

CAMPURAMAYANAM

BY BHISHMA KUNDA

WITH AN INTRODUCTION
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Sanskrita Sahitya Sadana

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चम्पू रामायणे

विक्रमोद्धारः

विक्रमोद्धारः, रामायणे चम्पू-विक्रमोद्धारः, १८

विक्रमोद्धारः, रामायणे चम्पू-विक्रमोद्धारः, १८

Sanskrit Sahitya Sadana

1, DEVAPARTHI VA HALL, CHANGARAJAPURAM

MYSORE - 1

श्री अष्टौ शतकम्

संस्कृत-संस्कृत-संस्कृत, 1963

सर्वं स्वयिन्वर्तमानम् तद्वदुते
स्वयन्वर्तमानं तद्वदुते तद्वदुते ।
स्वयन्वर्तमानं तद्वदुते तद्वदुते
स्वयन्वर्तमानं तद्वदुते तद्वदुते ॥

There, at the bottom of the page, the word 'संस्कृत' (Sanskrit) is written in a small font, followed by a list of names and a date: 'संस्कृत-संस्कृत-संस्कृत, 1963'.

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INTRODUCTION

Any literary composition of a poet (kṛt) is generally termed 'Kāvya' in Sanskrit. This Kāvya is considered to be of two kinds — 1. Dvaya and 2. Trayya. Under dvaya, we have the drama and such other noble literary writings, while under trayya we have 1. the Verse 2. Poetry and 3. the Campa (prose interspersed with poetry).

The word Campa is derived from the root 'camp' (चम्प — to go; to move) and is generally used in the feminine. The Campa species of compositions appears to have got this name by its providing free scope to the poet to exert his talents both in prose and verse in such a way that the Kāvya flows on smoothly entertaining the reader with varying melodies. Bhoja¹ compares this admixture of prose and poetry to a happy blending of vocal and instrumental music. Venkatasubrahmi considers it a combination of grapes and honey, while,

1 Cf. (1) कवीशक्तिविवेकः कथाः २५५१-२ — ३५२०॥१०॥

(2) कवि-वचन-कल्पः — २०॥१०॥१०॥

(3) मद्रवीशक्तिविवेक-प्रस्ताव-श्लोकी-प्रस्ताव-१ — २०॥१०॥१०॥

(4) कवि-वचन-कल्प-प्रस्ताव-श्लोकी-प्रस्ताव-१ — २०॥१०॥१०॥

(5) कवि-वचन-कल्प-प्रस्ताव-श्लोकी-प्रस्ताव-१

साङ्गिक-प्रस्ताव-श्लोकी-प्रस्ताव-१ — २०॥१०॥१०॥

2 कवि-वचन-कल्प-प्रस्ताव-श्लोकी-प्रस्ताव-१ — २०॥१०॥१०॥

3 कवि-वचन-कल्प-प्रस्ताव-श्लोकी-प्रस्ताव-१ — २०॥१०॥१०॥

4 Cf. Bhoja's simile of the combination of prose and poetry in 1.3

साङ्गिक-प्रस्ताव-श्लोकी-प्रस्ताव-१ — २०॥१०॥१०॥

* कवि-वचन-कल्प-प्रस्ताव-श्लोकी-प्रस्ताव-१ — २०॥१०॥१०॥

according to Harivansha, never associated with poetry devoids intense delight like a lovely wife who is equal young in age and in the bloom of youth.

Harivansha recognises this type of kāvya in his Kāvyaśāstra where he defines it thus — *वचन-कवि*. From this, it is obvious that the Campū kind of literature was current even before him, i.e. 7th cent. A.D. But no Campū-kāvya as such belonging to that period are available. The *Śivānanda-campū* by Harivansha is assigned to the 6th cent. A.D. by some scholars, while Kṛṣṇaśastrya Śastry⁷ holds that the author lived after 500 A.D. No doubt our Harivansha is a specimen of a celebrated author by Bāṇa,⁸ but we cannot be sure that the *Harivansha* mentioned by Bāṇa is the same as the author of the *Śivānanda-campū*.

⁷ *वचनकवि* इति च *वचनकवि* इति च *वचनकवि* इति च

⁸ *वचनकवि* इति च *वचनकवि* इति च *वचनकवि* इति च

⁹ *वचनकवि* इति च *वचनकवि* इति च *वचनकवि* इति च

¹⁰ *वचनकवि* इति च *वचनकवि* इति च *वचनकवि* इति च

¹¹ *वचनकवि* इति च *वचनकवि* इति च *वचनकवि* इति च

¹² *वचनकवि* इति च *वचनकवि* इति च *वचनकवि* इति च

¹³ *वचनकवि* इति च *वचनकवि* इति च *वचनकवि* इति च

वचनकवि इति च वचनकवि इति च

वचनकवि इति च वचनकवि इति च

वचनकवि इति च वचनकवि इति च

वचनकवि इति च वचनकवि इति च

¹⁴ *Harivansha* (see the *Monthly Journal of the Madras Society* XII 211) and *Pravara* is available. (see the Report on the work of *Harivansha* in the *Journal* page 100-101)

Although earlier camps which are not available, the camp style must have been freely employed for their compositions by writers even from early times, for we have in the "Vedāśāstrīyaṅga," in the Bhāṭṭakīya Jāṅgikā, in the Purāṇa and in other plenty of examples where poet-camp is beautifully seen. However, the earliest Campūḥāra is such that we are now in possession of being to the 10th cent. A.D.¹² and they are, besides the above-mentioned Jāṅgikā-campū, (2) NALĀ-CAMPŪ (of the Damāyanti-kathā by Tridivakara Śūdrakīrti (814-16 A.D.) and (3) YAGASTHAKA of Somadeva¹³ (991 A.D.). The (4) Rāmāyaṇa-campū by Bhōja (1018-65 A.D.) came next and is a very popular campū. Adhwaṇa Kāśīdāsa, who has not left his own name, also belongs to the 12th cent. and his (5) Bhāgavata-campū is noteworthy. Anantabhaṭṭa¹⁴ the author of (6) the Balaśāś-campū and (7) another Bhāgavata-campū, is said to be a rival of Allamaśa Kāśīdāsa. Although rivalry between poets should mean that they are generally contemporaries, some scholars hold that Anantabhaṭṭa belongs to the 13th century A.D. The (8) Vāraṇasī-campū of Veṅkaṭādhīpura (13th cent.) is a very famous and remarkable production which

¹² The "Vedāśāstrīyaṅga," referred to here as *Harid-campū* is written in the Ananta's handwriting.

