

SANSKRIT POETESSES

PART B.

THE CONTRIBUTION OF WOMEN TO SANSKRIT LITERATURE

VOL VI

SANSKRIT POETESSES

PART B.

VAIDYANĀTHA-PRĀSĀDA-PRASĀSTI,
ATTRIBUTED TO DEVAKUMĀRIKĀ AND
SANTĀNA-GOPĀLA-KĀVYA
BY LAKSMĪ RĀJNĪ

Edited with English Introduction, notes, etc.

BY

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To

The revered memory of the late

Rev. W. Sutton Page, B.A., BD., O.B.E.,

*formerly Reader in Bengali at the School of
Oriental Studies, London University.*

PREFACE

This is the sixth volume of the Series The Contribution of Women to Sanskrit Literature, viz., the Vaidyanātha-prāsāda-prasasti, attributed to Devakumārikā and the Santānagopāla-kāvya of Lakṣmī Rajñī both critically edited for the first time. The Introduction contains accounts of the lives and works of Devakumārikā and Lakṣmī. In addition, there are brief accounts of the complete works of five other poetesses, three published and the rest unpublished.

These editions of the Vaidyanātha-prāsāda-prasasti and the Santānagopāla-kāvya have been prepared from a single manuscript each belonging respectively to the Royal Asiatic Society of Bengal and the India Office Library, London. As the Santānagopāla-kāvya is of recent origin, probably very few MSS. of the same exist. The work is reported to have been published once in the South but no confirmation as to this was possible as none of the Libraries applied to could supply me a copy or give me definite informations about the publishers, editor, etc.

An attempt has been made to identify the persons and places mentioned in these works, and also to verify historically the informations given in the Vaidyanātha-prāsāda-prasasti and trace to their sources the traditions mentioned in the Santānagopāla-kāvya. Wherever necessary, additional informations about the incidents referred to in these works have been given in foot-notes.

The different parts of a compound have been hyphenated and proper names printed in bold types for the convenience of readers.

Thanks are due to Dr. H. N. Randle, M.A., D. Phil., Librarian, Indian office Library, London and the authorities of the Royal Asiatic Society of Bengal for permitting me to edit their manuscripts.

University of Calcutta }
December, }
1940. }

J. B. C.

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INTRODUCTION

Description of the MS. of the Vaidyanātha-prāsāda-prāsasti

The MS of the Vaidyanātha-prāsāda-prāsasti consists of ten sheets of foolscap paper written in Devanāgarī on one side only. 26 lines in a page. It was copied by Rūpabhadra, son of Govardhana, in Samvat 1775 i.e. 1719-20 A.D. It is complete but much discoloured. The MS. is so defective that even many metrical feet have been altogether omitted, not to speak of many words that have been omitted by the scribe throughout. The emendations have been numerous ; as a result, no attempt is made here to show them in foot-notes or an Appendix.

The post-colophon records the date of the MS. as Samvat 1775 i.e. 1719-20 A.D. :—

पञ्च-दीप-सुनीन्दु-सन्धित—शरच्छासितांद्रीन्द्रजा ?
वसु सूर्य-सुतान्विते द्विजवरो गोवर्धनस्यात्मजः ।
प्रत्यर्थि-क्षितिभृत्-पराजय-कर-श्रीमण्डित...
...पामतरेश्वरस्य वचनाच्छ्रीरूपभद्रोऽलिखत् ॥

Authorship of the Vaidyanātha-prāsāda-prāsasti.

The verses entitled Vaidyanātha-prāsāda-prāsasti, found inscribed on the temple consecrated to Vaidyanātha, are attributed to Devakumārikā by Mahāmahopādhyāya Haraprasāda Śāstrin in his Catalogue of Sanskrit manuscripts at the Royal Asiatic Society of

Bengal, Vol. IV, History and Geography, p. 13, MS. No. 3086. Although the MS. is very corrupt, still all the five colophons are legible and clear. Out of the five colophons, the colophon to the third prakaraṇa, viz. the Dāna-prasāṃsā-prakarana¹, indicates nothing regarding the authorship of the work; of the remaining four, two, viz. those of Cantos I² and V³, show that the Inscription was not composed by Devakumārikā while the remaining two, viz., those of Cantos II⁴ and IV⁵, do not go against the attribution of the verses to her if the compounds be expounded in the particular way as shown below.

The colophon to prakaraṇa I runs as follows :

इति देवकुमारिका-नाम-राज मातृ-कारित-वैद्यनाथ-प्रासाद-प्रशस्ती वंश-वर्चनम् । Now, the compound देवकुमारिका प्रशस्ती may be expounded as follows :—... राजमाता कारितः ; तादृशः वैद्यनाथ-प्रासादः...। Or, .. राजमाता कारिता ; तादृशी-वैद्यनाथ-प्रासाद-प्रशस्तिः ; तस्याम् । As regards this colophon, in either case, it cannot be concluded that the Inscription was composed by Devakumārikā ; for in the first case, the compound means the inscription on the temple of Vaidyanātha *that was caused to be built* by Devakumārikā, etc. ; and, in the second case, it would mean the Inscription, *that was composed at the instance of Devakumārikā*, on the temple of Vaidyanātha. Similar is the case with the colophon to prakaraṇa V. But with regard to the colophons to Cantos II and IV, the word कृत (in contrast to कारित) may be so interpreted as to mean that the Vaidyanātha-prāsāda-prasāsti was composed by Devaku-

1. P. 30

2. P. 16

3. P. 46

4. P. 23

5. P. 38

mārikā herself or otherwise. The colophon to Canto II is as follows :— इति देवकुमारिका-नाम-राज-मातृ-कृत-वैद्यनाथ-प्रासाद-प्रशस्ती ..द्वितीय-प्रकरणम् । Here also the compound may be expounded as above, making कृत follow प्रासाद or प्रशस्ति । If कृत is taken as an adjective to प्रशस्ति, the colophon does not indicate that the verses were composed by Devakumārikā ; for, then, it would simply mean the inscription on the temple of Vaidyanātha built by Devakumārikā. But if कृत is taken as an adjective to प्राशस्ति, the colophon indicates that Devakumārikā was the composer of the verses, for, the compound would mean the Inscription composed by Devakumārikā, on the temple of Vaidyanātha and in that case the verses may said to have been rightly ascribed to her.

* But the evidence of the body of the Inscription does not corroborate the above ascription. Throughout the work there is no mention that Davekumārikā composed the praśasti. On the other hand, though the composition is full of detailed information about Devakumārikā, nowhere does the poet say anything in the first person ; everything is stated in the third. It is not that a poet does not at times speak of self in the first person in a Sanskrit work but here there is no reference to self in the first person whatsoever in the body of the Inscription which makes the ascription of the verses to Devakumārikā very doubtful. Again, verses 87, 102, 106, 108, 110, 115, 116, 125, etc. strongly suggest that the composition was by some body else than Devakumārikā. The octad at the end of the fifth prakaraṇa is expressly stated to have been composed by Hariścandra¹ and it

1. V. 142, p- 46.

seems that the remaining portion of the Prasasti was really composed by a Brāhmaṇa poet Śrīnivāsa Rāya who, as mentioned in the fourth parakaraṇa, though clever, could not enumerate adequately the noble deeds of Queen Devakumārikā (तत्पुण्य-कर्मणि कविः कथञ्चित् संख्यां विधातुं निपुण्योऽपि नैष्टे)³ and who was responsible for making the consecration ceremony a success.⁴

Still we thought fit to publish the Vaidyanātha-prāsāda-prasasti in this volume in order to bring to light all the facts regarding the Inscription so that scholars may judge for themselves. Further we hope that the discovery of further materials will throw new light on the point at issue. The Inscription, too, is important for the History of Rajputana of the eighteenth century.

Life and Date of Devakumārikā.

Devakumārikā was the wife of Rāṇā Amarsīṃha, daughter-in-law of Jayasīṃha and mother of Saṃgrāmasīṃha of Chitor and Candrakumārikā⁵. She was the daughter of Sabalasīṃha and sister of Sultānasīṃha⁴. She flourished between the second half of the seventeenth and the first half of the eighteenth Century. Her son was coronated in 1710-11 A. D.⁶ and as a widow, she consecrated the temple of Vaidyanātha in 1716 A. D.⁶

1. V. 13, p. 39.
2. V. 14, p. 39.
3. V. 109, p. 38
4. Verses 100-101, p. 35
5. V. 50, p. 17
6. V. 133, p. 45.

The subject-matter of the Vaidyanātha-prāsāda prasasti

The Inscription is complete in five prakaraṇas called (1) Vamśa-varṇana, (2) Saṃgrāmasiṃha-paṭṭābhisekādi, (3) Dāna-prasāṃsā, (4) Cāhuvānodbhava and (5) Pratiṣṭhā. It was composed during the consecration ceremony of the temple of Vaidyanātha in the Saṃvat year 1772 i.e. 1716-16 A. D.¹ The first prakaraṇa, as the name implies, gives the history of the Royal family of Mewar in short, referring to the important activities of the Rāṇās, ancestor of Rāṇā Amara, husband of Devaku-mārikā. The succession of kings as given here is as follows :—

Bāpā Rāwal	Bhimasimha
	[died 1303 A. D.]
Rahappa Rāṇa	Jayasimha
[1201 A. D.]	
Narapāla	Lakṣmanasimha
	[1313-14 A. D.]
Dinakara	Arisimha
Yasahkaraṇa	Hamira [1327 ?—1365
	— A. D.]
Nāgapāla	Kṣetrasimha [1365 ?—1352]
Pūrṇapāla	Lakṣa [1382—1422 1397 ?]
Pr̥thvimalla	Mokala [1422 or 1397—1433]

Kumbhakarṇa (alias Kumbhā [1433-1468] Rāyamalla ^r [1468—1473] Saṃgrāmasiṃha I (alias Sāṃgā ^a [1509—1530] Udayasiṃha [II] (alias Udā) 1537 ? or 1541 ?—1571] ratāpasīṃha [1571— 1597 A. D.] Amrarasiṃha [1597— 1620 A. D.]	Karṇa [1621-1628A.D.] Jagatsiṃha [1628-1654 A.D.] Rājasiṃha [1654A.D-1681A.D.] Jayasiṃha [1681—1699-1700A.D.] Amarasiṃha Devakumārikā [1699-12A.D.—1711-1712] Saṃgrāmasiṃha II [1711-12A.D. —1734-35A.D.]
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(1) Udayasiṃha (Udā) assassinated his father Kumbha in the Vikrama year 1525 i.e. 1568 A.D. and ascended the throne. He reigned upto 1573 A.D. He was succeeded by Rāyamalla. For accounts of Maharāṇā Kumbha, see Archaeological Survey Reports of India, vols. VI for 1172-73 and XXIII for 1883-84 A.D. and the Annual Report for 1907-8A.D.; A Collection of Prakrit and Sanskrit Inscriptions, called the Bhavanagar Inscriptions; Gazetteer of Udaipur by Major K.D. Erskine; The Bombay Gazetteer, vol. I by J. M. Campbell; Reports of the Rajputna Museum, Ajmer, for 1917-1918, 1921, 1922, 1924 and 1928; The Rasika-priyā by Kumbha on the Gītagovinda (NSP. ed.); The Ekaṅga-māhātmya,

The historical incidents referred to in the first prakaraṇa, in short, are as follows :—The title Rāṇā was first used by Rāhappa and since then it is being used by all the subsequent Rāṇās¹. Udayasiṃha, son of Saṃgrāmasiṃha, built the beautiful city of Udayapura². Pratāpasīṃha, the celebrated hero, the glory of Medieval India, became the protector of religion when other Kṣatriyas abandoned it³; he stood most valiantly

partly composed by Rāṇā Kumbha (unpublished); The Eklingaji Temple Inscription of Mahesvara, court-poet of RaiMal, in 100 verses (A.D. 1489), published in the Bhavanagar Inscriptions, p. 117; Jawar Inscription of the Temple of Ramaswami (A.D. 1497——— in three pieces containing 40 verses); The Rājaprasasti (A.D. 1676———; containing 24 cantos, engraved on 25 slabs—summarized in the Rajputana Museum, Ajmer, for 1917-18 A.D., pp. 2-3. In addition, there are a number of inscriptions of Kumbha's time, such as the Chitor Kirti-stambha Inscription (1460 A.D.).

2 : p. 16. The three successors of Saṃgrāma are his son Ratnasīṃha, Vikramajit and the bastard Vanavīra; but they have not been mentioned in this list. See foot-note 1, p. 10.

Ratnasīṃha II : Vikrama Saṃvat 1584-1588

Vikramāditya : Vikrama Saṃvat 1588-1593

Vanavīra " " 1593-94

i.e. 1537 A.D.

For the Rāṇās of Mewar from Guhila down to the surviving one, see Appendix I.

1. V. 10. 2. V. 33. 3. V. 34.

against Akbar¹ and fought against him till the end of his life. Jagatsimha, son of Karṇa, built up a massive and high temple of Viṣṇu in front of the royal compound². His son Rājasimha excavated the lake Rājasamudra for the good of his people and captured Malpur³ on the Ajmer frontier that belonged to the emperor of Delhi. Amara, son of Jayasimha, built a palace called Varasadvilāsa and also the temple called Jaganmandira. He conquered Sāhapura and died at the height of his fame⁴.

In this prakaraṇa, there is a marked tendency to explain the names of kings as significant of their achievements in life. Thus it is said that the title Rāṇā was quite appropriate for the Kings of Mewar who were outstandingly clever in warfare⁵. The name Narapāla was an apt one as the king, successor of Rāhappa, ruled his subjects with unparalleled success. Dinakara was called so because he had the lustre of the sun. The name Yaśaḥkarṇa⁶ was significant as the fame of the Rāṇā spread far and wide. Nāgapāla was so called as he had the might of innumerable elephants⁷; Pūrṇapāla because he governed his kingdom for the complete happiness of people⁸, and Prthvīmalla, because he

1. V. 35. 2. V. 38, p. 13.

3. Verses 39-40, p. 13.

4. Verses 44 ff., pp. 15-16.

5. राजे साधु इति राज्ञः ।

6. Written Yaśakarṇa on the MS. evidently for the sake of metre.

7. V. 15. 8. V. 16,

vanquished all his enemies who resembled elephants in might and nobody could ever defeat him¹. Bhuvana-siṃha was the one champion stalwart ruler at whose sight all the elephant-like kings took to heels. Bhīma-siṃha was simply a terror to his enemies as Bhīma was² and Jayasiṃha is reported to have made Victory a permanent factor of his life³. Lakṣmaṇasiṃha resembled Rāma's younger brother Lakṣmaṇa as he defeated his enemies resembling Meghanāda. Arisiṃha's feet were adorned with the gems of the elephants of vanquished kings⁴. Lakṣasiṃha instataneously made a gift of a lakh (Lakṣa) of coins⁵, and defeated his enemies hundred thousand i.e. lakh times. The 'Ma' of Rāṇā Mokala means 'Viṣṇu' and the 'U' means Śiva; the Rāṇā was called Mokala because both Viṣṇu and Śiva reigned supreme in his heart⁶. Rāṇā Kumbha was so called because he was born to drink dry, like the pitcherborn sage, the ocean of hostile armies, more skilful in warfare than Kumbhakarṇa, constantly devoted to the enemy of Kumbhakarṇa i.e. Rāma and had his mind constantly given in offering pitcherfuls of gold, silver, etc.⁷ Rāyamalla was a champion warrior and no malla or wrestler was a match for him⁸. Amarasīṃha, son of

1. V. 17. 2. V. 19.

3. V. 20. 4. V. 22. 5. V. 26.

6. V. 27. 7. See Vv. 28-29 and the f. n. 2, p. 9.

If the reading be taken as कुम्भि-दान, it could simply mean गज-दान which is one of the principal gifts.

8. V. 30.

Pratāpa, outdid even the gods and his son Karna rivalled even Karna in the award of gifts¹.

The second prakaraṇa of the Vaidyanātha-prāsāda-praśasti begins with a description of the coronation ceremony of Saṃgrāmasimha² which took place in Jyaiṣṭha, Saṃvat 1767 i.e. 1710-11 A.D. Sukharāma, the old priest, took a leading part and made all the preparations for the proper performance of the ceremony. After the performance of the rite in course of which the king was bathed with holy water, he toured round the city on an elephant's back. Soon after his accession to the throne, he ordered the Rāvala prince Saṃgrāma, his namesake, to vanquish the Mewatis. Kānthajit, a Kāyastha, joined Saṃgrāma in his fight against the Mewatis. In the battle both Saṃgrāma and his enemy Dalelakhān were killed. At the end, however, the Rāṇā was victorious³.

By and by Rāṇā Saṃgrāmasimha II conquered all the neighbouring kingdoms. Vihāridāsa, his Chief Minister, was an outstanding personality, highly learned, very pious and extremely devoted to the good of the King and the country. He was responsible for the wide spread of culture and education among people and their broad religious outlook. With his sanction the king offered gifts⁴. Thus both the king and the premier contributed to their mutual

1. Verses 36-37, first prakaraṇa.

2. Saṃgrāmasimha was born in Saṃvat 1747 i.e. 1690 A.D., the 10th year of the rule of his grand-father.

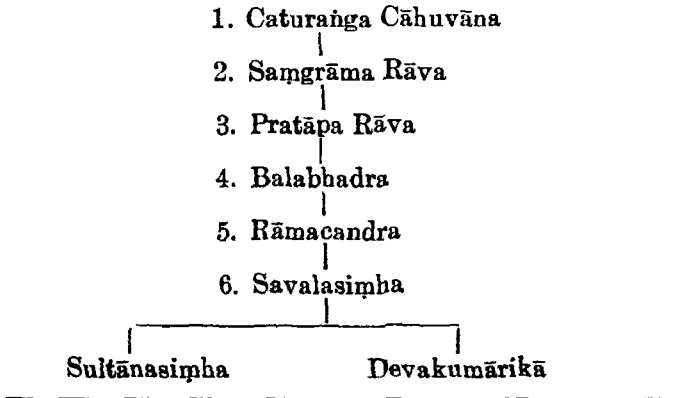
3. V. 61. p. 21.

4. V. 68, p. 23

happiness as well as the all-round good of their country¹. As the prosperity of the country increased by leaps and bounds to an unprecedented degree the reverence of the people for Saṃgrāmasiṃha knew no bounds.

The third prakaraṇa dwells on the benevolence of Rāṇa Saṃgrāmasiṃha. It is said that he often used to make gifts to learned priests, deserving scholars and others such as Dakṣiṇāmūrti of the South, Dinakara (1724-25 A.D.) of Benares, Sukhānanda the logician, Puṇḍarika and Devarāma versed in Vedic Rituals, and Kamalākānta Bhaṭṭa, the astrologer and teacher.

The fourth prakaraṇa describes the maternal side of the great ruler Saṃgrāmasiṃha 11. The traditional story of Cāhuvāna's origin is given in some detail. Then we come down to Saṃgrāma Rāva who was invited by the king of Chitor to reside in his kingdom. The genealogical table of the family of Devakumārikā as given in the Inscription is as follows :—



Then we get some personal informations of Devakumārikā herself. She married Rāṇā Amarasimha of Mewar and was the mother of Rāṇā Saṃgrāmasimha. After the death of Rāṇā Amara and the accession of Saṃgrāma to the throne, the Queen Mother made up her mind to dedicate her life to the cause of religion as is normally the case with widows. She performed three Tulādānas i.e. gave away on each occasion silver equal to her own weight. During the second Tulā-dāna, silver equal to the weight of Princess Candrakumārikā and Devakumārikā's grandson was offered. She then erected a temple, inside which she dug a well, for consecration to Śiva in Śrīśārāma, a village now known as Sisaram which had already a temple of Śiva in it. The temple had a marvellous view, particularly in its high tower decorated with gold.

The fifth canto deals with the opening ceremony of the holy temple of Vaidyanātha in A. D. 1716 in which the great Bhīma of Koṭā and Rāmasimha of Duṅgara, celebrated priests and other stalwarts of the day were present. On this particular occasion Devakumārikā, the Queen Mother, was immensely helped by Minister Haraji and Ūdā, son of Premā, her own maid. Priest Sukharāma together with other renowned priests performed all the religious rites in connection with the inauguration of the temple. The ceremony was performed with due eclat. The Queen Mother is said to have performed the fourth Tulā-dāna at the end of the ceremony. This canto ends with an octad, a charming hymn to Śiva by Hariścandra.

Critical remarks

The lineage of the Rāṇās of Udayapura given in the Vaidyanātha-prāsāda-prasasti is on the whole right¹. In the Prasasti genuine history has been given in the garb of real poetry. In the first prakaraṇa, puns upon the names of the Rāṇās have been adopted in a clever way ; the meanings hinted at are mostly historically correct. Thus the interest of history has not been altogether neglected for the sake of poetry. Apart from the activities of the Rāṇās referred to, the following informations, in addition to the others stated above², are also historically true : 1. The Rāṇās of Mewar were staunch followers of Śiva. 2. Hārīta, himself a devotee of Śiva and a great sage, was at the root of all prosperity of Bāppā, founder of the Guhilot dynasty. 3. The title Rāṇā was introduced for the first time into the history of India by Rāhappa, a family-poet and successor of Bāppā. The historical accounts in the following prakaraṇas as well are mostly accurate ; there is however, some chronological difficulty, with reference to the accession of Saṃgrāmasiṃha to the throne³.

This inscription records the names of a galaxy of leading personalities of Chitor and the neighbouring countries of the 18th Century A.D., viz., Vihāridāsa,

1. See the foot-notes in Prakaraṇa I. The account on the whole, agrees with Tod's Annals of Rajasthan.

2. See pp. 17—18.

3. See f.n. 3, p. 17.

the Premier, Sukharāma the priest and so on. It is clear from the Praśasti that the king almost equally honoured the leading persons of various ranks of life, the deserving scholars as well as other personalities of high renown, an astrologer¹ as well as a physician², a logician³ as well as a Vedic scholar⁴ and so on.

It is only towards the end of the praśasti that the real subject-matter is dealt with; the praśasti is called Vaidyanāthā-prāsāda-praśasti, but the first four chapters have nothing to do with Vaidyanātha or the temple consecrated to him. The composition is, no doubt, meant for the eulogy of Vaidyanātha and the Royal family of which he is the Family Deity in his Ekalinga form. So one can, probably, pass over the wilful violation of the tradition that Śiva should be given precedence over Gaṇeśa at the beginning of a work⁵.

The treatment of the Vaidyanātha-prāsāda-praśasti is quite straightforward. Exaggerations are rare in prakaraṇas two to five and almost every stanza therein has some historical bearing. The style is lucid. The composition cannot, however, be said to be marked with much rhetorical excellence. There are, however, a few good figures of speech⁶ and happy illustrations of Guṇa Samādhī⁷. There are a few grammatical drawbacks in the composition⁸. No uncommon metre has been used.

1. Verses 83-84, p. 29. 2. V. 74, p. 24.

3. V. 76, p. 25 4. V. 77, p. 26

5. Verses 1 and 2, p. 1.

6. Upamā : verse 7 ; Arthāntara-nyāsa, v. 106, p. 13 ; etc.

7. E.g. v. 19f, p. 6. 8. e.g. अलभ्य for अलभत, v. 25a,

The metres employed are the Anuṣṭubh¹, Vasanta-tilaka², Rathoddhata³, Indravajrā, Upendravajrā, Upajāti⁴, Druta-vilambita⁵, Sundarī or Viyogini⁶, Mālīni,⁷ Vamśa-sthavila⁸, Puṣpitaḡrā⁹, Śārdūla-vikrīḡita¹⁰ and Bhujañjaprayāta¹¹. The Inscription is not free from metrical defects¹². For some obvious commitments, and defects¹³, the scribe is, probably, to blame.

One of the verses of Bhāravi¹⁴ has been quoted to represent in true colour the dependable nature of Vihāridāsa and the laudable spirit of both king Saṃgrāmasiṃha and the Premier of serving the country

p. 7 ; व्यजेषीत् for व्यजेष्ट, v 60a ; न्यवर्तन्त for नवर्तयन्त ; see also f.n. 3, p. 21, etc. For others see foot-notes.

1. E.g. v. 1, p. 1.
2. E.g. v. 2, p. 1.
3. E.g. V. 3, p. 1 ; V. 72, p. 24 ; V. 73, p. 24 ; V. 77, p. 26 ; V. 85, p. 30 ; V. 134, p. 44.
4. E.g. Vv. 5 ff., p. 2.
5. E.g. V. 13, p. 4.
6. V. 14, pp. 4-5.
7. E.g. V. 43, pp. 14-15.
8. V. 57, p. 18
9. v. 71, p. 23.
10. Verses 74-76, pp. 24-25 ; v. 83, p. 29.
11. V. 142, p. 46.
12. E.g. V. 55a. f.n. 3, p. 19 ; V. 57 b, p. 20. For others, see foot-notes.
13. E.g. दृष्ट in 58 f, p. 20 ; V. 73, p. 24, पादशासनः for पाकशासनः V. 74 f, p. 24 ; etc. For others, see foot-notes.
14. V. 69, p. 23, "सदानुकूले"ति किरात-पञ्चमजिन् इवे सार्थकतामवाप्तम् ।

with absolute self-abnegation and what is more, with the heartiest co-operation of each other.

Similarly, the Bhagavad-gita, too, has aptly been quoted¹ in connection with the munificence and magnanimity of king Jayasimha.

1. V. 52, p. 14; नृणामहं भूमिपतिर्यदुक्तं कृष्णेन, etc. The exact statement of Kṛṣṇa in the Bhagavad-gītā (10. 27) is "विद्धि मां नराणाञ्च नराधिपम्" ।

2. SANTĀNAGOPĀLA-KĀVYA BY LAKṢMĪ RĀJŪ²

Description of the manuscript

The MS. of the Santānagopāla-kāvya which is edited here belongs to the India Office Library (No. 8158). Substance, paper arranged in book-form. Size : 8½" × 10½". The MS. was copied in clear and bold Devanāgarī script about sixteen years ago ; it has 35 pages and 16 lines in a page. The authorship of the work ascribed by the scribe is as follows, "Santānagopāla-kāvyaṃ Lakṣmī-Rājñyā nirmītam".

Introduction to the Santānagopāla-kāvya.

Lakṣmī Rājñī was a member of the Etavalattu branch of the family of the Katattanattu Rajas of North Malabar¹. She composed the work about forty years ago. She died about 21 years ago. No other work of Lakṣmī Rājñī is known to exist. The present work was composed

1. This Lakṣmī Rājñī is altogether a different person from Rāñi Gaurī Lakṣmī Bāyī of Travancore (1811-1815) who was first sovereign in her own right, and subsequently as regent on the birth of her eldest son Maharaja Svati Tirunal Rama Varma, the famous poet, musician and composer (for an account of her reign, see Travancore State Manual by Dewan Bahadur V. Nagam Aiyar, chap. vi, vol. 1).

by the Queen out of affection for Prince Ravivarman in spite of her ill health.¹

The *Santāna-gopāla-kāvya*², in three cantos consisting of 43 + 37 + 50 = 130 verses, is based on a story from the *Bhāgavata-purāṇa*³. In the first canto, we get the pathetic picture of a pious Brahmin, losing one son after another, approaching and earnestly praying to Kṛṣṇa at Dvārakā for saving his sons, yet getting no response from him. In this way, the Brahmin lost eight sons one after another. When his ninth son too died, he once more went to Dvārakā to solicit the favour of Kṛṣṇa., and was coming back, disappointed as before, when Arjuna who happened to be present there, was moved by his piteous lamentation and promised to save his tenth child when it would be born. The grief-stricken father was at first rather doubtful of Arjuna's ability to help him in this respect. But Arjuna assured the Brahmin by reminding him of his (Arjuna's) glorious past deeds and even went so far as to vow solemnly that either he would save the Brahmin's tenth child, or immolate himself on the funeral pyre.

