PART -1
CRITICAL EDITION
TEXT AND TRANSLATION
Description of Manuscripts

The texts that are dealt with for preparing critical editions are manuscripts. These manuscripts were Birch-barks or the inner bark of the Bhūrja tree, cotton clothes, silk bands, wooden boards, animals’ skins and palm leaves etc. The palm leaf as writing material is referred to by Hsuan-Chang (7th century A.D.) and that palm leaf manuscripts of India made from the leaf of corypha umbraculifera or Borassus flabellifera. The general name of an ‘instrument of writing’ is Lekhanī which includes the stilus, pencils, brushes, reed and wooden pens. Ink seems to have been used for writing from very early times. These were the instruments for preparing manuscripts. Then such manuscripts were generally preserved in libraries attached to temples, colleges, monasteries, courts of kings or in the houses of many private individuals. The manuscripts are classified into two types, namely autographs and transcripts. The autographs are the manuscripts prepared by the author himself. A dictation revised by the author is also called an autograph and the transcript is a copy made from an autograph or a transcript. The copy before the copyist is called examplar. Autographs are not available for any one of the sanskrit works belonging to ancient or medieval periods because the life of a manuscript normally does not go beyond five or six centuries. We do not get autographs even for the works which have been written after 15th or 16th century. Now we have got transcripted eight palm leaf manuscripts and seven handwritten paper sanskrit manuscripts (SMS) and basing on those the critical edition of this rare manuscript that is Bhāratāmṛtam, is going to be dealt with.
The Critical Apparatus

The following manuscripts of Bhāratamṛtam along with some infralineam forming the critical apparatus are collected and collated.

2. A2- MS. No. L-15 collected from the JOSM. Bhubaneswar, Orissa.
3. A3- MS. No. L-67 collected from the JOSM. Bhubaneswar, Orissa.
4. A4- MS. No. L-68 collected from the JOSM. Bhubaneswar, Orissa.
5. A5- MS. No. L-84 collected from the JOSM. Bhubaneswar, Orissa.
6. A6- MS. No. L-179 collected from the JOSM. Bhubaneswar, Orissa.
7. B- MS. No. 536 collected from the Parija Library, Manuscript Section, Utkal University, Vanivihar, Bhubaneswar, Orissa.
8. C1- SMS. No. 45 collected from the JOSM, Bhubaneswar, Orissa.
9. C2- SMS. No. 46 collected from the JOSM, Bhubaneswar, Orissa.
10. C3- SMS. No. 47 collected from the JOSM, Bhubaneswar, Orissa.
11. C4- SMS. No. 48 collected from the JOSM, Bhubaneswar, Orissa.
12. C5- SMS. No. 49 collected from the JOSM, Bhubaneswar, Orissa.
14. D2- R No. 3002 collected from the Govt. Oriental Manuscript Library, University Library Building, Madras-5 (Chennai), Tamilnadu.
15. E- MS. No. 5181 collected from the Royal Asiatic Society of Bengal, Calcutta (Kolkata). West Bengal.

N.B.:- The hand written paper manuscript is marked as SMS in the collection of

[2]
It is well known in Oriental studies as a rare palm leaf manuscripts for the restoration of the Bhāratamṛta Mahākāvyya. It is now in the collection of manuscripts deposited in the Jayadeva Orissa State Museum, Bhubaneswar, Orissa, in its Manuscript Library. This codex contains the transcription of Bhāratamṛtam and is the oldest and rare amongst other manuscripts. It carries the catalogue No. 01 and MS. No. L-14. The script of the MS. is oriya written on both the sides of the leaf. The letters are very small in size and written in old oriya character. Though it is written in oriya script the language is sanskrit. The number of folia is 160 and the size of the folia is 46 c.m. x 3 c.m. in length and breadth respectively. Each page consists of four to five lines. The number of letters found in each line is 107 approximately. The verses are not numbered but the pages are seen numbered. As this one is preserved haphazardly, the pages are not found serially. The condition of this manuscript is very wretched, the leaves are broken and wormeaten which can not be read and used so easily. Some broken pages are not also found even there. This manuscript begins with the verse:

pranetumāmnāyavidhīmanekadhā dadhāra yah satyavatītanutatām.
pradāritadvaitapatho virarjyatām sarajyatām mayyanukampayā hariḥ.

[Bhāratamṛtam.1.1]
And it ends with the verse:

-cakrecatathâ prathâsutanâm sadronih śiviram śavaih viśeṣam.
pāravata pañjarântarâle sampraśptah kṣudhito yathâ viḍālaḥ.

(Bhāratāmṛtam 40-91)

This manuscript consist of thirty nine cantos (1-39) and 91 verses of the 40th canto but a peculiarity of the text is that there is not the presence of Karṇavadhā scene. The marginalias on both the sides are measured as 2cm. x 2.2cm. from left to right respectively. The name of the scribe is not given as well as the period of transcription is not also available. The verses are numbered but those are not legible. At the end of the text, colophon is not also found. As per the record supplied by the curator of that museum it is learnt that, this very text was acquired on 01.04.1950 as it was presented by Rāya Sāheva Ārttaballabha Mahānty. It is written on the remark column of the Accession register that at the time of acquisition the text was worm eaten and broken. It was found from Sākṣigopal, in the district of Puri, Orissa. This manuscript is highly informative as the genealogical data of Kuru and Paṇḍu dynasty as well as the life history of the poet Divākara Misra are only available in this manuscript in comparison to other manuscripts of Bhāratāmṛtam found yet. So from the historical point of view it is very important. This text is a first pothi amongst the other pothis, kept in the museum so far on Bhāratāmṛtam. At the end of the manuscript no sign of ending nor any benedictory line is seen. It is a rare but highly valuable text. It is to be pointed out here that Descriptive Catalogue published by [4]
Orissa Sahitya Akademi under the title A Descriptive Catalogue Of Sanskrit Manuscripts Of Orissa, Voloume-II (Kāvya, Ālākāra and Saṅgīta) in the collection of the Orissa state museum, Bhubaneswar-14, edited by Kedaranatha Mahapatra, published in 1960 and reprinted in 1996, has not mentioned about this manuscript. Rather there is a description of L-4 but it is seen after observation that L-4 is a manuscript which consists of Kumārasambhavam of Kālidāsa having 1st canto to 7th canto up to Umāparīṇaya and 117 verses of Naiṣadhiyacaritam of Śrīharṣa. It may not have happened due to printing mistake as L-4 is mentioned with other information after L-15, L-67 and L-68 which should have been mentioned chronologically. The L-4 of the A Descriptive Catalogue Of Sanskrit Manuscripts differs absolutely so far as the content is concerned. As some pages of this manuscript are broken and lost, it is not in a condition to turn the leaves, so other information regarding it are not possible. It is a part of the continuous text and an incomplete text as well.

A-2

It is a manuscript preserved in the Jayadeva Orissa State Museum, Bhubaneswar, Orissa in the manuscript library bearing catalogue No.01 and manuscript No.L-15. The substance of this manuscript is palm leaf. It is having 121 folia measuring 40.06cm. x 3.01cm. in length and breadth.
respectively. There are five lines of writing on both the sides of the leaf in old oriya character. The script of this manuscript is oriya but language is sanskrit. Each line consists of 50 letters approximately. The marginalias on both left to right is 2.4cm. x 2.00cm. respectively. The verses and pages are numbered. Here we find 1549 verses in this manuscript. It consists of 01 to 20 cantos of Bhāratamṛtānm and name of each canto has been mentioned at the end but not in the beginning, folia are intact but some pages are moth eaten and broken. This manuscript is an incomplete and continuous one, of the full voloume, available so far. This manuscript was acquired from Sākṣīgopal, Puri, Orissa and presented by Rāya Sāheb Ārtaṭballabha Mahānty on 01.04.1950. Neither the name of this scribe nor the date of writing is available from the manuscript. The text opens with the verse :

\[ \text{pranetumānāyavidhīmanekadhā dadhāra yah satyavatītanujatām.} \]
\[ \text{pradarsitādvaitapatho virarjyatām sarajyatām mayyanukampayā hariḥ.} \]

(Bhāratamṛtānm 1.1)

And it closes with the verse :

\[ \text{tena śrīpatibhaktibhāvītadhiya niśpaditesmin mahākāvyo sadgunabhāji} \]
\[ \text{viṃśatitamaḥ sargah samagro gataḥ.} \] (Bhāratamṛtānm 20.101)

At the end of the manuscript colophon is found. It starts with a salutation to Śrī Gaṇeṣa, the Lord of wisdom as śrī gaṇeṣāya namāḥ and at the end, a salutation to Śrī Hayagrīva as śrī hayagrīvāya namāḥ is also written. At the end, the unknown scribe has humbly added few words in oriya language which means that he should be excused for any fault lying there in:

[6]
It is a continuous manuscript of Bhāratamṛtam. Though it is an incomplete text but informative one.

A-3

It is a palm leaf manuscript preserved in the Jayadeva Orissa State Museum, Bhubaneswar, Orissa bearing catalogue No.01 and this manuscript is reckoned as L-67. It consists of 116 folia written on both the sides in oriya script of old oriya character but language is sanskrit. The size of folia is 18.5cm. x 1.8cm. in length and breadth respectively; text space covers 16.5cm. by 17.5cm. and the writing is in indelible ink, absolutely nonsensitive to damp and water. The number of letters per line is about 59 and it is having five lines per leaf. The verses as well as pages are numbered but not intact. The condition of the manuscript is worm eaten and broken also. As the information supplied by the curator of the museum that it was purchased from Kišoracandra Rājaguru. The finding spot of this manuscript is Khallikote in the district of Ganjam, Orissa. It was made available on 01.04.1950. So it is a manuscript of nearly 55 years old. Due to slackness of conservation the manuscript is in decaying condition. At the outset of this manuscript we come to see:

śrīkṛṣṇāya namah. nirmātuśaminataṅgamamapanitāh .

Then this manuscript of Bhāratamṛtam is started with om gaṇeśāya namah . Then the verses from canto 01 is started with the verse which is:

[7]
pranetumāmnāyavidhīmanekadhā dadhāra yah satyavatītanujatām.
pradarśitādvaitapatho virarjyatām sarajyatām mayyanukampayā hariḥ.

(Bhāratāṁṛtam 1.1)

And it ends with the verse of 20th canto which is as following :-

kṛtādṛkṣāmrajyaṁ kvavan gamanam tasya śaśīnāḥ
kvavasaṅgaḥ śaiveśi rasitamasā kvapitabhavanam
anayā sā detdaya mapisṛjanane kaviśayaṁ savāmah
kāṁ no harihara namasyo hatabidhiḥ.

(Bhāratāṁṛtam 20.100)

tenā śrīpatībhaktibhāvitatadhiya niśpāditesmin mahākāvyye sadguṇabhāji
vīṁśātītamaḥ sargaḥ samagro gataḥ pāṇḍavavaganagamanāṁ nāma
vīṁśātītamaḥ Sargaḥ. (Bhāratāṁṛtam 20.101)

So we come to know that this text consists of 1st canto to 20th canto i.e. 
pururavāprabhṛti saptadasa rājavarnā nāma canto to
paṇḍavavaganagamanāṁ nāma. This matter is also similarly reflected in A
Descriptive Catalogue Of Sanskrit Manuscripts of Orissa vide page No.82
but there are also some verses of 21st canto in that manuscript is seen which
is not also mentioned there. The end of the last verse is :

jyeṣṭhasayā mṛtenaiva śamayanlaḥ samuthitam
krodhānalam manāryeṣu bhrātaro nṛpamanlayaḥ.