¹³ The description of Somadeva which follows in the early version of the Charman Pā are in the Campū style.

¹⁴ This name also is different from the author of the *Rāmāyaṇa-campū*.

¹⁵ *Harid-campū* (see *Harid-campū*).

¹⁶ *Harid-campū* (see *Harid-campū*).

is both instructive and interesting as it is entirely free from learning to and, expressing the defects of the social and religious conditions of the period in South India. The 10) Nīlakantḥavāya-campū by Nīlakantḥa Danta (1000 A.D.) is also a very popular work.¹²

The five campūs, viz., (1) Kāṅṅyara-campū (2) Bhāraṅcampū (3) Bhāgavata-campū (4) Vāya-guṇāntarāraṅgī-campū and (5) Nīlakāṅṅyara-campū constitute what is generally called the campū.

THE CAMPE-RAMĀYANA

The Campe-Ramāyana, sometimes called Kāṅṅyara-campū, is a group-poetic composition narrating the story of Rama as described by Valmiki in his well known Rāmāyana. Many a time the very words of Valmiki are used in the course of the work. Every kāṅṅyara begins with the same words¹³ as

¹² It is well that before the author writes campūs the original work be put to rest and that he explains it very often point by point and chapter by chapter the two excellent poems, viz., 1) Kāṅṅyara-campū and 2) Bhāraṅcampū.

¹³ For a full survey of the Campe-Ramāyana in English, see the 'Outline of the History of Campūs Saṅgīta Literature,' Researches in Indian Studies, 1954, pp. 120 ff.

¹⁴ Cf. the following commencement of the corresponding kāṅṅyara in the two poems:

1) <u>काङ्ग्यारा-कम्पु</u>	I	<u>काङ्ग्यारा-कम्पु</u>	I
2) <u>भारङ्ग-कम्पु</u>	II	<u>भारङ्ग-कम्पु</u>	II
3) <u>भागवत-कम्पु</u>	III	<u>भागवत-कम्पु</u>	III
4) <u>वायु-गुणान्तराङ्गी-कम्पु</u>	IV	<u>वायु-गुणान्तराङ्गी-कम्पु</u>	IV
5) <u>नीलाङ्ग्यारा-कम्पु</u>	V	<u>नीलाङ्ग्यारा-कम्पु</u>	V

the one found at the commencement of the corresponding kinds of the Rāmāyana. The work is very popular. This popularity appears to be due to its being a very faithful narrative of Valmiki's version of the story of Rama in an elegant style.

The Utopa-*Utopya* ascribed to Bhoja is an incomplete work, as the author wrote up in the end of the Śūdrāvalāṅkā only. The subsequent (Yādava) kāṇḍa has been supplemented by Lakṣmaṇa,¹⁷ the son of Gaṅgādhara and Gaṅgāmbika. He lived in a village named Utopya, probably in the Citra. He is the author also of the Bhāratā-cūṭi-stava.

The sequel to this work embracing the Utopa-kāṇḍa of the Rāmāyana is called Utopa-cūṭi. Besides the one noticed as XVI 1181 in the Descriptive Catalogue of Sanskrit Mss. of the Mysore Oriental Library and printed in Mysore, there are other Utopa-cūṭis by Yatinā,¹⁸ by Lakṣmaṇa,¹⁹ by Hantharāśrī,²⁰ by Raghavācārya,²¹ by Cāṭalappācārya²² and by Veṅkaṭācārya.²³

The Cāṅghāmayātra has been enumerated

¹⁷ The story of the Yādava-kāṇḍa has been supplemented also by the *Yādava-kāṇḍa* (see *Asian Researches*, *Madras*, 1873, by *Chāṅgācārya*— P. 114) and by the *Utopa-cūṭi* (see *Descriptive Catalogue of Mysore Oriental Mus. Library*, XXII 1012-1013) and by *Utopa-cūṭi* (see *Madras Researches*, *Madras*, 1905, III 1001).

¹⁸ P. No. 102, 292 & 176 in the *Cat. of Mss. in Private Libraries of the N. W. Provinces*, *Benares and Allahabad*.

¹⁹ *Catalogue of Sanskrit Mss. in Mysore with Query* by L. Rao, 103.

²⁰ Found in Mysore.

works by Kāmarāja,¹⁵ Kāmarasa,¹⁶ Nārāyaṇa,¹⁷ Śāradadeva,¹⁸ Gṛhamāyana¹⁹ and an anonymous person.²⁰

THE AUTHOR

The view that the *Campanānīyama* is the work of Śhiva (anonymity) is probably wrong. For, the colophon of the work simply states that it is 'Śhivānīyama'. The exact name of the author is not mentioned. But at the beginning of the *Yuddha-kānda*, its author Lakṣmana clearly states that the earlier *kānda*s were composed by Śhiva,²¹ which we may accept as quite reliable. Thus comes the question 'who is this Śhiva?' He cannot be the same as the author of the *Sarvasaṃhāra*-*śāstra*s, *Śrīgāyatrī*, etc., as the colophons of these works are not the same as that of the *Campanānīyama*. (II)

I (1) श्री श्रीगणेशाय नमो श्रीशिवाय नमो नमो

(2) श्री श्री महाभारतानाम श्री श्रीशिवाय नमो नमो

II श्री श्री श्रीशिवाय नमो नमो

The *Sarvasaṃhāra*, *Śrīgāyatrī* and other works are collected in *Maṇḍa* of *Chāra*. The

¹⁵ *Ed. Nanyang-Ueno Press, Bombay.*

¹⁶ [I.C.] *Tamilnad* Catalogue of Books in Sanskrit, Madras 11 1007 and 111 1009.

¹⁷ I.C. 111 1008.

¹⁸ I.C. Madras 111 1010

¹⁹ I.C. Madras 111 1012.

²⁰ *Madras Reports* 111 No. 1072.

²¹ II — श्री श्रीशिवाय नमो नमो श्रीशिवाय नमो नमो (I d) and श्री श्री श्रीशिवाय नमो नमो श्रीशिवाय नमो नमो (I d) also *Campanānīyama* (Tamilnad Catalogue of Books in Sanskrit, Madras 11 1007).