When the tenth child was about to be born, elaborate preparations were made by Arjuna for protecting him from the clutches of death. The entire house, where the child was about to be born, was well-fortified with arrows and weapons and so on. But inspite of all these precau-

1. See the last verse of the *Santānagopāla-kāvya*.

2. For another work on the same subject called *Santānagopāla-campū*, attributed to Prince A. Svati, see MS. 8178 of the India Office Library.

3. 10. 89.

tions, no sooner was the child born than it died, whereupon the disappointed and bereaved father heaped up abuses on Arjuna. Arjuna at once went to the abode of the god of death in search of the dead child, but failing to find it anywhere, he returned and prepared to burn himself to death. Then Kṛṣṇa appeared on the spot, and dissuaded Arjuna from committing suicide by promising to bring the Brahmin's dead child to life.

In the second canto, Kṛṣṇa and Arjuna are found approaching Hari in order to submit their petition to him direct. They crossed the Lokāloka mountain, and on approaching the Lord began to eulogise and pray to him. The pleased Lord asked them what he could do for them, whereupon Kṛṣṇa related what had happened and what they had come for. The Lord, then, graciously granted their prayer and further told them now that they had visited His place, they had become purged of all their sins and would enjoy eternal bliss in His region after death.

The third canto portrays the overwhelming joy of the Brahmin and his wife on being restored, not only of one, but of all the ten children. The work ends with the picture of the over-joyed father pouring blessings on Arjuna and offering homage to Kṛṣṇa by recounting his glorious past deeds and achievements.

Critical estimate of the Santānagopāla-kāvya.

The work is outstandingly religious in tone as it is written really to eulogize Viṣṇu and Kṛṣṇa, and thus to educate Prince Ravivarman in theological lore.

The poetess exhibits womanly tenderness when she states that Kṛṣṇa as well as Arjuna were guilty of killing

people in the Kurukṣetra war and they had to be purgated of this sin. The pride they took in winning the Kurukṣetra war had to go too. That is why, says our poetess, the two mighty heroes had to visit the region of Viṣṇu¹.

In this work we get some beautiful descriptions, e.g., of the Lokāloka mountain, Viṣṇu lying on the serpent Śeṣa, etc. The stavas of Kṛṣṇa and Arjuna to Viṣṇu² and of the Brahmin to Kṛṣṇa³ are really good ones.

The poetess has a simple and sweet style. She avoids compounds. We do not meet with many rhetorical devices in the first and second cantos. The third canto is, however, full of Yamakas.

The poetess is an adept in traditional lore. Her work Santānagopāla is short but the knowledge of the Paurāṇika Literature she has shown in it is great. References to the epics, Purāṇas, etc. have been given in this edition in foot-notes.

Lakṣmi Rājñī has employed in this work the metres Vasanta-tilaka⁴, Mālinī⁵, Upendravajrā and Upajāti⁶, Puṣpitāgrā⁷, Druta-vilambita⁸, Śārdūla-vikṛīḍita⁹, Pīthvī¹⁰ and Śikhariṇī¹¹.

1. V. 35, p. 67.

2. II, verses 16-26

3. III, verses 11-47.

4. Canto I except the last verse and the last verse of Canto III.

5. Last verse of Canto I.

6. Canto II except the last verse.

7. Last verse of Canto II. 8. Verses 1-46 of Canto III.

9. Verse no. 47, Canto III.

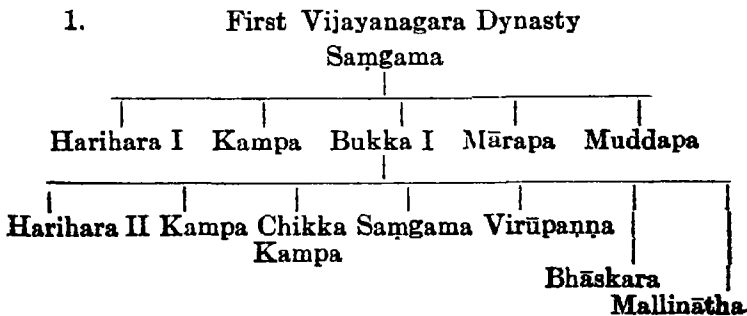
10. Verse no. 48, Canto III.

11. Verse no. 49, Canto III.

3. GAṄGĀDEVĪ

Gaṅgādevī, consort of Prince Kampana, also called Kamparāya¹, of Vijayanagara, has left for us a work called Madhurā-vijaya, only a fragment of which is extant. The book has been edited from a single incomplete and defective manuscript belonging to a private individual of Trivandrum².

There is an incomplete MS. of the Madhurā-vijaya in the Government Oriental MSS. Library, Madras, No. R. 219 (Triennial Catalogue, III. 2985). This is really a copy of the Trivandum MS. This MS. is written in Devanāgarā on paper while the MS used for the printed edition is a palm-leaf one in Grantha character. As Vira Kamparāya was the second son of Bukka Rāya who ruled from 1343 to 1379 A.D., the work must have been composed by the middle of the fourteenth century A.D.



For an account of Bukka I and his minister Mādhava Ācārya, see my edition of Kāla-Mādhava, Part I, Introduction, pp. xxv ff.

2. See Bibliography *in loco*.

The work begins with a description of Bukkarāya, founder of Vijayanagara Dynasty, and presents a good picture of Vijayanagara situated on the Tūṅgabhadra. Bukka's favourite wife was Devāyī, mother of Kampana, hero of the present work. Saṅgama and Kampana the younger were his other two sons by the same wife (v. 40, p. 17). The name Kampana was purposely given as his parents wanted him to make his enemies tremble with fear (v. 34, p. 16 of the printed edition). The prince was trained in all worldly matters including warfare by his father. On the express wish of Bukkarāya, Prince Kampana embarked on his expedition to conquer various kings of the south viz., Camparāya of Tūṇḍira (Tōṇḍamaṇḍala), the forest-chiefs or Vanyarājas and the king of the Turuṣkas of Madura. During his campaign against Camparāya he passed through Karṇāta and Mulbāgal (Kaṇṭakānana), crossed the Pālār (Kṣīrataraṅgiṇī) and encamped at Viriñcipuram where his army encountered the enemies. Kampa laid siege to the fort of Rājagam-bhīram where he had a duel with Camparāya who was subsequently killed. Then Kampa proceeded to conquer Kāñci (modern Conjeeveram). Subsequently, he vanquished the Sultan of Madura (Madhurā).

As the manuscript of the work comes to an abrupt end after what is presumed to be the eighth canto and some forty-one verses of some other canto, no further details are available.

Thus the Madhurā-vijaya-kāvya is historically important, supplying us with a short but authentic history of Vijayanagara in the fourteenth century A.D. The incidents mentioned here agree with those given in the

Sāluva-abhyudaya by Rājanātha alias Diṇḍima Kavi¹ Rāmābhyudaya attributed to Sāluva Narasiṃha², the Prapannāmṛta by Anantācārya³, etc.⁴

But Gaṅgādevi combined in herself the rare gifts of a poetess and a historian. The camp-life of Kampana described in canto VI and the conversation between the king and his consort Gaṅgādevi, our poetess, are charmingly described. These two cantos have nothing much of history in them and other cantos as well bear genuine marks of high class poetry.

The way in which Gaṅgādevi refers to a large number of poets, dramatists, etc., viz , Prācetaśa, Vyāsa, Kālidāsa Bāṇabhaṭṭa, Bhāravi, Daṇḍin, Bhavabhūti, Karpāmṛta-kavi, Tikkaya, Agastya the poet⁵, Gaṅgādhara the

1. In 13 cantos. A MS. of the work belongs to Govt. Oriental MSS. Library, Madras ; see Descriptive Catalogue, xx. 7897 ; Author Index (1940), p. 68.

2. In twenty-four cantos. The poet was a ruler of Vijayanagara (1450-1486 A.D. A MS. of the work belongs to the Library of the Maharaja of Travancore, III. 12. See also Taylor's Historical MSS., (II. 93), Catalogue Raisonné, Madras, Fort St. George Gazette Press, 1860.

3. Published both in Madras and Bombay.

4. For other books, see p. xxv f., Introduction to my edition of Mādhavācārya's Kāla-Mādhava with the Lakṣmī, Part I.

5. मन्दार-मञ्जरी-खन्दि-मकरन्द-रसाम्बयः ।

कस्य नाङ्गादनायासं कर्त्तव्यत-कवेर्गिरः ॥१२॥

dramatist¹, Viśvanātha², etc. in the introductory verses of the Madhurā-vijaya shows that she was thoroughly acquainted with their works and had high admiration for all of them. Still that she was fastidious about literary compositions is evident from her remarks that no literary composition, however excellent, can claim to be perfect as none of them can be said to possess all the requisite qualities of perfection, viz., wording, meaning, thought and sentiment³.

In the part of the Madhurā-vijaya that is available, metres Anuṣṭubh, Upajāti, Vamśastha, Druta-vilambita and Puṣpitaṅgrā have been employed

The work is composed in the Vaidarbhī style and the diction is graceful. The similes and metaphors are lively and sometimes striking⁴. Some verses are capable of double interpretations⁵.

तिक्षयस्य कवेः सूक्तिः कौमुदीव कलानिधेः ।

सदृष्टेः कविभिः स्त्रैरं चकोरैरिव सेव्यते ॥१३॥

चतुःसप्तति-काव्योक्ति-व्यक्त-वैदुष्यसम्पदे ।

अगस्त्याय अगत्यस्मिन् स्पृश्येत् को न कोविदः ॥१४॥

1. क्षुमस्तमपरं व्यासं गङ्गाधर-महाकविम् ।

नाटककृद्गणा दृष्टां यत्कवे भारती कथाम् ॥१५॥

2. चिरं स विजयीभूयाद् विश्वनाथः कवीश्वरः ।

मस्य प्रसादात् सर्वत्रां समिन्धे मादृशेष्वपि ॥१६॥

3. क्वचिदर्थः क्वचिच्छब्दः क्वचिद्भावः क्वचिद्रसः ।

यत्नेन सन्ति सर्वेऽपि स निबन्धो न खमयते ॥१७॥

4. e.g. canto V, v. 2

5. e.g. canto V, v. 3

3. *Jayantī or Vaijayantī*

Jayantī was the wife of Kṛṣṇanātha, son of Durgādāsa Cakravartin of Koṭālipāḍā, Faridpur, Bengal. She was born of a learned Brahmin family of Dhānuka at Vikrampura, Dacca. Some verses are attributed to her.¹ She is also said to have been the joint authoress of the Ānanda-latikā-campū in accordance with a tradition current in Bengal. But it seems doubtful whether the attribution is right. Only two MSS. of the Ānanda-latikā are extant; one belongs to the India Office Library² and the other to Paṇḍita Dinabandhu Sāhitya-sāstrin, publisher of Saṃskṛta-Sāhitya-Parīṣat-Patrikā, 7. R. G. Kar Road, Calcutta. Paṇḍita Dinabandhu Sāhityasāstrin's elder brother began to edit the work³.

The Ānanda-latikā is being published in the Saṃskṛta-Sāhitya-Parīṣat-Patrikā as the work of Jayantidevi and her husband. In the following passage in p. 2 of this edition⁴ which has not still proceeded far, it is stated that Kṛṣṇanātha Kavi composed the work in collaboration with his wife.

ज्ञानन्दकः—आर्याः, श्रीमन्बन्धु-नन्दन-वरस-सरसीरुह-मनन-परितुष्टित-
विषयस-श्रीदुर्गादास-चक्रवर्ति-तनयेन पत्नी-सहायेन श्रीकृष्णनाथ-
कविना विरचितमानन्दलतिका-ग्रन्थमधीतवानस्मि ।

Now, we find this passage in toto in the India Office

1 See Sanskrit Poetess, Part A, p. LVII.

2 Ms. No. 4203 (243)

3. As death snatched him away, Paṇḍita Dinabandhu Sāhityasāstrin is continuing the publication.

4. Saṃskṛta-Sāhitya-Parīṣat-Patrikā, Vaiśākha, 1347; April, 1940.

Library MS. except the compound पद्मौ-सहायिन । Not only this but also there is no trace of Jayantidevi's collaboration with Kṛṣṇanātha, her husband, anywhere in the same. On the contrary, the colophons explicitly state that the work was composed by Kṛṣṇanātha Sārvabhauma Bhaṭṭācārya himself ; e.g. the colophon to the fifth canto : इति श्रीकृष्णमहोपाध्याय-कृष्णनाथ-सार्वभौम-भट्टाचार्य-विरचितानन्द-लतिकायां पञ्चम-कुसुमम् । All other colophons are the same *mutatis mutandis*.

Therefore, it is impossible to accept her as the joint author of the work on the basis of the evidence supplied by the India Office manuscript.

Curious to find out whether the MS. at present belonging to Paṇḍita Dīnabandhu Sāhityasāstrin really contains any reading justifying the tradition I approached him. He was very kind to show me the manuscript. Unfortunately, that part of the folio of the MS. that is supposed to have contained the reading पद्मौ-सहायिन in the passage quoted above was found missing. I carefully consulted the manuscript but could not get any evidence in it in support of the joint authorship of Jayantidevi. On the contrary, the following concluding verse in this MS., not found in the India Office Library MS. definitely establishes that Jayantidevi cannot be said to be the joint author of the work :—

शांके वेद-सुनील-चन्द्र-गणिते (१५७४) पक्षे बल्लभे मधौ
 श्रीमहन्मथ-पदारविन्द-युगल-श्रीतर्कवागीश्वरम् ।
 अथा श्रीविजय-कृष्णनाथ-चट्टना काव्यं मया कश्चितं
 दोषावेक्षणमात्रं साधु-हृदयेराख्यायमेतद्विरम् ॥

The MS. in question is dated Śaka 1574 i.e. 1652-53 A.D., the date of Kṛṣṇanātha Sārvabhauma himself. When in this MS. it is stated काव्यं मया कृतं i.e. the work is composed by me and nothing whatsoever about the help of his wife is mentioned, Jayantidevi cannot be accepted as the joint author of the work. The colophons also, which are identical with those found in the India Office MS., lead to the same conclusion.

Therefore, as the only two extant MSS. clearly show that the work was composed by Kṛṣṇanātha himself, the claim that his wife too had anything to do with the composition of the work is, at the present state of our knowledge, wholly unwarrantable¹. The line चानन्द-व्रतिका-चन्द्रयुक्ताकारि स्त्रिया सह is not traceable in any of the above two manuscripts.

4. *Madhuravāṇi*.

Madhuravāṇi was one of the most brilliant scholars of the court of Raghunātha Bhūpa of Tanjore. Probably Madhuravāṇi is not her real name but only a descriptive title meaning a lady possessed of a melodious voice². We cannot be sure whether she is identical with

1. This cancels our previous view about the joint authorship of Jayantidevi in Sanskrit Poetesses, Part A, Introduction, p. LVII.

2. चतुर-मधुर-वाणीं सम्यगाकर्षयं यस्याः

सदसि मधुरवाणी नाम दत्तं त्वयेव ।

सरस-कृति-विधायां साधुमेधाविशेषा-

स्वधिक-पटुरशेषास्त्रमुजाचीषु सेवा ॥ (1.90)

Madhuravarni, one of whose verses is preserved in the **Subhāṣita-hārāvali**¹. Unfortunately, the only MS. of this important work belonging to the **Veda-Vedānta-Mandiram**, **Malleśvaram**, Bangalore, is no more extant ; in any case, no body seems to know anything definitely about its existence. On my enquiry **Mr. M.C. Krishnaswamy Iyenger**, Librarian of the said Library, kindly informed me in his letter, dated 19-4-1938, that the Books and Manuscripts deposited in the Library prior to 1928 had all been returned to the owners during that year owing to severe ravages of white ants into the shelves and that these had never come back to the Library ; again **Rao Bahadur Mahāmahopādhyaya R. Narasimhācārya**, M.A., M.R.A.S., the then President of the Management Committee who would have been able, probably, to throw some light on the whereabouts of the MS. in question had also passed away on 6-12-1936 (Sunday)². The **Mahāmahopādhyāya** had a valuable collection of Kanarese, Telugu, English, Tamil and Sanskrit Books besides those of archaeological interest³. The Librarian thought I had better write to his adopted son **Mr. R. Tirunarayana Iyengar** at 9, West Park Road, **Malleśvaram**. Accordingly I did so. But **Mr. Iyengar** in his turn informed me that he did not know anything about it. So one of the outstanding records of the literary

1. Ms. f. 23, v. 77 ; see pp. xviii—xix and 18 of **Sanskrit Poetesses**, Part A, **Contribution of Women to Sanskrit Literature**, vol. II.

2. He deposited it in the Library ; see **Indian Review**, February, 1908.

3 He was officer in charge of Archaeology, Bangalore.

achievements of Indian Women seems to have been lost for ever. At present we possess, however, only a short summary of Madhuravāṇī's valuable work in the Indian Review of February, 1908. As in spite of my best efforts the MS. in question could not be traced, the account given below is based upon that article. The MS. was a palm-leaf one in Telugu script and incomplete.

The work was composed by the middle of the seventeenth century A D. The poetess was, probably, a native of Mysore. The work furnishes no information about her parentage. We come to know only this much that she was born of a learned family¹. Madhuravāṇī claims her proficiency in music and similar other arts which probably enabled her to secure the favour of Raghunātha who was himself a great musician and literateur. She is also supposed to be the author of several campūs rich in Dhvani or suggestion, and different versions of the Naiṣadha-kāvya and Kumāra-sambhava.

The first canto opens, as usual, with the invocation of the blessings of various gods on Raghunātha, patron of the poetess. Then Madhuravāṇī offers her homage to various poets including Mayūra and Maṅkha. In the same i.e. the first canto she gives a graphic description of Raghunātha and the grandeur of his court and relates how the work came to be composed. Raghunātha was anxious to have his Āndhra-Rāmāyaṇa translated into Sanskrit and accordingly was wondering who among the galaxy of learned ladies of his court skilful in composing original Sanskrit and Telugu works² was best suited for

the task. One night he dreamt in a dream that Rāma-candra appeared to him and declared that Madhuravāṇī would be the best for the purpose. Next day in the assembly he made his dream known to her who readily undertook the task.

The proper subject-matter of the work i.e. the story of the Rāmāyaṇa begins with the second canto. In cantos II—IV we get an account of Daśaratha anxious for progeny and performing sacrifice for the same. Cantos V and VI recount the birth and childhood of the four Princes Rāma and others ; how Viśvāmitra approached Daśaratha for Rāma's help for the destruction of Tāḍakā, how Rāma killed Tāḍakā and on his way back, restored Ahalyā to life. In the next two (vii and viii) cantos, we get a vivid description of the breaking of Śiva's bow by Rāma at Janaka's court ; his marriage with Sitā ; and the defeat of Paraśurāma. Cantos IX and X describe the festivities in connection with the installation of Rāma ; Kaikeyi's malicious intervention ; Rāma's exile ; Bharata's failure to persuade Rāma to return. Canto XI deals with the mutilation of Śūrpaṇakhā and the abduction of Sitā. The following canto (xii) describes Rāma's search for Sitā, meeting with Sugriva and the subsequent killing of Bālī. Cantos XIII and XIV narrate the search of Sitā by Sugriva and others ; her discovery by Hanumān. This brings us up to folio 115 of the MS. where there is an abrupt break but as some portion of the Yuddha-kāṇḍa of the Rāmāyaṇa is dealt with in folios marked 126, 129 and 140, it is evident that the work was completed by the poetess herself. Folios 13, 29-30, 105, 116-125, 127-128, 129-139 of the MS. are said to have been missing. In its

incomplete form the MS. consists of 14 cantos and 1500 stanzas.

It is evident that high female education was the rule of the society in South India in mediaeval ages. Rāmabhadrāmbā, Madhuravānī and others¹ who adorned the court of Raghunātha, Gaṅgādevī and Tirumalāmbā bear testimony to this.

5. Rāmabhadrāmbā

The Raghunāthābhyudaya was composed about the second half of the seventeenth century A.D. by Rāmabhadrāmbā of the court of the Nāyaka King Raghunātha. She was a great favourite of the king², her patron, through whose grace she obtained the status of a distinguished poetess (साहित्य-साम्राज्य-भद्रपीठारूढ). Nowhere in the work, even in the colophons³, is there any suggestion that she

1. See particularly, the last two cantos of Rāmabhadrāmbā's Raghunāthābhyudaya.

Madhuravānī refers to them in her Rāmāyaṇa-kāvya :

विपश्चिकायां चतुराः प्रगल्भाः

शास्त्रेऽतिदक्षाः सरस-प्रबन्धे ।

समीपमेतस्य समेत्य केऽपि

सुधू-जनाः खख-कलाः व्युत्पन्नम् ॥ (1. 78)

सर्वोत्तर-स्वादिम-संस्कृतान्त्र-प्रबन्ध-निर्माख-पक्षेलिमानि ।

यश्चासि भूयांस्ववतः(रयन्त्यः सहस्रशः सन्ति सरोजनीनाः ॥ (1. 82)

2 V. 10, p. 2,

श्रमार्थयोर्मम समप्रधानं वशंवदं यस्य वदन्ति सर्वे ।

कृतौ स एवात्र कृतौ सहायो नाथो मम श्रीरघुनाथ-नामा ॥

3 The Queen authoresses usually, as very natural,

was the Queen of Raghunātha. On the other hand, her remarks that all others take him to be Raghuvāra but she herself and others who know him intimately consider him an incarnation of kṛṣṇa¹, her unstinted and unqualified praise for harlots², etc. and the frivolous nature of the king making love to a whole host of women as shown in Cantos XI and XII³ all lead to one conclusion, viz., that she was not a Queen, but a Mistress, of Raghunātha Nāyaka.

This epic consists of twelve cantos. It begins with a prayer to various gods and goddesses for the all-round happiness of Raghunātha and for the completion of the work without any impediment. The poetess also acknowledges her deep sense of gratitude to king Raghunātha for his patronage.

The first canto gives a description of the beautiful country of the Colas. The rivers Tāmraparṇī and Kāverī which water the country have also been described at length. The birds, animals creepers, fruits trees, flowers, etc. have also drawn the ardent admiration of the poetess. The Colas are said to be very pious

take care to refer to their designations clearly in the colophons or elsewhere ; see e. g. Binabāyī's Dvārakā-nattala, and Viśvāsadevī's Gaṅgā-vākyāvali.

1. Canto III, v. 5—

वरं रघूनां मुक्त-वैभवे यं वदन्तु सर्वे रसिका वयं तु ।

सर्वज्ञ-ज्ञानता-जन-सामरस्ये क्षणावतारं हृदि तर्कयामः ॥

.. *Engl.* verses 22—24, canto III.

.. See particularly verses XII. 57, 68, etc.

and the Brāhmaṇas versed in the Śāstras, particularly in ritualistic literature and the proper performance of sacrifices.

The second canto is devoted to the description of the capital of the country of the Colas, Tanjore (तन्जा-नगरी), the abode of Lakṣmi and beautiful damsels. Its mountains, mighty elephants, encircling sea, beautiful lotuses, jewelled houses, sprightly horses digging out the earth with their hoofs¹, the harlots, high buildings, etc. have been graphically described by the poetess. The king is praised as a worthy and pious ruler; finally, the people of the country too are eulogised as virtuous. She has a special word of praise for the fair sex². She also dwells on the prosperity of the people and the sovereignty of the ruler³.

In the third canto the personal charms as well as many-fold virtues of the king such as valour, learning, philanthropy and so on are described. Thus powerful kings are represented as recognising the king's suzerainty and soliciting his help⁴. Again, he is said to have encouraged female education in his family as well as outside⁵.

1. Canto II, v. 19, p. 9 :—

दिवसुत्पुतिमिर्भुवं श्रीभिः समवेक्ष्याल-समं विचेतुकामाः ।
बलि-सद्यः तुरङ्गमाः प्रवेष्टुं घरणौ यत्नं विदारयन्ति पादैः ॥

2. V. 52, canto II. p. 10 ; v. 53f., op. cit., p. II.
अवलां हरिरेकिकां निजोरोर्जनयामास पुरेति पञ्चजन्मा ।
असृजन्मवसा यद्दानतापूरीरतिशेति सुकमालजः सुजन्मा ॥

3. Vv. 57 and 60, p. II. 4. V. 26.
5. V. 20. In his court flourished, apart from Rāma-

The fourth canto gives the daily routine of the king such as morning duties, bath, muttering mantras and paying homage to the sun-god¹, worshipping a tawny cow, retreating to the jewelled house called Kamalā-vilāsa, bowing down to Rāmachandra, uttering the holy name of Hari, wearing a sectarian mark (pundra) on the forehead, worshipping Rāma and reading the Rāmāyaṇa².

Our poetess seems enamoured of the personal charms of the king as she returns to the same topic on many occasions throughout. The beginning of the fifth canto is devoted to the same topic³ and the rest to the description of his court⁴ which was adorned with royal visitors from Kerala⁵, Aṅga⁶, Magadha, Mālava, Kaliṅga⁷, Gauḍa, Āraṭṭa⁸, and other parts of India and with great philosophers, grammarians, poets, singers and dancing women trained by the king himself⁹.

bhadrāmbā, may other poetesses of whom Madhuravāṇī was one. See below for her translation of Raghunātha's Telugu Rāmāyaṇa.

1. The Sūrya-stotra is beautiful ; Vv. 18-29, pp. 18-19

2. The story of the Rāmāyaṇa has been reproduced here in a nutshell ; Vv. 44-68, pp. 20-22. Rāmabhadraṃbā does not make any mention of the exile of Sitā.

3. Vv. 1—19.

4. Vv. 20 ff.

5. The Malabar Coast.

6. The neighbourhood of Bhagalpur including Monghyr.

7. The area, north of Drāviḍa and south of Orissa, known as Norther Circars.

8. i.e. Arāṭṭra or the Punjab.

9. V. 53 f. In his own treatise Saṅgita-sudhānidhi

In the sixth canto the lineage of Raghunātha has been given, beginning from his great-grand-father as follows :—

Timma = Bayyāmbikā

↓
Cavvā¹ (or Śiva) = Mūrtyambikā I (Mūrti-
or Chevvappa māmba = sister of the
Queen of Acyutadeva-
rāya of Vijayanagara)

↓
Acyuta (Acyutappa) = Mūrtyambikā II.

↓
Raghunātha Nāyaka².

