवादने लम्पटल्लं, नो-चेचेतः प्रक्ष्य सहसा निर्विकल्पे समायो॥६०॥

हे चित्त! यदि तुमको अपने अहंकारमें नाना प्रकार के गान, दोनों पार्श्वें दृश्य देखक सरस कवीज्ञ, और प्रश्नेदेशमें चमर करनेवाली दीर्घावती शिरोंके गंधका कल्प, अनुभव करनेका सौभाग्य प्राप्त है, तो भलेके संसारके विषयभोगादित्वमें जासक हो, परंतु इसी दु: प्रवेश सुखोंसे वंदित है तो एकामुद्रित्वसे समाधिका अवलंबन करनेमें कुछमय विलंब मत करे॥ ६०॥

In case you can afford to hear sweet and agreeable songs in your front, melodious verses of the Dekkan poets on your sides and the charming tinkling of bracelets worn by graceful ladies fanning your back with beautiful Chouries, you are quite justified in devoting your self to the enjoyment of the world; but when you cannot command the aforesaid pleasures you must not make the least delay in giving your self to Samādhi or absolute meditation of the Supreme Being.
विरमत दुःख योपित्संगात्मकात्मकभज्जरत्वतत्तुकरणकृतिनिष्द्धावधूजनसंगरमम। न सहु नरके हराकान्त सनतनमणदं, ज्ञान मथवा ओपिविमवरणमणिवैलम। ॥६।।

हे पदित जनो! आप सब क्षणमंगुर ली सबनादि संसारकूल से विरक्त हो, कहणा, मैत्री और भ्रातृपति कान्तका सेवन करो, क्योंकि विद्वारादिशेन शोभित कुशुलो और मणिवैलसे शव्दामरन क्षियो के काष्ठाय नरकवातनासे तुम्हारी रक्ता कदापि नहीं करसंक्रेने ॥ ६१ ॥

Oh ye sages, you must cease to love the momentary pleasures resulting from your attachment to women, and cultivate the friendship of universal compassion and knowledge as if they were your loving wives, for the thick-et ..., adorned with beautiful necklaces, and the rounded ..., sounding with the tinkling bells of waistgirdles would be quite powerless to protect you against the hideous punishments of hell.

Quoted anonymously in the Siddhashtakam (सुमालालालालालाल) at No 3389.

Cf.—(a)“कैत्तिकाविन्द्र करुदधरस्य कामदारसे कठक्षा, कामार्या कोमलार्ये कथानकवेदकं गुरो भवेलास। इत्य खेतविक्रोदेन भक्तिविद्वात् संसारमहामायेः, राजामणीगौतमिधुधिमहमोहजात करासम्।” (सार्वभौमभक्ति २-२ परीक्षें)

(b)“सत्यव विविधस्तुवादमन्त्रकृताम् मादित्वं हुस्त:। प्रसादं प्रच ब्रजस्मिनं नागसं पुक शिव। आपों नित्यसेवादायिते कान्तकायादेवे, कुल व्यक्तन कार्यकालमुख्या फाल्ष्थ्रम।” (सुमालालालालालालाल)
मातरक्ष्मि भनस्व कंचिदपरं मत्कास्तिती-मास्मभून्न भोगेभ्यः स्थूहयाल्लो नहि वयं का निस्प्रहानामसि। सधः स्यूतपलाज्ञपचपुति-कापाते पवित्रिकृते, भिक्षासिः भिक्षारेव समस्ति वयं वृत्ति समीहास्महे॥ ६२॥

हे लक्ष्मी माता! तुम अब किसी दूसरे का आश्रय लो और हमारे भोगिलास की भोगसा कदापि मत करो। क्योंकि हमारे हक मोगादि की इच्छा नहीं और विरत मनुष्यों से तुमको हुछ प्र्योजन नहीं। हम तो आजकल केवल तुरंतके तोड़े हुऐ पवित्र पलाजोंके पत्नों का पात्र बनाकर भक्ताको यात्रासे अपने जीवनका निर्माण करनेके अभिलापी हैं॥ ६२॥

Oh mother wealth! you must go to some one else without entertaining the least hope of ever winning my resolute heart; because I have no attachment for mundane pleasures and you are quite worthless in the eyes of those who have renounced the world. The only desire I have now left in me is to lead the life of a religious mendicant begging my simple dole of barley meal into the sanctified vessel of Palāśha (राम) leaves just plucked from their parent stem, and folded together in a convenient form.

The stanzas is same as श्लोक ११ in the राम नाटार Part II

(भाषास्तात्तकम् १४ परिच्छेद)
६३ भापान्तरादिसमेतम्‌ । २७९, यूयं वयं वयं यूय मित्यासीन्मति रावयोः।
कि जात मधुना मित्र, यूयं यूयं वयं मित्यासीन्मति ॥ ६३॥

You seemed to me as myself; so was I to you like yourself. Thus we used to look upon each other in days gone by. What change, oh friend, has happened since then, that now you are you and I am I (literally, we are we).

PURPORT.

Formerly we used to think of no particular distinction existing between us; but some imperceptible change has recently occurred that now we are led to consider ourselves as two distinct entities quite different from one another.

The stanza would have been much clearer had the poet used the singular number for the first and second persons throughout it.
वाळे लीलामुकुलितमर्गी मन्थराधिपतिपालः
किं किय्यने विरम विरम व्यथ एषः अध्यस्ते।
संप्रत्यथे कवसुपरं वाल्यमास्थं वनाते,
श्रीणो मोहस्तुणामिव जगजातमालोके
यमः॥ ६४॥

हे तहरी श्री! हावभावे मुलुर्ति नेत्राः के मन्दति
कटाय अव हम्यर क्रों चललाती हो ! इस घुशा परिश्र-
मसे निवृत हो, क्योंकि अव हमारी योवनाधस्था व्य-
तित होगई और मोह श्रीण होगया है । इसलिए अव
हम वह नही है कितू और ही होगए हैं कि, इस सारे
जगतके जनाको तुऩके समान देखने लगे हैं ॥ ६४॥

Oh young lady! why art thou so uselessly warding away thy languid and graceful glances upon us? You may better withdraw from your fruitless task; for, we are not the same fond persons of our youth inasmuch as having passed the spring of our life we have now taken our residence in a lonely forest and abjured all affections for worldly pleasures on which we consequently look down as mere empty snares as worthless as straw!

Cf—(a) "किं लीलाशि कटाक्षरमुनपतम फि लम्यजममादिभि,"
प्रियवदृक निमितानीपुकतम किम्मोइस्वादुभि ।
भामान पौलिथस्तम्यदु ज्ञ्ञय वत्रहय यह,
श्रद्धपान महाराजायत्वसे हीन मद्यम मह ॥ २९॥
(प्रभामकविन्यास वराहमालिकस)

(b) "विरतस्य दण भयदा निरहुत्त्व दण जगत।"
(c) Pardon me, madam, you mistake the man,
For I am not the same that I was then.
No flesh is now it is same 'twas then in me,
And that my mind is changed yourself may see.
(Cowley)
यह वाला मां प्रत्यन्तवरतमिद् वरदक्र चार सहुः सुपर्विति किमभिग्रेषतमनया। गतो मोहोपस्मार्क स्मरलुकुलधाण्यतिकरौ ज्वर ज्वाखारान्ता तद्दीपन न वराकी विरमिति ॥

यह तरुणी जो नीलकमलकी शोभाको बुरानेवाले अपने कटस्के मेरी और वारंवार चला रही है। इससे इसका क्या प्रयोजन है? सो कुछ घमंडमें नहीं आता। क्योंकि अब हमारा मोहजाल दूर होगया है। और कामदेशके युग्ममय वाणोंसे उत्पन्न होनेवाली भांि भी शान्त होगई है। इसलिए यह सूंड अब भी हमारा पीछा क्यों नहीं छोड़ती है? ॥ ६५ ॥

What can be the possible intention of this young lady whose condition is indeed very pitiable; for, she has not yet ceased to direct the constant glances of her beautiful or lotus-like (lit. the stealer of the splendour of a lotus leaf) eyes towards me who have no longer any affection for the world and its pleasures, and is, therefore, quite free from the burning influences of the fiery arrows of Love?

Cl.—(a) “सिद्धसीडिल उत्त परिचि कुस्ते बिनय गये, इति निसिधाय इतकम बिहारिपििहति। मायेन्क्राशर्व मामयसमन्थनसृ पणा, ल्यशिकान्ते कोमे विपलन्न वामे न्यूनितम ॥” (भक्ति!) (b) “To me, no pleasure Beauty brings, Those eyes have scarce a charm for me.”

Byron’s Childe Harold’s Pilgrimage 1 84
रम्यं हम्यसरसस्थं न कि वसतये श्रावं न गैयादिकं, कि वा प्याससमासमागमसुखं नैवायिकं प्रीतये। किन्तु द्वारान्तिरपत्ततपत्तज्ज्वलन्यायोलोकः हीणाङ्गर्ण-च्छयाचंचलमाकटस्य सकलं सन्तो वनान्तं गताः। ॥ ६६ ॥

निवास करनेके लिए सुद्र सुद्र महत, अवन करने के लिए मनोहर संगीत और भोग करनेके लिए प्राणे प्यारीके समागमका सुख क्या इनके लिए विविधमा न था? (अर्थात् था)। परंतु इन साधुजनोंने पूर्वोक संसारसुखको भ्रमण करते हुए पड़नेवाले पतंगको पक्षीके पवनसे अस्विर दीपकी छायाके समान चुंबल समस्त कर गहन वनके एकान्त स्थानमें प्रस्थान करनाही उत्तम समझा है।

Notwithstanding the existence of beautiful palatial mansions for their dwelling, sweet music for their hearing and the enjoyment of a beloved wife for their love, the virtuous saints have forsaken them all and retired into forest (for the sake of meditating on God); because they have rightly understood the aforesaid objects as frail and momentary as the flickering flame of a lamp which is rendered the more unsteady on account of the flapping of a foolish moth hovering around its small and feeble light.

This verse which stands as 14th in the Sūda satāba Part II (सूदासताबा पार्ट II) is quoted under Bhartejari (बहुति) in the Sarvadilamapdāthikā (सर्वदिलामपदाथिका) at No 4114, and anonymously in the Subhāśsūtra (सुभाषसूत्र) at No 332.
कि कन्द्रा: कंदेरभ्यः प्रस्य सुपगता निष्ठा न गिरिभ्यः, प्रवस्ता न तथैव: सरसफल-भृतो वल्कलिन्यश्च शाश्वाः। वीर्यमें यन्त्र-खानि प्रसभ्पगतत्रश्चयाणां खुलानां, दुःखो-पातालिपिर्नमयव्यवनानं तंबूलतानि।

क्या पर्वतों के कंदर्म सरल होते हैं और क्या वृक्षों के लक्षण वाले हैं, और जब वे सर्वस्त्र जीवनभर वाले हो जाते हैं, तो ही जीवन के नागरिक वाले हैं और मुझे यह उपदेश हो जाता है।

Is it that edible roots have all disappeared from the caves of mountains, or springs have ceased to flow from rocky slopes, or trees have stopped to grow their fruitful and barking branches, that we are thus forced to look up to the face of those proud and perverse persons whose brows are ever dancing with the vain conceit of a small quantity of wealth which they have barely succeeded to accumulate after a series of difficulties and troubles?

This stanza is same as श्लोक 3 in the Śintilāka Part IV (शैविकसाक्षम्, 9 पाषिष्ठ:). Cf.—(४) “किफळव: किमुकरोदधुप: दृश्यार्थस्वरूपानुपलब्ध्वाय:। मधुमधामविचारस्वरूपाय: विशिष्ठमात्रेऽक्षितकृतम् ॥

(६) “किम शाय न दलित । देव भिन्नम् यथावत नान्यकालित । एवं श्रीमद्वर्णमन्त्र: श्यामामाता नुक्सान, बुद्धभक्त फरदिवेयार्दशलीते वाङ्गयते इति (धन्यसमन्वित: ।)

(७) “विपरीत किं परिन दलित दिसिता भिंत्तो, नवमिग: परस्य: सत्यिर्न्युद्धार । रुद्रधार: किनितेोऽवत्ती तोपात्रान: कपिलज्ञातं दुःखे पुनर्गुप्तम् ॥” (श्री भागवते दितीयस्तर: ॥
गंगातरंगहिमजीकर्षीतज्ञानि, विद्याधरश्चू-पितचारुशिखतञानि। स्थानानि कि हिम-वतः प्रठ्यं गतानि, यत्सावमानपरिण्डरता मनुष्या: ॥ ६८ ॥

गंगाजीकी तरंगों के हिममय जलसं शीतल, विद्याधरपरिवर्तको निवास करनेके गोमय, हिमालयके सुंदर शिलातल क्या इस पृथ्वीपरसे हुत होगए है कि अपमान सहित इसरों के दिले इस दुखङ्गे मनुष्यको अपना निर्देश करते हुए हम नहां तहां दण कर रहे हैं ॥ ६८ ॥

Is it that the beautiful retreats (lit. slab) of the Himalayas cooled down by Gangetic waves and inhabited by *Vidyalaharás* (विद्याधरः) have altogether disappeared from the face of this earth that people have thus condescended to lead a poor disgraceful life upon the alms of others?

The poet indirectly means to say that we should rather leave this world and resort to solitary caves of the Himalayas than submit to the disgrace of begging alms at the hands of our fellow beings. Persons who can give with a good grace are very few. Instead of being pitied beggars are frequently disgraced for their poverty by their wealthy donors.
यद हमें श्रीमान्त्रिपति युगन्तामोदितः।
सुभजः श्रुत्यनि भुजस्कर्मादाहिनित्याः।
घरा गच्छत्वन्ति धर्मिण्डयादै रापि धृता, श्रीरी का वाताँ कारिकभक्षकर्णायणपते।॥६९॥

जब हम जानते हैं कि युगांति करनेवाली आपिते संतत होना है, अनेकानेक मकर माहादिको आश्रय देनेवाले समुद्भी सुस्थ जाति हैं और वहें वहें पर्वतोंसे हट हुईं पृथ्वी अवसप चंद्रचाल होताहे; तो हायीके वचाके कर्मयामाखे समान अवमत चंद्रल इस शरीरके विनाश होनेमें कौनसा आधय है? ॥ ६९ ॥

When we know that at the end of the four Yugas (युग: ) or ages, the splendid Meru (मेरु) being attacked by the fire of universal destruction, shall also fall; when we see that vast seas, the abode of innumerable sharks and crocodiles, shall also dry; and when we are sure that the earth, though sustained by deep-rooted mountains, shall also collapse; what possible faith can we fairly put into this feeble mortal frame which is as unsteady as the everflapping ears of a young elephant?

CL—(०) "श्रुपाक्षुपुष्यसारः गात्रायितामाकुना,
गच्छन्दुद्रव उद भधुदु भ्योदयं गितार्नः: कसयः।
बहुधेन विकुन्दरांति गमिता दिरोपितायोहसा—
रचिती सह हस्त प्रचारति महाकालः: सकीप्रयुक्तः ॥ ७ ॥
(हेमश्रिविद्वेदवन्दु: ४ विचार: )

(१) "प्रथी दर्पणो वह मेलालार निरीक्षिते।
श्रुपाक्षुप्रमितिनुष्ठ इशिरे तत्र का फला ॥ ॥
(हुमाधिवासः )
एकाकी निश्चरः ज्ञानः पाणिपात्रो दिग- 
म्बरः कव्य शंभो भविष्यामि कम्मिनिर्मूलन- 
कः || ७० ||

जोकेलाः, आशारहितः शान्तचित्त, पाणिपात्र (हाथो 
ही पाँच समझनेवाला ), और दिगम्बर (नम या दिशा 
मात्र कोहि वचन समझनेवाला ) होकर, हे महादेव ! मैं 
अपने कर्मों को निर्मूलन करनेमें कव समय हुंगा?|| ७० ||

Oh God (Śiva), when will the day come when I 
shall be able to put a stop to all my actions whether 
good or bad by being (1) alone, (2) devoid of all 
aspirations, and (3) contented, as well as by thinking 
my hands as necessary vessels and the different 
quarters of the globe as a sufficient clothing for my 
naked self?

Quoted anonymously in the Subhāśītāraḥ (सुभाषितावलि) at No 3404.
The line एकाकी गृहसन्यस्तः पाणिपात्रो दिगम्बरः also occurs in 
the Panchatantra, V 15 (चतुर्थम् ५ तत्त्वम् १५).
The word कम्मिनिर्मूलन literally means uprooting actions.

Every action of man is done with some purpose either good or bad. 
Destruction of actions means doing things without any personal 
concern. The doctrine is fully explained by Śrikrṣna to Arjuna in the 
Bhagawadgītā.
प्रात्वा: श्रीय: सकलकामदुधास्तत: कि, दृश्य पद: विन्दुरि विम्पत्ता तत: किन्तु। संसारिता: प्रणयिनो विभेत्तस्तत: कि, कल्याणित्तत तनु-भूतां तनुभिस्तत: किम्॥ 71॥

सकल मनोरंखके सिद्ध करनेवाली दक्षिणको भाषा कर लिया तो क्या? शब्दोंके मस्तकपर पदार्पण कर लिया तो क्या? धनादिसे अपने हितोपायोंका स्वरूप कर दिया तो क्या? तथा देवधारियोंने अपने शरीरको कल्याणेन धारण कर लिया तो क्या?॥ 71॥

भावार्थ:—जवातह विद्धिषेव वैराग्य न लिया तत्तत्त किसी भी कुछ न किया॥ 71॥

Although they have acquired riches the un-failing means of fulfilling all desires, although they have succeeded to trample upon the heads of their vanquished enemies, although they have favoured their relations with wealth and prosperity and although the...

bear it in mind that unless they have secured their future happiness they have done really nothing.

This verse which stands as 2nd in the Sāntibatakā Part IV (शान्तिपालकाः ॥ परिच्छेदः ।) is quoted under Bhartrihari (बहरी) in the Subhāśītaćala (सुभाषीत्वथा । 3411 ), the Śāṅgadharapad dhat (शाङ्करस्वरूष । 3112 ), and the Udākramachandrīkā (उदा-ह्रणचन्द्रीका). The authors of Kāryaprādīpa (कार्यप्रदीप) and Rasa ratnakāra (रसारत्नकार) cite it anonymously.

CF—“बाधामयस्य व्यस्तमादिकं: स्पष्टे तवता किन्तु, कन्यावृद्धि: श्रुतिमिव विशिष्य शुरु वाक्याता किम्। ज्ञातमभे ज्ञाते नियत वाक्यस्तवता किम्। निरन्दानात्म विद्यत हुदयाश्वितमक्ष्योति दुर्द: ॥ 33 ॥”

(मीठकपत्तिमहत्याश्वितत्वबद्धमित्राः ।)
Unless we seek real enjoyment of communion with self which is capable of destroying all worldly anxieties and dangers of our hearts, it is of very little importance (1) whether we clothe ourselves in thread-bare rags or dress in beautiful and neat silken garments; (2) whether we possess no other companion excepting our only wife or command the services of numerous servants together with horses, elephants and other conveyances for our use; and (3) whether we feast on delicious tables of rice and other dainties or subsist ourselves on rotten and simple food got towards the close of a day.

The construction and meaning of this stanza are not quite clear.
When a man is faithfully devoted to Siva, when his heart is always awake to the pangs of birth and death, when he has not the least attachment to his relatives, when he is dead against passionate excitements of love, when leading a secluded life into the interior of a lonely forest he is quite free from the evil effects of society at large, and when his mind is wholly indifferent to worldly pleasures, there is nothing more to be asked for or desired by him.

The construction of the strib is very puzzling and consequently its exposition requires some stretching of intellect. The difficulty arises out of the terse and laconic form of diction used by the author.
Leaving aside all sceptic and vain reasonings, you should devote yourself to the contemplation of that endless immortal, supreme, and luminous Brahma in whose imperial train all enjoyments of worldly sovereignty, which are so much coveted by misers, invariably follow.

This sloka which is same as stanza 24 in the Sāntiśatāk. Part III (शान्तिशतकम् 1 3 परिच्छेदः) is quoted under Bhartrihari (भर्त्रि) in the Subhāśītadī (सुभाषितविि) at No 3452.