(Bhāratāṁṛtam 21.4)

It is the 1st part (Prathamakhaṇḍa) of Bhāratāṁṛtam, which is depicted
such on the plank of L-67. It is an incomplete manuscript and no colophon

[8]
is seen there also. The name of the scribe or the date of transcription is not available. It is seemed as a continuous text of Bhāratāmṛtam. The text is very valuable and informative also. There is also a remark that it is same as in 113 means S.M.S. of Bhāratāmṛtam. The leaves of the text are fair but many a leaves have been the victim of worms for which some part of the text can not be read.

This is a palm leaf manuscript of Bhāratāmṛtam having catalogue No.01 and manuscript No. L-68. It is preserved in the Jayadeva Orissa State Museum, Bhubaneswar, Orissa. It is the second part (Dvītya khaṇḍa) of the Bhāratāmṛta. It is written in small oriya script followed by old oriya character but the language is sanskrit. The text is written on the both sides of the leaf and it is known that without using ink and only by means of iron nail pen (lekhanī) the text is written. The number of folia of this text is 112; size of the leaf is 36.06cm. x 3.06cm. in length and breadth respectively with the space measuring 2.3cm. x 2.3cm. from left to right side of the leaf. There are four to five lines in each leaf having 74 letters approximately in every line. It consists of 19 cantos that is from 21st canto to 39th canto with a fragment of 93 verses from 40th canto. The verses as well as pages are numbered but these are not in order. It is a worm eaten and broken manuscript which can not be read or used. After unthreading the manuscript the broken pieces of the palm leaves are falling down. Yet after observation it is learnt that the text is opened with a salutation to Lord Gaṇeṣa, the God of knowledge and wisdom as śrī gaṇeṣāya namaḥ. Then the text
opens with:

bhāratī bhāratī bhūya yasya nivyā ja nirmalā
gajapūnīte gaṇevatasmāi vyāsāya me namāḥ

(Bhāratāmṛtam 21.1)

Then it closes with:

stayatāpininvire virājaḥ droṇaprabhāve no
dharmam samramrayaniyadharma mujjhitaiya
cakre ca tathya prthasutā sa draunīṁ śiviraṁ
śatyivaśeṣam... viśampadimrya no nāma
śvasatāṁ mṛgyadhipānāṁ.

(Bhāratāmṛtam 40-93)

The above written verse has some resemblance with the end of 93rd verse of 40th canto. At the end of the manuscript there is written śrī
dakṣiṇāmūrttaye namāḥ. It is an incomplete text as full cantos are not found in this text. It may be the continuous text of L-67 as there is the vision of canto 1 to 20. The name of the scribe nor the date of transcription is found from the text. But as per the information fed by the curator of the museum it is learnt that this manuscript was purchased from Kishor Chandra Rajaguru of Khallikot in the district of Gangjam, Orissa on 1st may 1956. This manuscript is very valuable and informative also but due to carelessness, this manuscript is now in a decaying condition. In this manuscript the last canto of Bhāratāmṛtam is found starting from pārthadhanurvīdyādhibhāṁ which is very important for the study of this text yet it is not found in good preservation in the museum. Here the colophon is not also seen.

[10]
The oldest extant manuscript of the Bhāratāmṛta is a palm leaf manuscript is in the possession of the library of manuscripts of the Jayadeva Orissa State Museum, Bhubaneswar, Orissa and is about 48 years of acquisition by the museum from Jagannatha Ratha, a resident of Khallikote in the district of Ganjam on 29.03.1956. This information is supported by the curator of the said museum. Thus the finding spot of the manuscript is Ganjam, Orissa. It consists of 21st canto to 36th canto of Bhāratāmṛtam with a fragment of 37th canto having 114 folia. It is a palm leaf manuscript numbered as L-84, carrying the catalogue No.01. The Bhāratāmṛta is here written on both the sides of the leaf in old faded ink by ironnail pen (lekhāni) and each line contains about 59 letters and each leaf having four lines there. The size of the leaf is 36cm. x 3 cm. in length and breadth respectively having marginalias from left to right 1.06cm. x 2.00cm. The condition of the manuscript is very wretched, it is worm eaten and broken also. The name of the scribe or the date of transcription is not mentioned in the manuscript or in the record of the museum. It is an incomplete manuscript having no colophon at the end of the manuscript. The pages of the text or the verses of the cantos are not also numbered. At the outset of the text a due benediction is paid to Lord Gaṇeśa, the God of knowledge and wisdom as śrī gaṇeśāya namah. Then it opens with the verse:

bhārati bhārati bhūya yasya nivyā ja nirmalā
jagapūṇīte gaṇevatasmai vyāsāya me namah

tata prasthē priyāyā sahāyo nijāyā trayā
sahajānugataḥ pārthāh kākustha iva kānanam.

(Bhāratāmṛtam 21.1)

It closes with the verse:

tmanasasaucceyasa ratavasyabhinnaḥ
prāyāttandra dronimayu

(Bhāratāmṛtam -37)

In this text the story starting from pārthadhanurv dyādhigamaḥ till jayadrathavadhāḥ is found. The text is though written in oriya script with old oriya character but language is sanskrit. It is a valueable and informative manuscript but it has not reached till the last canto of this text. It is also like the SMS of Bhāratāmṛtam.

A-6

It is a palm leaf manuscript preserved in the manuscript library of the Jayadeva Orissa State Museum, Bhubaneswar, Orissa and bears the catalogue No.03 and manuscript No. L-179. Though it is written in small script in old oriya character, its language is sanskrit and it is in a very bad condition. The leaves of this manuscript are broken and moth eaten. It is not in a condition to read and to use. The number of folia is 152 ; size on average is 42.9cm. x 3.2cm. in length and breadth respectively. Each page contains three lines and each line consists of hundred letters approximately and full leaf is divided in two sides. On the both side of the leaf the manuscript is written. The verses as well as pages are seen as numbered but these are not legible. There are marginalias of 2.1cm. x 2.7cm. from left to right respec
tively. It contains 21st canto to 32nd canto and a fragment of 40th canto. Only 93 verses of 40th canto are seen which display the abrupt ending of this manuscript. It is like L-68 where same cantos are also seen. But the Descriptive catalogue of the museum says that it contains from 21st canto to 41st canto with 93 verses from 42nd canto. But after observation it is seen that only there is the presence of 21st canto to 39th canto in full and a fragment of 93 verses of 40th canto but there after one more verse is only given which is as follows:

\[
yukta \text{ savibhāya pāṇḍavebhya satkṛtvā kila karme durvigaram} \\
\text{āsīta sukham viśasya dimbhā nakonāmaśya satān } \text{ mṛgādhipānām.} \\
\text{(Bhūratāmṛtam-40-93)}
\]

Then nigaya tataḥ sadānugādyāta kṛṣṇa gurisūnu line is come to be seen. Thereafter again:

\[
\text{harah prāṇah sakala jagaṅga dakṣiṇamva prakūpājaghaḥ, vāpamana so} \\
\text{bhāta stasmavaikhalumapisam praṇāto vibhāvah prāyo} \\
\text{jagṛbhavata viphalāneva yuṣmaddadhēṣu.} \\
\text{(Bhūratāmṛtam - 40th canto)}
\]

The text is started with a benedictory line as śrī gaṇeśāya namah like other texts but at the end of verse there is no colophon seen as it is not ended. The cause of abrupt ending is not yet learnt. It is the text where the last verse or ending is only found. The condition of the text is so poor that it is not in a state to turn the pages for use. After opening the manuscript the broken pieces are falling down. It is a matter of great regret that utmost care has not taken for well preservation of this manuscript. As per the information
supplied by the curator of the museum and after verifying the records we come to know that this manuscript was purchased from Fakir Mohan Miśra, a resident of Dharakote area of Ganjam district, orissa on 31.03.1960. as the age of the text is too old and due to carelessness nothing more can be expected from the manuscript. It is further to say here that the Descriptive catalogue published by the orissa sahiyya Akademi under the editorship of Kedarnath Mahapatra, there is no the sketch of this palm leaf. This manuscript is very valuable and informative one and it displays the abrupt ending of the Bhāratāṁṛta which is not a complete text of this rare Mahākāvya.

In the Jayadeva orissa state museum, we find six palm leaf manuscripts of Bhāratāṁṛtam which are L-14, L-15, L-67, L-68, L-84 and L-179. From these six manuscripts none is a complete text. So one will have to take the resort of almost all the manuscripts for editing. The Descriptive catalogue published by the Orissa Sahitya Akademi says about four manuscripts of Bāratāṁṛtam out of which one is wrongly written as L-4 which is not seen in the Accession register or in the Stock register of the said museum. From different places of orissa, the said museum has collected the manuscript of Bhāratāṁṛtam which is a rare sanskrit manuscript of an orissan poet who is Kavicandrārāya Divākara Miśra.

This is a palm leaf manuscript collected and preserved in the manuscript library of the Parija library of Utkal university, Vanivihar, BBSR, [14]
Orissa carrying the catalogue No. 2790 having manuscript No. 536. It consists of canto one to twenty of the Bhāratāmṛta. It is written on both the sides of palm leaf in small oriya script in old oriya character. The condition of this manuscript is very poor as its leaves are broken and worm eaten. The number of folia is 95, having the size of 33cm. x 3.5cm. in length and breadth respectively. The marginalias on both sides of the leaf measuring 2cm. and five lines per folio with a number of 90 letters are found. The language of the script is sanskrit and at the end of the manuscript in oriya, the scribe has written a line that Lord Kṛṣṇa may save Lokanatha Dash from which the name of its scribe is known. The date of the copy or the source of the copy as well as the finding spot is not learnt from the manuscript or from the record of the said library. At the end it is written that the text is complete but in fact it is not so. Thus it may not be treated as a complete text rather it is to be taken as a continuous one. There is no colophon seen at the end of the text which is written in the record but after observing the manuscript it is clearly seen that a colophon is inscribed at the end of the manuscript which is as follows:

tena śrīpabhekti bhaktibhāvitadhiyā nispāditesmin mahākāvye sadguṇa bhājiviṃśatitamaḥ sargāḥ samupagataḥ.

(Bhāratāmṛtam-20.110)

iti śrī bhāratāṃṛte mahākāvye pāṇḍava vanagamanam nāma viśatitamaḥ sargāḥ.

This manuscript is commenced with the verse:

[15]
This manuscript of Bhāratāmṛtam is very important and valuable one as now it is reckoned as one of the rare manuscripts yet it is now worm eaten and broken due to lack of proper care and preservation. It is not in a condition to turn the leaves of the manuscript as these are broken and in decaying condition. Only the aforesaid manuscript of the Bhāratāmṛta is found in this manuscript library.

It is a manuscript of Bhāratāmṛtam of Kavicandra Rāya Divākara Miśra, collected and preserved in the Jayadeva Orissa State Museum, Bhubaneswar, Orissa. The substance of the manuscript is paper and it is a hand written sanskrit manuscript which is numbered as SMS 45 by the museum. It is written on one side of the paper in blue ink in small oriya script following the old oriya character but the language is sanskrit. The size of the SMS is 32cm. x 19.8cm. in length and breadth respectively, having a marginalia on left side only by measuring 3.05cm. Each page contains 12 lines on average having 22 letters per line approximately. The verses as well as pages are numbered and are intact. It is started from page 01 and ended in page 188. In this SMS we find 1st canto to 14th canto of Bhāratāmṛtam with a fragment of ten verses of 15th canto. It opens with a benediction to Lord Gāṇeśa and then follows as:

[16]
And it ends with the verse:

sya grāmānta jrumbhita divyaya dhañṭala
jitivā cambhāṛati majayaṁ jagatopi
hatvā magham khañḍava śatrasya didhakhyā
bhiksāmeṇaṁ purayatam kīrtī ūrāśaḥ.