श्री श्रीशिवाय नमो नमो श्रीशिवाय नमो नमो श्रीशिवाय नमो नमो

city of Dhārā is in MĒra, while Vātarhā, of which the author of the *Campanāyāna* was king, is Deirā. There is also this geographical difficulty to accept the identity.¹¹ All the same, we feel that it is not unlikely that the colophon of the *Campanāyāna* originally read *et al. Vātarhā* etc. etc. in order to lay stress on the manner in which (Rāja of Dhārā) had over the Vātarhā etc. etc. as will be pointed out in the last portion of this Introduction) and that the term *Vātarhā* became loose in the hands of later scribes who perhaps could not comprehend the correct significance of this peculiar term *Vātarhā*.

LIFE OF BHOJA

Bhoja of Dhārā, as whom tradition assigns¹² the *Campanāyāna*, was the celebrated king of the Paramārā dynasty. He is known to have been a contemporary of king Ananta of Kāmra¹³ (1025-1082 A.D.). Bhoja had a very glorious reign between 1015 and 1063 A.D. Abul Fazl in his *Ain-i-Akbarī* says that it was Bhoja who shifted his capital to Dhārā from Ujjain.¹⁴

¹¹ There have been several Bhojas. See R. Mitra, *J.A.S. Bengal* XXXII 41 and White's *Indian Inscriptions*.

¹² Kāverīdāsa says that Bhoja went the Campa in quest for silver or gemstones unearthed in the *Samudra-rajā* (Mithila). See *Trifurcal Catalogue of Sanskrit MSS. Mysore* IV 256. This view is not reliable as the names among the names of Bhoja and Kāmra.

¹³ See *Bhāskara's* VII 180, 184, 259 and *Solingā* Sāstrī, *J.A.S. Indian Inscriptions* 190.

¹⁴ See *Bhāskara's* Sāstrī, *J.A.S.* 1 319.

Bhaja was a great warrior. He fought several battles with neighbouring kings as also with the forces of Mahamud of Ghazni. Besides this, he was a great patron¹⁷ of learning, being himself very learned. "A Masjid¹⁸ at Dhule now occupies the site of the King's Sanskrit college, in a temple dedicated approximately to Saraswati, the goddess of Learning."¹⁹ The great Bhajpur lake,²⁰ a beautiful sheet of water to the south-east of Dhule, covering an area of 250 sq. miles formed by masonry embankments closing the outlet in a circle of hills, was his noble monument and contained in truth to the skill of his engineers until the 16th century when the dam was cut by order of a Mohammedan king and the water drained off. The bed of the lake is now a fertile plain intersected by the Indian Madani Railway.²¹

There are some works named *Bhaja-prabandha*, which describe Bhaja as scholar, poet and patron of learning, and give us an account of his life. The works are variously written by Bahula,²² Mercutappa,²³ Kaporashaha,²⁴ Vatsara,²⁵ Satharim,²⁶

¹⁷ The *Pragya-shiksha* does not state that Bhaja and his family were poor who composed a good *Prabandha* by paying him an ample salary of coins as the patron of the writing in the *Prabandha*. Cf. *Can* [1911] = [17].

¹⁸ *Kandharacharya's General Ed. Document* 1-204.

¹⁹ *Bhujala*, *General Edict* 25, *Madras, I.A.* 401-300.

²⁰ *Journal of the Mysorepurge Trust*.

²¹ [C.C.] *Andhra's Campaigns* Calcutta, 1-119.

²² *William Taylor's Descriptions* 1-40.

²³ *C.C.* 1-119.

²⁴ *Journal's Report* 111-105.

and Padmavati.⁴⁷ There is also an anonymous poem *Abhaya-karmadhara*⁴⁸ besides *Abhaya*,⁴⁹ and *Abhaya-pravachana*, a play in two acts by Vedanta Vidya Bhattacharya.⁵⁰

The following early life of Abhaya can be gathered from the *Abhaya-pravachana* and the *Abhaya-karmadhara*, an our act play by Sundaravarmacharya.⁵¹

Abhaya was a prince when his father Siddhanta died and hence his uncle Manja ascended the throne. The young prince was very popular and had become very proficient in all the skills. In view of this, Manja conspired an arrangement regarding the future of Abhaya and to his dismay learnt that he would reign for 25 years.⁵² Therefore Manja decided to have the prince murdered secretly in a jungle and entrusted a tributary of his named Natavajra, with the task of carrying out the deed. But the latter took pity on the young prince and concealed him somewhere. He however informed the king that he had murdered Abhaya and in proof of this showed him a sword besmeared with blood. He also gave him a green leaf on which a *chitra* was written by Abhaya in his hand.

⁴⁷ See Introduction to *Abhaya* (Hemchandra edition).

⁴⁸ Cf. *Chitra* Oppert's *List of Sanskrit Mss.* 1907.

⁴⁹ C. S. II 119.

⁵⁰ I. C. 3 418.

⁵¹ See *Prinsep's Catalogue* Op. cit. II 1113.

⁵² The *Abhaya*'s prediction was—*सुवर्णवर्षेणैव संसृज्यते*

रामाय । सुवर्णवर्षेणैव संसृज्यते । सुवर्णवर्षेणैव संसृज्यते ॥

H. *संस्कृत-संज्ञा-सूची*, काशी-वाराणसी-वाराणसी

संस्कृत-संज्ञा-सूची । काशी-वाराणसी-वाराणसी ।

काशी-वाराणसी-वाराणसी । काशी-वाराणसी ।

काशी-वाराणसी । काशी-वाराणसी । काशी-वाराणसी ॥

hand writing to point out that temporal firmness
 were also all hollow. On reading it, Mallik be-
 came full of remorse. Later, on learning that Datta
 was alive, he vacated the throne in his favour and
 retired to the forest as an ascetic.

Several beautiful stories about Mallik's court
 poets are related by Kavya-śekhara (11th cent.
 A.D.) in his *Kāvya-sūryasīma*.¹⁵

WORKS OF MĪCĪA

Many works on various branches of general
 and scientific literature such as grammar, philo-
 sophy, astronomy, medicine, law, architecture and
 trade are attributed to Mīcīa. The following are
 some popular works¹⁶ of his. Some of them are not
 yet published.

Older works—

- | | |
|---|-------------------------------------|
| 1) <i>Campanāyana</i> | 2) <i>Pratīti-prakāśa</i> |
| 3) <i>Bhāgīnī-prakāśa</i> | |
| 4) <i>Alp-śloka-śāstra</i> (187) ¹⁷ | |
| 5) <i>Śāstra-sūtra-samgraha</i> | |
| 6) <i>Śāstra-sūtra</i> | 7) <i>Vāg-śāstra</i> ¹⁸ |
| 8) <i>Chāndī-sūtra</i> ¹⁹ | 9) <i>Śāstra</i> |
| 10) <i>Yama-sūtra</i> ²⁰ | 11) <i>Vāg-śāstra</i> ²¹ |
| 12) <i>Sūtra-sūtra</i> (an anthology) ²² | |

¹⁵ *Strass Oriental Library Mt. Catalogue*, 282.

