

महाकविबाणभट्टप्रणीता

# कादम्बरी

पूर्वभागः

FIRST PART

## KAADAMBARI OF BAANABHATTA

पूर्वभागः

FIRST-HALF

[PART ONE]

SANSKRIT TEXT /TRANSLATION/EXPLANATION

BY

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## ABOUT THE AUTHOR

Born in Bangalore, India, the so-called Lakshmi (Master of Sanskrit and Philosophy, and a language teacher by profession) changed miraculously into a Tejaswini (a recluse with no-identity), when she entered the sacred Himalayan region, in quest of 'Truth sublime' even as she was in her early forties. Living alone amidst the looming mountains of the sacred land, inside a small cottage made of stone and mud, helped by a few devoted youngsters, she went through a penance of knowledge for many years, till her quest was fulfilled by the grace of Shiva. As there was nothing more to be achieved on this planet than what state she was in, she just took to translating all the sacred books of India which were slowly turning into dust, due to the lack of proficiency in Sanskrit language that covered the modern minds. Kaadambari (in two parts) is one such wonderful book, a gem extracted from under the dust.

# महाकविबाणभट्टप्रणीता कादम्बरी

## KAADAMBARI OF BAANABHATTA

### पूर्वभाग: FIRST-HALF

### INTRODUCTION

Kaadambari is the name of the main female character of the Sanskrit novel Kaadambari composed by BaanaBhatta, who was the court poet of King HarshaVardhana.

The word 'Kaadambari' means spirituous liquor distilled from the flowers of Kadamba tree. The word also is an epithet of Sarasvati, Goddess of learning.

What can intoxicate more than Knowledge!

Baana died before he completed this work and his son BhushanaBhatta took over the job of completing it.

The novel abounds in figures of speech charming every lover of Sanskrit literature.

Descriptions galore and lengthen each sentence to cover many pages.

In the modern era we just have to use only the eyes for entering a story depicted in films.

But Baana in his creations uses sounds to create the very same effect.

As he recited the story aloud in a deep voice in the courtroom of the eminent king, the whole world changed into Kaadambari's world. As each and every scene was described thoroughly, the story unfolded in the 3D stage of the mind. Nothing was left to the imagination of the listener. What was in the scene appeared as it was as if the listener was at the centre of it all watching the events of the story, wonder struck at the magic.

The story itself is fascinating as it connects together many lives of many super human beings lost in love.

No story like this has been ever written or will be written once again.

It is an amazing plot.

Forget the size of the book; stop bothering about grammar points; just slowly tread the path laid by Baana, enjoying every new description unfolding at every step.

Train the mind to imagine the scenes depicted by Baana rather than drown yourself in front of video boxes presenting meaningless mega serials.

Imagination is a treasure only human minds have access to. Use it to the full extent and enjoy the amazing novel presented by one of the greatest composers of the past.

Baana's work has been translated in simple English here, trying utmost not to hamper the beauty of the language as presented by the author.

Hope Kaadambari comes alive again in this century, charming many a heart!

## ABOUT BAANA BHATTA

BaanaBhatta was born around the 7th century in a village in India.

He was born in Pritikuta village, which was situated on the banks of Hiranyavahu.

This village used to exist in the district, which is now called, Chhapra.

He was born to ChitraBhaanu and Rajadevi and his was a family of Vatsyayana Gotra.

Born in a Brahman family, he was a poor but a clever child.

Even during his childhood, he showed signs of great potential and finished his education with much dedication and hard work. His father was a learned Brahmin and he went on to become one of the greatest poets of India. His father's death caused him an emotional setback and he became a wanderer but after sometime came back to his village. Later, he served as the 'Aasthaana Kavi' at the court of King HarshaVardhana of Kanauj. He had to face a lot of rivalry from other scholars because of his brahminic perspective, and extravagant writing style.

Bāna's principal works include a biography of Harsha - 'HarshaCharitam', and one of the world's earliest novels, 'Kaadambaree'. Both these works are noted texts of Sanskrit literature.

The other works attributed to him are 'Chandikaa Shatakkam' and 'PaarvatiParinayam'.

BaanaBhatta gets acclaimed as बाणोच्छिष्टं जगत्सर्वम् 'Baaanochhistam Jagatsarvam', meaning Baana has described everything that is there in this world and nothing is left back as 'unsaid'.

## MAIN CHARACTERS OF THE STORY

Shoodraka - King of Vidishaa

Vaishampaayana - the parrot who narrates his story to king Shoodraka

KumaaraPaalita - Minister of king Shoodraka

Prince Chandraapeeda - son of Emperor Taaraapeeda, the lover of Kaadambaree

Princess Kaadambaree - Beloved of Chandraapeeda, daughter of the Gandharva king ChitraRatha

Emperor Taaraapeeda - King of Ujjayini city

Queen Vilaasavati - Wife of Taaraapeeda, and mother of Chandraapeeda

Minister Shukanaasa - Main counsellor of king Taaraapeeda, and the father of Vaishampaayana

Manoramaa - Wife of Shukanaasa, and the mother of Vaishampaayana

Vaishampaayana - son of Shukanaasa and a close friend of Chandraapeeda

PatraLekhaa - close attendant of prince Chandraapeeda

MahaaShvetaa - daughter of Gandharva king Hamsa, and the beloved of Pundareeka

Pundareeka - son of Sage Shevetaketu, and the lover of MahaaShvetaa

Maharshi Jaabaali - the great Sage who relates the story of parrot Vaishampaayana

Haareeta - son of Maharshi Jaabaali

## OTHERS

Kapinjala - close friend of Pundareeka

Keyuraka - Gandharva lad, who carries the Veenaa for Kaadambaree

MadaLekhaa - close friend of Kaadambari

Taralikaa - close attendant of Kaadambari

Tamaalikaa - close attendant of Kaadambari

And,

Gandhamaadana - Elephant, Indraayudha - Horse

## प्रार्थना

### SALUTATION TO THE SUPREMACY AS THE TRINITIES

रजोजुषे जन्मनि सत्त्ववृत्तये स्थितौ प्रजानां प्रलये तमःस्पृशे  
अजाय सर्गस्थितिनाशहेतवे त्रयीमयाय त्रिगुणात्मने नमः॥१॥

*Salutation to that 'Unborn one';*

*who is the cause of the creation, maintenance and destruction of the perceived world;  
who has three Gunas (Sattva, Rajas, Tamas) as his nature;  
who is the essence of three Vedas (Rk, Yajus, Saaman);  
who (as Brahma) is endowed with the quality of Rajas at the time of creating the world;  
who (as Vishnu) is endowed with the quality of Sattva,  
at the time of maintaining the created world;  
who (as Shiva) is endowed with the quality of Tamas at the time of dissolution.*

### SALUTATION TO SHIVA'S LOTUS-FEET

जयन्ति बाणासुरमौलिलालिता दशास्यचूडामणिचक्रचुम्बिनः  
सुरासुराधीशशिखान्तशायिनो भवच्छिदरस्यम्बकपादपाम्सवः॥२॥

*The dust-particles on the feet of Tryambaka (Shiva) win over everything in eminence -  
by getting cradled by the head of Baanaasura;  
by getting kissed by the circle of the crowns of the ten-headed Raavana;  
and by lying comfortably on the edge of the 'crest of the chiefs of Suras and Asuras'.*

[Baanaasura- Demon Baana

Other meaning of Baanaasura-

बाणाय असून् रान्ति (ददाति) those who gave life to Baana – Forefathers of Baana)

(त्र्यम्बक – त्रीणि अम्बकानि यस्य सः Three eyed Divinity

त्रयाणाम् (ब्रह्मविष्णुरुद्राणां) अम्बकः (पिता) -Rig-Veda)]

### SALUTATION TO LORD VISHNU

जयत्युपेन्द्रः स चकार दूरतो बिभित्सया यः क्षणलब्धलक्ष्यया  
दृशैव कोपारुणया रिपोरुरः स्वयं भयाद्भिन्नमिवास्रपाटलम्॥३॥  
*Upendra, the brother of Indra (Vaamana) desirous of shattering it,  
made the chest of his enemy break down by itself through fear  
and got it covered by blood red hue, in the gap of a second,  
just by looking at him from far, with eyes turning red in anger.*

[(उपेन्द्र- Son of Kashyapa and Aditi/Younger brother of Indra/Vaamana the dwarf Avataar)

(NaraSimha, another Avatar of Vishnu killed Hiranyakashipu by tearing open his chest with his nails. But in the poet's imagination the chest broke by itself in fear when Vishnu glanced at the enemy for a fraction of second in anger, seated on his snake bed at Vaikunta.

The redness that covered the demon's chest is not blood but the redness of the anger proceeding from Vishnu's eyes.)]

## SALUTATION TO MY FATHER

नमामि भर्वोश्चरणाम्बुजद्वयं सशेखरैर्मोखरिभिः कृतार्चनम्

समस्तसामन्तकिरीटवेदिकाविटङ्कपीठोल्लुठितारुणाङ्गुलि ॥४॥

*I salute the pair of lotus feet of the father (who is extremely learned)  
which get worshipped by the Moukhari kings with crowns on their heads;  
which have their fingers turned red in hue, by wallowing on the foot-stool,  
which is the platform made by the crowns of all the subordinate kings.*

(भर्वोः - पित्रोः - बिभृतस्तौ भरू तयोः)

## THE MEN WHO DEPRECIATE GOOD LITERATURE

अकारणाविष्कृतवैरदारुणादसज्जनात्कस्य भयं न जायते

विषं महारेरिव यस्य दुर्वचः सुदुःसहं संनिहितं सदा मुखे ॥५॥

*Who does not get frightened by the wicked man -  
who shows terrifying hatred for no reason;  
whose mouth always holds unbearably rude and hurting words  
like poison in the mouth of the great serpent?!*

कटु क्वणन्तो मलदायकाः खलास्तुदन्त्यलं बन्धनशृङ्कला इव  
मनस्तु साधुध्वनिभिः पदे पदे हरन्ति सन्तो मणिनूपुरा इव ॥६॥

*The wicked torment much  
like the binding iron chains tied around the limbs, with their harsh words hurling insults.  
The saints on the other hand steal the mind (make all happy) at every step  
like the melodiously jingling jewel-anklets.*

## WHO CAN APPRECIATE GOOD LITERATURE?

सुभाषितं हारि विशत्यधो गलान्न दुर्जनस्यार्करिपोरिवामृतम्

तदेव धत्ते हृदयेन सज्जनो हरिर्महारत्नमिवातिनिर्मलम् ॥७॥

*'Good saying' which pleases the mind does not enter the throat of the wicked,  
like the nectar down the neck of Sun's enemy (Raahu).*

*The noble man holds it in the heart  
like Vishnu wearing the excellent gem (Kaustubha) on his bosom.*

(Raahu has only a head; no neck or throat.)

## KAADAMBARI- A BEAUTIFUL STORY

स्फुरत्तत्कलालापविलासकोमला करोति रागं हृदि कौतुकाधिकम्

रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिनवा वधूरिव ॥८॥

*A story which abounds in sweet conversations, and pleasing to the heart,  
attracts and raises high the curiosity and excitement in the mind,  
like the new bride who has willingly arrived at the bed, full of passion and love  
(whispering sweet pleasing tender words, and exciting the passion).*



## MY WORK IS A FLOWER GARLAND WOVEN WITH MANY FIGURES OF SPEECH

हरन्ति कं नोज्ज्वलदीपकोपमैर्नवैः पदार्थैरुपपादिताः कथाः  
 निरन्तरश्लेषघनाः सुजातयो महास्रजश्चम्पककुड्मलैरिव ॥९॥  
*Who will not be pleased by the stories  
 which are like huge garlands  
 made of thickly woven (Shlesha)  
 Chamapaka and Kudmala flowers of good quality (Sujaata)  
 shining bright like lamps (Deepaka),  
 composed with new types of themes and ideas?*

[उपमा - Figure of speech -Comparison

श्लेष – Figure of speech – one word gives rise to two meanings

दीपक – Figure of speech- like a lamp throws light on many things

जाति- Figure of speech – description according to nature or composed in Jaati metre]

## MY EMINENT FAMILY

## KUBERA

बभूव वात्स्यायनवंशसंभवो द्विजो जगद्गीतगुणोग्रणीः सताम्  
 अनेकगुसार्चितपादपङ्कजः कुबेरनामांश इव स्वयम्भुवः ॥१०॥  
*There lived a Brahmin named Kubera  
 born as if he was made of a partial essence of Brahmaa (because of knowing the four Vedas);  
 in the family of Rishi Vaatsyyayana;  
 endowed with virtues extolled by the world; foremost among the noble;  
 his feet worshipped by many Guptas (Vaishyas).*

[Sharma-Brahmin, Varma-Kshatriya, Gupta -Vaishyas -says Scholar Bhaanuchandra]

उवास यस्य श्रुतिशान्तकल्मषे सदा पुरोडाशपवित्राधरे  
 सरस्वती सोमकषायितोदरे समस्तशास्त्रस्मृतिबन्धुरमुखे ॥११॥  
*As his sins had perished by the study of Vedas;  
 as his lips remained sacred by Purodaasha;  
 as his belly had become red by consuming Soma;  
 as his face was pleasant looking because of reciting all Scriptures and Smritis;  
 Sarasvati herself lived there.*

(पुरोडाश - Sacrificial offering made of baked ground rice and other remains of sacrificial offering.)

जगुर्गृहेऽभ्यस्तसमस्तवाङ्मयैः ससारिकैः पञ्जरवर्तिभिः शुकैः  
 निगृह्यमाणा बटवः पदे पदे यजूंषि सामानि च यस्य शङ्किताः ॥१२॥  
*The celibate students in his house studied the Yajur Veda and Saama Veda  
 hesitatingly (fearful of getting chided),  
 as the birds like parrots and Saarikas who were experts in all the fourteen types of learning  
 corrected each and every word they recited.*

## ARTHAPATI

हिरण्यगर्भो भुवनाण्डकादिव क्षपाकरः क्षीरमहार्णवादिव

अभूत्सुपर्णो विनतोदरादिव द्विजन्मनामर्थपतिः पतिस्ततः॥१३॥

*Like HiranyaGarbha from the Cosmic egg; like the moon from the huge milk ocean;  
like Garuda from Vinataa's belly; was born his son, ArthaPati, the best of all Brahmins.*

विवृण्वतो यस्य विसारि वाङ्मयं दिने दिने शिष्यगणा नवा नवाः

उषःसु लग्नाः श्रवणोधिकां श्रियं प्रचक्रिरे चन्दनपल्लवा इव ॥१४॥

*The tender fresh sprouts of sandal tree worn on the ears increase the charm (of ladies).  
Similarly new students (attracted by his learning) increased his fame  
by their listening intently to his detailed discourses on Scriptures, in the early morning.*

विधानसंपादितदानशोभितैः स्फुरन्महावीरसनाथमूर्तिभिः

मखैरसंख्यैरजयत्सुरालयं सुखेन यो यूपकरैर्गजैरिव॥१५॥

*He had conquered the abode of Devas through countless 'Sacrifices' (Yajnas) (not battles)  
as if through 'elephants' with trunks,  
but with the elephant-like pillars used for tying animals to be sacrificed;  
shining with great soldiers sitting on their backs;  
(namely the blazing 'Homa-fires' with vessels called Mahaaveera kept nearby)  
awe-inspiring with the ichor flow caused by some special intoxicating foods.  
(namely splendid with charities offered as per the Vedic injunctions).*

## CHITRABHAANU

स चित्रभानुं तनयं महात्मनां सुतोत्तमानां श्रुतिशास्त्रशालिनां

अवाप मध्ये स्फटिकोपलामलं क्रमेण कैलासमिव क्षमाभृताम्॥१६॥

*In course of time, he had a son named ChitraBhaanu  
like the great Kailaasa Mountain among all other mountains,  
taint-less like the crystal gem (white coloured mountain),  
who was the most excellent son among all his  
'noble sons who were well versed in scriptures and were endowed with forbearance'.*

(क्षमाभृत् - Earth supporters-mountains/having forbearance)

महात्मनो यस्य सुदूरनिर्गताः कलङ्कमुक्तेन्दुकलामलत्विषः

द्विषन्मनः प्राविविशुः कृतान्तरा गुणा नृसिम्हस्य नखाङ्कुरा इव॥१७॥

*Like the nail-sprouts of NaraSimha piercing through the heart of Hiranyakashipu,  
the noble virtues of this man (ChitraBhaanu) went a long distance  
shining forth like the taint-less rays of the 'moon freed of its dark spot',  
and entered the minds of the enemies (irritating them).*

दिशामलीकालकभङ्गतां गतस्त्रयीवधूकर्णतमालपल्लवः

चकार यस्याध्वरधूमसञ्चयो मलीमसः शुक्लतरं निजं यशः॥१८॥

*Though the collection of the dark smoke rising from the Sacrifices performed by him was filled with soot;  
though it had become the lovely dark locks adorning the fore-head of the Direction ladies (by filling the sky above);  
though it had adorned the ears of the three brides namely Tri-Vedas like the dark Tamaala buds,  
(because of the incessant Vedic chants);  
ChitraBhaanu made his fame extremely bright.*

सरस्वतीपाणिसरोजसंपुटप्रमृष्टहोमश्रमसीकराम्भसः

यशोमशुक्लीकृतसप्तविष्टपाततः सुतो बाण इति व्याजयत॥१९॥

*His (ChitraBhaanu) sweat drops formed by the exertion of performing Sacrifices  
was wiped by the lotus-bud like hands of Sarasvati.  
The seven worlds were whitened by the rays of his fame.  
A son named Baana was born to him.*

WHAT AM I COMPARED TO THOSE NOBLE ANCESTORS?  
I HAVE NO TALENT AT ALL, YET I COMPOSE THIS WORK!

द्विजेन तेनाक्षतकण्ठकौण्ठ्यया महामनोमोहमलीमसान्धया

अलब्धवैदग्ध्यविलासमुग्धया धिया निबद्ध्यमतिद्वयी कथा॥२०॥

*This story, which cannot have a second one equal to it  
has been composed by this Brahmin Baana  
whose dullness of the throat is not gone (he cannot clearly express his thoughts);  
who is blinded by the great delusion of the mind (he cannot understand the good or bad of things);  
using his dull intellect which does not have the ability for poetic skills.*

(अतिद्वयी - द्वयं अतीता - नास्ति द्वयं यस्याः

Having no second or equal – incomparably bad Or, unsurpassed in excellence)

[NOTES: The book of BaanaBhatta, namely 'Kaadambaree' abounds with very long sentences with a detailed description of each and every scene. The long sentences are particularly mentioned for the convenience of the reader.]

## CHAPTER ONE

## KING SHOODRAKA

(LONG SENTENCE)

आसीत् (...राजा शूद्रको नाम।) अशेषनरपतिशिरःसमभ्यर्चितशासनः, पाकशासन इवापरः,

There was this King Shoodraka, in whose presence all the kings bent their heads and received their commands with reverence; who was like another Indra, the king of Devas;

चतुरुदधिमालामेखलाया भुवो भर्ता, प्रतापानुरागावनतसमस्तसामन्तचक्रः,

who was the Lord of the 'Earth clothed by the garland of four oceans';

who was highly adored by the by the entire circle of subordinate kings who were polite to him;

चक्रवर्तिलक्षणोपेतः, चक्रधर इव करकमलोपलक्ष्यमाणशंखचक्रलाञ्छनः,

who had all the auspicious qualities that belonged to an emperor;

who had the auspicious marks of discus and conch in his lotus like hand, like Naaraayana holding the conch and the discus in his lotus-hand (ChakraDhara);

हर इव जितमन्मथः, गुह इव अप्रतिहतशक्तिः,

who had conquered passion, like 'Hara' conquering the passion-deity Manmatha (by burning him off with his third eye); who had undefeatable prowess (Shakti), like Guha (Lord Subrahmanya) with his Shakti weapon;

कमलयोनिः इव विमानीकृत (विमानी-कृत/वि-मानीकृत) राजहंस-मण्डलः,

who had removed the arrogance of many kings, like 'Brahmaa the lotus-born' had made the 'circle of royal swans' as his air-ship;

जलधिरिव लक्ष्मीप्रसूतिः, गङ्गाप्रवाह इव भगीरथपथप्रवृत्तः, रविरिव प्रतिदिवसोपजायमानोदयः,

who was also the source of wealth (Lakshmi), like the (Milk) ocean was the source of Goddess Lakshmi

(Lakshmi-prasooti); who followed the path (eminent life) of Bhageeratha. like the floods of River Gangaa

followed the path shown by King Bhageeratha; who rose daily (in greatness), like the Sun rising daily in the sky;

मेरुरिव सकलोपजीव्यमानपादच्छायः, दिग्गज इव अनवरतप्रवृत्तदानार्द्रकृतकरः,

who sheltered the people under the shadow of his foot, like the huge Meru Mountain sheltering the Devas in its shade; who had his hands (Kara) always moist by offering charity, like the elephants of the quarters always had their trunks (Kara) dampened by the flow of ichor; (*Charity is always given with a sprinkle of water.*) ('Kara' -trunk/ hand)

कर्ता महाश्रयाणाम्, आहर्ता क्रतूणाम्,

who was the doer of many amazing acts (was highly talented);

who conducted many sacrificial rites (performed his religious rites as ordained by the Vedas);

आदर्शः सर्वशास्त्राणाम्, उत्पत्तिः कलानाम्,

who was the mirror reflecting all the scriptures (was highly learned); who was the source of all art-forms;

कुलभवनं गुणानाम्, आगमः काव्यामृतरसानाम्,

who was the shelter-house for virtues; who was the place from where the nectar of literature flowed;

उदयशैलो मित्रमण्डलस्य, (मित्रम् - Friend मित्रः - Sun)

who was the Udaya Mountain (where the sun-sphere 'Mitra' rises) for the friend-circle 'Mitram';

उत्पातकेतुः अहितजनस्य,

who was terrifying like the comet (that predicts calamity) to the wicked;

प्रवर्तयिता गोष्ठीबन्धानाम्, आश्रयो रसिकानाम्,

who always conducted the meetings of the wise; who was the shelter-place for the poets;

प्रत्यादेशो धनुष्मताम्, धोरेयः साहसिकानाम्, अग्रणीः विदग्धानाम्,

who shattered the arrogance of the archers; who was the foremost among the valorous; who was the foremost among the wise;

वैनतेय (विनता-पुत्र) इव विनतानन्दजननः,

who brought happiness to the humble ones (who bent their heads in humbleness), like Vainateya or 'Garuda the son of Vinataa' brought happiness to his mother Vinataa;

वैन्य इव चापकोटिसमुत्सारितारतिकुलाचलः,

who had removed the undefeatable enemy dynasties (Kula-dynasty) by the power of his archery abilities, like King Prithu (Vena's son) who had thrown off the Kula Mountain by the edge of his bow;

(आसीत्) राजा शूद्रको नाम। such was king Shoodraka (who had all these characters).

HE WAS BETTER THAN LORD VAASUDEVA

नाम्नैव यो निर्भिन्नारातिहृदयो विरचितनारसिंहरूपाडम्बरम्,

He had torn apart the hearts of his enemies by his very name itself (his name itself terrified the enemies), and had made a mockery of Lord NaraSimha as it were.

(NaraSimha had to tear his enemy's heart with his bare hands, by moving his limbs at least.)

एकविक्रमाक्रान्तसकलभुवनतलो विक्रमत्रयायासितं भुवनत्रयं च हसति स्मेव वासुदेवम्।

He was laughing scornfully as if, at Lord Vaasudeva, who had used three steps (VikramaTraya), to conquer the three words, whereas he had brought under his rule the entire earth by his single valour (EkaVikrama).

GODDESS LAKSHMI LIVED ALWAYS WITH HIM

अतिचिरकाललग्नमतिक्रान्तकुनृपतिसहस्रसंपर्ककलङ्कमिव क्षालयन्ती, यस्य कृपाणधाराजले चिरमुवास लक्ष्मीः।

Goddess Lakshmi desiring to wash off the taint of contact of thousands of kings, stayed permanently bathing in the water (Dhaaraa-Jala) falling from his sword.

(Dhaaraa-Jala- sharpness of the sword oozing out blood, pouring down like water).

HIS VISHVAROOPA/COSMIC FORM

यश्च मनसि धर्मेण, कोपे यमेन, प्रसादे धनदेन, प्रतापे वह्निना, भुजे भुवा, दृशि श्रिया, वाचि सरस्वत्या,

मुखे शशिना, बले मरुता, प्रज्ञायां सुरगुरुणा, रूपे मनसिजेन, तेजसि सवित्रा च वसता,

सर्वदेवमयस्य प्रकटितविश्वरूपाकृतेः अनुकरोति, भगवतो नारायणस्य।

Dharma was in his mind; Yama in anger; Kubera in generosity; Fire in valour; Earth in shoulders;

Lakshmi in the eyes; Sarasvati in speech; Moon in the face; Marut the Wind-deity in strength;

the preceptor of Devas Brhaspati, in knowledge; Manmatha in the form (as beauty); Savitr (Sun) in lustre.

With all the Devas existing inside him like this, he imitates the 'VishvaRoopa' (Cosmic-form) of Naaraayana.

KING SHOODRAKA'S VALOUR

[A young woman seeking the company of her lover will always choose a dark rainy night, and move secretly under dark shades, afraid of being seen by anybody. She is known as 'Abhisaarikaa']

The Goddess of prosperity is like that young woman- 'Abhisaarikaa', and her lover is King Shoodraka.

What attracts her? His sword which he wields in the battlefield!

His sword is decorated by huge rare pearls found on the elephant heads which got stuck to it when he broke their heads in the battle-field. Not only that, but it looks shiny with the sweat drops flowing out of his hands tightly pressing the handle, expressing his anger towards the enemies.

And of course, it is the dark night of the monsoon because of the ichor-flow oozing out of all the elephants in the war-field, that is darkening the area. She also gets abundant dark shades to move stealthily, because of the broken armours spread all over the battlefield, as their owners namely the mighty enemy soldiers were lying dead with their broad chests broken by Shoodraka's army. She walks towards Shoodraka hiding under them.]

यस्य च मदकलकरिकुम्भपीठपाटनं विदधतो लग्नस्थूलमुक्ताफलेन  
 दृढमुष्टिनिपीडनात्तिष्ठयूतधाराजलबिन्दुदन्तुरेणैव कृपाणेन आकृष्यमाणा,  
 सुभटोरःकपाटविघटितकवचसहस्रान्धकारमध्यवर्तिनी, करिकरटगलितमदजलासारदुर्दिनासु,  
 अभिसारिकेव समरनिशासु समीपं सकृदगात् राजलक्ष्मीः।

‘Similar to a girl secretly seeking the company of her lover on dark cloudy nights unseen by others’  
 ‘(Abhisaarikaa)’, ‘RaajaLakshmi’, the ‘Goddess of prosperity of his kingdom’ ‘approached the king’ on  
 the ‘nights of battles’ darkened by the ‘abundant ichor oozing out of the elephant necks’; ‘moving amidst  
 the darkness’ created by the ‘broken armours exceeding thousand numbers fallen all over when the broad  
 chests of the soldiers who wore them were torn apart’; ‘attracted’ by the ‘sword’, which by breaking the ‘huge  
 heads of the intoxicated elephants’, was stuck all over by the huge pearls, and was sharpened by the sweat-  
 drops falling over it, because of the handle getting pressed very tightly by the king.  
 (The whole sentence means that the king was always victorious in battles and was the sole emperor of all.)

यस्य च हृदि स्थितानपि भर्तृन्दिधक्षुरिव प्रतापानलो वियोगिनीनामपि रिपुसुन्दरीणामन्तर्जनितदाघो दिवानिशं  
 जज्वाल।

The fire of valour (of the king) blazed high day and night, as if wanting to burn even the ‘(already dead)  
 enemies’ still residing in the hearts of their pretty wives who were suffering the pangs of separation.

KING SHOODRAKA’S RULER-SHIP

(LONG SENTENCE)

यस्मिन्श्च राजनि जितजगति पालयति महीं,

When this king who had conquered the entire world ruled the Earth,

चित्रकर्मसु वर्णसंकराः,

mixing of colours (VarnaSankara) was in paintings only (not in the mixture of castes -VarnaSankara)

(‘Varna’ means both colour and caste)

रतेषु केशग्रहाः,

grasping the hair (Keshagraha) was only in the amorous sports (not in the fights)

काव्येषु दृढबन्धाः,

(secure imprisonment) (DrdhaBandha) (was not there at all for the criminals since no criminals were there,  
 but 'DrdhaBandha', the very effortful joining of the words was there in literature (expressing scholarliness))

शास्त्रेषु चिन्ता,

thinking (Chintaa) was only in the scriptures (in analysing their meanings) (but not ‘Chintaa’ the worry in  
 the people)

स्वप्नेषु विप्रलम्भाः,

separation was only in the dreams (not in real life as all the people had long life)

छत्रेषु कनकदण्डाः,

gold-sticks (Kanaka-Danda) were in the umbrellas only (but not the demanding of Kanaka-Danda, the fine  
 of gold from people as everyone was law-abiding)

ध्वजेषु प्रकम्पाः,

trembling (Kampa) was in the flags only (not in people out of fear)

गीतेषु रागविलसितानि,

absorption was only in the songs with the variety of tunes (Raagas) (but not the ‘Raaga’ ' the attraction for  
 objects because of greed and its components like hatred', in the minds of the people)

करिषु मदविकाराः,

unruly behaviour by intoxication 'Mada' was in the elephants only (but not in the people through 'Mada' or arrogance)

चापेषु गुणच्छेदाः,

breaking the string (Guna) was in the bows only (not the lack of 'Guna', 'good qualities' in the people)

गवाक्षेषु जालमार्गाः,

'holes in the lattice' (JaalaMaarga) making way for the winds were in the windows only, (not the deceitful plans 'JaalaMaarga' in the people)

शशिकृपाणकवचेषु कलङ्काः,

'taint' was in the moon (as the rabbit like dark shade), the sword (as the blood-stain) and the armour (as the blood-stain) only; (but not in the hearts of the people in the form of wickedness)

रतिकलहेषु दूतप्रेषणानि,

sending a messenger was when lovers had tiffs only (not in the wars)

सार्यक्षेषु शून्यगृहा, (शार्यः - wooden chess coins) न प्रजानां आसन्।

'empty house' was in the chess board only (but not the houses of people that were empty of riches); but, none of these were found in the people.

यस्य च -(अभूत्।) under whose rule there was -

परलोकाद्भयम्,

'fear'- only from the other world (but not from the king or the wicked)

अन्तःपुरिकाकुन्तलेषु भङ्गः,

'crookedness (Bhanga)' - only in the hair-locks of the harem ladies (but not in the minds)

नूपुरेषु मुखरता,

'noisiness' -only from the anklets worn by the girls (but not in quarrels)

विवाहेषु करग्रहणम्,

'holding the hand (Kara)'- in marriages only (but not collecting the 'Kara' taxes from people)

अनवरतमखाग्निधूमेन अश्रुपातः,

'flow of tears' from the smoke rising from sacrificial fires only (but not by sadness)

तुरगेषु कशाभिघातः,

'whipping' -only when riding the horses (but not in punishing)

मकरध्वजे चापध्वनिरभूत्।

'sound of stringing a bow for killing'- in the bow of Manmatha only (love-deity) (but not in the fights).

CITY OF VIDISHAA  
(LONG SENTENCE)

तस्य च राज्ञः (विदिशाभिधाना नगरी राजधान्यासीत्)।

The capital city of the king (was named as Vidishaa);

कलिकालभयपुञ्जीभूतकृतयुगानुकारिणी, त्रिभुवनप्रसवभूमिरिव विस्तीर्णा,

which appeared as if it was imitating the com pressed form of 'KṛtaYuga' (the most excellent era),

as if afraid of the 'Kali Yuga' (the worst possible era) (attacking it)-(such was the good behaviour of the people);

which was so vast, as if it was the place from where the three worlds arose;

## RIVER VETRAVATI

वेत्रवत्या परिगता मज्जन्मालवविलासिनीकुचतटास्फालनजर्जरितोर्मिमालया,

which was surrounded by River Vetravati, whose garland of waves was shattered, getting hit by the 'edge of firm breasts of the pretty maidens' of 'Maalava country'

जलावगाहनागतजयकुञ्जरकुम्भसिन्दूरसंध्यायमानसलिलया,

whose waters reddened by the vermilion applied on the heads of war-elephants entering them to get washed, wore the hue of the evening sky;

उन्मदकलहंसकुलकोलाहलमुखरीकृतकूलया,

whose banks were filled by the excited noise of the intoxicated KalaHamsas (a variety of goose);

(वेत्रवत्या परिगता) विदिशाभिधाना नगरी राजधान्यासीत्।

(the city which was surrounded by such a River Vetravati) was the capital city (of the king) named Vidishaa.

THE KING WAS VERY HAPPY

(LONG SENTENCE)

स तस्यां ... (सुखमतिचिरमुवास।)

He lived happily in that city for a very long time (because)

अवजिताशेषभुवनमण्डलतया, विगतराज्यचिन्ताभारनिर्वृतः,

he had conquered all the lands of the Earth; he had no worries about his kingdom at all;

द्वीपान्तरागतानेकभूमिपालमौलिमालालालितचरणयुगलो,

his pair of feet was cradled by the 'garland of crowns' of many kings, who had arrived there from many foreign countries;

वलयमिव लीलया भुजेन भुवनभारमुद्रहन्,

he bore with ease the weight of the Earth on his shoulder as if it was an armlet;

HIS MINISTERS

प्रबुद्धैश्च अमात्यैः परिवृतः,

(he was happy because) he was surrounded by many wise ministers,

अमरगुरुमपि प्रज्ञयोपहसद्भिः, अनेककुलक्रमागतैः,

who were mocking even Brhaspati, the preceptor of Devas in their wisdom;

who were there in that profession carried on from many generations of the past;

असकृदालोचितनीतिशास्त्रनिर्मलमनोभिः, अलुब्धैः, स्निग्धैः, (प्रबुद्धैश्च अमात्यैः परिवृतः)

whose minds were taint-less because of analyzing the 'Science of Ethics' at all times;

who had no greed of wealth' and were affectionate towards the king;

(he was surrounded by many such wise ministers);

HIS FRIENDS

(राजपुत्रैः सह रममाणः प्रथमे वयसि)

(he was happy because) he spent the youthful years of his life happily enjoying the company of the 'princes',

समानवयोविद्यालंकारैः, अनेकमूर्धाभिषिक्तपार्थिवकुलोद्गतैः, अखिलकलाकलापालोचनकठोरमतिभिः अतिप्रागल्भैः,

whose age and education and dresses were equal to him; who were from the families of many crowned emperors; who were highly talented, and had sharpened their intellects by the study of many forms of arts;

कालविद्भिः, प्रभावानुरक्तहृदयैः, अग्राम्योपहासकुशलैः, इङ्गिताकारवेदिभिः,

who were aware of their own status as compared to the king; who highly adored the virtuous king; who were experts in 'decent witty conversations';

who had the ability to understand the mood and behaviour pattern of the king;



काव्यनाटककाख्यानकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणैः,

who were experts in composing poetry, drama, story, tale, painting, discourse etc;

अतिकठिनपीवरस्कन्धोरुबाहुभिः, असकृद्वदलितसमदरिपुगजघटापीठबन्धैः केसरिकिशोरकैरिव,

who had fat and mighty shoulders, thighs and arms (were with strong physique);

who had broken the heads of the enemy-side elephants many times like the lion cubs;

विक्रमैकरसैरपि विनयव्यवहारिभिः, आत्मनः प्रतिबिम्बैरिव,

who were highly valorous yet were very polite in behaviour;

who were like his reflections (actions and thoughts were alike);

(राजपुत्रैः सह रममाणः प्रथमे वयसि) (स तस्यां)... सुखमतिचिरमुवास।

(he spent the youthful years of his life happily enjoying the company of these princes) and lived happily in that city for a very long time.

KING SHOODRAKA'S DISLIKE FOR WOMEN

(LONG SENTENCE)

तस्य चातिविजिगीषुतया महासत्त्वतया च तृणमिव लघुवृत्ति स्त्रैणमाकलयतः,

The king was always interested in conquering the lands, and being highly valorous, he looked down upon women as if they were worthless like a piece of grass;

प्रथमे वयसि वर्तमानस्यापि, रूपवतोऽपि, संतानार्थिभिरमात्यैरपेक्षितस्यापि, सुरतसुखस्योपरि द्वेष इवासीत्,

though he was in the fresh state of youth, though he was handsome, though his ministers desired him to have off-springs; it was as if he hated the very act of copulation;

सत्यपि रूपविलासोपहसितरतिविभ्रमे लावण्यवति विनयवत्यन्वयवति हृदयहारिणि चावरोधजने।

though there was no lack of charming, polite, pleasing girls in the harem, who were from good families and were prettier than even Rati, the spouse of Manmatha.

HOW HE PASSED HIS TIME

(LONG SENTENCE)

स (सुहृत्परिवृतो दिवसमनैषीत्।)

He (spent his days surrounded by his friends) -

कदाचिदनवरतदोलायमानरत्नवलयो घर्घरिकास्फालनप्रकम्पझणझणायमानमणिकर्णपूरः,

sometimes he played the Ghargharikaa (musical instrument played with fingers) with his diamond-studded bangles shaking continuously, filling his ears with their rhythmic noise of 'JhanJhan';

स्वयमारब्धमृदङ्गवाद्यः संगीतकप्रसङ्गेन,

sometimes he called for the orchestra group, and played the 'Mrdanga' (drum) himself;

कदाचिदविरलविमुक्तशरासारशून्यीकृतकाननो मृगयाव्यापारेण,

sometimes he hunted and emptied the forest of animals, by continuously shooting 'hard shower of arrows';

कदाचिदाबद्धविदग्धमण्डलः काव्यप्रबन्धरचनेन, कदाचिच्छास्त्रालापेन,

sometimes he called for an assembly of scholars, and composed poems;

sometimes he discussed the Scriptures;

कदाचिदाख्यानकाख्यायिकेतिहासपुराणाकर्णनेन, कदाचिदालेख्यविनोदेन, कदाचिद्वीणया,

sometimes he listened to short narratives, short stories, history, Puraana etc;

sometimes he amused himself by painted pictures; sometimes he played Veena;

कदाचिद्दर्शनागतमुनिजनचरणशुश्रूषया,

sometimes with all humbleness, he served the Sages who visited him;

कदाचिदक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिः,

sometimes he played word-games where one had to fill out the missing letter, missing Maatraa, missing 'bindu', missing fourth line of the verse, or solve the riddles;

वनितासम्भोगसुखपराङ्मुखः,

but he was completely averse to amorous sports in the company of women;

सुहृत्परिवृतो दिवसमनैषीत्, यथैव च दिवसमेवमारब्धविविधक्रीडापरिहासचतुरैः सुहृद्भिरुपेतो, निशामनैषीत्।

and spent his days surrounded by his friends; he spent his nights also like the day-time, in the company of his friends who were experts in many entertaining games.

#### PARROT NAMED VAISHAMPAAYANA

PRATEEHAAREE/DOOR-KEEPER BRINGS A MESSAGE  
(LONG SENTENCE)

एकदा तु, नातिदूरोदिते, नवनलिनदलसंपुटभिदि, किञ्चिन्मुक्तपाटलिम्नि, भगवति सहस्रमरीचिमालिनि,

Once, when the 'Lord of thousand rays' (Sun) had just risen, breaking open the closed petals of the lotuses, and had slightly discarded the redness of his hue,

(समुपत्सृत्य) राजानमास्थानमण्डपगतम्, (प्रतीहारी)

(approaching) the king who had arrived at the Court-room, the Prateehaaree (the lady door-keeper),

अङ्गनाजनविरुद्धेन वामपार्श्ववलम्बिना कौक्षेयकेण संनिहितविषधरेव चन्दनलता भीषणरमणीयाकृतिः,

who, unlike other women wore a sword on her left-side, and appeared terrifying and beautiful at the same time, like a 'sandal creeper with a snake';

अविरलमलयजानुलेपनधवलितस्तनतटोन्मज्जदैरावतकुम्भमण्डलेव मन्दाकिनी,

whose breasts were whitened by the excessive application of sandal paste and so, she looked like 'Mandaakinee River' (Gangaa), which had personified there along with the 'head-region of the white-hued Aeiraavata elephant' bathing in its waters;

चूडामणिप्रतिबिम्बच्छलेन राजानेव मूर्तिमती राजभिः शिरोभिरुद्यमाना,

whose 'form' was getting reflected on all the 'crowns of the kings' who had assembled there, and it was as if she was the personified 'King's command' that was carried by the kings on their heads;

शरदिव कलहम्सधवलाम्बरा,

who wore a white garment (Dhavaalaambara) and was like the 'autumn sky' where the sky looks white (Dhavaalaambara) because of the swans flying in it;

जामदग्नपरशुधारेव वशीकृतसकलराजमण्डला,

who attracted (VasheeKṛta) all the kings, like ParashuRama's axe had brought under control (VasheeKṛta) the entire class of kings (Kshatriyas),

विन्ध्यवनभूमिरिव वेत्रलतावती,

who held a bamboo stick (VetraLataa), like the Vindhya Mountain with its bamboo creepers (VetraLataa);

राज्याधिदेवतेव विग्रहिणी,

who was like the embodied form of the 'Deity of the kingdom';

समुपत्सृत्य (राजानमास्थानमण्डपगतम्), क्षितितलनिहितजानुकरकमला सविनयमब्रवीत्-

approached (the king who had arrived at the Court-room),

and with her knees and lotus hands touching the ground, politely spoke-

PRATEEHAAREE SPEAKS ABOUT A 'CHAANDAALA-KANYAA'

"देव, द्वारस्थिता सुरलोकमारोहतस्त्रिशङ्कोरिव कुपितशतमखहुंकारनिपातिता राजलक्ष्मीः,

“Lord! There is a lady waiting outside at the gate, (being dark in hue) who appears like the 'Goddess of the Kingdom of King Trishanku, who tried to ascend the heaven'; and seems to have fallen down on the Earth by the angry grunt of Lord Indra (the performer of hundred Sacrifices);

दक्षिणापथादागता, चाण्डालकन्यका, पञ्जरस्थं शुकमादाय, देवं विज्ञापयति,

who comes from the southern regions, who is a 'Chaandaala girl', and who holds a parrot kept inside a cage, places this request to the Lord-

'सकलभुवनरत्नानामुदधिरिवैकभाजनं देवः।विहङ्गमश्चयमाश्चर्यभूतो निखिलभुवनतलरत्नमिति कृत्वा

देवपादमूलमादायागताहमिच्छामि देवदर्शनसुखमनुभवितुम्' इति।एतदाकर्ण्य देवः प्रमाणं" इत्युक्त्वा विरराम।

*'Lordship is the single storehouse for all the precious stones, like an ocean.*

*Knowing that this amazing bird is one such precious stone, I have brought it to the feet of the Lord-ship and would like to be blessed with the bliss of thine sight' - whatever the Lord commands after hearing this!*

- said the Prateehaaree and remained silent.

THE KING IS CURIOUS TO SEE THE BIRD

उपजातकुतूहलस्तु राजा समीपवर्तिनं राजमालोक्य मुखानि,"को दोषः प्रवेशयताम्" इत्यादिदेश।

The king was moved by curiosity, and looked at the faces of the kings seated there, and commanded-

“What harm is there? Let her be brought here.”

अथ प्रतीहारी नरपतिकथनानन्तमुत्थाय तां मातङ्गकुमारीं प्रावेशयत्।

Prateehaaree got up and went out, and brought the 'Chaandaala girl' inside the court-room.

THE CHAANDAALA-KANYAA SEES 'KING SHOODRAKA' IN THE ASSEMBLY

(LONG SENTENCE)

प्रविश्य च सा (राजानमद्राक्षीत्।)

नरपतिसहस्रमध्यवर्तिनम्, अशनिभयपुञ्जितकुलशैलमध्यगतमिव कनकशिखरिणम्,

The dark-hued girl came inside (and saw the king), who was seated amidst thousands of kings, like the 'golden Meru Mountain' shining amidst the 'Kula Mountains that had collected together, being afraid of the thunderbolt of Indra';

अनेकरत्नाभरणकिरणजालकान्तरितावयवम्, इन्द्रायुधसहस्रसंछादिताष्टदिग्भागमिव जलधरदिवसम्,

who was like a 'cloudy day covered by thousands of rainbows on all the eight quarters', because of the bright shine of the various colourful gems of the ornaments worn by him reflecting on all his limb;

अवलम्बितस्थूलमुक्ताकलापस्य, कनकशूङ्खलानियमितमणिदण्डिकाचतुष्टयस्य,

गगनसिन्धुफेनपटलपाण्डुरस्य, नातिमहतो दुकूलवितानस्य, अधस्तादिन्दुकान्तपर्यङ्किकानिषण्णम्,

who was reclining on a 'cot made of moon-stone' under a 'not too big cloth-canopy'- which was decorated on all the sides with the hanging garlands made of huge pearls, which was supported by four sticks studded with precious stones tied by golden chains, which was made of a cloth white like the white foam of River Gangaa;

उद्धूयमानसुवर्णदण्डचामरकलापम्,

who was getting fanned by girls holding the chowries fixed on golden sticks;

उन्मयूखमुखकान्तिविजयपराभवप्रणते शशिनीव स्फटिकपादपीठे विन्यस्तवामपादम्,

whose left foot rested on a 'foot-stool made of crystal stone' that looked like the 'moon which was saluting his feet, being defeated by the lustre emanating from his face';

इन्द्रनीलमणिकुट्टिमप्रभासंपर्कश्यामायमानैः प्रणतरिपुनिःश्वासमलिनीकृतैरिव, चरणनखमयूखजालैरुपशोभमानम्,

who was shining by the lustre emanating from his 'foot-nails', which appeared slightly darkened by the contact of the floor made of sapphire, and appeared as if tainted by the sighs of his enemies saluting him;

आसनोल्लसितपद्मरागकिरणपाटलीकृतेनाचिरमृदितमधुकैटभरुधिरारुणेन हरिमिवोरुयुगलेन विराजमानम्,

whose 'pair of thighs' that appeared slightly reddish by the shine of Padma-Raaga (ruby stone) ornamenting the seat, and who appeared like 'Hari who had his thighs covered by the blood of the demons Madhu and Kaitabha when he killed them';

अमृतफेनधवले गोरोचनालिखितहंसमिथुनसनाथपर्यन्ते चारुचामरवायुप्रनर्तितान्तर्देशे दुकूले वसानम्,

who wore a 'pair of garments' that were white like the foam of nectar, which had borders that contained the pictures of swan-couples painted by Gorochana (bright yellow orpiment prepared from the bile of cattle), and the middle portion of which danced in the wind blown by the chowries;

अतिसुरभिचन्दनालेपधवलितोरःस्थलम्,

whose 'chest region' was looking white by the application of highly fragrant sandal-paste;  
(with all that whiteness, he was looking like the huge white Kailaasa Mountain)

उपरिविन्यस्तकुङ्कुमस्थासकमन्तरान्तरानिपतितबालातपच्छेदमिव कैलासशिखरिणम्,

whose head region had been sprinkled with the Kashmir-saffron in the process of perfuming the body with unguents, because of which it appeared as if the 'early morning reddish sunlight' had fallen on the 'peak of the Kailaasa Mountain' here and there in distances;

अपरशशिशङ्कया नक्षत्रमालेव हारलतया कृतमुखपरिवेषम्,

whose neck was adorned by a necklace that was spreading a halo around his face, as if the array of stars had surrounded his face thinking it be a moon;

अतिचपलराज्यलक्ष्मीबन्धनिगडकटकशंकामुपजनयतेन्द्रमणिकेयूरयुग्मेन मलयजरसगन्धलुब्धेन भुजङ्गद्वयेनेव वेष्टितबाहुयुगलम्,

whose 'two arms' were adorned by 'two sapphire armlets'- rising a doubt as if, that the 'fickle natured Goddess of the kingdom' was held there tightly (since his shoulders were the mighty weapons in defeating enemies); and, as if 'two serpents' had enveloped his arms, being attracted by the sandal fragrance applied on them;

ईषदालम्बिकर्णोत्पलम्, उन्नतघोणम्,

who had slightly hanging ear-lotus; whose nose was high;

उत्फुल्लपुण्डरीकनेत्रम्,

whose eyes were large like the blossomed white lotus flowers;

अमलकलधौतपट्टायतमष्टमीचन्द्रशकलाकारमशेषभुवनराज्याभिषेकपूतमूर्णासनाथम् ललाटदेशमुद्रहन्तम्,

who held high the 'fore-head' -which was broad like a 'sheet of taint-less purified gold'; which was shaped like the 'crescent moon of the eighth day'; which was sanctified by the waters poured at the time of getting consecrated as the emperor of the entire Earth; which was adorned by a small circle of hair (oornaa) in the space between the eye-brows (auspicious birth-sign of an emperor);

आमोदिमालतीकुसुमशेखरमुषसि शिखरपर्यन्ततारकापुञ्जमिव पश्चिमाचलम्,

whose head was adorned by a small head-band made of fragrant Maalati flowers, making him look like the 'Western Mountain' filled up to the peak with the 'entire collection of stars' in the early morning time;

आभरणप्रभापिशङ्किताङ्गतया लग्नहरहुताशमिव मकरध्वजम्,

who appeared like 'Manmatha' burning in the 'fire coming out of Shiva's third eye', because of the golden shine of the ornaments adorning the body giving a yellow hue to his body;

आसन्नवर्तिनीभिः सर्वतः सेवार्थमागताभिरिव दिग्वधूभिर्वारविलासिनीभिः परिवृतम्,

who was surrounded by pretty girls as attendants standing close to him, as if the 'Goddesses governing the quarters' had arrived there to offer their services to him;

अमलमणिकुट्टिमसंक्रान्तसकलदेहप्रतिबिम्बतया पतिप्रेम्णा वसुन्धरया हृदयेनेवोह्यमानम्,

whose entire body was getting reflected on the floor studded with taint-less gems; making it appear as if the 'Earth-Goddess' bore him in her heart, thus expressing her devotion for her husband, the king;

अशेषजनभोग्यतामुपनीतयाऽप्यसाधारणया राजलक्ष्म्या समालिङ्गितदेहम्,

whose body was tightly embraced by the 'Goddess of Kingdom who was not so easily available to all', though she was sought by many;

अपरिमितपरिवारजनमप्यद्वितीयम्,

who had no one next to him as a second (was unparalleled), though surrounded by abundant attendants;

अनन्तगजतुरगसाधनमपि खड्गमात्रसहायम्,

who owned countless elephants and horses, yet had only the sword as his sole help; (was valorous);

एकदेशस्थितमपि व्यासभुवनमण्डलम्,

who had occupied the entire world (as a Ruler), though seated at one place (throne);

आसने स्थितमपि धनुषि निषण्णम्,

who firmly stayed in the crooked bow (victorious), though stable on the 'Aasana' (seat/emperor-ship);

उत्सादितद्विषदिन्धनमपि ज्वलत्प्रतापानलम्,

who had burnt off all the enemy-fuels, yet was blazing with fire of valour;

आयतलोचनमपि सूक्ष्मदर्शनम्,

who had subtle vision, though the eyes were large;

महादोषमपि सकलगुणाधिष्ठानम्,

who was the seat of all virtues, though he had great faults ('दो' means -mighty shoulders);

कुपतिरपि कलत्रवल्लभम्,

who was a bad husband (Kupati also means Lord of the Earth), yet was the beloved of his wife;

अविरतवृत्तदानमप्यमदम्,

who had no 'Mada' (arrogance/ intoxication), though he had continuous flow of 'Daana' (charity/ ichor) (like an elephant has 'Daana');

अत्यन्तशुद्धस्वभावमपि कृष्णचरितम्,

who was of extremely pure character, yet was of 'black conduct' (KrishnaCharita/well-behaved like Krishna);

अकरमपि हस्तस्थितभुवनतलम्, (प्रविश्य च सा) राजानमद्राक्षीत्।

who had the whole Earth in his hand, though he had no hands ('Akara' also means - levied no taxes); (the dark-hued girl came inside) and saw the king (who was like this).

EVERYONE IN THE ASSEMBLY LOOKS AT HER  
(LONG SENTENCE)

आलोक्य च सा दूरस्थितैव, प्रचलितरत्नवलयेन रक्तकुवलयदलकोमलेन पाणिना, जर्जरितमुखभागां

वेणुलतामादाय, नरपतिप्रतिबोधनार्थं सकृत्सभाकुट्टिममाजघान, येन सकलमेव तद्राजमेकपदे

'वनकरियूथमिव तालशब्देन' युगपदावलितवदनमवनिपालमुखादाकृष्य चक्षुस्तदभिमुखमासीत्।

The Chaandaala girl saw him, and standing at a distance itself, shaking the bangle made of gems adorning her hand with her hand soft like the petal of the 'red lotus', hit once the floor of the court room with a 'bamboo stick' which was crushed at its edge, to draw the attention of the king;

because of which, the 'entire group of kings' together moved their faces slightly, removed their eyes from the face of the king and looked at her, like the group of elephants turning towards the drum sound (made by the hunters to catch them).

#### BEAUTY OF THE DARK CHAANDAALA GIRL

THE KING LOOKS AT HER  
(LONG SENTENCE)

अवनिपतिस्तु "दूरादालोक्य" इत्यभिधाय प्रतीहार्या निर्दिश्यमानां तां (ददर्श।)

The king indeed, looked at that 'girl', who was ordered by the Prateehaaree as  
"Look (at the king) only from far";

वयःपरिणामशुभ्रशिरसा रक्तराजीवनेत्रापाङ्गेनानवरतकृतव्यायामतया यौवनापगमेऽप्यशिथिलशरीरसंधिना

सत्यपि मातङ्गत्वे नातिनृशम्साकृतिनाऽनुगृहीतार्यवेषेण शुभ्रवाससा पुरुषेणाधिष्ठितपुरोभागाम्,

in whose front stood an 'old man', who had white hair on his head because of his age; whose eyes at the edges were reddish like red lotus; who though had left his youth far behind, had his body-joints in good shape because of the regular physical exercises he performed; who though of Chaandaala caste, looked not so cruel; and who was neatly dressed in a white garment;

आकुलाकुलकाकपक्षधारिणा कनकशलाकानिर्मितमप्यन्तर्गतशुकप्रभाश्यामायमानं मरकतमयमिव पञ्जरमुद्धता

चाण्डालदारकेणानुगम्यमानाम्,

who was followed at the back by a 'Chaandaala boy' whose hair-locks were crumpled and hung on the sides; who held in his hand a 'cage' 'which though made of gold, was darkened by the colour of the parrot inside and looked as if made of emerald';

असुरगृहीतामृतापहरणकृतकपटपटुविलासिनीवेषस्य श्यामतया भगवतो हरेरिवानुकुर्वतीम्,

who was dark in hue and looked as if she was imitating 'Lord Hari who had deceitfully taken the form of an attractive girl to steal the nectar from the hands of demons';

संचारिणीमिवेन्द्रनीलमणिपुत्रिकाम्,

who was like the moving statue made of sapphire;

गुल्फावलम्बिनीलकञ्चुकेनावच्छन्नशरीराम्, उपरिरक्ताम्शुकरचितावगुण्टनाम्,

नीलोत्पलस्थलीमिव निपतितसंध्यातपाम्,

whose body was covered by a blue garment reaching up to her knees and who wore a red garment, like the fire on the top, and thus appeared as if the red evening sunlight was falling on the blue lotuses;

एककर्णावसक्तदन्तपत्रप्रभाधवलितकपोलमण्डलाम्, उद्यदिन्दुकिरणच्छुरितमुखीमिव विभावरीम्,

whose cheek on one side was looking white by the shine of the ivory ring worn in one ear; and thus appeared as if she was the 'night whose face was covered by the rays of the rising moon';

आकपिलगोरोचनारचिततिलकतृतीयलोचनामीशानरचितानुरचितकिरातवेषामिव भवानीम्,

who wore a 'Tilak' of yellow Goroohana on the centre of the fore-head like the third eye, and thus looked as if she was imitating 'Bhavaani (Paarvati)' who was wearing the costume of a huntress;

उरस्थलनिवाससंक्रान्तनारायणदेहप्रभाश्यामलितामिव श्रियम्,

who was looking like 'Goddess Lakshmi' residing in the chest-region of Lord Vishnu, and had turned dark in hue because of the dark shine of Vishnu's body;

कुपितहरहुताशनदह्यमानमदनधूममलिनीकृतामिव रतिम्,

who was looking like 'Rati' who had become dark in hue because of the smoke rising from the flames burning her spouse 'Madana' by the fire emanating from the third eye of the angry Shiva;

उन्मदहलिहलाकर्षणभयपलायितामिव कालिन्दीम्,

who was like the dark 'Kaalindi (Yamunaa) river' who had run away out of fear of furious Balaraama, who was pulling her away with his plough (by digging a path for the river);

अतिबहलषिण्डालक्तकरसरागपल्लवितपादपंकजाम् अचिरमृदितमहिषासुररुधिररक्तचरणामिव कात्यायिनीम्,

who was like 'Kaatyayini' whose feet were coloured by the 'blood of the demon 'Mahisha' who was getting crushed under her feet', because of her lotus feet being decorated by the drawings of leaves, by the dense application of the red juice of Alaktaka;

आलोहिताङ्गुलिप्रभापाटलितनखमयूखाम्,

whose nails shone forth with reddish tint because of the red shine of her fingers;

अतिकठिनमणिकुट्टिमस्पर्शमसहमानाम् क्षितितले पल्लवभङ्गानिव निधाय संचरन्तीम्,

who, as if unable to bear the hardness of the gem-studded floor, spread out tender leaves (to make it soft) with the 'shine of her nails' and walked on them keeping slow steps;

अपिञ्जरेणोत्सर्पिणा नूपुरमणीनां प्रभाजालेन रञ्जितशरीरतया पावकेनेव भगवता रूप एव पक्षपातिना

प्रजापतिमप्रमाणीकुर्वता जातिसंशोधनार्थमालिङ्गितदेहाम्,

because of the yellow shine of whose anklet bells, her body had a yellow glow, making it appear as if the 'deity of Fire' lost to her beauty, wanted to disprove Brahmaa's verdict of her being low-caste and had embraced her tightly to purify her;

अनङ्गवारणशिरोनक्षत्रमालायमानेन रोमराजिलतालवालकेन रसनादाम्ना परिगतजघनाम्,

whose 'region below the waist' was adorned by the hair-lines, which were like creepers, and, as if making a basin of water around them; and she wore a girdle around her hips which looked like a 'garland of stars' 'adorning the head-region of the Manmatha-elephant';

अतिस्थूलमुक्ताफलघटितेन शुचिना हारेण गंगास्रोतसेव कालिन्दीशंकया कृतकण्ठग्रहाम्,

who wore an 'extremely white garland of very huge pearls on her neck', which made it appear as if the 'Ganges River had embraced her in the neck mistaking her to be the Kaalindi River (Yamunaa);

शरदमिवविकसितपुण्डरीकालोचनाम्, प्रावृषमिव घनकेशजालाम्,

who was like the autumn, for her eyes were like the bloomed lotuses;

who was like the monsoon, for her hair was thick and black like the wavy clouds;

मलयमेखलामिव चन्दनपल्लवावतम्साम्, नक्षत्रमालामिव चित्रश्रवणाभरणभूषिताम्,

who wore ornaments made of 'sandal tree leaves', like a 'girdle (of sandal trees)' worn by the Malaya Mountain;

who was adorned by 'strange ear ornaments', like a garland of stars with Chitra, Shravana, and Bharani stars;

श्रियमिव हस्तस्थितकमलशोभाम्,

who was like 'Goddess Lakshmi holding the red lotus in her hand', because her (reddish) hand also had the beauty of the lotus flower shining in it;

मूर्छामिव मनोहारिणीम्,

who stole away the mind like the 'state of faint' (stealing away the consciousness);

अरण्यभूमिमिव रूपसम्पन्नाम्,

who was filled with unblemished beauty like the forest-lands;

दिव्ययोषितमिवाकुलीनाम्,

who was of low caste like the divine damsels (Akuleenaa- low caste/Akulenaa- divine ladies of the heaven who did not belong to the Earth);

निद्रामिव लोचनग्राहिणीम्, अरण्यकमलिनीमिव मातङ्गकुलदूषिताम्,

who seized the eyes, like sleep; who was tainted by getting born in the 'MaatangaKula', the Chaandaala caste, like the forest-lotus (getting trampled by 'MaatangaKula', the elephant herd);

अमूर्तामिव स्पर्शवर्जिताम् आलेख्यगतामिव दर्शनमात्रफलाम्,

who could not touched by others (being of a low caste) and was as if she was formless (can't be touched); and whose sight only could be enjoyed like the picture on a canvas (not her company);

मधुमासकुसुमसमृद्धिमिव अजातिम्,

who was 'Ajaati'- not of noble class, like the 'flower filled spring season' bereft of Jaati flowers (Ajaati);

अनङ्गकुसुमचापलेखामिव मुष्टिग्राह्यमध्याम्,

whose waist was so thin that it could be held by a fist, like the bow-string of Manmatha's flower bow;

यक्षाधिपलक्ष्मीमिव अलकोद्भासिनीम्,

who was looking pretty with her curly locks 'Alakaa', like the Yaksha king Kubera's wife who enhanced the beauty of Alakaa (Capital city of Kubera) by her presence;

अचिरोपारूढयौवनाम्, अतिशयरूपाकृतिम्, अनिमिषलोचनो(तां ददर्श।)

who was on the threshold of youth; who was extremely beautiful;  
(the king saw such a beautiful Chaandaala girl) without even blinking his eyes.

THE KING IS AMAZED BY HER BEAUTY

जातविस्मयस्याभून्मनसि महीपते: -

These thoughts rose in the mind of the king who was surprised (by her sight);

'अहो विधातुरस्थाने सौन्दर्यनिष्पादनप्रयत्नः। तथा हि।

'Aha! The Creator has made an effort to place such an extraordinary beauty in such an unfitting place!  
Strange indeed!

यदि नामेयमात्मरूपोपहसिताशेषरूपसंपदुत्पादिता, किमर्थमपगतस्पर्शसंभोगसुखे कृतं कुले जन्म।

For, if this girl has to have so much beauty that ridicules the beauty of everything in the world, then why did she have to get birth in a caste that cannot be contacted, and her company can never be enjoyed!

मन्ये च मातङ्गजातिस्पर्शदोषभयादस्पृश्यतेयमुत्पादिता प्रजापतिना, अन्यथा कथमियमक्लिष्टता लावण्यस्य।

I believe that the Creator should have made her without touching her even, afraid of the pollution that will be caused by her contact; otherwise how can such unblemished charm could be there in her body?

न हि करतलस्पर्शक्लेशितानामवयवानामीदृशी भवति कान्तिः।

Such smoothness in limbs could not be there, if they had been touched by any hand (when making her)!

सर्वथा धिग्धिग्विधातारमसदृशसंयोगकारिणम्, मनोहराकृतिरपि क्रूरजातितया येनेयमसुरश्रीरिव सततनिन्दितसुरता रमणीयाऽप्युद्वेजयति' इति।

Fie Fie on that Creator in all ways, for he has joined two unequal things together!

Though so pretty, being in such a lowly violent-natured caste, she is like the (AsuraShree) 'wealth (Shree) that belongs to the Asuras (demons)', for she never can be enjoyed in copulation ('SatataNinditaSurataa'), and agitates though so pleasant-looking.'

(Asurashree - the wealthy Asuras are always 'SatataNinditaSurataa'- are always blaming the Suras, the Devas)

एवमादि चिन्तयन्तमेव राजानमीषदवगलितकर्णपल्लवावतम्सा प्रगल्भवनितेव कन्यका प्रणनाम।

As he was lost in thoughts like this, that girl saluted him like an adult lady, with her ear-ornament slipping down a little.



PARROT IN A CAGE  
(LONG SENTENCE)

कृतप्रणामायां च तस्यां मणिकुटिमोपविष्टायां स पुरुषस्तं विहङ्गमं शुक्रमादाय पञ्जरगतमेव किञ्चिदुपसृत्य  
राज्ञे न्यवेदयत् अब्रवीच्च,

After she saluted and sat down on the 'floor embedded with precious stones', the 'man who had accompanied her' took the 'cage with the parrot' near the king; offered it to him and said,

देव विदितसकलशास्त्रार्थः, राजनीतिप्रयोगकुशलः, पुराणेतिहासकथाकलानिपुणः, वेदिता गीतश्रुतीनां,

“Lord! This one (parrot) knows the meaning of all scriptures;

has expertise in the practical methods of political science;

can narrate well, the stories of Puraanas and 'Itihaasa' (History); knows the octaves of songs;

काव्यनाटकाख्यायिकाख्यानकप्रभृतीनामपरिमितानां सुभाषितानामध्येता स्वयं च कर्ता,

has studied countless books of 'Kaavya, Naataka, Aakhyaayikaa, Aakhyaana and Subhashitaas' and can himself compose them too;

परिहासालापपेशलः, वीणावेणुमुरजादीनामसमः श्रोता, नृत्यप्रयोगदर्शननिपुणः, चित्रकर्मणि प्रवीणः,

द्यूतव्यापारे प्रगल्भः, प्रणयकलहकुपितकामिनीप्रसादनोपायचतुरः, गजतुरगपुरुषस्त्रीलक्षणाभिज्ञः,

सकलभूतलरत्नभूतोऽयं, वैशम्पायनो नाम शुकः,

is adept in witty conversations; can listen well and appreciate the music of Veena, flute and drums;

can scrutinize the movements in the dance performances; is an expert in the art of painting; is very good

at gambling; is talented in appeasing the lady who has become angered at her lover in amorous sports;

knows well the characteristic signs of the elephant, horse, man and woman (that proclaim their nobility);

is a unique and like a rare gem of this Earth; is a parrot named Vaishampaayana;

सर्वरत्नानामुदधिरिव देवो भाजनमितिकृत्वैनमादायास्मत्स्वामिदुहिता देवपादमूलमायाता।तदयमात्मीयः क्रियताम्”

इत्युक्त्वा नरपतेः पुरो निधाय पञ्जरमसावपससार।

and since the Lord-ship is the one fit to own it, like the 'ocean is the store-house of all precious stones', our chief's daughter has brought him to your feet. Please accept him as your own.”

So saying he left the cage in front of the king and withdrew.

VAISHAMPAAYANA RECITES A VERSE IN 'AARYAA METRE'

अपसृते च तस्मिन्स विहङ्गराजो राजाभिमुखो भूत्वोन्नमय्य दक्षिणं चरणं अतिस्पष्टवर्णस्वरसंस्कारया गिरा

कृतजयशब्दो राजानमुद्दिशयामिमां पपाठ।

After he moved away, that 'king of all the birds' turned towards the king; lifted its right foot; read this 'Aaarya' with perfect pronunciation of letters' hailing victory to the king.

[When any Vow is observed, one takes a holy bath; sits near a fire; and abstains from taking food. (Vimukta+Aahaara).  
The breasts of the wives of the enemies of the king also observed vows. How?]

“स्तनयुगमश्रुस्नातं समीपतरवर्ति हृदयशोकाग्नेः

चरति विमुक्ताहारं व्रतमिव भवतो रिपुस्त्रीणाम्” ॥

“Your enemies' wives' breasts observe the vows as it were,  
for they bathe in their tears; are close to the fire burning in their hearts;  
have abstained from wearing the pearl garlands (vi+muktaahaara)”

THE KING IS AMAZED BY THE ACTIONS OF THE PARROT

राजा तु तमार्यां श्रुत्वा संजातविस्मयः, सहर्षमासन्नवर्तिनम्, अतिमहार्घहेमासनोपविष्टम्,  
अमरगुरुमिवाशेषनीतिशास्त्रपारगम्, अतिवयसम्, अग्रजन्मानम्, अखिले मन्त्रिमण्डले प्रधानममात्यम्,  
कुमारपालितनामानमब्रवीत्-

The king heard the 'Aaryaa' and was highly amazed, and feeling highly excited, spoke like this to a minister named 'KumaaraPaalita', who was sitting next to him, who was seated on a highly precious golden throne, who had mastered completely all the texts of 'Neeti-Shaashtra' (political Science) like the preceptor of Devas, Brhaspati; who was very much aged, who was a Brahmin by birth, and who was the foremost of all the other ministers-

"श्रुता भवद्भिरस्य विहङ्गमस्य स्पष्टता वर्णोच्चारणे स्वरे च मधुरता।प्रथमं तावदिदमेव महदाश्चर्यम्,  
यदयमसंकीर्णवर्णप्रविभागामभिव्यक्तमात्रानुस्वारसंस्कारयोगां विशेषसंयुक्तां गिरमुदीरयति।

"Did you hear the parrot's speech which had perfect clarity in pronunciation, and sweet in the vowel utterances! It is amazing first of all, this parrot speaks so perfectly that all the letters are heard separately without overlapping, the grammatical purity has been maintained and the rhetoric usage is also nice!

तत्र पुनरपरमभिमतविषये तिरश्चोऽपि मनुजस्येव संस्कारवतो बुद्धिपूर्वा वृत्तिः।

More than that, even a bird like this is doing everything purposefully and acting with intelligence like a human, as if prompted by his past experiences (Samskaara).

तथा हि।अनेन समुत्क्षिप्त दक्षिणचरणेनोच्चार्य जयशब्दमियमार्या मामुद्दिश्य परिस्फुटाक्षरं गीता।

That is why, he lifted his right foot and greeted me with the word 'Victory' (Jaya) and recited this 'Aaryaa' with perfect intonation!

प्रायेण हि पक्षिणः पशवश्च भयाहारमैथुननिद्रासंज्ञामात्रवेदिनो भवन्ति।इदं तु महच्चित्रम्"।

Usually birds and animals know only the instinctive actions like fear, copulation, sleep and gestures; but this is highly amazing indeed!"

THE MINISTER BRUSHES AWAY HIS AMAZEMENT WITH WORDS OF WISDOM

इत्युक्तवति भूभुजि कुमारपालितः किञ्चित्स्मितवदनोऽवादीत् -

When the king spoke like this, KumaaraPaalita replied with a slight smile adorning his face (thus curtailing the over-excitement of the king),

किमत्र चित्रम्।एते हि शुक्सारिकाप्रभृतयो विहङ्गविशेषा यथाश्रुतां वाचमुच्चारयन्तीत्यधिगतमेव देवेन।

"What is so amazing in this? The Lordship must know already that some particular birds like the parrots and the Saarikaas (talking birds) can repeat exactly what they hear.

तत्राप्यन्यजन्मोपात्तसंस्कारानुबन्धेन वा पुरुषप्रयत्नेन वा संस्कारातिशय उपजायत इति नातिचित्रम्।

Even then, it is surely not a matter of surprise that such talent develops in them due to some result of the actions of the past birth, or by getting trained in that way.

अन्यदेतेषामपि पुरा पुरुषाणामिवातिपरिस्फुटाभिधाना वागासीत्।अग्निशापात्त्वस्फुटालापता शुकानामुपजाता करिणां च जिह्वापरिवृत्तिः" इति।

Another thing is that these birds also could speak with clarity like the humans in the past. By the curse of the 'Fire-deity' the parrots lost their clarity of speech and the elephants had their tongue reversed."

NOON-TIME

एवमुच्चारयत्येव तस्मिन्नशिशिरकिरणमम्बरतलस्य मध्यमध्यारूढमावेदयन्नाडिकाच्छेदप्रहतपटुपटहनादानुसारी  
मध्याह्नशङ्कध्वनिरुदतिष्टत्।तदाकर्ण्य च समासन्नस्नानसमयो विसर्जितराजलोकः क्षितिपतिरास्थानमण्डपादुतस्थौ।

Even as he was talking, the sound of the 'conches of the noon' rose up, informing the ascending of the 'middle sky-region' by the 'Sun with his hot rays', following the loud sound of the drums announcing the end of the 'Ghatikaa' (period of 24 minutes). As the bathing time had arrived, the king dismissed all the royal crowd, and stood up from his seat in the court-room.

#### THE TUMULT IN THE COURTROOM

THE EXCITEMENT OF ALL THE KINGS WHO ALSO STOOD UP AFTER THE KING GOT UP AND MOVED  
(LONG SENTENCE)

अथ चलति महीपतौ (उत्तिष्ठतामासीत्संभ्रमो महीपतीनाम्।)

Even as the king stepped out of the court-room, (such was the excitement of all the kings who stood up, where)

अन्योन्यमतिरभससंचलनचालिताङ्गदपत्रभङ्गमकरकोटिपाटितांशुकपटानाम्, आक्षेपदोलायमानकण्ठदाम्नाम्,  
because of their hurry and excitement, the armlets worn by them clashed against each other and the fish-  
emblem on them tore many garments; the necklaces worn by them were tossed about violently;

अंसस्थलोल्लासितकुङ्कुमपटवासधूलिपटलपिञ्जरीकृतदिशाम्,

the directions assumed a light yellow colour, as the saffron from their shoulder regions and the dust from  
their silk garments rose up to create a mist;

आलोलमालतीपुष्पशेखरोत्पतदलिकदम्बकानाम्,

the bees rose up in swarms when their crowns made of Maalati flowers were shaken;

अर्धावलम्बिभिः कर्णोत्पलैश्चुम्ब्यमानगण्डस्थलानाम्,

the lotuses placed on their ears fell down a little and kissed their cheek-regions;

गमनप्रणामलालसानामहमहमिकया वक्षस्थलप्रेङ्कोलितहारलतानाम्,

as everyone simultaneously tried to rush to the front and salute the king on the move, the garlands and  
necklaces moved hither and thither in a chaotic manner;

उत्तिष्ठतामासीत्संभ्रमो महीपतीनाम्। such was the excitement of all the kings who stood up.

THE VARIETIES OF SOUNDS MIXED TOGETHER

इतश्चेतश्च निष्पतन्तीनां स्कन्धावसक्तचामराणां चामरग्राहिणीनां कमलमधुपानमतजरत्कलहंसनादजर्जरितेन  
पदे पदे रणितमणीनां मणिनूपुराणाम् निनादेन,

(anklet bells and the mad shrieks of the geese)

All the 'chowrie-bearing girls' holding the chowries on their shoulders (attending the kings all over), moved  
hurriedly here and there; the 'melody-sound of their resounding anklet-bells at every step' was broken by the  
'excited shrieks of the swan-birds' that were already intoxicated by sucking honey from the lotuses, and who  
were following the anklet sounds (here and there);

वारविलासिनीजनस्य संचरतो जघनस्थलास्फालनरसितरत्नमालिकानां मणिमेखलानां मनोहारिणा झङ्कारेण,  
(jingling sound of the bells from the gem-garlands worn by the pretty attendants)

a 'pleasant jingling sound' arose 'from the beads woven in the girdle made of gem-garlands' worn in the  
hip-region by the pretty girls moving hither and thither, 'when these garlands dashed against the hips';

नूपुररवाकृष्टानां च धवलितस्थानमण्डपसोपानफलकानां भवनदीर्घिकाकलहंसकानां कोलाहलेन,

(shrieking sounds from the crowds of geese blocking the path of the stairs)

attracted by the anklet sounds, the 'geese bred in the oblong wells of the garden' sat on the stairs of  
the courtroom whitening it more, and shrieking in excitement;

रसनारसितोत्सुकितानां च तारतरविराविणामुल्लिख्यमानकांस्यक्रेङ्कारदीर्घेण गृहसारसानां कूजितेन,

(shrieks of the Saarasa birds)

excited by the sounds of the waist garments rustling, the Saarasa birds of the palace started to shriek aloud in a shrill voice, like the sharp long sound made by playing the musical instrument made of brass (Kaamsya);

सरभसप्रचलितसामन्तशतचरणतलाभिहतस्य चास्थानमण्डपस्य निर्घोषगम्भीरेण कम्पयतेव वसुमती ध्वनिना,  
the 'ground there trembled as it were', by the deep sound echoing all over (like the sound of heavy lightning striking on it), because of the heavy and hard footsteps of hundreds of kings walking hurriedly on it;

प्रतीहारिणां च पुरः ससम्भ्रमसमुत्सारितजनानां दण्डिनां समारब्धहेलमुच्चैरुच्चारयतामालोकयन्त्विति

तारतरदीर्घेण भवनप्रासादकुञ्जेषूच्चरितप्रतिच्छन्दतया दीर्घतामुपगतेनालोकशब्देन,

(the loud shouts of 'Prateehaaris' and the 'men with sticks' echoing all around)

'Prateehaaris' were also flurried and were trying to control the crowd shouting orders; the men with sticks were shouting with prolonged voice louder than all the other noises saying "Look here!"; and the same words 'Look here' echoed back from all the hollows of the palace and stayed for a longer time, drowning all the other noises;

राजां च ससंभ्रमावर्जितमौलिलोलचूडामणीनां प्रणमताममलमणिशलाकादन्तुराभिः किरीटकोटिभिरुल्लिख्यमानस्य मणिकुट्टिमस्य निःस्वनेन,

(creaking noises from the crowns rubbing against the hard ground)

as the kings bent down in great haste to salute the king, the 'pointed edges of gems in the crowns worn on their heads' rubbed against the 'ground embedded with precious stones', and made a loud creaking noise;

प्रणामपर्यस्तानामतिकठिनमणिकुट्टिमनिपतितरणरणायितानां च मणिकर्णपूराणां निनादेन,

(‘rana-rana’ sound of the ear-ornaments rubbing against the hard ground)

as their ornaments were getting tossed about in the act of bowing, their jewelled ear-ornaments rubbed against the 'very hard gem-studded floor' and made the 'Rana Rana' sound;

मङ्गलपाठकानां पुरोयायिनां च जयजीवेति मधुरवचनानुयातेन पठतां दिगन्तव्यापिना कलकलेन,

(the praising songs of the bards)

the 'bards preceding the king were singing auspicious praises, and recited aloud in a melodious voice 'JayaJeeva' (Long live the King) with their voices resounding in every direction;

प्रचलितजनचरणशतसंक्षोभाद्विहाय कुसुमप्रकरमुत्पततां च मधुलिहां हुंकृतेन,

(the loud humming of the startled bees)

the 'bees' hovering over the flowers heaped on the pavement, jumped up all of a sudden with a loud humming noise, disturbed by the foot steps of all the people walking all over;

संक्षोभादतित्वरितपदप्रवृत्तैरवनिपतिभिः केयूरकोटिताडितानां क्वणितमुखररत्नदाम्नां च मणिस्तम्भानां रणितेन,

(the sound of the armlets rubbing against the jewel chains tied to the pillars)

as the kings moved about hurriedly, feeling excited and anxious, their armlets collided with the 'tinkling jewel chains' tied around the pillars, and made a resonating noise;

सर्वतः क्षुभितमिव तदास्थानभवनमभवत्।

the entire court-hall shook as it were, by all these mixed sounds from all over, filling the court room.

THE KING ENTERS THE INNER CHAMBERS

अथ विसर्जितराजलोको "विश्रम्यताम्" इति स्वयमेवाभिधाय तां चाण्डालकन्यकां

"वैशंपायनः प्रवेश्यतामभ्यन्तरं"

इति ताम्बूलकरङ्कवाहिनीमादिश्य कतिपयासराजपुत्रपरिवृतो नरपतिरभ्यन्तरं प्राविशत्।

The king dismissed all the kings; himself told the Chaandaala girl - "Rest awhile"; ordered the betel-leaf holder "Bring Vaishampaayana inside"; and entered the inner chambers accompanied by a few princes.

THE KING PERFORMS PHYSICAL EXERCISES BEFORE BATHING

अपनीताभरणश्च दिवसकर इव विगलितकिरणजालः चन्द्रतारकासमूहशून्य इव गगनाभोगः

समुपाहृतसमुचितव्यायामोपकरणां व्यायामभूमिमयासीत्।

Looking like the Sun who had lost the shine of his rays; and like the expanse of the sky without the moon and the stars, since he had removed all his ornaments, the king reached the 'exercise-area' (gym) fitted with all the equipments needed for the gymnastic practices.

SWEAT DROPS  
(LONG SENTENCE)

(स्नानभूमिमगच्छत्।) (He started towards the bathing area)

स च तस्यां च समानवयोभिः सह राजपुत्रैः कृतमधुरव्यायामः,

after practising light exercises along with his royal friends of the same age;

श्रमवशादुन्मिषन्तीभिः (स्वेदजलकणिकासंततिभिरलंक्रियमाणमूर्तिः)

and (with his body adorned by) (the sweat drops) continuously pouring out because of the exhaustion,

कपोलयोरीषदवलितसिन्दुवारकुसुममञ्जरीविभ्रमाभिः,

that looked as if they were the 'slightly broken tiny white buds of the Sinduvaara (Vitex Negundo) flowers', on his cheeks;

उरसि निर्दयश्रमच्छिन्नहारविगलितमुक्ताफलप्रकरानुकारिणीभिः,

that looked like the 'pearls fallen out from the pearl garland' that was broken by the unrelenting exercises done by the king, in the chest-region;

ललाटपट्टके अष्टमीचन्द्रशकलतलोल्लसदमृतबिन्दुविडम्बिनीभिः,

that looked like the 'nectar drops oozing out of the crescent moon of the eighth day', on the fore-head;

स्वेदजलकणिकासंततिभिरलंक्रियमाणमूर्तिः,

adorned by such sweat drops that were pouring out continuously;

इतस्ततः स्नानोपकरणसंपादनसत्त्वेन पुरः प्रधावता परिजनेन,

with the servants running hither and thither hurriedly carrying the accessories necessary for the bath;

तत्कालं विरलजनेऽपि राजकुले समुत्सारणाधिकारमुचितं समाचरद्भिर्दण्डिभिरुपदिश्यमानमार्गः,

with the guards were busy removing everyone from that place and guided the king on his path, though there were very few people at the palace at that time;

विततसितवितानां,

(reached the bathing area) which had a white cloth serving as the canopy;

अनेकचारणगणनिबध्यमानमण्डलाम्, गन्धोदकपूर्णकनकमयजलद्रोणीसनाथमध्यां,

where many bards in attendance stood together in a circle all round that area;

where a 'huge golden bathing tub' filled with fragrant water was placed at the centre;

उपस्थापितस्फटिकस्नानपीठाम्, एकान्तनिहितैरतिसुरभिगन्धसलिलपूर्णैः,

where a crystal bathing seat was kept nearby;

where the vessels containing highly fragrant waters were placed in one corner;

परिमलावकृष्टमधुकरकुलान्धकारितमुखैः आतपभयान्नीलकर्षटावगुण्टितमुखैरिव,

where the bees had darkened the tops by covering them, attracted by their smell, and looked as if dark clothes were placed on top of the pots, to prevent the sun's heat from warming them up;

स्नानभूमिमगच्छत्। he started towards such a bathing area.

## THE KING HAS HIS CEREMONIOUS BATH

## THE BATHING ATTENDANTS

अवतीर्णस्य जलद्रोणीं वारविलासिनीकरमृदितसुगन्धामलकलिसशिरसो,

When the king entered the water-tub, his head was massaged by the fragrant gooseberry-paste that was ground by the pretty girls by their own hands;

राज्ञः परितः समुपतस्थुरंशुकनिबिडनिबद्धस्तनपरिकराः,

who stood around him ready for the bathing work, with their breasts and waists tightly bound by girdles;

दूरसमुत्सारितवलयबाहुलताः, समुत्क्षिप्तकर्णाभरणाः, कर्णोत्सङ्गोत्सारितालकाः गृहीतजलकलशाः,

whose bangles on their arm-creepers were pushed back upwards; who had removed all their ear ornaments; who had pushed the falling locks towards the ears; who held the water filled pots in their hands;

स्नानार्थमभिषेकदेवता इव वारयोषितः।

and those pretty girls who were ready to bathe the king looked like the 'goddesses ready for the consecration ceremony as it were'.

ताभिश्च समुन्नतकुचकुम्भमण्डलाभिर्वारिमध्यप्रविष्टः करिणीभिरिव वनकरी परिवृतस्तत्क्षणं रराज राजा।

The king who had entered the 'waters of the basin' surrounded by the 'circle of high raised breast-pots', shone at that moment, like a forest elephant surrounded by the female elephants.

द्रोणिसलिलादुत्थाय च स्नानपीठममलस्फटिकधवलं वरुण इव राजहंसमारोह।

Then he came out of the water-basin, and climbed the 'shining white crystal bathing seat', like Varuna, the 'deity of waters' climbing the royal swan (since the king's body was dripping waters).

(LONG SENTENCE)

ततस्ताः (वाराङ्गना यथायथं राजानमभिषिषिचुः।)

Then those (beautiful female attendants poured water on the king in various manners);

काश्चिन्मरकतकलशप्रभाश्यामायमाना नलिन्य इव मूर्तिमत्यः पत्रपुटैः,

some girls had attained a darkened hue by the emerald pots, and it appeared as if the 'lotuses' were pouring waters with their leaf-cups;

काश्चिद्रजतकलशहस्ता रजन्य इव पूर्णचन्द्रमण्डलविनिर्गतेन ज्योत्स्नाप्रवाहेन,

some girls were holding the silver pots in their hands, and it appeared as if the 'nights with the rising full moon' were bathing him with the flood of moonlight;

काश्चित्कलशोत्क्षेपश्रमस्वेदार्द्रशरीरा जलदेवता इव स्फटिकैः कलशैस्तीर्थजलेन,

some girls who held the crystal pots were sweating profusely and were wet all over their bodies by the exhaustive work of lifting the pots, and appeared as if the 'Water-Goddesses' were pouring the 'waters of the sacred rivers';

काश्चिनमलयसरित इव चन्दनरसमिश्रेण सलिलेन,

some were like the 'Malaya Mountain streams', and poured waters mixed with the sandal paste;

काश्चिदुत्क्षिप्तकलशपार्श्वविन्यस्तहस्तपल्लवाः प्रकीर्यमाणनखमयूखजालकाः प्रत्यङ्गुलिविवरावनिर्गतजलधाराः

सलिलयन्त्रदेवता इव,

some held the pots high, by holding them with both their hand-leaves, and their nails were sending out shining rays through the pouring waters, and the water was pouring out through their finger gaps, and they appeared like the 'water-machines shaped like the Goddesses pouring waters';

काश्चिज्जाड्यमपनेतुमाक्षिप्तबालातपेनेव दिवसश्रिय इव कनककलशहस्ताः कुङ्कुमजलेन,

some were holding the golden pots and pouring waters coloured with saffron, and they were like the 'Goddesses of the day' removing the cold by tender reddish sunlight of the morning;

वाराङ्गना यथायथं राजानमभिषिचुः।

such beautiful female attendants poured water on the king in various manners.

AFTER BATHING

अनन्तरमुदपादि च स्फोटयन्निव श्रुतिपथमनेकप्रहतपटुपटहङ्गल्लरीमृदङ्गवेणुवीणागीतनिनादानुगम्यमानो

बन्दिवृन्दकोलाहलाकुलो भुवनविवरव्यापी स्नानशङ्कानामापूर्यमाणानामतिमुखरो ध्वनिः।

Then arose the 'sound of the conches being blown' announcing 'the end of the bathing ceremony of the king'-echoing all over, along with the bards praising the king to the accompaniment of the deep sound of music produced by many drums, Jhallari (Musical instrument), Mrdanga, flute, Veenaa, song etc, breaking the ear-drums of all as it were, and was heard all over the palace.

THE KING DRESSES LIGHTLY FOR THE RELAXATION PERIOD

एवं च क्रमेण निर्वर्तिताभिषेको, विषधरनिर्मोकपरिलघुनी धवले परिधाय धौतवाससी शरदम्बरैकदेश इव

जलक्षालननिर्मलतनुः,

Having finished his bathing act methodically like this, the king wore a pair of white clean garments which were light like the discarded slough of the snake, and now shone as if the 'autumn sky had compressed itself', since his body now shone taintless, being cleansed by the waters. (*Autumn sky appears cloudless after the monsoon.*)

अतिधवलजलधरच्छेदशुचिना दुकूलपटपल्लवेन तुहिनगिरिरिव गमनसरित्स्रोतसा कृतशिरोवेष्टनः,

a 'turban cloth' which shone like an 'extremely white cloud' adorned his head, and he appeared like the 'Snow Mountain with the Manadaakinee River flowing on it';

संपादितपितृजलक्रियो मन्त्रपूतेन तोयाञ्जलिना दिवसकरमभिप्रणम्य देवगृहमगमत्।

and he finished offering oblations to his ancestors; and offered prayers to the Sun-deity with the waters sanctified by the sacred hymns; and then he entered the temple of Shiva.

(LONG SENTENCE)

उपरचितपशुपतिपूजश्च, निष्क्रम्य देवगृहात्, निर्वर्तिताग्निकार्यो, विलेपनभूमौ

झङ्कारिभिरलिकदम्बकैरनुबध्यमानपरिमलेन मृगमदकर्पूरकुङ्कुमवाससुरभिणा चन्दनेन अनुलितसर्वाङ्गो,

After finishing the worship of PashuPati (Shiva), after leaving the temple, after finishing the fire-rites, and after entering the anointing room, and after getting anointed with the sandal paste made fragrant by the addition of the deer-musk, camphor and saffron- the 'smell of which was attracting all the swarms of bees which were humming loudly'.

विरचितामोदिमालतीकुसुमशेखरः, कृतवस्त्रपरिवर्तो, रत्नकर्णपूरमात्राभरणः,

after a head-gear made of fragrant jasmine flowers was placed on his head,

after changing his clothes to more comfortable ones; and wearing just a light ear ornament made of gems;

समुचितभोजनैः सह भूपतिभिराहारमभिमतरसास्वादजातप्रीतिरवनिपो निर्वर्तयामास।

the king sat along with the other kings, and ate his meals filled with his favourite dishes suitable for that occasion.

KING SHOODRAKA'S ASSEMBLY ROOM

(LONG SENTENCE)

परिपीतधूमवर्तिरुपस्पृश्य च गृहीतताम्बूलस्तस्मात्प्रमृष्टमणिकुट्टिमप्रदेशादुत्थाय (भुक्त्वास्थानमण्डपमयासीत्।)

(After consuming the food), he sipped the water with appropriate hymns (performed 'Aachamana'); inhaled the fragrant smoke which contained mouth fresheners; ate betel leaf prepared with fragrant materials (Taamboola); got up from that clean floor studded with gems, (and he started towards the assembly-room);

नातिदूरवर्तिन्या ससंभ्रमप्रधावितया प्रतीहार्या प्रसारितबाहुमवलम्ब्य

वेत्रलताग्रहणप्रसङ्गादतिजरठकिसलयानुकारिकरतलकरेणाभ्यन्तरसञ्चारसमुचितेन परिजनेनानुगम्यमानः,

when the 'Prateehaaree who was standing not far' came rushing towards him and offered her shoulder in support, and where he was followed by the female-attendant who was permitted to enter the assembly room, and whose hands had become hardened like the old thick leaves because of continuously holding the cane staffs;

धवलांशुकपरिगतपर्यन्ततया स्फटिकमणिमयभित्तिनिबद्धमिवोपलक्ष्यमाणम्,

(and walked towards the assembly room) which was covered all over by the white cloth at the ends, and looked as if its walls were made of crystal (Sphatika) stones;

अतिसुरभिणा मृगनाभिपरिगतेनामोदिना चन्दनवारिणा सिक्तशिशिरमणिभूमिम्,

where the floor studded with gems was cold and had been sprinkled with sandal-waters mixed with musk, and the fragrance filled the entire room all over;

अविरलविप्रकीर्णेन विमलमणिकुट्टिमगगनतलतारागणेनेव कुसुमोपहारेण निरन्तरनिचितम्,

where the floor was continuously kept covered by flowers that were plentifully thrown, and it appeared as if they were stars shining on the taint-less gem-studded sky;

उत्कीर्णशालभञ्जिकानिवहेन संनिहितगृहदेवतेनेव गन्धसलिलक्षालितेन कलधौतमयेन स्तम्भसञ्चयेन

विराजमानम्, अतिबहलागुरुधूपपरिमलम्,

where the assembly room looked magnificent with collections of pillars made of gold that were dampened by the sandal waters, and the carved statues of women on the pillars appeared as if the 'House-deities' had arrived there in person; where the room was filled with the thick fragrance of the aromatic vapour of Agaru (Aloe wood);

अखिलविगलितजलनिवहधवलजलधरशकलानुकारिणा कुसुमामोदवासितप्रच्छदपटेन पटोपधानाध्यासितशिरोधाम्ना

मणिमयप्रतिपादुकाप्रतिष्ठितपादेन पार्श्वस्थरत्नपादपीठेन तुहिनशिलातलसदृशशयनेन सनाथीकृतवेदिकम्,

where a raised platform which appeared like a large slab of ice held a bed, which gave the appearance of a white cloud which had rid of all its waters, and it was covered by a bed-cloth made fragrant by flowers; a pillow covered by soft silken cloth was placed on one side, and bejewelled foot-stools were placed next to the cot to keep the sandals;

भुक्त्वास्थानमण्डपमयासीत्।

after consuming the food, he started towards such an assembly room.

THE KING RESTS ON THE BED

तत्र च शयने निषण्णः क्षितितलोपविष्टया शनैः शनैरुत्सङ्गनिहितासिलतया खड्गवाहिन्या नवनलिनदलकोमलेन करसंपुटेन संवाह्यमानचरणस्तत्कालोचितदर्शनैरवनिपतिभिरमात्यैर्मित्रैश्च सह तास्ताः कथाः कुर्वन्मुहूर्तमिवासांचक्रे।

Seated on the bed comfortably leaning on the pillow, where his sword-bearing maid sat on the ground, placed her sword on her lap, and pressed his feet with her hands soft like the freshly bloomed lotuses, where his close friends and ministers were sitting near him, the king spent some time conversing on various topics with them.

PARROT VAISHAMPAAYANA ARRIVES

ततो नातिदूरवर्तिनीम् "अन्तःपुराद्वैशंपायनमादायागच्छ" इति समुपजाततद्वृत्तान्तप्रश्नकुतूहलो राजा प्रतीहारीमादिदेश।

Then the king ordered the Prateehaaree who was standing close-by,

"Bring Vaishampaayana from the harem", as he was curious to find out about the life events of the parrot.