(Bhāratamṛtam - 15.10)

In this SMS we find a description of pururavāprabhṛti saptadaśarājavarṇanaḥ canto to a fragment of khañḍavadaḥaḥ canto that is the canto No. 15. This manuscript is an incomplete one and it is a continuous manuscript of Bhāratamṛtam. The finding spot of this manuscript is Puri town, orissa as per the information fed by the source of the museum.

It was purchased by the museum from late Prof. Ananda Mishra of Puri district, orissa on 18.04.1964. The name of the scribe of this manuscript is Gopīnātha Miśra Šarmā which is known from his writing at the end of canto 20 on the page 270 and the date of the copy is 01.07.1963. Now the condition of this paper manuscript is in a decaying stage. Some pages are half torn and some others are also in broken condition.

It is a very important SMS as it is preserved in good and fair condition and the letters scribed there of the verses are also well but when it is compared with the original palm leaves i.e L-14, L-15 and L-67 it is found that the copyist has not properly copied the text. Whatever the matter may be
the SMS is a mute witness of the palm leaf manuscript as those are now on the verge of ruining stage. This manuscript is partly dependable one for which it is taken for comparison for editing this mahākāvyya.

C- 2

It is a hand written paper manuscript bearing the catalogue No. SMS-46. It is preserved in the Jayadeva Orissa State Museum, Bhubaneswar, Orissa. It contains from a fragment of 60 verses of 15th canto to canto 20 with a part of four verses of canto 21. It is started from page 189 and ended in page 271. Other features of this SMS 46 is like SMS 45 as these two SMSS are combined in a volume. It is learnt from the curator that SMS 45 and SMS 46 were separate at the time of its availability but when it was catalogued these two became one and kept in one volume but number was differently ascribed to them. This SMS begins with the following verse of 15th canto as:

\[
\text{nānopāyeci kaṭṛmapāyam vanavahneḥ}
\]

\[
\text{sastrīvāsa vyādhi ca vṛddhā jīvabhājaḥ}
\]

\[
\text{tasyājasraṃ rākṣasa yakṣo rāgasanāḥghāśca}
\]

\[
\text{kṛṣṭasminnibharamambho dharacarsam.}
\]

(Bhāratāmṛtam-15.17)

And it ends with the verse as:

\[
\text{jyeṣṭha sayāṁṛte naiva samayantaḥ samuthitam}
\]

\[
\text{krodhānala manāryeṣu bhrātaronṛpamanvayaḥ.}
\]

(Bhāratāmṛtam-21.04)

Here we see a fragment of khāṇḍavādāḥ to another fragment of [18]
pārthadhanurvidyādhitgamah that is the part of canto 15 to another part of canto 21. At the end, no colophon is seen. It is also an important and valuable rare manuscript of Bhāratāmṛtam and it is also taken for edition of this Mahākāvya as it seems dependable one. This is not also a complete text rather it is a continuous text of this Mahākāvya and of SMS 45.

C-3

It is another hand written paper manuscript of Bharatāmṛtam carrying the catalogue No. SMS 47 and preserved in the Jayadeva Orissa State Museum, Bhubaneswar, Orissa in its manuscript library. It consists of page 01 to 137 having canto 21st that is pārthadhanurvidyāgamah to a fragment of 35 verses of 31st canto which is named as sandhinisedhah. The length and breadth of this SMS is respectively as 34.1cm. x 19.8cm., having a marginalia of 3.02cm. on the left-hand side only. The SMS is written in blue ink in small oriya script in old oriya character but its language is sanskrit. In each page nearly 14 lines in average is seen and one line consists of 22 letters in average also. The finding spot of this SMS is Puri town and it was purchased and collected from late Prof. Ananda Mishra of Puri, orissa. As per the information given by the curator of the said museum it was collected on 18.04.1964 in three parts, amongst which one was from 21st canto to 35 verses of 31 canto and second one was from 32nd verse of 31st canto to 111 verses of 38th canto and last one was from 112th verse of 38th canto to 93 verses of 40th canto where it was ended abruptly. This SMS copied by Gopīnātha Miśra [19]
Sarmā as he had written his name in his own hand. So all about the name of this scribe, there may not be any dilemma and the date of transcription is written as 18.07.1963 in page No. 136. At the outset of transcription the copyist has written:

śrī gānēśāya namāḥ, avighnamastu.

This SMS opens with

bhārati bhārati bhūya yasya nirvājyanirmalā
gajapunite gaṅgevatasmī vyāsāya me namāḥ.

(Bhāratamṛtam- 21.01)

It closes with:

hayāvanītī viśāma pacārataḥ prakopamuccaiḥ kururasāmpratam
napathya ma dhītasa sauhṛdaṅkutah prayātuttamaḥ sagadaḥ sarmāṃ tauiyā.

(Bhāratamṛtam-35.31)

This is not a complete text having no colophon at the end. This SMS is on decaying condition yet it is fairly preserved in the museum. It may be treated as a continuous text of SMS 46 and it leads towards SMS 47. This is a highly informative and at the same time it is also a valuable rare manuscript of Bhāratamṛtam.

C- 4

It is a hand written paper manuscript of Bhāratamṛtam of Divākara Miśra preserved in the manuscript library of the Jayadeva Orissa State Museum, Bhubaneswar carrying the catalogue No. SMS 48. The character and features of this SMS are similar with aforementioned SMS 47. The
name of this scribe and finding spot and others are also the same like other
SMSS. This SMS contains from a fragment of 31 verses of 31st canto to a
fragment of 111 verses of 38th canto. It is started from the page 137 to 240,
having the canto named as sandhiniṣedhaḥ till gaṅjitagurugauravah. It
begins with:

vicārayam ṣcetasi tuṣvariṣva vāmāyātu kālacito metaducyate
upasthitā samprati dārīṇā vipapatkriyā mācara pāralaukikim.

(Bhāratāmṛta -31.36)

And it closes with:

anyonyabhimukhībhuya ddīsodurvā hetayah
cakrire vikramo dāraḥ samprahāra mamāṇṛpam.

(Bhāratāmṛta -38-111)

It is an incomplete text having no colophon at the end of the SMS. The
condition of the manuscript is not so good. The copyist has not exactly
transcribed the verses as almost the letters written in the palm leaves are
not so legible. This SMS is very informative and important like other SMSS.

C- 5

It is a hand written paper manuscript of Bhāratāmṛtam, preserved in
the manuscript library of the Jayadeva Orissa State Museum, Bhubaneswar,
Orissa, having the catalogue No. SMS 49. It contains a fragment of 49
verses of 38th canto to a fragment of 93 verses of 40th canto from page 241
to 283 of the text under the title of the canto gaṅjitagurugauravah to the last
canto having no ending for which it is untitled. Other features of this text
[21]
are like SMS 47 and 49. The text is not opened with any benediction nor ended with colophon. The three SMSS i.e. 47,48 and 49 are seen in a volume because when those three SMSS were available partly then the three were made into a volume as per the report of the curator of the museum. This SMS opens with:

nakule nakula ddesi duryodhana ivahave
ninye duhśasano bhaṅga sahadevena divātā.

(Bhāratāmṛtam-38-112)

It closes with:

yukta savibhāya pāṇḍavebhyā stakṛtvā kila karmaduvigaram
āśīta sukham viśasyadambhā kvanāmasvā satāṁ mṛgādhipānām.

(Bhāratāmṛtam-40.93)

This is the last verse of the Bhāratāmṛta where the ending of the canto is not marked, hence it may be taken as an abrupt ending. The cause of the abrupt ending is not mentioned anywhere. This manuscript is about 40 years old, hence some pages are seen to have been torn. It is an incomplete manuscript of Bhāratāmṛtam but a mute witness of the palm leaf manuscripts of this Mahākāvya. It is an informative and valuable manuscript as well.

**D-1**

It is a hand written paper manuscript preserved in the Govt. Oriental Manuscript Library (Madras), Chennai-5, Tamilnadu bearing the catalogue [22]
No. R 3717. It consists of 90 pages written in Devanāgarī script on one side of the page in old sanskrit character. The size of the paper is 27cm. x 23.05cm. in length and breadth respectively having 20 lines per page on average. The marginalia in extreme right is measured as 2.05cm. and per line a number of 24 letters on average are found. The manuscript is preserved in fair condition. As per the report of the curator of this library it is known that at the time of collection it was found in oriya script and the unanimous scribe had transcripted that in to Devanāgarī script. No information about the scribe is available. The date of acquisition of this manuscript is in the year 1921-1922 and it has been collected from Śrīmān Vṛndāvana Ratha, a native of Sergarha in the district of Ganjam, Orissa. It opens with the benediction to Śrī kṛṣṇacaitanyacandrāya namaḥ and then śrī gāṇeśāya namaḥ . Then the first verse of the first canto begins with pranetumāmnāyavidhīmanekadhā dadhāra yah satyavatītānujatām pradarsitādvaitapatho virarjyatām saraj yatām mayyanukampayā hariḥ. (Bhāratāmṛtam -1.1)

And it ends with the verse:

tena śrīpatibhaktibhāvadhitihya nispāditesmin mahākāvyye sadguṇabhāji viṃśatitamaḥ sargah samagro gataḥ. pāṇḍavaganamanām nāma viṃśatitamaḥsargah. (Bhāratāmṛtam 20.101)

It is a very valuable and informative manuscript starting from pururavāprabhṛtisaptārasārajarvarṇanam canto to pāṇḍavaganamanam
canto. The palm leaf of this manuscript is not available there. It is impossible
to give more information about the manuscript. It is an incomplete manu-
script having the colophon at the end.

D-2

It is a hand written paper manuscript collected and preserved in the
Govt. Oriental Manuscript Library (Madras), Chennai-5, Tamilnadu bear-
ing the catalogue No.3002. It contains 94 pages having 20 lines per page.
It is written in old Devanāgarī script on one side of every page. Each line
consists of 25 letters on average and the size of the paper is 27.05cm. x
24.05cm. in length and breadth respectively having a space of 2.7cm. on
the extreme right of the text. It has been transcribed from oriya to
Devanāgarī by an anonymous scribe. The manuscript contains 21st canto
to 39th canto in full and a fragment of 40th canto. As per the informa-
tion of the curator of the library the manuscript was collected from M.R.RY.,
Agadhācārya of Māṇḍāśā. Details of address about it is not found from the
record of the library. The date of the transcription is not available. It was
collected in the year 1921-22. The condition of the text is fair and it is also
seen that it is preserved with utmost care in that library. This text opens
with:

bhāratī bhāratī bhūya yasya nivyā ja nirmalā
jagapūnīte gaṇevatasmai vyāsāya me namaḥ

(Bhāratāmṛtam 21.1)

Then it ends with:

yukta savabhāya pāṇḍavebhya satkṛtvā kila karma durvigaram

[24]
āsīta sukham viśasya āṁbhā nakonāmaśva satāṁ mṛgādhipānāṁ.

(Bhāratamṛtam-40-93)

Here also the abrupt ending of the manuscript with a conjugation of its incompleteness are seen. The verses as well as the pages are not numbered. At the end of the Mahākavya, colophon is not found. This is a very valuable and informative manuscript of the Bhāratamṛta which is mostly a reliable one.