¹⁶ For a complete list of works, see Acharjī's *Catalogue*
Catalogues, I, 41, 42; *Sanātana's Report on the*
manuscripts for Sanskrit Mt. [1937] XXXVII; *Catalogue of*
Mt., in *Kaśmir* 19, and *J. D. M. S.*, XXXVII, 67.

¹⁷ Mentioned in the introductory portion of the *Yama-*
Sūtra-sūtra, Bombay edn. ¹⁸ See *Kaśmir* 19, page 223.

¹⁹ See *Kaśmir's History of Vas.*, III, P. 403, n. 3.

²⁰ *ibid.*, page III, n. 4.

CONTENTS —

- 1) Rajamūrtimā (500)
- 2) Rāghavānāyā (500)
- 3) Vyāghravānāyā (500)
- 4) Rāghavīlīlā (Śāhīyā) (500)

STYLE OF THE CAMPI-KĀMYĀNA

The Campi-kāmyāna is written in the simple and graceful Vaishāṅgī style. In fact it can be cited as an excellent illustration of the "Vaiśāṅgī style, i.e., style. It embodies all the Saṅgāṅgī. Its language is fluent, but not pedantic. It abounds in alliterations and soundly figures, but does not tire the reader with verbal jugglery. Descriptions are highly imaginative. The height to which the poet's imagination can soar is seen from his line

¹ This is a commentary on the Yāmīnī. See Kāśī, Op. cit. page 49.

² See Dr. E. Deussen's *Āiti*, Op. cit. page 111 & 7.

³ *Āiti*, page 103 & 104. — See Kāśī, Op. cit. page 49.

⁴ These lines are generally distinguished—Vaiśāṅgī, Vaiśāṅgī, Vaiśāṅgī, Vaiśāṅgī, each named after the country where it is usually in vogue. The Vaiśāṅgī style is also called

वृत्तवर्धनी, यथा वाचस्पतिवृत्तः ।

यथा वाचस्पतिवृत्तवर्धनी च — *Āiti*, page 103 & 104.

यथा वाचस्पतिवृत्तवर्धनी च — *Āiti*, page 103 & 104.

यथा वाचस्पतिवृत्तवर्धनी च — *Āiti*, page 103 & 104.

The Vaiśāṅgī style is generally praised by All poets—

यथा वाचस्पतिवृत्तवर्धनी च —

यथा वाचस्पतिवृत्तवर्धनी च —

१. व्यवसायप्रवर्तने तागतोऽप्यसिद्धत्वात्तद्वर्गो सिद्धयेत् यथा-
 चरुद्वयानुभूतमरिषोत्सृष्टमिवासाधित्वा, मन्त्राद्युपि तद्व्यवहार-
 विनासकसिद्धत्वात्तद्व्यवसायत्वात् । तत्र तद्व्यवहारिभूतकन्यायास्तान्पत्नी
 मन्त्रैरेवमुक्तिरुच्यते ।

‘तदीदम्’ इत्यन्वयान्तरादिना तत्रादिप्रवृत्त्या

Then, in the woods on the banks adorned by
 various groups of trees, there arose a magical glory,
 which was marked by the fetters, lines, binding
 both from the limbs to the ends of the limbs of
 individuals of rocks moving unceasingly, while in
 the travellers were detained at their manifold
 journeys by the ever broken law of Capital. In the
 whirl of this process and the journey of progress
 was provided with links in the form of means
 of articulated form.

तदीदम् इत्यन्वयान्तरादिना तत्रादिप्रवृत्त्या
 चरुद्वयानुभूतमरिषोत्सृष्टमिवासाधित्वा, मन्त्राद्युपि तद्व्यवहार-
 विनासकसिद्धत्वात्तद्व्यवसायत्वात् । तत्र तद्व्यवहारिभूतकन्यायास्तान्पत्नी
 मन्त्रैरेवमुक्तिरुच्यते ।

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पत्र चार्णविरिपुत्तानां युक्त्यानामि सुमुताम् ।
 वीजाधर्म विज्यान्ति प्रमामि च ज्युति च ॥ ३ ॥

Where-as, the maids of Jullia separated from, and the bodies of those united with their husbands displayed a amazing. [३]

अथ चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य

चरुकेरुजात्तपमवेतो - 'वसुधैव कुटुम्बकम्' -

रामो च रामेण त्वेष ॥ १ ॥

सुपनां विनयापी, पदिते।

विरचयन्ति जितोत्तमिषया, ॥ ३ ॥

During the days whereof, Jullia's daughters with unclouded eyes performed the spinning of fibres in the trees with their hands and the quilting away of the mounds of man (beasts) with their spades. [३]

अथ चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य
 चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य चित्तमस्य

१५. प्रियवत्सारासासाजसो यथा मत्वा कश्चित् ।
 मुरासी इत्युत्पत्तिं सुखे लक्षणम् ।
 लक्षणाविभक्तमसाव ।

(अत्रिणः शोभा पराशरानकम् वा प्रवर्तयन्ते — एव दिवसा)

Rejoicing about the rule of Papatā anāth
 thank of the society of Chidā who has an immense
 number of arrows, Kild, appeared in child as he
 was, yondering his heart's improved in his own
 heart, upon him to Lakshana—

इति काव्ये च शब्दोक्तः ०३-०३३३ इत्युक्तः = अत्रिणः शोभा । अत्रिणः
 शोभाः अत्रिणः शोभाः अत्रिणः शोभाः । अत्रिणः शोभाः अत्रिणः शोभाः ।
 अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः ।
 अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः ।
 अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः ।
 अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः ।
 अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः ।
 अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः अत्रिणः शोभाः ।

आसी तिदीर्घात्तिस दिवा केद्विवाते लक्षणा

श्री वेदापन्नस्यपे अत्रिणामेव सुखे ।

शिव्या देवतिसोपिप्रमत्ताभने मयुरासी

(A) शोभा वा मे प्रियवत्सारासाजसने च न ज्ञाने ॥ ५ ॥

This Shikā, who was sometimes to him like a
 refreshing medicine in my case, a constant
 friend in the period of sport, a religious partner at
 the time of offering worship to the holy fires, a
 witness of the various race in battle, a disciple
 who propitiating the gods, Brahmins and the
 spirits, and a companion in [his] distress, has not

तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः

तद्वचनपर्यन्तः साक्षात् सुवर्णम्

सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः

सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः

सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः ॥ ३ ॥

सत्यमेव जयते

And that Brahmin, who had obtained the
 name of being the son of the Son and the Will by
 entering into the land, respectively, who had a
 great name, was very famous in the land by India, and
 soon appeared like an embodiment of the latter
 Dharma in the form of the bearded
 and was of the name of the bearded Brahmin, and
 the name.

