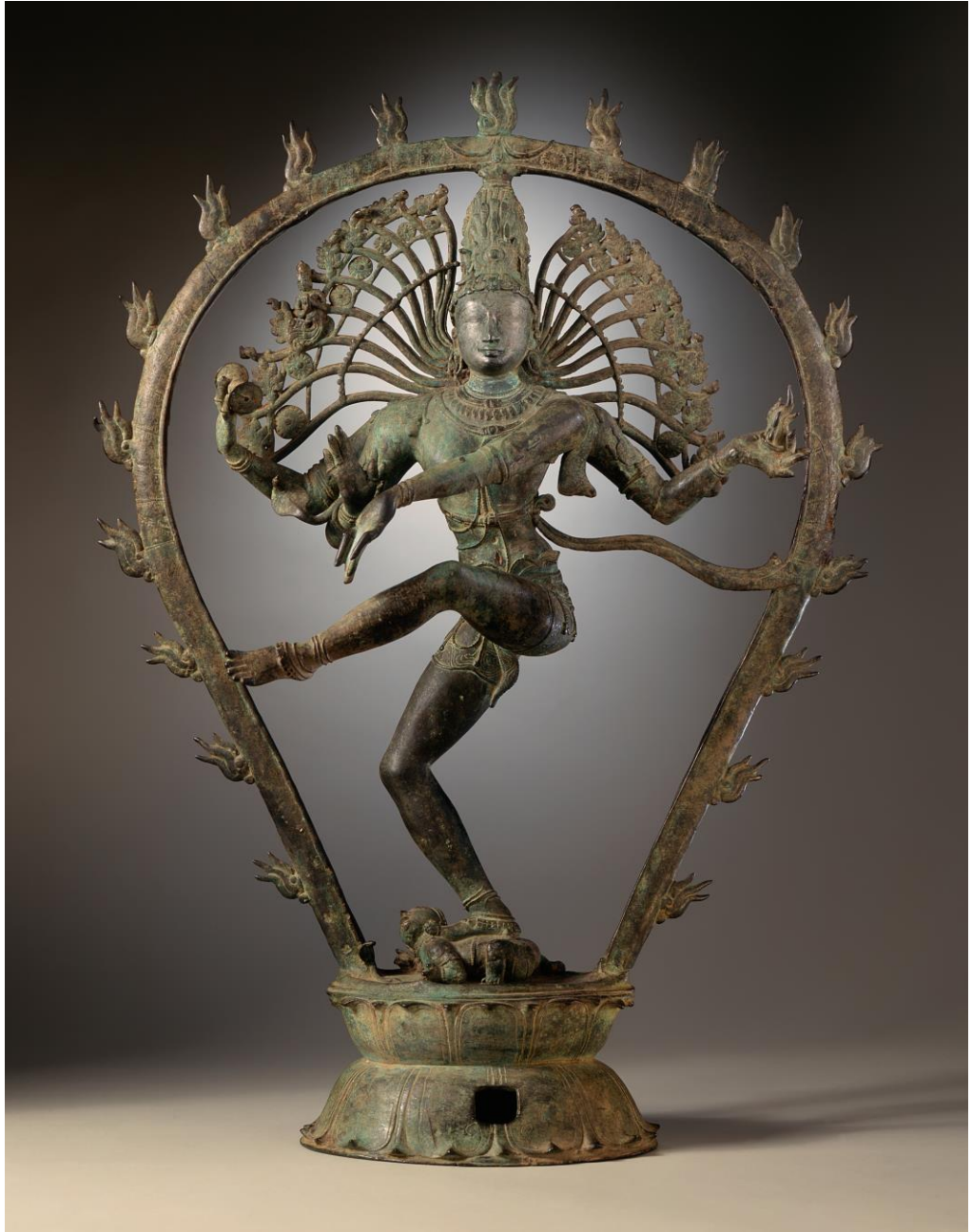# The
Fighting Sargas
in
Bhāravi's Kirātārjunīya

Śivanaṭarāja, Chola bronze 11th century, India

TO MY PARENTS

TO MY WIFE AND DAUGHTER

HELEEN AND SOPHIE

AND

TO MY TEACHERS

JOUTHE ROODBERGEN AND KEES RUIJGH

Kailāsanātha Temple, Kāñcīpura

Kirātārjunīya recess

Depicted is the scene from the Bhāravikāvya with Arjuna and Śiva in guise
of a Kirāta competing with each other for the demon Mūka hidden in the
background.

The
Fighting Sargas
in
Bhāravi's Kirātārjunīya

A translation of
Sargas XIV-XVIII
under the guidance of
Mallinātha's *Ghaṇṭāpatha*

by

JAN MARCUS ZWAAN

Cover illustration: Kirātārjunīya alcove
Detail of Arjuna's fight with Śiva over the demon Mūka,
Kailāsanātha Temple, mid-7th century, Kāñcīpura, See picture below

PREFACE TO THE REVISED AND ENLARGED 2ND EDITION

In the summer of 2005 this project was started as part of my PhD-thesis under the supervision of Prof. Hans Bakker at Groningen University with Roodbergen as co-supervisor. The intial objective of this thesis was to write an English translation and explanation of Mallinātha's commentary, the *Ghaṇṭāpatha*, on the Cantos or *Sargas* XIV-XVIII of the Kirātārjunīya and also give a rendering of the stanzas concerned. The climax of this epic poem or *Mahākāvya* may be found in those five *Sargas*, where an exhaustive fight between Arjuna and Śiva in disguise of a mountaineer or *kirāta* occurs. In *Sarga* XVIII scuffle continues with pugilism and wrestling in which Arjuna comes off worst. Nevertheless Śiva is impressed with him and awards in the form of Śiva's celestial weapons are granted to Arjuna.[1]

During the process of this PhD-journey several supervisors, like Hans Bakker in Groningen, Arlo Griffith and later his successor Peter Bisschop in Leiden pulled out for different reasons, the main ones that it was not their specialism (Bakker) or that the subject-matter was too long or not scientific (Bisschop) or that Mallinātha was not important enough for research (Griffith). For that reason I shortened it first to the Cantos XV-XVII which I published later on under the title *Fighting Sargas in Bhāravi's Kirātārjunīya* part I, leaving the Sargas XIV and XVIII for later publication as Part II. At last, just to please supervisors, it has been cut down to Canto XV alone. In the end I started a research project under Griffith into the Jonarāja commentary on the Bhāravikāvya, but when it had only just started he left for a job in Jakarta, leaving the project as it was: only just started and never heard of him again. So after all those adventures with them highly educated gentlemen I was done with it entirely and very frustrated (and obviously still frustrated as I am even now) and disappointed about the political games they played with my teacher Dr. Jouthe Roodbergen I left behind the idea of a PhD altogether.

Yet a lot of work had already been executed on this subject and all the five Cantos XIV-XVIII had been finished and approved of by Roodbergen who in the process mentioned above had been really insulted by Bakker and Griffith. So what to do with the work done? After full consideration the best way for me is to publish the work in one piece as it was initially planned in 2005, that is Cantos XIV-XVIII, also in honour of my late teacher Dr. J.A.F. Roodbergen, who passed away in Amsterdam on January 12, 2017. As stated above I did publish a part of it already. The whole work will now be published as the extended 2nd edition under the present title: *The Fighting Sargas in Bhāravi's Kirātārjunīya*, and will replace the first edition.

---

[1] This runs to the pages 239 until 283 from the N.S.P. edition of 1889: The Kirātārjunīya of Bhāravi with the Commentary (Ghaṇṭāpatha) of Mallinātha and Various Readings. First Edition. N.S.P. Bombay.1889.

Traditionally there are five Mahākāvyas[2], namely, Raghuvaṃśa, Kumārasaṃbhava, Kirātārjunīya, Śiśupālavadha and Naiṣadhacarita or six, if Meghadūta be added to the list[3].

In general it is agreed that Mallinātha's commentaries on the Mahākāvyas are the summit of Indian literary critisism[4]. I will examine this matter further below in the introduction.

The thesis could be seen as a continuation of *MGhK*[5], which includes the Cantos I-VI, and of later publications by J.A.F. Roodbergen on the subject in the *ABORI*[6], namely Canto VII in Vol. LXXXI, Pune 2000, Canto VIII (-*A*) in Vol. LXXXII, Pune 2001, Canto VIII (-*B*) in Vol. LXXXIII, Pune 2002 and Canto IX (-*A*) in Vol. LXXXIV, Pune 2003. Canto IX (-*B*) has been published in Vol. LXXXV of this series. At first the main concern of the thesis was with Mallinātha's commentary, its translation and explanation indeed. And since Mallinātha's commentary would be incomprehensible without the original text of the Kirātārjunīya and Mallinātha's *Ghaṇṭāpatha,* for that reason the original text and also a translation of the *kāvya*-stanzas according to Mallinātha's interpretation have been added[7]. This translation serves to clarify the commentary, not the other way around. But working with Mallinātha's teachings over the years his influence was felt increasingly when reading Greek or Latin authors to my students to such an extent that in the end his way of annotating and explaining had become second nature to me, which was the key to a new way of commenting on this classical literature. And being so the objective of the thesis shifted to a more or less analogy between the teachings of the two of us. I did divide the thesis in the end into two parts: Part I contained the text, translation and clarification of the stanzas of Kirātārjunīya XV-XVII and Mallinātha's *Ghaṇṭāpatha*. In Part II, beside the stanzas of Kirātārjunīya XIV and XVIII and Mallinātha's *Ghaṇṭāpatha* on it, the appendices had to be included with examples of readings of Vergil and Homer with a commentary by me in Dutch. But since that project has been left behind, so Part II. In stead the present work is published as a whole to replace Part I and II.

I am grateful to my late teacher Jouthe Roodbergen. The many Saturday afternoon sessions at his place, of course involving grammar of Pāṇini, prosody, metres and figures of speech, followed by shopping at the mall, culminating in diner at mine, which was finished with a "we go" by Jouthe, will always be a lively remembrance. Thanks are also expressed to my former teacher, the late Kees Ruijgh, who showed

---

me the benefits of thorough study, always introducing me to his colleagues as "real stuff" because of my reading Greek and Latin as well as Sanskrit and Persian. I thank Dick Plukker for his advices and always being ready to help. Last but not least I warmly would like to thank my late parents, always in support with their omnipresent love, my beloved wife Heleen and dearest daughter Sophie for their everlasting patience.

The plates have a threefold purpose: the delight of beauty they convey and because of that to distract the mind, secondly to support Bhāravi's poem and at last to show Arjuna's strength to persist in his penance with al them beautiful Apsarasas around him to keep him from his obligation.

To conclude there is one cracking word that deserves particular notice. It is used by Bhāravi as nothing special and also Mallinātha pays no attention to it at all, as if theirs were Stone-Age times. I am talking about *śilīmukha* 'a stone-headed one,' a cp. by P.2.1.57 and used to describe an arrow. For me that really was mind-blowing. In a way, Dr. Roodbergen himself was a *śilīmukha* in that he could be as stubborn as a Frisian farmer.

Jan Marcus Zwaan   Mai 22, 2022

CONTENTS

Arjuna shooting Mūka, Met, New York. Private collection J.M.Zwaan.

INTRODUCTION

The text

Some confusion over the first *NSP* edition of the Kirātārjunīya[8] occurs in that the very first edition, the one of 1885 attended to by the *pandits* Godabole and Parab, seems to have been discontinued. It has been substituted by the 1889 edition, cared for by Durgaprasad and Parab, because that one has since been the basis for all the subsequent *NSP* editions and moreover there is no mention whatsoever been made of any edition in the colophon of the 1889 one. And because of that it is seen and sold as the first *NSP* editition according to most of the persons concerned for instance in the antiquarian book trade. As basis for my text the 1889 edition is used in global combination with a 7th of the Calcutta edition.

The differences between both *NSP* and Calcutta editions are quite striking. That is to say with respect to both content and in textual options and that in such manner that the preparation of a critical edition of the text is a necessity. The editors of both editions appear to have picked their selections from the manuscripts at random and the motives for either of the choices are rather obscure and barely to fathom when compared next to each other.

Because textual criticism was outside the range of this thesis I have mainly stuck to the *NSP* edition for no evident reasons other than that only recently I got hold of a copy of the Calcutta edition, sc. the above mentioned 7th edition of 1913.

Remarks made by Kielhorn in *The Indian Antiquary*, 1886, p. 156, in his notice of the *NSP* edition of the Kirātārjunīya of 1885, stating among other things that the first of the Calcutta editions, viz the one of 1814, is probably still the best, are, looked at from the above mentioned perspective, to say the least of it, remarkable. I am not

---

[8] See *MGhK*, Introduction, p.1-2.

sure whether Kielhorn was reviewing the text of Bhāravi or the one of Mallinātha or both, but still for me it appears to be an extraordinary point of view.

The Sanskrit *devanāgari* text added here has first been scanned from the 1889 *NSP* edition and afterwards digitalized by means of a program called Sanskritorc.

On Mallinātha

Date, native place and title

For Mallinātha's date I refer to the Introduction on The Ekāvalī of Vidyādhara[9], p. xxii. The date mentioned is the end of the 14th cent. More data about Mallinātha, his works, his ancestry and his family, two sons, and his presumably native village Kolācala, are found on p. xxiv – xxx. Trivedi's approximate date for Mallinātha is followed by S.K. De[10], p. 207; P.V. Kane[11], p. 293 and S. Lienhard[12], p. 39.

In the colophons of Mallinātha's commentary, *Ghaṇṭāpatha*, on the Kirātārjunīya, Mallinātha is mentioned as *Śrī Mahopadhyāya Mallināthasūri of Kolācala*. For the place name Kolācala, traditionally located in Telugu country, see Trivedi's Introduction, p. xxix. The title *sūri* is usually given to a Jaina scholar. Mallinātha is the name of a Jaina *tīrthaṃkāra*, no. 19 in the traditional sequence.

According to Trivedi, Introduction, p. xxv-xxvi, the Mallinātha of the *kāvya*-commentaries is not identical with the Mallinātha, author of the commentary on the *Amarakośa*, called *Amarapadapārijāta*, against Th. Aufrecht, *Catalogus Catalogorum*, p. 434. To support his claim, Trivedi refers to the introductory stanzas of the *Amarakośa*-commentary where some details regarding the author's family-background are stated which apparently deviate from what is known about the family of Mallinātha, the *kāvya*-commentator. For the details regarding this family see below.

At the beginning of his commentary on the *Amarakośa* Mallinātha pays worship to Gaṇeśa. He describes the deity as *ākanthapaurusam ato vāranatāṃ vighnavāraṇenaiva bibhrad aśesatrideśopāsyaṃ paraṃ mahas* 'the superior greatness, possessing vigour up to his throat (and) therefore assuming the status of elephant precisely because of (his ability to) remove obstacles, to be revered by all of the three worlds.' Mallinātha then mentions that he has respectfully studied the

---

[9] *The Ekāvalī of Vidyādhara*, with the commentary, *Tarala* , of Mallinātha and with critical notice of manuscripts, Introduction and critical and explanatory notes by K. P. Trivedi, B.A. First Edition, Bombay. Government Central Book Depôt. 1903

[10] History of Sanskrit Poetics, S.K. De (Complete Revised Edition), Firma K.L. Mukho-padhyay : Calcutta 1960, Vol. I

[11] History of Sanskrit Poetics. P.V. Kane. Third Revised Edition. Motilal Banarsidass : Delhi – Varanasi – Patna 1961,

[12] A History of Classical Poetry Sanskrit – Pali – Prakrit. A History of Indian Literature. S. Lienhard. Volume III, Fasc. I, Otto Harassowitz : Wiesbaden 1984,

ṭīkā of Subhūti which is superior (and) to be thought over, many books beginning with the imperishable *bhāsya* and *Vārttikas*, (and the work) named after Amarasiṃha. Finally he joyfully desclares himself to belong to the *Śrīvatsagotra*, (and to be) the son of Bollātinmi-Nṛsiṃhasūri. Subhūti or Subhūticandra is an earlier commentator on the *Amarakośa*, see Th. Aufrecht, *Catalogus Catalogorum*, p. 728. For further information regarding Mallinātha's procedure in his *Amarapadapārijāta* I refer to *Amarakośa*[13] , Introduction, p. xv- lxxiv.

Works

According to Th. Aufrecht[14], p. 434, s.v. Kolācala Mallinātha, twelve works are attributed to him. Two of them are literary compositions, the *Udārakāvya* of doubtful attribution, and the *Raghuvīracaita*. Thus, especially if the first attribution is correct, Mallinātha must have been a literary author in his own right. The other works include commentaries on the five Mahākāvyas, namely, the Kirātārjunīya, Kumārasaṃbhava, Naiṣadhīya, Raghuvamśa and the Śiśupālavadha. In addition, we have Mallinātha's commentary on the Meghadūta and the Bhaṭṭikāvya. The commentaries are named as *ṭīka*. The commentary on the Kirātārjunīya is called *Ghaṇṭāpatha*, literally 'the bell-road,' that is, the king's highway on which elephants decorated with bells dangling from their side moved in a royal procession. Mallinātha also wrote a commentary called *Tarala* on Vidyādhara's Ekāvalī (a textbook on *alaṃkāraśāstra* dated presumably at the beginning of the 14th cent.). As stated above, his authorship of a commentary on the *Amarakośa*, is disputed.