It is a palm leaf manuscript of Bhāratamṛtam preserved in the Royal Asiatic Society Bengal, Calcutta (Kolkata), West Bengal, having the catalogue No. 5181. The number of folia is 112 and is written on one side of the leaf in oriya script in old oriya character but the language is sanskrit. It contains from 21st canto of Bhāratamṛtam to 28th canto only. The size of folia is 13.2 inches x 1 inch (34cm. x 2.05cm.) in length and breadth respectively, having marginalias of 2cm. x 2.2cm. from right to left respectively. The date of copy or the finding spot or the name of the scribe is not available from the source. It is an incomplete manuscript. The condition of the manuscript is very precarious. The pages are broken and worm eaten. It is not in a state to read or to turn the leaves for further study. It begins with:

śrī gāṇeśāya namaḥ,
bhāratī bhāratī bhūya yasya nirvājyanirmalā
jagapunīte gaṅgevatasmāi vyāśāya me namaḥ.

(Bhāratamṛtam- 21.01)

[25]
And it ends with

\[
\text{rudrasyedarasasya tkavdha vapusah srutetidigamvaram}
\]
\[
\text{sa[mravdhesya vrkodarasasya silhilam bhara[m bhuvastarkayan}
\]
\[
\text{krodhamtasya vikasvaram pra[samayan viryyaprasam[aksara[ih}
\]
\[
\text{prasthitum puriririodasasat[ nandam jaganandanam.}
\]

(Bhāratāmṛtam. 28-61)

The colophon of this canto runs as:

\[
yam prasūta ..........\]
\[
ksatārthā viṣoyamunā viracute puryābhidheyo mahānaṣṭā viṃsātayā mitaḥ
\]
\[
parinātam sargo nivandhe gataḥ. (Bhāratāmṛtam-28.62)
\]

iti śri bhāratāmṛte bhīma pratikāmama*

From the curator of this library any more information about the details of the manuscript could not be possible. Only it is learnt that the manuscript is more than 80 yaers old. It is an incomplete manuscript of Bhāratāmṛtam. It is seen that the Royal Asiatic Society of Bengal being a pioneer of libraries has preserved the text carefully but due to very old in character and condition, the manuscript is not in a state for use or study, only it is a mute witness of Bhāratāmṛtam like a rare manuscript. The number of verses as well as number of pages could not be known. At the end of the manuscript the colophon is also seen. In this manuscript we find the description from pārthadhanurvidyāchigamaḥ to bhīmapratiṣñā canto. The number of verses of this manuscript is 620. This is also an informative and valuable manuscript of the Bhāratāmṛta.

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* The correct reading should have been bhīma pratiṣñā nāma.
Grouping of the Manuscripts

Out of the 15 manuscripts, the palm leaf manuscripts marked as A2, A3 and B appear to be carried with the same text tradition, to have been copied from the same source and the containing of them is also the same i.e. from 1st canto to 20th canto, so those may be counted in the group of 'V'. Among the other palm leaf manuscripts such as A4, A5, A6 and E also seem to possess the same tradition that all the manuscripts of this group carry canto 21 to onwards hence they may be grouped under ‘X’. From ‘V’ C1, D1 are copied and from ‘X’ C2, C3, C4, C5 and D2 are copied. So they may be subgrouped as ‘V1’ and ‘X1’ respectively. A1 being a nearly complete text and shows its individualities so, it may be grouped under the name ‘Y’. Amongst these manuscripts D1 and D2 are more reliable and carrying maximum correct reading and they are also very legible. So these may be grouped under ‘Z’. Though ‘Y’ is an individual text yet it is lack of correctness and legibility. Thus ‘Z’ is taken as the base of the work and for comparison SMS 45, 46, 47, 48, 49 which may be grouped as ‘W’ is accepted for the purpose of comparison. Except ‘Z’ and ‘W’, all may be treated as vulgate texts.

Defects of the vulgate texts

The vulgate text of the Bhāratamṛta has been available in five hand written forms out of the five SMSS, first volume consists of 01 to 14th canto and a fragment of 15th canto namely SMS 45 and 46 and then other three SMSS namely SMS 47, 48 and 49 forming one volume become the
full volume of the Bhārataṁrtam are seen as defective. In these SMSS there is no uniformity of words and at times the text differs from the base work i.e. D1. Some of the lines are also dropped. Though these are taken into account for deciphering the correct reading of the text, they are not also reliable for reconstructing the correctness of the text. In order to bring out the critical edition of the work, only the script R-3717(D1) and 3002 (D2) are reliable. Likewise the palm leaf MSS are also worm eaten and in ruining condition and many a pages of them are lost and invisible. So these are also treated like so. Any palm leaf MSS of the Bhārataṁrtam available so far are not also complete in nature. Due to the incompleteness and incorrectness these are not also reliable for which these are treated as the vulgate texts of the Bhārataṁrtam.

Thus for preparing the Critical Edition of Bhārataṁrtta we have mainly accepted manuscripts under group Z and for comparison we have accepted the paper manuscripts grouped under W. In the text we have given the prose order (anvaya) and the difference of reading in the vulgate Text W is given in the foot note. Moreover we have made necessary corrections in the base text wherever necessary and the incorrect original reading is mentioned in the foot note.

***

[28]
Translation: - That Hari who had been embodied as the son of Satyavatī to compile the Vedic injunctions into various ways (Veda into different parts) and who showed the path of monism for the stoics, let He be pleased to grace me.

Translation:- Though the famelike ocean of the Kauravas is very vast and uncrossable by other eminent poets, yet taking resort to meditation on Vyāsa’s feet in the form of boat, I am encouraged to cross that.
Translation :- My poem is not like that (of Vyāsa) yet O goodsouls! by your intercourse (my creation) will certainly attain supremacy in the mind of intellectual people like the ashes besmeared on the body of the enemy of cupid (Śiva).

Translation :- O good souls! my incitement to give your attention to it (my poem) will be like the grinding of ground on your part, your qualities, causing delight like the gladdening moonbeams, are meant for others but not born of others advice.

1. W- मतः:
2. W- गद्यकायास्यत
3. W- न्तःभूतितिरिवस्मर्रियः:
4. W- प्रत्येकाणाभद्यसारःरमर्मपञ्चः
5. W- हिरोरवाहाःकारोभितागुणः:
6. W- परोपदेशजः:
Translation :- A man, not praising the nature of a good object has no fault in his birth but it expresses his (wicked) nature. A traveller even if expressly speaking of the disadvantage of the sun, can cause any blame (of the sun)?

Translation:- The action of the wicked is severe like that of a courtezan who shows similar amorous gestures towards the persons endowed with virtues or devoid of them, is expert in snatching away the wealth of others at all times and defiles the stainless people.
Translation: Had many a kings, not taken birth in lunar dynasty who earned prosperity by the prowess of their arms still then leaving them all unspoken in detail, now (I am) going to speak of some celebrated ones (amongst them).

Translation: There was a unique lord of earth Pururavas by name who was like the ornament of the terrestrial globe, opulent as well as the abode of all knowledge and like a new incarnation of Puruṣottama (Viṣṇu.)

Translation: Like the heaven getting the opulent Indra, the prosperous Earth, getting a ruler who was the abode of virtues and glory, became agreeable to Brahma.

5. W- भूमन्य, ६. W- पुरुषर्वन, ७. W- वाणितर, ८. W- पुरिषोत,
९. W- सहिःचमेदिना, १०. W- अवावय, ११. W- गृहिः, १२. W- भुजोपिस्यूद

[32]
Translation:- Owing to threatening of whose splendour, like the sun exhibiting the awaking of the world everyday, the gloom like enemy hid in the cave of mountain out of fear.

Translation :- Ah, it is a matter of great curiocity that the sharpen-edged sword in the hand of this (king) stole the collyrium far away from the end of the eyes of the prettywives of the enemies in the battlefield.

Translation:- As the cloud receiving water from the sea and distributing it everywhere becomes consecrated in the vow of charity, similarly the people getting more (wealth) than desired from the king and distributing it everywhere became consecrated in the vow of charity.
Translation:- Being fascinated by the charm of the king, Urvasi abandon­ing the love of Indra and coming to the king expert in amorous sport, pleased him with dalliances.

Translation:- Whose wealth was praised by the Lords of the quarters and in whose assembly there was the co-sitting with the intellectuals and who had pretty damsels full of erotic sentiment as wives, what might be more with Indra than this king?

Translation :- Urvaṣi got Āyus from that king (Puruṣarvas) as the daughter of the mountain (Pārvaṭī) getting Guha (Kārttikeya) from Śiva, Śacī achieving Jayanta from the Lord of heaven (Indra) and Rohinī getting Budha from Candra.
Translation:- Without her the heaven does not seem to be adorned, thinking this the Gandharvas desiring to take her back, Urvasī being deceived by them went to heaven forshaking the king like Padmā (Lakṣmī) forshaking Indra in ancient times.

Translation :- That king without seeing her beloved here and there, being heartbroken with dejection, waiting for the youth of his son passed some days with grief.

Translation:- Then Pururavas, handing over his own kingship, that is scarce in the three worlds, to his son, expert in policy, went to the abode of the gods as a result of intercourse with Urvaśī.
Translation: - That Āyus, the destroyer of enemies, having delighted the solicitors became successful (as a king) who upheld the burden of the earth in his hands as the Lord of Indirā (Viśnu) and upheld Mandara in past.

Translation: - Seeing all the virtues like kindness etc. making residence in whose king, Kīrti (fame) and tejas (splendour), without getting place, as if travelled from one direction to another for long.

Translation: - Then king Nahuṣa, skilled in subduing opponents, was born from this (Āyus), who as if in war with his threefoldsakti (Prabhuṣakti, mantraṣakti and mitraṣakti) laughed at Guha (Kartikeya) endowed with only one sakti (i.e. the weapon of Kārtikeya).
Translation:- Witnessing him embraced by the fortune of victory in the war, the Lady like Fame as if went abroad (and) wishing to bring her back his valour as if moved from one direction to other.

Translation :- His son Yayāti was born who was the foremost of the virtuous, who established the doctrine of different scriptures, who was the destroyer of enemies, was endowed with unique valour as well as was an embodiment of royal virtue.

* The original reading was परिरूपः ।
Translation:- The host of enemies being afraid of him, wandering in the forest in the guise of Kirātas, could not be recognised by this king who came to this forest for hunting even though they were face to face with the king.

Translation :- That Kṣatriya king weded Devayāni, the daughter of Śukra, who had been cursed by kaca and being served by the daughter of Vṛṣaparvan (Śarmiṣṭhā) accepting slavery for some reason.

♦ The original reading was देवपाली।
Translation:- That slender-waisted gave birth to Yadu and Turvasu respectively prominent like Vasu from this (king). Mother (Devayānī) attained the highest splendour by those two like the highest wealth attained by policy and prosperity.

Kadāchidārāmaṇiवासगोपिता नृपोषपि तामेक्षत वार्षवर्णीम्।
सक्तेऽतितिरूपेषु विद्वा विमोहनति हदयं तनुष्रिया॥२७॥
Anvay:- क्षत्रियोषपि कश्चिदित्वा आरामनिवासगोपिता विद्वा विमोहनति सक्तेऽति तिरूपेषु हदयं तनुष्रिया ततः वार्षवर्णीम्।
Translation :- Once upon a time the king saw the daughter of Vṛṣaparvan (Śarmiṣṭhā) who was hidden in garden rest house seemed as fullblown creeper like lightning slipped from the sky and enchanting the heart by the beauty of her body.

ततः सकाम स ऋतौरवन्यताः महो रहो दीनवदिधितो नृपः।
विमुखं तस्याभृमरुपकर्षति तदर्द्दशिवाधानविन्मनः॥२८॥
Anvay:- अहो तया रहो दीनवदिधितो सकाम्म्य अर्थतः गन्धविधानविन्मनः तस्यां विमुखः।
Translation:- Ah ! Being desired with lust by her (Śarmiṣṭhā) like a poor one in secret, the king, expert in the injunctions of love marriage, thinking of the fruitfulness of the season, fixed his love stricken mind in her.