सा क्षितितलनिहितजानुकरतला "यथाज्ञापयति देवः" इति शिरसि कृत्वाज्ञां यथादिष्टमकरोत्।

Prateehaaree placed her knees and palms on the ground, and accepted the command on her head (highly obedient) by saying "As the King commands", and did what was told.



अथ मुहूर्तादिव वैशम्पायनः प्रतीहार्या गृहीतपञ्जरः कनकवेत्रलतावलम्बिना किञ्चिदवनतपूर्वकायेन  
सितकञ्चुकावच्छन्नवपुषा जराधवलमौलिना गद्गदस्वरेण मंदमंदसञ्चारिणा विहङ्गजातिप्रीत्या  
जरत्कलहम्सेनेव कञ्चुकिनाऽनुगम्यमानो राजांतिकमाजगाम।

Within few minutes, 'Vaishampaayana who was kept in the cage' arrived there carried by the Prateehaaree followed by a 'Kanchukee (overseer of women's apartments)' who held a golden bamboo stick in his hand, whose body bent forward a little, who wore a white garment, whose hair had turned white by age, whose voice was choking; who walked very slowly, and who looked like 'an old (white) swan walking behind the parrot', due to his love for the birds.

क्षितितलनिहितकरतलस्तु कञ्चुकी राजानं व्यज्ञापयत्- "देव देव्यो विज्ञापयन्ति - 'देवादेशादेष वैशम्पायनः स्नातः  
कृताहारश्च देवपादमूलं प्रतीहार्यानीतः'- इत्यभिधाय गते च तस्मिन्, राजा वैशम्पायनमपृच्छत्-  
"कच्चिदभिमतमास्वादितमभ्यन्तरे भवता किञ्चिदशनजातम्" इति।

Placing the palm on the floor, Kanchukee said- "Lord! The queens inform-  
'As per the order of the Lord, Vaishampaayana has been bathed, fed and brought to the feet of the Lord through the Prateehaaree. !'" When the Kanchukee said this much and went away, the king then questioned Vaishampaayana- "Have you consumed some food to your liking in the inner apartment?"  
स प्रत्युवाच-"देव किंवा नास्वादितम्।

आमत्तकोकिललोचनच्छविर्नीलपाटलः कषायमधुरः प्रकाममापीतो जम्बूफलरसः,  
हरिखैरभिन्नमतमातङ्गकुम्भमुत्तरत्कार्द्रमुक्ताफलत्विंषि खण्डितानि दाडिमबीजानि,  
नलिनीदलहरिन्तिद्राक्षाफलस्वादूनि च चूर्णितानि स्वेच्छया प्राचीनामलकीफलानि।  
किं वा प्रलपितेन बहुना। सर्वमेव देवीभिः स्वयं करतलोपनीयमानममृतायते" इति।

The parrot replied- 'Lord! What has not been eaten! The 'juice of rose apple fruit', extremely sweet and astringent, and dark red like the eyes of the intoxicated cuckoo bird was drunk as much as wanted.  
The 'seeds of pomegranate' were chewed which look like pearls drenched in the blood as they fell from the head of the intoxicated elephant struck by the nails of the lion. Delicious 'Aamalikee (gooseberry) fruits' green like the lotus petals (before blooming) and delicious like grapes were consumed to my will.  
Why talk wastefully? Whatever was offered by the queens by their own hands, tasted like nectar."

एवंवादिनो वचनमाक्षिप्य नरपतिरब्रवीत्-"आस्तां तावत्सर्वम्। अपनयतु नः कुतूहलम्।

आवेदयतु भवानादितः प्रभृतिः कात्स्न्र्येनात्मनो जन्म, कस्मिन्देशे भवान्कथं जातः,  
केन वा नाम कृतम्, का ते माता, कस्ते पिता, कथं वेदानामागमः, कथं शास्त्राणानां परिचयः,  
कुतः कला आसादिताः, किहेतुकं जन्मान्तरमनुस्मरणम्, उत वरप्रदानम्,  
अथवा विहङ्गवेषधारी कश्चिच्छन्नं निवससि, क्व वा पूर्वमुषितम्, कियद्वा वयः,  
कथं पञ्जरबन्धनं, कथं चाण्डालहस्तगमनम्, इह वा कथमागमनम्" इति।

The king cut short the parrot's talk and said, "Let that be so! Please relieve me of my curiosity.  
Sire! Tell me from the beginning as to where you were born, in which country, how you got born, who named you, who is your mother, who is your father, how you learnt the Vedas, how you finished studying all the sciences, how you mastered all arts, why you remember your past life, or is it a boon you got, or are you some one hiding in the garb of a parrot, where did you live before coming here, what is your age, how you got imprisoned in a cage, how you came to be in the hands of the Chaandaalas, how did you arrive here?"

वैशम्पायनस्तु, स्वयमुपजातकुतूहलेन सबहुमानमवनिपतिना पृष्ठो,मुहूर्तमिव ध्यात्वा सादरमब्रवीत्।

"देव महतीयं कथा। यदि कौतुकमाकर्ण्यताम्।

Hearing the words of the king who was overcome by curiosity and who had questioned him with much respect, Vaishampaayana remained lost in thoughts for a few minutes.

Then he looked at the king with affection and said-

"Lord! My story is quite long! If you are really curious to know, then listen-

## CHAPTER TWO

### PARROT VAISHAMPAAYANA'S STORY

#### VINDHYAATAVEE/ VINDHYA FOREST

[Our Time machine is now entering the vast jungles of the Vindhya Mountain. As we look down from the sky, we see a huge green belt across the land. That we understand are the forests covering all the central regions of the land.]

अस्ति (विन्ध्याटवी नाम)

There is (the Vindhya forest),

(LONG SENTENCE)

पूर्वापरजलनिधिवेलावनलग्ना,

which spreads all across the region from the eastern ocean to the western ocean;

मध्यदेशालङ्कारभूता मेखलेव भुवः,

which adorns the central region of the 'Earth' like a 'Mekhalaa' (a garment covering the waist/girdle);

[The trees are black-coloured all over their lower portion of the trunks, because of the ichor-flow of the elephants which rub against them. And is the top adorned by the stars? No; but by the extremely white flower blossoms!]

वनकरिकुलमदजलसेकसंवर्धितैरतिविकचधवलकुसुमनिकरमत्युच्चतया तारकागणमिव

शिखरप्रदेशसम्लग्नमुद्बहद्भिः पादपैरुपशोभिता,

which shines beautiful, being filled with the 'huge tall trees' grown well by the sprinkling of the ichor-flow of the forest elephants, and which appear as if their top edges are stuck with stars because of their holding the 'extremely white flower blossoms' at their top regions;

मदकलकुररकुलदश्यमानमरिचपल्लवा,

where, the pepper leaves are chewed by the playful Kurara birds;

करिकलभकरमृदिततमालकिसलय आमोदिनी,

where the fragrance of the Tamaala leaves crushed by the trunks of the elephant- cubs fills the air.

[The forest-grounds are covered by red leaves. It reminds one of the red cheeks of the beautiful 'Kerala girls'. We wonder whether the forest goddesses walked there and marked the ground with their Alaktaka juice applied on their feet!]

मधुमदोपरक्तकेरलीकपोलच्छविना सञ्चरद्वनदेवताचरणालक्तकरसरञ्जितेनेव पल्लवचयेन संछादिता,

The 'forest-grounds' are covered by heaps of leaves that are coloured like the 'reddened cheeks of Kerala girls who are intoxicated by drinking liquor'; as if coloured by the red Alaktaka juice applied on the 'feet of forest Goddesses' who wander there. (*Kerala is a state in Southern India.*)

[Truly this forest seems to be the home of forest goddesses.

Pieces of fruits, leaves, pollen, clove leaves and what not? The floor was a mess of mixed colours!]

(वनलक्ष्मीवासभुवनैरिव विराजिता लतामण्डपैः)

(The forest) shone like the abode of forest Goddesses with its creeper-bowers):

शुककुलदलितदाडिमीफलद्रवार्द्रकृततलैः,

where the ground was dampened by the juice of pomegranate fruits chewed by all the parrots;

अतिचपलकपिकम्पितकक्कोलच्युतपल्लवफलशबलैः,

where the ground was covered by the 'pieces of fruits and sprouts of Kakkola trees' which fell when the restless monkeys shook them violently;

अनवरतनिपतितकुसुमरेणुपांसुलैः,

where the ground was dusty with the pollen of the flowers falling continuously;

पथिकजनरचितलवङ्गपल्लवसंस्तैः,

where the ground was covered by the 'leaves of clove plants' spread by the travellers journeying through the forest;

अतिकठोरनालिकेरकेतकीकरीरबकुलपरिगतप्रान्तैः,

where very hard trees like coconut, Ketaki, Kareera, Bakula, fill all around;

ताम्बूलीलतावनद्धपूगखण्डमण्डितैः,

where the betel creepers cling to the areca nut trees decorating the landscape.

वनलक्ष्मीवासभुवनैरिव विराजिता लतामण्डपैः,

and thus shone like the abode of forest Goddesses with its huge creeper-bowers:

[And the smell...? Such a strong smell of cardamom! Our heads reel!]

ऊन्मदमातङ्गकपोलस्थलगलितसलिलसिक्तेनेवानवरतमेलालतावनेन मदगन्धिनान्धकारिता,

where it was darkened by the continuously emanating intoxicating smell of the 'wildly grown cardamom creepers', as if the whole area was dampened by the ichor juice oozing on the cheeks of the rogue elephants.

[Lions and elephants abound in the forest. Lions would kill elephants and get the pearls from the elephant-heads, stuck on their nails. And hunters would kill the lions just to get those pearls! Ah! The great wheel of Karma!]

नखमुखलग्नेभकुम्भमुक्तफललुब्धैः शबरसेनापतिभिरभिहन्यमान केसरिशता,

where the hunter army-chiefs killed hundreds of lions, feeling greedy for the pearls stuck to their nails, when they broke the heads of elephants;

*{In the next section of the paragraph, you will find words which have double meanings. The same word will have two meanings and apply to two different situations. For example as you can observe in the first sentence where the forest is said to be a 'city of Yama, the Lord of the departed', it refers to God of death and his buffalo which reside there. But when applied to the forest, the same word 'City of Yama' means death lurking in every corner and the wild buffaloes living in the forest.}*  
THE FOREST WAS LIKE...!

प्रेताधिपनगरीव सदासंनिहितमृत्युभीषणा महिषाधिष्ठिता च,

which was like the 'City of Yama, the Lord of the departed', because it was terrifying with 'death' lurking at every corner and was filled with wild buffaloes; (*Yama's city also has Yama and his buffalo.*);

समरोद्यतपताकिनीव बाणासना समारोपितशिलीमुखा विमुक्तसिंहनादा च,

which was like 'an army ready for the battle'; because of the bees (Shilimukha) hovering on the trees of Baana and Aasana; and because of the terrifying roars of lions;

(*In the battle field, (Shilimukha) arrows, are mounted on (Baanasana) the bow which bears the arrow, and there will be (SimhaNaada) the excited shouts of soldiers;*);

कात्यायनीव प्रचलितखड्गभीषणा रक्तचन्दनालंकृता च,

which was like 'Goddess Kaatyaayini'; who was (KhadgaBheeshanaa) terrifying with the wielding sword, and who was (Raktacandanaalamkrtaa) adorned by the red sandal paste;

(*because the forest was (KhadgaBheeshanaa) terrifying with rhinoceroses wandering all over and (Raktacandanaalamkrtaa) adorned by red sandalwood trees.*)

कर्णीसुतकथेव संनिहितविपुलाचला शशोपगता च,

which was like the story of 'KarneeSuta', (some Kshatriya who was expert in the thieving science); where he had Vipula and Achala as his friends and had a minister named Shasha to advise him; *(because the forest had huge mountains (VipulaAchala) within it, and rabbits (Shasha) lived there);*

कल्पान्तप्रदोषसंध्येव प्रनृतनीलकण्ठा पल्लवारुणा च,

which was like the 'evening twilight time of dissolution', where the place was red like the tender sprouts, and where (NeelaKantha) blue-necked Shiva danced with abandon; *(because in the forest, NeelaKantha, the blue-necked peacocks danced in abandon and the tree was filled with reddish sprouts);*

अमृतमथनवेलेव श्रीद्रुमोपशोभिता वारुणपरिगता च,

which was like the 'time of nectar-churning'; where (Shree) Lakshmi, (Druma) Paarijaata tree and (Vaaruna) the 'Varuna-wine' shone forth (when coming out of the Milk Ocean); *(because the forest abounded with (ShreeDruma) coconut trees, and (Vaaruna) Vaaruna trees);*

प्रावृडिव घनश्यामलानेकशतहृदालङ्कृता च,

which was like the 'monsoon with dark clouds' (GhanaShyaamala), adorned by (ShataHrda) lightning, *(because the forest was (GhanaShyaamala) 'dark like the monsoon time with clouds' with its huge trees blocking the light, and was adorned by (ShataHrda) hundreds of lakes);*

चन्द्रमूर्तिरिव सततमृक्षसार्थानुगता हरिणाध्यासिता च,

which was like the 'disc of the moon' accompanied by (RkshaSaartha) countless stars, and had the mark (taint) of a deer (Harina) *(because the forest sheltered (RkshaSaartha) many bears; and (Harina) the deer lived there);*

राज्यस्थितिरिव चमरमृगबालव्यजनोपशोभिता समदगजघटापरिपालिता च,

which was like the 'status of royalty', *(where the people belonging to the royal family always get fanned by chowries made of yak hair and have the army of elephants to protect them),* because it shone splendid with (ChamaraMrgaBaalaVyajana) with the chowries made of the hairs of Chamara (Yak) and protected by crowds of intoxicated elephants *(because the forest had countless Chamara (yak) fanning their hairy tails; and was protected by crowds of intoxicated elephants);*

गिरितनयेव स्थाणुसंगता मृगपतिसेविता च,

which was like 'Paarvati the daughter of the hills', who is in the company of (Sthaanu-Shiva) and gets served by (MrgaPati) the 'Lord of the animals' the lion which is her vehicle *(because the forest also was having the company of (Sthaanu) trunks of the trees and had many lions wandering inside);*

जानकीव प्रसूतकुशलवा निशाचरपरिगृहीता च,

which was like 'Jaanaki' who had given birth to Kusha, Lava; and had been captured by (Nishaacara) a demon, *(because the forest also had given birth to many Kusha plants with stems (Lava), and the (Nishaacara) the night-moving owls occupied all the places);*

कामिनीव चन्दनमृगमदपरिमलवाहिनी रुचिरागुरुतिलकभूषिता च,

which was like an 'attractive girl' spreading the fragrance of sandal and musk applied on her body and wearing a Tilaka made of Agar (because the forest also carried the fragrance of sandal wood and musk of the deer, and shone with many Tilak and Agar trees);

सोत्कण्ठेव विविधपल्लवानिलवीजिता समदना च,

which was like a 'lovelorn girl pining for her lover', getting fanned by many cool leaves (to cool her body that is heated by passion); and who was (Samadanaa) filled with passion *(because the leaves of various trees fanned continuously cooling the forest, and the 'Madana' trees were everywhere);*

बालग्रीवेव व्याघ्रनखपंक्तिमण्डिता गण्डकाभरणा च,

which was like (BaalaGreeva)the ‘neck of a child’ wearing rows of tiger-claws and adorned by ‘Gandaka’ necklace (*because the forest ground was filled with tiger claws and adorned by ‘Gandakas’ (Rhinoceros);*

पानभूमिरिव प्रकटितमधुकोशकशता प्रकीर्णविविधकुसुमा च,

which was like the ‘liquor club’ abounding with hundreds of (MadhuKosha) drinking-cups and the ground covered with various flowers (*because the forest also abounded in (MadhuKosha) bee-hives and the ground was covered by various flowers);*

[After the surface glance at the forest, we now enter the deeper section of the forest. And the scenes are wilder and violent now.]

{The word ‘Atavee’ means a forest is in the feminine gender. Here, the whole of the forest-description is about a girl named Atavee!}  
THE FOREST SOMETIMES...!

[The ground was uneven, being dug all over by the wild boars.]

क्वचित्प्रलयवेलेव महावराहदंष्ट्रासमुत्खातधरणिमण्डला,

which sometimes appeared like the ‘dissolution time’ where the huge boar (Varaaha-Vishnu as the wild boar) dug the earth with its tusk;

[The forest was like Raavana’s city ransacked by monkeys! His ‘Shaalaas’ – tall mansions were broken by Sugreeva’s army; here the ‘Shaalaas’ – Shaala trees were broken by wild monkeys.]

क्वचिद्विशुखनगरीव चटुलवानरवृन्दभज्यमानतुंगशालाकुला,

which sometimes appeared like the ‘city of the Ten- headed Raavana’, where the excited monkeys had broken the tall Shaalas;

[The forest was like the messy ‘Marriage hall’ with all the flowers, sacred Kusha grass, leaves etc spilled all over the floor.]

क्वचिदचिरनिवृत्तविवाहभूमिरिव हरितकुशसमित्कुसुमशमीपलाशशोभिता,

which sometimes appeared like a ‘marriage hall’, where recently a marriage had been performed; because the ground was filled with the scattered remains of green Kusha grass, Samit, flowers, Shami and Palaasha leaves;

[The forest was frightened by the lion’s roars! Or why would the ground be so thorny as if with horripilation of fear?]

क्वचिदुद्धतमृगपतिनादभीतेव कण्टकिता,

which sometimes appeared as if filled with ‘horripilation’ being frightened by the roars of the lion, because of its ‘thorny grounds’;

[Was the forest by any chance a lovelorn girl? The incessant cries of the cuckoo birds sound as if that girl is pitiaably calling out for her lover!]

क्वचित्मत्तेव कोकिलकुलप्रतापिनी,

which sometimes appeared like a lovelorn girl singing for her lover, with its cuckoo birds continuously calling out;

[Maybe she is an insane woman running wildly clapping her hands. The loud sound of Taala leaves making the clapping sounds by the wind, makes us think so!]

क्वचिदुन्मत्तेव वायुवेगकृततालशब्दा,

which sometimes made loud clapping sounds with its Taala leaves on the windy days, like an insane girl;

[Maybe she is a widow. The Taala tree is dropping its leaves now, like a widow removing her auspicious ear ornament!]

क्वचिद्विधवेवोन्मुक्ततालपत्रा,

which sometimes dropped the Taala leaf (TaalaPatra used as an ear ornament by married ladies) like a widow;

[Look at all the sharp edged ‘Shara’ grass strewn all over, as if it is a battlefield!]

क्वचित्समरभूमिरिव शरशतनिचिता,

which sometimes was like a battlefield strewn with Shara grass (arrows);

[Look at the enormous long roots entwining around the huge trees! The black dark holes seen in-between these roots makes it appear as though the forest is watching you with its thousand eyes like Indra, the king of Devas who also has thousand eyes!]

क्वचिदमरपतितनुरिव नेत्रसहस्रसंकुला,

which sometimes was like Indra covered by thousand eyes (NetraSahasra) with its thousands of roots of trees;  
[The forest appears extremely dark with all these tall Tamaala trees; as if the dark-hued Lord Vishnu is here in person.]

क्वचिन्नारायणमूर्तिरिव तमालनीला,

which sometimes was dark like Vishnu's form, with is Tamaala tree groves making it dark;

[Look at the monkeys peeping at us from the top edges of the trees making the forest look like 'Arjuna's chariot with the flag of the monkey emblem hoisted aloft!']

क्वचित्पार्थरथपताकेव कप्याक्रान्ता,

which sometimes with its abundant monkeys, was like the flag (with the monkey emblem) flying on Arjuna's chariot;

[Ah! Now our path is blocked by the impregnable grove of bamboos as if door keepers holding bamboo sticks are warding us off from the palace entrance!]

क्वचिदवनिपतिद्वारभूमिरिव वेत्रलताशतदुःप्रवेशा,

which sometimes with its hundreds of bamboo creepers (VetralataaShata), was like the 'gateway of a king's palace blocked by (VetralataaShata) hundreds of bamboo sticks (held by the door-keepers)';

[Look at the hollow bamboo plants (Keechakas)! Are we in the city of King Viraata by any chance?]

क्वचिद्विराटनगरीव कीचकशताकुला,

which sometimes was like the 'city of Viraata with (Prince) Keechaka', with its hundreds of Keechaka plants (hollow bamboo);

[Look at that deer running away as if some hunter is behind it. Look at its frightened eyes! Maybe when Shiva chased the 'Yajna-deity' who was disguised as a deer, the scene would have been like this only!]

क्वचिदम्बरश्रीरिव व्याधानुगम्यमानतरलतारकमृगा,

which sometimes was like the sky where the deer (Mrgashiraa star) (at Daksha-Yajna destruction time)

which was amongst other stars (TaralaTaarakaa), was chased by the hunter (Shiva); because hunters chased the deer with its frightened eyes, (TaralaTaarakaa) in the forest also;

क्वचिद्गृहीतव्रतेव दर्भचीरजटावल्कलधारिणी,

which sometimes was like an 'ascetic lady observing vows', who holds the Dharba grass (Kusha grass);

who wears patched up clothes (Cheera /grass) and bark coverings (Valkala/bark of the tree);

who has matted locks (Jata /roots);

*{Now the poet uses words with contradictory sense in the phrases, yet gets them justified.}*

[Lots of leaves; yet only seven are there]

अपरिमितबहुलपत्रसञ्चयापि सप्तपर्णोपशोभिता,

though she (the forest) had abundant heaps of leaves; yet was adorned by seven leaves (Sapta Parna /Seven leaved trees); [Cruel; yet sought by Sages]

क्रूरसत्त्वापि मुनिजनसेविता,

though she had (KruraSattva) cruel nature (cruel animals),she was sought by many Sages;

[Was unholy; yet holy]

पुष्पवत्यपि पवित्रा,

though she was 'Pushpavati' (in her menstrual state/filled with flowers), she was (Pavitraa) very sacred;

(अस्ति) विन्ध्याटवी नाम। such is the forest named Vindhya.

[Now we have come to the inner section of the forest. We are now blessed with the sight of Agastya's Ashram. No one lives here now. But long ago Rama had lived in its vicinity. We see all around the scenes of Rama's forest-life unfolding before us. We slowly walk, treading the ground with extreme devotion and remembering the troubles the prince faced here.]

## HERMITAGE OF SAGE AGASTYA

[Agastya! The dwarf Sage who had swallowed the ocean-water in a gulp at the request of the Devas when they were harassed by some demons named Kaaleyas hiding inside the waters!

The 'sacred Ashram of the great Sage' looms before us now as if it was the 'birthplace of Righteousness']

तस्यां च In such a Vindhya forest,

(LONG SENTENCE)

दण्डकारण्यान्तःपाति, सकलभुवनविख्यातम् (आश्रमपदमासीत्) उत्पत्तिक्षेत्रमिव भगवतो धर्मस्य,  
deep inside the 'Dandakaaranya region';

(there was this Aashrama-region of Agastya), which was famed all over the world;  
which was like the 'birthplace of Lord Dharma', (which belonged to 'Sage Agastya');

सुरपतिप्रार्थनापीतसकलसागरजलस्य,

who had swallowed the entire waters of the ocean at the request of Indra, the king of Suras;

*(Once when Indra killed Vrtraasura with his thunderbolt, another demon named Kaalakeya hid in the ocean. He came out at nights and attacked the Devas. At the request of Indra, Sage Agastya emptied the ocean by swallowing it in a mouthful. The demon who was revealed at that time was then killed by Indra.)*

[Agastya! He had stopped the growth of Vindhya Mountain! He was indeed great!]

मेरुमत्सराद्गगनतलप्रसारितविकटशिरःसहस्रेण, दिवसकररथगमनपथमपनेतुमभ्युद्यतेन,

अवगणितसकलसुरवचसा विन्ध्यगिरिणाऽप्यनुल्लङ्घिताज्ञस्य,

whose command could not be transgressed by even the 'mighty Vindhya Mountain, who had disregarded the words of the Suras and had tried to block the path of the Sun's chariot, spreading thousands of its monstrous peaks all over the sky, being envious of the tall Meru Mountain;

[Agastya! Demons were nothing in front of his prowess!]

जठरानलजीर्णवातापिदानवस्य,

who had digested the 'Daanava' named Vaataapi in his belly-fire;

*(Two Daanavas named Vaataapi and Ilvala were rulers of Baadaami. Once, a Brahmin had refused to bless them with a son, who would be equal to Indra. So they became revengeful towards Brahmins. They started harassing all the Brahmins. Vaataapi would become a goat and Ilvala a Brahmin. Ilvala would kill the goat; cook it and feed it to the unsuspecting Brahmin. After the goat was eaten he would call out "Vaataapi! Come out!"; and then Vaataapi would tear the belly of the Brahmin and come out. Agastya was also treated the same way by these Daanavas. But Agastya said – "Vaataapi! Be digested!" and Vaataapi instantly got destroyed in his belly juice. Ilvala was frightened and gave a lot of wealth in charity to Sage Agastya and other Brahmins.)*

[Agastya! All the Devas and Asuras revered him!]

सुरासुरमुकुटमकरपत्रकोटिचुम्बितचरणरजसो,

the dust of whose feet was kissed by the 'gems on the tips of the crowns of Suras and Asuras';

[He had travelled south, and stayed off in the South.]

दक्षिणामुखविशेषकस्य,

who was the auspicious 'Tilak' on the forehead of Southern direction;

*(When he travelled south, Vindhya bowed down by bending its peak. Agastya ordered it to remain in that bowed position till he returned. But he stayed off in the south and the mountain stopped growing. The word Agastya means 'Mountain-subduer').*

सुरलोकादेकहुंकारनिपातितनहुषप्रकटप्रभावस्य,

who had revealed his penance-power by making King Nahusha fall from the DevaLoka to the Earth, by just a 'Hrmph' sound from his throat;

*(King Nahusha had become Indra once. He was highly arrogant. He wanted to have the company of the wife of the previous Indra. He ordered the Saptarshis to carry his palanquin. As Agastya was short in structure he could not keep up the pace. The king touched him with his foot and shouted- "Sarpa Sarpa (Faster Faster)" Agastya was enraged and with an angry grunt made him get thrown on Earth, and Nahusha became a serpent (sarpa) on Earth.)*

*(Agastya had a devoted wife named LopaaMudraa. She was created by Sage Agastya himself with all the graceful parts of the animals. The word 'LopaaMudraa' means the 'Lopa' loss the animals suffered by giving her their 'Mudras' characteristics. Later she grew up as the Vidarbhaa princes and married Agastya.)*

[Look at the huge trees surrounding the Ashram. They are the trees planted by LopaaMudraa herself! We touch these trees with reverence and offer our salutation to them!]

भगवतो महामुनेरगस्त्यस्य भार्यया लोपामुद्रया स्वयमुपरचितालवालकैः करपुटसलिलसेकसंवर्धितैः सुतनिर्विशेषैः  
उपशोभितं पादपैः,

which (Agastya's hermitage) was made beautiful and pleasing, by the trees which were cared for by LopaaMudraa herself, the wife of Bhagavaan Mahaamuni Agastya, like her sons, by sprinkling water on them with her own hands, and herself digging the basin for water around the roots of the tree;

[Agastya had a son named DrdaDasyu.]

[Look at these small pathways leading to the forest, now overgrown with grass! Agastya's son would have brought cut-woods from the forest for the sacrificial fires, walking in these paths only. Our mind imagines a young lad carrying loads of tied up bundles of wood sticks and sickle on his back, walking patiently down these paths! We remember him now with reverence!]

तत्पुत्रेण च गृहीतव्रतेनाषाढिना, पवित्रभस्मविरचितत्रिपुण्ड्रकाभरणेन, कृशचीरवाससा,

मौञ्जमेखलाकलितमध्येन, गृहीतहरितपर्णपुटेन प्रत्युटजमटता भिक्षां दृढदस्युनाम्ना पवित्रीकृतम्,

अतिप्रभूतेध्माहरणाच्च यस्यध्मवाह इति पिता द्वितीयं नाम चकार,

which had been sanctified by 'Agastya's son DrdaDasyu', who was initiated into celibacy by holding the 'Aashaada (Palaasha) staff', who was adorned by (TriPundraka) tri-horizontal marks of ashes; who was wearing a girdle made of Munja grass; who went to each and every hut begging for alms holding a cup made of green leaves, who always brought abundant wood for fuel (Idhma) and so was named IdhmaVaaha (carrier of fuel) by his father;

[And all around, the green colour dazzles our eyes.]

दिशि दिशि शुक्हरितैश्च कदलीवनैः श्यामलीकृतपरिसरम्,

which, in each and every direction was covered by greenery because of the countless green parrots and plantain groves;

[And we hear the gurgling sound of waters flowing nearby. The cool winds from the river soothe our tired limbs]

सरिता च कलशयोनिपरिपीतसागरमार्गानुगतयेव बद्धवेणिकया गोदावर्या परिगतम्,

which was very surrounded by River Godaavari, as if she (river) had tied up her hairs (flowing streams) (BaddhaVenikaa) and followed the path of her 'husband-ocean' who was drunk by 'KalashaYoni' (Agastya), as if following the code of conduct prescribed for a widow;

*(Once, The Devas Mitra and Varuna were filled with passion at the sight of Urvashi. Their seed fell into a pot. Agastya came out of that pot. So he is called KalashaYoni or Kumbha-Yoni.)*

['Venikaa' means 'String'. The river flowed circling the hermitage. It was as if the braid of the River had been tied into a single non-ornamental knot (not the three-braided TriVeni). She had done so because she was observing the vows of a widow as it were.]

आश्रमपदमासीत्।

was this Aashrama-region of Agastya.

RAMA HAD LIVED THERE ONCE...!

[Here alone in the Ashram vicinity is 'Panchavati', where Rama lived with his brother and wife.

Thrilled, we move forward as if each sand particle in that area is sanctified by the dust of Rama's feet; as if each tree is a form of Goddess sanctified by the tender little hands of Seetaa for she must have plucked flowers from them.

We slowly move remembering the scenes of Raamaayana that had happened here long long ago]

[No one lives here now. The whole area looks forlorn and deserted. But it still holds the mark of the sanctity of the past.]



(LONG SENTENCE)

यत्र च दशरथवचनमनुपालयन्नुत्सृष्टराज्यो, दशवदनलक्ष्मीविभ्रमविरामो रामो,

महामुनिमगस्त्यमनुचरन्सह सीतया लक्ष्मणोपरचितरुचिरपर्णशालः, पञ्चवट्यां कञ्चित्कालं सुखमुवास,

Where, (in which Aashram region) 'Rama the son of Dasharatha', who had left the kingdom obeying the command of his father, who had to put a break to the 'sport of the Goddess of kingdom of ten-headed Raavana', who along with Seetaa had followed Sage Agastya and had lived comfortably in a beautiful grass-hut constructed by Lakshmana in 'Panchavati';

(Panchavati means a place having five banyan trees. It was some two Yojanas from Agastya's hermitage and was part of the Dandaka forest.) (One Yojana is eight miles.)

[Look at the top of the trees. For a moment we are confused seeing the dark line spreading out on the tree.

Is it the sacrificial smoke of those fires lit in the Ashram that adorns the trees?

No; it is the row of the grey pigeons silently resting on the branches!]

चिरशून्येऽद्यापि यत्र शाखानिलीननिभृतपाण्डुकपोतपङ्क्तयोऽमललग्नतापसाग्निहोत्रधूमराजय इव लक्ष्यन्ते तरवः,

where, (in which Aashram region), though it had been empty and uninhabited for a lengthy time, the trees still look as if covered by 'lines of smoke' rising from the Sacred-fires of the fire-rites performed by the Munis, because of the 'rows of the grey pigeons' sitting quietly on the tree branches;

[Look at the tender red sprouts on these creepers! Maybe they took away the redness from Seeta's rosy hands when she plucked flowers from them!]

बलिकर्मकुसुमान्युद्धरन्त्याः सीतायाः करतलादिव संक्रान्तो यत्र रागः स्फुरति लताकिसलयेषु,

where, (in which Aashram region), the tender shoots of the creepers still have the redness stuck to them from the rosy hands of Seetaa, who used to pluck flowers for the worship of deities;

[Look at those huge lakes shining like little oceans!]

यत्र च पीतोद्गीर्णजलनिधिजलमिव मुनिना निखिलमाश्रमोपान्तवर्तिषु महाहृदेषु,

where, (in which Aashram region), were many huge lakes nearby, and it appeared as if Sage Agastya had filled them all, with the waters of the Ocean he had drunk and vomited off.

[All the trees are covered by red sprouts as if coloured by blood. Did their roots suck the blood of the demons killed by Rama? Is it why their sprouts are so blood-red?]

यत्र च दशरथसुतनिकरनिशितशरनिपातनिहतरजनीचरबलबहलरुधिरसिक्तमूलमद्यापि

तद्रागाविद्धनिर्गतपलाशमिवाभाति नवकिसलयमरण्यम्,

where, (in which Aashram region), Dasharatha's sons had killed many demons with their many sharp-edged arrows, and the blood flowing from the wounded demons had dampened the roots of the trees growing there. Even now the forest shines with fresh red sprouts because of the red blood that has been absorbed by the roots and gives out red leaves as if!

THE DEER

[The clouds above us thunder suddenly. Shocked by the sudden sound we look up.

The sound was so sharp, it was as if Rama was standing behind us and twanging the bow!

We turn back and expect Rama to be standing there! No one is there!

A sudden sadness overpowers us. Our eyes are moist.

We were not the only ones who got fooled. Even the aged deer are looking all around searching for their beloved Rama.

They also must have mistaken the thunder-sound for the twang of the bow.

We had read about Rama only in books; but they had seen him in actual flesh and bone.

How they would miss the brothers and the tender touch of Seetaa!

They have even stopped chewing their grass in the mouth. Their eyes are also damp!

'Oh Rama! Where are you?' - our hearts cry out longing for his vision. We suppress our tears.]

अधुनाऽपि यत्र जलधरसमये गम्भीरमभिनवजलधरनिवहनिनादमाकर्ण्य भगवतो रामस्य

त्रिभुवनविवरव्यापिनश्चापघोषस्य स्मरन्तो न गृह्णन्ति शष्पकवलमजस्रमश्रुजललुलितदृष्टयो वीक्ष्य

शून्या दशदिशो जराजर्जरितविषाणकोटयो जानकीसंवर्धिता जीर्णमृगाः,

where -the old and aged deer with their horns worn out by age and once cared for by Jaanaki in the past, hear the deep thundering noise of the fresh clouds in the monsoon season, and remember sadly the thundering-noise of Lord Rama's bow filling the three worlds; tears filling their eyes, they look around in all the ten directions, and seeing them empty (not finding Rama or Seetaa or Lakshmana) they refrain from eating the grass also;

[And of course, the forest would have abounded in deer in the past. Deer-flesh would have been the food for these princes. They must have daily hunted deer and survived by eating the meat. The deer skin would be used for making bags, or beds, or seats! Leaving out the pet-deer cared for by Seetaa, they would have gone deep into the forest and hunted them. May be that is why, Maareecha, the demon took the form of a deer and played about in the premises of their cottage, as a mark of revenge. Seetaa would have wanted that deer too to add to her pet-list!

Poor guileless princess of Mithilaa! How could she ever guess that the harmless desire to care for pet-animals would take her away from her Lord!]

यस्मिन्ननवरतमृगया निहतशेषवनहरिणप्रोत्साहित इव कृतसीताविप्रलम्भः कनकमृगो राघवमतिदूरं जहार,

where - since Rama had continuously hunted and killed all the deer in the forest, the golden deer was enraged and so had deceived Seetaa and took Rama far away;

KABANDHA

[And having lost his dear wife, Rama would have wandered in these areas remembering her and crying for her! We also feel the sadness that is still lurking in the air. And here alone he killed the weird demon Kabandha who had his face in the belly and two snake-like arms stretching for miles! And he had caught the two brothers in his hands!

For a moment, the tri-world denizens were stunned! Would their saviour survive the attack of this vicious demon?]

यत्र च मैथिलीवियोगदुःखदुःखितौ रावणविनाशसूचकौ चन्द्रसूर्याविव कबन्धग्रस्तौ समं रामलक्ष्मणौ त्रिभुवनभयं महच्चक्रतुः,

where- Rama and Lakshmana had lost Seetaa and were very sad. Both of them, who were like Moon and the Sun standing together, and predicting the death of Raavana, had been caught by the headless demon Kabandha. All the three worlds had been stuck by fear (as their saviours were caught by a demon);

*(Kabandha was a Gandharva named Danu. His body was covered by hair all over. He was like a huge mountain.*

*He had no head or neck or legs but only an enormous belly which had a mouth and huge teeth at the centre and one eye at the top. He had two long arms which could grow to any length to catch the prey. Rama and Lakshmana, who had taken birth to kill Raavana, were caught by his arms. As they were like Sun and Moon and as the demon was like Raahu being headless, it was like an eclipse, says the poet and so all the people in the three worlds were frightened in the darkness that ensued in that eclipse.)*

[They need not have worried! The brothers had immediately sliced the arms of that creature!]

अत्यायतश्च यस्मिन्दशरथसुतबाणनिपातितो योजनबाहोर्बाहुरगस्त्यप्रसादेनागतनाहुषाजगरकायशङ्कां चकार ऋषिगणस्य,

where- the extremely lengthy arm extending up to a Yojana, belonging to that Kabandha, was sliced off by the arrow of Rama and fell on the ground below; the Sages who saw it, felt as if it was Nahusha (who as Indra had been cursed by Sage Agastya), who had arrived there in the form of a serpent to appease Sage Agastya;

RAMA HAD SHED TEARS TOO...!

[We enter the deserted hut where the brothers had lived. We see a faded picture of a girl painted on the wall. It is a life-size picture of Seetaa! It is as she is alive and coming out through the wall to peep into the hut where her Rama had cried for her!

We salute her with reverence!

We stand there with closed eyes meditating on that wonderful prince of Ayodhyaa and his beloved, and their immortal love!]

जनकतनया च भर्त्रा विरहविनोदनार्थमुदजाभ्यन्तरलिखिता यत्र रामनिवासदर्शनोत्सुका पुनरिव

धरणीतलादुल्लसन्ती वनचरैरद्याप्यालोक्यते।

where- suffering the pangs of separation, Rama had painted a picture of Janaka's daughter (Seetaa) inside the hut to alleviate his grief; even now the forest dwellers look at it as if she has again emerged out of the ground (where she had disappeared at the end) curious to see the dwelling place of Rama.

[Now purified in the mind, we walk slowly towards the huge ocean-like lake, the 'Pampaa Lake'!]

## PAMPAA-SAROVARA

[As we stand at the bank and observe, we are stunned by the enormous width of the lake. We never see the ends at all. The water stretches as if up to the horizon! It is huge ocean which has disguised itself as a lake here, maybe! Maybe when Agastya emptied the ocean of its waters, Varuna the ocean-deity must have lodged a complaint to the Creator and the Creator might have created this lake to appease Varuna!]  
(LONG SENTENCE)

तस्य च संप्रत्यपि प्रकटोपलक्ष्यमाणपूर्ववृत्तान्तस्यागस्त्याश्रमस्य नातिदूरे (पम्पाभिधानं पद्मसरः)।

Not far from this hermitage of Agastya which has many places which remind one of the past events even at this day (is the lotus lake named Pampaa);

जलनिधिपानप्रकुपितवरुणप्रोत्साहितेनागस्त्यमत्सरादाश्रमसमीपवर्त्यपरेव वेधसा जलनिधिरुत्पादितः,

which was as if- 'because Agastya drank off all the waters of the ocean, Varuna had become angry, and complained to Brahmaa, and Brahmaa felt annoyed of Agastya, and so had created another ocean near the hermitage (for Varuna)';

[We look at the waters which appear blue reflecting the sky above.  
The lake itself, with its wave-less clarity, looks like a sky fallen on earth!]

प्रलयकालविघटिताष्टदिग्भागसंधिबन्धं गगनतलमिव भुवि निपतितम्,

which was as if - 'the whole sky had fallen down, since all the knots joining the directions had been destroyed at the dissolution time';

[So much water! It is as if the earth lifted out of waters is still draining its waters!]

आदिवराहसमुद्धृतधरामण्डलस्थानमिव जलपूरितम्,

which had a huge amount of water, as if it was the Earth lifted out of the ocean by Aadi Varaaha (Vishnu).

[How lucky the forest dwellers would have been! The quite serene waters we see now would have been splashing with waves, when the young tribal girls sported in this lake! We hear the laughter and shouts of the girls even now in the mind-arena!  
We see the splashing water waves even now in our mind-arena!]

अनवरतमज्जदुन्मदशबरकामिनीकुचकलशलुलितजलम्,

the waters of which were disturbed by the 'breasts of the girls belonging to the hunter clan who always sported there while bathing in it';

[Beautiful beautiful colourful lake! Look at the little moons floating in the water!  
Not real moons, but the honey-moons of the lotuses of varied colours!]

उत्फुल्लकुमुदकुवलयकह्वारमुन्निद्रारविन्दमधुद्रवबद्धचन्द्रकम्,

which was filled with fully blossomed white lotuses, blue lotuses, fragrant lotuses, and blossoming red lotuses, where the drops of honey oozing from those lotus flowers collected together to form moon discs (like the colourful peacock feathers) on the waters;

(कौ मोदते इति कुमुदं – सिताम्भोजम् - blooms happily in water- white lotus  
कोर्वलयमिव शोभाकरत्वात् कुवलयम् - beautiful like circular forms of water  
कुवलयम् - इन्दीवरम् - नीलाब्जम् - blue lotus  
कह्वारम् – सौगन्धिकम् सितकमलम् - fragrant white lotus  
अराकाराणि पत्राणि विन्दतीति अरविन्दम् - has spoke-like petals)

[But where are the lotuses?! You cannot see them at all! Maybe because such abundant lotuses are there, darkness has covered the lotuses?! No, actually the bees have covered the lotuses!]

अलिकुलपटलान्धकारितसौगन्धिकम्,

which was always covered by darkness, because of the swarms of bees hovering over the fragrant lotuses;

[And the birds are so happy drinking the sweet honey of the lotuses, that their 'mad cries' added to the 'sound of waves' are deafening the ears! And the water-drops are flying high, and darkening the surroundings!]

सारसितसमदसारसम्, (सरसि भवाः सारसाः - lake birds)

where the Saarasa birds sang melodiously overly excited;

अम्बुरुहमधुपानमत्तकलहंसकामिनीकृतकोलाहलम्,

where the female swans got intoxicated by sucking the honey of the lotuses, and made a lot of commotion;

अनेकजलचरपतंगशतसंचलनचलितवाचालवीचिमालम्,

where the garland of waves was noisy because the countless aquatic birds swimming on its surface, splashing their wings;

अनिलोल्लासितकल्लोलशिखरसीकरारब्धदुर्दिनम्,

where the 'water drops rising out of the waves that are rolling by the winds' had darkened the sky, like the rainy day;

[Hosts of flowers from the trees on the banks have fallen into the waters carried by the wind, and the water has a unique fragrance! It is as if the Goddesses who are hiding in the forest, sport in the waters when no one is there; and may be it is the fragrance of the those flowers that have fallen from their locks!]

अशङ्कितावतीर्णाभिः अम्भःक्रीडारागिणीभिः स्नानसमये वनदेवताभिः केशपाशकुसुमैः सुरभीकृतम्,

where the forest-goddesses who were fond of water-sports had entered the waters with abandon and bathed in the lake, and the flowers adorning their hairs fell off into the lake and so the waters became fragrant because of that;

[Look over there in that corner of the lake where the present Ashrams are situated! The Sages are offering their worship to the Sun-deity!]

एकदेशावतीर्णमुनिजनापूर्यमाणकमण्डलुकलजलध्वनिमनोहरम्,

where it was very pleasant to hear the gurgling noise of the Kamandalus (water-pots) getting filled by the Sages, who had entered the waters at one corner of the lake;

[Look over that corner of the lake! So many lotuses are grouped together like a carpet! But some are moving and making sounds too! Oh! They are the white geese which look no different from the lotuses!]

उन्मिषदुत्पलवनमध्यचारिभिः सवर्णतया रसितानुमेयैः कादम्बरैरासेवितम्,

which was filled with 'Kaadambas' (some goose variety) which moved among the 'lotus blossoms' and being of the same colour as lotuses, they could be inferred only through their cries;

[And what is that white powder floating on the water...?]

अभिषेकावतीर्णपुलिन्दराजशबरीकुचचन्दनधूलिधवलिततरम्,

where the waves were looking white with the powder of sandal applied on the 'breasts of the ladies of the Hunter king', who had entered the waters to bathe;

[And as we slowly walk on the sands spread out on the bank, our feet feel so soft as if walking on a velvet carpet! We look down and see what it is!

Oh! The pollen of the flowers! So much! They have covered the entire beach!]

उपान्तकेतकीरजःपटलबद्धकूलपुलिनम्,

where the sands on the bank were mixed with the pollen of the flowers of Ketaki plants abundantly growing on the bank;

[And in some corner of the lake, the surface is so red!]

आसन्नाश्रमागततापसक्षालितार्द्रवल्कलकषायपाटलतटजलम्,

where the waters at the bank had become red by the 'bark garments washed by the ascetics who come there, from the nearby hermitages';

[And look at the trees grown all around the lake! Their huge branches are waving in the wind creating waves on the waters. The cool air tenderly crumples our hair and moves on!]

उपतटवृक्षपल्लवानिलवीजितम्,

where the cool waters were fanned by the leaves of the trees that are growing on the bank;

[And as we walk further, the paths become darker and get filled with shades!]

अविरलतमालवीथ्यन्धकारिताभिः,

where the Tamaala trees which had abundantly grown on the bank and had darkened the paths;  
[We do not see many flowers on the branches. The ascetics might have plucked them off for their worship purposes!  
Or maybe because the RishyaMooka hill is nearby, Sugreeva might have visited these trees and removed all the flowers!  
And as the wind blows, the water drops from the trees fall on our heads blessing us as it were!]

वालिनिरासितेन सञ्चरता प्रतिदिनमृष्यमूकवासिना सुग्रीवेणावलुप्तफललघुताभिरुदवासितापसानां  
देवतार्चनोपयुक्त कुसुमाभिः,

where, the branches had become very light because, getting banished by his brother Vaali, Sugreeva, who had lived in the nearby RishyaMooka hill, had wandered among these groves and plucked the fruits daily, and where the flowers of the trees on the bank were used for the worship of deities by the ascetics who performed penance standing in the waters of the lake;

उत्पतज्जलचरपक्षपुटविगलितजलबिन्दुसेकसुकुमारकिसलयाभिः,

where the tender leaves of the trees were always wet by the water drops falling from the wings of the birds flying out of the lake;

[Beautiful peacocks, which were happy by the darkness and the spray of waters on the bank, danced inside the bowers of the wildly growing creepers as if it was their coveted monsoon season.]

लतामण्डपतलशिखण्डिमण्डलारब्धताण्डवाभिः,

where the groups of peacocks dance madly under the creeper bowers (as if the monsoon season was a permanent feature there);

[And the air is full of the mixed fragrance of flowers!]

अनेककुसुमपरिमलवाहिनीभिः वनदेवताभिः स्वश्वासवासिताभिरिव वनराजिभिरुपरुद्धतीरम्,

where the 'rows of trees' that bordered the bank, filled the air around with varied types of sweet smells of their various flowers, as if they were the fragrant breaths of forest goddesses;

[And look over there! Huge clouds are entering the water! Are they filling water from the lake?

No, they are the wild elephants bathing there!]

अपरसागरशङ्किभिः सलिलमादातुमवतीर्णजलधरैरिव बहलपङ्कमलिनैर्वनकरिभिरनवरतमापीयमान सलिलम्,

where the forest elephants, which were covered all over by the mud, drank the waters of the lake at all times, and appeared like some huge clouds which had descended down to the lake to take away its waters believing it to be it another ocean;

अगाधमनन्तमप्रतिममपां निधानं पम्पाभिधानं पद्मसरः,

such was the Pampaa Lake which was very deep; endless; unparalleled; and was the store-house of waters.

[And look at those blue lotuses and the ruddy goose moving around them! Their wings are slightly darkened by the lotus hues! Are they carrying the curse of Rama even now?]

यत्र च विकचकुवलयप्रभाश्यामायमानपक्षपुटान्यद्यापि मूर्तिमद्रामशापग्रस्तानीव मध्यचारिणालोक्यन्ते

चक्रवाकनाम्नां मिथुनानि।

where the pairs of Chakravaaka birds (ruddy goose or Brahmany ducks) would always move amidst the lotuses of the lake; and at that time their wings would be darkened by the shine of the 'fully blossomed blue lotuses', and it appeared as if those birds cursed by Rama were carrying the curse physically on their bodies.  
(When Rama was suffering from the separation of Seetaa, the Chakravaaka birds used to laugh at him. Angered, Rama cursed them that they should suffer the pangs of separation like him. That is why the pairs of Chakravaaka birds get separated at night.)

## THE OLD SHAALMALI TREE

[Slowly we walk a little more to the west side of the lake.

And what do we see? A huge huge huge Shalamali (silk cotton) tree!

This is where Vaishampaayana lived and where his story unfolds! Let us go near the tree!]

(LONG SENTENCE)

तस्यैवंविधस्य सरसः पश्चिमे तीरे (स्थितो महाञ्जीर्णः शाल्मली)।

On the western side of such a lake (there was a very very old Shaalmali tree (Silk-cotton tree));

[The tree has been standing there from the Raamaayana times!

There... look...! Not far from here, stand the old Taala trees which Rama had shot through, with a single arrow!]

राघवशरप्रहारजर्जरितबालतरुखण्डस्य च समीपे,

which was close to the old grove of Taala trees which were shattered by the blow of Rama's arrows;

(Rama had proved his prowess to Sugreeva by piercing seven Taala trees at once with a single arrow shot by him.)

[As we slowly approach the tree, we see a huge water basin around its roots.

Who could have dug it in this wilderness, we wonder.

But the water-basin moves slightly disturbed by our foot-steps.

Oh! It is a huge serpent! We keep our distance from the tree.]

दिग्गजकरदण्डानुकारिणा जरदजगरेण सततमावेष्टितमूलतया बद्धमहालवाल इव,

where a huge old serpent which was like the trunk of the Quarter-Elephant lay at the base of the tree encircling the whole trunk at its roots, as if there was a huge basin dug around the tree for collecting waters;

[And we look up at the tree! All the branches on the top are covered fully with snake-sloughs.

The tree appears as if it is an old Brahmin wearing the top garment on him.]

तुंगस्कन्धावलम्बिभिरनिलवेल्लितैरहिनिर्मोकैर्धृतोत्तरीय इव,

which appeared to be wearing an 'Uttareeya' (upper garment), because of the countless dried up 'snake-skins' that were hanging on its topmost branches and moving in the blowing winds;

[Wow! Look at the branches! So many! So many!

Even Shiva wouldn't have had so many arms even if he was dancing his 'Taandava' at the destruction time of the world!

Wherever you turned, you could see the stretching branches! So huge the tree was!]

दिक्चक्रवालपरिमाणमिव गृह्णता भुवनान्तरालविप्रकीर्णन शाखासंचयेन

प्रलयकालताण्डवप्रसारितभुजदण्डसहस्रमुडुपतिशेखरमिव विडम्बयितुमुद्यतः,

which was was mocking as it were, the 'Great Shiva the wearer the crescent moon' (UduPati - Lord of the stars) himself, when he danced violently at the dissolution time spreading out his thousands of arms, with its 'collection of branches which were touching the ends of the world as if measuring the encircling directions'.

[And the branches were waving so violently in the heavy winds; yet the tree remained motionless.

Maybe the wind was holding it up from falling!]

पुराणतया पतनभयादिव वायुस्कन्धलग्नः,

which being very old, appeared to have taken the support of the heavy winds, for fear of falling;

[The tree stands there in front of us like a very very old man.

Look at the veins sticking out of the trunk! Look at the black spots all over it!]

निखिल शरीरव्यापिनीभिरतिदूरोन्नताभिर्जीर्णतया शिराभिरिव परिगतो व्रततिभिः, जरातिलकबिन्दुभिरिव

कण्टकैराचिततनुः,

where the creepers (Vratati) that were climbing very high and completely enveloping the tree, appeared like the veins sticking out from the tree as it was very old;

where its entire body was filled with thorns, like the black spots forming due to old age;

[We look up to gauge its height! We do not see the top edge at all. The top is blocked by the clouds stuck on its top branches!]

इतस्ततः परिपीतसागरसलिलैर्गगनागतैः पत्ररथैरिव शाखान्तरेषु निलीयमानैः

क्षणमम्बुभारालसैराद्रीकृतपल्लवैर्जलधरपटलैरप्यदृष्टशिखरः,

where, the 'row of clouds' having drunk the waters of the oceans here and there, and feeling lethargic by the weight of waters in them, floating down from the sky like birds, sat for a while on the branches, dampening the leaves. Even they had not seen the top edge of that tree.

[May be the top edge is in Indra's garden in heaven!]

तुङ्गतया नन्दनवनश्रियमिव अवलोकयितुमभ्युद्यतः,

which was so tall that it appeared as if it wanted to have a look at the beautiful garden of Indra (*Nandana Vana*), in the heavens;

[The tree is a silk-cotton tree! Where are the flowers? On the top branches? Those white things?

No; they are not flowers! Flowers could not be there at such height. It must be the foam oozing out of the horses' mouths tied to the Sun's chariot! At such a height only the Sun could be moving.]

स्वसमीपवर्तिनानामुपरि संचरतां गगनतलगमनखेदायासितानां रविरथतुरङ्गाणां सृक्कपरिसृतैः फेनपटलैः

संदेहितूलराशिभिर्धवलीकृतशिखरशाखः,

whose branches were very close to the sky and looked white, because of the foam oozing out of the corners of the mouths of the tired horses pulling the Sun's chariot; but the whiteness was mistaken to be the cotton-flowers covering the branches;

[The tree looks so old! It is huge! It must have been there from when Brahmaa created this world! Look at the black chains tied all around it! May be Brahmaa bound it with iron chains to make it stable and stay still, without moving!]

वनगजकपालकण्डूयनलग्नमदनिलीनमत्तमधुकरमालेन लोहशृङ्खलाबन्धननिश्चलेनेव कल्पस्थायिना मूलेन समुपेतः,

where the wild elephants used to rub their cheeks on the huge trunk of the tree, and because of that the ichor on their cheeks got stuck to the trunk, and the bees were stuck on it making it look like an iron chain binding the tree, because of which the tree had become still and was endowed with roots which were there from the beginning of the Kalpa itself;

[The tree is breathing! Hear the noise coming from its trunk!]

कोटराभ्यन्तरनिविष्टैः स्फुरद्भिः सजीव इव मधुरकरपटलैः,

which looked alive as it were, because of the swarms of bees filling its hollows;

दुर्योधन इवोपलक्षितशकुनिपक्षापातः,

which was like 'Duryodhana' who was observed as being partial to Shakuni (PakshaPaata), because the tree also seemed to have many birds shedding their wings; (Paksha-Paata)

नलिननाभ इव वनमालोपगूढः,

which wore the VanaMaalaa, the garland of the forest lands like 'Vishnu with the lotus in the navel', who wore the 'VanaMaalaa' (*VanaMaalaa is a garland which hangs up to the knees; is woven with the flowers of all the seasons and is decorated with huge Kadamba flowers at the centre*);

नवजलधरव्यूह इव नभसि दर्शितोन्नतिः

which had grown till the sky, like the 'array of fresh clouds', seen ascending high in the sky;

[The tree was very very tall! So tall that you could view the entire world from standing on its topmost edge of the branch!

We can't do it; maybe the forest goddesses did!

The tree was very very tall! So tall that it stood like Supreme Lord of the forest standing so high!

The tree was very very tall! So tall that all the trees had unanimously voted it to be their leader!

The tree was very very tall! So tall that it could stand shoulder to shoulder to the tall Vindhya mountain and exchange pleasantries!]

अखिलभुवनतलावलोकनप्रासाद इव वनदेवतानाम्, अधिपतिरिव दण्डकारण्यस्य, नायक इव सर्ववनस्पतीनाम्,

सखेव विन्ध्यस्य,

which was- like a terrace for the forest goddesses to view the entire world from a high point; like the supreme Lord of the forest; like the chief of all trees; like a friend of Vindhya;

शाखाबाहुभिरुपगुह्येव विन्ध्याटवीम्,

which appeared tall and mighty as if embracing the Vindhya forest with its thousand branch-arms,  
स्थितो महाञ्जीर्णः शाल्मली।

such a very old Shaalmali tree was there.

BIRDS, BIRDS, AND BIRDS!

[The tree was full of birds; birds; birds; birds; birds; birds; birds; birds; birds; and birds!]  
(LONG SENTENCE)

तत्र च शाखाग्रेषु कोटरोदरेषु स्कन्धसन्धिषु जीर्णवल्कलविवरेषु महावकाशतया विश्रब्धविरचितकुलायसहस्राणि  
दुरारोहतया विगतभयानि नानादेशसमागतानि शुकशकुनिकुलानि प्रतिवसन्ति स्म,

Numerous families of birds which had come there from various countries lived on edge of the branches, inside the hollows, in the joints of the branches, in the holes of the old barks as there was plenty of space in the tree; as the tree could not be climbed by any one, the birds had no fear and had built thousands of nests on that tree without any apprehension;

[The tree was old and had scanty leaves; but still it looked green and filled up with leaves, because it was fully covered by the green-hued birds.]

यैः परिणामविरलदलसंहतिरपि स वनस्पतिरविरलदलनिचयश्यामल इवोपलक्ष्यते निलीनैः।

the tree had been there from a long time and now had very few leaves on it; yet, because of the birds sitting all over it day and night, the tree appeared green in colour as if covered with abundant leaves.

WHEN THE BIRDS FLEW IN THE SKY..!

(LONG SENTENCE)

[Balaraama had once changed the path of Yamunaa River by digging it with his plough. At that time, the drops of water had flown high into the sky, getting hit by his powerful plough; and had spread out into the sky in different directions. When the dark birds flew from the old tree-top, the scene re-appeared as if the same Yamunaa drops were flying in the sky.]

ते च तस्मिन्नतिवाह्यातिवाह्य निशामात्मनीडेषु प्रतिदिनमुत्थायोत्थायाहारान्वेषणाय नभसि विरचितपङ्क्तयो,  
मदकलबलभद्रहलमुखाक्षेपविकीर्णबहुस्रोतसमम्बरतले कलिन्दकन्यामिव दर्शयन्तः,

The birds spent night after night on the tree in their nests; day after day they would wake up and fly in the sky with the spread-out wings to find food; they looked like Yamunaa, (daughter of Kalinda) who being lifted and thrown into the sky forcefully by the mighty Balaraama with the edge of his plough, was flowing off divided into many streams;

[May be these other colourful things floating in the sky might be lotuses! From where?

Aakaasha-Gangaa of course!

But why would they be flying?

Because Indra's elephant might have uprooted those flowers while bathing in the river; and they are falling, maybe!]

सुरगजोन्मूलितविगलदाकाशगङ्गाकमलिनीशङ्कामुत्पादयन्तः,

they made one wonder whether they are the lotuses of the Sky River (Gangaa) that were uprooted and thrown about by the Aeiraavata elephant (belonging to Indra);

[May be those golden coloured lines seen in the sky are the shine from the horses of the Sun's chariot!]

दिवसकरथतुरगप्रभानुलिसमिव गगनतलं प्रदर्शयन्तः,

the birds were making the sky region look as if filled by the shine of the horses tied to Sun's chariot;

[Wow! Look at the whole sky filled with these parrots! It is like an emerald floor!]

संचारिणीमिव मरकतस्थलीं विडम्बयन्तः,

they appeared like the moving floor of emerald;

[The sky was a huge blue lake and these are the green moss plants covering the lake, maybe!]

शैवलपल्लवावलीमिवाम्बरसरसि प्रसारयन्तः,

it was as if they were spreading the leaves of the moss plants in the sky-lake;



[Don't they look like a collection of banana leaves? May be they are fanning the heated sky?]

गगनावततैः पक्षपुटैः कदलीदलैरिव दिनकरखरकरनिकरपरिखेदितान्याशामुखानि वीजयन्तः,

it was as if they were fanning the 'faces of directions' which were oppressed by the scorching sharp rays of the Sun, with their wide movement of wings, as if moving the banana leaves;

[No; it looks more like a floating lawn!]

वियति विसारिणीं शष्पवीथीमिवारचयन्तः,

when they flew in the sky, it was as if a grass-field was floating in the sky;

[Why are you seeing only parrots? Look at the other birds too; so colourful that the sky looks as if a rainbow has appeared suddenly from nowhere!]

सेन्द्रायुधमिवान्तरिक्षमादधाना विचरन्ति स्म,

it was as if a rainbow was floating in the sky; thus they moved;

WHEN THE BIRDS RETURNED...!

कृताहाराश्च पुनःप्रतिनिवृत्त्यात्मकुलायावस्थितेभ्यः शावकेभ्यो विविधान्फलरसान्कलमञ्जरीविकारांश्च

प्रहतहरिणरुधिरानुरक्तशार्दूलनखकोटिपाटलेन चञ्चुपुटेन दत्त्वा दत्त्वाधरीकृतसर्वस्नेहेनासाधारणेन

गुरुणाऽपत्यप्रेम्णा तस्मिन्नेव क्रोडान्तर्निहितायाः क्षपाःक्षपयन्ति स्म।

after eating they used to return back to their nests where the young birds were left back; they again and again fed them various types of fruit juices, rice grains and other food particles kept in the hollow of their 'beaks which were red like the nails of the tiger wet by the blood of the deer killed by it', with extreme parental affection so unique, which surpassed all other affections, and then they spent the nights holding the young inside their wings.

MY OLD FATHER...!

एकस्मिन्श्च जीर्णकोटरे जायया सह निवसतः पश्चिमे वयसि वर्तमानस्य कथमपि पितुरहमेको

विधिवशात्सूनुरभवम्। अतिप्रबलया चाभिभूता ममैव जायमानस्य प्रसववेदनया जननी मे परलोकमगमत्।

By the play of fate, I was born as the only son of some father there who was very old and lived with his wife in some old nest. My mother had died, unable to bear the extreme delivery pangs of my birth.

अभिमतजायाविनाशशोकदुःखितोऽपि खलु तातः सुतस्नेहादभ्यन्तरे निरुध्य पटुप्रसरमपि शोकमेकाकी,

मत्संवर्धनपर एवाभवत्।

Though grieved by the death of his dear wife, my father suppressed that overwhelming sadness within, because of his affection for me and brought me up alone by himself.

HIS AFFECTION FOR ME

(LONG SENTENCE)

अतिपरिणतवयाश्च, My father who was very old,

कुशचीरानुकारिणीमल्पावशिष्टजीर्णपिच्छजालजर्जरामवस्त्रस्तांसदेशशिथिलामपगतोत्पतनसंस्कारां पक्षसंततिमुद्धन्, who had very few feathers left over in the wings which were tattered like the rags and torn like the dried up Kusha grass; who was unable to fly far, because of his shoulder-region being loose and bent;

उपारूढकम्पतया संतापकारिणीमङ्गलग्नां जरामिव विधुन्वन्,

who trembled continuously because of old age, and it appeared as if he was trying to shake off the painful old age stuck to his body;

अकठोरशेफालिकाकुसुमनालपिञ्जरेण कलममञ्जरीदलमसृणितक्षीणोपान्त्यलेखेन स्फुटिताग्रकोटिना चञ्चुपुटेन,

परनीडपतिताभ्यः शालिवल्लरीभ्यस्तण्डुलकणानादायादाय वृक्षमूलनिपतितानि च शुककुलायदलितानि

फलशकलानि समाहृत्य परिभ्रमितुमशक्तो मद्यमदात्। प्रतिदिवसमात्मना च मदुपभुक्तशेषमकरोदशनम्।

who with the 'beak' which had turned yellow like the tender stalk of the 'Shephalika' flower, and where its edge had broken off by breaking the rice grains and had become smooth and worn out; brought the rice-powders and broken rice pieces fallen in the nests of other birds, and who collected fruit pieces which had fallen from the beaks of the rest of the birds at the base of the tree, and fed me with them as he could not wander far. Every day he ate whatever little was left over by me.

'EVEN AS' THE BRIGHT SUN WAKES UP THE FOREST..!

*[That day where my life had turned upside down started as usual beautiful and serene!]*

(LONG SENTENCE)

(मृगयाकोलाहलध्वनिरुदचरत्।) (the disturbing noise produced by the hunting arose!)

[It was early in the morning! Moon was setting!

The moonlight had been reflecting on the sands of the River Ganges.

Now the moon was moving towards the Western ocean.

The early morning was red! Moon was also red! Sun was also red blooming like a lotus!

Moon was moving like an old swan! May be he drank the red honey from that lotus and had turned red in hue!]

एकदा तु प्रभातसंध्यारागलोहिते गगनतलकमलिनीमध्वनुरक्तपक्षपुटे वृद्धहम्स इव

मन्दाकिनीपुलिनादपरजलनिधितटमवतरति चन्द्रमसि,

even as the 'moon had turned red' like the redness of the early morning sky, like the old swan with its wings reddened by the honey of the lotus blooming in the sky; and had got up from the sands of the Ganges bank and was entering the western ocean;

[The dark sky was turning white slowly in all the directions.]

परिणतरङ्कुरोमपाण्डुनि व्रजति विशालतामाशाचक्रवाले,

even as the 'circle of quarters' was gradually turning white all over, like the hairs of the aged 'Ranku' (grey deer);

[Stars were scattered all over the sky like flowers.

A red broom with red ruby sticks appeared in the sky and swept those flowers.

The red broom was actually the red shine of the Sun. The rays were like red lac sticks, or like the mane of the lion drenched in the blood of the elephant he had killed!]

गजरुधिररक्तहरिसटालोमलोहिनीभिः प्रतप्तलाक्षिकतन्तुपाटलाभिरायामिनीभिः अशिशिरकिरणदीधितिभिः

पद्मरागशलाकासंमार्जनीभिरिव समुत्सार्यमाणे गगनकुट्टिमकुसुमप्रकरे तारागणे,

even as the hosts of stars were getting swept off like the flowers scattered on the sky-floor, with the brooms made of ruby sticks namely the 'stretching out sun-rays', which were red like the burning lac sticks, or red like the mane of the lion drenched by the blood of the elephant;

[The 'Seven Sages' (Saptarshis) who had been adorning the night sky, now descended down to the 'Maanasa Sarovara' to begin their morning ablutions.]

संध्यामुपासितुमुत्तराशावलम्बिनि मानससरस्तीरमिवातरति सप्तर्षिमण्डले,

even as the group of Seven Sages (Ursa Major constellation) was moving towards the northern direction and descending towards the bank of Maanasa Lake to perform the worship of Sandhyaa;

[The 'Western ocean' where the Moon had set was now bathed in sunlight. The sands were shining like the broken pearls that were reflecting the sunlight. It was as if the Sun had pushed all the stars from the sky and they were lying broken on the sandy beach!]

तटगतविघटितशुक्तिस्पुटविप्रकीर्णमरुणकरप्रेरणाधोगलितमुडुगणमिव मुक्ताफलनिकरमुद्रहति

धवलितपुलिनमुदन्वति पूर्वतरे,

even as the sandy beaches of the western ocean had turned white, as if pearls which had come out of the broken shells had scattered all over, as if the red rays (hands) of the Sun had pushed off the stars down there;

[Morning was waking the forest up.]

तुषारबिन्दुवर्षिणि, विबुद्धशिखिकुले, विजृम्भमाणकेसरिणि, करिणीकदम्बकप्रबोध्यमानसमदकरिणि,

even as the dew drops were falling, peacocks were waking up, lions were yawning, intoxicated elephants were getting awakened by the herds of female elephants;

[The dew drops had been falling all through the night. The wet flowers were falling down slowly. It was as if the forest was welcoming the Sun by offering flowers to him.]

क्षपाजलजडकेसरं कुसुमनिकरमुदयगिरिशिखरस्थितं सवितारमिवोद्दिश्य पल्लवाञ्जलिभिः समुत्सृजति कानने,  
even as the pollen of the flowers had been dampened by the dew drops falling all through the night and the flowers were falling down, as if the forest with its leafy hands was offering heaps of flowers in worship to the Sun who was seen at the peak of the Udaya Mountain;

[The Sages had begun their morning fire rites. The smoke was slowly rising up like the curved hairs of the donkey and filling the top branches like pigeon-rows. It was like a flag of righteousness flying high!]

रासभरोमधूमसरासु वनदेवताप्रासादानां तरुणां शिखरेषु पारावतमालायमानासु धर्मपताकास्विव समुन्मिषन्तीषु  
तपोवनाग्निहोत्रधूमलेखासु,

even as the 'lines of smoke rising from the sacred fires of the hermitages of ascetics', which were grey-coloured like the hairs of the donkeys, which were like the garland of pigeons decorating the 'terrace of the forest goddess' namely the top most branches of the tree, were like the flag of righteousness flying high;  
THE MORNING WINDS

[The morning wind was icy cold! It was moist with dew drops. It also carried the salty sweat drops of the lovers who met at night. It carried also the foam drops from the mouths of wild buffaloes.]

(प्रवाति प्राभातिके मातरिश्वनि) (even as the morning wind was moving slowly)

अवश्यायसीकरिणिलुलितकमलवने, रतिखिन्नशबरसीमन्तिनीस्वेदजलकणापहारिणि, वनमहिषरोमन्थफेनबिन्दुवाहिनि,  
even as the 'frosty morning wind', which was filled with dew drops was shaking up the lotus grove to open up; carrying away the sweat drops of the hunter-girls exhausted by amorous sports; taking away the foam drops of the ruminating forest buffaloes;

[As the wind blew, the creepers moved bending in various ways. It was as if the wind-master was training them to dance.]

चलितपल्लवतालास्योपदेशव्यसनिनि,

teaching dance-movements to the creepers making the leaves shake;

[The Wind scattered the honey drops of lotuses all over.]

विघटमानकमलखण्डमधुसीकरासारवर्षिणि कुसुमामोदतर्पितालिजाले,

taking away the fresh honey from the lotuses even as they opened their petals, where the honey was getting sprayed all over, making the bees happy by the fragrant smell of the honey;

निशावसानजातजडिग्नि मन्दमन्दसंचारिणि प्रवाति प्राभातिके मातरिश्वनि,

which was cold since the night was coming to an end; and thus the gentle wind of the morning was slowly moving; (*मातरि श्वयति इति मातरिश्वा- moves in the sky*)

BEE-ORCHESTRA

[The lotuses were slowly opening their petals. The bees had started to hover around them attracted by their honey. It was as if the lordships were getting woken up by the singing of bards.]

कमलवनप्रबोधमङ्गलपाठकानां, (मधुलिहां)

even as the bees were acting like the bards waking up the lotus-grove with auspicious hymns;

[The bards even had their drummers! They were stuck to the ichor of the intoxicated elephants. The elephants were driving them away by flapping their ears, making the sound of the drums.]

इभगण्डडिण्डिमानां,

were using the neck of the elephants as their drums;

[Some bees which were inside the night lotuses were unaware of the morning time. As the night lotuses started to close up, they were caught within the petals and were humming sadly.]

मधुलिहां कुमुदोदरेषु विघटमानदलपटलनिरुद्धपक्षसंहतीनामुच्चरत्सु हुंकारेषु,

were loudly humming with their wings caught inside the closing petals of night lotuses;  
FOREST ANIMALS

प्रभातशिशिरवाय्वाहतमुत्तसजतुरसाक्लिष्टपक्षममालमिव सशेषनिद्राजिह्वातारं चक्षुरुन्मीलयत्सु

शनैःशनैरुषरशय्याधूसरक्रोडरोमराजिषु वनमृगेषु,

even as the 'forest deer' were slowly opening their eyes, where the cold morning wind had made them open their eyes just a little, but the eyes were still lethargic with the lingering sleep and the eye-lids were stuck together as if by the gum, and the hair on their chest was covered by dust because of sleeping on the saline soil;

इतस्ततः संचरत्सु वनचरेषु,

even as the forest animals were moving here and there;

विजृम्भमाणे श्रोत्रहारिणि पम्पासरःकलहंसकोलाहले,

even as the increasing shrieks of KalaHamsas (ruddy geese) in the Pampaa Lake were attracting the ears;

समुल्लसति नर्तितशिखण्डिनि मनोहरे वनगजकर्णतालशब्दे,

even as the peacocks were dancing happily attracted by the rhythmic tapping of the elephant's ears (mistaking it to be the thunder sound);

THE EARLY MORNING LIGHT

[The Sun slowly climbed up the sky like an elephant. His red rays were falling down.]

क्रमेण च गगनतलमवतरतो दिवसकरवारणस्यावचूलचामरकलाप इवोपलक्ष्यमाणे, मञ्जिष्टरागलोहिते किरणजाले,

शनैःशनैरुदिते भगवति सवितरि,

even as the Sun was slowly rising, where it appeared as if the Sun-elephant was walking up the sky slowly and the chowries tied to his neck were pointing downwards as if they were upside down, and the rays were red like the Manjishta (madder) plant;

[The tender Sun-rays were bathing the hill tops. The stars were not seen anymore.

It was as if Sugreeva who had lived there in the past, was revisiting the same terrain.]

पम्पासरःपर्यन्तरुशिखरसंचारिण्यध्यासितगिरिशिखरे दिवसकरजन्मनि हृततारे पुनरिव कपीश्वरे वनमभिपतति बालातपे,

even as the tender morning light (Baalaatapa) the 'tender morning light born of the Sun'

(DivasaKaraJanma) was falling over the top edges of the trees surrounding the Pampaa lake, stealing away the stars (HrtaTaara), as if 'Sugreeva the son of Sun' who was 'born of the Sun' and had stolen Taaraa his brother's wife, (HrtaTaara) was wandering in the hill tops once again;

(बालातप means – tender sun-light / बालातप means – Sugreeva, the son of Sun.)

(दिवसकरजन्म means light born of Sun/ दिवसकरजन्म also means Sugreeva, the son of Sun)

(हृततारा means stealing stars; हृततारा also means stealing Taaraa, wife of Vaali)

THE DAY BECOMES BRIGHTER

स्पष्टे जाते प्रत्यूषसि नचिरादिव दिवसाष्टमभागभाजि स्पष्टभासि भास्वति भूते,

even as the day with its eight divisions became brighter, with the Sun soon shining immensely bright;

प्रयातेषु च यथाभिमतानि दिगन्तराणि शुककुलेषु,

even as the groups of parrots started flying in different directions as per their will;

कुलायनिलीननिभृतशुकशावकसनाथेऽपि निःशब्दतया शून्य इव तस्मिन्वनस्पतौ,

even as the young of the parrots were resting in the nests and the tree looked empty as it were, because of the silence;

स्वनीडावस्थित एव ताते, मयि च शैशवादसंजातबलसमुद्भिद्यमानपक्षपुटे पितुः समीपवर्तिनि कोटरगते,

even as my father remained in the nest itself; even as I nestled close to my father in the hollow of the nest, since I was very young and my wings were lacking the strength to fly;

[The serene beautiful morning in an instant became a source of shrieks of pain, blood-shed and rampage.

The beautiful home of the forest animals, within minutes turned into a hell of the worst sort!]

THE COMMOTION OF HUNTING

[The birds and animals instantly knew of the upcoming danger and started reacting wildly, being maddened by fear and apprehension. And the silent morning immediately turned into a riot of sounds with shrieks, cries and what not!]

सहसैव तस्मिन्महावने संत्रासितसकलवनचरः,

all of a sudden, there arose the commotion of hunters hunting close by, and immediately all the forest animals became apprehensive;

सरभससमुत्पतत्पतत्रिपक्षपुटशब्दसंततः,

the ‘sound of birds flapping their wings’ because of their suddenly rising up, filled the air;

भीतकरिपोतचीत्कारपीवरः,

that noise bloated up by the shrieks of frightened elephant cubs;

प्रचलितलताकुलमत्तालिकुलक्वणितमांसलः,

creepers were shaken forcibly; bees resting on them rose up with a loud humming noise adding to the tumult;

परिभ्रमदुद्धोणवनवराहरवघर्घरो,

the running sound of the wild boar with their lifted noses made a harsh sound;

गिरिगुहासुप्तप्रबुद्धसिंहनिनादोपबृंहितः,

the sound was made louder by the roar of the suddenly woken up lions which were sleeping peacefully in the mountain cave;

[The whole forest trembled by the chaotic upturn of events.]

कम्पयन्निव तरून्,

the trees trembled as it were;

भगीरथावतार्यमाणगङ्गाप्रवाहकलकलबहलो,

it was akin to the roaring sound made by the floods of River Gangaa following Bhageeratha;

भीतवनदेवताकर्णितो,

and the forest goddesses were frightened by all that noise.

मृगयाकोलाहलध्वनिरुदचरत्।

Such was the pandemonium of the noise produced by the hunting!

आकर्ण्य च तमहमश्रुतपूर्वमुपजातवेपथुरर्भकतया जर्जरितकर्णविवरो भयविह्वलः समीपवर्तिनः पितुः

प्रतीकारबुद्ध्या जराशिथिलपक्षपुटान्तरमविशम्।

Hearing such terrifying noises never heard before, I trembled in fear; my tender ear-holes were shattered, as I was still very young; I was stuck by some unknown fear; as a means of escape, I immediately nestled deep inside the old and tattered feathers of my father who was nearby.

#### THE SHOUTS OF THE HUNTERS

[Hunters shouted! Animals shrieked!

Every shout from a hunter meant the certain and painful death of an animal or bird somewhere!

Within minutes the forest was ransacked and every animal and bird was dead!

Vaishampaayana the tiny parrot could only hear the sounds!

And here he reports what sounds he heard before the deathly silence that arose later on!]

(LONG SENTENCE)

अनन्तरं च सरभसम् (कोलाहलमशृण्वम्)।

Then I heard violent sound of the commotion (the shouts of the hunters) -

इतो गजयूथपतिलुलितकमलिनीपरिमलः,

"here the smell of fragrance of the lotuses trampled by lord of the elephant herd,

इतः क्रोडकुलदश्यमानभद्रमुस्तारसामोदः,

here the smell of Bhadramusta plant (kind of Cyperus) juice bitten by the wild boar,

इतः करिकलभभज्यमानसल्लकीकषायगन्धः,

here the bitter smell of Sallaki plants eaten by the elephant cubs,

इतो निपतितशुष्कपत्रमर्मरध्वनिः,

here the rustling sound of dry leaves falling,

इतो वनमहिषविषाणकोटिकुलिशाभिद्यमानवल्मीकधूलिः,

here the dust of the ant-hills broken by the 'thunder-bolt like horns' of wild buffaloes,

इतो मृगकदम्बकम्, इतो वनगजकुलम्, इतो वनवराहयूथम्,

here the herd of deer, here the herd of forest elephants, here the crowd of wild boars,

इतो वनमहिषवृन्दम्, इतः शिखण्डिमण्डलविरुतम्, इतः कपिञ्जलकुलकलकूजितम्, इतः कुररकुलक्वणितम्,

here the herd of wild buffaloes, here the cries of the group of peacocks,

here the cooing of the partridge-flock, here the humming of the ospreys,

इतो मृगपतिनखभिद्यमानकुम्भकुञ्जररसितम्,

here the cries of the elephants whose heads are broken by the nails of lions,

इयमार्द्रपङ्कमलिना वराहपद्धतिः,

here the path taken by boars with their feet tainted by wet mud,

इयमभिनवशष्पकवलरसश्यामला हरिणरोमन्थफेनसंहतिः,

here the 'thick foam' fallen from the ruminating mouths of the deer, which is coloured dark because of the juice of the freshly eaten grass,

इयमुन्मदगन्धगजगण्डकण्डूयनपरिमलनिलीनमुखरमधुकरविरुतिः,

here the humming of the noisy bees clinging on to the tree attracted by the fragrance of the ichor which got stuck there when the intoxicated smelly elephants (used in wars) scratched their necks (on those trees),

एषा निपतितरुधिरबिन्दुसिक्तशुष्कपत्रपाटला रुरुपदवी,

here the path taken by the Ruru deer (shot by our arrows) where the dry leaves are looking red by the falling blood drops,

एतद्द्विरदचरणमृदितविटपपल्लवपटलम्, एतत्खड्गिकुलक्रीडितम्,

here is the broken branch with its leaves crushed by the feet of the elephants, here the rhinoceroses have played,

एष नखकोटिविकटविलिखितपत्रलेखो रुधिरपाटलः करिमौक्तिकदलदन्तुरो मृगपतिमार्गः,

here is the path taken by the lion, where the path is jagged because of the pearls on heads of the elephants are scattered all over; and where the dreadful linear ornamental marks formed by the blood sticking on to the nails of the lions are seen,

एषा प्रत्यग्रप्रसूतवनमृगीगर्भरुधिरलोहिनी भूमिः,

here the land is reddened by the blood flowing from the womb of the forest deer which has delivered a cub very recently,

इयमटवी वेणिकानुकारिणी पक्षचरस्य यूथपथेर्मदजलमलिना संचारवीथी,

this is the path taken by the 'elephant chief' who has left his herd, for it is wet with ichor and the path is curvy like the braid of hair (of the forest-lady),

चमरीपंक्तिरियमनुगम्यताम्,

follow this path taken by the herd of Chamaris (yak with bushy-haired tail),

उच्छुष्कमृगकरीषपांसुला त्वरिततरमध्यास्यतामियं वनस्थली,

quickly check this forest-land scattered with the dried-up dung of the deer,

तरुशिखरमारुह्यताम्, आलोक्यतां दिगियम्, आकर्ण्यतामयं शब्दः,

climb up to the top of the trees, look in that direction, listen to that noise,

गृह्यतां धनुः, अवहितैः स्थीयताम्, विमुच्यतां श्वान,

get ready the bow, stay on guard, release the dog",

इत्यन्योन्यमभिवदतो मृगयासक्तस्य महतो जनसमूहस्य तरुगहनान्तरितविग्रहस्य क्षोभितकाननं

कोलाहलमशृण्वम्।

I heard the loud noises which disturbed the entire forest, where a huge crowd of people engaged in hunting were shouting at each other, and the noise passing through the trees echoed in all the deep interiors of the forest.

I COULD ONLY 'HEAR' THE 'HELL'

(LONG SENTENCE)

अथ नातिचिरादेव (प्रचलितमिव तदरण्यमभवत्)।

Very soon (the entire forest trembled with various types of noises arising simultaneously.)

अनुलेपनार्द्रमृदङ्गध्वनिधीरेण गिरिविवरविजृम्भितप्रतिनादगम्भीरेण शबरताडितानां केसरिणां निनादेन,

the 'lions' were screaming, shot by the arrows of the hunters, and their deep roars echoed in all the caves of the forest like the sound of Mrdanga (drum) which had been dampened by the application of some paste;

संत्रस्तयूथमुक्तानामेकाकिनां च संचरतामनवरतकरास्फोटमिश्रेण जलधररसितानुकारिणा गजयूथपतीनां

कण्ठगर्जितेन,

the 'head-elephants' had strayed from the herd and were wandering alone, and the noise of their forcibly inhaling breaths (or beating the trunks on the ground) mixed with the thunder-like trumpeting sound rising deep from their throats, filled the quarters;

सरभससारमेयविलुप्यमानावयवानामालोलतरलतारकाणामेणकानां च करुणकूजितेन,

as the fast running dogs released by the hunters pounced on them and tore their limbs, the 'black antelopes' screamed pathetically with their bodies rolling in fright;

निहतयूथपतीनां वियोगिनीनामनुगतकलभानां च, स्थित्वा स्थित्वा समाकर्ण्य

कलकलमुत्कर्णपल्लवानामितस्ततः परिभ्रमन्तीनां प्रत्यग्रपतिविनाशशोकदीर्घेण करिणीनां चीकृतेन,

the 'female elephants' whose young ones were closely following their mothers who were lost without their mates were making elongated trumpeting sounds grieved by the death of each of their mates and wandering here and there, and their ears were lifted high as they paused again and again after walking a few steps listening intently (for the approach of the hunters);

कतिपयदिवसप्रसूतानां च खड्गधेनुकानां त्रासपरिभ्रष्टपोतकान्वेषिणीनामुन्मुक्तकंठमारसन्तीनामाक्रन्दितेन, the 'female rhinoceroses', who had delivered their cubs just a few days before, were searching for those young ones who had run away in fright, and were bellowing loudly distressed by their loss;

तरुशिखरसमुत्पतितानामाकुलाकुलचारिणां च पत्ररथानां कोलाहलेन,  
 the 'birds' (ones whose wings were chariot-like) made a great din flying from the tree-tops confused and frightened;  
 रूपानुसारप्रधावितानां च मृगयूथानां युगपदतिरभसपादपाताभिहताया भुवः कम्पमिव जनयता चरणशब्देन,  
 as the hunters chased 'all the forest animals' running away from them, all their feet at the same time hit the ground hard, and the sound shook the earth as it were;  
 कर्णान्ताकृष्टज्यानां च मदकलकुररकामिनीकंठकूजितकलशबलितेन शरनिकरवर्षिणां धनुषां निनादेन,  
 the 'sound of the bows continuously shooting out arrows with their strings pulled up to the ears'- was like the cooing of the passionate female ospreys calling out for their mates;  
 पवनाहतिक्वणितधाराणामसीनां च कठिनमहिषस्कन्धपीठपातिनां रणितेन, शुनां च सरभसविमुक्तघर्घरध्वनीनां,  
 the sharp edges of the swords falling on the hard shoulder-blade of the buffaloes made 'swishing sounds' as the air hit them; the dogs were barking in throaty voices loudly;  
 वनान्तरव्यापिना ध्वानेन सर्वतः प्रचलितमिव तदरण्यमभवत्।  
 all these sounds echoed simultaneously all over the forest, and the forest was shaking at all places by the reverberation of the sound as it were.

#### DEATH-SILENCE AFTER THE DESTRUCTION

(LONG SENTENCE)

अचिराच्च प्रशान्ते तस्मिन्मृगयाकलकले, निर्वृष्टमूकजलधरवृन्दानुकारिणी मथनावसानोपशान्तवारिणि,  
 सागर इव स्तिमिततामुपगते कानने, मन्दीभूतभयोऽहमुपजातकुतूहलः पितुरुत्सङ्गादीषदिव निष्क्रम्य,  
 कोटरस्थ एव शिरोधरां प्रसार्य संत्रासतरलतारकः, शैशवात्किमिदमित्युपजातदिदृक्षुस्तामेव दिशं चक्षुः प्राहिणवम्।  
 Soon, when the noise of hunting subsided, a sudden stillness arose in the forest like the silence that comes after the heavy shower of the clouds gets over, or the ocean appearing calm after the turbulence is over; and my fear also subsided, and so, moved by curiosity I crawled out my father's lap slowly, and staying within the hollow itself, I extended by neck outside a little, with the pupils of my eyes were trembling in fear, yet forced by my child-hood to find out what was going on, I looked in all the directions.

[Vaishampaayana sees now the very men who had killed all the animals of the forest mercilessly.

A huge crowd of people are walking towards the Shaalmali tree. They had done their job of killing perfectly well and now were carrying the gains of their labour happily. What was that army looking like? Vaishampaayana describes.]

THE ARMY OF HUNTERS

(LONG SENTENCE)

अभिमुखमापतच्च तस्माद्वनान्तरात् (शबरसैन्यमद्राक्षम्।)

(I saw the 'army of hunters') in front of me which had come from another jungle,

[They were chaotically moving-]

अर्जुनभुजदण्डसहस्रविप्रकीर्णमिव नर्मदाप्रवाहम्,

like the 'floods of River Narmadaa' scattered by the thousand arms of 'Kaartaveeryaarjuna';

(Once this 'thousand armed king' stemmed the waters of Narmadaa with his thousand arms and then let them out just to test his strength.)

अनिलचलितमिव तमालकाननम्,

(they were huge and dark hued) like the Tamaala (dark tree) forest itself moving by the winds as if;

एकीभूतमिव कालरात्रीणां यामसम्घातम्,

(they were the personifications of all the wicked things that darkness hides) like the collection of all the hours of dark nights;



अञ्जनशिलास्तम्भसंभारमिव क्षितिकम्पविघूर्णितम्,

(they were extremely black in hue) like the collection of pillars made of collirium rocks;  
(they walked with heavy steps) increasing the shudder of the ground;

अन्धकारपुञ्जमिव रविकिरणाकुलितम्,

(they were ignorant and superstitious) like a heap of darkness huddled together, being frightened of the Sun-rays;

अन्तकपरिवारमिव परिभ्रमन्तम्,

(they killed every animal and bird they saw) going about like the army of Yama;

अवदारितरसातलोद्भूतमिव दानवलोकम्,

(they were terrifying) like the demons rising from nether-worlds tearing open the surface ground;

अशुभकर्मसमूहमिवैकत्र समागतम्,

(they never in their lives did even one act that could be branded as something good; they were) like all the wicked actions congregated together at one place;

अनेकदण्डकारण्यवासिमुनिजनशापसार्थमिव संचरन्तम्,

(they all deserved to be punished by curses and were) moving like the many personified curses of the Sages residing in the Dandaka forest;

अनवरतशरनिकरवर्षिरामनिहतखरदूषणबलनिवहमिव तदपध्यानात्पिशाचतामुपगतम्,

(Maybe they were the demons who hated Rama, and were in their next worst possible birth as the flesh-eating devils) as if the 'army of Khara and Dhooshana (cousin-brothers of Raavana)', hit by the continuous shots of arrows from Rama had turned into flesh-eating 'Pishachas' by hating him always;

कलिकालबन्धुवर्गमिवैकत्र संगतम्,

(they were the only fit persons for this evil era) like the relatives of KaliYuga collected together at one place;

अवगाहप्रस्थितमिव वनमहिषयूथम्,

(they were so ugly and uncouth and dirty) like the herd of forest buffaloes moving together to bathe;

अचलशिखरस्थितकेसरिकराकृष्टितपतनविशीर्णमिव कालाभ्रपटलम्,

(they were odd shaped, black and sweaty) like 'hosts of dark clouds' shattered to pieces by falling from the sky, when pulled by the hands of the lion standing on the peak of the mountain;

अखिलरूपविनाशाय धूमकेतुजालमिव समुद्रतम्,

(they were ill omens bringing about calamities) risen like hosts of comets to kill every one in the Creation;

अन्धकारितकाननम्, अनेकसहस्रसंख्यम्,

(They were bringing gloom to all the animals and birds of the forest) darkening the dark forest more;

(they were a big army) numbering to many thousands;

अतिभयजनकमुत्पातवेतालव्रातमिव, शबरसैन्यमद्राक्षम्।

(they were very wicked) looking like a group of ghosts, by rising fear in all; I saw such an army of hunters.

THE CHIEF OF THE HUNTER'S ARMY

[Vaishampaayana sees the young hunter who led the army.]

(LONG SENTENCE)

मध्ये च तस्य महतः शबरसैन्यस्य (शबरसेनापतिमपश्यम्।)

In the centre of that army I saw the chief of the hunter army,

प्रथमे वयसि वर्तमानम्, अतिकर्कशत्वादायसमयमिव निर्मितम्,

who was very young; who appeared as if made of iron because of his hardheartedness;

एकलव्यमिव जन्मान्तरगतम्,

who looked as if 'Ekalavya' (the hunter-boy of Mahabharata) had taken another birth in him;

[His facial hair was just appearing.]

उद्भिद्यमानश्मश्रुराजितया प्रथममदलेखामण्ड्यमानगण्डभित्तिरिव गजयूथपतिकुमारकम्,

because of his freshly rising facial hair, who appeared like the elephant-chief's young one with its temple adorned by the first line of ichor-flow;

[He was very dark in hue.]

असितकुवलयश्यामलेन देहप्रभाप्रवाहेण कालिन्दीजलेनेव पूरितारण्यम्,

whose body-shine which was dark like the 'non-white lotuses', was flooding the forest like the dark Yamunaa River;

[He had curved locks all around the back of his face, like a tainted dark mane.]

आकुटिलाग्रेण स्कन्धावलम्बिना कुन्तलभारेण केसरिणमिव गजमदमलिनीकृतेन केसरकलापेनोपेतम्,

whose slightly curved locks falling on the shoulders made him appear like a lion with its mane tainted by the rut of the elephant;

आयतललाटम्,

who had a broad forehead;

[His dark body was slightly reddish on his left side.]

अतितुङ्गघोरघोणम्,

whose nose was high and ugly;

उपनीतस्यैककर्णाभरणतां भुजगफणमणोरापाटलैरंशुभिरालोहितीकृतेन

पर्णशयनाभ्यासाल्लग्नपल्लवरागेणेव वामपार्श्वेन विराजमानम्,

who was wearing the 'gem found on the snake's hood' on his left ear; whose whole of the left side was shining red because of the shine of the gem, appearing as if the foliage he daily slept on, had transferred its red colour to his left side;

[He had applied the smelly ichor all over his limbs.]

अचिरप्रहतगजकपोलगृहीतेन सप्तच्छदपरिमलवाहिना कृष्णागरुपङ्केनेव सुरभिणा मदेन कृताङ्गरागम्,

who had killed an elephant very quickly, had removed the smelly ichor on its cheeks and applied it all over his body as if it was black Agaruu paste; and it was throwing fragrance like 'Saptacchada blossoms' (the Seven-leaved tree);

[Attracted by that stink, bees were hovering over his head.]

उपरि तत्परिमलान्धेन भ्रमता मायूरातपत्रानुकारिणा मधुकरकुलेन तमालपल्लवेनेव निवारितातपम्,

blinded by that smell, the swarm of bees hovered above whose head, appearing like an umbrella made of peacock feathers, and lessened the sun's heat for him like holding a Tamaala leaf over him;

[His entrance into the forest meant complete destruction of all the trees, animals and birds.]