Mallinātha: necessity or margin.

Taking into consideration the study made in the West on Mallinātha as the author of commentaries on big epic poems, the Mahākāvyas, in general and on the Kirātārjunīya in particular one of the first to come across would be J.A.F. Roodbergen[15]. When reading Mallinātha's commentaries it becomes evident what he had in mind: to exhibit an analysis of the poet's efforts without leaving his own footmark.
According to Layle[16] Mallinātha adds critical remarks at the end of his commentaries on most of the stanzas. In general these are but summaries of the poets purpose with the stanza concerned. Mallinātha only gets the discussion going

---

[13] *Amarakośa* [1] with the unpublished South Indian Commentaries *Amaparapadavivrti* of Lingayasūrin and the *Amarapadapārijāta* of *Mallinātha*. Critically edited with Introduction by Professor A.A. Ramanathan. The Adyar Library and Research Centre : Adyar, Madras 20 : 1971
[14]*Catalogus Catalogorum,* Th. Aufrecht (1891), reprint Franz Steiner Verlag GMBH : Wiesbaden, 1962
[15] *MGhK.*
[16] P.G.Lalye: *Makers of Indian Literature, Mallinātha*: p.114.

in case of an argument on the execution of a grammatical rule or semantic concept. The works of the great examples of Indian literature are obvious, after all, and moreover only in need of explanation for his disciples. No, on the contrary, Mallinātha puts no control(s) on the poets marvellous works whatsoever. No, on the contrary, he allows his audience themselves to discover the implicit. One could opt that the same goes for the fast succession of literary theorists, the *Alaṃkārikas*. Mostly their theories date years[17], in some cases even centuries after the heyday of the Mahākāvyas of for instance Kalidāsa, Bhāravi, Māgha. Mostly just isolated stanzas, bereft of their context, were used as an example with regard to a theory in question.

Amongst Occidental scholars until recently there seemed hardly any recognition to be found of classical *kāvya*. For the most they were under the impression that the sole object the classical Indian poet had in mind to achieve was the correct form and beauty of the isolated stanza, without any intention whatsoever towards a plot. Lanman[18] designates the Kirātārjunīya as an important historical document. Basham[19] states that ... on the whole classical Sanskrit literature has not been well received in the West ... the literature taken as a whole has been called artificial, over-ornate, lacking in true feeling, or even an example of wasted and perverted ingenuity... and[20] ... it must be admitted that the longer Sanskrit poem is usually prolix and shapeless ... on the other hand the individual verse is balanced and succinct. Mylius[21] holds the opinion that ... bei der Bewertung der als Alaṃkāras dienenden Wortfiguren muß man sich freilich davor hüten, sich von europäischem Geschmack und Wertmaßstab leiten zu lassen. Aber selbst bei zurückhaltender Beurteilung wird man einräumen, daß auf einem bestimmten Punkt der Entwicklung "Vernunft Unsinn und Wohltat Plage" wird. Renou[22] is one of the first, besides of course Cappeller who translated the poem as early as in 1912[23], to speak highly of *kāvya* and to treat it in its entirety as a full medium of art. However also he, in his research into the structure of it, starts from the stanza as an independent, isolated part of the composition. Lienhard[24], though he takes the view that form and content cannot be separated from each other and that a shift in emphasis is rather in the relationship of the part to the whole or of the smal to the large, both of which have naturally form as well as content, holds that ... Bhāravi's work marks the turning point in that it differs from earlier *kāvyas* in two important respects ... action takes second place to description as well as to passages consisting of speeches

---

[17] For the proper date of de theorists see K. Mylius: *Geschichte der altindischen Literatur*, pp.153-163
[18] Carl Cappeller, *Bharavi's Kiratarjuniya* Harvard Oriental Series Vol.15, p.ix
[19] A.L.Basham: *The Wonder that was India*, p.415.
[20] A.L.Basham: *The Wonder that was India*, p.418.
[21] K. Mylius: *Geschichte der altindischen Literatur*, p.158.
[22] Louis Renou: *Sur la structure du kāvya*.
[23] Carl Cappeller, *Bharavi's Kiratarjuniya* Harvard Oriental Series Vol.15.
[24] S. Lienhard, *A History of Classical Poetry*, p.185.

and counterspeeches ... Sanskrit poetic theories emerge here as dominant ... concluding that ... concentration on the work as a whole gives way to the concentration on elaborate artistic detail ... Not until Peterson[25] there is looked at the composition of a Mahākāvya as a whole. Suppose it would historical be possible what Lienhard claims, that is that those theories emerged as dominant in the Bhāravikāvya, was this indeed what the *Alaṃkārikas* aimed at with their *alaṃkāra* theories, which poets, in McCrea's words[26], handcuff? In my point of view the stanzas quoted by them rather were examples in support of a theory developed by them under the influence of the very same quoted examples. Consequently those theories did not represent theories at all but rather were specifications of that which poets allowed themselves in their creations. In other words: the *Alaṃkārikas* more likely followed the poets than the other way around. And it follows from this that even they looked at the epic poem in its complex as a complete art form in which the form eventually was secondary to content. If this was not the case, one would rather speak of the six Great Anthologies than of the six Mahākāvyas and those Mahākāvyas would not have been passed down to us as a whole, but in the form of isolated stanzas as examples in anthologies. Apart from that it is surprising that, when the basic principle for poets would be the Alaṃkāraśāstra and it would consequently restrain them, different Alaṃkāraśāstras should go for Bhāravi and his predecessors like Kalidāsa. Also because, as already stated by Lienhard, Bhāravi sets the turning point in *Kāvya* and his work and that of his successors is quite different from that of his predecessors.

Let's return to the historical point of view. The earliest known work in the field of literary theory, the Alaṃkāraśāstra, besides Bharata's Nāṭyaśāstra[27], is Bhāmaha's Kāvyālaṃkāra. He lived around 650.[28] When we situate Bhāravi around 500-550 A.D.[29], this would disable Mc Crea's theory, which states that poets are handcuffed by the Alaṃkāraśāstra, anyhow with regard to Bhāravi. If we assume that the theorists formulated the rules for the poets, instead of describe the poems by means of rules which were later formulated by them, the theorists seemed rather to have handcuffed themselves. Poets like Bhāravi apparently did not take the slightest notice of those rules ... Moreover Lienhard's observation would have been build on quicksand if Bhāravi impossibly could have been acquainted even with the first work of Alaṃkāra. Furthermore one could mention examples of *alaṃkāras* which

---

[25] I.V.Peterson: *Design and Rhetoric in a Sanskrit Court Epic.*

[26] Lawrence McCrea: *Poetry in Chains.*

[27] According to Mylius one could argue that the *Bhāratīya-Nāṭyaśāstra* indeed can be seen as Alaṃkāraśāstra or rather has to be seen as predecessor. K. Mylius: *Geschichte der altindischen Literatur*, p.161.

[28] K. Mylius: *Geschichte der altindischen Literatur*, p.161.

[29] On account of the Aihole inscription dated 634 A.D., S. Lienhard situates Bhāravi about 500-550 A.D. S. Lienhard, *A History of Classical Poetry*, p.184.

Bhāravi used, but none of the theorists described or formulated[30]. Of course also this outcome could raise the occasion for the Homeric question, like earlier Shakespeare or Pāṇini did, by saying that Bhāmaha's Kāvyālaṃkāra marked the end of an Alaṃkāraśāstra tradition with Bhāmaha performing the part of editor-in-chief. Subsequently a thorough study for this is an inevitability on beforehand taking into account that conclusions can be made that anyhow Bhāmaha marks the starting point of a tradition. Besides sources have to turn up to sustain this theory. Moreover the research of Bronner and McCrea[31] implies that a Mahākāvya has more to it than a number of haphazardly arranged, indeed nicely composed stanzas with the emphasis on nicely; that the content actually counted as well; that that content probably was the principal purpose of the poet, who, notwithstanding his effort to depict every stanza as a sole peace of art, never lost sight of that aim of his. And that's exactly why the work of those poets is so intriguing: till the end they keep the often, it's true, meagre plot in mind with all them sometimes extreme metaphors and embellishments.

In addition to the work of Roodbergen there is, as mentioned above, the more recent work on Mallinātha by Lalye[32]. Here in a perspicuous manner is analysed how a Mallinātha commentary is composed. Again subsequently we come across a few publications by L. McCrea[33]. From that we can conclude that the interest in the author Mallinātha bit by bit is growing. But did not he implicitly in the past obtain a great deal of attention? Next to the above-mentioned publications no works exist with Mallinātha as subject matter, that's right. But the base of every edition of the six Mahākāvyas is the text which Mallinātha has used as foundation for his own commentary. In most histories of literature he is mentioned as the most important commentator and looking at the scarce number of existing translations of Mahākāvyas, nearly all of them have been made while stealing a glance at Mallinātha's commentary, in which one[34] makes mention of his help, with others[35] it remains implicit. In other words: in this field of Indology we are reasonably indebted to Mallinātha. Of course editions annotated on by others like Vallabhadeva[36], exist and manuscripts so far await publishing like the one of Jonarāja on the Kirātārjunīya. However Indian scholars like Durgaprasad and Parab, who took care of the Bombay NSP edition[37], or Vidyabhushan and Vidyaraina,

---

[30] As example I mention the use of chiasmus by Bhāravi. For example in *Kirātārjunīya* XV.5 by Mallinātha merely described as *ekākṣarapāda*. But Bhāravi created here chiasmus of s and l against ś and y: so s-y in the upper pādas against l-ś in the lower.
[31] Bronner and McCrea: *To be or not to be Śiśupāla.*
[32] P.G.Lalye: *Makers of Indian Literature, Mallinātha.*
[33] Lawrence McCrea: *Poetry in Chains.*
[34] Carl Cappeller, *Bharavi's Kiratarjuniya*, p.xiv.
[35] Bronner and McCrea: *To be or not to be Śiśupāla.* p.431, note 9.
[36] Goodall & Isaacson: *The Raghupañcikā of Vallabhadeva.*
[37] *Kir.*, N.S.P., 1st edition, Bombay, 1889

editers of the Calcutta edition[38], did not use those manuscripts as basis for their editions. Apparently for them Mallinātha was peerless.

Here and there within Western Indology complete different notes are struck as if a so-called Mallinātha-cult for years now did have the study in the field of *Kāvya* in a stranglehold. An indeed poor demonstration against this is the recent textual study by Bronner en McCrea[39]. In conclusion we may call Mallinātha a necessary margin, anyway one who has laid foundations under this field of Indology.

Mallinātha the teacher.

The question presents itself for whom Mallinātha wrote his commentaries. To answer this it is essential to find the motive for the extent of his commentaries in which every single word from the original is quoted and almost every word glossed. Apparently already in his time the need was felt for a commentary of that dimensions. Several reasons can be found for this anyway. A thorough knowledge of *Kāvya*, for example, already in his times had disappeared, which is unlikely. In my opinion as a teacher Mallinātha in this way read the intricate works of the classical poets for his pupils. That could explain the reason why his commentaries are so detailed and in an all exclusive manner provide us with that much clarity concerning the highlights of Indian literature. In his introduction Roodbergen[40] argues that Sanskrit commentaries are not meant for the general reader but are written for a small circle of learners and of the learned, but on the contrary I think they were meant for students in general to be studied or taught after their basic education had come to an end, so for the nowadays highschool student. And that basic education would include, beside the Vedic texts, the six *vedāṅgas*, grammar, prosody and metrics, figures of speech, and hereafter 'in post-Vedic times teachers would often ... teach to their students special secular subjects such as astronomy, mathematics or literature.'[41] A point of notice has to be made here: the more elaborate the commentary the younger, or as you will inexperienced in the subject-matter, the student was; so more is less in this case. Of course we have to take into consideration that the average student belonged to the upper class of the three highest castes only[42], but even then one could hardly speak of a small circle as Basham says that 'certain cities became renowned for their learned teachers, and achieved a reputation comparable to that of the university cities of medieval Europe ... we read of an establishment at Banāras with 500 students and a number of

---

[38] *Kiratarjuniyam*, 7th edition, Calcutta, 1913
[39] Bronner and McCrea: *To be or not to be Śiśupāla*. p.452
[40] *MGhK*. p.5
[41] See A.L.Basham: *The Wonder that was India*, p.163
[42] See A.L.Basham: *The Wonder that was India*, p.137 and further

teachers … '.[43] So the study in secular literature had become a common feature amongst the upper classes.

It is true that poets like Bhāravi wrote their works for an inner circle of connoisseurs of poetry, but this hardly holds good for the commentaries because those so-called connoisseurs of course knew their way around in poetry and didn't need any commentary to get the essence and beauty of those poems. What the commentaries do show us is the immense level of knowledge of the student concerning grammar anyhow because a single quote was enough to trigger the full sequence of a *prakriyā*, the acquaintance with different standard books on metre and *alaṃkāra*, but on the other hand that a lot had to be explained and that Mallinātha certainly was not speaking to specialists in the field of *kāvya*.

Language is meant for communication. And every language has its own characteristics, but within Sanskrit the commentary is a league of its own according to western readers anyway with its own special challenges. As van Buitenen states "The sanskritist may soon find his way through the labyrinth, but it is out of place in a translation …"[44] To tackle this problem Roodbergen adds a set of fourteen points to his work to clarify in which way he managed to reach "an intelligible and readable" rendering of an Indian commentary.[45] And furthermore notes and footnotes are superadded to explain remaining issues.[46] For that matter I follow his procedure in my translation and explanation of the commentary on the Canto's XV-XVII, also because this thesis, as mentioned above, may be seen as a continuation of his work. Nevertheless one remark has to be made here: for the sake of clarity I have given the rendering of all the words used by Bhāravi in his poem in red within red square brackets and although the rendering will quite often be the same as the gloss of Mall., it will create clearness because not every word of the text is discussed by him. Still as a means of communication in the case of the native, that is to say Sanskrit speaking student, accustomed to its peculiar idiomatic character from childhood onwards, a commentary hardly would come close to that so-called designation 'labyrinth'; for him it rather stated the obvious because that way of explaining whatever text was the daily routine of their teachers or *pandits*.

Anyway a commentary was composed/taught according to a fixed set of elements which may vary both in number and content. Roodbergen[47], without mentioning his source, summes it up as: *padacchedo 'nvayoktiś ca samāsādiviveca-nam/padārthabodhas tātparyo vyākhyāvayavapañcakam//* 'the five parts of a commentary are (1) marking off the words, (2) the statement of the words in their order of construction, (3) the examination of cps., etc., (4) the explanation of

---

[43] See A.L.Basham: *The Wonder that was India*, p.164
[44] Van Buitenen, 1968, Introduction, p.40
[45] *MGhK*, Introduction, p.3
[46] *MGhK*, Introduction, p.5
[47] *MGhK*, Introduction, p.2

wordmeanings, (5) the statement of the author's intention.' Lalye[48], on the other hand, quotes an adage from the *Sarvatantra Siddhāntapadārthalakṣaṇasaṅgraha*, p.197: पदच्छेदः पदार्थश्च विग्रहो वाक्ययोजना । आक्षेपश्च समाधानं व्याख्यानं षड्विध विदुः ॥ -सर्वतन्त्र सिद्धान्तपदार्थलक्षणसङ्ग्रहः " It is well-known that a commentary has a sixfold form sc. (1) word-division and (2) word-meaning, (3) 'analysis' of cps., (4) analysis of the sentence, (5) objection and (6) justification."