Raghunātha describes himself as a great musician, inventing new Rāgas like Jayantasena and Tālas like Rāmānanda. He also invented a new instrument in which any Rāga could be played. Govinda Dikṣita, Minister of his father as well as himself, says in his Sāhitya-sudhā that the king composed, among others, the following works :—

- | | |
|-----------------------|-------------------|
| 1. Pārijāta-haraṇa. | 2. Vālmiki-carita |
| 3. Acyutendrābhyndaya | 4. Gajendra-mokṣa |
| 5. Nala-carita | |

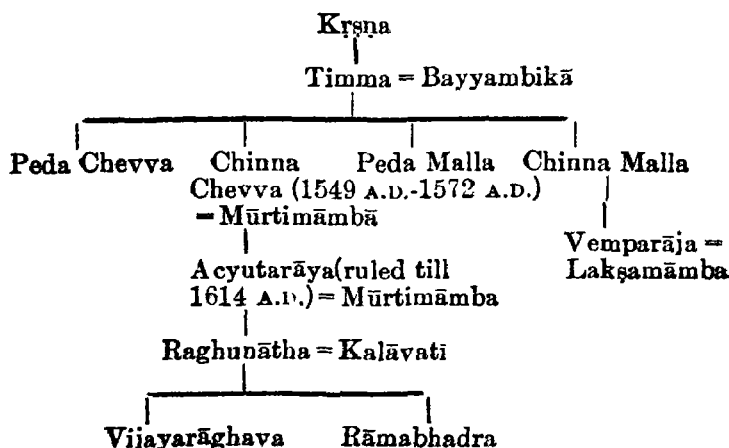
and 6. Rukmiṇi-Kṛṣṇa-vivāha-yakṣa-gāna. A work called Raghunātha-Bhūpāliya is also attributed to him. See Oppert's lists of Sans. Mss. in Private Libraries of South India, ii. 5550.

1. Cavvā got the province of Tanjore as a marriage-dowry from Acyutadevarāya whose sister-in-law he married. Another version is that he conquered it. For an account of Chevvappa, see Sāhitya-ratnākara-kāvya of Yajñanārāyaṇa, son of Govinda Dikṣita (Minister of Raghunātha and Acyuta), III. 6—17.

2. From the works refering to Raghunātha Nāyaka of Tanjore, his family-tree may be drawn as follows :—

Some of their multifarious activities have also been referred to in this canto. As is natural, the major portion of the Canto is devoted to the pre-birth and after-birth ceremonies performed with éclat for the well-being of Raghunātha. Raghunātha was so called after the name of Viṣṇu through whose grace the parents had him.

The seventh canto begins with a description of the physical charms of the young prince Raghunātha. In due course his marriage to the daughters of the Pāṇḍya¹ and other kings and ceremonies in connection with his installation as Heir Apparent to the throne are also



In the long colophon to the Bhārata-sāra-saṃgraha, MSS. 8676 and 8677 of Tanjore, he describes his parentage as follows : मूर्तिमान्बा-गर्भ-मुक्ति-सुक्ताफल-निषय-च-सच-व्यापुत-नपात्र-पुन-सञ्जन-सोमपात्र.....

1. Modern Tinnevely and Madura.

described. When the Mahomedans¹ invaded Karnāṭa (Vijayanagara), Venkaṭadeva Rāya, it is said, sought for the help of King Raghunātha whom the old father would not let go but for the insistent persuasion of Venkaṭarāya. On his way to Penugonḍa, capital of Karnāṭa, he passed through Candragiripuri². The Murasas³ at Ballālapura put up some resistance; other enemies fled pellmell. Raghunātha won the battle. Then he came to the rescue of Kṛṣṇapa Nāyaka, of Tuṇḍira or Toṇḍa-maṇḍala, at that time imprisoned by Venkaṭadeva-rāya. Out of gratitude Kṛṣṇapa gave his sister in marriage with Raghunātha.

The eighth canto describes the extension of material help by Raghunātha to the Brāhmaṇas tortured by Colaga⁴; to the king of Nepāla⁵ against the Paraṇ-

1. Pārasika rulers of Bijapur and Golkonda.

2. Near Belgola, not far from Seringapatam. See Vv. 59-60, p. 37.

3. The inhabitants of Morasanāḍu i.e. the northern portion of North Arcot and neighbouring districts.

4. Raghunātha was installed king during the life-time of his father; see Sāhitya-ratnākara by Yajñanārāyaṇa Dikṣita, son of Govinda Dikṣita.

Colaga is mentioned as Solaga; see Purchas, His Pilgrimes, Vol. X, chap. VII. The Sāhitya-ratnākara depicts him in very bad colours.

5. Probably, the ruler of the island of Jaffna. This cannot be modern Nepal as it is described as an island accessible by a bridge of boats. Raghunātha calls himself “नेपाल-भूपाल-रत्नाकराचार्य” in his भारत-संग्रह ।

gis¹ hereditary foes of the king ; and to Śrīraṅgarāya, son of Veṅkaṭeśvara of Kārṇāṭa against Jaggarāya the usurper². Afraid of Raghunātha, Colage (Solaga) sought for the help of Kṛṣṇapa³, brother-in-law of Raghunātha, who willingly assisted him quite against the advice of his ministers. Colaga, though at first secure in an island, was, however, subsequently vanquished and imprisoned by Raghunātha. Kṛṣṇapa fled away like a coward.

In the ninth canto the king of Nepāla (island Jaffna ?) is found approaching Raghunātha for reminding him of his promise for help. Raghunātha totally vanquished the Paraṅgis or the Portuguese and replaced the king of Nepāla in his former position. Then he proceeded to vanquish the rebellious kings of the western countries such as Pāṇḍya, Tuṇḍira, etc. and met them at Topūr⁴ on the bank of the Tāmaraparnī (locally called *Tāmaravari*)

1. Feringees or the Portuguese. They dethroned the ruler of the island of Jaffna ; see Danvers' Portuguese in India, II, chap. VII, pp. 206-207.

2. He was either the brother-in-law or the Father-in-law of the late king Veṅkaṭapati. He massacred the whole royal family except one child Rāma by name whose life was somehow saved by the loyalist Yācama Nāyaka, founder of the Veṅkaṭagiri family. See *Sāhitya-ratnākara* and *Raghunātha-vilāsa-nāṭaka*, Act. IV.

3. He was at Chidambaram in 1599 A.D. His capital Gingi was bigger than any town in Portugal except Lisbon ; see Purchas, *His Pilgrimes*, vol. x, chap. vi, f.n. 6.

4. Its modern name is Tohur. It is situated on the southern bank of the Cauvery, two miles south of Grand

The tenth canto shows Raghunātha vanquishing the Kings of Pāṇḍya, Tuṇḍira, etc. one after another in quick succession. Jaggarāja, the former usurper of the throne of Karpāta, died in the battle-field. Rāvilla Veṅka, Mākarāja Rāya, Dalavāy Ceṇca¹ and Śākabhūru all fled from the battle-field. The captured king of the Pāṇḍyas was out of compassion released by Raghunātha. Kṛṣṇapa, king of Tuṇḍira, again, began to create troubles. Raghunātha's armies marched against him while he himself remained at Tiruvaiyār. The army captured Bhuvanagiri and other fortresses and defeated Kṛṣṇapa who was imprisoned by Raghunātha².

The next canto begins with a description of Tanjore (Taṇjāpura) decorated for the reception of victorious king Raghunātha. Women took a leading part in merry-making. It is said that they again made a grand display of their special proficiency in arts by composing all sorts of verses³, explaining learned articles and treatises in various languages, filling up the elliptical feet and composing at ease verses in eight languages and interpreting the compositions of famous poets and dramatists, solving

Anicut. He describes himself as “बोल-धरामखल-निखिल-भोग-विभव-निजिताखखल” in his Bhārata-sāra-saṃgraha, Mss. 8676 and 8677 of Tanjore.

1. His name is also found in the Raghunāthābhyudaya of Vijayarāghava Nāyaka.

2. In accordance with Purchas, His Pilgrimes, vol. x, p. 218, Kṛṣṇapa had his blinded uncle imprisoned and himself managed to escape from the prison.

3. Viz., Citra, Bandha, Garbha and Āśu.

easily the disputed points in the works of great philosophers headed by Kaṇāda and Patañjali, playing the lute and other instruments, etc.¹ to the great satisfaction of the king. They entertained the king with music and dance. Again, they are also eulogised as good cooks². They composed also a large number of panegyrics in various languages³, particularly on his conquests. Thus this canto is exclusively devoted to the description of the women of Tanjore including the members of the royal and noble families.

In the twelfth and last canto of the Raghunāthābhyudaya too the poetess describes the women of Tanjore, specially, their proficiency in music and dancing. They sang songs in Jayamaṅgala, Siṃhalalilā and such other Rāgas and played the tālas called Ratililā, Turāṅgalilā, Raṅgābharāṇa, Anaṅgaparikramaṇa, etc. They also danced, among others, a particular dance called Raghunātha-vilāsa named after the king. The work closes with a specially happy picture of the enjoying king

The Raghunāthābhyudaya is important from two points of view :—

1. As a historical document of Tanjore at Raghunātha's time and the personal achievements of Raghunātha as well as his ancestors. The historical incidents mentioned in this work agree with those recorded in the Sāhitya-ratnākara,⁴ Raghunātha-Bhūpa-vijaya, Raghunātha-

1. Canto x1, vv. 23-27, pp. 63-64.

2. Vv. 82-85.

3. V. 53. See also v. 97.

4. MSS. 4221 (complete) and 4222 (upto the tenth canto only) of Tanjore Maharaj Serfoji's Sarasvatī Mahāl

nātha-vilāsa-nāṭaka¹, etc., of Yajñanārāyaṇa, son of Govinda Dikṣita; the Rukmiṇī-kalyāṇa,² Kamalīnī-kala-hamsa³, Ratnakheṭa-vijaya⁴, Śaṅkarābhyudaya,

Library. Yajñanārāyaṇa whose poetic qualities were developed through the grace of Raghunātha

(प्रौढ-श्रीरघुनाथ-भूपतिकृपा-स्कारीभवत्-साहिती-
सास्त्राध्यो निगमागमार्थ-नियुक्तः श्रीयज्ञनारायणः);

Says of Raghunātha—

जलनिधि-गर्भवास-वश-निर्भर दर्परिपु-
प्रतिहति-हेतु-सेतु-कृति-नूतनदाश्रये ।

कवि-बुध-गायकाभिमत-कव्यन-कव्यतरो

जय करुणा सनाथ रघुनाथ जनाधिपते ॥

This important work, *not as yet published*, is an indispensable guide for the history and culture of Tanjore about three hundred years ago.

1. This important work which is *not as yet available in print* is a very reliable and authoritative work on the life and many sided activities of king Raghunātha. The Sarasvatī Mahāl Library of Tanjore is in possession of only one MS. of the same, viz. MS. No. 4487.

2. Madras Oriental MSS. Library; Author Index, p. 68. published by the Adyar Library, Adyar.

3. Published from Srirangam, Vani vilas Press.

धौर-श्रीचिन्मयव्याघ्रातधराधौरिय-भाग्योन्नतौ

राष्ट्र्यं श्रीरघुनाथ-नायक-विभौ रष्येत् सहस्रं समाः ॥

4. Ratnakheṭa's i. e. Śrīnivāsa Dikṣita's wife, mother of Rājacūḍāmaṇi Dikṣita, was a very learned woman who is reported to have composed beautiful verses. She

Ānanda-Rāghava¹ and Kāvya-darpaṇa² of Rājacūḍāmaṇi Dikṣita, son of Ratnakheṭa Dikṣita ; the Hari-vamśa-sāra-carita and Sāhitya-sudhā of Govinda Dikṣita, Minister of both Raghunātha Bhūpa and his father Acyuta ; the Saṅgita-sudhā,³ Mahābhārata-saṃgraha,⁴ Rāmāyaṇa-sāra-

used to attend the meetings, join the debates, etc. along with her husband. Once she was late in attending a meeting and on her husband's query as to the reason of her delay, she gives the following reply :—

वेद्यभूतेषु केशेष्वसित-फण्डि-धिया द्रष्टुमागत्य केकी
पञ्चादारभ्य योद्धुं प्रतिग्रिहि-मनसा तेषु विखंघ्रितेषु ।
भूयो धम्मिलितेषु प्रकट घन-धिया नर्तनायोज्ज्वलम्भे
तन्मृत्तालोकनाम्ने प्रियसख ममभूषणनश्रीविलम्बः ॥

She praises her husband and retorts the Northern scholar in the following song which she is reported to have sung :—

विपश्चितामपश्चिमे विवाद-केलि-निबले
सपत्नजित्ययत्नमेव रत्नखेटदीक्षिते ।
वृद्धस्यतिः क्व जल्पति प्रसर्पति क्व सर्पराज्
असक् खड्ग पशु खः सुदुर्मुखस्तु खः ॥

1. Govt. Oriental MSS. Library, Madras, Descriptive Catalogue, MS. No. 12495.

2. Large number of MSS. in Madras Oriental MSS. Library in Grantha and Telugu characters. Vizagapatam ed., 1886-87. Vani Vilas Series, No. 15, Srirangam, [1925-26].

3. MS. belonging to Madras Govt. Oriental MSS. Library ; See Author Index, p. 64.

4. Also known as Bhārata-sāra-saṃgraha and

saṃgraha,¹ etc., of Raghunātha himself ; Pārijāta-haraṇa-nāṭaka of Kumāra Tātācārya² ; Ātma-parīkṣā of Bhāskara Dikṣita,³ etc.

2. As a record of women's achievements in the field of Literature. The claim put forward by the poetess that she was Sāhitya-sāmrajya-bhadra-pīṭhārūḍha is no vain outburst. She asserts that she could make verses in eight languages and was an expert both in Śatalekhini as well as Samayalekhini⁴. That she was an expert in the arts of music, dance, cooking, etc., is evident from the vivid, though technical, descriptions of these in the work, particularly in its last two cantos.

In the work women play a prominent part indeed. Whereas the last two cantos are exclusively devoted to their eulogy and show them in their loveliest colour, the first six cantos also depict them truly well. The remaining cantos are concerned with warfare and struggle in which also women figure prominently.

The poetess compares the hero throughout the book with Rāma of the Rāmāyaṇa. Both Raghunātha and

Bhārata-saṃgraha, MSS. 8676 and 8677 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library

1. MSS. 9467 and 9468 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library.

2. Son of Venkaṭācārya and grandson of Śrinivāsa-guru, MSS. 4381 and 4382 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library *Not available in print.*

3. MS. No. 7525 of Tanjore Serfoji Mahārāja's Sarasvati Mahāl MSS. Library.

4. See the colophon to any canto of the work.

Raghunāthā Bhūpa of Tanjore were obtained by their parents as rewards for their severe penances from Lord Viṣṇu¹. Blessed are the persons who cherish Raghunātha, like Rāmacandra, in their hearts²——says the poetess. But she has not cared to keep up the high ideal of Rāma's life, viz., sincere and pure love for Sitā and aversion to any other woman.

The short Introduction to the printed edition of the book contains in bare outlines only the contents of the book. In it nothing has been said about the metrical and the rhetorical excellence of the work. The book is however, very rich from the metrical point of view and therefore, a list of all the metres employed is appended (see Appendix II). The major portion of the work is composed in इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति। A large number of verses is composed in मालमारिणी। There are some verses in पञ्चचामर, प्रबोधिता and मञ्जुभाषिणी metres that are not commonly used.

This work, no doubt rich in rhetorical embellishments³, suffers from one great defect——the language is rather

1. Canto vi. Mūrtyambikā and Acyuta had to undergo severe penances for obtaining the son :—

एवंविधं नन्दनमिन्द्रवज्रो भजेमहि श्रीरम्यं प्रसाद्य ।

विना तपोभिर्विवैर्जगत्यां भजन्ति के वा सुत-रूप-भाग्यम् ॥

2. Canto xii, v. 89 (last verse of the work).

अधिकश्रियमप्युतेन्द्रसुतं रघूनाथं रघुनाथमेव साक्षात् ।

इदमे कलयन्ति ये महान्तः परमानन्दभरात् एव धन्याः ॥

Cp. viii, 99.

3. Canto viii, v. 10 ; व्यतिरेक ।

stiff. Unlike the Madhurā-vijaya of Gaṅgādevi, it lacks spontaneity and easy grace. Her Sūrya-stotra¹ in the fourth canto is beautiful. The summary of the Rāmāyaṇa² in the same canto seems rather uncalled for though, probably, it was inserted for the pleasure of Raghunātha who was very much devoted to Rāmacandra and himself wrote the Āndhra-Rāmāyaṇa³.

6. Tirumalāmbā.

Tirumalāmbā flourished in the first half of the sixteenth century A. D. The Kalahasti Inscription, No. 157 of Epigraphic Reports of 1924, records that Acyutarāya was crowned King in 1529. He reigned till 1542. As the present work describes Acyutadeva as a king, it must have been composed between 1529 and 1542.

During her student-life as well, Tirumalāmbā appears to have composed verses as one of them is preserved in an inscription of the Viṭthala temple at Hampe, commemorating the gift of Suvarṇa-meru or a mountainous heap of gold by king Acyutarāya⁴. The inscription

„ „ vv. 41-42 ; प्रतिवस्तूपमा ।

„ „ v. 34 ; विषम ।

„ „ vv. 53, 56 and 59 ; अर्थान्तरन्यास ।

1. Vv. 18-29.

2. Vv. 43ff.

3. Unfortunately this Rāmāyaṇa is no more extant. He is the reputed author of several Telugu works but only one of them, viz., the Vālmiki-carita is preserved in Tanjore MSS. Library.

4. Epigraphic Reports, No. 9 of 1904.

records her name as Oḍuva Turumalāmbā or Student Tirumalāmbā. Although we have no direct evidence at hand to prove conclusively the identity of the two Tirumalāmbās, yet it may, with a fair amount of certainty, be assumed that they are the same.

In the long colophon at the end¹ she does not refer to herself as a queen as is usually done by Queen authoresses, but only speaks of herself as very dear (प्रेमसर्वस्व) to the King and his confidante (विश्वासम्)². So from this colophon it is not clear whether she was a court-lady, or an intimate friend of the king, or one of his queens, these two epithets being applicable equally to either. That she was not the chief queen is in any case clear from her own writing where she refers to Varadāmbikā as such³. This is supported by other important works like the Acyutarāyābhyudaya of Rajanātha Diṇḍimakavi⁴. In such works, however, we get no reference to Tirumalāmbā. Nowhere in the body of the Varadāmbikā-pariṇaya-

1. See the next foot note.

2. The editor of the printed edition thinks that "the phrase राजाधिराजाच्युतराय-प्रेमसर्वस्वविश्वासमुवा Shows that she was a queen of the Emperor." We do not see why this phrase should refer to a queen only, and not any one else. In fact, a queen or any other lady may be designated by these epithets. So nothing can be inferred definitely on the evidence of this phrase alone as the editor thinks.

3. P. 148, पद्मानिषेक-महिषी-पदमयमुष्ये इत्या, etc.

4. Madras Govt. MSS. Library, 3MSS., p. 9, Alphabetical Index.

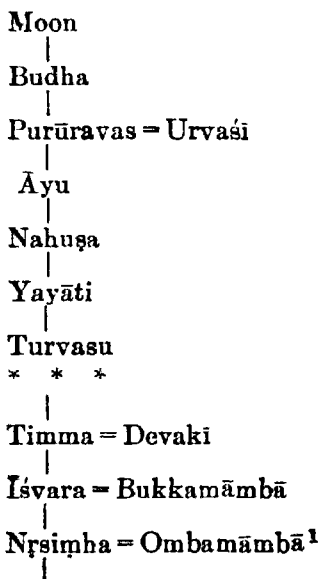
campū also is there any reference to Tirumalāmbā, either as a queen or otherwise. Therefore, it is rather difficult to determine her exact status from her own work or other standard Historical works.

In the colophon to the work Tirumalāmbā speaks of herself as a versatile genius—a musician, grammarian rhetorician, writer, connoisseur of various arts, linguist—and a patron of scholars and poets. She was religiously-minded,—making rich offerings to priests and various religious institutions. She asserts that she enjoyed the full confidence of the king and seems to be rather proud of the fact¹.

1. The colophon :—इत्ये कवाराकर्णनमात्र-दृढावधारित-नव्य-
काव्य-नाटकालङ्कार-पुराणागम-रहस्य-सारस्यानुबन्ध-समिन्धान-स्वाभा-
विक-प्रतिभासुभावया, विद्या-विशेष-निरवय-विद्वद्भर-सकल-कविकुल-
श्रवणानन्द—चिन्तितानन्ताभीष्ट-फलाश्रयण-विश्रायण—कामगवीभवद्-
शेष-भाषा-विषय-सविशेषोन्मेष-चतुरिम—गर्भित-सरस-प्रबन्ध-सन्दर्भया,
विविध-विद्या-प्रगल्भ-राजाधिराजाध्युतराय—सार्वभौम-प्रेम-सर्वस्व-
विश्वासधुवा, निरुपाधिक-महोपकार-निर्माण-धर्म-निर्मल-हृदयया,
निखिल-लिपि-विलिखन-नियत-वितरण-कृतहस्त-हस्तारविन्दया, विरिञ्च-
चञ्चल-नयना-नखाञ्चल-ससुदञ्चित-विपञ्ची-प्रपञ्चित-पञ्चम-मधुरिमोदञ्चन-
विकस्वर-कण्ठ-स्वरया, विपुल-तलातल-विहार-विनोद-साकारावतीर्ण-
शतपद्यासन-वरवर्णिनी-मति-निर्णायिकया, नाना-देश-प्रतिष्ठितानेक-
विरचित-वाजपेय-पौण्डरीक-सर्वतोमुख-महाध्वर-द्विजवर-वितौर्यमाणा-
श्रीर्विशेष-परिपोषित-भाम्य-सौभाग्यया, नियत-रक्षित-कवि-कुटुम्बया
तिरुमलाम्बया निर्मितं वरदान्विका-परिचयनाम चम्पू-काव्यम्
आचन्द्र-तारकम् अभिवर्धताम् ॥

The work that such a cultured lady has produced is indeed a very good specimen of the campū-kāvya. It is important historically as well as topographically. The work is also charming from the poetical point of view.

The pedigree of Acyutadevarāya given in the Varadāmbikā-pariṇaya-campū is historically correct. The traditional account of Divine ancestors varies, however, to a certain extent.



1. Her cowives were Tippāmpa, mother of Viranara-siṃha and Nāgamāmbā, mother of Kṛṣṇadevarāya, grand-mother of Tīrumala and Tirumalāmbā and great-grand-mother of Kṛṣṇa and Pedda Tikka. Vide Acyutarāya-bhūdaya by Rājanātha Kavi.

Acyuta¹ = Varadāmbikā

Veṅkaṭādri²

This is the third Royal Family of Vijayanagara Empire founded by Bukka I with the aid of his Minister Mādhava Ācārya, later on known as Vidyāranya, author of *Kāla-Mādhava*, *Jaiminiya-nyāya-mālā*, etc,

The accounts of Narasiṃha, father of Acyuta, given in this work are also, on the whole, borne out by other evidences. He conquered all the neighbouring countries including Cola. About the Cola king it is stated in the *Varadāmbikā-parinava* that he was taken as a prisoner but subsequently he managed to escape to the sea-coast. But there is a different version that Narasa killed the Cola. Again, the statement in the present work that the sovereign of Madura submitted to him without fight is not borne out by the evidence of the *Acyutarāyābhyudaya* of Rājanātha³. Then he conquered the ruler of *Seriṅga-patam*, captured the forts of Dumakur and Taraśangi and the Sultan, perhaps Yusuf Adil Shah of Haiderabad. Narasiṃha restored his country to the Sultan after his submission.

Narasa married Obamāmbā, daughter of Rucirāja and Śrīrāmāmbikā. There is no reference in this work to his previous two wives, Tippāmbā and Nāgamāmbā. By

-
1. His brother was Raṅga, father of Sadāśiva.
 2. Known as Cina Veṅkaṭādri.
 3. कंसं यथा कौटमजिह्वलेन समन्वितः सेनिकमङ्गहन्ता ।

मदप्रवृत्तं मरुवं मथित्वा महीमहेन्द्रो मधुरामवासीत् ॥३१॥

महेन्द्र-लोकं मरवाय दत्त्वा मध्येसमौकं मधुरां स जङ्घे । ३२ (क)

Obamāmbā he got a son who was named Acyutarāya after the name of god Acyuta. Acyuta ascended the throne when he was quite grown-up. He married Varadāmbikā, younger sister of his Ministers both called Tirumalarāja. They had, after a considerable time, a son called Cina-Venkaṭātri. Satisfied with the learning and achievements of his son, Acyutarāya installed him as the Heir Apparent. This book ends with a prayer to Venkaṭātri (Tirupati) for the long life and all-round happiness of Acyuta, Varadāmbikā and Cinavenkaṭātri.

With womanly sympathy our poetess goes to the extent of giving a vivid description, whether real or fictitious, of the first meeting between the lovers, the consequent pangs suffered by both of them, etc. Having described the conquests of Narasimha, she unlocks her heart and tenderly delineates beautiful pictures of a devoted wife (Varadāmbikā) and mother in succession.

The descriptions of Vijayanagara¹, Tōṇḍa-maṇḍala (Tuṇḍira-deśa)², Cola³, the river Kāveri⁴, Adam's bridge⁵, Seringapattam (Śrīraṅga-paṭṭana)⁶ represent vividly the topography of Southern India of the sixteenth century A.D.

1. Pp. 19-25, विद्यापुरी¹ दीरवरः स्वधाम्ना व्यद्योतत व्याप्त-
जगत्प्रीतिः ॥ And pp. 83-84.

2. Pp. 25-34 (single sentence).

3. P. 34

4. Pp. 35-43:—साङ्गतरतट, etc.—

कवेरजायाः कलितोद-भोगान् दृष्ट्वा पुरो दक्षिण-कूलभोगान् ।

दक्षिणीं वर्ज-परिभ्रमार्तां निविश्यामास नृपालसिंहः ॥

5. Pp. 78-79.

6. Pp. 79-80.

The Varadāmbikā-pariṇaya-campū is full of long compounds running over many lines in print, even pages at times and as such, outstandingly represents the Quality called Ojas¹. But sweetness and simplicity are not altogether wanting ; for example, we have simple and charming descriptions of the royal bridegroom Acyuta bringing his bride to his own palace², the advent of the spring, etc.³

1. Daṇḍin's Kāvyaḍarsa, I—

श्रीजः समासभूयस्तुमेतद् गद्यस्य जीवितम् ।

2. प्रविश्य तस्मिन् प्रमना नृपाल-

स्तां राजकन्यां विधिनोपयम्य ।

श्रियं पयोधेरिव श्लेषशायी

समानयत्तां सदनं स्वकीयम् ॥ V. 127

The king now enjoys himself in her company :—

पट्टाभिषेकमहिषोपदमप्यमुष्ये

दत्त्वाऽधिकप्रणयदर्शित-कौतुकश्रीः ।

शौलीपतिः सङ्ग तयाऽन्वभवत् समस्तान्

विख्यातराग-सुभगान् विषयोपभोगान् ॥ V. 128

3. At the advent of the spring, everybody is gay,
none the less the youthful ladies :—

आराम-कामास्त्र-निकेतनेऽस्मिन्

अस्मासु सर्वायुध-हारिणीषु ।

चूताङ्कुरं तस्य पिताः प्रियास्त्रं

चक्षौ निधायैव समुच्चलन्ति ॥ V. 139

and eversomere the Queen—

एवंविधैर्नर्म-वचोविलासैः सखी-जनस्य श्रवणातिथेयैः ॥

अज्ञात-पुण्यावचय-प्रयासा देवी तदा कस-गतैरचारौत् ॥ V. 140

And so on (see vv. 166, 157, etc.)

