

BILHANA'S
VIKRAMĀṆKADEVACARITA
AND
ITS NEO-EXPOUNDERS

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Ā M U K H A M

Rasadhvaner adhvani ye caranti
saṅkrāntavakroktirahasyamudrāḥ.
Te'smatprabandhān avadhārayantu
kurvantu śeṣāḥ śukavākyapāṭham.

Bilhaṇasya

Guṇadoṣān aśāstrajñāḥ katham vibhajate janaḥ.
Kim andhasyādhikāro'sti rūpabhedopalabdhiṣu.

Kāvyādarśaḥ

Śabdārtha-śāsana-jñāna-mātreṇaiva na vedyate.
Vedyate sa hi kāvyārtha-tattvajñāireva kevalam.

Dhvanyālokaḥ

Girām pravṛttir mama nīrasā'pi
mānyā bhavitrī nṛpateś caritraiḥ.
Ke vā na śuṣkām mṛdam abhrasindhu-
sambandhinīm mūrdhani dhārayanti.

Bilhaṇasya

Pavitram atrātanute jagad yuge
smṛtā rasakṣālanayeva yatkathā.
Katham na sā madgiram āvilām api
svasevinīm eva pavitrayiṣyati.

Śrīharṣasya.

This book has a very long story and a sad one too. Throughout the book--here, there, and everywhere--I have explained why it was composed and who the *adhikārins* are. It is the outcome of fifty years of study and research in the field of Sanskrit scholarship, but it was written in America where I did not have easy access to bibliographical resources. Many of the statements and quotations are derived from memory. *Anabhyāse viṣam śāstram!* Moreover, I have been completely out of touch with Sanskrit studies during the last 25 years, which I have gainfully utilized in the service of Library Science and building up of a worthy collection of Indic studies at the University of Missouri - Columbia.

The book was written in 1977. It was a kind of *śokaḥ ślokatvam āgataḥ*. During the academic year 1978/79 I was in Mysore on sabbatical. Even there my main focus was TULIP--*The Universal/Union List of Indian Periodicals*. It was my earnest desire to locate a worthy collaborator for Bilhaṇa. I found one. He was super, *par excellence*. But he had his own problems and delayed, and delayed, and delayed, and ultimately abandoned the assignment.

Finally I got the typescript back to Columbia. It was revised, retyped, and sent back to an able editor in India. He was recommended by one of my closest and most trustworthy friends. He did not do anything! Maybe it was beyond his limited knowledge. Maybe it was not his field. Then I sent it to a publisher. He demanded sixty thousand *rupees* just for production, and all the editorial and proofreading work had to be extra.

When I asked the publisher about the return, *rupees* and *paise*, he had no answer. Then I had the typescript sent to another editor. He demanded Rs. 15000 just for editing it! I had no money to squander in that manner.

Once and for all, I abandoned all the hopes of ever getting a generous collaborator inspired by the same spirit that had been prompting me all along. There were none there who were for *dharma*, *artha*, and *kāma* with equal division and preponderance.

I was born and brought up in India. I lived there continuously for thirty-three years before I came to America for advanced studies, research, and a Ph.D. By now I have lived in America for three decades; it is my home. I have a firm conviction, based on my own personal experience, that many people in India imagine that everyone in America is rolling in dollars. There is no poverty, no squalor, no want. There are no needy people. All are well-to-do. Even a *mazdoor* drives a car!

When I arrived in this country for the second time in 1965, one of my friends in India wrote to me to the effect that I was in a country of plenty and abundance, and thereonwards I wouldn't feel any monetary need. I wrote him back, "Yes, it is true. Every house in America is blessed in its courtyard with a Tree of Dollars. The house-holder has just to get up in the morning and shake the tree. The dollars just shower until the shaking stops!"

America may seem a land of plenty for those who have never toiled and suffered here, but it is built by the bones of toilers and joined by the blood, sweat, and tears of the sufferers. America has been made what she is. It was not discovered the way she is now. The wealth of America has been drawn from the bosom of the Mother Earth. It did not fall down onto the earth from the open skies. Neither was it an imperial creation. Well, this was an aside. Maybe some eyes were opened wide enough to realize and perceive the truth.

Once again and for the last time, I got the typescript back to Columbia. It was in February of 1990. Thirteen precious years were wasted in this mirage. As the book was originally composed all the Sanskrit text "matter" was in Devanagari and also transliterated in Roman following the International standard uniform code.

One of the main reasons for my trying so very hard to get the book published in India was to keep the price within the limits of the budgets of Indian libraries, who may be the major buyers. The prices of goods and wages are so high in America that those who have never been here can never realize it in full. Yet I was left with no choice. The book is now produced in America, the country of trees showering dollars. Even if the book is distributed at cost price, an average Indian library may find it difficult to buy. And how will they realize its value? No bookseller would like to promote its sale. It won't bring lucrative commission or the means to persuade the librarians. I have had a very sad experience with TULIP. Libraries all over the world have acquired it, but not even a single library in India found it worthy to give a place on its shelves! How sad!

The greatest problem still to be tackled was the provision of diacritical marks. Until about six months ago I could not even dream that modern computer technology--as it was available to me here in Columbia with no active studies, reading, writing, or research in Sanskrit--would enable me to insert all the diacritical marks. However, it did, thanks a million to Mr. Greg Johnson of the Computing Services of the University of Missouri at Columbia. But all the Sanskrit matter in Devanagari had to be eliminated. It could not be composed here. It is presented only in transliterated form.

This book is then a product of the latest developments in the field of computer technology. If there was ever a case of one project being pushed "from pillar to post," this was it. I don't think it is a perfect production. There are many flaws. My knowledge of Sanskrit has now receded into the background. It does not have the same sharp focus. Yet I decided to bring the work out as it is.

Until the world of Sanskrit learning finds a dedicated, devoted, selfless scholar who possesses all the knowledge which has been instrumental here, plus all that is still lacking, readers can stay with this publication.

Readers will observe that a great deal of stealing has been committed by some "scholars" from my previous work on Bilhaṇa, and this plagiarism has been heavily criticized by me. Yet I give full freedom to any Sanskrit *pandit* to edit, revise, and publish this work. There is no copyright!

Viśvanātha Śāstrī Bhāradvāja, I think, is no longer there to see his criticism. But Misra will certainly see. I don't think it will serve any useful purpose. He has already reached the top of the Mount Everest; he cannot go any higher. However, he will certainly come down in the eyes of those who have been misled by him; so a copy will be sent to Tübingen.

Some very serious literary charges have been levelled in this study against Mr. B. N. Misra and his so-called *gurus* at Tübingen, if there were any. I request an inquiry. I can not believe a German University, much less Tübingen, could award a Ph.D. degree on what is presented by Misra in his book. The University owes an explanation. If they cannot justify the award of a Ph.D., they owe a word of apology to the Sanskrit World of Learning. This unscholarly writing cannot be allowed to go unchallenged. This has been the main objective of writing this book.

With these short notes I conclude my "Āmukham." I need not repeat all that has been stated throughout the book.

Satyam eva jayate.

Columbia, MO
Gandhi Jayanti
2 October 1990

Murari L. Nagar
Sāhityacharya (1940)

AN APPRECIATION

Bilhaṇa's *Vikramāṅkadevacarita* and Its Neo-Expounders

During my sojourn in the U.S.A. in 1991, I was pleased to see a scholarly work entitled *Bilhaṇa's Vikramāṅkadevacarita and Its Neo-Expounders* by Dr. Murari Lal Nagar. It is a treatise on criticism, a class by itself. It criticizes mainly the works of Dr. B. N. Misra and Pt. Vishvanath Shastri Bharadvaja on *Vikramāṅkadevacarita*. Dr. Nagar had edited the poem as a youth in 1945 and composed a brief glossary naming it the "Caritacandrikā." Both the critics unfairly utilized the writings of Dr. Nagar without any acknowledgement whatsoever. Bharadvaja assigned the "Candrikā" to an ancient writer of the thirteenth century though it was written by Dr. Nagar in the middle of this century and the composer is still alive and well and is working at the University of Missouri at Columbia in America. In many places both the critics ignored the explanations of "Caritacandrikā" and gave their own which are less acceptable, or not at all acceptable.

Again, Dr. Nagar finds their suggestions to replace the words of Bilhaṇa by their own to be unnecessary impositions. He also shows many other errors in their works while refuting their explanations which are not befitting true scholarship. He is afraid that the future generation is bound to be misled in the wrong direction, shown by the critics, in understanding the great poet Bilhaṇa judiciously. This caused immense pain in the heart of Dr. Nagar who had undergone a hard labor to give his edition the best possible form internally as well as externally. He has listed the passages where the poet is misunderstood and also those where his (Dr. Nagar's) rightful explanations were ignored by these critics giving way to the wrong ones. He was so disgusted with this unacademic performance of these scholars that he raised his tone beyond due limits in condemning them explicitly or implicitly. He reminds us of "*Śokaḥ śloka tvam āgataḥ*," while describing his excruciating pain caused by the wrong handling and mistreatment of the great poet. I would like to replace his sentiment with my own composition as follows:

**Asatpraḍhyāṇṛtājñāna-dūṣaṇair dūnacetasaḥ.
Kāvīyopaplavaśaṅkotthaḥ kopo granthatvam āgataḥ.**

I examined the points of disagreement very carefully and gave suggestions to change wherever necessary. I agree with Dr. Nagar in so many places. While advancing his views, he has discussed them in a very vivid language, citing authoritative statements from various sastric disciplines to lead the reader along convincingly to the just goal. He has the ability of catching the subtle meanings in the poem, which are hidden from the mind of an ordinary reader. He does not want to twist the meaning of the words or to replace them according to his own sweet will and pleasure, but tries faithfully to derive the meaning as the poet himself intended. In fact, he has in the book confessed his inability to get the meaning in some places as a true researcher ought to do, without trying to extract some sort of a meaning by hook or crook. And he does not hesitate to admit his own errors of judgment crept through his limitation of knowledge as a youth in his early twenties when

he prepared his previous work. His patience and perseverance to bring the truth to light is highly praiseworthy. He was so anxious to bring out the correct text of Bilhaṇa's immortal poem that he took an arduous journey to Jaisalmer long ago in order to collate the readings in the light of the additional data made available since Drs. Bühler and Jacobi copied the entire manuscript in just a week in the year 1874. The wrong interpretations of Misra were felt so worthless by Dr. Nagar that he held doubts about Misra's getting the degree on the basis of the published booklet. He entered into lengthy correspondence with the authorities of the University of Tübingen wherefrom Dr. Misra claims to have received the degree. The authorities could not solve the riddle and have admitted that Misra has no legal right to call himself a DOCTOR.

Such a work, as this is, is essential to stop the mouth of irresponsible persons parading in disguise as the scholars and critics. A true scholar should analyze carefully and try to talk sense. Dr. Nagar's work will be a good lesson to irresponsible critics and a supply of instruments in the hands of the conscientious writers to expose the pretenders in public. Moreover, it will show an ideal path to the researchers in the pursuit of scientific methodology for literary and textual criticism.

I will be very happy to see this work of a rare type widely circulated and be able to provide immense bliss to the lovers of Sanskrit throughout the globe.

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DVITĪYAM ĀMUKHAM

It is a pleasure, a very great pleasure, for me to present the second revised edition of Bilhaṇa's Vikramāṅkadevacarita and Its Neo-Expounders to the lovers of Sanskrit around the world. The first edition, though quite limited, went out of print so fast! It was simply amazing! But on the second thought, I believe it was not at all amazing. The occurrence of this phenomenon will be attributed to the subject of the book rather than the writer.

Mahākavi Śrīharṣa has sung,

Pavitram atrātanute jagad yuge

And our own poet Bilhaṇa too:

Girām pravṛttir mama nīrasāpi

In the first "Āmukham" I stated, "The book has a very long story and a sad one too." It was narrated in brief. In spite of my best efforts I could not find even a single scholar to collaborate with me on the work. Most of them were eager to serve the second *puruṣārtha*. There was none there who could just come forward for the first one only.

The entire book was composed in just seven months in the year 1977. I did not have enough bibliographical resources in Columbia, Missouri. Columbia is not Kāśī. Many of the citations were drawn from my memory. Many statements were made without proper verification. I was diffident. Why me alone? Even our great poet Kālidāsa--one of the greatest poets to have ever appeared on this earth--had this to say about himself:

Ā paritoṣād viduṣām
sādhu na manye prayogavijñānam.
Balavad api śikṣitānām
ātmanyapratyayaṃ cetaḥ.

Nevertheless I ventured. The book was published after a wild wandering for thirteen years from the U.S.A. to India and back and forth and back again.

But surprising are the ways of God Almighty. Bilhaṇa was pleased. He bestowed a boon upon me for my devotion. A great scholar in the person of Dr. Ladukeswar Satapathy came to Columbia to live, though temporarily, with his son, a physicist at the University of Missouri, Columbia.

I am reminded of another great Sanskrit poet, *Kavitākāminīhāsa* Bhāsa about whom another poet has sung,

Sūtradhāraḥkṛtārambhair nāṭakair bahubhūmikaiḥ.

Sapataḱair yaśo lebhe Bhāso devakulair eva.

What did Bhāsa say? He assured us that

Dvīpād anyasmād api madhyād api jalanidher diśo'pyantāt.

Ānīya jhaṭīti ghaṭayati vidhir abhimatam abhimukhībhūtaḱ.

So Vidhi became *abhimukha*. He brought an *abhimata* right to my home! It was like Bhagavatī Bhāgīrathī Gangā flowing into our own courtyard.

Dr. Satapathy went through the entire book. Though no more possessing the best health or the best eyesight, he went through the entire work letter by letter so meticulously that the outcome was simply a miracle.

Once again, it was not a miracle at all. It was, after all, *Bilhaṇamahākaviyaśoguṇa-gāna*. The poet's spirit was behind all of us in this *pravṛtti*.

In my view the original appearance of the entire book was a case of *śokaḱ śloka-tvam āgataḱ*. According to Dr. Satapathy, it was a case of *kopo granthatvam āgataḱ*. He is a poet too. He has composed and entered a *śloka* in his review of the book just presented. He has put a seal of approval on my writing. He has corrected many of my errors. I am highly grateful to him.

I only wish that Dr. Satapathy could have stayed in Columbia permanently. But what is permanent in this phenomenal world? He has many other commitments in India. He may be invited to adorn an honored chair of *Śāstracuḱāmaṇi* in Sanskrit Vidyāpīṭham in his home town of Jagannāthapurī. It will be a case of *ratnam kāñcanam anvagāt*. I wish him the best.

This "Āmukham" is getting quite long. I must stop now. However, I am very happy and satisfied that this second revised edition goes out into the world with greater confidence and assurance instilled into my pen!

Sarve bhavantu sukhinaḱ sarve santu nirāmayāḱ.

Sarve bhadraṇi paśyantu mā kaścid duḱkhabhāg bhavet.

Columbia, MO

1 January 1992

Happy New Year

Murari Lal Nagar

Aspiring to remain in
service of

Mahākavi Vidyāpati Bilhaṇa

INTRODUCTION

THE BACKGROUND

The Vikramāṅkadevacarita *mahākāvya* of the great Kashmirian poet Bilhaṇa is one of the best (if not the best) historical poems in Sanskrit literature. It follows a new path in poetic composition and blazes a fresh trail scarcely witnessed in earlier poets. Bilhaṇa himself declares,

Praudhiprakaṛṣeṇa purāṇarīti-vyatikramaḥ ślāghyatamaḥ padānām.
Atyunnatisphoṭitakañcukāni vandyāni kāntākucamaṇḍalāni.

and also

Sahasraśaḥ santu viśāradānām vaidarbhalīlānidhayaḥ prabandhāḥ.
Tathāpi vaicitryarahasyalubdhāḥ śraddhām vidhāsyanti sacetaso'tra.

Dr. Johann Georg Bühler (1837-1898, of Bombay and finally of Vienna) became the first scholar in our time to recover the poem from modern day oblivion and place it before the learned world. With regard to the "recovery" of the poem and its value, he wrote in January of 1874,

I have succeeded in seeing a portion of the famous Bhandar of the Oswal Jains of this town (Jaisalmer, Rajputana) and have obtained already results which repay me for the tedious journey, and the not less tedious stay in this country of sand, bad water, and guineaworms [IA 5 (March 1874):89].

Dr. Bühler edited the work and had it published with his learned "Introduction" in the Bombay Sanskrit and Prakrit Series (as no. 14) in 1875. Once again he emphasized the value of the work:

As soon as I recognised the importance of the MS, I resolved to copy it out myself. My time at Jesalmir was limited. But with the help of my companion Dr. H. Jacobi of Bonn, who kindly lent me his assistance during my whole tour in Rajputana, the task was accomplished in seven days (p. 46).

The Carita was prescribed for the Sāhitya Ācārya Examination (Pt. 1) of the Government Sanskrit College, Banaras (now Sanskrit University, Varanasi), for the first time in 1940. By that time I had already studied Sanskrit for about twelve years and had read most of the works by great Sanskrit writers like Bhāsa, Kālidāsa, Bhāravi, Daṇḍin, Māgha, Bāṇa, Bhavabhūti, Śrīharṣa, and Subandhu, some at the venerable feet of great Sanskrit gurus in Banaras and some through my own studies.

As an act of *dharma* and also for *svāntaḥ sukhāya*, I used to teach Sanskrit to junior students every day for about seven hours. In July of 1939 I was requested to teach the *Carita*. However, I had no time. That was my final year in the University and I had to maintain my first position in the final examination; so I did not want to teach. Nevertheless, two of my close friends, who had to study it as part of their curriculum, prevailed upon me. I had no choice. That was my first acquaintance with this great work. My association with Bilhaṇa, which began then, still continues today after thirty-seven years. (This writing goes back to 1977.)

The two friends were regular students of the College; they were studying the work with an old professor there who was not at all able to grasp the true meaning of the many verses. For example, he interpreted the word "*śaundīryam* as *madyapāyitvam*"! It won't be inappropriate to say here now that he was Pt. Gangadhar Shastri Bharadwaj, a brother of Vishwanath Shastri Bharadwaj, who subsequently edited the work and had it published with his own commentaries from the Banaras Hindu University. If Bilhaṇa could hear how his poetic muse was molested by this great *pandit*, he would have certainly cried in despair. It was truly the murder of *sāhitya-vidyā-vadhū*.

As we proceeded further in our study, we got more and more enchanted by the poem. The taste of honey is appreciated only after it is tasted. The more we tasted, the more we enjoyed it. We got closer and closer to the poet. Vāgdevī started to shower her blessings on us, more and more, as we went ahead.

We struggled for hours and hours to get some sense out of a senseless reading. If the specific reading happened to be totally meaningless, it created fewer problems because we could easily conclude that it was wrong. But when a reading only seemed correct--by virtue of its being correct grammatically--it created more problems. It was like a lie which looked like truth and could not be easily detected. We would call it "*satyāyamānam asatyam*"! It was like a sugar-coated bitter pill--seemingly innocent, but giving a bad taste later in the mouth!

One of the greatest causes of the unintelligibility of the text was the corruptness of the edition we were using. Dr. Bühler's first edition of 1875 had long gone out of print. The edition then available under the name of Mahāmahopādhyāya Pt. Rāmāvatāra Śarmā was a total disgrace to Sanskrit scholarship. With regard to it, I had declared in 1945,

Idaṃ no daurbhāgyam saubhāgyam vā, yat prācīnatamaṃ śuddhatamaṃ ca
Ja. pustakaṃ sarvathānte, navīnatamaṃ aśuddhatamaṃ ca Rā. pustakaṃ sarvataḥ
prathamam avālokyata. Anyathā mūlasaṃśodhane'smatkṛtaḥ cīrapariśramaḥ kaṣṭhā
nubhavaśca abhāvakoṭāveva tiṣṭhet ("Prastāvanā," p. 7).

And Shrī Viśvanātha Śāstrī Bhāradvāja had the same opinion with regard to that edition, which he expressed in his own version:

Dvitīyam--Kāśīsthajñānamaṇḍalādhikāribhir guru-varyyānām sammatyā
asammatyā vā tannāmnā prakāśitam atīvāsuddham iti śrīguruvaryānām dṛṣṭipatha
m api na gataṃ syād ityeva dyotayati. Sati ravikaranikarapraveśe kuto'ndhakāra- s
ya saṃbhavaḥ (Kiñcit prāstāvikam, vol. 1, p. 1)?

and

Kālakramād byūlarasaṃskaraṇe samāptim āsādite Kāśīstha-jñānamaṇḍala
mudrāyantrālayān mahāmahopādhyāya-panḍitapravara-guruvara-Śrī-Rāmāvatāra-
śarmanāmnā sampāditam prakṛtamahā-kāvyasya saṃskaraṇāntaram ca prakāśa-
bhāvam ānīyata. Param atra saṃskaraṇe'pi [?] pūrvasaṃskaraṇāsuddhīnām nirā-
karaṇasya kā kathā? Navanavānyaśuddhyantarāṇyapi locanapathātithitām

Bh makes a very funny statement here: "*locanapathātithitām prayānti.*" "Mistakes, errors,
and blunders cannot be compared with atithis, the guests!" Bh continues, "*yataḥ sahrdayā-
nām cekhidyate cetaḥ.*" "Nobody would be tormented in his mind by seeing his guests!" Bh
just likes the words! He does not care about their meaning! His *bhāvaḥ* is always what he
wants to get. It is not his concern if his words lead to that *bhāva* or not! This is called "*bhā
radvāja-racanā-śailī.*"

prayānti, yataḥ sahrdayānām cekhidyate cetaḥ. Atra śrīmatām guruvaryānām
nāmasaṃyogo manasi vicikitsām utpādayati (Bhūmikā, vol. 1, p. 3).

Misra also expresses the same kind of opinion on R's edition:

5. Vikramāṅka-deva-caritam . . . Rāmā-vatāra-Śarmaṇā saṃskṛtam [ed. by Rā
māvatāra Śarmā]. Benares: Jñānamaṇḍala Press, 1978 [i.e. = 1921]. 1, 4, 2, 153p.
This edition, which is full of inaccuracies, seems to have been associated by some-
one with the great name of Mahāmahopādhyāya Paṇḍita Rāmāvatāra Śarmā (p. 11
1).

They did not get my sarcasm! Have you, Mr. Misra, verified it?

The learned *pandit* Sharma tells us in his short introduction of one and a half pages,
which is also full of numerous errors, that he has corrected Bühler's errors as far as practic-
al. We took his word to be true and correct. It was a Herculean task--a *Bhagīratha prayā-
sa*--to bring the River Gaṅgā of Bilhaṇa's muse on to this earth once again. It was found to
be a very difficult task indeed.

However, gradually we became disillusioned and realised that the text of Sharma
as presented in his edition suffered from many inaccuracies. It may sound like bragging
(*ātmaślāghā*), but sometimes we had to spend several hours--even days--in trying to recon-
struct a word or a sentence. How could we even dream that Dr. Bühler's text would have
been so distorted by Śarmā?

Fortunately one of our friends chanced to see Bühler's edition with one of his classmates. He compared only two readings of Sharma's text with those of Bühler and reported them to me. It was a great delight and reassurance. There was clear evidence that Bühler's edition was superior. However, the student who owned that rare copy of Bühler's edition would not lend it even for a day! There was so much distrust:

Lekhanī pustikā nārī [dārāḥ] parahaste gatā gatā.
Āgatā daivayogena naṣṭtā bhraṣṭtā ca marditā.

The owner was not willing to part with it even for a moment; so we could not see it. I tried my best, but could not procure another copy. I was terribly anxious to see it, but my anxiety remained unfulfilled. I got busy in other pressing engagements, and the Carita went to sleep.

But the same poem was prescribed for the second time in the Acarya Examination the following year. The same friends came to me once again, and I had to teach them. These friends were highly intelligent and contributed a great deal toward the correct interpretation of the text. Here was clear evidence to show how teaching is a cooperative enterprise and how intelligent students contribute enormously toward the enrichment of the teacher's knowledge. It was truly *saha vīryam karavāvahai*.

In January 1941 a great ambition was fulfilled. I saw the edition of Bühler in the same library which might have been the *karmakṣetra* of Bh, provided he had made it. What a great delight it gave! The readings which we had reconstructed after a very hard labor of hours and days were found to be right there in their correct form! This fact clearly demonstrated what a criminal havoc Sharma had wrought. We were terribly disgusted when we realized how irresponsible Sharma's work was. It generated a nauseating feeling.

I concluded that in spite of Bühler's edition, the correct and complete sense would not be obtained without studying the historical literature and other manuscripts of the poem. The former I could obtain to my fullest satisfaction in my own College Library. But for the MSS., I had to go out. I obtained a MS. from the Bhandarkar Oriental Research Institute, Poona. When it arrived it did not look like a conventional manuscript at all! It was copied on a large, thick, modern paper. Of course it was in Bālabodha (Devanāgarī) characters, but it seemed to be a *bālakṛti* (a child's work). I did not understand why the Institute had to get such an expensive "bond" executed for that seemingly cheap MS. But a deeper study, closer examination, and a comparison with the footnotes of Dr. Bühler's text enabled me to conclude that it was the transcript prepared by Drs. Bühler and Jacobi in Jaisalmer.

* * *

NAGAR'S EDITION

I decided to go to Jaisalmer for a comparative study, collation, and direct verification of the text with the original J MS. As already reported in my "Introduction," the text stood almost corrected by the time I reached Jaisalmer. Many of my conjectures were proved to be true after verification, and some of the lacunae in Bühler's text were filled with the original readings because they were not lacking in the J MS. It was a perfect MS. Of course, many of the errors committed by the press-copyist of Bühler were already corrected with the help of P long before I saw J.

Regarding the authenticity of the J MS., Bühler says in his "Introduction,"

The preservation of the MS is in general excellent... The MS has been written with great care and has been corrected and annotated.... I fear, however, that some at least of the little lacunae and mistakes, which had to be filled in and corrected when the work was printing, are owing to the inaccuracy of our transcript and not that of the writer of the old MS (pp. 45-46).

This is called honest and sincere scholarship!

.... I have to thank Vamanacarya Jhalkikara for several emendations, which he suggested while copying my transcript for the press, and his brother Bhimacarya for some other corrections given in the addenda.

It took almost five years for me to complete the editorial work, write the "Introduction," and compose the "Caritacandrikā." The work was published in 1945. Its first reviewer, Dr. H. D. Velankar, commented,

This is a critical edition of Bilhaṇa's Vikramāṅkadevacarita which is a mahā-kāvya in 18 sargas. The present edition is based mainly upon the Jesalmir manuscript, from a copy of which Dr. Bühler first published the poem in the Bombay Sanskrit and Prakrit Series in 1875. The editor has also consulted two other MSS, which are, however, only copies of the Jesalmir manuscript. Dr. Bühler's edition as also [*sic*] the Benaras edition by Pandit Ramavatara Sarma published in 1927 are utilized by the editor in preparing this edition. It contains an exhaustive "Introduction" written in simple elegant Sanskrit, furnished with footnotes giving full references for the various points raised and discussed by the editor. In the "Preface," also written in Sanskrit, which precedes this "Introduction," the editor fully and clearly explains the material and plan of his edition. At the end of the text of the poem, the editor has given a brief explanation of difficult words in the poem, giving it the name "Carita-candrikā." This "Candrikā," we are told, includes the very brief gloss written in the margin on the old Jesalmir manuscript. A complete alphabetical index of the stanzas in the poem is given for the first time in this edition, after the "Candrikā." At the end, an alphabetical list of important proper names and subjects, a copper plate grant of Vikramaditya VI (the hero of the poem), reproduced from EL.

XII, pp. 142 ff, and three genealogical tables are supplied, all of which immensely add to the utility of the edition.

It is indeed a great pleasure to find that the editor has greatly improved upon the earlier editions and has given us a more reliable text of the poem with the help of a critical and judicious use of the material which was available to him. In his Sanskrit "Introduction," running over nearly 40 pages printed in small type, the editor very ably discusses many historical problems presented by the poem, and arrives at conclusions which can hardly be disputed. In the foot-notes to this "Introduction" he rightly points out many an error committed by Dr. Bühler, and others in the discussion of the historical material contained in the poem. A brief summary in English of all the important points discussed and decided by the editor in this "Introduction" would have been surely most welcome from the point of view of the general reader.

But I had hardly any competence to write in English at that time!

Another reviewer commented in 1947,

The importance of the restoration of the text of all such works for the task of reconstruction of ancient Indian history can never be overrated. The present attempt of Shri Murari Lal Nagar, therefore, will be greatly welcomed by all scholars interested in the study of Sanskrit poetry and Indian history. To the latter the text of the poem, as constituted by him on the basis of authentic manuscript material available, can serve as a satisfactory basis of study. In this respect this edition registers a definite advance over the earlier attempts of both Dr. Bühler and Pandit Ramavatara Sharma. The *Editio Princeps* of Dr. Bühler, highly useful in many ways, suffered obviously from defects resulting from the inadequate and unsatisfactory character of the materials then available. The attempt of Pandit Ramavatara Sharma that followed also failed to improve upon the text of Dr. Bühler. In fact his text is definitely more unsatisfactory as compared to that of his predecessor.

In the "Introduction" the Editor has treated in detail the life history and literary merits of the author of the poem. His defence of the poet's unhistorical treatment of a historical subject is spirited, though candidly speaking, unconvincing and similarly is his attempt to defend the poet's originality in points of common thoughts and expressions which he shares with Kalidasa.

Besides a critical "Introduction" and a brief though none-the-less useful glossary explaining important and difficult words and incorporating most of the notes in the scribe's own hand on the ancient Jasalmere manuscript, the editor has appended an index of important persons and places mentioned in the text, the text of the famous Epigraphic Record of King Vikramaditya VI reproduced from Epigraphia Indica, and Geneological Tables of the Lohara and Calukya families. These features have considerably added to the usefulness of the edition [S. D. Bhanot, Indian Librarian, 1 (March 1947): 126-27].

Even Misra (with his tiny little knowledge and totally insensitive mind) was able to perceive the value of my edition as late as 1976:

Vikramāṅkadevacaritam Mahākāvyam; ed. [with an elaborate Sanskrit introd.], by Murari-[] Lal Nagar. Benares: Govt. Sanskrit College, 1945. 2, [2], 40, 325. 42, [6]. [] p., fold map, tabs., app., (The Princess of Wales Sarasvati Bhavana Texts Series, 82)

This ed., which has invariably [] been referred to by me as *editio secunda*, is in fact a great improvement on the previous edd. by way of collating the MSS, thoroughly recording the text variants, emendatory and conjectural readings. A detailed account of the critical apparatus has been given in the twelve pages of the prastāvanā. An elaborated [] introduction of forty pages, an alphabetical list of proper names, an index to the verses, an extensive gloss, a map of the Chola and Chalukya empire [], a reproduction of the Nilgunda copper plate inscription of Vikramaditya VI, dynastical tables of the Lohara, Chola and Western Chalukyas, and a concordance of important king-names [] make this edition still more useful (Misra, pp. 111-12, stress added).

Misra is not specific about the authorship of "Candrikā." Probably he did not misunderstand! Or did he not want to pronounce any judgment?

Until 1945 I was merely a Sanskrit student. My knowledge of English was quite limited indeed. I was a product of the ancient system of Indian education. If I had had adequate command over English, I might have written my "Introduction" in English, which might have reached a wider audience. My edition was published in only three hundred copies that might have gone out of print very soon. However, I could not think of a revised edition because I switched over to Library Science in 1945. Since then, Sanskrit and Library Science have been to me like my two eyes. It is difficult to say which one is closer to my heart!

I worked in the University of Delhi Library from 1947 to 1951. Since my early youth I had had a dream to visit the United States of America. This dream came true and I found myself with my wife in the New World by the end of 1951. We spent full five years in the U.S.A., working and studying. In 1956 we came back home. I remained busy with my new job at the India Wheat Loan Educational Exchange Program of the Foreign Service of the United States of America in New Delhi, under which 1.5 million dollars worth of American books were donated to approximately one hundred institutions of higher learning in India.

Around 1958, circumstances prompted me to think of a new and revised edition of the work. I inquired with almost all the leading manuscript libraries of the world whether any new manuscript of the Vikramāṅkadevacarita had been acquired recently; the response was negative. However, I worked on the Vikramāṅkābhyudaya of Someśvara Bhū-

lokamalla, the son and successor of Chālukya Vikramāditya VI. It was subsequently published in the Gaekwad's Oriental Series of Baroda as no. 150.

I learnt that Pt. Vishwanath Shastri Bharadwaj of the Banaras Hindu University was working on the Vikramāṅkadevacarita. In order to avoid duplication, I wrote to him to the following effect:

I have been working on the Vikramāṅkadevacarita of Mahākavi Bilhaṇa for many years. Now I want to bring out a revised edition of the work. I have learnt that you are also working on the same poem. There is no point in two people working on the same poem when there are thousands of unpublished literary gems still buried among bundles of manuscripts in our old libraries.

It will be a great service to the cause of Sanskrit scholarship if you take up some other work. However, if you insist on working on the same, i.e. Vikramāṅkadevacarita, I will withdraw and work on some other poet. You have all my best wishes for a total success.

His reply was anything but pleasant. He said,

Pt. Vishwanath Shastri Bharadwaj 17 Golagali M.A., Kavyatirth, Vidyavagish
Banaras - 1
Retd. Lecturer, History of Sanskrit
Literature and Philosophy
Sanskrit Mahavidyalaya, B.H.U.
Ex-member, Board of Sanskrit Studies, U.P.
& its Examination Committee
Member, Faculty of Oriental Learning &
Boards of Sahitya & Itihasa-Purana
Banaras Hindu University

Dated
January 27, 1960

Dear Murari Lall [!] Ji,

I am glad to acknowledge the receipt of your card [?] dated the 27th of December, 1959, which I could find on the 26th of January, 1960, on returning from a long tour of two month's [!] duration in Madhya Pradesh. I was in need of two manuscripts and knowing that they could be had in M.P., I went there and witnessed a great collection of old and precious manuscripts at Bajrangarh [!] and other places. Our Indian Government should be keen enough to procure such collections otherwise the old and precious store is sure to be ruined. But experience shows that the work undertaken [!] by our Government in this respect is only showy and in spite of high expenses, no solid work has yet been done [not true!].

Regarding Bilhaṇa's Vikramankadeva Charit, I, first of all, thank you very much for your earnest wish of my success; for the prayer of an aged man like you, is promptly accepted. I, hereby, inform you that the book being prescribed and not

being available in the market, the Sahitya Research Committee of the Banaras Hindu University, [!] entrusted me with the work of editing it with Samskrit and Hindi commentaries [!] for the use of the examinees. Accordingly the 1st seven cantos [sic] of the same are already out and the 2nd part, containing the remaining cantos is under the press [!].

I know there is much unattended in the field of Samskrit literature, more than any one [else?]. Being born in a family of highly learned Samskrit scholars, I have had the good opportunity of seeing and going through such manuscripts which others can never even dream of. My work is neither duplicating nor a hindrance [!] to yours or to that of the Samskrit Academy of the Osmania University. Besides, I do not appreciate the idea that a work commenced by a particular man must not be touched by others, though the beginner may be slumbering [!] for years together.

No doubt, you have done a great deal in connection with the critical study of the history of the period, but there is much to be done in other respects and may the Almighty give you strength and energy to accomplish it.

I am very thankful to you; for your work has been of great use to me in bringing out my new edition, though I have accepted different readings at some places [!].

We should appreciate the idea of the people of foreign countries who complete a big work jointly without grudge. I may tell you that I used to teach a German student on the recommendation of my revered Guru, the late Prof. P. Sheshadri, who only learnt from me how to read different metres. When I came to know from him that four of them had come from Germany to accomplish one work jointly and were studying it in different phases, my heart's joy [!] knew no bound.

Again thanking you for your edition of Vikramankdeva Charitam.

Yours sincerely

[Sd. V. N. Shastri]

Shriman Pt. Murari Lal Ji Nagar
M.A., etc. etc. etc. [!]
24/4 Railway Colony
Kishan Ganj
Delhi-6

I wrote to him immediately:

24/4 Railway Colony
Kishanganj
February 5, 1960

Dear Shri Bharadwaj:

Thanks for your letter. I would not say anything about your work until I see it. I shall appreciate if you kindly send me a copy per VPP.

You are sadly mistaken if you think that I am an "aged" man. I was only 22 when I edited the Vikramāṅkadevacarita and so I might be even younger than your eldest child! I am born and brought up in Banaras (76 Ramghat) in a family exactly like that of yours. Therefore I share all your experiences and thoughts. As regards the Western practices, I know about them too, since I have been to England twice and have lived in the United States of America for full five years!

I am sending herewith a copy of the Vikramāṅkadevacarita with Prabodhinī commentary (canto 1), which is really Prabodhinī and I have learned many things from this. For example, Nandaka is Kaustubha Jewel (p. 2). The commentator is Rāmacandra Śarmā Pāṇḍeya, M.A., Vyākaraṇācārya, Gaekwad Research Fellow of the BANARAS HINDU UNIVERSITY. No wonder the students curse the people who have prescribed such an "unintelligible," "uninteresting" work for their examination. I wish we could stop such devices of making easy money!

Please return the book after you have gone through it!

Thanks again,

Sincerely yours,

Murari L. Nagar

Pt. Vishwanath Shastri Bharadwaj
17 Golagali
Banaras-1

I wrote again on March 3, 1960, but never received a reply. This reminder was sent later that same month:

March 27, 1960

Dear Shri Bharadwaj Shastri,

I am not sure whether you received my last letter sent some time ago, because I am still awaiting its reply. I was so anxious to see your edition, yet you did not send it. Ultimately I asked one of my friends in Banaras to send me a copy. I have gone through your work (first part only) and congratulate you on your excellent performance. You have really increased the bulk of the edition.

There are certain points which I wanted to bring to your kind notice. First of all, I would like you to know that the gloss "Caritacandrikā" is my own work! On page 7 of the "Preface" (called "Prastāvanā") the last para clearly tells who is the author of the ṭippaṇī, i.e. "Caritacandrikā." The work was so insignificant to me that I did not like the idea of glorifying myself by mentioning "I." Whereas years and years were spent in the research pertaining to Vikramāṅka and Bilhaṇa, the writing of the gloss was a quick affair and so trivial!

Dr. Bühler too refers to the marginal gloss of Jaisalmer MS. Certainly no MS. of that (small) size could contain all the "Caritacandrikā" in its margins. Lines 21-22 on p. 7 of my description of "Caritacandrikā" state,

Antarbhāvitataṭṭipāṇīkā saiṣā "Candrikā" tanīyasyapi granthārtham
ujjvalayīṣyatīti viśvasimaḥ.

Is it not clear from this statement that the "Caritacandrikā" is different from Jaisalmer's "ṭippaṇī," that the "Caritacandrikā" contains the "ṭippaṇī," and that the container and the contained cannot be one and the same?

On page 209 of my edition, where the "Caritacandrikā" begins, I have given a foot-note:

* Īdrśacihnadvayāntarvartinī ṭippaṇī
Jaisalameragranthasthetyavagantavyam.

and the quotations in the "Caritacandrikā" from Jaisalmer's ṭippaṇī are preceded and followed by (i.e. enclosed within) the sign *, e.g. **Rādhā Viṣṇubhāryā** (p. 209), **abhiprāyo'nyatrollikhanam** (p. 210). I have also given Hindī-paryāyāḥ. Do you think the words of Hindī which I have given here and there did exist in the 12th or 13th century? Furthermore, at the end of the "Caritacandrikā" I have given the date V. 2001--. Did you see it? What does it mean?

Well, I am very much grateful to you for whatever nice things you have said about my work on the whole. If you think that the editor of the poem or the writer of the gloss "Caritacandrikā" has understood the poet to any extent, I can assure you that your work does not lead him even one inch further! While I was a student in Banaras and was engaged in editing this work, I went from door to door begging for the correct meaning of the obscure words. None was able to help me! So I wrote "Asya padasyārtho nāvagamyate." Your big commentaries are typical of what other pandits used to say in Banaras (e.g. śrotṛṇām itī vastuviplavakṛtaḥ prāyeṇa ṭīkā--kṛtaḥ).

I don't know what is the purpose in explaining, for example, a word "sūtikā-gr̥ham" by another word "ariṣṭṭam"? For such work our forefathers have been saying: "Maghavā kī ṭīkā Biḍaujā!" In spite of the best of your efforts, all my obscure words still remain obscure. Your big commentaries do not throw any new light on

the text. Your grammarian friend might have been able to give the prakṛti and prataya of an obscure word like akṣūṇa, yet it does not convey the meaning desired by a saḥṛdaya. For such vaiyākaraṇakhasūci/s we have: Vadantu katicid dhaṭhāt khap hachatheti varṇacchaṭāḥ.

You have given a map of 11th century India. Would you kindly tell me what sources have you used in preparing it?

You may think that I am too severe in this letter. Yes, I have a reason to do so. In your first and the only letter to me you have brought in the western practice into the picture. You have involved them to justify your action. I just wanted to know whether you have followed the Western or Eastern practice in stealing the map which was prepared by a poor Sanskrit student after spending a great deal of his time, money, and energy. Of course, you were very cunning in the art of stealing since you got it copied by hand. It was not a machine-copying. The man who copied it might have guessed your act of theft! Did he? You say that you have changed my readings and adopted your own in many places; otherwise you have followed those of my edition. Don't you think it was your moral duty to have indicated all those verses where you differed from me? There are many verses where your readings are just misprints--sheer mistakes--total blunders. Who has to take the credit for them? For example, your reading in verse 16 of canto 5 is unconvincing. If your theory is accepted we will have to say that the expression Rāmasya bāṇena hato Vālī is preferable to Rāmeṇa bāṇena hato Vālī.

There are innumerable verses where we find the text totally distorted in your edition. I hope your second part will eliminate all such blunders.

Wishing you all the success.

Yours,

Whatever you may regard.

I never received a reply to the above! Since then I remained engaged in many other literary activities. I worked on a Union List of Learned American Serials in Indian Libraries (ULLAS), which took full five years. I also edited and published the Kalpalatāvivēka of an unknown author.

In 1965 I returned to the United States and spent most of my time in working on the "History of the Baroda Library Movement" and the "Indo-American Library Cooperation."

While working for the South Asia Studies Program at the University of Missouri Library in Columbia, I saw the complete set of Bharadvaja's three-volume edition. He had stolen quite a good deal from my work (see Misra's criticism of Bharadvaj's work, p. 112).

Then I saw Musalgaonkar's monumental work (a tiny little booklet). He, too, through his wife, had plagiarized and stolen a good deal of information from my edition. I wonder why people copy from others' works and do not even acknowledge it? Probably they think that the author from whom they are stealing might have left this world long ago, or that he would not be able to see the act of stealing even if he were still alive. Bharadvaj wanted to steal from my "Caritacandrikā"; so he mischievously assigned the work to an ancient commentator who antedated 1286 V. (i.e., A.D. 1229). How could a modern man write such an erudite commentary?

This reminds me of another incident back in 1962. I was visiting the Sanskrit Department (Manuscripts Section) of Osmania University in Hyderabad, Andhra Pradesh. A friend of mine named Shri Anantacharya Dewal, who had studied with me in Banaras, introduced me as the editor of the Vik. (Banaras, 1945) to one of his senior colleagues named Shri Viraraghavacharya. The latter could not believe it. He would not believe it! He said, "Such a young man could not be the editor of that work. He must be quite an old man." Well, there were two reasons for his disbelief. When I edited the Vik. I was very young. I was the first student in the history of the Government Sanskrit College, Banaras, whose work was published in such a prestigious series as the Princess of Wales Saraswati Bhavan Texts. And secondly, God has blessed me with excellent health and I look at least ten years younger than I am. Be that as it may, I continued to work on the Vikramāṅka-devacarita as time permitted because Bharadvaj's work was nothing but a guide (or mis-guide) to the student examinees.

* * *

COMMENTS ON BHARADVAJ'S EDITION

Some preliminary remarks about the work of Bharadvaj would be in order here. My father was a devoted orthodox Brāhmaṇa and a great Vedic scholar. Every morning he used to pray in a loud and clear voice, "*Gurave namaḥ. Śrī parama-gurave namaḥ. Śrī parāt parama-gurave namaḥ. Śrī parāt paratara-parama-gurave namaḥ. Śrī parāt para-tama-parama-gurave namaḥ,*" etc. "I bow down to my *guru*, I bow down to my grand *guru*, I bow down to my great grand *guru*, I bow down to my great great grand *guru*," and so on.

In countries like India, and in the communities which are not yet totally ruined by the unwholesome influences of western traditions and in which things occur even now as they used to be in ancient days, marriages are still arranged. In societies where a long courtship precedes the actual marriage, the girl may come to know almost, say, all the aunts and uncles of the boy. However, when the girl sees the boy for the first time only after the marriage, as is the case when marriages are arranged because the families follow the same old orthodox Indian tradition, there is no possibility of the girl's getting acquainted with the family members of the boy. After the wedding ceremony is completed, the groom leads his new wife to the audience, including relatives, and offers his respects by bowing down to each and every one of his elders. The girl follows him and bows down to whomsoever the husband bows down. She does not know at all the person to whom she is paying her

homage. It is merely a ritual--just because the husband bows down to the person, it is her duty to follow suit!

Visvanatha Sastri Bharadvaja, the great editor and commentator of Bilhaṇa's Vikramāṅkadevacaritam, concludes his "Kiñcit Prāstāvikam" with the following words:

Śrīmadbhyo Ḍā Jārja Byuhlara, Ke. Kṛṣṇammācāriyara, E. Bī. Kītha, Rāmanātha Dīkṣita, Mahāvīraprasāda Dvivedī, Kalhaṇa. . Prabhṛtibhyaḥ sarvebhyo mānyebhyo lekhakebhyas teṣām pustakalekhāvalokanena bahuśa upakṛtatvāt dhanyavādān samarpayāmi.

So, among others, Bharadvaj salutes Śrī Rāmanātha Dīkṣita and says that he was highly obliged to Rāmanātha Dīkṣita. I am not not sure which particular Ramanatha Diksita Bh is referring to. If he means the same person who is cited in my work, then Bh is deceiving the world! My Rāmanātha Dīkṣita did not publish the *pustaka* or *lekha* Bh is alluding to. At least I did not consult any of his published books. He was my fellow-scholar at the Govt Sanskrit College, Banaras, where both of us were recipients of the Sadholal Research Fellowship and conducted our own individual research.

In the Sarasvati Bhavan Library of the College, I found a booklet in Tamil. Since I could not read it, and my friend Shri Ramanatha Diksita could, I requested him to translate it for me. The subject was unknown to him and the language was unknown to me! The original author had written it as an essay for some examination.

Well, we sat together. Dīkṣita dictated in Hindi whatever he could gather from the original Tamil. It was in many ways a new interpretation of the matters and topics studied and reported by western scholars like Bühler and their Indian copyists (copycats) like Dvivedi. It was an enchanting work.

In my "Bibliography" of the works consulted (Vikramāṅkadevacaritasya Aitihāsika tattva-Nirūpaṇe Sahāyakā Granthāḥ), I had cited the above translation as follows:

(19) LIFE, The Life and Times of Chalukya Vikramaditya VI, A.V. Venkataram (Tamil), Translated into Hindi by Shri Ramanatha Dikshit, Sahitya Shiromani, Sadholal Research Scholar, Benares.

The same work has been cited by Bharadvaj in his Pariśiṣṭam Gha. Vikramāṅka devacarita-mahākāvyasya Vikramādityasya ca Varṇanātmakā Lekhā Granthāś ca, appearing at the end of his vol. 1, in the following words:

5. Cālukya Ṣaṣṭha Vikramāditya kā Jīvana va Samaya--Śrī Rāmnātha Dīkṣita, Sāhitya Śiromani, Sādholāla Risarca Skālara, Banārasa--Śrī E. Vhī. Veṅkaṭa ramaṇa [*sic*] dvārā Temila [*sic*] Bhāṣā meṃ Likhita The Life and Times of Chalukya Vikramaditya VI [?] kā Anuvāda. [N.B. There is no imprint and no collation either!]

The above "Anuvāda" has been viewed so far by only two people in this wide world: Shri Dīkṣita and me. It is still in my possession in its original form as it was written by me as early as 1940. I don't know where or how Bharadvaj saw this! And I don't know either where he got the English title! I can understand him saluting Dīkṣita as a matter of courtesy, but I don't know why he had to say that he saw Dīkṣita's book even though he did not see it! Also let it be noted that he has given no imprint, because it was never published!

Since he did not actually see the work of Dīkṣita and still claims that he saw it, we can conclude that he did not see any of the books listed by me, but only reproduced my list. It was not necessary for him to study those works, either. That is a fact. Anyone who goes through my elaborate "Introduction," and then goes through what Bh has reproduced in his edition, will be fully convinced that Bh has not made any extension of the boundary of the field of the historical knowledge covered by the Vik. and discussed by any of the writers who preceded him.

Bh says that he saw Kalhana's Rājatarāṅginī (original Sanskrit) as well as Stein's Kalhana's Chronology of Kashmir (translation). Had he done so, he would not have made Kṣitirāja a *sahodara bhrātā* (a real brother) of Subhāṭa (see 18:47).

We get much useful information from this great researcher, who was a member of the Sanskrit Sahitya Research Committee of the Banaras Hindu University, and who got this great assignment of editing the Carita from this Committee, as to how to prepare bibliographies and how to list the sources consulted. He is *VIDYĀVĀGĪSH!* (See his letterhead.)

I learn from Bh that the city of Bombay is the home of two Royal Asiatic Societies, and that he consulted two journals: one titled the Journal of the Royal Asiatic Society, Bombay, and another called Journal of the Bombay Branch of Royal Asiatic Society, listed by him as no. 10 and 11, respectively.

Bh also consulted Indian Antiquary, page 325. It was not necessary for him to mention the vol. no. or date of a set consisting of more than 50 volumes!

I could go on and on and on like this. What I want to prove here is that he did not consult any of the books he has listed. He merely prepared the "Bibliography" to help the students! That is fine. But then why say that he studied those? This is anything but honest scholarship.

A product of plagiarism is easily detected. Misra notes in the following words the theft committed by Bh (p. 112):

No v l. is recorded except [*sic*] cases where the editor has come up with his own conjecture. Other features, viz. index to verses and proper names, geneological tabs., map, inscription etc. have been mostly reproduced, [stress added] as such, from the *editio secunda*.

Bh professes to have helped the examinees (students) by writing a simple yet brief commentary. How simple his commentary is can be easily realized when we find an original word (of the poet Bilhaṇa) like "*sūtikāgrha*" explained by a synonym like "*ariṣ am*"! This is called in popular parlance "*Maghavā kī īkā biḍaujā*."

Again Bh interprets "*viplava*" as "*ḍimba*" [Vik. 6:9]. A beginner in Sanskrit, and even in modern Hindi, knows what "*viplava*" is. The question arises, how many know "*ḍimba*"?

Great poets have beautifully described such great "commentators":

Durbodham yad atīva taddhi [vi] jahati spaṣṭārtham ityuktibhiḥ
Spaṣṭārtheṣvativistrīṣṭiṃ vidadhati vyarthaiḥ samāsādikaiḥ.
Asthāne'nupayogibhiḥca bahubhir jalpair bhramam tanvate
Śrotṇām iti vastuviplavakṛtaḥ prāyeṇa ṭīkākṛtaḥ.

(ascribed to Bhoja)

Let us see another attempt of Bh to "simplify" the interpretation:

Bhaṅgas taraṅga ūrmir vā striyām vīcir athormiṣu.
Mahatsūllolakallolau . . . (ityamarah).

So "*kallolāḥ*" can be rendered as "*mahāntas taraṅgaḥ*." It is ridiculous to gloss "*kallolāḥ*" by "*ullolāḥ*" unless one wants to instruct the student in a more difficult synonym, or parade one's own pedantry! The former is much more common and better known (*praca- li ta*) than "*ullolāḥ*." Also, I would like to know what is the gain in explaining "*prṥthvyāḥ*" by "*prṥthivyāḥ*." It is simply *piṣṭapeṣaṇam*.

The easy way Bh steals from me and then misinterprets Bilhaṇa reminds me of Bhā ravi's following *sadukti*:

Viṣamo'pi vigāhyate nayaḥ kṛtatīrthaḥ payasām ivāśayaḥ.
Sa tu tatra viśeṣadurlabhaḥ sad upanyasyati kṛtyavartma yaḥ.

(*Kirātārjunīya*, 2:3)

How much my friends and I had to struggle to bring some sense out of the apparent nonsense created by R! And Bh just takes it over without any acknowledgment whatsoever. However, where I have failed, Bh had no brain to improve the text or solve the riddle.

Bilhaṇa says,

Sāhityapāthonidhimanthanottham karṇāmṛtam rakṣata he kavīndrāḥ.
Yad asya daityā iva luṇṭhanāya kāvyārthcaurāḥ praguṇībhavanti.

The poet had writer-pretenders like Bh in mind when he wrote this. Bh copies from my ed. profusely, yet he professes to have improved on my text. The present work will provide innumerable examples of the depth of knowledge of Bh and demonstrate just how beautifully he has improved the text!

Bh admits that I have worked really hard to get the correct reading, and he does have some good words for my ed. Yet he attributes certain errors to it. He says, "*Parañcā trāpi yatra tatra sampādanarabhasād anyakāraṇād vā pātha-bhedanirṇaye pramādo jāta iva drśyate.*" He cites three examples to prove his point.

The first example cited by Bh is "*Asmarad dviradadānavāriṇā.*" The great scholar-pretender declares with all the vehemence at his command, "*Ityatra teneti pāthāt tasyeti pā haḥ sādhitaraḥ pratibhāti.*" I don't know what Bh means by "*sādhitaraḥ.*"

All the MSS. (J & A) and all the texts (B, N, & R) have "*tena.*" There was no doubt. There was no question. There was no scope for any deliberation or determination as to the correctness of the reading. Under the circumstances the reading "*tena*" is acceptable to all! I fail to understand what authority any editor, much less Bh, has to change the reading unnecessarily! It is unwanted, uncalled for, and unjust. Furthermore, how can anyone conclusively assert that "*tasya*" is preferable to "*tena*"? If so, "*Rāmeṇa bānena hato Vālī*" will be less desirable than "*Rāmasya bānena hato Vālī.*" "*Dviradadānavāriṇā*" is only an instrument. The agent or *kartā* is Vikrama. He polluted the sea (water) through "*dvirada- dāna vāri.*" It seems Bh suffers from an inferiority complex and just wants to show off. We can only remind him,

Śūro'si kṛta vidyo'si darśanīyo'si putraka.
Yasmin kule tvam utpanno gajas tatra na hanyate.

Modern historical and critical research is different from what Bh is familiar with, if he is familiar with anything substantial at all.

Bh gives the following verse as the second example where I have allegedly erred in his opinion:

Hastadvayīgāḍhagrīṭalola-dolāguṇānām jaghane vadhūnām.
Asamvṛtasrastadukūlabandhe kimapyabhūd ucchvasito manobhūḥ (7:29).

There is a famous *ukti*:

Nāndhrīpayodhara ivātitarām prakāśaḥ no gurjarīstana ivātitarām nigūḍhaḥ.
Artho girām apihitaḥ pihitaśca kaścit saubhāgyameti Marahaṭṭavadhūkucābhāḥ.

(quoted in *Bālabodhinī* Comm. on *Kāvya prakāśa*, v. 45)

Thus if the vital organs (of the bodies) of the ladies would become totally naked, it would be obscene. There would be a *bībhatsa* scene and not the continuity of *śṛṅgāra*. No decent

woman would like her *jaghana* to be totally naked in public. In reality, the *jaghana* had become just a little bit bare, because the knot or tie of her *sari* (wearing apparel) had become loose and it had just slipped a little! There is no need to make the *jaghana* totally naked, completely bare. The purpose is served, and in a better way, if it is seen just a little bit bare. And the question again comes up, when does one have the authority to change the meaning? A change is thought of only when what exists does not make sense! *Lakṣaṇā* comes only when *abhidhā* gets *bādhita*!

Bh's third example is "*yasyā bhrātā*" (18:47). It is discussed in full length in its proper place. Here I can only say that it would have been much better if Bh had kept quiet !

In one place Bh accuses me of carelessness (*pramādaḥ*) in determining the correct reading due to haste in editing or some other reason. In another he alleges that pitfalls (*skhalanam*) abound in the process of the reconstruction of the text on my part. His actual words are "*skhalanam varīvartī*." Here we have "*yañluk*," which is enjoined by "*Dhātor ekāco halādeḥ kriyāsamabhihāre yañ*." To explain, "*Paunaḥpunyam bhṛśārthaś ca kriyā-samabhihārah*" = "repetition of act or the intensity thereof." Therefore, "*skhalanam varīvartī*" means "*atiśayena vartate, sutarām vartate, atyartham asti, bhṛśam asti*" ("that the mistakes abound, occur time and again," etc.). Is this justified? How many cases can Bh cite? Seeing all the blunders he has himself committed, I don't know which *pratyaya* should be used in regard to him!

Nothing promotes success like a previous success. Once all three volumes of Bh were published, he became elated. He lost his mind. In his third volume his *ātmaślāghā* knew no bounds. On p. 3 of his *Bhūmikā* (vol. 3) he says,

Jaba Sva. mānanīya Śarmā jī ke [guruvarya of Vol. 1 has now become only Śarmājī] saṃskaraṇa kī pustakeṃ aprāpya hone lagīm taba yaha āvaśyaka thā ki is

This is not true. The edition was not becoming *aprāpya*. In fact the students who studied this poem for the first time used to curse the authorities of the Government Sanskrit College, Banaras, for having prescribed such a work, the available edition of which was so poor and intrinsically defective. They used to charge (jocularly, of course) that the edition was not being sold so it was prescribed in order that the "old paper" (*raddī*) could be disposed of ! Also, mark "*hone lagīm*," not "*ho gaiīm*"!

mahākāvya kā eka śuddha [!] saṃskaraṇa nikale. Isa liye Ḍā. Maṅgaladeva Śāstrī Em. E. Ḍi. Phil (Ānksan) [!] Pustakālayādhyakṣa, Sarasvatī Bhavana Pustakālaya, Vārāṇasi ne Sādholāla Risarca Skālara [!] Śrī Paṃ. Murārī [!] Lāla Nāgara Em. E. Sāhityācārya dvārā Sarasvatī Bhavana Pustakālaya, Vārāṇasī se isakā tṛtīya saṃskaraṇa prakāśita karāyā. Isameṃ sandeha nahīm ki yaha saṃskaraṇa prakāśaka [!]

mahodaya ke athaka pariśrama se, prakāśita tīna saṃskaraṇam meṃ śuddha va uttama hai.

The writer assumes quite a lot! He is inflated with a false sense of success.

Whoever the writer of the above passage is, he has demonstrated his abundance of knowledge. I don't believe it is the writing of Bh. In my "Introduction," I narrated the circumstances which led me toward the study of this immortal work. The writer of the above passage makes Mangaladeva Sastri as the *kartā*, and me as only the *karaṇa*! This is a misrepresentation of facts and a distortion of truth! Here are my words in "Prastāvanā":

Ī. 1940 Varṣāt Kā. Rā. Saṃ. Ma. parīkṣāyām pāṭhyatvena nirdhāritam itīda m caritaṃ lokānām viśeṣato nayanagocaratām agacchat. Tadaivāsmābhir etat-kāvyam pāṭhayadbhir asya mātmyam itihāsa-jñānasāpekṣatvam upalabdhasaṃskaraṇa asya ca doṣabāhulyam abhyupagamyā etadviśayakaviśiṣṭādhyayanāder āvaśyakatvam anvabhāvi. Kiṃ ca kāvyamūlasaṃśodhanādāvapi prāvarttyata. Sarasvatībhavanane Sādholālarisarca-skālararūpeṇa gaveṣaṇāvasare samupalabdhe Vikramāṅkadeva-carita viśayaka gaveṣaṇā manoratho'smābhis teṣām (Dā. Maṅgaladeva-śāstriṇām) purataḥ pratyavāsthāpyata.

Svānupamaḥ prarītās te tu na paraṃ tatkāryam anvamodayanta, api tu sādhu sampādite tasmin mudraṇāśvāsanamapyaduḥ (p. 10).

Dr. Mangal Deva Shastri himself says in his "Foreword,"

The editorial duties, on his own request [stress added] were assigned by me to Pt. Murari Lal Nagar, Sahityacharya, then working as a Sadholal Research Scholar in the Sarasvati Bhavan Library, Benares.

The writer of the above "history" says that Dr. Mangal Deva Shastri was the Librarian of the Sarasvati Bhavan Library when he got this work done by (!) me! He must have returned from a distant planet after a lapse of decades. Or maybe he slept for decades! He must have been a *Kaliyuga Kumbhakarṇa*; he got up all of a sudden and wrote the narrative! He thought that Dr. Mangal Deva Shastri was still the Librarian. No, he was not the Librarian at that time. He was then the Principal of the Govt. Sanskrit College, Banaras. Before he occupied that distinguished chair, he was the Registrar of the Govt. Sanskrit College Examinations (U.P.) for years. And he was the Librarian even before he became the Registrar! It is very unfortunate that such irresponsible pen-holders pretend that they too can write!

There are many untruths and half-truths in Bh's "Introduction." I was not even a B.A., much less an M.A., when I completed this research! I don't know what the writer means by "*prakāśaka mahodaya*"! Does he mean the College? I can only bow down my head in reverence (or disgust) for this sagacious suggestion.

The writer (surrogate of Bh) reaches the highest peak of his vain glory when he declares,

Kucha sthalom para isa tṛtīya saṁskaraṇa meṁ bhī mujhe pāṭhabheda meṁ parivartana karanā paṛā hai jo vicāra vinimaya ke anantara āvaśyaka pratīta huā.

He gives three examples, already discussed, and then he makes a generally bold statement :

Isa prakāra prāyaḥ sabhī sargoṁ meṁ thoṛā bahuta pāṭhabheda karanā āvaśyaka huā hai.

This is anything but honest and true scholarship, not worthy of one who claims to be a member of the Sanskrit Sahitya Research Committee of a great educational institution like the Banaras Hindu University founded by Mahāmanā Pandit Madan Mohan Malaviya.

We have discussed the above three verses in their proper context in full detail and have shown how hollow the claim of Bh is! It is merely a *bālacāpalam*. His action reminds me of a great *sadukti* of our own poet Bilhaṇa:

Kurvantu śeṣāḥ śukavākyapāṭham.

I am also reminded of another *nītivacana*:

Mūrkhō'pi śobhate tāvat yāvat kiñcin na bhāṣate

True scholarship and simple morality demand that Bh should have indicated all the cases where he had changed my text so that the discerning critics might have seen for themselves how true his claim was! If the three cases cited by him provide any evidence, the conclusion is indisputable that it is despicable destruction rather than commendable construction which Bh has wrought! And yet he is proud of his achievement.

One last point before we turn to Mahāpaṇḍitarāja Mahāmahima Miśramahārāja. There are innumerable features that are totally objectionable in Bh. As an example I can state that the prose order of Bh is arbitrary at many times, to say the least. No *sahṛdaya* will accept it. It is neither *khaṇḍānvaya* nor *daṇḍānvaya*. It is probably *Bhāradvājānvaya*, i.e. *manah pūtaṁ samācaret*. Or we may call it "*vitaṇḍāvādānvaya*"; it befits his total personality and accomplishments.

* * *

MISRA'S MAGNUM OPUS

The above background is presented here just to assure the readers that I am not a beginner in this line (of Sanskrit studies). I have studied Bilhaṇa probably more than any other scholar in modern times.

In 1977 I chanced to see the Studies on Bilhaṇa and his Vikramāṅkadevacarita by B. N. Misra. The learned author has featured his degrees on the title page as follows:

M.A., D.L.Sc.
Ph.D. (Tübingen).

Apparently Misra is a Doctor of Library Science, too! So he is a double doctor!

The "Preface" tells us,

The investigations [!] submitted here have grown from a study [?] of Bilhaṇa's Vikramāṅkadevacarita (Vcar.), which I undertook under the guidance of Professor Paul Thieme.

A tree grows from a seed. As compared to the tree, the seed is very, very small indeed. If these "investigations" (totalling only 135 pages) have grown from the "study," then the "study" must have been very small!

In Chapter I, a number of textual improvements are proposed. Even if not each of them will be accepted, it will emerge from my treatment that our MS. tradition, scanty as it is, shows more doubtful readings as [?] seems to have been realized (for example: by Bühler, Vcar., "Introd." p. 46). At least in two cases, the text, as it stands, cannot give a true picture of the historical events described [see p. 8 on 4.119c in Bühler's ed. 4.118c (a) and p. 10 on 5.78a (b)].

Both (a) and (b) are absurdities of the highest kind on the part of Misra!

It is hoped that the treatment of certain lexicographical items [?] in Chapter II, [!] will not only help the understanding and interpretation of Bilhaṇa, but will be welcome as a small contribution to the history of the Sanskrit vocabulary in the late Middle Ages. Now-a-days it will [?] generally be accepted that the usage of individual poets is more differentiated than commentaries that rely exclusively on works like Amarakośa or even the PW. make us realize.

The secondary source material, dealt with in Chapter III, comprises a quantum of quotations from Vcar. in the five important Subhāṣita-s [!], viz. Subhāṣitaratnaśāstra (Sr); Saduktikaraṇāmṛta (Sk.); Sūktimuktāvalī (Sm.); Śārṅgadharapaṇḍita (Śp.); and Subhāṣitāvalī (Subh.). As far as can be made out, the readings of the anthologies are inferior [!] or deliberate changes (cp. e.g. on 16.2). In fact the readings offered by the anthologies can hardly help us to correct the MS. readings. An exception may be formed [!] by 8.37c; 8.71d and 16.51c. Some readings in the anthologies are due to the distinct intention of rendering a given verse a more general application (cp. on 16.44, 51, 52; 17.11, 12). Curiously enough, some of Bilhaṇa's verses are quoted in anthologies anonymously. These are marked in the table of concordance of quotations on pp. 65-68.

The most interesting result of Chapter IV, [?] is the proof that Vidyākara quotes Bilhaṇa's Karnasundari (cp. verse 39) on p. 81 whereby Kosambi's argument regarding the time of Vidyākara in so far as it is based on his not knowing Bilhaṇa (cp. Srk. "Introd." p. xxxiii), is shown to be invalid. Verses not verifiable in the extant works of Bilhaṇa, but ascribed to him in the anthologies, have been taken either from oral tradition of single verses or from works of his which are altogether lost. Four of the verses ascribed to Bilhaṇa (cp. vv. 14, 64, 71 and 79) treat the subject of the Rāma-story. This may seem interesting in connection with the Vcar. 18.94 and Bühler's assumption of Bilhaṇa's having composed Rāmastuti (a proper "Rāma-carita" with Bilhaṇa as an [!] author seems rather unlikely). On several occasions the verses treated here show affinity in style or vocabulary with the extant work [?] of Bilhaṇa and these as such have been discussed critically. Not in all cases the genuineness of the ascription to Bilhaṇa is warranted by such further evidence.

Chapters V and VI, give or retrieve [!] available information on Bilhaṇa and his works, with a view to revive interest in this poet and his works and to facilitate future research thereby.

I express my [*sic*, i.e., my] deep sense of gratitude to my revered teacher Professor Dr. Paul Thieme, who has given me the benefit of his great learning by going

It is a disrespect to the great name of Paul Thieme to call him the "revered teacher" for this type of trash product!

through the entire text of Vikramāṅkadevacarita with me as well as his valuable guidance in making this work presentable. . . . To Dr. A. Wezler, who always helped me in academic and other matters, I express my gratefulness. Had it not been for Miss Angelika Ilisch's excellent typing accuracy, this dissertation would never have attained its present, almost flawless [!] presentation. I would like to take this opportunity of warmly thanking her for her co-operation. . . .

B. N. Misra

G.N.Jha Kendriya Sanskrit
Vidyapitha, Allahabad
1st September, 1976

Naturally I thought that since the work was done under the guidance of such a great German scholar as Dr. Paul Thieme and since it had earned Mr. Misra a Ph.D. from such a great university as Tübingen, it would certainly contain some substance in it. But I was totally disappointed. The more I read, the more disgusted I became. I could not resist the urge to offer my honest and sincere criticism of the work. The present study is an outcome of those feelings. The reader may not find any coherent, orderly narration here, because it is a criticism of a work that lacks coherence and order in itself. My attempt here is only to expose the hollowness of the unworthy and misguided comments of Misra, Bharadwaj, and others, and to uphold the worthy muse of *mahākavi* Bilhaṇa. The order adopted is, however, that of the Vik. itself so that some sort of sequence is maintained.

The question arises, why should I feel such an irresistible urge to offer my criticism of Misra's work? He was not the first one to practice plagiarism and murder the muse of Bilhaṇa. Many others had preceded him and had practiced it. Bh had done it. Musalgaonkar had done it. Then why single out Misra? The answer lies in the fact that Misra had crossed the limits of academic discipline and decorum. His was the worst performance. His ignorance could be matched only by his arrogance. Of all the scholars who have ever worked on the Carita, Misra probably knows the least. Yet he pretends that he knows everything. He finds fault not only with his predecessors, but even with the poet himself. Incidentally, my criticism of Misra also brings in the performance of both Bh and Musalgaonkar. So this writing is a kind of "*Śokaḥ ślokatvam āgataḥ!*"

The question still remains unanswered, why should one get so disturbed if Bilhaṇa is misinterpreted by someone else? Well, it gives an honest critic the most severe pain to see a great poet like Bilhaṇa being wrongfully interpreted and his muse molested. The following *sūkti* demonstrates this fact:

Yadyapi na bhavati hāniḥ parakīyāṃ carati rāsabhe drākṣām.
Anucitam idam iti kṛtvā hā hā hā hetī khidyate cetaḥ.

Hence my attempt to show the hollowness of Misra's critique of Bilhaṇa and to expose the vainglory in which Misra and the other neo-expounders of Bilhaṇa have held themselves.

The "investigations" of Misra on the Vik remind me of Don Quixote de la Mancha, who imagines himself to be a knight (hero) and, with an intent to revive the institution of knight-errantry, sets out on a mission of adventure with his squire (deputy), mistakes a windmill to be a giant, and attacks it only to become the subject of ridicule from his squire and other spectators. Misra creates doubts and imagines problems where none exist, and then tries to solve them unnecessarily. Most of his attempts are nothing but *jalatāḍanam* and *mudhā prayāsaḥ*.

The argumentative statements of Misra run very much like the following:

- 1) $2 + 2$ cannot make four. They make five. So let us read $2 + 2 = 5$.
- 2) Wherever there is smoke there is fire. In this *ayogolaka* (red-hot ball of iron) there is no smoke; so there is no fire. And so let us lift it! He asks us to lift it.
- 3) A horse has four legs. A cow also has four legs. Therefore, this horse is a cow!

Misra himself ignites the fire, and then he shouts, "Fire, fire!" He takes a bucket, puts the fire out, and declares himself to be a hero! Many a time he destroys a load-bearing wall while attempting his "fire-fighting" enterprises, and the whole building crumbles.

Misra's attempts at emendations reminds me of the story of a man who was walking alone in a sandy desert. The sun was burning hot overhead, and the sand below was burn-

ing hotter. The man took off his shoes and put them on his head. That was HIS way of saving himself.

Misra would like us to believe that he is not a single doctor but a double doctor. (See the title page of his *magnum opus*.) Fortunately for mankind he is not a doctor of medicine. Had he been a physician and surgeon, his method of treatment would have been as follows:

A patient comes to his clinic. The patient is only suffering from a common cold! Instantaneously Misra would cut out and throw away his heart and replace it with that of a monkey! Then he would ask the patient to go home, drink a lot of juice, and go to bed permanently!

"Investigators" like Misra have been well depicted by a poet:

Gaṇayanti nāpaśabdaṃ na vṛttabhaṅgam kṣayaṃ na cārthasya.
Rasikatvenākulitāḥ veśyāpatayaḥ kukavayaś ca.

(Baladeva Upadhyaya, comp. *Sūkti-mañjarī*, Varanasi, 1967, p. 25)

Bilhaṇa knew that there would be many Misras in this world. He had already predicted their display of false erudition.

- 1) Kuṇṭhatvam āyāti guṇaḥ kavīnām sāhityavidyāṣramavarjiteṣu.
Kuryād anārdreṣu kim aṅganānām keśeṣu kṛṣṇāgurudhūpavāsaḥ (1:14).
- 2) Vyutpattir āvarjitakovidāpi na rañjanāya kramate jaḍānām.
Na mauktikacchidrakarī śalākā pragalbhate karmaṇi ṭaṅkikāyāḥ (1:16).
- 3) Rasadhvaner adhvani ye caranti saṅkrāntavakrokti-rahasya-mudrāḥ.
Te'smatprabandhān avadhārayantu kurvantu śeṣāḥ śukavākyapāṭham (1:22).
- 4) Alaukikollekhasamarpaṇena vidagdhacetaḥkaṣapaṭṭikāsu.
Parīkṣitaṃ kāvyasuvarṇam etal lokasya kaṇṭhābharaṇatvam etu (1:24).

In December of 1977 I wrote to a friend in New Delhi to send me two copies of Misra's *magnum opus* by air. I felt an irresistible urge to bring Misra out in his true colours. The books arrived early in January of 1978. I was fortunate to see the beautiful "jacket" designed by S. K. Berry. A book jacket is also called a "dust jacket." It protects the book from dust after the book comes off the press. In the case of Misra's book this dust jacket is doubly meaningful because it serves two purposes: it protects the book not only from the external dust in the air, but it also covers the work from its own internal or inherent dust already contained therein. It is so beautiful and functional. It also gave me more information about this great author and critic. The dust jacket reads,

Bilhaṇa's Vikramāṅkadevacarita is one of the fine pieces [!] of the Sanskrit historical Kavyas. The text was edited, for the first time, by Georg Bühler on the basis of a single manuscript discovered in a Jain Bhandara at Jeselmer (Rajasthan). At places [!] where the manuscript reading was not clear to Bühler, he has [!] to come up with his own conjectural readings and thus raised [?] textual problems. At the outset, some such problems have been discussed in the work and an extensive use of both external and internal evidences has been made for the first time [?] to arrive at a convincing conclusion [!].

Attempts in interpreting the text, in the hands of modern scholars, have been dubious [?] at places where the poet's usages of particular words has [?] been interpreted freely. A lexicographical study of some such vocables would help in proper understanding of the text on one side and make a [n?] humble contribution to the Sanskrit lexica on the other.

For easy dissemination to the scholars, [!] a comprehensive bibliography of Bilhaṇa's work has been appended to the work which would of course retrieve essential information on the poet and his works. [Just to increase the bulk!]

The author, who has taken only specimens of these problems and discussed them in the present work, is keeping himself busy in giving wide treatment to these in his critical edition of the Vikramāṅkadevacarita in near future [!]. B. N. Misra, being the youngest son of the great Sanskrit scholar Late Pandit Kamala Kant Misra, was born at Allahabad in 1935. He took his M.A. (Sanskrit) from Banaras Hindu University in 1963. After serving in B.H.U. for a number of years, he went to West Germany in 1969 and did his Ph.D. in 1972 under one of the foremost Sanskrit ists of the West--Professor Paul Thieme--at the University of Tübingen.

Having worked at the University Library at Tübingen for three years as Assistant Librarian in the Oriental Section and going through an examination in library science, Dr. Misra has shaped his career as a distinguished oriental librarian. He undertook extensive tour to the libraries and oriental institutions in Europe and Russia.

Dr. Misra has contributed many articles in research journals and guided research scholars for Ph.D. in Sanskrit philology. He is working at the G. N. Jha Research Institute, Allahabad (at present on deputation to the Nepal German Research Centre at Kathmandu). Besides, Dr. Misra was offered many distinguished assignments from universities and institutions abroad. [Did he accept them?]

The dust jacket declares that "an extensive use of both external and internal evidences has been made for the first time to arrive at a convincing conclusion." But, alas, I do not find these conclusions convincing at all! Rather, I believe, they are misleading. The reader will examine the comments of Misra and my criticism thereon. I hope that will help in the correct understanding of Bilhaṇa's poetic muse.

I am reminded of some immortal words of Kavikulaguru Kālidāsa:

Taṃ santaḥ śrotum arhanti sadasadvaktihetavaḥ.
Hemnaḥ saṃlakṣyate hyagnau viśuddhiḥ śyāmikāpi vā (1:10).

Also our own poet Bilhaṇa has expressed his sincere wish as follows:

Ullekhalīlāghaṭanāpaṭūnām sacetasāṃ vaikaikopamānām.
Vicāraṣāṇopalapaṭṭikāsu matsūktiratnānyatithībhavantu (1:19).

There are six chapters in Misra's work:

- 1) Specimens of Textual Difficulties
- 2) Some Lexicographical Points of Interest
- 3) Secondary Source Material relating to Vikramāṅkadevacarita
- 4) Verses ascribed to Bilhaṇa in Anthologies
- 5) Mention of and Quotations from Bilhaṇa in other works
- 6) Bibliography of Bilhaṇa and his works.

My criticism is mainly on the first three chapters because it is there that Misra tries to show his extraordinary calibre (which in reality does not exist at all) and attempts to improve upon not only the work of other scholars, but even upon Bilhaṇa himself! Other chapters are not directly related to the main theme of the pretended work; they merely increase the bulk of the booklet. Let us examine Misra's "investigations, inventions, and discoveries" one by one.

Before I begin my critical study of the great performance of this great "investigator," it would be appropriate to declare in the most categorical terms that B. N. Misra has no legal right whatsoever to bear the title "doctor." My extensive correspondence with the University of Tuebingen has proved that he did not receive the degree! The correspondence is presented here as evidence from Misra's *magnum opus* and the University of Tübingen.

The "Preface" is dated 1st September 1976 and was written from G. N. Jha Kendriya Sanskrit Vidyapeeth, Allahabad. The title page shows that "Doctor" Misra was working with Rashtriya Sanskrit Sansthan, New Delhi.

Misra begins his "Preface" with the following words: "The investigations submitted here have grown from a study of Bilhaṇa's Vikramāṅkadevacarita (Vcar.), [Misra does not make any distinction typographically between the author and the title] which I undertook under the guidance of Professor Paul Thieme." The title page shows that he had already

received his Ph.D. degree. Naturally I became curious to know whether the 135 pages comprising the small booklet represented his total DISSERTATION submitted to a German University for a Ph.D. On October 17, 1977, I wrote to the Librarian of the University of Tübingen,

I would like to have a xerox copy of the thesis presented by Dr. B. N. Misra for a Ph.D. from your University. He says that he worked under the guidance of Prof. Paul Thieme. The work is published under the title Studies on Bilhaṇa and his Vikramāṅka devacarita (New Delhi, 1976).

I don't know if what is published is all that constituted his thesis, or the published version is a selection. In any case, I would like to know whether I can get a xerox copy of the thesis, and, if so, what would be the total cost including air mail postage.

The reply came in German. It was dated October 26, 1977:

Auf Ihre Anfrage vom 17.10.77 müssen wir Ihnen leider mitteilen, dass Herr Misra seine Dissertation noch nicht bei uns abgeliefert hat. Wir bemühen uns jedoch über einen Mitarbeiter unseres Hauses, der sich zur Zeit in Indien aufhält, Kontakt zu Herrn Misra aufzunehmen und werden Ihnen dann wieder Bescheid geben. Da wir unseren Kollegen erst Ende Dezember 1977 zurückerwarten, werden wir Ihnen frühestens Anfang Januar 1978 Nachricht geben können. Wir bitten um etwas Geduld und verbleiben mit freundlichem Gruss im Auftrage.