Rev Wortham thus translates the latter half of this stanza in a different way — “If a man be truly seeking unity with the supreme Being, all earthly pleasures and powers seem worthy only of the notice of low minded men ”

The point seems to be this — In the opinion of a truly religious person all earthly powers and enjoyments are worth considering only by the mean.
पाताळमाविज्ञासि यासि नभो विछंद्वे, द्रि-  
कमदलं भमसि मानसचापलेन। आन्त्यापि  
जानु विमलं कथमात्मानीं, तद्वह न स्न-  
सि निद्रूत्ति मेमियन।। ७५।।

हे मन! तू अपनी स्वाभाविक चंचलतासे कभी तो  
पाताळमें भवें से जाता है; कभी रचल करके आ-  
काशमें गमन करने लगता है और कभी दूसरे दिशाव-  
ओं इच्छा उपर भ्रमण करता फिरता है; परंतु  
कैसे खेदकी बातहोकि तू भूलकर भी उस आत्म-  
काय परमक्रमका कभी स्मरण नहीं करता कि जिसके  
विन्तवन करने से तेरी मोह हो सकती है!।। ७५।।

By thy natural unsteadiness sometimes thou  
penetratest into Pāṭāla (पाताळ) or the depths of  
nether regions, sometimes traversest ethereal spaces,  
and sometimes wanderest over different quarters of  
the globe; but oh mind! thou never thinkest, even  
by mistake, of that supreme Being who is sitting  
within thy ownself, and by whose meditation thou  
canst easily attain to the highest contentment and  
happiness!

The verse is ascribed to Amṛata (अम्रत) in the Sahāsītārāti  
(सहसीतारति) at No. 347.

The word लिङ्गेत may also mean tranquility.
रात्रि: सैं पुनः स एव दिवसों मत्तासुषुधा
जन्तवो, ध्यान्त्युगमनस्तथैव नि:भृतप्रा:रा
अष्टस्त्रिङ्गथिय:। व्यापारः पुनर्घक्षुक्तविपये
अवधिचिथाः। व्यापरः पुनर्घतथैव विषये
रेवेिषेनाऽमुना संसारिण कद्थिताः कथमहो
मोहात्तजामामहे ॥ ७६ ॥

वही रात और वही दिन समझ कर ये सूर्ख्यन
उयोग करते हुए निज निज कर्मों प्रभुत होकर पूर्वे हुक
विषयादिका वारंवार भोग करते रहते हैं। इस प्रकार
इस संसारक्रमसे निष्क्रिय अतिविद्वेदित होकर भी मोह:
जालमें फंसे हुए हम लोग कुछ भी रचित नहीं होते यह
वह आध्यात्मिकी वात है ! ॥ ७६ ॥

Without entertaining the least idea of the flight
of time, the ignorant people who have set themselves
to their cherished pursuits are daily led astray to
run after their individual undertakings, and earnest-
ly long for the pleasures which they have repeated-
edly enjoyed a number of times. However though
we are thus frequently deceived by the illusionary
course of this world we are never ashamed of our
own folly. It is indeed a great mystery!

PURPORT—Day follows night, night follows day, and so it
continues uninterruptedly. As there is no end to the repetition of
days and nights, so there is no end to man's work. (Every morning
man goes without murmur to his work of yesterday, with unabated
vigour.) Being thus deceived by nature we long to enjoy the same
objects over and over again without ever being ashamed of our folly.
मही स्मा शध्या विपुलसुपथानं भुजल्ला,
वितानं चाकानं व्यजन मनुकुलोशयमानिनिं।
र्र्कार्यां भन्नो विरतिविहितासंगमुदितः, सुखं
श्ान्तं ईों श्नि रत्नभूतिर्तृप्तं इव ॥ ७७ ॥

विरतिहृष्टी कांताके मसंगसे मस्तिदिहोकर पृथ्वीतल
की मनोहर शध्या, भुजल्लतारुप विपुल व्यजन, आकार,
शरहुप मड़प, अनुकूल पवनरूप व्यजन (पंथा) और
चंद्रमारूप प्रकाशमा दीपक, आदिकी विभिन्न विभूतिसे
युक्ते मुनीश्वर शं तचित्त होकर राजाके समान सुखपूर्वक
श्यान करता है ॥ ७७ ॥

A contented saint who is prone to take this earth for his fine sofa, his creeper-like arms for ample pillows, the endless sky for his canopy, a favourable breeze for his fan, the resplendent moon for his lamp, and total indifference to world for his loving wife always sleeps with as much ease and comfort as a great monarch of enormous wealth and power.

The stanza is same as शोका 8 in the Srimadab Part IV
(शान्तिसंकम)।४ परिलखः।

Cf—“भूः पश्चायिन गन्धमुखता कतजुके खेलितानं,
दीपक्षान्त्रो विरतिविहितासंगमुदित:।
दिनस्थाना व्यजनपवनविभूतिपुरय्यथा्के—
मितु: वेदेति द्रपहुँ सति वैतरणी विज्ञाना ॥”

(शुनाचितमाम्चायाद्वर: ६२१६२)।
वैखोक्याधिपतिवतवेव विरसं यस्मिनमदाशा
सने, तट्टन्ष्वासिनवघ्चमानपटने भोगे राति सा
कृथाः । भोगः कोषिस्य एक एव परसो
नित्योदितिय जुम्भते, यत्स्वादावर्सा भवति
विषया वैखोक्यराज्याद्: ॥ ७८ ॥

जिस महाराज्यके सामने त्रिलोकी का राज्य विरस
पतीत होता है, उस पराब्रह्मके ध्यानको प्रात रखके आ-
सन, वच्छ और मान लादि पहनसे युक्त भोगविलासम्
प्राति करना सवभा अद्वितीय है क्योंकि भोग भी केवल
वही एक है जो परमोक्ष और सदृष्ट प्रकाशमान है,
और जिसका आस्वादन करनेपर त्रिलोकीके राज्यादि
संबंधी विषय सवभी विरस और फोके हो जाते हैं। ॥७८॥

After attaining to that great spiritual knowledge
which entirely deprives the sovereignty of the three
worlds of all its charms, you must not feel the least
affection for rank, dress, and honour; for, the only
enjoyment worthy of a man's aspiration is that which
is supreme and immortal, and which, when once
relished by him, renders the pleasures of universal
empire as altogether insipid and unpleasant.

The word शासन literally means rule, government, power. Here
it perhaps refers to control of passions so absolutely necessary to a Yoga.

(शिष्य कवि).
What advantage is there in studying Vedas (वेद), the Smritis (स्मृति), the Puranas (पुराण), and the numerous Shastras; or in performing various sacrificial rites and ceremonies whose only fruit is to secure for man a small residence in the village of heaven? Excepting the attainment of that spiritual knowledge of self which is the one great source of all contentment and happiness, and the sole deadly fire for the destruction of worldly anxieties and cares, all other pursuits are nothing more than mere mercenary crafts.

CE-(n) "कि तरुण विद्वितिन शेषो झाने कि छन्दः, कि पीति कहासन गुहाय स्वायत्त्याय तिरिस्मा किम्। अभ्यस्त व तत्स्तिन किमहि ध्याने न वेदाख्याय, लोकालोक विलोकनकु माल्यनाहैं हृदि द्वारः। ( प्राणस्य कर्ममेते वेदाः सत्त्यातीकार) (b) "Know thyself " (Solon.) (c) "वेदाम्याय तत्वाध्यात्मेवायाः च सत्यम्। अर्हिता गुणवेती च निधिमयमाण परम्। (83) सवेत्यमापि सत्यते स्वायत्त्याय कर्ममेतेस्त्व अनुभो च (मनुस्ततः 12 अध्याय)। (d) "There is but one key that will unlock the mysteries of God, and that key is within yourself (रक्षति वेदाम्याय तत्वाध्यात्मेवायाः च सत्यम्। तत्र कर्ममेते सत्यते द्वारः। (85)।" (मुद्रस्मृति: 12 अध्याय). (e) "There is but one key that will unlock the mysteries of God, and that key is within yourself (वेदाम्याय तत्वाध्यात्मेवायाः च सत्यम्। तत्र कर्ममेते सत्यते द्वारः। (85)॥" (मुद्रस्मृति: 12 अध्याय).
Life is as unsteady as waves of water, beauty of youth is only lasting for a few days, riches are momentary like thought, all enjoyments are as transient as flashes of lightning amidst a running cloud, and the ......................... of our sweethearts are likewise extremely fleeting. Consequently if you be really anxious to cross the ocean of worldly woes you should not fail to concentrate your mind on the absolute devotion of Brahma.

The phrase “कतिपयदिवस्यायिनी” is also to be found in the Bhāyaprakāṇḍa (भायप्रकण्ड) at page 12, Bombay Edition.

CL—(a) “Why should affection cling to the vain world, Still fleeting, never for a moment fixed?”

(Ferdanis's Stāh Nāmeh.)

(b) “सिराराय प्राण श्रवणशत्रिवेदुि, महामोक्षस्वाधः हृदविद्या समस्तन्त्रा। महेता श मरति चपराश्रूपित, यम स्वेतो वैर तदापि न दिव कर्म दिदितम्‌।”

(शास्तशठकम्‌ 12 परिच्छेद)

(c) For the second line, Cf.—the fine line of Cowley

“I said in heart wings, and grand nr is a dream.” (Cowley)
As the gentle move of a Shrayani (शफरी) or a small glittering fish does not cause the least possible undulation into the waters of a deep ocean, so this circumscribed universe is likewise incompetent to tempt the minds of great magnanimous souls.
When I was quite ignorant through the dark influence of Love, I saw the whole world to be entirely full of women, but, now by applying the collyrium of true knowledge to the eyes, I regain my perfect vision, look on all things as alike, and discern the presence of Brahma throughout the three worlds.

The stanza also occurs in the Sūti śataka Part IV (भानेत्र-शतकम् । वर्तमानं । ४ परिच्छेद । १५), and the Śivasāra Lankabhairana (सरस्यती कष्टाघरणम् । पचमपरिच्छेद ।

Cf—"तामसी सा महीषीष्टि योवदासवरण हुद ।
हम्मिदी लावदास्त्री हरिणो हरिणीष्टा" ॥ ४ ॥ १५
( शर्नहरि निबद्धम् । पंचमोऽङ्गः ).
रम्या अन्द्रमरीचयस्तुण्वति रम्या वनात
स्थली, रम्य: माधुसमागमः श्रामसृजः कान्येन्द्र
रम्या: कथा: । कौण्डाहितचाण्यविन्दुतरङ्ग
रम्यं प्रियाया सुतं, सर्वं रम्य मनित्यता सुप
gते चिते न किंचित्युनः ॥ ८३ ॥

चंद्रमाकी किरणें निस्संदेह मनोहर है, तृण सहित
वनभूमिमी रमणीय मन्ती होती हैं, साध्वनासा समा
गम जानंदायक हैं, शान्तिजनित सुख और काय्यांकी
विचित्र फलाभ अर्थं सुदर होते हैं, और इसीही मनि
रतिकल्पसे तपस्त्र इन वाण्यविऱ्वसे चंद्र भाग्यसारीकार
सुखार्जिनिमी बहुत मनोहर मालूम होता हैं, परंतु इस
चित्रके संसारकी आनित्यता जानलेेनेपर ये सारे रम
णीय पदार्थं कुछभी सुखदापी नही होते ॥ ८३ ॥

भावाये-चित्रके अस्थिर होनेपर सब मुकारकी रम्य
वस्तुभी अरम्यही मन्ती होती है इसलिए पनेनें
उपायसे चित्रात्िका चित्र वर्तनां सवंथा दुह्य है ॥

Pleasant indeed are the rays of moon, the green
and verdent soil of woods, the company of saints, the
happiness of contentment, the interesting stories of
the Kauyos (कवय) or high class literature, and the
delightful face of a beloved wife glittering with
beads of tears produced by anger, but when the
mind is convinced of the mortal state of things, they
are all deprived of their several charms

PURPORT.—As every thing pleasant appears
unpleasant to one whose mind is unsteady or dis
turbed, so it is the first and foremost duty of man
to secure the equanimity of his mind.
भिक्षाशी जनमध्यसंगरहितः स्वायत्चेष्टः सदा, द्वादशानविरक्तमार्गनिरतः काष्ठिपरस्वी स्थितः। रथ्याक्शीणविश्वेणिीणवसने: संप्रोतकथाधरो, निरामो निरहंकार: जामछ-क्षाभोंकवद्धस्प्रहः॥ ८४ ॥

भिक्षा मांगकर खानिबारा, जनसंसर्गसे रहित, स्व-च्छदतापूवंकू विचरनेवाराः दान देने और लेने विरह भारत मार्गमें पड़े दुए फॆटे पुराने वसखंडोंकी वनी हुई विधान कारण फरनेवाला, मान और अहंकारहित और शाति सुश्रेणे भोग करने की एक मात्र इच्छा रखनेवाला, कोई विरहाही तपस्वी होता है॥ ८४ ॥

There are but few hermits (1) who are content with leading a mendicant’s life, far away from the crowded throngs of men; (2) who are absolute masters of their senses (actions); (3) who are always indifferent equally to give and take; (4) who clothe themselves with the coarse cloth of torn-out pieces of rags found scattered in streets; and (5) who are regardless of every attention and honour paid to them, devoid of vain pride and anxious to enjoy the sole happiness of a contented and tranquil heart.

The word tapasvi (तपस्वी) literally means a person who practices penance. The real meaning of tapas तपस्वी is meditation connected with the practice of personal self-denial or mortification.
मात मेंदिनि तात भारत सले तेजः चुकन्धे जल, नात्यम् निवः ए प्रक्तामाये प्रणामाच्छितः। युप्तसंगवशोपजातसुकुम्रोठे-कुर्षुरनिमर्यादे-ज्ञानापास्तसमस्तमोहमहिमा तिये परे द्रह्मणि ॥ ८५ ॥

हे पृथ्वी माता ' पवन पिता' अमि सला' जल वंदु! जाकाश भाई! में आपकी सब्निय प्रणाम करता हूँ, क्योंकि यह आपकी प्रताप है कि आज मे परवार में हङकलन होनेको सम्बंध हुवाहुँ किसवास्ते कि आपके संसदीस निपु वृथां संघर्षसे उत्पत्त होनेवाले दिय जानने नेरे मनसे सारी मोहमायाको दूर कर दिया है कि जिसके कारणसे आजचिन्ने आत्माकी परमार्थियाँ लीि होनेका सौभाग्य मिला है ॥ ८५ ॥

Oh mother Earth, father Air, friend Fire, relative Water, and brother Sky, I herewith bow before you all with folded hands, because, it is to you and you alone that I am really indebted for the final abolution of my soul, inasmuch as the joint assistance of all of you has enabled me to perform a lot of virtuous actions resulting in the rise of true spiritual knowledge which, in its turn, has destroyed the illusionary influence of the world, and having sanctified the soul of all impurities has thus empowered it to merge into Parabrahma (परब्रह्म), the Supreme Being.

The staza is same as 'loka 25 in the Santinukula Part IV.' It is quoted under मधुकेरिके in the गायन-पालकटि at तौ 4095.
यावत्त्वस्थापिदं शरीर मरुः यावत्त्राकारतो, यावचोद्वियात्मकारमहत्तता यावत्त्रयो नामपः। आत्माध्ये तावदेव विदुषा कार्यः प्रयत्नो महान्सांसदीसे भवे तु कुपलनस्य रत्नाचनम: कीक्षः: ॥ ८६ ॥

जवतक यह शरीर रोगादि से रहित होकर तंदुरस्त वना रहे, जवतक यह तुम्ः न आवे और जवतक इटरोकी शक्ति ज्यो की ली बनी रहे और जवत्क आयुष्यका क्षय न होवे, विद्वान मदुष्योंको उचित है कि आत्मकल्याणके निमित्त प्रयोचित प्रयत्न कर लें। क्योंकि परम्परा आग रुग्नेपर बु लोदनेका उद्योग सबसे निष्फ है ॥ ८६ ॥

A learned man should always try for the good of his soul while (1) he is hale and healthy, (2) his body is quite free from attacks of various diseases, (3) he is not set upon by old age, (4) he is in full unimpaired possession of all his senses, and (5) there is no sign of decline of his life. Of what possible use is the effort of sinking down a well when the house is already in flames?

The verse is quoted under मदुष्यरोगादि ॥ शाङ्करसपालतः || No 673

Cf. (a) "यावत्त्वस्थापिदं शरीर मरुः यावत्त्राकारतोः। तावदालीगं करणामाते किं करिष्यति ॥।" (महाभाषिकमाण्डागारः)

(b) "न कुपलनयु कुल मदुष्य बाधिता यहे। विद्वानामयो हि विद्वत मदुष्यक शालिक ॥।" (समाजिकमाण्डागारः)

(c) "यावत्त्वस्थापिदं शरीर मरुः यावत्त्राकारतोः। तावदालीगं करणामाते किं करिष्यति॥।" (प्रभातकामीस्वरस्वरागमागारः)

(d) "यावत्त्वस्थापिदं शरीर मरुः यावत्त्राकारतोः। तावदालीगं करणामाते किं करिष्यति॥।" (प्रभातकामीस्वरस्वरागमागारः)

(e) "व्रतमासंतुति करणामाते किं करिष्यति॥।" (प्रभातकामीस्वरस्वरागमागारः)

(f) "व्रतमासंतुति करणामाते किं करिष्यति॥।" (प्रभातकामीस्वरस्वरागमागारः)

(g) "व्रतमासंतुति करणामाते किं करिष्यति॥।" (प्रभातकामीस्वरस्वरागमागारः)
Alas! (1) we have neither studied the philosophy that enables us to lead a moral and modest life, as well as to stop the mouths of our adversaries and disputants; (2) nor have we raised up our fame to heaven by breaking the globular heads of elephants by means of pointed swords; (3) nor have we drunk in moonlit nights the nectar of our sweetheart's tender lips; we have therefore uselessly wasted away our youth like burning out a lamp in a desolate house!

Quoted anonymously in the *Subhadraśīla* (हुआभासितान्ति) at No. 300 and under प्रताप in the *Bhāṣaśāstra* at No. 4151.

Cf.—"He lives long who lives well, and time misspent is not lived but lost."

(Fuller)
ज्ञानं सतां मानमदानिदानां, केपांचिदेतमनी-
दुमानकारणम्। स्थानं विविलं यमिनं वि-
दुकये, कामातुराणामातिकामकारणम्॥८८॥

जो ज्ञान संपुर्णोंके लिए अभिमानादि नाश करनेका
हेतु होता है वहीं ज्ञान अन्यान्यजनोंके लिए मदमानादि
उत्पन्न करनेका कारण वन जाता है; वैसे ही जो एकान्त
निर्जन स्थान संयमी जनोंको विषयादिसे विमुक्त करता
है वहीं स्थान कामी जनोंके मनोंमें कामोहिनोका
कारण हो जाता है॥ ८८॥

The same knowledge which is conducive to ex-
tirpate the existence of vain conceit from the minds
of the good is also productive of vanity and pride into
those of others. A lonely place which frees those
who have obtained complete control over the senses
from attraction to world likewise becomes the cause
of lustful excitement in passionate hearts.

CL.—"महोपनयने धार्म विद्वानं, कुल्देवस्य "। (कृष्णादित्य २६)।

The poet means to say that everything is either good or bad ac-
cording to the tendency of our mind towards virtue or vice.
Here we hear the music of a flute, and there the weepings and wailings of afflicted souls; here we see a charming lady, and there an old person with worn out and wrinkled body; and here again we find a concourse of learned men, and there a quarrelsome lot of drunkards. We are, therefore, quite unable to say whether the world is made up of nectar or poison.

Quoted anonymously in the Subhadrañidra (सुभाद्रानिद्राल) at No. 2341.

Cf.—"God mingles the bitter with the sweet in this life, to set us seeking another life where there shall be sweet alone."

(St. Augustine)
The aspirations have ceased to exist in the mind
and the delightful period of youth is likewise gone
my qualifications have borne no particular fruit with
out the appreciators of their real merits; and the
powerful and cruel destroyer of all (death) has
suddenly come over me. But, alas! I now under-
stand at the eleventh hour that there is no other means
of escape from the miseries and cares of the world
than the worship of Siva's feet!

Taking गुण: for virtues, some render the 2nd line as follows —

"The very virtues in our own bodies have become barren without
being recognised by others" But virtue is virtue whether recog-
nised or not. Virtuous men have nothing to fear from death. The
above rendering is therefore objectionable.
वृषा शुप्पत्यास्ये पिनाति सतिं स्वादुसुरभि, 
शुधार्ये: सत्वस्वादीवलयति शाकादिवलयिता। 
प्रतीते रागाये सृजस्तर गामिष्यति वर्धू, 
प्रतीकारो व्याधे: सुसमिति विपरंस्यति जनः। ॥ ३८५ ॥

When a man is thirsty he drinks sweet and fragrant water; when he is hungry he eats delicious preparations of rice, vegetables &c.; and when his heart is inflamed with passion he embraces his wife very closely to it. But alas! he is mistaken to imagine the removal of aforesaid pains of thirst, hunger and love to be a real pleasure.