The high-soaring poetic imagination of Tirumalāmbā makes a lasting impression. Grand indeed is the description of the evening¹ :—

The setting sun is nothing but a ruby-lid which being removed by the childish moon from the top of the sky-vessel, dense darkness sets in

अरविन्द-बन्धु-कुर्विन्द-पिधानि

चपलेन बाल-ग्रशिना व्यपनीते ।

सुसुप्तं वियन्मघव-नील-करण्डाद्—

गलितं यथा घनमदृश्यत सन्ध्या² ॥ V. 158

Again, the sun behaves like a chamberlain of Lord Nārāyaṇa who makes Lakṣmī (beauty) leave her lotus-home and accompany him for the region of Viṣṇu lying on the Ocean Kṣīroda :—

सागरोदर-ग्रयस्य सुरारः कक्षुकीव विलसत्कर दण्डः ।

इन्द्रिणं दुग्मखिरम्बज-गेहादात्मनेव सह नूनमनैषीत्³ ॥ V. 159

Thus it cannot be denied that though her style is usually heavy, long compounds retarding its easy flow—yet at times we get indeed fine imageries couched in beautiful language.

1. Pp. 170-173.

2. P. 173.

3. The idea is :—Lakṣmī has to leave her paternal residence as it were for the house of her Lord Nārāyaṇa in the company of his chamberlain, the sun ; in other words, the lotuses fade away as soon as the sun sets.

The work is rich in rhetorical embellishments. It furnishes good examples of anuprāsa and yamaka ; and of arthāntara-nyāsa, parisaṃkhyāna, virodha, śleṣa, sahokti, svabhāvokti, etc. Here similes and metaphors are apt, novel and striking.

Tirumalāmbā uses, among others, the following metres : Drutavilambita, rathoddhatā, śālini, svāgatā, aupacchanda-sika, vaṃśastha, kalahaṃsa, mañjūbhāṣiṇi, praharṣiṇi, pṛthvi, narkuṭaka mālini, śikharīṇi, viyogini and hariṇaplutā.

From the accounts given above it is seen that Queen Gaṅgādevi and Queen Lakṣmī, Madhuravāṇi, Tirumalāmbā, and Rāmabhadrāmbā, i.e. all the poetesses dealt with above except Devakumārikā flourished in the south. The credit for fostering the poetic talents of these gifted ladies goes mostly to the Vijayanagara emperors and the Nāyaka Bhūpas of Tanjore. Whereas Lakṣmī Rājñi is a modern poetess, Gaṅgādevi is the oldest of them all. Madhuravāṇi and Rāmabhadrāmbā flourishing in the court of the same patron Raghunātha are contemporaries. Tirumalāmbā who flourished in the court of Acyutarāya, brother-in-law of the father of Raghunātha Bhūpa, was a senior contemporary, if a contemporary at all, of Rāmabadrāmbā and Madhuravāṇi. There is a difference of some 75 years between the dates of these last-mentioned poetesses.

DEVAKUMĀRIKĀ

वैद्यनाथ-प्रासाद-प्रशस्तिः

अथ वंश-वर्णनम्

1. शिवं साम्बमहं^१ वन्दे विद्या-विभव-सिद्धये ।
जगत्-सृति-हरं शम्भुं सुरासुर-समर्चितम् ॥^२
2. गुञ्जद-भ्रमद-भ्रमर-राजि-विराजितास्त्रं^३
स्तम्बेरमाननमहं नितरां नमामि ।^४
यत्-पाद-पङ्कज-पराग-पवित्रितानां
प्रत्यूह-राशय इह प्रथमं प्रयान्ति ॥^५
3. शारदा वसतु शारदाम्बुज-
स्नानना मम सुखाम्बुजि सदा ।
यत्-क्षपा-युत-कटाक्ष-भाग् यतोऽ-
भाग्य-लोपमयमेति मानवः ॥^६

1. cp. RaghV., 1. 1 ; गौरी, v. 1, Sanskrit Poetesses, (henceforth abbreviated as SansP.) part A.

2. M. चतुष्टुप् ।

3. Swarms of bees are supposed to enjoy themselves on the sweet-scented elephant-face of शण्डेश ।

4. In rituals, शण्डेश is to be worshipped first of all. He is the remover of all evils and is always addressed as विघ्न-विनाशन ।

5. M. वसन्त-तिलक ।

6. M. रथोद्धता ।

4. स भूयाद् एक-लिङ्गेशो¹ जगतो भूतये विभुः ।
 वस्य प्रसादात् कुर्वन्ति राज्यं राणा भुवः स्थिरम् ॥²
5. यदेक-लिङ्गं समभूत् पृथिव्यां
 तेनैक-लिङ्गे त्वभिषाऽभ्यधायि ।
 चतुर्दशी माघ-भवा हि कृष्णा
 तस्यां समुद्भूतिरभूच्छिवस्य ॥³
6. तदा मुनीनां प्रवरस्तपस्वी
 हारौत-नामा⁴ शिव-भक्त चासीत् ।
 स एक-लिङ्गं विधिवत्-सपर्या-
 विधेरतोषिष्ट⁵ शिवेष्ट निष्ठः ॥⁶

1. For एकलिङ्गेश, see Tod's Annals of Rājasthāna (henceforth, abbreviated as AnnRaj.), vol. I, pp. 534 ff. एकलिङ्ग is the family deity of the राणा of Chitor.

2. M. चतुष्टुप् ।

3. M. इन्द्रवज्रोपेन्द्र-वज्रा-मिश्रीपजाति । The metre of the verses in this canto is छपजाति, a combination of the इन्द्रवज्रा and उपेन्द्रवज्रा or these latter two except where mentioned otherwise.

4. A legend that is confirmed by Tod ; AnnRaj, Annals of Mewar, Chap. II, p. 235.

5. The root तृष् is चतुर्भूत-व्याप्य here. The चात्मनेपद is to be accounted for by the dictum—

चात्मनेपदमिच्छन्ति परस्मैपदिनां कृषित् ।

कदाचित् कुप्यते माता नीदरका हरीतकी ॥

6. M. इन्द्रवज्रोपेन्द्र-वज्रा-मिश्रीपजाति ।

7. वापामिधो रावल¹ उन्नतेच्छो

हारातमेनं गुहमन्वमंश ।

विद्या-प्रसादोदय-बुद्धि-वृद्धे

यथा² मरुत्वानिव वागधीशम् ॥

8. तस्योपदेशेन समय-सिद्धे-

वर्षानृपस्याथ बभूव सिद्धिः ।

आराधनास्तुष्टिमतोऽस्य शशो-

स्तदेक-लिङ्गस्य विभोः प्रसादात् ॥

9. ³ सूर्यान्वयोऽमात्रिव तिस्र-रश्मिः

प्रताप-संशोधित-कर्दमारिः ।

समुच्छ्रित-स्त्रीय-मुखाब्ज-ज-श्री-

दूर्तौभवद्दृष्ट-खलान्धकारः ॥

10. अथाभवद् राणा-पदं वितन्वन्

राहुष्य-राणः⁴ प्रथितः पृथिव्याम् ।

तदादि तद्-वंश-भवा नरेन्द्रा

“राणे”ति⁵ शब्दं महितं भजन्ते ॥

1. See p. 238 of the AnnRaj. for this name.

2. यथा in the sense of एव is redundant here.

3. For the Rajput races who claim descent from the Moon and Yadu, see AnnRaj., p. 87 f. For the राणा being the direct descendants of राज, of the solar line, see op. cit., p. 88.

4. An ancient bard of Bappa Rawal's family ; he succeeded Bappa in Samvat 1257, A.D. 1201. He ruled? thirty-eight years.

5. A change introduced by राहुष्य from the title राणा to

11. रणे स्थिरत्वन्तु तदा¹ नृपाणां
 दिनाधिनाथान्वय-सम्भवानाम् ।
 चतुर्दिगन्त-प्रथितं हि राण-
 पदं हि तत् सार्थकतामवाप्तम् ॥
12. राहप्य-राणान्नरपाल आसीद्²
 धनुर्भृतां मुख्यतरः पृथिव्याम् ।
 जितारि-वर्गः परम-प्रधानः
 सुश्राव्य-कीर्तिर्नरवन्दरेन्द्रः ॥
13. दिनकरसु ततोऽप्यभवत् सुतो
 दिनकर-दुःप्रति-भाङ् नरपालतः ।
 सवनि-मण्डल-भूपति-मण्डलो-
 मुकुट-रत्न-विराजित-पत्-कजः³ ॥⁴
14. यश्चकार⁵ इहाभवत्ततो
 यश्चसैवातिसमुज्ज्वलां भुवम् ।

राणा for denoting the completion of his feud with Mokul who enjoyed the title राणा । राणा ; skilful in warfare ; रणं जानातीति राणः ।

1. सदा ?

2. Perhaps the nine Princes of Chitor who ascended the throne within the short period of fifty years and whose names are not known, are mentioned by name here.

3. कज means पद्म ; which grows in क or water.

4. M. हुत-विश्वम् ।

बुभुजे युग¹-दीर्घ-बाहु-म्ह-

त्रिज-वीरत्वमवन् द्विषत्स्त्रपि ॥ ²

15. ततस्तु नागपालोऽभून्नागायुत-बलोत्कटः ।

शशास वसुधामेतां प्रजा धर्मेण पालयन् ॥ ³

16. ततोऽभवत् पूर्ण-मनोरथोऽयं

कृपाण-पाणिः किल पूर्णपालः ।

पूर्णं सुखैः पालयतीति विश्व⁴

तत्-पूर्णपालत्वमधाय तेन ।

17. तस्मादभूदुग्रतरश्च पृथ्वी-

मल्लोऽरि-हस्तिष्विव हस्ति-मल्लः ।

• ये युद्ध-मल्ला बल-दर्प-नष्टा-

तस्मादवापुः खलु भङ्गमेव ॥

18. तस्माद् भुवनसिंहोऽभूद् धराधीशो महिम्नवत् ।

युधि भूपाल-मातङ्गाः पलायन्ते यदीक्षिताः ॥ ⁵

19. तत्-सुलुङ्गः किल भौमसिंहो ⁵

भयंकरो भौम इवाङ्घ्रितानाम् ।

1. AmarK., III 3. 24, p. 192, "यानाद्यङ्गे युगः पु'सि" ; see also श्रीरत्नानिन्'s interesting note on the same, op. cit ; cp. KalpDK. p. 104, v. 137 ; AbhCin, 3. 420, p. 302.

2. M. सुन्दरी or विश्वगिनी ।

3. M. शोक ।

4. M. शोक ।

5. For a detailed account about him, see AnnRaj., p. 276 f. He fell in the battle, in 1303 A.D., against Alla-o-din.

एकातपद्मा^१ भुवमेत्य वीरो
निष्कण्टका दीर्घ^२-भुजो^३ वुभोज ।

20. तदङ्ग-जम्बा जयसिंह-राजो^४
भुवं समग्रां प्रथितः शशास ।
जयो हि यस्मिन् स्थिरतामुपेत्य
पुनर्न कस्मिन् स्थिरतां वभाज ॥

21. तदात्मजः सागर-धीर-चेता
नाम्ना ततो लक्ष्मणसिंह^५ आसीत् ।
यो मेघ-नादं सुविजित्य गोभिः
स्थितो हि रामानुजवचरेन्द्रः ॥

22. तस्मान्महोयान् अरिसिंह-भूपो^६
भू-मण्डलाखण्डलतां जगाम ।
लसद्भिषत्-कुञ्जर-मस्तकीयन्-
मुक्ताभिराकीर्ण-पदाग्र-भूमिः ॥

1. Note the समाधि or Transferred Epithet here.

2. All the heroes are proverbially possessed of long arms; see the description of Arjuna in the MBh.; Ragh V.I. 13.

3. The favourite son भोजसिंह who survived his father, mother and brothers.

4. According to Tod, लक्ष्मणसिंह ascended the throne before भोजसिंह and जयसिंह । सागर is not mentioned in the Annals.

5. See p. 280, AnnRaj, acc. to which he was the elder brother of जयसिंह ।

23. ततोऽरिसिंहादभवच्चमोरः¹

समिद्ध-तेजा इव शम्भुरीषः ।

शिरः-खलत्-खर्चनि-सुप्रवाह-

पवित्रिताशेष-जगज्जनौघः ।

24. यस्मैक-लिङ्गस्य शिवस्य लिङ्गं

पुनर्वशित्वाहृतमुद्धार ।

शिवाश्चयैव प्रमथाधिनाथ-

सेना-विधिं स स्वयमन्वकार्षीत् ॥

25. हमोर-देवादलभत्² सुर-श्री-

र्यः क्षेत्रसिंहः³ पितुरेव राज्यम् ।

यस्मिन् महीं शासति वीर-वर्ये

स्थिता न्युतौ तस्करता प्रजामु⁴ ॥

1. Son of अरिसिंह and the Chundano Rajputnee. It was the last wish of his grandfather भीमसिंह that he would be offered the throne after the death of his uncle अजयसिंह । Thus was expelled from the throne राजसिंह one of whose descendants, the celebrated शिवाजी, the founder of the Mahratta nation, later on made a history of his own. The गुर्खा's of Nepal also originated from another Rajput prince who was also expelled from Chitor.

2. According to the dictum, अपि माष मषं कुप्याच्छन्दोमहं न जातु-
चित्, the poetess makes अलभत अलभत् for the sake of metre.

3. See Ann Raj., p. 285. He ruled Chitor from 1364 to 1382 A.D. Worthy son of हमोर, he went on conquering regions after regions but unfortunately he lost his life in a family broil at the hands of one whose daughter he had intended to marry.

4. cp. RaghV. 1. 27.

26. लक्ष्म-व्यधान¹ योध-गणान् विधत्ते
 लक्ष्मावधि द्वाग् धनमत्र दत्ते ।
 यो लक्ष्म-वारं विवभञ्ज शत्रू-
 ' लक्ष्माभिधोऽस्मादुदभूवरन्द्रः ॥

27. मकार-वाची खलु विष्णुशब्द
 उकार-वाची किल शम्भुशब्दः ।
 तौ चेतसि स्वे कलयत्यभीक्ष्णं
 तस्मान्न पो मीकल² इत्यभाणि ॥

28. स मीकलः सर्व-गुणोपपन्नं
 सम्प्राप पुत्रं किल कुम्भकर्णम्³ ।

1. व्यध means वेध , see AmarK., 3. 2. 8, p. 184.

2. लक्ष्मिंदिर assassinated जेतसिंदिर and ascended the throne of Chitor in 1382 A.D. He was the founder of the mines of his country and a valiant king, he encountered Mahamed Shah Lodi. He contributed to the prosperity of his country in various ways.

3. He ascended the throne in A.D. 1397 against the interests of his elder brother चक्षु who promised to renounce his birth-right. The change of the rule of primogeniture almost broke the royal line. As his stepmother, however, realised her mistake at a time that was not too late for remedy, चक्षु came back to Chitor and drove off the usurpers, the father and brother of his step-mother. This powerful king was assassinated by the natural brothers of his father.

4. कुम्भ had to face difficulties at the beginning of his reign (1433 A.D.). He sought the help of the prince of

यः कुम्भ-जम्बेव विपक्ष-सैन्ध-

महार्णवस्थान्य इहावतीर्णः ॥

29. यः कुम्भकर्णदपि युद्ध-शाली

यः कुम्भकर्णारि-मनाः¹ सदैव ।

यः कुम्भ-दाने² धृत-चित्त-वृत्तिः

स कुम्भकर्णेत्यभिधां बभार ॥

30. स रायमल्लो³ गुरु-कुम्भकर्णाद्

भुवं समग्रां विधिवच्छास ।

यं रायमल्लं प्रति मल्ल-योद्धा

धरा-तलेऽस्मिन् न बभूव कश्चित् ॥

Marwar which was a really right step to success in life. He married नीराबाई, the famous Hindu Female Saint and Poetess. He ruled for 35 years with triumphant glory but ended his life rather disgracefully—both for himself and for his son लक्ष्मिचन्द्र, who assassinated him in A. D. 1468 and whose five years' reign at Chitor is a dark chapter in the Annals of Mewar.

1. कुम्भकर्णारि is राम । That he was extremely religiously-minded is evidenced by his monuments consecrated to religion and particularly, by his commentary on the गीत-गोविन्द, a devotional work (published by the निर्णय-सागर Press).

2. Who constantly offered gifts just as an elephant emits ichor. कुम्भिनी दानम् इव दानं तस्मिन् ; note the pun on दान । In the case of the elephant, दान means ichor and in the case of the king it means gifts. कुम्भ-दाने ? i. e., who liberally offered pitcherfuls of gold, silver, etc.

3. रायमल्ल was the heir-apparent of कुम्भकर्ण who exiled

31. तदङ्ग-जन्मा भुवन-प्रकाण्डः

संग्रामसिंहो^१ भुवमन्वयासीत् ।

ल्लेच्छाधिपं योध-वृहीत-सुतं^२

चकार कारुण्य-रसाभराद्^३ यः ॥

32. तेनाऽऽसमुद्रान्त-जिगीषुणा हि

भूपाल-लोको वशमप्यनायि ।

संग्रामसिंहेन गुणैकधान्ना

रामाभिरामेण नृपोत्तमेन ॥

33. पार्थिवात् समभवत्ततः परं

दीप्तिमान् उदय-सिंह-भूपतिः^४ ।

his son for an apparently trivial offence. Raemul defeated Udaya and ascended the throne in 1530 A.D. He had three sons and two daughters. The sons made his life simply miserable. Surajmall, brother of the king, was at the root of all these troubles.

1. Better known as सङ्ग । He ascended the throne in 1509 A.D. He fought with Baber in 1528 A.D. It is suspected that he was administered poison by his ministers. His third son Ratna succeeded him in A.D. 1530, who was in his turn succeeded by विक्रमजित्, his brother in 1535. Then came to the throne the bastard वनवीर who tried to assassinate the posthumous son of सङ्ग, viz., Udaya.

2. पूर्व योध-वृहीतः पश्यान्तः ; सातानुसिप्तवत् समासः ।

3. कारुण्यमिव रसः ; वा (समन्तात्) भरः—सङ्ग सपेति समासः ।

4. Udaya ascended the throne of Chitor in 1541-42 A.D. He was really a worthless ruler, particularly in contrast with

येन विश्व-वलयेक-भूषणं

भूभूतोदयपुरं विनिर्मितम् ॥

34. १ प्रतापसिंहोऽयं बभूव तस्माद्

धनुर्धरो^२ धैर्य-धरो धरित्रयाम् ।

क्लेच्छाधिपैः क्षत्र-कुलेन मुक्तो

धर्मो^३ऽप्यथैनं शरणं जगाम ॥

35. प्रतापसिंहेन^४ सुरक्षितोऽसौ

पुष्टः परं तुन्दिलतामगच्छत् ।

अकर्वर-क्लेच्छ-गणाधिपस्य

परं मनः-शान्तिमिवाभवद् यः ॥

Akbar, the Mogul emperor, who was ruling the Northern India at that time. He survived the loss of his country for five years and died when only 42.

1. प्रतापसिंह was offered the throne by Kishna against the express wish of उदयसिंह who wanted Jugmal to be the king.

2. By लक्षणा, it means here धनुर्धर-तम ।

3. Pratap was the miracle prince of Chitor who infused new spirit into his countrymen at the teeth of antagonism even from his blood relations, viz., the princes of बिकानौर, जयपुर, नादीबार and his own brother सागरजी । Amidst such odd circumstances, the ruling genius of Pratap protected him as well as his country. He dictated that all the होहोदियास must leave aside their houses on the plains of Mewar and live with him in the hills. When मानसिंह, brother-in-law of Akbar, was refused the honour of dining with प्रतापसिंह, मानसिंह promised to see the downfall of Mewar and प्रताप even

36. अशेष-भू-मण्डल-मण्डन-श्रीः

समय-भूमावमरेन्द्र-कल्पः¹ ।

आरुस्तु तेनैव कृताः सुमार्गा

भूपैः स्व-वंश्यै रपि येषु चले ॥

at the cost of his life,—in his own words if his name was मान । No sooner had he reported the matter to Akbar than he sent Prince Selim to take revenge for the insult flung at his maternal uncle by प्रताप । The consequence was the battle, in July, 1576 A.D., of Haldighat which has immortalised the name of प्रताप । When the gallant दैतक, प्रताप's steed, breathed his last, अकलिवृद्ध, a born enemy and kin of प्रताप, saved his life. प्रताप endured all sorts of difficulties that are even not imaginable, still he never submitted to his foe Akbar. His last permanent grief was that he found in Amarasimha an unworthy heir.

1. अमरसिंह succeeded his father प्रतापसिंह in 1597 A. D. As Akbar had consolidated his powers now, the remaining part of Akbar's reign (8 years) was rather a quite time for the राजा । Since then Jehangir kept him constantly busy in warfare, though he himself and his son Purbez were not infrequently defeated by the राजा । However, repeated attacks of the Mogul King wrecked the fortune and forces of Chitor so much so that when Khoorum, later on known as Shah Jehan, attacked her again in 1613 A. D., she could hardly resist the attack. Consequently Amara proved to be the unfortunate ruler of Mewar who had to exchange greetings with the Mogul emperor. His son अकलिवृद्ध was to be sent at his 12th year to the court of Jehangir to pay him homage on his behalf.

37. तस्मादभूत् कर्ण-समान-दान-
 प्रवाहश्च भूश्चदिहैव कर्णः¹ ।
 ततो जगत्सिंह²-धराधिपोऽभूद्
 भाग्याधिपोऽसावमरेन्द्र-कल्पः ॥
38. तेनोर्जिता षोडश-दान-माला
 मान्धातु-तीर्थादिवरेषु तेने ।
 राजाङ्गनस्याग्रत एष विष्णोः
 प्रासादमभ्वलिङ्गमाततान ॥
39. ततोऽभवद् भूमि-पतिः पृथिव्यां
 धराधिराजः किल राजसिंहः ।³
 येनेह पृथ्वी-वल्लयैक-रूपं
 सरः⁴ समुद्रोपममन्ववन्धि ॥
40. दिल्ली-पतेर्मालिपुरः पुरं यद्
 बाटं बलद्-भूरि-बलस्-कुन्ध ।

-
1. कर्ण became the ruler of Mewar in 1621 A. D.
 2. जगत्सिंह succeeded his father कर्ण in 1628 A. D. He reigned for 26 years rather peacefully.
 3. राजसिंह succeeded his father जगत्सिंह in 1654 A. D.
 4. The lake called Rajsamudra was a national undertaking named after the then ruler राजसिंह । It was excavated to relieve the people of pestilence, famine, etc. The excavation continued for seven years.
 5. He plundered मालपुर which was on the बाजौर frontier.

धराधिपत्वं विधिवद् विधाय
शक्रासनस्वार्धमद्याधितस्तौ ।

41. तदङ्ग-जम्बा अयसिंह-राषो¹
धुरं धरित्रया विभराम्बभूव ।
यो दान-दाक्षिण्य-गुणैक-सिन्धु-
भोग्याधिको बुद्धिमतां वरिष्ठः ॥

42. नृणामहं भूमि-पति² र्दुःक³
छायेन सत्यं अयसिंह-राषे ।
वचोऽस्ति यद् वेगवती तदीया
सरः कृता सेतु-विलम्बनेन ॥

43. अमर-⁴नर-पतिस्तत्-सूनुरेवाभवद् यः
सकल-नर-पतीनामेव मूर्धन्य प्रासीत् ।

1. अयसिंह succeeded his father राजसिंह in 1681 A. D. He had a miserable home-life. As a matter of fact, his son Amara actually led an army against him with the result that he had to be exiled from Mewar for the life-time of the ruling राजा ।

2. BhG., 10.27 This stanza does not make good sense as the first part of the verse does not seem to have anything to do with the second.

3. This turbulent prince, though suffering for his morally, unpardonable behaviour towards his father tried his level best to liberate Mewar from Mogul rule. He vehemently protested and led a serious campaign against the re-introduction of the Zezeya tax by the Mogul ruler Ferocksere.

विधि-विरचित-रेखां यो दरिद्रो भवेति
स्व-विहित-बहु-दानै रर्थिनामावमार्ष्टि¹ ।

44. शिव-प्रसादाद् वर-सद्विलास-

पदाभिधं सौधमथातनिष्ट ।

स राज-राजाद्वि²-समान-मानो

महेन्द्र-तेजा अमरेश-राजः ॥

45. अन्तस्तडागं³ जग-मन्दिरं यन्-

मध्ये-समुद्रं रजतोच्चयः किम् ।

अकारि तेनामरसिंह-नाम्ना

विभाति वैकुण्ठमिव द्वितीयम् ॥

46. अथामरेन्द्रस्य सुरेन्द्र-कल्पो

हठादसौ शाहपुरं बभञ्च ।

ज्वलद्गुताशावलि-दिग्ध-दोर्ध्व-

स्तम्भं बभौ किंशुकयुग्-वनं वा ॥

47. अखण्डिताङ्गं⁴ भुवन-प्रकाशं

विस्तारिताग्रं⁵ किरणैक-रम्यम् ।

1. M. मालिनी ।

2. i.e. कैलास ।

3. तडागस्य अन्तः अन्तस्तडागम् । अव्ययमिति योग-विभागात् समासः ।

4. The moon, which extends the horizon.

यः कीर्ति-चन्द्रं प्रविधाय भूमौ
बलारि-लोक¹ बहु-वित्तदोऽगात् ॥

48. वंशो विस्तारितां यातु राख-भूमि-भुजामयम् ।
यावन्नेरुधरा-धारी यावच्चन्द्र-दिवाकरौ ॥²

इति देवकुमारिका-नाम-राज माह कृत-वैद्यनाथ-प्रासाद-
प्रशस्तौ वंश-वर्णनम् ।

1. The region of बलारि i.e. Indra ; so इन्द्र-लोक is meant here.

2. चतुष्टयम् ।

अथ द्वितीय-प्रकरणम् ।

49. तदङ्ग-जन्मा भुवनैक-वीरो
 भू-मण्डलं भूषयतीह नित्यम् ।
 संग्रामसिंहः श्रुत-शास्त्र-धर्मा¹
 धर्मावतारः प्रथितः पृथिव्याम् ॥१॥²
50. मुख्य-समेन्दु³-युताब्द-शुक्र⁴-
 मासे सिते नाग-तिथौ⁵ शुरौ च⁶ ।
 पद्माभिषेकोत्सव-सम्पन्न⁷
 संग्रामसिंहस्य शुभं तदासीत् ॥२॥

1. मर्मा ?

2. The metre used in this canto is either इन्द्रवज्रा, उपेन्द्रवज्रा, or उपजाति, their combination except in a few verses, where the metres will be separately noted.

3. सुनि = 7, षष्ठ = 6, इन्दु = 1.

Therefore the date of संग्रामसिंह's accession to the throne is the 1767 Samvat i. e. 1710-11 A. D. Acc. to the AnnRaj., Samgrama reigned from 1716 A. D.—1734 A. D.

4. i. e. ज्यैष्ठ-मास ।

5. i. e. the षष्ठमी ।

6. i. e. Thursday.

7. So the coronation of संग्रामसिंह took place on Thursday, the eighth day of the white half of the moon in the month of ज्यैष्ठ in 1710-11 of the Samvat era.

