

CANTO II

1. P. O. तस्मिन् काले दिवोकसः तारकेण विप्रकृताः तुरासाहं पुरो-
धाय स्वायंभुवं धाम ययुः ।

E. Tr. At that time, the Gods having been oppressed by Taraka went to the abode of Brahma having placed Indra at their head.

Notes. तस्मिन् काले = at that time *i.e.* in the meanwhile, when Parvathi was serving Siva as said at the end of the previous Canto. दिवं ओकः येषां ते दिवोकसः = Those who have the Heavens as their residence *i.e.* the Gods. 'त्रिदिवेशा दिवोकसः' (*Amara*). 'दिवं स्वर्गेऽन्तरिक्षे च (विश्वः) तारकेण = By an Asura named तारक. He was the son of an Asura named वज्राङ्ग. As a result of severe penance Brahmadeva granted him a boon that he shall not be killed by anybody except a child seven days old. The Asura considered this as quite improbable and hence took pride and began to oppress the Gods. विप्रकृताः (=पीडिताः) = harassed or troubled. (*Past passive part of कृ with वि and प्र*). तुरासाहं (*accusative singular of तुराषाट्*) = Indra. तुरं (वेगवन्तं) साहयति (अभिभवति = one who exceeds the speedy man, *i.e.*, very quick in action. पुरोधाय = पुरस्कृत्य = Having placed in front *i.e.* led by him स्वयंभुवः इदं स्वायंभुवं = Belonging to स्वयंभू *i.e.* ब्रह्मा. 'स्वयंभूः चतुराननः' (*Amara*). स्वयं भवतीति स्वयंभूः = one who is self-existent. He came into existence of himself. धाम = abode *i.e.* Brahma-loka. ययुः *Perfect 3rd pers. plural of या to go.* ययौ - ययुः

2. P. O. परिम्लानमुखश्रियां तेषां सुप्तपद्मानां सरसां प्रातः दीधि-
तिमान् इव ब्रह्मा आविरभूत् ।

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 E. Tr. To them, the lustre of whose faces had faded away, Brahma manifested himself as the Sun does in the morning to the lakes whose lotuses are closed up.

Notes. परिम्लान etc. परिम्लाना = (Past pass, part of म्लै with परि) = faded completely. परिम्लाना मुखानां श्रीः येषां तेषां = of those whose facial lustre had faded away completely i.e. they wore very dejected appearances, because of the oppression they were undergoing under Tarakasura. सुप्तपद्मानां = सुप्तानि (Past. pass part of स्वप् to sleep) पद्मानि येषु तेषां = of those (lakes) whose lotuses were asleep i.e. were closed up during the night. The beauty of the lake which possessed these lotuses disappears in the night because the lotuses close up. सरसां = of the lakes. प्रातः (Indeclinable) = In the morning दीधितयः अस्य सन्तीति दीधितिमान् = one who has rays i.e. the sun. 'मानुः करो मरीचिः स्त्रीपुंसयोः दीधितिः स्त्रियाम्' (Amara) The Sun appears of itself in the morning and makes the lotuses open and thus the lake regains its beauty. The idea is that similarly Brahma appeared there of himself and this gave some hope to the Gods and their faces brightened. बृंहति (= वर्धयति प्रजाः इति ब्रह्मा = one who increases the human beings, i.e. Brahma. आविरभूत् = manifested himself. Appeared before them The very fact that he appeared there himself at the proper time was a sign of the success of the mission on which the Gods had gone over there.

3. P. O. अथ सर्वे ते सर्वस्य धातारं सर्वतोमुखं वागीशं प्रणिपत्य
 अर्थाभिः वाग्भिः उपतस्थिरे ।

E. Tr. Then all of them bowed to the Creator of all (the Universe) who had faces on all directions and who was the Lord of Saraswati, and praised him with words full of meaning.

Notes. अथ = Then. सर्वे ते = They all *i.e.* All these Gods. सर्वस्य = of all *i.e.* of all the Universe. धातारं = स्रष्टारं = The Creator. सर्वतः मुखानि यस्य तम् = one who has faces on all directions 'स्वयंभूः चतुराननः' (*Amara*). वागीशं वाचः ईशं = Lord of वाक्. वाक् = Saraswati who is the Goddess of education and arts. Brahma is said to be her husband. 'गीर्वाक् वाणी सरस्वती' (*Amara*). Mallinatha gives वाचां (विद्यानां) ईशः = Lord of all education. प्रणिपत्य = having saluted or bowed to. (*Indeclinable from पत् with प्र and नि*). अर्थात् अनपेताः अर्थ्याः, ताभिः = by words having meaning *i.e.* by words which were fully significant This shows that the words of praise uttered by them were not merely formal, but he deserved all the praise to the letter अर्थ्याभिः The termination य् comes after the words धर्म, पथिन्, अर्थ and न्याय in the sense अनपेत = not without. 'धर्मपथ्यर्थन्यायादनपेते' (*Panini* IV. iv. 92) वाग्भिः = by words. उपतस्थिरे = Praised, *Perfect 3rd pers. sing.* of स्था with उप. The root स्था is Parasmaipada, but when the preposition उप is prefixed to give the meaning of देवपूजा (= worshipping of Gods), it takes Atmanepada. 'उपाद्देवपूजा संगतिकरणपथिष्विति वाच्यम्' (*Vartika* to I. iii. 25).

4. P. O. सृष्टेः प्राक् केवलात्मने, पश्चात् गुणत्रयविभागाय भेदम् उपेयुषे स्त्रिमूर्तये तुभ्यं नमः ।

E. Tr. Salutation to you, of three forms, one soul before the creation (of the Universe), who afterwards divided yourself according to the division of the three Gunas सत्त्व, रजस् and तमस्).

Notes. सृष्टेः प्राक् = Before creation of the Universe. केवलः (= एकः—unit or one) आत्मा स्वरूपं यस्य तस्मै *vide* 'एक एवाद्वितीयं ब्रह्म' and 'आत्मावा इदमेक एवाग्र आसीत्' (*Vedic*). पश्चात् = at the time of creation. भेदं = division. उपेयुषे = One who has assumed.

Note declension उपेयिवान्, उपेयिवांसौ उपेयिवांसः etc. The word उपेयिवान् is of irregular form dictated by *Panini* 'उपेयिवान्-नाश्वाननूचानश्च' (*Panini* III. ii. 109) विभज्यते अनेन इति विभागः, गुणानां त्रयमेव विभागः यस्य तस्मै = To one who has the three *gunas* as the causes for the division. The three *gunas* are सत्त्व, रजस् and तमस्. The three forms into which the one soul manifested itself at the time of creation are for the various duties that had to be performed *i.e.*, creation, protection and destruction. These three forms are called *Trimurtis*. They are Brahma, Vishnu and Rudra, respectively.

5. *P. O.* अज, त्वया यत् अमोघं बीजं अपाम् अन्तः उत्सृ, अतः चराचरं विश्वं (उत्पन्नं). तस्य प्रभवः गीयसे ।

E. Tr. Oh! unborn one! This Universe of movables and immovables is (sprung) from the unfailing seed that was dropped by you in the waters, (and hence) you are sung as the source of it (the Universe).

Notes अज! (*Vocative case*) = Oh! unborn one. The Gods addressed him न जायते इत्यजः = one who was not born *i.e.* who was self-existent *cf* स्वयम्; त्वया = By you, यत् = which (*qualifies* बीजं) न मोघं = अमोघं = not vain: unfailing *i.e.*, fruitful. बीजं = seed; germ अपामन्तः = In the waters. अन्तः = (*Indeclinable*) in. उत्सृ = was sown (*Past. pass. part of* वृप् to sow) अतः = From that *i.e.* From that seed. चराचरं विश्वं = This universe consisting of movables and immovables चरं च अचरं च अनयोः समाहारः उत्पन्नं is understood, *i.e.* came to existence तस्य = of that Universe. प्रभवः = source, cause; origin. प्रभवस्य स्मादिति प्रभवः गीयसे = you are sung or praised. *Passive present 2nd pers sing.* of गै to sing.

6. *P. O.* एकः त्वं तिसृभिः अवस्थामिः महिमानम् उदीरयन् प्रलय-स्थितिसर्गाणां कारणतः गतः ।

E. Tr. You, the only one, have become the cause of destruction, protection and creation by proclaiming your greatness by the three forms.

Notes. एकः = one (*declension in singular only*). i.e. one before creation. तिसृभिः अवस्थाभिः = by your three forms as ब्रह्म, विष्णु and रुद्र which are characterised by the three Gunas सत्त्व रजस् and तमस् महतः भावः महिमा = greatness, तं = महिमानं उदीरयन् (*lit speaking*) = proclaiming; *Present participle of ईर् with उद् प्रलय* = Destruction. स्थिति = maintenance i.e. protection सर्गः = सृष्टि = creation. Of the three forms, ब्रह्म is said to be in charge of creation, विष्णु of maintenance, and रुद्र of destruction. कारणस्य भावः कारणता = The state of being a cause. This verse explains further 'पश्चाद्देदसुपेयुषे' of verse 4 and hence is not a repetition of the idea contained therein.

7. *P. O.* स्त्रीपुंसौ, सिसृक्षया भिन्नमूर्तेः ते आत्मभागौ. तावेव प्रसू-
तिभाजः सर्गस्य पितरौ स्मृतौ ॥

E. Tr. Male and female are your own parts, who have split up your form due to a desire to create. They (these two parts) are remembered as the parents of the creation that came into existence.

Notes. स्त्री च पुमांश्च स्त्रीपुंसौ. The अकारान्त of this compound is dictated by Panini in 'अचतुर विचतुरस्त्रीपुंस etc.' (*Panini V. iv. 77*), otherwise it will be स्त्रीपुमांसौ. सिसृक्षया = स्रष्टुं इच्छा सिसृक्षा, तया = with a desire to create. He manifested his own self into male and female in order to create beings. भिन्नमूर्तिः = भिन्नमूर्तिः येन सः = one who split up his own form, ते = your. आत्मनः भागौ आत्मभागौ = Parts of your own self. तौ = These two parts of male and female प्रसूतिं भजतीति प्रसूतिभाक् तस्य = of (the creation) that has come into existence सर्गस्य = of the creation. पितरौ = Parents i.e. mother and father. माता

च पिता च पितरौ This is an optional form of मातापितरौ. When पितृ is combined with मातृ, only the former remains optionally. cf. 'पितामात्रा' (Panini I ii. 70) मातरपितरौ is also another form of the compound according to 'मातरपितरावुदीचाम्' (Panini VI. iii. 32) 'मातापितरौ पितरौ मातरपितरौ प्रसूजनयितारौ (Amara) स्मृतौ = (lit. remembered) P. P. P. of स्मृ to remember. But स्मृतौ means here that it is declared in Smritis which are next authoritative to the Srutis (Vedas) cf. 'द्विधाकृत्वात्मनो देहमर्धेन पुरुषोऽभवत् । अर्धेन नारी तस्यां स विराजमसृजत्प्रभुः' (Manusmṛiti I 32).

8. P. O. स्वकालपरिमाणेन व्यस्तरात्रिदिवस्य ते यो स्वप्नावबोधौ तौ भूतानां प्रलयोदयौ ॥

E. Tr. The sleeping and waking of you who have separated night and day by your own measure of time, are the destruction and creation of beings.

Notes. स्वकाल etc.—स्वस्य कालस्य परिमाणेन = By the measure of your own time, unlike other beings for whom the Sun determines day and night. व्यस्त etc.—व्यस्तं रात्रिदिवं येन तस्य = who has separated the day and night. रात्रौ च दिवा च रात्रिदिवं This is an irregular compound dictated by Panini in 'अचतुर विचतुर etc.' (V iv 77). According to this Sutra, the compound can mean only 'by day and night' but it is used here in the nominative sense. Mallinatha says that there is no support for this use except that it has been used often by poets ते = your, यो = which. स्वप्नः अवबोधश्च स्वप्नावबोधौ = The sleep and waking up भूतानां = of beings प्रलयश्च उदयश्च प्रलयोदयौ = The destruction and creation respectively. The time of Brahmadeva is measured as follows: One human year is a day and night for the Gods. Such 360 days make one divine year. Of these years, 4800, 3600, 2400 and 1200 go to make कृत, त्रेता, द्वापर and कलि yugas respectively. One complete cycle of these four yugas making 12,000 divine

years is what is considered to be one *Divine Yuga*. 1000 such *divine yugas* go to make the day time of Brahmadeva and a similar period makes his night. Hence one day time of Brahmadeva is $12,000 \times 1000$ divine years, or 4,320,000,000 human years. During this day time of Brahmadeva, when he is awake all the Universe is active. When he begins to sleep in the night destruction (प्रलय) comes in and the whole Universe is asleep (inactive) and again begins to be active when he wakes up. Brahmadeva is said to pass 100 years like this and then the महाप्रलय comes when the whole Universe disappears and creation ends. (*Manusmriti* I—65 to 74).