As stated above[49] I will go deeper into this subject. Of course this fixed set of elements was well known to the pupils and helped them in their comprehension of the commentary itself and by means of that of the texts commented on, not hindered at the least for instance by the almost complete absence of the use of *verba finita* within a commentary. By the way it seems to be a tendency within a commentary to leave out sentence construing words like those *verba finita* and because of that such uneasy feelings of that aforementioned labyrinth might occur to western students anyway. It appears to have been borrowed from the works on grammar, like that of Pāṇini, where it was common practice to convey the grammatical rules as short as possible. According to one of those rules "grammarians consider the birth of a son to be equal to the short cut of half a metrical unit."[50] Also we have to keep in mind that on the Indian peninsula the oral tradition was felt very strongly about, both in grammar and religious and other branches of literature like the Vedas and the laws of Manu and so on, so the student knew his disciplines of study by heart. In the 19th century it was extremely unusual, to put it euphemistically, for a *pandit* to pass on any branch of knowledge to outsiders, amidst whom the *śūdras* or untouchables were considered, and for an Indian teacher a foreigner was exactly that. Stories are told that even in modern time 20th century *pandits* showed their back while teaching to foreigners. Al this because knowledge was seen as sacrosanct and as such had to be protected against untouchable influences. One of the reasons to memorize was this protection, the other one accuracy. The same is told by Caesar in his *De Bello Gallico* when talking about the holy science of Druidism. He states: *Neque fas esse existimant ea litteris mandare, cum in reliquis fere rebus, publicis privarisque rationbus Graecis litteris utantur. Id mihi duabus de causis instituisse videntur, quod neque in vulgim disciplinam efferri velint neque eos, qui discunt, litteris confisos minus memoriae studere: quod fere plerisque accidit, ut praesidio litterarum diligentiam in perdiscendo ac memoriam remittant*[51]...: " They[52] also

---

[48] P.G.Lalye: *Makers of Indian Literature, Mallinātha,* p.112

[49] See General method of commentary, p.18

[50] अर्धमात्रलघवेन पुत्रोत्सव मन्यन्ते वैयाकरणाः ॥ इति परिभाषः

[51] Holmes, T. Rice, *C. Iuli Caesaris de Bello Gallico, Commentarius Secundus*, VI-14, Oxford University Press, Oxford, 1914.

[52] The Druids.

think that it is not permitted to commit those affairs[53] to writing, although in other matters as well as in public and private pecuniary concerns they generally make use of the Greek script. In my[54] opinion they seem to have introduced this for two reasons, sc. because both they won't allow it the doctrine[55] to be spread amongst the masses and they won't have it that their pupils, relying on the script, less train their memory which predominantly happens to the majority so that with the support of the script concerning memorizing they allow meticulousness and by that their faculty of memory to be weakened."[56]

So in my opinion Mallinātha was a teacher or *pandit* and his commentaries have to be seen as lectures read by him to his pupils. Going through his *Ghaṇṭāpatha* one could easily imagine oneself slipped inside furtively sitting at a backbench during a lecture read by Mallinātha as a *pandit*. Beautiful examples of his didactical abilities are his readings, beside others, on XV.5, 14, 25 and of course 45.

General method of commentary

Poetry, especially within inflectional languages and when written in metre, has its own peculiar word order which is *metri causa*. It is very important to keep that in mind when an (epic) poem in Greek, Latin or Sanskrit is being discussed. In the introductory stanzas of his commentary on the Kirātārjunīya Mallinātha sums up his method as *ihānvayamukheṇaiva sarvam vyākhyāyate mayā / nāmūlaṃ likhyate kiṃcin nānāpekṣitam ucyate* 'here (in this commentary of mine) all is explained by me on the basis of the logical order of words (*anvaya*) only. I do not write without justification, nor do I state anything which has not been carefully considered.'[57]

Mallinātha's commentary testifies to his deep knowledge of literary matters. It is always brief and to the point. For purposes of explanation Mallinātha refers to a vast number of authors and works which may be known only from Mallinātha's references. Following traditional *pandit's* practice he also quotes passages without naming their source. In Mallinātha's days, like before and after, there must have been a mass of literary knowledge, both oral and written, floating around. As I mentioned above traditionally a commentary consists of five or six elements but in Mallinātha's commentary we may distinguish the next eight elements: (1) *Padaccheda* 'word division.' (2) *Anvaya* 'the natural word order or connection in a sentence, the syntax.' (3) *Padārthokti* 'the meaning explanation of words by means of synonyms.' (4) Reference to a *kośa* or *kośas*, (5) Reference to *Pāṇinisūtras* for word-derivation (*prakriyā*), (6) *vigraha* 'analysis' of cps. (7) Mention and brief

---

[53] Their doctrine or Druidism.
[54] Caesar's.
[55] Druidism.
[56] H. J. Edwards , Caesar, *The Gallic War,* VI-14, Loeb Classical Library, Harvard University Press, 1917
[57] *MGhK*, Introductory stanza 8 to the commentary, p.7

explanation of the *alaṃkāra* or *alaṃkāras* used. (8) Mention of the metre. To this a statement of the poet's intention may be added.

The thread running through Mallinātha's explanation is the *anvaya*, the natural sentence structure or word order. Since the poet has the metre as his guiding principle for the structure of his stanzas, all the words seem to have been, so to say, jumbled together, which of course is no problem because Sanskrit is an inflectional language. I say 'seem' because the sequence of the words in the poem is not at all random but has a fixed structure which is, as explained above not necessarily the structure of a spoken sentence. So for his reading the commentator has to rearrange the stanza in normal readable or so to say spoken Sanskrit and because of that enters every word in his comment according to precisely that natural word order of a normal Sanskrit sentence. And that is exactly why a commentary is far from that so-called 'labyrinth' for the native student: the complicated structure of the stanza is restored by their teacher into the language they are accustomed to and they speak. As a result the respective stanza is transformed from poetry into prose. And obviously the explanation follows this order. This is what is meant by the word '*anvaya*'. By the way, in the Calcutta-edition[58] within the text of the commentary, every word taken from the stanza involved for the sake of syntax is for the benefit of clarity placed between square brackets, even when not mentioned by Mallinātha in precise terms.

Since *anvaya* dominates the commentary I have placed every stanza in this syntactical order just after every original stanza composed by Bhāravi and before my translation of the commentary. For instance Kirātārjunīya stanza XV.1 reads: अथ भूतानि वार्त्रघ्नशरेभ्यस्त्रत्र तत्रसुः । भेजे दिशः परित्यक्तमहेष्वासा च सा चमूः ॥१॥ The *anvaya* would be as follows: अथ तत्र भूतानि वार्त्रघ्नशरेभ्यः तत्रसुः सा चमूः च परित्यक्तमहेष्वासा दिशः भेजे॥.

Words, not necessarily every word, are explained in two ways, lexically, by quoting synonyms, and grammatically, by referring to one or more *Pāṇinisūtras*, which are quoted by Mallinātha by means of either the complete *sūtra* or by the first couple of words only, though this was, as said above, more than sufficient for his students. Again, the Calcutta-edition has added the *sūtra*-number with the abbreviation पा° between round brackets within the text of the commentary.[59] In the lexical explanation often a *kośa* is mentioned to justify a particular synonym. After the quod Mallinātha always appends the name of the *kośa*, so this was apparently no common knowledge amongst his students. A fixed item in any commentary on a *kāvya* is the determination of *alaṃkāras*. Definitions are provided, often taken from Vidyānātha's Pratāparudrīya which Mallinātha may have taught to his own son, Kumārasvāmin, the author of the *Ratnāpana* commentary on this work. Finally, there is the metre for which Mallinātha uses Kedārabhatta's Vṛttaratnākara. In

---

[58] *Kiratarjuniyam*, 7th edition, Calcutta, 1913.
[59] *Kiratarjuniyam*, 7th edition, Calcutta, 1913.

between, Mallinātha finds scope for discussion. See S. Ch. Banerji[60], and a short note by J.A.F. Roodbergen[61].

Conclusion: Significance of Mallinātha as a teacher

Since we have now identified or possibly rediscovered Mallinātha as a teacher we might as well wonder what, if any, importance he could represent as such for modern time didactics in the field of language in general and of classical languages in particular. In my practice as a teacher of Greek and Latin I have tested Mallinātha's style by reading the texts of authors like Ovid, Vergil and Homer superimposing his way of commenting on those outstanding works. Of course one has to remember that Mallinātha thaught in just one language, that is to say Sanskrit. Speaking of reading for instance Latin usually two languages are involved: the native and Latin. So in that alone the lessons would differ substantial. Still with regard to clarity most of the students concerned are as it were struck by lightning when introduced to this way of reading the material of aforementioned authors. What I have done is the following: manly adopting Mallinātha's fashion, the original line of the text to be explained comes first which then is explained word after word in the native language, in my case in Dutch, in an order so that as much as possible intelligible vernacular Dutch comes into being, the so-called *anvaya*, which in this way I have made also the leading principle of my commentary. Then between round brackets information about the word concerned is given, which may extend to syntactical hints as well as to *aetiology*, mention of genealogy and so on. Underneath every line the metre is given, which is far less sophisticated compared to the complex metres used by the Indian poets. In addition to this colors are used to emphasize syntactical issues. If we compare this type of reading those classical texts really accurate to the aforementioned eight points of the Mallinātha reading the following is to be recognized: (1) *Padaccheda* 'word division.' Since within classical Latin nor Greek almost no word contraction in the sense of the Sanskrit *sandhi* exsists, this item is with exception of some Greek examples called crasis almost non existant and being so nearly not dealt with. (2) *Anvaya* 'the natural word order or connection in a sentence, the syntax.' As told above this item is treated within my reading as the leading principle too. (3) *Padārthokti* 'the meaning explanation of words by means of synonyms.' Every word meaning is given by its Dutch counterpart, of course not with the help of Latin or Greek synonyms. (4) Reference to a *kośa* or *kośas*. Every word meaning is authorized by means of Latin-Dutch dictionaries. (5) Reference to *Pāṇinisūtras* for word-derivation (*prakriyā*). Since grammar is taught different than that of Pāṇini, grammar is logically treated

---

[60] "Commentaries of *Mallinātha*" in S.K. *De Memorial Volume*. Edited by R.C. Hazra and S.Ch. Banerji, Calcutta 1972, p. 298-368.
[61] *MGhK.*, p. 2-6.

dissimilar in my readings. (6) *vigraha* 'analysis' of cps. Almost no cps exist and if so the use of them does not match with the Sanskrit idiom. (7) Mention and brief explanation of the *alaṃkāra* or *alaṃkāras* used. Figures of speech are discussed orally during my classes. (8) Mention of the metre. The metre of each stanza is given underneath every line. To this a statement of the poet's intention may be added. Also orally debated upon. Another feature of epic poems is the commingling of humans or heros and gods. Since the Kirātārjunīya is a *Śaivic* poem the main story involves the intrige between Śiva and Arjuna, but a great deal of other gods pass by. And are treated by Mallinātha in his commentary. The same goes for the epics of Homer, Ovid and Vergil, and because of that of course the mythology is discussed during my classes. Because of my expertise regarding Indo-European, connections between Greek, Latin, Sanskrit and Persian are often part of clarifications for instance with regard to the use of the absolute cases and the different line of approach and use regarding the active and passive sentence.

After the course a survey into this way of didactics has been done of my students. In general they show a favourable response to the commentaries and the explanation given in this manner, Mallinātha's way so to speak, seem to benefit them and help them in the comprehension of those for them all too often quite unintelligible structures formulated by those gifted writers of Ancient Rome.

Synopsis of the Kirātārjunīya[62]

Sarga 1

A messenger, apparently sent by Yuddhiṣṭhira, has returned and informs the Pāndavas how Suyodhana rules and understands in which way to please his subjects and to consolidate his power. After that Draupadī reveals Yuddhiṣṭhira his current inglorious position and demands war from the Pāndavas shortly.

Sarga 2

Of the brothers only Bhīma agrees with Draupadī and suggests instant action. Their will be no doubt concerning the outcome of the fight owing to the proven valour of the Pāndavas. Yuddhiṣṭhira, however, is reserved about the appropriate intention to violate the treaty. He desires to await the agreed on term patiently. Also he relies on the effect of time, which in the end will averse the coalition from Suyodhana. Vyāsa, who appears to the scene, is paid respects to by Yuddhiṣṭhira.

---

[62] For the subject matter and cast used by Bhāravi in the Kirātārjunīya see Carl Cappeller, *Bhāravi's Kirātārjunīya*, Einleitung p.xvi-xxi.

Sarga 3

The *Sarga* opens with the Yuddhiṣṭhira speech to *Vyāsa*, who then incites urgently to go to war. But considering the enemy valour he emphasizes the difficulty of such an enterprise. Subsequently he informs Arjuna of a secret knowledge and assigns him to go to the Himālaya to win Indra's[63] favour by means of penance. Vyasa leaves the stage; a *Yakṣa*, predestined to be Arjuna's travelling companion, enters and offers him his good offices. Both make ready for the trip, and finally leave accompanied by blessings of the other Pāndavas and Draupadī, who tries to comfort Arjuna in the separation and encourages him in his task.

Sarga 4

There are descriptions of the path, the autumnal Natur, the life of the cowherd. Then we have the speech of the *Yakṣa* and in the end the view of the mountains.

Sarga 5

Bhāravi grants us in a lively manner with a sketch of the Himālaya, which furthermore is told by the *Yakṣa*, who highlights the mysterious nature of the mountains, its relation to Śiva and Pārvatī. After having summoned Arjuna to exercise the penance instructed by Vyāsa on the Indrakīla, he vanishes.

Sarga 6

Arjuna climbs the Indrakīla[64] and commences his penance. The mountaineers, called *Guhyakas*, frightened by that, ask for Indra's help. He sends heavenly nymphs, the *Apsaras* and *Gandharvas*, to disturb the hero's penance.

Sarga 7

Bhāravi narrates how the celestials proceed through the sky to the Indrakīla, where they pitch camp and he portrays the elephants of the heavenly crowd.

Sarga 8

The poet talks about a walk in the woods by the devine ladies and their gathering flowers. Furthermore there's talk about a bath in the Gaṅgā.

---

[63] God of war
[64] Mountaintop in the Himālayas.

Sarga 9

Elaboration upon the evening, rise of the moon, pleasures of live, carousal and the daybreak.

Sarga 10

The journey of the *Apsaras* to Arjuna is painted and how they try to prevent his penance. They are supported in this by the six seasons who appear at the same time but in vain. Arjuna sticks to his assignment.

Sarga 11

Indra, disguised as an old *muni*, expresses his contentment with Arjuna's penance but draws attention to the contradiction that he carries arms and aims at a worldly purpose. Arjuna agrees but is quite determined to do anything to save the face of his house. Indra shows himself and declares to be satisfied. Then he bids Arjuna also to obtain Śiva's benevolence.

Sarga 12

Narration how Arjuna in his severe penance scares off the *Ṛṣis*, who proceed to Śiva and inform him about their worries. Śiva points to Arjuna's devine nature, which the demon Mūka in the appearance of a boar intends to kill. Śiva himself, dressed up as a Kirāta leader, goes into the woods with his army to kill the demon. There he sees the boar threatening standing in front of Arjuna.

Sarga 13

Arjuna's uncertainty at the view of the boar is depicted. Both Arjuna and the god shoot their arrows simultaneously and kill the boar. When Arjuna desires to capture his arrow he finds a Kirāta who claims the same for his master.

Sarga 14

Arjuna provocatively rejects the claim of the Kirāta, who returns to his master. Śiva's army now advances towards Arjuna and buries him under a shower of arrows, which Arjuna effectively wards off.

Sarga 15

With Śiva's army on the run, war-god Skanda, Śiva's son, tries to stop them with a long and encouraging speech. In the end both Śiva and Skanda succeed to put it to a halt. Start of an arrow- contest between Arjuna and Śiva.

Sarga 16

Start of a contest between Śiva and Arjuna with their supernatural wapons, in which Arjuna tastes defeat.

Sarga 17

Battle continues with Arjuna again resorting to his bow and at last to his sword without accomplishing anything. Grasping at straws he even throws rocks and tree-stumps at his foe.

Sarga 18

The antagonists shift to a boxing contest and to a wrestling match eventually. Finally Śiva reveals himself, Arjuna pays Śiva homage with a Hymn and the pleased deity together with the World- guardians praise and bestow him with presents and weapons.

Śiva and Arjuna both shooting arrows at a boar, the demon Mūka.
Angkor Wat, Cambodia

Sarga XIV

किरातार्जुनीये चतुर्दशः सर्गः

Summary of Canto XIII

The boar (see synopsis on Canto XII) rushes towards Arjuna, who at first wonders why the beast is set on attacking him (XIII.1-13). Then in defence, he bends his bow, puts an arrow on the string and shoots (XIII.14-18). Śiva, from his hiding place among the trees, does the same. The boar, in the middle, is compared to an *anubandha* in the middle between a stem and a suffix (XIII.19). The flight of Śiva's arrow, more quickly than thought, is described (XIII.22). It goes straight through the boar and lands in the earth (XIII.20-25). Then the flight of Arjuna's arrow is also decribed. It has tremendous speed, too quickly to be seen by the eye. Its length is contracted, and the difference with Śiva's arrow in hitting the target is beyond observation. In other words, it hits the boar at exactly the same spot, goes through the boar and also lands on the ground (XIII.26-28). The boar, pierced by two arrows, dies (XIII.29-31). Arjuna tries to recover what he thinks is his arrow from the ground (XIII.32-33). Then he suddenly sees a Kirāta, a mountain man, armed with a bow, standing in front of him (13.35). The Kirāta greets Arjuna, praises him, and tells him not to take away the arrow which belongs to his master (XIII.36-41). That is supported by ethical considerations (XIII.42-44). The Kirāta admits that the arrow taken by Arjuna looks identical with his master's arrow, so Arjuna is to some extend excused (XIII.45). More ethical considerations follow (XIII.46-66). The Kirāta finally warns Arjuna not to think lightly of his master. He, the master, knows weapon-lore and is accompanied by a big army. Therefore Arjuna should try to win him over, accept his friendship and hand back the arrow (XIII.67-71). Then Canto XIV starts.