[३]

सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः
 सत्यमेव जयते इति तत्रैतन्मतेः सत्यमेव जयते इति तत्रैतन्मतेः

३३३

श्रुत्वातः-पञ्चनिर्वाहः प्रदत्तः, परिश्रमः, यत्किंचिद्
 कृत्वात्किंचिद् विदितं विदुः। (मनुः) ॥ १०० ॥ ॥ ॥ ॥ ॥ ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥

३. अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥

Then, to Charvaka's son, who at once implied
 something in his own, presented to the Vedic and
 advised him to be proud of his. Ingria showed
 some important that had been stopped by Sik as
 the way being carried away by the uneducated
 Rikava.

अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥

अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥
 अथ यत्किंचिद् कृत्वात्किंचिद् विदुः। (मनुः) ॥ १०० ॥

शिक्षण-विधि

शिक्षण-विधि

With the waters of his tears Rishi performed the cleansing of those ornaments put on (earrings) by his beloved, which had become dirty through absence of cleaning, and which were restored to him now by the tears of the mother.

शिक्षण-विधि

The case of Rishi's daughter's ornaments—

शिक्षण-विधि

१ शिक्षण-विधि २ शिक्षण ३ शिक्षण

वासन्ति । तत्रैव जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥
 जलधुतयविविधाः । तत्रैव त्रिविधाः ॥ १ ॥

Thus Surasa, being asked the cause of Vain's
 hostility by Kishki, in whom astonishment of mind
 was instilled by Lakshmana's words of persuasion,
 said to him thus:—Formerly a demon named
 Marutas, brother of Sankhata, having held up in
 a basin Vain which is a hint to the whole team of
 dharma in the form of the water-bag of his war-
 mias, and then, his courage being hurt at Vain's
 sight, had thrown a spear at the city of the serpents
 (in the other world). Thereupon, by that proud
 Vain wearing a gold necklace, as he was entering
 into the cave, I was ordered to guard the mouth of
 that cave; I, assuming the form of his cupbearer,
 beholding, after the lapse of a long time, a stream
 of blood dripping forth laden with death, concluded
 that my brother had been killed. Thereafter,
 having shut the mouth of the cave with a big rock
 of stone and having, on my part, collected various
 quantities of water, drinking that, I resolved
 Kishkitha, filled with grief. Then, after I was

A

कामात्सिद्धयुक्तानि चन्द्रसिद्धिर्ब्रह्मसत्त्वसिद्धिर्नि ।

पश्येत्तदमानुजेनेति तस्य उपमसि योऽपि चन्द्रम् ॥२१॥

— — — — —

With the drops of blood & iron from Chandika's crushed by Vallabha's and dropped to the floor, that sight of the poor became red. (and) his face also became red. (and) his face.

इति चन्द्रसिद्धयुक्तानि चन्द्रसिद्धिर्ब्रह्मसत्त्वसिद्धिर्नि
पश्येत्तदमानुजेनेति तस्य उपमसि योऽपि चन्द्रम् ॥२१॥
— — — — —

२. श्री मातङ्गानन्दविरचितस्यरश्मि विहङ्गायाम्
सिद्धयुक्तानि चन्द्रसिद्धिर्ब्रह्मसत्त्वसिद्धिर्नि चन्द्रम् ॥२१॥

Therefore, considering that Chandika is beyond the reach of Vallabha's account of the power of Matanga's name, while I have been hearing him since a very long time, the intensity of my life being finished.—

इति चन्द्रसिद्धयुक्तानि चन्द्रसिद्धिर्ब्रह्मसत्त्वसिद्धिर्नि
पश्येत्तदमानुजेनेति तस्य उपमसि योऽपि चन्द्रम् ॥२१॥
— — — — —

and disarrayed, like an eagle taken to a vine of alliance in an assembly, not knowing the difference between them of the same dress and deed, looking to inability in distinguishing between the good one and the bad one even to him. Sugriva, however, on account of his inability to withstand Valin's might, raising his look in the direction by which Hanu's arrows (bragant) would come, and a long way off in distance like a liberal doubt who has become poor. The crop-eaten Hanu, the most renowned archer of all the three worlds, seeing him sitting in shame on the Kirmuk's like a dumb man dejected at heart, had raised his neck in order to distinguish him (from Valin), a certain gaidial of recognition which, like a herb of tested cure, was able to prevent (the fall of) arrows, and external sin — "Call Valin for battle once again." While he was once again moving like a cloud on reaching Kakiudha, Indra's son, disregarding the wholesale counsel of Tara on account of the intransigence of fate, began to fight with him and fall down on the earth with his broad chest and in pieces by the extremely sharp arrows of Dhanurtha's son. Then, on coming to know the news, Tara with the pupils of her eyes filled by the continuous flow of tears, having come out of the city, came to Valin who was like a timber laid up in a trap; who fearfully looked at Sugriva; whose neck was erect; who, on account of his inability to rise, had raised his elbows on the earth whose body was tainted by the spread of bleeding blood; who was conversing with Kakushtha (Hanu) who stood steadily raising his hand on the top of his bow; who was like the

बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥

बालमनोरमादिशतिका
 मं बालमनोरमादिशतिका
 बालमनोरमादिशतिका
 बालमनोरमादिशतिका ॥ ११॥

O best of Brahms! Considering me as a
 demotion in truth, as I am with life and lived up
 to the momentary sense of the 11 such a slight, dis-
 tinction at the end of my life, O many of the
 humanity will attend on you if you think (with
 me with the true life) ॥ ११ ॥

बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥
 बालमनोरमादिशतिका ॥ ११॥

बालमनोरमादिशतिका
 बालमनोरमादिशतिका
 बालमनोरमादिशतिका

शुभसुखी विद्वान्नीचि च विद्वान्नीचि च विद्वान्नीचि च

श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥

It has been already stated by Russell in an account of his travels in Mysore, that at Chinnarayana, he saw a female monkey with four arms. (A female which would be unusual to female animals.)