9. P. O. त्वं जगद्योनिः अयोनिः, जगदन्तः निरन्तकः, त्वं जगदादिः अनादिः, जगदीशो निरीश्वरः ।

E. Tr. You, who are the origin of this world are yourself originaless, the destroyer of this world without destruction, the beginner of this world without any beginning and you are the lord of this world without any master.

Notes जगतां योनिः जगद्योनिः = The source of the worlds. न विद्यते योनिः यस्य सः अयोनिः = Sourceless. The idea is that though He was the origin for these worlds He was himself without any origin or source i.e. He was self-existent. The adjectives निरन्तकः and अनादिः show that He is eternal without beginning or end. निर्गन्तः अन्तः

10. P. O. आत्मानं आत्मना वेत्सि, आत्मानमात्मना सृजसि । कृतिना आत्मना च त्वं आत्मनि एव प्रलीयसे ॥

E. Tr. You know yourself by yourself, you create yourself by yourself, and you become absorbed in yourself when you have done your work

Notes. आत्मानं आत्मना वेत्सि = you know yourself by yourself. This verse shows that He is not dependent upon

any outside agency to know, to create and to destroy himself, whereas anybody else depends upon an outside agency for all these things. Thus to know Him and also one's self others have to resort to भक्ति, योग तपस् etc. Similarly others are created by him who creates himself. कृतिना = one who has done his work (कृतकृत्यः) or one who is skilful. Mallinatha adopts the latter meaning and another commentator takes the former meaning कृतमनेनेति कृती, तेन कृतिना. प्रलीयसे = you absorb yourself 'एवं सर्वं स सृष्ट्वदं मां चाचिन्त्य पराक्रमः । आत्मन्यन्तर्दधे भूयः कालं कालेन पीडयन् ॥' (Manu I—51).

11. P O त्वम् द्रवः, संघातकठिनः, स्थूलः, सूक्ष्मः, लघुः, गुरुः, व्यक्तः, व्यक्तेतरः, च प्राकाम्यं ते विभूतिषु असि ॥

E. Tr. You are fluid, (yet) compact solid, huge (and yet) subtile, light (and yet) heavy, perceptible (and yet) other than perceptible. In your manifestations you are as your desire.

Notes. द्रवतीति द्रवः = a fluid. संघातकठिनः = hard because of denseness (opposite of द्रवः). स्थूलः = huge; big. सूक्ष्मः = subtile, minute i.e. atomic. लघुः = light. गुरुः = weighty. व्यक्तः = clearly perceptible. व्यक्तेतरः = व्यक्तात् इतरः = other than perceptible. विभूतिषु = In your manifestations of all super human faculties. प्राकाम्यं = As your desire. i.e. you can assume any form and qualities as you desire.

12. P. O. यासां गिरां उद्घातः प्रणवः, त्रिभिः न्यायैः उदीरणम्, कर्म यज्ञः, फलं स्वर्गः, तासां त्वं प्रभवः ॥

E. Tr. You are the origin of those words, (Vedas) of which the *Pranava* is the beginning, of which the pronunciation is according three *Swaras* (intonations), in which the

action (enjoined) is sacrifice and of which the result is the Heavens.

Notes In this stanza He is said to be the propounder of the Vedas. **यासां गिरां** = of which words or speeches. **उद्घातः** = beginning. 'स्याद्भ्यादानमुद्घात आरंभः' (*Amara*). **प्रणवः** = The compound letter 'ओं' which is composed of three letters अ, उ and म्. This letter must be pronounced at the beginning and the end of Vedas always whenever their hymns are pronounced. *vide* 'ब्रह्मणः प्रणवं कुर्यादादावन्ते च सर्वदा' (*Yaska Nirukta*). **त्रिभिः न्यायैः** = By three स्वरस. नीयन्ते **एभिः** अर्थविशेषाः इति न्यायाः = The intonations or accents In reciting Vedic hymns the intonations are of great importance. These 'स्वरस' are three in number, **उदात्तः** = The acute accent **अनुदात्तः** = accentless and **स्वरितः** = a combination of the above two. *cf.* 'उच्चैरुदात्तः । नीचैरनुदात्तः । समाहारः स्वरितः' (*Panini* I. ii 29 to 31). If a mistake in these स्वरस is committed it is considered to be a sin *cf.* 'मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह । सवाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोपराधात्' (*Siksha*) **कर्म यज्ञः** = The action enjoined by the Vedas is performance of sacrifice **फलं स्वर्गः** = The result of such action is said to be attainment of the Heavens. **तासां** = of those words **प्रभवः** = source ; origin *i.e.* the propounder. The Vedas are generally *accepted* to be अपौरुषेय *i.e.* not made by man but existent eternally and God is said to have brought them into existence.

13. *P. O.* त्वाम् पुरुषार्थप्रवर्तिनीं पुरुषं आमनन्ति । त्वामेव तद्दर्शिनं उदासीनं पुरुषं विदुः ॥

E. Tr. They declare you as the *Prakriti* that instigates the *Purusharthas* (for the enjoyment of the Purusha). They know you also as the Purusha who is indifferent and witnesses the (actions of) *Prakriti*.

Notes. As Mallinatha remarks, the poet makes the Gods praise Brahma according to the *Sankhya* concept of Philosophy. Its founder is *Kapila*. According to this system there are two eternal principles in this universe, (1) *Purusha*, the soul which stands apart, and (2) *Prakriti* which is the cause for all kinds of action in this world. *Purusha* has no concern in the doings of *Prakriti* but is a mere on-looker. Though the poet indicates distinctly the principles of *Sankhya* Philosophy, by yet making *Purusha* and *Prakriti* identical he follows the *Advaita* philosophy. Some say that this is one of the passages indicating the religious school of Kaldasa.

पुरुषार्थ etc **पुरुषस्य** अर्थाः **पुरुषार्थाः** तान् प्रवर्तयतीति **पुरुषार्थ** प्रवर्तिनी, ताम्. **पुरुषार्थः** are the principal objects of human existence which are four in number धर्म, अर्थ, काम and मोक्ष. All the activities of one in this world are instigated by either of these objects. The motive power that instigates these actions is called प्रकृति. This प्रकृति is the source of the materialistic world consisting of the three primary qualities सत्व रजस् and तमस्, according to the सांख्यः. तद्दर्शिनम् तत् पश्यतीति तद्दर्शी = one who sees it. The *Purusha* (Soul) stands separate and witnesses all the actions created by प्रकृति. उदासीनं = one who is indifferent; disinterested. पुरुषं = Soul. विद् (Present 3rd pers. plural). This is an optional form of विदन्ति of the root विद् to know. In the present tense, the terminations of the Perfect tense come optionally. 'विदो लटो वा' (*Panini* III iv. 83). Here, instead of the present tense III pers. plural termination झि, उस् is substituted. In the commentary 'श्रेजुसादेशः' is wrong. It ought to be 'श्रेसादेशः'.

वेदा विदुः विदुः

14. *P. O.* त्वं पितृणामपि पिता, देवानाम् देवता असि । परतः अपि परः च वेधसाम् अपि विधाता असि ॥

E. Tr. You are the father of even the *Pitrs*, and are the God of Gods. You are superior to the highest and the progenitor of even the progenitors (of mankind).

Notes. पितृणां = of the *Pitrs* for पितृ see note on I, 18 above. पिता = father. देवानाम् देवता असि = you are the deity to Gods *i.e.* you are worshipped even by Gods, परतः अपि = even than highest. वेधसां = of the *Prajapatis* दक्ष and others. *cf.* 'अथान्यानमानसान्पुलान्सदृशानात्मनोऽसृजत् । भृगुं पुलस्त्यं पुलहं क्रतुमंगिरसंतथा । मरीचिं दक्षमतिं च वसिष्ठं चैव मानसान् । नव ब्रह्माण्डेत्येते पुराणेनिश्चयंगताः' (*Vishnupurana* I. 7-5). These are nine creators whom Brahmadeva created for multiplying creation in this world. विधाता = one who creates. The idea of this verse is that Brahmadeva is superior to all beings.

15. *P. O.* त्वमेव हव्यं होता च भोज्यं भोक्ता च शाश्वतः । वेद्यं वेदिता च, ध्याता, यत् परं ध्येयं च असि ॥

E. Tr. You are the sacrificial offering and also the sacrificer, you are the enjoyed and the perpetual enjoyer, you are the knowable and also the knower and you are the meditator and also the supreme object of meditation (for others).

Notes. हव्यं = An oblation offered to Gods. हूयते इति हव्यं = That which is offered. The termination यत् comes after roots ending in vowels. *cf.* 'अतो यत्' (*Panini* III. i. 97). हव्यकव्यौ दैवपैत्रे अन्ने' (*Amara*) होता = one who offers *i.e.* sacrificer भोज्यं = That which is to be eaten. Here it is used in the sense of 'enjoyable.' But this use is grammatically unjustifiable, because in 'भोज्यं भक्ष्ये' (*Panini* VII. iii 69), भोज्यं is definitely given the meaning 'eatable.' Though derived

from the same root, the form 'भोग्यं' must be used in the meaning 'enjoyable.' शाश्वतः=permanent. शश्वत् भवः शाश्वतः *vide* 'तत्र भव.' (*Panini* IV. iii. 53). Though the अण् that comes by this Sutra is liable to be replaced by ठञ् 'कालाठञ्' (IV. iii. 11) which is an अपवाद, the former अण् is justifiable, because of its frequent use by poets. The form when ठञ् comes is शाश्वतिकः. The validity of this form is further supported by the use of the word by *Panini* himself in (II. iv 9). *Vamana* in his *Kavyalankara Sutra Vritti* has pointed out the above *vide* 'शाश्वतमितिप्रयुक्तेः' (V. ii 51) भोक्ता=enjoyer. वंद्ये=knowable. वेदिता=one who knows everything. ध्याता=meditator ध्येयं=That which is meditated upon. These attributes cannot be possessed by the same person except the Supreme Being.

16. *P. O.* इति तेभ्यः यथार्थाः हृदयंगमाः स्तुतीः श्रुत्वा प्रसादाभिमुखः वेधाः दिवोकसः प्रत्युवाच

E Tr Having heard these pleasing praises full of meaning from them, the creator, being inclined to favour them replied to the Gods.

Notes इति=Thus. *i.e.* तेभ्यः=From them. अर्थमनातिक्रम्य यथार्थं, तन् वियते यासां ताः यथार्थाः = True to their meaning. *i. e.* The praises were not formal encomiums, but were full of sense *cf.* 'वाग्भिरर्थ्याभिः' (= *Verse* 3 above). हृदयं गच्छन्तीति हृदयंगमाः=Those which reach the heart *i.e.* that touch the heart. The praises were pleasing to the heart, because they were sincerely uttered. स्तुतीः=praises. श्रुत्वा=Having heard. प्रसादाभिमुखः=प्रसादाभिमुखः=Intending to confer boon on them. वेधाः=Brahma. दिवोकसः=Gods (*vide Verse* 1 above for derivation) प्रत्युवाच=replied.

17 *P. O.* पुराणस्य कथेः तस्य चतुर्मुखसमीरिता चतुष्टयी शब्दानां प्रवृत्तिः चरितार्था आसीत् ॥

E. Tr. The flow of words of that ancient poet uttered by his four mouths and possessing a fourfold excellence was as such as accomplished its object.

Notes. पुरापि नवः पुराणः. The word is dictated by *Panini* in 'पुराणप्रोक्तेषु' (IV. iii. 105). पुराणः = one who was new in ancient times *i e* very old. पुराणस्य कवेः = of the ancient poet, because he was the founder of the Vedic hymns. चत्वारः अवयवाः चतुष्टयी = चतुर्विधा = Fourfold. The word is formed as चतुः + तयप् according to 'संख्यायाः अवयवे तयप्' (*Panini* V. ii. 42). commentators give various interpretations for this word. *Mallinatha* says 'द्रव्यगुणक्रियाजाति भेदेन चत्वारोऽवयवा यस्याः इति चतुर्विधा,' and he adds that प्रवृत्तिः = वैखरीप्रमुखा वाग्वृत्तिः. *Arunagiri* remarks 'यथा देवाः सर्वतो मुखत्वादस्य सुलभ सांमुख्याः सन्तः सर्वे एव युगपत्परितस्थिरे । तथा असावपि तान् सर्वानेव चतुर्मुखविनिर्गतया चतुष्टय्या शब्दानां प्रवृत्त्या युगपत् परितश्च प्रयुक्तवान् इत्यर्थः ' This seems to be the most simple explanation. *i.e.*, because when all the Gods were surrounding him from all sides, he uttered his words by all his four mouths so that all may be able to hear him distinctly. Hence his speech was fourfold. चतुर्भिः मुखैः समीरिता = चतुर्मुखसमीरिता. The compound cannot be taken as a समाहार because then the form for चतुर्मुख must be चतुर्मुखी. Hence it is taken as उत्तरपदसमास as above. *cf* 'तद्धितार्थोत्तरपद *etc.*' (*Panini* II. i. 51.) शब्दानां प्रवृत्तिः = The flow of words. चरितार्था आसीत् = It accomplished its object of being heard by all the Gods.