Quoted anonymously in the सभासिद्धान्त (हुमायुनबल्ली) at No. 337, and the श्रीगोररामपद्धति (शामसफ़द) at No. 4148.

Cf.—“दुःसतनेवति न सुद, यस्मार्तदुप्पटस्यतर। 
दुःखस्य प्रतीक सुखदङ्ग दिषीयते ॥”

(हिंदौपदेश: १४ ९२)।
हे प्रभो! गंगाजलसे स्नान करके संदर पुष्प और फलादिकुसे आपका पूजन करके पर्वतकी कंटरके शिलाहृष परम्पर बेढाहुवा ध्यान करनेके योग्य आपके चरणार्विदोम मन लगाकर और आत्मानंदमेम मम होकर स्वागीदिफल प्राप्त करनेकी अभिलाषा न करेक हे महादिव! श्रीगुरु महाराजके वचनोका पाटन करता हुवाआपके चरणकम्टांका एकान्त भक्त हाकर संसार के दुःखेति मं कव निवृत्त हगा १ ॥ ९२ ॥

Oh Siva (lit, enemy of love), when will it be that after making my ablutions into the sacred waters of the Ganges I shall be able (1) to worship thee with fresh flowers and fruits, (2) to devote myself to thy meditation while sitting on the stony couch of a mountain cave, (3) to be content in myself, (4) to think of no ultimate end of my actions, and (5) to act up completely to the instructions of my spiritual preceptor, so as to shake off all worldly cares by abandoning myself to the sole contemplation of thy holy feet?

In arama is one who seeks spiritual knowledge. It also means self pleased or contented.

Some read फलाशी instead of लपलाशी and translate—eating fruits.
श्या शैवशिव ग्रह गिरियाहा वचन तरुणां
लच; सारण: सबदो ननु सितिकुंहाँ वृत्ति: फलः कोमछः। येर्र नेन्तरमन्नुपानुचितं
रत्यं च विद्याध्वना, मन्येते परमेश्वरां ज्ञानी
पिरत्से पर्वतेऽ न सेिशांहि:॥ ९३ ॥

पर्वतशिलाको श्या, गिरियाहाको पर, फसोके
वल्लक्ष्यो वव, हरियो ग्रहण फसोके कोमछ
फलोको मोजन निर्मके जठको दचित जर पान और
विद्याध्वनी ग्रीको विलास हेतु समझ कर। जो महारुप
दृश्यो संप्रत सेवककी भाति हाथ नोड़कर नहीं
लड़े होते वह निसंदेह पत्न है ॥ ९३ ॥

Those who being satisfied with taking a rocky
slab for their bed, a mountain cave for their dwelling,
the barks of trees for their clothes, the deer for their
friends, the tender fruits of plants for the means of
their livelihood, spring water for their proper drink,
and the study of knowledge for their wife, have never
bowed in supplication before others. ought to be rever-
ed by us a the supreme lord.
सत्यामेव त्रिलोकिसरीति हराजितशुमिनरीचि
छटयाया, सह्यत कल्पन्त्यां वनविद्यपभें
वेलकळळः सत्वात्रत्वः कोपविचीति-
्न्यराजनितरुस्तीस्वदुःखासिकानां, वक्र वी-
क्षयेत दुःत्थे यदि हि न विवृयत्तज्ञे कुड़-
म्बेऽतुकम्पाम्। ॥ ९९ ॥

यदि विपत्तिरूप ज्वरके संतापसे दुःखित अत्यंत
दीनावस्थाम् विद्यमान होनेवाले निज कुड़वकी दया
हददये कुछ भी न हो तो शिवजीके जटाजूतमें
निवास करनेवाली, और वटविशेष उत्पत्त हुए वक्तक
और फल्सें जीवनोष्णकर करनेवाली, भी
गगाजीके विद्यमान रहते ऐसा कौनसा विद्यमान है
कि जो अपनी भाषण्यारियोकी कष्टावस्थाको
ङ्कार करे ? ॥ ९४ ॥

भावार्थः

निज कुड़वका पालनपरिपरणी अनेकानेक कष्टको
कारण है ॥ ९४ ॥

If there be not the least compassion for the cri-
tical condition of his family wretling under the agonies
of painful fever of worldly woes and miseries, no
learned man will ever condesend to look on the troub-
led faces of unhappy women, especially when he
sees within his easy reach the banks of the holy
Ganges flowing down from the head of Siva, and
supplying him with the barks and fruits of the bany-
an trees, in order to enable him to bear a pious and
virtuous life.

PURPORT.—Family affection is generally the
root of various troubles to man.
उद्यानेषु विचित्रभोजनविधि स्तनातातिरितं
तपः, कौपिनावरण पुवश्र सपितं भिक्षातं
मण्डनम्‌। आसत्रं भरणं च मंगलस्तं यत्त्यां
संस्कृतचर्याे, तात कार्यारं परिह्रत्य हर्न विषुष्ये
रण्य च कि स्थायते॥ ९५॥

जिस कार्यायेक उद्यामने भ्रमण करते हुए अनेक प्रकार
के भोजन करनाराही अत्यंत तीव्र तपश्चरण, कौपिन
धारण करनारं सुंदर वस्त्राभरण, यथेच्छ भिक्षातन कर-
नारी भूषण और आसत्र मरणारी मंगलावसर गिने जाते
हैं, उस सुसारश्च यारको परित्याग करके पंदित व्यः
अन्यान्य स्यामे क्यो निवास करते हैं सो कुछ समस्मे
नहीं लाता॥ ९५॥

Why is it that the learned are content to live in
places other than Loly Kāshi (Benares) in whose
gardens the subsistence on various kinds of fruits
will serve as the hardest penance, where the wearing
of a small piece of cloth over the privities is consi-
dered as a suit of fine garments, where the act of ask-
ing alms from door to door is thought as an honest
and respectable calling; and where the approach of
death is heartily awaited like that of a good and sus-
picious event.

According to the Hindus Kāśi (Benares) is one of the seven
sacred cities that bring final redemption to the man who may happen
to die there. The seven sacred cities are thus enumerated —

"सप्रव्याया महुरता माता काशी काशिसतितका।
पुरी भरतसती वै वर्ता मोहरातितिका॥"
नायं ते समयो रहस्य मधुना निद्राति नाथो
यदि, स्थिता द्वारेषु यपां वचः। नेत स्वारस्य विषेषत्-निर्देशारिकनिर्देरयो-
तत्त्वपूर्णः निःसीपरशमप्रदम्॥ ९६ ॥

"हे भिष्चुक ! तेरे आनेका यह समय ठीक नहीं है क्योंकि इस अवसरपर हमारे स्वामी एकान्तम निद्रेरह
हं ओर यदि वह हुमको यहां ठहरा इस देखिये तो बहुत अस्तित्व करेगे, " इस प्रकारके वचनं जिन धनास्यपुरषोषि
द्वारपर सुननेमें आते हैं उनका परित्याग करके है चित !
तू इस विशेषस्तिके मंदिरमें क्यों नहीं जाता कि, जहाँसर
पूर्वोक प्रकारके कहँ वचन वोलनेरवाले कोई द्वारपाल
नहीं रहते और नहीं जानेसे तुझको अपार सुखकफा कमि
करना सर्वथा सूचभ है॥ ९६ ॥

Forsaking the guarded doors of the rich where a
mendicant is threatened by the watch, and told, "this
is not a proper time for thee ; the master of the house
is now asleep; he will be surely angry if he sees thee
here," thou must go straight to the temple of Vi-
shesha-shicara (विशेषक), the lord of the universe,
whose entrance is not guarded by sentries, where thou art
never to receive a harsh treatment, and which is sure
to give thee the highest amount of happiness and
shelter !

It requires no mention that the palace gates of the rich and
noble are fast closed upon beggars who are treated very roughly by the
guards.
प्रियससि विपण्डवातप्रतापरमपरा-तिप-रिचिरे चिन्तात्रेके निधान विधिः लठः।
चुमुनिव वल्लतिपण्डीकृत्य प्रगरभुकुलाच्च-ध्रुपीयति मनो नो जानीमः किमत्र विधास्थ्यति ॥ ९७ ॥

हे प्यारी सही ! यह हुस्त विधाता चुनर कुम्हारकी माती मानीके समान इस मनकी वल्लपुःवक पितीमूत फरके विधितसृष्टि दंड समुहके निरंतर परिचमणीसं चंबल चिताचक्रको घुमातता इवा न मालूम अव क्या क्या पतंना दिस्त ल्याबेगा? ॥ ९७ ॥

Dear friend, we do not really know what is now to be done by cruel fate who, like a clever potter, forcibly pressing the mind of man as if it were a lump of clay, makes it turn round and round on the wheel of anxieties by the continued motion of the rod of a series of miseries and calamities!

Cited under Viṣṇuk (विष्णुक) in the Śrīmadbhāratapadabhāt
at No. 4.1 (सर्वभारतपादभाता ४.१) and anonymously in the Subhadhitāloha
(सूभद्रिजत) at No. 3157

The word राष्ट्र which is here rendered into cruel literally means wicked.
Although I am quite unable to make out any difference between Siva, the lord of the universe, and Vishnu, the omnipresent god of the entire creation; yet, my mind is naturally led to the devotion of Siva whose forehead is adorned with a crescent moon.

The word Jagadantarâtmâ literally means the soul of universe. Bhartrihari here says that notwithstanding his incompetency to discern any difference between Visnu and Siva his mind is naturally prone to worship Siva. Properly speaking Visnu is generally worshipped by worldly men, whereas those who renounce the world adore Siva. The Author has himself alluded to this fact in a previous stanza.
रे कन्दर्पे कारं कद्धैयासि किं कोदण्डकटालेरिते, रे रे कोकिलकोमले: कलरवे: किं लं वृथा जलपसि। सुग्ये स्निग्धविदार्थसुगमपुरे लोकेः: कटाले रतं, चेतुषुभितचन्द्रचूडवरपण्यानामृता वतीते॥ ९९॥

हे कामदेव! वानरवार धनुष्टुकर करके तू अपने हाय को दूखा परिश्रम व्या दे रहा है! हे कोकिल! निरेंतर सूंदर कलरवसे दू दृष्टा वबकवाद व्या कर रहा है? और हे मुग्पांगना! अजुगुघुकु चतुर, सूंदर, मधुर और चंचल कटाशैंसे दू अपने नेत्रों वधर्थ लेक व्या दे रही है?

क्योंकि हमारा मन तो जव श्री चंदशेखर शिबनजीके चरणार्बंधोंके ध्यानामृतका पान करतेम नम है ॥९२॥

Why art thou, oh god of love, uselessly tiring thy hand with continued twang of thy powerful bow? Why art thou, oh Kokula (कोकिल) trying in vain to disturb the peace of my mind with sweet melodious notes of thy voice? Why dost thou, oh young lady, fruitlessly venture to pierce the heart with thy lovely clever, natural, sweet, and flickering glances? You, should better cease from your vain endeavours; for, now I am earnestly engaged in the nectarous meditation of the feet of Siva whose head is adorned with moon.

Quoted under भाग्यारोग्यालः in the शारीरिक प्रदूषणम् at No 4006.

(संयुक्त विद्वान् प्रकाशित दीर्घविश्वासम्)
The hermit or ascetic who wears pieces of threadbare rags over his privities and body, lives a careless life upon the alms of others procured with ease, sleeps in the midst of a cemetery (crematorium) or a forest, lookes on his friends and foes with equal regard, abandons himself to the pure meditation of the Deity in a solitary place, and thus cheers himself with the thought of having destroyed all traces of vain conceit and arrogance, undoubtedly leads the happiest life.
The different kinds of sensual enjoyments are all perishable, but it is they that constitute the world i.e. cause our repeated births and deaths on this globe. Why, then, are people trying their utmost to run after them? Therefore, if you believe our words, we would advise you to devote yourself to a concentrated meditation of the self-luminous ego that destroys the manifold snares of desires and aspirations, and entirely extirpates the very existence of passion from your hearts.

The poet here advises people to give up the pursuit of worldly pleasures and let their souls be free from the bonds of desires and enter into the meditation of self.
धन्यानं गिरिकंद्रे निवसतां व्योतिः परं ध्यायता-मानवाशुजरं पिन्नति शाकुना निःशाकुमक्ष्यितता।। अस्मां त मनोरथो-परिचत्सादवपीठानां कृताननकेष्ठकौं तुकअपा माधुः परं स्वीयते।। १०२।।

पर्वत कंदारामें निवास करनेवाले और परब्रह्म पर-मातामा ध्यान करनेवाले जिन महात्माओंके जानन्दके अश्रुजोक्ो उनकी गोदमें बैठे हुए पशौणन निर्भय हो कर पान करते हैं वास्तवमें उनही युग्मसत्मारोंका जन्म इस संसारमें सफल हैं, क्योंकि मनमाने भवन, बावड़ी, और उपवनमें केलि करनेकी अभिलाषा करनेवाले हमारे समान अन्यान्त मनुष्योंकी जायप सूं क्षीण होती चली जाती है।। १०२।।

Blessed are they whose tears of joy are eagerly drunk by birds, fearlessly lying upon their laps, while living in caves of mountains they are meditating upon the Supreme Light! But, we, on the contrary, are uselessly passing away our days in building airy castles (lit, in imaginary enjoyments of whiling away our time in the plesant abode of luxurious parks either situated in palatial mansions or on the banks of ideal tanks).

The verse is same as 5, in the श्रीमङ्कलम् Part 1 (सार्वज्ञानकर्मचारी श्रीमङ्कलम् 11 परिच्छेदः). It is ascribed to महकेरे in the श्रीमङ्कलम्. It is No. 4155.
आपातं मरणेन जन्म जरया विद्यचरं योवनं,
सतोषो धनरिप्पया सप्रातं मरणेन जन्म जरया विद्यचरं योवनं,
सन्तोषो धनरिप्पया शमसुषं पोगद्धना-विभ्रमैः। लोकमेंतसारिभिर्युग्ना वनावो
व्याटितेषु रुज्जेन्-रस्थेयेन विभूति रघुप-हता गस्तं न कि केन वा॥ १०३॥

जिस संसारमें जन्मके पीछे मरण, विजरीके समान
चंचल योवनके पीडे वृद्धावस्या, संतोषके पीछे धनेच्छा
शांतिसुक्तके पीछे तङ्गभंतियोंके विलास; युनोके पीछे
हुज्जन, वनमूमिके पीछे सर्व, राजाराज्ञेन पीछे दुर्जन
पंथर्यके पीछे अस्तिरता जैसे शहर लगे हर है वहाँ कोई
भी ऐसा पदार्थ दृष्टिगत नहीं आता कि, जो किसी प्रकार
के श्रुतके आकर्षणं सर्वयं निर्भर्य हो॥ १०३॥

Our existence is threatened by death and fleeting youth (lit as fleeting, lightning) by old age, contentment is destroyed by covetousness after riches, the happiness of tranquility is disturbed by graceful sports of clever and youthful women, good men are subject to the columns of the envious, forests are infested by snakes, kings are ruined by wicked courtiers, and prosperity is tarnished by unsteadiness. What is there in this world which is not overpowered by another?

Cf.—(a) "भाका विपश्यनेनेच्छन्न विद्यायुग मसौ- यापेदिकं कुश्चुल्यनेनेच्छन्न युष्म। साधुस्व प्रभुवनायमनेच्छन्न तुल्यमन्— चतुर्वध न यस्माद कुश्चुल्यनेच्छन्न एक श्रम। (चतुर्वध ७ संह। ४१।६)

(b) "For the idea of the first hue compare—
"स्त्रार मरणं ज्ञाति, जलस्स्त्रारं ज्ञाति ॥१६॥ " (चन्दपक्ष १ संह.)
१९०

दैराम्यक्षतसम्‌ ।

१८४

आपिव्याधिरतेजेनस्य ,विविषरारोग्यसुन्र
ह

[क विधैरारोग्यसन्मू।

ल्यते, रुक्ष्मीयेत्र पतन्ति तञ विवृतद्वारा

इ३ व्यापद्‌; ) जीते जातम॒वरयमद्च .पिव्रा
सृत्युः केरात्यात्मसा-त्त्कि नाम निर्ङरान
धना याच्चामतेदुास्यत्तम्‌ ॥ ३०९ ॥

अनेक प्रकारफी मानसिक ओर शारीरिक आधिव्या-

पिर्येपि आरोग्पका नाश दो जाता, जहौ ट्द्मीका
आगमन होता हे वहां विपत्तिका दार भी खुरदरी जाता
€) भार जन्मलनेवारे मात्र पदा्योको प्युभी वरीभरत॒

करता हे । इसणर्‌ हम निःशंक, होकर कदेसकते ई
निडर विधाने पसा काईभी पदाय नदी वनाया
जिसकी दशका परिष्तन कदापि न होता हौ ॥९०९॥
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€< ^“लन्ममृ्य जराव्याधि-डेद्नाभिरमिदटुतम्‌ 1

सषठमिदमयन्त-म्ार त्यजतः शुखम्‌ ॥ "”
( हितोष्या 1 ४1९१)


१०५ भाषान्तरादिसमेतम्‌। ३२१

ङस्दैणमिष्यमध्ये नियमिततभिः स्थीयते गुभेवासे, छान्ताविडषदुःखम्यतिकृरविमे,

अ) धक ६ ( क, प्रदनो षृद्धभावो ऽप्यत" संसारे रे मनुष्या

परदत यद सुत स्वल्पम्प्यास्त किचित्‌ १०९५

जव गर्भमे निवास करते है तब तो विप्रादिकुक विज्ञाने अगुणे अंगो के संसारे रे मनुष्या

वियोगरूषी द्‌ सह्‌ दुःख चहना पहता ई, जार श्द्धाव्‌

स्पाम्‌ सुद्रिपकिी अवज्ञासे मन मटीन दोना पडता

ई ¦ इसटिए्‌ हे मतुप्यो ! यदि इस संसारम थोडासा

सुखभी री हो तो वतावो ॥ १०५॥

While yet unborn man remains imprisoned with contracted limbs in the narrow and impious womb of his mother, in youth he is subjected to excessive grief re ulting from the sad bereavement of his beloved wife, whereas, in old age, he is doomed to wear a sorrowful appearance caused by the dishonourable treatment he meets at the hands of (beautiful young) women. We would therefore, beg to hear from men where in this world we can find the smallest particle of happiness and pleasure ?

Cf.—“ I find in life that suffering succeeds to suffering and dis

Lord Lytton's Alice or The Mysteries Bk. 1 Ch. I

For the idea of the first line Cf.—

"मातृकुदरवर्शी कसूदुकुमीरवि कवि।

जतारामिन्नाण्तभिर्न्वसा नस्जहे जन्तु ॥२९॥"

(भवेशचन्द्रकर)

For the point of the stanza, Cf—

"Never shall the life

Of mortal man be passed uncharged with ills

(The Plays of Aeschylus p 213.)
The term of man's existence is limited to hundred years half of it is passed in sleep (lit, nights), and half of what remains is taken up by childhood and old age, while the rest is spent by him in disgraceful occupations like that of serving others, not altogether unmixed with the bitter consequences of disease, separations, and misfortunes. Where, then is the least possible trace of happiness in a man's life which is as unsteady as waves of water?

Cf —

"What a world!
No place of rest for man!
Fix not thy heart
Van mortal! on this tenement of life,
On earthly pleasures!"

( Firdausi's Shah Nameh. )
व्रह्मज्ञानविवेकिनों मलषियः कुर्वन्त्यहो दुष्कर, यन्युत्युपभोगकास्मिनयन्येकान्तो निःस्प्रदाः।
न प्राप्तानि पुरा न संयति न च प्राप्तो दटग्रत्ययो, वास्तवामात्रपरियहाण्य-पि परं त्युं न शक्ता वयम्‌॥ १०७॥

विमल इविद्वाः व्रह्मज्ञानी कैसा दुष्कर कर्मे करते हैं कि जो ( ख्री और वर्त्तमान) सांसारिक भोग विश्वाससे विलुप्त निस्प्रद हो बैठते हैं, क्योंकि हम तो भूत और वर्त्तमान कालमें अस्मात और भविष्यत्की मात्रि की दुष्कर निश्चय न होनेवाले, इस्का मात्र परिक्रमा त्याग भी कदापि नहीं कर सकते! ॥ १०७ ॥

The task undertaken by those that have attained to real spiritual knowledge is undoubtedly the most difficult one, as they entirely for sake the actual enjoyments of sensual pleasures and wealth, and become quite indifferent to their attractions, but we, on the contrary, who have neither enjoyed them in the past, nor possess them at present, nor can say with any certainty of getting them in the coming future, are even unable to give up this nominal possession which exists only in our fond wishes.