आलोलपल्लवव्याजेन भुजबलनिर्जितया भयप्रयुक्तसेवया विन्ध्याटव्येवं

करतलेनापमृज्यमानगण्डस्थलस्वेदलेखमापाटलया,

the sweat lines forming on whose cheeks were getting erased by the leaf dangling on his ear; and it appeared as if the frightened Vindhya forest was serving him, having been conquered by him by the prowess of his shoulders, (as if her tender leafy hand was wiping his sweat);

[His eyes were blood-red in colour.

Wherever his eyes fell, the animals died (were killed) instantly and their blood had made his eyes moist by their blood. This blood reflected in the quarters making them also red and that red twilight-time predicted the destruction of all forest animals.]

मृगकुलक्षयरात्रिसंध्यायमानया शोणितार्द्रयेव दृष्ट्या रञ्जयन्तमिवाशाविभागानाम्,

whose eyes were red, as if moist by blood and colouring all the directions also red, as if the twilight of the night has arrived predicting the destruction of all the animals;

[He had very long shoulders. They were plump and had many scars and scratches on them, as he had a regular habit of killing animals violently and offering their blood to his deity.]

जानुलम्बेन कुञ्जरकरप्रमाणमिव गृहीत्वा निर्मितेन

चण्डिकारुधिरबलिप्रदानायासकृन्निशितशस्त्रोल्लेखविषमितशिखरेण भुजयुगलेनोपशोभितम्,

who had a pair of shoulders extending up to his knees, and they were made as if by taking the measure of an elephant's trunk (huge and rounded like the elephant trunk; and considered as a mark of greatness), and they had hardened at the top by the many cuts he had to endure, when lifting sharp weapons tirelessly again and again, to offer blood (of animals) to Goddess Chandikaa;

[He had a wide chest. It was covered by constantly appearing sweat drops. Mixed with the blood of the animals that had splattered on his chest, it appeared as if he was wearing a red and white mixed bead-garland on his chest.]

अन्तरालग्नानहरीणरुधिरबिन्दुना स्वेदजलकणिकाचितेन गुञ्जाफलमिश्रैः करिकुम्भमुक्ताफलैरिव

रचिताभरणेन विन्ध्यशिलाविशालेन वक्षस्थलेनोद्भासमानम्,

whose chest was broad like the Vindhya mountain rock, and was covered by the sweat drops interspersed with the thickened blood-drops of deer (which he had killed); and it appeared as if he was wearing an ornament made of (red) Gunjaa fruits mixed with the (white) pearls on the heads of elephants (which he had killed); (*Gunjaa fruits - berries of Abrus precatorius*)

अविरतश्रमाभ्यासादुल्लिखितोदरम्,

whose belly had thinned out because of his working (hunting) without a break;

इभमदमलिनमालानस्तम्भयुगलमुपहसन्तमिवोरुदण्डद्वयेन लाक्षालोहितकौशेयपरिधानम्,

who had a pair of hard and long thighs which were (dark and dirty) mocking the pair of stakes tainted by elephant rut, and covered by a silken garment dyed red by molten lac;

अकारणेऽपि क्रूरतया बद्धत्रिपताकाभुकुटिकराले ललाटफलके प्रबलभक्त्याराधितया मत्परिग्रहोऽयमिति

कात्यायन्या त्रिशूलेनेवाङ्कितम्,

whose forehead appeared dreadful with the eye-brows which had three wrinkles and were expressing cruelty for no reason; it was as if Goddess Kaatyaayini who was worshipped by him with devotion, had marked his fore-head with her trident and proclaimed that 'This person belongs to me';

HIS DOGS

(श्वभिरनुगम्यमानम्) उपजातपरिचयैरनुगच्छद्भिः,

(who was followed by the dogs-) which were well-acquainted with him and followed him loyally;

श्रमवशाद्दूरविनिर्गताभिः स्वभावपाटलतया शुष्काभिरपि हरिशोणितमिव क्षरन्तीभिर्जिह्वाभिरावेद्यमानखेदैः,

whose mouths were open with their tongues hanging out expressing their exhaustion, and though parched, the tongues being naturally red appeared as if oozing out the blood of the deer (they had torn up);

विवृतमुखतया स्पष्टदृष्टन्ताम्शून्दंष्टान्तराललग्नकेसरिसटामिव सूक्ष्मागानुद्वहद्भिः,

whose teeth were clearly seen in-between the lips and it was as if the sharp teeth held the mane of the lion in between (because of the yellowness in the teeth);

स्थूलवराटकमालिकापरिगतकण्ठैः, महावराहदंष्ट्राप्रहारजर्जरैः,

whose necks were adorned by the garlands made of huge cowries; whose bodies looked rugged by the numerous teeth marks of huge wild boars;

अल्पकायैरपि महाशक्तित्वादनुपजातकेसरैरिव केसरिकिशोरकैः,

whose young ones though thin were very strong and were like lion cubs without the manes;

मृगवधूवैधव्यदीक्षादानदक्षैरनेकवर्णैः श्वभिरतिप्रमाणाभिश्च,

which were capable of initiating widowhood to the female deer; which were of many colours; which were of many sizes;

केसरिणामभयप्रदानाय याचनार्थमागताभिः सिंहीभिरिव कौलेयककुटुम्बिनीभिरनुगम्यमानम्, श्वभिरनुगम्यमानम्,  
whose bitches looked like the female lions which had come there to beg for the lives of their male companions;  
(the hunter-chief who) was followed by such dogs;

HIS PEOPLE

[After hunting with insane cruelty, the hunter crowd now carried their blood-soaked-gains happily.]

(अनेकवृत्तान्तैः शबरवृन्दैः परिवृत्तम्)

(who was surrounded by groups of hunters occupied in various ways)

कैश्चिद्रुहीतचमरबालगजदन्तभारैः, कैश्चिदच्छिद्रपर्णबद्धमधुपुटैः,

some were carrying loads of Chamara's (yak) hairy tails and tusks of elephants;

some were carrying honey-bowls made of leaves that had no holes;

कैश्चिन्मृगपतिभिरिव गजकुम्भमुक्ताफलनिकरसनाथपाणिभिः,

some like lions, were carrying handfuls of pearls got from the elephant-heads;

कैश्चियातुधानैरिव गृहीतपिशितभारैः,

some like devils, were carrying loads of flesh;

कैश्चित्प्रमथैरिव केसरिकृत्तिधारिभिः, कैश्चित्क्षपणकैरिव मयूरपिच्छवाहिभिः,

some like Shiva's attendants, were carrying elephant skins;

some like Jain mendicants were holding peacock feathers;

कैश्चिच्छिशुभिरिव काकपक्षधरैः,

some were 'carrying crow-feathers' and so were 'KaakaPakshaDharas'; like children 'having curled side-locks on their temples' and so were 'KaakaPakshaDharas';

कैश्चित्कृष्णचरितमिव दर्शयद्भिः समुत्खातविधृतगजदन्तैः,

some were carrying tusks torn out of the elephants revealing their wicked act (KrishnaCarita) or Krishna's life event (KrishnaCarita) (because Krishna also had torn out the tusks of 'Kunalayaapeeda' elephant that was sent by Kamsa to kill him);

कैश्चिज्जलदागमदिवसैरिव जलधरच्छायामलिनाम्बरैः,

some were like the monsoon days tainting the sky (Ambara) with the dark clouds; for they were wearing dirty dark clothes (Ambara);

अनेकवृत्तान्तैः शबरवृन्दैः परिवृत्तम्,

(the hunter chief) who was surrounded by groups of hunters occupied in various ways;

THE HUNTER-CHIEF

अरण्यमिव सखङ्गधेनुकम्,

who was like a 'forest filled with female rhinos' (SaKhadgaDhenuka), because he also had a 'sword which was like a calf (small dagger)' (SaKhadgaDhenuka);

अभिनवजलधरमिव मयूरपिच्छचित्रचापधारिणम्,

who was holding a 'bow decorated with peacock feathers', and so he appeared like a fresh dark cloud (with his dark body) with the rainbow having variegated colours like the peacock;

बकराक्षसमिव गृहीतैकचक्रम्,

who was like Baka demon, who had conquered the 'City of EkaChakra' because he held EkaChakra (single wheel) as a weapon; (*Bakaasura had been killed by Bhima.*)

अरुणानुजमिवोद्धतानेकमहानागदशनम्,

who had removed the tusks of many elephants (Naaga Dashana), like Aruna's brother Garuda removing the fangs of many serpents (NaagaDashana) by killing them;

भीष्ममिव शिखण्डिशत्रुम्,

who was like Bheeshma the 'enemy of Drupada's son- Shikhandi' (ShikhanadiShatru), because he was the 'enemy of peacocks' (ShikhandiShatru);

निदाघदिवसमिव सतताविर्भूतमृगतृष्णम्,

who was like the 'summer day which always produces mirage' (MrgaTrshna- mirage- sought by thirsty deer), because he also was always 'thirsting for (killing) the deer' (MrgaTrshna);

विद्याधरमिवमिव मानसवेगम्,

who was like a Vidyaadhara 'running fast towards (auspicious) Maanasaa lake' (Maanasa Vega), because he was 'arrogant and impetuous with his mind always excited' (Maana Savega);

पराशरमिव योजनगन्धानुसारिणम्,

who was like Paraashara (Vyaasa's father) chasing 'YojanaGandhaa' (whose body-fragrance spread as far as a Yojana- eight miles), because he chased the 'musk deer which could be smelt from far' (YojanaGandhaa); (*MatsyaGandhaa, the girl smelling of fish was made YojanaGandhaa- a girl who had unique heavenly fragrance, by Sage Paraashara. She is the mother of Vyaasa and later married King Shantanu, as Satyavati.*)

घटोत्कचमिव भीमरूपधारिणम्,

who was like 'Ghatotkacha (one who has his hairless head looking like a pot) who was like Bhima (BhimaRoopaDhaari) in appearance, since Bhima was his father', because he was also 'BhimaRoopaDhaari' of a terrifying form;

अचलराजकन्यकाकेशपाशमिव नीलकण्ठचन्द्रकाभरणम्,

who was like the 'hairs of the daughter of the Mountain (Paarvati) which was adorned by the 'moon of blue-necked Shiva' (as she is half his body -NeelaKanthaCandrakaabharana)', because he wore an 'ornament made of the eyes of the blue-necked peacock' (NeelaKanthaCandrakaabharana);

हिरण्याक्षदानवमिव महावराहदंष्ट्राविभिन्नवक्षःस्थलम्,

who was like the demon Hiranyaaksha, who had his chest torn by the great Varaaha (boar) (Vishnu); because his chest also was marked by the teeth marks of huge boars (while hunting);

अतिरागिणमिव कृतबहुबन्दीपरिग्रहम्,

who was like a licentious person who collects lot of female slaves (BandeeParigraha), because he was surrounded by many bards who praised his skills (BandeeParigraha);

पिशिताशनमिव रक्तलुब्धकम्,

who was like the 'flesh eating devils that are greedy for blood' (RaktaLubdhaka), because his 'blood-relatives were attached to him' (RaktaLubdhaka);

गीतकलाविन्यासमिव निषादानुगतम्,

who was like (GeetaKalaaVinyaasa) arrangement or combination of different notes giving rise to different tunes 'followed by Nishaada' (*seventh note of the octave*), because he was followed by (Nishaadas)'bird-hunters';

अम्बिकात्रिशूलमिव महिषरुधिरार्द्रकायम्,

who was like the ‘Trident of Ambikaa- the Mother Goddess’ which was smeared all over by the blood of demon Mahisha, because his body was also smeared by the blood of wild buffaloes (Mahisha);

अभिनवयौवनमपि क्षपितबहुवयसम्,

who was on the threshold of youth, but he had spent a lot of years (Kshapitabahuvayasa);

(Not so, but he had killed many birds -Kshapitabahuvayasa); (*वयस means year and also a bird.*)

कृतसारमेयसंग्रहमपि फलमूलाशनम्,

who had 'SaarameyaSamgraha' a good collection of money (Saara) and corn (Meya -that which can be measured); yet he ate fruits and roots; (Not so, but he had only the collection of dogs 'SaarameyaSamgraha);

(*सारमेय means money and corn, and also a dog.*)

कृष्णमप्यसुदर्शनम्,

who was Krishna; yet without the Sudarshana discus; (Not so, but he was black (Krishna) and (A-Sudarshana) ugly; (*कृष्ण means Lord Krishna (attractive); and also a black hued person.*)

स्वच्छन्दचारमपि दुर्गेकशरणम्,

who went wherever he liked; yet he remained in the fort only (DurgaikaSharana);

(Not so, but he was very much devoted to Goddess Durgaa (DurgaikaSharana);

(*दुर्गा means Goddess Durgaa; and also a fort दुर्ग*)

क्षितिभृत्पादानुवर्तिनमपि राजसेवानभिज्ञम्,

who followed the king's foot like a servant (KshitiBhrtPaadaanuvarti), yet he did not know how to serve the king; (Not so, but he actually wandered along the base of the Mountain (KshitiBhrtPaadaanuvarti);

(*क्षितिभृत् means a king; and also a mountain.*)

अपत्यमिव विन्ध्याचलस्य,

who was like the son of Vindhya Mountain (being formidable);

अंशकावतारमिव कृतान्तस्य,

who was like some essence of Yama descended on Earth;

सहोदरमिव पापस्य, सारमिव कलिकालस्य,

who was like the brother of sin; who was like the essence of KaliYuga (wickedness-dominated Yuga);

भीषणमपि महासत्त्वतया गम्भीरमिवोपलक्ष्यमाणम्, अभिभवनीयाकृतिम्,

who was terrifying; yet being strong he appeared imposing to look at; who had a commanding presence;

मातङ्गनामानं शबरसेनापतिमपश्यम्।

whose was the chief of the army, named Maatanga.

अभिधानं तु पश्चात्तस्याहमश्रौषम्।

I heard his name at a later stage.

MY ANALYSIS OF THESE CRUEL MEN

(LONG SENTENCE)

आसीच्च मे मनसि

I thought in my mind-

'अहो मोहप्रायमेतेषां जीवितं साधुजनगर्हितम् च चरितम्। तथा हि,

'Alas! These people's lives are filled with ignorance, and their behaviour is condemned by the pious; because-

पुरुषपिशितोपहारे धर्मबुद्धिः,

religion for them is offering of human flesh to the deity;

आहारः साधुजनगर्हितो मधुमाम्सादि,  
 food for them is liquor and meat despised by the pious;  
 श्रमो मृगया, शास्त्रं शिवारुतम्,  
 their physical exercise is hunting; their scripture is the howling of female foxes;  
 (They wake up in the morning hearing this howling sound as if hearing the recitation of Vedas.)  
 समुपदेष्टारः सदसतां कौशिकाः,  
 owls are the advisers of good and evil; (Owl-hooting is considered as an omen.)  
 प्रज्ञा शकुनिज्ञानम्, परिचिताः श्वानः,  
 the 'knowledge of the activities of birds' is their learning; their acquaintances are the (hunting) dogs;  
 राज्यं शून्यास्वटवीषु, आपानकमुत्सवः,  
 their kingdoms are the forests empty of people; getting drunk is their festivity;  
 मित्राणि क्रूरकर्मसाधनानि धनूषि,  
 bows are their friends which help them do cruel deeds;  
 सहाया विषदिग्धमुखा भुजङ्गा इव सायकाः,  
 arrows whose edges are besmeared with poison like the snakes, are their helpers;  
 गीतमुत्साहकारि मुग्धमृगाणाम्,  
 music for them is the sound they make to attract the innocent deer to kill them;  
 (The screams of the innocent animals getting killed by them are their melody songs.)  
 कलत्राणि बन्दीगृहीताः परयोषितः,  
 their wives are the 'wives of other men' who were forcefully captured;  
 क्रूरात्मभिः शार्दूलैः सह संवासः,  
 they live along with the cruel jackals;  
 पशुरुधिरेण देवतार्चनम्, माम्सेन बलिकर्म, चौर्येण जीवनम्,  
 they worship the deities by offering blood; daily oblation is done with animal flesh; earning is through theft;  
 भूषणानि भुजंगमणयः, वनकरिमदैरङ्गरागः,  
 serpent-gems are their ornaments; rut of the forest elephant is applied all over the body as unguent;  
 यस्मिन्नेव कानने निवसन्ति तदेवोत्खातमूलमशेषतः कुर्वते',  
 they completely destroy the very forest which shelters them';  
 THE HUNTER-CHIEF RESTS AFTER HIS HARD LABOUR  
 इति चिन्तयत्येव मयि, शबरसेनापतिरटवीभ्रमणसमुद्भवं श्रममपनिनीषुरागत्य तस्यैव  
 शाल्मलीतरोरधश्छयायामवतारितकोदण्डस्त्वरितपरिजनोपनीतपल्लवासने समुपाविशत्,  
 as I was thinking like this, that hunter chief started moving towards the shade of that very Shaalmali tree (where  
 my nest was) to rest his exhausted limbs, after the tiresome wandering he had done all over the forest; he  
 removed his bow and kept it down; his servants hurriedly brought him a seat made of leaves and he sat on that;  
 अन्यतरस्तु शबरयुवा ससंभ्रममवतीर्य तस्मात्करयुगलपरिक्षोभिताम्भसः सरसो वैडूर्यद्रवानुकारि  
 प्रलयदिवसकरकिरणोपतापादम्बरैकदेशमिव विलीनम्, इन्दुमण्डलादिव प्रस्यन्दितम्,  
 द्रुतमिव मुक्ताफलनिकरम्, अत्यच्छतया स्पर्शानुमेयं हिमजडम्, अरविन्दकोशरजःकषायमम्भः,  
 कमलिनीपत्रपुटेन प्रत्यग्रोद्धताश्च धौतपङ्कनिर्मला मृणालिकाः समुपाहरत्,

meanwhile, a young hunter-boy jumped into the lake hurriedly; wildly pushed away the surface muddy water and brought water in a lotus leaf and also some freshly plucked lotus stalks after washing the dirt off them. The water was like the melted lapis lazuli; like a piece of sky melted by the hot rays of the Sun at the time of dissolution; like nectar oozing out of the moon; like molten pearls; so clear and transparent that it could be known only by touch; cold like snow; and mixed with the pollen of the lotus;

आपीतसलिलश्च सेनापतिस्ता मृणलिकाः शशिकला इव सैम्हिकेयः क्रमेणादशत्,

the army-chief drank the water and ate the lotus stalks like Saimhikeya devouring the crescents of the Moon (Saimhikeya- name of Raahu the son of Simhikaa and Viprachitti);

अपगतश्रमश्चोत्थाय परिपीताम्भसा सकलेन तेन शबरसैन्येनानुगम्यमानः शनैः शनैरभिमतं दिगन्तरमयासीत्।

he got up now feeling fresh; all his people also drank the water; followed by them he slowly walked away from that place.

THE OLD HUNTER

एकतमस्तु जरच्छबरस्तस्मात्पुलिन्दवृन्दादनासादितहरिणपिशितः, पिशिताशन इव विकृतदर्शनः, पिशितार्थी, तस्मिन्नेव तरुतले मुहूर्तमिव व्यलम्बत।

Among them there was one old hunter who did not get any deer-flesh from the other hunters.

He was horrible looking like a flesh eating devil. He wanted to get some animal meat or other.

He stood under that tree itself for some more time.

अन्तरिते च शबरसेनापतौ स जीर्णशबरः पिबन्निवास्माकमायूंषि रुधिरबिन्दुपाटलया

कपिलभूलतापरिवेषणभीषणया दृष्ट्या गणयन्निव शुककुलकुलायस्थानानि श्येन इव

विहगामिषस्वादलालसः सुचिरमारुरुक्षुस्तं वनस्पतिमामूलादपश्यत्।

After the army chief was out of sight, that old hunter, as if he drinking off our lives with his eyes red like the blood-drops, with the tawny eye-brows shining like the haloes around the eyes, gluttonous for the taste of the bird-meat like a dog, wanted to climb the tree; and scrutinized the tree from the roots to the top edge for quite some time, as if counting all the bird-nests on the tree.

उत्क्रान्तमिव तस्मिन्क्षणे तदालोकभीतानां शुककुलानामसुभिः।

At that very moment, the lives already departed from all the birds, frightened by his look.

THE CRUEL HUNTER KILLS ALL THE BABY-BIRDS

(LONG SENTENCE)

किमिव हि दुष्करमकरुणानाम्,

What is impossible for the cruel men with no compassion;

यतः स तमनेकतालतुङ्गमभ्रंकषशाखाशिखरमपि सोपानैरिवायत्नेनैव पादपमारुह्य,

for, though the tree was high enough measuring many Taala trees, and though the branches on the top edge were scraping the clouds, he climbed the tree with ease as if through a staircase;

(अपगतासूंश्च कृत्वा क्षितौ अपातयत्।) (killed and threw on the ground) (the baby parrots)

ताननुपजातोत्पनशक्तीन्,

those which were not yet capable of flying;

कांश्चिदल्पदिवसजातान् गर्भच्छविपाटलान् शाल्मल्ललीकुसुमशङ्कामुपजनयतः,

those which were born just a few days back and were red in colour bearing still the colour of the womb, and appeared like the pink flowers of the Shaalmali tree;

कांश्चिदुद्भिद्यमानपक्षतया नलिनसंवर्तिकानुकारिणः, (संवर्तिका/नवदलम्)

those which had grown up a little and had wings, and appeared like the fresh petals of the lotus;



कांश्चिदर्कफलसदृशान्,

those which were like Mandaara fruits;

कांश्चिल्लोहितायमानचञ्चुकोटीनीषद्विघटितदलपुटपाटलमुखानां कमलमुकुलानां श्रियमुद्बहतः,

those which had their beaks slightly turning red and appeared like beautiful lotus buds which had opened up just a little;

कांश्चिदनवरतशिरःकम्पव्याजेन निवारयत इव प्रतीकारासमर्थान्,

those which were not strong enough to fight back and were warding off the hunter as it were, with their continuously shaking heads;

एकैकतया तस्य वनस्पतेः शाखान्तरेभ्यश्च शुकशावकानग्रहीत्, अपगतासूंश्च कृत्वा क्षितौ अपातयत्।

(the old hunter) picked all the baby parrots one by one like plucking fruits, from in-between branches, and killed them and threw them on the ground.

FATE KEEPS ME ALIVE  
(LONG SENTENCE)

तातस्तु तं महान्तमकाण्ड एव प्राणहरमप्रतीकारमुपप्लवमुपनतमालोक्य,

My father, seeing that 'form of death' - 'who had suddenly appeared there taking away their lives; who could not be fought back and who was like an unforeseen calamity',

द्विगुणतरोपजातवपथुर्मरणभयादुद्भ्रान्ततरलतारको विषादशून्यामश्रुजलप्लुतां दृशमितस्ततो दिक्षु विक्षिपन्,

already shaking with age, shook more now with the fear of death as he slowly approached him; and looked in all the directions through his eyes which were vacant through despair, filled with tears and with rolling pupils;

उच्छुष्कतालुरात्मप्रतीकाराक्षमस्त्रासस्तसंधिशिथिलेन पक्षसंपुटेनाच्छाद्य मां, तत्कालोचितं प्रतीकारं मन्यमानः,

स्नेहपरवशो मदक्षणाकुलः किंकर्तव्यताविमूढः क्रोडविभागेन मामवष्टभ्य तस्थौ।  
who was unable to do anything to protect himself, with his palate dried up;  
whose knees were loose at the joints due to extreme terror; who held me close to him with his wings;  
who was overcome with affection for me; who was anxious to protect me,  
and not knowing what to do, who pressed me close to his bosom tightly and stayed in the nest, taking recourse to the only action that was possible at that time;

असावपि पापः शाखान्तरैः संचरमाणः मम कोटरद्वारमागत्य जीर्णासितभुजंगभोगभीषणं प्रसार्य

विविधवनवराहवसाविस्रगन्धिकरतलं कोदण्डगुणाकर्षणव्रणाङ्कितप्रकोष्ठमन्तकदण्डानुकारिणं

वामबाहुमतिनृशम्सो मुहुर्मुहुर्दत्तचञ्चुप्रहारमुत्कूजन्तमाकृष्य तातं गतासुमकरोत्,

that sinner, moving swiftly in between the branches, came to the entrance of my hollow; extended his 'left hand' - which was terrifying like an old black serpent's body; palm stinking of the fat of many wild boars; fore-arm marked with scars because of pulling the bow-string; and which looked like a rod held by Death; even as my father kept on pecking him again and again with his beak and was shrieking, that cruel man pulled him out and killed him;

मां तु स्वल्पत्वाद्भयसंपिण्डिताङ्गत्वात्सावशेषत्वाच्चायुषः कथमपि पक्षसंपुटान्तरगतं नालक्षत्,

as I was very small, as I had contracted myself out of fear, as my life-span was still not finished, he somehow did not see me cuddled inside my father's wings;

उपरतं च तमवनितले शिथिलशिरोधरमधोमुखममुञ्चत,

he threw the dead body of my father with its broken head on the ground;

अहमपि तच्चरणान्तरे निवेशितशिरोधरो निभृतमङ्कनिलीनः तेनैव सहापतम्,

as I had kept my neck in between his feet and was stuck to his body, I also fell down along with him.

अवशिष्टपुण्यतया तु पवनवश्येन पुञ्जितस्य महताः शुष्कपत्रराशेरुपरि पतितमात्मानमपश्यम्,  
अङ्गानि येन मे नाशीर्यन्त।

as I had not fully exhausted my merits, I found myself fallen on a heap of dry leaves collected together by the force of the wind, and because of that my limbs were not broken.

VAISHAMPAAAYANA ESCAPES  
(LONG SENTENCE)

यावच्चासौ तस्मातरुशिखरान्नावतरति,

Since the hunter had not yet climbed down from the top of the tree,

तावदहमवशीर्णपत्रसवर्णत्वादस्फुटोपलक्ष्यमाणमूर्तिः,

and since I was of the same colour as the leaves broken off from the stems, I could not be clearly seen;

पितरमुपरतमुत्सृज्य नृशंस इव प्राणपरित्यागयोग्येऽपि काले,

though at such times I should have given up my life, like a cruel person I left him (and moved away);

बालतया कालान्तरभुवः स्नेहरसस्यानभिज्ञो,

since I was too young and did not have yet 'the emotions where one appreciates the father' which appear only in one's advanced years;

जन्मसहभुवा भयेनैव केवलमभिभूयमानः,

since I was dominated by only the 'emotion of fear' which was born along with me (as the survival instinct);

किंचिदुपजाताभ्यां पक्षाभ्यामीषत्कृतावष्टम्भो लुठन्नितस्ततः,

supporting myself with the slightly grown wings, and hopping and rolling here and there;

कृतान्तमुखकुहरादिव विनिर्गतमात्मानं मन्यमानो,

relieved that I had come out of the 'cave of Death's mouth';

(नातिदूरवर्तिनमतिमहतस्तमालविटपिनो मूलदेशमविशम्।)

(I entered the root-region of a very huge Tamaala tree which was not very far)

THE HUGE BLACK TAMAALA TREE

शबरसुन्दरीकर्णपूररचनोपयुक्तपल्लवस्य,

which had leaves which were used by the hunter-ladies for making their ear ornaments;

संकर्षणपटनीलच्छायोपहसत इव गदाधरदेहच्छविम्,

which had the colour of Balarama's dark garments, and was mocking the hue of Naaraayana as it were;

अच्छैः कालिन्दीजलच्छेदैरिव विरचितच्छदस्य,

whose leaves were made as if of the pure dark waters of Yamunaa;

वनकरिमदोपसिक्तकिसलयस्य,

whose sprouts were sprinkled with the rut of the forest elephants;

विन्ध्याटवीकेशपाशश्रियमुद्धतः,

which bore the beauty of the profusely grown hair as if of the Vindhya forest;

दिवाप्यन्धकारितशाखान्तरस्य, अप्रविष्टसूर्यकिरणमतिगहनम्,

which was dark under the branches, even in the day-light; the roots of which were so thickly interwoven that even Sun's rays could not enter them.

परस्येव पितुरुत्सङ्गमतिमहतस्तमालविटपिनो मूलदेशमविशम्।

I entered the root-region of the very huge Tamaala tree as if it was the lap of another father.

(शाखा विस्तारो अस्यास्तीति विटपः - वृक्षः)

अवतीर्य च स तेन समयेन क्षितितलविप्रकीर्णान्संहृत्य शुकशिथूनेकलतापाशसंयतानाबध्य पर्णपुटेऽतित्वरितगमनः  
सेनापतिगतेनैव वर्त्मना दिशमगच्छत्।

After some time that old hunter got down; collected the young parrots fallen on the ground; packed them up in leafy cups; bound them all up in a net made of creepers; and hurried in the path taken by the army-chief.

मां तु लब्धजीविताशं प्रत्यग्रपितृमरणशोकशुष्कहृदयमतिदूरपातादायासितशरीरं संत्रासजाता सर्वाङ्गोपतापिनी  
बलवती पिपासा परवशमकरोत्।

I had now the hope of life; my heart had dried up by the grief of the recent death of my father; my body was paining all over by falling from such a height; I was frightened and was overcome by extreme thirst tormenting all my limbs.

VAISHAMPAAYANA MOVES TOWARDS THE WATER-SOURCE

अनया च कालकलया सुदूरमतिक्रान्तः स पापकृदिति परिकलय्य,

By this time concluding that the sinful wretch must have gone far;

किञ्चिदुन्नमितकन्धरो, भयचकितया दृशा दिशोऽवलोक्य,

lifting my neck a little, looking in all the directions with apprehension,

तृणेऽपि चलति पुनः प्रतिनिवृत्त इति तमेव पदे पदे पापकारिणमुत्प्रेक्षमाणो,

hiding immediately even if a grass moved, expecting that sinner to appear at every step,

निष्क्रम्य तस्मात्तमालतरुमूलात्सलिलसमीपं सर्तुं प्रयत्नमकरवम्।

slowly I left the root-region of the Tamaala tree, and tried to crawl towards the water.

VAISHAMPAAYANA 'S THOUGHTS

(LONG SENTENCE )

अजातपक्षतया नातिस्थिरतरचरणसंचारस्य मुहुर्मुखेन पततो मुहुस्तिर्यन्डनिपतन्तमात्मानमेकया पक्षपाल्या  
संधारयतः, क्षितितलसंसर्पणश्रमातुरस्य, अनभ्यासवशादेकमपि दत्त्वा पदमनवरतमुन्मुखस्य स्थूलस्थूलं श्वसतो,  
धूलिधूसरस्य संसर्पतो, मम समभूत् मनसि,

As I had not developed wings and as I could not walk with steady steps, I was falling on my face again and again; and whenever I fell on my side, I supported myself with the other wing and crawled on the ground; I was extremely tired by crawling on the ground; being not used to walking, at every step I had to stop and look up and breathe very heavily; I was covered by dust all over as I was crawling slowly; (at that time), these thoughts appeared in my mind;

'अतिकष्टास्ववस्थास्वपि जीवितनिरपेक्षा न भवन्ति खलु जगति प्राणिनां प्रवृत्तयः।

'In this world, even in utmost difficult circumstances no animal gives up the desire to live!

नास्ति जीवितादन्यदभिमततरमिह जगति सर्वजन्तूनामेव उपरतेऽपि सुगृहीतनाम्नि ताते

यदहमविकलेन्द्रियः पुनरेव प्राणिमि। धिङ्मामकरुणमतिनिष्ठुरमकृतज्ञम्।

There is nothing more valuable than life for the beings of this world! Though my father whose fond memories haunt me is dead, I am still alive with all my limbs in tact.

Fie on me for I have no compassion; I am very hard hearted; and I am ungrateful!

अहो सोढपितृमरणशोकदारुणं येन मया जीव्यते, उपकृतमपि नापेक्ष्यते, खलं हि खलु मे हृदयम्।

Alas! I am still living bearing the terrible sorrow of my father's death!

I do not even have regards for the good things he did to me! My heart indeed is very wicked!

मया हि लोकान्तगतायामम्बायां नियम्य शोकवेगमाप्रसवात्परिणतवयसापि सता तैस्तैरुपायैः

संवर्धनक्लेशमतिमहान्तमपि स्नेहपरवशादगणयता यत्तातेन परिपालितस्तत्सर्वमेकपदे विस्मृतम्।

I have forgotten already how, after my mother died, my father held the grief within and brought me up from the day of my birth, going through every possible effort, without minding all the troubles he had to bear with, for he had too much affection for me!

अति कृपणाः खल्वमी प्राणाः यदुपकारिणमपि तातं क्वापि गच्छन्तमद्यापि नानुगच्छन्ति।

These Praanas (life-forces) are very mean indeed; for though my father had done so much for me, they have not followed him even now wherever he has gone!

सर्वथा न किञ्चिन्न खलीकरोति जीविततृष्णा यदीदृगवस्थमपि मामयमायासयति जलाभिलाषः।

The thirst for life turns every one into a selfish wretch; for even in this situation the 'thirst for water' is tormenting me!

मन्ये चागणितपितृमरणशोकस्य निर्घृणतैव केवलमियं मम सलिलपानबुद्धिः।

I think that the very fact that my mind is thirsting for water disregarding my father's death, shows how ungrateful I am!

अद्यापि दूर एव सरस्तीरम्। तथा हि जलदेवतानूपुररवानुकारि दूरेऽद्यापि कलहंसविस्तमेतत्।

The bank of the lake still looks far! The cries of the KalaHamsas (ruddy geese) which imitate the sound of the anklets worn by water-goddesses, are still heard from far!

अस्फुटानि श्रूयन्ते सारसरसितानि।

The shrieks of Saarasa birds are still indistinct!

विप्रकर्षादाशामुखविसर्पणविरलः संचरति नलिनीखण्डपरिमलः।

The fragrance of the lotuses is thinned out being dispersed in all the directions!

दिवसस्येयं कष्टा दशा वर्तते। तथा हि।

रविरम्बरतलमध्यवर्ती स्फुरन्तमातपमनवरतमनलधूलिनिकरमिव विकिरति करैः अधिकामुपजनयति तृषाम्।

This is the most tormenting part of the day! Because, Sun is in the middle of the sky; he is throwing heat continuously like a heap of burning ember powders with his rays, and increases the thirst.

संतप्तपांसुपटलदुर्गमा भूः।

The ground is filled with burning sand, and it is difficult to move on it now.

अतिप्रबलपिपासावसन्नानि गन्तुमल्पमपि मे नालमङ्गकानि।

My tender limbs are feeling weak because of my excessive thirst. They cannot move even a little.

अप्रभुरस्म्यात्मनः। सीदति मे हृदयम्। अन्धकारमुपयाति चक्षुः।

I am not able to control my body. My heart is breaking. My eyes are seeing darkness.

अपि नाम खलो विधिरनिच्छतोऽपि मे मरणमद्योपपादयेत्।"

Though I do not want, it would indeed be good if the wicked fate brings about my death at this moment!

YOUNG SAGE HAAREETA

(LONG SENTENCE)

एवं चिन्तयत्येव मयि, As I was thinking like this,

तस्मात्सरसोऽतिदूरवर्तिनि तपोवने जाबालिर्नाम महातपा मुनिः प्रतिवसति स्म।

तत्तनयश्च हारीतनामा मुनिकुमारकः, सनत्कुमार इव सर्वविद्यावदातचेताः,

There lived a Sage named Jaabaali in a hermitage situated not far from the lake.

His son was a Young Sage named Haareeta, whose mind was ennobled as that of SanatKumaara (Brahmaa's son), by mastering all learning;

सवयोभिरपरैस्तपोधनकुमारकैरनुगम्यमानस्तेनैव पथा,

who was accompanied in his path by all the other young sages who were adept in the performance of penance;

द्वितीय इव भगवान्विभावसुरतितेजस्वितया दुर्निरीक्ष्यमूर्तिः,

who was like another God of Fire, for he was dazzling to the eyes because of his excessive lustre;

उद्यतो दिवसकरमण्डलादिवोत्कीर्णः, तडिद्भिरिव रचितावयवः,

who was shining splendidous as if he was carved out of the Sun's disc;

whose limbs shone forth as if made of lightning;

तप्तकनकद्रवेणेव बहिरुपलिसमूर्तिः,

whose body shone forth as if painted by the molten paste of gold;

पिशङ्गावदातया देहप्रभया स्फुरन्त्या सबालातपमिव दिवसं सदावानलमिव वनमुपदर्शयन्,

whose body was shining forth in slightly yellowish hue, and because of that, he appeared like the morning sunlight and also like the forest-fire;

उत्तसलोहलोहिनीनामनेकतीर्थाभिषेकपूतानामसंस्थलावलम्बिनीनां जटानां निकरेणोपेतः,

who had abundant 'locks of hair' hanging up to his shoulders, which were sanctified by bathing in many holy rivers and which had the reddish colour of the burnt iron; and He had tied up his mass of hair at the top;

स्तम्भितशिखाकलापः, खाण्डववनदिधक्षया कृतकपटपटुवेश इव भगवान्पावकः,

who shone forth like the 'Deity of Fire, who had disguised himself as a Sage desirous of burning the Khaandava forest; (Fire-deity had disguised himself as a Brahmin and had requested Krishna and Arjuna to help him devour the Khaandava forest.)

तपोवनदेवतानूपुरानुकारिणा धर्मशासनकटकेनेव स्फटिकेनाक्षवलयेन दक्षिणश्रवणविलम्बिना विराजमानः,

who was made more handsome by the crystal 'Rudraaksha-ring' looking like the 'anklet of the Goddess of the hermitage', and shining like the 'wheel of Vedic precepts', hanging on his right ear;

सकलविषयोपभोगनिवृत्त्यर्थमुपपादितेन ललाटपट्टके त्रिसत्येनेव भस्मत्रिपुण्ड्रकेणालंकृतः,

whose fore-head was decorated by three horizontal lines, like the triple oath (inviolable oath made through the body, mind and word) proving his disregard for all the sense pleasures;

गगनगमनोन्मुखबलानुकारिणा स्वर्गमार्गमिव दर्शयता सततमुद्ग्रीवेण

स्फटिकमणिकमण्डलुनाध्यासितवामकरतलः,

whose left hand held a crystal water-pot (Kamandalu) with its neck raised upwards as if pointing out the path leading towards the heaven, and looking like a Balaakaa bird (female crane) ready to fly up in the sky (towards the dark rain clouds);

स्कन्धदेशावलम्बिना कृष्णाजिनेन नीलपाण्डुभासा तपस्तृष्णानिपीतेनान्तर्निपतता धूमपटलेनेव परीतमूर्तिः,

from whose shoulder-region hung the 'skin of a black deer (Krishnaajina) with the blue and white shine', covering his body, making him appear as if the layer of smoke he had swallowed at the time of penance had come out now and surrounded him;

(*'DhoomaPaana' is a penance where one inhales the smoke from the fire burning on the ground.*)

अभिनवबिससूत्रनिर्मितेनेव परिलघुतया पवनलोलेन निर्मांसविरलपार्श्वकपञ्जरमिव गणयता

वामांसावलम्बिना यज्ञोपवीतेन उद्भासमानः,

who was shining with the 'Yajnopaveeta' ('sacred thread') hanging from his left shoulder, which was so light as if made of fresh lotus fibres and clung to his body, which moved now and then by the wind, as if it counting the bones on his sides, as his body was thin and flesh-less and ribs were clearly seen;

देवतार्चनार्थमागृहीतवनलताकुसुमपरिपूर्णपर्णपुटसनाथशिखरेणाषाढदण्डेन व्यापृतसव्येतरपाणिः,

whose right hand held an 'Aashaadha stick' (Palaasha stick to be carried by a Brahmin) on top of which were hung the 'leaf baskets' filled with the 'flowers' which were plucked from forest creepers to be used in the worship of the deities;

विषाणोत्खातामुद्धता स्नानमृदमुपजातपरिचयेन नीवारमुष्टिसंवर्धितेन कुशकुसुमलतायास्यमानलोलदृष्टिना तपोवनमृगेणानुयातः,

who was followed by the 'deer of the hermitage' which knew him well, and whose eyes were uncontrollably moving towards the tender Kusha creepers with flowers desirous of eating them, which had been brought up by getting fed on handfuls of wild rice, and whose horns carried the mud dug out from the bathing area;

विटप इव कोमलवल्कलावृतशरीरो, गिरिरिव समेखलः,

who was covered by the soft bark (Valkala) like a tree by the bark; who wore a girdle made of Munjaa grass on his waist (Mekhalaa), like a mountain is girdled with the slopes filled with Munjaa grass;

(मेखला- triple girdle of Munjaa grass worn by Haareeta/ Mountain has मेखला - slopes where Munjaa grass grows)

राहुरिवासकृदास्वादितसोमः,

who tasted (Soma) the drink prepared from Soma creeper many times, like Raahu devours the Moon many times; (सोम also means Moon) (Soma juice is consumed in Yajna-rites.)

पद्मनिकर इव दिवसकरमरीचिपः,

who drank the rays of the Sun, like the group of lotuses absorb the rays of the Sun;

(When performing the penance called 'Panchaagni Saadhana', the Sage has to fix his gaze on the Sun and should drink the rays of the Sun as it were.)

नदीतटतरुरिव सततजलक्षालनविमलजटः,

who had clean locks (Jataa) being always sprinkled by waters, like a tree on the river has its (Jataa) fibrous roots continuously washed by the sprinkling of waters and remains free of mud (clean);

करिकलभ इव विकचकुमुददलशकलसितदशनः,

whose teeth were white like the pieces of the petal of the fully blossomed white lotus (Kumuda), like the elephant cub with its white shining tusks;

द्रौणिरिव कृपानुगतः,

who was always accompanied by 'Krpaa' (compassion), like Drona's son (Ashvattaama) was always followed by Krpaacaarya, his maternal uncle);

नक्षत्रराशिरिव चित्रमृगकृत्तिकाश्लेषोपशोभितः,

who shone forth like the star constellations with Chitraa, Mrga, Krittikaa, and Aashlesha stars, because he wore tightly (shlesha) the skin (Krittikaa) of the spotted deer (ChitraMrga);

घर्मकालदिवस इव क्षपितबहुदोषः,

who was (KshapitaBahuDosha) because he had 'got rid of many of his faults'; like the summer day 'lessening the time-span of night with its many faults' (KshapitaBahuDosha);

जलधरसमय इव प्रशमितरजःप्रसरः,

who had 'controlled the dominance of the quality of Rajas' in his mind, like the rainy day 'suppressing the spreading of dust' (Rajas);

वरुण इव कृतोदवासः,

who 'stood in the waters' (when doing penance) (UdaVaasa), like Varuna 'living in the waters' (UdaVaasa);

हरिरिवापनीतनरकभयः,

who had removed the fear of hell (Naraka), like Vishnu removing the fear of the demon Naraka;

प्रदोषारम्भ इव संध्यापिङ्गलतारकः,

who had 'tawny-coloured pupils' (Taaraka) (a sign of good fortune), like at the 'start of evening twilight' where the stars (Taaraka) are 'coloured yellowish because of the evening light';

प्रभातकाल इव बालातपकपिलः,

who was (Kapila) 'reddish brown' in colour, like the morning shine with its newly risen sunlight (Baalaatapa) is 'slightly red in colour';

रविरथ इव दृढनियमिताक्षचक्रः,

who had (DrdaNiyamita AkshaCakra) 'firmly controlled the circle of senses', like the 'chariot wheel of the Sun' which has the 'axle (Aksha) and wheels (Cakra)) properly fixed' (DrdaNiyamita);

सुराजेव निगूढमन्त्रसाधनक्षपितविग्रहः,

who had made his 'body emaciated' (KshapitaVigraha) by 'performing penance secretly and reciting magical chants' (NigoodhaMantraSaadhana) (for attaining some special power), like a wise king who 'avoids a battle (KshapitaVigraha) through secret counselling' (NigoodhaMantraSaadhana); (*'Vigraha' means battle; and also the body*)

जलनिधिरिव करालशङ्कमण्डलावर्तगर्तः,

who had a 'depression circled by hair on the elevated round portion of his temporal bone', like the ocean contains 'rough conches, deep whirlpools and pits';

भगीरथ इवासकृद्दृष्टगङ्गावतारः,

who had seen the 'flight of steps going down towards the sacred river Gangaa' (Gangaavataara) like Bhageeratha had seen the 'descent of Ganges' (Gangaavataara) many times;

भ्रमर इवासकृदनुभूतपुष्करवनवासः,

who had had stayed in the 'holy place of Pushkara' many times, like a bee had many times experienced staying in the 'lotus' (Pushkara);

वनचरोऽपि कृतमहालयप्रवेशः,

who though 'wandering in the forest' (VanaCara) had entered Mahaalaya (Mahaa-Laya) absorption in Brahman) (but not the huge mansion Mahaa Aalaya);

असंयतोऽपि मोक्षार्थी,

who though was (Asamyata) 'uncontrolled' (not bound by worldly ties), was 'aspiring for liberation';

सामप्रयोगपरोऽपि सततावलम्बितदण्डः,

who though engaged in (SaamaPrayoga) 'peaceful enterprises' (studied SaamaVeda), always carried the 'stick' (Danda) (the stick of the Brahmin);

सुप्तोऽपि प्रबुद्धः,

who though was 'asleep' (Supta) (had good matted locks) was 'awake' (Prabuddha) (enlightened);  
(शोभना सा यस्य स सुप्तः)

संनिहितनेत्रद्वयोऽपि परित्यक्तवामलोचनः,

who though had two eyes (NetraDvaya) had discarded the left eye (VaamaLocana) (woman).

तदेव कमलसरः सिस्नासुरुपागमत्।

who came to that very 'lotus lake' to take bath.

VAISHAMPAAYANA IS RESCUED  
(LONG SENTENCE )

प्रायेणाकारणमित्राण्यतिकरुणार्द्राणि सदा खलु भवन्ति सतां चेतांसि।यतः स मां तदवस्थमालोक्य

समुपजातकरुणः समीपवर्तिनमृषिकुमारकमन्यतममब्रवीत् -

Probably the minds of the pious are always friendly towards all for no reason and melt in kindness. For, he saw me in that condition and was moved by compassion, and spoke to other young Sage who was nearby-

"अयं कथमपि शुकशिशुरसंजातपक्षपुट एव तरुशिखरादस्मात्परिच्युतः श्येनमुखपरिभ्रष्टेन वानेन भवितव्यम्।

"This parrot baby has not yet developed the wings. Somehow he must have fallen from the top of the tree, or slipped out of a vulture's mouth.

तथा हि।अतिदवीयस्तया प्रपातस्याल्पशेषजीवितोऽयमामीलितलोचनो मुहुर्मुहुर्मुखेनापतति मुहुर्मुहुरत्युल्बणं

श्वसिति मुहुर्मुहुश्चक्षुपुटं विवृणोति।न शक्नोति शिरोधरां धारयितुम्।

This is how it is! He has fallen from a great height; looks almost dead; his eyes are closing up, and he is falling on his face again and again; he breathes heavily again and again; he opens his beak again and again. He is not able to hold his neck up also.

तदेहि। यावदेवायमसुभिर्न विमुच्यते तावदेव गृहाणेमम्। अवतारय सलिलसमीपम्"।

So come! As he is still not dead, lift him up and put him down near the water."

इत्यभिधाय तेन मां सरस्तीरमनाययत्,

having said this, he got me carried to the bank of the lake;

उपसृत्य च जलसमीपमेकदेशनिहितदण्डकमण्डलुरादाय स्वयं

मामामुक्तप्रयत्नमुत्तानितमुखमङ्गुल्या कतिचित्सलिलबिन्दूनपाययत्,

he went near the water; placed his stick and water-pot in one corner;

as I made no effort at all, lifted my face up and fed me a few drops of water with his finger;

अम्भक्षोदकृतसेकं चोपजातनवीनप्राणमुपतटप्ररूढस्य नवनलिनीदलस्य जलशिशिरायां छायायां निधाय

स्वोचितमकरोत्स्नानविधिम्,

sprinkled some water on me, and I became alive again; then he took me to the lotuses growing close to the lake and placed me under the watery cool shade of a petal. He then finished his bathing as prescribed;

अभिषेकावसाने चानेकप्राणायामपूतो जपन्पवित्राण्यघमर्षणानि प्रत्यग्रभग्नैरुन्मुखो रक्तारविन्दैर्नलिनीपत्रपुटेन

भगवते सवित्रे दत्त्वार्घमुदतिष्ठत्,

after the bath, purified himself with many Praanaayaama practices; recited sacred hymns which expiate all sins; lifted his face to the Sun and offered worship to Lord Sun with the water kept in a lotus-leaf cup and the freshly plucked lotuses; then he stood up;

आगृहीतधौतधवलवल्कलश्च सहज्योत्स्न इव संध्यातपः करतलनिर्धूननविशदसटः प्रत्यग्रस्नानार्द्रजटेन सकलेन तेन

मुनिकुमारकदम्बकेनानुगम्यमानो मां गृहीत्वा तपोवनाभिमुखं शनैरगच्छत्।

wore his bark-cloth which was washed white, and looked handsome like the evening sun covered by the moonlight. He wringed his locks with his hands and smoothed his hair. And accompanied by all the young Sages who had washed their hair, he lifted me in his hands and slowly walked towards the hermitage.



## HERMITAGE OF SAGE JAABAALI

FOREST TREES  
(LONG SENTENCE)

अनतिदूरमिव गत्वा, (अतिरमणीयमपरमिव ब्रह्मलोकमाश्रपदमपश्यम्।)

Not going very far, (I saw the extremely 'beautiful hermitage' which was like another BrahmaLoka);

‘दिशि दिशि’ (काननैरुपगूढम्)

(which) in each and every direction (was hidden by forest-areas)

‘सदासंनिहितकुसुमफलैस्तालतिलकतमालहिन्तालबकुलबहुलैरेलालताकुलितनालिकेरीकलापैर्लोललोध्रलवली-  
लवङ्गपल्लवैरुल्लसितचूतरेणुपटलैरलिकुलझङ्कारमुखरसहकारैरुन्मदकोकिलकुलकलापकोलाहलिभिरुत्फुल्ल-  
केतकीरजःपुञ्जपिञ्जरैः’ ‘पूगीलतादोलाधिरूढवनदेवतैः’ तारकावर्षमिवाधर्मविनाशपिशुनम्कुसुमनिकरमनिल-  
चलितमनवरतमतिधवलमुत्सृजद्भिः’ ‘संसक्तपादपैः, काननैरुपगूढम्’,

where the trees were stuck to each other, and were always filled with flowers and fruits; where the Taala, Tilaka, Tamaala, Hintaala, Bakula trees were in abundance; where the cardamom creepers entwined around the coconut trees; where Lodhra, Lavalee and Lavanga plants were moving in the wind; where the pollen of the mango was filling the air; where the mango trees were filled with the humming sound of the bee swarms; where the cuckoos were all madly cooing; where the pollen of the Ketaki blossoms had coloured the air yellow; where the forest goddesses were seated on the swinging creepers twining around the areca trees; where the extremely white flowers had fallen all over the ground because of the continuously blowing winds and were like the fallen stars predicting the 'destruction of unrighteousness' - hidden by such forest-areas;

THE REGION AROUND

अचकितप्रचलितकृष्णसारशतशबलाभिरुत्फुल्लकमलिनीलोहिनीभिर्मासीचमायामृगावलूनरूढवीरूढलाभिर्दाशरथि-  
चापकोटिक्षतकन्दर्गतविषमिततलाभिर्दण्डकारण्यस्थलीभिरुपशोभितप्रान्तम्,

which was very beautiful all around with various scenes- ‘where the area was dotted with hundreds of black deer running without fear; where the ground was looking red with blossomed lotuses; where, long ago Maareecha had disguised himself as a deer and had chewed the leaves of those creepers, and where the ‘sons of Dasharatha’ had dug for edible bulbs with the ends of their bows in those places making the ground uneven’;

SAGES

आगृहीतसमित्कुशकुसुममृद्भिर्ध्ययनमुखरशिष्यानुगतैः सर्वतः प्रविशद्भिर्मुनिभिरशून्योपकण्ठम्,

where the areas close by were (never empty, being) filled with 'Sages (Munis)' -

who were coming from all directions, who carried Samit, Kusha grass, flowers and mud, and who were followed by their disciples who were loudly reciting their lessons;

SCENES AT THE ASHRAM

उत्कण्ठिशिखण्डिमण्डलश्रूयमाणजलकलशपूरणध्वानम्,

where the 'group of peacocks' lifted their necks up and listened to the sound of water filling the pots (misunderstanding it to be the sound of thunder);

अनवरताज्याहुतिप्रीतैर्चित्रभानुभिः सशरीरमेव मुनिजनममरलोकं

निनीषुभिरुद्व्यमानधूमलेखाच्छलेनाबध्यमानस्वर्गमार्गगमनसोपानसेतुभिरिवालक्ष्यमाणम्,

where the ghee was continuously getting poured as oblation to the sacred fires, and the fires were so pleased that they wanted to take the Sages to the heavens along with their bodies itself, and so had made a bridge of stairs leading towards the heaven with the curly smoke rising from them;

(The Yajna-rites were performed continuously, and the smoke issuing from the fires were rising up to the heavens as t were.)

## WELLS

[The water-tanks dug all around in the 'Aashram premises' were very beautiful to look at.

The water was extremely pure. The sunlight reflected in their waves shone as if 'some great Sages of the celestial world' were bathing there, before visiting the renowned Sages of the Ashram. At nights, the white lotuses bloomed and it looked as if the shining planets had descended down on Earth to offer their respect to the Sages residing in the Ashram.]

आसन्नवर्तिनीभिस्तपोधनसंपर्कादिवापगतकालुष्याभिस्तरङ्गपरंपरासंक्रान्तरविबिम्बपंक्तिभिस्तापस-

दर्शनागतसप्तर्षिमालाविगाह्यमानाभिरिव विकचकुमुदवनमृषिजनमुपासितुमवतीर्ण ग्रहगणमिव

निशासूद्वहन्तीभिर्दीर्घिकाभिः परिवृतम्,

where the 'oblong wells' had been dug very near to the hermitage, which had lost their dirt as if by the contact of the Sages who were doing penance, and the waves rising in succession in them reflected continuously the 'rows of sun's reflections', thus making it appear as if the 'seven sages' who had arrived there to visit these Sages were bathing in their waters and at nights the wells were filled with blossomed white lotuses and looked like as if the planets had descended down to worship the Sages;

## VARIOUS SCENES AT THE ASHRAM

अनिलावनमितशिखराभिः प्रणम्यमानमिव वनलताभिरनवरतमुक्तकुसुमैरभ्यर्च्यमानमिव पादपैः,

आबद्धपल्लवाञ्जलिभिरुपास्यमानमिव विटपैः,

where the 'trees were saluting the hermitage as it were' with their tops bending by the winds, and were 'worshipping as it were' with the flowers continuously dropping from the creepers growing around them, and 'were offering salutations as it were' with the 'folded hands of leaves';

उटजाजिरप्रकीर्णशुष्यच्छयामाकम्, (उटभ्यः जायन्ते इति उटजाः made of grass and leaves)

where the millets (Shyaamaaka) were spread to dry in the courtyards of the huts made of grass and leaves (Utaja);

उपसंगृहीतामलकलवलीककन्धूकदलीलकुचचूतपनसतालीफलम्,

where the fruits like Aamalaka, Lavalee, Karkandhoo, Kadalee, Lakucha, Chuta, Panasa, and Taalee were heaped in one corner;

अध्ययनमुखरबटुजनम्,

where the bachelor students were engaged in loudly reciting their lessons;

अनवरतश्रवणगृहीतवषट्कारवाचालशुककुलम्,

where the parrots were making a lot of noise repeating the 'Vashatkaara', having caught the sounds which they heard incessantly; (Vashatkaara – a sound made when offering oblations to the deities)

अनेकसारिकोदुष्यमाणसुब्रह्मण्यम्,

where many Saarikaa birds were loudly reciting the 'Subrahmanya Mantras' (which the Udgatr priests' recite);

अरण्यकुक्कुटोपभुज्यमानवैश्वदेवबलिपिण्डम्,

where the forest fowls were eating the ball of floor that were offered to 'VaishvaDeva (one of the five daily sacrifices)';

आसन्नवापीकलहंसपोतभः;ज्यमाननीवारबलिम्,

where the young ones of the Kalahamsa birds in the nearby pools, were eating the offerings of rice;

एणीजिह्वापल्लवोपलिह्यमानमुलिबालकम्,

where the 'children of the Sage-families' were licked affectionately by the deer with their leaf-like tongues;

अग्निकार्यार्थदग्धमिसमिसायमानसमित्कुशकुसुमम्,

where the 'sacrificial fires' that were fed with ghee, half burnt Samit, Kusha and flowers, were making a simmering sound;

उपलभग्ननारिकेलरसस्निग्धशिलातलम्,

where the rock where the coconuts were broken had become sticky with the coconut water;

अचिरक्षुण्णवल्कलरसपाटलभूतलम्,

where the ground had become red by the water dripping from bark cloth that had been wrung recently;

रक्तचंदनोपलिसादित्यमण्डलकनिहतकरवीरकुसुमम्,

where the 'Karaveera flowers' were placed on the 'orb of the sun that was painted by the red sandal paste on the ground' (as worship marks);

इतस्ततो विक्षिप्तभस्मलेखाकृतमुनिजनभोजनभूमिपरिहारम्,

where the 'eating places of Sages' were marked out by holy ashes scattered over them to ward off evil;

परिचितशाखामृगकराकृष्टिनिष्कास्यमानप्रवेश्यमानजरदन्धतापसम्,

where the trained monkeys held the hands of the old and blind Sages, and guided them in and out of the huts;

इभकलभार्धोपभुक्तपतितैः सरस्वतीभुजलताविगलितैः शङ्कवलयैरिव मृणालशकलैः कल्माषितम्,

where the ground was littered with lotus stalks half eaten by the elephant cubs and they looked like the 'conch armlets of Sarasvati' slipped down from her creeper-like shoulders;

ऋषिजनार्थमेणकैर्विषाणशिखरोत्खन्यमानविविधकन्दमूलम्,

where the antelopes were digging for roots and bulbs with the edge of their horns and helping the Sages;

अम्बुपूर्णपुष्करपुटैर्वनकरिभिरापर्यमाणविटपालवालकम्,

where the water-basins around the trees were getting filled by the forest elephants with the cavities of their trunks filled with water; (*पुष्करपुट- tip of the trunks*)

ऋषिकुमारकाकृष्यमाणवनवराहदंष्ट्रान्तराललग्नशालूकम्,

where the boys belonging to the hermit families were playfully pulling the bulbous roots of the lotus plants stuck in-between the teeth of the wild boars;

उपजातपरिचयैः कलापिभिः पक्षपुटपवनसंधुक्ष्यमाणमुनिहोमहुताशनम्,

where the pet peacocks were kindling the 'sacrificial fires' by fanning them with their wings;

आरब्धामृतचरुचारुगन्धम्,

where the delicious fragrance of barley (charu) getting boiled in the milk with ghee (Amrita) was beginning to spread all over;

अर्धपक्वपुरोडाशपरिमलामोदितम्,

where the 'smell of half cooked sacrificial offerings (Purodaasha)' was in the air;

अविच्छिन्नाज्यधाराहुतिहुतभुग्झण्डकारमुखरितम्,

where the crackling sound of fire was heard as the ghee was getting continuously poured into it;

उपचर्यमाणातिथिवर्गम्,

where the guests were getting served;

पूज्यमानपितृदौवतम्,

where the ancestors were getting worshipped;

अर्च्यमानहरिहरपितामहम्,

where 'Hari, Hara and Brahmaa' were getting worshipped through hymns;

उद्धिध्यमानश्राद्धकल्पम्,

where the instructions about the 'Shraaddha ceremony' (conducted for where the dead relatives) were spoken;

व्याख्यायमानयज्ञविद्यम्,  
 where the 'Instruction about the rules of Yajna performances' was getting taught;  
 आलोच्यमानधर्मशास्त्रम्,  
 where the 'Scriptures on Dharma' were getting analysed;  
 वाच्यमानविविधपुस्तकम्,  
 where 'texts on various topics' were loudly read;  
 विचार्यमाणसकलशास्त्रार्थम्,  
 where the 'meanings of all scriptures based on Vedas' were discussed.  
 आरभ्यमाणपर्णशालम्,  
 where the huts were getting constructed using grass and leaves;  
 उपलिप्यमानाजिरम्,  
 where the courtyard was getting wiped with cow-dung;  
 उपमृज्यमानोटजाभ्यन्तरम्,  
 where the inner floors of where the huts were getting wiped clean;  
 आबध्यमानध्यानम्,  
 where the 'meditation-practices' were going on; (*प्रत्यैकतानता ध्यानम् – single minded concentration*)  
 साध्यमानमन्त्रम्, अभ्यस्यमानयोगम्,  
 where the 'Sacred chants' were repeated to achieve some power;  
 where 'Yoga' (of Patanjali) was getting practised;  
 उपहूयमानवनदेवताबलिम्,  
 where the 'forest deities' were propitiated with offerings of food;  
 निर्वर्त्यमानमौञ्जमेखलम्,  
 where the 'Girdles of Munjaa grass' were getting made;  
 क्षाल्यमानवल्कलम्,  
 where the bark-clothes were getting washed;  
 उपसंगृह्यमाणसमिधम्,  
 where the Samit sticks were getting collected.  
 उपसंस्क्रियमाणकृष्णाजिनम्,  
 where the skin of the black deer was getting cleaned;  
 गृह्यमाणवेधुकम्, शोष्यमाणपुष्करबीजम्,  
 where the fodder for the cows was getting collected;  
 where the lotus seeds were getting dried (by spreading them on the ground);  
 ग्रथ्यमानाक्षमालम्,  
 where the 'Rudraaksha' garlands were getting made;  
 न्यस्तमानवेत्रदण्डम्,  
 where the bamboo sticks were getting stored at one place;  
 आपूर्यमाणकमण्डलुम्,  
 where the water pots were getting filled;

THE GREATNESS OF THE ASHRAM (WITH THE RESIDENTS BEING TAINT-LESS IN THE MINDS)

अदृष्टपूर्वं कलिकालस्य, अपरिचितमनृतस्य,

which was never visited by Kali Yuga; which never was acquainted with falsehood;

अश्रुतपूर्वमनङ्गस्य,

which had never heard of 'Manmatha' (passion-deity);

अब्जयोनिमिव त्रिभुवनवन्दितम्,

which was worshipped by the three worlds like the 'Lotus-Born (Brahmaa)';

असुरारिमिव प्रकटितनरहरिवराहरूपम्,

which, like Vishnu was seen with the 'man, lion and boar' in the vicinity;

(Vishnu the enemy of demons, had taken on the forms of man-lion and boar);

सांख्यमिव कपिलाधिष्ठितम्,

which, like Saamkhya (philosophy), was inhabited by brown Kapila cows.

(Saamkhya system was founded by Sage Kapila.)

मथुरोपवनमिव बलावलीढदर्पितधेनुकम्,

inside which, like 'Mathura woods', there were strong (Bala) and intoxicated (Darpita) female elephants

(Dhenuka); (In the 'Mathura woods', an arrogant demon named Dhenuka was subdued by Balaraama.)

उदयनमिवानन्दितवत्सकुलम्,

which like 'Udayana', made the calves (Vatsa) happy; (King Udayana gave joy to the 'Vatsa' family where he was born.)

किंपुरुषाधिराज्यमिव मुनिजनगृहीतकलशाभिषिच्यमानद्रुमम्,

inside which like the 'kingdom of Kinnaras', trees were getting watered by the Sages holding the pots.

(In the 'kingdom of Kinnaras', King Druma was consecrated by the Sages who were holding the holy water in the pots')

निदाघसमयावसानमिव प्रत्यासन्नजलप्रपातम्,

which like the 'end of summer season', had a waterfall (pouring waters) nearby;

(When the summer season ends, the pouring of waters (monsoon) is close by.)

जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिम्,

which like the monsoon season, had the lions 'sleeping' inside the deep dense forest;

(Hari means a lion and also Vishnu. Vishnu also sleeps peacefully in the Milk Ocean.)

हनुमन्तमिव शिलाशकलप्रहारसंचूर्णिताक्षास्थिसंचयम्,

which like Hanumaan, had the powdered (shell) pieces of 'Aksha' (Acrot fruit) broken by the stones;

(Hanumaan killed the demon Aksha with a rock and powdered his bones.)

खाण्डवविनाशोद्यतार्जुनमिव प्रारब्धाग्निकार्यम्,

which like Arjuna who wanted to destroy Khaandava forest, had the fire-rites started;

(Arjuna who wanted to destroy Khaandava forest had started the kindling of fire.)

सुरभिविलेपनधरमपि सतताविर्भूतहव्यधूमगन्धम्,

where- though the ground had been wiped with 'fragrant unguent', there was always the smell of smoke from the fires getting fed by ghee (because the floors were smeared not with the fragrant unguent but with cow-

dung); (सुरभि means fragrant unguent; and also cattle)

मातङ्गकुलाध्यासितमपि पवित्रम्,

where -though the families of Chaandaalas (Maatangas) lived there, it was still a holy ground; (because the herds of elephants (Maatangas) lived there, not the Chaandaalas);

उल्लसितधूमकेतुशतमपि प्रशान्तोपद्रवम्,

where-though hundreds of comets (Dhooma-Ketus predicting calamities) were seen, calamities never occurred (because there were hundreds of fires with rising smoke-lines' Dhooma-Ketu');

परिपूर्णद्विजपतिमण्डलसनाथमपि सदासंनिहितरुगहनान्धकारम्,

where- though it had the full moon disc (DvijaPati), there was always darkness due to densely grown trees (because the hermitage actually had the assembly of learned Brahmins, DvijaPatis);

अतिरमणीयमपरमिव ब्रह्मलोकमाश्रपदमपश्यम्।

I saw such an extremely beautiful hermitage which was like another BrahmaLoka.

यत्र च - where in the hermitage -

मलिनता हविर्धूमेषु न चरितेषु,

'taint' was in the smoke of the sacrificial-fires, not in the characters (of the residents);

मुखरागः शुकेषु न कोपेषु

'redness in the face' was in the parrots, not in anger;

तीक्ष्णता कुशाग्रेषु न स्वभावेषु,

'sharpness' was in the edge of Kusha grass, rudeness was not in the nature (of residents).

चञ्चलता कदलीदलेषु न मनःसु,

'fickle movement' was in the plantain leaves, not in the minds;

चक्षूरागः कोकिलेषु न परकलत्रेषु,

'redness in the eyes' (Raaga) was in the cuckoo birds, not the 'passion in the eyes' (Raaga) towards other men's wives;

कण्ठग्रहः कमण्डलुषु न सुरतेषु,

'neck was held' only in the pots, not in the copulation-acts;

मेखलाबन्धो व्रतेषु नेर्ष्याकलहेषु,

'girdle of Munjaa grass was worn (tied)' only when performing ascetic vows, not 'tying strings of the girdle' in anger during envious fights;

स्तनस्पर्शो होमधेनुषु न कामिनीषु,

'touch of the breasts' was in the cows, not in the attractive girls;'

पक्षपातः कृकवाकुषु न विद्याविवादेषु,

'falling of feathers' was in the roosters; but 'partiality' was not in the academic debates';

(PakshaPaata means both the falling of the feather and siding anyone unfairly.)

भ्रान्तिरनलप्रदक्षिणासु न शास्त्रेषु,

'going round' (Bhraanti) was there when circumambulating the sacred fire, but 'confusion' was not in the study of Scriptures;

वसुसंकीर्तनं दिव्यकथासु न तृष्णासु,

'praise of Vasu deities' was in the narration of divine-stories, but 'praising of wealth (Vasu)' was not there due to 'thirst for sense pleasures';

गणना रुद्राक्षवलयेषु न शरीरेषु,

'counting was of 'Rudraaksha beads', but 'special regard' was not there for the bodies,

मुनिबालनाशः ऋतुदीक्षया न मृत्युना,

'cutting the hair of the children of Sages' was observed when getting initiated, but not the 'destruction of the children of Sages' through death;

रामानुरागो रामायणेन न यौवनेन,

‘love for Rama’ was through (the listening of) Raamaayana; but not ‘love for a pretty woman (Raamaa)’, because of youth;

मुखभङ्गविकारो जरया न धनाभिमानेन।

‘face’ had ‘contours’ only due to old age, but not due to the arrogance born of wealth;

यत्र च - Where in the hermitage-

महाभारते शकुनिवधः,

there was the ‘killing of Shakuni’ (uncle of Duryodhana in MahaaBhaarata (not of birds);

पुराणे वायुप्रलपितम्,

there was ‘Vaayu’s lecture’ in Puraanas (not the ‘Raving in delirium’);

वयःपरिणामेन द्विजपतनम्,

there was ‘Falling of the teeth (Dvija)’ through aging (not the ‘downfall of character in the Brahminhood’);

उपवनचन्दनेषु जाड्यम्,

there was ‘coolness’ in the sandal trees of the garden (not ‘dullness’ in the minds);

अग्नीनां भूतिमत्त्वम्,

there was ‘ashy nature’ in the fire, (not the ‘possession of wealth’ in the ascetics);

एणकानां गीतश्रवणव्यसनम्,

the deer alone had the habit of ‘listening to music’ (not the ascetics);

शिखण्डिनां नृत्यपक्षपातः,

the peacocks had alone had the ‘falling of feathers while dancing’, (not the ‘leaning towards the dance’ in the minds);

भुजङ्गमानां भोगः,

the ‘hood’ (Bhoga) was only in the snakes, (not the ‘sense pleasures’);

कपीनां श्रीफलाभिलाषः,

the ‘Bilva fruit’ (ShreePhala) was liked by the monkeys only, (not the ‘fruits of wealth’);

मूलानामधोगतिः।

the roots ‘moved downwards’, (not the ‘falling down into hells’).

I SAW BHAGAVAAN JAABAALI

ASHOKA TREE  
(LONG SENTENCE)

(रक्ताशोकतरोरधश्छायायामुपविष्टम्) (भगवन्तं जाबालिमपश्यम्।)

(I saw Bhagavaan Jaabaali), (who was seated under the shade of the ‘red Ashoka tree’),

तस्य चैवंविधस्य, मध्यभागमण्डलमलंकुर्वाणस्यालक्तलोहितपल्लवस्य,

which was adorning the central portion of the hermitage, described above;

whose leaves were as red as the Alakta juice;

मुनिजनालम्बितकृष्णाजिनजलकरकसनाथशाखस्य,

which held in its branches, the Krishnaajinas (black deer skins) and water-pots hung by the Sages;

तापसकुमारिकाभिरालवालदत्तपरिपीतपिष्टपञ्चाङ्गुलस्य, हरिणशिशुभिः पीयमानालवालकसलिलस्य,

whose water-basin was marked by the girls in the Aashram, with the five-finger marking by applying the paste of yellow turmeric all around, for bringing auspiciousness; from which water basin, the deer cubs were drinking water;

मुनिकुमारकाबद्धकुशचीरदाम्नो,

which was tied with the ropes made of Kusha and Cheera grass, by the hermit-boys;

हरितगोमयोपलेपनविविक्ततलस्य,

whose surrounding base-area had been purified by applying green cow-dung over the ground;

तत्क्षणकृतकुसुमोपहारमणीयस्य,

which was looking very beautiful as fresh flowers had been offered at that moment only;

नातिमहतः परिमण्डलतया विस्तीर्णावकाशस्य,

which, though not very huge, had spread out all around and appeared as if it occupied a huge space;

(भगवन्तं जाबालिमपश्यम्।)

(Seated under that Ashoka tree) (I saw Bhagavaan Jaabaali) -

MAHARSHIS

उग्रतपोभिर्भुवनमिव सागरैः कनकगिरिमिव कुलपर्वतैः क्रतुमिव वैतानिकवह्निभिः

कल्पान्तदिवसमिव रविभिः कालमिव कल्पैः समन्तान्महर्षिभिः परिवृतम्,

who was surrounded by all the Maharshis who were well-known for penance, like the Earth by the oceans; like the golden Meru Mountain by the Kula Mountains; like the Yajna by the sacrificial-fires; like the dissolution-day by the suns; like Kaala (Time) by the Kalpas (measure of one creation);

‘JARAA LADY’ HAD EMBRACED HIM

[‘Jaraa’ (aging state) the ‘white old lady’ was there (and her symptoms were all over his body).

She was trembling; she was holding the hair; she had bent eye-brows; she was stumbling; had the head marked with black spots as Tilak; had applied pale ashes all over the skin.

When she possesses a man, he shakes, gets white hair, has bent eye-brows, gets black spots on the face; and has pale skin.]

उग्रशापकम्पितदेहतया प्रणयिन्येवविहितकेशग्रहया कुक्षयेव कृतभूभङ्गया मत्तयेवाकुलितगमनया प्रसाधितयेव

प्रकटिततिलकया जरया गृहीतव्रतयेव भस्मधवलया धवलीकृतविग्रहम्,

whose body was completely pale white in hue; for the ‘old age (lady)’ ‘Jaraa’, who was trembling all over because of the violent curse (of approaching him)(as a shaking body); was grasping the hair like a lover (as the white hair); bending her eye-brows as if angry (making his eye-brows crooked); was walking with faltering steps as if intoxicated (giving him stumbling steps); was wearing Tilak (black marks) on the forehead as if adorned; had applied ashes all over as if observing a vow (and he had pale white skin); had made the Bhagavaan become white all over;

HIS LOCKS OF HAIR

आयामिनीभिः पलितपाण्डुराभिस्तपसा विजित्य मुनिजनमखिलं धर्मपताकाभिर्वोच्छ्रिताभिरमरलोकमारोढुं

पुण्यरज्जुभिरिवोपसंगृहीताभिरतिदूरप्रवृद्धस्य पुण्यतरोः कुसुममञ्जरीभिरिवोद्गताभिर्जटाभिरुपशोभितम्,

whose locks were long; white on account of old age; which stood up as if they are banners of righteousness he held, having conquered all the Sages by his power of penance; which were clasped by him as if they were ropes of merit to be used for ascending the heaven; which had covered his head as if they were the cluster of flowers blossoming on the ‘tree of merits’ which had spread very far;

HIS FORE-HEAD

उपरचितभस्मत्रिपुण्ड्रकेण तिर्यक्प्रवृत्तत्रिपथगास्रोतस्त्रयेण हिमगिरिशिलातलेनेव ललाटफलकेनोपेतम्,

whose broad forehead was adorned by the three lines of ashes, as if the ‘three curved streams of River Ganges flowed on the flat rock of the Snow-Mountain’ (white streaks on the pale white forehead);



अधोमुखचन्द्रकलाकाराभ्यामवलम्बितवलिशिथिलाभ्यां भूलताभ्यामवष्टभ्यमानदृष्टिम्,

whose eyes were covered by the eye-brows which were like the 'upside down crescent of the moon' and were flabby by the folds of wrinkles over them;

HIS APPEARANCE

अनवरतमन्त्राक्षराभ्यासविवृताधरपुटतया निष्पतत्तिभरतिशुचिभिः सत्यप्ररोहैरिव स्वच्छेन्द्रियवृत्तिभिरिव

करुणारसप्रवाहैरिव दशनमयूखैर्धवलितपुरोभागम्, उद्धमदमलगङ्गाप्रवाहमिव जहुम्,

whose lips were open being constantly engaged in the recitation of the chants; and like the floods of compassion, like the off-shoots of Vedas (Truth), the rays of whose teeth shone forth whitening the whole of his front part of the body; which appeared as if the Ganges waters were flowing out of Sage Jahnu;

अनवरतसोमोद्गारसुगन्धिनिश्वासावकृष्टमूर्तिमद्भिः शापाक्षरैरिव सदा मुखभागसंनिहितैः परिस्फुरद्भिरलिभिरविरहितम्, around whose face, the swarm of bees were always hovering about without ever moving away, like the personified forms of the letters of curse, being attracted by the belch of the breath fragrant because of his always drinking the 'Soma juice';

अतिकृशतया निम्नतरगण्डगर्तमुन्नततरहनुघोणमाकरालतारकमवशीर्यमाणविरलनयनपक्षममालमुद्रतदीर्घ-

रोमरुद्धश्रवणविवरमानाभिलम्बककूर्चकलापमाननमादधानम्,

because of his being very much emaciated, whose cheeks were sunk inwards and were hollow; the jaws and nose were pushed upwards; the pupils were slightly raised up; the eye brows were shrunken and had very few hairs on them; the ears were covered by the long hair growing in them; the beard on his face reached up to the navel region;

अतिचपलानामिन्द्रियाश्वानामन्तःसंयमनरज्जुभिरिवातताभिः कण्ठनाडीभिर्निरन्तरावनद्धकन्धरम्,

whose neck was always covered by the protruding veins, as if they are the 'long ropes of inner-control' controlling the 'extremely unsteady horses of senses inside';

समुन्नतविरलास्थिपञ्जरमंसावलम्बियज्ञोपवीतम्,

whose rib-bones were protruding out, and the sacred thread hung from his bony shoulder;

वायुवशजनिमतनुतरङ्गभङ्गमुत्प्लवमानमृणालमिव मन्दाकिनीप्रवाहमकलुषमङ्गमुद्रहन्तम्,

who had a taint-less body like the 'waters of River Ganges' with the ribs looking like the 'gently curving waves moving by the wind' and the sacred thread looking like the 'floating lotus stalk';

अमलस्फटिकशकलघटितमक्षवलयमत्युज्ज्वलस्थूलमुक्ताफलग्रथितं सरस्वतीहारमिव

चलदङ्गुलिविवरगतमावर्तयन्तमनवरतभ्रमिततारकाचक्रमपरमिव ध्रुवम्,

who was rotating a 'Rudraaksha-Valaya' - held in between the moving fingers; made of taint-less crystal beads; as if it was a necklace made of lustrous huge pearls worn by Sarasvati herself; who was steady in his posture and the Rudraaksha beads were getting rotated continuously, as if he was another 'Dhruva star' which made other stars rotate around it, itself being fixed;

उन्नमता शिराजालकेन जरत्कल्पतरुमिव परिणतलतासंचयेन निरन्तरनिचितम्,

with the protruding nerves all over the body, who was like an old Kalpa tree which had always been enveloped by long accumulated fully grown creepers;

अमलेन चन्द्राम्शुभिरिवामृतफेनैरिव गुणसंतानतन्तुभिरिव निर्मितेन मानससरोजलक्षालितशुचिना

दुकूलवल्कलेनाद्वितीयेनेव जराजालकेन संछादितम्,

who was wearing a pair of very fine garments made of bark' which were so clean as if washed in the 'waters of the Maanasa Lake', and woven as if using the rays of the moon, foam of nectar and the threads of his virtues, appearing as if he was covered by another old-age;

आसन्नवर्तिना मन्दाकिनीसलिलपूर्णं त्रिदण्डोपविष्टेन स्फटिककमण्डुना विकचपुण्डरीकराशिमिव  
राजहंसेनोपशोभमानम्,

who had a Kamandalu (water-pot) made of crystal stone and filled with Ganges-water was kept on a tri-pod  
nearby, looking as if a heap of lotus blossoms were adorned by a RaajaHamsa (excellent swan);

स्थैर्येणाचलानां गाम्भीर्येण सागराणां तेजसा सवितुः प्रशमेन तुषाररश्मेर्निर्मलतयाम्बरतलस्य संविभागमिव  
कुर्वाणम्,

who was sharing as it were, his stability with the mountain; depth (of character) with the ocean; lustre with the  
Sun; calmness with the moon; taintless-ness with the sky; *(He gave these characters to them.)*

वैनतेयमिव स्वप्रभावोपातद्विजाधिपत्यम्,

who had attained the lordship of the Brahmins (Dvija) by his own excellent character, like Vinataa's son,  
Garuda had attained the lordship of birds (Dvija) by his own excellent character;

कमलासनमिवाश्रमगुरुम्,

who, seated in the lotus posture, was the Guru (Chief Teacher) of the Ashram, like Brahmaa seated on the  
lotus was the founder of the four ashrams of Brahmacharya etc.

जरच्चन्दनतरुमिव भुजंगनिर्मोकधवलजटाकुलम्,

who had white matted locks (Jata) like the snake slough, like the old sandal tree had its roots (Jata) looking  
white by the fallen skins of snakes;

प्रशस्तवारणपतिमिव प्रलम्बकर्णबालम्,

whose hairs on the ear were hanging like that of the best of elephant chief, where its ear and hair on the tail  
always hang downwards;

बृहस्पतिमिवाजन्मसंवर्धितकचम्,

who had grown the hair from his birth (and had abundant hair on his head), like Brhaspati who had brought up  
(his son) 'Kacha' from birth;

दिवसमिवोद्यदर्कबिम्बभास्वरमुखम्,

who had a face bright like the rising sun, like the 'day' whose face is bright because of the rising sun;

शरत्कालमिव क्षीणवर्षम्,

who had passed many years (Varsha), like the 'SharatKaala' (autumn) has no more rains (Varsha);

शान्तनुमिव प्रियसत्यव्रतम्,

who loved the 'vow of truth' (SatyaVrata), like Shantanu who loved (his son) Bheeshma (Shaantanu) who  
maintained his vow (of not having progeny);

अम्बिकाकरतलमिव रुद्राक्षवलयग्रहणनिपुणम्,

who was adept in counting the Rudraaksha beads (at the time of meditation), like the hands of Ambikaa  
who was adept in closing the 'eyes of Shiva (Rudra Aksha)' during the love-sports;

शिशिरसमयसूर्यमिव कृतोत्तरासङ्गम्,

who wore an upper garment (Uttara), like the 'sun in winter times' was in contact with the 'north'(Uttara);

वडवानलमिव संततपयोभक्षम्,

who always drank milk (Payas), like the 'Vadava fire' consuming the waters (Payas);

शून्यनगरमिव दीनानाथविपन्नशरणम्,

who offered shelter to the helpless ones, orphans and those in difficulties, like an empty city becomes a

shelter for the helpless ones, orphans and those in difficulties;

पशुपतिमिव भस्मपाण्डुरोमाक्षिष्टशरीरम्,

whose body was covered with hair white like the ashes, like Shiva whose body is white with the ashes and has horripilation when embraced by Umaa;

रक्ताशोकतरोरधश्छायायामुपविष्टं भगवन्तं जाबालिमपश्यम्।

I saw (such a ) Sage Jaabaali who was seated under the shade of the red Ashoka tree.

VAISHAMPAAYANA PONDERES ABOUT THE GREATNESS OF MAHARISHI JAABAALI

(LONG SENTENCE)

अवलोक्य चाहमहमचिन्तयम्

Seeing him, I pondered (like this) -

अहो प्रभावस्तपसाम्।

इयमस्य शान्तापि मूर्तिरुत्सुकनकावदाता परिस्फुरन्ती सौदामिनीव चक्षुषः प्रतिहन्ति तेजाम्भिः,

“Ah the power of penance!

This Sage looks so peaceful in nature, yet he dazzles the eyes like the melting gold and flashing lightning;

सततमुदासीनापि महाप्रभावतया भयमिवोपजनयति प्रथमोपगतस्य,

he is indifferent to all, yet he generates fear in the person who sees him for the first time, because of his dominating presence;

शुष्कनलकाशकुसुमनिपतितानलचटुलवृत्ति नित्यमसहिष्णु तपस्विनां तनुतपसामपि तेजः प्रकृत्या दुःसहं भवति, किमुत सकलभुवनतलवन्दितचरणानामनवरततपःक्षपितमलानां, करतलामलकवदखिलं जगदालोकयतां दिव्येन चक्षुषा, भगवतामेवंविधानामघक्षयकारिणाम्,

even ‘the lustre’ of the ‘ordinary ascetics’ -who perform very little penance, who are impatient (and easily annoyed) always like the ‘fire which falls on the dry grass and the Kaasha flowers, and instantly burns them’; - is difficult to bear with; what to say of such great Lords of penance like this (Jaabaali Maharshi) - who destroy the sins; whose feet are saluted by the entire world; who remove the faults of the mind by continuously performing penance; and who see the world like a gooseberry on the palm with their divine vision;

पुण्यानि हि नामग्रहणान्यपि महामुनीनां, किं पुनर्दर्शनानि,

even taking the names of great Sages bestows merits; what then their sights;

धन्यमिदमाश्रममपदमयमधिपतिर्यस्य, अथवा भुवनतलमेव धन्यमखिलमनेनाधिष्ठितमवनितलकमलयोनिना, this hermitage is indeed blessed because he is the Lord here, or rather, this entire Earth itself is blessed because this ‘Brahmaa on Earth’ resides here;

पुण्यभाजः खल्वमी मुनयो यदहर्निशमेनमपरमिव नलिनासनमपगतान्यव्यापारा मुखकमलावलोकननिश्चलदृष्टयः

पुण्याः कथाः शृण्वन्तः समुपासते,

these ‘Munis’ living here are indeed highly meritorious, for they have ceased from all other activities and serve him listening to the sacred stories day and night, with their gazes fixed on his lotus face as if he is another Brahmaa;

SARASVATI/ (SWAN) LIVES IN HIS MIND-LAKE

सरस्वत्यपि धन्या यास्य तु सततमतिप्रसन्ने करुणाजलनिस्यन्दिन्यगाधगाम्भीर्यं रुचिरद्विजपरिवारा

मुखकमलसंपर्कमनुभवन्ती निवसति हम्सीव मानसे,

even Sarasvati is blessed for she always lives in his mind like a swan (like a swan in the Maanasa Lake), surrounded by learned Brahmins (a swan is surrounded by many beautiful birds); always gets the contact of his mouth-lotus (because he recites the Vedas) (a swan also is in contact of lotuses); and his refined mind is filled with all virtues (a swan lives in a lucid lake); his mind always oozes the water of compassion (the lake sends down water that is like Karunaa); his mind is deep and unfathomable (the lake is deep and unfathomable);

HIS KNOWLEDGE-LEVEL

चतुर्मुखकमलवासिभिश्चतुर्वेदैः सुचिरादिवेदमपरमुचितमासादितं स्थानम्,

the 'Four Vedas' which resided in the four lotus-mouths of Brahmaa have got this another suitable residence after such a long time;

एनमासाद्य शरत्कालमिव कलिजलदसमयकलुषिताः प्रसादमुपगताः पुनरपि जगति सरित इव सर्वविद्याः,

the streams are muddy in the monsoon season, but when the autumn arrives, they all are freed of that dirt and flow with clear waters; similarly all the 'Vidyas' (learning) of the world, having been tainted by the 'KaliYuga monsoon' are now purified again after taking shelter in him;

नियतमिह सर्वात्मना कृतावस्थितिना भगवता परिभूतकलिकालविलसितेन धर्मेण न स्मर्यते कृतयुगस्य,

it is indeed right that 'Lord Dharma' who is here in all his entirety (stabilized on all four legs), after being disregarded by the dominance of 'KaliYuga', does not ever remember 'Krtayuga' with regret;

धरणितलमनेनाधिष्ठितमालोक्य न वहति नूनमिदानीं सप्तर्षिमण्डलनिवासाभिमानमम्बरतलम्,

indeed after seeing this Earth adorned by this Sage, the sky no more feels proud of being the residence of the Seven Sages;

अहो, महासत्त्वेयं जरा यास्य प्रलयरविरश्मिनिकरदुर्निरीक्ष्ये रजनिकरकिरणपाण्डुशिरोरुहे जटाभारे फेनपुञ्जधवला

गङ्गेव पशुपतेः क्षीराहुतिरिव शिखाकलापे विभावसोर्निपतन्ती न भीता,

aha, this 'Jaraa' (Lady 'Old age') is very brave indeed, for she is not frightened in the least by falling into his 'matted locks of hair' which dazzle like the 'rays of the dissolution sun' and are 'white like the rays of the moon', and she falls into them like the 'Ganges whitened by the collection of foam' falls into 'Shiva's locks of hair' like the 'oblation of milk into the flames of sacrificial fire';

बहलाज्यधूमपटलमलिनीकृताश्रमस्य भगवतः प्रभावाद्भीतमिव रविकिरणजालमपि दूरतः परिहरति तपोवनम्,

as if by the influence of this great Sage, the hermitage is darkened by the layers of smoke rising from the many sacrificial fires, and even the sun rays avoid this place as if afraid of him;

एते च पवनलोलपुञ्जीकृतशिखाकलापा रचिताञ्जलय इवात्र मन्त्रपूतानि हवींषि गृह्णन्त्येतत्प्रीत्याशुशुक्षणयः,

(आशुम् (शीघ्रम्) (व्रीहिम् वा) क्षुणोति इति। शु (पूजार्थम् अव्ययम्)। आशुशुक्षणिः - अग्निः।)

the 'flames of the sacrificial fires' are getting folded together by the wind blowing on them, and it appears as if they are folding their hands and accepting the oblations sanctified by the chants, with love;

तरलितदुकूलवल्कलोऽयं चाश्रमलताकुसुमसुरभिपरिमलो मन्दमन्दचारी सशङ्क इवास्य समीपमुपसर्पति

गन्धवाहः, प्रायो महाभूतानामपि दुरभिभवानि भवन्ति तेजाम्बिस, सर्वतेजस्विनामयं चाग्रणीः,

the 'wind which carries fragrance' has moved his 'bark garment' (and is feeling guilty); and so, carrying the fragrance of the flowers of the creepers of the Ashram and moving very slowly, the wind approaches him as if afraid of getting chided; maybe, the lustre-glow of great men are difficult to withstand even for these great elements, for this Sage is the foremost of all those who shine with the lustre of penance;

द्विसूर्यमिवाभाति जगदनेनाधिष्ठितं महात्मना, निष्कम्पेव क्षितिरेतदवष्टम्भात्।

the entire created phenomenon (Jagat) is adorned by this great Sage, and shines as if having the shine of the two Suns; for the Earth has stability only because of his support;

(LONG SENTENCE)

एष This Sage is-

प्रवाहः करुणारसस्य, संतरणहेतुः संसारसिन्धोः,

the flood of Karunaa (compassion) waters; the bridge for crossing over the ‘ocean of worldly existence’;

आधारः क्षमाम्भसाम्, परशुस्तृष्णालतागहनस्य,

the support for the waters of ‘Kshama’ (forbearance);

the axe for the densely grown creeper forest of ‘Trshnaa’ (thirst for pleasures);

सागरः संतोषामृतस्य, उपदेष्टा सिद्धिमार्गस्य,

the Ocean of the nectar of ‘Santosha’ (happiness);

the instructor for the ‘SiddhiMaarga’(achievement of powers);

अस्तगिरिसदग्रहकस्य,

the ‘Setting Mountain’ for the unfavourable stars;

मूलमुपशमतरोः, नाभिः प्रज्ञाचक्रस्य,

the ‘root’ of the tree of ‘Upashama’ (quiescence); the ‘navel’ of the wheel of ‘Prajnaa’ (analytical knowledge);

स्थितिवंशो धर्मध्वजस्य, तीर्थं सर्वविद्यावतराणाम्,

the ‘bamboo staff’ for the flag of ‘Dharma’ (Righteousness);

the ‘staircase’ for entering the sacred lake of Vidyaa (learning);

वडवानलो लोभार्णवस्य, निकषोपलः शास्त्ररत्नानाम्,

the ‘Vadava-fire’ (that swallows the Ocean waters), for the Ocean of greed;

the ‘touch-stone’ for the diamonds of scriptures;

दावानलो रागपल्लवस्य, मन्त्रः क्रोधभुजङ्गस्य,

the inferno for the (ripened red) leaves of ‘Raaga’ (attachment);

the ‘Magic chant’ for controlling the serpent of anger;

दिवसकरो मोहान्धकारस्य, अर्गलाबन्धो नरकद्वाराणाम्,

the ‘day-making Sun’ for the darkness of ‘Moha’ (delusion); the ‘iron-bar’ fastening the doors of hell;

कुलभवनमाचाराणाम्, आयतनं मङ्गलानाम्,

the source-house for all good behaviour; the supporting place for all auspicious happenings;

अभूमिर्मदविकाराणाम्, दर्शकः सत्पथानाम्,

is never a place for vices like arrogance etc; is the guide for the noble paths;

उत्पत्तिः साधुतायाः, नेमिरुत्साहचक्रस्य,

is the origin of pious nature; is the felly of the wheel of enthusiasm;

आश्रयः सत्त्वस्य, प्रतिपक्षः कलिकालस्य,

is the shelter for purity; is the opposing force for KaliYuga;

कोशस्तपसः, सखा सत्यस्य,

is the store-house of penance; is the friend of Truth;

क्षेत्रमार्जवस्य, प्रभवः पुण्यसंचयस्य,

is the field of simplicity; is the source of the collection of merits;

अदत्तावकाशो मत्सरस्य, अरातिर्विपत्तेः,

never gives way for envy; is the enemy of calamities;

अस्थानं परिभूतेः, अननुकूलोऽभिमानस्य,

is not a place for humiliation; is not favourable to self-conceit;

असंमतो दैन्यस्य, अनायतो रोषस्य, अनभिमुखः सुखानाम्,

does not approve any sort of wretchedness (self-pity); is not a slave of rage; is not a seeker of pleasures;

अस्य भगवतः प्रसादादेवोपशान्तवैरमपगतमत्सरं तपोवनम्। अहो प्रभावो महात्मनाम्।

because of the presence of this Great Sage, the hermitage did not entertain enmity and envy towards anybody; aha, the influence of the great ones!