18 *P. O.* प्राज्यविक्रमाः ! स्वानधीकरान् प्रभावैरवलम्ब्य युगपत् प्राप्तेभ्यः युगबाहुभ्यः वः स्वागतम् ॥

E Tr. Oh, Gods of mighty valour ! welcome to you, of long arms, who have all arrived here simultaneously, though holding your respective positions by your valour (power).

This and the following ten verses are uttered by Brahma, where he asks the Gods what the matter was.

Notes प्राज्यविक्रमाः = प्राज्यः (mighty or great) विक्रम (power) येषां ते (*Vocative case*). 'प्रभूतं प्रचुरं प्राज्यं अदभ्रं बहुलं बहु' (*Amara*). स्वान् = your own अधीकारान् = अधिकारान् = positions of posts. The vowel इ of the preposition अधि is lengthened optionally before घञ् प्रत्यय when the word does not denote a human being *vide* 'उपसर्गस्य घञ्यमनुष्ये बहुलं' (*Panini VI iii 122*) For example प्रतिकारः and प्रतीकारः. प्रभावैः = By your power अवलम्ब्य = Holding, *i.e.*, though you all hold your respective posts with the help of your power, because you have all come over here together, there must be some serious reason for it युगपत् = at the same time; simultaneously 'युगपदेकदा' (*Amara*) प्राप्तेभ्यः = to you, who have arrived here युगाः इव बाहवः येषां तेभ्यः = to you, who have your arms like yokes, *i.e.*, long and stout arms. वः = to you. (*dative case optional form of युष्मभ्यम्*) स्वागतं = सु + आगतं = welcome

19 P. O हिमक्लिष्टप्रकाशानि ज्योतीषि इव वः मुखानि आत्मीय द्युतिम् यथा पुरा न बिभ्रति, इदं किं ?

E Tr As the stars, whose shining is dimmed by mist your faces do not possess their own glow as before; why is this ?

Notes हिमक्लिष्ट *etc* हिमेन क्लिष्टः प्रकाशः, येषां तानि = with the shining dimmed by snow or dew. When the sky is crowded with thick frost, the shining of the stars is only dimly visible to us. ज्योतीषि = stars. 'ज्योतिः भयोत दृष्टिषु' (*Amara*). वः = your. (*optional form of युष्माकम्*). मुखानि = faces. आत्मीयां = आत्मनः इयं आत्मीया, तां = its own, *i.e.*, usual. द्युतिम् = glow or lustre. Before they were troubled by Taraka, the Gods used to be cheerful and their faces were lustrous. यथा पुरा = as

before, *i e*, as on previous occasions. न विभ्रति=does not bear विभ्रति is Present III pers. plu. of भृ to bear. III conjugation. conjugate विभ्रति, विभ्रतः, विभ्रति etc. इदं किम्= why is this loss of cheer in your faces.

20. P. O. अर्चिषां प्रशमात् अनुद्रीर्णसुरायुधं एतद् वृत्तस्य हन्तुः कुलिशं कुण्ठिताश्चि इव लक्ष्यते ।

E. Tr. This thunderbolt of the Destroyer of Vritra, which does not emit lustre, because of the suppression of its rays, looks as if its edges are blunted.

Notes. By seven verses Brahmadeva observes the deplorable appearances of the Indra, Varuna, Kubera, Yama, Adityas, Maruts and Rudras.

In this verse, he says that Indra's weapon has become useless. अर्चिषां=of lustre (*genitive plural*). प्रशमात्=due to suppression. अनुद्रीर्ण etc. न उद्रीर्णं सुरायुधं येन तत्=which does not exhibit the rainbow. उद्रीर्णं is P. P. P. of गृ with उत् सुरायुधं=The weapon of the Gods, *i.e.*, Indra's thunderbolt which is said to emit seven colours in the form of a rainbow in the skies. एतद्=This. वृत्तस्य हन्तुः=of the destroyer of Vritra, *i.e.*, of Indra. कुलिशं=Thunderbolt. 'वज्रस्तु कुलिशं पविः' (*Amarā*). कुण्ठिताः अश्रयः यस्य तत् कुण्ठिताश्चि = whose edges were blunted. Note Sandhi कुण्ठिताश्चि + इव = कुण्ठिताश्चिव. लक्ष्यते = Is seen. *Passive III pers. sing. of लक्ष् to see.*

21. P. O. किं च अयम् अरिदुर्वारः प्रचेतसः पाणौ पाशः मन्त्रेण हतवीर्यस्य फणिनः दैन्यम् आश्रितः ।

E. Tr. Moreover, this noose of the rope in the hand of Varuna has assumed the miserable plight of a serpent whose prowess has been destroyed by a spell.

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loose on the enemy, it cannot be prevented by the enemies, *i.e.*, very powerful. प्रकृष्टं चेतः अस्य इति प्रचेताः=Varuna *cf.* 'प्रचेता वरुणः पाशः' (*Amara*) पाशः=In the hand पाशः= a noosed rope which is the weapon of Varuna. मन्त्रेण हतवीर्यस्य (हतं वीर्यं यस्य तस्य)=whose virulence of hurting others was destroyed by spells. There are certain spells called गरुडमन्त्रः which when pronounced before snakes would make them powerless to hurt. फणः अस्य अस्तीति फणी=one which has a hood, *i.e.*, a serpent, तस्य, फणिनः=of the serpent. दीनस्य भावः दैन्यं=pitiable condition आश्रितः=has taken or assumed.

22. P. O कुबेरस्य भग्नशाखः द्रुमः इव अपविद्धगदः बाहुः मनः-
शल्यं पराभवम् शंसति इव ।

E Tr The arm of Kubera that has rejected the mace and appears like a tree whose branch is broken off, seems to indicate the humiliation that is pricking his heart

Notes. कुत्सितं वेरं (=शरीरं) अस्य=कुबेरः=one whose body is defective (by one eye) He is said to have only one eye. or, कुंवात्वे धनम् इति कुबेरः=one who protects wealth. He is said to be Lord of Wealth. 'राजराजो धनाधिप.' (*Amara*) His weapon is a गदा : a mace or club भग्न शाखा यस्य सः= भग्नशाखः=whose branch is broken off द्रुमः=a tree. His arm is compared to a tree and the club to its branch. Now, because the club is removed from his arm, it looks like a tree with a branch removed. Perhaps Kubera has thrown away his mace, seeing that it has become ineffective against Taraka अपविद्ध-गदः=अपविद्धा (=उत्सृष्टा=rejected) गदा येन सः Note the use of the words गदा and शाखा both of feminine gender for comparison. (विद्ध P. P. P. of व्यध्). The य of व्यध् is changed to इ by संप्रसारण by 'ग्रहिज्या etc' (*Panini* VI. i 16). बाहुः=arm. मनसः शल्यं=A dart in the mind or heart, *i.e.*, pricking in his

mind. पराभवं = defeat; humiliation. शंसति इव as if pronounces, *i. e.*, indicates.

23. *P. O* यमः अपि अस्तमितत्विषा दण्डेन भूमिं बिलिखन्, अमोघे अपि अस्मिन् निर्वाणालातलाघवम् कुरुते ॥

E. Tr. Yama also, scratching the ground with his rod of faded lustre creates in it, though it is unfailing, the littleness (*i. e.* slight) of an extinguished fire-brand

Notes यमयतीति यमः = one who controls lives, *i. e.*, the God of Death. His weapon is a दण्ड (= rod) अस्तमितत्विषा = अस्तं इताः त्विषः यस्यतेन = whose lustre has disappeared or set. अस्तं = end इताः = गताः = reached; have become. Because of Taraka's boon, it had no power against him दण्डेन = by the rod. भूमिविलिखन् = writing on the ground Writing on the ground with the stick in the hand indicates great mental worry of Yama अमोघे = न मोघः अमोघः. तस्मिन् = not vain, *i. e.*, infallible, before the oppression from Taraka. अस्मिन् = In this rod. निर्वाण etc. निर्वाणस्य अलातस्य लाघवम् = The smallness or slight that is shown towards the extinguished fire-brand The comparison is quite appropriate because before extinguishing the fire brand would cause hurt and Yama's rod was also unfailing before the attack of Taraka But now it has become as useless as an extinguished fire-brand whose black edge can be used only to make some marks on the ground By scratching the ground with the rod, Yama indicates that his rod was no better than an extinguished fire-brand. 'अलातमुल्मुकम्' (*Amara*) These are the two names for half-burnt fuel. निर्वाण is *Past pass part of* वा with निर्. The त् is charged to ण according to 'निर्वाणोऽवाते' (*Panini* VIII. ii. 50).

24. *P. O.* प्रतापक्षतिशीतलाः अमी आदित्याः च कथं चित्तन्यस्ता इव प्रकामालोकनीयताम् गताः ॥

E. Tr. How have these Adityas, cool because of the loss of their heat, reached the state of being looked at, at will, as if depicted in pictures.

Notes. प्रताप etc. प्रतापस्य क्षत्या शीतलाः = cool due to loss of their heat. क्षतिः = loss. अदितेः अपत्यानि पुमांसः आदित्याः = Suns who are said to be twelve in number. These are brilliant forms born to काश्यप and अदिति. cf. अंशो भगश्च मिलश्च वरुणश्च जलेश्वरः । तथा धातार्यमा चैव जयन्तो भास्करस्तथा । त्वष्टा पूषा तथैवेन्द्रः द्वादशे विष्णुरुच्यते' (*Mahabharata, Anu. 255-15 & 16*). These are the twelve Suns of much brilliance that could not be looked at ordinarily. But now, because of oppression by Taraka their brilliancy and heat have faded and they have become cool and could be looked at easily as we see such Suns written in pictures. They have become as useless and harmless as mere pictures. चित्रन्यस्ताः = चित्रेषु न्यस्ताः = placed in pictures. न्यस्ताः P. P. P. of अस् with नि. प्रकामालोक etc. 'प्रकामम् = at will ; as desired. 'कामं प्रकामं पर्याप्तं निकामेष्टं यथेप्सितं' (*Amara*). आलोकनीयतां = The state of being looked at, गतः = has become; has reached, i e., their usual brilliancy has disappeared. They shine no more than the painted Suns.

25. P. O. मरुतां पर्याकुलत्वात् वेगभङ्गः अंभसां प्रतीपगमनात् ओघसंरोध इव अनुमीयते ।

E. Tr. Because of the agitation of the Wind Gods, an obstruction to their speed is to be guessed as the obstructor to the current is inferable from the retrograde motion of the waters.

Notes. मरुतां = भ्रियन्ते अनेन इति = मरुत्, तेषां = Those which make people die by excess or deficiency = of winds. 'समीरमारुत् मरुत् जगत्प्राण समीरणाः' (*Amara*). पर्याकुलत्वात् = due to being agitated. Whenever there is an obstruction to the wind, it becomes agitated and confused. वेगस्य भङ्गः = obstruction to

the speed. From the way in which the winds are confused, it is to be inferred that some obstruction has been caused somewhere for them. The comparison is a current of water. When the current is obstructed the waters begin to go back and from this, obstruction can be guessed. अंभसां = of waters. The plural is used to compare it with मरुतां. प्रतीप-गमनात् = प्रतीपं गमनात् = By going in the reverse direction. ओघसंरोधः = ओघस्य (= प्रवाहस्य = of the current) संरोधः = (check). अनुमीयते = is inferred (*Passive present of मा with अनु*). The Maruts, or the Wind Gods are said to be 49 in number. Refer *Ramayana Balakanda* 46-47.

26 • P O. रुद्राणामपि आवर्जितजटामौलिबिलंबिशशिकोटयः मूर्धानः क्षतहुंकारशंसिनः ।

E. Tr. The heads of the *Rudras*, with the Crescents of the Moon hanging down from the tops of their matted hair that are bent low (due to humiliation) speak of the defeat of their *Humkara* (हुंकार).