Translated freely into English, the above would read,

In response to your letter dated 17.10.77 we are sorry to inform you that Mr. Misra has not yet submitted his thesis to us [!]. However, we are trying through a colleague of our Library, who is at present in India, to get in touch with Mr. Misra and later let you know about it. Since we do not expect our colleague to be back before Dec. 1977, we will be able to give you news in January '78 at the earliest. We request you to be patient and we remain--with friendly greetings. Yours. . . .

I could not grasp the meaning in full. My curiosity was not satisfied at all. I was still wondering whether the full dissertation was available in University of Tübingen and whether it was submitted originally in German. It was my assumption that a German university would insist upon the dissertation being written in German. Later I learnt from a UMC faculty member, who had just returned from a year's work in Germany, that one could write the dissertation there even in English.

I could not understand why the lady-librarian to whom I had written had to get the needed information from the author through a common friend visiting India! There was a lack of understanding. I wished that I knew German or that the lady would write to me in English. I wrote to her once again on Nov. 18, 1977:

I am not sure if we are talking about the same Mr. Misra. Since I do not read German, I had to take help from a friend of mine. It is not clear from your letter whether Mr. Misra has submitted his dissertation to your University and has already received the degree. The Misra I am talking about has already received his Ph.D. from Tübingen as evidenced by the title page of his book already published. (New Delhi, K. B. Publications, 1976. 135 pp. Some pages from his published dissertation are enclosed for your verification).

I am an Oriental scholar and have devoted all my life to the study and teaching of Sanskrit. Bilhaṇa is very close to my heart. And so is the German scholarship, which, in a way, led the modern world in Sanskrit studies. I have the greatest regard for both of them.

This is the most irresponsible work in Sanskrit I have ever seen in my whole life. I am pained to see that the author attributes it to the guidance of German scholarship! It is a disgrace to any Sanskrit scholar. To say that it was prepared under Dr. Paul Thieme is insult added to injury.

I am not sorry that Mr. Misra has stolen a lot of information contained in my work published as early as 1945, when I was merely a youth in my early twenties. I am not sorry either that he passes a good deal of earlier published data as his own, a criminal plagiarism. I am sorry that he does not understand the poet at all and blames him unnecessarily just to parade his pedantry.

I will appreciate it very much if you kindly clarify whether this Misra has received the degree from Tübingen and if he prepared the dissertation under Dr. Paul Thieme. I want to see the whole dissertation as it was submitted to the University of Tübingen.

With profound regrets and apologies for having caused this trouble to you. . .

Before I could mail my letter (reproduced above) I received another letter from her dated 14.11.77 along with photocopies of the preliminary pages of the book, which I already had with me. Here is what she wrote:

In Ergänzung unseres Schreibens vom 26.10.77 können wir Ihnen heute mitteilen, dass die gesuchte Dissertation von Herrn B. N. Misra inzwischen in Tübingen vorliegt. Leider dürfen wir die Arbeit aus urheberrechtlichen Gründen nicht für Sie fotokopieren, da das Werk im Handel noch erhältlich ist. Wir haben das Titelblatt und das Vorwort für Sie kopiert und diesem Schreiben beigelegt. Diesen Kopien können Sie auch die Verlagsangabe entnehmen. . . .

Translated into English, the above would read as follows:

As a supplement to our letter of 26.10.77 we are able to inform you today that the dissertation of B. N. Misra is at this time available in Tübingen. Unfortunately, we are not able to copy it because of the copyright laws, since the work is presently available in the book trade [i.e still in print!]. We have copied the title page as well as the preface for you and from these copies you can see the bibliographic information.

With kind greetings. . . .

I wrote to her in turn:

Before I could mail my letter of November 18, I received your kind letter of 14.11.77 along with photocopies of the preliminary pages. I was myself going to send them to you as I have indicated in my accompanying letter.

I have the book here. I am going to send you a detailed reply soon.

Thanking you so much. . . .

Her reply came promptly:

Wir bestätigen dankend den Eingang Ihres Schreibens vom 18. November 1977. Nach Auskunft von Herrn Professor Dr. Paul Thieme handelt es sich bei dem Ihnen vorliegenden Exemplar "Misra: Studies on Bilhaṇa . . ." um die vollständige Dissertation. Wir haben Ihr Schreiben im Original an Herrn Professor Dr. Thieme, Spemannstr. 14, 7400 Tübingen weitergeleitet und hoffen, dass er zur Klärung dieser Angelegenheit beitragen kann.

I had the same problem of understanding her letter once again. This time I went to a senior professor of German, who translated the letter for me, which was not clear even to him:

We acknowledge receipt of your letter of 18 November, 1977 and thank you for it. According to the information of Professor Dr. Paul Thieme with reference to the copy which you have of "Misra: Studies on Bilhaṇa . . ." it is a question of the complete dissertation. We have forwarded your letter in original to Professor Dr. Thieme, Spemannstr. 14, 7400 Tübingen and hope that he can contribute to the clarification of this matter.

Consequently I wrote to Dr. Paul Thieme on March 6, 1978:

Please find herewith a copy of a letter dated 7.12.77 from Ms. Heidemarie Griewatz. I will appreciate it very much if you kindly favor me with your reply.

Thanking you so much. . . .

I never received a reply!

On September 25, 1978, I visited Tübingen with my wife. I met everyone there who could (or might) throw some light on the matter and solve the riddle. All my efforts proved fruitless. It was certain that the Misra in question was not yet a DOCTOR legally!

I wrote again to Dr. Thieme on Sept. 27, 1978:

I visited your town and the University last Monday September 25 but did not have enough luck to be able to see you. Probably you were out of town because we tried to get in touch with you over the phone the whole afternoon Monday and Tuesday morning too. [Did he really want to avoid me?]

I am sorry to bother you. The matter may seem very small, but it is quite important. Ms. Heidemarie Griewatz knows the whole story. Now Dr. George Baumann too knows.

Whether a particular person was awarded the degree should be of no concern to another scholar, but since Mr. Misra has written a very irresponsible piece of work and since it crosses the limits of decency and fair scholarship, and since also he says that the dissertation was prepared under your guidance, I thought it desirable to verify the facts.

I am not sorry that Mr. Misra has stolen quite a good deal from my writing. That kind of plagiarism is not an uncommon phenomenon in the literary world. Many have been guilty of this sin in the past. I am sorry that Misra has not understood the poet at all! Misra is a pretender.

I would not have bothered over the above fact either, but the reason why I am troubling you is this: I could not allow Mr. Misra's "baby talk" remain unchallenged. I felt an irresistible urge to write a criticism of what Misra has written. I have written almost 150 pages. The book is going to be published in India as soon as I arrive there. I don't want to go on record for making a statement which may be challenged at a later date.

The question is: Did you guide him to write what he has written? I cannot believe it!

Please send your reply to my address in India.

Thank you very much. . . .

Once again there was no response whatsoever! What did this continued silence mean? I was left wondering.

In the middle of January 1979 I received the following letter from someone by the name of Dr. Klein in Tübingen:

Unter der von meinem Vorgänger mir übergebenen Post fand sich auch Ihr Brief vom 27. September 1978. Auf Ihre Anfrage "whether one Mr. B. N. Misra earned his 'Ph.D.' degree" kann ich Ihnen lediglich mitteilen, dass Herr Misra laut unserer Kartei am 18.2.1972 eine Dissertation ueber "Studies in [!] Bilhaṇa and his Vikramankadevacarita" eingereicht hat und dass am 29.5.1972 die mündliche Prüfung stattgefunden hat. (Hauptfach: Indologie, Nebenfacher: Bibliotheks-wissenschaft und Vergleichende Religions-wissen-schaft-Hauptberichterstatte Herr Prof. Thieme.)

Wie Sie sicher wissen, bedeutet das, dass Herr Misra zumindest nach deutschen Gepflogenheiten dadurch das Recht zur Führung des Doktorgrades noch nicht erhalten hat. Das ist erst nach Ablieferung der vorgeschriebenen Pflichtexemplare der gedruckten Dissertation und der im Anschluss daran erfolgenden Aushandigung des Doktordiploms möglich.

Ich hoffe, dass Ihnen mit diesen Angaben wenigstens einigermaßen gedient ist, und bin mit freundlichen grüssen.

Translated into English, it would read,

Among the letters handed over to me by my predecessor, I found a letter from you, dated 21st September, 1978. To your question "whether one Mr. B. N. Misra earned his 'Ph.D.' degree," I can only answer you and say that Mr. Misra according to our records has compiled a thesis on "Studies in [!] Bilhaṇa and his Vikramankadevacarita" and that on 29.5.1972 the oral examination took place (Main subjects: Indology, Subsidiaries, Library Science and Comparative Theology-- Main reporter Prof. Thieme.)

As you certainly know, it means that Mr. Misra, at least according to German standards, has not yet received the right to bear his title [stress added]. That is possible only after he has handed over the prescribed copies of the printed dissertation and finally after the degree has been formally conferred on him.

I hope that with these statements your queries have been answered. . . .

And this is what I wrote to Dr. Klein:

Thank you very much for your kind letter of Jan. 9, 1979.

I only wish I knew German. My question still remains unanswered: Did Mr. Misra really qualify for the degree? From what you have written I can only gather that he wrote a dissertation and took the "oral defence" as well. The only formality

that yet remained to be gone through was the submission of the prescribed copies of the printed dissertation.

The question is: The book is already printed. Why did Mr. Misra not submit the prescribed number of copies to the University? Does he not care to see that the degree is conferred on him--even in absentia--and that he has the legal right to call himself a DOCTOR?

You say that he has not yet received the right to bear the title. But the book published by him bears this very title on the title page!

You may wonder why I am so insistent! Well, I believe no university in the world, much less Tübingen, would give him a doctorate on such a trash. And let me add that my conviction is based only on what is contained in the book published.

I want to know definitely if the so-called dissertation was accepted as worthy of the degree and if Mr. Misra passed the oral. From what you have stated the reply seems to be in the affirmative. Then why is Prof. Paul Thieme continuing to observe silence? Was there none else in the Committee of Examiners?

Please enlighten me in full details. I will appreciate.

Thanking you. . . .

I received the following letter from Dr. Klein dated 27.3.1979:

Some time after having received your letter of February 14th I will try [*sic*] to reactivate my English in order to enlighten you in full details, even if the affair cannot --as it seems to me--be wholly clarified.

Now let me answer your questions in the order of your letter:

1) It seems to me that you understand German rather good: Mr. Misra did not really qualify for the degree [stress added] as he has missed up to this day to submit the prescribed copies of the dissertation. He delivered his dissertation the 18th of February 1972, passed the "oral" the 29th May 1972, received a "preliminary certification" the 12th of June 1972 and since this time didn't anything else happen here at the Dekanat; although we wrote him (Varanasi-5) several times.

2) Why Mr. Misra did not submit the copies, even if the book is printed, is a question which can be answered perhaps by Mr. Misra, but not by us. We also cannot understand why he renounces to get the legal right to bear the title [stress added].

3) We also see that on the title-page of the printed book, of which you sent us some copies, "this very title" can be seen--but what can we do here, even if the book is--as you write--a trash? We only can say to you that, what Mr. Misra delivered as dis

sertation (we do not know whether this is identical with the printed book or not), was accepted by the two "reviewers", Prof. Thieme and Prof. de Simone. Whether Prof. Thieme has reason to say anything to this affair or not, also is a question not to be answered by us.

I hope that these specifications suffice for you. . . .

And this is what I wrote to Dr. Klein finally on April 9, 1979:

Thank you for your kind letter of March 27, 1979. I am fully satisfied. You have totally clarified the matter.

If Misra submitted his "dissertation", passed the "oral" and also obtained a "preliminary" certification, he is a *de facto* doctor, if not *de jure*.

Whether the "published" book is worth the degree is besides the point, as you have ably pointed out.

There is nothing that we can do about the matter we have discussed so far.

My criticism of Misra's work, running to more than 200 pages (entitled Bilhaṇa's Vikramāṅkadevacarita and its Neo-exponents) is getting ready for the press. Now I am in a better position to expose the hollowness of this imposter.

The following may be added to the above information: While Mr. Misra was conducting his "investigations" in Tübingen, another scholar was working on the same poet in Varanasi, India, the ancient home of Sanskrit learning. His name is Priyatama Chandra Shastri, and he earned "*Vidyavaridhi*" (a Ph. D.) from the Sanskrit University, Varanasi. The title of his "*śodhapra-bandha*" is Vikramāṅkadeva-caritasya Sāhityikaṃ Sarveṣaṇam. I don't know if the work is published as yet or not, but I have acquired a xerox copy. Limitations of space do not permit me to present even the highlights of this work. Suffice it to say that if I try to condemn and criticize this book, another book will emerge of the same size as this one. I still wonder how any university, much less Sanskrit University in Varanasi, could award a Ph.D. on such a shallow and hollow work. It does not even deserve an M.A. Research scholars like Shastri should find a good *guru* who might open their eyes and guide them as to how to prepare a true and worthy thesis.

Incidentally, Priyatama Chandra Shastri acknowledges the debt of one Dr. Chandrika Prasad Shukla, because his *kṛti* among others was helpful to him. I have not heard of any work on Bilhaṇa by CPS. Let us find out. PCS's "Bibliography" does not describe this work.

CHAPTER I

SPECIMENS OF TEXTUAL DIFFICULTIES

Misra begins his learned discourse with the following:

1.48b

lakṣa- "aim": a wrong [!] orthography (cp. also 12.5: 18.30) instead of *lakṣya* "to be observed/marked", gerundive of root *lakṣa* "to mark, to observe", cp. 7.73; 12.76; 13.19, 52, 55; 17.4, 53; 18.8. - cp. on 12.5b; 18.30d. *lakṣa*- is an orthographic variant, y being dropped after ṣ. (cp. J. Wackernagel, *Altind. Gram.*, Bd. 1 para 235. 19 57; P. Thieme, *Heimat der indoger, Gemeinsprache* (Abh. d. Ak. Wiss. u. Lit. Mainz, Geistes-und Sozialwiss. Kl. Jg. 1953, Nr. 11, S.573 ff) (p. 1).

The verse in reference is

Uttarjanīkena muhuḥ kareṇa kṛtākṛtāvekṣaṇabaddhalakṣaḥ.
Ruṣā niṣedhanniva ceṣṭitāni dikpālavargasya nirargalāni (1:48).

I do not know what, if any, "difficulty" is here. The great lexicographer Amara states, "*Lakṣam lakṣyaṁ śaravyaṁ ca*." Both "*lakṣa*" and "*lakṣya*" are equally correct, legitimate, and acceptable. They are both derived from the same root, "*lakṣa ālocane*" (10th class, *ātman*. set). *Ghañ* gives us "*lakṣa*," while *ṇyat* gives us "*lakṣya*." We can have *cvi* from both. Apte, Monier-Williams, and all other lexicographers explain as well as illustrate both:

Prāpnotyāśu paraṁ sthānam lakṣaṁ mukta ivāśugaḥ.

Pratyakṣavad ākāśe lakṣaṁ baddhvā.

Utkarṣaḥ sa ca dhanvinām yad iṣavaḥ siddhyanti lakṣe cale.

Darpeṇa kautukavatā mayi baddhalakṣyaḥ.

There is nothing wrong. It is all *ghatat opo bhayaṅkaraḥ* on the part of Misra. He cites the following on "*lakṣya*" and "*lakṣa*":

01:48b Kṛtākṛtāvekṣaṇabaddhalakṣaḥ.

12:05 Gavākṣarandhraiḥ avalokayantī
lakṣīkṛtā kāpi manobhavana.

18:30 Kṛīḍāvātāyanakṛtapadasyaiva lakṣībhavanti

The above two have been listed twice unnecessarily by Misra.

07:73 Kāmaḥ saṃprati bāṇamokṣarasiko
lakṣyeṣvalakṣyeṣu ca.

12:76 Sthalavilūṭhitabāṣpavyaktalakṣyaiḥ kaṭākṣaiḥ.

13:19 Ghanoparodhāt taralākṣi lakṣyate.

13:52 Jarāvimukteva mṛgākṣi lakṣyate.

13:55 Svabhāvanīlāḥ katham atra lakṣyatām.

17:04 Kvacin na durbhikṣam alakṣyata kṣitau.

I don't know why Misra has included such verbs here!

18:81 Durlakṣyatvam kaliyugadṛśām prāpite brahmadhāmnā.

I do not understand either why Misra had to give so many examples. Did he want to exhaust the universe? Of course not, because we have many more such examples:

Pañceṣuś calalakṣabhedavidhinā garvaṃ samārohati (7:72).

It was all

Yena kena prakāreṇa prasiddhaḥ puruṣo bhavet.

So, Misra's conclusion that "*lakṣa*" is a case of wrong orthography is absolutely wrong, since "*lakṣa*" is a legitimate and grammatical variant of "*lakṣya*."

Bilhaṇa says,

Jigīṣavaḥ ke'pi vijitya viśvam vilāsadīkṣārasikāḥ krameṇa.
Cakruḥ padaṃ nāgarakhaṇḍacumbi-pūgadrumāyām diśi dakṣiṇasyām.

Nirviṣeṇāpi sarpeṇa kartavyā mahatī phaṇā.
Viṣaṃ bhavatu mā vāstu sphaṭāṭopo bhayaṅkaraḥ.
[ghaṭāṭopo bhayaṅkaraḥ ityapi pāṭhaḥ.]

Here is a discussion on "*nāgarkhaṇḍa*" by Misra:

nāgarakhaṇḍa- (1.64; 15.6). possibly written for nāgarṣaṇḍa- (cp: above p. 9 on khaṇḍa-/ṣaṇḍa-), is unknown to the dictionaries (cp. remark in Eng. rend. on 1.64). Since nāgara- is quite common as a designation of a kind of ginger, nāgarkhaṇḍa- might be taken as "piece of ginger" (cp. Stein's remark in Eng. Trans. of *Rājat.* 7.19 4). A close examination, however, shows that the word is a name of a creeper from

which a particular betel leaf was taken [when?] or the designation of this betel leaf itself (p. 33).

It is common (or uncommon) to take a rope to be a snake! A close examination, however, shows that the rope is a rope and not a snake! I find it difficult to accept the type of research Mr. Misra has performed. The "Caritacandrikā" had explained this as early as 1945!

Vcar. 1.64 seems characteristic:

nāgarakhaṇḍa-cumbipūgadruma "arecanut trees touching nāgara-khaṇḍa"¹⁵

15. Description of areca-nut trees kissing betel-creepers here, and betel-embracing the areca-nut trees elsewhere (cp. Ragh. 6.64; Viddha, 4.11). Symbolizes love union. Cp. also. . . . [Misra's footnote].

15.6ab

subhaṭaḥ pramadākarārpitaṃ [!]
dalayan nāgarakhaṇḍavīṭikām.

"A soldier cracking a nāgarakhaṇḍa roll (Hindi: bīṛā) [!] offered him by the hand of his beloved one."

Other occurrences of this word: Śambhukavi, Anyoktimuktālatā (KM.2), v.6 : pakvaṃ nāgarakhaṇḍapallavam, "a ripe sprout ["leaf"?] of the nāgarakhaṇḍa" Sk m. 2081, ascribed to Rājaśekhara: paṇam nāgarakhaṇḍam ādrasubhagam, "a green beautiful leaf of the nāgarakhaṇḍa."

Even in Rājat. 7.194 nāgarakhaṇḍa- "a particular betel leaf" (thus tr. R. S. Pandit is superior to "ginger piece") (tr. M. A. Stein).

In fact nāgaraṣaṇḍa- is in modern Gujarati language a designation of a particular betel leaf. It seems necessary, then, to correct the orthography of our MSS [!] (nāgarakhaṇḍa) and read nāgaraṣaṇḍa-, when [?] it means "betel creeper or leaf." [I do not agree at all!]

Probably nāgaraṣaṇḍa- corresponds to what in Hindi is known as nāgaripān, cf. Hindi- Śabdasāgar, vol. 5, s.v. This is considered to be a superior quality of betel in some areas of the Indian subcontinent. Cp. the Gujarati saying: pānamāhi nāgaraṣaṇḍa pāna "amongst Pān (Piper betel) Nāgaraṣaṇḍa is the [best] Pān." Karp ūravallī, Vcar. 9.60, in Hindi known as *kapurī* [sic], is another variety of betel, yellowish, hard, and full of veins, but of good taste and smell.

. . . nāgaripān and kapurīpān are perhaps cultivated betels and liked by the eaters [!] for their particular smell, i.e. of ginger and camphor respectively.

How about *Tāmbūlaṃ katutiktam uṣṇamadhuram*?

Misra seems to have had a good deal of trouble understanding the text and makes an excellent display of his wonderful flights of imagination, soaring high up in the skies. To me all that seems redundant.

"*Nāgara*" is nothing but "*nāgavallī*." We have numerous uses of these two words in Sanskrit literature. For example, Bhūlokamalla Someśvara (III) states in his Vikramāṅkābhyudaya,

Sammukhopaviṣṭayā kucataṭavisrastavaśanayā dayitayā dīyamāna karpūra kastūrikā- vimīśra cūrṇāvaliptapākapaṇḍura- nāgarakhaṇḍapaṇḍavīṭikaḥ (p. 25).

Misra says that "*khaṇḍa*" is not correct, and so it should be replaced with "*ṣaṇḍa*." He just shows his lack of knowledge of Sanskrit literature. "*Khaṇḍa*" is correct, as correct as "*ṣaṇḍa*." It means "multitude," "assemblage," "group," etc. Apte also gives examples containing expressions like "*tarukhaṇḍasya*." Bhūlokamalla Someśvara, too, has "*nāgarakhaṇḍa*." In brief, "*nāga*" and "*nāgara*" are synonymous.

Is it too early for Mr. Misra to know that the J MS frequently interchanges "*kha*" and "*ṣa*"? I'm not sure if he knows even today the birthplace of Bilhaṇa. It is not Khonamukha, but Khonamuṣa. Until I appeared, everyone, repeat EVERYONE, thought it to be Khonamukha. Do you get the point, Mr. Misra?

For Misra's enlightenment, I would like to cite one more "*khaṇḍa*":

Nārikelaphalakhaṇḍatāṇḍava-kṣuṇṇatatkumaravārivīcayaḥ.

Yatra yānti marutaḥ smarāstratām dhūtapakvakadalīsamṛddhayaḥ (5:22).

"*Khaṇḍa*" and "*ṣaṇḍa*" both are correct and appropriate, grammatically and by usage. Misra's suggestion to throw one out and adopt the other is uncalled for. Cf. discussion on 1. 64.

* * *

The word "*pratiṣṭhā*" appears as follows:

Āraktam arghārpaṇataparāṇām siddhāṅganānām iva kuṅkumena.

Bimbaṃ dadhe bimbaphalapratiṣṭhām rājīvinījīvitavallabhasya (1:35).

Misra has the following learned discourse:

Pratiṣṭhā- "likeness, sameness" is an idiomatic use of Bilhaṇa, not recorded in lexica . . . (pp. 35-36).

The trouble with Misra is that he proceeds with a preconceived notion. He wants to find out in Bilhaṇa and in his own little "lexica" what his mini-mind dictates. The question is,

why interpret "*pratiṣṭhā*" as "likeness" or "sameness" here? "*Pratiṣṭhā*" is to be taken here in the sense of "pre-eminence, superiority, high rank or position, fame, celebrity" (Monier-Williams). Let us now continue with Misra's misinterpretation:

1:35cd
bimbam dadhe bimbaphalapraṭiṣṭhām
rājīvinījīvita-vallabhasya.

"The orb of him who is the lover of lotuses [male or female?] (i.e. the sun) took the likeness of a bimba fruit." 1.41 . . . *ātapatṭram* . . . *kuraṅganābhītilakapraṭiṣṭhām* . . . *samārohati*, "the umbrella climbs up/acquires the likeness of a *tilaka* of musk."

There are some instances where *pratiṣṭhā* is used in its literal [?] sense, as a derivation of *prati-sthā* "to stand against", meaning "footing, standing": 1:57ab *kṣmābhṛtkulānām upari pratiṣṭhām avāpya* "having gained footing above the family of the kings/mountains"; 1.66cd. . . .

Viṣṇoḥ pratiṣṭheti vibhīṣaṇasya rājye paraṃ saṃkucitā babhūvuḥ

"They shrank/refrained from [entering] however, with respect to [why not 'into?'] the kingdom of Vibhīṣaṇa (Ceylon) [thinking]: it is the standing point [or 'establishment?']/domain of Viṣṇu."

Cp. also 3.17; 16.29: *parā pratiṣṭhā* "firmest stand"; 1.79: *kulapraṭiṣṭhā* "firm stand of a family"; 18.59: *śāstrapraṭiṣṭhā* "firm footing in the [traditional] teaching." [Misra is wrong; it is not 18.59 but 18.56. He did not even proofread properly!] It seems that *pratiṣṭhā*- in the sense of "likeness" is derived from "reflection [in a mirror]", [not necessarily] lit. "what takes its stand [in the mirror]". Compare. 6.48 ab

Pratiphalanānibhāt sahasrabhāsā maṇimayapalyayanapraṭiṣṭhitena.

"[B]y the sun, sitting under the pretext of reflection, on the saddle made out of jewels" (pp. 35-36). [This example has no relevance here, none whatsoever.]

Although my "Caritacandrikā" translates "*pratiṣṭhām*" as "*sāmyam*," it can also mean "*padam*." Bh puts it better. He says "*pratiṣṭhām savarṇatvāt sārūpyam*," i.e., "*tādātmyam, abhedah*."

I don't have to insist that it means "likeness, sameness," or that it is an idiomatic use, or that we have to bring in a "mirror" or "image" or "reflection" to prove my point.

Incidentally, Misra has also discussed the meaning of "*saṃkucitā*" with reference to 1:66, where it occurs with "*pratiṣṭhā*" in the para quoted above (p. 30). The word "*saṃkucitā*" has many meanings. It may be taken here to mean "narrowed" or "cowering," but it can be explained better in context. Here is the full verse:

Dvīpakṣamāpālaparamparāṇām dorvikramād utkhananonmukhās te.
Viṣṇoḥ pratiṣṭheti Vibhīṣaṇasya rājye paraṃ saṅkucitā babhūvuḥ (1:66).

The kings of the Cālukya dynasty were bent upon uprooting all the rival kings of the island-countries. However, they spared the kingdom of Vibhīṣaṇa simply because it was founded by Lord Viṣṇu, having appeared on this earth in the form (incarnation) of Śrī Rāmacandra.

I have used the word "spared," but it can be put in a different way: They did not dare touch the Island of Śrī Laṅkā. But for the fact that it was founded by the Lord Himself, the Cālukya kings would have certainly conquered the Island of Śrī Laṅkā as well!

We have another use of "*saṅkucita*" by Bilhaṇa: "*Laṅkāpateḥ saṅkucitam yaśo yat*" (1:27). Here it means merely "narrowed down, not allowed to spread far and wide."

I would like to stress once again that Misra misses the essence of the word "*pratiṣṭhā*," which has a very profound meaning. The following definitions may be noted:

"Base for support": *Dharmo viśvasya jagataḥ pratiṣṭhā*.

"Firm basis": *Apratiṣṭhe Raghujiṣeḥ he kā pratiṣṭhā kulasya naḥ*.

"Foundation site": *Lokasya nābhī jagataḥ pratiṣṭhā*.

"An object of glory": *Tyaktā mayā nāma kulapraṭiṣṭhā*.

"Installation, inauguration, or the consecration of an idol or image": *Calācaleti dvividhā pratiṣṭhā jīvamandiram*.

Also *Prāṇapraṭiṣṭhā*.

* * *

The following verse provides an excellent opportunity for Misra to display his great *vitaṇḍāvāda*:

Yasyāñjanaśyāmalakhaḍgapaṭṭa-jātāni jāne dhavalatvam āpuḥ.
Arātinārīśarakāṇḍapāṇḍu-gaṇḍasthālīnirluṭhanād yaśāṃsi (1:71).

Misra says,

"... Whose fame ... became white, I fancy, because of its rolling (*niḥ-lu h*)³³ on the cheeks, white as sugarcane stalks³⁴ [from grief], of the wives of the enemies.

He adds the following footnotes:

33. Cp. *nirlut (h) ana-* : 5.3

34. For whiteness of (ripe) sugar-cane stalks cp. e.g. Viddh. 1.32/33 . . . [?] *paripāk a- pāṇḍurāṇām śarakāṇḍānam*. [Note: Misra's quoted word is "*śarakāṇḍa*," yet he translates it as "sugar-cane stalks."]

Misra tries to demonstrate his *prākāṇḍam pāṇḍityam*, which is like a *śaśa-śrṅga*! This is an *ut-prekṣā*, a poetical fancy, not a description of a real event. The poet imagines the fame (actually, "the fames") of the king to roll/wallow on the cheeks in a feeling of exuberance, like those horses of verse 1.67 (cp. also 7.37). In reality, "fame" is always thought to be white by nature; it need not become white (p. 41).

I am not sure if Mr. Misra understood the poet. Even if he did, I doubt his readers will be able to understand him. Misra has omitted the following words from his quoted verse: "*Añjanaśyāmalakhaḍgapattajātāni*," "the fame is generated from (or 'born out of') the (blade of) sword which is as dark as the *añjana* for the eye (Hindī *kājala*)." Now the "effect" Collyrium or black pigment used to paint the eye-lashes. Cf. the following verse.

Ajñānāndhasya lokasya jñānāñjanaśalākayā.
Cakṣurunmīlitaṃ yena tasmai Pāṇinaye namaḥ.

(*kārya*) derives its qualities (like color) from the cause (*kāraṇa*). That is the law of nature. If so, how could the fame become white if it is born of a black substance? It too must turn out to be black! The poet explains and provides the reason: "*arātinārīśarakāṇḍapāṇḍu-gaṇḍasthalī- nirlut hanād*." Yes, Mr. Misra, the fame HAD TO BE TURNED WHITE, of course, in the *kāvya-saṃsāra*; not in your world, and not in mine either. You are truly a *mugdh aśiromaṇi*. You have not explained the word "*mugdha*" on p. 38 of your book. Did you ever read Amara: "*Mugdhaḥ sundara-mūḍhayoḥ*"?

And, by the way, I don't know what Misra means by the term "nature." Does he mean "the inherent character or basic constitution," or "a creative and controlling force in the universe," or something else? Is it a natural phenomenon? Could we conclude then "that it is white like snow and can be verified by our eyes"? Does Misra have any means to prove its nature?

Here is some information for an *antevāsin* of German *gurus*:

Sadyaḥ karasparśam avāpya citram raṇe raṇe yasya kṛpāṇalekhā.
Tamālanīlā śaradindupāṇḍu yaśas trilokyābharaṇam prasūte.
Kāvya prakāśe visamālaṅkārodāharaṇam idam.

According to the Bālabodhinī commentary on *Kāvya prakāśa*, this verse occurs as no. 62 in the first canto of the *Navasāhasāṅkacarita* of Padmagupta Parimala.

Atra kāryakāraṇayoḥ yaśahkrpāṇayoḥ pāṇḍuranīlākhau guṇau viruddhāviti
viṣamālaṅkāraḥ. Taduktam Nidarśanakāraiḥ. Kāraṇaguṇāḥ kāryaguṇān [svajātīyā
n iti śeṣaḥ] ārabhante [janayanti] iti sthite'pi khaḍgalatāyāḥ kṛṣṇāyāḥ śuklasya yaśa
sa utpattir iti śvetakṛṣṇaguṇayor vaiṣamyam.

Incidentally I would like to remark here that I have not tried to study or criticize what Bh
has done or undone with regard to the ascription of *alaṅkāras* to Bilhaṇa's compositions. I
am not fully prepared at the moment to do it, and the subject is beyond the scope of the pre
sent study. How- ever, my curiosity prompted me to see what *alaṅkāra-śāstra-pāṇḍityam* is
demonstrated by Bh in this instance. Here is a quote from Bh:

Añjanena saha khaḍgasya śyāmalatvena sādṛśyadarśanāt gaṇḍasthalyāḥ pā
ṇḍutvena śarakāṇḍena sādṛśyāccopamā.

How simple! How innocent! How innocuous! Generations of students to come shall really
be helped by the great services of Bh. I am once again reminded of *Kurvantu śeṣaḥ śukavā
kya- pā ham*.

Bh tells us in his "Kiñcit Prāstāvikam":

Śrīmanto Baṭukanāthaśāstri-Khistemahodayā Em. E. Sāhityācāryā Rājakīy
a saṃskṛtamahāvidyālayasāhityaśāstrādhyāpakāḥ sāsīrvādaṃ dhanyavādān arhanti
, yair āmūlacūlam Saṃskṛta-Hindī-vyākhyāsaḥ hitaṃ lekharūpam idam nibhālya bah
uṣu sthaleṣu, viśeṣato'laṅkāraniveśe kavimātragamya-durūhavicārāṇām nirdeśam
kurvadbhir atra guṇādhikyam utpāditam (p. 3). [This is merely an *atiśayokti*, which
is *saṃśayokti* as well.]

Truly it is said that one sparrow does not make the summer. But then we have *Sthālīpulāka
nyāya* too. If we take the above example as a rule rather than an exception, then we can
declare without any fear of contradiction that Bh has done a great disservice to the poet
and his readers.

This is not *guṇādhikyam* but *sahṛdaya-hṛdaya-vidāraṇam*, *vācaka-pravañcanam*, and
hā dhik kaṣṭam. Bh should have known that this is much more than *upamā*. *Upamā* is base
d as the root of *all* the *alaṅkāras*. I wonder if our "Vidyāvāgīśa" has ever come across the
following sadukti:

Upamaikā śailūṣī saṃprāpya vicitrabhūmikābhedaṇ.
Rañjayati kāvyaraṅge nṛtyantī tadvidāṃ cetaḥ.

The word "*jāne*" should have opened the closed doors of his mind! All this shows that Bh
is not an *adhikārin* at all. Apparently Bh not only did not study the *Kāvyaprakāśa* (an adva
nced text), but he did not even study the *Sāhityadarpaṇa*.

Tathā cokaṭaṃ *Sāhityadarpaṇa*:

Guṇau kriye [vā] cet syātām viruddhe hetukāryayoḥ. 69

tad viṣamaṃ mataṃ. 70
Sadyaḥ karasparśam avāpya citraṃ . . .
Atra kāraṇarūpāsīlatāyāḥ 'kāraṇaguṇā hi kāryaguṇam
ārabhante' iti sthiter viruddhā śuklayaśasa utpattiḥ.

(Naī Dillī: Pāṇini, 1982. p. 593)

Misra misses here the essence of the poetic charm in a miserable manner. A barber cannot be a farmer. Misra might have acquired some knowledge somewhere, but he is totally unfamiliar with the *kāvya-mārga*. He is completely *sāhitya-vidyāśrama-varjita*. It is for critics such as Misra that Bilhaṇa sang long ago:

Kuṇthatvam āyāti guṇaḥ kavīnām sāhitya-vidyā-śrama-varjiteṣu.
Kuryād anārdreṣu kim aṅganānām keśeṣu kṛṣṇāgarudhūpavāsaḥ.

According to Misra, "'fame' is always thought to be white by nature," yet it was expected to turn out black--it had become black--because it was born of a black substance (*kāraṇa-añj anaś- syāmalakhaḍgapa a*). Therefore the poet had to find a reason for its turning out white. See Misra p. 41, lines 17-18.

Mr. Misra ought to have known that this is a play and display of *viṣama alaṅkāra*, not just *utprekṣā* alone! *Viṣama* is the real *vicchitti*, the real *camatkāra*. Misra's philosophy of life is "the easiest is the best," but it is not always true.

Let us resume our study of Mr. Misra: Thanks to him I have learnt at this advanced age, after having studied Sanskrit for five decades, that "*śarakāṇḍa*" means "sugar-cane"! Apte explains "*śara*" as "a kind of white reed or grass." (Probably Mr. Misra uses this "sugar" in his tea!)

Kuśakāśaśaraiḥ parṇaiḥ suparicchāditām tathā.

Śarakāṇḍapāṇḍugaṇḍasthalā.

Mukhena Sītām śarapāṇḍureṇa.

And for "*śarakāṇḍa*": "a reed-stalk."

In *Śabdakalpadruma*, we read:

Tṛṇaviśeṣaḥ, kāṇḍa iti Hindībhāṣā. Tatparyāyāḥ iṣuḥ, kāṇḍaḥ, bāṇaḥ. muñjaḥ, tejanaḥ, guṇḍrakaḥ, iti *Ratnamālā*.

Bhadramuñjaḥ śaro bāṇas tejanaś cakṣuveṣṭanaḥ.
Muñjo muñjātako bāṇaḥ sthūladarbhaḥ sumedhasaḥ.
Muñjadvayam tu madhuram tuvarṃ śīśiram tathā

Dāhatṛṣṇāvisrapāsra-mūtravastyakṣirogajit.
Doṣatrayaharaṃ vṛṣyam mekhalāsūpayujyate.

We know at least this much: sugarcane is not used to make *mauñji-mekhalā*. Cf. *mauñji-ba ndhāt prabhṛti* (Vik. 18:81).

Explaining this very word ("*sara*") I wrote in my "Caritacandrikā," "*Śaraḥ--Gundras tejanakaḥ ityamaraḥ. Saraharī iti khyātaḥ. Kāṇḍo daṇḍaḥ.*" Either Misra did not see it, or he disdainfully rejected it.

It is true that "sugar" is occasionally regarded as being white when a special kind is meant, like "*puṇḍraka-śarkarā--Dveṣyaiva keṣām api candrakhaṇḍavipāṇḍurā puṇḍraka śar karāpi*" (Vik. 1:20). I say "occasionally" because we have brown sugar too. But the stalk is green, never white. It is only when it is turned into edible sugar that we have some color like brown or white.

* * *

The following verse is discussed by Misra in his own inimitable way:

Cālukyavaṃśāmalamauktikaśrīḥ Satyāśrayo'bhūd atha bhūmipālah.
Khaḍgena yasya bhṛkuṭikrudheva dviṣāṃ kapālānyapi cūrṇitāni (1:74).

He says,

For- *mauktikaśrīḥ*, "splendour of the pearl", (in all edd.) read *mauktikah śrī-* and construe *śrī-* with *satyāśrayaḥ* as an honorific word, which is fully confirmed by the parallel stanzas, e.g. 1:68 *Śrītailapaḥ*, 1:79 *Śrījayasiṃhadevaḥ*. For the wrong [?] ortho- graphy cp. below on 7:29c; Chap. II, n. 48; Chap. IV, v. 66 (p. I).

It seems Misra possesses some unseen power of forcing the construction the way he wants, even when there is no need at all to go against the *pūrvācāryas*. He reminds me of a great *sadukti*:

Mṛtkumbhabālukārandhra-pidhānaracanārthinā.
Dakṣiṇāvartaśaṅkho'yaṃ hanta cūrṇikṛto mayā.

In trying to mend a hole in an earthen pot (caused by a sand pebble), alas, I shattered a conch shell with a *dakṣiṇa āvarta* (a shape which spirals to the right from the left, a very valuable object). The great tragedy here is that the *mṛtkumbha* (earthen pot) did not even have a hole to begin with! Misra punched a hole just so that he could fix it!

If we connect "*śrīḥ*" with "*Satyāśraya*," the text would read,

Cālukyavaṃśāmalamauktikaḥ śrīsatyāśrayo'bhūd atha bhūmipālaḥ.

The metre *upajāti*, a union of Indravajrā and Upendravajrā, demands that there must be eleven *akṣaras* (i.e., *varṇas*, or "syllables"), including conjunct consonants) in each quarter. If we represent the two quarters as given above, the first will have only ten, while the second will have twelve! If we forcibly take "*śriḥ*" to the first one, we will take away all the splendour from the *kavi-ukti*, and we will do a great injustice to the poetic genius of Bilhaṇa. It will be a literary crime also because there will be a faulty construction (composition). We will generate impurity where there was absolute purity.

Both Bh and Musalgaonkar have rendered the verse as it should be. "*Vaṃśa*" means "a dynasty" as well as "bamboo," which produces the pearl. So the compound should be resolved as "*mauktikasya śrīr iva śrīr yasya saḥ*." The entire beauty, splendour, and meaning of the verse is lost if we force the word "*śriḥ*" to be merely an honorific word just to satisfy the genius of Misra! "*Śrīsatyāśrayaḥ*" won't get any more *śriḥ*. It is unfortunate that some *mugdha* pen holders who are totally *sāhitya-vidyā-śrama-varjitāḥ* try to interpret great poets like Bilhaṇa and in the process misinterpret them and misrepresent the truth. And it is more painful when they claim to be not only research scholars themselves but also research guides!

Misra cites as examples "*Śrītailapaḥ*" and "*Śrījayasiṃhadevaḥ*." He forgets "*Hārīta*" and "*Mānavya*" (1:58), and "*Āhavamalladeva*" and "*Trailokyamalla*" (1:87). We don't have to have the honorific prefix "*śrī*" everywhere. The question is, where do we bring it from? We cannot rob Peter to pay Paul! Moreover, "*mauktika*" is a *nityanapuṃsaka* word (i.e., it can never be masculine or feminine). Amarasiṃha's *nāmalingānuśāsanam* unequivocally dictates "*atha mauktikaḥ*." Therefore, we cannot have "*Cālukyavaṃśāmalamauktikaḥ*," as Misra ordains. If the reading is changed against the authority of the MS., we will be making Bilhaṇa commit a literary crime!

* * *

Misra is miserably confused here:

Prthvībhujāṅgaḥ parikampitāṅgīm yaśaḥpaṭolluṇṭhanakelikāraḥ.
Vidhr̥tya Kāñcīm bhujayor balena yaś Colarājyaśriyam ācar̥ṣa (1:115).

He expounds the verse as follows:

"Who, as the paramour of the earth (= as a king) snatched/raped by the strength of his arms the royal fortune/the Fortuna of the kingdom of the Colas, whose army had been shaken/whose limbs had started to tremble, after he had opened Kāñcī/her belt, indulging in the sport of robbing (*ud* with *luṇ h*) it (the capital)/her (the Fortuna) of its flags /of her [white] cloth (dress) that was its/her [white] fame/honour (pp. 39-40).

Misra's footnotes:

27. An army consists of four *aṅgas*; thus *aṅga-* stands here for *caturaṅga-* 'army'

28. I take *kampita-* to be p.p. of the causative *kampaya-* when applied to the army [*"kampayita"?*] and p.p. of the root "*kamp*" when applied to the body of Fortuna. [Is this grammatically possible? I am not competent enough to judge. Even if it is, why is it necessary at all?]

29. Read *vivrtya* instead of *vidhṛtya* [why?]. cp. Bühler, *Introd.* p. 45 on the difficulty of distinguishing "*dha*" and "*va*" in the MS.

30. The capital of the Colas.

This is the most disgraceful translation of a Sanskrit poem I have ever seen! How involved it is! Only scholars of the calibre of Misra could grasp the meaning; others will fumble for ever! They will constantly grope in the dark! Let us try to understand Misra, if we can:

Misra's words applicable to the *prakṛta* (*upameya*): Who, as the paramour of the earth (= "as a king"), snatched, by the strength of his arms, the royal fortune of the kingdom of the Colas, whose army had been shaken, after he had opened Kāñcī (city) indulging in the sport of robbing (*ud* with *luṇṭh*) it (the capital) of its flags (?) that was its fame.

His words applicable to the *aprakṛta* (*upamāna*): Who, as the paramour of the earth (?) raped, by the strength of his arms, the Fortuna of the kingdom of the Colas (?), whose limbs had started to tremble, after he had opened her belt (?) indulging in the sport of robbing her (the Fortuna) of her (white) cloth (dress) that was her honour.

The above words can be tabulated as follows:

	WORDS OF THE POET	MISRA'S TRANSLATION	
		Prakṛtam or Upameyam	Aprakṛtam/Upamānam
Yañ pṛthvībhujāṅgaḥ	Who as the paramour of the earth (= as a king)		
ācakarṣa	snatched		raped [!]
bhujayoḥ balena	by the strength of his arms		same [!]
parikampitāṅgīm Colarājya śriyam	the royal fortune of the kingdom of the Colas, whose army had been shaken		Fortuna of the kingdom of the Colas, whose limbs had started to tremble
vidhṛ[vṛ]tya Kāñcīm	after he had opened Kāñcī		after he had opened her belt
yaśaḥpaṭolluṇṭhana-kelikār aḥ	indulging in the sport of robbing (<i>ud</i> with <i>luṇṭh</i>)		indulging in the sport of robbing (<i>ud</i> with <i>luṇṭh</i>) her (th

ṇṭh) it (the capital) of its flag (the Fortuna) of her [white] cloth that was [?] its [white] cloth (dress) that was her honour.
ame. our.

I hope that I have represented the interpretation of Misra correctly. If so, Misra has done a great disservice to the poetic genius of Bilhaṇa.

Here we have a play and display of the figure of speech called "*samāsokti*." I don't know if Misra reached the bottom! Did he find the *tattvam* of the *ukti* at all? Of course not!

The "Caritacandrikā" explains,

Prṭhvībhujaṅgaḥ bhūpatiḥ kāmukaś ca. Parikampitāṅgīm bhayena premṇā ca. Yaśa iti. Yaśaś Colakīrtir eva paṭas tasyolluṇṭhanam apaharaṇam tasya keliṃ karotīti tādṛśaḥ. Kāñcīm Colarājadhānīm mekhalāṃ ca. Colarājyaśriyaṃ Colanṛpatīlakṣmīm aṅganāṃ ca.

Bh comments,

Anvayaḥ:

Yaḥ yaśaḥpaṭolluṇṭhanakelikāraḥ prṭhvībhujaṅgaḥ bhujayoh balena Kāñcīm vidhṛtya parikampitāṅgīm Colarājyaśriyaṃ ācakarṣa.

Vyākhyā:

Yaḥ prasiddho, yaśaś Colakīrtir eva paṭas, tasyolluṇṭhanam utkṣepaṇam apaharaṇam eva kelis tām karotīti, yaśaḥpaṭolluṇṭhanakelikāraḥ, prṭhvyāḥ prṭhivyāḥ bhujaṅgaḥ patiḥ kāmukaś ca, bhujayor balena, Kāñcīm tannāmnīm nagarīm raśanāñca, vidhṛtya jivā pragrhya ca, parikampitam aṅgam [or "*aṅgāni*"?] yasyā [!] sā, bhayena premṇā ca kampa- yuktām, Colarājyasya śriyaṃ lakṣmīm lalanāñcā "cakarṣā" kṛṣṭavān. Atra nṛparājyalakṣmī vyavahāre 'prakṛtasya vītṭakartṛkasya kāñcī-parigraheṇa haṭhād anyasādhāraṇanāyikā- samākarṣanarūpasyāprakṛta vyavahārasya 'bhēdasamāropāt samāsoktir alaṅkāraḥ. [I don't know why Bh has "*aprakṛta*" twice and "*prakṛta*" not even once!]

Both M and Bh have missed the significance of "*aṅga*" in the *prakṛta* sense. This just shows the extent of the literary contribution made by Bh. He is only a *pratilipika*. If the "Caritacandrikā" did not have it, how could he have it?

Gajānana Śāstri Musalgāonkar confronts this as follows:

Anvayaḥ:

Yaśaḥpaṭolluṇṭhanakelikāraḥ pṛthvibhujaṅgaḥ yaḥ Kāñcīm vidhṛtya parika
mpitā- ṅgīm Colarājyaśriyaṃ bhujayor balena ācakaṛṣa. [The prose order of Bh is
much better as far as the location of *bhujayor balena* is concerned.]

Vyākhyā:

Yaśa iti. Yaśa eva = Colakīrtir eva, paṭaḥ = ācchādanam, uttarīyavastram [!
!] iti yāvat, tasya luṇṭhanam = apaharaṇam, tasya keliḥ = krīḍā, tām karoti tacchīla
ḥ, pṛthvī- bhujaṅgaḥ = kṣitīśaḥ kāmukaś ca, yaḥ Āhavamalladevaḥ, Kāñcīm Colarā
jadhānīm, mekhalām ca, vidhṛtya = grhītvā, bhayena premṇā ca parikampitāni aṅ
āni yasyāḥ sā tām = vepamānaśarīrām, Colarājyaśriyaṃ = Colanṛpatilakṣmīm aṅga
nām ca, bhujayoḥ = bāhvoḥ, balena = śaktyā, ācakaṛṣa = ājahāra; Atra Colanṛpatirā
jyalakṣmīvyavahāre [!] kāmukakartṛkasya Kāñcīparigraheṇa haṭhād anyasādhāraṇ
anāyikāsamākaṛṣaṇarūpasya aprakṛtavavyavahārasya abhedasamāropāt samāsoktir a
laṅkāraḥ. [This is a copy of Bh.]

In Hindi, too, Musalgaonkar uses *uttarīyavastra* ("oṛhanī"). I don't understand why he is afr
aid of removing the *adhovastra*, i.e., the lower garment (or the *sari*)!

Musalgaonkar is another copycat! He also misses the significance of "aṅga"! "*Kā
ma- dughā hi mahākavīnām vāco bhavanti*," but "*locanābhyām vihinasya darpaṇaḥ kim kariṣ
yati*"!

Even though all the above interpretations and explanations were available to Misra,
he totally fails to understand the poet and displays his poverty of knowledge in the most m
iserable manner. Translated into simple English, the above verse would read as follows:

Āhavamalla, who was the paramour of the (feminine) earth [i.e., who was th
e king] and fond of enjoying the sportive play of robbing the rival kingdom of its clo
th-like fame, drew towards himself, by means of the force of his arms, the Śrī [pow
er] of the kingdom of the Colas, whose seven constituent elements (king, minister,
allies, treasury, nation (country or territory), fortifications, and armed forces) were a
ll shaken to the bone, after he had seized (plundered or stormed) the city of Kāñcī, t
he capital. This is *prakṛta*, the reality.

We get *aprakṛta* by *śabda-śakti* and *liṅganirdeśa*. The "Caritacandrikā," Bh, and Mk all ha
ve ex- plained the verse pretty well, but Misra interprets the verse in a way that is not acce
ptable to me at all.

I believe that Misra was not able to grasp the true meaning of the poet's words! Th
e word "*ācakaṛṣa*" is quite significant. According to Apte, *ā + kṛs* = 1) "to draw towards, att
ract," or 2) "to deprive, take away by force, snatch." So "*ācakaṛṣa*" in the *prakṛta* takes the
latter meaning, while in *aprakṛta* it takes the former meaning. I am afraid that Misra, a gr
eat disciple of a great German scholar, has missed the boat! He is still standing on the shor
e! I am not sure whether Misra knows that this is a play and display of a figure of speech c
alled "*samāsokti*," that is, the action of a lover is superimposed on the king. The words "*bh*

ujaṅga," "aṅga," "pa olluṇ hanakeli," and "Kāñcī" (in the sense of *raśanā* or *mekhalā*), the feminine gender of "śri," the root "vi-dhṛ," and finally the root "ākṛṣ" all are extremely significant.

In the table presented above (showing Misra's interpretation), we do not see the equivalent of the king on the *aprakṛta* or *upamāna* side; i.e., there is no *kāmuka* or lover denoted by the word "*bhujāṅga*."

I don't know how "*ācakarṣa*" (in the *aprakṛta* sense) could mean "raped." "Rape" is not a sign of valor; it is a display of brutal force. The word itself is abhorrent. I fail to understand also how one could "rape" with the strength of one's arms!

I don't see any "*anyāṅganā*" (*sādhāraṇanāyikā*) here to represent the beloved lady in the *aprakṛta* or *upamāna* side who has been "raped" by Misra! On one side (*prakṛta* or *upameya*) Misra has "royal fortune" (both words beginning with small or lowercase letters). On the other side (i.e., *aprakṛta* or *upamāna*) the same "fortune" has been capitalized, with a definite article ("the") having been prefixed. But both of the "fortunes" belong to the kingdom of the Colas. There is no human person who could be "raped."

Abhinavabillaṇa Misra (that is how I have named Misra), in his profound scholarly way, tells us that when Āhavamalla "opened" (!) the city of Kāñcī (the capital of the Colas), the army of the kingdom of the Colas was shaken. And in his equally superior style, he gives a footnote: "An army consists of four *aṅgas*, thus *aṅga* stands here for *caturaṅga* army."

According to Monier-Williams, "*aṅgam*" = 1) "a limb or member of the body," or 2) "a division or department (of anything), a part or portion, as of a whole; as '*saptāṅgam rājyam*.'" And according to the same authority, "*rājyāṅga*" = "limb of royalty," a requisite of legal administration (variously enumerated as seven, eight, or nine; viz. the monarch, the prime minister, a friend or ally, treasury, territory, a stronghold, an army, the companies of citizens, and the *Puro-hita* or spiritual adviser). Amara says,

Svāmyamātyasuhṛtkośa-rāṣṭradurgabalāni ca.
Rājyāṅgāni prakṛtayaḥ pauraṇām Śreṇayo'pi ca.
[Pauraśreṇībhiḥ sahāṣṭāṅgam api rājyam--Rāmāśramī]

And this is how Kāmandakīya enumerates them:

Svāmyamātyaś ca rāṣṭram ca durgam kośo balaṃ suhṛt.
Parasparopakārīdam saptāṅgam rājyam ucyate.

One of these seven (or eight or nine) *aṅgas* is the army (*senā*), which has four subdivisions:

Hastyaśvarathapādātām senāṅgam syāc catuṣṭayam.

That is, there are four divisions of *senā*: *hasti* (elephants), *aśva* (cavalry), *ratha* (chariot), and *padāti* (infantry).

Misra's interpretation here is unacceptable. "*Parikampitāṅgīm*" is a *viśeṣana* and qualifies "*Colarājyaśriyam*," which is the *viśeṣya*. It is a Bahuvrīhi compound--*pari kampitāni aṅgāni yasyāḥ sā tām*.

Now here "*yasyāḥ*" (pronoun) connects with "*Colarājyaśrīḥ*" (substantive), i.e., the divinity (feminine) of the Cola kingdom (the Fortuna of Misra). So the limbs are hers and not those of the army. The question is, when Āhavamalla seized Kāñcī, was the army alone shaken, or were all the other parts of the kingdom shaken as well? I would like to know from Misra whether or not the king was shaken, and whether the ministers too were shaken, and the allies, and the treasury, and the fortifications, and the people, and the entire territory of the Colas! Only the army was shaken! Would it be correct to say so? Let it be repeated that the army (or the armed forces) is only one of the seven *aṅgas* of the *rājyaśrī*. The fact is that when all the other constituents were shaken, the army too was shaken. The army is just one constituent element and is already included in the *rājyāṅga*.

We must remember that until and unless we have a clear and specific mention of the word "*senā*" (army), the mere term "*aṅga*" cannot stand for the "*caturaṅgasenā*." This is not interpretation. It is all *sāhasikasya karma*. I would like to know from Misra why "*aṅga*" here could not stand for "*pañcāṅgo rājanayaḥ*," "five-part statecraft":

Sahāyāḥ sādhanopāyāḥ vibhāgo deśakālayaḥ.
Vinipātapratīkāraḥ siddhiḥ pañcāṅga iṣyate.

[Śabdakalpadrumah]

Or "*Ṣaḍaṅgo vedaḥ*"? Or "*Saptāṅgam rājyam*"? Why only "*balam*"?

Misra tries to surpass our great Indian writer Bhāskarācārya:

Vayam iha padavidyāṃ tarkam ānvīkṣikīm vā
yadi pathi vipathe vā vartayāmaḥ sa anthāḥ.
Udayati diśi yasyāṃ bhānumān saiva pūrvā
na hi taraṇir udīte dikparādhīnavṛttiḥ.

He reminds me of another *sadukti*:

Uṣṭrāṇām ca vivāheṣu gītām gāyanti gardabhāḥ.
Parasparam praśamsanti aho rūpam aho dhvaniḥ.

Whatever Misra says is right! He also reminds me of the great poet Śrīharṣa:

Sāhitye sukumāravastuni dṛḍhanyāyagrahagranthile
tarke vā mayi samvidhātari samam līlāyate Bhāratī.

Śayyā vāstu mṛdūttaracchadavatī darbhāṅkurair āstṛtā
bhūmir vā hṛdayaṅgamo yadi patis tulyā ratir yoṣitaḥ.

Misra claims to be proficient in grammar as well as literature! He says that Āhava malla raped (!) the Fortuna "by the strength of his arms." We need not tell Misra that the beloved lady likes her lover to draw her towards himself by holding her girdle (*kāñcī*) after having been deprived of her *sārī* or *adhovastra*, the lower garment. She enjoys this *keli* (game, play, or sportive act) on the part of her lover. Her limbs are trembling not because of any fear or danger, but because of the emergence of her passionate desire to engage in sexual intercourse accompanied with or preceded by kissing, embracing, etc. This is a *sāttvika bhāva*. She is not raped.

Here is some information on "*kampa*" for the enlightenment of our *mugdhaśiromaṇi* Misra Maharaja, the great neo-expounder, from *Sāhityadarpaṇe Tritīyaḥ Paricchedaḥ*: "*Rāgadvēṣa-śramādibhyaḥ kampo gātrasya vepathuḥ*" (1982 reprint of 1922 ed. of Nirṇaya Saṅgraha Press, p. 145). Fn gives another reading of "Ga" MS.:

Vepathur yathā

Rāgaṛoṣabhayādibhyaḥ kampo gātrasya vepathuḥ

Bhayādibhyaḥ is a better reading as compared to *śramādibhyaḥ*!

Yathā

Mā garvam udvaha kapolatala cakāsti
kāntasvabhastalikhita mama māñjarīti.
Anyāpi kiṃ na khalu bhājanam īdṛśīnām
vairī na ced bhavati vepathur antarāyaḥ.

Compare this to *patravallim kapole*.

Rāgād yathā

Vāraṃvāraṃ tirayati dṛśor udgamaṃ bāṣpapūras
tatsaṅkalpopahita jaḍimastambham abhyeti gātram.
Sadyaḥ svidyatyayam aviratotkampalolāṅgulīkaḥ
pāñir lekhāvidhiṣu nitarāṃ kampate kiṃ karomi.

Evam roṣādibhir ūhyam. Iti "Ga."

Misra is not satisfied with "*vidhṛtya*"! He asks us to change it to "*vivṛtya*." And all this on orthographic grounds (p. 39)! The suggestion is not acceptable. Bühler might have indicated the difficulty in distinguishing "*dha*" from "*va*" (because of similarity), but I have in my possession even today (Oct. 14, 1977) a perfect photocopy of J. I have just now comp

ared the text once again. "*Dhṛ*" is clearly visible here. It is as clear as crystal. It cannot be mistaken or misunderstood for "*vṛ*" under any circumstances, none whatsoever. We have no right to change the reading unnecessarily and arbitrarily and thus make meaningful words lose their sense. It is a great disservice to the poet. It is an abject negation of honest and true scholarship.

Misra translates his chosen word as "after he had opened." I fail to understand how the city could be opened! The act of opening is not compatible even with the girdle (*kāñcī*), which is always open, i.e., visible. The lover does not have to "open" the girdle to proceed further in the course of *rati prasaṅga*, i.e., sexual intercourse. I would like to know from Misra if he has ever heard the following *sadukti* and if he knows what it means:

Praśānte nūpurārāve śrūyate mekhalādhvaniḥ.
Kānte ratipariśrānte kāmīnī puruṣāyate.

If Misra does not know what "*mekhalā*" is, he can look it up in one of his lexica! He will learn that it is synonymous with "*kāñcī*." Yes, the girdle is an ornament worn over the *sāri* (lower garment). Here it is used by the lover to draw his beloved lady towards himself, to bring her close to his own self. The original word, the word of the poet, is "*vidhṛtya*," and it has as several meanings equally or even more relevant when applied toward the city: "having laid siege on; having seized, stormed, conquered, plundered, taken possession of, or occupied. I don't know how "*vivṛtya*" could provide even one of all these meanings!

Undoubtedly, "*kāmadughā hi mahākavīnām vāco bhavanti*," "the sayings of the great poets are divine wish-cows"; they would give any boon (meaning) we pray for. One can derive more than one meaning from a word, yet the *prakṛti* (root) and *pratyaya* (ending) must have the inherent power to denote the desired meaning. We cannot ask a barren woman to deliver a child through her womb!

The poet says, "*Yah [bhujayoḥ balena] Kāñcīm vidhṛtya Colarājyaśriyam ācakarṣa*." Just as a lover draws (attracts, brings closer physically as well as emotionally) his beloved lady towards him by holding her in her girdle, so the King Āhavamalla acquired the Cola kingdom by seizing the city of Kāñcī, the capital of the Colas. The fall of the city of Kāñcī signalled the defeat of the Cola king and the victory of the Calukyas over the Colas, their inveterate enemies.

How did the lover bring his beloved lady towards him? By holding her in her *kāñcī* (girdle). The girdle became the physical means or instrument in the action of drawing her towards him. She had to be brought close! How? By pulling her. Through what? Through the girdle! This is the meaning. Misra should know that a girdle is not a "belt."

Ladies in India don't wear a "belt" over their *saris*. It is tied by a knot (see "*bandhanāt*" in the verse "*nīvī svayaṁ bandhanāt*") or tucked under a petticoat. A belt is removed before the garment can be removed. But the *kāmīnī* continues to wear her *kāñcī* throughout her *rati-prasaṅga*. Misra does not tell us how she is drawn by the lover towards him. It is also important to remember that the part of the body that is right below the front of the girdle

is extremely delicate; it sends the message directly to the mind. It serves as the power source, a means of electrification. Once the lover touches that part, the beloved loses her own self! Read the following:

Nīvīm prati praṇihite tu kare priyeṇa sakhyaḥ śapāmi yadi kiñcid api smarāmi.

and

Nīvimokṣo hi mokṣaḥ.

and also

Kānte talpam upāgate vīgalitā nīvī svayaṁ bandhanāt
vāsaśca ślathamekhalāguṇadhṛtaṁ kiñcin nitambe sthitam.
Etāvat sakhi vedmi kevalam ahaṁ tasyāṅgasaṅge punaḥ
ko'sau kāsmi rataṁ ca kiṁ katham iti svalpāpi me na smṛtiḥ.

Sūktimuktāvalī, 86:17 (Kasyāpi)

I don't know where Misra gets the "flags" from; I don't see any! He is *prajñācakṣu* (see his dis-ussion on "*carmacakṣuḥ*," pp. 31-32), or maybe he is confused. He may have the following verse in mind:

Kāñcī padātibhir amuṣya viluṇṭhitābhūd
devālayadhvajapaṭāvalimātraśeṣā.
Luṇṭākaluṇṭhanikhilāmbaraḍambaraṇām.
kaupīnakārpaṇapareva purāṅganānām (3:76).

Misra might have argued that wherever there is Kāñcī there are the flags. So there are flags even in 1:115!

August Haack translates the above verse (1:115) as follows:

Dieser Kūnig zog die Schutzgüöttin des Colareiches an sich, als er durch die Gewalt der Arme die Stadt *Kāñcī* erstürmte, deren Glieder in zitternds Bewegung versetzt waren, weil er sich ein Speil aus dem Zerreißen ihres Ruhmesgewandes machte.

Although Mr. Misra was breathing German air, he did not consult the German translations. He was aware of them, but he did not procure them. Retranslated into English, the above would read somewhat as follows:

This king pulled the patron goddess of the Chola kingdom toward him, as he storm e, by the force of his arms, the city of Kāñcī, whose limbs were made to tremble, because he made a game of tearing her royal garment.

I don't know German; therefore, I cannot determine how faithful the translation to English from German is, the original of which is Sanskrit. Assuming that the English rendering is the correct representation of the German, I would declare without any hesitation that the German translation has totally murdered the *sāhitya-vidyā-vadhū*. It is a disgrace to Indo-German scholarship. Cf. another poetic gem of Bilhaṇa, a play of "*Samāsokti*" quite similar to the above verse (1:115):

Taṃ vibhāvya rabhasād upāgataṃ kṣmābhujāṅgam upajātasādhvasā.
Lolavārinidhinīlakuṇḍalā drāviḍakṣitipabhūr akampata (5:28).

* * *

Misra examines the verse

Avīkṣamāṇā sadṛśaṃ guṇair mama kramāgatā śrīr iyaṃ āśrayaṃ puraḥ.
Payodhimadhyasthitapota-kūpakasthitā śakuntīva muhuḥ prakampate (2:31).

and explains it as follows:

[M]ama may either be construed with *sadṛśam* or *guṇaiḥ*. This kind of construction is styled in Sanskrit *kāḍḍḥigolakanyāya*-, lit. "the manner ['maxim?'] of a crow's eye-ball", a curious term [?] arising from the common belief in India that the crow possesses but a single eye ["-ball?"], which may readily be transferred from one eye-socket to the other (p. 1).

This is another attempt on the part of Misra to create an aura of his learning. I am reminded of another meaningful *sadukti*:

Asthāne'nupayogibhiṣca bahubhir jalpair bhramaṃ tanvate.

Misra refers to "*kāḍḍḥigolakanyāya*." I don't know how this "maxim" could be defined as a "term" or how it is "curious"! However, that is *aparā kathā*. The main point is this: if we take Misra's application of the maxim here as valid, the word "*mama*" will have to appear sandwiched in between the two words "*sadṛśam*" and "*guṇaiḥ*," just as the crow is said to possess one eyeball in between the two eye sockets, and which, as a result, could be shifted left or right. But here the case is totally different. The poet's words are "*sadṛśam guṇaiḥ mama*." I don't know how Misra wants to construe these three words, "*mama guṇaiḥ sadṛśam*" or "*guṇaiḥ mama sadṛśam*"? The second one is the only correct interpretation; the first one is ridiculous. The *hārda* of the poet is, "By virtue of his qualities he is comparable or equal to me."

If we say "*mama guṇaiḥ sadṛśam*," then the question arises, "*sadṛśam*" of whom? Does Misra want to repeat "*mama*," i.e., "*mama guṇaiḥ mama sadṛśam*." That will be an inappropriate interpretation. How and why? Well, the appreciation of poetry is an art of feeling and not a science for verifying facts. It is *kāvyārtha-bhāvanā-paripakva-buddhi-vibhava-mātra-vedya*. Misra may be aware of the following *ukti*:

Savāsanānām sabhyānām rasasyāsvādanam bhavet.
Nirvāsanās tu raṅgāntaḥ-kāṣṭhakauḍyāśmasannibhāḥ.

This is from Dharmadatta, as cited by Viśvanātha Kavirāja in his Sāhityadarpaṇa (Nirnaya Sagar ed., 1922, p. 84).

Perhaps he knows this one as well:

Kaviḥ karoti kāvyāni rasam jānanti paṇḍitāḥ.
Kanyāsuratacāturyam jāmatā vetti no pitā.

I don't know if Misra is aware of another maxim which may not sound as "curious" to him as the one referred to by him. It is "*dehalīdīpakanyāya*," "a lamp placed on the threshold lights both the sides."

If Misra wanted to know the true application of the maxim "*kāḥkākṣigolakanyāya*," he should have referred to "*adhītavedo'smi kṛtaśrutāgamaḥ*," where "*asmītyaham arthe'vyayam*" or "*uttamapuruṣaikavacanam*" of "*as bhuvi*" is applicable both to the left and to the right. We can interpret "*aham adhītavedo'smi*" or "*aham kṛtaśrutāgamaḥ asmi*." It is improper to talk about "*asti*" sentence and "*asmi*" sentence, as Misra does. "*Adhītavedaḥ*" is a Bahuvrīhi compound, and so is "*kṛtaśrutāgamaḥ*." As far as "*śramo'sti bhūyān itihāsavartmasu*" is concerned, we have to bring "*mama*" by "*adhyāhāra*" and the same "*adhyāhāra*" will bring "*mama*" for "*guruṣvajñāvimukhaṁ sadā manaḥ*."

We have just discussed this verse:

Vidhṛtya Kāñcīm bhujayor balena
yaś Colarājyaśriyam ācarṣa.

This too is a very fine example of "*kāḥkākṣigolakanyāya*" or "*dehalīdīpakanyāya*." The words "*bhujayor balena*" could be connected with either what precedes or what succeeds.

* * *

Misra introduces another *vitaṇḍāvāda* regarding "*graha*" and "*āgraha*":

Alaṁ viśādena karoṣi kiṁ mukhaṁ kavoṣṇaniḥśvāsavidhūsarādham.
Abhīṣṭavastupratibandhinām ahaṁ kṛtāgraho nigrahaṇāya karmaṇām (2:38).

On the above Misra says,

2.38d

āgraha-, is used in the sense of "stubborn wish, persistent [*sic*] resolution ['resolution?']", hence *kṛtāgraha*, "he who has formed a firm resolution." Contrast Hindi *āgraha*, meaning "request".

I don't know what authority Misra has to say that Hindi "*āgraha*" means "request"!

Cp. *āgraha*- 5.18, 9.130, 10.87 (emend *līlāvagāhagraha*- to *līlāvagāhāgraha*-); *dur āgraha* "bad (ill-abvised) [i.e., 'ill-advised'] resolution". 3.52; 4.115; 6.7; 7.12; 16.42 (p. 2).

But I do not agree at all. Misra refers to many passages where Bilhaṇa has used the word "*āgraha*"; so he wants the word "*graha*," which makes even a better sense in "*graham utsa sarja*," etc., to be discarded. Once again Misra misses the essence. Cf. "*graha-kalitam ivā grajam*" (6.55). "*Graha*" = "seizing, holding, any state which proceeds from magical influences and takes possession of the whole man"! "*Graham*" makes better sense here. It is in the above sense alone that the second half acquires a better meaning in "*Nisargaramye'pi viceṣ ite yad atiprasaṅgo rasabhaṅgahetuḥ*" (10.87).

Although Misra indulges in jugglery over "*graha*" and "*āgraha*" and wants us to discard one in favor of the other, I would like to submit the following verse that contains both words in one place:

Na śaśāka nirākartum agraṇasya durāgraham.
Rājyagrahagrāhītānām ko mantrah kiṃ ca bheṣajam (4:115).

Would Misra discard one here too? I don't know what he would do in such cases.

* * *

On the verse

Adhītavedo'smi kṛtāśrutāgamaḥ śramo'sti bhūyān itihāsavartmasu.
Guruṣvavajñāvimukhaṃ sadā manas tad abhyupayo'tra mayā na durlabhaḥ (2:39).

Misra presents the following discourse that is only his *bālacāpalam*:

2.39a
kṛtāśrutāgamaḥ of the MS. may be interpreted (cp. p. 1 on 1.74a) as standing for *kṛt aś śrutā gamaḥ* [why?]. If this interpretation is accepted [why?] as it is by the 3rd ed. the construction would be. . . .

The third ed. is not *brahma-vākya*! That it is not an absolute authority is proved here time without number. Bh is merely a copycat. Also, I fail to understand how Misra thinks this is the third ed.; it is the fourth!

"I am [the] one who has studied the Veda, who has heard (from an authoritative teacher) the tradition, rather much exertion/strenuous work (*bhūyān śramaḥ*) has been done (*kṛtah . . . asti*) [by me] . . ."

The word order seems rather strange, [!] we do not expect *kṛtaḥ* before *śrutāga-maḥ*, because *kṛtaḥ* belongs in the *asti* sentence, while *śrutāgamaḥ* belongs to the *asmi* sentence. The interpretation of Bühler and *ed. sec.* (*kṛtaśrutāgamaḥ*), therefore, is to be accepted. . . .

This is one of those rare instances where Misra talks sense and follows B and me. No, he takes with one hand what he gives with another! See below!J

adhītavedo'smi kṛtaśrutāgamaḥ śramo'sti bhūyān itihāsavartmasu

"I am ['the?'] one who has studied the Veda, who has done (executed) the tradition of the sacred texts (i.e., of the *śruti*) there exists rather ample exertion [undergone by me] on the paths of the lore of stories."

An objection against this might be raised. The expressions *adhītaveda-* and *kṛta-śrutāgama-* [sic] amount to the same thing, there would be a tautology (*paunaruktya* or *piṣapeṣaṇa*).

A possible way to remove this tautology is to emend *śrutāgama-* into *smṛtāgama-*, "the *smṛti* tradition." The king would refer to his study of the *Veda* (*veda*), of the *Dharma-śāstra* (*smṛtāgama*) and the Epics (*itihāsa*) (p. 2).

This is all *mattapralāpa*. According to Monier-Williams, "*smṛti*" means "the whole body of sacred tradition or what is remembered by human teachers" (in contradistinction to "*śruti*," or "what is directly heard or revealed to the Ṛṣis"). In its widest application, this use of the term "*smṛti*" includes six *Vedāṅgas*, the *sūtras* both *śrauta* and *grhya*, the law books of Manu, etc. Also, "*itihāsa* . . . *Smṛta*" does not mean *this* body of knowledge! If "*smṛti*" in its widest sense includes "*itihāsa*" too, then there will be *paunaruktyadoṣaḥ*! What is "*śrutam*"? Anything heard, that which has been heard (especially from the beginning), knowledge as heard by holy men and transmitted from generation to generation, or tradition or revelation. Cf. Kālidāsa:

Śrutasya yāyād ayam antam arbhakaḥ.

and another *sadukti*:

Śrotraṃ śrutenaiva na kuṇḍalena.

Śabdakalpadrumaḥ: *śrutam* (*śrūyate sma yad iti*) *śastram*. *Śrutam śāstrānvadhṛtayoh* [iti *Amaraḥ*]. *Vedas*, including *smṛtis*: *śrutam śāstrāṇi*, *Vedāṅgāni*, *darśanāni ca*, *itihāsaḥ*, *purāṇāni ca*. And our own poet Bilhaṇa says,

Dātā parākramadhanah śrutapāradaṣvā (18:77)

Elsewhere I have explained in greater detail the nature and contents of the MS. A (my edn. p. 4 "Prastāvanā"). It belongs to a different lineage (*kula-paramparā*) altogether. Although

h it gives many acceptable alternative readings--sometimes much more desirable than those of J-- we cannot accept them if we want to preserve the purity (*asāṅkaryam*) of our *mūlag ranthaḥ* (archetype) because, as the Lord Himself has instructed us in the *Bhagavad-gītā*, "*sāṅkaro narakāyaiva*." "*Kṛtaḥ śrutāgamaḥ*" is the reading of A. Bh has no scruples. I cannot say whether he knows what the Principles of Textual Criticism are. He accepts the reading of A so lightheartedly. Of course, I too have accepted A readings in certain cases, but it was only when there was no alternative, none whatsoever. The great poet Śrīharṣa, (the composer of *Naiṣadhīyacarita*), has benevolently instructed us,

Niṣiddham apyācaraṇīyam āpadi kriyā satī nāvati yatra sarvathā.
Ghanāmbunā rājapathe hi picchile kvacid budhair apyapathena gamyate (9:36).

Also the *smṛtis* prescribe, "*Āpatkāle maryādā nāsti*."

"*Kṛtaśrutāgamaḥ*" of J cannot be converted to "*kṛtaḥ śrutāgamaḥ*" or "*kṛtaś śrutāgamaḥ*" because the J text does not read that way! "*Kṛtaśrutāgamaḥ*" will only be a *bahuvrīhi* compound. We are not composing the poem; we are only interpreting it. To prescribe "*smṛtāgamaḥ*" will be a *svacchandācāraḥ*. "*Smṛtam*" can never have the tradition of "*smṛtis*"! It is a useless effort.

Furthermore, we have to consider the following point. The entire family of J (P, B, R & N) has accepted the reading "*kṛtaśrutāgamaḥ*." Only A--which belongs to another family and is thus an external entity, an outsider, so to speak--has "*kṛtaḥ śrutāgamaḥ*." Bh prefers this reading of A, but gives no reason. Here we have a foreign element. J's reading is lost forever as far as Bh is concerned, even though it (J) is better and preferable. Cf. what precedes: "*adhītavedo'smi*."

It is interesting to see the *anvaya* (prose order) designed by Bh. Here is an exact reproduction of what he has done:

(Ahaṃ) śrutāgamaḥ (san) adhītavedaḥ asmi. Itihāsavartmasu bhūyān pariśramāḥ kṛtaḥ. Manaḥ guruṣu sadā avajñāvimukham asti. Tat mayā atra abhyupāyaḥ na durlabhaḥ.

Bh has forcibly brought "*san*" in, taken "*kṛtaḥ*" from the first quarter to the second, taken "*asti*" from the second to the third, and has made "*pariśramāḥ*" out of "*śramāḥ*." I fail to understand what is the use of this *drāviḍa-prāñyāma*, this roundabout way.

* * *

On the verse

Sa somavannetracakorapāraṇām cakāra gotrasya yad ujjvalānanaḥ.
Yathocitaṃ soma iti kṣamāpates tataḥ prasannād abhidhānam āptavān (2:58).

M says that "*rūpaka*" is preferable here and adds, "The implied comparison (*upamā*) is of the prince and the moon, while the eyes are equated with *cakora* birds (*ed. ter. correctly: upamā- rūpakayoḥ saṅkaraḥ*)" (p. 3).

I believe that neither Bh nor Misra is correct. First of all, the comparison is not implied (*vyakta*), but denoted (*abhihita*) in "*soma-vat*" by the suffix "*vat*" (enjoined by Pāṇini, "*Tena tulyam kriyā ced vatiḥ*").

Secondly, Bh's conclusion, *upamārūpakayoḥ saṅkaraḥ*, and its approval by Misra, are both wrong. Such *saṅkara* of two *alaṅkāras* occurs only when there is neither a supporter (*sādhaka*) nor a detractor (*bādhaka*) for either of them occurring in one and the same context. Mammaṭa makes this point very clear:

Ekasya ca grahe nyāya-doṣābhāvādaniścayaḥ.

Dvayor bahūnām vā alaṅkāraṇām ekatra samāveśe'pi virodhāt na yatra yugapad avasthānam, na caikatarasya parigrahe sādhakam tadītarasya vā parihāre bādhakam asti yenaikatara eva parigrhyeta, sa niścayābhāva- rūpo dvitīyaḥ saṅkaraḥ.

(Kāvya prakāśa: 10th Ullāsa, 140 Vṛtti)

In the present case (*netracakora*), we do have a *sādhaka*, viz. "*somavat*." Since "*somavat*" is definitely an *upamā*, we have to accept *upamā* in "*netracakora*" also because the two are inter-related. Appayya-dīkṣita has dealt with a pertinent case in his Citra-mīmāṃsā and has arrived at the same conclusion:

Astrajvālāvalīḍhapratibalajaladher antaurvāyamāṇe
senānāthe sthite'smin mama pitari gurau sarvadhanvīśvarāṇām.
Kaṇḍālam sambhrameṇa vraja Kṛpa samaram muṇca Hārdikya śaṅkāṃ
tāte cāpadvitiye vahati raṇadhurām ko bhayasyāvakāśaḥ.

Atra Droṇasyaurveṇopamā pratibalajaladher ityatropanāyāḥ sādhiḥ tyupamādvayam apī sañjātaparamparam (Citra-mīmāṃsā, Rūpakapra karaṇam. Chowkhamba, 1971. pp. 227-280).