The vers is same as sloka 4 in the Sant-sataka Part 1

(शान्तिरक्षनम्‌ । १ विषैतै ।)

The idea of the sloka seems to be this —To give up actual pleasures may be somewhat difficult, but to forsake what we have not should not cause the least difficulty to man.
Old age is always threatening like a tigress, diseases are striking the body like its deadly enemies, and life is leaking out like water from a broken jar; but, strange to say that men are still regardless of doing good!

Quoted under भृष्टीर्य in the शान्त्रकपालित at No. 4093.

Cf. (c) "Why do mankind upon this fleeting world
Place their affections, wickedness alone
Is nourished into freshness; sounds of death, too,
Are ever on the gate to wear out life."  
(Firdausi's Shab Nama.)
सदायोगाभ्यासस्थानवस्त्रयाह्व रातमसंस्कृतोऽविनिष्टा नेत्री रुक्तति क्रूतिनस्तरमय किष्तः प्रयाणामालापैपठमप्युभि वक्रकमलेः। सनिःशासामोदः सकुचकरह्वशेषमुरैः ॥१ो९॥

जिन पुण्यवान पुष्पोंको आलमा और मन योगा सक्तेत्र व्यक्तनेष्व तुष्टीत होनाते है, और योगाभ्यासे जिनकी सिन्तर मेत्रि होजातीहै, उनको माण्डलार सुन्दरियों के सम्भाषण, अप्रामुि, सुगन्धित निरवास सहित वदनकमल, कुरक्रकशक आखिरीनुस मेनु आदि से कुठ भी प्रयोजन नहीं रहता |१०९॥

The fortunate being who subjects himself to the practice of mental abstraction, and devotes his soul and mind to everlasting contemplation of God, has nothing to fear from (or to do with) the charming conversations of lovely women, the ambrosial lips, the moonlike faces, the fragrant breaths, and the sensual embraces of their heaving breasts.

The word अनिष्ठिता literally means utrokan.

Is it not true that an ascetic has nothing to do with women and their "sports"?
इस संसार में एक उस प्रसिद्ध कूम ( कूर्म तार ) का जन्म दर्शन दर्शन कार्य करने के निमित्त अपनी पीठ को समाधान किया है, और इसके भांति उन धुवीका जन्म भी अत्यन्त प्रशान्त नै है कि जिनको मध्यम लेकर विभागों का ज्ञानीमक्ष धमन करती है। परन्तु परो-पकार करने में असमय मनुष्यों का जन्म तो इस वहां भें गृहरक मध्यवर्ती मनुष्यों के समान सब व्यवस्था निर्देश है कि वे सपा होकरभी कुछ नहीं कर सकते। | १८०।।

The birth of that great Tortoise Koorma (कूमा) is indeed to be hailed with loud acclamation; for, it is he who has voluntarily offered his back for the support of this heavy and extensive Earth; similarly, the birth of Dhrucu (द्रु) or the pole star) is also a matter of memorable record; for it is he who remains fixed in the midst of the stellar world incessantly revolving around him. All other creatures are daily born and dead within the interior of this universe without the least notice being ever taken of them; because they pay very little heed in affording the slightest help to their fellow beings, just like the mosquitoes which though possessing wings are unable to fly a great distance either upwards or downwards, and thus end their miserable lives within the Goon in which they are born.
हे मतुप्यो! यदि तुम संसार ससुंद्र मृत्युतको अभिलाशा नहीं रखते हो तो इस चारों तर्कसे पात करेके नयी कान्तारूपी नदी का दूसर्दी परियाम करो, कि जहाँ पर मकाःमान उदयर्षी चिवलीकी तदन हिलो ले रही है, बड़े मोटे और कंचे कव्वुगलरूप चक्राक मिथुन विराज्यान हैं, और कुसङ्ग प्रभाल पूर्णपसे खिल रहे हैं। इस चां तप्ये घात करनेवाली कान्तारूपी मदीका दर्द परित्याग करोः कि जर्हापर प्रकारामान उद्रवतीं चिवीकी तरद्न दिकोरे छरही रै राजमान है, जौर यखरुपी कमर पूर्णरूप खिल रहे हैं।

If you do not wish to be drowned into the worldly ocean, you should carefully avoid from a distance the woman-stream that is dreadfully cruel on all sides, having the three curved lines of hair on the ........ for its mass of rolling waves, the high and spacious breasts for a pair of Chakrināḍaka (चक्र्नाधक) bird, and the beautiful face for a blooming lotus on its bank.

Cf.—(a) “तर्काद्धुमश भूमिभविंद्रश्रेणिः, विकेन्द्री तेत वसनांविश सर्न्धस्विष्टम्।
म्यायित्व याति इश्वरित्यमित्यवाव भूवसो, नदीक्षेत्र प्रजुमाहानाता परिष्ठता॥”
(धन्वानीक)

(b) “रागजः चार्नपना, नाम्माता चक्रावल्ल मुनिः
मकत्तिं यत सन्तं, हेर तरणी तराणी विष्या॥”
(सागरग्राह)
इदरि मधुरगीतं नृत्य मेतद्रषोऽ्यै, रुफै-रत्ति परिमलोप्यथ र्पढ़िए एप्यः स्तनानाम्।
इति हलपरमार्थिरितिद्रियेवांमय्माणः, स्वहित करण्धूत्रः पंचभिन्नितर्विधिक्ष्त्र स्मि॥ ११२॥

"यहांपर सुननेको मधुरमान, यहांपर देखनेको नृत्य,
यहांपर स्वादुङ्गनेको मिष्ठरस, यहांपर स्नेहनेको अनन्य,
और यहांपर र्पढ़िए करनेको स्तन विच्छमान हैं।
इस भौकाण गोतीक्रादुराव में निजकाःहितसानसे व्यंगत करनेवाली
और अर्थार्थिको नाश करनेवाली पंचमित्रियोंसे रात-दिन धोखा सारः
॥ ११२॥

Here is sweet voice to hear, graceful dance to see, ambrosial juice to taste, fragrant scent to smell, and lovely breasts to touch; being thus deceived by my fine senses which are very clever to secure their own ends, I am wandering uselessly about the world (without devoting the least attention to my spiritual improvement which is to help me a great deal in obtaining salvation).

The word इन्द्रिय Indriya is here used for those bodily organs which are the medium of our knowledge of the exterior world. These organs of perception are five in number viz., senses of hearing, sight, taste, smell and feeling.
गानं संकृतिनं गतिविद्धितम्। भाषा ्वन्दना
विनंदितम् वर्ते विपिलता वधं च
लालादये। वाक्यं नामर्यते ्व वान्धवननो
भार्याः श्रुबूपते, हाकर्ष पुरुष पक्ष जीणवयसः
पुत्रस्यन्निद्रायते। ॥ ११२॥

अहो यह वह फलकी व्वत है कुं, दुह दोहरयपर मधुम
को कैसी खचनीय दृश होजाती है क्र, शरीरमें तो शरीरमें
पहजाती हैं, गमनशक्ति नष्ट होजाती है, दन्तपक्ति रुष
होजाती है, सधि नष्ट होजाती है, वधरता बढ़ने लगती
है, मुसले दार वहने लगती है, 'भाई कहत वन्धनोका
आदर करने संकोच करते हैं, भार्या स््ा करने सुंही
मोहती है और विदेश क्य दहाजावे गुरुमि शुश्रुसा
कालन कसी तलय होजाते हैं। ॥ ११३॥

Alas! what a distress is old age to man: his
body is disfigured with wrinkles, his steps become
unsteady, his rows of teeth are broken, his sight is
lost, his deafness is increased, his mouth is full of
saliva, his words are not respected by his relatives,
his wife is disobedient, and his very son is even as-
suming the part of a foe!
Sometimes playing like a dramatic actor the part of a child, and at others that of a passionate youth; sometimes performing the part of a poor, and at others that of a man of enormous wealth and prosperity; a human being at last disappears behind the curtain of death, vanishing altogether from the worldly stage, with worn out body all full of wrinkles through the baneful effects of age.
नानाविध शाखायेके विचारकी चचेलताको छोड़,
मनेक सरस काव्य कथाओंसे निवृत होकर, और सब
पकारके कुटकर्ण्य प्रपंचका त्याग करके, अत यह मना
श्रीहिवजीकी श्रण लेनेकी अभिलापा करनाहाई। ॥११५॥

The mind that has for taken its former cleverness
in expounding the various Sha tran texts, that has
lost all interest in perusing a variety of Kavya (काव्य
or high class literature), and that has washed off
every perceptible trace of a series of doubtful sc iual
reasonings, is now anxiously seeking its last refuge
in the concentrated devotion of Śiva.

Quoted anonymously in the Shāhī wē līscāle (सुमानिषावचि ) at
No 3405
भोग रोगभयं कहे च्यतिभयं विते तुपाल- 
द्रयं, मौने दैन्यभयं कहे रिपुभयं हुपे जराया 
भयम्। जाहि वादभयं गुणे खलभयं काये 
कुतान्ताद्रयं, सर्व वस्तु भयानिवितं सुवि नूणां 
बैराग्यमेवाभयम्॥ ११६॥

भोगविलाससे रोगादि उपत होनेका, सकुलमें बंश 
परम्परके टुटनेका, ड्रव्यमें राजाका, मौनधारणमें दौ- 
नताका, पराक्रममें शतुका, सुन्दरतामें जराका, शाख्मे 
विवादका, गुणमें इजनका, और कायामें सुधुका भय 
सज्जदा वना रहता है। इसलिए हम कहते हैं कि इस 
पुष्ट्रितटपर और सव पदार्थों तो भयानुक है परन्तु एक 
बैराग्यही ऐसा है कि जो सव पकारके भयेसे सवैया 
निख्रेह है॥ २९६॥

Enjoyment is subject to disease, respectable 
family to degradation, and wealth to the fear of being 
forcibly taken away by kings, verbal silence is prone 
to be misconstrued into penury, and physical valour 
is always afraid of confronting a powerful foe, beauty 
is subject to old age, learning to controversy, body 
to death, and good qualities to the faultfinding spirit 
of evil persons. Thus we see that everything else 
in this world is indeed subject to danger and fear, 
but Vairāgya (बैराग्य) or asceticism alone is entirely 
free from any sort of fear and apprehension.

This stanza is also found in the Ashtaratna. The following verse 
much differs very slightly from our text stand in the Chaturranga 
a graha (चतुर्रंगम्) of K. hemendra (क. हेमेंद्र) —

"भोगे रोगभयं हुपे क्षयक्षय वितििममयमुद्रय, 
दाश्ये लवाजिमन्मुरु खलभयं काये उपायिमस्य। 
मोक्ते महाभयं जो पिपुमय काये खतात्त्रयम्, 
गरी नाममवे भोजिरम्बोहे बैराग्यमेवाभयम्॥ "
VARIANTS.

As the subject of Variants has already been exhaustively dealt with by Mr. K. T. Telang (vide Bombay Sanskrit Series No. XI) we shall only confine our elves to such of the various readings as are not to be found there and advise our readers to refer to the aforesaid work for further information on the point (a), (b), (c) and (d) are here used respectively to denote the first, second, third and fourth charanas of a stanza.

NĪTISATAKA.

VI (a) रोद्ध for व्याल, मतैम for रोद्ध, (b) भेत्तु for चेतरु तिद for ते, (d) स्त्व for स्तान, स्तान for स्तान्प Pdm Vs
XI (a) दहलद for हुलमा, सुःमा for सुःपाताप, (c) प्रमादि for प्रमादि, (d) स्त्राटृ for स्त्राटृ Sh
XIV (b) भेत्तु for भावित, (d) सुनाम for सनाम Sh
XVII (b) परिस्थितात्तजभश for रुपौजभश नस्वतः Sh
(c) मद्भिलितिनिदिः for अमिनवमरदल्खा Sp
XIX (a) शचमल for न चशमल, (b) दुः for दुः (c) एकागाणित for एकागाणित, (d) चातुष्पुरुष for मूर्तुपुरुष Sh
XX (a) हुल्स for धरु, (b) बत्ति for बत्ति, हुल्स for हुल्स, (d) सुरितस्थ for नस्वतः Sh
XXII (a) तथा for सदा Sh
XXVIII (a) च्यो for च्य Sh
XXIX (a) निवित्त for इसो Sp, (b) द्विवित्त for दृवित्त Sb, (c) विचित्त for विचित्त, द्वन्द्वमार्ग for द्वन्द्वमार्ग Ks, द्वैतावतिकार्थनक्त्रकम्बधन्मेक्षकसामाजणि for मतमेंद्रनिवित्तकуस्मन्व वर्तमानो-वन्दरपूरं Sb

XXX (a) ल for ल H, दुःस्थ for दुःस्थ Sb, देस्थ for देस्थ Sb, क for गो H, (l) में for तुल H, य for या Sb

XXXII The Hitapadesa transposes the two halves of the stanza In the Panchatantra the 2nd charana stands thus जातासु गम्यते सो वथ सुस्वप्नयाविष्न नववामण्डकद्विकरस्तिता द्वैतावतिकार्थनक्त्रकम्बधन्मेक्षकसामाजणि for (a) (b) (c) में तर्कः for न सर्वः, (d) हृद for दृवित्त मभी for हृदे Sb

XL (a) ज्ञाती for ज्ञात H P, जाम for जाम H P, (d) ज्ञात for तन्त्र P

XLII (c) सी for सी Sb
XLIII (c) सा for सा Sb
XLIV Besides some of the variants as given by Mr K T Telang, Abhinavagupta in his commentary of Dhwanayāhka transposes (l) and (c)

XLVII (c) भूद्वितिक for भूद्वितिक H, मूर्ति for मूर्ति, विलम्ब for नित्य P

L (c) यित for यित, यस्यार्थिक for यस्यार्थिक Sp
LIII (c) नी for नी, (d) मेंतिक for मेंतिक Sb.
LIV (d) दुःस्थतिक for दुःस्थतिक Sb
LVII (d) द्रश्येविक for द्रश्येविक Sb
LIX (a) हा for हा Sb
LXI (c) निका for निष्का Ks. Sk
LXII (c) ला for है, (d) देश्यु for देश्युनि Sb
LXIV (a) युज्य का for युज्य, यि for यि, then comes (c)
with र for भ, ध्यान for नि, and नीता for संता, then comes
(b), (d) सुदृढ़त्वातयति सुदृढ़त्वातयति कामात for (d) Sb.
LXVI (a) बेठि for बित्त Sb
LXVIII Sb reads (c) for (a), (a) for (b)
and (b) for (c)
LXX (b) पृथ्वीत्व स्त्रीवन्ध सतत क्रमम् for स्त्रीवन्ध प्राचे-
पति बित्ते उद्धत Sb
LXXVII (b) पायानि. for ना गणा Saraswati
LXXX (c) नितानि for अयेण, (d) भाष्टे for करोद
Sb. The Sp transposes the two halves of the stanza
and reads भाषोट for करोद, अदि for न्यि and निति for नानि
in our last charana
LXXXII (b) मौलि for शालयि, (c) निविल्त for च
कियास Sb
LXXXIII (a) पापित्तस for एकेयसम, नरि for मुजन
Sb., स्र for स्र SK, (c) बोदि for बितृस SKB, Sb, वाचि for न्या J Sk.; (d) सर्वस्यायु गुन सहित कात्त for सर्वस्यायुस्तिषयकानण
स्रि Sb, कारणमि for कारणमि, वर for पर SK
LXXXIV (a) अधि for वादि ना, (b) प्राप्तसु for 
हादिसु, (d) चवि for बितृस Sb
LXXXV (c) तल्पि for हित, (d) स्त्रि निषयि for 
तोषका प्रयत, बोदि मि for कारणमि Sb
LXXXVIII (c) जि for नि, ग्राहुर्ति for न प्रि. Sb
XCI (a) निकिति for निकिति P; (c) निषयि for 
विकिति P
XCIV (b) माषि for मेंक Sb
VARIANTS

XCV (a) ēvānt for ēdudd Sb, (b) kṣita kṣa for kṣito maha Sp, rānasa for pūrke, par: kālātto for tān kārī, (d) māṇḍa for kūreṇa, pātaṇa for niṣṭān Sb

XCVI (b) sāhāsakārī for sāhāsakī nābhā, nābhāvāsakārī for tāhītāsakārī, (c) kāmrānḍaśūndhāsakārī for bhāyāni sāhāsakārī Sb

XCVIII. (a) ṛūpā for rūpa, (d) nityā for nṛṣī Sb

C The Sb reads (c) for (b), and (b) for (c)

CVI (a) mahaśāsya for hi ēvānt Sb, (c) kṣa for kṣa, nāṇaṇa for nāṇaṇa H Sp, (d) bānti for vānti Sp H Sb

SFRINGĀRSATAKA.

II (a) hā for mā, (b) kṣita for hūrī. Sb

III (a) k for k Sp, tānta for tānta Sp Sb, (d) hā for hā Sb, (b) hāma for hāma Sp Sb, uṣṇika nāma S for tāntaśvetu N Sb, (c) laṅkita for vārisat N

IV (a) gante for gante N, (c) nāṭaśāmānaṁ for nāṭaśāmānaṁ G Ks, laṅkite: for vārisat. N, (d) hūrī for hūrī Sb, kṣiṇa for kṣiṇa N, dva for dva Ks G

V (a) vikāsī for vikāsī Ks G, (c) saṃv for saṃv G Ks, (d) vācī for vācī G Ks

VI (a) nāma for nāma Sb Dh, nāṭaśāmānaṁ for nāṭaśāmānaṁ Sb Dh, (d) hā for hā N Sb Dh, hā for hā Ks, (c) vā for vā Sb Dh, (d) hā for hā N hā Sb Dh

VII (a) mā for mā Ks, (c) hā for hā Ks, g for g G, (b) for g G, kṣiṇa for kṣiṇa N, (d) s for s Ks

VIII (a) gante for gante N (b) hā for hā Ks, (d) vikāsī for vikāsī Ks, vācī for vācī N
IX. (b) दिक्षित्वा for कर्मित्वावः Sb, (d) दशि for वैस ग. Sb

X (a) वाणो for वैशः Sb, (d) तत्तबल for अवलोकनारः G Ks

XI (b) कृत्वा for शुद्धो Sb

XII (b) दशि for वैक्रमः G Ks, मम्मा for गौते Ks, (c) एव for हस्ते Ks G, नित्य for चेच् G Ks

XIII (a) घनुमलित्वा for पावनंकला K, (b) मूर्द्धिच्छस्ते for (b) Ks, मूर्द्धी लघुपत्ते for (b) G, तत्त दस्यस्ते for दस्यस्ते तथा Sb Sb, (c) यथा for तथा G Ks, कथा for तथा Sb Sb, हस्ति for विश्व ग, वाहिन्य for विश्वासः Ks

XIV (b) कृत्वा for श्रवी, (c) वित्यामि for वाहयामि, (d) रत्न for द्रव्य Sb Am.

XV (a) द्वृत्त for द्वृत्त Ks G, (b) गाँवत्वं वर्णेत for एकाभिधेयकोशः Ks G, (c) पनन्ति for तक्षणेपनेन Ks G, माणि for द्वित्वावः Sb, (d) ने for सा Sb.

XVII (a) रस्ता for यस्ता Ks G.