Notes. रुद्राणां = रोदन्यसुरान् इति रुद्राः, तेषां or 'सोरोदीत् यदरोदीत् तद्रुद्रस्य रुद्रत्वं' (*Vedic*). *Rudras* are eleven in number. They are all various manifestations of God Siva who is the most important of them. As himself, all these *Rudras* have Lunar Crescents on their heads. They all have हुंकार (= the sound 'हुं') for their weapon. But this weapon could do nothing against Tarakasura. आवर्जित etc. आवर्जितेषु जटानां मौलिषु विलंबिन्यः शशिनः कोटयः येषां ते आवर्जित = bent down because of the shame of defeat at the hands of Taraka. जटानां मौलिषु = on the hair on the crown of the head, i.e., at the top of their matted hair. विलंबिन्यः = hanging. शशिनः कोटयः = Moon's crescents. मूर्धानः heads क्षतं हुंकारं शंसन्तीति क्षतहुंकारशंसिनः = Those that tell that the हुंकार has become

E. Tr. How have these Adityas, cool because of the loss of their heat, reached the state of being looked at, at will, as if depicted in pictures.

Notes. प्रताप etc प्रतापस्य क्षत्या शीतलाः = cool due to loss of their heat. क्षतिः = loss. अदितेः अपत्यानि पुमांसः आदित्याः = Suns who are said to be twelve in number. These are brilliant forms born to काश्यप and अदिति. *cf.* अंशो भगश्च मित्तश्च वरुणश्च जलेश्वरः । तथा धातार्यमा चैव जयन्तो भास्करस्तथा । त्वष्टा पूषा तथैवेन्द्रः द्वादशो विष्णुरुच्यते' (*Mahabharata, Anu. 255-15 & 16*). These are the twelve Suns of much brilliance that could not be looked at ordinarily. But now, because of oppression by Taraka their brilliancy and heat have faded and they have become cool and could be looked at easily as we see such Suns written in pictures. They have become as useless and harmless as mere pictures. चित्रन्यस्ताः = चित्रेषु न्यस्ताः = placed in pictures न्यस्ताः *P. P. P. of अस् with नि. प्रकामालोक etc.* 'प्रकामम् = at will ; as desired. 'कामं प्रकामं पर्याप्तं निकामेष्टं यथेप्सितं' (*Amara*). आलोकनीयतां = The state of being looked at, गतः = has become; has reached, *i e.*, their usual brilliancy has disappeared They shine no more than the painted Suns.

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E. Tr. Because of the agitation of the Wind Gods, an obstruction to their speed is to be guessed as the obstruction to the current is inferable from the retrograde motion of the waters.

Notes. मरुतां = म्रियन्ते अनेन इति = मरुत्, तेषां = Those which make people die by excess or deficiency = of winds. 'समीर-मारुत् मरुत् जगत्प्राण समीरणाः' (*Amara*). पर्याकुलत्वात् = due to being agitated. Whenever there is an obstruction to the wind, it becomes agitated and confused. वेगस्य भङ्गः = obstruction to

the speed. From the way in which the winds are confused, it is to be inferred that some obstruction has been caused somewhere for them. The comparison is a current of water. When the current is obstructed the waters begin to go back and from this, obstruction can be guessed. अंभसां = of waters. The plural is used to compare it with मरुतां. प्रतीप-गमनात् = प्रतीपं गमनात् = By going in the reverse direction. ओघसंरोधः = ओघस्य (= प्रवाहस्य = of the current) संरोधः = (check). अनुमीयते = is inferred (*Passive present of मा with अनु*). The Maruts, or the Wind Gods are said to be 49 in number. Refer *Kamayana Balakanda* 46-47

26 • P. O. रुद्राणामपि आवर्जितप्रटामौलिबिलंबिशशिकोटयः सूर्धानः क्षतहुंकारशंसिनः ।

E. Tr. The heads of the *Rudras*, with the Crescents of the Moon hanging down from the tops of their matted hair that are bent low (due to humiliation) speak of the defeat of their *Humkara* (हुंकार).

Notes. रुद्राणां = रोदयन्त्यसुरान् इति रुद्राः, तेषां or 'सोरोदीत् यदरोदीत् तद्रुद्रस्य रुद्रत्वं' (*Vedic*). *Rudras* are eleven in number. They are all various manifestations of God Siva who is the most important of them. As himself, all these *Rudras* have Lunar Crescents on their heads. They all have हुंकार (= the sound 'हुं') for their weapon. But this weapon could do nothing against Tarakasura. आवर्जित etc. आवर्जितेषु जटानां मौलिषु विलंबिन्यः शशिनः कोटयः येषां ते. आवर्जित = bent down because of the shame of defeat at the hands of Taraka. जटानां मौलिषु = on the hair on the crown of the head, i.e., at the top of their matted hair. विलंबिन्यः = hanging. शशिनः कोटयः = Moon's crescents. सूर्धानः heads क्षतं हुंकारं शंसन्तीति क्षतहुंकारशंसिनः = Those that tell that the हुंकार has become

powerless. For the use of हुंकार as a weapon *vide* V 54 *later*. The reading 'क्षताहंकार' is not good.

27 P. O प्रथमं लब्धप्रतिष्ठाः यूयं बलवत्तरैः परैः उत्सर्गाः अपवादैः इव कृतव्यावृत्तयः किम् ।

E. Tr Have you, who had first secured your position, been thrown down by your more powerful enemies, as the general rules are set aside by the exceptions.

Notes. प्रथमं = at first (*adverb*). लब्धप्रतिष्ठाः = लब्धा प्रतिष्ठा यूयं = who have secured their position or status. यूयं = you. अतिशयेन बलवद्धिः = बलवत्तरैः = By more powerful परैः = By enemies. The comparison is that of a general rule which is established at first being set aside by an exception that is stated later. उत्सर्गाः = general rules अपवादैः इव = as by exceptions. अप उद्यन्ते एभिः इति अपवादाः = exceptions The effect of the general rules is nullified in cases where the exceptions are applicable. For instance the rule 'न हिंस्यात्सर्वा भूतानि' = 'one should not hurt or injure any being' is a general rule This rule forbids all killing But in the same Vedic text we see 'गामालभेत' (an animal should be got for a sacrifice) This is an exception to the general rule. In the case of the animal that is to be sacrificed the general rule is set aside and the exception becomes more powerful. In view of this, the general rule must be interpreted as—'all killing except for sacrifice is forbidden,' कृतव्यावृत्तयः = कृताव्यावृत्तिः येषां ते (*when qualifying यूयं*) = whose dethronement or loss of position has been effected. कृता व्यावृत्तिः यैः ते (*qualifying उत्सर्गाः*) = which have become non-applicable. किम् = Question mark.

28. P. O. वत्साः, समागताः इतः किं प्रार्थयध्वं ; तत्प्रभूतः; लोकानां सृष्टिर्हि मयि (व्यवस्थिता), रक्षातु युष्मासु व्यवस्थिता ।

E. Tr. Tell me then, my children who have come here all together, what you request from here. The creation of the world rests with me and its protection with you.

Notes. वःसाः = an affectionate term of address meaning 'my child'. Since Brahma is said to be पितामह the above term is quite appropriate. समागताः = संभूय आगताः = who have come here together. इतः = from here, i.e., from me किं = what प्रार्थयस्व = do you request or require. तत्ब्रूत = Tell me that. As all of them have come over together Brahmadeva expects that there must be some strong reason for it, in the form of some trouble to them. But yet from the second line of the verse, he indicates that even if there were trouble they need not have come over to him, because he was in charge of only creation, and protection was vested in themselves. Yet he asks the reason of their trouble, so that he could suggest what he could for the remedy. लोकानां सृष्टिः = The creation of the world, मयिव्यवस्थिता = is vested in me. रक्षतु = but the protection (of the worlds). युष्मासु व्यवस्थिता = is vested in you व्यवस्थित is *Past. pass. part. of स्था with वि and अव.*

29. *P. O.* ततः वासवः मन्दानिलोद्भूत कमलाकरशोभिना नेत्रसहस्रेण गुरुं नोदयामास ।

E. Tr. Then Indra urged the preceptor of Gods (Brihaspati) with his thousand eyes possessing the beauty of a bed of lotuses swayed by a gentle breeze

Notes. ततः = Then. i.e., on hearing Brahmadeva's speech. वासवः = Indra. 'वासवो = देवाः, वसूनि = रत्नानि वा अस्य सन्ति । वसोरपत्यं पुमान् इति वा । दैत्यानां वासं वाति—'वागतिगन्धनयोः' (*Amara Sudha*). 'वासवो वृत्तहावृषा' (*Amara*) मन्दानि...शोभिना = मन्देन अनिलेन उद्भूतः कमलानां आकरः, तद्वत् शोभते, तच्छीलं तेन = 'सुप्यजातौ'. इति ताच्छील्येणिनिः । अनिल = wind ; breeze. उद्भूत is

Past pass. part of धू with उत् to state. The simultaneous movement of the thousand eyes of Indra towards Brihaspati resembled the swaying of a bed of lotuses because of a gentle breeze passing over them. नेत्राणां सहस्रेण नेत्रसहस्रेण = By the thousand eyes. गुरुं = The preceptor is Brihaspati 'बृहस्पतिः सुराचार्यो गीर्षतिः धिषणो गुरुः'. (*Amara*). गृणाति (उपदिशति) इति गुरुः It is derived from the root of गृ (शब्दे). cf. 'कृग्रोरुच्च' (*unadi* I. 24). इति कुः उच्च अन्तादेशः (रपरः). Hence गुरुः. नोदयामास (causal of जुद् to instigate or urge.) = urged. He made a sign to Brihaspati with his eyes to make a reply to Brahmadeva. Perhaps he himself was ashamed to narrate the humiliation that they were suffering from.

30. P. O. सः हरेः द्विनेत्रं सहस्रनयनाधिकं चक्षुः वाचस्पतिः प्राञ्जलिः अलजासनम् इदमुवाच ।

E. Tr. He, the Lord of Speech, the two-eyed sight of Indra, more important than his thousand eyes, spoke thus to Brahmadeva (the lotus-seated god) with folded hands.

Notes. सः = Brihaspati. हरेः = of Indra. द्वेनेत्रे यस्य तत् द्विनेत्रं = two-eyed. सहस्रनयनेभ्यः अधिकम् = more than the thousand eyes of his own. चक्षुः = sight (not eye). Here Brihaspati is said to be the two-eyed sight which is more useful and important to Indra than his own thousand eyes. The sight afforded by Brihaspati is प्राञ्जलिः which helps Indra वाचः पतिः वाचस्पतिः = The Lord of Speech. In the compound वाचः पतिः. स् is substituted for the *Visarga* in वाचः by the Sutra—'षष्ठ्याः पतिपुत्र' etc. (*Panini* VIII iii 53) and we get वाचस्पति. But Mallinatha opines that as the above Sutra is applicable only in Vedas, it cannot hold good here. He justifies the formation of the compound by the fact that it is included in कस्कादिगण and hence the substitution of स् for *Visarga*. प्राञ्जलिः = प्रकृष्टः अञ्जलिः यस्य सः = with folded hands.

'तौ युतावज्जलिः पुमान्' (*Amara*). When two hands are joined together palm to palm, it is called an *Anjali*. जलजासनम् = जलजं आसनं यस्य तं = one who is seated on a lotus. Brahma-deva is said to be seated on a lotus. इदम् = This i.e., as follows. उवाच = said *Perfect III pers. sing. of वच्* to speak. ऊर्ध्वः .

31. P. O. भगवन्, यत् आत्थ एवं । परैः नः पदम् आसृष्टम् । प्रभो प्रत्येकं विनियुक्तात्मा कथं न ज्ञास्यसि ॥

E. Tr. Venerable one! What you said is so. Our position has been snatched away by the enemies. Lord! how is it that you, whose soul is placed in every being, do not know this.

Notes. भगवन्, a term of respectability used in addressing persons of venerable qualities and powers. भगः अस्यास्तीति भगवान्. भग is a combination of six sterling virtues and prosperity as follows—'ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः । ज्ञान वैराग्ययोश्चैव षण्णां भग इतीरणा' (*Vishnupurana*). यत् आत्थ एवं = what you said is so i.e., what you have said has happened to us. आत्थ—*Present II pers. sing. of ब्रू* to tell 2nd conjugation. ब्रू is substituted by आह optionally before the first five terminations (i.e. *III person singular, dual, and plural, and II person singular and dual*) in the present tense. Hence the conjugation will be आह, आहतुः, आहुः । आत्थ, आहत्युः, ब्रूथ । ब्रवीमि, ब्रूवः, ब्रूमः । *cf* ब्रुवः पञ्चानामादित आहो ब्रुवः' (*III iv—84*). The use of आह in the past tense is ungrammatical *cf Vamana's Kavyalankarasutru V. 2 44*. परैः = by others i.e. enemies. नः = अस्माकं = our. पदं = position, आसृष्टं = overcome, i.e. usurped. *Past. pass. part. of सृज्* with आ. प्रभो = Lord. एकस्मिन् एकस्मिन् = प्रत्येकं = Separately in each. विनियुक्तात्मा विनियुक्तः आत्मा यस्य सः = whose soul is placed in each being, because he is omnipresent. कथं न ज्ञास्यसि = How will you not know, i.e., you

must know it certainly. Mallinatha says that the use of future tense is to give beauty to the sentence. Here the root ज्ञा, which generally takes Atmanepada, takes Parasmaipada, optionally according to 'अपह्वे ज्ञः' and 'अकर्मकाच्च' (Panini I. iii 44 & 45) By the second Sutra Parasmaipada comes optionally when the verb is used intransitive.