Stanza XIV.1

ततः किरातस्य वचोभिरुद्धतैः पराहतः शैल इवार्णवाम्बुभिः।
जहौ न धैर्यं कुपितोऽपि पाण्डवः सुदुर्ग्रहान्तःकरणा हि साधवः ॥१॥

Anvaya:

ततः उद्धतैः किरातस्य वचोभिः अर्णवाम्बुभिः शैल इव पराहतः कुपितोऽपि पाण्डवः धैर्यं न जहौ साधवः सुदुर्ग्रहान्तःकरणा हि॥

Thereafter, struck by the arrogant words of the Kirāta, the son of Pāṇḍu, although angered, has not lost his steadfastness, like a rock struck by the waves of the ocean. For good men have an inner mind which is very difficult to grasp.

<div align="center">Commentary</div>

तत इति॥ ततः किरातवाख्यानन्तरमुद्धतैः प्रगल्भैः किरातस्य वचोभिः। अर्णवाम्बुभिः शैल इव पराहतोऽभिहतोऽत एव कुपितोऽपि पाण्डवो धैर्यं निर्विकारचित्तत्वं न जहौ न तत्याज। उत्पन्नमपि कोपं स्तम्भयामासेत्यर्थः। तथा हि। साधवः सज्जनाः तुदुर्ग्रहं सुष्ठु दुरासदमप्रकम्प्यमन्तःकरणं येषां ते सुदुर्ग्रहान्तःकरणा हि। अर्थान्तरन्यासः॥

On (the stanza beginning with) *tataḥ*

Tataḥ[after that] (means) *kirātavākyānantaram* 'directly after the words of the Kirāta.'

Uddhataiḥ[by arrogant ones] (means) *pragalbhaiḥ* 'by the arrogant ones,' (pl. instr. ntr.).

Kirātasy vacobhir arṇavāmbubhiḥ śaila iva [by the words of the Kirāta like a rock by the waves of the ocean].

Parāhataḥ[struck] (means) *abhihataḥ* 'struck' (sg. nom. masc.).

Therefore,

Kupito 'pi pāṇḍavaḥ[The son of Pāṇḍu, although angered,].

Dhairyam[steadfastness] (means) *nirvikāracittatvam* 'the state of having a mind which shows no change,' (sg. acc.).

Na jahau[he has not left] (means) *na tatyāja* 'he has not left,' That is to say, he has contained his anger.

To explain,[65]

Sādhavaḥ[good men] (means) *sajjanāḥ* 'good men,' (pl. nom. masc.).

Durāsada[difficult to be shaken] (means) *aprakampya* 'unshakeable, imperturbable.' (In the sense of) *suṣṭhu durāsadam antaḥkaraṇam yeṣām te* 'whose inner thoughts are very much unshaleable,' (we derive) *sudurgrahāntaḥkaraṇāḥ*.

Hi. This is *arthāntaranyāsa*.

---

[65] Indicative of *arthāntaranyāsa*.

Note (xiv.1)

Metre: *Vaṃśastha*. A metre of 12 syllables per *pāda*, defined as *ja, ta, ja, ra*. See *VRA*, p.59.

Śabdālaṃkāra: a, 4x *t*; c, 3x *p*.

Arthālaṃkāras: (1) *Upamā*, in the *arṇavāmbubhiḥ śaila iva*, and (2) *arthāntaranyāsa*. Since betwee (1) and (2) a dependence-relation holds, *saṃkara* may be assumed, for which see *MGhK*, p.560-561.

Stanza XIV.2

सेलेशमुल्लिङ्झितशात्रवेङ्झितः कृती गिरां विस्तरतत्त्वसंग्रहे ।
अयं प्रमाणीकृतकालसाधनः प्रशान्तसंरम्भ इवाददे वचः ॥ २ ॥

Anvaya:

सेलेशं उल्लिङ्झितशात्रवेङ्झितः गिरां विस्तरतत्त्वसंग्रहे कृती प्रमाणीकृतकालसाधनः अयं प्रशान्तसंरम्भः इव वचः आददे ॥

He, to whom the inner disposition of the enemy had been completely revealed by indications, skilful with regard to elaborateness and to succinctness, by whom the occasion itself had been made the main thing, has spoken without aggravation, as it were.

Commentary

सलेशमिति ॥ सह लेशैः सलेशं सकलं यथा तथोल्लिङ्झितमुद्भूतलिङ्गं कृतन् । लिङ्गैस्तद्व्याक्त्यभङ्गिभिरेव सम्यगवगतमित्यर्थः । शत्रुरेव शात्रवः । स्वार्थेऽण्प्रत्ययः । तस्येङ्झितमभिप्रायस्तदुल्लिङ्झितं येन सः । गिरां वाचां संबन्धिनि विस्तरे तत्त्वसंग्रहेऽर्थसंक्षेपे । वैभाषिको द्वन्द्वैकवद्भावः । कृती कुशलः प्रमाणीकृतं प्रधानीकृतं काल एव साधनं येन सः । अवसरोचितं विवक्षुरित्यर्थः । अयं पाण्डवः प्रशान्तसंरम्भः संक्षोभरहित इव वचः आददे । उवाचेत्यर्थः ॥

On (the stanza beginning with) *saleśam*

28

(In the sense of) *saha leśaiḥ* 'together with its small parts,' (we derive) *saleśam* (that is,) *salakaṃ yathā tathā* 'in such a manner that it is complete,' adv. function.[66]

   Ulliṅgitam[having clear indications] (means) *udbhūtaliṅgaṃ kṛtam* 'made having indications which have become manifest,' (sg. nom. ntr.). That is to say, correctly understood from the indications which were variations of his mode of speech only. (In the sense of) *śatrur eva* '*śatru* only,' (we derive) *śātrava* 'the enemy.' (The suffix) *aN* (has been added) *svārthe* 'in the sense of the original stem.'[67] *Iṅgita*[intention] (means) *abiprāya* 'intention.' (In the sense of) *tasya (śatror) iṅgitam tad ulliṅgitaṃ yena saḥ* 'by whom the intention of the enemy had been clearly indicated,' sg. nom. masc. (we derive *ulliṅgitaśātraveṅgitaḥ*).

   Girām[of words] (means) *vācāṃ sambandhini* 'connected with words,' (sg. loc. masc.).[68]

   Tattvasaṃgrahe[with regard to succinctness] (means) *arthasaṃkṣepe* 'with regard to the succinct statement of meaning.' (In the sense of) *vistare (ca) tattvasaṃgrahe (ca)* 'with regard to elaborateness and to succinctness' (we derive *vistaratattvasaṃgrahe*). Marginal (use of) the sg. in a *dvandva*.[69]

   Kṛtī[skilful] (means) *kuśalaḥ* 'skilful,' (sg. nom. masc.).

   Pramāṇīkṛta[made the main thing] (means) *pradhānīkṛta* 'made the main thing,' (sg. nom. ntr.). (In the sense of) *pramāṇīkṛtaṃ kāla eva sādhanaṃ yena saḥ* 'by whom the occasion itself had been made the main thing,' (sg. nom. masc.) (we derive *pramāṇīkṛtakālasādhanaḥ*). That is to say what is suitable for the occasion.

   Ayam[this one] (means) *pāṇḍavaḥ* 'the son of Pāṇḍu,'(sg. nom. masc.).

   Praśāntasaṃrambhaḥ[devoid of aggravation] (means) *saṃkṣobharahitaḥ* 'devoid of aggravation,' (sg. nom. masc.).

   Iva[as if].

   Vaca ādade[he gave words]. That is to say, he has spoken.

Note (xiv.2)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: a, *yamaka*, in *°iṅgita° °eṅgitaḥ*.
Arthālaṃkāras: *Utprekṣā*, in the *saṃkṣobhita iva*.

   Pāda a contains a cp. of 9 syllables, *pāda* b a cp. of 8 syllables, *pāda* c a cp. of 10 syllables, and *pāda* d a cp. of 6 syllables

---

[66] For see *yathā tathā*, Canto I, n.314
[67] By P.5.4.38.
[68] Reference is to P.2.3.50 for the explanation of the gen. case ending.
[69] By P.2.4.13. The rule says that a *dvandva* is marginally formed in the sg. of words with contrary meanings, except of words standing for a concrete thing. The word *vibhāṣā* is continued from P.2.4.12. The contrary meanings are *vistara* and *tattvasaṃgraha*.

सान्त्वपूर्वकमेवाह--

(Arjuna) speaks in a totally calm manner.

Stanza XIV.3

विविक्तवर्णाभरणा सुखश्रुतिः प्रसादयन्ती हृदयान्यपि द्विषाम्।
प्रवर्तते नाकृतपुण्यकर्मणां प्रसन्नगम्भीरपदा सरस्वती॥३॥

Anvaya:

विविक्तवर्णाभरणा सुखश्रुतिः द्विषाम् अपि हृदयानि प्रसादयन्ती प्रसन्नगम्भीरपदा सरस्वती अकृतपुण्यकर्मणां न प्रवर्तते॥

- A. *Sarasvatī* 'speech', of which the ornaments consit in clearly pronounced speech-sounds, which is pleasant to hear, winning over even the hearts of enemies, of which the words are expressive and deep of meaning, does not come forth from those by whom meritorious acts are not performed.
- B. *Sarasvatī* 'the goddess of speech/eloquence,' who possesses a pure colour, whose speech is pleasant, winning over even the hearts of enemies, whose feet are spotless and slowly moving, does not come forth for those by whom meritorious acts are not performed.

Commentary

विविक्तेति॥ विविक्ताः संयोगादिनाश्लिष्टाः स्फुटोच्चारिता वर्णा अक्षराण्येवाभरणानि यस्याः सा। अन्यत्र तु विविक्तानि शुद्धानि वर्णो रूपमाभरणानि च यस्याः सा। 'वर्णो द्विजादौ शुक्लादौ स्तुतौ वर्णं तु चाक्षरे।' इत्युभयत्राप्यमरः। सुखा श्रुतिः श्रवणं यस्याः सा सुखश्रुतिः। श्राव्येत्यर्थः। अन्यत्र श्रूयत इति श्रुतिर्वाक्। सा सुखा यस्याः सा। मञ्जुभाषिणीत्यर्थः। द्विषामपि हृदयानि प्रसादयन्ती॥ किं पुनः सुहृदामिति भावः। प्रसन्नानि वाचकानि गम्भीराण्यर्थगुरूणि च पदानि सुप्तिङन्तरूपाणि यस्याः सा। अन्यत्र तु प्रसन्ना विमला गम्भीरपदालसचरणा सरस्वती वाक्। क्षीरब्धं च। तथा चोक्तम्- 'सरस्वती सरिद्भेदे गोवाग्देवतयोरपि। क्षीरब्धे च' इति। न कृतं पुण्यकर्म यैस्तेषां न प्रवर्तते न प्रसरति। किं तु सुकृतिनामेवेत्यर्थः। भवद्भ्राणी चैवं विधेहि धन्यो भवानिति भावः। अत्र

कचिन्नायिका वाग्देवता च प्रतीयते। तत्रादौ समासोक्तिरलंकारः।
विशेषणमात्रसाम्येनाप्रस्तुतप्रतीतेः। अत एव न श्लेषः॥

On (the stanza beginning with) *vivikta°*

Vivikta[having clear indications] (means) *saṃyogādināśliṣṭa* 'not mixed up because of clusters of consonants,'[70] (that is,) *sphuṭoccarita* 'clearly pronounced.' *Varṇa*[speech sound] (means) *akṣara* 'speech sound.' (In the sense of) *viviktā varṇā eva ābharaṇāni yasyāḥ sā* 'whose ornaments are clearly pronounced speech-sounds,' sg. nom. fem. (we derive *viviktavarṇābharaṇā*. But in the other case *vivikta* (means) *śuddha* 'pure.' *Varṇa* (means) *rūpa* 'colour.' (In the sense of) *viviktāni varṇaś ca eva ābharaṇāni ca yasyāḥ sā* 'of whom there are pure colour and ornaments,' sg. nom. fem. (we derive *viviktavarṇābharaṇā*).[71] Amara (says) *varṇo dvijādau śuklādau stutau varṇaṃ tu cākṣare* '*varṇaḥ* (masc.) in the sense of social class, colour and praise, but *varṇam* (ntr.) also in the sense of speech-sound,' (that is,) even in both cases.[72]

Śruti[hearing] (means) *śravaṇa* 'hearing.' (In the sense of) *sukhā śrutir yasyāḥ sā* 'who is pleasant to hear,' sg. nom. fem. (we derive) *sukhaśrutiḥ*. That is to say, worthy of listening to. In the other case,[73] (we derive)*śruti* (in the sense of) *śrūyate* 'it is heard,' (that is,) speech. (Thus, in the sense of) *sā sukhā yasyāḥ sā* 'one of whom that (speech) is pleasant,' sg. nom. fem. (we derive *sukhaśrutiḥ*). That is to say, one who is speaking sweetly.

Dviṣām api hṛdayāni prasādayanti[Winning over even the hearts of enemies]. How much more (the hearts) of friends.[74]

Prasanna[expressive] (means) *vācaka* 'expressive.' *Gambhīra* [heavy] (means) *arthaguru* 'heavy with meaning.' *Pada*[word-(stem)] (means) *suptiṅantarūpa* 'having the form of what ends in *suP* or in *tiṄ*.' (In the sense of) *prasannāni gambhīrāṇi ca padāni yasyāḥ sā* 'of which the words are directly expressive[75] and deep of meaning,' sg. nom. fem. (we derive *prasannagambhīrapadā*). In the other case, *prasanna* (means) *vimala* 'without spots.' *Gambhīrapada* (means) *ālasacaraṇa* 'having slowly moving feet.'

Sarasvatī[speech] (means) *vāk* 'speech,' and also *strīratnam* 'a jewel-like woman,' (sg. nom. fem.). And it has been stated thus: *sarasvatī saridbhede*

---

[70] For *saṃyoga* see P.1.1.7.

[71] The cp. applies within Arjuna's words both to speech and to Sarasvatī, the goddess of speech. This requires a different meaning of the cp. members. Technically this is an instance of *abhaṅśleṣa*, for which see *MGhK*, p.555.

[72] *AK.* 3.3.48. cd.

[73] In the case of Sarasvatī.

[74] *Kiṃ punar,* indicative of the *kaimutikanyāya*, the maxim of '(if this, then) how much more/less.'

[75] In contrast to *lākṣaṇika* 'based on metaphor.'

govāgdevatayor api / strīratne ca 'sarasvatī (is used) in the sense of a particular river, also in that of a cow and the deity of speech, and in that of a jewel-like woman.'[76]

Na pravartate[does not come forth] (means) *na prasarati* 'does not come forth.' (In the sense of) *na kṛtaṃ puṇyakarma yais teṣāṃ na prasarati* 'from those by whom a meritorious act is not performed it does not come forth' (we derive *na akṛtapuṇyakarmaṇām*). That is to say, but rather of those who perform good deeds only. And your speech is of this kind, and so you are fortunate. This is what (the poet) means to say.

In this stanza one or other *nāyikā*[77] and the goddess of speech is implicitly understood. This being so, first of all the *alaṃkāra* is *samāsokti*, because we implicitly understand what is not the topic of description through the mere sharing of adjectives.[78] Therefore it is not *śleṣa*.

Note (xiv.3)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: a, 3x *v*.
Arthālaṃkāras: The interpretation of the stanza depends on two meanings of the word *sarasvatī*, as indicated. The cps *viviktavarṇābharaṇā*, *sukhaśrutiḥ* and *prasannagambhīrapadā* have to be interpreted accordingly. This results in *śleṣa*, a double meaning for each of the cp.-members, as explained by Mall. himself, and an *alaṃkāra* in its own right.

Then what to make of Mall.'s comment that it is not *śleṣa*? It may be conjectured that among earlier commentators there was a difference of opinion regarding the main *alaṃkāra* used in the stanza, whether *śleṣa* or *samāsokti*. That is to say, the question is of *saṃkara*, for which see *MGhK*, p.560-561. *Saṃkara* presupposes a main-subordinate relation (*aṅgāṅgibhāva*) between the *alaṃkāras* concerned. Then which is the main *alaṃkāra* in the present stanza? That is the question answered by Mall. saying *tatrādau samāsoktir alaṃkāraḥ*.