So the *upamā* in "*somavat*" should be taken as a *sādhikā* for the *upamā* in "*netracakora*." Hence, Bh is wrong when he says that there is a *saṅkara* of *upamā* and *rūpaka* here. Misra is doubly wrong because he declares that "*rūpaka*" is preferable (Nagaraja Rao).

* * *

Commenting on the verse

Bhiṣagbhir āpāditasarvabheṣajam vitṛṇaraksāvidhimaṇḍalākṣatam.
Viśāradābhiḥ prasavocite vidhau nirantaram gotravadhūbhir añcitam (2:80).

Misra dictates,

2.80a

For *vitīrṇa*-, "bestowed", (all ed.) substitute *vikīrṇa*-. "thrown about, scattered", which seems to be more suitable. *vikīrṇa* also in 6.10--*vikīrṇa . . . samīra*-- "the breezes scattered by".

I fail to understand how breezes could be scattered.

Cp. also 18.14 *śilā viprakīrṇāḥ* "the rocks that were scattered." 18.6--*kīrṇakarṇāmṛta* "by which nectar for the ears is scattered". *akṣata*- "uncrushed grain", as an object of *ud-krī*, compare 2.83 *akṣatotkaraiḥ* "by the throwings up of uncrushed grain" (p. 3).

Once again, Misra does not appreciate an accepted reading:

Vitīrṇarakṣāvidhimaṇḍalākṣatam

Vitīrṇa is accepted by all--from J to Bh. Misra recommends "*vikīrṇa*" for it. "Caritacandrikā" explains, "[*V*]itīrṇāni rakṣāvidhaye maṇḍalānyakṣtāś ca," the latter two words going back to J gloss. *Vitīrṇa* = *datta*. Cf. *śaradvitīrṇasaubhāgya* (16:3). I have already conferred upon Misra the title of "Abhinavabilhaṇa" because he does not explain or try to improve; he straightaway composes. Certainly rice can be scattered (*vikīrṇa*); but I don't know how "*maṇḍala*" ("circular formations") could be scattered!

I do not want to go against the J gloss unless it is absolutely unavoidable. However, "*maṇḍalākṣata*" could be suggested as an alternative reading to be considered for "*maṇḍalākṣata*."

The last word in this verse ("*añcitam*") ignites Misra's power of argumentation (*vitāṇḍāvāda*). He says,

On --*añcitam* (*ed. sec.* and *ter*), see below chap II n. 2. (p. 3).

The "note" expounds,

Cp. 2.80d for *arcitam* in MSS. [?] and *ed. pri*, *añcitam* in *ed. sec.* (followed by *ed. ter*) is done needlessly by the editor, obviously in silent reference to Pāṇ. 6.4.30 and 7.2.53, yet Bilhaṇa has no example of *añcita* in this sense (p. 26).

Let us see what these words mean:

"*arc*" = "to adore, worship, salute, welcome with respect"; "to honour; i.e., decorate and adorn"

"*añc*" = "worship, honour, reverence, adorn, grace"

"*añcita*" = "honoured, adorned, graced, graceful, handsome"

Some examples of their use by great poets:

Dordaṇḍāñcitamahimā

Gateṣu līlāñcitavikrameṣu

Kanakācala-saṅkāśa-devatāyatanāñcite

Api khañjanam añjanāñcite

Añcitābhyām gatābhyām

Here are the variant readings of this word:

J	" <i>arccitam</i> "
B	" <i>arcitam</i> "
N	" <i>añcitam</i> "
Bh	" <i>añcitam</i> ," but interprets " <i>pūjitam</i> "
A	" <i>arcitam</i> "
AP	" <i>acitam</i> "

J has "*arccitam*." However, J gloss has "*bhūṣitam*," meaning thereby that the reading ought to be "*añcitam*," which is also "*madhuratara*"; so I adopted it. Linguistically, both mean the same. However, the primary meaning of "*arcitam*" would be "*pūjitam*," or "*worshiped*," while that of "*añcitam*" would be "*bhūṣitam*," ("*adorned*"). I did not adopt this "in silent reference to Pāṇ," as Misra puts it (p. 26). I am amused by the use of the word "silently" by Misra; he is very fond of the words "silent" and "silently." He expected me to announce every change by beating a drum. On p. 63, under 16:51(c), he says "*ed. sec. changed silently*." On p. 26, note 2, he says "obviously in silent reference." He says further, "[Y]et Bilhaṇa has no example of *añcita* in this sense." I don't know what he means by the word "this"! He professes to know everything; yet he forgets that "*na hi sarvaḥ sarvaṃ jānāti*," "everyone does not know everything"! His statements are always indicative of authority. Maybe he means "stealthily" and uses a word to make it appear innocent.

Ātmavat sarvabhūteṣu yaḥ paśyati sa paśyati.

"*Añcitam*" is explained in J gloss by the word "*bhūṣitam*" in 2:80. Now "*arcitam*" does not mean "*bhūṣitam*" in its primary sense.

Misra says Bilhaṇa had not used the word "*añcitam*" anywhere in this sense. If by "this" Misra means "*bhūṣitam*," then he has ignored the following verse:

Anena nūnam jaladheḥ samuddhṛtam

vicitraratnāṅkuradanturaṃ payaḥ.
Anekavarṇāñcitam anyathā kathaṃ
payomucā nirmītam indrakārmukam (13:21).

In 2:80 Bh forces "*añcitam*" to mean "*pūjitam*," but "Caritacandrikā" has already put "*bhūṣitam*." This word goes back to J gloss, i.e., J gloss too has "*bhūṣitam*." Bh had no justification in accepting my reading and rejecting his meaning. We are instructed, "*Vāgarthāviva samprktau*." The word and its meaning go together. Bh rejects the reading ("*vāk*") of B presented by J, but accepts his meaning ("*artha*"), i.e., "*pūjitam*." B & G translate the word in question, "*arcitam*," as "worship-ed"; so they follow Bühler's text.

In 13:21 B & G avoid the issue. They translate the verse as follows:

By this (cloud) certainly the water, bristling with variegated gems, had been raised from the ocean; otherwise, how was the multicoloured rainbow made by the cloud? [In any case, the translators do not go to Pāṇini to settle the dispute!]

On p. 29 Misra discusses "*añcitam*." He translates it as "marked (characterized) by." I have put it as "*viśiṣṭam*" (in "Candrikā"), but it can mean "*bhūṣitam*" as well. MW puts "distinguished" as a meaning of "*añcitam*."

I am not sure if Misra had seen the following *saduktis* of our own poet, Bilhaṇa:

Ityudañcitavilāsarasānām (11:67).

and

Udañcitabhrūlatikāpatākam
akāraṇād eva mukham cakāra (9:84).

* * *

Misra tries to exhibit his erudition:

Viveśa subhrūr atha sūtikāgṛhaṃ pradhānadaivajñānivedite dine.
Samullasadbhiḥ śakunaiḥ sahasraśaḥ samarpayantī nṛpater mahotsavam (2:81).

He says,

2.81d

samarpayantī nṛpater mahotsavam, "offering the king a great festival", genitive far [i.e., "for"] dative: In later [!] Sanskrit, the use of genitive instead of dative is found with increasing frequency. This is due to the influence of the vernaculars in all of which the genitive has taken over the function of the dative.

Here are further examples from our text:

2.89a

akathayad avanīndor nandanotpattivārttām "told the king the news of the birth of the son"

9.31ab . . .

smaraḥ . . . asyāḥ kathayām babhūva . . . "the god ['God?'] of Love told her . . . "

9.73b . . .

sakhīnām kim api bruvāṇā . . . "saying something to [her] girl friends"

9.93a

pradarśayām āsa tataḥ kumāryāḥ

Misra's *carmacakṣuṣī* are functioning here in a normal way. He says (in a footnote) "[K]u *māryāḥ* is a conjecture cf [i.e., 'of'] *ed. sec*; Bühler has in accordance with the MS. *kumāryām* which is not construable." But on p. 16 he discusses the same reading. This time even his *carmacakṣuṣī* fail him.

. . . then he [Who? Should be "she"! The subject *pratihārarakṣī* is a woman, Misra, and not a man!] showed to the maiden. . . . "

9.94

yasya . . . maurvīraḥ . . . pātālatalasthitānām . . . kathayām babhūva "whose bowstring twang told those who dwell on the bottom of the *Pātāla*. . . .";

13.50ab

samarpayām āsa payāṃsi . . . jaladhiḥ payomucām "the ocean offered water to the clouds" (pp. 3-4).

But Macdonell says,

Genitive--frequently (instead of the dat. of the indirect object) with verbs of giving, telling, promoting, showing, sending, bowing, pleasing, being angry (Sanskrit Grammar p. 193). [Examples:]

mayā tasyābhayam pradattam.

kim tava rocate eṣaḥ?

mamānatikruddho muniḥ.

Misra says, "In later [?] Sanskrit the use of genitive instead of dative is found with increasing frequency. . . . " I don't know what Misra means by "later" and which specific vernaculars he is referring to. He did not specify the period when this transition took place or even started. Pāṇini clearly declares,

Caturthyarthe bahulaṃ chandasī (ṣaṣṭhī syāt) (2.3.62).

([In the sense of] *caturthī* in the Vedas.)

So we have "*śaṣ hī*" even more frequently in the Vedas than in the classical Sanskrit. Is the Vedic language also later? Later to which language? Which vernacular influenced it? Misra merely asserts; he does not prove.

* * *

Let us study Misra's comments on the following:

Cañcaccāraṇadīyamānakanakaṃ sannaddhagītadhvani
sphūrjadgāthakaluṇṭhyamānakaraṭi

The correct reading for the second *caraṇa* is "*kara i [and] prārabdha*," because there are two compound words here:

- 1.) sphūrjadgāthakaluṇṭhyamānakaraṭi
- 2.) prārabdhanṛtyotsavam (or "nṛtto"?)

There is a *padaccheda* in between the two in J.

The elephants are not dancing. They are just being stolen (taken away) by the singers. The dance is performed by the dancers.

This correction was done only in December 1982. However, Bh has had two separate words all along--another play of *ghuṇākṣaranyāya*! Misra could have very well seen it if he did not have the primary intention of displaying his erudition everywhere.

Pūrṇam maṅgalatūryadundubhiravair uttālavaitālika-
ślāghālaṅghitapūrvapārthivam atha kṣmābhartur āsīd gṛham (2:90).

He says,

For *cañcat*- (all edd.) read *carcat*- , and for *-kara i*- "elephant" in b read with Bühler *-kara am* "A kind of drum." For discussion of this *pāda* [?] cp. Chap. II on root *lu* . (pp. 45-46) (p. 4).

Bühler is wrong. Misra is doubly wrong when he rejects my (i.e., J's) reading and follows the path of one who has no sense of direction! J clearly has "*kara i*," absolutely and unquestionably. Furthermore, J gloss puts "*hāthī*" as a synonym for "*kara i*"; so there is no doubt at the meaning "elephant" antedates 1286 V. (A.D. 1229-30)!

Misra says on pp. 45-46:

The MS. reads *kara i-*, which would be "elephant." If this is adopted, no acceptable sense can be worked out from the text: "where elephants were being robbed" cannot be twisted into "were carried away" (i.e. fascinated [by the singers]) as interpreted by Eng. rend., apart from it that elephants are not known to enjoy music (stress added).

Misra has a fn (no. 41) on the word "fascinated," which reads as follows:

"To fascinate in Sanskrit would be *mano* (acc.) *hr̥*. A *mano* (acc.) *luṇ h* in the sense of "to fascinate" would, of course, be unexceptionable" [!]. [I don't know what Misra means by "unexceptionable"!]

I don't know where he gets his knowledge from! How does he know that elephants do not enjoy music? Who told him so? I wish he had read some books on elephants before he made such a statement.

Mātaṅgalīlā of Nīlakaṇṭha clearly says "*gānapriyam [gajam]*" (8:4) and "*vīṇādigīta priyaḥ [gajaḥ]*" (11:40). In the Pratijñāyugandharāyaṇa ascribed to Bhāsa, Udayana is described as catching elephants by luring them by means of the sound of *vīṇā*.

Here is a beautiful translation of Purāṇa-Bilhaṇa's Muse rendered by Mr. Misra! What a contrast!

Gajaṃ tam ahaṃ vīṇādvitīya ānayāmi (I act).

and

Śrutisukhamadhurā svabhāvaraktā karajamukhollikhitāgrahṛṣṭatantrī.
Rṣivacanagateva mantravidyā gajahṛdayāni balād vaśīkaroti (2:12).

Misra's words are:

The king's palace . . . was one in which gold was being given to alternately [?] reciting bards, in which the sound of singing was connected (continuous), in which the male singers were bursting forth (loud songs) in which drums were beaten, in which a festival of dancing had started (p. 45).

I don't know what the Sanskrit equivalent is here (of Bilhaṇa) that Misra has translated as "alternately." "*Cañcat*" is the only word that could be thought of--Misra's favorite phraseology! So all the elephants were removed by Misra. The singers did not get them at all. They were left only with the drums to beat and make loud noises of music! I am not sure if Mr. Misra had ever seen the following immortal composition from the pen of *Kavikulaguru* Kālidāsa:

Janāya śuddhāntacarāya śaṃsate kumārajanmāmṛtasammitākṣaram.
Adeyam āsīt trayam eva bhūpateḥ śaśiprabhaṃ chatram ubhe ca cāmare.

Let us now consider Misra's remarks on "*cañcat*." He recommends "*carcat*" for "*cañcat*." It is merely *avyāpāreṣu vyāpāram*. There are innumerable verses in Sanskrit literature beginning with "*cañcat*"; one just has to go through the indices of the anthologies. Let us remember that here we are talking in terms of the word "*cañcat*" in the beginning only. It may take a lot of time, money, and energy to find the word in the middle or end, until and unless we consult concordances of the words of great poets, or compile them if these are not available in the published form, and then study them.

I fail to understand why Misra wants to discard "*cañcat*" in favour of "*carcat*," which is terribly harsh and *karṇaka* and cannot equal the original in beauty. There are many verses which show that Misra's suggestion does not carry any weight. For example,

Cañcaccandrakarasparśa-harṣonmīlitatārakā.
Aho rāgavatī sandhyā jahāti svayam ambaram.

(Vālmīki Rāmāyaṇa. Kiṣkindhā, 30:45)

and

Cañcaccolāñcalāni pratisaraṇarayavyastaveṇīni bāhor
vikṣepād dakṣiṇasya pracalitavalayāsphālakolāhalāni.
Śvāsatrutyadvacāṃsi drutam itarakarotkṣiptalolālākāni
srastasrañji pramodam dadhati mṛgadṛśām kandukakṛīḍitāni.

(Subhāṣitaratnakośe Anurāgavrajyā)

And yes, we should not forget the following *sadukti* from Bilhaṇa himself:

Puṣpair bhrājiṣṇubhastrākaraṇim agaṇitaiḥ śākhinaḥ ke na yātāḥ
cañcannistriṃśalekhāmayam iva bhuvanaṃ bhr̥ṅgamālābhir āste.
Trailokyākāṇḍacaṇḍapraharaṇanibīḍotsāhakaṇḍūladoṣṇaḥ
puṣpeṣor jāitraśastravyatikaravidhaye sādhu sajjo vasantaḥ (7:68).

Misra ought to have seen two more occurrences of "*cañcat*" in Vik. itself:

Yasminnurvīpatigṛhatates tuṅgimā varṇyate kim
tasyāś cañcaccaturavanitābhūṣitānekabhūmeḥ.
Jāne yasyāṃ Kusumadhanuṣaḥ svargarāmāmanāṃsi
krīḍāvātāyanakṛtapadasyaiva lakṣībhavanti (18:30).

and

Yenodīcyām diśi gatavatā vanditosau girīndraś
cañcaccanḍipativṛṣakhurakṣodalekhāvatamaṣaḥ (18:54).

And here is one more "*cañcat*" from Venīsaṃhāra:

Cañcadbhujabhramitacaṇḍagadābhighāta-
sañcūrṇitoruyugalasya Suyodhanasya.
Styānāvanaddhaghanaśoṇitaśoṇapāṇir
uttamaṣayisyati kacāṃs tava devi Bhīmaḥ.

The following verse is cited by Śobhākara as an example of *vyājastutiḥ*:

Cañcac cumbati kāñcanācalamukhaṃ kaṇṭham kṣamābandināṃ
no muñcatyacalendravakṣasi ciram līlām samālabate.
Kim cālīṅgati diktaṭān vitanute krīḍām bhujaṅgaiḥ samam
kīrtir mānam apāśya paśya taruṇī dhik ceṣṭitais tāvakī ["ceṣṭate tāvakī"?].

Śobhākara adds,

Atra kīrtipriyatamātvamukhena nindayā sarvavyāpitvam iti stutir lakṣyate.

This poet too did not know as much as our Misra did! Śobhākara has cited one more verse that begins with the word "*cañcat*." I am referring to it only to show that the attempt on the part of Misra to discard Bilhaṇa's "*cañcat*" is unscholarly:

Cañcatkaṭākṣabhramarābhirāma-
rāmāmukhāmbhojaparamparābhiḥ.
Itastataḥ [*sic*] yatra sarāṃsi śobhām
gharmaṣasādād dviguṇām avāpuḥ.
[cited as an example of *samādhīḥ*]

Let us consult one more authority. Monier-Williams says that "*Bhvādi cañcati*" = "to leap, jump, move, dangle, be unsteady, shake, *Bhartṛ.*; *Veṇīs.*; *Ṛtus.*; *Gīt.*; *Kathās*, etc." [note "et c."]. The word is extensively used by so many great poets and dramatists. Therefore, the contention of Misra that it is seldom used does not hold. We can only say,

Na hyeṣa sthāṇor aparādho yad enam andho na paśyati.

and

Locanābhyām vihināsya darpaṇaḥ kim kariṣyati.

And I would like to ask Misra where in the world is this "*carcat*" used? Is there a single verse which starts with this "*carcat*" so dear to Misra? I have not come across any! Sri Misra might have read certain *kāvya*s not known to me so far where it occurs, but I have never heard of them until now.

Also, what is the meaning of "*carcat*"? MW gives the following meanings: *carc*, cl I. . . . *cati*, to abuse, censure, menace, Dhatup, xvii, 67; to injure, xxviii, 17. Later the for

ms and mean- ings of "*carcayati*" are given, which are not relevant here. Which of these meanings does Misra want here for "*carcat*"?

And let us see what Apte says:

carc I.IO.U. (*carcayati-te carcita*) to read, read carefully, pursue study. --II.6.P. (*carcati carcita-*) to abuse, condemn, censure, menace.--2 To discuss, consider, investigate.--To injure, hurt.--4 To anoint, smear.

I don't know which of these meanings Mr. Misra wants to apply here!

* * *

The word "*sāmrājya*" is discarded by Misra in the following verse. He does not believe in imperialism. He is satisfied with "capacity."

Aurvāgnitapāthodhau candanasyandavāsītāḥ.
Śītopacārasāmrājyaṃ bhejur malayanimnagāḥ (4:6).

He says,

sāmrājya-, "rulership, empire". . . *śītopacārasāmrājyaṃ bhejur malayanimnagāḥ* "the rivers of the Malaya [-mountain] acquired rulership in cooling treatment (in the medical sense) [why?]: i.e. "they became royally potent", may just be possible. Easier would be to read *sāmarthyam*, "capacity": [they acquired capacity] for the cooling treatment. Cp. 4.120d *sāmarthyā*-, "capacity" (p. 6).

Many a time, I find it terribly distressing even to listen to the unreasonable suggestions made by Misra. He wants to replace "*sāmrājyaṃ*" with "*sāmarthyam*." The idea is not acceptable. He wants us to throw away *cintāmaṇi* and get a piece of a pebble in return. Misra forgets that he is not the poet. An "empire" and all the glory inherent therein is a million times better than just plain "capacity." *Mūrkhō'pi śobhate tāvat yāvat kiñcin na bhāṣate!* I don't understand how "*sāmarthyam*" has the capacity to replace "*sāmrājyaṃ*" here!

I wonder whether Misra is serious when he makes such incongruous suggestions. I firmly believe that many of his "emendations" are "insult added to injury," or *kṣate kṣāram*. He proceeds with the assumption that there are many "textual difficulties." He tries to solve them for the ignorant. He might have misled some, but he cannot mislead everyone, especially those who are *guru-kula-kliṣṭā*; i.e., who have done some real work in the field and are, therefore, better equipped. This is all extremely tragic.

Bilhaṇa himself had predicted such childish blabberings from critics such as Misra:

Ananyasāmānyaguṇatvam eva bhavatyanarthāya mahākavīnām.
Jñātum yad eṣāṃ sulabhāḥ sabhāsu na jalpam alpapratiḥbhāḥ kṣamante (1:23).

Once again I would like to remind Misra, "*Arasikeṣu kavītvānivedanam!*" No one has the right to destroy a beautiful poem if he is unable to understand the exquisite words of great poets like Bilhaṇa.

* * *

Bh is another neo-expounder. I don't know how much he understood the poet. Here is an example:

Kakubhāṃ bhartṛbhaktānāṃ pṛcchantīnāṃ nṛpasthitim.
Vidravantam ivābhāntam atyantatvaritaiḥ padaiḥ (4:40).

Bh interprets this as "*kakubhāṃ prati dhāvantaṃ iva*," "running towards the directions"! The messenger was coming towards Vikrama, i.e., the bank of Krishna.

Sa tatkṣaṇāt parimlāna-mukhaṃ sammukhapātinam (Bilhaṇa: 4:37).

The *dūta* was running away from the direction of Kalyāṇa, the Chalukya capital. He was not running toward the direction (*dik*). He was running away from the north and going toward the south:

Dadarśa rājadhānītaḥ pradhānam dūtam āgatam (4:37).

The directions, *diśaḥ*, (depicted to be female, beloved of the King Āhavamalla) were anxious to get the news of Āhavamalla. The messenger did not have the courage to tell them of the death of their lord and lover, Āhavamalla. So the messenger was running away from them and not running toward them! Bh has supplied his own *avyaya*--the indeclinable particle "*prati*": "*Kakubhāṃ diśāṃ diśo digāṅganāḥ pratītyarthaḥ*" (4:37). From the sixth *vibhakti* he has jumped back to the second and then supplied his own *prati*. He is *kartum akartum anyathākartum samarthaḥ*, is he not? But in reality here the genitive (or the possessive) case is used in *avajñā* or *tiraskāra* or disregard. It may be fear as well. "*Kakubhāṃ vidravantaṃ*"; running away from the directions, being afraid of them, "*diśo'nādr̥tya gacchantam*." Bh forgets that "*prati*" will demand "*dvitīyā*" and not "*śaṣṭhi*."

W. D. Whitney, in his Sanskrit Grammar, says,

297 (d): A genitive, instead of an ablative, is sometimes found used with a verb of . . . fearing (Cambridge, Mass, 1923, p. 100).

He gives as an example a quotation from the Mahābhārata: "*bibhīmas tava*" = "we are afraid of thee."

The messenger is coming toward Vikrama from the opposite direction. A significant word of the poet is "*sammukhapātinam*." The distance between the directions (*diśaḥ*) and the messenger is increasing. He is not going toward the directions! Let it be repeated: Here we have *śaṣṭhi cānādare* (Pan. 2.3.38). This sūtra gets *anuvṛtti* from "*Yasya ca bhāve*

na bhāvalakṣaṇam." "Anā- dare gamyamāne sati yasya kriyayā kriyāntaram lakṣyate tasmāt ṣaṣ hisaptamyau staḥ." As an example, we have "Rudati rudato vā prāvṛājīt. Rudantam pu trādikam anādr̥tya saṇnyastavān iti bhāvaḥ."

Mammaa gives an example of similar ṣaṣ hī:

Gāmāruhammi gāme vasāmi ṇaaratṭhiim ṇa jāṇāmi.
Nāariāṇaṃ paṇo haremi jā homi sā homi (Kāvyaprakāśa).

* * *

Misra presents an amusing situation in the following verse:

Kuṇṭhīkṛtāriśastrasya tasya vajropamākṛteḥ.
Bhāgyānām eva me doṣād eṣa jātaḥ parikṣayaḥ.

Pāṭhāntaram--

Madbhāgyadoṣād evaiṣa jāne jātaḥ parikṣayaḥ (4.83).

Discussing the above, Misra says,

The MS. has two versions:

I. Bhāgyānām eva me doṣād eṣa jātaḥ parikṣayaḥ.

II. Madbhāgyadoṣād evaiṣa jāne jātaḥ parikṣayaḥ..

In the second one the fifth syllable of c is long, which is against the metrical rules given for the śloka. The first one removes this blemish and must, therefore, be considered to be a deliberate improvement (made by someone [!] who noticed the poet's slip [!] after- wards) Cp. blow [*sic*; i.e., "below"!]

Like Mr. Misra indeed! Yes, Misra knows quite well how to blow his own *śaṅkha*. The MS. does not have two versions! It seems Misra did not notice the first occurrence of the expression "*pā hā- ntaram*," in 1:102 Viśīṇakarnā and 1:103 Karṇe viśīṇe, where "Caritacandrikā" explains,

Pāṭhāntaram: Mahākavaya uktam evārthaṃ bhaṅgyantareṇa bahudhā nirūpayanti.
Jaina sampradāye tad eva pāṭhāntaram ityucyata iti manyāmahe. Atra pāṭhāntarapadena tad eva boddhavyam na tu pāṭhāntarārūpo'rtho' bhipretaḥ (p. 217).

With regard to the metre (fifth syllable, etc.), what Misra says is not tenable. There are many *anuṣ up* verses where the fifth syllable is long. For example:

Āryaṃ viparyastam api prabhavanti na bādhitum.

In the *anuṣ up* chapter of the *Vṛttaratnākara*, one can see numerous varieties where exceptions are found to the general rule that the fifth syllable should always be a *laghu*. Hence the second reading is not any deliberate improvement on the first.

The question is, which of the two is an "improvement" over the other? According to Mr. Misra the second version is to be rejected. If someone like Misra detected that Bilhaṇa had committed an error, his revised version should succeed and not precede! In other words, the correct version follows and does not precede the first. Truly speaking, many of Misra's statements remind me of the following *sadukti*:

Bahu jagada purstāt tasya mattā kilāham.

It is really painful to see the extent of Misra's mastery of traditional Sanskrit scholarship. It is not becoming of his family if what he has published on his "dust jacket" is true.

For Misra's enlightenment I am presenting below some "SPECIMENS" of the cases where Bilhaṇa (i.e., Purāṇa Bilhaṇa) has erred in the opinion of Misra!

Nivedayantam	4:39.3
Anarthavārttā	4:41.1
Tvadaṅkapālī	4:47.3
Taraṅgahastair	4:63.3
Anyonyakaṇṭhā	4:93.1
Tejonidhīnām	4:107.1
Āryam viparyastam	4:118.3
Kṛtālavālam	8:14.3
Manye tadūrū	8:16.1
Nitamababimbam	8:17.1
Prakoṣṭhabandhe	8:58.1
Purāṇabāṇatyāgāya	8:71.1
Saundaryapātre	8:76.1

Here is a bright light which might help Misra to see things in their proper perspective.

Uktam evārtham bhaṅgyantareṇa pratipādayati kaviḥ

Śiśupālavadhe tṛtīyaḥ sargaḥ

Prasādhitasya Madhudviṣo'bhūd anyaiva lakṣmīr iti yuktam etat.
Vapuṣyaśeṣe'khilalokakāntā sā'nanyakāntā hyurasītārā tu (3:12).

Kapāṭavistīrṇamanoramoraḥsthalasthitaśrīlalanasya tasya.
Ānanditāśeṣajanā babhūva sarvāṅgasaṅginyaparaiva lakṣmīḥ (3:13).

The great commentator Mallinātha explains,

Prāyeṇaikārthamapyanekaṃ ślokaṃ uktiviśeṣa- lābhāl likhanti kavayaḥ. Y
athāha Naiṣadhe--ādāveva 'Nipīya'--(1:1) ityādi ślokadvayaṃ; tathā 'Svakeḷeśa' (1
:23) ityādi ślokadvayaṃ ceti.

Thus my statement with regard to "*Jainasampradāye*" is not correct. It is a universal pheno
menon, not confined to the Jain tradition.

* * *

Misra turns out to be an historiographer all of a sudden. Let us see his performance
in this field:

Iti sa manasā niścityārthaṃ Culukyaśikhāmaṇiḥ
śravaṇasaraṇim bhindan bherīraṇa viniryayau.
Api ca kupitaḥ kṣmābhṛtsenāgajeṣu nijeṣubhiḥ
katiṣu vidadhe dhairyadhvaṃsaṃ na sāhasalāñchanaḥ (4:119).

Misra indulges in his characteristic *jalpa*:

Bühler reads *kupito kṣmābhṛt*--which is, of course, impossible. [Bühler does
not read!J It is the Printer's Devil, Mr. Misra! And you are cheating the world!] *E*
d. sec., fol lowed by *ed. ter.*, silently changes to *kupitaḥ*.

I don't know why Misra always gives *kartṛtvam* to Bh, who is merely a copycat!

Better sense results if we read *kupita-* instead of *kupitaḥ* and compouud [i.e., compo
und] it with *kṣmābhṛt*:

c *api ca kupitakṣmābhṛtsenāgajesu [sic] nijeṣubhiḥ*

d *katiṣu vidadhe dhairyadhvaṃsaṃ na sāhasalāñchanaḥ* //

"and in how many elephants of the army of the enraged king (that is Somadeva) did
Vikramāditya not cause crumbling of fortitude by his arrows?"

Misra then expounds, and compounds (i.e., mixes) fancy and facts together:

The expression "arrows" is strange as a battle with his brother, at this point,
certain ly did not take place; cp. 5.5 and 6 (6). Perhaps we should amend *nijerṣubhi*
ḥ: "by his jealous ones (his male elephants that smell the king's elephants in their st
ables start to trumpet, whereupon these get afraid)"(7) *Irṣu* for *īrṣyu* is a common mi
sspelling (see Apte. *s.v.* *īrṣyā*, *īrṣya*, *īrṣyu*), Cp. also above on 1.48b (*lakṣa* for *lakṣya*
).

Note that Vikramāditya, though in distress about the bad behaviour of his elder brother Somadeva, is himself not "enraged" (*kupita*) [!] neither can he be designated, as yet, as *kṣmābhṛt* (king): verses 116-117. Somadeva, of course is "enraged", because his younger brother leaves the town spontaneously--and obviously, without giving due notice--with an army: 5.3-5 (cp. in particular *kvathammanāḥ* in 5.5, said of Somadeva).

It is difficult to accept Misra's arguments. He thinks that he knows everything. Vikrama cannot be enraged! Somadeva, of course, is enraged! He is justified.

Misra's footnotes:

6. Battles with other kings ensue only after Vikramāditya has crossed the Tungabhadra (5.18), the southern frontier of the Cālukya kingdom.
7. As to the jealousy (*īrṣyā*, *aśūyā*, *amarṣa*, *roṣa*) of the male elephants, cp. Ragh. 4.23 (*asūyā*); Śiś. 5.32-36, 42 etc. (p. 8).

It is anything but an honest and true scholarship to criticize an editor (or writer) on the basis of his text alone and not to consider his "Corrigenda and Addenda," or "Errata," as integral parts of the text. Truly it is said that

Gacchataḥ skhalanaṃ kvāpi bhavatyeva pramādataḥ.
Hasanti durjanās tatra samādadhati sajjanāḥ.

Honest and sincere scholarship demands that before we start studying a book in a systematic manner, especially for critical or scholarly research, we must look for the "Errata" if there is one. It is our moral obligation. Even if we don't take such a prudent step to begin with, we must try to search for an "Errata" if we think that there might be an error.

Once again Misra tries to display his scholarship! Even though Bühler's text reads *kupito*," his "Corrigenda and Addenda" (line 14) tells his readers, who are equipped with an unbiased mind, to "read *kupitaḥ* for *kupito*"!

It is painful to see that Misra has failed even to follow the most rudimentary principles of literary criticism and editorial responsibility. I wonder how he would be able to guide others! May God bless his disciples! It will be only a case of *andhena nīyamānā yathāndhāḥ*.

Here is one more piece of evidence to support the conclusion that Misra did not consult the "Corrigenda and Addenda" of B. His German gurus did not teach him even this little thing. On p. 29 of his *magnum opus*, Misra cites the following:

udañciromāñcatayā samantataḥ
sa śāityasamparkam iva nyavedayat.

and adds a footnote (no. 7) *Ed. pri. samam tataḥ*. Yet the "Corrigenda and Addenda" of the same *ed. pri.* asks us to read "*samantataḥ*" for "*samam tataḥ*," giving credit to Bhīmāchārya for this correction! I would call it a distortion of truth and misrepresentation of facts! I get hurt to see the way Misra displays his Sanskrit scholarship!

Even if Bühler had not corrected his text by means of his "Corrigenda and Addenda," I would still have read "*kupitaḥ*" for "*kupito*," because the succeeding letter, "*kṣ*" of "*kṣmā*" (a conjunct consonant), won't allow it to be read as "*kupito*." Misra sees something unusual about this change. According to Misra, I should have made a great fuss about it. True scholars don't waste their precious time in such simple and obvious grammatical or typographical errors that are miniscule by their very nature and are incompatible with common sense. I was not paid on a "per page" basis. The total remuneration (monetary compensation) that I received from the Government Sanskrit College (Banaras) for the entire work, lasting more than five years, was only Rs. 200/-. I had to spend more than that amount in just taking a trip to Jaisalmer, staying there for eighteen days, and hiring an assistant. My real gain was honor, prestige, and recognition. I was the first student whose work was published in such a prestigious series as the Princess of Wales Saraswati Bhavan Texts. Since I was not paid monetary compensation on the basis of the total number of pages, and since I did not want to display my erudition, I did not think it appropriate to waste my time in discussing such obvious grammatical or printing errors.

"*Nijerṣubhiḥ*" by itself cannot mean "*īrṣyālugaḥ*" unless Misra makes it mean *that* through his superpower. The poet makes a general statement. Vikrama's march signalled the defeat and destruction of the courage and fortitude of all the enemies of the Chalukya kingdom. "*Kṣmābhṛt*" here does not mean "*Someśvara Bhuvanaikamalla*," but "*prati-nṛpat ayaḥ*" in general, as explained in the "Caritacandrikā" (p. 233, line 19). Probably Misra did not see it.

Everywhere we see Misra exercising and displaying his enormous power of emendation, whether it is needed or not. I don't say that Vikrama is enraged with his elder brother; he is enraged with all his enemies. The poet has already alluded to this idea in an earlier verse:

Mayā nipīḍyamānās te nibiḍam Draviḍādayaḥ.
Āryam viparyastam api prabhavanti na bādhitum (4.118).

It is not proper even to imagine that as soon as Vikrama's elephants departed from Kalyāṇa, Someśvara's elephants became terrified! These two groups of elephants did not dwell separately. They had been living and fighting together (with their common enemies) for a long time--all along. Therefore, to assume that "his male elephants that smell the king's elephants in their stables start to trumpet, whereupon these get afraid" is not justifiable. How truly it is said that "a little knowledge is a dangerous thing"!

I don't know who has designated Vikrama here as *kṣmābhṛt* (king)! Vikrama decided to leave Kalyāṇa, and left it. Even up to the end of Canto IV there is no actual fight between

een the two brothers. The canto ends with the statement that without Vikrama the kingdom of the Chalukyas became bare and sullen, lonely and deserted. In the beginning of Canto V, Bilhaṇa says that Vikrama took Siṃhadeva (the younger brother) along with him. It is in the fifth stanza of this canto that the dispatch of the troops by Someśvara to capture Vikrama is mentioned; so it is not proper to bring the fight in before it really took place.

* * *

With regard to the following verse,

Tām vidhāya katiciddināni sa preyasīghuṣṇapaṅkilāṃ nadīm.
Colasammukham agāhatāhavaprāptidurlalitabāhur āgraham (5:18).

Misra comments,

-āhavaprāptidurlalitabāhu-, "whose arm was spoiled by the obtaining of fight", seems not intelligible. Read, therefore, āhavāprāptidurlalitabāhu-, "whose arm was spoiled by not obtaining fights", i.e. unruly because of not getting fights, like a child that was fondled too much or kept from exerting itself and hence gets restless (p. 9).

Your *antaḥkaraṇa* is still *ajñānāndha*, and no *guru* has as yet enlightened it, Mr. Misra!

Ajñānāndhasya lokasya jñānāñjanaśalākayā
Cakṣurunmīlitaṃ yena tasmai śrigurave namaḥ.

I do not agree at all! "*Āhava-prāpti-durlalita-bāhuḥ*" does not mean "whose arm was spoiled by the obtaining [!] of fight." Misra tries to get what does not exist in the *mūla* and then complains. He assigns one specific meaning to the word in reference and then runs away dissatisfied. The result is frustration. Or does he act deliberately in this manner so that he can suggest an emendation?

Specifically, Misra goes here by the literal meaning of the word "spoiled" (= "*durlalita*"); he takes "spoiled" in one specific sense of the term and overlooks all the other meanings that the term conveys even in English. "Spoiled" here does not mean "ruined" or "laid idle and so made out of use," etc. The verb "spoil" here means "to impair the disposition or character by over-indulgence or excessive praise"; "to pamper excessively." Let us see what Apte says: "*Durlalita*" = "spoilt by fondling, fondled too much, hard to please; [hence] . . . naughty. . . ."

The arms of Vikrama had become used to getting into battles to such an extent and with such frequency that they were restless when they were not engaged in battles! Fighting had become their second nature. They refused to keep quiet in the absence of battles. Just as a pampered child, excessively attached to his, say, toys, always wants to play with the

m, so was the case with Vikrama. He wanted to remain fighting always--remain engaged in battles forever--constantly, with no respite at all.

I wonder if Misra has read the following:

Udāraśauryaikaṛasaḥ kṣamāpatiḥ
sa nirvinodaḥ samarotsvaṃ vinā.
Samāpitāśeṣamadāndhabhūpayor
asevakatvaṃ bhujayor amanyata (17:8).

* * *

The *Vik.* is one of the most significant historical poems in Sanskrit literature. Pt. Viśva-nātha Śāstrī Bhāradvāja attempts to show off his competence in historical matters as well. The following verse may be cited as an example to show the true nature of his historical knowledge:

Ālupendram avadātavikramas tyaktacāpalam asāvavardhayat.
Dīpayatyavinayāgradūtikā kopam apraṇatir eva tādrśām (5:26).

Wherever and whenever I have presented an historical fact and authenticated it by documentary evidence, Bh has conveniently copied and incorporated it beautifully into his writing without any acknowledgment to me whatsoever. Where, due to insufficiency of data or lack of evidence, I have not been able to ascertain the facts or make full identification, Bh uses his exceptional skill and totally avoids the problem. He does not move even one inch further! *Vik.* 5:26 names a king of Ālupa [country?]. The name is not yet identified. Bh says, in an extraordinary fashion, "*Ālupa sya deśaviśeṣayendraṃ rājānam!*" I don't know how the reader is helped. And how can we be sure that it is a *deśa*? It could very well be the name of a people like the Madra-s, or Āndhras, or a dynasty like Cola or Cera, or Pāṇḍya!

Here is another example that demonstrates how Bh fails in historical interpretation. Bilhaṇa says,

Yasyotsaṅge kulasarid asau Nīlakaṇṭhaprasūtā (18:9).

The "Candrikā" stops with *Śivaḥ* only with regard to *Nīlakaṇṭha*. While "*nabhaḥ-saṅgi-gaṅgā*" was *Nīlakaṇṭha* = *Śiva-prasūtā*, Vitastā (river) was not! Yet Bh says so. In reality "*Vitastā*" originated from a mountain called "*Nīlakaṇṭha*" (and not "*Śiva*")!

I am not sure if Bh's literary interpretation is always acceptable. Let us see:

Vyāpṛtair avirataṃ śīlīmukhaiḥ Keralakṣitipavāmacakṣuṣām.
Pūrvakalpitaṃ asāvadarśayad gaṇḍapāliṣu nivāsam aśruṇaḥ (5:27).

Śīlīmukha. Bh knows that "*śīlīmukhā*" means "arrow" as well as "bee." (See his comments on 5:72: "*Śīlīmukhā bāṇā bhramarāś ca. Alibāṇau Śīlīmukhau ityamarāḥ.*") Nevertheless

he did not apply the "bee" meaning in 5:27a. "Candrikā" says, "*Śīlīmukhaiḥ bāṇaiḥ bhramaraiś ca.*" Bh and Banerji-Gupta both miss the point. They take only one meaning, i.e., "arrows." They probably forget that here "*śīlīmukha*" means both "arrow" as well as "bee." How the bees are attracted toward the face of a beautiful woman is well-depicted by Kālidāsa in his immortal work Abhijñānaśākuntalam (Act I):

Calāpāṅgām dr̥ṣṭiṃ spṛśasi bahuśo vepathumatīm
 rahasyākhyāyīva svanasi mṛdu kaṇṭāntikacaraḥ.
 Karam vyādhunvatyāḥ pibasi ratisarvasvam adharam
 vyaṃ tattvānveśān madhukara hatās tvam khalu kṛtī.

Our own poet Bilhaṇa has also vividly delineated this *bhramarabādhā*:

Kācit kṣipantī madhupam viśantam itas tataḥ pāṇisaroruheṇa.
 Bālye kṛtam kandukatāḍaneṣu śramam mṛgākṣi bahu manyate sma (10:61).

Kṣipto mukhāt ṣaṭcaraṇas taruṇyā viveśa hastāmbujakośam asyāḥ.
 Tasmād vidhūto mukham ājagāma lajjā kutaḥ svārthaparāyaṇānām (10:62).

Both Bh and B & G ought to have studied the entire *carita* before they began the exposition of 5:27. Vik. 10:28 presents another enchanting example of "*śīlīmukha*":

Guṇam dadhāne madhunārpyamāṇam manasvinām mānasabhedadakṣe.
 Śīlīmukhaśreṇir upaiti saṅgam puṣpe ca kandarpaśarāsane ca (10:28).

To come back to the main point, arrows don't stay. They fly past or pierce through. The black color of the bees becomes the means for the imagination of the tears on the cheeks.

We have another verse depicting the same idea:

Pāṇau padmadhiyā madhūkakusumabhrāntiyā tathā gaṇḍayor
 nīlendīvaraśaṅkayā nayanayor bandhūkabuddhyādhare.
 Līyante kabarīṣu bāndhavajanavyāmohajātasprhā
 durvārā madhupāḥ kiyaṇti sutanu sthānāni rakṣiṣyasi.

(Kasyāpi, Sūktimuktāvalī, Kusumāpa ["va"?] cayādīpaddhati. 65)

Here is one more verse where Bh presents an interpretation that I find unacceptable:

Tvadbhiyā giriguhāśraye sthitāḥ sāhasāṅka galitratrapā nṛpāḥ.
 Jyāravapratiraveṇa tān api tvaddhanuḥ samarasīmni bādhate (5:40).

Bh points out that "*giriguhāsu ye*" is a variant reading. No doubt, but if you remove the word "*āśraya*," i.e., "refuge," half the charm of the poem is lost! Bilhaṇa's poetic muse does not permit me to adopt it.

Bh believes that he can interpret any word the way he wants. He is a "*Vidyāvāgīśa*" ! He comments on the following verse:

Gāhate'tra dhṛtakārmuke tvayi prītidānam api bhītidānatām.
Tena tasya mahatī vilakṣatā yan na vetsi guṇapakṣapātītām (5:58).

B had made "*yatra*" of "*yanna*," which was copied by R. I have "*yanna*" because J has it. However, Bh takes the reading of B & R and makes special efforts to interpret the verse, especially the last quarter, in his own way. In other words, Bh rejects even J! He comments,

Tena kāraṇena yatra yasya Drāviḍarājasya viṣaye . . . guṇapakṣapātītām vetsi jānāsi dhārayasītyarthaḥ. . . . Yasya kṛte tava guṇapakṣapātītvaṃ vartate.

This is all unnecessary. Bh tries to interpret "*yena kena prakāreṇa*," which is not justified. The reading "*yatra*" is not desirable. It cannot be taken to mean "*Yaṃ Drāviḍam prati tava Vikramā- ṅkasya guṇapakṣapātītā*." The *dūta* does not brag about the qualities of his master, who is, or who at least wants to be, humble. These *guṇas* (qualities) belong to Vikrama.

The *pakṣapāta* of Drāviḍarāja for Vikrama owes its origin to the excellent qualities of the latter. The reading ought to be "*yanna*," i.e., "*yad na*" ("*yad*" = "if"). What the messenger tries to tell Vikrama is this: "If you (Vikrama) do not realize that he (Drāviḍanṛpati) is fond of your qualities, and therefore wants to give his daughter to you in marriage, then he will feel embarrassed (mentally disturbed or disappointed). He would feel that he was misunderstood; i.e., his offer was not taken in the spirit in which it was given." I am reminded of Bhāravi's charming *sadukti*:

Vītasprhāṇām api muktibhājām bhavanti bhavyeṣu hi pakṣapātāḥ.

Āstām tāvat, Prakṛtam anusarāmaḥ.

Bh forces "*yatra*" to mean "*yasya viṣaye*" and turns "*vetsi*" into "*dhārayasi*"! Here it is not Vikrama, let it be repeated, who is "*guṇapakṣapātīn*," but it is the Cola King who is *guṇapakṣa- pātīn*. The qualities belong to Vikrama and not to Colarāja! Colarāja is offering his daughter in marriage to Vikrama because the former is influenced by the qualities of the latter. In fact, Vikrama has invaded the territory of the Colas. I don't know how Bh could force such an interpretation on us and create a situation which is painful. I am reminded here of a passage in Through the Looking Glass by Lewis Carroll:

"When I use a word," Humpty Dumpty said in rather a scornful tone, "it means just what I choose it to mean--neither more nor less."

" . . . The question is," said Alice, "whether you can make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be the master--that's all
"

(London, Macmillan, 1895. p. 124).

Bh just wants to show his skill. If a reading was found correct and true to B (i.e., J, P, and B), I adopted it because it is the reading intended by the poet himself. Now R has distorted it in many places because he did not know any better. The first word in line 4 is "yanna." R unnecessarily makes it "yatra." I don't even know whether it was a deliberate attempt or just a misprint! Bh adopts it and then takes pains to justify it.

Banerjī and Gupta are satisfied merely with substituting words for words--"*makṣikā sthāne makṣikā*." They agree to "yanna," and explain it in the same way. Bh goes in his own way, but I am left wondering to what extent did they comprehend the true meaning.

"Atra" here does not mean "in this capital of the Cola kingdom," as Bh would like us to believe, but in the territory belonging to the Colas. Vikrama did not advance to the capital of the Colas.

* * *

MISRA AS AN HISTORIOGRAPHER

Misra presents a very lengthy discussion on the following verse:

Tatra dakṣiṇataṭe kṛtasthitiḥ Kuntalendur avalokya tadbalam.
Bāhum āhavasahasradikṣitam vandate sma paricumbati sma ca (5:78).

He expounds,

kṛtasthitiḥ. . . . In 5.56 the messenger of the Cola king proposes [?] Vikramāditya to return (*ni--vṛt*) [from the Cola country he has invaded] and to take his stand in the vicinity/proximity (*upāntavartmani*)--obviously of the Cola country. This vicinity/proximity is defined as *tūṅgabhadrayā mudrite*, "sealed by the Tungabhadra." Whether we understand sealed (*mudrita*) in the sense of "marked" (*cihnita*) or "sealed off, closed" (cf. 11.19 *amudrita* "unsealed; unrestrained"; Kāṇḍasū. 4.5,6 *mudrita* "closed, sealed") the northern shore of the Tungabhadra, which lies outside the Cola country, but in its immediate vicinity (*upānta vartmani*), must be meant [?]. The peacetrategy [*sic*] the Cola king proposes and which he wants to cement by offering his daughter to Vikramāditya as a wife, can be concluded only--it seems obvious--when Vikramāditya has left the country: only on this condition the Cola king's "gift of friendship" (that is the giving of his daughter in matrimony) cannot be looked at as a "gift of fear" (verse 58). This is borne out by the following description of the Cola king's army reaching the Tungabhadra, putting up a camp alongside its shore (verse 76) and enjoying bathing in the river (verse 77): this would be impossible if King Vikramā

ditya had himself with his army occupied the southern shore. Consequently the reading of all the editions in verse 78 *dakṣiṇata e kṛtasthitiḥ kuntalenduḥ* . . . "the moon of the Kunta las having taken his stand on the southern shore," cannot be correct. We have to amend *dakṣiṇata e kṛtasthiti* and construe it with *tad balam*. Thus we get:

- a tatra dakṣiṇataṭe kṛtasthiti
- b kuntalendur avalokya tad balam/

"The moon of the Kuntals having seen [from the northern shore] his (the Cola king's) army, that had taken its stand on this southern shore. . . ."

Afterwards messengers are sent (verse 80) of course across the river (pp. 10-11).

How do you know, Mr. Misra?

In brief, Misra suggests that the compound word "*kṛtasthitiḥ*" be turned into a *napuṃsaka* word and made to qualify the army (*balam*) of the Cola king! He is mistaken. I do not support him at all! The J gloss has "*san*," ruling out any possibility of treating it as anything but a masculine line-ending compound. Also, in the phrase "*tatra dakṣiṇata e kṛtasthitiḥ*," the word "*kṛtasthitiḥ*" is so sandwiched in between that it is impossible to take it out. The southern shore was not a part of the Chola empire. Misra has not advanced even one convincing argument to support his theory.

Misra has full freedom to make his own guesses and to believe that Vikrama was stationed on the north shore and the messengers were sent across the river (p. 11). Misra talks of the messengers only. Does he mean to say that both parties were stationed on two different shores while the entire marriage ceremony was performed? I cannot believe so!

This Misra is *Abhinavabillaṇa*. He has the right to create his own *śiṣi*.

Apāre kāvyasaṃsāre kavir ekaḥ prajāpatiḥ.
Yathā'smai rocate viśvam tathaiva parivartate.

Misra can also be creative, especially when he has reached such a high position. Let me show what I said on p. 39 of my Upodghāta:

Vikramādityasāmrājyasīmā: Dakṣiṇasyām ātunḡabhadrāyā uttarasyām Narma-dām yāvat tatsāmrājyaṃ viśṛtam abhavat. Tungabhadrā-Kṛṣṇāsaṅgamād uttarato Godā-varī-Vardhā saṅgamaṃ yāvat, tataś cāgre etām Vardhānadīm yāvat sara-larekhāyām ākrṣṭāyām Cālukya [sām] rājya-prācyasīmā nirdhāryeta.

Translated into English, this passage reads as follows:

His empire extended from the Narbuddā southwards to the Tungabhadra, and from the junction of the latter with the Krishna, if a line be drawn northwards more or less in a straight line to where the Wardha meets the Godavari and continued up this affluent, we shall have marked the eastern boundary of the Chalukya Empire (Ancient India. pp. 138-39).

Here we see Misra, playing the role of an historiographer for the first time, discussing historical facts and trying to improve upon all the editions, including Bilhaṇa himself:

In the beginning of Canto 5, we see Vikrama leaving Kalyāṇa (5:1). He has a fight with the army dispatched by Someśvara, his elder brother. Vikrama achieves victory (5:8). He advances towards Tungabhadra, away from Kalyāṇa (5:10). He reaches the river (5:10). He plans an attack on the Colas (5:18). He stays in Vanavāsamaṇḍala for some time. He advances towards the kings (5:23) of Malaya country. Jayakeśin surrenders. Ālupa king is augmented (5:26). Kerala is attacked (5:27). The land of the Draviḍa king is shaken. And finally the messenger from the Draviḍa king comes to the court of Vikramāditya (5:29). [See pages 25 and 26 of my Upodghāta.] N also contains a map delineating the contemporary boundary between the two empires of the Cholas and the Chalukyas. A map from Krishnaswami Aiyangar's Ancient India appears as an appendix at the end of this book.

Misra wants us to believe that the River Tungabhadra itself was the dividing line between the two empires. If so, he is far removed from reality. Vikrama had entered right into the territories of the Colas. He was asked to retreat back toward the river. Both armies met on the South Bank itself. Vikrama did not cross the river. He did not go across to the North Bank.

Misra is very quick in suggesting emendations. He creates an aura of his great learning and tries to show that he knows not only Sanskrit but also European languages. However, he forgets his own rules and regulations. He makes improper suggestions, even overlooking the demands of Sanskrit prosody. I don't know what havoc he would have wrought on the Vikramā-śikhandacarita had it been a prose work! He asks us to remove the *visarga* of "*kr̥tasthitiḥ*" (5:78.1), make it a neutral (*napuṃsaka*) compound, and force it to qualify "*ad balam*," the army of the Chola king. He forgets that the metre here is *Rathoddhatā*, which demands *ra-na-ra-la-ga*; that is, the *carāṇa* must end in *guru*. However, Misra is not totally unaware of the needs of the specific metrical composition; see his comments on 16.9, p. 61, at the bottom, and also p. 62.

Misra may advance a counter argument and say, "The rule '*vā pādante tvasau g vakrah*' = 'a syllable is counted as *guru* at the end of a *pāda* despite its *laghutva* for metrical purposes.' Therefore, no harm is done to the metre even when '*kr̥tasthitiḥ*' is changed to '*kr̥tasthiti*.'" But that is a rule which may be restored to if a *mahākavi* has already composed that way and not to cater to the whims and caprices of every Tom, Dick, and Harry.

I find it difficult to leave this topic. Delivering his learned discourse on "*kr̥tasthitiḥ*" (5:78a), as presented above, Misra has pronounced his judgment and said, "This would be

impossible if king Vikramāditya had himself, with his army, occupied the southern shore." He puts a severe limit on the length of the shore of Tungabhadra! It was not a pond; it was a mighty river, Dakṣiṇāpatha-jāhnavī. Its shore stretched for miles and miles (four hundred miles, to be exact).

Did Mr. Misra read Bilhaṇa's *ukti* in verse? The reader is invited to have a look at the map appearing at the end of this book. "*Dakṣiṇa ta ta*" does not necessarily mean "South bank." It can mean only the right bank as opposed to the left bank, determined on the basis of which way the river flows!

Sindhutīranilayānurodhatas tat tathā balam avāpa dīrghatām.
Antarakṣapitarātribhir janaiḥ prāpyate sma nṛpamandiraṃ yathā (5:76).

Everyone wanted to camp quite close to the river bank. Consequently, the stretch of the army became so lengthened that people had to travel many nights to cover the distance between their respective camps and the royal camp before they could reach the royal *mandiram*.

* * *

Another unreasonable suggestion of Misra is about the following verse:

Raṇarabhasavilāsakautukena sthitim atha bibhrad asau yaśovataṃsām.
Vidhihatakadurāgrahād akāṇḍe gatam aśṛṇod Draviḍendram Indradhāmnī (6:7).

Misra says,

Interpret *raṇarabhasavilāsakautukena* not as instr., "by the curiosity for the sport of battle fury", but as loc. *kautuke*, "in the curiosity . . .", and following negative particle *na*, see above remark on 3:60d (p. 5, 11).

Misra's suggestion to read "*kautuke*" and separate "*na*" (p. 5) is incongruous because no true warrior can ever lose interest in battles.

I have already discussed "*Udāraśauryaikaṛasaḥ kṣamāpatiḥ sa nirvinodaḥ samarotsavaṃ vinā*," and "*Colasaṃmukhamagāhatāhava-prāptidurlalitabāhurāgraham*." Misra's interpretation (on p. 5) is "not exhibiting continuance in (= continuous attachment to) the glory-wreathed (= glory-rewarded) curiosity (= desire) for the sport of battle fury." This above interpretation goes against the very grain of *vīrarasa* and cannot be even entertained as a sound suggestion.

The following may be interpolated as a special note. I am indebted to Pt. Nagaraja Rao for this contribution:

Misra also violates the basic rules of Sanskrit grammar. If Bilhaṇa wanted to say what Misra makes him do, he would have to say "*abibhrat*," because the "*nañ*" freely

used, goes only with the verb. Obviously, Misra's suggestion betrays his total ignorance of the grammatical rules of Negation (*niṣedha*). He does not know the difference between *paryudāsa* and *prasajyapraṭiṣedha*. If the meaning suggested by Misra was desired by the poet, he would resort to *paryudāsa*, where *samāsa* of *nañ* and *bibhrat* is compulsory. . . .

I am indebted to Shri Nagaraja Rao of Mysore for this next grammatical discussion: resume

Prādhānyaṃ syād vidher yatra praṭiṣedhe'pradhānatā.
Paryudāsaḥ sa vijñeyo yatrottara padena nañ.

Since such *samāsa* has not been used, if we allow Misra to have his way and split *kautuke na*, then it would be a case of *prasajya praṭiṣedha* where the free *nañ* gets in variably connected with the finite verb:

Aprādhānyaṃ vidher yatra praṭiṣedhe pradhānatā.
Prasajyapraṭiṣedho'sau kriyayā saha yatra nañ (*Vyaktiviveka*, II Vimarśa).

Therefore, if we accept Misra's suggestion, we will have to construe "*Kautuke na aśṛṇot*," which will mean that the king did not hear . . . etc. So Misra's suggestion cannot be accepted.

* * *

Plagiarism can be quite subtle. Regard the following verse:

Narapatitanayaḥ kayāpi kopa-sphuritaradacchadalekhayāluloke.
Prakaṭitapaṭupañcabāṇalīlā-kalakilakiñcitam ikṣaṇāñcalena (6:19).

Bh recommends that this verse should come earlier. I agree. The poet has already ended an episode--the viewing of Vikrama by the damsels of Kāñcī. Then why repeat a related (or identical) idea once again?

Misra appropriates the above idea from Bh as his own without any acknowledgment. This is called "*anyāyapūrṇam ātmasātkaraṇam*." Here are Misra's words:

Verse 19 describes--like the preceding verses 12-17--the behavior of one particular girl at the sight of the king, while verse 18 gives a comprehensive finishing statement: *iti . . . abhavad . . . vilāsaḥ . . .* "thus was the playful behaviour [of the beautiful women of the town]. . . ." The order of the verses 18 and 19 should, therefore, be inverted (p. 11).

Misra knows that "*vilāsa*" can be used as a substantive (noun) and that it means "playful behavior." Still he forgets this fact while discussing "*Tavāṅgavallīkusumair*" and turns "*vilās*

aih" into "*vikālah*" (an adjective)--one more illogical attempt just like so many others on the part of Misra!

Honesty, sincerity, and truthfulness demand that credit ought to have been given to Bh in this case, but Misra wants to take all the credit for himself! He condemns Bh freely wherever the latter has erred, but he does not commend Bh where he has improved the study of the text! This is not a characteristic of an "investigator," but that of an alligator. Misra had his own reasons. If he had ascribed this improvement to Bh, then he would not have been able to dupe the university and get his degree.

Misra continues,

āluloke "was looked at" in 19a is peculiar as it cannot be derived from *ālokaya-*, "to look at", of which the perf. pass. would be *ālokayāṃ cakre*, but must be taught [or "thought"?] to belong to *ā - lok* (Dhātup. 1.76 *lokr darśane*): *ālokate*, not met with outside grammatical works and possibly a grammatical fiction.

I have no *padaccheda* between "*yā*" and "*lu*." However, "Candrikā" says "*luloke dṛṣ aḥ*," which is wrong according to Rao. It should be "*āluloke*." J has a clear sign ("ss," i.e., "*avagraha*"), visible even today, directing us to read "*āluloke*." Although Bh does not have in the text the sign of *dīrgha*, i.e., "*avagraha*" "ss," yet in the commentary he puts "*āluloke saṃdṛṣ aḥ*." He does not criticize me for "*luloke*"! What a way to criticize such a great ancient scholar antedating A.D. 1286! Misra also has overlooked my error. Or was he reticent for a change? Shri Ladukeshwar, however, says it is right.

* * *

Misra wants to change Bilhaṇa's words to accommodate Bh's views! Let us study the next example:

Katicid api dināni tatra nītvā parisarabhūmiṣu bhūribhir vilāsaiḥ.
Caraṇatalaniviṣṭaduṣṭavargaḥ puram avalokayati sma Gāṅgakuṇḍam (6:21).

Misra presents his outstanding version:

niviṣ a - does not mean *dalita-*, "torn asunder", as it is glossed in *ed. ter*. What is expected in this context *caraṇatalaniviṣ aduṣṭavargaḥ*, "by whom the crowd of the evil ones was . . . by the soles of his feet", would be *nipiṣ a-*, "crushed." The sounds [?] *p* and *v* appear to be easily confounded by Jain writers, cp. *ed. sec. Prastāvanā*, p. 3 (p. 12).

Are they copying a written text or writing what is being heard?

Misra may recall

Yādṛśam pustakaṃ dṛṣṭaṃ tādrśaṃ likhitaṃ mayā.

Just because Bh translated "*niviṣ a*" as "*dalita*" it does not mean that we must discard this word and change Bilhaṇa's thought into what we want him to tell us. We have to try to understand what he tells us. We are merely *śrotāraḥ*, and not *racayitāraḥ*. "*Niviṣ a*" means "lying, or resting, or stick- ing, or staying in (loc. or comp.)" (Monier-Williams). Misra is always ready to first destroy what is already there and then reconstruct his own meaning. He does not want to interpret the poet's words; he wants to put his own words into the poet's mouth.

Misra recommends that "*niviṣ a*" be changed to "*nipiṣ a*" = "crushed"! If we merely want to say "crushed by the feet," we don't have to bring in "*tala*," "sole or bottom." "*Caraṇanipiṣ a*" would easily express the desired meaning; so "*tala*" would become redundant. "*Tala*" serves us better if we want to say "under the feet." Also, the word "*nipiṣ a*" is not in the usage of the poets. "*Niṣpiṣ a*" is the current (*pracalita*) and hence the correct form. On this ground too Misra's recommendation is to be rejected.

* * *

Once again Misra tries to be an historiographer. Regarding the verse

Atha kaṭiṣucid eva daivayogāt parigaliteṣu dīneṣu Colasūnoḥ.
Śriyam aharata Rājigābhidhānaḥ prakṛtivorodhahatasya Veṅgināthaḥ (6:26).

Misra shows his *prakṛti*:

The expression *prakṛtivorodhahata*- might mean according to Bühler ("Introduction," p. 35 and note 3) either: "slain in consequence of a disagreement (*virodha*) with his subjects (*prakṛti*)" or "killed (by Rājiga) in consequence of an inveterate enmity". There is a third possibility, however: *yaśovirodhin*- in 6.62 means "what is in conflict with a good name", i.e. "disgraceful", *dharmavirodhin*- in 6.65 means "what is in conflict with sacred tradition", i.e. "impious." Hence *prakṛtivorodhin*- in 6.27 would mean "who is in conflict with nature", i.e. "unnatural." This fits well as a qualification of Somadeva, who indulges in an unnatural hatred towards his brother.

I don't know how Somadeva's hatred toward Vikrama could be called "unnatural." My response to Misra would be "*mukham astīti vaktavyam*." Does Misra want to tell us that Adhirāj arājendra was killed by Somadeva? Even I cannot dream that Misra would turn out to be so senseless! I simply fail to understand him.

In 6.26 we should have to understand: "slain by conflict with nature", which does not seem to make sense. [What a beautiful English! It is pardonable to borrow Misra's phraseology since he was breathing German air.] I propose to read instead of *prakṛti- virodha-hatasya* rather: *prakṛtivorodhihatasya* "who was slain by an unnatural one," that is a relative who thereby acted towards him in an unnatural way [an absurd idea!]. It may be noted that also historically a palace intrigue led by a relative of the king is rather more likely than a rebellion of the subjects. This latter po

int may be the reason that the Eng. rend. interprets: "distressed by the revolt of his subjects." But *hata-* obviously is not "distressed", rather only "slain, killed" (p. 12).

Misra does not know who Rājiga was. He ought to have studied pages 27-29 of my Upodg hāta!

How about expressions like "*hā hato'smi mandabhāgyaḥ*" and "*Vayam tattvānveṣān madhukara hatās tvaṃ khalu kṛtī*"?

It is not necessary to make "*virodhi*" of "*virodha*." As "Caritacandrikā" explains, "*Prakṛti virodho naisargikavairam tena hatasya*." We can interpret it only in the sense that Rājiga was an inveterate enemy, "*yeṣāṃ ca virodhaḥ śāśvatikaḥ*," "*ahinakulam*," or "*kākolūkīyam*." We can disregard the other meaning, the rebellion of the subjects, because that will be a weak point as far as Vikrama's action is concerned. It will go against our own *nāyaka*.

Rājiga suspected, rather apprehended, interference once again by Vikrama; so he aroused his brother Someśvara. The poet calls Rājiga "*galitanayasya*" (6:38).

Yat syād anucitam vastu nāyakasya rasasya vā.

Viruddham tat parityājyam anyathā vā prakalpayet.

"*Prakṛtivirusodhahatasya*": Bühler thinks that this means that the brother-in-law (Colasūnu) of Vikra ma was killed by the rebellion.

Bühler does not identify Colasūnu, but he was Adhirājarājendra of the people, the subjects. But the poet uses the same expression at the end of the next verse: "*prakṛtivirusodh inam asya Somadevam*" (6.27). Here and earlier, in both the places, "*prakṛtivirusodha*" means only "natural enmity" like "*ahinakulam*" or "*kākolūkīyam*," as stated earlier. We cannot interpret "*prakṛti*" as the subjects (*prajāḥ*) or the people, nor the rebellion or uprising of the people. Also we have to note the following: Rājiga killed Adhirājarājendra on account of his natural or inborn enmity. Here the expression "*prakṛtivirusodhahatasya*" is set between "*Rājigābhidhānaḥ*" and "*Veṅgi- nāthaḥ*." So, according to *Dehalī-dīpakanyāya*, the death was caused by Rājiga, who was *Veṅginātha*. I do not believe that the people of the Cola kingdom first revolted, then killed Adhirājarājendra, and then invited Rājiga to occupy the throne.

Bh renders the expression "*prakṛtivirusodhahatasya*" in a way that leaves everything vague:

Prakṛtīnām prajānām prakṛteḥ svabhāvasya vā virodhena prātikūlyena vaireṇa vā hatasya mārītasya.

I don't believe that Adhirājarājendra was killed by his own subjects. Unless all the subjects wanted Rājendracola to be the ruler, they would not have killed their own king. In any case, the allies of Adhirājarājendra must have been very weak; he did not have enough support. However, Banerji and Gupta attempt to translate the passage thus:

Then after the lapse of a few days, as Fate would have it, the lord of Veṅgi, named Rājiga, carried away the goddess of royalty of the prince of Cola who was distressed [!] by the revolt of the subjects.

I am left wondering if the translators really understood the poet!

The word "*punaḥ*" may also have some significance. When Vīrarājendra died, Rājiga had a chance to capture the throne. Vikrama intervened and placed his brother-in-law Adhirājarāja-ndra on the throne. On the departure of Vikrama, Rājiga killed Adhirājarāja-ndra and usurped the throne. He was afraid Vikrama might thwart his plans once again; so he entered into alliance with Somadeva.

Bilhaṇa says, "*Anucitam amunā. . .*" (6:38). Criticizing the poet, Bühler remarks, "Bilhaṇa, in uttering this statement, forgets that his hero had formed a matrimonial alliance with the same Chola race."

I believe this is an unjust criticism. There is nothing wrong in entering into an alliance with the enemy. "War" is not the only way to deal with the enemy. *Sandhir nā vighraho yānam . . . Sandhi*; alliance is the first of the six *guṇas* of diplomacy or statecraft (*ṣāḍguṇyo mantrah*). Bühler himself forgets that it is one thing to accept the daughter of an enemy (king) to cement the bond of friendship, and it is something else to enter into an alliance with an inveterate enemy to subdue one's own younger brother. In offering his daughter in marriage, the Chola king Vīrarājendra had virtually surrendered.

Let us hear what the poet himself says:

- 1.) Sandhibandham avalokya niścalam. . . (5:62).
- 2.) Rājyam uddhṛtam anarthapaṅkataḥ
kanyakāvitarāṇād amanyata (5:79).

This was one of the wisest strokes of diplomacy on the part of Vikrama to develop friendship with the most powerful enemy of the Cālukyas. War and peace both are to be practiced by a ruler. We have already seen how so many rival kings gave their daughters in marriage to Vikrama. That was certainly a prudent way to extend his sway over his political enemies.

Bilhaṇa says,

Kanyāpradānacchalataḥ kṣitīśāḥ sarvasvadānam bahavo'sya cakruḥ.

The king who gives his daughter to an enemy in marriage is certainly not the absolute victor in the deal. Vikrama himself did not want to fight with his brother at all. Otherwise, he would not have left the kingdom, the capital city of Kalyāṇa. He had already declared,

Tyāgam eva praśamsanti guror utpathagāminaḥ (4:117).

Mayā nipīḍyamānās te nibiḍam Draviḍādayaḥ.
Āryam viparyastam api prabhavanti na bādhitum (4:118).

The question is, what would have happened to the entire Cālukya kingdom if Vikramāditya had not been strong enough and was not able to defend his ancestral territory from the onslaught of two enemies, hitting him hard in the front as well as the back? If Rājiga had come out absolutely victorious from this war, the Cālukya kingdom would have been completely wiped out then and there and forever!

I am reminded of the story of a frog named Gaṅgadatta who invited his enemy (a vicious cobra) in his home (a well) to take revenge from his own *dāyādas*. The story ends with these lines:

Bubhuḥṣitaḥ kiṃ na karoti pāpam kṣīṇā narā nīṣkaruṇā bhavanti.
Ākhyāhi bhadre priyadarśanasya na Gaṅgadattaḥ punar eti kūpam.

Let it be stressed once again that Vikrama entered into an alliance with his enemy for peace, while Someśvara entered into an alliance with his enemy for war, and that with his own younger brother! It is unfortunate that Bühler did not see any difference in these two types of alliances. He simply overlooked the art of diplomacy. *Na hi sarvaḥ sarvaṃ jānāti*.

* * *

MISRA'S MISDIRECTIONS

Misra displays his critical judgement once again on pages 12-13 of Chapter I, with regard to the word "*druti*" in *Asitavilasitena* (6:51). See how he accomplishes this *camatkāra*:

Instead of Bühler's (*ed. pri.*) *navendranīlā*- the MSS. [!] and subsequent edd. have *navendranīla*-

This is a very strange type of construction. Why is so much prominence given to Bühler? I don't know. The MS. comes first; all other editions come afterwards. Bühler is in-between. I wonder if Misra knows the difference between "MS." and "MSS." Here we have only one MS.

c *gaganagirita ī navendranīla-*
d *drutiśatanirjharadhārīṇīva reje//*

" . . . the top of the mountain of the sky (lit. which is the sky) shone like bearing a hundred cascades of fresh meltings of (blue) sapphires (= of just molten sapphires)".

While *druti*-, "melting, molten substance," here qualifies of *nirjhara*-, "cascades", it should be changed into *dyuti*- [?] in 11.41a *ketakadrutinibham mahah . . . indoḥ*, "the splendour (*mahah*)-of the moon that . . . was like the shine (*dyuti*) of a [!]
(white) *Ketaka* flower." Cp. 11.87. . . .

It seems that Misra has only one flower! We cannot make a paste for the entire world with one flower! Time and again I find it difficult to understand Misra.

- a *nikṣipya*. . . .
- b *ātmadyatiṃ dadhati pāṇḍuratām pradīpāḥ/*

"having thrown down their own lustre (*dyuti*) the lamps are taking on whiteness (becoming pale) (p.12-13).

The very first question that comes to my mind is this: if a reading "fits well," why should it be changed at all? Misra has not given any reason except citing another verse.

There is something wrong (in Misra's text) in the above paragraph, beginning with "While" and ending in "flower" (6 lines). At least it is not clear to me. I fail to find any connection between the group of words ending with the first "*dyuti*" (line three of the paragraph) and another group of words beginning with "in 11.41a" and ending with "flower"! What does Misra want us to do here? What is his *vidheya*?

Misra cites "*ketakadrutinibham*" (11:41a) in support of his change. The complete verse is

Ketakadrutinibham bhuvanāntas tanmahah prakṛtiśītaḥ indoḥ.
Kasya no vapuṣi candanalepaḥ kāntitaś ca guṇataś ca babhūva (11.41).

This change is dictated on page 17. The above text (in the quoted para: ". . . *ketakadrutinibham* . . . ") contains the word "*druti*" even as quoted by him! However, in translating it, he says "like the shine (*dyuti*)"! Did he read "*druti*" as "*dyuti*," or did he change it in the course of translating? The question of questions still remains, why?

Misra asks us to compare this verse to 11:87. It contains "*dyuti*." I fail to understand how this "*dyuti*" in 11:87 will help him to change "*druti*" into "*dyuti*" in "*navendranīladruti*" (6.51) and "*ketakadruti*" (11.41). The whole discussion is not clear to me at all. In my opinion this citation (of "*Nikṣipya*") is irrelevant because we need the word "*dyuti*" there since it means the "rays" there, rather than "lustre" only. The fact is that "*indranīla*" and "*ketaka*" themselves are turned into "*drava*" or "*druti*." They are to be liquefied! The lamps are not! It is a *kavīndrokti*, and only a *sahṛdaya* can understand it.

And, by the way, Misra translates the word "*nikṣipya*" in 11:87 as "having thrown down." He runs away with the very first meaning he gets in the dictionary! He does not have the patience to go up to the end and consider all the available meanings. Apte gives the following meanings for this word "*nikṣip*": "to throw or cast down, put or place down; to ent

rust, commit, consign to the care of; to deposit, place as deposit; to give or hand over, grant, bestow (on)."

Misra did not realize that the *dyuti* was too precious to be "thrown down." It was entrusted to the care of *gaṇḍaphalaka*!

I hope Misra has read Kālidāsa:

Dinānte nihitam tejaḥ savitreva hutāśanaḥ.

Āstām tāvat, prakṛtam anusarāmaḥ. Let us resume our main theme. Once again we find Mr. Misra engaged in *avyāpāreṣu vyāpāram*. "*Druti*" is not the qualification (quality) of "*nirjhara*" (as Misra wants us to believe); it is the substance itself that constitutes the *nirjhara*! To put it differently, the "lustre" of "*indranīla*" does not constitute the cascade; it is the liquefied *indranīla* itself that is showering!

Moreover, if we accept the reading as "*ketakadyutinibhaṃ mahaḥ*," then one of the two words "*dyuti*" and "*nibham*" becomes redundant. "*Ketakadyuti*" itself will give the whole meaning by virtue of the *upamita-samāsa* (*ketakasya dyutir iva dyutir yasya tat*). Similarly, "*ketaka- nibham*" will give all the desired meaning (*ketakasya nibhā kāntir iva nibhā yasya*). So by suggesting a baseless reading, Misra is not only spoiling the beautiful idea of Bilhaṇa, but also making him commit a blunder of *paunaruktya* (tautology).

To change "*ketakadruti*" into "*ketakadyuti*" would be a murder of the poetic genius of Bilhaṇa. The rays of the moon are cool by their very nature. They are like liquefied *keta ka* flowers. Such rays become the ointment (paste) of sandalwood for the body of everyone by virtue of their lustre as well as their soothing quality. To say "*ketakadyutinibham*" would be utter non-sense. How? Why? A *bhāvuka kavi* alone can understand. One has to go and ask some real *guru* who knows. *Upadekṣyanti te jñānaṃ jñāninas tattva-darśinaḥ. Saṃskṛta* is divine.

Saṃskṛtam nāma daivī vāg anvākhyātā maharṣibhiḥ.

I am reminded of the following *sadukti*:

Ajñānāndhasya lokasya jñānāñjanaśalākayā.

Caḥṣur unmīlitaṃ yena tasmai [śrī gurave] namaḥ.

An infant takes every woman to be its mama. Misra would remove *all* the "*druti*" from *Vikṛta*. I don't know what he did with "*kṛtadravaiś candrakarair ivāplutaḥ*" (2:79) and "*drāvitasp ha ikaśaila*" (11:38).

Mr. Misra may know this verse:

Savāsanānām sabhyānām rasasyāsvādanaṃ bhavet.

Nirvāsanās tu raṅgāntaḥ kāṣṭhakuḍyāśmasannibhāḥ.

I advise him to read

Drāvitasphaṭikaśailaviṭaṅka-sphāranirjharaparamparayeṇa.
Pūritā śaśirucā bhuvanaśrīr mānapaṅkam anudat pramadānām (11:38).

and

Jalāśayā yatra hasanti santataṃ navendranīladravanirmalodarāḥ [kāḥ?]
Śaratsamutsāritameghakardamam Kalindakanyāhradamecakaṃ nabhaḥ (2:6).

Commenting on 12:45a (p. 18) Misra uses the word "preposterous" to characterize Bilhaṇa's *kavitā-vicchitti*. To me Misra's attempts seem to be more than preposterous!

Misra expects us to accept his "*Ketakadyutinibham mahaḥ*"! Poor critic! He did not realize that it would be the total negation of *sahṛdayatvam*. "*Dyuti*" will cover only "*kānti*" and not "*guṇa*" as well. Bilhaṇa says "*kāntitaśca guṇataśca babhūva*." Maybe Misra did not understand the poet. If he is satisfied, well, fine. Let him remain satisfied. But the true lovers of Bilhaṇa's *vyutpatti* and *vicchitti* will never agree. They will remind Misra once again of Bilhaṇa's own *sadukti*:

Kuṇṭhatvam āyāti guṇaḥ kavīnām sāhityavidyāśramavarjiteṣu.

and

Kurvantu śeṣāḥ śukavākyapāṭham.

And here is our favorite poet Murari:

Daivīm vācam upāsate hi bahavaḥ sāraṃ tu sārasvatam
jānīte nitarām asau gurukulakliṣṭo [stress added] Murāriḥ kaviḥ.
Abdhir laṅghita eva vānarabhṭaiḥ kintvasya gambhīratām
āpātālanimagnapīvaravapur jānāti manthācalaḥ.

Also we have

Śīlā-Vijjā-Mārulā-Morikādyāḥ kāvyam kartuṃ santi śaktāḥ striyo'pi.
Tattvaṃ vettuṃ vādino nirvijetum viśvam vaktuṃ yaḥ pravīṇaḥ sa vandyah.

* * *

WHY THIS BOOK?

Misra needs a real *guru* who can open his eyes and show him the correct path. Otherwise there will be constant chaos. The "dust jacket" of his book tells us, "The author, who has taken only specimens of these problems and discussed them in the present work, is ke

eping himself busy in giving wide treatment to these in his critical edition of the Vikramān kadevacarita in [the] near future." If the whole work is going to be like the "specimens" I see here, I simply shudder at the thought of the amount of unworthy writing that would be scattered all over the Sanskrit world in India and abroad. It will be a disaster as far as Sanskrit scholarship is concerned. It will be a dis-service to the cause of Sanskrit studies in general and to Mahākavi Bilhaṇa in particular. Let us save the world from this calamity. Let us persuade Misra to acquire the basic knowledge of literary criticism before he wields his pen on a great poet like Bilhaṇa. This has been the objective of my undertaking this study of Misra.

* * *

Another "emendation" suggested by Misra relates to this verse:

Bahubhir abhihitaiḥ kim adbhutair vā
bhayaajananaṃ Bhuvanaikamallasainyam.
Raṇarasacalitaṃ vilokya keṣāṃ
alabhata cetasi nāntaraṃ vikalpaḥ (6:53).