32. P. O. भवद्भ्यवरोदीर्णः तारकाख्यः महासुरः लोकानामुप-
प्लवाय धूमकेतुरिव उत्थितः ।

E. Tr. The great Asura, named Taraka, arrogant because of the boon got from you, has come up as a comet to trouble all the worlds.

Notes. भवद्भ्य etc., भवतः (= from you) लब्धः वरः = भवद्भ्य-वरः, तेन उदीर्णः = puffed up with haughtiness because of the boon got from you. The boon was that he shall not be killed by anybody except a child seven days old, which he considered most unlikely and hence he defied every power in these worlds. उदीर्णः *Past. pass. part.* of ईर् with उत् to rise up. तारकः आख्या यस्य सः, तारकाख्यः = named Taraka. महान् च असौ असुरः महासुरः = great Demon, अस्यन्ति (क्षिपन्ति) देवान् इति असुराः or न सुराः असुराः । लोकानां = of the worlds. उपप्लवाय = for trouble. धूममयः यः केतुः धूमकेतुः = The comet which appears like a flag of smoke or धूमः केतुः (= चिह्नं) अस्य इति धूमकेतुः = of which smoke is the emblem. 'अग्न्युत्पत्तौ धूमकेतू' (*Amara*). The appearance of comets is supposed to portend evil to the country. Likewise, the coming up of Taraka has given trouble to the worlds. उत्थितः = has come up. *Active part. of* स्था *with* उत्.

33. P. O. अस्य पुरे रविः दीर्घिकाकमलोन्मेषो यावन्मात्रेण साध्यते
तावन्तमेव आत्पमूतनोति ।

E. Tr. In his city, the Sun gives only as much of sunshine as by which the blossoming of the lotuses in the pleasure lake is effected,

Notes. By seven verses from this Brihaspati tells how all the Gods fear Taraka.

अस्य पुरे = In the city of this Taraka. **रविः** = The Sun. (ह्यते स्तूयते or रवते इति रविः) **दीर्घिका** etc. दीर्घिकायाः कमलस्य उन्मेषः = The opening of the lotuses in his lake. दीर्घ एव दीर्घिका 'सज्ञायां कन्' (V iii 75). दीर्घिका = a tank or lake which is oblong. उन्मेषः = blossoming. **यावन्मात्रेण** - यत् परिमाणं अस्याः इति यावती. The termination वतुप् comes after यन्, तन्, एतन् in the sense of measurement, and before वतुप् the words become आकारान्त according to Sutras 'यत्तदेतेभ्यः परिमाणे वतुप्' (V. ii. 39) and 'आसर्वनाम्नः' (V. iii. 91). यावती मात्रा (limit) यस्य यावन्मात्रं, तेन यावन्मात्रेण = By what amount. 'मात्रा परिच्छेदे । अल्पे च परिमाणे सा मात्रा कात्स्न्येऽवधारणे' (*Amara*). **साध्यते** = is accomplished or effected *Passive of साध्.* **तावन्तं** (*derived as यावत् above*) **आतपं** = Sunshine. **तनोति** = gives. Because of his fear from Taraka, the Sun does not create inconvenience in his city by giving much heat. He gives only as much heat as will be required to open the lotuses in his lake, which have closed up during the night.

34. *P. O.* **चन्द्रः तं सर्वदा सर्वाभिः कलाभिः निधेवते । हरचूडामणीकृतां लेखां केवलं न आदत्ते ॥**

E. Tr. The Moon serves him always with all his digits. He does not take only the digit that is the head ornament of Hara. (*Siva*).

Notes **चन्द्रः** = The Moon. **तं** = him. **सर्वदा** (*vide-derivation of यदा in I-53*) = always. **सर्वाभिः** = By all. **कलाभिः** = By digits. 'कला तु षोडशो भागो' (*Amara*.) कला is a sixteenth part

of the Moon. Generally, the Moon shines with all his digits only on the Full Moon day. But because of his fear from Taraka he always shone with all the digits on Taraka to please him with fine moon-light. निषेवते=serves. *Present tense III pers. sing.* of सिव् with नि. हरचूडा *etc.* हरेण चूडामणी कृतां=which (digit) was made a head ornament by Hara. चूडायाः मणिः चूडामणिः=jewel of the crest. 'चूडामणिः शिरोरत्नं' (*Amara*). लेखां=a digit or crescent. केवलां=only. न आदत्ते=does not take. Because he considered it to be of no importance.

35. P O कुसुमस्तेय साध्वसात् उद्याने व्यावृत्तगतिः वायुः तत्पार्श्वे तालवृन्तानिलाधिकम् न वाति ।

E. Tr. The wind with his course turned away from his garden because of the fear of stealing away flowers does not blow by his side more than that of a fan.

Notes. कुसुमस्तेय *etc.* कुसुमस्य स्तेये साध्वसात्=By fear of theft of flowers. If the wind blew strong it will carry away the flowers from the plants and thereby will be punished by Taraka on a charge of theft of flowers. Hence the course of the wind was diverted from his gardens *i.e.*, it did not blow in his gardens. स्तेनस्य भावः स्तेयं. The termination यत् comes after स्तेन and न is dropped in भावार्थ according to *Sutra* 'स्तेनाद्यन्नलोपश्च' (*Panini V i 125.*) साध्वसं=fear. 'भीतिर्भाः साध्वसं भयं' (*Amara*) उद्याने=in garden. व्यावृत्तगतिः=व्यावृत्ता गतिः येन सः=whose course was turned away from. वायुः=The Wind-God. वाति इति वायुः=one which blows. तत्पार्श्वे=By his side. तालवृन्त *etc.* तालवृन्तस्य अनिलात् अधिकम्=more than the breeze of a fan, *i.e.*, more forcible than the fan. 'व्यजनं तालवृन्तकं' (*Amara*). तालस्य वृन्तं तालवृन्तं=(*lit.* The stem of a palm leaf)=fan. न वाति=does not blow. Even in blowing

by his side the wind is very careful not to inconvenience him. He fans him gently to keep him in his good mood as far as possible.

36. *P. O.* ऋतवः पर्यायसेवाम् उत्सृज्य पुष्पसंभारतत्पराः उद्यानपालसामान्यं तम् उपासते ।

E. Tr. Giving up their appearance in rotation the seasons wait upon him in common with his gardeners being all attention in providing him with flowers.

Notes. ऋतवः = The seasons which are six in number, each season consisting of two months. They are हेमन्त, शिशिर, वसन्त, ग्रीष्म, वर्ष and शरत् in their order. These seasons are personified here. पर्यायसेवाम् = पर्यायेण सेवाम् = Their service in rotation one after another, 'आनुपूर्वीं त्रियां वावृत्परिपाटी अनुक्रमः । पर्यायश्च etc' (*Amara*). उत्सृज्य = having abandoned (*Indeclinable from सृज् with उत्*) पुष्पसं etc., पुष्पाणां संभारे तत्पराः = Being engrossed in gathering flowers. संभार = collection. तत्पराः = तत् परं उत्तमं यस्य सः = engrossed in i.e., all attention in. 'तत्परे प्रसिता-मत्तो' (*Amara*). Taraka had ordered the seasons to attend upon him always giving him the best flowers and fruits of each season at all times of the year. उद्यानपालैः सामान्यं यथा भवति तथा उद्यानपालसामान्यम् (*adverb*) As if they were equal to the gardeners. They provided him with all kinds of flowers and hence were merely acting as his gardeners. Moreover, they never made him feel the peculiar vicissitudes of their weather such as heat and cold. तम् = Taraka. उपासते, *Present III person plural of आस् with उप to s' rve.*

37. *P. O.* सरितां पतिः तस्य उपायनयोग्यानि रत्नानि आनिष्पत्तेः अंभसाम् अन्तः कथमपि प्रतीक्षते ॥

E. Tr. The Lord of rivers (*the Ocean God*) awaits with much difficulty, for the gems that are fit to be presented to him until their development, inside the waters.

Notes. सरितां पतिः = The Lord of Rivers. *i.e.*, the ocean 'समुद्रोऽब्धिरकूपारः पारावारः सरित्पतिः (Amara) तस्य = for him उपायनयोग्यानि = उपायनानां योग्यानि = Fit for being made presentations to him). These gems were very valuable and the Ocean God anxiously awaited for their development so that he could send them to Taraka and thereby please him उपायन = a presentation रत्नानि = gems. आनिष्पत्तेः = आ + निष्पत्तेः = till ripening *i.e.*, until full development. आ is an indeclinable indicating 'until.' कथमपि = somehow *i.e.* with much difficulty. He protected them from being taken away by others. प्रतीक्षते (ईक्ष् with प्रति) awaits. This shows how anxious he was to please Taraka. He impatiently awaited their development to send them to him.

१८. P. O. ज्वलन्मणिशिखाः वासुकिप्रमुखाः भुजंगाः च निशि स्थिरप्रदीपताम् एत्य एनं पर्युपासते ।

E. Tr. Serpents, headed by Vasuki, who have the lustre of shining precious stones become permanent lights during night and serve him.

Notes. ज्वलन्मणिशिखाः = ज्वलन्त्यः मर्णानां शिखा येषां ते = Those who have rays of the precious stones shining वासुकिप्रमुखाः वासुकिः प्रमुखः येषां ते = of whom Vasuki is in the front भुजंगाः = Serpents भुजेन (= कौटिल्येन) गच्छति इति भुजंगः = That which goes zig-zag, a serpent. निशि = in the night (*locative of* निद्र) 'निशा निशीथिनी निद्र च' (Amara) स्थिरप्रदीप्य भावः स्थिरप्रदीपता ताम् = The state of being a permanent light *i.e.*, not extinguishable; serpents are said to possess valuable gems in their heads. Here all these serpents served Taraka and the gems in their heads sent forth rays of lustre which illuminated his abode during night. This illumination was not extinguishable as ordinary lights were. एत्य (*Indeclinable of ई*)

= having become एनं = him i.e., Taraka पर्युपासते = serve
i.e. please him.

39 P. O. इन्द्रोऽपि तत्कृतानुग्रहापेक्षी तं मुहुः दूतहारितैः कल्प-
द्रुमविभूषणैः अनुकूलयति ॥

E. Tr. Even Indra, soliciting his favour pleases him by the precious proceeds of the *Kalpa* tree sent frequently through messengers.

Notes. इन्द्रोऽपि = Even Indra the Lord of the Gods. तेन कृतं अनुग्रहम् अपेक्षते इति = तत्कृतानुग्रहापेक्षी = Expecting favours from him. तं = him (*Taraka*). मुहुः = often, frequently, again and again. 'मुहुः पुनः पुनः शब्दत्' (*Amara*) दूतैः हारितैः = दूतैः प्रापितैः = sent through messengers. Because he is the Lord of the Gods he does not go to him in person. He tries to please Taraka by sending presents through messengers. हारितैः— *Causal Passive participle* of हृ to take away i.e. -ent. कल्प etc कल्पद्रुमस्य विभूषणैः = precious things given by the *Kalpa* tree. This tree which is situated in the Heavens is supposed to give out all precious things to Gods. *Mallinatha* takes विभूषणैः in the meaning of 'flowers.' But it is better to take the meaning 'precious things' because the tree is capable of yielding all precious things. अनुकूलयति = pleases. (Derived from the word अनुकूलं -- अनुकूलं करोति = अनुकूलयति

10 P. O. इत्थम् आराध्यमानोऽपि भुवनस्तथं लज्जति । दुर्जनः
प्रत्यपकारेण शान्भ्येत् न उपकारेण ।

E. Tr. Though he is being propitiated thus, he torments the three worlds. The wicked man is subdued only by offerre in return and not by favour.

Notes. इत्थम् = In this way ; thus (*Indeclinable*). आराध्य-
मानः अपि = Though served or propitiated. *Passive present*

*participle of राध् with आ. भुवनानां त्रयं = The three worlds. क्रि-
श्राप्ति = torments ; क्लिश् to trouble 9th conj. दुष्टश्चासौजनश्च दुर्जनः =
a wicked person. प्रत्यपकारेण = by offence in return. शाम्येत् is
to be calmed i.e., subdued (शम् to be calm). न उपकारेण = not
by favours or help. The wicked man must be treated with
offensive methods in return to his torments. If we neglect
his offences and favour him, he will not be subdued*

41 P. O. अमरवधूहस्तैः सदयालूनपल्लवाः नन्दनद्रुमाः तेन छेद-
पातानामभिज्ञाः क्रियन्ते ।

E T: The garden trees whose buds were (used) to be
plucked gently by the hands of the celestial ladies are made
by him to experience cuttings and fallings.