51. पुरोहितः श्री-मुख-राम-नामको

वृद्धः सुराणामिव यो वृद्धश्चरतिः ।

सर्वं तनोति स्म विधिं विधानवित्

पट्टाभिषेकोत्सव-योग्य-मन्त्रतः¹ ॥३॥

52. तीर्थोदकैः काञ्चन-कुम्भ-संख्यै-

मूर्ध्नाभिषिक्तोऽथ नृपः स-मन्त्रैः ।

ततस्तु नेपथ्य-विधिं दधानो²

‘चर्माभिमुक्ताकं इव व्यराजत् ॥४॥

53. अशोभतासौ अमु³-कामुकेन

मतङ्गजेनेव मदोत्कटेन ।

क्रामन् पुरीं देव-पुरीमिवेन्द्रो

लोकामिरामां नर-देव-नन्दाम् ॥५॥

1. For the Vedic sources of these mantras, see TaitSamh 1. 8 ; TaitBrah. 1. 6-8 ; PancBrah. 18. 8-11 ; AitBrah. 7. 13-8 ; SataBrah 5 ; 2. 3-5. 5. ApasSS. 18 ; BaudhSS 12 ; KatSS. 15 ; AsvSS. 9. 3, 4 ; SanSS 15. 12-27 ; 16. 18 ; LatSS. 9. 1-3 ; VaitS. 36. ManSS. 9 ; KatSamh. 15 ; MaitSamh. 2. 6 ; VajSamh. 10. 10.

2. M. वृद्ध-स्वविद्ध ।

3. Having put on (royal) robes.

4. चर्म means summer ; see AbhCin. 2. 218, p. 127. So चर्माभिमुक्ताकं would mean the sun in the rainy reason.

5. अशोभवत् लोडवमु—? अवमु means पूर्व-दिग्-परिवी ; so her lover is पूर्व-दिग्-नर i. e., ऐरावत । Cp. AmarK., 1. 1. 46, p. 10. “ऐरावती अवमु-वह्नाः ।”

54. यस्याभिषेकाब्ध्-समाह-वेदो
 यावच्च चाऽऽभ्यायत¹ तावदेव ।
 सुदुःसङ्गः शत्रु-गणैः प्रतापो
 दिगन्तराण्येव समभ्यगच्छत् ॥६॥
55. ततो निजस्योद्धत²-वंश-नाम-
 धरं महोद्यं रावलीश³-पुत्रम् ।
 मेवातिनामेव पराजयाय
 संश्राम-⁴नामानमुपादिशत् सः ॥७॥⁵
56. कायस्य उग्रः किल कान्यजिद् य-
 स्तमादिशद् दुष्ट-वधाय वीरम् ।
 गतौ तु युद्धाय महौजसौ तौ
 यत्नास्ति मेवातिगणः स इमः ॥८॥

1. *य्ये* is a गत्यर्थक root ; when preceded by *चा*—it, however, means to dry up, e. g. पथसाऽऽस्मान-कर्दमान्, RaghV. iv. 24.

2. The reading *निजस्य* is wrong, both grammatically and in sense.

3. *रा* should be *र* ; the line is, as at present, metrically defective.

4. This *संश्राम* is रावलीश-पुत्र *संश्राम* and not identical with the king.

5. See verses 9-10, प्रकरण 4.

57. ज्येष्ठाधिपैस्तेरपि युद्ध-दक्षैः
 संप्रामसिंहस्य च योद्धु-मुख्यैः ।
 घोरं महा-चित्र-करं नियुद्धं¹
 देवासुराणामिव तत्र आसीत्² ॥८॥

58. तज्जगन्-भूमेरिदमन्तरालं
 पतञ्जलज्जगतीतिरिव व्यरोचत्³ ।
 निस्त्रिंश⁴-वाणायलि-कुन्त-शक्ति-
 प्रासादिभिस्तत्र दिवापि तून्⁵ ॥९॥

59. दक्षेखानो रण-रङ्ग-धीर-
 स्तं मावसिंहो⁶ युधि संजघान ।
 स चावधीर्त्तं ममरेऽपि देवा-
 सुरेन्द्र-लोकं प्रतिजग्मतुस्तौ ॥१०॥

1. Personal struggle or close fight.

2. आसीत् ? otherwise, the metre becomes defective.

3. The form may either be व्यरोचत (लङ्) or व्यरुचत् (लुङ्). In either case, the metre remains defective.

4. It is a kind of weapon. See AmarK. 2, 8, 90, p. 135 ; also श्रीरामानिन्'s AmarKU on AmarK, op. cit , SasK. v. 682 p, 60 ; KarpDE. v. 282, p, 120 ; AnekSamg v. 759, p 107

5. युद्धैः ? Otherwise it carries no sense.

6. अजयिष्यः ?

60. स चित्रकूटाधिपतेर्बलौघ-
स्तद् यावनं सैन्यमपि व्यजेषीत्¹ ।
निशीथिनी-सम्भवमन्धकारं
सूर्यांशु-सन्दोह इवोदितामः ॥१२॥
61. वन्दौमिवोदगृह्य जय-श्रियं ते
क्लेच्छाधिपेभ्योऽथ नृपस्य योधाः ।
न्यवर्तयन्ताऽऽशु² रण-प्रदेशाद्
उद्धृत्य सर्वं शिविरादिकं यत् ॥१३॥
62. जय-श्रिया संवृत-सुन्दराङ्गा
अनीनमन्³ भूपमिहेत्य⁴ वीराः ।
नृपोऽपि सुप्रीतमनास्तदानीं
यथार्ह-सम्भावनयाऽग्रहीतान् ॥१४॥
63. ततो निष्कण्टकां पृथ्वीमशासीत्⁵ पृथिवीश्वरः ।
संग्रामसिंहो विहरन् खेच्छया मुदितो युवा ॥१५॥

1. व्यजेष्ट ?

2. न्यवर्तयन्त has for its object जय-श्रियं । It should have been really न्यवर्तयन्त ।

3. अनौनमन् has श्रिया as its प्रयोग-कर्ता । Really it should have been अनीनसिन्धुः ।

4. उद्धृत्य + एव ; एव = वा + इत्य ; acc. to बीमाजीश and अन्तादिपत्र-
SidKaum—20 and 21.

5. अशिशत् ?

64. या क्षत्रियाणां किल मन्त्र-विद्या
 क्षत्रियतासौ सकलाऽपि तेन ।
 मुक्तः शरस्तेन विद्वन्ध वेगात्
 स्थितिं लभेदेव¹ न कुक्षरेऽपि ॥१६॥
65. विद्वन्धरोऽपि स्वयमेव तावत्
 स'ग्रामसि'ङ्गेऽवनि-पाल-मुख्ये ।
 तस्मिंस्तु विद्वन्धरण'-समत्वं
 निधाय लक्ष्म्या सुखमेव भुङ्क्ते ॥१७॥
- *66. नृपस्य मन्त्री च विदां वरिष्ठो
 विहारिदासो नितरां सुधर्मा ।
 कायेन वाचा मनसापि गोपो-
 नाद्यं समन्वास्त इहावतीर्षः ॥१८॥
67. विहारिदासे वर-मन्त्रि-मुख्ये
 सर्वाधिकारिषु नियुज्यमाने ।
 विप्रोपका² (?) विंशतिरेव लेख्या
 धर्मस्य सत्यस्य च शास्त्रविद्भिः ॥१९॥

1. लभेत् should be लभेत ; लभेतेव ?

2. The form is grammatically wrong.

3. These probably refer to the inscriptions circulated for the welfare of the subjects along with the sanction of the specialists.

68. तस्यैवानुमतीऽदत्त नृपो दानानि कानि च ।
पर्जन्य इव सस्येभ्यो द्विजेभ्य ऋभु-नोदितः ॥२०॥^१
69. “सदानुकूले”ति किरात-पद्य-^२
मस्मिन् इये सार्थकतामवाप्तम् ।
संश्रामसिंहं नृपतौ वरिष्ठे
विहारिदासे वर-मन्त्रि-मुख्ये ॥२१॥
70. संश्रामसिंह-प्रभुणा कथं कल्प-द्रुमः समः ।
वाञ्छितार्थ-प्रदो ह्येष इष्टार्थाधिकदो नृपः ॥२२॥^३
71. वर-नर-पति-सेविताङ्गि-पद्मः
सकल-सुखैक-निधिः प्रतापशाली ।
अमर-तनुज एष राज-राजो
हरिरिव शास्त्र-बुधार्चितः पृथिव्याम् ॥२३॥^४

इति श्रीदेवकुमारिका-नाम-राज-मातृ-कृत-वैद्यनाथ-प्रासाद-
प्रशस्तौ महाराणा-श्रीसंश्रामसिंह-पट्टाभिषेकादिर्नाम
द्वितीय-प्रकरणम् ।

-
1. M. अनुष्टुप् ।
 2. सदानुकूलेषु हि कुर्वते रतिं नृपेयनाथे ३ च सर्व-सम्पदः ; Kirat, canto I.
 3. M. अनुष्टुप् ।
 4. जनान् इति शेषः ।
 5. M. पृथिताया ।

अथ तृतीय-प्रकरणम्

72. दक्षिणात् ३३ मन्त्र-शास्त्रविद्
दक्षिणादि-पद-मूर्ति-नामभूत् ।
यो द्विजाति-वर-मण्डली-वृत्तो
भाति भर्ग^१ इव पार्षदावृतः^२ ॥१॥^३
78. ग्राम-वस्त्र-वर-भूषणादिभि-
स्तं सदा वरमसावपूपुजत् ।
चित्रकूट-पतिरेव स द्विजं
देव-वन्द्यमिव^४ पाद-प्रासनः ॥२॥^५
74. वैद्यो वाग्भट^६-सुमुता^७ त्रि-रचित-ग्रन्थादि-पारङ्गमी
यो लोकेष्विह मङ्गलं वितनुते नाम्नाऽप्यसौ मङ्गलः ।
तस्मै क्षीर-समुद्र-सम्ब-जनुषा तुष्या ससद्-बुद्धये^८
भूपो ग्राम-वरेण-कामेण-विधिं स'ग्रामसि'होऽकरोत् ॥३॥

-
1. i. e. शिव ।
 2. i. e. surrounded with his associates, viz., the ऋषयः.
 3. M. रणीवता ।
 4. i. e. like उदयति ।
 5. पादप्रासनः ? M. रणीवता ।
 6. The author of अष्टाङ्ग-हृदय-संहिता and रस-रत्न-समुच्चय ।
 7. The author of सुमुत-संहिता ।
 8. तुष्याय सद्बुद्धये ? M. नार्दक-विनीतित ।

75. संवत्-खाद्वि^१-सुनोन्दुभिः^२ परियुतेऽब्दे शम्भु-सुनोदितयो^३
 शुक्रे^४ मासि सिते^५ऽतिपण्डितवरः शास्त्रार्थ-पारङ्गमः ।
 काशीस्थोऽतितरां सुधीर्दिनकरस्तस्यै हिरण्मास-युग्-
 ग्रामं विप्र-वराय यो नृप-वरः संग्रामसिंहो ह्यदात् ॥४१॥^६
- 76 स्वच्छोदग्राह-करः सुपण्डित-वरो न्यायाधि-मन्याचलो
 योऽसौ भूमि-भुजां गुणैरतितरां सम्मान-पात्रं सताम् ।
 तस्यै भूमि-सुरेश्वराय च सुखानन्दाङ्ग-भट्टाय सद्-
 ग्रामं कीर्ति-समुज्ज्वलो नृप-वरः संग्रामसिंहोऽददात् ॥४२॥^७

1. The षट्त्रिंश may either be 7 or 8. For 7, see MatP., chap.

75— "महेन्दी मल्लः सद्यः शक्तिमाह्वयमानपि ।
 विन्यस्य पारिपावस्य इत्येते कुक्ष-पर्वताः ॥"

For 8, cp. MohM.,

"षट-कुलाचल-सप्त-समुद्रा ब्रह्म-पुरन्दर-दिनकर-रुद्राः" । etc.

Here we accept 8 as the right figure as that would agree with the date that History gives us. As संग्रामसिंह was coronated in 1816, an incident that is mentioned at the begining of chap. II of this book, the subject mentioned in the third chapter could historically take place after 1816.

2 ख=0, षट्त्रिंश=8, सुनि=7, इन्दु=1. The year is 1780 of the संवत् era i. e. 1724-25 A. D. in accordance with the dictum अक्षय्य वामा गतिः ।

3. i. e. the तिथि of शम्भु, the 4th day of the white moon.

4. i. e. ज्यैष्ठ्य ; cp. AmarK ; "ज्यैष्ठ्ये शुक्रेः", 1. 316, p. 22.

5. On Friday, cp. "सित-शनि-कुज-जीवाकाश-इन्दुनैराशौ", etc.

6. M. शार्ङ्ग-विश्रीजित ।

7. M. शार्ङ्ग-विश्रीजित ।

77. बाजपेय¹-सुख-यज्ञ-पत्तिने² पुराहुरीक इति नाम विद्मते ।

ग्राममेव सित³-बाजि-संयुतं चन्द्र⁴-पर्वणि समर्पयत् प्रभुः ॥६॥⁵

1. For the बाज-पेय sacrifice, see KathSamh, XIV ; MaitSamh, I, 11 ; VajSamh, IX, 20 ; TaitSamh, I, 7 ; TaitBrah, I, 3.7 ; SataBrah, V, 2.1 ; ApasSS, XVIII ; BaudhSS, XI ; ManSS, VII ; KatSS, XIV ; AsvSS, IX ; SankSS, XVI ; LatSS, V, 12 ; VaitS, XXVII.

It is of interest to note that some texts place the बाज-पेय above the राज-सुख and advocate for it the paramount lordship, while by the latter mere kingship is conferred. But other texts take the बाज-पेय to confer paramount lordship and the राज-सुख universal sovereignty, like that of ब्रह्म ; Tait Brah, II, 7 ; SataBrah, V, 1. However, there are reasons to believe that the बाजपेय was performed by the king before the राज सुख and by the ब्राह्मण before the ब्रह्मसुख ; AsvSS., ix, 9. 19. For the ब्रह्मसुख, see JaimBrah., ii, 128-30 ; PancBrah., xvii, 11 ; TaitBrah., ii, 7. 1 ; KathSamh, xvii, 7 , BaudhSS., xviii. 1.

2. Some word meaning कारिणे is meant here.

3. The gift of white horses in itself counts for high religious merit. It is one of the महा i.e. great gifts. See दिवाकर's दान-चन्द्रिका, p. 19. For the gift of lands, see p. 51, op. cit. See also गोविन्दानन्द-कविकङ्कण-पाचार्य's दान-क्रिया-कौमुदी, महीश्वर's दान-संग्रह, जगन्ना-भास्कर's दान-मयूख and the दान-सूत्र of the चतुर्वर्ग-विद्यावचि of कुमारि for details.

4. During the lunar eclipse

5. M. रवीश्वरा ।

78. राजतीनाञ्च सुद्राणामयुतं चन्द्र-पर्वणि^१ ।
 पुष्करीकाय यज्ञार्थमदात्^२ स^३ग्राम-भूपतिः ॥७॥^३
79. अथागमत् कैश्चिदहोभिरासीत्^४
 पुवीत^५मर्धोदय^६-नाम पर्व ।

1. For the gifts on this occasion, cp. Devala as quoted in the TithT. (तिथितत्त्व) by रघुनन्दन, p. 152,

“राहु-दर्शन-संक्रान्ति-विवाहात्यय-वृत्तिषु ।

स्नान-दानादिकं कुर्यन्निशि काव्य-व्रतेषु च” ;

cp. also वृद्धवशिष्ठ—

“यङ्गुलीहाह-संक्रान्ति-यात्रादौ प्रसवेषु च ।

दानं नैमित्तिकं ज्ञेयं रात्रौपि तदिच्छते”,

as quoted in the DanD.

The gift of silver counts for immense religious merit, cp. DanKK., p. 8.

2. यज्ञार्थम् here means the sacrifice to be performed for the good of the ब्राह्मण himself, not of the king. The king makes the gift to help the ब्राह्मण in his performance.

3. M. झीक ।

4. अगमत् goes with पर्व ; and आसीत् with the second part of the verse, the subject being नरेन्द्र । The use of आसीत् in the 1st line involves दूरान्वय-दोष ।

5. पवित्रम् ?

6. Cp. PasNA., as quoted in the Tith T.—

“अनाक-पात-श्रवणैर्युक्ता येत् दीप-माद्ययोः ।

अर्चोदयः स विज्ञेयः कीटि-सूर्य-यष्टिः समः ॥”

दानोदकोत्सर्ग¹-मना नरेन्द्रो

घर्मात्यये मेघ इवाधिक-श्रीः ॥८॥²

80. अथो महादेव-परैक-चित्तो

देवाभिरामो भुवि देवरामः ।

द्विजाग्रथोः पुण्यबलस्तदानीं

तुलातिबद्धौ³ विधिना कृषीष्ट ॥९॥⁴

1. In the अर्षोदय, gifts count for much religious merit ;
cp. the SkanP.,

“अर्षोदये तु समाप्ते सर्वे गङ्गा-सम जलम् ।

शुद्धात्मानो द्विजाः सर्वे भवेयुर्ब्रह्म-सन्निताः ।

यत्-किञ्चित् क्रियते दानं तद्दानं सेतु-सन्निभम् ॥”

The gift of mountainous heaps of sesamum on this occasion is specially prescribed ; see DanC. of दिवाकर, p. 62.

Every gift is to be accompanied with the offerings of water ; so here दानोदकोत्सर्ग means a large number of gifts. For such “पदार्थे वाक्य-रचनम्”, cp. KavP., अष्टम स्कन्ध, p. 425.

2. BhatK., canto I.

3. i. e. तुला-दान । See दिवाकर's DanC., f. 5, 10 f. for details ; for the prayoga, see f. 12 ff.

4. व्यकार्थोत् । कृषीष्ट is the चाशीलिङ् form of कृ ; it does not make any proper sense here ; for the uses of चाशीलिङ्, see Ast., 3. 3. 173 ; SidKaum., 2195 ; KatS., आख्या 15. MugB., सूत्र 960, p. 693.

81. दिवाय सत्-पात्र-वराय देव-

रामाय तस्मै नर-वाङ्मन्यम् ।¹

ग्रामं हनूमंतिय-नाम-भाजं

सं ग्रामसिंहस्य समर्पयत् सः ॥१८॥

82. ब्रह्म-ज्योतिर्विवर्तस्य गुणः सर्वोऽप्यशेषतः ।

देवरामस्य विप्रर्षेवक्तुं केनेह शक्यते ॥१९॥²

83. ज्योतिः-शास्त्र-विदां वरः सुमतिमां³ स्तस्त्वार्यवित् कोविदः

शिष्याणां प्रतिपाठनेऽतिचतुरो⁴ भूभृत्-सभा-भूषणम् ।

तस्मै पात्र-वराय भट्ट-कमलाकान्ताय चार्घ्योदये

ग्रामं यस्तिल⁵-पर्वतादि-सङ्घितं सं ग्रामसिंहोऽददात् ॥२०॥⁶

84. मीरडो-संज्ञया ग्रामं विभुतं विश्व-मण्डले ।

कमलाकान्त-भट्टाय सं ग्रामेशोऽददात् प्रभुः ॥२१॥⁷

1. i. e. the gift of a palanquin. For its प्रयोग, see दिवाकर's DanC. p. 24, DanKK. p. 66, "शिविकायाः प्रदानेन वज्रिष्टोम-फलं लभेत्."

2. M. चतुष्टुप् ।

3. Grammatically wrong. The word should be either सुमति or सतिमान् ; cp. रामन's KavAlam., न कश्चि धारयाम्यत्वर्ध्वींश्चि बहुवीहि-शे दर्शं प्रतिपत्ति-करः" ।

4. One of the six principal duties of the ब्राह्मण, cp. ManDS.

5. This is specially enjoined in the treatises on दान ; see दिवाकर's DanC. under the heading "चर्घ्योदये तिल-पर्वत-दानम्" । For the general offering of the sesamum, see op. cit. under the heading "तिलोत्पल-दानम्" ।

6. M. शार्ङ्ग-ल-विक्रीडित ।

7. M. चतुष्टुप् ।

85. हेम^१-हस्ति^२-रथ^३-दानमाहृतो
 दीप्तिमानवनि-पाकशासनः ।
 वन्सुरोद्धर-समिद्ध-सिन्धुरा-
 नेक-क्षिप्र-शिव-तुष्टयेऽददात् ॥१४॥^४
86. श्रीमत्-संश्राम-नृपतिर्जीयात् स शरदां शतम् ।
 पात्राय प्रत्यहं दत्ते हेम-सुद्रा-युताश्च गाम्^५ ॥१५॥^६
- इति—श्रीवैद्यनाथ-प्रासाद-प्रशस्ती दान-प्रशंसा-प्रकरणम् ॥३॥

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1. DanKK ; p. 51 ; DanC., p. 51.
 2. DanC ; p. 22 ; DanKh. ; DanS.
 3. Not specially enjoined in the treatises on gifts.
 4. M. रथीकृता ।
 5. For गौ-दान, see DanC., p. 43 f. ; DanKK., p. 53
 6. M. चतुष्टय ।

अथ चतुर्थ-प्रकरणम् ।

87. संग्रामसिंह-जननी चाङ्गुवाणान्वयोद्भवा ।
पितुर्वंशोद्भवस्तस्या अतः परमिहोच्यते ॥१॥^१
88. पुरा मह्यंस्तत्त्वक-नाग-राज
उत्तङ्ग-नाम्नः किल कर्ण-भूषाम् ।
हृत्वाऽगमद् भूतलमेव सद्यो
मुनिस्ततश्चातितरां युकोप ॥२॥^२
89. काष्ठं गृहीत्वाथ खनन्तमुच्चै-
र्मुनिं विलोक्याथ सुराधिराजः ।
द्विजे कृपा-बद्ध-मना दयालु-
र्वर्ष्यं मुमोचाथ घरा-विदारि ॥३॥
90. तेनैव मार्गेण च लब्ध-भूषो
द्विजः परं तुष्ट-मना बभूव ।
तद्-गर्त-पूर्त्यै^३ तु वशिष्ठ-नामा
यत्नं च लोके कृपयाऽन्वतिष्ठत् ॥४॥
91. हिमालयं याचितवान् मुनीन्द्र-
स्तद्-गर्त-पूर्त्यै^३ स तमेकमेव ।

1. M. चतुष्टुप् ।

2. M. उपजाति, combination of इन्द्रवज्र and उपेन्द्रवज्र ।

दत्तेन तेनाद्रि-वरेण गर्त-
पूतिं विधायाहित-कृत्य¹ आसीत् ॥५॥

92. भुवोऽय रक्षार्थमनस्य-बुद्धि-
मखं दधौ वीर-वरस्य लिप्सुः² ।
हवींषि तस्मिन्ननुहोत् सुमन्त्रै-
रमोघ-सिद्धयर्थ-करैर्वशिष्ठः³ ॥६॥

93. तस्मादकस्मादथ वज्रि-कुण्डात्
कृतान्त-तुण्डादिव चण्ड-रूपः ।
दोष्णस्य बिभ्रश्चतुरोऽवतीर्णः
ख्यातोऽत्र तस्माद् भुवि चाहुवाणः⁴ ॥७॥

94. स चाहुवाणः प्रथितोऽत्र नाम
धरामरचच्-चतुरङ्ग-संघः ।

1. He had his duty performed.

2. According to the KatPar, वीरवरस्य is here सम्बन्धे षष्ठी ; see सूत्र 64, pp. 293—94, cp. ख्यातुरक्ता नरकस्य जिण्डवः, SisV., 12.3.

3. According to पाणिनि 2.3.69 and SidKau, 627 "न लीकाभ्यय-निष्ठा-खलर्थ-द्वयान्", the षष्ठी here cannot be कर्मणि षष्ठी, because लिप्सु has the termination उक् । Cp. MugB., सूत्र 335, p. 246 । This is to be supported as an instance of विवक्षायां षष्ठी ।

3. अर्थे here means necessity, सिद्धिरेव अर्थः, तत्-करैः ।

4. Earlier name चाहुनाण । Contracted form चौहान । Cp. this legend with the popular one given in the चाह राक्षस or वृथीराक्ष राक्षस and other late documents.

श्री-सङ्गरे¹ यत्न वरेऽथ राजा
श्रियं दधे वीर-वरैर्वृतः सन् ॥८॥

95. तदन्वयात् क्षीर-महार्णवादिषः²
क्षपाधिनाथोऽभ्युदियाय भूमौ ।
संग्राम-रावः खलु भूरि-तेजाः
स चित्रकूटाधिपमन्वगाश्च³ ॥९॥

96. तं चित्र-कूटाधिपतिः (?) समीच्य
योद्धारमुन्नत-बल-प्रभावम्⁴ ।
अस्यापि राज्ञा बहु-मान-पूर्वं
स चाहुवाणान्वय-वंश-दीपः ॥१०॥

97. तत्-सूनुदयः परम-प्रतापी
प्रताप-रावो रव-रुग्ण⁵-शत्रुः ।

1. In the fight for wealth.

2. Metre defective ; the पाद consists of 12 syllables.

3. i. e., he followed सशामसिंह of Mewar. See प्रकरण ii, v. 7.

4. बल means here physical force as distinguished from प्रताप, royal prowess ; cp. स प्रभावः प्रतापश्च यत्तेजः कीदृश-दृष्टव्यम्, AmarK., II. 8. 20, p. 125.

5. रुग्णो मर्त्ये ; see SidKaum., तुदादि-गण, 1417, p. 412. रुग्ण, therefore, means मर्त्य, vanquished or defeated.

चातुर्य-चित्तैक-निकेतनं¹ यः

सुनीति-नैपुण्य-विधिर्विधिघ्नः ॥११॥

98. स राव-रावः³ प्रसमिद्ध-तेजा

लेभेऽथ पुत्रं बलभद्र-राघ्नः⁴ ।

कृष्णापजान्मून-वसत्व-हेतो-

स्तेनाप्यवाप्ता⁵ बलभद्र-संघा ॥१२॥

99. तदात्म-जन्मा किल रामचन्द्रः

त्रोराम-पादाम्बुज-चित्त-वृत्तिः⁶ ।

धुर्यो महा-वीर-वृत्तत्व-भावां

पुण्याधि-चित्तैक-रुचिर्बभूव⁷ ॥१३॥

1. पात्रं, माजनं, निकेतनं, etc., are अजडशब्द words ; but sometimes these words change their genders "चौपचारिकाः कचित् स्त-विभं कुरुति," ; cp. गुणवत्युपाय-निरुपे in मुद्रा-राचस, प्रकाशना ।

2. नीतिश्च नैपुण्यश्च, नीति-नैपुण्ये, तयोर्विधिः, श्रीमती नीति-नैपुण्य-विधिरस्य सः । निधिः ?

3. रावेण रावः ।

4. संघः ?

5. अपि is redundant here. It is used for the sake of पाद-पूरण ।

6. अम्बुजं चित्त-वृत्तिरस्य सः ; व्यधिकरण-बहुव्रीहिः । But the व्यधिकरण बहुव्रीहि other than those that end in जन्म, etc., (जन्माद्युत्तर-पद, e. g. जन्म-जन्मा) have no grammatical support ; cp. बालन's कान्धावहार-सूत्र, "अव्ययौ बहुव्रीहिर्जन्माद्युत्तर-पदः ।"

7. - The sense is clear but the language is defective.