(LONG SENTENCE)

अत्र हि शाश्वतिकमपहाय विरोधमुपशान्तात्मानस्तिर्यञ्चोऽपि तपोवनवसतिसुखमनुभवन्ति।

even the animals and birds here have lost their natural enmity and live happily in this Ashram in peace;

तथा हि। एष विकचोत्पल वनरचनानुकारिणमुत्पतच्चारुचन्द्रकशतं हरिणलोचनद्युतिशबलमभिनवशाद्वलमिव

विशति शिखिनः कलापमातपाहतो निःशङ्कमहिः,

This is how it is! This snake here, feeling uncomfortable by the hot sun, enters without any apprehension, into the midst of the peacock group which looks like the groove of lotus blossoms, as if it is a lawn of fresh grass; mistaking the hundreds of beautiful 'feathers with eyes' to be the variegated shining eyes of the deer;

अयमुत्सृज्यमातरमजातकेसरैः केसरिशिशुभिः सहोपजातपरिचयः क्षरत्क्षीरधारं पिबति कुरङ्गशावकः सिंहीस्तनम्,

here, this deer cub has left its own mother and drinks the flowing milk from the breast of the female lion, along with the well-acquainted lion cubs which still have not grown their manes;

एष मृणालकलापाशङ्किभिः शशिकरधवलं सटाभारमामीलितलोचनो बहुमन्यते द्विरदकलभैराकृष्यमाणं मृगपतिः, and here, the lion with closed eyes is feeling amused as the elephant cubs pull its mane which is white like the rays of moon, mistaking it to be a collection of lotus stalks;

इदमिह कपिलकुलमपगतचापलमुपनयति मुनिकुमारकेभ्यः स्नातेभ्यः फलानि,

here again, monkeys have lost their natural greedy nature and are carrying fruits for the boys of the Ashram who have finished their bath;

एते च निवारयन्ति मदान्धा अपि गण्डस्थलीभाञ्जि मदजलपाननिश्चलानि मधुकरकुलानि संजातदयाः

कर्णतालैः करिणः,

these elephants here, though blinded by intoxication, yet feeling compassion, do not flap their ears to remove the 'swarm of motionless bees that are to their cheeks and drinking the rut juice';

किं बहुना, तापसाग्निहोत्रधूमलेखाभिरुत्सर्पन्तीभिरनिशमुपपादितकृष्णाजिनोत्तरासंगशोभाः

फलमूलभृतो वल्कलिनो निश्चेतनास्तरवोऽपि सनियमा इव लक्ष्यन्तेऽस्य भगवतः,

किं पुनः सचेतनाः प्राणिनः' इति।

what more to say, by the influence of this Great Sage, even the 'trees bereft of consciousness' holding fruits and roots and wearing bark coverings appear to be under the vow of asceticism, for they seem to be presenting an amazing appearance being always covered by the 'Krishnaajina' (black deer skin) by the layers of smoke rising from the sacrificial fires worshipped by the ascetics; what to say of conscious animals!'

Such were my thoughts!

HAARITA TALKS ABOUT THE RESCUING OF THE PARROT

एवं चिन्तयन्तमेव मां तस्यामेवाशोक्तरोरधच्छायायामेकदेशे स्थापयित्वा हारीतः पादावुपगृह्य कृताभिवादनः

पितुरनतिसमीपवर्तिनि कुशासने समुपाविशत्।

Even as I was lost in thoughts like this, Haareeta placed me in a corner of the shade under that very Ashoka tree; held his father's feet and saluted him; and sat on a seat made of Kusha grass not very close to his father.

आलोक्य मां सर्व एव मुनयः "कुतोऽयमासादितः शुकशिशुः" इति तमासीनमपृच्छन्।

After he was seated, all the other Sages who had assembled there asked him,

*Where did you get this parrot-baby?"*

असौ तु तानब्रवीत्-"अयं मया स्नातुमितो गतेन कमलिनीसरस्तीरतरुनीडनिपतितः शुकशिशुः

आतपजनितक्लान्तिरुत्तसपांसुपटलमध्यगतो दूरनिपतनविह्वलतनुरल्पावशेषायुरासादितस्तपस्विदुरारोहतया च तस्य वनस्पतेर्न शक्यते स्वनीडमारोपयितुमिति जातदयेनानीतः।

He replied them- "When I had gone to take bath, I found this parrot-baby on the bank of the lotus-lake, who must have fallen from his nest; he was suffering from the heat of the sun and was stuck in the middle of the hot sandy ground, was weak having fallen from such a height, and almost dying.

The poor thing could not be put back in its nest as the tree was not easy to climb.

I felt compassion for him and brought him here.

तद्यावदयमप्ररूढपक्षतिरक्षमोऽन्तरिक्षमुत्पतितुं तावदत्रैव कस्मिन्धिदाश्रमतरुकोटरे

मुनिकुमारकैरस्माभिश्चोपनीतेन नीवारकणनिकरेण फलरसेन च संवर्ध्यमानो धारयतु जीवितम्।

As long as he is not able to fly in the sky with his fully grown wings, till then let him live in some hollow of a tree and be taken care of, being fed with the rice grains or fruit juice by me or some young Sages.

अनाथपरिपालनं हि धर्मोऽस्मद्विधानाम्।

Caring for the orphans is the discipline, people like us follow!

उद्भिन्नपक्षतिस्तु गगनतलसंचरणसमर्थो यास्यति यत्रास्मै रोचिष्यते, इहैव वोपजातपरिचयः स्थास्यति"।

After he grows his wings and becomes capable of flying in the sky, let him go wherever he likes! Or if he gets used to us, let him stay here!"

MAHARSHI JAABAALI SEES THE PARROT

इत्येवमादिकमस्मत्संबद्धमालापमाकर्ण्य किंचिदुपजातकुतूहलो भगवाञ्जाबालिरीषदावलितकंधरः पुण्यजलैः

प्रक्षायलन्निव मामतिप्रशान्तया दृष्ट्या दृष्ट्वा सुचिरपुमजातप्रत्यभिज्ञान इव पुनःपुनर्विलोक्य

"स्वस्यैवाविनयस्य फलमनेनानुभूयते" इत्यवोचत्।

Bhagavaan Jaabaali also heard all these words spoken about me, and feeling slightly curious and bending his neck a little, he looked at me with his excessively soothing eyes as if sprinkling me with holy waters.

For a while, he observed me again and again as if he recognized my true identity and said,

*"This one is experiencing the fruits of his own impoliteness!"*

स हि भगवान्कालत्रयदर्शी तपःप्रभावाद्विव्येन चक्षुषा सर्वमेव करतलगतमिव जगदवलोकयति।

वेत्ति जन्मान्तराण्यतीतानि।कथयत्यागामिनमप्यर्थम्।ईक्षणगोचरगतानां च प्राणिनामायुषः संख्यामावेदयति।

The Great Sage was a 'Knower' of all occurrences in all the three phases of time! By his power of penance, he can see with his divine vision all the things in the world as if on the palm of his hand. He knows the events of previous births! He can predict the events of the future also! He can exactly mention the life-span of anyone who passes in front of him even for a second!

सर्वेव सा तापसपरिषच्छ्रुत्वा विदिततत्प्रभावा कीदृशोऽनेनाविनयः कृतः किमर्थं वा कृतः क्व वा कृतः,

जन्मान्तरे वा कोऽयमासीत्" इति कौतूहलिन्यभवत्।

All the Sages sitting around him heard his words and knowing well his powers were moved with curiosity as to 'What impolite act did this one do, why, where? Who was he in his previous birth?'

उपनाथितवती च तं भगवन्तम् "आवेदय प्रसीद भगवान्, कीदृशस्य अविनयस्य फलमनेनानुभूयते, कश्चायमासीज्जन्मान्तरे, विहगजातौ वा कथमस्य संभवः, किमभिधानो वाऽयम्, अपनयतु नः कुतूहलम्, आश्चर्याणां हि सर्वेषां भगवान्प्रभवः।

They all begged the Master- "Please Bhagavan! Tell us what sort of impoliteness makes him suffer this way, how did he get born as a bird, what is his name? Please relieve us of our curiosity! Bhagavan is the source of all amazing facts!"

इत्येवमुपयाच्यमानस्तपोधनपरिषदा स महामुनिः प्रत्यवदत्-

"अतिमहदिदमाश्चर्यमाख्यातव्यम्, अल्पमशेषमहः, प्रत्यासीदति च नः स्नानसमयः, भवतामप्यतिक्रामति देवार्चनविधिवेला, तदुत्तिष्ठन्तु भवन्तः, सर्व एवाचरन्तु यथोचितं दिवसव्यापारम्, अपराह्नसमये भवतां पुनः कृतमूलफलाशनानां विस्रब्धोपविष्टानामादितः प्रभृति सर्वमावेदयिष्यामि योऽयं यच्चेनेन कृतमपरमस्मिञ्जन्मनि इह च लोके यथास्य संभूतिः। अयं च तावदपगतक्लमः क्रियतामाहारेण।

नियतमयमप्यात्मनो जन्मान्तरोदन्तं स्वप्नोपलब्धमिव मयि कथयति सर्वमशेषतः स्मरिष्यति"।

Getting requested by all the Sages in this manner, the Great Sage replied-

"What narrative I am going to relate is indeed amazing! The day is almost over! Our bathing time is nearing. It is getting late for the worship of deities to be performed by you all! So get up all of you! All of you attend to your regular duties. In the afternoon, after you all finish eating the fruits and roots, and when you all are seated here in a relaxed mood, I will tell you from the beginning who this one is, what he did in the previous life, and how he got born here. Let him be fed and given ample rest.

When I relate his story, he will also remember all the events of his life as if happened in a dream."

इत्यभिदधदेवोत्थाय सह मुनिभिः स्नानादिकमुचितदिवसव्यपारमकरोत्।

He said this much; got up and completed all the regular works of bathing etc along with all the Sages.

STORY OF THE EVENING

अनेन च समयेन परिणतो दिवसः।

The day came to an end by this time.

[The sun had turned red.]

स्नानोत्थितेन मुनिजनेनार्घ्यविधिमुपपादयता यः क्षितितले दत्तस्तमम्बरतलगतः साक्षादिव रक्तचन्दनाङ्गरागं रविरुदवहत्।

The 'Sun', 'who had been offered Arghya by the Sages who had finished their bath', was now moving downward in the sky and bore the exact colour of red paste of sandal applied on the ground.

[Sun had lost his heat.]

ऊर्ध्वमुखैरर्कबिम्बविनिहतदृष्टिभिरुष्मापैस्तपोधनैरिव परिपीयमानतेजःप्रसरो विरलातपस्तनिमानमभजत्।

The 'Sun' now appeared weak and less hot, as if the 'ascetics who were performing the penance of drinking his heat with their faces upturned and with their gaze fixed on the disc of the Sun', had drunk off his lustre.

[Sun was ashamed of facing the Seven Sages, and had shrunk himself. His face was red due to embarrassment and he hung himself.]

उद्यत्सप्तर्षिसार्थस्पर्शपरिजिहीर्षयेव संहतपादः पारावतपादपाटलरागो रविरम्बरतलादवलम्बत।

As if trying to avoid the touch of the 'Sphere of Seven Sages', the Sun had withdrawn his rays (feet) (Paada) and had attained the red hue of the feet (Paada) of the pigeons; and hung from the sky-region.

[The waves of the western ocean reflected the red sunshine.]

आलोहितांशुजालं जलशयनमध्यगतस्य मधुरिपोर्विगलन्मधुधारमिव नाभिनलिनं प्रतिमागमपराण्वे सूर्यमण्डलमलक्षयत्।



All the rays of the sun had turned red; the sun disc was getting reflected in the western ocean. The reflection appeared as if it was the red-stream of nectar oozing out of the red navel-lotus of Vishnu who was lying in the middle of the ocean.

[Lotus-beloveds of the Sun closed themselves in sadness; and the Sun, unbothered about their plight, went off to rest on the mountain peaks and top edges of the trees.]

विहायाम्बरतलमुन्मुच्य च कमलिनीवनानि शकुनय इव दिवसावसाने तरुशिखरेषु पर्वताग्रेषु च रविकिरणाः स्थितिमकुर्वत।

Leaving the sky, abandoning the groves of lotuses, the sun rays sat off on the top of the trees, and the peaks of mountains like the birds at the end of the day.

[The trees wore red bark garments for a few minutes, and turned into Sages as it were]

आलग्नलोहितातपच्छेदा मुनिभिरालम्बितलोहितवल्कला इव तरवः क्षणमदृश्यन्त।

The trees turned reddish by the red sun rays falling on them and appeared for a moment as if the Sages had hung their red bark garments on them.

[With the Sun out of the way, pretty Sandhyaa rose up from the western ocean.]

अस्तमुपगते च भगवति सहस्रदीधितावपरार्णवतटादुल्लसन्ती विदुमलतेव पाटला संध्या समदृश्यत।

As the thousand-rayed Sun was setting, Sandhyaa (evening) red like the newly arisen creeper of coral, merrily came out of the western ocean.

‘EVENING-TIME’ SCENES IN THE ASHRAM

यस्यामाबध्यमानध्यानम् एकदेशदुह्यमानहोमधेनुदुग्धधाराध्वनितधन्यतरातिमनोहरम्

अग्निवेदिविकीर्यमाणहरितकुशम् ऋषिकुमारिकाभिरितस्ततो विक्षिप्यमाणदिग्देवताबलिसिक्थमाश्रमपदमभवत्।

The hermitage was now filled with scenes like-

meditating ascetics; highly pleasing by the auspicious sound of the milk-flow even as the hermitage cows were getting milked in a corner; fire-worshippers (AgniVedi) spreading green Kusha grass on all the altars; the young girls belonging to the families of Sages scattering cooked rice as offering to the deities of the directions.

[‘Kapila cows’ with their red-brown bodies and red eyes returned home.

Sandhyaa was also like a Kapila cow; red in hue and accompanied by the red stars.]

क्वापि विद्वत्य दिवसावसाने लोहिततारका तपोवनधेनुरिव कपिला परिवर्तमाना संध्या तपोधनैरदृश्यत।

Sandhyaa appeared to the Sages as if she was the brown Kapila cow of the Ashram with her red-hued eye (red stars), returning after grazing elsewhere.

[Lotus-lady was grieved by the separation of her Lord. She decided to perform a vow so that she could reunite with her Lord.

She took a Kamandalu, wore a white dress and rotated her Rudraaksha garland. And of course she would be united with her lord in the next morning.]

अचिरप्रोषिते सवितरि शोकविधुरा कमलमुकुलकमण्डलुधारिणी हंससितदुकूलपरिधाना मृणालधवलयज्ञोपवीतिनी

मधुकरमण्डलाक्षवलयमुद्धहन्ती कमलिनी दिनपतिसमागमव्रतमिवाचरत्।

As soon as the sun went off, Lotus lake (lady), overwhelmed by sorrow, performed her vow for the reunion of the ‘Day’s Lord’ (Sun). She wore the ‘Kamandalu’ of the lotus buds; covered herself with the white garment of white swans; the sacred thread made of lotus stalks; and rotated the ‘Rudraaksha-Valaya’ (small round garland made of Rudraaksha beads) made of the swarm of bees.

[Sun feeling dejected jumped into the ocean. His heavy fall caused the water drops to fly high into the sky; and lo, the sky turned them all into stars!]

अपरसागराम्भसि पतिते दिवसकरे वेगोत्थितमम्भःसीकरनिकरमिव तारागणमम्बरमधारयत्।

As the Sun fell into the western ocean, water drops jumped up high because the violent fall; and the sky held them as the stars.

[Stars filled the sky like the flowers of worship.]

अचिराच्च सिद्धकन्यकाविक्षिप्तसंध्यार्चनकुसुमशबलमिव तारकितं वियदराजत।

The sky soon shone with the stars as if scattered with the flowers offered by the Siddhaa girls to worship Sandhyaa.

[Sandhyaa was washed away, as she was bathed in the waters offered by the Sages in her worship.]

क्षणेन चोन्मुखेन मुनिजनेनोर्ध्वविप्रकीर्णैः प्रणमाञ्जलिसलिलैः क्षाल्यमान इवागलदखिलः संध्यारागः।

In a moment 'SandhyaaRaaga' (red colour of the evening) dissolved away as if washed by the waters offered in salutation thrown upwards by the Sages with up-lifted faces.

[Night-lady lost her friend Sandhyaa and felt grieved. She also decided to become an ascetic and wore the black antelope skin, like the Sages.]

क्षयमुपागतायां संध्यायां तद्विनाशदुःखिता कृष्णाजिनमिव विभावरी तिमिरोद्गममभिनवमवहत्।

अपहाय मुनिहृदयानि सर्वमन्यदन्धकारतां तिमिरमनयत्।

As the Sandhyaa (Evening-Lady) vanished, Vibhaavaree (Night-lady) was very much grieved by her disappearance and wore the newly risen night like a 'Krishnaajina' (black deer-skin).

Leaving out the hearts of the Sages, she blackened everything with darkness.

RISE OF THE MOON

[Moon heard that his friend Sun had drowned in the ocean. He felt so dejected he wore a white dress and became an ascetic.]

क्रमेण च रविरस्तं गत इत्युदन्तमुपलभ्य जातवैराग्यो,

Moon of nectar rays, having got the news that that the Sun had completely set, felt dispassionate;

[Sky had become white with his rays.]

धौतदुकूलवल्कलधवलाम्बरः,

wore the white cloth (white sky) made of washed bark garment;

[Moon was absorbed in the contemplation of Brahman.]

सतारान्तःपुरपर्यन्तस्थिततनुः,

his 'inner part of the nine-door city (mind)' was absorbed in the contemplation of Brahman (Taara also means Pranava.) (His harem had the Taarakaas- stars like Ashvini and others.)

[Moon had converted the sky into an 'ashram of Devas']

तिमिरतमालवृक्षलेखं सप्तर्षिमण्डलाध्युषितमरुन्धतीसंचरणपूतमुपहिताषाढमालक्ष्यमाणमूलमेकान्तस्थित-

चारुतारकामृगममरलोकाश्रममिव गगनतलममृतदीधितिरेध्यतिष्ठत्।

(Aashram had a row of Tamaala trees on its borders as black as darkness.)

Sky had darkness on its borders like the row of Tamaala trees.

(Aashram had seven Sages.)

Sky also had the circle of Seven Sages. (Great Bear constellation)

(Aashram had been sanctified by the footsteps of Arundhati, wife of Vasishta.)

Sky had been sanctified by the movement of the star Arundhati.

(Aashram had Aashaadha (sticks which Brahmins carried.)

Sky also had Aashaadha (lunar mansion called Poorvaashaadha).

(Roots (of the trees) (Moola) were seen in the Aashram.)

Moola lunar mansion was in the sky.

(In a corner of the Aashram there were deer with beautiful eyes.)

In the corner of the sky there was (Chaarutaarakaamrga) lunar mansion with the beautiful star 'Mrgashira'.

MOONLIGHT

[Moon was shining bright with white light. The light was like a stream of white Ganges River.

Where was Shiva then? The whole sky was Shiva!

Look at the stars. Don't they look like the skull garland of Shiva?

And moon is there already. And of course Gangaa is there as the moon-light!]

चन्द्राभरणभृतस्तारकाकपालशकलालंकृतादम्बरतलात्त्र्यम्बकोत्तमाङ्गादिव गङ्गा सागरानापूरयन्ती हंसधवला  
धरण्यामपतज्ज्योत्स्ना।

Moon-light which was white like the swan, appeared in the sky like - Gangaa coming out of the head of 'Shiva who was decorated by the Moon and adorned by the skull garland of stars'; and it spread all over the earth like Gangaa filling the oceans.

[Look at the deer in the moon. It is not moving at all. May be it got its stuck in the mire of nectar in the moon-light lake!  
And look at the lake! So white and soft it looks; like a white lotus in full bloom.]

हिमकरसरसि विकचपुण्डरीकसिते चन्द्रिकाजलपानलोभादवतीर्णो निश्चलमूर्तिरमृतपङ्कलग्न इवाद्दृश्यत हरिणः।

(A deer which came to drink the water from a lake filled with bloomed white lotuses got stuck in the mire.)

The deer seen on the moon appeared fixed as it were because it had got stuck in the 'nectar mire' when it got down to drink the 'moon-light water' in the 'lake of the Moon of Snow-rays' and which was white like the bloomed white lotus.

[Moon rays were falling into the earth lakes filled with white lotuses and making them bloom.

These lotuses were white like the swans. These swans looked like Sinduvaara flowers.

The Swans must have arrived there after the monsoon was over. They look so happy.

The white lotuses also are happy that their dark day of the Sun was gone and night had arrived with their Lord Moon.]

तिमिरजलधरसमयापगमानन्तरमभिनवसितसिन्दुवारकुसुमपाण्डुरैरण्वागतैरवगाह्यन्त हंसैरिव कुमुदसरांसि चन्द्रपादैः।

The moon-rays were bathing in the lakes of the night lotuses, like the 'swans white like the fresh white 'Sinduvaara' flowers' which had arrived there from the ocean (sky) after the monsoon of darkness had passed off.

[Moon was red when it rose. Then it washed it off in the heavenly river Gangaa.

Now it is so white like the white head of the white elephant!]

विगलितसकलोदयरागं रजनिकरबिम्बमम्बरापगावगाहधौतसिन्दूरमैरावतकुम्भस्थलमिव तत्क्षणमलक्ष्यत।

The disc of the Moon had lost all the redness of the rising time, as if it had washed off all the red colour by bathing in the Celestial River (Aakaasha Gangaa), and appeared at that moment like the head-region of the 'Airaavata' elephant (of Indra).

#### HAAREETA APPROACHES HIS FATHER

(LONG SENTENCE)

[Moon slowly ascended the sky and bathed the Earth with its nectar-like shine.]

शनैःशनैश्च दूरोदिते भगवति हिमततिसुति सुधाधूलिपटलेनेव धवलीकृते चन्द्रातपेन जगति,

Slowly, 'Moon shedding streams of light' rose high in the sky;

the world became white by the moonlight as if by the layers of nectar dust;

[Cold night winds started blowing. The fragrance of the white lotuses was everywhere.

The deer lazily closed their eyes and started ruminating.]

अवश्यायजलबिन्दुमन्दगतिषु विघटमानकुमुदवनकषायपरिमलेषु,

समुपोढनिद्राभरालसतारकैरन्योन्यग्रथितपक्ष्मपुटैरारब्धरोमन्थमन्थरमुखैः

सुखासीनैराश्रममृगैरभिनन्दितागमनेषु प्रवहत्सु निशामुखसमीरणेषु, अर्धयाममात्रावखण्डितायां विभावर्या,

the night-winds were moving slowly being filled with dew drops; and as they carried the astringent fragrance of the fully bloomed white lotus grove, they were greeted by the 'hermitage deer' which had comfortably settled down and ruminating slowly, with the pupils of their eyes heavy by the overpowering sleep and their eye-lids getting stuck to each other; only half the Yaama (half of three hours) had passed in the night;

हारीतः कृताहारं मामादाय सर्वैस्तैर्महामुनिभिरुपसृत्य चन्द्रातपोद्भासिनि तपोवनैकदेशे

वेत्रासनोपविष्टमनतिदूरवर्तिना जालपादनाम्ना शिष्येण दर्भपवित्रधवित्रपाणिना मन्दमुपवीज्यमानं पितरमवोचत्।

Haareeta finished his food and took me along with all other great Sages to the place where Sage Jaabaali was seated on a bamboo chair in a private corner of the Ashram, where a disciple named JaalaPaada was standing close to him and fanning gently holding the handle of a fan made of sacred Kusha grass, and said to his father-

"हे तात सकलेयमाश्वर्यश्रवणकुतूहलाकलितहृदया समुपस्थिता तापसपरिषदाबद्धमण्डला प्रतीक्षते, व्यपनीतश्रमश्च कृतोऽयं पतत्रिपोतः, तदावेद्यतां यदनेन कृतमपरस्मिञ्जन्मनि कोऽयमभूद्विष्यति च" इति।

"Father! This assembly of Sages has arrived here with their hearts eager to hear the amazing life events of this parrot and is waiting; this baby bird has been given ample rest; therefore, tell us what he did, who was he in his previous birth and what will happen to him in the future."

MAHARSHI JAABAALI NARRATES THE PAST STORY OF THE PARROT

एवमुक्तस्तु स महामुनिरग्रतः स्थितं मामवलोक्य तांश्च सर्वानेकाग्राञ्छ्रवणपरान्मुनीन्बुद्ध्वा शनैः शनैरब्रवीत्-  
"श्रूयतां यदि कौतूहलम्।

Having been requested like this, the Great Sage looked at me who was placed in his front. He understood that all the Sages were fully concentrating on what his words would be.

He slowly spoke, *"If you are so curious, then listen..."*

### CHAPTER THREE

#### KING TAARAAPEEDA

[Sage Jaabaali's deep sonorous voice melts off as our Time machine is instantly transferred to another era, and we see below us the splendorous city of Ujjayini shining like a piece of heaven!

It shines like a pendant adorning the entire tri-world. Not only is it beautiful beyond words, but people here also shine forth with their unparalleled virtues. The city looks like the very era at the beginning of the creation – the 'Krta' (where only the virtuous ones lived) - the era which was once sanctified by the birth of Rama!]

#### 'CITY OF 'UJJAYINEE'

(LONG SENTENCE)

अस्ति (उज्जयिनी नाम नगरी)। सकलत्रिभुवनललामभूता,

There is (the city of Ujjayini), which was the ornament of all the three worlds;

प्रसवभूमिरिव कृतयुगस्य,

which was the birth-place of KrtaYuga;

[The city is indeed very special because it is the second home of Shiva. It is a mini-creation of Kailaasa with its white buildings shining like Snow Mountains, flags waving in the wind like the speeding River Ganges.]

ANOTHER KAILAASA AND ANOTHER EARTH

[Shiva! Whose heart will not bow down with reverence and awe, at the very mention of the name of this Great God!

Here, in this city of Ujjayini, Shiva the Auspicious Supremacy is in the form of Great Kaala – the Supreme principle of Destruction; the Dark-Hued Time - the Consumer of all!

It appears as if Shiva feeling bored of his Snow-abode created this city as a parallel Earth; made it his second home and settled here along with his retinue!]

आत्मनिवासोचिता भगवता महाकालाभिधानेन भुवनत्रयसर्गस्थितिसंहारकारिणा प्रमथनाथेनैवापरेव पृथिवी  
समुत्पादिता,

produced as another Earth as it were by Lord Shiva-

who was named 'MahaaKaala' because of his terrifying black form of the Destroyer,

who created, maintained and destroyed the three worlds,

who was the Lord of Pramathas (Ganas),

who wished to have a residence elsewhere to suit his needs,

[Why is the city like another Earth? Look at the huge moat surrounding the city! Is it not vast and deep like an ocean?]

द्वितीयपृथिवीशङ्कया जलनिधिरेव रसातलगम्भीरेण परिखावलयेन परिवृता,

which was surrounded by a moat, as if the very ocean had enveloped it mistaking it to be another Earth, with its depth reaching the nether world as it were;

[Why is the city like another Kailaasa?

Look at the white tall rampart built around the city! It is so high and white that it looks as if the Kailaasa Mountain has followed Shiva here and has turned itself into a rampart!]

पशुपतिनिवासप्रीत्या गगनपरिसरोल्लेखिशिखरमालेन कैलासगिरिणेव सुधासितेन प्राकारमण्डलेन परिवृता,

which was surrounded by a rampart all around which was painted white, and it appeared as if 'Mount Kailaasa with its sky-rising range of peaks' was attracted by the new abode of Shiva and had turned itself into the rampart;

[What happened to all the oceans of this 'New Earth'?

Well, since Sage Agastya drank off all the ocean waters, only the treasures left back by the ocean are here in this 'New Earth'!]

प्रकटशङ्कशुक्तिमुक्ताप्रवालमरकतमणिराशिभिश्चामीकरचूर्णसिकतानिकरनिचितैरायामिभिरगस्त्यपरिपीतसलिलैः

सागरैरिव महाविपणिपथैरुपशोभिता,

which was adorned by huge market places, which were like some wide oceans which had become empty because Agastya had drunk the waters off, because the gold-powder lay scattered all over the place like sand, and which contained heaps of conches, shells, pearls, corals, emeralds stones;

[If Shiva is here, then where are the Devas?

Look at those huge ornamental canvas containing pictures of all deities! Don't they look like the air-vehicles of Devas who have come down here?! For what purpose?

To watch the pretty ladies of this city whose beauty surpassed even that of the heavenly damsels!

But won't the ladies be confined to their houses? How do the Devas manage to see them?

Oh! No problem! The city spared not the slightest excuse to celebrate a festival; and the women dressed in their best, always were out in the streets to participate in these festivities!]

सुरासुरसिद्धगन्धर्वविद्याधरोरगाध्यासिताभिश्चित्रशालाभिरविरतोत्सवप्रमदावलोकनकुतूहलादम्बरतलादवतीर्णाभि-

र्दिव्यविमानपंक्तिरिवालंकृता,

which was adorned by the 'Picture galleries' containing painted pictures of Suras, Asuras, Siddhas, Gandharvas, Vidyaadharas, and Naagas, and these looked like the heavenly Air-vehicles carrying these Devas and others, that had descended down on Earth, as they all wanted to see the women-folk of the city who always took part in the incessant festivities conducted in the city;

[If the Devas are there, then indeed Mandara Mountain should have followed them!

Of course! It indeed did!

The huge temples appeared like Mandara Mountain washed by the milk of the Milk ocean!

So white and so tall they were, like the Mount Mandara!

The cross-ways shone forth with the 'temples of deities' which were white like the Mandara Mountain that was washed by the splashing of the 'white milk of the ocean when it was churned'.

And the Ganges? The temples with their gold pinnacles were like the peaks shining in the golden sunlight.

The waving white flags on these countless temples appeared like the white waves of River Gangaa!]

मथनोद्धतदुग्धधवलितमन्दरद्युतिभिः कनकमयामलकलशशिखरैरनिलदोलायितसितध्वजैरुपरिपतदभ्रगङ्गैरिव

तुषारगिरिशिखरैरमरमन्दिरैर्विराजितशृङ्गाटका,

which - with the gold-pinnacles at their tops and the white flags swinging in the winds, it appeared as if the 'Heavenly River Gangaa' was falling over the peaks of the Snow-mountain;

[From our Time machine hovering in the sky we glance at the whole of the city. The grounds on the outskirts are completely covered by the pollen of Ketaki flowers (Screw Pine -Pandanus fascicularis) like dust; and their intoxicating fragrance fills the air. May be the serpents which are a part of Shiva's person have a home among these Ketaki plants!

Inner parts also look dark by the tall huge trees surrounding the city like a garland!]

सुधावेदिकोपशोभितोदपानैरनवरतचलितघटीयन्त्रसिच्यमानहरितोपवनान्धकारैः केतकीधूलिधूसरैरुपशल्यकैरुपशोभिता,  
which was adorned by the 'outskirts', which were covered by the pollen dust of Ketaki flowers and darkened by the green gardens which were watered by the continuously moving water wheels of the water-wells built on the white platforms;

[As we glance inside the city, we find darkness there also.

Why? Because of the humming bees! And also because of the abundant flowers filling the gardens covered by bees!

The presence of flowers could be inferred only by the fragrance filling all over!]

मदमुखरमधुकरकुलान्धकारितनिष्कुटा,स्फुरदुपवनलताकुसुमपरिमलसुरभिसमीरणा,

where the pleasure gardens attached to the mansions were made dark by the honey-bees humming in intoxication; where the winds were always densely fragrant with the scent of the flowers filling the creepers in the gardens;

[Why all this hide and seek game?

Because Manmatha was kept alive there in the hearts of all the citizens away from Shiva's glance!

How do we know of Manmatha's presence?

Because-

each house had a 'Madana Tree'; and each tree held aloft the flag with the emblem of Manmatha!

But even that was hidden by chowries and coral stones and bells tied to it.

It looked on the outside like a flag of auspiciousness welcoming the Goddess of prosperity, and not 'Manmatha the God of Love'! How clever!

Yes, the citizens had devotion for Shiva; yet maintained love for their beloveds! ]

रणितसौभाग्यघण्टैरालोहिताम्शुकपताकैराबद्धरक्तचामरैर्विद्रुममयैः प्रतिगृहमुच्छ्रितैर्मकराङ्कैः सदनयष्टिकेतुभिः

प्रकाशितमकरध्वजपूजा,

where, it appeared as if the worship of Manmatha was always going on, because of the flag carrying the emblem of crocodile, the symbol of Manmatha which was aloft in the Madana tree in every house-garden, where the cloth which made the flag had been dyed red, and the flag was tied to a Madana stick, and small chowries of red colour were also tied to it, and Coral stones hung along with them, and the bells tied to the flag, rang welcoming prosperity;

[As we admire the cleverness of the citizens in hiding Manmatha, we hear the chants of Vedas which keep him under control.]

सततप्रवृत्ताध्ययनध्वनिधौतकल्मषा,

where, all the sins were getting washed off by the sound of the recitation of Vedas;

[But what is this racket we hear from deep inside the gardens? Oh! It is the din made by the dancing peacocks!

Why are they dancing when the sky is clear without clouds? Oh! They are getting fooled by the artificial water-falls in the garden!

The waters fall down, making deep thunder-like sounds; and the drops of water flying high have darkened the area; and rainbows appear wherever the sunlight falls! Therefore, all the days are rainy days for the peacocks, and they dance through all the seasons displaying their plumages. Their din has become a permanent feature of the gardens!]

[The peacocks surely must belong to Lord Subrahmanya, as he should also be living near his father somewhere!]

स्तिमितमुरजरवगम्भीरगर्जितेषु सलिलसीकरसारस्तबकरचितदुर्दिनेषु पर्यस्तरविकिरणरचितसुरचापचारुषु

धारागृहेषु मत्तमयूरैर्मण्डलीकृतशिखण्डस्ताण्डवव्यसनिभिराबध्यमानकेकाकोलाहला,

where, in the summer-houses where artificial waterfalls were built, the drums make steady and deep sounds like thunder, and the fast rising water-drops from the falling waters create a moist darkness like a rainy day, and the sun rays falling on those jumping drops create beautiful rainbows; and the intoxicated peacocks addicted to dancing group together, open their plumes, and (dancing wildly and) screaming aloud, make a great racket;

[And who guards the city? Of course, Indra himself!

Look at those lakes! The white lotuses grouped together look like (eye) pupils, and thousands of unwinking fish live in those lakes imitating Indra's thousand eyes!]

विकचकुवलयकान्तैरुत्फुल्लकुमुदधवलोदरैरनिमिषदर्शनरमणीयैराखण्डलोचनैरिव सहस्रसंख्यैरुद्भासिता सरोभिः,  
where, there are 'thousands of lakes' which are attractive with blossomed lotuses, where their central region is white with the bloomed up Kumuda flowers (white lotuses) which are beautiful with 'unwinking eyes (fishes)' and appear like Aakhandala's (Indra's) eyes;

[And the 'Greenness of Goddess Umaa'?

The city was filled up with green plantain trees blowing cool air in the service of MahaaKaala!

And the Moon?

Shining ivory 'moon terraces' shone in the moonlight, as if all the nectar flowing from the Moon was heaped up on them!]

अविरलकदलीवनकलिताभिरमृतफेनपुञ्जपाण्डुराभिर्दिशि दिशि दन्तवलभिकाभिर्धवलीकृता,

where there were plentiful plantain groves, all around; where in each and every direction, the city was whitened by the moon-terraces made of ivory which were white like the heaped up foam of nectar;

RIVER SIPRAA

[And the beautiful city was embraced as it were by the River Sipraa, where all the girls sported joyously. The waves of the River rose so high almost touching the sky, and it appeared as if she had knitted her eye-brows in anger being envious of River Gangaa who had taken her place on Shiva's head!]

यौवनमदमतमालवीकुचकलशलुलितसलिलया भगवतो महाकालस्य शिरसि सुरसरितमालोक्योपजातेर्ष्येव

सततसमाबद्धतरङ्गभृकुटिलेखया खमिव क्षालयन्त्या सिप्रया परिक्षिता,

which was enveloped by 'River Sipraa', whose waters were always disturbed by the 'pot like breasts' of the Maalavi girls arrogant of their youthful charms, and who was envious of the 'Heavenly River' (Gangaa) adorning the head of MahaaKaala; and knitting her eye-brows of waves so high she washed the sky as it were; *(Here, in describing the citizens of Ujjayini, double-meaning words are getting used.)*

CITIZENS

(विलासिजनेनाधिष्ठिता),

(which was populated by the citizens who were fun-loving and happy)

सकलभुवनख्यातयशसा हरजटाचन्द्रेणैव कोटिसारेण, (कोटिसार- कोटिः सारो यस्य)

because of the 'beauty' यशस् spread all over the world, the 'moon adorning the locks of Shiva' had 'prominent curved ends' कोटिसार;

similarly, because of the 'fame' यशस् spread all over the world, these men, like the 'moon adorning the locks of Shiva' - had कोटिसार 'wealth amounting to crores';

मैनाकेनेव अविदितपक्षपातेन,

like the Mainaaka Mountain (was unaware of the 'falling of wings' पक्षपात), they were unaware of 'favouritism' पक्षपात;

*(When Indra sliced off the wings of all the Mountains, Mainaaka Mountain escaped and hid under the ocean. which did not go through 'getting the wings cut off')*

मन्दाकिनीप्रवाहेणैव प्रकटितकनकपद्मराशिना,

like the floods of Mandaakini River having 'heaps of golden lotuses' कनकपद्मराशि, they had 'heaps of gold coins' कनकपद्मराशि;

स्मृतिशास्त्रेणैव सभावसथकूपप्रपारामसुरसदनसेतुयन्त्रप्रवर्तकेन,

like the Smriti Shaastras (Texts prescribing code of conduct) containing terms like

प्रवर्तक - 'enjoined' - the construction of 'halls' सभा; 'boarding places' आवसथ; 'wells' कूप; 'water supply places for travellers' प्रपा; 'pleasure gardens' आराम; 'temples' सुरसदन; 'bridges' सेतु; and 'machines like water wheels' यन्त्र;

the citizens were प्रवर्तक 'founders' of - 'halls' सभा; 'boarding places' आवसथ; 'wells' कूप; 'water supply places for travellers' प्रपा; 'pleasure gardens' आराम; 'temples' सुरसदन; 'bridges' सेतु; and 'machines like water wheels' यन्त्र;

मन्दरेणेवोद्धृतसमग्रसागररत्नसारेण,

like the Mandara Mountain, ‘drawing out’ उद्धृत all the best jewels found in the ocean at the time of churning the milk-ocean, the citizens ‘wore’ उद्धृत all the best jewels found in the ocean;

*(Here, in describing the citizens of Ujjayini, the first half contradicts the second half of the phrase; yet because of the double-meaning of the word, the contradiction is removed.)*

संगृहीतगारुडेनापि भुजङ्गभीरुणा,

the citizens had mastered the ‘Garuda Mantra’ (to cure snake bites); yet were afraid of भुजङ्ग (‘snakes’) ‘scoundrels’.

*(How can one know Garuda Chant and yet be afraid of snakes? No! They were afraid of scoundrels only.)*

खलोपजीविनापि प्रणयिजनोपजीव्यमानविभवेन,

they lived as खल ‘rogues’ (lived on खल ‘by thrashing floor’/ ‘living on the fruits of their husbandry’), yet they were prosperous enough to support the friends;

वीरेणापि विनयवता,

they were ‘valorous’ वीर, yet they were विनय ‘polite’;

प्रियंवदेनापि सत्यवादिना,

they talked pleasingly प्रियम्बद, yet they सत्यवादिन् spoke the truth;

अभिरूपेणापि स्वदारसंतुष्टेन,

they were अभिरूप ‘handsome’ (or ‘learned’), yet they were happy in the company of their wives.

*(They were not licentious.)*

अतिथिजनाभ्यागमार्थिनापि परप्रार्थनानभिज्ञेन,

they begged the guests to visit them, yet they did not know how to beg from ‘others’ पर (‘enemies’);

कामार्थपरेणापि धर्मप्रदानेन,

they were engaged in fulfilling the (Kaama) ‘desires’ and (Artha) ‘earning wealth’; yet they held (Dharma) ‘righteousness’ alone as the predominant principle of their life;

महासत्त्वेनापि परलोकभीरुणा,

though they were strong, they were afraid of परलोक the ‘other world’ (and so did not transgress the words of scriptures);

सकलविज्ञानविशेषविदा,

they were experts in sculpturing and all other sciences;

वदान्येन, दक्षेण, स्मितपूर्वाभिभाषिणा, परिहासपेशलेन, उज्ज्वलवेषेण,

they were eloquent; they were dexterous; they always conversed with a smile;

they were good at witty dialogues; they dressed well;

शिक्षिताशेषदेशभाषेण,

they knew the languages of all the countries;

वक्रोक्तिनिपुणेन,

they were experts in ‘Vakrokti’ *(clever mode of speech by the usage of pun, or affected change in the voice)*;

आख्यायिकाख्यानपरिचयचतुरेण,

they were well acquainted with ‘Aakhyaayikaa’ and ‘Aakhyaana’ (stories and legends);

सर्वलिपिज्ञेन,

they knew all scripts;



महाभारतपुराणरामायणानुरागिणा, बृहत्कथाकुशलेन,

they liked Puraanas like Raamaayana and MahaaBhaarata;  
they were able to narrate the lengthy stories of Brhat-Kathaa;

श्रुतादिकलाकलापपारगेण,

they had mastered the games of gambling etc;

श्रुतरागिणा, सुभाषितव्यसनिना,

they were enamoured by the Vedas; they were addicted to Subhaashitas (Good sayings);

प्रशान्तेन,

they were always peaceful;

(Double-meaning words)

सुरभिमासमारुतेनेव सततदक्षिणेन,

like the winds of spring they were always in the 'south'. दक्षिण (they always offered fee दक्षिण to the Brahmins with reverence;

हिमगिरिकाननेवान्तःसरलेन,

like the forests of Himalayas they had 'Sarala' (tree) within'. अन्तःसरल (they were 'straightforward in their minds' अन्तःसरल)

लक्ष्मणेनेव रामाराधननिपुणेन,

like Lakshmana they were talented in pleasing Rama. रामाराधन (they were talented in pleasing women रामा आराधन);

शत्रुघ्नेनेवाविष्कृतभरतपरिचयेन,

like Shatrughna they expressed their acquaintance with 'Bharata' (his brother),

(they expressed their acquaintance with Sage 'Bharata' the founder of the Art of Dance);

दिवसेनेव मित्रानुवर्तिना,

like the 'day', they followed the 'Sun' मित्र (they followed their 'friends');

बौद्धेनेव सर्वास्तिवादशूरेण,

like the 'follower of Buddhism' they boldly asserted the existence of everything material as well as abstract सर्वास्तिवाद,

they always generously said 'Yes; it is there' to any one seeking their help सर्वास्तिवाद;

सांख्यागमेनेव प्रधानपुरुषोपेतेन,

like the philosophy of Saamkhya, they always had 'Pradhaana' and 'Purusha'. प्रधान पुरुष,  
(they always were in the company of great men प्रधानपुरुष)

जिनधर्मणेव जीवानुकम्पिना

like the Jain cult, they were kind to all the Jeevas (people);

विलासिजनेनाधिष्टिता,

where such citizens lived who were fun-loving and happy;

SPLENDOUR OF THE CITY

सशैलेव प्रासादैः सशाखानगरेव महाभवनैः सकल्पवृक्षेव सत्पुरुषैः दर्शितविश्वरूपेव चित्रभित्तिभिः,

(the city) which had forts like hills (tall), had huge mansions like suburbs (occupying vast areas),

had good men like Kalpa trees (extremely charitable in nature),

had painted canvases like the revelation of VishvaRoopa (paintings of all the deities);

संध्येव पद्मरागानुरागिणी,

which shone red with ruby stones, like 'Sandhya' (Twilight) with the 'colour of ruby'  
(The people were rich and prosperous.)

अमराधिपमूर्तिरिव मखशतानलधूमपूता,

which was 'purified by the smoke of hundreds of Sacrifices', like the form of Indra ('who had to be purified by the smoke of hundred AshvaMedha Sacrifices' to qualify for the post of Indra);  
(They performed Sacrifices regularly.)

पशुपतिलास्यक्रीडेव सुधाधवलाट्टहासा,

which was smiling with 'whitewashed terraces of buildings' सुधाधवलाट्टहासा, like Shiva's rhythmic dance which has his 'nectar-like white laughter' सुधाधवलाट्टहासा;

वृद्धेव जातरूपक्षया,

the city had 'mansions made of gold' जातरूप क्षय, like an old woman who has 'lost her beauty' जात रूपक्षय;

गरुडमूर्तिरिवाच्युतस्थितिरमणीया,

which was 'pleasing with its stabilized state' अच्युत स्थितिरमणीया, like the form of Garuda looks 'pleasing with Vishnu mounted on it' अच्युतस्थिति रमणीया;

प्रभातवेलेव प्रबुद्धसर्वलोका,

which had 'all the people enlightened' प्रबुद्ध सर्वलोका, like the 'early morning time' has 'all the people awake' प्रबुद्ध सर्वलोका;

शबरवसतिरिवावलम्बितचामरनागदन्तधवलगृहा,

where the houses were shining white with the 'chowries hanging on the ivory pegs' अवलम्बित चामर नागदन्त, like the colony of hunters where the 'yak-tails and elephant-tusks are hung' अवलम्बित चामर नागदन्त;

शेषतनुरिव सदासन्नवसुधाधरा,

which was 'close to the mountain' सदासन्न वसुधाधर, like the body of Shesha (Serpent-bed of Vishnu) which always has the earth to bear on its head सदासन्न वसुधा धर;

जलधिमथनवेलेव महाघोषपूरितदिगन्तरा,

which had extensive 'habitations of cow-herds' महाघोष filling all directions, like the 'time of ocean-churning' where the quarters were filled with 'great noise' महाघोष;

प्रस्तुताभिषेकभूमिरिव संनिहितकनकघटसहस्रा,

which had 'thousands of goldsmiths' कनकघटकसहस्रा, like the recently conducted consecration ceremony where 'thousands of golden pots' are placed कनकघटकसहस्रा;

गौरीव महासिंहासनोचितमूर्तिः,

which had idols 'seated on great golden thrones' महा सिंहासनोचितमूर्ति, like Gauri is seen 'sitting on the great lion', महासिंह आसन उचितमूर्तिः;

अदितिरिव देवकुलसहस्रसेव्या,

which was endowed with 'thousands of temples' देवकुल सहस्रसेव्या, like Aditi (Mother of Devas) getting 'served by thousands of Devas', देवकुलसहस्र सेव्या;

महावराहलीलेव दर्शितहिरण्याक्षपाता,

which also had many 'golden dices thrown' हिरण्य अक्ष पाता, like the 'sport of the great Varaaha (Vishnu)' where 'Hiranyaaksha was destroyed' हिरण्याक्ष पाता; (The people played games with dices.)

कद्रूरिवानन्दितभुजङ्गलोका,

which 'made the lustful men happy' (with prostitutes) आनन्दितभुजङ्गलोका, like Kadru (Mother of snakes)

‘making all the serpents happy’ आनन्दितभुजङ्गलोका;

हरिवंशकथेवानेकबालक्रीडारमणीया,

which ‘looked pleasing with children playing everywhere’ बालक्रीडारमणीया, like the ‘story of Vishnu’s descents’ हरिवंशकथा has ‘entertaining stories of the many games played by the child (Krishna)’ बालक्रीडारमणीया;

(Double-meaning words)

प्रकटाङ्गनोपभोगाप्यखण्डितचरित्रा,

which had the history of unblemished character, though the enjoyment of women was there अङ्गनोपभोग , (because it had only the comfort of courtyards. अङ्गनोपभोग); (अङ्गना - woman/courtyard)

रक्तवर्णापि सुधाधवला,

which was white like nectar (because of the white coloured mansions), though it was ‘red in colour’ रक्तवर्णा, (because all the caste members liked each other रक्तवर्णा); (रक्त – red/attachment)

अवलम्बितमुक्ताकलापापि विहारभूषणा,

which was ‘without any decoration of garlands’ विहार भूषणा, though the pearl garlands were hanging everywhere, (because the city was adorned by many Jain and Buddhist monasteries विहार भूषणा;

बहुप्रकृतिरपि स्थिरा,

the city was stable स्थिरा, though of different natures बहुप्रकृति, (though having various types of people, the city was stable स्थिरा);

विजितामरलोकद्युतिः (अस्ति) अवन्तीषु उज्जयिनी नाम नगरी।

which outshone even the city of the Amaras; thus was the Ujjayini city in the Avanti realm.

#### IN THE CITY OF UJJAYINI...!

[From the lofty terraces the melodious songs sung by the young girls rose up in the evenings!

When the Sun heard the songs, he turned his chariot downwards always. Even as the red coloured ‘setting sun’s light’ fell at the door-step of MahaaKaala’s temple, it appeared as if the Sun was offering his salutations to Lord Shiva!]

यस्यामुत्तुङ्गसौधोत्सङ्गसंगीतसङ्गिनीनामङ्गनानामतिमधुरेण गीतरवेणाकृष्यमाणाधोमुखरथतुरङ्गः पुरः

पर्यस्तरथपताकापटः कृतमहाकालप्रणाम इव प्रतिदिनं लक्ष्यते गच्छन्दिवसकरः,

In which city, in the terraces of lofty mansions, the women remained deeply absorbed in singing melodious songs, attracted by which sound, the Sun drove the chariot- horses downwards; and even as the flag fluttered in the front, it appeared as if the Sun was offering his salutation to MahaaKaala daily;

THE WONDER OF COLOURS PRODUCED BY THE SUN RAYS

[Beautiful magical colours appeared when the sunlight fell on the various parts of the rich and prosperous city! Here is how!]

यस्यां च - (विराजन्ते रविगभस्तयः।)

in which city (the sun rays shone like this) -

[Sunlight fell on red lead- it was twilight there]

संध्यारागारुणा इव सिंदूरमणिकुट्टिमेषु,

when they touched the floors embedded with ‘red lead’ (Sindooramani), it was like the redness of the twilight; [Sunlight fell on the green lotus-like emerald altars and rolled on their smooth surfaces.]

प्रारब्धकमलिनीपरिमण्डला इव मरकतवेदिकासु,

when they touched the emerald altars, it appeared as if they were rolling on the dark lotuses;

[Sunlight fell on the blue shining stones, and the blue shine filled all over like a spreading sky.]

गगनपर्यस्ता इव वैदूर्यमणिभूमिषु,

when they touched the lapis lazuli floors, it was as if they were spreading in the extensive sky;  
[Sunlight fell on the Agarú smoke...]

तिमिरपटलविघटनोद्यता इव कृष्णागुरुधूममण्डलेषु,

when they touched the whirling smoke of black Agarú, they appeared as if they were engaged in breaking the layers of darkness;

[Sunlight fell on the white shining pearl hangings...]

अभिभूततारकापङ्क्तय इव मुक्ताप्रालम्बेषु,

when they touched the hanging pearl garlands, they appeared to produce the rows of stars as it were;

[Sunlight fell on the lotus-like faces of the girls...]

विकचकमलचुम्बिन इव नितम्बिनीमुखेषु,

when they touched the faces of the girls with pretty hips, they appeared to kiss the blossomed lotuses;

[Sunlight fell on the crystal walls and the whole area was filled with the dim light of the moon.]

प्रभातचन्द्रिकामध्यपतिता इव स्फटिकभित्तिप्रभासु,

when they touched the crystal walls, they appeared to have fallen on the moonlight of the morning;

[Sunlight fell on the crystal walls and the whole area was filled with the dim light of the moon.]

गगनसिन्धुतरंगावलम्बिन इव सितपताकांशुकेषु,

when they touched the flags made of white cloth, they appeared to fall on the waves of the Celestial Gangaa;

[Sunlight fell on the Sun-stones and the sun's reflection on them made it appear as if Sun-leaves are sprouting there.]

पल्लविता इव सूर्यकान्तोपलेषु,

when they touched the Sun-stones, they appeared to give out new leaves;

[Sunlight entered through the blue dark sapphire windows like entering Raahu's mouth.]

राहुमुखकुहरप्रविष्टा इवेन्द्रनीलवातायनविवरेषु, विराजन्ते रविगभस्तयः।

when they touched the windows made of sapphire, they appeared like entering the mouth of Raahu; the sun rays shone like this (producing various beautiful scenes)!

#### NIGHTS IN THAT CITY

[Where can Manmatha hide in the city ruled by MahaaKaala? Shiva's eyes seem to continuously search him out and burn him! Manmatha is burning everywhere in the city in the form of 'passion in the hearts of lovers'!]

[What is the fire blazing in all the directions making the darkness go away?

'Passion in the hearts of lovers'!

Why, don't the lovers ever unite? No! Because the dim lights lit for the unions go waste! And their passions burn high!

Why? All because of the reddish shine of the dazzling ornaments worn by women! That is the dazzling shine burning like fire and making the darkness go away!

So? The curse of Rama on the Chakravaaka birds to be separated at nights has gone waste. They are always together because, the Sun always seems to be there with the women moving about at nights adorned by shining ornaments! Ah! The poor lovers!

No wonder their fire of passion is set ablaze!]

(LONG SENTENCE)

यस्यां च अनुपजाततिमिरत्वादविघटितचक्रवाकमिथुना व्यर्थीकृतसुरतप्रदीपाः सञ्जातमदनानलदिग्दाहा इव

यान्ति कामिनीनां भूषणप्रभाभिर्बालातपपिञ्जरा इव रजन्यः,

in which city, the nights pass away as if all the directions are set ablaze with the fire of passion; because of the reddish shine of the early morning caused by shine of the ornaments worn by the attractive women; because of that, the lights lit for copulations go waste; because of that pairs of Chakravaaka birds never separate; because of that the darkness never appears;

[At nights, the swans kept in the mansions make a lot of racket. That raises the passion in the hearts of lovers. It is as if Lord Manmatha is burning in the fire shot from the third eye of Shiva.

And Rati has fallen at the feet of Shiva begging for the life of her husband and lamenting melodiously.

That is the sound of the cries made by the swans!

Did the cries of swans made Manmatha burn, or is it because Manmatha is burning that their cries sound like Rati's lamentation?]

यस्यां च संनिहितविषमलोचनामनवरतमतिमधुरो रतिप्रलाप इव प्रसर्पन्मुखरीकरोति मकरकेतुदाहहेतुभूतो

भवनकुलहंसकुलकोलाहलः,

in which City, the groups of swans in the mansions make a din with their cries and cause the passion-deity (Manmatha) to burn; and their sound spreads out as if it is the incessant and extremely melodious lamentation of Rati who has approached Shiva, because the Passion-deity (her husband) is burning by the fire of his eyes;

[At nights, the Maalavi women wander on the lofty terraces. Their light silk garments flutter in the wind like flags.

The terraces are so high that their fluttering garments cover the moon even! How does it appear to the poet's eye?

The Moon looking at the shine of the lotus faces of women, feels embarrassed and his face is darkened by the taint he carries!

The terraces which are always in contact of the moon are his friends, and feeling sorry for him they try to wipe his taint with the edges of the garments fluttering like the flags, by extending them like arms!]

यस्यां च निशि निशि पवनविलोलैर्दुकूलपल्लवैरुल्लसद्भिर्मालवीमुखकमलकान्तिलज्जितस्येन्दोः

कलङ्कमिवापनयन्तो दूरप्रसारितध्वजभुजाः प्रासादा लक्ष्यन्ते,

in which city, every night the terraces appear as if they are spreading their flag-arms far into the sky and wiping the taint of the Moon who is embarrassed by the luster emanating from the lotus faces of the Maalavi women, with the edges of silk garments moving in the wind.

[At nights, the women sleep on the terraces enjoying the cool winds. The ground is made wet with the sandal-waters, and the fragrance fills the terraces all over. The moon is reflected on the wet ground.

How does it appear to the poet's eye?

The Moon looks at the beautiful faces of the women sleeping on the terrace. He burns with passion.

To cool himself, he rolls on the cold sandal waters!]

यस्यां च सौधशिखरशायिनीनां पश्यन्मुखानि पुरसुंदरीणां मदनपरवश इव पतितः प्रतिमाच्छलेन लुठति

बहलचन्दनजलसेकशिशिरेषु मृगलाञ्छनः।

in which city, the 'moon with the mark of the deer' rolls on the floors which are cold by the excessive sprinkling of sandal-waters, falling on them with the pretext of reflection, as if he is stuck by passion by looking at the faces of the women of the city, who are sleeping on the terraces of the mansions.

EARLY MORNINGS IN THAT CITY

[In the early mornings the parrots and Saarasa birds sing auspicious songs in a high pitch. The Saarasa birds in the mansions also start their harsh cries which of course, sound like nectar to their Masters! But none of these sounds enter our ears! Because the women start their dressing up ceremony in the early morning itself, and the process continues for a long time. The sound of their ornaments fills the city in the mornings surpassing all other sounds.]

(LONG SENTENCE)

यस्यां च निशावसानप्रबुद्धस्य तारतरमपि पठतः पञ्जरभाजः शुकसारिकासमूहस्याभिभूतगृहसारसस्वरामृतेन

विस्तारिणा विलासिनीभूषणरवेणाविभाव्यमाना व्यर्थीभवन्ति प्रभातमङ्गलगीतयः।

In which city, many groups of parrots and Saarikaa birds kept in the cage wake up when the night ends, and sing the auspicious songs of the early morning in a very high pitch;

yet the songs go waste because they become indistinguishable from the prolonged 'noise of the ornaments' worn by the charming girls which surpasses even the nectar-like cries of the house-bred Saarasa birds.

(LONG SENTENCE)

यस्यां In which city,

चानिर्वृतिर्मणिप्रदीपानाम्,

only the 'lamps with jewel' (instead of wick-lamps) मणिप्रदीपाः had 'no rest' अनिर्वृति,

(as they had to continuously give out light) (citizens did not lack happiness or rest);

अन्तस्तरलता हाराणाम्,

only the 'jewel necklaces' had the 'unsteady flickering shine' अन्तस्तरलता, (not 'fickleness' in the minds of the people);

अस्थितिः संगीतमुरजध्वनीनाम्,

only in the 'music and drums', 'changing nature' अस्थिति was there (not in the law-abiding citizens);

द्वन्द्ववियोगश्चक्रनाम्नाम्,

only the 'Chakravaaka birds' had 'separation of the pair' द्वन्द्ववियोग, (not the lovers);

वर्णपरीक्षा कनकानाम्,

only in the 'gold', 'testing of the colour' वर्णपरीक्षा was there, (not 'testing' the purity of castes);

अस्थिरत्वं ध्वजानाम्,

only in the 'flags', 'instability' अस्थिरत्वं was there, (not in the good character of the people);

मित्रद्वेषः कुमुदानाम्,

only in 'Kumuda flowers (night lotuses)', 'hatred for the Sun' मित्रद्वेष was there, (not the hatred for a friend among citizens); (मित्र means friend, and also Sun)

कोशगुप्तिरसीनाम् किं बहुना।

only the 'swords' had to be 'concealed in their scabbards' कोशगुप्ति, (not money inside the boxes)!

What more to say?

MAHAAKAALA

यस्यां In which city was (Great Lord Shiva),

सुरासुरचूडामणिमरीचिचुम्बितचरणमयूखः,

the shine of the nails in whose feet are kissed by the rays of the crest jewels of Suras and Asuras alike;

निशितशूलदारितान्धकमहासुरः,

whose sharp Trident had pierced the great 'Asura Andhaka';

गौरीनूपुरकोटिघृष्टशेखरचन्द्रशकलः,

the piece of moon adorning whose head had been brushed by the edge of the anklet of Gauri (during amorous sports);

त्रिपुरभस्मरजःकृताङ्गरागः,

whose body was covered by the ashes of Tripura demons;

मकरध्वजध्वंसविधुरया रत्या प्रसादयन्त्या प्रसारितकरयुगलविगलितवलयनिकरार्चितचरणः,

whose feet were worshipped by all the bangles which slipped when Rati extended her hands to propitiate him (because of her emaciated form), when she was grieving for the destruction of Manmatha (with the flag of crocodile-emblem);

प्रलयानलशिखाकलापकपिलजटाभारभ्रान्तसुरसिन्धुरन्धकारातिर्भगवानुत्सृष्टकैलासवासप्रीतिर्महाकालाभिधानः

स्वयं निवसति।

in whose plentiful locks which are yellow like the flames of blazing fires of dissolution, the celestial Gangaa wanders lost in them; who is the destroyer of Andhaka, and the Supreme one, who losing interest in his Kailaasa abode has come off by himself to live in this city, with the name of MahaaKaala!

## KING TAARAAPEEDA

[Taaraapeeda is the ruler of Ujjayini. The term Taaraapeeda means one who has the star as his crest jewel or symbol - तारा आपीड. His wife is Queen Vilaasavatee. His minister is Shukanaasa. Devi Manoramaa is the wife of Shukanaasa. After a prolonged period of waiting, the king is blessed with a son named Chandraapeeda. The word Chandraapeeda again means one who has the Moon as his crest jewel or symbol - चन्द्र आपीड.]  
(LONG SENTENCE)

तस्यां चैवविधायां नगर्यां (राजा तारापीडोऽभूत्।)

In such a city lived king Taaraapeeda,

नलनहुषययातिधुन्धुमारभरतभगीरथदशरथप्रतिमः,

who was equal in character to Nala, Nahusha, Yayaaati, Dhundumaara, Bharata (Dushyanta's son), Bhageeratha, and Dasharatha (all eminent kings of the past);

भुजबलार्जितभूमण्डलः,

who had conquered the Earth by the strength of his shoulders;

फलितशक्तित्रयः,

who had mastered the three powers-

Prabhu Shakti (lordship), Utsaaha Shakti (enthusiasm) and Mantra Shakti (magical powers);

मतिमान्, उत्साहसंपन्नः,

who was intelligent, who was full of enthusiasm;

नीतिशास्त्राखिन्नबुद्धिः, अधीतधर्मशास्त्रः,

who never was dull in the Science of Administration;

who was well versed in Dharma Shaastras (scriptures prescribing the code of conduct);

तृतीय इव तेजसा कान्त्या च सूर्याचन्द्रमसोः,

who stood as the third to Sun and Moon, by his luster, and shine;

अनेकसप्ततन्तुपूतमूर्तिः,

whose form had been purified by many 'Sapta-Tantu' Sacrifices;

(सप्तभिश्छन्दोभिरग्निजिह्वाभिर्वा तन्यते इति सप्ततन्तुर्यजः।)

उपशमितसकलजगदुपप्लवः,

who had removed all the problems of his country;

[Goddess Lakshmi always prefers to live in the company of brave and courageous men. Courage always brings about prosperity. Goddess Lakshmi was so much attracted by his valour that she discarded her pleasant lotus abode and even the comfortable residence in the chest-region of Lord Vishnu, and had come rushing towards him. She had embraced this king like a mother and always lived in his company.]

विहाय कमलवनान्यवगणय्य नारायणवक्षःस्थलवसितसुखमुत्फुल्लारविन्दहस्तया शूरसमागमव्यसनिन्या

निर्व्याजमालिङ्गितो लक्ष्म्या,

who had been embraced guile-less by Lakshmi (Prosperity) with 'her hands resembling blossomed lotuses', for she had abandoned all the lotus groves and had ignored also the comfortable residence in the heart of Vishnu, because of her addiction to brave men;

[Gangaa originated from the lotus-feet of Lord Vishnu. Truth originated from Taaraapeeda!]

महामुनिजनसंसेवितस्य मधुसूदनचरण इव सुरसरित्प्रवाहस्य प्रभवः सत्यस्य,

who was sought by many great Sages, for he was the source of Truth, like the feet of Naaraayana worshipped by great Sages were the source of Celestial River Gangaa;

HIS FAME WAS LIKE THE MOON

[He was feared for his valour by his enemies.

He was stabilized in the position of the emperor-ship; yet was conquering lands travelling far and wide. He had no blemish of character; but the wives of his enemies feared the widowhood which his anger predicted. He had no ill-fame. He was well-known for his virtues. Everyone admired his qualities and adored him.]

शिशिरस्यापि रिपुजनसंतापकारिणः, स्थिरस्यापि नित्यं भ्रमतो, निर्मलस्यापि मलिनीकृतारातिवनितामुखकमलद्युतेः,

अतिधवलस्यापि सर्वजनरागकारिणः, सुधासूतेरिव जलनिधिः उद्भवो यशसः,

like the ocean was for the moon, who was the birth-place of 'fame'-

which was cool (like the moon yet burnt the lovers), yet burnt the enemies;

which was stable, yet moved everywhere always;

which was taintless (unlike the moon), yet darkened the lotus-faces of the wives of enemies;

which was excessively white, yet coloured everyone with red (Raaga) (attracted everyone (Raaga));

(Double Meaning words)

[Those kings who feared their enemies surrendered to him and thus assured their safety.]

पाताल इवाश्रितो निजपक्षक्षितिभीतैः क्षितिभृत्कुटिलैः,

who was a shelter for 'those cunning kings who were afraid of getting their side weakened by other king, like the 'nether world' पाताल';

(Why like the nether world? The 'fraudulent mountains' क्षितिभृत्कुटिलैः had escaped and taken shelter in the 'nether world' पाताल 'afraid of getting their wings cut' निज पक्ष क्षिति भीतैः, by Indra.)

(क्षितिभृत्-king/Mountain) (पक्ष - side/ wing)

ग्रहगण इव बुधानुगतः,

who was accompanied by बुध Budha (Planet Mercury), Like the 'group of planets' ग्रहगण;

(The king was followed or accompanied by the learned.) (बुध- Mercury planet/learned men)

मकरध्वज इवोत्सन्नविग्रहः,

who was bereft of 'form' उत्सन्नविग्रह (being burnt by Shiva's eye) like 'Manmatha' मकरध्वज;

(The king was उत्सन्नविग्रह - was without 'battles') (विग्रह- form/battle)

(There were no enemies left back to battle with.)

दशरथ इव सुमित्रोपेतः,

who was always 'close to 'Sumittraa'' (Dasharatha's wife), like 'Dasharatha';

(सुमित्रोपेतः The king was always closely associated with 'good friends'.)

(सुमित्रा -Wife of Dasharatha/ सुमित्र -Good friend)

पशुपतिरिव महासेनानुयातः,

who was followed by Kaartikeya (Shiva's son) महासेन like 'Shiva';

(The king was followed by महा सेना a 'huge army'.)

भुजगराज इव क्षमाभरगुरुः,

who was 'heavy with the load of Earth' like the 'King of snakes' भुजगराज;

क्षमाभरगुरुः (Shesha, the serpent is said to support the earth on its hoods.)

(The king was क्षमाभरगुरुः 'eminent by his quality of forbearance'.) (क्षमा - Earth/forbearance)

नर्मदाप्रवाह इव महावंशप्रभवः,

who had risen out of bamboo bush महावंश like the floods of Narmadaa River;

(The king was born of a great family महावंश.) (वंश bamboo/family or dynasty)

[He was like the Avataar of Dharma and removed the distress of the people on Earth, like Vishnu.]

अवतार इव धर्मस्य,

who was like 'Dharma descended on Earth'.



प्रतिनिधिरिव पुरुषोत्तमस्य,

who was like the representative of Lord Vishnu, the ‘Purushottama’ the ‘Supreme form of embodiment’.

परिहतप्रजापीडो राजा तारापीडोऽभूत्।

so was Taaraapeeda who removed the suffering of his subjects.

#### TARAAPEEDA’S SOVEREIGNTY

[Once when King Raavana had lifted the Kailaasa Mountain in arrogance, Lord Shiva who was seated on the peak, had just put a little pressure on the edge of his toe nail and stabilized it, getting Raavana’s hand crushed under the Mountain.

Here in the case of Taaraapeeda, ‘Kali’ the era of ignorance had tried to uproot Righteousness or Dharma.

Taaraapeeda had stabilized Dharma and out-thrown Kali (era filled with wickedness) from his kingdom!]

*(Here the poet uses different cases of the pronoun यत् from the nominative to the locative, at the beginning of each phrase.)*  
(LONG SENTENCE)

यस्तमःप्रसरमलिनवपुषा पापबहुलेन कलिकालेन चालितमामूलतो धर्मं दशाननेनेव कैलासं पशुपतिरिवावष्टभ्य  
पुनरपि स्थिरीचक्रे,

who had supported and stabilized ‘Dharma’ which had been uprooted by the extremely sinful ‘KaliYuga’ with its dirty form covered by ignorance, like ‘Shiva’ supporting and stabilizing the Kailaasa Mountain uprooted by the ‘ten-headed Raavana’;

[Taaraapeeda was extremely handsome and attractive. Maybe Shiva had created another Manmatha in him, feeling compassionate towards Rati, Manmatha’s spouse!]

यं च रतिप्रलापजनितदयार्द्रहृदयहरनिर्मितमपरं मकरकेतुममंस्त लोकः।

whom, the world regarded as another Manmatha created by ‘Shiva whose heart was moistened by the lamenting of Rati’;

THE ENTIRE EARTH WAS HIS

[In the Eastern Extremity is the Udaya Mountain where the Sun rises.

In the Southern extremity is ‘SetuBandha’ the bridge which Rama had built on the ocean, helped by Sugreeva’s army of monkeys. In the Western extremity is the Mandara Mountain which was used for churning the milk ocean by the Suras and Asuras. In the Northern extremity is the GandhaMaadana Mountain.

Taaraapeeda had conquered all the kingdoms lying within these four points.

There was nothing more he could battle for. All the kings were his subordinates.]

यं प्रणेमुरवनिपाः, whom, all the kings belonging to the lands saluted in submission;

(आशैलात् उदयनाम्नः)

starting from the Udaya Mountain (Eastern extremity), where-

जलनिधितरङ्गधौतमेखलात्पत्रान्तर्विचारितारागणद्विगुणिततटतरुकुसुमप्रकारादुद्यदिन्दुबिम्बविगलदमृत-

बिन्द्वासारार्द्रचन्दनादशिशिरकररथतुरङ्गखुरशिखरोल्लेखखण्डितोल्लसल्लवङ्गपल्लवादैरावतकरलूनसल्लकी-

किसलयदलादाशैलादुदयनाम्नः,

*(What was the speciality of this Udaya Mountain? It was situated on the edge of the ocean.)*

its slopes were washed by the ocean waves;

*(The hill was so high that its peak reached out to the sky. The flowers blossoming on the trees growing at the edge of the mountain, and the stars of the skies mixed up together; and the flowers appeared doubled.)*

the groups of stars moved among the leaves and doubled the number of flowers on the trees on the edges;

*(The hill was so high that the sandalwood trees which reached up to the sky almost touched the Moon, and were wet by the nectar oozing out of the Moon.)*

the sandal trees were dampened by the flow of nectar drops oozing from the disc of the moon rising on the mountain;

*(The hill was so high that ...)*

the waving Lavanga (clove) leaves were broken by the edges of the hoofs of the horses pulling the chariot of the Sun;

*(The hill was so high that it reached up to the heaven of Indra even.)*

the Sallaki sprouts were destroyed by the Aeiraavata elephant (of Indra);

**(आसेतुबन्धात्)**

and from SetuBandha (Southern Extremity), where-

*(SetuBhanda- the land-mark of the South where Rama had built the bridge bore still the remains of havoc done by the monkeys.)*

कपिबलविलुप्तविरलवलीलताफलादुदधिविनिर्गतजलदेवतावन्धमानराघवपादादचलपतिदलित-

शङ्खुलिशकलतारकितशिलातलान्नलकरतलाकलितशैलसहस्रसम्भूतादासेतुबन्धात्,

*(Look at the Lavalee creepers! No fruits at all! Maybe the monkeys of Sugreeva's army ate them all off!)*

being broken by the groups of monkeys, there were very less fruits in the Lavalee creepers;

*(Look at the ocean waves dashing against the beach! Rama would have stood there and the Ocean Goddesses would have humbly washed his feet in reverence!)*

Rama's feet had been worshipped by the Water Goddesses who came out of the ocean;

*(What are those shining pieces covering the rocks? Stars? No! they are just conch shell pieces!*

*When the monkeys madly set about breaking the mountain for collecting rocks to build the bridge, the conch-shells of the ocean might have broken by the violent fall of rocks!)*

the rocks appear as if covered by stars because of the pieces of conch-shells which were broken when the mountains fell there;

*(What an enormous amount of rocks would be needed to build a bridge of rocks up to Lanka! Thousands of hills in the vicinity would have been broken by the monkeys under the supervision of Nala, the monkey-chief!)*

the bridge was made of thousands of broken hills collected by the hands of Nala, the monkey-chief;

**(आमन्दरात्)**

from Mandara Mountain (Western Extremity), where-

अच्छनिर्झरजलधौततारकासार्थादमृतमथनोद्यतवैकुण्ठकेयूरपत्रमकरकोटिकषणमसृणितग्रावणः

सुरासुरहेलावलयितवासुकिसमाकर्षणप्रारम्भचलितचरणभरदलितनितम्बकटकादमृतसीकरसिक्तसानोरामन्दरात्,

*(Mandara Mountain was taller than all the other Mountains. It crossed the sphere of stars even; so much so that the stars got caught in its streams and were washed clean.)*

the stars were washed by the very clear waters of the streams;

*(If this Mountain reaches beyond the stars, what would be the height of the Great God Vishnu who was supervising the churning of the Mountain in the milk ocean, as he was seated on his snake bed?!*

*His armlet adorned by the spiky designs of crocodile would have scratched against the ridges of the Mountain as it got churned! That must be the reason why the ridges appear smooth on the surface, in these present days!)*

the hard stony ridges (Graavna) of the Mountain had been smoothened by getting scratched by the sharp edges of the 'Makara-Patra' (crocodile like designs embedded with precious stones) of the armlet worn by 'Vaikunta' (Vishnu), when he was engaged in getting the churning of Mandara Mountain done;

*(And as the churning went on, the nectar would have splashed out and dampened the ridges!)*

the ridges here were dampened by the drops of nectar;

*(Imagine this huge Mountain getting churned!*

*A huge serpent tied around it like a rope and the Suras and Asuras pulling it hard using all their strength! What a scene!*

*As they struggled hard, their feet must have pressed the sides of this mountain to tighten their hold on Vaasuki, the serpent!)*

the sides of the mountain had been pressed hard by the feet of the Suras and Asuras when they had started the churning by pulling Vaasuki (serpent) around the Mountain, using their full strength.

(आगन्धमादनात्)

from GandhaMaadana Mountain (Northern Extremity), where-

नरनारायणचरणमुद्राङ्कितबदरिकाश्रमरमणीयात्कुबेरपुरसुन्दरीभूषणरवमुखरशिखरात्सप्तर्षिसंध्योपासनपूत-

प्रस्रवणांभसो वृकोदरोद्दलितसौगन्धिकखण्डसुगन्धिमण्डलादागन्धमादनात्,

*(This Mountain brings us the memory of the two Sages Nara and Naaraayana the incarnations of Lord Vishnu, who performed penance in the Badarikaashrama (Badarinath) here.)*

the beautiful Badarikaashrama exists, marked by the foot steps of NaraNaaraayana;

*(How fierce was their penance! Even Shiva's Paashupatastra (his potent weapon) had failed to disturb them!*

*Indra had sent various Apsaraas (heavenly beauties) to disturb them. Sage Naaraayana placed a tiny flower on his thigh and a divine damsel of unsurpassed beauty arose from his thigh. Since she came out of his thigh (Uru), she was called Urvashi.*

*All the girls who were trying to attract the Sages felt embarrassed and returned back to heaven in shame.)*

the peaks resounded with the noise made by the ornaments of the beautiful girls of Kubera's city;

*(Even the Seven Sages had resided here sanctifying this area.)*

the streams were sanctified by the Twilight worships performed by the Seven Sages;

*(Here grew the renowned Sougandhikaa flowers with fragrance unsurpassed, in search of which Bhima ransacked the whole forest!)*

the entire area is fragrant by the Sougandhikaa flowers of the forest ransacked by Bhima;

सेवाञ्जलिकमलमुकुलदन्तुरैः शिरोभिश्चरणनखमयूखग्रथितमुकुटपत्रलताग्रन्थयो भयचकिततरलतारदृशो

भुजबलविजिताः प्रणेमुरवनिपाः,

(whom) all the kings (belonging to the lands starting from all the four edges mentioned above in all the four directions ) (saluted in submission);

*(All the kings saluted their conqueror humbly. Their hands were rugged as they had fought their best in the battles and still were defeated by Taaraapeeda very easily. When they folded their hands in submission, their hands looked like rugged lotus buds!)*

folding their hands which looked like rugged lotus buds, and bent their heads in submission;

*(As their crowns touched his feet in utter submission, the shine of his toe-nails created variegated designs on their crowns studded with precious stones.)*

the 'leaves and flower designs' embedded on their crowns, got variegated designs because of the shine of the toe-nails of his feet;

*(Even when their heads touched his feet and hands folded in submission, they still trembled in fear as they remembered his angry-form at the battlefield.)*

their eyes were filled with fear and their pupils rolled restless;

*(Till the end of their life, they would not forget the valorous form of the king wielding his sword, in the battle-ground!)*

for they had indeed been conquered by the prowess of his shoulders;

THE CONQUERER

येन च Because of whom-

अनेकरत्नांशुपल्लविते व्यालम्बिमुक्ताफलजालके दिग्गजेनेव कल्पतरावाक्रान्ते सिंहासने भरेण

शिलीमुखव्यतिकरकम्पिता लता इव नेमुरायामिन्यः सर्वदिशः,

*(Crawlers bend down when the swarm of 'bees' शिलीमुख lands on them making them shake!)*

*With all the kings bending down to salute him, it was as if the directions themselves were bending in front of him. And he had caused it by just shooting his arrows in all the directions शिलीमुख.*

*शिलीमुखव्यतिकर (शिलीमुख - Bees/Arrows)*

the extended directions bent down like creepers shaken by the contact of the bees;

CHARITY AND VALOUR AS COMPANIONS OF EACH OTHER

*(Kalpa tree! It has leaves of precious stones and fruits of pearls!)*

*What would happen when the huge Quarter-elephant - 'Diggaja' sits on the huge Kalpa Tree?!*

*Similar was the case with Taaraapeeda!*

*His throne also had pearl garlands tied all around it. It was studded all over with precious stones.*

*It was a Kalpa Tree which fulfilled the wishes of all his people!*

*On that throne sat the valorous King who had conquered all the directions!*

*A weighty object on a weighty seat! Both held together as if made for each other!)*

because he was like the heavy 'Diggaja' (Quarter-Elephant) seated on the Kalpa tree which was adorned by the leaves of precious stones, (his throne had many designs of leaves made of precious stones) and which had bunches of pearl-fruits hanging all over (his throne was adorned by the lattice like woven network of pearls hanging all around);

यस्मै च मन्ये सुरपतिरपि स्पृहयांचकार,

for the sake of whom, even Indra the king of Suras envied, so I believe;

*(Indra the king of Devas had never defeated the demons fully. Always he sought the help of the Trinities! And here this mortal king had conquered the earth easily with the help of his arrows!)*

यस्माच्च धवलीकृतभुवनतलः सकललोकहृदयानन्दकारी क्रौञ्चादिव हम्सनिवहो निर्जगाम गुणगणः,

*(How pleasant it looks, when a huge flock of swans rises all at once and flies from the mountain lake and fills the sky!)*

*The whole Earth looks as if covered by white colour! And so beautiful the scene is! And Taaraapeeda who was mighty like the Mountain was also an abode of virtues. Every thought, word and action of his was a revelation of his good character; and of course like the flying swans, his behaviour pleased every one.)*

from whom, the 'collection of virtues' rose out, like the 'flock of swans rising from the mountain' - whitening the entire Earth and pleasing the hearts of all people.

यस्य च, अमृतामोदसुरभिपरिमलया मन्दरोद्धतबहुलदुग्धसिन्धुफेनलेखयेव धवलीकृतसुरासुरलोकया दशसु दिक्षु

मुखरितभुवनमभ्रम्यत कीर्त्या,

*(When the Mandara Mountain was churned in the milk-ocean, the foam rising from the splashing milk flew in all directions.*

*Everything around was covered by that white foam which was fragrant with the drops of nectar! As King Taaraapeeda attended to the duties of kingdom busily, the fame of his valour and good character spread out in all the directions. Everyone felt blessed to be under the ruler-ship of such a noble king and was happy.)*

whose fame wandered in all the ten directions resounding with his praises, like the vast collection of foam thrown out of the milk-ocean by the Mandara Mountain - whitening the worlds of Suras and Asuras, and filled with the excellent fragrance of the delightful nectar;

यस्य चातिदुःसहप्रतापसंतापखिद्यमानेव क्षणमपि न मुमोचातपत्रच्छायां राजलक्ष्मीः,

*(His kingdom flourished well. No one was there who could defeat him. That means the 'Goddess of Kingdom' was always with him and never left his side. The royal umbrella, the symbol of emperor-ship was always there sheltering the 'Goddess of Kingdom' who thought that may be if she sought any other king, Taaraapeeda's valour would again rise up and that poor king would be defeated in no time. She would surely be unable to bear the heat of Taaraapeeda's valour once more. His umbrella's shade was the best place for her, she had decided!)*

the Goddess of the kingdom did not leave the shade of 'whose white umbrella' (royal insignia), even for a second, as if she was suffering from the heat of his valour which was unbearable;

*(King Taaraapeeda had become a 'living God' for the people!*

*Everyone was eager to hear about his life events as if it would increase their merits.*

*They tried to imitate his virtuous actions. They discussed his stories as if it was an auspicious scripture. They repeated the stories many times like repeating God's stories. They remembered them and were guided by his stories as by the Vedas.)*

तथा च यस्य दिष्टिवृद्धिमिव शुश्राव, उपदेशमिव जग्राह, मङ्गलमिव बहु मेने, मन्त्रमिव जजाप, आगममिव न विसस्मार चरितं जनः,

and also, whose actions were - heard by the people as if it was their good fortune; absorbed as if it was some teaching; valued it as if it was some symbol of auspiciousness; repeated like a chant; remembered like Vedas; यस्मिन् राजनि, in which king,

गिरीणां विपक्षता,

विपक्षता 'loss of wings' was only 'in the mountains', (not विपक्षता 'enmity in people');

प्रत्ययानां परत्वम्,

परत्वं 'coming after' was, only 'in prefixes' प्रत्यय, (not परत्वं 'enmity' 'among people');

दर्पणानामभिमुखावस्थानम्,

अभिमुखावस्थानम् 'standing face to face' was only 'in mirrors', (not अभिमुखावस्थानम् 'standing face to face' in fights);

शूलपाणिप्रतिमानां दुर्गाश्लेषः,

दुर्गाश्लेष 'embracing Durgaa' was only 'in the statues of Shiva', (not दुर्गाश्लेष 'resorting to the fort' out of fear);

जलधराणां चापधारणम्,

चापधारण 'holding a bow' (Rainbow) was only 'in the clouds', (not चापधारण 'holding the bow' in battles);

ध्वजानामुन्नतिः धनुषामवनतिः,

उन्नति 'Flying high' was only 'in the flags', (not उन्नति 'holding the head high' due to arrogance); अवनति 'bending' was only 'in the bows', (not अवनति 'bending' in humiliation);

वंशानां शिलीमुखमुखक्षतिः,

(शिलीमुख मुख क्षति only 'bees' 'damaged' the 'bamboos' with their 'mouths', (शिलीमुख मुखक्षति the 'edge' of the 'arrows' did not 'hurt' any one);

देवतानां यात्रा,

यात्रा procession was only for deities, (not यात्रा 'invasion of enemies');

कुसुमानां बन्धनस्थितिः,

बन्धनस्थिति 'remaining bound' was in 'flowers' when making garlands, (not बन्धनस्थिति 'remaining in imprisonment' for anyone);

इन्द्रियाणां निग्रहः,

निग्रह 'Control' was only for the senses, (not निग्रह 'control of people' through punishment);

वनकरिणां वारिप्रवेशः,

वारिप्रवेश 'entering the waters' was only for the elephants, (not वारिप्रवेश as a punishment);

तैक्ष्ण्यमसिधाराणाम्,

तैक्ष्ण्यं 'sharpness' was only in the edge of swords, (not तैक्ष्ण्यं 'rudeness' in speech);

व्रतिनामग्निधारणम्,

अग्निधारण 'keeping the fire' was only in people who took to austerities, (not अग्निधारण 'carrying the fire' in the hand as an ordeal);

ग्रहाणां तुलारोहणम्,

तुलारोहणम् ascendance of Tula constellation was in the planets, (but not climbing on to the 'balance' in order to prove one's innocence);

अगस्त्योदये विषशुद्धिः,

विषशुद्धि 'Water getting cleared of poison' happened only when the star Agastya rose, (not विषशुद्धि 'clearing one's reputation by consuming poison');

केशनखानामायतिभङ्गः,

आयतिभङ्ग 'cutting off the growth' was only in hairs and nails, (not आयतिभङ्ग 'untimely death' of any one);

जलददिवसानां मलिनांबरत्वम्,

मलिनाम्बरत्व 'tainted sky' was only in the monsoon, (not मलिनाम्बरत्व 'dirty clothes' in people);

रत्नोपलानां भेदः,

भेद 'perforation' was only in diamond stones, (not भेद 'internal differences' among people);

मुनीनां योगसाधनम्,

योगसाधन 'practice of Yoga' was only among Sages, (not योगसाधन 'using some practices to harm someone');

कुमारस्तुतिषु तारकोद्धरणम्,

तारकोद्धरण 'destruction of demon Taaraka' was only in the hymns of Kumaara, (not तारकोद्धरण 'extorting the pupils of the eyes' in punishment);

उष्णरश्मेर्ग्रहणशङ्का,

ग्रहणशङ्का 'apprehension of eclipse' was only in the Sun with hot rays, (not ग्रहणशङ्का 'apprehension of getting caught');

शशिनो ज्येष्ठातिक्रमः,

ज्येष्ठातिक्रम 'crossing the Jyesta-constellation' was only in the moon, (not ज्येष्ठातिक्रम 'disobeying the elder brother');

महाभारते दुःशासनापराधाकर्णनम्,

दुःशासनापराधाकर्णन 'hearing the evil deeds of Duhshaasana' was only in MahaaBhaarata, (दुःशासनापराधाकर्णन no one had to 'hear about a severe punishment' for any mistake);

वयःपरिणामे दण्डग्रहणम्,

दण्डग्रहण 'holding the stick' was only in old people, (not दण्डग्रहण 'tax levying' on people);

असिपरिवारेष्वकुशलयोगः,

अकुशलयोग 'dented sword could be found' only in sword collections, (not अकुशलयोग 'getting misfortune' in people);

कामिनीकुचभङ्गेषु वक्रता,

वक्रता 'crookedness' was only in the 'lines' drawn ornamentally with saffron or sandal paste 'on the breasts of attractive girls', (not वक्रता 'crookedness' in the minds);

करिणां दानविच्छित्तिः,

दानविच्छित्ति 'stoppage of rut' was only in elephants, (not दानविच्छित्ति 'stoppage of charity');

अक्षक्रीडासु शून्यगृहदर्शनम्,

शून्यगृहदर्शन 'seeing the empty house' was only in the dice-game, (not शून्यगृहदर्शन the 'sight of empty houses without food or comforts');

पृथिव्यामासीत्। (All these) were in the Earth (ruled by Taaraapeeda)!

#### MINISTER SHUKANAASA

(LONG SENTENCE)

तस्य च राज्ञो (अमात्यो ब्राह्मणः शुकनासो नामासीत्),

King Taaraapeeda had (a Brahmin named Shukanaasa) as his minister,

निखिलशास्त्रकलावगाहगम्भीरबुद्धिः,

who had a profound intellect capable of penetrating into all the arts and scriptures,

आशैशवादुपारूढनिर्भरप्रेमरसः,

who had great affection for the king from when he was a child,

नीतिशास्त्रप्रयोगकुशलः,

who was an expert in the practice of Administrative Science,

भुवनराज्यभारनौकर्णधारः,

who was the helmsman navigating the responsibility of the administration of the kingdom;

महत्स्वपि कार्यसंकटेष्वविषण्णधीः,

who never broke down in the direst circumstances that came up while performing his duties;

धाम धैर्यस्य, स्थानं स्थितेः, सेतुः सत्यस्य, गुरुगुणानाम्, आचार्य आचाराणाम्, धाता धर्मस्य,

who was the abode of courage; who was the venue for discipline; who was the bridge for Truth;

who was the guide for virtues; who was the model for good behaviour; who was the Creator of Dharma;

शेषाहिरिव महीभारधारणक्षमः,

who was also capable of bearing the weight (responsibility) of the Earth महीभारधारणक्षम, like the Shesha serpent (which is capable of holding the Earth on its head महीभारधारणक्षम);

सलिलनिधिरिव महासत्त्वः,

who was extremely courageous महासत्त्व, like the ocean (which is filled with huge animals महासत्त्व);

जरासन्ध इव घटितसन्धिविग्रहः,

who was an expert in घटित संधि विग्रह bringing about 'conciliation' or 'battle' with enemies, like Jaraasandha (whose body was formed by getting the separated parts joined together);

त्र्यम्बक इव प्रसाधितदुर्गः,

who had acquired many forts प्र साधित दुर्ग, like Tryambaka (Shiva) (who decorates the hair of Durgaa प्रसाधित दुर्ग);

युधिष्ठिर इव धर्मप्रभवः,

who was धर्मप्रभव the 'source of Dharma', like Yudhishtira (who was born of the deity of Dharma धर्मप्रभव),

सकलवेदवेदाङ्गवित्, अशेषराज्यमङ्गलैकसारः,

who was learned in all Vedas and Vedaangas; who was the essence of all the auspicious events of the kingdom;

बृहस्पतिरिव सुनासीरस्य, कविरिव वृषपर्वणः, वसिष्ठ इव दशरथस्य, विश्वामित्र इव रामस्य,

धौम्य इवाजातशत्रोः दमनक इव नलस्य, सर्वकार्येष्वहितमतिः, अमात्यो ब्राह्मणः शुकनासो नामासीत्,

who fully attended to all the duties of the kingdom and was a minister for Taaraapeeda,

like ‘Brhaspati for Indra’, like ‘Shukraachaarya for VrshaParva (King of demons)’, like ‘Vasishta for Dasharatha’, like ‘Vishvaamitra for Rama’, like Sage ‘Dhroumya for Ajaatashatru’, like ‘Damanaka for Nala’;  
(सुनासीर - सु सुष्टु नासीरं सेनामुखं, नासीरा वा अग्रेसरा अस्य सुनासीर इन्द्रः)

अमात्यो ब्राह्मणः शुकनासो नामासीत्, such a Brahmin named Shukanaasa was his minister;

SHUKANAASA’S GREATNESS

[Lord Vishnu’s chest-land had become rugged by the weapons thrown by Naraka demon.

The shoulders which embraced Lakshmi were hardened by the rubbing of Mandara Mountain.

His chest was nothing but a fort for his spouse Lakshmi, and no one dared steal her away from him! Yet Shukanaasa had done it without much effort! Yes he had made the kingdom of Taaraapeeda very prosperous and had filled it with riches!]

यः नरकासुरशस्त्रप्रहारभीषणे भ्रमन्मन्दरनितम्बनिर्दयनिष्पेषकठिनांसपीठे नारायणवक्षःस्थलेऽपि

स्थितामदुष्करलाभाममन्यत प्रज्ञाबलेन लक्ष्मीम्।

who, endowed with the power of wisdom (Prajnaa) did not deem it to be a difficult task to gain hold of Goddess Lakshmi who was not easily reachable for she stayed inside (the strong fort namely) the ‘chest of Vishnu’ which was made rugged by the weapons hit by ‘Narakaasura’, and was protected by the shoulders of Vishnu which had been hardened by the merciless rubbing of the whirling Mandara Mountain;

[Prajnaa – ‘Wisdom’ had enveloped him like a creeper and had bestowed many fruits in the form of kingdoms. It had spread out its branches in various directions and had grown very high and wide-spread.

The above sentence means- Shukanaasa was extremely wise and by using his brains had made the king conquer many kingdoms. The king was successful because of following the path laid out by his minister. As years went by the minister’s wisdom had expanded and he took care of the entire Earth conquered by the king and made the people happy and comfortable.]

यं चासाद्य दर्शितानेकराज्यफला लतेव पादपमनेकप्रतानगहना विस्तारमुपययौ प्रज्ञा।

whom, ‘Prajnaa’ (wisdom) showing the fruits of many kingdoms (by acquiring them), had held on to him like a creeper entwined around a tree, and had grown thick with many ramifications (various departments) and had grown very tall and wide;

[Fighting the battles and defeating the kings was all that Taaraapeeda had to do. Taking care of the kingdoms that were his, was Shukanaasa’s responsibility and he surely did a perfect job of it. For him, the entire kingdom stretching to the four ends of directions was like a small house. He knew what happened in every bit of his ‘little house’!

The huge kingdom was his little room because he had employed spies all over the land at every prominent point.

He also kept a watch on the defeated kings with the help of his spies. He could literally hear every breath of the kings who were his subordinates. He was the charioteer who led the chariot of the kingdom in the correct path, even as Taaraapeeda relaxed comfortably on the chariot seat at the back, shooting arrows wherever Shukanaasa pointed out.]

यस्य चानेकचारपुरुषसहस्रसंचारनिचिते चतुरुदधिवलयपरिधिप्रमाणे धरणीतले भवन इवाविदितमहरहः

समुच्छ्वसितमपि राज्ञां नासीत्।

for whom, the huge kingdom measuring the land covered by four oceans was like a small house such that, even breaths taken daily by the other kings were not unknown to him, because many thousands of trustworthy spies wandered all over the country at all times.

TAARAAPEEDA’S PLEASURE-FILLED LIFE

[The valorous king was still very young when he had finished conquering the entire Earth!

And that had been possible because of the strength of his shoulders!]

THE MIGHTY ARMS

स राजा बाल एव सुरकुञ्जरकरपीवरेण राज्यलक्ष्मीलीलोपधानेन सकलजगदभयदानदीक्षायूपेन

स्फुरदसिलतामरीचिजालजटिलेन निखिलारातिकुलप्रलयधूमकेतुदण्डेन बाहुना विजित्य सप्तद्वीपवल्यां वसुन्धरां,

तस्मिञ्छुकनासनाम्नि मन्त्रिणि सुहृदिव राज्यभारमारोप्य सुस्थिताः प्रजाः कृत्वा कर्तव्यशेषमपरमपश्यत्।

The king even when very young, had conquered the Earth surrounded by Seven Dweepas (islands) with the help of his ‘arm’- which was plump like the ‘trunk of Aeiraavata’;



*(The arm was plump and well-formed.)*

which was the comfortable pillow for the ‘Goddess of Kingdom’ to recline on;

*(Goddess of kingdom had no apprehensions of getting transferred through many kings wicked or good any more!*

*She now relaxed and reclined happily in his strong arms settled there once for all.)*

which was the ‘sacrificial pillar’, when he took the vow of sacrifice in bestowing sanctuary to the entire world;

*(His whole life was dedicated to the welfare of his people and he destroyed all wicked powers with the help of his arms.)*

which was covered by the variegated rays of the wielded sword which moved like a ‘creeper’;

*(The heavy sword had just become a creeper in his hand moving in different directions, slicing off the heads of enemies.)*

which was the ‘tail of the comet’ predicting the floods destroying the entire enemy clan;

*(It was a comet-tail predicting destruction for his enemies.)*

and he had given off the responsibility of the kingdom to that minister named Shukanaasa as if to a friend,

and had assured the welfare of his people, and had seen the fulfilment of all his duties.