श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १६ ॥

सर्वत्र सुरैश्चक्रे च सुग्रीवः

वेदे प्राणिविज्ञो भवत्पुत्रकृत् ।

मते अवाप्तमपि रामोऽपि मुने

पते श्रीपुत्रकृत् चक्रे च सुग्रीवः ॥ १७ ॥

श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः

Just as the friend of Govardha (Sugriva) friend of the Vallis resided formerly in the Kishkinda, he has now retired to the mountain-forest of my friend, which is situated even in Kishkinda.

श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १७ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १७ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १७ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १७ ॥
 श्री-भाष्ये राम सुग्रीवोऽपि सुग्रीवः ॥ १७ ॥

विशिष्टविश्वामनी एव योधात्थं
 किमु विन्तपि सौम्यं शोभेत्कृतकित्तर ।
 यम इति शिराशे जेमाने कर्षन्ते
 त्वस यद्वृत्ते विदुते जज्ञाधिः ॥ २१ ॥

Is limitless standard; his valour, unborn to
 praise, who are rich by himself. His own mind
 with the bow in hand to strike at the heart of the
 enemy, when he is quite safe in my hand. [11]

विशिष्टविश्वामनी एव योधात्थं कृतकित्तर शोभेत्कृतकित्तर
 किमु विन्तपि सौम्यं शोभेत्कृतकित्तर यम इति शिराशे
 जेमाने कर्षन्ते त्वस यद्वृत्ते विदुते जज्ञाधिः ॥ २१ ॥

— End of Part —

इति विश्वामनी वाराभिसम्पत्तयामात्मनाः परिवर्त्तयौ
 सायाभिसम्पत्तयौः अस्मिन् विश्वामनीय इत्यर्थः न सायाभिसम्पत्तयौ
 स्यात्तु विश्वामनीय इत्यर्थः अस्मिन् विश्वामनीय इत्यर्थः न सायाभिसम्पत्तयौ
 सायाभिसम्पत्तयौः अस्मिन् विश्वामनीय इत्यर्थः न सायाभिसम्पत्तयौ
 सायाभिसम्पत्तयौः अस्मिन् विश्वामनीय इत्यर्थः न सायाभिसम्पत्तयौ
 सायाभिसम्पत्तयौः अस्मिन् विश्वामनीय इत्यर्थः न सायाभिसम्पत्तयौ

... ..

न तस्या नगरमातिरिणुष्यति राक्षस ।
 सुप्रियावर्षेनाथ्यसोद्गराप्रार्थनासा ॥ २१ ॥

When Bhagavan replied — "Getting into the city is not possible." Sugriva's request also came to the end of par with Utharata's request. [20]

... ..

— Balar Deity of the —

इवाहिमन्त्रितोऽपि पश्यात्प्राक्षिभक्तम् ।
 तैत वीक्ष्यत्येवमिदं कौन्तेयनालितम् ॥ २२ ॥

By that cloudy season which had imparted obscurity to the Arjuna eyes and which was driving out away the rule of Druski's son who killed up Arjuna and destroyed the map of Upanishara was started. [21]

... ..

अथोक्तं किं चकारैतन्नो ह्युक्तं किं च कारुण्यं च तद्विदुः शक्यं
 च न कर्तव्यं च तद्विदुः शक्यं च कारुण्यं च तद्विदुः शक्यं च ॥ ३१ ॥

म योगस्य तन्महासाक्षात्कारस्यैव चारणे ।
 मुनीभ्योऽर्थसाध्यामीन्द्रस्यार्थनाममा ॥ ३२ ॥

When Bishanath replied — 'Getting into the
 way is not difficult.' Bishanath's answer also came to
 him as a paradoxical illustration. [31]

इति चकारैतन्नो ह्युक्तं किं च कारुण्यं च तद्विदुः शक्यं
 च न कर्तव्यं च तद्विदुः शक्यं च कारुण्यं च तद्विदुः शक्यं च
 च न कर्तव्यं च तद्विदुः शक्यं च कारुण्यं च तद्विदुः शक्यं च
 च न कर्तव्यं च तद्विदुः शक्यं च कारुण्यं च तद्विदुः शक्यं च ॥ ३२ ॥

— इति योगस्यैव चारणे —

इमन्मूर्खानामेव सर्वत्राद्वैतसिद्धता ।
 तेन विमुक्तान्तेन वैश्वीक्यनामिणम् ॥ ३३ ॥

By this ordinary saying which had important
 significance to the Arjuna crew and which was
 driving the events, the role of Bhaskardev who
 cheered up Arjuna and dominated the scene of
 Dristadyumna was played. [32]

इति चकारैतन्नो ह्युक्तं किं च कारुण्यं च तद्विदुः शक्यं
 च न कर्तव्यं च तद्विदुः शक्यं च कारुण्यं च तद्विदुः शक्यं च
 च न कर्तव्यं च तद्विदुः शक्यं च कारुण्यं च तद्विदुः शक्यं च
 च न कर्तव्यं च तद्विदुः शक्यं च कारुण्यं च तद्विदुः शक्यं च
 च न कर्तव्यं च तद्विदुः शक्यं च कारुण्यं च तद्विदुः शक्यं च ॥ ३३ ॥

असाक्षीं स्वस्वस्वीभक्तप्रदायसायासादात्म्याः तदासाँ

मसि नः सुमेन्दं हिमविं नं मधुपल्लवितिनं इत्यवधान ।

इषे मरुत नैरु सद्रिते तत्तफदा सापसमापयोत्वाः-

मशामाताम शृण्वा स्तनितानिषमहासिहनिषहनिषेमुः ॥

1. असाक्षी । 2. स्व स्व

*The Siddhies were thus made the witnesses of what followed by his name श्रीमद्भागवतः for showing that He has killed Vāhin in a dream, causing not for any manner Drove.—Thus thinking, the army of clouds, having entertained a stranger as its own nation Vāhinam, gave out loud wailing again under the pressure of disaster, after suddenly blocking its way to all the houses of Vāhin for battle, as also all the quarters of the sky. [37]