100. तस्माज्जः सबल-सिंह इतीरिताज्ञो¹
 धाम त्रियाञ्च यशसाञ्च महा-गुणानाम्² ।
 यः साम-दान-विधि-भेद-विनिग्रहाणां
 सम्यङ्-नियोग-विधिवित् प्रबलो बभूव ॥१४॥
101. तस्माज्जोऽभूत् मुलतान-सिंहः
 स्थानं तदोयं विधिवत् प्रयास्ति ।
 अर्धोदये³ रूप्य-तुलादि-दाना-
 बलिर्वितेने विधिनाऽथ ते[न] ॥१५॥
102. तस्माद् गुणाब्धेः सबलाभिधानाद्
 रमेव साक्षादुदिताऽभवद् या ।
 पितुर्मृद्देऽवर्धत सद्-गुणौघै-
 नास्मा युता 'देव-कुमारिकेति ॥१६॥
103. पित्राऽथ दत्ता सबलेन राज्ञा
 वराय योग्यामरसिंह-नाम्ने ।

1. ईरित means कथित, described, designated ; आज्ञा name ;
 so ईरिताज्ञ means one who is called (सबलसिंह) ।

2. For these technical terms relating to politics, see
 AmarK., ii. 8. 21, p. 125 ; MatP., राज-वर्ग, chap. 196.

3. For the अर्धोदय-योग, see footnote 6, p. 27.

4. The prose-order is : सद्-गुणौघैर्मुता देवकुमारिकेति नाम्ना पितु-
 र्यं देववर्धत ।

भीष्मो व क्षत्राय महोद्य-धाने
 कामाभिरामा किल वक्षिणीव^१ ॥१७॥

104. ततोऽद्य-राज्ञी जयसिंह-सूनु-
 जीता महा-पुण्य-पवित्र-मूर्तिः ।
 रमेव साक्षात्करध्वजं तं
 संग्राम-सिंहं सुतमाप दीप्रम् ॥१८॥

105. वैकुण्ठ-लोकं अयति प्रजेशे
 भूपाधिनाथेऽमरसिंह-राज्ञि^२ ।
 तदात्मजः शक्र इवाथ पृथ्वीं
 दिवं^३ दिनेश-प्रतिमः प्रशस्ति ॥१९॥

106. माता तदीयाद्य विचार्य चित्ते
 धर्मार्थ-बुद्धिं विदधाति नित्यम् ।
 उत्कर्षमापादयति क्षणेन
 धर्मी जनैराचरितो हि सम्यक्^४ ॥२०॥

1. For details, see पद्म-पुराण, उत्तर खण्ड, chap. 67, “विदर्भ-राजो वर्णात्मा”, etc. ; BhagP., 10.54.35 ; Contri. of W. to S. L., vol. VII, pp. 42—43.

2. अमरसिंह-राज्ञे ?

3. Also स्वर्ग । Here स्वर्ग ; refer to AmarK.

4. The only वर्णात्मा-श्लोक anywhere in the whole book.

107. तुला-द्वयं ^१राजतमुद्दिधाय
 दानान्यनेकानि च सद्-व्रतानि ।
 शिवालयस्त्रोद्धरणाय बुद्धि-
 र्दध्ने तथा तीर्थ-वरस्य सिद्धेः ॥२१॥^२
108. पूर्वां तुलां साऽमरसिंह-भर्तुं-
 निर्देशतोऽधस्त मुदैव राज्ञी ।^३
 तथा द्विजालिः [पृ]थिवीव वृष्ट्या
 पुष्टाऽभवत् तुष्ट-मना नितान्तम् ॥२२॥

1. For तुला-दान, see DanC. of दिवाकर, f. 5f. ; for the प्रयोग, see op. cit., f. 12f. See also दान-खण्ड of चतुर्वर्ग-विनामणि, दान-क्रिया कौमुदी of गोविन्दाग्रन्द, etc.

2. सिद्धेः तीर्थवरस्य शिवालयस्य i.e. the temple of शिव, the principal means of salvation.

3. The woman has every right to offer sacrifices. But whereas the maiden (see the prayoga of the साकमेध sacrifices as followed by the white Yajurvedic schools ; SatSS., vol. V., p. 238, ll. 1—2 ; cp. ApSS, xx. 15. vol. III, p. 159 ; Rāmā., वेदवती's penances and ascetic vows, etc., 7th book, sarga 17 ; KalkiP., 1.8) and the ब्रह्म-वादिनी (SamsRM., vol. I, p. 165, l. 6.) can offer sacrifices in their own exclusive personal rights, the wife cannot do so. The husband and the wife are mutually dependent in sacrificial matters. See in this connection, पाणिनि, 4. 1. 33, KatSS, 130, Chow. ed., p. 47 (even after the death of the wife, the husband must have her substitute) ; RV., viii. 31.8, I. 72.5, I. 83.3, 1.131.3. v. 43.15, viii. 31 ; MaitSamh, 1.4.3 (p. 51.4), cp. 1.4.8 (p. 56, 10) ; KathSamh., 5.4 (p. 46) ; TaitBrah, 3.7.5. 11, ApSS, 3. 9. 10 ; vol. 1, p. 159 ;

109. तुला द्वितीयापि तथा व्यधायि
 श्री-एक-लिङ्गे श्वर-सन्निधाने ।
 यद्दे^१ विधोऽस्यन्द्र-कुमारिकास्यां^२
 सुतां च पौत्र^३ विधिवद्विधायं ॥२३॥
110. तुलां तृतीयां विधिना व्यकार्षीत्
 संप्राम-सिंहस्य नृपस्य माता ।
 अर्घोदये पर्वणि चान्य-दानैः
 सहैव सा देव-कुमारिकेयम् ॥२४॥
111. ईशो हि काम्यारमतौति^४ हेतोः
 श्रीशारम-ग्राम-वरो य आस्ते ।
 शिव-स्थितिं तत्र विलोक्य देव्या
 प्रासाद-सिद्धार्थमकारि बुद्धिः ॥२५॥

ManSS, I. 3.5.5 ; KatSS, 20.8.24—27, p. 981, Weber's ed.; ManDS., ix. 96, BaudhDS., 1.7.15. 10 and Govinda's comm. on the same; GautDS., iv.7 and viii. 16 ; NarDS., xii. 40; ManDS., III. 30 ; YajnS., 1.60 ; Haradatta on AsvGS., p. 21, sutra 15, Triv. ed, UnavSamh., p. 65 ; Visnu, cp. xxv, 2 (the wife should observe the same vows as her husband) ; Manu (v. 66, p. 208, NSP. ed.) ; Visnu (xxv. 15, UnavSamh., p. 66) and Bṛhad-DhP. (p. 317, v. 8 : the wife should not perform sacrifices, observe vows and fast separately.)

1. i.e. यद्दे ।

2. अन्द्रकुमारिका was, therefore, the sister of संप्रामसिंह ।

3. Probably, the son of संप्रामसिंह ।

4. परकीयद, acc. to the rule "आरु परिकी रनः १।१।८१।"

112. सुदृश्य-सर्वादृत-रूप-राशिः
 शिव-स्थिति-प्रोज्झित-कल्याणौघः ।
 सुवर्ण-शृङ्गी प्रततादभुत-श्रीः
 प्रासाद ¹ईशाद्रिरिवाऽऽवभासे ॥२६॥
113. रायोप-नामा किल भू-सुरेशो
 यः श्रीनिवासः शुभ-धर्म-धाम ।
 तत् पुण्य-कर्माणि² कविः कथञ्चित्
 संख्यां विधातुं निपुणोऽपि नेष्टे ॥२७॥
114. तं ज्ञाति-वर्गापित-सद-दुकूल-
 पात्रादिकं रायमिहोप-बुद्धिः ।
 शिवालयस्योद्भव-कर्म-सिद्धौ
 सा श्रीनिवासं कुशलं न्ययुङ्क्त ॥२८॥
115. तत्र स्वादूढकं कुण्डं व्यधत्त रावलात्मजा ।
 धर्म-कर्मार्थ-सिद्ध्यर्थं जनानाञ्च सुखामये ॥२९॥³

इति देवकुमारिका-नाम-राज-माह-कृत-वैद्यनाथ-प्रासाद-
 प्रशस्तौ चाहुवाणोद्भव-प्रकरणं चतुर्थम् ।

1. i.e. like कैलास ।

2. The poetess means कर्मणाम् here. Supply गच्छयित्वा as the verb governing the object कर्माणि ।

3. M. अयुष्टम् ।

अथ पञ्चम-प्रकरणम् ।

116. अथ प्रतिष्ठां विधिवद् व्यकार्षी-
 च्छुमे सुहृते सति राज-माता ।
 आह्वय रावांश्च^१ पुरोहितादी-
 स्तान् भूमि-गोर्वाण^२-वरान् सुविद्यान् ॥१॥
117. तस्यास्ति^३ मन्त्रो हरजीति-नामा
 गुणाधिकः पुण्य-भृतां वरिष्ठः ।
 यः सर्व-कार्याणि निदेश-मात्रात्
 सदा करोत्येव सुबुद्धि-राशिः ॥२॥
118. प्रेमाभिधा कापि च राज-मातु-
 विश्वास-पात्रं^४ परिचारिकाऽभूत् ।
 तस्याः सुतो बुद्धि-बलैक-सिन्धु-
 र्लोकैर्यं ज्ञेयमभिधयाऽभ्यधायि ॥३॥

1. i.e. the Princes of the राव family, being the maternal side of the ruling राणा सशामसि'ङ् ।

2. i.e. प्रसिद्धान् । The omission of यत् according to the dictum, "प्रकान्त-प्रसिद्धानुसृतार्थसम्बन्धी यदुपादानं नापेक्षते ।"

3. i.e. ब्राह्मणः ।

4. कस्यास्तु ? तस्य, as it stands, may refer to सशामसि'ङ् acc. to the doctrine mentioned in note 2 above.

5. This is an अजडशब्द word.

119. जदाभिर्धं बुद्धिमतां वरिष्ठं
तदर्ह-वस्तु-प्रतिपादनेषु ।
समादिशत् सर्व-गुणोपपन्नम्
उदार-चित्ता जननी नृपस्य ॥४॥
120. जदाभिधानोऽतितराश्च दक्ष-
स्तत्-कर्म¹-सिद्धौ कुशलस्तरस्त्रौ ।
पुञ्जीकृतान् वस्तु-चयान् समग्रान्
बुद्ध्याचिनोत् राव²-हितार्थ-बुद्धिः ॥५॥
121. यज्ञाङ्ग-सामग्र्य-विधिं व्यधत्त
पुरोहितः श्री-सुखराम-संघः ।
संग्राम-सिंहस्य यथैव जिष्णो-
र्मही-महेन्द्रस्य गुरुगुरु³र्यः ॥६॥
122. विचार्य तेनाथ पुरोहितेन
वृता द्विजास्तत्र विशिष्ट-कल्पाः ।
द्वि-जाति-सङ्घः खलु सर्व-वेद-
पारायणं³ चात्र समध्यगोष्ट ॥७॥
123. वेद-ध्वनिः सोऽप्यथ तूर्य-नादैः
संवर्धितोऽशोभत दिग्विदिक्षु ।

1. i.e. प्रतिष्ठा ।

2. By enhancing the reputation of the राजा princess, he helped the cause of the राजा family as it were. V.r. सर्व ।

3. i.e. the complete text, see AmarK., III 2. 2, p. 183.

केका-रवः सु-स्वन जर्जिताङ्गो
घनाघनस्य ¹स्तनितैरिवेह ॥८॥

124. इष्ये² दु²तैश्चातितरां स-मन्त्रैः
सौहित्य-भाजस्तु सुरा अभूवन् ।
भोष्ये रनेके रचितैस्तुर्धा
वर्षाश्रमा भूमि-गता इवात्र ॥९॥

125. अथाभ्यगच्छत् किल राज-माता
वेदीं च तत्-कर्म-विधिं विधित्सुः ।
पुरोहितस्त्रानुमतेन दानै-
र्धरा-सुराणामपि तर्पणाय ॥१०॥

126. तुलां चतुर्थीमपि तत्र देवी
चरीकरीति³ च विधि-प्रयुक्ताम् ।
एकोक्तः पुण्य-यशः-समूहः
स रूप्य-राशिलुलितो विभाति ॥११॥

1. i.e. of rainy cloud.

2. This is the यङ्-लुक् form of the root कृ, see DhatRKD., p. 529 ; cp. Ast., 2.4.74 and SidKau., 2050, यङोऽचि च ; also Ast., 7.4.91 and SidKau., 2652, 'रचिकौ च लुक्' and Ast. 7.4.92 and SidKau. 2653, चतच ।

Acc. to SidKau. the following forms of कृ are available in the यङ्-लुक्—चकरीति, चकंति, चरिकंति, चरोकंति but चरीकरीति is not given by जटिनि ।

127. वाराणसीस्थोऽप्यथ चैरु-भट्टः
 सु-पण्डितः पात्र-वरस्तपस्वो ।
 तस्मै गजो ग्राम-वरस्य दत्तः
 सहस्रिणा-संयुत-मान-पूर्वम् ॥१२॥
128. रथाश्व-नर-यानादि-भू-हिरण्यादिकं बहु ।
 अदाद् द्विजेभ्यः पात्रेभ्यो राज्ञी शङ्कर-तुष्टये ॥१३॥¹
129. शब्दः संश्रूयते तत्र दोयतां भुज्यतामिति ।
 दीनागाथादयोऽप्यत्र मोदेर'स्तुष्टमानसाः ॥१४॥²
130. प्रासाद-वैवाह्य-विधिं दिदृक्षुः
 . कीटाधिपो भौम-वृषोऽभ्यगच्छत् ।
 रथाश्व-पत्ति'-द्विप-नह-सैन्यो-
 दिक्षीप-सम्मानित-बाहु-वीर्यः ॥१५॥
131. यो हुंगराख्यस्य पुरस्य नाथो
 दिदृक्षया रावल-रामसिंहः ।
 सोऽप्यागमत्तत्र समय-सैन्यो
 देशान्तरस्था अपि चान्य-भूपाः ॥१६॥
132. देवालययाद् योजन-भूमिरेषा
 नृपैर्जनैः सङ्गवती तथासीत् ।

1. M. अनुष्टुप् ।

2. M. अनुष्टुप् ।

3. i.e. पदाति ।

यथा समुच्चलित-मुष्टयोऽपि

¹तिलास्तलं नेयुरहो धरण्याः ॥१८॥

133.

संबद्ध-भुजाब्धि-मुनि-चन्द्र-²युताब्द-माघे

शुक्ले विशाख-³तिथि-युग्-गुरु-वासरे च ।

श्री-वैद्यनाथ-शिव-सङ्ग-भवां प्रतिष्ठां

देवौ चकार-किल देव-कुमारिकाख्या ॥१८॥⁴

[अष्टक by हरिसिद्ध ।]

134.

शेष-नाग-मणि-सुप्रभावली-

भूषितोद्धृत-जटा-कलापकः ।

कोटि-सूर्य-सम-भा-समन्वितो

वैद्यनाथ इह भूतयेऽसु नः ॥१९॥⁵

135.

सेतुरेव च गुण-त्रयस्य यः⁶

सिद्धिदः स्व-भजनार्ह-चेतसाम् ।

शैलजा-रुचि-विभूषितार्धकं

वैद्यनाथमभितो⁷ नमाम्यहम् ॥२०॥

1. Cp. the Bengali proverb meaning 'न स्थान' तिल-धारणे ।

2. i. e. Samvat year 1772, A. D. 1716.

3. कार्तिकेय-तिथि i. e. षष्ठी तिथि ।

4. M. वसन्त-तिलक । The वैद्यनाथ-प्रासाद-प्रशस्ति of देवकुमारिका ends here.

5. M. रथीयता । The following seven verses also are in the same metre.

6. In whom the three qualities find harmony.

7. Cp. नमः पुरस्तादथ पृष्ठतश्चे, BhagG., 11.

136. विष्टप-त्रितय-वन्दि ते न वा
 बाङ्मनो^१ऽतिग-महाकाय^२-शोभिना ।
 सौख्यदेन च युनक्त^३ मन्मनो
 वैद्य-नाथ-चरणाम्बुजेन तु ॥२१॥
137. संसृतेर्भय-हराय सेवनात्
 त्रयम्बकाय मदनान्तकाय च ।
 शीत-दीधिति-लसत्-किरीटिने
 वैद्यनाथ-गिरिशाय ते नमः ॥२२॥
138. वेद-गीत-महिमोद्धताद्भिभो-
 भू^१ति-भूषित-तनोर्महेष्टितुः ।
 ब्रह्मणः परम-तत्त्वमस्ति नो
 वैद्यनाथ-गिरिशादतः परम् ॥२३॥
139. वेद-मन्त्र-विधिवत्-सपर्यया
 पूजितस्त्रि विबुधैरहर्निशम् ।
 भक्तिरस्तु सकलाघ-हारिणी
 वैद्यनाथ-परमेश्वरस्त्रि मे ॥२४॥

1. It should be बाङ्-मनसः ।

2. महाकाय ? For the sake of metre, महाकाय has been used as महाकाय and 'बाङ्-मनसः' as 'बाङ्-मनः' ।

3. दैवनाथ कृता understood.

140. षष्ट-सिद्धि¹-परिचारिकाहते
 नाम-मात्र-जपतां तु² सिद्धिदे ।
 बुद्धिरसु० विमलाय मे सदा
 वैद्यनाथ उभया विराजिते ॥२५॥
141. आधि-भञ्जन-कृपेक-वारिधे
 राजराज³-विधि⁴-सेवित प्रभो ।
 मन्मथोऽस्तु तव पाद-पङ्कजे
 प्रार्थनेति मम वैद्यनाथ भोः ॥२६॥
142. हरिश्चन्द्र-नामा द्वि-जम्बाऽभ्यभाषोद्
 इदं वैद्यनाथाष्टकं भक्ति-युक्तः ।
 प्रभाते पठेत् स्तोत्रमेतन्नरो यो
 मनोवाञ्छितार्थां स सिद्धिं लभेत्⁵ ॥२७॥

इति देवकुमारिका-नाम-राज-माष्ट-कृत-वैद्यनाथ-प्रासाद-प्रशस्ती
 प्रतिष्ठा-प्रकरणं पञ्चमम् ॥

[समाप्तेयं प्रशस्तिः]

1. "अधिमा लधिमा चैव गरिमा मङ्गिमा तथा ।
 प्राप्तिः प्राकाम्यमौशित्वं वशितष्ठाष्ट सिद्धयः ॥"

Cp. also

"अधिमा लधिमा प्राप्तिः प्राकाम्यं मङ्गिमा तथा ।
 ईशित्वं च वशित्वं च तथा कामावसायिता ॥"

2. जपनासु ?

3. i. e. कुबेर ।

4. i. e. ब्रह्मा ।

5. M. सुजन्त-प्रयात ।

PART II

SANTĀNA-GOPĀLA-KĀVYA

.

By

QUEEN LAKṢMĪ

QUEEN LAKSMI

सन्तान-गोपाल-काव्यम् ।

लक्ष्मी-राज्ञ्या विरचितम् ।

—o—

प्रथमः सर्गः ।

1. आसीच्छ्रिया विजित-निर्जर-राज-पुर्यां
कश्चित् पुरा द्विज-वरः किल कृष्ण-पुर्याम्¹ ।
सोऽयं स्व-धर्म-निरतः सह धर्म-पत्न्या
रेमे सुखं हरि-पदाम्बुज-दत्त-चित्तः ॥१॥
2. कालेन कञ्चन सुतोऽपि च तस्य जातः
कालस्य हन्त वशतां स तदैव यातः ।
आदाय तन्मृत-शरीरमुपेत्य शौरिं
शोकातुरो बहुतरं विललाप विप्रः ॥२॥

1. cp. हारावती पुरी, BhagP., 10. 89. 21, p. 760.

2. The metre of all the verses in this canto is वसन्त-तिलक
except that of the last one which is मालिनौ ।

3. “हाहा हरे ! जगदधीश कृपाब्धु राशे
पादारविन्द-विनतावन-लोलुपात्मन् ।
पापात्मनो मम सुतोऽयमभूद् गतासुः
श्रीवासुदेव सदयं परिपालयेनम् ॥३॥
4. रामादयो यदुवराश्च मदीय-चित्त-
तापापनोदन-कृते कुरुत प्रसादम् ।
लोकेऽत्र दुष्करमहो भवतां न किञ्चिद्
देवाश्च संप्रति निदेश-कृतो यतो वः” ॥४॥
5. इत्यादि तस्य रुदितं निशमय्य सर्वे
कृष्णादयोऽपि च तदा यदु-वंश-मुख्याः ।
तूष्णीं स्थिताः किल जने विपरीत-दैवे
नूनं भवन्ति वत साधु-जनाश्च वामाः ॥५॥
6. दृष्ट्वा तु शिष्ट-परिपालन-गुण-भावान्
रुष्टो जगाद पुनरप्यवनी-सुरेन्द्रः ।
“कष्टं प्रजा मम च संप्रति शिष्ट-मार्ग-
लुप्तस्य घृष्ट-नृप-घोष्ट¹-वशात् प्रगष्टाः ॥६॥
7. क्षिप्यन्ति यत् सुत-धनादि-विनाश-हेतो-
र्विप्रादयोऽपि च परं भुवि वृत्तवन्तः ।
तस्मात् पत्युरविवेक-भवं धरित्रया
दौराज्यमेव हि निदानमुदाहरन्ति ॥७॥

8. साधारणो न जमतीति भवत्-प्रभावः
 सर्वैर्यदुच्यत इहाच्यत सत्यमेतत् ।
 यस्मात् स्व-पक्ष-जन-दर्शित-पक्ष-पातः
 संदृश्यते तदितरेषु न मादृशेषु ॥८॥
9. पुत्रं पुरा यम-पुरात् स्व-गुरोः प्रनष्टं
 हत्वापि कृष्ण कलिता किल दक्षिणाऽस्य^१ ॥
 आहृत्य कंस-निहतानपि षट् कुमारान्
 मातुः प्रदर्श्य तरसाऽपहृतो विषादः^२ ॥९॥

1. After finishing their studies with their spiritual preceptor सन्दीपनो, कृष्ण and बलराम wanted to pay him fees. The preceptor wanted to get back his son who died in the sea. कृष्ण and बलराम demanded from the sea the son of their preceptor. The sea replied that he was devoured by a conch called पञ्चजन, really a demon, that resided inside. The demon was consequently killed by कृष्ण and बलराम who approached Yama for the return of the dead son of the preceptor. Then कृष्ण and बलराम returned him to their preceptor. The conch then passed into the possession of कृष्ण and came to be celebrated as पञ्चजन ।

2. When देवकी heard of the above incident, she wanted कृष्ण and बलराम to bring back to life her six sons who were killed by कंस । They approached बलि in the nether regions for their return. They related their past histories to him how they had been the sons of मरुचि by ऊर्णा, had laughed at ब्रह्मा on a certain occasion, had been compelled to be born as sons of हिरण्यकशिपु and how योगमाया had finally caused them to be reborn as sons of देवकी । कृष्ण and बलराम brought them back to their mother.

10. पैतामहास्त्र-निहतं शुभ-नन्दनस्य
 पार्थाङ्गजाङ्गमयापि च गर्भ-संस्थम् ।
 चक्रायुधेन भवता परिरक्ष्य सम्यग्
 व्यक्तीकृतैव निज-मित्र-जनेषु मैत्री¹ ॥१०॥
11. किं चात्र षोडश-सहस्र-मिता महिष्यः
 संप्राप्त-पुत्र-दशका भवतो हि सर्वाः ।
 किं वा वचोभिरधिकैरखिलं तदेत-
 दाक्षंभरित्व-महिमाधिक-जृम्भितं ते² ॥११॥
12. एवं विलप्य सुचिरं यदु-पुंगवानां
 भावं निरीक्ष्य च तदा विगतानुकूष्यम् ।
 सोऽयं द्विजो निज-गृहं प्रति सन्निवृत्तः
 शोकं नियम्य दयिता-सहितो न्यवात्सोत् ॥१२॥
13. भूयोऽपि भू-सुर-वरः क्रमशो विनष्टा-
 नष्टौ तथैव तनयानपि क्लृप्ता-पाश्वर्यम् ।
 नीत्वा पुरेव स शुचा विलपन् पुनश्च
 प्रस्थाय दुःस्थ-द्वयः स्वगृहेऽवतस्थे ॥१३॥
14. पत्रान्तरे स्त्र-जन-कर्मणि यादवानां
 प्रीत्यै समेत्य निवसन्नमरेन्द्र-पुत्रः ।

1. In order to exterminate the line of the पाण्डवः, कश्यपाणां
 threw a weapon called ब्रह्मास्त्र at उत्तरा, wife of अभिमन्युः, whereupon
 she took shelter to कृष्ण । He protected the foetus from all
 harm,

श्रुत्वा सुतेऽस्य नवमिऽपि श्रुते विलापं
विप्रस्य निःसहमना वचनं वभाषे ॥१४॥

15. “भूपः किमत्र न हि भू-सुर-रक्षणाय
याग-प्रसक्त-हृदया यदवो द्विजाः किम् ।
तेऽपि श्वसन्ति वत भस्त्रुपमं महीशा
ये सन्त्यजन्त्यसु-गणान् न मही-सुरार्थे ॥१५॥

16. शोकं त्यज द्विज-वरैवमितः परं ते
जातो भवेद् यदि सुतः सहसाऽहमेनम् ।
नेष्यामि तं यममपि प्रसभं विजित्य
जघ्नां न चेत् सधनुरेव तनुं हुताग्निं ॥१६॥

17. इत्थं तु तस्य वचनं निशम्य जिष्णो-
र्नात्यन्त-तुष्ट-हृदयस्तमुवाच विप्रः ।
“किं वा धनंजय विजल्पसि सांप्रतं हा
निर्लज्जमेव यदु-राज-सभान्तराले ॥१७॥

18. कृष्णादिभिश्च भुवन-प्रधित-प्रभावै-
रत्यन्त-दुष्करतमैश्च कथं प्रभुष्वम् ।
दन्तौन्द-मस्तक-विदारण-चण्ड-शौर्यान्
कण्ठीरवान् समतिगच्छति किं शृगालः ॥१८॥

19. जन्मान्तरार्जित-शुभाशुभ-कर्म-हेतोः
संजातमन्नं भुवि जन्म-भुवां^१ सुखादि ।

- कः पौरुषैरिह विलंबयितुं क्षमः स्नात्
को वाऽद्य पार्थ तव काव्य-मदातिरेकः” ॥१८॥
20. इतूचुषोऽस्य विशयं परिहर्तुमेव
निःशेषतो निज-बलं प्रशशंस पार्थः ।
“मा मा क्त्वा मयि वृथा पृथिवी-सुरैवं
शंकां समस्त-जनता-विमुतानुभावे” ॥२०॥
21. छण्योऽहमस्मि न च तत्-सहजो न रामः
काण्यार्दयोऽपि च तथा यदु-वंश-मुख्याः ।
जानीहि मां सुर-वरात्मजमात्म-बाहू-
वीर्य-प्रसादित-गिरीश-गृहीत-गच्छम् ॥२१॥
22. भित्त्वा पुरा नृप-वरैरखिलैरभेद्यं
लक्ष्यं मया ह्यपहृता हृपदेन्द्र-पुत्री ।
गत्वोत्तरां^१ दिशमशेष-महोष्मराणां
कृत्वा पदं च मुकुटेषु करो गृहीतः ॥२२॥
23. सौरायुधादिभिरतार्यतमो नितान्तं
यादोभिरिष भयदोऽपि च यादवाब्धिः ।
तीर्थः क्षणेन हृदयाकलितोऽभद्रा-
वक्षोज-कुंभ-युगलेन मया क्षमेण ॥ २३ ॥

1. Cp. BhP., 10. 89. 32-33.

2. MahBh., SabhaP. chap. 25, sl. 9—10.

दिशं चनपतेरिष्टासजयन् पाण्डवावनिः ॥

भीमसेनसखा प्राचीं स्रष्टुं वसु हविषाम् ।

प्रतीचीं नकुली राजन् दिशं व्यजयताम्बवित् ॥

24. ताताञ्जया दिवमुपेत्य निहत्य दैत्यान्
 कौमार-शक्ति-सुख-विश्रम-दान-शौण्डम् ।
 अद्यापि सिद्ध-तक्षशी-निवहैः स-मोदं
 संस्तुयते चरितमद्भुतमस्त्रदीयम् ॥ २४ ॥
25. वाचा किमद्य मम भारत-संगरे प्राग्
 गांगेय-मुख्य-रथिकानखिलान् विजित्य ।
 धात्री समुद्र-रश्मनाऽपहृता तदेत-
 न्नाश्रावि हन्त भुवि विश्रुतमत्र सर्वम् ॥ २५ ॥
26. आश्वस्यतां स्व-गृहमेत्य मदीय-वाग्भि-
 राश्वस्यतां च दयिता पृथिवी-सुरेन्द्र ।
 आसन्न-सूति-समयां तु निवेदयेना-
 मापन्न-सुनु-हरणे विदितोऽस्तु पार्थः¹ ॥ २६ ॥
27. निःशंकमेव गदितां गिरमर्जुनस्य
 विश्वस्य चेतसि भृशं स तु विप्र-वर्यः ।
 सद्यः समेत्य सदनं गृह्णिणीं च सम्म-
 गाश्वसयन् कतिपयानि दिनान्धनैषोत् ॥ २७ ॥
28. काले तु तत्र दयितां परिपूर्ण-सत्त्वा-
 मालोक्य भू-सुर-वरिणं गृहं प्रणीतः ।
 आच्छाद्य तन्निलयनं विशिखैर्महास्त्रैः
 पार्थः प्रसूति-समयं प्रतिपाद्य तस्मै ॥ २८ ॥

29. जाते तदा युवति-लोक-विज्ञाप-घोषैः
 साकं विभिद्य शर-कूटममुक्त-देहे ।
 याते दिवं निज-सुते द्विज-सत्तमेन
 शोकातुरेण जगदे विजयः सरोषम्¹ ॥ २८ ॥
30. "हे फाल्गुनार्जुन पृथा-सुत कृष्ण-बन्धो
 कुत्वासि शक्र-सुत विक्रम-वारि-राशे ।
 अथैव साधु विदितो भुज-विक्रमस्ते
 सन्धो गतः सननुरेव यतः शिशुर्मे ॥ ३० ॥
31. स त्वं यमाब्जज-मरुत्-सुतयोः सगर्भ-
 ह्युक्तः कथं भवसि सत्य-पराक्रमाभ्याम् ।
 हन्तोर्वशी-प्रथित-शाप-बलोदितं तत्
 षण्डत्वमेव भजसीत्यधुनापि मन्ये² ॥ ३१ ॥
32. गाण्डीव एष तव खाण्डव-दाह-लब्धो
 नाना-रिपु-प्रवर-शौर्य-विमाथि-वीर्यः ।
 संसर्गतस्तव किमस्य च षण्डतेति
 मत्वा नपुंसकतयापि च कथ्यतेऽमौ³ ॥ ३२ ॥

1. Cp. op. cit., 10. 89. 37-38.

2. MBh., VP., 46, 48-50.

3. The bow गाण्डीव is found used both in the masculine as well as neuter genders ; cp. "गाण्डीव-गाण्डीवौ पुं-नपुंसकौ". Now, the poetess fancies thus : the bow गाण्डीव, though masculine, is also found as neuter as well ; is that due to the association of the bow with you ?