Why *samāsokti* at all? Why not simply *śleṣa*? Because in the present stanza a comparison is implied. *Samāsokti* is precisely based on such a comparison, *śleṣa* is not. In *samāsokti* the *upamāna* is not directly stated, nor has a word like *iva* been used. Rather, the comparison is evoked on the basis of common qualities expressed

---

[76] The quote is from the *Vaijayantīkośa*, ed. Oppert, p.279, line 66.
[77] A jewel-like woman.
[78] Mall. refers to the *PR* (see ed. Treevedi, p.403) which assumes a threefold division within *samāsokti*. The first division is stated as *śliṣṭaviśeṣaṇasāmyam* 'the sharing of adjectives having a double meaning.' For *samāsokti* see *MGhK*, p.562-563. In *samāsokti* the non-topic of description (*aprastuta*, practically, the *upamāna*) is not mentioned but evoked through the choice of adjectives used in the description of the *prastuta* item. In *śleṣa*, on the other hand, both the *prastuta* and the *aprastuta* items are directly mentioned.

by the adjectives used and interpreted in a double sense. In other words, in the present stanza *śleṣa* functions as the *aṅga*, the assisting item.

Pāda a contains a cp. of 8 and one of 4 syllables, *pāda* c a cp. of 8 syllables, , and *pāda* d a cp. of 8 syllables.

Stanza XIV.4

भवन्ति ते सभ्यतमा विपश्चितां मनोगतं वाचि निवेशयन्ति ये।
नयन्ति तेष्वप्युपपन्ननैपुणा गभीरमर्थं कतिचित्प्रकाशताम्॥४॥

Anvaya:

ते विपश्चितां सभ्यतमाः भवन्ति ये मनोगतं वाचि निवेशयन्ति तेषु अपि उपपन्ननैपुणाः कतिचित् गभीरं अर्थं प्रकाशतां नयन्ति॥

Among the learned ones they are the most skilful ones who bring under words what lives in their hearts. Among those (speakers) some bring to awareness the deep intention.

Commentary

भवन्तीति॥ ते पुरुषा विपश्चितां विदुषाम्। 'विद्वान्विपश्चिद्दोषज्ञः' इत्यमरः। मध्ये सभ्यतमाः सभायां साधुतमा निपुणतमाः। 'साधुः समर्थो निपुणश्च' इति काशिकायाम्। भवन्ति। ये मनोगतं मनसा गृहीतमर्थं वाचि निवेशयन्ति। वाचोद्गिरन्तीत्यर्थः। तेषु वक्तृष्वप्युपपन्ननैपुणाः संभावितकौशलाः कतिचिदेव गभीरं निगूढमर्थं प्रकाशतां स्फुटतां नयन्ति। लोके तावज्ज्ञातार एव दुर्लभाः। तत्रापि वक्तारः। तत्रापि निगूढार्थप्रकाशकाः। त्वयि सर्वमस्तीति स्तुतिः। वनेचरवाक्यरहस्यं ज्ञातमिति स्वयमपि तादृश एवेति हृदयम्॥

On (the stanza beginning with) *bhavanti*

Te[those ones] (means) *puruṣāḥ* 'the men,' (pl. nom. masc.).

Vipaścitām[of the learned ones] (means) *viduṣām* 'the learned ones,' (pl. gen. masc.). Amara says *vidvān vipaścid doṣajñaḥ* '*vidvān*, *vipaścid* and *doṣajñaḥ* (are synonyms).'[79] Supply *madhye* 'among.'[80]

Sabhyatamāḥ[the refined ones] (means) *sabhāyāṃ sādhutamāḥ* 'the best ones in the assembly,' (that is,) *nipuṇatamāḥ* 'the most skilful ones,' (pl. nom. masc.). According to the *Kāśikā*: *sādhuḥ samartho nipuṇaśca* '*sādhu* and *nipuṇa* have the same meaning.'[81]

Bhavanti ye[the ones who are].

Manogatam[existing in the mind] (means) *manasā gṛhītam artham* 'a matter seized of by the mind,' (sg. acc. ntr.).

Vāci niveśayanti[they bring under words]. That is to say, *vācā udgiranti* 'they express by means of words.'

Teṣv (api)[even among those] (means) *vaktreṣv api* 'even among (those) speakers.' (pl. loc. masc.).

Upapannanaipuṇāḥ[the ones endowed with skill] (means) *saṃbhāvavitakauśalāḥ* 'the ones endowed with skill,' (pl. nom. masc.).

Katicit[often times] (sc.) *eva* 'only.'

Gambhīram[hidden] (means) *nigūḍham* 'hidden,' (sg. acc. masc.).

Artham[aim].

Prakāśatām[awareness] (means) *sphuṭatām* 'awareness,' (sg. acc. fem.).

Nayanti[they bring]. In this world, to start with, just people who know are difficult to find. Even among them speakers (are difficult to find). Even among them ones who can clarify hidden meaning.[82] But in you everything is there. Thus (this is) praise. The secret intention of the forest-dweller's speech is known. In this way, I myself also am such a person.[83] This is the gist (of what Arjuna says to the Kirāta).

Note (xiv.4)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: a, 3x *v*.
Arthālaṃkāras: None

<center>Stanza XIV.5</center>

---

[79] *AK*. 2.7.5 a.
[80] Reference is to P.2.3.41.
[81] Not identified in the *KV*.
[82] A climax is intended. First come the *vipaścitaḥ*, then the ones who *vāci niveśayanti*, then the ones who *gambhīram arthaṃ prakāśatāṃ nayanti*.
[83] Thus Arjuna himself, like the *vanecara*, is considered capable of understanding and communicating hidden meanings.

स्तुवन्ति गुर्वीमभिधेयसंपदं विशुद्धिमुक्तेरपरे विपश्चितः ।
इति स्थितायां प्रतिपूरुषं रुचौ सुदुर्लभाः सर्वमनोरमा गिरः ॥५॥

<p style="text-align:center;">*Anvaya*:</p>

गुर्वीं अभिधेयसंपदं स्तुवन्ति अपरे विपश्चितः उक्तेः विशुद्धिं इति प्रतिपूरुषं रुचौ
स्थितायां सर्वमनोरमा गिरः सुदुर्लभाः ॥

(Some) discerning ones praise a great wealth of meaning, others (praise) adequacy of words. In this way, when pleasure is established according to every man's taste, words which please all are very difficult to find.[84]

<p style="text-align:center;">Commentary</p>

स्तुवन्तीति॥ किं च। केचिद्गुर्वीं महतीमभिधेयसंपदमर्थसंपत्तिं स्तुवन्ति। अपरे विपश्चित उक्तेः शब्दस्य विशुद्धिं सामर्थ्यं स्तुवन्ति। इति प्रतिपूरुषं रुचौ प्रीतौ स्थितायां व्यवस्थितायां सर्वमनोरमाः सर्वेषां शब्दार्थरुचीनां पुंसां मनोरमा गिरः सुदुर्लभाः। तद्विरस्तु सर्वमनोरमा उक्तसर्वगुणसंपत्त्येति भावः॥

On (the stanza beginning with) *stuvanti*

Moreover,

    (Supply) *Kecid* 'some,' pl. nom. masc.
    Gurvīm [a great one] (means) *mahatīm* 'a great one.' (sg. nom. fem.).
    Abhidheyasaṃpadam [a wealth of meaning] (means) *arthasampattim* 'a wealth of meaning,' (sg. acc.).
    Stuvanti [they praise.].
    Apare vipaścitaḥ [other discerning ones].
    Ukteḥ [of spoken things] (means) *śabdasya* 'of words.'
    Viśuddhim [adequacy] (means) *sāmarthyam* 'adequacy,' (sg. acc.).
    Stuvanti [they praise.].
    Iti pratipuruṣam [in this way according to every man].
    Ruchau [pleasure] (means) *prītau* 'pleasure,' (sg. loc. abs. fem.).

---

[84] Compare Raghuvaṃśa 6.30 d (ed. A. Scharpé, Brugge 1964, p.93), *bhinnarucir hi lokaḥ* 'for people have different tastes.'

Sthitāyām [established] (means) *vyavasthitāyām* 'established,' (sg. loc. abs. fem.).

(In the sense of) *sarveṣāṃ śabdārtharucīnāṃ puṃsāṃ manoramāḥ* 'pleasing to all men who take pleasure in word and meaning,' (pl. nom. fem.) (we derive *sarvamanoramāḥ*).

Giraḥ sudurlabhāḥ[words very difficult to find].

Note (xiv.5)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: ab, 3x *v*.
Arthālaṃkāras: None.
    Pāda d contains a cp. of 6 syllables.

Stanza XIV.6

समस्य संपादयता गुणैरिमां त्वया समारोपितभार भारतीम् ।
प्रगल्भमात्मा धुरि धुर्य वाग्मिनां वनेचरेणापि सताधिरोपितः ॥ ६ ॥

Anvaya:

धुर्य समारोपितभार इमां भारतीं गुणैः समस्य प्रगल्भं संपादयता त्वया वनेचरेण अपि सता आत्मा वाग्मिनां धुरि धिरोपितः ॥

Oh you who carry a burden, (and) who have been charged with a task, after having united that (speech of yours) with good qualities, by being one who speaks without fear, you have caused yourself to be put at the top of the eloquent ones.

Commentary

समस्येति॥ धुरं वहतीति दुर्यस्तत्संबोधने हे धुर्य हे कार्यनिर्वाहक। 'धुरो यड्ढकौ॰' इति यत्प्रत्ययः। अत एव समारोपितभार स्वामिना निहितसंध्यार्थकार्यभार हे। तदाह मनुः- 'दूते संधिविपर्ययौ' इति। इमां शान्तताविनययोगी त्यादिकां भारतीं वाचं गुणैर्विविक्तवर्णत्वादिभि समस्य संयोज्य प्रगल्भं निर्भीकं यथा तथा संपादयता रचयता। व्याहरतेत्यर्थः। त्वया वनेचरेणापीत्यर्थः। सता। अपिशब्दो विरोधद्योतनार्थम्। आत्मा स्वयं वाग्मिनां वाचोयुक्तिपटूनाम्। 'वाचोयुक्तिपटुर्वाग्मी' इत्यमरः।

'वाचो ग्मिनिः०' इति मत्वर्थीयो ग्मिनिप्रत्ययः। धुर्य्यग्रेधिरोपितः। स्थापित इत्यर्थः। 'रुहः पोऽन्यतरस्याम्' इति पकारः। अत्र मनु-'वपुष्मान्वीतभीर्वाग्ग्मी दूतो राज्ञः प्रशस्यते।' इति॥

On (the stanza beginning with) *samasya*

(In the sense of) *dhuraṃ vahati* 'he bears a yoke,' (we derive) *dhuryaḥ*. (In the sense of) *tatsambodhana* 'addressing that one'[85] (we derive) *he dhurya* (that is,) *he kāryanirvāhaka* 'o you who executes a task.' The suffix *yaT* (has been added) by P.4.4.77.[86]

Therefore,

Samāropitabhāra[o one upon whom a task has been put] (means) *svāminā saṃdhyādikāryabhāra he* 'o one upon whom a task in the form of an agreement has been put by your master,' (sg. voc. masc.). Manu has stated that as *dūte saṃdhiviparyayau* 'treaty and war (have been assigned) to an envoy.'[87]

Imām[this one] (means) *śāntatāvinayayogītyādikām* 'beginning with a peacefulness and (a mind) connected with unpretentiousness,' (sg. acc. fem).[88]

Bhāratīm[speech] (means) *vācam* 'speech,' (sg. acc.)

Guṇaiḥ[with qualities] (means) *vivktavarṇatvādibhiḥ* '(with qualities) consisting in clearly pronounced speech-sounds, etc.'[89]

Samasya[after having united] (means) *saṃyojya* 'after having united.'

Pragalbham[fearless] (means) *nirbhīkaṃ yathā tathā* 'fearless,' (adv.).[90]

Sampādayatā [by one who composes] (means) *rocayatā* 'by one who composes,' (sg. instr. masc.). That is to say, *vyāharatā* 'by one who speaks.'

Tvayā [by you]. That is to say, *vanecareṇāpi* 'although you are a forest-dweller.'

Satā[by the one being]. The word *api* serves to manifest contradiction.

Ātmā[you yourself] (means) *svayam* 'you yourself,' (sg. nom.).

Vāgminām[of those who are skilled in words] (means) *vācoyuktipaṭūnām* 'of those who are skilled in verbal argument.' Amara says *vācoyuktipaṭurvāggmī* '*vāggmin* 'one skilled in words (in the sense) of one who is skilled in verbal argument.'[91] The suffix *gminI* which has the sense of *matUP* (has been added) by P.5.2.124.[92]

Dhuri[at the top] (means) *agre* 'at the top.'

---

[85] Reference is to P.2.3.47
[86] The rule specifically prescibes *yaT* after *dhur*.
[87] *Manusmṛti* 7.65 d.
[88] Reference is to *Kir.* 13.37.
[89] Reference is to *Kir.* 14.3.
[90] For *yathā tathā* see *MGhK*, Canto I, n.314.
[91] *AK*.3.1.35 c.
[92] The rule specifically prescribes the suffix *gminI* after *vāc*.

Adhiropitaḥ[caused to be put] That is to say, *sthāpitaḥ* 'caused to be placed,' (sg. nom. masc.). The *p* is by P.7.3.43.[93] In this connection Manu says *vapuṣmān vītabhīr vāgmī dūto rājñaḥ praśasyate* 'one who is good-looking, fearless and eloquent is commended as a king's envoy.'[94]

Note (xiv.6)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: b, *yamaka* in *ºbhāra bhāraº*; c, *yamaka* in *dhuri dhurya*.
Arthālaṃkāras: None.
    Pāda b contains a cp. of 7 syllables.

<center>*Transition to XIV.7*</center>

वाग्मितामेवाह--

(Arjuna) explains (the use of) eloquence itself.

<center>Stanza XIV.7</center>

<center>प्रयुज्य सामाचरितं विलोभनं भयं विभेदाय धियः प्रदर्शितम्।
तथाभियुक्तं च शिलीमुखार्थिना यथेतरन्न्यय्यमिवावभासते॥७॥</center>

<center>*Anvaya*:</center>

साम प्रयुज्य विलोभनं आचरितं धियः विभेदाय भयं प्रदर्शितं शिलीमुखार्थिना तथा अभियुक्तं यथा इतरत् न्याय्यम् इव अवभासते॥

After having employed gentleness, enticement was put into practice. Also danger was indicated to lead my mind astray. And (by you being) desirous of a stone-headed one a statement was made in the manner of something other (than right) appears as the right thing.

<center>Commentary</center>

---

[93] The rule optionally prescribes the substitution of *p* for the final of *ruh-* in the causative.
[94] Reference is to *Manusmṛti* 7.64, cd.

38

प्रयुज्येति॥ शान्ततविनययोगीत्यादिना साम सान्त्वम्। 'सामसान्त्वमुभे समे' इत्यमरः। प्रयुज्य नियुज्य विलोभन प्रलोभनं 'मित्रमिष्टम्' इत्यादिनाचरितं संपादितम्। तथा धियो बुद्धेर्विभेदाय व्यामोहनार्थम् 'शक्तिरर्थपतिषु' इत्यादिना भयं प्रदर्शितम्। किं च। शिलीमुखार्थिना न तु न्यायार्थिनेति भावः। त्वयेति शेषः। 'नाभियोक्तुम्' इत्यादिना तथाभियुक्तं कथितं यथेतरन्यायादन्यत्। अन्याय्यमित्यर्थः। न्याय्यं न्यायादनपेतमिवावभासत इत्युपमा। अनेन वाग्मिनामग्रेसरोऽसीति भावः॥

On (the stanza beginning with) *prayujya*

Sāma[gentleness] (means,) *sāntvam* 'gentleness,' (sg. acc.), (and it refers to) *śāntatā vinayayogītyādinā* '(combined) with peacefulness and (a mind) which is connected with polite behaviour.'[95] Amara says *sāma sāntvam* '*sāma* (and) *sāntvam* (are synonyms),'[96] (that is,) they are both the same.

   Prayujya[after having applied] (means) *niyujya* 'after having employed.'
   Vilobhanam[temptation] (means) *pralobhanam* 'enticement,' (sg. acc. fem.).
   Ācaritam[behaviour] (means) *mitram iṣṭam ityādinā ācaritaṃ sampāditam* 'behaviour which is established with the idea that a friend is desired, etc.'[97]
   Similarly,
   Dhiyaḥ[of the mind] (means) *buddheḥ* 'of the mind.'
   Vibhedāya[for disturbance] (refers to) *śaktir arthapatiṣu ityādinā bhayam* 'danger because of the idea that in the case of lords of wealth power, etc.'[98]
   Pradarśitam 'it has been shown,' (sg. nom. ntr.).
   Moreover,
   Śilīmukhārthinā 'by one desirous of a stone-headed one.'[99] (Arjuna) means to say, but not by one desirous of what is right. Supply *tvayā* 'by you.'
   Similarly, (reference is to) *na abhiyoktum* 'not to accuse.'[100]
   Abhiyuktam [applied] (means) *kathitam* 'stated,' (sg. nom. ntr.).
   Ca [and].[101]
   Yathā [in which manner].
   Itarad[other] (means) *nyāyyād anyad* 'other than what is right,' (sg. nom. ntr.). That is to say, what is wrong.