XVIII (b) वुद्धः for निहित Kp Ud, नित्य for नु Ud, (c) निहः for निकुत् G Kp Ud, (d) विकालाननात्मक for नित्येन्त्रना नम् Ks G Kp Ud, निरोधाक्ष for नित्येन्त्रनी Sb

XIX. (b) पुलविहितम् for पुलविहितम् G, (c) समाभिनन्ताम् for समाभिनन्ताम् G, (d) ना for ता N

XXII (a) वन for वने Ks G Sp, (c) घनु for रूद्धो Sp

XXIII (b) दस्य for दस्य Ks, दोषा for दोषा N

XXIV (b) पुश्काविनन्तमि for पुश्काविनन्तिमि G, (c) दत्तस्य for दत्तस्य Sb

XXV (a) नाम्न for मानविन Sb, (b) भ्रम्यन्ताम् for भ्रम्यन्ताम् G, भ्रम्यन्ताम् for भ्रम्यन्ताम् Sb, (c) द्बार्षि for द्बार्षि G, (d) कथा for कथा Sb, विच for विक Sb, दिव for विद G
XXVI. (a) परिवर्तन for तल्ल Sb.; (b) समर for जलित Sb.;
हवाई for विना G., ही for ढा G.
XXVII. (b) य: for रू G.
XXVIII. (b) यो for भा, and र: for रा: Kp. Ud.;
(c) तदस्य for ददित G., इत्यमि for मदित च Sp.
XXXI. (a) नि for का Sb.; (b) पाठवारी for पाठवारी G. Sb.;
(c) यदि for हवे G., हवे for हवे Sb., समान्त for सहष्ठा Sb.
XXXII. (c) मन्त्रित for वहित G. N.
XXXIII. (b) विकि for विद्या Ks. G.
XXXV. (b) काछू for कान्त्री Ks. G.; (d) मुख्यमितः
नेत्रेद्व*: for मुख्यमन्त्रः हर्षः Ks. G.
XXXVI. (a) कला for कवि Ks. G.; (c) परमेत: for परमेत Ks. G.
XXXVIII. (a) अधित्याय for अधित्याय Ks. G.
XXXIX. (b) सिद्धि for सीता Ks.; (d) मुख्यमानितः for मुख्यमानितः Ks. G.
XLI. (a) विद्या for विद्या Ks., विद्या for विद्या G.; (b) विद्या-
तात्रापि पुष्प for विद्या-पुष्प Ks., जाति for जाति: G.; (d) विद्या
एव for एव N.
XLII. (c) एव for एव Ks.
XLIII. (c) सर्वित for सर्वित Ks. G.; (d) तुषे for तुषे Ks. G., पाठवित for पाठवित Ks. Sp. Sb., यथा संज्ञात: for यथा G.
XLV. (b) प्रविन्ति for प्रावः Ks. G.
XLVI. (a) अधिकका for अधिकका Ks., यथा for यथा: Ks.;
(c) जाति: for जाति: Sb., श्रीसारकाठिता for श्रीसारकाठिता Sb., मर्तो
वा for मर्तो Ks., G., मर्तो for मर्तो Sb.
XLVII. (a) सुप्ता for सुप्ता Ks., सुप्ता for सुप्ता Sb.,
सुप्ता for सुप्ता Ks. Sp. Sb.; (b) विकि for विकि, विकि: for विकि: Sb.; (c) श्रीसारकाठिता for श्रीसारकाठिता Ks. G., मर्तो for मर्तो Sb.;
(d) विद्या for विद्या Ks., न विद्या for न विद्या N Sb.
XLVIII. (a) प्रूता for पृत Ks, (c) प्रीतेह स्थर for प्रीतेहस्तर Ks G, r for r G
XLIX. (a) शी for सी Ks, (b) पश्चायतन for पश्चायतन Ks, (d) पृत for पृत Sb Sp.
L (a) कु for क Sb Sb, खो for खो Ks, G, (b) प्रान्धिक वण्णभास for चंद्रशुक्ल Ks G, नायक for चंद्रशुक्ल Sp Sb, ते for ते Sb Sb, (c) शी for शी Ks, खेल for खेल, द for दान Sb Sb.
LI (a) स्तोषी for स्तोषी Ks
LII (a) प्रत्ता for पायल Ks, मन्त्र for मन्त्र Auctitya,
(b) विषाण for विषाण Ks G, (c) दूू for दूू G, दूू for दूू Ks, दूू for दूू Auctitya मान for मानक Auctitya.
LIII (b) खेल for खेल Ks G, (c) खेल for खेल Sb
LIV (b) खेल for खेल Sb, पुव for पुव Ks G, (d) खेल for खेल Ks G Sb
LV (a) नामि for ना नामि Ks G.
LVI (a) बचसि for बचसि, बचसि for बचसि Ks G, (b) बचसि for बचसि Ks G
LVII. (d) स्वेष for स्वेष Ks G, (d) स्वेष for स्वेष Ks G
LIX (a) च नर for च नर Ks G, सन for सन G, (c) दृष्य for दृष्य G, (d) दृष्य for दृष्य G, (d) दृष्य for दृष्य G
LXI (b) पद जना for पद जना Ks
LXI (b) कुटनच for कुटनच, कुटनच for कुटनच Ks G, (d) स्थत for स्थत Ks
LXII (d) कुटिल for कुटिल G
LXIII (a) विकल for विकल, रहस्त for रहस्त Sb, रहस्त for रहस्त T, Sp. Auctitya Nami read (c) for (b) and vice versa, (b) गै for गै, गै for गै Nami, पितृतृ
LXXXIV  (b) गीता: for गीता N., त for ता Sh.; (c) चर्चा साक्षरता for चर्चा: प्राकृतिक Sh., दर्शन for दर्शन Ks. G.
LXXXVI  (c) अर्हता कल्पक्षितरासेन: for शरणासर्स विमोक्षकपुषुकः P.; (d) उपके for उपका P., धर्मार्थार्थ for धर्मार्थार्थ Ks.; P., ता मोहनान: for मोहनान: Ks. G.
LXXXVII  (a) न स्तन for स्तन Ks.; (b) म for म Ks., न for न Ks.; (c) किल्लेक for किल्लेक Ks., मन for मन Ks.
LXXXVIII  (a) लम्बा for लम्बा N.; (b) त्या for त्या Ks.; (c) त्यां for त्यां Ks. G.
LXXXIX  (a) हुद्दा for हुद्दा Ks. G., त्य for त्य Ks. G.; (b) त्या for त्या Ks. G.; (c) त्याद for त्याद Ks. G., निर्धारित for निर्धारित Ks. G.
LXXX  (b) मा for मा: Sp.; (c) इत्यादि for इत्यादि P. Sp. Sh.; (d) न रत्नांकितो रत्ने: for सिंह: सिंहार सिंहार Sp.
LXXXI.  (a) अद्वैत उच्चेष्ठिती for उच्चेष्ठिती वाचि Kvalaya. Śvindu.; (b) हालाख्य सहिष्णु for हालाख्यकृति P.
LXXXII.  (c) ध्या. for ध्या Ks. G., शर्या for शर्या Ks. G.
LXXXIII (c) देना for देना Ks. G.; (d) पश्चादि for पश्चादि Ks. G.
LXXXIV  (d) स्ति for स्ति Sh.
LXXXV  (b) मह for मह N. G. Ks., दर्शि for दर्शि Ks.; (d) वैद्य for महो ग., वैद्य for महो Ks.
LXXXVI  (b) पुने for पुने Sp. Stulaka., ति for ति Stitaka.
LXXXVII  (c) विद्यवस्तु for विद्यवस्तु Ks. G.
LXXXVIII  (c) वचनतृतीय for वचनतृतीय G.
XCI  (a) दश for दश Ks. G.; (b) पूर्ण for पूर्ण Ks., दश for दश G.
XIV. (b) तिर for व्र Sh.
XX. (b) त for ट्स Sh.
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XXXVII. (c) त्तमा for पत्तनाद Sh.,
XXXVIII. (a) क for के Ks.; (c) ने for वैनी Ks., को for दी Ks.
XL. (a) and (b) तुलनात्मक वा तुलनात्मक for क्षण ति नी वा तुलनात्मक, and vice versa Sh. Kp. Ud.; (c) तिर for दूर Sh. T. Kp. Ud. Auchitya; (d) क for त्स Sh., क्लेद for हसा Kp. Ud. Ks. Auchitya, त for त्स Sh. Auchitya, न्ति न्ति न्ति for विन द्ध न्ति for Ks.
XLIV. (a) त्तमा for दत्त Sh.
XLIX. (b) ने for द Sh.; (c) तिर for त्स Sh., त for त्स Basa.
LIV. (d) त्तमा for त्तमा Sp.
LX. (a) मयुं for दल्द Sh., दानात्मक for दो ।
LXI. (c) तयु for दत्त Sh.
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LXXI. (a) तुर for तुर Sh.; (c) वाप्त for मानि Sh., तांत for मानि Kp. Ud.
LXXIV. (b) वाम्भि for वाम्भि for विर for विर.
LXXV. (c) न्ति for न्ति Sh., देश देश हि तथा for एक विश्व कम मा Sh.; (d) तज्ञ Sh. for तज्ञ Sh. for तज्ञ Sh.
LXXXI. (c) तैना for तैना Sh.
LXXXVII. (a) नमस्त for नामस्त Sb.; (b) युष्क हुस for इयुष्क हुस Sb.; (c) तय for महें Sb.

LXXXIX. (a) नृत्त गीत for पीघावान Sb.; (b) तर for ह. T.; Sb. and T. read (c) for (b) with ह for हे; (b) द्यानाती for द्यानास्य Sb., द्यानास्य: for द्यानास्य T., प for प. Sb., गत्तकुटवपुष्म for नामजीवम: T.; (d) ने for न Sb.

XCI. (b) न्या for न्या Sb., मांसायम्यकिलिंत: for शास्रा-दिर्बिलितम: Sp., मांसायम्यक for शाराजिम्ब Sb.; (c) यानिनिह for मुद्य-तर Sb.; (d) रे for रे Sb.

XCVII. (d) क्रियात्म for विधायतमा Sp.

CII. (b) श्रृण्ण. for श्रियं: T. G. N.

CX. (d) जत्वम for भागिन्त: Sb. T.

CXIII. (a) दत्ता थ नाश मता for चेताचैत्सवगतिलिङ्ग; (b) रुपमेव इसहे for यथेति बाजितम; (c) नैवेदयती for नाहियंते च, न. for ने, पद्म for पाण्य S. P.; (d) मद्याभिमुख पुरुष for मद्याभिमुख पुरुष S. Sp., प. for स: पुपुरुल्लायते for पुपुरुल्लायते P.

CXIV. (d) द्य for द Sb. Sp.

CXV. (a) धु for ध Sb.; (d) शकर for शृण्ण T., चत्रिण for शृण्ण Sb.

ABBREVIATIONS.

Besides availing myself of the use of a number of abbreviations of ordinary occurrence and everyday use (like those of Ed. for edition, p. for page, Bom. for Bombay, Cal. for Calcutta, No. for number &c. &c.) for brevity’s sake I have also ventured to adopt some conventional short forms in the preparation of the present volume. The following key will, it is hoped, be found to give all necessary information and explanation of them.
<table>
<thead>
<tr>
<th>Abbreviations</th>
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<td>Sp.</td>
<td>Sārngadharapaddhati.</td>
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<td>Sh.</td>
<td>Subhāshitāvali</td>
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<td>Sk.</td>
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<td>Ks.</td>
<td>Kāvyānusāsana.</td>
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<td>Kl.</td>
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<td>Ks.</td>
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<td>G.</td>
<td>Gyānasāgara Press Edition</td>
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<td>T.</td>
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<td>H.</td>
<td>Hitopadesa.</td>
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<td>P.</td>
<td>Panchatanttra.</td>
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<td>Pdm-Vś.</td>
<td>Padmānanda’s Vairāgyasatāka.</td>
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<td>Dh.</td>
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<td>Kuvalaya.</td>
<td>Kuvalayānanda.</td>
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<td>Sringāravindu</td>
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<td>Śtilaka.</td>
<td>Sringāratilaka</td>
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<tr>
<td>G.T.</td>
<td>Great Thoughts</td>
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<tr>
<td>B.S.S.</td>
<td>Bombay Sanskrit Series.</td>
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<tr>
<td>Auchitya.</td>
<td>Auchityavichārcharchā.</td>
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NOTES.

1. As to the first place being given to the नीतिसङ्केतकम् Krishnadasa Mahabala says: "स यदु राजभर स श्रेयसः विकटविकाराभाव नीतिश्च्यामत्तकन्यालक मथ विचारुः सदाचारण्य नीतिन्द्रां पुरवेक्षतात्त्थनाय प्रथम नीतिश्चाकमार्मानां इच्छारि।"

2. नीति is a very comprehensive term including everything between the sciences of moral and political philosophies. Briefly speaking it is generally used for wisdom and prudence.

C. The word Niti sthaham (नीतिसङ्केतकम्) is translated by Prof Tawney as Hundred stanzas on Ethics and Politics. At page 12 of his preface, he says: 'Though the word नीति is usually translated policy, most of the stanzas arranged under this head are rather of an ethical and social character. They inculcate maxims of worldly prudence, and seem designed to teach knowledge of men and individuals, rather than as members of political communities.'

I (a) "As Prof Max Muller has suggested that Kshapana may be a name of Bhartrihari, it may, perhaps, be desirable to point out that in the अनेकार्थवानि जन्ति attributed to a महाकाव्य we have the phrase स्वातुनामायिकायाय which seems to bear the same meaning as the phrase we have now discussed (नीति, स्वातुनामायिकायाय.) The stanza before us, however, is also given as the opening stanza of the Yogavasisthasara in Aufrecht's Catalogue" (K T Telang)

Here I cannot help dissenting from the view held by the above and learned scholars. For t, be-
cause no Sanskrit writer has ever said anything about the identity of स्ङ्ङ्ङक and महेन्द्रि, and, secondly, because the use of a single phrase ग्रान्तवेषयक्ष्माय by both the authors is merely a thing of pure accident which cannot logically lead us to infer that झुङ्ङक and महेन्द्रि were one and the same person. Dr Bhau Daji, who thinks महेन्द्रि as one of the तन्त्र or nine gems probably contounds him with झुङ्ङक. The nine gems are thus enumerated in the following sloka.

"भन्नन्द्रोर झुङ्ङकः वा वष्णु वेतात्मर गइंभि कार्तिकासा।
भ्रातो वराहिष्ठि गुप्तेन समाधा रत्नानि व वर्षेन नीति विक्रमस्य॥"

(b) दिकाल Needle-s to say that Indian Science recognises ten दिशाः or directions (viz, North, Northeast, East, Southeast, South, Southwest, West, Northwest, above or zenith, and below or nadir), and three कालः or time- (viz past, present, and future)

II (a) It is a general belief among learned Sanskritists that this stanza furnishes the keynote to the composition of this work, and especially to that of the last Chapter dealing with asceticism, and hence to my mind its appropriate place would have been there. However, as far as it is known to me, no edition of Bhartrihari's Centuries has ever dared transfer it from Niti to Vairāgya. Consequently, no apology would, I think, be needed for its present position.

(b) There is a tradition that once upon a time Bhartrihari was presented with a wondrous fruit of divine virtues capable of bestowing immortality and

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* The reader is here requested to refer to a number of phrases from other works similar to those of the कालका which are pointed out in the footnotes at their proper places in the course of this edition.
everlasting youth upon one who ate it. The king who held his wise even dearer to his own life thought it advisable to give this fruit to his beloved Queen. However the queen consort had no love for the magnificent husband, and so, after receiving the aforesaid gift from the Raja she gave it to her paramour who passed it on to the hands of a prostitute with whom he was in real love. The prostitute who had the highest regard and affection for Bhartrihari came to him, and respectfully placed the miraculous fruit before her sovereign lord. But no sooner were his eyes cast upon it than the wise king did at once recognise it to be the same fruit with which a few days ago he was himself presented by a pious Brahmana. A strong suspicion immediately rose into his mind and he made full and prompt enquiries about the matter. The whole thing being soon clear he became much agrieved and distressed at heart. His affection for mundane objects thereby suffered a great deal and his heart was thus convinced of the utter impossibility of finding sincere love in women upon the surface of this terrestrial globe. This sloka has a covert reference to the aforesaid tradition.

III ब्रह्म is one of the Hindu Trinity. His special work is विष्णु, i.e. bringing forth the creation.

V Strictly speaking, a hare has no horns. To find out hare's horns therefore denotes an utter impossibility. The acquirement of oil from particles of sand and that of water in the midst of a mirage are likewise impossible.

'On प्राणियों the following stanza may be quoted: एव सत्यामुनी याति लघुपर जनस्वर। स्वभावगतान्महिलाः दृष्टादः

NOTES
which brings together the expressions most in use to signify things which do not exist."

(K. T. Telang.)

VI. (a) Śirisha (शिरिश) A species of flower trees. The flower of Śirisha is generally regarded as the type of delicacy by Indian poets.

(b) सतानुबि Ocean of salt water. It is worth noting in connection with this that according to Indian mythology the earth is surrounded with seven oceans, viz.–(1) क्रोड़क:; (2) शत्रुक्षेत्र; (3) गुलवेश, (4) गृहोऽ; (5) उष्णोऽ; (6) शास्त्रोऽ; and (7) ज्योऽ: or oceans of milk, sugarcandy juice, wine, ghee, curdle, salt and drinkable water.

VII. श्रान्तेऽऽ means productive of extraordinary good. श्रान्त्व बलिक्षितः हुना परिनृथः तद्। "अष्ठातिविद्योऽऽ: जीवित्कान्तनिषिद्धाति इत्यमः।"

VIII. The late lamented Pandit K. T. Telang says: "I am inclined to take विभाव्य as equal to विभाव्य to mark distinctly the contrast with the third line." Needless to add that agreeing with him I have here adopted the suggested reading though I have not found it in any of the copies consulted for this edition.

IX. The word निस्तारस which has here been rendered as ‘devoid of all juice and taste,’ literally means ‘of incomparable taste’. i.e. whose disgusting taste can stand no comparison whatever.

X. (a) The Ganges (गंगा). The rise of the Ganges is mythologically traced to the divine feet of Vishnu, whence after flowing through the heavens, she falls upon the head of Siva; and lastly, from the head of
Siva sends into the world and flowing down from the heights of the Himalayas empties her waters into the Bay of Bengal. The Ganges is described as having become arrogant in the Rāmāyana (Bālakanda XLIII, 6, Bomb Ed) and this fact will amply account for her successive falls.

(b) "How Bhāgirath got the Ganges to Siva's head, thence to the Himalaya, thence to earth and thence to the nether world, and how her waters there sanctified the offspring of Sagara is well known. For the whole story see Ramayana loci Cit. According to that work (at 75) the Ganges applies literally to the fall of the river and to that of the man who is lost all sense of right and wrong, it applies in the sense of a variety of ways." (K T Tetcang)

(c) "Bhāgiratha, the son of Dilipa and great-grandson of Sagar, king of Ayodhya, brought the sacred Ganges from heaven to earth by the aid of Siva, who is fabled to have received the stream on his head; he then conducted this river to the ocean in order to purify the ashes of his ancestors, the 60,000 sons of Sagar, who were reduced to ashes by Vishnu in the form of Kapila, when they dug through the earth in order to recover the sacrificial horse which had been stolen from their father." (Prof Tawney)

XII The original text of the latter half of the stanza as herein given does not admit of the erroneous interpretation given to it by Mr Durga Prasad of Lahore who translated it thus "The su
periority of his luck over the lower animals lies in his living without grazing grass 

XIII. प्रध—Mrs. Annie Besant in her translation of the Bhagwad Gitā Says: Dharma is a wide word, primarily meaning the essential nature of a thing; hence the laws of its being, its duty; and it includes religious rites, appropriate to these laws. (Vide The Lord’s Song by Annie Besant, p 21)

XVI. (a) Kalpa (कल्प) generally means the end of the world or the universal destruction. It is a day of Brahma consisting of 1,000 Mahāyugas each of which comprises the aggregate of the four Yugas or ages amounting to 4,320,000 years. The length of a Kalpa is therefore 4,320,000,000 years of mortals. At the end of each Kalpa the existing world is totally annihilated and its place is taken by a new one.

(b) The Hindus believe that knowledge never for sake its fortunate owner throughout his successive births. Perhaps the belief in the Transmigration of souls does not need any special mention in this place.

On the immortality of knowledge Mr. K. T. Telang has the following.

"Comp. विद्याकुशलजनवधुरिव जलति नो जन्म जन्मा ॥ रि &c II

and Kumāra I. 30."

XVII. परमार्थ—Artha (अर्थ) is interest or individual interest and Paramārtha (परमार्थ) is the highest interest or the interest of the soul.

XVIII. (a) Hansa (हंस or swan)—This bird is generally believed as being gifted with the peculiar
power of separating milk from water when they are mixed together and placed before it.