१. W- सुपुष्पेसुमध्यमा, २. W- अवलंब्य, ३. W- सफ़र्ट,४. W- ताड़क्षिमवच्चुर्ताः,
[39]
Translation: - The king, heaving the face like that of the moon, rejoicing the unblemished daughter of the enemy of gods (Śarmiṣṭhā) got three sons - Dundu, Anu and Puru unexpected by the daughter of Sukra (Devayānī).

Translation: - Once having come (to her father) and the preceptor of the Daityas being informed by that daughter and knowing this violation of the king, cursed him to be united with untimely old age.

* The original reading was जगामकाले जयेति।
Translation:-- Afterwards being insulted by the elder sons that king transferring the kingdom with his old age to the younger son and receiving youth from him, enjoyed sensual pleasures favourable to his mind.

Translation:-- In course of time he (Yayāti) being averse to the sensual enjoyments and having gone to the divine abode, this Puru again attaining his own pleasing youth, regained his paternal position.

Translation:-- No other in the world equal to him, was born in respect of family (heredity) descent nature, valour and study. If he would not have been deformed with thousand eyes Indra amongst the immortals might have been equal to him.

Translation:- The enemy having gone to the forest being afraid of him, seeing the forest conflagration, was afflicted apprehending it to be (his) valour like fire. Because the timids do not get happiness anywhere.

Translation :- His fame as well as ill-fame of destroying the enemies transgressing the world these two were not hostile to each other for long. It was the result of his good administration.

Translation:- Then the son of Puru became the ruler of the circumference of the earth whose administration was like that of Puruhuta (Indra), whom the people knew as Janamejaya, who won the earth in the battle sport like Jayanta (the son of Indra).

* The original reading was अत: ।
As the solicitors did not turn backwards from him then was he the wish fulfilling tree on earth? were the arrows sent by this king in battle were going away from the enemies?

Though moving on the path of righteousness spontaneously that was slippery owing to the libation of water and uneven and unsurmountable because of its subtle nature, that king never fluctuated at anytime.

As the golden mountain Meru being covered with jewelpeaks adorned with valley and the resort of the gods, attained elevation but the kinnars never resorted to its foot similarly the king, decorated with jewelled -crown and beautiful bracelet and the resort of the wise people attained high prosperity but was not a resort of the vile people.

* The original reading was स्तदस्य ।

Translation:- An excellent son, Pracinvan by name, having no less power was born from that king. The rockyland getting the touch of whose hand, being the producer of ample desires took resort in him as her husband.

Translation :- While roaming in all directions with a desire to conquer, this king imagined his strength of arms to be futile. As the enemies resorted to the abode like caves out of fear only by hearing his expedition.

Translation:- Falsehood could not hold him back (even if) he was excessively desirous of enjoying pleasures. The sense organs like the wicked horses did not make him fall in evil path at all who was the most learned in the Nigamas (the vedic lores).
Then Samyāti who was like the embodiment of kāma, took the hand of earth like wife. On hearing about whom the hearts of the enemies (out of fear), the heads of the good people (out of curiosity), the bodies of the deer-eyed (out of amour) trembled.

Though his hand like tree having fame like flowers attained fragrance by giving desired objects to the solicitors, that hand-tree endowed with five fingers surpassed the five (wish fulfilling) trees of the gods.

Having ruled the earth for a long time with a view to reposing because of toil as if, the king having gone to heaven, Aharyāti (the son of Pracinvān) was installed, in his royal position that was full of pleasures, by the Brahmins.
Not only the earth became satisfied getting that good ruler but also this king, getting her (the earth) coming down as a heredity having manifested the affection of subjects in him, felt himself obliged.

Translation: - Being possessed of youth relating to drawn out cupid this (king) attained the position like that of Indra. Pride did not touch him mentally also. Because the noble persons are bereft of vices.

Translation: - He (Aharyāti), the husband of Bhānumatī got a son named Sārvabhauma who was proficient amongst the archers, whom the people served out of honour for their own welfare like the gods serving Indra.

1. W- महिकृताशीतबाय, 2. W- न..., मागताः, 3. W- नयनाम ....... छ. W- कल्याणं
9. W- बेरिजिरे 10. W- लेजिरे
As Indra defended Indrahood owing to supreme dominion and the moon his moonhood because of delight that king not only protected sovereignty by name but also supremacy owing to the Lord of all the earth.

Oh! Though that king had earned wealth by the prowess of his arms yet he became devoid of faults and evil passions. Being inclined to others beneficence by wealth, he became very harmful to the enemies.

Then from the king, indulging in amorous sports, with Sunandā who was applauded for attaining virtues, was born a famous son called Jayatsena who made the name fruitful.

Translation

* The original reading was दोषानिल।
Translation:- Like the sun blossoming the lotus, attaining the all pervading sky defiles the moon and spreads the lusture intolerable by others in all directions, this king expanding wealth, attaining his father’s position (i.e. the royal throne) having unique sovereignty destroyed the (opponent) kings and spread his unbearable might in all directions.

\[
\text{मिवृम्यात्मुनितिरस्य भूपते: पदरविन्दे नतभूरिभूषष्ठ: ।}
\text{विभृषयानं गुणगरे विचारितोपभवोधरीं कोएपिय यत्पर: ।५३ ।}
\text{अन्या: वल गुणगरे विभृषया वनिरागत कोएपिय पर: इत: उपरि न अभवत् । पदरविन्दे}
\text{नतभूरिभूषष्ठ: अस्य भूपते: \text{उपरि: किम् उव्यताम् ?}}
\]

Translation :- When the gravity of virtues was being deliberated for a long time none other was found above this king. What to speak of the prosperity of this king while many a kings bowed down at his lotus like feet?

\[
\text{अथाभवत्ततनयो महीपति: समाज्यार्दिकचीननातं \text{धरति: ।}}
\text{निविनितेष्व स्तुगणोरवायः यं \text{चर्लिप वक्षीरचलेव शिख्रिये ।५४ ।}}
\text{अन्या: अथ समाज्याय अर्दिकचीननातं \text{धरति: तन्नय: महीपति: अभवत् । यम् अवाय स्तुगण:}}
\text{निविनिता हव \text{चललक्ष्मी: अपि अचला इव शिख्रिये ।}}
\]

Translation:- Then his son Arvācina by name became the king, attaining whom the unsteady Goddess of fortune resorted as if steady, being controlled by her own qualities.

* The original reading was चिनत\text{ा}।

1. \text{W- दशीमानिन:}, 2. \text{W- मन:}, 3. \text{W- विभृषयानं}, 4. \text{W- भवोधरीं}, 5. \text{W- धर}
Translation: - This Lord of earth did not accept any worldly object towards tax from the people even if it was customary. But being desirous of heavenly results he developed the religious practices all around.

Translation: - Blamable evil passions could not be able to make him excessively self-disposed, derailing him from the path shown by the virtuous, even though the king was possessed of great lordship.

Translation: - After him the earth got a renowned husband, Mahābhāuma by name, who was the resort of the noble lives. He achieved uncommon royal heroism by protecting her (the earth) like his father.

* The original reading was वयम् ।
Translation:- Oh ! from where did he (the king) learn the technique of arranging military array ? (from where did he learn the technique of constructing the bodilyforms-in case of God) the king alone resided in the hearts of all people for his praiseworthy virtues (such as kindness, benevolence, forgiveness etc.) like the one supreme Lord residing in the hearts of all owing to his three qualities of sattva, rajas and tamas.

Translation :- When the king was the protector of earth, the opponent kings living on alms, bearing matted hair on the head, wearing deer-skin and residing in mountain area assumed the form of the conqueror of Death (Śiva).

Translation:- The dust, arising out of (trampling of the feet of) his army at the time of expedition and overpowering the face of the directions, created the form of thick darkness in the rendezvous of Lakṣmī of victory aiming at this king.

7. W- जग्गन्नस्योपितः, 2. W- धृताजनः, 3. W- दिशामुखानिस्थायते।
Translation: Then whose blossom like feet were being waved up by the light of bright gems on the heads of all the kings, a great warrior named Ayutayati possessing nature as mentioned above became the Lord of the Earth.

Translation: That (Indra) was the Lord of Eastern direction but this king won the lordship of all the directions. There was great difference between the two-Indra the performer of hundred sacrifices and this king, the observer of myriad sacrifices.

Translation: Nor the wealthy troops nor the strength of arms, nor enormous friends nor shelter in the forts was the (safe) abode of the enemies for their living in this world but the role of humble bees at the lotus feet (of this king).
Translation:- Thereafter Akrodhana glorious like that of Indra became the protector of the globe of earth. Even if that name being derivative became famous in the act of destroying number of opponent kings in the battle.

Translation:- As due to the jolting of tuskers at the time of expedition of this king the realm of opponent kings were trembled and the subjects apprehended it as a natural calamity and the downfall of opposite king’s domain were variously seen, so it was seemed as appropriate.

1. W- सदनु
2. W- महिमाविनिमंडस्य
3. W- संतासंहारकर्मणाजनितिमेव
4. W- प्रदेशभूमिभुजां
Translation:- What was not done to the wives of the opponent kings by this king whose bow twanged in his hand with wrath in the battle? Collyrium from their eyes were wiped out, vermilion on the parting of hair was taken away, painting of cosmetics from breasts were obliterated and the ornaments were taken away.

Translation :- As the king (Akrodhana) went to heaven longing for the union with divine damsels, then the king named Devātithi owing to the service of the gods and the guests, sported as if with the Rājalakṣmī in pleasure.
Translation:- A thick cloud downpouring arrow like waters on the heads of the mountains and his bow showering water like arrows on the heads of the king -there was created a similar natural condition of these two. That, the thick cloud roaring unrestrained aroused various waves for long plainly in the great rivers on earth and the bow with unbound noise plainly created scattering in the opponent's army on earth variously for long.

Translation :- At the time of expedition of whose king the enemies started going to the forest. whose eyebrows being uplifted a little, the enemies dispersed in battle and further the enemy in fastening the bow could not be proper archer. Then what to speak of warfare of the opponents with this king.
Translation:- Then the creator made Ruca as the king on earth who was like Indra, the destroyer of Vala (the demon). Like the white and circled Moon, this king having pure and pious nature, created affection uniformly in the beings having eyes.

Translation :- Whose vow of attention at the time of donation as well as vow of attentiveness by donation-(these two) praise each other in the assembly of gods by nodding their heads looking at each other even today. (As a result) None had the thought of Cintāmaṇi, that is superior to the tree of gods (Kalpavṛkṣa) devoid of consciousness. Again Kāmagavī (the wish-yielding cow) was not ashamed of her animality.
Translation:- Being afraid of whose king, the bewildered wife of opponent king unwillingly entered into dense forest invain as her husband retreated from the battlefield. Alas ! she was rent immediately by the lion cleaving asunder the temple of the elephants of the quarters and being angry by seeing her elevated corpulent breasts.

* The original reading was भूता।

1. W- दयात्सर्न्तत्ससौमतिनी
2. W- यत्रासां
3. W- राधिकाकुशरक्षकामिनीयुतायुंश
4. W- विकालोके
5. W- दीर्घा......
Translation :- The loyal and virtuous Mukta gave birth to a son (Divakara) from Sri Vaidyesvara adorning the Bharadnaja gotra and free from worldly attachment. The first canto containing elegant words in this melodious Sravyakavya, like the lip of a beautiful lady, came to an end of that wise Divakara.
Translation:- Then an unprecedented king namely Rūksa was on the earth, who was the protector of earth and creating delusion of cupid amongst the women and appeared as an embodiment of heroic sentiment (Vīrarasa) amongst the enemies.