---

[95] Reference is to *Kir.* 13.37.
[96] *AK.* 2.8.21 b.
[97] Reference is to *Kir.* 13.51.
[98] Reference is to *Kir.* 13.61.
[99] An arrow.
[100] Reference is to *Kir.* 13.58.
[101] Omitted in the commentary.

Nyāyyam[what is right] (means) *nyāyyād anapetam* 'what does not deviate from what is right,' (sg. nom. ntr.).

Iva avabhāsate[as it appears]. This is *upamā*. By that (Arjuna) means to say that you are the leader of eloquent persons.

Note (xiv.7)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: ab, 3x *bh*.
Arthālaṃkāras: *Upamā* in *itaran nyāyyam iva avabhāsate*.

In the stanza reference is made to four statements in the speech of the Kirāta in Canto XIII to show the use of eloquence for purposes of misleading.

Transition to XIV.8

ततः किमत आह--

So what? Therefore (Arjuna) says:

Stanza XIV.8

विरोधि सिद्धेरिति कर्तुमुद्यतः स वारितः किं भवता न भूपतिः।
हिते नियोज्यः खलु भूतिमिच्छता सहार्थनाशेन नृपोऽनुजीविना॥८॥

Anvaya:

सिद्धेः विरोधि इति कर्तुम् उद्यतः सः भूपतिः भवता किं न वारितः भूतिम् इच्छता सहार्थनाशेन अनुजीविना नृपः हिते नियोज्यः खलु॥

(But) why has that lord of the earth, ready to commit what is destructive for the result, not held back by you, sir? Certainly, by a servant who wants prosperity (and) for whom (his own) gain and loss is bound up (with that of his master) his master is one to be constrained with regard to what is beneficial.

Commentary

विरोधीति॥ किंतु सिद्धेः फलस्य विरोधि विधातकमितीदमस्मदास्कन्दनरूपं कर्म कर्तुमुद्यतः स भूपतिर्महीपतिर्भवता। धुर्येणेति भावः। किं न वारितो निवर्तितः। निवारणे हेतुमाह- भूतिमिच्छतेहामुत्र च श्रेयोर्थिना सहचरितावर्थनाशौ स्वार्थानर्थौ यस्य तेन सहार्थनाशेन। समानसुखदःखेनेत्यर्थः। अनुजीविना भृत्येन नृपः स्वामी हिते नियोज्यो नियम्यः खलु। अन्यथा स्वामिद्रोहपातकी श्रेयसो भ्रष्टः स्यादिति भावः॥

On (the stanza beginning with) *virodhi*

But,

> *Siddheḥ*[of the result] (means,) *phalasya* 'of the result.'
> *Virodhi*[destructive] (means) *vighātakam* 'destructive.'
> *Iti*[thus] (means) *idam asmadāskandanarūpaṃ karma* 'this act in the form of attacking us.'
> *Kartum udyataḥ*[ready to undertake].
> *Saḥ*[that one].
> *Bhūpatiḥ*[lord of the earth] (means) *mahīpatiḥ* 'the lord of the earth,' (sg. nom. masc.).
> *Bhavatā*[by you]. (Arjuna) means to say, because of your commission.
> *Kiṃ na*[why not].
> *Vāritaḥ*[held back] (means) *nivartitaḥ* 'held back,' (sg. nom. masc.). (Arjuna then) states the reason for holding back.
> *Bhūtim icchatā*[with the wish of prosperity] (means) *ihāmutra ca śreyo'rthinā* 'with one desirous of prosperity in this world and the next one.'
> *Saha*[together] (means) *sahacarita* 'going together.' *Arthanaśau*[gain and loss] (means) *svārthānarthau* 'your own gain and loss.' (In the sense of) *sahacaritāv arthanāśau yasya tena* 'of whom the gain and loss go together,' sg. instr. masc., (we derive) *sahārthanāśena*.
> *Anujīvinā* [by a servant] '(means) *bhṛtyena* 'by a servant.'
> *Nṛpaḥ* [leader of men] (means) *svāmī* 'master,' (sg. nom. masc.).
> *Hite* [beneficial].
> *Niyojyaḥ*[one to be fastened] (means) *niyamyaḥ* 'one who has been coerced,' (sg. nom. masc.).
> *Khalu*[certainly].

Note (xiv.8)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: b, 3x *ṭ*; d, 5x *n*.
Arthālaṃkāras: *Arthāntaranyāsa*, in the second line as a whole.

Pāda d contains a cp. of 6 syllables.

<div align="center">Transition to XIV.9[102]</div>

तर्हि नो बाणः क गतः, किमत्र वा न्याय्यं, तत्राह--

Then where has our arrow gone? What indeed is the right thing here? In answer to that (Arjuna) says:

<div align="center">Stanza XIV.9</div>

<div align="center">ध्रुवं प्रणाशः प्रहितस्य पत्त्रिणः शिलोच्चये तस्य विमार्गणं नयः।
न युक्तमत्रार्यजनातिलङ्घनं दिशत्यपायं हि सतामतिक्रमः ॥९॥</div>

<div align="center">Anvaya:</div>

प्रहितस्य पत्त्रिणः प्रणाशः ध्रुवं तस्य शिलोच्चये विमार्गणं नयः अत्र आर्यजनातिलङ्घनं न युक्तं हि सताम् अतिक्रमः अपायं दिशति॥

The loss of an arrow once it has been discharged is a certain thing. The search for it on the mountain is the proper way. Trespassing against noble persons is not right because (it is) a violation of good things (and) in this respect results in misfortune.

<div align="center">Commentary</div>

ध्रुवमिति॥ प्रहितस्य प्रयुक्तस्य पत्त्रिणः शरस्य प्रणाशोऽददर्शनं ध्रुवं निश्चितम्। प्रहितश्चेदिति भावः। तस्य नष्टस्य पत्रिणः शिलोच्चये शैले। 'अद्रिगोत्रगिरिग्रावा- चलशैलशिलोच्चयाः' इत्यमरः। विमार्गणमन्वेषणं नयो न्याय्यः। 'अन्वेषणं विचयनं मार्गणं मृगणा मृगः' इत्यमरः। अत्र विषये आर्यजनातिलंघनं सज्जनव्यतिक्रमो न युक्तम्। हि यस्मात्कारणात्सतामतिक्रमोऽपायमनर्थं दिशति ददाति॥

On (the stanza beginning with) *dhruvam*

---

[102] In the following arguments are phrased in the discussion with the Kirāta which are subsequently refuted by Arjuna.

Prahitasya[of a discharged one] (means,) *prayuktasya* 'of a discharged one,' (sg. gen. masc.).

Pattriṇaḥ[of an arrow] (means) *śarasya* 'of an arrow.'

Praṇāśaḥ[the one being lost from sight] (means) *adarśanam* 'the one being lost from sight.'

Dhruvam[something constant] (means) *niścitam* 'a certain thing.'

Tasya[of that] (means) *naṣṭasya pattriṇaḥ* 'of that lost arrow.'

Śiloccaye[on the rock accumulation] (means) *śaile* 'on the mountain.' Amara says *adrigotragirigrāvācalaśailaśiloccay* 'adri, gotra, giri, grāva, acala, śaila,* and *śiloccaya* (are synonyms).'[103]

Vimargaṇam[search] (means) *anveṣaṇam* 'search,' (sg. nom. ntr.).[104]

Nayaḥ[proper] (means) *nyāyyaḥ* 'proper,' (sg. nom.). Amara says *anveṣaṇaṃ vicayanaṃ mārgaṇaṃ mṛgaṇā mṛgaḥ* 'anveṣaṇam, vicayanam, mārgaṇam, mṛgaṇā* and *mṛga* (are synonyms).'[105]

Atra[in this] (sc.) *viṣaye* 'in this respect.'

Āryajanātilaṅghanam[an offence against a good man] (means) *sajjanavyatikramaḥ* 'an offence against a good man,' (sg. nom.).

Na yuktam[is not right].

Hi[because] (means) *yasmāt karaṇāt* 'search,' (sg. nom. ntr.).

Satām atikramaḥ[transgression of good things].

Apāyam[misfortune] (means) *anartham* 'misfortune,' (sg. acc.).

Diśati[it leads to](means) *dadāti* 'it results in.'

Note (xiv.9)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: None.
Arthālaṃkāras: *Arthāntaranyāsa*, in *āryajanātilaṅghanaṃ diśaty apāyam hi satām atikramaḥ*.

Pāda c contains a cp. of 7 syllables.

Transition to XIV.10

यदुक्तम् ‘हर्तुमर्हसि’ इति तत्रोत्तरमाह--

(Arjuna) states the answer to what has been said as *hartum arhasi*.[106]

---

[103] *AK*. 2.3.1 cd.

[104] The Calcutta 7th ed. 1913 says: *Vimargaṇam saṃvīkṣaṇam*. It also puts *saṃvīkṣaṇam* in stead of *anveṣaṇam* in the Amara quotation.

[105] *AK* 3.2.30 ab. The edition puts *saṃvīkṣaṇam* in stead of *anveṣaṇaṃ* .

[106] Reference is to *Kir*. 13.41 c.

अतीतसंख्या विहिता ममाग्निना शिलीमुखाः खाण्डवमत्तुमिच्छता ।
अनाहृतस्यामरसायकेष्वपि स्थिता कथं शैलजनाशुगे धृतिः ॥ १० ॥

Anvaya:

खाण्डवम् अत्तुं इच्छता अग्निना मम अतीतसंख्याः शिलीमुखाः विहिताः
अमरसायकेषु अपि अनाहृतस्य कथं शैलजनाशुगे धृतिः स्थिता ॥

Innumerable stone-headed ones (arrows) have been put at my disposal by Agni
who wanted to devour the *khāṇḍava* forest. (Then) how could one who has no
respect even for the arrows of a deity pay attention to the swift-going one (arrow) of
a mountain dweller?

Commentary

अतीतेति॥ स्वाण्डवमिन्द्रवनमत्तुं भक्षयितुमिच्छताग्निना ममातीतसंख्या असंख्याः शिलीमुखाः
शरा विहिता दत्ताः। खाण्डवदाहेऽक्षयतूणीरपानमुक्तं भारते। अतोऽमरसायकेष्वप्यनाहृत-
स्यादररहितस्य। भावे क्तः। ततो नञा बहुव्रीहिः। मम कथं शैलजनाशुगे किरातबाणे धृतिरास्था
स्थिता। न कर्थंचिदित्यर्थः। अतो नापहारशङ्का कार्येत्यर्थः॥

On (the stanza beginning with) *atīta°*

Khāṇḍavam[the *khāṇḍava* forest] (means,) *indravanam* 'the forest of Indra,' (sg.
acc.).

    Attum[to obtain] (means) *bhakṣayitum* 'in order to devour.'

    Icchatā agninā mama[to me by Agni who wished].

    Atītasaṃkhyāḥ[excessive numbers] (means) *asaṃkhyāḥ* 'innumerable,' (pl.
nom. masc.).

    Śilīmukhāḥ[stone-headed ones] (means) *śarāḥ* 'arrows,' (pl. nom.).

    Vihitāḥ[given] (means) *dattāḥ* 'given,' (pl. nom. masc.) In the (*Mahā-*)
bhārata the gift of unexhaustible quivers has been told.[107]

    Therefore,

---

[107] See Cappeller, p. 168, *Anmerkungen zum vierzehnten Gesang*, n.10.

Amarasāyakeṣv api[even for the arrows of an immortal].

Anādṛtasya[of one who shows no respect] (means) *ādarahitasya* 'of one who shows no respect,' (sg. gen. masc.). The suffix *Kta* (has been added) in the sense of an action noun.[108] Thereafter a *bahuvrīhi* (is formed) with *naÑ*.[109]

Katham[how].

Śailajanāśuge[the swift going one of the mountain man] (means) *kirātabaṇe* 'on the arrow of the Kirāta.'

Dhṛtiḥ[attention] (means) *āsthā* 'attention,' (sg. nom.).

Sthitā[turned to] That is to say, not at all. That is to say, therefore there should be no question of taking away (your arrow).

Note (xiv.10)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: a, 3x *t*.
Arthālaṃkāras: None.

Transition to XIV.11

यदुक्तम् 'स्मर्यते तनुभृताम्' इत्यादिना समाचारः प्रमाणमिति तत्रोत्तरभाह--

On what has been stated as *smaryate tanubhṛtām*, etc., on that (Arjuna) states the answer thinking that usage is authoritative.

Stanza XIV.11

यदि प्रमाणीकृतमार्यचेष्टितं किमित्यदोषेण तिरस्कृता वयम्।
अयातपूर्वां परिवादगोचरं सतां हि वाणी गुणमेव भाषते॥११॥

Anvaya:

आर्यचेष्टितं प्रमाणीकृतं यदि अदोषेण वयं किम् इति तिरस्कृताः हि परिवादगोचरं अयातपूर्वां सतां वाणी गुणमेव भाषते॥

---

[108] Reference is to P.3.3.114. Thus *adṛta* is derived in the sense of 'respect,'not of 'respected.'
[109] *Nañsamāsa* is usually formed as a *tp.* cp. by P.2.2.6. Therefore Mall. wants to make it clear that *anādṛta* here is not a *tp.* cp., but a *bv.* cp. Deletion of *n* by P.6.3.73.

If the behaviour of the noble ones is taken as standard, (then) why are we disgraced even in the absence of a fault? The talk of good men which previously has not found occasion for blaming others speaks of good quality only.

Commentary

यदीति॥ आर्यचेष्टितं सच्चरितं प्रमाणीकृतं यदि। साधुत्वेनाङ्गीकृतं यदीत्यर्थः। तर्ह्यदोषेण दोषाभावेऽपि। 'क्वचित्प्रसज्य प्रतिषेधेऽपि नञ्समासः' इति भाष्यकारः। उपलक्षणे तृतीया। वयं किमिति तिरस्कृताः। न युक्तमित्यर्थः। हि यन्मात्परिवादगोचरं परनिन्दास्पदमयातपूर्वा सतां वाणी गुणमेव भाषते न दोषम्। अतस्ते मृषादोषभाषिणी न सदाचारप्रामाण्यबुद्धिरिति भावः। पूर्वं न यातेत्ययातपूर्वा। सुप्सुपेति समासः। परत्वात्सर्वनाम्नो निष्ठायाः पूर्वनिपातः। 'स्त्रियाः पुंवत्-' इत्यादिना पुंवद्भावः पूर्वलिङ्गता च। अर्थान्तरन्यासः॥

On (the stanza beginning with) *yadi*

Āryaceṣṭitam[the behaviour of good men] (means,) *saccaritam* 'the behaviour of good men,' (sg. nom.).

    Pramāṇīkṛtaṃ yadi[if it is taken as the standard]. That is to say, if acquired by oneself.

    Then,

    Adoṣeṇa[with no fault] (means) *doṣābhave'pi* 'even in the absence of a fault.' The author of the *Bhāṣya* says *kvacit prasajyapratiṣedhe* 'sometimes a cp.-formation with *naÑ* (takes place) even in the case of *prasajyapratiṣedha*.'[110]

    Vayaṃ kim iti tiraskṛtāḥ[why are we despised].[111]

    Hi[because] (means) *yasmāt* 'because.'

    Parivādagocaram[a place for blame] (means) *paranindāspadam* 'a place for reviling others,' (sg. acc.).

---

[110] Not found in the *Mbh*. Tradition distiguishes between two kinds of *naÑsamāsa*, (a) *paryudāsa* 'exception' and (b) *prasajyapratiṣedhe*, literally, a prohibition after having allowed a possibility/a possible application of a rule. *Prasajyapratiṣedha* may be taken as two words also. In (a) the negative particle is construed with the noun which forms the second member of the *naÑsamāsa*. In (b) the negative particle is construed with a verb which does not form a part of the cp. Thus, according to (a), *adoṣa* means 'other than fault.' In (b) it means 'there is a fault, but that fault is prohibited.' That is to say, *adoṣa* is interpreted to mean *doṣo na astu*. Thus whereas (a) is a positive injunction, a *vidhi*, containing an exception, (b) is a prohibition. See *ATA*, Note (50), and also Patañjali's *bhāṣya* on P.1.4.57. The cp. formation itself in the *prasajyapratiṣedha*-interpretation is by P.2.2.19. The difficulty for Mall. is that in (b) cp.-formation is *asamarthasamāsa*. Then how to justify the form *adoṣa* in the meaning stated? Mall. does so by the quotation mentioned.