[Taaraapeeda did whatever his minister advised him to do. He easily conquered off all the lands that were there within a short time, by the power of his arms.

The Goddess of Kingdom was his forever! No wicked dare raise their head to torment his people!

There was nothing more he had to do! He delegated the responsibility of the kingdom to his minister as if giving off a load to his friend to bear the weight; and he decided to relax for a while.]

प्रशमिताशेषविपक्षतया विगताशङ्कः शिथिलीकृतवसुन्धराव्यापारः प्रायो यौवनसुखान्यनुभूव।

As all the enemies had been subdued, having freed himself of all anxieties, having completed all the affairs connected to his kingdom, maybe he enjoyed the pleasures of youth!

[So he thought! Poor fellow! But he did not know what tortures awaited him!]

TAARAAPEEDA ENTERS THE TORTURE CHAMBER OF HAREM

[Taaraapeeda had heard a lot about the pleasures enjoyed by young men! Till now he had no time to have even a glimpse at them. Now since he had no more kingdoms to conquer, he decided to find out what the so-called pleasures were. He entered the arena of the pretty and charming girls of tender bodies, with lots of expectations!

Poor fellow! He did not know that he had entered a torture chamber!

What all tortures he went through in the harem!]

(LONG SENTENCE)

(अनङ्गपरवशः सुरतमाततान।) (He enjoyed the pleasures of copulation lost in the ‘passionate experiences’)

तथा हि, this is how it was;

[He was drenched in cold waters!

When he embraced the girls, his hard cheeks would rub against their ears and crush the flowers there; and the girls would flash a smile filled with passion; and the poor king would be drenched suddenly in the nectar of their smiles which would be cold like the sandal-waters!]

कदाचिदुल्लसत्कठोरकपोलपुलकजर्जरितकर्णपल्लवानां प्रणयिनीनां चन्दनजलछटाभिरिव

स्मितसुधाछविभिरभिषिच्यमानः,

sometimes, the pretty girls in his company would have horripilation, when the edges of the flowers worn on their ears were crushed by his hard cheeks; and their faces would become extremely beautiful with the nectar like smiles, which would bathe him as if with the showers of sandal waters;

[He would be hit by lotuses!

When the girls flashed a glance at him with lovelorn eyes, he would be hit as if by lotuses!]

कर्णोत्पलैरिव लोचनांशुभिस्ताड्यमानः,

he would be hit by the rays emanating from their eyes as if hit by the lotuses adorning their ears;

[Dust particles entered and irritated his eyes!

When the pretty damsels moved all around him, the dazzle of the shining ornaments they wore irritated his eyes! It was as if the pollen from the red Kumkuma paste applied on their bodies hurt his eyes as he drank in their beauty with his eyes!]

कुङ्कुमधूलिभिरिवाभरणप्रभाभिराकुलीक्रियमाणलोचनः,

his eyes would sometime be irritated by the shine of their ornaments, as if stuck by the pollen of 'Kumkuma' (crocus);

[He was smothered by the clothes. As the girls did various services to him like bathing, decorating etc, the shining hue of their nails would smother him as it were, and he would remain breathless in intoxication.]

धवलांशुकैरिव करनखमयूखजालकैराहन्यमानः,

he will be attacked by the variegated shines of the nails in their hands, as if smothered by a white cloth;

[He would be bound in chains like a prisoner! As the girls embraced him tightly with their soft arms, he would remain unmoving as if he had been chained by the flower garlands!]

चम्पककुसुमदलमालिकाभिरिव भुजलताभिराबध्यमानः,

he would be bound by their creeper like arms, as if chained by the garlands made of the petals of 'Champak flowers';

PLEASURES OF UNION

[The king was lost in the various pleasures offered by the harem girls!]

And the tortures he went through!

Continuous noise; thorny bed; bleeding head; hair getting pulled violently; his garments and ornaments pulled away roughly; dirty tainted blankets; sweating profusely by hard work...!

Sounds of bangles and anklets; bed made uncomfortable with crushed flower petals; his head getting red paste all over; his hair getting pulled; his ornaments getting broken; his blanket tainted by 'Agaru' stains; his beautiful 'Tilak' melting away...!

Ah the poor king!]

दष्टाधराधूतकरतलचलन्मणिवलयकलकलरमणीयम्,

(copulation-acts) which were pleasing with the tinkling sounds of the diamond bangles moving in the trembling hands, when their lips were bitten;

अतिरभसदलितदन्तपत्रदलदन्तुरशयनम्,

where the bed had become jagged by the jasmine petals getting crushed impetuously;

उत्क्षिप्तचरणतलगतलदलक्तकरक्तशेखरम्,

where his head would become red by the 'Alakta' juice oozing from under the feet which was turned towards his head.

सरभसकचग्रहचूर्णितमणिकर्णपूरम्,

where the diamond ear-ring would break when the hair was pulled forcibly;

उल्लसितकुचकृष्णागुरुपङ्कपत्रलताङ्कितप्रच्छदपटम्,

where the blanket cloth will be marked by the flower and leaf designs drawn with black 'Agaru' on their breasts lifted high;

अच्छश्रमजलकणिकालुलितगोरोचनतिलकपत्रभङ्गम्,

where the 'Tilaka' mark drawn with 'Gorochana' will melt away by the lucid sweat drops produced by the toil (of copulation).

(Gorochana- Bright yellow pigment prepared from the urine or bile of the cow, or found in the head of the cow.)

अनङ्गपरवशः सुरतमाततान।

thus he enjoyed the pleasures of copulation lost in the 'passionate experiences'.

WATER-SPORTS

[He was subjected to many punishments!]

कदाचिन्मकरकेतुकनकनाराचपरम्पराभिरिव कामिनीकरपुटविनिर्गताभिः कुङ्कुमजलधाराभिः पिञ्जरीक्रियमाणकायो

लाक्षाजलच्छटाप्रहारपाटलीकृतदुकूलो मृगमदजलबिन्दुशबलचन्दनस्थासकः कनकशृङ्गकोशैश्वरं चिक्रीड।

(The king was shot by arrows! When the girls sprayed water on him, he would get hit by the arrows of Manmatha and suffer with rising passion.)

He sported in their company with water spraying syringes, where waters would shoot out of the hands of the pretty girls like the succession of golden arrows shot by Manmatha; *(His body was painted yellow!)* sometimes his body would be coloured yellow by the spray of 'Kumkuma waters'; *(His clothes got stained!)* sometimes his garments would become red coloured, by the spray of red waters ('Laakshaa' - red dye); *(He was made to stand like a sandal paste statue, and black coloured waters were sprayed on him making him look ridiculous!)* sometimes he would be like a 'figure made of sandal paste', variegated by the 'spray of waters mixed with dark musk'.

[He sported with the girls in the house-pools; and the pool was in ruins! Here is how!]

कदाचित्कुचचन्दनचूर्णधवलितोर्मिमालम् चटुलतुलाकोटिवाचालचरणालक्तकसिक्तहंसमिथुनम्  
अलकनिपतितकुसुमसारम् प्लवमानकर्णपूरकुवलयदलम् उन्नतनितम्बक्षोभजर्जरिततरङ्गम्  
उद्दलितनालपर्यस्तनलिननिपतितधूलिपटलम् अनवरतकरास्फालनस्फुरत्फेनबिन्दुचन्द्रकितम्  
सावरोधजनो जलक्रीडया गृहदीर्घिकाणामम्भश्चकार।

Sometimes he spent time sporting in waters with the harem girls, and made the waters of the house-pools look like this;

*(The clean and clear waters were filled with dust! Because the sandal paste applied on the breasts of these young girls melted in the waters and made them dirty!)*

waves became white in colour by the sandal powder on the breasts;

*(Poor swans! Their beautiful white feathers all got tainted by the 'Alaktaka' paste applied on the feet of the girls, when they splashed the waters with their feet!)*

the swan-pair became tainted by the 'Alakta juice' on the feet resounding with the tinkling of anklets;

*(The clean pool was dirtied by wasteful things thrown on them! All the flowers worn by these pretty damsels on their hair fell off in the waters and covered the surface!)*

the flowers on the hair fell off and covered the waters;

*(Lotus petals like boats floated on the waters adding more of a mess to the waters!)*

lotus petals adorning the ears fell off and floated on the waters;

*(The waters of the pool looked calm and serene only till these buxom girls entered the waters. Once they started swimming, their beautiful hips made the waters turbulent and wavy!)*

the waves got shattered by the movement of the massive hips of the girls;

*(And what a havoc these girls made! The pool was so beautiful with abundant blossomed lotuses adorning it. But these girls plucked these lotuses madly and threw them at the young king thus making the pollen-dust fly all over the place. The whole atmosphere thus turned dusty!)*

layers of pollen dust falling from the lotuses plucked out of their stalks, was all around;

*(And they sang and clapped their hands wildly, foam rose in the waters, making moon-like rings appear on the surface!)*

moon-like rings forming out of the foam getting thrown by the continuous clapping of hands;

*(The king did this to all the girls and always spent the nights with the wrong girls and got punished in the day from the jilted girls!)*

*The girls treated him like an inert tree gifted to them to play with!*

*They spit on him; they kicked him; they sang in front of him; embraced him...; making him laugh in the extremity of bliss!*

*Was he a Bakula tree? Was he an Ashoka tree? Poor fellow!)*

*Poor King! He was punished too, mercilessly!*

*There was always a competition among the girls to have the king's company!*

*Some favourite partner of his would ask him to meet at a particular place secretly, unknown to any of her other friends.*

*The king would try his best to keep his promise; but would be caught by some other pretty girl and forget to keep his appointment as originally planned! Later the jilted girl would catch him and punish him severely!*

*His hands and feet would be tied up in flower garlands; and as he lay helpless, the girl would stand near him glaring at his face in anger! As he got whipped hard with flower garlands, by the pretty hands with shining nails, only his eyes and ears could move! He could see the lotus face with crooked eye-brows and hear the tinkling noise of her arm-lets! That is all!*

*He would wither in passion and lay on the ground begging for forgiveness from his beloved!)*

[It was believed that 'Bakula tree' blossoms when watered with mouthfuls of wine from the pretty women; 'Ashoka' by their kicks; and so on! There is a list of various trees which blossom by the fragrance of their face, their tender words, their embrace, their songs; and so on!]

कदाचित्संकेतवञ्चिताभिः प्रणयिनीभिराबद्धभङ्गुरभृकुटिभिरारणितपारिहार्यमुखरभुजलताभिर्बकुलकुसुमावलीभिः  
संयतचरणो नखकिरणविमिश्रैः कुसुमदामभिः कृतापराधो दिवसमताडयत।

Sometimes, he spent the day getting punished for his mistake of not meeting at the appointed place at the appointed time; by getting beaten with flower-ropes mixed with the shine of the nails in the hand; with his feet bound by rows and rows of 'Bakula' flower garlands; with his beloveds bending their eye-brows crookedly in anger, and the armlets worn on their arm-creepers tinkling loudly.

कदाचिद्वकुलतरुरिव कामिनीगण्डूषसीधुधारास्वादमुदितो विकाशमभजत।

Sometimes he blossomed like the Bakula tree (which is said to give out flowers when watered by the mouthful of wine from the young girls), enjoying the taste of the wine flowing out of the mouths of the pretty girls.

कदाचिदशोकपादप इव युवतिचरणतलप्रहारसंक्रान्तालक्तको रागमुवाह।

Sometimes he became red in hue like the Ashoka tree (was filled with passion) stuck by the Alakta juice of the feet of the young girls, when they kicked him (in amorous sports).

[And he became a Balaraama too in their amorous sports!]

As the king relaxed with wine in his hand and remained intoxicated, all the girls would apply excessive sandal paste on him making the king shine white in hue. And they would decorate him with too many flower-garlands woven with multicoloured flowers. The king would then appear like the white-hued mighty Balaraama wearing the flower garland!]

कदाचिन्मुसलायुध इव चन्दनधवलः कण्ठावसक्तोल्लसल्लोलकुसुममालः पानमसेवत।

Sometimes with flower-garlands dangling on his neck and his body whitened by sandal paste he looked (white) like 'Balaraama the wielder of mace' as he remained engaged in consuming intoxicating drinks.

[And he became an intoxicated fragrant-elephant too!]

The unique category of elephant 'GandhaGaja' emits a particular smell from the body which repels other elephants.

A king always sits on a 'GandhaGaja' in the battle-field.]

(गन्धगज - गन्धप्रधानो गजः - यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः)

[The poor king became a GandhaGaja also!]

With the overly applied sandal paste and overflowing flower garlands on the chest and the smell of wine from his mouth he emitted a unique fragrance and was like the GandhaGaja in intoxication.

The elephant would be tainted on the cheeks by the oozing rut, and wave its ears continuously.

The king was red in the cheeks because of intoxication and his huge ear-ornaments moved to and fro as he moved unsteady on his feet. And like the intoxicated elephant running wildly into the forests trumpeting wildly, he would blabber words of love and chase the girls madly in the palace gardens abounding with flower creepers.]

कदाचिद्रन्धगज इव मदरक्तकपोलदोलायमानकर्णपल्लवो मदकलः काननं विकचवनलताकुसुमसुरभिपरिमलं  
जगाहे।

Sometimes he was like the elephant which has fragrance emanating from the body (GandhaGaja), which will be tainted in the cheeks by the rut and wave its ears! For, his cheeks also would become red because of intoxication and the ear-rings worn on the ears would swing to and fro.

Like the insane elephant in rut, he would blabber sweet words in intoxication and wander off into the forests fragrant with the smell of the blossomed flowers of forest creepers.

[The girls taunted him by hiding in many places and calling out for him. And the king intoxicated by wine would search for them here and there. He would suddenly hear the sound of anklets coming from the lotus groove in the lake-side and would enter the lake madly in their chase. With the body white in hue because of the sandal paste he would float on the waters like a swan; and the girls would laugh aloud at the ridiculous sight!]

कदाचित्क्वणितमणिनूपुरनिनादानन्दितमानसो हंस इव कमलवनेषु रेमे।

Sometimes with the ringing sound of the anklets delighting his mind (like that of a swan in the Maanasa-lake), he would wander in the lotus-groves like a swan.

[The king sometimes would be decorated with garlands made of the pleasantly smelling yellow Bakula flowers, and he would chase the girls up the sport-hills like a lion with yellow mane chasing deer.]

कदाचिन्मृगपतिरिव स्कन्धावलम्बिकेसरमालः क्रीडापर्वतेषु विचचार।

Sometimes with the garland of 'Kesara' (Bakula) flowers worn on his shoulders (yellow mane), he wandered in the sport-hills like a lion.

[The king would sometimes search the girls among the creeper-bowers getting pricked by the jagged edge of the buds, and act disappointed like a bee lost in a honey-less bower where there were only flowers with closed petals!]

कदाचिन्मधुकर इव विजृम्भमाणकुसुममुकुलदन्तुरेषु लतागृहेषु बभ्राम।

Sometimes he wandered like the bee in the shelters made of creepers which looked jagged with buds all over.

[The king would then be ordered to meet them in some particular place at some unearthly hour! Poor fellow! He would cover himself with a dark cloth to hide himself from other women, and walk in the dark nights to meet his favourite girl!]

A valorous man; yet he had to act as the 'Abhisaarikaa' the woman who meets her paramour on dark nights!]

कदाचिन्नीलपटविरचितावगुण्ठनो बहुलपक्षप्रदोषदत्तसंकेताः सुन्दरीरभिससार।

Sometimes he covered himself with dark clothes and went to meet the girls in the dark nights of the 'new moon fortnight' at the appointed places (like the Abhisaarikaa, the girl who meets her lover secretly on dark nights).

[The poor king sometimes got respite from these tortures when his friends came to visit him. At those times these girls would act innocent and loving. They would present musical shows and entertain his friends and him too! How deceitful the females are! At such times the windows will open wide; otherwise they would be shut to hide their torturous acts! Black Agarar will burn continuously filling the hall with fragrance. The pigeons will sit in pigeon holes cooing melodiously.]

कदाचिच्च विघटितकनककपाटं प्रकटवातायनेष्वनवरतदद्यमानकृष्णागुरुधूमरक्तैरिव पारावतैरधिष्ठितविटङ्केषु

प्रासादकुक्षिषु कतिपयाससुहृत्परिवृतो वीणावेणुमुरजमनोहरमवरोधसंगीतकं ददर्श।

Sometimes in the inner apartments, -

where the window-doors made of gold would be kept open; where the pigeon-holes would be filled with pigeons which were coloured dark by the smoke of the continuously burning 'black Agarar'; he will sit with his close friends and witness the 'musical shows presented by the harem girls' which were pleasing to the mind with the 'melodious sounds of flute and drums'.

[The king enjoyed all the pleasures that a young man in his status could aspire for! But never did he transgress the rules of Dharma! Never did he trouble the people to satisfy his selfish purposes! He sought pleasures because there was nothing else to do! He had fulfilled all the duties that belonged to him as a king! He knew that his minister would take care of the kingdom perfectly well. Only because of this, he sought pleasures; not because he was a man madly desiring sense pleasures!]

किं बहुना। यद्यदतिरमणीयमविरुद्धमायत्यां तदात्वे च तत्तदनाक्षिप्तचेताः परिसमासत्त्वादन्येषां

पृथिवीव्यापाराणां सिषेवे न त्वतिव्यसनितया।

What more to say! He enjoyed all those pleasures which were highly pleasing and not opposed to the present or future welfare, with an open heart, as he had completed all the duties connected to his kingdom; not because he was addicted to such pleasures.

प्रमुदितप्रजस्य परिसमासकलमहीप्रयोजनस्य नरपतेर्विषयोपभोगलीला भूषणम्, इतरस्य तु विडम्बना।

When the people are happy and when all the needs of the kingdom are fulfilled, the sense pleasures become the ornament of a king. For others, it is a matter of ridicule!

[He met people whenever the need was there, and listened to their opinions seated on his throne.]

प्रज्ञानुरागहेतोरन्तरान्तरा दर्शनं ददौ, सिंहासनं च निमित्तेष्वारुरोह।

He met his people now and then to gain their love. He ascended the throne on occasions.

#### SHUKANAASA'S WISE ACTIONS

[His minister Shukanaasa kept the trust of the king and attended to his duties perfectly well. People trusted him and were happy under his affectionate care. They loved him now as not only as a minister, but also as their care-taker, the king.]

शुकनासोऽपि महान्तं राज्यभारमनायासेनैव प्रज्ञाबलेन बभार। यथैव राजा सर्वकार्याण्यकार्षीत्तद्वदसावपि  
द्विगुणीकृतप्रज्ञानुरागो राजकार्याणि चक्रे।

Shukanaasa bore the great weight of the kingdom with ease because of the power of his wisdom.  
In whatever way Taaraapeeda had attended to all the affairs of the kingdom, he did the same way, and  
doubled the affection of the people.

[Since Shukanaasa alone, was in charge of the kingdom, the subordinate kings treated him as an equal to their Conqueror and  
saluted him in reverence and feared him more than the emperor; for all the kings had understood that the wise minister was  
the real brain behind their defeats.

And when they hurried apprehensively to salute him, the crest-jewel would loosen up making their crowns shine with variegated  
hues. When their heads bent down, the flowers of the flower-band worn on their heads would become upside-down, and the falling  
honey drops would dampen the ground. They all bent so low that their ear ornaments brushed against their armlets.]

तमपि चलितचूडामणिमरीचिमञ्जरीजालिभिर्मौलिभिरावर्जितकुसुमशेखरच्युतमधुसीकरसिक्तनृपसभं

द्रावनतिप्रेङ्खोलितमणिकुण्डलकोटिसंघट्टिताङ्गदं राजकमाननाम।

All the kings saluted him also –

where the ‘crowns’ had variegated hues by the shine of the ‘moving crest jewel’;

where heads were bent making the ‘courtroom of the king’ damp by the drops of honey falling from the  
flower-bands adorning the head;

where the edges of their dangling ear-ornaments brushed against their arm-lets (because of their bending  
too low).

(LONG SENTENCE)

[The minister would sit on his horse and with a selected group of army, wander all over the countries to inspect the condition  
of the people. At such times...!

तस्मिन्नपि चलिते When he moved-

[What a noise!]

चलितचटुलतुरगबलमुखरखुरवबधिरीकृतभुवनान्तरालाः,

all the cavities of space were deafened by the resounding sound of the hoofs of the fast moving horses;

[The Earth shook and the hills trembled!]

बलभरप्रचलवसुधातलदोलायमानगिरयः,

the hills started to swing as the Earth shook under the weight of his army;

[So many elephants! So much rut! So much dust!]

गलन्मदान्धगन्धगजदानधारान्धकाराः, संसर्पदतिबहुलधूलिपटलधूसरितसिन्धवः,

darkness enveloped all over, by the oozing rut of the ‘fragrant-elephants’ blind with intoxication, and the  
oceans were covered by huge layers of dust, as they moved on;

[The ears were deafened!]

प्रचलत्पदातिबलकलकलरवस्फोटित कर्णविवराः,

the hollows of the ears were shattered by the tumult of the moving army of foot soldiers;

[Everyone shouted words denoting victory which filled the directions.]

सरभसोद्भुज्यमाणजयशब्दनिर्भराः,

the directions were filled with the victory-sounds shouted with high excitement;

[The directions became white by the countless chowries accompanying the kings following him.]

प्रोद्भूयमानधवलचामरसहस्रसंछादिताः,

the directions were covered by thousands of white chowries waving about;

[The subordinate kings in all the ten directions came to meet him and welcome him. Because of all the royal umbrellas  
collected together at one place, the sunlight was blocked and darkness prevailed like at night.]

पुञ्जितनरेन्द्रवृन्दकनकदण्डातपत्रसंघट्टनष्टदिवसा दश दिशो बभूवुः।

the days disappeared because of the 'closely held umbrellas with golden handles' of the 'crowded kings' in all the ten directions.

THUS THE KING ENJOYED THE YOUTHFUL PLEASURES

एवं तस्य राज्ञो मन्त्रिविनिवेशितराज्यभारस्य यौवनसुखमनुभवतः कालो जगाम।

In this manner, time passed for the king who had given off the responsibility of the kingdom to the minister and was enjoying the pleasures of the youth.

PLEASURES WASTED AWAY HIS YOUTH!

[Sense pleasures! What are they but mirage-waters which never satisfy the thirst!

King Taaraapeeda was fully drowned in enjoying all the pleasures his royal status afforded him!

When he woke up he realized that he had just wasted away all his youth in worthless activities.

For he never got the one thing every human on earth desires for!

A child of his own; bearing his own qualities; shining forth as the future heir of his kingdom!]

भूयसा च कालेनान्येषामपि जीवलोकसुखानां प्रायः सर्वेषामन्तं ययौ। एकं तु सुतमुखदर्शनसुखं न लेभे।

And again in course of time, Taaraapeeda reached the end of all pleasures that can be had by mortals on this Earth. However, that one single true happiness that is gained by the sight of a son, he did not get.

तथोपभुज्यमानमपि निष्फलपुष्पदर्शनं शरवणमिवान्तःपुरमभूत्।

So, though all enjoyments were there, the harem turned into a thicket of reeds which gave out flowers but not fruits. (*The women were 'Pushpavatis' (flowered) matured in body, but did not bear a child in the womb.*)

यथा यथा च यौवनमतिचक्राम तथा तथा विफलमनोरथस्यानपत्यताजन्माऽवर्धतास्य संतापः।

विषयोपभोगसुखेच्छाभिश्च मनो विजघ्ने।

As the youth faded away, the king felt distressed much and was disappointed by his not being able to get a child of his own. His mind lost interest in the enjoyment of sense pleasures.

नरपतिसहस्रपरिवृतमप्यसहायमिव चक्षुमन्तमप्यन्धमिव भुवनालम्बनमपि निरालम्बमिव आत्मानममन्यत।

He felt himself to be helpless though surrounded by thousands of kings, blind though with eyes, support-less though being the support of all.

QUEEN VILAASAVATI

[Queen Vilaasavati was a mine of all virtues and his devoted wife.]

(LONG SENTENCE)

अथ तस्य (भूषणमभूत् महिषी विलासवती नाम।)

He had (a queen by the name of Vilaasavati who was an ornament for him)-

चन्द्रलेखेव हरजटाकलापस्य,

like the crescent moon for the locks of Shiva;

कौस्तुभप्रभेव कैटभारातिवक्षःस्थलस्य,

like the shine of Kaustubha gem for the destroyer of demon Kaitabha (Vishnu);

वनमालेव मुसलायुधस्य,

like the VanaMaalaa (Garland of flowers) for Balaraama wielding a mace;

वेलेव सागरस्य, मदलेखेव दिग्गजस्य, लतेव पादपस्य,

like the boundary for the ocean; like the ichor-line for the Direction-elephant; like the creeper for the tree;

पुष्पोद्विगिरिव सुरभिमासस्य,

like the blossoming of flowers for the fragrant month of spring;

चन्द्रिकेव चन्द्रमसः, कमलिनीव सरसः, तारापंक्तिरिव नभसः,

like the moonshine for the moon; like the lotus for the lake; like the array of stars for the sky;

हंसमालेव मानसस्य, चन्दनवनराजिरिव मलयस्य,

like the garland of swans for the Maanasa lake; like the line of sandal trees for the Malaya Mountain;

फणामणिशिखेव शेषस्य,

like the shine of the gem for the hood of Shesha;

भूषणमभूत् त्रिभुवनविस्मयजननी जननीव वनिताविभ्रमाणां सकलान्तःपुरप्रधानभूता महिषी विलासवती नाम।

the queen by the name of Vilaasavati who was an ornament for him, who generated ((Janani) awe in the three worlds and was the mother ((Janani) of all feminine charms, and who was the most prominent one amongst all the harem ladies.

KING TAARAAPEEDA VISITS HIS QUEEN AND FINDS VILAASAVATI IN TEARS

[Vilaasavati was also pining for a child of her own. Not wanting to disturb the king by her grievances, she hid her sorrow within herself and behaved normally in the presence of the king.

One day when without pre-intimation he entered her private apartment, he found her bathed in tears.]

एकदा च स तदावासगतस्तां, चिन्तास्तिमितदृष्टिना शोकमूकेन परिजनेन परिवृताम्, आरादवस्थितैश्च

ध्यानानिमिषलोचनैः कञ्चुकिभिरुपास्यमानाम्, अनतिदूरवर्तिनीभिश्चान्तःपुरवृद्धाभिराश्वास्यमानाम्,

अविरलाश्रुपातार्द्रकृतदुक्लाम्, अनलंकृताम्, वामकरतलविनिहितमुखकमलाम्, असंयताकुलालकाम्,

सुनिबिडपर्यङ्गिकोपविष्टां, रुदतीं, ददर्श।

Once, Taaraapeeda visited her apartment and saw her -

surrounded by maids who were dumbstruck with grief and eyes frozen by worry; attended by the 'Kanchukis' (chamberlains) standing nearby with unwinking eyes lost in thoughts; getting consoled by the elderly ladies of the harem who were standing not far; her upper garment wet by the profuse tears she had shed; having not decorated herself; her face resting on her left hand; her hair all crumpled and uncombed; seated on a hard couch and crying.

कृताभ्युत्थानां च तां तस्यामेव पर्यङ्गिकायामुपवेश्य स्वयं चोपविश्याविज्ञातबाष्पकारणो भीतभीत इव

करतलेन विगतबाष्पाम्भकणौ कुर्वन्कपालौ भूपालस्तामवादीत्।

As she stood up, he made her sit on the same couch; and sitting next to her and not knowing the reason for her crying, feeling very much apprehensive, wiped the tear drops from her cheeks and spoke to her like this,

"देवि किमर्थमन्तर्गतगुरुशोकभारमन्थरशब्दं रुद्यते।

*"Devi! Why are you crying silently suppressing the weight of the excessive grief tormenting you within?"*

ग्रथन्ति हि मुक्ताफलजालकमिव बाष्पबिन्दुनिकरमेतास्तव पक्ष्मपंक्तयः।

*Your eyelids are weaving a 'pearl lattice' with your 'tear drops' as it were!*

किमर्थं च कुशोदरि नालंकृताऽसि।

*O my pretty wife with the lean belly! Why have you not decorated yourself?*

[Feet when decorated with red Alaktaka paste will shine like the calyx of the pair of lotuses which shine by the rays of the morning Sun.]

बालातप इव रक्तारविन्दकोशयोः किमिति न पातितश्वरणयोरयमलक्तकरसः।

*Why has not the 'Alakta juice, fallen on your feet' shine like the 'red morning rays of the Sun' on the 'calyx of the red lotus'?*

[Tinkling pair of Jewel anklets are the swan-couple which sport in the lake of 'love-games' (Love-God). The queen has not worn them thus not gracing the anklets by favouring them.]



कुसुमशरसरःकलहंसकौ कस्मात्पादपङ्कजस्पर्शेन नानुगृहीतौ मणिनूपुरौ।

*Why have not the 'jewel anklets' which are the 'sporting swan couple' in the 'lake of Manmatha', have been blessed by the 'touch of your feet'?*

[Her waist would be usually tied by the gold belt studded with tinkling beads which would make a pleasant noise when she walked.]

किंनिमित्तमयमपगतमेखलाकलापमूको मध्यभागः।

*Why your 'waist' has become silent with the 'covering belt' thrown off?*

किमिति च हरिण इव हरिणलांछने न लिखितः कृष्णगुरुपत्रभङ्गः पयोधरभारे।

*My dear wife with heavy breasts! Why is it that no drawings have been drawn with the black Agar, like the 'deer decorating in the moon' with the 'deer-mark', on them?*

[Pearl necklace when worn by her would shine like the stream of Ganges with white foamy water- drops enveloping her neck; and appear like a crescent moon in the background of her black profuse hair as if adorning Shiva's crest.]

केन कारणेन तन्वीयं हरमुकुटचन्द्रलेखेव गङ्गास्रोतसा न विभूषिता हारेण वरोरु शिरोधरा।

*O lean lady! O pretty lady with excellent thighs!*

*For what reason, this 'neck' has not been adorned by the 'pearl necklace' resembling the 'Ganges stream', like the 'crescent moon adorning the crest of Shiva'?*

[Her cheeks were wet with tears and all the decorations of red saffron had been washed away.]

किं वृथा वहसि विलासिनि स्रवदश्रुजललवधौतपत्रलतं कपोलयुगम्।

*O charming lady! Why are you having the 'cheeks' plain-looking, with the 'saffron line decorations' washed away by your 'tear drops' falling on them?*

[Her hand was soft and tender like the red lotus, fingers acting like the petals.

Now she was sitting in a depressed posture placing her hand on her cheeks and crying.

The hand-lotus was near her ears now looking like an ear-ornament.]

इदं च कोमलाङ्गुलिदलनिकरं रक्तोत्पलमिव करतलं किमिति कर्णपूरतामारोपितम्।

*Why is it that 'your hand looking pretty' like the 'red lotus with the tender petals of fingers' now become your 'ear-ornament'?*

[Her fore-head was creased with worries. She had not adorned her forehead with Tilak.

The side locks were falling on her face as she had not combed her hair feeling extremely grieved.]

इमां च केन हेतुना मानिनि धारयसि अनुपरचितगोरोचनाबिन्दुतिलकामसंयमितालकिनीं ललाटेरेखाम्।

*O honoured lady! Why are you wearing the 'lines on your forehead' without having drawn the 'Tilak' with the 'Gorochana drops' and without 'combing away the locks of hair' falling on it?*

[Vilasavatee had profuse dark hair which was adorned always with white fragrant flowers, like the dark fortnight adorned by the crescent moon. But today she had neither combed the hair, nor decorated it with flowers. So the profusely falling black hair was blinding the eyes as it were and the king felt very much grieved by her plight.]

अयं च ते बहुलपक्षप्रदोष इव चन्द्रलेखाविरहितः करोति मे दृष्टिखेदमतिबहुलतिमिरपटलान्धकारः कुसुमरहितः

केशपाशः।

*This 'profuse hair of yours' 'without flowers', looks like the 'twilight of the dark fortnight' 'bereft of its crescent moon', and makes my eyes throb with pain, blinding me with 'excessively dense darkness'!*

प्रसीद। निवेदय देवि दुःखनिमित्तं।

*Grace me please! Tell me Devi, why you are so sad?*

[Even when crying like this, even when she had not decorated herself with ornaments or flowers, she looked very beautiful and the king's heart throbbed in love at her sight.]

एते हि पल्लवमिव सरागं मे हृदयमाकम्पयन्ति तरलीकृतस्तनांशुकास्तवायताः श्वासमरुतः।

*Your 'deep breathes' are loosening the 'cloth covering your breasts' and are shaking my heart which is like a 'leaf coloured red' (Raaga- 'filled with love')!*

कच्चिमयापराद्धमन्येन वा केनचिदस्मदनुजीविना परिजनेन।

*Have I committed any grave mistake or anyone else or any of these maids who serve us?*

अतिनिपुणमपि चिन्तयन्न पश्यामि खलु स्खलितमप्यात्मनस्त्वद्विषये।

*Even when I analyze sharply, I do not see any offensive act done by me in your case, carelessly!*

त्वदायतं हि मे जीवितं राज्यं च।

*My life, my kingdom and all belong to you!*

कथ्यतां सुन्दरि शुचः कारणम्।"

*Tell me pretty lady! What is the cause for your grief?"*

इत्येवमभिधीयमाना विलासवती यदा न किञ्चित्प्रतिवचः प्रतिपेदे तदा विवृद्धबाष्पहेतुमस्याः परिजनमपृच्छत्।

When even after pleaded like this, Vilaasavati did not answer back, the king enquired the maids about the cause of her profuse tears.

MAID MAKARIKAA EXPLAINS

[A person who carries the 'Taamboola' in a basket for the royal personage is usually very close to the mistress or master. She usually has an idea of what goes on in their lives.]

अथ तस्यास्तांबूलकरङ्कवाहिनी सततप्रत्यासन्ना मकरिका नाम राजानमुवाच-

Then a maid named Makarikaa who carried the basket of Taamboola, and always stayed close to the queen, spoke to the king,

"देव कुतो देवादल्पमपि परिस्खलितम्।

*"Deva! How can even a tiniest act of offence be possible by the Lordship?!*

अभिमुखे च देवे का शक्तिः परिजनस्यान्यस्य वा कस्यचिदपराद्धम्।

*Which servant is capable of committing an offence in the presence of the Lordship!*

[The queen was blaming evil spirits for her failure to bear a child in her womb.]

किंतु महाग्रहग्रस्तेव विफलराजसमागमाऽस्मीत्ययमस्या देव्याः संतापः।महांश्च कालः संतप्यमानायाः।

However, 'as if under the sway of an evil spirit', my 'union with my lord' has failed to give 'fruit'; this is the grievance of the queen. For long, she has been languishing like this.

प्रथममपि स्वामिनी दानवश्रीरिव सततनिन्दितसुरता शयनस्नानभोजनभूषणपरिग्रहादिषु

समुचितेष्वपि दिवसव्यापारेषु कथं कथमपि परिजनप्रयत्नात्प्रवर्त्यमाना सशोकेवासीत्।

देवहृदयपीडापरिजिहीर्षया च न दर्शितवती विकारम्।

Even before this, the mistress always felt bad about the 'fruitless copulations' (सतत निन्दित सुरता) like the 'wealth of the demons' (always blaming the Suras सतत निन्दितसुरता); and had to be pressurized somehow or other by the maids even to attend the day to day activities like sleeping, bathing, eating, decorating with ornaments etc, as she always was distressed.

She did not show it out so as to not cause apprehension in the mind of Lordship.

अद्य तु चतुर्दशीति भगवन्तं महाकालमर्चितुमितो गतया तत्र महाभारते वाच्यमाने श्रुतम्-

‘अपुत्राणां किल न सन्ति लोकाः शुभाः। पुंनाम्नो नरकात्त्रायत इति पुत्रः’।

Today being the fourteenth day, she had gone to offer worship to the temple of MahaaKaala. There she heard at the reading of MahaaBhaarata- For those without progeny, there are no auspicious worlds.

A son saves one from the hell named 'Pum'.

इत्येतच्छ्रुत्वा भवनमागत्य परिजनेन सशिरःप्रणाममभ्यर्थ्यमानापि नाहारमभिनन्दति न भूषणपरिग्रहमाचरति नोत्तरं प्रतिपद्यते।

*Having heard all this, she returned home; and even after getting pleaded by the maids by saluting with their heads bent, she shows no interest in food; she does not wear any ornaments; and she gives no answers.*

केवलमविरलबाष्पदुर्दिनान्धकारितमुखी रोदिति। एतदाकर्ण्य देवः प्रमाणम्।"

*She just keeps on crying shedding profuse tears darkening her face like a rainy day.  
After hearing this, it is up to the Master!"*

इत्येतदभिधाविरराम।

She said this much and stopped her speech.

TAARAAPEEDA CONSOLES HIS QUEEN

विरतवचनायां तस्यां भूमिपालस्तूष्णीं मुहूर्तमिवस्थित्वा दीर्घमुष्णं च निःश्वस्य निजगाद।

The king stood for some time silent and sighed deeply a hot breath and said-

"देवि किमत्र क्रियतां दैवायते वस्तुनि। अलमतिमात्रं रुदितेन। न वयमनुग्राह्याः प्रायो देवतानाम्।

*"Devi! What can be done about things which are not under our control!*

*Enough of crying like this! Probably we are not fit to be blessed by the deities!*

आत्मजपरिष्वङ्गामृतास्वादसुखस्य नूनमभाजनमस्माकं हृदयम्।

*Our heart indeed will not be a receptacle for the taste of nectar of the embrace of one's own progeny!*

अन्यस्मिञ्जन्मनि न कृतं अवदातं कर्म।

*We have not performed meritorious deeds in the other birth!*

जन्मान्तरकृतं हि कर्म फलमुपनयति पुरुषस्येह जन्मनि।

*Only the 'Karmas' done in previous births, bear fruit in the present birth.*

न हि शक्यं दैवमन्यथा कर्तुमभियुक्तेनापि।

*Destiny cannot be changed even by the most learned!*

यावन्मानुष्यके शक्यमुपपादयितुं तावत्सर्वमुपपाद्यताम्।

*What is humanly possible, let all that be done now.*

अधिकां कुरु देवि गुरुषु भक्तिम्। द्विगुणमुपपादय देवतासु पूजाम्। ऋषिजनसपर्यासु दर्शितादरा भव।

*Devi! Increase your devotion to elders. Double the worship offered to the deities.*

*Show more sincerity in serving the 'Rishis'.*

परं हि दैवतमृषयो यत्नेनाराधिता यथासमीहितफलानां दुर्लभानामपि वराणां दातारो भवन्ति।

*'Rishis' are above the destiny. If served with effort, they will give boons fulfilling one's desire even if it is an unobtainable thing.*

श्रूयते हि पुरा चण्डकौशिकप्रभावान्मगधेषु बृहद्रथो नाम राजा जनार्दनस्य

जेतारमतुलभुजबलमप्रतिरथं जरासन्धं नाम तनयं लेभे।

*It is heard that- long ago, by the power of 'ChandaKaushika', a king named Brhadhratha of Magadha, obtained a son named 'JaraaSandha' who could conquer Krishna, who had enormous strength of shoulders, and whom nobody could oppose in battles.*

दशरथश्च राजा परिणतवया विभाण्डकमहामुनिसुतस्यर्ष्यशृङ्गस्य

प्रसादान्नारायणभुजानिवाप्रतिहतानुदधीनिवाक्षोभ्यानवाप चतुरः पुत्रान्।

*King Dasharatha though he was very old, obtained four sons who were undefeatable like the shoulders of Naaraayana; who were imperturbable like the oceans; by the grace of RishyaShrnga, the son of the great Sage Vibhaandaka.*

अन्ये च राजर्षयस्तपोधनानाराध्य पुत्रदर्शनामृतस्वादसुखभाजो बभूवुः।अमोघफला हि महामुनिसेवा भवन्ति।  
*Many other royal Sages have 'served' the 'Sages empowered with penance' and became the 'receptacle' for the 'bliss of the taste of nectar' 'in the sight of a son'!*  
*The service of great Sages leads towards unfailing results'.*  
 [The king confides his own private dreams with his wife.]

अहमपि खलु देवि,

*I too Devi, (have desires like)-*

कदा समारूढगर्भभरालसामापाण्डुमुखीमासन्नपूर्णचन्द्रोदयामिव पौर्णमासीनिशां देवीं द्रक्ष्यामि।

*When will I see Devi like the 'rise of the full moon' with a white (pale) face, and idle because of the heaviness of the developed womb!*

कदा मे तनयजन्ममहोत्सवानन्दनिर्भरो हरिष्यति पूर्णपात्रं परिजनः।

*When will the servants grab away the 'Poorna-Paatra' (a gift-bowl filled with valuables) from me, who will be filled with the happiness of celebrating the festivities of my son's birth!*

[When the queen delivers a child, she will wear the auspicious garment dipped in turmeric water; and she will look beautiful like the early morning Sun. The child on her lap would be reddish in hue and look like the tender red sunshine (Baalaatapa, the tender red sunshine) of the morning sun.]

कदा हरिद्रवसनधारिणी सुतसनाथोत्सङ्गा द्यौरिवोदितरविमण्डला सबालातपा मामानन्दयिष्यति देवी।

*When will Devi delight me like the 'sky with sunrise spreading the tender red shine (Baalaatapa', by wearing the 'turmeric drenched garment (sun-rise)' and having the son (like Baalaatapa) on her lap!*

[How will the child look like?! He would be smiling with teeth-less mouth! An auspicious thread dipped in Gorochana would adorn his neck. A paste would be prepared by mixing white mustard powder and holy ashes moist with sanctified ghee; and a pinch of it would be applied in his palate. The end of his mouth would be oozing out saliva wet with that mixture. The child would have had his customary oil-bath; he would have profuse hair like his mother, which would be all crumpled up after the bath and would be yellow in colour because of the herbal powders applied on his hair during the bath!]

कदा सर्वोषधिपिञ्जरजटिलकेशो निहितरक्षाधृतबिन्दुनि तालुनि विन्यतगौरसर्षपोन्मिश्रभूतिलेशो

गोरोचनाचित्रकण्ठसूत्रग्रन्थिरुत्तानशयो दशनशून्यस्थिताननः पुत्रको जनयिष्यति मे हृदयाह्लादम्।

*When will my son bring bliss to my heart, with his face without teeth; lying on his back with the thread around the neck coloured by Gorochana; with the white mustard mixed with a pinch of ashes applied on the palate which is wet with the drops of sanctified ghee; the crumpled hair turning yellow being washed with the application of many medicinal herb powders!*

[The entire harem would be bursting with joy on his birth-occasion! Only few selected people would be allowed to see him and they would offer their salutations to their future king, who would be shining like an auspicious light lit in the palace. The light is yellow; the child also would be yellow because of the Gorochana applied on his body. Like a lamp passing from hand to hand, everyone would snatch the baby from each other relishing the joy of having him in their hands!]

कदा गोरोचनाकपिलद्युतिः अन्तःपुरिकाकरतलपरंपरासंचार्यमाणमूर्तिरशेषजनवन्दितो मङ्गलप्रदीप इव मे

शोकान्धकारमुन्मूलयिष्यति चक्षुषोः।

*When will he uproot the darkness of grief in my eyes like an auspicious lamp, saluted by one and all (like the lamp gets saluted); shining yellow with the application of the Gorochana; and getting passed from hand to hand of the female attendants!*

[The baby would soon be crawling on the floor. His body would be covered by the mud spread out on the ground of the courtyard. The king's eyes would follow him wherever the child moved and his heart also would be joined there watching every movement of the child, and ready to lift him up even if there was the slightest danger of the child getting hurt!]

कदा च क्षितिरेणुधूसरो मण्डयिष्यति मम हृदयेन दृष्ट्या च सह परिभ्रमन्भवनाङ्गणम्।

*When will he with his 'body covered by the dust of the earth', adorn the 'courtyard of the mansion' as he crawls 'along with my heart and eyes'!*

[The baby would soon be on his knees. He will slowly walk, stumbling now and then; and he would see the deer cubs grazing across the transparent crystal wall of the palace. Like a lion cub he would walk towards the wall and try to seize the deer cub!]

कदा केसरिकिशोरक इव संजातजानुसंक्रमणावस्थः संचरिष्यतीतस्ततः

स्फटिकमणिभित्तिन्तरितान्भवनमृगशावकाञ्जिघृक्षुः।

*When will he, reaching the age of standing on his knees, and acting like a lion cub, seize the deer cubs of the mansion, which are kept across the crystal wall, as he walks here and there!*

[The baby would soon be firm on his feet and start running here and there. The poor nurse would not be able to cope up with his speed. The swans would be wandering all over the palace courtyards. They would be chasing the anklet sounds of the maids who would be doing their errands; they would be confused and change their courses following one maid here and one maid there. His son would be chasing these mad swans running here and there behind them trying to catch them. In this chaos the poor nurse would have to detect him only by the sound of the bells tied to his girdle! Poor girl!]

कदान्तःपुरनूपुरनिनादसङ्गितान्गृहकलहंसकाननुसरन्कक्षान्तरप्रधावितः

कनकमेखलाघण्टिकारयानुसारिणीमायासयिष्यति धात्रीम्।

*When will he tire the nurse who runs behind him following the sound of the bells tied to the golden girdle, as he runs across the hall chasing the KalaHamsas (swans) of the mansion which are following the sound of the anklets worn by the harem-ladies!*

[His son would be slightly older now. His cheeks would be decorated with Agarū designs and he would be like a plump elephant with its cheeks glowing with ichor lines. His hand would be covered by the sandal powder dust thrown all over the ground like the elephant's trunk wallowing in the mud. As he runs, his nurse would make the noise of a drum puffing her mouth. Like the elephant attracted by the drum-noise of the hunter, the boy would stop running and search for the source of the noise. The nurse would immediately catch him with her goad-like hand. He would resist and shake his head like an elephant, and try to escape her tight grip!]

कदा कृष्णगुरुपङ्कलिखितमदलेखालंकृतगण्डस्थलकः

मुखडिण्डिमध्वनिजनितप्रीतिरुर्ध्वकरविप्रकीर्णचन्दनचूर्णधूलिधूसरः कुञ्चिताङ्गुलिशिखराङ्कुशाकर्षणविधूतशिराः

करिष्यति मतगजराजलीलाक्रीडाः।

*When will he sport like the chief of the elephants, with his cheeks decorated by the ichor lines namely the designs made by the black Agarū; with his head shaking as he gets pulled by the goad of the contracted fingers of the nurse; with his hand covered by the dust of sandal powder rising up; attracted by the sound of 'Dindima' noise (like that of a drum) made by her mouth!*

[His son would be very naughty too as he grows old! After his mother's feet were decorated with Alakṭa juice by her maids, he would dip his hands in the red paste kept in the bowls and splash it on the faces of the old Kanchukis before they could get up and run away from him!]

कदा मातृश्वरणयुगलरागोपयुक्तशेषेण पिण्डालक्तकरसेन वृद्धकञ्चुकिनां विडम्बयिष्यति मुखानि।

*When will he cover the faces of old Kanchukis with the Alakṭa juice paste left over after his mother's feet have been decorated with!*

[His son would walk on the floors studded with precious stones. As he walks his reflection would be seen on every point of the floor. He would look at them with rolling eyes and feel awed by so many boys staring at him from inside the floor.]

कदा कुतूहलचञ्चललोचनो मणिकुट्टिमेष्वधोदत्तदृष्टिरनुसरिष्यति स्खलद्गतिरात्मनः प्रतिबिम्बानि।

*When will he follow his own reflections, as he walks with faltering steps looking down curiously with rolling eyes, at the gem studded floor!*

[The proud king would take his son to the courtroom. All the subordinate kings will rush towards the king to have the glimpse at their prince; and the child would close its eyes hurt by the dazzle of their ornaments.]

कदा नरेन्द्रसहस्रप्रसारितभुजयुगलाभिनन्द्यमानागमनो भूषणमणिमयूखाकुलीक्रियमाणलोलदृष्टिरास्थानस्थितस्य मे पुरः सर्पिष्यति सभान्तरेषु।

*When will he crawl in front of me as I am seated in the court-room, with his eyes dazzled by the shine of the ornaments of thousands of kings who are welcoming him with open arms!*

इत्येतानि मनोरथशतानि चिन्तयतोऽन्तःसंतप्यमानस्य प्रयान्ति रजन्यः।

*Nights pass away, even as I get tormented by hundreds of such wishes!*

मामपि दहत्येवायमहर्निशमनल इवानपत्यतासमुद्भवः शोकः।

शून्यमिव मे प्रतिभाति जगत्।अफलमिव पश्यामि राज्यम्।

*The grief of childlessness burns me also like fire, day and night!*

*The whole world looks void as it were! I see the kingdom as fruitless!*

अप्रतिविधेये तु विधातरि किं करोमि।तन्मुच्यतामयं देवि शोकानुबन्धः।आधीयतां धैर्यं धर्मं च धीः।

धर्मपरायणानां हि समीपसंचारिण्यः कल्याणसंपदो भवन्ति। "

*But if the Creator is against me, what can I do? So my dear Queen, get rid of this persistent grief!*

*Fill your mind with courage and Dharma! All 'auspicious riches' become gained by those who stay close to the pious men who follow the path of Dharma!"*

इत्येवमभिधाय सलिलमादाय स्वयं करतलेनाभिनवपल्लवेनेव विकचकमलोपमानमाननमस्याः साश्रुलेखं ममार्ज।

पुनःपुनश्च प्रियशतमधुराभिः शोकोपनोदनिपुणाभिर्धर्मोपदेशगर्भाभिर्वाग्भिराश्वास्य सुचिरं स्थित्वा नरेन्द्रो निर्जगाम।

Having consoled her like this, he took some water himself, and with the hand like a fresh new leaf, wiped the tear-lines on her face which now appeared like a blossomed lotus. The king stayed there for long and consoled her again and again with hundreds of sweet talks filled with words which were pregnant with righteous instructions and also capable of alleviating her sorrow. Then he went out of the harem.

VILAASAVATI TRIES VARIOUS METHODS TO GET A CHILD

*(Vilaasavatee felt consoled by his affectionate words and decided to follow the advice of the king and left no stone unturned in an effort to get a child.)*

निर्गते च तस्मिन्मन्दीभूतशोका विलासवती यथाक्रियमाणाभरणपरिग्रहादिकमुचितं दिवसव्यापारमन्वतिष्ठत्।

After he left, Vilaasavati's sadness lessened and she dressed herself with ornaments and other decorations deemed necessary; and engaged herself in her regular duties.

ततःप्रभृति सुतरां देवताराधनेषु ब्राह्मणपूजासु गुरुजनसपर्यास्वादरवती बभूव।

From then onwards, she always engaged herself in sincerely serving the elders, worshipping the Brahmins, and propitiating the deities.

यद्यच्च किञ्चित्कुतश्चिच्छ्राव गर्भतृष्णया तत्तत्सर्वं चकार। न महान्तपि क्लेशमजीगणत्।

Whatever she heard something from wherever (suggestions for getting a child), she did all that, craving for pregnancy. She did not mind whatever difficulties were involved.

अनवरतदह्यमानगुग्गुलबहुलधूमान्धकारितेषु चण्डिकागृहेषु धवलाम्बरेण शुचिमूर्तिरूपोषिता हरितकुशोपच्छदेषु

मुसलशयनेषु सुष्वाप।

She slept on a bed of pointed pestles covered by green Kusha grass, fasting all the time, purifying herself by bathing in the holy waters, wearing a white cloth, in the temples of Chandikaa Devi, which were dark because of the smoke coming out of the fragrant 'Guggulu' which was always burning.

पुण्यसलिलपूर्णेर्विविधकुसुमफलोपेतैः क्षीरतरुपल्लवलाञ्छनैः सर्वरत्नगर्भैः शातकुम्भकुम्भैर्गोकुलेषु

वृद्धगोपवनिताकृतमङ्गलानां लक्षणसंपन्नानां गवामधः सस्नौ।

In the cowherd colonies, she took bath under the cow which had all the good qualities, and which had been decorated with all auspicious markings by the elderly cow-herd women; using gold-pots with all precious gems kept inside, covered by the leaves of 'Ksheera-Vrikshas' (Milk-trees) along with various types of fruits and flowers, and filled with sacred waters.

प्रतिदिवसमुत्थायोत्थाय सर्वरत्नोपेतानि हैमानि तिलपत्राणि ब्राह्मणेभ्यो ददौ।

Every day as soon as she woke up she regularly offered 'golden sesame leaves' covered with precious stones to the Brahmins.

महानरेन्द्रलिखितमण्डलमध्यवर्तिनी विविधबलिदानानन्दितदिग्देवतानि बहुलचतुर्दशीनिशासु चतुष्पथे स्वप्नमङ्गलानि सिद्धायतनानि भेजे।

She sat in the centre of 'magical circles' drawn by magicians and offered food as an offering to the deities of the quarters, on the nights of the fourteenth day of the dark fortnight; and took auspicious bath at the meeting point of four roads; and visited temples which were renowned for fulfilling wishes.

कृतविचित्रदेवतोपयाचितकानि सिषेवे।

She made very strange offerings to many deities.

दर्शितप्रत्ययानि संनिधानमातृकाभवनानि जगाम।

She visited many temples of Mother Goddesses which held a promise of fulfilling her desire.

प्रसिद्धेषु नागकुलहृदेषु ममज्ज।

She took bath in many ponds considered as sacred by the 'Naaga clans'.

अश्वत्थप्रभृतीनुपपादितपूजान्महावनस्पतीन्कृतप्रदक्षिणा ववन्दे।

She saluted huge trees by going around them and offering worship to sacred trees like 'Ashvattha'.

दोलायमानवलयेन पाणियुगलेन स्नाता स्वयमखण्डसिक्थसंपादितं रजतपात्रपरिगृहीतं वायसेभ्यो

दध्योदनबलिमदात्।

After purifying herself with a bath, with bangles swinging in both of her hands, she offered with her own hand, 'curd-rice made of unbroken grains kept in a silver vessel', to the crows.

अपरिमितकुसुमधूपविलेपामपूपपल्लपायसबलिलाजकलितामहरहरम्बादेवीसपर्यामाततान।

She offered abundant amount of flowers, incense, sandal paste, delicacies made of wheat, sweets made of sesame and jaggery, sweetened milk, rice-gruel, every day to AmbaaDevi (JyeshtaaDevi) and propitiated her.

स्वयमुपहृतपिण्डपात्रान्भक्तिप्रवणेन मनसा सिद्धादेशान्नग्नक्षपणकान्पप्रच्छ।

She questioned naked Jain mendicants by offering them vessels filled with food, carrying them in her own hand and bending with extreme devotion.

विप्रश्निकादेशवचनानि बहु मेने।निमित्तज्ञानुपचचार।शकुनज्ञानविदामादरमदर्शयत्।

She gave much value to the predictions of fortune-tellers. She waited on soothsayers.

She showed interest in those who knew omens.

अनेकवृद्धपरम्परागमागतानि रहस्यान्यङ्गीचकार।

She followed the secret instructions passed on from generations through elders.

दर्शनागतद्विजजनमात्मजदर्शनोत्सुका वेदश्रुतीरकारयत्।अनवरतवाच्यमानाः पुण्यकथाः शुश्राव।

Desirous of getting a child, she made the Brahmins who came to see her, to recite the Vedas in her presence. She continuously listened to the reading of the sacred stories of the divinities.

गोरोचनालिखितभूर्जपत्रगर्भान्मन्त्रकरण्डकानुवाह।

She carried baskets empowered with chants which contained birch leaves within, with magical drawings drawn on them with Gorochana.

रक्षाप्रतिसरोपेतान्योषधीसूत्राणि बबन्ध।

She tied herbal threads (as talisman for giving her protection from evil spirits) given to her.

परिजनोऽपि चास्याः सततमुपश्रुत्यै निर्जगाम, तन्निमित्तानि च जग्राह।

Even her maids constantly watched out for any sound or sight that could be an omen, and went out to find them at nights.

शिवाभ्यो माम्सबलिपिण्डमनुदिनं निशुत्ससर्ज।

They threw meat pieces to female jackals every night.

स्वप्नदर्शनाश्चर्याण्याचार्याणामाचक्षे।

They reported their strange dreams to the learned teachers.

चत्वरेषु शिवबलिमुपजहार।

In the cross roads they offered food to jackals.

TAARAAPEEDA'S STRANGE DREAM

एवं च गच्छति काले कदाचिद्राजा, क्षीणभूयिष्ठायां रजन्यामल्पावशेषपाण्डुतारके जरत्पारावतपक्षधूमे नभसि स्वप्ने सितप्रासादशिखरस्थिताया विलासवत्याः करिण्या इव बिसवलयमानने सकलकलापूर्णमण्डलं शशिनं प्रविशन्तमद्राक्षीत्।

Time passed like this. Once, when most of the night was gone, when only few shining stars were left back, when the sky took the grey hue of the wings of aging pigeons, the king saw in his dream, the 'moon complete with all his digits entering the mouth of Vilaasavati' who was resting on the white terrace, like 'a circular lotus-stalk entering the mouth of a female elephant'.

प्रबुद्धश्चोत्थाय हर्षविकासस्फीततरेण चक्षुषा धवलीकृतवासभवनस्तस्मिन्नेव क्षणे शुकनासं समाहूय स्वप्नमकथयत्।

He was awake immediately and stood up. His eyes bloomed up in joy making the entire room shine brightly. Immediately he called for Shukanaasa and reported his dream to him.

स तं समुपजातहर्षः प्रत्युवाच।

Shukanaasa also reciprocated the joy and said-

"देव संपन्नाः सुचिरादस्माकं प्रजानां च मनोरथाः।

*"Deva! The wishes of our subjects have been fulfilled.*

कतिपयैरेवाहोभिरसंदेहमनुभवति स्वामी सुतमुखकमलावलोकनसुखम्।

*Within very few days, Lordship will surely obtain the bliss of seeing his son's face.*

अथ खलु मयापि निशि स्वप्ने धौतसकलवाससा शान्तमूर्तिना दिव्याकृतिना द्विजेन विकचचन्द्रकलावदात-दलशतमालोलकेसरसहस्रजटालमकरन्दबिन्दुसीकरवर्षि पुण्डरीकमुत्सङ्गे देव्या मनोरमाया निहितं दृष्टम्।

*Today even I had a dream at night. A Brahmin of a lustrous form wearing pure white dress and looking very serene, deposited a 'white lotus flower', from which honey drops were oozing out, which had thousands of pollens fibres and hundred petals shining like crescent moons, on the lap of Devi Manoramaa (my wife)!*

आवेदयन्ति हि प्रत्यासन्नमानमग्रेपातीनि शुभानि निमित्तानि।

*The auspicious signs foretell the arrival of happiness.*

किं चान्यत्प्रियतरमधिकमानन्दकारणमतो भविष्यति।

*What other joyful thing can be there to cause happiness?!*

अवितथफला हि प्रायो निशावसानसमयदृष्टा भवन्ति स्वप्नाः।

*Usually dreams seen at the end of the night never turn out to be untrue.*

सर्वथा नाचिरेण मान्धातारमिव धौरेयं सर्वराजर्षीणां भुवनानन्दहेतुमात्मजं जनयिष्यति देवी।



*Definitely very soon Devi (Queen) will give birth to a son delighting the whole world, like Maandhaata who was the foremost among all royal sages (kings).*

शरत्कालकमलिनीवाभिनवकमलोद्गमेन गन्धगजमाह्लादयिष्यति देवम्।

*She will delight the Lordship like the lotus-lake in the autumn by the rise of new lotuses which delight the 'fragrant-elephant'!*

येनेयं दिग्गजमदलेखेवाविच्छिन्नसंताना क्षितिभारधारणोचिता भविष्यति कुलसंततिः स्वामिनः।"

*Because of this, propagation of the family of the Lordship will now be there to take over the weight of the kingdom, like the ichor-line gets continuously produced in the direction-elephant!"*

इत्येवमभिधानमेव तं करेण गृहीत्वा नरेन्द्रः प्रविश्याभ्यन्तरमुभाभ्यामपि ताभ्यां स्वप्नाभ्यां

विलासवतीमानन्दयांचकार।

As he was speaking like this, the king held his hand and entered the inner apartment and delighted Vilaasavati by informing her about both of their dreams.

VILAASAVATI BECOMES PREGNANT

कतिपयदिवासपगमे च देवताप्रसादात्सरसीमिव प्रतिमाशशी विवेश गर्भो विलासवतीम् येन नन्दनराजिरिव

पारिजातेन मधुसूदनवक्षःस्थलीव कौस्तुभमणिना सुतरामराजत सा।

After a few days passed away, by the grace of the deity, 'Garbha' the state of pregnancy entered Vilaasavati, like the 'reflection of the moon' entering a 'lake'; because of which she shone forth like 'Nanadana garden (of Indra)' by the 'Paarijaata tree'; and like 'Vishnu's chest region' by 'Kausthubha gem'.

[Vilaasavati carried the image of the king within her womb like a reflection; for the child would be born with most of the physical characteristics of the king.]

दर्पणश्रीरिवगर्भच्छलेन संक्रान्तमवनिपालप्रतिबिम्बमुवाह।

Like the 'splendorous mirror' she carried the 'reflection of the king' like a picture, on the pretext of pregnancy.

[The clouds drink up the water vapours from the ocean and move slowly because of the weight. Similarly Vilaasavati's gait also became slow by the heaviness in her womb.]

सा शनैः शनैश्च प्रतिदिनमुपचीयमानगर्भा निर्भरपरिपीतसागरसलिलभरमन्थरेव मेघमाला मन्दं मन्दं सञ्चचार।

Gradually her womb developed; and she moved slowly like the 'garland of cloud' slowed down by 'its drinking all the waters of the ocean'.

मुहुरनुबद्धजृम्भिकमाजिह्वितलोचना सालसं निशश्वास।

She yawned continuously, and sighed heavily with slightly contracted eyes.

[Vilaasavati nowadays desired strange type of delicacies.

Her breasts became dark-hued at the edges like the monsoon cloud. Her body became pale and white because of her pregnancy. Soon all the harem attendants understood her state of pregnancy by noticing all these signs.]

तथावस्थां तामहरहः स्वयमनेकरसवाञ्छितपानभोजनां पावृषमिव श्यामायमानपयोधरमुखीं केतकीमिव

गर्भच्छविपाण्डुरमालोक्येङ्गितकुशलः परिजनो विज्ञातवान्।

Her condition was made known to the maids who were talented in watching external signs, by her desiring for delicacies of different tastes; by her breasts darkened at the edges like a cloud by the monsoon; and her body becoming pale like the Ketaki flower because of her pregnancy.

KULAVARDHANAA INFORMS THE KING

*(Having served the royal family for long, KulaVardhanaa had free approach to any member of the royal family. She took the liberty of informing the king about the good news.)*

(LONG SENTENCE)

अथ तस्याः सर्वसेवकवर्गप्रधानभूता, सदा राजकुलसंवासचतुरा, सदा च राजसंनिकर्षप्रगल्भा, सर्वमङ्गलकुशला, कुलवर्धना नाम, महतरिका,

There was one chief of all maids named 'KulaVardhanaa' who was older than all; wise in the ways of the royal families; bold because of being close to the king; and expert in all the auspicious undertakings;

प्रशस्ते दिवसे (भूमिपालमुपसृत्य)

on an auspicious day one evening, (she approached the king),

प्रदोषवेलायामभ्यन्तरास्थानमण्डपगतम्, गन्धतैलावसेकज्वलितदीपिकासहस्रपरिवारम्,

उडुनिकरमध्यवर्तिनमिव पौर्णमासीशशिनम्, उरगराजफणामणिसहस्रान्तरालस्थितमिव नारायणम्,

who was sitting inside the courtroom, encircled by 'thousands of lamps' burning brightly fed by the 'fragrant oil'; like the 'moon of the full moon day' in the midst of 'stars'; like 'Naaraayana' seated deep inside the 'shine of the thousand gems' on the 'hoods of Shesha, the serpent king';

मूर्धावसिक्तैः प्रधाननरेन्द्रैः परिमितैः परिवृतम्, अनतिदूरावस्थितपरिजनम्,

who was surrounded by very few selected kings who had been consecrated; with the servants standing not far;

अनन्तरमुत्तुङ्गवेत्रासनोपविष्टेन, धौतधवलाम्बरपरिधानेनानुल्बणवेषेण, जलनिधिनेवागाधगाम्भीर्येण,

समुपारूढविश्रम्भनिर्भरास्तास्ताः कथाः शुकनासेन कुर्वाणम्,

who was conversing many matters confidentially with Shukanaasa who was seated on a bamboo-seat nearby, who was wearing a simple white garment, and looking profound and deep like the ocean;

भूमिपालमुपसृत्य रहः कर्णमूले विदितं विलासवतीगर्भवृत्तान्तमकार्षीत्।

approached such a king, and secretly whispered in his ear about the news of Vilaasavati being pregnant.

(LONG SENTENCE)

[The king could not believe his good fortune. His mind was overjoyed by the good news. The king smiled in happiness.

His eyes were filled with tears of joy. He could not even speak. He just looked at Shukanaasa unable to utter a word even.]

तेन तु तस्या वचनेनाश्रुतपूर्वेणासंभाव्येनामृतरसेनेव सिक्तसर्वाङ्गस्य,

By hearing those words which never had been heard before, which was not believable, the king felt as if his entire body had bathed in nectar;

सद्यःप्ररूढरोमाञ्चनिकरकण्टकिततरोरानन्दरसेन विह्वलीक्रियमाणस्य,

instantly all the hairs on his body stood up in horripilation, and he felt overpowered by the joy rising within, and his throat was choked;

स्मितविकसितकपोलस्थलस्य, परिपूरितहृदयातिरिक्तहर्षमिव दशनांशुवितानच्छलेन विकिरतो,

his cheeks swelled up in smile; the happiness of his heart overflowed as the shine of the teeth;

राज्ञः शुकनासमुखे लोलतारकमानन्दजलबिन्दुक्लिन्नपक्षममालं तत्क्षणं पपात चक्षुः।

immediately his eyes fell on Shukanaasa with the pupils of the eyes rolling, and the eye-lids moist with happy tears.

[Shukanaasa did not need any verbal communication. He understood immediately what would have made the king so happy.

He and his king were always worried about this only! And if the king became happy all of a sudden, what else could be the reason!]

(LONG SENTENCE)

अनालोकितपूर्वं तु हर्षप्रकर्षमभिसमीक्ष्य भूपतेः कुलवर्धनां च स्मितविकसितमुखीमागतां दृष्ट्वा

Shukanaasa observed the king's excessive joy unseen so far and KulaVardhanaa' coming there with a smiling face,

तस्य चार्थस्य सततं मनसि विपरिवर्तमानत्वादविदितवृत्तान्तोऽपि तत्कालोचितमपरमतिमहतो हर्षस्य

कारणमपश्यञ्छुकनासः

and as he always was thinking about the same thing, though unaware of the news, yet not seeing any cause for such a great joy other than what was expected,

स्वयमुत्प्रेक्ष्य समुत्सर्पितासनः समीपतरमुपसृत्य नातिप्रकटमाबभाषे-

himself guessing the matter on hand, he pushed his chair and moving very close to the king whispered-

"देव अस्ति किञ्चित्स्मिन्स्वप्नदर्शने सत्यम्। अत्यन्तमुत्फुल्ललोचना हि कुलवर्धना दृश्यते।

*"Deva! Is there any truth in our dreams? KulaVardhana's eyes seem to have blossomed fully!*

[The king's eyes opened wide; tears overflowed; his eyes bloomed up; extended up to the ears and made his eye-lotuses shine like his ear-ornaments. May be the eyes also wished to hear the delightful news from the ears!]

देवस्यापीदं प्रियवचनश्रवणकुतूहलादिव श्रवणमूलमुपसर्पदुपरचयदिव नीलकुवलयकर्णपूरशोभामानंदजलपरिप्लुतं तरलतारकं विकसदावेदयति महत्प्रकर्षकारणमीक्षणयुगलम्।

*Your 'pair of eyes' opening so wide is announcing the 'cause of happiness' to be most excellent, with the 'pupils rolling in excitement'; 'tears of happiness' overflowing; and extending up to the 'ends of ears' creating the 'splendour of the ear-ornament made of lotus', as if wanting to hear the delightful news.*

उपारूढमहोत्सवश्रवणकुतूहलमुत्सुकोत्सुकं क्लाम्यति मे मनः। तदावेदयतु देवः किमिदम्।"

*My mind is exhausted by overwhelming excitement, curious to hear about the forthcoming joyous occasion! Let the Lordship inform what it is!"*

इत्युक्तवति तस्मिन् राजा विहस्याब्रवीत्। As he spoke like this, the king laughed aloud and said,

यदि सत्यमनया यथा कथितं तथा सर्वमवितथं स्वप्नदर्शनम्। अहं तु न श्रद्धे।

कुतोऽस्माकमियती भाग्यसंपत्। अभाजनं हि वयमीदृशानां प्रियवचनश्रवणानाम्।

*"If what she says is true then, all that we dreamed has become true. I can't believe it!*

*How can we be blessed with such good fortune! We are not fit to receive such good news ever!*

अवितथवादिनीमप्यहं कुलवर्धनामेवंविधानां कल्याणनामसंभावितमात्मानं मन्यमानो विपरीतामिवाद्य पश्यामि।

तदुतिष्ठ। स्वयमेव गत्वा किमत्र सत्यमिति देवीं पृष्ट्वा ज्ञास्यामि।"

*Though this KulaVardhana never speaks an untruth, I believe the contrary today as I never can have such good fortunes befalling me ever! So get up! Let us go there ourselves and find out from the queen what the truth is."*

(LONG SENTENCE)

इत्यभिधाय विसृज्य सकलनरेन्द्रलोकमुन्मुच्य स्वाङ्गेभ्यो भूषणानि कुलवर्धनायै दत्त्वा तया च

दत्तप्रसादानन्तरमवनितलास्त्रिष्टललाटरेखया शिरःप्रणामेनाभ्यर्चितः, सह शुकनासेनोत्थाय हर्षविशेषनिर्भरेण त्वर्यमाणो मनसा,

So saying he dismissed all the kings, gifted all his ornaments to KulaVardhana; she after receiving the gift, touched the floor with her fore-head and saluted him with her head; got up along with Shukanaasa, and with a mind that was hurrying faster than his body, filled with excessive joy;

पवनचलितनीलकुवलयदललीलाविडम्बकेन दक्षिणेनाक्षणा,

with his right eye greeting him by throbbing, imitating a 'blue lotus moved by the wind';

परिस्फुरताभिनन्द्यमानस्तत्कालसेवासमुचितेन विरलविरलेन परिजनेनानुगम्यमानः,

getting congratulated by all those who appeared in front, and followed by very few servants who were always ready for such services;

पुरःसंसर्पिणीनामनिललोलस्थूलशिखानां प्रदीपिकानामालोकेन

समुत्सार्यमाणकक्षान्तरतिमिरसंहतिरन्तःपुरमयासीत्।

reached the inner apartment filled with darkness, by following the lights in front, which were shining from the lamps which had thick wicks, whose flames were moving in the wind, and which drove away the darkness in

the inner apartment.

*(Since it was night-time and darkness filled the corridors, lights were immediately lit on the path as the king hurried towards the harem.)*

[As the Queen had become pregnant after a long time, all sorts of auspicious symbols adorned her private residence to ban evil spirits and untoward happenings and also for ensuring the safety of the mother and the child.]

VILAASAVATI'S ROOM

(LONG SENTENCE)

तत्र च वासभवने, There in her private residence-

सुकृतरक्षासंविधाने, नवसुधानुलेपनधवलिते, प्रज्वलितमङ्गलप्रदीपे, पूर्णकलशाधिष्ठितपक्षके,

where the arrangements were made to protect the queen from evil spirits;

where the walls had been freshly painted; where the auspicious lamps were burning brightly;

where the pots filled with water symbolizing auspicious signs, were kept on both sides of the door;

प्रत्यग्रलिखितमङ्गल्यालेख्योज्ज्वलितभित्तिभागमनोहारिणि,

where the walls were looking beautiful with the recently painted auspicious symbols, and appeared pleasing;

उपरचितसितविताने वितानपर्यन्तावबद्धमुक्तागुणे मणिप्रदीपप्रहततिमिरे, शयनतलमधिशयानां (विलासवती ददर्श)।

where a white cloth canopy had been made on which the pearl garlands hung on all sides, and jewel-lamps were getting rid of the darkness; (Taaraapeeda saw Vilaasavati) lying on a bed- where,

HER BED

भूतिलिखितपत्रलताकृतरक्षापरिक्षेपम्,

a 'circle was drawn around the cot', where 'creepers with leaves' were drawn with 'ashes' as a 'symbol to protect from evil spirits';

शयनशिरोभागविन्यस्तधवलनिद्रामङ्गलकलशम्,

a 'white auspicious silver pot' was kept at the 'head-side of the bed' to 'bring good sleep';

आबद्धविविधौषधिमूलयन्त्रपवित्रम्,

'sanctification' was getting done through various herbs, roots, and 'Yantras' (mystical drawings drawn on birch leaves);

अवस्थापितरक्षाशक्तिवलयम्,

'rings made of peacock feathers' were tied as a mark of 'Shakti-deities like Kaatyaayini and other Goddesses';

इतस्ततो विप्रकीर्णगौरसर्षपम्,

'white mustard' had been scattered here and there;

अवलम्बितबालयोक्त्रग्रथितलोलपिप्पलपत्रम्,

'fig leaves' were swinging tied to a hanging 'string made of hair with enchanted knots at intervals';

आसक्तहरितारिष्टपल्लवम्,

'neem leaves' were hanging all around;

उत्तुङ्गपादपीठप्रतिष्ठितम्, इन्दुदीधितिधवलप्रच्छदपटम्,

a 'tall foot-stool' was placed next to it; a 'bedcover' 'white like the moon-light' covered it;

अचलराजशिलातलविशालम्, गर्भोचितं,

the bed was broad like the 'base of the Himalayan Mountain'; it was made comfortable for a pregnant woman,

(विलासवती ददर्श)।(saw Vilaasavati) (who was going through the waving ceremony) (in this manner);

WAVING CEREMONY

कनकपात्रपरिगृहीतैरविच्छिन्नविरलावस्थितदधिलवैर्जलतरंगतरलश्वेतशालिसिक्थनिकरैरग्रथितकुसुमसनाथैर्पूर्णभाज-

नैरखण्डिताननमत्स्यपटलैश्च प्रत्यग्रपिशितपिण्डमिश्रैरविच्छिन्नसलिलधारानुगम्यमानमार्गेर्पटलकप्रज्वलितैश्च शीतलप्रदीपैर्गोरोचनामिश्रगौरसर्षपैश्च सलिलाञ्जलिभिश्चाचारकुशलेनान्तःपुरजरतीजनेन क्रियमाणावतरणकमङ्गलाम्, auspicious ceremonies like ‘waving’ were getting done by the harem maids specialized in such knowledge without a break; who waved ‘golden pots’ ‘filled abundantly with curds’ covering ‘boiled grains of white ‘Saali’’ looking beautiful like the ‘waves of water’; and pots filled with ‘flowers not woven into garland’; and pots filled with ‘fish with their open mouths mixed with recently cut meat pieces’; and as they moved, water was continuously getting sprinkled on the path and they waved ‘burning camphor’ in a plate covered by ‘red cloth’; and offered benediction of ‘handfuls of waters’, with ‘white mustard seeds’ mixed with ‘Gorochana’; (विलासवती ददर्श)। (saw Vilaasavati) who was-

[The state of pregnancy!

It is an auspicious omen of forthcoming bliss of a child! The child who would ascend the throne after Taaraapeeda and shine forth gloriously in the future was now hidden inside her womb, like the Kula Mountain inside the earth; like the huge elephant Aeiraavata sunk inside the Ganges waters; like the lion hiding inside the cave (womb) in the sloping (body-line) mountain; like the sun who is covered by dark clouds...so on!]

धवलाम्बरविक्रवेषेण प्रमुदितेन प्रस्तुतमङ्गलप्रायालापेन परिजनेनोपास्यमानाम्, surrounded by maids wearing ‘white garments’ happily engaged in conversing about the present auspicious ceremony.

उपारूढगर्भतयान्तर्गतकुलशैलामिव क्षितिम्, सलिलनिमग्नैरावतामिव मन्दाकिनीम्, गुहागतसिंहामिव गिरिराजमेखलाम्, जलधरपटलान्तरितदिनकरामिव दिवसश्रियम्, उदयगिरितिरोहितशशिमण्डलामिव विभावरीम्, अभ्यर्णब्रह्मकमलविनिर्गमामिव नारायणनाभिम्, आसन्नागस्त्योदयामिव दक्षिणाशाम्, फेनावृतामृतकलशामिव क्षीरोदवेलाम्, गोरोचनाचित्रितदशमनुपहतमतिधवलं दुकूलयुगलं वसानां, विलासवती ददर्श।

because of being endowed with pregnancy, who was like the ‘earth holding KulaShaila (Kula Mountain)’; like ‘Mandaakini River’ where ‘Aeiraavata elephant had sunk inside the waters’; like the ‘slope of the Mountain’ in which the ‘lion had entered the cave’; like the ‘splendorous day’ where the ‘sun is covered by the array of dark clouds’; like the ‘night’ where the ‘moon-disc is blocked by Udaya Mountain’; like the ‘navel of Naaraayana’ where soon ‘Brahma in his lotus will manifest’; like the ‘Southern direction’ where soon ‘Agastya will arrive at’; like the ‘boundary of milk ocean’ appearing like a ‘pot of nectar covered by foam’. who was wearing pair of very new and excessively white garments where the borders were decorated with pictures drawn with Gorochana; saw Vilaasavati (who was like this, and seated on a cot, in her private chambers).

TAARAAPEEDA MEETS THE QUEEN

ससंभ्रमपरिजनप्रसारितकरतलालम्बनावष्टम्भेन वामजानुविन्यस्तहस्तपल्लवां प्रचलितभूषणमणिरवमुखरमुत्तिष्ठन्तीं विलासवतीम् "अलमलमत्यादरेण, देवि नोत्थातव्यम्", इत्यभिधाय सह तया तस्मिन्नेव शयनीये पार्थिवः समुपाविशत्।

As Vilaasavati started to get up supported by the hands extended by her flurried maids, placing her flower-like hand on her left knee, with all the beads on her ornaments making tinkling noise, the king stopped her, saying, “Enough, Enough of all these formalities! Devi, do not get up”; and sat along with her on the same bed. प्रमृष्टचामीकरचारुपादे धवलपच्छदे चासन्ने शयनान्तरे शुकनासोऽपि न्यषीदत्।

Shukanaasa also sat on a golden chair close by, which had beautiful legs, and which had been burnished and covered by a white cloth.

अथ तामुपारूढगर्भामालोक्य हर्षभरमन्थरेण मनसा प्रस्तुतपरिहासो राजा - "देवि शुकनासः पृच्छति यदाह कुलवर्धना किमपि तत्किं तथैव" इत्युवाच।

Observing the features of pregnancy in his wife, the king's mind was weighed down by happiness. He made a comment in jest, "*Devi! Shukanaasa is asking, whether what Kula Vardhana reported, is it all true?*"

[Vilaasavati did not expect such a direct question from the king; that too in front of Shukanaasa! She was overcome by shyness and did not reply. She felt happy; yet did not show it out. Her cheeks blossomed like red lotuses; her lips suppressed the bursting smile; her pearl-like teeth were slightly seen and the shine of it covered her like a garment covering her shy face.]

अथाव्यक्तस्मितच्छुरितकपोलाधरलोचना लज्जया दशनाम्शुजालकव्याजेनांशुकेनेव मुखमाच्छादयन्ती विलासवती तत्क्षणमधोमुखी तस्थौ।

Vilaasavati bent her head in shyness; her cheeks, lips and eyes were illumined by the unexpressed smile; a slight shine of her teeth lit in smile covered her face like a garment.

[The king wouldn't leave her alone.]

पुनःपुनश्चानुबध्यमाना- "किं मामतिमात्रं त्रपापरवशां करोषि, नाहं किंचिदपि वेद्मि", इत्यभिदधाना तिर्यग्वलिततारकेण चक्षुषाऽवनतमुखी राजानं साभ्यसूयमिवापश्यत्।

When she was pressed for answer again and again, she said, "*Why do you make me overcome with shyness? I do not know anything!*", and slightly moving the pupil of the eyes towards him still with the bent head, looked at him accusingly.

[The king could not remain silent! What if she did not reply; he would talk! He saw her again and again and overjoyed by her state of pregnancy, described the changes that had occurred in her body.]

अपरिस्फुटहासज्योत्स्नाविशदेन मुखशशिना भूभुजां पतिरेनां भूयो बभाषे।

The lord of the Kings, his moon-face illumined by the moonlight of a gentle smile again said,

सुतनु, यदि मदीयेन वचसा तव त्रपा वितन्यते तदयमहं स्थितो निभूतम्।

"*Pretty lady! If by my words, your shyness increases, then I will stay quiet!*"

[However, you cannot conceal the changes that are happening in your body!]

अस्य तु किं प्रतिविधास्यसि, *But what can you do to conceal –*

[The yellow Champaka flower, when it changes from the bud-state to a flower-state, slowly opens its petals; is slightly pale in colour, and the red pollen is hidden within, which can be seen only when it blossoms fully. The queen's yellow hue was also slowly changing into paleness, hiding the baby within.]

विघटमानदलकोशविशदचम्पकद्युतेः सवर्णतया परिमलानुमीयमानस्य कुङ्कुमाङ्गरागस्य पाण्डुरतामापद्यमानस्य, *the 'hue of your body' - which 'resembles that of the Champaka flower', which is 'slowly opening up its petals' and has 'attained a paleness' 'hiding the redness of saffron paste' which can only be detected by its scent;*

[Her breast ends were darkened now as if she had permanent decorations of 'Agaru' on her breasts.]

अनयोश्च गर्भसंभवावमृतावसेकनिर्वाप्यमानशोकानलप्रभवं धूममिव वमतोर्गृहीतनीलोत्पलयोरिव

चक्रवाकयोस्तमालपल्लवलाञ्छितमुखयोरिव कनककलशयोः सकृदिवालिखितकृष्णागुरुपङ्कपत्रलतयोः

श्यामायमानचूचकयोः पयोधरयोः,

*and these 'breasts of yours with the nipples darkened'*

*as if the 'designs of leaves and creepers made of the black Agaru' are drawn once for all;*

*which are like 'gold-pots' which are covered by the 'dark Tamaala leaves';*

*which are like 'blue lotuses' held by 'Chakravaaka birds'; which appear as if spitting smoke as it were, because the fire of grief within getting snuffed by the sprinkling of the nectar of pregnancy;*

[Her waist was no more lean and thin.]

अस्य च प्रतिदिनमतिगाढतरतामापद्यमानेन काञ्चीकलापेन द्यूमानस्य नश्यत्त्रिवलिरेखावलयस्य क्रशिमानमुज्झतो मध्यभागस्य।"

*this 'waist of yours' -*

*which is discarding its lean nature, where the three folds of skin are disappearing, where the string of the girdle is suffering because of becoming tighter and tighter every day?"*

इत्येवं ब्रुवाणमवनिपालमन्तर्मुखहासः शुकनासः-"देव किमायासयसि देवीम्। इयमनया कथयापि लज्जते।

त्यज कुलवर्धनाकथितवार्तासंबद्धमालापकम्" इत्यब्रवीत्।

As the king was speaking like this, Shukanaasa addressed him hiding his smile, "Deva! Why are you tiring the queen? She is feeling shy even by such talks! Stop talking about the news given by KulaVardhanaa."

एवंविधाभिश्च नर्मप्रायाभिः कथाभिः सुचिरं स्थित्वा शुकनासः स्वभवनमयासीत्। नरेन्द्रोऽपि तस्मिन्नेव वासगृहे तया सह तां निशामत्यवाहयत्।

Engaged in conversing humorously for some time Shukanaasa stayed there for a while and returned home. The king spent the night with her in that private residence itself.

VILAASAVATI DELIVERS A CHILD

ततः क्रमेण समीहितगर्भदोहदसंपादनप्रमुदिता पूर्णे प्रसवसमये पुण्येऽहन्यनवरतगलन्नाडिकाकलित-

कलकलैर्बहिरागृहीतच्छायैर्गणकैर्गृहीते लग्ने प्रशस्तायां वेलायामिरंमदमिव मेघमाला

सकललोकहृदयानन्दकारिणं विलासवती सुतमसूत। (इरया जलेन माद्यते दीप्यते इरंमदो मेघज्योतिः)

In course of time, Vilaasavati who was happy by all her longings getting fulfilled, delivered a son who delighted the entire world, like the garland of clouds producing a lightning (Irammada), when the pregnancy was complete, on a sacred day, in an auspicious hour in the 'Lagna' which was getting calculated by the astrologers by measuring the shadows outside and also observing the water-clocks with continuously dropping water.

तस्मिञ्जाते सरभसमितस्ततः प्रधावितस्य परिजनस्य चरणशतसंक्षोभचलितक्षितितलो

भूपालाभिमुखप्रसृतस्खलद्रतिशून्यकञ्चुकिसहस्रो जनसंमर्दनिष्पिष्यमाणपतितकुब्जवामनकिरातगणो

विस्फार्यमाणान्तः पुरजनाभरणझङ्कारमनोहरः पूर्णपात्राहरणविलुप्यमानवसनभूषणः संक्षोभितनगरो राजकुले

दिष्टिवृद्धिसंभ्रमोऽतिमहानभूत्।

On the day of 'Dishti-Vridhi' where the congratulations will be offered by all, on account of the happy occasion of the prince's birth, there was great excitement in the palace.

The whole Earth shook by hundreds of foot-steps falling on it as the servants ran here and there hurriedly. Thousands of Kanchukis were stumbling as they got pushed by the crowd and lost their ways, even as they were trying to approach the kings. The group of Kiraatas made of dwarfs and handicapped attendants of the harem, was falling and getting squeezed in the crowd that filled the palace. The city was highly perturbed and pleasant by the increased sound of clinking ornaments worn by the citizens. Many had their garments and ornaments snatched away in the overflowing crowd of people trying to snatch the 'Poorna-Paatra' the gift-pot containing valuables, offered by the royal family.

अनन्तरं च मन्दरमथ्यमानजलधिघोषगम्भीरदुन्दुभिध्वानपुरःसरेण

प्रहतमृदुमृदङ्गशङ्खकाहलानकनिवहनिर्भरेण मङ्गलपटहपटुरवसंवर्धितेनानेकजनसहस्रकलकलबहुलेन

त्रिभुवनमापूरयतोत्सव- कोलाहलेन ससामन्ताः सान्तःपुराः सप्रकृतयः सराजलोकाः सवेशयायुवतयः

सबालवृद्धाः ननूतुः आगोपालमुन्मत्ता इव हर्षनिर्भराः प्रजाः।

प्रतिदिनमवर्धत चन्द्रोदयेन जलधिः कलकलमुखरो राजसूनोर्जन्ममहोत्सवः।

Later there rose the sound of the drums thundering deep like the tumult of the ocean churned by the Mandara Mountain; following the melodious soft music of Mrdanga, Kaahala, Aanaka (various kinds of drums) and the conch filling everywhere; the noise increased by the shrill sound of the auspicious drumming; augmented again by the noise made by the crowds of thousands of people; the din of the festivities filled the three worlds; the entire public along with the subordinate kings, harem people, all their servants, all royal personages, all young prostitutes, all children, all old people, including the cowherds danced filled with extreme joy.

In this manner the festival of the birth-day of the prince echoing with excited noises increased daily like the ocean by the moon-rise.

(LONG SENTENCE)

THE LYING-IN CHAMBER

पार्थिवस्तु तनयाननदर्शनमहोत्सवहतहृदयोऽपि दिवसवशेन मौहूर्तिकगणोपदिष्टे प्रशस्ते मुहूर्ते

निवारितनिखिलपरिजनः शुकनासद्वितीयो, (सूतिकागृहमपश्यत्।)

Though the king's mind hankered for the great occasion of seeing his son's face, still in obedience of the auspicious day and at a time suggested by the astrologers, he dismissed all the servants and accompanied only by Shukanaasa, went and saw the 'lying in chamber' (Sootikaa Grha) where-

मणिमयमङ्गलकलशयुगलाशून्येनासक्तबहुपुत्रिकालंकृतेन विविधनवपल्लवनिवहनिरन्तरनिचितेन

संनिहितकनकमयहलमुसलयुगेन विरलग्रथितसितकुसुममिश्रदूर्वाप्रवालमालालंकृतेनावलम्बिताविकल-

व्याघ्रचर्मणा वन्दनमालिकान्तरालघटितघण्टागणेन द्वारेण विराजमानम्,

two auspicious pots made of precious stones were placed at the door of the 'lying in chamber'. Many pictures of dolls decorated the door; various fresh leaves were heaped at the door-way; A pair of plough and pestle made of gold was kept nearby; a garland made of Durva sprouts mixed with white flowers adorned the door; a tiger-skin also was hung on it; a 'welcome-garland' (VandanaMaalaa) with bells attached at intervals made a pleasant sound;

उभयतश्च द्वारपक्षकयोर्मर्यादानिपुणेन

गोमयमयीभिरुत्तानविनिहतवराटकदन्तुराभिरन्तरान्तराबद्धविविधवर्णरागरुचिरकूर्पासकुसुमलेशलाञ्छिताभिः

कुसुम्भकेसरलवाक्षेषलोहिताभिर्लेखाभिरालिखितस्वस्तिकभक्तिजालमुपरचयता

हारिद्रावविच्छुरणपिञ्जरिताम्बरधारिणीं भगवतीं षष्ठीदेवीं कुर्वता

विकचपक्षपुटविकटशिखण्डिपृष्ठमण्डलाधिरूढमालोलोहितपटघटितपताकमुल्लसितशक्तिदण्डप्रचण्डं कार्तिकेयं

संघटयता विन्यस्तालक्तकपटलपाटलमध्यभागौ सूर्याचन्द्रमसावाबध्नता

कुङ्कुमपङ्कपिञ्जरीकृतामूर्ध्वप्रोतकनकमययवनिकरकण्ठकितामविरललग्नगौरसिद्धार्थकप्रकरतया

काञ्चनरसखचितामिव मृन्मयगुटिकाकदम्बमालां विन्यस्यता चन्दनजलधवलितेषु भित्तिशिखरभागेषु

पञ्चरागविचित्रचेलचीरकलापचिह्नमापीतपिष्टपङ्काङ्कितां वर्धमानपरंपरामन्यानि च सूतिकागृहमण्डनमङ्गलानि

संपादयता पुरन्ध्रवर्गेण समधिष्ठितम्,

'groups of married and elderly women well-versed in the traditional customs' were seen seated next to the door; they were making small patches of cow dung and placing sharp edged pieces of shells on them; Koorpaasa flowers (safflowers) of varied colours were stuck on them;



they were drawing 'Swastika' (auspicious) symbols on the ground, and were decorating 'ShashtiDevi' with a 'saree' made yellow by turmeric water; they were making a picture of Kaartikeya who was holding a terrifying 'ShaktiDanda' (his spear) tied with flags made of red cloth and seated on a peacock with the fully opened plumage; in another place on the ground they had made it red with Alaktaka paste and drawing pictures of Sun and Moon; with a paste of saffron mixed with clay they were making a mud garland mixed with various things; they had made balls out of that red paste and stuck golden grains on them making them look prickly; lots of mustard seeds were also sprinkled on those balls making them appear as if made of golden paste; they had painted the walls white with sandal water; and at the top they had bordered the wall with pictures made of five colours and stuck pieces of colour clothes on them; they were keeping trays coloured with ground yellow paste; they were thus engaged in making such auspicious marks decorating the 'lying-in chamber';

उपद्वारसंयतविविधगन्धकुसुममालांकृतजरच्छागम्,

one old goat had been decorated with a garland made of various fragrant flowers had been tied near the door;

अखिलव्रीहिमध्यावस्थापितार्यवृद्धाध्यासितशयनीयशिरोभागम्,

many respected old ladies were sitting in the midst of vessels filled with many kinds of rice produced in a fertile piece of land;

अनवरतदह्यमानाज्यमिश्रभुजगनिर्मोकमेषविषाणक्षोदम्,

a lump of powdered ram-horns and snake sloughs mixed with (goat's) ghee was continuously getting burnt;

अनलप्लुष्यमाणारिष्टरूपल्लवोल्लसितरक्षाधूमगन्धम्,

the protective layers of smoke rose up from the 'neem leaves' getting burnt in the fire (purifying the air/ keeping evil spirits away);

अध्ययनमुखरद्विजगणविप्रकीर्यमाणशान्त्युदकलवम्,

a group of Brahmins was chanting Vedic hymns and sprinkling sanctified water all over (to keep evil spirits away);

अभिनवलिखितमातृपदपूजाव्यग्रधात्रीजनम्,

nurse-maids were busy worshipping the Mother Goddesses whose pictures were newly painted on cloth-boards;

अनेकवृद्धाङ्गनारब्धसूतिकामङ्गलगीतिकामनोहरम्,

the pleasant melodies of auspicious songs for the well-being of the lady in confinement (Sootikaa), sung by old ladies filled the air;

उपपाद्यमानस्वत्ययनम्,

the Brahmins were doing 'Svasti Vaachana' (for removing evil spirits and bringing in good things);

क्रियमाणशिशुरक्षाबलिविधानम्, आबध्यमानधवलकुसुमदामशतम्,

oblations were offered to deities for the good of the child;

hundreds of garlands were getting woven with white flowers;

अविच्छिन्नपठ्यमाननारायणनामसहस्रं, thousand names of Naaraayana were recited continuously;

अमलहाटकयष्टिप्रतिष्ठापितैरन्तःशुभशतानीव निश्चलशिखैर्ध्यायद्भिर्मङ्गलप्रदीपैरुद्भासितम्,

the place was lighted up by auspicious lamps kept on golden sticks, which appeared to be meditating with their unmoving flames as if they were wishing hundreds of good things for the child;

उत्खातासिलतासनाथपाणिभिः सर्वतो रक्षापुरुषैः परिवृतम्, सूतिकागृहमपश्यत्।

all the soldiers were guarding the chamber all around with their swords held high;  
(the king) saw such a 'lying in chamber' (SootikaaGrha).