33. देहस्तवायमधुना दहने हुतश्चेत्
 खेदं मुकुन्दसहजैव भजेजितान्तम् ।
 कृत्वा पुनश्च पतिभिश्चतुरैश्चतुर्भि-
 र्निष्ठात-धीरतितरां सुखितैव सा स्यात्" ॥ ३३ ॥
34. इत्यादि-दुःसह-वचोविशिखौघ-विज्ञो
 दुःखाकुलः स खलु शक्र-सुतस्तदानीम् ।
 विद्या-बलेन निलयादवनोसुरस्य
 मानी ययौ यम-पुरीं हरिमप्यदृष्ट्वा¹ ॥ ३४ ॥
35. सम्मान-पूर्वममुना प्रतिदर्शितेषु
 सम्मार्गयंस्तत इतो निरयेषु पार्थः ।
 तद्वत् क्रमेण निलयेष्वपि दिक्पतीनां
 कुत्वाप्यदृष्ट-शिष्टुरेष ययौ विषादम् ॥ ३५ ॥
36. भूयो विचिन्त्य बहुशः स्व-यशोविनाशं
 भूरि-तपा-परवशः स भृशं मनस्वी ।
 द्रष्टुं शशाक न यतो निज-बान्धवाद्यां-
 स्त्यक्तुं ततः स्व-तनुमैच्छदयं कृशानी ॥ ३६ ॥
37. सन्दीप्य तत्र दहनं भृशमिन्धनौघैः
 सञ्चिन्त्य चापि पुर-वैरि-पदाब्जमन्तः ।
 यावज्जुहाव दहने स्व-तनुं स जिष्णु-
 स्तावत् समेत्य हरिणाऽभिदधे निरुध्य ॥ ३७ ॥

38. “मा मा कुरुष्व कुरु-सत्तम साहसं म-
 यस्मिन् भवत्-प्रिय-सखेऽपि च जीवतीत्यम् ।
 हा हन्त भूरि-तर-कीर्ति-निदान-भूतं
 देहं विहातुमिह कस्तव दुर्विचारः ॥ ३८ ॥
39. कृत्स्नं मही-तलमहो तव हस्त-संस्थं
 स्वर्लोक-दुर्लभ इहाद्य तु भोग-योगः ।
 कृणोऽस्मग्रहं च भवतः सततं हितैषी
 न ज्ञायते विजय ! संप्रति शोक-हेतुः ॥ ३९ ॥
40. कृच्छ्रे पुरापि च पृथा-सुत तत्र तत्र
 यद् यक्षया दुःप्रकृतं भवतो हितार्थे ।
 विस्मृत्य तत् सकलमप्ययि मामनुक्ता
 त्यक्तुं कलेश्वरमहो वत किं तवासीत् ॥ ४० ॥
41. वार्चं निशम्य मधुरां मधु-सूदनस्य
 देवं न्यवेदयदमुं विजयः स-शोकम् ।
 “जानन्नपीत्यमखिलं खलु सर्व-वेदिन्
 नैवं प्रलोभयितुमर्हसि दासमेनम् ॥ ४१ ॥
42. रक्षिष्यते द्विज-तनुज इतीरितेयं
 अर्थ्याऽभवत् सपदि हन्त मम प्रतिष्ठा ।
 त्वच्छामि तत्तनुमिमां हत-कीर्तिरम्बो
 तस्मात् प्रसीद जगदीश्वर देहानुग्रहम् ॥ ४२ ॥

48. “त्यज विजय विषादं सांप्रतं सर्वमेव
 प्रिय-सख तरसा ते वाञ्छितं साधयिष्ये ।”
 इति सुमधुर-वाचा सान्त्वयित्वा तमेनं
 कर-तलमवलम्ब्य प्रस्थितो बासुदेवः¹ ॥ ४३ ॥

इति प्रथमः सर्गः ।

1. The metre of this verse is नाज्जिनी ।

अथ द्वितीयः सर्गः ।

44. अथो जवान्निर्जित-मारुताश्वं
रथं समावृष्ट्य रथांग-पाणिः ।
सहस्र-नेत्रस्य सुतेन साकं
दिशं प्रतीचीं प्रययौ स देवः¹ ॥ १ ॥
45. ततो व्यतीतेऽद्वि-वरे तु लोका-
लोकाभिधे तत्र तमोऽतिघोरम्² ।
निवार्य चक्र-प्रभया महत्या
निरुद्ध-नेत्रं निजगाद पार्थम् ॥ २ ॥
46. “विलोक्यतामाशु विलोकनीयं
विलोचनासेचनकं जनानाम् ।
अवर्ण्य-तप्तश्मदिमातिशायि
सुपर्ण-केतोः पदमत्युदारम् ॥ ३ ॥
47. कदापि माया-विकृतिं न याति
भयादि-भावा अपि दूर-याताः ।
प्रकाश-रूपेऽपि च यत्र नित्यं
परः परानन्द-रस-प्रवाहः ॥ ४ ॥

1. BhP., 10. 89. 46 The metre of the verses in this canto is either उपेन्द्रवक्त्रा or उपजाति, except that of the last verse which is पुष्पिताम् ।

2. Cp. RaghV., 1. 68.

48. ¹अनार्जवं यत्र भजत्यजस्र-
मङ्गीन्द्र-भोगः परमेक एव ।
²वि-रूपतां चापि खगाधिराजो
गदान्विताः प्रायश एव भक्ताः ॥ ५ ॥
49. नवाम्बुद-श्यामल-कोमलांगा
गदाम्बुजाद्यंकित-दोस्तुष्काः ।
श्रीवत्स-पीताम्बर-कौस्तुभाद्याः
श्रीकान्त-भक्ता विहरन्ति यस्मिन् ॥ ६ ॥
50. दिव्यांगनाभिः परिचर्यमाणा
दिव्यांश-काले⁴ परिभूषितांगी ।
यस्मिन् स्वयं विश्व-विमोहिनी सा
दृष्टि-प्रसादं कुरुते च लक्ष्मीः” ॥ ७ ॥
51. इतीरयित्वा तरसाऽवरुढो
रथादसौ पाण्डु-सुतेन साकम् ।
विवेश पार्श्वं विहिताञ्जली तौ
प्रदृष्टवन्तौ च परं पुमांसम् ॥ ८ ॥

1. अर्थो परिसंख्या here.

2. Here अर्थो श्लिष्ट-परिसंख्या । वि means bird ; so वि-रूपता means the form of a bird. It also means “the absence of beauty.”

3. गदान्विताः bears more than one meaning. On one side, it means those who carry the mace of विष्णु ; on the other, it means those who are ill.

4. जालैः ।

[इतः परं सप्तभिः कुलकम्]

52. फणीन्द्र-पर्यङ्क-तले शयानं

¹महेन्द्र-नीलोत्पल-मेचकांगम् ।

खिरौट-हारादि-विभूषणौघ-

प्रकण्ठ-नाना-मणि-दोषिताशम् ² ॥८॥

53. ललाट-देशाकलितोर्ध्व-पुण्ड्रं

कृपा-रसापूर्व-सरोज-नेत्रम् ।

सुवर्ण³-मीनोपम-कुण्डलोद्यत्-

प्रभानुलिप्तामल-गण्ड-शोभम् ॥९॥

54. मृदु-क्षितोद्ब्योति-मुखेन्दु-विम्बं

गल्लोलसत्-कौस्तुभ-शोभमानम् ।

चतुर्भुजासक्त-गदारि-शंख-

सरोरुहं मञ्जल-वन्य-मालम् ॥१०॥

55. स्र-भक्त-वात्सल्य-विशेष-शंसि-

श्रीवत्स-लक्ष्मांकित-वत्स-देशम् ।

अनेक-पङ्क्ति-रुह-संभवाण्ड-

निवेश-वेष्मायित-कुक्षि-देशम् ॥११॥

1. Here the word नील is significantly put in the middle of a compound. It goes with the preceding and following parts ; thus the meaning of the first part is महेन्द्र-नील-मेचकांगम् ; and of the second, नीलोत्पल-मेचकांगम् ।

2. Cp. BhP., 10. 89. 53-56.

3. सुवर्ण ?

57. पीताम्बराच्छादित-पीवरोहं
पापाम्बकारारुण-पाद-पद्मम् ।
नखेन्दु-विध्वस्त-स्रमस्त-भक्त-
जनान्तर-स्थायि-महाम्बकारम् ॥१३॥
58. सनत्कुमारादि-मुनीन्द्र-मुख्यैः
सनन्द-मुख्यैरपि पारिषदरैः ।
सुरासुरादेयरपि मूर्त्तिमद्भि-
र्निजायुधैः सन्ततमीक्ष्यमानम्¹ ॥१४॥
59. तदीय-रूपापहृताक्षि-पद्मा-
...वं² परानन्द-पयोधि-मम्बौ ।
स्त्रलद-गिरा तुष्टुवतुस्तदानीं
जगद्-गुरुं पाण्डव-वासुदेवौ ॥१५॥
60. “नमो नमस्ते नलिनेक्षणाय
नवाम्बुद-श्याम-कलेवराय ।
पदारविन्द-प्रणताखिलार्थ-
प्रदान-सन्तान-महौरुहाय ॥१६॥
61. नमोऽद्वितीयाय सदाऽस्तु तुभ्यं
पुराण-पुंसे प्रकृतेः परस्मै ।

1. Cp. BhP., 10. 89. 56.

2. Metre defective. One syllable missing at the beginning of the पाद. वेवम् ? i.e. पद्मौ + एवम् ?

प्रपञ्च-सर्ग-स्थिति-नाश-कर्त्रे
विरिञ्चि-विष्णुवोश-वपुधराय ॥१७॥

62. योगीश्वरान्तर्निःलयाय धाम्ने
बोध-स्वरूपाय निरञ्जनाय ।
बुद्धीन्द्रिय-प्राण-विलक्षणाय
सत्यात्मकायास्तु नमो नमस्ते ॥१८॥

63. सर्वान्त्रे सर्व-विलक्षणाय
सर्वान्तरस्याय सदा शिवाय ।
सच्चित्-परानन्द-मयाय शुद्ध-
तत्त्व-स्वरूपाय नमो नमस्ते ॥१९॥

64. यस्मादिदं विश्वमुदेति सर्वं
यस्मिन् प्रतिष्ठां लभते पुनस्तत् ।
यत्रैव याति प्रलयं च तस्मै
तुभ्यं नमोऽस्त्वङ्गुत-वैभवाय ॥२०॥

65. विधाय माया-प्रतिबिम्बितस्त्वं
प्रपञ्चमेतन्महदादि-तत्त्वैः ।
संस्तुत्य भूयः किल काल-शक्त्या
प्रकाशसे त्वं हि महा-प्रकाशः ॥२१॥

66. विधाय लीला-निलयं किशोरः
प्रविश्य चान्तः सुचिरं विस्तृत्य ।

विनाशयत्येव पुनस्तु सवे
तथैव नाथ त्वमिदं च विश्वम् ॥२२॥

66. मायामये संसृति-सागरेऽस्मिन्
कायात्म-बुद्ध्या सुचिरं भ्रमन्तः ।
तथैव संप्राप्य पदात्म-पोतं
तरन्ति तं गोष्पदवन्मथन्तः ॥२३॥

67. भवन्निकेत-भ्रमणे सदा मे
धृताभिलाषौ चरणौ भवेताम् ।
करो भवत्-पाद-सरोज-पूजा-
रतौ श्रुतौ त्वच्चरित-श्रुतौ च ॥२४॥

68. मुकुन्द ते¹ मूर्ति-विलोकनोत्के
विलोचने चापि सदा भवेताम् ।
प्राणं च शुभ्रत्-पद-पद्म-पुष्प-
प्राणोत्सुकं सन्ततमस्तु विष्णो ॥२५॥

69. तवावतारादि-कथा-प्रसङ्ग-
रता सदा स्याद्भक्त्याऽस्मदीया ।
मूर्धा प्रणाम-प्रवणोऽस्तु नित्यं
ध्याने मनो मे मधु-दानवारे” ॥ २६ ॥

1. The form ते is grammatically wrong here. Though मुकुन्द precedes ते, it is grammatically as good as absent, and is, therefore, to be ignored. So ते should be तव । Vide Sid-Kaum., 412 ; Ast., 8. 1. 72, “आमन्त्रितं पूर्वमविद्यमानवत् ।”

70. इति सुतोऽयं सरसी-रुहाक्षः
 क्षिताम्बुतासक्त-मुखारविन्दः ।
 छपा-रसापूर्ण-कटाक्ष-पातेः
 प्रहर्षयन्नाह पुमान् पुराणः ॥ २७ ॥
71. “किमस्य भोः छण्य-धनञ्जयौ वा-
 मगाहतं क्षेममुदार-वीर्यौ ।
 निवेद्यतां स्नातमप्यहो यन्-
 मदन्तिकेऽप्यागमने निदानम्” ॥ २८ ॥
72. पृष्टो बतेवं पुरुषोत्तमेन
 प्रच्छास्य तावन्निज-सर्ववित्त्वम् ।
 विज्ञापयामास यदूहोऽसौ
 विज्ञान-रूपाय कृत-प्रणामः ॥ २९ ॥
73. “निवेदनीयं त्वयि सर्ववेदिन्
 न विद्यते किञ्चन देव-देव ।
 दिवाकरस्यात्र तमोनिरोधः
 प्रकाश-रूपस्य भवेत् कथं वा ॥ ३० ॥
74. तथापि लोकानुकृतिस्तुर्वयं
 पदाश्रितानुग्रह-हेतुरेव ।
 पिपासुता हन्त पयोधराणां
 निजाश्रयाणामिव चातकानाम् ॥ ३१ ॥

75. द्विजस्य कस्यापि तनू-भवस्य
प्रपातने साधु कृत-प्रतिघ्नः ।
धनच्छयोऽयं विफल-प्रतिघ्नः
परत्र सर्वत्र विचित्य जातः ॥ ३२ ॥
76. भवत्-प्रसादे सति दुर्लभं किं
भवेज्जनस्येति विचिन्त्य नाथ ।
अनेन साकं भवतः सकाशं
समागतोऽस्म्यथ सरोरुहाक्ष ॥ ३३ ॥
77. अयि प्रपन्नार्तिहर प्रसन्नो
भवे"ति भूयोऽपि कृत-प्रणामः ।
सुधामिवामन्द-कृपा-रसाद्ग्रीं
जगाद वार्चं जगतां शरण्यः ॥ ३४ ॥
78. "कर्तुं युवामदय मदंशभूता-
वनेक-हिंसा-जनिताद्य सुक्ता ।
पदावल्लोकाश्च ते कुमारः
द्विजोत्तमस्त्रात्र मयैव मोताः ॥ ३५ ॥
79. चिरं पृथिव्यां कुशलं भजन्ती
पदं समागच्छतमेतदेव ।
नयेतमेतानपि विप्र-पुत्रान्
प्रतिश्रुतं तत्तु भवत्वबन्धनम् ॥ ३६ ॥

80. इति मधु-रिपुषा कृताभ्यनुज्ञौ
 यदु-वर-पाण्डु-सुतावतिप्रहृष्टौ ।
 पद-सरसिजयोर्निपत्य भूयो
 द्विज-तनयैश्च ततः प्रतस्थिवांसौ¹ ॥ ३७ ॥

इति द्वितीयः सर्गः ॥

1. Cp. BhP., 10. 89. 60. The metre of this verse is
 पुण्ड्रिका, see foot-note 1, p. 30.

अथ तृतीयः सर्गः ।

81. अथ तदा हरि-लोक-विलोकना-
दुदित-तस्व-धिया स धनञ्जयः ।
कृत-हरि-सुतिरस्त-मदोऽविशद्
द्विज-गृहे जगृहे च परां मुदम्^१ ॥ १ ॥
82. सुत-विनाश-विषाद-विमूर्छितं
द्रुतमुपेत्य तदा द्विज-सप्तमम् ।
सह निपत्य पदे विजयोऽब्रवीत्
स हरिणा हरिणां-कुलांकुरः ॥ २ ॥
83. “द्विज-वर प्रणतोऽस्मि धनञ्जय-
स्तव पदाब्ज-युगे सह-बालकः ।
अनुगृहाण विषादमशेषयन्
दयितयाऽयि तयाऽतिशुचार्तया ॥ ३ ॥
84. दशम-नन्दन-पालनमेव ते
द्विज-कुलोन्म मया तु पुराश्रुतम् ।
वत परं मधु-वैरि-कृपा-बला-
दनिहतानिह तान् दश चाऽऽनयम्”^२ ॥ ४ ॥

1. The metre of the verses 1-46 in this canto is Druta-vilambita.

2. Cp. BhP., 10. 89. 61.

इति निषीय तदीय-वचोऽमृतं
 गुरु-तर-प्रमदाकुल-मानसः ।
 चञ्चलमभूत् प्रतिपत्ति-विमूढ-धो-
 हिंज-वरो जव-रोधि-विकारतः ॥ ५ ॥

86. समुपगुह्य दृढं पुनराशु तं
 गिरसि चाप्यभिसुख्य मुहुर्मुहुः ।
 प्रमद-वाप्य-जलान्धभिवर्षता
 स जगदे जगदेक-धनुर्धरः ॥ ६ ॥

87. “अयि धनञ्जय जीव चिरं सुखी
 सुत-धनादि-समस्त-समृद्धिमान् ।
 पृथु यशस्य भुजा-बलमश्रुतं
 भवतु तेऽवतु तेन मर्हो भवान् ॥ ७ ॥

88. समधिकाधिक-मोद-विधायिनः
 प्रतिविधानमहो न जगत्त्रये ।
 किमधिकं वत दातुमिदं जग-
 द्विजय ते अयते भुज-विक्रमेः ॥ ८ ॥

89. इह तु दीन-परायण सर्वदा
 यदु-पतिः स ददातु हितं तव ।
 निज-वयोविलयेऽपि च योगिना-
 मसुखभं सुखभं पदमसु तत् ॥ ९ ॥

90. इति त्रितौर्यं तदाशेषमग्रतो
 मधु-रिपुं च समीच्छ मही-सुरः ।
 सुहृद-भक्ति-युतः प्रणिपत्य तं
 परमुदाऽरमुदारमथास्तुवत् ॥ १० ॥
91. “जय हरे जय देव जगत्-पते
 यदु-कुलाब्धुं धि-पूर्ण-निशाकर ।
 अयमहं प्रणतोऽस्मि रमा-पते ।
 तव पदेऽव पदेक-समाश्रयम् ॥ ११ ॥
92. अहङ्क विद्व-विमोहन-शीलया
 तव परं जगद्गौर मायया ।
 हत-धियः कलयन्ति महात्मतां
 मनसि ते न सितेतर-कर्मभिः ॥ १२ ॥
93. तदिह मे निखिलामपराधितां
 सुत-विनाश-शुचा वचसा कृताम् ।
 सद्यमदय सहस्र कृपां विना
 त्रि-भुवने भुवनेश्वर का गतिः ॥ १३ ॥
94. यदिह दुस्तर-संछति-सागरे
 सुहृद-वासनया तु निमज्जतः¹ ।
 अघमहो प्रतिजम्ब समर्जितं
 त्वमधुना मधु-नाशन नाशय ॥ १४ ॥

बलि-करादपहृत्य च यः पुरा
मघवतेऽघवते प्रददौ मुदा¹ ॥ २१ ॥

102. हृदि करोम्यनिशं जमदग्निजं
द्विज-कुलापहृतौ निरता नृपाः ।
सपदि यस्य परध्वज-नामके
हुतवहे तव हे शलभाः कृताः² ॥ २२ ॥

103. सुर-जनार्थनया दिनकृत-कुले
दशरथात्मजतां समुपेत्य यः ।
दशमुखं तु जघान जगद्गृहं³
स भव मे भव-मेदुर-तापहा³ ॥ २३ ॥

1. बलि, king of demons, occupied the city of gods and banished them all from it. For conquering him, विष्णु assumed the form of a dwarf (बालन); see BhP., 8, 14-24 ; VamP., 48-53.

2. Nowhere in the Ram. and the MahBh. is परध्वजान accepted as an incarnation of the Lord. But afterwards in the MatP., VisP. and other पुराण, he is declared as the sixth incarnation of the Lord and in the BhP., as the sixteenth incarnation. In the above पुराण, he is taken to be only a partial, and not a full, incarnation. In the RenM., of the स्कान्द-पुराण of the SkanP., an attempt is made to make him a full incarnation.

For details, vide BhP., 1. 2 ; MahBh., अग्नि-पर्व, chap. 49 ; also Vana-parvan, chaps. 116-117 ; Ram., I, 75-76 ; SkanP., स्कान्द-पुराण of RenM., 13. 19 ; KalP., chap. 82.

3. The reference is to राम ।

104. सित-पयोधर-चारुतराङ्गति-

विधृत-नील-पटो मुसलायुधः ।

इह च सम्प्रति नः शरणं भवा-

च्छमयतामयतामघमुल्लस्यन्¹ ॥ २४ ॥

105. कलि-युगेऽन्तमुपैष्यति कल्किनः

खल-जनानखिलांश्च विभेत्स्यतः ।

तव पटाङ्ग-युगं तदिदं मनः

स्मरति मे रतिमेकतमां बहत्² ॥ २५ ॥

1. According to some authorities, कृष्ण is the eighth incarnation ; but according to many others, बलराम is the eighth. Acc. to the BhP., 1. 3. 23, कृष्ण is the twentieth incarnation. Our poetess evidently accepts बलराम as the eighth incarnation. For the dress and weapon of बलराम, see BrahVP., श्रीकृष्ण-वन्दन-सङ्घ, chap. 13.

2. Our poetess लक्ष्मी does not evidently recognise the Buddha as an incarnation of विष्णु. For the recognition of the Buddha as an incarnation, see BhP., 1. 3 (21st incarnation) ; VisP., part III, chaps. 17 and 18 (The Lord Buddha is here named मायाजीव) ; AnuB., II, 2, 26 ; GitG., I (निन्दसि यज्ञ-विधेरहङ्ग-कृति-जातम्) etc.; cp. SahD., chap I (यस्मात्कीयत शस्त्र-वीर्यं जलधिः, etc).

Kalki will be born, it is stated, at the end of the present Age of vice and will bring back the golden Age. For details, see KalkiP. For Kalki as the twenty-third incarnation, see BhP., 1. 3. 24-25. For Kalki as accepted by the Jaina, see JainHV., 60. 2. 52.

106. यमिह यादव-वंशं समुद्रवं
 धरणि-भार-विनाश-विधित्सया ।
 सपदि कंस-भयेन पिताऽनयद्
 व्रज-पदेऽज पदेन तरन् नदीम्¹ ॥ २६ ॥
107. सपदि तत्र च कंस-नियोजिता
 विष-विलिप्त-कुचं दिशती तव ।
 निश्चिचरो बत येन हि पूतना
 सुनिहता निहतामित-बालका² ॥ २७ ॥
108. तव वधाय पुनश्च समागताः
 शकट-बात-मुखा बहवोऽसुराः³ ।
 मख-भुजामनिघं च हितैषिणा
 विदक्षिता दलितास्तु न-भूवहा⁴ ॥ २८ ॥

1. Cp. e.g., BhP., 10. 3. 46f.

2. For details, see BhP., 10. 6. 10; HariV., chap. 62.
 कृष्ण sucked the breast of पूतना in such a way that she was
 instantaneously killed.

3. कृष्ण killed the demons headed by शकट and बात when
 He was very young. See, e.g. BhP., 10.7. 6, 26, 28.