[111] According to Vāmana, *Kāvyālaṃkārasūtrāṇi* 5.2.10 (*NSP* ed. 1953, p.75), *tiraskṛta* literally means 'disapeared'and can only mean 'disgraced' due to *upacāra* 'metaphorical usage.'

Ayātapūrvā 'which previously has not gone to,' (sg. nom. fem.).

Satāṃ vāṇī guṇam eva bhāṣate, [the talk of good men speaks of good quality only]. (And) not of *doṣam* 'a fault.' (Arjuna) means to say, therefore you who falsely speak of a fault don't have a mind based on the authority of the behaviour of good men.

(In the sense of) *pūrvaṃ na yātā* 'which previously has not gone,' (sg. nom. fem.,) (we derive) *ayātapūrvā*. This is 'cp.-formation of a *supsupāsamāsa* (any) case-inflected word with a (syntactically connected) case-inflected word.'[112] There is *pūrvanipāta* 'irregular occupation of the initial position (in a cp.)' of a *niṣṭhā*-word after a *sarvanāman* on account of *paratva* 'it being the later rule.'[113] *Puṃvadbhāva* 'treatment like a masculine' is by P.6.3.34.[114]

Note (xiv.11)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: ab, 4x *t.* ; cd, 3x *t.*
Arthālaṃkāras: *Arthāntaranyāsa* , as stated in the second line of the stanza.

Transition to XIV.12

नन्वप्रत्यक्षा परबुद्धिः कथं दुष्टेति निश्चीयते, तत्राह--

But the mind of somebody else which is imperceptible, how can it be established that it is evil? In answer to that (Arjuna) says:

Stanza XIV.12

गुणापवादेन तदन्यरोपणाद्दुशाधिरूढस्य समञ्जसं जनम्।

---

[112] Reference is to P.2.1.2 and 4. *Supsupāsamāsa* is invoked when no special rule for a cp.-formation is available, as in the case of *ayātapūrvā*.

[113] The cp. member *ayāta* ends in a suffix called *niṣṭhā* by P.2.2.36. According tot his rule, a *niṣṭhānta* word should take the first place in a *bv.*cp. So the correct form in our case should be *ayātapūrvā*, provided that this is a *bv.*cp. But, according to *Vt.* I on P.2.2.35, words called *sarvanāman* take the first place in a *bv.*cp. The word *pūrva* is called *sarvanāman* by P.1.1.34. So we have a conflict of rules. Traditionally, in the case of conflict, reference is made to P.1.4.2. Thereby the later rule prevails. The later rule is P.2.2.36. Thus the form *ayātapūrvā* is justified, still, on the condition that it is a *bv.*cp. Unfortunately it is not a *bv.*cp. Then how to justify it grammatically? Mall. does so by assuming *pūrvanipāta* of the *niṣṭhānta* form, that is, an irregular placing in initial position of a cp., as in *dṛṣṭapūrva* or in *bhūtapūrva*.

[114] In *ayāta* the expected gender mark (*ayātā*, sc. *vāṇī*) is missing. To justify that, Mall, refers to P.6.3.34, which says that a fem. form in a cp. for which a corresponding masc. Form exists confeying the same meaning and which is followed by a fem. form, is treated as a masc.

द्विधेव कृत्वा हृदयं निगूहतः स्फुरन्नसाधोर्विवृणोति वागसिः॥१२॥

<p align="center"><i>Anvaya</i>:</p>

गुणापवादेन तदन्यरोपणात् समञ्जसं जनं भृशाधिरूढस्य निगूहतः असाधोः हृदयं
स्फुरन् वागसिः द्विधा कृत्वा एव विवृणोति॥

The glittering knife which consists in shining speech, after having split (them) open,
makes manifest the inner feelings of an ignoble one who is extremely aggressive
towards a good man through the denial of (existing) good qualities (and) because of
attributing what is totally other than those (good qualities), even when he (the
ignoble one) tries to conceal (his feelings).

<p align="center">Commentary</p>

गुणेति॥ गुणापवादेन विद्यमानगुणापह्नवेन तदन्यरोपणात्तस्याद्गुणादन्यस्य
दोषस्याविद्यमानस्यैवारोपणाच्च समञ्जसं जनं सुजनं भृशाधिरूढस्यातिमात्रमाक्रम्य स्थितस्य
अभिक्षिप्तस्येत्यर्थः। कर्तरि क्तः। निगूहतो हृदयं संवृण्वतोऽप्यसाधोरनार्यस्य हृदयं कर्म
स्फुरन्विलसन्वागेवासिर्द्विधा कृत्वा भित्त्वेव विवृणोति। अतिदुष्ट्या वाचैवैतत्पूर्विकाया बुद्धेरपि
दौष्ट्यमनुमीयत इति भावः। वागसिरित्यत्र रूपकं द्विधाकरणरूपफलसाधकम्॥

On (the stanza beginning with) *guṇāᵒ*

Guṇāpavādena[by denial of good qualities] (means,) *vidyamāna- guṇāpahnavena*
'by denial of existing good qualities.'

    Tadanya[if it is taken as the standard] (means) *tasmād guṇād anyaḥ* 'other
than that good quality,' (that is) *avidyamānadoṣaḥ* 'a non-existing fault.' (In the
sense of) *tasmād anyasya eva āropaṇāt* 'on account of attributing what is totally
other than that,' (we derive) *anyāropaṇāt*. (Supply) *ca* 'and.'

    Samañjasaṃ janam[a good man] (means) *sujanam* 'a good man,' (sg. acc.).[115]

    Bhṛśādhirūḍhasya[because] (means) *atimātram ākramya sthitasya* 'of an
extremely aggressive one,' (sg. gen. masc.).[116] That is to say, *abhikṣiptasya* 'of one
who reviles.' (The suffix) *Kta* (has been added) in the sense of agent.[117]

---

[115] The use of the acc. is dependent on the action signified by *adhiruh-*.
[116] Literally, of one who after having attacked stays like that, that is, continues to do so.
[117] By P.3.4.72.

Nigūhataḥ[of one who conceals] (sc.) *hṛdayam* 'the inner feelings' (means) *saṃvṛṇvato 'pi* 'even of one who conceals his inner feelings,' (sg. gen. masc.).

    Asādhoḥ[of not an honest man] '(means) *anāryasya* 'of a non-*ārya*.'

    Hṛdayam[the inner feelings]. (Functions as) the object.

    Sphuran[glittering/shining] '(means) *vilasan* (1) 'glittering,' (in the case of the knife), (2) 'shining,' (in the case of speech,) (sg. nom. mas.).

    (In the sense of) *vāg eva asiḥ* 'a knife which is nothing but speech,' (sg. nom.,) (we derive *vāgasiḥ*.).[118]

    Dvidhā kṛtvā[after having divided] (means) *bhittvā* 'after having split open.'[119]

    Iva vivṛṇoti[like he manifests]. (Arjuna) means to say, from an extremely evil speech already which precedes that[120] the wickedness of the mind also is inferred. In *vāgasiḥ* there is *rūpaka* which brings about the *rūpaka* in splitting.[121]

Note (xiv.12)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: d, 3x *v*.
Arthālaṃkāras: (1) *Rūpakasamāsa* in *vāgasiḥ*, (2) *utprekṣā* in *dvidhā kṛtvā iva*. Since a dependence relation holds between (1) and (2), *saṃkara* 'blending' may be assumed, for which see *MGhK*, p.560-561.

Transition to XIV.13

यदुक्तम् 'अभ्यघानि' इति, तत्रोत्तरमाह--

On what has been stated as *abhyaghāni* (Arjuna) states the answer.[122]

Stanza XIV.13

वनाश्रयाः कस्य मृगाः परिग्रहाः श्रृणाति यस्तान्प्रसभेन तस्य ते।
प्रहीयतामत्र नृपेण मानिता न मानिता चास्ति भवन्ति च श्रियः ॥१३॥

---

[118] *Rūpakasamāsa* by P.2.1.72.
[119] To show the real inside of a fruit we split it open. Similarly, speech splits open the inner feelings of the speaker.
[120] *Tatpūrvikā* is a *bv.* cp. Supply: conclusion of an evil mind. First we hear, then we conclude.
[121] Apparently, Mall. continues the *rūpaka* in *vāgasiḥ* in the action of splitting by identifying the action of a knife in showing the inside of a fruit with the action of speech in laying bare inner feelings. But the use of *iva* in the tekst rather suggests *utprekṣā*.
[122] Reference is to *Kir*. 13.63.

Anvaya:

वनाश्रयाः मृगाः कस्य परिग्रहाः यः तान् प्रसभेन श्रृणाति ते तस्य अत्र नृपेण मानिता प्रहीयतां मानिता च अस्ति श्रियः च भवन्ति न॥

Whose property are the wild animals living in the forest? They are the property of the one who kills them by force. In this respect (of the boar) (your) king should abandon his arrogant claim. The claim may be here, but that does not mean that (the right to) property is there.

Commentary

वनेति॥ वनाश्रया अत एव मृगाः कस्य परिग्रहाः। न कस्यापीत्यर्थः। किंतु यस्तान्मृगान्प्रसभेन बलात्कारेण श्रृणाति हिनस्ति। 'श्रृ हिंसायाम्' इति धातोर्लट्। ते मृगास्तस्य हन्तुः परिग्रहाः परिगराह्याः। हन्ता चाहमेवेति भावः। ननु ममायमित्यभिमानान्नृपस्य स्वत्वमित्याशङ्क्याह-अत्रेति। अत्र मृगे नृपेण मानिता ममेत्यभिमानः प्रहीयतां त्यज्यताम्। कुत इत्याशङ्क्याभिमानमात्रेण स्वत्वाभावादित्याह-नेति। मानिता चास्ति। श्रियः स्वानि च भवन्तीति न। किंतु न भवनयेव। सत्यामभिमानितायामित्यर्थः। अभिमानमात्रेण स्वत्वेऽतिप्रसङ्गादिति भावः॥

On (the stanza beginning with) *vanā°*

Vanāśrayāḥ[ones living in the forest].
    Therefore,
    Mṛgāḥ kasya parigrahāḥ[whose property (are)the wild animals]. That is to say, of nobody whosoever.
    But,
    Yaḥ [the one who].
    Tān [those] (sc.) *mṛgān* 'wild animals,' (pl. acc.).
    Prasabhena[by force] (means) *balāt* 'by force.'
    Śṛṇāti[he kills] (means) *hinasti* 'he kills.' (The present tense marker) *lAṬ* (has been added) to (the verbal base quoted as) *śṛṇāti*.
    Te[those] '(sc.) *mṛgāḥ* 'wild animals,' (pl. nom.).
    Tasya[of him] '(means) *hantuḥ* 'of the killer.' (Supply) *parigrahāḥ* (that is,) *parigrahyāḥ* 'to be taken possession of (pl. nom. masc.). (Arjuna) means to say, I myself am the killer. But after having raised the doubt that it is the property belonging

to the king on account of his self-conceit thinking that this (boar) is mine, in answer to that (Arjuna) says: *atra* (etc.).

> *Atra*[with regard to this] (means) *mṛge* 'with regard to the animal.'

> *Nṛpena* [by the king].

> *Mānitā*[fancying that he possesses] (means) *mamety abhimānaḥ* 'the arrogant claim thinking that (it) belongs to me.'

> *Prahīyatām*[it must be abandoned] (means) *tyajyatām* 'it must be abandoned.' After having raised the doubt, why (should we give it up), (Arjuna) says *na*, (etc.) because there is no (right to) property merely on account of an arrogant claim.

> *Mānitā ca asti*[and it is a fancying that he possesses].

> *Śriyaḥ*[riches] (means) *svāni* 'one's own possessions,'(pl. nom.).

> *Ca bhavanti*[an they are]. (Supply) *iti* 'thinking thus.'

> *Na* [not].

Note (xiv.13)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: b, 3x *t*.; cd, *lāṭānuprāsa* in *mānitā … mānitā* .
Arthālaṃkāras: None.

<center>*Transition to XIV.14*</center>

'यष्टुमिच्छसि पितॄन्' इत्यादिना यन्निष्कारणमवधीरित्युपालम्भि, तत्रोत्तरमाह--

The reproach as 'you killed without reason' by the words *yaṣṭum icchasi*,[123] on that (Arjuna) states the answer.

<center>Stanza XIV.14</center>

न वर्त्म कस्मैचिदपि प्रदीयतामिति व्रतं मे विहितं महर्षिणा।
जिघांसुरस्मान्निहतो मया मृगो व्रताभिरक्षा हि सतामलंक्रिया॥१४॥

<center>*Anvaya*:</center>

---

[123] Reference is to *Kir*. 13.65.

कस्मैचिदपि वर्त्म न प्रदीयताम् इति व्रतं महर्षिणा मे विहितम् अस्मात् जिघांसः मृगो मया निहतः हि व्रताभिरक्षा सताम् अलंक्रिया॥

To nobody way should be given. The rule to this effect has been taught to me by the great *ṛṣi*. For that reason I have killed the animal which wanted to kill (me). For the observance of rules is the ornament of good men.[124]

<div align="center">Commentary</div>

नेति॥ कस्मैचिदपि वर्त्म न प्रदीयतामित्येवं व्रतं महर्षिणा व्यासेन मे मह्यं विहितम्। उपदिष्टमित्यर्थः। अस्मात्कारणाज्जिघांसुर्हन्तुमिच्छुरापतन्नभिधावन्नयं मृगो मया निहतः हि यस्माद्व्रताभिरक्षा सतामलंक्रिया। न तु दोषः। अत आत्मरक्षणार्थमस्य वधः। न निष्कारणमित्यर्थः॥

On (the stanza beginning with) *na*

Kasmaicid api vartma na pradīyatām[To even nobody way should be given].[125]
    Iti[thus] means) *ityevam* 'to the effect that.'
    Vratam[the rule].
    Maharṣiṇā[by the great sage] (means) *vyāsena* 'by Vyāsa.'
    Me[me] (means) *mahyam* 'to me.'
    Vihitam [bestowed] . That is to say, *upadiṣṭam* 'taught,' (sg. nom. ntr.).
    Asmād[from that] (sc.) *karaṇāt* 'for that reason.'
    Jighāṃsuḥ[wishing to kill] (means) *hantum icchuḥ* 'desirous to kill,' (sg. nom. masc.).[126]
    Mayā[by me] *nihataḥ* [killed,] (sg. nom.).
    Tasya[of him] '(means) *hantuḥ* 'of the killer.'
    Hi[because] (means) *yasmāt* 'because.'
    Vratābhirakṣā satām alaṃkriyā[the observance of rules is the ornament of good men]. But not a fault. Therefore the killing of that (animal) was for the sake of self-defence. That is to say, it was not without cause.

Note (xiv.14)

---

[124] By *sat, sajjana* Bhāravi invariably understands the *āryas*.
[125] Compare *Manusmṛti* 8.350 cd, *ātatāyinam āyāntaṃ hanyād evāvicārayan* 'one may definitely kill without hesitation one who approaches with a drawn bow in hand.'
[126] For the derivation of *jighāṃsu* see under *Kir.* 13.6.

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: ab, 4x *t*.; cd, 3x *m* .
Arthālaṃkāras: *Arhtāntaranyāsa*, in *vratābhirakṣā satām alaṃkriyā* .

Transition to XIV.15

'दुर्वचं तत्' इत्यादिना यत्संजातं बन्धुत्वमुक्तं तत्राचष्टे--

With regard to the friendship-relation established according to *durvacaṃ tat*,[127] (Arjuna) says:

Stanza XIV.15

मृगान्विनिघ्नन्मृगयुः स्वहेतुना कृतोपकारः कथमिच्छतां तपः।
कृपेति चेदस्तु मृगः क्षतः क्षणादनेन पूर्वं न मयेति का गतिः॥ १५॥

Anvaya:

स्वहेतुना मृगान् विनिघ्नन् मृगयुः तप इच्छतां कथं कृतोपकारः कृपेति चेत् अस्तु मृगः क्षणात् क्षतः अनेन पूर्वं न इति का गतिः॥

How can a hunter hitting wild animals for his own sake be one who renders help to ascetics? If somebody argues, it is (out of) pity, then let that be so. The animal has been hit at the same moment, whether first by him (the Kirāta lord) or by me. Which is the means to decide (that) by saying no?