(LONG SENTENCE)

TAARAAPEEDA SEES HIS SON

अम्भः पावकं च स्पृष्ट्वा विवेश, प्रविश्य च (आह्लादहेतुमात्मजं ददर्श।)

The king entered inside after touching the sacred water and fire (as a mark of purification, so no evil spirit enters along with the visitor); after going inside (saw his son the cause of his happiness),

प्रसवपरिक्षामपाण्डुमूर्तेरुत्सङ्गतं विलासवत्याः,

who was lying on the lap of Vilaasavati who appeared slightly weak by the exhaustion of delivering a child and who had become pale in hue;

स्वप्रभासमुदयोपहतगर्भगृहप्रदीपप्रभम्,

who had outshines the light lit in the room, by the rise of his own luster;

अपरित्यक्तगर्भरागत्वादुदयपरिपाटलमण्डलमिव सवितारम्,

who still retained the hue of the womb and looked like the 'just rising sun';

अपरसंध्यालोहितबिम्बमिव चन्द्रमसम्,

who was like 'another moon' with his disc coloured red by Sandhyaa (Twilight);

अनुपजातकाठिन्यमिव कल्पतरुपल्लवम्,

who was like 'Kalpa tree's tender leaf' which had not developed hardness;

उत्फुल्लमिव रक्तारविन्दराशिम्, अवनिदर्शनावतीर्णमिव लोहिताङ्गम्,

who was like a 'heap of red lotuses'; who was like the 'red planet of Mars visiting the earth';

विद्रुमकिसलयदलैरिव बालातपच्छेदैरिव पद्मरागरश्मिभिरिव रचितावयवम्,

whose limbs were like the 'rays of Padma-Raaga (Ruby)', like the 'pieces of early morning light', like the 'petals of the coral sprouts';

अनभिव्यक्तमुखपञ्चकमिव महासेनम्,

who was like 'MahaaSena (ShanMukha)' whose other five faces had not appeared yet;

सुरवनिताकरपरिभ्रष्टमिवामरपतिकुमारकम्,

who was like the 'son of Indra (Jayanta)' who slipped off from the hands of the heavenly damsels;

उत्तसकल्याणकार्तस्वरभास्वरया स्वदेहप्रभया पूरयन्तमिव वासभवनम्,

who was filling the entire house by the luster of the body which was shining like the 'best of the gold getting burnt';

उद्भासमानैः सहजभूषणैरिव महापुरुषलक्षणैरुपेतम्,

who was shining with 'all the auspicious marks of great men' as if they were his 'ornaments born along with him';

आगामिकालपालनप्रहृष्टयेव श्रिया समालिङ्गितम्, आह्लादहेतुमात्मजं ददर्श।

who was embraced by the 'Goddess of Wealth' as it were, as if she was pleased that he will be 'her care-taker in the future'; (the king) saw such a son the cause of his happiness.

TAARAAPEEDA'S EYES EXPRESS HIS JOY

विगतनिमेषनिश्चलपक्ष्मणा च मुहुर्मुहुः प्रमृष्टसंघटितानन्दबाष्पपटलप्लुततारकेण दूरविस्फारितेन स्निग्धेन

चक्षुषा पिबन्निवालपन्निव स्पृशन्निव मनोरथसहस्रप्राप्तदर्शनं सस्पृहं निरीक्षमाणस्तनयाननं मुमुदे कृतकृत्यं

चात्मानं मेने।

The king kept on seeing his son filled with joy. His eye did not wink. The eye-lids were still. The pupils were moist by the happy tears flowing continuously and would gather again even if wiped clean. His eyes were dilated. With his eyes pouring affection, he was drinking the child as it were, conversing as it were, touching as it were the child, who had been seen after thousands of dreams he had had about him. The king kept on seeing his son filled with joy, and he felt his life was fulfilled.

AUSPICIOUS MARKS SEEN ON THE CHILD

समृद्धमनोरथः शुकनासस्तु शनैः शनैरङ्गप्रत्यङ्गान्यस्य निरूपयन्प्रीतिविस्तारितलोचनं भूमिपालमवादीत्-  
Shukanaasa whose wish also had been fulfilled slowly observed every limb of that child and with his eyes wide open with affection spoke to the king-

देव पश्य पश्य। अस्य कुमारस्य गर्भसंपीडनवशादस्फुटावयवशोभस्यापि माहात्म्यमाविर्भावयन्ति  
चक्रवर्तिचिह्नानि। तथा हि।

“Deva! Look! Look! Though the limbs of this child are not displaying their beauty fully because of being in the contracted womb, even then the ‘auspicious marks denoting emperor-ship’ are clearly seen. So it is!

अस्य संध्यांशुरक्तबालशशिकलाकारे ललाटपट्टे नलिननालभङ्गतन्तुतन्वीयमूर्णा परिस्फुरति।

Look at the ‘hair between his brows’ shining beautifully like the ‘string from the broken stalk of a lotus’ on the ‘forehead’, which looks like the ‘curved digit of the moon’, and is ‘red like the shine of the evening’.

एतत्त्विकचपुण्डरीकधवलं कर्णान्तायतं मुहुर्मुहुरुन्मिषितैर्धवलयतीव वासभवनमरालपक्ष्म लोचनयुगलम्।

This ‘pair of eyes’ with ‘curved eye lashes’ is white like the ‘blossomed white lotus’; is ‘elongated up to the ears’; and is making the entire house white as it were, by winking again and again.

विजृम्भमाणकमलकोशपरिमलमनोहरमियमस्य सहजमाननामोदमाजिघ्रतीव दूरायता कनकलेखेव नासिका।

This ‘nose’ shines like a ‘golden line’ and is elongated ‘as if smelling the face which is naturally fragrant’; and is beautifully shining forth like the ‘fragrant hollow of the lotus’.

रक्तोत्पलकलिकाकारमुद्ग्रहीतीव चास्याधररुचकम्।

His ‘lips’ shaped like ‘Ruchaka’ (a necklace, red and curved)’ bears the splendour of the ‘red lotus bud’.

रक्तोत्पलकलिकालोहिततलौ भगवतो विष्टरश्रवस इव शङ्कचक्रचिह्नौ प्रशस्तलेखालाञ्छितौ करौ।

The ‘hands’ which have ‘palms’ like ‘red lotus buds’, have ‘broad lines with the marks of conch and discus’ like ‘Lord Vishnu’.

अभिनवकल्पतरुपल्लवकोमलं लेखामयैर्ध्वजरथतुरगातपत्रकमलैरलंकृतमनेकनरेन्द्रसहस्रचूडामणिचक्रचुम्बनोचितं

चरणयुगलम्। एष च दुन्दुभेरिवातिगम्भीरः स्वरयोगोऽस्य रुदतः श्रूयते।”

This ‘pair of feet’ soft like the ‘fresh leaf of Kalpa Tree’ and decorated by ‘lines of flags, chariot, horse, white umbrella and lotus’, deserves to be kissed by the ‘circle of crest jewels of many thousand kings’.

When ‘he cries’ it sounds like the ‘deep resonating sound of the drums’.”

SHUKANAASA ALSO GETS A CHILD

इत्येवं कथयत्येव तस्मिन्सम्भ्रमापसृतेन राजलोकेन द्वारिस्थितेन दत्तमार्गस्त्वरितगतिरागत्य

प्रहर्षोद्गमपुलकिततनुः स्फारीभवल्लोचनो मङ्गलकनामा प्रहृष्टवदनः पुरुषः पादयोः प्रणम्य राजानं व्यञ्जिपत्-

As he was speaking like this, a messenger named Mangalaka came there hurrying through the path made by the ‘kings at the door’, making a way for him. His body had horripilation because of the excessive joy. His eyes were wide open. He saluted the feet of the king and said,

“देव दिष्ट्या वर्धसे। प्रतिहतास्ते शत्रवः। चिरं जीव। जय पृथिवीम्। त्वत्प्रसादादत्रभवतः शुकनासस्यापि

ज्येष्ठायां ब्राह्मण्यां मनोरमाभिधानायां राम इव रेणुकायां तनयो जातः। श्रुत्वा देवः प्रमाणम्" इति।

*"Deva! You are blessed by good fortunes. Your enemies are destroyed.*

*May you live long. May you gain victory over the earth.*

*By your grace, even for this nobler Brahmin Shukanaasa, his wife named Manoramaa has given birth to a child like Renukaa giving birth to (Parashu) Rama. After hearing this, whatever the Lordship commands!"*

अथ नृपतिरमृतवृष्टिप्रतिमामाकर्ण्य तद्वचनं प्रीतिविस्फारिताक्षः प्रत्यवदत्-

As the king heard words which was like a shower of nectar, his eyes bloomed wide and he said,

"अहो कल्याणपरंपरा। सत्योऽयं लोकप्रवादो यद्विपद्विपदं संपत्संपदमनुबध्नातीति।

सर्वथा समानसुखदुःखतां दर्शयता विधिनापि भवतेव वयमनुवर्तिताः।"

*"Ah the succession of good events! The popular saying which states, 'Difficulties follow difficulties and prosperities follow prosperities', is true indeed! Even the fate which always has given equal happiness and sorrow to us both, has done the same thing now!"*

इत्यभिधाय प्रीतिविकसितमुखः सरभसमालिङ्ग्य विहसन्स्वयमेव शुकनासोत्तरीयं पूर्णपात्रं जहार।

So saying, with a face blooming up in joy, he violently embraced Shukanaasa and grabbed his upper garment as 'Poorna-Paatra' (gift).

तस्मै च प्रीतमनाः प्रियवचनानुरूपं पुरुषायापरिमितं पारितोषिकमादिदेश।

The king feeling extremely happy gave immeasurable gifts to the man who brought the pleasing news.  
(LONG SENTENCE)

उत्थाय च तथैव तेन चरणविघटनक्वणितनूपुरसहस्रमुखरितदिगन्तरेण

सरभसोत्क्षेपचालितमणिवलयावलीवाचालितभुजलतेनोर्ध्वीकृतैरुत्तानतलैः

करपुटैरनिललुलितामाकाशकमलिनीमिव दर्शयता पर्यस्तमृदितकर्णपल्लवेन

परस्परान्गदकोटिसंघट्टदष्टपाटितोत्तरीयांशुकेन श्रमजलधौतांगरागरज्जितनवीनवाससा किञ्चिदवशिष्टमालपत्रेण

विलसद्वारविलासिनीहसितैरुन्निद्रकैरववनानुकारं प्रथयता सरभसवल्गनस्खलल्लोलहारलतास्फालितकुचस्थलेन

सिन्दूरतिलकलुलितालकलेखेन विप्रकीर्णपिष्टातकपांस्सुपुञ्जपिञ्जरितकेशपाशेन

प्रनृतकलमूककुब्जकिरातवामनबधिरजडजनपुरःसरेणोत्तरीयांशुकगीवाबद्धावकृष्टविडम्बितजरत्कञ्चुकिकदम्बकेन

वीणावेणुमुरजकाम्बस्यताललयानुगतेन कलमधुरमुद्रायता हर्षनिर्भरतया मत्तेनेवोन्मत्तेनेव

ग्रहगृहीतेनेवापगतवाच्यावाच्यविवेकेन नृतक्रीडासक्तेनान्तःपुरिकाजनेन प्रचलमणिकुण्डलाहतकपोलभित्तिना च

विघूर्णमानकर्णात्पलेनाधोविगलितविलोलशेखरेण दोलायमानवैकक्षककुसुममालेन

निर्दयप्रहतभेरीमृदङ्गमर्दलपटहनिनादानुगतकाहलाशङ्करवजनिर्भसेन चरणसंनिपातैर्दारयतेव वसुधां

राजपरिजनेन प्रवृत्तनृत्येन च चारणगणेन विविधमुखवाद्यकृतकोलाहलेन पठता गायता चानुगम्यमानः

शुकनासभवनं गत्वा द्विगुणतरमुत्सवमकारयत्।

The king got up and went to the house of Shukanaasa and doubled the festivities.

He was followed by his servants and harem maids.

THE INTOXICATION OF HAPPINESS

*(The whole crowd of harem girls and men followed the king. As the girls hurried behind him, their foot steps hit the ground hard and the place echoed with the tinkling sound of their anklets.)*

The quarters echoed with the tinkling of thousand anklets as their feet the ground with force.

*(As the crowd of girls rushed forward, their armlets hit against each other and there was a lot of creaking tinkling noise.*

*So they had to run with their hands raised up.*

*Their hands were like lotuses and it appeared as if sky-lotuses had appeared above the crowd.)*

As their hands tossed about in their hurry, the jewel armlets worn by them made their arm-creepers noisy. So they kept their arms lifted up. The upturned palms appeared as if sky-lotuses were waving in the wind. Their ear ornaments got tossed about and rubbed against each other. Their armlets dashed against each other and caught by their sharp edges, their upper garments got torn. Their new garments got tainted by the red paste applied on their body which melted off by their sweat drops. Only a little was left over of the Tamaala leaves worn by them. These pretty girls were laughing aloud and imitated the night lotuses which were awake. Because of their excited movements, the garlands on their necks slipped and dashed against their huge breasts. Their 'Sindoor Tilak marks' were transferred to their curly locks which were hanging on their face. The fragrant powder scattered on auspicious occasions had coloured their hairs yellow. They were preceded by the dancing crowd of (mooka) dumb, (kubja) hump-backed, (kiraata) dwarf, (vaamana) short, (badhira) deaf, and (jada) foolish men. Their top garments got tossed about and got caught in the necks of old Kanchukis who walked off with those clothes just to tease them! And that made a great joke amongst those old Kanchukis! They were followed by ladies who played Veenaa, flute, Muraja, kaamsya, and Taala. The harem girls sang melodiously following the rhythm of that music and danced in sheer joy as if intoxicated, as if gone mad, as if possessed by a planet, losing sense of what is to be spoken and what should not. Their cheeks would be getting hit by the forcefully moving jewel ear rings. The ear ornaments would be falling off. Their hair would loosen and fall down. The garlands now hung on one shoulder. The sound of Bheri, Mrdanga, Mardala, Pataha along with the sound made by the conches and Kaahala sounded mercilessly making a great din. The foot-steps of the dancing crowd appeared as if the earth was torn apart. Along with the maids playing all the musical instruments, talking and singing and following him, the king reached the house of Shukanaasa and doubled the festivities.

#### CHAPTER FOUR

#### CHANDRAAPEEDA AND VAISHAMPAAYANA

(LONG SENTENCE)

अतिक्रान्ते च षष्ठीजागरे प्राप्ते दशमेऽहनि पुण्ये मुहूर्ते गाः सुवर्णं च कोटिशो ब्राह्मणसात्कृत्वा, 'मातुरस्य मया परिपूर्णमण्डलश्चन्द्रः स्वप्ने मुखकमलमाविशन्दष्टः', इति स्वप्नानुरूपमेव राजा स्वसूनोश्चन्द्रापीड इति नाम चकार। अपरेद्युः शुकनासोऽपि कृत्वा ब्राह्मणोचिता सकलाः क्रिया राजानुमतमात्मजस्य विप्रजनोचितं वैशम्पायन इति नाम चक्रे।

After the sixth day of keeping awake was over, on the tenth day, in an auspicious hour, he gifted crores of cows and gold coins to the Brahmins. As he had seen in the dream that the full moon disc had entered the mouth of his mother, he named his son as 'Chandraapeeda' (one who is adorned by moon on the crest). Another day, Shukanaasa also offered charity to all the Brahmins and permitted by the king named his son as 'Vaishampaayana' as befitting his Brahmin birth.

क्रमेण कृतचूडाकरणादिक्रियाकलापस्य शैशवमतिचक्राम चन्द्रापीडस्य।

Chandraapeeda's childhood passed away through various ceremonies like (Chudaakarana- tonsure (cutting the hair on the head except for one lock on the crown) etc.

PRIVATE EDUCATIONAL INSTITUTION FOR THE PRINCE

(LONG SENTENCE)

तारापीडो व्यासङ्गविधातार्थं बहिर्नगरात् (अमरागाराकारम् विद्यामन्दिरम् अकारयत्)।

Taaraapeeda got an educational institution (equalling a mansion of Amaras (Devas), constructed outside the city for the sole purpose of keeping him away from wrong company) -

अनुसिप्रम्,

which was situated outside the city on the bank of River Sipraa;

अर्धक्रोशमात्रायामम्,

which covered just half a 'Krosha' of land; (one Krosha- two miles)

अतिमहता तुहिनगिरिशिखरमालानुकारिणा सुधाधवलितेन प्राकारमण्डलेन परिवृतम्,

which was surrounded by a huge boundary-wall painted white, imitating the array of peaks of the Snow Mountain;

अनुप्राकारमाहितेन महता परिखावलयेन परिवेष्टितम्, अतिदृढकपाटसंपुटम्, उद्धाटितैकद्वारप्रवेशम्,

which was surrounded all along the wall by a huge moat;

which was endowed with very strong and firm doors at the entrance;

where there was only one door for the whole building to enter when opened;

एकान्तोपरचिततुरंगवाह्यालीविभागम्, अधःकल्पितव्यायामशालम्,

which was endowed with a huge horse-training ground, on one of its corners;

which had a gym constructed at the downstairs;

अमरागाराकारम् विद्यामन्दिरम् अकारयत्।

such an educational institution (equalling a mansion of Amaras), was constructed outside the city.

सर्वविद्याचार्याणाम् च संग्रहे यत्रमतिमहान्तमन्वतिष्ठत्।

Learned men who were experts in all sciences were collected together with great difficulty, to act as teachers.

CHANDRAAPEEDA AND VAISHAMPAAYANA STUDY AT THE SCHOOL TOGETHER

तत्रस्थं च तं केसरकिशोरकमिव पञ्जरगतं कृत्वा, प्रतिषिद्धनिर्गमम्, आचार्यकुलपुत्रप्रायपरिजनपरिवारम्,

अपनीताशेषशिशुजनक्रीडाव्यासङ्गम्, अनन्यमनसम्, अखिलविद्योपादानार्थम्, आर्येभ्यः चन्द्रापीडं शोभने

दिवसे, वैशम्पायनद्वितीयमर्पयांबभूव।

On an auspicious day, the king took Chandraapeeda to that school and left him there along with Vaishampaayana, to master all learning as taught by the noble ones. Chandraapeeda was kept there like a lion-cub imprisoned in a cage. He was not permitted to go out of the building. Only the sons of the teachers served as his attendants. All the objects that would attract children had been removed.

There was nothing to distract the prince in his study-time.

प्रतिदिनं चोत्थायोत्थाय सह विलासवत्या विरलपरिजनस्तत्रैव गत्वैनमालोकयामास राजा।

Everyday, the king would regularly visit and check on him along with his wife Vilaasavatee followed by a few of his close attendants.

चन्द्रापीडोऽप्यनन्यहृदयतया तथा यन्त्रितो राज्ञा अचिरेणैव यथास्वमात्मकौशलं प्रकटयद्भिः

पात्रवशादुपजातोत्साहैराचार्यैरुपदिश्यमानः सर्वा विद्या जग्राह।

Chandraapeeda, who was thus kept under control by the king, mastered all the sciences without getting distracted by anything. The teachers also felt enthusiastic by getting such a student who was capable of learning all that they could teach.

CHANDRAAPEEDA LEARNS ANYTHING AND EVERYTHING

मणिदर्पण इवातिनिर्मले तस्मिन्संचक्राम सकलः कलाकलापः, तथा हि,

All arts and sciences reflected in him as in the taintless mirror adorned by precious stones; so it was;

पदे, वाक्ये, प्रमाणे, धर्मशास्त्रे, राजनीतिषु, व्यायामविद्यासु, चापचक्रचर्मकृपाणशक्तितोमरपरशुगदाप्रभृतिषु सर्वेष्वायुधविशेषेषु, रथचर्यासु, गजपृष्ठेषु, तुरंगमेषु, वीणावेणुमुरजकांस्यतालददुरपुटप्रभृतिषु वाद्येषु, भरतादिप्रणीतेषु नृत्यशास्त्रेषु, नारदीयप्रभृतिषु गान्धर्ववेदविशेषेषु, हस्तिशिक्षायां, तुरङ्गवयोज्ञाने, पुरुषलक्षणे, चित्रकर्मणि, पत्रच्छेद्ये, पुस्तकव्यापारे, लेख्यकर्मणि, सर्वासु द्यूतकलासु, शकुनिरुतज्ञाने, ग्रहगणिते, रत्नपरीक्षासु, दारुकर्मणि, दन्तव्यापारे, वास्तुविद्यासु, आयुर्वेदे, यन्त्रप्रयोगे, विषापहरणे, सुरङ्गोपभेदे, तरणे, लङ्घने, प्लुतिषु, इन्द्रजाले, कथासु, नाटकेषु, आख्यायिकासु, काव्येषु, महाभारतपुराणेतिहासराമായणेषु, सर्वलिपिषु, सर्वदेशभाषासु, सर्वसंज्ञासु, शिल्पेषु, छन्दःसु, अन्येष्वपि लोकविशेषेषु, परं कौशलमवाप।

He attained supreme mastery in –

Grammar (पद); Mimaamsa philosophy which analyses the Vedic statements (वाक्य);

Nyaaya Shastra, the science of reasoning (प्रमाण); Science of Righteousness (धर्मशास्त्र);

Political science (राजनीति); Science of gymnastics (व्यायामविद्या);

handling of all weapons like bow, discus, shield, sword, Shakti, Tomara, Parashu (axe), mace etc; driving the chariot dexterously; elephant-ride; horse-riding; playing instruments like Veena, Flute, Muraja (Drum), Kaamsya, Taala, Dardura, Puta etc; art of dancing as taught by Bharata and others; Gandharva-Veda as known to Naarada and others (one of the subordinate Vedas dealing with music and connected to Saama Veda); taming and training elephants; understanding the age of the horses;

understanding the characteristic signs of men (पुरुषलक्षण);

painting (लेख्यकर्म); art of drawing ornamental diagram on walls and grounds (पत्रच्छेद्य);

art of making toys with wood, clay etc (पुस्तकव्यापार); art of engraving,

carving figures (लेख्यकर्म); all types of gambling (द्यूतकला); understanding the language of birds;

astrology (ग्रहगणित); examining jewels (रत्नपरीक्षा); carpentry (दारुविद्या); ivory work; house-building (वास्तुविद्या);

herbal medicines (आयुर्वेद); mechanical skill (यन्त्रप्रयोग); removing poison; house-breaking by making a hole or a secret passage (सुरङ्गोपभेद); swimming; leaping (लङ्घन); jumping (प्लुति); climbing; art of love making; art of

magic (इन्द्रजाल); stories; dramas; tales; literary works; MahaaBhaarata, Puraanas, History, and Raamaayana;

all scripts; languages of all the countries; all signs; all sculptures; metrical science; and all other types of learning which were renowned in the world.

CHANDRAAPEEDA'S STRENGTH

सहजा चाजस्रमभ्यस्यतो वृकोदरस्येव शैशव एव आविर्बभूव लोकविस्मयजननी महाप्राणता।

As he practised fitness exercises continuously, great strength (MahaaPraana) like that of Bheema (son of Vaayu of great strength), appeared in him in childhood itself, amazing all the people.

यदृच्छया क्रीडताप्यनेन करतलावलम्बितकर्णपल्लवावनताङ्गाः सिंहकिशोरकक्रमाक्रान्ता इव

गजकलभकाश्वलितुमपि न शेकुः।

When he was playing, if he even casually held the ears of elephant cubs by his hand making them sit down, they were unable to move even.

एकैकेन कृपाणप्रहारेण तालतरून्मृणालदण्डानिव लुलाव।

With just one swing of the sword, he was able to slice 'Taala trees' as if they were lotus stalks.

सकलराजन्यवंशवनदावानलस्य परशुरामस्येवास्य नाराचाः शिखरिशिलातलभिदो बभूवुः।

Like that of ParashuRama who was the forest-fire for the bamboo groves of all the kings, his arrows pierced the huge rocks of the hills.

दशपुरुषसंवाहनयोग्येन च अयोदण्डेन श्रममकरोत्।

He exercised lifting barbells (iron-bars) which were fit to be lifted by ten men also.

ऋते च महाप्राणतायाः सर्वाभिरन्याभिः कलाभिरनुचकार तं वैशम्पायनः।

Except for the great strength exhibited by Chandraapeeda, in all other arts, Vaishampaayana was his equal. चन्द्रापीडस्य तु सकलकलाकलापपरिचयबहुमानेन शुकनासगौरवेण सहपांसुक्रीडनतया सहसंवृद्धतया च सर्वविश्रम्भस्थानं द्वितीयमिव हृदयं वैशम्पायनः परं मित्रमासीत्। निमेषमिव तेन विना स्थातुमेकाकी न शशाक। They both had grown together; had played together on muddy grounds. Moreover Chandraapeeda respected Shukanaasa very much. He also admired Vaishampaayana's intelligence in mastering all arts and other subjects. So he became Chandraapeeda's closest friend, as if he was his other heart. And the prince highly trusted his friend. He was not able to remain even a second without him.

वैशम्पायनोऽपि तमुष्णकरमिव वासरोऽनुगच्छन्न क्षणमपि विरहयांचकार।

Even Vaishampaayana never left his company, following him like the day following the Sun.  
CHANDRAAPEEDA GROWS INTO A HANDSOME YOUNG MAN

एवं तस्य सर्वविद्यापरिचयमाचरतश्चन्द्रापीडस्य,

In this manner, as Chandraapeeda was getting acquainted with all learning,

त्रिभुवनविलोभनीयोऽमृतरस इव सागरस्य,

he was desired by the three worlds like the nectar of the ocean;

सकललोकहृदयानन्दजननश्चन्द्रोदय इव प्रदोषस्य,

he generated joy in all the hearts like the moon-rise in the twilight;

बहुविधरागविकारभंगुरः सुरधनुःकलाप इव जलधरसमयस्य,

he shone forth with varied colours (Raaga-Vikaara) (emotions and changes) like the inconsistent (varied colours) (Raaga-Vikaara) in 'Indra's bow' (rainbow) of monsoon;

मकरध्वजायुधभूतः कुसुमप्रसव इव कल्पपादपस्य,

he was the weapon of Manmatha like the blossoming of Kalpa tree; (very attractive)

अभिनवाभिव्यज्यमानरागरमणीयः सूर्योदय इव कमलवनस्य,

he was beautiful by the fresh colours (of youth) like the lotus grove at sunrise;

विविधलास्यविलासयोग्यः कलाप इव शिखण्डिनो यौवनारम्भः प्रादुर्भवन्नमणीयस्यापि द्विगुणां रमणीयतां

पुपोष। लब्धावसरः सेवक इव निकटीबभूवास्य मन्मथः।

and the youthful state manifested in him like the plumage of the peacock ready for all the dances and sports (displaying the youthful traits belonging to a young male in gait, smile, actions etc); and he was endowed with the beauty which had become doubled now at this state.

Using this opportunity, Manmatha (attractive beauty) stayed close to him like a servant.

(He was very attractive and handsome capable of enticing passion all females.)

लक्ष्म्या सह वितस्तार वक्षःस्थलम्।

His bosom वक्षस्थल expanded along with his beauty लक्ष्मी .

(Naaraayana's broad chest वक्षस्थल shelters Lakshmi लक्ष्मी.)

(His appearance went through a change.)

बन्धुजनमनोरथैः सहापूर्यतोरुदण्डद्वयम्।

His thighs were filled (became massive) along with the wishes मनोरथ of his relatives.

(His relatives were pleased by his growth).

अरिजनेन सह तनिमानमभजत मध्यभागः।

His waist became thin along with his enemies. (He had conquered his enemies. His waist was thin.)



त्यागेन सह प्रथिमानमाततान नितम्बभागः।

His hip region became large along with charity.

(He was very generous. His hips increased in size.)

प्रतापेन सहारुरोह रोमराजिः। अहितकलत्रालकलताभिः सह प्रलम्बतामुपययौ भुजयुगलम्। चरितेन सह

धवलतामभजत लोचनयुगलम्। आज्ञया सह गुरुर्बभूव भुजशिखरदेशः। स्वरेण सह गम्भीरतामाजगाम हृदयम्।

His hair-line increased along with his valour. His shoulders hung down along with the hairs of the wives of enemies (who feared future deaths of their husbands and already let their hair down as a mark of widowhood.)

His pair of eyes became white like his character. The top region of his shoulders became firm and strong like his command. His heart became deep along with his voice.

CHANDRAAPEEDA IS READY TO LEAVE THE SCHOOL

एवं च क्रमेण समारूढयौवनारम्भं परिसमाप्तसमग्रकलाविज्ञानमधीताशेषविद्यं

चावगम्यानुमोदितमाचार्यैश्चन्द्रापीडमानेतुं राजा बलाधिकृतं बलाहकनामानमाहूय

बहुतुरगबलपदातिपरिवृतमतिप्रशस्तेऽहनि प्राहिणोत्।

In this manner, Chandraapeeda entered the threshold of youth.

He had finished learning all the arts and sciences. There was nothing more left for him to learn.

The teachers gave him permission to return home. King Taaraapeeda sent for the commander of the army named 'Balaahaka' to bring back Chandraapeeda; and sent him along with the retinue of many horses and soldiers, on an auspicious day to bring back Chandraapeeda.

स गत्वा विद्यागृहं द्वास्थैः समावेदितः प्रविश्य, क्षितितलावलम्बितचूडामणिना शिरसा प्रणम्य,

स्वभूमिसमुचिते राजसमीपे इव सविनयमासने राजपुत्रानुमतो न्यषीदत्।

Balaahaka went to the educational institution; was informed of his visit to the prince; entered inside; saluted him with his head thus making the crest jewel touch the ground; and with extreme politeness sat on a chair befitting his career, being permitted by the prince, as was his custom in the court of the king.

स्थित्वा च मुहूर्तमात्रं बलाहकश्चन्द्रापीडमुपसृत्य दर्शितविनयो व्यजिज्ञपत्।

After a few minutes of silence, Balaahaka approached Chandraapeeda and exhibiting extreme politeness presented his request-

"कुमार, महाराजः समाज्ञापयति- 'पूर्णा नो मनोरथाः। अधीतानि शास्त्राणि। शिक्षिताः सकलाः कलाः।

गतः सर्वास्वायुधविद्यासु परां प्रतिष्ठाम्। अनुमतोऽसि विनिर्गमाय विद्यागृहात्सर्वाचार्यैः।

"Prince! The king commands-

'Our wishes are fulfilled. All the sciences have been studied. All arts have been learnt.

Great mastery has been achieved in all the weapons.

All the teachers have given permission for you to leave the educational institution.

उपगृहीतशिक्षं गन्धगजकुमारकमिव वारिविनिर्गतमवगतसकलकलाकलापं पौर्णमासीशशिनमिव नवोद्भूतं पश्यतु त्वां जनः।

Let the people see you who have finished the education, like the 'scent-elephant-cub' coming out of the stable where it was bound; like the full moon who has obtained all his digits fully and risen newly.

व्रजन्तु सफलतामतिचिरदर्शनोत्कण्ठितानि लोकलोचनानि। दर्शनं प्रति ते समुत्सुकान्यतीव सर्वाण्यन्तःपुराणि।

Let the eyes of the people pining for long to see you in person, be fulfilled.

The harem residents are very eager to see you.

अयमत्रभवतो दशमः संवत्सरो विद्यागृहमधिवसतः। प्रविष्टोऽसि षष्ठमनुभवन्वर्षम्।

एवं संपिण्डितेनामुना षोडशेन प्रवर्धसे।

*Your highness is in the tenth year of your residence in this educational institution. You entered there when you were six years of age. Now totalling it all, you are shining with the sixteen (like a moon with sixteen digits).*

तदद्यप्रभृति निर्गत्य दर्शनोत्सुकाभ्यो दत्त्वा दर्शनमखिलमातृभ्योऽभिवाद्य च गुरुणामुपगतनियन्त्रणो यथासुखमनुभव राज्यसुखानि नवयौवनलालितानि च।

*Now you come out of your school; get seen by all who are eager for your sight; salute all your mothers; and with the 'entire control of the teachers' which restrained you till now being removed, enjoy all the royal pleasures and youthful joys as much as you like.*

संमानय राजलोकम्। पूजय द्विजातीन्। परिपालय प्रजाः। आनन्दय बन्धुवर्गम्।

*Honor the kings. Worship the Brahmins. Care for the people. Make your relatives happy'.*

अयं च त्रिभुवनैकरत्नमनिलगरुडसमजव इन्द्रायुधनामा तुरङ्गमः प्रेषितो महाराजेन द्वारि तिष्ठति।

*(Sire!) A horse named 'Indraayudha' (Lightning/ Indra's weapon), which is the most precious gem in the three worlds with a speed equal to the wind and Garuda, has been sent by the great king and is standing at the gate.*

एष खलु देवस्य पारसीकाधिपतिना त्रिभुवनाश्चर्यमिति कृत्वा जलधिजलादुत्थितमयोनिजमिदमश्वरत्नमासादितं मया महाराजाधिरोहणयोग्यं इति संदिश्य प्रहितः।

*This was sent to the Lordship by the king of Paaraseeka (Persia) because it was a wonder of the three worlds, with the message –*

*'This horse appeared from the waters of the Ocean and is not born out of a womb. I obtained this gem of a horse somehow. This horse is fit for the great king to ride upon.'*

दृष्ट्वा च निवेदितं लक्षणविद्धिः-

‘देव यान्युच्छैःश्रवसः श्रूयन्ते लक्षणानि तैरयमुपेतः। नैवंविधो भूतो भावी वा तुरंगमः’ इति।

*The horse-experts examined and reported- 'Lord! This horse has all the characteristics that belong to 'Ucchaishravas', the horse of Indra. Such a horse was never there and never will be there.'*

तदयमनुगृह्यतामधिरोहणेन। इदं च मूर्धाभिषिक्तपार्थिवकुलप्रसूतानां विनयोपपन्नानां शूराणामभिरूपाणां कलावतां च कुलक्रमागतानां राजपुत्राणां सहस्रं परिचारार्थमनुप्रेषितं तुरंगमारूढं द्वारि प्रणामलालसं प्रतिपालयति।

*Please be graceful and climb the horse. Moreover, thousand princes who were born in the families of kings consecrated in the proper manner, who are endowed with politeness, who are valorous, who are good-looking, who are learned, and who have a long ancestry, have been sent to attend on you and they are waiting at the door eagerly waiting to offer their salutations to you."*

इत्यभिधाय विरतवचसि बलाहके चन्द्रापीडः पितुराज्ञां शिरसि कृत्वा नवजधरध्वानगम्भीरया गिरा

"प्रवेश्यतामिन्द्रायुधः" इति निर्जिगामिषुरादिदेश।

*After Balaahaka finished delivering the message from the king, Chandraapeeda took the command of the king on his head, and desirous of leaving the school, spoke with a deep voice equalling the thundering of a newly formed cloud- "Let Indraayudha be brought inside."*

INDRAAYUDHA THE WONDERFUL HORSE  
(LONG SENTENCE)

अथ वचनानन्तरमेव प्रवेशितं (अश्वातिशयमिन्द्रायुधमद्राक्षीत्।)

*As he finished his speech, (he saw the most excellent horse named Indraayudha) who was brought inside immediately,*

उभयतः खलीनकनककटकावलग्नभ्यां पदे पदे कृताकुञ्चनप्रयत्नाभ्यां पुरुषाभ्यामवकृष्यमाणं,

who was getting pulled by two strong horse-men who were trying to restrain him at every step, by holding on to the bridle to which gold rings were attached;

अतिप्रमाणम्, ऊर्ध्वकरपुरुषप्राप्यपृष्ठभागम्,

who was of an extraordinary size, whose back was unreachable for any man even if he raised his hand high enough;

आपिबन्तमिव संमुखागतमखिलमाकाशम्,

who was drinking off the entire space in front of him as it were;

अतिनिष्ठुरेण मुहुर्मुहुः प्रकम्पितोदररन्ध्रेण हेषारवेण पूरितभुवनोदरविवरेण निर्भत्स्यन्तमिवालीकवेगदुर्विदग्धं गरुत्मन्तम्,

whose hollow belly was quivering as his harsh neighing noise filled the hollow of the world-belly as if reproaching Garuda for being vain about his sluggish speed;

अतिदूरमुन्नमता जवनरोधस्फीतरोषधुरधुरायमाणघोणेन शिरोभागेन

निजजवदर्पवशादुल्लङ्गनार्थमाकलयन्तमिव त्रिभुवनम्,

arrogant by his speed, who was as it were gauging the span of the three-worlds to leap across them, with his head held high, with the sound of snorting escaping through his swollen nostrils angry at being restrained;

असितपीतहरितपाटलाभिराखण्डलचापानुकारिणीभिर्लेखाभिः कल्माषितशरीरम्,

आस्तीर्णविविधवर्णकम्बलमिव कुञ्जरकलभम्,

whose body was speckled with black, yellow, green, red coloured lines imitating that of Indra's bow (Rainbow) and he looked like an elephant cub covered by a multi-coloured blanket.

कैलासतटाघातधातुधूलिपाटलमिव हरवृषभम्,

who looked like 'Lord Shiva's bull who covered by the red dust by butting against the slopes of Kailaasa Mountain';

असुररुधिरपङ्कलेखालोहितसटमिव पार्वतीसिंहम्, रंहःसंघातमिव मूर्तिमन्तम्,

who was like the 'lion of Goddess Paarvati, whose mane had become red by the lines of moist blood of the demons'; who was like the personification of all the speeds (of all beings) collected together;

अनवरतपरिस्फुरत्प्रोथपुटोन्मुक्तसूत्कारेणातिजवापीतमनिलमिव नासिकाविवरेणोद्धमन्तम्,

who was as it were throwing away through the nasal holes, all the air he had drunk when running fast, by the continuous snorting sound he made through the swollen nostrils;

अन्तःस्खलितमुखरखलीनखरशिखरक्षोभजन्मनो लालाजलभुवः

फेनपल्लवानुदधिनिवासपरिपीतामृतरसगण्डूषानिवोद्विरन्तम्,

agitated by the pointed ends of the bridle sliding with a noise within the interior of his mouth, who was foaming at the mouth with saliva, as if spitting out mouthfuls of nectar juice he had drunk when he lived inside the ocean;

अत्यायतमतिनिर्मासतया समुत्कीर्णमिव वदनमुद्वहन्तम्,

who had a face as if carved out of stone, as it was long and bony-structured without flesh;

आननमण्डलनिहितारुणमणिसमुद्रतैरंशुकलापैरुपेतेनावसक्तरक्तचामरेणैव निश्चलशिखरेण कर्णयुगलेन विराजमानम्, in whose face, the edges of the pair of ears remained without movement and it appeared as if red chowries were hanging there, because of the shine of the red rubies worn around his face reflecting on them;

उज्ज्वलकनकशृङ्खलारचितरश्मिकलापकलितया लाक्षालोहितलम्बलोलसटासंतानया

जलनिधिसंचरणलग्नविद्रुमपल्लवयेवशिरोधरयोपशोभितम्,

who had an extensive mane, waving, long and shining red like lac because of the shining golden chain hung on his neck as reins; and it appeared as if some coral leaves had stuck to him when he was wandering inside the ocean;

अतिकुटिलकनकपत्रलताप्रतानभंगुरेण पदे पदे रणितरत्नमालेन स्थूलमुक्ताफलप्रायेण तारागणेनेव

संध्यारागारुणेनाश्चालंकारेणालंकृतम्,

who was adorned by a red coloured garland made of gem stones which made a tinkling noise at every step, and the garland was interwoven with huge pearls, and was very artistically made with wavy, extensive and extremely curved lines of ornamental gold work of leaves and creepers, and it appeared as if the evening twilight was adorned by the array of stars;

अश्चालंकारनिहितमरकतरत्नप्रभाश्यामायमानदेहतया

गगनतलनिपतितदिवसकररथतुरंगमशङ्कामिवोपजनयन्तम्,

whose body had attained a darken hue because of the shine of emerald stones in the ornaments that covered him, and it made one wonder whether he was the horse of sun's chariot fallen from the sky;

अतितेजस्वितया जवनिरोधरोषवशात्प्रतिरोमकूपमुद्रतानि सागरपरिचयलग्नानि मुक्ताफलानीव

स्वेदलवजालकानि वर्षन्तम्,

because of whose vibrant nature and who was annoyed by getting restrained, sweat-drops were pouring out of him from each and every pore of the skin, which were like pearls stuck to him when he was living in the ocean;

इन्द्रनीलमणिपादपीठानुकारिभिरञ्जनशिलाघटितैरिवानवरतपतनोत्पतनजनितविषमखरमुखरवैः पृथुभिः

खुरपुटैर्जर्जरितवसुंधरैर्मुरजवाद्यमिवाभ्यस्यन्तम्,

whose wide-spread hoofs were like foot-stools made of sapphire, as if made from black rock, and its edges were making harsh noises by continuously lifting up and hitting hard on the ground scratching the ground, and it appeared as if they were practising the art of drumming;

उत्कीर्णमिव जङ्गासु, विस्तारितमिवोरसि, क्षक्षणीकृतमिव मुखे, प्रसारितमिवकंधरायाम्,

उल्लिखितमिव पार्श्वयोः, द्विगुणीकृतमिव जघनभागे,

whose thighs looked as if carved; whose chest-region was widened as it were; whose face was rendered thin as if by polishing; whose neck appeared as if lengthened; whose sides appeared as if drawn; whose hip region appeared as if doubled;

जवप्रतिपक्षमिव गरुत्मतः, who was a rival for Garuda in speed;

त्रैलोक्यसंचरणसहायमिव मारुतस्य,

who was a helper as if for the wind to travel in the three worlds,

अंशावतारमिवोच्चैःश्रवसः,

who was partly an incarnation of Ucchaishravas (Indra's horse) as if;

वेगसब्रह्मचारिणमिव मनसः,

who was a fellow-student for the mind in achieving speed, as if;

हरिचरणमिव सकलवसुन्धरोल्लङ्घनक्षमम्,

who, like the foot of Hari (Vaamana), was capable of crossing the entire world;

वरुणहम्समिव मानसप्रचारम्,

who could move like the mind (move in Lake Maanasa) like the swan of Varuna;

मधुमासदिवसमिव विकसिताशोकपाटलम्,

who like the day of the spring season, had the pale red hue of the blossomed Ashoka flowers (the season where the pale red Ashoka flowers blossomed fully);

व्रतिनमिव भस्मसितपुण्ड्रकाङ्कितमुखम्,

whose forehead was marked by a tuft of hair white like ashes like a man observing austerities (whose forehead was marked by the trident-like mark of ashes);

कमलवनमिव मधुपङ्कपिङ्गकेसरम्,

whose mane was tawny because of the herbal powder mixed with honey applied on it (which had filaments reddish brown with the thickened honey) like the lotus groove;

ग्रीष्मदिवसमिव महायाममुग्रतेजसं च,

whose body was immensely long, and who was of a highly vibrant nature like the day in the summer (which had long hours and extremely hot),

भुजंगमिव सदागत्यभिमुखम्,

who was always ready to move fast like the snake, (सदा गति अभिमुखम्)  
(snake faces the wind - सदागति means wind- सदागति अभिमुखम्)

उदधिपुलिनमिव शङ्खमालिकाभरणम्, भीतमिव स्तब्धकर्णम्,

who was adorned by the garland of conches (or had particular type of hair on the neck) like the sandy beach of the ocean; whose ears were still (alert to any noise) like one who is frightened;

विद्याधरराज्यमिव चक्रवर्तिनरवाहनोचितम्,

who was fit to be the vehicle of a man who is an emperor (चक्रवर्तिनर वाहनोचितम्) like the kingdom of Vidyaadharas, (which was fit for the emperor NaraVaahana ( a famous emperor) (चक्रवर्ति नरवाहनोचितम्);

सूर्योदयमिव सकलभुवनार्घाहम्,

who deserved to be worshipped by the world, like the rising sun;

अश्वातिशयमिन्द्रायुधमद्राक्षीत्।

Chandraapeeda saw the most excellent horse named Indraayudha (who was like this).

CHANDRAAPEEDA ADMIRES THE HORSE

दृष्ट्वा च,

तमदृष्टपूर्वममानुषलोकोचिताकारमखिलत्रिभुवनराज्योचितमशेषलक्षणोपपन्नमश्वरूपातिशयमतिधीरप्रकृतेरपि  
चन्द्रापीडस्य पस्पर्श विस्मयं हृदयम्।

After seeing ‘that horse the likes of whom was never seen before; who had a form befitting the immortals; who deserved to wander in all the three worlds; who had all the good qualities that a perfect horse should have; who was the most perfect pattern of a horse’, wonder filled the mind of Chandraapeeda, though he was never a person to get affected by any object as such, so easily.

आसीच्चास्य मनसि,

He thought like this,

सरभसपरिवर्तनवलितवासुकिभ्रमितमन्दरेणमथ्नता जलधिजलमिदमश्वरत्नमभ्युद्धरता किं नाम रत्नमुद्धृतं

सुरासुरलोकेन।

‘The Suras and Asuras joined together and churned the ocean waters with the Mandara Mountain,

*by pulling the great serpent Vaasuki around it with great force; and despite that they failed to get this 'horse-gem'! What other great gems could they boast of getting! (Poor Devas!)*

अनारोहता च मेरुशिलातलविशालस्य पृष्ठमाखण्डलेन किमासादितं त्रैलोक्यराज्यफलम्।

उच्चैःश्रवसा विस्मितहृदयो वञ्चितः खलु जलनिधिना शतमखः।

*Without riding on its back which is wide like the base of the Meru Mountain, what great thing did Indra achieve by getting the ruler ship of the Tri-worlds! (Poor Indra!) Indra of thousand sacrifices was awe-struck by the horse Uchhaishravas itself, and was thus cheated by the ocean!*

*(He obtained only an ordinary horse! Poor Indra!)*

मन्ये च भगवतो नारायणस्य चक्षुर्गोचरमियता कालेन नायमुपगतो येनाद्यापि तां गरुडारोहणव्यसनितां न त्यजति।

*I believe that this horse has not fallen in the eyes of Lord Naaraayana all this time; that is why he still has not left the habit of riding Garuda!(My luck!)*

अहो। खल्वतिशयितत्रिदशराज्यसमृद्धिरियं तातस्य राज्यलक्ष्मीर्यदेवंविधान्यपि सकलत्रिभुवनदुर्लभानि

रत्नान्युपकरणतामागच्छन्ति।

*Aha! The 'Goddess of kingdom' of my father has surpassed the wealth of even Indra's kingdom, that even such gems which are rare to get in the three worlds are available as implements for his service.*

अतितेजस्वितया महाप्राणतया च सदैवतेयमस्याकृतिर्यत्सत्यमारोहणे शङ्कामिव मे जनयति।

*Because of the highly vibrant nature and excessive strength, this horse's form looks like empowered by some deity, which makes me feel hesitant to climb on it.*

न हि सामान्यवाजिनाममानुषलोकोचिताः सकलत्रिभुवनविस्मयजनन्य ईदृश्यो भवन्त्याकृतयः।

*Ordinary horses do not have such features which generate wonder in all the three worlds and which do not fit in the mortal domains.*

दैवतान्यपि हि मुनिशापवशादुज्झितनिजशरीराणि शापवचनोपनीतान्येतानि शरीरान्तराण्यध्यासत एव।

*Even divine beings sometimes get cursed by great Sages, and so discard their own bodies to take over the other bodies as per the wordings of the curse.*

श्रूयते हि पुरा किल स्थूलशिरा नाम महातपा मुनिरखिलत्रिभुवनललामभूतामप्सरसं रम्भाभिधानां शशाप।

सा सुरलोकमपहायाश्च हृदये निवेश्यात्मानमश्च हृदयेति विख्याता वडवा मृत्तिकावत्यां शतधन्वानं नाम

राजानमुपसेवमाना मर्त्यलोके महान्तं कालमुवास।

*It has been heard that long ago a great Sage named SthulaShiras cursed an Apsaraa named Rambhaa who was coveted in all the three worlds. She left the Deva-world; entered the heart of a horse; and became a mare (Vadavaa) known as AshvaHridayaa; served a king named ShataDhanvaana in the city of Mrityikaavati; and lived in this mortal world for a long time.*

अन्ये च महात्मानो मुनिजनशापपरिपीडितप्रभावा नानाकारा भूत्वा बभ्रुमुरिमं लोकम्।

असंशयमनेनापि महात्मना केनापि शापभाजा भवितव्यम्। आवेदयतीव मदन्तःकरणमस्य दिव्यताम्।

इति विचिन्तयन्नेवारुरुक्षुरासनादुदतिष्ठत्।

*Many other great personages losing their powers by the curses of Sages, have taken various forms and wandered on this Earth. This one also must be some great person experiencing the effect of some curse for sure! My inner heart is able to recognize his divine nature!"*

So thinking, he got up from his seat desirous of climbing the horse.

मनसा च तं तुरङ्गमुपसृत्य (आमन्त्रयांबभूव)-

"महात्मन्नर्वन्। योऽसि सोऽसि, नमोस्तु ते। सर्वथा मर्षणीयोऽयमारोहणातिक्रमोऽस्माकम्।

अपरिगतानि दैवतान्यप्यनुचितपरिभवभाञ्जि भवन्ति" इत्यामन्त्रयांबभूव।

Mentally he approached the horse (and requested) - ‘

*Hey Great Horse! Whoever be you, salutation to you! Forgive my insolence in trying to climb on you. When divinities are not recognized, they get mistreated usually!’*

विदिताभिप्राय इव, स तमिन्द्रायुधश्चटुलशिरःकेसरसटाहत्याकृणिताकेकरतारकेण तिर्यक्चक्षुषा विलोक्य,

मुहुर्मुहुस्ताडयता क्षितितलमुत्खातधूलिधूसरितक्रोडरोमराजिना दक्षिणखुरेणारोहणायाह्वयन्निव

स्फुरितघ्राणविवरघर्घरध्वनिमिश्रं मधुरमपरुषहंकारपरस्परानुबद्धमतिमनोहरं हेषारवमकरोत्।

As if understanding his thought, the horse Indraayudha looked at him with a side-glance with the pupils contracted a little and turned side-ways, because of the moving tuft of hair on the fore-head touching them; and as if inviting him to climb on it, he hit the ground again and again with his right foot, raising enough dust to cover the hair on his chest-region; then, by successively making a soft sound of ‘Hmm’ mixed with a harsh gurgling sound through his throbbing nostrils, he neighed making a pleasant sound.

अथानेन मधुरहेषितेन दत्तारोहणाभ्यनुज्ञ इवेन्द्रायुधमारुरोहचन्द्रापीडः।

Then, as if permitted to climb through his pleasant sound of neighing, Chandraapeeda climbed Indraayudha.

ARMY OF THE HORSE-MEN

(LONG SENTENCE)

समारुह्य तं प्रादेशमात्रमिव त्रैलोक्यमखिलं मन्यमानो निर्गत्य(अदृष्टपर्यन्तमश्वसेनमपश्यत्)।

Seated on the horse he felt the entire three worlds to be a measure of just a finger span and came out of the school building; and saw the army of horses extending without an end;

जलधरविमुक्तोपलासारपरुषेण जर्जरतयेव रसातलमतिनिष्ठुरेण खुरपुटानां रवेण रजोनिरुद्धघ्राणघोषेण च हेषितेन बधिरीकृतसकलत्रिभुवनविवरम्,

where - the ‘sound of the hoofs, which were shattering the ground violently by hitting on the ground’ was harsh like the sound of hail stones falling from the clouds, and the entire hollows of the three worlds were deafened by the ‘neighing noise’ and the ‘great sound made by the nostrils’, because the sound blocked the dust rising up from the ground;

अशिशिरदीधितिसंस्पर्शस्फुरितविमलफलकेनोर्ध्वीकृतेन कुन्तलतावनेनोन्नालनीलोत्पलकलिकावनगहनं सर इव गगनतलमलंकुर्वाणम्,

where -the army was filled with the mass of long and slender spears lifted up and the spotless blades were shining brightly by the touch of the sun, and it looked as if ‘a lake densely filled with the buds of blue lotuses with raised stalks’ was adorning the sky;

उद्वण्डमायूरातपत्रसहस्रान्धकारिताष्टदिङ्मुखतया स्फुरितशतमन्युचापकलापकल्माषमिव जलधरवृन्दम्,

where – the directions were filled with darkness because of the thousands of peacock-feathered royal umbrellas with their sticks held high, and it looked like a gathering of dark clouds variegated with numerous rainbows flashing about;

उद्धमत्फेनपुञ्जधवलितमुखतयाऽनवरतवल्गनचटुलतया च प्रलयसागरजलकल्लोलसंघातमिव समुद्रतम्,

where -because the faces of the horses were looking white by the heap of foam coming out of their mouths, and because of their continuous prancing, it looked like the dashing billows of ocean waters at the time of dissolution; (When a horse prances it takes small, quick steps and raises its legs higher than usual.)

अदृष्टपर्यन्तमश्वसेनमपश्यत्। he saw such an army of horses extending without an end.

THE ARMY SALUTES THE PRINCE

तच्च सागरजलमिव चन्द्रोदयेन चन्द्रापीडनिर्गमेन सकलमेव संचचालाश्रीयम्। अहमहमिकया च प्रणामलालसाः सरभसापनीतातपत्रशून्यशिरसः परस्परोत्पीडनकुपिततुरङ्गमनिवारणायस्ता राजपुत्रास्तं पर्यवारयन्त।

Like the ocean waters by the rise of the moon, the entire collection of horses moved with agitation by the arrival of Chandraapeeda. Competing with each other to salute him, with their heads not shaded because of the umbrellas falling out; and trying hard to calm the horses which were getting enraged by pressing against each other; all those princes surrounded him.

एकैकशश्च प्रतिनामग्राहमावेद्यमाना बलाहकेन विचलितमुकुटपद्मरागकिरणोद्गमच्छलेनानुरागमिवोद्धमद्भिः

संघटितसेवाञ्जलिमुकुलतया यौवराज्याभिषेककलशावर्जितसलिललग्नकमलैरिव दूरावनतैः शिरोभिः प्रणेमुः।

Balaahaka introduced each of them by their names; their affection was expressed as it were by shine of the rubies shooting forth from their slightly moving crowns; they had raised their folded hands above their heads in offering obeisance to him; and it appeared as if they were lotuses stuck to the waters pouring out of the pots at the time of him getting consecrated as the heir prince; they all saluted him with their bent heads from a distance.

CHANDRAAPEEDA TRAVELS HOME  
(LONG SENTENCE)

चन्द्रापीडस्तु तान्सर्वान्मानयित्वा यथोचितमनन्तरं तुरङ्गमाधिरूढेनानुगम्यमानः वैशम्पायनेन,

Chandraapeeda greeted every one of them in a proper manner and started towards the city.

Vaishampaayana accompanied him in a horse;

राज्यलक्ष्मीनिवासपुण्डरीकाकृतिना सकलराजन्यकुलकुमुदखण्डचन्द्रमण्डलेनेव

तुरङ्गमसेनास्रवन्तीपुलिनायमानेन, क्षीरोदफेनधवलितवासुकिफणामण्डलच्छविना

स्थूलमुक्ताकलापजालकावृतेनोपरि चिह्नीकृतं केसरिणमुद्बहताऽतिमहता कार्तस्वरदण्डेन

घ्रियमाणेनातपत्रेण निवारितातपः,

he was shaded from the sun's heat by a 'royal umbrella'-

which was shaped like a white lotus so that the Goddess of the kingdom' could reside inside it,

which was like the sphere of moon which made all the white lotuses namely the faces of all the princes bloom,

which was the sandy beach bordering the army of horses,

which was coloured like the hood of Vaasuki who was made white by the foam of the milk-ocean,

which was held by a very huge golden rod which was covered all over by a network of huge pearls,

which also carried the emblem of a lion;

उभयतः समुद्भूयमानचामरकलापपवननर्तितकर्णपल्लवः,

his ear-leaves moved by the wind rising out of the chowries which were fanning him from both sides;

पुरः प्रधावता तरुणवीरपुरुषप्रायेणानेकसहस्रसंख्येन पदातिपरिजनेन जयजीवेति च मधुरवचसा

मङ्गलप्रायमनवरतमुच्चैः पठता बन्दिजनेन स्तूयमानो नगराभिमुखं प्रतस्थे।

thousands of foot-soldiers who were young and courageous ran in front of him shouting,

"Victory and prolonged life for our prince" (Jaya Jeeva);

the bards were continuously reciting auspicious hymns in a melodious voice in his praise;

in this manner, Chandraapeeda started towards the city.

CHANDRAAPEEDA ENTERS THE CITY

क्रमेण च तं समासादितविग्रहमनङ्गमिवावतीर्णं नगरमार्गमनुप्राप्तमवलोक्य सर्व एव परित्यक्तसकलव्यापारो

रजनिकरोदयपरिबुद्ध्यमानकुमुदवनानुकारी जनः समजनि।



Chandraapeeda travelled leisurely and soon arrived at the city's royal highway. Seeing the prince who looked like Manmatha again appearing with a form (*Manmatha is 'Ananga' formless, being burnt by the third eye of Shiva*); all the people left all their works whatever they were doing and were gazing at him with fully opened eyes like the white-lotus groove blossoming by the moon-rise;  
CITIZENS ARE AWED BY THE BEAUTY OF THE PRINCE

"सत्यस्मिन्मुखकुमुदकदम्बकविकृताकृतिः कार्तिकेयो विडम्बयति कुमारशब्दम्।  
अहो।वयमतिपुण्यभाजो यदमानुषीमस्याकृतिमन्तः समारूढप्रीतिरसनिःस्यन्दविस्तारितेन  
कुतूहलोलानितेन लोचनयुगलेन अनिवारिताः पश्यामः।सफला नोऽय जाता जन्मवत्ता।  
सर्वथा नमोऽमै रूपान्तरधारिणे भगवते चन्द्रापीडच्छद्मने पुण्डरीकेक्षणाय"।

इति वदन्नारचितप्रणामाञ्जलिर्नगरलोकः प्रणनाम।

All the citizens folded their hands and saluted him, and spoke like this about him.

*"When this prince is here so young and handsome, Kaartikeya (Shiva's son) who looks hideous with his array of (six) faces of white lotus flowers, is mocking the term 'Kumaara' (Young handsome prince of Kailaasa), which refers to him.*

*Aha! We are indeed highly meritorious that we are able to see unhindered, this form of his which is surely not-human (but divine), with our 'pair of eyes' which are raised up in curiosity and have widened by the juice of affection oozing inside. Today we have achieved the full worth of our births on this Earth. In all manners, salutation to this lotus eyed Lord Vishnu who has taken another form and is appearing in the disguise of Chandraapeeda!"*

[(कुमारः - कौ /मारयति - दुष्टान् - one who kills the wicked, कुत्सितो मारः यस्य - one who is averse to passion  
कौ /पृथिव्यां - मारः /मदन - इव - 'deity of love' on Earth)

(Shiva's son is ugly because of his six faces, and this prince is truly the handsome young person to be adored.)]

सर्वतश्च समुपावृत्तकपाटपुटप्रकटवातायनसहस्रतया चन्द्रापीडदर्शनकुतूहलान्नगरमपि

समुन्मीलितलोचननिवहमिवाभवत्।

The city curious for his sight was gazing at him from all sides with many eyes as it were, because of the thousands of windows having flung open their doors all over.

GIRLS, GIRLS, GIRLS  
(LONG SENTENCE)

अनन्तरं च, "समाप्तसकलविद्यो विद्यागृहान्निर्गतोऽयं चन्द्रापीडः" इति समाकर्ण्यलोकनकुतूहलिन्यः

सर्वस्मिन्नेव नगरे ससंभ्रममुत्सृष्टार्थपरिसमाप्तप्रसाधनव्यापाराः (हर्म्यतलानि ललनाः समारुरुहुः),

And later, *'This Chandraapeeda has finished all his education and has come off from his learning-place'*; hearing this news, all the girls all over the city, feeling extremely curious to see him, feeling highly excited, (hurriedly climbed on to the rooms on the mansion roofs); they had finished only half of their personal decorations, yet ran out without bothering to finish it;

PLIGHT OF THE HURRYING GIRLS

काश्चिद्वामकरतलगतदर्पणाः स्फुरितसकलरजनिकरमण्डला इव पौर्णमासीरजन्यः,

some held the mirrors on their left hands and were like the nights of the full moon with the moon displaying its full beauty.

काश्चिदाद्रालक्तकरसपाटलितचरणपुटाः कमलपरिपीतबालातपा इव नलिन्यः,

some had their feet still moist by the Alaktaka (red-dye) paste, and were like the lotus-pond where the lotuses (feet) had drunk up all the early morning (red) rays of the Sun;

(नलिनी - lotus pond/ Padmini-class of women)

काश्चित्ससंभ्रमगतिविगलितमेखलाकलापाकुलितचरणकिसलयः शृङ्खलासंदानमन्दमन्दसंचारिण्य इव करिण्यः,

some had their feet tender like fresh sprouts, stumbling on their own waist belts bordered by tinkling bells which had slipped when they ran with excitement, and they looked like cow-elephants walking very slowly, being fastened with chains under their knees;

काश्चिज्जलधरसमयदिवसश्रिय इवेन्द्रायुधरागरुचिराम्बरधारिण्यः,

some, like the day of the monsoon with the sky (Ambara) shining with the beauty of the colourful rainbow, were wearing beautiful dresses (Ambara) made of the various colours of the rainbow;

काश्चिदुल्लसितधवलनखमयूखपल्लवान्पूररवाकृष्टगृहकलहंसकानिव चरणपुटानुद्वहन्त्यः,

some had their feet-edges looking like the pet swans following the sound of the anklets, with their nail-buds spreading out white shining rays;

काश्चित्करतलस्थितस्थूलहारयष्टयो रतिमिव मदनविनाशशोकगृहीतस्फटिकाक्षवल्यां विडम्बयन्त्यः,

some still held the garlands of huge pearls in their hands (stopped halfway before they wore them) and were looking like Rati who was holding the rosary made of crystals in her hand (like a recluse) grieved by the death of Manmatha;

काश्चित्पयोधरान्तरालगलितमुक्तालतास्तनुविमलस्रोतोजलान्तरितचक्रवाकमिथुना इव प्रदोषश्रियः,

some shone forth with the beauty of the twilight where the Chakravaaka pair was separated by the thin white streams of water, because of the long creeper-like pearl-garlands slipping and fallen in between their breasts;

काश्चिन्नूपुरमणिसमुत्थितेन्द्रायुधतया परिचर्यानुगतगृहमयूरिका इव विराजयन्त्यः,

some were looking beautiful with the well-acquainted pet-peacocks following them as it were, because of the rainbow-like shine coming out of their anklet-bells;

काश्चिदर्धपीतोऽञ्जितमणिचषकाः स्फुरितरागैर्मधुरसमिवाधरपल्लवैः क्षरन्त्यो, हर्म्यतलानि ललनाः समारुरुहुः।

some had been drinking wine from the wine cups made of precious stones, and had left them halfway; and it was as if the wine was pouring out of their lip-buds which were shining red in colour, hurriedly climbed on to the rooms on the mansion roofs.

अन्याश्च मरकतवातायनविवरविनिर्गतमुखमण्डलाः विकचकमलकोशपुटामम्बरतलसंचारिणीं कमलिनीमिव

दर्शयन्त्यो ददृशुः।

some others were peeping through the emerald windows with their faces extending out and were looking at Chandraapeeda, and it looked as if the lotus pond filled with blossomed lotuses was floating in the sky.

VARIOUS SOUNDS

उदपादि च सहसा हर्म्यकुक्षिषु (प्रतिरवनिर्हादी भूषणनिनादः।)

Immediately there arose (the reverberating sound of the ornaments, echoing) at each and every hollow part of the mansion;

सरभससंचलनजन्मा, which was produced by the 'hurried foot-steps';

मधुरसारणास्फालितवीणारवकोलाहलबहलः,

thickened by the sound of anklets which resembled the Veena music sweetly played upon by the fingers moving across;

रशनारवाहूतसारसरसितसंभिन्नः,

mixed with the cries of Saarasa birds which followed attracted by the sound of anklets;

स्खलितचरणतलताडितसोपानजातगम्भीरध्वनिप्रहृष्टानामवरोधशिखण्डिनां केकारवैरनुगम्यमानः,

accompanied by the shrill sounds made by the house-peacocks which were excited by the deep sound produced by the staircase getting hit by the hurrying feet;

नवजलधरवभयचकितकलहंसकोलाहलकोमलः,

melodious by the cries of swans which were shocked and also frightened by the sound of sudden thunder (of the noise of foot-steps);

मकरध्वजविजयघोषणानुकारी,

resembling the victory sounds rising in honour of the deity 'Manmatha';

परस्परविघट्टनारणिततारतरहारमणीनां रमणीनां श्रोत्रहारी।

pleasing to the ears by the shrill sound of the precious gems of the garlands worn by the ladies, getting rubbed against each other;

हर्म्यकुक्षिषु प्रतिरवनिर्ह्रादी भूषणनिनादः।

Thus rose the reverberating sound of the ornaments, echoing at each and every hollow part of the mansion.

TERRACES OVERFLOWING WITH GIRLS

(LONG SENTENCE)

मुहूर्तादिव Within a short time,

युवतिजननिरन्तरया नारीमया इव प्रासादाः,

the terraces had only women-folk as it were, by all the girls crowed together there;

सालक्तकपदकमलविन्यासैः पल्लवमयमिव क्षितितलम्,

the ground was filled with small puddles (with lotuses) as it were, as it was covered by the red Alakta-tainted lotus foot-prints scattered all over;

अङ्गनाङ्गप्रभाप्रवाहेण लावण्यमयमिव नगरम्,

the city had become highly charming and lovely as it were, because of the flood of lustre shooting forth from the limbs of women;

आननमण्डलनिवहेन चन्द्रबिम्बमयमिव गगनतलम्,

the sky was filled wholly with moon-discs as it were, because of holding the halo of the lovely faces of the girls;

आतपनिवारणायोतानितकरतलजालकेन कमलवनमयमिव दिक्चक्रवालम्,

the directions all around was filled with lotus-groves as it were, because of the lovely hands lifted up to block the hot rays of the Sun;

आभरणांशुकलापेनेन्द्रायुधमय इवातपः,

the sunlight was filled with rainbows as it were, because of the colourful shine of the ornaments;

लोचनमयूखलेखासंतानेन नीलोत्पलदलमय इव दिवसो बभूव।

the day was filled with the petals of blue lotuses as it were, because of the continuously emanating rays from the eyes.

THE SHOUTS OF THE EXCITED GIRLS

कौतुकप्रसारितनिश्चललोचनानां च पश्यन्तीनां तासामादर्शमयानीव सलिलमयानीव स्फटिकमयानीव, हृदयानि विवेश चन्द्रापीडाकृतिः।

As these girls gazed at Chandraapeeda, their eyes were dilated with curiosity and remained without winking even; the handsome form of Chandraapeeda entered their hearts as if they were made of crystals; as if they were waters; as if they were mirrors (because of reflecting his form).

(LONG SENTENCE)

आविर्भूतमदनरसानां चान्योन्यं सपरिहासाः सविश्रम्भाः ससंभ्रमाः सेष्याः सोत्प्रासाः साभ्यसूयाः सविलासाः

समन्मथाः सस्पृहाश्च तत्क्षणं रमणीयाः प्रससुरालापाः। तथा हि।

As their hearts melted in passion, various amusing talks ensued at that moment- as they made fun of each other; whispered amorous suggestions; shouted excitedly; acted envious; laughed violently; were indignant; playful; passionate; and filled with desires - which were like this -

त्वरितगमने मामपि प्रतिपालय।

*“Hey don’t run so fast! Wait for me!”*

दर्शनोन्मत्ते, गृहाणोत्तरीयम्।

*“Hey, you have become insane in your desire to see him! Hold on to your upper garment (uttariya)!”*

उल्लासयालकलतामाननावलम्बिनीं, मूढे।

*“Hey fool! Tie up the locks of hair falling on your face!”*

चन्द्रलेखामुपहर।

*“Wear that ‘ChandraLekhaa (crescent like ornament for the hair)’ properly!”*

उपहारकुसुमस्खलितचरणा पतसि मदनान्धे।

*“Hey! You are blinded by passion! You will slip and fall on the flowers kept for worship.”*

संयमय मदमनिश्चेतने केशपाशम्।

*“Hey you are stupefied in passion! Tie up your falling hairs.”*

उत्क्षिप चन्द्रापीडदर्शनव्यसनिनि काञ्चीदामकम्।

*“Hey you addicted to Chandraapeeda’s sight! Lift up your golden belt.”*

उत्सर्पय पापे कपोलदोलायितं कर्णपल्लवम्।

*“Hey, you wretched creature! Move the ear ornament falling on your cheeks!”*

अहृदये, गृहाण निपतितं दन्तपत्रम्।

*“Hey you heartless one! Lift up the ivory ear-ring which has fallen down!”*

यौवनोन्मत्ते विलोक्यसे जनेन स्थगय पयोधरभारम्।

*“Hey you! You are acting insane because of your youth! Before any one sees, tie up your heavy breasts properly!”*

अपगतलज्जे, शिथिलीभूतमाकलय दुकूलम्।

*“Hey! Have you become shameless? Your silken garment is loose; tie it up!”*

अलीकमुग्धे, द्रुततरमागम्यताम्।

*“Hey! Don’t act so innocent! Come fast!”*

कुतूहलिनि, देहि नृपदर्शनान्तरम् ।

*“Hey you curious one! Give me also a place to see the king!”*

असंतुष्टे, कियदालोक्यसे।

*“Hey! Are you not still satisfied? How much will you see him?”*

तरलहृदये, परिजनमपेक्षस्व।

*“Hey! You of fickle heart! Care for the maids also!”*

पिशाचि, गलितोत्तरीया विहस्यसे जनेन।

*“Hey devil (Pishaaci)! Your upper garment is falling off and you will be made fun of by everyone!”*

रागावृतनयने, पश्यसि न सखीजनम्।

*“Hey your eyes are covered by love (Raaga- colour/love)! You are nor seeing your friends at all!”*

अनेकभङ्गविकारपूर्ण, दुःखमकारणायासितहृदया जीवसि।

*“Hey why are you hiding your overflowing crooked feeling?  
You are only tiring yourself and suffering for no reason!”*

मिथ्याविनीते, किं व्यपदेशवीक्षितैः, विश्रब्धं विलोकय।

*“Hey! Don’t act so polite! Why are you throwing glances with some invented excuses?  
See freely!”*

यौवनशालिनि, किं पीडयसि पयोधरभारेण।

*“Hey! You are very young we know! Why are you hurting us with your heavy breasts?”*

अतिकोपने, पुरतो भव।

*“Hey! Don’t be so angry! Go to the front!”*

मत्सरिणि, किमेकाकिनी रुणत्सि वातायनम्।

*“Hey you envious girl! Are you going to occupy the whole of the window?”*

अनङ्गपरवशे, मदीयमुत्तरीयांशुकमुत्तरीयतां नयसि।

*“Hey you passionate girl! You are pulling my ‘Uttariya’ and covering yourself! Watch out!”*

रागासवमते, निवारयतात्मानम्।

*“Hey you, who are intoxicated by the liquor of love? Move away!”*

उज्झितधैर्ये किं धावसि गुरुजनसमक्षम्।

*“Hey you! Have you lost all your braveness? Why are you running away, seeing the elders?”*

उल्लसत्स्वभावे, किमेवमाकुलीभवसि।

*“Hey lively girl! Cheer up! Why are so distressed?”*

मुग्धे, निगूहस्व मदनज्वरजनितपुलकजालकम्।

*“Hey innocent girl! Hide your horripilation rising by the fever of passion!”*

असाध्वाचरणे, किमेवमुत्तम्यसि।

*“Hey you, who are acting improperly (not befitting a chaste lady)! Why are you pining?”*

बहुविकारे, अङ्गभङ्गवलनायासितमध्यभागा वृथा खिद्यसे।

*“Hey you who are outwardly exhibiting your passionate feelings by your body movements! You are only tiring your waist by moving your limbs, and suffering in vain!”*

शून्यहृदये, स्वभवनान्निर्गतमपि नात्मानमवगच्छसि।

*“Hey you of empty heart! You cannot even come out of your mansion, is it?”*

कौतुकाविष्टे, विस्मृतासि निःश्वासितुम्।

*“Hey you, who are possessed by the devil of curiosity! You have forgotten to breathe even!”*

अन्तःसंकल्परचितसुरतसमागमसुखरसनिमीलितलोचने, समुन्मीलय लोचनयुगलमतिक्रामत्ययम्।

*“Hey you, who have closed your eyes enjoying the joy of his union with you in your imagination itself in your mind! Open your pair of eyes! He is moving away!”*

अनङ्गशरप्रहारमूर्छिते, रविकिरणनिवारणाय कुरु शिरस्युत्तरीयांशुकपल्लवम्।

*“Hey you, who have become unconscious by the arrow hit by Manmatha!*

*Cover your head with the Uttariya and ward off the sun’s heat!”*

अयि सतीव्रतग्रहगृहीते द्रष्टव्यमपश्यन्ती वञ्चयसि लोचनयुगलम्।

“Ah! We know you are an ardent follower of devotion to your husband! You are cheating your eyes by not seeing the glorious sight that is in front of you!”

अधन्ये हतासि परपुरुषदर्शनव्रतेन।

“Ah! You who are unfortunate! You are ruined indeed, for you have taken the vow of not seeing other men (except your husband)!”

प्रसीदोतिष्ठ सखि, पश्य रतिविरहितं साक्षादिव भगवन्तमगृहीतमकरध्वजं मकरध्वजम्।

“Come on! Get up my friend! See this ‘Lord Manmatha’ in person, who is without his Rati and who does not hold the flag with the crocodile symbol (like the other Manmatha)!”

अयमस्य सितातपत्रान्तरेण अलिकुलनीले शिरसि तिमिरशङ्कानिपतित इव शशिकरकलापो

मालतीकुसुमशेखरोऽभिलक्ष्यते।

“The ‘garland of Maalati flowers worn on his head’ looks as if it is the ‘collection of moon rays’ that have fallen on his head, ‘mistaking the hovering bees to be the darkness’, under the ‘shade of the white royal umbrella’!” (As his name was Chandraapeeda, it is but right that even the Maalati flowers should be mistaken for moonlight.)

एतदस्य कर्णाभरणमरकतप्रभाश्यामायितमुपरचितविकचशिरीषकुसुमकर्णपूरमिव कपोलतलमाभाति।

“Because of the emerald ornament decorating his ear, his cheeks shine as if he is wearing an ear ornament of blossomed Shireesha flower!”

अयमस्य हारान्तर्निविष्टारुणमणिकिरणकलापच्छलेन हृदयं विविक्षुरभिनवयौवनराग इव बहिः परिस्फुरति।

“Disguised as the shine of the ruby placed in his garland, the fresh youthful love (red colour) is hovering outside his chest, as if wanting to enter his heart!”

एतदनेन चामरकलापान्तरैरित इव वीक्षितम्।

“Look! He is passing glances at this place, from in-between the waving chowries!”

एतत्किमपि वैशम्पायनेन सह समामन्त्र्य दशनमयूखलेखाधवलीकृतदिक्चक्रवालं हसितम्।

“The entire circle of space around him is whitened by the shine of his teeth, even as he smiles while discussing something with Vaishampaayana!”

एषोऽस्य शुकपक्षतिहरितरागेणोत्तरीयांशुकप्रान्तेन बलाहकस्तुरगखुरचलनजन्मानं लग्नमग्रकेशेषु रेणुमपहरति।

“With the ends of his Uttariya coloured like the parrot wings, he is wiping the ‘dust collected on the front-hair of his face’, which is rising from the hoofs of the horse of Balaahaka (which is behind)!”

अयमनेन लक्ष्मीकरकमलकोमलतलः समुत्क्षिप्य तिर्यक्चरङ्गमस्कन्धे निक्षिप्तचरणपल्लवः सलीलम्।

“Now he is lifting his foot tender like the lotus-hand of Lakshmi, and placed it sideways on the shoulder of the horse with so much ease!”

अयमनेन च ताम्बूलयाचनार्थमुत्तानिततले दीर्घाङ्गुलिरातामपुष्करकोशशोभी गजेनेव शैवालकवलग्रासलालसः

प्रसारितः करः। धन्या सा या लक्ष्मीरिव निर्जितकमलं करतलमस्य वसुन्धरासपत्नी ग्रहीष्यति।

धन्या च देवी विलासवती सकलमहीमण्डलभारधारणक्षमः ककुभा दिग्गज इव गर्भेण यया व्यूढः।

“Now, he is stretching the long fingers of his hand which shines like the very red lotus bud, to receive the Taamboola kept in the raised hand, like the elephant extending the tip of its trunk to grasp a handful of tender grass.” “Blessed is she who like Goddess Lakshmi (prosperity) will hold his hand which is more beautiful than the lotus, making this Earth (kingdom), the rival wife!”

“Blessed is Queen Vilaasavati who bore ‘him, who is capable of bearing the weight of the entire kingdom’, in her womb, like the quarters bearing the ‘direction elephant’!”

इत्येवंविधानि चान्यानि च वदन्तीनां तासां, आपीयमान इव लोचनपटैः,

आहूयमान इव भूषणरवैः, अनुगम्यमान इव हृदयैः, अनुबध्यमान इवाभरणरत्नरश्मिरञ्जुभिः,  
उपह्रियमाण इव नवयौवनबलिभिः, शिथिलभुजलताविगलितधवलवलयनिकरे पदे पदे विवाहानल इव,  
कुसुममिश्रैर्लाजाञ्जलिभिरवकीर्यमाणश्चन्द्रापीडो राजकुलसमीपमाससाद।

While the girls engaged in such talks drunk him with their eye-lids as it were; inviting him with the sound of the ornaments as it were; following him with their hearts as it were; binding him with the ropes of the shine of their ornaments as it were; worshipping him with the offering of their youthful charms as it were; and while they threw the coloured rice at Chandraapeeda at his every step as if he was the 'fire in the wedding ceremony', with the rice getting mixed up with the flowers as it were, because of the white bangles slipping from their arm-creepers and getting thrown; (*since already they were emaciated by pining for him*);

Chandraapeeda reached the vicinity of the palace.

CHANDRAAPEEDA APPROACHES THE VICINITY OF THE PALACE

क्रमेण च यामावस्थिताभिरनवरतकरटस्थलगलितमदमषीकरीभिरञ्जनगिरिमालामलिनाभिः

कुञ्जरघटाभिरन्धकारितदिङ्मुखतयाजलधरदिवसायमानमुद्गण्डधवलातपत्रसहस्रसम्कटमनेकद्वीपान्तरागतदूत-  
शतसंकुलं राजद्वारमासाद्य तुरङ्गमादवततार।

Chandraapeeda slowly came near the palace-entrance,

'which looked like a monsoon day because the quarters had become dark by the elephant-clouds which were kept ready to be in service at any hour, and which were dark like the collirium hills because of the continuous flow of the black rut, though thousands of white umbrellas filled the place, and was crowded with hundreds of ambassadors coming from various islands', and got down from his horse.

#### THE PALACE-GROUND

(LONG SENTENCE)

अवतीर्य च करतलेन करे वैशम्पायनमवलम्ब्य पुरः सविनयं प्रस्थितेन बलाहकेनोपदिश्यमानमार्गः, (राजकुलं  
विवेश।) त्रिभुवनमिव पुञ्जीभूतम्,

After getting down from the horse, Chandraapeeda held Vaishampaayana's hand with his hand and followed the path shown by Balaahaka who was leading them both from the front with polite gestures; (and entered the 'palace-ground') -which was so spacious that it appeared as if the areas of the three worlds were collected together;

DOOR-KEEPERS

आगृहीतकनकवेत्रलतैः सितवारबाणैः सितकुसुमशेखरैः सितोष्णीषैः सितवेषपरिग्रहतया श्वेतद्वीपसंभवैरिव

कृतयुगपुरुषैरिव महाप्रमाणैर्दिवानिशमालिखितैरिवोत्कीर्णैरिव तोरणस्तम्भनिषण्णैर्द्वारपालैरनुज्झितद्वारदेशम्,  
where the 'door-keepers' -

who held golden bamboo sticks, who wore white armours (that blocks the arrows) on the chest; who wore white flower garlands on their heads; who wore white turbans; who were dressed in all white, and appeared as if they were born in the 'White islands' (ShvetaDveepa), who were very huge in size as if they were men from KṛtaYuga (where men were bigger in size); who sat under the arched pillars day and night as if they were painted pictures, the carved statues, stayed at the gate never leaving it ever;

TERRACES

अनेकसंयवनचन्द्रशालाविटङ्कवेदिकासंकटशिखरैरभ्रंकषैरपहसितसितकैलासशोभैरमलसुधावदातैः

सप्रालेयशैलेयमिव महाप्रासादैरनेकवातायनविवरविनिर्गतयुवतिकिरणसहस्रतया कनकशृङ्खलाजालकेनेवोपरि  
विस्तीर्णेन विराजमानम्,

where, the 'terraces' -

were huge like the snow Mountains; whose tips almost touched the clouds; which contained many square halls; which had open-halls where moon-light could shine; which had dovecots; and had platforms to sit; which were shining extremely white as if mocking the splendour of even the Kailaasa Mountain; and the floors of which appeared as if spread with a net made of golden chains because of the shining rays of the ornaments falling through many windows;

ARMOURY

अन्तर्गतायुधनिवहाभिराशीविषकुलसंकुलाभिः पातालगुहाभिरिवातिगम्भीराभिरायुधशालाभिरुपेतम्,

where, the 'armouries' were there,

which were built deep underground where various types of weapons were stored, and which were like the 'deep holes under the earth filled with snakes';

SPORT-HILLS

अबलाचरणालक्तकरसरक्तमणिशकलैः शिखरनिलीनशिखिकुलकृतकेकारवकलकलैः क्रीडापर्वतकैरुपशोभितम्,

which was adorned by many sport hills made of ruby pieces which were red like the Alaktaka paste applied on the feet of the beautiful girls, and which was filled with the din made by the peacocks which stood on the peaks of those hills;

FEMALE ELEPHANTS

उज्ज्वलवर्णकम्बलावगुण्ठितकनकपर्याणाभिः प्रलम्बचामरकलापचुम्बितचलकर्णपल्लवाभिः

कुलयुवतिभिरिवोपरूढशिक्षाविनयनिभृताभिर्यामकरेणुकाभिरशून्यकक्षान्तरम्,

where the private chambers were filled with 'female elephants', which were kept at the door ready to be in service at any hour; whose golden saddles were covered by the brightly coloured variegated blankets; whose continuously moving ears were kissed by the chowries hanging on both sides; which were like the gentle ladies of the noble family having the qualities of - (Shikshaa) education/ instruction and (Vinaya) modesty/ tameness.

SCENT-ELEPHANT 'GANDHAMAADANA'

(गन्धमादननाम्ना गन्धहस्तिना सनाथीकृतैकदेशम्),

on a corner of which (palace ground) sat a scent-elephant named GandhaMaadana),

आलानस्तम्भनिषण्णेन च, who sat next to the tying post,

नवजलधरघोषगम्भीरमनुगतवीणावेणुरवरम्यमास्फालितघर्घरिकाघर्घरमनवरतसंगीतकमृदङ्गध्वनिमामीलित-  
लोचनत्रिभागेन वामदशनकोटिनिषण्णहस्तेन निश्चलकर्णतालेनाकर्णयता सलीलम्,

whose ears were still and one third of eyes his remained closed, and the trunk rested on the edge of his left tusk, even as he relaxed listening to the continuously played 'Mrdanga (drum) sound' deep and sonorous like the thundering noise of the fresh clouds, which was accompanied by the melodious playing of Veenaa and flutes and the gurgling sound of the Ghargarikaa (musical instrument);

उभयपार्श्वालम्बिवर्णकम्बलतया विन्ध्यगिरिणेवाविष्कृतधातुविचित्रपक्षसंपुटेन,

on whose both sides, coloured blankets were hung, making him look as if the Vindhya Mountain coloured by various elements and plants, had grown wings;

आधोरणगीतानन्दकृतमन्द्रकण्ठगर्जितेन,

who was grunting in a low voice, pleased by the song of the elephant-driver;

मदजलशबलशङ्खशोभितश्रवणपुटेन,

whose ear-lobes were adorned by conch shells and also by the variegated designs of the rut-flow;

रजनिकरबिम्बचुम्बिसंवर्तकाम्बुदवृन्दविडम्बकेन,

who appeared as if he was mocking at the beauty of the clouds kissed by the moon-disc;



कर्णावलम्बिना काञ्चनमयेन कृतकर्णपूरमिवाङ्कुशेन,

on whose neck was hanging a golden hook like an ear-ornament;

मुखमुद्रहता मदजलमलिनेन द्वितीयेनेव कर्णचामरेण कपोलतलदोलायमानेन मधुकरकुलेन अलंक्रियमाणेन,  
whose face was tainted by the rut liquid, and on whose cheek swarm of bees hovered over like another ear-chowrie;

अत्युदग्रतया पूर्वकायस्य वामनतया च जघनभागस्य पातालादिवोत्तिष्ठता,

whose fore-front of the body was lofty and the hip region was low, and it appeared because of that, that the elephant had just now climbed up from the nether world tearing the ground;

निशासमयेनेव परिस्फुरत्सार्धचन्द्रनक्षत्रमालेन,

who was adorned by the garland of shining gems with a half-moon-like pendent at the centre, and appeared like the night-time adorned by the stars and the half-moon;

शरदारंभेणेव प्रकटितारुणचारुपुष्करेण,

who appeared like the beginning of the autumn season when the lotuses bloomed, because the tip of his trunk was beautiful like a red lotus;

वामनरूपेणेव कृतत्रिपदीविलासेन,

who was standing on his three legs rolling forward and backward, feeling very pleased, and it was like the three steps taken by Vishnu in his 'Vaamana Avataar';

स्फटिकगिरितटेनेव लग्नसिंहमुखप्रतिमेन,

whose tusk was tipped with the figure of a lion's face and so he appeared like the crystal rock of the mountain where a lion's face was reflected;

प्रसाधितेनेवालोकर्णपल्लवाहतमुखेन, गन्धमादननाम्ना गन्धहस्तिना सनाथीकृतैकदेशम्,

who had his ear-lobes moving gently, enhancing the beauty, as if decorated by leaves on the ears which will move gently adding to the beauty of a man; at one corner sat such a scent-elephant named GandhaMaadana;  
HORSES

(तुरङ्गमैरुद्भासितम्,) (which shone forth with the horses)

उज्ज्वलपट्टकम्बलपटप्रावारितपृष्ठैश्च, रसितमधुरघण्टिकारवमुखरकर्णैः,

which had their backs covered by bright silk blankets;

which had bells hung on their necks which made a melodious ringing sound;

मञ्जिष्टालोहितस्कन्धकेसरबालैः वनगजरुधिरपाटलसटैरिव केसरिभिः,

whose flowing hair of the mane on the shoulders was deep-red as if dyed in red colour, it appeared as if they were lions with their manes coloured by the blood of the elephants killed by them;

पुरोनिहितयवसराशिशिखरोपविष्टमन्दुरापालैः, आसन्नमङ्गलगीतध्वनिदत्तकर्णैः,

in front of whom there was heap of grass on which sat the horse-keepers;

who were absorbed in hearing the sound of the auspicious songs that were sung close by;

अन्तःकपोलधृतमधुरसरसलुलितलाजकवलैः,

whose cheeks within the mouths were holding mouthfuls of fried rice crushed and mixed with honey;

भूपालवल्लभैर्मन्दुरागतैः तुरङ्गमैरुद्भासितम्,

who were the favoured pets of the kings; and who had been brought there by the horse-keepers;

which (palace ground) shone forth with such horses;

## JUDGES

अधिकरणमण्डपगतैश्चार्यवैशैरत्युच्चवेत्रासनोपविष्टैर्धर्ममयैरिव धर्माधिकारिभिर्महापुरुषैरधिष्ठितम्,

where, prominent men of the city who were judges dispensing the law and who were dressed in fine expensive garments were seated on the elevated bamboo seats, and were sitting in the courtroom like 'Dharma'

(Righteousness) personified;

## SCRIBES

अधिगतसकलग्रामनगरनामभिरेकभवनमिव जगदखिलमालोकयद्भिरालिखितसकलभुवनव्यापारतया

धर्मराजनगरव्यतिकरमिव दर्शयद्भिरधिकरणलेखकैरालिख्यमानशासनसहस्रम्,

where, the court-scribes who visualized the whole world as one single mansion, since they knew the names of all the cities and villages, were writing thousands of reports, and they had made that court appear like an imitation of Yama's world, being engaged in the task of writing reports about everyone who belonged to the world;

## SERVANTS

अभ्यन्तरावस्थितनरपतिनिर्गमप्रतीक्षणपरेण च स्थानस्थानेषु बद्धमण्डलेन (सेवकजनेन),

where the courtroom was crowded by servants, who were waiting for their kings to come out of the interior room of the palace, and who stood together in small groups here and there;

कनकमयार्धचन्द्रतारागणशबलचर्मफलकैर्निशासमयमिव दर्शयता,

who appeared like the night time as they held leather-shields which had variegated golden designs of stars and a half-moon;

स्फुरितनिशितकरवालकरप्ररोहकरालितातपेन,

the rays emanating from whose shining sharp swords intensified the heat rays of the sun;

एकश्रवणपुटघटितधवलदन्तपत्रेण,

who had white ivory rings hanging from their ears;

ऊर्ध्वबद्धमौलिकलापेन धवलचन्दनस्थासकखचितभुजोरुदण्डेन बद्धासिधेनुकेन

who wore white turbans on their head; who had tied white sandal wood ornaments on their arms;

who had knives hanging from their waist bands;

आन्ध्रद्रविडसिंहलप्रायेण सेवकजनेन,

who had arrived there from various places like Andhra, Dravida and Sindhula;

(where the courtroom was crowded) by such servants;

## SUBORDINATE KINGS

(अनेकसहस्रसंख्येन) आस्थानमण्डपगतेन च यथोचितासनोपविष्टेन (मूर्धाभिषिक्तेन सामन्तलोकेनाधिष्ठितम्),

where thousands of subordinate kings who had been properly consecrated, were sitting in that courtroom on the seats they preferred;

प्रसारयता दुरोदरक्रीडामभ्यस्यताष्टाऽपदव्यापारमास्फलयता परिवादिनीमालिखता चित्रफलके

भूमिपालप्रतिबिम्बमाबध्नता काव्यगोष्ठीमातन्वता परिहासकथां विन्दता विन्दुमतीं चिन्तयता प्रहेलिकां

भावयता नरपतिकृतकाव्यसुभाषितानि पठता द्विपदीं गृह्णता कविगुणानुत्किरता पत्रभङ्गानालपता

वारविलासिनीजनमाकर्णयता वैतालिकगीतम्,

where some were engaged in gambling (दुरोदर क्रीडा – evil game which has a huge belly); some were playing with the chess-board (अष्टापद); some were gently striking the stringed musical instrument

(परिवादिनी); some were painting their king's portrait on a canvas; some were joined in reciting poetry;

some were relating amusing stories; some were busy in finding the letters corresponding to the dots in the

verses playing the ‘Bindumati’ game; some were engaged in gambling (दुरोदर क्रीडा – evil game which has a huge belly); some were trying to solve riddles; some were discussing the poems and ‘Subhaashitas’ (good sayings) composed by the king; some were reciting songs composed in the (set of two words) meter (द्विपदी); some were praising the styles of various poets; some were decorating faces with lines made of fragrant materials (पत्रभङ्ग); some were engaged in talking with the coquettish girls; some were listening to the songs of the bards (वैतालिक - विविधेन तालेन चलति इति ).