4. Nala and कृष्ण assumed the forms of Yamala and
 Arjuna trees owing to the curse of नारद । कृष्ण uprooted the
 trees with great force for the salvation of Nala and कृष्ण । See
 e.g., BhP., 10. 10. 23ff. मूवहा adj. to लव्य (omitted).

109. निखिल-गोप-बधू-निलयादपि
 स्व-जननी नवनीत-पयोमुखः ।
 नियमनं तु कथञ्चिदुलूखले
 कृतवती तव तीव्र-रुषाकुला^१ ॥ २८ ॥
110. सकल-गोप-कुमारक-संजुले
 भवति गो-शिशु-पालन-लोलुपे ।
 कमलभूरपि यस्य तु मायया
 परमयाऽरमयादिह विस्मयम्^२ ॥ ३० ॥
111. स्व-विष-द्रुषित-सूर्य-सुता-जलं
 विमदयन् फणि-नायकमाशु यः ।
 सुर-जनेन सुमैरभिवर्धितः
 सुतवता तव ताण्डव-चातुरीम्^३ ॥ ३१ ॥

1. यशोदा, foster-mother of कृष्ण, tied Him with rope to a mortar so that He might not reveal His wonderful divine power. See, e.g., BhP., 10. 9. 14.

2. In order to examine whether कृष्ण was the full incarnation of the supreme soul, ब्रह्मा stole all the cowherds and kept them hidden in a cave. कृष्ण, however, deluded ब्रह्मा by substituting the cow-herds of exactly the same appearance. See, e.g., BhP., 10. 13. 41.

3. The reference is to the Serpent काशीय who with his associates used to poison the water of यमुना with their poisonous breath. Once the cows and the cow-herds drank the water and immediately died. कृष्ण at once jumped into the water, lifted up काशीय and sent all the serpents together with काशीय to the island रमणक ; see, e.g. BhP., 10. 16. 28.

112. जल-विहार-विधौ यमुना-तटे
निहितमंशुक-सञ्चयमाहरन् ।
व्रज-वधूरकरोस्त्रपयातुराः
समदना मदनाधिक-मोहनः¹ ॥ ३२ ॥
113. क्वणित-वासव-वृष्टि-भयं व्रजे
प्रथमयन् स्वकरोद्धृत-पर्वतः ।
गत-मदेन शचीपतिना पुन-
र्दिवि-भवैर्विभवैः समपूजि यः² ॥ ३३ ॥
114. मुरलिका-स्वन-मोहित-मानसै-
र्व्रज-वधू-निवहैः सह यो भवान् ।
बहु-तनुर्वहुधापि च खेलन्
व्यतनुतातनु-ताप-भराकुलैः³ ॥ ३४ ॥

1. कृष्ण wanted to test their fidelity in Him ; so he stole all their clothes and climbed up a kadamba tree. See, e.g. BhP., 30. 9 , VisP. 5. 13.

2. The cow-herdresses used to celebrate the sacrifice to Indra called वसु-दान । As कृष्ण thought it was not the best way to acquire unflinching devotion necessary for salvation, he stopped the sacrifice. Indra became angry and ordered that it would rain in Gokul incessantly. कृष्ण came to the rescue of the cow-herds, lifted up the mount Govardhana which served the cow-herds as an umbrella and thus protected them all, Indra consequently submitted and chanted hymns in praise of कृष्ण । See, e.g., BhP., 10. 25. 18-19.

3. Once कृष्ण became many during the रास and celebrated the occasion thus with the entire satisfaction of one and all of the cow-herdresses. See, e.g., BhP. 10.38.3.

115. कलयता बहुलर्चिमहो व्रजे
 गतवतापि पुनर्मधुरा-पुरीम् ।
 वधु-जना नयनाञ्जल-शृङ्खला-
 विगलिता गलितान्य-रसाः कृताः¹ ॥ ३५ ॥
116. कृच्छु-तनूमनुलेपन-दायिनी-
 मथ विधाय सुदाम-सुखार्चितः ।
 रजक-मङ्ग-सुखैः सह मातुलं
 निरवधोरवधोरित-सत्-पथम्² ॥ ३६ ॥
117. उपनयादथ शिक्षित-सत्-कलो
 मृत-तनूभव-जीवन-दक्षिणः ।
 अनुमतः प्रययौ च निजां पुरीं
 स्व-गुरुणा गुरुणा प्रमदेन यः³ ॥ ३७ ॥

1. वल्लराज also accompanied him. Cp. BhP., 10. 41. 19. मधुरा and मधुरा are identical. For details about मधुरा, see मधुरा-माहात्म्य of VarP., chaps. 152, 158 etc. For कृच्छु attracting women, cp. BhP., 10. 42. 8, 24, etc.

2. Cp. BhP., 10. 44. 17-41.

3. BHP., 10. 45. 33ff. When the Preceptor of कृच्छु demanded of him as his teaching fee the life of his son who died in the sea, कृच्छु and वल्लराज implored the sea to return the son of the preceptor. The sea replied that he was devoured by a conch called पञ्चजन, really a demon, residing inside. They, therefore, killed the demon, blew the conch and rescued the deceased son of the preceptor from the region of Yama.

118. बहुतरं तु जरा-सुत-दोर्मदं
 शिथिलयन् सुसुकुन्द-गतिप्रदः ।
 जलनिधायकरोदतिदुर्गमा-
 मसुहृदां सुहृदां सुगमां पुरीम्¹ ॥ ३८ ॥
119. विदित-भीष्म-सुता-हृदयसु यो
 द्विज-कुमार-गिराश्रित-कुण्डिनः ।
 प्रियतमां च जह्वा विरोधिनी
 विशिखयञ् शिखयन्नपि हस्मिन्² ॥ ३९ ॥
120. दिनकराप्त-मणेरपि यादवाद्
 भवति दुर्वचनाच्चकितात्मनः ।

1. Cp. op-cit., 10. 51.

2. Cp. op-cit., 10. 52-54.

Desirous of marrying कृष्ण, हस्मिन्नी secretly sent a राज्ञाय to him. कृष्ण, too, became enamoured of her on hearing the report. Unfortunately, all arrangements for her marriage with शिष्याय had already been made ; utterly disappointed, she resorted to the temple of the goddess for redress. बलराम and कृष्ण who had come to the marriage ceremony as spectators, forcibly abducted her. A war at once broke out in which कृष्ण was victorious. He brought हस्मिन्नी's brother हस्मिन् as a prisoner. हस्मिन् was, however, released at the intervention of बलराम ।

अपि वरादपि (?) लब्ध-सुतस्तयो-

रुक्मभयोऽरुक्मयोः करमयङ्गीः¹ ॥ ४० ॥

41. कृत-कलिन्द-सुता-कर-पीडनः

अपदि मद्र-मङ्गीश-सुतादिकाः ।

कर-बलात् परिप्लव्य च बालिका-

स्वरमयो रमयोपमिताङ्गकाः² ॥ ४१ ॥

1. Cp. op-cit., 10. 57. 41.

सुमन्त्रिण्ण got the possession of the gem स्वमन्त्रिण्ण by pleasing the sun-god by means of his penances. कृष्ण wanted the gem for himself. सुमन्त्रिण्ण's brother प्रसेनजित् once wore the gem on his neck, went to the forest where he was killed by a lion. It was generally thought that he was robbed and killed by कृष्ण himself. Meanwhile जाम्बवान् killed the lion and gave it to his son as a toy. कृष्ण overheard the nurse consoling the boy thus :—

“सिङ्गः प्रसेनजित्वात् सिङ्गी जाम्बवता हतः ।

सुकुमारक मा रोदीक्ष्य क्लेश स्वमन्त्रिणः ॥”

Then in order to disabuse the public of their suspicion, He fought with जाम्बवान्, vanquished him and took possession of the gem as well as his daughter जाम्बवती । When कृष्ण approached सुमन्त्रिण्ण for returning the gem, the latter presented him with his daughter सत्यभामा ।

2. Cp. op-cit., 10. 58. 17. 23 ; HariV., chaps. 120-122.

Being questioned by कृष्ण and Arjuna why she was undergoing such terrible penances, कालिन्दी replied that her only object was to have विष्णु as her husband. Pleased at her solicitations, कृष्ण married her.

Cp. op-cit., 10. 76. 77-78.

42. नरक-दैत्य-नियन्त्रित-सुन्दरी-

जनमहो परिणीतवतः पुनः ।

सुर-मुनि-प्रवराय निदर्शित-

स्व-महिमा महिमापि च यस्य ते, ॥४२॥

43. अथ युधिष्ठिर-यज्ञ-सभा-जन-

प्रवृत्तस्य तु चेदि-महोत्थितः ।

निघनमाशु विधाय ययौ पुन-

र्यजनतो जन-तोष-करो भवान्^१ ॥ ४३ ॥

44. अपि च सास्व-मुखानखिलानह^२-

अथ धनञ्जय-सारथितां गतः ।

1. Cp. BhP., 10. 59. The demon Naraka robbed Indra of all his royal emblems ; so the latter personally reported his grievance to कृष्ण who killed the demon. The women who were formerly stolen by him were now restored by कृष्ण to their proper guardians. But as all of them wanted to marry Him, He married them all and took them to हारका ।

2. Cp. op-cit., 10. 74. 43. चैदिराज is शिशुपाल ।

In the राजसूय sacrifice celebrated by युधिष्ठिर, Sahadeva proposed that कृष्ण should be the recipient of all the offerings sacrifice of the यज्ञ. Enraged at this, शिशुपाल began to abuse कृष्ण. As all of the kings were leaving the sacrificial assembly in anger, कृष्ण cut off his head with His disc.

3. Cp. op-cit., 10. बाल felt very much insulted as a consequence of the abduction of दक्षिणी by कृष्ण and बलराम. In order to take vengeance for the same, he engaged himself

धरणि-भार-हरः सुखमावसः

स्व-सदने सदनेक-जनाश्रिते ॥ ४४ ॥

४५. गिरिश-सेवक-बाण-मदापह्ना^१

नृग-महोद्य-विमोक्ष-विधायिनो^२ ।

द्रुपदजांबर-भंग-समीरता-

सुपगताऽपगताऽरिषु यत्-क्षपा^३ ॥ ४५ ॥

in severe penances and through the grace of शिव, he came to possess a chariot moving at will, with which he began to torture the यादव्स mercilessly. Subsequently he was killed by कृष्ण.

1. Cp. op-cit., 10. 63. ऊषा, daughter of बाण, fell in love with king अनिरुद्ध, son of द्रुपद, and grandson of कृष्ण at first sight. Coming to know of this, चित्रसेना, an intimate friend of ऊषा, brought अनिरुद्ध to ऊषा by means of magic. As a consequence a war broke out between बाण and the यादव्स in which शिव and कृष्ण had to participate. As बाण was defeated inspite of शिव's protection, he had to return both अनिरुद्ध and ऊषा ।

2. Cp. e.g., op-cit., 10. 64 ; हारका-साक्षात्, प्रभासखण्ड of the स्कन्द-पुराण, chap. 10, pp. 529 of the बङ्गवासी ed.

कैमिनि and सोमशर्मेन् quarrelled for the same cow called हंडी, unknowingly offered to both of them at different times. As the king paid no attention to them, they cursed him that he would become a lizard. He however, got rid of the curse by the touch of कृष्ण's hand in the well which is now famous as the well of दृग ।

3. Cp. MahBh., समा-पर्व, 68, vv. 41-48. The famous incident of the वन-भारत in which Lord कृष्ण is represented as saving द्रौपदी from the dishonour of being stripped in public.

46. निज-कलत्र-हिताय धनार्थिनं
 प्रिय-सखं तु कुचेल-महौसुरम् ।
 अकृत यः पृथुकाग्रगतोऽधिकं
 सुधनदो धनदोपममाशु तम्¹ ॥ ४६ ॥
47. स त्वं सख-तनुः समस्त-कलया पूर्वोऽवतोर्यः कुले
 वृष्णीनामिह भूमि-भार-हरणे योऽभ्यर्थितो वेधसा ।
 नातीषां नयनामृतायित-वपुष्येद्यादि-दिष्टान्तकृद्
 भक्तानामखिलार्थ-कल्पक-तरुः क्वथेधि नः श्रेयसे² ॥ ४७ ॥
48. इति क्षिति-सुरोत्तम-प्रियमनेन संपादयन्
 सुराधिप-सुतेन च प्रमद-भार-पूर्णाञ्जना ।
 समेत्य निज-मन्दिरं सह कलत्र-पुत्रादिभिः³
 ॥ ४८ ॥
49. विहारैरित्याद्यैर्जगदखिलमानन्द-भरितं
 वितन्वन् भक्तानां परम-गति-दानेक-निरतः ।

1. Cp. BHP., 10. 81. 7ff. Kucela, also known as सुदान, went to his great friend कृष्ण and owing to his extreme poverty, could not take with him anything else than some fried rice. This, however, pleased कृष्ण so much that He at once bestowed upon his friend immense wealth.

2. Metre शार्ङ्ग-विक्रीडित ।

3. Metre वृष्णी ; one line missing.

अशेषाद्य-ध्वान्त-प्रशमन-दिनेशायित-गुणः

स कथाः कल्याणं कलयतु सदा वो बहुतरम्¹ ॥ ४८ ॥

50. रोगातयाऽपि रवि-वर्म-कुमारकस्य

जातादरेण मनसा वचसि प्रकामम् ।

मौख्यं समर्थं विगणय्य² कृतं मयेतत्

काव्यं मुदा बुध-वराः परिशोधयन्तु³ ॥ ५० ॥

इति तृतीयः सर्गः ॥ ३ ॥

समाप्तं चेदं काव्यम् ।⁴

1. Metre त्रिच्छरिणी ।

2. समाख्यविगणय्य ।

3. Metre वसन्त-तिलक ।

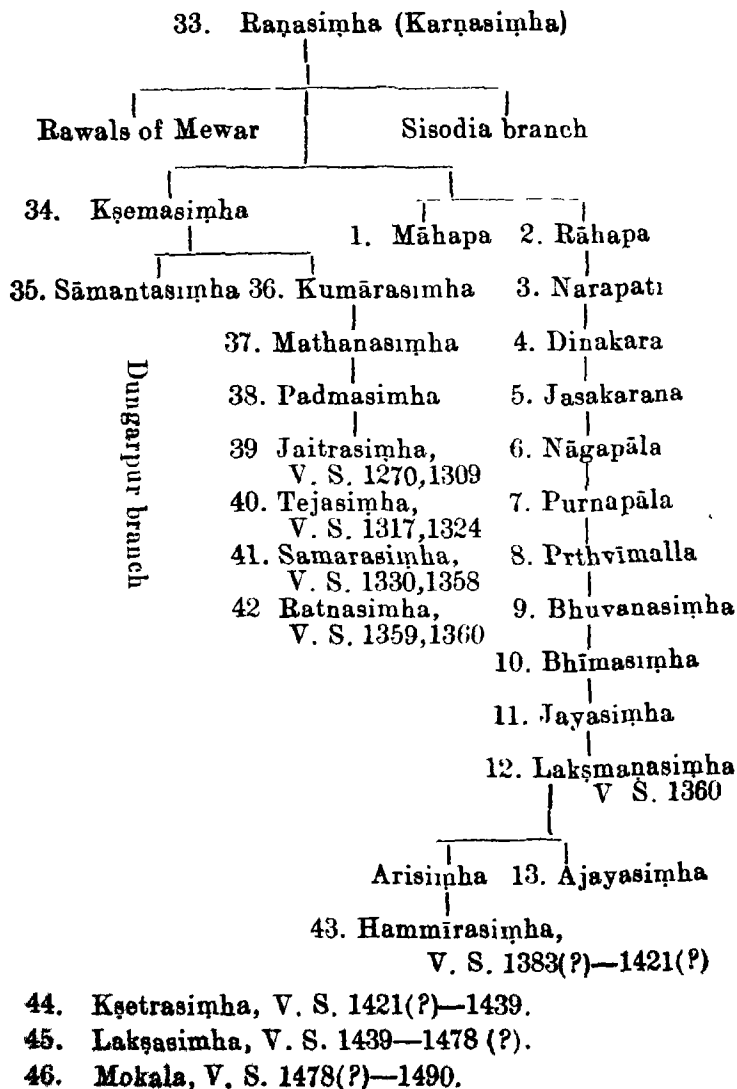
4. India Office Library, MS. no. 8158 ; see Keith's Catalogue of Sanskrit MSs. in the India Office Library, Vol. II., p. 1539.

APPENDIX I

The Rānās of Mewar

Guhil—the present Rānā, Sir Bhūpāla Siṃha.

1. Guhila (Guhadatta)	Bhartrpatta II
2. Bhoja	(V S 999,1000)
3. Mahendra	17. Allāṭa, V. S. 1008,
4. Nāga or Nāgāditya	1010
5. Śilāditya (Śila),	18. Naravāhana, V. S.
• Vik. Samvat 706.	1028
6. Aparājita, Vik.	19. Śālivāhana
Samvat 718	20. Śaktikumāra, V. S.
7. Mahendra II	1034
8. Kālabhoja (Bāpā)	21. Ambāprasāda
V.S. 791 and 810	22. Śucivarman
9. Khummāna,	23. Naravarman
V. S. 810	24. Kīrtivarman
10. Mattaṭa	25. Yogarāja
11. Bhartrbhata	26. Vairāṭa
(Bhartrpatta)	27. Hamsapāla
12. Siṃha	28. Vairisiṃha
13. Khummāna II	29. Vijayasimha, V. S.
14. Mahāyaka.	1164 and 1173
15. Khummāna III.	30. Arisiṃha
16. Bhartrbhata or	31. Coḍasiṃha
	32. Vikramasimha



47. Kumbhakarna, V. S. 1490—1525.
48. Udayasimha, V. S. 1525—1530.
49. Rāyamala, V. S. 1530—1566.
50. Saṅgrāmasimha (Sāṅgā), V. S. 1566—1584.
51. Ratnasimha II, V. S. 1584—1588.
52. Vikramāditya, V. S. 1588—1593.
53. Vanavira, V. S. 1593—94.
54. Udayasimha II, V. S. 1594—1628.
55. Pratāpasimha, V. S. 1628—1653.
56. Amarasimha, V. S. 1653—1676.
57. Karnasimha, V. S. 1676—1684.
58. Jagatsimha, V. S. 1684—1709.
59. Rājasimha, V. S. 1709—1737.
60. Jayasimha, V. S. 1737—1755.
61. Amarasimha II, V. S. 1755—1767.
62. Saṅgrāmasimha II, V. S. 1767—1790.
63. Jagatsimha II, V. S. 1790—1808.
64. Pratāpasimha II, V. S. 1808—1810.
65. Rājasimha II, V. S. 1810—1817.
66. Arisimha II, V. S. 1817—1829.
67. Hāmmīrasimha II, V. S. 1829—1834.
68. Bhīmasimha, V. S. 1834—1885.
69. Javānasimha, V. S. 1885—1895.
70. Sardārasimha, V. S. 1895—1899.
71. Sarūpasimha, V. S. 1899—1918.
72. Śambhusimha, V. S. 1918—1931.
73. Sajjansimha, V. S. 1931—1941.
74. Fatahsimha, V. S. 1941—1987.
75. Sir Bhūpālasimha, V. S. 1987—

APPNDIX II

Metres of the Raghunāthabhyudaya

Canto	Verse or Verses	Name
I	1—73	इन्द्रवज्रोपेन्द्रवज्रामिश्रोपजाति
"	74	पुष्पिताग्रा
"	75	वसन्ततिलक
II	1—57	मालभारिणी
"	58	वसन्ततिलक
"	59	मालिनी
"	60	वसन्ततिलक
III	1—49	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	50	शार्दूलविकीर्णित
"	51	मालिनी
IV	1—69	प्रबोधिता
"	70	वसन्ततिलक
"	71	इन्द्रवज्रा
V	1—57	रथोद्धता
"	58	मालिनी
VI	1—58	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	59	वसन्ततिलक
VII	1—78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	79	शालिनी
VIII	1—2	रुचिरा
"	3	मञ्जुभाषिणी

Canto	Verse or Verses	Name
VIII	4	उपजाति
„	5	शालिनी
„	6	मालभारिणी
„	7	वसन्ततिलक
„	8—9	द्रुतविलम्बित
„	10	रथोद्धता
„	11	मालभारिणी
„	12, 41, 42, 46, 47, 83, 90, 93, 102	वसन्ततिलक
„	13, 29, 43, 54, 57, 60, 68, 72, 74, 76, 77, 80, 87, 88, 97, 101	मालभारिणी
„	14, 24, 32, 37, 40, 50, 58, 64, 65, 70, 75, 78, 79, 81, 85, 92, 95, 100	उपजाति
„	15	खागता
„	16, 23,	औपच्छन्दसिक
„	17, 51, 53, 67	मञ्जुभाषिणी
„	18, 44, 56, 84, 86, 91	रुचिरा
„	19	प्रहर्षिणी
„	20, 33, 38, 49, 61, 82, 89, 94, 92	शालिनी
„	21, 39, 63, 69, 71, 96	द्रुतविलम्बित
„	22	मालिनी
„	28	उपेन्द्रवज्रा
„	26, 34	वसन्ततिलक
„	27, 35, 48	इन्द्रवज्रा

Canto	Verse or Verses	Name
VIII	28, 30, 31	स्वागता
„	36, 55, 59, 62, 66	वंशस्थविल
„	45, 73	रथोद्धता
„	52	पुष्पिताग्रा
„	98	इन्द्रवंशा
IX	1—69	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
„	70—71	मालभारिणी
X	1—61	शालिनी
„	62	मालभारिणी
„	63, 64, 69, 71	उपजाति
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ABBREVIATIONS

AbhCin.	= Abhidhāna-cintāmanī.
AgniP.	= Agni-purāṇa.
AitBra.	= Aitareya Brāhmaṇa.
AmarK.	= Amara-kosa.
AmaraKU.	= Amarakoṣodghāṭana.
Anek Saṃg.	= Anekārtha-Saṃgraha.
AnnRaj.	= Tod's Annals of Rājasthāna.
AnuB.	= Anu-bhāṣya.
ApSS.	= Āpastamba-śrauta-sūtra.
Ast.	= Aṣṭādhyāyī.
AsvGS.	= Āśvalāyana-gr̥hya-sūtra.
AsvSS.	= Āśvalāyana-śrauta-sūtra.
BaudhSS.	= Baudhāyana-śrauta-sūtra.
BhagG.	= Bhagavad-gītā.
BhP. or BhagP.	= Bhāgavata-purāṇa.
BhaK.	= Bhaṭṭi-kāvya.
BrahVP.	= Brahma-vaivarta-purāṇa.

BrhadDhP.	= Brhad-dharma-purāṇa.
Chow. ed.	= Chowkamba edition.
Contri of W.	= Contribution of Women to Sanskrit Literature.
DanC.	= Dāna-candrikā.
DanD.	= Dāna-darpana (as quoted in the Tithi-tattva, p. 153)
DanKh	= Dāna-khaṇḍa.
DanKK.	= Dāna-kriyā-kaumudī.
DanS.	= Dānasāgara.
DhatRKD.	= Dhātu-rūpa-kalpa-druma,
GautDS.	= Gautama-dharma-sūtra.
GītG.	= Gīta-govinda.
HarV	= Hari-Vamśa.
JaimBrah.	= Jaiminiya-Brāhmaṇa.
JainHV.	= Jaina-Hari-vamśa.
KalP.	= Kālikā-purāṇa.
KalkiP.	= Kalki-purāṇa.
KalpDK.	= Kalpa-dru-kośa.
KatPar.	= Kātantra-parīśiṣṭa.
KatS.	= Kātantra-sūtra.
Kath Samh.	= Kāṭhaka-saṃhitā.
KatSS.	= Kātyāyana-śrauta-sūtra.
KavAlam.	= Kāvya-lamkāra.
KurP.	= Kurma-purāṇa.
LatSS.	= Lātyāyana-śrauta-sūtra.
MBh. or MahBh.	= Mahābhārata.
MaitS.	= Maitrāyaṇi-saṃhitā.
ManDS.	= Mānava-dharma-sūtra.
ManSS.	= Mānava-śrauta-sūtra
MatP.	= Matsya-purāṇa.

MeruT.	= Meru-tantra.
MohM.	= Moha-mudgara.
MugB.	= Mugdha-bodha.
NarDS.	= Nārada-dharma-sūtra.
PancaBrah.	= Pañcavimsa-Brāhmaṇa.
PanR.	= Pañca-rātra.
PasNA.	= Pāścātya-nirṇayāmṛta.
RagV.	= Raghu-vamśa.
Rama.	= Rāmāyaṇa.
RenM.	= Renukā-māhātmya.
RV.	= R̥g-veda.
SahD.	= Sāhitya-darpaṇa.
SamsRM.	= Saṃskāra-ratna-mālā.
SamkSS.	= Sāṃkhyāyana-śrauta-sūtra.
SarK.	= Sarasvatī-kaṇṭhābharṇa.
SatBra.	= Śatapatha-Brāhmaṇa.
SatSS.	= Satyāsādha-śrauta-sūtra.
SidKaum.	= Siddhānta-kaumudī.
SkanP.	= Skanda-purāṇa.
TaitBrā.	= Taittirīya-Brāhmaṇa.
TaitS.	= Taittirīya-saṃhitā.
TithT.	= Tithi-tattva.
UnavSamh	= Unavimsati-saṃhitā.
VaitSS.	= Vaitāna-śrauta-sūtra.
VajSamh.	= Vājasaneyi-saṃhitā.
VamP.	= Vāmana-purāṇa.
V. P.	= Vana Parvan.
VarP.	= Varāha-purāṇa.
Visnu.	= Viṣṇu-saṃhitā or smṛti.
VisnuP.	= Viṣṇu-purāṇa.
YajnS.	= Yājñavalkya-saṃhitā.

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- Vana-parvan.* See *Mahābhārata*.
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- Viśvanātha Kavirāja. *Sāhitya-darpaṇa*.
- Vopadeva. *Mugdha-bodha*.
- Yājñavalkya-saṃhitā.* Unaviṃśati saṃhitā. (...Yājñavalkya ..) ...Śrī Pañcānana Tarkaratna kartṛka sampādita. pp. 135-218. 1903-4. See *Unaviṃśati-saṃhitā*.

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**Some wrong readings of the MS. of the Santāna-
gopāla as corrected.**

Readings as found in the MS. of the Santāna-gopāla	Readings of this edition	Page	Verse
अदयात्	जह्यां	53	16 (d)
०शौर्यात्	शौर्यात्	53	19 (e)
कण्ठीरवात्	कण्ठीरवान्	53	19 (d)
इत्यूचिषोऽस्य	इत्यूचुषोऽस्य	54	20 (a)
न तनुं	स्वतनुं	57	37 (e)
भोग-भोग	भोग-योगः	58	39 (b)
जायते	ज्ञायते	58	39 (d)
क्षणमथत्	क्षणमभूत्	70	5 (c)
अयमहो	अघमहो	71	14 (c)
जघन्य	जघान	74	23 (e)
स्वमोहित	स्वनमोहित	78	54 (a)
निरवधीवधी०	निरवधीरवधी	79	36 (d)
दृष्टान्त	दिष्टान्त	84	47 (c)

CORRECTIONS

For	read	p.	colophon
कृत	कारित	16	
”	”	46	”
41, 42, etc.	121, 123, etc.	81f.	

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