Commentary

मृगानिति॥ स्वमात्मैव हेतुस्तेन स्वहेतुना। स्वार्थमित्यर्थः। 'सर्वनाम्नस्तृतीया च' इति तृतीया। मृगान्विनिघ्नन्प्रहरन्। मृगान्यातीति मृगयुर्व्याधः। 'मृगयुर्व्याधश्च' इत्यौणादिको युप्रत्ययान्तो निपातः। 'व्याधो मृगवधाजीवो मृगयुर्लुब्धकोऽपि सः' इत्यमरः। तप इच्छतां तपस्विनां कथं कृतोपकारः। न कथंचिदित्यर्थः। अथ कृपेति चेत्। व्याधस्यापीति शेषः। अस्तु। किं शुष्ककलहेनेति भावः। परंतु यदुक्तम् 'निघ्नतः परनिबर्हितम्' इत्यादिना तस्य प्रथमप्रहर्तृत्वं तदयुक्तमित्याह-मृगः क्षणात्क्षतः। आवाभ्यां युगपदेव विद्ध इत्यर्थः। एव सत्यनेन नृपेणैव पूर्वं हतो

मया तु नेत्यत्र का गतिः किं प्रमाणम्। पौर्वापर्यस्य दुर्लक्ष्यत्वादिति भावः। तथा च यदुक्तम् 'व्रीडितव्यम्' इत्युपालम्भस्तस्यैव किं न स्यादिति भावः॥

On (the stanza beginning with) *mṛgān*

(In the sense of) *ātmaiva hetus tena* 'oneself only is the cause,' sg. instr. (we derive *svahetunā*). That is to say, for one's sake. The instr. case ending (has been added) by P.2.3.27.[128]

Mṛgān[wild animals].

Vinighnan[striking down] means) *praharan* 'hitting,' (sg. nom. masc.).

(In the sense of) *mṛgān yāti* 'he hunts for wild animals,' (we derive) *mṛgayuḥ* (that is,) *vyādhaḥ* 'a hunter,' (sg. nom.). This is a *nipāta*(*na*) ending in the *uṇādi*-suffix *yu* by (the *uṇādi*-rule) *mṛgayvādayaś ca* 'and also *mṛgayu*, etc.'[129] Amara says *vyādho mṛgavadhājīvo mṛgayur lubdhako 'pi saḥ* 'also this: *vyādha* "hunter," *mṛgavadhājīva* "one who lives by killing wild animals," *mṛgayur* "hunter," (and) *lubdhako* "hunter" (is synonymous with one another.).'[130]

Tapa icchatām[of those wishing penance] (means) *tapasvinām* 'of the ascetics.'

Kathaṃ kṛtopakāraḥ[how one who renders help]. That is to say, not in any way.

Next,

Kṛpeti cet.[if it be argued that it is out of pity]. Supply, *vyādhasyāpi* 'even of a hunter.'

Astu [then let it be so]. (Arjuna) means to say, what is the use of a useless quarrel? But what has been stated as being the first one to hit that (animal) by saying *nighnataḥ paranibarhitam*, etc.,[131] that is incorrect.[132] Thinking thus (Arjuna) says:

Mṛgaḥ kṣaṇāt kṣataḥ 'the animal has been killed at the (same) moment.' That is to say, (the animal) has been pierced by the two of us simultaneously.

That being so,

Anena[by this one] (means) *nṛpeṇaiva* 'by the king himself.'

Pūrvam[first] (sc.) *hataḥ* '(the animal) has been hit first.'

---

[128] The rule says that in the case of the word *hetu* used after a pronoun the instr. case ending is also used (in addition tot he gen. case ending).

[129] *Uṇādisūtra* 1.37, which is wrongly quoted, and therefore to be emended in the tekst of the *Kir.* See *SK*, *NSP* ed. 1942, p.519. The suffix cannot be yu, but must be Ku, which is correctly stated in the Calcutta ed.Gobardhan Press 1913, p. 500.

[130] *AK*. 2.10.21 cd.

[131] Reference is to *Kir.* 13.46c.

[132] By that stanza the Kirāta lord may say that he was first to hit the boar, but that is incorrect.

Mayā [by me] (sc.) *nu* 'or by me.'[133]
Na iti kā [Which is for saying no].

Gatiḥ [means] (means) *pramāṇam* 'means to decide.' (Arjuna) means to say that the due succession is hard to be seen. And why should not it be an insult for him since it has been said that it (the arrows) has been thrown so(in that order). This is what (the poet) means to say.

Note (xiv.15)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: ab, 4x *t*.; cd, 4x *t*; d 3x *n*; a *lāṭānuprāsa* in *mṛgānᵒ... mṛgaᵒ*.
Arthālaṃkāras: None .

Transition to XIV.16

पूर्वं 'कृपेति चेदस्तु' इत्युक्तम् । संप्रति तदप्यसहमान आह--

Earlier it has been stated *kṛpeti ced astu*.[134] Now (Arjuna), disagreeing with that also, says:

Stanza XIV.16

अनायुधे सत्त्वजिघांसिते मुनौ कृपेति वृत्तिर्महतामकृत्रिमा ।
शरासनं बिभ्रति सज्यसायकं कृतानुकम्पः स कथं प्रतीयते ॥ १६ ॥

Anvaya:

अनायुधे सत्त्वजिघांसिते मुनौ कृपेति वृत्तिः महतां अकृत्रिमा सज्यसायकं शरासनं बिभ्रति सः कथं कृतानुकम्पः प्रतीयते ॥

The word *kṛpā* 'pity' with reference to an unarmed *muni* who is desired to be killed by a living being is a natural usage of great men. (But) that one (the *Kirāta* lord), how can he be understood (by me) as compassionate when I was carrying a bow on which there was an arrow together with a bow string?

---

[133] Read *nu* for *tu* in the 1889 *Kir* ed.
[134] Reference is to *Kir*. 14.15 c.

Commentary

अनायुध इति॥ अनायुधे निरायुधे सत्त्वेन केनचित्प्राणिना जिघांसिते हन्तुमिष्टे। हन्तेः
सन्नन्तात्कर्मणि क्तः मुनौ विषये कृपेति वृत्तिर्व्यवहारो महतां महात्मनामकृत्रिमाकपटा सह ज्यया
सज्यः सायको यस्मिंस्तच्छरासनं धनुर्बिभ्रति दधति मयि स नृपः कथं कृतानुकम्पो मया प्रतीयते
ज्ञायते। इणः कर्मणि लट्। अक्षमे कृपा विहिता। न तु क्षम इत्यर्थः॥

On (the stanza beginning with) *anāyudhe*

Anāyudhe [unarmed] means) *nirāyudhe* 'unarmed,' (sg. loc. masc.).

    Sattva [a living being] means) *kaścit prāṇī* 'one or other living being.' (In the sense of) *kenacit prāṇinā jighāṃsite* 'desired to be killed by one or other living being,' (sg. loc. masc.,) (we derive) *sattva jighāṃsite*, (that is) *hantum iṣṭe* 'desired to be killed.' (The suffix) *Kta* (has been added) in the passive sense after (the verbal base quoted as) *hanti-* 'to kill.'[135]

    Munau [with regard to the *muni*].(sc.) *viṣaye* 'with regard to the *muni*.'[136]

    Kṛpeti. [so pity].

    Vṛttiḥ [usage] means) *vyavahāraḥ* 'usage,' (sg. nom.).

    Mahatām [of great ones] (means) *mahātmanām* 'of great personalities.'

    Akṛtrimā [not assumed] means) *akapaṭā* 'without deceit,' (sg. nom. fem.).

    (In the sense of) *saha jyayā* 'together with the bow string' (we derive) *sajya*. (In the sense of) *sajyaḥ sāyakaṃ yasmiṃs tad* 'on which there was an arrow together with a bow string,' sg. loc. ntr., (we derive) *sajyasāyakam*.

    Śarāsanam [the one discharging arrows, that is a bow] (means) *dhanuḥ* 'bow,' (sg. acc.).

    Bibhrati [carrying] (means) *dadhati* 'carrying,' (sg. loc. abs. masc.). (Suply) *mayi* 'while I was carrying.'

    Saḥ [that] (sc.) *nṛpaḥ* 'that king,' (sg. nom. masc.).

    Kathaṃ kṛtānukampaḥ. [how as one having a being performed compassion, that is 'as compassionate']. (Supply) *mayā* 'by me.'

    Pratīyate [he is understood] (means) *jñāyate* 'he is understood,' (sg. acc.). (The present tense marker) *lAṬ* (has been added) in the passive sense after (the verbal base quoted as) *iN-* 'to go.'[137] Pity is prescribed with reference to a person who is disabled. That is to say, but not with reference to a person who is able.

---

[135] By P.3.4.70.

[136] Thus *munau* is interpreted as a *viṣayasaptamī*, a variety of the use of the loc. case ending indicating a domain. See *SK* (*NSP* ed. 1942), No. 634. For *karmaṇi lAṬ* see P.3.4.69.

[137] *Dhp.* 2.36.

Note (xiv.16)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: ab, 3x *m*.; c, 4x *t*; d 3x *s*; d, 3x *k* .
Arthālaṃkāras: None .

Transition to XIV.17

अथ कृपामभ्युपगम्याह--

Next, after having accepted (the appeal to) pity (for the sake of argument) (Arjuna) says:

Stanza XIV.17

अथो शरस्तेन मदर्थमुज्झितः फलं च तस्य प्रतिकायसाधनम्।
अबिक्षते तत्र मयात्मसात्कृते कृतार्थता नन्वधिका चमूपतेः॥१७॥

Anvaya:

अथो तेन मदर्थं शरः उज्झितः तस्य फलं च प्रतिकायसाधनम् अबिक्षते तत्र मया आत्मसात्कृते चमूपतेः अधिका कृतार्थता ननु॥

Perhaps by him (the Kirāta lord) the arrow has been loosened for my sake, and the result of that (arrow) was the killing of my opponent. Since that (result) remains undisputed, although (the arrow) had been appropriated by me, certainly the success of the army commander (the Kirāta lord) has been increased.[138]

Commentary

अथो इति॥ अथो प्रश्ने। 'मङ्गलानन्तरारम्भप्रश्नकार्येष्वथो अथ'। इत्यमरः। तेन नृपेण मदर्थं यथा तथा। अर्थेन सह नित्यसमासः। शर उज्झितस्त्यक्तस्तस्योज्झितस्य फलं च प्रतिकायस्य प्रतिपक्षस्य साधनं वधः। 'साधनं निर्वृतौ मेढ्रे सैन्ये सिद्धौ वधे गतौ'। इति विश्वः। अबिक्षतेऽखण्डिते तत्र तस्मिन्फले मयात्मसात्कृते स्वाधीनीकृते सति। 'तदधीनवचने' इति सातिप्रत्ययः। चमूपतेरधिका

---

[138] He has shot an enemy and he has saved Arjuna.

कृतार्थता साफल्यं ननु खलु। स्वायुधस्य परत्राणशत्रुवधपात्रप्रतिपादनायैकहेलया सिद्धेरित्यर्थः। तथाप्ययं शरलोभ इति कृपालुताया मूलान्यपि निकृन्ततीति भावः॥

On (the stanza beginning with) *atho*

Atho[Perhaps]. (Used) in the sense of question. Amara says *maṅgalānantarārambhapraśnakāryeṣvatho atha* 'atho (and) atha in the sense of auspiciousness, beginning, question, entirely and then/afterward.'[139]

    Tena[by that one) (means) *nṛpeṇa* 'by the king.'

    Madartham[for the sake of me].(sc.) *yathā tathā* 'in such manner that.'[140] Invariable cp.-formation with *artha*.[141]

    Śaraḥ.[arrow].

    Ujjhitaḥ[loosened] (means) *tyaktaḥ* 'loosened,' (sg. nom. masc.).

    Tasya[of that] (means) *ujjhitasya* 'of that loosened one,' (sg. gen. masc.).

    Phalaṃ ca [and the result].

    Pratikāya[opponent] means) *pratipakṣa* 'opponent.' *Sādhana*[the killing] means) *vadha* 'the killing.' (In the sense of) *pratikāyasya sādhanam* 'the killing of the opponent,' (sg. nom.) (we derive *pratikāyasādhanam*). The *Viśva* (*kośa*) says *sādhanaṃ nirvṛtau medhe sainye siddhau vadhe gatau* '*sādhana* in the sense of returning, an elephant-keeper, a soldier, success, killing and gait/march.'

    Avikṣate[unbroken] (means) *akhaṇḍite* 'unbroken,' (sg. loc. abs. ntr.).

    Tatra[when that is] (means) *tasmin phale* 'that result,' (sg. loc. abs.).[142]

    Mayā [by me].

    Ātmasātkṛte[although (the arrow) has been made his own] (means) *svādhinīkṛte sati* 'although (the arrow) has been appropriated,' (loc. abs.). The suffix *sātI* (has been added) by P.5.4.54.[143]

    Camūpater adhikā kṛtārthatā [the success of the army commander has been increased].

    Nanu[certainly] (means) *khalu* 'certainly.' That is to say, because of the success of his own weapon for the protection of another person, the killing of the enemy and the restoring of the arrow to a deserving person,[144] all at one stroke. Still, he being one who has greed for an arrow, cuts off the roots of his being a compassionate person. This is what (Arjuna) means to say.

---

[139] *AK.* 3.4.9 ab.

[140] Indicative of adverbial value.

[141] By *Vt.* IV on P.2.1.36.

[142] When that result remains unbroken.

[143] The rule says that in connection with *kṛ-* (P.5.4.50.) the suffix *sātI* is added in the sense of dependent on x.

[144] Namely, Arjuna. This, anyway, is what Arjuna hopes.

Note (xiv.17)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: c, 3x *t*.; cd, *yamaka* in ⁰*kṛte… kṛtā*⁰; d, 3x *t* .
Arthālaṃkāras: None.

<center>*Transition to XIV.18*</center>

'मार्गणैरथ तव प्रयोजनम्' इत्यादिना यदुक्तं तन्निराचष्टे--

What has been stated as *mārgiṇair atha tava prayojanam*, etc.,[145] that (Arjuna) refutes.

<center>Stanza XIV.18</center>

यदात्थ कामं भवता स याच्यतामिति क्षमं नैतदनल्पचेतसाम्।
कथं प्रसह्याहरणौषिणां प्रियाः परावनत्या मलिनीकृताः श्रियः ॥१८॥

<center>*Anvaya*:</center>

सः कामं भवता याच्यताम् इति यदात्थ एतदनल्पचेतसां न क्षमं प्रसह्य आहरणौषिणां परावनत्या मलिनीकृताः श्रियः कथं प्रियाः ॥

What you say as: by you (Arjuna) the king should be willingly requested, that is not proper for persons having not a little self-respect. Of those who are wont to take by force, how can there be good fortune when it has been made dirty by bowing down for another person?

<center>Commentary</center>

बलादाहरणौषिणामाहर्तुमिच्छूनाम्। 'क्षत्त्रियस्य निचितम्' इति स्मरणादिति भावः। परावनत्या याञ्चादैन्येन मलिनीकृताः श्रियः यदिति॥ स नृपः कामं भवता याच्यतामिति यदात्थ। मामिति शेषः। एतदनल्पचेतसां मनस्विनां न क्षमं न युक्तम्। कुतः। प्रसह्य कथं प्रियाः। न कथंचिदित्यर्थः॥

---

[145] Reference is to *Kir*. 13.59.

On (the stanza beginning with) *yad*

Saḥ[he] (means) *nṛpaḥ* 'the king,' (sg. nom.).

    Kāmaṃ bhavatā yācyatām iti yad āttha[what you say as: he should willingly be asked by you]. Supply *mām* 'to me.'

    Etad [that].

    Analpacetasām[of the ones with much consciousness] (means) *manasvinām* 'of discerning ones.'

    Na kṣamam[not appropriate] (means) *na yuktam* 'not proper,' (sg. nom. ntr.).

    Why?

    Prasahya[forcibly] (means) *balāt* 'by force.'

    Āharaṇaiṣiṇām[of ones who are desirous of taking away] (means) *āhartum icchūnām* 'of ones who are desirous to take away.' (Arjuna) means to say, on account of the *smṛti*-statement *kṣatriyasya vijitam* 'conquering belongs to a *kṣatriya*.'[146]

    Parāvanatyā[by bowing down for another] (means) *yāñchanādainyena* 'by the misery of begging.'

    Malinīkṛtāḥ śriyaḥ kathaṃ priyāḥ[made dirty how can there be good fortune] That is to say, not in any way.

Note (xiv.18)

Metre: See Note (1). *Vaṃśastha*.
Śabdālaṃkāra: ab, 5x *t*.
Arthālaṃkāras: None.

<div align="center">

Transition to XIV.19

</div>

अथ परेङ्गितमुद्घाट्य भयं दर्शयति--

Having exposed the intention of the other (the Kirāta king), Arjuna (now) threatens (him):

<div align="center">

Stanza XIV.19

</div>

<div align="center">

अभूतमासज्य विरुद्धमीहितं बलादलभ्यं तव लिप्सते नृपः ।

</div>

---

[146] Source unidentified. See *MGhK*, p.100, under *Kir*. 2.17, and p. 422, n. 113.