Notes By seven verses from this it is explained as to
how Taraka troubled the worlds as stated in the previous
stanza

The first trouble is that he had destroyed the beautiful
celestial gardens. He says that the trees which were handled
with much kindness by the tender hands of the ladies even
in gathering buds, were now mercilessly cut down by
Taraka. अमराणां वधूनां हस्तैः अमरवधूहस्तैः = by the hands of
celestial ladies. This indicates that their hands would be
quite tender. सदयालूनपल्लवाः—दयया सहितं सदयं (=with kind-
ness); सदयं यथा तथा आलूनः पल्लवाः येषां ते = whose buds were
plucked with much kindness and hence gently आलून is
Past. pass. part of लू with आ to pluck. Even the ladies who
had tender fingers used to gather buds from these very
gently. This shows how gentle a treatment they used to
receive This is contrasted with the rough treatment of
cutting and falling that they received at the hands of Taraka.
नन्दनस्यद्रुमाः = The trees of the celestial garden. नन्दन is the

name of the celestial garden. *vide* 'नन्दनं वनं' (*Amara*) नन्दय-
तीति नन्दनम् = That which pleases तेन = by Taraka. छेदपातानाम-
भिज्ञाः = छेदाश्च पाताश्च छेदपाताः; तेषां अभिज्ञाः = Those who know
(who have experienced) cuts and falls. अभिजानन्तीति अभिज्ञाः
क्रियन्ते = are made. In short the Asura destroyed the
pleasure gardens in the celestial region.

42. *P. O.* संसुप्तः सः सुरवन्दीनां बाष्पशीकरवर्षिभिः श्वाससाधा-
रणानिलैः चामरैः वीज्यते हि ।

E. Tr. When he is asleep, he is fanned by the captive
celestial damsels, with chowries that shower particles of
tears and has a breeze as gentle as the breath.

Notes. The second complaint is that Taraka has taken
all the celestial damsels as captives and is making them
serve him.

संसुप्तः = (*Active participle of सुप् with सं*) = Asleep. सः =
Taraka. सुरवन्दीनां = of the celestial damsels that are
captives under Taraka. वन्दी = a captive 'प्रग्रहापग्रहौ वन्द्यां'
(*Amara*). बाष्पस्य शीकराणां वर्षिभिः = That shower the drops of
their tears. The idea underlying this is probably that the
damsels who were kept as captives gave vent to their
sorrow when he was asleep, and as they were fanning
him with chowries, a few particles of their tears were
scattered by the chowries which seemed as it were a shower
of tears. श्वाससाधारणानिलैः = श्वासैः साधारणः अनिलः येषां तैः = which
had a breeze in common with (*equal to*) that of the breath.
They fanned him gently so that he may not be wakened by
a strong breeze. चामरैः = By chowries. वीज्यते = is fanned.
Passive of वीज् to fan.

43. *P. O.* हरितां खुरैः क्षुण्णानि मेरुशृङ्गाणि उत्पाद्य तेन स्वेषु
वेदमसु आक्रीडपर्वताः कल्पिताः ।

E. Tr. The peaks of the Meru mountain that had been stamped with the hoofs of the Sun's horses were uprooted by him and fixed as pleasure-hills in his own abodes.

Notes. हरितां (*genetive plural of हरित्*) = of the Sun's horses. They are called हरित् because they are said to be green in colour. 'हरित्सूर्ये च सूर्याश्वे' (विश्वः). खुरैः = By the hoofs. क्षुण्णानि (*Past. pass. part. of क्षुद् to beat or stamp*) = were beaten or pounded. By mentioning that the Sun's horses trampled upon the peaks it is understood that the peaks were so high that they nearly touched the Sun's path. मेरोः शृङ्गाणि = The peaks of Meru mountain. उत्पाद्य (*from पद् with उत्*) = having uprooted. तेन = by Taraka. स्वेषु वेश्मसु = In his own abodes, आक्रीडपर्वताः--आक्रीडन्ते ण्यु इति आक्रीडाः, आक्रीडाश्च, ते पर्वताश्च = The small hillocks in the gardens which were resorted to for pleasure sporting. कल्पिताः = made or fixed. The peaks of the Meru mountain were brought by him and fixed as his pleasure hills.

44 P O मन्दाकिन्याः दिग्वारणमदाविलं पय. शेषं । हेमांभोरुह-
सस्यानां तद्वाप्यः संप्रतं धाम ।

E. Tr. The water that is turbid because of the rut of the elephants of the quarters is what remains of Mandakini (*Celestial Ganges*). Of the crop of the golden lotuses his wells are now the abode.

Notes. मन्दाकिन्याः = of the Heavenly Ganges. (*See I. 29. for derivation*). दिग्वारणमदाविलं दिग्वारणानां (दिग्गजानां) मदेन आविलं = turbid with the rut of the elephants of the quarters. दिग्वारण are the elephants of the quarters which are said to be eight in number guarding the eight directions. Their names are—'तेरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुण्यदन्तः सार्वभौमः सुप्रतीकस्तु दिग्गजाः ।' (*Amara*). These elephants used to sport in the waters of मन्दाकिनी and the water has therefore

become turbid with the washing away of the ruts of the elephants. This is the reason why Taraka himself has not utilised the waters of the river. Had the waters been pure and clear he could have diverted them to his own gardens when he took away the lotuses. पयः = water. 'पयः कीलाममृतं' (*Amara*). शेषं = remainder Only the turbid water remained in the river after the removal of all the lotuses by Taraka. हेमां ..हेमः अंभोरुहाणि एव सस्यानि, तेषां = of the crop of golden lotuses 'राजीव पुष्करांभोरुहाणि च' (*Amara*) अंसि रोहन्तीति अंभोरुहाणि = which grow in water, i.e., lotuses. The lotuses are said to be crops by the fact that they have been transplanted from the river to the wells in his gardens as the crops are transplanted. Generally सस्य = crops of grains. तद्वाप्यः = तस्य वाप्यः = His well or tanks. सांप्रतं (*Indeclinable*) = now. 'अधुना सांप्रतं तथा' (*Amara*). धाम = The place of residence or abode. The abodes of the golden lotuses, which were in the Ganges previously, are now the wells in Taraka's garden.

45. P. O. तदापातभयात् विमानानां पथि खिलीभूते, स्वर्गिभिः भुवनालोकनप्रीतिः न अनुभूयते ॥

E. Tr. As the routes of the celestial car have become deserted because of the fear of his attack, the pleasure of seeing round the worlds is not enjoyed by the celestial beings

Notes तदापातभयात्—तस्य आपातात् भयात् = From fear of his attack आपात = attack; falling upon suddenly The Gods did not know at what moment he would come to attack and hence did not stir out of their abodes विमानानां = of the celestial cars विमान are celestial cars that can fly everywhere The Gods are said to move about in these पथिखिलिभूते (*Locative absolute construction*) = when the path has

become devastated, खिलीभूत means literally 'uncultivated' land 'द्वे खिलाप्रहते समे' (*Amara*) Here it is used in the sense of untrodden *i. e.* deserted. स्वर्गिभिः = स्वर्गः एषां अस्तीति स्वर्गिणः, तैः = By the inhabitants of the Heavens *i. e.* Gods, भुवनानाम् आलोकने प्रीतिः = The pleasure in seeing round the worlds. Before Taraka's oppression the Gods used to take trips round the worlds and enjoyed the pleasure of seeing the worlds. But now because of the fear of his attack they never stir out and do not take such trips. न अनुभूयते = Is not enjoyed (*Passive present tense of भू with अनु*)

46 P O सः मायी वितनेषु अश्वरेषु यज्वभिः संभृतं हृष्यं नः मियतां ज्ञातवेदोमुखात् आच्छिनत्ति ॥

E. Tr. He being skilled in magic, snatches away from the mouth of fire, the oblations offered by the sacrificers (according to the rites) in sacrifices that have been committed, as we are looking on.

Notes. सः = 19. माया अस्मान्नाति मायी ० मायायी an adept in magic. वितनेषु = That have been committed. Taraka does not usually prevent sacrifices being performed. But after they are begun he snatches away the offerings when they are offered in fire. अश्वरेषु = In sacrifices. 'यजः सवोऽवरो यागः सप्ततन्तुः सवः हनुः' (*Amara*). यज्वभिः = 3. sacrifices that have offered oblations in fire, according to sacrificial regulations. यजने स्म उति यज्वा. The term यज्वा (यज्वा) comes after सृ and यज् in the mean: १०th past tense, then ० यज्वा = he who has already sacrificed according to rites. 'यज्वा तु विधिनेष्टवान्' (*Amara*). संभृतं = offered. हृष्यं = oblations to Gods. (See II 15 notes for हृष्य) नः = अस्माकं (genitive) our. नः मियतां = as we were looking on. The genitive case is used in the sense of neglect of 'पृथी चानादरे' (*Panini* II, iii. 38). Hence नः आच्छिनत्ति = neglecting us who were looking on he snatches

away जातवेदो मुखत् = जातवेदाः एव मुखं जातवेदो मुखं, तस्मात् = From Fire which is our mouth. Fire is said to be the mouth of Gods because it is he that carries the oblations offered to them. Hence his name हव्यवाहनः. By using the word मुख the idea that he snatches away their loaf of bread from their mouth is indicated which intensifies their pitiability. As fire was carrying the offerings to the Gods who were eagerly expecting them, Taraka intercepted him and snatched away the offering as the Gods were looking on helplessly. आच्छिनन्ति Present III person singular of छिद् with आ.

47. ¹ P O. इन्द्रस्य चिरकालार्जितं देहबद्धं यशः इव उच्चैश्रवा नाम उच्चैः हयखम् नेन अहारि च ।

L. Tr. Moreover, the tall excellent horse named Chausra was which was as it were the long-earned fame of Indra in a body, was taken away by him.

Notes इन्द्रस्य = Indra चिरकालार्जितं = विरेण कालेन अर्जितं = Earned during the course of a long period. यशः = Fame. The horse is said to be a personification of Indra's fame. Poets generally identify fame with whiteness (cf. 'शरदिन्दु-इन्द्रधनमार नीदर नृपाल ममल सुरगज नीर अरि गिरिशिद्धास केलाम नीकाश-नीर्या कान्या etc in *Dastakumara Charita*). As Indra's horse was white in colour the poet personifies it to be the fame of Indra earned for a long time. देहबद्धं = बद्धो देहः येन तत् = which has taken up a body. Ordinarily one compound word for the above will be बद्धदेहं, but since this can be included in अदिनामन्यादिगण the adjective is placed after noun optionally resulting in the form देहबद्धं. The poet imagines that the fame of Indra has taken the shape of a white horse and has come to be possessed by Indra. उच्चैःश्रवाः उच्चैः श्रवसा यस्य = which has tall ears or उच्चैः श्रवः (fame) यस्य. This is the name

of Indra's horse. It is supposed to have appeared from the milk-ocean when it was churned by the Gods and Asuras. 'हय उच्चैःश्रवाः' (*Amara*). हयरत्नं=हयः रत्नमिव=gem-like horse. *i.e.* excellent horse. रत्न means 'excellent of its kind.' *cf.* 'जातौ जातौ यदुत्कृष्टं तद्रत्नमभिधीयते'='The best of its kind तेन=By Taraka. अहारि=was taken away. *Passive Aorist of हृ to take away. Conjugate*—'अहारि, अहारिषातां, अहारिषत'. By remarking that the horse was the embodied fame of Indra, and that it was snatched away by Taraka, the poet indicates that Indra's fame also has disappeared. He was not as famous as before.

48 P O कूरे तस्मिन् नः सर्वे उपायाः सानिपातिके विकारे वीर्य-
वन्ति औषधानि इव प्रतिहतक्रियाः (अभवन्)

E. Tr. Towards that cruel one, all our devices have become ineffective, as the powerful medicines are in an illness created by the combination of all the humours.

Notes कूरे (*The locative means only 'towards'*)=towards the cruel man. 'नृशंसो घानुकः कूरः' (*Amara*). तस्मिन् = Towards him. नः=अन्माकं=our. सर्वे उपायाः= all expedients or efforts. In politics there are said to be four उपायः to deal with an enemy. They are 'भेदे दण्डः साम दान इत्युपायचतुष्टयम्' (*Amara*). They are to be applied in the order of (1) साम=conciliation, (2) दान=offer, promising of benefits, (3) भेद=Split or threatening, and lastly (4) दण्ड=punishment or war. If it may be asked why the Gods did not overcome the enemy by employing these expedients, Brihaspati says that they have been employed but only in vain. The comparison is of a fever or illness created by a complication of causes resisting the application of powerful medicines. These medicines become ineffective. By the comparison it

is indicated that Taraka was a formidable foe and ordinary measures were not sufficient to quell him. **संनिपातिकम्** = संनिपातस्य इयं. The termination ठक् comes after संनिपात in the sense of 'belonging to'. *vide* 'संनिपाताच्च' (*Vartika under Panini V. i. 38*). The word संनिपात means literally 'a combination.' In medical language it has been used to mean a combination of all the three humours वात, पित्त and कफ and an illness created by a disorder in all these three is not easily curable. It requires expert and special treatment. **विकार** = disorder such as fever. **वीर्यवन्ति** = powerful. **आयधानि** = medicines. **प्रतिहतक्रियाः** = प्रतिहताः क्रियाः येषां ते = whose applications were obstructed to *i.e.* the applications were ineffective.