(b) "The meaning of the stanza is that the swan may be unfortunate, and not have a good dwelling place, but its great inherent qualities will still remain." (K. T. Telang)

However, to my mind, the real meaning of the stanza is this: "A learned man may be deprived of all his property, but no one can ever wrest from him his literary fame and reputation.

XX. "On गुरुणमुहः: the commentator has the following गुरुणमुहः: स्वर्गविद्याप्रसंपृक्षां मुरु मायाकर्तिः स मातो गुरुणमुहः मुरु: s अपूर्णा हित मुरुदेश्विनिदेश्व महानः हित कर्त्ता विषयाः. This is too farfetched and not free from difficulties. गुरुणमुहः is simply greatest of the great." (K. T. Telang).

To me गुरुणमुहः is as clear as anything. I take it in its ordinary sense of Guru of Gurus (teacher of teachers) or the best teacher. गुरु is feminine. See Pāṇini IV. 1. 44.

Kriṣṇa Sāstri Mahābala also explains it as विद्वेद स्वर्गविद्याप्रसंपृक्षा गुरुणा हित मुरुदेश्विनिदेश्व महानः।

Prof. Tawney has left out the clause altogether.

XXI. To understand the clause 'हातिब्रेकन्तलें किम्' more clearly let us see what the Sanskrita commentator says upon it: जानिः स्वाति: स्वातिः स्वर्गविद्याप्रसंपृक्षां वेदविद्वानान्ततिक्षति-अभिमुख तापादिके वाल करिव विषयाः।

Mr. Durga Prasad translates it thus: he needs no fire to ruin him who has hosts of relations to support.

XXIV. (a) Here is a play upon the word स्वर्गविद्याप्रसंपृक्षा which means (1) चेतु पादाद्धितु विद्वा: सुन्ना हृदयः: as well as
1068 21

The nine poetical styles (or Indian muses) as enumerated by the poets are
(1) the Śringāra or Erotic, (2) the Hāsya or Comic,
(3) the Karunta or Elegiac, (4) the Vīra or Heroic,
(5) the Raudra or Tragic, (6) the Bhayankara or Melancholic,
(7) Vaibhava or Satyric, (8) the Sinta, or Didactic, and (9) the Adbhuta or Sensational

XXVI Mr Durga Prasada is far from being right and correct in translating the last line of the stanza. See Durga Prasad’s English Translation of Bhartrihari’s Nātisataka Para 23.

XXVIII Asidhārṇa vow (असिद्धार्थ) A vow to stand on the sharp edge of a sword, or a vow to keep constant company with a young and handsome woman without ever dreaming of conjugal love

XXX The point of the stanza is not that the ‘parah’ is not ashamed even to eat the fleshless bone of the cow (as Prof Tawney seems to conclude) but the point is really this that the dog is not ashamed even to eat with great relish a piece of dry bone which has nothing at all to attract his attention

“The poet's meaning certainly is that a special impurity attaches to eating the flesh of the cow. But Babu Rajendra Lal Mitra has shown that this notion is of very recent origin. It does not appear to have been prevalent in time of Bhavabhuti, who is generally placed in the eighth century. So that this stanza seems to have been written at a far later date
than that assigned by Prof. La. sen to the majority of Bhartrihari’s poems.” (Prof Tawney)

It will not be quite clear to the reader why have I quoted at length the above note of Prof Tawney. But I will not tax his patience to tell the plain truth in the smallest possible space. There is a word न in the text, and this little monosyllable has furnished the learned professor with a fine clue for the solution of the much debated question of Bhartrihari’s period. However I would beg to warn the general public to take it for what it is worth. Because it needs not be pointed out that in the first place the word न is put in merely for the sake of metre. If we take out न and put in some other word of equal measure (no matter, it qualifies अ or not) the meaning of the I का will remain substantially the same without losing the least and slightest force.

Secondly, the assumption that the notion of attaching a special impurity to eating the flesh of the cow is of later origin than the time of Bhavabhuti, is quite unfounded. The sanctity of the cow is as old as the Vedas. The Ramayana and the Mahabharata have numerous passages in praise of the sacred cow. “Kalidasa in his Raghuvamsha says that Dilipa the renowned ancestor of Râmechandra, preferred giving his own life to seeing नित्रित्ति (the sacrificial cow of सन्तोष) devoured by a lion.”

Mr. K. T. Telang has found नू to exist in no less than seven different copies of the Satakas which he has consulted for his edition of भद्र कौटि, (Vol. p. 2, B. E. Series No. XI). The copies of the Hitopadesa, Panchatantra, and the Subhasitavali in which the verse is quoted have also got नू instead of नू.

† “सत मदीन इश्यकृति देखिन नित्रित्ति नित्रित्ति सन्तोष। बिनासखऽकुत चतुर्माव तिस पद्मं पूर्तितं महे।”

(न्रन्द ३) ४७)
See also Mr K. T Telang's note at p 31 Bombay Sanskrit Series No 31

XXXII The radical meaning of the word सत is also equivalent to what is always in motion सतवीति सतात !

रसिवलिनि—revolving, rotating The allusion is to the ever-recurring birth and death in this world दुनाशि जनन दुनाशि मात्र दुनाशि जननी जोत्रेः रसिम् are familiar verses to the same effect (They are ascribed to Sankara-chārya See Kavya Sangraha 39 (K T Telang )

XXXIV (a) Rāhu (रघु)—Name of a demon, son of Viprachitti and Sunhilā.

(b) For the story of Rāhu's vengeance on the sun and the moon, refer to the following note of Mr F S Grow e, from his Translation of the Ramayana of Tulsidāna vol III—The demon Rāhu having disguised himself as one of the gods, succeeded in securing a draught of the nectar which the gods had churned out of the ocean. The sun and the moon, who had detected the impostor, gave information to Vishnu, who thereupon cut off the monster's head and two of his forearms. As he could not rob him of the immortality that the nectar had conferred, the severed head and tail were metamorphosed into heavenly bodies, under the names of Rāhu and Ketu, or the ascending and descending node, of which the former still wreaks vengeance on the sun and the moon by now and then swallowing them.

XXXV (a) Sesha (सेशा)—Name of the celebrated serpent King Bāsuki. He is represented as support
ing the entire world on his thousand heads or hoods. Cf "ब्रजवत्सलकुम्भकार पुजारकार जनादेश नामित। प्रभुभक्षण चक्रें धरा 

(b) Kamathapati (कमठपति) The lord of tortoises Vishnu is represented as to have assumed the form of a tortoise in order to support the serpent King Bāsuki together with the entire world upon his stalwart back. Cf "यो विहेरिनाम तद्वसमाती स्वपावताणूकात् हृदिं स्व 

XXXVI It is told that the mountains were formerly furnished with wings by which they were enabled to fly from one place to another. Everything whether animate or inanimate being therefore afraid of being crushed to pieces by their fall, Indra was led to make a vow to deprive them all of this valued privilege. When he began to cut off their wings by his Bayra many had to save their lives by flying into the ocean Maināka, the son of the Himālayas was one of those who retained their wings by drowning themselves into the ocean who kindly gave them the desired refuge. This story is told in the Sundarākand of the Rāmāyana.

XXXVII (a) इनकार Sun-gem "A kind of crystal cool to the touch, and supposed to possess fabulous properties, because like a glass lens it gave out heat when exposed to the rays of the sun.” (Monier Williams)

(b) Mark the word pāda (पाद) in the text which means both foot and ray
XXXVIII (a) "The idea of the last line finds frequent expression in Sanskrit Literature, तेजसा तह जातानि वरुणोपपुर्णः or Kālidāsa's तेजसा हि न वय समीक्षते, or Bhavabhūti's रुणा पूजास्यान मुः न च विग्न न च वय are other wellknown instances (K T Telang)
( b ) Teja-(तेज) The word is susceptible of a wide range of interpretations It is thus defined by Bharata the father of Sanskrit Drama अष्टेषात्मानादि क्षुद्रस्य चरणं वध्यै भाषायिते प्रस्तवन सुधेज समुदाहृतम्। See Nātyaśāstraṃ XXII 39
XL Mr Charles Wilkins' interpretation of the verse runs as follows —
"Those faculties are not injured " This is a mere saying "That judgment is unimpaired" That also is but an expression, for the moment a man is deprived of the comfort of riches he is quite another Is not this curious? See Fables and Proverbs from the Sanskrit Morley's Universal Library No 30 p 70
XLVI Kalpalatā (कल्पलता) a creeper of Indra's paradise This heavenly plant is supposed to be able to grant all desires and hence it is also called as the wish yielding tree
XLIX Meru (मेघ) see Note to stanza LXXX (a) (Nīū)
L Chātaka (चातक) A Species of partridge Name of a bird which is supposed to live only on rain drops
"The Chātaka is fabled never to drink except it be such drops as fall in the month of October, when the sun is in the same longitude as orcturus
(Swati), a time of the year when a shower is a very rare occurrence. The same precious drops if they fall into the sea are transmuted into pearls" (Mr. Growse)

Allusion is made to the latter tradition in stanza LXXVII (Niti)

LIII It is a general belief among the people of India that there exists a certain species of snakes which bear or carry invaluable gems upon their hoods.

LVIII It must be understood that the stanza refers to the service of evil masters.

LXXIV See note to stanza XXVIII (Niti)

LXXVII See Note to stanza L (Niti)

LVIV "The idea of the stanza is that all should make their choice of the alternatives stated. The two cannot be joined. Cf. al-o the quotation at Sarasvatikanthabharaṇa, p. 69 (Barooa's Ed.)" (Telang)

LXXIV (a) Pādma (पाद्म) A species of lotus that expands in the day and closes at night

(b) Kurava (कुरुवा) is the lily that blossoms in the night and fades at sunrise

LXXVI "This stanza gives a moral aspect to the physical phenomenon of boiling milk being prevented from overflowing by water being thrown upon it." (K T Telang)

LXXVII Kṛṣṭhā (कृष्ण) - One who sleeps in water. It is a name of Viṣṇu (विष्णु).
(b) For the lying of refugee mountains into the womb of the ocean see our Note to stanza XXXVI. supra.

(c) Bādrānāla (बाद्रानल) - The submarine fire is represented in mythology as a being with a body of flame and the head of a mare which sprung from the thighs of the patriarch Uru and fell into the ocean. Bādrānāla is a compound word meaning mare fire.

(d) Sūnarataka (सूनरतक) - A species of rains powerful enough to bring about the universal destruction by incessant downpour of heavy showers.

(c) "According to Hindu notions the fires that are to roll every thing together and destroy the world at the time of universal destruction, are concealed beneath the sea." See Prof. Tawney's Three centuries of Bhartrihari p. 31 Cal. Ed.

LXXIX. Tribhūtana (त्रिभुतन) The three spheres of the universe, comprising the earth, heaven, and hell.

LXXX. (a) Hemagiri (हेमगिरिः) or Sumeru (सुमेरु) The sacred mountain Meru. This celebrated golden mountain is supposed to be situated in the centre of the world, and around which the sun is said to make his daily revolution.

(b) Rajatagiri (रजतगिरिः) or Kaulāsa (काउलास) - is the name of a mountain, which forms the northwestern peak of the Himalayas and the residence of Shīva and Kūtēra. This peak of the abode of ice is supposed to be made of silver. The name silver peak might possibly have been given to it on account of its silver-like appearance owing to the fact of its remaining covered over with ice all the year round.
(c) Malaya (मल्य) — "Name of a mountain range in Southern India, abounding in sandal trees. Poets usually represent the breeze from the malaya mountain as wafting the odour of sandal trees and other plants growing thereon, which peculiarly affects per ons who are smit with love" (Prof V S Apte). Dr Kielhorn says that Malaya is the name of a mountainous range on the Western coast of the Indian peninsula on which the best sandal wood trees grow.

(d) Aunkala (अंकोल) is a kind of plant "कोक्रम । कृल्लक कोक्रमस्य" हृयमर्। The commentator says कोक्रम ककोलक कोसारस्य श्रीणि ककोल 'विरं' हृि स्यात्स।

(e) Nimba (निम्ब) is a kind of large tree very common in India. Its name in ordinary Hindustani is Neema. Its bark, twigs, and leaves are all very bitter of taste.

(f) Kutaya (कुटज) It is a kind of forest plant of soury taste. Its Latin name as given by the Bhāṣākara of the Abhinavangīhartu is pongamia glabră. See page 102 of अभिनवगिरज by Pandit Datta rāma Chaube.

XXXI (a) The churning of the ocean is one of the common place of Hindu poetry. With mount Mandara as a churning stick, the great serpent Bāsuki as a rope, and Nārāya himself in tortoise form as the pivot on which to work, the gods and demons combined to churn the Milky ocean " (Mr Growse)

(b) The fourteen jewels churned out of the ocean are thus enumerated in the popular stanza of the Mangalashāhata which is attributed to hālidāsa खस्य
NOTES

कौल्य पार्जिनात्तु धरा धन्तंतरि चतुर्दश। गात्र कामुषा सुर्याकाशो रम्यदि देवदूता। क्रथ समुद्रो विप हरिषुद्व श्वेतस्वरूप चान्दुये, रत्नाणि चुज्जस्मा मित्रित कुर्ष सदा सहस्रम्॥

: e they are (1) the goddess of wealth or beauty, (2) a gem worn by Vishnu, (3) the tree of paradise, (4) wine, (5) the physician of the gods, (6) the moon, (7) the cow of plenty, (8) Indra's elephant, (9) the heavenly nymphs, (10) the seven mouthed horse, (11) poison, (12) the bow of Vishnu, (13) the sacred conch and (14) nectar.

LXXXIV Yuga (युग) An age of the world
The yugas are four in number viz, the Satyayuga (the golden age), the Tretayuga (the silver age), the Dwaparayuga (the brazen age) and the Kaliyuga the iron age.) The duration of each is said to be successively 1,728,000, 1,296,000, 864,000, and 420,000 years of men. It is also supposed that the regularly descending length of the Yugas represents a corresponding physical and moral deterioration in the people who live during each age.

LXXXV Dairā (दैरा) "पूर्व जन्म कृत कर्म तं हृतं मिदं भवते"

LXXXVIII. (a) Vrihaspati (वृहस्पति) He is the regent of the planet Jupiter, and preceptor of the gods." (Porf. Tawney's Bhartrihara, p 35)
(b) Ardhanāra (अर्धनारी) is the name of Indra's elephant. It is one of the fourteen jewels. See note to stanza LXXXI. (b) (Nīlā)

LXXXIX Karma (कर्म) Here mans fate or the certain consequence of the acts done in a former life.
XC. "The fact of the tree being the दान (Palm) adds to the force of the lines as it gives little or no shade." (K. T. Telang).

XCIII. (a) I think there is no necessity of pointing out that the Karira bush has no leaves all the year round that the owl is doomed not to see in day light and that the Châtaka is believed to drink no water except the drops of October showers.

(b) Karira (करिरा) is a thorny plant in the woods eaten by camels and goats. It remains leafless at all seasons of the year.

(c). Châtaka (चातक) See note to stanza L. (Niti)

XCV. (a) It needs not be told that Brahmâ is believed by the Hindus to be the Creator of the universe, Vishnu to have assumed the ten incarnations and Mahâdeva to be an ascetic. The ten incarnations of Viśnu are those of Fish, Tortoise, Boar, Man-lion, Vâman (Dwâr), Paraśurâma, Râmâchandra, Krishna, Buddha and Kalki.

(b) The author in common with a large majority of Indian poets evidently believes that it is the Sun who revolves round the Earth; but, on the contrary, scientific men both before and after him have proved it beyond doubt that the Earth revolves round the Sun and not vice versa.

(c) "महानमकोट्टरे" is a common expression Comp. Vircharita, p. 17, or Sahityadarpana, p. 97. The allusion is to the story of Brahmâ coming out of the primordial egg, the two halves of which then became Heaven and Earth. See Maunu, I st. 11, 12, 13 and
and *Matsya Purana*, II, 28, et seq Prof Tawney (Indian Antiquary, Vol IV, p, 264) refers to Aris tophanea for the same idea (See his Bhartriham, p 33)"

**महापृथ्वी** means the egg of Brahman in the whole universe

**XCIX** आविष्कर्ते is rendered by Dr Peter on as "to the bitter end"

(a) *Arka* (अर्क) plants generally abound in wild growth on the Indian soil

(b) *Kodrata* (कोद्र) is the *paspalum frumentacea* or *Scrobiculatum* which bears a small grain of inferior quality, eaten only by the poor

(c) "कर्मदुःखि This world is often so called. The idea is somewhat similar to that of Bishop Butler, who calls this a world for man's probation. See Ramayan (Bomb Ed) Ayodhyakanda, CIX, 28 (p, 204), *कर्मदुःखि मिन शताय कर्त्तव्य कर्मं वस्त्रमत्* See also *Muru*, V, 325 (Ed. 1870), *कर्मदुःखि रित नस्तु नक्षिंदुःखि रसि मन* which fixes the meaning precisely.

The idea expressed in the several analogies in the first three lines is that of good things misapplied. Thus शिष्यनि is a very worthless stuff to be cooked in a pot of the Vaidurya precious stone with sandal wood fuel, a golden ploughshare similarly is misapplied if used in digging up the ground for the कोद्र root which is of little value, and so is a collection of कोद्र trees if it is cut down to make a hedge around a field where कोद्र is grown, this being a very coarse and poor sort of grain. This is exactly the idea of the
fourth line also. The opportunities given by birth in this world are lost when तपस्वी is not practised. The ब्रह्म is mentioned in the familiar proverb जरे जिने ने न्युक्ति न्युक्तिन्द्रे कि सर्वकथां प्रजेतु.” (K. T. Telang).

Cl. (a) Meru (मेरु)–See Note to stanza LXXX (a) (Niti).

(b) “A man may do the most difficult and dangerous things in order to do what is fated not to happen or to avoid what is fated to happen. But he will fail.” (K. T. Telang).

CIX. Meru (मेरु)–See Note (a) to stanza LXXX. (Niti)
SRINGARASATAKA.

A. As to the second place being given to the Sringarasatataka Krishna Sastri Mahabala says:—

Sringarasastra sivanmi Nitiśrīnukṣema kartavyam n diretah piti śūcayā. Pratham niti śānāya Nitiśrīśrīnume śrutvā tāt: Sādhukrtasya puranāne āpāyāna nāthaśyāśruteśvarāh kṣīṇaśīrāṃśetūmadīti vā kṣāyīta bhāya ādānapārāvatā pāraśīniśīvāni Niti śājāvātaḥ mārūmāśūriśāriḥ—

B. Sringāra (Sūkta)—"Punāyaśrīnukṣemaśrutaḥ Kārma Mahābhārata XII 5. It is thus defined in the Rasaratnakāra of Sivarāma:

"Dhi śūkṣmaṁ śīṃ jaya saha bhūtaḥ. Sādhukrtasya mahābhārataḥ. 61.

According to another authority Sringāra is defined as follows:


Sringāra is derived thus: Sūkta dhi Manvōpadeśādhyāyaḥ Śravatśūtaḥ. Eṣu śūcayā. 61

To sum up all these, we have to say that Sringāra or the Erotic deals with the rise, growth and development of mutual love and attachment between man and woman.

I. (a) Brahmā, Vishnu and Siva form the Hindu Trinity. Brahmā is generally known as the Creator, Vishnu, the Protector, and Siva the Destroyer of the world.
(b) Kusumāyudha (कुसुमायुध)–Name of the god of love, so called on account of the fact of his weapon being made of flowers.

II. Bhāra (भार)–Generally speaking Bhāvas are the different kinds of feelings and emotions that rise into the minds of women at the time of seeing youthful persons of the opposite sex. In dramatic science or in poetic compositions generally, Bhāvas are either (स्वाधिर) primary or (व्यविचारित्र) subordinate.

According to Bharata गायिकानिर्देशितम् भावाय यो न मन्त्रम् भावहृदयम् भावाय यो न मन्त्रम् भावा यो न मन्त्रम् भावाय यो न मन्त्रम् भावा यो न मन्त्रम् भावा यो न मन्त्रम् भावा यो न मन्त्रम् भावा यो न मन्त्रम्

Mr. Moreshwara Rāmchandra Kāle says:—Bhāva is the complete pervasion of the heart by any feeling whether of pleasure or of pain arising from the objects under sight. It is derived from मान or वासन scented i.e. that which gives its own smell to other things &c. See Moreshwara R. Kāle’s Sāhityasāra Sangraha. p, 44.

III. Lilā (लिला)–Sportive manner. Lilā is one of the three physical embellishments of a young lady. The other two are Bhāra (भार) and Hāsa (हस).