Translation:- The intention of counting the qualities of this king was (impossible) like that of the effort to describe the quantity of the stars named Tārā in the night of the new moon. (Hence) No man had such rashness.

1. W- विरोरिसमुखस्यधिक्षिपस्तरिज्ञामधयो
2. W- रक्षित
3. W- पूर्वोक
4. W- साहसिकं
5. W- पुसः
6. W- महसायता
7. W- मिहेन
Translation:- The enemy, approaching this (king) who was as if the teeth of Yama, that was like a missile of opponent wrestler, having abandoned his own wives got the divine damsels and enough of pleasure.

Translation:- As the lustre of the Sun who is the repository of splendour of heaven is reflected on the moon, similarly noble sovereignty from that king (Rûksa) who was the treasure of splendour of earth was transferred to king Matinâra in time.

Translation:- In him, speech like the river Sarasvatî was the cause of accomplishing the three objects of worldly life (trivarga-Dharma, Artha & Kâma) and in that king the quality of forbearance like that of the earth entered uniquely.


[59]
Translation:- Without whose help the enkindled fire like valour was not extinguished by the opponent’s army hence (that fire) endowed with marvellous qualities burnt into ashes the fuel like enemies.

Translation:- The whole world came under the sway of Apatrasu who possessed wonderful valour. What kings (mountains with regard to sun) were able to hold the feet (rays with regard to sun) of this (king) on their heads like that of the sun.

Translation:- The Moon rises approaching the eastern direction and sets approaching the western direction. That (king Candra) though not attained such greater fame, achieved prosperity in all directions.
Because of his charity the Goddess of fortune (Lakṣmī) being embodied resided in every house and the Goddess of misfortune (Alakṣmī) invisibly sought shelter in the abodes of opponent kings.

When that brilliant king (Candra) went to the other world, the Royal Fortune (Rajalakṣmī) quickly went ot the king named Ilina like brilliance infusing into the evening fire.

The sides of the cheeks of the wives of the enemies that were washed by the tears, devoid of ornaments, having the lustre of the moon, were unable to praise the prowess of whose king through articulate syllable.
Translation:- Though two hands or vices that were innate of this king who was extremely grave by the qualities (like heroism, charity etc. or by the Śaḍgunas like war, peace etc.) they, being conscious of noble deeds, did not resort to unessential conduct.

Translation:- Then achieving the distinguished sovereignty of the earth bound by the seven seas, the king named Duṣyanta held captive in him the minds of the noble persons by the venerableness of qualities.

Translation:- The fame of this king having unique lustre, beautiful like ashes and dignified by the beauty of the Moon as well as the woman of his enemy possessed of dresses and ornaments appropriate for a widow, alone roamed in all directions equally.

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Translation:- Fie on the birth of those female snakes who cleaving the earth did not perceive him. What use is in the lives of the divine damsels if they approaching him did not enjoy carnally.

Translation:- He, splendid like the blue necked Siva being desirous of hunting again entered in the proximity of the forest full of peacocks who lifted up their necks at the confusion of cloud that seemed to appear from the dusts of the earth arising out of the trampling of the feet of his army.

Translation:- In that forest he made the slaughter of the hyenas, who were the devourer of animals. As the punishment of the king is appropriate for those who are averse to harming others.
Translation:- That king who is intolerant of other’s pride killed the lion that was arrogant by contention the elephants, by uninterrupted arrows.

Translation:- Witnessing the mighty (king) who having pierced a certain bison of immeasurable strength puffed up with pride by the lance who had not the thought of human-incarnation of Bhavāni.

Translation:- He having cast his eyes sportively on the monkeys that leaped on the branches of each tree, even if stretching the bow out of curiosity he attacked the monkeys without casting the arrows.

4. W- नामवनिम्नत: 
5. W- लक्ष्मणे
6. W- संहेत 
7. W- कुतकाध्वस्त्वकर्मय: 

[64]
Translation:- The unfatigued king (Duṣyanta) had a sport like that of a lion by piercing arrow like nails into the pearl like red temples of elephants taking rest in creeper-grove.

Translation:- Then the sharpened daggers on wildboars, pikes on porcupines, swords on rhinoceroses, spears on bears were spreading a little mercy of this king.

Translation:- In this manner the king, a lover of hunting saw in the region of forest the (river) Mālinī full of water abundant with lotus and Tamāla creepers grown on its bank which remove toil of the beholders.

* The original reading was अवलोकितिपि ।
Translation:- Having cast off the dejection of hunting by taking a bath in the water of that river, producing melodious sound, the king with a desire of visiting the sage Kanva forbade the followers being apprehensive of affliction of hermitage.

Translation:- Going by the tender blossom like feet that adorned the earth, the king in modest dress entered alone into the place of austerities of that great ascetic.

Translation:- Being anxiously desirous by certain omen of obtaining something agreeable, that king, having gone to the courtyard of the hut made of leaves, called the hermit in a lower voice.
Translation: Being delighted by the speech of the king (Duṣyanta) a Lady, the treasure of beauty having slender waist came out of the cottage like a pea-hen by the sound of the cloud.

That lady) bearing the dark blue chowrie on the notched extremity of bow having a semblance of hair like a golden bow of cupid desiring to conquer the earth (came out of the cottage).

(That lady) adorned with the face like that of the moon that was the abode of unlimited beauty, that closed the smiling lotus, having eyes pleasing to see, (came out of the cottage).
What is the use of having my elevated breasts without being enjoyed and what use is there being these round? with this thought (that lady) with the two swelling breasts with drooped face as if out of grief (came out of the cottage).

(That lady) glittering with the row of long hairs appearing as a ladder made of green sapphire of cupid desiring to ascend the naturally elevated breasts like the golden mountain (came out of the cottage).

That lady having swelling hips was a suitable place for shooting arrows of cupid and of which end is not seen by the independently moving youthful glances like deer (came out of the cottage).
That lady with curled hair and having the feet which were honoured with nail like flowers owing to their winning of tender leaves and lotuses, with sluggish gait that imitated the motion of a swan, (came out of the cottage).

Beholding the excessively charming king, the woman with stooping limbs smiling a little with bowing face, indicated that (her) mind had become the target of the arrows of cupid.

She being cheerful with stooping face, having her upper garment slipped and having saluted spoke him with soft voice imagining it to be agreeable to the ear of the king.
The sage Kanva my father has gone to the forest with a desire to bring the sacrificial sticks. He being devoted to guests, will be your worshipper on meeting with you. (Hence) be the adorer of the hermitage for a while.

Having perceived her charming figure and drinking as if her nectar-like speech, the king for a moment possessed an unsteady mind like that of unsteady water placed inside a glass-vessel.

He, being apprehensive of sin and turning away his mind with restraint that was fixed on that daughter of the sage by the cupid, asked this to that delicate woman.
कथं त्वमेतस्य मुनेरपत्यमपूर्यान्मूलधिविष्यम्महागामणि।
नहीनोधिमति धन्वंधर्मृः शत्रुनौर्ममाेमधृः किमुत प्रहर्दःौः।।३९।
अन्वयः-- त्वं विषयमङ्गणम् अथवा: एतस्य मुने: अपत्यं कथम् अभुः।
मनोभुः इत्यः धीमति धन्वं
भर्तः नहिः शकः।। किमुत प्रहर्दःौः।
Translation:- How did you become the off spring of this sage who is not a proper receptacle of sensual pleasures. The cupid is not able to aim arrow at such a wise sage, what to speak of striking?

इतीरिता सा रभसादनेन त्रपायाकृत्यम् मितस्मितेन।
निवेद्यवत्ती मनसोऽनुवत्ता माननदं मन्द्याक्षरमितस्मिताः।।४०।
अन्वयः-- अनेन इति ईरिता सा रभसात् त्रपायम् अपायकृत्य मितस्मितेन मनसः
अनुवत्तं निवेद्यवत्ती आनन्द्याक्षरमः इति उवाच।
Translation:- Being thus spoken by him, she impetuously dispelling shame spoke out the intention of her mind with measured smile in a slow and pleasing word.

यथा मया। संसारी तापसानामाकरितं कण्यमुखात्कचारित।।
तथा भिप्स्ये निजजनमवृत्तं तवेतदाकरितं कोतुकं चेतू ।।४१।
अन्वयः-- कदाचितु तापसानं संसारी मया कण्यमुखात् यथा आकरितं तथा निजजनमवृत्तम्
अभिधार्ये, तव कोतुकं चेतू एतद् आकर्णय।
Translation:- As I have heard from the mouth of Kaṇva in the assembly of the sages once about my own birth story I will tell you that, if you have any curiosity, listen to it.

Translation:- In ancient times timid Indra ordered Menakā amongst the Apsarases, capable of breaking the penance of this sage Viśvāmitra possessing extraordinary power undergoing penance.

Translation:- As per his (Indra’s) direction she, a virtuous woman like the steady lightning with the body that conquered gold by her lustre, with beautiful sweet lips like the stream of mead, going near and that fair-limbed woman moving to and fro with soft sound of the anklets before him sang a song of spell of cupid that infatuates the world, with the fifth note.

* The original reading was शक्यः
Translation:- By that song which entered his ears, that Kausika (Viśvāmitra), having approached the interruption of meditation presently, cast his opened eyes on that dancer of Kausika (Indra).

Translation:- At that moment the cupid made him to be stupified by her as if his own power. By whom even Bhava (Siva) became half male and half female, what wonder is there in his exciting like that.

Translation:- Then he having forgotten the result of penance, desired to embrace her firmly not only by thrilling eyes rather by firmly pressing the divinely breasts with the hands.

अर्थं नेति बुद्धिमानं स्पृष्टेऽव मोहाम्भुनिनिधों निम्तः।
समा: सहस्राणि तथाभिमे से विवेकिता वा विश्योक्ति ्वे नहीं।

अन्वयः- अर्थं नन्हि ह्यतः बुद्धिमानं अपि इमां स्पृष्टा एव मोहाम्भुनिदाः निम्तः।
तथा सहस्राणिसमा: अथि रेमे। हि विश्योक्ति ्वे वा विवेकिता न।

Translation:- This (Viśvāmitra) having touched her even if she saying do not... do not being engrossed in the ocean of infatuation enjoyed with her for a thousand years. Because with regard to sensual enjoyments there is no judiciousness.

तत: कदाचितपनं तपस्वी वीक्ष्यप्रतीतींवेकल्यमानम्।
पितुरसूपासनंसम्प्रमेण वा हिर्युभूषणु हसितसत्यामूलः।

अन्वयः- तत: तपस्वी कदाचित प्रतीष्यमुन् अवलम्बनानं तपनं वीक्ष्य पितुरसूपासन सम्प्रमेण
वहिर्युभूषणू तथा हसित: अभूत।

Translation:- Then once while the ascetic having seen the sun clinging to the western direction, desiring to go out side hurriedly to worship the Pītrās was laughed at by her.

विचित्र्य वैद्यक्य विज्ञेयविलोपं कोंपं प्रपत्र: कृषिकाल्मजनमा।
प्रवेशपामानानिकाल्मजन्वः म गच्छ स्थङ्गस्थङ्गस्तु जागाद।

अन्वयः- कृषिकाल्मजनमा वैद्यक्य विज्ञेय विलोपं विचित्र्य कोंपं प्रपत्र:, प्रवेशपामानानिकाल्मजन्वः म
गच्छ गच्छ इति अस्याः जागाद।

Translation:- Considering the interruption of sacrificial ordiances, Viśvāmitra got into anger. He repeatedly told 'go .....go' to her whose creeper-like-body was trembling.