अनेकसहस्रसंख्येन, धवलोष्णीषपटाक्षिष्टविकटकिरीटसंकटशिरसा सनिर्झरशिखरलग्नबालातपमण्डलेनेव  
कुलपर्वतचक्रवालेन,

who were thousands of numbers, and whose heads were adorned by huge crowns which were encircled by white turbans, and it was as though the men were Kula Mountains grouped together with their flowing rivers and their peaks touched by the tender reddish rays of the morning Sun;

मूर्धाभिषिक्तेन सामन्तलोकेनाधिष्ठितम्,

where such subordinate kings who had been properly consecrated had been seated;  
CARPETS AND CHAIRS

आस्थानोत्थितभूमिपालसंवर्तितानां च कुथानां रत्नासनानां च राशिभिः अनेकवर्णैरिन्द्रायुधपुञ्जैरिव  
विराजितसभापर्यन्तम्,

where - after the kings got up and moved away, the corners of the assembly room shone forth as if with heaps of multicoloured rainbows, because of the heaps of rolled carpets and thrones ornamented with jewels;  
PRETTY COQUETTISH GIRLS

अमलभूमिसंक्रान्तमुखनिवहप्रतिबिम्बतया विकचकमलपुष्पप्रकरमिव संपादयता

गतिवशरणितनूपरपारिहार्यरशनास्वनमुखरेण स्कन्धावसक्तकनकदण्डचामरेण निर्गच्छता प्रविशता चानवरतं  
वारविलासिनीजनेनाकुलितम्,

where – even as the pretty coquettish girls moved around, their pretty faces were reflected on the taintless floors and it appeared as if they were profusely scattered with blossomed lotuses, and as these ‘girls supporting the golden chowries on their shoulders’ came and went out, the halls continuously resounded with the sounds of the anklets in their feet and the bracelets in their hands;  
DOGS

एकदेशनिषण्णचामीकरशृङ्खलासंयतश्वगणम्,

where - in one corner of the hall, dogs chained by golden chains were seated;  
THE COMMON APPEARANCE OF THE GROUND

इतस्ततः प्रचलितपरिचितामितकस्तूरिकाकुरंगपरिमलवासितदिङ्मुखम्,

where - all the directions were fragrant by the smell of the ‘Kasturi deer’ which were petted by everyone and which moved here and there;

अनेककुब्जकिरातवर्षवरबधिरवामनमूकसंकुलम्,

where - there were grouped together many numbers of hump-backed people (kubja), dwarfs (kiraata), eunuchs (varsha vara), deaf (badhira), small sized people (Vaamana) and dumb people (Mooka);

उपाहतकिन्नरमिथुनम्, आनीतवनमानुषम्,

where - a couple of Kinnaras (mythical being with a human figure and the head of a horse), was kept;  
where - one ape-man was also had been brought and kept;

आबद्धमेषकुक्कुटकुरुरकपिञ्जललावकवर्तिकायुद्धम्, उत्कृजितचकोरकादम्बहारीतकोकिलम्,

where - goats, cocks, ospreys, partridges, quails, and sparrows were made to fight and watched with interest; where - birds like chakora, kaadamba, haarita, and cuckoo birds were cooing monotonously;

आलप्यमानशुकसारिकम्,

where – the Shuka and Saarikaa birds were spoken to, to make them talk back;

इभपतिपरिमलामर्षजृम्भितैश्च निष्कूजद्भिः शिखरिणां जीवितैरिव गिरिगुहानिवासिभिर्गृहीतैः

पञ्जरकेसरिभिरुद्भास्यमानम्,

where - the place was adorned by the ‘caged lions’ which were excited by the smell of the rut oozing from the elephant-chiefs and were growling with annoyance; for they were once living in the mountain caves and were like the very life of the mountains, but had been captured now;

उत्त्रास्यमानैः काञ्चनभवनप्रभाजनितदावानलशंकैर्लोलतारकैर्भ्रमद्भिर्भवनहरिणकदम्बकैर्लोचनप्रभया

शबलीकृतदिगन्तरम्,

where - the directions all around were variegated by the shine of the ‘eyes of the groups of the deer’ grown in the mansion, which were wandering with their restless eyes frightened by the shine of the golden walls of the mansion, mistaking the shine to be blazing fire;

उद्दामकेकारवानुमीयमानमरकतकुट्टिमस्थितशिखण्डिमण्डलम्,

where - the ‘circle of peacocks’ standing on the emerald floor could be detected only by their loud cries;

अतिशिशिरचन्दनविटपिच्छायानिषण्णनिद्रायमाणगृहसारसम्,

where - the Saarasa birds of the mansion were resting under the shade of the extremely cold shadow of the sandal tree and sleeping happily;

HAREM

अन्तःपुरेण च, where there was the harem (inner apartments of the women) -

बालिकाजनप्रस्तुतकन्दुकपञ्चालिकाक्रीडेन, अनवरतसंवाह्यमानदोलाशिखरक्वणितघण्टाटङ्कारपूरिताशामुखेन,

where little girls were playing with balls and dolls; where the swings were moving continuously, and the deep ringing sound of the bells tied at the top, filled the quarters;

भुजगनिर्मोकशङ्कितमयूरह्रियमाणहारेण,

where the peacocks were pulling the garlands away, mistaking them to be snake-sloughs;

सौधशिखरावतीर्णप्रचलितपारावतकुलतया स्थलोत्पलिनीवनेनेव

where the pigeon-group had descended down on the mansion tops, and moving hither and thither and made the place appear as if it was a lake of ‘cotton rose mallow’ flowers;

अन्तःपुरिकाजनप्रस्तुतनरपतिचरितविडम्बनक्रीडेन,

where the harem ladies were playing many games imitating the exploits of their king;

अश्वमन्दुरापरिभ्रष्टागतैरवलुप्तभवनदाडिमीफलैराखण्डिताङ्गणसहकारपल्लवैरभिभूतकुब्जवामनकिरात-

करतलाच्छिन्नानि भूषणानि विकिरद्भिः कपिभिराकुलीभूतेन,

(Monkeys had been kept in stables to prevent evil eyes from harming the horses.)

where the monkeys which wandered away from the horse-stables troubled these harem residents, by eating off the pomegranate fruits, by breaking off the ‘chains of mango leaves’ hanging in the courtyard, by snatching off the ornaments from the dwarfs, hump-backed and the small sized people and scattering them all over the place;

शुकसारिकाप्रकाशितसुरतविश्रम्भालापलज्जितावरोधजनेन,

where the harem ladies were bending their heads in embarrassment hearing the parrots and Saarikaa birds disclosing all the talks that took place when they were enjoying the company of their lovers at night;

प्रासादसोपानसमारोहणचलितैरबलानां चरणावसक्तैर्मणिमयैः पदे पदे

रणद्धिस्तुलाकोटिवलयैर्द्विगुणीकृतकूजितरुताभिर्भवनहंसमालिकाभिर्धवलताङ्गणेन,

where – even as the girls hurried through the steps leading to the terrace, the anklets adorned by tinkling beads tied to their feet, rang at every step, and that noise doubled the cooing sound of the groups of the mansion-swans, which made the entire court-yard white in colour;

धृतधौतधवलदुकूलोत्तरीयैः कलधौतदण्डावलम्बिभिः पलितपाण्डुरमौलिभिराधारमयैरिव मङ्गलमयैरिव  
गन्भीराकृतिभिः स्वभावधीरैरुष्णीषिभिर्वयःपरिणामेऽपि जरत्सिंहैरिवापरित्यक्तसत्त्वावष्टम्भैः

कञ्चुकिभिरधिष्ठितेन समुपेताभ्यन्तरम्,

where -the ‘Kanchukis (chamberlains)’, who wore ‘cleanly washed white pair of garments’, who held golden sticks in their hands, whose head was covered by white hair, who were by nature very courageous and who had profound appearances as if they were auspicious, as if they were very perfect in conduct, who wore white turbans on their heads, and who though they had aged, had not discarded their steadiness of character (Sattvaashtabha) like the lions which though aged do not discard the attacking of beasts (Sattvaavashtambha), were moving all over;

AND THE PALACE GROUND WAS LIKE...

जलधरसनाथमिव कृष्णागुरुधूमपटलैः,

which (palace-ground) appeared cloudy by the layers of smoke from the black ‘Aguru’;

सनीहारमिव यामकुञ्जरघटाकरसीकरैः,

which was misty by the water sprayed from the trunks of the watch-elephants;

सनिशमिव तमालवीथिकान्धकारैः,

which was like ‘night time’, because of the avenues of Tamaala trees;

सबालातपमिव रक्ताशोकैः,

which was like the ‘tender light of the morning sun’, because of the red Ashoka trees;

सतारागणमिव मुक्ताकलापैः,

which was filled with stars as it were, because of the pearl garlands hanging everywhere;

सवर्षासमयमिव धारागृहैः,

which was like the ‘monsoon’, because of the shower-rooms;

सतडिल्लतमिव हेममयीभिर्मयूरयष्टिभिः,

which was filled with lightning as it were, because of the golden stands made for peacocks;

सगृहदैवतमिव शालभञ्जिकाभिः,

which was filled with the house-Goddesses as it were, because of the statues of females carved everywhere;

शिवभवनमिव द्वारावस्थितदण्डपाणिप्रतीहारगणम्,

which was like the ‘mansion of Shiva’, because of the door-keepers standing at the gate with sticks in their hands (because of the Ganas of Shiva and God Subrahmanya standing at the Kailaasa- gate);

उत्कृष्टकविगद्यमिव विविधवर्णश्रेणिप्रतिपाद्यमानाभिनवार्थसंचयम्,

which was like the ‘excellent prose-composition of the poets’, because of the variety of new meanings were apparent from the lines made of various letters (because of the various castes paying fresh amounts of money);

अप्सरोगणमिव प्रकटमनोरमारम्भम्,

which was like the ‘group of Apsaraas’, where Rambhaa and Manoramaa were seen (pleasant games had started);

दिवसकरोदयमिवोल्लसत्पद्माकरकमलामोदम्,

which was like the ‘rising of the Sun’, because the fragrance of blossomed lotuses kept heaped up (fragrance of lotus flowers blooming by sunlight);

उष्णकिरणमिव निजलक्ष्मीकृतकमलोपकारम्,

where - like the ‘Sun doing favour to the lotuses by making them blossom beautifully’, the palace obliged ‘Goddess Lakshmi’ (Beauty) by its own splendour;

नाटकमिव पताकाङ्कशोभितम्,

where - like a ‘play enacted on stage’, it shone with ‘Pataaka’ (episodic incident) and ‘Anka’ ‘Act’) (actually shone with flags marked with prominent emblems);

शोणितपुरमिव बाणयोग्यावासोपेतम्,

which was like ‘ShonitaPura’ (Baanaasura’s capital city), because of being suitable for the residing of Baana Asura (actually with rooms fit for practising archery);

पुराणमिव विभागावस्थापितसकलभुवनकोशम्,

which was like ‘Puraana’, where the entire world is neatly divided (described) in various sections. (where the treasures of the entire world were placed in proper order)

संपूर्णचन्द्रोदयमिव मृदुकरसहस्रसंवर्धितरत्नालयम्,

which was like the ‘rise of the full moon’, because of the touch of the soft moon rays rising the waves of the ocean (Ratnaalaya) thousand-fold (actually the treasury ‘Ratnaalaya’ was increasing thousand fold by the ‘light tax’ (MrduKara) paid by the people);

दिग्गजमिवाविच्छिन्नमहादानसंतानम्,

which was like the ‘quarter-elephant’, which oozed out great amount of rut (Daana) (actually huge amounts of charity ‘Daana’ were offered continuously to the needy);

ब्रह्माण्डमिव सकलजीवलोकव्यवहारकारणोत्पन्नहिरण्यगर्भम्,

which was like ‘Brahmaanda’ (Cosmic egg), where HiranyaGarbha (Brahmaa, the golden-wombed’) had to manifest so that the actions to be done by all Jeevas could go on (actually gold ‘Hiranya’, was getting heaped in the palace because of the fees collected by people when rendering justice to them);

ईशानबाहुवनमिव महाभोगिमण्डलसहस्राधिष्ठितप्रकोष्ठम्,

which was like (the thousands of hands) ‘forest of shoulders of Shiva’ (at the dissolution time), where thousands of coils of huge serpents (Bhogi) covered them (actually thousands of groups of wealthy men ‘Bhogi’ resided inside the mansion);

महाभारतमिव अनन्तगीताकर्णनानन्दितनरम्,

which was like ‘MahaaBhaarata’, because ‘Nara’ (Arjuna) was pleased by listening to the ‘Gitaa’ instructed by Naaraayana (Ananta) (actually men were feeling happy by listening to endless songs ‘AnantaGeeta’);

यदुवंशमिव कुलक्रमागतशूरभीमपुरुषोत्तमबलपरिपालितम्,

which was like ‘YaduVamsha’ (Yaadava dynasty) which was protected by the ShooraSena and the terrifyingly strong Balarama (Bheema) and Krishna (Purushottama), in order of descent (actually protected by the strength of valorous, terribly strong and excellent men serving hereditarily);

व्याकरणमिव प्रथममध्यमोत्तमपुरुषविभक्तिस्थितानेकदेशकारकाख्यातसंप्रदानक्रियाऽव्ययप्रपञ्चसुस्थितम्,

which was like ‘Vyaakarana’ (Grammar), well organized in all its different divisions i.e. distinctions of Prathama, Madhyama, Uttama Purushas (persons); Vibhakti (cases); appearing in the form of Kaaraka (relation between a noun and a verb); Aakhyaata (treatment of verbs); Sampradaana (meaning of the fourth case and others); formation of Kriyaa (verbal derivatives); treatment of Avyaya (indeclinable) (actually well-secure on account of the ‘huge expense incurred in giving charity announced by the officers of the king

(AadeshaKaaraka)', appointed there for distinguishing persons into common, middling and best);

उदधिमिव भयान्तःप्रविष्टसपक्षभूभृत्सहस्रसंकुलम्,

which was like the 'ocean' crowded by thousands of mountains (BhuBhrt) with wings (Paksha) entering it out of fear (of Indra's attack) (because thousands of kings 'BhuBhrt' hid themselves there along with their supporters 'Paksha' out of fear of (enemies));

उषानिरुद्धसमागममिव चित्रलेखादर्शितविचित्रसकलत्रिभुवनाकारम्,

which was like the 'context of the union of Ushaa (Baanaasura's daughter) and Aniruddha' (Krishna's son), where ChitraLekhaa (her friend) painted the pictures of handsome youth in all the three worlds for her to see (so that she could identify the lover (Aniruddha) who came in her dream) (actually artists painted various scenes of the three worlds on the walls);

बलियज्ञमिव पुराणपुरुषवामनाधिष्ठिताभ्यन्तरम्,

which was like 'Bali's Yajna' (Sacrificial rite) which was attended by Vaamana, the ancient Purusha (Vishnu); (actually the palace had old men and small-sized men);

शुक्लपक्षप्रदोषमिव विततशशिकिरणकलापधवलाम्बरवितानम्,

which was like the 'evening time of the bright fortnight' where the canopy of the sky is very white by the moon rays spreading all over; (actually the canopy cloth was white as if covered by the moonlight all over);

नरवाहनदन्तकथेवान्तःसंवर्धितप्रियदर्शनराजदारिकागन्धर्वदत्तोत्कण्ठम्,

which was like the 'folklore relating to NaraVaahana', where a longing (for the union with King NaraVaahana) rose in the charming princess GandharvaDattaa who grew up within the harem walls;

*(GandharvaDattaa was the daughter of SaagaraDatta, a Gandharva king. The princess had vowed to marry the one who could sing a hymn to Vishnu to the accompaniment of Veenaa in the three 'Graamaas', which feat is accomplished by King NaraVaahana.)*

(Actually the princesses who grew up inside the harem were so charming in their looks that they forced longings for their union, in the Gandharvas also);

महातीर्थमिव सद्योऽनेकपुरुषप्राप्ताभिषेकफलम्,

which was like a 'MahaaTeertha' (a great sacred place like Kaashi or Raameshvara), where many men instantly attained the fruit (liberation) of the 'Abhisheka' (the bathing of the statue of the deity) (actually the people, who got consecrated there, instantly got the reward of the kingdom);

प्राग्वंशमिव नानासवपात्रसंकुलम्,

which was like the 'space in front of the Sacrificial chamber' (PraagVamsha), with many vessels containing Soma drink collected together (actually various kinds of drinking vessels used by kings and others were collected together);

निशासमयमिवानेकनक्षत्रमालालंकृतम्,

which was like the 'night-time', for it was adorned by the garland of many stars (actually many garlands strung with twenty seven bright shining pearls adorned the palace);

प्रभातसमयमिव पूर्वदिग्भारागानुमेयमित्रोदयम्,

which was like the 'early morning time', where the eastern direction turns red predicting the rise of the sun 'Mitrodaya' (actually the prosperity of the friends 'Mitrodaya' could be predicted, the moment the friendship rose between the king and the new-comer);

गन्धिकाभवनमिव स्नानधूपविलेपनवर्णकोज्ज्वलम्,

which was like the 'vending place of perfumes', for it shone with the bathing ingredients like aromatic smoke, body pastes, and colour unguents (abundant variety of fragrance-ingredients were there that could fill a shop);

ताम्बूलिकभवनमिव कृतलवलीलवङ्गैलाकङ्कोलपत्रसंचयम्,

which was like the ‘vending place of Taamboola’ (betel leaf and nuts with other flavouring agents added to it), because of collections of fragrant ingredients like ‘Lavalee’, clove, cardamom, ‘Kankola’, and nutmeg, heaped in one corner;

प्रथमवेश्यासमागममिवाविदितहृदयाभिप्रायचेष्टाविकारम्,

which was like ‘having the company of a prostitute for the first time’, where it is not possible to know the inner feelings of a man by his outward actions;

(actually the inner feelings of the people assembled there could not be known because there were so much crowd that no one was familiar with any one else);

कामुकजनमिव बहुचाटुसंलापसुभाषितरसास्वाददत्ततालशब्दम्,

which was like the ‘passionate men’, for people were clapping their hands in merriment (like the passionate men) as they listened to clever charming conversations and Subhaashitas;

धूर्तमण्डलमिव दीयमानमणिशतसहस्रालंकरणकृतलेख्यपत्रसंचयम्,

which was like the ‘grouping of gamblers’ where there were collections of written documents, in which were documented the list of hundreds and thousands of ornaments and jewels that were supplied;

(In the gambler’s club the losers will give whatever jewels and gold they will have with them and those articles will be documented by the club-owner; in the palace on the other hand, thousands of ornaments and jewels were sent to many eminent ladies and the list was getting recorded in the documents.)

धर्मारम्भमिवाशेषजनमनःप्रह्लादनम्,

which was like the ‘beginning of an auspicious enterprise’, for countless people were made happy;

महावनमिव श्वापदद्विजोपघुष्टम्,

which was like ‘huge forest’, for it resounded always with the cries of (pet) wild animals and birds;

रामायणमिव कपिकथासमाकुलम्,

which was like ‘Raamaayana’, because there was always the rendering of the story of the monkey (Hanumaan);

माद्रीकुलमिव नकुलालंकृतम्,

which was like the ‘family of Maadri’ (Paandu’s wife), for it was adorned by Nakula (one of the Paandavas) (the palace had mongooses ‘Nakulas’);

संगीतभवनमिवानेकस्थानावस्थापितमृदङ्गम्,

which was like a ‘musical hall’, where the Mrdangas (the musical drums) were placed in each and every corner (earthen statues ‘Mrdangas’ were kept in each and every corner);

रघुकुलमिव भरतगुणानन्दितम्,

which was like the ‘dynasty of Raghus’, as all felt happy by the virtuous qualities of Bharata (Rama’s younger brother) (all felt happy by the dancing skill of the performers who followed the scripture on dance composed by Sage Bharata);

ज्योतिषमिव ग्रहमोक्षकलाभागनिपुणम्,

which was like the ‘text on astrology’, (which was well versed in the art of removing the evil effect of a planet); or which had all the information about eclipses, their cessation points, digits and phases of planets;  
(There were leaders who were experts in the capture of the wicked and releasing the innocent ones.)

नारदीयमिव वर्ण्यमानराजधर्मम्,

which was like the ‘Smriti of Naarada’, where the duties of a king get described;

यन्त्रमिव विविधशब्दरसलब्धास्वादम्,

which was like a ‘musical instrument’ (Yantra), where one relished the melody of various combinations of notes (where one relished the combined noise of various sounds in the palace ground);



मृदुकाव्यमिवान्यचिन्तितस्वभावाभिप्रायावेदकम्,

which was like a 'literary work containing tender sentiments' (MrduKaavya), which gave an understanding of opinions and natures of others;

महानदप्रवाहमिव सर्वदुरितापहरम्,

which was like the 'floods of great rivers' which carried away all the sins (which removed all the problems of the people);

धनमिव न कस्यचिन्नाकांक्षणीयम्,

which was like 'wealth' which was never not-coveted by anybody;

संध्यासमयमिव दृश्यमानचन्द्रापीडोदयम्,

which was like the 'evening time' 'Sandhyaa', where could be seen the rise of the moon, the crest-jewel of Sandhyaa-time, (where could be seen the rise (progress) of Prince Chandraapeeda);

नारायणवक्षस्थलमिव श्रीरत्नप्रभाभासितदिगन्तम्,

which was like the 'chest-region of Naaraayana' from which the Goddess Lakshmi and the Kaustubha gem shone forth brightening the ends of all quarters (wealth and variety of jewels seen in the palace ground);

बलभद्रमिव कादम्बरीरसविशेषवर्णाकुलमतिम्,

which was like 'BalaBhadra, (Balarama), who was interested in describing the special taste of the 'Kaadambhari wine';

ब्राह्मणमिव पद्मासनोपदेशदर्शितभूमण्डलम्,

which was like a 'Brahmin who reveals the teachings of Brahmaa' (lotus-seated), to the whole world (a place was allotted for teaching the postures like Padmaasana 'lotus-posture');

स्कन्धमिव शिखिक्रीडारम्भचञ्चलम्,

which was like 'Skandha' (Lord Subrahmanya), who was excited by the playful movements of peacocks;

कुलाङ्गनाप्रचारमिव सर्वदोषजातशङ्कम्,

which was like the 'conduct of a woman of a respectable family', by being always suspicious (guards exhibiting caution at every moment);

वेश्याजनमिवोपचारचतुरम्,

which was like the 'prostitutes' who were skilled in serving the guests;

दुर्जनमिवापगतपरलोकभयम्,

which was like a 'wicked man' with no fear of the other (Para) world (no fear of enemy (Para) clans);

अन्त्यजजनमिवागम्यविषयाभिलाषम्,

which was like the 'man of the fourth caste' desirous of enjoyments beyond his capacity (actually 'desirous of conquering lands which were unapproachable');

अगम्यविषयासक्तमपि प्रशंसनीयम्,

which was still praiseworthy, though interested in the objects that are prohibited (Agamya) (interested in conquering countries that are unconquerable (Agamya), so praiseworthy);

अन्तकभटगणमिव कृताकृतसुकृतविचारनिपुणम्,

which was like the 'army of Lord Yama' (Antaka), having expertise in the analyzing the good deeds done or not done by all the people;

सुकृतमिवादिमध्यावसानकल्याणकरम्,

which was like the 'good deed' which bestows welfare in the beginning, middle and end;

वासरारम्भमिव पद्मरागारुणीक्रियमाणनिशान्तम्,

which was like the 'beginning of the day', where the 'end of the night' is made red by the red colour emanating from the lotuses (where the whole palace was reddened by the rubies embedded on the walls);

दिव्यमुनिगणमिव कलापिसनाथश्चेतकेतुशोभितम्,

which was like the 'group of divine Sages' which was adorned by Kalaapi (founder of a Vedic school) and Shevetaketu (son of Uddhaalaka Aaruni) (actually adorned by white flags 'Shevetaketu' and having the pictures of peacocks 'Kalaapi');

भारतसमरमिव कृतवर्मबाणचक्रसंभारभीषणम्,

which was like the '(Mahaa) Bhaarata war', which was terrifying with the store of arrows and sharply spiked discus (weapon) shot by KrtaVarma (made terrifying with its store of shields 'Varma', arrows 'Baana' and sharply spiked discus 'Chakra')

पातालमिव महाकञ्चुकिसहस्राध्यासितम्,

which was like 'Paataala the nether world', for it was well-populated by thousands of old snakes 'MahaaKanchukis' (actually old chamberlains);

वर्षपर्वतसमूहमिवान्तःस्थितापरिमितशृङ्गिहेमकूटम्,

which was like a 'group pf mountains', because it contained within itself measureless Shringi and HemaKoota Mountains (it contained cows 'Shringi' and unlimited heaps of gold 'HemaKoota' that was used for making ornaments);

महाद्वारमपि दुष्प्रवेशम्, अवन्तिविषयगतमपि मागधजनाधिष्ठितम्, स्फीतमपि भ्रमन्नग्नलोकं, राजकुलं विवेश।

which was difficult to enter though it was a huge gate (entrance);

which was populated by Magadha people (bards), though it was inside Avanti (MaalavaDesha);

where - though prosperous, people were there who had no clothes to cover them (Jain mendicants) (Chandraapeeda) entered such a palace-ground.

CHANDRAAPEEDA ENTERS THE PALACE AND SEES HIS FATHER  
(LONG SENTENCE)

ससंभ्रमोपगतैश्च कृतप्रमाणैः प्रतीहारमण्डलैरुपदिश्यमानमार्गः, सर्वतः प्रचलितेन च पूर्वकृतावस्थानेन

दूरपर्यस्तमौलिशिथिलितचूडामणिमरीचिचुम्बितवसुधातलेन राजलोकेन प्रत्येकशः प्रतीहारनिवेद्यमानेन

सादरं प्रणम्यमानः, पदे पदे चाभ्यन्तरविनिर्गताभिराचारकुशलाभिरन्तःपुरवृद्धाभिः क्रियमाणावतरणमङ्गलः,

भुवनान्तराणीव विविधप्राणिसहस्रसंकुलानि सप्तकक्षान्तराण्यतिक्रम्याभ्यन्तरावस्थितं,

Immediately a group of Prateehaaras (door-keepers) approached him with great excitement; saluted him and guided him in the correct path; all the kings had assembled there already and gave way to him as he walked along the path; they were all separately introduced and they offered their salutes to the prince; the shine of the crest jewel on their crowns spread out far and kissed the very ground the prince had walked; old ladies who were specialized in all the traditional ceremonies came out of the harem and performed auspicious rites at every step from when he climbed down the horse; the prince crossed seven enclosures which like huge universes contained within them thousand species of animals; and 'saw his father' who was inside,

अनवरतशस्त्रग्रहणश्यामिकालीढकरतलैः करचरणलोचनवर्जमसितलोहजालकावृतशरीरैरालानस्तम्भैरिव

गजमदपरिमललोभनिरन्तरनिलीनमधुकरपटलजटिलैः कुलक्रमागतैरुदातान्वयैरनुरक्तैर्महाप्राणतयातिकर्कशतया

च दानवैरिवातिशयाकारसंभाव्यमानपराक्रमैः सर्वतः शरीररक्षाधिकारनियुक्तैः पुरुषैः परिवृतम्,

who was surrounded all around by men who were appointed as his 'body guards' -

whose palms had acquired a dark hue because of holding the weapon continuously;

where, other than the hands, feet and eyes, their entire body was covered by iron armour and they looked

like 'posts to which elephants get tied which always are densely covered by swarms of bees which get stuck to those stakes being attracted by the smell of the rut; whose jobs had been hereditarily handed over to them, and who came from noble families; who highly adored the king; whose valour could be deduced by their forms itself for they were like Daanavas (Danu's sons) because of their harsh disposition and terrifying looks.

उभयतो वारविलासिनीभिश्चानवरतमुद्धूयमानधवलचामरम्,

where - on both sides 'VaaraVilaasinees' (pretty attractive maiden) were continuously waving the chowries; अमलपुलिनतलशोभिनि सुरकुञ्जरमिव मन्दाकिनीवारिणि, हंसधवलशयनतले निषण्णं पितरमपश्यत्।

who appeared like the 'celestial elephant' Aeiraavata sporting in the waters of River Mandaakinee (Gangaa), whose banks were filled with taintless sands; who was seated on a bed which was shining white like the swan. CHANDRAAPEEDA IS OFFERED AN AFFECTIONATE WELCOME

आलोकयेति च प्रतीहारवचनानन्तरमतिदूरावनतेन चलितचूडामणिना शिरसा कृतप्रणाममेह्येहीत्यभिदधानो दूरादेव प्रसारितभुजयुगलः शयनतलादीषदुख्वसितमूर्तिरानन्दजलपूर्यमाणलोचनः समुद्रतपुलकतया सीव्यन्निवैकीकुर्वन्निव पिबन्निव तं पिता विनयावनतमालिलिङ्ग।

(The moment the king was sighted from far), and as soon as Prateehaara said "Look", when Chandraapeeda saluted his father from there itself with his crest jewel slipping slightly, the king immediately rose from his bed a little; extended his arms from far itself and said "Come, come", his eyes were filling with tears of joy, and his body was filling with horripilation; and even as Chandraapeeda was approaching him and was bending his head in reverence, the king embraced him as if he tightly stitching him to his chest, as if making him one with him, as if drinking him off into himself.

आलिङ्गितोन्मुक्तश्च पितुश्चरणपीठसमीपे पिण्डीकृतमुत्तरीयमात्मताम्बूलकरङ्कवाहिन्या सत्वरमासनीकृतमपनयेति शनैर्वदन्नग्नचरणेन समुत्सार्य चन्द्रापीडः क्षितितल एव निषसाद।

अनन्तरं निहिते चास्यासने राज्ञा सुतनिर्विशेषमुपगूढो वैशम्पायनो न्यषीदत्।

After he released him from his embrace, the maid who carried the 'betel-box' immediately placed her well-folded upper garment on the ground near his father's feet for him to sit; however, Chandraapeeda told her softly to move away, pushed away the garment with his naked feet, and sat on the bare ground. After getting embraced by the king like a son, Vaishampaayana sat on the chair reserved for the prince as ordered by the king.

मुहूर्तमिव विस्मृतचामरोत्क्षेपनिश्चलानां वारविलासिनीनां

साभिलाषैरनिलचलितकुवलयदामदीर्घैराजिह्वतरलतारसारवलुप्यमान इव दृष्टिपातैः स्थित्वा,

"गच्छ वत्स, पुत्रवत्सलां मातरमभिवाद्य दर्शनलालसां यथाक्रमं सर्वा जननीर्दर्शनेनानन्दय"

इति विसर्जितः पित्रा सविनयमुत्थाय निवारितपरिजनो वैशम्पायनद्वितीयोऽन्तःपुरप्रवेशयोग्येन

राजपरिजनेनोपदिश्यमानवर्तमान्तःपुरमाययौ।

(The girls who were waving chowries forgot their work for a moment, stuck by his handsomeness.)

Even as the 'VaaraVilaasinees' for a moment forgot to blow the chowries and stood still, because of being an object of sight for a moment for the 'VaaraVilaasinees'- who had forgotten to fan the chowries, who were looking at him with love, whose looks were like the garland of lotus petals,

and whose eyes had the pupils turned sideways fully, anointing him as it were -

Chandraapeeda was dismissed by his father saying, "Go my son! Offer your salutations to your mother who is eager to see you and delight all your other mothers by your sight",

Then he stood up humbly; sent off all his attendants; and accompanied by only Vaishampaayana, arrived at the harem guided in the path by those royal servants, who were permitted to enter the women's apartments.

QUEEN VILAASAVATEE IN HER CHAMBERS

तत्र (समुपसृत्य मातरं प्रणनाम।)

There, (Chandraapeeda went near his mother and saluted her),

धवलकञ्चुकावच्छन्नशरीरैरनेकशतसंख्यैः श्रियमिव क्षीरोदकल्लोलैः समन्तात्परिवृता शुद्धान्तर्वशिकैः,

(mother) who appeared there like 'Goddess Lakshmi' with white waves (of Milk Ocean) splashing all around her because of the hundreds of superintends of women wearing white garments moving around her;

अतिप्रशान्ताकाराभिश्च कषायरक्ताम्बरधारिणीभिः संध्याभिरिव सकललोकवन्द्याभिः

प्रलम्बश्रवणपाशाभिर्विदितानेककथावृत्तान्ताभिर्भूतपूर्वाः पुण्याः कथाः कथयन्तीभिरितिहासान्वाचयन्तीभिः

पुस्तकान्दधतीभिर्धर्मोपदेशान्निवेदयन्तीभिः जरत्प्रव्रजिताभिर्विनोद्यमानाम्,

who was getting entertained by 'aged lady-ascetics' - who had extremely peaceful appearances, who wore garments dyed in red colour and worshipped by all like the evening time (Sandhya), whose earlobes were elongated and hanging, who knew many varied incidents of life, who were relating many meritorious stories of the past, who were reading out histories, who were holding books and who were giving instructions about 'Dharma';

उपरचितस्त्रीवेषभाषेण गृहीतविकटप्रसाधनेन वर्षवरजनेनोपसेव्यमानाम्,

who was getting served by eunuchs who were dressed gaudily and who had put on female dresses and imitated the voice of females;

अनवरताभिधूयमानवालव्यजनकलापाम्,

who had numerous chowries continuously waving all around her;

अङ्गनाजनेन च वसनाभरणकुसुमपटवासताम्बूलतालवृन्ताङ्गरागभृङ्गारधारिणा मण्डलोपविष्टेनोपास्यमानाम्, who was served by the 'ladies sitting in a group' - who carried ornaments, flowers, fragrant powders, betel leaf preparation, Taala-fans, body-pastes, and golden pitchers;

पयोधरावलम्बिमुक्तागुणामचलमध्यस्रवद्गङ्गाप्रवाहमिव मेदिनीम्,

who was wearing a pearl garland which hung in-between her breasts, and appeared like the Earth where the Gangaa River flowed in-between two hills;

आसन्नदर्पणपतितमुखप्रतिबिम्बामर्कबिम्बप्रविष्टशशिमण्डलामिव दिवम्,

whose face was getting reflected in a mirror which was placed in front of her; and it was as if the moon-disc had entered the Sun-disc in the sky;

समुपसृत्य मातरं प्रणनाम।

Chandraapeeda went near his mother who was like this, and saluted her.

VILAASAVATI'S AFFECTION FOR HER SON

सा तु तं ससम्भ्रममुत्थाप्य सत्यप्याज्ञासंपादनदक्षे पार्श्वपरिवर्तिनि परिजने स्वयमेव कृतावतरणका,

प्रस्नुतपयोधरक्षरत्पयोबिन्दुच्छलेन द्रवीभूय स्नेहाकुलेन निर्गच्छतेव हृदयेनान्तःशुभशतानीव ध्यायन्ती

मूर्धन्यमुपाघ्राय तं सुचिरमाशिक्षेश।

(As soon as she saw him) Queen Vilaasavatee stood up excitedly, and though there were many talented maids who could do her bidding perfectly well, she herself performed the auspicious ceremonies of welcoming him; her breasts as they oozed out milk as if 'her affection for him had taken a liquid form and was coming out of her wishing for hundreds of auspicious things to happen to him', she smelt his forehead as a mark of blessing and embraced him for a long time.

अनन्तरं च तथैव कृतयथोचितसमुपचारमाश्लिष्टवैशम्पायना स्वयमुपविश्य विनयादवनितले  
समुपविशन्तमाकृष्य बलादनिच्छन्तमपि चन्द्रापीडमुत्सङ्गमारोपितवती।

She did the same acts of affection to Vaishampaayana, embraced him, and sat on her bed; and pulled Chandraapeeda who was humbly getting ready to sit on the ground, and though he resisted, made him sit on her lap forcefully.

ससंभ्रमपरिजनोपनीतायामासन्द्यामुपविष्टे च वैशम्पायने चन्द्रापीडं पुनः पुनरालिङ्ग्य ललाटदेशे वक्षसि  
भुजशिखरयोश्च मुहुर्मुहुः करतलेन परामृशन्ती विलासवती तमवादीत्-

When the maids in great excitement brought a cane-seat and Vaishampaayana sat on that, the Vilaasavatee embraced Chandraapeeda again and again; caressed his forehead, chest and shoulder ends again and again with her hands, and spoke to him,

"वत्स कठिनहृदयस्ते पिता येनेयमाकृतिरीदृशी त्रिभुवनलालनीया क्लेशमतिमहान्तमियन्तं कालं लम्बिता।  
"Son! Your father is indeed hard-hearted; or else how could he make this body fit to be caressed by all the three worlds, suffer such hardships for such a long time?"

कथमसि सोढवानतिदीर्घामिमां गुरुजनयन्त्रणाम्।

How could you bear all the strict disciplinary rules set by your teachers for so long?

अहो बालस्यापि सतः कठोरस्येव ते महद्द्वैर्यम्।

Aha! Though still a child, your courage is indeed akin to a well-grown strong adult!

अहो विगलितशिशुजनक्रीडाकौतुकलाघवमर्भके ते हृदयम्। अहो। गुरुजनस्योपरि भक्तिरसाधारणा सर्वा।

Aha! Your heart had dissolved the tendency for playing that is natural to children, even when you were just a child! Aha! Your devotion towards the elders is extraordinary.

यथा पितुः प्रसादात्समस्ताभिरुपेतो विद्याभिरालोकितोऽस्येवमचिरेणैव

कालेनानुरूपाभिर्वधूभिरुपेतमालोकयिष्यामि।

Just like I am seeing you now endowed with all learning by the grace of your father, I will soon see you in the company of brides that you deserve."

इत्येवमभिधाय लज्जास्मितावनतमात्ममुखप्रतिबिम्बगर्भं विकचकमलकृतकर्णपल्लवावतंसं इव कपोले  
पर्यचुम्बदेनम्।

When she spoke like this, Chandraapeeda smiled and bent his head in shyness. She kissed him affectionately on the cheek, her face reflecting on it like an ear-ornament carved like a blooming lotus.  
(Her face was like a blooming lotus, because of her joyful mood and when she kissed her son on the cheek, her face reflected on his mirror-like cheek. It was as if he was wearing an ear ornament carved like a lotus.)

एवं च तत्रापि नातिचिरमेव स्थित्वा क्रमेण सर्वान्तःपुराणि दर्शनेनानन्दयामास।

Not staying there also for long, Chandraapeeda delighted all the other queens in the harem by visiting them.  
निर्गत्य च राजकुलद्वारा बहिःस्थितमिन्द्रायुधमारुह्य तथैव तेन राजपुत्रलोकेनानुगम्यमानः शुकनासं द्रष्टुमयासीत्।  
Later he came out of the palace, mounted Indraayudha and followed by the same group of princes went to see Shukanaasa.

#### CHANDRAAPEEDA VISITS SHUKANAASA

THE DOORWAY OF SHUKANAASA'S HOUSE

यामावस्थितविविधगजघटासंकटम् (शुकनासगृहद्वारमासाद्य)

(Reaching the doorway of Shukanaasa's mansion) which was blocked by clouds as it were, because of the elephants standing there which were used for various functions at various times;

अनेकतुरङ्गसहस्रसंबाधम्,

where some thousands of horses crowded together;

अपरिमितजनसमूहसहस्रसंमर्दसंकुलम्,

where thousands of groups of men beyond count, had assembled together;

RELIGIOUS CROWD

एकदेशोपविष्टैः सहस्रशो निबद्धचक्रवालैरनेककार्यागतैर्दर्शनोत्सुकैः समन्ततो

where - all around were thousands of people sitting at one place, various types of people were sitting in circles, and had arrived there to meet the minister with many important purposes,

विविधशास्त्राञ्जनोन्मीलितप्रतिभैश्चीवरच्छद्मना विनयानुरागिभिर्धर्मपटैरिवावगुण्ठितैः शाक्यमुनिशासनपथधौरेयैः

रक्तपटैः

some were covered by thatched up rags, yet had their eyes opened up by the collyrium of knowledge, were inclined towards a humble disposition (विनयानुरागैः) (or, they were devoted to the instructions laid out in the Buddhist text VinayaPitaka (विनयपिटक); were actually covered by the garment of their religion as if (धर्मपट); were foremost in following the path shown by ShaakyaMuni (शाक्यमुनि - Buddha); some Buddhist monks wore red garments;

(It was like the triple formula of Buddhists –बुद्धं सरणं गच्छामि धम्मं सरणं गच्छामि संगं सरणं गच्छामि)

पाशुपतैर्द्विजैपाशुपतैर्द्विजैश्च

there were also the Paashupata followers and Brahmins;

दिवानिशमासेव्यमानम्,

all these people belonging to various religions came there day and night;

ELEPHANT CROWD

अभ्यन्तरप्रविष्टानां च सामन्तानां जघनोपविष्टपुरुषोत्सङ्गावस्थितद्विगुणकुथाभिरतिचिरावस्थाननिर्वदप्रसुप्ता-

धोरणाभिरपर्याणाभिः सपर्याणाभिश्च निश्चलावस्थानप्रचलायिताभिः शतसहस्रशः करिणीभिराकीर्ण,

which place was spread out with hundreds and thousands of female elephants belonging to the subordinate kings who had entered inside were standing at the gateway, and the elephant-drivers were sitting on the front portion of the elephant, had folded the carpets (where their masters would be seated) on the elephant and kept them on their laps; and tired by waiting for a long time (for their masters to return), they had fallen asleep, and because of the elephants standing still, they were nodding their heads in sleep; some had let the saddles loose; some held them still;

शुकनासगृहद्वारमासाद्य सत्त्वरप्रधावितैर्द्वारदेशावस्थितैः प्रतीहारपुरुषैरनिवार्यमाणोऽपि राजपुत्रो बाह्याङ्गण एव

तुरगादवततार।

reaching such a doorway of Shukanaasa's mansion, though the doorkeepers standing at the gate rushed forward to serve him, though they did not block his entrance inside along with the horse, Chandraapeeda got down from the horse at the outer courtyard itself (exhibiting his respect for the aged minister.)

CHANDRAAPEEDA ENTERS THE MANSION OF SHUKANAASA

(LONG SENTENCE)

द्वारदेशावस्थापिततुरङ्गश्च वैशम्पायनमवलम्ब्य (शुकनासभवनं विवेश)।

After tying the horse outside, taking the hand of Vaishampaayana, he entered the mansion of Shukanaasa;

पुरःप्रधावितैः समुत्सारितपरिजनैस्तत्प्रतीहारमण्डलैरुपदिश्यमानमार्गः,

where - he Prateehaaras ran forward, removed the crowds blocking the path, and guided him inside;

तथैव चलितमुकुटकोटिभिर्नरेन्द्रवृन्दैः सेवासमुपस्थितैरुत्थायोत्थाय प्रणम्यमानः,

where - the groups of kings who waited in his service got up one by one and saluted him with their crowns slipping slightly;

तथैव च प्रचण्डप्रतीहारहुंकारभयमूकीभवत्परिजनानि,

where -the terrifying Prateehaaras made just the noise 'Hum' and the whole of the crowd assembled there became silenced by fear;

प्रचलितवेत्रलताचकितसामन्तचक्रचरणशतचलितवसुन्धराणि,

where - startled by the bamboo staffs (of Prateehaaras) hitting the ground, the groups of kings stepped away making the ground tremble;

कक्षान्तराणि निरीक्षमाणस्तथैव च नवनवसुधावदातप्रासादनिरन्तरं द्वितीयमिव राजकुलं शुकनासभवनं विवेश।

where -the prince walked along observing all the rooms on his way;

where -thousands of closely joined halls appeared new and had the freshly painted white colour; where - the mansion was as beautiful as the king's own palace;

(taking the hand of Vaishampaayana), he entered such a mansion of Shukanaasa.

CHANDRAAPEEDA SEES SHUKANAASA

प्रविश्य चानेकनरेन्द्रसहस्रमध्योपस्थितमपरमिव पितरमुपदर्शितविनयो दूरावनतेन मौलिना शुकनासं ववन्दे।

After entering, he saw 'Shukanaasa who was sitting amongst thousands of kings', like another father of his, and exhibiting politeness, bent his head and saluted Shukanaasa from far itself.

शुकनासस्तं ससंभ्रमं समुत्थायानुपूर्व्येणोत्थितराजलोकः सादरमभिमुखदत्ताविरलपदः

प्रहर्षविस्फारितविलोचनागतानन्दजलकणः समं वैशम्पायनेन प्रेम्णा गाढमालिलिङ्ग।

Shukanaasa stood up hurriedly following the kings who had already stood up seeing Chandraapeeda, moved a few steps forward welcoming him, and with his eyes blooming up in happiness and filling with tears of joy, he tightly embraced both the prince and his son Vaishampaayana with affection.

आलिङितोन्मुक्तश्च सादरोपनीतमपहाय रत्नासनमवनावेव राजपुत्रः समुपाविशत्। तदनु च वैशम्पायनः।

After getting freed of his embrace, the prince pushed away the jewel-seat respectfully brought for him by the servants, and sat on the ground itself. Vaishampaayana followed suit.

उपविष्टे च राजपुत्रे शुकनासवर्जमन्यदखिलमवनिपालचक्रमुञ्जितनिजासनमवनितलमभजत।

When the prince sat on the ground, the entire circle of kings other than Shukanaasa left their seats and sat on the ground itself.

स्थित्वा च तूष्णीं क्षणमिव शुकनासः समुद्रतप्रीतिपुलकैरङ्गैरावेद्यमानहर्षप्रकर्षस्तमब्रवीत्-

Shukanaasa remained silent for a few seconds and spoke expressing his joy in seeing them both, with horripilation spreading all over his body,

"तात अद्य खलु देवस्य तारापीडस्य समाप्तविद्यमुपारूढयौवनमालोक्य भवन्तं सुचिराद्भुवनराज्यफलप्राप्तिरुपजाता।

"Vatsa (Child)! Today the fruit of obtaining the entire earth with all kingdoms has been acquired by your father Taaraapeeda, after seeing you who have completed all learning and who are in the threshold of youth.

अद्य समृद्धाः सर्वा गुरुजनाशिषः।

Today, all the blessings of the elders has become achieved.

अद्य फलितमनेकजन्मान्तरोपात्तमवदातं कर्म।

Today, the meritorious actions of many births have become fructified.

अद्य प्रसन्नाः कुलदेवताः।

Today, the family deities are pleased.

न ह्यपुण्यभाजां भवादृशास्त्रिभुवनविस्मयजनकाः पुत्रतां प्रतिपद्यन्ते।

*Because people like you who produce wonder in the three worlds, cannot be attained as sons by those who have no merits in their store.*

क्वेदं वयः। क्वेयममानुषी शक्तिः। क्व चेदमशेषविद्याग्रहणसामर्थ्यम्।

*What after all is your age? But what an extraordinary strength you have!*

*What a capacity to absorb such an amount of learning!*

अहो धन्याः प्रजा यासां भरतभगीरथप्रतिमो भवानुत्पन्नः पालयिता।

*Aha! The people are indeed blessed; for- you, who are equal to Bharata and Bhageeratha, have taken birth in this world to become their ruler.*

किं खलु कृतमवदातं कर्म वसुन्धरया ययासि भर्ता समासादितः।

*What meritorious action did the Earth-Goddess do to get you as her Master?*

हरिवक्षःस्थलनिवासासद्ग्रहव्यसनितया हता खलु लक्ष्मीः या विग्रहवती भवन्तं नोपसर्पति।

*That Goddess Lakshmi indeed is spoiled by her obstinacy to reside in the chest-region of Hari, because she is not here in her full form to serve you!*

सर्वथा कल्पकोटीर्महावराह इव दंष्ट्रावलयेन वह बाहुना वसुंधराभारं सह पित्रा।"

*Always bear the weight of this Earth with your shoulders along with your father, like the MahaaVaraaha (Wild-Boar incarnation of Vishnu) who bore the earth with his teeth."*

इत्यभिधाय च स्वयमाभरणवसनकुसुमाङ्गरागादिभिरभ्यर्च्यविसर्जयांचकार।

After saying these words, he offered him ornaments, clothes, flowers, fragrant pastes by his own hands and later sent him off.

CHANDRAAPEEDA'S PRIVATE MANSION  
(LONG SENTENCE)

विसर्जितश्चोत्थायान्तःपुरं प्रविश्य दृष्ट्वा वैशम्पायनमातरं मनोरमाभिधानां निर्गत्य समारुह्येन्द्रायुधं पित्रा पूर्वकल्पितम् प्रतिच्छन्दकमिव राजकुलस्य (भवनं जगाम)।

After taking leave of Shukanaasa, Chandraapeeda entered the harem and saw Vaishampaayana's mother Manoramaa; then he came out of the mansion, climbed Indraayudha and went to his own palace already readied by his father, which was like the reflection of the main palace, where -

द्वारावस्थितसितपूर्णकलशम्, आबद्धहरितवन्दनमालम्,

auspicious white pots were placed at the door-way; garlands made of green leaves were hanging everywhere;

उल्लसितसितपताकासहस्रम्, अभ्याहतमङ्गलतूर्यरवपरिपूरितदिगन्तरम्, उपरचितविकचकमलकुसुमप्रकरम्, thousands of white flags were waving everywhere; the quarters were filled with the auspicious drumming sounds; blossomed lotuses were spread out everywhere in various designs;

अचिरकृताग्निकार्यम्, उज्ज्वलविविक्तपजनम्, उपपादिताशेषगृहप्रवेशमङ्गलम्,

the fire rites were recently finished with; the servants were attired in clean white clothes;

the auspicious ceremony of the 'House-Entrance' had been just over with;

*(It was newly built and the auspicious ceremony of 'entering the house' was just over.)*

कुमारो भवनं जगाम। the prince went to his own palace (which was like this).

गत्वा च श्रीमण्डपावस्थिते शयने मुहुर्तमुपविश्य सह तेन राजपुत्रलोकेनाभिषेकादिमशनावसानमकरोद्विवसविधिम्।

अभ्यन्तरे च शयनीयगृह एवेन्द्रायुधस्यावस्थानमकल्पयत्। एवंप्रायेण चास्योदन्तेन तदहः परिणतिमुपययौ।

The Prince entered the palace; sat on the bed which was in the grand pavilion for some time; and then completed the daily duties of bathing, eating etc along with the other princes. He made Indraayudha stay



inside his bedroom itself. In doing all these, the day came to an end.

THE BEAUTY OF THE SUNSET

[It was as if the lady named 'day' had a red anklet namely the red sun on her foot and it was slipping down now.]

गगनतलादवतरन्त्या दिवसश्रियः पद्मरागनूपुरमिव स्वप्रभापिहितरन्ध्रं रविमण्डलमुन्मुक्तपादं पपात।

The 'disc of the Sun', which was like an 'anklet made of ruby stone' and 'which had covered the hole of the anklet with its own lustre', which was worn by the splendorous 'lady of the day' (DivasaShree), slipped from her foot and fell down (with the rays moving upward).

जलप्रवाह इव रथचक्रमार्गानुसारेण दिवसकरस्य वासरलोकः प्रतीचीं ककुभमगात्।

The 'daylight of the Sun' followed the path taken by his chariot-wheels like the flooding water stream, and reached the western direction.

[The lotuses lost their colour and faded. The day with her 'red hued palm' wiped the red colour of the lotuses with the white sun-disc; and the sun sunk downwards carrying away the colour of the lotuses; and so appeared red.]

अभिनवपल्लवलोहिततलेन करेणवाधोमुखप्रसूतेन रविबिम्बेन वासरः कमलरागमशेषं ममार्ज।

With the underside of the hand red like the fresh leaf, the 'day' wiped off the colour of the lotuses completely as it were, with the disc of the sun moving downwards.

[The bees hovered around the lotuses. They appeared like black ropes. They were like the snares tied around the neck of Chakravaaka birds moving there.]

कमलिनीपरिमलपरिचयागतालिमालाकुलितकण्ठं कालपाशैरिव चक्रवाकमिथुनमाकृष्यमाणं विजघटे।

The swarm of bees hovered around the lotuses attracted by their smell and they appeared like the snares of 'Kaala' (Death God) around the necks of Chakravaaka pairs dragging them away from each other.

(These birds are cursed to be separated from each other at night times.)

[The Sun shined in the day-time and lotuses bloomed oozing out the honey. The Sun drank all the honey with his hands or rays. After the day ended, he was tired and had to vomit out all the honey, and the sky turned red.]

करपुटैरादिवसान्तमापीतमरविन्दमधुरसमिव रक्तातपच्छलेन गगनगमनखेदादिव दिवसकरबिम्बं ववाम।

The sun's disc had drunk the honey drops of the lotuses all through the day with his folded hands (rays). Now after the journey of a whole day, he was tired and had vomited it all making the sky region red.

(LONG SENTENCE)

Even as...,

[The Sun was like a red lotus now and was like a hanging ear ornament of the east-direction; and he vanished in the western mountain.]

क्रमेण च प्रतीचीकर्णपूररक्तोत्पले लोकान्तरमुपगते भगवति गभस्तिमालिनि,

slowly the Lord, wearing the 'garland of rays', who appeared like the 'ear-ornament made of red lotus' hanging on the 'ear of the eastern-direction' went off to the other world.

[The whole sky was like a lake and the sun was like a red lotus.]

समुल्लसितायामम्बरतटाकविकचकमलिन्यां संध्यायाम्,

the twilight appeared like the 'full-bloomed red lotus flower' in the 'lake of the sky';

[The sky was covered by black lines as if the Agarū was burning and its smoke was spreading out in the sky.]

कृष्णागुरुपङ्कपत्रलतास्विव तिमिरलेखासु स्फुरन्तीषु दिशामुखेषु,

the dark lines spread out like 'leafy creepers made of black Agarū' and filled the quarters;

[The swarm of bees darken the lotus groves, similarly, the twilight which was like a lake of red lotuses, was wiped off by the darkness.]

अलिकुलमलिनेन कुवलयवनेनेव रक्तकमलाकरे तिमिरेणोत्सार्यमाणे संध्यारागे,

The 'colour of the twilight' which was like a 'lake of red lotuses' was wiped off by the darkness, like the swarm of bees darkening the lotus groves.

[The swarm of bees entered the inside of lotuses. The lotuses lost their white shine.

It appeared as if a black leafy branch was sweeping away the sunlight inside the lotuses and the lotuses had turned dark.]

कमलिनीनिपीतमातपमुन्मूलयितुमन्धकारपल्लवेष्विव प्रविशत्सु रक्तकमलोदराणि मधुकरकुलेषु,

the 'swarms of bees' entered the insides of the red lotuses like the 'branch of leaves of darkness' to clean off the 'sunlight drunk by the lotuses';

[The red colour of the sky, which was beautiful like the ear-ornament of the night-lady, melted off and darkness filled everywhere.]

शनैःशनैश्च निशाविलासिनीमुखावतंसपल्लवे गलिते संध्यारागे,

the 'twilight colour' which was shining like the 'ear ornament' of the 'beautiful lady called night', melted off gradually;

[Evening worships were performed everywhere.]

दिक्षु विक्षिप्तेषु संध्यादेवतार्चनबलिपिण्डेषु,

the quarters were filled with the rice-balls offered in the worship of the 'Goddess of Sandhyaa';

[Dark shadows filled the gardens containing the sport-hills.]

शिखरदेशलग्नतिमिरास्वनारूढमयूरास्वपि मयूराधिष्ठितास्विव मयूरयष्टिषु,

though the peacocks were not sitting on the sticks provided for them, the darkness covering the peaks made it appear as if the peacocks were still sitting on them;

[The pigeons sitting on the terrace till now were like an ear ornament of the terrace-lady; now they hid off inside the holes.

A lady keeps away this ear-ornament at night.]

गवाक्षविवरनिनीनेषु प्रासादलक्ष्मीकर्णोत्पलेषु पारावतेषु,

the pigeons which were like the 'ear ornaments' of the 'terrace-lady' hid themselves in the holes of the window;

[All the girls playing in the garden had gone off inside the harem.]

विगतविलासिनीसंवाहननिश्चलकाञ्चनपीठासु मूकीभूतघण्टास्वरास्वन्तःपुरदोलासु,

the swings in the harem had stopped ringing their bells and the golden seats remained 'at rest' without moving, as no young girls were sitting on them to play around;

[The birds were also quiet.]

भवनसहकारशाखावलम्बिपञ्जरेषु विगतालापेषु शुकसारिकानिवहेषु,

the parrots and Saarikaa birds inside the cages hanging from the branches of the mango trees in the mansion-garden, had stopped their constant chattering and were silent;

[Musical instruments were lying around as if the players had just left them there and gone off.]

संगीतविरामविश्रान्तरवासूत्सार्यमाणासु वीणासु,

The Veenaas (musical instruments) were kept away after the last finishing note of their music had been played with;

[The girls had stopped running to and fro sounding their anklets. The ducks which followed the anklet sounds were now quietly resting.]

युवतिनूपुरशब्दोपशमनिभूतेषु भवनकलहंसेषु,

the 'mansion-kalahamsas' (pet-ducks) had become quiet, as the noise of the anklets of the girls had subsided;

[The elephants were removed off their morning costumes.]

अपनीयमानकर्णशङ्खचामरनक्षत्रमालामण्डनेषु मधुकरकुलशून्यकपोलभित्तिषु मत्तवारणेषु,

the decorations of elephants like the ear-conch, chowries, and star-garlands were removed off;

(Bees were also not there.) the wide cheeks of the intoxicated elephants were free of the bees;

[The stables were all lighted up with lamps.]

प्रदीप्यमानेषु राजवल्लभतुरङ्गमन्दुराप्रदीपेषु,

the lamps burned brightly in the stables where the king's pet horses were kept;

प्रविशन्तीषु प्रथमयामकुञ्जरघटासु,

the guard-elephants of the first hour of the night were taken away to their resting places;

कृतस्वस्त्ययनेषु निष्कामत्सु पुरोहितेषु,

the Brahmin priests finished the recitation of auspicious hymns and left for their homes;  
[The halls were empty of the crowd.]

विसर्जितराजलोकविरलपरिजनेषु विस्तारितेष्विव राजकुलकक्षान्तरेषु,

the 'palace halls' appeared as if expanded in size because of the very few servants roaming there, as all the royal crowd had gone off;

[Lights reflected on the gem-studded floors, and made an illusion of yellow flowers scattered on the floors.]

प्रज्वलितदीपिकासहस्रप्रतिबिम्बचुम्बितेषु कृतविकचचंपकदलोपहारेष्विव मणिभूमिकुट्टिमेषु

the gem-studded floors appeared covered by the petals of blossomed Champaka flowers because of getting kissed by the reflections of thousands of brightly burning lamps;

[Poor lotuses were sad because of the

Sun's disappearance. The brightly lit lamps reflected on the house ponds like the night-sun.]

निपतितदीपालोकासु रविविरहार्तनलिनीविनोदनागतबालातपास्विव भवनदीर्घिकासु,

the shine of the lamps fell on the house-ponds, and it appeared as if the morning sunlight had arrived there to amuse the lotuses suffering the separation of the Sun;

निद्रालसेषु पञ्जरकेसरिषु,

the lions in the cages were asleep;

[Harem was ready for the meet of the lovers.]

समारोपितकामुके गृहीतसायके यामिक इवान्तःपुरप्रविष्टे मकरकेतौ,

Manmatha (one with the flag of crocodile) entered the harem with the bow and arrows ready to attack, like a time-keeper;

[Maids moved here and there passing the messages of lovers to their beloveds.]

अवतंसपल्लवेष्विव सरागेषु कर्णे क्रियमाणेषु सुरतदूतीवचनेषु,

the maids acting as the messengers of love-union ('Surata') were decorating the ears of their mistresses with (राग-red) ear-ornaments namely love-filled (राग-passion) words;

[The Sun-stones were shining bright; it appeared as if the girls whose lovers had abandoned them for other women were feeling envious, and their hearts were on fire.]

सूर्यकान्तमणिभ्य इव संक्रान्तानलेषु प्रज्वलत्सु मानिनीनां शोकविधुरेषु हृदयेषु,

the hearts of the proud envious women were burning with distress as it were, because of the fire-like light emanating from the Sun-stone;

[Even as these sun-set scenes were happening, Chandraapeeda returns to his private mansion.]

प्रवृत्ते प्रदोषसमये चन्द्रापीडः प्रज्वलितदीपिकाचक्रवालपरिवारश्वरणाभ्यामेव राजकुलं गत्वा पितुः समीपे मुहूर्तं

स्थित्वा दृष्ट्वा च विलासवतीमागत्य स्वभवनमनेकरत्नप्रभाशबलमुरगराजफणामण्डलमिव

हृषीकेशःशयनतलमधिशिष्ये।

as the evening turned dark (in the above mentioned manner), Chandraapeeda went to his father's palace by walk itself, surrounded on all sides by servants holding brightly lit lamps; stayed with the king for some time; then visited Vilaasavatee; then returned to his palace; then slept on his bed lighted up by the shine of many precious stones, like Vishnu sleeping on the serpent-bed lighted by the gems on his thousands of hoods.

CHANDRAAPEEDA GOES FOR HUNTING IN THE MORNING

(LONG SENTENCE)

प्रभातायां च निशीथिन्यां समुत्थाय समभ्यनुज्ञातः पित्राभिनवमृगयाकौतुकाकृष्यमाणहृदयो भगवत्यनुदित

एव सहस्ररश्मावारुह्य इन्द्रायुधम् (वनं ययौ।)

He got up very early in the morning even as the night was still lingering; took the permission of the king; his heart desirous of enjoying the thrill of the first hunting experience; and even though the thousand-rayed Sun had not risen yet, he climbed his Indraayudha and rode towards the forest; where-

DOG TRAINERS

अग्रतो बालेयप्रमाणानाकर्षयद्भिश्चामीकरशृङ्खलाभिः

कौलेयकाञ्जरद्व्याघ्रचर्मशबलवसनकञ्चुकधारिभिरनेकवर्णपट्टचीरिकोद्वद्धमौलिभिरुपचितश्मश्रुगहनमुखैरेक-  
कर्णावसक्तहेमतालीपुटैराबद्धनिबिडकक्षैरनवरतश्रमोपचितोरुपिण्डकैर्कोदण्डपाणिभिः श्वपोषकैरनवरतकृतकोलाहलैः  
प्रधावद्भिर्द्विगुणीक्रियमाणगमनोत्साहो, बहुगजतुरगपदातिपरिवृतो वनं ययौ।

dogs of the size of donkeys were tied with golden chains and pulled by the 'trainers of dogs' - who ran in the front continuously making a lot of noise doubling the excitement of his mind, who wore skins of old tigers with variegated designs, who wore turbans made of many colours, whose faces were covered by thickly grown beards, who wore a single golden ear ring in only one of the ears, who had closely girded loins, whose thighs were strong and stout because of the continuous running they had to do, who held bows in their hands; and also surrounded by many elephants, horses and foot-men, went to the forest.

CHANDRAAPEEDA HUNTS ANIMALS

तत्र चाकर्णान्ताकृष्टमुकैर्विकचकुवलयपलाशकान्तिभिर्भल्लैर्मदकलकलभकुम्भभित्तिभिर्दुरैश्च

नाराचैश्चापटङ्कारभयचकितवनदेवतार्धाक्षवीक्षितोर्वनवराहान्केसरिणः शरभांश्चामराननेककुरङ्गकांश्च सहस्रशो  
जघान। अन्यांश्च जीवत एव महाप्राणतया स्फुरतो जग्राह।

In the forest, he killed thousands of wild boars, lions, sharabhas (eight legged beast- part bird and part lion, mightier than lion), yaks and antelopes with his 'sharp iron arrows' - which could pierce the foreheads of intoxicated elephant-cubs; which shone like the petals of water lilies; which were released from the bow string drawn up to the ear; which feat was watched by the forest goddesses with half opened eyes as they were frightened by the twang of the bow. Some animals, he caught alive itself, exhibiting his valour.

CHANDRAAPEEDA RETURNS HOME

(LONG SENTENCE)

Even as ...

समारूढे च मध्यमहः सवितरि,

the Sun now ascended the middle of the sky from the forest;

INDRAAYUDHA AFTER HUNTING

स्नानोत्थितेनेव श्रमसलिलबिन्दुवर्षमनवरतमुञ्जता,

his horse Indraayudha which carried him was sweating profusely without a break as if he was coming out of bathing waters;

मुहुर्मुहुर्दशनविघट्टनैः खणखणायितखरखलीनेन,

by repeatedly biting his teeth, he was making the bridle make cracking noises;

श्रमशिथिलमुखविगलितफेनिलरुधिरलवेन,

because of the exercise, foam oozed out profusely from the mouth with a few drops of blood too;

पर्याणपट्टकानुसरणोत्थितफेनराजिना,

the foam appeared all along the skirts of the saddle;

कर्णवतंसीकृतमुत्फुल्लकुसुमशबलमलिपटलझङ्कारवमुखरं वनगमनचिह्नं पल्लवस्तबकमुद्वहतेन्द्रायुधेनोद्यमानः,  
he wore a 'bunch of tender leaves' on his ears as a mark of his forest journey, which had flowers blooming all over them and the bees hummed around it;

## CHANDRAAPEEDA AFTER HUNTING

समुद्रतस्वेदतयान्तराद्रीकृतमण्डलेन मृगरुधिरलवशतशबलेन वारबाणेन द्विगुणतरमुपजातकान्तिः,

his 'armour', which was completely wet with lines of perspiration and covered by the variegated designs made by the 'deer-blood', doubled the handsomeness of Chandraapeeda;

अनेकरूपानुसरणसंभ्रमपरिभ्रष्टच्छत्रधरतया छत्रीकृतेन नवपल्लवेन निवार्यमाणातपः,

the soldiers, who held his umbrellas were left far behind, when he chased the various animals, and so he had made an umbrella with fresh leaves to prevent the hot sun;

विविधवनलताकुसुमरेणुधूसरो वसन्त इव विग्रहवान्, अश्वखुररजोमलिनललाटाभिव्यक्तावदातस्वेदलेखः,

दूरविच्छिन्नेन पदातिपरिजनेन शून्यीकृतपुरोभागः, प्रजवितुरङ्गमाधिरुढैरल्पावशिष्टैः सह राजपुत्रैः,

he appeared like the 'spring incarnate', covered by the pollen dust of the flowers of various forest creepers;

the lines on his forehead were clearly visible being soiled by the dust rising from the horse hoofs;

the path in front of him appeared empty, since all the foot soldiers were left far behind;

very few princes, whose horses were fast enough to keep pace with him, accompanied him;

"एवं मृगपतिः एवं वराहः एवं महिषः एवं शरभः एवं हरिणः" इति तमेव

मृगयावृत्तान्तमुच्चारयन्स्वभवनमाजगाम।

discussing the same topic of their hunting experiences saying- "*This is how the lion (was shot); this is how the wild boar; this is how the wild buffalo; this is how the Sharabha...*", he reached his palace.

## CHANDRAAPEEDA RETURNS TO THE PALACE

उत्तीर्य च तुरङ्गमात्ससंभ्रमप्रधावितपरिजनोपनीते उपविश्यासने वारबाणमवतार्य अपनीय चाशेषं

तुरङ्गाधिरोहणोचितं वेषपरिग्रहमितस्ततः प्रचलिततालवृन्तपवनापनीयश्रमो मुहूर्तं विश्राम।

Chandraapeeda dismounted from the horse, and sat on the seat brought by his attendant, kept down his armour and removed all the dresses of horse-riding; rested a while there relaxing his tired limbs, even as he got fanned by the waving of the Taala-leaf fan by the attendants who stood on his sides.

## CHANDRAAPEEDA'S ROUTINE OF THE DAY

विश्रम्य च मणिरजतकनककलशशतसनाथामन्तर्विन्यस्तकाञ्चनापीठां स्नानभूमिमगात्।

After the rest, he went to the bathing-area which contained hundreds of pots made of precious stones, silver, and gold; and also a golden seat.

निर्वर्तिताभिषेकव्यापारस्य च विविक्तवसनपरिमृष्टवपुषः स्वच्छदुकूलपल्लवाकलितमौलेर्गृहीतवाससः

कृतदेवार्चनस्याङ्गरागभूमौ समुपविष्टस्य राज्ञा विसर्जिता महाप्रतीहाराधिष्ठिता राजकुलपरिचारिकाः

पटलकविनिहतानि विविधान्याभरणानि माल्यान्यङ्गरागान्वासांसि चादाय पुरस्तस्योपतस्थुरूपनिन्युश्च।

After finishing his bathing ceremony, he wiped his body with a clean cloth; tied a turban on his head with a very white cloth; wore fine garments; offered worship to the deities; then sat in the area where the body unguents will be applied.

Then all the 'palace attendants led by the chief door-keeper sent by the king', and all the 'maids of Vilaasavatee led by KulaVardhanaa', 'all those who resided in the harem' and 'all those who served in the harem carrying boxes containing various ornaments, garlands, unguents, and garments' - came to him and stood ready to serve him.

यथाक्रममादाय च ताभ्यः प्रथमं स्वयमुपलिप्य वैशम्पायनमुपरचिताङ्गरागो दत्त्वा च समीपवर्तिभ्यो

यथार्हमाभरणवसनाङ्गरागकुसुमानि विविधमणिभाजनसहस्रसारं शारदम्बरतलमिव

स्फुरिततारागणमाहारमण्डपमगच्छत्।

He took them in proper order; applied the unguents on Vaishampaayana first by his own hands;

gave the ornaments, clothes, unguents, flowers to all those near him as per their status.

Then he went to the dining hall containing thousands of vessels made of precious stones filled with delicacies, and which was shining like the autumn sky covered by the stars.

तत्र द्विगुणितकुथासनोपविष्टः समीपोपविष्टेन तद्रुणोपवर्णनपरेण वैशम्पायनेन यथार्हं भूमिभागोपवेशितेन राजपुत्रलोकेन "इदमस्मै दीयताम्" "इदमस्मै दीयताम्" इति प्रसादविशेषदर्शनसंवर्धितसेवारसेन च सहाहारविधिमकरोत्।

There he sat on a cloth-mat folded double; Vaishampaayana sat along with him and started praising his virtues. All other princes sat on the ground as per their status.

"Give that to this person" "Give that to this person"- saying such words and supervising the distribution of various foods to all, he increased their obligation to serve him more.

In this manner, he finished the ceremony of food-intake.

उपस्पृश्यच गृहीतताम्बूलस्तस्मिन्मुहूर्तमिव स्थित्वेन्द्रायुधसमीपमगमत्।

After washing his hands and mouth, he accepted the betel-leaf mouth freshener (Taamboola); stayed there for some time and went near Indraayudha.

तत्र चानुपविष्ट एव तद्रुणोपवर्णनप्रायालापाः कथाः कृत्वा सत्यप्याज्ञाप्रतीक्षणोन्मुखे पार्श्वपरिवर्तिनि परिजने तद्रुणहतहृदयः स्वयमेवेन्द्रायुधस्य पुरो यवसमाकीर्य निर्गत्य राजकुलमयासीत्। तेनैव च क्रमेणावलोक्य राजानमागत्य निशामनैषीत्।

Without sitting there, he talked to his friends about his (horse's) great qualities for some time. Though there waited many servants ready to obey any order of his, he fed himself the fodder to Indraayudha with his hands, his heart melting in its good qualities. Then he went to the palace.

He visited the king as he did the other day; returned to his residence and passed the night.

#### PATRALEKHAA

(LONG SENTENCE)

अपरेद्युश्च प्रभातसमय एव सर्वान्तःपुराधिकृतमवनिपतेः परमसंमतमनुमार्गागतया च प्रथमे वयसि वर्तमानया कैलासनामानं अनुगम्यमानं कन्यया, राजकुलसंवासप्रगल्भयाप्यनुज्झितविनयया, (कञ्चुकिनमायान्तमपश्यत्।)

Next day, in the early morning itself, he saw the Kanchuki (chamberlain) named Kailaasa who was the head of the entire harem, a favourite of the king, approaching him, closely followed by a very young girl, who was very intelligent and bold being brought up in the harem, yet had not discarded her politeness;

[Youth was just blossoming in her minutely.]

किञ्चिदुपारूढयौवनया,

who was just at the threshold of youth;

[She wore a red garment covering her head and upper portion of the body. She appeared like the dawn appearing with the red shine.]

शक्रगोपकालोहितरागेणांशुकेन रचितावगुण्ठनया सबालातपयेव पूर्वया ककुभा,

who wore a veil of the colour of IndraGopa (a red beetle) and covered herself, and appeared like the 'eastern direction' covered by the 'morning red light';

[Along with the redness, her charm also flooded the entire Earth.]

प्रत्यग्रदलितमनःशिलावर्णेनाङ्गलावण्यप्रभाप्रवाहेणामृतरसनदीपूरेणेव भवनमापूरयन्त्या,

the shine of whose charming limbs coloured like the 'melted and powdered red arsenic' flowed like the 'flooding nectar river', and filled the entire world;

[She was charming like the moonlight.]

जोत्स्नयेव राहुग्रहग्रासभयादपहाय रजनिकरमण्डलं गामवतीर्णया,

who was like the 'moonlight' which had abandoned the 'sphere of the moon' for fear of getting swallowed by Raahu and had descended on the Earth;

[She was like a 'House-deity'.]

राजकुलगृहदेवतयेव मूर्तिमत्या,

who was like the 'incarnation of the house deity of the royal family';

[She wore anklets which made tinkling noise as she walked.]

क्वणितमणिनूपुराकुलचरणयुगलया कूजत्कलहंसाकुलितकमलयेव कमलिन्या,

whose pair of feet was adorned by tinkling anklets, and it was as if they were 'lotuses in the lotus-lake' (her pair of feet were beautiful like the lotuses) that were disturbed by the 'cries of KalaHamsas' (anklet sound);

[A golden girdle covered her lower body.]

महार्हमेममेखलाकलापकलितजघनस्थलया,

whose lower body was covered by very expensive golden girdle of beautiful designs;

[She was still very young.]

नातिनिर्भरोद्भिन्नपयोधरया,

whose breasts were not still fully developed and separated;

(Her gait...)

मन्दं मन्दं भुजलताविक्षेपप्रेङ्कितनखमयूखच्छलेन धाराभिरिव लावण्यरसमनवरतं क्षरन्त्या,

whose shoulder-creepers tossed about two and fro and the nails in her hand shot out rays, as she walked, and it appeared as if she was continuously pouring showers of charm-waters (through her moving hands);

[She wore many pearl ornaments.]

दिङ्मुखविसर्पिणि हारलतानां रश्मिजाले निमग्नशरीरतया क्षीरसागरोन्मग्नवदनयेव लक्ष्म्या,

who appeared like the Goddess Lakshmi sunk inside the milk ocean, with only the face seen above the surface, because the network of rays emanating from her necklaces spread in all the directions;

[Her face...]

बहलताम्बूलकृष्णिकान्धकारिताधरलेखया,

whose lips had dark lines on them as she had consumed the betel leaf delicacy in a large quantity;

समसुवृत्ततुङ्गनासिकया, विकसितपुण्डरीकलोचनया,

whose nose was well rounded and high; whose eyes were like blossomed lotuses;

मणिकुण्डलमकरपत्रभङ्गकोटिकिरणातपहतकपोलतया सकर्णपल्लवमिव मुखमुद्वहन्त्या,

whose cheeks reflected the shine of the 'crocodile shaped leaf design' of the 'spherical jewelled ear-ornament' hanging in her ears, and it appeared as if her face was adorned by the ear-leaf;

पर्युषितधूसरचन्दनरसतिलकालंकृतललाटपट्टया,

whose forehead was decorated with a mark made of the powder of dried up (not so fresh) sandal paste;

[Her decorations...]

मुक्ताफलप्रायालंकारया, राधेयराजलक्ष्म्येवोपपादिताङ्गरागया,

whose ornaments were mostly made of pearls; who had applied the body colours (अङ्गराग) like the 'Goddess of the kingdom of Raadheya'; (*Karna, son of Raadhaa-a charioteer's wife*)

(अङ्गराग-the Goddess of Anga country was attached to Karna, her ruler.)

नववनलेखयेव कोमलतनुलतया,

who had a body like a 'delicate creeper' which was like the 'freshly formed forest-line';

त्रय्येव सुप्रतिष्ठचरणया,

whose gait was beautiful and proper' (सुप्रतिष्ठितचरण), like the 'three Vedas' (Rk, Yajur and Saama with their perfect Charanas);

मखशालयेव वेदिमध्यया,

whose waist (centre of the body) was thin (वेदिमध्य) like the 'Sacrificial hall' adorned by an 'altar at the centre',

मेरुवनलतयेव कनकपत्रालंकृतया,

who was adorned by ornaments which were made of golden leaves, like the forest creeper of Meru Mountain;

महानुभावानुकारया,

whose appearance was very majestic;

अनुगम्यमानं कन्यया कञ्चुकिनमायान्तमपश्यत्।

he saw the Kanchuki (chamberlain) named Kailaasa, followed by such a girl.

KANCHUKI DELIVERS THE MESSAGE FROM VILAASAVATEE

स कृतप्रमाणः समुपसृत्य क्षितितलनिहितदक्षिणकरो विज्ञापयामास-

That Kanchuki named Kailaasa offered his salutation; approached the prince; placed his right hand on the ground; and reported-

"कुमार।महादेवी विलासवती समाज्ञापयति-

*"Kumaara (Prince)! MahaaDevi Vilaasavatee commands-*

इयं खलु कन्यका महाराजेन पूर्वं कुलूतराजधानीमवजित्य कुलूतेश्वरदुहिता पत्रलेखाभिधाना बालिका सती

बन्धुजनेन सहानीयान्तःपुरपरिचारिकामध्यमुपनीता।

*'This young girl is of the name of PatraLekhhaa. She is the daughter of King Kuloota.*

*When our great king conquered the capital of Kuloota, she was also brought to the harem with all the captives and was kept along with the harem maids.*

सा मया विगतनाथा राजदुहितेति च समुपजातस्नेहया दुहितृनिर्विशेषमियन्तं कालमुपलालिता संवर्धिता च।

*I felt compassionate towards her as she was an orphaned princess, and looked after her all these years and brought her up like a daughter.*

तदियमिदानीमुचिता भवतस्ताम्बूलकरङ्कवाहिनीति कृत्वा मया प्रेषिता।न चास्यामायुष्मता

परिजनसामान्यदृष्टिना भवितव्यम्। बालेव लालनीया। स्वचित्तवृत्तिरिव चापलेभ्यो निवारणीया।शिष्येव द्रष्टव्या।

सुहृदिव सर्वविश्रम्भेष्वन्तरीकरणीया।

*Now I felt that she will be the suitable person to act as your 'carrier of the box of betel leaf and mouth fresheners'. You should not look at her as equal to other ordinary maids of yours.*

*She should be cared for like a young female child.*

*She should be restricted from acting rashly, like controlling your own thoughts.*

*She should be looked upon as your student.*

*You should trust her and confide your feelings to her like a friend.*

दीर्घकालसंवर्धितस्नेहतया स्वसुतायामिव हृदयमस्यामस्ति मे।

*I love her like my own daughter having brought her up with affection in the heart all these years.*

महाभिजनराजवंशप्रसूता चार्हतीयमेवं विधानि कर्माणि नियतं स्वयमेवेयमतिविनीततया कतिपयैरेव दिवसैः

कुमारमाराधयिष्यति।

*She is born in a noble family. She deserves only this type of treatment. Surely, due to her polite disposition, within a few days she will start adoring you, the prince.*

केवलमतिचिरकालोपचिता बलवती मे प्रेमप्रवृत्तिरस्याम्। अविदितशीलश्चास्याः कुमार इति संदिश्यते।



*My affection for her is very strong because of the long-term relationship with her; and the prince (Kumaara) is not yet acquainted with her character. That is why I am sending you this message through the Kanchuki.*

सर्वथा तथा कल्याणिना प्रयतितव्यं यथेयमतिचिरमुचिता परिचारिका ते भवति"।

*Therefore, 'you of auspicious disposition' should always treat her with respect so that she will become your deserving personal maid (Parichaarika).*"

PATRALEKHA BECOMES CHANDRAAPEEDA'S PERSONAL MAID

इत्यभिधाय विरतवचसि कैलासे कृताभिजातप्रणामां पत्रलेखामनिमिषलोचनं सुचिरमालोक्य चन्द्रापीडः

"यथाज्ञापयत्यम्बा" एवमुक्त्वा कञ्चुकिनं प्रेषयामास।

When Kailaasa said this much and ended his speech, and when PatraLekhaa came near him and saluted him with due respect, Chandraapeeda looked at her for some time without blinking his eyes. Then he said- "*As the Mother commands.*" and dismissed the Kanchuki.

पत्रलेखा तु ततःप्रभृति दर्शनेनैव समुपजातसेवारसा न दिवा न रात्रौ न सुप्तस्य नासीनस्य नोत्थितस्य न भ्रमतो न राजकुलगतस्य छायेव राजसूतोः पार्श्वं मुमोच। चन्द्रापीडस्यापि तस्यां दर्शनादारभ्य प्रतिक्षणमुपचीयमाना महती प्रीतिरासीत्। अभ्यधिकं च प्रतिदिनमस्य प्रसादमकरोत्।

आत्महृदयादव्यतिरिक्तमिव चैनां सर्वविश्रम्भेष्वमन्यत।

From the moment she saw him, PatraLekhaa started her services; and like his shadow, did not leave his side in the day time, at night, when asleep, when seated, when awake, when moving about, and when he visited the palace. Chandraapeeda's affection also increased every second, from the moment he set his eyes on her. Day by day, his favour for her was on the increase. He considered her not different from his own heart, and accepted her as a highly trusted companion.

#### SHUKANAASA'S DETAILED INSTRUCTIONS TO CHANDRAAPEEDA

एवं समतिक्रमासु दिवसेषु राजा चन्द्रापीडस्य यौवराज्याभिषेकं चिकीर्षः प्रतीहारानुपकरणसंभारसंग्रहार्थमादिदेश।

समुपस्थितयौवराज्याभिषेकं च तं कदाचिदर्शनार्थमागतमारूढविनयमपि विनीततरमिच्छञ्शुकनासः सविस्तरमुवाच-

After some days, the king wanted to consecrate Chandraapeeda as the heir prince and ordered his door-keepers to arrange all things necessary for the occasion. The day of the consecration was getting near. Chandraapeeda then visited Shukanaasa. Though he was already well-disciplined, desiring to increase his polite disposition, Shukanaasa instructed him in detail.

"तात चन्द्रापीड, विदितवेदितव्यस्याधीतसर्वशास्त्रस्य ते नाल्पमप्युपदेष्टव्यमस्ति।

"Child Chandraapeeda! You now have the knowledge of all that needs to be known.

You have studied all sciences. There is nothing in the least that you need to be instructed about.

[Youth is rash and ignorant. It is an immature age.]

केवलं च निसर्गत एवाभानुभेद्यमरत्नालोकोच्छेद्यमप्रदीपप्रभापनेयमतिगहनं तमो यौवनप्रभवम्।

It is just a natural fact that the 'darkness that arises in the youthful state' is too dense to be dispelled by the lustre of the Sun, or by the shine of a gem, or the light of a lamp.

[Wealth and youth together create more harm than ever. The infection of arrogance due to wealth becomes a chronic illness.]

अपरिणामोपशमो दारुणो लक्ष्मीमदः।

The 'arrogance of wealth' is too terrible to be subdued even at the onset of old age.

[It is not that such an arrogance which accompanies the rich youth subsides after the person ages. It becomes a permanent trait ruining his life forever. So why not cure it?]

कष्टमनञ्जनवर्तिसाध्यमपरमैश्वर्यतिमिरान्धत्वम्।

The 'eye-infection of blindness' produced by the wealth is very painful, and cannot be cured by any stick of collyrium.

[Ordinary eye disease can be cured by such sticks; not the incorrect attitude of the arrogant rich. With the power of wealth he will try to do any action forbidden or abhorred.]

अशिशिरोपचारहार्योऽतितीव्रो दर्पदाहज्वरोष्मा।

The burning heat of the fever called 'conceit' (Darpa) is too intense to be subdued by the application any cooling ingredient.'

[The wealthy man has no control over his actions. He moves his limbs in such an abnormal manner that surely it must be the result of some high fever.]

सततमूलमन्त्रगम्यो विषमो विषयविषास्वादमोहः।

The 'delirium' caused by the consuming the 'poison of sense pleasures' is indeed too terrible and never can be cured by any medicinal root or magical chant.

[Pleasure-poison produces delirium and one loses senses of his family, duties, and everything; he acts weird. There is no cure at all for such a poison.]

[Dirt of Desires]

नित्यमस्नानशौचवध्यो रागमत्नावलेपः।

The 'dirt of carnal desire sticking to one's person' can never be cleansed by bathing or purifying oneself with any cleansing rite.

[One can never wake up from the sleep produced by sense pleasures.]

अजस्रम् अ+क्षपावसानप्रबोधाघोरा च राज्यसुखसंनिपातनिद्रा भवतीति विस्तरेणाभिधीयसे।

The 'sleep' which one gets by 'diving into the pleasures of a kingdom' is indeed too horrible and will not cease like the regularly occurring sleep processes which (at least will) cease at the end of the night (Kshapaa).

That is why, I am instructing you in detail.

[You have got all the things that can lead you to your downfall.]

गर्भेश्वरत्वमभिनवत्वमप्रतिमरूपत्वममानुषशक्तित्वं चेति महतीयं खल्वनर्थपरंपरा सर्वा।

अविनयानामेकैकमप्येषामायतनम् किमुत समवायः।

Wealth from the time of birth itself, the fresh youthful state, extremely handsome personality, extraordinary strength of the body – all these lead to the recurrence of great harms. Even one such trait becomes the abode of all unruly characters; what to say of one who has all these traits together (like you)?

YOUTH AND PLEASURES

[Education alone is not enough to prevent the harms of all these things.]

यौवनारम्भे च प्रायः शास्त्रजलप्रक्षालननिर्मलापि कालुष्यमुपयाति बुद्धिः।

Though at the beginning of youth, the intellect is cleansed by the sprinkling of the waters of learning, it still becomes tainted perhaps.

अनुञ्जितधवलतापि सरागैव भवति यूनां दृष्टिः।

The eyes of the youth do not discard their whiteness; but yet are filled with redness (*Raaga- attraction towards pleasures*).

अपहरति च वात्येव शुष्कपत्रं समुद्भूतरजोभ्रान्तिरतिदूरमात्मेच्छया यौवनसमये पुरुषं प्रकृतिः।

At the time of youth, natural tendencies carry a man quite far, in the ensuing storm of dust like dry leaf is carried away by the wind. (*RajoBhraanti- dust storm/quality of restlessness and desire to do many things and the delusion arising out of that*),

इन्द्रियहरिणहारिणी च सततदुरन्तेयमुपभोगमृगतृष्णिका।

This ‘mirage’ of ‘wanting to enjoy pleasures continuously’ always has harmful ending, and attracts the deer namely senses.

(मृगतृष्णिका ‘MrgaTrishnikaa’ means the illusion of water in a desert by which the deer मृग get attracted and run towards it to quench their thirst; but they usually end up falling into sand holes or die off in the hot sands.)

[The ordinary colourless water looks like a relishing drink when coloured red by adding some colour ingredient. The youth state is the dye colouring the pleasures as tasty and attractive; so the mind runs towards them attracted by the objects of pleasure.]

नवयौवनकषायितात्मनश्च सलिलानीव तान्येव विषयस्वरूपाण्यास्वाद्यमानानि मधुरतराण्यापतन्ति मनसः।

Like the waters reddened (कषायित) by the colour of youth-state, those very ordinary pleasures appear extremely tasty (colourful) for the mind, at the time of enjoying pleasures.

नाशयति च दिङ्मोह इवोन्मार्गप्रवर्तकः पुरुषमत्यासंगो विषयेषु।

The ‘intense attraction (अत्यासङ्ग) towards pleasures’ ruins a man like the ‘losing the sense of directions’ (दिङ्मोह); makes a person wander in incorrect paths and get lost.

YOUTH NEED TO BE GUIDED IN THE CORRECT PATH

भवादृशा एव भवन्ति भाजनान्युपदेशानाम्।

People like you alone are best-fitted for receiving such instructions.

[A mind freed of arrogance alone can receive the instruction and benefit thereof.]

अपगतमले हि मनसि स्फटिकमणाविव रजनिकरगभस्तयो विशन्ति सुखेनोपदेशगुणाः।

In a mind removed of dirt, the advice hidden in these instructions enter easily like the ‘rays of the moon entering the crystal stone’.

[For a person of arrogance and ego, the advice of an elder causes immense pain and boredom.]

गुरुवचनममलमपि सलिलमिव महदुपजनयति श्रवणस्थितं शूलमभव्यस्य।

For an impolite student, the instructions given by the teacher, though they are taintless, will act like ‘water stuck in the ear’ causing untold pain.

[For a humble person who receives the advice with respect towards the elder, the advice adorns the ears.]

इतरस्य तु करिण इव शङ्खाभरणमाननशोभासमुदयमधिकतरमुपजनयति।

But for the other one (polite student), like a conch-ornament for the elephant, it will increase the shine of the face more.

[Evening is the ‘tainted mental state of a student’, where he stays confused and lost. The Guru’s instruction acts like the cooling moonlight and reveals to him the path to be followed from then onwards. The confusion of the dusk vanishes. The next phase in the student’s life after the advice of the teacher is surely the arrival of Sun with all its glory.]

हरत्यतिमलिनमन्धकारमिव दोषजातं प्रदोषसमयनिशाकर इव गुरुपदेशः।

The advice given by the teacher (Guru) removes the ‘highly tainted darkness’ arising out of the faults in character, like the ‘moon removing the darkness of the evening’.

[The youth following the advice of a teacher becomes mature in his mind like an old person, without the actual white colouring of the hair. He is able to control the senses (the old men do not enjoy the sense pleasures) and all his vices turn into virtues, like the dark hair becoming white in old age.)

प्रशमहेतुवयःपरिणाम इव पलितरूपेण शिरसिजजालममलीकुर्वन्गुणरूपेण तदेव परिणमयति।

The ‘coming of old age’ subdues the senses and makes the hair on the head, taintless and white. Similarly the advice of a Guru subdues the senses and converts the dark qualities into taintless virtues.

[You have not still fallen into the mire of sense pleasures, and are pure at heart.]

अयमेव चानास्वादितविषयरसस्य ते काल उपदेशस्य।

This is the right time for advice as you have not still tasted yet the pleasures of senses.

[If your mind is already filled with attraction for a woman, then my advice will not have the desired effect.]

कुसुमशरशरप्रहारजर्जरिते हि हृदि जलमिव गलत्युपदिष्टम्।

The 'words of advice' flow off like water in a heart shattered by the onslaught of the arrows of Manmatha (who uses the flowers as the arrows).

[Noble birth or noble parentage or even excellence in education, in no way prevents a young man from developing vices.]

अकारणं च भवति दुष्प्रकृतेरन्वयः श्रुतं वाविनयस्य।चन्दनप्रभवो न दहति किमनलः।

किं वा प्रशमहेतुनापि न प्रचण्डतरीभवति वडवानलो वारिणा।

Noble family or high learning does not cause any natural politeness in a man of evil tendencies.

Does not the fire made of cool sandalwood burn? Though water has the subduing power, does not the Vadava fire rising out of it is terrible?

ADVICE OF A GURU

गुरुपदेशश्च नाम पुरुषाणामखिलमलप्रक्षालनक्षमजलं स्नानम्, अनुपजातपलितादिवैरूप्यमजरम् वृद्धत्वम्, अनारोपितमेदोदोषं गुरुरकरणम्, असुवर्णविरचममग्राम्यं कर्णाभरणम्, अतीतज्योतिरालोकः, नोद्वेगकरः प्रजागरः।

विशेषेण राज्ञाम्।विरला हि तेषामुपदेशारः।

The advice of a guru is for all men- water-less bathing which can completely cleanse one of all dirt; the state of old age which rises without growing old and without the changes like whitening of the hair etc; putting on weight (getting revered) without the fattening of limbs; the ornament for the ears not made of gold, yet makes one look civilized (not rustic); a vision beyond the capability of ordinary light; remaining awake at all times without tedium; especially for kings. There are very few who can offer them any advice.

ARROGANT KINGS DO NOT HEED TO THE ADVICE OF WELL-WISHERS

प्रतिशब्दक इव राजवचनमनुगच्छन्ति जनो भयात्।

People get afraid and follow the words of the kings like an echo.

उद्धामदर्पाश्च पृथुस्थगितश्रवणविवराश्चोपदिश्यमानमपि ते न शृण्वन्ति।

The kings never listen the advice given by anyone, as their ear-holes are completely blocked by their arrogant disposition.

शृण्वन्तोऽपि च गजनिमीलितेनावधारयन्तः खेदयन्ति हितोपदेशदायिनो गुरुन्।

Even if they pretend to listen, they keep their eyes closed like an elephant and cause distress in the mind of the Guru who advises them.

(The elephant usually remains drowsy and keeps the eyes closed. It remains indifferent to all that goes on around it. The arrogant kings also remain indifferent and show the least interest in the advice given by the well-wishers.)

अहंकारदाहज्वरमूर्छान्धकारिता विह्वला हि राजप्रकृतिः अलीकाभिमानोन्मादकारीणि धनानि

राज्यविषविकारतन्द्रापदा राजलक्ष्मीः।

The nature of those belonging to royal families is afflicted by the 'darkness of the faint' caused by the 'burning fever of egotism'; wealth in abundance always results in 'madness rising from false self-esteem'; the 'Goddess of kingdom' will act as the poison pushing one to delirium states.

ANALYSIS OF OWNING LAKSHMEE – THE WEALTH

अवलोकयतु तावत्कल्याणाभिनिवेशो लक्ष्मीमेव प्रथमम्।

First of all, let the prince who is intent on doing 'good' to others, observe the nature of Lakshmee (wealth and prosperity).

[The wealthy people madly go after sense pleasures; always insist that they are always right, though they have only a crooked way of thinking; are restless and are after acquiring more and more wealth; they are always in a delirium state of selfishness and never understand the sufferings of others; they are always intoxicated by the thought of their possessions; their hearts never have the qualities of compassion or kindness.]

इयम्हि खड्गमण्डलोत्पलवनविभ्रमभ्रमरी लक्ष्मीः क्षीरसागरात्पारिजातपल्लवेभ्यो रागं इन्दुशकलादेकान्तवक्रताम् उच्चैःश्रवसश्चञ्चलताम् कालकूटान्मोहनशक्तिम् मदिराया मदम् कौस्तुभमणेर्नैष्ठुर्यम् –

इत्येतानि सहवासपरिचयवशाद्विरहविनोदचिह्नानि गृहीत्वैवोद्गता।

This Lakshmee is the 'bee' hovering around the 'lotus grove of the sword-collection'. (won by battling others)  
She rose from the Milk Ocean. (when it got churned by Suras and Asuras)

*(As she came up she picked up these qualities from the other objects which rose along with her from inside the Milk Ocean.)*

She (red hued one) took the red colour (Raaga- attraction for pleasures) from the sprouts of Paarijaata tree; crooked bending nature from the 'digit of the moon'; restless nature from the 'horse Uchhaishravas'; the power of giving delirium state from the 'deadly poison of KaalaKoota'; the intoxicating nature of 'Vaarunee liquor' (divine wine); the hardness of Kaustubha gem (worn by Lord Vishnu). When she rose up itself, she had all these qualities because of the long acquaintance with those objects, and keeps them with her to amuse herself to forget the pain of separation from them.

*(Why she carries these qualities- in their memory of course; so they can be removed if a man wishes to get rid of them. Wealth by itself is not harmful if one can keep these harmful traits away from his mind.)*

[Wealthy never acknowledge the presence of acquaintances, which are poor.]