IV. Dīsa (दीर्शा)–The ten directions of the world. See our Note to stanza I (b). (Niti.).

VI. Vīlāsa (विलास्)–Conversation with a smiling face. Also refer to Note on stanza C. infra.

X. (a) Abalā (अबला) means powerless. It is a
special designation of women. Compare the use of the epithet 'weaker sex' in English

(b) Indra (ईंड्र) was smitten with love at the sight of 4hallya (आहल्या) the wife of Gautama (गौतम). The story is told both in the Bhâgawata and the Râmâyana.

XI ्नकल्लन is the god with the emblem of makara (मकर), a kind of sea animal generally a fish. It is an epithet of Cupid.

XII The real beauty of the sloka lies in the nice pun upon the words स्वनिज , शुद्ध , रिजाना, and इकाली. Also see our foot note to this stanza.

Beides the words explained at the foot note to this verse, the word पाण्या is also susceptible of two interpretations (1) have gone to the extreme end of, and (2) have mastered completely.

XIII (a) युजल्ह (युजलघ) is a special epithet applied to young ladies blooming into youth. It is thus defined by a well known writer on Srîngâra—

(b) The exquisite beauty of the stanza lies in the ingenious play on the word गुण which equally stands for (1) bow-strings and (2) mental, moral and personal qualification.

XIV The learned editors of the Subhakshatâ vol. (Bombay Sanskrit Series No XXI) remark on this couplet that the old reading ताजरो दूर introduces the sun, which has no business here. However I would like to adhere to the reading ताजरीहू,
because the thought would thereby be considerably stronger and more beautiful and poetical, inasmuch as one away from his lady love is naturally inclined to take the world to be full of darkness both in day and night. Night is really dark in comparison with day, and there is neither poetry nor beauty in alluding to its gloom. The sense would be much weakened by confining the idea of darkness to night with which it is always associated. The line "तीर्थप्रह्लादजाणोपकारिदिः दन्ति दिने कलित" in Kālidāsa’s Vikramāuryasi supports our view by keeping the word दिनें in the stanza.

XV. Here too we find a very ingenious pun upon the words (त्रूतिः, तले, पढ़े, रण-, and अपस्या which may either be taken in their literal or secondary senses.

XVI. In this stanza the author has availed himself of the double meanings of the words मुहः, फ़द, माईत्र्यां and श्यात्तताः, which respectively mean both Jupiter and weighty, moon and bright, sun and luminous, and Saturn and slowmoving. Without fully understanding the double meanings of these words, the poet’s exquisite comparison of woman with the well-known planetary group will be quite obscure and nonsense.

XVIII. (a) Arya (अर्ये)–Generally speaking it means, an Aryan. But in its special sense it is confined to an inhabitant of आर्यावर्त अर्यावर्त or India proper, in contradistinction to the aboriginies. In Sanskrit compositions अर्ये is usually applied to a man
of learning and respectable family. Here it stands for a learned man. Pandit Vaidyanātha in his Udāharana Chandrika (उदाहरण चन्द्रिका) when commenting on this stanza explains आयां by विद्वाने learned men.

(b) Vaidyanātha in his Udāharanachandrika (उदाहरणचन्द्रिका) after explaining the stanza adds अथ वाच्यः चतुर्वृत्तिते अन्वयः प्रशस्त तत्ता अत्र अवृत्तिः शुद्धाचार्यः विद्वान विद्वानः विद्वानः विद्वानः. XIX Tatwāgyāna (तत्त्वाय्य-न) - Knowledge of the Essence of things.

XX (a) Here again we meet the same ingenuous play upon the words चक्रस्व जनकी and सशिकान्ति which respectively mean both moonstone or moonlike sapphire or dark blue and ruby or rose.

(b) It may be noted with pleasure that Vāmanāyana goes even a step further when he asserts that it is the women who adorn gems and not the gems that adorn women, because women can enslave the hearts of men without the help of gems, but gems can never be said to possess a like power without the company of women's handsome persons. The original text runs as follows —

रानि विकृतिपन्नि योष मृधावते वदिता न रकाचारः।
वेलो वदिता हरिस्तरसा श्रावलानि विगम्बर्थनास्य उर्ध्वः॥

Vide वामनायनः | LXXXIII 2

XXI (a) Vamanayana (वामनन) — Women are generally so called on account of their natural habit of looking at men with side glances.

(b) Dr J. Taylor in his translation of the Prabodhachandrādaya (प्रभोदधचार्द्रदय) renders the verse as follows —
When a woman by deceitful glances penetrates the tender heart of a man, what power does she not possess! She fascinates him, she sports with him, teases him, frowns on him, fills him with eager desires and mocks him.

XXII. In this stanza the poet speaks of a delicate lady separated from her lover. Every word is so dexterously put as to successfully impress the extraordinary tenderness of her delicate frame. Not to speak of the sun, she is even unable to bear the rays of the moon. She walks very slowly, her paces are guided by her feminine strength, she stops and takes rest in the shade of trees, and in order to protect her uncommonly delicate face from the effects of the moon's rays she draws up her veil against them.

XXIV. Swarga (स्वर्ग) is heaven or Indra's paradise.

XXVIII. (a) Govinda in his Kavyapradipa and Vaidyanath in his Uddharanachandrika say that छत्र is अभिमुखे i.e. more than justified by the छत्र of the stanza.

(b) Under the particulars in which the stanza is cited by Sargadhara in his Sargadharapadhati one would be led to agree with him in taking the verse to be the joint production of होऽदास्यात्का and योग-रतन:-I shall therefore prefer to read इससे for इससे in the 3rd charana.

XXXII. Māna (मन) is anger excited by jealousy (especially in women).

XXXIII. (a) Henceforward the poet begins to describe the six well-known seasons of the year:
viz, (1) Vasantā or Spring, (2) Grīsmā or Summer, (3) Vrśkā or Rains, (4) Sharat or Autumn, (5) Hima or Winter, (6) Shāsāra or Early Spring respectively giving 5, 3, 6, 1, 1, and 2 stanzas to each of them.

(b) मयौ-बहे | "स्यादैवे बेततो महुः" द्वाग्रमः | As it (महु) is one of the two months of Spring, it here stands for the whole of that lovely season.

XXXV. (a) ब्रह्म is the first month of the Vikrami Samvat.

(b) It may be confidently noted here that the description we find in the stanzas numbered 35, 38, 39, 40 and 48 very strongly corroborates the belief that their author must either be a king or one well-conversant with kingly surroundings.

XXXVI. (a) Pātala (पत्तः) "is the Bignonia or Stereospermum Snecolém, a large tree common in South India, with dark dull crimson, exquisitely fragrant flowers." (Mr. Growse).

(b) अश्वकोष्ट is another name of Malayāchala. According to Prof. Apte it is one of the seven principal chains of mountains in India. It is most probably to be identified with the southern portion of the Ghāts running from the south of Mysore, and forming the eastern boundary of Travancore. See also our note to stanza LXXX (c) in the Nitiśataka.

XLII. (a) The poet here compares the rainy season to a youthful woman. All the attributes are so chosen as to qualify both the rainy season and young lady.
(b) Jāti (जाति or जाति)—A species of flower-plant known as the Jasmine.

XLII. (a) Kutaja (कुटज)—See Note to stanza LXXX (f) in the Nitisataka.

(b) Kadamba (कदम्ब)—A kind of large tree with beautiful fragrant flowers. It blossoms in the rains. Hence it is spoken of by poets as budding at the roaring of thunder clouds.

XLIV. Ketaki (केतकी)—Name of a plant usually growing near water. The scent of its flowers usually called Śrāv is very strong and lasting. It usually puts forth its blossoms in the beginning of the rainy season.

XLV. Nābhas (नम्बस् or आभेष) is the fifth month of the Vikrami Samvat. आभेष together with आद्य the month next following it, forms the rainy season.

XLIX Vīta (वीत)—Generally speaking a paramour or voluptuary or sensualist. In dramatic literature Vīta is the companion of a prince or dissolute young man, or of a courtisan. He is described as being skilled in the arts of singing, music and poetry, and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of Vidūshaka (विदूषक).

L. स्नेहार is the making of an inarticulate sound by drawing in the air between the closed lips.

LI. अन्तस्तत्त is the allpervading essence of things i. e. Brahma.

LII. Vedānta (वेदान्त) literally means the end of the Vedas. Vedānt refers to that system of philo-
<ophy which deals with the ultimate end of the Vedas, teaches the pantheistic creed of the Hindus, and preaches the profound doctrine that Brahma is the only Truth and that the world is a mere delusion.

LIV. Lókas (लोक- The lókas (worlds or spheres) are fourteen in number, seven above, and seven below. See Note to stanza XXII (c) in the Vairāgīyasaṣṭaka.

LVII. The Apsaras or the heavenly nymphs are one of the fourteen jewels that were churned out of the ocean. Also refer to our Note to stanza LXXXI (b) in the Nītasāṭaka. The radical meaning of the word Apśa is a dweller of water, hence a Naiad. The names of the principal Apsaras are đvarṣi, đvārā, đvāra, đvāroṣṭa &c. &c.

LIX. Dr. Peterson in his note on stanza 2246 of the Subhāṣitāvali says that this verse is quoted in the Hitopadeśa (hitopadesa:) but the verse is nowhere to be found in that work. Strange it is that it cannot be traced out even in his own edition of the Hitopadeśa.

LX. Brahmu is the Creator. See also Note on stanza. I (a) supra.

LXI. Pancheshu (पंचेशु) Name of the god of love, so called on account of his being represented as the holder of five arrows.

Cf. "अर्पितं नसिकं च चूर्तं च नतसिकं। नीलोतपसं च पवेये पवनाः। महाकृतिः। II II" or "सनोहतायास्त्रीयं च शोभाताभ्याम स्मय। स्वमन जैनं कल्यं पवनाः। महाकृतिः। II II".

In other words the five arrows of Cupid are thus enumerated by poets either to be the flowers of the
lotus, asoka, mango, Jasmine and blue lotus; or the acts of ravishing, maddening, drying up (or emaciating), heating (or paining) and stupifying.

LXIV At page 74 of the Bombay Sanskrit Series No 1, Dr G Buller, C I E, has the following note on this stanza: नन्दुक्तः मुनिता, these two words describe the Jain and Baudha ascetics-व्रजस्थी दृढा 'have been dressed in red rags'. Red clothes are also the marks of Smarta ascetics काषा रिका 'scull-wearers'. This is the name of certain di reputable worshippers of Devi, see H H Wilson's Works, Vol 1, pp 21 and 264 The verse satirically represents asceticism as a consequence of the anger of Cupid.

LXV (a) Usucumitra (विक्षण)–Name of an illustrious sage, who though born a Kshatriya attained खल्ल by virtue of his hard penances. He was smit with love at the sight of Venalā (वेनक) who was sent by Indra to spoil his rigid devotions. Venalā bore him a daughter after words known as Sakuntalā the story of who e love and marriage with Dushyanta forms the subject of Kālidāsa's immortal drama entitled “Sakuntalā”.

(b) Parāsara (परासर)–Name of a celebrated sage, the father of Vyāsa, the well-known compiler of the Vedas. Parusara is said to have fallen in love with a fisherwoman named Satyavatī who bore him the celebrated Vyāsa before her marriage to Santanu Parāsara is the author of a smruti called after him Parāsaramṛti.

(c) Vindhya (विंध्य)–Name of the great mountainous range known as the Vindhya mountains separating the Dekkan from India proper.
LXXII (a) Siddhā (सिद्ध) A semi-divine being supposed to be of great purity and holiness, and said to be particularly characterized by eight supernatural faculties called Siddhis.

"The miraculous powers that can be acquired by perfect saints or Siddhās, are reckoned as eight in number, and are called, Aumā, Mahima, Garima, Lajhmi, Prāpti, Prakāmya, Ishitā, and Wasitā. These words denote the faculty—1st of becoming infinitely small, 2nd of becoming infinitely great, 3rd of becoming infinitely heavy, 4th of becoming infinitely light, 5th of obtaining whatever one wishes, 6th of doing whatever one wishes, 7th of absolute supremacy, and 8th of absolute subjugation."

(Mr. Growse)

(b) हर्ष is the bull of Hara & Siva. Its most popular name is Nandi (नन्दी), and it is the vehicle of Siva.

LXXI नरक is hell or the region of Pluto. Myths believe in numerous hells and hence the phrase Narak &c in the text. Each peculiar hell has its peculiar punishment, horror, and pains especially designed for the particular class of sinners that are doomed to enter it. Different authorities give different numbers of hells. But their number is popularly confined to seventy-one.

LXXI (a) Srungāra (स्रुङ्गार)—See our Note B supra.

(b) Chakrā (चक्ष्य) — The chakrā or partridge is supposed to be very fond of looking at the resplendent moon. It is therefore generally spoken of
as drinking the mellifluous nectar of the lunar rays

LXXII "Inflamed by passion, even wise men beholding woman, who is the daughter of impurity, address her in tender language 'O Charmer, thy large eyes are like the watar lily, thy lips are full and round, thy protuberant breasts touch each other, thy beautiful mouth resembles the lotus and elegant are thine eyebrows'. Viewing her in this manner, their passions are inflamed, they are transported with desire and follow the dictates of lust" See Dr J. Taylor's Prabodhachandrodaya, p 50

LXXVI (a) स्वर्गद्वार is gate of heaven or the Indra's paradise.
(b) नक्षत्र region of hell Also refer to our Note on stanza LXXII supra

LXXVIII Here again we have a very ingenious play upon the word गम which equally means red colour and affection

LXXX In this stanza the poet has given us a very graphic description of the sickness of woman's love

LXXXI On वर्ड मुखिम रेत ताम्यते Dr Keilhorn remarks as follows -

'The heart is beaten with fists' (as it were to punish it for its malignancy and venomousness

LXXXII मुखिम In India there is to be found a certain class of persons reputed to possess the Garudi Vidyâ by which they can cure snake bites merely by the repetition of some charms or Mantras. They are generally known as snake charmers or Gârudis
It must be known that Garuda (the eagle) is the deadly enemy of all sorts of snakes.

LXXXIII. (a) Here we have got a very beautiful and striking metaphor in which the god of love is represented as a skilful fisherman, woman as his net, world as sea, female lips as tempting bait, men as fish and' love as fire.

(b) Makaraketana (मकरकेतन) - See Note to stanza XI. supra. It is also necessary to say that Ketu and Dhvaja are equivalent in sense.

LXXXV. The words व्यादीर्वचन &c. which are adjectives qualifying अहिना (ब्रह्म snake) are also to be taken as attributes of नमुना (मनु=eye). An attempt is made in the translation of the stanza to clear the simile by using appropriate separate epithets for serpent on the one hand and eye on the other.

LXXXVIII. In Sanskrit a prostitute is very appropriately called a ज्वल्यन्ति or marketwoman, because she sells her person to her customers.

XC. (a) सेट - According to Bharata, Cheta is thus defined.

कद्यामिलो ब्रह्मक्षे बिल्लो गम्भीरकः । मान्यमान्यविविधार्थोऽहैव विहमः यहुः । See Bharata's NātyaSastra XXIV. 107.

(b) Vita (विटः) - "वेदोपचार कुचो मुहो दक्षिणः करिक: \(\cdots\) पोष्टा सप्तो वाम्य मणि चुराय निर्विदो भवेद।" (भरत नायकोपाध्याय २४१०४)

Also refer to our note on stanza XLIX. supra.

XCII. (a) Priyangu (प्रियं) Name of a creeper which is said to put forth blossoms at the touch of women's feet.

(b) Kunda (कुन्डा) a kind of Jasmine (white and delicate).
(c) **Mandara** is the coral tree. It is one of the five trees in Indra’s paradise. The word *Mandara* is also used for *Arka* and Dhattura plants.

(d) *Yamasadana (यमसादन)*—The palace of Yama, the god of death, is spoken of as extending over many leagues in the Garuda Purana.

**XCIV** The same note as that appended to stanza XXXV. (b) may appropriately be repeated here with increased confidence.

**XCV**. Here is a very ingenious play upon all the adjectives of बुध्विन्दन (play of the eyebrows); for, they can also be applied to the word चर (a perverse person). But unfortunately the beauty of the original cannot be preserved in the translation.

**XCVII** (a) Wife is generally considered by men as the other half of her husband. Compare the often quoted lines of Milton in the 4th book of his *Paradise Lost* where Adam thus addresses Eve:

“Whom fly’st thou? whom thou fly’st, of him thou art,
His flesh, his bone; to give thee being I lent
Out of my side to thee, nearest my heart,
Substantial life, to have thee by my side
Henceforth an individual solace dear,
Part of my soul, I seek thee and thee claim,
My other half”

(b) “रिणामा &c allude to the idea that Sira and *Pārvati* form a single body, one half of which is male and the other half female. वस्तत्तत्[to whom there is no superior. The two lines mean that Sura, though he is so far under the dominion of Love as to
have his wife as one-half of himself, is nil the first to withstand love. Cf Kirata XVIII 31 "(K T Telang)

(c) Banjari literally means the daughter of a mountain. It is one of the several names of Durga.

Cf ‘वमा कायायनी गौरी काली हेमस्तीबरी। हिमा सरात्ते रजस्यी

शंकरी सरं महला॥ अपणा फारंती दुर्गा मूर्तानी ब्रजवसा म्यवला।’ इत्यादि

XCVIII. (a) Vairāgya (वैराग्य) is a ceterism or detachment from the world. See also our Note B in the Vairāgyasataka

(b) Niti (निति) is motives of policy and prudence including morality. See also our Notes B and C in the Nitiśatakā.

(c) Sṛṣaṇa (सृष्ट) is the first and most important of the nine Rasas and deals with man and woman and their mutual love, as members of the opposite sexes.

(d) The point of the stanza evidently is this: people generally differ very widely in their delights and pursuits.

Here we may also refer to the often quoted passage from the Mahābhārata, which runs as follows –

वेषा विषया समयरे विषया अन्यो मुनि धर्मं गतं न भित्तुः।

यमेव तथा निन्दितं मुखं महल । वेन गतं स पथं ॥

C. (a) 1āsā (विश्व) is thus defined by Bharata. सीतामुद्रमात्रां विश्व इति कीर्तित। See Bharata's Nātya sastrā XXII 33

(b) The real meaning of the stanza seems to be that the amorous sports and lovely conversations of youthful ladies are always powerful to charm men.
NOTES ON VAIRĀGYA SATAKA.

A. As to giving the third or last place to Vairāgyaśataka, Krishna Sastri Mahibala says: 'The third and last place in the practice of Āsādāna, Nāthaśraya, or Nāthaśraya is of the third kind of Āsādāna, Āsādāna, or Nāthaśraya. The third and last place in the practice of Āsādāna, Āsādāna, or Nāthaśraya is of the third kind of Āsādāna, Āsādāna, or Nāthaśraya.

B. Vairāgya (वैराग्य) literally means absence of affection for the world. See also Note to stanza XC VIII (a) in the Śringārsataka.

I. Yogi (योगी) one well-ver- ed in the practice of Yoga (योग) or union. Mrs. Annie Besant renders the word योग as harmony with the Divine Will.

II. There are three classes of men, those who have knowledge and they do not care for other people's learning through envy; those who have no knowledge and they cannot appreciate; and those who have high position in the world and they do not care for learning, being proud of their greatness. So that there is altogether but a bad lookout for learning and learned men.” (K. T. Telang)

III. The Vedānta philosophy teaches us that the acquisition of श्रेष्ठ itself is of very small importance when compared to श्रेष्ठ or final absolution or emancipation of the soul.

VIII. "The sense is that if a man of strong mind did not see his wife in the state described, he should not go about to beg. It is the family that constrains him to it.” (K. T. Telang.)

It will be seen that the translation of the stanza as rendered by me is somewhat different from the above. Prof. Tawney's version is also similar to
that of Mr. K. T. Telang. Here I have preferred to follow the Sanskrit Commentary of Kṛṣṇa Śastri Mahābala which gives the purport as तिशाकः व्याख्यातः दुःखाण्ते विकृतं विस्तिरं मायेषु हृदयार्थं दुःखदर्शनायं स्वाध्यये न पाचते शति मनः। The thought thus expressed is far nobler than that explained by Prof. Tawney or Mr. Telang. I am, however, glad to observe that Mahārāja Sewāl Pratāpa Singhji’s version of this Śloka is quite to the point. It runs as follows:—

प्रको पुष्णो चीर ताहि संवत शाह भारत।
छोटे मोटे बाढ मूख ही मूख दुःखारत।
घर माही नही जान नारे दु निर्माण खों।
भरम महा जल्दृहत क्रू मूख दुखति न बो।
यह दास टैंक भार नाती जीव मार भवत मूख।
आते हुम्से उसरिहि ‘देिे’ ‘कर्ने’ को सत्कार।

Mr. Durgā Prasāda’s translation of this stanza being neither correct nor good deserves no particular mention in this place. The anonymous copy of the Proverbial Philosophy of Bhartrihari here follows, as usual with it, the Notes of Mr. K. T. Telang.