Misra says,

For *raṇarasacalitaṃ*, "moved towards [why not 'by' or 'for?'] the taste of battle", substitute *raṇarasavalitaṃ*, "addicted to the taste of battle" [!] *valita-* from the root *val* in the sense of "to turn to, to be drawn to, to be attached to" (Apte, s.v. 3). *Ca* and *Va* in the MS. is [!] difficult to distinguish (cp. Bühler, "Introd." p. 45) (p. 13).

He talks as though he has seen the J MS.!

Misra recommends that we discard "*calitaṃ*" and adopt "*valitaṃ*." I cannot agree. The trouble with Misra is that he interprets Bilhaṇa's words arbitrarily and unreasonably--the way he wants. He breaks the whole glass, as it were, and then like a child he wants to put it back together. He translates "*raṇarasacalitaṃ*" as "moved towards the taste of battle."

The question is, why construe it that way? "*Raṇe yaḥ rasaḥ utsāhaḥ* (see 'Candrikā') *tena tasmād vā hetoḥ calitaṃ*; moved forward because of, on account of, in order to fulfill, the intense desire to get engaged in the battle." That is the meaning.

Bh translates correctly: "*raṇasya yuddhasya rasenotsāhena calitaṃ samāpatantaṃ*."

* * *

Surprisingly, Misra has taken a correct stand here:

Dviradapatir amuṣya śatrusenā-bhaṭamukhapadmavimardakelikālaḥ.
Jhaṭīti raṇasaraś cakāra lakṣmī-karadhṛtavibhramapuṇḍarīkaśeṣaṃ (6:88).

Misra states,

Bühler (*ed.pri.*) reads in b *kelikārah* (against *kelikālah* of second and third editions, which do not mention his reading), and -*puṇḍarīkakośam* in d- against *puṇḍarīkaśesam* (second and third edd., which in this case mention Bühler's reading) [!] *kelikārah* in b is certainly preferable.

Misra's punctuation marks are baffling.

a. *dviradapatir amuṣya śatrusenā-*

b. *bha amukhapadmavimardakelikārah/*

"His (Vikramāditya's) leading elephant making (-*kāra*, i.e. playing) the play of crushing the lotus flowers that were the faces of the soldiers of the enemy army", is an allusion to the well known sportive nature of elephants. . . .

Misra displays here his knowledge of elephants! What about his statement asserting that "elephants are not known to enjoy music" (discussed earlier)? Here is a famous example: Megh. 1.2 "*vaprakrīḍā- pariṇatagaja-*," more suitable than "[h]is . . . elephant, the god of death in (for) the play/game of crushing. . . ."

Seeing that Bühler's reading is not even mentioned⁸, I may even consider the "*kālah*" of the second ed., taken over by the third ed., to be due to a slip of pen.

. . . -*śeṣam* in d (against Bühler's *kośam*) seems to have the support of the MSS. and alone makes good sense:

Misra always writes "MSS." Does he really know the difference between "MS." and "MS S.," or does he deliberately use the plural? Here I am generally concerned only with "J," i.e., only one MS.

c. . . . *raṇasaraś cakāra lakṣmī [-]/*

d. *karadhṛtavibhramapuṇḍarīkaśeṣam//*

" . . . he (the elephant) turned the pool that was the battle, into one in which there was left only the lotus held by the hand of Lakṣmī (the goddess of Fortune)."

. . . *puṇḍarīkakośam*. "He turned the battle-pool into one in which the lotus calix was held by the hand of Lakṣmī," would not express the idea, necessary in this context, that this was the only lotus left (pp.13-14).

Misra's footnote:

8. Cp. also 1.115 . . . *yaśaḥpa olluṇ hanakelikāraḥ*, "indulging in the sport of robbing the dress that is (white) fame"; 16.52 *tuhinagirita īkelikārāḥ samīrāḥ*, "the winds in indulging in sports on the slopes of the snow mountain".

This is the first instance (6:86) where Misra has improved my own reading by pointing its deviation from B, without the support of J, and then concluding that it was a slip of the pen on my part. This improvement is owed to Misra. This is called "*ghuṇākṣara-nyāya*."

I inherited "*kālaḥ*" from R! Of course, this is an error on my part, which can be explained not only by the fact that my press copy was the R itself, but also because "*kālaḥ*" was much more charming and yielded alliteration. I was caught in the trap unawares! This is a case of a lie that seemed like the truth! I have named it "*Satyāyamānam asatyam*." This shows how easily one is misled by a lie which does not seem to be a lie. Even though the specific reading is not genuine, one cannot suspect its being corrupt because it makes good sense by itself.

I would like to know from Misra where the third edition mentions the reading of B? "*Keli- kālaḥ*" is certainly my error, realized today on Oct. 25, 1977! J has "*kelikāraḥ*," and so naturally, or as is expected, B should have the same. It does.

Misra too can talk some sense. Everything has a first. This is Misra's first sensible talk! The above discussion merely proves the truth of the old saying, "to err is human," or,

Gacchataḥ skhalanaṃ kvāpi bhavatyeva prāmadataḥ.

No man is infallible. After I had written the above, I saw once again the unworthy ed. of R [for which Bh had said, ". . . [*S*]ati ravikaranikarapraveśe kuto'ndhakārasya sambhavaḥ." It has "*keli- kālaḥ*," i.e., its own creation! It does not reproduce what B has. So I got myself caught in the trap laid by R! This is called "*Svayaṃ naṣ aḥ parān nāśayati*."

"*Śeṣam*" comes from J. "*Kośam*" is the creation of Bühler's fertile brain. I don't know how Misra got the evidence that "*śeṣam*" seems to have the support of the MSS. (p. 14). He did not consult any MS of Vik. His "seems" denotes his supposition, because I went back to J. However, Misra is not explicit on this point; he is equivocal. It is useless to talk about Bh because he is only a copycat--a cheater and a liar.

* * *

Here we have yet another recommendation from a controversial critic for emendation:

Iti bhramatsaurabhamāṃsalena nimīlitānāṃ malayānilena.
Abhūc ciraṃ bhūmigṛhasthitānāṃ pralāpamālā priyakāṅkṣiṇīnāṃ (7:14 Kulakam).

And now another display of Misra's profound knowledge:

nimīlita-, "having been closed", does not make sense here. What is required, [!] is a participle meaning "tormented. . . ."

(= *vyathita*, glossed in *ed. ter.*). Hence read *nipīḍita*- *Ānipīlita*- *Ānipīlita* (p. 14).

Once again we are reminded by our ancestor-gurus: "*Jivat kaver āśay na varṇanīyaḥ*." = "Don't try to interpret the poet who is still alive." I hesitate to put my words into Misra's mouth. However, I have no choice.

Probably what Misra wants us to learn here is that "*nipīḍita*" is derived from "*nipīlita*," which in turn is derived from "*nimīlita*." If so we can bow down our heads, not in reverence, but in shame and say, "*Mugdha-mataye namaḥ*." The original word of Bilhaṇa is "*nimīlita*." I fail to understand how the "m" gets turned into a "p"! A reader of these lines is bound to reach one of two conclusions: either this writer (referring to me!) is a fool, or Misra is not honest or reliable.

Misra shows here his superb knowledge of "philological linguistics." I fail to understand the connection between "*nimīlita*" (the starting point) and "*nipīḍita*" (Misra's end product)!

The trouble with Misra is that he wants to judge Bilhaṇa by the time-worn, traditional, hackneyed, common standards of literary interpretation. If a word used by Bilhaṇa is not found in a modern dictionary, Misra gets alarmed. We should always keep in mind that *Vik*, as a whole was unknown to modern lexicographers until 1875. Bilhaṇa does not profess to follow the tradition in a blind manner. He himself declares,

Sahasraśaḥ santu viśāradānām vaidarbhalīlānidhayaḥ prabandhāḥ.
Tathāpi vaicitryarahasyalubdhāḥ śraddhām vidhāsyanti sacetaso'tra (1:13).

and

Praudhiprakaṛṣeṇa purāṇarīti-vyatikramaḥ ślāghyatamaḥ padānām.
Atyunnatisphoṭitakañcukāni vandyāni kāntākucamaṇḍalāni (1:15).

Those who are born and brought up in the tradition of only the conventional poets like Kālidāsa, Bhāravi, and Māgha cannot easily appreciate the beauties of a poet like Bilhaṇa, who was a pioneer in his own right. Bilhaṇa wanted to set his own standards and follow his own path. The work of restoration is a very delicate task. At the very first attempt, Misra tries to destroy what-ever exists. Then he wants to build anew. This is not reconstruction and restoration; this is destruction and distortion.

I translated "*nimīlitānām*" as "*paripīḍitānam*." Bh copied it and said "*vyathitānām*!" Monier-Williams gives some better meanings. For example, "having closed the eyes." Apte gives other meanings as well, like "benumbed" and "stupefied." "*Nimīlitānām*" really denotes intense pain causing the sufferer to close the eyes. "*Nimīlita*" does not exclusively

mean "having been closed," as Misra puts it; it has many meanings. And we should never forget the great dictum:

Kāmadughā hi mahākavīnām vāco bhavanti.

Atha ca

Yā dugdhāpi na dugdheva kavidogdhr̥bhir anvaham.

Misra has no value for the *anuprāsa*. He does not care for *mādhuryam*. There is a world of difference between "*nimīlitānām*" and "*nipīḍitānam*." One has to develop the art of appreciation of poetry to become a *sahṛdaya*.

* * *

The same type of rashness is displayed once again by our neo-expounders, Bh and Misra:

Saundaryam indīvaralocanānām dolāsu lolāsu yad ullalāsa.

Yadi pramādāl labhate kavitaṃ jñāti tad varṇayituṃ manobhūḥ (7:20).

My reading and that of J and P is "*pramādāl labhate*." Forcibly and arbitrarily, B has made it "*prasādāt*." Bh rejects the former and accepts the latter, i.e., "*prasādāt*," then he creates his own world of imagination. He explains "*prasādāt*" by "*Sarasvatyanugrahāt*." He criticizes "*Carita-candrikā*," which has tried to explain "*pramādāt anavadhānatām parityajyeti bhāvaḥ*." Bh argues that "*pramādāt*" is an error of the scribe and relates a certain Puranic story to support his argument, which still remains unacceptable to me. I still don't know how "*prasādāt*" could specifically mean "*Sarasvatyanugrahāt*!" However, Śobhākara has "*prasādāt*."

Probably this is the only instance where Bh has gone against "*Caritacandrikā*" (that great ancient glossary!) and is bold enough to disagree openly. He says, "*Caritacandrikā- i ppaṇi-kārasya 'pramādād anavadhānatām parityajyeti bhāvaḥ!'* [!] *ityapi cintyam*."

Misra presents a lengthy discussion on the reading. He unnecessarily goes to Pāṇini. I had no intention of getting Pāṇini involved here for the final decision. Let it be stressed again that J has "*pramādāt*." Also Smk. has "*pramādāt*," as attested by our self-glorified research scholar, Mr. Misra (p. 53).

* * *

We can see in the following example very clearly to what extent the editors and commentators take liberties with the poet:

Dolāsu yad dolanam aṅganānām yan mallikā yac ca lavaṅgavāyuḥ.

Sā viśvasaṃmohanadīkṣitasya mukhyāṅgasamapat kusumāyudhasya (7:21).

Bh does not like "yat yat." He tries to replace the two words with "yā" and "yaśca." He did not like the original reading and would have loved to replace it, but refrained from doing so on account of the unavailability of another reading, as if wherever he has changed a reading and ruined the text he had some support! But he forgets that "yat" here is "Sāmānye na puṃsakaṃ." In order to match with "sā" (singular), "yat" must be in singular too. This matching can be performed better if the gender is not changed.

If Bh had seen Monier-Williams (p. 807, col. 3) he might not have been confused. MW says,

Sometimes the relative *yad*, with or without its demonstrative, appears to be used redundantly to eke out the metre, or perhaps to give force to the noun with which it is connected, even the neut. sing. being occasionally thus used in connection with words of a different gender and number, and the relative being itself almost untranslatable (e.g. *yan maraṇaṃ so'syā viśrāmaḥ*).

But Bh belongs to a class of arm-chair "researchers" whose primary instrument is assertion and not *vācayukti*. They don't want to search; they just want to research. They believe and practice *manaḥpūtam samācaret*. They don't have to prove; they just dictate.

* * *

Misra's genius soars high up when he discusses this verse:

Hastadvayīgāḍhagr̥hītalola-dolāguṇānām jaghane vadhūnām.
Asaṃvṛtasrastadukūlabandhe kim apyabhūd ucchvasito manobhūḥ (7:29).

He remarks,

asaṃvṛtasrastadukūlabandhe: it is difficult to construe this as a compound, for the hips of the women (*jaghane vadhūnām*) are not first "uncovered" (*asaṃvṛta-*) and then "loosing their linen dress" (*-srastadukūlabandha-*) as we have to understand according to Pāṇi, 2.1.49. Better is the conjecture of *ed. ter.*: *asaṃvṛte srastadukūlabandhe*, "[the hips of the women] having been uncovered, their underwear [!] having gone."

He is *mugdhatara-śiromaṇi*! Misra talks about their underwear. I am not sure if they wore underwear!

Easiest, and therefore best, would be to interpret the tradition [?] as: *asaṃvṛta[s] srasta-dukūlabandha* and construe *asaṃvṛtas* with *manobhūḥ* "love, unfettered." Cp. above p. 1, on 1.74a (pp. 14-15).

Notice how Misra's *padam* ends without any *vibhakti*! He brings Pāṇini again and again. But here Misra overlooks *Subtīnantam padam*!

Following the footsteps of Bh, Misra recommends that we should read "*asaṃvṛte srasta-dukūlabandhe*," or better make it "*asaṃvṛtaḥ*" and connect the word with "*manobhūḥ*" ! Misra merely provides one more example of "*gaḍḍalikāpravāhanyāya*" when he recommends that Bh's conjecture be adopted, which is unjustifiable. It is to be noted that both "restorers" have overlooked the word "*bandha*," i.e., "knot" or "tie." "*Asaṃvṛtasrastadukūlabandhe*" is a *bahuvrīhi* compound qualifying "*jaghane*." Whatever is *asaṃvṛta* and *srasta* is not *jaghana* or *dukūla*, but *dukūlabandha*. The knot gets untied or loosened and then the garment (that part of the garment, not their "underwear" as Misra tells us!) slips down. If the *jaghana* gets totally *asaṃvṛta* (naked), there will be *rasabhaṅga* and not the continuity of *sr̥ṅgāra*. It will be a great interruption, *mahā-vighna*. If the vital parts of the body of a lady would become totally naked in public, it would be obscene. The *dolā-vilāsa* will stop instantaneously--then and there! No respectable woman, no decent lady would like to remain naked in public even for a moment. In reality the *jaghana* had become just a little bit bare, because the knot (or tie) of her *sāri* (apparel) had become slightly loose and had slipped just a little. There is no need to make the *jaghana* totally naked, completely bare. The purpose is served, and in a better way, if it is seen as just a little bit bare. It is the slight glimpse of a part of the *jaghana* that brings fresh *filip* to the mind-born (God of Love). Misra translates "*manobhūḥ*" as "love" only!

The question is, what is the need for a change? A change is to be considered only when the existing text does not make enough sense. We don't change a particular part of an automobile if it is functioning perfectly well! Here is a great poet, echoing the same sentiments:

Nāndhrīpayodhara ivātitārām prakāśaḥ
no Gurajārīstana ivātitārām nigūḍhaḥ.
Artho girām apihitaḥ pihitaśca kaścit
saubhāgyam eti maraḥaṭṭavadhūkucābhaḥ.

(Quoted in *Bālabodhinī* comm. on *Kāvya prakāśa*, v. 45. Jhalakīkara ed. Poona, 1965. p. 191. Context: *Guṇībhūta-vyaṅgya*.)

Since I do not want to change "*asaṃvṛta*" into "*asaṃvṛte*," I am not willing to follow the other path suggested by Misra. According to him, it is the best, but I regard it as the worst. The whole inherent charm of the *ucchvasita* of "*manobhūḥ*" is ruined. If Bilhaṇa were here to see what distortion Misra has perpetrated, the poet would cry in despair,

Arasikeṣu kavitvanivedanaṃ śirasi mā likha mā likha mā likha.

Here is a charming *sadukti* of a great poet, which may open the *carmacakṣuḥ* of critics like Misra:

Anudghuṣṭaḥ śabdair atha ghaṭanataś ca sphuṭatarāḥ
padānām arthātmā sukhayati na tūttānitarasaḥ.
Yathā kiñcitkiñcitpavanacalacīnāmśukatayā

kucābhogaḥ strīṇām sukhayati na tūdgghāṭitam uraḥ.

This verse has some variant readings as quoted by Vāmanācārya Jhalakīkara in his Bālābo dhinī on Kāvya prakāśa:

[Dharmāśokasya, from Suktimuktāvalī, Kavikāvya praśamsā]

Anuddhrṣṭaḥ śabdair atha ca racanātaḥ sphuṭarasah
padānām arthātmā janayati kavīnām bahumudam.
Yathā kiñcitkiñcitpavanacalacolañcalatayā

kucadvandvaṃ kāntiṃ kirati na tathodghāṭitam uraḥ (7th ed. 1965, p.191, fn. 3).

["Anuddhrṣṭaḥ aḥ" may very well be an error on the part of the scribe or printer.]

I would like to know from Misra, the critic, how he wants to construe the whole verse. Is "*asaṃ- vrtaḥ*" an *uddeśya* or *vidheya*? What is the finite verb? What is the meaning of "*kim api*"? How does it stand in relation to Misra's "love unfettered"?

I have designated Misra as *munitrayaikyam*--Pāṇini, Kātyāyana, and Patañjali--all three in one! He refers to Pāṇini 2.1.49 in discussing the above, "*asaṃvrta srastadukūlabandha*." The *sūtra* is "*Pūrvakālaikasavajarat purāṇanavakevalāḥ samānādhikaraṇena*." The example of "*pūrva-kāla*," as given by Bhaṭṭojī Dīkṣita, is "*pūrvam snātaḥ paścādanulīptaḥ snātānūlīptaḥ*." Misra has not specifically stated in Sanskrit what he wants to convey. Therefore, I cannot determine exactly what he wants to say; I can only guess. If I am right, we will need a compound like "*pūrvam asaṃvrtaḥ paścād srasta-dukūlabandhaḥ*." This will require another subcompound (*bahu- vrīhi*), something like "*srastaḥ dukūlasya bandho yasya tat (jaghanam)*," because until and unless "*srastadukūlabandha*" is made an adjective of "*jaghanam*," and made to coordinate with "*srasta*" (i.e., a "*samānādhikaraṇa*"), we cannot apply the above *sūtra* of Pāṇini.

If the above reasoning, as advanced by me, is accepted, then the whole compound would mean that the hips first became naked, and then their knot of the clothing (dress) became "*srasta*," i.e., it slipped! This would be an absurd idea. If Misra wants to live in his own world, he is free to do so. But no sane lover of the poetry would accompany him into his world of fantasy.

* * *

BHARADVAJ'S GRAMMATICAL JUGGLERY

The word "*akṣūṇa*" in verse 7:40 provides an opportunity for Bh to display his command over grammatical construction and interpretation. Bilhaṇa says:

Rāśīkṛtāḥ puṣpapāragapuñjāḥ pade pade dakṣiṇamārutena.

Mattasya caitradviradasya kartum akṣūṇahetor iva pāṃsotalpān (7:40).

I did not understand the meaning of the word "*akṣūṇa*" in this verse. I had no hesitation in confessing the limitations of my knowledge and stated with all the honesty and sincerity at my command that *akṣūṇapadasyārtho nāvagamyate*. Even today, after a lapse of four decades, I still don't know exactly what it means!

Bh who took "Candrikā" to be an "ancient" commentary, consciously or unconsciously, re-marked,

Kutracit "asya śabdasyārthāgamo na jāyate" iti spaṣṭam likhitvā tṭippanīkṛtā viduṣā nirahaṅkāram svapāṇḍityam paricāyitam."

I don't know where Bh quotes "Caritacandrikā" from. The only place I (in my "Caritacandrikā") used such an expression was here in 7:40, but my words were "*akṣūṇapadasyārtho nāvagamyate*"!

However, Bh had no difficulty at all in understanding the meaning of the word. Through a rigorous jugglery of a great grammarian, Bh has tried to establish that the word "*akṣūṇa*" can be interpreted as "*gatyavarodhaḥ*," i.e., "*viśrāmaḥ*." But he overlooks the significance of the expression "*pade pade*" = "at every step, everywhere." The "must" elephant does not need immediate or constant rest. He needs an outlet for his over-bursting energy--to let his steam off, as it were. He is not suffering from, say, tuberculosis, so that he would need rest at every step. In reality, he would like to be engaged in sportive acts at every step; that is the meaning. So, although the dictionaries do not support me, although I am not yet sure whether the word "*akṣūṇa*" is genuine and correct (i.e., whether it represents the original and correct reading), I can tentatively assign it the meaning of "*vihāra, līlā, or kṛīḍā*" (sportive play) to relieve him of the intense pressure caused by the severe *madāvasthā*.

It is interesting to observe that B & G try to render the verse in English, but they avoid the interpretation of the words "*kartum akṣūṇahetor iva*." Here is what they say:

The southern breeze [!] piled up, at every step, pollens of flowers as if to make a bed ["beds"?] of dust for the intoxicated [!] elephant in the shape of caitra.

I don't think the "breeze" can pile up pollen. It has to be the wind. However, they are honest enough to add in the footnote, "In this verse the word *Achyūnahetoḥ* [sic] is obscure." ["*Achyūna*" won't make "*akṣūṇa*."]

Misra's Chapter I is titled "Specimens of Textual Difficulties." He has discussed so many "difficulties," as felt by him. To me many of them are merely his own fantastic fantasies. However, he has not discussed the word "*akṣūṇa*." Probably he did not have any "difficulty" in it at all! Nevertheless, it is still a cause of great difficulty to me!

I believe that we must go to some ancient text on Gajaśāstra to understand this verse (7:40). Mātaṅga-līlā of Nīlakaṇṭha describes the first stage of "must," ("*mada*," "dangerous periodic excitement"), *prathamā madāvasthā*, as follows:

Madhurucinakhadantaprekṣaṇo nīlamegha-
cchavir aruṇadṛgantaḥ padmakiñjalkabinduḥ.
Aparagajavirodhī pāṃsupāthovihārair
bhavati ca kaṭapūrṇaḥ sundaro vāraṇendraḥ.

(Navamaḥ paṭalaḥ, verse 12)

And here is Edgerton's translation of the above verse (pp. 82-83):

12. With honey-coloured nails, tusks and eyes [? MLN], skin like a dark cloud, red corners of the eyes, lotus-filament spots (on the skin), quarreling with other elephants, with sporting in dust [stress mine] and water, the handsome elephant-king becomes "temple-filled" (in the first stage of must.)

The text reads "*pāṃsupāthovihārair*," i.e., instrumental of "*bhavati*." Edgerton gives the variant reading "*vihārī*." I believe this reading is preferable. The elephant does not become "*ka apūrṇaḥ*" by means of or through "sporting in dust and water." The *mada* is a natural phenomenon, and the "sport" is the resultant natural behaviour. "*Vihārī*" is in perfect consonance with "*virodhī*."

My main concern is "*pāṃsuvihāra*." "*Dhūlimṛṣ iḥ*" is mentioned as part of the daily routine (*dinacaryā*) by Nīlakaṇṭha (11:8). Edgerton translates the word as "rubbing down with powder." I believe this is "*pāṃśukrīḍā*," rather than "rubbing with powder."

Cf. Vaprakrīḍāpariṇatagajaprekṣaṇīyaṃ dadarśa (Meghadūte, Kālidāsaḥ).

Now let us see what Mātaṅgalīlā says on "*pāṃśu*" ("*puṣpa-parāgapuñjāḥ*" of Bilhana):

Sarveśāṃ madakṛd vasantasamayāḥ prokto, viśeṣād asau
nāgānāṃ tu, tato vasantajanitā ye te tu gandhadvipāḥ (1:40).

And "*rajo'mbupaṅkavīhṛtī*" (1:35).

This justifies the *mada* in the Spring:

Atimadhurarasānām sevayā patrabhaṅgaiḥ
kabalakubalaśaṣpair annapānair yathoktaiḥ.
Śrutisubhagavacobhiḥ pāṃsu [stress added] paṅkāmbudānair
bhavati muditacetāḥ kāmācāreṇa nāgaḥ (9:1).

And paṅkāmbupāṃsupriyāḥ [stress added] (5:6)

I would like to refer to another *ākara-grantha* on the subject, Pālakāpyamuni-viracito Hast yāyur-vedaḥ (Poona, Anandashrama, 1894):

Caturthe uttarasthāne triṃśattamaḥ pāṃsudānādhyāyaḥ (p. 691)

Athātaḥ pāṃsudānasya vakṣyate guṇasaṅgrahaḥ (15).

Atha śraddhām ca kurute tathāhāraśramaṃ bhavet ["tyajet"?]
Pāṃśur mattasya nāgasya manaḥsaukhyavivardhanaḥ (16).

Pāṃśur balasya janano [kathitaś ca] vivardhanaḥ.
Pāṃśur uṣṇābhīṭaptasya jayasaukhyavivardhanaḥ (17).

Pāṃśudānaguṇopeto rasadhātur vivardhate, etc.

I went through the entire book, I am sorry to say, hurriedly, but I did not find any clue to solve the problem of "*akṣūṇahetoḥ*" in the verse being discussed.

As stated elsewhere, an attempt was made by a vaiyākaraṇaśiromaṇi, a distinguished friend of Bharadwaj, to give the derivation of this word ("*akṣūṇa*"). Bilhaṇa did not write poetry that could be understood only with the help of such a great learned grammarian. He composed his poem in *Vaidarbhī rīti* and it is endowed with *prasāda guṇa*. Let us hear Bilhaṇa himself:

Grāmo nāsau na sa janapadaḥ sāsti no rājadhānī
tannāraṇyam na tad upavanam sā na sārvasvatī bhūḥ.
Vidvān mūrkhāḥ pariṇatavayā bālakaḥ strī pumān vā
yatronmīlatpulakam akhilā nāsyā kāvyam paṭhanti (18:89).

I am sure Bilhaṇa knew the word "*viśrāma*," which could be substituted for "*akṣūṇa*," and which this great grammarian has derived with such great verbal jugglery. Instead of using the word "*akṣūṇa*" and forcing Bh to employ the services of such a great grammarian, Bilhaṇa could easily have sung,

Mattasya caitradviradasya kartuṃ viśrāmahetor iva pāṃsutalpān [!].

* * *

Let us study the following verse, which gives us one more "non-sensical" interpretation from Misra, to borrow his own terminology. Bilhaṇa says,

Unnidrapaṅktisthitacampakāni cakāśire kelivanāntarāṇi.
Viyoginīnām kavalīkṛtānām suvarṇakāñcībhir ivāñcitāni (7:50).

Misra translates the above verse as follows:

The interiors of the parks, whose campaka-[is a Sanskrit word] trees standing in rows, were fully bloomed (with yellow-golden flowers), appeared as if marked by the golden belts of jilted lonely girls who intended to hang themselves by their belts (p. 29).

The stressed portion is a display of "non-sensical" interpretation by our Abhinava-Bilhaṇa Misra. I don't know how he gets this meaning. The poet says "*kavalīkṛtānām viyoginīnām sūvarṇakāñcībhir añcitāni iva*" = "adorned with [not merely 'marked by'] golden girdles [not belts] of the devoured (swallowed) ladies who had been suffering from the pain of separation from their lovers." The *viyoginīs* died when the *campaka* flowers attained the stage of full bloom. I don't know why Misra had to take the ladies to the *campaka* trees to hang themselves! Were they the gallows? I don't know how far Misra can take himself! Misra does not give the meaning of the word "*kavalīkṛtānām*," which means "devoured, eaten up, or swallowed." At least the word does not figure in his translation!

Śrīharṣa in his Naiṣadhīyacarita describes the destructive force of *campaka* flowers. Here is one of his *saduktis*:

Vicinvatīḥ pānthapataṅgahiṃsanair apuṇyakarmāṇyalikajjalacchalāt.
Vyalokayac campakakorakāvalīḥ sa Śambarārer balidīpikā iva.

(Śrīharṣapaṇḍitasya. Jalhaṇa. Sarvapaḍārthasaṃstutipaddhatiḥ, 109:27)

Probably Misra did not read it. Neither Bh nor B & G are very clear here. However, they have not misunderstood it the way Misra has.

The problem occurs again in another verse by Bilhaṇa:

Tathā gatā campakadāmagaurī śarīrayaṣṭīḥ kṛṣatām kṛṣāṅgyāḥ.
Yathā galaccāpamanorathosyām maurvīlatāsthām madanaḥ karoti (9:30).

Once again we meet here the word "*añcitam*," which is disliked so much by Misra (already discussed in "*sūvarṇakāñcībhir ivāñcitāni*"). Misra commented on this word as follows:

... for *arcitam* in MSS. and *ed. pri.*, *añcitam* in *ed. sec.* (followed by *ed. ter.*) is done needlessly by the editor, obviously in silent reference to Pāṇ.6.4.30 and 7.2.53, yet Bilhaṇa has no example of *añcita* in this sense (p. 26, fn. 2).

Misra does not ask us once again here to replace "*añcitam*" by "*arcitam*"! Why? He does, however, translate the word as "marked by"!

* * *

A simple word, "*kuhūtkāri*," occurring in the verse

Pānīyaṃ nālikerīphalakuharakuhūtkāri kallolayantaḥ
 Kāverītīratāladrumbharitasurābhāṇḍabhāṅkāracāṇḍāḥ.
 Unmīlannīlamocāparicayaśīśīrā vāntyamī Drāviḍīnāṃ
 karpūrāpāṇḍugaṇḍasthalaluṭhitarayā vāyavo dākṣiṇātyāḥ (7:71).

agitates Misra's brain cells. In his opinion, "the previous attempts in translating [Bilhaṇa] have been banal" (p. 19). Also, "attempts in interpreting the text, in the hands of modern scholars, have been dubious" (Misra on his DUST jacket!). So he says,

kuhūtkāri:- the wrong orthography *kuhūt*- (all edd. and anthologies) instead of *kuhū*, "a sound, like the cry of the Kokila", may be due to false [?] analogy after *phūtkṛ* (8.18; 11.23) "to make a hissing sound." Cp. below Chap. III on 7.71 (p. 15).

I don't understand what the melodious song of the *Kokila* has to do with the rest. "*Kuhūtkārī*" is just an onomatopoeic word, an imitation of the sound of coconuts shaken by the winds (the nuts possessing liquid inside naturally make the specific sound when shaken).

Cf. Nārikelaphalakhaṇḍatāṇḍava.

Misra could have suggested an improved reading based on the A MS., i.e., "*lulita*" for "*lu t hita*" in the fourth *pāda*. Cf.

Niṣiddhair apyebhir lulitamakarando madhukaraiḥ (Veṇīsaṃhāra 1.1)

For a similar idea, see

Ye dolākelikārāḥ kim api mṛgaḍṛśāṃ mānatantucchido ye
 sadyaḥ śṛṅgārādīkṣāvyatikaraguravo ye ca lokatraye'pi.
 Te kaṇṭhe lolayantaḥ parabhṛtavayasām pañcamam rāgarājaṃ
 vānti svairam samīrāḥ smaravijayamahāsākṣiṇo dākṣiṇātyāḥ.

The above verse, composed by Rājaśekhara, is cited by Sūktimuktāvalī right after the following two verses of Bilhaṇa, "*Pānīyaṃ nālikerī*" and "*Tanvānaśśītalatvam*." All the three are very similar in wording and meaning--*śabdāvalī* and *arthatattvam*.

Misra also discusses "*bhāṃkāri*" in 7:71. He says,

bhāṃkāri- f. "a certain (rambling) sound" in b (onomatopoeic) [*sic*] also attested in 9:22, to be connected with *bhāṃkāri* f. "gad-fly", or just wrong for *jhāṃkāra*- (cp. *jhāṃkṛta* 9.148) (p. 15).

* * *

Na hi sarvaḥ sarvaṃ jānāti.

B changed a perfectly sensible word into utter nonsense in the following verse, as recognised by Misra also. But Misra goes on to find fault with "Caritacandrikā" and Bh to o.

Māti nirvivare tasyāś citraṃ kuca-yugāntare.
Kṛīḍākuṇḍalitoccaṇḍa-kodaṇḍaḥ kusumāyudhaḥ (8:41).

Misra says,

māti: the reading of MS. (*māti*) should be kept (with *ed. sec.*) and not changed into *bhāti* (*edd. pri. and ter.*). It can, of course, not mean *āgacchati* (*ed. sec.*) but fits, finds place in". Cp.

Where does your " (quote) begin, Mr. Misra?

2.79 *kvacin na māti sma mudā nareśvaraḥ*, "the king did not find a place anywhere through joy", i.e. "cannot ['could not?'] contain himself for [!] joy", cp. Śiś. 1.23 etc. The verse in question . . . should be rendered as follows:

"God Love, whose terrible [!] [*uccaṇḍa* = 'gigantic,' not 'terrible'] bow is playfully arched, fits, [it is] marvelous, in the space between her breasts, which [yet] is without an opening [! 'which might give him room']" (p. 15).

What a terrible translation! Misra finds fault with me when I have explained the word "*māti*" by "*āgacchati*." Pāṇini has "*Ādhāro'dhikaraṇam*" (1.4.45) and "*Saptamyadhiaraṇa ca*." (2.3.36). Bhaṭṭojī Dīkṣita writes "*aupaśleṣiko, vaiṣayiko'bhivyāpakaś cetyādhāras tridhā*," and cites as the example of the third category "*sarvasminnātmāsti*." I don't know what else it ("*māti*") would mean when we put the following three words together: "*nirvivare kucayugāntare āgacchati*."

Those who try to translate the poetry of one language into another faithfully and also want to preserve the beauties of the original alone know the problems involved. It is even more difficult to translate great poets like Bilhaṇa, whose poetic muse cannot be easily rendered in other words, even in the same language. *Agamyo hi mahākavīnāṃ panthāḥ!* I followed *sthūlārundhatīnyāya* or *śākhācandranyāya* when I used the word "*āgacchati*." Misra has not given any other Sanskrit equivalent of his own choice. He merely translates "*māti*" into English by "fits, finds place in." Misra has cited a similar passage: "*kvacin na māti sma mudā nareśvaraḥ*." Let us examine how shallow his translation is: "[T]he king did not find a place anywhere through joy,' i.e., 'cannot [?] contain himself for [!] joy.'" It would have been much better to say, "The king's joy had no bounds (limits); his joy was simply overwhelming or overflowing." Misra is translating literally. "*Na māti sma*" is an idiomatic expression and hence should be translated idiomatically.

Bh takes pride in copying "B" and "R" even when my reading was better. The above verse is another example of this kind of unjust decision on the part of Bh. He reads "*bhāti*" and rejects "*māti*," i.e., he goes against even J, the poet himself. He explains "*bhāti*" as

"*pūrṇatayā samāgatya sāvakāśam virājata iti citram iti āścaryam.*" Incidentally, it might be added that even Bh says "*samāgatya.*" Cf. N's *āgacchati*.

I have already stated this and would state once again that appreciation of poetry is an art. It is a matter of feeling; it is not a scientific phenomenon which can be verified empirically or proved by physical, concrete evidence. The true meaning of a *kāvya* can be comprehended only by those who are gifted by nature and have experienced the beauties of poetic muse by actually feeling them. The essence of poetry is

Kāvyārthabhāvanāparipakvabuddhi-vibhavamātravedyam.

and

Śabdārthaśāsanajñāna-mātreṇaiva na vedyate.

Vedyate sa hi kāvyārthatattvajñair eva kevalam (*Dhvanyālokaḥ* 1.14).

And once again here is our own poet Bilhaṇa:

Kurvantu śeṣāḥ śukavākyapāṭham (1:22).

Bilhaṇa himself has warned unqualified simple folks (*mugdhajanas*) against trying to understand him (1:22). I fail to understand what there is to wonder about if Kāma is able to stay there. Strangely enough Bh forces the word "*bhāti*" to mean far more than its *prakṛti* and *pratyaya* are capable of.

Bh tries to defend Bühler for his erroneous renderings of the text of the *Vik.* He says,

Prācīna kevala eka hasta-likhita pustaka ke ādhāra para jo bhī pustaka prathamā bāra śīghratāse chapavāī jāegī, unamem [!] yadi āsuddhiyām ho [?] to ve kṣamyā haim. Ḍā Jārja Byuhlara Mahodaya ko anya prati kahīm na milane se kevala usa eka Vikramāṅkadevacarita Mahākāvya kī hastalikhita prati ke ādhāra para hī pustaka chapavāī parī thī. Kucha loga bhale hī Ḍā Jārja Byuhlara Mahodaya kī pustaka kī āsuddhī bahuta batākara [!] usakī [!]

Did Bh actually want to say "*pustaka ko āsuddhi bahuta batākara*" or "*āsuddhī bahula*"? It seems someone else (who might have had some personal grudge against me) wrote the above words. *Mātsaryarāgopahatātmanām hi skhalanti sādhuṣvapi mānasāni. Bharavi.* Bh merely got them published without even understanding them! "*Dveṣyaiva keṣām api candrakh aṇḍa-vipāṇḍurā puṇḍrakaśarkarāpi*" (1:20.3-4).

nindā kareṃ kintu maim to Ḍā Jārja Byuhlara Mahodaya ko aneka dhanyavāda detā hūṃ ki unhoṃne isa mahākāvya ratna ko parakha kara isako, āsuddhiyukta hī kyoṃ na ho, prakāśita kara jagat ke sammukha prakāṣa kiyā. Anyathā yaha mahā kāv

ya bhī anya uttama tathā upayogī saṃskṛta grantha [!] ke sadṛśa pustakālayoṃ kī a
ndherī koṭhariyoṃ meṃ hastalikhita rūpa meṃ hī paṛā rahatā. [What wonder ful H
indi writing! It deserves *Maṅgalāprasāda pāritoṣika* as well as *Bhāratīya Jñānapī h*
a mahāpuraskāra!]

The above words, if freely rendered into English, would read as follows:

When a work is published for the first time in rush [!] and when it is based o
n only one old manuscript, there are bound to be errors and they are to be condoned.

Since Dr. Georg Bühler did not get any other manuscript of the "Carita," he
had to get the work published on the basis of only one manuscript that he had found.

Some may very well abuse (*nindā kareṃ*) Dr. Georg Bühler by pointing out the err
ors of his edition, but I offer myriads of my sincere thanks to that great Georg Bühle
r who realized the value of this great epic-gem and brought it out before the learned
world--may be even in erroneous form. . . . (Vol. III, "Introd." p. 2)

It is interesting to note that Bh did not indulge in this kind of unnecessary defence of Bühle
r in his first two volumes. It seems his mind was inflated by his apparent success when he s
aw that even his third volume was published and he was able to put forth all that he wanted
. His mental balloon of pride was inflated with hot air and soared high up in the skies.

I do not understand why such a defense was necessary! It assumes quite a lot. Bh d
oes not mention the name of the "abuser" who has "abused," according to him, the name of
Bühler. He merely says that "some" (plural) have been "abusing." I wish he had named t
hose who, in his opinion, had abused Dr. Georg Bühler. Bh has used the word "*nindā*." No
w the word "*nindā*" means "*guṇeṣu doṣāropaḥ*," i.e., "to superimpose vices on virtues." But
even if he is guilty of this, Bühler has not been criticized in a way that could be termed as
"imposing vices on virtues." To state the facts (*vastu-sthiti-kathanam*) is not "*nindā*." Our a
ncient *nītikāras* have already instructed us:

Śatoror api guṇā vācyā doṣā vācyā guror api.

If Bh has in his mind the criticism of Bühler from me, he is sadly mistaken. He is misrepres
enting the facts; he is distorting the truth. Here is what I wrote in my "Introduction":

Durgamodvase Jaisalameranagare kṛtatatpustaka-prathamaparicayais tvarāt
uraiḥ Dā. Byuhlaramahodayaiḥ praguṇaguṇabhūyiṣṭhasyāpi Ja. pustakasya kṛteya
ṃ prati lipis tadīyaliper atiprāktanatvena bahuvidhahetvantaraiś ca prabhūtā śuddhi
bahulā 'bhūt (pp. 2-4 Prastāvanā, p. 5 Upodghāta).

Bühler was in a great rush as far as the original copying is concerned. His time in Jaisal m
er was extremely limited. He had seen the manuscript for the first time. He copied it withi
n seven days. I have acknowledged how significant the task performed by Bühler was. It i
s not my intention to decry Bühler's virtues, but to state the facts. However, it is not only th
e copying of J MS. at Jaisalmer that created errors. A great many of them were generated

subsequently in the process of preparing the press copy, and in consciously editing the work for publication. If Bühler had just reproduced the Jaisalmer MS. photographically--exactly as it was--it would have been far more authentic and helpful to future generations!

Bh has no idea, none whatsoever, of the "blood, sweat, and tears" to which I was subjected in correcting the text. He (Bh) crossed the turbulent river easily by means of the bridge I constructed. How could he know how the bridge was constructed? He had never constructed even one bridge in his entire life. Did he ever come across the following *sad-ukti*?

Vidvān eva vijānāti vidvajjanaparīśramam.
Na hi vandhyā vijānāti gurvīm prasavavedanām.

We also have *Murāri kavi*:

Abdhir laṅghita eva vānarabhaṭaiḥ kintvasya gambhīratām
āpātālanimagnapīvaravapur jānāti manthācalaḥ.

I have shown how Bühler both restored and distorted the text. My debt to Bühler is acknowledged in very clear terms:

Param atra na viśeṣadoṣabhājanam Ḍā. Byuhlaramahodayaḥ. Tena yad apy
akāri tad astyadhikam. Tasya vidyāvyaśaṅgagaveśanā'saktiprabhṛtiguṇāḥ praśams
ākoṭim atītya vartante. . . . Khaniprādurbhūtam ratnam sadyo malinam eva jāyate.
. . . Ḍā. Byuhlarasamskaraṇadoṣa na khalu na sōdhavyāḥ (p. 4, Upodghāta).

Maybe Bh did not read this eulogy. If he read it, he certainly disregarded it while trying to defend Bühler unnecessarily.

Let us resume our discussion. *Āstām tāvat, prakṛtam anusarāmaḥ*. The original reading (8:41) was "*māti*." Bühler changed it to "*bhāti*." With reference to Bühler's knowledge of the Kāvya-mārga and the power of appreciating the poetic muse, I had already commented in my "Introduction" (pp. 2-4, 8 of Prastāvanā and p. 4 of Upodghāta). I would like to reproduce here one of the most significant statements: "*Itihāsacāryasya Ḍā. Byuhlaramahodayasya jñānarāśāvaitihāsiko'mśaḥ sāhityā'mśam nūnam atyaśeta*" (p. 6 of Upodghāta). Bh should not have forgotten the immortal dictum of Viśākhadatta: "*Na hi sarvaḥ sarvaṃ jānāti*!"

Bh unnecessarily tries to defend B as if he (Bh) alone is a *guṇagrāhin* and has understood the value of Bühler's work, and that no one else has been able to appreciate the great contribution B has made to the Indological studies in general. Bh argues that only one ancient MS. was available to Bühler. But that does not mean that the editor should take undue liberty with it. Nothing can justify the distortion of the original text. Even one MS. can be so accurate as to surpass ten inaccurate ones. It is well said that

Varam eko guṇī putro na ca mūrkhāśatānyapi.

Ekaś candras tamo hanti na ca tārāgaṇo'khilaḥ.

Bühler had only one MS. So what? It is one of the best that ever existed. One can condone the errors if they had existed in the original. But one cannot tolerate misrepresentation of the true text on the part of any editor, howsoever great he might be. J is far more correct than one could ever imagine! B was not to be blamed at all if J was intrinsically erroneous and its errors were reproduced by B. I am disturbed by those passages where J is perfect, true, and correct one hundred percent. But B (*kaścana pāṇḍityapradarśanapatuḥ paṇḍitam anyañ sampādakaśiromaṇiḥ*) did not understand the meaning and tried to show his own pendency by distorting the original text. I would have no quarrel with B at all if he and his associates had brought forth only a true representation of J.

I do not understand what Bh means by "*aśuddhiyukta hī kyoṃ na ho*" (vol. 3, "Introductory p. 2). Does he mean "the one which was full of errors from the very beginning," that is, which was originally (intrinsically) erroneous, or does he mean "by making one erroneous which had no error to begin with"? If it is the former, I have no quarrel with him. If it is the latter, I cannot agree. It is better not to publish a text than to publish it by distorting the original, creating nonsense where there was perfect sense already reigning supreme. For example, substitution of "*manmathabāṇamitram*" for "*manmathabālamitram*" (7:3) and "*vibhāt avarge*" for "*vibhāvavarge*" (13:72).

Having written what is presented above, I felt an irresistible urge to give a fuller treatment to the topic and silence the neo-expounder, Bh, who unnecessarily tried to defend someone who did not need any defence! Maybe Bh was just suffering from an inferiority complex and wanted to show off. Let us consider some more vital readings and evaluate how they have been mishandled:

Ullekhalīlāghaṭanāpaṭūnām sacetasām vaikaṭīkopamānām.
Vicāraśāṇopalapaṭṭikāsu matsūktiratnānyatithībhavantu (1:19).

The above is a true and exact reproduction of J.

In the fourth *pāda*, P committed an error while copying and turned the reading into "*ratnānyavibhībhavantu*." That is, "*ta*" was read as "*va*," and "*tha*" as "*bha*." B exercised his power of reconstruction and restoration by turning the whole into "*ratnāni nidhībhavantu*." Not only "*bha*" and "*ba*" were changed, but also "*nya*-" was turned to "*ni*." Consequently the reading became far removed from the original. This is an example of *sāmyena nika ast hān pā hān parityajya dūrasthān ayuktān pā hān svabuddhyā'gha ayat*.

Here is another example of mishandling:

Prakoṣṭhapṛṣṭhasphuradindranīla-ratnāvalīkaṇkaṇaḍambareṇa.
Bandhāya dharmapratibandhakānām vahan sahotthān iva nāgapāśāṇ (1:47).

This is the reading of J; one hundred percent correct.

In the fourth *pāda*, J has "*vahan sahotthān*." P turned it into "*vahūn sahotthān*." B made it "*badhnan sahotthān*." But "*badhnan*" where? Obviously "*badhnan*" is far removed from "*vahan*" as compared to "*vahūn*," which had erroneously crept into P.

Here is one more instance to satisfy Bh, if he can listen to reasoning:

Svaḥsundarībandiparigrahāya datto'ñjaliḥ samprati dānavendraiḥ.
Iti praharṣād amarāṅganānām netropalaśreṇibhir arcyamānaḥ (1:52).

In the first *pāda*, J has "*bandi*." As stated on p. 3 of my *Prastāvanā*, "*samaste'pi Ja pustake ba varṇasya prayoga eva nāsti*."

Naturally P could have taken it to be "*vandi*." Even a beginner knows "*ba-vayor ab hedaḥ*." B could have made it "*bandi*" (= "captive"). However, he went far away from the reality and turned the reading into "*vṛnda*." The total charm of the poet's *camatkārokti*, *ma dhurokti*, and *vicchitti* was lost in that *vṛnda* (multitude).

* * *

Prāptas tataḥ śrījayasiṃhadevaś Cālukyasiṃhāsanamaṇḍanatvam.
Yasya vyarājanta gajāhaveṣu muktāphalānīva kare yaśāṃsi (1:79).

Here is one more *camatkāra* from B. Bilhaṇa composed the fourth quarter as "*muktā- phal ānīva kare yaśāṃsi*." P omitted two letters ("*kare*") and made it "*muktāphalānīva yaśāṃsi*!" B fills the lacuna with *mahā*! "*Yaśas*" might have become *mahat*, but the *vacanam* got *lag hu*.

As an essential decorum that deserves to be observed, B ought to have enclosed his own creation within square brackets with a question mark. The B text as it appears has no indication whatsoever that *mahā* is not *Bilhaṇa-kavi-vacanam*, but a creation of some *mahā paṇḍita*!

* * *

Let us study one more example of "*doṣayukta hī kyom na ho*":

Cintāmaṇir yasya puro varākas tathāhi vārttā janaviśruteyam
Yat tatra sauvarṇatulādhirūḍhe cakre sa pāṣāṇatulādhiroham (1:98).

J has "*cakre sa*." P turned it into "*cakre sma*."

As if this aberration was not enough, the "Errata" of B makes the reading "*dhatte s ma*." I am reminded of a popular saying: "*marza baṛhatā hī gayā jyom jyom davā kī*." The disease went on increasing as I went on treating.

* * *

Here is another failure on the part of B. This is how Bilhaṇa originally composed the following verse:

Sa saukumāryaikadhano'pi soḍhavāṃs
tapodhanair duṣprasahaṃ pariśramam.
Rarāja tīvre tapasi sthito nṛpaḥ
śaśīva caṇḍadyutimaṇḍalātithiḥ (2:45).

The fourth *carana* in P reads "*śaśīva dyutimaṇḍalātithiḥ*"; there is an omission of two letters. B makes an attempt to fill the lacuna but fails. Success eludes him.

The king performed such a severe *tapas* that "*maharṣayo'smād apakarṣam āyayuh*" (2:44). Also the poet says, "*Nṛpaṃ ka horavratācaryayā kṛśam*" (2:46). Obviously the king withered. He became weak and pale. Certainly he was not at his best as far as his *dyuti* was concerned. Now the moon shines (displays her glory and splendour) among the stars. The poet wanted to convey the idea that the king resembled the moon when she was in direct contact with the sun, *caṇḍadyutimaṇḍalātithi* (let us pay attention to the word "*caṇḍa*"). The poet wanted the sun, but B gives us the stars! Not *tārāmaṇḍala* even, but only the *tārādyutimaṇḍala*; only their shine! B ought to have remembered that the moon does not lose her lustre among the stars! What a contrast! How deeply injurious is the distortion of truth and how undesirable is the misrepresentation of facts! Still Bh has the *dhārṣyam* (audacity) to utter "*kucha loga bhale hī nindā kareṃ*"!

We cannot expect B to have divine insight, *divyaṃ cakṣuḥ*. Every scholar has his own limitations. He may not be able to divine the actual words of the poet. But it is his academic and moral duty to see that what he imagines does not lead us the wrong way--*asato mā sad gamaya*! It is better to keep quiet, but if one decides to speak, one should see that it does not turn out to be meaningless. Cf. *prabhātakalpā śaśineva śarvarī*.

* * *

Kalatram urvītilakasya mekhalākalāpamāṇikyamarīcibhir dadhe.
Udeṣyataḥ sūryasamasya tejasah samudgataṃ bālam ivātapam purah (2:72).

The word "*bāla*" is not very clear in J; it could very well be read as "*pāla*." My fn reads, "*Pāla-* 'ityasti 'bāla- ' iti veti Ja. pustake spaṣaṃ nāsti." B reads "*jālamivātapam*." B's fn. gives "*pālamivātapam*" (i.e., acc. to B, P, and supposedly J too, have "*pālamivā- tapam* .") However, the question is, how did the word "*jāla*" get connected with "*ātapam*"?

Befitting its own "nature," R makes it "*jālamivātataṃ*." The person who saw the last edition first and struggled and struggled cannot come into the sphere of the limited knowledge of Bh, who had Rāmāvatāra Śarmā as his *guruvaryāṇām*. This is called "*andhena nīyamānā yathāndhāḥ*"! Bh cannot even dream of the terrible toil I endured! *Na hi vandhyā vi*

jānāti gurvīm prasavavedanām! Bh had unlimited power in his pen. The restoring (or distorting?) editor did not care whether or not the text made any sense at all.

* * *

Atra Drāviḍabhūmipāladalana^{krīḍārasoḍḍāmare} kodaṇḍadhvanibhir vidhun vati ghanadhvānānukārair jagat. Vaidehīramaṇasya Rāvaṇaśiraś chede 'pyaśāntak rudhaḥ pratyāvṛttir akāṇḍakampataralair āśaṅki Laṅkācaraiḥ (3:77).

J has "*Drāviḍa*." The editor in B did not understand the meaning of the proper name; so he made it "*drāvita*" = "made to run away"! But there is no valor in "*drāvita-dalana*"! Bilhaṇa himself says elsewhere:

Aripṛṣṭhagrahaṇān nyavarttata (15:84.4).

Here in 3:77, at the end of the first *caraṇa*, we have "*krīḍārasoḍḍāmare*." This is the reading of J. P omits "*ḍḍā*" and makes it "*krīḍārasomare*"; B makes it "*krīḍārasothe rave*." I do not know if the editor-restorer understood the meaning! I can call it only "*avyāpāreśu vyāpāram*."

However, B ed. gives "*krīḍārasomarave*" in the fn., thereby attributing this reading to P, which is not true because P has "*krīḍārasomare*"! Thus we see that there is a divergence of form and substance between P and B fn! In other words, B fn. =transcription of P, or "press-copy," and not what was prepared in Jaisalmer.

This was an aside. To return to the main theme, R makes it "*krīḍārasothe raṇe*." *Śeyam aparā kathā!*

* * *

Now we come to verse 4:113:

Praṇayapraṇaivāsīt tasya śrīḥ saparigrahā.
Paraṁ nāṅgīkaroti sma Vikramāṅkaḥ kalaṅkinīm (4:113).

This verse does exist in P, but still it does not exist in the B ed.! Would this kind of omission too be called by Bh "*aśuddhi bahuta* [*aśuddhibahula*] *batākara nindā kareṇ!*"? I can simply say, "*Mukham astīti vaktavyam*."

* * *

Rājahaṁsam iva bāhupañjare śrīvilāsabhuvī lālayan yaśaḥ.
Tatra tatra śatapatalocanaś citram abhyudayam āsasāda saḥ (5:9).

The original and correct reading is "*tatra tatra śatapatra*." P makes it "*tatra tatrā t apatra*." How close to the original, the interchange of only one syllable "*a*" for "*śa*"! I would

Id like to remind my readers once again that the letter "ś" of P resembles "rā." There fore "tatra tatra śatapatra" of J might very well have been copied by P as "tatra tatra rātapatra" as far as the press copy writer was concerned.

But B goes far away and makes it "tatra tamarasapatra." This is not restoration, but new construction. Did Bh examine these issues? Did he have enough ability even to go in such deep waters? Could he understand all these delicate points?

* * *

Taccamūrajasi dūram udgate yan na digbhramam adhatta bhāskaraḥ.
Hetur atra rajasāṃ nivāraṇaṃ kuñjaradhvajapaṭāntavījanaiḥ (5:66).

The original reading is "taccamūrajasi." Probably P has the same because there is no fn. f or it in B. But B makes it "tatra bhūrajasi." "Rajas," if not stated otherwise, comes from *b hūḥ* only. I will once again call this "avyāpāreṣu vyāpāram."

* * *

Javasamucitadhāvanānurūpā kimiti kṛtā pṛthulā na nātha pṛthvī.
Nabhasi khurapuṭair iti sphuradbhir vidhim iva ye sma muhuḥ pratikṣipanti (6:49).

Here is another *camatkāra* of B. The *śuddhipatra* of B asks us to change "javasa" to "rajam a"! I don't understand what the purpose behind it is!

J has "Javasamucitadhāvanānurūpā"--perfect and true, correct, and complete.

P makes it "Javamamucitadhāvanānurūpa"--hardly any change.

It is remarkable to see how close P is to J, but what does B do? It takes the reading far, far away from the original and makes it "ravamanumitadhāvanānurūpam"! A true *sahy adaya* alone can feel the excruciating pain! The editor alone might have been able to figure out what is meant here. "Ravamanumitadhāvanā-nurūpam" did not yield any sensible reading; so the "Errata" of B makes it "Rajamanumitadhāvanānurūpam." Here we find a perfect example of the *sadukti*, "Vināyakam prakurvāṇo racayāmāsa vānaram."

Another example of distortion:

J has "Kimiti kṛtā pṛthulā na nātha pṛthvī."

P has "Kimiti kṛta pṛthulā nāya pṛthvī."

B makes "Kimiti kṛtā pṛthulā tvayā na pṛthvī."

In other words, P changes "kṛtā" to "kṛta," omits "na," and changes "nātha" to "nāya"! Still P did not go far from the original J. But where does B lead us to? It takes us far away fro

m the original! Although B successfully restores "*kṛta*" to "*kṛtā*," he does not bring "*na*" to its proper place. I can understand all this. However, I don't understand how "*nāya*" could be turned into "*tvayā*"! "*Nātha*" is much closer to "*nāya*" than "*tvayā*." Did the Great Defender Bh pay any attention to all these distortions and destructions in restoration when he assembled his courage and said, "[*K*]ucha loga bhalehī nindā kareṃ"?

* * *

Atrāntare manmathabāṇamitraṃ latāvadhūvibhramasūtradhāraḥ.
Sthānopadeśī pikapañcamasya śṛṅgārabandhur madhur āvir āsīt (7:3).

Here B reads "*manmathabāṇamitraṃ*." Bilhaṇa said "*manmathabālamitraṃ*." Someone who was *akṣaraśatru nāma vidyādhara* changed "*bāla*" to "*bāṇa*"! This change is unworthy of great scholars like Bühler, Vāmanācārya, and Bhīmācārya. This is one of the most unjustifiable attempts on the part of B. (I would like to state with all the emphasis at my command that by "B" I do not necessarily and always mean the person of Dr. Georg Bühler himself, but the one who fooled with Bilhaṇa's original words.) *Madhu* (Spring) is the supplier of *bāṇas* (arrows). He is not a "*mitram*" of "*manmathabāṇa*"!

The person who distorted the truth and misrepresented the facts has totally missed the essence. "*Bālamitraṃ*" has a very fine equivalent in Hindi. It is called "*laṅgo iyā- yāra*," "a friend from very early childhood"! In English we have another expression, "bosom friend," but it does not convey a long friendship that begins in the very early age. In spite of all these aberrations, Bh had the audacity to say "*nindā kareṃ*"!

* * *

Līlāśukāḥ kokilakūjitānām atipraharṣād vihitānukārāḥ.
Gṛhād adhāvyaṇṭa viyoginībhīr guṇo hi kāle guṇinām guṇāya (7:32).

J is not clear. One could read either "*dadhāvyaṇṭa*" or "*dadhā yanta*." P has "*dadhā-dyanta*." The copyist read "*dadhā yanta*" and wrote it in such a way that it resembled *dadhā-dyanta*." But B goes far away and makes it "*davāhyanta*." It is not a scholarly attempt. It will be called "taking undue liberty."

* * *

Manasvinīnāṃ manaso'vatīrya mānasya vegena palāyitasya.
Jīvagrahāyeva vasantamitraṃ babhrāma vāyuḥ kakubhāṃ mukhāni (7:43).

This is a distressing attempt on the part of B to try to improve the text and in that process destroy it. It is a negation of *sahṛdayatvam*!

My fn. no. 7 on p. 75 states, "[*M*]ānasya iti gānasya iti vā Ja. pustake spaṣ am nāsti." B makes it "*gānasya*." R makes it "*māsasya*"! That is befitting R ed. It is interesting to o

b-serve that B is wrong as far as the first letter is concerned, while R is wrong as far as the second letter is concerned!

Elsewhere in this study we have discussed the concept of "*māna*" or "*kopa*" in full detail. The poet has already told us, "*Śrīṅārabandhur madhur āvirāsīt*" (7:3.4). There was no scope for "*māna*" to be there anymore. It ran away. "*Vāyuh*" is "*vasantmitram*"; so he is chasing "*māna*." I don't know how *gāna* (song or music) could run away. That is totally irrelevant. Still Bh declared, "*[K]ucha loga bhalehī nindā kareṃ*"!

* * *

The poet says,

Hemamañjīramālābhyām bhāti janghālatādvayam.
Kṛtālavālam vāllabhyāt kuṅkumeneva subhruvaḥ (8:14).

P has "*kṛtālavālamābhyāt*." This is correct and meaningful. I need not repeat that J does not make any distinction between "*ba*" and "*va*." If we separate "*kṛtālavālam*" from the following word--and the next word is "*vāllabhyāt*"--we reach Bilhaṇa anyway. This is what Bilhaṇa meant. However, B fn. says "*kṛtālavālāmbābhyāt*," i.e., acc. to B. ed. P has one extra letter "*lā*" inserted in between "*vā*" and "*la*." Also it has changed "*v*" into "*b*."

This leads me to reiterate once again that the press-copyist of B is not always true to his original; i.e., he created his own errors, like the omission of total verses already existing even in P. In other words, B fn. means (= stands for) the press-copy of B rather than P itself. This is a very important matter to keep in mind. Evidently there are deviations in the press-copy from the P transcript. To put it differently, B ascribes an error to P which actually might be that of the "press-copy" of his edition! P is still correct, while the press-copy of B is wrong. Once the press-copy was made from P, I don't know if anyone compared and collated it with the original P.

B ed. did not know what to do with "*kṛtālavālāmbābhyāt*"; so it distorted the text, twisted it around, and murdered the *sāhityavidyāvadhū*. B made it "*kṛtālavālam lambābhyām*"! So the *hemamañjīramāle* (duel) was lengthened! Perfect sense turned into total nonsense and rubbish. In the process of legitimate reconstruction, we see total destruction. We lose *vāllabhya* completely. Still Bh had the audacity to say, "*Kucha loga bhalehī nindā kareṃ*."

* * *

Māti nirvivare tasyāś citraṃ kuçayugāntare.
Kṛīḍākuṇḍalitoccaṇḍakodaṇḍaḥ kusumāyudhaḥ (8:41).

This *śloka* has been discussed in full detail in its proper place.

* * *

Bhāti dantacchadenāsyāḥ svacchā daśanamālikā.
Sarasvatyakṣamāleṣa pūjāpadmadalāñcitā (8:69).

My fn. no. 1 on p. 88 declares, "*Pra. pustake sannapyayaṃ ślokaḥ Ba pustake nāsti.*" Vidva nmūrdhanya paṇḍitaśiromaṇi Vidyāvāgīśa Bh still has the arrogance to say, "*Kucha loga bh alehī nindā kareṃ.*" How pitiful; it is simply disgusting! *Na hi vandhyā vijānāti gurvīm pra savavedanām!*

* * *

Aśaṅkitaḥ Śaṅkaramallayuddhe yaḥ svedavārāṃ vinivāraṇāya.
Bhasmotkaraṃ vismayaghūrṇitasya kakṣāntarāt tasya samācakaṛṣa (9:102).

In the second quarter, P has "*svedadhārāṃvinivāraṇāya.*" B makes the reading "*svedadhār-āmbunivāraṇāya*" and removes it far away from the original! He takes undue liberty with the text and alters quite a bit. "*Dha*" and "*va*" are very close in resemblance as far as J MS. is concerned.

The editor probably did not recall "*āpaḥ strī bhūmni vār vāri.*" Yet Bh tries to defend B without any justification!

* * *

Yāntīṣu yadvāvilāsiniṣu kareṇubhiḥ pūritadikṭābhiḥ.
Dine'pi dikpālapurīgavākṣāḥ prakṣālanam candrikayā labhante (9:127).

In the first quarter, P has "*yadvāvilāsiniṣu.*" Instead of removing the accent mark from atop the letter "*ra*," Bühler breaks "*vāravilāsini*" into two and makes it "*yaddvāri vilāsiniṣu*" = "at whose gate, the beautiful women (locative)." He did not like the idea of *vāravilāsini* here! He thus takes away all the charm from Bilhaṇa's *kavivacanam*.

* * *

Āropyamāṇā dayitena kācit nitambabhārāt svayam apragalbhā.
Skandhāt taroḥ pratyuta mūlam āpa svinnena pādāmburuhadvayena (10:43).

Bilhaṇa said "*svinnena*" (= "perspiring"). This is the reading up to and including P. Someone possessing a more fertile brain made it "*khinnena.*" This is poetic murder! Still Bh had the audacity. . . .

* * *

Āhūyamāṇā iva haṃsanādair vikṣyamāṇā iva kautukena.
Jagmus tataḥ klāntinivāraṇāya līlāsarastīram arālanetrāḥ (10:63).

Bilhaṇa's expression is "*klāntinivāraṇāya*." B has made it "*klāntinirvāhaṇāya*"! I would like to call it "*avyāpāreṣu vyāpāram*." The editor who changed the reading unnecessarily did not realize that his reading also generates the blemish of *chandobhaṅga*! However, I would like to point out that there is an alternative, a very close reading--close to "*nirvāhaṇāya*." That is "*nibarhaṇāya*," but that is *karṇaka u* and uncalled for.

* * *

Pāṭalena mahasām paṭalena
prācyasailabhuvi bālamṛgāṅkaḥ.
Dhātuśrṅgapṛthulasthaladhūlī-
kelidhūsaraśarīra ivāsīt (11:29).

J has "*pā alena mahasām*" (*tejasām*).

P has "*pādaleva manasām*" (*mānasānām*).

B makes it "*pā alena tamasām*" (*andhakārāṇām*).

So we have come from light to darkness! The Upanishads teach us to pray, "*Tamaso mā jy otir gamaya*." Here we have exactly the opposite. It will be called a disservice to the *sahṛ adaya*. The editor took it beyond the grasp of an intelligent reader. May be the "defender" of B could understand it. I cannot; I simply cannot.

* * *

Kācit padair askhalitaiḥ sakhelaṃ yāntīṣu śuddhāntakareṇukāsu.
Rājāṅganānām akarod avajñāṃ śronībhare ca stanagaurave ca (12:32).

J has "*Śronībhare ca stanagauraveca*"! It makes perfect sense.

P has "*Śronībharevasthanagauraveva*"! It makes half sense.

B makes it "*Śronībharevasthitagauraveva*"! It makes no sense at all!

Still the great "commentator and translator" Vidyāvāgīśa Bh has the courage to say, "*Kuch aloga bhalehī nindā kareṃ*." I find no words to describe the arrogance of this scholar!

The editor (B) ought to have recalled that in J MS. "*va*" and "*ca*" are indistinguishable. He ought to have tried to substitute "*va*" by "*ca*" and then tried to see if he could get the correct reading, capable of conveying the proper meaning.

* * *

Vibhāvavarge jalada tvam agrāṇīr na candrikāpi dyutim eti tāvakīm.

Karoṣi kiṃ śubhratayā tadīyayā na sundaram candanam eṇanābhitaḥ (13:72).

This is a classic example showing the lack of knowledge of *Kāvya-mārga* on the part of the scholar-editor (B), whosoever he might have been.

J and P both have "*vibhāvavarge*." However, B makes it "*vibhātavarge*"! "*Vibhāta*" will merely mean "shining" or "bright." The person who changed the reading and besmeared the beauty of our *sāhitya-vidyā-vadhū*--the poetic charm of Bilhaṇa's Muse--might not have come across the word "*vibhāva*," one of the most pre-potent elements of the *sāhitya-saṃsāra* and *rasa-saṃsāra*. Did he ever hear expressions like the following?

Vibhāvānubhāva-vyabhicāri-saṃyogād rasanīṣpattiḥ

or

Vibhāvenānubhāvena vyaktaḥ sañcāriṇā tathā.
Rasatām eti ratyādīḥ sthāyī bhāvaḥ sacetasām.

I call this (attempt) only a "*bālīśatvam*."

* * *

Niṣṭhuraṃ kim api kathyate mayā tatra Kuntalapate kuru kṣamām.
Yat svakāryam avadhī["dhā"?]rya grhṇate sevayaiva paritoṣam īśvarāḥ (14:2).

J has "*sevayaiva*."

P has "*sevachaiva*."

B makes "*svecchayaiva*."

This is really "*svecchayā eva*." It is "*svecchācāraḥ*," truly "*svacchandācāraḥ*." I will call it "*manaḥpūtaṃ samācaret*"! I cannot call it "a scholarly attempt." "*Sevachaiva*" may not convey the desired meaning. However, orthographically, it is much closer to the original. "*Svecchayaiva*" is far removed; yet it does not make any sense at all. *Bhakṣite'pi laśune na śānto vyādhiḥ*.

It is to be noted that the "restorer" changes "*chai*" into "*yai*" anyway, which makes the reading "*sevayaiva*," thus virtually restoring the corrupt reading to its original correct form. There was no need to turn "*seva*" into "*sveccha*"! Still Bh had the audacity to say "*nindā kareṃ*"! He is *sarvatantrasvatantra*.

I would like to make one more point before we leave the discussion of this verse. All read "*svakāryam avadhīrya*"! I believe we should read it as "*svakāryam avadhārya*" = "*viditvā*"!

One of the most striking examples is "*Gaurī vibhramadhūpadhūma*" (16:51), discussed later in its proper place.

Following the *sthālī-pulāka-nyāya*, I have presented above some examples of the restoration--rather, distortion--of the work of B. It was not my intention to point out the errors of Bühler; to err is human. My attempt was directed toward Bh, who unnecessarily tried to defend Bühler as if Bh alone was *guṇaika-pakṣa-pātin*, as if he alone was able to appreciate the great contribution made by Bühler. If the editor of B had exercised a little more caution and care, future scholars like me would have been spared a good deal of pain and grief. Bh got everything ready-made! How could he even dream of the struggle and strife I would later endure! This was all the purpose of writing that section of the critique.

Na hi vandhyā vijānāti gurvīm prasavavedanām.

Let us resume our earlier discussion. I have not discounted the errors in the original. I am merely trying to rectify the errors unjustifiably ascribed to J. All the editions of *Vik.* published so far are derived from J. It is the *mūla ādhāra*; i.e., the arche-type, *ākara-grantha*. P is supposed to be a replica of J. B is supposed to be a replica of P, unless otherwise stated. R is supposed to be a replica of B. N (my edition) goes back to J. Bh copies N. Now, if there is a wrong reading in B, which can be traced back to J, B is not to be blamed at all! However, if J is right and still B rejects its reading and invents his own, would it be possible to support B? Of course not! But this is exactly what Bh has tried to do. It is not scholarly. It is not academic. The above verse ("*Māti . . .*") is an example.

In his fn. Bühler gives the rejected reading "*māti*." In other words, both J and naturally P too had "*māti*." B does not agree and makes it "*bhāti*." N goes back to J and restores the correct reading, but Bh tries to prove his superiority of skill and asserts that B is preferable to J, i.e., to the poet Bilhaṇa himself! "*Bhāti*" may be correct as far as its *prakṛti* and *pratyaya* are concerned, but the *vicchitti* and *camatkāra* play their role to a much greater extent if the original reading is upheld, i.e., "*māti*" is kept as it is. Here is Kālidāsa suggesting the same idea:

Anyonyam utpīḍayad utpalākṣyāḥ stanadvayam pāṇḍu tathā pravṛddham.
Madhye yathā śyāmamukhasya tasya mṛṇālasūtrāntaram apyalabhyam.

(Kumārasambhavam 1:40)

And Śrīharṣa:

Paricyutas tat kucabhāramadhyāt kiṃ śoṣamāyāsi mṛṇālahāra.
Na sūkṣmatantoraṇi tāvakasya tatrāvakāśo bhavataḥ kimu syāt (8:41).

And also Bilhaṇa:

Mukhenducandrikāpūra-plāvyamānau punaḥ punaḥ.
Śitabhītāvivānyonyau tasyāḥ pīḍayataḥ kucau (8:47).

and

Dr̥ṣoḥ sīmāvādaḥ śravaṇayugalena pratikalam
stanābhyāṃ saṃruddhe hṛdi manasijas tiṣṭhati balāt.
Nitambaḥ sākrandaṃ kṣipati raśanādāma paritaḥ
praveśas tanvaṅgyā vapuṣi taruṇimno vijayate (8:85).

The following poetic gems might enlighten the mind of Bh with regard to "*māti*" vs. "*bhāti*."

Amān ivāṅgeṣu mudaḥ prakarṣāt pratyudyayau taṃ janakaḥ kumāryāḥ.
Anuṣṭhitam samyag upāyavidbhir nītaḥ parispandam ivārthasārthaḥ (9:40).

and

Trilokalakṣmyeva salīlam īkṣitaḥ kṛtadravaiś candrakarair ivāplutaḥ.
Adūravāñchālatikāphalodayaḥ kvacin na *māti* sma mudā nareśvarah (2:79).

Here is another great poet:

Yan na *māti* tadaṅgeṣu lāvaṇyam atisaṃbhṛtam.
Piṇḍīkṛtam urodeśe tat payodharatām gatam (*Kasyāpi*)

(cited by Saṃskṛtasūktisāgara p. 135)

Bh is not totally oblivious of the true purport of the poet's heart, i.e., what the poet wants to convey here. There is no room, none whatsoever, between the two breasts of the heroine. The word "*nirvivare*" is correctly translated by Bh: "*nirvivare*" = "*nir nāsti vivaraṃ chidram avakāśo yasmīṃs tat tasmin niravakāśe*." It is not surprising that the God of Love is seated there. What is surprising is that there was no room at all for anything to begin with. Nevertheless, not only Kāma sits there, but he is also able to accommodate his gigantic bow therein! This is the reason for surprise. This is the cause for wonder. The two words "*nirvivare*" and "*uccaṇḍa*" are quite significant. Bh has deliberately overlooked their real meaning. Every beautiful thing in this world "*bhāti*." The wonder is "*māti*." Bh knows that here we have "*adhika alaṅkāra*." He refers to its definition and says "*atrādhārāpekṣayā dheyasyādhikyavarṇanād adhikālaṅkāraḥ*." Did he recall any example of "*adhikālaṅkāra*"? Probably not. If he had taken the trouble of consulting even the Kāvyaprakāśa, he might have perceived the real sense and would not have turned a sensible poetic *sadukti* into total nonsense (see below). He does not accept my reading ("*māti*"). He insists on "*bhāti*." Smartly enough, he makes "*bhāti*" yield the meaning of "*māti*," of course, by his own force, twisting the word to mean anything he wants! That is how he performs this feat:

Bhāti pūrṇatayā samāgatya sāvakāśaṃ virājate.

One fails to understand where he acquired the sense represented by the words "*pūrṇatayā samāgatya sāvakāśam*." On second thought, I think he is right. He is *vidyāvāgīśa*. He is *kartum*, *akartum*, *anyathākartum samarthaḥ*, is he not? My limited knowledge cannot reach the unlimited height his knowledge has already reached!

Let us study some more examples of "*adhikālaṅkara*":

Yugāntakālapratīsaṃhṛtātmano
jaganti yasyām savikāśam āsata.
Tanau mamus tatra na Kaiṭabhadraḥ
tapodhanābhyāgamasambhavā mudāḥ (Māgha, 1:23).

Mammaṭa cites the following verse as an example of "*adhikālaṅkāraḥ*":

Aho viśālaṃ bhūpāla bhuvanatritayodaram.
Māti mātum aśakyo'pi yaśorāśir yadatra te (Kāvyādarśa of Daṇḍin).

I don't know whether Bh would have changed "*māti*" to "*bhāti*" here, too, if he had the opportunity to edit the above text.

Vāmanāchārya Jhalkikar wrote the *Bālābodhinī* commentary on Mammaṭa. By 1965 it had run into 7 editions. I don't know if the same Jhalkikar had any hand in the change from "*māti*" to "*bhāti*" in *Vik.*, B's edition. Bühler says,

As soon as I recognised the importance of the MS., I resolved to copy it out myself. My time at Jesalmīr was limited. But with the help of my companion Dr. H. Jacobi of Bonn, who kindly lent me his assistance during my whole tour in Rajasthan, the task was accomplished in about seven days. He copied Sargas V. VI., XIV.-XVIII. 1-74, while the rest fell to my share. We then revised our copy together. I fear however, that some at least of the little lacunae and mistakes, which had to be filled in and corrected when the work was printing, are owing to the inaccuracy of our transcript and not to that of the writer of the old MS [stress added]. Every case where in printing I thought it necessary to alter the text given by the transcript, has been carefully stated in the notes. With the exception of two or three passages (e.g. II. 21) about which I am still in doubt, the text of the *Vikramāṅkakāvya* is readable, and I believe that, if fresh MSS. are found, it will prove to be trustworthy.

I have to thank Vāmanāchārya Jhalkīkar for several emendations, which he suggested while copying my transcript for the press and his brother Bhīmāchārya for some other corrections given in the addenda [stress added].

According to the *asīma-dhiṣaṇā* of B!

Bh knows the "*nīti-upadeśa: guṇino na durāgrahāḥ*." I don't know why he asserts this here. Did he not know that "*ekākinī pratijñā hi pratijñātam na sādhayet*," "mere assertion does not prove the theory"?

Here is one more poetic gem from Bilhaṇa:

Sā stanāñjalibandhena manmathaṃ prathamāgatam.
Karotīvonmukhaṃ bālā bāndhavaṃ yauvanaśriyaḥ (8:44).

The compound word "*añjalibandha*" is quite significant here. What does it mean? It means "folded hands," i.e., two hands joined together. The two breasts are likened to the two hands joined together. There is no space in between them, none whatsoever!

Vilāsadolāphalake nitamba-vistāraruddhe paritas taruṇyāḥ.
Labdhaḥ paraṃ kuñcitakārmukeṇa tatrāvākāśaḥ kusumāyudhena (7:19).

The above idea very much resembles what is expressed by the poet in "*māti nirvivare . . .*" (8:41).

Banerji and Gupta translate 8:41 as follows:

It is wonderful [! A] that the flower-arrowed god (i.e., Cupid), with his fierce [! B] bow playfully [! C] coiled, appears [!] in the interval of her breasts, which is without opening [! D].

The whole translation is really wonderful! These translators should be awarded a literary prize. Such writers are alluded to by a poet in a desperate prayer:

Arasikeṣu kavitvanivedanaṃ śirasi mā likha mā likha mā likha.

And by Bilhaṇa too:

Kurvantu śeṣāḥ śukavākyapāṭham!

A) This should be "amazing" or "surprising" or simply "a wonder."

B) *Uccaṇḍa* does not mean "fierce" here, but "of a very large size" or "gigantic."

C) This should be "skilfully."

D) This should be "space."

Here is one more poetic gem from our own poet, Mahākavi Bilhaṇa, which may throw some further light on the matter:

Nitambabimbasya nitambavatyāḥ prakānavistāravaśād ivāsyā.

Prthvīpater uttamanāyikāpi na kāpi lebhe hṛdaye'vakāśam (9:12).

Let it be emphasized here that Bh fares better as far as "*nirvivare*" and "*uccaṇḍa*" are concerned, but he displays his unreasonableness when he says "*bhāti pūrṇatayā samāgatya sāv akāśam virājate*."

Monier-Williams says,

Mā = to correspond in measure, find measure or room in (cl. 2 with loc.,) e.g. *te yaśo -rāśir bhuvana- tritayodare māti*, thy mass of fame finds room in the interior of three worlds (1888 ed., p. 764, column 3).

Apte:

Mā = to be in, find room or space in, be contained or comprised in (1965, 3d. ed., p. 753, Column 1).

Once again I am reminded of a great *sadukti* of a great poet:

Daivīm vācam upāsate hi bahavaḥ sāram tu sārasvatam
jānīte nitarām asau gurukulakliṣṭo Murāriḥ Kaviḥ.
Abdhir laṅghita eva vānarabhaṭaiḥ kintvasya gambhīratām
āpātālanimagnapīvaravapur jānāti manthācalaḥ.