न ह्येवंविधमपरिचितमिह जगति किञ्चिदस्ति यथेयमनार्या।

There is no object in this world as 'this ill-mannered wretch' (Lakshmee), who never recognizes the acquaintances.

[You cannot hold on to wealth. Anytime in life, you can be stuck with poverty. No courage or bravery can bind her.]

लब्धापि खलु दुःखेन परिपाल्यते। दृढगुणसंदाननिस्पन्दीकृतापि नश्यति।

Even if she is caught, it is difficult to keep her.

Even if she is held tight with strong ropes (qualities like courage) she perishes.

[You cannot guard her with your army.]

उद्धामदर्पभटसहस्रोल्लासितासिलतापञ्जरविधृताऽप्यपक्रामति।

She escapes even if she is kept imprisoned in the 'cage which is made of thousands of creepers of swords' held by 'highly arrogant cruel soldiers'.

[You cannot guard her with your elephants.]

मदजलदुर्दिनान्धकारगजघटितघनघटापरिपालितापि प्रपलायते।

She runs away, even if she is kept hidden inside the monsoon darkness caused by the oozing rut of many elephants. *(She is too wicked.)*

न परिचयं रक्षति, नाभिजनमीक्षते, न रूपमालोकयते, न कुलक्रममनुवर्तते, न शीलं पश्यति,

न वैदग्ध्यं गणयति, न श्रुतमाकर्णयति, न धर्ममनुरुध्यते, न त्यागमाद्रियते, न विशेषज्ञतां विचारयति,

नाचारं पालयति, न सत्यमनुबुध्यते, न लक्षणं प्रमाणीकरोति।

She never cares for the acquaintances; (rich ignore the poor acquaintances).

never bothers about the nobility of birth; (noble men also can be poor).

does not have eyes for beauty; (beauty does not attract wealth.)

does not act in obedience to the ordained disciplines of the family; (rich never bother about family norms.)

does not take notice of the good character; (good men need not necessarily be rich.)

does not take into account, the intelligence; (intelligent men need not also be necessarily rich.)

does not pay attention to the literary accomplishments; (learning need not necessarily make you rich.)

does not consider the adherence to Dharma; (rich ignore the norms of Dharma.)

does not honour the quality of benevolence; (rich are malevolent.)

does not analyse the distinguishing talent of anyone; (rich never have eyes for recognizing true talents of a person.)

does not conduct herself in the proper manner; (rich are rude and arrogant wherever they are.)

does not understand honesty; (rich are always dishonest)

does not obey and abide with the auspicious marks (SaamudrikaaLakshana on the body) indicative of good fortune; (wealth never honours the rules of Shaastras also, and does not stay with people with auspicious marks; it is possessed by even the most wretched).

WEALTH IS NEVER STABLE

[Money vanishes as you keep watching itself.]

गन्धर्वनगरलेखेव पश्यत एव नश्यति।

The lines which make up the shapes of the illusory city of Gandharvas (seen in the sky by magic or imagination) will dissolve, even as one keeps on watching them: so is the Goddess of wealth.

[As the mountain of Mandara went round and round while getting churned, Lakshmee came out of the milk ocean. Maybe, she also kept going round and round, being stuck to the mountain. After the churning stopped, she must still be in the habit of going round and round; and that is why may be she never stays at one place.]

अद्याप्यारूढमन्दरपरिवर्तावर्तभ्रान्तिजनितसंस्कारेव परिभ्रमति।

She keeps on wandering all around without a break; this must be due to the habit she picked up when the Mandara Mountain was churning round and round so fast; and she who came out at that time, still is going round and round like that only.

[May be her feet are stuck with thorns; that is why she jumps around erratically.]

कमलिनीसंचरणव्यतिकरलग्ननलिननालकण्टकेव न क्वचिदपि निर्भरमाबध्नाति पदम्।

She can't keep her foot anywhere for long; maybe her feet are stuck with thorns of the lotus stalks when she wandered in the lotus groves.

[The kings lose all their wealth because of the unending battles fought for the greed of land.]

अतिप्रयत्नविधृतापि परमेश्वरगृहेषु विविधगन्धगजगण्डमधुपानमत्तेव परिस्खलति।

Even if she is kept steady in the mansions of great kings, she slips away as if she is drunk by consuming the 'rut' oozing out of the 'cheeks of the varieties of fragrant elephants' kept there.

(Scent elephants are used in warfare.)

[Battles are fought for acquiring more lands and wealth; the kings are harsh and they ruthlessly kill anyone who is against them.]

पारुष्यमिवोपशिक्षितुमसिधारासु निवसति।

She resides on the sharp edges of the swords to learn the art of being harsh.

विश्वरूपत्वमिव ग्रहीतुमाश्रिता नारायणमूर्तिम्।

She has taken shelter in the form of Naaraayana (resides in th chest), so that she could be all over the world in many forms.(VishvaRoopatva)

(Naaraayana has the quality of existing everywhere in the world, as he is VishvaRoopa.)

अप्रत्ययबहुला च दिवसान्तकमलमिव समुपचितमूलदण्डकोशमण्डलमपि मुञ्चति भ्रूजम्।

She is not at all to be trusted because she abandons the king like the 'faded lotus at the end of the day', though he has acquired through proper means – the 'inherited territory, army, and treasury, circle of tributary kings' मूलदण्डकोशमण्डल (roots, stalk and number of buds मूलदण्डकोशमण्डल).

लतेव विटपकानध्यारोहति।

Like a creeper she climbs on to the Voluptuaries (rogues).

(विटपक - trees/ men who keep lowly men in their service).

गङ्गेव वसुजनन्यपि तरङ्गबुद्बुदचञ्चला,

Gangaa is the mother of Vasus (वसुजननी), yet is unstable with her fleeting waves and bubbles; Lakshmee is also the mother of the wealth (वसुजननी produces wealth), yet she is unstable;

दिवसकरगतिरिव प्रकटितविविधसंक्रान्तिः,

the Sun keeps crossing from one constellation to the other; so does Lakshmi move from person to person (प्रकटितविविधसंक्रान्ति);

पातालगुहेव तमोबहुला,

like the cave under the ground, she is filled with dense darkness (तमोबहुला -Taamasic qualities);

हिडिम्बेव भीमसाहसैकहार्यहृदया,

like Hidimbaa (a Raakshasi married to Bheema), she loses her heart only for the great deeds of Bheema (भीमसाहस- great valorous deeds of a man);

प्रावृडिवाचिरद्युतिकारिणी,

like the monsoon season, she causes flickering lightning (अचिरद्युति momentary glory);

दुष्टपिशाचीव दर्शितानेकपुरुषोच्छ्रया स्वल्पसत्त्वमुन्मत्तीकरोति।

like a wicked demoness, she lifts a weak minded person to the height of many man-measures (पुरुषोच्छ्रया) and makes him rave. (Lakshmee raises many men to glorious heights (पुरुषोच्छ्रया) and makes 'men of little wealth' go mad.)

सरस्वतीपरिगृहीतमीर्ष्ययेव नालिङ्गति जनम्।

She does not embrace the men who are under the shelter of Goddess Sarasvati, as if due to envy.

(*Learned are not necessarily rich.*)

गुणवन्तमपवित्रमिव न स्पृशति। उदारसत्त्वममङ्गलमिव न बहु मन्यते।

She does not touch a man of virtues, as if he is an untouchable.

She does not respect a man of noble characters, as if he is inauspicious.

सुजनमनिमित्तमिव न पश्यति। अभिजातमहिमिव लङ्गयति।

She does not even look at a good man, as if he is a bad omen.

She jumps away from a man of noble birth, as if he is a snake.

शूरं कण्टकमिव परिहरति। दातारं दुःस्वप्नमिव न स्मरति।

She avoids a valorous man, like a thorn. She forgets a charitable man, like nightmare.

विनीतं पातकिनमिव नापसर्पति। मनस्विनमुन्मत्तमिवोपहसति।

She does not go near a polite man, as if he is a sinner.

She laughs at an intelligent person, deriding him as if he is insane.

HER MAGIC SHOW

परस्परविरुद्धं चेन्द्रजालमिव दर्शयन्ती प्रकटयति जगति निजं चरितम्। तथा हि।

Like presenting a magic show where objects are made to exhibit opposing natures, she reveals her own conduct. This is how -

संततमूष्माणमुपजनयन्त्यपि जाड्यमुपजनयति।

Though she continuously produces heat (arrogance), she produces freezing (cold uncaring heart).

उन्नतिमादधानापि नीचस्वभावतामाविष्करोति।

Though she supports high positions, she reveals lowly habits.

तोयराशिसम्भवापि तृष्णां संवर्धयति।

Though she is born from abundant waters (milk Ocean), she increases thirst (for pleasures).

ईश्वरतां दधानाप्यशिवप्रकृतित्वमातनोति।

Though she supports the lordship (auspicious/ Ishvaratva), she takes on inauspicious nature.

बलोपचयमाहरन्त्यपि लघिमानमापादयति।

Though she makes one powerful, she makes a pathetic person of him.

(*He is never happy or content.*)

अमृतसहोदरापि कटुकविपाका, विग्रहवत्यप्यप्रत्यक्षदर्शना, पुरुषोत्तमरतापि खलजनप्रिया, रेणुमयीव स्वच्छमपि कलुषीकरोति।

Though she is born along with nectar (from the Milk Ocean), she is very bitter (leads to disastrous results); though she has a form (विग्रहवती - creates rifts), she is not visible to the eyes; though she is in love with (पुरुषोत्तम the best of all men) - Vishnu, she is attracted towards the lowly type of men (who are deceitful and wicked); though pure, she taints one like dust.

SHE CREATES TAINTS

यथा यथा चयं चपला दीप्यते तथा तथा दीपशिखेव कज्जलमलिनमेव कर्म केवलमुद्धमति।

As long as this ever-vibrating Lakshmee (wealth) shines forth like a lamp, she only throws out actions as dirty as the lampblack like the flame of the lamp.

तथा हि। This is how it is,

इयं संवर्धनवारिधारा तृष्णाविषवल्लीनाम्,

she is the 'shower of waters' for the poisonous creepers of 'Thirst for pleasures';

व्याधगीतिरिन्द्रियमृगाणाम्,

she is the 'hunter's enticing call' for the 'deer of senses';

परामर्शधूमलेखा सच्चरितचित्राणाम्,

she is the 'smoky lines' obliterating the 'picture of men of good conduct';

विभ्रमशय्या मोहदीर्घनिद्राणाम्,

she is the 'sportive bed producing drowsiness' and induces a 'prolonged sleep of ignorance';

निवासजीर्णवलभी धनमदपिशाचिकानाम्,

she is the 'old terrace' sheltering the 'ghosts of arrogance and pride' rising out of wealth;

तिमिरोद्गतिः शास्त्रदृष्टीनाम्,

she is the 'blinding eye-affliction' for the 'understanding of scriptures';

पुरःपताका सर्वाविनयानाम्,

she is the 'flag flying high' in the 'city of all rude and arrogant behaviours';

उत्पत्तिनिम्नगा क्रोधावेगग्राहाणाम्,

she is the 'source-river' for all the 'crocodiles' namely the 'mad acts of anger';

आपानभूमिर्विषयमधूनाम्,

she is the 'liquor drinking club' where drunkards (wealthy men) gather together and drink the 'liquor of sense pleasures';

सङ्गीतशाला भ्रूविकारनाट्यानाम्,

she is the 'music-hall' where the 'eye-brows' dance crookedly;

*(Wealthy men have the talent of moving their eye-brows crookedly whenever they talk with anyone, thus exhibiting their arrogance and pride.)*

आवासदरी दोषाशीविषाणाम्,

she is the 'deep hole' where the 'poisonous serpents of all faults' reside;

उत्सारणवेत्रलता सत्पुरुषव्यवहाराणाम्,

she is the 'cane-staff' (held by soldiers to push off men crowding near the king) which keeps away all the honest transactions of the good people;



अकालप्रावृड् गुणकलहंसकानाम्,

she is the 'untimely rains' chasing away the 'flamingos of virtues';

विसर्पणभूमिलोकापवादविस्फोटकानाम्,

she is the 'ground buried with explosive materials' of 'public censure';

प्रस्तावना कपटनाटकस्य, कदलिका कामकरिणः, वध्यशाला साधुस्वभावस्य, राहुजिह्वा धर्मन्दुमण्डलस्य।

she is the 'introductory act' (प्रस्तावना) for the 'play of deceitful acts' (कपटनाटक).

she is the 'plantain grove' for the 'passion' elephant to play around;

she is the 'execution-room' for the 'good nature';

she is the 'tongue of Raahu' for the 'moon-sphere of Dharma'.

WHO HAS NOT BEEN CHEATED BY THIS WEALTH-GODDESS?

[A person suddenly becomes wealthy as if Lakshmee has embraced him and feels glorious; but in no time, she deserts him for another one and he will be a beggar on the streets un-cared for by any one.]

नहि तं पश्यामि यो ह्यपरिचितयानया न निर्भरमुपगूढः, यो वा न विप्रलब्धः।

I do not see one single person who has not been embraced tightly by this unknown woman, and who has not been abandoned by deceit.

[You can try all the tricks to keep her always with you; but she can never be your permanent possession.

Paint a beautiful picture of her seated on a red lotus; write hymns about her in a book and recite daily; make a golden statue of her and worship her daily; or gain all the merits by reading her stories in scriptures. She will never grace you.

The more the learned you are, the more she runs away from you, for she hates intelligent people who know her true worthless qualities. Even keep thinking of her; you will only turn insane or take recourse to unlawful methods to acquire her; but you will never get her.]

नियतमियमालेख्यगतापि चलति, पुस्कमय्यपीन्द्रजालमाचरति, उत्कीर्णापि विप्रलभते श्रुताप्यभिसंधत्ते,

चिन्तितापि वञ्चयति।

It is indeed a sure fact that this lady,

when painted as an unmoving picture also, moves off;

even if bound inside a book, will show her magical feat;

even if carved as a statue, will cheat;

will ill-treat those who are well-versed in scriptures;

even if thought off, she will deceive you.

THE PATHETIC STATE OF WEALTHY KINGS

[Poor Kings! They are wealthy by nature; yet what miseries they undergo, being bound to her like this! On the day of consecration itself, all the objects used in the ceremony turn the kings into completely different type of persons. They lose all their good characters.]

एवंविधयापि चानया दुराचारया कथमपि दैववशेन परिगृहिता विक्लवा भवन्ति राजानः सर्वाविनयाधिष्ठानतां च गच्छन्ति। तथा हि।

Though she is like this, by misfortune the kings somehow get accepted by this wicked lady and undergo the extremity of miseries. This is how-

अभिषेकसमय एव चैतेषां मङ्गलकलशजलैरिव प्रक्षालयते दाक्षिण्यम्,

at the time of consecration itself, their 'dexterity' gets washed off as if, by the auspicious waters getting poured on their heads; *(They become lazy and pleasure-bound; and lose their perfect disciplined behaviour they had maintained till then.)*

अग्निकार्यधूमेनेव मलिनीक्रियते हृदयम्,

their hearts get tainted as if, by the smoke rising from the sacred fire;

*(Their minds become tainted with desires and greediness.)*

पुरोहितकुशाग्रसंमार्जनीभिरिवापह्रियते क्षान्तिः,

their forbearance is swept away as if, by the sharp Kusha-grass (sword grass) held by priest;  
(They become rude and impatient. They are enraged even by the least mishap that occurs, or the least mistake done by others.)

उष्णीषपट्टबन्धेनेवाच्छाद्यते जरागमनस्मरणम्,

the memory of the oncoming old age is covered as if, by the silk turban tied on their heads.  
(They act arrogant and disrespect elders, as if they never will turn old themselves.)

आतपत्रमण्डलेनेवापसार्यते परलोकदर्शनम्,

The vision of the next world gets blocked as it were, by the circle of white royal umbrella;  
(They commit sinful acts to fulfil their countless desires and do not bother about the hell or heaven of the other life, after death.)

चामरपवनैरिवापह्रियते सत्यवादिता,

their truthfulness is blown away as if by the fanning of chowries;  
(They cover their faults by lies; and lying becomes a talent they excel in.)

वेत्रदण्डैरिवोत्सार्यन्ते गुणाः,

all the virtues are chased off as if, by the cane-staffs (which are used by the soldiers to clear the crowds);  
(They lose all their virtues and become addicted to vices.)

जयशब्दकलकलरवैरिव तिरस्क्रियन्ते साधुवादाः,

the advice of the well-wishers is overpowered, as if by the noise of victory shouts rising all around;  
(No more do they ever listen to the advice of the experienced ministers and other well-wishers.)

ध्वजपटपल्लवैरिव परामृश्यते यशः।

the fame gets erased off as if, by the fluttering cloth of the flags;  
(The fame of their goodness disappears and people no more praise them.)

IS WEALTH A BLESSING OR A CURSE?

[Think of the anxieties and apprehensions that nibble the minds of the wealthy at every moment.]

तथा हि। and also,

(Riches are momentary flashes in anyone's life.)

केचिच्छ्रमवशशिथिलशकुनिगलपुटचट्टलाभिः खद्योतोन्मेषमुहूर्तमनोहराभिर्मनस्विजनगर्हिताभिः संपद्भिः

प्रलोभ्यमाना धनलवलाभावलेपविस्मृतजन्मानोऽनेकदोषोपचितेन दोषासृजेव रागावेशेन बाध्यमानाः,

The riches are unstable like the weakened neck of the tired birds; look pleasing just for a second like the flashing lightning; and are despised by the men of wisdom;  
(The wealthy people chase these riches and forget what they were like before becoming wealthy. They become chronically ill by the virus of 'greed for money'.)

feeling greedy for such riches, they get smeared just only a little by the (magical) ointment of 'Money-attainment', (even by that slight infection) lose their memory of their birth-situations, are afflicted by the rush of passion, like the blood getting infected leading to the faults of phlegm, wind, and bile;

(The rich and wealthy have so many desires that their five senses have to act as if they are fifty thousand in number.)

विविधविषयग्रासलालसैः पञ्चभिरप्यनेकसहस्रसंख्यैरिवेन्द्रियैरायास्यमानाः,

the rich are greedy for enjoying various pleasures of senses, and become strained by the function of the senses, which though five in number have to act as if they are many thousand in number.

(The rich and wealthy have so many wants and desires that, their one single mind has to think of so many things simultaneously and act as if it is hundred thousand in number.)

प्रकृतिचञ्चलतया लब्धप्रसरेणैकेनापि शतसहस्रतामिवोपगतेन मनसाकुलीक्रियमाणा विह्वलतामुपयान्ति।

well-supported by the restless nature, the mind though single, has to act as if it is hundred thousand in number and makes them suffer.

## HOW DO THE RICH BEHAVE?

[These rich people have unusual way of talking, walking, speaking etc, that they look like some new species other than human; or rather they look like they are possessed by some evil spirit. The arrogance of wealth makes them have so many contortions in the face and limbs. And even while walking, their companions support them, as if they are lame. What a horrible state!]

ग्रहैरिव गृह्यन्ते, भूतैरिवाभिभूयन्ते, मन्त्रैरिवावेश्यन्ते,

सत्त्वैरिवावष्टभ्यन्ते, वायुनेव विडम्ब्यन्ते, पिशाचैरिव ग्रस्यन्ते,

They are caught as if by the planets (the ill-effect of planets);

they act as if possessed by the evil spirits;

they act mad as if under the power of magical chants (and without any control over their minds);

they are stiff as if they are slaves to some evil spirits;

they act as if suffering from some delirium afflicted by some wind acting like demon;

they act as if caught in the mouth by flesh-eating devils;

मदनशरैर्मर्माहता इव मुखभङ्गसहस्राणि कुर्वते,

they have thousands of facial distortions as if they are stuck in their vulnerable points by the arrows of the 'deity of passion';

धनोष्मणा पच्यमाना इव विचेष्टन्ते,

they wither and move their limbs as if they are getting cooked by the heat of wealth;

गाढप्रहारहता इवाङ्गानि न धारयन्ति,

they cannot keep their limbs under control as if they have been stuck by some deadly weapons;

कुलीरा इव तिर्यक्परिभ्रमन्ति,

like crabs they move crookedly;

अधर्मभग्नगतयः पङ्गव इव परेण संचार्यन्ते,

they take the help of others while moving (for a pompous show), as if they have become lame by being hit in the leg by Adharma (unrighteous actions);

मृषावादविपाकसंजातमुखरोगा इवातिकृच्छ्रेण जल्पन्ति,

they talk with great difficulty as if their mouths are infected with cancer due to their speaking untruths;

सप्तच्छदतरव इव कुसुमरजोविकारैः पार्श्ववर्तिनां शिरःशूलमुत्पादयन्ति,

they produce headache to those near them like the 'Saptacchada (seven-leaved) trees' producing headache to those standing in their vicinity, through the pollen of their flowers (by hurting others through their words and gestures);

आसन्न मृत्यव इव बन्धुजनमपि नाभिजानन्ति,

like the men at the verge of death, they cannot recognize their own relatives;

*(A man in the death-delirium loses sense of people around him; but the rich get such a delirium-state by the possession of wealth itself.)*

उत्कम्पितलोचना इव तेजस्विनो नेक्षन्ते,

as if afflicted by the eye-disease they cannot see people shining with goodness.

कालदष्टा इव महामन्त्रैरपि न प्रतिबुध्यन्ते,

they have lost their senses as if bitten by a deadly snake and can never get out of their sleep even by the powerful magical chants; *(They are oblivious of the sufferings of the others like a man lost in sleep.)*

जातुषाभरणानीव सोष्माणं न सहन्ते,

like the ornaments made of lac, they cannot bear the heat of others becoming rich.

*(Lac ornaments melt off by heat; these rich idiots also cannot bear others becoming wealthy, and will try to harm them.)*

दुष्टवारणा इव महामानस्तम्भनिश्चलीकृता न गृह्णन्त्युपदेशम्,

rogue elephants chained to the pillars do not move; similarly the rich are also chained to the pillar of prestige and positions, and will not accept any good advice by making the slightest deviation from their arrogant state;

*(Elephants which are violent are chained to the stakes very tightly, so they cannot move their limbs. These rich men are chained to their wealthy positions in their life so tightly that they can't even move their faces a little to listen to the advice of the well-wishers.)*

तृष्णाविषमूर्च्छिताः कनकमयमिव सर्वं पश्यन्ति,

they have lost their senses by the poison namely the 'thirst for pleasures', and see everything as gold (yellow) only.

*(Those with infected eyes see everything as yellow; these rich people can see only gold; everything else skips their eyes.)*

इषव इव पानवर्धिततैक्ष्ण्याः परप्रेरिता इव विनाशयन्ति,

arrows sharpened by the water-treatment (after making them red-hot, they are dipped in cold water) are shot by someone and kill others; the rich also become harsh by drinking liquor and destroy others provoked by anyone;

दूरस्थितान्यपि फलानीव दण्डविक्षेपैर्महाकुलानि शातयन्ति,

the fruits in the tree which are difficult to reach are made to fall by beating them with rods; these rich men also ruin noble families which are far away, by chastising them with 'fines';

अकालकुसुमप्रसवा इव मनोहराकृतयोऽपि लोकविनाशहेतवः,

they become the cause for the destruction of the world, like the untimely appearance of flowers which though beautiful predict dangers for the world. *(The rich are a curse to the world.)*

श्मशानाग्नय इवातिरौद्रभूतयः,

like the fire burning in the 'cremation grounds', they possess the terrifying spirits wandering near them (are terrifying with the power of wealth);

तैमिरिका इवादूरदर्शिनः,

like people afflicted by the eye-infection (myopia) which blinds them, these rich men also cannot see far; *(They do not see the harmful states waiting for them.)*

उपसृष्टा इव क्षुद्राधिष्ठितभवनाः,

like the house where carnal pleasures abound (उपसृष्टा इव) (or the evil spirits haunt), their houses are also are crowded by lowly sensuous people;

श्रूयमाणा अपि प्रेतपटहा इवोद्वेजयन्ति, चिन्त्यमाना अपि महापातकाध्यवसाया इवोपद्रवमुपजनयन्ति,

hear their names even; it will make you shudder like the drum-beats sounded at funerals; think of them; they get you into trouble like the determined thoughts about heinous acts;

अनुदिवसमापूर्यमाणाः पापेनेवाध्मातमूर्तयो भवन्ति,

everyday they fill themselves with so much sense pleasures that they bloat up as if filled with sins;

तदवस्थाश्च व्यसनशतसंख्यतामुपगता वल्मीकतृणाग्रावस्थिता जलबिन्दव इव पतितमप्यात्मानं

नावगच्छन्ति।

staying like this, and being addicted to hundreds of vices, they are not aware of the forthcoming doom like the water drops clinging to the tip of the grass growing on an anthill (which can fall at any moment).

THE DECEITFUL COMPANIONS WHO HOVER AROUND THE RICH

अपरे तु स्वार्थनिष्पादनपरैर्धनपिशितग्रासगृधैरास्थाननलिनीधूर्तबकैः

And also, there are lowly wicked men who are intent only on fulfilling their selfish needs; who act as the vultures waiting to pounce on the smallest meat piece of money; who are the crane birds filling the lotus lake of the courtroom (ready to pick any fish that comes their way);

they lead you astray by saying-

द्यूतं विनोद इति, परदाराभिगमनं वैदग्ध्यमिति,

gambling as amusement; seeking the company of women who belong to others, as intelligence;

पानं विलास इति, मृगयां श्रम इति, प्रमत्ततां शौर्यमिति,

drinking liquor a enjoyment; hunting as exercise; wild nature as valour;

स्वदारपरित्यागमव्यसनितेति, गुरुवचनावधीरणमपरप्रणयत्वमिति,

abandoning one's wife as freedom from addiction; listening to elders is slavery to others;

अजितभृत्यतां सुखोपसेव्यत्वमिति,

not chastising the servants is a way to get willing service from them;

नृत्तगीतवाद्यवेश्याभिसक्तिं रसिकतेति,

the addiction to dance, music, musical instruments and prostitutes, as aesthetic taste;

महापराधावकर्णनं महानुभावतेति,

listening to the account of sinful acts of others as great experiences;

पराभवसहत्वं क्षमेति, स्वच्छन्दतां प्रभुत्वमिति ,देवावमाननं महासत्त्वतेति,

bearing insults of others as forbearance; acting without restraint as lordship;

offending divinities as exhibiting high mental calibre;

बन्दिजनख्यातिं यश इति, तरलतामुत्साह इति, अविशेषज्ञतामपक्षपातित्वमिति,

flattery done by slaves as fame; rashness as enthusiasm;

not specializing in any talent as being equal-minded towards all;

दोषानपि गुणपक्षमध्यारोपयद्भिरन्तन्तःस्वयमपि विहसद्भिः,

faults as virtues; (and as they keep fooling you and lead you downward in the path of ruin without your knowledge) - they will laugh at you in their own minds;

THE RICH START BELIEVING THEMSELVES TO BE SUPER-BEINGS

प्रतारणकुशलैर्धूर्तैरमानुषलोकोचिताभिः प्रतार्यमाणा,

they are wicked and are experts in deceit, they will deceive their rich master into believing that he is an extraordinary person by praising him to that level using suitable words;

वित्तमदमत्तचित्ता निश्चेतनतया तथैवेत्यात्मन्यारोपितालीकाभिमाना,

the rich whose minds remain always intoxicated by the possession of wealth, have not the ability to discern the truth; get convinced by those false praises; develop a false self-image of themselves as extraordinary beings;

मर्त्यधर्माणोऽपि दिव्यांशावतीर्णमिव सदैवतमिवातिमानुषमात्मानमुत्प्रेक्षमाणाः,

प्रारब्धदिव्योचितचेष्टानुभावाः, सर्वजनस्योपहास्यतामुपयान्ति।

though they do all that the ordinary humans do, they start imagining themselves to be divine incarnations with divine powers; and they believe themselves to be super humans; start many actions befitting their divine status to exhibit their divine glory; and become the receptacle of ridicule and mockery by all.

आत्मविडम्बनां चानुजीविना जनेन क्रियमाणमभिनन्दन्ति।

their servants', who are dependent on their favour, imitate the masters and act as servants of the divinity, and this is much appreciated by the wealthy masters.

मनसा देवताध्यारोपणविप्रतारणादसद्भूतसंभावनोपहताश्चान्तःप्रविष्टापरभुजद्वयमिवात्मबाहुयुगलं संभावयन्ति,  
getting deceived into believing themselves as divinities, and losing their reasoning power by the false praises showered on them (by their deceitful followers), they assume two more arms shrunk inside their visible arms (they being Vishnu incarnate);

त्वगन्तरिततृतीयलोचनं स्वललाटमाशङ्कन्ते, दर्शनप्रदानमप्यनुग्रहं गणयन्ति,

दृष्टिपातमप्युपकारपक्षे स्थापयन्ति, संभाषणमपि संविभागमध्ये कुर्वन्ति,

आज्ञामपि वरदानं मन्यन्ते, स्पर्शमपि पावनमाकलयन्ति,

they believe their forehead as concealing the third eye (as they are Shiva incarnate);

even allowing others to see them, they believe as conferring a blessing;

even passing a look on any one, they consider as some great favour;

even conversing with anybody, they consider it as a personal favour for that lucky person;

even an order, they consider as bestowing of boon;

even if they touch any one by hand, they consider it as a sacred act performed by them to bless that person;

मिथ्यामाहात्म्यगर्वनिर्भराश्च न प्रणमन्ति देवताभ्यः, न पूजयन्ति द्विजातीन्, न मानयन्ति मान्यान्,

नार्चयन्त्यर्चनीयान्, नाभिवादयन्त्यभिवादनार्हान् नाभ्युत्तिष्ठन्ति गुरून्,

their minds are completely filled with the falsely imagined self-image of a super being, and they develop an arrogant disposition; and so, they never salute deities (with true devotion); do not worship the

Brahmins; do not respect those who deserve to be respected; they do not praise those who deserve to be

praised; do not revere those that deserve to be revered; do not act humble in front of elders;

अनर्थकायासान्तरितोपभोगसुखमित्युपहसन्ति विद्वज्जनम्,

they laugh at the learned men as foolish men who deny sense pleasures and tire themselves out in

worthless spiritual practices;

जरावैकल्यप्रलपितमिति पश्यन्ति वृद्धोपदेशम्,

they think of the advice given by the aged people as the meaningless prattle of old men;

आत्मप्रज्ञापरिभव इव इत्यसूयन्ति सचिवोपदेशाय,

they consider a minister's advice as an insult to their intelligence;

कुप्यन्ति हितवादिने।

they show annoyance with the talks of the well-wishers.

THE RICH ARE ADDICTED TO THE COMPANY OF THEIR DECEITFUL FOLLOWERS ONLY

सर्वथा तमभिनन्दन्ति तमालपन्ति तं पार्श्वे कुर्वन्ति तं संवर्धयन्ति तेन सह सुखमवतिष्ठन्ते

तस्मै ददति तं मित्रतामुपजनयन्ति तस्य वचनं शृण्वन्ति तत्र वर्षन्ति तं बहु मन्यन्ते तमासतामापादयन्ति

योऽहर्निशमनवरतमुपरचिताञ्जलिरधिदैवतमिव विगतान्यकर्तव्यः स्तौति यो वा माहात्म्यमुद्गावयति।

They always favour him in all manners; converse with him; keep him near them; promote him; stay

happily with him; give him gifts; develop friendship with him; listen to his words; shower him with

money; honour him; confide in him- who abandons all his other duties and day and night remains keeping

his hands folded in the manner of saluting them, or who offers praises or exaggerates their greatness as if

they are the presiding deities.

THE ABHORRING CONDUCT OF THE RICH MEN

किं वा तेषां सांप्रतं येषां, अतिनृशम्सप्रायोपदेशनिर्घृणं कौटिल्यशास्त्रं प्रमाणम् (कुटिलमतिः कौटिल्यः),

अभिचारक्रियाः क्रूरैकप्रकृतयः पुरोधसो गुरवः, पराभिसम्धानपरा मन्त्रिणः उपदेष्टारः, नरपतिसहस्रभुक्तोज्झितायां लक्ष्म्यामासक्तिः, मारणात्मकेषु शास्त्रेष्वभियोगः, सहजप्रेमाद्रहदयानुरक्ता भ्रातर उच्छेद्याः।

What all the rich do! For them -

the cruel Kautilya-Shaastra treatise of Chaanakya, which has ruthless principles, is the science to be followed; the priests of extremely cruel nature who employ magical spells for malevolent purposes are their Gurus; those who deceive others are their ministers fit for consultation; their interest is only in the wealth which is left over after being enjoyed by thousands of kings; their attachment is for the science which contains practices for killing the enemies; the brothers, who naturally show affection to them, are to be cut off with roots (in their opinion).

HOW SHOULD CHANDRAAPEEDA CONDUCT HIMSELF IN THE WORLD?

तदेवंप्रायातिकुटिलकष्टचेष्टासहस्रदारुणे राज्यतन्त्रेऽस्मिन्महामोहकारिणि च यौवने कुमार, तथा प्रयतेथा यथा - नोपहस्यसे जनैः, न निन्द्यसे साधुभिः, न धिक्क्रियसे गुरुभिः, नोपालभ्यसे सुहृद्भिः, न शोच्यसे विद्वद्भिः।

यथा च, न प्रकाश्यसे विटैः, न प्रतार्यसे कुशलैः, नास्वाद्यसे भुजङ्गैः, नावलुप्यसे सेवकवृक्कैः, न वञ्च्यसे धूर्तैः, न प्रलोभ्यसे वनिताभिः, न विडम्ब्यसे लक्ष्म्या, न नत्स्यसे मदेन, नोन्मत्तीक्रियसे मदनेन, नाक्षिप्यसे विषयैः, नावकृष्यसे रागेण, नापह्न्यसे सुखेन।

Kumaara! When you are in the state of youth which produces great delusion, and when you are in this terrible policy of administration with extremely crooked conduct and with affairs difficult to handle, conduct in such a way that-

people do not ridicule you; good people do not blame you; elders do not abhor you;

well-wishers do not reprimand you; wise do not worry about you;

the rogues do not reveal your true feelings; (do not confide in them)

the deceitful ones do not fool you with their flattery;

the sensuous men do not entice you with their company;

the servant-wolves do not take advantage of you; the wicked do not cheat you;

pretty women do not infatuate you; wealth does not make a fool of you;

arrogance does not make you dance to its tunes; passion does not turn you insane;

sense pleasures do not lead you astray; attraction does not pull you (towards sense objects); happiness does not rob you of your reason.

कामं भवान्प्रकृत्यैव धीरः, पित्रा च समारोपितसंस्कारः, तरलहृदयमप्रतिबुद्धं च मदयन्ति धनानि,

तथापि भवद्गुणसंतोषो मामेवं मुखरीकृतवान्।

It is good that, you are a courageous person by nature, and have a proper culture inculcated into you by your father. Riches delude, only a person who is weak-minded and foolish. Even then, I had to give all this advice in detail, as I was pleased by your virtues.

इदमेव च पुनः पुनरभिधीयसे। विद्वांसमपि महासत्त्वमप्यभिजातमपि धीरमपि प्रयत्नवन्तमपि पुरुषमियं

दुर्विनीता खलीकरोति लक्ष्मीरिति।

Again and again I repeat because, the 'Goddess of wealth who never comes under control', turns a man wicked, even if he is learned in all sciences, even if he is strong in character, even if he is born in a noble family, even if he is brave, even if he is a person of effort.

सर्वथा कल्याणैः पित्रा क्रियमाणमनुभवतु भवान्नवयौवराज्याभिषेकमङ्गलम्।

By all means enjoy the auspicious occasion of your consecration as a prince with all blessings, as arranged by your father.

कुलक्रमागतमुद्धह पूर्वपुरुषैरूढाम् धुरम्। अवनमय द्विषतां शिराम्। उन्नमय स्वबन्धुवर्गम्।

Carry the burden of the kingdom which has been borne my many great men, and which is yours now, you being an heir. Bend the heads of enemies. Raise the status of your relatives.

अभिषेकानन्तरं च प्रारब्धदिग्विजयः परिभ्रमन्विजितामपि तव पित्रा सप्तद्वीपभूषणां पुनर्विजयस्व वसुन्धराम्।  
After the consecration ceremony, start on you victory tour and wander everywhere; and though your father has already conquered all the lands, you again conquer the 'Earth adorned by the seven islands'.

अयं च ते कालः प्रतापमारोपयितुम्। आरूढप्रतापो राजा त्रैलोक्यदर्शीव सिद्धादेशो भवति",

This is the right time for you to prove your prowess. A king who proves his prowess has his commands implicitly obeyed like a Sage who knows the events occurring in all the three modes of time."

इत्येतावदभिधायोपशशाम।

After giving an advice like this, the minister became silent.

SHUKANAASA'S ADVICE ENDS

उपशान्तवचसि शुकनासे चन्द्रापीडस्ताभिरुपदेशवाग्भिः प्रक्षालित इव उन्मीलित इव स्वच्छीकृत इव निर्मृष्ट इव अभिषिक्त इवाभिलिप्त इव अलंकृत इव पवित्रीकृत इव उद्भासित इव प्रीतहृदयो,

मुहूर्तं स्थित्वा स्वभवनमाजगाम।

After Shukanaasa became silent, Chandraapeeda became by those words of advice, as if washed off of all impurities, as if his eye were opened up, as if cleansed of all dirt, as if polished, as if consecrated, as if decorated, as if ornamented, as if sanctified, as if made to shine. He remained there for a while with a satisfied mind and then returned to his mansion.

#### CONSECRATION CEREMONY

ततः कतिपयदिवसापगमे च राजा स्वयमुत्क्षिप्तमङ्गलकलशः सह शुकनासेन पुण्येऽहनि पुरोधसा संपादिताशेषराज्याभिषेकमङ्गलमनेकनरपतिसहस्रपरिवृतः सर्वेभ्यस्तीर्थेभ्यः सर्वाभ्यो नदीभ्यः सर्वेभ्यश्च सागरेभ्यः समाहृतेन सर्वोषधिभिः सर्वफलैः सर्वमृद्भिः सर्वरत्नैश्च परिगृहीतेन आनन्दबाष्पजलमिश्रेण मन्त्रपूतेन वारिणा सुतमभिषिषेच।

A few days passed. The king along with Shukanaasa performed the consecration ceremony of his son, on an auspicious day. The priest conducted all the auspicious rites connected to the consecration as the heir of the kingdom. Thousands of kings attended the ceremony.

The king held up the sacred pot himself and poured the 'waters' from it - which was sanctified by sacred chants; which was mixed with all the mud of sacred lands, all auspicious fruits, and all medicinal herbs; which was brought from all the oceans, all the rivers and all the pilgrimage centres; which contained all precious stones; which was mixed also with his own tears of happiness.

अभिषेकसलिलाद्रदेहं च तं लतेव पादपान्तरं निजपादपममुञ्चत्यपि तारापीडं तत्क्षणमेव संचक्राम

राज्यलक्ष्मीः।

The Goddess of kingdom immediately moved towards Chandraapeeda whose body was wet with the waters of consecration, without actually abandoning Taaraapeeda, like a creeper catches hold of another tree without actually abandoning the original tree it was attached to.

(LONG SENTENCE)

अनन्तरं (चन्द्रापीडः सिंहासनमारूरोह)।

Later (Chandraapeeda ascended the throne);



अखिलान्तःपुरपरिवृतया च प्रेमार्द्रहृदयया विलासवत्या स्वयमापादतलादामोदिना चन्द्रातपधवलेन  
चन्दनेनानुलिसमूर्तिः,

Vilaasavatee overflowing in the mind with affection and surrounded by all her harem attendants, applied  
herself the fragrant sandal paste white like the moonlight on him from top to bottom;

अभिनवविकसितकुसुमकृतशेखरः, गोरोचनाच्छुरितदेहः, दूर्वाप्रवालरचितकर्णपूरः,

his head was adorned by freshly bloomed flowers; Gorochana shined all over his body;  
his ear ornaments were made of 'Doorvaa' sprouts;

दीर्घदशमनुपहतमिन्दुधवलं दुकूलयुगलं वसानः,

he was covered by a pair of new garments which was white like moon and which had wide borders;

पुरोहितप्रतिबद्धप्रतिसरप्रसाधितपाणिः,

the priest had tied the sacred thread on his hand and decorated it;

नवराजलक्ष्मीकमलिनीमृणालेनाभिषेकदर्शनार्थमागतेन सप्तर्षिमण्डलेनेव हारेणलिङ्गितवक्षस्थलः,

his chest was adorned by a garland of huge pearls which shone like the stalk of the lotus seated by the  
Goddess of Kingdom; and was as if the group of seven Sages had come there to see the consecration ceremony;

सितकुसुमग्रथिताभिराजानुलम्बिनीभिरिन्दुकरकलाभिर्वैकक्षकस्रग्भिर्निरन्तरनिचितशरीरतया धवलवेषपरिग्रहतया

च नरसिंह इव विधृतकेसरनिकरः, कैलास इव स्रवत्स्रोतस्विनीस्रोतोरशिः,

ऐरावत इव मन्दाकिनीमृणालजालजटिलः, क्षीरोद इव स्फुरितफेनलवाकुलः,

his body was completely covered by garlands which were made of white flowers, which hung up to the  
knees, which were bright like the rays of the moon; which were worn crosswise (like sacred thread);  
everything he wore was white in colour; he was like God NaraSimha (Man-Lion) with his white mane  
spread out; like the Kailaasa Mountain adorned by heaps of flowing rivers flowing all over it; like the  
Aeeraavata (celestial elephant) caught in the net of lotus stalks in the celestial Gangaa; like the milk ocean  
covered by fresh foam drops;

तत्कालप्रतिपन्नवेत्रदण्डेन पित्रा स्वयं पुरःप्रारब्धसमुत्सारणः सभामण्डपमुपगम्य,

while his father himself held the bamboo-staff in his hand and kept removing the crowd surrounding him,  
he reached the court-hall;

काञ्चनमयं शशीव मेरुशृङ्गं चन्द्रापीडः सिंहासनमारूरोह।

and like the moon ascending the golden Meru Mountain, Chandraapeeda ascended the golden throne.

#### CHANDRAAPEEDA'S VICTORY MARCH

आरूढस्य चास्य कृतयथोचितसकलराजलोकसंमानस्य

In this manner, Chandraapeeda, after ascending the throne honoured all the kings in a suitable manner;  
DUNDHUBHI-NAADA/DRUM SOUND

मुहूर्तं स्थित्वा दिग्विजयप्रयाणशम्सी प्रलयघनघटाघोषध्वनिरुदधिरिव मन्दरघातैः,

वसुन्धरापीठमिव युगान्तनिर्घातैः, उत्पातजलधर इव तडिद्वण्डपातैः, पातालकुक्षिरिव महावराहघोणाभिघातैः,

कनककोणैरभिहन्यमानः, प्रस्थानदुन्दुभिरामन्थरं दध्वान।

After some time, the 'drums'-

gurgling like the huge clouds of the dissolution times, 'were getting beaten by the golden sticks'-

like the Mandara Mountain by the waves of the milk ocean;

like the surface of the Earth by the terrifying sounds of the winds destroying all the elements;  
like the clouds of dissolution by the flashing lines of lightning;  
like the belly of the nether world (Paataala) by the snout of the great Varaaha (wild boar/Vishnu); and  
were making deep sounds which spread in all the places, announcing the start of the Victory march.

येन ध्वनता समाध्मातानीवोन्मीलितानीव पृथक्कृतानीव विस्तारितानीव गर्भीकृतानीव प्रदक्षिणीकृतानीव  
बधिरीकृतानीव रवेण भुवनान्तराणि विश्लेषिता इव दिशमन्योन्यबन्धसन्धयः।

By the thundering sounds of the drums, the ‘interiors of the world’ were -  
blown up as it were (the whole of the Earth reverberated with the sound filling all the points);  
opened up as it were; separated as it were; spread out as it were; enveloped as it were;  
moved around the whole Earth as it were; deafening all as it were; and the knots binding the directions  
were torn apart as it were.

(संत्रस्तलोकपालाकर्णितो बभ्राम त्रिभुवनं निनादः।)

(The sound wandered in all the three worlds making all the guardians of the world (Lokapaalas) apprehensive,  
for- it was as if,)

यस्य च भयवशविषमचलितोत्तानफणासहस्रेणालिङ्ग्यमान इव रसातले शेषेण,

the ‘nether world’ was enveloped and embraced by all the thousand raising hoods of Shesha (thousand-hooded  
serpent in nether-world, who supports the earth on his head), who was suddenly jerked into movement through fear;

मुहुर्मुहुर्भिमुखदन्तोर्ध्वघातैराहूयमान इव दिक्कुञ्जरैः,

the ‘Direction-elephants’ began to strike blows upwards in space with their tusks repeatedly, as if invited  
for a fight by other equally strong elephants;

संत्रासरचितरेचकमण्डलैः प्रदक्षिणीक्रियमाण इव नभसि दिवसकररथतुरङ्गमैः,

the ‘Horses of Sun’s chariot’ began to move in a circle bounding out crosswise through fear;

अपूर्वशर्वादटहासशङ्काहर्षदुःकृतेनाश्रुतपूर्व आभाष्यमाण इव कैलासशिखरिणि त्र्यम्बकवृषभेण,

it was as if the ‘Bull belonging to Tryambaka (Shiva)’ standing at the peak of Kailaasa Mountain hailed it  
with delightful bellow, mistaking the sound to be the unusual boisterous laugh of Sharva (Shiva);

कृतगम्भीरकण्ठगर्जितेन प्रत्युद्गम्यमान इव मेरावैरावतेन,

ii was as if, ‘Aeiraavata (Indra’s white elephant)’ standing atop the Meru Mountain, made a deep  
trumpeting noise from the throat and supported it (as if the sound was the noise of the thunder-bolt  
weapon of his Master);

अश्रुतपूर्वरवरोषावेशतिर्यग्वनमितविषाणमण्डलेन प्रणम्यमान इव विबुधसद्मनि कृतान्तमहिषेण,

Yama’s buffalo’ in the world of Gods, saluted as it were with his slightly bent horns, its fury raised by  
hearing a sound unheard ever;

संत्रस्तलोकपालाकर्णितो बभ्राम त्रिभुवनं निनादः।

the sound wandered in all the three worlds, thus making all the guardians of the world (Lokapaalas)  
apprehensive.

*(Chandraapeeda got up to make preparations for starting on his victory march.*

*That moment of his movement itself, predicted that all his enemies would be defeated and their wealth would be his.)*

ततो दुन्दुभिरवमाकर्ण्य जयजयेति च सर्वतः समुदुष्यमाणजयशब्दः सिम्हासनात्सह द्विषतां श्रिया संचाल  
चन्द्रापीडः।

As all around rose the loud words that were proclaiming victory (Jaya Jaya), Chandraapeeda who heard  
the sound of the drums, moved away from his throne along with the wealth of his enemies.

समन्तात्ससम्भ्रमोत्थितैश्च,  
परस्परसंघट्टविघटितहारसूत्रविगलिताननवरतमाशाविजयप्रस्थानमङ्गललीलालाजानिव  
मुक्ताफलप्रकरान्क्षरद्भिः, पारिजात इव सितकुसुममुकुलपातिभिः कल्पपादपैः,  
ऐरावत इव विमुक्तकरशीकरैराशागजैः, गगनभोग इव तारागणवर्षिभिर्दिगन्तरैः, जलदकाल इव  
स्थूलजललवासारस्यन्दिभिर्जलधरैरनुगम्यमानो नरपतिसहस्रैरास्थानमण्डपान्निरगात्।

Chandraapeeda went out of the court room; immediately all the thousands of kings followed him. These kings were all adorned with pearl garlands. When they got up in a hurry, the threads of their garlands broke and all those countless pearls flew and showered over him.

It appeared as if they were the auspicious parched grains thrown at him on the joyous occasion of his starting on his victory journey; as if the Kalpa trees were showering white flower buds like the Paarijaata tree; as if the direction elephants were streaming water drops from their trunks like the Aeiraavata elephant; as if the ends of directions were showering hosts of stars like the expanse of the sky; as if huge water drops were pouring from the clouds like in the monsoon.

FEMALE ELEPHANT AND WHITE UMBRELLA

निर्गत्य च पूर्वारूढया पत्रलेखयाध्यासितान्तरासनामुपपादितप्रस्थानसमुचितमङ्गल्यालंकारां  
ससंभ्रमाधोरणोपनीतां करेणुकामारुह्याचलरेचकचक्रीकृतक्षीरोदावर्तपाण्डुरेण

दशवदनबाहुदण्डावस्थितकैलासकान्तिना मुक्ताफलजालिना शतशलाकेनातपत्रेण निवार्यमाणातपो निर्गन्तुमारेभे।

Chandraapeeda came out and climbed the cow-elephant (Karinee) - which was brought by the keeper quickly; which was decorated properly for the journey; and - sat on the inner seat where already PatraLekhaa was seated.

*(Imagine a very huge umbrella on countless rods; fringed with pearls, mounted on that huge elephant. What would it look like? A dark-hued Raavana lifting the white Kailaasa Mountain!*

*He really lifted once in his arrogance and got his fingers crushed as a consequence.*

*Or the white circle of foam that formed around the huge dark Mandara Mountain at the time of churning the milk ocean?)*

He started moving (seated on the elephant) and the hot sun was prevented by a huge umbrella with hundred rods and fringed with bunches of pearls all around.

It was shining like the Kailaasa Mountain placed on the shoulder of the ten headed Raavana; was white like the revolving waters of the milk ocean which appeared like a wheel when the Mandara Mountain was churned.

THE RED SHINE OF THE DAY

निर्गच्छन्धाभ्यन्तरावस्थित एव प्राकारान्तरितदर्शनानां प्रतिपालयतां राज्ञामुन्मयूखानां

चूडामणीनामलक्तकद्रवद्युतिमुषाबहलेनालोकबालातपेन, राज्याभिषेकानन्दप्रसूतेन स्वप्रतापवह्निनेवात्यर्थ

पिञ्जरीक्रियमाणा दश दिशो, यौवराज्याभिषेकजन्मना निजानुरागेणैव

रज्यमानमवनितलमासन्नरिपुविनाशपिशुनेन दिग्दाहेनेव,

पाटलीक्रियमाणमम्बरतलमभिमुखगतभुवनतललक्ष्मीचरणालक्तकरसेनेव,

लोहितायमानातपं दिवसं ददर्श।

As he moved, while seated on the inner seat of the elephant, he saw that all the kings were waiting across the rampart and were concealed from the view; however, the abundant red dazzling shine of the rays shooting up from the rubies worn as crest jewels made it look like the early morning light of the rising sun; as he had left immediately after the consecration ceremony, it appeared as if the ten directions were made reddish-yellow by the fire of his valour;

as if the surface of the Earth had turned red by the her affection because of his getting consecrated as the prince;

as if the sky-region was made red because of the directions burning and predicting the destruction of enemies;

as if by the Alakta paste applied to the feet of the Goddess of Lakshmi who had come to welcome him; Chandraapeeda saw the day turning red because of all this.

THE PLIGHT OF KINGS HURRYING TO SALUTE HIM

विनिर्गतश्च ससंभ्रमप्रचलितगन्धगजघटासहस्रैरन्योन्यसंघट्टजर्जरीतातपत्रमण्डलैरादरावनतमौलिशिथिलमणि-  
मुकुटपंक्तिभिरावर्जितकर्णपूरैः कपोलस्थलस्खलितकुण्डलैराजससेनापतिनिर्दिश्यमाननामभिरवनिभुजां चक्रवालैः  
प्रणम्यमानः,

After coming out, he was saluted by the multitude of kings who were introduced by the commander of the army by their names, as he had ordered him to do so.

(And as the kings crowded around him), thousands of scent-elephants were getting moved hurriedly; the umbrellas held above them collided with each other and were shattered; they bent their heads humbly and so there was a line of loosened crowns; the ornaments worn round their ears (KarnaPoora) hung down; the ear ornaments (Kundala) came down to the level of their cheeks;

GANDHAMAADANA ELEPHANT

बहलसिन्दूरेणुपाटलेन क्षितितलदोलायमानमुक्ताकलापावचूलेन सितकुसुममालाजालशबलशिरसा  
संलग्नसंध्यातपेन तिर्यगावर्जितश्चेतगङ्गाप्रवाहेण तारागणदन्तुरितशिलातलेन मेरुगिरिणेव  
गन्धमादनेनानुगम्यमानः,

*(Imagine a huge elephant covered by Sindoor all over as auspicious markings.*

*It will be like the evening shine of the Sun, and red in colour.*

*A huge carpet covered him bordered with pearl network touching the ground as he walked slowly forward. It would be like the white foamy river Gangaa flowing down the Mountain. He was decked with gold and was like the golden Meru Mountain; so many garlands of white flowers covered him haphazardly; they looked liker stars spread out on the Meru Mountain.)*

He was followed by GandhaMaadana (elephant),

who was red all over by the application of Sindoor powder,

the decorative network of pearls of his cloth-covering was touching the ground, and his head was adorned by the garlands of flowers in variegated designs;

it appeared as if it was the evening shine of the Sun and the white stream of Gangaa was slightly flowing towards the ground, and the Meru Mountain peak was looking jagged with hosts of stars;

INDRAAYUDHA HORSE

कनकालंकारप्रभाकल्माषितावयवेन च दत्तकुङ्कुमस्थासकेनेवाकृष्यमाणेनेन्द्रायुधेन सनाथीकृतपुरोभागः

Indraayudha was walking in the front; his limbs were covered by the shine of the gold decorations as if decorated by reddish paste all over;

TOWARDS THE EAST

शनैः शनैः प्रथममेव शातक्रतवीमाशामभिप्रतस्थे।

thus Chandraapeeda started his journey towards the eastern direction (Shaatakrata direction- which belongs to the Devas headed by Indra). *(Then the army also followed behind him.)*

THE ARMY

*(Imagine the dissolution times – the floods submerging all the earth - moving clouds covering the sky and the moon getting reflected on the waters intermittently in between the clouds.*

*Here the elephants rode by the kings are the clouds; moons getting continuously reflected are the numerous white umbrellas on the elephants; and the army was the flood.)*

अथ चलितगजघटाकम्पितातपत्रवनमनेककल्लोलपरंपरापतितचन्द्रमण्डलप्रतिबिम्बसहस्रं

महाप्रलयजलधिजलमिव प्लावितमहीतलमद्भुतोद्भूतकलकलमखिलं संचाल बलम्।

Such a hubbub of an astonishing nature arose from that army, as if it was the flooding waters of the huge ocean at the dissolution times drowning the earth; where ‘thousands of moons’ were reflected on the waters one after the other because of the shaking of the ‘forest of white umbrellas’, which moved, when the ‘elephant clouds’ started their movement.

VAISHAMPAAYANA JOINS CHANDRAAPEEDA

उच्चलितस्य चास्य स्वभवनादुपपादितप्रस्थानमङ्गलो धवलदुकूलवासाः सितकुसुमाङ्गरागो महता बलसमूहेन नरेन्द्रवृन्दैश्चानुगम्यमानो धृतधवलातपत्रो द्वितीय इव युवराजस्त्वरितपदसंचारिणा करिण्या वैशम्पायनः

समीपमाजगाम, आगत्य च शशिकर इव रवेरासन्नवर्ती बभूव।

When he was on his way, Vaishampaayana - ‘who had completed all the due auspicious rites; who was wearing white pair of garments; who was adorned by a garland of white flowers; who was followed by crowds of kings along with their armies; who was seated on fast-moving female elephant’ - approached Chandraapeeda, as if he was the second prince. He arrived and stayed next to him, like the moon staying near the Sun.

‘THE PRINCE IS LEAVING’

(A sudden break applied on elephants...! And the Earth trembled!)

अनन्तरमितश्चेतश्चनिर्गतो युवराजः इति समाकर्ण्य प्रधावतां बलानां भरेण

चलितकुलशैलकीलितजलधिजलतरङ्गगतेव तत्क्षणमाचकम्पे मेदिनी।

Immediately the entire Earth trembled at that moment, as if it was floating on the waves of the ocean pinned by ‘Kula Mountains on move’, because of the speeding armies hearing the shouts here and there from all over the place - “*The prince is leaving*”.

KINGS AND THE SHINE OF THEIR ORNAMENTS

संमुखागतैरन्यैश्चान्यैश्च प्रणमद्भिर्भूमिपालैः अंशुलताजालजटिलचूलिकानां

मणिमुकुटानामालोकेनोन्मिषितबहुलरोचिषां च पत्रभङ्गिनीनां केयूरमण्डलीनां प्रभासंतानेन

क्वचिद्विकीर्यमाणानां पक्षक्षोदा इव क्वचिदुत्पतितशिखिकुलचलच्चन्द्रकशतशारा इव

क्वचिदकालजलधरतडितरला इव क्वचित्सकल्पतरुपल्लवा इव क्वचित्सशतक्रतुचापा इव

क्वचित्सबालातपा इव क्रियन्ते दश दिशः।

Other kings who were joining the crowd were saluting the prince as they passed in front of him. The sides of their heads were illuminated by the web of light rays streaming forth (like a halo); jewel crowns shot out widely, immense bright rays; hosts of armlets and their variegated carved designs filled the area with light.

(Various gems adorning their crowns and ornaments gave out different shine at the same time – blue from sapphire, green from emerald, white shine from diamonds, shine of the pearls, red shine from rubies and so on. It was a colourful panorama of variegated shines as if rainbows made of light filled that area suddenly.)

It appeared as if the ‘ten directions’-

were scattered with the powdered wings of the ‘Chaasha birds (blue jay)’;

as if variegated by hundreds of moving eyes of the feathers of ‘hosts of peacocks’ flying up;

as if glittering with lightning from the clouds appearing all of a sudden;

as if filled by the shining white leaves of Kalpa leaves; as if filled by many bows of Indra (rainbows); as

if with the tender red light of the morning Sun.

(Imagine silken umbrellas shining over the crowns studded with various coloured gems. Wouldn’t they look like umbrellas made of peacock feathers?)

धवलान्यपि विविधमणिनिकरकल्माषैरुत्सर्पिभिश्चूडामणिमरीचिभिर्मायूराणीव राजन्ते राजामातपत्राणि।

The ‘royal umbrellas of the kings’, though white in colour, shone forth as if they were ‘made of peacock

feathers', because of the 'upwards shine of the crest jewels' and variegated by the 'collection of various gems'.

AND THE ARMY WAS ON THE MARCH!

क्षणेन तु तुरगमयमिव महीतलम्, कुञ्जरमयमिव दिक्चक्रवालम्, आतपत्रमण्डलमयमिवान्तरिक्षम्,  
ध्वजवनमयमिवाम्बरतलम्, इभमदगन्धमय इव समीरणः, भूपालमयीव प्रजासृष्टिः, आभरणांशुमयीव दृष्टिः,  
किरीटमय इव दिवसः, जयशब्दमयमिव त्रिभुवनमभवत्।

The very next second- the Earth had, only the horses as it were; the circle of directions had, only the elephants as it were; the space in between the earth and heaven had, only the hosts of white umbrellas as it were; the sky had, only the forest of flags as it were; the air had, only the ichor smell of elephants as it were; the Created world had, only the kings as it were; the sight of the eyes had, only the shine of the ornaments as it were; the day-light had, only the crowns as it were; the three worlds had, only the sounds of victory ('Jaya') as it were!

WAS THE PRALAYA (DISSOLUTION TIME) ALREADY THERE?

(महाप्रलयकाल इव संजज्ञे।)

(It appeared all over, as if it was the time of dissolution because of -)

सर्वतश्च कुलपर्वताकारैः, प्रचलद्भिर्मत्तवारणैः,

'moving intoxicated elephants' huge like 'Kula Mountains';

उत्पातचन्द्रमण्डलनिभैश्च प्रेङ्खद्भिरातपत्रैः,

'swinging white umbrellas' appearing like 'discs of moons' of the destruction time;

संवर्तकाम्भोदगम्भीरभीमनादेन च ध्वनता दुन्दुभिना,

'sounds rising from drums (Dundhubhi)' like the 'deep loud roaring of dissolution clouds';

तारकावर्षसदृशेन विसर्पता गजसीकरनिकरेण,

'streams of water' sprayed from the elephants appearing like the 'shower of meteors';

धूमकेतुधूसरैश्चोल्लसद्भिरवनिरजोदण्डकैः,

'columns of dust' rising from the ground shining like the 'grey comets';

निर्घातपातपरुषगम्भीरघोषैश्च करिकण्ठगर्जितैः,

'trumpeting roars from the throats of elephants' like the 'portentous and piercing noise of the destructive thunderbolts';

क्षतजकणवर्षबभ्रुणा च भ्रमता मतङ्गजकुम्भसिन्दूररेणुना,

'powder of Sindoor on the heads of the elephants' scattering about like the 'reddish brown drops of blood' oozing from wounds;

संक्षुभितजलधिजलकल्लोलचञ्चलाभिश्च प्रविसर्पन्तीभिस्तुरङ्गममालाभिः,

'arrays of horses rushing about' like the 'restless waves' rising in the turbulent ocean;

अन्धकारितदिगन्तरेण चानवरतं क्षरता मदजलधारादुर्दिनेन,

'continuous shower of ichor waters' making all the directions 'dark like the monsoon days';

कलकलेन च भुवनान्तरव्यापिना, महाप्रलयकाल इव संजज्ञे।

and the 'heavy disturbance created all over the earth'; because of all this, it appeared as if it was the time of dissolution.

[Where did directions disappear? Maybe they vanished out of fear!

Flags, Flags, Flags everywhere! Which was north, south, east or west?]

बलबहलकोलाहलभीता इव धवलध्वजनिवहनिरन्तरावृता ययुः क्वापि दश दिशः।

The 'ten directions' vanished off somewhere covered without gaps, by the hosts of white flags; as if afraid of the commotion produced by the multitude of armies.

[As the elephants hurried forward, dust from their feet covered the entire sky-region and the sky vanished! Elephants were looking like huge clouds filling the sky with dust, as they moved.

They were like brushes which swept the Earth.

And afraid of the dust tainting its purity, the sky moved away and vanished!]

मलिनावनिरजःसंस्पर्शशङ्कितमिव समदगजघटावचूलसहस्रसंरुद्धमतिदूरमम्बरतलमपससार।

The 'sky region' withdrew far away (was not seen at all), because of movement of the cloud-brushes of thousands of intoxicated elephants, as if it was apprehensive of contacting the dust of the tainted earth (because of the heavy dust rising up by the brooms of elephants).

[As the horses ran forward, grey dust rose up from their staff-like feet and blocked the sunlight. It was as if the door-keepers with their bamboo staffs were pushing away the sun rays.]

प्रबलवेत्रिवेत्रलतासमुत्सार्यमाणा इव तुरगखुररजोधूसरताभीतार्ककिरणा मुमुचुः पुरोभागम्।

The 'Rays of the sun' removed themselves from the front side, as if afraid of the 'grey coloured dust' rising from the 'hoofs of horses', and as if pushed away by the 'cane-staff held by the mighty door-keepers'.

[And there was the rain of ichor waters from the elephants!

And there were so many umbrellas mounted on the elephants!

The hot day ran away hiding under those umbrellas to escape the rain!]

इभकरसीकरनिर्वापणत्रस्त इवातपत्रसंछादितातपो दिवसो ननाश।

The 'hot day' ended covered by the umbrellas, as if afraid of getting drenched by the 'ichor waters' sprayed from the trunks of elephants.

[Earth itself became a war-drum! So loud was the noise made by the marching army!]

बलभरजर्जरीकृता मदकलकरिचरणशतखण्डिता द्वितीयेव प्रयाणभेरी भैरवं भूमी ररास।

Earth sounded a 'second war-drum' as it were, beaten up by the 'hundreds of steps of intoxicated elephants' and shattered by the 'weight of the huge armies'.

[Ichor waters flowed up to the ankles! And foam from the horses' mouths covered it all over!

Poor foot-soldiers! How could they march on such a slippery slushy ground?]

गुल्फद्वयसे चतुरङ्गमुखविनिःसृतसितफेनपल्लविते मदपयसि मदसुतां करिणां प्रचस्खलुः पदे पदे पदातयः।

The 'foot-soldiers' slipped at every step in the 'waters of ichor' oozing from the intoxicated elephants, which rose up to the ankles and was covered by the 'foam' coming out of the mouths of horses.

SENSES OF NOSE AND EAR WERE INCAPACITATED

[Elephant is known as 'Saamaja', because it appeared in the Creation, when Brahmaa sang seven songs. An elephant cannot smell anything but its own ichor. The only smell that everyone could sense was that of the ichor, as if somebody had used it as an orpiment and painted their noses with it.]

हरितालपरिमलनिभेन चातिपटुना गजमदामोदेनानुलिसस्य सामजस्येव समुपययौ निखिलान्यगन्धग्रहणसामर्थ्यं घ्राणेन्द्रियस्य।

[As if stuck by the intense smell of Haritaala (yellow orpiment), the 'sense organ of nose' (of all the people) lost the capacity to smell any other thing, like an elephant (Saamaja) which is stuck only to the intense smell of ichor painted on itself.]

[So many varieties of sounds were produced simultaneously.]

क्रमेण च प्रसर्पतो बलस्य, (जर्जरीकृतश्रवणपुटस्य मूर्च्छैवाभवज्जनस्य।)

As the army gradually marched forward, (people fainted as it were, because of their ear-buds getting shattered ) because of -

पुरः प्रधावतां जनकदम्बकानां कोलाहलेन, the hubbub of the crowd of people running forward;

तारतरदीर्घेण च काहलानां निनादेन, खुररवविमिश्रेण च वाजिनां हर्षहेषारवेण,

the loud elongated sound produced by the large drums (Kaahala); and the happy neighing sound of horses mixed with the sound of hoofs;

अनवरतकर्णतालस्वरसंपृक्तेन च दन्तिनामाडम्बररवेण,

the trumpeting roar of the elephants combined with the continuous flapping noise of their ears;

गैवेयककिङ्किणीक्वणितानुसृतेन च गतिवशाद्विषमविरागिणीनां घण्टानां टंकृतेन,

the intermittent clanging of the big bells combined with the tinkling noises of the small bells on the chains tied around their necks, as the elephants moved forward;

मङ्गलशङ्खशब्दसंवर्धितध्वनीनां च प्रयाणपटहानां निनादेन,

the marching sound of the war-drums (Pataha) mixed with the increased noise of blowing the auspicious conch;

मुहुर्मुहुरितस्ततस्ताड्यमानानां च डिण्डिमानां निःस्वनेन,

the humming sound of the kettle drums (Dindima) beaten here and there;

जर्जरीकृतश्रवणपुटस्य मूर्च्छैवाभवज्जनस्य।

people fainted as it were, because of their ear-buds getting shattered.

DUST! DUST! AND DUST!

(LONG SENTENCE )

[Dust of varied hues]

शनैः शनैश्च बलसंक्षोभजन्मा क्षितेरनेकवर्णतया

As the army marched forward fiercely, dust of various colours rose up from the ground;

क्वचिज्जीर्णशफरक्रोडधूमः, क्वचित्क्रमेलकसटासंनिभः,

sometimes grey like the 'chest region of the old fish'; sometimes like the colour of the 'camel's mane';

क्वचित्परिणतरल्लकरोमपल्लवमलिनः, क्वचिदुत्पन्नोर्णातन्तुपाण्डुरः,

sometimes dusky like the 'hair ends of an aged deer';

sometimes pale like the freshly made 'cob-web of the spider';

क्वचिज्जरठमृणालदण्डधवलः, क्वचिज्जरत्कपिकेशकपिलः,

sometimes white like the 'dried up lotus stalk'; sometimes brown like the 'hair of the old monkey';

क्वचिद्वरवृषभरोमन्थफेनपिण्डपाण्डुरः,

sometimes pale like the 'foamy mass ruminated by an excellent bull';

[Dust settled on everything and on everybody!]

(The dust appeared as if-)

त्रिपथगाप्रवाह इव हरिचरणप्रभवः,

rising from 'Hari's feet' (Vishnu's feet /horse's feet) - like the 'floods of Gangaa';

कुपित इव मुञ्चन्क्षमाम्,

leaving 'Kshamaa' (the ground/forgiveness) as if angry;

आरब्धपरिहास इव रुन्धन्नयनानि,

'closing off the eyes of others' like the 'start of a joke'

(people close their eyes if dust rises/ when they start laughing at a joke);

तृषितैव पिबन्करिकरसीकरजलानि,

'drinking the stream of water' sprayed from the trunks of elephants, like a thirsty person; (dust absorbs the water also)

पक्षवानिवोत्पतन्गगनतलम्, अलिनिवह इव चुम्बन्मदलेखाम्,

'rising in the sky' like a 'person with wings'; 'kissing the ichor lines' like the 'swarm of bees';



मृगपतिरिव रचयन्करिकुम्भस्थलीषु पदम्,

‘placing the foot on the head of the elephants’ like ‘the lion’;

उपात्तविजय इव गृह्णन्पताकाम्, जरागम इव पाण्डुरीकुर्वन्शिरांसि,

‘grasping the flags’ as if ‘victorious’; ‘whitening the heads’ like the ‘onset of old age’;

मुद्रयन्नित्पक्षमाग्रसंस्थितो दृष्टिम्, आजिघ्नन्निव मकरन्दमधुबिन्दुपङ्कलग्नः कर्णोत्पलानि,

‘putting a stamp on the eyes’ by settling on ‘top of the eye-lids’; ‘settling on the slushy honey drops and smelling the fragrance of the lotuses’, decorating the ears (of the kings) as it were;

मदकलकरिकर्णतालताडनत्रस्त इवविशन्कर्णशङ्खोदरविवराणि,

‘entering the inner hollow of the ear lobes’ (of elephants), as if frightened by the ‘flapping of the ears’ by the furious intoxicated elephants;

[Dust was received in various manners.]

(Dust was-

पीयमान इवोन्मुखीभिरवनिपतिमुकुटमणिपत्रभंगमकरिकाभिः,

‘drunk’ as it were by the ‘upward faced crocodiles’, etched on the jewelled crowns of the kings; (*dust settled on the crowns*);

अभ्यर्च्यमान इव तुरगमुखविक्षेपविप्लुतैः फेनपल्लवकुसुमस्तबकैः,

‘worshipped’ as it were by the ‘bunches of flowers’ made of the ‘tender sprouts of foams’ oozing out of the ‘mouths of horses’;

अनुगम्यमान इव मत्तगजघटाकुम्भभित्तिसंभवेन धातुधूलिवलयेन,

‘followed’ as it were by the ‘circles of red powder’ rising from the massive frontal globes of intoxicated elephants;

आलिङ्ग्यमान इव चलच्चामरकलापविधुतेन पटवासपाम्सुना,

‘embraced’ as it were by the ‘perfumed powder’ rising by the movement of chowries;

प्रोत्साह्यमान इव नरपतिशेखरसहस्रपरिच्युतैः कुसुमकेशरजोभिः

‘encouraged’ as it were by the ‘filaments and pollen of flowers’ falling from the heads of thousands of kings; (*the pollens also joined the dust*)

उत्पातरादुरिव दिवसकरमण्डलमकाण्ड एव पिबन्,

‘drinking’ the disc of the sun like the ‘Raahu’ of the ‘untimely eclipse time’; (sunlight was blocked)

नृपप्रस्थानमङ्गलप्रतिसरवलयमालिकासु गोरोचनाचूर्णायमानः,

‘falling’ like the ‘Gorochana powder’ (a mark of auspiciousness) on the garlands and sacred threads worn by them on the occasion of the starting the victory march;

क्रकचकृतचन्दनक्षोदधूसरो रेणुरुत्पपात।

‘falling’ like the ‘pulverized brown dust’ when the ‘sandal tree is cut with a saw’.

[Dust slowly increased in size and devoured the whole world.]

अपरिमाणबलसंघट्टसमुपचीयमानश्च शनैः शनैः संहरन्नित् विश्वमशेषमकालकालमेघपटलमेदुरो

विस्तारमुपागन्तुमारेभे।

‘Increasing’ by the ‘armies of immense size crowding together’; very slowly; as if absorbing the entire world; like the thick array of the clouds of dissolution; the dust, started to spread everywhere.

[Dust conquered all the three worlds and was victorious! Chandraapeeda’s huge army conquered all the three worlds!

Or was it the dust that conquered all?]

(LONG SENTENCE)

तेन च क्रमेण,

In this manner,

*(Was it the Vaamana rising his enormous foot?)*

(हरिचरणेनेव संवर्धमानेन त्रिभुवनमलङ्ग्यत रजसा)।

(dust conquered all the three worlds - like the foot of Hari (Vaamana) assuming enormous proportions till it covered all the three worlds);

*(Dust rose up high into the sky like the flag of victory!)*

दिग्विजयमङ्गलध्वजेन,

by hoisting the flag of victory;

*(Was it the snowy mist?)*

रिपुकुलकमलप्रलयनीहारेण,

like the 'frosty mist' destroying the 'lotuses' namely the 'families of enemies';

*(Was it the powder falling from the saree of the RaajyaLakshmi who was dancing in joy, because Chandraapeeda had defeated all the enemies?)*

राजलक्ष्मीविलासपटवासचूर्णेन,

like the 'fragrant powder' falling from the 'garment of the Goddess of kingdom' sporting joyously;

*(All the kings surrendered their kingdoms and lost their royal insignias.)*

अहितातपत्रपूण्डरीकखण्डनतुषारेण,

like the 'snow' breaking the 'white lotuses' in the form of the 'umbrellas of the enemies';

*(As Chandraapeeda went on conquering his enemies, their armies also joined him and the weight collected at one place was unbearable for the earth!)*

सैन्यभरपीडितमहीतलमूर्छान्धकारेण,

like the 'fainting darkness' for the 'Earth weighed down by the armies';

*(Kadamba flowers which bloom only when there is the onset of monsoon, bloomed now, fooled by the huge armies and their dust darkening the skies like clouds.)*

चलद्वलजलदकालकदम्बकुसुमोद्गमेन,

with the 'appearance of Kadamba flowers' by the 'marching of the armies' like the 'monsoon time';

दिवसकरकरकमलवनोद्धलनद्विपयूथेन,

like the 'crowd of elephants' destroying the 'groves of lotuses' in the form of 'sun-rays';

गगनमहीतलप्लावनप्रलयपयोधिपूरेण,

like the 'dissolution floods of oceans covering the Earth' which was the actually the 'sky';

त्रिभुवनलक्ष्मीशिरोऽवगुण्ठनपटेन,

like the cloth covering the head of the prosperity Goddess of the three worlds;

*(She was the newly wed bride, and the red dust of the army became her auspicious garment covering her head.)*

[Dust was...]

महावराहकेसरनिकरकर्बुरेण, प्रलयानलधूमराजिमाम्सलेन,

yellow like the thick mane of the great Varaaha; and thick like the smoky lines of the dissolution fire;

[Dust was rising from everywhere.]

(Dust was-)

पातालतलादिवोत्तिष्ठता, चरणेभ्य इव निर्गच्छता, लोचनेभ्य इव निष्पतता, दिग्भ्य इवागच्छता,

नभस्थलादिव पतता, पवनादिवोल्लसता, रविकिरणेभ्य इव संभवता,

rising up as if from the inner hollows of the nether world; rising as if from the feet;

jumping out as if from the eyes; coming as if from all the directions; falling as if from the sky;  
floating as if in the winds; produced as if from the sun rays;

अनपहृतचेतनेन निद्रागमेन,

bringing sleep without making unconscious; (*making everyone close their eyes*)

अनवगणितसूर्यणान्धकारेण,

bringing in darkness, disregarding the Sun; (*Here the sun vanishes by the darkness!*)

[Dust made the world dark and cold -]

अघर्मकालोपस्थितेन भूमिगृहेण,

like the 'underground house' without the onset of summer;

अनुदिततारागणनिवहेन बहुलनिशाप्रदोषेण,

like the 'thick dark fortnight' where stars have not risen;

पतितसलिलेन जलधरसमयेन,

like the 'monsoon-time' without the pouring of waters;

अभ्रान्तभुजङ्गमेन रसातलेन,

like the 'nether world' without the serpents moving about;

हरिचरणेनेव संवर्धमानेन त्रिभुवनमलङ्गयत रजसा।

the dust conquered all the three worlds - like the foot of Hari (Vaamana) assuming enormous proportions till it covered all the three worlds.

[The dust rising from the Earth filled the entire region of the space like an ocean and the top region was filled with circular greyish clouds of dust shining like the foam of the milk ocean. The clouds also looked like blue lotuses. It was as if blue lotuses had blossomed on top of the lake because of the freshly filling waters of dust.]

विकचकुवलयवनमिव नवोदकेन गगनतलमवष्टभ्यमानमलक्षयत क्षीरोदपाण्डुना क्षितिक्षोदेन।

Like the 'grove of blue lotuses' blossoming by the fresh waters, the entire region of the sky shone forth like the 'foam of the milk ocean', by the dust rising from the Earth.

[Sun had lost all his glory.]

बहुलरजोधूसरितमशिशिरकिरणबिम्बमवचूलचामरमिव निष्प्रभमभवत्।

The 'disc of the sun (with not cool rays)' was covered by the immense dust, and lost its brightness like the chowrie hanging upside down.

दुकूलपटधवला कदलिकेव कलुषतामाजगाम गगनापगा।

The 'celestial river (Gangaa of the Heavens)' became tainted like the 'white cloth of a flag' (which becomes dirty in the dusty atmosphere). (Kadaalikaa/Ketanam)

[The sky had turned into Earth because of so much dust. It appeared as if Mother Earth had ascended to the Heavens to complain about her inability to bear so much weight.]

नरपालबलभरमसहमाना पुनरिव भारावतारणार्थममरलोकमारुरोह रजोमिषेण मही।

The Earth ascended the 'world of Suras' with the excuse of dust, to get help for unloading her weight, unable to bear the weight of the armies.

(*In Chandraapeeda's Digvijaya, no battles and blood-shed took place to lessen the weight of the Earth; rather his army just increased to enormous amount, by every king joining him along with his army.*)

[The dust was hot because of the Sun. Unable to bear the heat, it took the hot sun-flag and threw it far into the ocean.

Sun went inside the ocean]

निःशेषपीतातपमन्तर्दह्यमानमिव जलधिजलेषु धूसरितरविरथध्वजपटमपतदवनिजरजः।

Having drunk a lot of hot sunlight incessantly; and burning inside because of that, the 'dust of the Earth' dropped the 'dust covered flag of the sun's chariot' inside the ocean waters.

[The little bit of light was also gone when the Sun set. Already it was dark because of the dust. Now after the Sun was gone, the earth was covered with blinding darkness.]

मुहूर्तेन च गर्भवासमिव, संहारसागरजलमिव, कृतान्तजठरमिव,

महाकालमुखमिव, नारायणोदरमिव, ब्रह्माण्डमिव, विवेश पृथिवी।

Immediately, the Earth entered the inside of - womb as it were; dissolution waters as it were; belly of Death as it were; mouth of MahaaKaala (Destruction deity) as it were; belly of Naaraayana as it were; Cosmic egg as it were.

मृन्मय इव बभूव दिवसः। पुस्तमय्यइव चकाशिरे ककुभः।

रेणुरूपेणैव परिणतमम्बरतलम्। एकमहाभूतमयमिव त्रैलोक्यमासीत्।

The day appeared made of mud. The direction shone like a book filled fully with scribbles. The sky region took the nature of dust. The three worlds looked as if they were made of just one great element (mud/earth)).

VAISHAMPAAYANA TALKS TO CHANDRAAPEEDA

(Soon the dust settled down.)

अथ निजमदोष्मसंतप्तानां दन्तिनां दिशि दिशि करविवरनिःसृतैः क्षरद्भिः क्षीरोदधवलैः शीकरसारैः,

कर्णपल्लवप्रहतिविसृतेन च विसर्पता दानजलबिन्दुदुर्दिनेन, हेषारवविप्रकीर्णैश्च वाजिनां

लालाजललवजालकैरुपशमिते रजसि, पुनरपि जातालोकासु दिक्षु, सागरादिवोन्मग्नमालोक्य तदपरिमाणं

बलम्, उपजातविस्मयः सर्वतो दत्तदृष्टिः वैशम्पायनश्चन्द्रपीडमाबभाषे।

Then observing that,

the directions cleared once again after the dust got settled by the ‘sprinkling of water’ which was white like the ‘water of milk ocean’, pouring out from the ‘hollows of the trunks’ in all the directions, from the elephants which were exhausted by the ‘heat of their own intoxication’;

and the ‘monsoon’ rising from the ‘drops of ichor waters’ scattered from the ‘flapping of their ears’;

and the ‘saliva waters’ oozing from the ‘mouths of neighing horses’;

and also observing the immeasurable size of the army as if it had come out of an ocean;

and passing his eyes everywhere, Vaishampaayana said to Chandraapeeda-

"युवराज किं न जितं देवेन महाराजाधिराजेन तारापीडेन यज्जेष्यसि, का दिशो न वशीकृता या वशीकरिष्यसि,

कानि दुर्गाणि न प्रसाधितानि यानि प्रसाधयिष्यसि, कानि द्वीपान्तराणि नात्मीकृतानि यान्यात्मीकरिष्यसि,

कानि रत्नानि नोपार्जितानि यान्युपार्जयिष्यसि, के वा न प्रणता राजानः, कैर्न विरचितः शिरसि

बालकमलकुङ्कुमलकोमलः सेवाञ्जलिः, कैर्न मसृणीकृताः प्रतिबद्धहेमपट्टैर्ललाटैः सभाभुवः, कैर्न घृष्टाः पादपीठे

चूडामणयः, कैर्न प्रतिपन्ना वेत्रलताः, कैर्नोद्धृतानि चामराणि, कैर्नोद्धृतानि चामराणि, कैर्नोच्चरित जयशब्दाः,

केषां न पीताः किरीटपत्रमकरैः सलिलधारा इव निर्मलास्तच्चरणनखमयूखराजयः।

*"YuvaRaaja! What will you conquer now, that has not been already conquered by the 'emperor of emperors', King Taaraapeeda?*

*What directions will you take control over, which have not been already controlled?*

*What forts will you acquire, which have not been already acquired?*

*What other islands will you own, which have not been already owned?*

*What jewels will you earn, which have not been already earned? Which kings are not humbled?*

*Who has not offered his 'flowers of service' soft like the 'tender bud of lotus' on the head? (Hands folded and lifted above the head look like lotus bud)*

*Who have not polished the 'ground of the courtroom' by the 'foreheads tied by the golden belt'? (saluting by laying on the ground)*

*Who have not placed the crest jewels on the foot stool? (saluting the feet)*

*Who have not held the bamboo staff? (acting servile)*

*Who have not waved the chowries? (acting servile)*

*Who have not uttered the victory words (Jaya)? (surrendering)*

*Who have not drunk the 'array of shine' from the 'nails on the feet' which are 'taintless like water' - from the crocodiles etched on their crowns?*

(saluted your feet with their crowns touching your toe-nails) (taintless because you have never acted arrogant and hurt them)

[These kings are not ordinary. They are great kings like Dasharatha and others.

They are all from renowned families. They perform many sacrifices.

They are all kings ruling great kingdoms.

Such kings have surrendered to you and carry your foot-dust on their crowns, as if that dust has got some magical property and will protect them against all the calamities!]

एते हि चतुर्दधिजलावगाहदुर्ललितबलमदावलिसा दशरथभगीरथभरतदिलीपालकर्मन्धातृप्रतिमाः

कुलाभिमानशालिनः सोमपायिनो मूर्धाभिषिक्ताः पृथिव्यां सर्वपार्थिवा रक्षाभूतिमिवाभिषेकपयःपातपूतैश्चूडा-  
मणिपल्लवैरुद्धहन्ति मङ्गल्यां भवच्चरणरजसंहतिम्। एभिरियमादिपर्वतैरिवापरैर्धृता धरित्री।

*All these kings of the Earth - who are like Dasharatha, Bhageeratha, Bharata, Alarka, Maandhaatr, who had the intense desire to bathe in all the four oceans of the world, and were proud of their valour; who are proud of their families; who consume Soma juice (perform sacrifices); who are consecrated in their own kingdoms- carry the auspicious 'heap of dust of your feet' in the 'leaves of crest jewels' 'sanctified by the consecration waters', as if it is the 'sacred ash' protecting them.*

*This Earth is supported by them as by the original (Kula) mountains.*

[Sacred ashes are carried in packets made of leaves which have been washed. Here his foot dust is carried in the leaves -namely crest jewels - the emeralds of their crowns - and these leaves have been washed in the waters of their consecration.]

एतानि चाप्यमीषामप्लावितदशदिगन्तरालानि सैन्यानि भवन्तमुपासते। तथा हि।

*All these armies spreading all over the ten directions are at your service. And also,*

पश्य पश्य यस्यां यस्यां दिशि विक्षिप्यते चक्षुस्तस्यां तस्यां रसातलमिवोद्भिरति,

वसुधैव सूते, ककुभ इव वमन्ति, गगनमिव वर्षति, दिवस इव सृजति, बलानि।

*Look ! Look! Wherever you throw your eyes, there and all these armies appear as if coming out of nether worlds; delivered from the Earth; spat out from directions; pouring down from the sky; produced from the day as it were.*

अपरिमितबलभराक्रान्ता मन्ये स्मरति महाभारतसमरसंक्षोभस्याद्य क्षितिः।

*Today the Earth is remembering the disturbed state of 'MahaaBhaarata war', I think, because of the weight of the immense size of the armies standing on her.*

एष शिखरदेशेषु स्खलितमण्डलो ध्वजान्गणयन्निव कुतूहलाद्भ्रमति कलिकावनान्तरेषु मयूखमाली।

*Sun with the garland of rays (MayukhaMaalin), is wandering among the forests of banners (hoisted very high), as if counting the flags with his disc falling down the peaks.*

(The flags of the armies are touching the sky; and as the sun is going down the sky, he seems to touch each flag with his disc and count them.)

सर्वतश्च मदजलमुचा करिणामेलापरिमलसुरभिणि वेणिकावाहिनि मदवारिणि निरन्तरमग्ना

निपतितमधुकरकुलकलकलकलिला कालिन्दीजलकल्लोलकलितेव भाति भूतधात्री।

(In the dark night, the Earth looks as if covered by dark Yamunaa waters.

Yamunaa waters are dark; carry the fragrance of blue lotuses; bees hover over those lotuses.)

*Earth which supports all beings- is flooded by (dark) Yamunaa waters- (because) (she is) fully sunk in the 'waters of ichor' flowing like streams; carrying the 'fragrance of cardamoms' emanating from the 'ichor*

*waters of the elephants' from everywhere; and resounding the humming of hosts of bees falling on them.*

सैन्यभरसंक्षोभभयात्सरित इव गगनतलमुत्पतिता आच्छादयन्त्येता दिक्चक्रवालमिन्दुधवला ध्वजपङ्क्तयः।

*These 'rows of flags' white like the 'moon' cover the 'sphere of directions' and appear as if the rivers, frightened by the weight of the armies, are flowing towards the sky.*

(The white flags are fluttering high in the dark sky and shine like the moon.

Since the line of flags are seen from the lowest to the highest point, and are fluttering like the waves, the rivers seem to be flowing upwards, afraid the Earth may break and they may not have place on Earth anymore.)

सर्वथा चित्रं यन्नाथ विघटितसकलकुलशैलसंधिबन्धा सहस्रशः शकलीभवति बलभरेण धरित्री, यद्वा

बलभरपीडितवसुधाधारणविधुरा न चलन्ति फणिनां पत्युः फणाभित्तयः"

*And what is so surprising is that- the Earth is not shattered today into thousand pieces, by the weight of the armies, which have broken the joints of all Kula Mountains; or the wide hoods of the Lord of hoods (Aadishesha) does not move suffering from holding the Earth bearing so much weight!"*

(Kula Mountains support the Earth together jointly. But the weight of the armies has broken their joints. Earth has to break now anyhow. AadhiShesha who supports the Earth on his wide hood also will shake, unable to bear the weight; Earth will fall down and break into pieces. Why it has not broken yet is the matter of surprise!)

इत्येवं वदत एव तस्य युवराजः समुच्छित्तानेकतोरणां

तृणमयप्राकारमन्दिरसहस्रसंवाधामुल्लासितधवलपटमण्डपशतशोभिनीमावासभूमिमवाप।

As he was speaking thus, Prince Chandraapeeda reached his residential camping place, shining with several arched door-ways, with waving flags hoisted above, and with thousands of crowded rooms surrounded by a wall made of grass.

THE ARMY CAMP

तस्यां चावतीर्य राजवत्सर्वाः क्रियाश्चकार।सर्वैश्च तैः समेत्य नरपतिभिरमात्यैश्च विविधाभिः कथाभिर्विनोद्यमानस्तं दिवसमशेषमभिनवपितृवियोगजन्मना शोकवेगेनायास्यमानहृदयो दुःखेनात्यवाहयत्।

Climbing down there (from his elephant), he did all his regular duties befitting a king. All the kings and ministers sat around him and amused him with various conversations. Rest of the day he spent in depression, with his heart afflicted by distress, because of the first experience of separation from his father.

अतिवाहितदिवसश्च यामिनीमपि, स्वशयनीयस्य नातिदूरे निहितशयननिषण्णेन वैशम्पायनेन, अन्यतश्च समीपे क्षितितले विन्यस्तकुथप्रसुप्ततया पत्रलेखया सह, अन्तरा पितृसक्तं अन्तरा मातृसम्बद्धम्, अन्तरा शुकनासमयं, कुर्वन्नालापं नातिजातनिद्रः प्रायेण जाग्रदेव निन्ये।

After the day was over, he spent the whole night awake on his bed, not getting sleep; and talking about his father, about his mother, and about Shukanaasa, with PatraLekhaa who was lying down on a mattress spread on the ground close by, and also Vaishampaayana who lay down on a bed not far.

THREE YEARS OF CEASELESS MARCH OF THE ARMIES

(LONG SENTENCE)

प्रत्यूषे चोत्थाय, (पृथिवीं विचचार।) In the early morning, he got up; (and wandered the Earth like this);

तेनैव क्रमेणानवरतप्रयाणकैः प्रतिप्रयाणकमुपचीयमानेन सेनासमुदायेन,

marched without a break in the same manner; and because of the increase of the size of his crowd of armies at every travel-point,

जर्जरयन्वसुन्धराम्, कम्पयन्गिरीन्, उत्सिञ्चन्सरितः, रिक्तीकुर्वन्सराम्सि, चूर्णयन्काननानि,

shattered the lands; made the hills tremble; filled dust in the rivers;

emptied the lakes; powdered the forests;

समीकुर्वन्विषमाणि, दलयन्दुर्गाणि, पूरयन्निम्नानि, निम्नयन्स्थलानि प्रतिष्ठता,

made the uneven grounds even; tore asunder the forts; filled the hollows; broke down the ground which was high;

शनैःशनैश्च स्वेच्छया परिभ्रमन्, नमयन्नुन्नतान्, उन्नमयन्नवनतान्, आश्वासयन्भीतान्,  
and moved slowly as per his liking- humbling the arrogant; rising up those who bent down; consoling the frightened;

रक्षन्शरणागतान्, उन्मूलयन्विटपकान्, उत्सादयन्कण्टकान्, अभिषिञ्चन्स्थानस्थानेषु राजपुत्रान्,  
protecting those who sought shelter; uprooting the wicked; removing the disturbing elements of society;  
consecrating princes at every place;

समर्जयन्नत्नानि, प्रतीच्छन्नुपायनानि, गृह्णन्करान्, आदिशन्देशव्यवस्थाम्, स्थापयन्स्वचिह्नानि,  
acquiring gems; accepting tributes; collecting taxes;  
setting right the rules of the countries; erecting trophies of his victories;

कुर्वन्कीर्तनानि, लेखयन्शासनानि, पूजयन्नग्रजन्मनः, प्रणमन्मुनीन्, पालयन्नाश्रमान्,  
constructing monuments; registering lands and properties; worshipping Brahmins; saluting the Sages;  
caring for the people of all the stations of life;

जनानुरागं जनयन्, प्रकाशयन्विक्रमम्, आरोपयन्प्रतापम्, उपचिन्वन्यशः, विस्तारयन्गुणान्,  
gaining the affection of people; exhibiting his valour;  
impressing people with his bravery; gathering fame; increasing his virtues;

प्रख्यापयन्सच्चरित्रम्, आमृदून्श्च वेलावनानि, बलरेणुभिः आधूसरीकृतसकलसागरसलिलः, पृथिवीं विचचार।  
spreading good conduct; devastating the bamboo forests; making the waters of the ocean look grey by the dust rising from his army, he wandered the Earth.

प्रथमं प्राचीम् ततस्त्रिंशङ्कुतिलकाम्, ततो वरुणलाञ्चनाम्, अनन्तरं च सप्तर्षिताराशबलां दिशं विजिग्ये।  
He conquered first the eastern direction; then the South adorned by Trishanku star;  
then the west presided by Varuna; then the north decorated by the Saptarshi Mandala.

वर्षत्रयेण चात्मीकृताशेषद्वीपान्तरं सकलमेव चतुरुदधिखातवलयपरिखाप्रमाणं बभ्राम महीमण्डलम्।  
Within three years, having made all the other countries as his, he wandered the Earth, which was surrounded by the moats of four oceans all around.

ततः क्रमेणावजितसकलभुवनतलः प्रदक्षिणीकृत्य वसुधां परिभ्रमन्, कदाचित्कैलाससमीपचारिणाम्  
हेमकूटधाम्नां किरातानां सुवर्णपुरं नाम निवासस्थानं नातिविप्रकृष्टं पूर्वजलनिधेर्जित्वा जग्राह।

Then, after conquering all the lands and doing the circumambulation of the Earth; moving further towards north, he reached a city called SuvarnaPura, which was not far from the eastern ocean, which was populated by Kiraatas who roamed in the 'Mount HemaKoota which was close to Kailaasa Mountain'.  
He conquered that city and captured it.

तत्र च निखिलधरणीतलपर्यटनखिन्नस्य निजबलस्य विश्रामहेतोः कतिपयान्दिवसानतिष्ठत्।

He stayed there for a few days to rest his army which was exhausted after wandering all over the Earth.