1. W- तायमन्नेतक्राक्ष्यतीमपीमप्युक्तंम, 2. W- भरेरम, 3. W- काव्योपत्सवेहिः।
8. W- विलोपं, 9. W- वल्कि।
ततः सकोपे सति गाधिपुष्टे शामेव कम्पन खमुपतत्वी ।

न मा सुरार्ति स्वहस्तिं तुलोकेः स्थोहिनिकिर्मायिव विधुतानाम् ।१५२।

अन्वयः- ततः गाधिपुष्टे सकोपे सति कम्पन शामा इव खमु उपतत्वी सुरार्ति अभिस्वहस्तिं मा न तुलोके । हि पपविहृतान्ता तेहः किभकः ?

Translation:- Then while Viśvāmitra became angry (she) having run away to heaven with trembling like the lightning did not see me falling down owing to the affliction of the sage for where is affection on the part of the persons running out of fear?

महीवानाध्याध्यात्मिनः सत्यागतः । कण्वमुनिः कुतझ्यािः ।

श्रुक्रुकलीनेति श्रुक्रुकलामामार्क्षय धीमानपुष्यस्वपरिषमः ।१५२।

अन्वयः- महीवानाध्याध्यात्मिनः कण्वमुनिः कुतझ्यािः तत्र आगतः । धीमानाः श्रुक्रुकलीनाहि माः श्रुक्रुकलाम् आर्क्षय स्वपरिषमः अपुष्यतः ।

Translation:- Then sage Kaṇva came there from somewhere approaching for help owing to the force of my life and fate. The wise sage naming me as Śakuntalā as I was served by a bird, reared himself.

तदस्य राजारिवर्ष्यवैवैदव्यः महीनायक मेनकायाम् ।

जातासि ॥ जानीहि जनोत्तरेन पितृचर कण्वेन विवक्षिता च ।१५३।

अन्वयः- महीनायक ततु अह राजारिवर्ष्य बीरायुः मेनकाया जातासि, च पितृचर जनोत्तरेन कण्वेन विवक्षिता जानीहि ।

Translation:- O Lord of the earth ! I am born in the womb of Menakā from the sperm of the great royal sage and know me to be brought up by the fatherly supreme person Kaṇva.

१. W- शामेकनखमुपतत्वी, २. W- र्वगर्भसवहस्तिः, ३. W- कुलोके, ४. W- हिन्दुर्यः


९. W- कुपस्पंधः, १०. W- बीरायुः, ११. W- मेनकायः, १२. W- जातासि

[75]
Having comprehended her this speech, he, being deeply satisfied as if owing to the drinking of nectar made her lotus like face resonant for agreeable flattering.

O slender bodied one! If it is so be agreed with it. Let my sense organs afflicted by cupid, get the artificial cooling for ever by immersing in your nectar like coition.

Saying so, he (the king Duṣyanta) holding the lady having stooping moon like face and indicating (her) consent by beautiful smile, by thrilling hand brought near out of delight.
Translation:- It is true that either fortitude or bashfulness acts like a good distracting from the path of family practice on the part of women. If it is set aside by the cupid who makes a person submissive to other’s love, it is not considered strange.

Translation:- Then both of them at the same moment started amorous sports confidently. As there is no delaying as to the external pleasure of the youths whose hearts are attached to each other.

Translation:- She adept in the knowledge of cupid by offering bloosoming smiles, nectar like lips and her body completely, spread the hospitable reception of that guest.
Translation:- Being satisfied with that passion of love-sport the king having deposited his own virile semen in her like that of the moon in the eastern quarter, desired to go to the capital city.

Translation:- The king having left that beautiful lady having the face like that of the moon went with a view to embracing the Royal fortune (Rājalakṣmī) like that of the black bee having relished the essence of lily leaves her with a desire to be united with the Lotus.

Translation:- The sage having returned from the forest and understanding her daughter being enjoyed by king Duṣyanta bore satisfaction in heart but not anger. As the self possessed do not perceive fault in proper acts.
Translation:- That beautiful woman gave birth to a rising of an auspicious and virtuous son owing to the sacraments performed in order by the great soul sage Kañva who followed the right path.

Translation:- Then the sage (Kañva) sent the daughter with her son to the city of her husband. The king too, being apprehensive of reviling did not first welcome her having unknown character.

Translation:- Then the king accepted his beloved along with the son like the second Rājalakṣmī after making the entire people heard all about her good conduct from the air.
Translation:- As this prince, the ornament of the earth was named Bharata for that reason his race received the name of Bhārata.

Translation:- Immersing the minds of the enemies and the women living in the city in bewilderment caused to be thought the limit of increase in wealth of youth of strength and that of cupid embraced him.

Translation:- This (king) who possessing the form to be enjoyed by the eyes was not seen (by the eyes) of the women, it was indeed undesirable. The cupid offered those women whose hearts were attached (to this king) in the fire of separation for long.

* The original reading was चेति ।

1.W- समानायथापूर्तयमासी, 2.W- तदन्यःवायस्ततःनहितलोकि
3.W- सारसमारस्यचूड़सीमामातारिण्यभूमि, x.W- यदेत्यः, 5.W- दक्षिणंतनियोगवधः

[80]
Translation:- How we can drink his lips and how we can have the pleasure of embracing him, in this manner the minds of the women having beautiful hips and grieving for separation were fixed on him.

Translation:- Then (king Dusyanta) the knower of polity entrusting the burden of the kingdom on that son owing to old age, going to the forest with his wife, attained liberation by penance.

Translation:- Bharata, having attained the kingdom, established his own command in so far circumference of the earth, that the rays of the sun advancing forward destroy darkness with utter extirpation.
समीक्षळालवसंदर्भवी विपक्षपक्षकः कृपाणः।
चक्राख चित्रेऽसुसुन्दरिणां सम्प्रभुकम्पतुलकावितानि। ॥७२॥
अन्वयः समीक्षळालवसंदर्भवी विपक्षपक्षकः अपवित्रः कृपाणः सुसुन्दरिणां सम्प्रभुकम्पतुलकावितानि
चक्राख चित्रम्।
Translation:- It is wonderful that his merciless sword towards the opponents at the time of warsports created infatuation, thrilling and bristling of the hairs of the bodies of celestial damsels.

ततो भवद्वचनः गोत्रा भृगुस्थरुपज्ञानम्।
आपादमामृतगुणेकपूर्ण यस्मिन्व दोषवेनाऽन लेमे। ॥७३॥
अन्वयः ततो भृगुस्थरुपज्ञानम् भृगुव्रत्य गोत्रा अभवतः। आपादमामृतगुणेकपूर्ण
यस्मिन्दोषवेन पदं न लेमे।
Translation:- Then diminishing the power of the arms (of opponents) on earth, (he) became the protector of the circumference of earth and whom a little bit of fault got no place as (he was) full of virtues from feet to head.

निर्णायं संयत्ते भृपतिनां कण्ठोकुण्ठस्वलकुण्ठनेनपि।
न प्राप कुण्ठत्वमहो विचिन्तस्य धीरा कर्तवालदारा। ॥७४॥
अन्वयः संयत्ते एतस्य धीरा कर्तवालदारा भृपतिनां निर्णायं कण्ठोकुण्ठस्वलकुण्ठनेन अपि
कुण्ठत्वम् न प्राप। आहो विचित्रम्।
Translation:- Oh ! it is strange that the edge of his energetic sword did not attain bluntness though striking uninterruptedly to the neck and chest of the kings.

१. W- चक्राखादिरणाः, २. W- विचित्रकावितानि
३. W- भृगुव्रत्यं, ४. W- भृगुस्थरुपज्ञानम्, ५. W- लेमे
६. W- निर्णायं एतस्य कर्तवालदारा !पिरुण्डकुण्ठस्वलकुण्ठनेन
७. W- निर्णायं, ८. W- भृगुस्थरुपज्ञानम्, ९. W- विचित्रकाकिन्द्रकामहारा

[82]
Translation:- This king holding that earth even with one hand whom the king of snakes (Vāsuki) holds by his thousand hoods, did not boast of val­our. As this wise do not boast as to their qualities.

Translation:- Then the (Royal-Lakṣmī) served the king Suhotra who was as if a fire of the great forest like enemies. Unless how would the name Capalā have been accomplished in the world.

Translation:- Where Indra having showered wealth, the mother earth re­ceived the name Vasumati and the designation all-enduring owing to the setting out of the army on expedition for victory, it is appropriate.

1. W- फणा, 2. W- योधिभासमत्वमुवभजन, 3. W- धृत्यांमात्तिनातिविक्रमाजनन्दहयोहि
4. W- दिस्महाकान्नवीतित्रैंद्वित, 5. W- नुपवलक्ष्मी:
6. W- लोकेशुकुश्रुतिद्वित, 7. W- वदरयुक्तसुमवसूनिवर्गवनी
8. W- नम्यायाणोहित, 9. W- चयपेच्छित
Translation:- In the ocean of battle this king’s arrow-like bees giving up for ever his lotus-like-hand having been enjoyed owing to fresh attachment resorted to the lotus-faces of the kings.

Translation:- There was a king named Hastin, having the dignity of Dhanada (Kubera, the giver of wealth) who, having built the new golden city Hastinā like another Alakā protected (it) by surrounding walls insurmountable on the part of the enemy kings.
Indeed it is right that the king of Brahmins (the moon) became spotless due to the flowing of his glory like divine fountain (Suragaṅgā).

Moreover, the daughter of the Lord of day (Dinādhipasutā) Yamunā who became white (sacred), there is no speciality but it is wonderful that the black-bees became white.
The king who delighting in the pleasure of wealth (delighting in the beauty of Laksmī in case of Hari), reciever of tax from the enemies (holder of discus in case of Hari) accomplisher of white fame (who accomplished the fame of Arjuna in case of Hari), who conquered the heil (who conquered the Narakāsura in case of Hari), creating agreeable desire amongst the good people (creating agreeable Kāmadeva for the good people in case of Hari) was imagined by the people to have the incarnation of Hari taken.

The virtuous and loyal Muktā gave birth to a son (Divākara) befitting to the title of Kavicandra Rāya from Śrī Vaidyeśvara adorning the Bharadvāja race and free from worldly attachment whose second canto of Bhāratāmṛta Mahākāvyam that is the ocean of sentiment, now came to an end.

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1. W- कोरिग्रहितासामायिताजनु, 2. W- सतामप्रभासोपनन्दननन, 3. W- योमस्ते,
तृतीयः सर्गः

तदनु हरितनराधिपनन्दनः। सकलसन्निमनसनन्दनः।
विषमसिद्धरसम्पदकुण्डनः। क्षितिपरिपत्तिमलुकः। विकुण्ठनः।।

अन्यः। तदनु सकलसन्निमनसनन्दनः। विषमसिद्धरसम्पदकुण्डनः। विकुण्ठनः। हरितनराधिपनन्दनः।
क्षितिपरिपत्तिमलुकः। अलुकः।

Translation:- Thereafter Vikunthana, the son of king Hastin, the rejoicer of the minds of all virtuousmen and having reluctance towards the terrible battle like wealth, achieved the lordship of earth.

निजवशीकृततावदन्तया प्रभुतयेवं यशः। सदनं तथा।
चिरमसेवि स एवं सुदेववा प्रियतमास्यं। विभोरसुदेव यं।।

अन्यः। अस्ति विभो:। असुवता इव या प्रियतमा (आसींते) निजवशीकृततावदन्तया प्रभुतया इव तथा
सुदेववा यशः। सदनं स एवं: चिरम्। असेवि।

Translation:- The lady Sudeva, who was most dear to this king and was like the giver of life by that Sudevā the king who was the abode of fame, was being served for long as if bewitched under her own unlimited mastery.