49 P O अस्माकं जयाशा यत्न (आसीत्), तेन प्रतिघातोत्थितार्चिषा हरिचक्रेण अस्य कण्ठे निष्कम् अर्पितम् इव ।

E. Tr. That *chakra* of Hari (Vishnu), wherein our hopes of victory rested, presented itself, as it were a chest-ornament round his neck with a lustre flashing forth from it as it clashed against his neck.

Notes अस्माकं = our जयाशा जयस्य आशा = The hope of success यत्न = wherein *i.e.* in the disc of Vishnu After trying all means, the Gods had still hopes of conquering Taraka with the power of Vishnu's weapon the सुदर्शन (*chakra*), but when it was actually applied against him, it had no effect on him. The poet, intensifying the feeling of the gods, remarks that the weapon which was aimed to destroy him did not hurt him but on the other hand it shone like an ornament to him emitting out lustre as it due to the impact with his hard neck. तेन = By that *chakrayudha* of Vishnu प्रतिघात *etc.* प्रतिघातेन उत्थिता अर्चिः यस्य = with its lustre emitted because of the rebounding impact. हरेः चक्रं = Vishnu's disc

weapon. अस्यकण्ठे = on his neck निष्कं = An ornament hanging in the chest. अर्पितमिव = as if offered. अर्पितमिव shows that though the weapon was aimed to attack him, it presented itself as if respectfully offered. It had no effect on him.

50. P. O. अद्य तद्रीयाः निर्जितैरावताः गज्याः पुष्करावर्तकादिषु तोयदेषु तटाघातम् अभ्यस्यन्ति ।

E. Tr. Now, his elephants that have vanquished *Airavata* practise the sport of butting against the clouds *Pushkara*, *Avartaka* and others.

Notes. अद्य = to-day : now 'अद्यात्नाहि' (*Amara*) The word is dictated by *Panini* in 'सद्यः परतृ etc.' (V. iii¹ 22) and is an indeclinable तस्य इमे तद्रीयाः = His. निर्जित etc., निर्जितः ऐरावतः यैस्ते = which have conquered *Airavata* i.e. *Indra's* elephant. This explains why *Taraka* did not take away *Indra's* elephant also. It was because his own elephants were superior to *Airavata*. गज्याः = elephants. पुष्करावर्त etc. = पुष्कराश्च आवर्तकाश्च आदयः येषांतेषु = In *Pushkara*, *Avartaka* and others These are said to be different sets of clouds which create excessive rain and destruction at the time of प्रलय (Destruction of world) They are also said to be famous and the poets refer to them in 'जातवंशे भुवनविदिते पुष्करावर्तकानां' (*Megasandesa* I. 6). तोयदेषु = तोयं (water) ददातीति तोयदः, तेषु = In clouds. तटाघातम् = तटेष्वघातम् = butting against the banks of a river or lake. This is a favourite sport for elephants. They will butt at the hard surface of a bank with their tusks. This sport is otherwise called वप्रक्रीडा *vide* 'वप्रक्रीडापारेणतगज etc.' (*Meghasandesa* I 6). अभ्यस्यन्ति = practise. (अस् with अभि 4th conjugation), The elephants have become fearless and they have come to the heavens to sport against the big clouds without fearing them

There is some sense in the remark that this verse is misplaced. It will be better placed immediately after verse 47, where a reference to Indra's horse is found.

51. P. O. विभो, मुमुक्षवः भवस्य शान्तये कर्मबन्धच्छिदं धर्मं इव,
तस्य शान्तये सेनान्यं स्रष्टुं इच्छामः ।

E Tr. Oh Lord! We desire you to create a general (commander) to quell him, as those desirous of salvation create *Dharma* that severs the fetters of *Karma*, to overcome this worldly life.

Notes विभो (*vocative*) = Lord! मुमुक्षवः = मोक्षं इच्छवः = Those who desire to be freed from this worldly life *i.e.* those who desire salvation. भवस्य शान्तये = For overcoming the worldly life. कर्मबन्धच्छिदं = कर्मणां बन्धं छिनत्तीति कर्मबन्धच्छिदं, तं = that which severs the bond of previous actions (*Karma*). According to the Law of *Karma*, every action of a person whether good or bad will bear fruit which he will have to enjoy or suffer later. And *Dharma* helps one to come out of this rotating *Karma* which is the origin for worldly life. Mallinatha explains कर्म *etc.* as आत्मज्ञानहेतुभूतम्. This is the indirect meaning suggested because a knowledge of Soul makes one free from the bond of *Karma*. धर्मं इव = like *Dharma*. Those who want to attain salvation take hold of *Dharma*. तस्य शान्तये = For quelling Taraka. सेनान्यम् = सेनां नयतीति सेनानीः, तं = one who leads an army *i.e.*, a general or commander. स्रष्टुं = To create. They wanted him to create because he was the Lord of Creation. इच्छामः = we desire. The word मुमुक्षवः can also be taken to indicate the gods *i.e.*, मुमुक्षवः वयं = we who desire to be freed. It is the subject for the verb इच्छामः ।

52. P. O. सुरसैन्यानां गोप्तारं यं पुरस्कृत्य गोप्तभित् बन्दीमिव
जयश्रियम् शत्रुभ्यः प्रत्यानेष्यति ।

E. Tr. Placing him, who is the protector of the armies of Gods, in front, Indra will bring back the Goddess of victory from the enemies as a captive.

Notes सुर *etc.* = सुराणां सैन्यानि, तेषां = of the armies of Gods. गोक्षरं = the protector. *Derived* from गुप् to protect. यं = whom. पुरस्कृत्य = having placed in front. गोक्षमित्—गां त्रायन्ते इति गोक्षाः = Those who protect the earth *i.e.*, the mountains. गोक्षान् भिनत्ति इति गोक्षमित् = one who attacks the mountains *i.e.* Indra (*refer* I. 20 for allusion). गोक्ष = a mountain. 'अद्रि-गोक्षगिरिग्रावा' (*Amara*) बन्दी = a captive. The Goddess of Victory, who was usually with Indra was then a captive of Taraka. Indra would regain her with the help of the commander जयश्रियम् = The Goddess of Victory. शत्रुभ्यः = From the enemies *i.e.*, Taraka in this case. प्रत्यानेष्यति = shall bring back. (*Future* III *pers. sing.* of नी with प्रति and आ.)

53. *P. O.* तस्मिन् वचसि अवसिते आत्मभूः गिरं ससर्ज । सा सौभाग्येन गर्जितानन्तरं वृष्टिं जिगाय ।

E. Tr. As his speech ended Brahmadeva sent forth his words and they surpassed in gracefulness a shower after thundering.

Notes. तस्मिन् *etc.* (*Locative absolute*) = when his speech ended, *etc.*, when Brihaspati finished what he had to say. अवसिते, (*Past. pass. part.* of 'षो अन्तकर्मणि' (दिवादि) with अव.) आत्मभूः = आत्मना भवतीति = self-existent; Brahmadeva. 'ब्रह्मात्मभूः सुरज्येष्ठः' (*Amara*). गिरं (*accusative*) = speech. The nominative is गीः. सा = That speech. सौभाग्येन—सुभगस्य भावः सौभाग्यं, तेन = by charm; by beauty. In the formation of सौभाग्यं, the वृद्धि of both the vowels उ and आ in सु and भग is according to 'ह्रद् भगसिन्ध्वन्ते पूर्वपदस्य च' (VII. iii. 19). गर्जितानन्तरं = गर्जितात् अनन्तरं = after thundering. वृष्टिं = Rain or showers. जिगाय-

जिगायः

Perf. III pers. sing. of जि to conquer. Here Brihaspati's speech was compared to thundering because of its loudness and its solemn note. Brahmadeva's speech that followed is referred to as the rain because of the cooling, refreshing, and hopeful effect that it is going to have on the Gods and hence they welcomed it as rain.

54. *P O* वः अयं कामः संपत्स्यते । कश्चित् कालः प्रतीक्ष्यतां । तु, अस्य सिद्धौ आत्मना सर्गव्यापारं न यास्यामि ।

E Tr. This desire of yours will be fulfilled. Wait for some time. But I will not, of myself, undertake the work of creation for its accomplishment.

Notes वः = युष्माकं = your. अयं = This कामः = desire संपत्स्यते = will be fulfilled. *Future III pers. sing. of पद् with सं.* कश्चित् = some कालः = time. प्रतीक्ष्यतां = Let it be waited for. *Passive of ईक्ष् with प्रति.* तु = But अस्य सिद्धौ = In the fulfilment of this object. आत्मना = of my own accord सर्गव्यापारं = The act of creation. नयास्यामि = I will not do or undertake. यास्यामि *Future I pers. sing. of या to go or to attain* The reason why he will not take initiative is given in the next verse.

55. *P O.* इतः प्रासश्रीः सः दैत्यः इतः एव क्षयम् न अर्हति । विष-वृक्षोऽपि संवर्धस्वयं छेतुम् असांप्रतम् ॥

E. Tr. That demon who got his powers from here (*i.e.* from me) does not deserve destruction from here (*i. e.* from myself) For, it is not proper to cut down even a poisonous tree himself having brought it up.

Notes. इतः = From here *i.e.*, from me. Taraka got his boon from Brahmadeva. प्रासश्रीः = प्राप्ता श्रीः येन सः = one who has attained prosperity or powers superhuman. सः दैत्यः = That Asura or demon. दितेः अपत्यं पुमान् दैत्यः = son of Diti. Asuras were sons of one woman named दिति. इतः एव = From

here itself *i.e.* from myself क्षयम् = Destruction न अर्हति = does not deserve. *i.e.* he does not deserve to be killed by me because it was I who bestowed upon him a boon and superhuman powers. विषवृक्षोऽपि = Even a poisonous tree. Its poisonousness justifies it to be cut down. संवर्धय = having grown स्वयं = on self, छेत्तुं = to cut. असांप्रतम् = Improper. 'युक्ते द्वे सांप्रतं स्थाने' (*Amara*). Brahmadeva remarked that though Taraka was as bad as a poisonous tree, he must not take initiative in his destruction himself because it was he that gave him supernatural power

56. P. O प्राक् तेन इदम् एव वृत्तं मया च अस्मै प्रतिश्रुतम् । लोकान् दग्धुम् अलं तत्तपः वरेण शमिनं हि ।

E. Tr. Formerly, only this (*i. e.*, this state of affairs) was asked for by him, and this was promised by me to him; and thus his penance which was capable of burning the worlds was quenched by me.

Brahmadeva remarked that Taraka desired only this state of affairs *i.e.* his being unconquerable by the Gods. If they might ask why he should have granted this boon to Taraka, it was because at that time he was performing severe penance which would have burnt the whole world otherwise. He had to quench the penance by granting him what he asked

Notes. प्राक् = before. इदम् = This state of being invincible to Gods. वृत्तं = was requested. *Past. passive part.* of वृ to require. मया च = by me. प्रतिश्रुतं = was promised. *Past pass. part.* of श्रु with प्रति This root governs the dative अस्मै according to Sutra 'प्रत्याङ्भ्यां, श्रुवः' (*Panini* I iii. 59). लोकान् दग्धुम् = To burn the worlds. अलं = competent; enough. The word अलं is used in the meanings of 'ornamental' 'enough,' 'capable, and preventing. *cf.* 'अलं भूषणपर्याप्ति शक्तिवारण वाचकम्' (*Amara*).

तत्तपः = तस्य तपः = His penance. वरेण = by the boon. शमितं = quenched i.e. subdued. *Past. pass. part. of शम् to be calm.*

57. *P. O.* सांयुगीनं संयुगे उद्यतं तं निषिक्तस्य नीललोहितरेतसः अंशात् ऋते कः प्रसहेत ।

E. Tr. Who else other than a portion of the semen of God Siva placed (in a favourable place) can withstand him, who is an expert in warfare and who has come for a battle.