* * *

Bilhaṇa says,

Dolāyām jaghanasthalena calatā lolekṣanā lajjate
dhatte dikṣu nirīkṣaṇaṃ smitamukhī pārāvatānāṃ rutaiḥ.
Sparśaḥ kaṇṭakakoṭibhiḥ kuṭilayā līlāvane neṣyate
sajjaṃ maugdhyavisarjanāya sutanoḥ śṛṅgāramitraṃ vayaḥ (8:86).

While trying to explain this verse (8:86), Bh misses the true meaning. I am referring to the second *carana*: "*Dhatte dikṣu. . .*" Bh says,

Kapotarutena suratasamaye liṅgayonigharṣaṇa- rutasmarāṇenotkaṇṭhayā ita
stataḥ nirīkṣate kuto'yaṃ vicitraḥ śabdaḥ samāyāti. Kapotāḥ khalu svabhāvata eva
bahuviṣayalampaṭā bhavanti. Teṣāṃ śabdena teṣāṃ kāmakrīḍāṃ draṣṭum itastato'
valokayatīti bhāvaḥ.

This is all incongruous. When I read such indescribable babble I keep wondering whether the writer was awake, dreaming, or asleep--or totally out of his mind--when he wrote such nonsense and rubbish. The cooing of pigeons resembles the sound from the throat, made by the lady as an essential function of the *suratakrīḍā* (sexual intercourse). In other words, she makes a special cooing sound deliberately. It is not the sound made by the friction of the

sexual organs of the lover and the beloved lady (*liṅga* and *yonī*). (There is a lot of natural "grease" there, Mr. Vidyāvāgīśa!) It is surprising that Bh did know of this himself! Neither did he consult a friend. Maybe he was shy of asking such a silly question, but he could have studied the literature in his University Library and spared himself the ridicule of future generations of readers of his "great" translation and interpretation. I am told that many great *pandits* of Kāśī had examined Bh's work. How did they overlook this *asaṅgati*?

Probably Bh had not yet read the eighteenth canto when he was working on the seventh canto, for there Bilhaṇa expresses similar ideas in 18:26:

Śrutvā śrutvā rutam avirataṃ yatra pārvatānām
dakṣaḥ kaṇṭhadhvaṇiṣu śanakaiḥ paurakanyā bhavanti.

Here is another poet:

Kānte tathā katham api prathitaṃ mṛgākṣyā
cāturyam uddhatamanobhavayā rateṣu.
Tatkūjitānyanuvadadbhir anekavāraṃ
śiṣyāyitaṃ gṛhakaṇṭhāśatair yathāsyāḥ.

(Kasyāpi, Saduktikarnāmṛta of Śrīdharadāsa, Calcutta, 1965, pp. 299-300. Also discussed in Sāhityadarpaṇa.)

Let us enjoy the beauties of another poetic gem:

Narair viphalajanmabhir giridarī na kiṃ sevyate
na cec chravaṇagocarībhavati jātucij janmani.
Kapotaravamādhurīviracanānukārādaro
ratāśahakṛśodarīvacanakākūrītīdhvaniḥ.

(Samskṛtasūktisāgaraḥ, Kāśī, Akhila Bhāratīya Vikrama Pariṣad, Saṃvat 2014 V.
Saṅkalanakartā tathā anuvādaka, compiled and translated by Śrī Nārāyaṇa Svāmī.)

The compiler does not give his source, but translates the verse beautifully in Hindi as follows:

Kabūtarakī guṭaragūṃkī mīṭhāsakā anukaraṇakaranevālī, ratikā pariśrama sahanemeṃ asamartha navelīke prārthanāse bhare hue vacanoṃ kī dhvaniko jisane [jinhoṃne] jīvanameṃ kabhī nahīṃ sunā una manuṣyoṃ kā to janmahī vyārtha hai. Ve bhalā parvatakī kandarāoṃ meṃ kyoṃ nahīṃ cale jāte?

Saduktikarnāmṛtam of Śrīdharadāsa cites the above verse, "*Narair viphalajanmabhir*," under "*Kaṇṭhakūjitam*" and ascribes it to "*kasyāpi*." It also gives the following verse:

Kānte vicitrasuratakramabaddharāge
saṅketake'pi mṛgaśāvakaḥkalocanāyāḥ.

Tat kūjitam kim api yena tadīyatalpaṃ
nālpaiḥ parītam anuśabditalāvakaughaiḥ.

For further enlightenment of Bh on 8:86, I would like to offer an extract from the Kāma- sūtra of Vātsyāyana, tr. by S. C. Upādhyāya (Bombay, Taraporevala, 1970, p. 121, Ch. 7):

Sūtra 5.--virutāni cāṣṭau.

On the other hand, what results from intense passion and not pain, is "*viruta*" or cooing, which is of eight kinds.

Sūtra 6: Hiṅkāra-stanīta-kūjita-rudita-sūtkṛta-dūtkṛta-phūtkṛtāni. [Only seven! *Sītka* also?] (5) Kūjita or cooing. . . .

Sūtra 8: Pārāvata-parabhṛta-hārīta-śuka-madhukara-dātyūha-ḥaṃsa-kāraṇḍava--virutāni sītṛta-bhūyiṣṭhāni vikalpaśaḥ prayuñjīta.

A woman may also imitate the shrieks and calls of doves, koels, pigeons. . . .

Sūtra 15: Tatrāntarmukhena kūjitam phūtkṛtam ca. Tatra kūjitam tat saṃvṛtena kaṇṭhena. Kūjatya- nenāvyaktam śabditam. Yadi vivṛtena jihvāmūlena ca tat phūtkṛtam (Vyākhyā).

At such a time, the woman should alternately utter the cooing sound from inside her mouth and the "fu-fu" sound. (The "fu-fu" sound is almost the opposite of the cooing sound, which is usually done with the mouth kept open).

According to Apte, "*Ratakūjitam*" = "lustful or lascivious murmur." Thus it becomes evident that this *kaṇṭh hadhvani* was acquired through a voluntary learning process and was not merely an involuntary expression of exhaustion or pain, etc.

Cf. Daṇḍin:

Kalakvaṇitagarbheṇa kaṇṭhenāghūrṇitekṣaṇaḥ.
Pārāvataḥ paribhramya riramsuś cumbati priyām.

(Kāvyādarśa, ed. by Dharmendrakumāra Gupta, Delhi, Mehar Chand Lacchmandas, 1973, p. 85.)

This subject also brings the following verse to mind:

Śrīparicayāj jaḍā api bhavantyabhiññā vidagdhacaritānām.
Upadiśati kāmīnīnām yauvanamada eva lalitāni.

(quoted in Kāvyaprakāśa)

I could go on and on. Here is another poetic gem on *surata-kaṇ ha-ruta*, cited by Mammaṭa in his Kāvya-prakāśa as an example of *smaraṇa alaṅkāra*:

Nimnanābhikuhareṣu yad ambhaḥ plāvitam caladṛśāṃ laharībhiḥ.
Tadbhavaiḥ kuharutair natamadyaḥ smāritāḥ suratakaṇṭharutānām (Jalhaṇa 67:16
).

Suranāryaḥ ityapi pāṭho dṛśyate.

Here is one more example of *surata-kaṇ ha-ruta*. Sumukha says to Rāvaṇa,

Yānūrmilāpatir ayam ca tavātmajaś ca
bāṇotkarān vikirato racitāndhakārān.
Te'nyonyakhaṇḍanavaśād viphalībhavanti
ratyutsave badhīrayor iva kaṇṭhanādāḥ.

(Bālarāmāyana of Rājaśekhara, Aṅka 8, verse 44)

Bh refers to Shri Rāmāvatāra Śarmā as his "*guruvaryāṇām*." It is unfortunate that his *guru* did not teach him even the basic Sanskrit *kāvyas*. I don't know whether Bh has ever seen the following *sadukti* of Mahākavi Māgha in Śiśupālavadham:

Ratāntare yatra grhāntareṣu vitardiniyūhaviṭaṅkanīḍaḥ.
Rutāni śṛṇvan vayasāṃ gaṇo'nte-vāsitvam āpa sphuṭam aṅganānām (3:55).

I find it difficult to leave the *prakṛta-prasaṅga*. I am reminded of one more poetic gem of our own poet Bilhaṇa:

Smaraprasastiprativastutāṃ gatāḥ salīladātyūhasamūhanisvanāḥ.
Bhavanti yatra kṣaṇamātraviśrama pradāyinaḥ kaṇṭharaveṣu yoṣitām (2:15).

The A MS. has "*vibhrama*." I too thought it to be preferable. But no, "*viśrama*" is much better.

Dātyūha-samūha-nisvanāḥ give relief, even for a very short period, to *yoṣitām kaṇ haraveṣu*! We have seen this in India in Harikathā. The principal performer (singer) takes a breather. The melody is continued by his associate. Then the lead singer picks up once again; so there is continuation on the same *tāla* and *laya*!

Apparently Bh did not understand the poet here. For "*kaṇ haraveṣu*" he says "*bhāṣaṇa-kāryeṣu gīteṣu vā*." I wish he could tell us the significance of the word "*kṣaṇa-mātraviśrama*"! The *komalāṅgī* gets tired by constantly making the sound; so the birds relieve her! Bh concludes, "*Tatratyānām nārīṇām śabdo dātyūhakūjitavan madhura iti vyajyate*." I get hurt by the display of knowledge on the part of Bh. Truly it is said that *arasikeṣu kavitanive danam śirasi mā likha mā likha mā likha*. In Hindi too we have a beautiful saying: "*Bhains*

a ke āge bīna bajāe bhainsa paṛī pagurāe," "play *vīṇā* in front of the she-buffalo; she will continue her munching"!

I have cited above the verse, "*Narair viphalahanmabhir. . .*" It says, "*Ratāsaha- kṛśodarī-vacanakākurītidhvaniḥ.*" While Vātsyāyana in his Kāmaśāstra says that the sound is generated by passion and not pain and that it is voluntary and made with special effort, "*Narair viphalajanmabhir*" has a different interpretation. That idea is echoed in the following verse:

Gāḍhālīṅganavāmanīkṛtakucaprodbhinnaromodgamā
sāndrasneharasātirekavigalacchrīmannitambāmbārā.
Mā mā mānada māti mām alam iti kṣāmākṣarollāpinī
suptā kiṃ nu mṛtā nu kiṃ manasi me līnā vilīnā nu kiṃ.

Let us now discuss the third *carāṇa* of the above verse (*Dolāyām jaghanasthalena*). Bilhaṇa says,

Sparśaḥ kaṇṭakakoṭibhiḥ kuṭilayā līlāvane neṣyate (8:86.3).

Misra has really murdered the *Sāhitya-vidyā-vadhū* here while commenting on this *kavi- vacanam*. He says,

For *iṣyate* (of the MS. and edd.) "is desired", read *anveṣyate* "is looked for": "the touch by the thorns is looked for by the tricky one", the idea being: that she enjoys the scratchings that would take place in passionate embracings. The mistake *neṣyate* (*na-iṣyate*) for '*nveṣyate* must, however, be old as the paraphrasing line in Sp. shows" (p. 59).

The critic had already ordered earlier on pp. 15-16,

Instead of *neṣyate* (*na-iṣyate*) "is not desired" pass. of *anveṣaya* read *anveṣyate* (*anu-iṣyate*) "is looked for", cp. below Chap. III on 8.36 [*sic.*, should be 8:86!]

I don't know whether this is a deliberate attempt on Misra's part to increase the bulk of his book, or an unconscious display of his lack of knowledge. I also fail to understand how "*anu*" + "*iṣyate*" becomes "*anveṣyate*"! "*Anu*" + "*iṣyate*" will turn into "*anviṣyate*" and not "*anveṣyate*." Cf. *Anviṣyan maraṇopāyaṃ duḥkhāt tatsainyaluṇ hitaḥ*, 4:16. NRR adds, "Is Misra so ignorant that he does not know the inevitability of *yaṇ* here? Or, is he just care- less? Shouldn't he have said *anu-eṣyate*?"

Misra certainly crosses the limits of justice and decency when he calls "*neṣyate*" a mistake! He also calls it "old." The question is, how old? Misra does not give the age. It is not only the J MS., which antedates the year A.D. 1229, but also the Saduktikarṇāmṛta (A.D. 1205) has "*neṣyate*" (= "is not desired, liked, or looked for").

So, if I understand Mr. Misra correctly, the Purāṇa Bilhaṇa wrote "*anveṣyate*"--that was the original and correct reading. Someone at a later date, still in olden days, committed a mistake and made it "*neṣyate*," so Mahākavi Bilhaṇa had to appear on this earth once again, after so many centuries, in the *nāma* and *rūpa* of B. N. Misra to restore the original.

Let us resume our discussion of the current topic. The verse in reference appears in Saduktikaṇṇāmṛta as follows:

Dolāyāṃ jaghanasthalena calatā lolekṣaṇā lajjate
sajjam maugdhyavisarjanāya sutanoḥ śṛṅgāramitraṃ vayah.
Sparsaḥ kaṇṭakakoṭibhiḥ kuṭilayā līlāvane neṣyate
dhatte dikṣu nirīkṣaṇaṃ smitamukhī pārāvātānāṃ rutaiḥ.

Incidentally I might add here that the transposition of *padas* 2 and 4 in Saduktikaṇṇāmṛta cannot be justified because "*sajjam maugdhyā-*" is the conclusion, and it must come at the very end. Sures Chandra Banerji, the editor of Saduktikaṇṇāmṛta, traces this verse in other sources and anthologies (Spd 3278; Smv 51.14; V.C. VIII 86). In the footnotes he provides the following information:

- a) Sp. *valatā* for *calatā*
- b) This line, with *vayah* for *vapuḥ*, is the fourth line in Spd., V.C. [?], Smv., Spd. read the second line thus: *Sa [Sā] śaṅkaṃ tanukaṇ ha ["ṇ a"?] kakṣatabhiyā kṛḍāvane kṛḍati. ["Kṣata is a very fine word, which reminds me of "nakhakṣata" and "dantakṣata"]*.
- c) Ed. of *Śarmā līlāvanau* for *vane*. Spd. omits this line.
- d) As pointed out above, Spd. and Smv. read (b) here. *Spārāvātīnām* for *-vatānām* (b) and (d) are transposed in Ed.

Notwithstanding all the variant readings and transpositions of the lines, etc., there is not even a single convincing reason to change "*neṣyate*" to "*anveṣyate*"! I simply fail to understand what Misra means by "as the paraphrasing line in Śp. shows." I feel miserable that I am not able to comprehend what Misra wants me to do.

The so-called paraphrasing line, as cited by Misra himself, reads,

Sāśaṅkaṃ tanukaṇṭakakṣatabhiyā kṛḍāvane kṛḍati.

The poet here says that "*[sā] kṛḍāvane kṛḍati*" = "the lady does definitely play in the pleasure garden," but *sāśaṅkam!* Why? *Tanukaṇ akakṣatabhiyā*. She plays in the pleasure garden, no doubt, but with caution and care, lest the thorns scratch her body. Those very scratches are misunderstood for *nakhakṣatas!*

The words "*sāśaṅkam*" and "*bhiyā*" are quite significant. Misra misses the essence of all! Let it be emphasized that Mr. Misra goes against not only all the MSS. and all the editions of the Vik., but also against those ancient anthologies which have exactly the same readings that Vik. has; i.e., *sparsaḥ kaṇ akako ibhiḥ ku ilayā līlāvane neṣyate*. And the other anthologies, which contain "*sāśaṅkam tanukaṇ akakṣatabhiyā krīḍāvane krīḍati*," do not lend any support to Misra's contention that "the reading ought to be changed to '*anveṣyate*'" is "looked for" either!

Misra acts in an unreasonable manner. A reasonable man would have considered the issue once again to determine whether he should tamper with an existing reading or not.

Untill and unless a scholar is absolutely certain about the worthlessness of the original reading and strongly feels that there is an unavoidable need for a substitution to make some sense out of a nonsensical reading, he does not have the right to make the substitution. Misra might have concluded irretrievably that he was absolutely right, but what about his gurus in Germany, if there were any?

I don't understand what is the gain of the *nāyikā* in wilfully getting scratched by thorns in the garden, unless she wants to invite trouble for herself unnecessarily! We have a beautiful saying in Hindi: "*Ā patthara mere paira para para*." "O stone, come and hit me on my feet!" Misra would like to change the readings left and right, up and down, to suit the lack of his understanding. So "*līlāvane neṣyate*" becomes "*līlāvane'nveṣyate*." No *sahṛdaya* will agree.

Of course, the lady does not look for the scratchings caused by the thorns, in spite of Mr. Misra's assertions. She wants to avoid them by all means, lest they are mistaken for the scratchings (*kṣatas*) received during the *rati-krīḍa*, sexual play, not "passionate embracings" as Misra asks us to believe! She may enjoy the *nakhakṣata* or *dantakṣata* from her lover, but not *kaṇ aka-kṣata* from thorny bushes! And, by the way, where did Misra get the idea that "scratchings take place in passionate embracings"? Does he not know any difference amongst the various components of *ratikrīḍā* like *ālīṅgana*, *cumbana*, *nakhakṣata*, and *dantakṣata*, etc.? I am not sure whether he acquired proficiency in science or art.

Naturally Bh reads "*krīḍāvane neṣyate*," but his cause is different. He wants us to believe that the lady did not want to be scratched by the thorny bushes because they were painful! So what? Every prick is painful. The lady did not want to be scratched, not because of the potential pain, but because they were likely to be mistaken for the *nakha-kṣatas* received during the *ratikrīḍāprasaṅga*!

I do not know if our neo-expounders have come across the following *sadukti*:

Dr̥ṣṭīm he prativeśini kṣaṇam ihāpyasmadgr̥he dāsyasi
 prāyeṇāsyā śiṣoḥ pitā na viraśaḥ kaupīr apaḥ pāsyati.
 Ekākinyapi yāmi satvaram itas srotas tamālākulam
 nīrandhrās tanum ālikhantu jaraṭhacchedā nalagranthayaḥ.

And what about the following?

Kasya vā na bhavati roṣo dṛṣṭvā priyāyāḥ savraṇam adharam.
Sabhramarapadmāghrāyīṇi vāritavāme sahasvedānīm (Kāvya prakāśa).

* * *

MISRA THE TRANSLATOR

Misra is equally adept in the art of translation. He translates the following verse beautifully:

Mukhena lajjābhīṇayapragalbhā līlālavanyāñcitakandhareṇa.
Pratyādiśantīva divi sphurantam anekadoṣopahataṃ mṛgāṅkam (9:53).

I wish Misra had attempted more translations of Bilhaṇa. He translates "*mukhena pratyādiśantī iva mṛgāṅkam*" as "putting as it were the moon in its place by her face" (p. 26). I do n't know how "*pratyādiś*" could mean "to put someone in its place." And even if it meant that, what purpose would it serve?

According to Apte "*pratyādiś*" means "to reject, discard, shun"; *pratyā-diṣ aviśeṣam aṇḍanavidhiḥ*, "to repulse"; "*pratyādideśainam abhāsamāṇā*," "to cast off, repudiate"; "*kāmaṃ pratyādiṣ ām smarāmi na parigrahaṃ munes tanayām*," "to obscure, eclipse, defeat, throw into the shade or background"; "*pratyādiśyanta iva me dṛṣ alakṣyabhidaḥ śārāḥ, rakṣāgrhagatā dīpāḥ pratyādiṣ ā iva*." The term also means "conquer" or "overcome" by the same authority of Apte. However, Bh correctly translates "*pratyādiśantī*" as "*tiraskurvantī*" and also cites Amara as his authority--*pratyādeśo nirākṛtiḥ*. And the English translators B & G, substituting word for word (*makṣikāsthāne makṣikā*), say,

Skilled in the acting of bashfulness with her face[,] she was as if repudiating [emphasis added] the moon, disfigured with many blemishes, shining in the sky, with her neck curved playfully (B & G).

The Hindi translator of Bh renders this verse as follows:

Lajjāko prakāṣa karane meṃ pravīṇa (vaha Candra-lekhā) vilāsa se thoṛī jhukāī huī gardana se yukta mukha se [so he bypasses the problem of "*yasya*," "*yena*," or "*ya smin*," etc.] ākāśameṃ camakanevāle, aneka doṣoṃ se nindya athavā aneka rātriyoṃ meṃ (kṛṣṇapakṣa meṃ) kāntihīna, candramā kā tiraskāra karatī huī prakāṣa huī.

Howsoever poor the translation in Sanskrit, English, or Hindi may be, no one has missed the meaning the way Misra has. He has missed everything.

"Candrikā" interpreted "*līlālavanyañcitakandhareṇa*" as follows: "*līlāyā lavena nyañ-citā vakṛikṛtā kandharā yasya tena*." [I believe "*yasya*" is wrong. It should be "*yena*." The face has turned the neck a little. When the face is turned, naturally the neck turns too.]

Misra merely raises the question and does not try to solve it! He says, "Usually the neck is thought to belong to the head, rather than to face" (p. 26, note 3). Let us see what Bh says:

Līlāyā vilāsasya lavena leśena nyañcitā vakrīkṛtā kandharā grīvā yasmin tena mukhena.

So Bh uses locative!

* * *

MISRA SEEMS CONFUSED

Here is a case where we find Misra quite confused. He sees what in reality does not exist. He suffers from *bhrāntir mithyāmatir bhramaḥ*. Undoubtedly, "to err is human." Our great *nītikāras* have already taught us,

Gacchatas skhalanaṃ kvāpi bhavatyeva pramādataḥ.

Those who ride horses are likely to fall sometimes. There is hardly any human being on this earth who could prove that he/she has never committed an error! As a rule, one should always be careful, lest one errs. However, one should be doubly careful when trying to find fault with the work of others. Those who live in glass houses should never throw stones at others.

Here is Misra's unusual power of perception:

Tayopadeśaḥ sa kṛtaḥ kumāryāṃ vṛthāgaman nīca ivopakāraḥ.
Premāṇi janmāntarasañcitāni prādurbhavanti kvacid evam eva (9:92).

Misra expounds:

kumāryāḥ, in second and third editions, conjectured [?] for *kumāryām*, in the MS. and *ed. pri* is hardly correct. *Kumāryām* (loc.) is to be construed with *agamat* ^9, like *nīce* in the comparison: "the instruction went to the girl in vain, like a service [goes in vain] to a vile one". For the thought compare: Bhāsa, Cārudatta, 1.19: Bālacaritā 1.15 (= *Śūdraka Mṛcchakatika*, 1, 34):

*limpatīva tamo'ṅgāni varṣatīvāñjanaṃ nabhaḥ
asatpuruṣaseveva dr̥ṣṭir viphalatām gatā*

Bharavi, Kirat., 13.33:

*upakāra ivāsati prayuktaḥ sthitim aprāpya mṛge gataḥ prañāśam
kṛtaśaktir adhomukho gurutvāj janitavrīḍa ivātmapauruṣeṇa* (p. 16).

9. Cp. Raghu. 6.66 . . . *tadīyo lebhe antaram* [!] *cetasi nopadeśaḥ*, "her instruction did not obtain a place in her mind" [Misra's footnote].

Let us see how the verse 9:92 reads both in B and N:

Tayopadeśaḥ sa kṛtaḥ kumāryāṃ [loc.] vṛthāgaman nīca ivopakāraḥ.
Premāṇi janmāntarasañcitāni prādurbhavanti kvacid evam eva (9:92).

We read here "*kumāryāṃ*" (loc.) and not "*kumāryāḥ*" (gen.) as alleged by Misra. Then how did he read "*kumāryāḥ*" (gen.) in the same verse? Well, he might have read the following verse, which has "*kumāryāḥ*" (gen.):

Pradarśayāmāsa tataḥ kumāryāḥ kṣitīśam anyam pratihārarakṣī.
Cūtānubandhe madhupāṅganāyāḥ mugdhā madhuśrīr iva kaṇṭikāram (9:93).

So the word "*kumāryāḥ*" (gen.) of verse 93 might have been read by Misra in verse 92! This entire discussion of Misra turns out to be *jalatāḍanam*.

The facts are as follows: The verse 9:92 does not have "*kumāryāḥ*." It has "*kumāryāṃ*." Verse 9:93 does have "*kumāryāḥ*," which is correct in its own context. The variant reading "*kumāryāṃ*" of J and B, appearing at the bottom of page 100 of N, refers to 9:93 and not 9:92! The figure 2 appears as superscript on the word "*kumāryāḥ*" of 93.1; 92.1 already had "*kumāryāṃ*." There was no reason to change "*kumāryāṃ*" into "*kumāryāṃ*"! Note that 92.1 reads "*Tayopadeśaḥ sa kṛtaḥ kumāryāṃ*," and 93.1 reads "*Pradarśayāmāsa tataḥ kumāryāḥ*." All this trouble arose, perhaps, because the two verses are in juxtaposition, one after the other, and Misra was too anxious to find fault with his predecessors.

I can offer an explanation for Misra's performance. It may be a case of the play and display of the maxim of "*maṇḍūkapluti*," "jumping of the frog"! Misra's eyes jumped from one "*kumāryāṃ*" to another "*kumāryāḥ*." He did not distinguish the two as separate words! The similarity of the form deceived him. Had he seen both the verses carefully and at the same time, he would have spared his readers a great deal of trouble as well as time and energy, including me. Misra seems to be careless. I do not doubt Misra's correct reading of the verse 9:93 because on page 4 we find him discussing the same verse:

pradarśayām āsa tataḥ kumāryāḥ^2 "then he [Who "he"? It should be "she," Mr. Misra!] showed to the maiden."

Regarding the footnote, "*kumāryāḥ*" is, Mr. Misra, a conjecture of *ed. sec.* In accordance with the MS., Bühler has "*kumāryāṃ*," which is not construable.

* * *

Here we have another demonstration of Misra's domineering wisdom:

Nirudhya randhraṃ madhupūritasya puṣpasya lobhād bhramaro'vatasthe.

Anyena mārgeṇa papus tad anye labdhārjanānām ayam eva mārگاḥ (10:13).

Misra makes an unjust suggestion:

For *labdhārjanānām*. [!] "of those that have obtained acquisition", which does not make sense in the context (*labdhārjanānām [sic] ayam eva mārگاḥ*, "this is the way of those that have obtained acquisition"). *ed. ter.* conjectures: *lubdhair janānām*, which seems better--as it is indeed a greedy bee that is spoken of in the verse--but is difficult of [!] construction: "this is the way of people with the greedy". We should expect rather a loc., than an instrumental; besides, the verse is concerned with bees, not with people. More conservative [?] and without difficulties would be to read: *lubdhārjanānām ayam eva mārگاḥ*, "this is the way of the acquisitions (= thus it goes with the acquisitions) of the greedy ones . . ." (p. 16).

My text reads "*labdhārjanānām ayam eva mārگاḥ*," and so does J and B. However, J gloss says "*yata upārjakapuṃsaḥ*." But "Candrikā" suggests "*lubdhair janānām ayam eva mārگاḥ iti pā haḥ sādhyān*."

Misra attributes the reading, "*lubdhair janānām ayam eva mārگاḥ*," to *ed. ter.* (i.e., Bh). He knows that *ed. ter.* is "*kāvyārthacauryacaturaḥ*." Bh never acknowledges any debt to me. He takes "Caritacandrikā" to be an ancient commentary antedating A.D. 1286; so whatever is contained in "Caritacandrikā" is Bh's own property! On p. 269, lines 24-25, I said in MY "Caritacandrikā," "*Lubdhair janānām ayam eva mārگاḥ iti pā haḥ sādhyān*"! So it is not true to say that the above reading is a contribution of Bh. Mr. Misra is careless.

Bh probably did not know that when the N text was going through the press, "Caritacandrikā" was not even composed! As the printing of the text progressed, I wrote MY "Caritacandrikā." Otherwise "Candrikā" would have appeared along with the text, at the bottom, where it actually belongs. It is a *pāda-ippaṇī* and ought to have gone to the *pāda*. It was not possible for me to suggest the "conjectured" reading in the text part. My text accepts what J states as far as the reading is concerned. The conjectured reading could be put only in the footnote. Since there was no possibility of putting it on the same page under the text as a footnote (*pāda-ippaṇī*), it had to be put in the "Caritacandrikā," after the text was finished.

However, Bh adopts the conjectured reading of "Candrikā" (i.e., my reading) for his text and relegates N's (and that of J too) reading "*labdhārjanānām ayam eva mārگاḥ*" to the secondary position, downgrading it to his footnote. His words are "*Labdhārjanānām ayam eva mārگاḥ pā ho'yaṃ cintyaḥ*." He does not give any credit to "Caritacandrikā" or to me. He does not ascribe the "improved" reading to its true originator. He takes all the credit to himself, to be appreciated by future scholars like Misra.

Let it be remembered that for reasons best known to him, Bh has assumed that "Candrikā" is an ancient commentary, composed even before A.D. 1286. I don't think such a great ancient scholar, an imaginative creation of Bh's fertile brain, if he has one, would say "*iti pā haḥ sādhyān*." His words would be bolder, much more assertive. Also the same gloss

s-writer won't have "*yata upārjakapumsaḥ*," which is the translation of "*labdhārjanānām*." In other words, the sense in the J gloss ("*yata upārjakapumsaḥ*") is not the same as suggested in the conjectural reading of "Candrikā." I am still not clear on this issue. However, Misra, who does not have any doubt about anything, ever, recommends that the reading be changed to "*lubdhārjanānām ayam eva mārگاḥ*."

It is interesting to observe that according to Misra, "*labdhārjanānām*" "does not make any sense in the context." To him "*lubdhair janānām*" seems better, yet "it is difficult of [?] construction." So he recommends that we force Bilhaṇa to speak the words "*lubdhārjanānām ayam eva mārگاḥ*" because that would be "more conservative"! I don't know what is meant here by the last word "conservative"! It is difficult to agree with Misra for various reasons and on various grounds. He says, "We should expect rather a loc" (p. 16, 1.30). But his suggested reading ends in "*lubdhārjanānām*." I fail to understand how a word ending in "-nām" could be called a locative! May be Misra's loc. ends in "-nām"! Probably he meant "genitive."

And then Misra argues that "[b]esides the verse is concerned with bees, not with people." Evidently he had seen Bh, who says that here we have (the figure of speech called) "*arthāntaranyāsaḥ*." It is true that the verse is concerned with bees, but only in the first three quarters. The fourth quarter is general (*sādhāraṇa*) and is appropriately concerned with people! Whether the reading is accepted to be

- a) *labdhārjanānām ayam eva mārگاḥ*
- b) *lubdhārjanānām ayam eva mārگاḥ*
- c) *lubdhair janānām ayam eva mārگاḥ*

the main theme ends with the third quarter. The fourth quarter is a generalization from the preceding special situation (case). Our *ākāṅkṣā* is satisfied with the three quarters. The fourth quarter stands by itself. Even Misra uses the term "ones." I don't know if his "ones" refers to the people as well, or only to the "bees." In any case, he has missed the *kavitāntaragatam kavitātātparyam*. An example of the beautiful editorial work of Shri Nagaraja Rao! I had used the word "finished." His word is much more "satisfying"! How sincerely I wish he had finished what he had begun!

Misra may know what "*arthāntaranyāsa*" is. Here is its definition from *Sāhitya-darpaṇa* by Viśvanātha Kavirāja:

Sāmānyam vā viśeṣeṇa viśeṣas tena vā yadi.
Kāryam ca kāraṇenedam kāryeṇa ca samarthate.
Sādharmyenetareṇārthāntaranyāso'ṣṭadhā mataḥ.

(Naī Dillī: Pāṇini, 1982. p. 579)

It would have been much better if Misra had studied the basic, elementary texts in India itself and then proceeded to earn a Ph.D. in Germany, where his so called "advisors" and "examiners" either did not read what he wrote or did not know any better! His so-called "flawless" dissertation was written in a German brand of English. Maybe his advisors had no knowledge of English at all!

As far as I am concerned, the problem still remains unresolved! There are three possible readings as shown above. I still maintain that "*lubdhair janānām ayam eva mārgaḥ*" is the most appropriate reading, "*yata upārjakapumsaḥ*" of J gloss notwithstanding. Let us hear what the poet wants to say:

The flower is brimming--really brimming, overflowing with honey. But the bee is too greedy. Neither does it drink itself; nor does it allow others to enjoy the drink. It covers the opening, obstructs the path, and stays right there, totally tight.

Now the other bees could not tolerate this disgusting situation. They found another opening and drank all the honey while this greedy one kept on believing that all the honey was safely preserved. This is all *prakṛta*, the true situation, a statement of facts.

Let us pay special attention to the repetition of the word "*mārga*," and also consider the style of composition (*racanāśailī*) of the poet. We have "*lobhāt*" in the *prakṛta*. It will be much more pleasant and appealing to have "*lubdhaiḥ*" in the concluding sentence. Not only does "*mārga*" mean "opening," it also means "way," a way most appropriate and prudent way to deal with cunning and greedy people.

* * *

Once again we see here Misra's fantastic flights of imagination:

Tavāṅgavallīkusumair vilāsair avaimi kāmo hriyamāṇanetraḥ.
Caitrārpitaṃ nūtanam astrajātaṃ sandhātukāmo'pi na sandadhāti (10:27).

Misra says:

vilāsa- (*vi-las* with *ghañ*), used as an adjective (*ed. ter.*, *comm.*; *vilāsair vilāsayuktaiḥ*) is hardly possible. Read perhaps for *vilāsair* rather *vikālair*:

tavāṅgavallīkusumair vilāsair [!] *avaimi kāmo hriyamāṇanetraḥ*
caitrārpitaṃ nūtanam astrajātaṃ sandhātukāmo'pi na sandadhāti

"God Kāma, whose eyes, I think, are robbed, (forcibly taken) by the timeless (*vikāla*) flowers (= flowers that know no season) of the liana that is your body, does not place on his bowstring the new arsenal of arrows [i.e., flowers] offered by the season Caitra, though he is wishing to do so" (p. 17).

I don't know how "*vikāla*" could mean "[flowers] that know no season"! It is not *sarvakāla* or *sarvaṛtu*.

Let us examine what Bh has to say on this point that led Mr. Misra astray, if it did at all. Misra is confused.

Tava Candralekhāyāḥ vilāsaiḥ vilāsayuktaiḥ [,] aṅgānyeva vallyo latāḥ tāsāṃ kusumāni puṣpāṇi taiḥ [,] athavā latāsthānāpannā śarīrayaṣṭiḥ kusumasthane'ṅgāni.

I do not think Bh understood what Bilhaṇa wanted to say here! He translates "*vilāsaiḥ*" as "*vilāsayuktaiḥ*." Misra finds fault with him, which is justifiable. However, Misra misleads his readers by suggesting an "improved" reading. His suggestion to read "*vikālaiḥ*" is as unacceptable to me as any that I have found in his entire product of "investigations."

It is obvious that Bh totally overlooks "*vilāsāḥ*" as substantive. What he says does not make much sense to me. At the end he says, "*Tavāṅgavallīkusumair [!] eva kāmasya śarāsaṇḍhānaḥetukaṃ kāryam kṛtam iti bhāvaḥ*." I don't know how Bh could grow flowers in or produce them from the body (assemblage of limbs) of Candaladevī!

Banerji and Gupta provide only a glimmering lamp to show the proper path to our neo-expounders. However, no one seems to use that lamp. B and G say,

I think, Cupid, with his eyes attracted by the dalliances [vilāsaiḥ] in the shape of [?] the flowers of your body-creeper, does not wield ["aim" or "set"] the new weapon offered by Caitra, though he is willing [?] to do so.

The Spring, whose responsibility it is to provide the arsenal of weapons (arrows of flowers) to his Master, the God of Love, has provided him (God of Love) with abundant new and fresh weapons, and he (God of Love) also does want to aim those arrows at his targets; yet when he sees the *vilāsas* of Candaladevī, which are equated with the flowers, blossoming forth from the creeper of [that is] the body of Candaladevī, he gets so enamoured by them that he finds no enthusiasm to use those arrows (which are traditional). The *vilāsas* of Candaladevī are much more attractive, bewitching, effective, and superior as compared to all the arsenal of the Spring Season.

Truly speaking it is very difficult, almost impossible, to translate impregnated words of great poets like Bilhaṇa in a language which is still foreign to me. To substitute words for words following the principle of *makṣikāsthāne makṣikā* can be done, but to bring out the real meaning of Bilhaṇa using the English language is an extremely difficult task indeed for me. Every word of Bilhaṇa is enriched with pregnant meaning: *hriyamānanetraḥ nūtanam astra-jātam sandhātukāmaḥ api na sandadhāti!* The beauties of poetry can be appreciated only through the feelings of one's heart. *Kāvyārtha-bhāvanā-paripakva-buddhi-vibhava-mātra-vedyam* is the *kavikarma* and *kavimarma*!

The poet says:

I (Vikramāṅkadeva) imagine that Kāma is getting so enchanted, enamoured, and overwhelmed (his eyes getting . . .) by your (Candaladevī's) *vilāsas* (amorous gestures), which are as if the flowers of your body-creeper (limbs, which are like creepers) that he does not want to aim at his targets the new assemblage of the arms (arrows) provided by Caitra (the Spring Season), although he would very much like to do so. The essence is: The *vilāsas* of Candaladevī are much more charming (and so generating Kāma) than the traditional arrows (flowers) of Kāma.

This is what the poet wants to convey. The above translation is put forth here with all due apologies to the great poet, because it still does not convey the full meaning.

Let us see what "*vilāsa*" is. "*Vilāsa*" as defined by Viśvanātha Kavirāja in his Sāhit yadarpaṇa is

Yānasthānāsanādīnām mukhanetrādikarmaṇām.
Viśeṣas tu vilāsaḥ syād iṣṭasandarśanādīnā.

Here is an example:

Atrāntare kim api vāgvibhavātivrta-
vaicitryam ullasitavibhramam āyatākṣyāḥ.
Tad bhūrisāttvikavikāram apāstadhairyam
ācāryakam vijayi mānmatham āvir āsīt.

According to Hemacandra,

Līlā vilāso vicchittir vibbokaḥ kilakiñcitam. 507

Moṭṭāyitam kuṭṭamitam lalitam vihṛtaṁ tathā.
Vibhramaś cetyalaṅkārah strīṇām svābhāvikā daśa. 508

(Kāvyaṇuśāsana)

So "*vilāsa*" is one of the ten natural ornaments--embellishments of the women. "*Vilāsa*" is a basic quality of "*vilāsinī*." It is a *ṣṛṅgārabhāvajā kriyā*. Let us see what Amara says:

Strīṇām vilāsavibbokā vibhramā lalitam tathā.
Helā līletyamī hāvāḥ kriyāḥ ṣṛṅgārabhāvajāḥ.

Rāmāśramī comments on the above:

Ṣṛṅgārād ratyādeḥ bhāvān manovikārac ca jātāḥ (strīṇām) kriyāś ceṣṭā alaṅkārah-
kh yā vilāsādikā hāva-śabdavācyāḥ.

Let it be noted that "*vilāsa*" leads the above enumeration of the *śṛṅgārabhāvajā kriyā*. Here is another authoritative statement defining "*vilāsa*" as presented in Rāmāśramī:

Vilāso'ṅge viśeṣo yaḥ priyāptāvāsanādiṣu.
Vilāso hāvabhede syāl līlāyām api puṁsyayam.

Tatra priyasamīpagamane yaḥ sthānāsanagamana- vilokiteṣu vikāro'kasmāc ca kro
dhasmitacamatkāramukha- viklavanaṁ sa vilāsaḥ.

I am reminded of a subhāṣita where kavikulaguru Kālidāsa has been equated with kavitā-k
āminī-vilāsa:

Yasyāś Coraś cikuranikaraḥ kaṇapūro Mayūro
Bhāso hāsaḥ kavikulaguruḥ Kālidāso vilāsaḥ.
Harṣo harṣo hṛdayavasatiḥ pañcabāṇas tu Bāṇaḥ
keṣām naiṣā kathaya kavitākāminī kautukāya.

One more example may be cited for "*vilāsa*":

Dvāropāntanirantare mayi tayā saundaryasāraśriyā
prollāsyoruyugaṁ paraspasamāsaktam samāsāditam.
Ānītaṁ purataḥ śiromśukam adhaḥ kṣipte cale locane
vācas tatra nivāritam prasaraṇaṁ saṅkocite dorlate.

(Subhāṣitaratnabhāṇḍāgāra, Bombay, 1952, p. 304)

Bilhaṇa uses this word ("*vilāsa*") quite frequently:

Vilāsadolāphalake	7:19
Vilāsadolāyita	2:4
Vilāsavidyādhara	9:129
Vilāsayuddhena	10:73
Vilāsinām	7:47
Vilāsinīṇāṁ kusumo	10:60

All the above verses begin with the word "*vilāsa*"; so they are in a way *pratīka-śloka*s. There would be scores of verses where Bilhaṇa has used the word "*vilāsa*," but, of course, not in the beginning. For example:

Vijṛmbhamāṇeṣvatha pañcabāṇa-kodaṇḍasiñjāghanagarjiteṣu.
Vilāsinī mānasam āviveśa sā rājahaṁsīva nareśvarasya (9:1).

and also

Vilāsacāpaḥ
Vilāsadhanvā dhanur ācarṣa (9:5).

Teṣāṃ prasanno hi vilāṣabāṇaḥ (10:24).
Śobhante sma vilāṣakuntalalatāḥ (10:91).

Iyaṃ vilāṣadrumadohadaśrīr
iyaṃ sudhā yauvanadugdhasindhoḥ.
Lāvaṇyamāṇikyaruṇicchaṭeyam
iyaṃ manaḥkārmaṇacūrṇamuṣṭiḥ (9:69).

Bilhaṇa exemplifies the word "*vilāsa*" beautifully many times in *padyas* 11-18 of *sarga* 6 and *padyas* 2-33 of *sarga* 12. Also see 9:73 and 9:74:

Iyaṃ mayi nyasyati netramālāṃ
muhur sakhīnāṃ kimapi bruvāṇā.
Satyaiva sā'bhūdanurāgavārttā
cirāt prasanno bhagavān anaṅgaḥ (9:73).

Jaghāna pādena sakhīṃ sakhelam
ākṛṣya hāraṃ muhur āmumoca.
Sā darśane Kuntalapārthivasya
na kārītā kiṃ makaradhvajena (9:74).

I don't know whether Bh understood the compound word "*vilāṣabāṇaḥ*" in 10:24. He merely translates "*vilāṣabāṇaḥ*" as "*kāmaḥ*." I am not sure if he knows the analysis, "*vigraha*"--how "*vilāṣabāṇaḥ*" is "*kāmaḥ*"--*strīṇāṃ vilāsā eva bāṇāḥ yasya--saḥ*.

Misra asks us to discard "*vilāsaiḥ*" and accept his "*vikālaiḥ*"! This is one of the most undesirable attempts on the part of Misra. Discussing the performance of Bühler, I previously wrote, "*Itihāśācaryasya Ḍā Byuhlara [Bühler] mahodayasya jñānarāśau aitihāśiko'ṃśaḥ sāhityāṃśaṃ nūnam atyaśeta*." I am unable to decide whether Misra's performance deserves any comment.

Misra goes to Bh and finds fault with him. Then he suddenly asks us to accept his unacceptable emendation. He wants us to replace "*vilāsaiḥ*" with "*vikālaiḥ*," to throw away *cintāmaṇi* (wish-gem) and pick up *mṛlloṣa* (sod of dirt)! "*Vilāsaiḥ*" is the *prakṛta*, i.e., *upameya*. "*Kusumaiḥ*" is the *aprakṛta*, or *upamāna*. "*Vilāsaiḥ*" is the heart (true *hārda*) of this *kavīndrokti*. To throw it away will mean total destruction. There will be nothing left; it will be a dead body without a soul!

Misra knows that "*vilāsaḥ*" means "playful behaviour of the beautiful women" (see his comments on 6:19, p. 11), and that this word could be a substantive (noun) too--here *kartā* of *abhavat*. Yet on p. 17 in rejecting Bh's interpretation he reacts as if it can be only a *viśeṣaṇa*, i.e., adjective. As argued by Mister Misra, it may be "impossible" to interpret "*vilāsaiḥ*" here as an adjective, but I don't understand why it could not have been "thought of" (Misra's favorite expression) as a noun!

Bh has equally failed. He has totally missed the essence and spirit of the poet's *ukti*. "*Vilāsaiḥ*" is not "*vilāsayuktaiḥ*." It is not a *viśeṣaṇa* (adjective). It is a *viśeṣya* (substantive noun). Bh reminds me of an age-old saying: "*Svayaṃ naṣ aḥ parān nāśayati*." He himself did not understand the true meaning and he misled Misra, if he did at all. Of course, Misra's capacity to understand is limited anyway, especially when he does not want to understand. Flowers don't grow in the body (*aṅgavallī*) of the beloved lady. Her body is the abode of *vilāsāḥ*. Here *vilāsāḥ* are identified with *kusumāni*. It is unfortunate that neither of these two neo-expounders cared to see "Caritacandrikā," which says, "[A]ṅgānyeva vallī tasyāḥ kusumaiḥ vilāsaiḥ--abhedāḥ".

So far we have come across only three *ṛttis* (or the power of a word to express the meaning). They are *abhidhā*, *lakṣaṇā*, and *vyañjanā--tisraḥ śabdasya ṛttayaḥ* (or *śakta-yaḥ*). Now we are learning for the first time of a new *ṛtti*, a new *śakti*, the fourth one. It is called "*Misra-śakti*," the power of Misra to force a word to yield any meaning he dictates. He asks us to believe that "*vikālah*" can mean "timeless." He did not give the *prakṛti-prataya-vibhāga* or *vyutpatti* (derivation) of the word. Dictionaries (Misra's lexica) tell us that "*vikālah*" (*viruddhaḥ kālah*) stands for "evening, evening twilight, the close of day; improper [emphasis added] time, unseasonable hour."

Probably Misra wants to make this word ("*vikālah*") a compound word (maybe a *bahuvrīhi*) and have the *vigraha* something like *vigataḥ kālo yeṣām tāni*. Our *pūrvācāryas* have instructed us, "*Jīvatkaver āśayo na varṇanīyaḥ*." I hesitate to put my own words (interpretations) into Mr. Misra's mouth. I only wish he had explained the word fully and systematically to avoid any unintentional misinterpretation. The specific word Misra wants to stand for or "timeless" can also mean "worn-out," "withered," or (in the case of flowers) "whose season is now over"!

Unfortunately both Bh and Misra had seemingly forgotten verses 11 to 18 of canto 6 by the time they reached 10:27. Bilhaṇa dwells on "*vilāsa*" in as many as eight verses. The description begins with "*Samajani kalamekhalākālāpa*" (6:11) and is carried up to "*abhavad anaṅgavilobhano vilāsaḥ*" (6:18). Also, verses 2-33 of canto 12 beginning with

Asmin kṣaṇe Kuntalapārthivasya praveśam ākarṇya purāṅganānām.
Āsan vilāsavratadīkṣitānām smaropadiṣṭāni viceṣṭitāni (12:2).

and going up to

Dṛśām bhṛśam kāmavaśīkṛtānām kasyāścid ālokanakautikinyāḥ.
Karṇāvataṃse ca nijāñcale ca gatāgamatam yojanamātram āsit (12:33).

tell us what the "*vilāsas*" are, provided we keep our eyes open and our minds receptive.

In response to the performance of Bh I can only say, "To err is human." But when I see a "doctor" behave in this way, I don't know what to say; the words fail me! *Te ke na jānīmahe*. Also

Saraso viparītaś cet sarasatvam na muñcati.
Sākṣarā viparītāś cet. . .

I do not understand why Bh had to substitute "*vilāsaiḥ*" (substantive) with "*vilāsayuktaiḥ*" (a adjective). And the question is, does he have any grammatical authority to do so? This is a part from the fact that in a *varayātrā*, (marriage procession of the bridegroom) he cuts off the head of the bridegroom himself!

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MISRA'S *BĀLACĀPALAM*

Bilhaṇa says,

Sūtritābhisaraṇāḥ praṇayinyaḥ kāntasaṅgamam avighnam avāpuḥ.
Phūtkṛtaiḥ pathi nivāritadīpāś cāpalaṃ jayati pañcaśarasya (11:23).

Commenting on the above verse Misra says,

nivāritadīpāḥ: here *nivārita-*; [!] "kept off" does not yeild [*sic*] the sense *pr aśānta*, "extinguished" (*ed. ter.*, comm.). I would suggest, in the light of the context , reading *nirvāpita-*, "extinguished", and thus render: "lamps were extin- guished [b y the women . . .]". For *cāpalaṃ* (all edd.) in d read *cāturaṃ*, which suits well, sinc e god Kama's action of procuring a love meeting without obstacles is one of "clever ness" (*cātura*) and not of "fickleness" (*cāpala*) (p. 17).

Let us discuss Misra's "*cāpalam*" first: What Misra displays here is not true scholarship. No doubt "*cāpalam*" means "fickleness," but it also means "mobility" and "swiftness" (beside s "fickleness"). In fact Monier-Williams lists the meanings in this order, i.e., "mobility" and d "swiftness" precede "fickleness." If one were to consult MW, one will see "mobility" and "swiftness" first before reaching "fickleness."

Apte, too, enumerates the meanings of "*cāpalam*" in the following order: 1) "quick motion, swiftness," 2) "fickleness. . . ." I don't know how Misra concluded that the action i nvolved here was born out of "cleverness"! Even Misra's own word, "clever," can mean "s howing skill or resourcefulness, often with physical dexterity."

The Hindi commentary of Bh has done a good job here. It says,

Kāmadeva mahārāja [?] kī sphūrṭi kī [?] balihārī hai arthāt kāmābhibhūta h one para striyoṃ me jo svābhāvika śighratāpūrvaka apanā kārya sampādana karan ekī buddhi utpanna ho jātī hai vaha praśamsanīya hai.

Once again Misra shows his lack of appreciation of the beauties of the poetic muse by reco mmending the substitution of "*cāpalam*" for "*cāturaṃ*." The matter of the fact is that "*cātur*

am" is not grammatically correct at all because "*catura*" is not included in "*yuvādi*." The rule that gives us forms like "*cāpala*" is "*Hāyanāntayuvādibhyo'ṇ*" (Pān. 5-1-130). Since this is not applicable to "*catura*," Misra's suggestion will be an attempt to make Bilhaṇa violate Sanskrit grammar, which I cannot endorse. "*Cāturyam*" is the right form, e.g., "*vicāracāturyam apākaroti tātasya bhūyān mayi pakṣapātaḥ*" (3.35) and "*cāturyam ācāmati Mandarādreḥ*" (9.119). Once again I would like to point out that this is the usual kind of *cāpalam* of Misra. He cites a meaning given by Bh, which may be wrong, but then jumps to conclusions and asks us to amend the reading.

Many times I have wondered whether it is even appropriate for me to comment on the unsound suggestions of Misra. In order to get his wrong suggestions implemented, he will have to write his own Science of Prosody (Chandaḥśāstram). Misra would like to read "*nirvāpita*." I believe Misra knows that the present verse is composed in *svāgatā* metre, the definition of which is "*svāgatā ranabhagair guruṇā ca*." Here is the setting:

1	2	3	4	5	6	7	8	9	10	11
guru	laghu	guru	laghu	laghu	laghu	guru	laghu	laghu	guru	guru
S	1	S	1	1	1	S	1	1	S	S
phū	tkṛ	taih	pa	thi	ni	vā	ri	ta	dī	pāḥ

I also believe that Misra knows that a *laghu akṣara*, preceding a *saṃyukta-akṣara* (conjunct consonant) becomes *dīrgha* (i.e., long) by the rule "*saṃyuktādyam dīrgham*." So "*rvā*" will make "*ni*" as *dīrgha*, which will destroy the life of the metre! Besides "*nivārita*" can easily mean "eliminated, put off, stopped, withheld, suppressed, removed"; so we don't have to change it into "*nirvāpita*." The question is, does Misra have the authority to declare that "keeping off" is the only meaning of "*nivārita*"?

We have seen Misra's way of emending where the metre itself dictates the composition in a specific way in terms of a letter being *laghu* or *guru*. I don't know to what extent the *Vikramāṅkadevacarita* would have been changed by Misra if there had been no restrictions imposed by the *chandaḥśāstra* and no dangers of *chandobhaṅgadoṣa* in following Miśramārga; in other words, if *Vikramāṅkadevacarita* had been a *gadya-kāvya* and not a *padya-kāvya*! I don't know why Misra forgets here his own high-sounding statement on *metri ca usa*! (See his remarks regarding 9.41d on p. 16.)

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BHARADVAJ SHOWS THE LIMITS OF HIS LIMITED KNOWLEDGE

I am obliged to say something quite frank--though not very pleasant--relative to Bh's comment on the following verse:

Bāṇāḥ śvetamayūkhaśāṇakaṣaṇakṣuṇṇāḥ kṣaṇāt kuṇṭhatām
yātās tyaktanayāsu yāsu nihitāḥ pañcāpi pañceṣuṇā.
Uttamsotpalapallave'pi patite daivāt puraḥ pādayoḥ

kaṇṭhāśleṣakaṭhorakautukarasās tiṣṭhanti tāḥ kāmīnām (11:90).

This is one more case that demonstrates how little Bh understood Bilhaṇa's central ideas. He proves the truth of the saying "a little knowledge is a dangerous thing." As is usual with him, he has totally missed the true meaning!

In my "Caritacandrikā," I have clearly shown how this verse is to be interpreted: "*Pallavapatanam atra śaṣ ha upāyo rasāntaram vā.*" But our great "*vidyāvāgīśa*" Bh does not pay any attention to what "Caritacandrikā" says. He provides his own independent interpretation. Well, he too has his own power of imagination and the right to exercise it. Bh translates the related passage as follows:

Tāḥ mānīyaḥ daivād durdaivād abhāgyād ityarthāḥ.

This is all undesirable. No sensible *sahṛdaya* will ever accept it. "*Daivād*" does not mean here "bad luck"; it means "by chance," or even "luckily," exactly the opposite of what Bh intends to say. It also means "accidentally." Perhaps Bh did not recall the following enumeration of Amara: "*Daivaṃ diṣ am bhāgadheyaṃ bhāgyam strī niyatir vidhiḥ.*" Bh comments, "*Pādayoḥ caraṇayoḥ puro'gre uttaṃsarūpa ābhūṣaṇarūpaḥ kāmīnā dhāritāḥ ityarthāḥ.*" This is not true. The leaf of the blue lotus was worn as an ornament by the beloved lady and not by the lover (man). I am not sure whether I am reproducing the idea of Bh correctly. Sincerely, I am not able to understand what Bh wants to say here. Here are his words:

Utpalapallavaḥ kamalapatraṃ tasmin patite'pi [!] praṇatisamayā karṇādī-
st hānāt patite'pi, [I don't know why our "*vidyāvāgīśa*" has to repeat the same word!]
kāmīnām kāmā -pīḍitānām patīnām kaṇṭhāśleṣe kaṇṭhālīṅgane kaṭhoro mānadhāra-
ṇe [!] dṛḍhaḥ kautukasya kutūhalasya rasaḥ āsvādo yāsu tāḥ satyaḥ tiṣṭhanti. Na ke-
nāpi prakāreṇa mānaṃ utsrjya kāmījanapriyaṃ ???

The facts here are as follows: The first five weapons have already failed. Perhaps this is the significance of the phrase "*pañcāpi pañceṣuṇā.*" The *sāma*, *bheda*, *dāna*, and *nati* all have been tried, but all have failed. They all went in vain. The lover also had been practicing "*upekṣā*," i.e., indifference. The whole night has passed, and still the beloved lady is not pleased. She is not yet reconciled. I am reminded here of another *sadukti* of a great poet:

Gataprāyā rātriḥ kṛṣatanu śaśī śīryata iva
pradīpo'yaṃ nidrāvaśam upagato ghūrṇata iva.
Praṇāmānto mānas tyajasi na tathāpi krudham aho
kucapratyāsattyā hṛdayam api te caṇḍi kaṭhinam.

In this verse "*praṇāmānto mānaḥ*" is quite significant. In our verse, too, the dawn has almost broken. Now it is very close to the morning. All the expedients, all the efforts, all the instruments have been tried but failed. There is no question of the lover bowing down any more. He had already fallen down at her feet. But she did not give up her *māna*. I would like to declare with all the vehemence at my command, even at the risk of being repetitive, that the lover has tried every possible means, including, of course, "*praṇati*."

Bh translates "*ka horo* as *mānadhāraṇe dṛḍhaḥ*." I don't know how this can be connected with "*kautukarasa*." "*Kathora*" here does not mean "stiff" or "hard," but "full-grown," "mature," or "well-developed." For example, "*kathoragarbhāṃ Jānakīm*." Do we translate this as having a "stiff" embryo?

Bh concludes, "*Na kenāpi prakāreṇa mānam utsṛjya kāmijanapriyaṃ kurvanti iti bhāvaḥ*." If we accept this view, then the question arises, how do we interpret the first two quarters of the verse? What is the significance of "*yātās tyaktanayāsu*"? And also the ultimate end will be "*viprayoga*" and not "*saṃyoga*."

Many a time Bh takes undue liberty and reduces a perfectly sensible *sadukti* into abject nonsense. In the verse under discussion, the poet says "*uttamsotpalapallave api patite*." Bh turns the *ukti* around and makes it "*uttamsotpalapallave patite api*." Thus he shows once again that he misses the meaning intended by the poet. He believes in *manaḥpūtam samācaret*.

The poet says "*daivāt*." He means "luckily." Bh turns it around and makes it "*dur-daivāt abhāgyād ityarthah*." Certainly it was a *durdaiva* of Bilhaṇa that a commentator [!] [tormetor?] like Bh used his pen (worse than a poisoned sword) on him and tormented all of us time and again!

Let us seek the support of some higher authority in Sāhityaśāstra; *Daśarūpa* of Dhanañjaya says,

Sāmādaṁ tu parikṣiṇe syād upekṣā'vadhīraṇam.
Rabhasatrāsaharṣādeḥ kopabhraṃśo rasāntaram.

Of these [expedients], Conciliation [is the use of] endearing words; Dissension, the winning over of her friends; Gift-giving, (regarding ["regaining"?) her favour) under pretext of [giving her] ornaments and the like; Humility, falling at her feet. When Conciliation and the other [expedients] have been exhausted, [then] Indifference--[that is], disregard [of her]--may be [employed]. Diversion is the interruption of anger through impetuosity, fear, joy, or the like (4.67, p.59, 60; H. 54 b.c, 55). Strīṇām īrṣyākṛto mānaḥ kopo'nyāsaṅgini priye.

Śrute vā'numite dṛṣṭe. . . .

The Resentment arising in [a state of] jealousy is anger on the part of women when their lover is heard, inferred, or seen [to be devoted to another] (68, p. 61; H. 56).

Yathottaram guruḥ ṣaḍbhir upāyais tam upācaret.
Sāmnā bhedenā dānena natyupekṣārasāntaraiḥ.

The loved one (guru) [?] may remedy this [resentment or estrangement?] by six expedients [employed] in proper succession: Conciliation (sāman), Dissension (bheda), Gift-giving (dāna), Humility (nati), Indifference (upekṣā), and Diversion (ra sāntara).

"Guruḥ" is not to be interpreted here as "the loved one (guru)." "Guruḥ" does not refer to the lover. One cannot have *rati* with the *guru*. "Guruḥ" is not the *kartā* of *upācaret*. It refers to "kopaḥ" (anger). The anger grows in intensity and volume gradually. *Yathottaram kra māśaḥ, guruḥ gahanaḥ (mānaḥ), high in degree, vehement, violent.* However, "yathottaram" can also be interpreted as "in succession." Cf. *Tadbhaṅgāya patiḥ kuryāt ṣaḍupāyān iti kramāt*. I would like to call such foreign writers "kośapaṇḍitas"--dictionary scholars!

Notes: The term *rasāntara* signifies [substitution of] another emotion and consequently indicates the diversion from resentment effected by such substitution⁶ 9. (p. 62-64a; H. 57,58).

Tatra priyavacaḥ sāma bhedas tatsakhyupārjanam.
Dānam vyājena bhūṣādeḥ pādyoḥ patanaṃ natiḥ.

Similar ideas have been expressed by Śāradātanaya in his *Bhāvaprakāśa* (IV Adhikaraṇa).

(tr. by George C. O. Haas, New York, 1965, pp. 136-37)

Let us resume our discussion. "*Prakṛtam anusarāmaḥ. Yāsu nihitāḥ pañcāpi pañceṣuṇā*" (11:90). If all those severe weapons have already failed, then what is surprising if the very tender leaf of lotus fails? Bilhaṇa has already expressed similar ideas elsewhere:

Ye kuṇṭhīkṛtavallabhapraṇatayaḥ śāstrair anaṅgasya ye
na prāptāś ca niśīthinīpatikaraiḥ śaithilyavīthīm api.
Te niḥśaṅkaviṭaṅkatālutumulaprotaplutaplāvitaś-
chinnāḥ kukkuṭakūjitair mṛgadṛśāṃ mānagrahagranthayaḥ (11:83).

This verse brings forth ideas similar to those expressed in 11:90. Here, a simple, ordinary instrument, of course, seemingly worked where great, fierce weapons had failed! Why? Because it is the dawn. If the beloved (lady) does not still get reconciled, she will have to suffer for the entire day? And who knows if the lover will visit her again the following evening!

Bilhaṇa sings the same melodious song once again, though in a different way. This is what he says:

Utthāya manyuvaśataś calitum pravṛttāḥ
karṇaṃ gate jhaṭiti kukkuṭakaṇṭhanāde.
Kiñcit kṣutādinibhamātram udīrya nāryāḥ.
prāṇeśakeliśayaneṣu punaḥ patanti (11:93).

This kavīndrokti is also misunderstood and consequently misinterpreted by Bh. He says,

Kukkuṭānām kaṇṭhanāde karṇaṃ gate śrotram prāpte sati [absolute locative, or *sati saptamī*] manyuvaśataḥ krodhavaśataḥ jhaṭiti śighraṃ utthāya śayyāṃ parityajya calitum gantum pravṛttā udyuktā nāryāḥ kiñcit kṣutādinibhamātram udīrya prāṇeśakeliśayaneṣu punaḥ patanti.

This is a murder of *Sāhitya-vidyā-vadhū*. Bh expects us to believe that the women first heard the *kukku akaṇ hanāda*, then they were angered because they had to leave, then they started to leave, then they pretended to sneeze, etc., and finally they came back to the bed of the lover! This is all unacceptable. The poet says,

Utthāya manyuvaśataś calitum pravṛttaḥ
karṇaṃ gate jhaṭiti kukkuṭakaṇṭhanāde.

Bh affects the transposition of the first two *caraṇas*; he changes their respective order. Bh makes Bilhaṇa say,

Karṇaṃ gate jhaṭiti kukkuṭakaṇṭhanāde
utthāya manyuvaśataś calitum pravṛttāḥ [!].

I would like Bhāradvāja Mahāśaya to know that the ladies were angry, not because they were forced to leave on account of the morning (the day had dawned), but because their *manu* (*kopa*) was generated out of *praṇaya-kalaha* or *īrṣyā*. The facts are as follows: The ladies get up; they begin to leave. Their going was caused by *māna*. But they hear the *kukku akaṇ hanāda*. They had no idea what the time was when they had started to leave! But then they realized that the day had already dawned; it was already daybreak! So it was not proper for them to leave. There was no more time left to while away. If they wanted to enjoy the remaining hours, rather minutes, they must go back to their lovers. Otherwise they would have to suffer for the whole day; so they had to come back! But if they came back out of their own accord, i.e., voluntarily and without any *anunaya* on the part of the lover, they would degrade themselves in the eyes of their lovers, who would very well say, "Well, you left with such arrogance! Why did you come back? I did not implore you to come back." Thus their pride would be further injured. It would be *kṣate kṣāram*, insult added to injury. So they wanted to show some pretext. And consequently they sneezed, or pretended that someone else had sneezed. So it was an *apaśakuna*, an ill omen. They could not go away at such an inauspicious moment; so they had to come back.

Bh may not remember that when a married woman, say, a member of a joint Hindu family system, is forced to leave the *raṅga-mahal* because of her duty, she does not have a

ny excuse (she cannot make any excuse) and she would not come back to her husband's bed even if someone sneezes. Here the poet clearly states "*Kiñcit kṣutādinibhamātram*"! Mark the word "*nibhamātram*."

Bh confirms his lack of appreciation through the Hindi translation:

Murge ke (prātaḥ kālīna) śabda ke sunāi paṛane para (patise alaga honā paḍa rahā hai) isā krodha se, jaldī uṭhakarā jāti huī kāmīniyām kucha chīṃka ādi apaś akuna sūcaka bāta kā bahānā karake arthāt kisī apaśakuna mātra kā nāmo- lekha karake patikī krīḍāśayyāom para phira se leṭa jātī haiṃ.

The Hindi translator, too, misses the true *hārda* of the poet. I repeat because *dvir baddham subaddham bhavati*. The women did not get up and start to go after they had heard the crowing of the cocks; they started first. They would have waited for their lovers to come and persuade them to come back to the bed. Then alone they would have gone to the *prāṇeśak eliśayana*. But as it happened, the cocks crowed! It was already the dawn. There was no time left for any more *praṇaya-kalaha* or *rati-kopa*. They were not angry, let it be emphasized, because they had to leave. They were angry because of some fault on the part of their lovers, like *gotraskhalana*. The translation as rendered by Bh and quoted above would suggest the word "*duḥkha*" rather than "*manyu*." If the women were forced to leave the beds of their husbands because it was the dawn, they would be unhappy rather than angry!

It seems that by the time Bh came to verse 11:93 he had forgotten 11:83 and its words--"*chinnāḥ kukkutakūjitair mṛgaḍrśām mānagrahagranthayaḥ*."

It is unfortunate that commentators like Bh do not understand the *kavivacanam*, pregnant with super ideas, and mislead all the future generations of their readers. Bilhaṇa had already anticipated such wrong-doings by irresponsible neo-expounders like Bh when he said, "*Kurvantu śeṣāḥ śukavākyapā ham*" (1:22).

Bh had certainly not seen verse 16:6 when he tried his skill on 11:93, because the former could have shown him the way. Here it is:

Ratikope prasāde ca dadhānāḥ paripūrṇatām.
Āyāmatyō yāminyaḥ kāmīnīnām mude'bhavan (16:6).

Let us study some relevant passages from the *Sāhityadarpaṇa* of Viśvanātha Kavirāja: What is *ratikopa*? What is *prasāda*? What is the significance of the word "*āyāmatyāḥ*"?

Atra Sāhityadarpaṇe tṛtīyaḥ Paricchedaḥ.

Atha mānaḥ:

Mānaḥ kopaḥ sa tu dvedhā praṇayerṣyāsamudbhavaḥ.
Dvayoḥ praṇayamānaḥ syāt pramode sumahatyapi. 198

Premṇaḥ kuṭilagāmitvāt kopo yaḥ kāraṇam vinā.

Dvayor iti nāyakasya nāyikāyās ca ubhayoś ca praṇayamāno varṇanīyaḥ. U
dāharaṇam. Tatra nāyakasya yathā:

Alīkaprasupta nimīlitākṣa dehi subhaga mama avakāśam.
Gaṇḍaparicumbanapulakitāṅga na punaḥ cirayiṣyāmi (Chāyā).

Nāyikāyā yathā Kumārasambhave sandhyāvarṇanāvasare.

Ubhayor yathā:

Praṇayakupitayor dvayor api alīkaprasuptayor māninoḥ.
Nīścalaniruddhaniḥśvāsa-dattakarṇayoḥ ko mallaḥ (Chāyā).

Anunayaparyantāsahatve tvasya na vipralambhabhedatā, kintu sambhogasa
ñ-cāryākhyabhāvatvam. Yathā

Bhrūbhaṅge racite'pi dṛṣṭir adhikam sotkaṇṭham udvīkṣate
ruddhāyām api vāci sasmitam idam dagdhānanam jāyate.
Kārkaśyam gamite'pi cetasi tanū romāñcam ālambate
dṛṣṭe nirvahaṇam bhaviṣyati katham mānasya tasmiñ jane.

Yathā vā

Ekasmin śayane parāñmukhatayā vītottaram tāmīyator
anyonyasya hṛdi sthite'pyanunaye samrakṣator gauravam.
Dampatyoḥ śanakair apāṅgavalanān miśrībhavaccakṣuṣor
bhagno mānakaliḥ sahāsarabhasavyāsaktakaṇṭhagrahaḥ.

Patyur anyapriyāsaṅge dṛṣṭe'thānumite śrute. 199

Īrsyāmāno bhavet strīṇām tatra tvanumitis tridhā.
Utsvapnāyitabhogāñka-gotraskhalanasambhavā. 200

Tatra dṛṣṭe yathā

Vinayati sudṛśo dṛśoḥ parāgam praṇayini kausumam ānanānilena.
Tadahitayuvater abhīkṣṇam akṣṇor dvayam api roṣarajobhirāpupūre.

Sambhogacihnenānumite yathā

Navanakhapadam aṅgam gopayasyaṁśukena
sthaḡayasi punar oṣṭham pāṇinā dantadaṣṭam.
Pratidiśam aparastrīsaṅgaśaṁśī visarpan
navaparimalagandhaḥ kena śakyo varītum.

Evam anyatra

Sāma bhedo'tha dānaṃ ca natyupēkṣe rasāntaram.
Tadbhaṅgāya patiḥ kuryāt ṣaḍupāyān iti kramāt. 201

Tatra priyavacaḥ sāma bhedas tatsakhyupārjanam.
Dānam vyājena bhūṣādeḥ pādyoḥ patanaṃ natiḥ. 202

Sāmādaḥ tu parikṣiṇe syād upekṣāvadhīraṇam.
Rabhasatrāsaharṣādeḥ kopabhraṃśo rasāntaram. 203

Yathā

No cāṭuśravaṇam kṛtam ityādi.
Atra sāmādayaḥ pañca sūcitāḥ. Rasāntaram ūhyam.

Cāṭukāram api prāṇa-nātham roṣād apāsya yā.
Paścāttāpam avāpnoti kalahāntarītā tu sā (82, source same).

Yathā mama tātapādānām:

No cāṭuśravaṇam kṛtam [sāma] na ca dṛśā hāro'ntike vīkṣitaḥ [dānaṃ]
kāntasya priyahetavo nijasakhīvāco'pi dūrīkṛtāḥ [bhedaḥ].
Pādānte vinipatya [natiḥ] tatksaṇam asau gacchan [upekṣā] mayā mūḍhayā
pāṇibhyām avarudhya hanta sahasā kaṇṭhe katham nārpitaḥ.

Here (in this last verse) we have examples of all the first five expedients. There was no *ra sāntaram*; so there was no reconciliation. The lover left absolutely. He would not return! Now the beloved lady has merely to repent; so the *sambhoga śṛṅgāra* was not continued. So he is now *kalahāntarītā*. There is the *vipralambha* or *viyoga*.

The following *sadukti* will also be relevant:

Caraṇapatanapratyākhyānāt prasādaparāṇmukhe
nibhṛtakitavācāretyuktivā ruṣā paruṣīkṛte.
Vrajati ramaṇe niḥśvasyoccaiḥ stanasthitahastayā
nayanasalilacchannā dṛṣṭiḥ sakhīṣu niveśitā.

(Atra Viśādasyodayaḥ. Na mānabhaṅgaḥ. Amaruśatake.)

Viśvanātha Kavirāja did not give the example of *rasāntaram* Bilhaṇa has given. "*Kukkutak ūjītāni*" and "*uttamśotpalapallavapatanam*" are *rasāntaram*. The "ancient" writer of "*Carit acandrikā*" says very clearly, "*Pallavapatanam atra ṣaṣ ha upāyo rasāntaram vā*" (p. 281, line 15). I don't think Bh saw this. Even if he had seen this, he would have rejected it. His d

etermination to interpret certain *uktis* in a certain way was firm. "*Māti nirvivare*" and "*Yas ya bhrātā*" are examples.

Here are more vivid examples of *rasāntaram*:

Kṛtvā vigrahaṃ aśrupātakaluṣaṃ śayyāsanād utthitā
krodhāccāpi vihāya garbhabhavanadvāraṃ ruṣā prasthitā.
Dṛṣṭvā candramasaṃ prabhāviraḥitaṃ pratyūṣavātāhatā
hā rātris tvaritā gateti patitā kāntā priyasyorasi.

Another example:

Tasyāḥ sāndravilepanastanayugaprasāṣaṃ mudrāṅkitam
kiṃ vakṣaś caraṇānativyatikaravyājena gopāyyate.
Ityukte kva tad ityudīrya sahasā tatsampramārṣṭum mayā
saṃśliṣṭā rabhasena tatsukhavaśāt tanvyāpi tad vismṛtam (Amaroḥ).

Bilhaṇa himself makes a reference to *māna* in the following verse:

Jñātum adbhutavilāsanidhāne premṇi sāmyam iva jātagarimṇi.
Kelidhāmani tayoḥ śatavāraṃ kṣiptavān manasi mānam anaṅgaḥ (11:72).

A great deal of information on *māna* (love in separation) can be obtained from Kangra Paintings on Love (M. S. Randhawa, Comp., New Delhi, National Museum, 1962. Chap. 7, pp. 89-97) where Randhawa discusses the theme on the basis of the Rasikapriyā of Keśava dāsa.

* * *

Here is one more example of the unworthy attempts made by Bh to interpret our great poet Bilhaṇa. Such commentators were envisioned by Bilhaṇa and alluded to in the very beginning of his immortal work:

Rasadhvaner adhvani ye caranti saṅkrāntavakroktirahasyamudrāḥ.
Te'smatprabandhān avadhārayantu kurvantu śeṣāḥ śukavākyapāṭham (1:22).

The poet says:

Nirādaraṃ vīkṣya nṛpaṃ mṛgākṣyā līlānamatkaṇḍharayā kayāpi.
Hṛdi sthitaḥ karmukakarṣaṇārtham ayācyateva prasabhaṃ manobhūḥ (12:10)

What is the *prasaṅga* (context) here? The *prasaṅga* is

Asmin kṣaṇe Kuntalapārthivasya praveśam ākarṇya purāṅganānām.
Āsan vilāsavratadīkṣitānām smaropadiṣṭāni viceṣṭitāni (12:2).

The lady expected the king to see her, but the king did not pay any attention! He disregarded her completely; so she became dejected, disheartened, depressed, and downcast. Her face fell down. This is all *prakṛta*, the reality. Now the poet imagines that the God of Love was already present in her heart (as well as on her chest, i.e., her bosom). So she asked him all of a sudden (or with all the earnestness, or with all the force) to aim his bow at the king so that he will be attracted toward her. That is the central idea of the poet.

We see here Bh misrepresenting the facts. The commentary, *Ramā*, of Bh expects us to accept something that I find difficult to accept. Bh gives *kāmavaśatvāt* as the cause of "*līlānamatkandharayā*"! This is not correct. The lowering of the neck (*grīvā*) was not caused by passionate feelings, but due to insult generated by the fact that the king did not pay any attention to her! *Nirādaraṃ vīkṣya nṛpaṃ!*

Probably Bh was led astray by the word "*līlā*"! I have stated time and again that Bh turns the poet's words around--changes the order of the words completely--and generates disorder. The result is chaos. The poet begins with "*Nirādaraṃ vīkṣya nṛpaṃ mṛgākṣyā*." Then he says "*līlānamatkandharayā*." The first statement (occurrence, i.e., *vyāpāra*) is the cause. The second statement (occurrence) is the effect. Bh transposes the *caraṇas*. This can be characterized only as "*avyāpāreṣu vyāpāram*." I am distressed not only by the fact that Bh murders *sāhitya-vidyā-vadhū*, but by the feeling that none of those "great pandits" claimed by Bh as having collaborated with him in this great performance were able to show him the correct path! I cannot believe that such great scholars would have allowed such incongruities to be perpetuated. To quote Bh himself, "*Sati ravikaranikarapraveśe kuto'ndhakāryasya sambhavaḥ*."

* * *

MISRA'S MISDIRECTED EMENDATION

Jṛmbhāsamāśphoṭakarāṅgulīkam akharvadorveṇikayā kayācit.
Nirīkṣya rājānam ajātarāgam atarjatevātīruṣā manobhūḥ (12:20).

Misra dictates on the above as follows:

12:20b

For *dorveṇikayā*, "with the braid that was her arm" read *dorveṇukayā . . . atarjayata*, "he was threatened" [by some girl--how young?] with the bamboo (= Hindi *lāthī*) that was her arm.

I don't know how "bamboo" could mean "*lāthī*"! Misra might not have realized that "*akharvadorveṇikayā*" is a *bahuvrīhi* compound, qualifying "*kayāpi*."

Misra shows here his lack of understanding of even the most rudimentary concepts of *Sāhityavidyā*. The face is identified with, for example, the moon because of its beauty. There is a common quality, *sādharmya*, which is the means whereby two different objects a

re identified and regarded as one. The *Upapameya* and *upamāna* should have certain common characteristics--*guṇasādhāranyam*!

Misra identifies arms (mark the plural, of course, dual number in Sanskrit) with the bamboo (stick)! I don't know what identical quality he found in both of them. Length? Maybe. However, the colour is certainly not identical. Also notable is the fact that the arms are two in number and Misra's *lāthī* is only one! If the arm (one only) was extended in the form of a stick (Misra's *lāthī*), what is the significance of "*Jṛmbhāsamāsphotakarā-ṅgulīkam*"? The process of *karāṅgulīsamāsphota* (cracking the knuckles) cannot be performed without joining the two hands and all the fingers!

Let us consider the word "*veṇu*." It is masculine. So how could it be "*veṇukā*"? And what is the significance of "*jṛmbhāsamāspho akarāṅgulīkam*" if we have only one arm? Here are some more relevant passages: "*Uttarjanīkena muhuḥ kareṇa*" (1:48). In the process of *tarjana* we need the *tarjanī* (the threatening finger, the forefinger, the pointing finger) and only one arm, preferably the right. Bilhaṇa has another *sūkti*: "*Jṛmbhāvaśottambhita hastayugma-saṅgha alilāsphu adaṅgulīkaḥ*" (9:85). This is a very fine comparative study. Here we have *uttambhita* as well as *hastayugma*.

Today (Oct. 28, 1977), while considering the unreasonable suggestion of Misra to change "*dorveṇīkayā*" to "*dorveṇukayā*" (Vik. 12:20b), I gave more thought to the words of the poet. The *nāyikā* is yawning. She is stretching herself. Her fingers are twisted. They produce a specific sound (cracking of the bones). This process of *karāṅgulīsamāsphota* cannot be performed unless and until both the arms are stretched upward or forward, and all the fingers are united and twisted together.

Here "*veṇī*" does not mean "braid," and the arm cannot be turned into it. There can be no *abhedasādhana*--identification of *doḥ* (arm) with *veṇī* (braid). No purpose is served in converting the braid into the arm or vice versa. They are both *prakṛtas*. They are both real and existing. Both of them are parts of the *nāyikā*. I was wrong when I glossed "*dor-veṇyau*" as "*bāhulate*." I did not visualize that the two arms have to be united at their ends before there could be the *karāṅgulī-samāsphota*. I was very young at the time, in my early twenties!