असाक्षीभक्तप्रदायसायासादात्म्याः तदासाँ
मसि नः सुमेन्दं हिमविं नं मधुपल्लवितिनं इत्यवधान-
इषे मरुत नैरु सद्रिते तत्तफदा सापसमापयोत्वाः-
मशामाताम शृण्वा स्तनितानिषमहासिहनिषहनिषेमुः ॥
॥ असाक्षीभक्तप्रदायसायासादात्म्याः तदासाँ
मसि नः सुमेन्दं हिमविं नं मधुपल्लवितिनं इत्यवधान-
इषे मरुत नैरु सद्रिते तत्तफदा सापसमापयोत्वाः-
मशामाताम शृण्वा स्तनितानिषमहासिहनिषहनिषेमुः ॥
॥ असाक्षीभक्तप्रदायसायासादात्म्याः तदासाँ
मसि नः सुमेन्दं हिमविं नं मधुपल्लवितिनं इत्यवधान-
इषे मरुत नैरु सद्रिते तत्तफदा सापसमापयोत्वाः-
मशामाताम शृण्वा स्तनितानिषमहासिहनिषहनिषेमुः ॥
॥ असाक्षीभक्तप्रदायसायासादात्म्याः तदासाँ
मसि नः सुमेन्दं हिमविं नं मधुपल्लवितिनं इत्यवधान-
इषे मरुत नैरु सद्रिते तत्तफदा सापसमापयोत्वाः-
मशामाताम शृण्वा स्तनितानिषमहासिहनिषहनिषेमुः ॥

उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।

भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥

From clouds, whole waters showers had descended, which had occupied the sky and removed the heat of the sun, when appeared by the eastern wind just as the kings who had multiplied the avenues of life, who had adopted the righteous path and removed the stains (of their subjects), were purified by the vast army of Pandavas (Karna). [13]

उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥
 उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥
 उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥
 उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥
 उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥

१३. उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥
 उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥
 उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥
 उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥
 उपस्थितोऽप्यस्यः सत्पुत्राद्यैः निष्कलङ्कितः ।
 भूयः ॥ भवेत्तुः शीघ्रं सत्पुत्राद्यैः ॥ १३ ॥

At that time the lord of Raghu became exceedingly angry, and beholding the display of the rainy season, in which the sky was variegated by the rainbow, and the regions surrounding up

वनमालसङ्घस्य प्रोक्तमपि पराशितः ।

जोहा इव सङ्घने वसिष्ठाया यो यथा ॥ ३१ ॥

The showers of water scattering the earth, appear like the showers shower of a Ny-madriya tree grown in the sky and leading a stream (विष्णु-विष्णु) ॥ ३१ ॥

वनम = वनमालसङ्घस्य, प्रोक्त = प्रोक्त, पराशितः = पराशितः, जोहा = जोहा इव, सङ्घने = सङ्घने, वसिष्ठाया = वसिष्ठाया, यो यथा = यो यथा ॥ ३१ ॥

समसागरकुलोत्सर्जितसामुद्रपिपिरी ।

नदीं प्रत्येकं तीमिरे वाहयन् दिने दिने ॥ ३२ ॥

विष्णुसं हृतः, O sea of Samudra, thou art sending water full with floods of water, laden with the showers of the trees scattering on their banks and scattering water and more day by day ॥ ३२ ॥

समसागरकुलोत्सर्जितसामुद्रपिपिरी = समसागरकुलोत्सर्जितसामुद्रपिपिरी, नदीं = नदीं, प्रत्येकं = प्रत्येकं, तीमिरे = तीमिरे, वाहयन् = वाहयन्, दिने दिने = दिने दिने ॥ ३२ ॥

सम्प्रीहितानि सन्निभानि वाहयन्ति त्रीणि त्रीणि वाहयन्ति ।

जोहा इव वसिष्ठाया यथा विष्णुसं प्रोक्तमपि पराशितः ॥ ३३ ॥

The clouds, such as scorching bellies, are merely vomiting under the pretext of the dukes of lightning, the dukes of the rain, the sky which they

सर्वोऽस्य शक्तिः स तदात्मिकः। साधकं कथं कथं दीप्तं। तदात्मिकं -
 उक्तं। इति तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं।
 तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं।
 (सर्वोऽस्य शक्तिः)। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं।

तुपतिपापयोगसमसो भवितोऽपि क्वि
 भुवभसुदृष्टे भवद्यत्नोऽपि सतिभम् ।
 सल्लभसद्विरम्य विविधः क्वि भवितोऽपि
 सतिभसुदृष्टेऽपि तदात्मिकः सतिभम् ॥ ३२ ॥

विश्वरूपम्

The last chapter was produced by the array of clouds caused, breaking in mist the way for the re-organization of the line of atoms was the to come up. What that used to show over the world and justice words, also became all, having been defeated easily by the air of his breath.

सर्वोऽस्य शक्तिः स तदात्मिकः। साधकं कथं कथं दीप्तं। तदात्मिकं -
 उक्तं। इति तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं।
 तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं।
 (सर्वोऽस्य शक्तिः)। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं।

सर्वोऽस्य शक्तिः स तदात्मिकः। साधकं कथं कथं दीप्तं। तदात्मिकं -
 उक्तं। इति तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं। तदात्मिकं।

अम्बोदयाद्यमचिरोम तद्वाम इवै

निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥

The rains ceased, an ocean, having entertained the people by a performance of her dance called 'cessation of heat,' went away from the stage of the sky. Not late after that did all the music of the clouds cease. All was a sudden, the lights of the Ambodaya also got extinguished. [33]

अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥

14. अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥
 अम्बोदयाद्यमचिरोम तद्वाम इवै निरीभिताञ्च महोत्त तद्विन्देभ्याः ॥ ३३ ॥

Gradually, the whole multitude of rivers obtained business as if not exhibiting the forth-coming swelling of the country army. After the lapse of the rainy days in that manner, there came up in the earth also free movements of the royal states (and a ready for conquest undertaken by numerous kings), ready bearing to mind that

ततोऽपि योऽपि नृपि नृपयुवकः

सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥

३५. ततोऽपि नृपि

Then the lord of the monkeys, leaving behind his anger, considered, with his face bent down, at that crowd of the great ones, confounded, as it were, by a great obstacle to the way of his joy, like a support at the summit of the fresh clouds indicative of ending the heat of summer. [३५]

ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥

ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
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 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥
 ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥

३५. ततोऽपि नृपि नृपयुवकः सन्त्यक्तमस्मिन्नुवाच नान्यथा ॥ ३५ ॥

३५. ततोऽपि नृपि

At that time, with amazement reinforced by Haman's words, he has been sent by his angry brother to induce you to (take up) the case presented (by you).—Sugriva sent Tara to pacify Lakshmana.

therefore, you will (now) destroy Kinnara in a battle, just as Indra destroyed Anshidāna (a demon) who had married your son (Indra's wife) who was the daughter of Pishonka." Then—

सुदुर्मि सुविद्यायोगिभित्तौ कां विविने
 विनायथ दिशार्थं वासिने ज्वरुः ।
 सत्तापि ह्येव यथाशुक्रविद्यायां
 हरिति प्रवर्तति न तादृशोऽयमरेन्द्रः ॥ ३८ ॥

—Meditation on the Mind for Six—

The land of the warriors, was Varana (near Kanara), a quarter of India, then was in the (northern) quarter of Yama, Buzna is the western quarter of Varana, and Sushala to the south.

was an emblem of gold with a blow resembling the fall of a thunder-bolt, and a success similar to the gods.