1. W- धराधिपनन्दः
2. W- सतार
3. W- क्षितिपरिपत्तिमलुकः
4. W- प्रभुतेवः
5. W- सामना
6. W- सुदेवप्रियतमास्या
7. W- सुदेवजः
Translation:- Whose might being expressively displayed in being averse to removing distress and in inflicting harm to the good people, this Virocana, the remover of all distress, did not create any pleasure in anybody’s (minds)?

Translation:- Then Rājalakṣmī without uniting with the unborn worshipful Lord having been united with the benevolent (king) immediately for pleasure, protecting the abodes of all the subjects for long did not get perished anywhere.

Translation:- This king, sincere in not being obstructive to Vedic rites and by offering proper sacrificial fees, pleased those desired deities frequently by hundered sacrifices.

Then a powerful king named Samvarana was born who was
lidibinous in all arts, modest with eternal bent of mind and who created
walls by the virtues around the earth.

The dwellers of heaven took him to be the incarnation of Siva (the wielder of Pinaka) owing to his excessive prosperity and pos­sessing wrath towards the utmost boastful enemies, displaying supernatur­al strength.
Translation:- As this king being consecrated in closing the lotus like enemies and having been seen like the moon, the people like the forest of lotus attained pleasure in this world.

Translation:- This king who was intent upon killing the animals and mounted on the horse back, desirous of hunting went to the forest with horses having the speed of the wind and being followed by the fourfold army (comprising of elephants, chariots, cavalry and infantry).

Translation:- Approaching the forest that king, the protector of the earth as if laughing at the sun, possessing undisturbed prowess by his protective power, going near killed the herds of animals as ordained by fortune.

* The original reading was वनभिम ।

This (king) alone entered this forest by the path that was uneven by Palāṣī creepers and where the birds were singing in a low sweet tone, having torn asunder the herds of animals hither and thither and went afar.

That greater king being separated from the army having continued fatigue owing to the horses being tired, having gone to a big tree sat under its shade.

* The original reading was रेलकः
Translation:- While sitting under a tree with a desire for the arrival of his own people this (king Samvarana) behold certain lustful lady having golden complexion like the steady lustred lightning who arrived there at once.

Translation:- (king Samvarana saw a lady) having maintained curling lock of soft hair associated with bees that are attracted by the fragrance of her breath, having forehead like that of the half-moon, observer of different amorous gestures.

Translation:- (The king saw a lady) who herself being adorned like Pārvatī being decorated with the alluring gesture to attract the mind of Śiva, illuminating with uncompered lustres and even unsurpassed in quality by Lakṣmī.
Translation:-(The king saw a lady) having quivering sidelong glance skilled in the art of amorous play and possessed the glamour to win the heavenly damsels as well as to flutter the patience of ascetic hearts.

Translation:-(The king saw a lady) amusing like blossomed star in the sky and sporting with the youth, expert in the art of amorous sport of cupid and by whom she was not looked with curiosity?

Translation:- Then beholding this lady who was the generator of love sentiment amongst the noble, the delighter of the eyes of the king, producer of the wonder of heart, the king spread the heart full of dalliance.
Translation:- O beautiful-bodied one! if you are not weded (wife) of any one or if you are gracious to this poor fellow (then entrust your) enamoured mind on me. Do not make negative answer.

Translation:- Saying so, this best one due to passion and having destroyed patience followed that excellent lady speedily. Alas! to whom the cupid does not hurt?

Translation:- Then that slender-waisted said to the king, O fortunate one! why are you afraid of cupid like a stupid? I am Tapati, the daughter of the Sun. I can not be yours of my own accord.

Translation:- She having the face like moon and not being afraid, telling so distinctly to this king, all on a sudden disappeared in the forest with dense creepers like the digit of the moon on the western sea.

Translation:- The king did not have any interest in anything without her who was like the lively banner of victory of the god of love, who ridiculed the golden creeper by her body and who increased anxiety in king’s memory.

Translation:- He attained unspeakable thrilling when the voice of the cuckoo entered his ears. Being curious he did not glance at the expanding mango groves. How much anguish did he not bear in mind?
Translation:- This king, being love stricken, whose fortitude was hidden, having possessed an insipid heart, then having felt love sickness went to the grove following Tapatī. While the God of love is at work who do not fall from the path?

Translation:- The king wandering hither and thither sat some where in the forest which had procreated many a birds and given shelter to the people. As the virtuous also come under the spell of the God of Love.

* The original reading was नो

昶 अमार - अमम् (रोगम) ऋच्छर (प्रकृति) इति अमार ।

अम + छ || छि = अमार

1. W- दधयवेंद्वरसंततृषिगततर्थ

2. W- ममाधितस्वलितिकोपिनमनोभू

3. विजनीकुमे-बौनां (पालिणां) जनी (जनम)=विजनी

विजनीकुठत्ता यथा, तस्मिनु-विजनीकुठे

3. W- कुणातत्त:परिवृत्तजनिकुठे

Then he, whose subjects were modest, having closed his eyes and being engrossed in the nectar like memory of the woman, having felt continuous pain, could not know the subjects even if they came near (the king).

The preceptor who headed all the top brāhmins by his own penance told him that she is the chaste lady Arundhatī who had owned her husband by restraining the sin of the world by her character.

Oh king! there is no use in your mental agony that inflicts this body. Speak, what do you desire? Today I can provide you with the impossible object in the world, keep it in mind.

* The original reading was विनिमाजनः।
Hearing such words of Vaśiṣṭha he became as if free from endless mental agony for a moment, then owing to separation, expressed his attachment towards the daughter of the Sun (Tapati) who instantly arrived.

Then the sage having gone heaven and meeting with him (the sun) prayed politely and that sun being kind hearted gave his virtuous daughter to Saṁvarana according to injunctions.

Of this king (Saṁvaraṇa), who having discarded other sentiments enjoyed that Tapatī for long with the sentiment of love, a son named Kuru was born who was famous in the world and was not welcomed by the wicked.
Translation:- This king (Saṃvarana), the rejoicer of all the human beings in this world, seeing the son skillful in all arts and conquering the enemies, felt assured about his own act of protection and virtue.

Translation:- That glorious king having coronated his most energetic (son Kuru) on his own dignified post and went for penance to the forest that obstructed sunshine by its luxuriant growth of trees.

Translation:- Tapatī, who owing to the observance of family vow observed by the virtuous woman, removed the intensity of sunlight by her unique power and by her supreme virtuous character, though devoid of desires, served the king in this forest with a desire for her welfare.

* The original readings were तिन्नता ।

Translation:- That king whose mind was free from the conceit of individuality, being engaged in the sacrifice of the gods, owing to the unchanging form of penances, having delighted Brahmā attained the highest status in the world.

Translation:- That son (Kuru) also attaining kingship, having whitened all the worlds by radiant unparalleled fame, protected the earth along with forests, oceans, mountains etc. by his power of expediency.

* The original reading was कृत ।
* The original reading was मगः ।
Translation: While this king was ruling over the earth, the opponent army indeed were not unsubmissive (i.e. they were submissive). Did Indra have no affection for long for this king for his good conduct? (i.e. he had affection).

Then the king named Parīśit, who was like Indra and who enhanced freedom, prowess and fearlessness in battle was seen to be even above the gods by his noble character.

* The original reading was भटति

4. W- मनोवासः
5. W- प्रतिभाहितमूदवशासः
6. W- कमुवाहनुपालिन्यपत्रवेणवाहः
1. W- नृयोभवकिन्द्र
2. W- वदितमुक्सहोदः
3. W- सञ्जरिताः

[101]
Translation:- Who was that mightiest enemy, being dead owing to delusion and while travelling to the heaven, did not perceive his blazing power in form of submarine fire in the ocean of battle?

Translation:- Having disagreeable mind with respect to the contemptible men and creating wonder on the earth by more wealth than the position of Indra, the king protected well all the people like his own self.

Translation:- The fame of this king that was white like the hailstone having illumined the end of the horizon and letting the falling down enemies to attain the state of lotuses, how did not attain that state of the moon.

* The original reading was हितः ।  |

* The original reading was बन्दिताम् ।
Then Bhīmasena having extremely terrible troops in battle subduing the pride of the opponent kings, adorned with the acquisition of virtues, received the royal insignia.

What to speak of this magnanimous and great king who seemed to have the dignity of Agni by effulgence, removed the affliction of the brāhmīns by his good conduct and had the majesty of the rising sun.

The king having unlimited might who alone could cross hastily the battle like pond filled with unrestrained swords like waves and coloured with enemies like crocodiles.

1. W- मवाप्रिमसेनसःहनुमाणाकांकामःसेनः। 2. W- ध्यभेंनराजमानं।
3. W- कृष्णानुभावंधनेदस्तिमितःकृष्णान्तिमभाव। 4. W- वाजित, 5. W- किमुच्चतामूलं।
Translation:- Then Pariśrava, the most celebrated one who was better in glory than others described in the veda and the scriptures, took hold of his father’s royal position that was giving extreme pleasure to the people (but) caused trembling amongst the (hearts) of the robbers.

Translation:- By whom, the wealth which was earned with great bravery from the proposal of war with the opponent kings, by distributing that wealth to the brahmans, the tradition of exhibiting the nature of wish-fulfilling - tree was explained.

Translation:- Beholding this king possessed of handsome body and grave sound like the thundering cloud, who is that lady who did not get pleasure arising out of passion by the amorous look of the eye from this polite king.

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9. W- काविकवाचनस्मृतिहृद्, 10. W- मुद्रिकायक
Translation:- In the meantime a certain king named Pratīpa, who exterminated the opponent kings and who was praised for his virtues, was born on earth. To that sovereign king prosperous Rājalakṣmī imagining him to be Viṣṇu and the Earth like a wife served.

Translation:- That king by whose hand possessed of mighty prowess tax was levied everywhere. By whose laughing lotus like face that moon was easily won over. Whose frown was as if the burning furnace for the enemy kings those who were killed by him. He, the mines of all the virtues attained the fame more than that of wish fulfilling tree owing to his sense of sacrifice always.

*  क(उ)ज्ञात*-It should have been उ instead of क. probably it is a scribal error.
Translation:- The enchanting fame of that king who was endowed with the splendour of Hari (Viṣṇu or Indra), being excess in colour achieved the curiosity of resounding receptacle in the Himalayas being struck by the waves of the Ganges. It (the fame) did not turn milk of the milk ocean into any other form and did not receive the beautiful lustres of the moon in the sky owing to similarity.

According to Kavisamayaprasiddhi fame is described as white. (mālinyān vyomni pāpe yaśasi dhavalatā varṇyate hāsakīrttyoh- Viṣvanātha’s Sāhitya darpana). As the king’s fame reached its apex it did not affect the water of the milk ocean or the lustre of the Moon, that are white in colour naturally.

1. W-चाल
2. W- रहे
3. W-हेमाद्री
4. W- रिपनरं
5. W- व्यःमछुदुलरुष्युषीनिमभदवधे
6. W- नसारिष्यतः
7. W- कीर्ति
8. W- विण्णिनिसारिष्यतः
Translation:- The virtuous and loyal Mukta gave birth to a son (Divakara) from Sri Vaidesvara adorning the Bharadvaja race and free from worldly attachment. The third canto full of heart touching Yamaka alankara in every verse of the Kavya the resort of abundant pleasure of the erudite scholars, is now completed.

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[107]