Bh is wrong too when he takes "*veṇī*" to be the "*veṇī*" (Hindi "*co ī*"). There is no connection between the arms and the braid. Their mention at one place does not have any special significance. Here Bh copies "Candrikā" literally, syllable by syllable: "*Jṛmbhayā samāspho o yāsu, tadṛśyaḥ karāṅgulyo yasmin karmaṇi tad yathā syāt tathā*." Bh says "*dor-veṇyau bāhulate veṇī ca*." At least he does not make them identical; he does not treat them as one and the same. What is *jṛmbhā*? Here is another poet:

Cakrīkṛtabhujalatikaṃ vakrīkṛtavaktram unnamadgrīvam.
No harati kasya hṛdayaṃ hariṇadṛśo jṛmbhaṇārambhaḥ.

"*Veṇi*" (*hrasva*) = "the confluence or meeting of two or more [rivers or streams] in a common point of union." "*Veṇi*" = "dam, bridge." So it can mean "*saṅgama*" or "union, meeting together at a point"!

I believe Misra comes from Allahabad. He might be aware of "Triveṇīsaṅgama"! And Bharadvaja claims a Hindu traditional heritage. Did he ever take a holy bath in Prayāga? "*Cakrīkṛtabhujalatikam*" expresses the idea in its totality. The two arms are extended, stretched, rounded and joined at the fingers. This is a true description of the specific condition, when a lady under the influence of the God of Love acts in a certain manner (a *vilāsa*). And here is another poet:

Āsyendoḥ pariveṣavad ratipateś cāmpeyakodaṇḍavad
dhammillāmbumucaḥ kṣaṇadyutivadāsajjau kṣipantī bhujau.
Viśliṣyadvali lakṣyaṇābhivigalannīvyunnamanmadhyamam
kiñcitkiñcidudañcadañcalam aho kumbhastanī jṛmbhate.

(Subhāṣitaratnabhāṇḍāgāraḥ, 8th ed., Bombay, 1952, pp. 269-70)

So, Misra's understanding of the poem cannot be commended, and his emendation is to be condemned.

* * *

MISRA'S PITIABLE MISREPRESENTATION

Neither Bh nor Misra has understood the following:

Asmākam ālokanaviḥnāhetos taraṅgitāṅgī purataḥ sthitāsi.
Kiṃ tuṅgavātāyanasaṅgatānām karoṣi mātṣaryaparā parāsām (12:27).

A free rendering would be as follows:

In order to create obstruction in our viewing, O *taraṅgitāṅgī* (having leaping limbs) woman, you have come and stood right in front of us. You are so selfish and jealous! What can you do to those women who are situated (standing) on the balconies high up? You cannot obstruct their views! *Asmākam . . . purataḥ sthitāsi. Tuṅga vātāyana-saṅgatānām parāsām (anyāsām) kiṃ karoṣi?*

But Misra says,

12:27d

Instead of *parāsām* (gen. pl. f. *para-*, "the other one") read *parāsam* (acc. sing. of *parāsa-m*. "driving away") in order to get an object for *karoṣi* as "which" *kim* is not suitable.

cd kiṃ tuṅgavātāyanasaṅgatānām karoṣi mātṣaryaparā parāsām// [sic].

Misra asks us to emend the reading, but keeps the original!

. . . [W]hy do you, being keen on jealousy, cause driving away (*parāsa*) [of the girls]
] that have come together on the high roof platform.

Misra tries to interpret "*kim*" as "why" rather than "what"! I fail to understand him. As a rule, he takes only the one meaning that he desires, and then he proceeds with his emending suggestions. He overlooks other meanings. I would like to know from Misra how he would interpret statements like the following:

kiṃ karoṣi nijayāthavā bhuvā (5:38)

kiṃ karoṣi vayasādhikena me (5:83)

I am still kept wondering how the particular jealous woman, coming and standing on the ground level in front of the other women, could "cause driving away (*parāsa*) [of the girls] that have come together on the high roof platform." How could she scare those ladies away?

Let it be stressed here that Misra is not totally unaware of the existence of high balconies. He observes, "Young women, crowding each other, stand on these balconies in excitement, looking at scenes below" (p. 49, fn. 51).

Let us now see Bh's performance. Bh displays once again his habit of twisting the arms of the sentence, as it were; taking the words up and down without any rhyme or reason.

I don't know why he has taken "*mātsaryaparā*" at the very end. Truly speaking "*mātsarya*" is the root cause of the specific action on the part of the obstructionist woman--to stand in front of others so as to obstruct their vision. (Cf. Bhāravi: "*Mātsaryarāgopahatatmanāṃ hi skhalanti sādhuṣvapi mānasāni.*")

However, Bh gives a meaning which is clear enough, ruling out any possibility for Misra to misinterpret the poet. Bh says,

Taraṅgitāṅgī tvam ālokane asmatkarmaka [!]- *darśane vighnahetor vighnotpādanārtham asmākam purtaḥ sthitāsi. Tuṅgavātāyana-samupaviṣṭānām parāsām anyāsām nāyikānām mātsarye parā parāyaṇā kiṃ karoṣi.*

There are a lot of undesirable elements dumped by Bh in his translation. "*Darśanam*" need not necessarily be "*asmatkarmaka*." It could very well be "*asmatkartṛka*" too. The ladies did not want merely "to be seen." They also wanted to see. "*Mātsaryaparā*" need not be taken at the very end. "*Saṅgatānām*" does not necessarily mean "*samupaviṣṭānām*." They could be very well standing!

I would call all this "*avyāpāreṣu vyāpāram*." Evidently the Hindi translation is much more appropriate. The Hindi translator knows much more than Bh. It becomes more and

more evident to me that these two were not one and the same person. They were two different people. Hindi says,

He cañcalaśarīravālī kāmīnī! Hama logomke [dvārā?] rājāko dekhanemeṃ vighna utpanna karaneke uddeśa se tū hama logom ke āge kharī ho gaī hai. Parantu mātsaryabuddhi se vyāpta tū ūmce jharokhom meṃ baiṭhī huī anya nāriyom kā kyā bigāra sakatī hai [emphasis added].

I believe the reader is able to distinguish the difference between the two interpretations given above. The Sanskrit commentator unnecessarily brings the idea of "to be seen" by the king--"*asmatkarmakadarśana*"--which is not expressed by "*asmākam ālokanaviḡhna- hetoḥ*." Hindi has correctly put it as "*hama logom ke rājā ko dekhanemeṃ*." I have added "*dvārā*."

And finally here is the English translation, which does not express fully the sense of the poem! It is *makṣikāsthāne makṣikā*, and yet it gives enough meaning to enlighten the minds of critics such as Misra and Bh. The English translation says,

You, with your body having folds [!], are staying in front for the obstruction of our sight. Being jealous what will you do to other ladies who are at the elevated wind- ows?

"*Mātsaryaparā*" must come at the very beginning because her coming and standing in front of others was also born out of jealousy. She was motivated by jealousy to begin with--from the very start. This is what "*Caritacandrikā*" says: "*Ālokanaviḡhna- hetor avalokanā- varodhāya. Vātāyanaṃ gavākṣaḥ. Parāsām anyāṅganānām*."

So we see that "*Caritacandrikā*" had no problem. Bh had no problem. The English translators had no problem either. But the author of "Specimens of Textual Difficulties" (that is how Misra has entitled his first chapter), had great "difficulties" in understanding the verse with "*parāsām*"; so he asks us to accept his suggestion of "*parāsam*," which I find difficult to accept.

Here is a verbal image: People were standing on the ground level. One woman was jealous and inconsiderate. In order to have a full and unhindered view of King Vikrama, she virtually jumped and stood in front of others who were standing on the ground, thus obstructing their view, their range of vision. So one of the women, whose view was thus obstructed, says, "*Asmākam ālokanaviḡhna- hetoḥ*. . . ."

I have shown what our earlier authorities (*pūrvācāryas*) have already said. Either Misra did not have access to their works, or following the *gajanimīlikānyāya* did not see the m.

"*Taraṅgitāṅgī*" here does not mean "with your body having folds," as the English translators would want us to believe. It means "*cañcalāṅgī*," "moving restlessly to and fro." Probably the translators jumped and ran away with the very first meaning they got in the dictionary, i.e., "having folds as waves."

The deeper we go, the greater depth we find. That is the beauty of the immortal words of great poets. *Kāmadughā hi mahākavīnām vāco bhavanti!* How appropriate is the word "*taraṅgitāṅgī*"! The subject (woman) was standing behind the other women. All of a sudden she pushed the others aside and came in front of them, thus obstructing their view. This was with a malicious design--*ālokanaviḡhnaheṭoḥ*: to obstruct their view.

Misra also notices (p. 22, comments on 14:44 and 17:29d) how Bh plays with the words. First he would give the *śabdārtha* and then give any meaning desired by him as the *bhāvārtha*, whether it can be derived from the stated words or not. The "*bhāva*" of Bh is really what suits Bhāradvāja.

* * *

Misra once again puts us in a difficult situation. He comments on the following verse:

Vapus tuṣārācalatuṅgam asya vyarājadālepanacandanena.
Viśvapraviṣṭārkamayūkhatāpa-śāntyartham āśliṣṭam ivendubhāsā (12:45).

Misra proclaims,

12:45a

It is preposterous [!] to compare the king's body with the height [*sic*] of the Himālaya: *vapus tuṣārācalatuṅgam asya* . . . "his body, high as the Himālaya." For *tuṅga*, "high", read *raṅga* "colour". *ab-vapus tuṣārācalatuṅgam asya vyarājadālepanacandanena* //

His body appeared of the colour (*raṅga*) of the snow mountain by the sandal that was his coating (with which he had smeared his body) (p. 18-19). I don't understand how Misra's mind works. His quoted text reads "-*tuṅgam*," while HIS translation reads "colour" ("*raṅga*").

Misra crosses the limits of decency when he denounces the poet for having composed his poetry according to the *kavimārga*, the path of the poets.

Apāre kāvyasaṃsāre kavirekaḥ prajāpatiḥ.
Yathāsmāi rocate viśvam tathaiva parivartate.

The poet creates his own world. If we don't like it, we don't go near it. Bilhaṇa had already anticipated such unjust critics when he had said,

Kurvantu śeṣāḥ śukavākyapāṭham.

Also Mammaṭa:

Niyatikṛtaniyamarahitām hlādaikamayīm ananyaparatantrām.

Navarasarucirām nirmittim ādadhatī Bhāratī kaver jayati.

I don't know if Misra saw the following *sūkti* of Bilhaṇa, which would be branded by him as "preposterous":

Śrīkhaṇḍacarcāparipāṇḍuro'yam Pāṇḍyaḥ prakāmonnatacārudehaḥ.
Kṣīrodadhikṣīrapariplutasya cāturyam ācāmati Mandarādreḥ (9:119).

Here the body of the king of Pāṇḍya country is compared with the Mandara mountain! So Bilhaṇa is guilty of using "preposterous" words not only once but at least twice! Not only Bilhaṇa, even *kavikulaguru* Kālidāsa should be charged with the same guilt of saying "preposterous" things as determined by Misra:

Pāṇḍyo'yam aṃsārpitalambahāraḥ klṛptāṅgarāgo haricandanena.
Ābhāti bālātaparakṣāsānuḥ sanirjharodgāra ivādrirājaḥ (*Raghuvamśa*, 6:60)

Since, according to Misra, Bilhaṇa (a Purāṇa Kavi) had no right to say that the body of King Vikrama was as high as the Mountain Himālaya, he suggests that the reading be changed to "*tuṣārācalaraṅgam*." Misra probably would have the following *vigraha* in his mind: "*Tuṣārācalasya raṅga iva raṅgo yasya tam*."

We see expressions like

Kailāsaśubhraṃ bhavanāṅgaṇaṃ tat (9:46)

Kailāsagauram vṛṣam ārurukṣoḥ (*Raghuvamśa*)

Kundendutuṣārahāradhavalā

Misra very much would have liked Bilhaṇa to say, "*Vapus tuṣārācalagauram asya!*" It is interesting to observe that while preparing a draft for the present publication, Shri Naga-raja Rao of Mysore wrote, "*Vapus tuṣārācalagauram asya*," of course correcting it subsequently, and not "... *tuṅgam asya*." This phenomenon also shows how variant readings are created.

I also don't know why the Himalayas had to be brought in at all if the unusual height was not intended to be conveyed. There are thousands of other white objects in the universe of poets, their *kāvyaśaṃsāra*.

* * *

A MERCILESS MURDER OF THE POETIC MUSE

With regard to

Cakāra kāntākucapatrabhaṅga-kastūrikāpaṅkakalaṅkitāni.

Varṣājalabhrāntivilolahamṣa-hāsāni līlāsarasīpayāṃsi (12:69).

Misra displays his critical acumen:

The agent of *cakāra* is "he" the king. In the preceding verse, however, "some girl" (*kācana*) is the agent of the verb (*vilaṅghayām āsa*). As the change to a new subject (the king) would necessitate this to be named, verse 69 should be read before 68 and after 67, where *devaḥ* "the king" is explicitly given as the subject (p. 19).

The more I read the "suggestions" made by Misra, the sadder I feel. He recommends that "verse 69 should be read before 68 and after 67." This is called "ekam sandhitasato'param pracyavate."

Verse 67 and 68 are so intimately interwoven that to insert a wedge in between the two would be a great disservice to the Poetic Muse of Bilhaṇa. We would merely betray our own lack of appreciation for poetic art. Verse 67 reads,

Devaḥ karāmbhoruhayantradhārām kṣīpan kapole vipulekṣanāyāh.
Kumudvatīkāmīni raṣmidaṇḍam praveśayannarka iva vyarājat (12:67).

And the next verse, 68, reads,

Ānamya līlāparivartanena vilaṅghayāmāsa narendramuktām.
Kaṇṭhonmukhīm kācana kambukaṇṭhī smarāsidhārām iva vāridhārām (12:68).

The first verse is the offence. The second is the defence. To put another verse (and all the ideas expressed therein) between the two would not be appropriate. Since these two verses are like vāgartha--one following the other--devaḥ (of 69) will get anuvṛtti (from 67) and will be connected with *cakāra* (of 69). We should not worry at all!

* * *

NAGAR'S YOUTH AND *ATISAYOKTI*

When I was young, in my early twenties, I rashly declared, "*Ja. pustakāc chuddha- taram pustakam āvirbhavati ced ito'pyadhikam śodhanam nāsambhavi*" (*Prastāvanā*, p. 7). It was an immaturity on my part to think that I had totally exhausted the collation of J and subsequent improvement of the text. There is enough scope even today for a discerning scholar to make some improvements. But Misra has missed all such opportunities. Maybe he did not have enough resources. For example, I have in my possession even today a true photocopy of J.

Here is an interesting example to prove the above point:

Vyadhita tadanu devyāḥ patravallīṃ kapole
vipulapulakalekhādanturaḥ kuntalenduḥ.

Pratiyuvatibhir ardhe tādītaḥ pāṇḍugaṇḍa-
sthalavilūṭhitabāṣpavyaktīlakṣyaīḥ kaṭākṣaiḥ (12:76).

I do not believe Misra had any original source to improve upon the readings of the text. Certainly, he did not see any of the MSS. Yet he writes beautifully, "Our MSS.," etc. Nor did he see even Bühler's edition! Even if he saw it, Misra did not make any original contribution.

Misra did not promise to correct the entire text of the poem. He just wanted to present "Some Specimens of Textual Difficulties." Since his knowledge of Sanskrit was limited, he had more "difficulties" in understanding the text than even a beginner would have had! Here is a reading which needs correction: The correct reading is not "*danturaḥ kuntalenduḥ*" but "*danture kuntalenduḥ*," "*danture*" being an adjective of "*kapole*"! I actually "*danture*"! We could not expect such miracles from Bh.

I had missed it. My text is deficient even today! Many of the readings in N are assumptions, i.e., accepted as correct. Wherever there was a doubt, I have examined the MS. and other sources with deep insight. I believe if one unfamiliar with the poem, the way I was, were to go through J once again and compares it with N, he might be able to make some improvements. Once a text is almost *kaṇ hasṭha*, even an incorrect reading appears right. This is a psychological phenomenon.

There was no apparent reason to doubt "*danturaḥ kuntalenduḥ*." Thus it remained wrong. But once I was going through a similar passage in *Vikramāṅkābhīyudaya*. It has "*danture kapole*" (or something like that). *Ekasambandhi jñānam aparasambandhi-smarakam*. I was reminded of the passage in *Vik*. I saw J. It showed "*danture*" when carefully observed.

P has "*danturakuntalenduḥ*"--neither *mātrā* of "e," nor *visarga*! No *padaccheda* either! Undoubtedly the *mātrā* on the left was ignored by copyist P. B made it "*danturaḥ kuntalenduḥ*." N copied B by way of R. Bh copied N! So that is the story!

"*Lekhayā luloke*" (6:19) is one more example, and "*Nṛpasya vallabhah*" (14:44) is another example where the text of N remained defective.

* * *

Here is one more display of the unusual power of Misra in recommending emendation. Bilhaṇa sang,

Prabuddhakārśyāḥ paritāpasaṅkucāt sapāṅkapaṅkeruḥiṇīdalāṅkitāḥ.
Daśām alabdhābdhisamāgamāś ciraṃ viyogayogyām abhajanta nimnagāḥ (13:8).

Misra goes his own usual way. He says,

13.8

Emend *prabuddha-* to *pravṛddha-*; cp. *ed. ter.*, comm. where *prabuddha-* is explained by *pravṛddha-* under the requirement of the text: *pravṛddhakārśyāḥ . . . nimnagāḥ*, "the rivers whose leanness had grown big . . ." *prabuddha-* in 13.11d should also be emended to *pravṛddha* by which it is again glossed in *ed. ter.*, commentary (p. 19).

Misra does not like the word "*prabuddha*." I don't know what Misra means by "under the requirement of the text." Once again I have checked J today (Oct. 31, 1977). Both the passages (here and in 13:11) still have "*prabuddha*" very clearly visible. To change from "*prabuddha*" to "*pravṛddha*" would be merely an *avyāpāreṣu vyāpāram*. "*Prabuddha*" conveys the meaning intended by the poet! One has to develop the power of appreciation. Listen to what Murārikavi says:

Jānīte nitarām asau gurukulakliṣṭo Murāriḥ kaviḥ.

The most appropriate meaning of "*prabuddha*" here (according to Apte) would be "beginning to work or take effect."

* * *

Misra presents a long discourse on the following:

Nirantarāghaṭṭitapāṭalādharāḥ kramān nidāghasya ghaṇoṣmasaṅgināḥ/
Vyaramsiṣuḥ śvāsasamīraṇā iva prabuddhadāvānalabandhavo'nilāḥ (13:11).

[Cp. *Vanāni dahato vahneḥ sakhā bhavati mārutaḥ*.]

He says,

Previous attempts in translating the verse have been banal, since the poet's use of punning (*śleṣa*) in it could not find expression in them. The pun, how it should be understood and explained is as follows:

*nirantarā gha itapā alādharāḥ kramān nidāghasya ghaṇoṣmasaṅgināḥ/
vyaramsiṣuḥ śvāsasamīraṇā iva prabuddha¹⁰ dāvānalabandhavo'nilāḥ*//

"The incessant (*nirantarāḥ*) winds that are the friends of the grown/big forest fires (i.e., that are accompanied by forest fires, [or increasing the fury of the fires?] that rubbed (violently shook) the *pā ala* trees (lit. "the bearer of the *pā ala* - blossoms"), that were in connection with (were accompanied by) violent heat- [that were] like the incessant breathings (*śvāsa- samīraṇāḥ*) of the hot season [in the act of violent love-making], that are like grown forest fires (i.e., that are hot like forest fires)¹¹ that hurt (lit. violently rub) (his) red lips, that are accompanied by sibilants/hissings (in the effort to cool them) in due course (*krāmāt*) [*sic*] came to a stop" (pp. 19-20).

Misra's footnotes:

10. Read *pravṛddha*, see above on 13.8a

11. In this case the compound ending in--*bandhavaḥ* is to be taken as *bahuvrīhi* "whose friends [*sic*] (i.e., equals) are. . . ."

It is difficult even to try to comment on what Misra says here.

Vṛkṣo mahīruhaḥ śākhī viṭapī pādapas taruḥ.
Anokahaḥ kuṭaḥ śālaḥ palāśī drudrumāgamāḥ (Amarah. 13 vṛkṣasya).

We have no absolute, unrestricted authority to coin our own words like "*pā ala-dhara*," "*pāt ala*" = "flower," "*dhara*" = "bearer," i.e., "bearer of *pā ala* flowers"; therefore, "tree"! I have heard words like "*jaladhara*" and "*mahīdhara*," but I have never heard of "*puṣpa-dhara*" as "tree"!

Misra is *kartum akartum anyathākartum samarthaḥ*. By the time I came to page 19 of Misra, I had become so unhappy that I almost decided to give it up! His work has been a very unpleasant reading. Misra appears to be an all-powerful personality. I have been studying Sanskrit classics for the last 45 years, but I have never seen such an irresponsible work of any writer, Indian or foreigner. Commenting on *Vik.* 13:11, Misra says, "Previous attempts . . . a stop." My pen stops right here. I would not want to discuss this further. This writing goes back to 1977.

Kathāpi khalu pāpānām alam aśreyase yataḥ.

The above feelings were my immediate reaction. Subsequently I decided to comment just to show the hollowness of what Misra had said. Here Misra has tried to coin his own term. He is wrong. While coining a new term one has to observe certain principles.

I have been living in the United States of America continuously for the last eighteen years. Many Indian boys and girls have approached me through letters to help them cross the seven seas in order to study in the USA, the "Land of Opportunities." Many parents have entreated me to help their sons and daughters step on the soil of the Land of Learning. I have always discouraged them. I have tried to make them understand that it is foolish, rather absurd to learn the ABCs of any science or art in the USA. One should at least become a master in a field of knowledge. Then alone should one go abroad.

I hold the same opinion about Misra. He ought to have learnt the first lessons of poetic criticism in India before he tried to demonstrate his knowledge in a country which is the cradle of modern western studies in Sanskrit.

Kāvyakalpalatā-kaviśikṣāvṛtti of Amaracandra Yati is very clear on the above point --how to coin a new term, and how not to coin it. In his Śabdāsiddhi-pratāna, Amaracandra dictates,

Rūḍhayaugikamiśrākhyās tridhā śabdāḥ prakīrtitāḥ.

Yogo guṇena kriyayā sambandhena kṛto'nvayaḥ.
Sambandhaḥ svasvāmitvādiḥ.

Here are some examples:

Bhūnetā bhūpatir bhūbhuk bhūpālo bhūdhanas tathā.
Bhūmāṁś ceti kave rūḍhyā jñeyodāharaṇāvalī.

Iti śabdāḥ prakārārthaḥ, tena bhūpādayo'pi.

Kavīnām rūḍhiḥ paramparāyātā prasiddhis tayā, na tu kavirūḍhyatikrameṇa.
Yathā kapālītyādaṁ satyapī svasvāmi-bhāvasambandhe kapālī matvarthīya eva bhavati, na tu kapālapālaḥ, kapāladhanaḥ, kapālabhuk, kapālanetā, kapālapatir, ityādi.

Furthermore, Amaracandra instructs the would-be poetic critics like Misra,

Dhāryāt dhvajāstrapāṇyaṅka-maulibhṛnmaṇḍanasamānāḥ.
Dharabhartṛmālimatvartha-śālīśekharasadrkṣāś ca.

After enumerating certain permissible and acceptable words, Amaracandra rules out any possibility of a display of erudition by half-baked scholars like Misra that will merely prove that "a little knowledge is a dangerous thing." Once again Amaracandra ordains,

Kavirūḍhyetyeva. Tena satyapī dhāryadhāraḥkabhāva-sambandhe na sarvebhyo dhāryebhyo dhvajādyarthāḥ śabdāḥ prayojyāḥ--Na hi bhavati Gaṅgā- dharavat Candradharaḥ.

According to Misra, "*nijerṣubhiḥ*" (p. 8 comments on 4:119c) can mean "the elephants of Vikrama"! "*Caturaṅga*" can mean "a moving army" (p. 21 on 13:36c). He can make "*nīlam*" stand for "*kamalam*" and "*śuklaḥ*" for "*pa aḥ*." A qualifying adjective alone can be made to stand for the qualified substantive.

Anyone who has ever read any of my previous Sanskrit works would readily agree that I have at least some ability to understand even subtle interpretations of Sanskrit classics. However, I fail to understand in many places what Misra wants to convey to his reader. The above (Vik. 13:11, Misra p. 19) is a classic example.

Even if I could accept for the sake of argument that "the bearers of the *pātala* blossoms" are the *pā ala* trees, I fail to understand how "*pā aladhara*" could come into being! If we have the *vigraha* like "*pā alāni dharantīti*," the resulting compound word would be "*pāt aladharāḥ*." Only Misra's extraordinary calibre can bring in the *dīrgha* and make it "*pā alā dharāḥ*." Even if we say "*dharantīti dharāḥ*," we would get only "*pā aladharāḥ*." Therefore, Misra's suggestion is absurd, to say the least.

Misra's other statements with reference to this verse are beyond the grasp of my limited knowledge; so I express my inability to comment on them. They can be understood and discussed only by a man of Misra's capabilities!

* * *

Words of great poets may contain some ideas so deep that they are not easily comprehended by the uninitiated. Critics like Misra not only miss them, but misunderstand them and misinterpret them. Take, for example,

Tṛṇāni bhūbhṛtkaṭakeṣu nikṣīpan na kaiḥ sphuraddhīramṛdaṅganisvanah.
Taḍitpradīpaiś caladaṅkalīlayā nidāgham anviṣyati vāridāgamaḥ (13:36).

This is the reading in all of the texts, including J. Misra comments on the above,

13.36c

[C]alad aṅkalīlayā is understood [!] by *ed. ter.* as "moving with the beauty of a seal", which is impossible because *calat* n. cannot be construed with *vāridāgamaḥ* m . . . "With the beauty of the moving curved line" (Eng. rend.) is grammatically possible, but gives very poor sense. The text seems to be not correct. I propose: *caturaṅgalīlayā* . . . [because you are a *mugdha*, Mr. Misra].

tṛṇāni bhūbhṛtka akeṣu nikṣīpan na kaiḥ sphuraddhīramṛdaṅganisvanah/
taḍitpradīpaiḥ caladaṅkalīlayā nidāgham anviṣyati vāridāgamaḥ//

It is noteworthy that Misra's reformed and quoted version still reads "*caladaṅkalīlayā*"!

"By which lamps, which are [its] lightnings, does not the rainy season search for the hot season, with the beauty (showing the splendour) of a [moving] army (*caturaṅga*), the sound of deep drums bursting forth from it, throwing down grass on the mountain slopes (or: the camps of the kings)^1 (pp 20-21).

Misra's footnote:

1. "Throwing grass on" [the camps] is used in the sense of: making them left ["abandoned"] by the vanquished armies, cp. 9.113.

This is one more futile attempt on the part of Misra to compose his own poetry rather than to try to understand what the poet had in his mind and interpret it honestly and sincerely. Misra would force the word "*caturaṅga*" into the mouth of Bilhana, whether the poet likes it or not. According to the great critic and philologist Mr. Misra, "*caturaṅga*" (an adjective only) could mean "*balam--sainyam*." So "*śuklaḥ*" can mean "*pa aḥ*" and "*nīlam*" can mean "*ka malam*." "*Caladaṅka*" becomes "*caturaṅga*." I find myself running out of adjectives to offer my criticism to Misra's suggestions. I will once again borrow from Misra his own word, "posterous," to characterize his attempt here to reconstruct. He did not know, he could not know, that what we read here as "*caladaṅka*" (i.e., the existing reading) is correct one hundred

dred percent; absolutely, positively, undeniably--at least in its second component, "*aṅka*." The facts of the matter are as follows: Bilhaṇa is describing the rainy season and imagining that it acted like a [?] The text as it stands even up to Bh is not totally correct!

The available text reads as quoted above. "Caritacandrikā" attempts to explain certain words but shows its inability to comprehend fully the ultimate sense (*bhāvaḥ*) and states "*ātṛparyam?*" at the end. Caritacandrikākāra, that ancient commentator of Śrī Bhāradvāja, accepts his limitations. But Bh possesses unlimited knowledge, and so he does not want to accept any limitations to it and tries to explain the verse by every possible means. Bh prescribes the following *anvaya* (prose order):

Sphuraddhīramṛdaṅganisvanaḥ aṅkalīlayā calat vāridāgamaḥ bhūbhṛtkaṭakeṣu tṛṇāni nikṣīpan kaiḥ taḍitpradīpaiḥ nidāghaṁ na anviṣyati.

Then he comments on the verse as follows (*vyākhyā*):

Sphuranto dhīrasya gambhīrasya mṛdaṅgasya nisvanāḥ śabdā iva nisvanā yasya sa, aṅkayati cihnayatītyanena aṅkaḥ "muharachāpa" iti Hindībhāṣāyām, tasya līlā tayā calat gacchat, vāridāgamaḥ varṣākālaḥ, bhūbhṛtkaṭakeṣu parvata- nitamb eṣu nṛpasenāsu vā tṛṇāni ghāsān nikṣīpan samutpādayan, kaiḥ kīḍṛśaiḥ taḍid eva vi dyud eva pradīpo [?] dīpas taiḥ, nidāghaṁ grīṣmakālam nānviṣyati arthāt sarvaprak āreṇa tam anviṣyatītyarthaḥ. Adyāpi kim kutrāpi nidāgho vartate iti jījñāsayā taḍit pradīpais tasyānveṣaṇam karotīti bhāvaḥ.

Bh has easily drawn the conclusion "*iti bhāvaḥ*," but I fail to understand how he arrived at the specific "*bhāvaḥ*." The treatment of "*na kaiḥ*" by Bh is *asaṅgata*. Bh shows that he has understood very well. That he did not understand will be fully demonstrated after my present discussion is finished.

One reason of the lack of full and immediate intelligibility of this verse lies in "*na kaiḥ*," which appear as if they are two different words, but in reality they are not! Also the word "*aṅka*" has a special significance which lies beyond the power of such critics who are not *gurukulakliṣṭa* and who do not persevere to dig deep into the mine of jewels. They go after quick fame. They get only artificial gems and parade their wares and cheat their customers. "Caritacandrikā" explains all the difficult words except "*aṅka*." Bh invents his own derivation by skillful maneuvering and says, "[A]ṅkayati cihnayatītyanena aṅkaḥ 'muharachāpa' iti Hindībhāṣāyām." He explains in Hindi, "[A]pane ānekī muharachāpa lagānevālā" (stamp or seal?). This is all meaningless. I fail to understand what meaning and purpose are attached by Bh to the word "*nṛpasenāsu*," which he steals outright once again without any acknowledgment to "Caritacandrikā." He connects "*kaiḥ*" with "*taḍit- pradīpaiḥ*" and puts the whole sentence into an interrogative form! He explains "*kaiḥ*" by the word "*kīḍṛśaiḥ*." The word "*calat*" is the first component of the *karmadhāraya* compound, "*Calamścāsa u aṅkaśca caladaṅkaḥ tasya līlayā*." But Bh treats it as a separate word and connects it with "*vāridāgamaḥ*." Was he unaware of the fact that "*calat*" becomes "*calan*" when it is separated and is made to qualify a noun in masculine gender ("*vāridā- gamaḥ*" in this case)? After the "*sandhi*," we would have "*calannaṅkalīlayā*," which will totally ruin the metre. I wo

nder, however, if Bh is aware of his shortcoming? Probably not. Is he really satisfied with his performance? But Misra is aware of Bh's blunder! He was not convinced.

Here we have a figure of speech called "*utprekṣā*." It is defined as "*Sambhāvanam athotprekṣā prakṛtasya pareṇa yat*." There has to be a set of *prakṛtas* (*upameyas*), the realities, and another set of *aparakṛtas* (*upamānas*) or imaginary objects, the creations of the poet's own mind. The latter are superimposed by imagination on the former. Let us analyze the objects or constituents expressed in this verse and assign them to the specific category they belong to:

The poet describes the rainy season. There are the clouds, the table-land of mountains, newly-growing grass, thunder, and lightning. Taking these realities, the poet creates his own poetic world and says that it is as though the rainy season is searching the *nidāgha* or "the Summer." He creates the other attributes of the *aparakṛta* world by his own imagination.

In his *Sūktimuktāvalī*, Jalhaṇa quotes a verse ascribed to Pāṇini that expresses somewhat similar ideas. The verse reads as follows:

Kṣapāḥ kṣāmīkṛtya prasabham apahrīyāmbu saritām
 pratāpyorvīm kṛtsnām tarugahanam ucchoṣya sakalam.
 Kva sampratyusṇāmsur gata iti tadālokanaparās
 taḍiddīpālōkā diśi diśi carantīha jaladāḥ (Jalhaṇa, 61:18).

Bh repeats the words of "Caritacandrikā" ("*śukavākyapā ham*") and gives two meanings of "*bhūbhṛtka akeṣu*"--that is, "*parvatanitambeṣu nṛpasenāsu vā*." But he does not ask himself about the significance of the second meaning, "*nṛpasenāsu*," the *aparakṛta* or *upamāna*.

There is the thunder. It is expressed by the poet specifically and separately, yet it is hidden in a misreading that I could not detect in the early 1940s, when I was a young beginner. Later, after studying other texts, I was able to locate it and recommend a new reading.

In order to supply the word signifying "thunder," Bh resorts to a strange compound and says "*sphuranto dhīrasya gambhīrasya mṛdaṅgasya nisvanāḥ śabdā iva nisvanā yasya*." The word "*nikṣīpan*" is interpreted by Bh to mean "*samutpādayan*," which again is only the *prakṛta* and not *aparakṛta*.

Let us present these two sets of thoughts in parallel columns and find out what is missing in this puzzle, then try to supply it:

PRAKṚTA (UPAMEYA)	APRAKṚTA (UPAMĀNA)
tṛṇa (green grass)	tṛṇa (hay)
bhūbhṛtkaṭaka, i.e., parvatanitamba	bhūbhṛtkaṭaka, i.e., nṛpasainya
?	vīramṛdaṅganisvana [" <i>dhīra</i> " is wrong; it has to be " <i>vīra</i> "]
taḍit	pradīpa

The question now before us is how to bring in what is missing! Banerji and Gupta translate the verse thus:

The rainy season, with the rising grave [!] sound of a *mṛdaṅga* while throw-
ing grasses on the slopes of mountains, is searching with the lightning lamps for sum-
mer alone with the beauty of a moving curved line [stress added].

What a disgusting display of *makṣikāsthāne makṣikā*! The translators have totally neglected the set of *aprakṛtas*. I don't know what they mean by "alone with the beauty of a moving curved line."

The true purport of this verse remained obscure until I read a relevant passage in the Mānasollāsa, worded as follows:

Ekam uddīśya sarvān vā birudaṃ pāṭhayet tu yaḥ. 34

Gāyayed vādayed vā'pi kāhalāṃ vā madoddhataḥ.
Āruhya mahiṣaṃ darpaḍ divā dīpaṃ pradīpayet. 35

Tṛṇāni vikīraṇ vīthyāṃ birudāṅko nigadyate.
(Adhyāya 4, Viṃśati 4, verses 34-36. GOS. 84, pt. 2)

The challenger, who is at the height of his glory and pride, almost blinded by his own utter superiority, causes his eulogy to be read aloud or sung in public. The eulogy is aimed at one (the most powerful) or all---anyone who is ready to meet the challenge! A large drum is beaten to announce his challenge. He rides a buffalo in self-arrogance and lights lamps even during the day. He strews grass in the path. Such a challenger, a hero, is called "*birudāṅka*."

Mānasollāsa defines the "*āṅka*" as follows:

Yena vā yuddhyate sārddham ekaḥ khalakadhāmani. 28

Samenāstreṇa yaḥ tajjnair āṅkaḥ sa parikīrtitaḥ.

(Adhyāya 4, Viṃśati 4, verse 28, second half; and 29, first half. GOS 84, pt. 2, p. 225.)

Vikramāṅkābhyaudaya also has a similar passage:

Kadācit kareṇukārūḍhāṇ puro vādyamānavīramṛdaṅgān . . . cf. *prakatita-vīramṛdaṅgadhīranādaḥ*. Vik. 6:68.2. udbhaṭadarpavipaṇimārgavikīrṇatṛṇān . . . āṅkaḥ [kha?]lake yodhayāmāsa (p. 26, l. 13-20).

Thus it is seen that what Bh has tried to derive out of "*aṅka*" is a totally irrelevant meaning. "*Aṅkayati cihnayati ityanena ankaḥ, 'moharachāpa' iti Hindībhāṣāyām*" is an attempt to extract a meaning which does not exist at all! What we get is totally useless. Once again I am reminded of Bilhaṇa's words: "*Rasadhvaner adhvani ye caranti.*" "*Aṅka*" is the hero, the challenger, *aprakṛta* of "*vāridāgama*." Now the question is how to explain the two words "*na*" and "*kaiḥ*" (as they appear) and how to obtain the *prakṛta* of "*mṛdaṅga-nisvana*." The B text reads "*nikṣipanna kaiḥ.*" N has separated the last two words and reads "*nikṣipan na kaiḥ.*" That is dumb! This is copied by Bh. J too has "*-nnakaiḥ.*" The J, as is usual with most of the MSS., does not separate the words. The letters "*ka*" and "*va*" resemble each other so closely (in J) that they are liable to be confused and interchanged. "*Nra*" and "*nna*" when written in the specific *Devanagari* script of J are almost identical in appearance. If these statements of facts are accepted as valid bases for interpretation, we easily get the word "*ravaiḥ*," which becomes the *prakṛta*, the thunder of the clouds! Also it is better to read "*sp huradvīramṛdaṅga*" instead of "*sphuraddhīramṛdaṅga*" because what is beaten to announce the call for challenge ("*āhvāna*," "*lalakāranā*" in Hindi) is the drum of bravery and not merely a deep (grave!) sound of a drum. Even in the passage from the *Vikramāṅkābhyaṇya* quoted above, we have "*vīramṛdaṅga*" and not "*dhīramṛdaṅga*." "*Vīra*" is the original reading. Now we have the full complement of the *aprakṛta* with all its attributes--the challenger, the army of the king, the victory-drum, and the lamp.

Although the above reading incorporating the word "*ravaiḥ*" is a pure conjecture on my part, not yet substantiated by any MS. or other evidence, the verse still cannot be explained until and unless we make this kind of a bold suggestion. Some other worthier scholar (I mean that truly) might be able to offer another interpretation that might be more acceptable. Until then we can stay with this reading.

Monier-Williams explains that "*aṅkaḥ*" = "a military show or sham-fight" and "*aṅka kārāḥ*" = "a champion chosen by each side to decide a battle." We have many examples of the use of this word as given below. Apte says that "*aṅkakārāḥ*" = "a champion warrior, *t vatkāṅkakāravijaye tava Rāma Laṅkā*" (*Bālarāmāyaṇa*, Act. 8. *Practical Sanskrit English Dictionary*. Rev. & enl. 3rd ed. 1965. Appendix, p. 1). Here is the full text:

Rājaśekharaṇṇam Bālarāmāyaṇam nāma nāṭakam. Tatra Vīravilāso nāmā-ṣṭa mo'ṅkaḥ.

Laṅkeśvareṇa . . . Dāśarathim abhidhātum abhihitam . . .

Sa niśācaracakravartī tvām āha -- yaduta kim akhila-vānara-rākṣasa-kṣayakareṇa samgrāmeṇa, tad ekam tulā-dyūtam pravartayāvaḥ. Tatra ca

Tvatkāṅkakāravijaye tava Rāma Laṅkā
Sītā ca te punar iyaṁ bhavato'stu dārāḥ.
Matkāṅkakāravijaye tu mamādhīpatyam
tasyāṁ ca te puri kalatrajane ca tatra.

Here is another example:

gauraguṇair ahaṅkṛtibhṛtām jaitrāṅkakāre . . . (Naiṣadhīyacaritam, 12:84)

The fame of his arms having gone afar like a champion warrior, conquering all objects proud of their own whiteness, the timid night lotus sleeps not at night; the wreath of mallika blossoms on the braid of thy hair crouches in fear; the terrified moon per spires, shedding its nectar. (Context: *svayaṃvara*) (Tr. by Krishna Kanta Handiqi. Poona, 1965. pp. 189-90).

And here is one more relevant passage from Vikramāṅkābhyudaya:

Tasyātmabhavaḥ prakāmaṣamasamgrāmalabdhavijayo Vijayādityaś cakravartī babhūva, yaś caikākī nikṣipyāmātyeṣu rājyabhāram ekāṅgavīro nigūhitaniṣkārāḥ Singhaladvīpe, [sic] Kāñcīpure, Veṅgyām, Gaṅgapāṭikāyām ca darpāt prakāṭitāsiddhenuvidyo nīravadyaparā- kramanihatapratyaṅkakāro nīravadyam nāma lebbe.

In the earlier passage just quoted above, we noted "*ekāṅgavīraḥ*." We have also seen "*pratyāṅkakārāḥ*." Here, in the following verse, we have "*ekāṅgabha aḥ*":

Karoti caitraḥ saha candanānilaiḥ kim indunā kokilapañcamena ca.
Na vidyate jetur anaṅgabhūpateḥ kim anyad ekāṅgabhaṭas tvayā samaḥ (13:73).

Thus it is proved that Misra's suggestion to read "*caturaṅga*" in place of "*caladaṅka*" is absurd.

Reference has already been to Misra's fn.: "throwing down grass on . . . the camps of the kings¹³."

fn. 13. "Throwing grass on" [the camps] is used in the sense of: making them left by the vanquished armies. cp.9.113."

Once again Misra shows his lack of knowledge. The challenger throws ("*ni*" + "*kṣip*" = "scatters, strews, casts") grass on the ground as part of the process of challenging: "*ṛṇāṇi vikiṛaṇ vīthyām*" or "*vipaṇīmārgavikīṛṇatṛṇāṇ*."

Misra asks us to compare the following verse:

Yasya pratāpo'gnir apūrva eva
jāgarti bhūbhṛtkāṭakasthalīṣu.
Yatra praviṣṭe ripupārthivānām
ṛṇāṇi rohanti grhāṅgaṇeṣu (9:113).

This allusion is irrelevant. In "*ṛṇāṇi bhūbhṛtkaṭakeṣu*," the *prakṛta* is "growing (causing to grow) (green) grass on the mountain slopes," and the *aparakṛta* is "strewing, scattering, casting down, dry grass (hay) in the camps of kings." So to bring in the idea of causing the gr

ass (rather weeds) to grow because of desertion (*udvasannagarī*) (9:113) is ridiculous. There the cause is totally different.

Therefore, we may conclude that neither Misra nor Bh has really understood Bilhan a, but both have only attempted to emend or interpret according to their own whims and caprices. It is all *gha ā opo bhayaṅkaraḥ*. Shri Nagaraj Rao of Mysore tells me that even today that "*aṅka*" means "a challenge fight"+ (like that of cocks) in Kannada.

Before we leave this topic, I would like to point out that I am not yet fully satisfied with "*caladaṅka*." "*Calat*" does not serve any special purpose here, especially when compounded. It would be more helpful if we could separate it and connect it with "*vāridā- gam aḥ*," but then we would have the problem of turning it into "*calan*." Could "*caladaṅka*" be "*birudāṅka*," or some such word? It cannot be "*aṅkakāra*," but we need a "challenger" and not just a "challenge," a sham fight, or a "*citrayuddha*."

The art of reconstruction is a very delicate and skilful task. We have to change as little as possible, and even then only when it is absolutely essential. I have been thinking over this problem now-a-days (March 1990). I think we need a *prakṛta* to be in *sāmānā_ dhik aranya* with "*aṅkakāra*" or "challenger." The dark moving rain cloud is what is missing and needed! The present text reads "*caladaṅka*." If we change only one letter, just one letter, we may get what is missing! Let us read "*jaladāṅka*"! I will leave this problem for the next generation to think upon and resolve.

This is how the verse would read after all the above discussion and decisions have been applied:

Tṛṇāni bhūbhṛtkātakeṣu nikṣīpan ravaiḥ sphurdvīramṛdaṅganisvanah.
Taḍitpradīpair jaladāṅkalīlayā nidāgham anviṣyati vāridāgamah.

* * *

Bh creates a bitter controversy over

Namatyayaḥśyāmalaśaṣpamaṇḍala-sthitendragopapracayāsu vāridaḥ.
Giristhalīṣu cyutaśakrakārmuka- bhramād ivodbhrāntataḍidvilocanaḥ (13:37).

This is one of those examples cited by Bh where he has gone against my reading! In his opinion he has improved it; I don't know if M read both my conclusions and those of Bh with regard to the worthlessness of the R ed. The attempt on the part of Bh to assert the supremacy of "*namatyayam*" over "*namatyayaḥ*" reminds me of the following *sadukti*:

Ghaṭaṃ bhindyāt paṭaṃ chindyāt kuryād vā rāsabhadhvanim.
Yena kena prakāreṇa prasiddhaḥ puruṣo bhavet.

It is to be remembered that

J has "namatyayaḥ-"

B has "namatyayaḥ-"

N has "namatyayaḥ-"

Even the R text has "namatyayaḥ-"! Then how did "namatyayam" creep in? Well, the R ed. has a long errata listing a total of 79 corrections. Strangely enough, or appropriately enough, even this "Errata" needs another errata!

I had commented upon R's ed. as early as 1945 in the following words:

Sva. Ma. Ma. Śrī Paṃ. Rāmāvatāraśarmaṇām nāmnā saṃskṛtam 1927 I. varṣe [*sic*; in reality published in 1978 Vikramābda, i.e. A.D. 1921-22] Kāśikajñānamaṇḍalāt prakāśitaṃ saṃskaraṇam idam doṣeṣu prathamam satyamevātīsete. Atra prathamasaṃskaraṇasthā- śuddhiṣu kvacidaṃśataḥ śodhitāsvapi [note] naikatra nūtanāśuddhiparamparāsrṣṭir eva dṛṣṭipathaṃ prayāti. Etatsaṃskartrā prathamasaṃskaraṇasthāśuddhyaśuddhipatram api na vyalokīti citram. Etan- mudraṇādikaṃ tathā viśrīkhalam asti yathā tad avalokya ciraṃ cekhidyate cetaḥ (Prastāvanā, p. 5).

An examiner checking a group of answer books is easily able to detect who steals from whom! Bh is truly a *nakalchī bandar*! In my "Prastāvanā" on p. 5, I had erroneously given A.D. 1927 as the date of publication of R ed. It is wrong. In reality it is 1921-22 because its date (as given in the book) is 1978 Vikrama era. Bh copied the wrong date on page 1 of his "Kiñcit Prāstāvikam"! He calls the editor of R his *guruvaryāṇām*. Did Bh really see the book even once in his lifetime from a critical point of view? He just copies my text in its evaluation except that he insists that in some cases he has changed the N text's readings. The changes are for the "worse" rather than for the "better." Misra, by the way, gives the correct date on p. 111 of his "Bibliography."

My text continues,

Khaniprādurbhūtaṃ ratnaṃ sadyo malinam eva jāyate. Paraṃ yāthārthyena kalāniṣṇāto janas tat kaṣaṇādinā manojñīkṛtya lokasamakṣam upasthāpayati. Ḍā. Byuhlara-saṃskaraṇadoṣā na khalu na śodhavyāḥ. Sa tvāsīt prāthamikaḥ pra- yāsaḥ. Paraṃ dodūyate'ntaḥkaraṇaṃ yadrāmāvatāraśarmaṇām saṃskaraṇe tad ratnaṃ paṅkakalaṅkitam eva dṛṣṭi-gocaram āyāti, kutas tāvat punar ujjvalīkṛtiḥ. Tatra khalu Ḍā. Byuhlarasaṃskaraṇāśuddhayas tu nāmnaiḥ saṃśodhitāḥ, [note again] paraṃ tato'pyadhikāḥ srṣṭā nūtanāśuddhayaḥ. Prathamasaṃskaraṇasthā- śuddhi- saṅkhyā dvitīye dviguṇībhūya 400 aṅkaṃ bhajate (Upodghāta, p. 4).

Nevertheless Bh insists on R's reading, which is the product of some fertile brain of a thoughtless and senseless person who was asked to go through the text and offer some corrections. Whether the person was a *mūrkhāśiromaṇi* (crest-jewel of the fools), or Bṛhaspati himself, it is evident that he did not understand the meaning of the compound word "*ayaḥśyāmalaśaṣpamaṇḍalasthitendragopapracayāsu*."

To support "*namatyayam*" over "*namatyayaḥ*" is totalitarian dictatorship or simply a fool's obstinacy, but that is exactly what Bh does. He asserts, "[N]*amatyayaḥ iti pā hāt namatyayam iti pā ha eva samīcīnaḥ*" (mark "*eva*"!). He does not advance any argument. He does not give any cogent reason. He merely dictates. Cf. his statement on "*yasyā bhrātā*," 18:47. Bh overlooks the dictum "*Ekākinī pratijñā hi pratijñātaṃ na sādhayet*," "mere assertion does not validate a theory."

Once again I would like to remind pseudo-critics like Bh that the appreciation of poetry is not an exact, verifiable science. It is a subtle art--a feeling--which can be experienced only through the cultivated senses. We have 1) *śuṣko vṛkṣas tiṣ hatyagre*. We may also have 2) *nīrasatarur iha vilasati purataḥ*. How can we prove by any scientific evidence or methodology that the latter is much more charming than the former?

I can only conclude that someone did not know what "*namatyayaḥ śyāmala*" meant, and so he made it "*namatyayaṃ śyāmala*"! Such critics have existed all along since the creation of the poetic tradition. It is with reference to such simpletons that a great poet sang long, long ago,

Bindudvandvatarāṅgitāgrasaraṇiḥ kartā śīrobindukam
karmeti kramaśikṣitānvayakalā ye ke'pi tebhya'ñjaliḥ [or "tebhya namaḥ"].

A true *sahṛdaya* reader may recall,

Kimapi kimapi mandam mandam āsattiyogād
aviralitakapolam jalpator akrameṇa.
Aśīthilaparirambhavyāpṛtaikaikadoṣṇor
aviditagatayāmā rātrir eva vyaramsīt (*Uattarrāmacarita*).

Once upon a time there was a heartless, senseless, thoughtless, careless fellow who tried to improve this *kavīndrokti* and recommended that the penultimate word be changed to "*evam*"! No further comments are necessary.

Let us see what the poet wants to say: It is the rainy season. It is raining cats and dogs. The plateaus (the mountain tops, the table-lands) are dark green, very green indeed. There are millions of tiny red insects. All of a sudden there is a terrible flash of lightning. This is all *prakṛta*, the reality; a statement of facts. Now the poet creates his own world of fancy and fiction. The cloud becomes frightened: "Did the bow of Indra (rainbow) fall down? Did I pour so heavily? Did I fell it?" The ground strewn with red insects is imagined to be the rainbow, fallen down on the ground, as it were, from the sky, by the force of the torrential rain! The flash of lightning is imagined to be the scared eyes of the cloud, and the ground is mistaken for the rainbow.

Now a discerning reader, a true *sahṛdaya*, can place his hand on his heart and answer the following question: There are two possible meanings: 1) This cloud or 2) the ground is dark green, like *ayas* (steel). Which of the two would make better sense? A person with

a cultivated (*saṃskṛta*) mind, capable of appreciating the beauties of a poetic genius like Bilhaṇa, will immediately say that a dark green background will show the beauties of the red insects far, far better than if it is otherwise; i.e., green only, or light green. Now in spite of all this, if someone insists on "*namatyayaṃ śyāmala*"--I can only fold my hands in reverence and say, "*Ye ke'pi tebhyo'ñjaliḥ*." I would also like to remind the pretender, who does not have a heart that is tender like a lotus, but a machine as hard as a cinder,

Śūro'si kṛtavidyo'si darśanīyo'si putraka.
Yasmin kule tvam utpanno gajas tatra na hanyate.

Although the translation of B and G is like a plastic rose (flower) devoid of any fragrance or soft touch as compared to a real one, it is still clear enough not to allow any sensible person go on insisting on an absurd interpretation. B and G say,

The cloud, with its lightning-eye perplexed, is bending low on the mountains on which there is a multitude of fireflies in the grass black as iron, as if owing to an illusion of the rainbow that has dropped down [stress added].

I have shown throughout this study--here, there, and everywhere--how miserably B and G fail to represent the poet's *hārda* in a true and faithful manner. One more example is presented here: They have translated "*indragopa*" as "fire-flies." It is not true. I simply fail to understand why they did not consult the "*Caritacandrikā*," which had explained this verse in the early 1940s when I was only in my early twenties. This is what "*Candrikā*" stated:

Ayo lauham tadvat śyāmaleṣu śaṣpamaṇḍaleṣu bālatṛṇasamūheṣu sthitā indragopānāṃ śonavarṇakīṭaviśeṣāṇāṃ (Hi. bīrabahūṭī) pracayā yāsu tāsu. . . .

In spite of this B & G say "fire-flies"! The Sanskrit equivalent for "fire-flies" is "*khadyo-taḥ*"! It is "glow-worm." Yet it does not constantly glow; it does not continuously shine. Its shining is intermittent.

Also to be noted is the word "*sthita*" used by Bilhaṇa. A fly does not remain "*sthita*." It FLIES. It is *cañcala*! *Indragopas* are red insects confined to the ground. They are called (in English) "cochineal" insects. They are used to produce a dye. How sincerely I wish these translators had been more thoughtful.

As I stated earlier, Bh does not advance any argument. However, Misra does. Here is what he says:

13.37a

For *ayaḥ* "iron" (in earlier edd.). *ed. ter.* reads *ayam* "this" (taken from the ed. of Pt. Rāmāvatāra Śarmā). *ayaḥśyāmala-*, "black as iron", in itself would make good sense. Yet, since the description concerns here a single detail--one particular cloud--of the rainy season *ayaṃ . . . vāridaḥ*, "this (particular) . . . cloud", seems called for. Cf. p. next verse; *amī payomucaḥ*, "those (particular) clouds" (p. 21).

I need not tell Mister Misra that if the poet wanted to have "one" cloud, his purpose would have been easily served by the singular number "*vāridaḥ namati*"! Misra is not unaware of the fact that R, which is full of innumerable inaccuracies, seems to have been associated by someone with the great name of Mahāmahopādhyāya Paṇḍita Rāmavātāra Śarmā. The question is, how much faith should we place in that someone?

If what I am writing now in the following paragraphs is true, Misra will prove to be a very careless writer--anything but a worthy scholar.

Misra alludes to the next verse, "*amī payomucaḥ*." He translates "*amī*" as "those," i.e., "*prathamābahuvacanam*"--*asau, amū, amī*. He brings "*payomucaḥ*" in "*sāmānādhikārya*" with "*amī*." He translates the word "*payomucaḥ*" as "the clouds," i.e., "*prathamā bahuvacanam*." I cannot believe that a person who claims to have earned a Ph.D. on this writing can write all this. Let us read the full verse once again:

Amī viyannīlasarojamaṇḍala- pralambanālapratimallaḍambarāḥ.
Anāṅganārācaparamparānibhāḥ patanti dhārānicayāḥ payomucaḥ.

Misra's *gurus* ought to have told him that "*amī*" is not connected with "*payomucaḥ*," but it is connected with "*dhārānicayāḥ*." "*Payomucaḥ*" is not *prathamābahuvacanam*, but it is *ṣaṣṭhyekavacanam*. The meaning is not "these clouds," but "the torrential rain," "*dhārā nicayāḥ*," "of this cloud! *Ke patanti? Dhārānicayāḥ patanti!* Whose? Of the cloud--one cloud--not many. Misra's *gurus* must not have even seen what he wrote and presented as his doctoral dissertation!

Before I leave this topic I would like to cite for my sensible readers a *sadukti* expressing similar sentiments:

Nirīkṣya vidyunnayanaiḥ payodo mukhaṁ niśāyām abhisārikāyāḥ.
Dhārānipātaiḥ saha kiṁ nu vāntaś candro'yam ityārtataraṁ rarāsa.

(Smk. 71:7 Abhisārikāpaddhatiḥ. Author unknown; possibly Hariharasya.)

* * *

BHARADVAJ AS TRANSLATOR

I have not yet gone through the translation work of Bh in its entirety, but what I have seen is enough to hurt a *sahṛdaya*. I am not sure if Bh really understands the poet's heart and soul. Let us take the verse 13:54:

Payodavṛndaṁ gaganasthalollasat-taḍillatādohadakardamadyuti.
Cakāsti saṅkrāntakalanīkam ambhasām nabhaścyutānām iva gālanāṁśukam (13:54)

Bh translates the quarter " . . . *taḍillatādohadakardamadyuti*" as follows:

"yā taḍidrūpiṇī latā tasyā dohadarūpo" (īpsito) yo [sic] kardamaḥ" ("dohadasyā- rth aḥ 'khāda' iti "Hindyām") [!] "paṃkaḥ pañko'strī sādakardamau" ityamaraḥ"; "tasya " "dyutiriva dyutiḥ kāntir" yasya tat.

I am learning for the first time in my life that the word "*dohada*" in Hindi means "*khāda*," i. e., "manure" or "fertilizer"! Bh might have thought that since there is *latā* (creeper) there must be manure as well! That may be his logic. No Hindi dictionary gives the meaning as claimed by Bh. Of course, the *Śabdakalpadrūma* of Rājā Rādhā Kānta Deva (Vārāṇasī, 1967) says, "Dohadaḥ puṃ. kl. (doham ākarṣaṃ dadātīti. doha+da+kaḥ) garbhiṇyabhi- lāṣaḥ. Sāda iti bhāṣa." It does not say "*khāda*." It says "*sāda*." Also it does not say Hindi "*bhāṣā*," but only "*bhāṣā*." Now this lexicographer hailed from Bengal. His "*bhāṣā*" would naturally be Bengali. Well, in Bengali "*sāda*" does mean "*icchā, abhilāṣa, garbhiṇītra sprihā, and dohada*." Also, it is to be noted that "*sāda*" is derived from "*sādha*" = "*icchā*."

However, MW lists one of the meanings of "*dohada*" as "a kind of fragrant substance used as manure," (*Naish* 1:82).

* * *

Here is an exceptional case. In understanding and interpreting the following verse, I committed an error. Misra corrects it. I can call it only a "*ghuṇākṣaranyāya*":

Sarvadaiva hṛdayaṃ malīmasam na kṣaṇam sprśati te prasannatām.
Tat khalatvam akhilopatāpinaḥ puṣpakārmukanṛpasya vallabha (14:44).

Misra exemplifies "*ghuṇākṣaranyāya*." He says,

14.44c

Instead of *khalatvam*", "rogishness", which cannot be construed unless one makes an arbitrary addition like "*tava niścitam eva*" (*ed. ter.*, comm.) and changes the nominative *vallabhah* into the vocative *vallabha*, read *tat khala tvam . . . vallabhah*, there fore, thou rogue, art the friend of . . . (p. 22).

This is one of those rare instances where Misra makes some sense and improves on my reading. I went against all the others (as far as "*vallabhah*" is concerned) and suggested the reading "[*he*] *vallabha*" for "*vallabhah*" because I took "*khalatvam*" (*bhāve*) as one word meaning "*duṣ atvam*." I did not notice the *padaccheda* (break of the words) between "*khala*" and "*tvam*" in J! Bühler does not have the *padaccheda*! Neither does R. Here I have proved the truth of the age-old saying, "*Ekaṃ sandhitasato'param pracyavate*." In trying to keep "*khalatvam*" as one word, I erroneously changed "*vallabhah*" to "*vallabha*." Bh followed my example blindly. He has no thinking of his own! However, Misra brings out to light the real purport of the poet.

Today (Oct. 31, 1977) I saw J once again after I read Misra. There IS a sign of *padaccheda* between "*khala*" and "*tvam*." Also, on the top, there is the gloss "*he*" for "*khala*" (*sambodhanam*)!

* * *

Bilhaṇa composed,

Subhaṭaḥ pramadākarārpitām dalayan nāgarakhaṇḍvīṭikām.
Ripudantighaṭāsu khaṇḍanam tṛṇam utsāhavaśād amanyata (15:6).

Misra reads,

Subhaṭaḥ pramadākarārpitam dalayan nāgarakhaṇḍavīṭikām (p. 33).

Misra takes a stand here which cannot be justified. He copies B. N reads "*tām*," which is correct. It qualifies a feminine compound, "*nāgarakhaṇḍavī ikām*." Also, could we have on e word, "*ripudantigha āsukhaṇḍanam*," and have *gha ānām* in the *vigraha*? J, however, has a *padaccheda* between "*gha āsu*" and "*khaṇḍanam*."

* * *

Here is an interesting point. In *Sūktimuktāvalī*, Hemantapaddhatiḥ 63:8 and 63:9 (16:14 and 16:15 of *Vikramāṅkadevacarita*) appear as follows:

- A) Samakṣam api sūryasya paryabhūyata padminī.
Tejasvino'pi kurvanti kiṃ kāla vaśam āgatāḥ. 8
- B) Madvairiṇaḥ kaṭhorāṃśor iyaṃ praṇayabhūr iti.
Roṣād iva tuṣāreṇa paryabhūyata padminī. 9

Bilhaṇa's order is

16:14 B [.4 *niradahyata padminī*. *Niradahyata* is much better in the context.]
16:15 A

Misra notices only 16:14. He does not notice 16:15. Does it not add further weight to the inference that he did not consult the original source, i.e., "Smk's" ed. (GOS)? Of course, repeating the same *paryabhūyata* is no good composition; so Bilhaṇa's original is preferable.

* * *

INCORRECT CONSTRUCTION LEADS TO DESTRUCTION

We can see how the incorrect construction of the readings of B creates a destruction of meaning in the following verse:

Gaurīvibhramadhūpadhūmapaṭalaśyāmāyamānodarāḥ
kaṇṭhakṣodabhayān na ye kavalitāḥ Śrīkaṇṭhakaṇṭhoragaiḥ.

Sphāronmīlitaśāradāgr̥habṛhaddvārāgraghaṇṭāravās
te ślāghām alabhanta Kuntalapateḥ Kailāsaśailānilāḥ (16:51).

The third and fourth lines in B read as follows:

Sphāronmīlitaśāradāgr̥habṛhaddvarān mudā nirgatās
te ślāghām alabhanta Kuntalapateḥ Kailāsaraudrānilāḥ.

[underlined *Byuhlarakavi-vacanam*]

The destruction created by the wrong reconstruction in the text may be presented and explained as follows:

16:51.1: "*śyāmāyamodarāḥ*" P. (Omission and incorrect copying by P; J is correct.)

16:51.2: All have "*kṣoda*." (My conjecture is "*kṣobha*.")

16:51.3: "*-gr̥habṛddvāravāste*" P. (omission). J has "*gr̥havṛhaddvārāgraghaṇṭāravāste*." Letters "*ha*," "*d-rā*," "*gra*," "*gha*," and "*m ā*" were not copied by P. In other words, although J does contain these five specific letters, they have been inadvertently omitted by P!

16:51.3: "*-gr̥habṛhaddvārān mudā nirgatās*." B attempts to emend. There is no achievement! It proves to be a fruitless effort.

16:51.4: "*Kailāsaraulānilāḥ*" P. Certainly it is a doubtful case in original, i.e., "*śai*" of J mistaken for "*rau*" by the press-copyist. It would have been like "*śai*" in P. Cf. 6:46.3 reading of P *viśikharāka*, where *śa* has been mistaken for *rā*. Two occurrences of one type of error.

16:51.4: "*Kailāsaraudrānilāḥ*" B. "*Raudra*" (= fierce) winds are not applauded. They won't get "*ślāghā*" of Kuntalapati. This creates an absence of all sense created where perfect sense was reigning supreme.

All together,

J has *sphā, ro, nmī, li, ta, śā, ra, dā, gr̥, ha, bṛ, ha, ddvā, rā, gra, ghaṇ, ā, ra, and vās*

P has *sphā, ro, nmī, li, ta, śā, ra, dā, gr̥, ha, bṛ, ddvā, ra, and vās*

B has *sphā, ro, nmī, li, ta, śā, ra, dā, gr̥, ha, bṛ, ha, ddvā, rā, nmu, dā, nir, ga, and tāś*

So P omitted the second *ha*; Bühler restored it correctly. P omitted "*rā*" after "*ddvā*"; Bühler restored it correctly. P also omitted three more letters: "*[a] gra*," "*ghaṇ*," and "*ā*."

Bühler, however, could not fill the lacuna correctly. In an attempt to secure the true and correct reading, B threw away the last two letters, "ra" and "vā" (= sound) of P, i.e., the last two letters of the *caraṇa*. And he created (through his own imagination) six letters (including one *halanta*) "*rān mudā nirgatās*" as the substitutes. Let it be reiterated that his first letter is a correct restoration. However, "*nmudā nirgatās*" is merely a wild guess. It does not convey the meaning intended by the poet. The editor had a right to create through his own imagination any number of letters to bring some plausible meaning. However, I wonder if he had any right to throw away the two most significant letters, "ra" and "vā," meaning the sound already existing in J, copied by him, and existing also in P.

I will try to provide an explanation as to why this mistake originally occurred. While copying, the eyes of P probably jumped from first "ra" to the second "ra" in consonance with the *maṇḍūkaplutinyāya* (maxim of the jumping of the frog) or what I have termed "*netrocchalanam*." Originally this is how he might have read--I cannot reproduce the diagram here through letters.; it will have to be drawn graphically--"*śāradāgrhabṛddvā . . . ravās*." Thus the letters represented by ellipsis dots were totally omitted.

In brief, B really missed only "*a graḥaṇ ā*." Since he did not have the "*ghaṇ ā*," i.e., "the bells," he had to discard also their sound, "*rava*."

August A. Haack's German translation (1899) of the original Sanskrit was based on Bühler's text. Naturally he translates the words "*sphāronmīlita-śāradā-grha-bṛhaddvārān mudā nirgatās*" as "coming out of the huge gates of Durga's [!] house, the gates that were thrown open with great force, etc. (How could Śāradā be translated as Durgā unless we treat at Mahākālī, Mahālakṣmī, and Mahāssarasvatī as one here? But that is not the issue.) The above quotation is a re-translation in English of his German words. The original German in full reads, *Indische Stimmungsbilder, Sieben Episoden des "Vikramanka-deva caritam" aus dem Sanskrit uebersetzt und erklart, von August Haack. Sudoll bei Ratibor, 1899. p. 84.*

51. Die durch das grosse, mit einem Prall geöffnete Thor des Hauses der Durga herausgekommenen Kailasa Winde, welche von den Schlangen, der Perlenschnur Civas's, aus Furcht vor dem Zermalmen des Halses nicht verschluckt worden sind - dunkelbraun sind ihre Hohlungen durch die -Rauchmassen des aīucherwerks bei den Bühlkunsten Gauri's -empfangen mit Freuden den Lobpreis des Kuntalakönigs.

It is to be noted that strong gusts of wind may blow in--throw the doors open--and dash into the house (temple), but they cannot come out of the house by throwing the doors open, because they do not originate inside the house! Here they come out of the Kailāsa mountain, from the open space!

All this trouble arose because while copying J. The transcriber P omitted some letters (five in number); *rāgrahaṇ ā* and the editor B subsequently activated and energised his own poetic muse and invented certain substitute letters, thus making the whole reading as *n mudā nirgatās*. Thus the most significant element, the "*ghaṇ ārava*," "chime of the bells," was lost and the winds had to come out of the temple! They are in *Devanāgarī*, some being conjunct consonants ("*rā*," "*gra*," "*gha*," and "*ṇ ā*").

I maintain that Bühler took undue liberty with the poet; he ought to have left the lacuna as it was found in P. The best or utmost he could have done is to enclose his conjectural reading within square brackets []. His performance was unscholarly in this instance, at the very least. It was not a reconstruction, but utter destruction.

Banerji and Gupta do not acknowledge my text as their source; yet they had the word "*ghaṇ ārava*" so they could speak of the "chime of bells." Their translation reads,

[The] winds from the mount Kailāsa, which wafted [?] the chime of bells in front of the huge doors of the temple of Śāradā that were wide open, which were not gorged by the serpents round the neck of Śiva out of the fear of their throats being bruised [?] (and) which were blackened by the mass of the smoke of incense at the amorous sports [?] of Gaurī, received eulogy from the king of Kuntala.

The translators have taken the word "*unmīlita*" to mean "'wide open' doors"! It is not clear how they could have derived the expression "wafted" when there is no other word (verb, "*kriyāpada*") to express the action. "Waft" is all right in connection with the sound of the bells, but this specific action is not represented in the original. There is no word like "*vādana*," "*cālana*," or "*vāyuprerita*." "Waft" means "to cause to move; go lightly by, as if by the impulse of wind or waves." According to Monier-Williams, "waft" (English) could be translated to Sanskrit as "*śanaiḥ śanair vāyau vah*," "*āni*," "*vayunā prer*," "*praṇud*," or "*upanud*."

The reason why the serpents of Śiva did not swallow the Kailāsa winds lies in the fact that they contained the smoke of Gaurī's *vibhramadhūpa* incense. As compared to "*kṣoda*," the term "*kṣobha*" is preferable. Air filled with smoke is likely to be less palatable (desired). The first line of the verse narrates the cause, and the second its effect. The translators have missed the significance of this phenomenon. The adjective "*sphāronmīlita*" does not qualify the doors of the Śāradā temple, but the *ghaṇ ārava*, the sound of the bells, which was highly magnified by the strong gusts of winds. Cf. "*Jālodgīrṇair upacita-vapuḥ keśa saṃskāradhūpaiḥ. Meghadūta*." Also Bilhaṇa himself: "*Kuryād anārdreṣu kim aṅganānām keśeṣu kṣṇāgurudhūpavāsaḥ*."

I correctly explained the passage in "Candrikā":

Sphāram atyartham unmīlito vistāraṃ nītaḥ Śāradāgrhasya Kāśmīra-Sarasvatī-mandirasya bhāddvārāgreṣu sthitānām ghaṇṭānām ravo yais te.

These words of mine have been copied by Bh, syllable by syllable--"*akṣaraśaḥ*"--of course, as is usual with him, without any acknowledgment to me; none whatsoever! Let it be emphasized that I have indicated the direct quotations from the J gloss by enclosing its words within two asterisks.

* * *

MISRA TRIES TO SHOW OFF

Misra just wanted to show off. One of his chapters is headed "Secondary Source Material Relating to Vikramāṅkadevacarita."

Misra decided to tell the world that the text of the Vikramāṅkadevacarita here had been corrected by me with the help of some secondary source material. It is not true. I am not a *kāvyārthacauryacatura* that I would not disclose his source! Had I taken any help from any of the so-called "secondary" sources of Misra, I would certainly have acknowledged it in my "Prastāvanā." I am not sure if Misra even read my "Prastāvanā." My text is based on J. Whatever is there (in N) is found in J even today, unless otherwise specified.

Misra confuses J and P, maybe deliberately. On p. 63, under 16:51(c), he says,

In: Vcar. MS. the syllables *ha* in *bṛhat* and *rāgraghantā* are left out. Bühler (*ed. pri.*) tried to fill the gap by his wording, *ed. sec.* changed silently following secondary tradition. (Smk 63:22).

This is an unjust assumption on the part of Misra. It seems he thinks himself to be omnipotent, omniscient, omnipresent. Misra is mistaken if he believed that his Vcar. MS. here is J! The footnote no. 6 on p. 175 of N reads "*grhabṛddvāravāste ślāghā*- P." Now "P" does not mean "J." Misra ought to have read pages one to three of my "Prastāvanā." This omission of J by P and subsequent attempt on the part of Bühler to restore the text were so significant that they were specifically noted by me as illustrations of Bühler's futile attempts to restore the text.

On page 3 of my text I clearly say,

Param ito'dhikaṃ vismayāvahāni bahūni viparīta-sthalānyapi pura upa- tiṣṭhanti. Tathāhi pra. pustake *brddvāravāste* (ṣoḍa. 51) ityaśuddhaḥ pāṭho'sti. Ja. pusake tvadyāpi *brhaddvārāgraghantāravāste* iti spaṣṭam evāste.

Misra alleges that I changed "silently." (Does he mean "stealthily"?) He expected me to announce it with a grand beating of drums as he himself does time and again! The same kind of phenomenon occurs with regard to "Caritacandrikā." Bh took it to be an ancient work, and continues to believe so in spite of my protest! I wrote to him immediately after his first volume was published that it was my work, yet he did not change his stand. Kālī- dāsa did not give his name even when he composed such immortal poems like Kumāra- sambhava, Meghadūta, and Raghuvamśa. But for the strict rule and tradition of *nāṭyā- śāstra* he might have omitted his name even from the Abhijñānaśākuntalam. I did not want "Caritacandrikā" to be acclaimed as an outstanding, epoch-making work whose author deserved an outstanding prize in literature. To me the restoration of the text was much more significant. To me, my Upodghāta was much more valuable. Probably Bh knew the truth, but since he wanted to continue to incorporate "Candrikā" into his work without any acknowledgment, he did not ascribe it to its proper author.

Truly speaking, my historical research as embodied in Upodghāta and the reconstruction of the text took much more of time, energy, and attention than what was needed to write "Caritacandrikā." In fact my contribution to Bilhaṇa, if there is any, lies in the first two components and not in the last one.

The editor of Sūktimuktāvalī notes on p. 58 a variant reading for 16:51 (end):

Santatam amī Kailāsaśailānilāḥ ityatra Kuntalapateḥ Kailāsaraudrānilāḥ iti pāṭhab
hedaḥ.

So Bühler's misconstruction has been taken to be a legitimate, variant reading!
Excellent!

* * *

Here we see Misra once again indulging in some unwanted emendation:

Nirantaraṃ Brahmapurībhir āvṛtam cakāra tatraiva puram sa pārthivaḥ.
Viriñcilokāt suralokataś ca yad vibhūṣya bhāgāviva kautukāt kṛtam (17:29).

Misra expounds,

17.29d

Vibhūṣya "having decorated", does not suit the context here. Read *vimūṣya* [!]. "having stolen" (Dhātup. 1.707 *mūṣa* [!] *steye*): [Is this *muṣ* or *muṣa*?]

b-d *cakāra tatraiva puram sa pārthivaḥ* //
 virīñcilokāt suralokataś ca yad
 vibhūṣya bhāgāv iva . . . kṛtam /

"The king built just there [!] a city, which was made [by him] as if he had stolen/ robbed (*vimūṣya*) two pieces ["pieces" or "parts"?] [one] from the world of Brahman [!] and [the other] from the world of the gods."

Note that *ed. ter.* explains *vibhūṣya* by *alamkṛtya* but gives in the end as the sense (*bhāva*): . . . *bhāgau grhītvā racitam*. *bha* and *ma* are easily confounded in the MS. (p. 22).

Still there remains an unsolved problem. J definitely and clearly has "*vibhūṣya*." My conjecture is "*vikṛṣya*." Or could it be "*vicitya*"? However, Misra suggests "*vimūṣya*." He says that "*bha*" and "*ma*" are easily confounded in the MS., but not here (in J), and the idea of stealing also does not sound very commendable. In my paper entitled "Bilhaṇa's Nārāyaṇapura: Temple, Tank, and Town," I had changed the reading to "*vikṛṣya*."

On August 22, 1990, I thought of another word: "*vijitya*." But it is far removed from the original reading ("*vibhūṣya*"). It seems we will have to stay with "*vibhūṣya*" until and unless we find a better substitute.

* * *

The following verse poses a problem in textual reconstruction:

Saharṣam ityapsarasām ajāyata prajāgaram pañcaśarasya tanvatī.
Pravīraṇṭhagraharāntakautuka-pradhāvitānām śravaṇāmṛtaṁ kathā (17:64).

Let us compare the various readings:

17:64.3 *graharāntā* [?] -*grahaṇā*[?]mta [?]- J. The Jaina Devanāgarī *ṇā* of J could be easily mistaken by a *foreigner* for *rā*. -*grahaśānta* - B. Cf. *viśikhaśakala* vs. *viśikharāka*. B lists the variant readings in the fns. A discerning reader has a chance to consider, weigh, and evaluate if the rejected reading is not better. R does not list any alternative readings at all. Hence naturally the reader is likely to conclude that it is a mistake of the scribe. He has no clue to think of a better rendering. In other words Bühler is scholarly, while R is not.

17:64 B does not contain *Etadanantaram kulakam*. [B omits all such literary essentials]. It does not appear even in the fn of B.

Here is our Misra:

There is no such word as *rānta*- (*edd. sec.* and *ter.*; Bühler therefore conjectures *śānta*- which, however, does not yield good sense, since *pravīraṇṭhagraharāntakautuka*- , would mean: "the desire that had ceased from [or "for"?] embracing the great heroes [heroes, Mr. Misra!]." Read *sāndra*, "intense, strong" (cp. 17.18; 18.52): -*sāndrakautuka*-, "intense desire", [!] cp. Kum. 7.62 *tāsām* . . . *sāndrakutū- halānām*, "of those women whose desire/curiosity was intense" (p. 22).

Misra says, "There is no such word as *rānta*." What about those scholars in Varanasi (the ancient seat of Sanskrit learning) who worked with Bh in bringing out his worthy ed.? It is not proper to say here, "Bühler therefore conjectures. . . ." Bühler had no other reading except what he has given, i.e., "*śānta*." Where does an opportunity occur for him to conjecture? Where was the need? Why would he conjecture at all? The way Misra writes, it would seem that Bühler conjectured in 1874, after he had read my ed. (1945) and Bh ed. in 1964, and found that their readings were not acceptable!

The two letters creating the problem look very much like "*ṇānta*" (old Devanāgarī style, where the letter "*ṇa*" resembles "*rā*." This is in contradistinction to Marāṭhī (bāḷa- bōdha) "*ṇa*." The difference can be better seen when given in original Devanāgarī script and not transliterated into Roman script. For approximate visualization we can cite the letter "U" + a bar. This makes Marathi "*ṇa*."

Once again I would like to reiterate here, even at the risk of being repetitive, that Drs. Bühler and Jacobi saw the "Carita" and the manuscript J for the first time in their lives in Jaisalmer. They copied the entire (voluminous) work in just seven days! Sanskrit was not their mother tongue, and they did not begin their primary education in the environment of a Hindu *Brāhmaṇa* born and brought up in Varanasi. No matter what they think or say, Devanāgarī was still a foreign script to them. They were not raised with it; so we can easily imagine what kind of "copy" they would have made.

On the other hand, before I went to Jaisalmer I had already earned the degree of Sahityacharya from the Government Sanskrit College, Banaras (probably the most exacting and demanding Sanskrit degree in India), having studied Sanskrit for at least fourteen years.

I had already lived in a Sanskrit and Hindi environment for more than 22 years. I had taught Sanskrit for quite some time. Sanskrit was almost my mother tongue. I had just earned then the first prize in an All-Banaras Sanskrit Elocution Contest. I had studied and taught the *Vikramāṅkadevacarita* for several years. I had also seen the B ed. as well as the P ed.--the transcript of J--made by Bühler and Jacobi. I had consulted some other manuscripts too. So there was nothing surprising if I could do a more representative job than those foreigners who had seen that MS. for the first time in their lives in that "country of sand, bad water, and guineaworms" (Bühler, "Introd.").

Also, I might add here that through the courtesy of Munivara Sri Puṇyavijayaḥ Mahārāja, the same precious MS. J was brought to Ahmedabad in 1960, where it was photocopied under my direct supervision. That very photocopy is still with me, and I have been using it all along since then!

Let us resume our study of the enlightening performance of Mr. Misra, who had practically no "tools," yet went on constructing and reconstructing the *Vikramāṅkadevacarita* in a foreign land.