X. (a) It is a general belief among the people that snakes can live without feeding upon anything but air. The fact is often alluded to by Sanskrit poets. Cf. सर्न: विबन्धः पदने न च दुःखलाले एक.

(b) “The meaning is that there is no scope for the exercise of one’s merits, all the energies being absorbed in the struggle for existence.”

K. T. Telang.

XV. The word अन्नरेन्द्र is here used in a double sense of (1) a piece of cloth and (2) cloud.

XVII. Commentators differ in their interpretation of this stanza.
Maharaja Pratap Singhji's Chhappayas. Pandit Rishabhadatta's Hindi translation is usually below the average and hence I have no scruples to omit it here.

The sage commentary of Krishna Sastri Mahabala which seems to give the correct sense of the text by his comments upon the stanza is as follows:

XVIII. Commenting on the meaning of the word Prof. Tawney remarks—“More literally retainue, attendants. This expression falls in with the legend that Bhartrihari was a king and quitted his throne in a fit of disgust.”

XXII. (a) For the unparalleled munificence and magnanimity of Parasurama,

Cf. इंग्लिश: महान दिव्य: श्रेयस्त: श्रीमत जय: ।

बुधुरु धर्माण: हावा: स रूपाय: श्रियालोकतः

(b) Bahl (बाहल)—Name of a demon king, grandson of Prahlada, and the most powerful sovereign of his day. He wrested everything from the gods and reigned absolutely supreme over the whole world. To secure the gods from this catastrophe Vishnu, in the form of a dwarf, came to him and begged of him three steps of ground. This simple request being granted Vishnu assumed an enormous size, covered all of Bahl's possessions in two of his steps and putting the
third on Bali himself sent him to the Patāla where he is believed to reign still. The story is told in the Bhāgavata.

(c) Of the fourteen spheres, seven are above the Earth and seven below it. They are enumerated as follows:

(1) मूक्तक, मुक्तक, वल्कनक, शवलिक, जनलिक, शष्ठिक and सत्वलिक; (2) अतत, वितत, मुतत, रतत, महतत, गातत and प्रातत.

XXIV. The first two lines of the stanza if translated literally would stand thus: ‘What honour is it to kings to have obtained the earth which has not even for an instant remained unenjoyed by multitudes of kings after acquiring it by means of hundreds of battles’.

K. T. Telang.

XXVI. “The following lines of Juvenal may be compared:–

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

(Ancient Classics for English Readers, p. 73)

Prof. Tawney (Indian Antiquary, Vol V. p. 3) quotes Burke, Vol. II., p. 106 (Bohn’s Ed.). The implication is that these persons only who can descend to such occupations find entertainment in the royal bouse old.”

K. T. Telang.

XXXI. जहुत्क्रम or जातक्रम is an epithet of the Ganges. See Rāmāyana Ch. XLIII Book I.

XXXII. Chintāmani (चितामनि) is a fabulous gem supposed to yield to its possessor all desires. It is generally known as the philosopher’s stone.
XXXV. स: तिङ (literally heavenly river) is another name of the Ganges.

XXXVIII. (a) "The two words काठ and काली seem to me here to signify the male and female personifications of the Destructive Principle. Now काठ is given by the Medinikāra as a name of Mahākāla or Mahādeva. काली is well known to be a name of Pārvati. Mahādeva is the Deity of Destruction and is also represented in the Purāṇas as playing with Pārvati."

K. T. Telang.

Śiva and Pārvati are represented as playing chess with dice in the seven Ślokas (Nos 123–129) quoted from Mayūra in the Subhaśīntavali. See also the learned editors' note at p. 8. Bombay Sanskrit Series No. XXXI. The word काठ in Sanskrit is derived from the root कू to count and hence it means one who counts. In its secondary sense काठ is used both for Time and Śiva. Time is undoubtedly the Counter and hence destroyer of all things and Śiva is the deity of destruction. So there is nothing strange in its being a name both of Time and Śiva. काली is the feminine of काठ and consequently represents both Death and Pārvati.

(b) For similarity of thought, compare the various passages quoted by Prof. Tawney in his Two Centuries of Bhartrihari, p. 69.

XL. (a) केकलिमित्र after quoting the stanza at page 75 of his अर्द्धसंदेश thus remarks: वेन शीर्षमुदः। अत काशितर हारे हेशी नु दार बरदिह पुष्पपरदेह इति कौमनः।

(b) Gorunda in his काल्याड़न cites it as an example of तात्त्विक. According to him and the author of दर्शनस्वादिका—"वा शास्त्राय महोदित्वम् सुवस्त्रा चौलः"
XLI. "Yoga is one of the systems of Hindu philosophy. Its chief aim is to teach the means by which the human soul may obtain complete union with the Supreme Being. It is defined by Patanjali, the founder of the school, as "the prevention of the modifications of thought by the practice of self-mortification and by keeping the mind continually unaffected by all external influence." The final beatitude which is held out as the reward of such devotion, consists in the cessation of all idea of self and of any distinction between matter and spirit." Mr. Growse.

See also our Note on stanza I supra.

(b) Padmåsana (पद्मासन) is thus defined in the Hathayoga-pradipika (हथयोगप्रदीपिका) of Svatmåråma Yógindra (स्वत्मारामयोगीद्र).—

वामोपायो देश्यम े रूप संस्त्राय्य भास तद्या दृश्यमार्य शिकोन

Mr. Srivâs Iyângâr, B.A. translates the above as follows:—

'Place the right heel at the root of the left thigh and the left heel at the root of the right, cross the hands behind the back and take hold of the toes, the right toe with the right hand and the left toe with the left. Place the chin firmly on the breast and look fixedly at the tip of the nose. This is called Padmåsâna and destroys all diseases'.

(c) योगंद्रा At page 79 of the Bombay Sanskrit series No. III., Dr. G. Bûller C. I. E., observe

* "योगंद्रायंदित्यििििः" (पादमासनयोगशासन)
“भावनित्व” means originally “the sleep induced by the practice of Yoga,” during which the soul is separated from the body and thereby becomes enabled to see the nature of all things. “Here it stands for deep meditation.”

XLI. Dr. J. Taylor in his translation of the Prabodhachandrasekara incredulously remarks in a footnote that when elephants want the female, or are inflamed from any cause, it is supposed that a certain liquid is secreted from two protuberances situated on the sides of the head.

But why Supposed? Every one is fully aware of the fact of which the retailer needs not be told or assured that in the rutting season the flow of a strong-scented liquid is generally seen on both sides of the frontal protuberances of bull elephants. The usual place from which the rut begins to come out is just behind the ear, but it is not uncommon to see its appearance in some other parts of the elephants’ body. Sanskrit authors are very fond of alluding to elephants in rut, and Bhartrihari himself has proved no exception to the rule as he has mentioned them several times in these Centuries.

XLI. How beautiful is the metaphor which speaks of Desire as River, &c &c!

XLIV. Vata (वत) is a kind of tree with large broad leaves. It is one of the long living, high-growing, and long-dimensioned trees to be found in pretty abundance both in the towns and forests of India. It being considered a favourite abode of Siva is eagerly sought after by Yogi.
XLVI. "The idea is this: The suppliant of the rich thinks the days too long, as he has to suffer the trouble of constant entreaties, often unsuccessful; the person engaged in the pursuit of worldly objects thinks time too short, as he has never enough of it to compass all his numerous ends. On the other hand, the philosopher, in the intervals of meditation laughs at both for delusions. During meditations he is, of course, unconscious of all these proceedings." K. T. Telang.

XLIX. I would prefer with Mr. Telang, the reading दूरधे. to चतुर्मः as marking better the contrast with दूरः.

LI. The ten directions are the North, Northeast, East, Southeast, South, Southwest, West, Northwest, Zenith (above), and Nadir (below).

LIII. Samâdhi (समाधि) is thus defined in the 4th Chapter of the हठहोमदरोपिका—'सदि इंद्र यह तामसं भजति भोगता। वायुमनसोरैव समाधिमिथिते ' which is translated by Śrīnivāsa Iyāṅgār, as follows: "As a grain of salt thrown into the water unites and becomes one with it, a like union between the Mind and the Ātma is Samadhi." See also our Note to stanza LX (b)

LV. (a) It needs not to be told that there are four principal castes or Varnas among the Hindus, which are named भाष्य, सत्रिय, वैश्य and पुरुष. The first three are otherwise known as the Durvijas (दुर्विजः) or twiceborn, on account of their two births of (I) actual generation and (II) investiture with the Sacred thread. But according to some, the epithet Durja
(a) is limited only to the Brahmans. Compare "जगन्ना मास्तो हेव: सङ्करो मिन वच्चते"

(b) Chândula (चंदुला) - A general name for the lowest and most despised of the mixed castes originating from a Súdra father and a Brahman mother. In the text the word is used for a man of this degraded caste.

LIX. "The implication is that nothing except devotion to Śiva is to be depended upon, as, for instance, the things enumerated." Telang.

LX. (a) The Dekkan poets are held to be great masters of melody of their sweet mellifluous verses. See Káryādāriá: शेष: प्रकाश: हनुमा पृष्ठः हृदयः। वर्णनात सदान्त मीन: कार्यादाराय: । &c &c.

(b) Samādhi (समाधि) according to Nrisimarṣasātavatí, is "स्वरुपातीपत्तेषुस्मरादिनिर्माणतानुष्ठान: सर्वव्यापार: समाधि:।" See Vedántásirā subódhini, p.55. Mr. K. T. Telang thus explains it according to the Vedántásirā: 'an exclusive concentration upon the One Entity without distinct and separate consciousness of the knower, the known, and knowing and without even self consciousness'. Also compare, "सर्वस्वाध्यात्मकः स्वात्मिन्यः ज्ञात्या ज्ञात्त्वा हृदयः शनाश्वस्तरत्वम्। सन्तनानुभूत्यार स्वात्मिन्यः स्वात्मिन् तत्सब्रवाय: स्वात्मिन्यः" which occurs in the गर्गसाठवि: at verse 86th.

Strictly speaking Samādhi is the eighth and last stage of Yoga. These eight stages of Rāja-yoga (राजयोग) are (1) Yama (मन्त्र), (2) Niyam (नियम), (3) Āsana (आसन), (4) Prāṇāyāma (प्राणायाम), (5) Pratyāhāra (प्रताहार), (6) Dhāranā (धारना), (7) Dhyāna (ध्यान) and (8) Samādhi (समाधि). But, here, the word Samādhi may be taken to mean perfect and profound
absorption of thought into the one object of meditation: c the supreme Being. See also our note to stanza LIII supra

(c) Chowry—As to the origin of these luxurious royal fans (चाँद) vide Chapter 72 Sloka 1 of the बातासहित्य where it is said

देवी अर्मने किन्तु यात्रेतो खलयिणि द्रस्मरुपकलेशम्।
आपेतवाग्युद्ध उवन्ति तासो उपाध्य नावप्तमां हिताश्च॥

Mr Wil'ins in his Fables and Proverbs from Sanskrit observes in his footnote to the word Chamara that it is a kind of whisk made of the tail of a particular species of cow and sometimes of peacock's feathers finely ornamented, used to chase the flies away

(d) I am inclined to take the stanza as furnishing internal evidence of Bhartrihari being a king

(e) In several editions including those of Bombay and Calcutta this stanza is given a place in more than one Centuries of this poem

L\II Pal\īsa (पलिसा) is according to Mr Growse 'the Buter frondosa a tree with scarlet flowers which precede the new leaves, and when in full blossom make a striking sight like a fire on the horizon'

L\III It will be seen that many persons have been led to translate this stanza in a sense quite contrary to that in which it has here been presented to the reader. For comparison, we would beg to quote the following

Our former opinion was, 'You and We are we and You, (c e You are different from we) Oh friend what is become now that we consider you like our selves (Mr Durga Prasad)
To my mind the original text as herein given cannot admit of any other interpretation but that which we have sought to convey in our Hindi and English translations. For the cessation of worldly ties of kinship, friendship &c. in Vairāgya, we have the authority of the Mahābhārata:

पितामहों 5 सम स्वरित: सिद्धान्तेन भारत।
ममेय ूयमातमस्यानमे युयंन यो वयम्‌ ॥

LXVIII. Vidyādharā (विद्याधरा) - A class of demi-gods or semidivine beings. The name Vidyādharā is applied to one of the ten species of divine beings. These are enumerated as follows in the Amarakosā:

विद्याधरा पक्षोऽयोरः देवो मनुष्ये किंतु।
पिताचो मुद्राक: दिन्तो मूलो 5 मी देवसलम्‌॥

LXIX. (a)Meru (मेर) - See our Note LXXX (a) in the Nitiśataka.

(b) Yuga (यूग) - See our Note to Stanza LXXXIV in the Nitisataka.

LXX. (a) "Actions done in a past life lead to results in the succeeding life, and to obtain freedom from the perpetual round of birth and death thus arising, all कर्म must be destroyed Of. Śārīrika Bhāṣya, p. 1075." K. T Telang.

(b) "The bodies and conditions of transmigrating souls are, according to their works, good or evil in antecedent states from time without beginning. The merits and demerits and the embodiments are from eternity. Seed from plant, and plant from seed, but who shall assign priority to either? From such fruition of merits as long as soul is implicated
with body, there is no escape . . . . . . . . . . . .

This implication of soul with bodies, animal, vegetable, human, ultrahuman, and divine, is the source of all misery. In all its stages the soul tastes little but pain, sickness, death, and severance from all that it would fain cling to. Even in the highest embodiments there is disparity, and a consequent sense of insufficiency, and there is the certainty of their expiring upon the exhaustion of the merits which procured them. Paradise and places of torment are only stages in the endless journey. This repeated embodiment of souls results from merits, merits from activity, activity from desires and aversions, desires and aversions from identifying the soul with that which is not soul, with the body, the senses, the intellect. (Gough in Calcutta Review)

Prof Tawney

LXXI Kalpa (कल्प) - See Note on Stanza XVI (a) in the Nitisataka

LXXIV Brahma (ब्रह्म) or Brahman (ब्रह्म) is the supreme Being, regarded as impersonal and divested of all quality and action. Prof Apte says that according to the Vedántists Brahman is both the efficient and the material cause of the visible Universe, the all-pervading soul and spirit of the universe, the essence from which are created things produced and into which they are absorbed.

LXXV Pátála (पाताल) is the lowest sphere as explained in Note (c) to Stanza \\n
LXXVII. (a) Sánta (सांत) is equal to free from passions.
(b). Muni (मुनि) is a saint. In its original meaning the word signifies one who observes the vow of silence.

LXXVIII. त्रिविस्तर- The three worlds are enumerated as the (i) heaven, (ii) earth and (iii) hell.

LXXIX. (a) According to Prof. Apte the Vedas or the holy Scriptures of the Hindus were originally three, but a fourth was subsequently added to them, and their number is now generally considered to be four. They are (1) the ब्राह्मण; (2) the यजुर्वेद; (3) the सार्ववेद; and (4) the अर्जुर्वेद. According to the strict orthodox faith of the Hindus the Vedas are जोगीये, 'not human compositions,' being supposed to be directly revealed by the Supreme Being, and are called 'Sruti' i.e. 'what is heard or revealed; as distinguished from 'Smriti,' i.e. 'what is remembered or is the work of human origin.'

(b) The Smritis as distinguished from the Vedas are the theological writings from the pen of the Rishis, patriarchs and sages.

(c) Puranas (पुराण) are the well-known sacred works of the Hindus, dealing with theology, history, mythology &c. They are eighteen in number viz-

(1) सद्युपाध्य; (2) पद्युपाध्य; (3) विश्वुपाध्य; (4) शिवुपाध्य; (5) मान्युपाध्य; (6) कालुपाध्य; (7) महाशेषुपाध्य; (8) रघुपाध्य; (9) श्यामुपाध्य; (10) महाशेषुपाध्य; (11) निम्नुपाध्य; (12) नासुपाध्य; (13) रामनुपाध्य; (14) वार्तसुपाध्य; (15) दक्षुपाध्य; (16) गंगुपाध्य; (17) मकरुपाध्य; and (18) श्रीनातुपाध्य. It is generally believed that they have all been written by Vyasa or Vedavyasa, the son of Parâsa-rama and Satyavati. The literal meaning of the word
Purana is old. According to Mr. Wilkins the term purana (literally ancient) is given to such Hindu books as treat of Creation in general, with the particular genealogy, and history of their gods and Heroes of antiquity.

LXXXI. Professor Tawney translates ग्राम as the nunnow

LXXXII. Brahma (ब्रह्म) - See Note to Stanza LXXIV supra

LXXXV. (a) Mr. K. T. Telang notes that 'the force of all my delus on being destroyed by the pure knowledge which shines forth in consequence of the great extent of merit resulting from contact with you, I would merge into the Supreme Brahma.'

(b) The body is admittedly composed of the Panchamahabhutas or the five elements, viz—earth. water, fire, air and sky or ether

(c) As a footnote to his poetical version of the stanza, Prof Tawney quotes the following passage from Green's History of the English People, p 114:—"The life of Francis falls like a stream of tender light across the darkness of the time. He strips himself of all, he flings his very clothes at his father's feet, that he may be one with Nature and God. His passionate verse claims the moon for his sister, the Sun for his brother; he calls on his brother the Wind, and his sister the Water. His last cry was a Welcome, Sister Death."

LXXXIX. Vind विंद is thus explained by Mr. Wilkins in a footnote at p 120 of Morley's Univer-
An instrument of the string kind very much esteemed in India. It is constructed of a long piece of wood upon which a number of steel strings are strained, and which serves also for the finger board; it being furnished with frets almost from one extremity to the other, with each end fixed horizontally upon the pole (if the expression be allowed) of a large pumpkin, or an oblate sphere of wood hollowed for the purpose.

XCI. "People misunderstand the mere cure of pain as itself a pleasure." K T Telang

XCIV. Mr Telang here differs from all commentators who unanimously explain दुखसिद्धानाम् as referring to the family of the कविविक्षाय spoken of in the text. However, the learned scholar remarks "I cannot say what they mean. But the idea intended seems to be that of proud wealthy men." However the reader will see for himself the propriety of our following the Sanskrit Commentaries in thus translating the stanza which is herein rendered gives a very intelligent and powerful idea. Krishna Sastri Mahabala in prefacing the Slokas thus sums up its substance: नित्यसन्तामेव एवं शान्ति दुखेन रिष्यते शनिः परमविद्याय गमनाते निशान: श्रेयसः.

C शून्य is a technical term of the Yoga philosophy, and refers to absolute nonexistence. It is also used as a name of Brahman. In Bhartrihari-nirveda (III. 18) शून्यनाम thus advises माधवे-विस्तर्य समाहल नन्दे निवेशम । सत्यनन्दनमातान समस्यमुग्धादग्नि।

CX (a) Koorma or Kamitha—See Note to stanza XXXV (b) in the Nitisataka
(b) Dhrutā (धृत) - The son of Uttānapāda being slighted by his step-mother left his home with the determination of winning himself a name in the world. By the advice of the seven Rishis he devoted himself to the service of Vishnu, and was finally exalted by the God to the heavens where he shines as the polestar.

(c) ज्ञान is the egg of Brahman e. i. the universe.

(d) ब्रंमर is a kind of large tree known in Hindusthān by the name of Goolara. The interior of its fruit is the reputed seat of innumerable insects.

CXI Chakravāla (चक्रवाल) - Name of a bird. Mr. Growse remarks that the male and female Chakrā are doomed for ever to nocturnal separation and are said to pass the night on the opposite banks of a river or pond, vainly calling to each other to cross.

CXIV. I think the reading स्माप्न्द्रे would be far better than that of the text i. e. स्मायान्ते.

CXV. भूली is a name of Śiva on account of his holding a trident in his hand.

CXVI. Vairāgya See Note to Stanza XCVIII. (a) in the Sringarāsataka and also Note B in the Vairāgya sataka.
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**LIST OF AUTHORS**
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115 Mr. K. T. Telang’s Nitiśataka and Vai-
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