Notes. सांयुगीनं—संयुगे साधुः सांयुगीनः, तं *cf.* 'प्रतिजनादिभ्यः खञ्' (IV. iv. 99). 'सांयुगीनो रणे साधुः' (*Amara*) संयुगे = In battle 'संप्रहाराभिसंपात कलिसंस्फोटसंयुगाः' (*Amara*) उद्यतं = one who has come forward ready. तं Him. निषिक्तस्य = deposited in some favourable womb. नीललोहितरेतसः = of the semen virile of Siva नीलश्रासौ लोहितश्च कण्ठे जटासु च = one who has a black neck and red hair. Nobody, except an offspring of Siva, can withstand the power of Taraka in a battle. अंशात् ऋते = Except a portion ऋते always governs ablative case. कः = who (else) प्रसहेत = will withstand or will conquer. The latter meaning is given by Mallinatha who quotes Vartika 'प्रसहनमभिभवे'.

58. *P. O.* सः देवः तमःपारे व्यवस्थितम् परं ज्योतिः न मया न विष्णुनाच परिच्छन्नप्रभावर्धिः ॥

E. Tr. That God is a supreme lustre established beyond the region of *Tamas*, whose excellence of powers cannot be measured by me or by Vishnu.

Notes. सः देवः = That God i.e. Siva. तमःपारे तमसःपारे = at the end of *Tamas*. तमः is one of the three गुणः, सत्त्व, रजस् and तमस्. He is supposed to be outside the region of *Tamas*. 'ज्योतिषामपि सज्योतिः तमसः परमुच्यते' (*Gita* XIII. 17). व्यवस्थितं = situated or established. परंज्योतिः = supreme lustre. न मया न च विष्णुना = neither by me nor even by Vishnu. परिच्छन्न *etc.*—

परिछन्ना प्रभावस्य ऋद्धिः यस्य सः = Whose excess of powers is measured. *i.e.* He is superior to myself and Vishnu and His prowess cannot be measured by us. Hence it is only his offspring that will be able to conquer Taraka.

59 P. O. ते यूयं उमारूपेण संयमस्तिमितं शंभोः मनः अयस्कान्तेन लोहवत् आकृष्टं यतध्वं.

E. Tr. You make efforts to attract the mind of God Siva which is concentrated by *yoga*, with the beauty of Uma as the metals are attracted by a magnet.

Notes. ते यूयं = Those you *i.e.* you who are in need of help. उमायाः रूपेण = with the charming beauty of Uma (*Parvati*). संयमस्तिमितं = संयमेन स्तिमितं = concentrated or fixed at one place by *yoga*. शंभोः = of God Siva. शं अस्मात् भवतीति शंभुः, तस्य 'शंभुरीशः पशुपतिः' (*Amara*). मनः = The mind. Brahmadeva wanted the Gods to attract the mind of Siva towards Parvati, so that by their union they could get what they desired. अयस्कान्तेन = by a magnet. लोहवत् = as a metal. आकृष्टं = To attract यतध्वं = Try ; make efforts. *Imperative II pers. plural of यत् to strive.*

60. P. O. उभयोः आहितं बीजं वोढुं उभे एव क्षमे । सावा शंभोः तदीया जलमयी मूर्तिः वा मम ।

E. Tr. Only two are competent to withstand the semen deposited by us two.—She, (*Uma*) that of Siva and his watery form that of mine.

Brahmadeva says that there is no other go except to attract Siva by Parvati. She alone can capably bear his semen as water alone can bear his own semen.

Notes. उभयोः = of the two *i.e.* of mine and of Siva. आहितं = निषिक्तं = Deposited or placed. *Past passive participi*

of धा *with* आ. बीज = Semen. 'शुकं तेजोरेतसी च बीजवीर्येन्द्रियाणि च' (*Amara*) बोद्धं = To bear or to withstand. *Infinitive of purpose of वह् to bear.* उभे एव = only two *i.e.* Parvati and water. क्षमे = capable. सा = She *i.e.* Uma. शंभोः = of Siva. Only she is capable of receiving his semen. तदीया = His *i.e.* of Siva. जलमयी = जलमेव जलमयी, जलमयी मूर्तिः = watery form. Water is said to be one of the eight forms of God Siva. He is अष्टमूर्ति What the eight forms are, can be found in 'या सृष्टिः स्रष्टुराया *etc.*' (*Sakuntala, First verse*) मम = mine *i.e.* my semen. Brahmadeva discharged his semen virile in water at first with a view to create *vide*—'यदमोघमपामन्तमुषं बीज मज त्वया' and also, 'अपएव ससर्जादौ तासु बीजमवासृजत्' (*Manusmriti* I 8). In this verse note the *Sandhu* उभे एव The two vowels stand as they are according to प्रगृह्यसंज्ञा *by* 'ईदूदेद्विवचनं प्रगृह्यम्' (I. i. ii).

61 P. O. तस्य शितिकण्ठस्य आत्मा वः सैनापत्यम् उपेत्य वीर्यविभूतिभिः सुरवन्दीनां वेणीः मोक्ष्यते ।

E. Tr. That (transformed) self of God Siva, assuming the commandership of you, will loosen the braids of hair of the captive damsels of the Heaven by the manifestations of his valour.

Notes. तस्य शितिकण्ठस्य = of that black-necked God Siva. शितिः (= कालः black) कण्ठः यस्य सः = one who has a black neck, also नीलकण्ठ. He drank the virulent poison that came up at the time of churning the milky-ocean by the Gods. He checked the poison at the neck so that it may not enter his stomach, and his neck became black. 'शितिकण्ठः कपालभृत्' (*Amara*). आत्मा = Self or Soul. The would-be offspring of Siva is referred to here as the self of Siva. Because the son is an exact reproduction of the father, he is said to be the आत्मा of the father. This idea is of Vedic origin. cf. 'अज्ञादज्ञात्संभवसि हृदयादभिजायसे, आत्मावै पुत्र नामासि.' वः = युष्माकं =

your. सैनापत्यं = सेनायाः पतिः सेनापतिः, तस्य भावः = commandership. The termination यक् comes after compound ending with पति in भावार्थ. cf. 'पलन्तपुरोहितादिभ्यो यक्' (Panini V. i. 128) उपेत्य = having assumed, having got वीर्यस्य विभूतिभिः = by the manifestations of his valour or by the glorious display of his powers. सुरबन्दीनां of the captive celestial damsels. वेणीः = braids of hair. मोक्ष्यते = will set free. Because the damsels are captives their braids of hair are in the hands of Taraka now. Siva's offspring will set free these braids from Taraka by overpowering him.

62. P. O इति विबुधान् व्याहृत्य विश्वयोनिः तिरोदधे । तेषुपि देवाः मनसि आहितकर्तव्याः दिवं ययुः ।

E. Tr. Having spoken thus to the Gods, Brahmadeva (the source of the universe) disappeared. The Gods also went to their heavenly abodes having resolved in their minds as to what was to be done

Notes. इति = Thus:—as before. विबुधान् = Gods. व्याहृत्य = having spoken. (from हृ with वि and आ) विश्वस्य योनिः = The origin of the universe. तिरोदधे = disappeared. तेषु देवाः = The Gods also मनसि आहित कर्तव्याः = Having decided in their minds as to what to do. आहितं कर्तव्यं यैस्ते. They have decided to make efforts to attract Siva's mind by Parvati दिवं ययुः = went to the Heavens.

63. P. O. पाकशासनः तत्र निश्चित्य कार्यसंसिद्धौ त्वराद्विगुणरंहः मनसा कंदर्पम् अगमत् ।

E. Tr. Indra, having come to a decision there (in the Heavens), reached the God of Love with his mind whose speed was doubled because of the haste in the accomplishment of his business.

Notes. पाकस्य शासनः = पाकशासनः = One who killed the *asura* named *Paka*, i.e. Indra. 'इन्द्रो मरुत्वान् मघवान्बिडौजाः पाकशासनः' (*Amara*). तस्य = In the Heavens, निश्चित्य = having decided as to the course of action कार्यसंसिद्धौ = कार्यस्य संसिद्धौ. In the accomplishment of his work. त्वरा *etc.* द्वौ गुणौ यस्य तत् द्विगुणं = twofold or doubled. त्वरया द्विगुणं रंहः यस्य तेन त्वराद्विगुणरंहसा = with the speed being doubled. (*qualifies मनसा*). मनसा = by the mind. कंदर्प = God of Love called Manmatha. कं (कुत्सितः) दर्पः अस्य—कंदर्पः or कं (सुखम्) तत्, तेन वा दृष्यति इति कंदर्पः *cf.* 'कंदर्पो दर्पकोऽनङ्गो कामः पञ्चशरः स्मरः' (*Amara*) अगमत् = went or reached. (*Aorist III pers. sing. of गम् to go*). मनसा अगमत् = reached by mind. *i.g.* Indra thought of the God of love, because he decided that the object in view could be accomplished only with his help

64. P. O. अथ सः पुष्पधन्वा ललितयोषिद्भ्रूलताचारुशृङ्गं चापम् रतिवलयपदाङ्के कण्ठे आसज्य सहचरमधुहस्तन्यस्तचूताङ्गरास्रः प्राञ्जलिः शतमखम् उपतस्थे ॥

E. Tr. Then the flower-bowed God of Love having tucked up his bow whose tips were as beautiful as the creeperlike eyebrows of a handsome woman on his neck which bore the marks of bracelets of Rati, and having placed arrows of mango sprouts in the hands of his companion spring, waited upon Indra with folded hands.

Notes. अथ = Then, *i. e.*, immediately after, Indra thought of him. As Indra thought of anybody among the Gods he would instinctively come to know that he was wanted, wherever he be, and would hurry up to Indra. पुष्पधन्वा = पुष्पं धनुः यस्य सः = one who has a flowery bow. When the word धनुः occurs at the end of compounds the *Visarga* is optionally replaced by अनङ् when the compound denotes a

name. The word is पुष्प + धनु + अन् = पुष्पधन्वन्. cf. 'वा संज्ञायाम्' (Panini V. iv. 133). The nominative case is पुष्पधन्वा. As the rule is optional पुष्पधनुः is also another form. In case the compound does not denote a name but is used as a mere adjective then this Sutra is not applicable, but the substitution अनङ् comes permanently by 'धनुषश्च' (V. iv. 132), thereby resulting in only one form पुष्पधन्वा. 'पुष्पधन्वा रतिपतिः मकरध्वज आत्मभः' (Amara) ललित etc. ललितायाः (सुन्दर्याः) योषितः भ्रूलते इव चारुणी शृङ्गे यस्य तत् = whose tips were as charming as the creeper—like brows of a beautiful woman. ललिता = beautiful; handsome. 'ललितं त्रिषु सुन्दरम्' (Amara). भ्रुवौ लते इव भ्रूलते = creeper—like eyebrows. चारु = handsome. 'सुन्दरं रुचिरं चारु' (Amara). शृङ्गं = ends or tips. The two tips of the bow were, curved and beautiful as the eyebrows of a handsome woman. चापम् = bow (object of आसज्य). रतिवलय-पदाङ्के = रत्याः वलयस्य पदानि अङ्कं यस्य तस्मिन् (qualifies कण्ठे) = marked by the impressions of Rati's bracelets. Rati was Madana's beloved wife. 'रतिः स्मरप्रिया' (Amara). Due to frequent and close embraces of Madana she always placed her hand round his neck and her bracelets pressed at a particular place and the constant pressure created permanent marks or impressions on his neck. Hence his neck was marked with such impressions. वलय = bracelet 'कटको वलयोऽस्त्रियाम्' (Amara) कण्ठे = in the neck. आसज्य = having tied up. सह-चरमधु etc सहचरस्य मधोः हस्ते न्यस्तं चूताङ्कुरमेव अस्त्रं यस्य सः = one who had as an arrow the mango sprouts placed in the hands of his companion spring. सह चरतीति सहचरः = a companion. मधु = The spring season who was an accompaniment of Love is personified here. This is the season which is most favourable for love making. हस्त = hands. न्यस्त = placed. Past. pass. part. of अस् with नि. चूतस्य अङ्कुरं

=sprouts of mango tree. The sight of tender mango blossoms is said to stimulate love and hence the God of Love is said to use these as his arrows प्राञ्जलिः = with folded hands. (See notes verse 30). The fact that Madana arrived with all accompaniments and weapons shows that he came ready prepared to act. Perhaps he expected some work from Indra. शतमखं = शतं मखाः यस्य सः = who had performed a hundred sacrifices It is a Puranic belief that one who had performed a hundred यज्ञस (Sacrifices) was fit to become an Indra. Hence also, Indra tries to create obstructions to performances of sacrifices by carrying away the sacrificial animal, etc., lest the sacrificer should come to usurp his place having completed successfully the required number of sacrifices. उपतस्थे = waited upon, i.e., came before him and awaited his orders. In the meaning of 'worshipping Gods' the root स्था with उप takes Atmanepada. vide 'उपादेवपूजा etc (Vartika-to I. iii. 25).

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