I have once again checked (today on Nov. 2, 1977) the J MS., (of course, its photocopy). I don't know at this moment how these two letters were represented in P. However, I cannot accept "*śānta*" as an appropriate representation, because if "the anxiety" is "*śānta*" = "quenched," "*śānta-kautuka*," then there is no justification for "*pradhāvana*." One does not run if one's anxiety is satisfied.

Bühler created "*śānta*" out of his brain. It is always necessary to keep in mind that when I mention the name of Dr. Georg Bühler in these contexts, it is only an *upalakṣaṇa*. The press copy for the printing of the "Carita" was prepared by someone else, here Shri Vamanacarya Jhalkikar, who could have taught students like Misra Sanskrit for one hundred years, if both could have lived that long. Certain changes were also recommended by Bhimacarya, a brother of Vamanacarya, without considering the consequences. "*śānta*" is certainly not acceptable. Since "*śānta*" and "*rānta*" are very close in appearance (i.e., orthographically in Devanāgarī, the way P was prepared), I conjectured "*rānta*." One who has thoroughly studied and examined both J and P alone knows how J was converted into a "copy" by Bühler and Jacobi, as explained above. And on the basis of my personal knowledge I can

declare even today, with all the emphasis at my command, that that was the best I could do at that time.

If we want to reconstruct the text with the least possible change, which is the most scholarly and desirable method, we could lengthen the vowel in "*ṇanta*" (which seems to be the reading in J) and make it "*ṇānta*." Then we can interpret "*pravīraṇ hagrahaṇam antaḥ*" or "*ante yasya tādrśaṃ yat kautukaṃ tena pradhāvitānām*." "Urged by the anxiety, the ultimate objective of which was to embrace the great warriors, they ran. . . ." "*Anta*" also means (according to Apte) "end, conclusion, termination of." In comp. in this sense and meaning "ending in or with," "ceasing to exist with," "reaching to the end" ". . . *phalo dayāntāya tapaḥsamādhaye*" (Kumārasaṃbhava 5.6) "ending with (lasting till) the attainment of fruit."

Restoration does not necessarily mean total replacement. We have to restore with the same type of material and the restored object must look like the original one. "*Sāndra*" is too far removed from "*ṇanta*." Misra violates all the principles of textual criticism when he takes liberty with the poet and puts his "nonsensical" (to borrow Misra's own phraseology used by him with reference to the great poet Bilhaṇa) words into the poet's mouth. This is his usual pattern. Also to be noted is a small sign, looking like a hook, which cannot be reproduced here because of the limitations of the characters available on this computer, but which looks very much like the *repha* in, say, "*Śarva*," and which is always used by J to lengthen the vowel written incorrectly as short. For example, "*ṛtāspadāḥ svīya*-" (17:10). Here the word "*ṛtāspadāḥ*" was read by P as "*ṛtāspardāḥ*"! (An uninformed person like Misra, who has never seen J, has no right to talk about it!) The original reading could very well be "*grahaṇānta*." What about "*pravīraṇ hagrahaṇāttakautuka*," where "*ātta*" will mean "*grhīta*"?

* * *

We have one more prank, a *bālacāpalam*, by Misra Maharaja:

Yasmin kiñcin na tad upavanam yatra no kelivāpī
naiṣā vāpī na viśamadhanuṣkāramaṇam yatra rāmāḥ.
Nāsau rāmā manasijakathāghātabhagnā yuvānaḥ
kāmaṃ yasyā na nibīḍatarapremabandhe patanti (18:20).

The brilliant scholar-pretender shows his ingenious skill:

18:20c

manasijakathāghātabhagnā yuvānaḥ (in the MS. and subsequent *edd.*), "young men broken by the beatings of the love-stories" does not give good sense. More appropriate would be *manasijakaśāghātabhagnā*- (cp. also 7.52; 12.26, "tormented by whip strokes by Kāma." *Tha* and *śa* in Devanāgarī are often confused (p. 23).

I don't know how "*bhagnā*" could mean "tormented"! By whom? Where? When? What is the evidence? How many MSS. have you seen, Mr. Misra? Which Devanāgarī are you talking about? It must be of some German make!

Once again Misra betrays his total lack of knowledge of *kavimārga* when he makes such an absurd suggestion. "*Manasija-kathā*" does not necessarily mean "love-stories"; Misra tries to restrict the meaning of the word "*kathā*." It also means--actually, its primary meaning, as the definition given first by Monier-Williams, is "conversation, speech, talking together." It can be translated as "*premālāpa, premasambhāṣaṇa, prema-vārtā, prema-kathā*."

Moreover, Manasija, as he is best known, is not reputed to use the harsh whip as his weapon. He uses very soft arrows of flowers. Maybe the German make of "Manasija" uses a *kaśā* as his weapon! Here is an example from *Sūktimuktāvalī*:

Sudīrghā rāgaśālinyo bahuparvamanoharāḥ.
Tasyā virejur aṅgulyaḥ kāmīnāṃ saṃkathā iva.

(Strīṇām aṅgavarṇanapaddhatiḥ, 53.45)

The following two verses are alluded to by Misra in discussing the above verse 18:20, and in suggesting substitution of "*kathā*" by "*kaśā*"!

Udañcayan kiṃśukapūṣpasūcīḥ salīlam ādhūtalatākaśāgrāḥ.
Viyogināṃ nigrahaṇāya sajjāḥ Kāmājñayā dakṣiṇamāruto'bhūt (7:52).

Asaṃśayaṃ nīlasaroruhākṣi samāruroha tvayī pañcabāṇaḥ.
Drutair viniryāsi padair yad eṣā kaśāhatevottaralā turaṅgī (12:26).

None of the two verses contain even a single set of words that could be made to mean "tormented by whip strokes by Kāma." Miśraśakti alone can make them mean what Misra wants them to mean. This is not proper. "*Kaśā*" may be appropriate in the two verses just given above. It is irrelevant to allude to "*kaśā*" occurring in these two verses while discussing "*yasmin kiñcin*." We have a saying in Hindi: "*Jitane kāle utane bāpa ke sāle!*" Misra's effort is "preposterous," to borrow his own terminology, once again.

May I suggest "*vrāta*" for "*ghāta*" and "*magnā*" for "*bhagnā*"?

* * *

Kartuṃ kīrtyā tilakam Alakāgopurāṇāṃ gatena
Krauñcasyāgre Bhṛgupatiśaracchidram adrer vilokya.
Yena kṛṣṇalavaśabalitāḥ pīvare bāhudaṇḍe
caṇḍadhvāne dhanuṣi ca ruṣā sūtritā dṛṣṭipātāḥ (18:35).

Misra expounds,

18:35c

For *krīdā* read *vrīdā*: -*vrīdālavaśabalitāḥ dṛṣ ipātāḥ* "glances that are varie-gated/di-
sfigured [!] by a little bit of shame." [!] For an analogous idea compare 18.57 *savrī-
dobhūt*, "he felt ashamed." The idea seems [!] that shame gives the eye a particular
[which one?] colour.

Bilhaṇa apprehended *kāvyārthacauryam*. He warned the *kavīndras* against it. Here and there Misra criticizes me by specification, "*nāmagrāham*," e.g., *ed. sec.* is wrong, etc. But he does not give credit to me for any suggestion he made even before 1945!

On 18:35 "*Caritacandrikā*" says, "*Api nāma 'vrīdālava-śabalitāḥ' iti pā ho'nucitaḥ syāt?*" (p. 316, lines 3-4). In the year 1976, Misra claims to have conducted his "investi-
gations" under the great German scholar Paul Thieme [!] and proclaims the above con-
jectured reading as if he thought it for the first time! It was a *Misropajñam jñānam*! This is called
PLAGIARISM, a literary theft, anything but honest and true scholarship. Not that Misra did
not read p. 316 of N (i.e., this page in "*Caritacandrikā*") because he refers to it in his disc-
ussion of the following verse (18:38) which provides ample food for thought.

* * *

The following verse presents a riddle not yet solved:

Campāsīmni Kṣitipatikathādhāmni Dārvābhisāre
Traigartīṣu kṣitiṣu bhavane Bhartulakṣoṇibhartuḥ.
Kṛīdāsailīkṛtahimagirer hāsabhīteva yasya
bhrāmyatyājñā sukr̥tavasater bhūḥ pratāpodayānām (18:38).

18:38.3 All have "-girer hāsabhīteva." My conjecture: "*himagireḥ śītabhīteva*."

18:38.4 "-vasater bhūpratā" (B)
"-vasaterbhrapratā" (R)

Let us see what Misra says:

śītabhītā- proposed in *ed. sec.* (p. 316) for *hāsabhītā*- (in other edd.) seems not to be
[!] required. *hāsabhītā*- "afraid of the laughter", gives good sense; cp. 7.4 *śītartu-bh-
ītyā*, "out of fear of the winter season" (p. 23).

In the very beginning I would like to say that Misra raises irrelevant matters. We are not a-
rguing over "*bhīti*" itself; we are arguing over its cause, "*hāsa*" or "*śīta*." Therefore, to refe-
r to "*śītartubhītyā*" is not proper. Misra does not advance any argument or provide any exp-
lanation. According to him "*hāsabhītā*" "makes good sense"! But the question is, afraid of
whom? Why? Misra does not provide any details. And, finally, he says "cp. 7.4 *Śītartubhī-
tyā*, 'out of fear of the winter season.'" I don't know what the use is of alluding to this state-
ment! Does it make any sense here at all? Thus we see time and again Misra raising irrel

evant matters. He merely raises a smoke-screen and blurs the vision of his spectators! He does not answer any questions; he creates more problems for us.

* * *

GACCHATAḤSKHALANAM OF NAGAR

To err is human. I regret that my interpretation of "*bhūḥ pratāpodayānām*" (18.38.4) was wrong, as pointed out by Shri Nagaraja Rao of Mysore, who had agreed to collaborate with me and make this work ready for publication. Unfortunately, he could not complete it.

This was an aside. Bh does not raise any objection to my interpretation (in "Caritacandrikā"): "*Bhūr utpattisthānāni karma*" (p. 316). Was he afraid of an ancient (!) commentator, as he took "Caritacandrikākāra" to be? He silently inserts his own interpretation. Not that he did not see the passage, because he takes into consideration (rather, "dis-cusses") my conjecture of "*śītabhītā*," which appears only here (on p. 316) and not in the original text. I took "*bhūḥ*" to be acc. pl., "*dvitīyā bahuvacanam*," rather than nom. sing. "*prathamaika vacanam*"! Acc. Rao, the pl. of "*bhū*" would be "*bhuvāḥ*" and not "*bhūḥ*." I am indebted to Shri Nagaraja Rao for this correction.

"*Bhūḥ*" is declined like "*pūḥ*" and "*bhrūḥ*" and not as "*vadhūḥ*" or "*camūḥ*," where acc. pl. resembles nom. sing. Nevertheless Bh (who takes "*bhūḥ*" to be nom. sing.) does not explain the real purport at all. Why is "*krīḍāśailīkṛtahimagiri*" Śaṅkara? What connection does he have here? What is the purport of the "heat" (the second meaning of "*pratāpa*," which Bh knows too)? He says "*prakṛṣ atāpaśca*."

All the regions mentioned in the verse (Campā, Dārvābhisāra, Trigarta, and Bhartulakṣaṇibhartuḥ bhavane) are in the Himālaya Mountains. These regions (territories) are cold. They need heat, they need warmth. Until and unless we bring the "heating power" into play, the second meaning of "*pratāpa*" remains inoperative!

What is "*krīḍāśaila*"? It is an artificial hill serving as a pleasure spot, a pleasure mountain. Here is Kālidāsa in his Meghadūta:

Tasyās tīre racitaśīkharāḥ peśalair indranīlaiḥ
Krīḍāśailaḥ kanakakadalīveṣṭanaprekṣaṇīyaḥ. 74

(*Tasyāḥ vāpyāḥ*)

Consider also Harṣacarita 1:6 and our own poet Bilhaṇa:

Krīḍāśailībhavanti pratikalamalinām kaumadhī pāṃsukūṭāḥ (7:67).

Let it be stressed that J and B both have "*hāsabhītā*"; so "Caritacandrikā" has the same. However, I said in my text, "*Nūnam śītabhīteva ityucitaḥ pā haḥ*" (p. 316). Bh leaves the issue

e undecided. He translates the words following the maxim of "*makṣikāsthāne makṣikā*" without reaching any conclusion and without getting the true essence of the poet's *hārdam*. He does not arrive at any decision. The first two lines are clear to all. These are the territories located in the Himālayas that owed their allegiance to King Ananta of Kashmir. He was their overlord. His supremacy was recognized by all the vassal kings ruling those mountain regions. Ananta's command (*ājñā*) was honored (accepted) by all as the supreme authority. This is the *prakṛta*, or the statement of facts.

Now comes the *aparakṛta*, the fanciful world created by the poet--

Yasya ājñā bhrāmyati. Yasya Anantasya. Kathambhūtasya Anantasya?
Sukṛtavasateḥ. Punaḥ kathambhūtasya? Kṛdāśailikṛtahimagireḥ.

These questions too can be easily answered. Now the big question comes: Why the command (f.) (= *ājñā*) "*bhrāmyati*," and where?

Two possible answers have been provided so far: (1) "*hāsabhīteva*" or "*śīta-bhīteva*." Bh makes me uneasy when he translates "*kṛdāśailikṛtahimagireḥ*" as "*kṛdā-śailikṛtaḥ kṛdāparvatikṛtaḥ himagiriḥ Kailāsaḥ yena tasya Śivasya*." This is called "*manahpūtaṁ samācāret*." Kailāsa is only a peak of the Himālayas. Śiva has never been described as having made either Kailāsa or even the Great Himālaya as his *kṛdāśaila*.

Bh has missed the true essence of the word "*kṛdāśaila*." Śiva is Devādhideva, Mahādeva, the Supreme God of all the gods. He can make the entire Himālayas--even the entire universe--as his abode. There is nothing surprising about it. To limit Śiva's all-pervasiveness to Kailāsa only is to show the limitations of one's own little knowledge, which is always dangerous. The fact of the matter is, "*Kṛdāśailikṛtahimagireḥ*" is the qualifying adjective of "*Anantasya*"--Anant who has made the entire Himālaya as his *kṛdāśaila* (play-hill). There lies the beauty. There lies the *kavitvam*. That is called "*vicchittiḥ*."

Another question is why Śiva should laugh at Anantasya *ājñā*, or why Anantasya *ājñā* should be Śivasya *hāsād bhītā*? Why should she be "*Kailāsasya śītabhītā*"? Is the Great God of the Great Gods, Śiva, *prasaṅga-saṅgata* at all here? Of course not. Bh leaves everything for the reader to decide. He does not want to risk any decision lest he be exposed and proven wrong.

Śiva is depicted as being white, *rajaṭagirinibham*. Fame is depicted as white also. Śiva may be imagined to laugh at the white fame. I bring this up here just for the sake of argument. But *ājñā* is not depicted as white; so she should not be afraid of being laughed at. There is no *sādharmya*. There is no sharing of one and the same quality or characteristic.

Bh has missed the significance of the word "*pratāpa*," although he translates it correctly, (of course copying from my text). What is "*pratāpa*"? "*Pratāpa*" is "*Sa pratāpaḥ prabhāvaś ca yat tejah kośadaṇḍajam*."

Bh performs the act of *śukavākyapātham*. He quotes Amara and also copies "Carita candrikā": "*koṣadaṇḍajam tejaḥ prakṛṣ atāpaś ca*." I would like to know why Bh mentions the meaning "*prakṛṣ atāpaś ca*." He does not apply it anywhere; so why does he bring up at all?

"*Pratāpa*" is compared to fire. We have numerous examples in literature:

Yasya pratāpo'gnir apūrva eva jāgarti bhūbhṛtakataṣṭhalīṣu (9:113).

Pratāpam āropya parām samunnatim yaśaḥ pradarśyeva ca dāvabhasmabhiḥ.
Bhajan nidāghaḥ kṛtakṛtyatām iva svapauruṣāviṣkaraṇān nyavarttata (13:1).

B has "*jagannidāghaḥ*" here. I don't know why Bh did not insist on that reading here!

Here is our "*Nīlaguṇḍatāmraśāsanam*":

Tataḥ pratāpajvalanaprabhāva-nirmūlanirdagdhavirodhivaṃśaḥ.
Tasyātmajaḥ pālayitā dharāyāḥ Śrīmān abhūd Āhavamalladevaḥ

(N ed., p. 39, Section 8).

Once again I would like to remind the neo-expounders that the fame is described as white:

Yasyākhilavyāpi yaśo'vadātam akāṇḍadugdhāmbudhivṛddhiśaṅkāṃ.
Karoti mugdhāmarasundarīṇām abhūt sa bhūyo Jagadekamallaḥ.

And laughter as well as fame are both described as white:

Hanūmadādyair yaśasā mayā punar dviṣāṃ hasair dūtapathaḥ sitīkṛtaḥ (Śrīharṣasya a).

Since *ājñā* is not white, it cannot be brought into the picture at all as far as Śivahāsa or any white object is concerned. *Ājñā* is not afraid of the great Himālayas either, if we take into consideration only its colour, white.

Why do we have here the word "*pratāpa*" with a second meaning "*prakṛṣ aḥ tāpaḥ*" ("terrible heat," "burning fire," etc.)? Why would a person wander hither and thither in search of hot regions unless and until he or she wants warmth? When do we want warmth? Of course, when we feel cold, or when we are afraid of cold. Thus comes my conjectured meaning, "*śīta-bhītā*." Here is a similar expression:

Mukhenducandrikāpūra-plāvyamānau punaḥ punaḥ.
Śītabhītāvivānyonyam tasyāḥ pīḍayataḥ stanau (8:47).

Here is a concrete example of how variant readings are created, especially when the copyist allows his memory to play its part. Vik. has "*stanau*" and not "*kucau*." I wrote "*kucau*" b

y relying upon my memory. This phenomenon explains one of the reasons of generating variations in anthologies. This may also explain some of the variations between P and the press-copy for B, which was prepared by a great scholar--a real scholar, Pt. Shri Vamanacharya Jhalkikar. When a true scholar copies some work, his memory becomes an obstacle to the true and faithful copying, which is harmful!

I took (or rather mistook) "*bhūr utpattisthānāni karma*" (acc. fem. plural) and wanted to make it an object of "*bhrāmyati*." *Kutra bhrāmyati? Pratāpodayānām bhūḥ*: The regions where there is abundant growth and prevalence of *pratāpa* in both the senses of the term.

I have thought time and again that Misra had no need to conduct any "investigations" to arrive at his conclusions. He has enough internal power to assert. He has the freedom to pronounce *ex cathedra* judgement: "*Śītabhīta* [!] proposed in *ed. sec.* (p. 316) for *hāsa bhīta* [!] (in other edd.) seems not to be required." First of all, I proposed "*Śīta-bhīta*." Secondly, even his ed. (i.e. N) has "*hāsabhīta*."

On Oct. 12, 1977, I conjectured another reading: "*vāsabhīta*." She (*ājñā*) does not like to live in the colder regions but prefers to wander in the hotter regions. In any case, the true meaning of this verse is not yet clear to me! The real purport (*vastu-tattvam*) here is that King Anant had made a large number of extensive territories in the Himālayas a play-hill, *krīḍāsaila*!

* * *

BHARADVAJ, THE GREAT HISTORIOGRAPHER

The following verse provides an excellent opportunity for Bh to demonstrate that he too can be a historiographer. (See the long list of books consulted [!] by him).

Yasya bhrātā Kṣītipatir iti kṣātratejonidhānam
 Bhojakṣmābhr̥tsadṛśamahimā Loharākhaṇḍalo'bhūt.
 Śaṅke lakṣmyāḥ śīrasi caraṇaṃ nyasya vakṣaḥsthitāyāḥ
 prāptā līlātilakatulanāṃ yanmukhe sūktidevī (18:47).

N's fn. says, "All have *yasyā bhrātā*." Yet N makes it "*yasya bhrātā*"!

Bh had a sudden impulse to demonstrate his knowledge of historiography. All the editions, including J, read "*yasyā bhrātā*." So, he argued, what right does N have to make the reading "*yasya bhrātā*"? Consequently he asserts that *yasya bhātetī pā hāt yasyā bhrātetī pāthaḥ samucitaḥ*! He does not cite any authority. He does not advance any argument. He overlooks the great principle of *vāda*: "*Ekākinī pratijñā hi pratijñātaṃ na sādhayet*." "Merely an assertion does not prove a theory." All read "*yasyā*"! So we must follow the crowd. It is not the question of majority only; it is the question of unanimity--all against one! Bh alludes to two verses, 18:38 and 18:67, where the name of Kṣītipati occurs, but that is irrelevant.

I did not base my change on mere assertion. It did not emanate from obstinacy; I advanced cogent arguments. This is what I said in my "Upodghāta" (p. 9):

Loharadurgādhipatiḥ Kṣītipatir Anantadevasya bhrātā babbhūva. Ḍā. Byuh-l ara (Bühler) mahodayo 'Yasyā bhrātā Kṣītipatir iti kṣātratejonidhānam' iti pāṭham a bhyupagamyā 'Kṣītipatiḥ Subhaṭābhrātāsīd' iti vyācakhyau. Dvivediprabhṛtayo vid vāṃsa īdṛśānekasthaleṣu nirvicāram Ḍā. Byuhlaramahodayam anucakruḥ. Vastuta stu 'Yasya bhrātā Kṣītipatir' iti pāṭhaḥ saṅgataḥ. Kṣītipatir Anantadevasya pitṛvyaj o bhrātā"sīt. Tathā ca nirdiṣṭam eva Rājatarāṅgiṇyām (vii:251. Paśyata Pariśiṣṭam Ka):

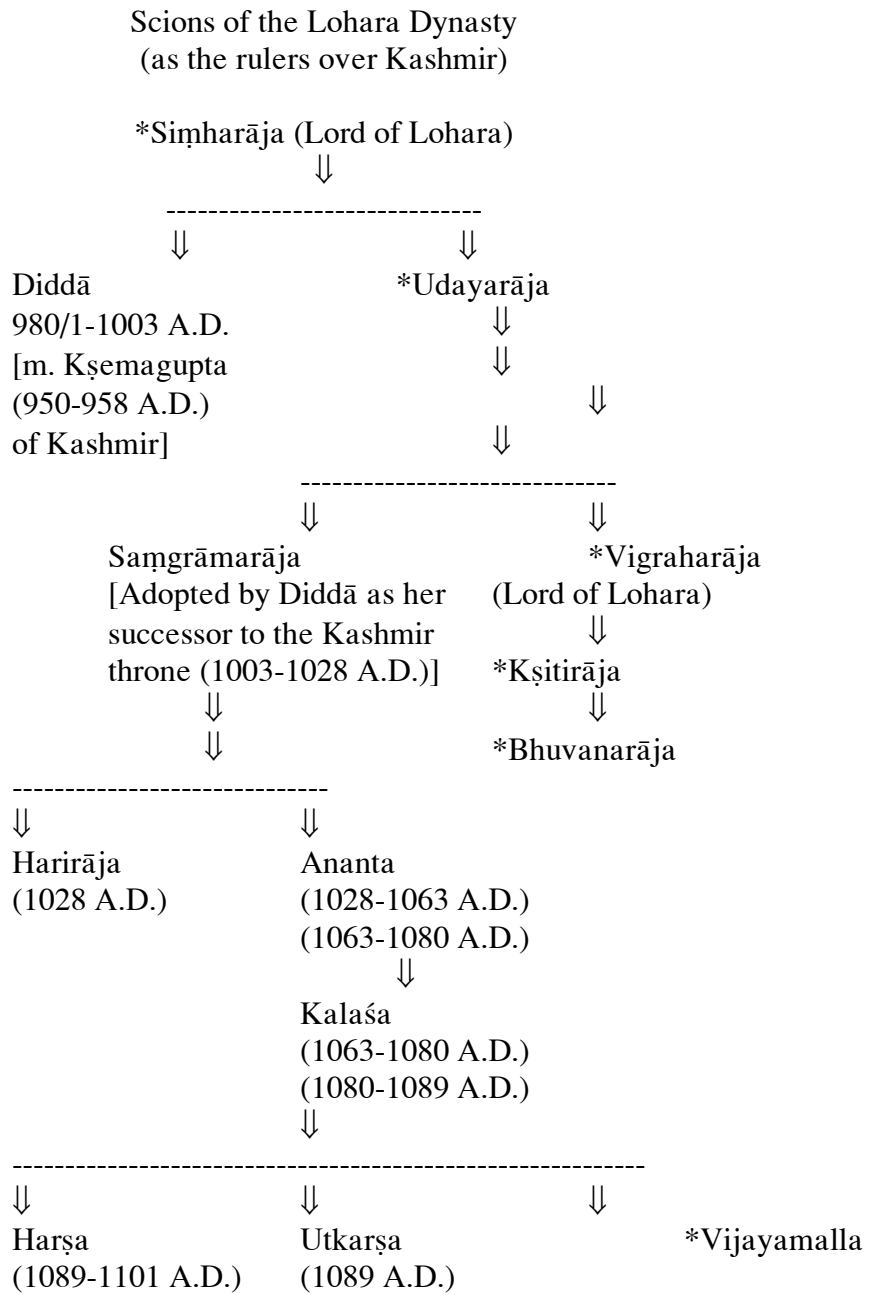
Putro Vighraharājasya Kṣītirājābhidhas tataḥ.
Rājñāḥ pitṛvyajo bhrātā kadācit pārśvam āyayau.

(Rajñō'nantadevasya)

Stein translates the above verse as follows:

Some-time, thereafter, the King [Ananta] was visited by his cousin [brother] called Kṣītirāja, the son of Vighraharāja.

We learn from the Rājatarāṅgiṇī that Diddā, daughter of Siṃharāja, Lord of Lohara, married Kṣemagupta, king of Kashmir. She adopted her nephew, Saṃgrāmarāja, son of her brother Udayarāja, as the son (and successor), to the throne of Kashmir. He ruled over Kashmir from 1003 to 1028 A.D. Naturally to Ananta, who was the son (and successor) of Saṃgrāmarāja, Kṣītirāja was a cousin, being the son of his uncle, Vighraharāja. The kingdom of Lohara was assimilated into that of Kashmir when Kṣītirāja gave it to Utkarṣa. Let it be stressed here that N's fn. no. 9 adds "*Paśyata Pariśiṣṭam Ka.*" This "*Pariśiṣṭa*" (Appendix) appears on p. 247, immediately after the "*Nīlaguṇḍatāmraśāsanam*" in N's ed. Here it is reproduced on the next page for ready reference:



Note: * = did not rule over Kashmir.

Source: Stein. Kalhaṇa's Chronology of Kashmir. I, 108; II, 294; Genealogical Tables, p. 145. Raj. vii, 251-259.

I believe that Bh saw the above writing. Nevertheless, to assert that the correct reading for 18:47.1 is "*Yasyā bhrātā*" and to maintain that Kṣitipati or Kṣitirāja was the brother--nay, the *sahodara* of Subhaṭā, the queen of Ananta, is to negate the facts of history. The tragic situation is that this point is well discussed and clarified in my edition on p. 9 of "Upodghāta." Yet Bh does not accept the truth. He wants to assert the superiority of his wisdom. I am reminded of an excellent *sadukti*:

Sampūrṇakumbho na karoti śabdārdho ghaṭo ghoṣam upaiti nūnam.
Vidvān kulīno na karoti garvam guṇair vihinā bahu jalpayanti.

Here is one more interesting point worth noticing. Bh, while commenting upon the verse

Devī tasya pracurayaśasaś candrikevendujātā
yātā khyātim jagati Subhaṭetyādibhāryā babhūva (18:40).

says, "*Jālandharādhipādinducandrājjātā samutpannā . . . Subha ādevītināmnā. . .*" And in his fn. he adds, "*Sūryamatītyaparanāmadheyā.*" Bh copies, as usual, from "Candrikā" where we read, "*Induś candraḥ Jālandharādhipaḥ Inducandraś ca. Subha eti Sūryamatī -tyaparanāmadheyā.*"

My "Caritacandrikā" derives its information from Rājatarāṅgiṇī, which says,

Jālandharādhipasyendu-candrasvendumukhīm sutām.
Upayame manojñatvāj jyeṣṭhām Āsamatīm svayam (7:150).

Tasyāḥ kiñcidvayonyūnām svasāram yo yavīyasīm.
Atha Sūryamatīm Devīm bhūbhujē pariṇītavān (7:152).

Here "*bhūbhujē*" means "Anantadevāya."

I still don't know if Bh saw the Genealogical Table of the Lohara Dynasty (Pari-śiṣṭam "Ka" of N), or if he understood it, or if he compared it with his own statement on p. 209 of his Vol. 3.

Bh admits that Subhaṭā (alias Sūryamatī) was a daughter of King Inducandra, the Lord of Jālandhara. Yet he maintains that Kṣitipati (alias Kṣitirāja) was her brother, not only a distant brother but real brother (*sahodaro bhrātā*). If Kṣitirāja was a real brother of Subhaṭā, (Kṣitirāja, who was a son of Vighraharāja, the Lord of Lohara--Putro Vighraharājasya Kṣitirājābhidhas tataḥ. *Rāj.*), then she must have herself hailed from the Lohara Dynasty (the same dynasty that gave birth to Anantadeva and Kṣitirāja)! Did she? If Subhaṭā and Kṣitirāja were real sister and brother, then the name of her father would be Vighraharāja and not Inducandra!

We also have to consider one more fact. Inducandra, the father of Subhaṭā, was the Lord of Jālandhara, while the father of Kṣitirāja [Subhaṭā's real brother, (even) in the opi-

nion of Bh] was the Lord of Lohara! Would it be correct to conclude, then, that there was no difference between Lohara and Jālandhara as far as Bh is concerned?

It is just possible that what is published in the name of Bhāradvāja is the creation of more than one person! His discussion on "*yasyā bhrātā*" (18:47) has a footnote: "*Atrai- ta syaiva sargasya 38 tathā 67 saṅkhyākau śloka[va]valokaṇīyau.*" Bh alludes to Kṣitipati.

The verse 18:67 reads,

Durgam prāpya Kṣitipatiyaśodhāma yasyānujo'sau
kasyākārṣṇin na khalu pulakotkarṣam Utkarṣadevaḥ.
Yenāropya svabhujāśikhare nirmītā dūram urvī
mlecchakṣoṇīpatiharikhurakṣodamudrādaridrā (18:67).

In Sanskrit (Ramā of Bh) we read " . . . *Loharadurgam prāpya* . . . " The word "*prāpya*" is not commented upon. However, the Hindi *vyākhyākāra* knows much more than all of us combined. He says,

Harṣadeva ke choṭe bhāi Utkarṣadeva ne vipakṣī [!] rājā Kṣitirāja ke kirti-st
hāna [!] Loharadurga nāmake kile ko jītakara [!]

This is flagrant violation of history. Kṣitirāja was not a *vipakṣi rājā*, and Utkarṣa did not conquer the fort named Loharadurga! Would it be possible to agree that Hindi and Sanskrit commentaries came out of the same pen? Of course not!

Bh claims to have studied *Rājatarāṅginī* in Sanskrit as well as English. He ought to have known that according to the *Rājatarāṅginī*, Utkarṣa was still a *stanandhaya* (baby sucking its mother's breast) when Kṣitirāja gave him the kingdom of Lohara!

Dattvā stanandhayāyāpi tadotkarṣābhidhāya saḥ.

The poet could have easily said "*jītvā*" if the fort had to be conquered. Why did Bilhaṇa say "*prāpya*"? It is difficult to describe in words what a great injury Bh has inflicted on Bilhaṇa. Coming generations will remain *ajñāna-andhakāra-ācchanna*.

Here is the relevant passage in full from the *Rājatarāṅginī*. Kalhaṇa says,

Putro Vigharājasya Kṣitirājābhidhas tataḥ.
Rājñah pitṛvyajo bhrātā kadācit pārśvam āyayau. 7:251

Tasmai nyavedayat khedam sa cittasyopatāpakam.
Putre Bhuvanarājākhye rājyalubdhe'tiviplute. 7:252

.
Kṣitirājaḥ svavadhvām ca viruddhāyām viśuddhadhīḥ.

Manastāpāphe cakre sarvatyāgāmṛte sprhām. 7:255

Rājyaṃ Kalaśaputrāya jyeṣṭhānantarajanmane.
Rāmalekhābhīdhānāyāṃ rājñyāṃ jātāya satvaram. 7:256

Dattvā stanandhayāyāpi tadotkarṣābhīdhāya saḥ.
Rājarṣir vibhudhaiḥ sārdhaṃ vidadhe tīrthasevanam. 7:257

Bhuktvā śamasukhaṃ bhūrīn varṣān paramavaiṣṇavaḥ.
Sa cākṛāyudhasāyujyaṃ yayau Cakradhare sudhīḥ. 7:258

Summing up, we may say that although Kṣitirāja had a son named Bhuvanarāja, he was wicked and vicious and hence unfit for the throne in the eyes of Kṣitirāja, his father. So he gave away his kingdom to Kalaśa's son, the INFANT Utkarṣa. In this way he partially repaid the debt of Diddā.

There is nothing surprising if Bühler adopted the reading as "*yasyā bhrātā Kṣitipatir iti*," because that is the reading of J. In the absence of any contradictory immediate evidence, there was no reason for him to doubt the text. Although he studied *Rājatarāṅgiṇī* later and corroborated many of Bilhaṇa's statements by citing it as the authority, probably he did not examine this specific issue. Scholars like Dvivedi just followed Bühler by *gaḍḍulikāp ravāhanyāya* and *gatānugatikanyāya*.

Nevertheless, Bh should know better since all the data that was accumulated since Bühler wrote was available to him. He had my ed. and all the information contained in it. Yet he asserts that Kṣitirāja was a brother of Subhātā, not only a distant brother but a *sahodara bhrātā* of Subhātā.

Before we leave this topic I would like to present another case of a similar nature, but showing different action on the part of Bh:

Dātā parākramadhaṇaḥ śrutapārādṛśvā
nāmnāsya Rājakalaśas tanayo babhūva.
Prāleyabhūdharaguhās timiracchalena
yasyādhunāpi makhadhūmam ivodvahanti (18:77).

All end with "*udvamanti*." I made it "*udvahanti*." Bh copied me in a casual manner. I don't know why in this case he did not raise the flag of revolt! Why did he submit to my reading?

* * *

Misra's determination to destroy everything remains undaunted:

Yasya prāptādbhutapariṇateḥ karkaśe tarkamārge
tyāgaḥ kāsām vicarati girāṃ gocare kāntakīrtiḥ.

Yena nyastā dalitavipadām kovidānām grheṣu
Śrīr nādyāpi svapiti lalanābhūṣaṇānām ninādaiḥ (18:48).

It is a pity that, whenever Misra opens his mouth to talk, I fail to understand him more often than not. Misra's propositions are "preposterous," to borrow his own terminology (p. 18, note on 12:45a). Of course, there are exceptions too, but they merely accentuate the rule.

With regard to the verse 18:48 he says,

For *vicarati* read *na carati*: *tyāgaḥ kāsām na carati girām gocare kāntakīrtiḥ* "in the domain of which poetry does not move his liberality, which is of lovely glory?" (p. 23).

I am simply puzzled. First of all, the question is, why should we read "*na carati*" for "*vicarati*" when the latter makes perfect sense already? Secondly, I would like to know what Misra wants to convey; I don't know it. Does he want to say that Kṣitirāja gave donations to the poets? We are instructed by our *gurus*, "*Jīvatkaver āśayo na varṇanīyaḥ*." "Do not try to interpret the poet who is still living." However, if my conjecture is right, then Misra will prove unjust. "*Girām*" here certainly does not mean "poetry," *per se*. I believe Misra must have heard expressions like "*vācām agocaram*," or "*girām atītya vartate*." What Bilhaṇa wants to say here is, "The generosity of Kṣitipati was indescribable." *Kāsām girām gocare vicarati? Na kāsām api iti bhāvaḥ*.

I am not sure whether Misra considered what his *pūrvācāryas* had already said, how they had explained this *ukti* of Bilhaṇa. "Candrikā" says "*Girām gocare vāgviśaye*." Bhattacharya translates, "*Yasya Loharādhipasya . . . tyāgaḥ dānam . . . kāsām girām vācām gocare viśaye vicarati vartate, vāgagocaram dānam iti bhāvaḥ*."

I believe Misra had seen the following *sadukti* while he was still in his senses:

Kavitvavaktṛtvaphalā cucumba Sarasvatī tasya mukhāravindam (3:19).

In this connection, Misra ought to have known that the art of poetry (*kavitva*) is distinct from the art of speech, oratory (*vakṛtva*). One does not have to be a poet to display the art of *gīt* (*vāṇī*). Here (i.e., in *tyāgaḥ kāsām*) the poet Bilhaṇa refers to the art of speech, narration (i.e., oral presentation), rather than poetic composition.

We have one more suggestion from Misra--one of the most undesirable ones--in the following verse:

Kālaḥ Kālāñjaragiripater yaḥ prayāṇe dharitrīm
tukkhārāṇām khurapuṭaravaiḥ kṣmāpaśūnyām cakāra.
Śrīḍāhālakṣitiparivṛdhaḥ so'pi yaṁ prāpya vṛttam
Karnāḥ karnāmṛtarasabharāsvādam antas tatāna (18:93).

Misra makes me terribly disturbed. He says,

18.93c

yam (acc. m.) cannot be construed with *vr̥ttam* n., as in *ed. ter.*, comm. It clearly must refer to Bilhaṇa, as the relative pronouns in the previous verses (18.90d, 91d, 92c) do. *vr̥ttam* must be analyzed as accusative of a masculine noun. Perhaps for *vr̥tta* read *bhṛtyam*:

c . . . *so'pi yaṃ prāpya bhṛityam* ["*bhṛityam*" or "*bhṛtyam*," Mr. Misra?]

d *karṇaḥ . . . āsvādam antas tatāna*||

"Even this king Karṇa enjoyed in his heart (Bilhaṇa's poetry) after having him got [!] as his servant (court poet)" (p. 24).

Misra makes Mahākavi Bilhaṇa a *bhṛtya* (slave) of Karṇa! And that too in an autobiographical narration by Bilhaṇa himself! Words fail me when I try to describe how thoughtless a person can be. Bilhaṇa was one of the most self-respecting poets in the world. It is Bilhaṇa who said,

Sarvasvaṃ gr̥havarti Kuntalapatir* gr̥hṇātu tan me punar
bhāṇḍāgāram akhaṇḍam eva hṛdaye jāgarti sārāsvatam.
Re kṣudrās tyajata pramodam acirād eṣyanti manmandiram
helāndolitakarṇatālakaraṭiskandhādhirūḍhā śriyaḥ.

*Gurjarapatirityapi pāṭhaḥ

And

Nīlacchatronmadagajaghaṭāpātram uttrastacolāt
Cālukyendrād alabhata kṛtī yo'tra vidyāpatitvam.
Asminnāsīt tadanu nibiḍāśleṣahevākālilā
velladbāhukvaṇitavalayā santataṃ rājyalakṣmīḥ (18:101)

To make such a great poet a servant (slave), even of a king like Karṇa, is an act which can be "thought of" (a favorite expression of Misra) only by a scholar of Misra's calibre. He was still breathing the air of Herr Hitler.

On p. 100 Misra himself describes the honour, glory, and splendour attained by Bilhaṇa by quoting the following eulogy:

Vapur yām āvāsaḥ ["yāmāvāsaḥ"?] kucaparivṛtaś Cedinṛpatih
paribhrāntā ratnākaraparidhir eṣā vasumatī.
Na muktavā rāmāṇām padam iha śiro'nyasya ["śiro yasya"?] namitam
kavīndrai rājendrait lalitam iyatī Bilhaṇakathā.
[? *purīyām āvāsaḥ*, a suggested reading]

This verse raises many questions. It is not clear to me at all, but everything is clear to Misra. Nothing is obscure to him.

On p. 24 Misra asks us to make Bilhaṇa a *bhṛtya* (slave) of Kaṇa! I don't know if these two Misras are one and the same. The lion may die of hunger, but he won't eat grass! We may not be able to ascertain the original, true reading to take the place of "*vṛttam*" (or "*nūnam*"?) here, but to suggest "*bhṛtyam*"--and that too for a self-respecting poet like Bilhaṇa--is in the domain of only great critics like Misra! It cannot be described in words: *Kath āpi khalu pāpānām alam aśreyase yataḥ*.

Misra's first chapter ends here. However, we have already discussed many of his suggestions made in subsequent chapters (of his book) as and when the topics (in Bilhaṇa's order) demanded. So, to avoid repetition, we will try to discuss in the following section his other "investigations."

CHAPTER II

SOME LEXICOGRAPHICAL POINTS OF INTEREST

In Chapter II, entitled "Some Lexicographical Points of Interests," Misra lists the following words (for discussion?):

- | | | |
|--------------------|-------------------|-------------------------|
| 1. aṅkura- m. | 8. citraśālā- | 15. mugdha |
| 2. añc, añcaya [!] | 9. cīnapīṣṭha | 16. luṇṭh, luṭ(h), luṭh |
| 3. ārya | 10. nāgarakhaṇḍa | 17. vah (+ ud) |
| 4. kuc (+ sam) | 11. pāthonidhi | 18. vātāyana |
| 5. kṛtakṣaṇa | 12. pratiṣṭhā | 19. vyākhyā |
| 6. keyūra | 13. bhaṅgi/bhaṅgī | 20. velā |
| 7. carmacakṣus- | 14. muktā | 21. saṁsthita |

I don't know how "*velā*" can follow "*vyākhyā*"! However, I point this out with terrible trepidation because Misra claims to have mastered Library Science as well. He is a Doctor of Lib. Sci. too.

I fail to understand the full significance of these long, elaborate discussions. I don't know either what Misra's central objective is. In his enthusiasm to locate the occurrence of one word more than once, he has picked up other certain words which are irrelevant for the purpose in view.

For example, on p. 30, he discusses the word "*kṛtakṣaṇa*." He locates the following occurrences:

- 1.) 7:36 kramāl lipijñānakṛtakṣaṇasya
- 2.) 9:13 pracchādanārthaṁ vihitakṣaṇo'pi
- 3.) 13:41 kṛtakṣaṇaṁ kṣudranadīsamāgame
- 4.) 14:35 kṣetrabhūmiṣu kṛtekṣaṇotsavāḥ [!]
- 5.) 16:4 divasa-grasta-vistāra-karṣaṇāya kṛtakṣaṇāḥ

While it may be legitimate to include number 2 in the present discussion (because "*vihita*" is synonymous with "*kṛta*"), I don't know how number 4, *kṛta- īkṣaṇa- utsava*, could be made to belong to this category! Here we have "*kṛtekṣaṇa*" and not "*kṛtakṣaṇa*."

Let us discuss Misra's comments on certain words. It is nothing but *viṭaṇḍāvādaḥ*. He says,

(1) *aṅkura-* m.

aṅkura-, "a sprout, shoot", in the end of a compound:

a) *ratnāṅkura-*, "a sproutlike jewel" (*ratnam aṅkura iva*) = "a new/young jewel" = "a small jewel" (M.W. only from the Mṛcch.): 1.18; 12.3; 15.77; *vyāghranakhā- ṅkura-* "a sprout like a [!] tiger nail" = "a small tiger nail, tied around the neck of children, even now-a-days, as an amulet, to ward off the bad effect of an evil spirit, cp. Hindi *baghanā/baghanahā/baghanakhā*" (3.13).

Misra's footnote:

1. *vyāghranakhāṅkura-* a kind of "medicinal herb" (Eng. rend.) to be tied around the neck of children, [!] is probably a substitute for the real tiger nail, which for a king was more easier [What beautiful English! In the company of his German *gurus*, Misra forgot his own English!] to obtain than for a common man.

b) *radāṅkura-/dantāṅkura-* "sprout of the tooth/tusk" (*radasya/dantasyāṅkuraḥ*)- "tip of the tooth/tusk" (PW. and MW. only from Abhidhānaci. of Hemacandra, 297): 17.50a *radāṅkuraprotam arātidantinā* "pierced with the tip of its tooth/tusk by the enemy elephant"; 17.56 . . . *radāṅkurāḥ . . . tān muku eṣy atāḍayan* "the tips of the teeth/tusks . . . struck at the diadems (helmets) [of the soldiers]." More: literal "struck them (the soldiers) at their diadems helmets)."

1.65cd *karīndradantāṅkuralekhanībhīr alekhi . . . vijaya-praśastiḥ*// "a victory inscription was written by the pens, which were the tips of the tusks of the elephants" (pp. 25-26).

"*Aṅkura*" has many meanings, but here it is used in the sense of "beautiful, newly-appeared, fresh-cut." Students of Sanskrit literature know very well that poets use many words, especially in the end of compounds, which merely add to the beauty of the pre-ceding word. For example, "*bāhulatā*" or "*bāhuvallī*." There are many other words like "*karikalabha*" or "*puṣpamālā*" or "*kṛpānalekhā*." It is very difficult to translate such words into English. "Sprout-like-jewel" may be grammatically and lexicographically harmless, but it is not needed. "*Rātnāṅkura*" means "beautiful jewel." That is all.

This word ("*aṅkura*") is very much like "*latā*" or "*latikā*," e.g., *Puṇḍrakekṣulatikāś c akaṣire*. Here "*latikā*" means "beauty in general" more than anything else.

* * *

Misra expounds:

4. Root *kuc* (+ *sam*)

sam-kuc means, in contradistinction to *vi-kuc*, "to open (like flower)" - "to close, to shrink, to shrink back." Thus in 1.66 . . . *te viṣṇoḥ pratiṣṭeti vibhīṣaṇasya rāje paraṃ samkucitā babhuvuḥ* "they (the kings of the Chaulukya [!] family) shrank, however, with respect to the kingdom of Vibhīṣaṇa (Ceylon) (i.e. they shrank back from entering it) [thinking] it is the standing point/domain of Visnu" [fn. 10]. Cp. also [?] 1.27; 9.115; 12.53; 16.1; 18.53, etc.

I am not even sure if this is true! Maybe Misra has his own dictionaries; I did not find this word! Misra's footnotes:

9. *param* obviously not used in the sense of *kevalam* (*ed. ter., comm.*) here. Cp. also 1.85; 2.30; 4.30; 7.19; 7.65; 15.72; *yadi param* [Ref.? Does Misra mean 18:99?] "if at all" (PW "wenn überhaupt" i., [So Misra knows German too!])

10. Bilhaṇa's statement seems to be historically correct [!], since no king of the Chaulukya [!] dynasty undertook military expeditions to Ceylon. In any case Bühler's understanding of 1.66 ("narrow was the realm of Vibhīṣaṇa": "Introd.," p. 26) cannot be accepted (p. 30).

I don't know what Misra means by "Ceylon"; Siṃhala or Laṅkā? If he means Siṃhala, then he has not seen the following:

Tadbhayāt Siṃhaladvīpa-bhūpatiḥ śaraṇāgataḥ.
Viśaśrāmāśramapade Lopāmudrāpater muneḥ (4:20).

Note the following as well:

Āpāṇḍupāṇḍyam ālola-colam ākrāntasiṃhalam (4:45).

Siṃhala and Laṅkā are not accepted as being positively identical. (*Siṃhalalīketyaṣṭopa-dvīpadīpīte*--we recite in *saṅkalpa* daily.)

Misra overrules Bh as far as the meaning of "*param*" is concerned. He says that the word cannot mean "*kevalam*." However, he does not give any synonym in Sanskrit. He translates it in English only and substitutes "*yadi param*" (ref.?) by "if at all." As if English were not sufficient to inform his readers, he adds some German words: "*wenn überhaupt*."

5. *kṛitakṣaṇa*-

kṛitakṣaṇa- lit. "having made the leisure" is used in the sense of "having taken the time to learn" [nonsense]: (ll) 7.36 *kramāl lipijñānakṛitakṣaṇasya*, "of him who had taken time to learn, in due course, the knowledge of writing." Cp. also 9.13; 13.41; 14.35; 16.4. *kṛitakṣaṇa*- is synonymous to *vihitakṣaṇa*- 9.13; *pracchādanārthaṃ vihitak*

ense of "carrying" in 12:48 . . . *asyodvahataḥ karābje* . . . *ambhoruḥiṇīpalāśam* "of him, who was carrying in his hand the leaf of a lotus"; cp. also 15.64; 18.77. The figurative use of *udvah* by Bilhaṇa may be compared to that of roots *bhṛ* and *bhāj*: in 1.91 *bibhrat* and 11.37 *bhāji* are replacable [*sic*, should be "replaceable"] by the corresponding forms of *ud-vah* (47-48).

Misra's footnotes:

48. *ekastanaḥ* (*ed. ter.*) is a bad [?] orthography for *ekaḥ stanaḥ* (*edd. pri* and *sec.*). Cp. p. 1. 1.74a.

This is not any systematic, consciously executed orthography. It is a simple case of misunderstanding. If I had resorted to report such irregularities of B and R, my ed. would have been inflated ten times! It is silly even to discuss such matters.

49. Śiva and Pārvatī are sometimes united in the form of a single androgynous deity. The right hand [?] side of the divinity represents Śiva and the left Pārvatī. It is Śiva, *ardhanārī* "half women" [!] and half *īśa* 'lord'. The male half has *ja āmuku a* on the head and the single breast of the female side is prominent, the waist pinched in, the hair done up in a knot (*dhammilla*). Cp. e.g. the figure of Ardhanārīśvara of Mahabalipuram, belonging to 7th cent. A.D. (T.A. Gopinath Rao, *Elements of Hindu Iconography*, vol. 2, pt. 1, p. 328). Cp. also the verse on Ardhanārīśvara in *Smk.* 1.11, ascribed to Bilhaṇa (pp. 47-48).

Lexicographers follow the literature, not the other way around. Otherwise, we would not have the sayings like "*niraṅkuśāḥ kavayaḥ*." Even the grammar does not precede the literature.

According to MW, "*ud-vah*" also means "to bear up, lift up, elevate, wear (clothes, etc.); to have, possess, show." Misra cites the following uses of "*ud-vah*" by Bilhaṇa:

samudvahannunnatam aṃsakūṭam	1:51
padātivratam udvahāmi	3:39
manyupaṅkakaluṣaṃ samudvahan bhrāṭṛduṣcaritacintanān manah	5:10
yatra tiṣṭhati virodham udvahan dāhataḥ prabhṛti tejasā saha	5:20
urvīpateḥ pārvaṇacandravaktrā samudvahantī hṛdaye nivāsam.	9:11
tantukṛśām vahantyāḥ	9:32

puṣpāñjalikṣepam ivodvahanti	10:23
samudvahantyoṣ tad athāyatākṣī- dolāvilolānanamārgasakhyam	10:36
himaṃ śilībhūtam ivodvahanti	12:50
mānase kaluṣatām samudvahan	14:47

It is just possible that "*ud-vah*" might have been used on several occasions in the sense of "to exhibit, to show, to make manifest," but that does not mean that it is a "rare" use and that if a particular use is not properly recorded in lexicā (!) then it becomes a rare use. Here is the full text of the verse under discussion:

Ekaḥ stanaḥ tuṅgataṛaḥ paṛasya vārtām iva praṣṭum agān mukhāgram.
Yasyāḥ priyārdhasthitim udvahantyaḥ sā pātu vaḥ parvatarājaputrī (1:4).

Note: Misra's text reads "*priyārdhasthitim*."

Misra translates the words "*priyārdhasthitim udvahantyaḥ*" as one "who exhibits standing [noun?] in the half part of her beloved one." "To exhibit" is one of the meanings of "*udvah*." That is all. Apte gives "standing" as the first meaning of the word "*sthiti*," and Misra runs away with it. He does not go beyond the first meaning. This word has many meanings that are more profound than "standing." It means "continuance in one state," "steady application or devotion," "stability," "permanence," "perpetuation," "continuance," "high station or rank," "preservation," etc.

If a person "wears" or "possesses" an object, he is bound to "exhibit" it, provided it can come into direct contact with the eyes of a perceiver. People "wear" perfume too. Even that is felt, if not by *cakṣurindriya*, then by *ghrāṇendriya*. Therefore, "exhibit" is the effect rather than the cause. The cause is to "wear" or "possess."

It is unfortunate that Misra does not understand "*Caritacandrikā*" and blames it unjustifiably. He misleads his readers without quoting the "*Caritacandrikā*" in its original format. My text does not explain the word "*udvahantyaḥ*" at all. It merely explains the compound word "*priyārdhasthitim*" in the following way: "*Priyasya ardhanārīśvarasya Śivasya ardhe svīye dakṣiṇāṅge sthitis tām*" (p. 209). To attribute more to an earlier writer and to distort his statement is a misrepresentation of facts and certainly not a sign of true scholarship. *Kathāpi khalu pāpānām alam aśreyase yataḥ*. I can only say that before Misra makes such "preposterous" statements (to borrow his own terminology) he should sit with some learned Sanskrit scholar, a *pandit*, a true *guru*; become his *antevāsin*; and acquire a basic knowledge of Sanskrit as well as the principles of literary criticism. Then alone he should try to interpret great poets like Bilhaṇa.

If Misra thinks the N text means that "Pārvatī is carrying Śiva in her half," he is sadly mistaken. Misra does not know the true meaning of my words at all. I am reminded of the famous prayer once again: *Ajñānāndhasya lokasya*. . . .

Let us see what Bh says:

Priyasya Śivasyārdhasthitimardhe svadakṣiṇāṅge sthitimudvahantyāḥ dhārayantyāḥ

Now Bh puts his own interpretation into the mouth of Bilhaṇa and concludes,

Tantraśāstradr̥ṣṭyā Pārvatyā ādyaśaktitvena grahaṇam kavisammataṁ pratibhāti.

He cites a beautiful *stuti* from Ānandasāgarastava of Śrīnīlakaṇṭhadīkṣita:

Ardhaṁ striyas tribhuvane sacarācare'smin
ardhaṁ pumāṃsa iti darśayitum bhavatyā.
Stri [!] puṃsalakṣaṇam idam vapur ādṛtam yat
tenāsi devi veditā trijagaccharīrā.

Whether Bilhaṇa was a *śākta* or not, Bh certainly shows his bias. Well, there is nothing wrong in that. That is his interpretation. Whether Śiva gives his half to Pārvatī or Pārvatī takes half of Śiva is a question no one can decide in an absolute manner. However, that Bilhaṇa wanted to pay his homage to the female deity is evident from his words in the prayer, "*Sā pātu vaḥ Parvatarājaputrī*." To begin with, he offers his prayers to Lord Viṣṇu, manifest in the form Kaṃsaripu, i.e., Śrīkr̥ṣṇa. Then he offers his homage to Lord Śeṣaśāyin. Once again he prays to Lord Viṣṇu. And then he pays his respect to Pārvatī. Next he shows his obeisance to Lord Viṣṇu as the incarnation of Kṛṣṇa. Then comes Śiva in an indirect manner. After this we find his invocation to Sarasvatī, the goddess of learning. And finally comes Gaṇeśa, whom one would expect in the very beginning. But Bilhaṇa had his own special way. He was following a new path of his own.

It is interesting to observe that in most of these cases, Bilhaṇa does not offer his *pranāma* directly to the deity. In the first verse, he prays that the sword of Kaṃsaripu may protect the readers. Then he prays that Bhagavān Mukunda may bring prosperity to the readers. And then comes *vakṣaḥsthalī* of Garuḍadhvaja. In the fourth verse we find Bilhaṇa making a direct reference to Parvatarājaputrī and praying that she will protect the readers. Nandaka (the sword) is directly mentioned thereafter, and the poet wishes it to give deep pleasure to his readers. In the sixth verse Śiva is worshiped; not directly, but through his *pranāmaḥ*, which are said to be above all, *sarvotkarṣeṇa vartante*. Next comes Sarasvatī. Bilhaṇa prays that she be pleased with the readers. Even Gaṇeśa is worshiped indirectly, but through his *karaśīkarāṇām vikṣepalīlā*, the playful scattering (sprinkling) of the drops of water through the trunk. So Bilhaṇa demonstrates his own *prauḍhi*, his own special *vicchitti* and *vyutpatti*. By saluting one deity in a particular manner, he does not become a *śākta*, *śaiva*, or *vaiṣṇava*. He did not ask our Abhinava-Bilhaṇa Misra to protect him from being branded as *śākta*. If at all, he was more inclined toward Śaivism, which flourished so pervasively

in Kashmir, the home of Bilhaṇa. Let us finish this discussion with the concluding words of Bilhaṇa:

Yasya svecchāśabaracaritālokanatrastaye
nyastaś cūḍāśasikalikayā kvāpi dūre kuraṅgaḥ.
Sa vyutpattim sukavivacaneṣvādikartā śrutīnām
devaḥ preyān acaladuhitur niścalām vaḥ karotu [stress added].

I pray that God will bless such ignorant writers with the light of learning.

It is noteworthy that the poet finishes his great work by invoking the blessings of "A *caladuhituh preyān*," the lover of the daughter of the Himalayas; i.e., Śaṅkara! Śaṅkara does not come directly but through "*acaladuhitā*." Let us pay special attention to the two words "*acala*" in "*acaladuhitā*," and "*niścalām*" as an adjective of "*vyutpattim*." Recall the very early reference to this word in the verse

Vyutpattir āvarjitakovidāpi na raṅjanāya kramate jaḍānām.
Na mauktikacchidrakarī śalākā pragalbhate karmaṇi ṭaṅkikāyāḥ.

What is "*vyutpattiḥ*"? "*Vyutpattiḥ*" is "development, perfection, growth (esp. in knowledge or proficiency in literature or science), comprehensive learning or scholarship," etc. It also means "derivation" (in grammar), the power to analyze a word into its *prakṛti* and *pratyaya*. We have the expressions like "*avyutpannaprātipadika*."

So, until and unless one has been blessed with "*sukavivacaneṣu vyutpattim*," one should not indulge in commenting upon great works such as the *Vikramāṅkadevacarita* of Mahā-ka-vi Bilhaṇa. One should first acquire this "*sukavivacaneṣu vyutpattim*" by becoming an *antevasin* of a worthy *guru* and acquire the qualities of *vinaya* and *jijñāsā*.

I am not sure if Misra has seen the *Kāvya prakāśa*, the immortal work of Mammaṭa. Mammaṭa gives *hetuḥ* (*kāraṇam*) of *kāvya*:

Śaktir nipuṇatā loka-śāstrakāvyādyavekṣaṇāt.
Kāvya jñāśikṣayābhyāsa iti hetus tadudbhave.

This "*nipuṇatā*" is identical with "*vyutpattiḥ*." Mammaṭa says:

Lokasya sthāvara jaṅgamātmakavṛttasya. Śāstrāṇām chandovyākaraṇābhidhāna-kośa-kalācaturvargagajaturaṅgakhadgādilakṣaṇagranthānām. Kāvyaṇām ca mahā-kavisam bandhinām. Ādigrahaṇād itihāsādīnām ca vimarśanād vyutpattiḥ.

Avekṣaṇād = vimarśanād = muhur muhus tattatpadārthasādigocarād anu-sandhānāt. Nipuṇatā = vyutpattiḥ = tattadarthasādigocarō dṛḍhatarasamskāraḥ = sakalapadārtha paurvāparyālocanakausālam. Bālabodhinī of Vamanacarya Jhalkikar (pp. 12-13).

Let us turn our attention to another demonstration of scholarship by Misra. He acts like a dictator of the interpretation of literature. He says,

18. *vātāyana*-

vātāyana- is invariably glossed in *ed. sec.* and reproduced [mark the word] in *ed. ter.* by *gavākṣa*- "a round window" at the instance of Amarak. 2.3.9. Literally *vātāyana* - may be explained as *vātasyāyanam yena* "by which the wind goes [and comes] = window" or *vātasyāyanam yatra* "where there is the going [and coming] of the "wind". Thus it comes to be used not only in the sense of *gavākṣa*- but as a designation of "the flat roof of an Indian house⁵⁰ roof terrace, balcony⁵¹, portico", etc.

From the context it appears that "balcony" or "flat roof" is the sense in which *vātāyana* is used in 9.91 . . . *vilāsavātāyanasevanena* "by enjoying the pleasure balcony"⁵².

9.129cd

vātāyanaiḥ kelivimānakalpais tavāstu kāñcī nayanotsavāya.

"May Kāñcī be to the feast of your eyes by its balconies which are like pleasure *vimānas*."

Cp. also: 12.21, 27; 17.10, 30, 32, 60; 18.4,9,25. 30; Karnaṣu. 1.22 (pp. 48-49).

Misra's footnotes:

50. Kathās. 95.18 *svagrhotuṅgavātāyanagataḥ* 'staying on the lofty roof of the house'; *ibid.* 103.16 *harmyavātāyanārūḍhaḥ* "having climbed on the roof of the palace" [like a monkey, isn't it Mister . . . er . . . Doctor Misra?] (cp. also Hcar. 4 para. 7. . . *sa rājā . . . harm[y?]asya prṣṭhe suṣvāpa* "that king slept on the roof of the palace"). Tawney's explanation of *vātāyana* by 'window' for these passages in Kathās., is shown [by whom?] to be wrong by the context. [Misra translates *vātāyana* as "roof" in all these passages. To me it seems merely a *durāgraha* of one who is *grahakalita*.]

51. Bcar. 3.19-21; Ragh. 7.6-8; Rudrakavi, *Rāṣṭraudha*., 20.57. Balconies (= *vātāyana*) framed by small railings, are found in sculptures at Bārhut ["Bharhut"?], Sāñcī, Mathura etc. Young women, crowding each other [or one another?], stand on these balconies in excitement, looking at scenes below. Cp. A. Coomaraswamy, *Early Indian Architecture* (Palaces) pp. 181-217 (*Eastern Art*, 3).

52. For a similar description cp. particular passage in Bāṇabh[ā?]ṭṭa's *Hcar.*, in which queen Yaśovatī is described to enjoy moonlight on a balcony by putting on her upper garment (pp. 48-49).

In response to Misra's explanations and interpretations as presented above, I would like to submit the following: "*Vātāyana* is invariably glossed in *ed. sec.* and reproduced [!] in *ed. t* *er.* by *gavākṣa*" because Amarasimha has ordained that way in his *Nāmaliṅgānuśāsanam*, "*Vātāyanam gavākṣaḥ*." But there is nothing wrong in it. "*Vātāyanam*" is "*gavākṣaḥ*" and "*gavākṣaḥ*" is "*vātāyanam*." They are interchangeable words. They are *paryāya* (synonymous) *padas*. The question is, how can Misra assert categorically and convincingly that "*gavākṣa*" is "a round window"? What authority does he have to prove that "*gavākṣa*" means a ROUND window only and not a square or an oblong window? And what about a hexagonal, octagonal, etc. window?

Misra gives the *vyutpatti* of "*vātāyanam*" by the words "*vātasya ayanam yena*" or "*yatra*," but he does not explain the word "*gavākṣa*" by the same methodology.

Let us see how *Rāmāśramī* explains "*gavākṣa*": "*Gavām akṣīva . . . gāvo jalāni kira ṇā vā akṣanti vyāpnuvanti enam anena vā*"; i.e., the one which the water or rays can PERVADE, or permeate, or penetrate; i.e., an open space, or an opening through which the water or rays can pass. This can mean "window." It can also mean "an open terrace." The point I want to make is this: Both words have exactly the same meaning--an open space (as opposed to a room), which is closed by four walls through which neither air nor water could enter in or penetrate. Misra has not given any documentary evidence to prove that "*gavākṣa*" is a ROUND WINDOW. That is all.

* * *

Misra is once again a plagiarist here:

19. *vyākhyā-*

vyākhyā- "interpretation" is obvious in 18.4b and 78b. In 18.79c *Mahābhāṣya-vyākhyā-*, is taken as "commentary on the *Mahābhāṣya*" by Bühler, followed by others, which seems doubtful. . . .

Misra does not clearly state what he means by "followed by others" (his p. 49, l. 21). Does he mean me too? If so, then he is not speaking the whole truth.

18.79cd

*mahābhāṣyavyākhyām akhilajanavandyām vidadhataḥ
sadā yasya cchātrais tilakitam abhūt prāṅgaṇam api//*

"[Jyeṣṭhakalaśa] even [!] whose courtyard was always adorned by pupils when he gave his explanation of the *Mahābhāṣya*, praiseworthy to all people (respected by everybody)."

The idea is that when he gave his instruction, there were so many pupils, that they had to stand [?] partly outside the room in the courtyard [nonsense of the greatest magnitude!]. Therefore, *vyākhyā-* "interpretation [given to his pupils!]" like for

mer occurrences, [!] is more likely in above stanza. Moreover, no commentary on the Mahābhāṣya by Jyeṣṭhakalaśa is known or mentioned elsewhere (pp. 49-50).

Here is what I had stated 35 years ago (1943):

Mahābhāṣyavyākhyām. . . . prāṅganam api', iti kaver uktim 'Jyeṣṭhakalaśo mahābhāṣyaṭīkāṃ kāñcana praṇināya' iti vyākhyātavān Ḍā. Byuhlaramahodayaḥ. Iyaṃ ṭīkā kvacanāpi nopalabhyate nāpi ca nirdiśyata iti tena pratyapādi. Sarvam et ad asaṅgatam. Jyeṣṭhakalaśaḥ kāṃ api ṭīkāṃ na praṇītavān iti vastusthitiḥ. Sa hi mahābhāṣyasya vyākhyāyām (vyākhyāne'dhyāpane vā) kuśalo'bhavad ityeva kaver āśayaḥ. Kāśmīreṣvanekāni vyākhyāsthānānyāsan Kāśmīrikā vidvāmśaś ca vyākhyākuśalā āsanniti kavinā'nyatrāpi sthānadvaye (aṣṭā. 4; aṣṭā. 78) pratyapādi. Kaveḥ prāguktoktau ṭīkānirmānaparakatayā pratipannāyām chātrāṇām nirdeśo na saṅga cchate. Kiñca 'kṛtavataḥ' iti padenaiva tātparyāvabodhe sukare varta-mānakālapra yogo mudhaiva syāt (Upodghāta, p. 11).

I don't know if it is virtuous for Misra to appropriate the above idea to his own self. If writers had not indulged in this kind of dirty deed, Bilhaṇa would not have said,

Sāhityapāthonidhimanthanottham karṇāmṛtaṃ rakṣata he kavīndrāḥ.
Yadasya daityā iva luṇṭhanāya kāvyārthacaurāḥ praguṇībhavanti (1:11).

Before I leave this topic I would like to point out that Misra's attempt to interpret "*api*" to mean the "smallness" of the room (causing the overflow of students) is uncalled for. It is not necessary to imagine that the "room" in which Jyeṣṭhakalaśa taught Mahābhāṣya was so small that the students had to stand in the courtyard! I don't believe either that there were so many students--that the crowd was so large--that they overflowed the room. I believe that "*prāṅganam*" here stands in contradistinction to the *vyākhyāsthānāni*, which were more or less "public" places, while the house of Jyeṣṭhakalaśa was his own home, a private residence. Misra's "*vyākhyā*" is far-fetched.

* * *

Misra continues his learned exposition:

20. *velā*

velā- is explained by *ta a* "shore" *edd. ter. and sec.* [why is the order changed here?] on verse 9.7, which is hardly correct;

śṛṅgāraratnākaravelayeva tayā praveśe vihite taruṇyā/
navānurāgeṇa manas tadīyam ratnotkareṇeva sanātham āsīt//

"When the entrance was effected by that young girl, [why not say "when that young girl entered"?] who was like the flood wave of the ocean of love [!], his mind was joined [!] with new affection (colouring) as if with a scattering of jewels."

The idea is that she causes his mind to be full of affection like the flood wave of the ocean (*ratnākara*- "jewel mine") scatters jewels (makes the shore full of jewels). Cp. 12.40cd:

samucchalyantī prāṇayīkṛtāni lāvaṇyaratnākaravelāyeva//

"as if embraced by the gushing up flood wave of the ocean of loveliness."

In 7.75 *velācala*- "coastal mountain" is used for "shore."

velā- originally means "tide, flow", whence developed some secondary senses, viz. "wave" (originally: "of which the tide consists"), "shore" (originally: "on which the tide is observed"), "boundary/limit" (originally: "of the tide"). Cp. Amarak. 3.3.98 *abdhy-ambuvikṛtau velā kālamaryādayor api*.

velā- prefixed with *ud* (= *udvela*-) in 8.52 and 10.70 is used in the sense of "limitless" (pp. 50-51).

Misra declares emphatically that "*velā* originally means 'tide, flow.'" I don't know what he means by "originally." Does he mean before Vālmīki and Vyāsa? Even if it is admitted that the original meaning of "*velā*" is "tide" or "flow," it does mean "*samudra-ta a*" too. Here is Apte: "*Velā* [=] Time, Season, Opportunity, Interval of repose, Leisure, Tide, Flow, Current, Sea-coast, Sea-shore, [ex. *Velānilāya prasṛtā bhujaṅgāḥ; Sa velā- vapraṇāla yām (urvīm)*], Limit, Boundary, etc."

It is to be remembered that "tide" or "flow" (i.e., the huge mass of water itself) is not red (*rāga-yukta*). It is the jewels that are red. Where do they get collected? On the shore! They are washed ashore. We have a similar expression: "*Samudravelā rati-ratnasampa dām*" (Vik. 2:21). The "tide" or "flow, unless it reaches the shore and washes the red gems on it, cannot be coloured and cannot colour any other object.

In other words, the jewels are strewn or found scattered along the shore after the tide has ebbed, i.e., receded. After the jewels are washed ashore and collected, the tide does not have to stay there. The jewels are seen on the shore after the water recedes; so we are more concerned here with the shore, rather than the tide! Compare also

Yaṃ vīkṣya pāthodhir adhiṇyacāpam śoṇāśmabhiḥ śoṇitaśoṇadehaiḥ.
Kṣobhād abhīkṣṇam raghurājābāṇa-jīrṇavraṇasphoṭam ivācacakṣe (1:109).

Thus, through the maxim of "*sthālīpulāka*," I have shown that Misra's arguments and statements leave much to be desired. Now I will pass on to his third chapter to further show his true color.

CHAPTER III

SECONDARY SOURCE MATERIAL RELATING TO VIKRAMĀṆKADEVACARITA

In this "Chapter III: Secondary Source Material Relating to Vikramāṅkadeva carita," Misra discusses variant readings found in anthologies. With regard to 16:49 he states,

(b) In our [!] MS. the first three syllables are missing. They have to be supplied from Smk-, which reads *talpeṣu* (accordingly *edd. sec.* and *ter.* against Bühler's *viṣṭīrṇa* -.) (p. 62).

This is a misrepresentation of facts and distortion of truth. A cruel criminal takes others too to be criminals. It is *lokapravañcanam*, and not *ślokaivivecanam*. It is all cheating and lying. I did not use any secondary source to fill the lacunae caused by Bühler's errors in transcribing J. I went straight to J and found the correct and complete, true and exact readings still preserved there. See my comments on "*Gaurīvibhramdhūpadhūma*" (Vik. 16:51).

It seems Misra did not read "the sigla and abbreviation" (expression borrowed from Misra, p. 126) that I used in my "Prastāvanā" on p. 2. (*Kāvyamūlasaṁśodhanopayoginām pustakānām "sāṅketikacihnavivaraṇasahitaḥ paricayaḥ"*).

The bottom of page 175, fn no. 4 of N, reads "*dareṣu tūla- Pra.*" Now this "*Pra*" (= *Pra. Pustakam*) has been described on p. 2 of the "Prastāvanā" thus:

Puṇyapattanasthabhāṇḍārakaraprācyagaveṣaṇāsamsthāyāḥ (Bhandarkar Oriental Research Institute, Poona) adhigataṁ pustakam idam Ḍā. Byuhlara-Yākobī (Drs. Bühler and Jacobi) Mahodayābhyām 1874 I. vatsare svahastalikhitā Ja. pustaka-pratiliṅgīḥ.

Maybe Misra did not read this, but if he read and understood it, the conclusion is irresistible that he is not honest. I don't know what Misra means by "our" MS. The omission was generated by "P" and not by J! Now P is not J! So Drs. Bühler and Jacobi are responsible for this lacuna. J has even today the three letters "*talpeṣu*" right in their proper place. They are not "to be supplied from Misra's Smk." They were supplied to me by J as early as 1941 when I toiled in Jaisalmer and compared his "copy" with the original J MS. To bring in "*ed. ter.*" is uncalled for, because Bh is merely a copier.

Let us see, once again, Misra's power of perception. "*Gaṇḍe maṇḍanam ātmanaiva kurute*" (8:82) is cited by Saduktikarṇāmṛta (Calcutta, 1965, p. 137) as no. 506 under section 7 Pragalbhā, but the compiler Śrīdharadāsa puts it as anonymous *kasyacit*!

The very next verse in Saduktikarṇāmṛta is "*Dolāyām jaghanasthalena*," which is Vik. 8:86. This is correctly ascribed to Bilhaṇa by the statement "Bilhaṇasya." Thus it can be

e concluded that the compiler did not consult the original Vik. He depended upon an earlier compilation, or *loka prasiddhi* (popular tradition). That Misra does not notice this omission (of 8:82) is *aparā kathā!* Or was he concerned only with those verses which were ascribed to *Bilhaṇa nāmagrāham* (by name)?

Let us study another instance:

Sūktimuktāvalī Nagarīvarṇanapaddhatiḥ 107:9.

Niśāsu yatra pratibimbavartmanā samāgataś cārudṛsām niśākaraḥ.
Vilāsadolāyitakuṇḍalāhataḥ kapolalāvaṇyajale nimajjati.

Bilhaṇasya (Vik.17:34)

The above verse is not listed by the editor of Smk. as one of the compositions of Bilhaṇa [!] although the text on p. 378 clearly says "*Bilhaṇasyaitau.*" The dual number refers to the earlier verse "*Sthitā [stu]*" or "*Sthitāsu*" which is Smk. 107:8 and Vik. 17:33. Therefore, this omission seems very strange because after the second verse there is the clear statement "*Bilhaṇasyaitau.*" Although Misra does list this 17:34 verse in his "Concordance" on page 67, he does not include it in his discussion in the chapter entitled "Secondary Source Material Relating to Vikramāṅkadevacarita."

It may be reasonable to infer from the successive enumeration (or listing) of the two verses in the order of the original that the compiler of Smk. had the original text of Vik. with him!

According to Misra the following verses of the Vikramāṅkadevacarita are cited in anthologies:

01:07 Vacāṃsi Vācaspatimatsareṇa

01:14 Kuṇṭhatvam āyāti guṇaḥ kavīnām

01:18 Jaḍeṣu jātapatibhābhimānāḥ

01:26 Pṛthvīpateḥ santi na yasya pārśve

01:27 Laṅkāpateḥ saṅkucitaṃ yaśo yad

01:29 Kaṇāmṛtaṃ sūktirasam vimucya

There is a big gap between canto 1 and canto 7 (i.e., no verse is quoted in anthologies from cantos 2 through 6, inclusive). Bilhaṇa is remembered as a poet and not as a biographer of Vikramāditya although he composed Vikramāditya's Carita. This is in response to those critics who blame him for having composed a *carita mahākāvya* and for his having followed the *kavimārga*.

- 07:05 Kṛtaprakopāḥ pavanāśanānām
07:20 Saundaryam indīvaralocanānām
07:22 Prasārya pādau vihitasthitīnām
07:23 Unnamya dūram muhur ānamantyaḥ
07:63 Mānagranthikadarthanāya kathitāḥ
07:64 Līlāsnānavidhikṣamaṃ madhulihām
07:70 Malayagirisamīrāḥ Siṃhaladvīpa
07:71 Pānīyam nālikerīphalakuhara
07:76 Yaś cūtāṅkurakandalīkavalanāt
08:06 Tasyāḥ pādanakhaśreṇiḥ
08:08 Amūlyasya mama svarṇa
08:10 Jāgrataḥ kamalāl lakṣmīm
08:14 Hemamañjīramālābhyām
08:16 Manye tadūrū saṃbhāvya
08:21 Tannitambasya nindanti
08:25 Bhāti romāvalī tasyāḥ
08:30 Manye samāptalāvaṇya
08:37 Daridram udaram dṛṣṭvā
08:47 Mukhenducandrikāpūra
08:48 Tatkucau carataḥ kiñcin
08:51 Ayaṃ trayāṇām grāmāṇām
08:60 Aṅgulībhiḥ kuraṅgākṣyāḥ
08:62 Haste cakāsti bālāyāḥ

- 08:64 Sarale eva dorlekhe
- 08:65 Bāhū tasyāḥ kucābhoga
- 08:69 Bhāti dantacchadenāsyāḥ
- 08:71 Purāṇabāṇatyāgāya
- 08:73 Mṛgīsambandhinī dṛṣṭir
- 08:76 Saundaryapātre vaktrendau
- 08:79 Kiñcit savibhramodañci
- 08:82 Gaṇḍe maṇḍanam ātmanaiva
- 08:85 Dṛṣoḥ sīmāvādaḥ śravaṇa
- 08:86 Dolāyām jaghanasthalena
- 08:87 Lāsyābhyāsamiṣeṇa citram
- 08:88 Vaktram nirmalam unnatā
- 10:39 Asaṅkhyapuṣpo'pi manobhavyasya
- 10:42 Atāḍayat pallavapāṇinaikām
- 10:46 Svedāmbhasā puṣparajobharaiś ca
- 10:71 Dattaṃ sarobhyaḥ phalam
- 10:75 Kimapyavajñātasaroruhebhyaḥ
- 11:09 Bhānumān aparadigvanitāyāḥ
- 11:77 Yaḥ sainye smarapārthivasya
- 11:83 Ye kuṇṭhīkṛtavallabhapraṇatayaḥ
- 13:05 Raveḥ samastakṣitimadhyagam
- 13:09 Dṛśam prapāpālikayā prakāśite
- 13:25 Adabhram abhropalapaṭṭakeṣu ye

- 13:80 Nayasva pāraṃ pulinadvayānugām
13:88 Vidyutpaṅkajakhaṇḍapaṅkapaṭālī
14:32 Nīlanīradanicolakojjhite
14:37 Kṣuṇṇamauktikaparāgapāṇḍuraḥ
16:02 Śaratkāḷātapaklānta
16:08 Alabhanta nabhaḥkṣetre
16:09 Saśaṅkeneva Kandarpa
16:10 Abhūvannadbhutoṣmānaḥ
16:14 Madvairiṇaḥ kaṭhorāṃśor
16:15 Samakṣam api sūryasya
16:44 Svecchāvihārarasikasya
16:49 Aṅgārahāsiṣu vilāsagrhodareṣu
16:51 Gaurīvibhramadhūpadhūma
16:52 Sprṣṭāḥ stokam Vitastātaṭa
17:11 Ahaṃ sadā prāṇasamam
17:12 Narendracāmīkaracārubbhūṣaṇa
17:33 Sthitāstu yatroparibhūmi
17:34 Nīśāsu yatra pratibimba
18:06 Svecchābhaṅgurabhāgyamegha
18:107 He rājānas tyajata sukavi

Here is a summary:

<u>Canto</u>	<u>Total no. of verses</u>
01	06

07	09
08	26
10	05
11	03
13	06
14	02
16	10
17	04
18	02
-----	-----
10	73

Cantos disregarded by anthologists: 2-6, 9, 12, 15 = 8.