24. The gods were then...
 25. The gods were then...
 26. The gods were then...
 27. The gods were then...
 28. The gods were then...
 29. The gods were then...
 30. The gods were then...

Then, the warriors having searched here and there at Heimdall's bidding, reached on the slopes of the peaks mountains filled with rainwater on account of hills for water, having plucked into a certain cave, in whose interior a lake could be perceived by the rising up and down of water-birds; they came into a large region of gold, produced

Then, the warriors having searched here and there at Heimdall's bidding, reached on the slopes of the peaks mountains filled with rainwater on account of hills for water, having plucked into a certain cave, in whose interior a lake could be perceived by the rising up and down of water-birds; they came into a large region of gold, produced

by the man, but I will die of your love (Madeline),
O you of unbounded courage, you will see that
wife of Rama in an hour. [11]

दिव्यदेव - सुविशेष - सुविशेष - सुविशेष - सुविशेष - सुविशेष
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इति महाभारत कृष्णार्धे से संवत्सिद्धयुक्ताय समाप्तम् ।

सुविशेषः सुविशेषः सुविशेषः सुविशेषः सुविशेषः ॥ १२ ॥

Taking leave of that Sanyasī, who was speak-
ing thus, who had become a friend, and who knew
the past and was (of every thing), the disciples of
the middley sūtra, of such a way of thinking, set out
with increased delight. [12]

सुविशेष - सुविशेष - सुविशेष - सुविशेष - सुविशेष
सुविशेष - सुविशेष - सुविशेष - सुविशेष - सुविशेष
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— Middley sūtra of the middley sūtra —

सुविशेषः सुविशेषः सुविशेषः सुविशेषः सुविशेषः ।

सुविशेषः सुविशेषः सुविशेषः सुविशेषः सुविशेषः ॥

२५५. ॥३॥ आसामासकः आसीत्सामान्यतयापरोक्षतया । तस्मैकं
 कालान्तुः साधयुषीषु निविदिमानमिव । वनजलसज्जतं । आसामास
 आसामासकम् ।

Thereafter, when the monkey chaffins were
 severally gazing out the measure of their individual
 capacity in crossing the ocean, Jambavan, pointing
 to Nijanta here to V. 500, said —

इति - एतं कालान्तुः - एतद् कालान्तुः
 (सामान्यतया) अपि, सामान्यतया एतद् इति । - एतद् इति
 इति - एतद् इति - एतद् इति - एतद् इति - एतद् इति -
 एतद् इति - एतद् इति - एतद् इति - एतद् इति - एतद् इति -
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 एतद् इति - एतद् इति - एतद् इति - एतद् इति - एतद् इति -
 एतद् इति - एतद् इति - एतद् इति - एतद् इति - एतद् इति -

हे वीरा वृक्षजायः परित्यजित्वा कर्णं जलतीक्ष्णकरः

कालान्तुःकालान्तुःकालान्तुःकालान्तुः ।

स्वप्ना रामः कथिमानवमतिवृष्टो जलान्तोःश्वरिषेदे

तेदः प्रादुर्भूतिकि कथाम् वपुःश्वरस्यै गोलदेत् ॥५०॥

'O heroes of the forest! What is any good to
 sink in deep sleep that would be disastrous to the
 end, by measuring that our capacity in crossing
 the ocean is only so much? If only this was the
 Vayu, keeping in mind the size of the king, he
 would never have been so bold, he would not
 have been so bold before the ocean and a public!

हे वीरा - एतं कालान्तुः कालान्तुः कालान्तुः
 कालान्तुः कालान्तुः कालान्तुः कालान्तुः कालान्तुः

एषे काम्बेयस्य द्वापरविंशोऽनुश्लोकः ।

कुन्वा इन्द्रिहोमेषां भावनाः प्रेरितानि प्राणम् ।

ब्राह्मणादिभ्यः पथोन्निवृत्तौ सम्पद्यन् वैभाषितम् ।

ब्राह्मणान्य सक्तान् तन्निवृत्तौ शक्यन्ति वाच्यः ॥१८॥

The passage being thus studied by Jambavan's conversation with Shukra that we see for our own, Mitrani of such a nature as displaying the fact of Tradition with the only body assuming a human form and, after finishing up the principle of the movement, having paid respects to a living teacher in the style of the teacher's path that was really, and really to read the text.

अथैतन्मन्त्रं शुक्रेण ब्रह्मविद्यायाः प्रथमोऽनुश्लोकः ।
 इन्द्रिहोमेषां भावनाः प्रेरितानि प्राणम् ।
 ब्राह्मणादिभ्यः पथोन्निवृत्तौ सम्पद्यन् वैभाषितम् ।
 ब्राह्मणान्य सक्तान् तन्निवृत्तौ शक्यन्ति वाच्यः ॥१८॥
 इन्द्रिहोमेषां भावनाः प्रेरितानि प्राणम् ।
 ब्राह्मणादिभ्यः पथोन्निवृत्तौ सम्पद्यन् वैभाषितम् ।
 ब्राह्मणान्य सक्तान् तन्निवृत्तौ शक्यन्ति वाच्यः ॥१८॥
 इन्द्रिहोमेषां भावनाः प्रेरितानि प्राणम् ।
 ब्राह्मणादिभ्यः पथोन्निवृत्तौ सम्पद्यन् वैभाषितम् ।
 ब्राह्मणान्य सक्तान् तन्निवृत्तौ शक्यन्ति वाच्यः ॥१८॥
 इन्द्रिहोमेषां भावनाः प्रेरितानि प्राणम् ।
 ब्राह्मणादिभ्यः पथोन्निवृत्तौ सम्पद्यन् वैभाषितम् ।
 ब्राह्मणान्य सक्तान् तन्निवृत्तौ शक्यन्ति वाच्यः ॥१८॥

श्री वैश्वदेवविश्वामित्रोऽनुश्लोकः
 विष्णुनामकः

श्रीः



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