It is to be noted that Misra overlooks the Alaṅkāratnākara by Śobhākaramitra, which cites many verses from Bilhaṇa. All the above *ḍambara* on the part of Misra is more of a padding rather than real *kāminī-kucakalaśau*!

CHAPTER IV

VERSES ASCRIBED TO BILHAṆA IN ANTHOLOGIES

In Chapter IV Misra discusses "Verses Ascribed to Bilhaṇa in Anthologies." He begins with this verse:

atrākaṇṭham viluṭha salile nirjalā bhūḥ purastāj
jahyāḥ śoṣaṃ vadanavi[ni?]hitenāmalakyāḥ phalena/
sthāne sthāne tad iti pathikastrījana[h] klāntagātrīm
paśyan sītām kim u na kṛpayā vardhito roditaḥ ca//

Smk. 90.19: Karuṇapaddhatiḥ; Bilhaṇasya.

Misra's comments:

(d) *vardhito roditaḥ ca* "gladdened (comforted) and made to weep": the wives of the travellers are comforted by their compassion (*kṛpā*) because they realize that there is a woman even more unhappy than themselves [nonsense]. *vardhaya-* "to gladden (comfort)": Vcar. 5.26: Karnasu. 21/2; 25/6 [!] (p. 69).

Like so many of Misra's "interpretations," this too does not make any sense to me! All the *pathika-strījanas* were not unlucky, destitute, or distressed. And who says Sītā was unhappy? Read what she says in Vālmīki (Ayodhyākāṇḍa, sargas 27-30):

Udbhavasthitisamhāra-kāriṇīm kleśahāriṇīm.
Sarvaśreyaskarīm Sītām nato'haṃ Rāmavallabhām.
Ādyā, Jaganmātā, Jagacchaktiḥ Devayajanasambhavā. . . .

Viśvambharā bhagavatī bhavatīm asūta
Rājā prajāpastisamo Janakaḥ pitā te.
Teṣāṃ vadhūs tvam asi nandini pāṛthivānām
yeṣā kule ca savitā ca gurur vayam ca.

It is a horrible insult to that Divine Lady Jaganmātā Sītā to say that she was so unhappy that the women passing by would take pity on her and regard themselves more lucky! Further more, I don't know how Misra gets the meaning "gladdened (comforted)" by the word *vardhito*! My interpretation is that the other women were gladdened (= happy) because they were able to have the divine *darśana* of Devī Sītā, and also satisfied that they were able to give some good, helpful advice to their "queen," which would help her cross the long stretch of terrain where there was no water.

* * *

MISRA'S POWER OF PERCEPTION (OR DECEPTION)

Regarding the verse

32
dehapraviṣṭādrisutāmukhendu-
dvitīyakhaṇḍārdham ivāgato yaḥ/
avāptukāmaḥ paripūrṇabhāvam
sa pātu vaḥ Śambhujaṭārdhacandraḥ//

Smk. 2.52: āśīrvādapaddhatiḥ: Bilhaṇasya-

Misra ordains:

(a) Read *indum* for *indu-*. "The half moon in Śiva's hair. . . that has approached the face moon of Pārvatī . . . as if it were its second half . . ." (pp. 78-79).

Once again Misra displays his ignorance. Urged by his arrogance, he suggests an emendation which does not solve the problem at all! Rather it creates a situation which can well be described as "confusion-worse-confounded." It would have been much better if he had observed silence and merely stated, like in the previous verse (his no. 31), that this "seems obscure."

Misra says, "The half-moon in Śiva's hair--that has approached the face moon of Pārvatī--as if it were the second half--" In order to comprehend the *kavitābhivyañjitaṃ kavitāt paryam*, it may be helpful to refer to another verse by the same poet, our great poet Mahākavi Bilhaṇa.

Ekaḥ stanaḥ tuṅgataṛaḥ parasya vārttām iva praṣṭum agān mukhāgram.
Yasyāḥ priyārdhasthitim udvahantyaḥ sā pātu vaḥ parvatarājaputrī (1:4).

In "*Dehapriviṣṭādrisutā* . . ." the poet describes the moment of the immortal union of Śiva with Pārvatī and the emergence of the Lord Ardhanārīśvara. (See Misra's fn. no. 49 on p. 48.) Śiva gives half of his body to Pārvatī, or half of Pārvatī's body merges with that of Śiva. One half is *nara*; the other half is *nārī*. Pārvatī's face was a FULL MOON before this unionification. All of a sudden one half of it disappears and merges with that (face) of Śiva. These are the facts. Now the poet displays his *kavitā-camatkāra-cāturī*. He says that the half-moon (crescent), seen in Śiva's *ja ā* (formation of hair) has come to secure the half moon of Pārvatī's face (which has now merged with Śiva's face) in order that it (i.e., Śiva's half moon) could become a full moon! This is the meaning.

Yaḥ Śambhuja ārdhacandraḥ, paripūrṇabhāvam avāptukāmaḥ iva, dehapraviṣṭādrisutāmukhendu- dvitīyakhaṇḍārdham āgataḥ saḥ vaḥ pātu.

The verse is not very clear as it stands. I have purposely kept it as it appears in the doctoral dissertation of Mr. Misra. The problem is created by the two words "*khaṇḍa*" and "*ard*

ha" which are (almost) synonymous. "*Ja ārdhacandraḥ āgataḥ*" is clear. But where? Why? So Misra suggests that we read "*mukhendum*" instead of "*mukhendu*," thus making "*deha praviṣṭādrisutāmukhendum*" (acc.) and "*dvitīyakhaṇḍārdham*"-- *samānādhikaraṇa*--as one and the same object. The question is, whose *deha*? Whose body? Where did the full-moon of Adrisutā go? Wherein did it disappear? Whereinto did it become merged? Where did the *ja ārdhacandra* go? To whom did it go? To Adrisutā? Well, she does not have the full moon anymore! Half of her moon (face) has already gone into that (the face) of Śiva and has disappeared. She has already lost half of her face-moon.

Misra wants us to accept his suggestion that *ja ārdhacandra* (of Śiva) goes to Pārvatī's half moon to get it. If Pārvatī gives all that is left with her now, what will she have? Can she give the remaining half too? Is the *ja ārdhacandra* justified in expecting Pārvatī to give up even the second half, which is the only remnant of her former full-moon face?

Misra's suggestion is totally meaningless. It is clear that he did not understand the poet at all! He has proved one more time here that he is not yet an *adhikārin*. I believe that changing "*mukhendu*" into "*mukhendum*" will only confirm the age-old saying, "*Bhakṣite'pi laśune na sānto vyādhiḥ*," or "*Vināyakaṃ prakurvāṇo racayāmāsa vānaram*." Instead, we should change "*ardham*" (half) into "*artham*" (*prayojanāya*) in order to obtain--or for the purpose of obtaining--the second half of the full-face moon of Adrisutā, the half which has merged into the body of Śiva! The *ja ārdhacandra* comes to Śiva and not to Pārvatī! This is the fact.

According to Apte, "*arthaḥ*" = "object, purpose, end and aim, wish, desire; often used in this sense as the last member of compounds and translated by 'for' or 'for the sake of'. . . . It mostly occurs in this sense as '*artham*' as the last member of compounds and has an adverbial force--*kimartham*. . . ." For what purpose? Why? For whom, or for what?

Here are some examples:

Taddarśanād abhūc chambhor bhūyān dārārtham ādaraḥ.

(Kumārasambhave)

And here is our own poet:

Pratyāgacchati langhanārtham asakṛd vyomāṅgaṇaṃ candramāḥ (8:83.2).

I had conjectured "*artham*" in early fifties, while still in India. I was copying all the verses of Bilhaṇa occurring in the Sūktimuktāvalī. I had thought even at that time that the reading ought to be "*artham*" and not "*ardham*."

* * *

LIMITS OF MISRA'S LITTLE KNOWLEDGE

33

dehārdham kuru pārvati sthirapadam [haste] dhanur dhārāya
svedārdram yadi mṛjyatām karatalam bhasmāṅgarāgeṇa me/
evaṃ jalpata eva bāṇaśikhini proddīya śiñjāphaṇi-
śvāsaiḥ prajvalite pureṣu jayati smeram purārer mukham//

Smk. 1.11: Namaskārapaddatiḥ [sic]; Bilhaṇasya. c) *śiñjā-* as "bow string" (rare use) also Vcar. 8.88 [i.e., 8:89!] 9.1, 32 (p. 79).

The editor of Sūktimuktāvalī notes a variant "*deham*" for "*haste*," which is enclosed in square brackets!

With regard to "*śiñjā-*" as "bow string" Misra says that it is a "rare use." I don't agree.

Amarakośa Rāmāśramī says on "*śiñjinī*," "*maurvī jyā siñjinī guṇaḥ*" (2:8.85). *Śiṅte, śiji avyakte śabde (a.ā. se.) Āvaśyake niniḥ* (3.3. 170). Misra himself has given three examples:

- 1) śiñjācālanacañcalaśrutigalattāḍaṅkapatraḥ smarāḥ (8:89)
- 2) pañcabāṇakodaṇḍaśiñjāghanagarjiteṣu (9:1)
- 3) śiñjāpi jātā na manobhavasya (9.32)

Nevertheless, he calls the use "rare." I don't know what he means.

If the above verse is a poetic composition of Bilhaṇa, we may conclude that he was very fond of the God Ardhanārīśvara.

* * *

MISRA NOTICES *KĀVYĀRTHACAURYA*

34

drāghīyasā dhārṣṭyaguṇena yuktāḥ
kaiḥ kair apūrvaiḥ parakāvyakhaṇḍaiḥ/
āḍambaram ye vacasāṃ vahanti
te ke'pi kanthākavayo jayanti//

Śp. 193: Kukavinindā; Bilhaṇasya. Smk. 5.1: idem; Kṣemendrasya (not attested).

Verses denouncing plagiarists (*kāvyacaura*) in Vcar. 1.11, 18 (p. 79).

The edn. of Smk. has "*kair apyapūrvaiḥ*." What about *apūrṇaiḥ*? I don't know wherefrom Misra gets his reading. Probably from Śp.

Once again Misra betrays his lack of knowledge:

35

dhatte dṛṣṭim adhīta[ra?]
vibhramalavām sā puṣpalāvījane
caitrasya kṣaṇa[ya?]
m ādareṇa mahatā mauhūrtikān pṛcchati/
śyenā[t?] tuṣyati kokiladhvanirūṣā samtyājyā [?] līlāśukān
niḥśokā tvayi durlābhe kiṃ ā[?]pārām śā[?]kyam varākyā tayā//

I have refitted the text here based on what Misra has presented. There are many errors. If Misra himself press-copied what is printed here, then it is safe to conclude that he did not understand the poet at all (Smk. 44.15: *nāyakasyāgre dūtyuktiḥ*; Bilhaṇasya)!

Misra comments,

c) *tuṣyati* here with the abl. of starting point[?]

d) For *niḥśoka* [!]
--read *niḥśūka*-- "O merciless one!" [? Remember his text has "*niḥśokā*."] because of her wrath with [on?] the *kokilas* "she is contented on account of [!] the falcon"; *varāka*-/ fem. *varākī*- in the sense of miserable, to be pitied"; Vcar. 1.18, 98; 8.46; 11.9 (-ī), 65 (-ī); *vārākī*- in the sense of "miserable, wretched, of vile behaviour": Vcar. 6.35; Karnasu. 1.11 (p. 79).

I don't believe Misra has understood the meaning of this verse. It seems he is now totally tired. There are many errors in his text. There are many points where there is *chandobhaṅga*. Do we read "*adhīra*" for "*adhīta*"? "*Samtyājyā*" (second long) is wrong. There is *chando bhaṅga* too, when the last letter (which will be the 15th) of the word ("*samtyājyā*") is read as long. The reading can be "*samtyajya*." (Later on I found --in the original Smk.--that it is "*santyajya*"). Even that is not appropriate as far as the meaning is concerned. I remember having read "*santarjya*," meaning "having chased them away." Or is it my *kalpanā* only? Probably *līlāśukas* were copying the melodious tunes of the *kokilas*. So she drove them away, and now she is pleased with the falcon because it does not imitate the *kokilas*. Misra has "*śyenā[t]tuṣyati*." Smk. has "*śyenā[t]tuṣyati*"; so the *pañcamī vibhakti* is not the original, but only conjectural. Misra explains, "(c) *tuṣyati* here with the abl. of starting point." *Dhruvam apāye'pādānam*. I can't find any "starting point" (*dhruva*) here! There is nothing like *aśvāt patati* or *grāmād āyāti*. Misra himself translates the phrase as "on account of" [line 3 in (d)]. I believe this is *hetvarthe pañcamī*.

Here is a relevant *sadukti* from our own poet:

Līlāśukāḥ kokilakūjitānām atipraharṣād vihitānukārāḥ.
Gṛhād adhāvvyanta viyoginībhīr guṇo hi kālē guṇinām guṇāya (7:32).

Guṇo hi doṣāya bhavet kadācit [alternative reading of MS. A].

"*Niḥśokā*" seems to be wrong. "*Niḥśoka*" = "free from (devoid of) sorrow or care." "*Niḥśoka*," an address to the *nāyaka*, would be quite appropriate; i.e., he does not care what happens to his (beloved) lady, who is pining so intensely for him!

I have never heard of "*niḥśūka*"! Of course, the dictionary gives the meaning as copied by Misra, but why change anything when "*niḥśoka*" makes perfect sense, or even better sense?

In the fourth *pāda*, Misra has committed two errors, forgetting his own *metri causa*: 1) "*durlābhe*" ("*durlābhe*" is the form), and 2) "*āpārām*" ("*aparam*" is the right form here) instead of "*āpārām*"! It is "*śakyam*," and not "*śākyam*" (which is what Misra has).

"*Kṣaṇam*" does not make any sense here! Of course, Misra does not care; he is *niḥśoka*! He does not understand the poet anyway! "*Kṣayam*" would be more appropriate. When will the month of Caitra (the destructive season) end? Mark those who are asked: *Mauhūrtikān prcchati*! It is to be remembered that we have a *dvikarmaka dhātu* here. *Mauhūrtikān kṣayam prcchati*. Unfortunately, Smk. too has "*kṣaṇam*."

* * *

Misra has little regard for the science of prosody. Let us see what he says on the following verse:

36
dhik tvām re kalikāla yāhi vilayam [!] viparyastatā
hā kaṣṭam śrutiśālinām vyavahṛtīr mlecchocitā dṛśyate/
ekair vāṇmayadevatā bhagavatī vikretum ānīyate
niḥśaṅkair aparaiḥ parīkṣaṇavidhau sarvāṅgam udghāṭyate//

Śp. 194. *kukavinindā*: Bilhaṇasya. Smk. 5.2: idem. Ralhaṇasya. In Bhand. rep. (p. xxxiii) the verse is ascribed to Bilhaṇa.

In anthologies there is often confusion in ascribing verses to Bilhaṇa or to Ralhaṇa [!]. Thus Śp. 913; 988, are ascribed to Ralhaṇa by most, but to Bilhaṇa by some MS S,⁵ and by Bṛhacchārṅgadharapaddhati⁶ (p. 80).

The footnotes are given as follows:

5. ZDMG 27, 1876, p.56

6. A.D. Pusalkar, P.K. Gode Commemoration Vol. Poona, 1960, pt. 3, p. 157 f. (p. 80)

The above verse is an *akṣaravṛttam*, called *Śārdūlavikrīḍitam*, where each quarter has to contain nineteen *akṣaras*. Its definition is "*sūryāśvair masajastatāḥ saguravaḥ Śārdūla- vikrīḍitam*." In Misra's text as quoted above, two *akṣaras* are missing in the first quarter. Misra c

ouldn't care less! He is *niḥśūka*, anyway. The missing letters may be "*keyam*," between "*vi layam*" and "*viparyastatā*." This omission did not strike Misra at all! Not that Misra does not know that a metre can be spoiled. On p. 61, with reference to verse 13:84 "*Mayā kumā ryāpi na suptam ekayā*," he points out that Śp. 3762 "omits *me*, which spoils the metre."

I had conjectured "*keyam*" the moment I read the above verse for the first time and noticed Misra's omission. Today (Jan 12, '78) I saw Sūktimuktāvalī. It does have "*keyam*" in its proper place; so Misra's performance is of a very low order!

I would also like to point out that Smk. has "*e[kaiḥ]*" and gives "*ekā*" as a variant reading in the footnote!

* * *

Misra's *Āḍambara*:

39

nīrāgā mṛgalāñchane mukham api svaṃ nekṣate darpaṇe
trastā kokilakūjitād api giram nonmudrayaty ātmanah/
citram duḥsahadāyini[!] dhṛtadveṣā'pi puṣpāyudhe
mugdhā sā subhaga tvayi pratipadam premādhikam puṣyati//

Smk. 44.16: *nāyakasyāgre dūtyuktiḥ*; Bilhaṇasya. Srk. 536: *dūtīvacanavrajyā*; Śṛṅg ārasya. Skṃ. 647: *Śṛṅgārapravāhaḥ/Śṛṅgārasya*. Śp. 3488: *nāyakasyāgre dūtyukti ḥ; kasyāpi*.

While trying to understand Misra, many a time I have felt so frustrated that my feelings turn into *vācām agocaram*. Let us take, for example, the verse occurring as no. 39 on p. 81. I don't know what Misra's source is. While noting the variant readings, every editor (or critic) has a source as his *ākara* while he notes the variations from it (his main source). Here we find variant readings noted from Smk., Srk., Skṃ., and Śp. Then the question arises, where in the world does the verse occur exactly as it appears in Misra's text? That is, what is Misra's primary source?

Saduktikarṇāmṛtam has been divided into five sections, which the compiler has named as "*pravāha*." Each *pravāha* in its turn has been divided into subsections named "*vīcā yaḥ*." On p. 70, under verse no. 5., Misra has noted a variant reading: Skṃ. 2367: "*uccāvacappravāhe samasyā; kasyacit*." So here we have *uccāvaca* as *pravāha* and *samasyā* as *vīci*. On p. 91, lines 1-2: Skṃ. 607: *śṛṅgārapravāhe virahiṇīvacanam; Silhanasy!*

Following the same principle we would expect in verse 39 (p. 81) *śṛṅgārapravāhe udvegakathanam*, the latter being the *vīci* or subsection. But Misra's relevant statement stops with *śṛṅgārapravāhaḥ!*

Let us resume our discussion. Misra gives the following variants:

a) For *nīrāgā*: Srk.; Sk. *sodvegā*.

c) For *citraṃ duḥ-* : Smk. *itthaṃ duḥ*.

d) For *mugdhā sā subhagā* [!] *tvayi*: Srk. *bālā sā. . .* ; Śp. *sābālā subhagaṃ prati*; for *pratipadaṃ premā*: Sk. *pratimuhuh premā-* .

That the ascription to Bilhaṇa is correct, [!] is proved by the verse occurring in Karṇasu. 2.29. Here we read:

b) *khinnā kokilakūjitād api*; (d) *mugdhākṣī*.

khinnā . . . -kūjitāt seems to be emended into *trastā . . . -kūjitāt* "afraid of". But "tormented on account of the crying . . ." is unobjectionable, [?] cp. above verse 35c . . . *śyenā[t]tuṣyati*."

The verse was overlooked by D. D. Kosambi⁷ when discussing the age of Vidyākara (the compiler of Srk.), "Introd." p. xxxiii. It shows his conclusions to be wrong. Also the statement, concerning the verses of Karṇasu., given by B. S. Miller, Caurap. p. 4 n7 does not stand (pp. 81-82).

Misra's footnote:

7. Which is pardonable as the verse starts differently in Srk. (*sodvegā mṛga-*) and Karṇasu. (*nīrāgā mṛga-*).

Mark the word "pardonable." Otherwise Kosambi would have been hanged. Also note the omission of two letters in the third quarter! Sk. edn. (GOS) clearly has the word "*dāha*" after "*duḥsaha*" and before "*dāyini*"; so it is evident that Misra did not even consult the original. I don't know what his source was.

The above verse has been cited by Śobhākara as an example of *pratyānīkam*. It is not traced by Devadhara (editor) to any poet. The identity of the *nāyaka* with *smara* is shown. Sūktimuktāvalī clearly and specifically ascribes it to Bilhaṇa.

* * *

Let us examine one more incongruity of Misra:

purāḥ sthitvā kiṃcid valitamukham ālokaya sakhe
sakhedāḥ sthāsyaṃ dhruvam idam adṛṣṭās tava dṛśaḥ/
itas cañcatkāñcīraṇitamukharān saudhaśikharān
arākāyāṃ keyaṃ kavacayati candreṇa mahasā//

While reading it, I got the feeling that "*adṛṣ ās tava dṛśaḥ*" does not make much sense. I thought we should change the reading to "*adṛṣ vā tava dṛśaḥ*." And lo, Misra has noted a var

iant reading. Śp. makes it "adr̥ṣ vā"! But Misra, swayed by his own superior know-ledge, rejects it on the ground that it is "hardly possible." But he does not tell us what sense "his possible" makes!

Furthermore, I believe the penultimate word in the fourth *pāda* should be "*cāndreṇa*" (of the moon) and not "*candreṇa*." It is an adjective and qualifies "*mahasā*."

I could go on and on. But I don't want to become too boring to my own readers.

Incidentally, this verse contains the word "*cañcat*," which is unworthy in the eyes of Misra! I don't know why he did not recommend that it be discarded right away. Here is one more poetic gem which might make Misra reconsider the word "*cañcat*":

Mallīmatallīṣu vanāntareṣu vallyantare vallabhamāhvayantī.
Cañcadvipañcīkalanādabhaṅgī-sangītam aṅgīkurute sam bhṛṅgī.

Sāhityadarpaṇa

* * *

MISRA WRITES FOR HIMSELF

--At least he did not write for me, because I find it beyond my power of understanding. I am simply dazzled by the effulgence (*divyajyoti*) of his terrific writing. I feel lost. Misra quotes,

mukharamurajam paurastrībhir na lāsyam upāsyate
sarasamadhuraṃ nāṭyāgāre na kūjati vallakī/
ahaha pahita[!]dvāraṃ kasmād idaṃ paritaḥ puraṃ
[viratasurata] vyāpāratvāt prasuptam ivākhilam.

Smk. 107-18 [*sic*]: *nagarīvarṇanapaddhatiḥ*: Bilhaṇasya.

d) For *viratasurata*- of the edition: *sukharatarata*- reading of the MSS.[?] is to be retained: "When the occupation is busy (*rata*) with the enjoyment (*rata* n.) of happiness" [?] (p. 86).

So, according to Misra,

"vyāpāra"	=	"occupation"
"rata"	=	"busy" (adj.?)
"rata"	=	"enjoyment" (n.)
"sukha"	=	"happiness"

I am reminded of a well-known *upadeśavacanam* once again: "Jīvatkaver āśayo na varṇanī yaḥ." God alone knows--of course Mr. Misra does not know, and he does not care either--what he wants to tell us here.

Ayam aparō'sya viśeṣaḥ (or, sakhi me, caturo bhartā)
svayam api likhitam svayam na vācayati.

I don't know what Misra wants to mean by "occupation." How could "occupation" be busy with the "enjoyment of happiness"? Most of the time Misra speaks, I feel lost. I scratch my head and exhaust my brain trying to understand Mr. Misra, but I fail miserably. I have to acquire his type of knowledge to understand him.

I know that this is *nagarī-varṇana-paddhatiḥ*. I imagine this *nagarī* is *śokākulā*, distressed by grief; maybe she has been deserted. Otherwise, what is the significance of the exclamatory word "*ahaha*"? Why are the gates closed? Misra reads "*pahitadvāram*." It must be "*pihitadvāram*." The whole may very well be a description of a city which is besieged, beleaguered. (Later on I found that *Smk.* has "*pihita*"; so Misra is wrong in this case too.)

The above criticism was written some time ago. Today (Jan. 13, 1978) I saw the *Smk.* edn. Of course, the general heading under which this verse is cited is "*Nagarī varṇana - paddhatiḥ*," but there is a sub-heading, "*udvasannagaram*," under which this verse is cited. So my guess was right. My conjecture is "*viratasakala*," but it is not any closer (orthographically or morphologically) to the reading of the MSS. "*sukharatarata*." I suggested "*sakala*" as a substitute for "*surata*," but that is the conjectured reading of the editor and not of the MSS.

Let it be stressed here that the *ākaragrantha* (archetype MS.) of the editor had an omission of six letters. The editor supplied substitutes from his own imagination. Four MSS. give the reading as "*sukharatarata*." The editor rejects all four! However, Misra knows better!

* * *

Here is another display of Misra's perfect performance:

54

yaḥ śrotrāmṛtanirjharāikavasatiṃ nirvyājam ārūḍhavān
yaḥ sañjīvanamantritāṃ [!] trinayanapluṣṭasya cetobhuvah/
vīṇāvan masṛṇo dhvaniś catasṛṇām pātraṃ śrūtīnām abhūt
so'yaṃ kokilakaṇṭhaveṇuvivaravyāpārītaḥ pañcamah//

Smk. 59.17: *Vasantavarṇanapaddhatiḥ*: Bilhaṇasya.

a) For *-vasatiṃ* read *-vasatir* [?]

b) For *mantritāṃ* read *mantratāṃ* ("lifegiving spell") (p. 87)

Misra suggests, "For *vasatiṃ* read *vasatir*." It is not acceptable. If "*śrotrāmṛta . . . vasatiḥ*" and "*pañcamah dhvaniḥ*" are made to coordinate with each other (i.e., if they are made *sa mādādhikaraṇa*), then what will be the object (*karma*) of "*ārūḍhavān*"? I am afraid my readers will become bitterly bored by my repeated demonstration of the *bālacāpalam*, *bāla cā pale*, *bālacāpalāni* of Mahāpaṇḍita Mister Misramaharaja, a Ph.D. from Tuebingen, Germany.

* * *

Anthologies also differ on the authorship. Let us see the following:

Smerās santu sabhāsadaḥ karicamūdarpaḥ varotsāriṇā
pārindreṇa samaṃ sa jambukayuvā yuddhāya baddhādarah.
Tatrāpi prathayanti tulyabalatām eke tayoṛ uccakair
anye saṃśayaśaṃsinas tad apare bādhaṃ viparyāsinaḥ.

Bhīmapaṇḍitasya_

Sūktimuktāvalī. Bhūcarāḥ. Siṃhapaddhatiḥ. Siṃhānyoktiḥ 22.7.

The above verse has been attributed to Bhīmapaṇḍita by the compiler of Sūktimuktāvalī. However, Bhand. Rep. ascribes it to Bilhaṇa. Misra has cited many verses which are ascribed anonymously to a poet (or to some poet other than Bilhaṇa) by the compiler of an anthology. However, in such cases, Misra cites Bhand. Rep. as the authority and ascribes it to Bilhaṇa. But he has overlooked this verse. Therefore, I cannot determine whether he studied the anthologies in original or copied the information from a secondary source!

It is to be noted in this connection that the next verse ("*Yenānargala*," 22:8, Misra's no. 58) is ascribed to Bherībhaṅkāra by Jalhaṇa. Yet on the basis of Bhand. Rep. it is ascribed by Misra to Bilhaṇa. And the subsequent verse ("*Grāmāṇām upaśalyasīmani*," 22:9, Misra's no. 23) is ascribed to Ralhaṇa by Jalhaṇa, but the editor ascribes it to Bilhaṇa on the basis of another MS.

Let it be noted here that all the three verses cited in succession are ascribed by the compiler to a poet other than Bilhaṇa, but by another source to Bilhaṇa.

* * *

ONE MORE "NONSENSICAL" READING FROM MISRA

59

re mātaṅga madāmbuḍambaratayā rolambarolaṃ vahan
vanyānām avalambanaṃ vanam idaṃ bhaṅktum yad utkaṇṭhase/
dr̥ṣṭaḥ [!] tat kim aho mahonnataḍharādhaureyadhātrīdhara-

prasthaprasthitameghayūthamathanotkaṇṭhī na kaṇṭhīravah//

Śp. 915: *siṃhānyoktayaḥ*; Bilhaṇasya.

Misra commands,

a) Instead of nonsensical [!] *rolambarolam*: read *rolambakholam* "[carrying] a helmet [!] of bees" (the closed "helmet" prevents the elephant *[sic]* from looking properly). *ro* for *kho* is a simple mistake (pp. 88-89).

I don't know if Misra ever read the great poet Bhāravi, who taught us centuries ago,

Sahasā vidadhīta na kriyām avivekaḥ param āpadām padam.

Misra is very hasty. He jumps immediately to conclusions and condemns the poet. He does not want to consult any *ākaragrantha*. He is quick in suggesting an emendation. He pronounces the judgement right away. I don't know what he means by "simple mistake." I have never heard of a closed helmet worn by an elephant that prevents him from looking properly! He calls "*rolam*" "nonsensical." I think Misra should have been more careful. It is not proper to condemn Bilhaṇa in this manner. The word conveys a perfect meaning. Misra suggests "*kholam*," which is typical of his numerous incongruities.

Misra recommends that we discard "*rolambarolam vahan*" and read "*rolamba- kholam vahan*," He wants us to throw away a priceless real ruby and pick up a piece of red glass! (Misra has plenty of "glass." See p. 88, line 25.) It is with reference to such thoughtless critics that a great poet sang long ago,

Arasikeṣu kavitvanivedanam śirasi mā likha mā likha mā likha!

Maybe Misra has never come across the figure of speech called "*yamaka*," a beautiful example of which is presented by Candrāloka of Jayadeva:

Āvṛttavarṇastabakam stavakandāṅkuraṃ kaveḥ.
Yamakam prathamā dhurya-mādhuryavacaso viduḥ.

Here is one more example from the Vikramāṅkadevacarita itself:

Vipakṣavīrādbhutakīrtihārī Hārīta ityādipumān sa yatra.
Mānavyanāmā ca babhūva mānī mānavyayaṃ yaḥ kṛtavān ariṇām (1:58)

"*Rolambakholam*" will ruin the *yamaka alaṅkāra*. It would have been much better if Misra had contained his erudition itself in a *kholā* (slip cover).

The above discussion does not answer the main question. After all, what does the word "*rola*" mean? Well, Abhidhānarājendra (Prākṛta-Māgadhī-Saṃskṛta-śabdakośa) of Vijayarājendrasūrīśvara (Ratlam, 1923). v. 6, p. 580, says that "*rola pu. śabde kalahe rave*

ca." Let it be noted that the next word, "rolamba," is designated as *deśī*; so we don't have to throw away "rolam" and ruin the poetic beauty.

I would like to add here that Misra was not unaware of the Abhidhānarājendra. See his p. 31, n. 12. Readers may recollect the following *saduktis*:

Locanābhyāṃ vihinasya darpaṇaḥ kiṃ kariṣyati.

Na hi kastūrikāmodaḥ śapathena vibhāvyate.

Na hyeṣa sthāṇor aparādho yad enam andho na paśyati.

* * *

MISRA ONCE MORE ATTEMPTS TO ANNOY HIS READERS

vṛthā gāthā[h]ślokair alam alam alākāṃ mama rujaṃ
kadācid dhūrto'yaṃ kavivacanam ityākalayati/
idaṃ pārśve tasya prahiṇu sakhi lagnāñjanalava-
sravadbāṣpotpīḍagrathitalipi tāṇkayugalam//

Smk. 41.6: *dūtīpreṣaṇapaddhatiḥ*; Bilhaṇasya.

Sk. 607: *śṛṅgārapravāhe virahiṇīvacanam*; Silhaṇasy[a].

Variants:

- a) Editions write *gāthāślokaḥ*, which is hardly correct. Cp. p. 1 on 1.74a.
- b) For *ayam*: Sk. *asau*.
- d) For *tā anka-* : *tāḍanka-* , which is the orthography of Bühler's Vcar. MS.: 1.102; 8.88 (pp. 90-91).

Misra's above text reads "*alākam*." I don't know what this means. Sūktimuktāvalī and Saduktikarṇāmṛta both have "*alīkām*," which is correct by itself since it means "*mīthyā*," but I don't know how it fits into the this context.

Once again Misra proves the validity of the saying,

. . . kuryād vā rāsabhadhvanim.

Yena kena prakāreṇa prasiddhaḥ puruṣo bhavet.

Misra probably does not know what he is talking about! He says, "Editions write *gāthā- ślokaḥ* which is hardly correct. Cp. p. 1 on 1:74a." So Misra has inserted a *visarga* (:) in between "*gāthā*" and "*ślokaḥ*," thus converting "*gāthā*" into a nominative plural (noun), *prath*

amā bahuvacanam--kartṛpadam. I don't know. However, *gāthāśloka* is a compound word meaning "a verse in 'gāthā'." For example,

sangrathya kaścīt katicid padāni gāthākavitvaṃ kathayāmbabhūva (Vik. 9:86).

"*Gāthā*" means "a song." It also means "a Prākṛta dialect." Furthermore, it stands for the name of the *Āryā* metre.

The poet says that the *virahiṇī nāyikā* does not want to compose a love lament in poetic form and in the Prākṛta dialect lest it be mistaken, by the cunning *nāyaka*, for *kavivacanā*--exaggerated poetic flights of imagination! So she wants to send her ear-ornaments, which have plentiful writings made by her *añjana*, mixed with warm, flowing tears! There is a strong enough message of suffering carved on those earrings of the beloved lady.

I feel mentally tormented when Misra says "which is hardly correct." Has he read Abhijñānaśākuntalam or any other poetic composition where this kind of *viraha-sandēśa-lekhana-preṣaṇa* is described? Probably not.

CHAPTER V

CONCLUSIONS

The analysis represents my honest and sincere criticism of Misra's work as presented in his Studies on Bilhaṇa and His Vikramāṅkadevacarita. Incidentally it also deals with certain half-baked and fully naked scholars who preceded Misra and offered him a ground on which to play his pranks! My delineation of Misra follows the maxim of *Sthālī-pulāka*, merely offering specimens. My criticism was not intended to be exhaustive by any means; doing so would have merely increased the bulk of the present study unnecessarily. It would have caused continuous pain and suffering to my readers for longer periods.

I don't know what Misra's central focus (primary objective) was in writing what I have read in his book. In my view he emerges as a mixture of pseudo-linguist and misguided critic, a true *saṅkara*, neither this nor that. He is a mixed breed. Even his name corroborates this fact! He is *miśra*; i.e., mixed, not pure, a *saṅkara*. And the *Bhagavadgītā* has sung, "*Saṅkaro narakāyaiva*." Since I don't profess to be a linguist, I have tried to cover only the literary aspect of his work. The other aspect is left for some other linguist-grammarian to discuss.

Sri Nagaraja Rao of Mysore had agreed to collaborate with me in this work. His knowledge of Sanskrit grammar was excellent, and he gave some comments here and there. However, he could not complete his assignment. I only wish some other scholar in the future takes up this challenge and silences Mr. Misra as far as the grammar is concerned.

Misra's performance reminds me that

Guror giraḥ pañca dinānyadhītya vedantaśāstrāṇi dinatrayaṃ ca.
Amī samāghrāya ca tarkavādān samāgatāḥ kukkuṭa-MIŚRA-pādāḥ.

In his first chapter, Misra presents "specimens of textual difficulties." It is by no means an exhaustive study. He merely presents some specimens, by his own confession. The reader finishes the chapter with the impression that the poem (*Vik.*) is full of difficulties. This is a great injustice to the poet. We have already observed time and again, "*Na hyeṣa sthāṇor a parādho yad enam andho na paśyati*." Also, "*Locanābhyām vihīnasya darpaṇaḥ kiṃ kariṣyati*." Misra's "difficulties" are mostly the creation of his own mind. They simply betray his own lack of knowledge.

In Chapter 2, Misra points out "some lexicographical points of interest." They do not seem to be of any "interest" to me at all! They merely constitute Misra's childish attempts to parade his pedantry. They don't lead us toward any better appreciation of the poetic use of Bilhaṇa. They don't add any glory to Bilhaṇa's *vyutpatti* or *vicchitti*.

The rest of Misra's work consists of a kind of compilation. There is hardly any originality in his ideas. There is hardly any *camatkāra*. All along I have been wondering what Misra's primary focus is, after all. In Hindi we have a beautiful saying: "*Isakī īṃ a usakā roṛā; Bhānumatī ne kunabā joṛā.*" Misra has titled his work as Studies on Bilhaṇa and his Vikramāṅkadevacarita. If we assume that the study is primarily concerned with one specific work of Bilhaṇa, then Chapter 4, "Verses Ascribed to Bilhaṇa in Anthologies," is far removed from the central theme of the study. Of course, there is nothing intrinsically wrong with the contents of this chapter, but then the title of the study would more appropriately be something like "Studies on Bilhaṇa and His Works."

Here is a comparative statement showing the relative size of all of Misra's chapters in terms of the total number of pages:

<u>Chapter</u>	<u>Total No. of Pages</u>
1	24
2	27
3	17
4	38
5	3
6	16
References	8
Index	2

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Thus it is seen that Chapter 4 ("Verses Ascribed to Bilhaṇa in Anthologies") is the bulkiest.

Let us reiterate: there is nothing intrinsically wrong with this chapter, except that it is not directly related to the specific work, Vikramāṅkadevacarita. Consequently, the title of the work turns out to be misleading! A student of Vikramāṅkadevacarita will not find much to his interest in this work. Yes, of Bilhaṇa, he will have something. A greater part of this "study" is more or less a reproduction of the standard published anthologies. Misra makes hardly any contribution of his own. This is not a work of research.

What is research? Research is the extension of the boundary of a field of knowledge. It represents a discovery of unknown facts or a new interpretation of existing facts. Research is not a mere compilation. A florist cannot be equated with a floriculturist.

For further discussion, I would like to record here one more idea as the "Postscript" to the work. Every time I read the expressions of Misra like *ed. ter.* or *ed. sec.* (the "sigla" of Misra!) I wondered why he totally disregarded the *ed.* of Mahāmahopādhyāya Paṇḍita-pavarā Rāmāvatāra Śarmā. Not that he does not accept its existence. He does accept it and its readings as well. It is definitely an edition and must be reckoned as such. Truly speaking it is the second edition, while mine is the third, and that of Bharadwaj is the fourth! On p. 111 Misra says:

5. Vikramāṅka-deva-caritam . . . Rāmā-vatāra-Śaramaṇā saṃskṛtaṃ [ed. by Rāmā vatāra Śarmā] Benares: Jñāna- maṇḍala Press, 1978 [= 1921]. 1, 4, 2, 153 p.

This edition [mark Misra's designation], which is full of inaccuracies, seems to have been associated by someone[?] with the great name of Mahāmahopādhyāya a Paṇḍita Rāmāvatāra Śarmā.

Misra does not comprehend the sarcasm contained in my statement to the effect that Śarmā did not edit the work. Śarmā did and blundered.

So Misra accepts the existence of R. Appropriately enough, Misra numbers R as 5 and puts it between the two editions of Bühler and Nagar (my own ed.), which are numbered 4 and 6, respectively. Nevertheless to name Bühler's ed. as no. 1 and mine as no. 2 is merely *gajanimīlikā* or *sato'pyaplāpaḥ*.

APPENDIX I

ON "CARITACANDRIKĀ"

Dr. H. D. Velankar, the first reviewer of my text, had this to say with regard to "Caritacandrikā" as early as 1945:

At the end of the text of the poem, the editor has given a brief explanation of difficult words in the poem, giving it the name Carita-candrikā. This Candrikā, we are told, includes the very brief gloss written in the margin of the old Jesalmir manuscript.

Another reviewer noted the true nature of "Caritacandrikā" in 1947. He said,

Besides a critical Introduction and a brief though nonetheless useful glossary explaining important and difficult words and incorporating most of the notes in the scribes' own hand on the ancient Jaselmere manuscript. . . .

These reviewers had no difficulty at all. Yet Bh, for reasons known only to him, assumes that the "Caritacandrikā" is an "ancient" commentary! He says:

Śrī Nāgaramahodayair Jaisalamerabṛhajjñāna-koṣabhāṇḍārasthād hasta-likhitāt pustakāt mahatā śrameṇa ṭippanīsaṃgrahaṃ kṛtvā *Caritacandrikānāmnā* [!] sā pariśiṣṭarūpeṇa svapustake saṃgrhītā, kenāpi kavirahasyakuśalenaiva dhīmatai-ṣā gumphitetyatra nāsti sandehaleśāvasaraḥ. Īsavīya 1286 varṣato'pi prācīne'smin hastalikhite pustake ṭippanyeṣā svaprācīnatvaṃ prakāṣayatyeva. Kutracit "asya śābdasyārthāgamo [!] na jāyate" iti spaṣṭaṃ likhitvā ṭippanīkṛtā viduṣā [!] nirahaṇ-kāraṃ svapāṇḍityaṃ paricāyitam. Guṇino na durāgrahā iti svaguṇitvaṃ [!] api prakāṣitam. Ṭīkāyā abhāve'rthāvabodhaviṣaye ṭippanyeṣā bahuṣu sthaleṣu pāṭhakānām atīvopakāriṇīti niścrapracam (V. 1, "Kiñcit Prāstāvikam," p. 2).

There are 208 pages in the text of the *Vikramāṅkadevacarita* in my edition. According to the colophon of J, the *pūrṇāgranthaśaṅkhyā* (or *ślokaśaṅkhyā*) of the "Carita" as presented in J is 2545. This number multiplied by 8 x 4 will be 81,440 *akṣaras*. This is the volume (or size, or extent) of the "Carita" text. Now the "Caritacandrikā" as presented in N extends to 117 pages. It is printed in much smaller type as compared to the text. Whereas the text has much wider margins and lots of space in between the lines, the composition and printing lay-out of the "Candrikā" is very solid. There are 27 lines in a full page of "Candrikā," each line containing approximately 30 characters. Thus the total *grantha śaṅkhyā* of the "Caritacandrikā" would be approximately 2962; i.e., 417 *ślokas* more than the text! All these facts are clearly visible to the person who is not wearing a blindfold of pride and bigotry.

I am not sure if Bh knows what is meant by marginal gloss--whether he has ever seen a single manuscript in his entire life with marginal notes! Bühler has described the J M

S. in his "Introduction" (Section IV, pp. 44-45). Maybe Bh did not read it. Even if he read it, perhaps he did not understand the meaning of the word "annotated." However, I described the MS. and its gloss once again in my "Prastāvanā" on pages 1 and 2:

16x2" ākārātmakeṣu 158 tālapatreṣvatyujjvalamasīlikhite'smin pustake patrasaṅkh
yāṅkāṣṭippaṇyaśca svarṇamayyā masyā likhitā āsan. . . . " = " īdṛśacihnadvayāntar
avasthāpitāḥ saṅkṣiptāḥ saṅgatāścārthāḥ patrāṇāṃ prāntacatuṣṭaye'pi sūkṣmākṣarai
r likhitāḥ (stress added).

Now Bh ought to have realized that what is written on the margins cannot be bigger, larger, or longer than the main text! Yet he took the entire "Caritacandrikā" to be an ancient commentary, contemporary with the writing of the MS. I am not sure if he read my "*Prastuta saṃskaraṇavaiśiṣṭyam . . . viṣamasthalārthāvbodhikā tippaṇī--Caritacandrikā*" (pp. 7-8) wherein having referred to the J gloss, I have described the nature and content of the "Caritacandrikā" in the clearest possible terms. Here are my words:

. . . antarbhāvita-taṭṭippaṇīkā saiṣā 'Candrikā' tanīyasyapi granthārtham ujvalayiṣy
atīti viśvasimaḥ.

I am not sure if Bh understood the meaning of the compound word "*antarbhāvita-tattippa-ṇīkā*," since his knowledge of Sanskrit is extremely limited when it comes to a point when he does not want to understand! If he did not, why did he not consult one of the myriads of specialists who are alleged to have assisted and helped him in this entire work?

Be that as it may, let us assume that it was an honest (?) error of judgment on the part of Bh. But as soon as I saw his Vol. 1 (published in 1958), I protested to him. I wrote to him in the clearest possible language that it was MY work. Probably he did not get my letter, or threw it away in the wastepaper basket without even reading it. He did not like my writing to begin with anyway! In any case, he did not correct himself.

All the circumstances stated above were external grounds. Now let us give the subject an internal examination. Bh ought to have considered the following facts if he were a scholar in the least sense of the term, if he possessed even an iota of true scholarship in him.

The "Caritacandrikā" begins on page 209. The top of the page displays the following words in large, bold, ornamental letters: "*Atha Caritacandrikā*." I don't believe that a *tippaṇī* written on *patrāṇāṃ prāntacatuṣṭaye*'pi would have a beginning like this! But Bh was his own master. Why should he pay any attention to such trifling matters? Once he had decided that two plus two make five, no power on earth could change his mind.

Line 9 of the very first page says "*Hi. Kasautī*." At the bottom of that very first page there is a footnote, related to the above word, which reads "*Hi. = Hindībhāṣāyām*," i.e., any *artha* preceded by a letter *Hi* is a Hindi word. Then, according to this great research scholar (Bh), Hindi was well-developed even before A.D. 1286, the date on which the J MS. w

as *mūlyena punargrhitā* (i.e., reacquired by paying the price)! So this word antedates A.D. 1286. Note Hindi linguists!

Line 14 reads, "**Rādhā Viṣṇubhāryā.**" The footnote tells us,

idṛśacihnadvayāntarvartinī tippanī Jaisalameragranthasthetyavagantavyam.

Maybe Bh did not read this either. Or would it be correct to conclude that even if he did read it, his knowledge of Sanskrit was so limited indeed that he did not comprehend the true meaning? Let it be stressed here that there are nineteen lines in the first page (a large portion at the top having been taken by the heading), each line containing approximately thirty letters. However, only six letters have been enclosed within asterisks (*) on the entire page.

On the next page (210), we read, "*Kukkuravadrā' iti Vyākhyāsudhā (Bhānujīdīkṣita-kṛtāmaratīkā).*" So Bhānujīdīkṣita must have flourished even before A.D. 1286! Historiographers of Sanskrit literature should note this, especially those who want to study or discuss Amarakoṣa!

On page 214 we read, "*Saraharī iti khyātaḥ.*" So this word too proves to be quite old.

On page 219 we read, "**Kalyāṇaka akaṃ nagaram iti pra* (pra = prasiddham?).*" So the ancient writer of the gloss himself wrote "*pra*," and, since he himself was not sure about its meaning, he raised a question too "*(pra = prasiddham?)*"! It must be stated once again here that there are two stars which precede and succeed the specific phrase. We can simply admire the depth and breadth of the knowledge-ocean (*jñānamahāsāgara*) of Bh, our "Vidyāvāgīśa"! He did not even think about these baffling points. To him they were not baffling at all.

On page 220 we read, "*Kāsucana pratiṣu 'yadvaśmasu' iti pramādān mudritaṃ śodhanīyam.*" So there was a printing press in India even before A.D. 1286! The Vikramāṅka devacaritaṃ was printed and published even before that date! This is an important matter to be noted by the historiographers of printing in India!

On page 222 there is the Hindi word "*chānanā.*" Naturally this word too is older than A.D. 1286.

The bottom line of page 223 reads "*upāṃśu śanaiḥ *ekānte.**" Did Bh think of the relationship of these two expressions appearing in juxtaposition?

On page 224 we have two more words of Hindi: "*āratī*" and "*turahī.*" Nāgarī Pra-cāriṇī Sabhā of Vārāṇasī should note these facts.

On page 237 we read, "**cauryakeliḥ parapurūṣaparanārīkriyā.**" But then the "Caritacandrikā" raises a question: "*(-krīḍā ?)*." Would it be correct to conclude then that the same writer wrote "*kriyā*" and then asked himself whether it should read "*krīḍā*"?

There are Hindi words on almost every page, sometimes more than one. On page 247 "Caritacandrikā" says, "*Dolāsu dolāsu iti Jalhaṇa-Śārṅgadhara-saṃgrhītaḥ pā haḥ.*" Historiographers of Sanskrit literature note this fact which makes Jalhaṇa and Śārṅgadhara postdate A.D. 1286.

On page 248 we read,

Akṣūṇahetoḥ aṅgīkṛtasāmrajyabhārasya madhor anucaratvān mārutasya. 'Akṣūṇa' padasyārtho nāvagamya. 'Akṣobha' iti pāṭhe pratipanne--akṣobho gajabandhana-stambho gajabandhanabhūmir vetyarthaḥ saṅgataḥ syāt. 11 sarge 82 śloko'pi draṣṭavyaḥ.

What this "ancient" commentator could not understand was easily understood and explained by Bh in a split second! How? Because he had the help of a great grammarian which this poor Caritacandrikākāra lacked.

It is interesting to watch how the term "*akṣūṇa*" has been interpreted by Bh--with the help of a great grammarian, of course, whose debt he acknowledges in the following words:

Śrī Paṇ. Rājanārāyaṇa Śarmāṇo Hindūviśvavidyālayīya- Saṃskṛtamahāvidyālayavyākaraṇavibhāgādhyakṣā dhanyavādair abhinandya, yais saharṣam sarvadaiva kathinā prayuktaśabdāsiddhau svānupamaśabdaśāstra- jñānena śabda-siddhim saṃsādhya mahān upakāraḥ kṛtaḥ (Kiñcit Prāstāvikam, v.1, p. 3).

Bilhaṇa used neither *kathina* nor *aprayukta śabdas*! It is insult added to injury to blame Bilhaṇa for such imaginary sins! His *rīti* is *Vaidarbhī* and his *guṇa* is *prasāda*. *Na hyeṣa sthāṇa or aparādhō yad enam andho na paśyati.*

(On Jan. 8, 1983, while making the fair copy of the above, a thought comes to my mind that to the writer of J gloss, the word "*akṣūṇa*" (or whatever it might be) was so *gatārtha* that he did not think it needed any explanation! Today the second part of my conjecture stated above seems ridiculous!)

It is amusing to see how this "*ka hina*" and "*aprayukta*" *śabda* ("*akṣūṇa*") has been blessed with *śabdāsiddhi* (derivation and explanation) by the great grammarian-friend of Bh:

akṣūṇaṃ viśrāmaḥ satatapariśrameṇa samāgataklāntirūpanyūnatāyā
dūrīkaraṇārthaṃ viśrāntir ityārthaḥ.

The above explanation appears in the commentary Ramā. The footnote reads,

Samññāsu dhāturūpāṇi pratyayāś ca tataḥ pare.
Kāryād vidyād anu[!]bandham etac chāstram uñādiṣu.

Ṭukṣu gatau - ādādikāddhātor bhāve nañ pratyaye bāhulakād dīrghe nañsamāse 'ak
ṣūṇa' śabdo niṣpannaḥ. Na kṣūṇam akṣūṇam gatyavarodho viśrāma ityarthaḥ.

Both this great Vaiyākaraṇa-śiromaṇi (Rājanārāyaṇa) and Sāhitya- dhurandhara "Vidyā-v
āgīśa" Bh have overlooked one of the most significant words: "*mattasya*"! Bilhaṇa did not
say "*śrāntasya*." Caitradvirada was not hauling such huge logs of wood that he would be h
orribly exhausted and needed *viśrāma* so often. See below the discussion of the im- mortal
words "*pade pade*." I had annotated the above passage (in Bh's ed.) with the fol-
lowing words:

Ko'pi vaiyākaraṇakesarī svapratibhāṃ prādarśayat!
Tāvan maunam evāvalambanīyam yāvan na yathārthapāṭhaprāptiḥ.

The late Muni Śrī Puṇyavijayaṇi Mahārāja had given me an appropriate meaning, but I do
n't recall it now! According to him the word was correct. Could this word mean "*madanivā
raṇa*," "to bring back to sobriety"?

This topic has been discussed earlier. *Āstām tāvat, prakṛtam anusarāmaḥ*.

A *sadukti* is cited on page 248 of "Caritacandrikā":

Mallikāmukule caṇḍi! Bhāti guñjan madhuvrataḥ.
Prayāṇe pañcabāṇasya śāṅkham āpūrayanniva.

So the author of the above must have flourished earlier than A.D. 1286. Let us find out who
the author is. In any case, the assumed *tippaṇikāra* or *tippaṇilekhaka* was almost a magic
ian. He could write all these long verses in the margins! I wonder again and again if Bh h
as ever seen even one "marginal gloss." (See his letter to me where he brags about having
seen many priceless MSS.)

And, by the way, the great commentator Bh copied the above verse as a footnote on
p. 439 of his vol. 1. According to Bh this Caritacandrikākāra must have been a *kavi rahas
ya kuśala dhīmān* (p. 2 of his *Kiñcit Prāstāvikam*, vol. 1). This Caritacandrikākāra cited the
above verse on p. 248 with reference to "*Lagnadvirephadhvanipūryamāṇam . . .*" 7:41. Bh
renders a great service to the world of scholarship by citing it, but he introduces it with the
words "*Uktam Sāhityadarpaṇe*." I don't know how would it help! I still don't know the nam
e of the poet who composed this beautiful couplet.

On page 265 we read, "*Gopācalaḥ *guyālaeru* (sāmprataṃ Gvāliyara ityucyate).*"
Did Bh stop to think what function this word, "**guyālaeru,**" (enclosed within two asterisks
) was performing here? What did it represent, and what is the significance of the word "*sā
mpratam*"? When? Before A.D. 1286?

We have three words: "*gopācalaḥ*," "*guyālaeru*," and "*gvāliya*." Is there any historical, chronological, or linguistic progression? Do they belong to the same age, the same language, the same stratum? Bh, why did you pretend to know everything when you actually did not know? Your "great" Caritacandrikākāra accepted his limitations, a fact which you have noted yourself. Why did you not? Didn't you know that "*na hi sarvaḥ sarvaṃ jānāti*"?

It is fantastically funny to read Bh's commentary here. He says, "*Gopānām dhenupālakānām acalaḥ parvato Govardhanākhyah!*" So "Govardhana mountain" was a kingdom, and the king described in verse 9:109 of the "Carita" was its lord!

On page 301, in the last line, we read, "*Etadupādhinā'nena chalena (etaddhetujanyenādhīraṇena)?*" Did Bh understand what is cited above? The *ippaṇikāra* explains certain words. Yet he is not sure; so he asks a question. I believe Bh can easily answer! What is "*adhīraṇena*"? Pt. Bharadvajāji! This is a printing mistake for "*avadhīraṇena*" (detected only on Dec. 24, 1982)!

The writing of Bh is *atyanta-hāsyāspada* in many a place, to say the least. Bilhaṇa says,

Tat paryantasthitaguṇanikāmaṇḍapaṃ yatra dhatte
dhāma vyomāṇaṇatilakatām Kṣemagaurīśvarasya.

"Caritacandrikā" explains, "*Kṣemagaurīśvarasya dhāma Kāśmīra-nṛpati-Kṣemaguptanir-māpitam Śivamandiram*" (p. 314). These words of mine, of NAGAR, in "Candrikā" are followed by "**Khemesaradeu.**" Let it be stressed here with all the force at my command that his expression, "*khemesaradeu*," appears within two asterisks; so these words were directly borrowed from the J gloss.

But Bh wanted to display his brilliant scholarship; so he adds to the knowledge (?) of his readers, "*Khemesaradeu iti Kāśmīrabhāṣāyām prasiddhe!*" Scholars of the Kashmiri language should note this! Here is a great pandit from Kashi giving you a new word! What a great pity!

I really wonder whether Bh possessed enough brain power to discern the numerous incongruities I have been pointing out time and again. Any sensible person would have stopped to wonder if he were following a false belief that "Caritacandrikā" was an ANCIENT commentary! Or would it be correct to assume that he knew the truth in his heart of hearts, yet he continued to deceive himself so that he could steal from the "Candrikā" until the very end? This is exactly what he did. The relevant portion from the "Candrikā" follows:

Tat prasiddham. Paryanteti--paryante prāntabhāge sthito guṇanikāyā nṛt-ya
sya maṇḍapo yatra tat. Yatra pure. Vyomāṇaṇatilakatām ākāśabhūṣaṇatvam. Kṣe-
magaurīśvarasya dhāma KāśmīranṛpatiKṣemaguptanirmāpitam Śivamandiram. *
Khemesaradeu* Rāmāḥ kāmīnyaḥ. Rāmānukaraṇavidhauramyābhīnayavyāpāre *

Rāmo Rāmacandraḥ* Nāṭyaprayoge nāṭakābhinayakriyāyām, viśeṣyam. Yoga-sthānām yogīndrāṇām. Āsūtrayanti janayanti.

And here is an exact reproduction of the same passage from the great commentary called Ramā of Panditammanya Viśvanātha Śāstrī Bhāradvāja (what a deceitful act of stealing!):

Yatra Pravarapure paryante prāntabhāge sthito guṇanikāyā nṛtyasya maṇḍapo yatra tat Kṣemagaurīśvarasya tat prasiddham dhāma gṛham Kāśmīranṛpati-Kṣemaguptanirmāpitam Śivamandiram vyomāṅgaṇasyā"kāśasya tilakatām bhūṣaṇatvaṃ dhatte. Yatra Śivamandire (Khemasaradeu iti Kāśmīrabhāṣāyām prasiddhe) rāmāṅganāḥ nāṭyaprayoge nāṭakābhinaya-kriyāyām rāmānukaraṇa-vidhau rāmanīyābhinayavyāpāre rāmacandrābhinayavyāpāre[!] vā yogasthānām api yoginām siddhānām api gātraṃ vapuḥ "gātraṃ vapuḥ saṃhananam śarīraṃ varṣma vigrahaḥ" ityamarāḥ. Sapulakaṃ saromaṇcam āsūtrayanti janayanti.

No further comments are necessary. Stealing is an art! It is not a sin until and unless it is detected.

The greatest service that Bh has rendered here relates to "*Khemasaradeu*." This is his most outstanding contribution. Bilhaṇa hailed from Kashmir; so the specific word must be an integral part of the Kashmiri language! Can anybody doubt this fact, especially when it is uttered by such a learned authority as Panditāmānī Bhāradvāja? To think that only some of his astonishing qualifications are displayed on the title page of his immortal work and at the head of the letter he wrote to me!

I am not sure if Bh had seen the descriptions of J gloss anywhere. If so, did he remember it? Let it be recalled that the J MS. was seen by Bühler (and by me too) in Jaisalmer. It belongs to the Bṛhajjñānakosha Bhaṇḍāra of the Oswal Jains, preserved under the great temple of Pārśvanāth (Pārśvanātha) in the fort of Jaisalmer.

With regard to this J gloss Bühler says, "The glosses are in a mixture of ancient Gujarati and Marvadi, such as is used by the Yatis down to the present day." Bühler also tells us that the letters of the MS. (including the gloss) are ancient Jain Devanagari ("Inrod." p. 45).

Here is what I said about the language and other aspects of the J gloss:

Kiṅca gīrvāṇavāṇīnibaddhāpi sā prācīnaṭippaṇī kvacit GurjaraMarudeśa- bhāṣāt miketyanadhigatasakalārthair apyasmābhiḥ sā tathāivopasthāpitā. Neyam mūlavatsuvācyeti bahutrāsmābhir naivāvagantum apāri, kutas tāvat pratilipi- viśayīkartum. Tathāpi seyam atiprācīneti tadbhāṣāgaveṣaṇāyām sādhanam syād ityavadhāryate.

Maybe Bh did not have access to the B ed.

The above was written long ago. Today (March 10, 1990) while reformatting my own writing for computers, I recalled that I had seen Bühler's edition in the same Banaras Hindu University Library, which was the *Karmabhūmi* of this scholar-thief. He could have seen it if he wanted. But why should he have cared? He knew everything. He was *sarvajña cakravartī*.

But he has extensively used my ed. He has profusely copied from my "Carita-candrikā." He should have seen many such words. What did he think of those?

It will be quite appropriate to cite certain words here from this J gloss that may throw further light on the matter:

gāṃḍuyaṃ	223	choṭi churī	264	sejāhala	280
choru	248	thahiyāinu	264	dehurāsarū	284
pavāḍā	250	thalī	264	yogeśvaru	284
goliyā 'dhaṇuhī' abhyāsu	250	guyālaeru	265	teravaṃ	289
davāḍi	250	darau	272	koilā	289
jetalu viśeṣu	253	ghāṭu*	274	khola	294
paḍihatha	255	pālaṭaṃ	275	caukapuriyā	297
darau	257	pāṭau	275	khemesaradeu	314
kisaṃ acaī	263	vikhariyaṃ	276	ahīṭhānamāhi	317
āṃvaliyau	263	khāṃpaṇu	278	praharahāthi	317
kasaṃmeku	263	garaḍhaṃ	280	ḍāhaliyau karṇu	323

*followed by *avayava śuddhiḥ*

I believe Bh would like us to believe that all these words belong to the Kasmiri language! Bh has also stated elsewhere that *tad- bhāṣāyām*. What an innocent statement! He is cunningly equivocal. *Naro vā kuñjaro vā*. He wanted to save his own skin too. Bh copied so extensively from "Caritacandrikā," yet I don't think he paid any attention to the words cited above.

* * *

A NOTE ON THE STARRING IN THE "CARITACANDRIKĀ"

I had stated, "*Antarbhāvitata ippanīkā saiṣā 'Candrikā.'*" . . . "

"Caritacandrikā" contains many explanatory words which are direct borrowings from J gloss; the featuring of certain J gloss words within two asterisks was intended to indicate this. Certain meanings occurring in J gloss had to be emphasized, like "*Rādhā Viṣṇubhāryā*" (1:5) and "*Rādhā Kṛṣṇabhāryā*" (18:87). Many words occurring in J gloss were not intelligible to me because they were illegible; so there was a specific motive in starring. It was to show that they were definitely not my words. I have found subsequently that there are m

any words (meanings or interpretations) which are part of J gloss. They are not starred; so this may be regarded as a flaw. Yet it is not. I did not think that words that are found so easily in the dictionaries and presented no conflict had to be starred simply because they occurred in J gloss! The criterion that warranted starring was how uncommon or significant a word of J gloss was.

Here is a passage that clearly demonstrates--as if one more demonstration were needed--how ill-equipped Bh was to interpret a divine poem like Bilhaṇa's Vikramāṅka-devavarita. On p. 314, "Caritacandrikā" says,

Kāṣṭhīladvijavasatayaḥ 'Kāṣṭhīla' iti nāmadheyā Brāhmaṇānāṃ nivāsabhūmayāḥ.
Kāṣṭhīleti--*jātivīśeṣaḥ.* Vastutastu Vitastāvāma- taṭasthaḥ pradeśa-vīśeṣaḥ.

Even the above passage did not remove the darkness pervading the mind of Bh. A man possessing a sound mind in a sound body would have realized that there is something strange in the above passage: there are two writers involved. First we see that the expression "*Kāṣṭhīladvijavasatayaḥ*" is explained in a certain way. Then the compound word "*jātivīśeṣaḥ*" is given. It is preceded and followed as well by an asterisk (*). Then we find the following words: "*Vastutastu. . .*" In other words, "Kāṣṭhīla" is not the name of a specific *jāti* (of the Brāhmaṇas), but it is the name of a locality (a residential area, a sub-division, what we may call in Hindi "*Mohallā*.") If we assume that the entire "Caritacandrikā" was composed by one and the same person who flourished in ancient India, then it would have to be accepted that the same person contradicted himself!

The conclusion is irresistible that Bh did not have enough brain power (or did not use whatever he possessed) to grasp what is presented above. In spite of "*vastutas tu . . .*" he maintains,

Tāḥ Kāṣṭhīladvijānām Kāṣṭhīla iti nāmadheyabrāhmaṇānām vasatayaḥ nivāsa-bhūmayāḥ.

This is called "*durāgrahaḥ*." What Bilhaṇa means is "*Kāṣṭhīladvijavasatayaḥ*" and not "*Kāṣṭhīladvija-vasatayaḥ*"! Bh seems to have forgotten his own dictum: "*Guṇino na durā-grahaḥ*."

Let us resume our main theme. In 18:44.1 there is a *samastapada*--*adhiṣṭhāna-madhye*. "Caritacandrikā" explains, "*Vitastāpulinavartini pradeśaviśeṣe*," and then adds within two asterisks, "**ahī hānamāhi.**" The great commentator Pt. Bharadvaja displays his extraordinary erudition and says "*adhiṣṭhānamadhye Vitastāpulinavartini pradeśaviśeṣe* [exact copy of "Caritacandrikā"!] (*'Ahī hānamāhi' iti tadbhāṣāyām*)." I don't understand what he means by "*tad*"! Maybe he thinks that there is a language called "*tadbhāṣā*"! Cf. my words: "*Tadbhāṣāgaveśanāyām sādhanam syāditi manyāmahe*." But the interesting point is that he encloses all the six letters (*ahī hānamāhi*) in quotation marks (!) He does not stop to think that "*ahī hāna*" is "*adhiṣṭhāna*" and "*māhi*" (old Gujarati) is "in," i.e., "*madhye*"!

The Hindi commentator is still a greater authority. He is wise. He is wiser. He is the wisest. He excels everyone else in this art of interpretation. He goes beyond! He translates, "*Ahī hāṇamāhī nāmaka sthāna meṃ.*" The short "i" of Sanskrit comm. in "*māhi*" becomes long in Hindi comm.! Is it possible for us to accept the contention that Hindi and Sanskrit are from one and the same pen? It will be foolish even to think this. *Kahatā bhī dīvānā*, *sunatā bhī dīvānā*, insane speaking and insane listening.

There was one more lamp which might have lighted the dark corner of Bh's mind and made him aware of the reality that there are certain words which might have come from another pen in "Caritacandrikā." On page 321 we read,

Chāyayā *dhūmena citraṃ vicchāyaṃ jāyata iti bhāvaḥ.* Vastutastu svapada- bhrāṃśabhayāt Śakrasya vaivarṇyam.

Certain words here are preceded and followed by asterisks! They make a statement. The subsequent words reject it. I don't know if Bh knows what the significance of a statement is if it is introduced with an expression like "*vastutastu.*" See also: "*Vastutastu Vitastā- vāmata asthaḥ pradeśaviśeṣaḥ*" (discussed earlier).

Bh blindly copies both statements. His exact words are, "*Dhūmena citraṃ vicchāyaṃ jāyate. Vastutastu svapada-bhramśa-bhayād Indrasya vaivarṇyamiti bhāvaḥ.*" The question is, why does he give the first statement if he has to contradict it by the subsequent statement? I don't know what he took the two asterisks to mean!

I am not sure if he had ever read the Amara: "*tvantāthādi na pūrvabhāk.*" "*Vastutastu*" contradicts the previous statement. It means "but in reality." I fail to understand why such scholar-pretenders follow the path of darkness and do not open their eyes even when there is enough light all around.

It is interesting to note that Śakra of Bilhaṇa and "Caritacandrikā" becomes Indra of Ramā! Bh has to show some originality! How else he could add to the bulk of his grand edition of a "*Vidyāvāridhi*"?

In 18:18.3 Bilhaṇa uses an expression, "*dr̥ṣ ādr̥ṣ a.*" I was not sure about the meaning. I was merely a youth in my early twenties; so I put it as "*aihi kāmūṣmīkabhaya-vidhānām?*" Bh copied my words straightaway. However, he removed the question mark. He has no doubt, nowhere, never!

Let us recall what Bh says about this "Caritacandrikā" and its author:

Śrīnāgaramahodayair Jaisalamerabṛhajjñānakośa-bhāṇḍārasthādhastalikhitāt pustakāt mahatā śrameṇa ṭippanīsaṃgrahaṃ kṛtvā Caritacandrikānāmnā sā pariśīṣṭa rūpeṇa svapustake saṃgrhītā, kenāpi kavirahasyakuśalenaiva dhīmataiṣā [stress added] gumphitetyatra nāsti sandehaleśāvasaraḥ. Ūsavīya 1286 varṣato'pi prācīne'smin hastalikhite pustake ṭippanyeṣā svaprācīnatvaṃ prakāṣayatyeva (Kiñcit Prāstāvikam, vol. 1, p. 2).

A thief takes everyone else to be a thief in this world. Bh tells his readers that I collected all the "notes" from J MS. and reproduced them in my book as an appendix, naming it the "Caritacandrikā." I have never seen a greater fool on this earth! First of all, I won't steal. I possessed enough brain power to compose my own "annotations." And I was not a habitual thief either. Even if I had stolen, I would not have had the courage to "name" it. A straight man does not name the baby of someone else as his own. An honest and truthful scholar (if he had taken someone else's work) would have called it "Jaisalmara-pustaka-ṭippanī," or something like that. A smart thief also knows how to cover up his theft. Bh himself is a thief and accuses me falsely of imaginary theft. It is much larger, longer, and extensive than even the original! It cannot be an appendix.

Again in his Bhūmikā the learned scholar-pretender presents his distorted view:

Tatkāvyānte *Caritacandrikā*nāmnā Jaisalamera-bṛhajjñānakośabhāṇḍāra sth
a pustakāṭ ṭippanīsaṃgraho Nāgaramahodayasya saṃskaraṇaṃ suvarṇaṃ sugandhi
yuktam ivā'karot. Ṭippanīkāraḥ ka iti yadyapi na jñātaṃ tathāpi tasya pāṇḍityapra
karṣo vidyotata eva (vol. 1, p. 4).

Mr. Bharadwaj, you are either a fool, or a cheat, or a liar, or all combined into one!

Bh concludes his "Prāstāvikam" with the following words:

Ante ca *Caritacandrikā*ṭippanīkāra ye ke'pi te bhavantu [!] mama hārdikān
dhanyavādān arhanti. Eteṣāṃ ṭippanīyā ṭīkālekhane mahatī sahāyatā jātetya-māya
m nirūpya [!] viramāmyativistarāt (p. 4).

Whatever you may say, you are a great *māyāvin* Mr. Bh!

So, even such an ancient learned "composer" of "Caritacandrikā" was not sure about the meaning of "*ḍṛṣ āḍṛṣ a.*" Yet Bh had no problem. He copied it beautifully, but removed the question mark! He never had any problem--any question--about his knowledge because it was unlimited; he knew everything, and correctly too. He was *sarvajñacakravartī*.

I concluded my "Caritacandrikā" with the following words:

Iti śam. Śrīr astu. Kalyāṇam astu. Samāpteyaṃ Caritacandrikābhidhānā Vikra-mā
ṇka devacarita mahākāvyaṭippanī. Śrīḥ Śrīḥ Śrīḥ. Vijayādaśamī Saṃ 2001.

So this "marginal gloss" had a colophon too! And what about the date; i.e., Samvat 2001, i.e., A.D. 1944/45? Bh was not concerned at all with all this contradictory evidence. Once he had decided that it was "ancient," no external or internal evidence could influence him to change his mind! Was he not appointed a member of the Sanskrit Sahitya Research Committee of the Banaras Hindu University in 1953 by Acharya Narendradeva, the then Vice-Chancellor? That should have been enough proof to demonstrate that he knew everything! This fact is well featured by Bh on the title page!

MISRA'S BIBLIOGRAPHY

This work has primarily been a candid criticism of Misra's Studies on Bilhaṇa and H is Vikramāṅkadevacarita, and it was as unpleasant for me to write as Misra's book was to read. Throughout this book--here, there and everywhere--I have offered a justification of why I felt such an irresistible urge to express myself the way I did. It was truly a case of *Śok aḥ ślokatvam āgataḥ*. How beautifully it is said about our *mahākavi* Bhavabhūti,

Api grāvā rodityapi dalati vajrasya hṛdayam.

Bhavabhūti himself has sung,

Pūrotpīḍe taḍāgasya parīvāhaḥ pratikriyā.
Śokasaṃvignahṛdayam pralāpair eva dhāryate.

I have followed the great ethical principle of *Spaṣ avaktā sukhī bhavet*. Also

Sulabhāḥ puruṣā rājan satatam priyavādinaḥ.
Apriyasya ca pathyasya vaktā śrotā ca durlabhaḥ.

Readers would have found many passages which might have led them to one of two conclusions: either Misra was out of his mind when he wrote his book, or I was out of his mind when I criticised it!

My correspondence with the University of Tübingen, reproduced here in the very beginning, contains convincing evidence that there is something unusual about this "dissertation" of Misra, which he claims has earned a doctorate for him! I don't believe it.

Misra also claims to be a specialist in Library Science. He has appended an extensive bibliography to his *magnum opus*. For the reasons already stated, I did not think it necessary to present another bibliography of my own. But since I wanted the reader to have the benefit of Misra's exceptional bibliography, befitting his exceptional "dissertation," I almost decided to reproduce it mechanically and enclose it as an appendix to this work. This would not have been an infringement of any copyright, nor would it have been branded as plagiarism--*kāvyaṛthacaurya*. I did not want to commit this sin, the same sin for which I have condemned Mr. Misra time and again. This bibliography would have also demonstrated to readers how a proper one should be prepared and presented for a doctoral dissertation to a German university. However, for various reasons, I abandoned the idea.

Once again I offer my sincere apologies to my readers for having presented this bittersweet writing in this vein. Truth is at many times unpalatable. It takes two to grasp it: one who can speak and another who can listen. However, I would like to assure my readers with all the emphasis at my command that what is presented in this book in its final form is much more mild than it was when it originally emerged. The most spicy juices have been

edited and removed. After the whole book was completed, it was ruthlessly purged! A large amount of true yet frank criticism was eliminated. I have tried my best to be as reticent as possible, and I give credit to my better half for this sweetening and softening. The final judgement rests with the critical readers.

ANUBANDHAH

I have previously discussed the reading "*Vapur yām āvāsaḥ . . .*" which was re-presented exactly the way it appears in Misra's *magnum opus* (p. 100). At that time I had suggested "*yāmāvāsaḥ*" as an alternative reading. Subsequently I thought of "*purīyām āvāsaḥ*." My footnote provides a brief discussion there.

Since then I have consulted the *Sūktimuktāvalī*. It gives all three components together--*Vapuryāmāvāsaḥ*. Because I am not as learned as Misra, I put a "(?)" (question mark) after the first *pāda*. I could not understand it. But Misra is a *sarvajñacakravartī*. He knows everything in a proper manner. He has no doubt on any subject anywhere of any kind, none whatsoever.

So he has broken the cluster of letters (*vapuryāmāvāsaḥ*) into three! This is a despicable attempt. "*Vapur*" makes some sense independently. "*Āvāsaḥ*" too would make some sense. But I don't know what sense Doctor Misra (a *Snātaka* of Tübingen) would like us to derive from *yām*. This is *avyāpāreṣu vyāpāraḥ*--monkey business.

I think that "*Va*" is an error. It should be read as "*Tri*!" I advise the reader to write "*tra*" in Devanāgarī and then join the two protruding lines. "*Tra*" will become "*Va*" very easily. "*Tripuryām*" will bring a new life into the *kavīndrokti*. The word "*kuca*" is still a puzzle to me. Could it be *budha*?

I believe that "*śīro'nyasya*" (in the third *pāda*) is wrong. It should be read as "*śīro yasya*." Misra could not care less.

In spite of all these changes and suggestions for improvement, the true and final purport of the verse is still an enigma to me.

As already stated in the "Dvītiyam Āmukham," the sojourn of Dr. L. Satapathy in Columbia during the winter of 1991 was highly beneficial. My contact with Sanskrit studies was revived; it was a renaissance. *Vāde vāde jāyate tattvabodhaḥ*. One significant outcome of our "*Kāvyaśāstravinodena kālo gacchati dhīmatām*" was a possible new interpretation of "*bhūḥ pratāpodayānām*" in "*Campāsīmni*" (*Vik.* 18:38), discussed earlier in this book.

I have submitted my apologies for an incorrect interpretation made earlier. It was a n error in grammar. Now I have a new interpretation. I believe "*bhūḥ*" can stay as it is--not as "*dvītiyābahuvacanam*"--*karma*--but as "*kartṛpadam prathamaiḥ kavacānāntam*," meaning "*pratāpodayānām bhūḥ utpattisthānam ājñā bhrāmyati*"! She is *śītabhitā*, not for herself but for her master, Anantanṛpati. In order that her master might feel warm and comfortable in those colder regions, she roams around hither and thither to make them warm! She has the power to generate *pratāpa*, meaning also *utkr̥ṣṭaḥ tāpaḥ*. This new suggested interpretation is offered to the *rasika-jana-maṇḍalī* for consideration.

There are many more suggestions, but I will have to wait until the next edition comes out.

MLN

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Andhena nīyamānā yathāndhāḥ.

One scholar named Priyatamacandra Śāstrī earned the degree of *Vidyāvāridhi* (= P h.D.) from the Vārāṇaseya Saṃskṛta Viśvavidyālaya on a *śodhaprabandha* titled Vikramā ṅkadevacaritasya Sāhityikam Sarvekṣaṇam under the guidance of a fantastic scholar named Pattabhirama Sastri, famous as a *mīmāṃsaka*. I don't know how much of Sāhitaya he knew, but he had earned a great deal of fame and notoriety. He seems to have given a true example of two well-known and very ancient *nyāyas*: "*Na hi sarvaḥ sarvam jānāti*" and "*And hena nīyamānā yathāndhāḥ*." This will be proved by the time this note is finished.

This scholar Priyatamacandra says that he received great help from Batuk Nath Shastri Khiste. This too seems to be a *mānāntaraviruddha arthavāda*. This Batuk Nath and I used to play pranks together. We were almost classmates; he was just one or two years ahead.

I don't know if this thesis is published as yet or not. If not, good, because it lies. It is not reliable. The scholar has just wasted his time, money, and energy in bringing out the *bimba-pratibimba-bhāva* in the immortal work of Bilhana and some earlier poets. He was not able to see the special *vicchitti* and *camatkara* in Bilhana.

With regard to the "Caritacandrikā," this *pathabhrānta andhena nīyamana andha* scholar-pretender Vidyāvāridhi says,

Vikramāṅkadevacaritasya prathamapustake [= J MS] arthāvagama saukaryā rtham viṣamasthalārthāvbodhinī Caritacandrikānāmnī ṭippaṇī vartate. Dā. Byul hara [!] mahodayena svakīye Vikramāṅkadevacarite (dvitīyatṛtīya pustake) [P and B] iyaṃṭippaṇī noddhṛtā. Śrīmadbhiḥ Murārīlāśarmabhiḥ Jaialamera bṛhajjñānak ośabhāṇḍārasthādastalikhītāt pustakāt mahatā parisśrameṇa saṅgrhīteyamṭippaṇī Caritacandrikānāmnī Vikramāṅkadevacaritasya Sarasvatībhavanasaṃskaraṇe prak āsitā. ASYĀ ṬIPPANYA LEKHAKASYA NĀMA DAURBHĀGYEṆA KĀLAKA LITAMEVĀSTI [nonsense and rubbish!]. 1286 Ī. varṣataḥ prācīne'smin pustake vid yamānāya asyāḥ prācīnatā nāsti sandigdḥā. Śrīmurārīlālanāgaramahodayairanadhi gatasakalārthā tathaivo pasthāpitā. Asyā lekhakaḥ asya śabdārtho nopagamyate it yādi likhitvā svīya-garvaśūnyapāṇḍityasya paricayam dattavān.

Then he copies some of my words from my *Upodghāta* without understanding the meaning.

What a worthless interpretation, and what a horribly misleading statement! Such scholar-pretenders are awarded *Vidyā vā ridhi* degrees on such worthless and misleading writings! To me all this looks as an *unmattapralāpa*. I was born and brought up in Banaras. I know where and how much *bhāṅga* is used there. This fantastic scholar must have been *m adhuramadirārasapānamadonmattaḥ* when he wrote his *śodhaprabandha*. How else we can explain such writing? If we apply the *sthālīpulākanyāya* to this statement, we can well guess what kind the whole work would be.

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